

Sasha Bogojev, *The Visit: The Quiet Loud of Prudence Flint @ Mother's Tankstation in Dublin, Ireland*, Juxtapoz Magazine, 14 June



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When we go to art fairs, often times we have a bit of a preconceived notion of the art we are going to see, what galleries are pushing for their next month of programming, and some great hits expected in there as well. At Art Basel this past week, we were floored by the works of Australian painter, Prudence Flint, who was being shown by Dublin-based mother's tankstation gallery. Her work was being shown in conjunction with her solo show, *The Visit*, on view at the Irish gallery space. The Melbourne-based painter will have her first international solo show on view through June 29, 2019.



The poetic press release notes:

There is a pertinent purpose, an exactitude (my autocorrect wanted to take it to 'penitent exactitude – which is also rather nice), not only to all of Prudence Flint's painting but to her apparently straightforward titling; *The Visit*, for her solo exhibition with mother's tankstation, Dublin. My meaning being, that this is the first time since studying art history that we have composed a text about the work of an artist we have not met. Hhmm. Skype conversations don't really count; they are as misleading as they are 'leading – with the slippages of distance and crucial fractions of time impacting upon nuance, the reading of reaction and vice versa. A text communication from the artist beforehand to set up the cyber-date, is almost more revealing, as Flint writes (no emojis), "I just want to hear what your voice sounds like". The thought is inescapable, that we have just *heard* hers.



The Visit, 2018, Oil on linen, 137 x 107 cm