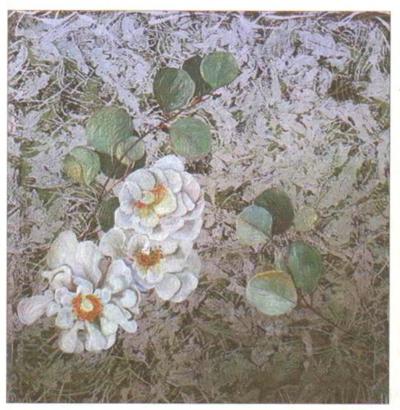
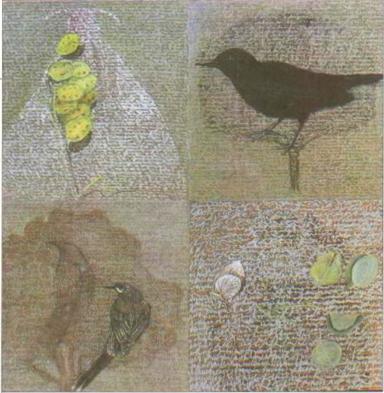
## WEEKEND REVIEWS





## Warm and fuzzy threads

ianne Fogwell is an artist for whom the ornamental and the decorative are central to her practice. Her surfaces are sensual, seductive and touched with real-productive and the sensual seductive and the sensual se touched with melancholy. She has an "intimist" aesthetic, both in the objects which she selects and the manner in which she presents them.

This is a continuous thread in her

exhibiting career which now spans more than 30 years.

Intimism (in French Intimisme) is associated with artists of the Nabis circle agreements. circle, especially the great Jean-Edouard Vuillard, who to his genre paintings brought a sense of per-sonal revelation.

He discovered in the common day

that which was frequently over-looked and brought to it a quality of

Fogwell has developed this backyard mentality to her subject matter and presents us with an enchanted Dianne Fogwell: Shelter

Beaver Galleries, 81 Denison Street, Deakin. Until October 5

Reviewer: Sasha Grishin

image of Canberra suburbia which many people undoubtedly find pleasing with that warm, fuzzy feel-ing. There are birds, flowers, trees, blossoms, autumnal leaves and endless blocks of ornamental back-grounds, which remind one of Vic-

torian era wallpaper.

The constant artistic strategy which she employs is that of slightly blurry or undefined patterned background and an object in the foreground in crisp, crystalline articulation ation.

It is an effective strategy, but one which over the course of an exhibition appears slightly formulaic.

At their strongest, compositions



such as Mornings in Full Flight, Shelter, My Torn Garden and several of the Humble Garden series attain a certain lyricism, in other examples, such as Companions, the fragmentation is predictable and the

Clockwise from top left: Dianne. Fogwell's Humble Garden 3, woodcut and oil on board. Companions, woodcut and oil on linen and Late Afternoon, woodcut and oil on rag paper.

DECORATIVE:

composition does not quite work. The texture quality of the surface is also something that becomes a little repetitive over the course of the exhibition.

The other major peculiarity in this

exhibition is the combination of relief printmaking with oil painting. It is clever, accomplished, but per-haps not completely resolved. The It is clever, accomplished, but per-haps not completely resolved. The printmaking elements are more sophisticated in their range and scope, than is the oil painting which is somewhat predictable and not completely convincing. This reminds one that Fogwell is primarily a printmaker for whom the medium is home turf; the painted elements are more tentative. Of

elements are more tentative. Of course there is no reason why an artist should not combine mediums or art forms, but I sometimes wonder whether the challenges which she has set herself in the work could not be more adequately achieved purely

as prints.
Fogwell's Shelter is a joyous and pleasing exhibition, but as is the case with most of this artist's work, it is also touched with a tinge of melan-