

Peter O'Doherty Somehow Connected



Yellow House Malabar 2022 acrylic on canvas 122 x 122 cm



Red Fire Door, Maitland Hospital Stairwell 2021 acrylic on canvas 61 x 61 cm



Second Floor 1930's Stairwell, Maitland Hospital 2021 acrylic on canvas 61 x 61 cm

Peter O'Doherty

Somehow Connected

14 June – 9 July 2022



10am - 6pm Tuesday - Saturday 77-185 William St Darlinghurst NSW 2010 Australia T: 61 2 9360 9727 E: art@kingstreetgallery.com www.kingstreetgallery.com.au

artwork photography courtesy of the artist

Cover: Eight Storevs Manly 2022 acrylic on canvas 152 x 152 cm













Peter O'Doherty's studio, Malabar, NSW Photography: Fletcher Aldous

PETER O'DOHERTY

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Peter O'Doherty is not the first artist to look with semi-detached affection upon the Australian suburbs. In the late 1950s, when Nino Culotta's best-selling novel, *They're a Weird Mob*, was making Aussies view their red-brick bungalows as pinnacles of human achievement, John Brack was satirising suburban conformity in images imbued with a keen, dry wit.

By 1966, when Michael Powell made a hit movie from Culotta's book, Australians continued to see suburbia as an irony-free zone. Nino's new life as a bricklayer was accepted as a spiritual advance on his previous job as a journalist. Those box-like houses that mushroomed all around the country seemed more beautiful than the wonders of the Renaissance. In the perennial battle of old vs. new, the past could be respected but not admired. For boomtime Australia, newness was a moral virtue.

But what happens when all that novelty begins to look like a period style? In O'Doherty's paintings there is a nostalgia for an age of innocent vulgarity, for a time in which householders expressed their indivduality with a bold colour scheme – a burst of red, blue or green that could stop passers-by in their tracks. This was someone's idea of beauty, and even today it expresses more vitality than those subdivisions full of tasteful grey houses that surround every growing population centre. Think of Maitland, where O'Doherty has found some of his motifs. Many hectares of fertile farmland are now encrusted with near-identical kit homes.

O'Doherty's love of quirky architectural detail is on full display in these pictures. He pumps up the colour and smudges the outlines, giving each scene a mildly hallucinogenic quality. It's almost conventional to see buildings and streets without people as studies in alienation, but there's nothing grim or depressing about these suburban sanctuaries. The residents may be peeking out at each other from behind the loungeroom curtains, but they've made every effort to create an attractive façade.

When we speak of a "suburban mentality" we usually refer to a narrow, unimaginative, unambitious view of the world. O'Doherty's paintings offer another interpretation: a willingness to make do with those things that lie close to home, a sense of security, a range of modest goals and comforts. It's not, however, a state of mind devoid of aesthetic feeling, or a niggling desire to stand out from the crowd.

Most portraits are exercises in flattery, and O'Doherty's portraits of houses and public buildings present these humble structures in a complimentary light. Each is restored to a youthful vibrancy, transporting us back to a time when bricks denoted permanence, and aluminium framed sliding windows were the height of modern style. It's easy to disapprove of past fads and enthusiasms, but every piece of ironwork, every faded coat of paint represents a carefully calibrated assertion of personal taste.

It may be hard to see the suburban dream of the 1950s and 60s as an aesthetic event, but if we narrow our eyes and blur the edges a little, as O'Doherty does in these paintings, we can still appreciate the touch of fantasy that lies behind the bricks and mortar.

John McDonald

John McDonald is art critic for the Sydney Morning Herald



Randwick High Rise Study 2022 acrylic on canvas 20 x 20 cm



Randwick High Rise Study II 2022 acrylic on canvas 20 x 20 cm



Seabreeze 2022 acrylic on canvas 122 x 122 cm



Grey Fibro Broken Hill 2022 acrylic on canvas 46 x 46 cm

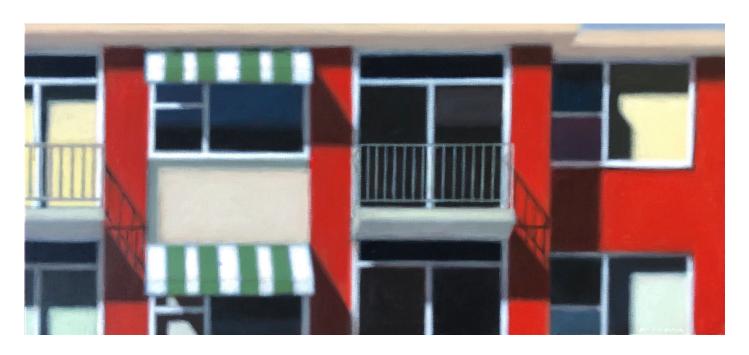




Block of Flats, Matraville 2022 acrylic on canvas 122 x 122 cm



Before the Flood, Lismore 2022 acrylic on canvas 46 x 46 cm



Sans Souci Verandahs 2021 acrylic on canvas 46 x 101 cm

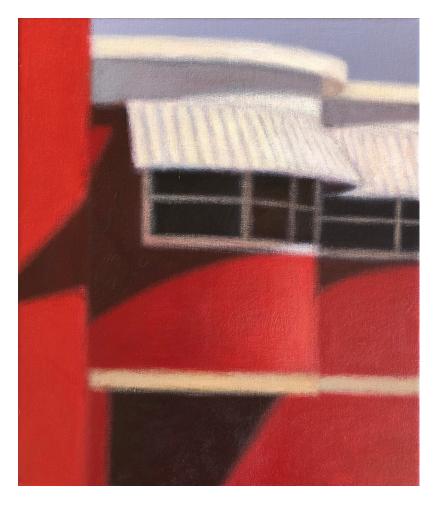


Bathurst Awning 2021 acrylic on canvas 61 x 61 cm



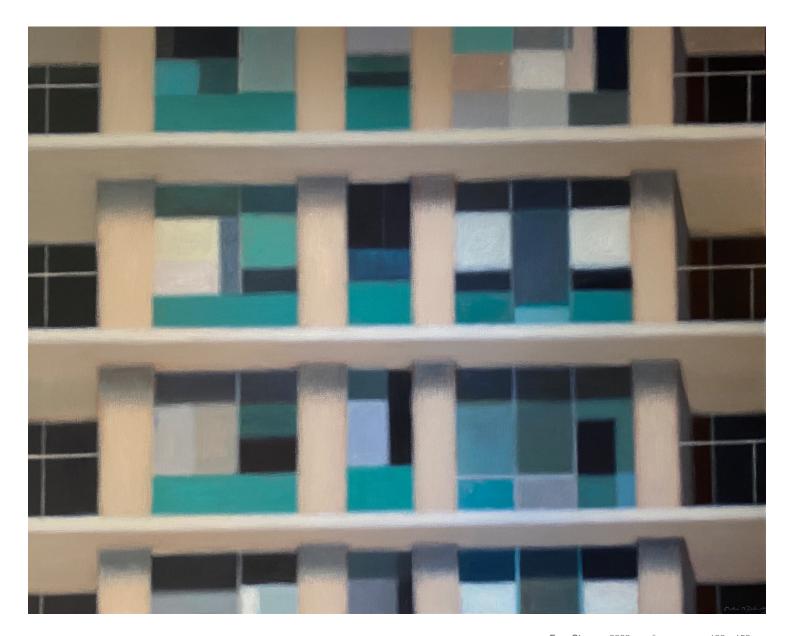
Malabar Street Sign 2021 acrylic on canvas 61 x 61 cm





Maitland Hospital Awnings 2021 acrylic on canvas 36 x 31 cm





Four Storeys 2022 acrylic on canvas 122 x 152 cm



Gold Coast Gables 2022 acrylic on canvas 20 x 20 cm





Disembarking, Hobart Airport 2021 acrylic on canvas 36 x 36 cm



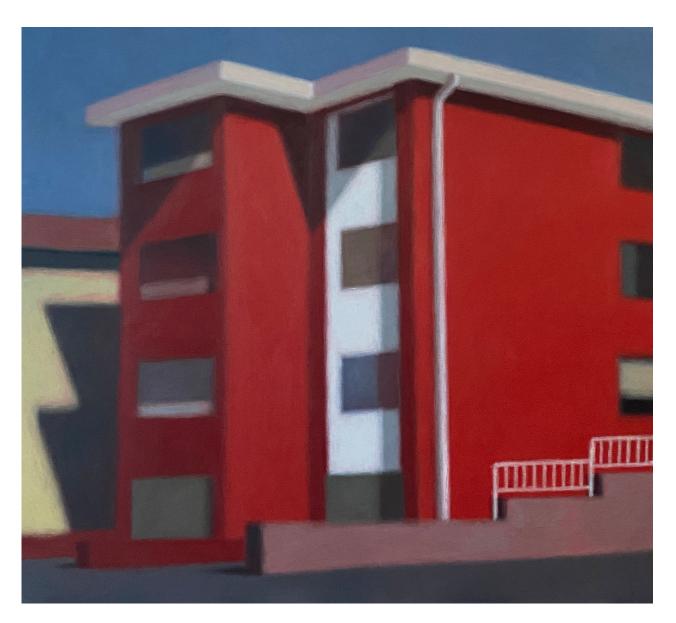
Chifley Fibro 2022 acrylic on canvas 61 x 61 cm





White Fibro Grafton 2022 acrylic on canvas 61 x 61 cm

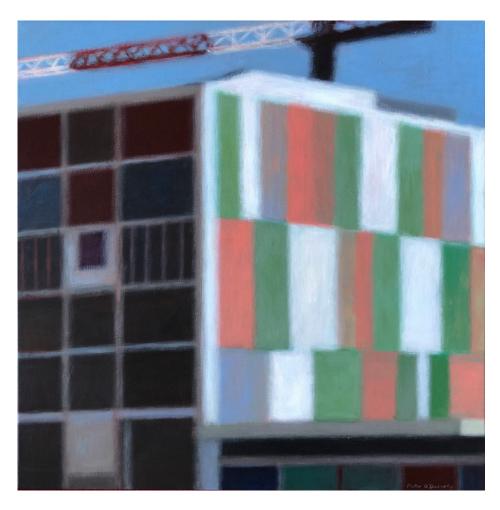




East Facing Red Brick Block 2021 acrylic on canvas 91 x 101 cm



Garden Island Study 2021 acrylic on canvas 36 x 36 cm



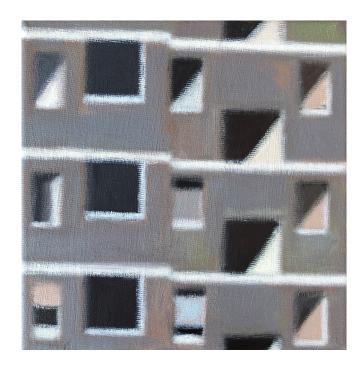
Kingsford Crane 2021 acrylic on canvas 61 x 61 cm



Sunday Afternoon Malabar 2021 acrylic on canvas 122 x 122 cm



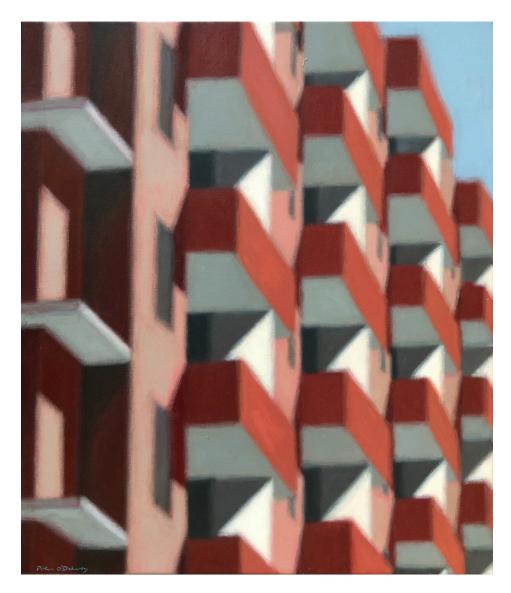
Three Green Garage Doors 2021 acrylic on canvas 61 x 61 cm



Apartment Windows 2022 acrylic on canvas 20 x 20 cm



Blue House Woy Woy 2022 acrylic on canvas 84 x 91 cm



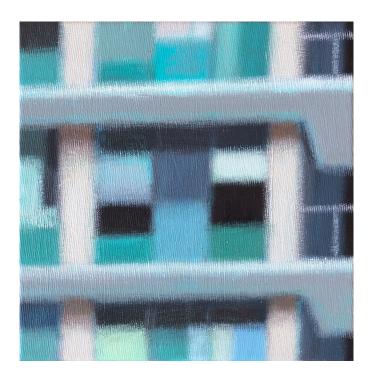
Bondi Road High Rise 2022 acrylic on canvas 71 x 61 cm



Eastlakes Red Block Study 2022 acrylic on canvas 20 x 20 cm



Eastlakes Red Block 2022 acrylic on canvas 152 x 182 cm



Four Storeys Study 2022 acrylic on canvas 20 x 20 cm



La Perouse Cream Fibro 2022 acrylic on canvas 56 x 56 cm



Little Bay Corner Fibro 2022 acrylic on canvas 91 x 91 cm



Monterey Light Blue Fibro 2022 acrylic on canvas 61 x 61 cm



Milton Blue Fibro 2022 acrylic on canvas 46 x 46 cm



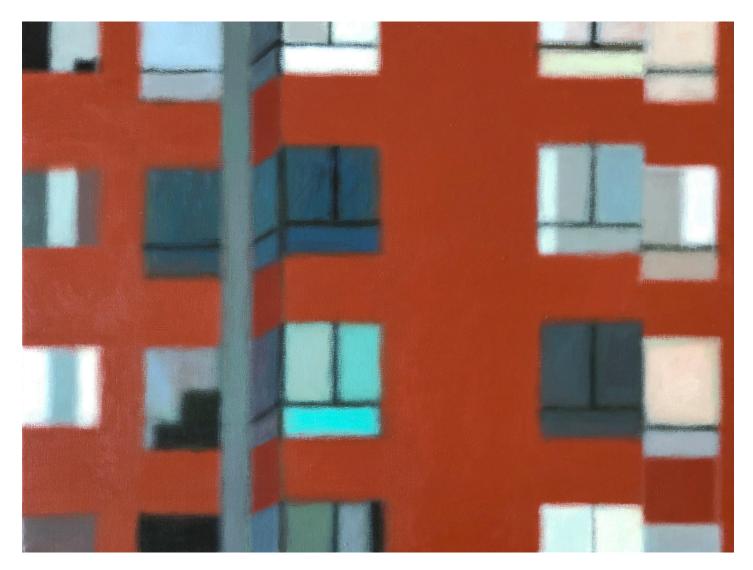
Randwick High Rise 2022 acrylic on canvas 152 x 152 cm



Peppermint Awning Chifley 2022 acrylic on canvas 61 x 61 cm



Red Block with White Curtain 2022 acrylic on canvas 61 x 61 cm



Windows 2022 acrylic on canvas 46 x 61 cm

Peter O'Doherty

Born

1958 Auckland, New Zealand
Late 1960's Immigrated to Australia with family

Solo Exhibitions [selected]

2022 2020	Somehow Connected King Street Gallery on William, Sydney
	The distance between us King Street Gallery on William
2018	Octennial Manly Art Gallery and Museum, Manly Somewhere to live King Street Gallery on William
2017	Moving House Maitland Regional Art Gallery, Maitland, NSW
2016	Through the window King Street Gallery on William
2015	Moving House NERAM, Armidale, Rockhampton Art gallery,
	Coffs Harbour Regional Art Gallery, Muswellbrook Regional Arts Centre
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 & Gallery, Sydney
2012	In Conversation King Street Gallery on William
2011	Double Vision Australian Print Workshop [with Chris O'Doherty] 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

Group Exhibitions [selected]

Group Exhibitions [selected]	
2021	A Conspicuous Object - The Maitland Hospital Maitland Regional Art Gallery The Big Picture Show King Street Gallery on William
2020	Mosman Art Prize Mosman Art Gallery, Sydney
2019	Mixed Grill Bruce Heiser Projects, M Arts Precinct, Murwillumbah, NSW
	Inside/Outside King Street Gallery on William
2018	The Art of Friendship Gallery Lane Cove, Sydney, NSW
2017	Artist Profile Australasian Painters Orange Regional Gallery, NSW
	Cats Bruce Heiser Gallery, Qld
2016	Paint my Place Coffs Harbour Regional Gallery, NSW
	Sulman Prize Finalist Exhibition Art Gallery of New South Wales
2015	Your Friend the Enemy: Gallipoli 100 Years on S.H. Ervin Gallery Sydney,
	ANU Drill Hall Gallery Canberra, Bathurst Regional Gallery, Pataka, NZ
	The Piano has been Drinking [Not Me] Maitland Regional Art Gallery, NSW
	Your Friend the Enemy: Gallipoli 100 Years on The Drill Hall, Canberra

A Salute Gallipoli Drawing Show Goulburn Regional Gallery, NSW

Band Wagon Heiser Gallery, Qld

Suburban Dreams Glass House Gallery, Port Macquarie, NSW

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 Museum

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

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 on William

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

Prizes

2011 Allan Gamble Memorial Art Prize Mosman Art Gallery Sydney
 2007 Alan Gamble Memorial Art Prize Mosman Art Gallery, Sydney
 2005 Paddington Art Prize Marlene Antico Fine Arts, Sydney

Collections

Artbank, Australia

Art Gallery of New South Wales

Coffs Harbour Regional Art Gallery, NSW

Cowra Regional Gallery, NSW Gold Coast City Art Gallery, Qld

Mosman Art Gallery, NSW

Muswellbrook Regional Arts Centre, Max Watters Collection, NSW

NERAM, Armidale, NSW Pat Corrigan Collection The Union Club, NSW

Town Hall Collection, City of Sydney

Full CV available at kingstreetgallery.com.au

King Street Gallery KS on William GW



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> Published by King Street Studios P/L Design: Ella Burrett

