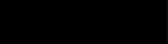
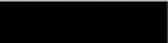
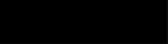
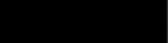
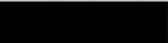


JULIAN DASHPER & GORDON WALTERS

13 September – 8 October 2005

Curated by Isha Welsh

		GST inclusive
1.	Julian Dashper <i>Untitled</i> 2005 screenprint, edition of 15	
2.	Gordon Walters <i>Kapiti</i> 1984 screenprint, edition of 21/75	
3.	Julian Dashper <i>Untitled</i> 1998 acrylic on canvas diptych	
4.	Gordon Walters <i>Untitled</i> 1985 acrylic on canvas	
5.	Gordon Walters <i>Untitled</i> undated acrylic on canvas	
6.	Julian Dashper <i>Untitled</i> 1999 acrylic on canvas	
7.	Gordon Walters <i>Untitled</i> 1986 acrylic on canvas	
8.	Julian Dashper <i>Untitled</i> 2005 acrylic on canvas	
9.	Julian Dashper <i>Untitled</i> 2005 acrylic on canvas	
10.	Gordon Walters <i>Untitled</i> 1986 acrylic on canvas	
11.	Julian Dashper <i>Untitled</i> 2002 acrylic on canvas	

12. Julian Dashper *Untitled* 2002
acrylic on canvas

13. Gordon Walters *Untitled* 1985
acrylic on canvas

14. Julian Dashper *Untitled* 1994
enamel on bongo

15. Julian Dashper *Untitled* 1996
vinyl on drumhead

16. Gordon Walters *Untitled* 1980
acrylic on canvas

17. Julian Dashper *Untitled* 2005
diptych, acrylic on canvas & hardboard

18. Gordon Walters *Untitled* 1974
acrylic on canvas

Small Gallery

19. Gordon Walters *Kahu* 1977
screenprint, edition of 48/75

20. Julian Dashper *Untitled* 2005
acrylic on canvas, edition of 2

21. Julian Dashper *Untitled* 2005
screenprint, edition of 8

Julian Dashper &

Gordon Walters

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This exhibition of works by Gordon Walters and Julian Dashper, who became friends towards the end of Walters' life, offers a brief glimpse at how these two artists shared a vision of shapes, lines and compositional ideas which they arrived at from diverse and separate oeuvres.

In many ways, Walters' and Dashper's painting practice can be seen together as the result of a narrowing of focus by both artists - of jettisoning the unnecessary. Their combined practices are of a decided complexity, both in terms of their individual histories and in terms of their problematic relation to New Zealand and international art. After all, over two lifetimes, they shared the same international world of abstraction; but it is what they chose from that world and how they put it together that marks their shared interest.

Walters' and Dashper's works do not merely present a visual unfolding, from their smaller works, whether stripes, triangles or circles and more surprising patterns; rather, it is also the diversity of their achievement that is striking. The discovery of a seemingly "inevitable" parallel development always comes after the fact: it could have been otherwise. Many of the works by Walters have never been shown before. Certainly Dashper never knew of them.

Walters' later work may look strikingly purified, even reductive, but if we look further we are rewarded by a sense of the variety in his career. Like Dashper, Walters is not just a painter of geometric abstraction, but a collagist, a printmaker and a photographer. Both artists' approach to work, far from being constricted, is multiple: each medium elicits another.

Walters and Dashper explore the possibility of an abstraction that is not directly expressive or subjective, but instead one that is geometric, nonobjective, colouristically reduced (most often to black and white), and almost always based on a preceding system. For example Dashper's recent screenprints are based on the diameter of a record with the smaller diameter CD set within; just like Walters compositions 'en abyme' where one form has a smaller 'mirrored' form repeated inside itself.

The greatest surprise of this Walters and Dashper show is that it allows us to see the artists' corresponding discoveries. Concentration, energy and purpose are manifest in these works in which the artists shared forms in their quest for a perfect resolution in their work.