

Glacier, exhibition catalogue

Extract:

Reflection and Reconstruction: New Directions in Australian Painting, by Linda Williams

In CHRIS BOND's work for example, there is an essentially formalist exploration of technique as content. Bond's series of four diminutive pictures are drawn from photographs taken off a TV screen showing a video of the film classic *Citizen Kane*, drawing on the climatic sequences of the Rosebud scene. The photos are split into their basic, pixel-like components and represented in semi-translucent oil glaze on small pieces of cheap, standard masonite. So a modern cinematic classic is stripped of its narrative and reformulated through the analogic and physical processes of painting in a thin black glaze which is reminiscent of celluloid. Paired with these four panels is a relatively small-scaled romantic landscape painting of snow and ice-covered mountains. The work is set in a deep black frame playfully inverting conventions of presentation by placing elements of the back over the front, as well as emphasizing the transition to a specific object, other than a painting.



LIST OF WORKS

CHRIS BOND

Glacier with amendments 2001
oil on linen, wire fabric and wood
200 x 240 mm

Disgruntled extra (Citizen Kane) 2001
oil on masonite
130 x 190 mm

Flaming sled (Citizen Kane) 2001
oil on masonite
130 x 190 mm

Newspaper bundle (Citizen Kane) 2001
oil on masonite
130 x 190 mm

Rosebud inferno (Citizen Kane) 2001
oil on masonite
130 x 190 mm