

GALERIE DÜSSELDORF

January: Closed

3 - 24 February 2002
Galliano Fardin
Recent Paintings

10 March - 3 April 2002
Judith Wright
Recent Paintings and Video Work

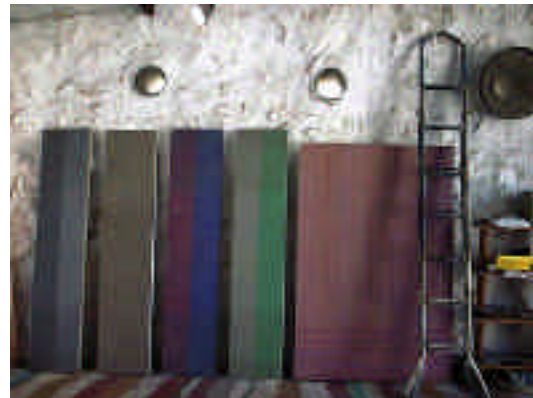
In June 2001 *Phenomena New Paintings in Australia: 1* opened at the Art Gallery of New South Wales. The exhibition comprising work from just 13 Australian Artists, including Galliano Fardin, Howard Taylor and Judith Wright also travelled to The Ian Potter Museum of Art at the University of Melbourne (24 November 2001 - 20 January 2002) The catalogue essay written by curator Michael Wardell includes the following commentary and observations.

The artists in this exhibition were selected more for their individuality than their conforming to a particular creed. What they do have in common is an intelligent awareness of both the art of the past and of current critical responses to the art of the past. They are all producing work that goes beyond the mere making of beautiful pictures and they are consciously avoiding the unrestrained expression of subjective emotions. However, they also embrace the importance of a poetic response to the outside world. No longer interested in 'art for art's sake' these artists are investigating, with pragmatic objectivity, the inherently subjective realm of phenomena.

Like Howard Taylor, Galliano Fardin lives in the bush, and his work is also concerned with experience of being in the land. However Fardin's art evolved from quite a different beginning to that of Taylor. Whereas Taylor gleaned the essence of being in the land from close scrutiny of nature, Fardin comes out of the late modernist tradition of process art. The paintings reveal the process from which they are made, emphasising the element of time as an inherent component, in the fine hand drawn lines that make up the compositional grids. The evident time, patience and care taken to make these paintings demand time, patience and care from the person viewing them. Fardin's art, therefore, is a meditative process that, like litmus paper, absorbs the world around him and changes with the changing light of the landscape.

The seemingly abstract shapes in the painting on paper by Judith Wright also derive from figurative details. In her case they derive from stills from her own video works. The *Blind of Sight III* series come from a video work that is primarily concerned with the phenomena of maternity. Images of a suckling baby, already abstracted by the extreme close-up in the video are further abstracted in the paintings. Wright is here interested in an objective rendering of the phenomena of witnessing this private, yet very natural act separated from the subjectivity of sentimentality. Each shift from real action, to video, to video still, to painting is further abstracted in an effort to capture the pure essence of the phenomena - it strips the image of superficial sentiment without converting it into a cold diagram.

Michael Wardell
Curator. Art Gallery of New South Wales



Galliano Fardin *Studio, Lake Clifton, WA 2001*



Judith Wright *Blind of Sight III Series 2000-2002*

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