

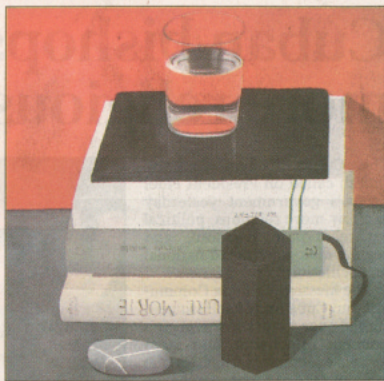
Lessons



Visual Arts Aidan Dunne

paintings do not so much describe fragments of the world as form worlds of their own. In viewing them you enter an instantly recognisable, self-contained imaginative space.

Again like Morandi, du Pasquier excludes a great deal from her space. She frames her compositions tightly, so we seem to be very close to the objects. They have a super-real presence because of the generosity of the light, the way they are simplified and stylised, and because they are for the most part larger than life size. Ordinary things gain something of the



allure of bright toys even though, it should be said, du Pasquier doesn't go in for flinging bright colours around: she is quite sparing in her use of colour and seems to enjoy exploring grey and earth hues.

She also evidently enjoys the way light transforms things, generating complex patterns and planes through transparency, reflection and luminosity.

Starting from a deceptive simplicity, her pictures engage the eye through their creation of networks of spaces and surfaces or, you could say, emptiness and fullness, apart altogether from the pleas-

Deceptively simple: Books On Red, left, and Rosso Bianco Con 12 Mano, right, by Nathalie du Pasquier

urable associations they more obviously inspire. They are, as well, full of references to experiences and activities despite their preference for the inanimate.

They sustain our engagement not so much because they are overtly attractive, which they are, but because they work so effectively on several levels.

Jennifer Trouton's *Looking At The Overlooked* is a fantastic piece of installation well worth seeing as an installation per se. Arranged on a wall of the gallery in a grid are some 300 small square panels. Each is a detailed image, some painted, some photographic, some apparently



hybrids, all worked so they exhibit some textural nuance, even the slightest touch that indicates the artist's intervention.

Trouton's subject, as her title suggests, is life's workaday background detail. Corners of rooms, doorways, items of clothing, domestic implements, typewriters, teapots: all are typical motifs. Within the overall grid are repetitions with variations.

The images draw you in, and as you work your way along you get a sense of an atmosphere relating to time past, life lived, even to dereliction and decay. As particular images recur as echoes, and because of the painstaking quality of the piece, there is a feeling of life as a pattern of repetitious rituals and routines.

Bernie Masterson's *An Engagement With Nature* comes as something of a surprise. It is a series of landscapes by an artist previously associated with figure compositions, sensitive narrative works with a tentative, exploratory quality.

The landscapes follow a consistent, straightforward pattern, typically featuring mountainous terrain treated in terms of foreground, distance and sky, all broadly brushed.

They are envisaged not as accounts of particular places at specific moments but as imaginative statements of internalised experiences of landscape: emotion recollected in tranquillity.

But it is as if Masterson has not quite formulated the pictorial means to deal with all this. The paintings have a brusque, generalised air and are close to

