

You are here: [Home](#) » [Uncategorized](#) » Rococo Eye Burn

Rococo Eye Burn

Posted by [The Art Life](#) • April 20, 2005 • [Printer-friendly](#)

At Kaliman Gallery right now, there's plenty to be happy about. On Tuesday, the gallery mailed out an announcement that **Adam Cullen**, formerly with Yuill/Crowley, was now with the gallery in its lower Paddington grotto. Just a stone's throw from Roslyn Oxley 9 and fellow grunge alumni Hany Armanious, it's like 1993 all over again. Mix in other Kaliman Gallery artists such as **Maria Cruz** and **John Spiteri**, and Kaliman is becoming the go-to gallery for rocking contemporary thrills.

Another artist who made a splash at the end of the 1980s is showing with Kaliman in a one-off-let's-see-how-it-goes exhibition of his first work in a quite a few years. **Tim Schultz**, who previously exhibited with **Barry Stern** and **Rex Irwin**, has charted a sincerely original course through a series of unlikely inspirations ranging from Mannerist and Rococo painting to **Dali** and **Fragonard**. Even in the overheated days of late 80's Post Modernism, Schultz's concoctions were seen by some as too perverse, too rich, too creamy. It's interesting that when a lot of people who demand what they call 'originality' in art end up running screaming from the room when they actually see it. Schultz's [latest show](#) at Kaliman is another brave offshoot into a new direction.

Schultz is now painting in acrylics and his approach gives the suite of ten paintings an eye-popping hard edged, illustrative quality. Using black lines over browns and whites, the works have the appearance of a monstrously engorged Lindcraft home tapestry kit, sans fibre, and the images are pure migraine - distorted heads and bodies, over-ripe landscapes, curlicues of paint and decorative elements that edge the works into the fantasy realms of the Brothers Grimm. There's also a suggestion, believe it or not, of the classic Bugs Bunny cartoons of the 1950s – the one that plays out the Hansel and Gretel story for laughs but which has its own indelible associations of sick-at-home-with-the-measles-and-a-fever hyper quality that's impossible to escape.

Pictorially, Schultz plays with associations, creating a world that's seems rich yet harmless, but carries within it some disturbing possibilities. A work such as *The Hovel*, a painting that seems a lot simpler than some of the other more dense paintings in the show, carries its shock in the dazzled eyes of the kid/monster that clings leech-like to a woman's back. The works are big – [The Hovel](#) on the smaller side measures 145 x 110 cms – and a work such as [The Puppy Mothers](#) at 163 cm x 174 cms is almost overwhelming. *The Puppy Mothers* has a kid on the left looking up at a female figure on the right who holds what appears to be a pearl. Fertility symbols abound in this Freudian nightmare and Schultz's inclusion of what appears to be a vagina on the woman's dress just seems completely logical in context.

Leave a Response