

THIS MUST BE THE PLACE

by Barbara Adams and David Peppas, 2012

“I’m just an animal looking for a home.” Talking Heads, *This Must Be the Place*

In their song *This Must Be the Place*, the Talking Heads explore the underlying unease and disorientation that accompanies intimacy and the longing for home. Deborah Farnault’s work creates a similar sense of discord by maintaining the visual order of a landscape while it simultaneously exposes faltering structures and crumbling tranquility. It is long recognized that landscapes depict symbols rather than facts, and Farnault’s work too symbolically expresses our contemporary experience—one of fragmentation, pixilation, and anxiety, occasionally punctuated by a calm serenity. These are landscapes that mediate the tension between the known and the unknown, the natural and the artificial, presence and absence, the alienating and the inviting.

With Farnault’s *Dirty Word* (2012) and *Shared Vocabulary* (2012) we are reminded that texts—even those that appear complete—are inherently full of gaps. As such, we fill in meaning based on our own experiences, perception and desires. Farnault calls her text-based work “fragmented landscapes,” attesting to the way in which discourse shares qualities with the spatial and the scenic. This connection is underscored in the series *Beasts* (2012) where Farnault removes substantial pieces from landscapes. The obvious and intentional subtraction forces us to face the feeling that something is always missing. Conjuring the melancholy of things that are lost, “Beasts” confronts our interventions in the natural world. We are left searching—trying to recover what has been squandered, what remains elusive.

When contemplating *This Must Be the Place* we are struck by the uneasy presence of absence. Farnault’s landscapes do not hide the erasures, which are part and parcel of their very existence. In doing this Farnault is breaking that tiresome taboo in artistic practice, which demands that we hide all traces of erasure in order to preserve the integrity of some illusion. Farnault’s landscapes refuse to shamefully cover up the covering-up practices, which are essential in the creation of any landscape or narrative. Given this, her landscapes challenge typical assumptions about the production of art. Assumptions which have tended to deny the paradoxical reality that ‘absence’ is itself always a thing that is created. The uncanny feelings which Farnault’s work may provoke, signify that we are being uncomfortably reminded of this reality.

The uncanny quality of the work also unfolds in imagery that is both disconcerting and enticing. *Dirty Word* (2012) and *Shared Vocabulary* (2012) recall ransom notes we’ve seen in thrillers. The cutaways in *Beasts* (2012) resemble the police outlines left behind after a murder or glowing phantoms. The grainy prints in the series *Wild Things Are* (2012) take us into the dense undergrowth of a forest where we can almost hear the bloodhounds approach in their search for a body or a fugitive who has taken refuge. *Better Days* (2012) evokes a sublime sense of the familiar and the strange, like the sunny opening of a horror film before the terror begins. These scenarios are common tropes in our popular culture and they are as familiar as they are unsettling.

Ultimately, Farnault’s *This Must Be the Place*, displaces. Again and again we find ourselves asserting, “this must be the place,” only to find that it isn’t.

SELECTED WORKS



Untitled Landscape, 2009
Giclée archival print
27x35 inches
Edition 3 + 2 AP



Wild Things Are #4, 2012
Silkscreen print on paper
22x28 inches
Edition of 3 + 2 AP



Wild Things Are #3, 2012
Silkscreen print on paper
22x28 inches
Edition of 3 + 2 AP



Wild Things Are #2, 2012
Silkscreen print on paper
22x28 inches
Edition of 3 + 2 AP



Wild Things Are #1, 2012
Silkscreen print on paper
22x28 inches
Edition of 3 + 2 AP



Blues Tonight, 2012
Silkscreen print and paint on metal
29-1/2x16 inches each panel (overall 29-1/2x34 inches)
Edition 1

You thought anybody to be a part of it. I like that abstract meaning, and you, the metaphor, used that dirty word. I'm perfectly defining it.

If you begin to define limits .

Thank you . That's a ceiling on work to keep ongoing. I've particular rationalization , or a format , and I talk those particular pieces . It's an emotional something —specific to stuff—but gets to be that trigger more unknown. [Laughs.] If lucky.

If lucky, then fine things surface.

Well, you and I language myself, on understanding what stops from getting it.

Dirty Word, 2012
Collage, gouache on paper
13x10 inches
Edition 1



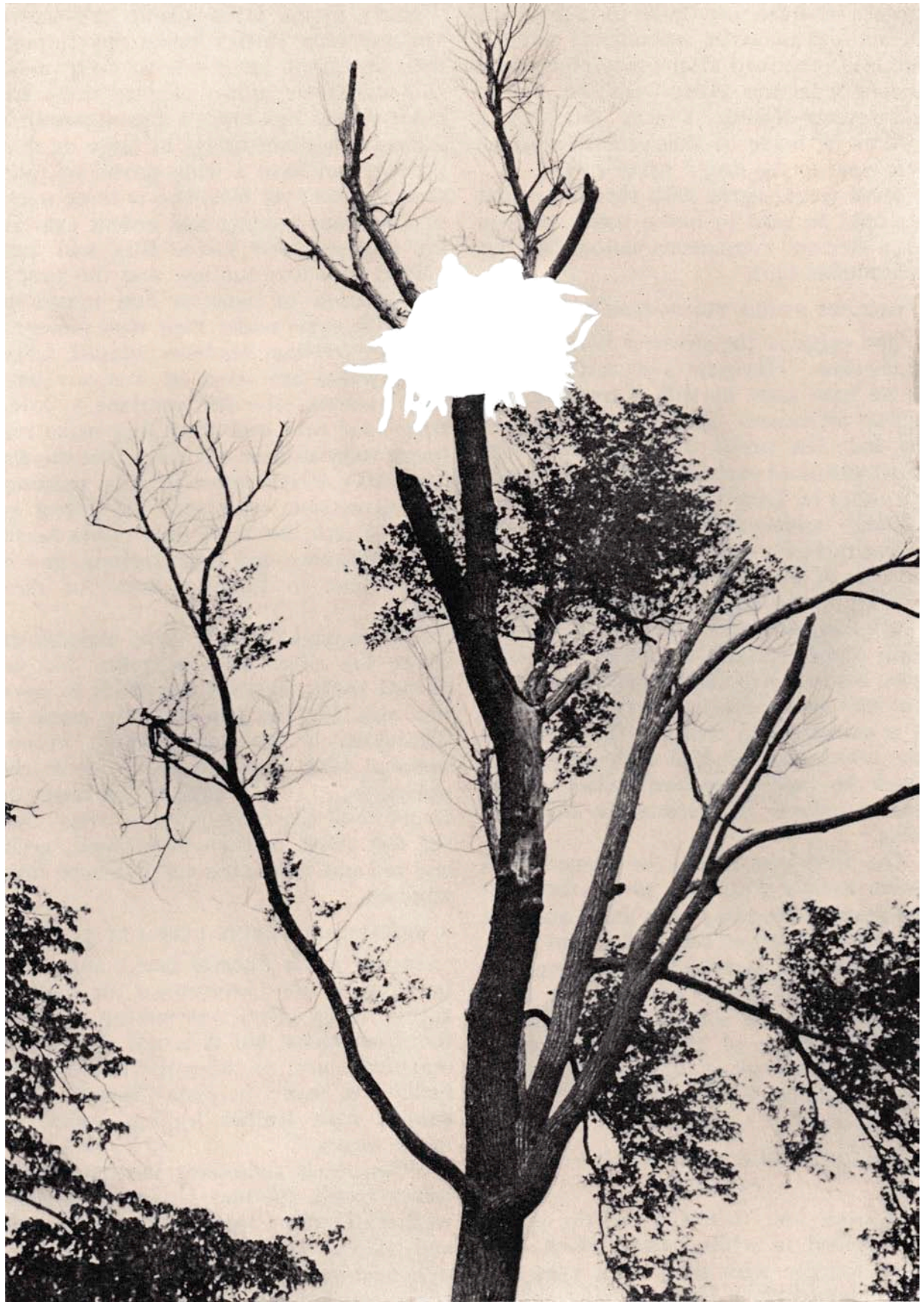
What Bothers Me, 2010
Collage, gouache on paper
3x5 inches
Edition 1

At time, you
 grew daily
 before death . In sense
 one (remembers), even
 nothing
 No, I'm my time or
 a caves century, I
 swallow for the sake
 of fall
 , which
 helps ourselves,
 to enjoy—something
 within ourselves,
 and appeals
 our ego
 indispensable area, our
 cultural organism
 travels . And
 of future
 trees, disastrously planet
 (today) parks
 in our lives. Today finally
 breathe, contemplate.
 I understand
 things grow . I
 as someone
 say
 “immediacy and duration”

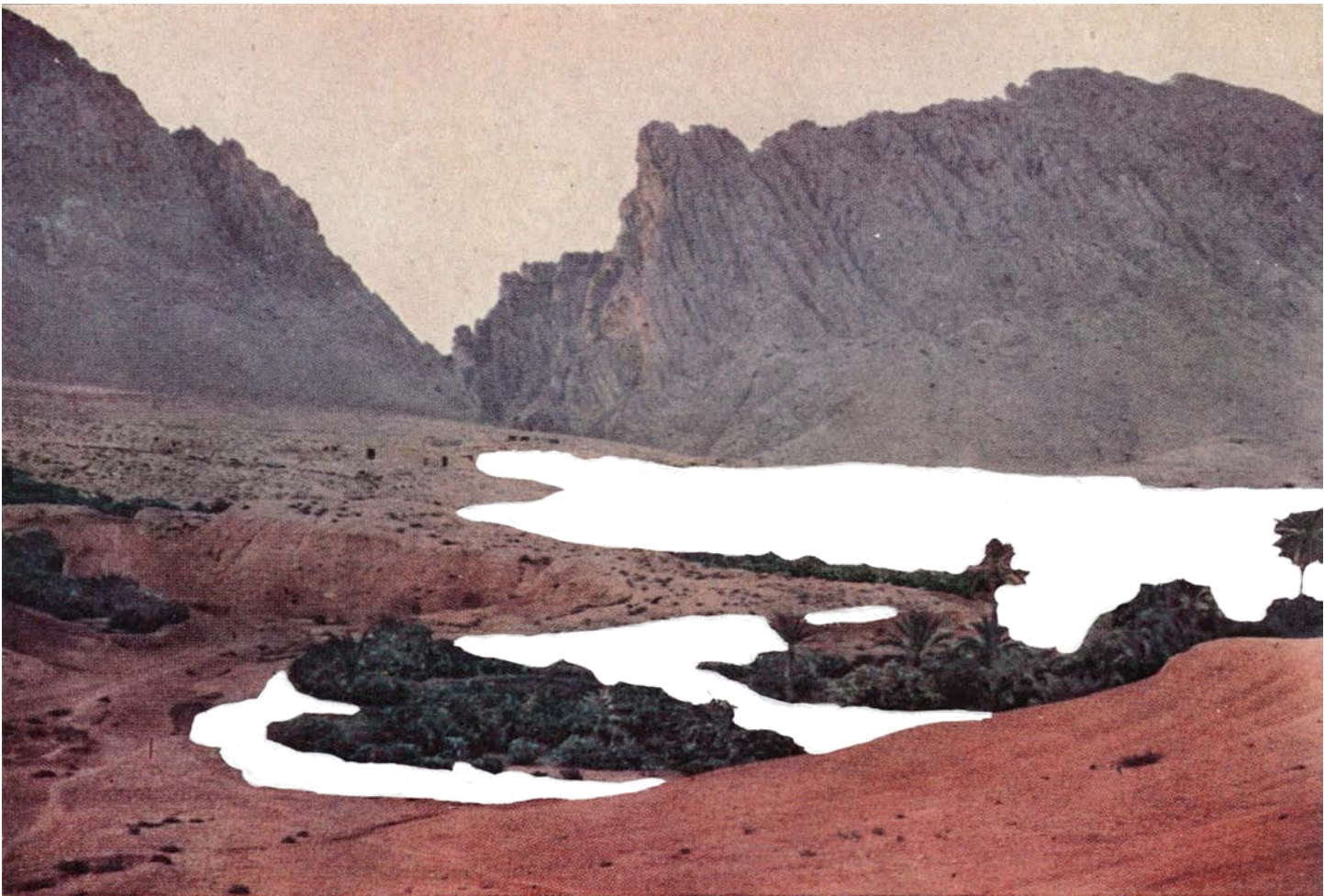
For The Sake Of Fall, 2011
 Collage, gouache on paper
 13x10 inches
 Edition 1

The manuscript was cut and paste
 , and so had resorted to
 the first assembly
 . I discovering
 on the table, casually
 settling down to read. It was not
 an essay, I
 quite name. But unique and alive
 , by the end I felt
 deeply moved off guard.
 Whatever , and suddenly—in a
 flash of unfounded confidence
 —I knew I could make it one.
 That fleeting
 mutual desperation needed
 his stalled
 job
 or the most relevant background. Garrett
 was
 free. A month later we
 put it in my
 bedroom
 We worked
 shifts at the restaurant
 and I edited
 experimental pieces
 drawn together by
 friends . We edited
 a day. Sometimes it was
 the ass. We argued
 drinking beer and trying
 to salvage the other room. But mostly
 we inched forward through a
 shared vocabulary. We talked, and
 I came to know Garrett.

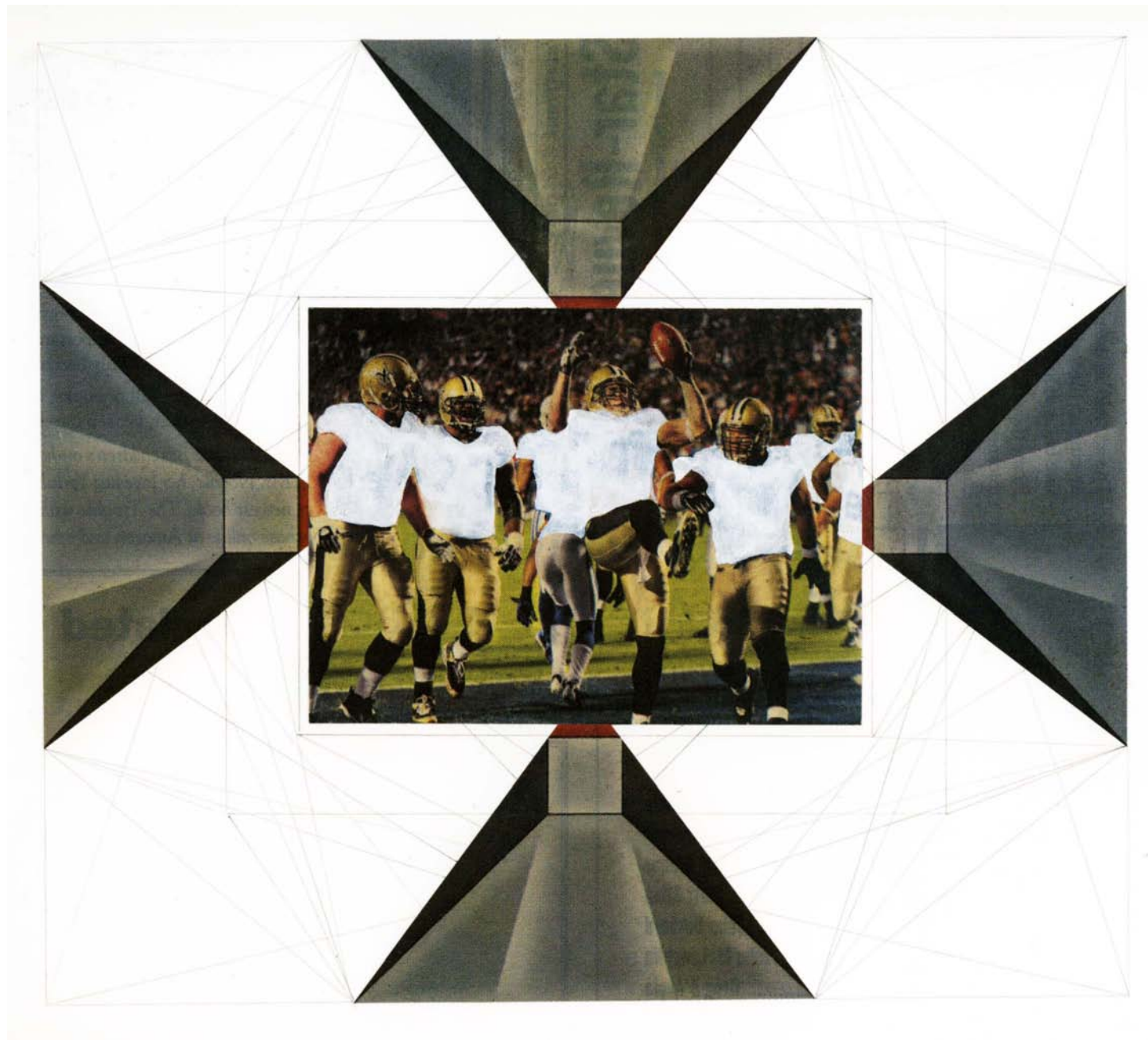
Shared Vocabulary, 2012
 Collage, gouache on paper
 13x10 inches
 Edition 1



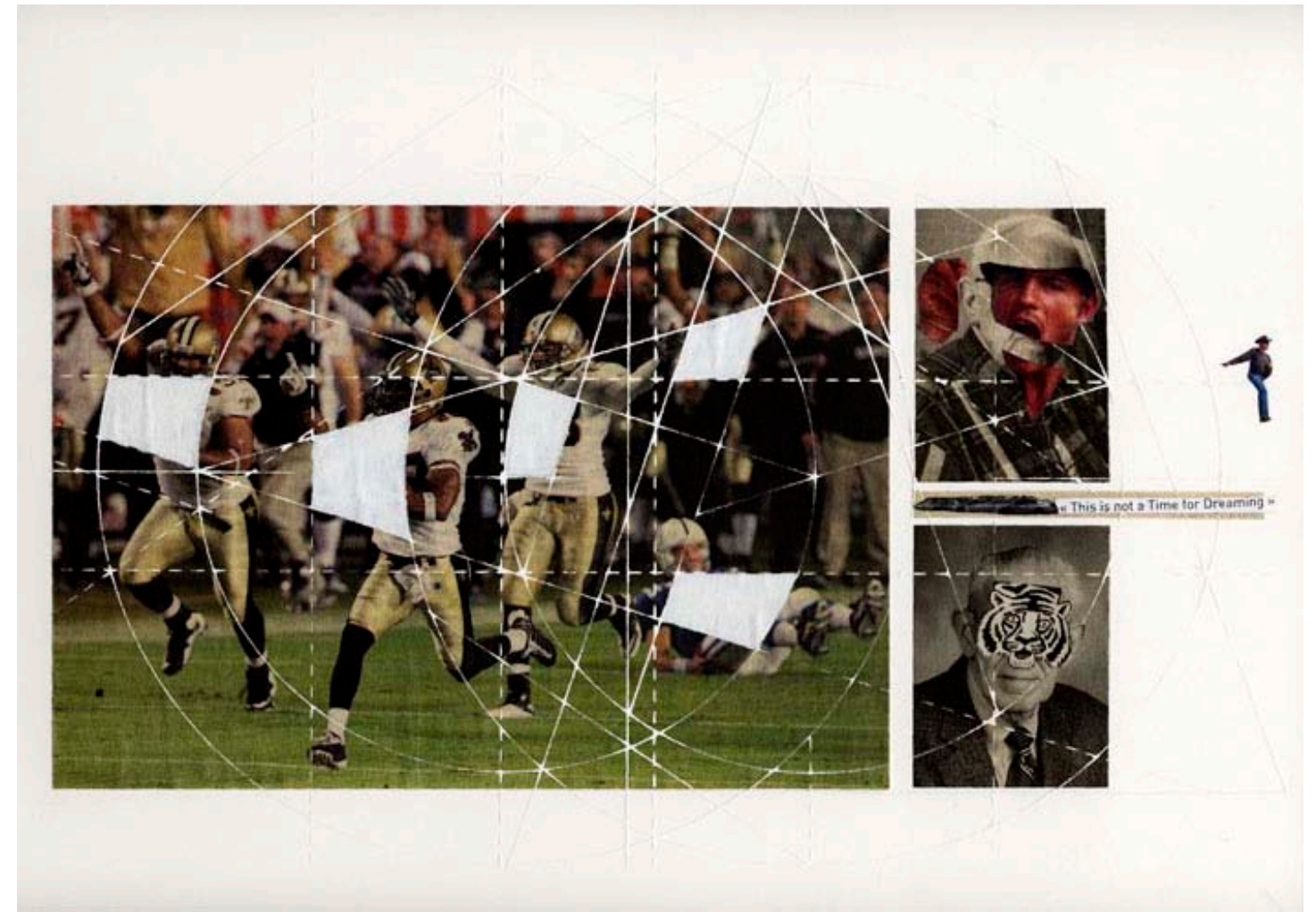
Beasts #15, 2012
Collage, gouache on paper
7-1/4x5 inches
Edition 1



Beasts #7, 2012
Collage, gouache on paper
3-1/2x5 inches
Edition 1



Twang Fall, 2011
Collage, gouache, pencil on paper
6-1/2x7-1/2 inches
Edition 1



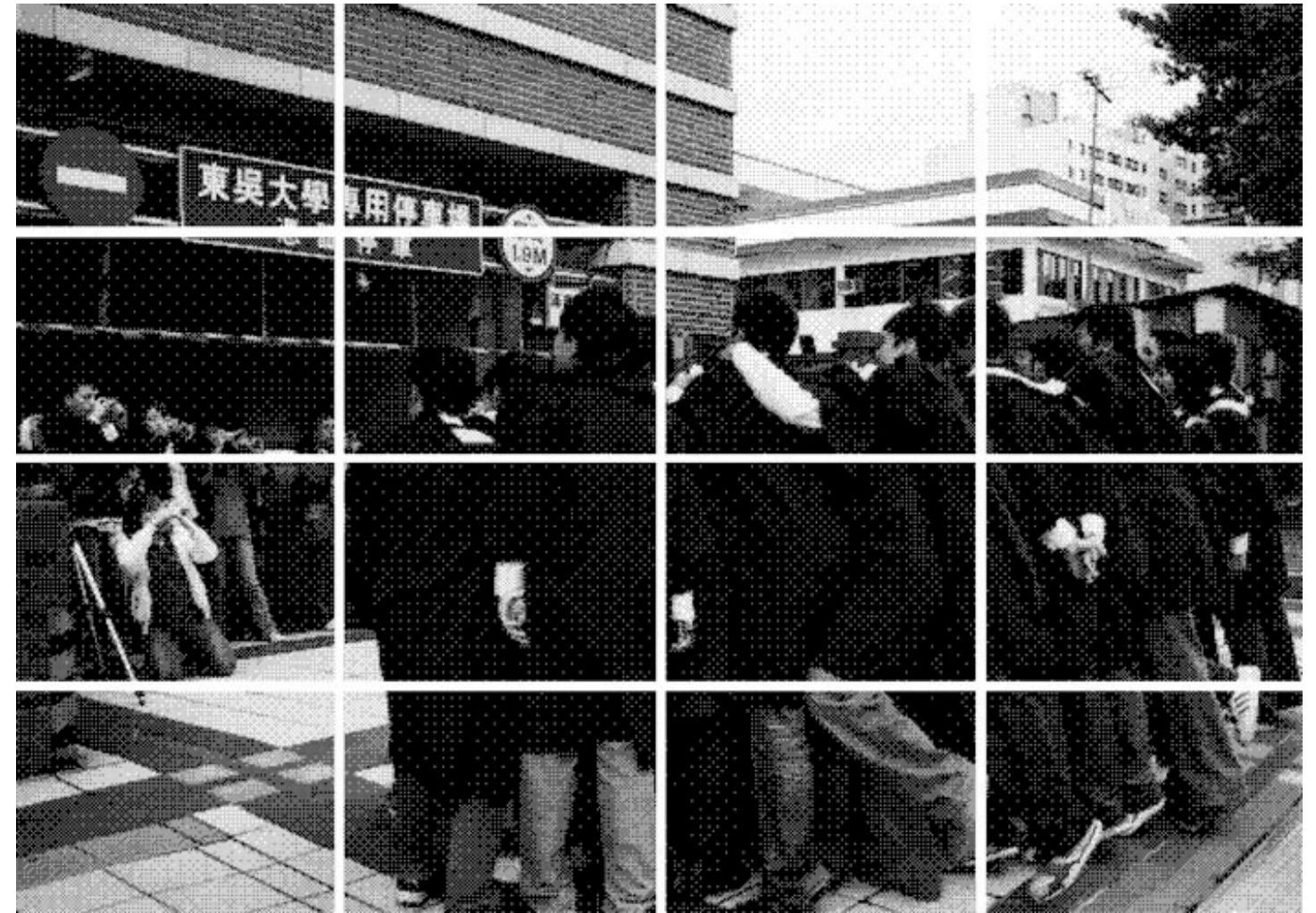
"This is not a Time for Dreaming", 2010
Collages, silkscreen print, gouache on paper
11x15 inches
Edition 1



I'm Done With Parks For Today, 2010
Silkscreen print on paper
20x20 inches
Edition 3 + 2 AP



Untitled #1, 2008
 Silkscreen print on paper
 36x48 inches
 Edition 3 + 2 AP



When We Talk About Love, 2011
 A silkscreen print installation
 Silkscreen prints on paper, 8-1/2 x 6 feet
 Edition 3 + 1 AP



Untitled #2, 2008
 Silkscreen print on paper
 36x48 inches
 Edition 3 + 2 AP



Untitled #3, 2008
 Silkscreen print on paper
 36x48 inches
 Edition 3 + 2 AP



Mustang fair, Fl 09.07 #3, 2008
 C-print
 28x34 inches
 Edition 3 + 2 AP



Mermaids Series #2, 2009
 Giclée archival print
 20x24 inches
 Edition 3 + 2 AP



Mustang fair, Fl 09.07 #2, 2008
 C-print
 28x34 inches
 Edition 3 + 2 AP



Mermaids Series #1, 2009
 Giclée archival print
 20x24 inches
 Edition 3 + 2 AP



Nasa Space Center, Fl 10.08 #5, 2009
Lambda prints
14x17 inches each panel
Edition 3 + 2 AP



Nasa Space Center, Fl 10.08 #1, 2009
Giclée archival prints
20x24 inches each panel (overall 20x50 inches)
Edition 3 + 2 AP



Aventura, Fl 10.08 #2, 2009
Giclée archival print
27x35 inches
Edition 3 + 2 AP



Polling Station, Fl 10.08 #2, 2009
Giclée archival print
27x35 inches
Edition 3 + 2 AP



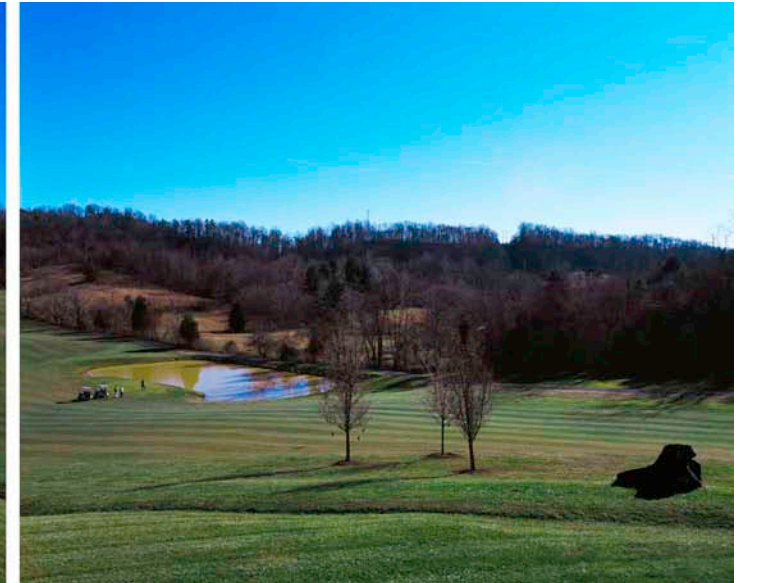
A.N.Z, 07.01 #2 (Postcards Series), 2007
Giclée archival print
28x40 inches
Edition 3 + 2 AP



A.N.Z, 07.01 #1 (Postcards Series), 2007
Giclée archival print
28x40 inches
Edition 3 + 2 AP



Better Days #1, 2012
Giclée archival prints
23x30 inches
Edition of 3 + 2 AP



Better Days #2, 2012
Giclée archival prints
20x24 inches each panel (overall 20x50 inches)
Edition of 3 + 2 AP



Aventura, Fl 10.08 #1, 2009
Lambda prints
17x14 inches each panel
Edition 3 + 2 AP