home and away

Contemporary Australian and New Zealand Art from the Chartwell Collection

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David Bateman

AUCKLAND ART GALLERY TOI O TĀMAKI

Chartwell Collection

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William McAloon
November 1998

foreword

This publication recognises an exceptional commitment to contemporary art and to artists. More than that, it sustains a belief that the greater our access to and understanding of the visual arts, the more powerful their potential to create change. That belief remains fundamental to the Chartwell Trust and it has, for more than twenty-five years, helped to inform its collection and to guide its wider programme.

The Trust has continually worked to position contemporary art as a central part of how new knowledge is formed, to draw it in from the margins of human inquiry. To that extent, founding trustee Rob Gardiner is an unrelenting advocate for the potential of artists to shape-shift our thinking. The visual arts, Gardiner argues, can release us from the more conventional paradigms through which we apprehend and organise our world.

With its origins in aesthetic and perceptual theory, that philosophy has been applied by the Trust in a compellingly direct way – the more we come to understand how artists work to make sense of their world, the more sense we might make of ours. What this proposes is that contemporary art can give us a way of looking at the world as it helps to affirm our place within it.

While the Trust's principal project is to represent and sustain contemporary practice, it has always sought to extend its reach and influence. Although this collection might have its genesis and be based in New Zealand, it draws as much on Australia and the Pacific, providing a remarkably panoramic view of the art of our region. Including approximately 600 works, the Chartwell Collection brings into play those cultural cross-currents which have long connected us.

Initially established in Hamilton, the collection has for some years been cared for and managed by the Waikato Museum of Art and History. However, in early 1997 the Auckland Art Gallery joined with the Trust to signal its incremental shift to Auckland. This was a loan partnership of a kind that could only be compared with that reached between the City of Auckland and the estate of James Tannock Mackelvie in 1895.

I want to especially acknowledge William McAloon, the Gallery's curator of contemporary New Zealand art, for his highly dedicated commitment to this publication and its associated exhibition. Together with managing editor Michael Gifkins and designer Arch MacDonnell, William has done much to amplify and consolidate Chartwell's position as a leading influence on our contemporary culture. The Gallery is also grateful to Creative New Zealand for their generous support of the research for this project.

The Chartwell Trust is committed to more than the acquisition of contemporary art as an end in itself. It is about making those works coherent to others, making them work as part of a belief that contemporary art can fundamentally change how we think about and understand our place in the world. For that, we are greatly indebted to the artists who form part of the Chartwell project, and to Rob Gardiner whose vision has made it possible.

Chris Saines
Director
Auckland Art Gallery Toi o Tamaki

leaps and boundaries

william mcaloon in conversation with rob gardiner

William McAloon: I think the best place to begin is to ask you twenty-five years after you made your first acquisition for the Chartwell Collection, did you imagine then that you'd be here now with a collection of international significance, numbering nearly 600 works?

Rob Gardiner: Well I can remember speculating about this, thinking into the future. I could see that there could be some exciting things that might happen. I did used to dream about that. It was a dream that probably started about thirty years ago really, and the Collection then started as you were suggesting, about twenty-five years ago. But the Chartwell Trust project came out of a desire to solve a problem that was there at the time in Hamilton, which was that we didn't have an art gallery. I couldn't see how one was going to be paid for, and so right from the start the Collection was shaped by this. I had a vision for it as a community project. That's why we set up Chartwell as a charitable trust.

The Collection itself didn't start until after the original investments were made by the Trust and some years had passed so that I could begin to see that if all went well, there would be significant resources available to achieve the goal, although at the time, that goal was to pay for an art gallery. And I can remember thinking that it might take my lifetime. In the event, for various reasons, the city paid for the museum. But when the Chartwell Trust started, the dream was to help build an art gallery.

Where did your interest in art first come from and when did it first emerge?

It comes from being a part-time art-maker. I am a bit hesitant to deal with that, but making work is and was then a real source of energy and passion. I'd been drawing since school days and after I'd qualified as an accountant, I got more into that by going along to evening classes, weekend workshops and adult education: all the usual things that a local artist would do, exhibiting and generally having – I was going to say fun, and it was fun, but it was also a serious engagement. I came to learn a lot by observing other people and what they were making.

And I was already visiting Auckland. There were the early dealer galleries: the New Vision Gallery, Barry Lett Galleries, Ikon Gallery in Wellesley Street. In and out of Auckland I was already meeting artists and learning. That was important by way of the establishment of the Trust because they were supportive of me even at that early stage. Pat Hanly, for example, and Margot Philips the Waikato artist.

Was art seen as an unusual activity for you to be involved in?

I suppose that for some people it seemed unusual, given that my profession was accountancy and it didn't seem to have any natural connections to art. But my professional life as an accountant was

opposite: Margot Philips **The Nearby Hill** 1975
oil on canvas board 655 x 745 Chartwell Collection

W. A. Sutton
Threshold VII 1973
oil on canvas
1190 x 2895
Chartwell Collection

important to the financial planning strategies that I had to put in place to buy a business as an investment for the Trust.

Where did your interest in this kind of community activity come from?

I've always thought that I inherited from my father an interest in community things. He had been a Rotarian and I was, back in those years, pretty active in the Jaycees, a local group of generally young business people with a sense of community spirit and they'd been involved in a number of community projects over the years in Hamilton.

The Waikato Museum and Art Gallery as it was then called was important for the Collection from quite early on, wasn't it?

It was across the road from my office and I can remember the first major acquisitions for the Chartwell Collection, paintings by W. A. Sutton and Pat Hanly, going directly into the museum's storage. Even from that early stage, I was very clear about it not being a personal collection. The idea was that one should think as a trustee, think that the work belongs to other people and that it was being bought for public use. The name Chartwell was in a sense part of that strategy. I was looking for a nom-de-plume. I wanted it to be in a sense anonymous. Our family lived in the Hamilton suburb of Chartwell at the time so the name Chartwell came from there.

So that was always the basis of the Chartwell Collection, it was never something that you bought to put on your own walls at home? It's quite unusual for a collector to have begun in that manner. A lot of collections have ended up like that, but not begun with that intention.

It's interesting that you should say that because I was by then vaguely aware of the great American collections – the Rockefellers, the Lannans – people who had set up huge foundations, but I couldn't see that happening in New Zealand.

Up until that time there hadn't been a lot of art collecting in New Zealand. There were a few individuals collecting, and some corporate collections developing.

It was a time when collections were beginning to start. Of course, there had been the collecting activity within the public institutions, and that had set standards in collecting practice. But that was quite limited by the availability of funds. There had been a few private collections given to museums.

Under that American example, a person could generate great wealth in their lifetime and develop a great collection, then die or, sometimes for tax reasons, set up gifts to institutions. But I could see that what happens here was different, that our tax structures here don't allow that.

From the start, were you making the decisions yourself about what was going into the Collection?

I can remember an early conversation with Campbell Smith, who was Director of the Waikato Museum and Art Gallery, about where I was going. I was already feeling the responsibility and testing with him

Pat Hanly
Pacific condition 1976
enamel on board
955 x 965
Chartwell Collection

whether my system was satisfactory or not. He encouraged me to make my own decisions and to proceed on that basis, and that was important to me, but it put the responsibility on me to learn even more about art.

Within the time I had available I was trying to upskill myself, getting to see shows in Auckland. There weren't many catalogues around in those days, but the influences were from within the museum system and the emerging dealer system. So the dealers became important right from an early stage. That Sutton was interesting because it was actually bought from a show in the Waikato Museum. I mention that because there are not many works in the Collection that weren't bought through dealers. Being in Hamilton I needed the support of dealers and that really worked well for me because I could make prompt decisions and I'd make the effort to go and see the work if they called. That process has been necessary for buying in Australia as well.

Buying Australian work was an unusual thing for a New Zealand collector then, and still is to some extent. How did this come about?

There were a number of things that came together there. About that time the government lifted the constraints on New Zealanders acquiring overseas currency. In the earliest stages I had to apply for funds to buy in Australia, but those restrictions came off soon after. But there were other things beginning to happen between New Zealand and Australia as well. The whole process of coming together economically and socially was occurring by that stage, with Closer Economic Relations. Up till then I think New Zealand looked directly to Britain, and Australia did the same. We both looked to the same place, but the business of looking at each other really only just started about that time.

How did the Centre for Contemporary Art come about?

Campbell Smith left the Museum and a new director took over and there wasn't the relationship there that I had with Campbell. It came to a point where he phoned me one day and said, 'Look, you're buying too many works that are too large and we haven't got storage for them, so you'll have to solve your own storage problem and take them away.' So, that impacted on how I collected, because the nature of the Collection required a place to store things right from the start. They weren't at home.

Can I just say here, because people sometimes do ask me about what we have at home, that Ev and I had been buying work for ourselves. There were early things bought from galleries in Auckland, mainly works on paper. But our ability to buy for ourselves was quite limited. We could only afford prints for a while, and those prints are still there. And other bits and pieces too, bought from local artists. That's pretty much what's still on our walls at home. Ev has always been involved in art as well, and has been a great supporter to me.

So coming back to the problem of where to go. The Chartwell Trust bought a property, an old hotel, motivated by the need to have a storeroom. This was a major development and certainly solved the problem for quite a long time and this prompted a different vision for the Collection. It was going to have its own place. The Centre for Contemporary Art, which opened in 1982, was primarily considered for storage, but there was no point in just having it as an art store. It seemed to me we needed a place to exhibit the Collection as well. And we didn't just want the Collection there, so we started the whole programme of regular, imported shows.

The Chartwell Collection at the Centre for Contemporary Art, Hamilton, 1986. Visible are works by Gretchen Albrecht, Julian Dashper, Colin McCahon and Andrew Drummond.

And it's that time that marked a real acceleration of collecting for Chartwell.

Yes, in a way it did. All of this reflects the increasing resources available as we reduced debt from our business ventures and so on. The other impetus was to show new acquisitions annually in the Centre and I think that was a bit of a factor for developing the Collection. I occasionally bought from our own shows and had in place a contract for each artist with clauses that provided for the possibility of purchasing their work, where if there was a commission payable to a dealer, that was protected, so that I wasn't going to upset the dealers. And yes, the Collection grew during that period, a period of about twelve years.

This is when some of the definitive works of the Collection were acquired. The process had started a bit earlier on, with the purchase of McCahon's *May His light shine*, from his last show in Auckland at Peter Webb Galleries in 1980. But from the early eighties on, you're buying people like Tony Fomison, Don Driver, Arthur Boyd, Roger Kemp, and so on...

When I look back upon it, each purchase involved coming to an understanding. It wasn't just bought for the sake of buying. What happened was I would come to understand the practice of the artist and the particular work, and this is still so for me. And these were people I came to know as well, people like Pat Hanly, Robert Ellis, Mary McIntyre, Jeffrey Harris... It's not really very methodical, you know, the buying. It's just reflecting my own learning at the time. Meeting dealers, meeting artists and coming to know their works and then having the confidence and interest to buy them. It's all part of a process. I've always thought that as a viewer, in this case a collector, you're involved in what is essentially a creative act. It's your own vision of something which gives you a new understanding and you've invested time and knowledge in that process. So I do think of each act of purchasing a work as a creative act and of the Collection – as the cumulative effect of creative acts – as a statement itself.

What is apparent is the different layers that are in the Collection, for example that it has been sometimes been characterised as having an expressionist quality.

That's been a bit unfortunate because the Collection is much richer than that, as you know. It was something that started very early on, when someone had asked me about the Collection. I think I talked about mark-making and that was interpreted as meaning expressionist and it got into some publication and that was that.

What are some of the other strands in the Collection, other similarities and differences you see between New Zealand and Australia?

Well, one is the influence of indigenous art and this has been very important in both places. I'd draw a very general conclusion here about the discipline of Maori art as compared with Aboriginal art, which is much more painterly. That became clear to me when I was travelling in Australia, seeing the influence of Aboriginal art on people like Tuckson and Fairweather. I still get a huge charge out of their work, and how they'd looked to Aboriginal art and taken lessons from it, but I also get a huge charge out of Aboriginal art itself. Emily Kngwarreye, for example; she's a major artist.

But what is wonderful about New Zealand is the depth of thought of artists here, the solid grasp of the philosophical nature of art activity. I suppose we have some denial of colour here. There was all this abstract expressionist and colour field painting in Australia, but there wasn't much colour here. I remember travelling and coming back here and seeing that it's such a dark place. It's subtemperate and the winters are long, and we are shaped by this. People used to talk about the New Zealand light, but I think of it as both light and darkness. And that translates into our interest in white on black. I think we're very alert to tones here and so not into colour as the Australians are.

So what goes into making an acquisition?

In the end you're on you own and you're just honest with yourself. And that was how Aboriginal art impacted on me. It was the same with Papua New Guinean art. I remember going to Sydney and seeing it for the first time and it amazed me and still does. And another thing was that it was unsigned – the notion of the original maker didn't matter. So there are a few Papua New Guinean pieces in the Collection, and now some Pacific tapa as well.

It is fair to say though that I haven't bought many people without a history, and I haven't always bought younger artists. I had gone to Australia I and I remember thinking, 'How far back should I buy?' I had decided to buy living artists so I thought, 'Well I could buy Boyd, I could buy Nolan,' because they were still alive. Roger Kemp was another interesting one. There was a generation there, of older artists who were still alive and still working, and I was buying their works. What I'm saying is that I wanted to 'buy back' a little bit, but not buy historically.

It's important to be recognised by dealers as being a sincere and knowledgable buyer for the Collection. On my first visit I had to not so much buy works, but identify myself to certain individual dealers. And under pressure of time – and I smile thinking about this – I'd jump in a cab and race around the galleries and start talking. By then I was fairly experienced in the dealer environment and knew that it was a two-way gate. I'm very alert to how much a dealer knows and how much they pick up on what you say. You have to be able to go around and say something intelligent about a work. It's the way they judge you. And I think I've passed the test a few times.

What comes back to me looking through the Collection is the opportunities that it's given you to pursue particular interests, to pursue...

Personal passions.

Yes, personal passions. That's something that comes through very strongly.

It's also driven both by the public nature of the project and by my own expanding knowledge of practice over time. It seems to me that if you're not constantly open to learning, then you're not getting as much out of the project as you might. You discover new areas of interest all the time, and you're always discovering. And this is reflected in the Collection.

Auckland, 29 October 1998

home and away

contemporary australian and new zealand art from the chartwell collection

introduction / crossing the divide

The Chartwell Collection is based on the proposition of an ongoing trans-Tasman dialogue. Historically, such a dialogue has considerable foundation: Australia and New Zealand share much, including a common language. They are the product of similar colonial histories, the origins of which lay on the far side of the world and gave rise to patterns of settlement based on mass migration. That settlement bought about the displacement of indigenous populations in Australia and New Zealand, but those populations have in both countries survived in the face of overwhelming circumstances and remained vital.

At various points the destinies of Australia and New Zealand have been linked, from the ANZACs to ANZUS, and this in itself reflects their shifts in allegiance from old empires to new ones, in a political as much as a cultural sense. They work to broadly similar political systems and economies; even their flags are easily mistaken. Talk of republics gathers force in both countries – if much more loudly in Australia – and even the possibility of a single currency was recently raised, as a distant echo of the once-proposed Federation. Today Australia and New Zealand participate with considerable confidence on a world stage, identifying their destinies within their own regions, while at the same time struggling to maintain their distinctiveness in the face of pervasive globalisation.

Differences abound. Australia is of course a significantly larger country than New Zealand and physically very different. Its population is nearly six times that of New Zealand, and because of more recent patterns of immigration, more diverse in its ethnic make-up. While their indigenous populations share much in common in their experiences of colonialism, they are quite distinct, most obviously at the level of language: one Maori language against many hundreds of Aboriginal languages. There is in New Zealand, regardless of the extent to which it has been seen to be recognised, a treaty between the Maori and the Crown which enshrines their rights in law. The Australian struggle towards reconciliation with its indigenous population, however it compares to New Zealand's, thus proceeds from very different premises.

The artistic histories of Australia and New Zealand are equally linked. The traditions of both countries were founded on European exploration and colonisation, coinciding with the rising supremacy of the European landscape tradition. European aesthetic models were applied in both places as a means by which the colonisers could come to terms with an alien environment. The adaptation of an imported vision to local conditions grew to define a nationalistic impulse in both countries in which landscape was positioned as the major site for the articulation of a national identity. The land in Australia and New Zealand is now, however, a thoroughly contested site, mapped only by complexity and uncertainty. Marked by competing ambitions and irreconcilable differences, be they between indigenous and colonising peoples, or industrial expansion and ecological interests, the land no longer speaks the truths it once did.

opposite: Emily Kame Kngwarreye **Untitled** 1995
acrylic on canvas 1370 x 5560 Chartwell Collection

Fred Williams
You Yangs pond II 1964
gouache and oil on paper
722 x 1140 (image)
Chartwell Collection

At different times and in various ways Australian and New Zealand artists have appropriated the visual forms of their indigenous cultures in the search to formulate a distinctive local language, and debates over the propriety of this have raged in both places. Those indigenous cultures too have variously appropriated the artistic languages and techniques of their colonisers – if in very different ways given the radically different traditions upon which they were founded – as a necessary strategy in their survival. Contemporary Maori and Aboriginal art have both met with widespread recognition within their respective countries and been the subject of international attention. In both arenas this has been not without some anxiety over the nature of the cultural economies indigenous artists are buying into, and their ability to deal in currencies of cultural specificity rather than trading on mere novelty.

Artists of both countries have had an erratic, often confusing engagement with modernism, understood at various points in their histories through reproductions and occasional contact abroad. Their readings and misreadings of modernism have been both idiosyncratic and rich; far from being passive receivers of styles from elsewhere, they have been active interpreters of them.[1] Modernism has at various points been seen in Australia and New Zealand as unhealthily foreign to the interests of an art of national identity. At the same time, the possibility of defining that identity through reference to essential local qualities has been rejected as a futile quest. Artists in both countries have found themselves similarly wrought by the binds of provincialism, whereby their participation in international art styles is seen as only ever being partial, a game played to rules not of their own making and over which they can have no control.

Australian and New Zealand art histories have shared a number of artists, from colonial figures like Augustus Earle and Nicholas Chevalier to modernists such as Roland Wakelin and Godfrey Miller. Rosalie Gascoigne can be reclaimed as a New Zealander in a recent exhibition,[2] while Colin McCahon is increasingly figured under the banner 'Australasian'. Indeed, the extent of McCahon's influence can be seen in this exhibition in artists as diverse as Imants Tillers, Gordon Bennett, Peter Robinson and Patrick Pound. Events like the Mildura Sculptural Triennial, ANZART or the Biennale of Sydney have shaped the recent history of artistic cross-currents, and today artists from Australia and New Zealand move easily back and forth across the Tasman. They show in each other's galleries and form alliances at individual levels or through artist-run spaces. They share dealers and residencies, and are collected by each other's museums. Looking across the Tasman, Australian and New Zealand artists see something familiar on the other side, as well as something different, whether it be individual artists, funding systems, institutions or, less definably, an atmosphere or attitude.

Here and there, local and foreign, indigenous and imported: these are the polarities by which Australia's and New Zealand's respective identities can be said to have been formed, and by which their relationships to each other are measured. It is a family relationship, perhaps;[3] one that breeds sibling rivalry as well as familial affection. It has borne competitiveness and cooperation, differing speeds of maturation and independence, and set differing sights of international ambition and standards of success. But in the pool of common experience and inherited characteristics that Australia and New Zealand share, there is enough at least in common to

1 Ian Burn, 'The reappropriation of influence' in *The 1988 Australian Biennale: From the Southern Cross: A world view of art c.1940-1988*, ABC Enterprises, Sydney, 1988, p.42.
2 *Toi, toi, toi: Art from New Zealand* curated by René Block at the Museum Fredericianum, 1999. Gascoigne's inclusion as a New Zealand artist was the subject of some consternation, not least for the artist herself. (Rosalie Gascoigne in conversation with the author, Canberra, 14 July 1998.)
3 As seen in the change of title for the Art Gallery of South Australia's 1995 exhibition *Australian Colonial Art 1800-1900* when it was shown at Auckland Art Gallery: *An Older, richer cousin*; or in one of Peter Robinson's barbed works in the 1997 Seppelt Art Award: *We Love you big brother*; or in the currently circulating exhibition of contemporary Australian and New Zealand art, *Close Quarters*.

M.T. Woollaston
A view of Port Nicholson from Tinakori Hill, looking North 1984
oil on board
1200 x 2730
Chartwell Collection

have the dialogue which the Chartwell Collection proposes, and which this exhibition explores.

In exploring that dialogue, its points of commonality and difference, *Home and away* is not intended as a definitive statement on the nature of Australian and New Zealand art in the closing decades of the century. Rather, it is a necessarily partial and particular view, one defined by the specificity of the Chartwell Collection itself – for instance, that it is primarily a collection of paintings, rather than one that comprehensively embraces photography or sculpture – and this in turn has been framed by an individual curatorial viewpoint. Looking primarily to work of the past decade-and-a-half, *Home and away* is organised around particular sets of ideas that seem to emerge repeatedly in the Collection and which reveal something about the shared meanings and points of difference in Australian and New Zealand art. These streams are not rigidly defined, however, and are intended to allow the diverse and contingent meanings of the works included here to intermingle and flow simultaneously in various directions. It is precisely this flow of images and meanings that the Chartwell Collection is predicated upon.

signs / place / indigeneity

If the precepts of a possessive, colonising gaze upon which the tradition of European landscape was founded can no longer be seen to hold validity, the land still figures as a considerable force in Australian and New Zealand art. In describing that force, a number of artists in the Chartwell Collection view the land not from a unitary, fixed vantage point, but range across its diverse territories, guided by the various and often contradictory signs inscribed and projected upon it. Out of this a subtle, yet more deeply resonant, sense of place emerges, showing the connectedness individual artists have to their environments.

Robert MacPherson's extended series of *Frog Poems*, for example, take the artist's Queensland environment as their starting point. Locality is presented in these works not as an essence but as an elaborate fabrication, one built up through various systems of naming and classification. Aligning scientific descriptiveness with vernacular objects in coolly minimalist tableaux, MacPherson's *Frog Poems* present puzzling, poetic connections between the two, identifying place as a point on a matrix of diverse significations. Rosalie Gascoigne's art is similarly located within her particular environment. Her materials are discovered in the Canberra landscape, weathered by nature and thereby gaining for the artist their intrinsic visual interest. Whilst their expansive, gridded forms offer analogies for a sense of being in the wide open spaces of that environment, Gascoigne's materials are inherently cultural signs which point to the mediated nature of that experience.

The Western mediation of landscape overlays another form of mapping that describes the Australian continent. Stories of the Dreamtime are not however merely representations of place, but complex symbols of a people's spiritual connectedness to their country. Billy Stockman Tjapaltjarri's *Budgerigar Dreaming at Ilpitiri* is thus multiply encoded: a visual representation of a Dreaming passed on to Stockman by his ancestors and an aerial topography of that place, a closely guarded representation of its sacredness, and an abstraction of all of these. New Zealand artist Ralph Hotere's works likewise bring together the different narratives of a place, reflecting contemporary and deeper symbolic concerns. *Aramoana nineteen eighty four* is one of many works Hotere made in response

Colin McCahon
May His light shine (Tau cross as Kumara God) 1978-9
acrylic on canvas
1880 x 2380
Chartwell Collection

to a proposed aluminium smelter at Aramoana, a wilderness area of astonishing beauty near his home at Carey's Bay, Dunedin. In these paintings Hotere assumes a vital role as spiritual guardian of the land, keeping watch over it and offering up prayers for its salvation.

The conflation of landscape and Christian subject matter figures significantly in the work of Colin McCahon. In *Are there not twelve hours of daylight...* 1970 he inscribes a passage from the account of the resurrection of Lazarus in St John's gospel over a view of the fading horizon light at Muriwai. Fundamentally concerned with death and salvation, faith and doubt, McCahon's spiritual quest is firmly rooted in place. *Twelve hours* is both representation and abstraction of Muriwai, window and blind; something through which the landscape might be seen clearly, and something upon which other meanings might be projected. Those projections are reflected back ambivalently by Patrick Pound in his 1991 work *Landscape of mirrors*. Pound's view is not of specific place, but a recognition of the ways in which landscape constructs our images of place, and how in the act of viewing we figure in those images.

In his later works McCahon saw in the land reflections of its inscription by Maori. *May His light shine (Tau cross as Kumara God)* 1978-9 is one of a number of works in which McCahon attempted to give voice to those concerns, analogising his own Christianity with Maori spiritual belief and its intrinsic relationship with the land. In doing so, McCahon thus creates a space of further ambiguity in his painting, where not just image and text, but culture and language shift and overlap. These shifting and overlapping possibilities also occupied McCahon's Australian near-contemporary, Tony Tuckson, if in a vastly different manner.

Tuckson perceived a directness in Aboriginal art, valuing its construction of linear and non-mimetic space, and the encoded, symbolic nature of its marks. Unlike Aboriginal art, however, Tuckson's marks are not readable signs, other than as 'an insistence on his own physical process of making the work'.[4] Today, where contentions surrounding the appropriation of indigenous arts by Western artists continue to ripple out from the debate surrounding the Museum of Modern Art's 1984 exhibition *Primitivism in 20th century art* and the growing discipline of postcolonial studies, Tuckson's affinity for Aboriginal art might be seen as problematic. For Tuckson, however, a belief in the aesthetic value of all cultural forms provided a point of transcendence, a sign of an essential humanity that defined all cultures.

A parallel can be seen in Gordon Walters' extended series of koru paintings, works that derive their forms from Maori art, in particular the optical interplay of figure and ground in kowhaiwhai or rafter paintings. Walters was inspired towards the koru paintings in the 1950s by the optical geometries of artists such as Victor Vasarély and Giuseppe Capogrossi. These European artists had in turn found inspiration for their own work in Oceanic art. Walters' abstractions are thus founded on a version of the local, filtered through the international. Like Tuckson, Walters was well ahead of his time and cultural context in his advocacy of indigenous art as art, rather than anthropology. That context changed, however, and rather than respectful homages to Maori art, Walters' works came to be seen as hostile appropriations of it.[5]

The debate which played itself out around Walters' works in the eighties was a divisive one, with Maori and Pakeha joining both the prosecution and defence. An essentially moral argument, the debate risked positioning

4 Daniel Thomas, 'An Introduction to Tony Tuckson 1921-1973' in Daniel Thomas, Renée Free and Geoffrey Legge, *Tony Tuckson*, Craftsman House, Sydney, 1989, p.39.
5 See, for example, Rangihiroa Panoho, 'Maori art: At the centre, on the margins' in *Headlands: Thinking through New Zealand art*, Mary Barr, ed., Museum of Contemporary Art, Sydney, 1992; and Leonard Bell, 'Walters and Maori art: the nature of the relationship?' in *Gordon Walters: Order and intuition*, James Ross and Laurence Simmons, eds, Walters Publications, Auckland, 1989. Hetti Perkins and Victoria Lynn offer an account of white appropriations of Aboriginal art, as a form of 'symbolic colonisation'('Blak artists, cultural activist', *Australian Perspecta 1993*, Art Gallery of New South Wales, Sydney, 1993, p.xi.). Eric Michaels' view that attacks on the use of indigenous forms by white artists whose sympathies are with the culture they are apparently appropriating from is 'bad aim with blunt critical instruments' predates this account, implicating the mechanisms of popular culture as the real source of cultural imperialism. (Eric Michaels, 'Postmodernism, appropriation and Western Desert acrylics' in *What is appropriation?*, Rex Butler, ed., Institute of Modern Art, Brisbane and Power Publications, Sydney, 1996.)

Tony Tuckson
Not titled circa 1961
oil on hardboard
1260 x 1873
Chartwell Collection

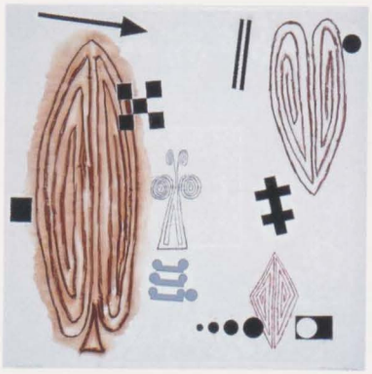
a model of indigeneity that was timeless and unchanging, consigning it both to an historical past and the status of passive victim. At the same time it posited an equally ahistorical view that ignored the particularities of Walters' context. In a sense, then, the black and white readings of appropriation which surrounded Walters' works failed to recognise the essential fluidity of cultures. Such fluidity is nowhere more apparent in the paintings of Emily Kame Kngwarreye, in her brief career and her reception in the last years of her life as a pre-eminent Australian artist.

Radically different in appearance from other Aboriginal paintings at the time, Kngwarreye's works evoke a whole lineage of Western abstraction to which they are totally unconnected, and indeed, antithetical. Instead they are concerned with *awelye* – women's ceremonies – and the artist's often quoted statement: 'That's what I paint: whole lot…'[6] Kngwarreye's paintings thus describe a conceptual cosmology that links country, kin and individual, the seen and unseen world.[7] As Roger Benjamin has argued, Western criticism finds itself inadequate to express these values. Indeed, even their very expressibility has been bought into contention, for, as Margo Neale suggests, there exists a fundamental linguistic impasse that prevents the full articulation of the Aboriginality of Kngwarreye's work.[8] What is left, then – and this is seen in the dazzling ambiguities of figure and ground in *Untitled (Awelye)* 1994 – is an interplay of differences that are at once inseparable and irreconcilable.[9]

If Kngwarreye's works can be seen to describe the distances between indigenous and colonising cultures, the works of Imants Tillers proceed from another notion of distance, one that separates the cultures of the centre and the periphery. Since the early eighties, Tillers' project has involved the appropriation of other artists' work, both contemporary and historical, metropolitan and provincial. Concerned with negotiating Australia's physical and cultural isolation from the rest of the world, Tillers makes a virtue of its apparent susceptibility to the traffic of mechanical reproductions of images. Collapsing notions of original and copy, authentic and unauthentic, place and displacement, time and timelessness, Tillers' appropriations are emphatically postmodern. More recently, Tillers' strategies have borne a new sense of specificity in his work, one that parallels the displacement of his images from their original context with his own history – the dislocation suffered by his parents as they left Latvia as refugees from World War Two. Tillers' works have thus come to signify the whole twentieth century history of diasporic unsettlement, in which the antipodes play a central part as a destination. *Paradiso*, with its polyphony of sources, its simultaneity of dispersal and unification,[10] is exemplary of this new project.

Richard Killeen has long pursued similar strategies of appropriation and fragmentation, identifying in the collage effect of his cut-out paintings qualities that are innate to New Zealand. 'This country is so much about *difference*, about importation of attitudes and things,' Killeen has said.[11] Arguing that 'the whole of art is based on a degree of appropriation,'[12] he nonetheless remains attuned to the possibility of originality in his works, which like Tillers' recent paintings have become sites of a far more personal, authorial imagination. *How do we learn?* 1993 is amongst these, registering a protest at what Killeen saw as the vilification of Gordon Walters in the debates surrounding the use of Maori art by Pakeha artists.[13]

6 Hetti Perkins, *Fluent: Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson*, Art Gallery of New South Wales, Sydney, 1997, p.16.
7 Ibid.
8 Roger Benjamin, 'A New modernist hero' and Margo Neale 'Two worlds: One vision', in *Emily Kame Kngwarreye Ahalkere: Paintings from Utopia*, Queensland Art Gallery, Brisbane and Macmillan, Melbourne, 1998.
9 Rex Butler, 'Emily Kame Kngwarreye and the Undeconstructible Space of Justice' in *Eyeline* no.36, 1998, p.28. Ironically, Gordon Walters' koru paintings have been described in much the same way, as idealised representations of biculturalism. See Bell, op. cit., p.13.
10 Marketta Seppälä, 'Introduction: Imants Tillers and the "Provincialism problem"' in *Diaspora in context: Connections in a fragmented world*, Pori Art Museum, Pori, 1995, p.19.
11 Quoted in Gregory O'Brien, *Lands and deeds: Profiles of contemporary New Zealand painters*, Godwit, Auckland, 1996, p.107.
12 Ibid., p.108.
13 For example, in *Headlands*, shown at the Museum of Contemporary Art, Sydney in 1992. For an analysis of the ins and outs of this exhibition, see *Art New Zealand* no.64, 1992 and *Art and Australia* vol.30. no.2, 1992.



Gordon Walters & Chris Heaphy
Tepu no. 1 1995
acrylic and oil on cotton
1180 x 1180
Chartwell Collection

Idealised or impossible, this interplay between colonising and indigenous cultures is present in the works of a number of artists in the Chartwell Collection. Tim Johnson, for example, has been praised for his 'meticulously respectful appropriations'[14] of Aboriginal art, which he incorporates in his works alongside images from Western and other non-Western cultures. Johnson's mirage-like works have been seen as referring to 'an idealised rapprochement between black and white'.[15] Shane Cotton's paintings likewise draw together diverse forms from traditional Maori and contemporary Western art to describe Maori responses to colonisation.

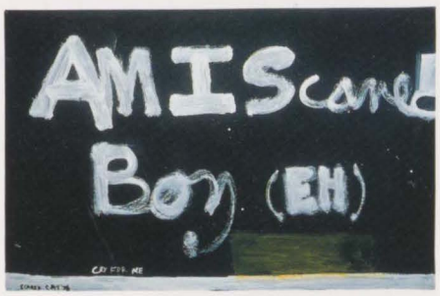
Idiosyncratic and highly personal, works like *Cross* 1995 allude to the clash of Maori and Pakeha spiritual values and their very different relationships with the land. Cotton's works point to the various crosses colonisation has forced Maori to bear and to his own hyphenated – or crossed – identity.[16] Another Maori artist, Chris Heaphy, is equally diverse in the sources for his works. Incorporating elements of the ancient South Island Maori rock drawings which were influential on mid-century New Zealand modernists like Gordon Walters, Heaphy aligns these with Pakeha symbols that were adapted by early twentieth century Maori religious movements into a language of resistance and self-determination.

In these works, appropriation runs both ways. Rather than a territory of moral certainty, it is seen instead as a grey area to be negotiated, an arena in which cultures meet and overlap and their meanings and symbols are translated from one context to another. Jacqueline Fraser's work is based around such notions of translation. Aligning the techniques and symbolism of traditional Maori weaving arts with contemporary materials outside the vocabulary of conventional Western sculpture, Fraser's works move across a multitude of divides. Drawing across these fissures of meaning, they are inflected by the context of their making and exhibition.

This is apparent in *E rua ngaa taniwha* 1993, which was made as part of an installation in a deconsecrated chapel during Fraser's Moët et Chandon Fellowship in France. In this work, Fraser re-reads European architectural decoration through a Maori visual language. Another peripatetic artist engaged in cross-cultural translation is Aboriginal painter Judy Watson, who has undertaken residencies in numerous places as diverse as Norway, France, Italy and New Zealand. Her floating, diaphanous canvases are testimony to the violence of the past two hundred years of Aboriginal history. Like cut and bruised skin, they bear the stains of that history, its impacts both on her people and their land. At the same time, works like *pin point, needle point* 1994, made in the contaminated city of Bhopal, India, are a more generalised expression of an overarching concern for the land, offering gestures of healing to its wounded body.

A more emphatic political content appears in the work of Peter Robinson. In *Boy am I scared, eh!* 1997 Robinson mimics Colin McCahon's adoption of a Maori voice – a painting by McCahon with a similar text was apparently inspired by a photograph of 'two hesitant Maori youths venturing into the strange Pakeha domain of an art gallery'.[17] Robinson's work is part of a series drawing on the language of Pakeha dispossession and highlighting the noxious slogans and offensive gestures that have marked responses to the recent resolutions of

14 Charles Green, *Peripheral vision: Contemporary Australian art 1970-1994*, Craftsman House, Sydney, 1995, p.130.
15 Bob Lingard, 'Appropriation of Aboriginal art: The case of Tim Johnson' in *Tension* no.17, 1989, p.49.
16 Charles Green, 'Shane Cotton' in *Artforum*, November 1997, p.127.
17 Gordon H. Brown, *Colin McCahon: Artist*, A. H. & A. W. Reed, Wellington, 1984, p.170.



Colin McCahon
Am I scared (Scared series) 1976
acrylic on paper
730 x 1104
Govett-Brewster Art Gallery, New Plymouth, purchased with the assistance of the Monica Brewster Fund and the Queen Elizabeth II Arts Council of New Zealand, 1977
Reproduced with the permission of the Colin McCahon Research and Publications Trust

Maori land grievances. Aboriginal artist Gordon Bennett's *Scared too* 1993 likewise proceeds from an appropriation of McCahon's text, but translates McCahon's assumed fear into his own anger.

Bennett sees in McCahon's binary world of light and darkness a privileged position for white over black, and as such, an implied validation of the history of colonialism and its subjugation of indigenous peoples. Such histories are played out in Michael Parekowhai's works – literally – as scaled-up versions of children's games. Parekowhai offers these as an analogy to the process of land confiscation and the displacement of Maori customary rights by Western notions of ownership and competition. As toys, Parekowhai's works present us with the possibility that that game might be played by different rules – their large scale demanding cooperation over competition – and through this a new history of the land might be enacted.

In various ways and to differing ends, it is precisely those possibilities that are explored by the Australian and New Zealand artists represented here. Their sense of place is founded on a view of landscape that is cognisant of its conflicting histories and contradictory signs. For them identity is contingent and provisional, a site of cultural difference and translation. Out of this awareness, they construct a sense of place that is at once a mirror and a mirage – a reflection and a projection – of who, and where, we are.

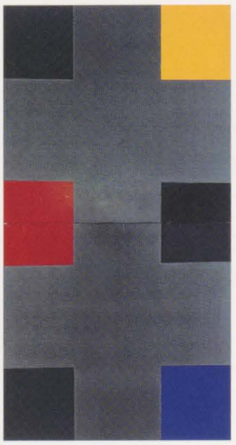
abstraction / expression / transcendence

Two interrelated drives can be detected in the Chartwell Collection. One is a desire by artists to give voice to a sense of personal identity, whether through an exploration of the legacies of expressionism and its belief in the articulation of selfhood through the painted gesture, or as a more critical investigation of the socially constructed nature of that self. The other is an ambition towards a transcendence of the personal, a desire to make manifest in the work of art specifically religious or more generally spiritual concerns. These two ambitions have a considerable legacy in the recent histories of Australian and New Zealand art. The latter, for example, can be seen most obviously in relation to the works of Colin McCahon and their interrogation of his own Christian faith. McCahon's statement of his own ambivalence – 'I believe, but don't believe' [18] – thus provides a point of reference for contemporary artists exploring the possibility, as much as the substance, of spirituality.

Notions of the spiritual in contemporary art have been the subject of much attention in recent years. A spate of exhibitions internationally have attempted to address it, from *The spiritual in art: Abstract painting 1895-1985* at the L.A. County Museum of Art in 1986 and *Negotiating rapture* in 1996 at the Museum of Contemporary Art in Chicago, to *Spirit + Place* in 1996 at the Museum of Contemporary Art in Sydney and *Beyond belief: Modern art and the religious imagination* at the National Gallery of Victoria in 1998.

Reviewing the Sydney exhibition, Bruce Adams wrote: 'As yesterday's postmodern condition mutates into tomorrow's millennial movement, there is a revived, if speculative interest in the discourses of the spirit. However, given the pervasiveness of materialist philosophies in this secular century, it is hard for us to suspend disbelief in the face of such a capricious notion, especially in art.' [19] Such reactions are typical of contemporary scepticism towards the spiritual.

18 Colin McCahon in *Colin McCahon/a survey exhibition*, Auckland City Art Gallery, Auckland, 1972, p.37.
19 Bruce Adams, 'Spirit + Place' in *Art + Text* no.57, 1997, p.84.



Stephen Bambury
Of interiority and exteriority (II) 1990
acrylic and graphite on aluminium
1210 x 650
Chartwell Collection

In Australia and New Zealand, we live largely in a secular, rationalist and materialist culture, and one that, if it ever did, certainly no longer operates with a shared system of belief. The spiritual is seen today as politically suspect, whether because of its co-option by New Ageisms or religious fundamentalism, or simply because of its incompatibility with the materialist discourses that have formed our contemporary intellectual reality.[20] As such our engagement with the spiritual is marked by anxiety and ambivalence, scepticism and cynicism. Perhaps this is its very point; that the spiritual is hard to define and harder still to grasp. Various attempts at defining and grasping for the spiritual in art are apparent in the Chartwell Collection.

Writing on the work of John Nixon, Mike Parr uses the phrase 'beleaguered transcendence'[21] to describe Nixon's engagement with the spiritual and political fervour of early modernism. Nixon has, for many years, continued to repeat the apparently unrepeatable, restaging the elements of the Russian Suprematist movement of Malevich and others. Executed with workaday casualness and on an array of very ordinary materials, Nixon's works revisit that revolutionary attempt at the integration of art and life. Far from being an ironic, postmodernist restaging of a moment lost to history, Nixon's works express a faith in the possibilities embraced in that moment, however remote and distant they may now seem.

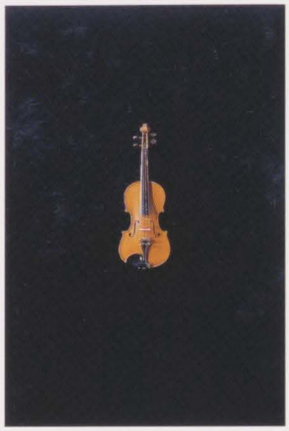
That sense of beleaguered transcendence, a persistence towards the spiritual in the face of its apparent incommensurability, figures in the work of other artists in the Chartwell Collection. Eugene Carchesio's small matchbox sculptures, for example, mark an even more mundane use of materials than Nixon's and similarly derive their forms from Constructivism and Suprematism. Carchesio's matchboxes were once containers for the potential of light and fire, and the constructions he makes with them are metaphoric devices for the transmission and amplification of energy, 'that invisibility [which] makes us get up in the morning'.[22] To this extent, Carchesio's works from his *Museum of Silence* express a personal, poetic faith rather than a grandiose, utopian one; a spiritual revolution that must first occur at the level of the individual.[23]

Stephen Bambury's crosses were also received from Malevich. In a sense, what all three artists identify – Nixon, Carchesio and Bambury – is not just the impossibility of making new symbols for the spiritual, but the necessity of recovering and revitalising old ones. While his re-figuring of modernism's utopian project is tinged with feelings of loss, Bambury's works also offer themselves as signs of hope. They are likewise inflected with other spiritual beliefs, as evinced in the title of his work *Chakra* 1993 which locates one of the apparent sources of Suprematism in Indian mysticism.[24] A similarly diverse symbology is also evident in Joe Felber's works. Felber draws together European sacred geometry and numerology with the idealist forms of modernist painting. For the Swiss-born Felber negotiating a new cultural context in Australia, this is aligned with his awareness of Aboriginal values and the spiritual dimension resident in the land which he expresses through his use of natural pigments.

A sense of the metaphysical value of materials suggests itself too in Janet Laurence's works, which draw on the language of alchemy and its notions of the transmutation of substances towards states of harmony and perfection. The alchemical quest to turn base matter into

20 Ihab Hassan, 'Rapture and ecstasy: The spiritual impulse in art' in *Art Monthly Australia* no.101, 1997, p.17.
21 Mike Parr, 'Beleaguered transcendence (The art of John Nixon)' in *The Australian Bicentennial Perspecta*, Art Gallery of New South Wales, Sydney, 1987, p.64.
22 'Eugene Carchesio talks to Margaret McLintock' in *Eyeline* no.14, 1994, p.14, quoted by Victoria Lynn in *Eugene Carchesio: Selected works 1985-1995*, Sutton Gallery, Melbourne and Bellas Gallery, Brisbane, 1996, no pagination.
23 Ibid.
24 Diana Renker, 'Stephen Bambury: Double entendre' in *Midwest* no.7, 1995, p.20.

John Nixon
Black monochrome with violin 1993
enamel on hardboard, violin
1800 x 1200
Chartwell Collection



gold is used by Laurence as a metaphor for more elusive states of being. Their instability held in momentary suspension, Laurence's materials are symbols of physical as much as metaphysical transformation, of elemental forces in a constant state of flux. Notions of transformation and spiritual embodiment also concern Max Gimblett, who draws on a wide-ranging vocabulary of belief, from 'mystical and hermetic traditions, Christian devotional art, and the arts and religions of Asia'.[25]

The square, triangle and circle canvases that make up *Ghosts, demons and dragons – 2* 1988, for example, are a reference to the seventeenth century Japanese calligrapher Gibon Sengai and his diagrams of the universe. Rather than postmodernist image appropriations, Gimblett's paintings take such symbols as a given, seeing in them constituent parts of an existing language of the sacred. Through them he strives towards a unity of opposites: form and content, geometry and gesture, particular and universal, and what he has termed 'no mind/all mind'.[26]

If these artists create signposts that direct us to the possibility of numinous worlds by referring to existing languages of the sacred, others in the Chartwell Collection are more circumspect in their formulation of those worlds. Ralph Hotere, for example, uses blackness in his works for what David Eggleton has termed its 'redemptive power of emptiness'.[27] In collaborative works with Bill Culbert, that darkness stands sharply illuminated, its emptiness emphasised. Enlightenment is hard-won here; the beacon of Culbert's white light illuminates Hotere's window into nothingness, presenting it as a landscape of spiritual quietude, while at the same time the tangles of electrical cords ground such ambitions back in the real world.

The literal and metaphoric power of light is a subject in Bill Henson's photographs. Set in twilight, Henson's photographs convey a dream-like experience. Shattered young bodies play out ambiguous scenes in an urban wilderness, scenes which seem to draw power from the great themes of classical art, such as the fall of Adam or the deposition of Christ.[28] As Isobel Crombie suggests, Henson's images 'are a drama of ambivalence, between what is sublime and what is repellent, between what is innocent and what is corrupt.'[29] Henson presents a dangerous beauty in these works, a version of rapture that is in equal measures sexual and religious in ascendancy.

That sense of bodily transportation is apparent in the paintings of Luise Fong. For Fong painting can be measured as metaphor for the body, its drips and stains analogous with the body's own fluids, its surfaces with the skin which contains them. The body is presented in Fong's works as site of both fear and desire, seduction and violence, eroticism and mysticism. Rapturous possibilities are also evident in the work of John Reynolds. Allan Smith has described the bedazzling effect of Reynolds' work, 'its multiplicities, scintillations and dissolutions.' Yielding to Reynolds' paintings, Smith suggests, 'opens up an imaginative space [...] into which we want to fall. But it also impels us to contemplate the extinction of the self through bliss, intoxication or death.'[30]

Uncertainty prevails in the face of such possibilities. Giovanni Intra's works on paper, for example, seem to emulate the religious ambition of Colin McCahon's night writing, or the documentary seriousness of conceptual art. But Intra's works have faith in neither, presenting instead a conspiratorial montage of fantasies: a recitation of experimental drug

25 Diana Renker, 'Reflections: Recent paintings by Max Gimblett' in *Art New Zealand* no.67, 1993, p.75.
26 Max Gimblett, 'No mind/all mind' in *Transformation: Recent paintings by Max Gimblett*, Auckland City Art Gallery, Auckland, 1984, p.10.
27 David Eggleton, 'Ralph Hotere: Shadowing the sublime' in *Art New Zealand* no.81, 1996, p.73.
28 Nicholas Baume, 'Bill Henson' in *Art + Text* no.46, 1993, p.75.
29 Isobel Crombie, *Bill Henson*, Australian Exhibitions Touring Agency, Melbourne, 1995, p.11.
30 Allan Smith, 'To sketch the echo: The art of John Reynolds' in *Art New Zealand* no.59, 1991, p.64.

usage, CIA plots, psychiatry and the pervasive influence of 'Hollyweird'. As Intra explains: 'Everyone who makes work has to live out the production of their own fantasy, it's an undeniable condition of practice. I do live the work, but in my own terms.'[31]

The work of L. Budd et al. is similarly marked by an uncertainty which motivates a testing of the boundaries between self and society, transcendence and monotony. Posing philosophical questions drawn from a reading of Descartes, Budd's *Blind I-II* 1996 exists as a fragment of a larger installation involving sound and video. The effect of Budd's installations is both numbing and liberating. They present a space for meditation on the nature of the self, while at the same time, insist on its fragility and tenuousness.

Peter Tyndall's works are similarly given as an ongoing philosophical inquiry. Under the generic title *A Person Looks At A Work Of Art/ someone looks at something...* they examine the conditions in which art exists and the position of the viewing subject as part of these. Under the subtitle *LOGOS/HA HA*, Tyndall also offers an analysis of the contingencies of faith, as manifest in his use of heraldic images of Catholicism. Tyndall describes Logos in his works as signifying 'the Speaking into Being of the Universe'.[32] *HA HA* is for Tyndall a rupture in that enunciation, a point marking the unspeakable nature of faith, and the imperfections inherent in its utterance.

If these artists – Intra, Budd and Tyndall – can be seen to be negotiating the crossing territories of spiritual and subjective identity, the next group of artists emphatically address that latter site. Here too, notions of scepticism and ambivalence emerge in attempts to describe the self. Begun in the early 1980s, Mike Parr's 'Self-portrait project' is an almost obsessive exploration of the artist's own identity. Growing out of the artist's traumatic performance works of the seventies, Parr's large self-portrait drawings manipulate and transform their subject both spatially and psychologically.

Drawing out the genre's conventions of introspection to terrifying conclusions, Parr brings himself face to face with images of absolute tranquillity and pure human evil, as represented by the mirrored figures of Mengele and Matisse in *Elegnem sa Essitam (The breeze of death)* 1985. Held somewhere between the two points, Parr's 'incessant reconstitution of his self image [is defined by] a process of self erasure, rather than self presence.[33] Jeffrey Harris's work *28 Diptych* 1987 is engaged in a similar process, moving between the artist's earlier, autobiographical self-representations and an expressionist abstraction of those states. The work is thus set in turmoil, sliding from figuration to abstraction and back, as it marks an attempted integration of interior and exterior realities.

Other strategies emerge for the representation of the self poised between these two realities. In the works of Séraphine Pick a provisional, conditional sense of identity emerges, one that is constructed through language and dreams, memories and diaries. These fragments are overpainted and obliterated, the surfaces of her works etched with crude drawings of couples and solitary figures struggling to communicate. This make-up of identity as a constructed point existing at the meeting of various social realms is further explored by Jenny Watson. Her apparently autobiographical paintings feature a girl-woman, a figure of the artist as

31 Barbara Blake, 'Giovanni Intra: Germ-free adolescence' in *Art New Zealand* no.70, 1994, p.109.
32 Peter Tyndall, *Dreaming Bendigo into being*, Bendigo Art Gallery, Bendigo, 1997, no pagination.
33 Bernice Murphy, 'Mike Parr: Babel/Nuremberg (The Photographic winter): In the wings of the Oedipal theatre' in *The Australian Bicentennial Perspecta*, op. cit., p.74.

Gordon Walters
Untitled 1952
oil on canvas
515 x 390
Chartwell Collection

Alice, perhaps, in a wonderland of memory. In this nostalgic dream-world, however, images and texts, objects and their meanings slip past each other, and the self is held in flux in relation to the things around it.

Identity emerges in W.D. Hammond's works from an accumulation of pop-cultural sensations. Rather than resist the contemporary barrage of signs from video games, rock music and comic books, Hammond enthusiastically embraces them as points of reference for the collective memory of an accelerated culture. A similar sense of objects functioning as cognitive triggers informs the work of Hany Armanious. A self-described heir to the Rococo tradition, Armanious emulates its chaotic and decorative flourishes not in any subversive attempt to bring down art, but to undo himself. Armanious has characterised this as 'an infatuation with non-understanding... It is a necessary perversion to help people cope with the oddity of existing... It isn't death that is terrifying to us but the monstrous fact of our being alive and conscious.'[34]

Armanious's works can be said to describe a state of hyper-reality, a point where everything is present and everything is significant. It is the negotiation of that present, whether through an interrogative engagement of personal subjectivity, or tentative steps towards the numinous and transcendent, that features here. And it is through those engagements, projections and inquiries that artists in the Chartwell Collection help define the moment that Armanious describes and the possibilities it affords.

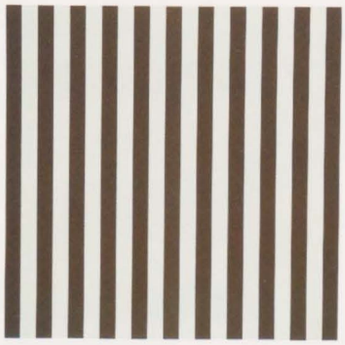
abstraction / material / signs

Australia and New Zealand have throughout this century self-consciously positioned themselves as forward-thinking, and indeed, thoroughly modern societies. Young countries, they could make their worlds anew, socially and politically transcending the perceived failings of the old world. And yet modernism, the art which itself sought to make the world anew, occupies a difficult, often precarious place within their histories.

The reasons for this are various and complex. Despite its drive towards universality, modernism can been seen as culturally specific to places and contexts at far remove from Australia and New Zealand. The product of industrialised, heavily populated societies, rather than agrarian settler-cultures, it proved at times difficult to transplant to local conditions. Another phenomenon was more pervasive. In striving to authentically represent their nationhood, an insularity developed in Australian and New Zealand culture, privileging the local over the foreign. That all non-indigenous cultural activity in Australia and New Zealand – art included – was the product or at least the very recent progeny of importation was seen as irrelevant in this nationalist agenda. Modernism in its most advanced forms, such as that of formal abstraction, was rejected as being somehow foreign to those interests. Where abstraction did take hold, it was generally at the service of those interests, at best as a timorous semi-abstraction.[35]

There were pockets of resistance, however, in the post-cubist works of Australian artists like Ralph Balson and Grace Crowley in the forties,

34 Quoted in Anne Loxley, 'Rococo rubbish: The art of Hany Armanious' in *Art and Australia* vol.31. no.1, 1993, pp.84-86.
35 See Tony Green, 'Modernism and modernisation' in *Headlands: Thinking through New Zealand art*, op. cit.



Julian Dashper
Untitled 1991
sprayed acrylic on canvas
1580 x 1580
Chartwell Collection

and in markedly similar works of the following decade by New Zealanders Milan Mrkusich and Gordon Walters. But the climate of New Zealand in the 1950s was, as Walters described it, 'unsympathetic if not downright hostile to abstraction'.[36]

From the 1960s on, there was a more widespread desire in Australia and New Zealand to transcend the local and participate in the increasingly dominant international styles of formal abstraction, such as minimalism or post-painterly abstraction. But this came to been seen, as critic Allan McCulloch described the landmark exhibition of Australian formal abstraction *The Field*, as 'the wholesale imitation of another country's abstract art'.[37] Formalist abstraction was taken as a symptom of the provincialist bind, or, more sinisterly, as the operation of American cultural imperialism.[38]

To whatever extent formal abstraction triumphed in provincial Australia and New Zealand, it did so at the moment of its undoing at its sources in the metropolis. Modernism's visions of artistic autonomy and aesthetic independence were challenged by an understanding of the contingency of the artwork amidst other cultural forces, first in the development of conceptual and post-object art practices in the seventies, and in the eighties with the rise of postmodernism. Both were transplanted to local contexts, and the avant garde games that were being played out elsewhere found local expression.

In the face of all of this, abstraction persists in Australian and New Zealand art. It is no longer an art that embodies a cult of newness or a desire to remake the world. Nor is it style determined by resistance, whether to an always shifting sense of national identity or to the visual noise of mass culture. Abstraction appears instead as 'a richly developed and available territory that has been added to the whole corpus of artistic practice'.[39] The richness of that territory is seen in the various approaches to abstraction by artists in the Chartwell Collection.

The work of Milan Mrkusich has always been emphatically modernist in outlook. Influenced initially by English constructivism and an understanding of the Bauhaus, and later by Jungian symbolism and American post-painterly abstraction, Mrkusich's interests lie in a harmonious integration of the rational and the intuitive in painting. His earlier works were representations of that possibility; mandala-like diagrams of opposing spiritual forces. In later works, such as *Journey one (second version)*, that possibility is fully realised, as the painting presents itself both as an independent object and as a site for the 'sensing of another's perfected feeling and imagination'.[40]

Like Mrkusich, Geoff Thornley has described himself as 'openly a modernist'[41] seeing modernism not just as an unfinished project, but as a site of continual renewal and innovation. Thornley's works are a similar combination of intelligence and instinct, a classical distillation of the properties of painting which 'open up the experience of looking and responding in a way that evades linguistic analysis.'[42]

Perception lies at the heart of Robert Hunter's concerns. One of the few painters to have maintained a commitment to formal, analytic abstraction following *The Field* exhibition, Hunter's work in the three

36 Statement by Gordon Walters on the occasion of the exhibition at Peter McLeavey Gallery, Wellington, 2 October 1994, quoted in Michael Dunn, *Gordon Walters*, Auckland City Art Gallery, Auckland, 1983, p.125.
37 Quoted in Ian Burn and Nigel Lendon, 'Purity, style, amnesia' in *The Field now*, Heide Park and Art Gallery, Melbourne, 1984, p.19. *The Field* was the inaugural exhibition at the new St Kilda Road building of the National Gallery of Victoria, which opened in 1968.
38 Terry Smith, 'The provincialism problem' in *Anything goes: Art in Australia 1970-1980*, Paul Taylor, ed., Art & Text, Melbourne, 1984.
39 Bernice Murphy, 'Joe Felber' in *Australian Perspecta 1989*, Art Gallery of New South Wales, Sydney, 1989, p.33.
40 Meyer Schapiro, quoted in William McAloon, *Milan Mrkusich: Six journeys*, Auckland Art Gallery, Auckland, 1996, no pagination.
41 Quoted in Garth Cartwright, 'Openly a modernist' in *New Zealand Listener*, 24 June 1989, p.59.
42 Allan Smith, 'The passage of the gaze' in *Geoff Thornley*, Gow, Langsford Gallery, Auckland, 1992, no pagination.

Don Driver
Horizontal relief 1973
acrylic on canvas, stainless steel
1330 x 1850
Chartwell Collection

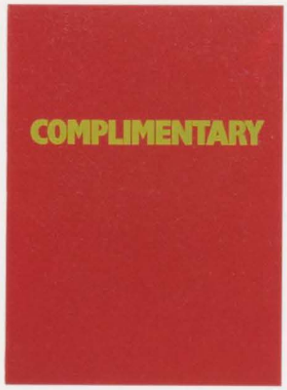
decades since might be conceived as an ongoing series, or as he has described it, 'like painting the same house over and over'.[43] While the serial nature of his works and their almost mechanical approach apparently disavows personal expression, Hunter's works at the same time open up a space of intense subjectivity. For the artist, each work is a process of discovery; a painting is an organic entity revealed through the process of its own making. This sense of discovery is replayed by the viewer in the act of looking, as the fractured, crystalline surfaces of Hunter's closely harmonised paintings test the very limits of perception.

Hunter's surfaces are built up in a grid-formation, a fundamental device for much formal abstraction.[44] Valued for its apparent neutrality and suspension of hierarchical composition, the grid has also be interpreted as a device of power and containment, and thus emblematic of the darker side of the modernist project. This ambiguity is explored by Hilarie Mais, in works that infuse the language of minimalism with symbolic connotations. Presenting the grid as a door, Mais's work offers it both a barrier and passage. This slippage is further apparent in the shifting of Mais's work between two and three dimensions, between their emphatic frontality on the one hand, and on the other, the delicate shadow-plays they project on the wall behind them. Mais's works thus relate to the physical body, changing in relation to the viewer and the situation of their display.

Mais's work presents modernism as an unstable, yet still majestic edifice, one that is open and permeable rather than sealed and hermetic. This undoing of the apparent strictures of modernism and a desire to work within its precepts is apparent in a number of other works in the Chartwell Collection. Mikala Dwyer, for example, has spoken of her desire 'to make formalism more sexy instead of being so academic.'[45] Rather than modernist simplicity and autonomy, Dwyer's works are arrangements of complexity and contingency. Combining fragments of an everyday world into what she calls 'mutant geometric forms', they act as sites of memory and desire, and as metaphors for the body. The body similarly figures in Kathy Temin's works, in the drooping appendages of her fun fur sculptures. 'In my work, minimalism takes on the appearances of what it represses – the body, sentiment and memory',[46] Temin has said. Her 'problem' sculptures appropriate the modernist notion of art-making as 'problem-solving', evoking minimalism's rational principles of gridded, white purity. Rather than pose solutions to these 'problems', Temin's sculptures confound minimalism's ideals by bringing the transgressions and playfulness of everyday experience into its realm.

Don Driver's assemblages steer a similar path between the ideal and the everyday, between abstraction and narrative. Bringing together materials salvaged from the detritus of agricultural and industrial life, Driver arranges them with an intensely formal sensibility born of experience in the early seventies making hard-edged, minimal paintings. The result, in assemblages such as *Dried blood* 1982 are works that revel in their materiality, and in their combination of the gothic and the comic, provoke a range of responses. This range is also apparent in Dale Frank's paintings. In works such as *Pop goes the weezel* 1989, Frank seems dedicated to unseating the seriousness of high

43 Charles Green, 'Persistent subjectivity: Re-evaluating Robert Hunter' in *Tension* 16, 1989, p.21.
44 See for example Rosalind Krauss, *The Originality of the Avant Garde and other modernist myths*, MIT Press, Massachusetts, 1985. The Australian context for artists use of the grid is described in Rachel Kent, *Re-inventing the grid*, Robert Lindsay Gallery, Melbourne, 1995, while the New Zealand one is discussed by Andrew Bogle in *The Grid: Lattice and network*, Auckland City Art Gallery, Auckland, 1983.
45 'Twinkle twinkle little star: *Midwest* talks to Mikala Dwyer' in *Midwest* no.8, 1995, p.51.
46 '"...when I found a real bird house it looked like a modernist home": Priscilla Pitts talks to Kathy Temin' in *Midwest* no.7, 1995, p.47.



Billy Apple
Complimentary 1990
acrylic on canvas
2135 x 1525
Chartwell Collection

modernism, in this case bringing a Hans Hoffmann-like abstraction into a head-on collision with a surface of garishly printed beach towels. In Frank's work, the classical high modernist distinctions between art and life, kitsch and beauty, are seen as permeable, even unstable borders.

Borders of a different sort operate in Julian Dashper's abstract paintings. Concerned with negotiating the effects of distance and the history of modernism's reception in New Zealand primarily through reproduction, Dashper describes paintings such as *Untitled (target)* 1993 as 'a kind of camera-ready abstraction. An abstraction ready for export [...] a perfect abstraction that is unaffected by the effects of reproduction.'[47] Generic in look and mechanical in feel, Dashper's paintings function to illuminate the conditions of their own production and reception and the contingency of their value and meaning. Those contingencies are nowhere more apparent than in the works of Billy Apple. Requiring a contract between artist and collector, they are bought into existence by a production team to Apple's specifications, and completed only when the transaction occurs. In their corporate look, Apple's canvases stand as ciphers for those transactions, pointing up the wider context in which art production and consumption occurs.

The Chartwell Collection is active participant in that context, and it is not just the several Apple works in the Collection which bear witness to this fact. It is apparent in the range of works assembled here, their diversity and quality, that the Chartwell Collection is a vital force in contemporary art in Australia and New Zealand.

conclusion / on building bridges

The Chartwell Collection is unique. It is unmatched in Australia and New Zealand both for the quality of its individual works and the scope of its interests. No other collection has attempted to embrace so fully the possibility of a trans-Tasman experience and done so with such success. While galleries in both Australia and New Zealand have collected in this way, as, to a lesser extent, have private collectors, they have often done so sporadically and partially. In this they have perhaps failed to recognise the considerable riches the Chartwell Collection has discovered.

There are many reasons why individuals buy art. For Rob Gardiner, buying art is most importantly a creative act, one that proceeds from the artist's own creativity. The Chartwell Collection is thus an accumulation of creative acts. Each work has involved for him a coming to terms with an artist's practice, a willingness to engage with and learn from their work. The quality of the Chartwell Collection is born of that willingness. It is based on Gardiner's thorough attention to the possibilities afforded by contemporary art, both as a marker of our times and as a reference point for our thinking towards the future. In doing this as a collector, Rob Gardiner asks us as viewers to do the same.

The Chartwell Collection provides many and varied opportunities to think about Australian and New Zealand societies, about the similarities and differences of their cultures, histories and experiences. In doing so the Collection manifests a faith in the ability of art to both reflect and transcend those specificities. For Rob Gardiner, that is a leap of faith we

47 Julian Dashper interviewed by Mark Kirby, *Julian Dashper*, Luxus, Den Haag, 1997, no pagination.

must all make. In contrast to many collectors, Gardiner's faith in art established the Chartwell Collection from its very beginnings firmly within the public realm.

Again, in this respect the Chartwell Collection is unique. A combination of personal passion and a sense of responsibility to a wider culture, the Collection is driven not by Gardiner's desire for personal status or material acquisition. Rather, it is based on his hope that art can enhance and transform other people's lives as it has his own.

Home and away, the exhibition and this accompanying catalogue, explore particular themes and currents in the Chartwell Collection that have emerged over the past decade or more. As we have seen, connections abound, both between individual artists and the contexts from which they work; in some cases they occur naturally, in others, in a less predictable fashion. The exhibition thus provides an overview. It is a panorama of the Collection, one that takes its bearings from some of its more significant markers. In turn, it uses these markers as points from which to explore the new territories that have opened up as the Collection has continued to develop.

The preceding essay has attempted to define some of the many possible routes through the Collection, and point to the leaps that can be made between various works. As a counterweight to this breadth of view, the essays that follow deal with the particularities of the individual works that make up the exhibition. Commissioned from a range of writers and curators in Australia and New Zealand, the essays offer a deeper exploration of the forty-eight works that make up the exhibition. The writers discuss the origins and meanings of these works, their place in each artist's practice and their significance to our recent art histories.

But these essays and the exhibition which has prompted them also offer a point of departure. Other exhibitions and readings of the Chartwell Collection will follow *Home and away*, both from the Collection's developments in the future, and from the perspectives those future developments will afford its past. That is the purpose of the Chartwell Collection: to be looked at again and again, thought about and understood, and rethought as those understandings necessarily change and shift. This is the Chartwell Collection's value, and it is a value that it draws from the individual works it embraces.

William McAloon
Curator
November 1998

signs / place / indigeneity

Robert MacPherson

Billy Stockman Tjapaltjarri

Ralph Hotere

Rosalie Gascoigne

Colin McCahon

Tony Tuckson

Emily Kame Kngwarreye

Gordon Walters

Richard Killeen

Chris Heaphy

Judy Watson

Jacqueline Fraser

Peter Robinson

Michael Parekowhai

Tim Johnson

Shane Cotton

Gordon Bennett

Imants Tillers

Patrick Pound

opposite: details of works by Gordon Walters (p.47)
and Emily Kame Kngwarreye (p.45)

Robert MacPherson
Ring-Rang-Rung (Nine Frog Poems) Mares Tails for E.W. 1991-2
13 linen flags, 2130 x 7650

robert macpherson

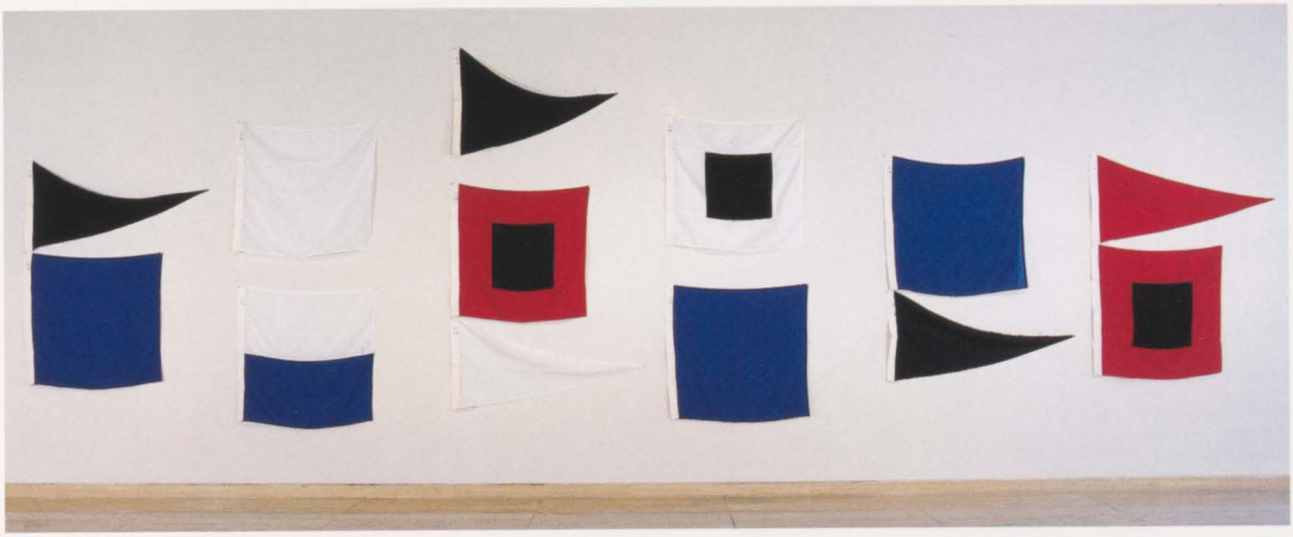
Robert MacPherson's flags are coded signals of imminent change, and yet the code is (now) known to few and the meaning indecipherable. They are weather flags, using a system once common for both land-based and marine signalling. Like much of his art they employ a vocabulary which is at the same time precise, economical and particular.

The six sets of flags in *Ring-Rang-Rung (Nine Frog Poems) Mares Tails for E.W.* are conjugated, playing out variations on a theme, just as MacPherson conjugates the verb in his title. The flags run through variations of temperature, wind and precipitation. The mare's tails (high, feathery cirrus clouds), which provide a ground for the warming rainy weather predicted in the first set on the left, will have disappeared by the time the cold, rain and north-east winds arrive with the last two sets on the right. MacPherson first attracted attention in the 1970s when he appeared as a modernist in the provinces, an artist looking to international abstraction from the wilds of Brisbane. Taking a cue from then current debates in New York, he concentrated in his work on reducing painting to its bare essentials and procedures, on understanding the essential vocabulary of painting as defined by critics like Clement Greenberg. The twist, though, came with MacPherson's insistence on following the logic of high modernism to the point of the absurd – where a can of paint comprises a painting unpainted. It is as though he was revelling in this narrow language, seeing its limitations as well as its possibilities and immensely enjoying the humour of it.

MacPherson's art is a record of careful observation and deliberate use. His *Frog Poems* have linked simple signs featuring the Latin names of frog species from Queensland, and the area he grew up, with a rusty boat made from folded corrugated iron, or a pair of worn old shoes, or twenty beehives. It is possible, though not at all necessary, to interpret these works through deciphering the locality, habits, size and colour of the frogs referred to. Other *Frog Poems*, though, make no reference to frogs beyond the title. They are indicators of the seldom seen but still present and specific things which define place, origin or location – be it social, cultural or geographic.

Whether in this series of stationary flags, or the formalist paintings he started with, or in more recent drawings and sign paintings, MacPherson plays with language and particularly that of the vernacular and the specifically regional; with the serial poetry of repetition and the specialised, the offhand and the familiar. The objects he employs are redolent with use, concrete yet part of a world which is often unobserved or unrecognised. He concentrates on the particular, even obscure, detail of the highly discrete and polished dialect of individuals and groups bound by their sharp concentration on what others fail to see. His paintings (whatever the media actually employed) and installations run like poems – haikus and epics to the everyday, the real, the unseen and the commonplace.

John Barrett-Lennard is Director of the John Curtin Gallery, Perth.



Billy Stockman Tjapaltjarri
Budgerigar Dreaming at Ilpitirri 1987
acrylic on linen
2740 x 2130

billy stockman tjapaltjarri

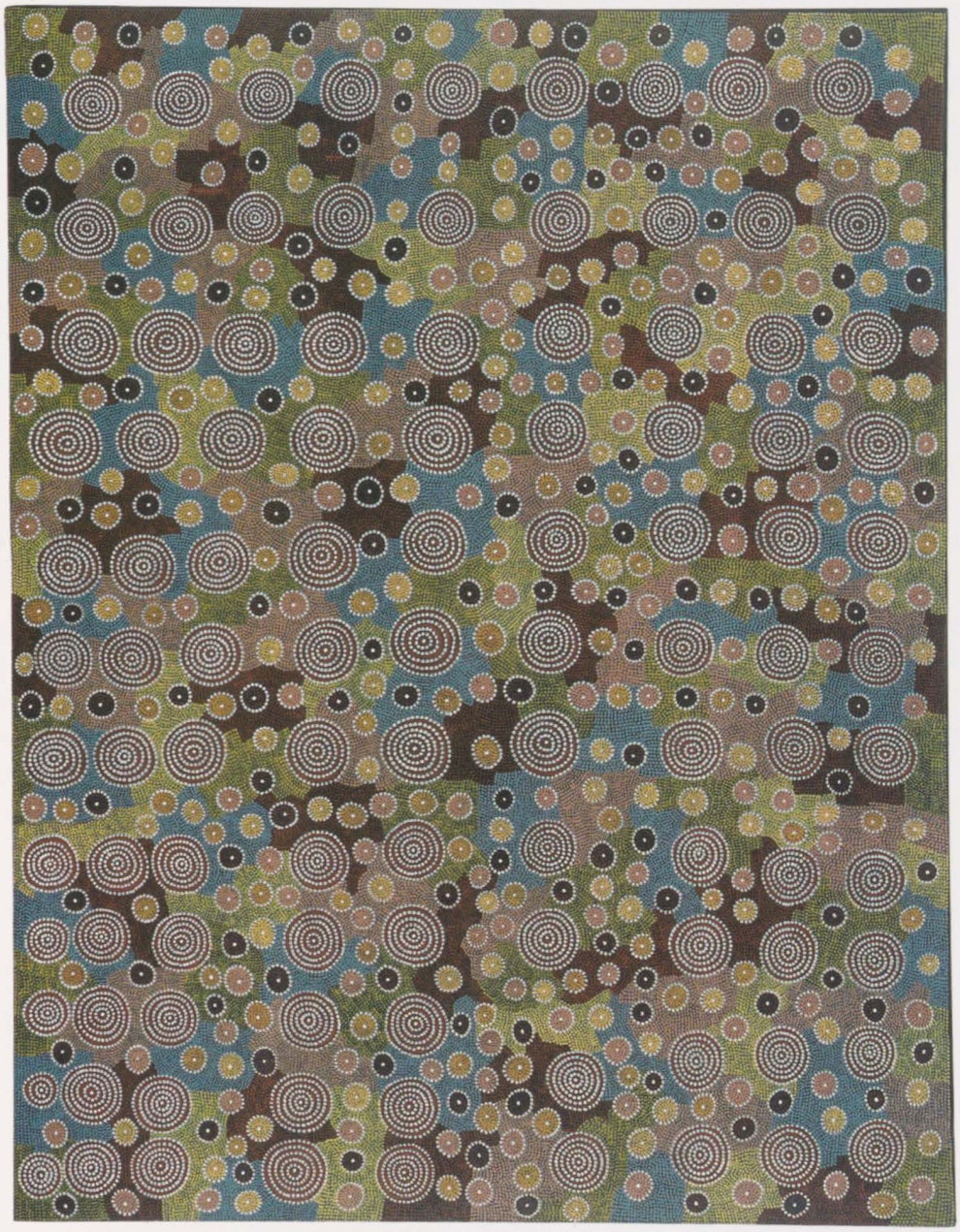
'Since the "high school" [post-initiatory ceremonies] I've been doing this Dreaming in the bush, in big ceremonies. My Father gave it to me. He handed over my stories, before he passed away, like the Green Bird [Budgerigar] Dreaming... We call that green bird Ngatijirri, that's in Warlpiri language.' [1]

Budgerigar Dreaming at Ilpitirri was painted in the shady backyard workshop of the Aboriginal Artists Gallery in Alice Springs in 1987, at the height of the eighties boom in Western Desert art sales. It is one of a series of large canvases which the artist produced at this time, each a vast grid of concentric circles – over a hundred in this case – representing at once the areas of grass on which the wild budgerigars feed, the body paint of the Budgerigar initiates, and the locations around Ilpitirri where the Dreaming narrative tells of the initiates' sorcery against an evil old woman, landing in many places before they headed westward. The smaller circles marking out the spaces between the roundels are the grass seeds on which the birds feed and also their eggs. The interlocking patches of colour depict the topography and vegetation of the country represented in the distinctive style of 'blocked dotting' which has been the hallmark of Billy Stockman's background infilling since the mid-seventies. The bright blue patches are uncharacteristic, but they resonate with the visual intelligence of the painting, evoking the sheets of glistening water that lie on the ground after rain, over which flocks of these tiny bright green parrots circle and land, guiding human inhabitants of the harsh desert environment to this vital resource. The painting evokes this ancestral guide in its references not only to the ceremonial context, but also to the bird's physical appearance and movement in the wild.

Dismissed by some at the time as 'formulaic', the signature styles and even signature paintings which began to emerge in Western Desert art in the late eighties may be likened to the works of a previous school of Central Australian painters who operated under similar boom conditions in Alice Springs of the 1950s. Albert Namatjira painted the same ghost gum and distant blue ranges on an almost daily basis for tourists to the 'Dead Heart', not because he lacked artistic imagination – that was expressed in the myriad colours and lights in which the scene was rendered – but because that place was his to paint. So it was with Billy Stockman's large *Budgerigar Dreaming* series: Ilpitirri is the place of his birth in the Dreaming. Resisting the current fashionableness of loose expressionist styles, he continues to paint the Dreaming designs and stories in a symbolism rendered not only readable by his audience's mass exposure to Western Desert paintings over the past decade, but also, it appears, 'too ethnographic' for contemporary art tastes. But as few know better than Billy Stockman, though the wheel may have come full circle, it just keeps on turning...

Vivien Johnson is a widely published author on Aboriginal art. She lectures in the School of Behavioural Sciences, Macquarie University, Sydney.

1 'Aboriginal Artists in New York': Michael Nelson Jakamarra and Billy Stockman Tjapaltjarri interviewed by John Kean in *Art and Australia*, vol.26, no.4, 1988, p.572.



Ralph Hotere
Aramoana nineteen eighty four 1984
oil on canvas
2450 x 1825

ralph hotere

Painted shortly after plans for an aluminium smelter at Aramoana – near Ralph Hotere's home at Carey's Bay – were scrapped, *Aramoana nineteen eighty four* is a meditation on the relationship between humanity and the natural world. If the painting has an almost apocalyptic feeling, there is also the sense that – in this case – the apocalypse has been called off: the dark rhythms and mysteries of nature have prevailed and 1984 has become a year of reprieve – in dramatic contrast to George Orwell's fatalistic novel.

As well as denoting a central location – the implied position of both artist and viewer – the X that dominates this composition refers to the cancelled smelter proposal. It is bracketed, on the left, by the numbers one to seven and, on the right, eight to 14 – referring to the Stations of the Cross of the Catholic tradition, and also the Seven Corporal Works of Mercy and the Seven Spiritual Works of Mercy. The trails of dots denote journeys, specifically along the Aramoana sandspit which extends out into Otago Harbour. They might also be the surveyor's pegs dividing up the proposed smelter site.

As well as suggesting geological and archaeological bores, the dots and tiny circles evoke the breathing holes of shellfish in black sand; they are also pores of human skin and marks denoting the seven days of the week on a calendar. In the dark tumult of this canvas, a horizontal line – supported by two verticals – denotes the horizon and sandspit: it also forms a Tau cross and the shape of an altar. The painting, then, becomes an offering or sacrament, perhaps even an act of thanksgiving or benediction.

Squalls of paint establish the rhythmical presence of nature; dense vegetative textures and rough, gestural falls of white on the unstretched canvas remind us of the baseness of Hotere's materials (his attitude to 'matter' could well be aligned with the Arte Povera movement in Italy).

While this is a landscape painting, it is one that refutes pictorial and philosophical conventions. Landscapes are more than what the eye makes of them. The work has no single viewpoint – if its perspective resembles anything it is an aerial view (Hotere is a trained pilot and the poet Bill Manhire has suggested this has influenced his compositional strategies).[1]

Like Antonio Tapies, Hotere produces works that *resist* history. Tapies' stated intention was 'to raise a warning sign to show that history, if left to its own intrinsic natural momentum, undeflected by active, creative impulses for the future would end in catastrophe for mankind'.[2] Hotere's canvases have often served as arenas for such 'active, creative' protest. (For some years prior to this work, he had been an important presence in the anti-aluminium smelter lobby.) While *Aramoana nineteen eighty four* suggests the timeless persistence of nature, its darkness also encompasses the perennial risks and dangers Tapies suggests. Hotere's poured and brushed-on applications of paint offer the viewer an eloquent yet deeply tentative set of bearings, the physical and iconographic materials with which to negotiate their own meaningful passage onwards.

Gregory O'Brien is a Wellington writer and curator.

1 'Some paintings I am frequently asked about.' Bill Manhire interviewed by Gregory O'Brien, *Landfall* 191, new series, vol. 4, no. 1, 1996, p.26.
2 Tapies quoted in Andreas Franzke, *Tapies*, Prestel, Munich, 1992, p.59.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ARAMOANA
NINETEEN
EIGHTY
FOUR

Rosalie Gascoigne
Big yellow 1988
retro-reflector signs on plywood
1715 x 2700

rosalie gascoigne

Rosalie Gascoigne's work – taking found materials already dinted and scarred by being in the world – sits at a particular juncture between abandonment and possible recuperation. Over the last two decades, Gascoigne's practice has incorporated aged timber and rusted corrugated iron, abandoned soft-drink crates and retro-reflector road signs. Weathered and worn, the metals and timbers cut up and reassembled as either wall or floor-based artworks, are salvaged by not merely being rescued from dumps in and around Canberra (where the artist lives); they are resuscitated in the sense that Gascoigne breathes new life into the material by reconfiguring the fragments. Coupled with astute titling, this leads the viewer to readings beyond the actual surface. Each assemblage becomes a celebration of the extraordinary possibilities to be found in the wash of debris left in the wake of the everyday.

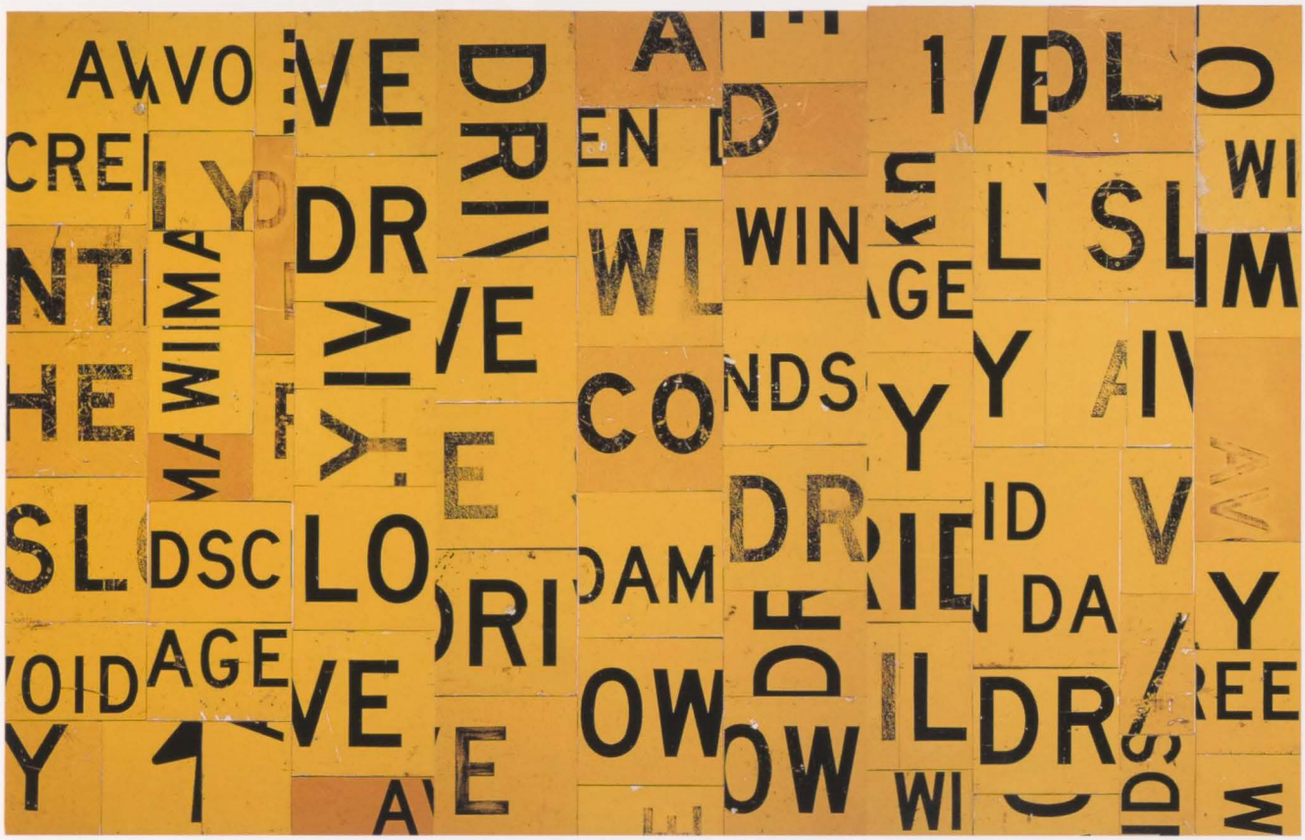
Titles sometimes refer to wide open spaces of land, but it is important to recognise in Gascoigne's work a curious relationship between industry, consumerism and how, often, it is *urban* refuse that is dumped in the countryside. Reassembling aspects of a discarded world, Gascoigne combines metaphoric inference and her immediate environment. The retro-reflector works made from old road signs, however, are a clever synthesis of topology and typography. Saved from obscurity, they sing energetically with honey-gold voices about the world she finds around her.

An important factor of these assemblages is the optical rhythm created pictorially by cutting up words and letter shapes. *Big Yellow* 1988, for instance – almost two metres by three – is typical of Gascoigne's play with the physical and conceptual nature of words. If one focus is the character – and characters – of written text, and words as signifiers, then another emphasis is on the visual interplay of truncations and disjunctions, of parts to the whole.

Graffiti is another obvious association. Taking language (a socio-cultural readymade), adapting it and making it your own, can be a subversive act that draws upon and individualises the graphic and phonetic power of words. Strict legibility is not the aim – rather it is that certain 'unintelligibility' which throws up shifts of meaning and subtle cadences mimicking the rise and fall of the human voice.

Grounded in culture and already beaten by the elements – heat, rain, wind and light – these scraps of the real world, repossessed and lovingly reprocessed, remind us of that persistent weathering, the wearying human predicament. Like road signs glinting in headlamps at night, or whenever light catches their pitted surface, Gascoigne's retro-reflectors can be read as metaphors for artworks themselves: that is, you only see them if you *see* them. Artworks can show the way... a particular way – sometimes as warnings, sometimes as indicators of the state of things, but first and foremost they focus on the art/act of seeing. Using her eye as an instrument of pleasure and not as an instrument of recognition, Gascoigne says: 'It's important to take all the living marks on things, they say so much about... vitality... about life.'

Ewen McDonald is a writer and curator based in Sydney.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Colin McCahon
Are there not twelve hours of daylight... 1970
acrylic on canvas
2070 x 2600

colin mccahon

This painting is part of the remarkable *Victory over death* series of works by Colin McCahon, painted in 1969-70, late in his life, in the studio at Muriwai. The text is from the Gospel of St John, wherein Jesus's disciples entreat him not to return to Judaea, where he had been threatened with stoning. The text in the McCahon painting is Jesus's enigmatic reply.

And yet the words in the painting are anything but a transposition of Biblical text. Even in their white-on-black reversal, they are not simply set epigrammatically against a black ground.

The words are actors, agents, presences in a spatially unfolding drama. They are eruptive, cursive, enunciative forms emerging from a void into light. In fact they both create and are created by light. Or even more strangely and quixotically, they take up and *become* the light, that establishes the formal contrasts through which the work coheres as a painting.

There is a tantalising remoteness fused with immediacy in the 'voice' that assumes command, in the narrativised space created within McCahon's painting. We are pressed into a journey of insistent but elusive meaning, as light appears and spreads through the space. It configures textual fragments rather than illuminates objects. It distends phrases, establishing communication and ambiguous presence out of a black ground. The observer is gathered into the 'thrall' of direct speech; caught in a drama of convoking words breaking across the land, dividing light from dark; beached beyond the limits of language.

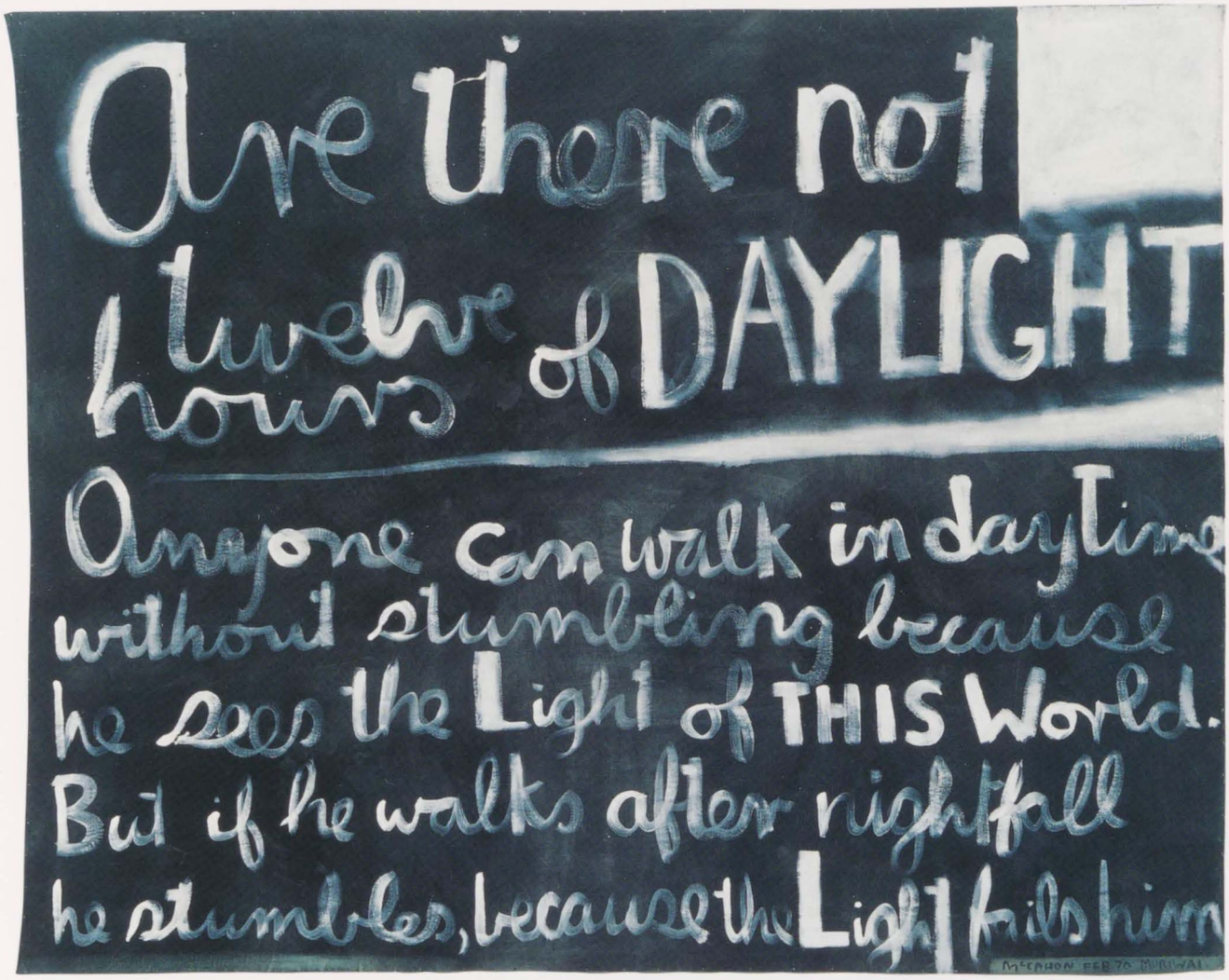
The background of the unstretched, black-painted canvas asserts its raw and literal being in the world. At the same time it functions as a highly metaphoricised space. The canvas 'ground' drops back illusively, transversed by subtly nuanced divisions of area, creating a transfigured, spatial setting. With a minimum of means and brushwork, McCahon gives form to an archaised landscape, across which a disembodied text vocalises a drama of contested spiritual commitment.

Of all artists who have used text in their works since the 1950s, Colin McCahon's utilisation of words is the most poeticised, ambiguous and multi-dimensional. He shares an avant-gardist disavowal of the pictorial tradition of western art with the most ambitious artists of the late twentieth century. Factitious representation – the platitude of picturing – is avoided with disdain.

And yet McCahon not only appeals to our intellect and speculative activity, the propensity we have (through our socialisation in language) to grapple with things in their cognate dimensions. He also engages our suggestibility. He develops the most layered build-up of an abstract schema, through sensate enrichment in details and contrasts. He draws on the instaneity of our perception of an encompassing totality, at the same time as this totality is refracted through a structured experience of many parts and counteracting impulses.

Within the rectitude of a committedly 'abstract' art, McCahon – in a quite breathtaking way – also retrieves and reinvests his works with the most subtle deployment of illusiveness. He returns to his great resources as a lyricist.

Bernice Murphy is former Director of the Museum of Contemporary Art, Sydney.


Are there not
twelve hours of DAYLIGHT
Anyone can walk in daytime
without stumbling because
he sees the Light of THIS World.
But if he walks after nightfall
he stumbles, because the Light fails him

Tony Tuckson
Black, grey, white 1973
acrylic and enamel on hardboard
2135 x 2440

tony tuckson

Tony Tuckson's day job was Deputy Director at the Art Gallery of New South Wales. There he was especially admired for giving contemporary Aboriginal bark paintings and sculptures pride of place in Australia's first great liberation of indigenous art from the discourse of anthropology. Tuckson's identity as a painter was hidden by conflict of interest until he shed art-museum responsibility for contemporary art and in 1970 at last showed twelve years of abstract paintings. One other solo exhibition was held in 1973, a few months before his death.

Deadpan titles, descriptive of colour and form, were a modest evasion. Abstract Expressionism at its purest and best, his paintings constitute an erotics of art-making. Surfaces are caressed or struck, gestures press against wind or into voids. Exuberance and anger co-exist with delicate intimacies. If the titles are ambiguously evasive, the paint-craft is absolutely open.

Faces and figures lurked below the abstract gestures seen in 1970. By 1973 we therefore read the twenty-two new paintings as human equivalents: a series of (pre-metric) upright self-presentations, seven feet being the height of doorways or of a five-foot-nine-inch man's reach. Critics announced an undiscovered master, 'the best Action Painter in Australia'.

Three works, the most recent in the 1973 exhibition, were wildly brushed onto bare brown masonite board: no.1 was *Yellow*; no.2 was *Black, grey, white*. They were Tuckson's way of introducing himself. *Yellow*, and the very similar *Pink and white line*, were the only broad, spreading images, the sole reminiscences of his early self-portraits with yellow-blond hair and pink English skin.

Black, grey, white contrasted with the vast yellow and pink effaced 'faces'. Its vertical forms reinforce the figural implications of the upright panels. It now looks like life-size Aboriginal spirit figures; close up, because cropped. Already in 1973 it was remarked that the unbraced, unframed panels were warping and curling just like the artist's beloved Aboriginal bark paintings. Maybe this black and white field of anxiety and ecstasy proclaims that, through his engagement with Aboriginalities, the once English Tuckson was now running on Australian energy.

The 1973 exhibition's climactic final work, no.22, the fourth and last to flaunt a bare brown ground, was *White on black, with paper*. It is taller, at eight feet, than all the others, and slender. A diagonal white cross on the black surface was read as a primal sign of white presence in a black world. A collaged rectangle of white paper is enclosed in the arched Aboriginal ideogram for a seated human figure, and in Aboriginal usage a 'paper' (a letter, a legal document) is a whitefella device for the transmission of power.

So the turbulent yearnings established by *Black, grey, white* at the beginning of Tuckson's last, consciously symphonic exhibition, received at its end a lyrical resolution. The two paintings speak of reconciliation between settler and indigenous human beings, and of two-way engagement. They are Dreamings about a country's most bruising issue: how to live decently in Australia.

Daniel Thomas, now retired, was Director of the Art Gallery of South Australia.

Emily Kame Kngwarreye
Untitled (Awelye) 1994
acrylic on polyester
1845 x 2738

emily kame kngwarreye

Emily Kame Kngwarreye (c.1916-1996) was born at Alhalkere, a soakage and dreaming site for the Anmatyerre people, to the north-west of Utopia. Utopia is a former pastoral lease about three hours' drive north of Alice Springs. It was here that Kngwarreye settled in her later years, a senior and respected elder amongst her people. As a young child, Kngwarreye lived in the bush with her family at Alhalkere and, later, as an adult, worked in the pastoral and mining industry. She thus experienced at first hand the movement of the colonial frontier through outback Australia.

After a lifetime of making art in a ceremonial context, Kngwarreye was first introduced to non-traditional art materials in the late 1970s through the batik workshops for which the Utopia community became renowned. After almost a decade of waxing and dyeing, in 1988 she abandoned the medium in favour of painting with acrylics on canvas. However, the stylistic influence of the batik years emerged in the later acrylic paintings of the Utopia artists, distinguishing their paintings from those of other neighbouring desert art centres, such as Yuendumu and Papunya. The medium of batik seemed to engender the textural and layered effect that characterised Kngwarreye's paintings.

Her first painting on canvas, *Emu woman* 1988-89, is an outstandingly accomplished and prescient work, the assured debut of an artist well versed in the symbology of her dreamings – *'arlatyey* or *atnwelarr* (pencil yam – *Vigna lanceolata*), *kam* (seed of *Vigna lanceolata*), *ankerr* (emu – *Dromaius novaehollandiae*), *intekw* (*Scaevola parvifolia*), and *akatyerr* (*Solanum centrale*).[1]

However, it was not only her distinctive style and enigmatic presence that captured the imagination of the art world; rather, it was also her capacity to reinvent her style that continued to confound her audience. Over the next seven years, Kngwarreye moved through several series of works in comparatively rapid succession, each phase elaborating on a stylistic element in the earlier paintings. By 1992 she had won an Australian Artists Creative Fellowship and was established as one of the country's leading contemporary artists; then, in late 1993, Kngwarreye changed direction again. The ethereal pointillist paintings of previous years were abruptly replaced with stripes – bold organic bands of colour that intersected, hatched and webbed.

For many, the works of this period capture the very essence of awelye (women's ceremonies). Their immediacy and rough-hewn quality make a direct analogy with body markings, their rhythmic arrangement reminiscent of the performative aspect of awelye. In *Untitled (Awelye)*, the repetitive ceremonial sequences of dancing and singing, often for days at a time, are evoked. The mesmerising waves of movement and sound create an impression of travelling over vast distance. In Kngwarreye's paintings, it is as if the intonations of the ceremony are being directly transcribed to canvas.

Hetti Perkins is a member of the Arrernte community of Central Australia and Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales.

1 Jenny Green 'Singing the Silk: Utopia Batik' in *Raiki Wara: Long Cloth From Aboriginal Australia and the Torres Strait*, National Gallery of Victoria, Melbourne, 1998, p.45.
Note that the spelling of Aboriginal language varies; for instance the spelling of *kam* is also sometimes *kame*, the seed which forms part of the artist's name.

Gordon Walters
Grey-white 1974-90
acrylic on canvas
1528 x 1145

gordon walters

Grey-white 1974-90 is a late work whose date effectively spans the last two decades of Gordon Walters' painting life – the twenty years that saw him finally accepted as an important artist within the culture and his artistic influence at work in the two generations of artists that followed him. While the dating may at first appear slightly arch, a knowledge of this artist's approach to making art points evocatively to the process of distillation that was at the heart of Walters' artistic attitude.

He regarded these 60" x 45" paintings as his major statement – their scale is ambitious and their execution arduous, given his painstaking method. *Grey-white* is one of less than a dozen large-scale koru paintings that were executed in the last decade of his life, when to all intents and purposes he had abandoned the koru in favour of the more abstract geometric formalist works that characterise those years.

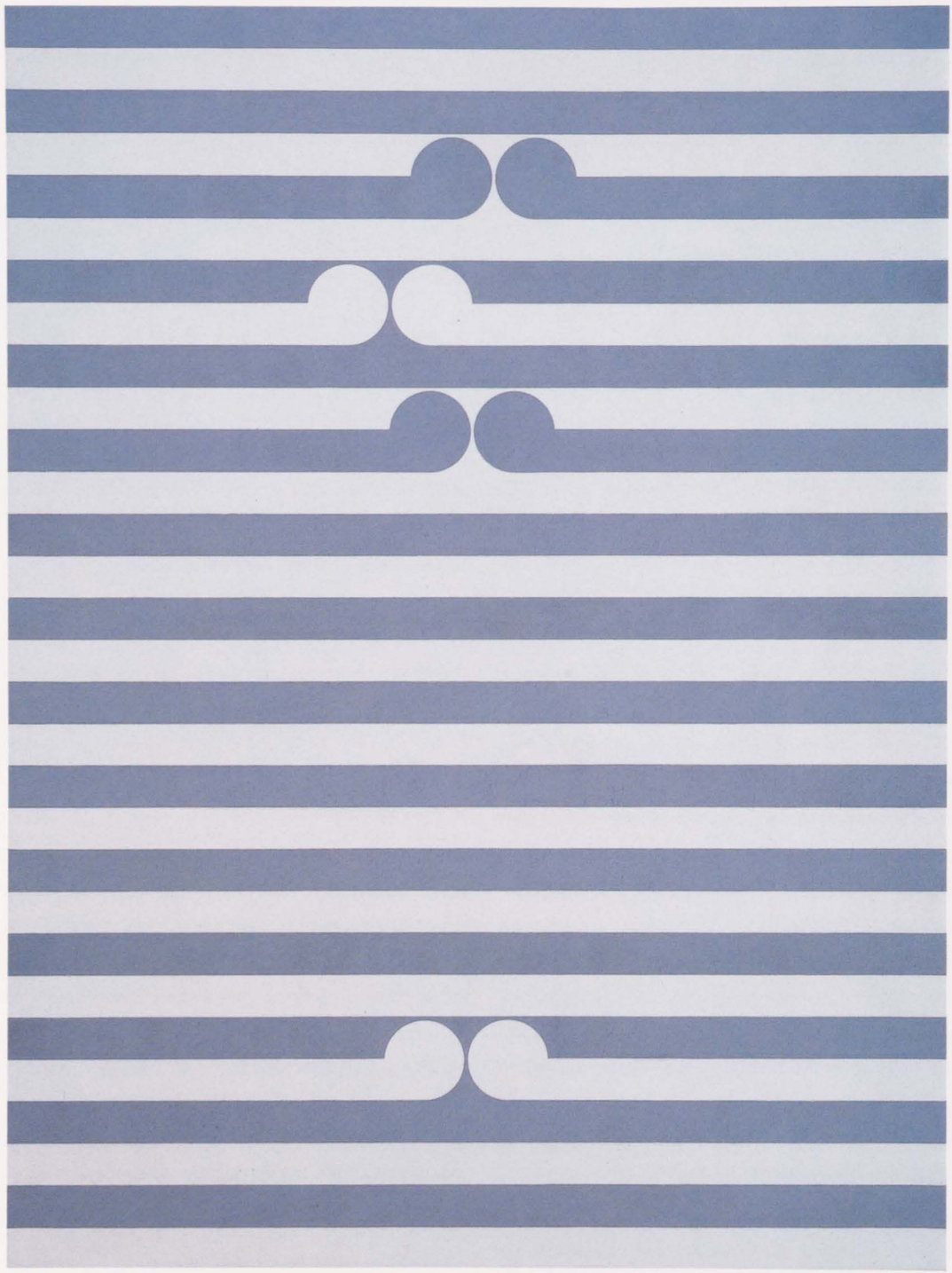
The koru motif had at this point become problematic for Walters. On the one hand there was the growing demand of collectors desiring what they regarded as the artist's signature work; on the other, the strident political clamour of those who sought to undo the previous 40 years of Walters' creative and vigorous support for indigenous art forms. Perhaps we see that last conflict manifested in this work where he abandons his characteristic talismanic titling procedure and opts for the purely descriptive – *Grey-white* is one of the few major koru paintings without the homage of a Maori title. Important too is his own oft-related comment that he felt he had said all that there was to be said through the koru motif. To return to the koru in these last works was an inspired decision, as they stand as major statements by an artist at the height of his creative powers.

Whereas some of the earlier koru works have a feeling of Walters working through a set of graphic ideas, testing proportions and resolving issues – of being somehow locked within a process – these last large works are remarkable for their confidence. They have an air of quiet authority and achievement and their stillness is the stillness of the classical; the optical bounce and visual movement of much of Walters' painting has been exchanged for a new monumentality.

The colour range here has been extended into the calm greys and soft whites that clearly cross over from the late geometric abstractions. Gone are the more 'tribal' colours, those reds and ochres and velvety blacks that had come to characterise his painting. The reduced number of koru forms of *Grey-White* is also typical of these later works. Almost feathery in their feeling, the upper koru forms float serenely above the lower white ones, which in turn take on the role of visual anchor.

The figure/ground nexus that concerned Walters for so long in his painting here appears somehow resolved, as if he had come to terms with the fact that his painting *is* figure-in-ground. The result is a replacement of the nervous, uncertain space of the earlier koru paintings with one of pure Cartesian clarity, with figure and ground together at last.

James Ross is an Auckland artist and writer.



Richard Killeen
How do we learn? 1992
acrylic and collage on
aluminium variable installation
approx.1800 x 6000

richard killeen

The cut-out, the painting form invented by Richard Killeen, has often been understood as analytical. Yet Killeen's prolonged involvement with this method of assembling a painting has made him very conscious of the idiosyncrasies of analysis. In *How do we learn?* he investigates the emotional weight of analytical inquiry.

The amputated hands and feet that proliferate within this work refer to Egyptian hieroglyphics and in particular the way severed body parts signified victory in battle. Killeen makes a conjunction between learning and war, and relates it to art-making. To make art, or even to think about art, he suggests, is to enter a battleground.

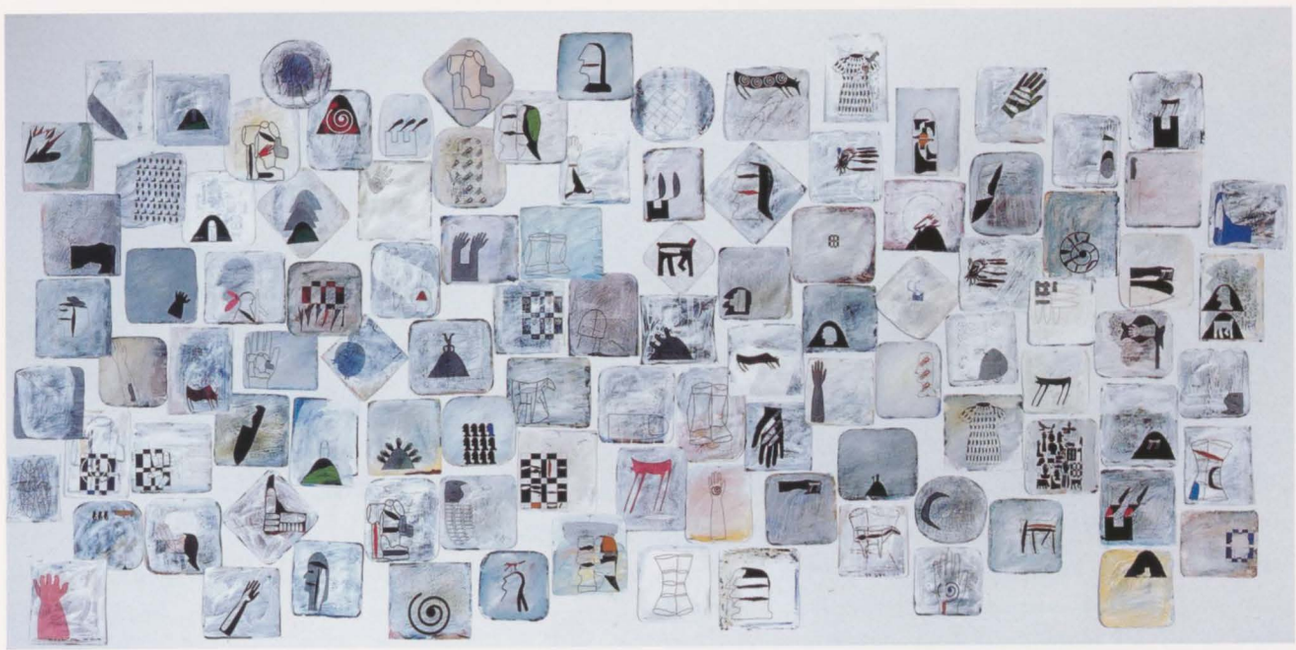
The work itself is a kind of image battleground. On each cut-out piece one image pushes up onto the surface over traces of other images in the roughly painted white ground. These images reiterate ideas about digestion, absorption, internalisation, fortification, marking and amputation. The mound image on many pieces is reminiscent of a funeral pyre or midden. A number of mounds contain a decapitated animal or human profile and refer to storage and burial. Other mounds support images inscribed on the landscape, such as cave drawings or chalk horses. Like the constant reworking of knives, profiles, hands, feet, spirals and cells, the various mounds suggest the iconicity and adaptability which characterise signs that persist over a long period of time.

When Killeen made this work, a real art battle was raging. *Headlands*, a major international exhibition of contemporary New Zealand art, had opened at the Museum of Contemporary Art in Sydney and Killeen took exception to a catalogue essay in which extreme criticism was directed at Gordon Walters and his use of the koru. He believed the treatment of Walters reflected the overall disparaging tone of the exhibition.

Included in *How do we learn?* are two versions of a deeply ambiguous image that elsewhere Killeen has titled *Armour for a New Zealand Artist*. The armour is made up of the geometrised koru forms found in Walters' work; a knife embellished with a red spiral is plunged into one of these battle tunics. By appropriating Walters' earlier appropriation of the koru and contorting it into a cartoon-like suit of armour, Killeen has constructed a garment that appears more likely to incite than protect.

Like the image of a bull from a cave drawing that looks to have been elongated to accommodate maximum spiral patterning, Killeen's suits of armour epitomise the complex tone of this work. He slips between registers, responding to artistic insult and addressing with a highly ironic sense of humour such serious questions as how we build on a legacy of violence. In some ways Killeen's pictographic images encourage a literal reading but given the extent each image mutates within the cut-out, this type of reading cannot be sustained. While Killeen's title sounds as though it belongs to a textbook diagram and his images look effortlessly legible, *How do we learn?* is not an explanation but an argument for visual invention.

Anna Miles teaches in the School of Design at the Unitec Institute of Technology, Auckland.



Chris Heaphy
Into the black 1996
acrylic on various surfaces
1213 x 3960

chris heaphy

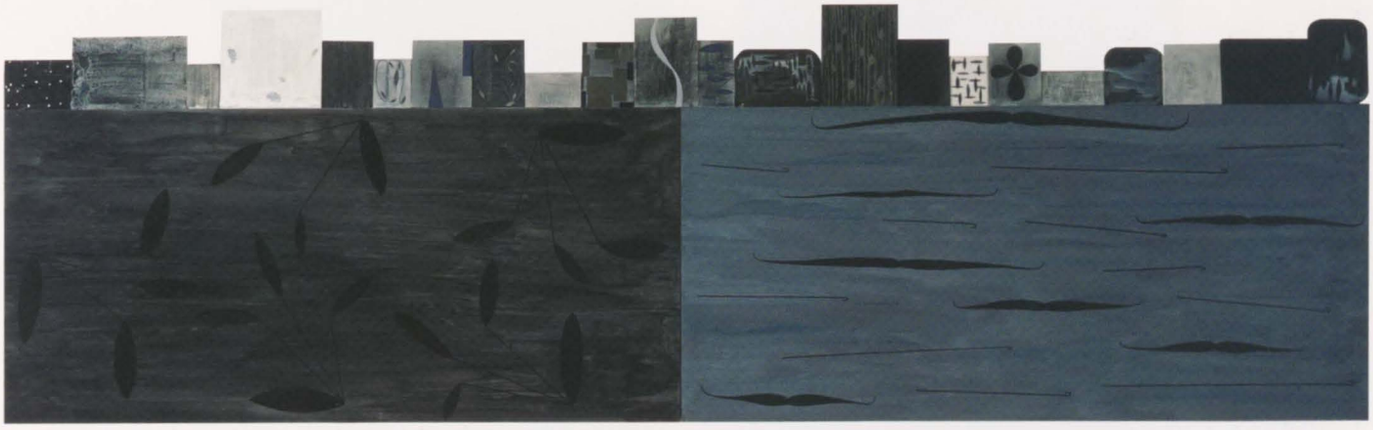
As a painter Chris Heaphy explores the complex stuff of charisma. He is concerned to dissect certain symbols that he believes give out a peculiar aura beyond their ordinary functional value. In particular, Heaphy explores signs that traverse cultural divides and speak across languages. The artist is of mixed Maori and European descent and his project has a clear imperative. In occupying that difficult middle ground between black and white, he is searching for a visual language that aligns both worlds. His deconstruction of motifs interrogates the hazy faultline of bicultural difference in the search for an identity that is both fixed and fluid. For him the celebration of difference brings with it a complex dilemma that fractures any possibility of a coherent identity. He is a perennial traveller in grey space, navigating between two impossible poles.

While Heaphy is an organiser of symbols he is also a *bricoleur* of objects. He likes to collect things, usually of a prosaic nature, and use them as canvases for his polyptych paintings. Over the last few years he has made paintings with beer coasters, tablecloths, placemats and more recently doors, in tandem with traditional stretched linen. These trinkets, although painted over with the artist's imagery, still convey something of their original aura. Heaphy's aim is to weave a dialogue between the old and the new so that a residue of the past sits just below the surface. He is interested in the seepage between visual languages whereby the patterning or shape of the original acts as a compositional device for the artist's own designs.

This is evident in *Into the black*, where a litany of canvases and objects sits atop two large doors. These mini paintings, each with Heaphy's trademark symbols, rest side by side as if components in a strange narrative. They are precariously placed next to each other without support, suggesting a fragility of order. The overall arrangement is reminiscent of a mantelpiece where heirlooms are kept for nostalgic contemplation. Heaphy emphasises this connection with his use of placemats, suggestive of domestic familiarity. Their rounded shape also brings to mind framed photographs which contain the recollections of particular people and places.

Heaphy's tableaux act as repositories of memories to which we are not given direct access. His memories are coded in symbols that are deliberately open to interpretation. What he presents to us are layers of thought built up over time. His paintings render material the processes by which we bring certain images to the surface of our consciousness and consign others to oblivion.

David Cross is a Melbourne-based writer and teaches Art History and Theory at RMIT University.



Judy Watson
pin point, needle point 1994
acrylic on Indian cotton
2520 x 1700

judy watson

Judy Watson has often described her experiences of travelling to the ancestral lands of her grandmother's people, the Waanyi, as 'learning from the ground up'. It is a philosophy she has transplanted on her several journeys abroad. Watson has undertaken residencies in India – where *pin point, needle point* was created – Tuscany, Norway and France, and has also represented Australia at the 47th Venice Biennale in 1997. An itinerant artist, she gathers the materials of other cultures, other lands, other peoples to her – informing and enriching her own experience.

The process of 'learning from the ground up' is articulated in *pin point, needle point* where swathes of coloured Indian cotton were spread on the ground of her studio in Jaipur, Rajasthan, allowing the pooling of acrylic to form ghostly impressions upon the cloth. As if they had wrapped sacred icons, the paintings have retained the image of the objects contained within. Hung, the works recall the familiar sight of brightly coloured saris stretched out to dry along the banks of the Ganges River, yet the sensibility and colour of the works are more suggestive of the tribal palette of Indian artists.

In keeping with the organic process of their creation, Watson does not frame her paintings, preferring them to float off the wall. Their rough edges and irregular shape suggest a flayed hide or skin, enhancing their tactile quality. These paintings strongly convey notions of the handmade, and indeed, as the title suggests, women's work. They elevate symbols of the personal or domestic to the communal or universal – making them applicable beyond their immediate cultural specificity.

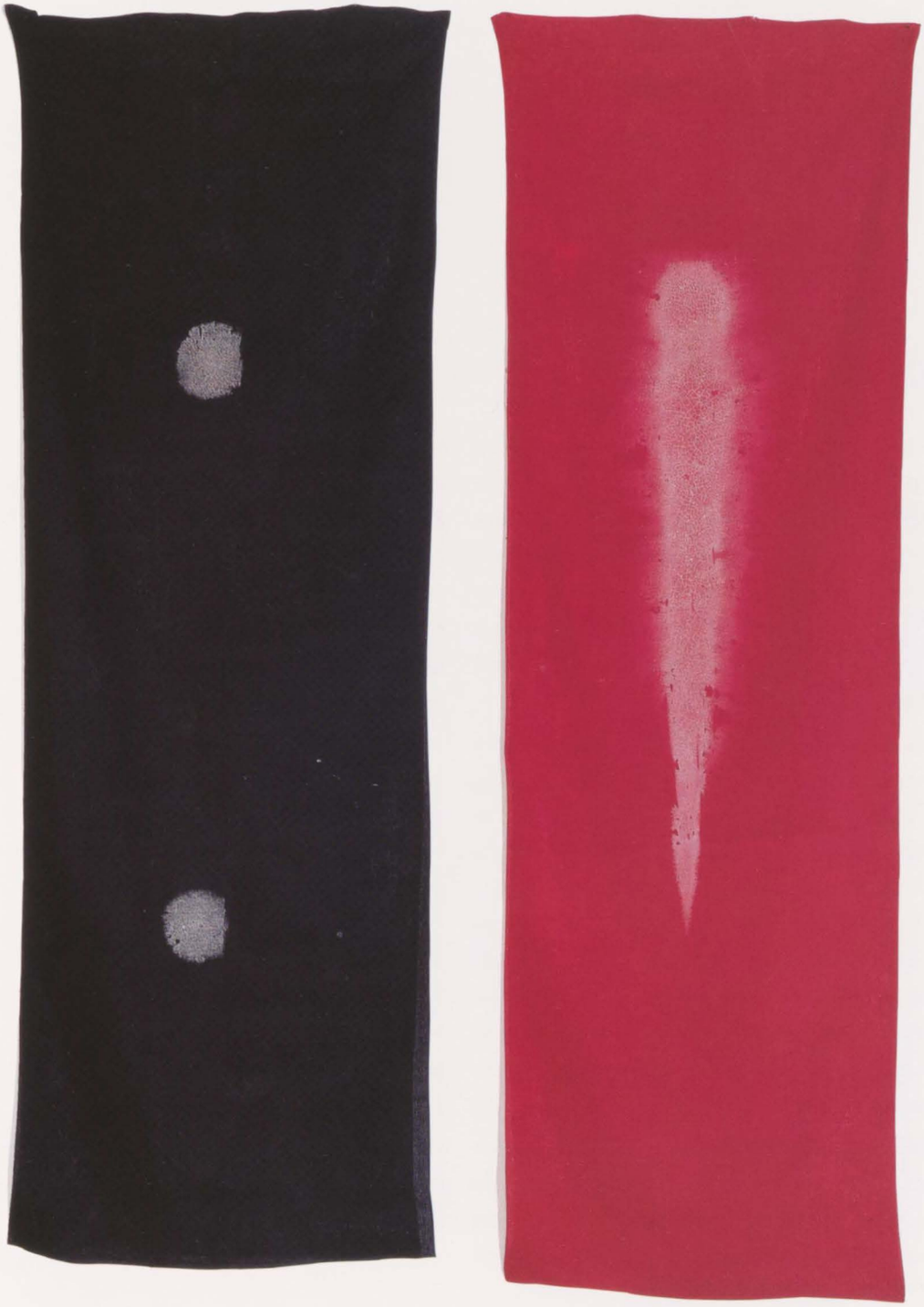
Watson has accumulated considerable formal qualifications, yet her process has always favoured a more intuitive approach to art making: a process of contemplation, of looking and listening. Her works evoke her particular relationship with country. Remote north-west Queensland is a broad, baked country through which Lawn Hill Gorge winds. The presence of generations of Waanyi people has over time has left indelible impressions on the landscape – rubbings, incisings and etchings. In the absence of recorded histories, Watson looks for clues to their presence: those deliberate and significant markings which animate the stillness and silence of the land.

Through her work, Watson makes a connection with her past – her grandmother and great-grandmother. Watson's matrilineal connections with her people and country have always been central to her art. The hidden histories of the indigenous experience on the colonial frontier – and particularly those of women – continue to intrigue and inspire her. As she says, 'images of resistance and whitewashing of memory often merge in my work.'[1]

I listen and hear those words a hundred years away
That is my Grandmother's Mother's Country
It seeps down through blood and memory and soaks
into the ground.[2]

Hetti Perkins is a member of the Arrernte community of Central Australia and Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales.

1 Notes from correspondence between Judy Watson and William McAloon, September 1998.
2 Judy Watson, artist's statement in *Wiyana/Perisferia (Periphery)*, Boomalli Aboriginal Artists' Cooperative at The Performance Space, Sydney, 1993.



Jacqueline Fraser
E rua ngaa taniwha 1992
electric wire and gold braid
1315 x 605, 1450 x 715

jacqueline fraser

Over the course of her career, many writers have spoken of the 'Maoriness' of the work of Jacqueline Fraser. In the 1980s, references to Maori tradition were found in her use of materials such as fabric and fibres and in the processes she used, such as braiding and weaving. Now she is often represented as a Maori artist in books on contemporary Maori art and in exhibitions that attempt to catalogue the phenomenon known as 'world art', the bringing together of artists as representatives of different cultural practices.

The categorisation of Fraser as a Maori artist may be in part be due to the fact that from 1992, beginning with *E rua ngaa taniwha*, she began to make work that both interpreted Maori titles and appeared to be concerned primarily with Maori myths and stories. Indeed, while *E rua ngaa taniwha* is mythological and non-specific in its references, many of her recent installations have been accompanied by texts written by Fraser that tell stories of Maori cultural events in specific locations in Aotearoa. However, running counter to this seeming trend of localisation is that many of her major works of the 1990s have been made for international venues; she is in fact one of New Zealand's most internationally exhibited artists.

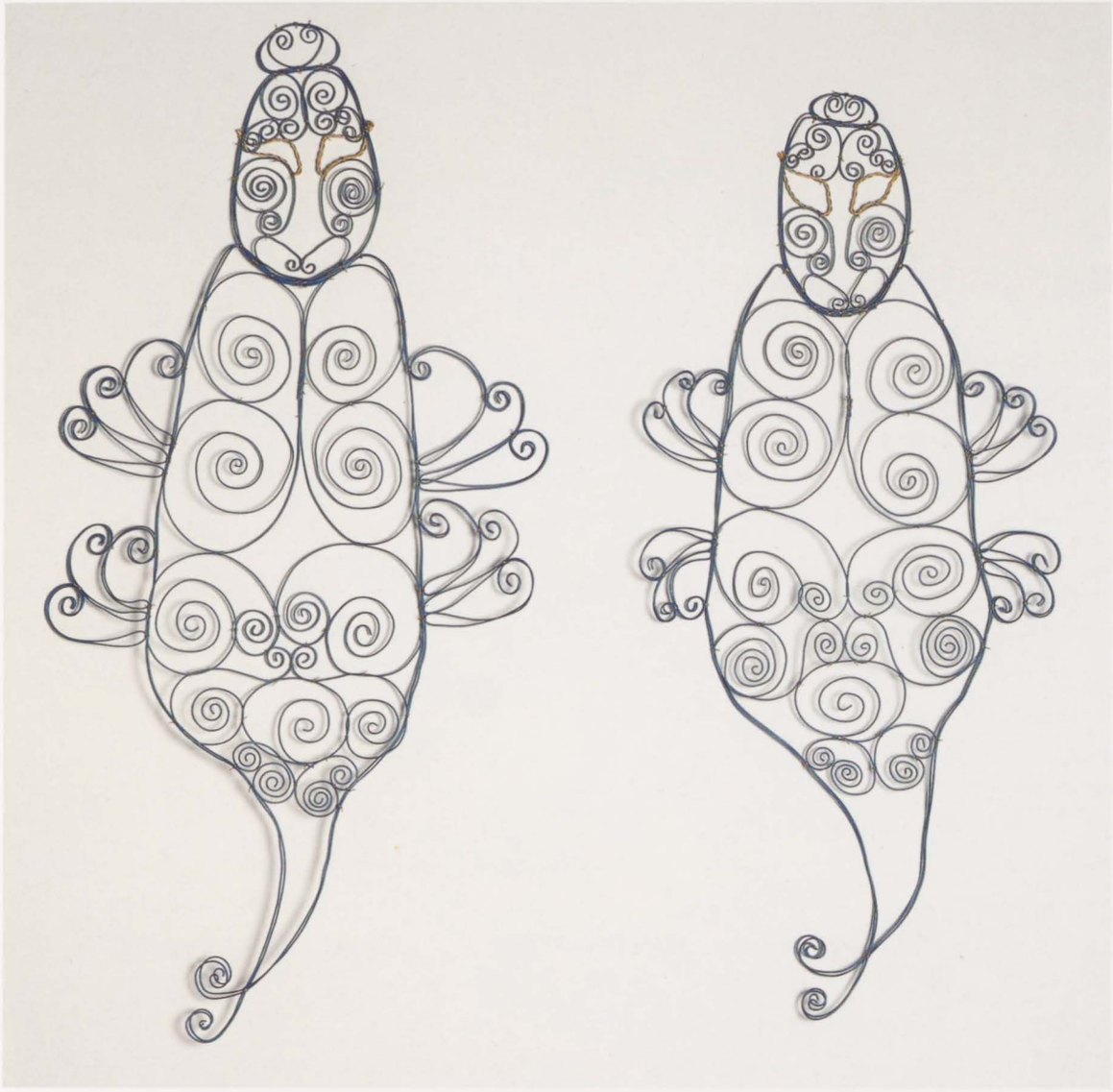
Clues to deciphering this conundrum lie in *E rua ngaa taniwha/Les deux genies* 1992, an installation made for Cadran Solaire, Chapelle de l'Hotel Dieux in Troyes, France. This installation was the result of an extended artist's residency in France and the two taniwha figures that comprise *E rua ngaa taniwha* are relics from that installation. Made out of electrical wire, they are the first directly figurative Maori forms exhibited by Fraser. According to the artist, part of her motivation was the desire of her French audience to know something about where she came from – in effect, to locate her.[1] Yet the installation itself is equally significant for Fraser's determination to push her own practice as an artist in a new territory – to live, work and exhibit in Europe and specifically to make a major work for a contemporary art space steeped in European art history.

The chapel that framed the work is lined with faded symbols redolent of a heraldic and catholic European past. Fraser further dressed the space with a skeletal and decorative arrangement that described a meeting point between the myths and memories of two cultures. This meeting point is itself contained within the bodies of the two taniwha. They are made up of spirals, a shape that suggests both the Maori koru and the French fleur-de-lis, a form that appears in many European and decorative architectural traditions. It is perhaps this history and in particular the heraldic tradition that Fraser alludes to in her use of gold braid to form the eyes of the taniwha.

Contemporary art has long been eclectic in its use of symbols. Fraser's strength as an artist lies in her ability to pare down motifs to produce multiple readings. Not a 'world artist', Jacqueline Fraser is a truly international artist who happens to be Maori.

Gregory Burke is Director of the Govett-Brewster Art Gallery, New Plymouth.

1 In conversation with the author, September 1998.



Peter Robinson
Boy am I scared, eh! 1997
mixed media on paper
2750 x 2500

peter robinson

Peter Robinson's work attacks the audience with loaded symbols and rhetoric, confronting head-on those issues we would much rather not have to deal with: our colonial history, assimilation, racism, prejudice, and perhaps the most frightening of all – our identity.

The way in which identity and ethnicity have been dissected and defined in New Zealand is a focus in Peter's work. He teases and pokes at our national insecurities concerning identity, ridiculing the New Zealand obsession with biological arithmetic that has been used to deconstruct and reconstruct 'what it means to be Maori' throughout our colonial history. He does this best, perhaps, by publicising his own fraction of Ngai Tahu, Maori blood – 3.125% – in many of his pieces.

A large number of Robinson's works have centred on this issue – not just the tools and methods that the power culture in New Zealand has used to de-legitimise and diminish Maori cultural identity and Maori rights to lands and resources, but also the impact that such experiences have had upon the Maori people.

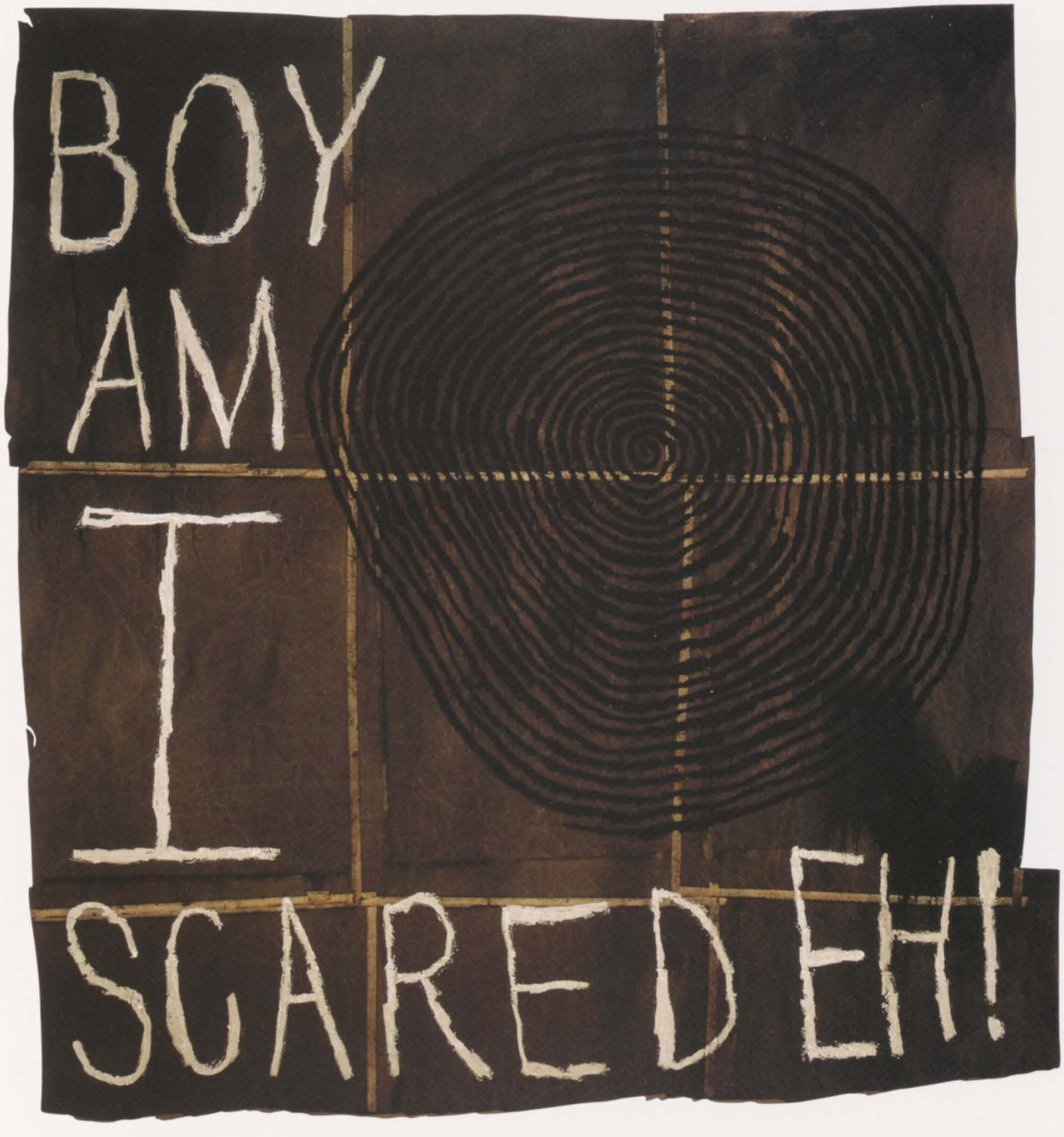
Boy am I scared, eh! is such a piece. The spiralling, ever-decreasing circles in a koru pattern leave the impression of a thumbprint. This symbol is perhaps the most durable physical representation of an individual's identity that we have. That identity is celebrated because it is unique – no two thumbprints are ever the same. Yet when the issue of identity extends beyond the physical and into the cultural we are much less hospitable, as a society, towards deviations from the norm.

In this piece the word 'scared' may also be seen as a play on 'scarred'. As our society sets about systemising, labelling, and defining identity beyond the personal (and often beyond recognition), there is often a 'scarring' of those that do not fit neatly into the prescribed boxes and categorisations.

History in New Zealand has left a scar upon the cultural identity and self-esteem of its inhabitants, Maori and non-Maori alike. As a country we have invested a lot of time and effort in deconstructing elements of our society in an attempt to establish clearly 'what we are not'. In doing so we have been largely able to avoid the much harder task – of having to develop and articulate just 'what we are'. It can be argued that if we felt confident about our own cultural identity, we would be less threatened and less inclined to belittle the identity of others.

When the majority of New Zealanders are hiding behind security blankets of political correctness and avoidance, Robinson is out there with a megaphone and neon lights asking the questions that no one wants to hear and suggesting a reality that no one wants to believe. The messages that his art carries, are, however, not that easy to avoid.

Hana O'Regan teaches in the Mataurangi Maori Department at Christchurch Polytech.


BOY
AM
I
SCARED EH!

Michael Parekowhai
They comfort me 1992
Lacquer on wood
37 pieces, each
1770 x 30

michael parekowhai

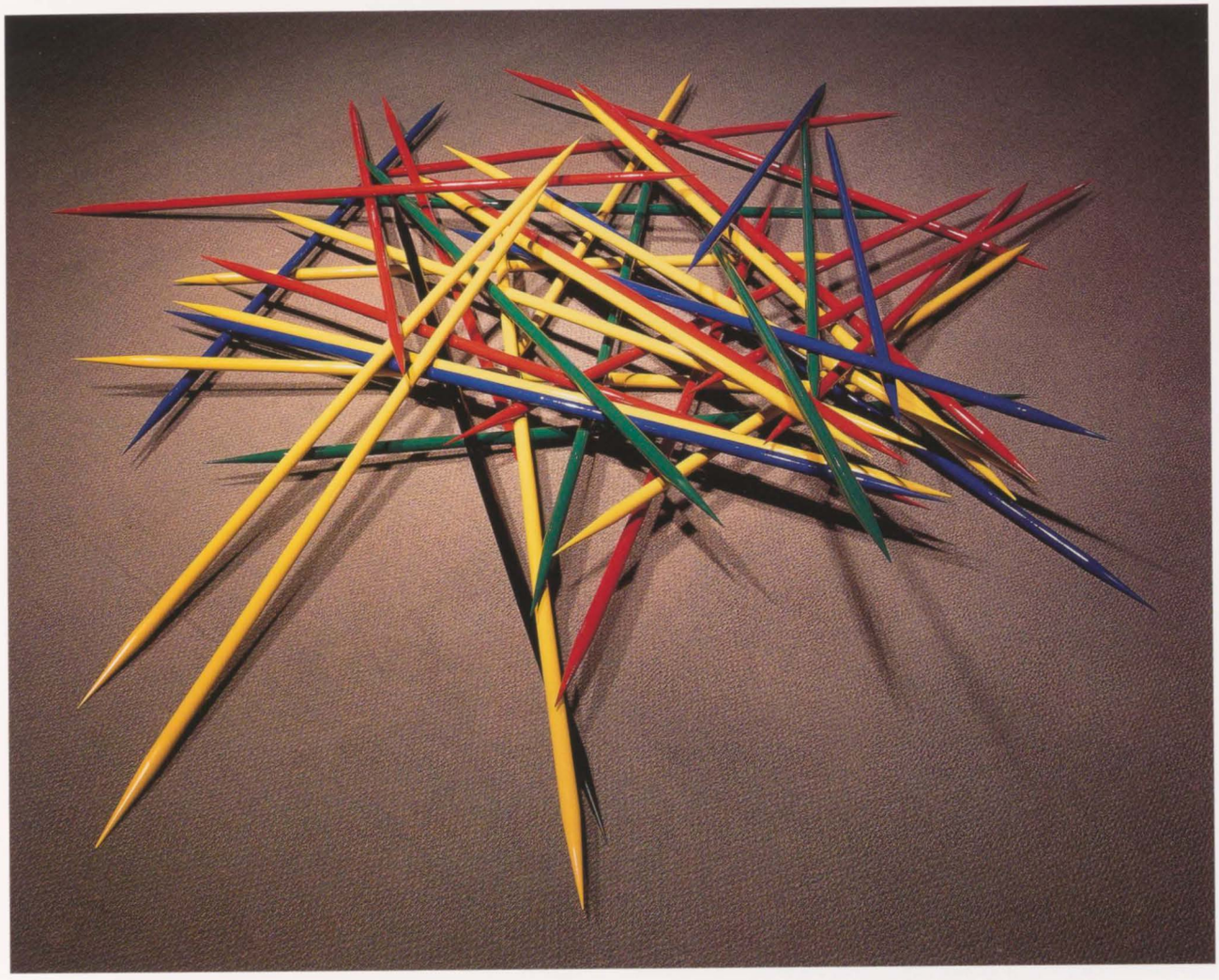
The works of Michael Parekowhai court the enigmatic by laying themselves open to ambiguous and contradictory readings, frequently encouraging any one interpretation to be subverted by another. A viewer can easily be lured into feeling they understand a work only to find that a shift of position, scale or cultural register renders their first understanding uncertain. Indeed, a trait of all of Parekowhai's work is that it tests the certainty and authority implicit in received orders of knowledge and learning.

They comfort me provides a case in point. As is common with much of Parekowhai's work the title functions as more than a label by adding another layer of reference that complicates interpretation. The title speaks in the first person with the voice of a believer. It would seem natural to assume that this personal declaration is that of the artist and yet the sharpened spears that make up the work appear more dangerous than reassuring. Furthermore, in their manufactured appearance these elements of the work eschew any intimation of artistic personality, thereby denying the familiarity implicit in the voice of the title. The audience is left to its own devices to decipher the point of communication.

The familiar is found in the allusion of the work to the childhood game pick-up-sticks. The security of childhood is nevertheless disturbed by the major scaling-up of the sticks or read another way, the scaling-down of the viewer. Different strategies would need to be learnt to play this version of the game, including care and cooperation. Presented in an art context the game's arrangement of elements has all the hallmarks of a conceptual strategy, a repositioning of objects drawn from the utilitarian world. Indeed, Parekowhai's work is frequently specific in its reference to Duchamp amongst other 20th century artists. However, unlike Duchamp, Parekowhai carefully and individually crafts the elements of his work to look like a readymade or manufactured product. In doing so he renders such Duchampian references a decoy in the pursuit of interpretation.

Looked at another way, the now familiar strategies of contemporary art could be read as an example given by Parekowhai of the danger in relying on received and learnt models for understanding and engaging with the world. This possibility is reinforced when we further investigate the title and find in it a biblical reference to the Lord as the shepherd offering universal guidance and thereby comfort to humanity. By recasting the shepherd's crook and staff as weapons, *They comfort me* transforms comfort into unease. The work offers no alternative guidance. It nevertheless succeeds as contemporary sculpture by testing and disturbing the building blocks of belief.

Gregory Burke is Director of the Govett-Brewster Art Gallery, New Plymouth.



Tim Johnson
Self-fulfilling prophecy 1988
acrylic on linen
1450 x 2370

tim johnson

The sources of Tim Johnson's art lie not in the conventional disciplines of art-school training, but in the unruly gestures of the performance and documentation artists pullulating around the Tin Sheds at the University of Sydney (c. 1970). This may explain why Johnson's first small-scale canvases from the late seventies had a documentary feel, and reflected a collaborative ethos. Many were based on photographs, some taken in the remote multi-ethnic Aboriginal settlement at Papunya, to which a fascination with the emerging school of dot-painting in acrylic on canvas had drawn Johnson to study. A new approach to narrating stories through symbols, a conception of landscape as planimetric, historiated and scaled to conceptual rather than optical requirements, and painting as a religious enactment were among the creative lessons of this art. Befriending several Aboriginal painters, in time Johnson collaborated with them, gaining permission to paint certain stories, and completing passages of dots in a technique that, he was well aware, had Western counterparts from Georges Seurat to Roy Lichtenstein. By the time *Self-fulfilling prophecy* was painted, Johnson was simultaneously pursuing other contacts with non-Western artists and musicians amongst the Lakota tribespeople in Dakota, USA, and Tibetan Buddhists who had established a community in Sydney.

Self-fulfilling prophecy draws on this personal history like a palimpsest of cultural experience. The presence of ghostly Aboriginal figures suggests a desert landscape, a salt-pan shimmering in the heat, but the pearl-white dots and scudding blue clouds evoke an alternative reality, a glacial Tibetan valley clothed in hoar-frost. Eked out in dust-colour heightened with gold, seated and standing figures emerge: an Aboriginal family group, a mother and child, a ragged Papunya artist proudly displaying his painting. Leonardo da Vinci's gothic angel hovers on high, looking over to cross-legged Bodhisattvas in aureoles occupying the central space. Postcard-sized landscapes inserted into the dot-screen appear as creamy reminders of the photographic origins of Johnson's work. In the time it takes to observe all the traces in this minimalist 'symphony in white and gold' (to borrow from Aestheticist titling), a pattern of footprints emerges. These are not the purposeful track-marks of desert painting, but the random squeegee prints of the feet of the artist's children, called up to the studio to collaborate in a gesture to alternative and Aboriginal communality. Signs of cultural otherness – tiny Chinese horsemen, temple buildings, scripted characters – animate the space adjacent to unexpected expressionist strokes of colour. Johnson's debt to indigenous and non-Western culture is random and impressionistic, rather than precise or programmatic (as is Gordon Walters'); like McCahon's it exudes an aura of religious admiration and a sense of place that comes with the humbling experience of tutelage, of induction into other systems of knowledge.

Roger Benjamin is Research Fellow at the Centre for Cross-Cultural Studies at the Australian National University.

Shane Cotton
Cross 1996
oil on linen
2000 x 1802

shane cotton

In 1993 Shane Cotton made what seemed to be a radical move. His new paintings drew on the naive painted images which decorate Maori houses scattered through the North Island. Cotton had turned to his own history, the history of his people and the powerful disruptions that had so radically changed their course.

At the time the paintings were read as a strong reaction to where his work had been before with its lush painterly evocations of complex organic worlds. The new paintings were thinly painted in sepia tones, the imagery boldly emblematic. *Cross*, painted three years later, upholds the spirit of those earlier explorations.

Confronting such a dense and metaphoric work requires a cultural leap but it's always hard to tell in what direction. Any interpretation remains conjecture and Cotton himself quite rightly declines to offer up an authorised version. All we know is that within the intricacies of *Cross* are buried many more stories to be tapped through any viewer's own understanding of language, history and family.

The images (emblems, words, symbols) loom out of a rich dark background. Maybe it is the inside of a meeting house. The inner roof perhaps, or the back wall – even both at the same time. The small images of mountains feel like cut-out illustrations or photographs propped up on beams attaching memory to the carved and painted interior. Some of the pictures may be pasted straight onto the wall but, however you picture it, always with a strong sensation of interior space.

This space is divided with a central carved figure presiding over that division. Again this dichotomy is typical of Cotton's approach. In *Cross* the left side speaks of change and disruption; the right side of renewal and re-evaluating values and beliefs. *Cross* is a history painting using an old deck with a special twist to the shuffle. As Cotton has put it, the drive is 'to place myself where my family is and where I come from.'

One recurring image is of little landscapes each depicting the form of the same sacred mountain. On the left the mountain is seen in part, at a distance or up-ended. There is discord with the land heralded by the imposition of religion and its talisman the cross, and the Gothic script tracing the word 'light'. The god who came to be 'the light of the world' was foreign to this landscape.

The right-hand panel asserts the centrality of the land as an anchor for history and life by centralising a landscape, although another one floats away out of frame. And the words? Here today's digital script calls on purgative fire.

Between these two histories stands the carved figure, back archly turned to the left, head slyly tilted (perhaps ready for a last quick look over the shoulder). Caught between the 'redemptive' light of Christianity and the natural cleansing power of fire it gestures to the right for its future.

This complexity of words, allusions and time gives Shane Cotton's paintings a special mystery today. And it is what will sustain them for the future.

Jim Barr and Mary Barr are independent curators, writers and researchers based in Wellington.


LIGHT
AHI

Gordon Bennett
Angry (Scared too: after Colin McCahon) 1993
acrylic on canvas
500 x 610

gordon bennett

Dear Friends,

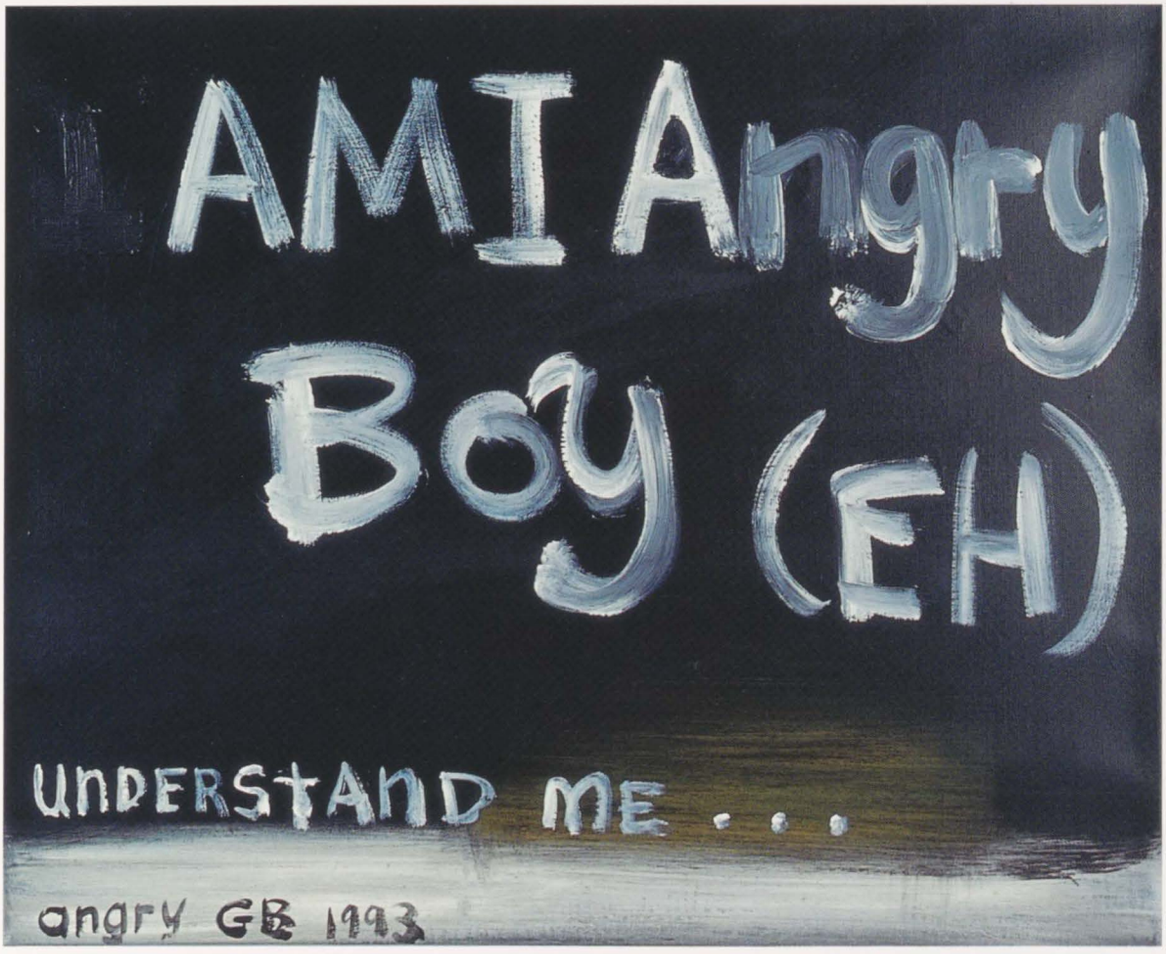
Some people have come to regard any expression of an Aboriginal history, point of view or experience as some kind of 'guilt trip', designed to make non-Aboriginal people feel bad about Australia's past. In fact some conservative politicians dismiss such expressions, or any support for an Aboriginal perspective, as part of a 'guilt industry'. I feel saddened, and not a little disgusted, that Aboriginal people are expected by some people to keep quiet about our experience, quiet about our history.

This exhibition, as with all of my work, is intended, among other things, to foster empathy and understanding, never guilt, which I believe to be irrational. I admit sometimes my methods can be heavy handed, but that is the way I am working through my own experience of 37 years of a non-Aboriginal historical education and my experience in a non-Aboriginal world where I hear almost daily the derogatory opinions directed at Aboriginal people.

I believe it is important for all Australians that an Aboriginal historical experience be recognised as an integral part of Australian history. For every statement regarding a 'pioneer spirit' there is an equal Aboriginal spirit of stoicism in the face of overwhelming adversity, for every explorer's journey of discovery there was an Aboriginal excursion into an alien world.

Some people want to dismiss the past with regard to an Aboriginal experience, as if it bears no relation to the present or for that matter the future (but of course they see it differently when applauding 'our' pioneer spirit). They naively say let's forget the past and get on with the future. My only response to that is 'lest we forget'. Should we forget the experience of a people who fought for their country and way of life against overwhelming odds, a people who are still fighting, indeed fighting for something as basic as our human dignity? In a country that reveres the 'fallen warrior' in monuments right across the land, why should it be that Australians who bled on their own soil be excluded? In a country that celebrates its past with a national public holiday, why is it that for Aboriginal people the past should be forgotten? Please ask yourself why is it that some people require Aboriginal silence?

Gordon Bennett, 'A Non Apology', 13 February 1993.


I AM I Angry
Boy (EH)
UNDERSTAND ME . . .
angry GB 1993

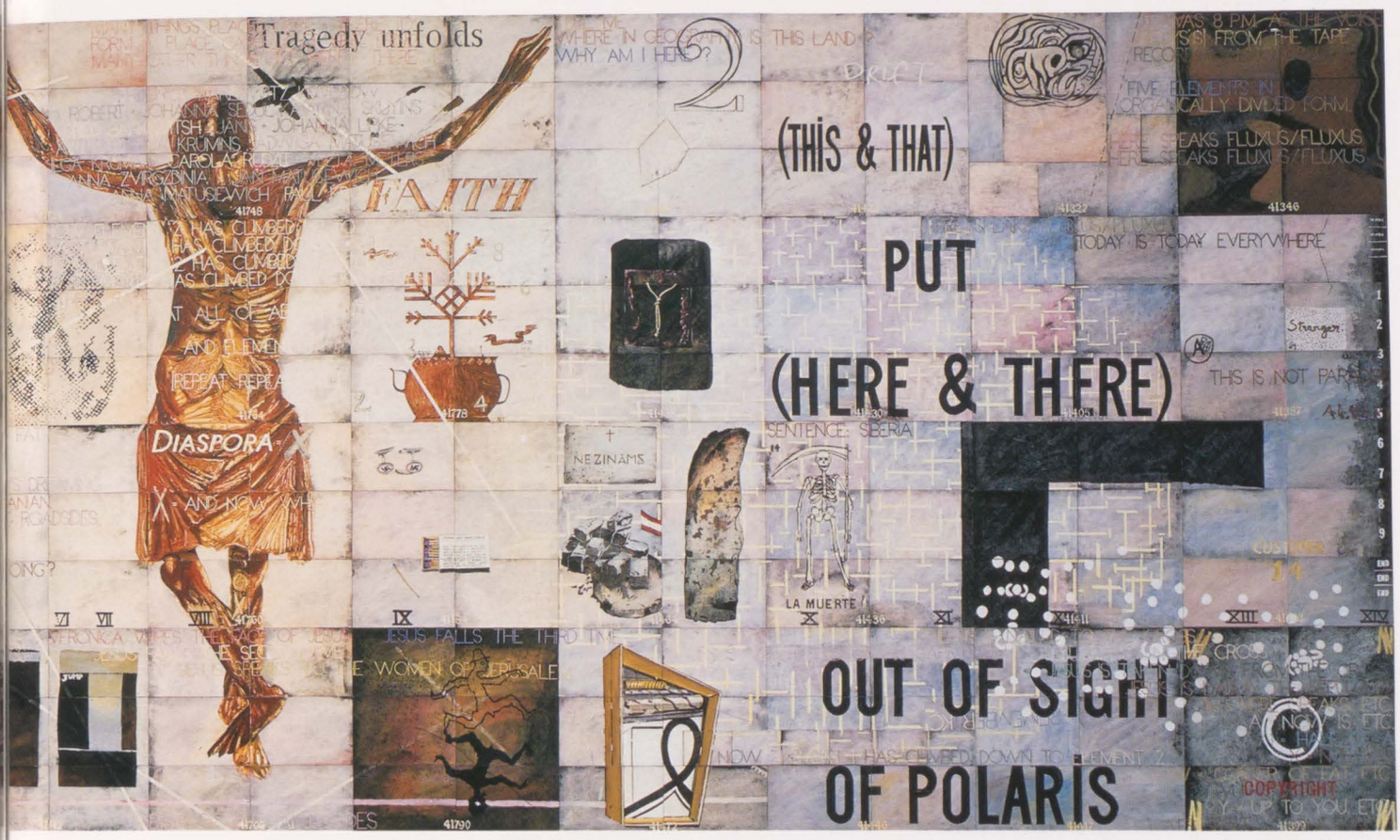
Imants Tillers
Paradiso 1994
oilstick, gouache and synthetic
polymer paints on canvas-boards
3000 x 9120

imants tillers

In his memoir *I had nowhere to go*, Jonas Mekas, the famous avant-garde film-maker, writes of his flight after World War Two from his native Lithuania. An image of the cover of Mekas's book and lines from a poem within it both appear in *Paradiso*. Originally, Tillers called this painting *Paradise*, but that was before he realised the Italian was an anagram for 'diaspora'. *Paradiso* is the third work in a trilogy, beginning with *Diaspora*, which was followed by *Izkliede* – 'diaspora' in Latvian – that the artist completed in the years 1992-94.

Although Australian-born, Imants Tillers is himself a child of diaspora; his parents were born in Latvia and met in a Displaced Persons camp in Germany at the end of World War Two before emigrating to Australia. In November 1991 Tillers was in Riga discussing plans for a solo exhibition at the National Museum of Art; *Diaspora* was painted on his return to Sydney and first shown in Riga the following year. Because the Museum was only set up for showing easel-size paintings, he conceived a work which could be broken down into 48 smaller paintings and subsequently retained the format for all three works partly, I presume, because it embodied the dispersal that was their subject.

As the Mekas references indicate, the diasporic subject matter still dominates *Paradiso*. Certainly the apocalyptic colours of the companion works, which recur on the left side of the painting, are dissipated by the dawning light of a new day at the centre, yet that light is masked by a crucified figure and phrases like 'tragedy unfolds'. And on the right,



once more the light begins to fade. All victims of diaspora dream of 'bread and liberty', some haven of hope; *Diaspora* and *Izkliede* are too preoccupied with suffering to give weight to this essential aspect of the diasporic experience to which *Paradiso* speaks.

Tillers' *Diaspora* trilogy represents an act of historical and political imagination unrivalled in contemporary Australian art. Deeply connected to the artist's personal history, it remains remarkable for the fact that it speaks not in his voice but in that of many others. In order to people the epic spaces of these monumental paintings, Tillers mastered a whole host of new, often less well known, voices to add to his old favourites. In *Paradiso* we hear again from de Chirico, McCahon, Pollock, Arakawa, Baselitz, Ruscha, but also from Julian Dashper, Shane Cotton, Unto Pusa, Gordon Walters, Eugenio Dittborn, and a range of middle European Fluxus artists, led of course by Joseph Beuys, and George Maciunas... it is an impressive and often surprisingly disparate list of supporters whose signatures grace this petition.

Two of the three *Diaspora* paintings belong in New Zealand – *Diaspora* itself is owned by Te Papa – largely because of the strong voice of McCahon in these works, especially his 'Stations of the Cross' series. We have by now learned to read McCahon as a New Zealand artist; with these works Tillers shows how he can be read from the outside, from an Australian-Latvian perspective.

Wystan Curnow is a freelance curator and critic, and Associate Professor of English at the University of Auckland.

Patrick Pound
Landscape of mirrors 1991
oil on plastic platters
dimensions variable

patrick pound

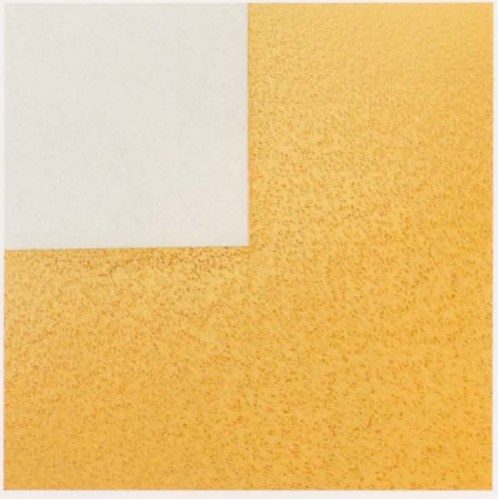
Patrick Pound is irresistibly drawn to the quaint. He is attracted to cultural products which the passage of time has liberated from moral or aesthetic pertinence, things piquant by virtue of being old-fashioned in appearance, ornamentation and manner. Scouring second-hand bookshops, he locates raw material that is already obscure, outmoded, out of print: for instance, cancelled library books, discarded family photographs, used postcards. Not only does Pound work with quaint materials, his work emphasises quaintness. Take his recent collage of old book pages, *A guide: towards a theory of everything* 1998. Though the scale and title promise something major, this work is more like an accumulation of trivia, ironic juxtapositions and arcane conceits. You have to go up close to discern the subtle liberties the artist has taken in arranging, grafting and working the given. Pound thus declares his complex relation to 'the big picture', whether it comes in the form of a theory of everything, an encyclopedia, a library or museum, or some other brand of empire – all of which are implicated in the raw materials chosen for *A guide*.

In *Landscape of mirrors* Pound treats the work of Colin McCahon, New Zealand's acclaimed big-picture artist, painting McCahonesque minimalist landscapes across a number of disposable black and silver plastic serving platters. McCahon certainly had a major project; his late landscapes were the culmination of a search for national identity that had dominated not only his own work, but also post-war New Zealand art and letters. McCahon practised an 'expressive realism' by which it was thought the self would be perfected in its search for the essence of the land, while the truth of the place could be simultaneously distilled via deep introspection. Pound revisits McCahon's heroic project, reworking it as something quaint. The platters he paints on are the cheap, 'fancy' kind some people use to serve dainty finger food. Pound creates a cheesy – a wine-and-cheesy – version of McCahon. Satirising the idea of the land as a mirror to the self, the platters are arranged as a gathering of portrait mirrors in which we might celebrate our good persons. As frames, the platters seem extravagant and prissy in the face of McCahon's preference for the robust, unframed and plain-spoken. Pointedly inappropriate, the supports are unsupportive: they pull McCahon's punches. And so Pound creates a McCahon for the powder room, conflating McCahon's metaphysical presumption, his virile hankering for reconciliation with the land, with vanity and preening.

Pound's project epitomises a camp sensibility: he is not revolutionary; he offers no alternative big picture; his work is necessarily parodic in that he is reliant on conventions to inflect, presumptions to deflect. As Susan Sontag explains: 'The whole point of Camp is to dethrone the serious. Camp is playful, anti-serious. More precisely, Camp involves a new, more complex relation to "the serious". One can be serious about the frivolous, frivolous about the serious.'[1]

Robert Leonard is Director of Artspace, Auckland.

1 'Notes on Camp' in *A Susan Sontag Reader*, Penguin, Harmondsworth, 1982, p.116.



abstraction / expression / transcendence

Stephen Bambury

Eugene Carchesio

Bill Henson

Bill Culbert and Ralph Hotere

Janet Laurence

John Nixon

Joe Felber

Luise Fong

Max Gimblett

Giovanni Intra

Mike Parr

Peter Tyndall

L. Budd et al.

John Reynolds

W.D. Hammond

Hany Armanious

Jeffrey Harris

Séraphine Pick

Jenny Watson

opposite: details of works by Stephen Bambury (p.73)
and Joe Felber (p.85)

Stephen Bambury
Chakra 1994
resin and acrylic on aluminium panels
703 x 3537

stephen bambury

Stephen Bambury's paintings have been called elegiac, even belated. They operate in the wake of the discredited utopian programme of the historical avant-garde. Certainly Bambury's crosses can be read as death – the crucifixion of modernism; but they can also be understood as hopeful – a resurrection of sorts.

These days modernism is routinely cast as univocal, dogmatic and exclusive, and yet Bambury's paintings touch on a diversity of art philosophies, histories and technologies. They connect with Malevich and Mondrian, obviously; but also with icon painting, Navajo sand painting, alchemy, yoga... They also nod to other contemporary artists – McCahon, Federle, Knoebel, Nixon – without aligning themselves with any camp. Bambury's paintings aren't simply formalist, there is too strong a suggestion of symbolism in the motifs – crosses, I-forms, ladders, the word HI-FI – and too much investment in idiosyncratic materials and processes. On the other hand, they're not exactly discursive either – what is their issue? They seem to imply a range of possibilities, but also keep them at arm's length.

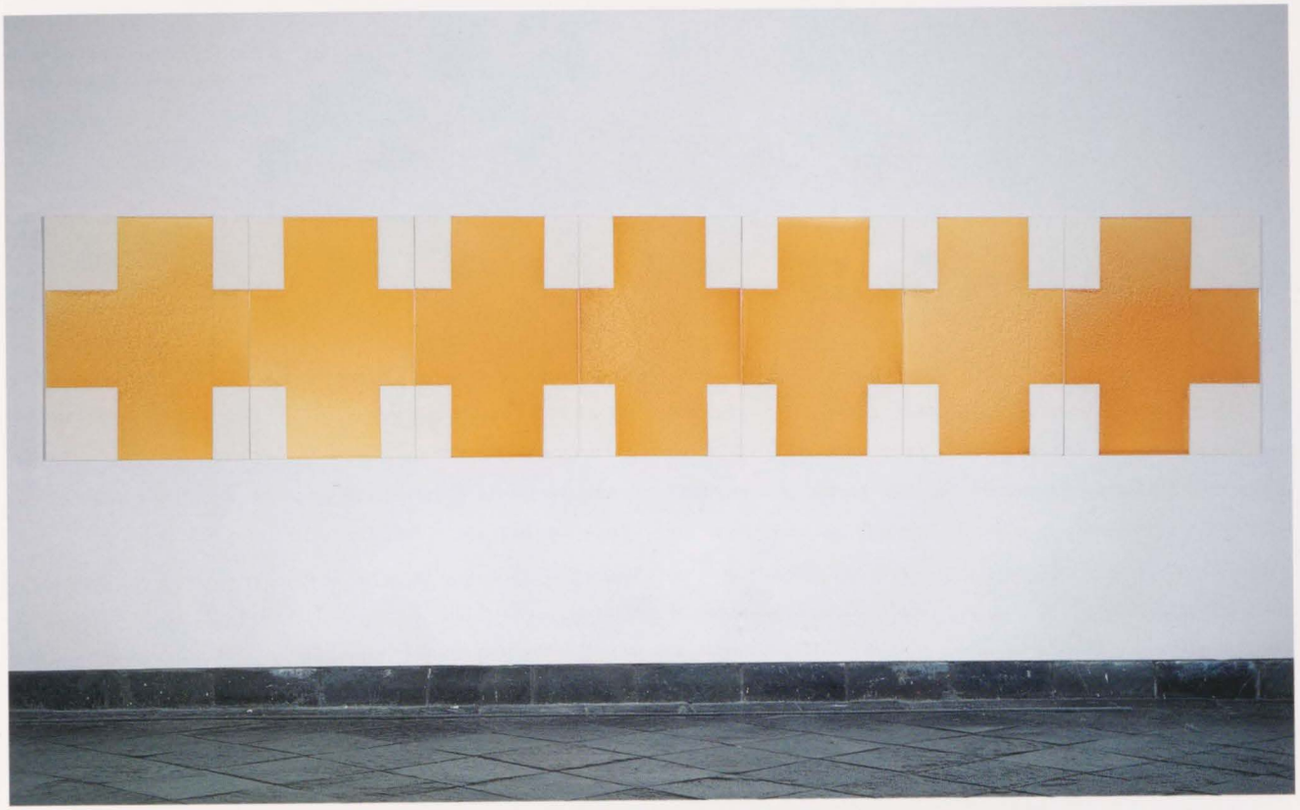
Bambury is dogmatic when it comes to not being dogmatic. He frequently resorts to a contradiction-in-terms to explain himself, describing his approach as 'porous hermeticism'. I take this to mean that though his abstract paintings may appear formal, self-referential, exclusively visual – in that arch modernist vein – they also absorb the world, asking to be read in relation to the diverse things, histories, philosophies and opportunities around them. They flicker open and closed. Does that make the artist a fence sitter? Not at all. It would be truer to say that Bambury prefers – even constructs – a space between.

Not surprisingly, writers have made much of the porous aspect of Bambury's work – it permits them their display of art-historical and philosophical proficiency. However Bambury's work is equally compelling for its stand-alone qualities: its hermeticism, its lack of complicity with what it absorbs – its elusiveness. Exceeding, even countering, the work of the writer, Bambury's painting also evacuates meaning – exquisitely. In emptying themselves, and our heads, his works belong to a meditative practice, meditation being precisely that blissful and contemplative state of mind where ideas may float in and out of consciousness without judgment, opposition or approval; without touching the sides.

Bambury's practice is a careful balancing act. He is constantly deterritorialising his work, deranging any position or dogma he might appear to be setting up, subtly disrupting the emerging coherency of his project in a series of 'necessary corrections'. Take *Chakra*. This work follows a series of 'ladder' works in which seven Malevich crosses are stacked vertically. In Tantric thought, the chakras are seven energy centres along the human spine arranged in an implicit hierarchy from low to high, from base to crown. Tantric practice involves aligning the chakras to enhance the circulation of energy. In arranging the crosses horizontally Bambury dehierachises the chakras, offering them as interchangeable, near identical. Similarly in representing the chakras with Malevich crosses, he promotes the near-identity of Malevich's metaphysics and those of Eastern philosophies thought to have inspired him.

Moreover, he does this Beautifully.

Robert Leonard is Director of Artspace, Auckland.



Eugene Carchesio
Works from the Museum of Silence
(Dept. of 100 poems) 1988-94
matchboxes, paper and cardboard
dimensions variable

eugene carchesio

To think about silence after John Cage's musical compositions, comprising chance noise, is to acknowledge, perhaps, that silence is rare indeed. Eugene Carchesio's *Works from the Museum of Silence (Dept. of 100 poems)* likewise enjoys such an anarchic sound of silence. Tiny cardboard 'coffins' reverberate with the traditions of the absurd: the Italian Futurist, Luigi Russolo, with his noise instruments; the costumed Dadaist, Hugo Ball, standing by a music stand reciting sound poetry; even Eugene Carchesio himself, playing an anarchic saxophone in his band The Holy Ghost in late 1980s Brisbane.

Each of these tiny, fragile compartments is, the artist suggests, a miniature gallery space, a tiny room filled with an abstract poem, like a visual *haiku*.[1] Carchesio adapts the secular temple of art, the modernist museum, with the title of this work bearing testimony to Marcel Broodthaers' fictive museum of the early 1970s.[2] Carchesio's museum is dedicated to preserving the spirit of the heroic avant-garde in miniature, as if rare objects kept safely in boxes in Rodchenko's 'archaeological museum of antiquity'.[3]

Echoing the pure forms and utopian principles of the Russian avant-garde of the early 20th century, Carchesio's work testifies to the possibility of transformation, transcending the pragmatics of society, seeking instead an alchemy of the soul. This is 'The People's Republic of Spiritual Revolution'.[4] Since the 1980s the work has been split between abstraction and the figurative. Symbols such as the skull and the angel are recurring reminders of life and death, of earth and the realm of the spirit. Abstract patterns repeat like meditative mantras. Titles often allude to the spiritual, as in *Eternal mystery paintings* and *Invisible architecture of the Holy Ghost*.

The series *From the Museum of Silence*, begun in the mid-1980s, demonstrates Carchesio's adherence to materials almost Franciscan in their simplicity and poverty. His choice of 'poor' materials parallels that of the Arte Povera movement and Joseph Beuys. Fragile constructions using found matchboxes and cardboard, highlighted with washes of watercolour, result in tiny makeshift icons. The reference to Christianity is not incidental. Yet can we be sure that the crucifix is here a Christian symbol, and not once again an homage to such utopian comrades as Kasimir Malevich, or even the non-objective compositions of Australian artist, John Nixon?

To contemplate a work by Carchesio is a humbling experience. It is poetry made concrete. As if affirming the spiritual, the tiny cones are allusions to a silent music, even the whispers of the dead. Suggestive of musical notation across a wall, the objects in *Works from the Museum of Silence (Dept. of 100 poems)* appear to commune in space. For those who care to listen, there is a cacophony of silence.

Michele Helmrich is a Brisbane-based writer and curator.

1 Interview with the author, Brisbane, 24 January 1996.
2 Marcel Broodthaers' museum was titled Musée d'Art Moderne, Département des Aigles.
3 'Art which has no part in life will be filed away in the archaeological museum of antiquity.' Aleksandr Rodchenko, 'Slogans', 1920-21, quoted in Anna Moszynska, *Abstract Art*, Thames and Hudson, London, 1990, p.71.
4 The full title of Carchesio's exhibition at the Institute of Modern Art, Brisbane, 1990 was *187 Works for the Peoples* [sic] *Republic of Spiritual Revolution*. The catalogue to this exhibition included a photograph of Carchesio standing in front of a monument to 'The Glorious Dead' in Hong Kong, taken when travelling to communist China.

Bill Henson
Untitled works from 1992/93 1992-3
type C colour photographs, adhesive
tape and pins on glassine
2750 x 2430

bill henson

Night, and I gazed at you in wonder...
indecipherable mountains camped against me, and strangeness, in narrowing circles, prowled around my randomly flickering emotions ...[1]

In a shadowy tangle of shrubbery lies a naked girl, a child whose young body is barely developed. Even allowing for the tilt of the image, she is positioned awkwardly on the bare earth with one leg thrown out to the side and her back slightly arched. Light bleaches the skin tones of her lower leg, while darkness hides her face from our view. Around her are fragments of other scenes; out of the gloom parts of bodies emerge and, at the top and bottom of the image, there are fragments of sublime alpine landscapes.

These are the documentary facts of this image by Bill Henson but, as with much of his work, what we make of it – its 'meaning' – is resolutely ambiguous. Is the girl the victim of some violent act? Is she sleeping? Has she run away with her friends to have sex in the undergrowth? Or is this a dreamscape in which none or all of these events is taking place? Logic ultimately plays little role in how we interpret this world of the artist's imagination. This is a twilight zone where little is as it first seems and even the ground itself is not stable and fixed.

The shifting nature of the images, in which figures appear to move in and out of focus, is a feature of the way Henson constructs his so-called 'cut-screens'. In the late 1980s, he began to break away from the confines of the single photograph – albeit arranged in large series – choosing instead to bring multiple elements into the one picture. Cutting shards from the image and reverse side of photographic paper, he then taped and pinned these to large plywood screens covered in glassine tissue. The desire to cut such sumptuous prints may seem wilful and perverse, but out of such acts a new type of image is created in which the photograph and its cut forms conspire to create a strange unity.

In *Untitled* 1992-3, Henson has used disparate elements and images, often taken at different times and places, to create a vortex in which bodies tumble towards us. Individuality is submerged in a primal chaos where the world as we know it appears to be in a process of destruction or evolution. Such actions may suggest cataclysmic violence, but the mood of this work is sensual, even erotic. Despite its disturbing nature, we are attracted to the bodies that are glimpsed, tantalisingly, through the undergrowth like wild animals.

The sensation that what we are viewing is primeval is accentuated by the time of day in which Henson has chosen to photograph. The short period around nightfall is traditionally a time when our senses heighten and imaginations can take hold. What we view in this half-light may be deceptive: as Henson's work so potently suggests, 'reality' can fool the eye and liberate the emotions.

Isobel Crombie is Senior Curator of Photography at the National Gallery of Victoria.

1 Rainer Maria Rilke, 'The Vast Night' in Stephen Mitchell (ed.), *The Selected Poetry of Rainer Maria Rilke*, Pan Books, London, 1987, p.129.

Bill Culbert and Ralph Hotere
Post black no.13 1992
painted window frame, glass
and fluorescent tube
985 x 860

bill culbert and ralph hotere

Bill Culbert and Ralph Hotere have established artistic careers, Hotere in New Zealand and Culbert largely in Europe. They first met in London in the early 1960s when each was at art school. Hotere returned to New Zealand in 1965, and in 1972 moved to Port Chalmers, in the South Island, while Culbert stayed on in Europe. When Culbert returned to visit New Zealand he reignited his friendship and artistic conversation with Hotere and Port Chalmers became their shared and common ground.

The first Culbert/Hotere collaborations, *P.R.O.P.* and *Pathway to the sea – Aramoana* were created in Hotere's Port Chalmers studio in 1991. *P.R.O.P.* is a large installation piece of black lacquered corrugated iron with blue and white fluorescent light running down the valleys of the iron. It takes its name and inspiration from the protest group for the Protection of Observation Point, a significant headland in Port Chalmers, a historical site and a much loved place, then under threat from the Port Otago Ltd and since obliterated. While abstract and brutal in its minimalism, the work draws on the power of this place and makes a defiant political statement.

Post black was the title of an exhibition created by Culbert and Hotere in 1993. The gallery space was filled with thirteen lacquered black sash windows. Here Hotere's 'Black Window'[1] became a container of light – the hard fluorescent light used extensively by Bill Culbert. It is an industrial light, a light of labour and artificial daylight, an objective illumination, a way of seeing into, through and out of the blackness.

Each work in this series provides a new contemplation of the dilemma of light in the dark: light concealed by, embedded in, and expelled from the black. Number 13, from the Chartwell Collection, considers light within a field of light. The fluorescent tube is set into clear glass, framed and contained by the black window.

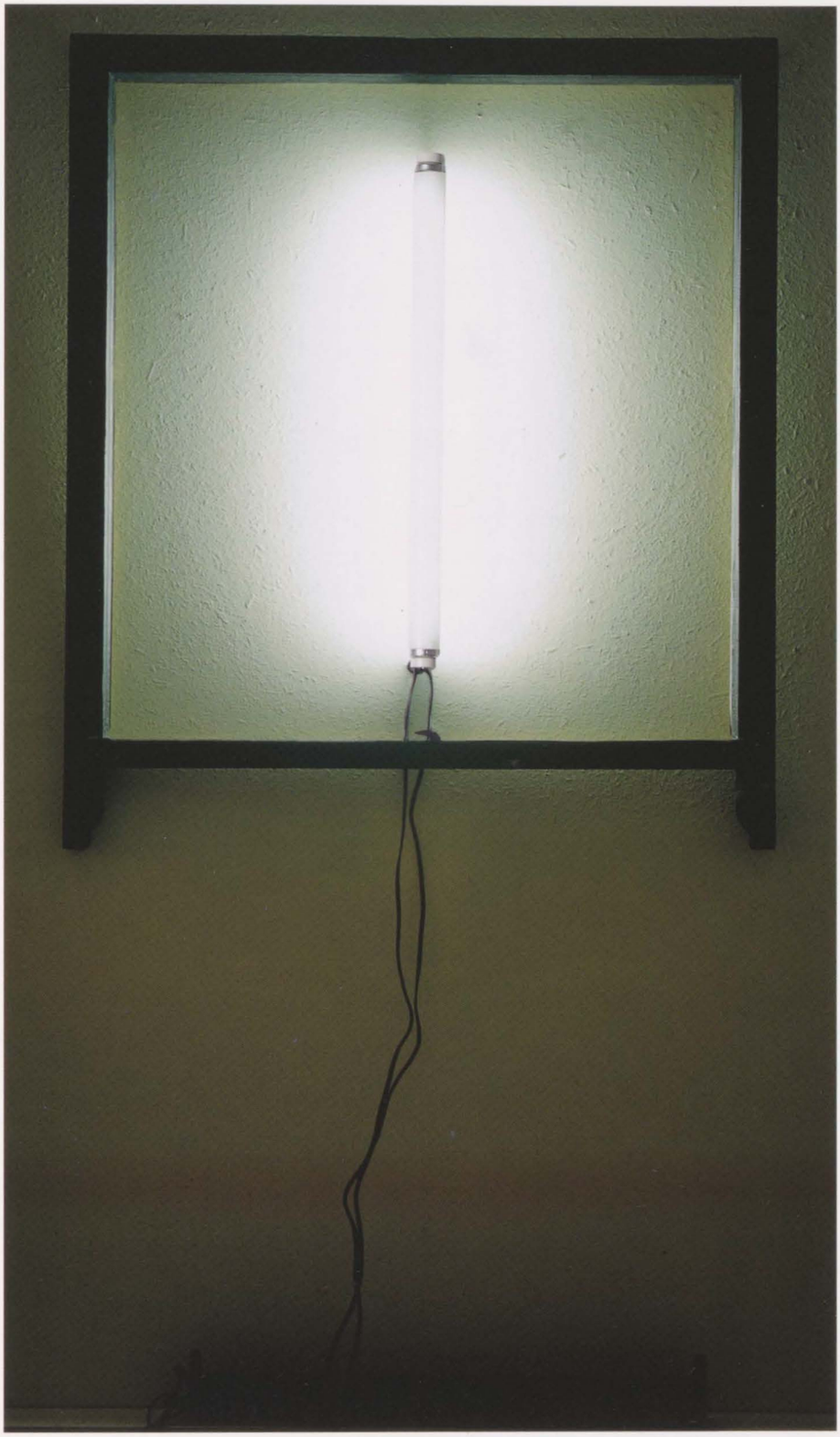
Honest and yet elusive, the works play with polarities – black/while, light/dark, inside/outside. The viewer can be spirited away into a metaphysical realm and just as sharply returned to the source – plugs and cords exposed, expelling any mysteries of divine inspiration.

Following *Post black*, Culbert and Hotere undertook a large public commission titled *Fault*, for the Wellington City Council. Continuing their exploration of light through dark, Culbert's light runs through Hotere's dark in the blacked-out windows of the City Gallery's façade.

The sense of ease, understanding and regard that these artists have for each other's work comes through with every new undertaking. As a result of an almost wordless understanding, a third artistic party emerges which is the Culbert/Hotere collaboration.

Kate Darrow is Manager of Art and Access at Auckland Art Gallery.

1 The 'Black Window' has often been used as a metaphor to describe Hotere's work. *Out the Black Window* is the title of a poem by Cilla McQueen and also of the recent Hotere exhibition organised by the City Gallery, Wellington and accompanying book by Gregory O'Brien, published by Godwit Press, Auckland, 1997.



Janet Laurence
Fire divides/water freezes 1991
burnt wood, acrylic and oil on zinc
1920 x 655

janet laurence

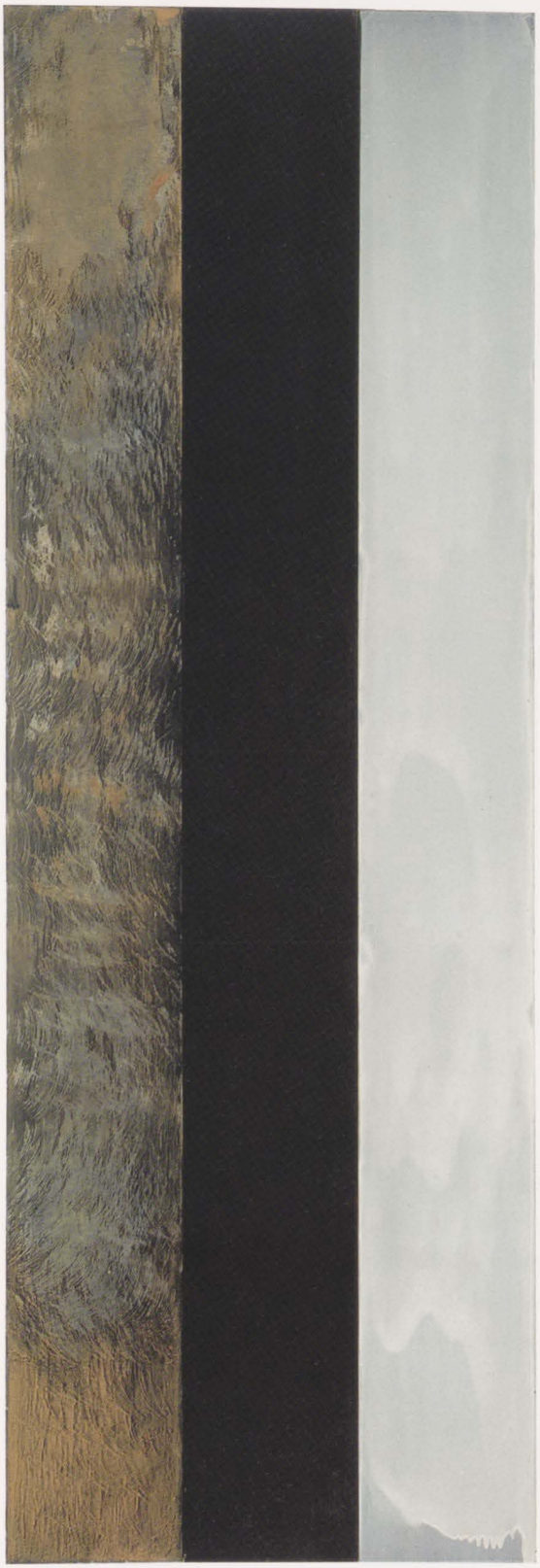
Fire divides/water freezes comes from Janet Laurence's *Memory/Matter* series, consisting of a number of vertical panels that invoke or evoke the various states and transformations of matter. The materiality of the work is heightened by the sense in which each panel can be seen as a distinct piece, made of a singular substance, such as zinc, wood, or steel. Laurence's interest is not so much in the fixed properties of these materials, however, but in the changes precipitated by their exposure to less stable elements (water, fire). The surfaces of the panels have been affected in ways that suggest natural processes where a substance transmutes from one state to another: the freezing of a liquid that changes from a clear fluid to translucent white; the charring of wood that turns it a deep and inert black; the slow, miasmic corrosions of steel. Laurence's repertoire of elementary techniques and the richness of the results are reminders that her earlier concerns were painterly, giving her art an aesthetic sensibility which subtly underpins the emphasis she has given more recently to site-specific sculpture and architectural installation.

Probably the best known works of Janet Laurence now are those in public spaces. *Edge of the trees*, for example, a collaboration with Fiona Foley in 1994, articulates the forecourt of the Museum of Sydney as an historic site through a monumental sculpture in the form of a small 'forest' of poles, combining an expanded vocabulary of materials with layers of disparate languages, both written and spoken. *49 Veils*, completed in 1998 in collaboration with Jisuk Han, transforms Sydney's new Central Synagogue with a *tour de force* in glass and light and spills of colour.

Made in 1990-91, the *Memory/Matter* series, along with the *Periodic table* series of about the same time, is of key importance for the emergence of some of the abiding themes in Laurence's work. In particular, she is interested in the idea of a language of materials and their combination. When exhibited originally as a larger series, the thin verticals of *Memory/Matter* were placed in close groupings, simply leant against the wall. Separately, resembling testing rods or strips, these units are like succinct bearers of information, indexing chemical states. Together, a sequence of states makes a 'statement'. Language seems implicit in the notion of an abstract organising system – an internally coherent system, such as that of the periodic table, is at most only a grammar for the scientist, providing a useful framework. The artist however knows that materials are not only 'material', but symbolic and actual at the same time.

Making the presence of materials and their processes in the work coterminous with its content, the artist invokes experience (even of 'inanimate' matter) as layered and animated by a capacity to conceive multiple, parallel possibilities, at once physical and mental. Meaning lies in the interstices between parts of existence that are habitually opposed: language and reality, matter and memory, science and sensibility.

Ben Curnow is a freelance writer and curator living in Sydney.



John Nixon
Untitled 1990-3
enamel on various surfaces,
found objects
approximately 2100 x 3500 overall

john nixon

This tableau of six paintings was produced during the early 1990s and includes examples of several significant streams of John Nixon's broader practice such as the cross paintings, the object paintings and the polychrome paintings. Nixon's formal method of categorising particular streams of work has been developed as a way of differentially examining a number of specific branches of aesthetic investigation.

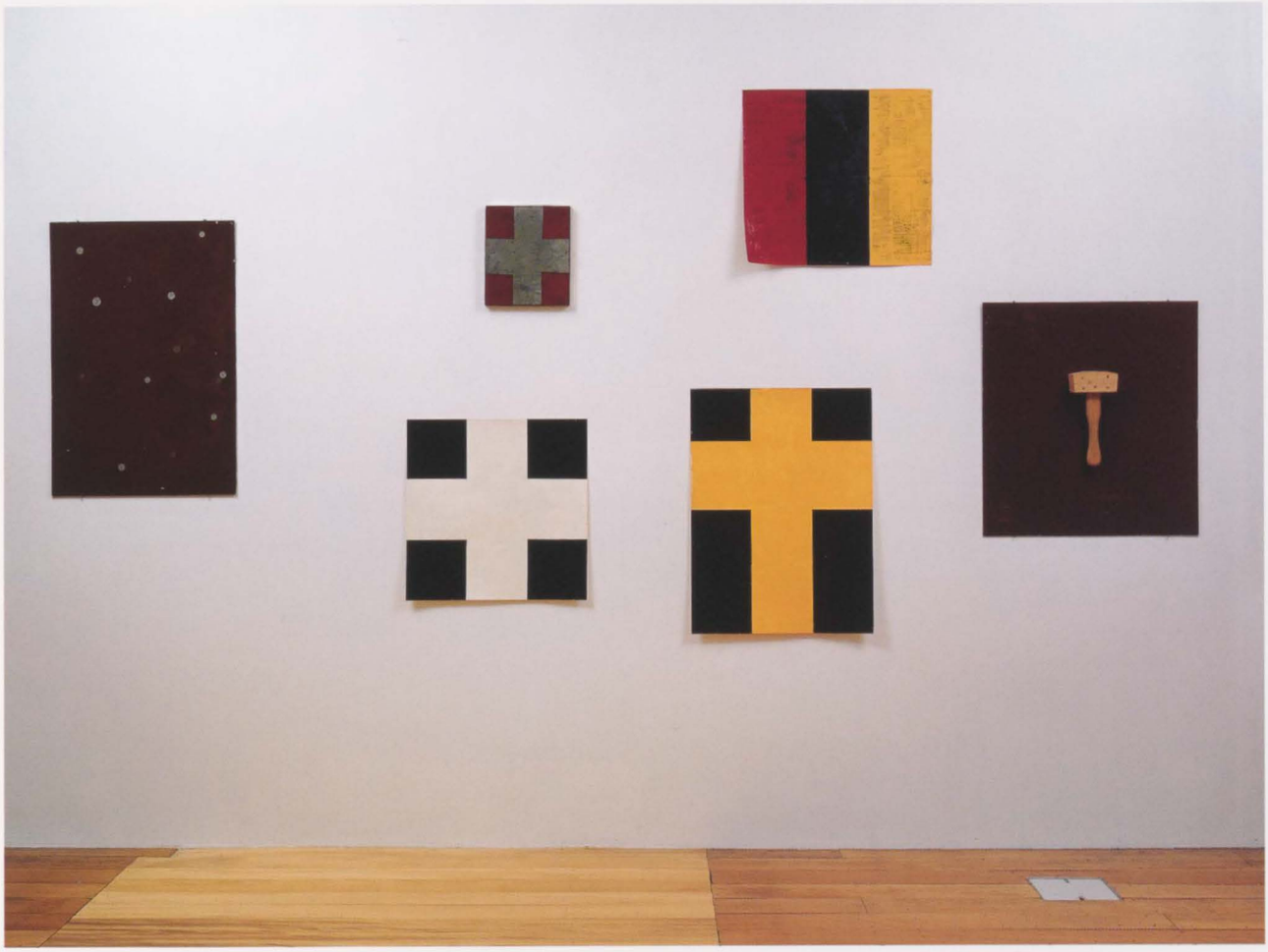
An initial appreciation of Nixon's aesthetic method requires an acknowledgment of the formal qualities inherent in the works themselves. Such qualities are most obviously found within any given work's physical properties and include issues such as colour, size, material, composition, surface, and the use of objects. The chromatic range of the works here extends to a variety of browns as well as yellow, carmine, black and white. These contrasting hard-edged colours, for example yellow against white or white against black, have been used by the artist to emphasise and develop a system of strong contrasts.

All the works within this group are of small to medium size, none more than a metre across. When arranged together on a wall they individually contribute to the development of a larger spatial composition which emphasises the internal logic of each separate work. This configuration has the effect of transforming the relatively flat rectilinear objects into an architectural or spatial installation. The semi-transparent surfaces of some of these paintings and constructions also reveal the history of the materials which have been used. The deliberate use of non-art materials including enamel paints and found objects can be seen as a demonstration of Nixon's practical and self-sustaining aesthetic.

The range of objects that have been incorporated into these particular works includes sheet metal, masonite, poster paper, newspaper, cardboard and coins, as well as a wooden mallet – all materials chosen to acknowledge the practical currency of everyday objects. Nixon's pragmatic position maintains that art cannot be entirely separated from life. His works support this position by acknowledging both the formal and symbolic transformation of a variety of painted surfaces and objects into non-representational art.

From this particular vantage point these works can be viewed as an interpretative system of emblems, codes and signs which contradict the conventional definitions and expectations of art as a mimetic or representational language. Nixon's minimal aesthetic has the effect of confounding the traditional subject-object relations of representational art and as a result his anti-metaphysical method reveals what might be described as a semiotics of abstraction.

Christopher Dean is an artist who teaches art history and theory at Sydney College of the Arts.



Joe Felber
Eye puzzle 1987
acrylic, newsprint and oxide pigment
on jute
1440 x 1440

joe felber

Joe Felber's *Eye puzzle* is at once a simple and a complex proposition. While its patterns of intention might seem elusive and transient on first sight, they are the ultimate reward of our looking and thinking. The more you turn the parts of this work through your mind's eye, the more they reveal their structural origins – the numbers 3, 4 and 7, the triangle, square and circle – as if Felber is inviting us not simply to receive but to *make* meanings from his work.

Yet within this scheme it is the artist's own handprints that map a more ordinary and less conceptual progress. As if tilling an already dense semiotic field, they guide the painting's accumulative shifts from the particular to the universal, from the sign to the system. What emerges from this process, one that Felber would later call 'Lineareading',[1] is much more than the solving of a symbolic problem – it is an invitation to share a larger mystery of our being.

In dividing much of his adult life almost equally between his native Europe and adopted Australia, Felber seems to be continually existing within old and new worlds. So completely has he followed this path that he has become a kind of perpetual expatriate to both. This transient social and cultural milieu, in which he is accepted as both a Swiss/German and an Australian artist, is perhaps entirely authentic to a time in which the borders of knowledge and experience are in continual play.

Eye puzzle is, at one level of this game, a condensed but incomplete emblem of Felber's journeys and their origins. The painting's convergence of geometry, mathematics and the body might take us inexorably toward the principles of architecture – perhaps most completely delineated in Leonardo's *Vitruvian man* – but their wider intent is no less redolent of the spiritual, a sacred geometry and a divine proportion, a world in which numerology intones meanings beyond pure calculation.

Felber is largely self-taught as an artist, though his training as an architect might have built his fascination with Western systems of human knowledge. It was however his experience of ancient Aboriginal rock art which would later sustain it, as his 'interest in signs and languages grew from [his study of] the Aboriginal culture'.[2] Within its direct but profound assertions of human presence he located a search for self unity and identity which began to affect and re-shape his own particular abstraction, including its thematic variation on the modernist grid.

Seen in that context, *Eye puzzle* registers the inherent contradictions of such systems, a problem which has long preoccupied Felber. It is that which allows us to see this work as standing for worlds known and unknown. Its very insistent materiality, its use of unrefined jute, natural powdered oxides and newsprint, seem to signal that knowledge and experience are an on-going exchange, a synthesis of that which is capable of resolution and that which is not – an open-ended puzzle.

Chris Saines is Director of Auckland Art Gallery.

1 Anne Kirker, *Joe Felber: Lineareading*, Queensland Art Gallery, Brisbane, 1994, no pagination.
2 Artist's statement, Centre for Contemporary Art, Hamilton, 1989.

Luise Fong
Virgin 1994
acrylic, ink, gouache
and enamel on board
2040 x 2563

luise fong

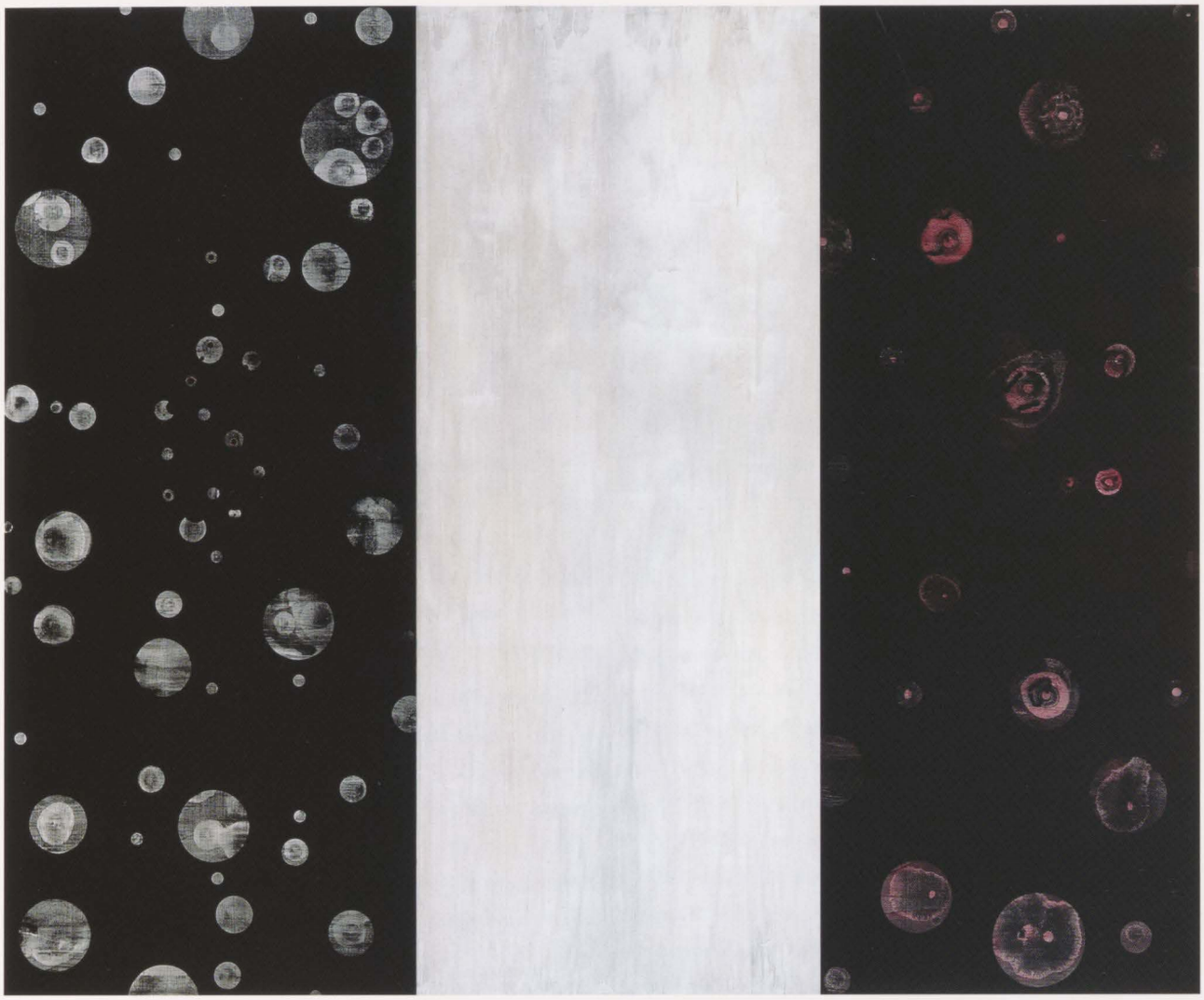
Originally trained as a printmaker, Luise Fong works across diverse media including painting, sculpture, installation and photography. Born in New Zealand, and a resident of Australia since 1995, she incorporates organic and symbolic references into her art. *Virgin* comprises a large painting upon three conjoined wooden panels. Originally exhibited as part of the exhibition *Cultural Safety: Contemporary Art from New Zealand*, which toured to Frankfurt in 1995,[1] it reveals a number of ongoing concerns within the artist's painterly practice. References to the infinitely large (macrocosmic) and the minutely small (microcosmic) inform Fong's paintings, her aqueous, semi-abstract forms reminiscent of stellar formations or the world of micro-organisms. Characterised by their multi-layered surfaces and pared-back colouration, these works plumb the depths of human emotional experience while effecting an almost metaphysical awareness.

Virgin combines organic references with an emotional sensibility that extends beyond direct physical experience. The use of black and white in the work reflects the artist's characteristic use of minimal colour, while traces of red in the right-hand panel reference the human body and its internal viscerality. A series of semi-abstract circular forms, resemblant of biological organisms, decorates the surface of both left and right panels, the translucent white and red colouration contrasting against the opaque, blackened grounds beneath. Set between the outer panels, a central white panel references ideas about the 'virginal', its pictorial surface unspoilt by the application of colour or form. Long streaks of semi-transparent gouache and enamel paint cover the surface of the panel, the effect one of luminosity and depth. Present in Fong's painting is the notion of the virgin canvas – white, pristine, and awaiting human intervention – while bodily references are indicated by the biological formations and red, painterly traces. Further to this, a series of small circular incisions within the left panel alludes to surface penetration and hidden depths within the work.

Fong's paintings have been associated by some critics with a distinctively feminine sensibility, their surface incisions, smears and stains reflective of a gendered corporeality and visual aesthetic. Moving beyond this, however, they address wider – indeed universal – concerns pertaining to human existence. There is also a sense of the hand-crafted and the tangible in Fong's paintings, their multi-layered surfaces evidence of manual/artistic intervention. In this sense, they act as physical testament to the role of the artist today in an increasingly technological world. *Virgin* takes up all of these concerns, emphasising the body as the primary site of experience and the work of art as its metaphoric articulation.

Rachel Kent is Curator at the Ian Potter Museum of Art at the University of Melbourne.

1 *Cultural Safety* was organised by the Frankfurter Kunstverein, Frankfurt, with the City Gallery, Wellington, and comprised works by seven contemporary New Zealand artists.



Max Gimblett
Ghosts, demons and dragons – 2 1988
acrylic polymer on canvas
1015 x 1015, 1016 diameter, 1175 x 1175

max gimblett

Ghosts, demons and dragons – 2 was painted at a time when Max Gimblett's interest in Zen Buddhism and its art left distinct traces in his work – traces that offer a point of entry into paintings that refuse to be confined to any one particular reading.

Made up of three separate stretchers, *Ghosts, demons and dragons – 2*'s sequence of primary shapes is taken from the scroll *Circle, triangle, square: the universe* by Gibon Sengai (1750-1837), the Japanese Buddhist monk-turned-calligrapher. The meaning of these archetypal forms resonates across cultures: the square (a triangle doubled) signifies the multiplicity of all things manifest; the triangle (the first plane figure) shows the beginning of form; the circle represents the infinite but formless basis of all existence. Layers of black, white and red paint – colours of ritual, transformation and initiation – were thrown and poured from a container to convey a sense of perpetual motion and change. Movement and force are moulded and contained by the precisely drawn forms of the canvas shapes: two contrasting impulses placed in fertile dialogue.

In the painting process much has been left to chance and gravity. The painter determines only the viscosity and quantity of the paint and the force and direction of his own movement in space. Such unhesitating spontaneity becomes possible as the result of endless practice and deep concentration, like that demanded by Zen ink painting, where the goal is to empty the mind so that individual consciousness and universal consciousness may merge in a moment of surrender. 'No mind, all mind,' as Gimblett often says.

Gimblett's focus has always centred on how art can communicate content. He shapes the canvas to carry meaning, communicating an understanding of reality that transcends ordinary perception. Old symbolic forms are revitalised and given a body by being painted, gilded or both. The paintings explore concerns that revolve around themes of spirit, transformation and wholeness, inviting us into a realm of feeling, beauty and reflection.

Gimblett finds a context for his works in various mystical traditions, the art and spiritual practices of Asia, and amongst those 20th century artists who believe in the power of art to communicate things that matter. Any such influences, however, are always mediated by his own intuitive understanding and the art and culture that surround him. He has lived and painted in North America since the 1960s, returning every year to spend time in his native New Zealand.

The geometrically shaped canvases of *Ghosts, demons and dragons – 2* owe as much to Minimalism as to Sengai. Gimblett's free and physical involvement with paint became possible through his study of Abstract Expressionist painters such as Jackson Pollock and Robert Motherwell, as well as his own practice of calligraphy. It is these layers of reference and meaning that make Gimblett's paintings seem at once so familiar and so foreign, leaving room for the imagination to roam.

Diana Renker is an Auckland writer and art historian.

Giovanni Intra
Untitled 1995-6
acrylic on gesso on paper
2800 x 2800 overall

giovanni intra

Lurking in the pages of *Untitled* 1995-6, splayed like a corpse ready for examination, is the spectre that haunts Giovanni Intra's work. If it can be described at all, the spectre is a kind of scholarship; a force of inquiry and obsession, it is a sickness that desires to know too much.

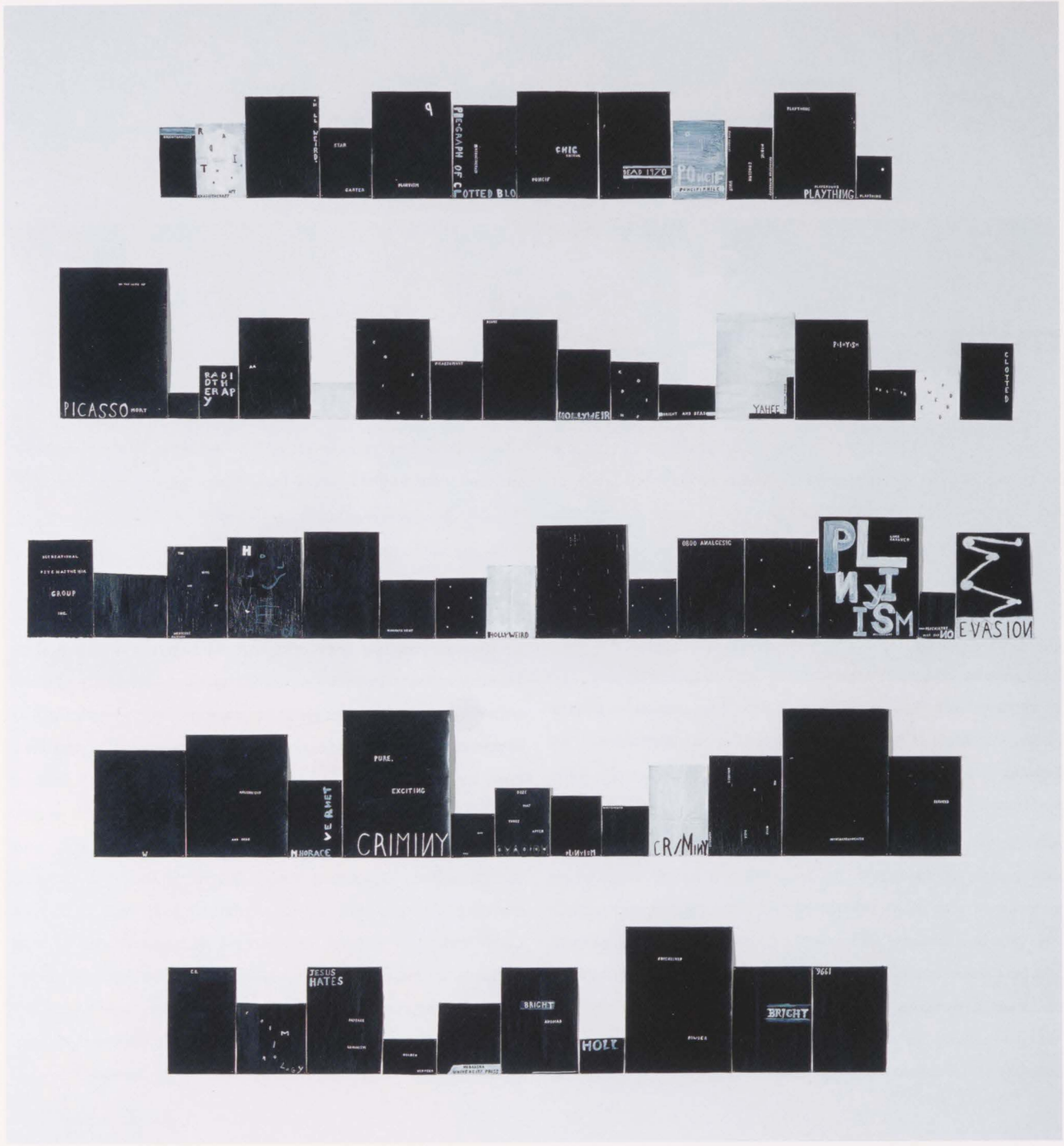
The spectre of scholarship could already be seen in a painting Intra precociously bequeathed to the University of Auckland Art Collection to hang outside the biology department, a work completed prior to his attending the University's art school. It can be glimpsed in his neo-punk illustrations to an imagined edition of Kathy Acker novels. It creeps out of Intra's own books – years of skinny drawings of fleeting ideas rendered in pen on loose sheets, later bound together, thesis-style. It ghosts easily past an ahistorical bouncer, presenting itself at a surrealist nightclub where it steps-out the patrons for their boots and studs and razorblades – all on display in Intra's vitrine *Lifestyle morte* 1991.

The spectre scares the daylights out of health in an edgeless, germ-free room (*Waiting room* 1991, in collaboration with Vicki Kerr). Or, visiting the wards, it incites a youth to violence in *No more hospitals* 1995, and spreads a hospital bed, clothes and chattels over the floor. Having enjoyed leaving the room in ruins, Intra's spectre of scholarship goes on to haunt photography, in the thirty smashed cameras strewn across a achingly patterned carpet in *Notes on the future of vandalism* 1995. And then there are the x-rays of broken cameras – a ghost technology that describes the perfect meeting of medicine and photography.

In *Untitled* we see this spectre of scholarship clearly emerge in a graveyard of painted pages. Made on the eve of Intra's departure from Auckland to study critical theory at the eminent Pasadena Art Centre, it shows an imagined Los Angeles at night, dark and tomb-like. In this cityscape we see Intra's parallel career as a writer mapped out – medical texts, pharmaceutical brands, indictments and manifestos. Scholarship is ready to displace the artwork in Intra's work as an artist – for the moment anyway.

Even the relationship *Untitled* registers with McCahon has more to do with a lifestyle described by scholarship than a victory over death. Intra's painting registers a 'victory over death', but of a different kind. Painting is not dead, it's undead. And there may be 'Twelve hours of daylight', but as Intra knows, scholarship is best done after dark, when all is calm, all is bright.

Daniel Malone is an Auckland artist.


PICASSO
EVASION
CRIMINY
JESUS HATES
BRIGHT
HOLLYWEIRD
0800 ANALGESIC
PLAYTHING
CHIC
POLICE

Mike Parr
Elegnem sa Essitam
(The breeze of death) 1985
acrylic, pastel and charcoal on canvas
2410 x 5430

mike parr

A preoccupation with self-portraiture – with introspection and the transcendence of fixed notions of identity – has been at the core of Mike Parr's art over several decades. Working in a wide range of media including performance, conceptual art, drawing, prints, photography, mixed media works on canvas, and installation, he has rigorously investigated the labyrinth of 'self' in terms of the fluid boundaries between psyche and physicality, external perceptions and internal states. In the early 1990s he described his 'Self-Portrait Project' as being like an alphabet, 'a kind of oneric text, or automatism', and an unstaunchable flow.[1] Through an extraordinary cumulative body of literally thousands of self-portraits, Parr reveals his obsession with the building up of images and pressure points, and breaking them down into seemingly limitless configurations.

Although Mike Parr's 'Self-Portrait Project' ostensibly began quite tentatively with a series of drawings in the early 1980s, it had its origins in his performance work of the previous decade. Parr's ongoing preoccupation with grids and strictures; with control, mirroring and subverting authority; with trauma and repetitive behaviour, is intimately connected with a theatre of contested memories of the past, as well as with his fascination with autism – implying the struggle to communicate, resulting in obsessive behaviour. He recognised that in order to enter into the realms of the psyche, he had to circumvent fixed academic modes of portraiture which generally left out much of the necessary vitality of the graphic processes and obscured any sense of shifting ambiguities.

Underlying tenets of the 'Self-Portrait Project' inform *Elegnem sa Essitam (The breeze of death)*.[2] This major work, suggesting intimations of mortality, reveals Parr's capacity to simultaneously invoke presence and absence, aspects of self and the engulfing, unfathomable arena beyond. The rigorously drawn portrait on the left is characteristic of the anamorphic heads of the period – using distortion as a means of factoring in contingencies as well as psychic compression. The desire for a degree of objectivity is heightened by the notion of a work within a work – the head, capped by bristling hair and a dark pool of shadow, is suspended on a gridded sheet buckling in the breeze. In the bifurcated central and right-hand components, swathes of velvety blue-black appear to move at high velocity, suggesting a performative dimension, a catharsis, intersecting with febrile, scratchy notations and shadows of grey. Contemplation of *Elegnem sa Essitam (The breeze of death)* invites recognition that it is through the tensions, gaps and mutations between physicality and psyche, life and death, knowing and 'unknowing', that possibilities of ongoing renewal and transcendence are able to emerge.

Deborah Hart is an independent writer and curator living in Sydney.

1 Mike Parr, *25 years of performance art in Australia*, Ivan Dougherty Gallery, Sydney, 1994, p.43.
2 This work in the Chartwell Collection is closely related to *Elegnem sa Essitam (The Great Divide)* 1985, in the Art Gallery of Western Australia, Perth.
See David Bromfield, *Identities: A critical study of the work of Mike Parr 1970-1990*, University of Western Australia Press, Perth, 1991, p.248.

Title **detail**
A Person Looks At A Work Of Art / someone looks at something ...
LOGOS / HA HA

Medium A Person Looks At A Work of Art / someone looks at something ... CULTURAL CONSUMPTION PRODUCTION

Date – 1992 –

Artist Peter Tyndall

peter tyndall

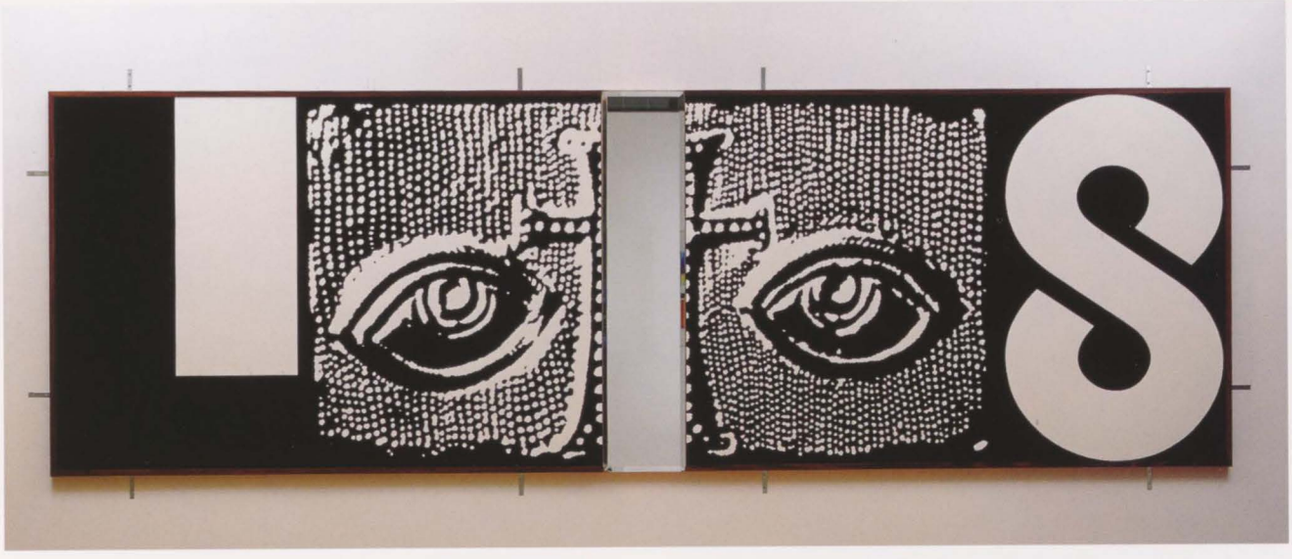
The curious title of this immense painting invites the viewer to think about the process of looking at art: it is always culturally encoded, and always conditioned by the context of display. From the mid-1970s, pursuing the conceptual ramifications of Pop and formalist art, Peter Tyndall meditated on the place of art within the system of visible signs, and the impact of symbols and ciphers on consciousness. Inventing several 'logos' of his own, he applied them through the eighties with near corporate consistency: the grid suggesting links between elements in a knowledge system; the cipher for the man contemplating a picture; the ideogram for the work of art suspended between two heavy black wires. The steel wall-mounts Tyndall, ever the scrupulous artisan, introduced with this 1992 work replace those wires, but continue to imply the work is something 'connected and dependent' (in the artist's words).

The emphatic form of Tyndall's meticulous oil painting draws power from its lucid design and the gravitas of black contrasted with white. Its singular imagery is fuelled by an investigation of the motifs of personal identity: as an artist of Anglo-Celtic descent from regional Australia, Tyndall's Catholic heritage continues to provide images that relate art-making to inner psychological life. Meditating on his own name, Tyndall identities with his name-saint, the 'rock' upon whom Christ founded his church. The central motif of this painting, two doleful eyes joined by a cross at the brows, translates the physiognomy on a metal amulet from the Byzantine era, found under the crypt of St Peter's Basilica in Rome. The function of Peter's amulet is thought to have been prophylactic – warding off the evil eye with a heavy-lidded, soulful gaze. To its left the letter 'L' is painted in crisp black; on its right the letter 'S' is curved almost into the sign denoting mathematical infinity. These letters, we know from earlier Tyndall works, spell out the start and finish of the word 'LOGOS', the word of God that spoke the world into being. The eyes become the letters 'o', and the split cross, the letter 'g' connecting the two halves of the word and the painting.

After the pattern of his first large-scale murals on the theme (1989), Tyndall has supplied a new image for the gap opened by the split cross. In the Chartwell version a narrow and heavy bevelled mirror is built into the split. Mounted perpendicular to the viewer, the latter sees his or her own standing body reflected in its depths. This transposition is weighty with allegorical suggestion: the viewer stands in for Christ on the cross; the self, consciousness, and vision are imbricated in the place of power. In the words of the artist, the right angles of the cross 'move outwards from the Sign of the Cross, with its unbearably heavy load of theology... to the present moment of our beholding this work, to hold and fix the painted-branded skin of this body we title "Art" to the wall, so that we might further gaze upon and reflect ("reflect").' [1]

Roger Benjamin is Research Fellow at the Centre for Cross-Cultural Studies at the Australian National University.

1 Peter Tyndall, unpublished letter of 19 July 1997, Chartwell Collection archives.



L. Budd et al.
Blind I-II
from the installation **The visible that was** 1996
acrylic and coloured pencil on canvas blinds
1328 x 1213 each

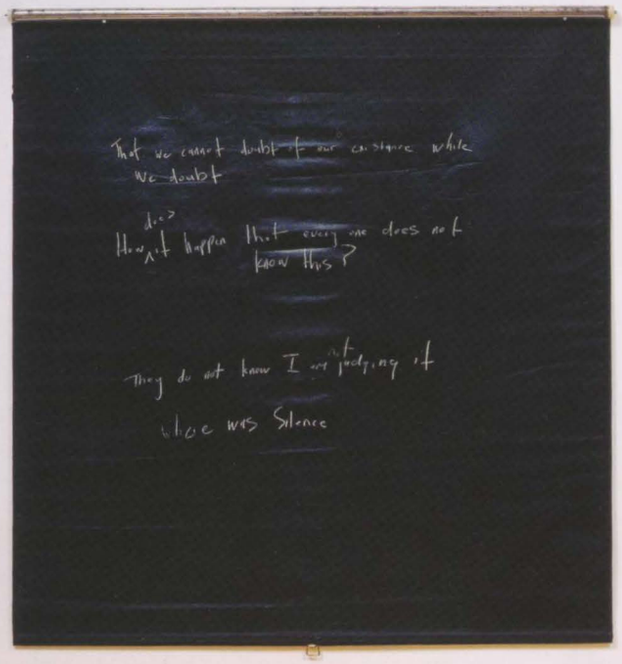
l. budd et al.

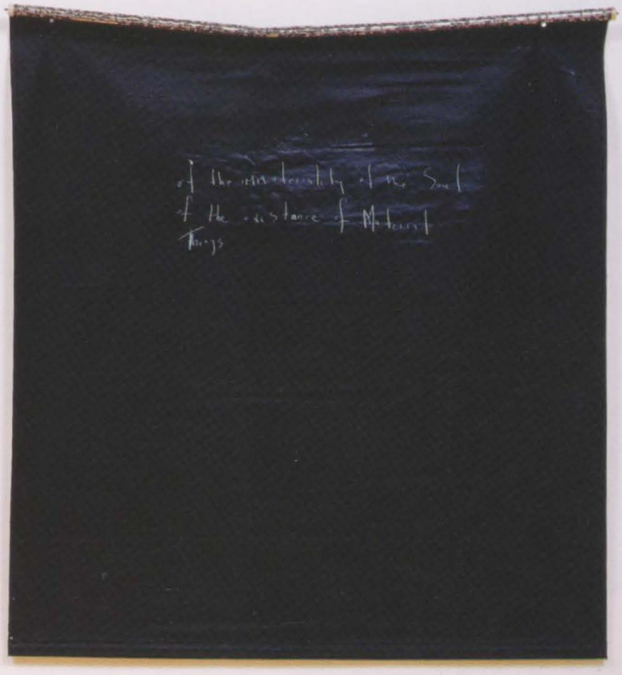
When I started my degree in philosophy, I was taught by two translators of the canonical seventeenth century Enlightenment writer René Descartes. Both were still exponents of chalk during the ascendancy of the whiteboard. The words 'That we cannot doubt [...]' on *Blind I-II* appear vividly to me a rendering of something from *Meditationes de Prima Philosophiae*. The work flatters me with a privileged sense of recognition. Immediately I'm made self-conscious about the task of writing here: the quoted phrase acts as a densely equivocal evocation of questions and the mood of questions. Descartes may be invoked partially, sceptically, in the spirit of the philosopher's own 'method of doubt', but his ambition for systematicity as a key to all human knowledge haunts and holds in question my acts of generalisation as I draw together consistencies.

Budd's title's insistence on the name and function of the old domestic roller blinds that are her material here is repeated by the paint on them, a flatly applied ground, a masking coat. This authorial underscoring invites for me a chain of connections: the perfunctorily worked surface makes a casual and subtle sprawl of detail that in turn corresponds to the beauty of the kind of entropy and disorder visible in the objects themselves, one bent, both rusty, and the language, too, worn, redolent with creases, tears and touch smoothed by use. (I'm reminded that *Blind I-II* is a storable token of the installation *The visible that was*, a chorused roomful which included tape loops and locked-groove records droning a shimmering wall of standing chime, full of the resonances of distortion and decay, including the inherent sounds of those technologies and their limits themselves.) The two surfaces, like facing pages, hold snatches of English that falter and flicker rather than flow or state. Their pencilled inscription is nonchalantly flawed, not perfected and asserted, but jotted, noted and corrected. Wear and tear and time might make language conspicuously this way; perhaps also inattentiveness, our own everyday blanks, lapses or wonderstruck pauses, confusions or blind spots.

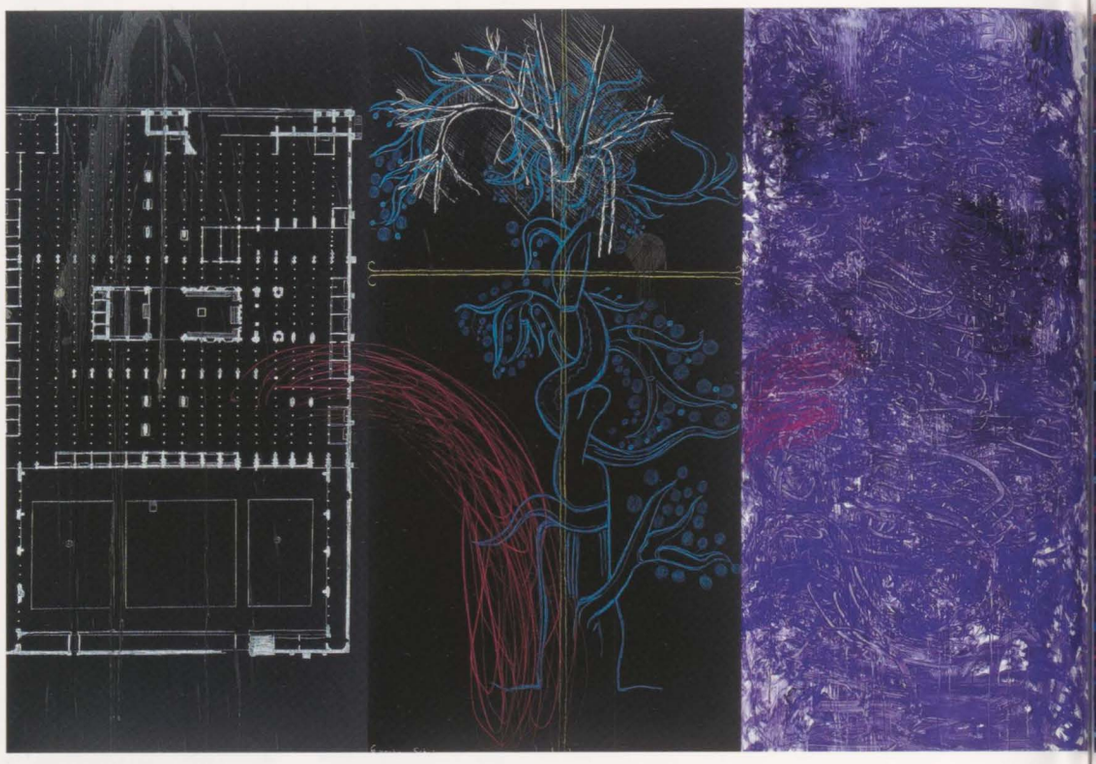
Budd's rearticulation of bric-à-brac both linguistic and physical, of the discarded or second-hand, things going cheap in the face of commercial or intellectual fashion, involves a genericising, de-branding, de-contextualising, one that at the same time imbues the product with a poetry, a poignance, a gap-toothed beauty. Dislocated part way into anonymity, these things have had their patina overpainted, apparently annulled but contrarily as much enhanced. The depersonalised is also re-personalised, personalised impersonally. The painting-out, their new suggestive blankness, is achieved by hand, but by a hand named only by the artist's name, distinguished by little more than what is expressive in the unheightened gestures of the everyday action, as someone's personality may appear in the way they form their letters. Even in language, where we might expect to find a determining voice that gives us sense, our focus is thrown off the clearly coded or intended and into the accident and serendipity of interpretable chaos, the sense we can make from nothing and everything, and so, as I say, onto the ways we do this.

Jonathan Bywater teaches in the School of Design at Unitec Institute of Technology, Auckland.


That we cannot doubt of our existence while we doubt
How it happen that every one does not know this?
They do not know I am judging of it
Silence was


of the intellectuality of the Soul
of the existence of Material Things

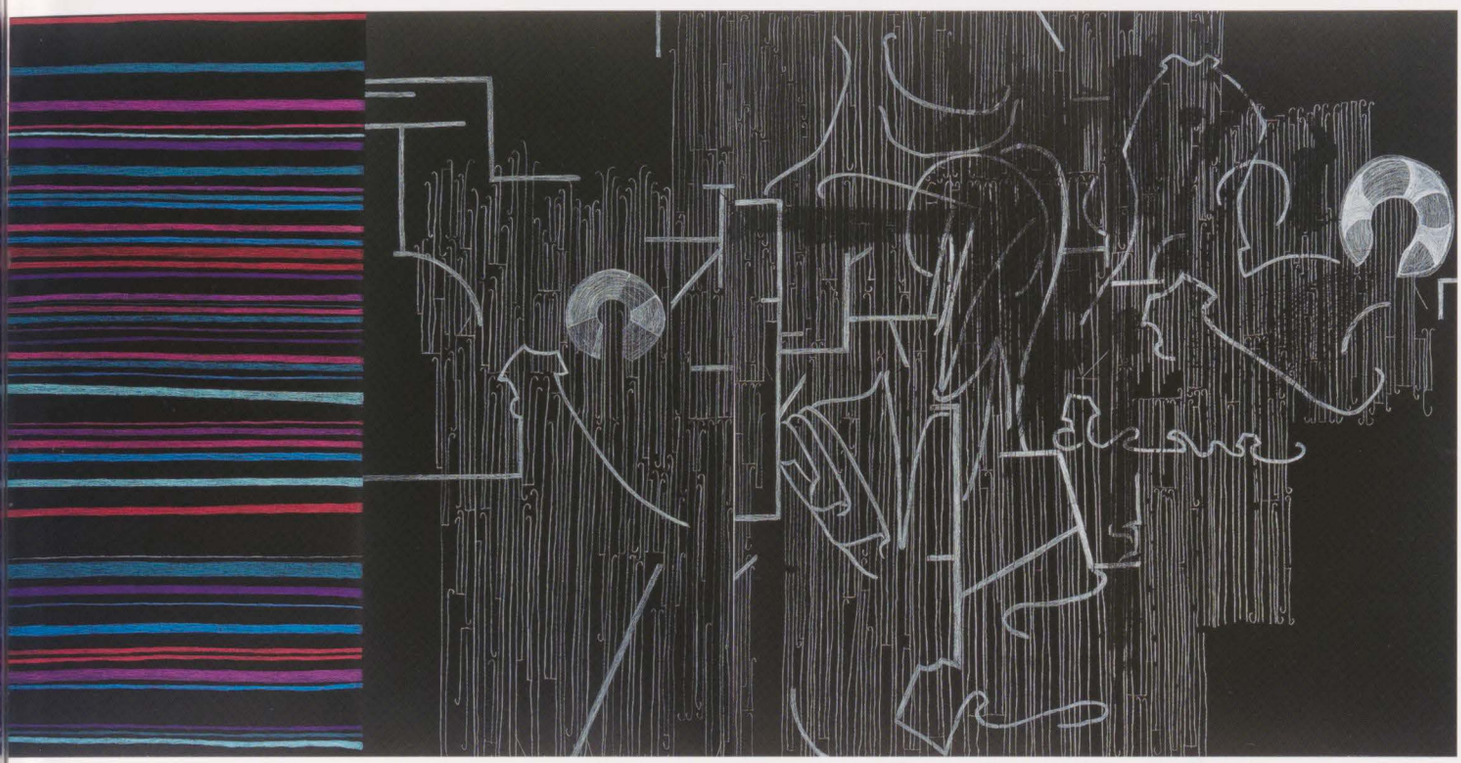
John Reynolds
Eureka school 1993
wax crayon, oil stick
and acrylic on board
2438 x 8526



john reynolds

In terms of modernist aesthetics, John Reynolds is an intoxicated, indecorous hedonist, who would have earned the immediate condemnation of Adolf Loos as a recidivist ornamentalist, along with Gustav Klimt and all his ilk in turn-of-the-century Vienna. Painted after his 1992 trip to Spain, *Eureka school* is one of Reynolds' many large-scale, romantic-sublime, mythopoeic, dithyrambic, epic rehearsals of the visionary panorama as seen by a painter's eye 'in a fine frenzy rolling', linking heaven and earth, fear and fantasy, the distant past and the present moment. The title references the name of a country school spotted on a back road near Morrinsville; Raphael's *School of Athens* fresco; and Archimedes' ecstatic shout of discovery. Full of turbulences, apparitions, angelic scripts, chromatic shimmers, exfoliating blood vessels and hallucinated architecture, Reynolds' painting modifies the McCahonian format of darkly grounded narrative panels into a stranger, more inflamed form of nocturnal storytelling.

Like many of his paintings, *Eureka school* could easily be interpreted as Reynolds' response to the Baudelairian invitation to voyages of terror and desire, to be propelled through the illuminated darkness by dreams of seas, smoke, clouds and black suns: 'It's time. Old Captain, lift anchor, sink! / The land rots; we shall sail into the night; / if now the sky and sea are



black as ink / our hearts as you must know are filled with light.' Fragments from a 12th century Romanesque fresco of a flight into Egypt overlaid by Leonardo da Vinci's drawing of an old man's arteries; a gushing of blood; a floor plan of the Mosque of Cordoba; and an airborne apocalyptic cloud of malaise – all these move across the painting's multiple panels like a processional train of enigmatic portents, of troubling visitations from history or an unwelcome future. Is this what Baudelaire called the 'luminous past', the 'delicious past [which] emerges from under the black present' into which we are sailing? Or is it the inrushing of what Ernst Bloch called 'the speckled primeval blood', as a premonition of fin-de-siècle crisis?

Like Baudelaire's, or like Klimt's, Reynolds' artistic imagination feeds on the rich and strange; the excessive and the cloying; the satanic and the heavenly. His visionary fragment is mapped by flaring constellations, by diagrams of secret sympathies and unapologetic intimations of the splendid. Yet it is also inhabited by ceaseless chatterings, by incantory nonsense, by manic utterances and tragic broken scrawls cast across an unresponsive darkness. It demonstrates above all an entirely restless, internally stressed and externally unhinged kind of ornamental aestheticism of feeling.

Allan Smith is a Wellington writer and curator.

W. D. Hammond
Channel Zero 1988
acrylic and varnish on canvas
3050 x 1530

w.d. hammond

Taking its title from a songline by Public Enemy,[1] *Channel Zero* springs from the well of popular culture: a manifestation of what Greil Marcus terms 'the unpredictable interplay between three-minute utopias of sound and ordinary life'.[2] If earlier works seemed like stills from a music video, with its mock-epic scale *Channel Zero* is an animated rock opera, in which the cyberpunk forces of good do battle with mutant phalanxes of evil.

Channel Zero is a contemporary history painting, whose origins lie in the low-cultural milieu of the video arcade. Its spiky drawing style and high-key, almost bilious colouration, are reminiscent of Japanese *manga* comics and 3D action computer games, while the repetitive backdrops of flaming buildings are a convention lifted from cheap animation. Below the action is mission control with its confrontational installation of 'gaming tables' equipped with joysticks and 'fire' buttons. The implication is clear: the viewer is the player in Hammond's interactive world.

Tables appear frequently in Hammond's idiosyncratic iconographies. The apocalyptic action hero of *Channel Zero* stands on a vast landscape plain which is supported underneath by trestles, in some remnant of a crazy flat earth theory. Other images include pool tables whose green felt tops become mountain ranges; public bars constructed from concrete feature blocks; and dining tables groaning under the weight of Buller's feathered booty. The diagonal perspectives of Hammond's table settings, with their tilted surfaces reminiscent of a pinball machine, are disquieting compositional devices he shares with the Italian metaphysical painter Giorgio de Chirico. Like Hammond, de Chirico constructed menacing urban playgrounds,[3] depicting what Apollinaire described as 'the fateful nature of modern things.'[4]

Until recently, Hammond's vein of home-grown metaphysical painting has led him to be regarded by New Zealand critics as a maverick without peer. Over the last few years, however, his work has begun to be publicly coupled with that of a younger generation of sometime-Christchurch-based artists, including Séraphine Pick, Shane Cotton, Tony de Lautour and Saskia Leek. Like Hammond these artists depict the melancholy significance of everyday objects, conflating 'high' and 'low' sources without regard to the status of their origin.

Famously, Hammond is said to paint along to rock music: dubbing an early exhibition *Lines from Songs*, he continued through the 1980s to title his paintings after rock lyrics, citing musical influences as diverse as Elvis, the Velvet Underground, the Bee Gees, the Ramones, Bob Dylan and the Steve Miller Band. These lyric excerpts take on the guise of a rough-and-ready rock-and-roll philosophy, teetering on a perpetual knife-edge between banality and transcendence. It is in this liminal zone that the best pop culture is made and experienced: and Hammond's paintings are examples of the best pop culture, never relying on the intellectual context of the gallery to power up their game.

Lara Strongman is Programme Manager at City Gallery, Wellington.

1 Channel Zero is also the name of a Belgian heavy metal band, and the title of a cyberpunk comic by Brian Wood.

2 Greil Marcus, *The Dustbin of History*, Penguin Books, London, 1997, p.140.

3 Hammond's nod to de Chirico is made explicit in *Channel Zero* with a perspectival avenue of poplars in his flaming cityscape; elsewhere in the image, he lines up a row of mysterious crates, motifs lifted from de Chirico's 1948 painting, *Italian piazza, girl with hoop* (Wilenski Family Collection, on loan to the National Gallery of Australia).

4 Guillaume Apollinaire, *Les Soirées de Paris*, no.22, 15 March 1914, quoted in Dawn Ades, 'Surrealism as Art', in *Surrealism: Revolution by Night*, National Gallery of Australia, Canberra, 1993, p.4.


HI SCORE
ICON
CHANNEL ZERO

Hany Armanious
Ladybug (Pornament) 1993
plastic bags with plastic found object
approximately 2100 x 2300 installed

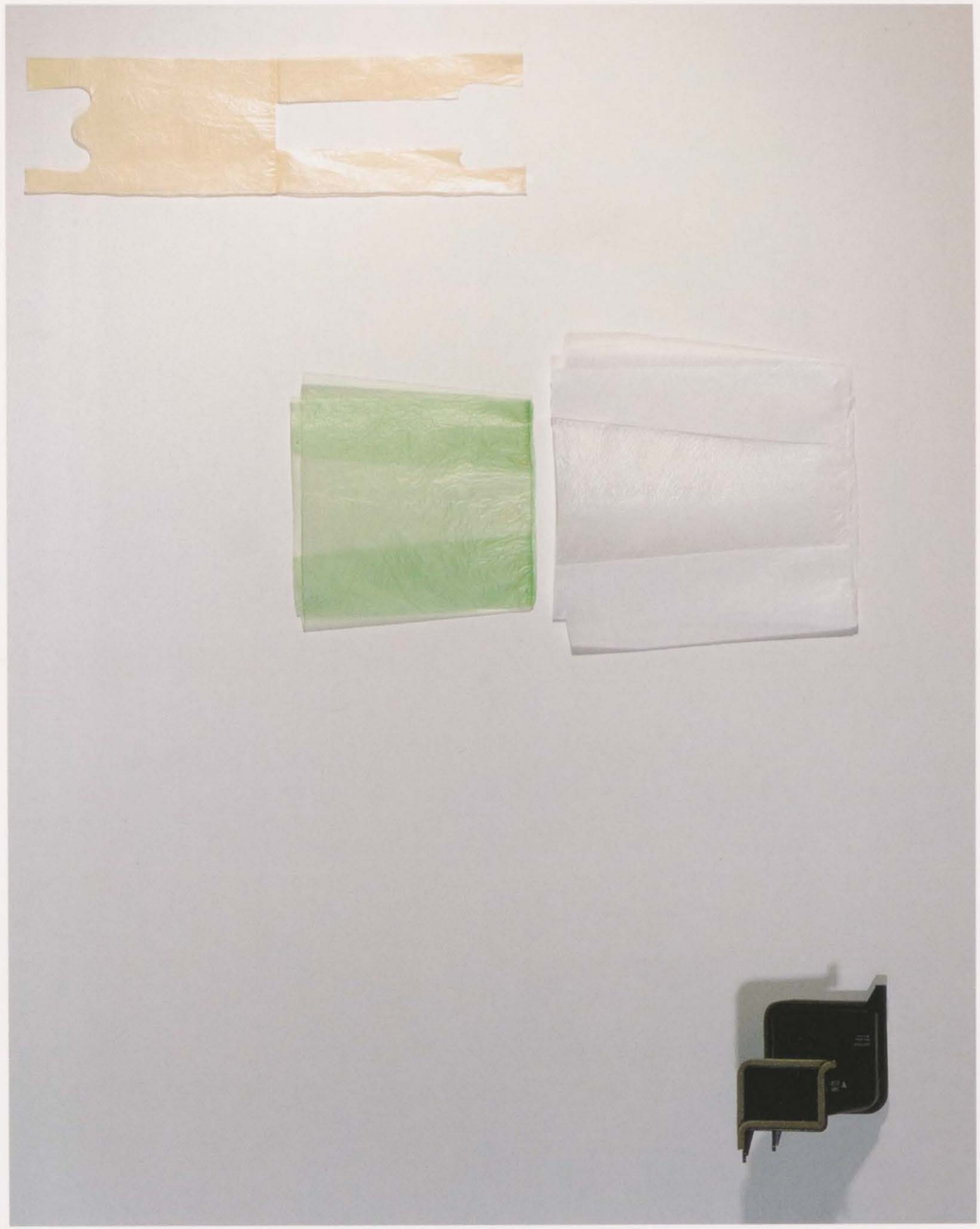
hany armanious

Ladybug (Pornament) is the first of a series of works featuring shopping bags made by Hany Armanious during the '90s. Later, they were to become more formal, with a number of these bags simply strung along the walls of the gallery like faded Daniel Buren stripe paintings. Here, however, a variety of transformations has been enacted upon them; they have been stapled, tucked, pinned and filleted until they become figure-like, anthropomorphic. Is that a green skirt topped with a woman's white blazer we see in the centre? Is it upside down flesh-coloured pantyhose or an inverted pair of men's longjohns to the left? Or is it, rather, somebody with legs spread and shoulders palely hunched in the middle? Is that a man crucified head down and arms wide like St Peter next to it?

There the bags sit on the wall: forlorn, fragile, ephemeral. They wave softly back and forth in the breeze or shiver nervously as spectators pass them or as the door leading to the outside is opened. They are readymades or ready-to-wear, but for whom are these bachelors waiting? In a way, for us. It is the viewer who fills them up, gives them body, animates them. They are nothing until we identify with them, trace in them the lineaments of something recognisable, acknowledge in them some reflection of who we are, even in their difference from us.

This is the uncanny aspect of *Ladybug (Pornament)*: the three shopping bags are empty, hold nothing; and yet at the same time they appear to contain a compelling secret. It is as though something were caught in their diaphanous net, some ghostly presence were hiding in their protective veils. In this sense, they are perhaps no different from that opaque black plastic funnel on the right that completes the work and through which, like a periscope (it is hung about head height), we are invited to peer. But what would we see there? Nothing, for again it is only us who give the work its fleeting and fugitive life. There is literally nothing to be seen until we look at it: the work is a kind of lure precisely designed to attract our gaze; the absent body it suggests is only our own.

Rex Butler teaches Art History at the University of Queensland.



Jeffrey Harris
28 Diptych 1987
oil, acrylic and sheepskin on canvas
2435 x 3640

jeffrey harris

Jeffrey Harris established his reputation in New Zealand during the seventies and eighties as a self-taught painter of images that were, in his own words, a 'diary of painted pain'.[1] Apparently autobiographical, Harris's paintings were snapshots of psychological moments. They featured alienated figures in grief-stricken relationships playing out their dramas against bleak New Zealand landscapes or the dark interiors of Harris's imagination. In tightly wrought, almost obsessively detailed drawings and prints, or across bold and brushy canvases, Harris's work was testimony to his faith in art as expression, a site of direct, often dangerous, revelation.

If his art was a sign of a life lived, that life changed course dramatically at the beginning of 1986 with a five-month residency at Victorian College of the Arts, Melbourne. Constrained by the weight of his own artistic history – early critical expectations in New Zealand had, for example, anointed him as a successor to McCahon – Harris saw in Melbourne the opportunity to start over and reinvent his work. By the end of 1986 he had moved there permanently.

Impressed with contemporary Australian painting and its prevalent neo-expressionism, Harris also saw in the National Gallery of Victoria paintings by modern masters unavailable to him in New Zealand. He was equally drawn to the work of Tony Tuckson: 'Tuckson seemed to be able to make marks and lines without any decorative quality,' Harris later said. 'It was a direct form of painting, the same thing I liked about McCahon in New Zealand.'[2]

In Australia, Harris's work developed along increasingly abstract lines. The intense colours and broad gestures that formed the psychological spaces inhabited by his figures were bought to the forefront of large, ambitious abstracts; while the tightly wound lines of his earlier drawings were transformed in a loose, calligraphic outpouring of charcoal drawings that owed much to the lessons of Franz Kline.

28 Diptych is a transitional work, marking Harris's passage between Dunedin and Melbourne, figuration and abstraction, his early inventiveness and his reinvention. Traces of figuration remain in this work, in the forms of two figures in the upper part of the left-hand canvas, but these are on the point of being obliterated beneath a sheet of yellow paint. As if to emphasise their bed of pain, a blanket of red paint covers them, marked out in turn by a black, Tuckson-like grid. This metaphorical blanket gives way to a real one, in the form of a dyed sheepskin glued to the right-hand canvas, glugged up with dirty yellow and acid green paint, as if this were fluid secreted by the bodies opposite.

But this literal reading comes up hard against the barriers of Harris's abstraction. His description of painting as 'the enemy of theories, explanations and conversations'[3] seems borne out here, as he seeks out an increasingly private world in which to hide from his earlier, autobiographical figuration. Meaning is still present, but it is harder to grasp. *28 Diptych* is thus a painting in conflict, and for Harris that is its success. 'Good art comes out of struggle,' he has said, 'and should show signs of that struggle.'[4]

William McAloon is the curator of Home and away.

1 Quoted in Roger Taylor, 'Will the real Jeffrey Harris please stand up?', *Art New Zealand* no.78, 1996, p.51.
2 Ibid.
3 Unpublished interview with Rex Armstrong, 1996.
4 Ibid.

Séraphine Pick
Speak 1996
oil on canvas
1670 x 1220

séraphine pick

Over the last decade, Séraphine Pick's work has traced the lineaments of female memory and desire. Her works uncover the persistence of the past in everyday objects. Raiding a store-cupboard of symbolic associations, she has developed a complex personal iconography of physical metaphors for longing and loss. This self-examination requires an approach which Allan Smith has dubbed 'strategic childishness':[1] a revelling in the girly things of a 1970s childhood (frocks, shoes, lipsticks, general pinkness) which would have seemed anathema to an earlier generation of feminist artists.

Speak, like many works by Pick, can be viewed from a real-life vantage point. Painted following her return to New Zealand from an extended trip to Europe and the USA in 1995, the work contains lists of German words and tantalising fragments from a diary, of which only a few phrases are visible. Much critical writing on Pick's work – and some by the artist herself – focuses on autobiographical narrative, reading her paintings as fragmentary 'clues' to a personal history.

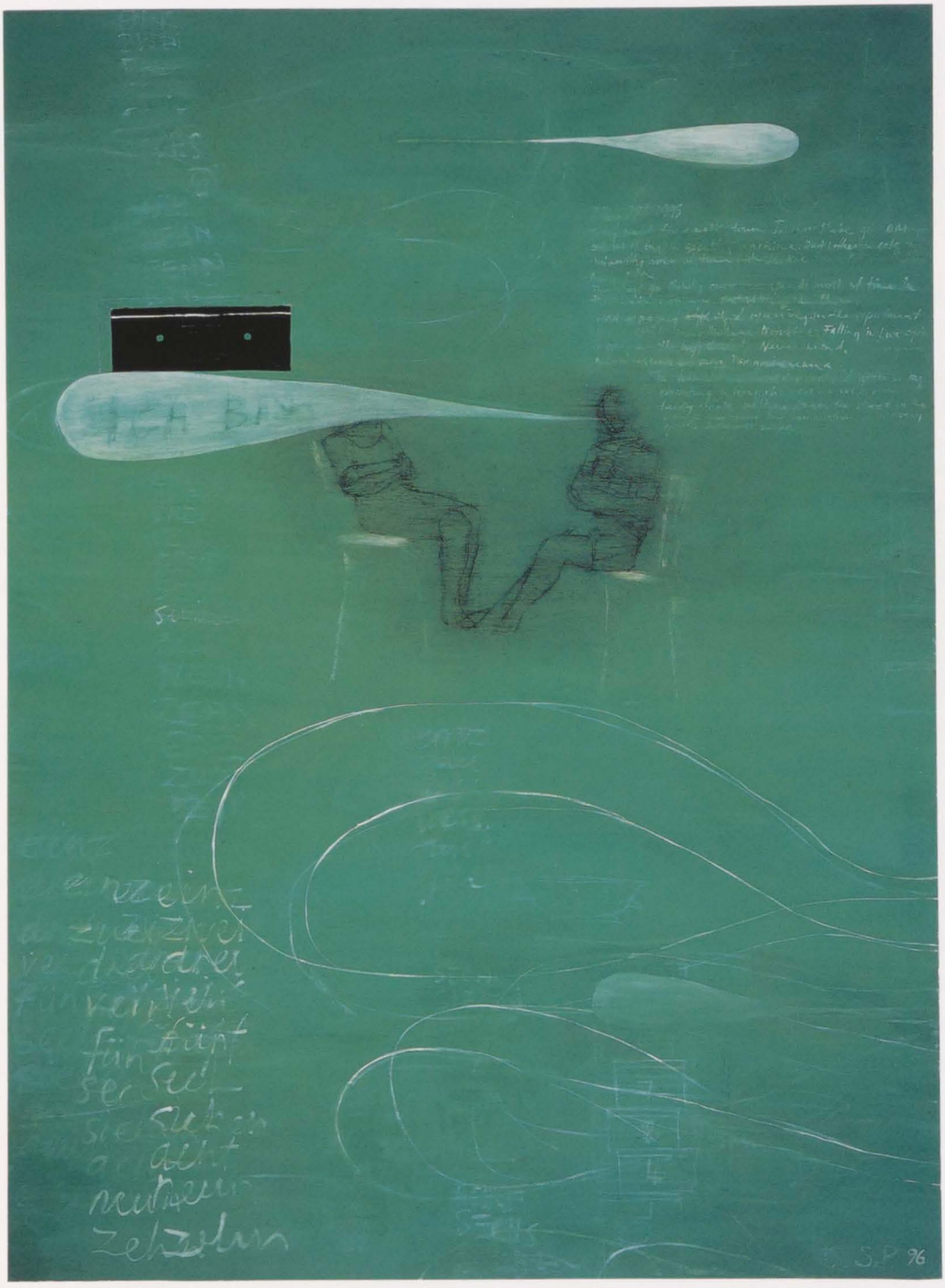
Pick is generous with the details of her life. Thus we learn from various sources of the faint menace lurking below the nostalgic façade of her common-or-garden objects: the iron bedstead imprinted on her memory during a long childhood illness, sad balloons tethered to its bars to cheer up a little girl; the red boots her mother wore while saving Pick from drowning in a swimming pool; the colander she played with in the sea; a wind-up record player used until it wore out and was discarded. These stories and their accompanying images have become part of Pick's public-private mythology, as familiar as a photo album to the constant viewer.

That's why *Speak* is such a shocking painting. Uncharacteristically spare, the wealth of whimsical detail has been replaced in this work by a sullen graffitied blankness. Suggesting extreme psychic tension and exhaustion, a man and a woman sit facing each other, surrounded by the half-erased traces of words. Pick's party-balloon motif is transformed into shakingly empty speech-bubbles, like half-formed sentences never uttered; elsewhere they figure as limp white sperms wriggling out of the picture. The title's exhortation to *Speak* is a misnomer: this is a painting about the end of communication, when the past comes to a resounding halt in the present. 'ICH BIN' looks as if it has been scratched in with a nail.

For an antipodean artist, the words I AM are inevitably loaded, less an assertion of one's own identity than a confirmation of another's status. Recently, Rudi Fuchs described Colin McCahon, with whose name this phrase is inextricably linked, as 'a painter who has defined the level of competence for an entire region of the world.'[2] Many of McCahon's conventions appear here, in this most New Zealand of works: the monochromatic 'blackboard' ground; the cartoon speech bubbles; the words, the numbers; the defiant I AM. Far from being a triumphal spiritual assertion, here the famous words are peevishly malevolent. For Séraphine Pick, McCahon's symbology of religious experience is as readily available a source as any of pop culture's material icons. The politics of personal identity are essentially a democratic institution.

Lara Strongman is Programme Manager at City Gallery, Wellington.

1 Allan Smith, 'Wellington: Séraphine Pick', *Flash Art*, March 1997, p.138.
2 Rudi Fuchs, 'Art in the 20th Century', transcript of public lecture, City Gallery, Wellington, 1 March 1998.


S.P 96

Jenny Watson
Girl with hula hoop 1992
oil on cotton and acrylic on canvas
2500 x 650, 300 x 244

jenny watson

Jenny Watson's *Girl with hula hoop* acknowledges both the territories of art-making that operate for this artist and the variability between personal and mutual understandings of experience – in particular, the assumed normative standing of nature compared to the constructed character of culture and society.

As the wonders of nature fall to accountability and scientific explanation, knowledge of its laws provides impetus not only for consumption of the environment but also for the capacity to reproduce its appearances. One aspect of Watson's project has been to explore the conventions and effects of painting, its languages (the relevance of naturalism, illusionism and style, the operation of modes of individuality of expression), and the potential of its materials and content for personal communication. As important as a reflexive exploration of systems of representation has also been painting's potential for conjectures which are philosophical, psychological and teleological.

Watson has consistently pushed her chosen medium; whether in the two series of horses and figures (1973 to 1975) that engaged simultaneously with the signification of subject matter and the conceptual ramifications of minimalism and photography; or in later, less realist and more associative works from the early 1980s onwards that utilise unconventional materials and incorporate text and objects.

Characteristic of Watson's practice is an inquiry into human nature, the fundamental qualities, instincts and desires determining rational and irrational personal experience. Figures of women (the artist or her alter egos Alice-in-Wonderland or Cinderella) and horses at times reference an autobiographical content. The text of *Girl with hula hoop* could refer to the botanical, animal or geological worlds (including of course horses, as trusted companions and workmates, or, equally, fickle and unaccountable beasts) or the biological and psychological drives comprising human nature. Watson's Girl is an apposite image of unspoilt innocence, an innate condition that seems to license exploration of natural states.

In an effort to understand who we are, Watson provides a space for transformation or osmosis between the events of daily life and inner networks of observations, thoughts and sensations. Paintings such as this are premised on the presumption and fallibility of communication – the operations of representation and acquisition of understanding across time, or between self and others. Framed in a claustrophobic space, the girl looks out through a screen, or viral field, of polka dot fabric (just as the earlier house paintings were filtered through a street address). Notions of honest, instinctual and boundless nature conflict with the confined handwriting, yellow hair and the constraining hula hoop.

Watson's work is both self-conscious and socially grounded, reflecting memories, circumstances and states of mind that determine personal, and potentially universal, ways of being. Engaging with the mysteries of human nature and the sensations of contemporary living, she activates a shared consciousness between artist and viewer. By being open to nuances in ideas and sensations and preventing their resolution in the dynamism between image and text, in *Girl with hula hoop* Watson acknowledges the instability of meaning permeating the deeply felt conditions and emotions of contemporary experience.

Zara Stanhope is Assistant Director of Monash University Gallery, Melbourne.

We don't have enough contact with nature

abstraction / material / signs

Billy Apple

Julian Dashper

Don Driver

Dale Frank

Milan Mrkusich

Geoff Thornley

Mikala Dwyer

Kathy Temin

Robert Hunter

Hilarie Mais

opposite: details of works by Julian Dashper (p.115)
and Dale Frank (p.119)

Billy Apple
Bartered 1988-91
acrylic and marker pen on canvas
2135 x 1525

billy apple

'Under present conditions, everything conspires to obscure the basic movement that tends to restore wealth to its function, to gift-giving, to squandering without reciprocation.'

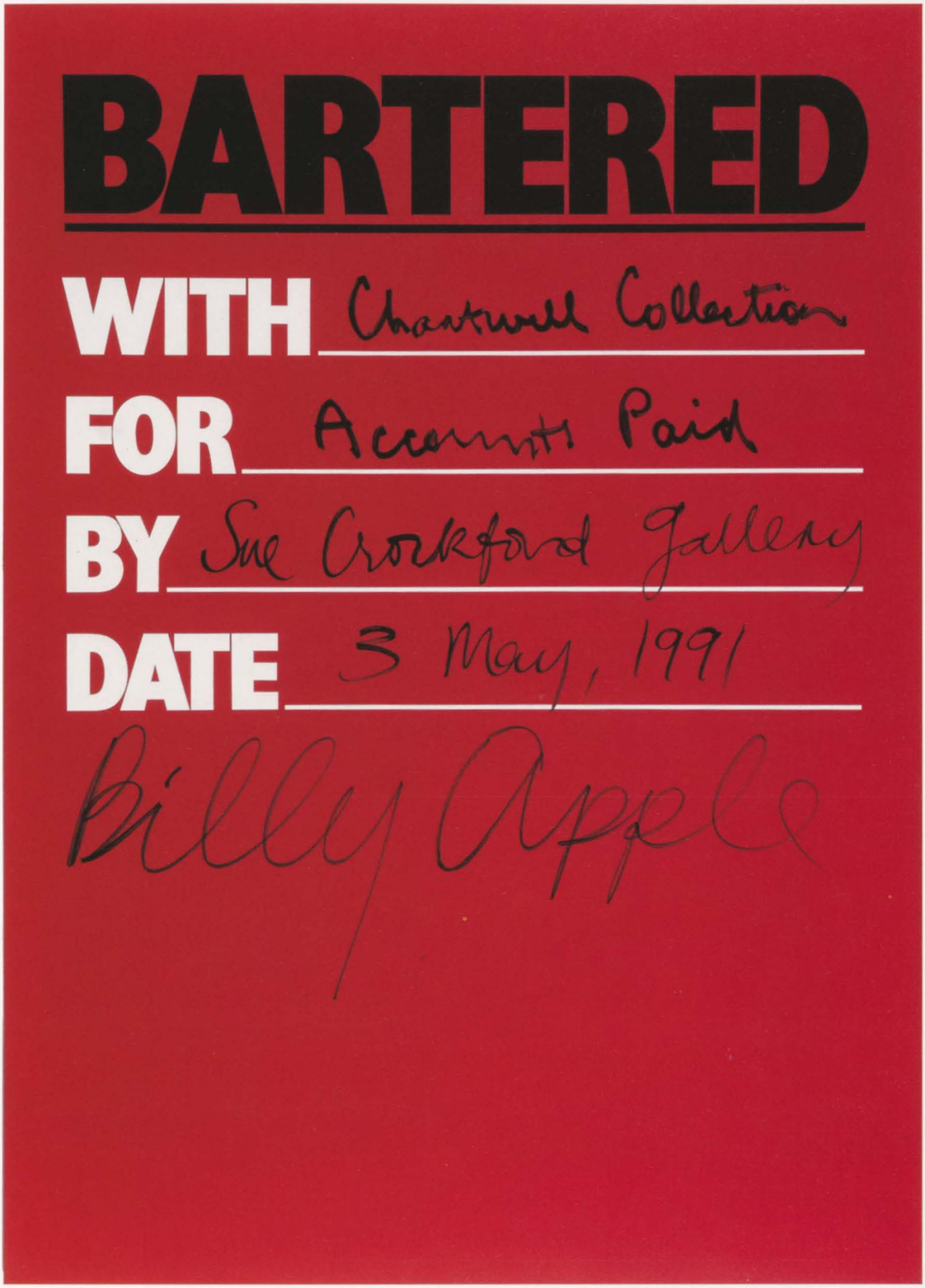
Georges Bataille, The Accursed Stare

Billy Apple's first exhibition of paintings in New Zealand took place in 1981. Internationally at this time painting was enjoying something of a revival, much of it pandering to the myth of the artist as romantic outsider. With *Art for Sale*, as the exhibition was called, Apple sold-out as that sort of artist. The works, one canvas and ten identical works on paper, all entitled *Sold*, were, literally, social documents, bills of sale. If the neo-expressionist painter splashed his signature all over the canvas, Apple confined his to the dotted line and gave it equal status to that of his legal partner in the exchange, the buyer. Without the latter's signature the work was incomplete, and only finished, that is to say pre-sold, works were exhibited. *Bartered*, the canvas and the set of identical works on paper, followed as a companion project to *Sold*.

These paintings and prints, along with *NFS* (Not For Sale), *Auctioned, Half-price, Exchanged, Gifted, AC/DC, Advised arranged structured, Commissioned* and others, belong to a continuing set of Apple's works whose subject is the mode of exchange which they document. This might seem a poor subject for art. However, as Apple has said, the artist has to live like everybody else. More to the point, however, is that contemporary art is still in the business of reasserting its relevance to contemporary life by rescuing supposedly ignoble subject matter. Apple effects this aesthetically, doing for the humble bill of sale, or receipt, what Roy Lichtenstein did for the comic-book frame, by enlarging it and then delicately fine-tuning its design. However, it is the conceptual rescue that makes the real difference; the Duchampian dispensation which declares: this too is art because I say so. Apple was prompted to say so because in the 1980s, to an extent no one could remember it having done before, money dominated most people's thoughts about everything. Making it, managing it, losing it. What we think of the system of exchange became then central to how we understand our culture. Billy Apple's transactional works, by making an example of themselves, spoke more directly of and to those times than the work of any other artist.

They are times in which we still live. Barter has recently resurfaced as a mode of exchange. In 1991, two years before the advent of Bartercard, Billy Apple bartered his painting of that title to the Chartwell Collection for a bundle of bills. Since then he has bartered *Barters* for dental work, shoes, stretchers, architectural drawings, car tyres, and so on. Today the ongoing works-on-paper series *Paid* takes care of many of the artist's bills. Money is an abstraction; the beauty of barter, and its unsettling quality, lies in the concreteness of the exchange. Each transaction involves an equation of this with that, and an encounter with the fact that value is always under construction.

Wystan Curnow is a freelance curator and critic, and Associate Professor of English at the University of Auckland.


BARTERED
WITH Chartwell Collection
FOR Accounts Paid
BY Sue Crockford Gallery
DATE 3 May, 1991
Billy Apple

Julian Dashper
Untitled (target) 1993
acrylic on canvas
1220 x 1220

julian dashper

Julian Dashper's *Untitled (target)* is a work of art that likes to have it both ways. Being *Untitled* it declares that there is no extraneous meaning – just two concentric circles: yellow centre, red outer ring set inside a square turquoise blue ground. The paint is there merely as a vehicle to deliver an existing design or message, but not to call attention to itself in any painterly sense.

Yet it also declares itself as a *(target)*, a highly loaded term with a long history in both art history and popular culture. Think of Jasper Johns' targets of the late 1950s with their mock-expressionist encaustic drips, or various hard-edge painters of the mid-1960s. Of course it also has its resonances in Pop, not to mention popular culture – there is a Gilbey's Gin advertisement from the late 1960s with people dressed in white in an all-white room sipping martinis, with a green and purple target painting in the background. But the references go further, from wartime symbolism to the high-volume, low-overhead department store of the same name.

This is Dashper having it both ways. He says that the painting doesn't mean anything, while simultaneously referring it to a word or iconic symbol which is rich with possible meanings. Dashper's work has always had this double-edged quality. Even when he was known as an expressionist painter, you weren't quite sure whether he was serious or whether he was sending up the whole image of the heroic artist.

One of the most ambitious of works from this period is *The big bang theory* 1993, in which a line-up of drum kits was placed in a gallery. Each was emblazoned with the names of canonical New Zealand Modernist painters, as if they belonged to second-rate pop groups for whom recognition would never quite arrive: the Colin McCahons, the Anguses, the Hoteres, the Woollastons, the Drivers. At the same time, much as *The big bang theory* employed the services of signwriters in designing the drum heads, Dashper was using typography to make work such as *The scream*: a line of fifteen Futura Bold O's tilted and running down the length of a wall. *Untitled (target)*, and the subsequent works in which targets are produced in vinyl on drum heads, emerge from this stream of his practice. *Untitled (target)*'s equivalent proximity to the history of both abstract painting and popular culture implies that Dashper is attempting to come to terms with the eroding boundaries between separate bodies of knowledge and specific cultural practices.

He speaks a lot about truth and beauty. Perhaps he refers here to the classical ideal of the perfect geometry of the concentric circles, their immaculate yet anonymous surfaces, the formality of the primary colours. Yet given his previous work I cannot help but think this is too easy an answer, too much weight given the *Untitled* side of the equation. The semiotic promiscuity of *(target)* reminds us of the beauty of accident and the truth of free association – pure formalism buzzing with semiotic white noise, a Rorschach blot for our confusing times.

Trevor Smith is Curator of Contemporary Art at the Art Gallery of Western Australia.

Don Driver
Dried blood 1982
canvas, nylon, wool, hessian,
acrylic fabric and tools
2125 x 1925

don driver

In the mid-seventies Don Driver began producing large collaged assemblages that dramatically moved away from the formalist abstraction that had been at the core of his production up to that time.

Received wisdom has it that this was a tactic to escape from the pain caused by careless handling of his pristine abstract paintings. As is usual, such wisdom needs adjustment. The move was in fact a considered one and signalled by a number of works made in the years before. Nor was the move a petulant outburst as the sustained body of works to follow demonstrated.

What *Dried blood* shows is the way Don Driver adroitly plays off composition against its old travelling partner in art: the power of narrative. He's not the first artist to use this trick to mine harmony out of confusion, but you have to admit he's damn good at it.

Driver's sneaky collusion with opposites (the urge to tell a tale against the desire to meditate) assembles colours, textures and shapes in an object that overcomes the insistences of its individual components. Certainly, after spending some time with works like *Dried blood*, you may succumb to word games (who can resist scythe – Grim Reaper – mortality – dust – dried blood – fertilisation – regeneration – harvest – scythe, for instance!) but it tends to be after the fact. It's more like describing a house than living in it.

Driver's ability to calm the literal and metaphoric meaning of objects (less generous critics might say control) is beautifully stated in this work. A born provocateur, he has garnered items with highly charged associations and artfully taken the wind out of their narrative sails to inflate his abstract balloon.

Don Driver has been making art for a long time now and he has developed a comprehensive vocabulary of effects. The layering of materials of similar colour but different texture is a key one. This effect marks out his work in much the same way as the brush stroke or chisel mark made by another artist might. The tonal riff ascending from the background canvas, through the magenta overlay on to the crimson garment, is one of many paths we can track through *Dried blood*.

Another of Driver's effects here is clearly evident in the slash of green in the upper left. Insistent and yet frayed it refers back to a layer behind the visible assemblage, while still tied hard to the surface as an anchor. Its function is to draw the vibrant colours back but its references extend in counter-weight to the symbolic power of farming tools and female garments.

To us it is this mastery over composition in tension with the individual associations of the real objects that makes *Dried blood* so distinctive and rewarding. Neither abstraction or narrative is master. They are locked together like two sumo wrestlers within their circle; a convergence of raw power and energy perfectly pitched, one against the other. It is a moment of perfect calm.

Jim Barr and Mary Barr are independent curators, writers and researchers based in Wellington.


DRIED BLOOD
PRODUCT OF NEW ZEALAND
WAITAKI NZ REFRIGERATING LTD
WAIROA
DRIED BLOOD
PRODUCT OF NEW ZEALAND
40kg
WAITAKI NZ REFRIGERATING LTD
WAIROA

Dale Frank
Pop goes the weezel 1989
acrylic on printed cotton
3000 x 2010

dale frank

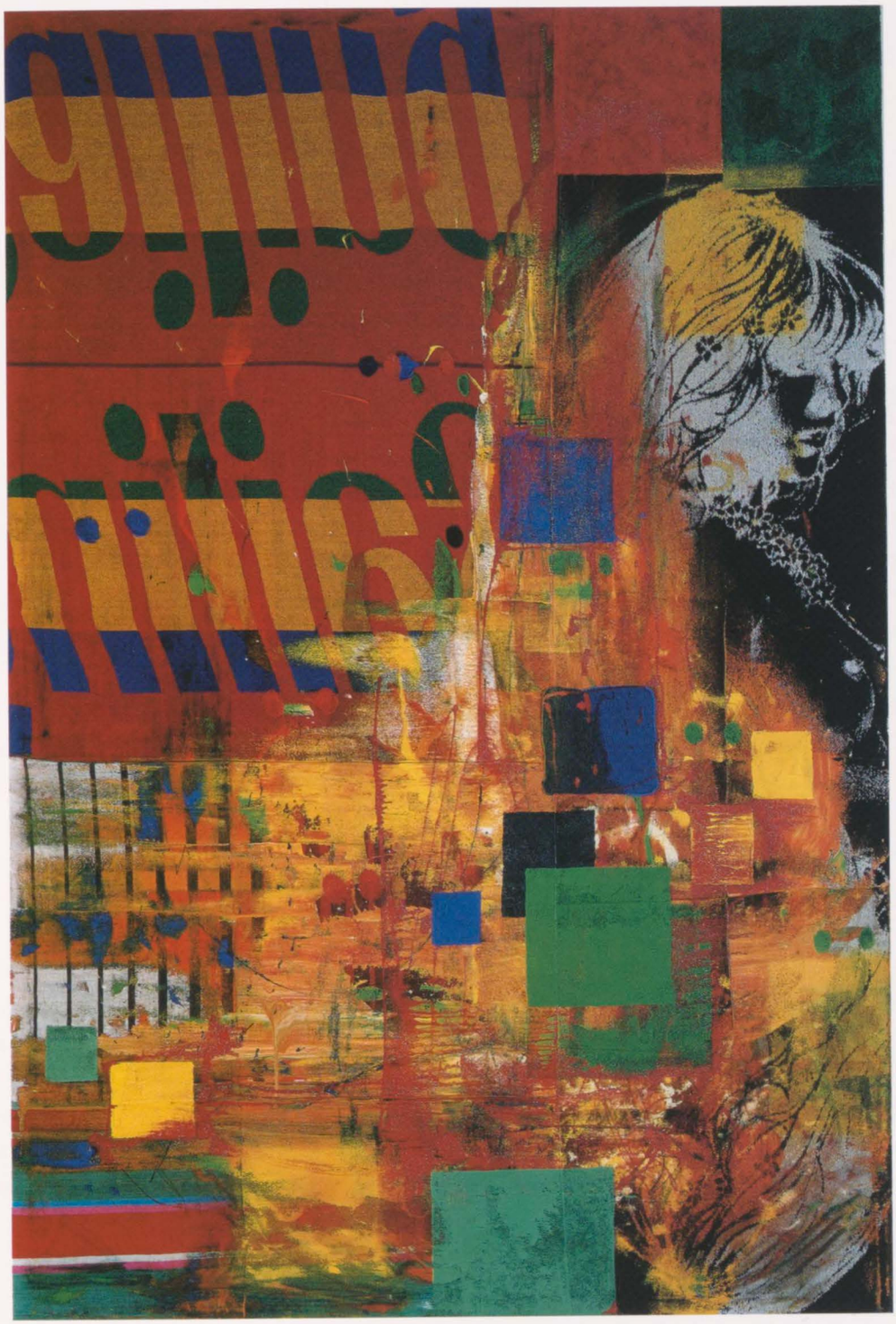
In the early 1980s, Dale Frank was producing large-scale drawings and paintings that explored extremes of bodily experience. He made numerous self-portraits that described intense physical and psychological sensations. In these expansive works (some up to ten metres in length), the body was figured as vast stretches of musculature or rippled skin punctured by eyes and orifices. Parts of these bodies metamorphosed into buildings, insects and trees. These works set up a direct relationship between the human body; one that pushes and pulls against it. Frank's sometimes excruciating performance works of the same period explored similar territory.

In the mid-1980s, Frank began to incorporate other elements into his paintings: hubcaps, ashtrays, poisons, children's wooden blocks, doormats and towels. By using objects from the world at large, the realm of Frank's imagination explored through the paintings made a direct connection with reality. These works were funky and appealing, and anticipated the type of work that would become associated with a group of younger artists in the early 1990s. Indeed, Frank curated a number of projects that included work by young artists at this time.

Frank has continued to use objects lifted from the real world and presented as art. He has shown his paintings alongside table lamps and a stereo system playing David Bowie tracks. He has suspended them from the ceiling, and allowed their wet surfaces to run from the canvas on to the gallery floor. Apart from creating environments from his works by covering entire walls with them, he has made paintings that are not constructed from paint on canvas. A field of burning candles, a bright yellow kombi van, tanks full of coloured gel, and even a swimming pool filled with water and floating resin have all been presented by Frank as 'paintings', since they use colour and form to represent an idea or sensation. They also push the idea of painting into the world we physically inhabit.

Pop goes the weezel is a large abstract work using a colourful beachtowel as a support. The painted squares echo the patterns and colours printed on the towel, but they float above a chaotic swirl of paint-as-matter. Frank's abstract paintings have explored the beauty of everyday materials and objects. His use of aluminium paint, varnish and enamel on surfaces including plastic, fibreglass tarpaulins and vinyl movie-posters points out the beauty of these contemporary materials. In *Pop goes the weezel* Frank's grand gesture transforms the vibrant colours of the acrylic paint and the psychedelic imagery of the towel from kitsch to serious art. He offers a flashing, vibrating, optical experience that is akin to the experience of reality itself.

Christopher Chapman is Director of the Experimental Art Foundation, Adelaide.



Milan Mrkusich
Journey one (second version) 1986
acrylic on canvas
1915 x 5588

milan mrkusich

Journey one (second version) belongs to a group of paintings Milan Mrkusich made between 1985 and 1990. A series of six numbered works, the group includes numerous small studies and maquettes, as well as second and third versions of two of the large canvases and unrealised versions of others.

A pioneer of abstract art in New Zealand, Mrkusich began painting in 1946, committed from the very beginning of his career to a non-objective idiom. The *Journey* paintings are the result of forty years of investigation into what Mrkusich has described as the representation of the immaterial through the material. In looking at a Mrkusich painting, then, we are bound to study its physicality, not as a formal end in itself, but as a vehicle of enlightenment and transcendence.

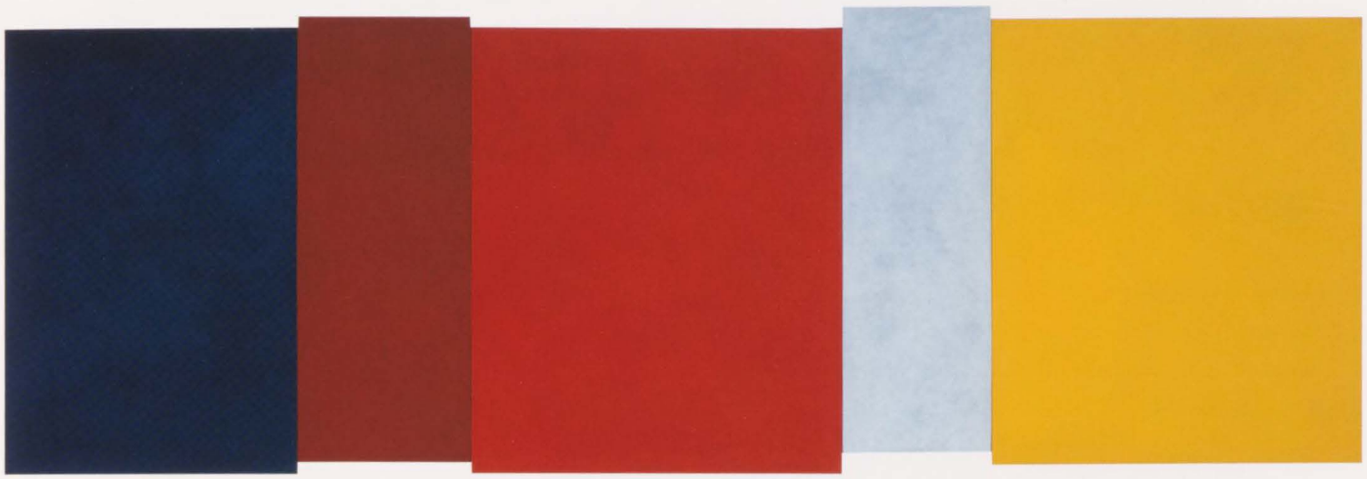
Like the other paintings in the series, *Journey one (second version)* consists of several canvases, abutted together to form the work's whole. A series of rises and falls mark the passage between each canvas, almost like musical notation, and build the work emphatically into physical space. The size of canvases which make up the painting is defined pragmatically; by the incremental increases in store-bought stretchers on the one hand, and the limits of the painter's reach over the horizontal painting surface on the other. The architectural reach of the work is thus balanced against the intimacy of human scale.

Each canvas of the work is painted separately, saturated with a single colour – a deep grey, dark and light reds, a speckled white and a sonorous yellow. These colour fields, which recall Mrkusich's famed *Corner* paintings of the seventies, are entrancing, rich surfaces, modulated by the movement of the artist's hand, and held in suspension by the edges of the canvas.

Colour, whether chromatic or achromatic, has always been Mrkusich's major concern. A vehicle for symbolic or numinous references, in *Journey one* Mrkusich's colour is at his most refined. By Western custom, and in keeping with Mrkusich's intention, we read the painting from left to right. In this, *Journey one* may been conceived as marking a progression from darkness into light, a passage of birth or rebirth, perhaps, or the ebb and flow of life energies.

The value of Mrkusich's painting, however, is not its allusiveness. As easily as narrative meanings attach themselves to such works as *Journey one (second version)*, they quickly slip away from the paintings' overwhelming physical presence, as the eye is drawn back and forth across their surfaces and far into their depths. What the *Journey* paintings allow us then, what Mrkusich's works have always offered, is the opportunity to stand poised at the edge of the physical and metaphysical worlds and step, if we will, into moments of pure sensation and pure emotion.

William McAloon is the curator of Home and away.



Geoff Thornley
Untitled no.9 1989
oil on canvas
1132 x 1028

geoff thornley

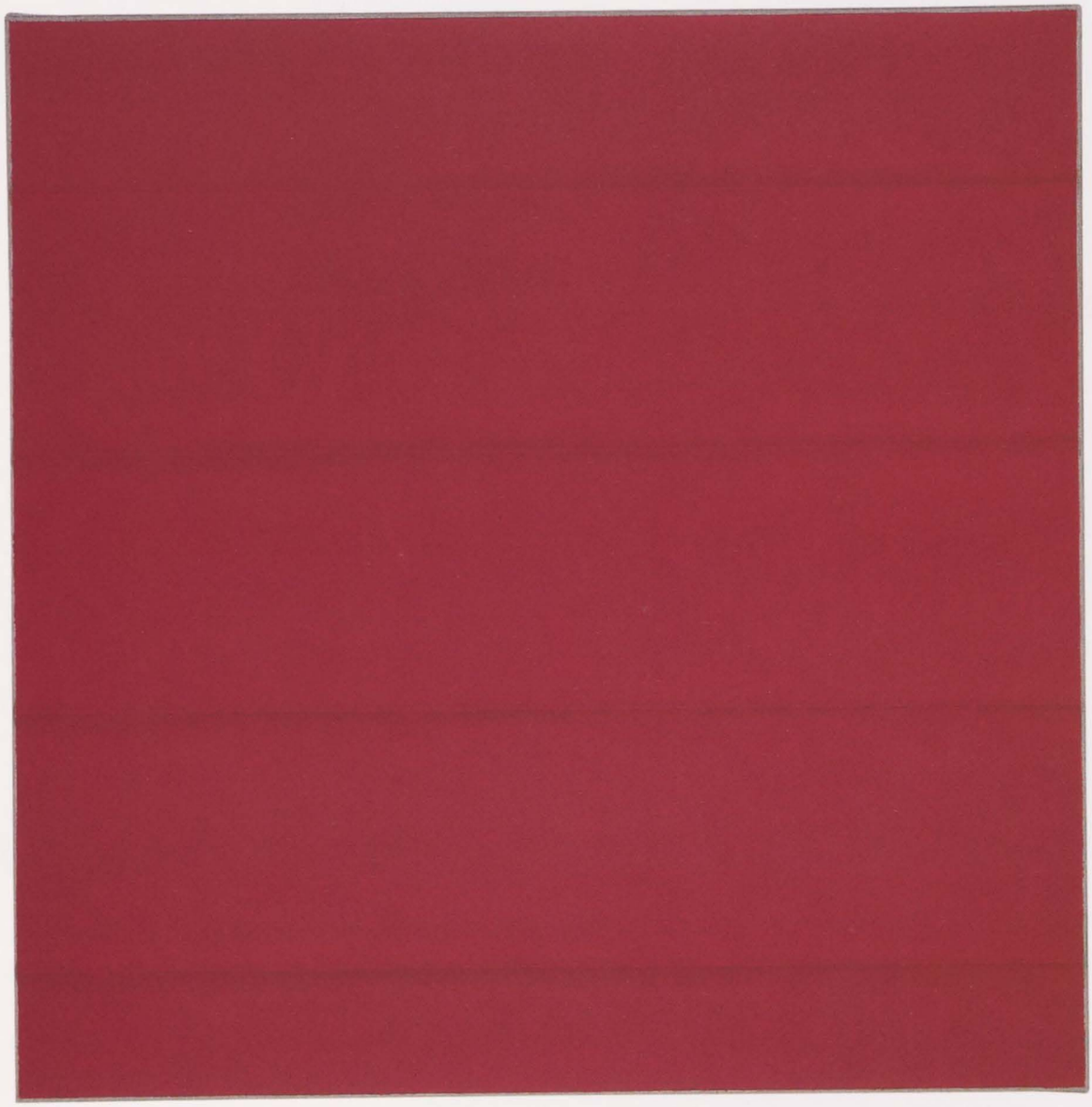
This work is one of a group of about half a dozen medium-sized, squarish format paintings produced in the same year. As Geoff Thornley himself observes, they mark a deliberate move away from the intellectuality of his *Construction* works of the early- to mid-1980s, and move towards a less conflicted reassertion of the primacy of the activity of painting. The dramatic contestation of shapes, cuts and joins of the *Constructions* has been reconciled through a more assured grasp of painting's essential prose. It is a spare prose on its way to the poetic.

These 1989 paintings have a singular intensity of chromatic value, the horizontal shadows providing their only tonal variation. In later work Thornley has ensured that chroma and tonality work together to produce a more infolded complexity. However, complexity for Thornley has always been about what is needed to achieve, in the end, a greater clarity. So the virtually unqualified intensity of the single-toned 1989 paintings can be seen as one facet of a general search for concentration.

This concentration is a form of reduction, but not as a taking away; it is not even about saying less is more. Rather, it is like reducing down a stock to intensify flavour – to make something clearer, make it more what it is, increase its depth, augment its quiddity. The highly sensitive, repeated brushing working across the surface, brushing into existence the painting's specific density and its finely grained light, is a building up at the same time as it is a concentration of the 'nothing else but'. Nothing else but what is necessary for this painting now. The gesso-softened ridges, which the light of the painting flows over, give the painting a breathing rhythm, a tremor beneath its surface. This internal sense of measure generates a feeling of expansiveness even as it heightens the painting's intensity and its intimacy of touch.

In a 1973 painting titled *Cold Mountain*, Thornley incorporated a fragment from a Chinese poem – 'long, long the way to the cold mountain'. The painting was about transformation, purity, discipline and earned plenitude. It was not intended to trigger romantic associations of pilgrimage to any actual mountain; it was about an act of the mind and the steadying of thought through the material act of making a painting. Just as the touchstone motif of a landscape journey is swallowed up by the idea of purposefulness and transcended passion, so the materiality, the inertial matter of Thornley's painting is not just matter as a given. It becomes something entirely different simultaneously – that is, a painting. A voice in a Wallace Stevens poem says, 'I wish I might be a thinking stone.' Geoff Thornley's almost square block of painted colour is, if you like, one type of thinking stone.

Allan Smith is a Wellington writer and curator.



Mikala Dwyer
Add-ons 1995
gauze fabric and pins
dimensions variable

mikala dwyer

Something additional, and probably unnecessary, add-ons are the kind of tat and tack, bibs and bobs, which characterise a formidable individualism over a standardised and generic appearance. In the world of fashion one might say add-ons are the op-shop alternatives to more fashionable *prêt-à-porter*. They are overloaded, over-coloured, over-textured and hardly in good taste in the way haute couture would have it. In the world of art, Mikala Dwyer's *Add-ons* seem flimsy and ad hoc and yet they have their role to play.

Arte Povera comes to mind inasmuch as Dwyer's little pinned bags seem to have a sort of poverty of materials about them: but I think we might expect that the source of these items is a little closer to home. Dwyer is not without her critique as well as her homage. Australian artist Jenny Watson's portrait of Twiggy comes to mind with its lemony-yellow surround of field painting. Debra Dawes' gingham paintings are also referenced in the check bags, I suspect. The palettes of both seem to appear in Dwyer's little gym bags.

Add-ons could be considered as marginal items to the grander scheme of things. So I think we can be confident that there is a certain feminist critique at play here. They are pinned by one corner and evidently precarious, as the fallen work on the floor suggests; Dwyer might be implying that the art of woman is still just hanging in there. There is the danger of loss and forgetfulness; of being forsaken.

Dwyer has often used bags and the reference to loss has been there before. Early in her career she made a wall of lost, abandoned and discarded shoes contained in plastic bags: an archive of unintentional relinquishment displayed with the obsession of a fetishist. Her bags offer the idea of preservation to those things ominously in danger of being destroyed.

No doubt these *Add-ons* are intended to instigate a certain hostility in the viewer; they are after all provocatively brazen about their hand-made, rough-and-ready appearance, and there can be little doubt that they refer to that brave world of earlier feminist work where 'women's work' and the doily reigned supreme as an affront to the school of heroic-sized field painting.

One cannot imagine that Dwyer is neglecting the critique of art as a form of décor accessory. Even with their rather ratty humbleness, her flimsy bags are an unnatural and unneutral affront to the crisp white cube of fashionable art. Never mind. By their mode of application *Add-ons* can just as whimsically subtracted as they are added. But beware the pinpricks.

Juliana Engberg is Artistic Director of the 1999 Melbourne International Biennial.

Kathy Temin
White problem
(made in New Plymouth) 1996
fun-fur on plywood, synthetic stuffing
five parts, overall approximately
1220 x 2055 x 420

kathy temin

So what's the problem? For Kathy Temin, the problem is minimalism and what to make of it. Since 1990 she has been tampering playfully with the propositions of heroic minimalism and modernism to insert a sense of contradiction. Here we have the usual white square, so pedigreed, and so historically travelled in the modernist/minimalist journey towards purity and the philosophical high zone of utopian potential, only to find that it has been dishevelled by Temin.

Quite literally Temin has turned the minimal square inside-out to reveal the hidden, disallowed stuffing which constitutes all the organicism and wanton materialism which minimalism had hoped to keep at bay. No more the pristine surface of heroic metaphysics; these white problems hump, bump and dangle their way into the space of the gallery.

Temin's white problems begin their life as haberdashery. Fluffy outcasts from the world of fuzzy-wuzzies and toilet covers, they seem determined to remind us of the domestic embellishments which decorate the areas of the home like the toilet, bathroom and the laundry; perhaps even the bedroom of the girl infant. Undoubtedly Temin's works intend a feminist intervention into the hallowed minimal space of high modernity. They are decadent in this way, deliberately provocative and shamelessly messy. Dare we suggest pubescent?

Linking back to their probable domestic points – the toilet, the bathroom and the bedroom – we recognise the usual use for this synthetic furry material is to cover up, protect and offer warmth and softness. In Temin's application this covering-up becomes wrought and rent. There is a certain scatological eruption which seems to take place; in the vein of Melanie Klein, a kind of progression/regression, push-me/pull-me arrested development which has its aggressive side. We might surmise then, that Temin is playing bad daughter to the minimal daddy. But no doubt she is a heartache to her mothers as well.

Temin's works link back to the materialism of influential female artists such as Eve Hesse, Linda Bengalis, even Louis Bourgeois; and so it would seem that she wishes to pursue and continue these artists' efforts to inset their own place and artistic voice within the hard school of male sculpture. It should be said, however, that Temin makes little effort to meet the boys head on in a contest based on finish and skill, as do these precursive women.

Because it is also true that her works find a kind of companionship with those of Italian conceptualist Piero Manzoni and perhaps even French conceptualist Yves Klein – both artists working outside the mainstream of neat minimalism and inside their own organicist contexts; both, too, a tad scatological. Temin's is a maximal minimalism heading for broke towards the baroque.

Juliana Engberg is Artistic Director of the 1999 Melbourne International Biennial.

Robert Hunter
Painting no. 2, 1984
acrylic on plywood
1220 x 2440

robert hunter

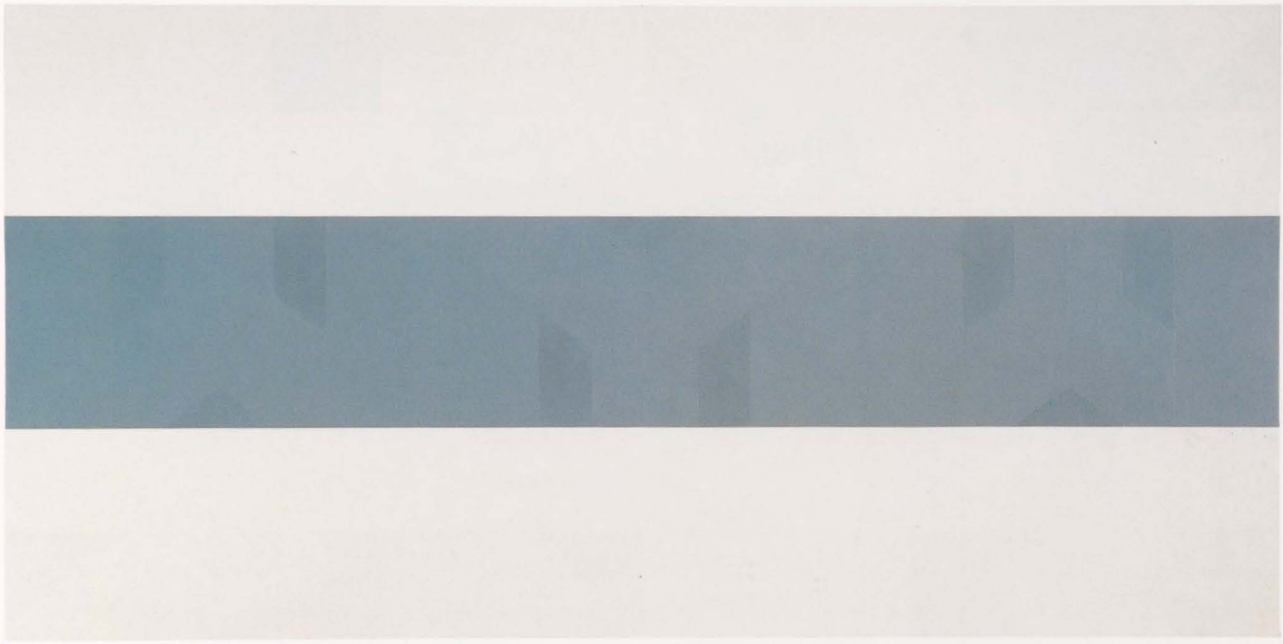
Robert Hunter makes reticent paintings. They demand that we look at them with a concentration rarely required of our eyes. *Painting no. 2* is characteristic of Hunter's work in this respect. It unfolds only slowly, with shifts in space and light and seeping movements of colour that defy our initial impression of blankness. We adjust to the fine distinctions of white and blue, we manoeuvre around the work, we move closer to observe its subtle contrasts of surface: the painting seems to emerge as a function of our looking. As several writers have observed, we seem to see ourselves in the process of seeing.

Hunter's paintings do not reveal themselves at any one moment. Like listening to music, we must store the sequence of their emergence in our memory. In this action of perception, it becomes unclear which features of our experience belong to the physical properties of the object, which features are simply effects of fleeting light conditions, and which features belong to the workings of our own eyes and memory. The viewer and the world on view are entangled. And we become implicated in the movements that the geometry suggests: a sense of flight or motion without gravity in the areas of white, and a slower, more Romanesque rotation in the central blue band.

For all their dreaminess, Hunter's paintings are grounded in everyday materials and everyday activity. They are painted with house paint on exterior-grade plywood and structured on the four-inch gridding system favoured by builders. Hunter's routine of painting is time-consuming and technically demanding, a pattern which allows his intricate geometric configurations to 'generate themselves'. 'If it's mechanical enough,' says Hunter, 'you've got plenty to occupy your head just mechanically. Stuff will come through, despite you or because of you.' The prismatic spaces and lyrical light of these paintings are expressions of daily work and the vagaries of daily thinking.

For more than fifteen years, Hunter has been working on paintings of the same size, sheets of plywood four feet by eight feet. *Painting no. 2* was painted only months after he had started using this format, which was derived both from the standard units of plywood stocked by hardware stores and from its correspondence to the form of a snooker table. In the following year he dispensed with the central blue band and began to paint entirely in white and off-white, a structure which he continues to employ today. Significantly, *Painting no. 2* was painted in the middle of an international preoccupation with brushy and 'expressive' figurative oil painting. In this context, Hunter's painting was a mark of his commitment to a quiet strand of abstraction which he first embraced in the mid-1960s. In the context of his subsequent work, *Painting no. 2* also assumes an importance as one of the first products of an exploration unparalleled in recent Australian art, in the concentration of its focus and in the richness of its fruits.

Tom Nicholson is a Melbourne-based artist and writer.



Hilarie Mais
Grid: doors III 1988
paint and timber
2640 x 2330

hilarie mais

In her sculptural practice, Hilarie Mais engages with the history of modernism and its significance for artists today. Born in Yorkshire, England, and a resident of Australia since 1981, Mais has developed a distinctive sculptural sensibility in which the grid forms a recurrent motif.

Grid: doors III is a key work by the artist, its gridded composition and bilateral symmetry revealing both the artist's acknowledgment of modernist form, and its deconstruction. *Grid: doors III* comprises two upright panels or 'doors' which lean against the gallery wall. Their direct placement upon the floor of the gallery creates a sense of architectural engagement with – or extension upon – the gallery space, while shadows cast by the forms upon the wall behind them create a double image. The double image forms a central preoccupation in Mais's sculptural practice, reflecting upon notions of presence and absence, and positive/negative space. Ideas about positive and negative space are likewise emphasised by the grid composition itself, the panels incorporating both solid form and empty space in their physical construction.

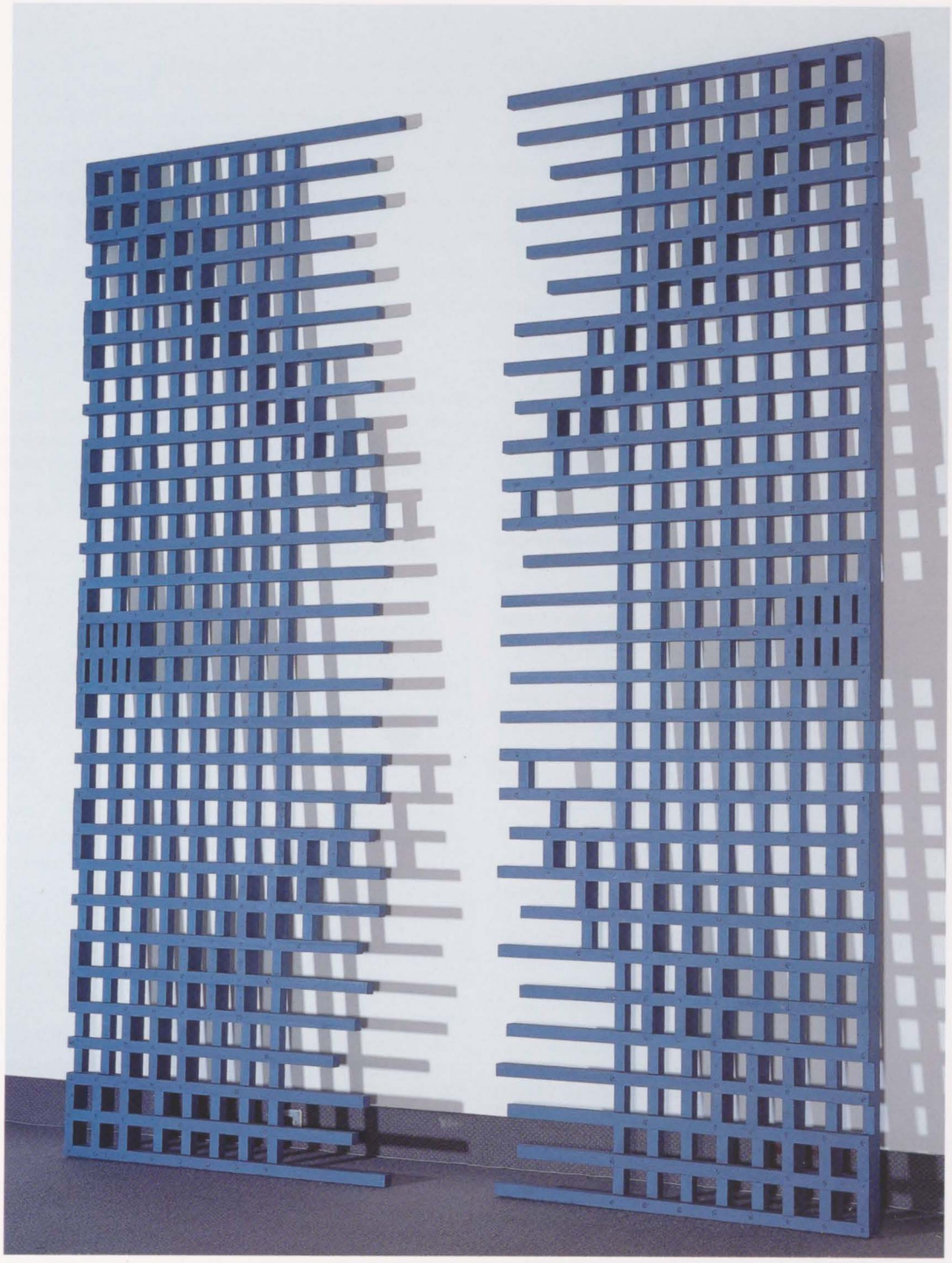
Emblematic of modernism, and what art historian Rosalind Krauss called its 'will to silence', the grid is for Mais a potent structure through which to critique historical antecedents and evaluate their sustainability for art now. The modernist grid represented a structuring device through which order could be imposed upon form.[1] Segmented and compartmentalised, defined by structural repetition and denial of image-content, the modernist grid was introspective by nature and impervious to adaptation or change. It was also characterised by an inherent ambiguity, its form at once expanding and contracting, self-contained and potentially infinite.

Mais's sculpture draws directly upon this historical legacy while deconstructing it physically and metaphorically. Her rending of the structure into two halves effects a literal 'break' with modernism, while disrupting the contained internal structure of the grid. In her repudiation of modernism and its authority, Mais represents one of a number of female artists who have reappraised the art-historical past and its legacy. Her informal placement of the work upon the gallery floor, and its intrusion into the space of the viewer, likewise breaks away from the coolly removed, disengaged nature of much modernist art.

Grid: doors III extends beyond the purely art-historical to embrace organic and emotional references. The artist's presence is evident in the construction of the work, its uneven painterly surface and visible joins indicative of human intervention and labour. In its acknowledgment of the artist's presence, and the history of its construction, the work functions at an organic level. At the same time, the presence of the shadows establishes an evocative element – a sort of ghosting beyond the immediate surface of the work. In all of these ways, *Grid: doors III* invites viewers to appraise its formal qualities and conceptual intent, presenting a diverse range of meanings and interpretations for consideration.

Rachel Kent is Curator at the Ian Potter Museum of Art at the University of Melbourne.

1 Prior to the 20th century, the grid was primarily associated with Renaissance perspectival theories as an optical compositional device.



artists' biographies

These biographies are necessarily selective given the available space and huge volume of material that might have potentially been included. Other sources listed here contain more detailed information. Major museum and public gallery exhibitions are the main focus for both exhibition and publication lists, and feature both group and solo exhibitions. Bibliographical listings include these as well as periodical articles and other useful material. Where multiple authors are included in catalogues, the curator or editor is identified as the main author. Similarly, touring exhibitions are generally identified by their originating venue only. Information is current at the time of preparation (November 1998).

billy apple

Billy Apple was born Barrie Bates in Auckland, New Zealand in 1935. He received a National Art Gallery scholarship in 1958 which took him to London, where he studied at the Royal College of Art. Bates changed his name to Billy Apple in 1962 and moved to New York in 1964. A survey exhibition *From Barrie Bates to Billy Apple, 1960-1974* was held at the Serpentine Gallery, London in 1974. Apple returned to New Zealand in 1975, executing a series of works addressing the architecture of various gallery sites, continuing these on his return to New York. Another New Zealand tour followed in 1979-80, which included *Revealed/Concealed* at Auckland City Art Gallery. Around this time Apple began his 'Transaction' works, which culminated in a survey show at Wellington City Art Gallery in 1991. Apple's works have recently been included in *Eat!: The food exhibition*, Museum of Contemporary Art, Sydney, 1998; *Action replay: post-object art*, Artspace, Auckland, 1998; *Toi, toi, toi: Art from New Zealand*, Museum Fredericianum, Kassel, 1999; and *Conceptualist art: Points of origin 1950s-1980s*, Queens Museum of Art, New York, 1999. Apple lives in Auckland.

Billy Apple is represented by Hamish McKay Gallery, Wellington and Mori Gallery, Sydney.

selected bibliography

Wystan Curnow, 'Report: The Given as an art-political statement. Nine works by Billy Apple, 1979-1980' in *Art New Zealand* no.15, 1980; 'Blond ambition' in *Artscribe* no.89, 1991.

Wystan Curnow & Gregory Burke, *As Good as gold: Billy Apple, Art transactions, 1980-1991*, Wellington City Art Gallery, Wellington, 1991.

Francis Pound, 'Money – The skeleton in the cupboard of art' in *Art New Zealand* no.62, 1992.

Paul Stitelman, *From Barrie Bates to Billy Apple*, Serpentine Gallery, London, 1974.

hany armanious

Hany Armanious was born in Egypt in 1962 and arrived in Australia in 1969. He received a Bachelor of Visual Arts from the City Art Institute, Sydney in 1983. Armanious was awarded the 1998 Moët & Chandon Australian Art Foundation Fellowship. He has featured in numerous group exhibitions, including *Australian Perspecta*, Art Gallery of New South Wales, 1991; *Localities of desire*, Museum of Contemporary Art, Sydney, 1994; *Rapport: Eight artists from Singapore & Australia*, Singapore Art Museum, 1996; *Contempora 5*, National Gallery of Victoria, 1997; *Eat!: The food exhibition*, Museum of Contemporary Art, Sydney, 1998; and the Moët & Chandon Australian Art Foundation Touring Exhibition, 1998. Armanious has also participated in the 1992 Biennale of Sydney, the 1993 Venice Biennale and the 1995 Johannesburg Biennale. He lives in Sydney, but was based in France during 1998.

Hany Armanious is represented by Sarah Cottier Gallery, Sydney.

selected bibliography

Edward Colless, *Hany Armanious*, Australian Exhibitions Touring Agency, Melbourne, 1993.

Anne Loxley, 'Rococo Rubbish: The art of Hany Armanious' in *Art and Australia* vol.31, no.1, 1993.

Michael Wardell, ed., *Moët & Chandon Australian Art Foundation touring exhibition 1998*, Moët et Chandon Australian Art Foundation, Melbourne, 1998.

stephen bambury

Stephen Bambury was born in Christchurch, New Zealand in 1951 and graduated from the Elam School of Fine Arts at the University of Auckland in 1975. In 1987 he was artist-in-residence at the Prahran campus of the Victorian College of the Arts, and two years later was awarded the inaugural Moët & Chandon New Zealand Art Foundation Fellowship. Bambury stayed on in France until 1992, continuing to exhibit in New Zealand and Australia as well as in France and Germany, including a solo exhibition at the Stiftüng fur Konkrete Kunst in Reutlingen. Since his return to New Zealand, Bambury has featured in several significant exhibitions, such as *Parallel lines: Gordon Walters in context*, Auckland City Art Gallery, 1994; *Station to station: The way of the cross*, Auckland City Art Gallery, 1994; and *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995. In 1994 the Govett-Brewster Art Gallery, New Plymouth held a survey of his works, and in 1997 Bambury presented an artist's project exhibition at Auckland Art Gallery entitled *Necessary correction: Colin McCahon, Stephen Bambury, Helmut Federle*. He lives in Auckland.

Stephen Bambury is represented by Jensen Gallery, Auckland.

selected bibliography

Lita Barrie, *Walters, Gimblett, Bambury*, Jonathan Jensen Gallery, Christchurch, 1992.

William McAloon, *Necessary correction: Colin McCahon, Stephen Bambury, Helmut Federle*, Auckland Art Gallery, Auckland, 1997.

Diana Renker, Robert Leonard & Stephen Bambury, 'Stephen Bambury: Double entendre' in *Midwest* no.7, 1995.

Allan Smith, 'Stephen Bambury: New paintings from Europe' in *Art New Zealand* no.58, 1991.

gordon bennett

Gordon Bennett was born in Monto, Queensland, Australia in 1955. He studied at the Queensland College of Art, Brisbane, graduating in 1988. Since then, Bennett has had a large number of solo exhibitions, including shows at the Art Gallery of Western Australia, 1991; the Ian Potter Museum of Art, University of Melbourne, 1993; and the Contemporary Art Centre of South Australia, 1993. He was recipient of the Moët & Chandon Australian Art Fellowship in 1991 and the John Caughey Memorial Art Prize at the National Gallery of Victoria in 1998. Bennett's work

has been featured in numerous group exhibitions, both in Australia and abroad, including *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997; *Inclusion/exclusion: Art in the age of post-colonialism and global migration*, Kunstlerhaus Bergring, Graz, 1996; *Antipodean currents: Ten contemporary artists from Australia*, Guggenheim Museum, Soho, New York, 1995; *Tyerabarrbowaryaou II: I Shall never become a white man*, Museum of Contemporary Art, Sydney, 1994; and *Aratjara: Art of the first Australians*, Kunstsammlung Nordheim-Westphalen, Dusseldorf, 1993. He lives in Brisbane.

Gordon Bennett is represented by Bellas Gallery, Brisbane and Sutton Gallery, Melbourne.

selected bibliography

Rex Butler, *The Pataphysical Aborigine: Gordon Bennett paintings 1989-1991*, Moët & Chandon Australian Art Foundation, Epernay, 1991.

Jeanette Hoorn, 'Positioning the post-colonial subject: History and memory in the art of Gordon Bennett' in *Art and Australia* vol.31, no.2, 1993.

Chris McAuliffe, 'Interview with Gordon Bennett' in *What is appropriation?*, Rex Butler, ed., Institute of Modern Art, Brisbane and Power Publications, Sydney, 1996.

Ian McLean and Gordon Bennett, *The Art of Gordon Bennett*, Craftsman House, Sydney, 1996.

l. budd et al.

L. Budd et al. is the pseudonym of a group of New Zealand artists that includes Lillian Budd, P. Mule, Merit Groting and Blanche Readymade. The artists have been included in various international exhibitions including *The Readymade Boomerang: The Eighth Biennale of Sydney*, 1990; *Construction in process* at the Artists' Museum at Lodz, Poland, 1993; the Adelaide International Arts Festival, 1996; and *Close quarters: Contemporary art from Australia and New Zealand*, the Australian Centre for Contemporary Art and Monash University Gallery, 1998. Their work has featured in significant surveys of New Zealand art, including *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995; and *Toi, toi, toi: Art from New Zealand*, Museum Fredericianum, Kassel, 1998. Their major solo exhibitions include *Budd special projects division*, Artspace, Auckland, 1995; and *The Voice of the silence*, Auckland Art Gallery, 1997. L. Budd et al. live in Auckland.

L. Budd et al. are represented by Ivan Anthony Gallery, Auckland, Hamish McKay Gallery, Wellington and Jonathan Smart Gallery, Christchurch.

selected bibliography

A visit with the artists: An interview by Sylvere Lotringer, Pataphysics series, Melbourne, 1994.

Jim Barr & Mary Barr and A. Mee, 'The Great journey' in *Art is easy, The Readymade Boomerang: The Eighth Biennale of Sydney*, Art Gallery of New South Wales, Sydney, 1990.

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Wystan Curnow & Trish Clark, eds., *Pleasures and dangers: Artists of the nineties*, Moët & Chandon New Zealand Art Foundation and Longman Paul, Auckland, 1991.

eugene carchesio

Eugene Carchesio was born in Brisbane, Australia in 1960 and is self-taught as an artist. He has exhibited regularly since 1981, including solo exhibitions at the Institute of Modern Art, Brisbane, 1990; Deakin University Gallery, 1991; and the Experimental Art Foundation, Adelaide, 1997. Carchesio has also presented a number of performance works in Europe and Australia, and held an Australia Council residency in Italy in 1991. Carchesio's works have been included in exhibitions such as *Geometric painting in Australia*, University Art Museum, University of Queensland, 1997; *Australia: Familiar and strange*, Seoul Arts Centre, Seoul, 1996; *Aussemblage!* at Auckland City Art Gallery, 1994; *The Boundary Rider: The Ninth Biennale of Sydney*, 1992; and *Strangers in paradise: Contemporary Australian art to Korea*, National Museum of Contemporary Art, Seoul, 1992. He has also been included in the 1989 *Australian Perspecta*, the 1990 Australian Sculpture Triennial and the Moët et Chandon touring exhibitions in 1992 and 1994. He lives in Brisbane.

Eugene Carchesio is represented by Bellas Gallery, Brisbane and Sutton Gallery, Melbourne.

selected bibliography

Joe Airo-Farulla, 'Eugene Carchesio' in *Art and Australia* vol.29, no.4, 1992.

Victoria Lynn, *Eugene Carchesio: Selected works 1985-1995*, Bellas Gallery, Brisbane/Sutton Gallery, Melbourne, 1996; *Strangers in paradise: Contemporary Australian art to Korea*, Art Gallery of New South Wales, Sydney/National Museum of Contemporary Art, Seoul, 1992.

George Petelin, 'Eugene Carchesio: 187 Works for the People's Republic of Spiritual Revolution' in *Tension* no.20, 1990.

shane cotton

Shane Cotton was born in Lower Hutt, New Zealand in 1964 of Nga Puhi Maori descent. Cotton received a Bachelor of Fine Arts degree from the University of Canterbury in 1988. In 1993 he joined the Department of Maori Visual Arts at Massey University, Palmerston North and in 1998 was Frances Hodgkins Fellow at the University of Otago. His work has featured in exhibitions such as *Kohia ko Taikaka Anake* at the National Art Gallery, Wellington, 1991; *Shadow of style: eight new artists* at the Wellington City Art Gallery, Wellington, 1992; *Localities of Desire*, Museum of Contemporary Art, Sydney, 1995; *Korurangi: New Maori art*, Auckland Art Gallery, 1995; and *The nervous system*, Govett-Brewster Art Gallery, New Plymouth, 1995. Cotton has exhibited widely in New Zealand and also in Australia, and a survey of his works was shown at the Govett-Brewster Art Gallery, New Plymouth in 1995. During 1998 he lived in Dunedin.

Shane Cotton is represented by Gow Langsford Gallery, Auckland, Hamish McKay Gallery, Wellington, Brooke/Gifford Gallery, Christchurch and Mori Gallery, Sydney.

selected bibliography

Jim Barr & Mary Barr, 'Shane Cotton: Mana from history' in *World Art* no.14, 1997.

Gregory O'Brien, *Lands & deeds: Profiles of contemporary New Zealand painters*, Godwit Publishing, Auckland, 1996.

Ewen McDonald, *Shane Cotton: Square style*, Mori Gallery, Sydney, 1997.

Penny Swann, *Shane Cotton: Recent paintings*, Govett-Brewster Art Gallery, New Plymouth, 1995.

bill culbert

Bill Culbert was born in Port Chalmers, New Zealand in 1935. After studying at the University of Canterbury School of Fine Arts, he received a National Art Gallery travelling scholarship and in 1957 commenced study at the Royal College of Art, London. Culbert began working with electric light in 1967. Survey exhibitions of his work have been presented at the Serpentine Gallery, London, 1977; the National Art Gallery, Wellington, 1978; the Institute of Contemporary Arts, London, 1986; and City Gallery, Wellington, 1997. His work has also been included in numerous group exhibitions in New Zealand, England and Europe. Culbert began collaborating with Ralph Hotere in 1991 with a project at Auckland City Art Gallery entitled *Pathway to the sea – Aramoana*. This was followed by another

major work, *P.R.O.P.*, which together with *Pathway to the sea* was included in *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992. Another installation, *Fault*, was commissioned from the pair by Wellington City Council in 1994 and adorns the façade of City Gallery, Wellington. Culbert divides his time between London and the South of France.

Bill Culbert is represented by Sue Crockford Gallery, Auckland and Gitte Weise Gallery, Sydney.

selected bibliography

Yves Abrioux et al., *Bill Culbert: Lightworks*, City Gallery, Wellington, 1997.

Yves Abrioux, *Bill Culbert: Rouge, jaune et bleu*, Annecy Ecole d'arts, Annecy, 1997.

Alexa Johnston, 'Bill Culbert' in *NZXI*, Alexa Johnston & Francis Pound, eds., Auckland City Art Gallery, Auckland, 1986.

Louise Wilton, 'Ralph Hotere and Bill Culbert' in *Art New Zealand* no.60, 1991.

julian dashper

Julian Dashper was born in Auckland, New Zealand in 1960. He graduated from the University of Auckland with a Bachelor of Fine Arts in 1981 and held his first solo exhibition in 1980. Since then Dashper has exhibited widely in New Zealand, and, in recent years, in Australia and Europe as well. Amongst his major New Zealand exhibitions are *Julian Dashper's greatest hits*, Govett-Brewster Art Gallery, New Plymouth, 1993; *The big bang theory*, Artspace, Auckland, 1994; and *The twist*, Waikato Museum of Art and History, 1998. He presented a project at the Canberra Contemporary Artspace in 1995 and has been included in a number of group exhibitions in Australia, including *Static*, Australian Centre for Contemporary Art, 1996. Dashper's work has featured in surveys of New Zealand art abroad including *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; and *Cultural Safety: Contemporary art from New Zealand*, Frankfurter Kunsverein, 1995. In 1991 he received a Fellowship from the Queen Elizabeth II Arts Council of New Zealand and in 1995 held a residency at the Ludwig Forum für Internationale Kunst, Aachen. He lives in Auckland.

Julian Dashper is represented by Sue Crockford Gallery, Auckland, Hamish McKay Gallery, Wellington, Brooke/Gifford Gallery, Christchurch and Sarah Cottier Gallery, Sydney.

selected bibliography

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Gregory Burke, *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunsverein, Frankfurt and City Gallery, Wellington, 1995.

Robert Leonard, 'Sleeve notes: Julian Dashper's greatest hits' in *Midwest* no.1, 1992.

Trevor Smith, *Julian Dashper*, Canberra Contemporary Artspace, Canberra, 1995.

The twist, Waikato Museum of Art and History, Hamilton, 1998.

don driver

Don Driver was born in Hastings, New Zealand in 1930. Driver was largely self-taught as an artist, although he received some technical instruction in the late forties. He began exhibiting in New Plymouth in the early fifties, and had his first solo exhibition in 1963 in Wellington. Since then he has exhibited widely, both in New Zealand and Australia. Driver has presented large installations at the Adelaide Festival in 1985; the National Art Gallery, Wellington in 1986; the Sarjeant Gallery, Wanganui in 1986; and Wellington City Art Gallery in 1988. A survey of his work was organised by the Govett-Brewster Art Gallery in 1979; and a major retrospective was presented by the same institution in 1999. Driver has received a number of awards, and in 1994 was artist-in-residence at the University of Tasmania, Hobart. He lives in New Plymouth.

Don Driver is represented by Dick Bett Gallery, Hobart and Milford Galleries, Dunedin.

selected bibliography

Jim Barr & Mary Barr, *The sculptural installations of Don Driver*, Wellington City Art Gallery, 1988.

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Priscilla Pitts, ed., *With spirit: Don Driver, a retrospective, 1965-1998*. Govett-Brewster Art Gallery, New Plymouth and David Bateman Ltd, Auckland, 1999.

mikala dwyer

Mikala Dwyer was born in Sydney, Australia in 1959. She graduated Bachelor of Visual Arts from the Sydney College of Arts in 1983 and studied at Middlesex Polytechnic, London in 1985-86, and is currently working towards a Master of Fine Arts degree at the College of Fine Art, University of New South Wales, Sydney. Dwyer has been included in several group exhibitions in Australia, New Zealand, Ireland and England, such as *Primavera*, Museum of Contemporary Art, Sydney, 1992; *Australian Perspecta*, Art Gallery of New South Wales, 1993; *The Aberrant Object: Women, Dada and Surrealism*, Museum of Modern Art, Heide, Melbourne, 1994; *Objects and ideas: revisiting minimalism*, Museum of Contemporary Art, Sydney; *True believers*, Artspace, Auckland and CBD Gallery, Sydney, 1997. She participated in the 1993 Australian Sculpture Triennale and the 1995 Istanbul Biennale. Dwyer's solo exhibitions include *Henle's Loop*, Institute of Modern Art, Brisbane, 1993; *Vincent (Aries)*, Dunedin Public Art Gallery, 1995; and *Hollowware and a few solids*, Australian Centre for Contemporary Art, Melbourne, 1995. She lives in Sydney.

Mikala Dwyer is represented by Sarah Cottier Gallery, Sydney and Hamish McKay Gallery, Wellington.

selected bibliography

Edward Colless, *Sad songs*, Artspace, Sydney, 1995.

Mikala Dwyer et al., *Hollowware and a few solids*, Australian Centre for Contemporary Art, Melbourne, 1996.

Felicity Fenner, 'Coming up: The lowdown art of Mikala Dwyer' in *Art and Australia* vol.31, no.2, 1993.

'Twinkle twinkle little star: Midwest talks to Mikala Dwyer' in *Midwest* no.8, 1995.

joe felber

Joe Felber was born in Sursee, Switzerland in 1951. He arrived in Australia in 1980 and since 1985 has divided his time between Cologne and Melbourne. Felber has had solo exhibitions at the Centre for Contemporary Art, Hamilton, 1989; Queensland Art Gallery, 1994; and in 1999 has exhibitions planned at the Art Gallery of New South Wales, the Art Gallery of Western Australia, Perth and the Australian Centre for Contemporary Art, Melbourne. His works have been included in the 1989 *Australian Perspecta* and the 1992 Adelaide Biennial. In 1991 he was involved in an exhibition documenting Swiss artists in Australia since 1771, which was organised and toured by the Art Gallery of New South Wales.

Joe Felber is represented by Vivien Anderson Gallery, Melbourne.

selected bibliography

Anne Kirker, *Joe Felber: Linearead*ing, Queensland Art Gallery, Brisbane, 1994.

Bernice Murphy, 'Joe Felber' in *Australian Perspecta 1989*, Art Gallery of New South Wales, Sydney, 1989; 'Joe Felber: Syntax and synchronization' in *1992 Adelaide Biennial*, Art Gallery of South Australia, Adelaide, 1992.

Barry Pearce, *Swiss artists in Australia 1777-1991*, Art Gallery of New South Wales, Sydney, 1992.

luise fong

Luise Fong was born in Sandakan, Malaysia in 1964 and moved to New Zealand as a child. She graduated with a Bachelor of Fine Arts degree from the University of Auckland in 1989. In 1992 Fong's work was included in the exhibitions *Shadow of style: Eight new artists*, Wellington City Art Gallery; and *Surface tension: Ten artists in the 90s*, Auckland City Art Gallery. She was artist-in-residence at the Victorian College of the Arts, Melbourne in 1994 and the same year was joint winner of the Visa Gold Art Award. In 1995 she was artist-in-residence at the Govett-Brewster Art Gallery, New Plymouth, where she presented the exhibition *More human*. Subsequently Fong has been included in several group exhibitions, including *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, 1995; and *Trans/fusion: Hong Kong Auckland artists' exchange*, Hong Kong Arts Centre and Auckland Art Gallery, 1996. She has lived in Melbourne since 1995.

Luise Fong is represented by Anna Bibby Gallery, Auckland, Hamish McKay Gallery, Wellington, Jonathan Smart Gallery, Christchurch and Robert Lindsay Gallery, Melbourne.

selected bibliography

Tina Barton, *Surface tension: Ten artists in the '90s*, Auckland City Art Gallery, Auckland, 1992.

Rachel Kent, 'An ambiguous abstraction: Recent paintings by Luise Fong' in *Art New Zealand* no.86, 1998.

Priscilla Pitts, *Luise Fong: More human*, Govett-Brewster Art Gallery, New Plymouth, 1995.

Allan Smith, 'Toxic and tenebrous: Urban beauty in the art of Luise Fong' in *Midwest* no.6, 1994; *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995.

dale frank

Dale Frank was born in Australia in 1959. Self-taught as an artist, he has exhibited widely since 1980 in Australasia, the United States and Europe. A show of recent paintings, *Gin Gin landscapes*, was organised by the Bundaberg Arts Centre, and toured regional galleries in Queensland and New South Wales in 1997, while another exhibition of recent works toured New Zealand galleries in the same year. Frank's other recent solo exhibitions have included projects at the San Francisco Museum of Modern Art, 1998; Art Gallery of New South Wales, 1994; and Monash University Gallery, 1993. Frank has also presented his 'social sculptures' in other contexts, including nightclubs and hotel rooms. His works have been included in the 1996 Adelaide Biennial; *Familiar and strange*, Seoul Arts Centre, 1996; *Virtual reality*, National Gallery of Australia, 1994; *Wit's end*, Museum of Contemporary Art, Sydney, 1993; the Eighth Biennale of Sydney, 1990; and *The Australian Bicentennial Perspecta*, 1987. He lives in Queensland.

Dale Frank is represented by Gow, Langsford Gallery, Auckland, Anna Schwartz Gallery, Melbourne, Roslyn Oxley9 Gallery, Sydney and Steven Alderton Gallery, Brisbane.

selected bibliography

Christopher Chapman, *Dale Frank: Cool cosmic world*, Anna Schwartz Gallery, Melbourne, 1998; *Dale Frank: It's a rush*, Art Gallery of New South Wales, Sydney, 1994; 'The Man with two brains' in *World Art* inaugural issue, 1993.

Jane Magon, *Dale Frank*, Craftsman House, Sydney, 1992.

Daniela Salvioni, 'Storm in a teacup: The art of Dale Frank' in *The Australian Bicentennial Perspecta*, Anthony Bond, ed., Art Gallery of New South Wales, Sydney, 1987.

jacqueline fraser

Jacqueline Fraser was born in Dunedin, New Zealand in 1956, of Ngai Tahu Maori descent. She graduated from the Elam School of Fine Arts at the University of Auckland in 1977 and was awarded the Moët & Chandon New Zealand Art Foundation Fellowship in 1992. Fraser has been included in several international surveys, including *Prospect* at the Frankfurter Kunstverein, 1993 and *Localities of Desire*, Museum of Contemporary Art, Sydney, 1995. Her work has featured in significant surveys of New Zealand art including *NZX!*, Auckland City Art Gallery, 1986; *Art Now*, Museum of New Zealand Te Papa Tongarewa, 1994; *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, 1995; and *Toi, toi, toi: Art from New Zealand* at the Museum Fredericianum, Kassel in 1999. Many of Fraser's works for these exhibitions have been site-specific installations, and she has travelled widely with her work. A major installation *He Tohu: The New Zealand room* was commissioned for the opening of the new City Gallery, Wellington in 1993. Fraser lives in Auckland.

Jacqueline Fraser is represented by Sue Crockford Gallery, Auckland and Peter McLeavey Gallery, Wellington.

selected bibliography

Gregory Burke, *He Tohu: The New Zealand room*, City Gallery, Wellington, 1993; *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, Frankfurt and City Gallery, Wellington, 1995.

Jacqueline Fraser, *Pakurangarahihi: The martyrdom of Pigeon Mountain*, Fisher Gallery, Auckland, 1996.

Francis Pound, 'Jacqueline Fraser' in *NZX!*, Alexa Johnston & Francis Pound, eds., Auckland City Art Gallery, Auckland, 1986; 'Jacqueline Fraser and "Maoriness"' in *Distance Looks Our Way: 10 Artists from New Zealand*, Mary Barr, ed., Distance Looks Our Way Trust, Auckland, 1992.

rosalie gascoigne

Rosalie Gascoigne was born in Auckland, New Zealand in 1917. She received a Bachelor of Arts Degree from Auckland University in 1937 and then trained as a teacher before moving to Australia in 1943. Although she had no formal art training, her earliest influences were from the Sogetsu school of Ikebana. By the beginning of the seventies she was actively making art, and held her first solo exhibition in 1974. Recognition followed quickly and Gasciogne was given a survey exhibition at the National Gallery of Victoria in 1978. She was included in the Biennale of Sydney in 1979, and again in 1988 and 1990, and represented Australia at the Venice Biennale in 1982. In 1983 a survey exhibition was organised by the National Art Gallery, Wellington and in 1990 she had a joint exhibition with Colin McCahon at the Ivan Dougherty Gallery, University of New South Wales, Sydney and Ian Potter Museum of Art, University of Melbourne. More recently, Gascoigne's works have been shown in exhibitions including *Identities: Art from Australia*, Taipei Fine Arts Museum, Taiwan, 1993; *Islands: Contemporary installations from Australia, Asia, Europe and America*, National Gallery of Australia, 1996; and *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997. She was awarded AM, Order of Australia in 1994 for her services to art. A major survey of her work was organised by the Art Gallery of New South Wales in 1997 and toured Australian State Galleries in 1998. She lives in Canberra.

Rosalie Gascoigne is represented by Roslyn Oxley9 Gallery, Sydney and Greenaway Gallery, Adelaide.

selected bibliography

Kate Davidson & Michael Desmond, *Islands: Contemporary installations from Australia, Asia, Europe and America*, National Gallery of Australia, Canberra.

Deborah Edwards, *Rosalie Gascoigne: Material as landscape*, Art Gallery of New South Wales, Sydney, 1997.
Vici MacDonald, *Rosalie Gascoigne*, Regaro Pty Ltd, Sydney, 1998.
Howard Morphy & David Elliott, *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997.
Louise Pethe, ed., *Rosalie Gascoigne – Colin McCahon: Sense of place*, University of New South Wales, Sydney, 1990.

max gimblett

Max Gimblett was born in Auckland, New Zealand in 1935. He moved to England in 1956 and then to North America in the early sixties, studying in Toronto and San Francisco. He settled in New York in 1972, and currently divides his time between there and Auckland. From 1979 to 1988 he was Visiting Professor of Art and Design at the Pratt Institute, New York, and has held residencies and teaching posts in Christchurch, Sydney, Brisbane, and at the Getty Center for the Visual Arts and Humanities in San Francisco in 1991. Gimblett has exhibited widely since the seventies, and his works have been included in exhibitions such as *Precious*, Grey Art Gallery and Study Center, New York University, 1985; *Calligraphic expressions*, Queensland Art Gallery, 1995; *The Experience of Abstraction*, Wollongong City Art Gallery, 1996; and *Beyond belief: Modern art and the religious imagination*, National Gallery of Victoria, 1998. He has presented solo exhibitions at Auckland City Art Gallery in 1984, the Getty Center, Los Angeles in 1992 and the Fisher Gallery, Auckland in 1993.

Max Gimblett is represented by Gow, Langsford Gallery, Auckland.

selected bibliography

Lita Barrie, *Walters, Gimblett, Bambury*, Jonathan Jensen Gallery, Christchurch, 1992.
Wystan Curnow, *Transformation: Recent paintings by Max Gimblett*, Auckland City Art Gallery, Auckland, 1984; *Objects of alchemy*, Artis Gallery, Auckland, 1990.
Michael Dunn, *Contemporary painting in New Zealand*, Craftsman House, Sydney, 1996.
Diana Renker, 'Reflections: Recent paintings by Max Gimblett' in *Art New Zealand* no.67, 1993.

w. d. hammond

W. D. Hammond was born in Christchurch, New Zealand in 1947. He studied at the School of Fine Arts at the University of Canterbury and has exhibited widely since the early eighties. Hammond was joint winner of the Visa Gold Art Award in 1994 and his work has been featured in a number of exhibitions including *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; *Distance looks our way: 10 Artists from New Zealand*, Seville Expo, 1992; *Hangover*, Dunedin Public Art Gallery, 1995; and *Dream Collectors: One hundred years of art in New Zealand*, Te Papa and Auckland Art Gallery, 1998. He lives in Lyttelton.

W. D. Hammond is represented by Gregory Flint Gallery, Auckland, Peter McLeavey Gallery, Wellington and Brooke/Gifford Gallery, Christchurch.

selected bibliography

Jim Barr & Mary Barr, 'W. D. Hammond: Endangered species' in *Distance Looks Our Way: 10 Artists from New Zealand*, Distance Looks Our Way Trust, Auckland, 1992.
Gregory O'Brien, *Lands & deeds: Profiles of contemporary New Zealand painters*, Godwit Publishing, Auckland, 1996.
Lara Strongman & Robert Leonard, *Hangover*, Dunedin Public Art Gallery, Dunedin/Govett-Brewster Art Gallery, New Plymouth/Waikato Museum of Art and History, Hamilton, 1995.
Louise Wilton, 'Bill Hammond: The images of funk' in *Art New Zealand* no.40, 1987.

jeffrey harris

Jeffrey Harris was born in Akaroa, New Zealand in 1949. A self-taught painter, he studied part-time at Otago Polytechnic in 1971-72. He began painting seriously in 1968, holding his first solo exhibition in Dunedin the following year. Harris was Frances Hodgkins Fellow at Otago University, Dunedin in 1977 and artist-in-residence at the Victorian College of the Arts, Melbourne in 1986. He has held solo exhibitions at Auckland City Art Gallery, 1985; the Hocken Library, Otago University, 1990; the Centre for Contemporary Art, Hamilton, 1990; and the Dowse Art Museum, Lower Hutt, 1997. In 1982 he was included in the 48th Carnegie International Exhibition in Pittsburgh. His works have also been included in surveys of New Zealand art including *NZXI*, Auckland City Art Gallery, 1986 and *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992. He lives in Melbourne.

Jeffrey Harris is represented by Oedipus Rex Gallery, Auckland, Tinakori Gallery, Wellington and Renaud/Wardell Gallery, Melbourne.

selected bibliography

Jim Barr, *Jeffrey Harris: Recent work*, Deutscher Gertrude Street, Melbourne, 1989.
Alexa Johnston, 'Jeffrey Harris' in *NZXI*, Alexa Johnston & Francis Pound, eds., Auckland City Art Gallery, Auckland, 1986.
Roger Taylor, 'Will the real Jeffrey Harris please stand up?' in *Art New Zealand* no.78, 1996.
Louise Wilton, 'An Art of difficult beauty' in *Jeffrey Harris: Artists' project no.9*, Auckland City Art Gallery, Auckland, 1985.

chris heaphy

Chris Heaphy was born in Palmerston North, New Zealand in 1965 of Ngai Tahu Maori descent. He has a Bachelor of Fine Arts from the University of Canterbury and a Master of Fine Arts from RMIT University. Heaphy was awarded the Olivia Spencer Bower Art Award in 1995, and held a residency at RMIT in Melbourne in 1998. Heaphy's work has been featured in several exhibitions in New Zealand, including *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995; and *Korurangi: New Maori art* at Auckland Art Gallery, 1995. In that year he also produced several collaborative paintings with Gordon Walters for the exhibition *Stop making sense* at City Gallery, Wellington. He held a solo exhibition *Walk this way* at the Manawatu Art Gallery, Palmerston North in 1997. He lives in Auckland and teaches at the Waikato Polytech School of Design.

Chris Heaphy is represented by Anna Bibby Gallery, Auckland, Peter McLeavey Gallery, Wellington and Jonathan Smart Gallery, Christchurch.

selected bibliography

David Cross, 'A walk along the faultline: The art of Chris Heaphy' in *Art New Zealand* no.89, 1998.
Chris Heaphy & Bill McKay, *Chris Heaphy: Walk this way*, Manawatu Art Gallery, Palmerston North, 1997.
Allan Smith, *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995.
Chris Szekely, ed., *Korurangi: New Maori art*, Auckland Art Gallery, Auckland, 1996.

bill henson

Bill Henson was born in Melbourne in 1955 in Melbourne, Australia. Although he briefly studied photography, he was largely self-taught as an artist. Henson held his first exhibition at the National Gallery of Victoria in 1975. Since then he has exhibited widely, both in Australasia, North America and Europe, with solo exhibitions at the Australian National Gallery in 1987; the Bibliotheque Nationale,

Paris, in 1990; and the Tel Aviv Museum of Art in 1993. In 1995 he was selected to represent Australia at the Venice Biennale, and those works were subsequently toured to state galleries in Australia. Henson's works have also been included in *The Australian Bicentennial Perspecta*, 1987; *Edge-to-edge; Australian contemporary art to Japan*, National Museum of Art, Osaka, 1988; *Photokunst*, Staatsgalerie, Stuttgart, 1989; *Strangers in paradise: Contemporary Australian art to Korea*, National Museum of Contemporary Art, Seoul, 1992; *Systems end: Contemporary art in Australia*, Oxy Gallery, Osaka, 1996; *Photography is dead: Long live photography!*, Museum of Contemporary Art, Sydney, 1996; and *Body*, Art Gallery of New South Wales, 1997. Henson lives in Melbourne.

Bill Henson is represented by Roslyn Oxley9 Gallery, Sydney and Peter McLeavey Gallery, Wellington.

selected bibliography

Isobel Crombie & Michael Heyward, *Bill Henson*, Australian Exhibitions Touring Agency, Melbourne, 1995.

Michael Heyward & David Malouf, *Bill Henson: Photographs*, Pan Picador, Sydney, 1987.

Terence Maloon, 'Bill Henson' in *The Australian Bicentennial Perspecta*, Anthony Bond, ed., Art Gallery of New South Wales, Sydney, 1987.

Sebastian Smee, 'A second home, where everything is innocent' in *Art Monthly Australia* no.91, 1996.

ralph hotere

Ralph Hotere was born in Mitimiti, New Zealand in 1931. He is of Aupouri Maori descent. During the 1950s Hotere studied at King Edward Technical College, Dunedin and subsequently became a secondary schools art adviser. He held his first solo exhibition in 1952. In 1961 Hotere received a New Zealand Arts Societies Travelling Scholarship and went to London to study at the Central School of Art. He moved to Dunedin in 1969 as Frances Hodgkins Fellow at Otago University and has lived there ever since. In 1971 he represented New Zealand at the São Paulo Biennale, and a survey exhibition of his work was organised by the Dunedin Public Art Gallery in 1974. With Colin McCahon he represented New Zealand in the Fifth Biennale of Sydney in 1984, and the following year another survey exhibition was presented at Dunedin Public Art Gallery. In the past decade, Hotere's works have included in exhibitions such as *Pacific parallels: Artists and the landscape in New Zealand*, which toured to venues in the United States in 1991-2; *Korurangi: New Maori art*, Auckland Art Gallery in 1995; and *Toi, toi, toi: Art from New Zealand*, Museum Fredericianum, Kassel, 1999. In 1994 he received an Honorary Doctorate from Otago University. A survey exhibition of Hotere's work with New Zealand poets entitled *Out the black window* was organised by City Gallery, Wellington in 1997.

Ralph Hotere is represented by Sue Crockford Gallery, Auckland, Janne Land Gallery, Wellington and Brooke/Gifford Gallery, Christchurch.

selected bibliography

Gordon Brown 'Ralph Hotere', *Art New Zealand* no.34, 1975.

Charles C. Eldridge, with Jim Barr and Mary Barr, *Pacific parallels: Artists and the landscape in New Zealand*, The New Zealand-United States Arts Foundation, Washington DC, 1991.

David Eggleton, 'Ralph Hotere: Shadowing the sublime' in *Art New Zealand* no.81, 1996.

Gregory O'Brien, *Hotere: Out the black window: Ralph Hotere's work with New Zealand poets*, Godwit Publishing, Auckland, 1997.

robert hunter

Robert Hunter was born in Melbourne, Australia in 1947 and studied at Preston Technical College and the Royal Melbourne Institute of Technology. He was artist-in-residence at the Ian Potter Museum of Art, University of Melbourne in 1988 and an exhibition of his work was held there the following year. A retrospective of his work was held the same year at Monash University Gallery. Hunter has also had important solo exhibitions at the Institute of Modern Art Brisbane, 1987 and the Art Gallery of Western Australia, 1988. He received an Australia Council Creative Fellowship in 1992. Hunter's work was included in *The Field*, National Gallery of Victoria, 1968; *Eight contemporary artists*, Museum of Modern Art, New York, 1974; *Minimal art*, National Gallery of Victoria, 1976; and *The Field Now* at Heide Park and Art Gallery, 1984. More recently he has been included in *Systems end: Contemporary art in Australia*, Oxy Gallery, Osaka, 1996; and *Objects and ideas* at the Museum of Contemporary Art, Sydney, 1998. Hunter lives in Melbourne.

Robert Hunter is represented by Anna Schwartz Gallery, Melbourne.

selected bibliography

Gary Catalano, 'Something out of nothing: An interview with Robert Hunter' in *Art and Australia* vol.33, no.2, 1995.

Tom Nicholson, 'Robert Hunter' in *Systems end: Contemporary art in Australia*, Sherman Galleries, Sydney, 1996.

Robert Hunter: Paintings 1966-1988, Monash University Gallery, Melbourne, 1989.

The Field now, Heide Park and Art Gallery, Melbourne, 1984.

giovanni intra

Giovanni Intra was born in Auckland, New Zealand in 1968. He graduated Master of Fine Arts from the University of Auckland in 1993 and received an Arts Council of New Zealand Fellowship in 1994. Intra's work has been included in a number of group exhibitions, including *Shadow of style: Eight new artists*, Wellington City Art Gallery, 1992; *Station to station: The way of the cross*, Auckland City Art Gallery, 1994; *N+1 cultures*, Artspace, Auckland, 1994; and *Now showing: Artists go to the movies* which toured New Zealand in 1996-97. He held a solo exhibition, *No more hospitals* at the Manawatu Art Gallery, Palmerston North in 1995. Intra was a founding member of the artist-run Teststrip Gallery, Auckland (1992-97) and is also active as a writer on art. He lives in Los Angeles where he is undertaking postgraduate studies in critical theory at the Pasadena Art Center.

Giovanni Intra is represented by Anna Bibby Gallery, Auckland and Hamish McKay Gallery, Wellington.

selected bibliography

Barbara Blake, 'Germ-free adolescence: Interview with Giovanni Intra' in *Art New Zealand* no.70, 1994.

Gregory Burke and Robert Leonard, *Shadow of style: Eight new artists*, Wellington City Art Gallery, Wellington and Govett-Brewster Art Gallery, New Plymouth, 1992.

Robin Craw, *N+1 cultures*, Artspace, Auckland, 1994.

Giovanni Intra, 'Untitled: Anatomical study' in *Midwest* no.5, 1994.

tim johnson

Tim Johnson was born in 1947 in Sydney, Australia and studied at the University of New South Wales and the University of Sydney. He held his first solo exhibition in 1970. Since that time he has exhibited widely in Australia and abroad and has held major solo shows at the Institute of Modern Art, Brisbane, 1986; the Ian Potter Gallery, University of Melbourne, 1993; and Glasgow Museum, 1994. He has been included in numerous exhibitions of Australian art, including *The Boundary Rider: The Ninth Biennale of Sydney*, 1992; *Wit's end*, Museum of

Contemporary Art, Sydney, 1993; *Identities: Art from Australia*, Taipei Fine Arts Museum, Taiwan, 1993 and *Antipodean currents: Ten contemporary artists from Australia*, Guggenheim Museum, Soho, New York, 1995. He was also included in the 1992 *Documenta* in Kassel. He lives in Sydney.

Tim Johnson is represented by Mori Gallery, Sydney and Tolarno Galleries, Melbourne.

selected bibliography

Roger Benjamin, '"Joint and severally": The Johnson way of art' in *Antipodean currents: Ten contemporary artists from Australia*, Julia Robinson, ed., Guggenheim Museum, Soho, New York, 1995.

Charles Green, *Peripheral vision: Contemporary Australian art 1970-1994*, Craftsman House, Sydney, 1995.

Bob Lingard, 'Appropriation of Aboriginal art: The Case of Tim Johnson' in *Tension* no.17, 1989.

Nicholas Zurbrugg, 'Tim Johnson interviewed' in *Art and Australia*, vol.29, no.1, 1991.

richard killeen

Richard Killeen was born in Auckland, New Zealand in 1947. He graduated with a Diploma in Fine Arts from the University of Auckland in 1966. That year he assisted Colin McCahon in painting windows at the Convent Chapel, Remuera, Auckland. Killeen held his first solo exhibition in 1970 and produced his first cut-out paintings in 1978. He has exhibited widely in New Zealand and Australia, and in New York. He participated in the Biennale of Sydney in 1982 and 1986, and in the first Kwangju Biennale in 1995. Killeen's extensive exhibition history includes *NZXI*, Auckland City Art Gallery, 1986; *Pacific parallels: Artists and the landscape in New Zealand* which toured to venues in the United States in 1991-2; and *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney in 1992. A major survey of his work is in preparation at Auckland Art Gallery. He lives in Auckland.

Richard Killeen is represented by Sue Crockford Gallery, Auckland, Peter McLeavey Gallery, Wellington, Brooke/Gifford Gallery, Christchurch and Ray Hughes Gallery, Sydney.

selected bibliography

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Charles C. Eldridge, with Jim Barr and Mary Barr, *Pacific parallels: Artists and the landscape in New Zealand*, New Zealand-United States Arts Foundation, Washington DC, 1991.

Gregory O'Brien, *Lands & deeds: Profiles of contemporary New Zealand painters*, Godwit Publishing, Auckland, 1996.

Francis Pound, *New Image: Aspects of Recent New Zealand Art*, Auckland City Art Gallery, Auckland, 1983; 'Richard Killeen' in *NZXI*, Alexa Johnston & Francis Pound, eds., Auckland City Art Gallery, Auckland, 1986.

emily kame kngwarreye

Emily Kame Kngwarreye was born around 1910 at Alhalkere (Soakage Bore), Utopia Station in the Northern Territory of Australia. An Anmatyerre speaker, she worked in her younger days as a stockhand on pastoral properties in the area, and later became an important leader of ceremonial women's business at Utopia. Emily joined the Utopia Women's Batik Group in 1977 and worked in this medium for a decade, but it was in 1988 when she made her first acrylic on canvas painting that she found her true medium. Following this, and her first solo exhibition at Utopia Art, Sydney in 1990, she began to receive widespread recognition and acclaim. Emily's paintings have featured in nearly every major survey of Aboriginal art both in Australia and abroad, and her works have travelled to the United States, Russia, India, Japan, Ireland, Germany and elsewhere. Her paintings have also been featured in such exhibitions as *Spirit + place: Art in Australia 1861-1996*, Museum of Contemporary Art, Sydney, 1996; the Tenth Biennale of Sydney, 1996; *The John and Peter Clemenger Triennial exhibition of contemporary Australian art*, National Gallery of Victoria, 1993; and *Abstraction*, Art Gallery of New South Wales, 1990. Emily received an Australia Council Fellowship in 1992. She died in Alice Springs in 1996. With Judy Watson and Yvonne Koolmatrie, her works represented Australia at the 1997 Venice Biennale. A major retrospective exhibition was held at the Queensland Art Gallery in 1998 and toured Australian state galleries.

selected bibliography

Annemarie Brody, *Stories: Eleven Aboriginal artists*, Craftsman House, Sydney, 1997.

Jennifer Issacs et al., *Emily Kngwarreye, paintings*, Craftsman House, Sydney, 1998.

Margo Neale et al., *Emily Kame Kngwarreye Alhalkere: Paintings from Utopia*, Queensland Art Gallery, Brisbane and Macmillan, Melbourne, 1998.

Hetti Perkins, *Fluent: Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson*, Art Gallery of New South Wales, Sydney, 1997.

janet laurence

Janet Laurence was born in Sydney, Australia in 1949. She studied at the University of Sydney as well as in Italy and New York and holds a Master of Fine Arts Degree from the University of New South Wales. Laurence has been awarded Australia Council residencies in Tokyo, Paretaio, Italy, and New York, and in 1996 received an Australia Council Fellowship. She has had major solo exhibitions at the Ivan Dougherty Gallery, University of New South Wales, Sydney; the Centre for Contemporary Art, Hamilton; Queensland Art Gallery (all in 1993); and the Art Gallery of New South Wales, 1997. In addition, her works have been included in exhibitions such as *Between art and nature: Australian Perspecta 1997*; *Systems end: Contemporary art in Australia*, Oxy Gallery, Osaka, 1996; *The Boundary Rider: The Ninth Biennale of Sydney*, 1992; and *Abstraction*, Art Gallery of New South Wales, 1990. Laurence has also undertaken a number of commissions, including in 1994 a collaborative work with Fiona Foley for the Museum of Sydney. She lives in Sydney.

Janet Laurence is represented by Anna Schwartz Gallery, Melbourne, Sherman Galleries, Sydney and Michael Milburn Gallery, Brisbane.

selected bibliography

Anthony Bond, *Janet Laurence*, Seibu Gallery, Shibuya, Tokyo, 1991; *The Boundary Rider: The Ninth Biennale of Sydney*, Art Gallery of New South Wales, Sydney, 1992.

Peter Emmett, *Janet Laurence*, Art and Australia Books/Craftsman House, Sydney, 1998.

Terence Maloon, 'The alchemy of Janet Laurence' in *Art and Australia* vol.31, no.4, 1994.

Bill Seaman, *Janet Laurence: The measure of light*, Queensland Art Gallery, Brisbane, 1993.

colin mccahon

Colin McCahon was born in Timaru, New Zealand in 1919. He studied briefly at the King Edward Technical College in Dunedin, but was largely self-taught as an artist. He moved from Dunedin to Christchurch in 1948, and again to Auckland in 1953. From 1953 to 1963 he was Keeper at Auckland City Art Gallery, leaving to assume a teaching position at Elam School of Fine Arts. McCahon travelled to the United States on a Carnegie Grant in 1958. He became a full-time painter in 1970 and his first retrospective exhibition was held at Auckland City Art Gallery in 1972.

Two further exhibitions dedicated to particular aspects of McCahon's works toured New Zealand galleries during the seventies. In 1984 an exhibition *I will need words* was shown at the Edinburgh Festival and as a satellite exhibition to the Fifth Biennale of Sydney. McCahon died in Auckland in 1987. The Auckland City Art Gallery's *Colin McCahon: Gates and journeys* opened two years later, and parts of the exhibition were subsequently shown at the National Gallery of Australia and the Institute of Contemporary Art, London. A joint exhibition with Rosalie Gascoigne was also shown in Australia in 1990. McCahon's works were given the 'Room of Honour' at the Stedelijk Museum, Amsterdam as part of *Under Capricorn/The World Over: Art in the age of globalisation*. A large selection of his paintings were included in *Toi, toi, toi: Art from New Zealand* at the Museum Fredericianum, Kassel, 1999 and a major exhibition is currently in preparation at the Stedelijk Museum, Amsterdam for 2000.

selected bibliography

Gordon H. Brown, *Colin McCahon: Artist*, A. H. & A. W. Reed, Wellington, 1984, revised edition, 1993.

Wystan Curnow, *I will need words: Colin McCahon's word and number paintings*, National Art Gallery, Wellington, 1984; 'The Shining Cuckoo' in *Interpreting contemporary art*, Stephen Bann and William Allen eds., Reaktion Books, London, 1991.

Wystan Curnow & Dorine Mignot, eds., *Under Capricorn/The World Over: Art in the age of globalisation*, Stedelijk Museum, Amsterdam and City Gallery, Wellington, 1996.

Alexa M. Johnston et al., *Colin McCahon: Gates and journeys*, Auckland City Art Gallery, Auckland, 1989.

Louise Pether ed., *Rosalie Gascoigne – Colin McCahon: Sense of place*, University of New South Wales, Sydney, 1990.

robert macpherson

Robert MacPherson was born in Brisbane, Australia in 1937. Self-taught as an artist, he held his first solo exhibition in 1974 and has exhibited regularly since that time. Surveys of MacPherson's work have been shown at University Art Museum, University of Queensland, 1993; the Art Gallery of New South Wales, 1994; the National Gallery of Victoria, 1996; and Artspace, Sydney, 1998. MacPherson was awarded an Australia Council Fellowship in 1991 and in 1992 was made a Doctor of the University by Griffith University, Queensland. He also received the prestigious Emeritus Award from the Australian Council in 1997. MacPherson's works have been included in many group exhibitions, including *The Readymade Boomerang: The Eighth Biennale of Sydney*, 1990; *Wit's end*, Museum of Contemporary Art, Sydney, 1993; *Virtual reality*, National Gallery of Australia, 1994; *Lightness and gravity*, Museum of Modern Art at Heide, 1997; and *All this and heaven too: The Adelaide Biennial of Australian Art*, 1998. He lives in Brisbane.

Robert MacPherson is represented by Yuill/Crowley Gallery, Sydney.

selected bibliography

Ewen McDonald & Juliana Engberg, *All this and heaven too: The Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 1998.

Ingrid Periz, 'Robert MacPherson: Six kinds of rain' in *Art and Australia* vol.29, no.3, 1992; *Robert MacPherson: The Described and the Undescribed*, Art Gallery of New South Wales, Sydney, 1994; *Robert MacPherson 1975-1995* National Gallery of Victoria, Melbourne, 1995; *Robert MacPherson: Murranji*, Artspace, Sydney, 1998.

Daniel Thomas, 'Everybody sing: The art of Robert MacPherson' in *Art and Australia* vol.33, no.4, 1996.

hilarie mais

Hilarie Mais was born in Leeds, England in 1952 and studied at the Slade School of Fine Art and the New York Studio School. She lived in New York from 1977, where she held her first solo exhibition, until moving to Australia in 1981. Mais was awarded an Australia Council Fellowship in 1993 and the Blake Prize for Religious Art in 1994. A survey of her Australian works was organised by the Contemporary Art Centre of South Australia in 1990. Mais's work has featured in a number of group exhibitions, including the Australian Sculpture Triennial in 1984 and 1987 and the Biennale of Sydney in 1986 and 1988. Her works were also shown in *Spirit + place: Art in Australia 1861-1996*, Museum of Contemporary Art, Sydney, 1996; and *Systems end: Contemporary art in Australia* which toured galleries in Asia in 1996-7. She lives in Sydney.

Hilarie Mais is represented by Christine Abrahams Gallery, Melbourne, Sherman Galleries, Sydney and Galerie Düsseldorf, Perth.

selected bibliography

Bruce Adams, *Hilarie Mais*, Contemporary Art Centre of South Australia, Adelaide and Centre for the Arts, Hobart, 1990.

Rachel Kent, *Reinventing the grid*, Robert Lindsay Gallery, Melbourne, 1994.

Anne LOxley9, *Hilarie Mais*, Art and Australia Books/Craftsman House, Sydney, 1995; 'Hilarie Mais' in *Systems end: Contemporary art in Australia*, Sherman Galleries, Sydney, 1996.

Victoria Lynn, 'Minimalism and its shadows' in *Art and Australia* vol.32, no.2, 1994.

milan mrkusich

Milan Mrkusich was born in Dargaville, New Zealand in 1925. His family moved to Auckland in 1927 and he studied commercial art in the 1940s, but other than this was largely self-taught. He began painting in 1946 and held his first solo exhibition in 1949. During the 1950s he was a partner in the Auckland architectural and design firm Brenner Associates and following this worked on a number of architectural commissions, including windows and Stations of the Cross for the St Joseph's Catholic Church, Grey Lynn, Auckland. In 1972 Mrkusich held a retrospective exhibition at Auckland City Art Gallery, and this was followed by *Milan Mrkusich: A decade further on* in 1985. In 1982 he was included in the 48th Carnegie International exhibition in Pittsburgh. *Milan Mrkusich: Pioneer modernist* was a component exhibition of Auckland City Art Gallery's *1950s Show* in 1992, and in 1994 he received a commission from the Museum of New Zealand Te Papa Tongarewa for a stained glass window to adorn the façade of their new building. *Milan Mrkusich: Six journeys* was shown at Auckland Art Gallery in 1995. His works have also been included in numerous group exhibitions, including *Headlands: Thinking through New Zealand art* at the Museum of Contemporary Art, Sydney in 1992 and *Dream collectors: One hundred years of art in New Zealand* at Te Papa and Auckland Art Gallery in 1998. Mrkusich was made a Member of the Order of New Zealand in 1997 for his services to painting. He lives in Auckland.

Milan Mrkusich is represented by Sue Crockford Gallery, Auckland.

selected bibliography

Alexa M. Johnston, 'Milan Mrkusich: Pioneer modernist'in *New Zealand Home and Building souvenir edition*, 1992.

Peter Leech, 'In the dark: New paintings by Milan Mrkusich' in *Art New Zealand* no.39, 1985.

William McAloon, *Milan Mrkusich: Six journeys*, Auckland Art Gallery, Auckland, 1995.

T. L. Rodney Wilson, *Milan Mrkusich: A decade further on*, Auckland City Art Gallery, Auckland, 1985.

john nixon

John Nixon was born in Sydney, Australia in 1949 and studied at the Preston Technical Institute Melbourne and the National Gallery of Victoria Art School. He held his first solo exhibition in 1973 and since then has exhibited extensively both in Australia and internationally. Several surveys of Nixon's works have been presented in various galleries in recent years, including *John Nixon: Selected works 1968-1994*, the Australian Centre for Contemporary Art, Melbourne, 1994; *EPW: Monochrome 1968-1996*, Canberra Contemporary Artspace, 1996; and *John Nixon: EP+OW Experimental painting + object workshop 1988-1997*, City Gallery, Wellington, 1996. He has also had projects at the Art Gallery of New South Wales (1992, with Mike Parr) and Queensland Art Gallery (1988). Nixon's work has been included in numerous group exhibitions both in Australia and internationally, including *Geometric painting in Australia*, University Art Museum, University of Queensland, 1997; *Strangers in paradise: Contemporary Australian art to Korea*, National Museum of Contemporary Art, Seoul, 1992; *Abstraction*, Art Gallery of New South Wales, 1990; the Eighth and Ninth Biennale of Sydney, 1988, 1990; and *The Australian Bicentennial Perspecta*, 1987-88. Nixon lives in Sydney.

John Nixon is represented by Anna Schwartz Gallery, Melbourne, Sarah Cottier Gallery, Sydney, Goddard de Fiddes Gallery, Perth, Sue Crockford Gallery, Auckland and Hamish McKay Gallery, Wellington.

selected bibliography

Caroline Barnes, 'John Nixon' in *Power works from the MCA Collection*, Govett-Brewster Art Gallery, New Plymouth, Robert Leonard & Priscilla Pitts, eds., 1994.

Ben Curnow, *John Nixon EPW: Demonstration room, Sydney (The Berlin project)*, Sarah Cottier Gallery, Sydney, 1995.

Janet Shanks, *Tableaux: John Nixon*, Deakin University Gallery, Geelong, 1991.

Allan Smith, *John Nixon: EP+OW Experimental painting + object workshop 1988-1997*, City Gallery, Wellington/Dunedin Public Art Gallery, Dunedin, 1997.

michael parekowhai

Michael Parekowhai was born in Porirua, New Zealand in 1968 of Nga-Ariki, Te Aitanga-a-Mahaki, Rongowhakaata Maori descent. He received a Bachelor of Fine Arts from the University of Auckland in 1990. Parekowhai's solo exhibition *Kiss the baby goodbye* was shown at the Govett-Brewster Art Gallery, New Plymouth in 1994. His work has been included in major group exhibitions, such as *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; *Art now*, Museum of New Zealand Te Papa Tongarewa, 1994; *Kororangi: New Maori art*, Auckland Art Gallery, 1995; *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, 1996; and *Under Capricorn/The World over: Art in the age of globalisation* at the Stedelijk Museum, Amsterdam and City Gallery, Wellington in 1996. Parekowhai lives in Auckland.

Michael Parekowhai is represented by Gow, Langsford Gallery, Auckland.

selected bibliography

Gregory Burke, *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, Frankfurt, Germany and City Gallery, Wellington, 1995.

Robert Leonard, 'Against purity: Three word sculptures by Michael Parekowhai' in *Art New Zealand* no.59, 1992.

Robert Leonard & Lara Strongman, *Kiss the baby goodbye*, Govett-Brewster Art Gallery, New Plymouth and Waikato Museum of Art and History, Hamilton, 1994.

Nicholas Thomas, 'Kiss the baby goodbye' in *Critical Inquiry* vol.22, no.1, 1995.

mike parr

Mike Parr was born in Sydney, Australia in 1945 and studied at Queensland University and the East Sydney Technical College. He held his first solo exhibition in 1970 and has exhibited and performed widely since then, both in Australia and internationally. Surveys of his prints were held at the National Gallery of Victoria in 1994 and the Australian National Gallery in 1990. The Art Gallery of New South Wales presented a survey of his recent works in 1991. In 1994 Parr was included in *25 Years of performance art in Australia* at the Ivan Dougherty Gallery, University of New South Wales. Other exhibitions featuring his works include: *The Australian Bicentennial Perspecta*, 1987; *Antipodean currents: Ten contemporary artists from Australia*, Guggenheim Museum, Soho, New York, 1995; *Systems end: Contemporary art in Australia*, Oxy Gallery, Osaka, 1996; *Spirit + place: Art in Australia 1861-1996*, Museum of Contemporary Art, Sydney, 1996; *Body*, Art Gallery of New South Wales, 1996; *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997; and *Wounds: between democracy and redemption in contemporary art*, Moderna Museet, Stockholm, 1998. Parr lives in Sydney.

Mike Parr is represented by Anna Schwartz Gallery, Melbourne, Sarah Cottier Gallery, Sydney and Milburn Gallery, Brisbane.

selected bibliography

David Bromfield, *Identities: A Critical study of the work of Mike Parr* 1970-1990, University of Western Australia Press, 1991.

Graham Coulter Smith, *Mike Parr: The Self-portrait project*, Schwartz City, Melbourne, 1994.

Deborah Hart, 'Mike Parr: The Labyrinth of memory' in *Art and Australia* vol.32, no.2, 1994.

Howard Morphy & David Elliott, *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997.

séraphine pick

Séraphine Pick was born in Kawakawa, New Zealand in 1964. She graduated with a Bachelor of Fine Arts from the University of Canterbury in 1988. Pick received the Olivia Spencer Bower Award in 1994 and the Rita Angus Fellowship in 1995. Her work was included in the survey exhibitions *Recognitions*, 1991; *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995; and *Earth movers and skywriters*, McDougall Art Annex, Christchurch. Pick's solo exhibitions include *Unveiled*, City Gallery, Wellington, 1995; and *Scratching skin*, McDougall Art Annex, Christchurch, 1998. She lives in Auckland.

Séraphine Pick is represented by Anna Bibby Gallery, Auckland, Hamish McKay Gallery, Wellington, and Brooke/Gifford Gallery, Christchurch.

selected bibliography

Allan Smith, *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995.

Claire J. Regnault, *Séraphine Pick: Unveiled*, City Gallery, Wellington, 1995.

Felicity Milburn, *Scratching skin*, Robert McDougall Art Gallery, Christchurch, 1998.

patrick pound

Patrick Pound was born in Auckland, New Zealand in 1962. He graduated with a Bachelor of Fine Arts Degree from the University of Auckland in 1987 and has lived in Melbourne since 1988. Pound has featured in noted group exhibitions in both New Zealand and Australia, including *Shadow of style: Eight new artists*,

Wellington City Art Gallery; *Now See Hear! Art, language and translation*, Wellington City Art Gallery, 1992; *Static*, Australian Centre for Contemporary Art, Melbourne, 1994; and *A Very peculiar practice: Aspects of recent New Zealand painting* at City Gallery, Wellington, 1995. In 1998 Pound exhibited with David Sequira at Artspace, Auckland and was included in the Moët et Chandon Australian Art Foundation Touring Exhibition. He has had numerous solo exhibitions, including at the Centre for Contemporary Art, Hamilton, 1994; and the Experimental Art Foundation, Adelaide, 1994.

Patrick Pound is represented by Anna Bibby Gallery, Auckland, Hamish McKay Gallery, Wellington, Renaud/Wardell Gallery, Melbourne and Milburn Gallery, Brisbane.

selected bibliography

Blair French, 'Networking: Patrick Pound's support group in Hamilton' in *Art New Zealand* no.74, 1995.

Nicholas Zurbrugg, *Text and art*, Logan Gallery, Queensland, 1995.

Allan Smith, *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995.

Michael Wardell, ed., *Moët et Chandon Australian Art Foundation Touring Exhibition 1998*, Moët et Chandon Australian Art Foundation, Melbourne, 1998.

john reynolds

John Reynolds was born in Auckland in 1956. He received a Bachelor of Fine Arts from the University of Auckland in 1978 and held his first exhibition in 1980. Since then he has exhibited widely, including *afterMcCahon: Some recent configurations in art*, Auckland City Art Gallery, 1989; *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; *Distance looks our way: 10 Artists from New Zealand*, Seville Expo, 1992; *Station to station: The way of the cross*, Auckland City Art Gallery, 1994; and *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995. Reynolds won the Lindauer Art Award in 1988 and the Visa Gold Art Award in 1993. He lives in Auckland.

John Reynolds is represented by Sue Crockford Gallery, Auckland and Peter McLeavey Gallery, Wellington.

selected bibliography

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Tina Barton, *afterMcCahon: Some recent configurations in art*, Auckland City Art Gallery, Auckland, 1989.

Allan Smith, 'To Sketch the echo: The art of John Reynolds' in *Art New Zealand* no.59, 1991; 'John Reynolds: A multitude of dreams' in *Distance looks our way: 10 Artists from New Zealand*, Distance Looks Our Way Trust, Auckland, 1992.

peter robinson

Peter Robinson was born in Ashburton, New Zealand in 1966 of Ngai Tahu Maori descent. In 1989 he graduated with a Bachelor of Fine Arts from the University of Canterbury. Robinson's work has been included in several important exhibitions of New Zealand art, including the first *Art now*, Museum of New Zealand Te Papa Tongarewa, 1994; *Cultural Safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, 1995; and *Toi, toi, toi: Art from New Zealand*, Museum Fredericianum, Kassel, 1999. Robinson has established a growing international reputation, undertaking a residency at the Ludwig Forum für Internationale Kunst in Aachen in 1995. He was included in the exhibition *Localities of desire*, Museum of Contemporary Art, Sydney, 1994; and nominated for the Seppelt Contemporary Art Award, 1997. He has also represented New Zealand at the 1996 São Paulo Bienniale, the 1996 Asia Pacific Triennial, the 1997 Johannesburg Biennale and the 1998 Biennale of Sydney. He lives in Christchurch.

Peter Robinson is represented by Anna Bibby Gallery, Auckland, Peter McLeavey Gallery, Wellington and Brooke/Gifford Gallery, Christchurch.

selected bibliography

Gregory Burke, *Cultural safety: Contemporary art from New Zealand*, Frankfurter Kunstverein, Frankfurt, and City Gallery, Wellington, 1995.

Robert Leonard, '3.125% Pure: Peter Robinson plays the numbers game' in *Art + Text* no.50, 1995; 'Peter Robinson's strategic plan' in *Art AsiaPacific* no.16, 1996.

Bernice Murphy, *Localities of desire: Contemporary art in an international world*, Museum of Contemporary Art, Sydney, 1994.

kathy temin

Kathy Temin was born in Sydney, Australia in 1968. She graduated with a Master of Fine Arts degree from the Victorian College of the Arts, Melbourne in 1993, and went on to study in the Research Programme at Goldsmith's College, London in 1996-97. She was artist-in-residence at the Govett-Brewster Art Gallery, New Plymouth in 1995 and received the Anne & Gordon Samstag International Visual Arts Scholarship in 1996. She was a winner of the 1997 Seppelt Contemporary Art Award and in the same year received an Australia Council residency at the PS1 Studio, New York. Her work has featured in numerous exhibitions in Australia as well as in New Zealand and Europe. These include: *Australian Perspecta 1993*; *Wit's end*, Museum of Contemporary Art, Sydney, 1993; *Romantisystem*, Canberra Contemporary Art Space, 1994; and *White hysteria*, Contemporary Art Centre, Adelaide, 1996. Temin was also included in the 1995 Videonale at the Bonn Kunstverein, Germany and in the 1996 Asia-Pacific Triennial. Her solo exhibitions include *Wall drawings, Objects and videos: made in New Plymouth*, Govett-Brewster Art Gallery, New Plymouth; and *Three indoor monuments*, Australian Centre for Contemporary Art, Melbourne, 1995. Kathy Temin currently lives in New York City.

Kathy Temin is represented by Anna Schwartz Gallery, Melbourne, Roslyn Oxley9 Gallery, Sydney and Hamish McKay Gallery, Wellington.

selected bibliography

Naomi Cass, 'Kathy Temin' in *Art + Text* no.50, 1995; *Three Indoor monuments*, Australian Centre for Contemporary Art, Melbourne, 1995.

Priscilla Pitts, *Kathy Temin: Wall drawings, objects and videos, made in New Plymouth*, Govett-Brewster Art Gallery, New Plymouth, 1995.

Sue-Anne Wallace, ed., *The Seppelt contemporary art award 1997*, Museum of Contemporary Art, Sydney, 1997.

geoff thornley

Geoff Thornley was born in Levin, Wellington in 1942. He studied at Elam School of Fine Arts at the University of Auckland, where he graduated in 1964. Thornley held his first solo exhibition that year and in 1975 represented New Zealand in the Sao Paulo Biennale. He held a survey exhibition at the Centre for Contemporary Art, Hamilton in 1992 and has numerous solo exhibition throughout New Zealand. Recently, Thornley's works have been included in exhibitions such as *Hit parade: Contemporary art from the Paris Family collection*, Wellington City Art Gallery,

1991; *Perspectives*, Museum of New Zealand Te Papa Tongarewa, 1992; and *A Very peculiar practice: Aspects of recent New Zealand Painting*, City Gallery, Wellington, 1995. He lives in Auckland.

Geoff Thornley is represented by Vavasour Godkin Gallery, Auckland.

selected bibliography

Barbara Blake, ed., *Hit Parade: Contemporary art from the Paris Family collection*, Wellington City Art Gallery, Wellington, 1992.

Michael Dunn, *Contemporary painting in New Zealand*, Craftsman House, Sydney, 1996.

Allan Smith, 'The depth of things rises to the light' in *Art New Zealand* no.63, 1992;

'The passage of the gaze' in *Geoff Thornley*, Gow, Langsford Gallery, Auckland, 1992.

imants tillers

Imants Tillers was born in Sydney, Australia in 1950. He studied architecture at the University of New South Wales, graduating in 1972. In 1969 he was one of Christo's assistants on *Wrapped Coast* in Sydney and held his first solo exhibition in 1973. Since then he has exhibited widely, and several major shows of his works have been presented internationally, including *Imants Tillers: Works 1978-1988* at the Institute of Contemporary Art, London; *Imants Tillers: 19301*, National Art Gallery, Wellington; *Diaspora*, National Art Museum, Riga and *Diaspora in context*, Pori Art Museum, Pori. Tillers represented Australia in the 1986 Venice Biennale. Recently his works have featured in such exhibitions as *Antipodean currents: Ten contemporary artists from Australia*, Guggenheim Museum, Soho, New York, 1995; *Spirit + place: Art in Australia 1861-1996*, Museum of Contemporary Art, Sydney, 1996; *Colonial post-colonial*, Museum of Modern Art at Heide, 1996; *Systems end: Contemporary art in Australia*, Oxy Gallery, Osaka, 1996; and *Under Capricorn/The World over: Art in the age of globalisation*, Stedelijk Museum Amsterdam and City Gallery Wellington, 1996. He lives in Cooma, New South Wales.

Imants Tillers is represented by Sherman Galleries, Sydney, Milburn Gallery, Brisbane, Gow, Langsford Gallery, Auckland and Peter McLeavey Gallery, Wellington.

selected bibliography

Wystan Curnow, *Imants Tillers and 'The Book of Power'*, Craftsman House, Sydney, 1997.

Michael Newman et al., *Imants Tillers: Works 1978-1988*, Institute of Contemporary Art, London, 1989.

Pierre Restany et al., *Imants Tillers: Diaspora*, Museum of Contemporary Art, Sydney for the National Museum of Art, Latvia, 1993.

Marketta Seppälä et al., *Diaspora in context: Connections in a fragmented world: Imants Tillers makes a painting by...*, Pori Art Museum, Pori, 1995.

billy stockman tjapaltjarri

Billy Stockman Tjapaltjarri was born near Mt. Denison in the north-west of Papunya, Australia around 1927. He is of the Anmatyerre/Western Arrente tribe. Billy grew up at Napperby Station and Aileron, and was initiated at Napperby and worked there as a stockman. He was a member of the Papunya Council in the seventies and one of the founders of the Papunya painting movement. He was a Central Australian Delegate to the National Aboriginal Council during the 1970s and also Chair of Papunya Tula Arts. His works have been widely exhibited and included in such exhibitions as *The face of the centre: Papunya Tula paintings 1971-1984* at the National Gallery of Victoria, 1985 and *Dreamings: Art of Aboriginal Australia*, Asia Society Galleries, New York, 1988. He lives at Ilili, near Papunya.

Billy Stockman Tjapaltjarri is a member of the Papunya Tula Artist Pty. Ltd, Alice Springs.

selected bibliography

Annamarie Brody, *The face of the centre: Papunya Tula paintings 1971-1984*, National Gallery of Victoria, Melbourne, 1985.

Jo-Anne Birnie Danzker, *Dreamings Tjukurrpa: Art of the Western Desert, The Donald Kahn Collection*, Prestel-Verlag, New York, 1994.

Patrick Corbally Stourton, *Songlines and Dreamings: Contemporary Australian Aboriginal art*, Lund Humphries, London, 1996.

Michael O'Farrell, *Tjuurrpa Desert Dreamings: Aboriginal art from Central Australia (1971-1993)*, Art Gallery of Western Australia, Perth, 1993.

tony tuckson

Tony Tuckson was born in 1921 in Egypt to English parents and spent his childhood in Egypt and England. He served in the RAF during the Second World War and this took him, amongst other places, to Australia where he settled after he was discharged in 1946. Tuckson had had some art training in England and subsequently studied at the East Sydney Technical College. He joined the Art Gallery of New South Wales as an attendant in 1950 and later that year was made assistant to the Director. He became Deputy Director in 1957 and took responsibility for developing the Gallery's collections of Aboriginal, Torres Strait Islander and Melanesian art. During this period Tuckson was active as a painter but withdrew from exhibiting as he felt it would compromise his position at the Gallery. In 1970 he did finally have a major exhibition of works spanning the past decade, at Watters Gallery in Sydney, which drew considerable recognition. Another exhibition followed there in 1973, sixth months before his death. A major retrospective was organised by the Art Gallery of New South Wales in 1976 and this was followed by further exhibitions, including a touring show organised by the Broken Hill City Art Gallery in 1984. His works were subsequently shown in a number of major exhibitions, including *The Great Australian Exhibition* which toured Australian State Galleries in 1988-9. A survey *Tony Tuckson: Themes and variations* was organised by Heide Park and Art Gallery in 1989 and this was followed in 1994 by an exhibition of his drawings and those of American artist Philip Guston, at the Ivan Dougherty Gallery, University of New South Wales.

Tony Tuckson's estate is represented by Watters Gallery, Sydney.

selected bibliography

Daniel Thomas, Renée Free & Geoffrey Legge, *Tony Tuckson*, Craftsman House, Sydney, 1989.

Terence Maloon, *Tony Tuckson: Themes and variations*, Heide Park and Art Gallery, Melbourne, 1989.

Tony Oliver, *Reversals: Tony Tuckson, Philip Guston*, Ivan Dougherty Gallery, Sydney, 1994.

peter tyndall

Peter Tyndall was born in Melbourne, Australia in 1951 and briefly studied architecture in Melbourne before deciding to become an artist. He held his first solo exhibition in 1972 and has exhibited frequently since then, beginning to title his works *detail/A Person Looks At A Work Of Art/someone looks at something ...* in 1974. His recent exhibitions include *Dreaming Bendigo into being*, Bendigo City Art Gallery, 1997; *Death and the viewer*, Australian Centre for Contemporary Art, Melbourne, 1996; and *Double crossed again*, Daadgaleire, Berlin, 1992. Tyndall's works have been included in a number of major exhibitions, including *Looking at seeing and reading*, Ivan Dougherty Gallery, University of New South Wales, 1993; *Wit's end*, Museum of Contemporary Art, Sydney, 1993; *The Readymade Boomerang: The Ninth Biennale of Sydney*, 1990; *Edge to edge: Contemporary*

Australian art to Japan, National Museum of Art, Osaka, 1988; and t*he Australian Bicentennial Perspecta*, 1987. He was also included in the Fifth Biennale of Sydney and in the Australian exhibition *5/5 Fuenf vom fuenften* at the Daadgaleire, Berlin, 1985. Tyndall lives in Hepworth Springs.

Peter Tyndall is represented by Anna Schwartz Gallery, Melbourne.

selected bibliography

Ashley Crawford, 'Detail: A Person looks at Peter Tyndall' in *Tension* no.18, 1990.

Pamela Hansford, *Dagger definitions: Peter Tyndall*, Greenhouse Publications, Melbourne, 1987.

Peter Tyndall, *Double crossed again, Death to all mirrors: Peter Tyndall*, Daadgalerie, Berlin, 1992; *Death and the viewer*, Australian Centre for Contemporary Art, Melbourne, 1996.

Daniel Thomas, 'Bonzaview: Peter Tyndall's country art' in *Art and Australia* vol.35, no.2, 1997.

gordon walters

Gordon Walters was born in Wellington, New Zealand in 1919. He had some art training at Wellington Technical College in the 1930s, but visits to the Dominion Museum and informal lessons from the Dutch Indonesian refuge artist Theo Schoon were much more influential on his development. Walters travelled to Australia in 1946 and again in 1947, living in Sydney until 1949. Returning briefly to New Zealand he then spent most of 1950 in Europe, returning to Sydney to live until 1953, where he produced his first entirely non-figurative works. Moving back to Wellington in 1953, Walters worked largely in isolation for more than a decade until he showed his first koru paintings in Auckland in 1965. He lived in Auckland for five years from 1971, then moved to Christchurch where he remained until his death in 1995. A retrospective exhibition of his works was held at Auckland City Art Gallery in 1983, and another survey *Parallel lines: Gordon Walters in context* at the same gallery in 1994 showed his international sources and wide ranging influence on contemporary New Zealand art. His works have been included in most recent surveys of New Zealand art including *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992; and *A Very peculiar practice: Aspects of recent New Zealand painting*, City Gallery, Wellington, 1995.

Gordon Walters' estate is represented by Sue Crockford Gallery, Auckland.

selected bibliography

Mary Barr, ed., *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney, 1992.

Michael Dunn, *Gordon Walters*, Auckland City Art Gallery, Auckland, 1983; 'Gordon Walters: Remaking the modern' in *Art New Zealand* no.63, 1992.

William McAloon, *Parallel lines: Gordon Walters in context*, Auckland City Art Gallery, Auckland, 1994.

Francis Pound, *The Space between: Pakeha use of Maori motifs in modernist New Zealand art*, Workshop Press, Auckland, 1994.

Laurence Simmons & James Ross, eds., *Gordon Walters: Order and intuition*, Walters Publications, Auckland, 1990.

jenny watson

Jenny Watson was born in Melbourne, Australia in 1951. She graduated with a Diploma of Painting from the National Gallery of Victoria Art School, Melbourne in 1972 and has received several awards, including the Gold Medal at the Indian Triennale, Delhi in 1986 and the Deakin James Prize in 1997. She has been included in numerous exhibitions in Australia and abroad such as *Prospect 1993* at the Frankfurter Kunstverein, Frankfurt; *Power works from the MCA collection*, Govett-Brewster Art Gallery, New Plymouth, 1994; *Confess and conceal*, National Art Gallery, Kuala Lumpur, 1994; and *Private parts*, Monash University Gallery, Melbourne, 1998. Her works have also been included in the 1982 and 1984 Biennales of Sydney; and *The Australian Bicentennial Perspecta*, 1987. Watson has also held solo exhibitions at the Australian Centre for Contemporary Art, Melbourne, 1991; the Mannheimer Kunstverein, Manheim, 1994; Ludwigforum für Internationale Kunst, Aachen, 1995; and the College of Fine Arts, University of Hanoi, 1998. Her exhibition *Paintings with Veils and False Tails* was shown at the Venice Biennale in Italy in 1993 and subsequently toured venues in Australia. Jenny Watson divides her time between Melbourne, New York City and Europe.

Jenny Watson is represented by Anna Schwartz Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney.

selected bibliography

Judy Annear, *Jenny Watson: Paintings with Veils and False Tails*, Australian Exhibitions Touring Agency, Melbourne, 1993.

Ashley Crawford, 'Jenny Watson' in *Art and Australia* vol.28, no.3, 1991.

Ben Curnow, 'Jenny Watson' in *Power works from the MCA collection*, Robert Leonard & Priscilla Pitts, eds., Govett-Brewster Art Gallery, New Plymouth, 1994.

Tracey McLean & Andrew Wilson, 'Jenny Watson' in *The Australian Bicentennial Perspecta*, Anthony Bond, ed., Art Gallery of New South Wales, Sydney, 1987.

judy watson

Judy Watson was born in Mundaberra, Queensland in 1959. She is a member of the Waanyi language group in North-West Queensland. She studied fine arts at the University of Hobart, Tasmania and Monash University. Watson has received numerous awards and grants, including the 1995 Moët & Chandon Australian Art Foundation Fellowship. She was artist-in-residence at the Sydney College of Art in 1991, at the Art Gallery of New South Wales, Sydney in 1993 and at the University of Canterbury, Christchurch in 1998 amongst others. Watson's works have been included in exhibitions such as *Aratjara: Art of the first Australians*, Kunstsammlung Nordhein-Westfalen, Dusseldorf, 1993; *The Right to hope*, Johannesburg Art Gallery, South Africa, 1995; *Australia: Familiar and strange: Contemporary Australian art*, Seoul Arts Centre, 1996; *In place (Out of time): Contemporary art in Australia*, Museum of Modern Art, Oxford, 1997; and *Memory walking*, City Gallery, Wellington, 1998. The exhibition *fluent – Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson* was the Australian contribution to the 1997 Venice Biennale and subsequently toured Australia. Watson's solo exhibitions include *a sacred place for these bones* at Griffith University, Brisbane, 1989; *ground work*, Institute of Modern Art, Brisbane, 1990; *The Artist's studio*, Art Gallery of New South Wales, 1993 and *driftnet*, McDougall Art Annex, Christchurch, 1998. Judy Watson lives in Darwin.

Judy Watson is represented by Mori Gallery, Sydney, aGOG, Canberra, Grahame Galleries + Editions, Brisbane and Milburn Gallery, Brisbane.

selected publications

Hannah Fink, Victoria Lynn & Victoria Lynn, *Judy Watson*, Moët & Chandon Australian Art Foundation, Epernay, 1996.

Hetti Perkins, *Fluent: Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson*, Art Gallery of New South Wales, Sydney, 1997; 'Judy Watson' in *1993 Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1993.

Vivien Johnson, 'Upon a painted memory: recent work by Judy Watson' in *Art and Australia* vol. 30, no.2, 1992.

The Chartwell Collection is a widely renowned and unique collection that comprises some 600 works of contemporary Australian and New Zealand art. Established in 1974, it includes paintings, sculptures, drawings and photographs by some of Australasia's leading artists, from major figures such as Colin McCahon and Tony Tuckson to prominent young contemporaries including Shane Cotton and Kathy Temin.

This book and the exhibition it accompanies present a selection from the Chartwell Collection. Comprising forty-eight works by a range of artists from both sides of the Tasman, *Home and away* shows the richness and diversity of the Collection as well as some of its many highlights. Selected by Curator William McAloon, *Home and away* traces various themes through the Collection, reflecting similarities and differences between Australian and New Zealand contemporary art.

Including an informative introductory essay by McAloon and an interview with the founding Trustee of the Collection, Rob Gardiner, the book also features essays on the works by some of Australasia's leading art commentators. All works are illustrated in full colour and the book also contains detailed information on each of the artists.

William McAloon was Curator of Contemporary New Zealand Art at Auckland Art Gallery from 1993 to 1998. Born in Christchurch in 1969, he has published extensively on New Zealand art as well as curating numerous exhibitions. His previous publications include *Parallel lines: Gordon Walters in context* (1994), *Milan Mrkusich: Six journeys* (1996); and *Necessary correction: Colin McCahon, Stephen Bambury, Helmut Federle* (1997). He lives in Wellington.

David Bateman

AUCKLAND ART GALLERY TOI O TĀMAKI

Chartwell Collection