

Written by Monique Di Russo

Who is Glendon Cordell?

It's a question many people are asking and one the abstract artist existentially asked himself 6 years ago following his mother's passing. Cordell, who studied fine art at the University of Tasmania with a minor in painting and major in print making, strayed from his creative origins for a large part of his adulthood in favour of a more stable career. However, a creative urge eventually surfaced and took over and the artist found himself painting prolifically in his spare time, only this time a different aesthetic emerged as Cordell began experimenting with the rumbling landscapes borne from somewhere deep in his psyche, that we now see today.

"Yes...They feel prehistoric to me. I'm not sure where they come from. They are mostly interpretations from my imagination", was Glendon's response to my own feeling that his work is reminiscent of the ancient.

Given his academic underpinning, Glendon has a particularly refreshing intention for his art; simply to conjure joy and garner artistic appreciation, a far cry from the often-philosophical allegory most academically trained artists claim foundational to their practice. There is a humility and purity in his words that I find lacking in most folk to be honest. I sense that Glendon is led by an intuitive compass rather than an intellectual one, a feeling the artist confirms, and it becomes clear why his work has such a transcendent quality, and his career trajectory has taken such a recent surge. The man and by extension, the artist, has integrity. What I mean by that is 'truthfulness' as opposed to morality, a virtue that can seldom be taught and one that is the underpinning of all collectable artists.

Likened to Nicholas Party, Matthew Wong and David Hockney, Cordell has collectors from all corners of the globe, including Taiwan, Hong Kong, Canada, U.S, Australia and Europe with a commission waitlist and enquiries rolling onto the floor. Notwithstanding the steady ascent in his value at Sotheby's, Cordell has invitations for national and international solo exhibitions later this year and into 2024, and with an ethic and attitude to match, his longevity is placed in good stead.

"Moving to painting full time late last year has been beneficial for my creativity. I am a perfectionist, and work well to a deadline. I have shifted my discernment to where I am saying yes to the right opportunities with greater confidence and have found a process where I can move to various pieces with clarity and calm. I suffer migraines and since working full time they have eased, perhaps getting all these ideas out of my head is why..."

Cordell appears to have evolved to some sort of arrival. His earlier musings had figurative influences, although still incorporating landscape elements, he also used etching as technique to embellish trees and foliage, no doubt remnant from his print making training. It's as if his early work and indeed his hiatus from art, was a time of cognitive classifying and clearing that paved the way for his current style and eventually erupted after his mother's passing.

"Although enjoyment is always the fore of what I do, I have space now to begin contemplating greater meaning in my work. I walk a lot, and take photos of what I see, mostly nature, and I'd like to intentionally imbue my work with the meaning I align with those images, while remaining loyal to the core of my aesthetic of course."

Wherever he takes his next creative leap, it's clear to me that whether in memory, heart or spirit, Glendon's Mum won't be far away quietly urging him along.