



DASHPER / REYNOLDS



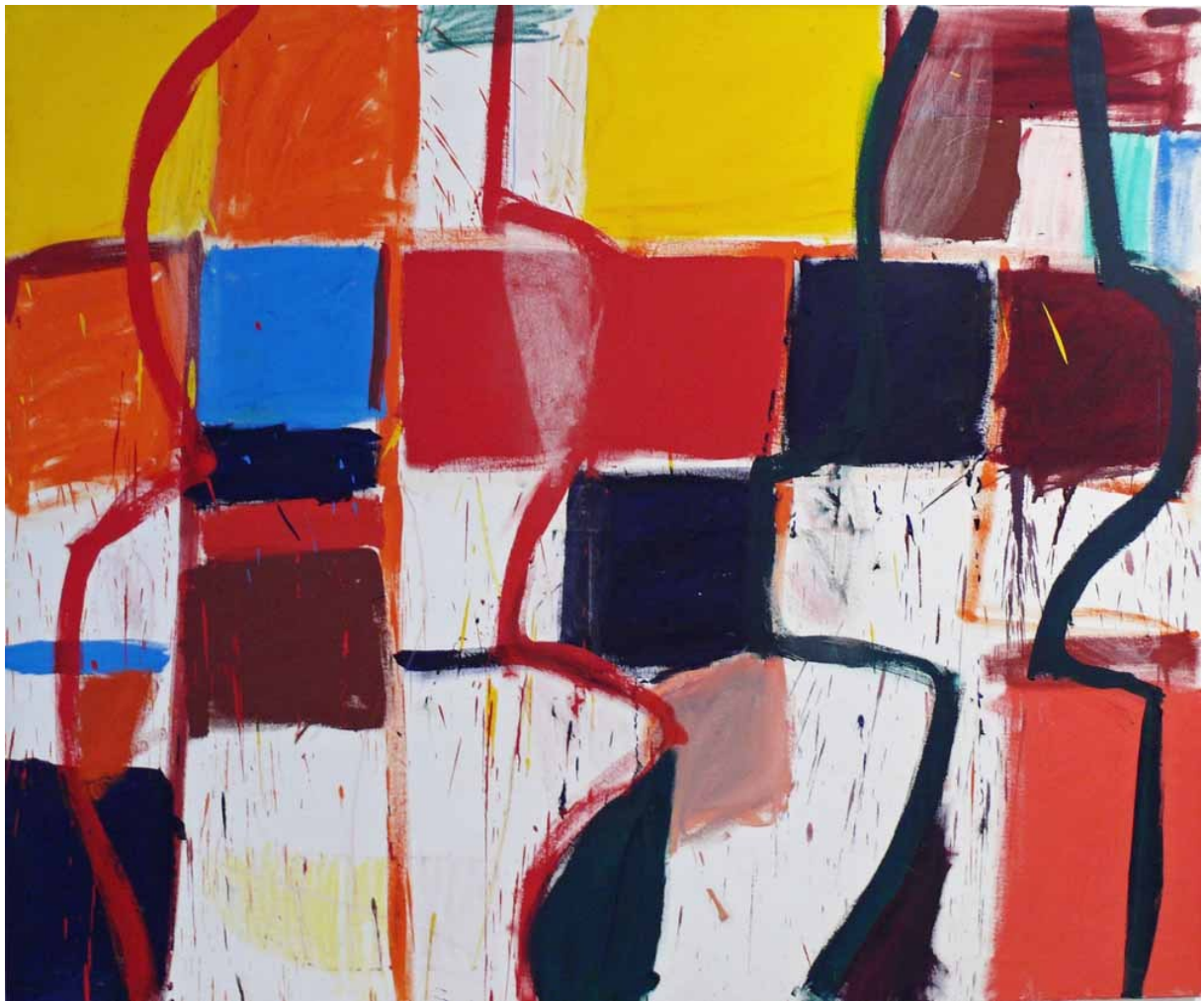
In 1984 new works by Julian Dashper and John Reynolds were exhibited together at a gallery in Wellington. At the time it was noted that these works were “*about living in New Zealand and living in the world at the same time. There is simultaneously order and disorder. Everything is in motion, and to survive change we abstract our experience. We reflect ourselves back on the world according to the abstractions we have made.*” Virginia Were, *Art NZ* “John Reynolds/Julian Dashper”, Autumn 1985. Number 34. P.17

Nearly thirty years later this exhibition *Dashper / Reynolds* brings together works by these artists from this period and contemplates their relationship at a specific point in their careers. The pairing considers the rapport of two diverse artists, both of whom are significant figures in New Zealand art history in their own right, working in common territories. Naturally over time their careers have diverged and such a pairing of newer work may not be so immediately palpable. Dashper, who passed away in 2009, is widely known for his contribution to abstraction, conceptualism and minimalism while Reynolds more recent works are largely text based such as his 2008 Walters Prize Nomination work *Clouds*.

John Reynolds
Liberty During Construction, 1983
crayon, conte, acrylic and card on canvas
970 x 3850 mm



Julian Dashper
Subaru Factory at Tip Top Corner, 1985
acrylic on canvas
1500 x 1800 mm





Julian Dashper

Tologa Bay, 1985-6

mixed media on canvas board

3 panels each 295 x 225 mm

450 x 835 mm (framed)



HANDRAIL
OF LANGUAGE

John Reynolds
Handrail of Language, 1985
oil pastel on paper
2010 x 2720 mm

Exhibition: 27 June - 7 July 2012

Gow Langsford Gallery Kitchener St

Cover image: Reynolds, *Liberty During Construction*, 1983 (detail)

inside cover: Dashper, *Subaru Factory at Tip Top Corner*, 1985 (detail)

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