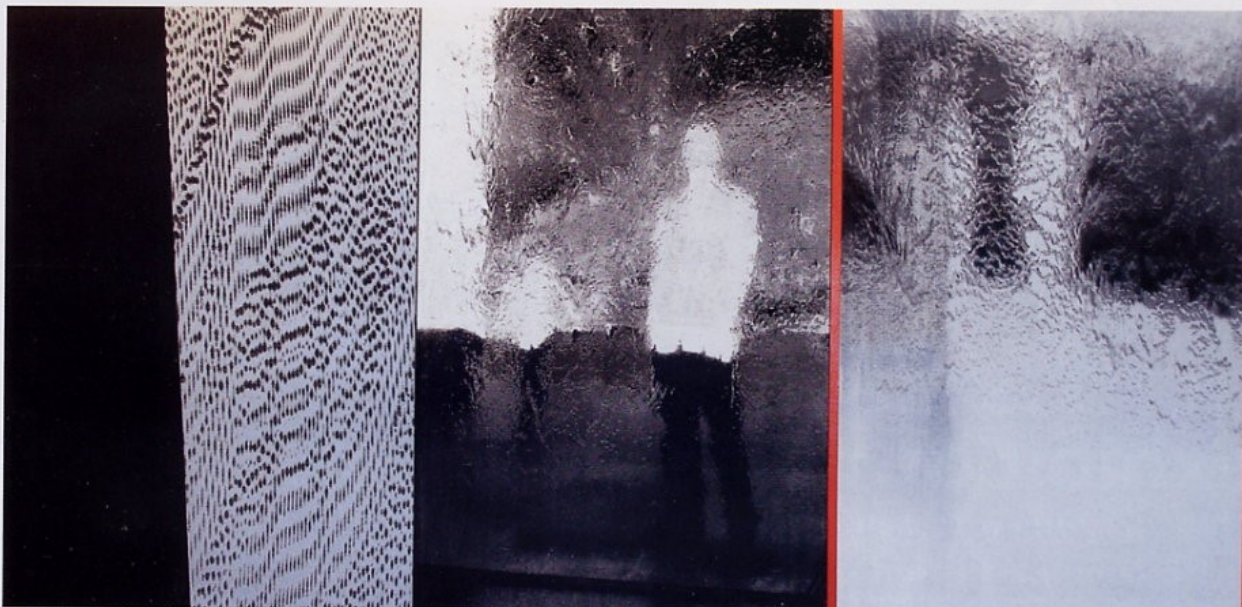


Robert Boynes, Street stories

Beaver Galleries, Canberra

13 September – 1 October 2007



In Robert Boynes's art there are no radical departures in style or imagery, instead it is like a dialectic process where one series gives birth to another series in a process of opposition. His previous series of work consisted of strong, chromatically vibrant paintings dealing with urban environments. This one, in contrast, is almost monochromatic. Boynes observes: "I want to achieve in this series of work what could be described as a story board effect."

The setting of these new paintings remains the city, but now it is seen as if through a watery veil. This relates to the effects found in *film noir* imagery which has been an influential source for Boynes throughout his career. His techniques of art production have remained fairly constant. He employs a photographic screenprint, on a large scale, where the source imagery includes night scenes in a city, the effects of water running over glass and a fragment of a television screen. This has then been transferred with acrylics onto canvas (although in one instance in this show he has employed black velvet as a carrier) and then the whole image has undergone a process of metamorphosis with prolonged manipulation by hand.

Boynes's method of work is reminiscent of that of a printmaker, and he did achieve his early prominence with his hard-hitting political screenprints. The matrix, in this case the screen, forms the core of the work and undergoes constant variations. In fact in his studio, he thinks in terms of taking proofs, where he will leave an image partially resolved and then will return to it after a period of time to reinterpret it – pushing it a little further to take another proof, until he feels satisfied that the image cannot be pushed any further.

Since retiring from decades of teaching, Boynes in a plethora of exhibitions has confirmed his place as the artist of the urban environment. He seeks to segment, juxtapose and contrast slices of vision, constantly obscuring clarity, as we are invited to explore images seen through a flow of water and to observe the world as fragments which we see "through a glass darkly".

Sasha Grishin.

Robert Boynes, *Black and white waterfall*, 2007. Acrylic on canvas, 120 x 242cm. COURTESY BEAVER GALLERIES, CANBERRA.

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