



Ludo

Iara Scolari

Ludo lara Scolari

Orange Regional Gallery
19 August to 2 October 2011

Foreword

We are very pleased to show the work of Lara Scolari at Orange Regional Gallery. She has made quite an impression in the Central West over the last few years for the vibrancy of her art as well as for her exuberant personality.

I regard Lara as a fine exponent of what some critics are calling the new wave of abstraction in Australian painting.

Although her work bears certain similarities with earlier abstract artists, her work clearly belongs to the 21st Century, in terms of her aesthetic approach to decoration and in what the paintings actually transmit to the viewer.

Expression is what elevates good abstract painting above the merely decorative, and I feel that we can learn a good deal about Lara Scolari and her milieu from her paintings – thus, they succeed as expressive objects and as fine art.

Alan Sisley

12 August 2011



Alien
2011
mixed media on board
2400 x 1200mm

LUDO – to play

"Tell me what you think!"

Scolari glows, enthusiasm exuding from her being. I am encompassed by her effervescent aura, love of life and art.

We sit in the Scolari's home in Dubbo, NSW, glasses of wine in hand, sprawled on the lounge amidst game consoles, artworks, and remnants of children's sleepovers at our feet. I study the paintings and feel like their tones have exposed a visceral part of me, staring, overawed, lost within the cavernous spaces she has created on the flat surfaces. I enjoy the optical stimulation at play against the white spaces and the floorboards and feel a core part of me open up in response.

Anyone who has seen Scolari's work over the last few years knows her distinctive trademark of layering and abstract emotionalism. The figurative elements emerging from the abstraction reference the female body. Earlier works in 2006-2009 such as *Womb* devolved to the viewer the very physical nature of the painting process. The distinct features were a tonal palette marked with blue and flesh hues. In this body of work she has restricted the palette to black and white tones only. Evident still is the joyous painting process, resulting in works that are both playful and poignant.

She is glowing and generous. Her works reflect her sprawling, encompassing, warm personality yet I sense a darker, more sensuous depth evident in these black and white tonal works – touching some darker part of me. The eradication of flesh tones induces exploration into the depth and shade, tone and light of the organic forms within the works. This allows the eye to sharpen without following the cool colours receding and the warm coming forward. Scolari's works reflect her life, her approaches and her current commitment to her family, work and study. Friends drop over, discuss art and their lives and then depart, she brings me into her world of engaged curiosity about everything, bubbling with enthusiasm for life.



Lost
2011
mixed media on board
2400 x 1200mm

There's significant sophistication and energy invested in the creation of a Scolari piece. The artist will layer a work up to 40 times and then begin the excruciating process of self-editing, scraping and scrubbing back, painting over or stripping back a work until it sings. She is effervescent in her enjoyment of the process, generous to a fault, seeks out other artists. Mutual acquaintances comment that behind the creative sprawl of her voice and mind there is actually a very astute businesswoman, and it's evident in her reception of visitors to the studio and marketing activities occurring on the periphery of shows.

Scolari's work dances around the edges of the retina. The physical sensation particularly when confronted by her large scale works is to catch your breath. Scolari's work is an abstract interpretation on the Australian landscape tradition pierced with emotion, pioneered by Olsen and more recently regional voices like Debra Dawes and Angus Nivison. Her works are robust, painted on board to withstand the constant harsh editing process she puts herself through. Scolari's work also fuses and evokes new interpretation exploring the unseen.

One of my favourite literary works is Gaston Bachelard's *The Poetics of Space*. His themes deal with the way we engage with domestic spaces through cultivating them in our memories – the cupboard under the stairs being a childhood hiding place, or the crook of kitchen cupboards being an endless place for exploration and play. We see depths of emotion and internal feelings where Scolari weaves her observation of relationships within these works. Her commentary feeds the spaces with organic figures, bodies and visceral emotion.

The title *Ludo* is also reflective of the artists' personality. Scolari introduces playfulness into situations. Her work encompasses the carefree the engaging and the astonishingly lively side of her visible personality. This same artist who, like Ben Quilty, isn't afraid to spend time alone to get the work done, relishes company and follows decades of female artists in Australia and abroad who are engaging with the unseen, the unheard, the unspoken and the unsaid.



Landscape 1, 2 & 3
2011
mixed media on canvas
400x 300mm each

I recently read an interview by Nikki Barrowclough with Jennifer Robinson – the young Australian activist lawyer representing Julian Assange. She speaks about the importance of female role models who “taught me the value of independence and how important it is for women to look after each other” (Good Weekend, 18 June). Scolari looks out for other women and nurtures friendships, relationships and artistic connections. Her relationships with women are reflected within the organic curvaceous layers of her work.

Scolari’s works are autobiographical in nature. They reflect the core of who she is. As women we all strive and struggle to expose the unsaid. Using our competitive nature we push each other into new territory. Like a generation of Australian artists prior (particularly those in regional Australia) females mine out their relationships, intertwining companionship with art.

Scolari is a very different person to the one I first met six years ago, who was then first emerging from her training, finding a niche in a burgeoning regional arts scene in NSW, struggling to find her visual language, torn between art practice and family. That girl, perched precariously before her first solo exhibition, is gone. Later, this woman delighted me, speaking vivaciously to a crowd of over 150 people about her work. Scolari has developed her distinct style, still fresh in an emerging career, work forever expanding like the open vessel forms on her canvases. “I’ve discovered the art world is not that scary,” she smiles as she drives me to the airport a few days later.

This woman lives and breathes emotion, full of life and energy and pours it into her work. This woman grins and hugs me before I step out of the car.

Merryn Spencer
Arts Writer, BA/BA (Visual)(Honours), Dip.CCD
August 2011



Dream
2011
mixed media on board
2400 x 1200mm



Baby
2011
mixed media on board
2400 x 1200mm



Listen
2011
mixed media on board
2400 x 1200mm

Artist Statement

My 2011 work explores and manipulates new materials and exhibits developed experimental techniques. I sought to reflect my own relaxed emotional state in the creation of this body of work. I engaged in the artmaking process on a subconscious level using my body and materials as a vehicle of expression.

I am intrigued by the complexity, hidden undercurrents and agendas involved in relationships. I have expanded and developed this concept which informs an intimate visual language of organic tone, shape and line. These elements generate a personal response of emotions that are expressed within my work.

"As if diving beneath the surface (dreaming of what cannot be seen)" (1)

My work creates a dialogue between layers of abstracted organic personal, sometimes figurative and cavernous forms suggestive of internal and intimate dioramas. I work expressively, almost automatically in applying layers of line, form and gradated tone in large gestures. I'm an action painter, and my brush is an extension of my body in my painting and its movement is echoed upon my board. The *LUDO* series employed a limited palette of black, white and Paynes Grey. I am investigating how visual imagery can translate the complexity of disparate emotions such as feelings of isolation, jealousy, fear, anger, usurped generosity, playfulness, joy and eroticism. These emotions are portrayed using a range of visual effects, including translucency and softness – gentle luminosity, quiet subtleness, movement and honesty punctuated with Black and White.

I attack each work in a vigorous, energetic manner. I aim to create depth through layers in my work, and build up each layer using a variety of media and experimental methods. I endeavour to give each line and mark vibrancy, energy, motion, mystery and emotion that the viewer can experience.

"To see or not to see: the artist's dilemma" (2)

Lara Scolari

Note: (1) & (2) Paul Carter, *The Anxiety of Clearings*, May 1996, for John Wolsley's exhibition *Patagonia to Tasmania: Origin Movement Species Tracing the Southern Continent* Queen Victoria Museum and Art Gallery, Launceston



Read 1 & 2
2011
mixed media on canvas
400x 800mm each

Biography

Lara Scolari

Born: Sydney, Australia, 1972

Lives and works in Dubbo, Australia

Diploma of Fine Arts (Distinction)

Post Graduate Visual Arts Residency (Selective) - Western Institute of TAFE

Arts Administration (Distinction)

Certificate III Ceramics

Graduate Certificate, Cross Disciplinary Art & Design (Masters), COFA, UNSW – currently undertaking

Solo Exhibitions

- 2011 LUDO, Orange Regional Gallery, Orange, New South Wales
- 2010 Jayes Gallery, Molong, New South Wales
- 2010 Fairview Art Space, Mudgee, New South Wales
- 2009 Latent, Dubbo Regional Gallery – The Armati Bequest, Western Plains Cultural Centre, Dubbo, New South Wales
- 2009 Lazy River Estate Winery, Dubbo, New South Wales

Selected Group Exhibitions

- 2011 Finalist Calleen Acquisition Prize, Cowra Regional Art Gallery, New South Wales
- 2011 Paper Pear Gallery, Wagga Wagga, New South Wales
- 2011 Hill Gallery, Hunters Hill, New South Wales
- 2011 Alchemy, Jayes Gallery, Molong NSW
- 2011 Art Unlimited Prize, Dunedoo, New South Wales
- 2011 Fresh Paint, Red Door Gallery, Dubbo NSW
- 2010 Michael Reid Gallery, Murrurundi, New South Wales
- 2010 St Josephs Art Show, Hunters Hill, New South Wales 2010
- 2010 Newport Artworks, Newport Beach, New South Wales
- 2010 Hill Gallery, Hunters Hill, New South Wales
- 2010 Jayes Gallery, Molong, New South Wales
- 2010 Finalist Calleen Acquisition Prize, Cowra Regional Art Gallery, New South Wales
- 2010 Around The World, Fresh Arts Group Show, Macquarie Regional Library, Dubbo, NSW
- 2009 Finalist Morton Bay Art Awards, Strathpine, Queensland
- 2009 Fresh Meat, Fresh Arts Group Show, Chop Art Shop, Millthorpe, New South Wales



Dinner
2011
mixed media on board
2400 x 1200mm

- 2009 Fairveiw Art Space, Mudgee, New South Wales
- 2009 Jayes Gallery, Molong, New South Wales
- 2009 Percy Street Gallery, Wellington New South Wales
- 2009 Wood for the Trees Fresh Arts Group Show, Dubbo New South Wales
- 2009 Winner into the Drip Art Prize Fairview Artspace Mudgee, New South Wales
- 2008 Bowerhouse, Western Institute of TAFE Dubbo, New South Wales
- 2008 Fairview Artspace, Mudgee, New South Wales
- 2008 Finalist Art Unlimited Prize, Dunedoo, New South Wales
- 2008 Fresh Arts 08, Dubbo Regional Gallery – The Armati Bequest, New South Wales
- 2008 Finalist Calleen Acquisition Prize, Cowra Regional Art Gallery, New South Wales
- 2007 Expose, Western Institute of TAFE Dubbo, New South Wales
- 2007 Fresh off the Plains, Canowindra Art Gallery, New South Wales
- 2006 Visible, Western Institute of TAFE Dubbo, New South Wales
- 2006 Fresh & Fruity, The Art Gallery Coonabarabran, New South Wales
- 2006 Fresh & Fruity, Dubbo Regional Gallery, New South Wales
- 2006 A Fresh Look, Dundullimal Homestead, Dubbo, New South Wales
- 2006 Rigi Dige, Western Institute of TAFE, Dubbo, New South Wales
- 2005 Upstarts, Western Institute of TAFE, Dubbo, New South Wales
- 2005 Save the Sumatran Tiger, Western Plains Zoo, Dubbo, New South Wales

Residencies

- 2006 Fresh Arts Residency Dundullimal Homestead, Dubbo
- 2008 Western Institute of TAFE DUBBO Campus

Associated Bodies

- NAVA (National Association for the Visual Arts) Member
- Friends of the Dubbo Regional Gallery Member
- Orana Arts Member
- Fresh Arts Member



Testing 1
2011
mixed media on canvas
1200 X 1500mm

List of Works

<i>Run</i>	2011	mixed media on board	2400 x 1200mm
<i>Dream</i>	2011	mixed media on board	2400 x 1200mm
<i>Baby</i>	2011	mixed media on board	2400 x 1200mm
<i>Lost</i>	2011	mixed media on board	2400 x 1200mm
<i>Dinner</i>	2011	mixed media on board	2400 x 1200mm
<i>Listen</i>	2011	mixed media on board	2400 x 1200mm
<i>Alien</i>	2011	mixed media on board	2400 x 1200mm
<i>Testing 1</i>	2011	mixed media on canvas	1200 x 1500mm
<i>Testing 2</i>	2011	mixed media on canvas	1200 x 1500mm
<i>Read 1</i>	2011	mixed media on canvas	400 x 800mm
<i>Read 2</i>	2011	mixed media on canvas	400 x 800mm
<i>Landscape 1</i>	2011	mixed media on canvas	400 x 300mm
<i>Landscape 2</i>	2011	mixed media on canvas	400 x 300mm
<i>Landscape 3</i>	2011	mixed media on canvas	400 x 300mm



Testing 2
2011
mixed media on canvas
1200 X 1500mm



Lara Scolari

laras@scolari.com.au

www.larascolari.com.au

Orange Regional Gallery
149 Byng Street Orange NSW 2800
T: (02) 6393 8136
E: asisley@orange.nsw.gov.au



Cover image: *Run* 2011 mixed media on board 2400 x 1200mm