



Front:

*It's confusing when they kill the innocent*, 2004  
acrylic on canvas, 112 x 122 cm.

*The end of attachment to things*, 2004  
acrylic on canvas, 152.5 x 152.5 cm.

Inside:

*Montana landscape (study)*, 2004  
acrylic on canvas, 152.5 x 112 cm.

*Landscape (near Belanglo)*, 2004  
acrylic on canvas, 152.5 x 213.5 cm.

Back:

*Top Ten Things Found in the Unabomber's Hut,*

10. A fridge full of Swanson's "Hungry Psycho" frozen entrees

9. First draft of new CBS pilot, "Kaczynski and Hutch"

8. Every single album, CD or cassette ever recorded by John Tesh

7. Top hat, cane and formal hooded sweatshirt

6. Two-year supply of Mary Kay products

5. A fan letter to Ricki Lake saying simply, "Go Ricki!!"

4. Johnnie Cochran's business card

3. Rambling manifesto to "Penthouse" about the time two flight attendants needed help with a flat tire

2. Wacky sign on door: "If this cabin's tickin', better run like the Dickens"

1. Jimmy, the "Unapoodle"

2004, acrylic on canvas, 91.5 x 112 cm.



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Fiona **Lowry**



# Fiona Lowry 'Executioner's Drop'

The latest series of paintings by Fiona Lowry are landscapes.

They are large domestic size pictures of an assortment of views of forests and bush landscapes.

They are all painted in slightly varying tones of grey.

Not the black and white of Richter's photographic painting. Banal photographic grey has given way to a matter of aesthetic choice.

The matter of grey - grey matter.

Instinctive colour. The colours of Decor and nature.

Like a cat sees monochromatic, the paintings inform us rather than entertain with colour.

It's hard to tell if it is day or night. Or are they negatives?

The paint has been airbrushed. Fine arabesque lines weave around in loops and doodles both describing and ignoring the subject of trees and foliage.

But are they just pictures of nature?

The forest also explains an activity. The painting's activity.

The forest for the trees.

The lines don't really function as outlines because nothing is in them, things are not solid here. They help to render the picture natural by the visual mapping of the scene, crisscrossing the reference points mimicking vision. Like a spider's web over the camera lens or an x-ray of the bush, the lines act as a filter, almost an obstruction to the conventional view.

The gesture is both precise and soft. The lines and dots are tracing the photographic image whilst looking like arbitrary graffiti marks. It connects the looking and making. They are complicated paintings that look simple. They are almost abstract-expressionist in their sprayed camouflage effect. Like the ab-ex artist she never needs to touch the canvas.

These are pictures of a tainted nature. They seem to function as the codes of a certain mental state. Like all landscape painting, they are a depiction of the separation from the natural order by the isolated view. What is a precise likeness of nature? Yet they delight in this awareness because of the play that this allows for the painting.

Like all painting, it merely delights in postponing its own disappearance.

A previous series of Lowry's paintings included portraits of serial killers and terrorists. This landscape series is based on the photos of the crime scenes and habitats of these sociopaths.

Psychotic or political murderers who commit crimes, or seek refuge, in nature.

The murderer in this landscape becomes both an outsider and super social identity. Here everything and any act becomes natural or naturalised. So likewise the murderer taints our attitudes toward these American and Australian landscapes by infusing it with the psychotic or political.

Like the artist repeating the stab at painting, he is killing for a higher purpose.

Like the artist he returns repeatedly to the scene of the crime.

Matthys Gerber, April 2004

