

## ART CAREER OVERVIEW



Human Field Painting IV, 1980 (detail)  
102cm x 102cm Oil on linen



Evolution 1, 1985 (detail)  
100cm x 100cm Oil on linen



Going Away/Looking Back, 1990  
140cm x 190cm Acrylic on canvas



Dissections of the Body 1996  
75cm x 122cm Acrylic on paper



Wildman Country 2007  
122cm x 186cm



Cryptic Elements 2009 122cm c 168cm

The artist's first major exhibition was held at the Keane Mason Gallery, New York in 1980. Called *Human Field Paintings*, the works were derived from small sections of the human body expanded and flattened to create ambiguous readings of the figure aimed at opening a dialogue about the way the body is socially interpreted. For the next two decades the human form was used in a broader sense; to reflect on our relationship to the world and how we interpret our experience of it. In this sense the work aimed for a philosophical and social leaning rather than a political one.

During the Modernist period, artists were generally encouraged to demonstrate a regular, recognisable style. But taking issue with this idea, during the 1980s the artist preferred a more pluralistic approach and examined a series of different subjects and methods to extend his interests across a range of philosophical propositions. The early *Human Fields Paintings* began to fracture and then later to fragment as the imagery moved further from representation.

In 1989, following a move back to Melbourne and a new environment, the artist reintroduced the human figure in response to observations of the street people in the vicinity of his Fitzroy studio. But these ambiguous figures were not designed to illustrate the observed world; the dissolving and re-forming images were meant to reflect upon the fragile and uncertain nature of human experience.

Another shift occurred in the early nineties when the artist undertook a Master of Fine Art at RMIT University - a study of Aboriginal rock art and the differences between indigenous understandings of experience and Western Scientific Rationalism. For the next five years the artist utilised Leonardo da Vinci's scientific drawings as a means to explore what he saw as the limitations of the Western analytical thinking.

The artist felt that as much as Leonardo dissected the body, he was also dissecting our perceptions, which has led us to the analytical way we interpret our world today. However, where art is concerned, he felt that this analytical process might have a 'closing' effect; that Western positivism might be detrimental to other more poetic aspects of our lives. Up until 2005 the artist continued to draw on the imagery and history of science and biology.

More recently the artist has drawn upon close observations of the world around us in search of some connection to the poetic, the intuitive and the uncharted, recognising 'self-consciousness' as a condition that is still largely a mystery to us.

His latest 'cosmos' paintings are further incursions into the unknown, or more accurately, "the unknowable", inspired by an interest in astronomy, astrophysics and new technology. The latest works are 'spacescapes' that search a hypothetical cosmos which may simply represent the outer reaches of human psychology.