

CLARE PURSER
JUDE TAGGART ROBERTS

Something Wild



SOMETHING WILD

To be within the 'wilds' of a landscape echoes the experience of a feeling that forces one to be distracted with emotion while encountering an experience of place in its most natural state of untamed reverie. For Jude Taggart Roberts and Clare Purser, two highly regarded Brisbane based contemporary artists, the exhibition of their most recent works titled 'Something Wild' encounters no distractions but rather a highly focused and sinuous encounter with the 'wilds' of two contrasting environments.

The series of works on paper by Jude Taggart Roberts invokes the experience of silently meandering across a surface of interweaving lines and gestural forms that lead the viewer on the artist's own journey. The collision of line and gesture contained within an assemblage of rock constellations, provides a vivid structural format that connects seamlessly with the interpretation of her experience of place.

Within the realms of fluid dynamics, the term 'vortex street' relates to the pattern created by the stillness of a paddle as the current of water flows around it to form linear patterns. With several works initiated from the artist positioned in a kayak the phenomena of a vortex street pattern could appear to correspond with the viewers own experience of stillness and allowing the monolithic rock faces to become like a pattern of current passing silently beyond them. These works rely upon the impact of both a framed gestural response combined with fluid stains of natural pigments that create a rhythm of movement within the surface. In-part this initiates an ambiguity between the flow of the surface and the towering stillness of the rock formations.

An alignment can be found in Robert's drawings with the notion of the 'rhizome' that relates to the botanical structure of an underground root system that spreads horizontally, creating a complex series of interconnected points of growth. Like the rhizome structure Robert's drawings articulate an interweaving of multiple forms and spatial relationships that hint towards a knowledge of a subject that could begin and end at various points of engagement.

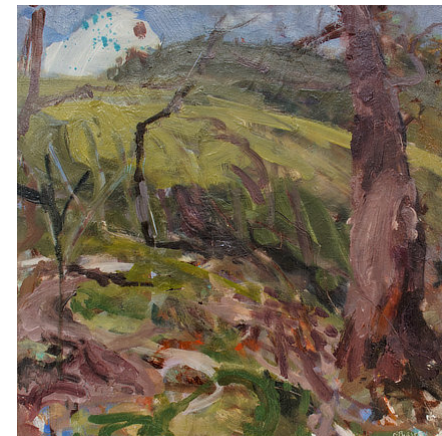
Clare Purser re-presents an engagement with the landscape through a blend of intuitive and deliberate mobile painterly forms that guide the viewer across the surface of her paintings. Corresponding to a form of diaristic code Purser's use of gestural forms creates animated text-like surfaces as if each composition could be transcribed into a textural narrative of place.

In relation to Purser's approach the word 'fractal' provides a point of entry that refers to the irregular patterns within nature that replicate themselves at a diminishing scale, natural forms that continuously split and self-replicate. In viewing the pattern of a landscape our eyes often engage in a fractal process. The same structures are evident within the surfaces of many Jackson Pollock paintings. In literature 'the fractal' mirrors the intuitive based stream-of-consciousness method of writing that seems to fit into Purser's own methodology of plein air painting that provides a spontaneous and intuitive link to her

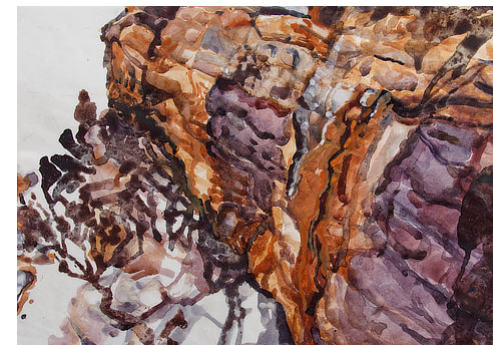
studio-based paintings. However, amidst the shifting coded forms what is integral to the artist is her awareness of providing the viewer with a point of rest. Whether it be a sky line, a distant hill side horizon or ground of colour, she invites the viewer within the immersive movement of the gestural response to a point of stillness. The viewer's experience is often one that ambles through and across the surface of the paintings, experiencing a narrative that flows toward its completion through a muted palette where forms are often evoked, suggested or implied.

In discovering correlations between the artists works, the Latin root for text, 'texere', meaning to weave provides a poetic link. In recognition of what remains untamed within the landscape, the connection exists in the textural discourse created by each artist through a series of pathways suggestive of a written text that vividly weaves a narrative of 'something wild'.

Glen Skien: (DVA/MVA) Visual artist and arts educator



Clare Purser, *Glass House Mountains VII*, Oil on board, 40 x 40 cm



Jude Taggart Roberts, *Rock Story #3*, Gouache, pastel, rock sediments on hosho paper, 45 x 55.5 cm



Clare Purser, *Granite Belt IV*, Oil on linen, 23 x 28 cm



Jude Taggart Roberts, *Rock Story #6*, Gouache, pastel, rock sediments on hosho paper, 59 x 73.5 cm



Clare Purser, *Bush Track III, Glass House Mountains*, Oil on board, 27 x 21 cm



Jude Taggart Roberts, *I Heard a Rock*, Gouache, pastel, charcoal, ochre on hosho paper, 76 x 98 cm



Jude Taggart Roberts, *Rock Story #1*, Gouache, pastel, rock sediments on hosho paper 54.5 x 55.5 cm

A selection of artworks from the exhibition 'Something Wild'
1 October – 1 November 2025

The artists recognise and acknowledge the Traditional Owners of the lands and waters where the works were created.



Woolloongabba Art Gallery

613 Stanley Street Woolloongabba Qld 4102 Australia ~ +61 7 3891 5551 ~ email@wag.com.au