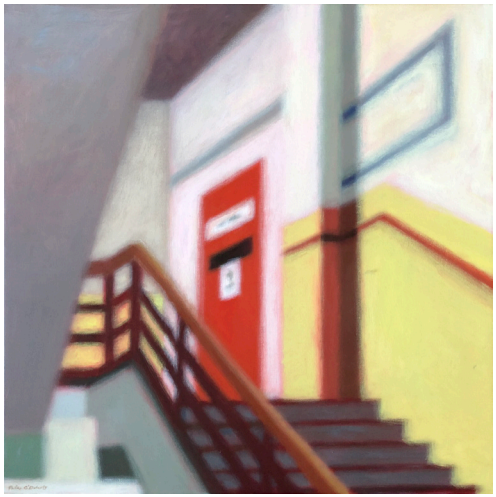


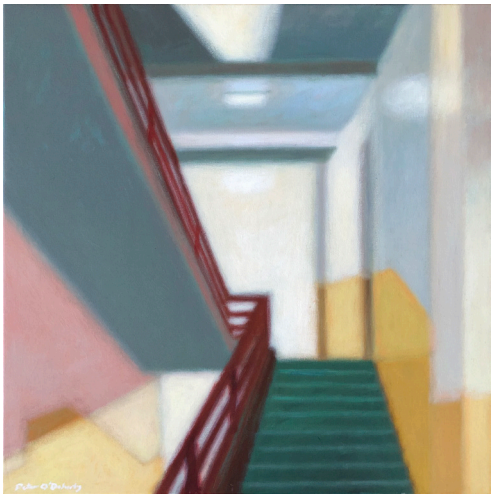
Peter O’Doherty Somehow Connected



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

King Street Gallery
on William

10am – 6pm Tuesday – Saturday
177-185 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 Storeys Manly*** 2022 acrylic on canvas 152 x 152 cm



Image courtesy Ella Burrett

PETER O'DOHERTY

Somehow Connected

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.

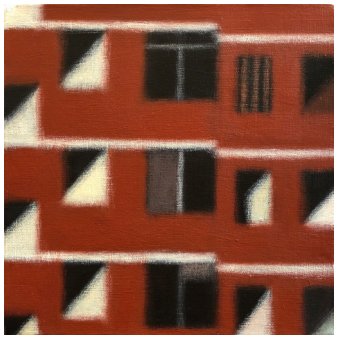
When we speak of a “suburban mentality” we usually refer to a narrow, unimaginative, unambitious view of the world. O’Doherty’s paintings offer another interpretation: a willingness to make do with those things that lie close to home, a sense of security, a range of modest goals and comforts. It’s not, 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



Image courtesy Fletcher Aldous



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



Blue Block 2021 acrylic on canvas 91 x 101 cm (detail)



Maitland Hospital Awnings 2021 acrylic on canvas 36 x 31 cm



Image courtesy Fletcher Aldous



Four Storeys 2022 acrylic on canvas 122 x 152 cm



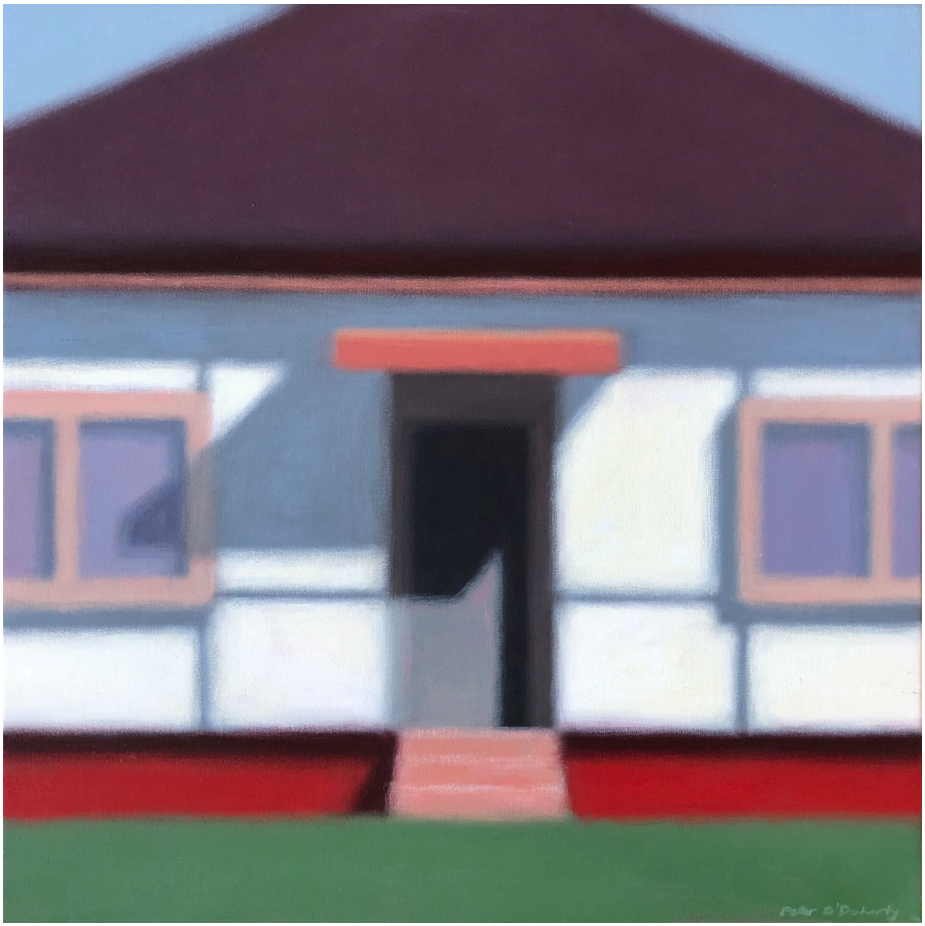
Gold Coast Gables 2022 acrylic on canvas 20 x 20 cm



Lime Green Fibro 2021
acrylic on canvas 122 x 122 cm



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



Chifley Fibro 2022 acrylic on canvas 61 x 61 cm



Hillsdale Red Block 2019 acrylic on canvas 61 x 61 cm



White Fibro Grafton 2022 acrylic on canvas 61 x 61 cm



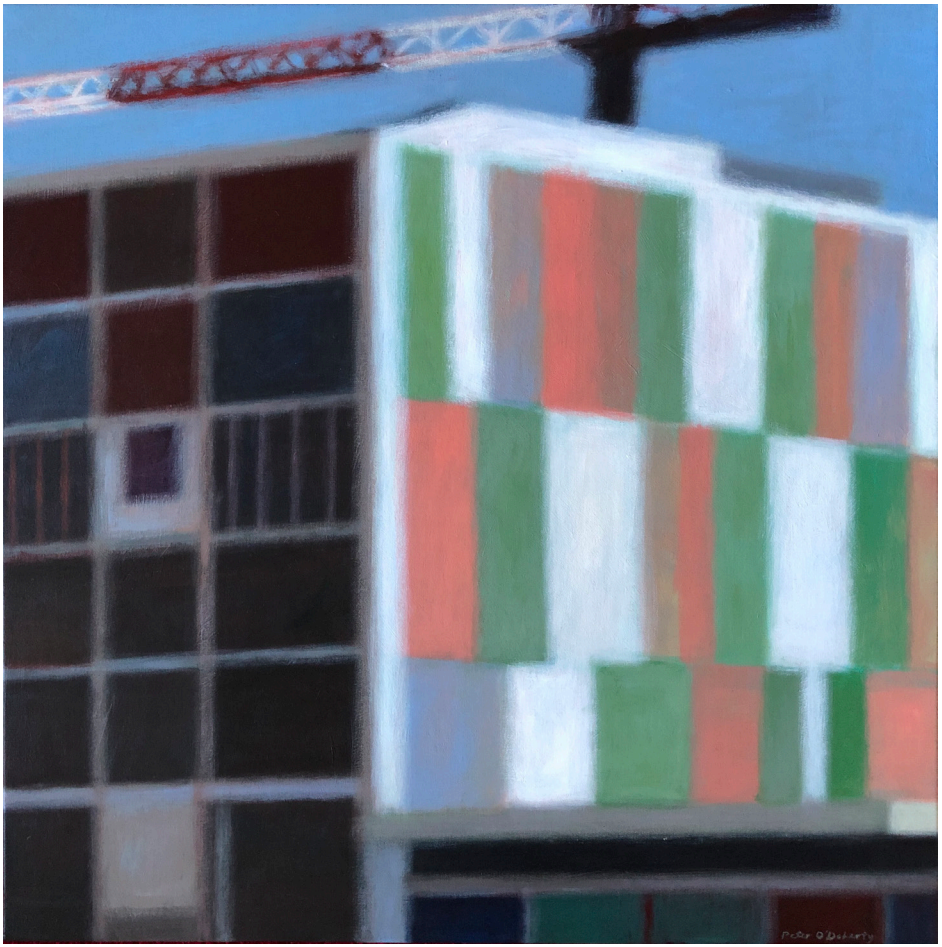
Image courtesy Fletcher Aldous



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



Garden Island Study 2021 acrylic on canvas 36 x 36 cm



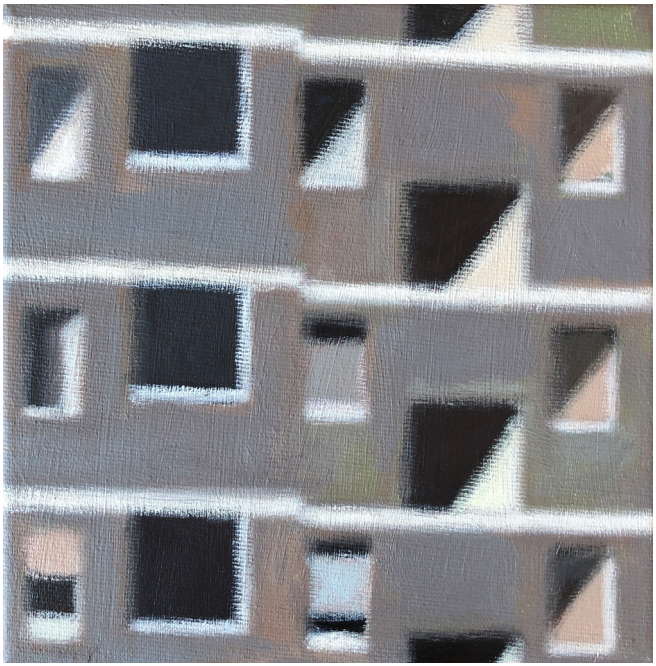
Kingsford Crane 2021 acrylic on canvas 61 x 61 cm



Sunday Afternoon Malabar 2021 acrylic on canvas 122 x 122 cm



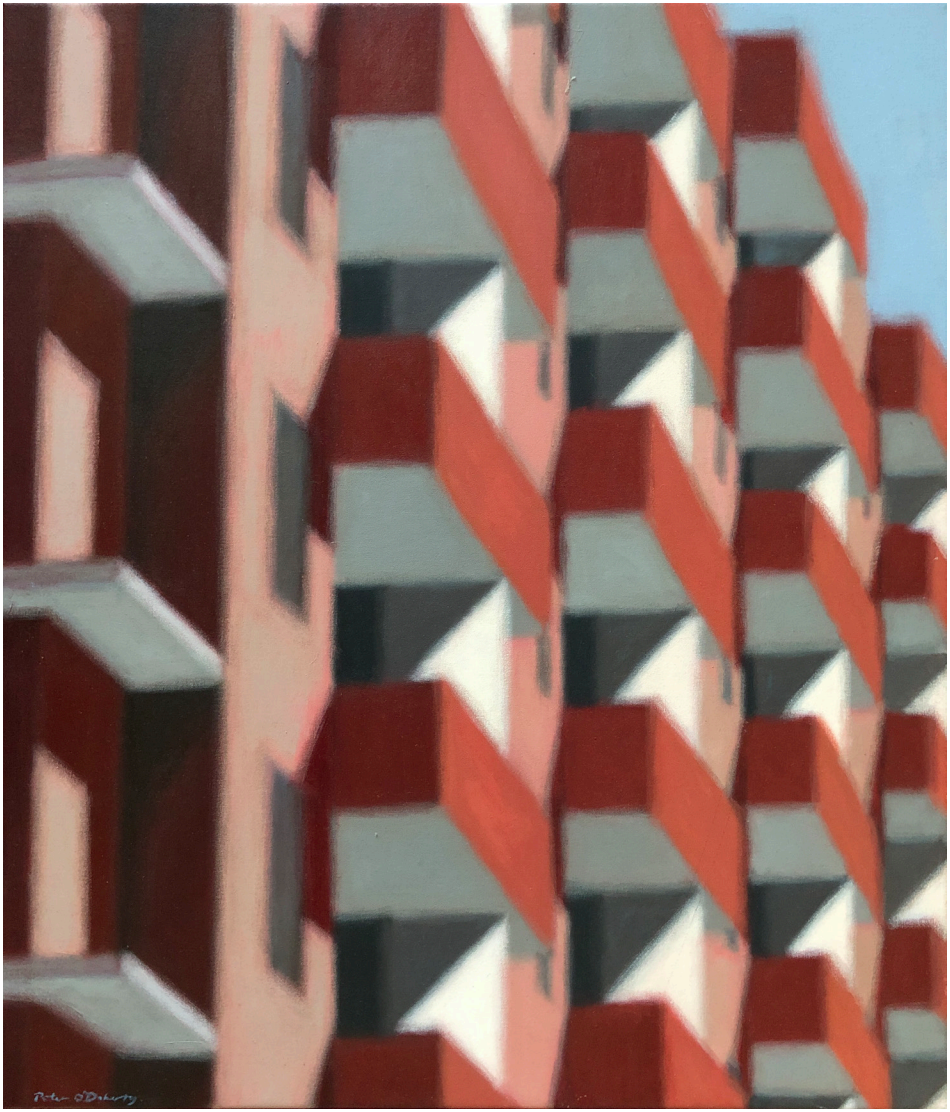
Three Green Garage Doors 2021 acrylic on canvas 61 x 61 cm



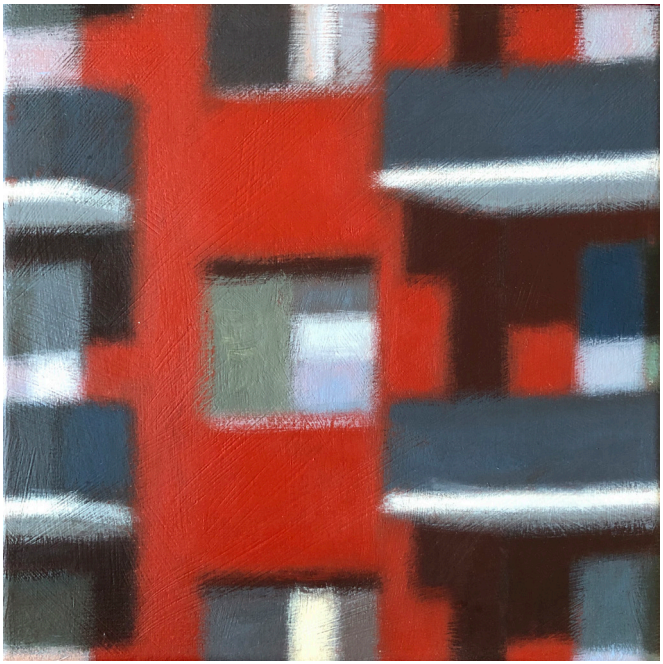
Apartment Windows 2022 acrylic on canvas 20 x 20 cm



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



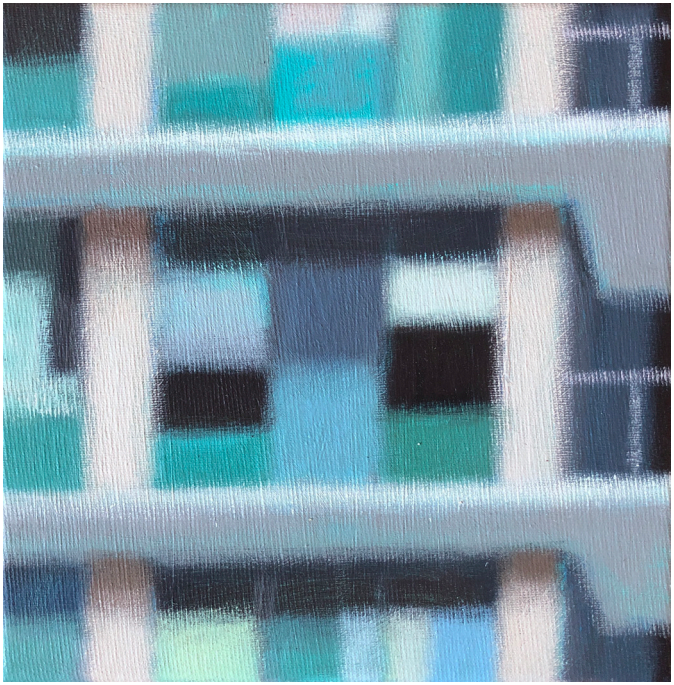
Bondi Road High Rise 2022 acrylic on canvas 71 x 61 cm



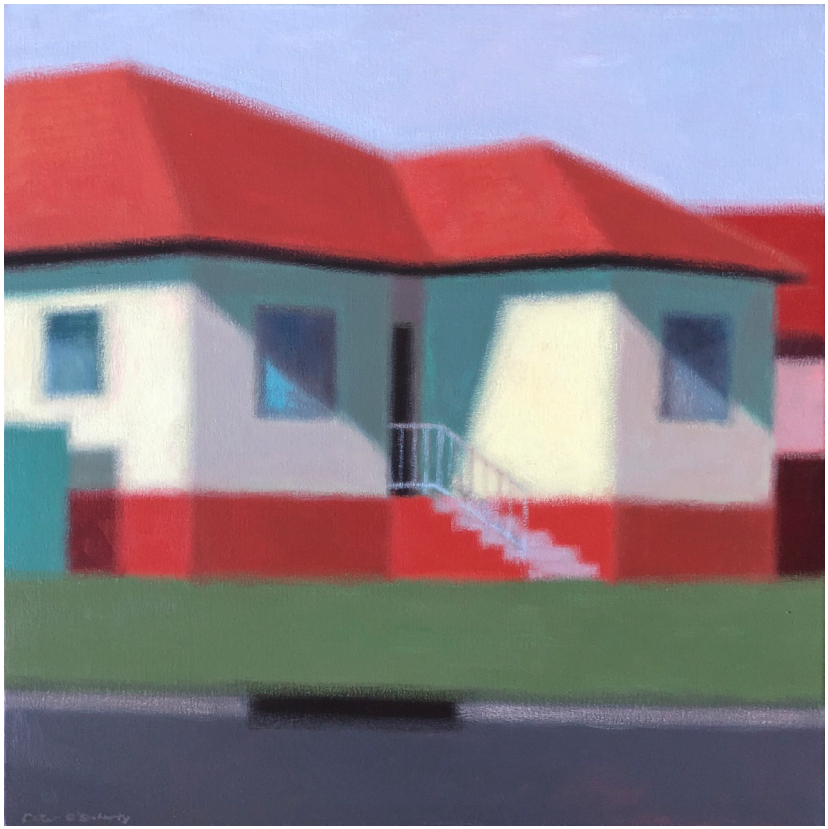
Eastlakes Red Block Study 2022 acrylic on canvas 20 x 20 cm



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







Images courtesy Fletcher Aldous

Peter O'Doherty

Born

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

Solo Exhibitions [selected]

2022	*Somehow Connected* King Street Gallery on William, Sydney
2020	*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]

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

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