



**CAITLIN YARDLEY**  
RELATIONAL PAINTING

---

MOORE CONTEMPORARY



---

# CAITLIN YARDLEY

## RELATIONAL PAINTING

1st - 30th May 2026

---

*Relational Painting No. 62, 2017*  
quilted aniline goat leather  
109.5 x 82 x 5 cm

*cover: Relational Painting No. 18, 2026*  
quilted aniline goat leather, galvanised steel  
136 x 98 x 5 cm

---

### In Relation

Katrina Schwarz

Caitlin Yardley's 'Relational Painting' begins with a return that is also a coincidence. This exhibition is the sixty-second presented by Moore Contemporary, echoing the title *Relational Painting No. 62* (1953) by Fritz Glarner – a work with some history within Yardley's practice. Such alignments are not treated as symbolic conclusions but as generative moments. Yardley often allows chance correspondences – between numbers, forms, materials and histories – to remain active, producing connections that are discovered... and pursued.

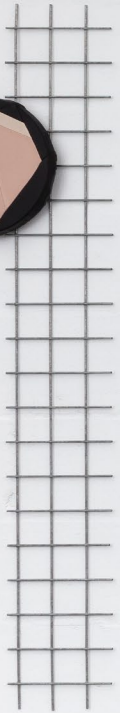
The origin of this engagement lies in Yardley's 2017 project at Maison Louis Carré, the house designed by Alvar Aalto for the Parisian art dealer Louis Carré. Working from archival photographs of a since-dispersed collection, Yardley, for 'Mobile Composition', produced a series of works in quilted black goat leather. Replicating only the scale and title of the absent works, Yardley's creations stand in ambiguous relation to their source and to their audience: Do we perceive them as placeholders; as paintings; as sculpture? Among the works exhibited at Maison Louis Carré was a proxy for Glarner's *Relational Painting No. 62*. Installed within the Aalto interior, its matte-black surface marked an absence while simultaneously proposing a new material presence.

For 'Relational Painting', that gesture returns but now, as then, this is not an act of homage or reconstruction. Yardley treats Glarner's title as a framework through which painting might be extended into material and space. For Yardley, relational painting functions as a structuring principle. The new works are assembled from fragments of goat leather that are pieced, sewn, cut, re-aligned. As Yardley notes, "the quilts are made through acts of joining, with alignment often met by misalignment, insisting on their own assembly rather than appearing as seamless wholes."

Yardley writes of the material:

*Goat leather is not just a surface, it has memory and a grain. When you quilt with it, you become aware that it is both tough and tender. It holds light in a particular way – it is matte but not lifeless. It also*







*retains the fact of having once been a body. This brings something intense and deliberate to working with it. I have thought of goat leather as a material link to peripheral vision for many years – informed by the goat's unusually wide field of vision. This idea acknowledges that the connection between things is not always obvious, or even real, but becomes real because I am holding both in view at once. Many of my projects are built on this, through proximity or through the collision between one history and another.*

The quilting of goat leather intensifies the negotiation of abstraction: each seam registers a decision, each adjustment remains visible. Surfaces wrap around edges so that painting behaves as object. In a development from 'Mobile Composition', the introduction of colour and tonal shifts in 'Relational Painting' creates further contingencies, while the material itself resists stable resolution.

Gridded steel fragments extend this process into the gallery. Acting as supports and spatial markers, they introduce an architectural framework that both orders and unsettles the works. The dialogue between grid and leather produces a tension, while circular and rectangular formats alternate across the installation, generating a rhythm of balance and interruption that reinforces the exhibition's relational structure. Glarner described the circle as both enclosed and open, at once introverted and extroverted, and understood his painting as the continuation of a single pictorial thought. This dynamic resonates in Yardley's installation, where forms remain distinct yet relational, and where each work is read as part of an ongoing continuity.

"The relational here is material, spatial and temporal," Yardley explains. "The installation extends this logic. The works are arranged as a constellation – allowing meaning to form between things rather than within a single object." She further describes the installation as "a field where proximity and distance matter. What sits beside what, what almost touches, what refuses to align ... this becomes the content."

The exhibition unfolds through adjacency. Like the recurrence of the number sixty-two, connections emerge through proximity and coincidence, forming a field of relations that remains provisional – assembled and held, if only temporarily, in balance. ■

**CAITLIN YARDLEY** (b. 1984, Australia) achieved an MA in Visual Arts from Edith Cowan University before relocating to London to complete her MFA in Arts Practice from Goldsmiths, University of London. Recent major solo projects include 'Rhythm Without End' at the Design Museum Helsinki (2021), and 'Mobile Composition' at Maison Louis Carré (2017) and Galerie Barbara Thumm (2020). Yardley participated in 'Open Cube', curated by Adriano Pedrosa, at White Cube Mason's Yard in 2013, and was a subject of Thames & Hudson's 100 Painters of Tomorrow by Kurt Beers in 2014.

Her work is held by the Wesfarmers Collection, Holmes à Court Collection, St John of God Healthcare, Edith Cowan University, City of Melville, and numerous private collections globally.

---

*Relational Painting No. 21, 2026*  
quilted aniline goat leather  
110 x 70 x 5 cm



---

# MOORE CONTEMPORARY

Cathedral Square  
1/565 Hay Street  
Boorloo/Perth, Western Australia

+61 (0) 417 737 744  
[info@moorecontemporary.com](mailto:info@moorecontemporary.com)  
[moorecontemporary.com](http://moorecontemporary.com)

Photography throughout: Lucy Dawkins