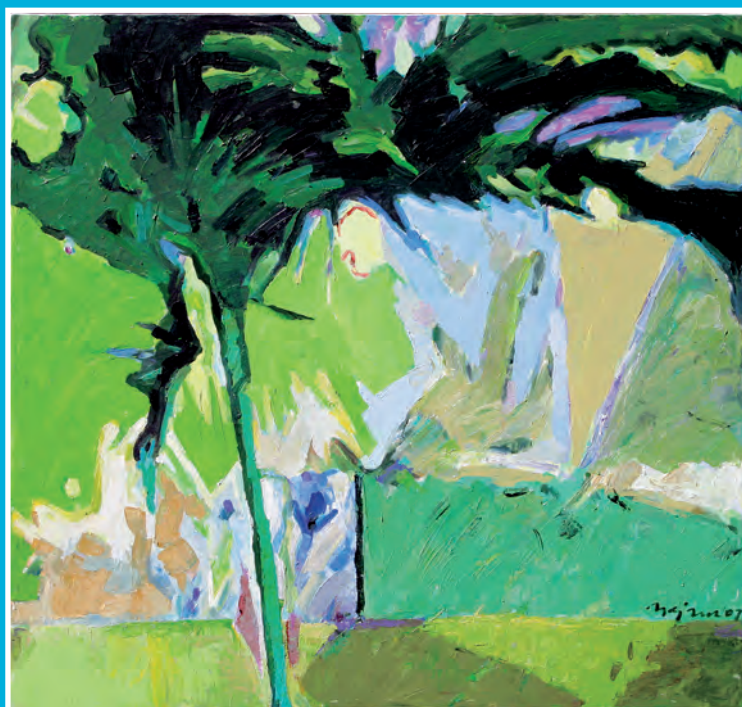


The background of the poster is a large, abstract painting. It features bold, expressive brushstrokes in a variety of colors including red, orange, yellow, green, blue, and black. The composition is divided into several vertical sections, with a prominent dark blue and purple area in the center. The overall style is gestural and energetic.

RECENT PAINTINGS

MARTIN KIZUR
TWO
SEASONS

PERC TUCKER REGIONAL GALLERY TOWNSVILLE 8 MAY - 14 JUNE 2009



Green Morning, 2007, acrylic on canvas, 70x74cm

Two seasons, or one summer with two faces; long, hot and wet period sliding to warm and dry, with occasional wild weather like an artist on his palette mixing all the colours.

Martin Kizur

MARTIN KIZUR TWO SEASONS - RECENT PAINTINGS



FOREWORD

Martin Kizur arrived in north Queensland via Melbourne from the former Yugoslavia. In Melbourne, a viewer of his work aroused his interest in north Queensland by commenting that his images were tropical, like Queensland. Arriving in Townsville in the late 1990s, he has since secured for himself an enviable lifestyle where he has the freedom to pursue his art.

The journey to this point has included consistently artistic roles: art teacher, designer, curator, including a time at the National Museum of Belgrade, and most recently as a lecturer in design at James Cook University. Martin holds a Masters in Arts from the Belgrade Academy of Fine Arts.

Martin has been working towards this major solo exhibition, building on a series of successful smaller shows at Perc Tucker and his record as a consistent prize winner in the Townsville Art Society Awards. His approach to this exhibition has been to use it as an opportunity to explore a new body of work that investigates perspective. He has his audience firmly in mind and has produced paintings that will both appeal to and challenge viewers.

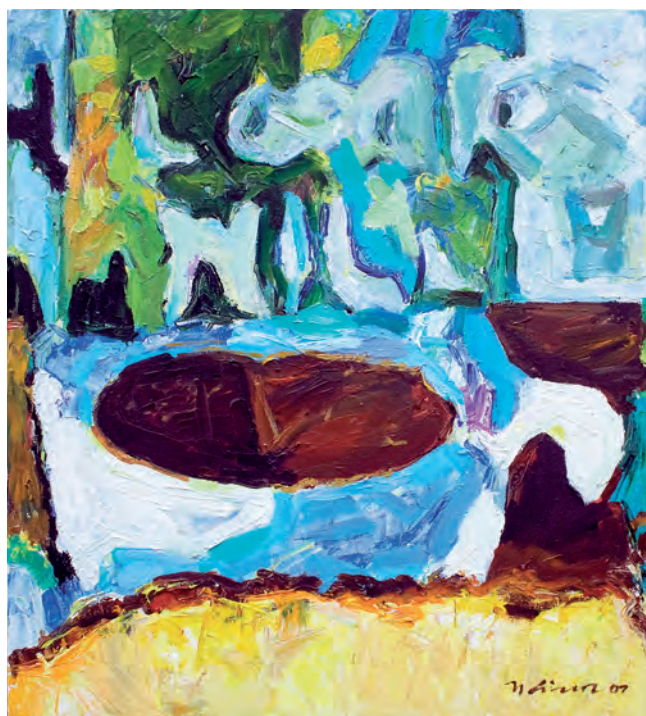
Two Seasons is Kizur's celebration of tropical north Queensland, a place where he is firmly ensconced. His passion for the north's radiance is palpable. Here, as the perceptive Melbourne viewer suggested, he has found a complete merging of

the essence of his work with the essence of locale.

Congratulations to the artist and my thanks to him for this exhibition, his design of his catalogue, for teaching us the 3D installation program, and for encouraging us to look anew at our shared environment.

Frances Thomson

Director



Coffee, 2007, acrylic on canvas, 40x44cm



Beach, 2009, acrylic on canvas, 40x44cm

MARTIN KIZUR - A FRESH LOOK

Upon visiting Martin Kizur's home studio, it is immediately clear that his life is consumed by his art. Canvases, at various stages of completion, fill the walls of the home. More canvases are stacked against the wall in his studio, a spacious enclosed veranda that gives the illusion of being smaller than it is, if only for the sheer number of paintings in the room. Further along the studio, on a bench beside his easel, his acrylics are kept wet in a sealed palette. There is no point putting them back in the bottle – Kizur would be using them again too soon anyway.

It was also immediately clear that I had found the answer to my first question for Martin – a question I didn't need to ask. In fact, I hadn't even made it inside the house and I was struck by the beauty of the North Ward location. All of a sudden it became quite obvious how an artist could remain constantly inspired by the tropical lifestyle. The warm light, coupled with my escape from the office, had quickly lifted my spirits, and I could picture myself filling days painting such beautiful surrounds. This was life. Maintaining inspiration here would be easy. Upon reflection, it

also became obvious that my first conclusion – that Kizur's life was consumed by art – was reversed. Indeed, it was his art that was consumed by his life.

It is this optimism I felt, and that others feel upon viewing his work, that is most striking about the paintings in *Two Seasons*, and of Kizur's paintings in general. Since moving from Melbourne with his family in 1998, Martin has openly celebrated the nature of the tropics, and encouraged others to do likewise. It has provided inspiration for three previous exhibitions held at Perc Tucker Regional Gallery; *Fruit of the Tropics* 2003, *Jewels from the Sea* 2004, and *Paintings from the series Corals* 2005. *Two Seasons*, the culmination of two years painting, celebrates this lifestyle in a broader sense, with Kizur drawing inspiration from every sight, sound or smell.

The paintings displayed in *Two Seasons* also make use of a vibrant palette, further adding to the optimistic nature of the works. All colours are utilised by the artist, as he believes "every colour is beautiful". Kizur plans his works in scrupulous detail, as evidenced by the appearance of ease achieved. This can sometimes mislead the untrained eye into thinking the selection of colours is indiscriminate. However, Kizur spends a great deal of time developing a work, and decisions are



Angel, 2007, acrylic on canvas, 40x44cm



Rocks on the beach, 2006, acrylic on canvas, 240x120cm

not simply made on a whim. This includes colour choice, but is particularly evident in the planning of composition.

In his studio, amongst the canvases 'still to be completed', are many that remain untouched by paint, but have still been carefully worked with a grid, and a developed sketch, and are accompanied by the countless painted studies on paper that inform the compositional choices he makes. It is these studies, the raw reactions he has had to his tropical surroundings, which guide the composition and dictate how Kizur will approach the painting.

As it is, Kizur approaches a painting in one of two ways, "I always have two options: to follow visual information directly from outside or capture my reaction and feelings in that particular situation." In working in these two very distinct ways Kizur produces works of varying levels of abstraction, from the easily recognisable, such as *Ceramic bottle and oranges*, to more selective realistic works like *Frangipanis*, the works that have recognisable

elements, such as the fragmented work *Lighthouse* or the stylised *Green Morning*, all the way through to works of more sensory or emotional response than visual reproduction, such as *Verticals*.

Kizur's early artistic training as a printmaker have also heavily influenced his painting – and it appears it is his early training as a printmaker that also led him to become a painter. The methodical planning of the image is akin to the preparation and planning of a print – where mistakes are not so easily covered. The fragmented nature of some of the images, such as *Picnic* or *Teapot*, also bears some resemblance to a collage. This is most interesting too, as during his time as a printmaker Kizur would do prep work primarily as collages - or paintings, and it gives some indication as to his artistic progression.

Kizur's European background is also significant in his progression, and the development of his paintings. Born in Yugoslavia in 1957, and gaining his Master of Arts in 1985, Kizur has seen the art industry from most angles – participating



in both solo and group shows, working for galleries, and teaching, whilst living in Europe. He has travelled Europe extensively, with a desire to learn as much as possible about art history. This experience has fuelled a great interest in art periods, particularly those of the 20th century. His work, though inspired by and responding to his present tropical home, is also heavily influenced by this knowledge of 20th century art periods, which he sees as being unfinished. This knowledge seeps through in his compositional arrangements, and in his brushstrokes, most obvious in works such as *Marina 7*. Kizur believes in borrowing from the past: "Periods are not finished; artists have the right to revisit".

All the planning and all the knowledge are aimed at achieving one thing for Kizur: creating high quality paintings, paintings that viewers will enjoy. This aim may sound uncomplicated, but is probably the most ambitious an artist can be. And it is through this approach that his abstract works become accessible to a wider audience. He places most importance on the quality of the painting,

rather than creating what he calls "second-hand art", where conveying a message or undertaking an investigation takes precedence. He also believes the viewer should be allowed a more sustained interest in the painting and remain interested in the work long after the initial viewing, and in achieving this that the artist should never "put the last stroke". Through this, he wishes for the paintings to always appear "fresh".

And *Two Seasons* is just this – a fresh look at the tropics, something we can all enjoy.

Eric Nash

Project Officer

Previous page:

Ceramic bottle and oranges, 2008, acrylic on canvas, 35x35cm
Meeting, 2007, acrylic on canvas, 74x70cm
Composition, 2007, acrylic on canvas, 65x65cm

Marina 7, 2008, acrylic on canvas, 40x44cm
Coral Reef, 2007, acrylic on canvas, 150x60cm





This page:

Hot, 2009, acrylic on canvas, 240x120cm

Country Breakfast, 2008, acrylic on canvas, 70x74cm

Composition Green, 2007, acrylic on canvas, 74x70cm

Next page:

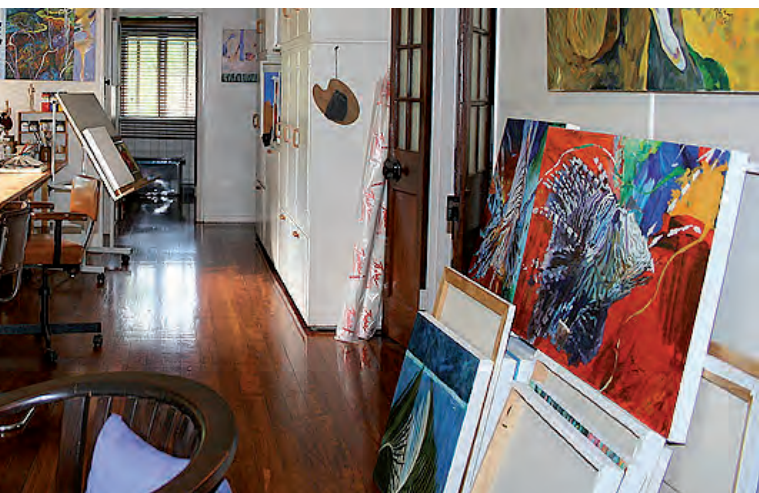
Corals, 2008, acrylic on canvas, 100x100cm

Composition D, 2008, acrylic on canvas, 40x44cm

Blue Corals, 2008, acrylic on canvas, 44x40cm

Broken Coral 2, 2008, acrylic on canvas, 40x44cm





WORKS LIST: TWO SEASONS - RECENT PAINTINGS

- Angel and Fish*, 2009, acrylic on canvas, 65x65cm
- Angel*, 2007, acrylic on canvas 40x44cm
- Beach*, 2009, acrylic on canvas, 40x44cm
- Blue Corals*, 2008, acrylic on canvas, 44x40cm
- Boat*, 2008, acrylic on canvas, 60x60cm
- Broken Coral*, 2009, acrylic on canvas, 45x45cm
- Castle Hill*, 2008, acrylic on canvas, 100x100cm
- Ceramic bottle and oranges*, 2008, acrylic o.c., 35x35cm
- Cliff 2*, 2009, acrylic on canvas, 40x42cm
- Coffee*, 2007, acrylic on canvas, 40x44cm
- Composition D*, 2008, acrylic on canvas, 40x44cm
- Composition Green*, 2007, acrylic on canvas, 70x74cm
- Composition Red*, 2007, acrylic on canvas, 70x74cm
- Composition*, 2007, acrylic on canvas, 65x65cm
- Coral Reef*, 2007, acrylic on canvas, 150x60cm
- Corals*, 2008, acrylic on canvas, 100x100cm
- Country Breakfast 2*, 2008, acrylic on canvas, 70x74cm
- Crowd on the beach*, 2007, acrylic on canvas, 140x74
- Frangipanis*, 2007, acrylic on canvas, 240x120cm
- Fruit*, 2006, acrylic on canvas, 40x44cm
- Good News*, 2007, acrylic on canvas, 70x74cm
- Green Morning*, 2007, acrylic on canvas, 70x74cm
- Hot Roof*, 2009, acrylic on canvas, 100x100cm
- Hot*, 2009, acrylic on canvas, 240x120cm
- Light in My Studio 2*, 2007, acrylic on canvas, 70x74cm
- Light in My Studio 3*, 2007, acrylic on canvas, 74x140cm
- Lighthouse*, 2008, acrylic on canvas, 40x44cm
- Lilies 2*, 2009, acrylic on canvas, 70x74cm
- Lilies*, 2007, acrylic on canvas, 70x74cm
- Long Story*, 2007, acrylic on canvas, 150x80cm
- Mangosteen*, 2006, acrylic on canvas, 53x30cm
- Marina 7*, 2008, acrylic on canvas, 40x44cm
- Meeting*, 2007, acrylic on canvas, 74x70cm
- Morning Tea*, 2007, acrylic on canvas, 100x74cm
- Ocean Eyes*, 2009, acrylic on canvas, 100x100cm
- Orange 1*, 2009, acrylic on canvas, 60x60cm
- Orange 2*, 2009, acrylic on canvas, 60x60cm
- Oranges and Palm Tree*, 2007, acrylic on canvas, 70x74cm
- OZ*, 2009, acrylic on canvas, 90x40cm
- Picnic*, 2008, acrylic on canvas, 70x74cm
- Purple Shadow*, 2008, acrylic on canvas, 70x74cm
- Quinces*, 2008, acrylic on canvas, 35x35cm
- Rain*, 2007, acrylic on canvas, 70x74cm
- Red Rocks*, 2008, acrylic on canvas 40x44cm
- Reef*, 2006, acrylic on canvas, 91x61cm
- Rocks on the beach*, 2006, acrylic on canvas, 240x120cm
- Sea Concert*, 2008, acrylic on canvas, 40x44cm
- Teapot*, 2008, acrylic on canvas, 70x74cm
- Townsville*, 2008, acrylic on canvas, 120x80cm
- Tropical Forest*, 2007, acrylic on canvas, 70x74cm
- Verticals*, 2007, acrylic on canvas 40x90cm
- Warm Day*, 2007, acrylic on canvas, 100x74cm
- Yellow Fish*, 2009, acrylic on canvas, 45x45cm



Castle Hill, 2008, acrylic on canvas, 100x100cm

Two Seasons - Recent Paintings is Martin Kizur's fifteenth solo exhibition. Previous solo exhibitions include: Townsville (2009, 2005, 2004, 2003), Melbourne (1997, 1995, 1992), Beograd (Belgrade) (1985, 1983, 1982), Skopje (1986), Bacsy Petrovec (1990), Kovacica (1991, 1981, 1970).

Kizur has also participated in more than a hundred group exhibitions in Australia and throughout Europe, winning fifteen major prizes for his artwork.



Crowd on the beach, 2007, acrylic on canvas, 140x74cm

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