“These turbulent views of the sea are as much about the act of painting as the subject. Pennock piles on the paint with savage thrusts of the palette knife, layer upon layer, building up a dense, variegated surface. Somewhere behind the heavily worked foregrounds, which record each glimmer of light with a solid dab of oil paint, lie the artist’s memories of Ireland.” - John McDonald – Art Critic, The Sydney Morning Herald

Irish-born artist Colin Pennock creates emotionally driven landscapes that boldly yet quietly traverse the psychological and physical. Responding intuitively to his immediate surroundings while also engaging with the remembered landscape of his homeland and the emotional landscape of his psyche. Travelling through Pennock’s fearless layering of colour and visceral application of oil, the viewer catches glimpses of images that appear, disappear and reappear in a glimmering cycle of revelation and concealment.

Pennock’s new collection of paintings, Past Voices, reflects on the artist’s recent ruminations on past experience and memory. “There is a cathartic aspect to these pictures as Pennock wavers between moment and memory.” Using the fluidity of water as a conduit between memories and the present, Past Voices speaks to the quiet moments we share in emotional connectivity.

Colin Pennock has exhibited nationally and internationally, having just returned from London with his solo exhibition Self portrait. Pennock’s work is held in important collections including the University of Ulster, Belfast; the British Consulate New York, Washington; the Brian Sewell Collection, London and the Hawkesbury Regional Gallery Collection. Pennock was the winner of the Mosman Alan Gamble Memorial Art Prize in 2005 and has been a finalist in the Fleurieu Penninsula Art Prize (2004, 05, 08), the Mosman Art Prize (2014) and the Len Fox Painting Award (2016).
“The more one is able to leave one’s cultural home, the more easily is one able to judge it, and the whole world as well, with the spiritual detachment and generosity necessary for true vision,” wrote Edward Said, in one of the best-known passages from his book, *Orientalism*. “The more easily, too, does one assess oneself and alien cultures with the same combination of intimacy and distance.”

Said’s major theme is the relationship between the cultures of the east and the west, but his observations apply equally as well to those artists who travel from the old world to the new; from places where religious or tribal rivalries are ingrained into daily life, to countries where national identity is still being debated and contested.

Colin Pennock’s current home on the Sunshine Coast is a long way from his birthplace in Northern Ireland but in these semi-abstract seascapes he travels back and forth. Confronted by the rocks and waves of sunny Queensland Pennock thinks of that cold, bleak – but still beautiful coastline he left behind.

In leaving Ireland Pennock has tried to shed those days he spent working as a policeman during ‘the Troubles’. In 1981, when Pennock joined the force at the age of 17, Bobby Sands died in a prison hunger strike, a martyr to the cause of the Provisional Irish Republican Army (PIRA). Bombs were exploded across Northern Ireland and soldiers killed in PIRA ambushes. In the following years the violence spread to London, and even to the Tory party conference in Brighton.

It was a frightening time to be a policeman, as the PIRA had declared that anyone who worked with the security forces would be treated as a traitor. The bombings, assassinations and ambushes would continue until 1998, when a fragile peace agreement was signed. Long before this, Pennock, had decamped to London where he would attend St. Martin’s School of Art from 1985-89. His admission came on the basis of sketches he had made while on patrol, looking for bombs or snipers.

By the time he left Northern Ireland Pennock had seen his share of death and destruction, fear and brutality. Drawing was a way of escaping the tensions of life on the frontline, an attempt to make pictorial sense of a land torn apart by sectarian violence. These memories have remained with him wherever he has gone, subtly influencing his work.

Living in the Noosa hinterland Pennock has been described as a recluse. While his nomadic life and need for solitude has been nowhere as extreme as that of Ian Fairweather, who spent his last years as a hermit on Bribie Island, he shares the same desire to be away from the distractions of society. Like Fairweather, Pennock flirts with abstraction but never abandons the figurative element.

These turbulent views of the sea are as much about the act of painting as the subject. Pennock piles on the paint with savage thrusts of the palette knife, layer upon layer, building up a dense, variegated surface. Somewhere behind the heavily worked foregrounds, which record each glimmer of light with a solid dab of oil paint, lie the artist’s memories of Ireland. Those waves may be beating against the shores of Queensland but the paintings inhabit two contrary worlds.

This may not be obvious to the viewer but when we learn a little more about Pennock’s approach it becomes clear that his seascapes are not simply impressionistic transcriptions of nature. Like the ocean itself there are surfaces and depths. The ferocious energy with which the paint has been applied testifies to the artist’s emotional investment in the work.
There is a cathartic aspect to these pictures as Pennock wavers between moment and memory. He says that the painting Coast Run recalls a journey he took with his father, and one assumes every work has a similar personal association. What we see, however, is only the objective correlative - to use T.S.Eliot’s term for “the formula of that particular emotion”2 the poet wants to evoke in each reader’s mind.

Ut pictura poesis – in painting as in poetry. The artist doesn’t present his audience with concrete propositions but with open-ended suggestions. The content of a work may remain private without lessening our appreciation. We can feel the emotion in a picture without knowing the specific cause.

It’s very similar to music, which plays on our emotions without the use of words or images. For instance, it’s not surprising to learn that La mer, Debussy’s symphonic work devoted to the ocean, was composed at a time of great personal upheaval. For Pennock these seascapes represent a different stage of life - when the traumas of the past have begun to recede in diminuendo to the horizon.

John McDonald – Art Critic, The Sydney Morning Herald

1. What we’re made of
oil on linen
140 x 140 cm
$16,500
2. *When the Hawkesbury was home*

oil on linen

140 x 140 cm

$16,500
3. *Past voices*

oil on linen

140 x 140 cm

$16,500
4. *Conversations without you*

oil on linen

183 x 183 cm

$22,000
5. *The things we promised and did do*

*oil on linen*

140 x 200 cm

$19,500
6. *My silent tribute*

oil on linen

122 x 122 cm

$13,200
7. Coal and Candle Creek
oil on linen
140 x 140 cm
$16,500
8. Things we left unclaimed
oil on linen
200 x 200 cm
$26,000
9. Afraid you won’t be there
oil on linen
80 x 80 cm
$7,200
10. Although I've moved away pieces bring me back
oil on linen
183 x 183 cm
$22,000
11. Sounds along the hawkesbury
oil on linen
140 x 200 cm
$19,500
12. *Same time every year*

oil on linen
70 x 70 cm
$6,600
13. You stay and I’ll be back
oil on linen
61 x 61 cm
$6,000
14. Coast run
oil on linen
61 x 61 cm
$6,000
15. Canopy of relations
oil on linen
183 x 183 cm
$22,000
16. *Back before the sun sets*

oil on linen

122 x 122 cm

$13,200
17. Starting without you
oil on linen
61 x 61 cm
$6,000
18. The subtle things
oil on linen
70 x 70 cm
$6,600
19. *Distant voices*

oil on linen

200 x 250 cm

$33,000
COLIN PENNOCK

Born Ireland 1964

EDUCATION

1989  St Martins School of Art London, B.A. Hons Degree Fine Art (Painting)
1985  St Martins School of Art London, Foundation Art Course

AWARDS & RESIDENCIES

2016 Finalist Len Fox painting Award, VIC
2014 Finalist Mosman Art Prize, Sydney
2008 Finalist Fleurieu Penninsula Water Prize, SA
2008 Finalist Fleurieu Penninsula Art Prize, SA
2005 Winner Mosman Alan Gamble Memorial Art Prize
2004 Finalist Fleurieu Penninsula Art Prize, SA

SELECTED SOLO EXHIBITIONS

2017 ‘Intrusion’, Arthouse Gallery, Sydney
‘Silenced’, Scott Livesey Galleries, Melbourne
2016 ‘Modern Recluse’, Arthouse Gallery, Sydney
‘Promise To Remember’, BMG, Adelaide
2015 ‘Expat’, Scott Livesey Galleries, Melbourne
2014 ‘Pioneer’, Arthouse Gallery, Sydney
‘Wayfarer’, BMG Art, Adelaide
2013 The Last Place To Look, Arthouse Gallery, Sydney
‘Tracker’, Scott Livesey Galleries, Melbourne
2011 ‘Rural Convict’, Scott Livesey Galleries, Melbourne
2010 ‘Guide’, Scott Livesey Galleries, Melbourne
2007 ‘Strata’, Scott Livesey Galleries Melbourne
‘Light and Sound in the Hawkesbury’, Michael Reid
2006 ‘Fragment of the Greater Landscape’, Scott Livesey Galleries, Melbourne
2005 ‘Tin Town’ Art Equity, Barrack Gallery, Sydney
‘Solo’ A1 + 2 Gallery, Balmain, Sydney

SELECTED GROUP EXHIBITIONS

‘Summer 17’, Arthouse, Sydney
2016 ‘Summer Salon’, Scott Livesey Galleries, Melbourne
‘Under The Sun’, Arthouse, Sydney
‘Christmas Show’, BMG, Adelaide
COLIN PENNOCK

‘From The Stock Room’, Scott Livesey Galleries, Melbourne
2015 ‘Summer Salon’, Scott livesey Galleries, Melbourne
‘Under The Sun’, Arthouse, Sydney
‘Christmas Show’, BMG, Adelaide
‘The Salon’, Scott Livesey Galleries, Melbourne
‘Unfolding Splendour’, Arthouse Gallery, Sydney

2014 ‘Under The Sun’, Arthouse Gallery, Sydney
‘Christmas Show’, BMG, Adelaide
‘Twenty Fourteen’, Scott Livesey Galleries, Melbourne
‘Mosman Art Prize’, Mosman Art Gallery, Sydney
‘Prime’, Arthouse Gallery, Sydney

2013 ‘Imaginings’, Arthouse Gallery, Sydney
‘In the Scheme of Things’ Australian Landscape, Arthouse, Sydney
‘Winter Selection’ Scott Livesey Galleries, Melbourne

2012 Gallery 1 – Scott Livesey Galleries, Melbourne
‘Under The Sun’ – Arthouse Gallery, Sydney
Gallery 2 – Scott Livesey Galleries, Melbourne
The Stockroom – Scott Livesey Galleries, Melbourne

2011 ‘Stockroom Show’- Scott Livesey Galleries, Melbourne

Paintings and Objects, curated by David Bromley, Hill Smith Gallery, Adelaide

2008 Group Show 08, Scott Livesey Galleries, Melbourne
Sum of Us, Michael Reid, Sydney

2007 ‘Squared’, Greenhill Galleries, Perth

2005 Group show Delmar Gallery, Sydney Small Wonder

2004 Group show Rushcutters Bay Gallery, Sydney


1989 Group show, Pages Yard House Gallery, London
Group show, Hatton Gardens Gallery, London
Chelsea Piers Group Show London


EVENTS & ART FAIRS

2018 London Art Fair 2018 – Serena Morton Gallery
2017 Sydney Contemporary – Arthouse Gallery
2016 602 – Scott livesey Galleries, Melbourne
2015 Sydney Contemporary – Scott Livesey Galleries, Melbourne
2013 Belle Magazine, artist dinner, Vincenzo’s Cucina Vera, Adelaide
2012 Melbourne Art Fair– Scott Livesey Galleries, Melbourne
COLIN PENNOCK

2010  ‘Dinner with the Artist’ – Michael Reid, Sydney
2011  ‘Art for Science’ – Murdoch Children’s Research Institute
2004  Sydney Affordable Art Fair, Sydney

SELECTED COLLECTIONS
University of Ulster Belfast, Northern Ireland
British Consulate New York, Washington
Hawkesbury Regional Gallery Collection
RACV Club, Melbourne & Victoria
Various Private Collections Australia, New York, London, Ireland

SELECTED BIBLIOGRAPHY
2016  ‘Colin Pennock – Modern Recluse’, Alt Media
2015  ‘Colin Pennock presents Expat’, Broadsheet, Melbourne (online)
2014  ‘Pioneer by Colin Pennock’ Catalogue Essay Elli Walsh
      ‘Colin Pennock,’ The Design Files (online)
      Neylon John, ‘Slice and Dice’, Adelaide Review
2013  ‘Depth of Field’, Belle Magazine, October/November pp. 183-6
      ‘Tracker by Colin Pennock’, Share Design Inspiration Blog, June
      ‘Tracker by Colin Pennock’ Catalogue Essay Crawford Ashley
      ‘Colin Pennock, Tracker’, Melbourne Review
      ‘Colin Pennock’, Mildred Magazine (online)
      Artist Profile Magazine, Issue 23, p. 145
1998  ‘Culture & conflict: British Architecture in Ireland’, CIRCA, Irish and
      International Contemporary Visual Culture, The Puffin Room, New York,
      March – May p.53