



PETER BOGGS: *Landscapes and Interiors*

Beaver Galleries, Canberra

May 28 – June 14, 2020 | Please confirm dates with the gallery amidst COVID-19 closures.

From his studio in the Blue Mountains, **Peter Boggs** has for many years created subtle tonal paintings and drawings that have led to sell-out

exhibitions in Canberra, Sydney and Brisbane. Although he works in a figurative mode, he is not essentially a narrative painter – or at least

his narratives lack a recognisable story line.– Nothing much happens in his paintings and they are devoid of human presence.



PREVIOUS PAGE: Peter Boggs, *Behind the villa*, 2020. Oil on canvas 35 x 41.5cm.

LEFT: Peter Boggs, *Halfway in sunlight - variation*, 2020. Oil on canvas, 48 x 38cm.

RIGHT ABOVE: Peter Boggs, *In the garden of the Fortezza*, 2020. Oil on canvas, 35 x 41.5cm.

RIGHT BELOW: Peter Boggs, *Reading room*, 2019. Oil on canvas, 46 x 38cm.

COURTESY: THE ARTIST AND BEAVER GALLERIES, CANBERRA.

He creates situations where beautifully observed passages of light and the play of shadows hint at enigmatic presences and at something that can be experienced rather than observed. His art finds affinity with the metaphysical painters, the surrealists and the masters of the uncanny, yet does not neatly fit into any one category.

Born in New Zealand, Boggs studied at Elam School of Fine Arts, University of Auckland, and taught painting and drawing in England and Spain before moving to Australia in 1987. He has since held 50 solo exhibitions across the region.

In his more recent paintings, as shown in this exhibition at Beaver Galleries in Canberra, Boggs is increasingly moving away from the immediate and the specific and embracing the universal. The rooms and gardens that we encounter in these paintings he knows well, and has observed on many occasions. But in this work, there is little specificity. They are memory paintings of feelings that he's experienced when encountering the spaces, and it is these feelings that he shares with the beholder.

Speaking of this body of work, Boggs notes, "Increasingly, I think my paintings are becoming more paintings of ideas and visible thoughts, rather than of subjects. The subject is more a prop – a sort of disguise in that they are fairly nondescript and quite ordinary perhaps, set up like a stage that invites contemplation and consideration about 'what's this about?'" These are some of the finest tonal paintings being made in Australia today.

Sasha Grishin

