

Solo Show Statement March 2022 Keith Lane

### **Phoenix Rising**

My solo show with Nolan Gallery in 2021 can be seen as a transition from my pre occupation with the human figure and de facto bodies ie ceramic forms, to this present body of landscape paintings.

I feel this show sees my metamorphosis complete albeit with probable revisiting of the human form or combining with the landscape in the future.

My landscape painting avoids a literal transcription of the landscape and attempts to attain a metaphorical interpretation of landscape in terms of the cultural and historical lived experience.

Having done the Sydney 'Tree change' seven years ago and now living in Deloraine in the north of Tasmania the natural environment and landscape have gradually yet ineffably seeped into my bones.

This in conjunction with a visit to my hometown of London two years ago returning just before the International Covid lockdown of borders. In London I re acquainted myself 'in the flesh' with my old heroes of art and seeing them again after so many years literally brought tears to my eyes. Principally among them Rembrandt, Carravaggio and Turner: this had a profound effect upon me. One thing seeing images in a book but to engage with the surface, evidence of the hand, the scale and presence of a work, a whole different ball game.

Seeing the work in this show it will come as no surprise to onlookers that the principle catalyst for my new departure into landscape has been Turner and other British 19thC painters such as John Martin. A dramatic and grandiose response to humankind's cultural placement and engagement with the land we stand on.

Other influences closer to home in Tasmania that also relate to that already mentioned include the ever present shadow of John Glover (like me also a British/Australian painter and like Turner a painter of landscapes in the 1800s). Overlay this with the ongoing experience of living in Tasmania, the light, the weather, the distant horizons, big skies as well as a much more profound acknowledgment of Tasmania's dark formative history. This aspect of the foundations of Tasmanian culture I propose to engage with in new and upcoming work.

To this mix and specifically for this show I have responded to our present situation and engaged with our living history and related, metaphorically at least, the passage through and rising out of COVID and the myth of the Phoenix. Struggle, difficulty and rising up and moving beyond. Phoenix Rising.