

## **Us v Them**

2010

Acrylic and coloured pencil on canvas

Collection of the artist

## **Clouds, Lightning, Dots, Circles and Shapes**

2007

Acrylic on unstretched canvas

Private collection, Christchurch

“I see letter and number forms recurring. Also colours, a powder blue and pastel pink. I notice now that I recycle symbols and motifs constantly; subconsciously they find their way back into my work. Sometimes I return to a series of work after several years, updating it to where I am now. I’ve done paintings with titles like *Inventory* or *Collection*, like a kind of imagery or motif catalogue.”

—Tony de Lautour, 2017

## **ESP**

2005

Acrylic on canvas

Private collection, Christchurch

## **South Seas**

1996

Oil on canvas

Collection of the artist

## **Underworld 2**

2006

Acrylic on unstretched canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,  
purchased by the Friends of Christchurch Art Gallery, 2007

## **Secure Inventory**

1997

Oil on canvas

Collection of Christchurch Art Gallery

Te Puna o Waiwhetū, purchased 1998

“Good and evil, love and hate come up and they’re pretty low to the ground, close to the bone. Like comic books, the story’s all action, violence and sex. I’m not trying to produce great operas on canvas. I don’t want the work to be pretentious in that way. Paintings used to be made for people who couldn’t read.”

—Tony de Lautour, 1995

## **Methylated Dream**

1996

Oil on canvas

Collection of the artist

## **Badlands**

2001

Acrylic on unstretched canvas

Collection of the Museum of New Zealand

Te Papa Tongarewa, purchased 2005

## **Raft**

2005

Acrylic on canvas

Collection of the artist

## **Industrial Estate**

2010–11

Acrylic on canvas

Courtesy of Hamish McKay Gallery

## **Cartel 4**

2008

Acrylic on canvas

Courtesy of Hamish McKay Gallery

## **Antonia Hates You**

2009

Acrylic on canvas

Collection of the artist

“Some of these shapes are now standing in for letters – like a lightning bolt ‘S’ or a triangle ‘A’. There’s some personal narrative but it’s not obvious.”

—Tony de Lautour, 2009

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2009

Acrylic on linen

Courtesy of Hamish McKay Gallery

## **Central Planning**

2013

Acrylic on plywood

Private collection, Christchurch

“The work is my reaction to the latest CERA/ Council plan. They’re proposing a specific plan for the centre of the city, including setting up a ‘green frame’ around the inner city. But all they seem to intend to do is knock down perfectly good buildings that are in the way of the ‘plan’. The central area seems overplanned – too many ideas cancelling each other out.”

—Tony de Lautour, 2013

## **Stack**

2011

Oil, enamel and acrylic on canvas

Collection of the artist

## **Modern Letters 1**

2017

Oil and acrylic on board

Chartwell Collection, Auckland Art Gallery

Toi o Tāmaki, purchased 2017

## **Modern Letters 3**

2017

Oil and acrylic on board

Courtesy of Ivan Anthony Gallery

## Modern Letters 7

2017

Oil and acrylic on canvas

Collection of Christchurch Art Gallery

Te Puna o Waiwhetū, purchased 2017

“Maybe it’s having less of a need to tell stories, and more interest in solving purely formal problems. Of course by doing that you can still give voice to ideas or concerns. About ten years ago I could see my work heading towards abstraction. Especially after the earthquakes. I found abstraction had an immediacy that wasn’t clouded by figuration. However, even though the work directly after the earthquakes was abstract, it was still expressing the situation I found myself in. Figurative elements were still creeping in: letterforms, lightning bolts, shapes that look like heads or figures. Maybe I like to work in the grey area between the abstract and figurative.”

—Tony de Lautour, 2017



## **Rough Inventory**

2017

Oil and acrylic on canvas

Courtesy of Ivan Anthony Gallery

## **Modern Letters 6**

2017

Oil and acrylic on canvas

Courtesy of the artist and Nadene Milne Gallery,  
Christchurch

## **Leave Her**

2008

Acrylic on linen

Collection of M and J Flowerday

## **Game**

2013

Acrylic, oil and enamel on canvas

Courtesy of the artist and Nadene Milne Gallery,  
Christchurch

“The viewer brings their own thoughts to a work. There’s nothing worse than sitting down and writing about your own work and directing the way you think a certain way. You end up getting tied to your own words. It’s the opposite of what you’re trying to do as a painter.”

—Tony de Lautour, 2004

## **Waterfall**

2011

Oil on canvas

Courtesy of Hamish McKay Gallery

## **Waterfall 2**

2011

Oil on canvas

Brow Collection, Wellington

“Music and the associated imagery influenced my early work. I listened to bands like The Fall, The Birthday Party and Joy Division while I worked; they had an energy and/or lyrics that were engaging. I’ve always had the stereo on while I’m working – although it’s a bit different now with young children needing a nap during the day, but I still listen to music at times while I work. Recently it’s been Neil Young from the mid-seventies and Sleaford Mods. Song titles and lyrics still provide the titles for some of the new paintings.”

—Tony de Lautour, 2017

## **Sculpture Painting**

2016

Oil and acrylic on canvas

Courtesy of Hamish McKay Gallery

Left to right:

**Painting for Sculpture 3**

**Painting for Sculpture 2**

**Painting for Sculpture 4**

2016

Oil and acrylic on canvas

All courtesy of Hamish McKay Gallery

“Looking back, the grounding in sculpture had a big influence on how I make paintings. I tend to build them up piece by piece, similar to making a construction. The tactile nature of paint on a surface interests me – another sculptural aspect. Many of my paintings look as though they could easily be built in three dimensions.”

—Tony de Lautour, 2017

**Force from Above**

2016

Oil and acrylic on canvas

Courtesy of Hamish McKay Gallery

## **Pattern Painting**

2016

Acrylic and oil on plywood

Collection of Sally and Roland Shelton Agar

## **Untitled (Holly)**

2014

Oil on linen

Private collection, Wellington

Centre of room:

## **Sculptures for Paintings**

2016–18

Various mediums on wood constructions

Courtesy of Hamish McKay Gallery

## **The Corrections**

2018

Oil on canvas

Collection of the artist

## **Familiar Letters**

2018

Acrylic and oil on canvas

Collection of the artist

## **Familiar Letters 2**

2018

Acrylic and oil on canvas

Courtesy of the artist and Nadene Milne Gallery,  
Christchurch

In collaboration with Peter Robinson  
Aotearoa New Zealand (Kāi Tahu), b. 1966

## **Top Shelf**

1994

Oil and enamel on Coke bottles and wood  
Collection of Tony de Lautour

“My kiwi images originally came from copying the tattoos that people would get – they would actually tattoo little kiwis on themselves. I don’t know why. When I started to use these images, people got very upset. They thought I was debasing a national icon. And that seemed as good a reason as any to keep doing them.”

—Tony de Lautour, 1998

## **Initial Letters**

2018

Acrylic and oil on canvas

Courtesy of the artist and Nadene Milne Gallery,  
Christchurch

## **Initial Corrections**

2018

Oil and acrylic on canvas

Collection of the artist