

GREGOR KREGAR

B.1972, SI

With a choice of media as broad as his diverse subject matter, Gregor Kregar's sculptural works can be separated into two parallel lines of enquiry. Loosely grouped as the figurative and geometric works, both have received critical acclaim here and abroad. Kregar has an established career that spans more than two decades and he exhibits regularly in Australasia and Europe. Highlights of his exhibition history include solo show at Tin Shed Gallery as a colateral event to Sydney Biennale in 2008 and inclusion in the Cairo Biennale and the 29th Ljubljana Biennale in 2011.

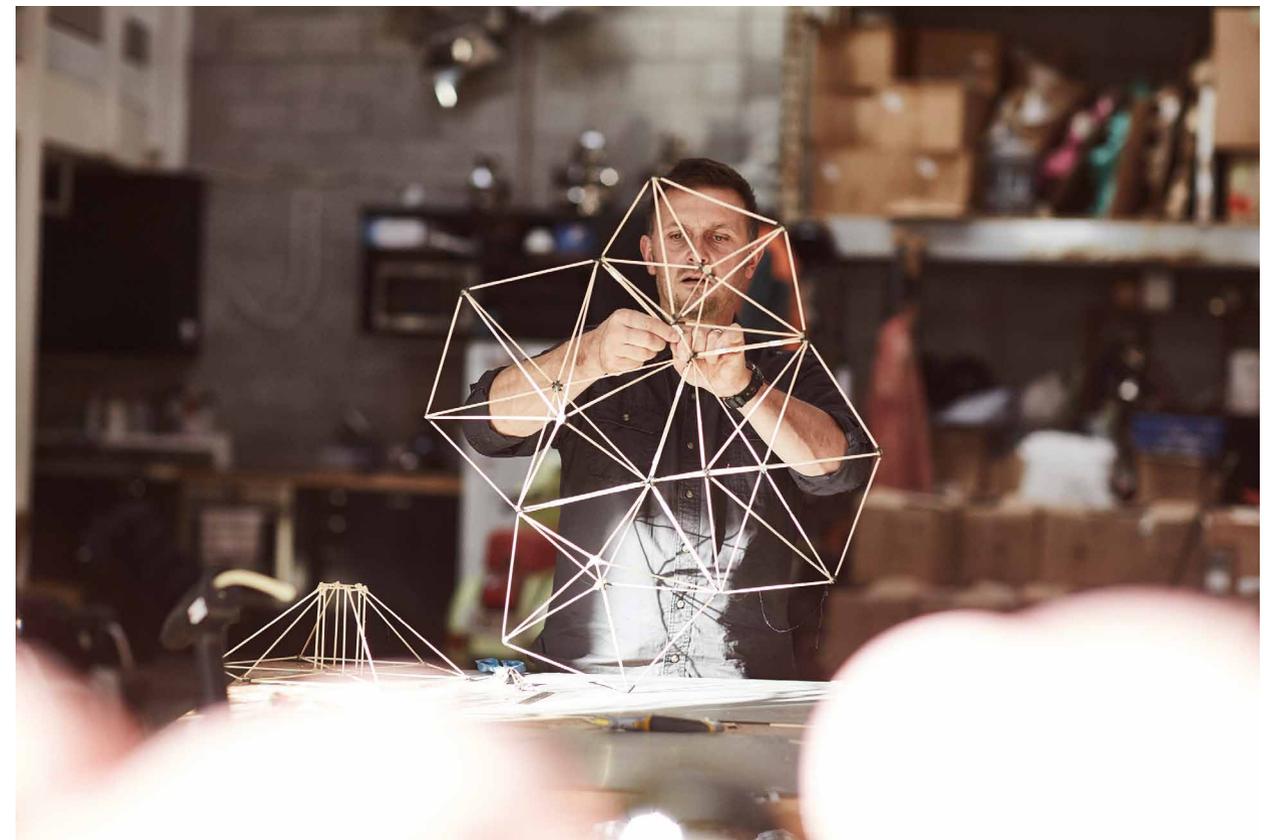
His work is held in significant public collections including Te Papa Tongarewa, The Chartwell Collection and the James Wallace Arts Trust. The recipient of several awards and commissions Kregar has won, amongst others, the Melbourne-based 2015 Southern Way McClelland Commission (2013), the Lexus Premier Award as well as People's Choice Awards at Headland Sculpture on the Gulf (2013), Paramount Award, Wallace Art Awards (2000); a permanent installation at the Christchurch International Airport (2012), the Art Omni Residency at McColl Art Centre New York, USA (2006) and a commission for a permanent work at the Lekhwiya Sports Stadium in Doha.

Gow Langsford Gallery has represented Gregor Kregar since 2009.

Gregor Kregar enjoys stirring up trouble – object trouble. He relishes the chance to question and mix up existing meanings when dealing with familiar objects – be they domestic rubbish, piggy banks, wine bottles, garden gnomes or television sets. He strips away ingrained habitual knowledge, exposes surprising histories and elevates the insignificant object to new heights, even to the extent of revealing people's domestic obsessions such as gardening, pet and car ownership as examples of religious fervour. In an early series, he (anti-) heroically immortalised himself in bronze, posed in miniature on high plinths in the style of Rodin and Michaelangelo.

Sue Gardiner, The Riddle of Being Gregor 2009







Kregar's art mixed up idealism, irreverence, intellectual rigour and elementary or everyday actions, exploiting the energy or resonance that arise from the collisions, tensions or confusions between these modes of thinking. As a view, one ends up thinking about the fact that one cannot decide exactly what it is one is thinking.

Ed Hanfling, *Seriously Entertainment*, Art New Zealand 151, 2014, P73-74





19.