

An abstract painting by Peter Bonner, featuring a dense, textured composition of various colors including earthy browns, oranges, reds, and greys, with some cooler tones like blues and greens interspersed. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall effect is one of a complex, layered visual experience.

PETER BONNER

Musings on Life and Death, and Some of the Things that happen along the way

John Davis Gallery 362 1/2 Warren Street Hudson, New York 12534

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Hours: Thursdays through Mondays, 11 – 5 pm and by appointment

Front & back cover:

"From the moment She had Conquered him, She was Free (The Golden Tornado)" Detail, (10 x 12 inch) Oil on Panel 2016

© Peter Bonner

PETER BONNER:

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July 22nd – August 13th, 2017

With some thoughts and observations by Tine Lundsryd


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Peter Bonner's studio is full of work, of paint, books, rags, sketches and containers with paint, medium, brushes and other tools.

It is the world you like to see, when you are curious to get a look into the working life of an artist, and a better understanding of the environment in which the work is created.

There is a current in the work that flows through the studio as an embodiment of an underlying pertinent narrative.

The studio has three large walls,
two for works more or less in process, and one for hanging of smaller works.

Two large tables are used for drawing.

One sees figuration in these drawings, which are carried over into the paintings and collages, which are essentially abstract, or very close to abstraction.

The figurative element is suggested in the titles of the works.

Commentary on human experience centers the content.

The tables are both overflowing with sketches in different stages; many adapted from paintings from the Italian Renaissance as well as painted Russian Icons from the 14-15th century.

Some works are drawn and painted from life, and are quite representational.

Other works seem to be ongoing improvisations on religious themes or secular human interactions, bouncing from highly expressive narrative states with thick layers of paint almost attacked to the surface with rough precision, while others reach an almost meditative calm overall structure, recalling images of field, pattern or even landscape.

There is an admirable range in the pictorial means PB takes in use, and they can seem to be in a position to contradict one another profoundly, but underlying this breadth of means to express himself, his work has an underlying unifying narrative. And a strong abstract unity based in color.

Color is very important to PB; carefully considered for its relative temperature, it is specifically used either to sharpen and refine or to nuance and broaden (the subject/ narrative.)

Contradictory sources and the range of pictorial language used by PB always coexist, harmonize and enhance one another.

Tine Lundsryd, 2017

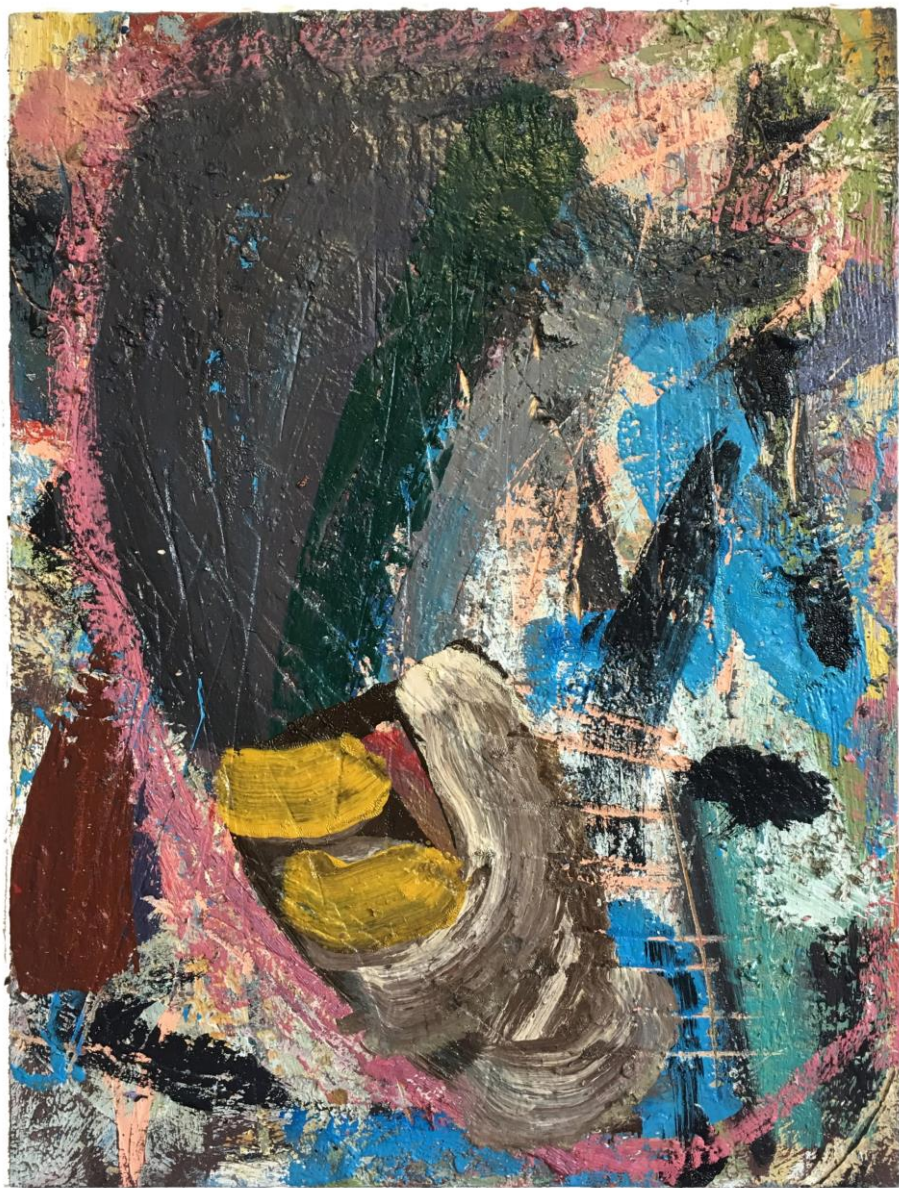
It's time to leave and any way I never Lied (14x 10 inch) Oil on Panel 2016



The Blind Barber (74 x 60 inch) Oil on Canvas 2017



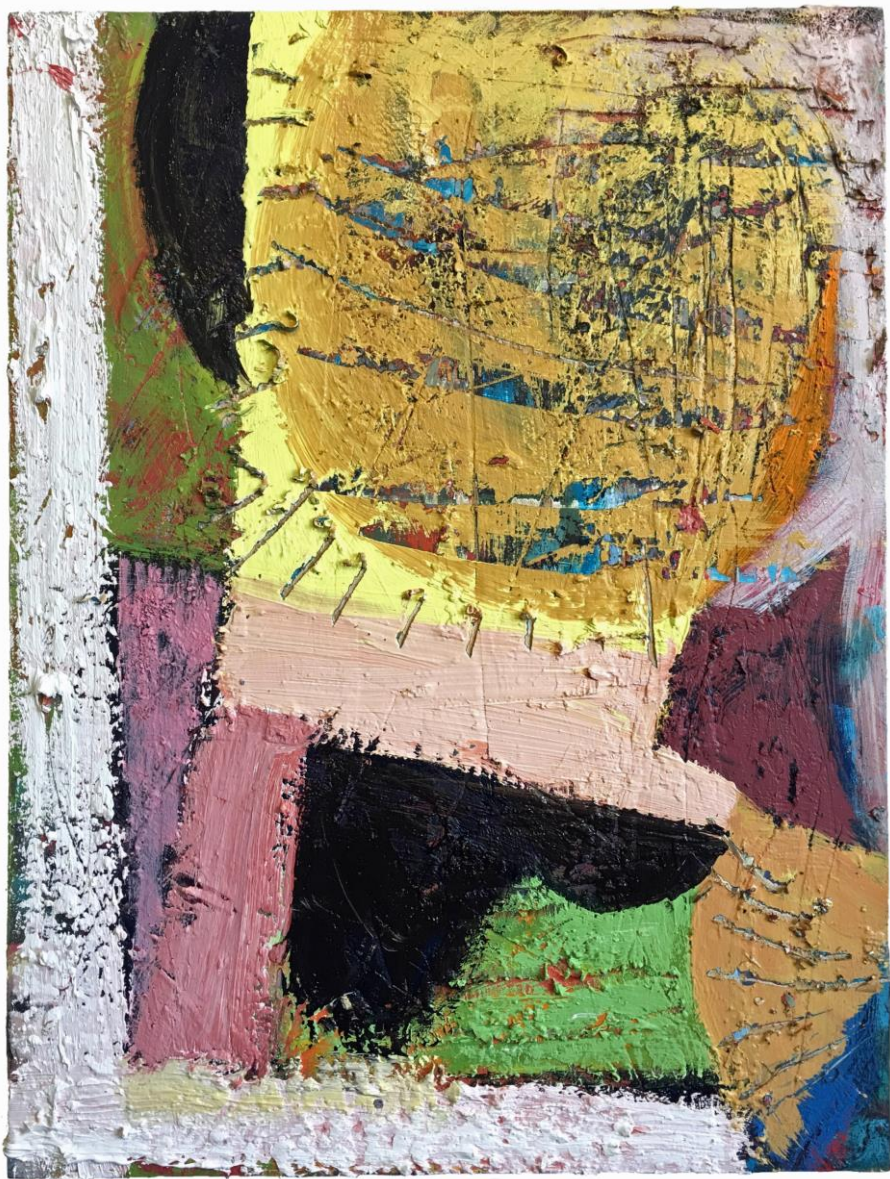
Mothers Addiction (32 x 24 inch) Oil on Panel 2017



From the moment She had Conquered him, She was Free (The Golden Tornado), (10x12 inch) Oil on Panel 2016



Black Eyed Sun (32 x 24 inch) Oil on Panel 2017



In The key of F or G, and I'm not afraid to Die (18x 14 inch) Oil on Panel 2016



I'm Yearning to be done with all this Measuring of Proof (15x 10 inch) Oil on Linen 2016



Until it Rains (18 x 15.5 inch) Oil on Panel 2017



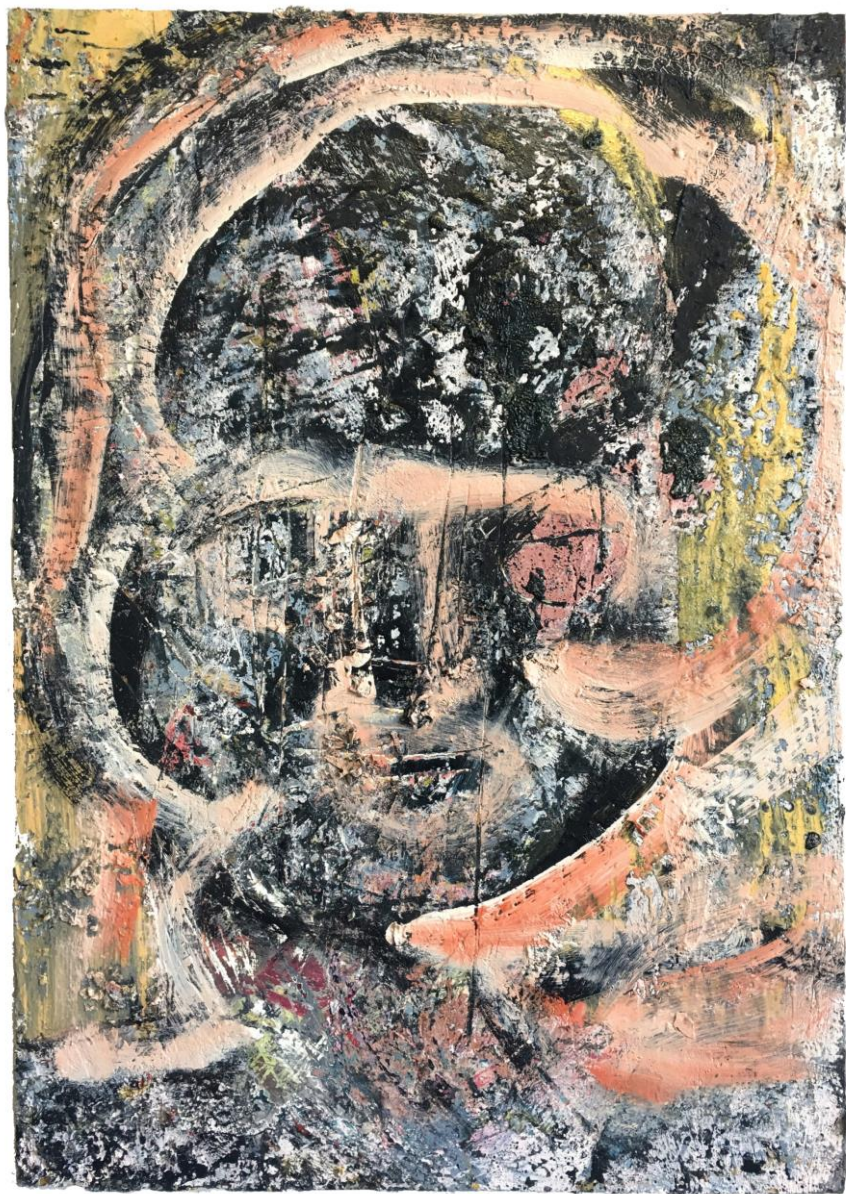
Saving Grace (11.625 x 10 inch) Oil and Collage on Foam Core 2017



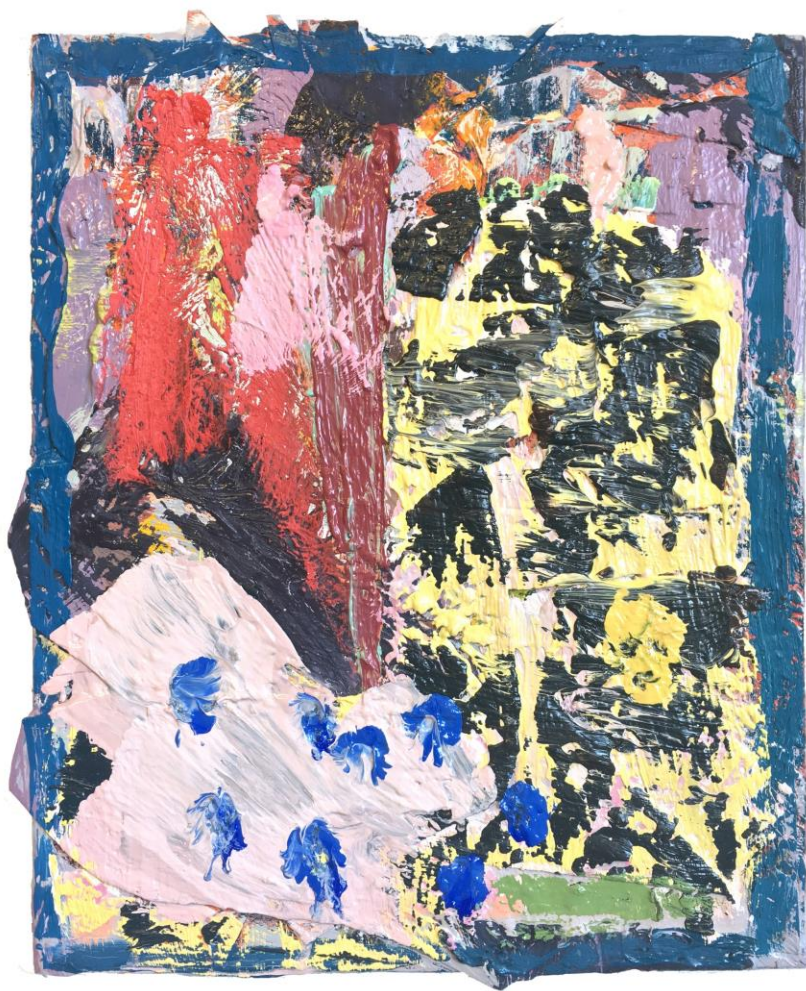
The Strawberry Waterfall (44x 60inch) Oil on Paper mounted on Panel 2017



Chrysanthemum (34 x 24 inch) Oil on Panel 2016



The Healing of the Woman's Withering Arm (10 x 12 inch) Oil, watercolor and collage on panel 2017



The One I grew to Love (12 x 10 inch) Oil, watercolor and Collage on Panel 2014



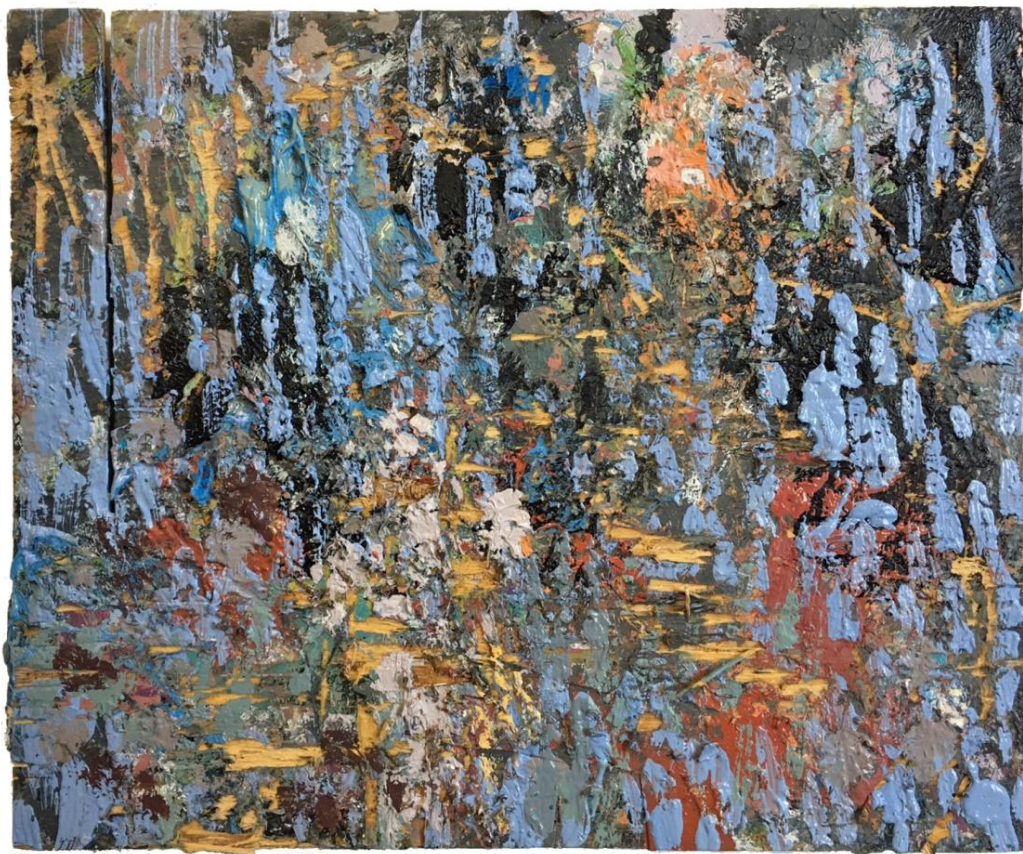
The Fence in the lady (31 x 23 inch) Oil on panel 2017



The way of the Male and female (20 x 16 inch) Oil on Panel 2017



One's Own (The Flower Path), (12 x 14 inch) Oil on Panel 2016



Peter Bonner was born in Australia and now lives and works in New York City

PRIZES, AWARDS, SCHOLARSHIPS, COMMISSIONS and RESIDENCIES

2015 Commissioned to be the Expedition Artist for Hifire 7, Andoya Space Center, Norway

2008 Travel grant, to travel to Ruby Gap, NT, Australia

2006 Finke River Artist Grant

2004 Artist in Residence, Monash University, Faculty of Art and Design

2001 Dean's Award for Painting, NYSS

2000 WON COMMISSION TO DESIGN AND PAINT THE DANCE FLOOR FOR THE WEDDING OF BOB WEINSTEIN, temporarily installed at Regent International, Wall Street

Awarded Vera List Scholarship for Painting

1999 Awarded Alexander C. & Tillie S. Speyer Scholarship for Painting

1997 WON DOBELL PRIZE FOR DRAWING, Art Gallery of New South Wales

1972 WON DRAWING COMPETITION, Channel Nine, Brisbane

SOLO EXHIBITIONS

2017 "Musings on Life and Death and Some of the Things that Happen along the way", John Davis gallery, Hudson NY

2016 "SPEAKEASY", An exhibition of Works on Paper, Theater for a New City, New York

2015 "PAINTINGS", John Davis gallery, Hudson NY

"HIFIRE 7" Andoya Space Center, Andennes, Norway

"White Turning", William Holman Gallery, New York

2012 "Louvre", William Holman Gallery, New York

2010 "Sitting Space V's Standing Space", Monash University, Melbourne

2009 "Made from Memory", The Gallery at Z Space, San Francisco.

2005 "Looking On", Artists Space, Great Jones St, New York (Opened by Mrs. Parker Collier)

2000 "From Darkness to Light", Gallery 486, Brisbane (Opened by Councilor David Hinchliffe)

1998 "Interiors and Exteriors", 359 Queen St, Brisbane (Opened by Councilor David Hinchliffe)

SELECTED GROUP EXHIBITIONS

2017 "CREATIVE MISCHIEF" 6th Annual Exhibition, National Academy Museum NY

"PETER BONNER, LIENE BOSQUE, TOM JUDD - NEW WORKS" William Holman Gallery, NY, NY

"THICKET" Peter Bonner, Dianne Bowen, Claire Corey, Roya Farassat, Kylie Heidenheimer, Seren Morey, Sophie Plimpton, Richard Rivera, Becky Yazdan, Raphael Zollinger, curated by David Gibson, Station Independent projects NY

"SIDESHOW NATION V", Through the rabbit Hole 2", curated by Richard Timperio, Sideshow gallery, Brooklyn NY

2016 "REFERENTIAL" an Exhibition exploring Contemporary Collage; Peter Bonner (New York), Kathy Caraccio, Oliver Rivera-Drew (Berlin), Fiona Halse, Eleanor Hart, Jason Haufe, Theo Strasser, Stan Van Steendam (Brussels), Benjy Barnhart (Munich), Panos Famelis, Curated by Fiona Halse, Institut Für Alles Mögliche, Berlin Germany

"SIDESHOW NATION IV, Through the rabbit Hole", curated by Richard Timperio, Sideshow Gallery, Brooklyn.

"WINTER DRAWING SHOW", William Holman Gallery, NY NY Curated by William Holman

"BODIES", Curated by Ilse Murdock, Perimeter Gallery, Belfast Maine

2015 "SIDESHOW NATION III, Circle the wagons" Sideshow Gallery, curated by Richard Timperio, Brooklyn.

"PAPERAZZI 4" Janet Kurnatowski Gallery, curated by Janet Kurnakovski, Brooklyn

"SHANGRI-LA in L.I.C." curated by John Baber and Miguel Luciano, The Factory, Queens NY

"PAINTING IN TREES", Curated by Ben La Rocco and Ben Pritchard, Bushwick, NY

"SUMMER GROUP SHOW", William Holman Gallery, NY NY Curated by William Holman

"TATTERSALS ART PRIZE" Brisbane Australia

2014 "SUMMER INVITATIONAL EXHIBITION" Life on Mars Gallery, 56 Bogart Street Brooklyn NY Curated by Michael David

"THE DOWNTOWN ART FAIR', NYC, with William Holman Gallery

"SIDESHOW NATION II, At the Alamo" Sideshow Gallery, curated by Richard Timperio, Brooklyn.

"PAPERAZZI 3" Janet Kurnatowski Gallery, Brooklyn curated by Janet Kurnakovski.

2013 "CONTEMPORARY AUSTRALIAN DRAWING; 20 YEARS OF THE DOBELL DRAWING PRIZE", Grafton Region Gallery, Lake Macquarie City Art Gallery, Orange Regional Gallery, National Art School Gallery, Tweed River Art Gallery

"UNSTEADY GROUND-WHAT IS DRAWING?" City Without Walls Gallery, New Jersey. Curated by Michael Davis and Margot Spindelman.

2012 "MIC CHECK(THE HUMAN MIC)-OCCUPY" Sideshow Gallery, Curated by Richard Timperio, Brooklyn

"PAPERAZZI" Janet Kurnatovski Gallery, curated by Janet Kurnakovski, Brooklyn.

2011 "INAUGURAL EXHIBITION OF THE UNIVERSITY GALLERY AT MERION HALL", Saint Joseph's University, Philadelphia

"A SELECTION OF WORKS IN THE NATIONAL ART SCHOOL STUDY CENTER FOR DRAWING ON THE THEME OF LINE", Curated by Joe frost, Sydney

"ITS ALL GOOD(APOCALYPSE NOW) Sideshow 11th Annual, Curated by Richard Timperio, Brooklyn

"THE BEDEVILMENT OF PARADISE", Proteus Gowanus, Curated by Tammy Pittman and Sasha Chavchavadze, Brooklyn

2009 "OPEN CITY", the 2009 alumni association Biennial, Juror; Sean Scully, New York

"NYSS SILENT AUCTION", Curated By Jeffrey Hoffeld. New York.

"4 HEADS' Governors Island , NY

"RUBY GAP Exhibition 2009", Stephen McLaughlin Gallery, Curated by David Gatis and Stephen McLaughlin, Melbourne

2003 "THE DOBELL PRIZE FOR DRAWING, THE FIRST TEN YEARS", Art Gallery of New South Wales

2001 "THE DOBELL PRIZE FOR DRAWING", Art Gallery of New South Wales

1998 "THE DOBELL PRIZE FOR DRAWING", Art Gallery of New South Wales

"THE WYNNE PRIZE FOR LANDSCAPE", Art gallery of New South Wales

"NEW FACES", Solander gallery, Canberra

"HEART WORKS", Sotheby's, Sydney

1997 "THE DOBELL PRIZE FOR DRAWING", Art gallery of New South Wales, Australia

"THE 13th BIENNIAL SPRING FESTIVAL OF DRAWING", The Mornington Peninsula Regional Gallery, Australia

"DRAWING THE FIGURE IN SPACE", Performance for Roar Studios at The Brunswick Street Festival, Melbourne, Australia

1996 "SHAMOCRACY" Lyall Burton Gallery, Melbourne, Australia

EDUCATION

2007-2009 MFA (by Research), Monash University, Melbourne

"The Observer looking in; Synthesizing image making and lived experience through Drawing and Painting"

2001-2002 Study in Italy, Spain, London and Russia

1998-2001 Post graduate diploma New York Studio School (Studied with and was influenced by teachers such as Jake Bertol, Nick Carone, Charles Cajori, Garth Evans, Louis Finkelstein, Andrew Forge, Bruce Garnier, Mercedes Matter, Graham Nickson, Estaban Vicente Pérez).

1994-1997 BA (Fine Arts)(First class Honors), Monash University, College of Art and Design (studied with Wendy Stavrianos and Andrew Sibley)1992-

1993 Studied Painting at the London Literary Institute, Covent Garden, London (Studied with Peter Hall)

1982-1984 BBus, QUT

