

# Love, Loss, Masculinity and the Absurdity of the Human Condition

A brief overview of the personal narratives of Todd Fuller by Megan Fizell



**Todd Fuller, *Seek and Hide*, 2011, flocked terracotta, pigment acrylic on timber, astro turf, h.52cm, w.53cm, d.38cm**  
Photo: courtesy Brenda May Gallery

Through the dripping brushstrokes upon the canvas, the film *Barry in the Wings* by Todd Fuller, maps out the story of a tutu-wearing, pot-bellied, bald man who trips and falls upon the stage during his big performance. This poignant moment was realised by Fuller in a ceramic sculpture of the same name. The white earthenware figure, painted with ink reminiscent of the dripping pigment used in the film, sits on the floor with bent knees and downcast eyes. The sculpture exemplifies the narrative layering of Fuller's oeuvre spanning drawing, animation and sculpture.

The storylines in Fuller's recent solo exhibition, *Tense*, at Brenda May Gallery, Sydney, originated

predominantly from his experiences as an artist in residence at Australia's Storrier/Onslow Studio at the Cité Internationale Des Arts, Paris, a travelling scholarship awarded by the National Art School. The *Tin Man* narrative features Parisian streetscapes and two lonely characters that encapsulated Fuller's sense of isolation in a foreign country. The narrative layering is found in Fuller's sculptural work with the inclusion of a film playing on an iPod secreted into the belly of several of the figures. The carefully woven stories, brimming with love, loss, anxiety and isolation, are clearly translated into his emotive sculptural works, complete with rough edges and bearing the marks of the artist's hand and heart - once seen, they are not easy to forget.

Go to [www.australianceramics.com](http://www.australianceramics.com) to see more on Fullers' recent exhibition, including links to his videos.

[www.brendamaygallery.com.au](http://www.brendamaygallery.com.au)

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