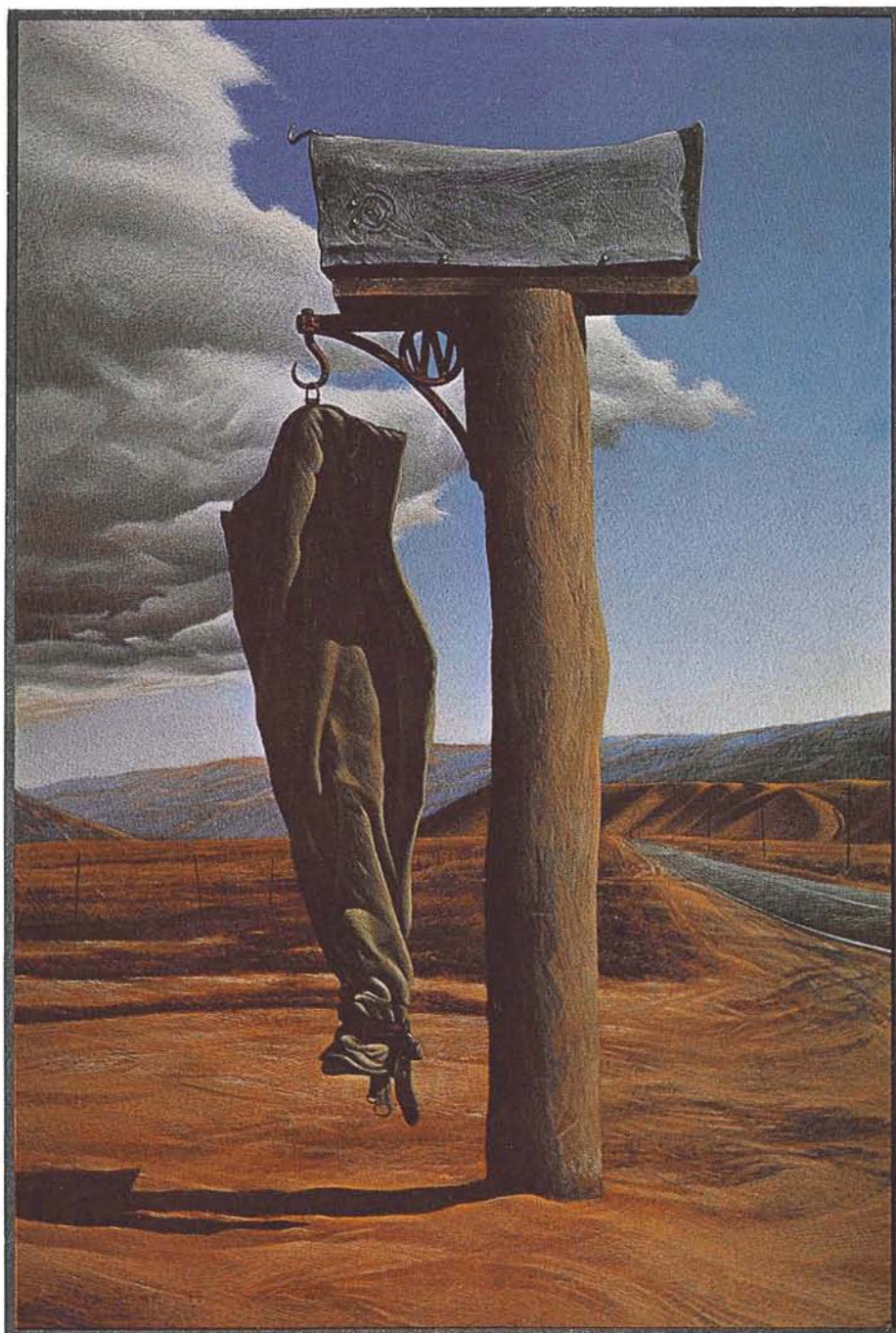




Private Bag

Dec. 1977

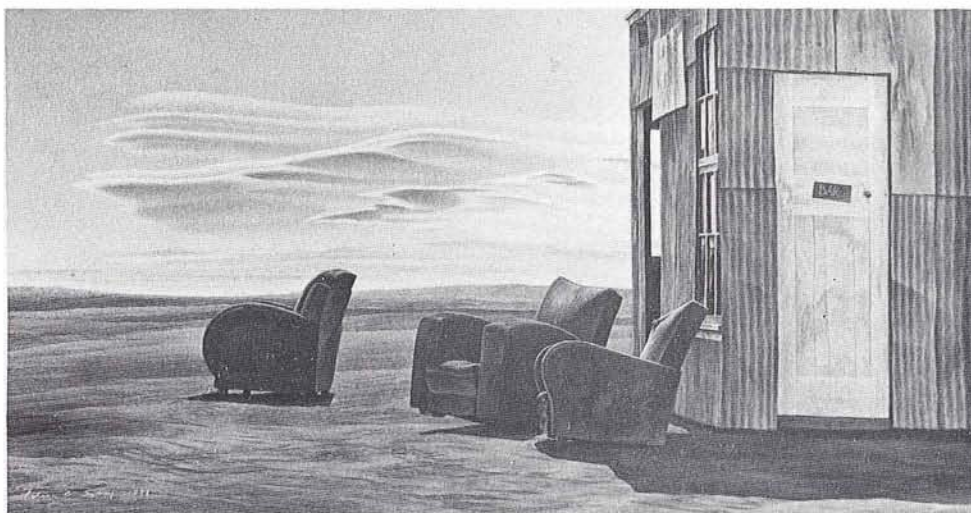
GRAHAME SYDNEY

Recent Works

Robert McDougall Art Gallery, Christchurch 13 Sept.-13 Oct. 1978

Dowse Art Gallery, Lower Hutt, 26 Oct-26 Nov. 1978

759.
993
SYD



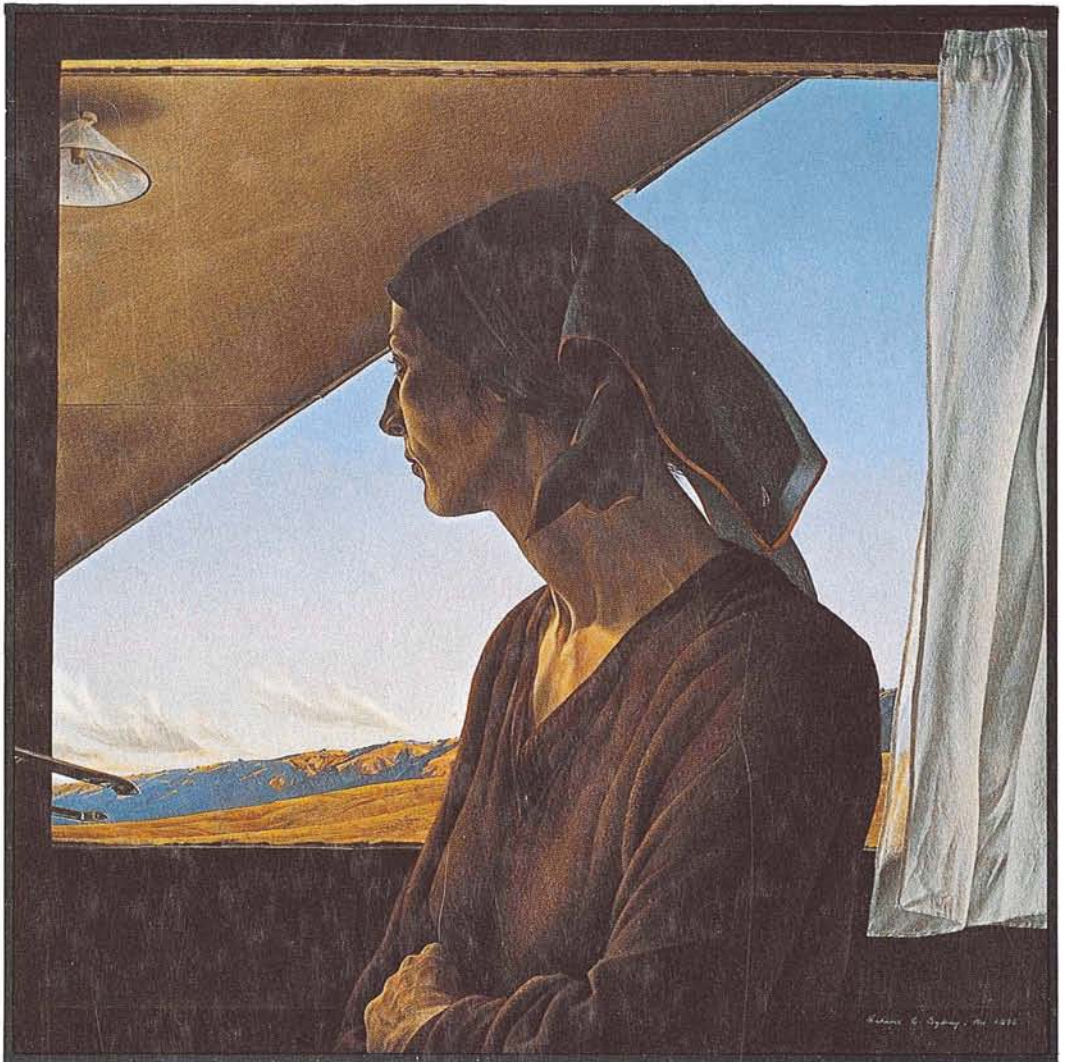
Dogtrials Bar

Feb. 1977

Just as a short story writer selects, eliminates and adds to the “real” subject of his work, so the image painter reconstructs the evidence of his eyes, providing hints of what fascinates him and clues of interest beyond the obvious. In a slow, painstaking method like egg tempera, everything shown is deliberately included — there are no accidents. Unless the onlookers take the time to consider the clues and wonder why they are presented in this way, the best part of a good painting’s power might be lost to them, as would be an author’s contribution if readers saw only the pattern of words on the page and thought it not worth while trying to understand what those words were saying to them.

My style of painting represents the long stare rather than the blink, glimpse or dream. In the pattern of contemporary art movements the most radical aspect of my work is its orthodoxy: it has no conscious philosophical origin. The painter finds the means which does himself best justice and I have never wished to approach painting in any other manner — the studied vision and careful consideration required by my use of egg tempera do me best justice.

Representational artists speak in images and the painter’s visual language is full of lies; these paintings, though based on sharp observation, are not necessarily what the eye saw: truth is far from important in my work and none of these images tell the truth, save perhaps the portraits. It is not the reality which should concern the viewer but the effect of that visual language on them. The painting succeeds according to its ability to generate thought and wonder, its capacity to linger and sparkle in the mind of the spectator, performing its peculiar magic there. Such works are not realistic representations — they are rearrangements, conjuring tricks played with visual elements, sleights-of-hand and eye, for within the frame a painting is a world unto itself, and its effectiveness depends completely on what happens within those chosen borders.



Rozzie at Pisa

May 1978

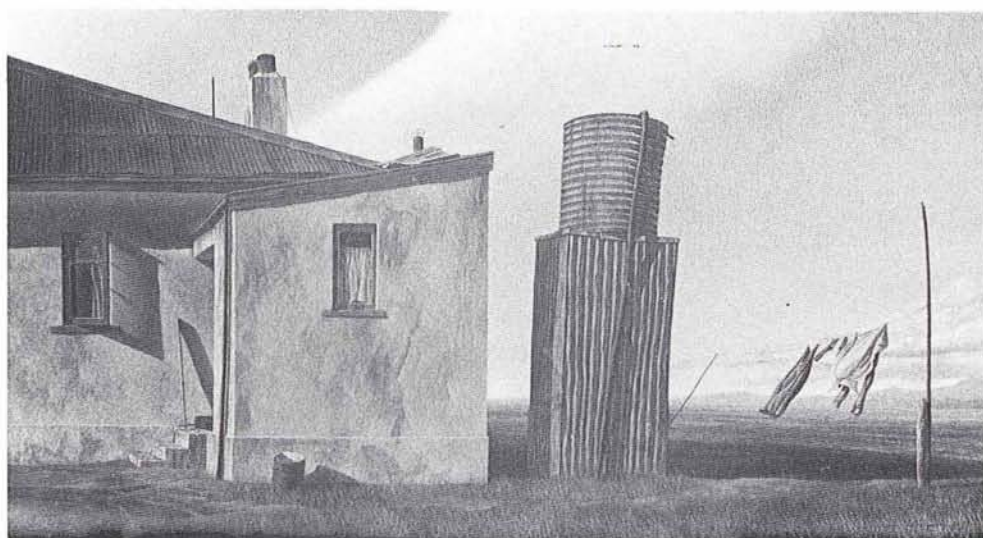
So the works can raise questions. But the painter must not be quizzed about the completed pieces — the viewers must answer for themselves. The painter has already spoken in his work: all the better if he has left disturbances or doubts. This notion of question-and-answer ignores the dominance of the painter's instinct in the creation of his paintings. Aside from the need to contribute new, personal elements to a stylistic tradition, to deliberately break and bend a few rules, or to kick out with something courageous within the frame, these works grow primarily from instinctive considerations rather than conscious ones. And with the good fortune of working uninterrupted at my art these last few years, I have learned to place most trust in not so much the academic or intellectual abilities, but my painterly instinct.

G.C.S. August 1978



Limp Sock

Jan-Feb 1977



Behind Stan's

Oct-Nov 1977

PAINTINGS

All Egg Tempera on gesso unless indicated.

Measurements in millimetres, height before width.

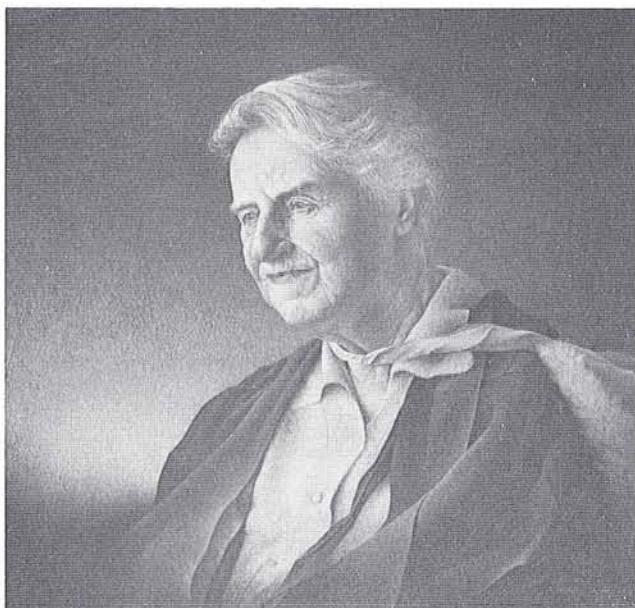
- 1 **Cross** 635 x 685 Oct-Nov 1976 Mrs Thelma Hotham, Upper Hutt.
- 2 **Pisa Boot** 205 x 305 Nov-Dec 1976 Miss Sandra Burt, Wellington.
- 3 **Finishing Post** 380 x 445 Dec. 1976 Mr Richard Fraser, Cromwell.
- 4 **Limp Sock** 600 x 510 Jan-Feb 1977 Mr J. Keith Skinner, Dunedin
- 5 **Dogtrials Bar** 360 x 680 Feb. 1977 Mrs Thelma Hotham, Upper Hutt.
- 6 **Charlie's Bar** 370 x 560 March 1977 Miss Nancy Ferguson, Dunedin.
- 7 **Jockey Club** 435 x 805 Mch-Apl 1977 Auckland City Art Gallery
- 8 **For Hire** (Watercolour) 455 x 480 April 1977 Mr Neil Armstrong, Christchurch
- 9 **Chevrolet** 300 x 570 Apl-May 1977 Mr C. Ashley Muir, Dunedin.
- 10 **Charlie's Tank** 760 x 475 June-July 1977 Robt. McDougall Gallery, Christchurch.
- 11 **Miss Buchan** 510 x 540 July-Aug 1977 Columba College, Dunedin.
- 12 **Behind Stan's** 360 x 710 Oct-Nov 1977 Mr Richard Batchelor, Mt Somers.
- 13 **Still Life with Spoons** 450 x 540 Nov-Dec 1977 Mrs Ray Milliken, Christchurch.
- 14 **Private Bag** 381 x 255 Nov-Dec 1977 Mr Roger Hall, Dunedin.
- 15 **John Hunter** 560 x 850 Jan-Feb 1978 Otago Medical School, Dunedin.
- 16 **Bar Doors** 310 x 760 Feb-Mch 1978 Mrs Clare Ferguson, London.
- 17 **Shearer's Chair** (Watercolour) 310 x 300 March 1978 Coll. Artist
- 18 **Thin Fires** 540 x 680 Mch-Apl 1978 Mr John Brown, Christchurch
- 19 **Grumman** (Oil on Canvas) 310 x 560 Jan-Apl 1978 Deborah Coddington and Alister Taylor.
- 20 **Rozzie at Pisa** 610 x 610 May 1978 Coll. Artist
- 21 **Question, Lowburn** 440 x 357 June-July 1978 His Excellency Dr Ake Backström, Canberra.

DRAWINGS

- 22 **Jockey Club** 406 x 657 Feb 1977 Paul Aubin, Dunedin.
- 23 **Chevrolet** 265 x 456 Jan. 1977 Paul Aubin, Dunedin.
- 24 **Charlie's Tank** 531 x 318 March 1977 Robt. McDougall Gallery, Christchurch.
- 25 **For Hire** 450 x 650 Apl. 1977 Coll. Artist
- 26 **Behind Stan's** 380 x 750 Oct. 1977 Coll. Artist
- 27 **Private Bag** 387 x 254 Oct. 1977 Coll. Artist
- 28 **Still Life with Spoons** 460 x 555 Nov. 1977 Taffy Gould, Florida.
- 29 **Ian Lloyd's Stack** 280 x 530 Jan. 1978 Taffy Gould, Florida.
- 30 **Bar Doors** 320 x 550 Feb. 1978 Coll. Artist
- 31 **Grumman** 270 x 480 Feb. 1978 Coll. Artist
- 32 **Rozzie at Pisa** (1st study) Oct. 1976 370 x 400 Coll. Artist
- 33 **Rozzie at Pisa** (2nd study) 530 x 380 Nov. 1977 Coll. Artist
- 34 **Question, Lowburn** 330 x 550 March 1978 Coll. Artist
- 35 **Teddy** 306 x 509 July 1977 Paul Aubin, Dunedin.
- 36 **Arthur Batt** 420 x 400 Dec 1977 Dr A. L. Batt, Auckland.
- 37 **Arthur Batt: chair study** 380 x 400 Dec 1977 Dr A. L. Batt, Auckland.
- 38 **Thin Fires** 530 x 440 Feb. 1978 Coll. Artist

ETCHINGS

- 39 **Yellowhammer** 93 x 210 March 1977
- 40 **Still Life: Doll** 167 x 165 April 1977
- 41 **Across the Plains** 104 x 380 June 1977
- 42 **Cookshop, Lowburn** 130 x 240 Sept. 1977
- 43 **Connie's Shoe** 103 x 225 Sept. 1977
- 44 **Panes** 270 x 138 Sept. 1977
- 45 **Tom's Hat** 176 x 176 Nov. 1977



Miss Buchan

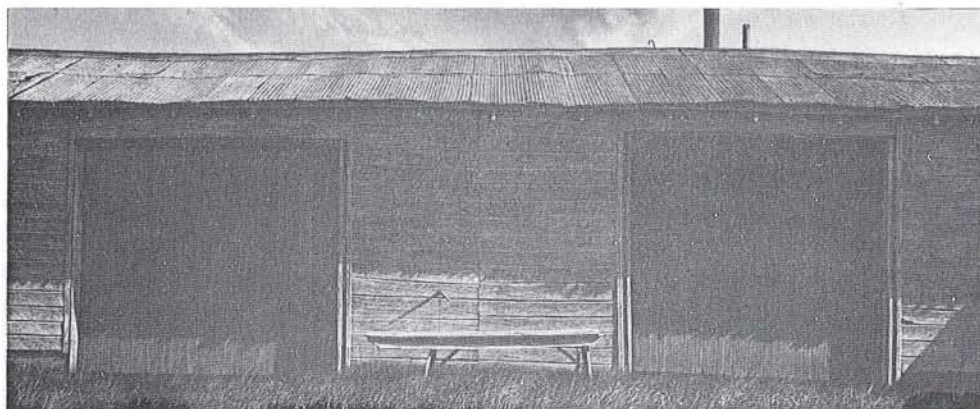
July-Aug 1977

Biographical notes

Born Dunedin May, 1948. Attended H. V. Miller studio 1963-65. Graduated B.A.(Otago) 1969. Taught secondary school, Cromwell 1971-72. United Kingdom and Europe 1973-May 1974. Q.E.II Arts Council Grant for painting 1975. Moved from Dunedin to Mount Pisa Station cottage, Cromwell, May 1976. Frances Hodgkins Fellow, Otago University 1978.

Exhibitions

Moray Gallery, Dunedin, Dec. 1972
 Lee Cramp Gallery, Auckland, March 1975
 Peter Webb Galleries, Auckland, April 1976
 Robt. McDougall Art Gallery, Christchurch, Nov. 1976
 Otago Art Society, Dunedin, Sept. 1977
 Brooke-Gifford Gallery, Christchurch, Nov. 1977 (etchings)



Bar Doors

Feb-March 1978