



DONE

RECENT DRAWING BOOKS
BY PHILIP TRUSTTUM

Canterbury's earthquakes of 2010 and 2011 had a profound effect on local artist Philip Trusstum's work, with the disruption of losing his house and studio space forcing him to look for alternatives alongside his painting practice. He turned to drawing, and between 2011 and 2013 filled no fewer than 50 books with around 2000 drawings, which he completed using the ubiquitous felt-pen. These extraordinary works, which at once captivate and confront the viewer, are not merely sketches or drawings completed as part of the working process towards the larger paintings for which he is so well known. Rather, Trusstum describes these as drawing books and the works within existing in their own right as independent artworks. These are in effect a visual diary of the artist at work, with every drawing dated and each book having an annotated beginning and end date.

The paintings of Hieronymus Bosch are one starting point for Trusstum in this body of work, replicating Bosch's humanimal, figurative subjects using his own extensive collection of children's toys and Asian masks and puppets. As with Bosch's work, there is a sense of psychological anguish and malice in Trusstum's drawing books in which bizarre combinations of toys are pulled together on the pages through the process of drawing. My Little Pony and Lego figures or soft cuddly animals suddenly take

on menacing and anxious personas, often brandishing sharp knives or swords. Trusstum takes a subject and works through a raft of variations on a similar theme, exploring colour and altering compositions to achieve his desired results.

Trusstum initially used just black ink in his drawing books, and the first few books are quite small in scale. As the months progressed, however, he began introducing colour with felt-pens – to the point where black became obsolete and pure colour dominates. In the later books Trusstum scales up the works, often pasting in additional leaves to allow the drawings to extend beyond the confines of the book. These drawings, with their bright colours and increased scale, are more punchy and highlight the artist's increasingly adept development of his drawn line.

You can also see **Put On 1** and **Put On 2** by Philip Trusstum on the bunker wall in front of the Gallery on Montreal Street as part of the Gallery's **Outer Spaces Stereoscope** programme until 18 November.

23 September – 28 October 2013

Central Library Peterborough

A Christchurch Art Gallery Outer Spaces Project

CASE 1

- #1 / 2011
- #21 / 13–27 February 2012
- #23 / 9–17 March 2012
- #24 / 17–27 March 2012
- #25 / 27–31 March 2012
- #26 / 1–6 April 2012
- #27 / 10–22 April 2012
- #28 / 24 April – 14 May 2012

CASE 2

- #34 / 9 October – 2 November 2012
- #38 / November – 3 December 2012
- #40 / 5–15 December 2012
- #43 / 6–10 January 2013
- #44 / 11–14 January 2013

CASE 3

- #45 / 15–26 January 2013
(with six additional drawings on loose leaves)
- #46 / 28 January – 3 February 2013

CASE 4

- #47 / 3–13 February 2013
(with two additional drawings on loose leaves)
 - #48 / 14–21 February 2013
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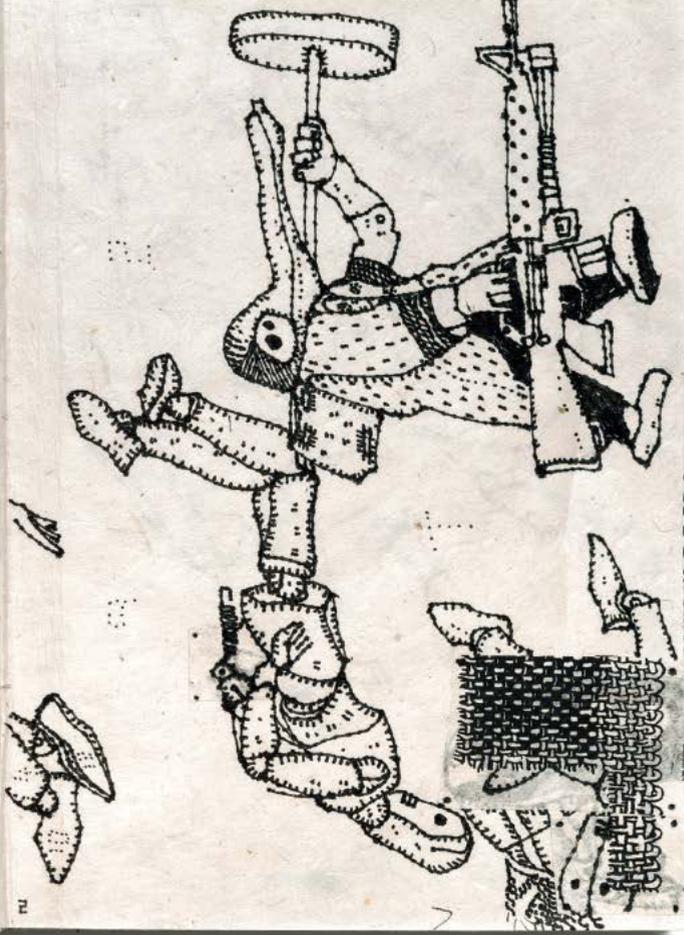
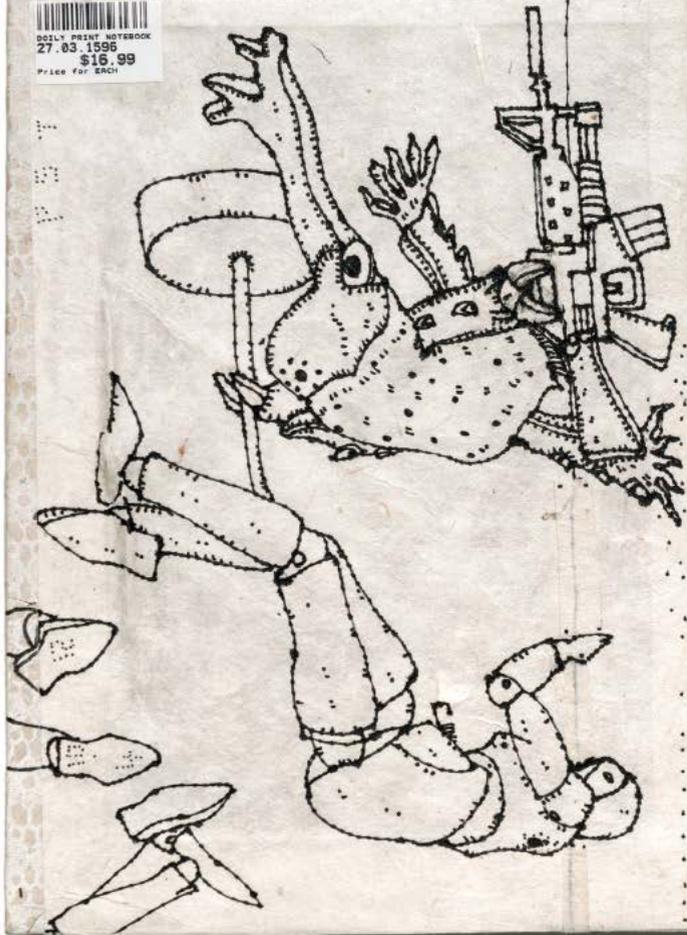
#24



#28



DOIL'S PRINT NOTEBOOK
27.03.1596
\$16.99
Price for each



#27





#48



1.18
#45
9



20

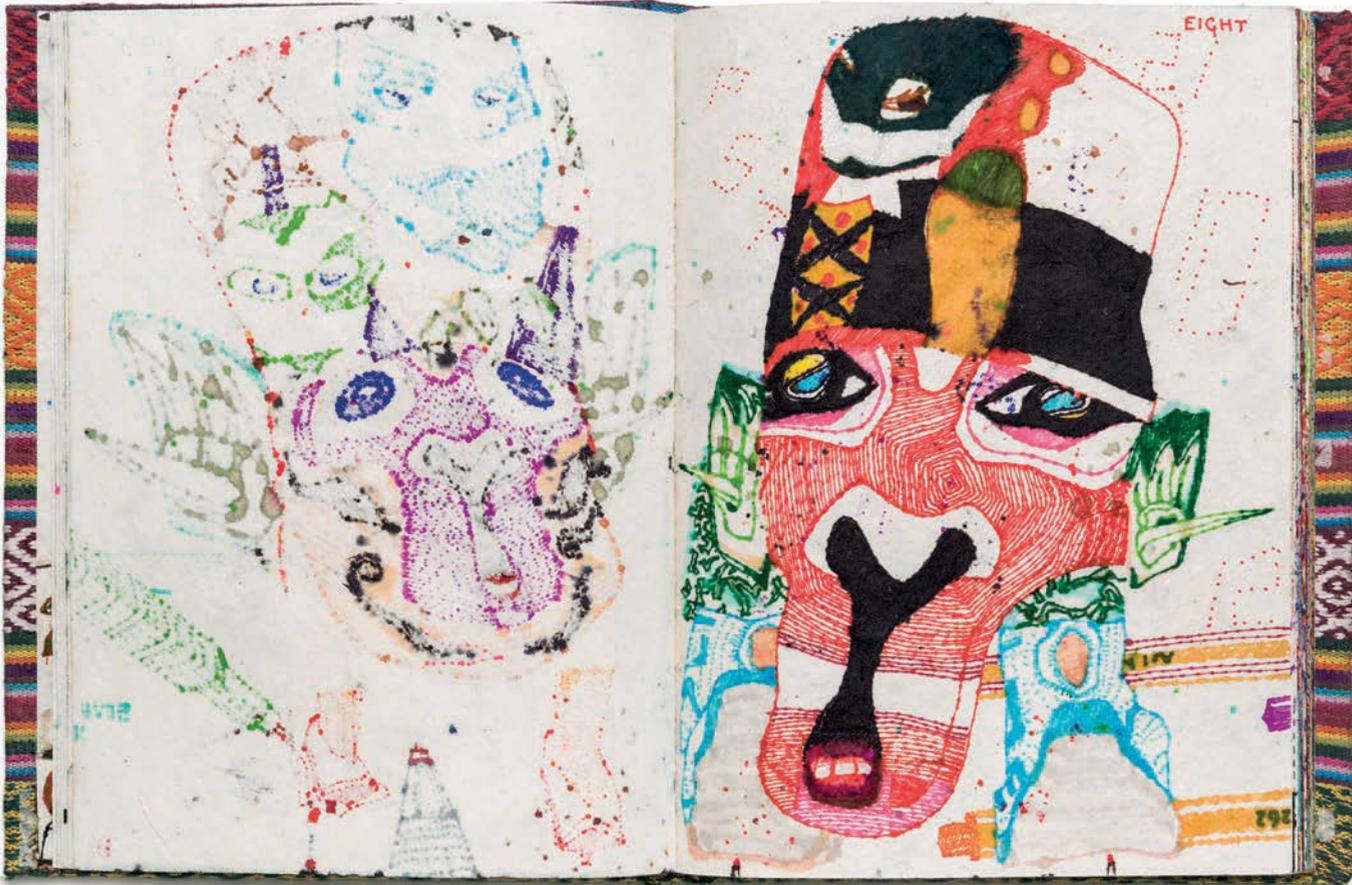




#38









#47 (detail)

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All works felt-pen on paper, reproduced
courtesy of the artist.

Cover: Philip Trusttum Drawing Book #45
(detail) 2012. Felt-pen on paper. Reproduced
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