



BRUSHWORK by Peter Adsett



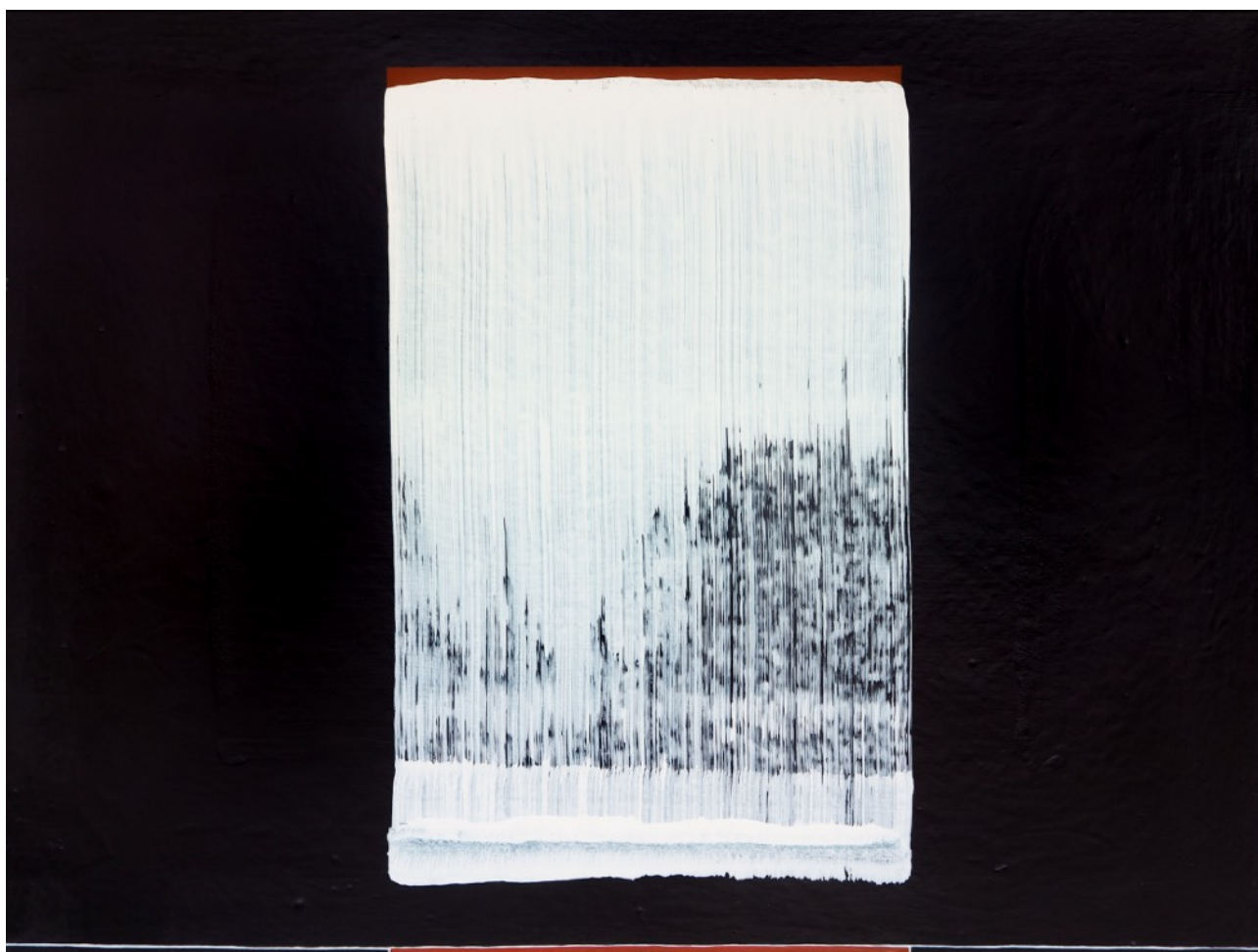
Painting number 1, 2021, Acrylic on linen, 122 x 92cm

\$30,000

PETER ADSETT

**BRUSHWORK**

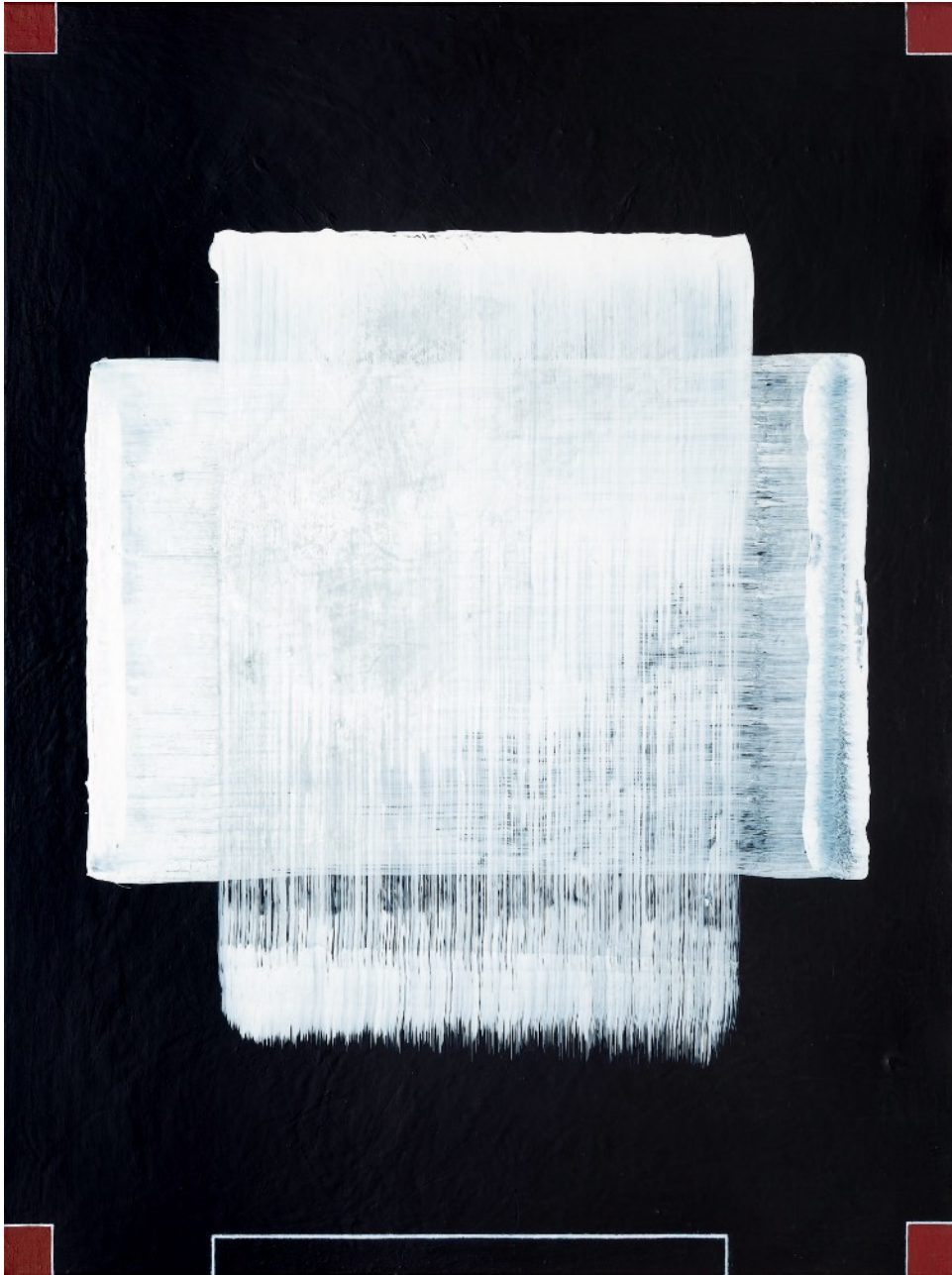
PAULNACHE



Painting number 2, 2021, Acrylic on linen, 92 x 122cm

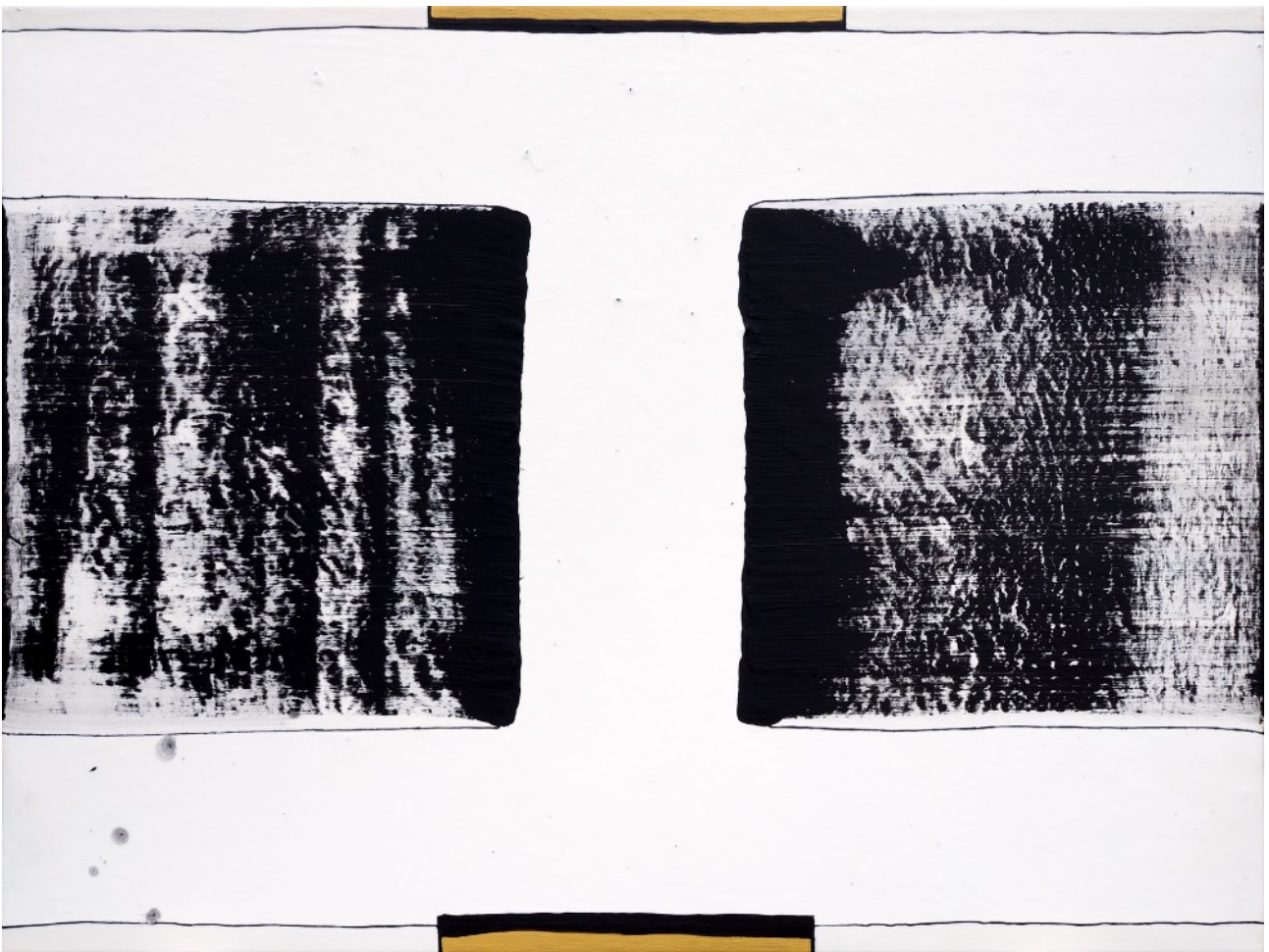
Private Collection





Painting number 4, 2021, Acrylic on linen, 122 x 92cm

Private Collection



Painting number 5, 2021, Acrylic on linen, 92 x 122cm

Private Collection

PETER ADSETT

**BRUSHWORK**

PAULNACHE



Painting number 6, 2021, Acrylic on linen, 92 x 122cm

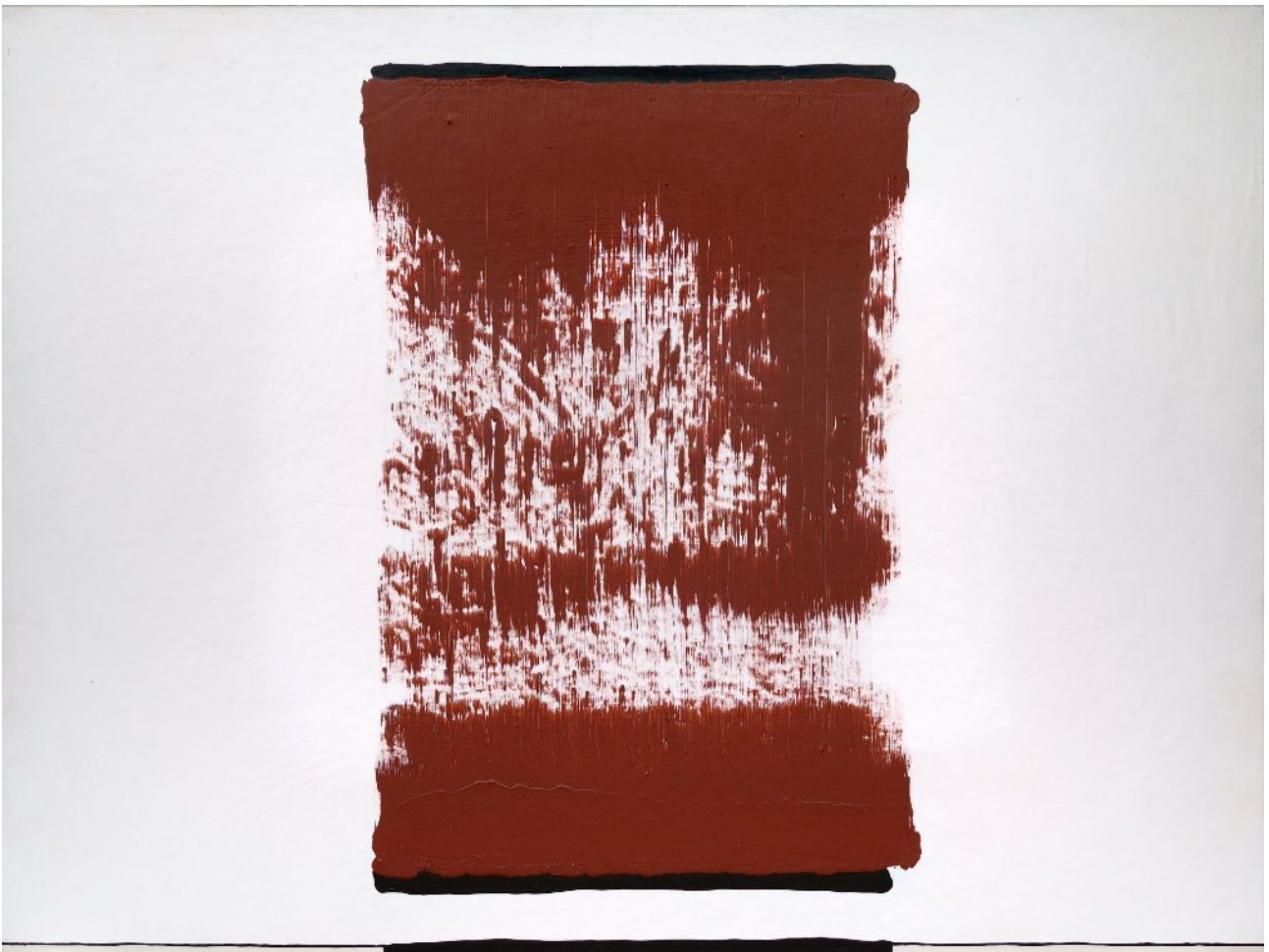
Private Collection



PETER ADSETT

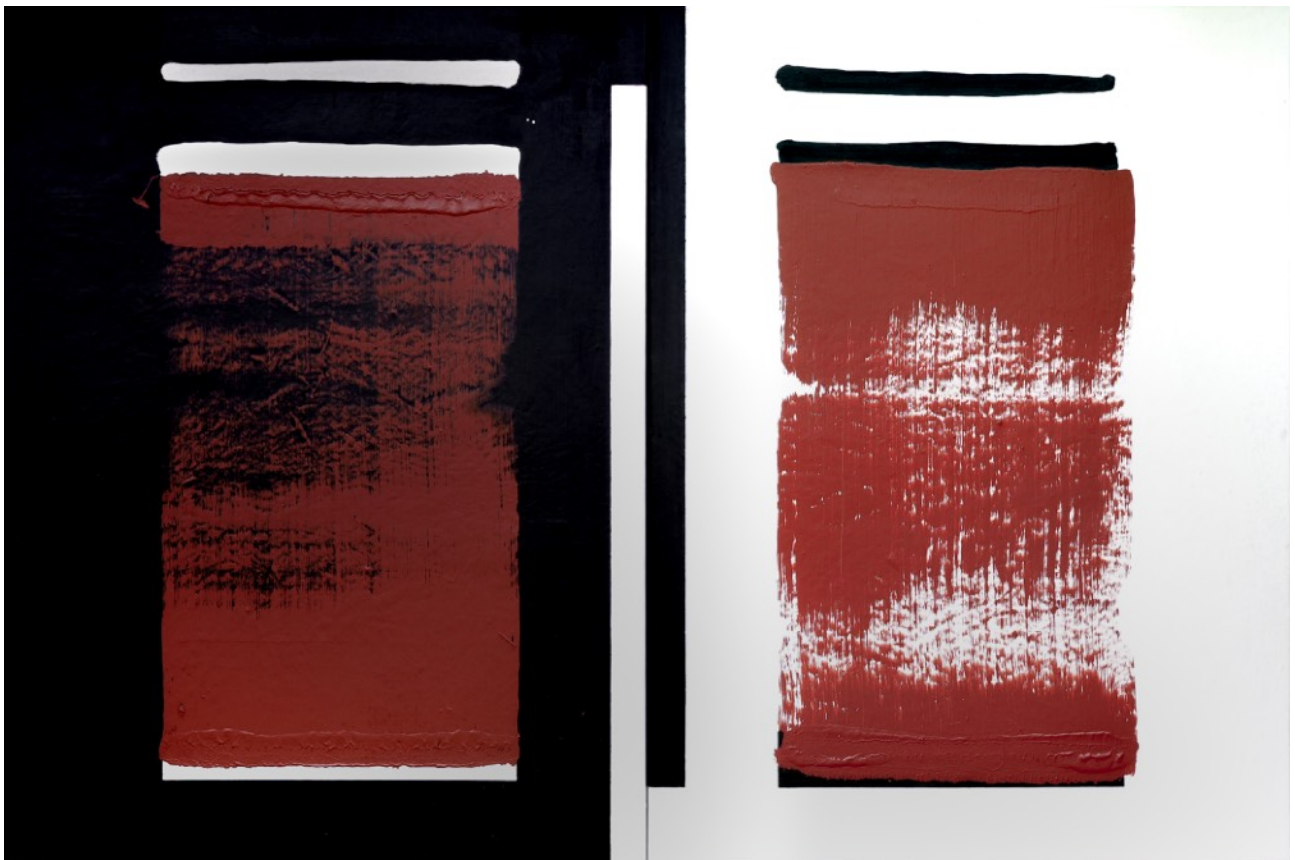
**BRUSHWORK**

PAULNACHE



Painting number 7, 2021, Acrylic on linen, 92 x 122cm

Collection of the artist



Painting number 8 (diptych), 2021, Acrylic on linen, 122 x 184mm

\$60,000





*IMG: The desert after the floods, Mparntwe, Northern Territories, Australia, 2021. Photo by Peter Adsett.*

Peter Adsett's investigation of abstraction is something he has been engrossed in for almost twenty-five years, a critique of modernist painting, a task that became further challenging when he confronted the art of Indigenous Australians – what many believe is the most powerful painting produced [in Australia] today. Adsett's tertiary education at Palmerston North Teachers College under tōhunga, teacher, master New Zealand Māori artist Cliff Whiting, Frank Davis and others, also shaped this approach to his medium.

PAULNACHE is thrilled to present two significant bodies of work over the duration of the Aotearoa art fair, which are:

**BRUSHWORK** is a series Adsett painted during a month-long stay in Mparntwe in September 2021. Working out of a garage with a view of the West McDonnell Ranges, Adsett felt an imperative to respond, not only to place, but to the art of the desert. He would do this, as always, in the language of abstraction. Brushwork, is an entirely new departure for the painter, the series introduces red, and touches of yellow ochre into an otherwise exclusive palette of black and white. (Text by Australian based art historian Mary Alice-Lee).

Adsett is also a McDowell fellow - McDowell is an artist residence program that is well over 100 years old. Janet Frame was also a fellow. To his knowledge at the time, there had never been anyone else from NZ. The CEO Cheryl Young came to see Peter in NZ after he had returned from the McDowell Artist Residency. It's a very close interdisciplinary community of artists, composers and writers. Each year they award a medal - in the past has been Richard Serra, Merce Cunningham, Steve Reich, Nam Paik - to name a few. Takahē Magazine published an incredible essay by Australian based art historian Mary Alice-Lee, accompanied with photographs, in their latest issue 103.

Born in Gisborne, New Zealand, in 1959, Peter Adsett has lived and worked in Australia since 1981, developing his painting practice. He exhibits regularly in both countries, and has had shows overseas in New York and Boston.

His academic credentials include an MFA from the Northern Territory University, and a PhD from Australian National University. In 2001 he was awarded a grant from the Pollock-Krasner Foundation and enjoyed residencies in the International Studio and Curatorial Program in New York, and the McDowell Colony in New Hampshire. Adsett's work is held in institutions and museums in Australia, New Zealand and Japan.

Adsett has devoted twenty years now to an investigation of abstraction, and like such iconic figures as Richard Serra and Robert Ryman, he proves the enterprise to be one of great, untapped potential.

One could even view Adsett's art as a critique of abstract painting from the early 20th century to today, a task that became further complicated when he confronted the art of Indigenous Australians - what many believe is the most powerful painting produced today.

In 2000 he completed a series of large-scale acrylic paintings in collaboration with the Gija artist, Rusty Peters. The resulting exhibition of fourteen works (seven each), titled Two Laws, One Big Spirit travelled around Australia and New Zealand.

In 2009, Adsett built a house/studio in southern Victoria that was the fruit of another collaboration, this time with a New Zealand architect, Sam Kebell. The innovative and much admired building (now housing Adsett and his family) is regarded as a "dialogue between painting and architecture."

PETER ADSETT

**BRUSHWORK**

PAULNACHE

PAULNACHE  
has represented  
Peter Adsett  
since © 2009

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PAULNACHE  
UPSTAIRS 89 GREY ST  
TURANGANUI-A-KIWA GISBORNE 4010  
AOTEAROA NEW ZEALAND  
[NOW@PAULNACHE.COM](mailto:NOW@PAULNACHE.COM)  
[PAULNACHE.COM](http://PAULNACHE.COM)  
+64 274 736 245