

George Brunton

Street Chatter

10 February – 9 March 2026

1. *Monument*
floor standing sculpture
aluminum cladding, reclaimed wood, bolts, nails,
2250x650x700mm, 2026
\$POA
2. *Urban facade VI*
on reconstructed framework
monotype (ghost print), reclaimed crate frame,
graffitied privacy mesh, nails, 400x405x40mm, 2026
\$320
3. *Urban facade X*
on reconstructed framework
monotype (ghost print), reclaimed crate frame,
graffitied privacy mesh, nails, 480x550x40mm, 2026
\$360
4. *Urban facade V & XVI*
on reconstructed framework
monotype (ghost print), reclaimed crate frame,
graffitied privacy mesh, nails, 475x1100x40mm, 2026
\$480

Scaffold
5. graffitied privacy mesh collage, steel pipes, nails,
2320x2660x1430mm, 2026
\$POA
6. *Urban facade XV*
monotype (ghost print), 260x380mm, 2024
\$270
7. *Urban facade XVII*
monotype (ghost print), 275x325mm, 2024
\$240
8. *Urban facade XIII*
monotype (ghost print), 400x395mm, 2024
\$320
9. *Urban facade XI*
monotype (ghost print), 265x325mm, 2024
\$240
10. *Urban facade IV*
monotype (ghost print), 205x170mm, 2024
\$200
11. *Urban facade XII on foundation*
metal frame
monotype (ghost print), steel reinforcing mesh, wire,
nails, 1030x890x270mm, 2026
\$430

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George Brunton is an Ōtautahi-based visual artist who creates between relief printmaking and sculptural mediums. Throughout his work the character of place can be recognised through a collaging of abstract and expressive representations. Gathering, deconstructing and reassembling disregarded materials and the traces they leave behind, are core tenets of his practice. Brunton is a recent graduate of the Ara Institute of Canterbury Bachelor of Design programme and co-founder of The Green Room gallery.

When keeping an ear to the ground and an eye on the periphery, a story can unfold. One told through a quiet clamour of fragments, and arguments laid out by council graffiti removers and vandals.

Scouring Ōtautahi's neglected spaces, provides the foundation for Street Chatter. Remnants collected speak of duty served before being bitterly relegated to the wayside. Hereafter, crate frames are given new life after journeys end, inscribed privacy mesh drawn taught while prints mount this reclaimed city surface.

– George Brunton, 2026

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