

The Art of Our Place: Pastiche, Politics and Painting

Design, architecture, culture and social commentary are all represented by the places we call home. Unsurprisingly, art is no less neutral when drawing our attention to the warp and weft of life and the stories that are anchored to our intimate living spaces. Such sentiments are vividly on display in the Showcase, *Our Place* that is presented by gallery artists, Sandra Turner-Barlow and Juliet Roper.

With a medley of three large canvas compositions, Roper takes the viewer on a contemporary journey of vibrant colour palates that breath opulence and a beach house life-style that is both dreamy and delicious. The promise of sea, sand and moderne vintage living are represented by clear lines with blocks of consistent colour, untroubled by weathering and personal woes.

These themes were clearly evident in Hopper's 1951 painting, *Rooms by the Sea* that displays untroubled anonymity and tranquillity away from the vicissitudes of working life. Hockney's famous contemporary art, *A Bigger Splash*, includes a modernist style that Roper develops further across her three compositions. The observer is drawn to contemplate dimensions of structure, place and space while the serenity of each painting includes a premonition of a time that is now passing.



Hopper, *Rooms by the Sea*, 1951



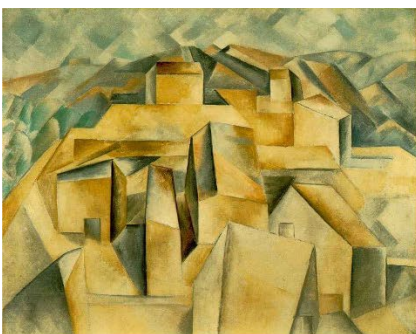
Roper, *Joan and Bob's Place*, 2024



Hockney, *A Bigger Splash*, 1967

In deep contrast, Turner-Barlow presents a more troubling set of compositions that highlight social *Disparity* between rich and poor where such divisions are more evident in the places that we establish as our home. *Invasion* offers an additional dramatic commentary where her expressionist style is well suited to capture the menacing march of housing developments towards feeble fences and land no longer cultivated.

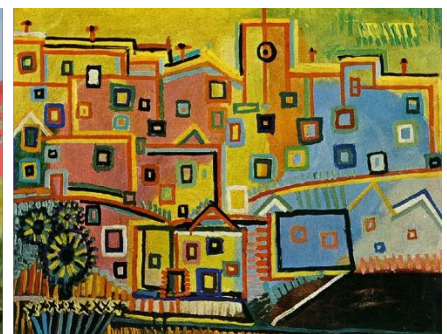
In 1902 Picasso's *Houses on the Hill* at Horta de Ebro in Spain, represented his emerging style, an agglomeration of geometrical forms untethered to social commentary. However, by 1937, the year in which he completed his masterpiece, *Guernica*, the same group of *Houses* takes on a very different distorted ambience. As with Turner-Barlow, space and place are lost to encroachment and restricted privacy. Finally, *Last Stand* against ubiquitous apartment blocks, represents artistic defiance.



Picasso, *Houses on the Hill*, 1902



Turner-Barlow, *Invasion*, 2024



Picasso, *Houses*, 1937

