



**EDWINA CORLETTE**

**ADRIENNE GAHA**

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*Two Autumns*

24 May – 13 June 2023



## TWO AUTUMNS

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Living between Sydney and South West France for family reasons affords Adrienne Gaha the benefit of avoiding a full Winter in either location. “I never have a whole Summer, either, but I do have two whole Autumns, one here and one in Quercy,” Gaha says of the rural area situated 90km north of Toulouse. “But they are such different worlds and I’m always trying to reconcile them.”

Balancing those two worlds in her mind feeds into her method of art making, which seeks to achieve a harmony between ‘painting as subject’ and ‘painting about paint’. Often, Gaha will begin a work in Quercy during the French Automne, leave it, then bring it back here and finish it in her Rosebery studio over the antipodean Autumn. It’s the harvest season, after all, and two Autumns provide the Sydney-born artist with a bounty of creative energy and visual food for thought. “I keep returning to the same source images – Titian’s *Worship of Venus* 1518-19 and Fragonard’s *The Swing* c.1767-68 are two examples – so it’s like the same ground producing different crops,” she muses.

In her new series of paintings, 'Two Autumns', Gaha has, on top of Titian and Fragonard, also included motifs and passages drawn from works by Antonie Waterloo, François Boucher and Henry Fuseli, as well as from photos taken by herself and others. Fluently traversing the art-historical traditions of landscape, genre and history painting, Gaha pulls what she needs from each to construct richly hued fever dreams whose multi-layered compositions seem to float before our very eyes. Partially erased figures glow like revenants. Clouds part, trees close in. Around them, the atmosphere is a heady nebula of striations overlaid with tiny rivulets of dripping colour. “I like my figures to be rubbed out,” Gaha says. “It’s as though they’ve been blasted by light or weather; the environment is stronger than them. But they can be read as ghosts, too. Are they a memory or vestige of something? The ambiguity is quite nice.”

Melding figurative and abstract elements, Gaha complicates the process of visual recognition by manipulating paint in idiosyncratic ways. Gravity is employed in the service of drip work; pigment is mixed with varying amounts of medium to produce a range of glazes, from thin to jelly-like; a panoply of tools enables her to smear and scratch into wet or semi-dry paint. The aim is to effect a dynamic tension between ‘looking through’ and ‘looking at’ by empowering the viewer to hold both approaches in their mind at the same time. “It’s about letting the paint do something interesting without controlling it too much,” Gaha says, before adding: “Really, in the end, these paintings are all about light, and how light describes the world.”

Tony Magnusson

May 2023





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ADRIENNE GAHA  
*Quercy Autumn* 2023  
oil on linen  
168 x 153 cm  
\$17,500





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ADRIENNE GAHA

*Ultramarine Oak* 2023

oil on linen

110 x 100 cm

\$10,000

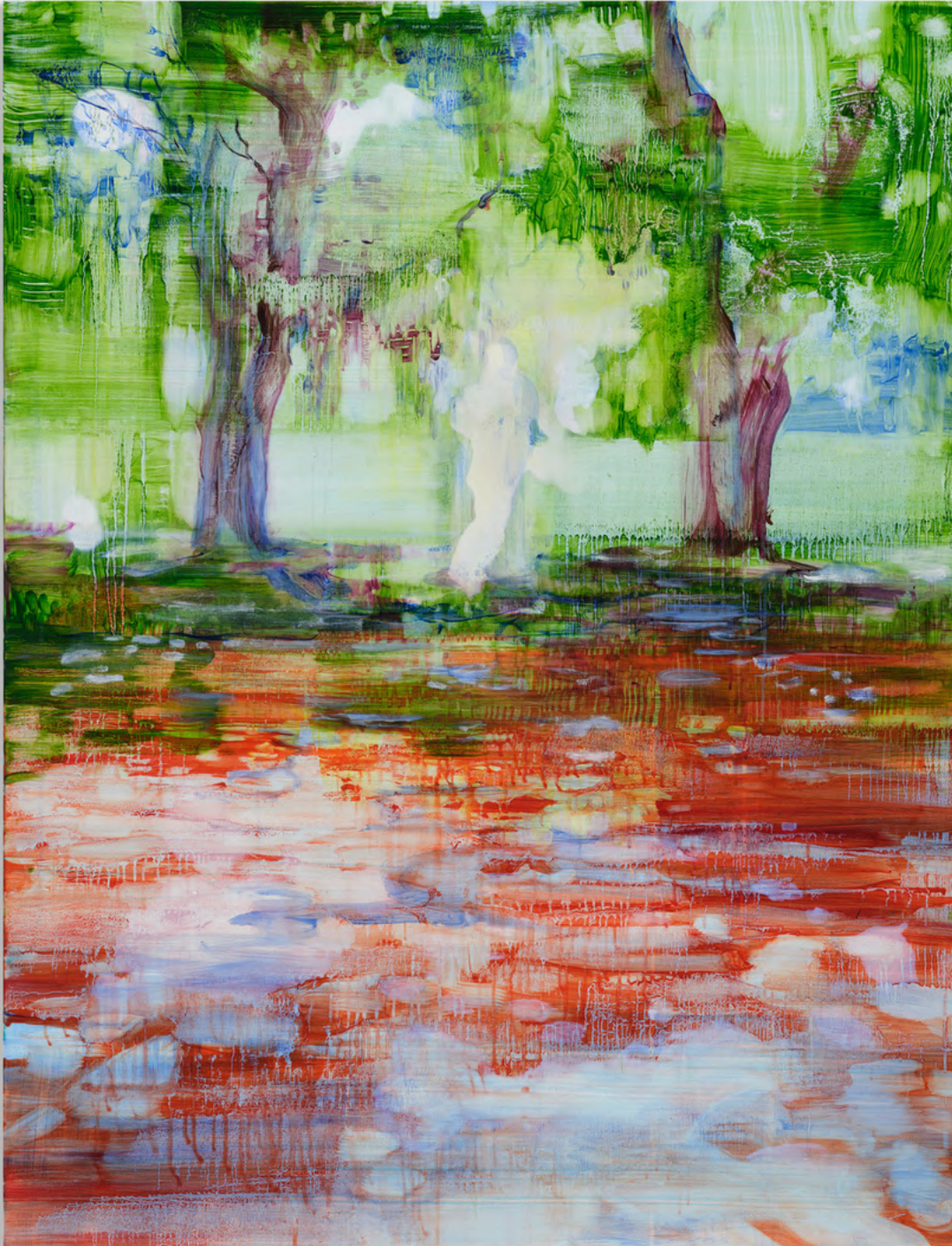




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ADRIENNE GAHA  
*Yellow Satyre* 2023  
oil on linen  
60 x 50 cm  
\$4,500





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ADRIENNE GAHA

*Sanctuary* 2023

oil on linen

132 x 103 cm

\$11,500





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ADRIENNE GAHA  
*Snake Myth* 2023  
oil on linen  
60 x 50 cm  
\$4,500





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ADRIENNE GAHA

*Black Swan and Yellow Cherubim* 2023

oil on linen

60 x 60 cm

\$5,000





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ADRIENNE GAHA  
*Pink Tapestry Landscape* 2023  
oil on linen  
76 x 61 cm  
\$5,700





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ADRIENNE GAHA

*High Key Worship [after Titian] 2023*

oil on linen

132 x 112 cm

\$12,000





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ADRIENNE GAHA

*Rough Swing [after Fragonard]* 2023

oil on canvas

130 x 100 cm

\$11,500





ADRIENNE GAHA  
*Pink Naiad* 2023  
oil on linen  
100 x 100 cm  
\$9,400



## ADRIENNE GAHA CV

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### SELECTED SOLO EXHIBITIONS

- 2023 Two Autumns, EDWINA CORLETTE, Brisbane
- 2021 Verdure, EDWINA CORLETTE, Brisbane
- 2020 Arcadia, Martin Browne Contemporary, Sydney
- 2018 Recent Work, Dominik Mersch Gallery, Sydney
- 2016 Recent Work, Kalli Rolfe Contemporary at Neon Park, Melbourne
- 2016 Snake dance, Greenwood Street Projects, Melbourne
- 2014 Vestiges, Kalli Rolfe Contemporary Art, Sofitel Melbourne on Collins
- 2013 New Paintings, Tim Olsen Gallery, Sydney
- 2009 Recent works, Charles Nodrum Gallery, Melbourne
- 2006 London Paintings & Drawings, Charles Nodrum Gallery, Melbourne
- 2006 Recent Works (with Brooke Fitzsimmons), Hewer Street Studios, London
- 2004 Recent Works (with Brooke Fitzsimmons), Hewer Street Studios, London

### SELECTED GROUP EXHIBITIONS

- 2019 Spring 1883, Kalli Rolfe Contemporary, Sydney
- 2019 Side by Side, 2-person show, Piers Feetham Gallery, London
- 2019 Auckland Art Fair, Kalli Rolfe Contemporary Art, Auckland, New Zealand
- 2018 Couplings, Dominik Mersch Gallery, Sydney
- 2018 All We Can't See, Yellow House, Sydney
- 2018 Condo, Mexico City
- 2018 Spring 1883, Kalli Rolfe Contemporary Art, Melbourne
- 2017 10, Dominik Mersch Gallery, Sydney
- 2017 Sydney Contemporary, Dominik Mersch Gallery, Sydney
- 2017 Spring 1883, Kalli Rolfe Contemporary Art, Sydney
- 2016 Spring 1883, Kalli Rolfe Contemporary Art, Melbourne
- 2015 Spring 1883, Kalli Rolfe Contemporary Art, Sydney
- 2015 Grace Cossington Smith Painting Award Exhibition
- 2014 Spring 1883, Kalli Rolfe Contemporary Art, Melbourne
- 2014 Grace Cossington Smith Painting Award Exhibition
- 2014 Geelong Contemporary Painting Prize Exhibition
- 2002 Sweet Spot, Ian Potter Museum of Art, The University of Melbourne
- 2002 Savill Contemporary, Savill Galleries, Melbourne
- 2002 The Human Portrayed, Charles Nodrum Gallery, Melbourne
- 2001 Male Nude: A Private View, Charles Nodrum Gallery, Melbourne

### COLLECTIONS

- ArtBank
- Art Gallery of Western Australia
- Monash University Museum of Art
- National Gallery of Victoria
- University of Tasmania
- Private & Corporate collection in Australia, France, UK & USA



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