

**Richard Bryant**

Born 1984, Auckland, New Zealand  
BFA, Elam School of Fine Arts, University of Auckland, 2005

**Solo Exhibitions**

**2018**

*Extract, Withdraw Earthwards* (w/ Philadelphia Wireman), Robert Heald Gallery, Wellington

**2017**

*Excerpts* (organised by Patrick Lundberg), State Gallery, Auckland  
(w/ Michael Harrison), CAVES, Melbourne

*The Wrenching Scale*, Ivan Anthony Gallery, Auckland

**2016**

*Knuckle Tree*, Robert Heald Gallery, Wellington

**2015**

*The Strata of Silence*, Ivan Anthony Gallery, Auckland

**2014**

*Re-Echo*, Robert Heald Gallery, Wellington

**2013**

*Threads cement*, Ivan Anthony Gallery, Auckland

*audible, adrift*, Robert Heald Gallery, Wellington

**2012**

The New Fair (w/ Patrick Lundberg), KALIMANRAWLINS, Melbourne

*Conditions of Light*, Robert Heald Gallery, Wellington

**2011**

*plume* (w/ Richard Frater), TCB art inc., Melbourne

Richard Bryant (w/ Matt Hinkley), Robert Heald Gallery, Wellington

**2010**

*Walking and turning at different lengths*, High Street Project, Christchurch

Richard Bryant, Newcall Gallery, Auckland

**2009**

Off-site project, Auckland apartment

**2008**

*Left Glass*, Room 103, Auckland

**Group Exhibitions**

**2016**

*Chain of Mountains*, TCB art inc., Melbourne

**2015**

*Cut + Paste: The Practice of Collage*, The Dowse, Lower Hutt

**2012**

*Atoms*, Ivan Anthony Gallery, Auckland

*Assume Nothing*, Gus Fisher Gallery, Auckland

**2011**

*Cy (group show)*, Robert Heald Gallery, Wellington

Robert Heald Gallery, Auckland Art Fair

*In Any Case*, Ostrale`011, Dresden

*Paintings Paintings*, Window, University of Auckland

**2010**

*Swallows & Amazons*, Robert Heald Gallery, Wellington

Sue Crockford Gallery Project Space, Auckland

**2008**

*Sleep by Windows*, Snowwhite Gallery, Unitec, Auckland

*YY*, Dep\_art\_ment, Auckland

*Two Works*, Happy, Auckland

*Paintings*, Window, University of Auckland

**2007**

*Monuments Dreaming of Me*, Blue Oyster Art Project Space, Dunedin

*PX - Snow Falls in the Mountains Without Wind*, St Paul Street Gallery, AUT, Auckland

*Out of Order*, St Paul Street Gallery, AUT, Auckland

**2006**

*Sleep, Eat Food, Have Visions*, Room 103, Auckland

**2005**

*The Code of Interdependence*, Special Gallery, Auckland

## Public Collections

James Wallace Arts Trust, Auckland

## Bibliography

- Amery, Mark, 'Fresh New Blood,' *The Dominion Post*, 7 July, 2010
- Brettkelly-Chalmers, Kate, 'Farewell Newcall,' [eyecontactsite.com](http://eyecontactsite.com), 22 April, 2010
- Bryant, Jan & Leonhard Emmerling, *PX: Thoughts on Painting*, Auckland: Clouds, 2011
- Clayton, Hamish, 'Wellington,' *Art New Zealand* #135, 2010
- Clayton, Hamish, 'Wellington,' *Art New Zealand* #138, 2011
- Corner, Katy, 'Wellington postcard,' *Art News New Zealand*, Spring 2010
- Gardiner, Sue, 'Checking Painting's Pulse,' *Art News New Zealand*, Winter 2009
- Gardiner, Sue, 'Paper the world over,' *Art News New Zealand*, Autumn 2013, pp.102–107
- Hanfling, Ed, 'More or Less? *Assume Nothing* at Gus Fisher Gallery,' *Art New Zealand* #143, 2012, pp.51–53
- Hurrell, John, 'A Centre for Art and Friends,' [eyecontactsite.com](http://eyecontactsite.com), 28 May, 2012
- Hurrell, John, 'Paintings in Window,' [eyecontactsite.com](http://eyecontactsite.com), 5 February, 2011
- Hurrell, John, 'Richard Bryant Exhibition,' [eyecontactsite.com](http://eyecontactsite.com), 7 August, 2015
- Shand, Peter, 'Considering,' Gus Fisher Gallery, University of Auckland, May 2012
- Upton, Creon, 'Richard Bryant at HSP,' [eyecontactsite.com](http://eyecontactsite.com), 13 January, 2011
- Win, Hamish, 'It may gild poverty, but it cannot transcend it,' *un Magazine* #6.1, 2012, pp.26–30

### Philadelphia Wireman

The Philadelphia Wireman sculptures were found abandoned in an alley off Philadelphia's South Street on trash night in 1982. Their discovery in a rapidly-changing neighbourhood undergoing extensive renovation, compounded with the failure of all attempts to locate the artist, suggests that the works may have been discarded after the maker's death. The dense construction of the work, despite a modest range of scale and materials, is singularly obsessive and disciplined in design: a wire armature or exoskeleton firmly binds a bricolage of found objects, including plastic, glass, food packaging, umbrella parts, tape, rubber, batteries, pens, leather, reflectors, nuts and bolts, nails, foil, coins, toys, watches, eyeglasses, tools, and jewelry.

Heavy with associations – anthropomorphic, zoomorphic, and socio-cultural – to wrapped detritus, the totemic sculptures by Philadelphia Wireman have been discussed in the context of work created to fulfill the shamanistic needs of alternative religions in American culture. Curators, collectors, and critics have variously compared certain pieces to Classical antiquity sculptures, Native American medicine bundles, African-American memory jugs, and African fetish objects. Philadelphia Wireman, whatever his identity, possessed an astonishing ability to isolate and communicate the concepts of power and energy through the selection and transformation of ordinary materials. Over the course of the past two decades, this collection has come to be regarded as an important discovery in the field of self-taught and vernacular art.