

If, as David Joselit writes (1) “...every artwork is indescribable”, then Caesar Florence-Howard’s singular paintings are exemplars of this situation. Descriptors might refer to his organic seeming surface textures, constructed through a guided process involving the adding and subtracting of many layers of art and non-art materials such as acrylic paint, sand, glue, and liquid latex. Additional attempts at an adequate description could discuss the morphology and restless movement of his images and their reference to past decades, movements, and multiple artist influences. Ultimately however the paintings defy simple description as much as they defy the flat picture plane. They are complex units tied to multiple referential networks: the history of painting, sociopolitical, psychological, and emotional tides, and the artist’s and viewer’s perceptions.

In an accompanying text, Rebecca Holborn writes “Alchemically, the paintings ... change each day, in different light and environmental conditions ... he is extending, pushing to find the tenets, experimenting. What do we know, and how can we know.”

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(1) Joselit D. (2016) *Marking, Scoring, Storing, and Speculating (on Time)*. In Isabelle Graw and Ewa Lajer-Burcharth (Eds.), *Painting beyond Itself. The Medium in the Post-medium Condition* (p. 11). Sternberg Press, London UK.



Caesar Florence-Howard (b. 1994, Melbourne) has a Bachelor of Fine Arts from the Victorian College of the Arts, University of Melbourne and Honours in Fine Arts from Monash University. Selected solo exhibitions include *Caesar Florence-Howard, Sutton Projects, Melbourne, 2023*; *Visual imagery, Asbestos, Melbourne, 2023*, *Caesar Florence-Howard, Hyacinth, Melbourne, 2022*; and the group shows *Farr St, and The Look of Love, Minerva, Sydney, both 2023*.

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