

THE COMMERCIAL

TIM SCHULTZ



ORNAMENTAL PERVERSION

FRIDAY 14 MARCH, 6-8pm

exhibition: 14/03/14 - 05/04/14

ARTIST TALK: Saturday, 15/03/14, 4pm

open Wednesday-Saturday, 11am-6pm

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image: Tim Schultz, Guimard-Schlupfyr, 2013, oil on linen, artist frame, 94.5 x 65 x 6.5cm

Tim Schultz has never cared for the contemporary. His mind as a painter and philosophically is instead voraciously inclined towards particular European artists and ideals aberrant within their own anomalous art historical term. His heroes, unchanged over the thirty years of his career, distinguish themselves in their radical lack of regard for Academic or cultish conformity in single-minded and blinkered pursuit of their own infamy and excess, embarrassments to their peers and decidedly pre-modern, even if inhabitants of the Twentieth Century – like Dali. “The absolute shamelessness of pride.” (Schultz)

The five easel paintings and two small sculptures that comprise *Ornamental Perversion* are each an excursion in psychoanalytic structure buried within a labyrinthine visual frame. In these works, Schultz consecrates Dali's perversity and attenuates it with Guimard's fantasmal caprice, confessing predilection toward the Art Nouveau (after all a rebirth of the Rococo), an unruly line that connects painting with the architectural, and the breast. He edifies us with “Imperial monuments to the ‘Venus of bad taste’” (Schultz) and demonstrations of mental exhibitionism, sensually and metaphorically entwined and idealized.

In 1987, Tim Schultz (b. 1960) had his first solo exhibition at Rex Irwin Gallery in Sydney, soon after graduating from the City Art Institute (now the College of Fine Art, the University of New South Wales). Since then, he has maintained a remarkable practice shifting constantly stylistically within his own unmistakable and inimitable signature, paying homage to particular outmoded painters of the French Rococo, the Baroque, Art Nouveau and Surrealism. Two artists feature prominently in this scenario: François Boucher (1703-1770) and Salvador Dali (1904–1989). Boucher and Dali are the cardinal points in Schultz's practice between the sweet and the sinister, the conscious and the unconscious, an abundant and buoyant substance and one that sinks and drains away through gates to the dark crypt.

From the beginning of his career, Schultz's art practice ran parallel to music. From 1979 until 1983, he was the creative force behind the Sydney post-punk band, [The Makers of the Dead Travel Fast](#). Music is a constant framing element in Schultz's work, with his deep interest in certain genres, in particular glam rock.

Schultz has consistently - if not sparsely - been included in notable group exhibitions in Australia since leaving art school until the present. Amongst these is the epochal [Shirthead](#), curated by Hany Armanious at [Mori Annexe in Sydney \(1993\)](#). Other artists in this exhibition were Hany Armanious, Adam Cullen, Mikala Dwyer, Nike Savvas, Tony Schwensen, Troy Skewes and Justene Williams.

Group exhibitions include, The Big Bang at The Gunnery, Sydney, a satellite exhibition to the Biennale of Sydney (1987); [Fresh Art](#), curated by Felicity Fenner and Anne Loxley at SH Ervin Gallery (1989); [The Nude 1992](#), curated by Maudie Palmer and Anna Claburn at Heide Museum of Modern Art, Melbourne (1992); [Cartoons and Caricature in Contemporary Art](#), curated by Ann Carew at Geelong Art Gallery, Geelong (1998), Predictive Txxx, curated by Hany Armanious at Hamish McKay Gallery, Wellington (2006); [OBLIVION PAVILION](#), curated by Amanda Rowell at Gertrude Contemporary Art Spaces, Melbourne and Roslyn Oxley9 Gallery, Sydney (2008); Rimbaud Rambo, curated by Geoff Newton at Neon Parc, Melbourne (2008). Schultz has been included in the Archibald Prize (1997) and five times in the Sulman Prize (1986, 1990, 1993, 1995, 1998) at the Art Gallery of New South Wales. In 2005, Schultz had a solo exhibition at [Kaliman Gallery, Sydney](#) in its original Cecil Street location.

A feature article on Schultz, written by Anna Claburn, appeared in the inaugural issue of World Art (published by Ashley Crawford) in November 1993. In it, he is quoted, “I want to make a type of beauty which isn't like nature, which is obviously where you go to look for what is really beautiful. My work is man-made, to do with human creations, like the macabre – we presume nothing in nature knows it's going to die, but humans do.”

Schultz completed his Doctor of Philosophy at Sydney College of the Arts, The University of Sydney in 2012. His exhibition, *Blood Red Make-up Under the Armpits*, at The Commercial that same year largely comprised work produced towards his doctorate and was the first solo exhibition to be presented by The Commercial. An artist publication was produced to accompany the exhibition. *Ornamental Perversion* is Tim Schultz's second solo exhibition at The Commercial Gallery, Sydney.

The artist will present a talk in the exhibition on Saturday 15/03/14 at 4pm.