



Because of the irony, the humour is the thing I respond to particularly. But, also, the fact that the artist may also be pointing to the art world and taking the rise.

James Brook

I'm most interested in the garish, kind of kitschy, feel of the work.

There's something almost dangerous about the work. Will it work? Will it succeed or not? Just the coming together of the painting and the material used in the outside part, which functions as a frame, but also very much alters the meaning of the inner image.

I find the ship painting very interesting, because you get a kind of reversal between the role of the painting, the canvas, and the material which is intervening, pushing the painting to the perimeter.

It even goes beyond that, again he has a certain vocabulary, which is taken out of the recent history of painting. There are many painters who used fabric to paint on, for instance Polke, but he already, in those three pieces, the relation between the fabric and the painting changes. They take different roles, the reversal of the frame and the interior.

He is very aware of what he is doing. The fact that, in those three pieces, he alters the role of the vocabulary he uses, gives the hope that he is not sticking to this as a trick.

Glenn Brown

I find that the funny thing was that when we stood in front of them they gave us a thrill.

"Richterish", he has seen Richter, but they are not about that.

I think they are highly professional, very, very well done.

They are so abstract, that they are taking you away from anything like photorealism.

They certainly don't seem so much to be paintings, so much as being surfaces which are painted.

I'm actually surprised that the subjects are unified by the painting, by the quality of the painting.

Brighid Lowe

What I was so positively interested in, when I saw the photos of the Baroque architecture, pushes me to think that there is a reflection, which is not only related to the gallery space, but which is more historically linked to architecture in general and the perspective falsified by intervention and distortion. That's a very interesting issue for that kind of installation work.

What I like about the work is the quality of the light that she plays with in every photograph. This has that very subtle reference to the changing light, or surface, or varnish, that has a coherence with the interest in the Baroque.

The work is dealing with 'above' and 'below', rather than the 'on'.

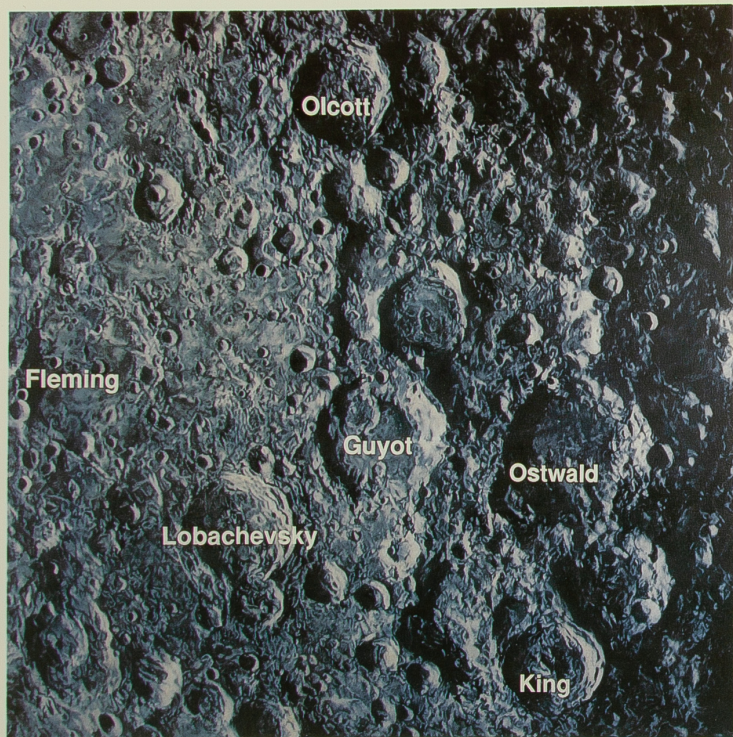
John Miller

He is the mascot of the group. Humour again. Lots of humour. Not at all naive paintings, but very good paintings. 'Alfred Bucket' is a great invention and the paintings are so convincing.

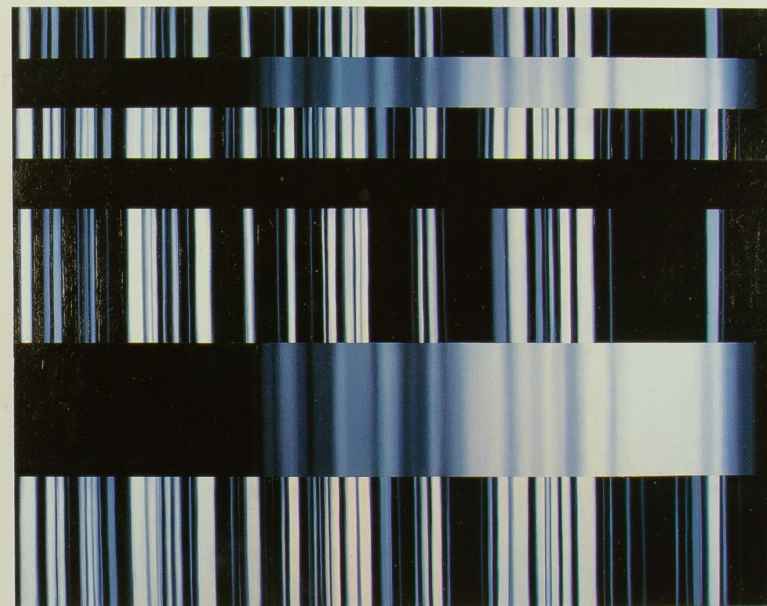
Everything is in place in these paintings. The performance is O.K., the imagination is crazy.

The work feels real and all the paintings have a kind of charm, in a positive sense. Aspects of humour and irony. The paintings feel just the right size, not overstated or understated.

The work seems pleasantly unselfconscious, not about art-fashion, fad-fashion, it's free of these considerations.



Mare Smythii (Smyth's Sea)
1990 Oil on canvas 150.5 cm x 150.5 cm



Spectrum of the Central Regions of the Andromeda Nebula,
H and K Lines of Ionised Calcium
1990 Oil on canvas 91.5 cm x 118 cm