



PETER HUBY HULL AND BACK

A retrospective of the artist's work across the decades

Exhibition Catalogue

University of Hull Gallery

20 January to 12 March 2023



THREADS...

“Is there anything he can’t do?” This is a question often asked when people look at Peter’s work.

This retrospective is a testament to his expansive interests and abilities. In addition to the physical objects in the gallery there are films, novels, numerous theatre pieces, community plays and community events that he has been heavily involved in over many years. Peter would be the first to acknowledge that in the case of films and theatre many people contribute to the outcome of the work. However, most of those who have worked with him on these projects would agree that he is often the driving force.

How then can we begin to respond to his eclecticism? Of course there is, ‘the work’. Each piece is and should be a complete experience in itself. Many of the paintings evoke the landscapes and weather conditions of places that have inspired him; Spurn Point and the Yorkshire Dales among other places. Some of the etchings and paintings hint at his post war childhood in Hull; scenes of bombed out buildings and burned or abandoned cars, the Reichstag in flames.

In other works, the sources of inspiration are not immediately apparent. There are threads linking apparently disparate pieces. His novel *Pasiphae*, published by Dewi Lewis (2000) inspired

drawings, paintings and sculptures that can be seen in the exhibition. The film *Quietus* and the novel *Katharine*, are clearly connected and the evocation of the Yorkshire Dales landscape, the setting for both, abounds throughout the gallery. Peter’s lifelong interest in Greek mythology is present in many of the works here but also in his books on this theme, *The Children of Pelops*, *Medea* and of course, *Pasiphae* as mentioned earlier.

The coherence in this extraordinary body of work comes through the artist himself. He has sometimes said things like, “I am not present,” “I don’t know where it comes from,” “I stand the characters up and they write themselves.” Well, that may be the way it feels to Peter but ‘the work’, exists because he is here.

Enjoy taking the time to understand and appreciate his empathy, intelligence and talent.

Linda Cox

THE ARTWORKS

For purchase of works that are listed for sale,
please contact Clare Huby.

clare.huby@btinternet.com / 07525 332536



01. BLITZ 1
126 x 152.5cm, Oil on canvas, 1988
Courtesy of Clare Huby



02. BLITZ 3
150 x 105.5cm, Oil on canvas, 1988
Courtesy of Sam Huby



03. BLITZ 2
180 x 126cm, Oil on canvas, 1988
£1,150.00



04. DENTDALE
115 x 134cm, Oil on canvas, 1998
Courtesy of David & Rachel Clements



05. ANGRAM, SWALEDALE
119.5 x 100cm, Oil on canvas, 2000
Courtesy of Peter and Liz Eastman



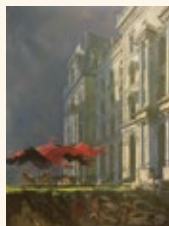
06. BAINSES, DENTDALE
120 x 80.5cm, Oil on canvas, 1998
Courtesy of David & Rachel Clements



07. REICHTAG
158 x 119.5cm, Oil on canvas, 1986
£1,050



08. REICHTAG, BERLIN
184 x 122cm, Oil on canvas, 1982
£1,150



09. FÊTE CHAMPÊTRE
145 x 111cm, Oil on canvas, 1985
£1,050



10. SECOND EMPIRE
137 x 91cm, Oil on canvas, 1987
£1,050



11. PIER
161 x 87cm, Oil on canvas, 1989
£950



12. THE SWALE, BELOW KELD
119 x 99cm, Oil on canvas, 1992
Courtesy of John and Viv Calver



13. DENTDALE, NEAR RASH BRIDGE
120 x 98cm, Oil on canvas, 1999
Courtesy of John and Viv Calver



14. RATHMELL BOTTOMS
119.5 x 99cm, Oil on canvas, 1993
Courtesy of Peter and Liz Eastman



15. CONDER GREEN, LANCASTER
122 x 95cm, Oil on canvas, 1995
Courtesy of John and Viv Calver



16. MIKRI MANTINEIA, PELOPONNESE
73 x 98cm, Oil on canvas, 2014
Courtesy of John and Viv Calver



17. HOLDERNESS (KEYINGHAM GRANGE)
122 x 122cm, Oil & pencil on hardboard, 1970
Courtesy of David Brown



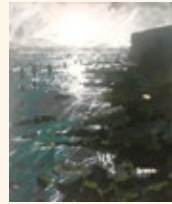
18. COAST
155 x 125cm, Oil on hardboard, 1975
Courtesy of Sam Huby



19. AFTER DESIDERIO
55 x 80cm, Oil on canvas, 1989
Courtesy of Clare Huby



20. SPURN, TANK TRAPS 1
100 x 89cm, Oil on canvas, 2018
£675



21. SPURN, HUMBER BANK
106 x 84cm, Oil on canvas, 2018
£675



22. SPURN, TANK TRAPS 2
106 x 84cm, Oil on canvas, 2018
£675



23. SPURN, TANK TRAPS 3
101 x 74cm, Oil on canvas, 2018
£675



**24. OCCUPATION LANE,
BARNOLDSWICK 1**
119 x 100cm, Oil on canvas, 1988/9
£1,050



25. ROTTENBUTTS WOOD, DENT
125 x 90cm, Oil on canvas, 1998
Courtesy of Fran Challis & Trevor Wear



26. DENTDALE 1
116 x 101cm, Oil on canvas, 1999
Courtesy of Fran Challis & Trevor Wear



27. OCCUPATION LANE,
BARNOLDSWICK 2
119.5 x 99cm, Oil on canvas, 1988/9
£1,100



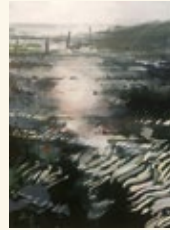
28. SPURN SERIES 1 - GUN BATTERY
160 x 120cm, Oil on canvas, 2022
£1,250



29. SPURN SERIES 2 - LOW TIDE
150 x 122cm, Oil on canvas, 2022
£1,250



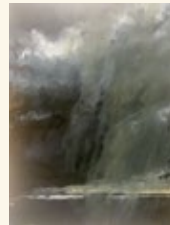
30. SPURN SERIES 3 -
HUMBER BANK EVENING
156.5 x 120cm, Oil on canvas, 2022
£1,250



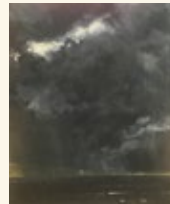
31. SPURN SERIES 4 - HUMBER BANK,
NEAR CROWN AND ANCHOR
157 x 119.5cm, Oil on canvas, 2022
£1,250



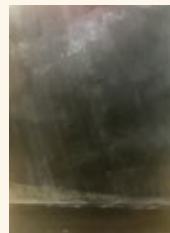
32. SPURN SERIES 5 -
HUMBER BANK SUNSET
157 x 120cm, Oil on canvas, 2022
£1,250



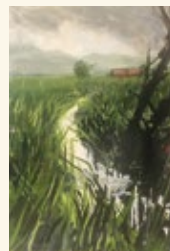
33. SPURN SERIES 6 -
STORM OVER THE HUMBER 2
156.5 x 120cm, Oil on canvas, 2022
£1,250



34. SPURN SERIES 7 -
STORM OVER THE HUMBER 3
89 x 72cm, Oil on canvas, 2022
£450



35. SPURN SERIES 8 -
STORM OVER THE HUMBER 1
62 x 43.5cm, Oil on canvas, 2022
£250



36. PIDIMA, PELOPONNESE
131 x 77cm, Oil on canvas, 2018
£650



37. 100 VIEWS OF MOUNT ITHOME 8
65 x 50cm, Oil on canvas, 2016
£275



38. COAST MANI, AVIA 1
82 x 100cm, Oil on canvas, 2017
Courtesy of Barbara & Michael
Hofmann de Boer



39. COAST MANI, AVIA 2
71 x 94.5cm, Oil on canvas, 2016
£625



40. COAST MANI, AVIA 3
100 x 81.5cm, Oil on canvas, 2015
Courtesy of Katerina Giftaki Beck
& John Forrow



41. COAST MANI, AVIA 4
94 x 71cm, Oil on canvas, 2015
Courtesy of Beatrice & Yuri Gattos



42. RAIN KALAMATA GREECE 1
98 x 73.5cm, Oil on canvas, 2014
£675



43. RAIN KALAMATA GREECE 2
99 x 76.5cm, Oil on canvas, 2014
£675



44. KALAMATA
71 x 95cm, Oil on canvas, 2014
£500



45. CYPRUS
99.5 x 110cm, Oil on canvas, 2003
£650



46. CYPRUS 1 (by Linda Cox)
100 x 70cm, Oil on canvas, 2002
£550



47. CLYTEMNAESTRA
72.5 x 44cm, Oil on canvas, 2004
£350



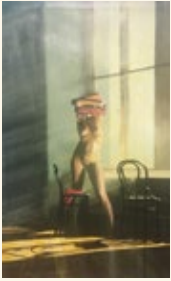
48. MOSQUITO NET
70 x 44.5cm, Oil on canvas, 2012
£350



49. BEACH
50 x 65cm, Oil on canvas, 2014
£350



50. TOP HAT
24 x 32cm, Oil on canvas, 2002
£225



51. STATELY HOME
76.5 x 46cm, Oil on canvas, 2001
£350



52. LIMASSOL
115.5 x 90.52cm, Oil on canvas, 2002
£750

PRINTS



53. MILAN
Etching, 1980
Framed £250 / Unframed £200



54. LARGE INTERIOR
Etching, 1977
Framed £400 / Unframed £350



55. RAILWAY TUNNEL
Etching, Aquatint, 1979
Framed £250 / Unframed £200



56. TENEMENTS
Etching, Aquatint, 1978
Framed £200 / Unframed £150



57. COAST
Etching, 1976
Framed £300 / Unframed £250



58. SECOND EMPIRE 1
Etching, 1976
Framed £300 / Unframed £250



59. SECOND EMPIRE 2
Etching, 1977
Framed £300 / Unframed £250



60. LOUVRE
Etching, 1973
Framed £300 / Unframed £250



61. BOMBED SHOP
Etching, 1980
Framed £300 / Unframed £250



62. BEGGARS
Etching, 1973
Framed £300 / Unframed £250



63. UNDERPASS
Etching, 1982
Framed £200 / Unframed £150



64. FLOOR
Etching, Aquatint, 1974
Framed £200 / Unframed £150



65. SHIP
Etching, Aquatint, 1979
Framed £300 / Unframed £250



66. SMALL INTERIOR
Etching, Aquatint, 1976
Framed £250 / Unframed £200



67. SUBMERGED SHIP
Etching, 1975
Framed £200 / Unframed £150



68. SUNFLOWER
Etching, 1974
Framed £250 / Unframed £200



69. OLD WOMAN
Etching, 1979
Framed £200 / Unframed £150



70. FLAK TOWERS
Etching, 1976
Framed £250 / Unframed £200

SCULPTURES



71. KNEELING FIGURES
1987
£3,200 for pair



72. KNEELING FIGURE WITH TOP HAT
Ceramic, 2002
Courtesy of Jean Cox



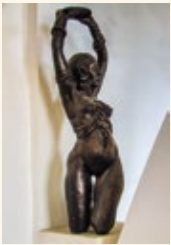
73. BOUND FIGURE
Ceramic, 2000
Courtesy of Liz Holmes



74. BUST WITH FEATHERS
Ceramic, 2001
Courtesy of David & Rachel Clements



75. DAEDALOS
Ceramic, 1999
Courtesy of Peter and Liz Eastman



76. KNEELING FIGURE WITH DISC
Ceramic, 1998
Courtesy of Linda Cox



77. LEANING FIGURE
Ceramic, 1997
£1,400



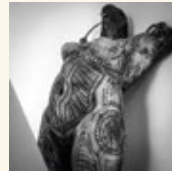
78. PASIPHAE
Ceramic, 1998
Courtesy of Fran Challis & Trevor Wear



79. TALOS & DAEDALOS
Ceramic, 1999
Courtesy of Peter and Liz Eastman



80. BLIND WOMAN
Ceramic, 1996
£1,700



81. TOTEM
Ceramic, 2009
£1,400



82. CANDELABRA
Ceramic, 1988
£1,700



83. DANCING FIGURE
Fibreglass, 1995
£1,600



84. THIEF AND MURDERER
Fibreglass, 1999
£1,600 for the pair



85. TEMPLE FIGURE

Ceramic, 1993

£1,400



86. ICARUS

Ceramic, steel and paper, 2009

Courtesy of David & Rachel Clements

THE HOUSE AT PRINEAS

Also exhibited are a series of photographs of the House at Prineas.



Photo by: Richard Garvey-Williams

FILMS

Tuesday 24 January

THE OFSTED FILM (1997) 12 mins

A satirical swipe at educational bureaucracy.

QUIETUS (2002) 63 mins

A film based on texts by Elizabethan playwright, John Webster, shot on locations in the Yorkshire Dales.

FROM THE EDGE (2018) 5 mins

Written and Directed by David Pearce

A short film about Peter Huby's return to Spurn Point - a place of continuing inspiration for his paintings and sketches.

Wednesday 25 January

ELENI PATREIA (2012) 59 mins

Shot on location in Mani, Greece, the film follows a woman and her children caught up in a vendetta.

ORESTEIA (2018) 35 mins

A short film based on Aeschylus' Oresteia plays.

Thursday 26 January

ABSENCE (APOUSIA) (2019) 62 mins

A Greek road movie - middle aged sisters drive through the stark Mani landscape coming to terms with the past.

MADE IN HULL (2019) 34 mins

Written and Directed by David Pearce

A slightly tongue in cheek glimpse into the lives of Peter Huby and Linda Cox.

All films are being screened at:

Wrecking Ball Arts Centre, 15 Whitefriargate, HU1 2ER

Screenings start at 2.30pm | Admission FREE

For more information visit wreckingballstore.co.uk/events



SPIRIT HOUSE: THE CARDBOARD SCULPTURE

My first idea was to build a scale model of our house in Greece, in situ in the gallery, as part of the exhibition. I have latterly developed an interest in cardboard as a material to work with, the kind of thing used as packaging for white goods, often found in wheelie bins and skips.

But what finally emerged was bigger than I had anticipated and is a more provisional structure, a sculpture made from elements of the house, referencing it perhaps, but with its own spirit. It was only made possible with the generous help I have had during the weeks before the show.

There is some sense in which we have come to inhabit the structure psychically: we made it ourselves: two pairs of hands, as someone put it recently (plus a cement mixer, a crane, a diesel generator, etc). All I can say is that we have some sense of the properties of materials, of the nature of things in general. I guess we have some common sense.

Peter Huby writing about the Prineas House in *Retrospective 2*



ARTWORKS NOT EXHIBITED



WAREHOUSE

124 x 163.5cm, Oil on canvas, 1979

£1,150



STATIONS OF CROSS

50 x 65cm, Oil on canvas

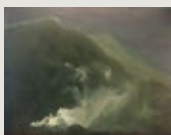
£650



SELF PORTRAIT

119 x 79cm, Oil on canvas

£1,100



100 VIEWS OF MOUNT ITHOME 7

70 x 89cm, Oil on canvas, 2019

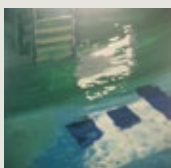
£500



LINDA

42 x 32cm, Oil on canvas, 2010

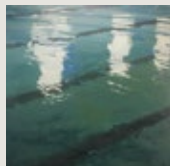
£600



SWIMMING POOL SERIES 1

92 x 92cm, Oil on canvas, 1990

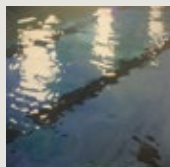
£600



SWIMMING POOL SERIES 2

92 x 92cm, Oil on canvas, 1990

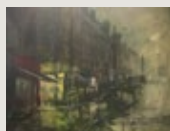
£600



SWIMMING POOL SERIES 3

92 x 92cm, Oil on canvas, 1990

£600



SHOPS NIGHT

92 x 122cm, Oil on Hardboard

£675



REICHTAG 1945

194 x 147.5cm, Oil on canvas, 1983

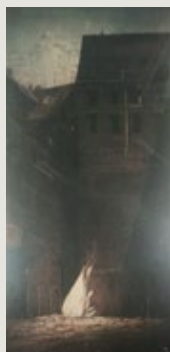
£1,100



SEASIDE A/P

41 x 79cm, Colour Lithograph

£400



FIRE A/P

64 x 40cm, Colour Lithograph

£400

REFLECTIONS FROM MANI



There are certain mirages which owe nothing to alcohol or opium or desert dawns. When I was 9, or perhaps 11, and holidaying with family friends on the island of Martinique, I remember the sudden appearance of a replica, smaller, of the Sacré-Coeur de Montmartre but in a setting out of a Henri le Douanier Rousseau landscape. Later on, when I saw the original building in Paris, I was shocked at its vulgarity and lack of spirit and place. My heart remains with my original.

The house that Peter Huby has built, moulded, pounded, shoved, articulated and crushed with his own hands, here in the Peloponnese, is certainly not a replica. It floats and yet roots itself in a landscape where Doric temples and posturing statues have no place. It is shocking, almost visionary, both a blot and a blessing on the landscape. It's no stately pleasure-dome and it exudes an exotic and erotic energy here, in the Exo Mani, before the earth becomes so poor and full of the blood of feuds that the Orthodox believer must rub his face in ashes to reassert his faith in a hereafter in this 'land of evil counsel'. The silver glints of olive leaves in the wind, dark licking light, only add to the feeling of a Shangri La, as one, almost gently, descends.

'Eclectic' is a Greek word implying a selection and here references and influences abound. Of course, Greece is everywhere but so is India and the East in general, and every

culture and religion that has supplied us with images and shades and materials. Anyone who has watched Hiroshi Teshigahara's 1984 film, *Antonio Gaudi*, will be on a familiar terrain. What at first seems incongruous, becomes organic and harmonious as the cracks of broken mirror embedded in the mosaic work flash light like the olive leaves in the wind, and lapis and sodalite blue mirrors the gulf in the distance.

I'd never heard of Spurn until I met Peter and he gave me his book full of images which haunt me and drag me into it. 'Spurn' does not promise gentleness. It's a harsh, grim, monosyllabic word like 'kick', 'strike' and again 'blood' and 'death'. Its Old English root 'spurnan' is about rejection. But Peter is from the East Riding of Yorkshire, from Hull, and, here, there are echoes of the harshness of his native landscape and the extremes of temper that both the Mani and the North of England give blood-feeling to. Gentleness is not a characteristic of either the viper of the Mani or the adder of the Yorkshire moors. In his landscapes and his writings, even in the razor-sharp metal dragon-gargoyle that lours above us as we sit sipping wine on a terrace, which would also be a 'nice' place to add two lumps to a cup of tea and munch cucumber sandwiches, there is a spirit of the darker side of this land. Blood-red is not a colour that Peter uses much in his painting



but it seeps through the greys and blacks and even the pale pinks and whites. In his novel Katharine, the first in a trilogy, the shades of violence are intensified by the lack of visual colour in the writing:

Ishmael is a little dreamy. He is bleeding you see, and the sticky warmth is running under his shirt, gathering for a space at the drawstring of his breeches and flowing on through his pubic hair and around his prick. It passes between his buttocks, soaks his breeches and begins to spread across the stones.

Here there is the seep of freshly drawn, wine-red blood, dyeing the white of a shirt and the dirty tan of a drawstring. It is both erotic and shocking because it is an end. But, above all, there is no mention of a specific colour. It is not necessary. We all know that blood-spent we will be again, white bone and dark earth and stone.

Over morning coffee and local wine at the Huby home, Prineas, which translates as ‘primose’, the herald of spring and a symbol of femininity, we discuss hands and how difficult they are to draw. Linda’s hands are like the Rodin Cathedral, exquisite and tapered, made for the harpsichord or the piano she’s just started learning to play, but certainly not for cement mixers! Yet, albeit gloved, she has not just been a muse but has

thrust her hands into the cauldron and she is as much a creator, a cause of and a reason for this place. If our home is called Eden, so is theirs.

What does mean something in this world is the creation of a dream, founded by your dream and funded by love and support, not just the batting of eyelashes and baking a divine apple crumble, but the possibility to exist and being given the chance to make with your own hands an expression of love and joy and wholeness, glittering in a mythical, timeless landscape. The name Linda means ‘soft’ ‘tender’, ‘beautiful’. Peter means ‘rock’. When the two come together, they create a world of their own which we are honoured to be a part of. In the whale-bone arches of your sitting room, with the light radiating from the rainbow arc and painting us, we are all painted by you.

Colin Deane

Megali Mantinea, Greece

This exhibition would not have been possible if not for the enthusiastic support of many, many people.

We would like to thank everyone who has loaned back artworks for the exhibition, not only for the loan, but for the generosity in transporting these works to the venue.

Special thanks to:

Adrian Joyner, David Clements, Ian McNicol, Richard Garvey-Williams

Transport Team:

Sam Huby and Greg Hackett

Hull University:

John Bernasconi, John Tinkham, Kathryn McIlveen
and the Hull University Library Team

Model Builders:

Peter Huby, Linda Cox, Sarah Pennington, Andrew Quinn, Rick Welton,
Sam Huby, Sophie Carus, Glynis Charlton, Clare Cook, Sarah Brignall

PR:

Phil Ascough, Sarah Drummond

Design:

Leo Soph Welton, Graham Scott

Project Management:

Rick Welton, Clare Huby

Thank you also to:

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Coco Carus Huby, Andrew Quinn