

Diana Georgetti

Traces of a Past Foretold: The Paintings of Diana Georgetti

What of a(n) historical identity?

The self, imbricated in disparate genealogies, appears in Diana Georgetti's paintings as a forgotten, yet not unfamiliar character. Her history is one of stories half told, whispered utterances and fragments of correspondences – lines written away by the particularity of a (familial) desire to opt for an acculturation of remiss, skeletal truths and the losses of silence. The 'oriental' inspiration for her work can be understood as an attempt to account for the evidence of exotic heirlooms and a rare physiognomy ('Mongolian eyes') that locate a past within the geographical (and psychical) space of these 'types'. Like the known islands on which her relations ineffably found themselves living – from Corsica and the Solomons to The Philippines, New Zealand and Australia – the foggy circumstances of her paintings come from an isolation (boundaries) where objects are suspended in seas of space. Age-old tones of green, cream and white are cornered by uniform clouds which contain geometric shapes of seasoned origin.

Considered as 'imagos', the central figures of Diana's work radiate a sense of an idealised state surrounded – as they are – by the objects that we encounter as natural, abstract and cosmic. Wearing flowing fabric containing incorporeal forms and folds, the figures hold an 'awareness' of the chaos of objects, belying a subtle symmetry in the arrangement of chosen elements. These characters bear witness to the landscapes of perception, a re-cognition of the interplay of the real and abstract, infusing the motifs and symbols depicted with a life that freely interprets itself while endeavouring to find purchase in a convergent expanse. For Diana, this can only be achieved through limitation – a tendency not to overcrowd and to leave the surface unfettered. Her materials are the rudimentary ciphers of the house-builder or cartographer. The intensely delicate and detailed (finished) work is artisanal in formation. The use of fantastic titles

reaffirms the phenomena of her perspective: *Secret facts upon which rests the construction* tells of the poetry of this vision. The abstruse combination of word and visual signs suggests an ontological insecurity but it is the paintings that are preserved as a lesion in the existence of the artist's identity.

Resisting the simplicity of conventional narrative, these ideas and facts are just the raw materials of Diana's work. (Nature and history provide only the literal.)

It is in the restructuring of cultural foundations (re-presentations of representations), by linking old ideas in a new way, that her paintings become necessary. What may well have been (psychic) photographs that were never taken (vanished beyond recall), re-exist, not as self-absorbed introspection, but as a softly spoken demand that allows for an active re-education. In this we are asked to question the vulnerability of ourselves as cultural citizens and to give an unidentifiable meaning to the community of the future.

Julian Savage

Secret facts upon which rests the construction
1994, chinese ink, synthetic polymer paint on masonite

34 x 30

