

Peter O'Doherty



Through the Window 2016



Peter O'Doherty

Through the Window

29 March - 23 April 2016



left: Peter O'Doherty in his Sydney Studio 2016

right: Dish Rack acrylic on board 23.5x17cm \$950

King Street Gallery
on William

10am – 6pm Tuesday – Saturday

177 William St Darlinghurst NSW 2010 Australia

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Peter O'Doherty

Through the Window

Fibro. Brick veneer. Stegbar. Pebblecrete. Laminex. Masonite. Galvanised Iron. Slate. Tin. Wood. Even blindfolded you hear these words and know where you are. It's not Paris. But somewhere closer, in the antipodes, in the realm of ordinary dwellings. Houses so familiar you feel you know them even if you have never stepped inside them.

Domestic materials. Random scenery. The view from the car window or the silent walk. Peter O'Doherty has painted them for a long time. Habituating his steady hand to driveways, sealed doors, drawn curtains and half open blinds. He regards the houses he paints as portraits and persists until he finds humanity within a standardised product.

His argument, put forward simply, is that life is not in fact a state of heightened perpetual sensation but rather a string of small, non-descript incidents. The in-between becomes the whole.

The idea of a mantra is that repetition yields revelation. A certain degree of monotony can melt form and transfigure meaning. O'Doherty's paintings might give the impression that he grew up in the same street, in the same dwelling like a yogi of suburbia. Yet, as the son of an enterprising builder, his family moved constantly, occupying almost every trope of single block housing. The dry irony of a work such as "Nine Fibros", resides in the question of variety. How much 'choice' is offered in a street of matching bungalows, beach cottages or raw treeless flats? Similarity also generates a deep sense of silence. Time does stand still. Somewhere, folded into the tomb like flatness of each façade is some grain of human aspiration yet no hint of decay. All these structures look as though they will bake in the pitiless sun forever. Outstripping the human frailties they contain, outliving the life-spans they shelter. This is how arbitrary scenery becomes monumental. And it is more than tribute or nostalgia.

O'Doherty stresses that his work is not

faithful documentation. Humans deviate. And his depictions scrape back many of the signs

of personal effects. Often he edits out the small quirks that might distinguish a building from its neighbours or even date it with some fleeting lifestyle trend. And so, the works evoke a distant past and an intimate future irrelevant to human wishes. In many ways they are talking about time. Slow dragging time. Dead extinguished time. Apprehensive waiting within unwitnessed time. The anonymous moment consumed by silence and light.

Standing in a room of glowering, enclosed and strangely monolithic paintings of houses it soon becomes apparent that these works are not solely fabricating bricks and mortar. Like Morandi's bottles, the still life is the vehicle but not the destination. 'Clearly' the painter states 'I am not a photo realist. The work is much more abstract that that, much more formal and possibly closer to fiction.' One quality that seems obvious is a tender ambivalence. Here is affection (the memories of empty afternoons in Papakura) distilled with horror at the

'It has to be love/hate. I can't live there, I couldn't wait to get out of there, and yet I keep revisiting these scenes: quiet beach towns, back streets, housing estates, small office blocks and flats with the same un-seeing windows.'





In this show, the artist breaks with his own tightly woven lexicon. When, formerly, he had painted exteriors, the precipice of the front door remain un-breeched. Secrecy remained. In the new paintings, there are kitchen interiors, tables, sinks, utilitarian surfaces. We are finally inside and yet the same quality of distance and remove persists. A stainless steel sink is both a place and a function. Another facet of the abyss of domestic routine. The same might be said of the small office block. A honeycomb of work spaces few care about or investigate further. This is the everyday magnified into art, glazed with light, seen from dissecting angles, yet ultimately, still unknowable. Belonging to someone else.

The quality of displacement draws a long bow across Australian painting. The arc begins with colonial landscapes that catalogue the land and ends with landscapes that heroically abstract it. Yet few artists have engaged the idea of the Australian scene as anti-profound. The in-between that constitutes the whole. In Peter O'Doherty's tightly cropped appraisal, the interim between bush and concrete is not Paradise Lost but perhaps Arcadia re-constructed. Built from everyday materials, going nowhere, spreading everywhere, forming the view.

previous page
Blue Mountains Blue
Fibro
acrylic on canvas
61 x 61cm
\$3500

left
The Washing Up
acrylic on canvas
122x122cm
\$7500

by Anna Johnson



The City and Bradfield Highway
 acrylic on canvas
 61x61cm
 \$3500



The MCA Circular Quay
 acrylic on canvas
 61x61cm
 \$3500



Circular Quay Cranes
 acrylic on canvas
 61x61cm
 \$3500



Circular Quay West
 acrylic on canvas
 61x61cm
 \$3500



left
Chinatown, Sydney
acrylic on canvas
61x61cm
\$3500

right
Blonde Block
acrylic on canvas
176x178cm
\$8800



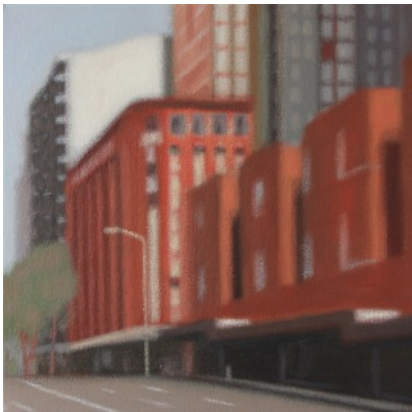


top left
Elizabeth Street
 acrylic on canvas
 30.5x30.5cm
 \$1800

bottom far left
Goulburn Street
 acrylic on canvas
 35x35cm
 \$1800

bottom left
Elizabeth Street
 acrylic on board
 30.5x30.5cm
 \$1800

right
Barangaroo Cranes
 acrylic on canvas
 120x137cm
 \$7500







After Breakfast
 acrylic on canvas
 61x61cm
 \$3500



Kitchen Bench
 acrylic on canvas
 61x61cm
 \$3500



In the sink acrylic on canvas 122x137cm \$7500



Clean Dishes acrylic on canvas 61x61cm \$3500



Dish rack acrylic on canvas 61x61cm \$3500



Colander acrylic on canvas 122x122cm \$7500



right
Blueberry Farming, Coffs Harbour
acrylic on canvas
122x137cm
\$7500

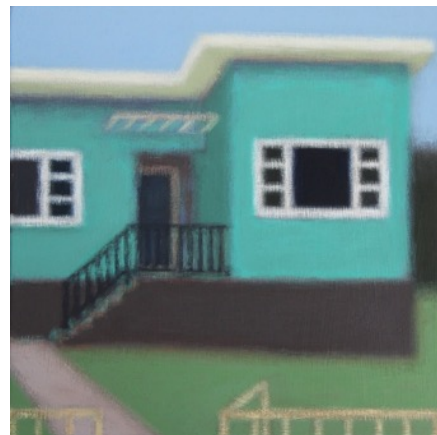
left
After the Burn Off, Kakadu
oil on canvas
91x91cm
\$4500



‘....life is not in fact a state of heightened perpetual sensation but rather a string of small, non-descript incidents. The in-between becomes the whole.’



Nine Fibros acrylic on canvas 122x122cm \$7500

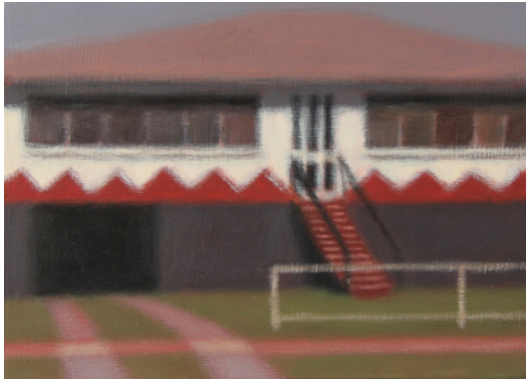


clockwise from left

*Coastal 1, Coastal 8, Coastal 4,
Coastal 3, Coastal 5, Coastal 7,
Coastal 6, Coastal 5*

all
acrylic on board
20x20cm
\$950





clockwise from left
Rockhampton Frontage
 17x24cm
 acrylic on board
 \$950

Rockhampton bungalow
 acrylic on board
 17x24cm
 \$950

Sans Souci Study
 acrylic on board
 30x21cm
 \$1500





Facing West, Randwick acrylic on canvas 122x122cm \$7500

Waterloo Housing Commission
acrylic on canvas
137x122cm
\$7500





left
The Spot Randwick
acrylic on canvas
40x35cm
\$1800

right
Sans Souci Morning
acrylic on canvas
137x122cm
\$7500

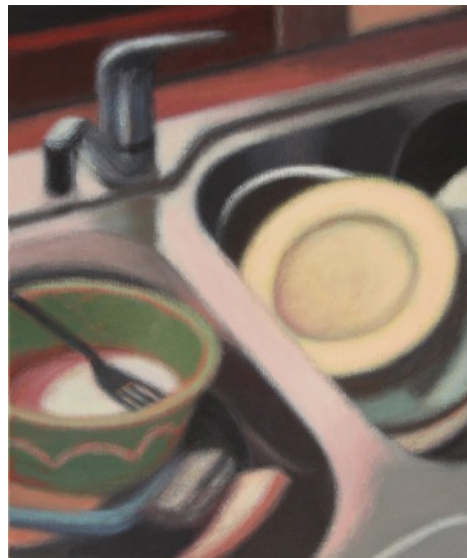




far left
Spoon
acrylic on board
20x20cm
\$950



left
Empty sink
acrylic on board
20x20cm
\$950



bottom left
Dishes
acrylic on board
30x25cm
\$1500

right
Two dozen eggs
acrylic on canvas
61x61cm
\$3500

far right
After breakfast
acrylic on canvas
61x61
\$3500



Flying to Armidale
acrylic on canvas
122x137cm
\$7500



Peter O'Doherty

Born

1958 Auckland, New Zealand

Solo Exhibitions

- 2016 *through the window* King Street Gallery on William, Sydney
- 2015 *Moving House* with Susan O'Doherty NERAM Armidale, Coffs Harbour Regional Gallery, Muswellbrook Regional Art Gallery & Rockhampton Art Gallery
- 2014 *From the Street* Gould Galleries, VIC
 Constructed King Street Gallery on William
 Moving House with Susan O'Doherty Cowra Regional Gallery & Gosford Regional Gallery, Katoomba Culture Centre & Macquarie University Art Gallery, Sydney.
- 2012 *In Conversation* King Street Gallery on William
- 2011 *Double Vision* Australian Print Workshop [with Chris O'Doherty aka Reg Mombasa] Melbourne
- 2010 *North and South* Doggett Street Studio, Brisbane
 Paper and Canvas King Street Gallery on William
- 2009 *New Paintings* King Street Gallery on William
- 2008 *Malabar* Sydney Grammar School, Sydney
- 2007 *Built Up* NG Art Gallery, Sydney
- 2006 *Interiors/Exteriors* Mary Place Gallery, Sydney
- 2005 *Paintings* Span Galleries, Melbourne
- 2004 *Peter O'Doherty* Gadfly Gallery, Perth
 New Works Barry Stern Galleries, Sydney
- 2003 *New Paintings* Barry Stern Galleries
 Recent Paintings Doggett Street
- 2002 *New Paintings* Barry Stern Galleries
 New Paintings Jackman Gallery, Melbourne
 Peter & Susan O'Doherty Bowen Gallery, Wellington, NZ
- 2001 *Recent Paintings* Barry Stern Galleries
 Recent Paintings Doggett Street Gallery
 Recent Paintings Jackman Gallery
- 2000 *Recent Paintings* Mary Place Gallery
 Recent Paintings Jackman Gallery
 Recent Paintings Mary Place Gallery
- 1999 *Paintings* Jackman Gallery
- 1998 *Paintings* Atrium Gallery, Sydney
- 1997 *Recent Paintings* Mary Place Gallery
- 1996 *Paintings* Mary Place Gallery

Selected Group Exhibitions

- 2016 *Moonee Beach* Coffs Harbour Regional Gallery, NSW
- 2015 *Your Friend the Enemy 100 Years On* Gallipoli, SH.Ervin Gallery Sydney, ANU
 Drill Hall Gallery Canberra, Bathurst Regional Gallery, Pataka, New Zealand,
The Piano has been Drinking [Not Me] Maitland Regional Art Gallery, NSW
Your Friend the Enemy, 100 Years On, Gallipoli, The Drill Hall, Canberra ACT
A Salute Gallipoli Drawing Show Goulburn Regional Gallery NSW
Band Wagon Heiser Gallery QLD
Suburban Dreams Glass House Gallery
Watters Gallery Sydney NSW
Stations of the Cross Uniting Church, Sydney
Mosman Art Prize Mosman Art Gallery, Sydney
- 2014 *Oz to Waiheke* Waiheke Community Art Gallery, NZ
In/Two Art Grafton Regional Art Gallery, NSW
The Silver Light Bowen Galleries, NZ
Packsaddle New England Regional Art Gallery
- 2013 *Suburban Noir* Museum of Sydney
Artists Books Bowen Galleries, Wellington, NZ
Mosman Art Prize, Mosman Art Gallery
The Hazelhurst Works on Paper Show Hazelhurst Regional Gallery, NSW
IN [TWO] ART, travelling: Wollongong City Art Gallery, Goulburn Regional Art Gallery; Swan Hill Regional Gallery, NSW
Beyond the Back Fence Heiser Gallery Brisbane, QLD
- 2012 *The Animal Show* King Street Gallery
Virtual Reality: Interpreting the Landscape [King Street Gallery @ Newcastle University Gallery, Newcastle, NSW
IN [TWO] ART Maitland Regional Gallery, travelling: SH Ervin Gallery; Orange Regional Gallery; Goulburn Regional Art Gallery; Swan Hill Regional Gallery; Wollongong City Gallery, NSW; Dalby Regional Gallery, Qld; Grafton Regional Gallery, NSW; Pine Rivers Art Gallery, Qld
- 2011 *Mosman Art Prize* Mosman Art Gallery
Sydney's Contested Landscapes: Art meets science Art & About Customs House Forecourt, Sydney
- 2010 *In Two Art* Maitland Regional Gallery, NSW
- 2008 *Art Fellow*, Sydney Grammar School, Sydney
Urban King Street Gallery on William
- 2007 *Alan Gamble Memorial Art Prize*, Mosman Art Gallery, Sydney
- 2006 *Group Show*, Heiser Gallery, Brisbane
Painted Egg Charity auction for Sydney Children's Hospital
Sydney Art Fair, Fox Studios, Sydney
- 2005 *Salon Des Refuses Exhibition* SH Ervin Gallery, Sydney
Paddington Art Prize Marlene Antico Fine Arts, Sydney

Prizes, Awards & Residencies

2016	Moonee Beach Artist in Residence, Coffs Harbour
2014	Artist in Residence Waiheke Island NZ 3 weeks
2013	Artist in Residence Turkey 3 weeks
2011	Allan Gamble Art Prize, Mosman Art Gallery Sydney
2009	Artists in Residence [Taronga Foundation Program], Taronga Zoo, Sydney
2008	Art Fellow, Artist's Residency, Sydney Grammar School, Sydney
2007	<i>Winner</i> Alan Gamble Memorial Art Prize, Mosman Art Gallery, Sydney
2005	<i>Winner</i> Paddington Art Prize, Marlene Antico Fine Arts, Sydney

Collections

Art Gallery of NSW

Artbank, Australia
Cowra Regional Gallery, NSW
Gold Coast City Art Gallery, Qld
Mosman Art Gallery, NSW
The Union Club, NSW
Town Hall Collection, City of Sydney
Muswellbrook Regional Arts Centre, Max Watters Collection NSW
Coffs Harbour Regional Art Gallery NSW
NERAM, Armidale NSW
Pat Corrigan Collection



Bibliography

- 2015 Craven, Owen: Peter O'Doherty First Light, Artist Profile Magazine 100 Year Anzac publication, March pp103-106
McEwen, Sandra: From Goulburn to Gallipoli Catalogue Essay, *A Salute* Goulburn Regional Gallery, P36-7
Your Friend the Enemy Gallipoli Centenary Catalogue [contributing writers]: Dr Nelson, Brendan, Maloon, Terence, Yip, Andrew, McDonald, John & Manera, Brad, April pp5-15 & 42-5
- 2012 Coote, Maree: *The Art of Being Melbourne*, Published by Melbourne Style Books
- 2010 Schwartzkoff, Louise: 'Collective Vision', Sydney Morning Herald; Arts and Entertainment, March 20-21, p6
- 2009 Meacham, Steve: 'A sleepless lion, three giraffes and one for the birds,' News SMH, May, 20, p3
'Australia Day 2009, Beach Life' Sydney Morning Herald, Jan 26, p2
Meacham, Steve: 'Oh if I could just chalk with the animals,' Sydney Morning Herald, Feb 28-Mar 1, p3
- 2007 Bevan, Scott: Interview-The 7.30 Report, Jan 9
Faine, Jon & Hutchinson, Tracee: Lisa Miller and Peter O'Doherty, ABC Melbourne Features Apr 17
- 2006 Loble, Katrina: 'Events-Peter O'Doherty,' Domain-Sydney Morning Herald, Apr 27, p4
Lacey, Stephen: 'Eclectic as anything,' Domain-Sydney Morning Herald, Mar 9, p5
- 2005 Backhouse, Megan: 'Uncommon ground,' The Critics-The Australian, p23
Fortescue, Elizabeth: The Daily Telegraph, Apr 16, p3
Ellis, Shaun: 'Mental as any outback,' Wentworth Courier, Dec
- 2004 Zampatti, Lesley: Gadfly
'Peter O'Doherty,' box office, the sydney magazine, p117
- 2002 Zuel, Bernard: 'Sentimental as anything,' Sydney Morning Herald, June 29
Cardy, Tom: 'Wedded to their art,' The Evening Post, Apr 18
- 2000 Richards, Morgan: 'Familiar Chords,' Monument, Issue 35, Apr/May, p30
Smee, Sebastian: 'Gentle as Anything,' Sydney Morning Herald, May
'Investing in Art-Target an emerging Australian,' The Age, Aug 14
Richards, Morgan: 'Familiar Chords,' Monument, Iss 35, Apr-May, p30

Far Left: *East Sydney Tunnel Exit* acrylic on board 20x20cm \$950
Left *Kings Cross Tunnel* acrylic on board 30.5x30.5cm \$1800

