



## CAMERON FRASER

*What are you looking at?*

AUSTRALIAN GALLERIES  
MELBOURNE

### MEDIA RELEASE

Exhibition Dates: 20 August - 8 September 2019

35 Derby Street Collingwood VIC 3066

Open 7 days 10am to 6pm

In this new series of work Cameron Fraser utilises a technique of printing called Mokulito; a form of lithography drawn on wood instead of stone or metal, combined with various additives like carborundum, an adhesive grit, acrylic paint and shellac to compose deeply sensitive and captivating images of botanical specimens. *What are you looking at?* presents an ethereal body of work depicting irises, waratahs, a ceramic cockatoo and other floral specimens in varying stages of growth, blossom and decay.

*'What I experience first in Fraser's still lifes is their undeniable yet undemonstrative formal and technical beauty. And although we can point to an exquisite judgement of touch, tone, colour and composition, none of these things by themselves account for the spell that his work consistently casts. Nor do the objects themselves, however beautiful or artfully casually arranged. There is no grand allegorical scheme, no clue to their personal significance, no expressive distortion to clue us in to a particular emotional register. They are wonderfully themselves, and I would go so far as to claim that these works expose our demand that art readily yield meaning or significance as a kind of impatience born of our harried, fragmented lives.'*

*Never precious or approximate, Fraser's technique seems almost archaeological in its layering, with its occasionally pitted, rugged but subtle surface artefacts and textures, mysteriously achieved by carborundum, an abrasive, granular semiconductor used in sandpaper, car brakes and bulletproof vests, and wood grain, scoring, inking, layering and goodness knows what else. Yet there is never a violation of all-over mood or aesthetic decorum, and this not-quite orthodox mastery of the techniques of printmaking is never self-referential. Rather, there is almost a reverence for the things he chooses to depict, and the light pervading his work seems gently otherworldly, of a milky translucence at times, a light of tranquil recollection or mysterious lambency. His ability to pare back details just enough to convey the facticity and density of objects and yet suggest their essential nature, is no accident. This is achieved through hours spent selecting, arranging, contemplating, rearranging, abiding and living with his subject matter. A deep familiarity with objects is forged in the mind, informing the work as much as the practiced shuttle and weave of hand and eye. And these works invite us, by example and without false or flashy entreaty, to attune ourselves to their considerable quietude.'* - Selwyn Rodda, 2019

*What are you looking at?* is current until 8 September 2019.

For more details or images contact:

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