



# MARK BRAUNIAS

## Field of Vision

28 June to 4 September 2016

The Pah Homestead, TSB Bank Wallace Arts Centre





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**Field of Vision**

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Essay by Dr Warren Feeney

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Cover: *Boom Boom* (detail) 1998 Mixed-media on paper 3150 x 5980mm Collection of the James Wallace Arts Trust

Previous page: *Painting No: 3* 1993 Oil on canvas 1600 x 1200mm Collection of the James Wallace Arts Trust

Back cover: *Untitled* 1997 Enamel on paper 700 x 500mm Collection of the Artist

# FOREWORD

## Sir James Wallace

Mark is not only a leading artist of his generation but also of the contemporary New Zealand art scene. He produces highly imaginative, inventive and unique work often with the extra dimension of wit and satire. However, the further vital element is that he has the facility and talent to translate these often challenging and thought provoking ideas into highly successful art of various genres and in various mediums. As you will see from the range of work throughout this catalogue, he is like no other. He could not be mistaken for any other artist anywhere.

I bought my first Braunias 27 years ago and have continued to add to our Collection regularly since then because he has in turn continued to evolve and astound. From our first painting, and throughout, a common theme has often been identity, whether of a Board of Directors, All Blacks, other artists or headless tourists. Warren Feeney's essay is an excellent analysis of the various aspects of Mark's creations so I need not go further in that regard.

It could be argued that Mark has not been accorded the high prominence he deserves. I hope that our Exhibition and this Catalogue will help remedy that.

25 years ago he was the first artist to win the Wallace Paramount Art Award, heading off some senior established artists. Since then many Public and Private Collections have acquired his work and he has received a number of awards and residencies including the Wallace Fulbright Residency at Headlands in San Francisco in 2011.

Mark has also had a great deal of positive influence on younger artists especially with the Unitec Painting Programme 1996–2016. It is an utter disgrace that the philistine Unitec regime is closing that Programme down this year despite its success and widespread protests. 27 of his pupils are showing some of their work concurrently to this exhibition in the Pah Homestead's upper galleries. I commend the small book accompanying that exhibition, *Painting Programme (PROG)*, curated by Reece King with contributions from Richard Fahey and Emma Smith.



# WHAT ARE YA?

**Dr Warren Feeney**

'What are Ya?'<sup>1</sup> is a question that was made famous with the publication of Greg McGee's script for the play *Foreskin's Lament*. The reasons for its celebrity are twofold. It became part of New Zealand's vernacular when it assumed a life as an accusation, rather than a question, to all who protested the 1981 Springbok tour of New Zealand.

It also represents the most socially acceptable way that New Zealanders can ask the big questions about the meaning of life. The Europeans have Paul Gauguin's "Where do we come from? What are we? Where are we going?" but New Zealanders cut to the chase, confronting the heart of the matter with 'What are Ya?'

For the past thirty years, Mark Braunias and the figures who have inhabited his paintings, in all their shapes, forms and circumstances, have also directed this question (and the conundrums that it carries with it), at the often unsuspecting gallery visitor.

In doing so, Braunias is in good company. In *The Human Condition*, German philosopher Hannah Arendt (1906–75) may have shortened the title of Gauguin's painting to a single sentence and altered it from the plural to the singular, but the intention remains the same. To ask the question that draw attention to the essential nature of our consciousness and gives explanation to the realities of our behaviours:

1. Roger Robinson and Nelson Wattie, [eds], *Oxford Companion to New Zealand Literature*, Victoria and Auckland: Oxford University Press, 1998, <http://www.bookcouncil.org.nz/writers/mcgeegreg.html>

Action and speech are so closely related because the primordial and specifically human act must at the same time contain the answer to the question asked of every newcomer: "Who are you?" This disclosure of who somebody is, is implicit in both his words and his deeds... Without the accompaniment of speech... action would not only lose its revelatory character, but, and by the same token, it would lose its subject... not acting men but performing robots would achieve what, humanly speaking, would remain incomprehensible.<sup>2</sup>

Yet, Braunias' art and the subjects of his paintings go further in their particular take on the complexities of the meaning of life. The questions being directed at us by the artist and those inhabiting his work anticipate our desire to answer, yet are couched in a way that also signals the futility of our responses. It is evident from the moment Braunias' paintings and installations are encountered. Even their titles signal a warning: *Suspects*, *Viewfinders*, *Lens Head*, *Eye Head*, *Soft Cock*, *Sweet Pea*, *Orange Head*, *Shit Face*, *Egg Head*, *Egg Rock* or *Ponk*. Would anyone seriously expect to find answers to their concerns about the essential nature of being from such a list of personalities?

This is not to suggest that answers, or at least promises of clarification, are not evident. In Braunias' world, hope always seems to be about to spring eternal, it is just that it tends to be complicated as to why and where it might be found. Yet, it can be tracked in its numerous incarnations in his work from the early 1990s to the present day.

Certainly, it is latent the seated boardroom figures, faces obscured in *Hidden Identities* (1990). Questions about the ethics of these individuals and the purpose of their curious inactivity remains uncertain, yet their circumstances appear familiar, even normal. *Hidden Identities*, like most paintings by Braunias from this period, is as knowable as it is puzzling and unsettling.

Death also inhabited and stalked many of Braunias' paintings at this time (for example: *Suspects*, *Dug Out* or *Shooter*). The most reassuring sentiment in these and other paintings is possessed by figures whose innocence is founded on their naivety of the circumstances in which they find themselves. The war bride in the reimaged wedding photograph in *Roll Call*, (1992) celebrates

2. Hannah Arendt, *The Human Condition*, Chicago: Chicago University Press, 1958, p. 178, and in conversation with Natalia Saegusa about the art of Mark Braunias and the associations between the vernacular, 'What are Ya?' and Arendt's philosophies in *The Human Condition*.

her special day surrounded, not with the company and pleasure of her wedding guests and family, but the names and memories of fallen soldiers from both world wars.

Braunias' paintings have consistently maintained this habit of taking apart familiar assumptions as a means to expose more complex realities. In *Painting No 3* (1993), two tourists, cameras in hand, direct their attention at the unseen subject of their holiday. Their senses – eyes, ears, noses and mouths – are literally boxed in. A couple of blockheads, all too trusting about their circumstances. Yet Braunias is not about to pass judgment. This just happens to be how they are and he remains conscious, even sympathetic, to their predicament, making them the subject of a painting that appropriately and affectionately, locates this duo and their treasured memories in a photographic album. Yet, don't look too closely at *Painting No 3* for further assurance about the state of the human condition. The longer these tourists are scrutinised, the more they direct their attention towards us, levelling our gaze back upon ourselves.

In the works that followed *Painting No 3*, the subject of seeing, probing, surveying or watching, assumed a new-found presence and confidence in Braunias' work. *Viewfinders* (1994) is a painting which aims the glare of its headlights directly at us. A metaphorical lightbulb or epiphany in which the artist recognises that the human condition may not necessarily be best represented in a work of art through the immediate presence or detail of the human figure. Rather, the complications of the realities of our experiences are more lucidly revealed as a comedy of errors in an iconography that recognises the authority of *Weird Science*, *Blade Runner*, *Harvey Khurtzman*, *Wally Wood* and other creators and creations of popular and improbably strange tales.<sup>3</sup>

Throughout the late 1990s, the crankier Braunias' images became the richer their authenticity. In *Gash Stock* (1994) all of those popular science fiction storylines about malformed creatures and mutating life forms congeal – outwardly as a glimpse into a microscope in a mad-scientist's laboratory, but more persuasively, as evidence of the actions of the artist at work – conjuring up, mutilating and reconstructing the ideas, philosophies and lifeforms of his creations and, by proxy, of all our behaviours and ideas.

3. Comic book and graphic artists from America and popular cartoons from the 1950s and 60s have maintained an importance to Braunias' painting over the past thirty years. The spirit of the work of artists like Harvey Khurtzman to compress the humorous and the tragic into a single image, being of particular importance.

Such intentions also invited the inquisitive gallery visitor into a more direct experience of the artist and his work, engaged in the act of discovery. Are the two faces in *Duplot*, (1998) screaming and seeking to unsettle the viewer or is this simply a greeting of surprise at our arrival in their presence? Although a precedent exists for these creatures in earlier paintings like *Viewfinders* and *Dugout*, (peering through the darkness, surrounded by night or staring wide-eyed into the glaring light), in *Duplot* there is an even greater ambiguity about the painting's sentiment. These biomorphic organisms seem touched by laughter as well as anxiety, and they take their place in a wide range of images from Western art. Paintings, prints and illustrations that encompass the anxiety of Edvard Munch's *The Scream* (1893) yet also the lyricism of Henri Matisse's *La Musique* (1910).<sup>4</sup>

Whatever the choices, there is now a darker and more complex sense of the absurd in Braunias' art. The innocence and vulnerability of a figure like *Sweet Pea* (1999), eyes wide open, staring towards us, may see a return to a heightened colour palette but there is little sense that this is intended as an affirmation of joy or delight. Positioned and standing fully-frontal looking toward us from an undetermined space, the underlying hesitancy and doubt is palpable.

Completed as a truncated version of a work for the exhibition *First-Time Caller* at the Dunedin Art Gallery in 2002 *The Art Lover*, also sustains this colour sensibility and the ambivalent positioning of its subjects. Centrally located in the largest panel of the painting, the lady in blue is seated and dressed, 'all in the best of possible taste,'<sup>5</sup> yet removed from, and unaware of, the activity taking place in the painting's bordering panels. Really, what possible common ground could individuals like *David in Japan* or *Beautiful People* share with this art lover, and once again the question; who are they and what do they represent?

This sustained inquisition for more than three decades by Braunias into the nature of our responses to the realities that we find ourselves in, reasserts that here is an artist who is 'mad about looking at people.'<sup>6</sup> Observing and recording our habits, methodically documenting the idiosyncrasies of our thinking and actions would suggest that it was inevitable that he would create his own bogus scientific dissertation on humanity through a work like *The Periodic Table* (2009).

4. Mark Braunias, notes for the exhibition, *Field of Vision*, 24 April 2016.

5. By coincidence, British artist Grayson Perry's deconstruction of the middle-classes of Great Britain shares much of the empathy and frustrations about our behaviours that are evident in Braunias's art. See: <https://www.theguardian.com/tv-and-radio/2012/jun/12/tv-review-grayson-perry>

Is our complex nature finally up for certainty and clarification? Braunias describes it as a 'parallel universe where scientific rationale is supplanted by a subjective discourse.'<sup>7</sup> Which might indicate that the longer he has deliberated over the conduct and activity of the subjects of his work, the less convinced he is about the necessity, or even the possibility, of reaching any conclusion or closure. Yet, *The Periodic Table* is not without reassurance. Implicit in its intentions is the evidence of Braunias' art as a kind of judicious intermediary, documenting for posterity our incessantly awkward and mystifying behaviours.



Above: *The Periodic Table* (detail) 2009 Mixed media on 103 sheets of A4 paper 2100 x 3800mm (approx) Collection of the James Wallace Arts Trust.

6. Justin Paton, Praha. Drawings by Mark Braunias, Auckland: Gregory Flint Gallery, Alphabet Press and Jonathan Jensen Gallery, 1994, Un-paginated.

7. Mark Braunias, notes for the exhibition, *Field of Vision*, 24 April 2016.



Above: A selection of drawing books from the studio of Mark Braunias.

# DRAWING IN, DRAWING OUT...

*Field of Vision* consists primarily of works by Mark Braunias from the Wallace Arts Trust Collection. To embellish the various stages of his practice, however, the artist has included a number of works from his own collection. These additions are intended to complement our understanding of his practice and works of central importance to the Arts Trust's collection. Most of the works from the artist's collection are exhibited for the first time, in particular his personal drawing books.

As the exhibition's title suggests, drawing is at the heart of *Field of Vision* and to each work – and any works prior to its conception. Braunias has never been troubled by the perceived lower status of drawing in the canon of contemporary art. He simply ignores it, being quite aware of the relevance of understanding 2D pictorial space, which in essence, constitutes the practice of drawing. Braunias couldn't care less whether you divide the picture plane with a brush, a mop, pencil, needle stitch, wet or dry media, computer mouse or tablet. It is about looking and thinking what you will do to that space on any given surface. Braunias likens drawing to "carving space...once you make a line you have to own both sides of it".

He makes no distinction between drawing and painting, or any media, preferring the term 'picture making'. "Design principles passed down over 1000's of years remain the cornerstone of how you construct that picture. Processes and media, in regard to any chosen subject matter or image you engage with, are always obliged to give acknowledgment to this crucial understanding."

Presented by virtue of a touch-screen, the viewer is invited to delve through a selection of the artist's drawing books. These cover different stages of his development, dovetailing with the work on the walls. Looking through each book it becomes apparent that Braunias draws his way in as he searches to visually articulate his ideas and concerns. Process has always been at the core of his practice and near the end of each book he appears to be drawing his way out by setting up a subtle shift that is further developed in the next book. Yet, Braunias will often loop back to earlier drawings as well, re-engaging them with a slightly new context or sensibility.

Even the exhibition layout for *Field of Vision* can be seen to work as a drawing process in itself. Each room is designated to a particular series and time frame where certain works link through to further developments in the next space. *Field of Vision* concludes with a new work drawn/painted directly onto a wall during the exhibition, in many ways acting as a coda to the entire body of work.

# FOYER

## Identity Paintings: 1989-92

The Foyer space introduces the Wallace Arts Trust's collection of works by Mark Braunias, representing paintings from the early 1990s. It includes *Black Order* the first work purchased by Sir James Wallace in 1990 and *Roll Call* the Paramount Award Winner, inaugural Wallace Art Awards, 1992.

The paintings in this section concern themselves with the notion of Regionalism and Identity. All Blacks, war brides, fallen soldiers and men with ties seated in a boardroom dominate these canvases. Most of the faces are obscured either by smears of paint, grid-like markings or black censors covering their eyes. Names appear and disappear beneath a murky surface of pigment. Rather than descriptive portraits, the figures are rendered in a generic manner, often operating as a metaphor for certain social behaviour or questioning the very roles they exist in.

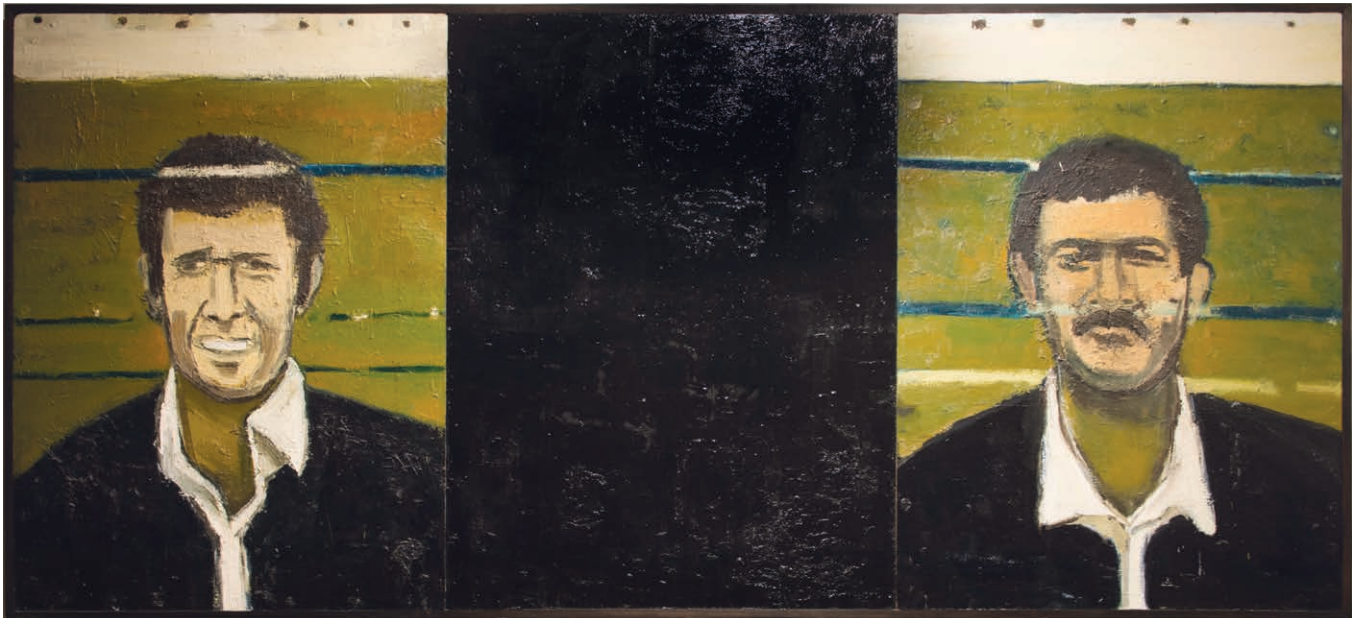




Above: *Roll Call* 1992 Oil, newsprint, enamel and wax on canvas 1600 x 1200mm  
Collection of the James Wallace Arts Trust. Paramount Award Winner, inaugural Wallace Art Awards, 1992.



Above: *Black Order* 1988-90 Oil on paper 1800 x 2400mm Collection of the James Wallace Arts Trust.



Above: *Black* (triptych) 1989 Oil on board 1200 x 2700mm Collection of the James Wallace Arts Trust.



Above: *Hidden Identities* 1990 Oil, newsprint and wax on canvas 1600 x 2080 Collection of the James Wallace Arts Trust.

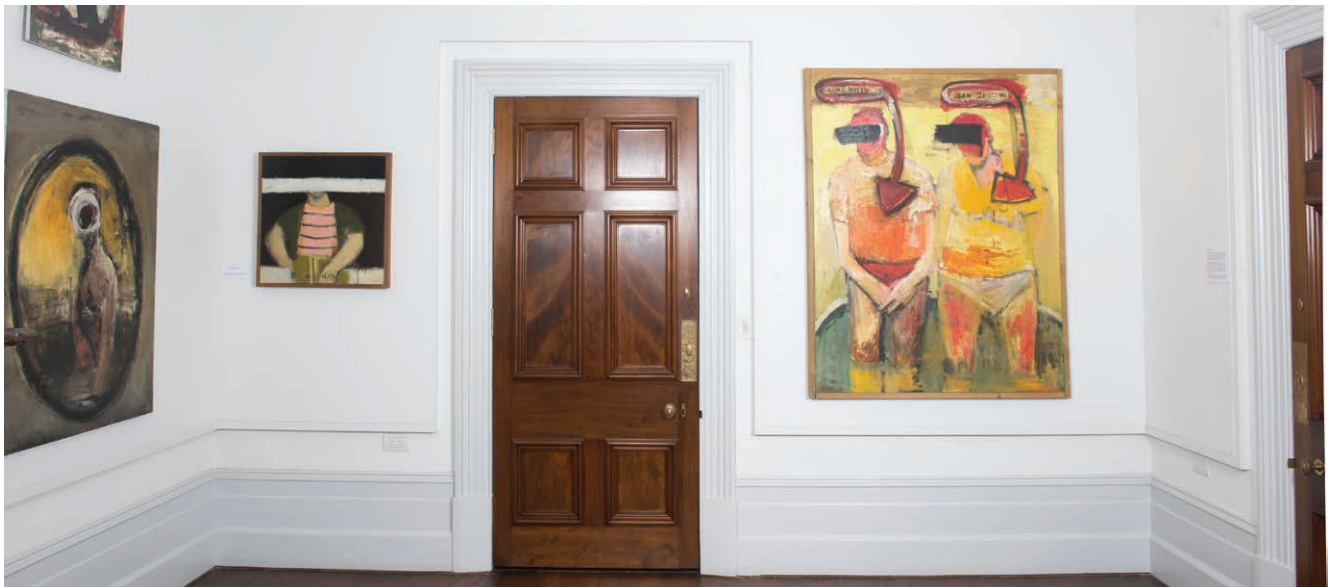
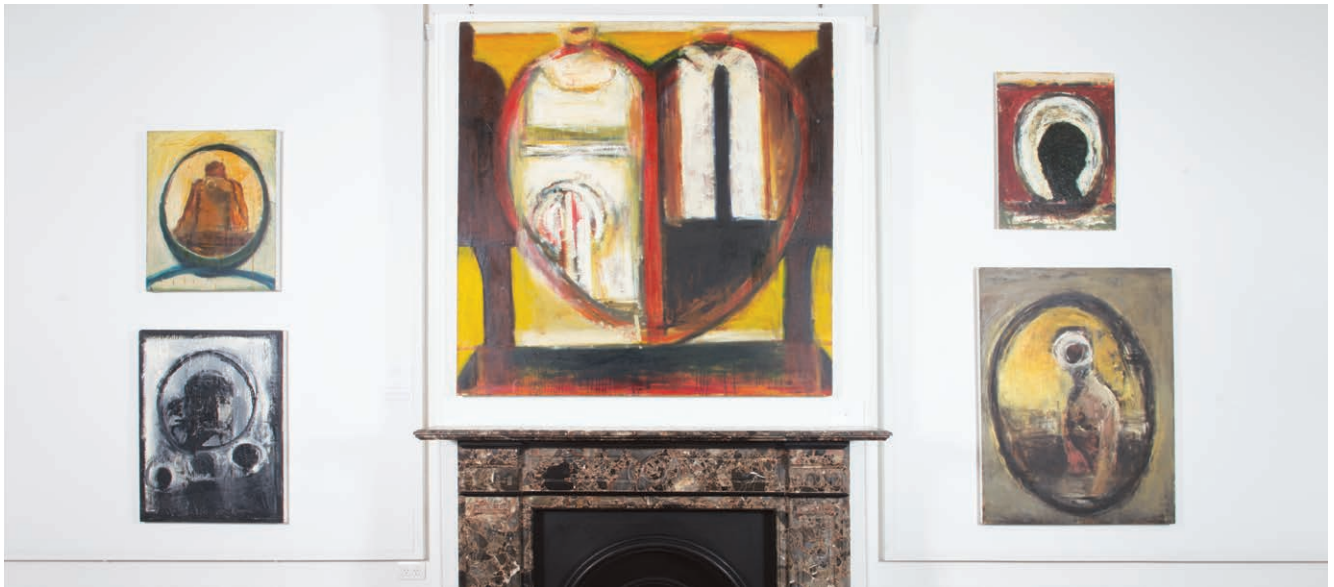
# MORNING ROOM

## The Viewer: 1989-1994

In this room the artist extends ideas based on his earlier identity series. The majority of the paintings (1993-94) turn their gaze back towards the viewer. Figures inside the corners of a photo album or the oval of a picture frame attempt to photograph or document/record the gallery visitor. The lens of the camera appears at once like a mirror or an enlarged eye/orb, both reflective and disturbing.

Earlier works include *Strictly Classified*, acquired by the Wallace Arts Trust in 1991. Presented as a noticeboard of newspaper advertisements, desperately seeking work and income, love, friendship and cars for sale. Slipping in and out of the type written messages, the viewer is confronted by the reality of the individual behind the words. *Suspects* 1989-92, locates two men with obscured names and faces, seemingly standing in a cement pond, projected towards the viewer for inspection.

*Praha Drawings* 1991-2, completed during a year living in Prague, are studies of people with their backs to the viewer. A hint at the identity of each figure is seen in a vague mirror reflection in the background.

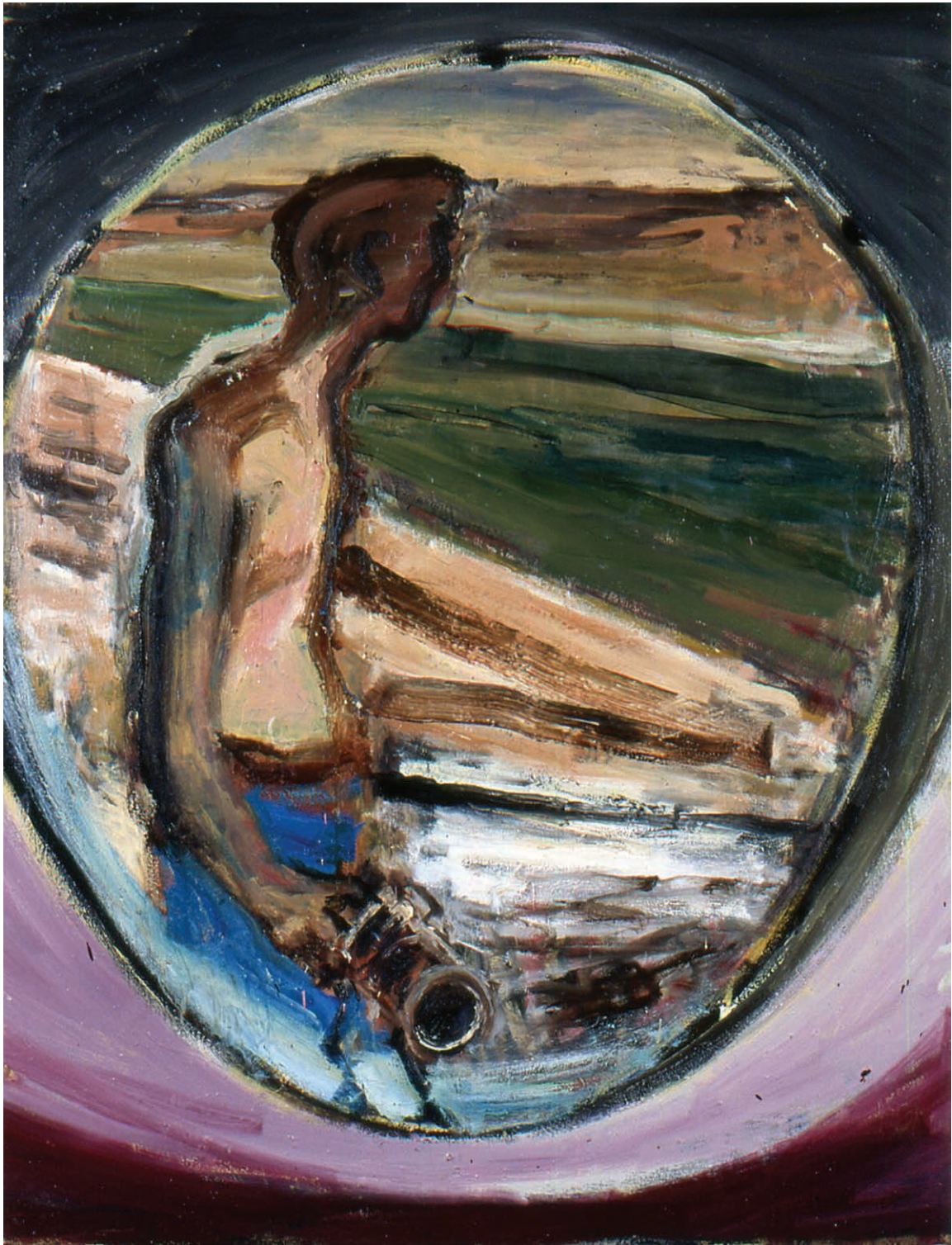




Above: *Suspects* 1989-92 Oil and newsprint on canvas 1570 x 1240mm Collection of the Artist.

Right: *Strictly Classified* 1991 Oil, wax and newsprint on paper 2390 x 1800mm  
Collection of the James Wallace Arts Trust.





Above: *Snap Shot* 1993-94 Oil on canvas 1600 x 1200mm Collection of the Artist.



Above: *Lens Head* 1993 Oil on canvas 1200 x 900mm Collection of the Artist.

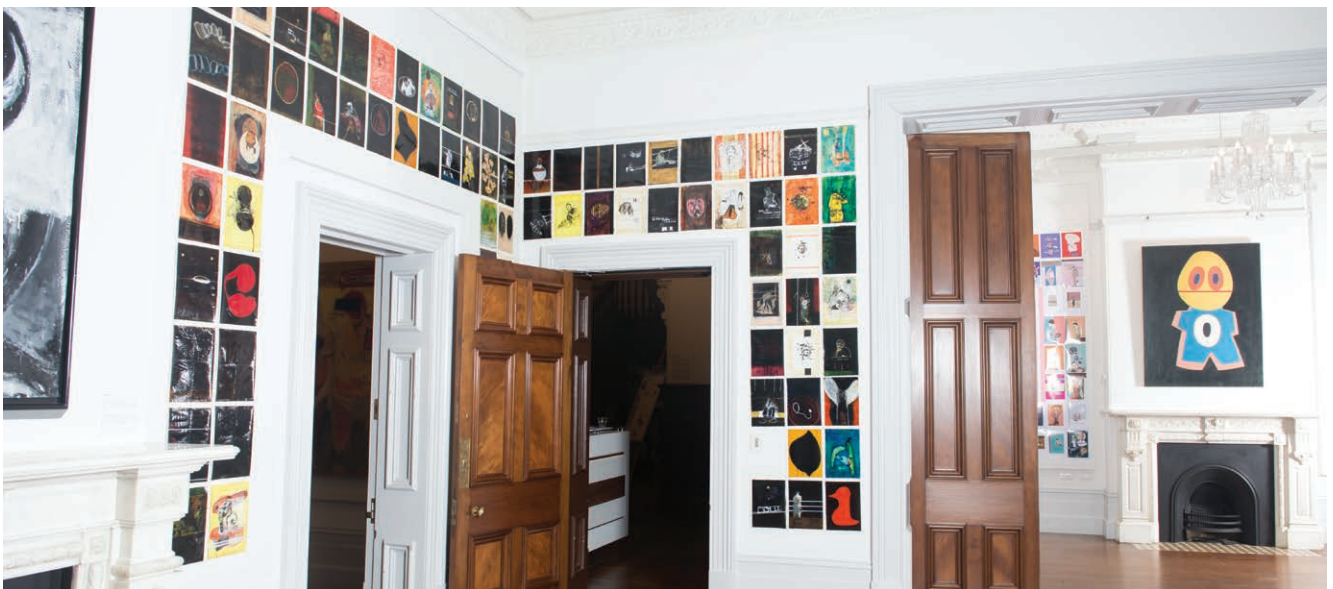
# DRAWING ROOM

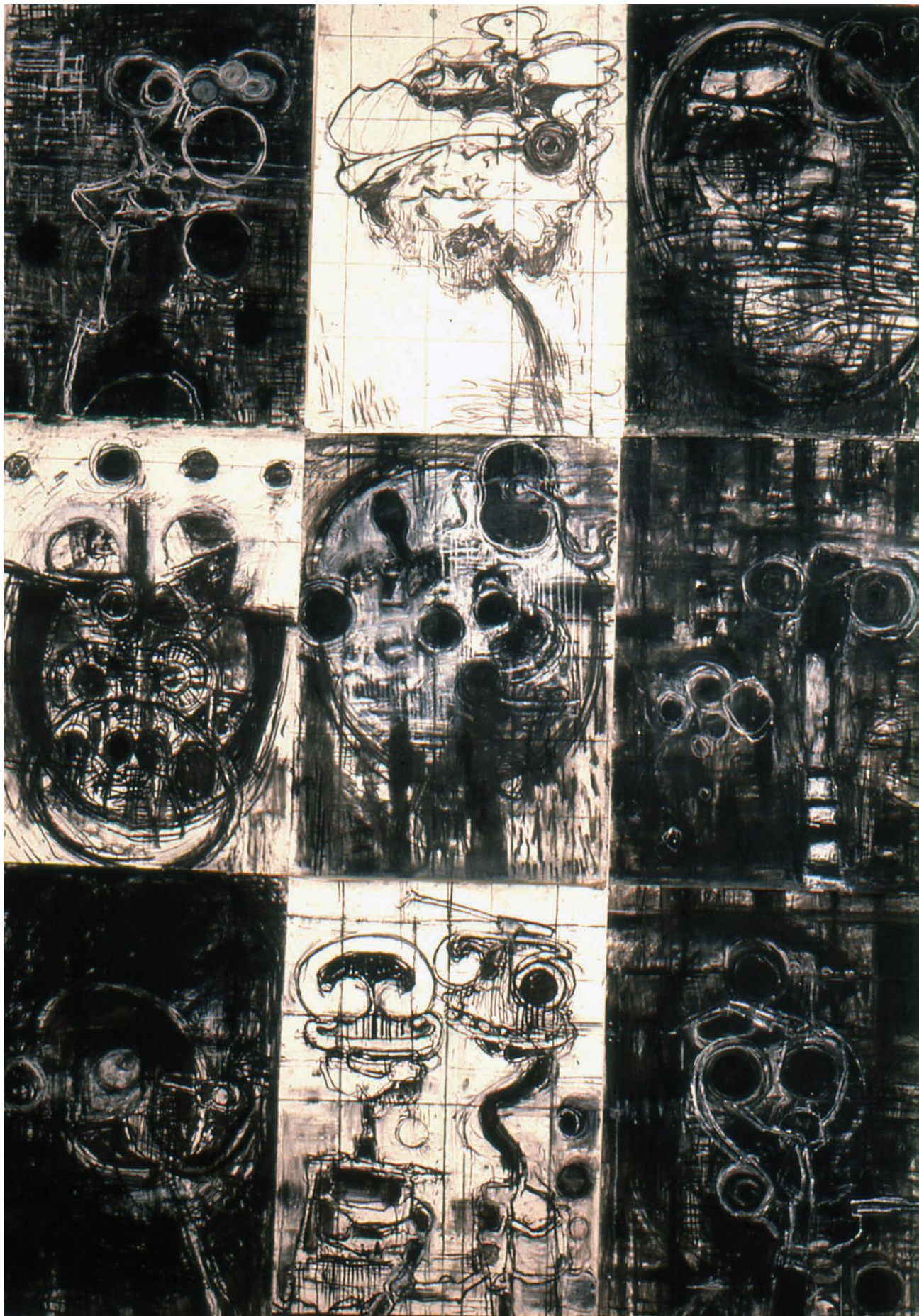
## Ways of Seeing: 1994-99

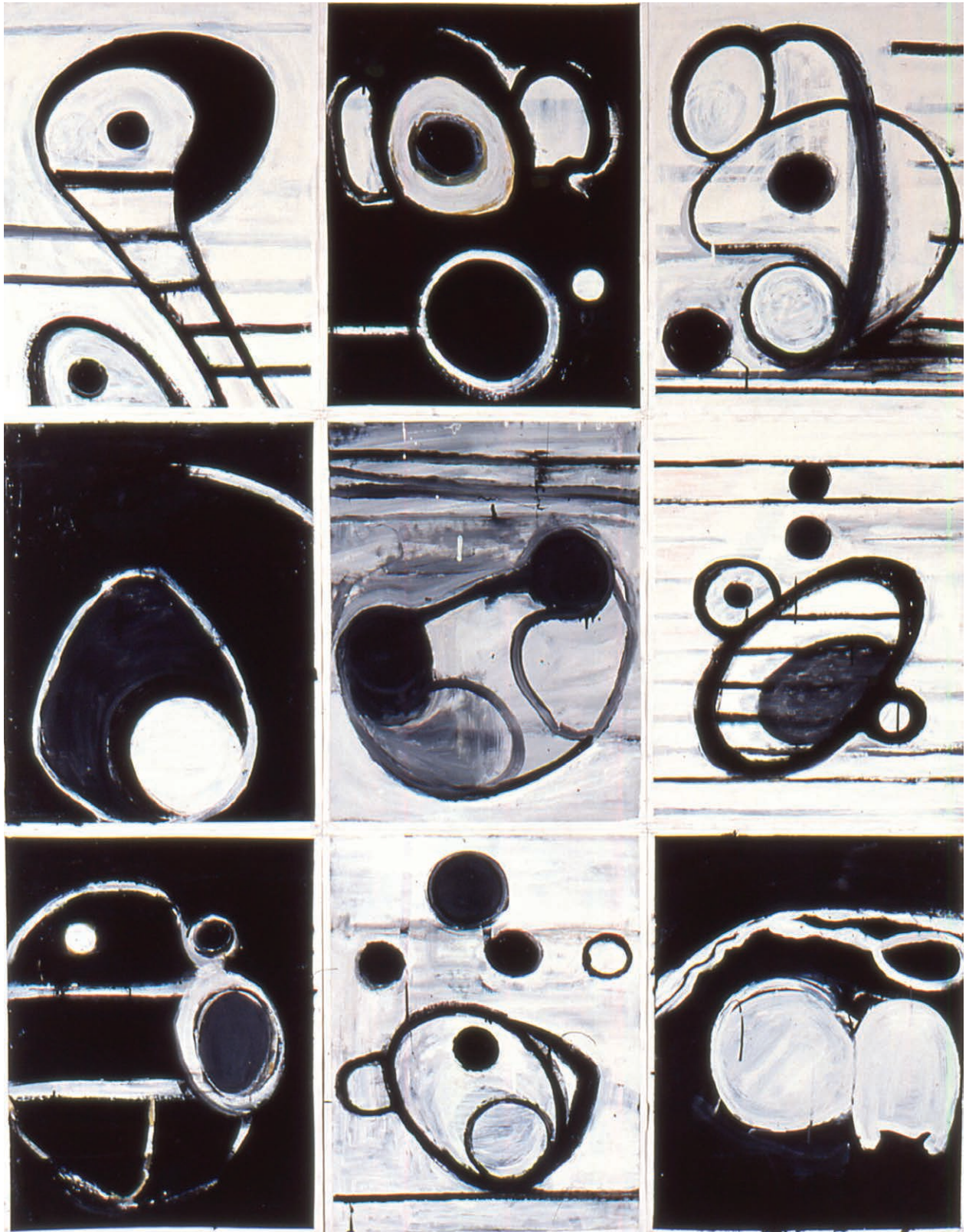
The works in this room are predominated by the artist transforming the mechanization of sight into morphed biological forms. The representation of the human figure being viewed or in the active role of being the viewer, is replaced by the act of seeing as a form in itself. Colour is reduced to mostly black and white and media and scale are explored in much greater depth. As Braunias processes through these various series, the work becomes more reductive and abstracted in treatment.

*Viewfinders* 1994, from the Wallace Arts Trust Collection, depicts two stork-like creatures in an ambiguous landscape, staring into and out of the ground they inhabit. *Gash Stock* 1994, presents a series of mechanical hybrids sprouting organic limbs and heads. *B/W* 1995, casts a series of nine morphed forms, evolving into an invented species. *Duplot* 1999, on a darkened enamel surface, reveals two seemingly wall-socket shapes open mouthed and staring out with pitch-black irony.

*Boom Boom* 1998-99, the largest work by Braunias in the Wallace Arts Trust Collection, is re-configured as an imagined negative film-strip running around two door frames. Each 'cell' representing various forms, plants, insects, animals and humans in a state of capture, sometimes dwindling to nothing over the individual sheets.







Left: *Gash Stock* 1994 Charcoal on paper 3240 x 2250mm Collection of the Artist.

Above: *B/W* 1995 Enamel on paper 1950 x 1530mm Collection of the Artist.



Above: *Viewfinders* 1994 Enamel on paper attached to board 1500 x 1220mm  
Collection of the James Wallace Arts Trust.



Above: *Duplot* 1998 Enamel on board 1200 x 980mm Collection of the Artist.

Overleaf: *Boom Boom* (detail) 1998 Mixed-media on paper 3150 x 5980mm Collection of the James Wallace Arts Trust.





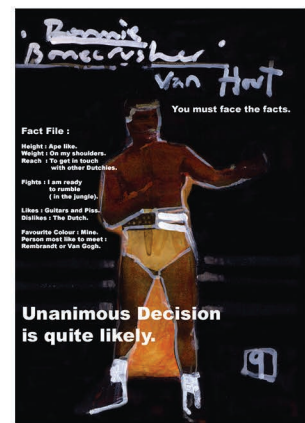
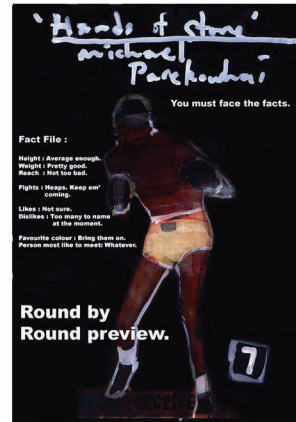
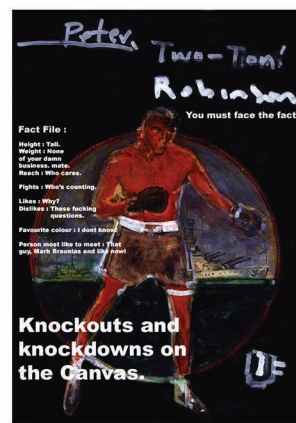
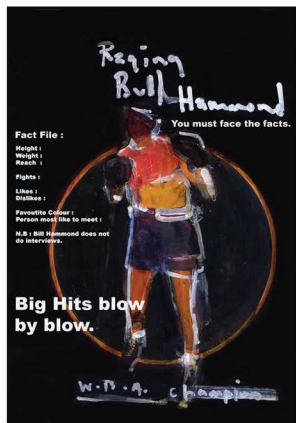
# LITTLE DRAWING ROOM

## **Social Observation: 2001-2005**

After spending most of the year 2000 in Europe, Braunias returned, beginning to re-introduce the figure back into his work. The comic aspects of his previous bio-morphic shapes take a decidedly cartoonish turn. The artist pumps the volume up on the humour and begins to combine invented forms with newly-added figurative imagery. It was as if having deconstructed the human form, he was putting it back together as a gag with some of the parts presumably missing. Colour also started to re-emerge and alongside the addition of texts an overt pop sensibility prevailed.

*Art Lover* completed during a residency at the Dunedin Public Gallery was acquired by the Wallace Arts Trust Collection in 2003. Painting, drawing and print co-exist as one work with a running social commentary underpinning the visual 'reading'. A shifting cast of art world wannabes, retirees and talk back callers engage in ironic discourse. *You must face the facts* 2004, consists of doctored boxing magazine covers, where contemporary New Zealand artists are caught in the act of being rated as contenders within a subjective hierarchal order.





Above: *You must face the facts* 2004 Ink-jet prints on paper 1400 x 950mm (approx)  
Collection of the James Wallace Arts Trust.



Above: *The Art Lover* (detail) 2002 Enamel on board mounted on ink jet photo-shop drawings 360 x 1890mm (approx) Collection of the James Wallace Arts Trust.

# BALLROOM

## Widescreen: 2008-2016

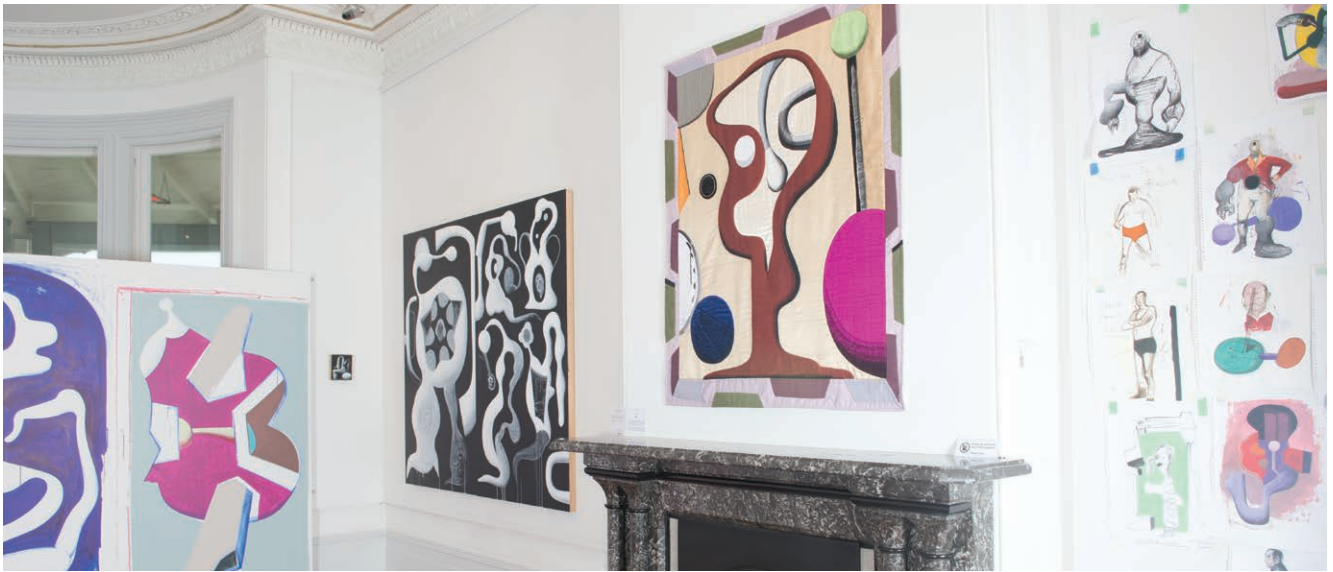
The final room of the exhibition demonstrates a greater range of approaches to making art. Drawing, animation, painting, fabric design and an in-situ wall painting loop around the wall spaces in an organized frenzy of activity.

*The Periodic Table* 2009, the winning entry for the Wallace/Fulbright art award in 2010 dominates the feature wall of the space. Using the format of a famous scientific index, pages with drawings and a typed commentary subvert the original document. *Recent Discoveries* 2009, an animation in collaboration with Jill Kennedy links drawings from *The Periodic Table* as a moving laboratory.

Coloured pencil drawings and a large acrylic diptych *Fantastic Planet* from 2013, extend Braunias' interest in biological mutation while *Ponk* 2015, in collaboration with Brenda Ronowicz, transform his shapes into quilted fabric.

Taped directly to the wall, a recent series of ink on paper drawings depicting art historical figures, grow distorted arms and legs as they cross-breed with the artist's own work.

For the past decade Braunias has completed numerous installation-based exhibitions where temporal wall-works have become a main stay of his presentation. Completed after the opening of this exhibition a large hand-painted wall-work stretches across the back of the room, integrating aspects of the breadth of his practice over this period.







Above: *Selected Drawings* (detail) 2009-16 mixed media on 27 sheets of A3 paper (dimensions variable)  
Collection of the James Wallace Arts Trust and the Artist.



Above: *Art and Object* 2013 Oil and acrylic on canvas 1800 x 1500mm Collection of the Artist.



Above: *Ponk* 2015 Quilted fabric 1530 x 1230mm Design by Mark Braunias Quilting by Brenda Ronowicz  
Collection of the James Wallace Arts Trust.



Above: *Fantastic Planet* (diptych) 2013 Acrylic on board 1700 x 1910mm Collection of the Artist.



Above: *Egg Rock* 2015 Acrylic on board 180 x 150mm  
Collection of the James Wallace Arts Trust.

Overleaf:

Left: Process shots of wall painting completed during the exhibition.

Right top: *Pah People* 2016 Acrylic on gallery wall 2300 x 4900mm Collection of the James Wallace Arts Trust.

Right bottom: *P.T.O.* 2016 Acrylic on paper attached to reverse of gallery wall 2300 x 4900mm  
Collection of the Artist.





# WORKS IN THE EXHIBITION

- Black Order** 1988-90 Oil on paper 1800 x 2400mm\*
- Black** (triptych) 1989 Oil on board 1200 x 2700mm\*
- Somewhere between Waioru and Turangi** 1989 Oil on canvas 610mm x 610mm\*\*
- Suspects** 1989-92 Oil and newsprint on canvas 1570 x 1240mm\*\*
- Hidden Identities** 1990 Oil, newsprint and wax on canvas 1600 x 2080\*
- Strictly Classified** 1991 Oil, wax and newsprint on paper 2390 x 1800mm\*
- Love Interest** 1991 Oil on canvas 1630mm x 1570mm\*
- Praha Drawings** 1991-92 Mixed media on paper 1500mm x 1080mm\*\*
- Roll Call** 1992 Oil, newsprint, enamel and wax on canvas 1600 x 1200mm\*
- Lens Head** 1993 Oil on canvas 1200 x 900mm\*\*
- Painting No: 3** 1993 Oil on canvas 1600 x 1200mm\*
- Face** 1993 Oil on canvas Oil on canvas 750mm 560mm\*\*
- Shooter** 1993 Oil on canvas 750mm 600mm\*\*
- Film People** 1993 Mixed media on paper 225mm x 310mm\*
- Focus** 1994 Mixed media on canvas 900mm x 670mm\*\*
- The Pugilist** 1994 Oil on canvas 650mm 450mm\*
- Man** 1994 Oil on canvas 560mm x 410mm\*\*
- Gash Stock** 1994 Charcoal on paper 3240 x 2250mm\*\*
- Viewfinders** 1994 Enamel on paper attached to board 1500 x 1220mm\*
- Untitled** 1994 Charcoal on paper 650 x 500mm\*\*
- B/W** 1995 Enamel on paper 1950 x 1530mm\*\*
- Sky Eye** Enamel on board 900 x 600mm\*\*
- Untitled** Enamel on paper 700 x 500mm\*\*
- Untitled** (diptych) Enamel on paper 700 x 1000mm\*\*
- Boom Boom** 1998 Mixed-media on paper 3150 x 5980mm\*
- Duplot** 1998 Enamel on board 1200 x 980mm\*\*
- Chevron** (diptych) 1999 Enamel on board 1200 x 1800mm\*\*
- Sweet Pea** 1999 Oil on canvas 1400 1070mm\*\*
- All Hung Up** 2001 Enamel on board 1200 x 970mm\*\*
- Soft Cock** 2001 Enamel on board 1200 x 970mm\*\*
- The Art Lover** 2002 Enamel on board mounted on ink jet photo-shop drawings 2360 x 1890mm (approx)\*
- You Must Face The Facts** 2004 Ink-jet prints on paper 1400 x 950mm (approx)\*
- Pop Party** 2008 Flat screen projection 4min 34sec Drawings by Mark Braunias, animation by Jill Kennedy\*\*
- The Periodic Table** 2009 Mixed media on 103 sheets of A4 paper 2100 x 3800mm (approx)\*
- Recent Discoveries** 2009 Flat screen projection 2min 56sec Drawings by Mark Braunias, animation by Jill Kennedy\*
- Selected Drawings** 2009-16 Mixed media on 27 sheets of A3 paper Dimensions variable\*
- Art and Object** 2013 Oil and acrylic on canvas 1800 x 1500mm\*\*
- Blue Guts** 2013 Flat Screen projection 1min 34sec Drawings by Mark Braunias Animation by Jill Kennedy\*\*
- Fantastic Planet** (diptych) 2013 Acrylic on board 1700 x 1910mm\*\*
- Untitled** 2013 Coloured pencil on paper 1280 x 910mm\*\*
- Egg Rock** 2015 Acrylic on board 180 x 150mm\*
- Ponk** 2015 Quilted fabric 1530 x 1230mm Design by Mark Braunias Quilting by Brenda Ronowicz\*
- Drawing Books** 2016 Flat screen Kiosk Selection of 20 artist drawing books\*\*
- P.T.O.** 2016 Acrylic on paper attached to reverse of gallery wall 2300 x 4900mm\*\*
- Pah People** 2016 Acrylic on gallery wall 2300 x 4900mm\*

\*Collection of the James Wallace Arts Trust \*\*Collection of the Artist

# SELECTED SOLO EXHIBITIONS

- 2015 **Fuddy Duddy Cool** Peter McLeavey Gallery, Wellington.  
**Herbert Goon** Bath Street Gallery, Auckland.  
**Anti-Groovy** Jonathan Smart Gallery, Christchurch.
- 2014 **Welcome to Gankland** Paul Nache Gallery, Gisborne.
- 2013 **Old School** Ilam School of Arts Gallery, Canterbury University, Christchurch.  
**Encyclo Dimensional** Bath Street Gallery, Auckland.
- 2012 **Spacedout** Jonathan Smart Gallery, Christchurch.  
**Men on Mars/Plan 9.5 from outer space** Peter McLeavey Gallery, Wellington.
- 2011 **Open Studios** Headlands Centre for the Arts, Sausalito, San Francisco.  
**Snips and Snails and Puppy Dog Tails** Bath Street Gallery, Auckland.
- 2010 **Children's Charter** Christchurch Art Gallery, Christchurch.
- 2009 **A message from Planet Zonked** Jonathan Smart Gallery, Christchurch.  
**The Periodic Table** Peter McLeavey Gallery, Wellington.
- 2008 **Recent Work** Bath Street Gallery, Auckland.  
**London Town** Sarjeant Gallery, Whanganui.
- 2007 **Visual Bank** Tauranga Art Gallery, Tauranga.  
**No More Gurus** Jonathan Smart Gallery, Christchurch.
- 2006 **The Shrink** Peter McLeavey Gallery, Wellington.  
**World Gone Worly** Rm 103, Auckland.  
**Uncle Albert** Ramp Gallery, Hamilton.  
**Gongo/Sly Grogger** Southland Museum and Art Gallery, Invercargill.
- 2005 **Recent Work** Jonathan Smart Gallery, Christchurch.
- 2004 **My New Art God** Lopdell House, Auckland.  
**Rats and Lemons** Dunedin Public Art Gallery, Dunedin.
- 2003 **A day in my Life** Peter McLeavey Gallery, Wellington.  
**Recent Work** Jonathan Smart Gallery, Christchurch.
- 2002 **First-Time Caller** Dunedin Art Gallery, Dunedin.
- 2001 **Soft** Peter McLeavey Gallery, Wellington.  
**Good Shit** Jonathan Smart Gallery, Christchurch.
- 1999 **The Dibbloes** Peter McLeavey Gallery, Wellington.
- 1998 **Mumsey** Gregory Flint Gallery, Auckland.
- 1997 **Gank** Peter McLeavey Gallery, Wellington.
- 1996 **New Work** Gregory Flint Gallery, Auckland.
- 1995 **Recent Paintings** Gregory Flint Gallery, Auckland.  
**Gash Stock** Jonathan Smart Gallery, Christchurch.  
**7 Paintings** Peter McLeavey Gallery, Wellington.
- 1994 **New Work** Gregory Flint Gallery, Auckland.
- 1993 **Praha** Jonathan Jensen Gallery, Christchurch.
- 1992 **Debutantes** Artis Gallery, Auckland.
- 1991 **Praha** Malostanska Bedesa, Prague, Czech Republic.
- 1990 **Emblems of Identity** Star Art Gallery, Auckland.
- 1989 **Black Paintings** Jonathan Jensen Gallery, Christchurch.
- 1988 **Paintings** Jonathan Jensen Gallery, Christchurch.

## SELECTED GROUP EXHIBITIONS

- 2015 **Art Central Hong Kong** Hong Kong.  
**Sydney Contemporary** Sydney.
- 2014 **Burster, Flipper, Wobbler etc** Christchurch Art Gallery, Christchurch.  
**Assault on Art Precinct 13** Ramp Gallery, Wintec, Hamilton.  
**The Archivists** Sarjeant Gallery, Whanganui.
- 2013 **Blue Guts** in collaboration with Jill Kennedy, The Film Archive, Auckland.
- 2012 **Anti-War, Anti Orgasm** Light and Space Gallery, Quezon City, Phillipines.
- 2011 **What I Did Last Summer** Peter McLeavey Gallery, Wellington.
- 2010 **Pretty Vacant** Dunedin Public Art Gallery, Dunedin.  
**Colour** Sarjeant Gallery, Whanganui.
- 2009 **Auckland Art Fair** Bath Street Gallery Stand, Auckland.  
**Nicht so schlim** High Street Project, Christchurch.  
**Marsupial** Newcall Gallery, Auckland.  
**What We Do Here, Part 111** Peter McLeavey Gallery, Wellington.
- 2007 **Tylee Cottage 21 years** Sarjeant Gallery, Whanganui.
- 2006 **Policy Decals for new habits** High Street Project, Christchurch.
- 2005 **Mark Braunias and Peter Robinson** Peter McLeavey Gallery, Wellington.  
**Heavy Breathers** Show Gallery, Wellington.
- 2004 **Recent Acquisitions** Christchurch Art Gallery, Christchurch.  
**True Love** Dunedin Public Art Gallery, Dunedin.
- 2001 **Adrift** Conical Contemporary Art Space, Melbourne.  
**The Cartoon Show** Auckland City Art Gallery, Auckland.
- 2000 **Collectors Choice** Te Papa, Wellington.
- 1999 **What I Photographed This Summer** Peter McLeavey Gallery, Wellington.
- 1998 **Gruesome** McDougall Art Annex, Christchurch.  
**New Zealand on Paper** Peter McLeavey Gallery, Wellington.
- 1996 **Aftermath** McDougall Art Annex, Christchurch.  
**ECNZ live** City Art Gallery, Wellington.
- 1995 **A very peculiar practice** City Art Gallery, Wellington.
- 1994 **Braunias, Nielson, Dunning** Peter McLeavey Gallery, Wellington.
- 1991 **Critics Choice** Artis Gallery, Auckland.
- 1990 **Situation and style** Jonathan Jensen Gallery, Christchurch.

## ARTIST-IN-RESIDENCIES

- 2011 Headlands Centre for Contemporary Arts, San Francisco.
- 2007 Tylee Cottage, Sarjeant Gallery, Whanganui.
- 2005 William Hodges Fellowship, Southland Museum and Art Gallery, Invercargill.
- 2002 Artist Project, Dunedin Public Art Gallery, Dunedin.

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