

INDRA GEIDANS SPLIT
CLARE MCFARLANE
THE ENLIGHTENMENT PROJECT

13 MARCH - 9 APRIL 2009
opening 6 - 8pm Friday 13 March

Turner Galleries are very pleased to present two solo exhibitions by two outstanding WA artists: Indra Geidans and Clare McFarlane.

Indra Geidan's previous work will be well known to many local art patrons. She has been exhibiting consistently since 1984, and several important collections hold her work, such as the Art Gallery of WA, University of WA, Edith Cowan University, BankWest, Royal Perth Hospital, the Cruthers Collection, Murdoch University, several local councils and many private collections.

Her work has always been inspired by domestic environments with, or without, people. In this exhibition the female figure is the central character. She is on the brink and overwhelmed by the dilemmas of her life. Perhaps faced by too many decisions and society's high expectations, she is split, indecisive, uncertain of her future. She is often faceless, either obscured by hair, turning away from the viewer or veiled. We are voyeurs, uncertain as to her mental state, wanting to reach out and steady her as she teeters on the edge or comfort her as she crawls under a chair. These are anxious paintings.

Whilst this anxiety might be a universal theme confronting the contemporary Western woman, the images are set in Australian suburban settings. A woman hangs by her knees from a Hills Hoist or straddles a suburban fence face down. The sunny blue skies of Perth provide an unforgiving backdrop.

Other works are more mysterious. The lower torso of a woman, missing one shoe, is framed in a pool of light. Is she alive? Indra gives no clue, but the ominous feet of a man can just be seen in the shadows. Two other paintings have women obscured behind a bed, with just their legs visible, torsos on the floor and legs raised up on the bed.

Clare McFarlane has been exhibiting with Turner Galleries for several years now, starting in 2002 when we were The Church Gallery. Each exhibition has been a resounding success with public collections, such as Artbank, the Cruthers Collection and the City of Perth, acquiring her work.

Clare has titled, and themed, her exhibition on *The enlightenment project*. The Enlightenment, or Age of Enlightenment, is usually cited as a time in which science and reason, as opposed to authority and superstition, were held to be the answer to understanding the world and improving human life in the eighteenth century. This is physically represented in her works with decorative backgrounds, usually the designs of Englishman William Morris, superimposed with highly detailed Australian insects, birds or flora. Clare states that a "sensitivity to nature, it's appreciation and reverence is a large influence on my practice, as is a delight in beauty and sadness at its fragility." "I often paint solitary or broken creatures, searching for the poetry in their form."

One multi-panelled work is a periodic table of butterflies. The 42 small panels represent different elements in the periodic table and are decorated with butterflies. Clare realised that, like much of science, the periodic table is a creation that is imposed on nature to aid our understanding of it. This is a poetic and lyrical expression of the elements.

Ideas of light and atmospheric colour have also influenced this show. The blinding yellow of the sun, the deepest violet of night, the blue of a brightly lit sky and the orange of a sunset, all appear.

Please do not hesitate to contact staff on 08 9227 1077 or email info@turnergalleries.com.au should you require more information or images from these exhibitions. Exhibition works will be available to view on line: www.turnergalleries.com.au and both artists are available for interviews.