

flow

Galliano Fardin

Foreword

Bankwest is delighted to present the art of Galliano Fardin; his painting practice has evolved into a mature handling of layers of paint, colour and texture, resulting in contemplative works of luminosity and beauty. The glowing colours resonate across the canvas and mesmerize the viewer with their sublime visual imagery. Originally from Mogliano Veneto in Italy, Fardin now lives in Lake Clifton, south of Mandurah where he is inherently influenced by his natural surroundings.

Fardin is essentially a landscape artist but in an expansive, metaphysical sense of the genre. There is a mystical quality to Fardin's work; starburst images imprint on the retina and remain long after you have left the exhibition. This innate sense of the cosmos we inhabit, of a life greater than one's own, has resonance with Fardin as he is inspired by the universe and our place in it:

The sun, with its orbiting and rotating planets, sets the scene for our dramas, romances, life and death. Our consciousness enables us to witness and experience these cosmic events. A sobering thought could be the realisation that indeed, nobody owns the sun.¹

Born not long after the end of World War II, Fardin recalls how this cataclysmic event impressed itself upon his parents and, in turn, himself:

I remember as a child in the '50s sitting outside to escape the heat of our furnace like house during the muggy Veneto summer evenings. What I liked most was the spectacular display of the heavens often lit by the luminous streaks of meteors...the idyllic mood of those evenings was sometimes countered by my parents' recollections of events concerning the difficulties that they had experienced as a newlywed couple during World War II.²

Fardin has also been affected by his work with Indigenous groups in the North West, where he and his family have spent extended periods of time. Recording their stories he has become a story teller himself as evidenced on the following pages.

In our exhibition series recognising artists who are represented in the Bankwest Art Collection, Fardin's recent work is displayed alongside contemporary landscape and abstract works held in the Collection. Enabled by our continued commitment to supporting the Western Australian arts community, Bankwest is proud to showcase the art of Galliano Fardin for our 2015 exhibition.

Sandra Murray
Art Curator, Bankwest

¹Artist's statement, May 2015

²Ibid

flow: a landscape of change

The cutting edge of exploration is reaching beyond our comfort zone and into a seemingly lifeless dimension. Prior to humans setting foot on the moon, there were great expectations of what might be found there – ranging from the mystical to the practical, and the ridiculous. When Neil Armstrong and Buzz Aldrin set foot on the moon there was a great sense of accomplishment at the thought of being the first humans there. But while that journey was of immense scientific and technological value, what was found on the moon was mostly unglamorous dust. As we extend our interest to the distant reaches of the universe, we only find how things were further into the past as we reach into the heavens.

The *Stargazing* paintings are a flashback from my childhood when we used to sit outside after sunset and watch the heavens in order to escape the heat of summer. Startled by the sight of glowing meteorites as they shot across the sky, it seemed like a magic show. Back then it was easy to dream of other worlds and the fantastic creatures that might inhabit them. We all constantly travel through space anyway, aboard our home planet. We circle around the sun once a year and rotate along with the rotation of the earth around its axis every twenty four hours. Because this is so obvious we sometimes forget about it...

My life experiences have made me a witness to momentous change - both social and environmental. Many of the truths of my childhood were embedded in solid rock and eternal, but with the passing of time some of those certainties have changed, weathered or just fossilised. Many apparently solid truths turned out to be only mirages.

Change often catches us by surprise. The landscape itself is the strongest evidence of this powerful force at work. Remains of forests and their inhabitants become fossils embedded in rocks beneath the surface of the Earth with the passing of time; in desert areas the drifting sands arrange and rearrange patterns, and continental plates drift upon the planet's surface with their cargo of living organisms and fossil remains.

Pondering on these aspects continues to have significant influence upon my work and my life. The changes that I witness and ride on are the matrix of much of what I try to comprehend. At times, what seemed to be complete and meaningful yesterday may turn out to be only circumstances and paradigms - when I paint, I never feel that a work is finished. It is more likely that I leave it alone or disengage from it when I feel it contains the relative truth of a passing moment. I may disengage from some works at that point and move on or I may take them into another journey, everything is always in a state of flux. My painting processes also undergo frequent changes of mind, layering and reworking as a response to what I witness in the workings of nature.

I have chosen to live where I can observe and witness, on a daily basis, the changes occurring in the natural world. I am not resisting these changes...I try to ride on them and explore their outcomes. Ultimately, more likely than not, change comes upon us without our seeking it. Like tides, change has its own flow and ebb. There is no need to rush it or to prevent it.

Directions and choices

It was an ordinary day in 1972 and I was riding home from work by bus. I would usually ride to and from work by train, but a sudden strike by the railway workers made me, along with many other commuters, catch a ride on the overcrowded bus. As I was struggling to hold my place against the human tide of passengers, a poster on a wall outside the window caught my attention. The bold letters on the poster said, "Do you wish to come and work in Australia? For enquiries call..." Intuitively, I wrote down the number on a piece of paper.

That poster had suddenly captured my imagination in a powerful way! Because of circumstances, I had to start working in sweatshops at 14. Later, I did my apprenticeship as a metal worker in a derelict industrial area of Marghera. After my time in the army as a conscript, I was back to the same old job and I should have considered myself lucky for I had work at a time of high unemployment. That chance contact number, like magic, connected me with my dream to get away from that impasse and pursue something totally different! Still on the bus I tried to picture myself in such a different land. It was both scary and exciting for I was a naive young person who had little chance to travel except for my stint in the army. Following that, I went for an interview and a medical check-up and sooner than I could imagine I was on my way to Australia.

It is quite bizarre and surreal that such a sequence of events could have been brought about merely by an unscheduled bus ride. That event so mundane and so fateful, made me become aware of the power of "directions and choices". If we are mad enough to let go of everything familiar and embrace what our imagination allows us to detect, new possibilities open up.

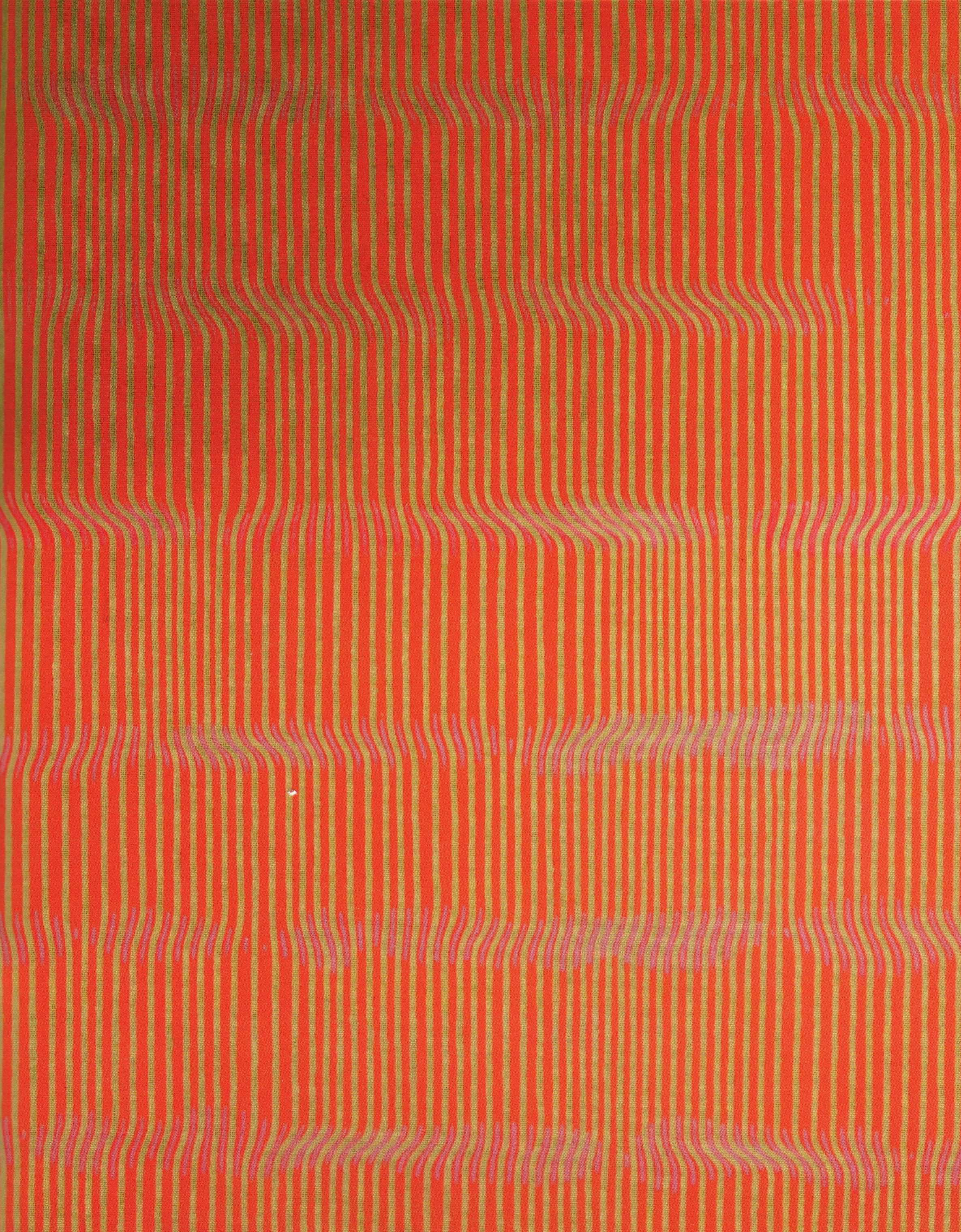
In the early 80s, Western Australia was experiencing the excitement and confidence of the America's Cup win and Perth was finally a place known around the world. I had moved (along with my family) from Pemberton to the Peel region and it was then that I considered the opportunity to pursue a lifelong dream;

to take up Fine Arts studies. In Italy as a child I would be mesmerised by the impact of the art of Giotto and Titian. At Curtin University I loved art history because I could reconnect with some of the momentous experiences of my childhood dreams and put them into a context. During the final year, circumstances brought me and my family to Boston, where I did my last term of study. I had the chance to see some wonderful exhibitions including the legendary works of Modernist masters such as de Kooning, Pollock, Rothko and a fabulous Van Gogh show in New York.

Back in WA, I graduated and proceeded to build my own home/studio. But I had seen so much art in so many places that my first attempts were a smorgasbord of my favourite artists' influences, quite confusing. Eventually, I woke from my slumber, I stared at the blank canvas and there it was - the woven fibre of the canvas and the earthy hue of its surface were all I needed. I spent a long time translating that sudden impulse into a painting. It took hours of meandering over that labyrinthine, almost hypnotic, space trying to familiarise myself with it and make it balance. Eventually after several re-workings, what I had been looking for started to emerge along with its title.

My studio is located in the Lake Clifton area. The proximity to a Ramsar wetland implies that the Lake Clifton area is an unusual location. While nearby Mandurah grows and grows, Lake Clifton remains a sleepy, forgotten name on the map. I love the peace and quiet of this place and my work conveys my response to being here.

Galliano Fardin
May 2015



Biography

Born Mogliano Veneto, Italy 1948;
moved to Perth, Western Australia 1972

Lives Lake Clifton, Western Australia

Education

1984-86 BA Fine Art (with Distinction), Curtin University
of Technology, Perth

1986 Fine Arts, the School of Museum of Fine Arts,
Boston, USA

Solo exhibitions

- 1978 *Drawings*, Churchill Gallery, Perth
- 1988 Galerie Dusseldorf, Perth
- 1990 *Boundary Lake Paintings*, Galerie Dusseldorf, Perth
- 1992 *Horizon Line*, Galerie Dusseldorf, Perth
- 1994 *L'Incontro e il Racconto*, Centro Artistico Culturale G.B.
Piranesi, Mogliano Veneto, Italy
- 1995 Galerie Dusseldorf, Perth
- 1997 *Acqua e Terra*, Galerie Dusseldorf, Perth
- 1999 *A Matter of Time*, Galerie Dusseldorf, Perth
- 2002 *Unspoken Thoughts*, Galerie Dusseldorf, Perth
- 2003 *Use By*, Galerie Dusseldorf, Perth
- 2004 *Introspections/Recollections*, Esa Jaske Gallery, Sydney
- 2007 *Processes and Outcomes*, Esa Jaske Gallery, Sydney
- 2008 *Nothing stays the same - everything remains*,
Galerie Dusseldorf, Perth
- 2010 *Fear of Failure/Regeneration*, Galerie Dusseldorf, Perth
- 2012 *Survey - Galliano Fardin*,
Alcoa Mandurah Art Gallery, Mandurah
- 2012 *Consilience*, Galerie Dusseldorf, Perth
- 2015 *Flow*, Bankwest Art Gallery, Perth

Selected group exhibitions

- 1989 *Perspecta*, Art Gallery of New South Wales, Sydney
- 1990, 91 *Mandorla Art Prize*, New Norcia Art Gallery, Perth
- 1991 *A Sideways Glance*, Galerie Dusseldorf, Perth
- 1994 *South West Survey*, Bunbury Regional Art Galleries
- 1995 *Landscape as Metaphor*, Claremont School of Art
- 1996 *Out of Australia*, PICA, Perth
- 1997 *Peeled - contemporary art from the Peel region*, Mandurah
Art Gallery, Mandurah Performing Arts Centre, Mandurah
- 1997 *Bunbury Biennale*, Bunbury Regional Art Galleries, Bunbury
- 1998 *Material Perfection*, Lawrence Wilson Art Gallery, University
of WA, Perth
- 1998 *Sculpture by the Sea*, Albany
- 1999 *Distant Horizons*, John Curtin Gallery, Curtin University of
Technology, Perth
- 1999 *Resilience*, Bunbury Regional Art Galleries, Bunbury
- 2000 *Out There - currents in the landscape*, Cullity Gallery,
University of WA
- 2001-2 *Phenomena New Paintings in Australia: 1*, Art Gallery of
New South Wales, Sydney; Ian Potter Gallery, Melbourne
- 2002 Inaugural Exhibition, Esa Jaske Gallery, Sydney
- 2002-5 *Bank West Contemporary Art Prize*, PICA, Perth
- 2005 *On the Unseen*, Esa Jaske Gallery, Sydney
- 2006 *Galerie Dusseldorf: 30 Years On*, Galerie Dusseldorf, Perth
- 2007 Museo Casa de Noal, Treviso, Italy
- 2009 Museo Casa de Noal, Treviso, Italy
- 2009 *Bunbury Biennale*, Bunbury Regional Art Galleries, Bunbury
- 2012 *Adaptation*, SymbioticA, INQB8 Gallery, Mandurah
- 2013 *The Times They Are a'Changin* - Galerie Dusseldorf, Perth
- 2013-15 *Adaptation*, Art on the Move touring exhibition
- 2013-15 *The Sportsman's Suite: Mark Howlett Print Projects 1991-
2011*, Art on the Move touring exhibition
- 2014 *Sedimentation*, Linton and Kay Galleries, Perth
- 2014 *WA Art Collective*, Perth
- 2015 *Post-Hybrid: reimagining the Australian self*, John Curtin
Gallery, Curtin University of Technology, Perth

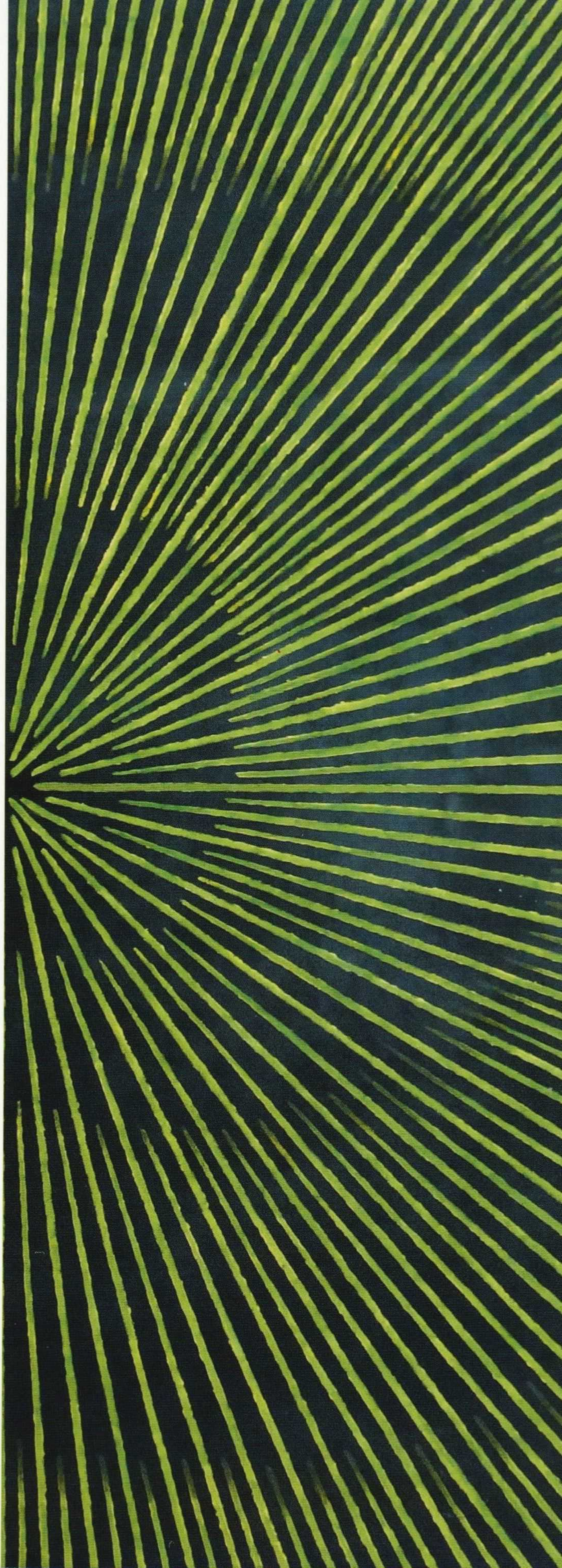
Awards/Projects

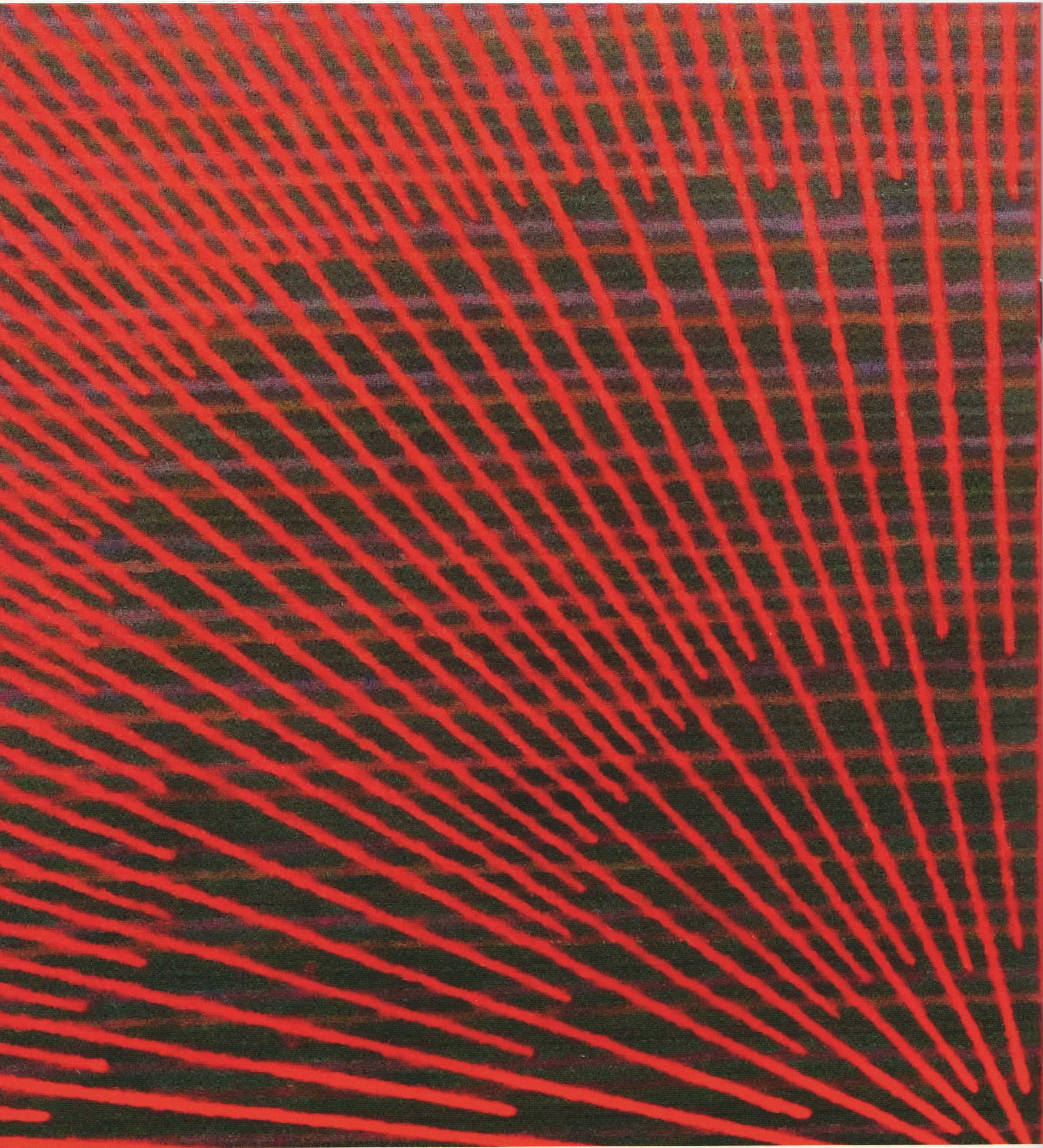
- 1994 *Southwest Survey*, Bunbury Regional Art Galleries - winner
- 1998 Public art commission, design in glass, Wind Lobby entry, Mandurah Performing Arts Centre, Mandurah
- 2000 Exchange Plaza, Perth, foyer painting commission
- 2001-03 Parnngurr Art Project, East Pilbara
- 2003 ArtsWA Grant; Artist in Residence in both Parnngurr and Kunawarritji communities, East Pilbara
- 2003 Cossack Landscape Painting Award, Cossack
- 2005-06 Mark Howlett Foundation Commission, Perth
- 2007-14 Project Assistant- Parnngurr, Punmu, Kunawarritji, Jigalong, East Pilbara

Collections

Artbank, Art Gallery of Western Australia, Bankwest, City of Geraldton-Greenough Collection, Curtin University of Technology, Edith Cowan University, Ian and Sue Bernadt Collection, Janet Homes a Court Collection, Kerry Stokes Collection, Macquarie Bank, Murdoch University, National Gallery of Australia, Parliament House - Canberra, Royal Perth Hospital, Wesfarmers, various private collections

Cover: *Stargazing 4* 2014 (detail), oil on canvas, 101 x 101 cm. **Inside 1:** *Drifts* 2015 (detail), oil on canvas, 175 x 125.5 cm. **Right:** *Stargazing (yellow)* 2014 (detail), oil on canvas, 101 x 101 cm. **Curator:** Sandra Murray. **Editors:** Sandra Murray, Michelle Plester. **Photography:** Douglas Sheerer. Bankwest, a division of Commonwealth Bank of Australia ABN 48 123 123 124 AFSL/Australian credit licence 234945. SUN410 120615 Catalogue





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Bankwest Place, Perth, Western Australia
24 June - 13 October 2015

