

Magma: Gamma

Working amongst the life, sound, movement and 'solitary' landscape of the Australian bush, painter Andy Pye chooses a scene of the Australian condition and captures it at face value. 'Magma: Gamma', Pye's first solo exhibition at Modern Times, captures the rugged bushland and rock forms of the southern Grampians in South West Victoria. Drawing inspiration from myths and layered histories of the area, Pye is drawn to the volcanic nature of the landscape, bodies of water, and the connections between rock, light and magnetism.

'Magma: Gamma' showcases Pye's idiosyncratic approach to landscape painting. Brushstrokes are carefully placed, and yet somehow effortlessly capture the movement and transience of the light on a moss-covered rock or peeling bark of a eucalyptus trunk. Pye describes the emus which populate much of this series as 'wandering in', as if of their own accord, outside of his original plans for the painting. In this way, Pye's works are just as much a product of his surroundings as of himself, exemplifying his remarkable ability to capture the essence, not just the appearance, of a landscape.

To those accustomed with the region, Pye's landmarks will be familiar - Mt Abrupt, Mt Sturgeon, the various waterways and dolines are all there - yet something about them is heightened. The spiritualism of the area, central to the creation stories of the Jadawadjali and Djab Wurrung people who have had an association with the area traditionally known as Gariwerd for more than 30,000 years, permeates the scenes. Each work is a window in to a realm removed form the day-to-day experience of our lives. Filled with vibrancy and movement, yet mystery lurks in the shadows.



A note from the artist

Southern Grampians - Gariwerd, Dunkeld. The gravity of the mountain Wurgarri. She attracts the light, she absorbs it, emits when she wants.

In the 2004th year AD she lit up - the crevasse from the southwestern standpoint facing east. A man that knows me and her- he told me it will take another two millennia for her to light up like that again. I was there that day, down and out. The crevasse, dozens of meters wide and perhaps hundreds deep, hadn't seen light until then. When the light went into her, it glowed a pumping neon green off her mosses, untouched by light, or any soul, since the common era began. The 'bryophyta populi' canal is seared in my cortex.

Then night fell, the Ghost Emus wandered. The beautiful girl was heaving with tears, having seen the light. She had been so patient. She didn't care who was watching. How long will she have to wait until her gravity is released from her? Until she can rip up and off - to cleave from the earth's surface and return all her soil into the cosmos again? Tons of it.

I see the world of art showing us how long. The ever-skeptical postmodern movement has mutated (as predicted) into out-and-out nihilism and darkness. The curators of it, they can spew all the shit they want, amateurs can print all the patterns they want, apply buckets of Dulux plastic as art, publicly fund AR headsets in galleries to worship the spirit of the earth. Anti-truth is here. They summon the pagan gods in our

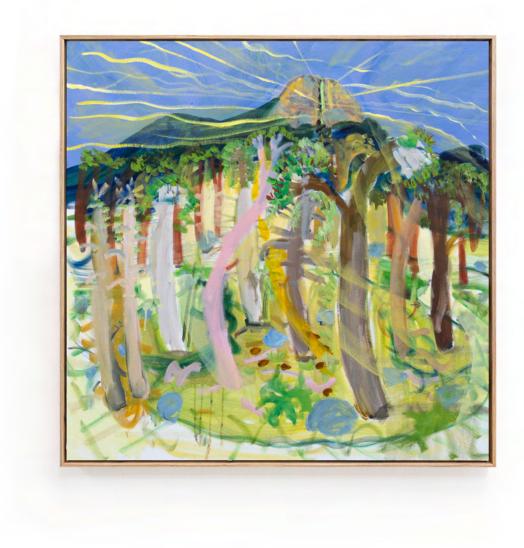
public institutions (free), but they can never, never, stop the light shining through the darkness. Our trees and this land is speaking. Mid-Century modernist art in Victoria didn't begin the story - but it took it to a public place in a loving way. It wasn't Von Guérard who showed us how magnificent the landscape is, it was Vassillieff, Namatjira, Tucker, Boyd et al. Sometimes crew are like "dude's trying to copy Boyd". Ya Jokin? If I don't pay homage to their brushstroke and technique...who will? Not the postmodernists haha.

Viva Modernism!

In the year 2000, I would paint in the alleyways of North Fitzroy, after my beloved Danila Vassllieff. It brings me special comfort to exhibit in his hood. To that end, I would like to sincerely thank Amy and Joel Malin, Kathleen Ashby, and the whole team at Modern Times for representing my tree scenes over some years now.

Thanks to United Measures, Jacob McKay, Allan, Maria and John Myers, Robin Wickens, Meagan Gate and the team at the Royal Mail Hotel in Dunkeld, ArtLogic couriers and all that have supported my practice for the last 22 years.

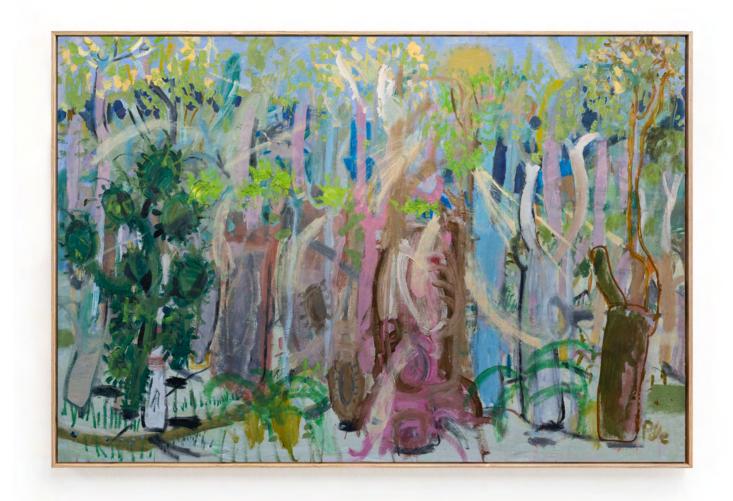
Love always, Andy Pye Painter of art



Pumping Neon Moment With Mad Gamma



Gamma All The Way To The Coast



Gariwerd Tree Scene

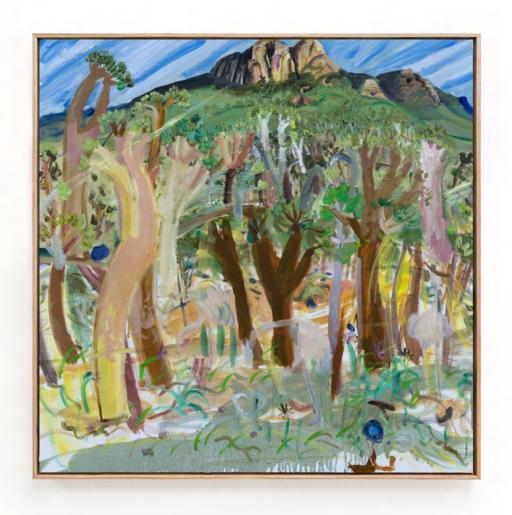


Ghost Emus At Base Of Mud-Dadjug



Gamma Hits An Eel Family

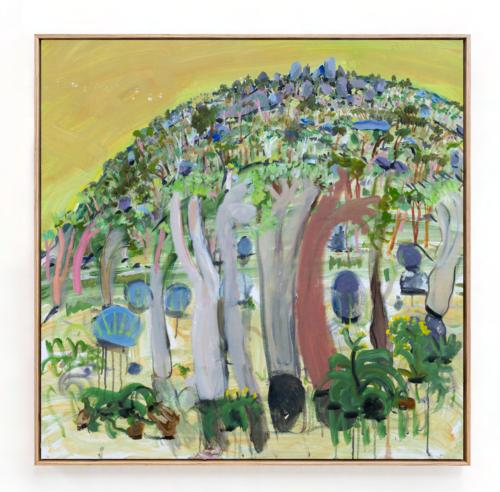
Oil on Canvas Framed in Tasmanian Oak 1010 x 1010mm



Ghost Emus



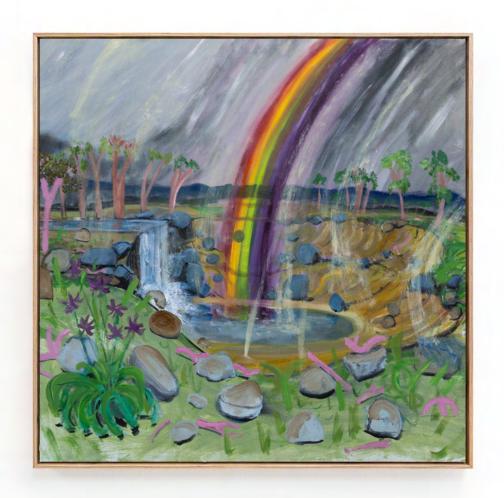
Mud-Dadjug Path



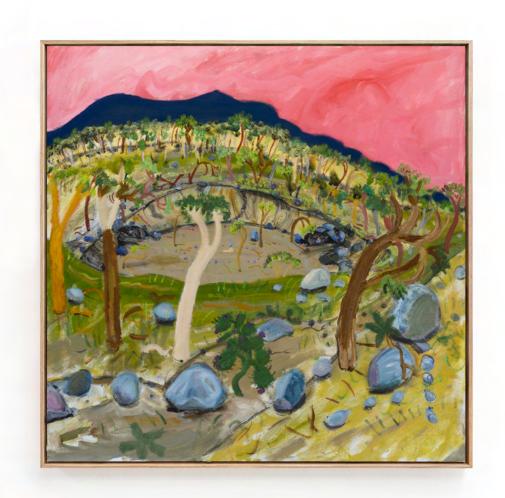
Foothill With Cockies



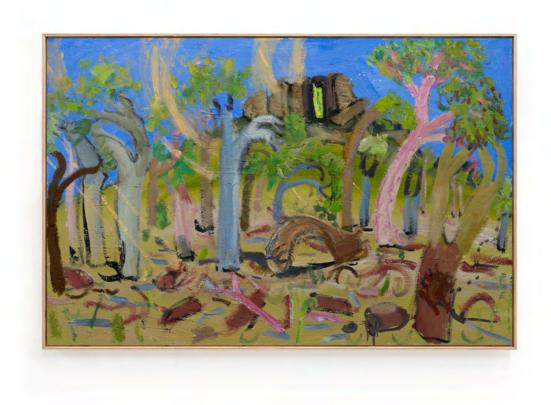
Emu Study



Magma Amphitheatre



Gariwerd Doline



Light Up Moment

Oil on Canvas Framed in Tasmanian Oak 610 x 920mm











Image credit: Jaccob McKay Photography



Andy Pye's studio, Eldorado. Image credit: Jaccob McKay Photography

EXHIBITION

'Magma : Gamma' Thursday 11 August Until Tuesday 23 August

PURCHASING ARTWORK

Pre-sales open at 10am on Thursday 4 August

Works will be available to purchase from this time, and the best way to contact us is via email at 10am.

Please also be ready to secure the work through payment in full.

If you wish to request a shipping quote we welcome you to get in touch with our team prior to sales opening.

ARTWORK INFORMATION

- Quoted prices are in Australian Dollars
- Interstate and international shipping available
- Artwork dimensions listed are unframed

CONTACT

For more information or to enquire about the purchase of artwork please contact:

sales@moderntimes.com.au 03 9913 8598

Wurundjeri 311 Smith Street Fitzroy VIC 3065

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