

An abstract oil painting featuring a complex interplay of colors and textures. The palette is dominated by cool tones of blue, teal, and white, contrasted with warm, earthy tones of brown, orange, and black. The brushwork is highly visible and expressive, with thick, impasto strokes and fine, linear marks. The composition is dynamic, with a sense of movement and depth. A central, dark, vertical form, possibly a figure or a rock, anchors the composition, surrounded by swirling, layered colors that suggest a landscape or a complex, abstract scene. The overall effect is one of intense energy and emotional resonance.

Euan Macleod

Figure in a dissolving landscape

Euan Macleod

Figure in a dissolving landscape

Euan and well known New Zealand photographer Craig Potton spent a few nights together near the top of the Tasman Glacier early this year. This is an extract from what is hoped will be a book and joint exhibition of their work based on the Southern Alps of New Zealand.

"Euan and I have gone to the mountains for the last fifty years but only recently have we gone together.

Although we sought out the same valleys and peaks we never actually met which is not surprising given that the Southern Alps is huge. Rather I remember the day, just a decade ago when I saw one of Euan's paintings of an oversized climber on a summit ridge looking to the valley below. I already knew Euan's work; his often solitary figures in wild landscapes with simple equipment, ice axes, ropes and boots all fused with intense energy into the oil-scapes, mindscapes of land, sea and sky that poured from his heart brush. Vivid pictures that stayed with me and one painting in particular of a man standing looking tentatively down from the summit of a mountain. He'd climbed so high. Where the hell was he to go from here? He was at the end of the line, literally, on his companion's climbing rope and he had found a summit; and also he was now bound to make his next move. But what would be his next step in this beautiful blue but dangerous world of ice, sky and rock? How much did he long for the valley below?"

Craig Potton





Social distancing 2020
oil on polyester
120 x 84 cm

Climb

The sepia shadows that punctuate the alpine ridges and slopes in Euan Macleod's recent paintings strike a familiar note with followers of his work on the far side of the Tasman Sea. In the uncontained Australian fire season of summer 2019-20, not only was the sky above much of Aotearoa/New Zealand stained a reddish brown by smoke, dust and ash, there were reports of 'caramelised' snow on Franz Josef Glacier and elsewhere in the Southern Alps. Media photographs featured helicopters flying through dense smoke and landing on beige-coloured alpine snow and ice.

For all its strangeness, there was something almost familiar about this phenomenon. Macleod has been inhabiting such a collision or overlapping of New Zealand and Australian realities for many years. The cover image of *Euan Macleod Painter* (Piper Press 2010) presented a naked artist-figure with easel out in the blazing Australian desert, working away on a painting of Lyttelton Harbour (near Christchurch) with sailboat and verdant surrounding hills.

These recent canvases are an inversion of that desert-painter of 2010. In an alpine environment reminiscent of Aotearoa, with last summer's stained ice and snow in evidence, Macleod's protagonist now finds himself confronted by memories of the burning continent of his 'other life'. The campfire that warms him is one manifestation of the flammable Australian flora (and, beyond that, the burning bush of Moses in the Desert). If the alpine environment is stained, so too is the climber. In numerous works, a bush-fire shade of brown fills his outline. He is neither insulated against nor separate from what is happening around him.

Macleod's protagonist feels the alpine cold. Wind blows through him. Snow blinds him. The high altitude gets to him. Equipment brought along for the expedition offers little relief: His clothing appears flimsy and the tent (with open flap) looks insufficient for the conditions. The broken eggshell-hull of a boat (which appeared mid-desert in an earlier series) is of no practical use. Macleod's steep mountainsides are manifestly of the avalanche-prone kind.

Whether standing, climbing or becoming a waft of ascending smoke, the figure aspires to attain greater height, to reach clearer air, to bathe in a light in which all is revealed. He climbs to extend himself. He climbs in the belief that, by sheer dogged physical labour, he might climb up and out of himself. Across treacherous terrain, he is often being led or followed by a rope

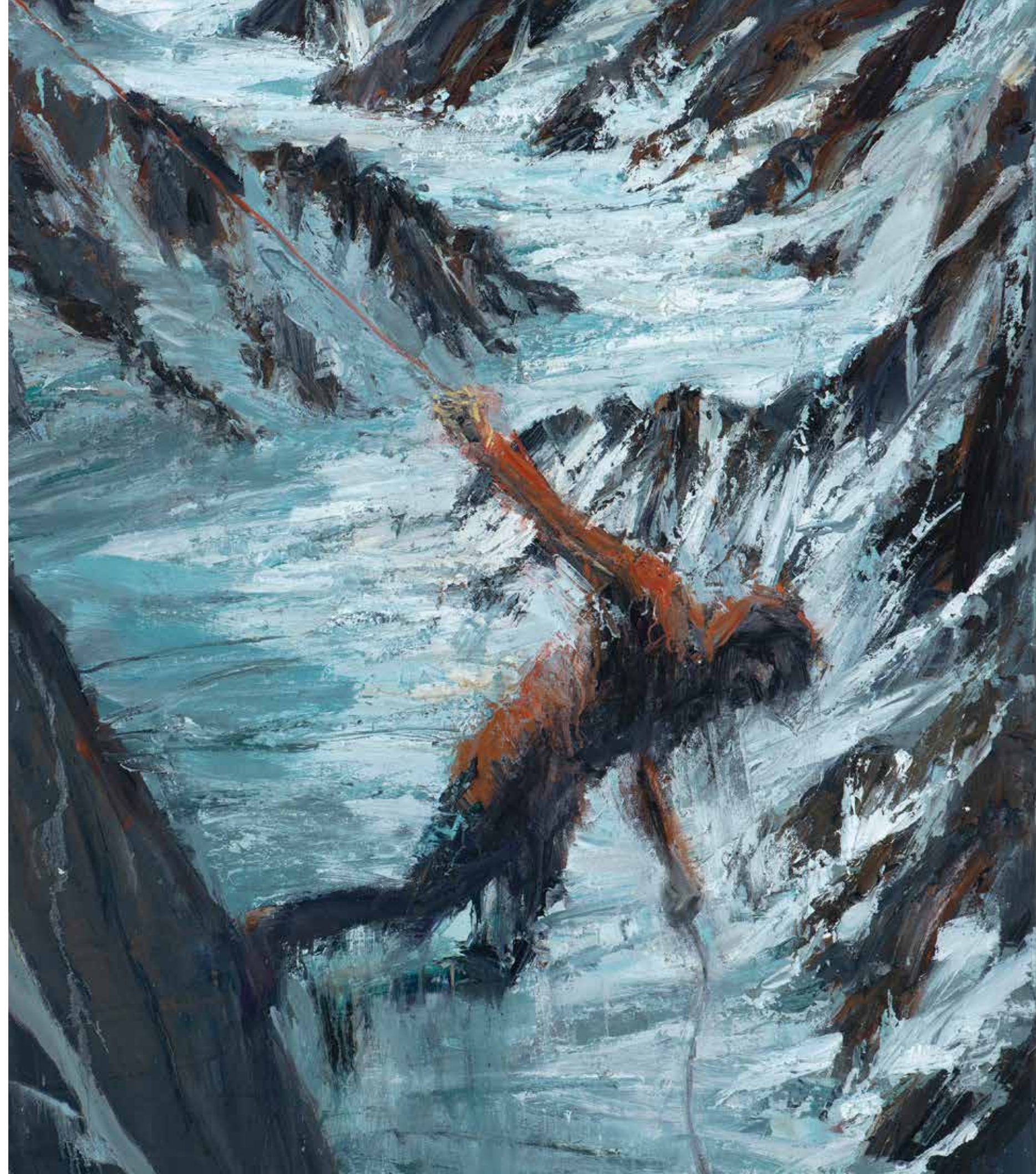
which resembles a thread from an unstitched blanket — an umbilical cord linking him to where he has been and, possibly, where he is going. In some instances, this climbing rope is transformed into a tightrope, across which he finds himself walking — or is it a nervous dance? (This motif is explored much further in Macleod's recent collaboration with writer Lloyd Jones, *High Wire* (Massey University Press, 2020.))

Sometimes Macleod's figures feel more like apparitions than bodies in the physical world. Human forms emerging from smoke or storm might be versions of the artist's self—in ongoing formation—yet they are also tupuna (ancestor figures) — emanations of the artist's late father, his artistic forebears (Rembrandt, Giacometti, Nolan...) and his late dealer/mentor Frank Watters.

If Euan Macleod could be seen to be revisiting accustomed themes in these recent paintings, that is far from a satisfactory conclusion. You have to leave something behind in order to 'revisit' it. In this instance, the artist's themes have remained constantly present in his studio, as in his life: The encumbered/unencumbered figure lost and found in its landscape; the conditions of loss and grief; the landscape which is fading and dissolving while, at the same time, becoming more real. His oeuvre increasingly configures as one continuous encounter, tussle and epiphany.

Gregory O'Brien
Wellington, July 2020

Rappel 2020
oil on polyester
124 x 100 cm





Camp site 2020
acrylic on polyester
100 x 124 cm

1.

Euan Macleod was born in 1956 in Christchurch, Aotearoa New Zealand. He attended Ilam School of the Fine Arts in Canterbury, and moved with his wife Susan Jarvis to Australia in 1981.

By the following year Macleod had been offered a solo exhibition at Watters Gallery, Sydney, where he would go on to exhibit until it closed in 2018. This artist-gallery relationship, particularly with director Frank Watters, would become one of the most anchoring connections in his life to date.

That first exhibition sold out. It so happened that members of the band *Mental As Anything* were exhibiting their artworks downstairs at the same time, and over the three weeks of the exhibition crowds of people queued to get in. Macleod's anticipation that his future success was in the bag was crushed, however, by his next exhibition in 1983 from which he sold nothing at all.

Undeterred, Euan Macleod has gone on to exhibit ... 'regularly' seems too light a word for it. Like Sylvia Plath's '*Stars ... dropping thick as stones*'¹, Macleod – working fast and hard – has held a remarkable number of luminous and substantial exhibitions across Australia and Aotearoa New Zealand.

2.

On 22nd May of this year Frank Watters died in his home at Cassilis, in the upper Hunter Valley of New South Wales. It's no secret that Frank was a father-like figure to Euan Macleod, and the closing of Watters Gallery in 2018, coupled with Frank's death, affected him deeply.

Some of the paintings in this exhibition are meditations on that grief; and despite Euan having found a new home with King Street Gallery on William, there was understandable anxiety at any transition after almost forty years.

Just as the figure in the painting *Campsite* sits almost inside the blazing core of his reflections, emotionally this work sits at the very heart of Euan Macleod's exhibition.

While this burning yet icy terrain *seems* inhospitable, from the open flap of this figure's neat little tent shines a warm, inviting light. His strong shovel is to hand, and in good repair. Physically he is strong, and he is well dressed for the cold. Morning is breaking over the ridge. The question is, can he look up and see all of that?

Macleod has the guts, (*'grace under pressure'* as Hemingway said), to paint the mysteries in his heart that are myriad, like the stars on a brutally cold and clear night at the now empty house at Cassilis.

¹ Plath, Sylvia: '*Stars over the Dordogne*', 1962

3.

The first exhibition that I saw of Euan Macleod's was at Watters Gallery in 1989, though it was his 1991 show there of paintings, mostly of Susan, their friend Geoff and oldest daughter Bridget, that sticks in my heart. I'd never seen anything like it. How could he paint his family like that, as if their bodies were flayed? In one work, Bridget runs towards us like a baby caught in the Mai Lai massacre. The savagery of the paint was alarming, exhilarating. At first, I thought it was only this raw, slam visual poetry that thrilled me. Later I came to appreciate that for every ecstatic smash of paint there can be found a delicate manifestation of Macleod's empathy and compassion.

4.

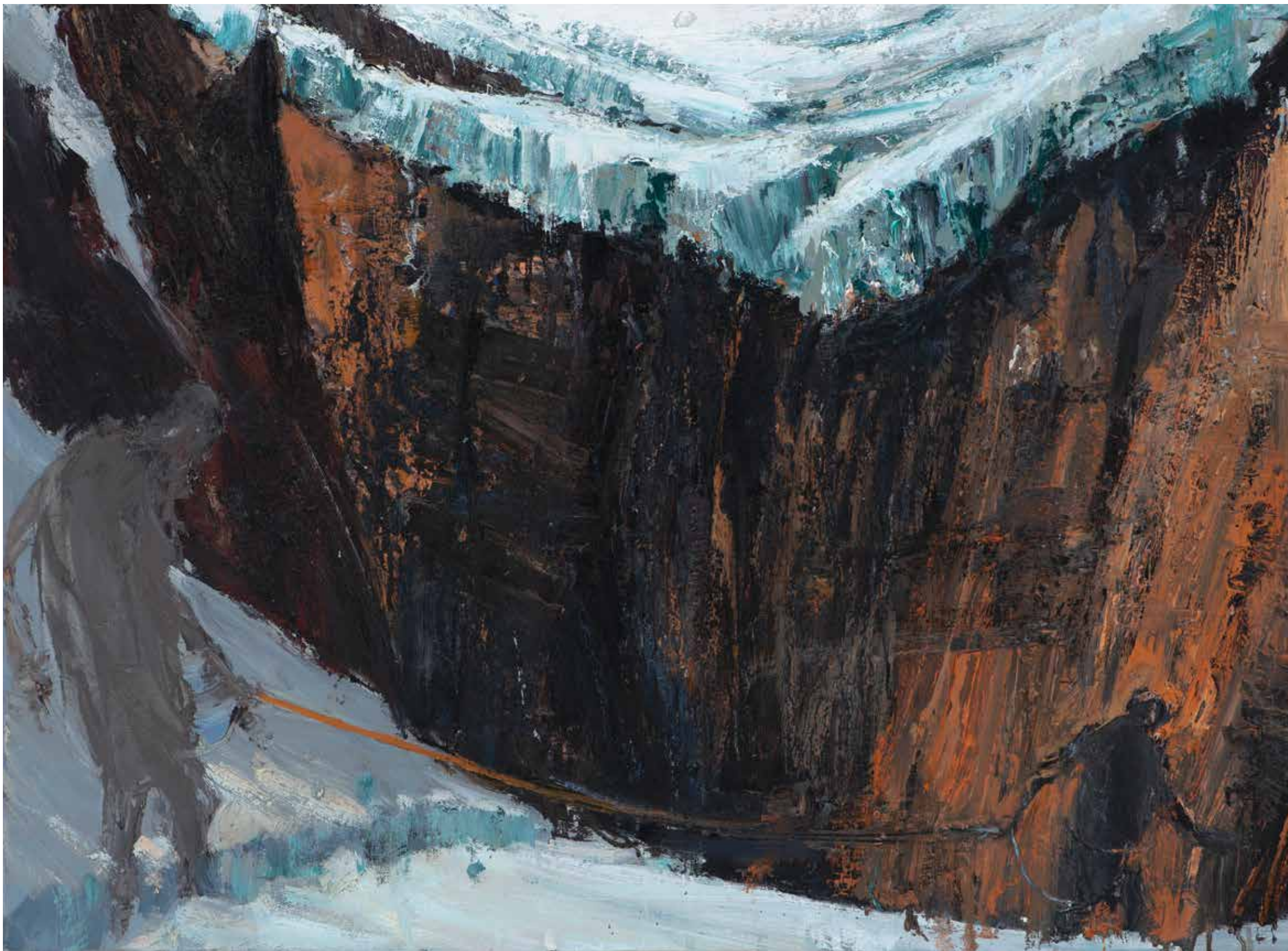
Like his friend, the late artist John Peart, Euan Macleod seems able to approach almost every work with freshness of intent. Even when revisiting a scene, while increasing scale and moving, say, from paper to canvas, e.g. *Broken boat study Tasman Saddle*, *Broken boat Tasman Saddle*, each iteration is a distinct visual thought. Also, a complex one. Boats have featured in Euan's work almost from the beginning: remember - his father built one in the middle of the family living room; a boat that was so big it had to be taken out through the window. That the boats in these paintings are broken, and that that is not necessarily a bad thing, is an example of the way Macleod paints emotional complexity.



Broken boat study Tasman Saddle 2020
gouache on paper
28 x 38 cm

Broken boat Tasman Saddle 2020
oil on polyester
100 x 124 cm





Mountain scene 2019
oil on polyester
56 x 76 cm

5. 'There is a crack, a crack in everything / That's how the light gets in'.

As Leonard Cohen suggests in his song *Anthem*, perhaps feeling 'cracked open' by events in life is not only normal, it may be an opportunity to 'see' into ourselves, that is - to gain insight.

Consider the provocation of the two figures in the painting *Mountain Scene*. One is so insubstantial we can see through him. He seems wan, limp. His solid guide on the right has a jaunty, authoritative step. In comparison he seems in rude good health, with a sure grip on the rope.

Like a mood ring, that rope changes colour mid way. The left side figure's rope is red - he stares at it, perhaps in disbelief. What can we achieve when we feel connected, even to ourselves? What difficult places can we go inside our hearts when we feel secure? Is this rope breaking or strengthening: is this promise of safety for real?

6. Portrait of a rope

Climbing with Shadow

Whether this figure is letting go of one rope to move forward with another rope, or holding a stick, his path is shadowed and his progress perhaps slowed, perhaps protected, by a looming dark figure. Either way, is his heart in this journey?

If that is a new rope he's holding, will it be as strong as the old rope? And if that is a supporting stick, as it well may be, it looks a bit fragile to me. But what else is there here to hold onto? How very vulnerable we look, and yet how strong and steadfast we can be, in our passage across the ice.

7. Mist

Temperamentally, Macleod can be drawn to the dystopian: in music, say, to punk, or to John Coltrane's '*hurting velocity, cyclonic energy*'², and in literature to books like Kazuo Ishiguro's *The Buried Giant*³. In this novel everyone suffers from a severe selective amnesia they call the 'mist'.

Where are the figures in *Figure in a Mist*, *White on White*, and *Climber in Mist* going? Do they remember why they set out in this landscape in the first place, or what they thought they would achieve?

² Shand, John: Jazz Notes: Reflecting the light across space and time, The Sydney Morning Herald, 22/6/20

³ Ishiguro, Kazuo: The Buried Giant, Faber and Faber, 2015

8. ‘... You look up and see the stars, but beyond them are many other stars. He was looking for the stars you can’t see ...’⁴

Although this was said about John Coltrane, it seems apt when thinking about Euan Macleod’s paintings. Where are his figures looking? Generally, down. They can’t look up: the paintings themselves don’t allow it.

Because, apart from *Night couple on high wire*, and *High wire study*, the images are cut off at the horizon. Are his figures oblivious as to where they are, caught in a mist, an interior space where they’ve found stars you can’t see? That is, are they looking inside, where eyes are not going to help?

If the vertical axis is spiritual, ‘up’ is visually where redemption is found. This is not only a Christian trope - the ancient Greeks put their gods up on Mount Olympus and their dead down in Hades.

Or maybe they’re not looking for redemption. Perhaps Euan is talking about something else altogether: that redemption is not coming from outside.

Unlike in El Greco’s emotionally charged landscapes (say, his *The Vision of St John*, 1608-1614), Euan’s figures are not looking and reaching up towards what we might now call the sublime.

But they do look *across*. *Hooker Valley painting* is a perfect expression of directly facing a difficult thought.

9. Connexion man

One of Euan’s favourite books is Russell Hoban’s *Riddley Walker*, a novel about ‘a torn and remade world’⁵. Its denizens speak in a rough, musical dialect whose broad strokes, immediacy and razor-sharp subtleties remind me of the way, and what, Euan paints.

In fact, Riddley could be Macleod’s climber. In the book Riddley chants, and because of the idiosyncratic spelling it’s worth saying this out loud to hear the rhythm: ‘Walker is my name and I am the same. Riddley Walker: Walking my riddels wherever they’ve took me and walking them now on this paper the same.’

Riddley is what Russell Hoban calls a ‘connexion man’, someone responsible for giving prophetic interpretations of travelling puppet shows. Sounds a lot like the role of an artist to me.

10. ‘Stil I wunt have no other track.’

These words by Riddley Walker end the novel, and are apt, both for the end of this essay and for the beginning of Euan Macleod’s welcome new ‘track’ with King Street Gallery on William.

Director, Robert Linnegar and many of the King Street artists have traveled regularly with Euan and Susan within Australia and internationally. The gallery has organised major touring exhibitions that have showcased Euan’s paintings. Director, Randi Linnegar is considered a trusted adviser to many in the art world.

Euan has a long standing personal and professional connection with King Street Gallery on William and their artists.

Sonia Legge
Sydney, July 2020



Climbing with shadow 2019
oil on polyester
86 x 64 cm



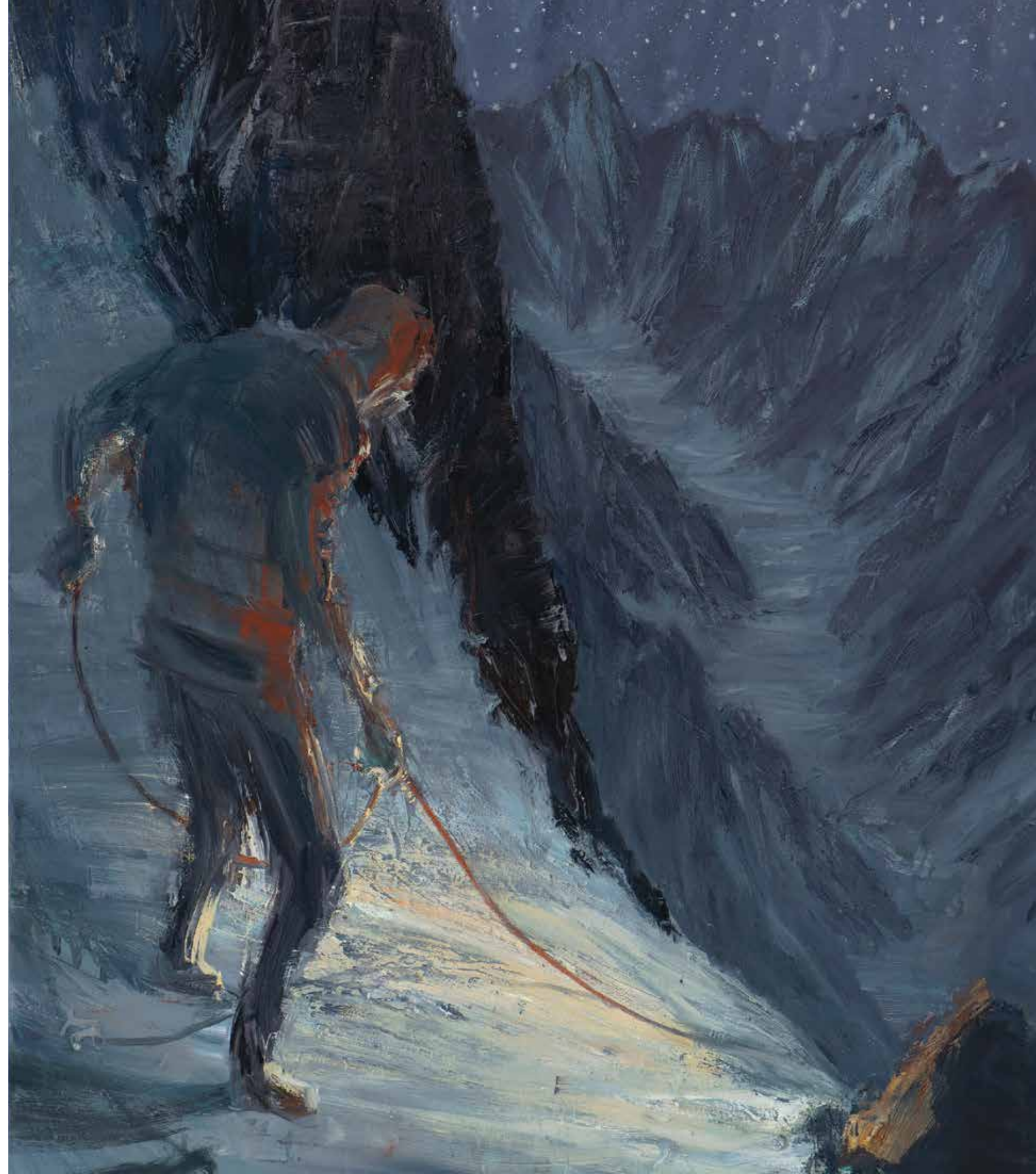
Hooker Valley painting 2020
oil on polyester
100 x 124 cm

⁴ Shand, John: Jazz Notes: Reflecting the light across space and time, The Sydney Morning Herald, 22/6/20

⁵ Mullan, John: Ridley Walker by Russell Hoban, The Guardian Australia, 4/12/10



Study night climber 2020
oil on polyester
51 x 38 cm



Night climbing 2020
oil on polyester
124 x 100 cm





April fools day (shadow) 2020
oil on polyester
76 x 56 cm



Tasman study with rock head 2020
oil on polyester
56 x 76 cm



Central climber with yellow rope 2020
acrylic on paper
38 x 58 cm



Climbing in sunset 2020
acrylic on paper
38 x 58 cm

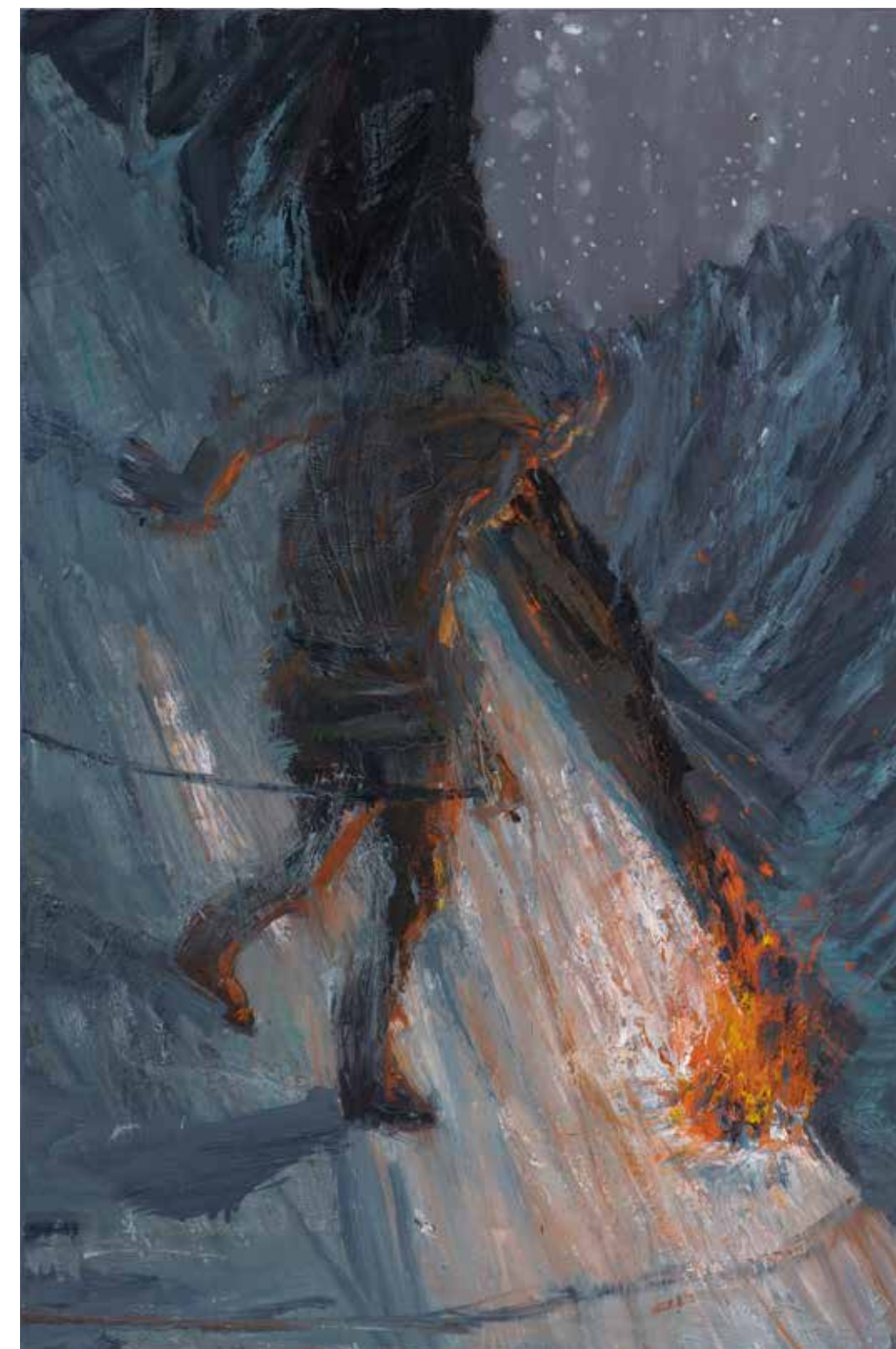


Figure in mist 2020
acrylic on polyester
100 x 124 cm



Camp site study (in fire pit) 2020
oil on polyester
38 x 51 cm

Approaching tent 2020
oil on polyester
38 x 51 cm



Slope and fire 2020
oil on polyester
90 x 60 cm



*High wire Tasman
Saddle* 2020
oil on linen
100 x 150 cm



FW 2020
oil on polyester
64 x 71 cm



Night high wire study 2020
oil on polyester
47 x 32 cm



Night couple on high wire 2020
oil on polyester
56 x 76 cm



Camp site looking into fire 2020 (detail)
oil on acrylic on polyester
56 x 76 cm



White on white 2020
oil on polyester
53 x 66 cm



Jumping glacial stream 2020
acrylic on polyester
64.5 x 73.5 cm



River crossing (plank) 2020
acrylic on polyester
74 x 64.5 cm



Easter break 2020
acrylic on polyester
100 x 124 cm





Climbing out of tent at night 2020
oil on polyester
64.5 x 77 cm



Head lamps on glacier 2020
oil on polyester
38 x 51 cm



Night climbing in torch light 2020
oil on polyester
38 x 51 cm



Climber and boat study 2020
oil on polyester
56 x 76 cm



Broken boat study Tasman Saddle 2020
oil on polyester
56 x 76 cm

Tent below glacier 2020
oil on polyester
64.5 x 80 cm





Rope work study 2020
oil on polyester
38 x 51 cm



Moraine valley study 2020
oil on polyester
38 x 51 cm



Sledge study 2020
oil on polyester
38 x 51 cm



Friday 13th study 2020
oil on polyester
38 x 51 cm



Climber in the mist 2020
oil on polyester
53 x 66 cm



Seated moon man study 2020
oil on polyester
51 x 38 cm



Night scene platter 2020
ceramic
38 x 55 cm

Orange climber 2020
ceramic
11 x 35 cm

Torchlight 2020
ceramic
16 x 46 cm



Curriculum vitæ
(selected)

Born 1956
Christchurch, New Zealand

1997-2008
Lecturer in Painting, National Art School, Sydney

1977-79
Diploma Fine Arts (Painting) Canterbury University, Christchurch, New Zealand

1974-75
Certificate Graphic Design, Christchurch Technical Institute, New Zealand

Solo Exhibitions

2020
Figure in a dissolving landscape King Street Gallery on William, Sydney

Double vision: Euan Macleod and Ron McBurnie Tweed Regional Gallery, NSW

2019
Clouds & caves Bowen Galleries, Wellington, NZ
Clouds & caves Bowen Galleries, Auckland, NZ
Belle Île with Luke Sciberras, King Street Gallery on William, Sydney

2018
The Clayton Utz Art Partnership: Euan Macleod Clayton Utz, Sydney

Euan Macleod Prints Octa, Cromwell, NZ

Painting in window Bowen Galleries

Belle Île with Luke Sciberras, Manly Regional Art Gallery and Museum

Euan Macleod – Painter Pah Homestead, Auckland, NZ

2017
Swing/Bridge Watters Gallery, Sydney

A Backward Glance Bowen Galleries

High and Low Nock Art Gallery, Hong Kong

Euan Macleod – Painter travelling survey exhibition - Southland Museum and Art Gallery, Invercargill; Sarjeant Gallery, Whanganui; Te Manawa Museum of Art, Science and History, Palmerston North; Whangarei Art Museum, Whangarei – all New Zealand

2016
Euan Macleod – Prints: 1991- 2016 Orange Regional Gallery, NSW

I do love paint: Euan Macleod New England Regional Art Museum, Armidale, NSW

A fragment of a memory of travel – a travelogue of works on paper, Watters Gallery, Sydney

Euan Macleod – Paintings PG gallery 192, Christchurch, NZ

Euan Macleod – Painter Suter Gallery, Nelson; Central Stories Art Gallery and Museum, Alexandra; Ashburton Art Gallery, Ashburton; Millennium Public Art Gallery, Blenheim; Aigantighe Art Gallery, Timaru - all NZ

Boneyard Niagara Galleries, Melbourne, Vic

2015
Gallipoli Watters Gallery, Sydney

Euan Macleod – Painter Forrester Gallery, Oamaru

Rope Bowen Galleries

Bank of America Merrill Lynch - Art of Connecting: Euan Macleod BAML, Sydney

2014
Euan Macleod: The Painter in the Painting Tauranga Art Gallery, NZ; Hamilton Art Gallery, NZ

Euan Macleod: Moreton Island Museum of Brisbane

Moreton Island – En Plein Air Victor Mace Fine Art gallery, Brisbane

Exploration Watters Gallery

Euan Macleod - Works on Paper Watters Gallery

2013
Colossus Niagara Galleries

High Water Bowen Galleries

2012
South Island Watters Gallery

Euan Macleod – Works on Paper Bath Street Gallery, Auckland, NZ

Holiday Snaps Victor Mace Fine Art Gallery

In Island Window Gallery, Bowen Galleries

2011
Surface Tension: the art of Euan Macleod 1991 – 2009 Tweed River Regional Art Gallery, NSW

Surface Tension: the art of Euan Macleod 1991 – 2009 Orange Regional Gallery, Orange, NSW

Euan Macleod: Works on Paper Glasshouse Regional Gallery, Port Macquarie, NSW

Onward and Upward Niagara Galleries

Surface Tension: the art of Euan Macleod 1991 – 2009 Morningston Peninsula Regional Gallery, Vic

Surface Tension: the art of Euan Macleod 1991 – 2009 Newcastle Art Gallery, NSW

Euan Macleod Portraits Maitland Regional Art Gallery, NSW

Surface Tension: The Art of Euan Macleod 1991 – 2009 UQ Art Museum, Brisbane

Dry Ice – Paintings, by Euan Macleod Victor Mace Fine Art Gallery

Euan Macleod – a Selection of Etchings Grahame Galleries + Editions, Brisbane

2010
Glacial Watters Gallery

Walking on Ice Bowen Galleries

Surface Tension: The art of Euan Macleod 1991-2009 S.H. Ervin Gallery, Sydney

Brisbane River Paintings Victor Mace Fine Art Gallery

2009
Mirages – Paintings by Euan Macleod Victor Mace Fine Art Gallery

New paintings Niagara Galleries

New Paintings Brooke/Gifford Gallery, Christchurch, NZ

2008
Connections and Collaborations – Prints and Paintings, by Euan Macleod Tweed River Regional Art Gallery, NSW

Macleod and Monsoon Impressions on Paper Gallery, ACT

Boats and Other Paintings Watters Gallery

Stalker Victor Mace Fine Art Gallery, Brisbane

2007
Works on Paper Lolliredini, Orange, NSW

Paintings on Paper and Etchings Watters Gallery

Solitary Lesion – Intaglio Works by Euan Macleod KickArts Centre of Contemporary Arts, Cairns

New Works on Paper Bowen Galleries

2006
Niagara Galleries

The Good, The Bad and The Ugly Watch This Space, Alice Springs

All at Sea Victor Mace Fine Art Gallery, Brisbane

Brooke/Gifford Gallery, Christchurch

2005
Holidays - Works on Paper Lolliredini, Orange NSW

Euan Macleod, New Paintings Watters Gallery

Paintings for Houses Bowen Galleries

Euan Macleod – Newcastle Revisited: Work Since 1998 Newcastle Art Gallery, NSW

2004
Niagara Galleries

Brooke/Gifford Gallery, Christchurch

2003
Twenty Works on Paper Watters Gallery

Inside Going Outside Watters Gallery

Bowen Galleries, Wellington

2002
Wet and Wild Niagara Galleries, Melbourne, 3 – 28 September

Napoleon Reef – Paintings by Euan Macleod Bathurst Regional Art Gallery, NSW

Paintings Victor Mace Fine Art Gallery, Brisbane

New Paintings Brook/Gifford Gallery, Christchurch

2001
Euan Macleod Drawings 1987-2000 Ben Grady Gallery, Canberra

Recent Paintings Watters Gallery

Works on Paper Nick Mitzevich Gallery, Newcastle

Bowen Galleries

Figure Works From the 1980's Victor Mace Fine Art Gallery

2000
Euan Macleod – Painting 1981-1999 University of the Sunshine Coast Library Gallery, Qld

Niagara Galleries

Brooke/Gifford Gallery, Christchurch

Euan Macleod - Painting 1984 – 2000 Cairns Regional Gallery, Qld

1998
Victor Mace Fine Art Gallery, Brisbane

Niagara Galleries

Euan Macleod – Painting 1981-1998 Newcastle Region Art Gallery, NSW

Euan Macleod – Painting 1981-1998 New England Regional Art Museum, Armidale, NSW

Brooke/Gifford Gallery, Christchurch

1997
Bowen Galleries

Watters Gallery

1996
Brooke/Gifford Gallery, Christchurch

Victor Mace Fine Art Gallery, Brisbane

Niagara Galleries

1995
Bowen Galleries

Watters Gallery

1994
Niagara Galleries

Brooke/Gifford Gallery, Christchurch

Works in Progress School of Fine Arts Gallery, University of Canterbury, Christchurch

Victor Mace Fine Art Gallery, Brisbane

1993
Bowen Galleries

Watters Gallery

1992
Drawings New England Regional Art Museum, Armidale, NSW

Brooke/Gifford Gallery, Christchurch

Niagara Galleries

Victor Mace Fine Art Gallery, Brisbane

1991
Watters Gallery

1990
Niagara Galleries

Bowen Galleries

Brooke/Gifford Gallery, Christchurch

Victor Mace Fine Art Gallery

1989
Watters Gallery

Bowen Galleries

1987
Watters Gallery

Self Portraits, Victor Mace Fine Art Gallery

Brooke/Gifford Gallery

Bowen Galleries

1986
Bowen Galleries

1985
Watters Gallery

Brooke/Gifford Gallery

1984
Bowen Galleries

1983
Watters Gallery

1982
Watters Gallery

Bowen Galleries

Group Exhibitions (selected from 2010 onwards)

2020
The Watters Gift UTS Gallery, Sydney

2019
Archibald Prize Art Gallery of New South Wales (AGNSW)

Stations of the Cross 2019 Northmead CAPAHS, NSW

Inside/Outside King Street Galley on William, Sydney

River on the Brink S.H. Ervin Gallery, Sydney

2018-2020
Salient, Contemporary Artists on the Western Front New England Regional Art Gallery, Bathurst Regional Art gallery, ANZAC Memorial Sydney, Bank Art Museum Moree, Muswellbrook Regional Arts Centre, Tweed Regional Gallery

2018
The Art of Friendship Gallery Lane Cove + Creative Studios, Lane Cove, NSW

Jamberoo Mountain Road Shoalhaven Regional Gallery, Nowra, NSW

Archibald Prize (finalist), AGNSW

Sedimente Werkschauhalle, Spinnerei, Germany

The Water Project Ashburton Gallery, Ashburton, NZ

Interiors Orange Regional Gallery, Orange, NSW

Four Views – Euan Macleod, Steve Lopes, Angela Malone and Brad Hammond, Lolli Redini, Orange, NSW

100 years on King Street Gallery on William

2017
Coast: The Artists' Retreat Cape Schanck to Point Nepean, Morningston

Peninsula Regional Gallery, Vic

An Idiosyncratic Selection Curated by Geoffrey Legge, Watters Gallery, Sydney

Xmas '17 PG gallery 192, Christchurch, NZ

Tamatea: Art and Conservation in Dusky Sound The Suter Art Gallery, Nelson, NZ

Sydney Contemporary 2017 Watters Gallery exhibit, Carriageworks

Kakau du – an artist's perspective Mitchell Fine Art, Brisbane

Artist Profile – Australasian Painters 2007-2017 Orange Regional Gallery, Orange, NSW

Water, water everywhere... Collaborations with Gregory O'Brien, The Diversion, Picton, NZ

Lock the Gate Watters Gallery, Sydney

Fragrant Impressions Nock Art Foundation, Hong Kong

Yavuz Gallery, Singapore, at Art Basel Hong Kong 2017, Hong Kong

Stations of the Cross 2017 Northmead Creative and Performing Arts High School, NSW

The Phantom Art Show Bunker Cartoon Gallery, Coffs Harbour, NSW and touring nationally

2016
War Watters Gallery, Sydney

Tamatea – art and conservation in Dusky Sound Parliament House, Wellington NZ; Southland Museum and Art Gallery, Invercargill NZ and throughout NZ in 2017

Paint My Place Coffs Harbour Regional Gallery, Coffs Harbour, NSW

International Academic Printmaking Alliance Exhibition Taimiao Art

Gallery – Imperial Ancestral Temple Working People's Culture Palace, Tiananmen. (Australian selection curated by Michael Kempson. Organised by the Central Academy of Fine Arts, Beijing then touring to Nanjing Jinling Art Museum, Nanjing; Tianjin Art Museum, Tianjin; Shijiazhuang Art Museum, Shijazhuang; Shenzhen Guanlan Original Printmaking Museum, Guanlan, China)

23 Degrees Woolloongabba Art Gallery, Woolloongabba, Qld

East Coast Encounter Cooktown, Qld (part of Discovery Festival)

Equus – A Celebration of Horses in Art Olsen Irwin Gallery, Sydney

Looking Down Under: Australian contemporary art Imago Mundi, Luciano Benetton World Art Collection, Milan, Italy

The Phantom Art Show Wollongong Art Gallery and five other galleries

Heads Watters Gallery, Sydney

Stations of the Cross Northmead High School Gallery Space, Sydney

Elisabeth Cummings/Michael Kempson/Euan Macleod The Art Vault, Mildura, Vic

The Art of Cicada Press Grace Cossington Smith Gallery, Abbotsleigh, NSW

Antipodean Inquiry: an exhibition of work by Australian and New Zealand artists Yavuz Gallery, Singapore

Country & Western – landscape re-imagined Blue Mountains Cultural Centre, Katoomba, NSW; Mornington Peninsula Art Gallery, Melbourne, Vic

2015
Big and Little Watters Gallery, Sydney

Xmas Show PG gallery 192, Christchurch
Kilgour Prize 2015 (finalist) Newcastle Art Gallery, Newcastle, NSW

Five Artists/Seven Days Defiance Gallery in conjunction with the Australian Wildlife Consevancy and Lea and bill Ferris, Sydney

A Start with No End Australian component curated by Michael Kempson for the 1st International Forum of Printmaking Art School Deans, The Central Academy of Fine Arts, Beijing; Nanjing Academy of Fine Arts, Nanjing; Hubei Institute of Fine Arts, Wuhan, China.

Euan Macleod + Steve Lopes: The Trip to Italy Fiumano Fine Art @ Artefact, London, UK

Important Works on Paper Olsen Irwin, Sydney

Slow Burn - fire in mythology and culture Delmar Gallery, Sydney

Figurative Form Waiheke Community Art Gallery, Waiheke Island, Auckland, NZ

Country & Western: landscape re-imagined 1988-2013 Perc Tucker

Regional Gallery, Townsville, Qld

Portraits KPMG Sydney

Your Friend the Enemy Bathurst Regional Art Gallery, Bathurst, NSW

Your Friend the Enemy – Anzac Cove through fresh eyes S.H. Ervin Gallery, Sydney

Return to Anzac Cove – your friend the enemy Drill Hall Gallery, Canberra, ACT

A Salute: Aussie soldier from 1915 meets young Turk in 2015 Goulburn Regional Art Gallery

Launch PG Gallery 192, Christchurch, NZ

Private Lives: the artist as collector S.H. Ervin Gallery, Sydney

Chroma: the Jim Cobb gift Orange Regional Gallery, Orange, NSW

Seat and Bag – Four Australian printmakers cross the Tasman Bowen Galleries, Wellington, NZ

2014
Natura Morta: recent perceptions of an age old genre Orange Regional Art Gallery, Orange, NSW

The Phantom Show Australian Galleries, Paddington, Sydney, NSW

Five Decades at Watters Gallery S.H. Ervin Gallery, Sydney

Reticulation: A Multi-Authored Survey of the USU Art Collection Verge Gallery, University of Sydney, NSW

Cicada Press UNSW - Printmaking Show Gallery Ecosse, Exeter, NSW

Euan Macleod and Ron McBurnie - The French Connection Janet Clayton

Gallery (in association with Watters Gallery) Waterloo NSW

Gifted: Works from Euan Macleod Ron and Bronwyn McBurnie, Ann Thomson and June Tupicoff (gifted City of Townsville Art Collection) Pinnacles Gallery, Townsville, Qld

Drawn In: Drawings by Euan Macleod, Ian Smith and Peter Hudson Woolloongabba Art Gallery, Brisbane

Hearsay – collaborative artists' book with Lloyd Jones (writer) and Ron McBurnie (printmaker) Tweed Regional Gallery, Murwillumbah, NSW

Seoul-Sydney: Contemporary Korean and Australian Prints University of NSW Galleries, Sydney

East Coast Encounter Australian National Maritime Museum, Sydney

Oz to Waiheke Waiheke Community Art Gallery, Waiheke Island, Auckland, NZ

The Painters' Journey – Hong Kong/China: Euan Macleod and Peter Godwin Nock Art Foundation at Pao Gallery, Hong Kong

Blue Chip XVI: the Collectors' Edition Niagara Galleries, Melbourne

Euan Macleod and Greg O'Brien – Collaborations Bowen Galleries, Wellington, NZ

Solitaire Tarrawarra Museum of Art, Vic

Hearsay – collaborative artists' book with Lloyd Jones (writer) and Ron McBurnie (printmaker) Suter Gallery, Nelson, NZ

2013
The River – A History of Brisbane Museum of Brisbane

Nocturne Damien Minton Gallery, Sydney

Unbound Macquarie University Art Gallery, Sydney NSW

Autoportrait Gallery Ecosse, Exeter, NSW

Travel Notes Cairns Regional Gallery, Qld

Hearsay – collaborative artists' book with Lloyd Jones (writer) and Ron McBurnie (printmaker) State Library of Queensland, Brisbane; Watters Gallery, Sydney; Bowen Galleries, NZ

Abstracting Landscape Defiance Gallery, Sydney, NSW

Personal Space: Contemporary Australian and Chinese Prints Guanlan Original Print Base, East Gallery, Shenzhen, China

2012
Larapinta Trail Artists Shoalhaven City Arts Centre, Nowra, NSW

Picturing the Great Divide: Visions from Australia's Blue Mountains Blue Mountains Cultural Centre, Katoomba, NSW

Personal Space – Contemporary Chinese and Australian Prints curated by Michael Kempson College of Fine Arts, UNSW; Tweed River Art Gallery, Murwillumbah, NSW; Central Academy of Fine Arts Gallery, Beijing, China; Xi'an Art Museum, Xi'an, China; Luxun Academy of Fine Arts Gallery, Shenyang, China

Small Images – Grand Visions 40/40 Wagner Art Gallery, Sydney

Changing Landscapes – Paintings by Steve Lopes and Euan Macleod Fiumano Fine Art, London UK

Xstrata Percival Portrait Award (finalist) Perc Tucker Regional Gallery, Townsville, Qld

Fowlers Gap, 13 artists paint the desert Stella Downer Fine Art, Sydney

Not the way home S.H. Ervin Gallery, Sydney; Orange Regional Gallery, NSW; New England Regional Art Museum, Armidale, NSW; Broken Hill Regional Art Gallery, NSW

Cicada Press - Selected Images Flinders Street Gallery, Sydney

Euan Macleod Glasshouse, Port Macquarie, NSW

Larapinta Trail Artists Moree Plains Gallery, Moree, NSW

Art of Music 2012 Art Gallery of NSW, Sydney

The Animal Show King Street Gallery on William, Sydney

Man & Beast Rex Irwin Art Dealer, Sydney

Travelling Man University of Southern Queensland Arts Gallery, Toowoomba, Qld

Realistic Landscapes Watters Gallery, Sydney

Euan Macleod & Gregory O'Brien: Collaborations and Conversations Bowen Galleries, Wellington, NZ

Five Bells – A Visual Ode to Sydney Damien Minton Gallery, Sydney

Figures in the Landscape Waiheke Community Art Gallery, Auckland, NZ

11th Annual Printmaking Exhibition and Conference for Chinese Academies and Colleges Australian invitation component Guangzhou Academy of Fine Art, Guangzhou, China

2011
Australia Day 2011: Celebration Niagara Galleries, Melbourne

Distant Bridges NG Art Gallery, Sydney

The International Art on Paper Exhibition 2011 College of Fine Arts (COFA), University of NSW, Sydney; University of Technology Lana & Chang Mai University Art Centre, Thailand

On this Island: meeting and parting King Street Gallery on William, Sydney

Together in Harmony for 50 years – Celebrating the Year of Friendship Between Australia and Korea 2011 Korean Foundation Cultural Centre, Seoul

BIG/small Rex Irwin Art Dealer, Sydney

Stations of the Cross 2011 St Ives Uniting Church, Sydney

Personal Space: Contemporary Chinese and Australian Prints Manly Art Gallery and Museum, Sydney

The Landscape Show Defiance Gallery, Sydney

36 Years in the Zone Brooke/Gifford Gallery, Christchurch, NZ

Game On Hastings City Art Gallery, Hastings, NZ

Drawing: A Fundamental Liberation Wagner Art Gallery, Sydney

Up Close and Personal – Works from the Collection of Dr Peter Elliott AM S.H. Ervin Gallery, Sydney

Artist Artists, Benalla Art Gallery, Benalla, Vic

Subject Matters – Post Card Exhibition 2011 Artspace Mackay, Qld

Messages From the South: Contemporary Australian Prints From COFA UNSW International Exhibition Hall, Art Museum of National Taiwan, University of Arts, Taiwan

The Sea of Where it Was We Went - Euan Macleod and Gregory O'Brien Waiheke Community Art Gallery, Auckland, NZ

The Larapinta Exhibition – From Alice Springs to Glen Helen Defiance Gallery II, Sydney

Ship Shape – the Boat Show Defiance Gallery, Sydney

Passing Through, Lasting Impressions – New works by Ben Trupperbaumer, some in collaboration with Euan Macleod Cairns Regional Gallery, Qld

2010
Water King Street Gallery on William, Sydney
On this Island: One Mountain Eleven Answers NG Art Gallery, Sydney

Art Month Exhibition Watters Gallery, Sydney

Same Place, Many Views – Painting the Australian Landscape Defiance Gallery, Sydney

Prints From Cicada Press – Curated by Michael Kempson Bowen Galleries, Wellington, NZ

On this Island, Meeting and Parting – Eleven Prominent Artists Paint New Zealand Hazelhurst Regional Gallery and Arts Centre, Gymea, NSW

Stations of the Cross 2010 St Ives Uniting Church, Sydney

Three Sydney Artists: let loose in the landscape Bega Valley Regional Gallery (with Ann Thompson and Idris Murphy)

The Drawing Show Defiance Gallery, Sydney

White - Euan Macleod, Neil Frazer, Tim Cheung The University Gallery, University of Newcastle, NSW

En Plein Air (with ten Australian artists) Bowen Galleries, Wellington, NZ

Lino Alvarez: collaborations in clay (ceramics) Bathurst Regional Art Gallery, NSW

Due North - interpretations of the Far Northern landscape Cairns Regional Gallery, Qld

Australian Masterpieces 2010 Solander Gallery, Canberra

Muster Niagara Galleries, Melbourne

Back & Beyond & Here – New Zealand art for the young and curious Museum of Wellington City and Sea, NZ

Awards

2011
Winner, The King's School Art Prize

2009
Winner, Gallipoli Art Prize

Winner, Tattersall's Club Landscape Art Prize

2008
Winner, NSW Parliament Plein Air Painting Prize

2006
Winner, Blake Prize for Religious Art 2003

2001
Winner, The Sir John Sulman Prize

2000
Winner, Tattersall's Club Landscape Art Prize

1999
Winner, The Archibald Prize

1987
University of New South Wales Art Purchase Exhibition

Collections

Allens Collection
Artbank
Art Gallery of New South Wales
Art Gallery of South Australia
Art Gallery of Western Australia
Artspace Mackay, Regional Art Gallery, Qld
Art Vault, The Mildura Arts Centre, Mildura, Vic
Australian Catholic University, Melbourne
Australian Film Commission
Australian Museum, Sydney
Baker & McKenzie
Baillieu Myer Collection
Bathurst Regional Art Gallery, NSW
Bond University, Qld
Burnie Art Gallery, Tas
Canterbury University, New Zealand
Centre for Contemporary Art, Hamilton, New Zealand
Charles Sturt University Art Collection, Wagga Wagga
Derwent Collection, Hobart

Gold Coast City Art Gallery, Qld
Heide Park and Art Gallery, Melbourne
Historic Houses Trust, NSW
Kedumba Drawing Collection, NSW
Lincoln University, Christchurch, New Zealand
Macquarie Bank; Macquarie University
Metropolitan Museum of Art, New York, USA
Muswellbrook Regional Arts Centre, NSW
National Gallery of Australia, Canberra
National Gallery of Victoria
Newcastle Art Gallery, NSW
New England Regional Art Museum, Armidale, NSW
New South Wales Bar Association
NRMA
NZ Ministry of Foreign Affairs and Trade
Orange Regional Gallery, NSW
Parliament House, Canberra
Robert McDougall Art Gallery, Christchurch, New Zealand
Rockhampton Art Gallery, Qld

Royal Agricultural Society of Victoria
Saatchi & Saatchi, Wellington, New Zealand
Sarjeant Gallery, Whanganui, New Zealand
Tamworth City Art Gallery, NSW
University of Queensland Art Museum
University of Sydney Union
Tweed River Regional Art Gallery, NSW
University of New South Wales, Fine Arts Department
University Technology Art Collection, Sydney
Victoria University, Wellington, New Zealand
Wagga Wagga Art Gallery, NSW
Western Mining, WA
Wollongong City Art Gallery, NSW
World Congress Centre, Melbourne
Australian War Memorial, ACT



Climbing above black ice bergs 2020
oil on polyester
66 x 80.5 cm

