

TOMAS FANTL

RESUMÉ

Email: tomfantl@hotmail.com

Web: www.tomfantl.com

ARTIST STATEMENT

My visual language results in complex imagery. It is made up of a ceaseless search for marks, color, media which can most potently state and express my experiences; where I have come from and who and what epitomises me as a person, world citizen and visual creator. In short, my work is about experiences and roots.

Life is made up of endless fragments, some fleeting, some dominant. Sometimes these fragments enter our lives totally unattached and inexplicable. More often than not they meld and weld into the links, which make up the mainframe of the stuff of our life's sojourn. These fragments model us - our ancestors, our myths, our roots, our fantasies and our explorations.

The content and context of my work is based upon these fragments. Like the fragments which make up our lives, our purpose and order, the ease of logic is not always evident.

PROFILE

Australia

Following Visual Arts studies, and during my first exhibition, the National Gallery of Australia purchased several works.

After two further one-man exhibitions I purchased a one-way flight to Brussels, Belgium, taking sketchbooks, images and reviews with me.

Belgium

Brussels exhibition and reviews in major newspapers and magazines, leading to numerous one-man shows throughout Belgium.

Antwerp then became a base for me, where I was provided with a studio and accommodation.

At the Frans Masereel Centre in Kasterlee, outside Antwerp, where I created several suites of lithographs. An image from each of these suites is in the collection of the Belgian National Collection and also of the Bibliotheque Nationale in Paris, France.

Holland

Whilst living in Belgium, I exhibited in Amsterdam.

Austria

Two years based in Vienna, working and creating new bodies of work, exploring further cultural and social idiosyncrasies and the Secessionists.

United Kingdom

A major one-man exhibition in London.

Sculptural assistant to Henry Moore, creating enlargement of "Three Piece Vertabrae", then largest of Moore's commissions, for the Dallas Civic Centre, Texas, U.S.

Working half a week at the Moore studios, and spending half a week in London allowed me to do my own work.

Created three editions bronze sculptures, all in private collections.

Australia

Invited to exhibit(one-man show), in Melbourne, Australia.

I returned for the exhibition, intending to stay for one month.

During this period I was offered a teaching position at one of the main Tertiary institutions, teaching Life Drawing, Painting and Art History for the year.

Married, had two children, and stayed in Melbourne for a number of years.

Appointed Head of Department at a private school.

I received a national corporate painting commission to create a 3 meters by 10 meters painting for the foyer of the head office.

Soon after, commissioned to create a large bronze sculpture for the foyer of a bank.

Appointed to a teaching position at Swinburne University.

Established a private art school teaching:-
Life Drawing, Painting, Visual Art Language & History.

In 2012 I was awarded an Art Residency in Beijing, China for two months to again absorb the cultural and social aspects I encountered, and to create new works.

China

Created a large body of work in expandable Chinese calligraphy books.

Chinese elements melded with my Western ways of working and processing. Each book is a flow, page to page, a continual evolving narrative social commentary, incorporating collage, Chinese ink, acrylic, drawn and painted forms, opening to about 6 meters, to the total concept.

An invitation was given to me to show some of these works in a group exhibition at a gallery in Beijing.

Offered a one-person exhibition at another gallery in Beijing, later that year.

Returned for a further 2 months, followed by another 2 months.

Hong Kong

Exhibition in Hong Kong

UK and Europe

At the end of 2012, I exhibited in a group exhibition in London

In 2013 I moved to London, currently based in Prague, Czech Republic, where I am developing an entire new body of works in preparation for exhibitions.

SKILLS & EXPERTISE

My expertise lies across several and many disciplines.

- Ability to convey and articulate what seems complex.
- Make art accessible, which students of all ages appreciate.
- As a practitioner, I have a broad and extensive knowledge in creativity and the complex nuances of the ever-evolving language of the Visual Arts.
- My abilities to explain these concepts, minimize people's perceived inabilities to comprehend, especially what is loosely titled 'modern/contemporary' art, has changed so many people's lives.

Many have gone on to pursue Visual Creativity professional careers or for personal interest.

RECENT HISTORY SYNOPSIS

- 2013 - 2017 • Hong Kong, London, Prague.
- 2013 • August-October, Beijing, China.
- 2012 • April-May, Art Residency, Beijing, China.
- 2009 - 2011 • Teaching at Swinburne University of Technology, Melbourne, Australia
- 2002 - • Curator of Bialik College Art Collection, Melbourne, Australia

EXHIBITIONS

One-Man Exhibitions

- 2012 • Seasonpier Gallery, Beijing, China
- 2011 • “MOMENTS” - PHOTOGRAPHIC PORTRAITS, MARS GALLERY, Melbourne, Australia
- 2010 • RED GALLERY CONTEMPORARY ART SPACE, Melbourne, Australia.
- 2004 • JEFFERY MALESA GALLERY, Sorrento, Victoria, Australia
- 2003 • QDOS GALLERY, Lorne, Victoria, Australia
- FAD GALLERY, Melbourne, Australia
- 2002 • ESSOIGN CLUB, Owen Dixon Chambers, Melbourne, Australia
- 2001 • “SURVEY EXHIBITION”, Span Gallery, Melbourne, Australia
- 2000 • “A FEW OF MANY”, Jewish Museum of Australia, Melbourne
- 1992 • HOLDSWORTH GALLERY, Sydney, Australia
- 1990 • MELBOURNE GALLERY OF CONTEMPORARY ART, Melbourne, Australia
- 1988 • DISTELFINK GALLERY, Melbourne, Australia
- GRETZ GALLERY, Melbourne, Australia
- 1986 • DISTELFINK GALLERY, Melbourne, Australia
- 1985 • DISTELFINK GALLERY, Melbourne, Australia
- 1984 • CHRISTINE ABRAHAMS GALLERY, Melbourne, Australia
- COVENTRY GALLERY, Sydney, Australia
- 1983 • GALERIE DE PEPPERBUSSE, Ostende, Belgium
- 1981 • FRANS MASEREEL CENTRUM, Kasterlee, Belgium
- 1979 • GALERIJ LUKA, Boechout, Belgium
- 1978 • LEVESON STREET GALLERY, Melbourne, Australia
- ROMI GOLDMUNTZ CENTRE, Antwerp, Belgium
- 1976 • LEVESON STREET GALLERY, Melbourne, Australia
- MALTZ GALLERY, Cork Street, London, England
- 1975 • GALERIE L’ANGLE AIGU, Brussels, Belgium.

- 1974 • LEVESON STREET GALLERY, Melbourne, Australia.
- 1973 • “ATELIER 72”, Adelaide, Australia.
- 1972 • LEVESON STREET GALLERY, Melbourne, Australia.

GROUP EXHIBITIONS

Far to numerous international group exhibitions to include.

CORPORATE COMMISSIONSGROUP EXHIBITIONS

- 1995 • THE JNF LIFECYCLE CERTIFICATES, Melbourne, Australia.
- 1990 - 1991 • PAINTING COMMISSION, PACIFIC DUNLOP, Melbourne, Australia.
- 1986 - 1988 • PAINTING COMMISSION, ELDERS-IXL, Melbourne, Australia.
- 1982 - 1984 • BRONZE SCULPTURE, V.T.U. CREDIT UNION, Melbourne, Australia

PUBLIC COLLECTIONS

- AUSTRALIAN NATIONAL GALLERY, Canberra, Australia.
- CABINET DES ESTAMPES, BIBLIOTHEQUE NATIONALE, Paris, France.
- MINISTERIE VOOR NEDERLANDS CULTURE, FRANS MASEREEL CENTRUM, Kasterlee, Belgium.
- LA TROBE UNIVERSITY ART MUSEUM COLLECTION, Victoria, Australia.
- MORNINGTON PENINSULA GALLERY COLLECTION, Victoria, Australia.
- JEWISH MUSEUM OF AUSTRALIA, Melbourne, Australia.
- COUNCIL OF ADULT EDUCATION COLLECTION, Melbourne, Australia.
- WESLEY COLLEGE COLLECTION, Melbourne, Australia.
- V.T.U. CREDIT UNION COLLECTION, Melbourne, Australia.
- LAURISTON GIRL’S SCHOOL COLLECTION, Melbourne, Australia.
- ELDERS-IXL COLLECTION, Melbourne, Australia.
- CENTRE FOR PROFESSIONAL DEVELOPMENT, Melbourne, Australia.
- PACIFIC DUNLOP COLLECTION, Melbourne, Australia.
- ARNOLD BLOCH LEIBLER & CO. COLLECTION, Melbourne, Australia.
- METHODIST LADIES COLLEGE COLLECTION, Melbourne, Australia

Further representations in private collections throughout Australia, Europe, United States of America, and Asia

PUBLISHED WORKS

- “After A Few Wines We’ll Figure Out The Title” MOMENTS - Photographic Portraits by Tom Fantl

• **BIBLIOGRAPHY**

- “HENRY MOORE: PLASTERS”, Malcolm Woodward and Anita Feldman, Royal Academy of Arts, London, UK 2011
- “THE NEW McCULLOCH’S ENCYCLOPEDIA OF AUSTRALIAN ART”, Aus Art Editions, The Miegunyah Press, 2006
- “DIRECTORY OF AUSTRALIAN ART”. Ashley Crawford, Craftsman House, 2006.
- “ENCYCLOPEDIA OF AUSTRALIAN ART”, Alan McCulloch and Sue McCulloch, Allen and Unwin, Australia, 1994.
- “HENRY MOORE”, ART GALLERY OF N.S.W., Page 12, Beaver Press, Sydney, Australia, 1992.
- “A BUYER’S GUIDE TO AUSTRALIAN ART”, Graham Ryles, Octopus Publications, Australia, 1992. •
- “ARTISTS AND GALLERIES OF AUSTRALIA”, Max Germaine, Craftsman House, Australia, 1990.
- “ARTISTS AND GALLERIES OF AUSTRALIA”, Max Germaine, Boolarong Publications, Australia, 1984.
- “ENCYCLOPAEDIA OF AUSTRALIAN ART”, Alan McCulloch, Hutchinson (Australia), 1984
- “ARTISTS AND GALLERIES OF AUSTRALIA AND NEW ZEALAND”, Max Germaine, Lansdowne Editions, Australia, 1979.

ART REVIEWS WRITTEN BY TOM FANTL

- “PHOTOFILE” Volume 88, December 2009 - March 2010, Pages 74 and 75, Australia and New Zealand.
- “PHOTOFILE” Volume 87, August - November 2009, Pages 76 and 77, Australia and New Zealand.
- “PHOTOFILE” Volume 86, March - June 2009, Page 70, Australia and New Zealand.
- “PHOTOFILE” Volume 84, Summer 2008, Pages 67-69 and Page 77, Australia and New Zealand.