

Galliano Fardin's paintings and objects could be seen as personally transposed manifestations of time, land and place.

In his 2004 catalogue essay the late and much admired John Stringer described Galliano Fardin as an abstract painter whose work is characterised by its sensitive combination of pattern, colour and texture.

. Also, as an artist not only inspired, but nurtured by nature's spirit.

He suggested that through non literal poetic reflections and meditations, Galliano's paintings present abstract and patterned evocations of the spirit he observes and experiences in nature.

**John Stringer (Kerry Stokes Curator and AGWA Curator) catalogue essay for a 2004 solo exhibition in Sydney Recollections - Introspections, Esa Jaske Gallery, Sydney*

Galliano's expansive vision is often tempered and empowered by a questioning duality in such exhibition titles such as :

- 2010 Fear of Failure - Regeneration** Galerie Düsseldorf
- 2008 Nothing stays the same - everything remains**, Galerie Düsseldorf
- 2007 Processes and Outcomes**, Esa Jaske Gallery, Sydney
- 2006 Project No. 10 Howlett Foundation, Cullity Gallery, UWA
- 2004 Recollections - Introspections**, Esa Jaske Gallery
- 2003 Use By**, Galerie Düsseldorf, Perth
- 2002 Unspoken Thoughts** : New Paintings, Galerie Düsseldorf
- 1999 A Matter of Time**, New Paintings, Galerie Düsseldorf
- 1997 Acqua e Terra**, Galerie Düsseldorf, Perth
- 1995 Paintings, Galerie Düsseldorf
- 1994 L'Incontro e il Racconto, (The Meeting and the Tale)**
Centro Artistico Culturale G.B, Piranesi, Mogliano, Veneto, Italy
- 1992 Horizon Line**, Paintings, Assemblages and Drawings, Galerie Düsseldorf
- 1990 The Boundary Lake Paintings, Galerie Düsseldorf
- 1988 Galerie Düsseldorf, Perth
- 1978 Drawings, Churchill Gallery, Perth

I'd like to talk to you about two artworks 'not' present here. The 'precursor' and the 'recipient'. Although not a painting and somewhat of a 'loner', the 'precursor' sits as a distant but direct relation to the works you see here today.



**Inside the fence post, 'still galvanized' (excuse the pun) and
outside the post, elementally exposed, the wire spoke of many things :
origins and life
shelter and protection
journey and time
permanence and impermanence
patina and ritual
territory and boundaries
resolution and finality**

**'RECURRENCES' migrated from that 1999 exhibition to
New York, acquired by a young and petite chinese girl who was
intrigued beyond belief, not only by the work itself, but also by it's
honest origins.**

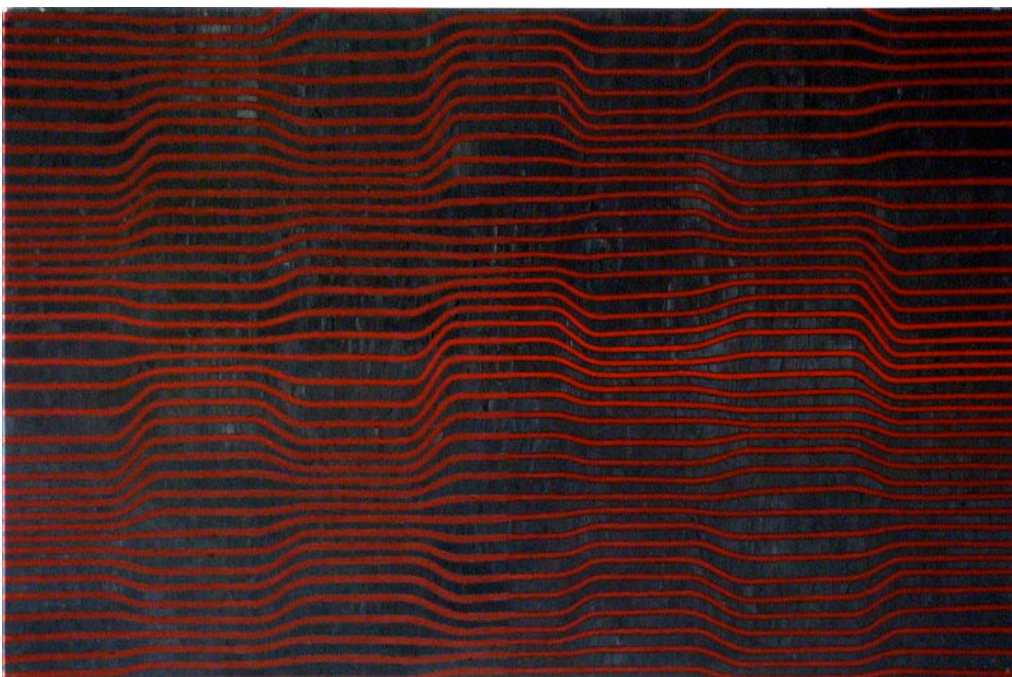
**She was to lug back to New York both a 'heavy artwork'
and a 'heavy abstract concept' which was and is Australia.**

**'RECURRENCES' travelled as cabin luggage on the long flight back to
the USA. It arrived safely.**

**The work sits comfortably within Galliano Fardin's oeuvre and
continues to inform many of the paintings you see here today.**

**'RECURRENCES' had what I shall call SS'FLOW
'SERIOUS STUDIO FLOW ON EFFECT'**

**The second work, the 'recipient', is one of my favourite paintings.
'RESOLUTION 1'.**



**The painting was reworked in 2008 into a large ignited and brooding, oil on canvas, 100 x 150 cm.
It receives the full 'SS'FLOW' impact.**

**In this painting, the 'fence wire' is 'RUSTY RED' and stacked.
It moves and vibrates wavelike across the translucent and dark scummy underpainting, creating a fence like barrier between the viewer and unknown space.**

The lines morph and pulsate by way of meticulous 'paint dabs' which carefully trace linear patterns in both time and space across the expanse of the canvas, continuing onwards and outwards as if there is no beginning and no end.

It is difficult to believe that 'RESOLUTION 1' is still available for acquisition !!!!

ANY TAKERS ?

Thank you

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6 May 2012
Mandurah Performing Arts Centre
Survey - Galliano Fardin