

OBSERVATIONS ON THE WORK EXHIBITED IN MELBOURNE IN 2010

'Through the artworks the artist demonstrates a keen interest in perception and the physiological and psychological content in observation of the real world and of art making. The phenomenological reigns....the experimental within the work is paramount. The very act of looking and mark making locate the artist in his place in the world. The paintings and drawings demonstrate a sense of space and place and the artists response to these issues and are a reflection of the time and place of making.'

'There is an interesting relationship between New York and the desert as locations to make art as both have an aspect of being 'other than the rest of the world'. Both elucidate an extreme experience of time, seeing.'

'In most of the artworks there is a sense of the inner and outer experience meeting, the experimental directly relating to the mark making and the work 'making itself'. The quality of the haptic, the painterly and the heavy impasto make for a rich viewing.'

Dr Robin Kingston

19 February 2010

'... there is strong evidence, it seems to me, that a new journey has begun. In that sense it is more of a show of an artist in transition, of a journey that is promising to break new ground.'

'I congratulate the artist on his courage and honesty. In this respect I mention especially the drawings 'Nine early Mornings- Montana 9 July 09 to 13 July 09' and the paintings 'In the Finke River', 2007, 'Garden #1', 2008, 'Garden #2', 2008, 'On the Westside Bike Path' 2009-2010, 'Queenscliffe Performance', 2008 and 'Tent', 2008 in which he acknowledges the heritage of recent aboriginal art without copying it.'

Rosemary Crumlin

5 February 2010