



From SEEING THINGS, introduction by John Ellison

'In Lyn Harrison's painting we have the gypsy artist travelling through life, accompanied by her powerful animal familiars—let us not be too literal—and relying on nothing but her instrument of self expression. With creativity at the centre everything else falls into place. With creativity at the centre The Fool can step off the edge of the cliff and be assured of a safe landing. Even if the landing is not safe the adventure is full of zest.

'Henry Matisse once made a statement to the effect that his paintings were intended to have a soothing impact, much like a comfortable armchair for a businessman after a hard day. Lyn Harrison did a painting titled 'My Armchair is not Comfortable' and her paintings at this time were neither soothing nor comfortable. The state of the world, the degradation of the environment, the general feeling of

rampant chaos, became a background for many of these works; her alter ego was coping as best she could with the assistance of her inner guides—the dog, the navigator, the blackbirds—but her armchair was definitely not comfortable.

'In recent years her paintings have taken on an inner calm. The world still features as an armed madhouse occasionally, but our heroine has learned a sustaining magic that gives her poise in the midst of the storm. A deep humour—sometimes a sad humour—is part of this recent attitude. The dogs, formerly symbols of anxiety, have now become dependable allies. The effect is not so much of a deep armchair as of an inner space where it is possible to ride the waves without being submerged.

'Lyn Harrison is certainly a significant Australian artist; how significant only the future will tell.'



The book
**SEEING
 THINGS**
 Paintings by
 Lyn Harrison
 with an
 introduction
 by John
 Ellison 52 pp
 23 full colour
 plates \$40
 plus pp
 Available
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LYN HARRISON

SEEING THINGS



Opposite page:
In the same boat, acrylic on board 70x65 cm, 2017

Cocooned together in a tiny boat the two weather the storms of life. They are not oblivious nor are they protected from the dangers, but to share the strange journey of their humanness makes them laugh at the shark's jaws.

This page top:
Casting the net, acrylic on canvas 60x60 cm 2015
 A white cloud floats down. The fisherman casts his net in the deep while in his little house the pot boils. The woman casts her net closer to shore. Her fish will be smaller but not less.

Left:
The house on the edge, acrylic on board, 50x50 cm