



THIS PAGE: Installation view of Paul Davies' *West Site Stories*, Olsen Gallery, Sydney, 2019.
 OPPOSITE: Paul Davies, *Mirror Untitled*, 2019. Acrylic on canvas, 183 x 244cm.
 COURTESY: THE ARTIST AND OLSEN GALLERY, SYDNEY.



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PAUL DAVIES

to create stencils which are then combined, collaged and painted.

"I am interested in the idealistic nature of modern architecture; this idea that the home can be neutral and devoid of detail to serve a functional purpose," he says. "Through the medium of paint however, the hard edges of these structures are softened to become playful spaces open to the possibilities of the individual." Human presence is implied but not overt within these paintings. Dealer **Tim Olsen**, who represents the artist in Sydney, suggests that "the lack of figures gives his work an effect – it creates a mystery, an enigma like a set for an impending drama. Since [the gallery] began representing him in 2006, I have seen him maturing into an artist of importance. His work is phenomenal."

The resonance of Davies' working process

is predicated on the capture of memory. "The way the stencil functions as a tool, for me, is like the way **Le Corbusier** described modern architecture as a 'machine for living,'" he explains. "The post-impressionists depicted landscapes by separating colour in block forms because it allows the viewer to project onto these spaces rather than give away too much. These methods reveal different ways of looking; ways that can change depending on the viewer's standpoint."

In 2020 Davies exhibits two large Corten steel works for Jaipur's Sculpture Park in India, using tree foliage as a stencil that changes during the time of day. Like his paintings, in these works Davies offers viewers alternative readings... and a space to dream.

Louise Martin-Chew