

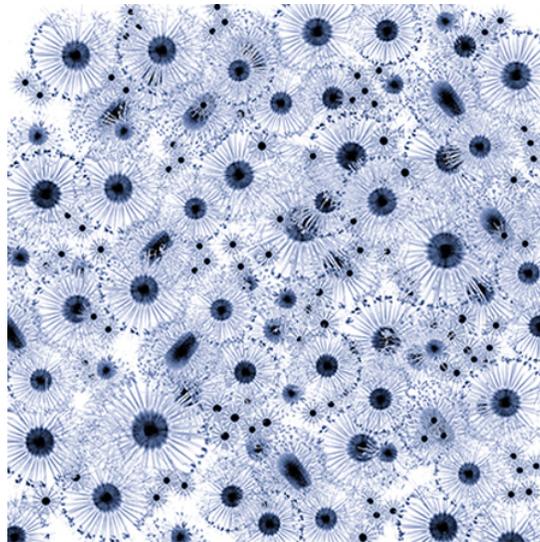
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ART :: DORNITH DOHERTY + KIM CADMUS OWENS at Holly Johnson Gallery

by Todd Camplin

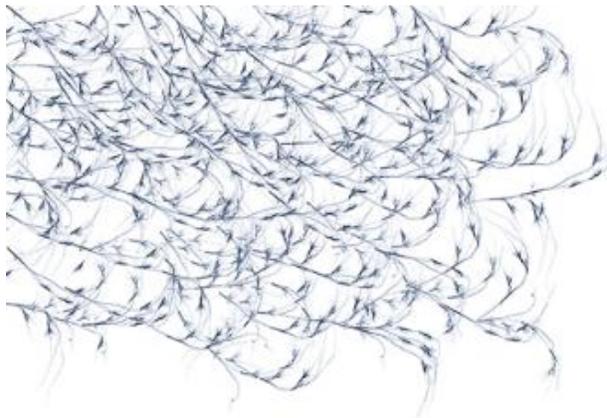
I guess it has been a while since I have gone to several art openings. I had clearly forgotten how much fun the experience and energy of other people looking at art, and being seen by other people looking at art felt. I often avoid openings in order to soak in the art alone with no distractions. That way I can make sure that I am not being blinded by the excitement of the crowd. But on this occasion, I felt differently, because I had seen these two artists before and I suspected the event would not sway me much.



Dornith Doherty 2014 Banksias 36.5 x 36.5 inches

I really wasn't sure much would have changed for these two artists since the last time I saw the work, but going to the Dornith Doherty opening and the continuation of Kim Cadmus Owens show at Holly Johnson Gallery, I got a few surprises.

Dornith Doherty continues with her project of photographing seeds and meticulously placing each small image of a seed into a larger composition. Her seeds look like transparent ink wash drawings, yet too detailed for anything but photography. Doherty uses patterns to emphasize the collective similarities these seeds hold, while other times pictures are like portraits of plants. As important leaders might be uplifted in the past, Doherty lifts up her plants with reverence. Her patterns also include symbols of her travel. Symbolic representations of Australia and being in the southern hemisphere appear in the work *Finite*. The *Waning* triptych was just gorgeous, and I kept trying to take it all in, but among the crowd, it was impossible. I will have to come back and see the work again during a quiet time, because the flow and movement of the seeds dancing across the three images was just breathtaking. Doherty has been working with the same subject matter for several years now, therefore she has given the ideas and images time to be refined and evolved into complex and thought provoking art.



Doherty 2014 Kangaroo Grass 33x49 inches



Doherty 2014 Columbianl 50x35 inches

Kim Cadmus Owens continues depicting urban landscapes manipulated and changed with digital influences. Yet, I see Cadmus Owens taking on a subject of shifting and changing landscape with less straight forward nostalgia. It seems every city I travel to, an artist is painting buildings with old signs. Cadmus Owens is not about preserving the past, but rather seeing the past intersect with the present and future. Those lines she paints are not just digital anomalies, but rather Time slicing into the buildings for new building developments or for empty parking lots. Early 20th century Futurist showing a moving in a dog walking with many legs in one painting, Cadmus Owens shows these building in transition, where time, people's dreams, and ideas for these places change. Rubble, imperfect memories, maybe grainy archival photos remain as memorial to these buildings, but Cadmus Owens breathes life back into the old information of these places which really only exist in a moment of time.



Kim Cadmus Owens, Buck & Ruck, 2014-2015



Kim Cadmus Owens, Don't Just, 2014-2015



Kim Cadmus Owens, Suite of Nine, 2011-2015

Kim Cadmus Owens' paintings and drawings will be taken down on March 28th and the life cycle of Dornith Doherty photography show last till May 9th at Holly Johnson Gallery.

HOLLY JOHNSON GALLERY
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