

Visual art Charlene Smith

Moving interpretation of nature

Glyphmetric: paintings, works on paper & sculpture:
Beaver Galleries, 81
Denison St, Deakin. Until
May 21.

Those familiar with the work of G. W. Bot would know that for the past several years her work has been fixed in a mesmerising meditation on the seemingly endless visual and spiritual language of an enigmatic typography, the glyph.

Bot enjoys an impressive international reputation, and her work is always exquisite in surface detail and emotive strength.

It is distinctive and eloquent, a moving interpretation of the natural world as experienced by the quintessential artist's artist.

At once recognisable, but somehow still fresh, the sculptures, paintings and prints on the walls of Beaver Galleries are another intriguing revelation from this generous and gifted artist.

This show heralds a return in many ways to former methods and forms - Bot has pulled back her palette in the linocuts to black, red, and occasional yellow; there is also a refreshed approach to fine detail, which was a marker of her early



Glyphs - Tree of Life by GW Bot, showing at Beaver Galleries.

print-work, with striations cutting the surface of fabric-like papers in a careful balance of delicacy and aggression.

Rose Glyph - Evening is a breathtaking culmination of the past several years of Bot's work. It shows her assured hand, with a range of markings both soft and strong. Some lines are so fragile as to appear mere suggestions; like visual whispers emerging from the luscious Magnani paper on which they rest.

Several of the print works in this exhibition work exceptionally well as series. We see parts i and iii of *Glyphs - a love story*; a lovely dalliance of anthropomorphic tree forms.

The five prints of *Glyphs - Tree of life* hang together with a lilting rhythm; the tree twists and leaps from surface to surface like a soloist in a graceful ballet.

These pieces truly belong together and it would seem a shame to part them from one another.

I am delighted to see Bot's confidence and accomplishment as a sculptor growing with each new body of work.

In her last exhibition here in 2010, I was greatly moved by her work, *Crucifixion*. In this latest collection, *Glyphs and moon* continues in a similar vein.

The five bronze pieces tell a quiet tale of nature, goodness, emptiness

and grace. Beautiful.

Glyphs - Hillside and *Glyphs - Tree of life* emerge brutally from rusted steel.

These pieces are more aggressive, less pensive, and show great assurance in this unforgiving medium.

The glyphs of G. W. Bot offer a nuanced insight into her experience of life. This work speaks of love and loss, of humanity's fragile and destructive relationship with nature; of loneliness and comfort; of silence and of refining fire.

Bot has great affection for the natural world; she does not flinch from reflecting its cruelty, but allows the harsh reality of a bush that burns, dies, and rises from ashes, to reveal an inestimable beauty and strength.