



Pale Kitchen, 2017, oil on canvas 61 x 51cm



All photography Bernie Fischer
 John Bokor is represented by King Street Gallery on William, Sydney

JOHN BOKOR THE SOURCE, 13 MAY – 23 JULY 2017

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**JOHN BOKOR
 THE SOURCE**

FOREWORD

John Bokor's work has that indefinable something, a quality that sets it apart from the work of many of his peers. Although his subject matter most often reflects his everyday surroundings, the interiors and landscapes of life, his imaginative compositions and bold and vibrant use of colour transforms the mundane into something exceptional.

There is a deceptive simplicity in John's approach to his painting, an almost ease in his vigorous sweeps of colour and direct application of paint, but it is a masterful artist skill to make the difficult seem effortless.

John brings an expressionist vitality, a spontaneity and vigour to subjects as commonplace yet diverse as neighbourhood roadways, garden scenes, house interiors and even pantry items such as breakfast cereal boxes. John's paintings are pervaded by a light-filled atmosphere that is a joyful memoir to our everyday life.

We would like to thank the artist for sharing his work and unique and personal perspective of the world with us. We hope you enjoy the exhibition.

John Monteleone
Program Director

Cover
An apartment in Paris,
2017, oil on board 60 x 70cm

Below
The Zebra Print Rug
2017, oil on board 100 x 122cm

Right
Making Coffee
2017, charcoal, wash and collage on paper
88 x 100cm

Far right
The Yellow Room
2017, oil on board 70 x 60cm



JOHN BOKOR THE GREAT INDOORS

John Bokor's studio is as narrow as a train carriage. Ventilated only by two windows gazing out onto leaves and palms and a single poster of a painting by Henri Matisse. This poster functions almost as a third window, a portal into aspects of painting that preoccupy him: colour, physical intimacy and our shifting perception of what constitutes "the view".

Paintings of interiors congest his work space and each one continues to punch through the wall between real and imagined scenery. In his last major painting series, Bokor painted the sitting rooms and kitchens of people he knew. In a way these images served as portraits embodied through things. Poignant details from the mess of life. In the new work he based each composition on photographs. Taking static views of ideal homes he imbues each one with a sense of touch and the humanity absent in décor.

By painting interiors in a bright pastel key, Bokor treads into the terrain so long occupied by women in Australian painting. The kitchen, the sofa and the bedroom have been gendered by virtue of being considered 'private' places maintained by fixed domestic roles. These enclosed spaces offer an anti-heroic opposite to the more iconic sprawling landscapes and heroic naked sky-scapes of the vernacular.

Yet the subject, interiors, is not really what preoccupies John Bokor. Painting, for an artist

like this one, is always about painting: the physical act of brush strokes, the jagged music of the wrist, the accretion of oil inside the dynamic of the square. "My subject" he states simply "is always secondary". This said, his subject compels a strange sense of familiarity and comfort. Known things such as worn furniture and sagging book shelves generate an emotive atmosphere of warm proximity and so does the tactility of his palette. Bokor takes the familiar and abstracts it into planes of colour, pockets of memory and a very human need to turn the mind inward toward private recesses or restful patches of light.

Respite is an attribute of these works and so is the idea of the hand made world, the world worn by private rituals and the tenderness of use. Every smudge and ragged seam in these rooms seems to form the whole in his aesthetic and each painting asserts it's right to be a little rough hewn in the context of a machine made age. As the artists comments...

'In the digital age we are used to a level of perfection that has in many ways corrected the inaccuracies of the human hand. The font on this printed page is testament to this, it is evenly spaced and stylistically flawless. It is this very perfection, this denial of the human hand that I feel leaves digital media lacking, in the end it can only be a synthesization.'

Anna Johnson 2017