

Judith Pugh Gallery

PETER BLOOMFIELD

Peter Bloomfield's paintings attract attention for many reasons. His technique (that is, the way his choice of materials and their application serves his images) is confident and skilful; he conveys space, movement and rhythm through an understanding of the way in which we make a three dimensional concept from the two dimensions we see in a painting.

But that is what you expect from a trained painter these days: problems of perspective and colour relations were solved long ago; what was new to Leonardo or Giotto is taught in secondary school. Photography being one of the advances during the burgeoning of science in the 19th century, painters and artists were no longer bound to represent the world, but could begin to explore ideas about it and to use their work to convey ideas, to challenge convention, particularly in portraiture and narrative painting.

Peter's paintings appeal for the best reason of all. He develops his ideas and conveys them through the world he knows. The pictures are grounded in his own life, and his own culture. In one sense sport is the hardest subject of all in Australia, because we are confronted with it in every form of media and because playing it is part of our collective experience, and we carry images from participation or watching it in reality, that are overlaid by the constant media echoes.

Peter Bloomfield's pictures often ask the viewer to look at and consider a number of moral issues, doing so while emphasising the exuberant physical enjoyment of sport, the marvel of grace and co-ordination and movement in space.