

ART COLLECTOR

UNDISCOVERED + UNDERRATED

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WHERE OBJECTS CONVERGE

From her London base, the Perth-born **Caitlin Yardley**'s research-driven practice treats objects not as fixed entities but as carriers of complex histories and associations.

WORDS | **KATRINA SCHWARZ**

Caitlin Yardley looks at objects with unusual tenacity. Where others might register form or authorship, she is attentive to circulation, adjacency and afterlife. An object is never singular or self-contained; it is a point of entry into a web of relations, a carrier of private attachments and historical drift. Her practice is marked by curiosity about how things move through the world.

This attentiveness to objects as unstable, contingent entities has shaped a body of work that draws out unexpected narratives and charts complex, often peripheral histories. Working across installation, sculpture, video, photography and expanded painting, Yardley brings into relation otherwise disparate

histories and objects, revealing new understandings through proximity and alignment.

Originally from Perth, Yardley has lived in South London since relocating to undertake an MFA at Goldsmiths, University of London in 2011. That move deepened her engagement with modernist legacies and institutional archives, establishing the research-driven methodology that continues to define her practice today.

Her early inclusion in *Open Cube* at White Cube, London (2013), curated by Adriano Pedrosa, and in Thames & Hudson's *100 Painters of Tomorrow* (2014), marked a decisive emergence in the UK. Since then, solo exhibitions at the Design Museum Helsinki, Maison

OPPOSITE: Caitlin Yardley, *Relational Painting*, 2026. Quilted aniline goat leather, galvanised steel. Installation view in the artist's studio, London. PHOTO: LUCY DAWKINS. COURTESY: THE ARTIST AND MOORE CONTEMPORARY.







Louis Carré in France and Galerie Barbara Thumm in Berlin have established her reputation for materially precise installations that probe the afterlives of modernism.

Other key works have been shown at Hastings Contemporary (2021), Ateneum Art Museum, Helsinki (2017) and Perth Institute of Contemporary Arts (2015), and her work has been supported by the Pollock-Krasner Foundation, Arts Council England, the Ian Potter Foundation and Creative Australia, among others.

An enduring interest in the workings of history and the history of objects has been central to this trajectory. In *Mobile Composition* (2017–20), Yardley reconvened a dispersed art collection through quilted black goat-leather placeholders. Restaging archival photographs of a 1962 installation, she reproduced only the

titles and dimensions of absent works. Among them was **Fritz Glarner's** *Relational Painting No. 62* (1953), its matte-black proxy appearing as a void within the modernist interior.

Her forthcoming exhibition, *Relational Painting* at Moore Contemporary, returns to that gesture of absence and turns it outward. What began as a stand-in now becomes an ongoing material inquiry. Quilted goat leather is released into abstraction. Surfaces wrap around edges so that painting behaves as object. Gridded steel supports extend the works into architectural space, while the leather resists, behaving like skin: responsive, marked by memory, difficult to stabilise.

Installed as a constellation, the exhibition extends relational thinking into the conditions of display itself. Across her practice—from archival restagings to recent video

installations—Yardley treats meaning not as inherent to objects, but as something produced through encounter. It accumulates through proximity, movement and sustained attention, emerging in the charged space where forms, histories and perceptions converge.

Caitlin Yardley: *Relational Painting* is showing from 1–30 May 2026 at Moore Contemporary, Boorloo/Perth.

ABOVE: Caitlin Yardley, *Mobile Composition*, 2017. Installation view at Maison Louis Carré, Bazoches-sur-Guyonne, France. PHOTO: LUCY DAWKINS. COURTESY: THE ARTIST AND ASSOCIATION ALVAR AALTO EN FRANCE.

OPPOSITE: Caitlin Yardley, *Relational Painting No. 21*, 2026. Quilted aniline goat leather, 110 x 70 x 5 cm. PHOTO: LUCY DAWKINS. COURTESY: THE ARTIST AND MOORE CONTEMPORARY.

