

Rowan Kane
Ivy Hill Gallery
27 September to 4 November 2018



Untitled (Candles)

100 h x 80 w cm

oil on canvas

\$1700



The Bathers

115 h x 140 w cm

oil on canvas

\$2800



Untitled (Backyard)

100 h x 80 w cm

oil on canvas

\$1700



Love Doubles

65 h x 55 w cm

oil on canvas

\$1300



Love Castle 2018

60 h x 50 w cm

oil on canvas

\$1300



Two Pair

115 h x 140 w cm

oil on canvas

\$2800

ROWAN KANE

So what is it about Rowan Kane's paintings that situates us in the "silly if not desperate place" between the world of the real and the really made-up? Is he serious or is he acting-up? Would he, could he ever come clean? Personally speaking, I desire so badly even a slight wink of recognition, even though it might never be disclosed, no matter how well I might know him or how closely I examine his set of painterly mannerisms: solid colours, flat matte surfaces, bright impasto lines, the brush running dry, a drip (with another the same beside it), a littering of other ostensible "accidents" which attends his process of painting abstractions. Call it, "pseudo-virtuosity" or "Everything in Quotes". The brilliance is not blinding, though it implies there is a problem.

By way of such consistency, Kane's paintings stimulate our hunger to slip beyond the boundaries of our home. Everything is blooming to a feeling for the fake, seeking a stylization that conquers all content, hungering for the picturesque, some décor, a sweeping curve – all the elements of a serene illusion. Showing-off their market appeal (their house-bound qualities), they take our hand in a most polite fashion...Charmed, thank you. Is that unashamed fantasy, or attributed to innocence? Perhaps it could be a kind of seriousness that can't be taken too seriously, as Susan Sontag would have it: it's "too much"; it's all a little "off". Surely it is artifice that renders the content zero: a pear, or some pears, a pair of flowers atop two figures, wax-sticks tall with tips ablaze. It might be "good because it's awful...Of course, one can't always say that." (Susan Sontag, Notes on Camp, 1962).

Rowan Kane is alive to the double sense of Camp. Like a dandy he appears unaffected by worldly vicissitudes. He is an artist and painter from Canberra, where he completed his studies at the Painting Workshop of the ANU School of Art & Design, graduating with First Class Honours in 2015. This exhibition at Ivy Hill Gallery (Wapengo, NSW South Coast) presents a concise body of brightly formed canvases. These aspire to a form of culture that is truly false in being genuinely made-up: they are FANTASTIC!

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