

adrian barber —

between the known and the unknown



The Known

Bushwalks to Frenchmans Cap, the Denison Range and the Southern Ranges have provided the source material and inspiration for the large scale paintings.

These works emerge slowly over several months, through a process of deliberation - additions, subtractions and rearrangement of light and topography. This is a process of wilful and controlled mark making and relies on cognitive appraisal.

The Unknown

The paintings in monochrome are also of the Tasmanian landscape, but of no specific location. They are composites of memory and imagination.

These works are a joy to create. They emerge from a meditative, no-mind state, where repetition echoes the process of Hitsuzendo, or the way of Zen through the brush. Here, for any piece of paper or canvas, the artist has only one chance to create. The mind is emptied, the intention is set and the marks are made in one or two passes. The landscape that emerges is a product of the artist's sentiment at that moment. The intentions come from the storehouse of memory and from years of immersion in the Tasmanian landscape. In creating these works, the conscious mind does not force the hand and the paint must find its own path. The artist's role is to hold an open indifference to the result and by finding the equipoise between effort and surrender, a painting emerges of an unknown yet familiar place.

new paintings

09.04.21 —
26.04.21

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To create these works I have explored the use of many different surface preparations and over time, have moved from paper to canvas. This is the field on which the paint will play and it has taken patience and curious experimentation to find the right interplay of surface and medium which will allow patterns to emerge that mimic those found in nature.

Painting in these two very different ways has provided balance in my practice. It has sustained and extended my artistic expression. It has absorbed me as I hope it will absorb you.

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paintings

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