



**PETER SEAL**



Front cover:

- *The Jolleyball*, 2020, Acrylic on stitched canvas, 117 x 112 cm

Above:

*Twister Punch*, 2020, Acrylic on stitched canvas, 86 x 61 cm

## PETER SEAL – PAINTINGS

Peter Seal's paintings result from a process of both deconstruction and reconfiguration. Each begins with the idea of an image and the nature of its constituent marks, visualised in a preparatory drawing. Then, on a canvas of pristine whiteness, or one stained in subtle tonal variation, the artist puts down an enlarged version of the image in acrylic paint. Subsequently, this canvas is cut into sections and stitched back together to form an entirely new compositional arrangement, that of the finished work. There are stages in between, involving photography and small collage studies, the resultant paintings dependent on highly developed pictorial design combined with rigorous craftsmanship.

Many of these fifteen recent canvases are painted in black, occasionally with subsidiaries of red, green or burnt orange. Seal has a particular relationship with the expressive potential of black. He cites reference points in those Matisse interiors in which black predominates, such as *Interior with a Violin* (1918); also a scene from the black and white film *Man of Aran* (1934), in which a fisherman repairs his boat, dipping fabric into a pot of pitch, then caressing it into place with his fingers, his hand starkly white against the darkness of the boat's hull.

There is great variety in these paintings, of surface texture, line, edge, and of inter-relationships of positive and negative shape. Integral to all of this is the physicality of paint and colour, its optical weight and vibrancy. Contrast for instance the tensile elegance of those silhouetted shapes in *Gweek with Daphne* with the dry-brushed gestural sensuality of *Black Cab*. Then consider too the heraldic orange of *Handjive*, its caryatid-like structure not wholly dissimilar to that of *Black Cab*, but entirely different in effect. Also here are several blue paintings, each establishing its own architectural dynamics of shape and texture. Of them the formal twists and turns of *The Comedians* appears especially close to sculpture, and one is reminded how Seal has recently turned to the production of small-scale bronzes, works clearly informed by his highly seductive canvases.

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*Sparky Jack, 2020*  
Acrylic on stitched canvas  
66 x 91 cm



*Gweek with Daphne, 2020* ●  
Acrylic on stitched canvas  
97 x 102 cm



● *The Comedians*, 2020  
Acrylic on stitched canvas  
97 x 102 cm

*Leith Tartan*, 2020  
Acrylic on stitched canvas  
122 x 118 cm

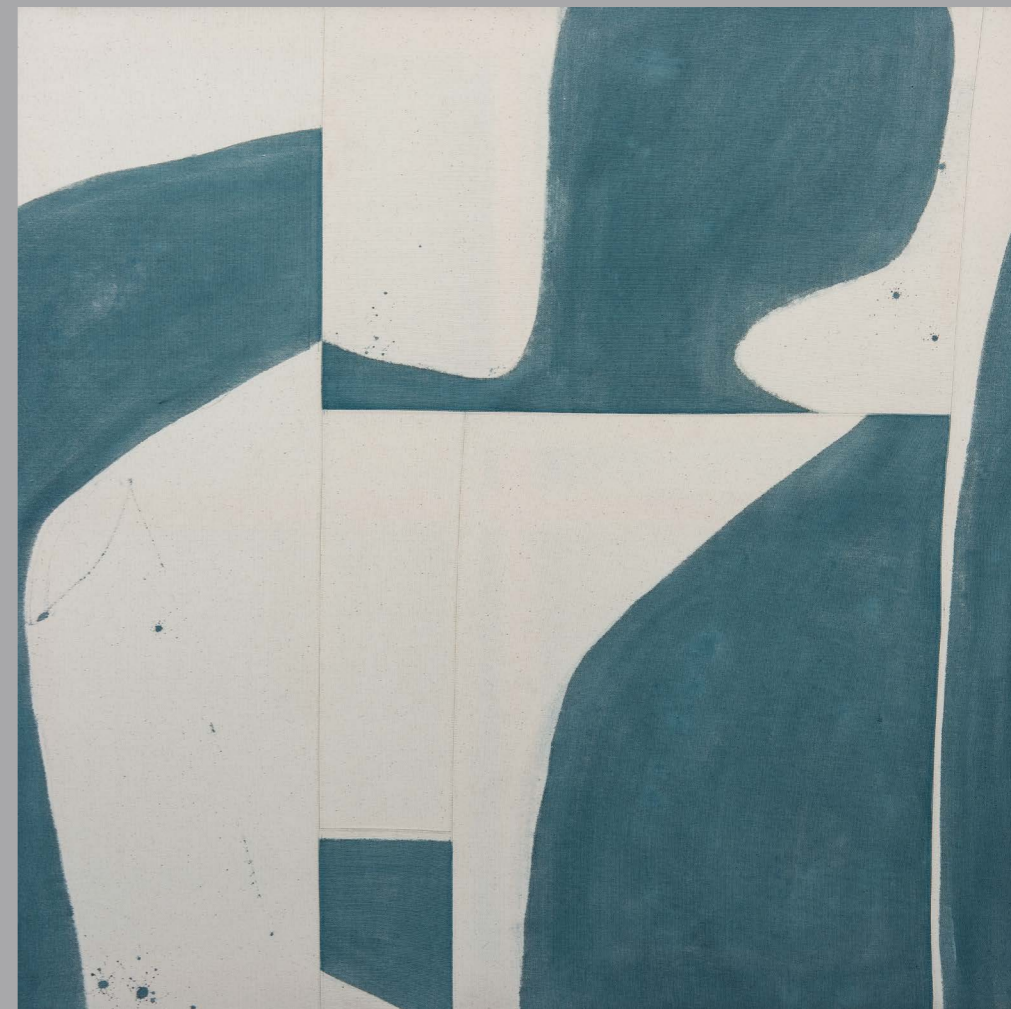


● *Trip Spring, 2020*  
Acrylic on stitched canvas  
132.5 x 142.5 cm





● *Windhoek*, 2020  
Acrylic on stitched canvas  
102 x 116.5 cm



*Electra*, 2020  
Acrylic on stitched canvas  
102 x 101.5 cm

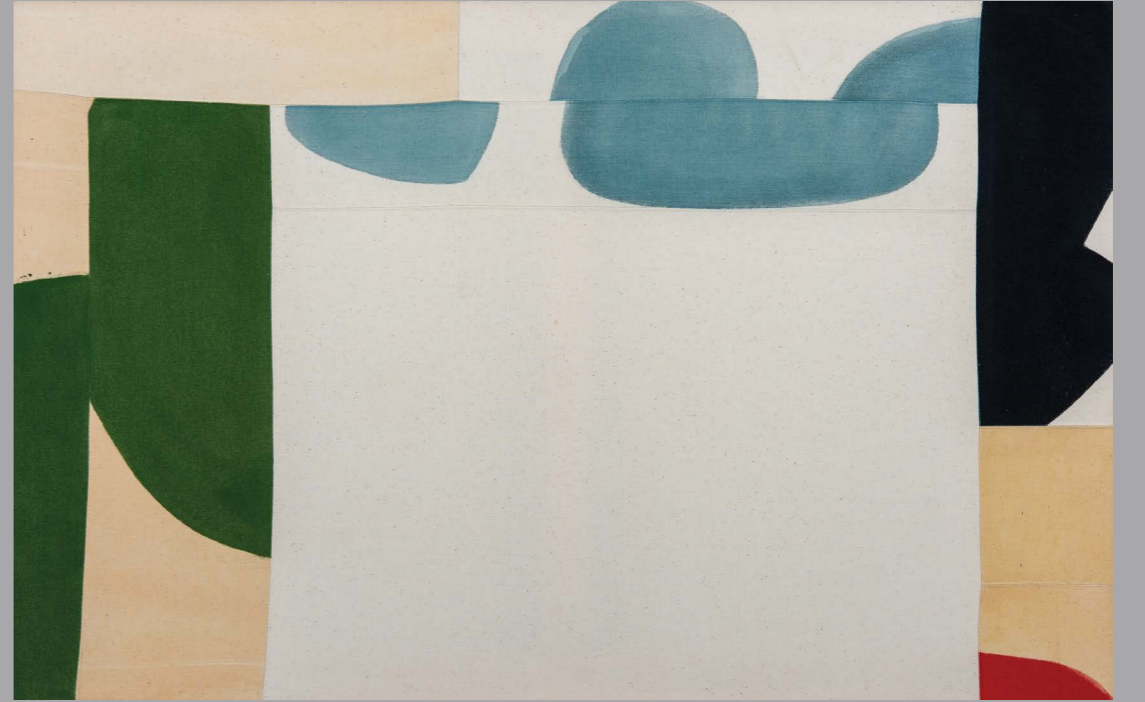
*Our Locations*, 2020  
Acrylic on stitched canvas  
91 x 96.5 cm





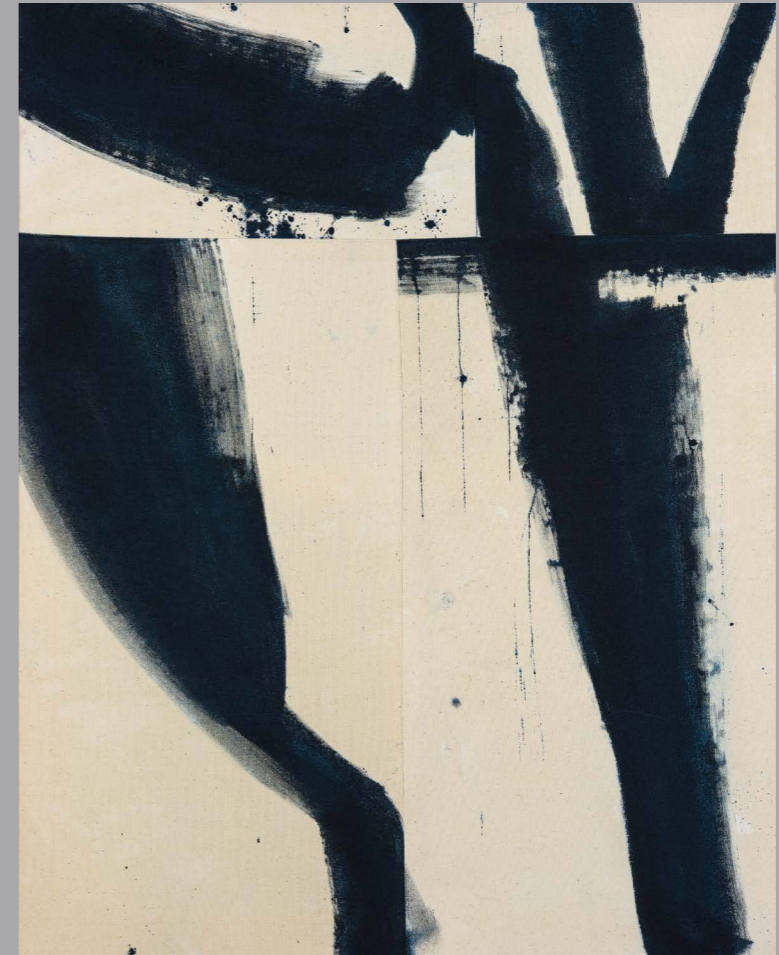


● *Mel and Anne*, 2020  
Acrylic on stitched canvas  
102 x 112 cm



● *Montgomery, 2020*  
Acrylic on stitched canvas  
71 x 112 cm

*Black Cab*, 2020  
Acrylic on stitched canvas  
97 x 76.5 cm



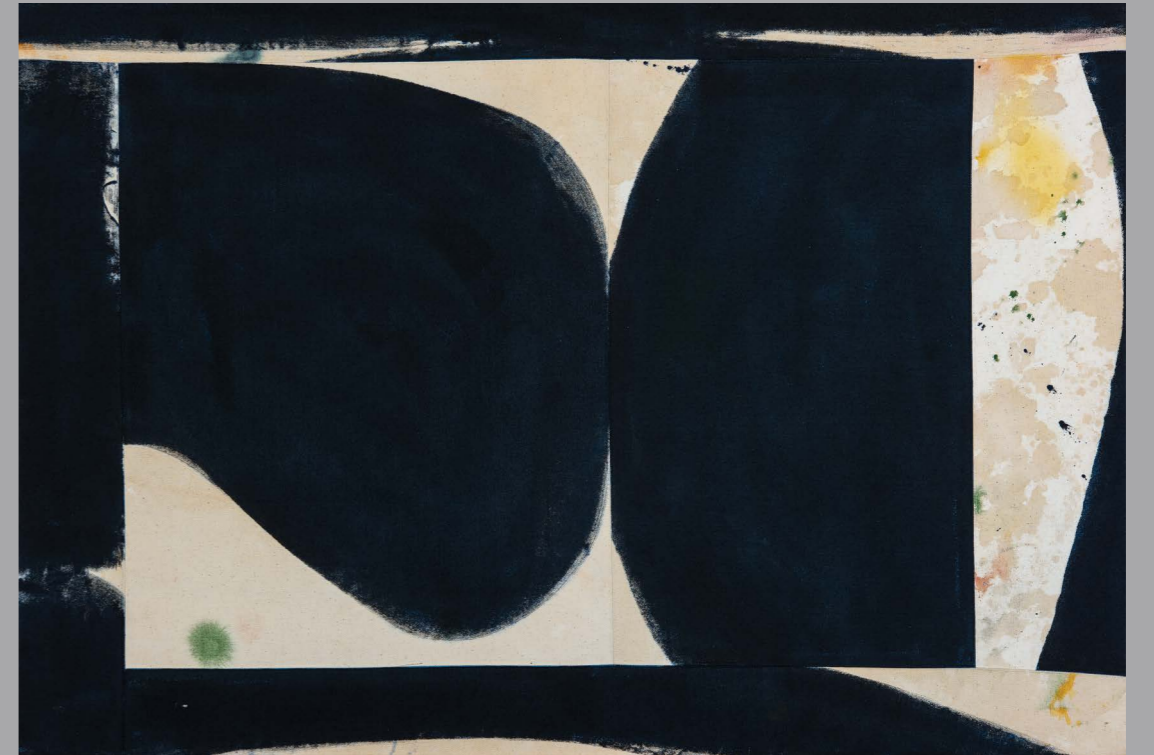


*Noticer, 2020*  
Acrylic on stitched canvas  
66 x 86 cm



● *Handjive*, 2020  
Acrylic on stitched canvas  
76 x 51 cm

*Mr Coutts and Mr Coull, 2020*  
Acrylic on stitched canvas  
76.5 x 112 cm

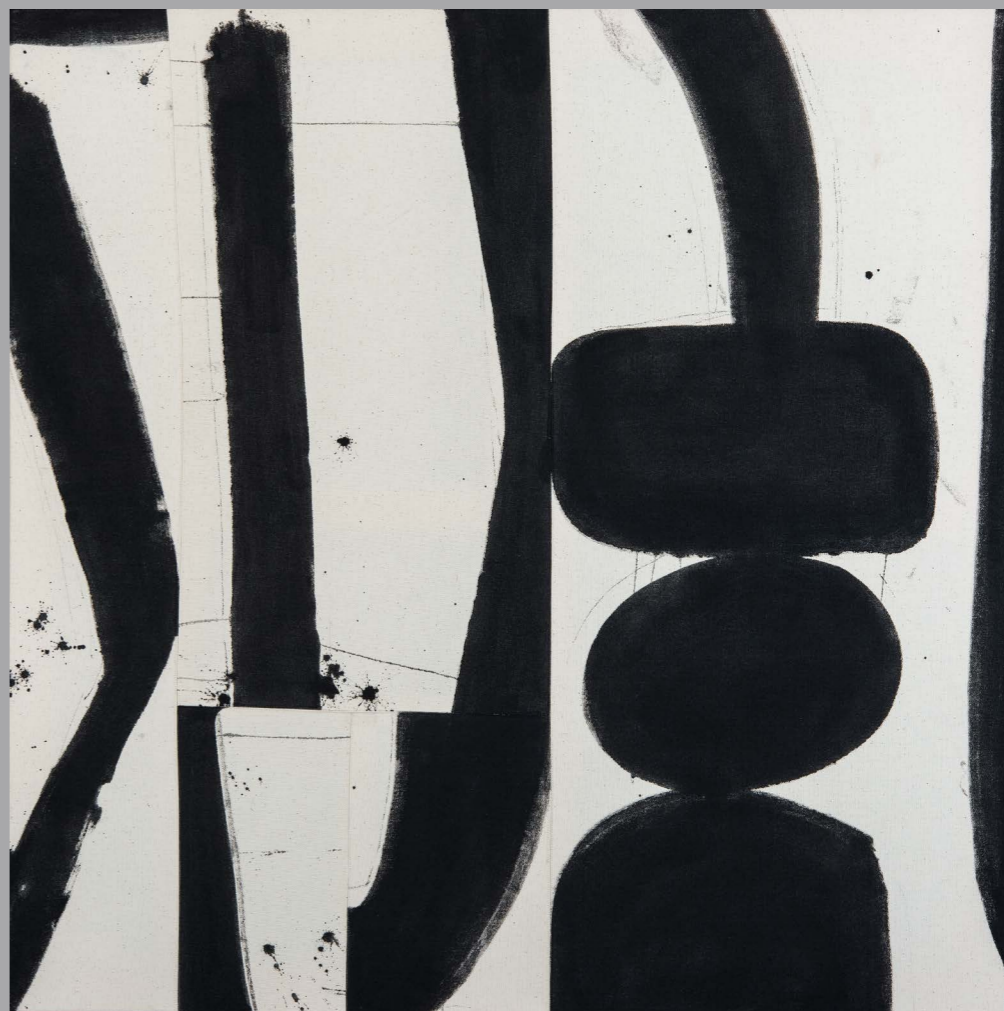




● *Park Avenue, 2020*  
Acrylic on stitched canvas  
66.5 x 106.5 cm



*Balfour, 2020*  
Acrylic on stitched canvas  
87 x 117 cm



● *Bulstrode*, 2020  
Acrylic on stitched canvas  
102 x 102 cm

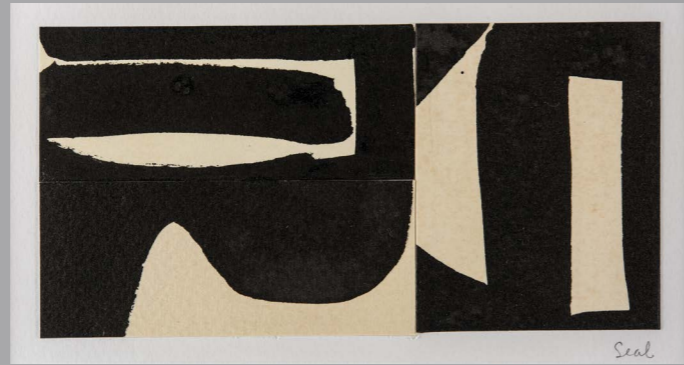
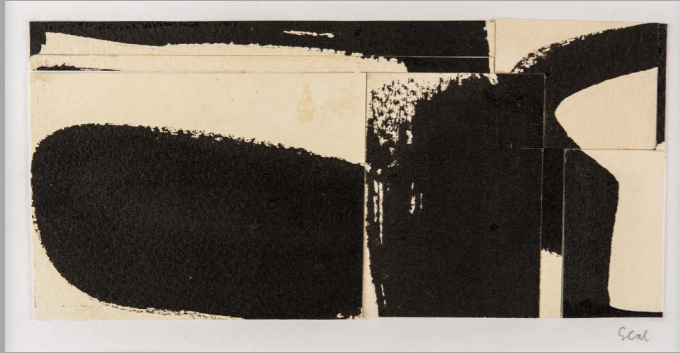




*Simal*, 2020  
Acrylic on stitched canvas  
92 x 92 cm



*Sharer*, 2020  
Acrylic on stitched canvas  
102 x 102 cm



This spread:  
A selection of small collages, 2020, Acrylic on paper

Back cover:  
● *Pittenweem*, 2020, Acrylic on stitched canvas, 66 x 66 cm



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