

J.N FOUNTAIN

EMERGENCE

WOOLLOONGABBA ART GALLERY • BRISBANE • 2026



EXHIBITION

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J.N Fountain

Woolloongabba Art Gallery

Brisbane, Australia

September 29th - October 3rd

THE OUTSIDER & THE UNDERWORLD JOURNEY

At the centre of my work is the figure of the Outsider: the individual who finds himself estranged from the ordinary world and compelled to search for a deeper meaning beyond it. This experience of alienation has been a recurring theme throughout my own life and has become inseparable from my understanding of what it means to be an artist.

A formative influence in this regard has been Colin Wilson's *The Outsider*. More than simply a book that influenced my thinking, Wilson's examination of the Outsider has developed into something of a personal and artistic philosophy. His writing explores the tension between ordinary existence and the desire to awaken to a greater intensity of consciousness—a struggle that I recognise within both life and art.

The mythological motif of the descent into the Underworld provides another expression of this same struggle. Across cultures, the descent represents a movement away from the familiar and into darkness: a place of uncertainty where the individual encounters suffering, isolation, fear, and ultimately the deeper self. The journey is not necessarily about escaping darkness, but about confronting what lies within it. In this sense, the Underworld becomes a metaphor for transformation. What begins as exile or descent can become a necessary passage toward a different way of seeing and being.

My paintings emerge from this intersection between personal experience and universal myth. Dreams, memories, literature, and lived experience provide the initial material, but I am interested in transforming these private experiences into images that can speak beyond the autobiographical. Myth allows the personal to become universal.

My commitment to classical painting is part of this pursuit. I look to the Old Masters not simply as historical models, but as painters who understood the capacity of the human figure, light, atmosphere, and narrative to carry profound psychological and spiritual meaning. Rembrandt and Titian, along with Corneliu Baba and Odd Nerdrum, have been particularly important influences.

I see painting as a means of entering the darkness rather than avoiding it. The work begins with the experience of the Outsider—the sense of standing apart—and follows that experience into descent, confrontation, and the possibility of transformation. Through painting, I seek to give form to that journey.

ARTIST BIOGRAPHY

J.N FOUNTAIN

J.N Fountain (Jared) is an Australian classical painter exploring the archetypal and mythological dimensions of human experience. Central to his work is the figure of the Outsider and the journey into the Underworld—a descent into darkness, confrontation, and ultimately the possibility of transformation. Drawing upon personal experience, dreams, literature, and mythology, Jared seeks to transform inward experiences into timeless visual narratives. After completing a Bachelor of Creative Arts in Australia, he pursued the traditions of the Old Masters and studied with Norwegian painter Odd Nerdrum in 2025.

EXHIBITION INFORMATION

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Woolloongabba Art Gallery

613 Stanley St. Woolloongabba Qld.

September 29th - October 3rd

www.jnfountain.com

WORKS

WORKS IN THE EXHIBITION

01 The Old Man of Visions 2024 Charcoal on stonehenge paper W86 x H78cm Framed

02 Daemon and Eidolon 2023 Charcoal on stonehenge paper W78 x H86cm Framed

03 Osiris 2024 Charcoal on stonehenge paper W62 x H62cm Framed

04 Dawning 2021 Charcoal and chalk on paper W78 x H61cm Framed

05 Food for a Friend 2022 Charcoal and chalk on paper W78 x H61cm Framed

06 Break Aways 2021 Charcoal and chalk on paper W75 x H65cm Framed

07 Nepenthe Detail Study 2026 Charcoal and pastel on handcrafted linen rag paper W50 x H59cm Framed

08 Nepenthe Study 2026 Charcoal and pastel on handcrafted linen rag paper W55 x H70cm Framed

09 The First Step 2025 Oil on Belgian linen W46 x H57cm or W60 x H69cm Framed (Approximate)

10 Self Portrait with Poppies 2025 Oil on linen W64 x H79cm Framed

11 Scott in an Old Straw Hat 2026 Oil on canvas W54 x H64cm Framed

12 Sky Is Falling 2026 Oil on canvas W64 x H79cm or W94 x H109cm Framed (Approximate)

WORK 01

The Old Man of Visions



Year: 2024 **Medium:** Charcoal on stonehenge paper

Dimensions: W86 x H78cm Framed

Price: \$1450

WORK 02

Daemon and Eidolon



Year: 2023 **Medium:** Charcoal on stonehenge paper

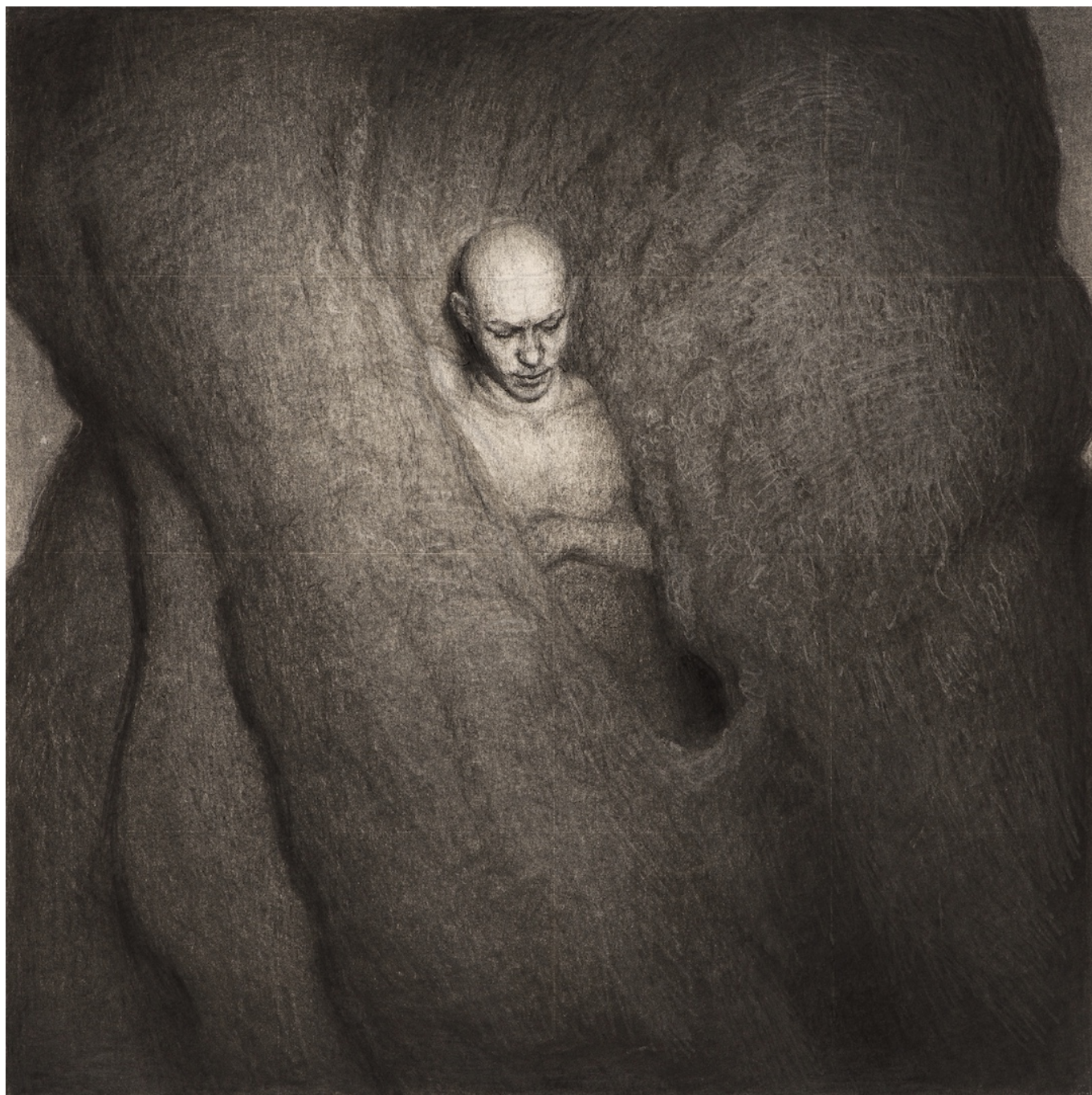
Dimensions: W78 x H86cm Framed

Price: \$1450

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WORK 03

Osiris



Year: 2024 **Medium:** Charcoal on stonehenge paper

Dimensions: W62 x H62cm Framed

Price: \$1150

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WORK 04

Dawning



Year: 2021 **Medium:** Charcoal and chalk on paper

Dimensions: W78 x H61cm Framed

Price: \$1250

WORK 05

Food for a Friend



Year: 2022 **Medium:** Charcoal and chalk on paper

Dimensions: W78 x H61cm Framed

Price: \$1250

WORK 06

Break Aways



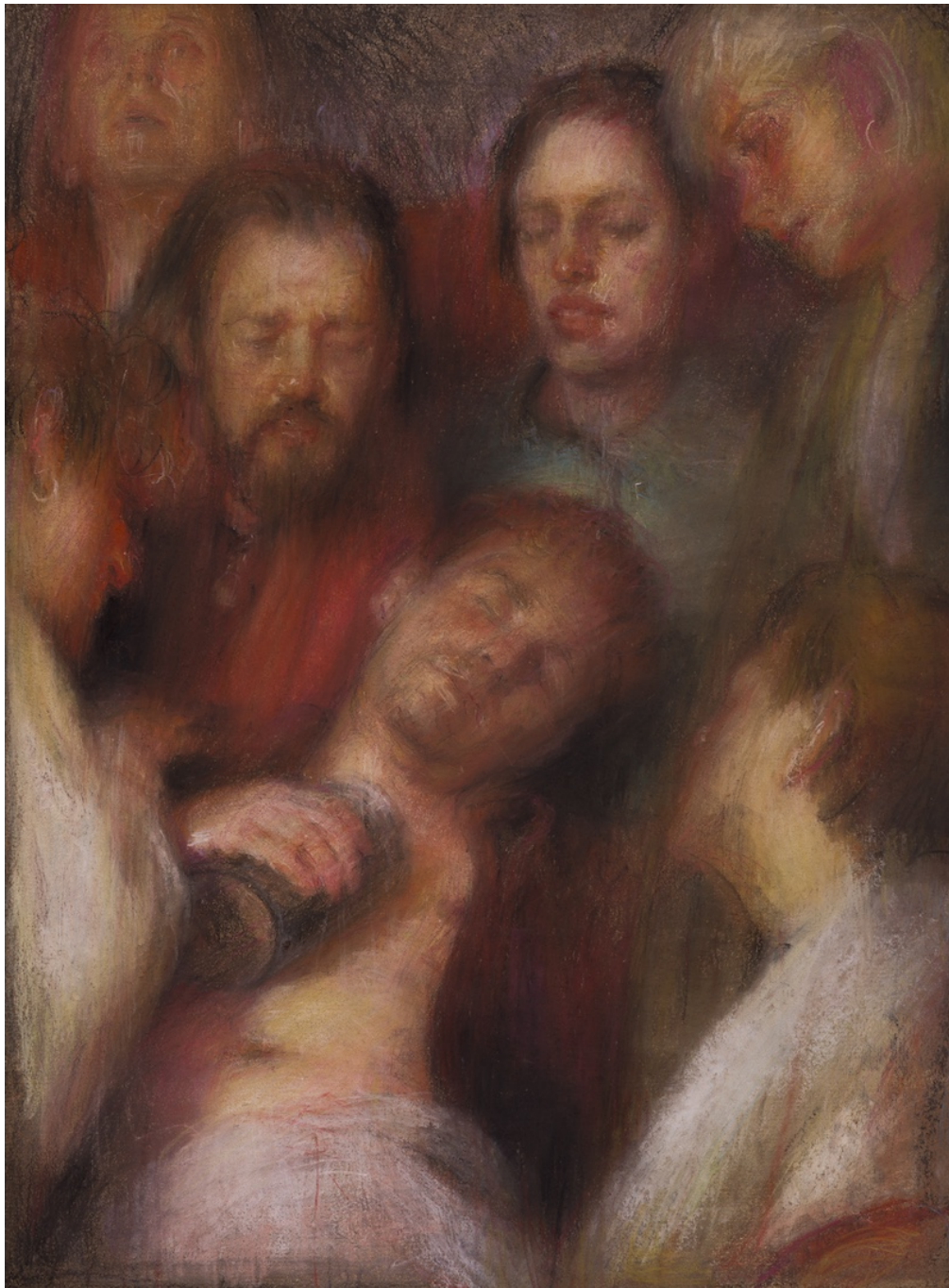
Year: 2021 **Medium:** Charcoal and chalk on paper

Dimensions: W75 x H65cm Framed

Price: \$1300

WORK 07

Nepenthe Detail Study



Year: 2026 **Medium:** Charcoal and pastel on handcrafted linen rag paper

Dimensions: W50 x H59cm Framed

Price: \$1150

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WORK 08

Nepenthe Study



Year: 2026 **Medium:** Charcoal and pastel on handcrafted linen rag paper

Dimensions: W55 x H70cm Framed

Price: \$1200

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WORK 09

The First Step



Year: 2025 **Medium:** Oil on Belgian linen

Dimensions: W46 x H57cm or W60 x H69cm Framed (Approximate)

Price: \$2250

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WORK 10

Self Portrait with Poppies



Year: 2025 **Medium:** Oil on linen

Dimensions: W64 x H79cm Framed

Price: \$3500

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WORK 11

Scott in an Old Straw Hat



Year: 2026 **Medium:** Oil on canvas

Dimensions: W54 x H64cm Framed

Price: \$3000

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Sky Is Falling



Year: 2026 **Medium:** Oil on canvas

Dimensions: W64 x H79cm or W94 x H109cm Framed (Approximate)

Price: \$6000

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Exhibition Statement

The work in this exhibition was made in the dark.

It came out of a period I can best describe as a descent: the long, disorienting passage the mystics called the dark night of the soul, and the old stories called the underworld. The place you don't choose to go and can't argue your way out of.

What I found there was not emptiness but population. The underworld is crowded. It has weather, terrain, laws of its own. I began to work with the mythic and imaginal not as subject matter but as *stage*; a place where the internal dynamics I couldn't name in ordinary language could take on bodies, faces, appetites, and play themselves out in front of me. Figures arrived. Some of them I recognised. Some of them I had been avoiding for years.

These images are the record of that. They are not illustrations of myths so much as encounters staged within one: the guardian at the threshold, the devouring thing, the guide who lies, the part of the self that goes willingly. Making them was a way of granting these forces enough room to move, and enough form to be looked at.

Emergence is the surfacing. Not resolution — nothing here is tidy, and I distrust the version of this story that ends in healing. What the descent offers instead is return: coming back up with something in your hands, changed by the pressure of where you have been, carrying an image where before there was only weight.

The work is what came back with me.

ACKNOWLEDGEMENTS

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Special thanks to my co-exhibitor Cedar Roppola, Woolloongabba Art Gallery and Downs Framing

IMAGE CREDITS

All photographs by J.N Fountain

J.N FOUNTAIN

Classical Painting • Myth • The Outsider

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