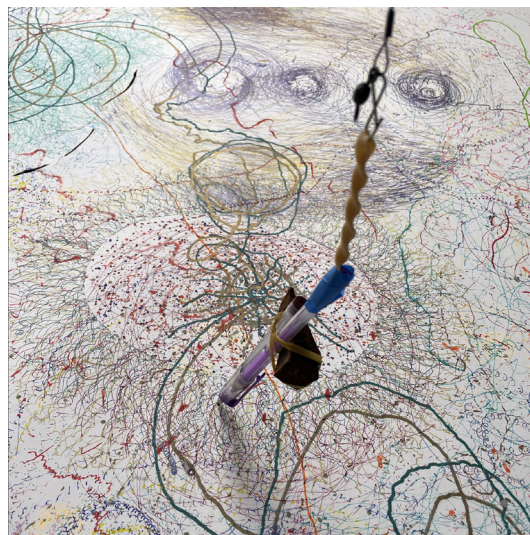
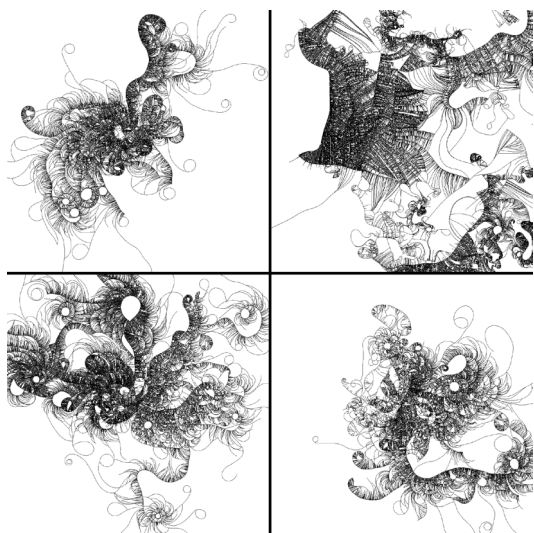


Jon McCormack and Gary Warner

lines and lines and lines



30 January to 28 February 2026

Opened by Dr Chelsea Lehmann,
Head of Drawing, National Art School



ABBOTSLEIGH

 Grace
CossingtonSmithGallery

Lines on paper. Lines of code. Lines of inquiry. Lines and lines and lines

*The only way to generate an alternative language,
a method for newly corresponding with the world,
is to just keep at it.*

Hiraku Suzuki
Silver Marker – Drawing as Excavating 2020

*Every nesting bird, every ant-hill or spider's web,
displays its psychological problems of instinct or intelligence.*

D'Arcy Thompson
On Growth and Form 1917

Jon McCormack and Gary Warner have been friends, colleagues and collaborators since the 1980s, when both began exploring the potentials of computers for making art. Previous collaborations include Acoustic Environment at Artspace, 1997 and a quivering marginalia in the 2016 exhibition FIELDWORK: Artist Encounters curated by Warner for the Sydney College of the Arts Gallery, the University of Sydney.

Rather than drawing of – that is, creating images of things recognisable from our shared lived experience in the material world – McCormack and Warner are artists motivated by an abiding interest in drawing as – that is, creating images that are registers, outcomes and archives of action, process and system. Neglected aspects of the activity of drawing, such as performativity and sonic generation, are considered of equal interest to the image outcome.

lines and lines and lines presents a variety of the artists' explorations of drawing, using digital and analogue processes, often involving chance, uncertainty, and investigations of machinic or coded generative autonomy.

Jon holds an Honours degree in Applied Mathematics and Computer Science from Monash University, a Graduate Diploma of Art (Film and Television) from Swinburne University and a PhD in Computer Science from Monash University, where he is a full Professor and founder and Director of SensiLab, overseeing all operations, research programs and partnerships. Jon's early masterpiece, *Turbulence* (1994), is one of the most awarded and internationally significant works of interactive digital media art.

Gary is an autodidact who, in the 1980s, began using early Amiga and Apple computers to generate experimental works of sound, vision and print. While working at the Australian Film Commission from 1985 to 1993, he developed the first national funding programs for electronic media arts. In 1991, he and artist Adam Wolter presented Without Number at the Queensland Art Gallery, an early example of generative, artist-coded line drawing that explored the visual allure of fractals. Since 2015, he has been a lecturer in experimental drawing at the National Art School.

Foyer

a 3-pendulum harmonograph

Gary Warner 2014

formply, brass, timber, perspex, 18 x 1.25kg gym weights, pens, 1200 (w) x 1200 (h) x 600 (d) mm
Harmonograph concept and design by Gary Warner; fabrication by Philip Sticklen.

NFS

a chance calligrapher

Gary Warner 2026

cardboard, modified turntable, fan, tripod, timber baton, inked linen string, fishing swivel, brush pen
dimensions variable

NFS

mindless drawing

Gary Warner 2023

Ink on Fabriano 200gsm drawing paper, 3600mm x 1500mm

Situational context for drawing production by Gary Warner.

Drawbots by Professor Jon McCormack and Elliot Wilson, Sensilab, Monash University.

\$4500

Niche Constructions

Jon McCormack 2001-2026

Artist-written agent-based line drawing software.

digital prints on Envirocare 300gsm paper, A3 2026 / video, 3' 15" 2026

\$200 each
(unframed)

ROOM 1

Noise Drawings

Jon McCormack 2026

Artist-coded line drawing software for pen-plotter, ink on paper, A3

\$250 each
(unframed)

Cosine Similarities

Jon McCormack and Monika Schwarz 2025

Artist-coded line drawing software, machine embroidered cotton on cotton fabric,
stretched, Australian hardwood shadow frame, 410 x 410mm

\$1250 each
(framed)

drawings made with a wooden spinning top: green gold red

Gary Warner 2014

each: ink on Canson 224gsm paper, framed dimensions 630mm (w) x 650mm (h)

\$1250 each
(framed)

ROOM 2

an ecology of experimental drawing

Gary Warner 2025

ink on Fabriano 200gsm drawing paper, 4500mm x 1500mm

\$4500

stone-garden drawbots

contemplation drawings

Gary Warner and Jon McCormack 2026

Ink on Fabriano 200gsm drawing paper, 3000mm x 1500mm. Four drawings.

Situational context for drawing production by Gary Warner.

Drawbots by Professor Jon McCormack and Elliot Wilson, Sensilab, Monash University.

Drawbots software by Jon McCormack with Elliott Wilson and Camilo Cruz Gambardella.

Stones recovered from a rural quarry spoil heap and prepared by sculptor Martin John Oldfield.

\$3000 each

ROOM 3

codebook 3 – digital sound drawings

Gary Warner 2025

digital video, monochrome, stereo sound, 33' 45"

\$3000
edition of 5

All texts – Gary Warner 2026

Cover left: Jon McCormack four works from Niche Constructions software, 2001-2025

Cover right: Gary Warner 2025, Ad-hoc drawing machine adding marks to an ecology of experimental drawing.

ARTIST BIOGRAPHIES

Jon McCormack b. 1964 Naarm/Melbourne | lives and works in Naarm/Melbourne | jonmccormack.info

Jon McCormack studied filmmaking, applied mathematics and computer science. For over 30 years, he has been at the forefront of applying technology and design to expand human creativity, operating at the nexus of art, technology, and society. His experimental practice is driven by an enduring interest in computing and incorporates generative art, music and sound art, evolutionary systems, computer creativity, physical computing and artificial intelligence.

Inspired by the complexity and wonder of the natural world, his work is concerned with electronic 'after natures': alternate forms of artificial life which, due to unfettered human progress and development, may one day replace a lost biological nature.

His artworks have been widely exhibited worldwide at leading galleries, museums and symposia, including the Museum of Modern Art (New York, USA), Tate Gallery (Liverpool, UK), ACM SIGGRAPH (USA), Prix Ars Electronica (Austria), Moscow Museum of Modern Art and the Australian Centre for the Moving Image (Australia). He has received more than 18 awards for media art and computing research, including prizes at Ars Electronica (Austria), the Nagoya Biennial (Japan), the 2012 Eureka Prize for Innovation in Computer Science, and the 2016 Lumen Prize for digital art (still images).

Professor McCormack is also a highly regarded academic in the field of generative art and design, with his work featured in *Nature*, one of the world's leading scientific journals. He is the founder and director of SensiLab, a unique trans-disciplinary research space dedicated to experimental research in creative technologies at Monash University in Melbourne/Naarm, Australia. He has been the recipient of a number of major research fellowships, including an Australian Research Council Future Fellowship (2017-2021) and Australian Research Fellowship (2010-2015), a research fellowship at the Ars Electronica Future Lab in Linz, Austria (2008-2009) and an Australia Council for the Arts Media Arts Fellowship (2000-2004).

He is also the inventor of the generative music software Nodal, which was commercialised in 2009 and is now used by thousands of musicians worldwide.

Gary Warner b. 1957 Meanjin/Brisbane | lives and works in Gadigal/Sydney | garywarner.net

Gary Warner is an artist with five decades of experience across Australian and international galleries, museums, visitor centres, and botanic gardens, as an artist, curator, conference facilitator, writer, collaborator, educator, creative director, and digital media producer. In 1997, he founded the cultural production company CDP Media (1997-2024), and since 2015, he has lectured in experimental drawing at the National Art School. He was a board member of DRAW Space gallery from 2023-25 and is a co-curator of 4th Wall Gallery.

In his art practice, Gary experiments with combinations of media to create experiences and environments of engagement and evocation. He builds unique sonic instruments, drawing machines, and sonic-kinetic assemblages; creates audio-visual digital media and site-specific spatial installations; devises improvised sonic performance events; and uses pencil, pen, and ink on paper to make abstract, non-objective series and poetic visual enquiries. During the COVID years, he created and published the long-running podcast series *Sonic Sketchbooks*. He is a member of the digital media trio *ochromosonico* and the modular synthesis improvisation trio *CHORDATA*.

Gallery hours Tues to Sat 10 am-5 pm FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga

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