



JOHN ANDERSON

AUSTRALIAN GALLERIES
MELBOURNE

MEDIA RELEASE

Exhibition Dates: 26 June - 15 July 2018
35 Derby Street Collingwood VIC 3066
Open 7 days 10am to 6pm

John Anderson is without question a Romantic painter. Romanticism was characterised by its emphasis on emotion and individualism as well as the glorification of nature. By this definition Anderson's paintings certainly fit. Although it is artists from earlier movements that stir his imagination, most notably Tintoretto, Delacroix and moderns such as Manet, Picasso, Miró and Hopper are amongst his heroes. He finds himself in sync with current practitioners who coincidentally address much of the same interest in figurative narrative, David Lynch, Eric Fischl, and Neo Rauch, who as contemporaries have shared the same post-war lived experience.

Expressionist elements in Anderson's work are a consequence of the fluid nature of his oil painting technique, painting on Belgian linen wet into wet, where brushwork animates the melding of colour and form, leaving its mark in this process. The painting method is one of discovery rather than the colouring in of a set composition, it involves painting over and into underlays of transparency and block colour while they are still wet. The painting develops a life of its own, giving birth to the solid forms of figure and landscape as it reaches completion.

There is a narrative in the paintings, but the narrative doesn't have a beginning or end, it is cyclical. References to family and the dynamic of the passing of time and chance encounter take place in a structurally compressed space. The landscape embraces and channels the figurative players and the gaze of the viewer into a space that is ultimately all consuming and greater than any individual.

John Anderson's work is personal as well as universal. The romance of the Sunday roast, the beach, the Saturday matinée and the drive-in, the mating of cars with love and adventure are 1950s and 60s romantic experiences that parallel the threatening loss of the natural world, "We indulge in the joyous memories of those past experiences, while realising with alarm that in the same timeframe that we party, we trade our most life sustaining commodity, our natural environment", he says.

Much of the setting of Anderson's paintings is the Mornington Peninsula and most specifically Cape Schanck where he now lives and formally worked as a professional cray fisherman for some years in order to support his art practice. The old Peninsula is being transformed by a need to manicure as it is being discovered as a great tourist destination, yet it still holds a rugged and alive landscape that reveals itself under stormy sky and slanting light, through winding roads and old windbreaks.

This exhibition is current until 15 July 2018.

For more details or images contact:
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