

HYSTERICAL PAINTERS

Digital Exhibition By
Evangeline Cachinero



EXHIBITION

Hysterical Painting

Digital Exhibition

November 2021

HYSTERICAL PAINTING,

A show about painting in 12 parts:

1. Process Painting
2. Absurdist Figuration
3. Faux-Outsider Painting
4. Post-Digital Painting
5. Painting Installation
6. Painting As Object
7. Painting As Spectacle
8. Casualist Painting
9. Doodle Painting
10. Painting Craft
11. Narrative Painting
12. Confessional Painting

MANIFESTO OF THE HYSTERICAL PAINTER:

Art is like love: there are many different types of art and therefore different definitions. High art is for high thinking. It is a process by which we philosophise

in whichever medium we choose, be it conceptual, architectural, written, visual, musical or tactile.

The artist has whatever role she chooses: revolutionary, fashion icon, narrator, poet, beautician, truth teller, inventor, magician, etc... Anyone can claim they're an artist but you must convince the audience through your own conviction and authenticity, as nobody wants to be taken for a fool.

The instinct to make art is primitive. It is our intrinsic calling to create and it is only in creation that we become complete manifestations of life. We are born to create and to destroy ourselves in the process just as the universe is in a perpetual state of creation and destruction.

Originality does not exist. All art derives from other art. Our 'style' is nothing more than a series of decisions about our personal tastes and a response to life. All work is appropriated, copied, imitated wether consciously or subconsciously. The best we

can hope for is to remix our influences into something moderately new that resonates with us. As the world becomes more connected this will only increase and the process will become faster and more obvious. The reason art will not become completely homogenous is because we all have different tastes.

The canon is dead. Hierarchy is dead. All art past, future and present exists simultaneously and no art can exist without the influence of other art. Now more than ever, it is imperative that art be timeless. The Lascaux cave paintings and outsider art are as important as abstract expressionism.

Academic art is a bureaucratic trap. It strips people of individuality and creates pawns for museum-centric, financially dependent agendas. The truly free artist will find ways to exhibit work that are outside of the jurisdiction of this limited model, with its political limitations and risk of censorship.

Money corrupts art, but it is a necessary evil. In order to avoid corruption an artist must find a balance between taking and giving back to the next generation of artists. Part of our role is to take from the rich and

give to the poor. We are a plaything for the rich but we can be part of it while exposing it. Art can destroy from within like a Trojan horse.

The personal is universal. Art that is subjective is more relatable and it does not limit it from having large objective concepts.

Curators have too much power. The artist is blindly handing over creative responsibility to the curator. One day we will look back and find that we are nothing more than craftspeople catering to the whimsy of the curator. In order to prevent this from happening we will have to become artist-curators.

We have been fooled into thinking that authenticity is style and that to be truly authentic we must have a consistent practice. This is not authenticity, but branding. We have become marketable brands by corporate galleries in exchange for creative freedom and limitless intellectual enquiry. We've been stripped of our essential artistic need: to play. The contemporary artist is now expected to be a master producer.

Art is in a perpetual state of construction and deconstruction, constantly responding to our current world in opposition. It is the teenager of the philosophies, always reacting and pushing, adverse to risk and authority.

Art should be attached to nothing so that it may tell the truth and reflect life. It should be against systems that seek to control it. It should embrace progress as it embraces the past but glorify neither.

Art should strive to be common. It should echo the voices of the educated as much as the uneducated. It should echo our times and the voices of change, making them no more and no less articulate than they truly are.

Tell the truth, even if you need the absurd to tell it. Sometimes abstraction will illustrate the truth better than logic.

Contradiction will push ideas forward and allow for complexity.

Over-explaining demystifies your work and robs the audience of personal interpretation. Concepts and

artistic statements limit your work by turning it into a one-liner.

Use tools, don't let tools use you. Your work should be more than a trick. If the response to your work is 'that's neat,' it's time to stretch your enquiry.

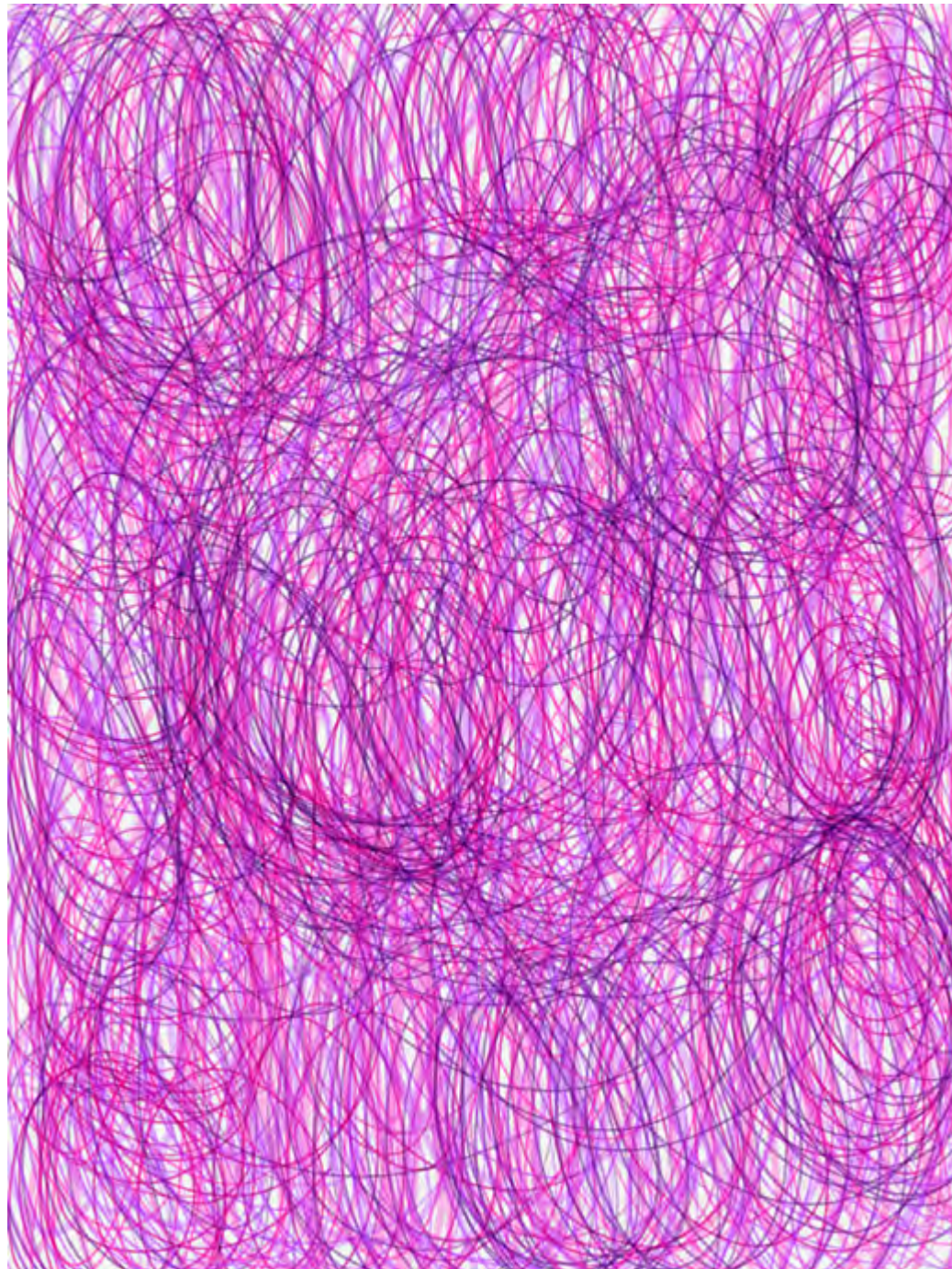
Imperfection and struggle is evidence that the artist is pushing herself and has an active enquiry. If a work shows signs of mastery or perfection, it's dead.

(Written by Evangeline Cachinero in 2018. Out of respect for the inventive spirit of Hysterical Painting, this has not been edited.)









Untitled. Digital Painting. 2021. Contact Gallery for Price



MOHA Never Makes Mistakes. Paint on canvas. 2021. 137x112cm.....Contact Gallery for Price



Untitled. Digital Painting. 2021. Contact Gallery for Price



Untitled. Digital Painting. 2021.....Contact Gallery for Price



On The Inside, Where It Counts. Paint on canvas. 2019. 290 x 200 cm.....Contact Gallery for Price



If You Could Do Anything. Mixed Media on Board. 2020. 33 x 36 cm Contact Gallery for Price



Untitled. Mixed Media on board. 2021. 90 x 60 cm Contact Gallery for Price



Untitled. Paint on burlap and board 2021. 60 x 46 cm.....Contact Gallery for Price



Youtube Yoga Paint on unstretched canvas. 2020. 91 x 80 cmContact Gallery for Price



You and Me. Mixed Media on Burlap. 46 x 36 cm Contact Gallery for Price



The Sisterhood Of Artists. Paint on unstretched canvas. 198 x 200 cm.....Contact Gallery for Price



As I am. Paint on unstretched canvas. 2018. 253 x 198 cm Contact Gallery for Price

BIOGRAPHY



EVANGELINE CACHINERO's interest lays in conveying feelings of hysteria that can arise through the acquisition of things like religion, health, self-help, education, fame, technology and capitalism. Cachinero is particularly interested in art's role in helping us navigate through these times of extreme change and unrest. Her painted characters move on the canvas, attempting to adapt, weaving in and out of abstraction and figuration, snaking through life and death, as they ask questions about the nature and role of painting.

Cachinero has exhibited work throughout Australia, the US and Europe including the Print

Screen and Electrofringe art festivals as well as being a part of projects run by MoMa and Tate Britain. She has been a finalist in various art prizes including the Maritime Art Awards, Heysen Prize and the Sunshine Coast Art Prize and was awarded the Immanuel Art Festival resident artist and emerging artist award. As a result of her successful art projects including Explicitly Graphic, ArtForMyRent.com and ABC Open's Artist by Artist, she has been featured in publications including Frankie Magazine and The Weekender and been interviewed for ABC radio. She holds a Masters of Visual Art from Monash University. Cachinero was born in Wollongong in 1977 but spent the majority of her early childhood in Spain followed by ten years in the USA. She has been living in Australia since 1999 and currently resides in Melbourne.

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