WA NOW | GREGORY PRYOR

ART GALLERY OF WESTERN AUSTRALIA

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Looking Glass

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Exhibition Introduction

Gregory Pryor has created an immersive new installation, *Looking Glass,* which draws upon his investigations into isolated landscapes of Western Australia. These investigations can be read as meditations upon the residues of country as well as explorations of the role that environmental and cultural loss plays in shaping the landscape. Pryor has explained that he is "aware of the fragmentary nature of many of the landscapes I experience in this part of the world, and *Looking Glass* endeavours to simultaneously address what is lost and what remains."

For his *WA Now* project, Pryor undertook a field trip to the region of the tragic Esperance bush fires of 2015. By setting himself in amongst the charcoal remains of the devastated terrain and taking a series of 360-degree photographic notations, Pryor formulated the idea for his panoramic work and its overwhelming enveloping quality. Just as the bush regenerates after fire, *Looking Glass* can be seen as a reassembled landscape, articulated on 1585 sheets of paper. Pryor worked with a team of student assistants to articulate each sheet with a vocabulary of manual marks, first covering the paper in veils of watercolour, before adding the friable layers of charcoal. Finally, small glass beads were added into this matrix of wet and dry media, contributing a reflective element to the porous and absorbent black of the charcoal. Pryor has remarked: "This labour intensive process of drawing and rubbing out, of creating multiple perspectives from different hands, produces an immersive narrative of restoration, an exploded diagram of walking through landscape, capturing its ongoing disappearance and also its repair and renewal." *Looking Glass* is not so much a particular site or a portrait of a place, as a multi-layered work which implicates many sources and connects to other cultural backgrounds: the grand European tradition of Renaissance and Baroque fresco painting (in particular here, Giulio Romano's *Sala dei Giganti* frescoes in the Palazzo Te in Mantua, Italy), ancient Chinese panoramic landscape scrolls, the 19th century paintings of Cezanne and above all the enduring culture of Aboriginal Australians that is embedded in the land.

Pryor's art practice spans thirty-five years since graduating in 1980 from RMIT University, Melbourne. In 2003 Pryor relocated to Perth to take up a teaching position in Visual Art at Edith Cowan University where he is now Head of Painting. To better understand his new place of residence, Pryor embarked on exploratory field trips into the landscape of the Yilgarn Craton in Western Australia, where he initially focussed his attention on the State's flora to investigate a sense of place.

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Ann Schilo

What happens when you look at a landscape?

We helter skelter down the gully then traipse along a barely visible track. You, as always, sure footed, lead me on adventurous paths once more. I, less certain of my bearings, wish I wasn't wearing these borrowed, clod-hopping boots, but you cautioned against my preference for bare feet; snake season. Whilst you feel at home in mountain ranges and I am a child of the coastal fringe, we are both foreigners in this place. Somewhere in the distance a black cockatoo calls. You wait for me to catch up. Above us that impossible blue sighs heavenward. In front of us, a burnt banksia stands proudly defiant. All around, snippets of livid greens peep out cautiously from blackened twigs in the once-fire-ravaged scrub. The sunlight glints dazzling diadems. There, in that moment, as the scents of charred trees and banksia resin fill our nostrils, the bush becomes us.

How might we picture this place?

Caro rubs away the charcoal marks with broad sweeping gestures. Rosie draws another dark line on the paper. Olivia holds the tablet screen up: 'Sorry Greg, it's gone again'. Jenepher and I look on, mesmerized. We could be standing in a Renaissance atelier with the artist and his apprentices working on the latest fresco. But this isn't fourteenth century Italy. And it isn't a fresco that captivates us. Here, it is 2017, in Perth, Western Australia, in the painting studio with Greg Pryor and his assistants. And we seem to be in the midst of a giant, straight-edged, hand-drawn jigsaw puzzle. Three walls of the space are covered with drawings as though pages from a sketchbook have been pieced together in a monumental grid pattern. In some places the barest whisper of a line glides over the watercolour wash, in others a brooding dark intensity smothers the surface. 77 leaves completed; 1600 in total. It's a work in progress. My boot crunches a charcoal stick. Black soot coats the floor. 'Ahh, you have become part of the work!' quips Greg.

What do you see?

Landscapes are like stories. Not that I am suggesting you can read a forest in some logical ordering of tree to tree, leaf by leaf, or a rocky scarp, stone by stone, as you would words following words, sentence by sentence in pebbling together a novel. Rather they open spaces for imaginative adventuring - for the creator as well as the viewer. Marks upon a page, whether they form words or coalesce into visual depictions, offer a means by which we not only record our presence in the world, but also dream. Through them we examine, consider, reflect upon, imagine, and share our understandings with one another. For artists and writers alike, the landscapes of Western Australia can be a wonder and a puzzlement. There is a challenge in representing this place, to flesh out the charm, the horror, the unquiet stillness that draws you into its mysteries, into those complex weaving narratives of there and then, here and now.

In many of his narratives, John Berger puzzles out the mysteries of drawing, and seeing, not just art objects but the world around him. He writes with the eye of an artist and sees with the hand of a writer. Berger suggests that 'A drawing of a tree shows, not a tree, but a tree-being-looked-at. Whereas the sight of a tree is registered almost simultaneously, the examination of the sight of a tree (a tree-being-looked-at) not only takes minutes or hours instead of a fraction of a second, it also involves, derives from, and refers back to, much previous experiences of looking. Within an instant, the sight of a tree is established as a life-experience.' (Berger & Strange, 2008: 71) He draws my attention to a number of moments of looking: that initial scene in the landscape; the recognition of a subject of interest; the drawing it into focus as a potential representation; the attentiveness required in depicting it; the labours in the studio as the drawing becomes its own reality; and, not finally but as part of the process, time spent in front of the completed image, looking, thinking and imagining. These are not singular, individual events but rather a whirling of various time spaces, when the past, present and future intertwine. And these moments all occur in the presence of the work of art.

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Berger's words lead me to understanding the importance of art; its power in helping me attune to the lifeworld of everyday experiences.

Attuning is something in which my other favourite author, Rebecca Solnit also excels. She writes about the seemingly ordinary activities of daily life: walking through a landscape; driving in suburbia; cleaning the house; going to work and, like Berger, being in the presence of art. For Solnit 'works of art are responses in conversations about making meanings ..... a work of art speaks in a chorus of its maker's work, its place in culture, its materials and economics.... and shifts from the noun of the made to the verb of making' (Solnit, 2001:174-5). In seeing these transactions and transformations between objects, places, ideas and actions, Solnit reminds me that this artwork placed here on the walls of the Art Gallery of Western Australia isn't a mute artifact. Rather this work is a conversation that expands over many layers of time and space, between numerous people and things. It is one that spills out from a tree in a landscape, to the artist, Greg Pryor's initial act of attunement, to his hours there, in the studio, with his team of helpers with their washes and charcoal sticks as they render the profundity of that place and his vision, to the curators and assistants in the Gallery installing the jigsaw puzzled scape, and to you and me as well, the viewers who stand here, looking at something being looked at, imaginatively travelling through this cinematic panorama of experience. In this conversation, in these moments of looking, of attunement, together we narrate this work of art.

What are you looking at?

Do you see that mark, there, on the ground? How it scratches its way across the surface? I remember how your legs were scored by the brittle kangaroo grasses. And this other one, here, smudging amongst the layers of dim and dark? We trekked for some time over the ashen land; the soot adhering to our ankles. And look! See how the light plays a subtle symphonic variation, careening off a curve here and culminating in a brilliantine facet over there? On that day, the sun shone with such a gleam as we made our way across the dry creek bed. And those vertical lines, repeating their insistent rhythms while all the time hiding in the shadows, filling the lacuna - a restorer's *tratteggio*[1] perhaps? Walking through the bush was like strolling through a museum of ancient art, each plant, rock, seed pod, ochre, resounding the echoes of millennia. Yet it isn't a place stuffed with old relics lying smothered, silenced by the ash of time. Rather it's a site full of generative renewal, a landscape teeming with stories in which pasts, presents and futures commingle. To walk with you, to converse with you, to draw together these ideas as we look, it is a perfect day.

Ann Schilo, August, 2017.

References

Berger, John. & Savage, Jim. *Berger on Drawing* (3rd edition) Aghabullogue, Ireland: Occasional Press 2008.

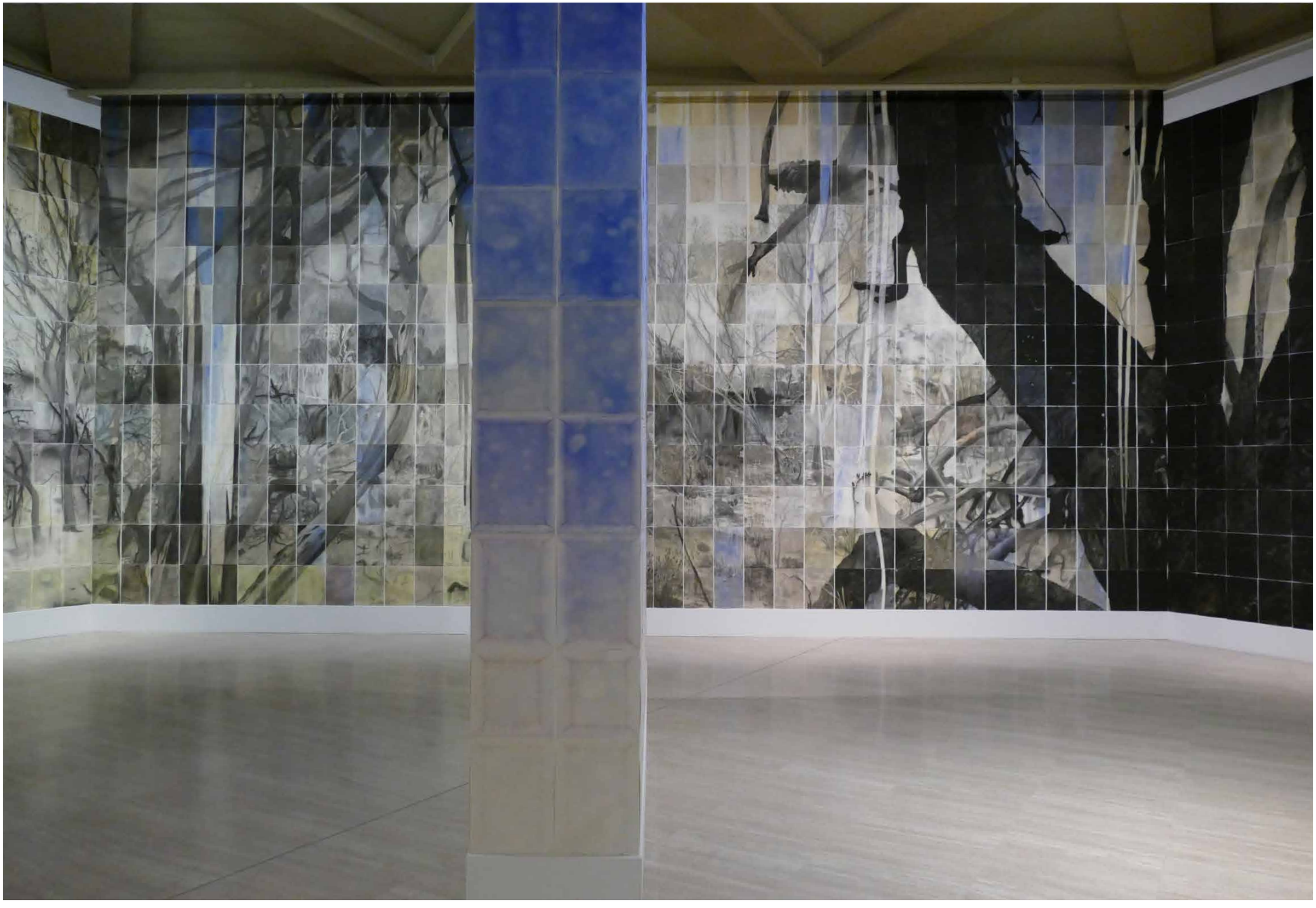
Solnit, Rebecca. *As Eve said to the serpent: On Landscape, Gender, and Art* Athens, Georgia: University of Georgia Press 2001.

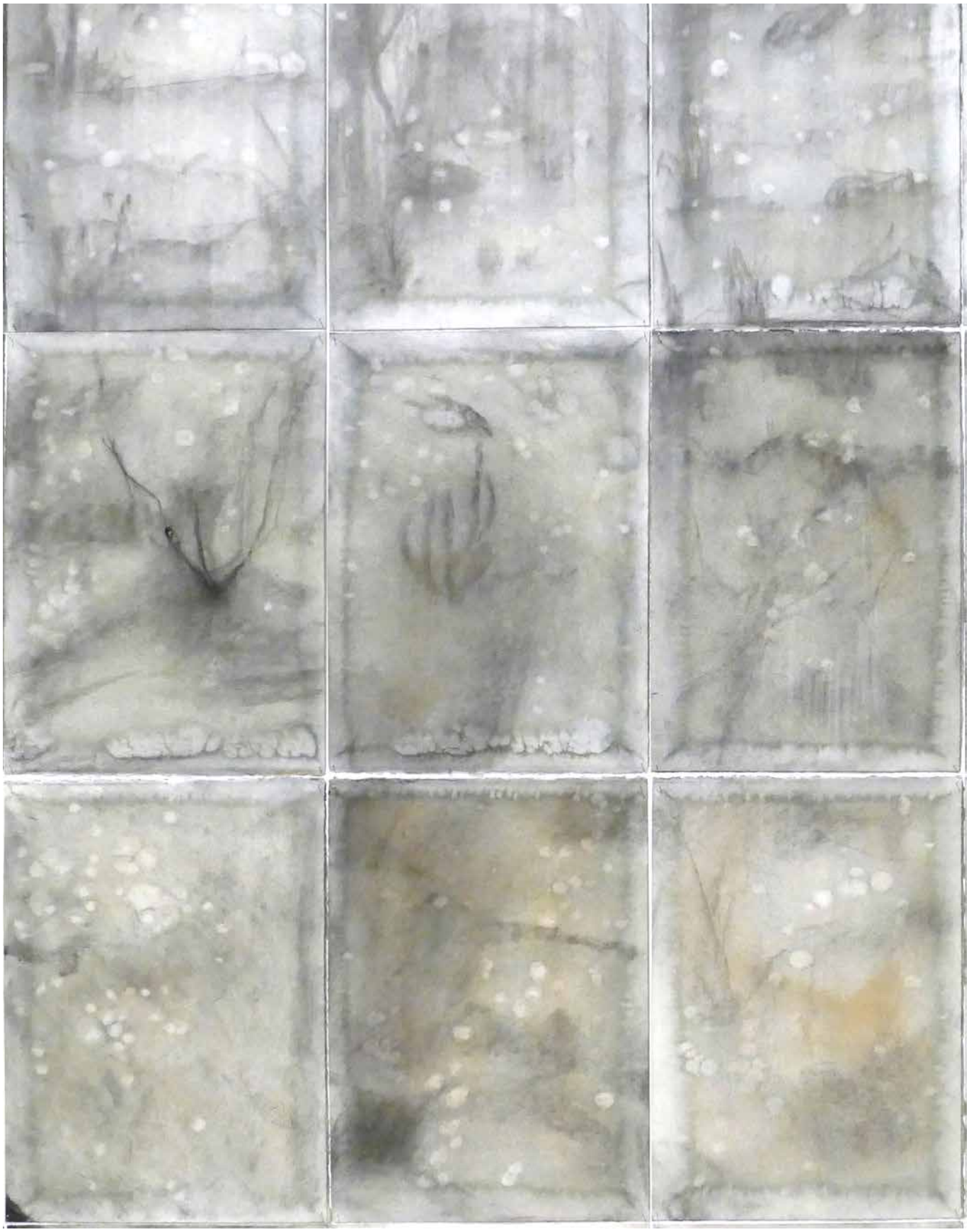
Dr Ann Schilo is a senior lecturer in the School of Design and Art at Curtin University. Her edited book, *Visual Arts Practice and Affect: Place, Materiality and Embodied Knowing*, which interrogates understandings of sense of place through the practices of five Western Australian women artists, was published by Rowman and Littlefield International in 2016.

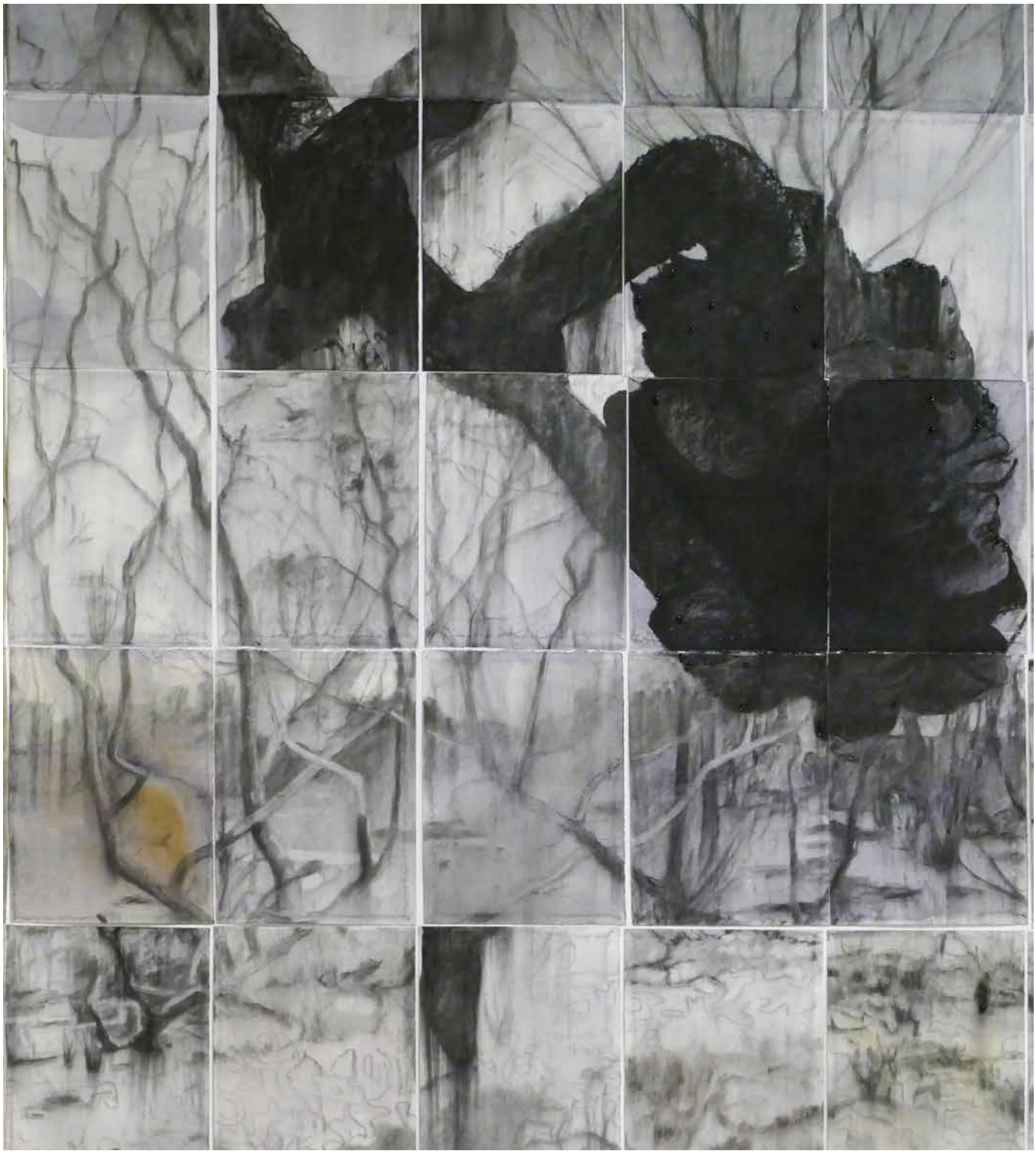
(Endnotes)

1 *Tratteggio* is a method of conservation restoration espoused by Cesare Brandi during the mid-twentieth century. It involves the use of vertical strokes to integrate the restoration work with the image so that at a distance it appears to coalesce with the original painting. Greg Pryor is interested in the philosophical implications of *tratteggio* and Brandi's ideas.

Dr Ann Schilo is a Senior Lecturer, School of Design and Art, Curtain University, Perth.







GREGORY PRYOR | CURRICULUM VITAE

Education

1980 RMIT University Melbourne Graduate Diploma in Fine Arts
1979 – 1977 RMIT University Melbourne Bachelor of Arts (Fine Art)

Professional experience

2003 - present Edith Cowan University, Perth - lecturer in visual arts
1980 – 2002 Gregory Pryor taught in various tertiary education institutions including the Victorian College of the Arts, RMIT Centre for Art and Visual Culture, Ballarat University, Monash University, Latrobe Street School of Art and Design, Council of Adult Education, Prahran College of T.A.F.E., Dandenong College of Technical and Further Education (T.A.F.E.), Northern Metropolitan College of T.A.F.E.

Individual Exhibitions

2017 *Looking Glass*, The Art Gallery of Western Australia, Perth
2016 *The Yilgarn Lacunae,* Turner Galleries, *Art Taipei 2016*, Taiwan
2014 *Lacunae*, Lister Gallery, Perth
2011 *Perth, 2011 City of Perth Artwork Commission,* Council House, Perth
2010 *Botanik*, Lake Macquarie City Art Gallery
Vapour Trails (curated by Melissa Keys) Australian Embassy, Washington DC, USA
2009 *Overland to Underwood*, Lister Gallery Perth
King's Wood Illuminations, Stour Valley Arts, Kent, UK
2007 *Naked*, Lister Gallery Perth
Flora Nullius, RMIT Project Space Melbourne
2006 *Grain of Night*, International Art Space, Kellerberrin, Australia
2005 *Black Solander*, Perth Institute of Contemporary Arts
2003 *In Arenosis ad Fluvium Cygornum*, The National Revue of Live Art, Midland, Perth
2002 *Birrarung Walking*, Birrarung Residence, Parks Victoria, Eltham
Bird and Flower Painting, Spectrum, Perth
2001 *White Star*, Building 66, RMIT School of Art and Culture
1999 Noosa Regional Gallery Noosa
RMIT Gallery Melbourne
Renard Wardell Gallery Melbourne
1997 *Yellow Earth, Black Hole*, Art Gallery of the Beijing International Art Palace Beijing
Paintings From the Bed of a Long Green River, Part Two, George Gallery, Melbourne
1996 *Paintings From the Bed of a Long Green River*, West Space Melbourne
1995 Cite Internationale des Arts Paris
205 Russell Street Melbourne
1994 Temple Melbourne
21: Average Pictures, Westspace Melbourne
1991 Powell Street Gallery Melbourne
1990 *Caves*, Powell Street Graphics Melbourne
1989 *Heaven and Earth*, Powell Street Gallery Melbourne
1986 200 Gertrude Street Melbourne

Selected Group Exhibitions

2016 *Invisible Genres*, Curated by John Mateer, John Curtin Gallery, Curtin University, Perth
Unknown Land, Curated by Melissa Harpley, Art Gallery of Western Australia, Perth
2014 *Panorama,* Lawrence Wilson Gallery, Perth
Of Spears and Pruning Hooks II, Spectrum Project Space, Perth
Egg Tooth, Spectrum Project Space, Perth
Canopy – Into the Forest, Mundaring Arts Centre
Mandorla Art Award – Linton and Kay Gallery Perth and New Norcia Monastery
2012 *Est,* Curated by Kate Parker, Mundaring Arts Centre, Perth
Contemporary Art with Pith Paper, National Museum of Natural Science and Botanic Garden, Taichung, Taiwan
The Conservatorium, Paper Mountain Gallery, Perth
2010 *Constellations: A Large number of Small Drawings,* RMIT Gallery, Melbourne
Wall Paper, Central TAFE Gallery, Perth
Pica Salon, Perth Institute of Contemporary Art
Subterranea, Mundaring Arts Centre, Perth
Mine Own Executioner, Mundaring Arts Centre, Perth
2009 *The Museum Effect*, Lake Macquarie City Art Gallery
The Shilo Project, The Potter Museum, Melbourne (and touring)
A partial view: The University of Western Australia art collection Lawrence Wilson Art Gallery, UWA
Diagrams, Midland TAFE Gallery, Western Australia
Paint*h*ing (as one), Australian Experimental Art Foundation (AEAF), Adelaide

Gregory Pryor: Curriculum Vitae

2008 *Handle with Care*: The 2008 Adelaide Biennial of Australian Art, Art Gallery of South Australia
Heat: Art and Climate Change, RMIT Gallery, Melbourne
Things That Remain, Jenny Port Gallery, Melbourne
Wheatbelt Cultural Festival, Northam Western Australia
2007 Taipei Artist Village Gallery, Taipei, Taiwan
The Systems of Nature, Lawrence Wilson Art Gallery, Western Australia
2006 *The Space Inside*, The Gallery, Ellenbrook House, Perth
National Works on Paper Mornington Penninsula Regional Art Gallery
2005 *This and Other Worlds*, National Gallery of Victoria
Vrnitev in Visages de Slovenie, Video Space, Museum of Cahors, France
Vrnitev in Orchestratzione, Galleria Comunale Ai Mulini, Portogruaro Italy
Mix Tape, Art Gallery of Western Australia, Perth.
2004 *For Nothing*, The Bank, Midland, Western Australia.
National Works on Paper Mornington Penninsula Regional Art Gallery
2003 *See Here Now*, The Ian Potter Museum of Art, Melbourne
Vrnitev in Orchestratzione, Galleria Comunale Ai Mulini, Portogruaro Italy
2001 *Nillumbik Art Award*, Monsalvaat Great Hall, Eltham
2000 *Art and Land*, Asialink touring exhibition, throughout South East Asia
Stazione Topolò/Postaja Topolove, Topolò, Italy
Passaggi, Martina Franca, Italy
1999 *What John Berger Saw*, Canberra School of Art Gallery
Materia Prima, Para/Site Hong Kong
Stazione Topolò/Postaja Topolove Topolò, Italy
TU Rut/Grant, Rut/Grant, Slovenia
Deacons Award, Potter Museum, Melbourne
1998 *The Autumn Show*, Latrobe Street Gallery, Melbourne
Gallery Artists, George Gallery, Melbourne
The Deacon, Graham and James Award, The University of Melbourne Museum of Art
1997 *Recent Acquisitions*, National Gallery of Victoria, Melbourne
Five Quiet Years, City of Port Phillip Town Hall, Melbourne
Work, West Space, Melbourne
The Geelong Art Gallery Prize
The Art of Gold, Ballarat Art Gallery
1996 *The Art of Collecting #2*, Linden Gallery, Melbourne
Working in Collaboration, West Space, Melbourne
Chinoiserie, Sutton Gallery Melbourne
The Geelong Art Gallery Prize
The Monash University Acquisitive Art Award, Melbourne
1995 *Works on Paper*, Latrobe Street Gallery, Melbourne
Steam, The George Ballroom, Melbourne
The Herald/Sun Contemporary Art Award Melbourne
Tricks, Stop 22, Melbourne
Lovers, Museum of Modern Art at Heide, Melbourne
1994 *(Un) Peeled Art*, Ballarat Art Gallery
Love and Ruin, St,Kilda Town Hall, Melbourne
1992 *Works on Paper*, RMIT Gallery, Melbourne
Above the Lake, Below the Sky, Benalla Art Gallery
1991 *Artist's Make Books*, Linden Gallery, Melbourne
Art Object Vending Machine, Rhumbarellas, Melbourne
Logos, 200 Gertrude Street, Melbourne
1990 *Witness*, 200 Gertrude Street, Melbourne
It All Starts Here, Powell Street Gallery, Melbourne
Art with Text, Monash University Gallery, Melbourne
1989 *The Intimate Object*, 200 Gertrude Street, Melbourne
Drawing Show, Powell Street Graphics, Melbourne
Re: creation/Re-creation, the art of copying, 19th and 20th Centuries, Monash University Gallery, Melbourne
1988 *Four Painters*, Powell Street Gallery, Melbourne
Artworks, Museum of Victoria, Melbourne
Artist's Choice, Standfield Gallery, Melbourne
1987 Cite Internationale des Arts, Paris
Young Australians, The Budget Collection, National Gallery of Victoria, Melbourne
1986 St.Kilda Acquisitive Show, Melbourne
Director's Choice, RMIT Gallery, Melbourne
1985 St. Kilda Acquisitive Show, Melbourne
Figure, Fantasy and Fetish, RMIT Gallery, Melbourne
APM 150th Anniversary Art Award, Broadford
1982 Brim Brim Gallery, Queenscliff
1981 Brim Brim Gallery, Queenscliff

Gregory Pryor: Curriculum Vitae

Collaborations

2002 *Weed Map*, video/performance with Cang Xin, Beijing.
2000 *Gum Static*, audio installation with Victor Meertens included in *Art and Land*, Asialink touring exhibition.
1997 Collaboration with Feng Yong included in *Yellow Earth, Black Hole* at The Art Gallery of the Beijing International Art Palace.
1993 Established *20 One Manufactory* with ceramist Damon Moon. Exhibitions include: *Milk and Honey*, Arterra, Brisbane and *Icons, Saints and Crosses*, Aptos Cruz, Adelaide
Collaborated with writer/curator Kevin Murray on proposal for St.Kilda Town hall Plaza.
1986-87 Wrote script and performed voices for two animated films (*Elephant Theatre* and *Middriffini)* by Sabrina Schmidt.

Professional Boards

2010 - 2011 Asialink, Advisory committee member
2009 - 2012 Board member, Art Monthly Australia
1995-96 Member, 200 Gertrude Street Studio selection Committee
1995-99 Co-Editor, of Contemporary Art Journal, *Dialogue*
1995-98 Member, West Space Inc. Board of Management

Grants/Awards received

2015 Creative Arts Development Fellowship, Department of Culture and the Arts
2010 City of Perth Commission
2009 Department of Culture and the Arts Western Australia and Arts Council England, for *King's Wood Illuminations*, on-site project and artist's book
2008 Residency with Stour Valley Arts, Kent, United Kingdom
Australia Council skills and arts development grant
2007 ARTSWA grant for New Work
City of Perth exchange residency to Taipei Artists Village, Taiwan
2006 Synapse Art and Science Residency, CSIRO Sustainable Ecosystems, Perth
2005 Edith Cowan University small research grant for *Black Solander*
2002 Australia – China Council Residency in Beijing, China
Residency in the School of Visual Arts, Edith Cowan University, Perth
Arts Victoria International Program grant for *Bird Painting* project in Beijing
Austrian Federal Arts Chancellery Residency in Vienna
Australia Council project Grant for New work
2001 Nillumbik Shire and Parks Victoria Artist in Residence at "Birrarung", Eltham, Australia.
2000 Australia Council residency in Topolò, Italy
1999 Noosa Regional Gallery residency
Arts 21 international exchange Grant for participation in *Materia Prima*, Para/Site, Hong Kong
1998 Arts 21 international programs Grant, Arts Victoria for participation in Stazione Topolò/Postaja Topolove, Topolò, Italy
1996 Asialink residency, Beijing Academy of Art
Australia Council Project Grant for New Work
1987 Australia Council project Grant
1986 St. Kilda Acquisitive Award
Australia council residency, Cite Internationale des Arts, Paris
1985 Australian Paper Manufacturer's Art Award

Collections

National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of Western Australia, Ballarat Art Gallery, The University of Melbourne (on loan from the Vizard Foundation), RMIT University, The Smorgon Collection, The City of Port Phillip, Sale Regional Gallery, Australian Embassy Beijing, Artbank, Australian Paper Manufacturers, Naturhistorisches Museum, Vienna, Lawrence Wilson Art Gallery at the University of Western Australia, Edith Cowan University, Murdoch University, Wesfarmers, St. John of God Hospital, Perth.

Gregory Pryor: Curriculum Vitae

Publications

Ronald Millar - *Gentle, Nostalgic Look at the French*, The Herald 1/8/85
Ronald Millar - *Young Talent Time*, The Herald 18/9/86
Ronald Millar - *Out of fashion Art Hits Fashionable Galleries*, The Herald, 16/3/88
Elizabeth Cross - *Melbourne is up with the Best*, The Age, 15/3/89
Ronald Millar - *Pryor's Work Goes Full Circle*, The Herald 3/3/89
Merryn Gates - Catalogue, *re: Creation/Re-creation*, Monash University Gallery, 1989
Kevin Murray - Catalogue, *Witness*, 200 Gertrude Street 1990-91
Merryn Gates - Catalogue, *Artist's Make Books*, Linden Gallery, Melbourne 1991
Ronald Millar - *A Barker's False Alarm*, The Herald 6/6/90
Christopher Heathcote - *Safety First in Too Many Galleries*, The Age, 10/7/91
Ronald Millar - *Art In the Nervous Nineties*, The Sunday Age 27/1/91
Jenny Zimmer - *Radical Blending of Art and Craft*, The Age, 21/12/93
Rod Macleish - *Gregory Pryor at Temple Studios*, Temple Studio Publication 6/7/94
Geoff Wallis - Catalogue, *Unpeeled Art*, Ballarat Fine Art Gallery July 1994
Robert Nelson - *Works on Paper*, Latrobe Street Gallery, The Age, 6/8/95
Diane Soumilas - *Gregory Pryor at Temple Studio*, Artfan, Spring 1994
Owen Piggott - *Gregory Pryor at Temple Studio*, Artfan, Spring 1994
Anthony Camm - *Gregory Pryor at Temple Studio*, Artfan, Spring 1994
Ian Mooney - *Gregory Pryor at Temple Studio*, Artfan, Spring 1994
Robert Rooney - *Ebb and Flow in an Ocean of Notions*, The Australian, 22/11/96
Mark Pennings - *The Silk Road or the Obstacle Course?* catalogue essay from *Paintings from the Bed of a Long Green River*, George Gallery, April 1997
Brenda Ludeman - *The Colour Green and the Word Love*, catalogue essay from *Paintings From the Bed of a Long Green River*, George Gallery, April 1997
Robert Nelson - *The National Gallery Gets it Wrong*, The Age, 8/1/97
Robert Nelson - *Impressive Moulding of Imagery*, The Age, 30/4/97
Feng Yong - *Conceptual Flow*, catalogue from *Yellow Earth, Black Hole*, Art Gallery of the Beijing International Art Palace, Beijing, June 1997
Rachel Kent - Catalogue, Deacon, Graham and James Award, Ian Potter Museum of Art, 1998
Robert Rooney - *In the Spirit of Collaboration and Archivism*, The Australian, 28/5/99
Kevin Wilson - catalogue, Art and Land, Asialink Centre 2000
Merryn Gates - Catalogue, *What John Berger Saw*, Canberra School of Art Gallery 2000
John McPhee - *Undiscovered Artists*, Australian Art Collector, April/June 2000
Michele Obit - *L'arte Quieta di Gregory Pryor, un Australiano di Casa a Topolò*, Novi Matajur, 27/4/00
Bala Starr - Catalogue, Deacons Award, Potter Museum, Melbourne, August 2000
Anna Clabburn - *Close Encounters of the Asian Kind*, Weekend Australian, 16/9/00
Brett Jones – *Space Traffic* publication, Westspace and Para/Site 2002
A Short Ride in a Fast Machine, Gertrude Contemporary Artist Spaces 2005 Melbourne
John Barrett-Lennard – *Outline and Absence*, catalogue essay for *Black Solander*, PICA , Perth 2005
Neville Marchant – *Documenting the Diverse Western Australian Flora*, catalogue essay for *Black Solander*, PICA , Perth 2005
Ted Snell - *Compelling Strokes from Human Hands*, The Australian 19/07/05
Robert Cook – *Black Solander*, Art Papers November-December 2005
Rod Giblett – *Land is to landscape as naked is to nude*, catalogue essay for *Naked*, Lister Gallery, Perth 2007
Ian Maclean – *Seeing Otherwise*, catalogue essay for *Naked*, Lister Gallery, Perth 2007
John Barrett-Lennard - *Notes on dialogue and daily events*, catalogue essay for *Handle with Care – the 2008 Adelaide Biennial of Australian Art,* Art Gallery of South Australia, 2008
Stephanie Britton – *Handling the Adelaide biennial*, Artlink Vol. 28 pp 80-81
Stephanie Radok – *Handle with care; 2008 Adelaide Biennial of Australian Art*, The Adelaide Review, March 14 – 27
Lauren Connelly - *Handle with care- 2008 Adelaide Biennial of Australian Art,* dB Magazine, 16 April 2008
Ross Wolfe – *In Xanadu*, Eyeline 66, p 42
David Broker - *Heavily Handled with Care, Adelaide Biennial of Australian Art*, Broadsheet Contemporary Visual Art Culture, Vol 37 No. 2, page 120
Robert Nelson – *Artists turn up the heat on climate change and culpability*, The Age, 24/09/08 p18
Lesley Duxbury - *Out of Place: Close Observations of the Local Kind* [online]. PAN: Philosophy Activism Nature; Issue 5; 2008; 41-46.
Jill Stowell – *Museum Pieces*, The Herald (Hunter region NSW), 06/06/09 p 19
Rod Giblett - *Landscapes of culture and nature*, Palgrave Macmillan 2009
John Barrett-Lennard - *A partial view: The University of Western Australia art collection* Lawrence Wilson Art Gallery, UWA. P.105
Linda Williams – *Reshaping the Human Self-Image: Contemporary Art and Climate Change* in catalogue: *Heat Art and Climate Change*, RMIT Gallery Melbourne 2009 p.12
Giovanni Aloi - *Post-Colonial Botany – An Interview with Gregory Pryor*, Antennae – The Journal of Nature in Visual Culture (online) - 2011

Writings by the Artist

Little Body, Big Picture, from Dialogue (Micro/Macro), March 1996
The Wardrobe from Zanzibar, Dialogue (Working in Collaboration), June 1996
How to Steal a Painting from the Louvre, Dialogue, September 1996
Pouring Oil, Dialogue, (Silence) July 1998
Fin de Siecle, Dialogue (Failure), December 1998
Listening to Pictures, Newspaper of Transverzala Utrinkov, Metka Miljavec, (ed.) Rut/Grant, Slovenija, July/August 1999
Topolo Coolo , Circular No. 4 eds. Marco Fusinato and Kerrie Poliness, July 1999
Topolovo "Coolo", Trinkov Koledar Čedad, Italy, 2000
Too Loud a Solitude, Materia Prima, catalogue, Hong Kong, 2000
Sette Progetti per la Linea del Drago (Seven Projects for the Line of the Dragon), catalogue, Stazione Topolò/Postaja Topolove, Topolò, Italy, July 2000
25 - 31 January 1999, from: Artists Talk, West Space, Melbourne 2000
I Was Sleeping and When I Awoke Galerie Constantinople (pub.) Tick Tock, 2000
Phantom Limbs and the Taxonomy of Weeds, The National Revue of Live Art, Midland 2003 (cat.)
To Remove a Thorn Deeply Embedded, Photofile 73 summer 2005
Nymphaea Hastifolia, Artsource Newsletter winter 2005, Perth.
Bird and Flower painting (Flora Nullius), *For Nothing* catalogue The Bank, Midland. W.A.
After the Fire, from *Formation and Form*, West Space 1993 – 2003 edited by Brett Jones, West Space 2004 Melbourne.
The Rarest of Events, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* August 12 2005: http://1001.net.au/
Eerily quiet, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* October 16 2005: http://1001.net.au/
Beloved to us, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* November 20 2005: http://1001.net.au/
Over the summer, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* January 1 2006: http://1001.net.au/
Black clothing preferred, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast, February 26* 2006: http://1001.net.au/
A lot more expensive, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* April 21, 2006: http://1001.net.au/
Intimate knowledge, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* June 16, 2006: http://1001.net.au/
Held a finger aloft, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* September 1 2006: http://1001.net.au/
Nods of recognition, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* November 25, 2006: http://1001.net.au/
Unlike anything, Performed by Barbara Campbell for her durational online performance*: 1001 Nights Cast,* February 7, 2007: http://1001.net.au/
Black Death, in Ecology, Everyone's Business, Artlink Vol.25 No. 4 2006
Acid in Paper is the Veil of Memory, catalogue essay for *David Turley, Old Works,* Central TAFE Gallery, Perth 2007
Drilling into Vermeer, catalogue essay for *Nien Schwarz – Earth Matters,* Turner Gallery, Perth, 2008
Resuscitation through paper, Artlink Vol 29 No. 2 June 2009, p 32
King's Wood Illuminations, Artists Book, Stour Valley Arts, UK, 2009
Mausoleum, Antennae No.10, Journal of Nature and Visual Culture, Spring 2009
Better worlds – review of exhibition at PICA, *Artlink* vol 26, 2009
Heavy Limbs, Heavenly Eye – catalogue essay for Annie Hsiao Wen – Wang, Spectrum Project Space, Perth, 2009
Beyond Sparrows – Catalogue Essay for *ReMix WA Contemporary Art*, Art Gallery of Western Australia, 2011
Socially Engaged FIFO Art? – Artlink, Volume 32, Number 1, 2012
Holly Story – Look Both Ways – Artlink Volume 33, Number 1, 2013
The Worlds Contracted Thus – catalogue essay for *Big Scope: Painting and Place*, Lake Macquarie City Art Gallery, 2012

WA NOW | GREGORY PRYOR

2 September 2017 – 15 January 2018 | Art Gallery of Western Australia

Coordinating curator: Jenepher Duncan, Curator of Contemporary Australian Art

All images are details of:

Looking Glass 2017
Watercolor, charcoal, Balga (Xanthorrhoea preissii) resin and glass on paper, 1585 sheets, dimensions variable. Courtesy of the artist.

The Art Gallery of Western Australia gratefully acknowledges the participation of Gregory Pryor in the Gallery's WA NOW 2017 Program.

WA NOW | GREGORY PRYOR
Looking Glass

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