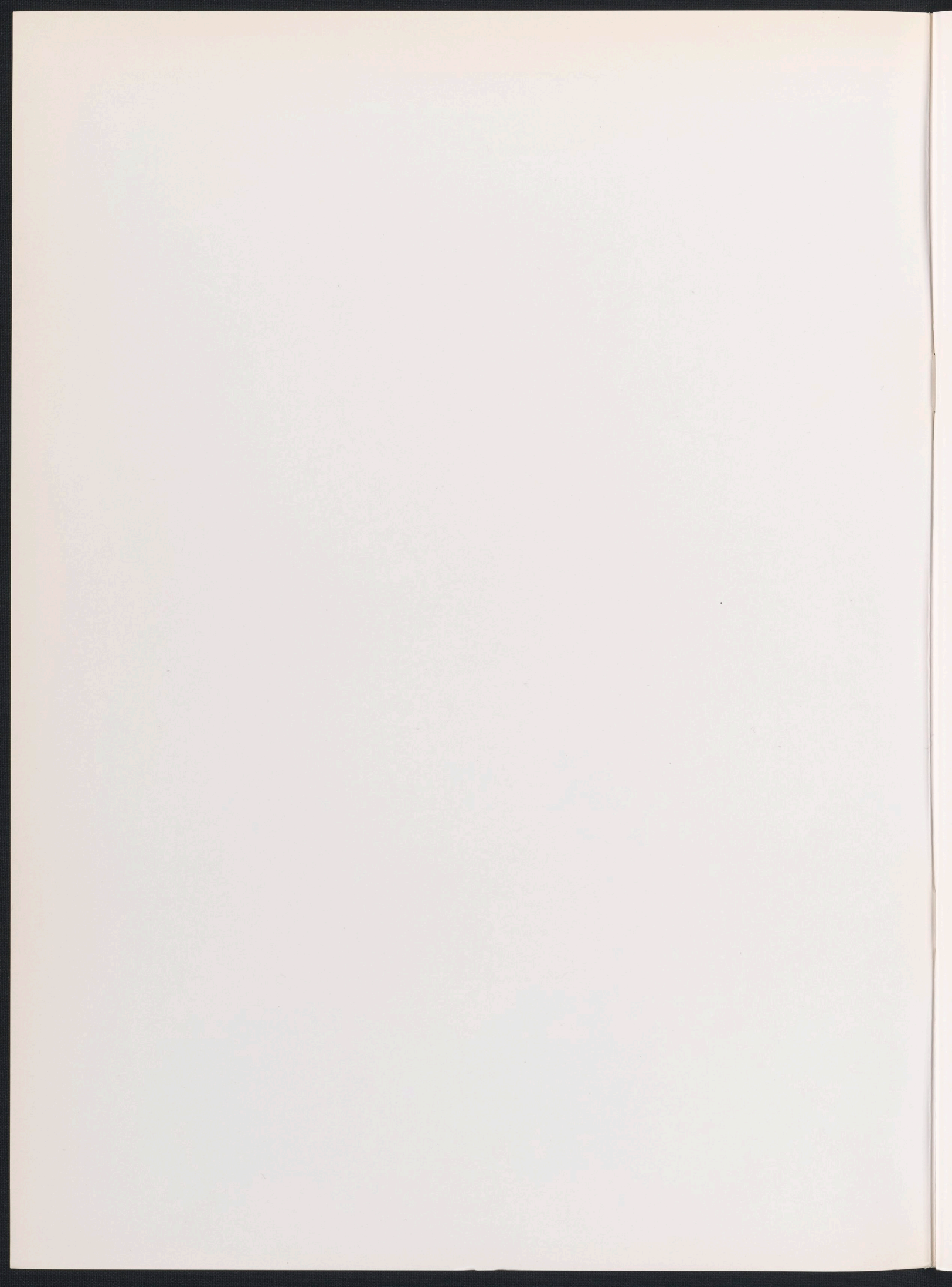


some configurations in recent art

after
McCahon

Derrick Cherrie
Graeme Cornwell
Julian Dashper
Emare Karaka
Jane Pountney
John Reynolds
Michael Stevenson
Barbara Strathdee
Imants Tillers
Merylyn Tweedie



after McCahon

26 May to 9 July

Derrick Chubb

Craeme Corneil

Julian Dash

Emare Karp

Jane Pounney

John Reynolds

Michael Soper

Barbara Soper

Imaris Soper

Meryl Soper

Auckland City Art Gallery

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Auckland City Art Gallery

ISBN 0 86463 171 5

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Director	Christopher Johnstone
Exhibition Curator	Christina Barton
Registrar	Geraldine Taylor
Designer	Philip McKibbin
Photographers	John McIvor, Jennifer French
Editor	Ronald Brownson
Typesetters	Artspec Imaging Ltd, Auckland
Printed by	Academy Press, Auckland

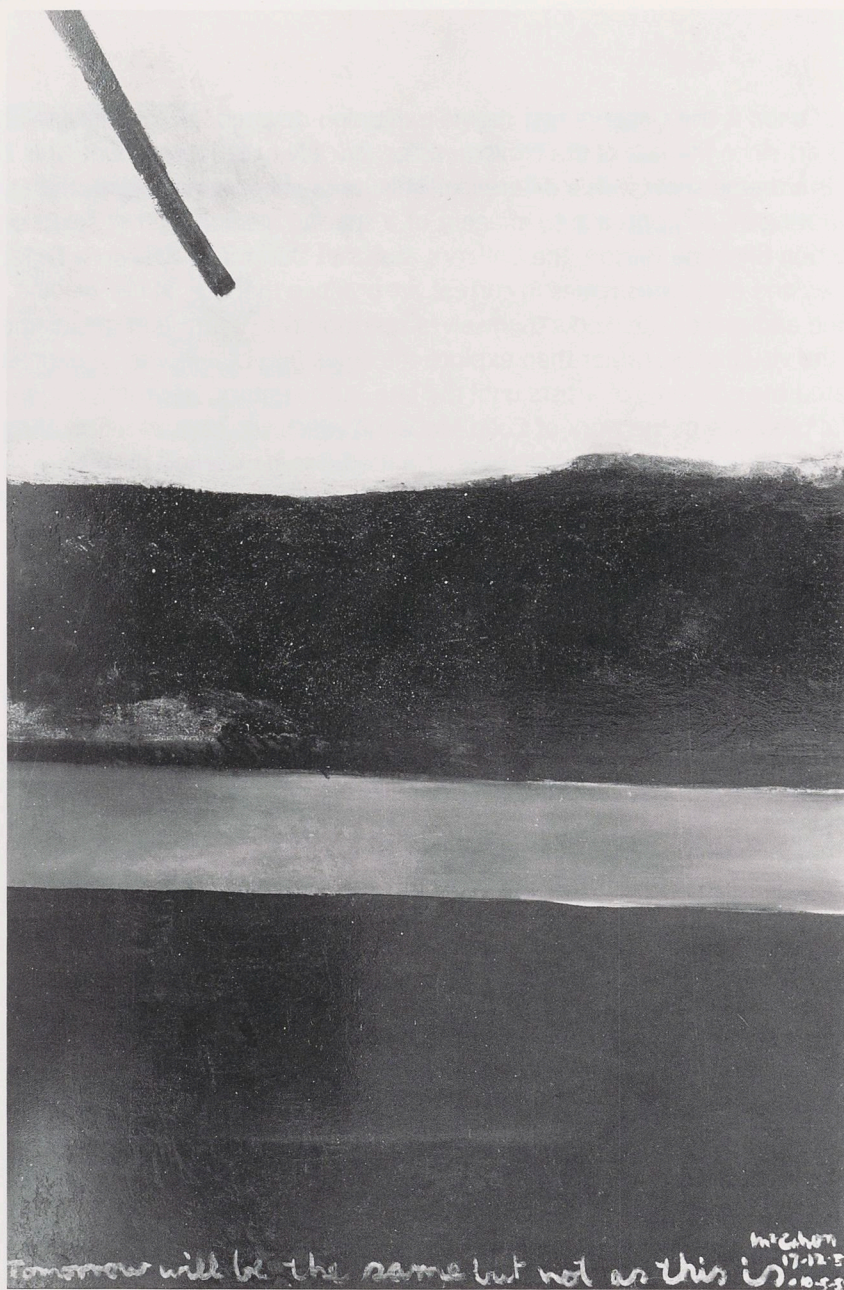
foreword

after McCahon is the Gallery's first theme exhibition devoted, almost exclusively, to New Zealand art since the last of the exhibitions generically called *Aspects of New Zealand art*.

It is a theme show with a difference since its theme is less tangible than say, concentrating on an approach to imagery or a specific medium. In her selection and introduction Christina Barton, the Gallery's Assistant Curator of Research Collections, addresses and elucidates issues in current art practice that are, in her opinion, especially of their time and place. The works themselves question the nature and meaning of the creative act for the visual artist rather than explore the limits and boundaries of expression which dominated the concerns of artists until the late 20th century. Her theme is woven around the powerful presence of the work of Colin McCahon which she sees as a liberating influence rather than an obstacle to be overcome or a model to be worked through.

The Gallery is very grateful to those who have assisted in the preparation of the exhibition, especially the artists and other lenders.

Christopher Johnstone
Director



Robert McDougall Art Gallery

C. McCahon
**Tomorrow will be the same
but not as this is** 1958
solpah and sand on hardboard,
Robert McDougal Art Gallery, Christchurch

after-words: conversation around McCahon

'after' is a loaded term in (art) historical parlance. Not only does it designate that which literally follows on from but, as well, it denotes a particular transaction between 'master' and pupil; an act of homage and a desire to emulate: to learn from and to outdo. *after McCahon* is an exhibition which pays its own kind of homage to this notion and, I hope, confounds it.¹

For this exhibition is both a provocation and a response. It is founded on a commitment to, and a curiosity about younger artists working today. But equally, it derives from a desire to see their work in those very gallery spaces so recently filled by McCahon.² Thus, by acknowledging a shared space and a contiguous time, it constitutes a real and metaphorical context within which their work may be received and, as a result, provides an opportunity to begin to understand and explore the premises for art making today.

The artists in this exhibition come 'after' McCahon. They belong to a generation which neither emulates McCahon as an act of homage nor confronts him as an obstacle to be overcome. Their work, rather, manifests the profound shifts which have been widely identified and acknowledged in the conditions for and products of art-making today. *after McCahon* offers no answers to the 'problem' of McCahon, nor does it posit these particular artists as his logical successors. It does acknowledge, however, that somewhere in the manifold spaces between, there is room, perhaps, to look at a different generation of artists in the 'light' of McCahon and to find there difference without opposition, connections without indebtedness and, as a result, to better understand both McCahon and those who come after him.

Despite the fact that contemporary critics have found in McCahon's work traces of a postmodern sensibility – most notably the recognition that, in his appropriations from both high and popular culture and in his use of found and given texts, his is a culturally *coded* response to both nature (landscape) and place (New Zealand) – there are nevertheless, integral aspects of his work and outlook which no longer seem tenable when philosophical certainties and cultural 'truths' have so irrevocably been cast into doubt.

[McCahon's] was a Christian world, a world of perpetually warring opposites, all but Manichean, a universe of tragic and eternal division, of belief and unbelief, of good and evil, light and dark, matter and spirit, heaven and hell, life and death...³

It is this very world of binary oppositions, with its "implied dialectic of essence and appearance, latent and manifest, alienation and disalienation"⁴ which has been undermined by the discourses of postmodernism. According to Leonard Wilcox, postmodernism is predicated on the "disappearance of a significant external reality and a deep scepticism about traditional ways of representing and making sense of the world"⁵ No longer can the painted surface be conceived as a window through which 'reality' might be grasped, nor can its integrity as an ideal space remain inviolate. This has important consequences for artists today.

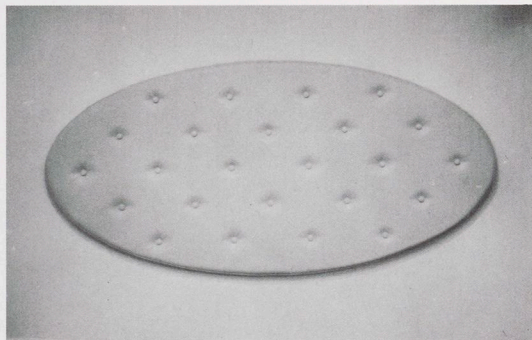
If depth and all that it connotes is denied, then surface itself can be celebrated for its very 'depthlessness' or recognised as a ground already inscribed with meaning, to be recycled, worked over, acted upon.

No surface holds. No figure, line or point remains. No ground subsists. But no abyss either. Depth for us, is not a chasm. Without a solid crust, there is no precipice. Our depth is the thickness of our body, our all touching itself. Where top and bottom, inside and outside, in front and behind, above and below are not separated, remote, out of touch. Our all intermingled. Without breaks or gaps.⁶

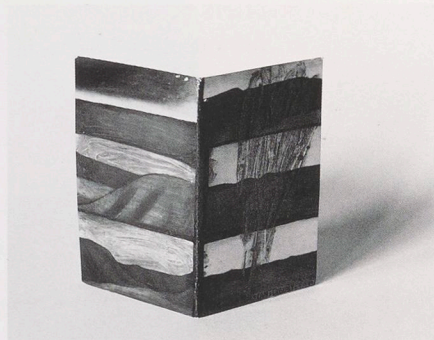
And if the universality of this search for essence is queried, as it has been by recent feminist theories, then the dialectical opposition of inside to outside, real to apparent, depth to surface, is rendered particular: the product of an exclusively masculine alienation. Space has been given a politics and a gender. The contemporary situation is multiple, polyvalent. There is no one direction.

The myth of the alienated artist is no doubt founded on these very divisions: of inner and outer, of self from nature and from society. Hal Foster has argued that the "expressive fallacy" is indeed founded on these metaphysical oppositions⁷ for expressionism "insists on the primary, originary, interior self"⁸ and on the possibility of finding an unmediated means to give outward visual form to that inner self. McCahon never accedes to the pure, painterly mark as sign of self. Unlike his abstract expressionist contemporaries, McCahon chose to construct his language from signs and symbols gleaned from a common cultural store or generated from his observations of natural fact which together, were meant to operate *affectively* at both the personal and public levels. Yet *his* handwriting is everywhere and immediately recognisable. McCahon's enterprise was to find a pictorial language equal to the task of expressing those antithetical metaphysical forces. Yet communicability itself was never doubted; nor was the belief that his was a representative response to a universal human condition.

D. Cherrie
Soft cell 1988
vinyl and wood,
courtesy of the artist



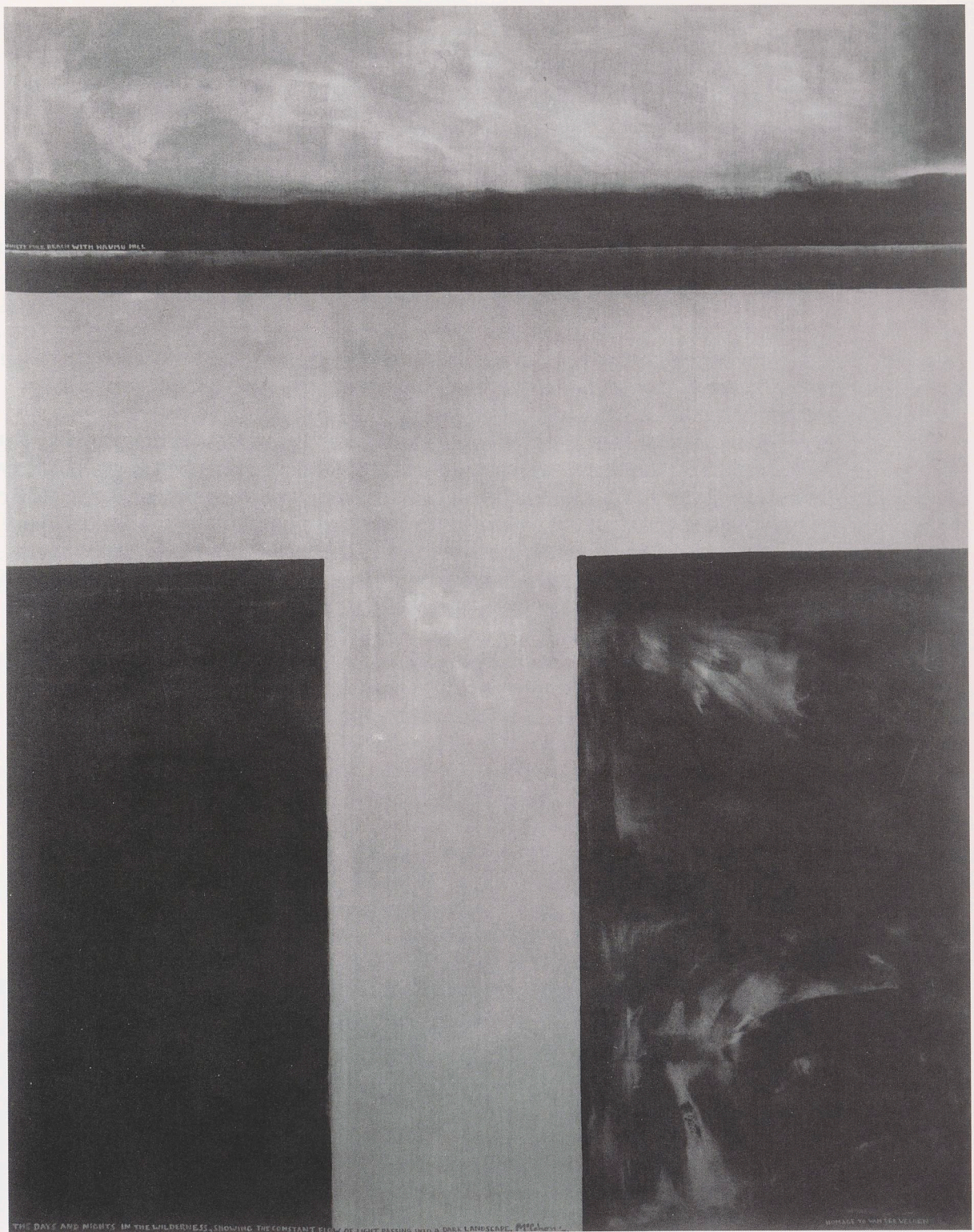
J. Reynolds
Folding screen 1987
pastel on printed card
courtesy of the artist



John Reynolds

C. McCahon
There is only one direction 1952
oil on board
private collection, Wellington





C. McCahon
The days and nights in the wilderness
showing the constant flow of light
passing into a dark landscape 1971

acrylic on unstretched canvas
Govett-Brewster Art Gallery, New Plymouth
Purchased with the assistance of the Monica Brewster Bequest
and the Queen Elizabeth II Arts Council, 1977

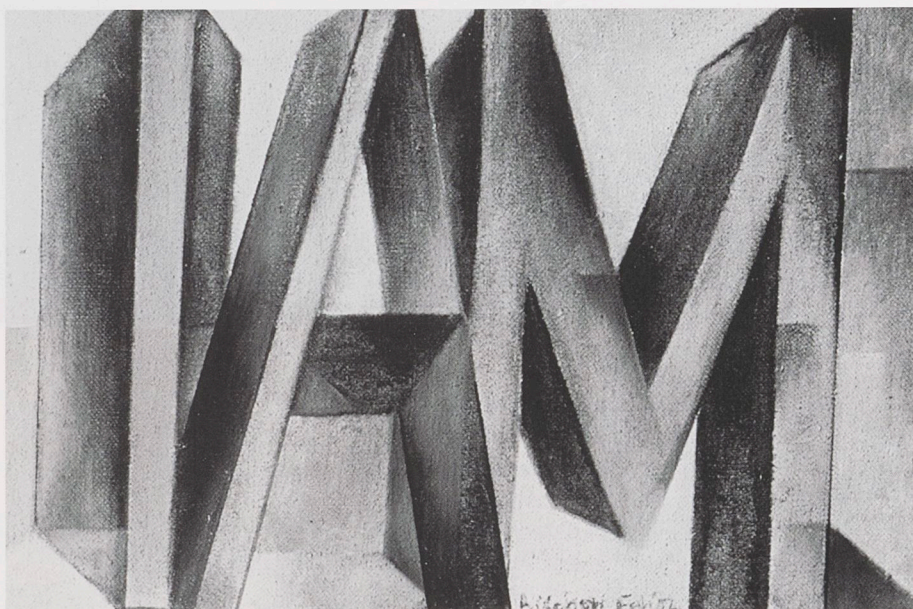
It is these certainties that are questioned by the artists in this exhibition. For the notion of a unitary self as originator of the meaningful mark (hand-writing, paint-stroke) is displaced here, by strategies that are designed to distance rather than connect with the spectator; to shift attention from the author of the mark to the procedures for mark-making; to render problematic a traditional investment in the creative act.

Derrick Cherrie projects small freehand sketches, enlarging them to gigantic proportions, painstakingly transcribing every casual mark, methodically working over a displaced original to disenfranchise the personal gesture. At the centre of *The meeting on the beach*, Barbara Strathdee has enlarged and copied a published reproduction of an anonymous 19th century engraver's copy of a Charles Heaphy watercolour. Hers is at fourth remove from any original, yet it is in this capacity that it serves as a vehicle to explore notions of authenticity and displacement. Imants Tillers works from reproductions, images in current circulation. He lifts iconic masterworks and the latest products of an international art elite from the pages of glossy art magazines and laboriously translates them onto small mass-produced canvas boards. There is a conscious capitulation to the system and a wilful aversion to the 'aura' of the original.

What we are left with are mere tokens of expressivity, hopelessly compromised by the intercession of technology: the camera, the xerox machine, the laser printer, the projector. And it is not just the high-tech equipment of contemporary life. Graeme Cornwell constructs clumsy contraptions out of bits of wood, a few nails and some string which he puts to use as "drawing machines". The quirky, idiosyncratic marks these machines make are entirely controlled by the nature of their construction and by the extent of their orbit. Yet they closely resemble the spontaneous expressivity of an "originary" gesture. Whatever meaning they have resides solely in what we, the viewer, make of them.

Or in *Cass*, a diptych of photograph and drawing produced as a limited edition of 10; Julian Dashper sets out to see whether he can manufacture ten identical drawings copied freehand from a single 'master' copy.⁹ The result, rather than simulating the seamless repetition of mechanical reproduction, serves instead as an ironic commentary on the authenticity of the unique expressive act. Barbara Strathdee calls it a "calculated pretence".¹⁰ Indeed, there is irony here as well as circumspection; for by invoking the signs of 'self-expression' these artists are simultaneously acknowledging its demise.

C. McCahon
I am 1954
oil in hessian
Hocken Library, Dunedin
Charles Brasch Bequest, 1973





B. Strathdee,
detail, **The meeting on the beach** 1988
acrylic on denim
courtesy of the artist

There is, at the centre of much of the work in *after McCahon* a recognition of the ways in which language mediates expression and structures what we know of ourselves. According to Tony Green, it was Wystan Curnow who first made the connection between McCahon's uses of word and number and a later generation's "intense interest in language" and specifically, in a "questioning of the transparency of visual and verbal structures".¹¹ Indeed, this connection is invoked here. Yet, even though McCahon exhaustively tested the communicative powers of various sign systems without ever finally putting his faith in one; and even though he grew to distrust his own voice but spoke from borrowed texts; and even though an overwhelming litany of doubt emanates from his paintings; nevertheless, there remains a deeper trust in his message and in its communicability.

According to Walter Benjamin, Holy Writ is where text is supposed to be identical to truth: it is where an origin is given for the dissemination of languages, and a guarantee of correspondence, of identity in translation. The reiteration of the biblical text bespeaks the sublime as the desire for origin... The 'I' situated in time and place as the origin of the voice – the self taking the place of, displacing God – is disseminated in writing, reproduced and repainted.¹²

The bleak majesty of McCahon's cry in *Victory over death 2* (1970) can perhaps be seen as a product of this 'desire for origin'. Imants Tillers replication of McCahon's painting is, in part, a repositing of such desire. When seen in conjunction with Eugene von Guérard's *Milford Sound* (1877 – 79) and On Kawara's conceptual series *I got up* (1969); McCahon's statement seems bound by a temporal and cultural specificity. More than simple repetition, Tiller's version, by putting further distance between that desire and its expression, renders any real fulfilment impossible.

Speaking in the first person is an omniscient narrative technique which assumes the coherence of a unitary self, one which entails an exclusive, focussed point of view.¹³ Other voices holding different speaking positions cannot be heard. Jane Pountney, in *Towards a landscape*, undoes such positionality.

*look
who's speaking
to who*

*do you
speak for i*

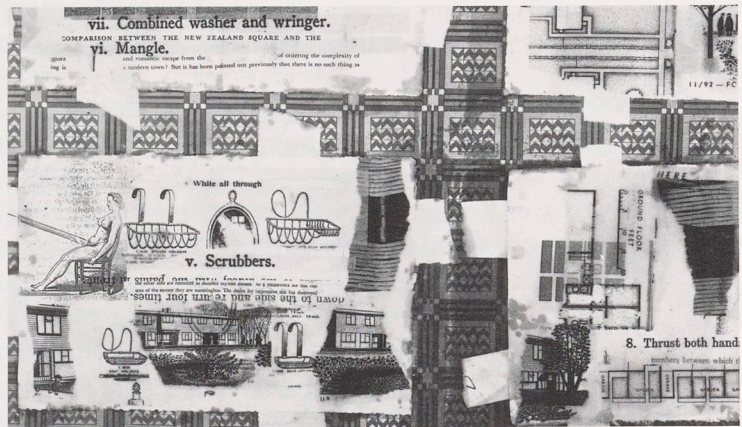
*tell all
and your self*

*the enigma
of the first person¹⁴*

Words and images are the product of a collaboration. Each therefore, has independent life. Pountney's sensuous charcoal drawings offer no fixed perspective, refusing to coalesce into a definitive profile of place, embarking on a journey without beginning or end. The verbless text similarly is marked by a lack of directionality. Viewed in conjunction with the amorphous drawings, it registers as a fluctuating rhythm of perceptual possibilities. Pountney's position is very much that of a woman who is, as she acknowledges, trying to "paint the feminine in and around and between the landscape 'essence'".¹⁵ Her recognition of difference and her realisation that a woman must find a way to speak 'around' and 'between' a prevailing masculine discourse is part of a growing awareness that such discourse does not and can not speak to or for us all.

Merylyn Tweedie's work is language based, yet it denies language its power to represent. Instead, language is decomposed, fragmented, rendered meaningless in her efforts to find a woman's voice. Given the structures of logocentric thought, trying to characterise just what this might entail is no easy task. What we are left with are erasures and silences punctuated by an il-logical babble of conflicting fragments: phrases pilfered from psychoanalytic and post-structuralist texts, instructions lifted from cookbooks and women's 'self-help' manuals; snatches of speech and writing that slip out of syntax, that refuse, simply, to make sense. Tweedie's work resists logical interpretation, it forces us to try to catch a glimpse of that 'other' experience in those very gaps, amongst all those clashing fragments; to find a body and its home.

M. Tweedie
 detail, **Scrubbers**
or I will need a word processor
or thank you marie 1989
 (from **the under McCahon series**)
 photocopy, epoxy resin
 fibreglass cloth on wrapping paper and wallpaper
 courtesy of the artist



Emare Karaka has found McCahon an inspiration in her search for a voice as a Maori artist. McCahon's spiritual investment in the land is undoubtedly one reason for this. However, Karaka is involved in a radical re-writing of both the myths of creation and the histories of the post-colonial situation, from her position as a Maori and a feminist working in the late 1980s. Her texts, though, are not drawn from an imported European heritage, instead, they are in and of this place. *The Treaty of Waitangi: the black and white of it* is, I believe, an important work in this regard. Not only does it posit the Treaty as the pivotal text on which any notion of 'New Zealand' hinges,¹⁶ but by addressing her audience (as the Treaty itself does) in both Maori and English, she is locating difference (in this case racial) in language, a product of language. Similarly, in her most recent *Creation series*, Karaka inextricably interweaves her tale of the birth of the land with its very telling. Rather than being written on or inscribed over, the land speaks and is spoken for in a flow of voices which swell and recede in and through the work.

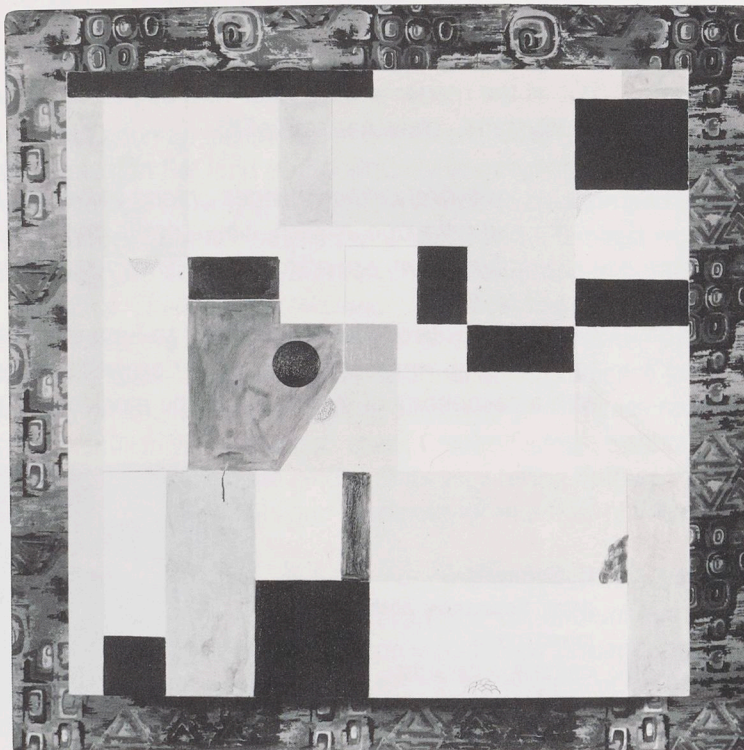
Clearly then, that prophetic voice no longer resounds over the land, leaving room for a groundswell of 'other' voices. In Michael Stevenson's paintings of small, undemonstrative brethren churches in the nowhere places of suburban and provincial New Zealand, the omnipresent but disembodied word of God is replaced by simple statements of belief spoken not by angels and saints, but in the words of ordinary people. Not *I Paul to you at Ngatimote* but *Jesus loves us all: in Clinton*.

'la la'. These are not the words of a prophet or a poet perhaps but rather of the child, the pre-literate, the idiot. "Something nothing" is a pidgin term Cornwell picked up from his childhood in the Solomon Islands. Approximately, it means "nothing much" but ironically it manages to make something of nothing.

But not all the artists in *after McCahon* use the written word in their work. Derrick Cherrie for one, explores the disjunction between various modes of *visual* expression – between two and three dimensions, between the smooth surfaces of his plywood sculptures and the brooding chiaroscuro of his drawings; in ways which complicate and defer interpretation. Do the drawings serve as sketches for the sculptures, or are the sculptures extrapolated from the drawings? Meaning is left suspended somewhere between. John Reynolds' drawings are filled with tentative marks, with stumbling, calligraphic lines, with sudden scribbles and near recognisable forms. In their stumbling and their tentativeness they seem to shy away from description. Instead they explore the accidental, the contingent, the fertile area between mark-making and the meanings we ascribe to it. But the mark is not just a sign in and of itself. *Armature for a headland* is a landscape of sorts which takes its shape from the very structure of its title, whose meaning is never fixed but which is free therefore, to suggest, to approximate, to imply.

With Julian Dashper, titles have even less relation to the 'meaning' of his work, even though their anecdotal, explanatory tone often implies otherwise. How can works that appear so similar be variously titled: *Waiting to go to Rakino Island*, *Looking for the Great North Road* and *Slinter Corner*? There seems, here, to be a wilful denial of representation, a severing of all links between the visual and the verbal. We are forced, instead, to shift our attention from the self-contained contents of painting to consider the occasion of their conception, to recognise that which is added to the work from elsewhere, to see how context affects meaning. These works are infected by their titles, but as well, they are fixed by their frames. By its title, Dashper's *Mural for a contemporary house no 4* declares both a function and a context. But the 'modern' pattern of the 1950s material which serves as a backing for the abstract design puts it into a time.¹⁸ Dashper's fascination with 'style' and 'period' rather than with history, puts period to style and makes mockery of timelessness but at the same time, recognises the subtle subversiveness of the just past, the outré, the out of fashion, in ways which cannot help but make us see how culturally conditioned we are.

J. Dashper
Mural for a contemporary house no 4 1988
oil on canvas with material backing
courtesy of Sue Crockford Gallery, Auckland



Patrick Reynolds



C. McCahon
Takaka night and day 1948
oil on canvas on board
Auckland City Art Gallery,
presented by the Rutland Group, 1958

Clearly then, much of the work in *after McCahon* bears witness to a profound scepticism. In this climate of critical disbelief, traditional claims to originality, authenticity, affectiveness and 'self' expression have been cast into doubt. As the 'real' recedes, dispersed by the mediating structures of language, in a plethora of surfaces; artists can no longer realistically search for some underlying truth, but instead, must find ways to articulate their new situation, without necessarily succumbing to it. This, of course, has serious ramifications for anyone attempting to characterise 'New Zealand' art today.

*I saw something logical, orderly and beautiful belonging to the land and not yet to its people. Not yet understood or communicated, not even really yet invented. My work has largely been to communicate this vision and to invent the way to see it.*¹⁹

McCahon's vision of New Zealand as a vast, silent 'other' waiting to be 'invented', to be rendered meaningful; not only implies an attitude to space which is essentially *visual*, something to be "imbued with knowledge *external* to the person who is looking at it";²⁰ but as well, it is one which is deeply implicated in that "organicist thesis... which argues that the land will give rise to the nation".²¹ It is this identificatory investment in the land, with its privileging of sight and the seeing I/eye, which is undermined both by the tactile fluidity of Jane Pountney's *Towards a landscape* and by the aural amorphousness of Emare Karaka's *Creation series*. It is that implicit connection between seeing and possessing which is addressed by Barbara Strathdee in *The meeting on the beach*, where charting the topography of a particular place is construed as but one transaction in the processes of owning.

But in addition, Karaka's *Creation series* testifies to a fact that McCahon and his contemporaries seem to have overlooked, that the land was already inscribed with meaning, long before colonisation. For her ear is attuned to the voices already there, to the myths and legends of the tangata whenua. This recognition of prior inscription, however bound to the land it might be; acknowledges the cultural *in* nature. Karaka's is but one example of what Meaghan Morris has described as that "polemical *collapsing* of critical distance between 'spaces' of nature and culture"²² which is part of a contemporary re-thinking of our relation to the social and cultural contexts that determine us.

Thus, Julian Dashper's landscape is "urban/rural/forgotten/not made",¹⁸ it is a veterinarian's blue cross or a pattern derived from a scrap of printed paper; it is Avondale or a hill on the way to Hamilton; it is a Schnabel or a McCahon, an Angus or a Walters. It is all these things and none of them. For Michael Stevenson it is the overlooked details of the provincial and the mundane, clumsily but lovingly rendered. For Derrick Cherrie it is the surfaces and spaces of our bodies and our built environment. For Merylyn Tweedie it is the tension between the meta-discourse and the non-discursive, between the domestic and the domesticated. For John Reynolds, his nature is culture, the whole resplendent field of Western art which certainly includes McCahon, but also, Uccello, Watteau, Twombly and Beuys. And for Barbara Strathdee, her landscape is somewhere in the distance between the Europe and New Zealand which divide her loyalties but which are so mutually dependent as her terms of reference.



M. Stevenson
Glowing cross, Palmerston North 1987
 oil on board
 Manawatu Art Gallery, Palmerston North

For artists today, McCahon has played a vital role in complicating and extending our notions of what constitutes a response to the local, but as well, he has become part of the texture of this place, to be taken (or left) as one of many cultural indices in a proliferating field of possibilities. It is this recognition of our contemporary terrain as an intricate matrix of cultural signs, as a territory to be explored rather than as a space to be filled; that distinguishes the artists in this exhibition. But here, where the distinct boundaries of 'nature' and 'culture', the local and the distant, the then and now, have been rendered indistinct, the logical, contingent meaning of 'after' has come unstuck. 'after McCahon', hopefully, is a shared place, open to conversation, reciprocity.

Christina Barton
 May, 1989

notes

- 1 My thanks to Laurence Simmons who, in a paper titled 'after Titian: intertextuality and deconstruction in an early painting by Colin McCahon', characterises the designation 'after' as one which "proposes to its viewer the moment of painting as one of a game of difference and repetition". This paper was delivered as part of the *Under construction* series of seminars at the Faculty of Architecture, University of Auckland, 1987.
- 2 I am here referring to the major exhibition of McCahon's work: *Colin McCahon: gates and journeys*, which was organised by the Auckland City Art Gallery and seen here between November and February, 1988–1989.
- 3 Francis Pound, 'I will not serve', *And*, Oct 1984, 3:72.
- 4 Leonard Wilcox, 'Postmodernism or anti-modernism', *Landfall*, Sept 1985, 155:346.
- 5 *ibid.*, p.347.
- 6 Luce Irigaray, from *This sex which is not one*, quoted by Jane Pountney, artist's statement, 1987.
- 7 Hal Foster, 'The expressive fallacy', *Recodings: art, spectacle, cultural politics*, Bay Press, Port Townsend, 1985, pp59–77.
- 8 *ibid.*, p.62.
- 9 The original for this drawing is also in the exhibition (*Cass cartoon*). It should also be noted that Dashper's photograph is a 'reproduction' of Rita Angus's *Cass*, 1936.
- 10 Barbara Strathdee, in her working notes for *The meeting on the beach*, 1988, refers to a "calculated pretence at authentic feelings being expressed".
- 11 Tony Green, 'Review: I will need words', *Bulletin of New Zealand Art History*, 1985, 9:60.
- 12 Michael Newman, 'Imants Tillers: the artist as translator', in *Imants Tillers: works 1978–1988*, ICA, London, 1988.
- 13 For this observation I thank Simon During. See 'Toward a revision of local critical habits', *And*, Aug 1983, 1:77.
- 14 This poem was presented with *Towards a landscape* when it was first installed at the Southern Cross Gallery in Wellington in 1988. This and all the written texts incorporated in her work are written by her companion, Lindsay Rabbitt.
- 15 Jane Pountney, artist's statement, 1987.
- 16 In a joint statement published at the time of their exhibition at the New Vision Gallery in 1985, Emare Karaka and Norman Te Whata stated that the Treaty of Waitangi was more important than the land itself.
- 17 Wystan Curnow, 'McCahon and signs', *Colin McCahon: gates and journeys*, Auckland City Art Gallery, 1988, p.54.
- 18 It is interesting that it is McCahon's cubist period that Julian Dashper seems to be most interested in here. For it is just this period which sees McCahon most *in* his time; when he, like his contemporaries, Milan Mrkusich, Gordon Walters, Alwyn Lasenby and Louise Henderson, were experimenting with modes of representing: most particularly, a kind of semi-abstractness based on Cubist principles.
- 19 Colin McCahon, from 'Beginnings', quoted in 'Ideas and reflections: a Colin McCahon miscellany', *Colin McCahon: gates and journeys*, Auckland City Art Gallery, 1988, p.76.
- 20 Ross Gibson, 'The middle distance', in *Towards New Holland*, Power Institute of Fine Arts Occasional Paper, 1985, 4:20.
- 21 Ross Gibson, 'Elsewhere, today: 2 false starts about 4 Australian artists', *Elsewhere*, ICA, London, 1988.
- 22 Meaghan Morris, 'Panorama: the live, the dead and the living', in *Island in the stream: myths of place in Australian culture*, (ed.) P.Foss, Pluto Press, Leichhardt, 1988, p.187.

artists

Derrick Cherrie
Graeme Cornwell
Julian Dashper
Emare Karaka
Jane Pountney
John Reynolds
Michael Stevenson
Barbara Strathdee
Imants Tillers
Merylyn Tweedie

Derrick Cherrie

Born 1960, Auckland

1982 Graduated BFA, Elam School of Arts, Auckland

Lives in Auckland

Solo exhibitions:

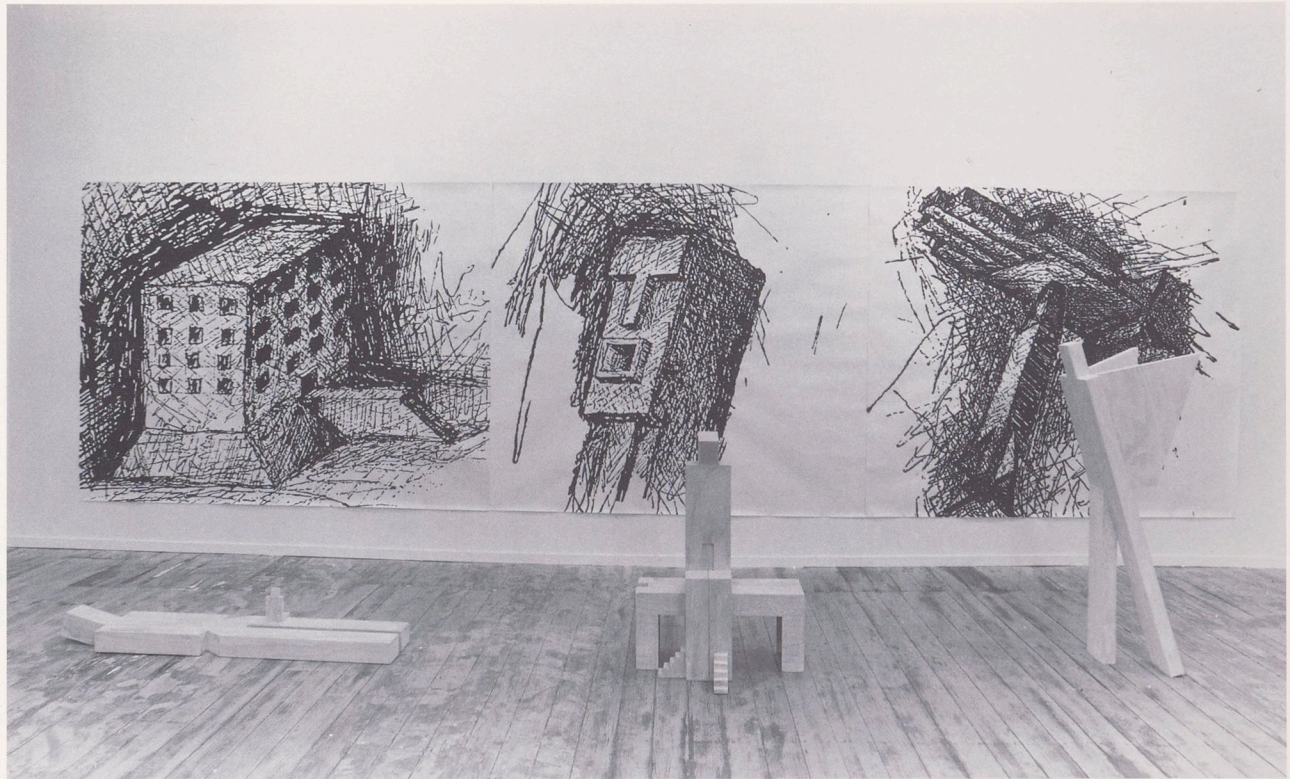
- 1985 'Sculpture and drawings', New Vision Gallery, Auckland
'Sculptures and drawings', DKD Cafe, Auckland
1986 'New work', Artspace, Auckland
1987 'Recent work', George Fraser Gallery, Auckland
1988 'Recent work', Gow Langsford Gallery, Auckland

Group exhibitions:

- 1982 RKS Art, Auckland (with James Charlton & Janet Clouston)
1983 'In focus', Elam School of Fine Arts, Auckland
1985 'Auckland Sculptors', Fisher Gallery, Pakuranga
'Group Show', New Vision Gallery, Auckland
1986 'Group Show', New Vision Gallery, Auckland
1987–88 'Drawing Analogies', Wellington City Art Gallery, Wellington
1988 'Demolition exhibition', Artspace, Auckland
'New moves – physical statements', Centre for Contemporary Art, Hamilton (with Graeme Brett, James Charlton, Richard McIlroy and Warren Viscoe)
'The city under change: 1988 President's exhibition', CSA Gallery, Christchurch

Selected bibliography:

- Barrie, L. 'Beyond aesthetics: readings in cultural intervention', *Art New Zealand*, Autumn 1988, 46:98–102
Barton, C. 'New moves – physical statements: five sculptors in Hamilton', *Art New Zealand*, Spring 1988, 48:80–83
Cherrie, D. 'New Physics', *Antic*, October 1988, 4:99–108
Drawing Analogies: Recent Dimensions in New Zealand Drawing, Wellington City Art Gallery, 1988
Pitts, P. 'Derrick Cherrie, Carole Shepheard, Gretchen Albrecht', *Art New Zealand*, Summer 1986–87, 41:30–31
'New sculpture in Auckland', *Art New Zealand*, Winter 1985, 39:25–26



With the aid of angels 1985
plywood, acrylic on paper
2500 x 7000 x 1800
courtesy of Gow Langford Gallery

Graeme Cornwell

Born 1954, Solomon Islands

1976 Graduated BFA, Elam School of Fine Arts, Auckland

1977 Graduated MFA, Elam School of Fine Arts, Auckland

1981 Graduate scholar, University of Reading, UK

Lives and teaches printmaking and drawing in Sydney, Australia.

Selected solo exhibitions:

1978 'Paintings', Maidment Theatre, University of Auckland

1979 MFA painting exhibition, School of Fine Arts, Auckland

1980 'Paintings and lithographs', the Hexagon, Reading, UK

1981 'Paintings and lithographs', University of Reading, UK

1983 'Paintings', New Vision Gallery, Auckland

1984 'Paintings', New Vision Gallery, Auckland

1985 'Better to be a bull', paintings, New Vision Gallery, Auckland

1986 'New work', paintings, New Vision Gallery, Auckland

1987 'Paintings', RKS Art, Auckland

1987 'Paintings and constructions', Bloomfield Gallery, Sydney

1988 'Something-nothing', paintings and lithographs, RKS Art, Auckland

Selected group exhibitions:

1978 '3-D Doodles', group show, University of Auckland

1987 'The age of collage', Holdsworth Contemporary Gallery, Sydney

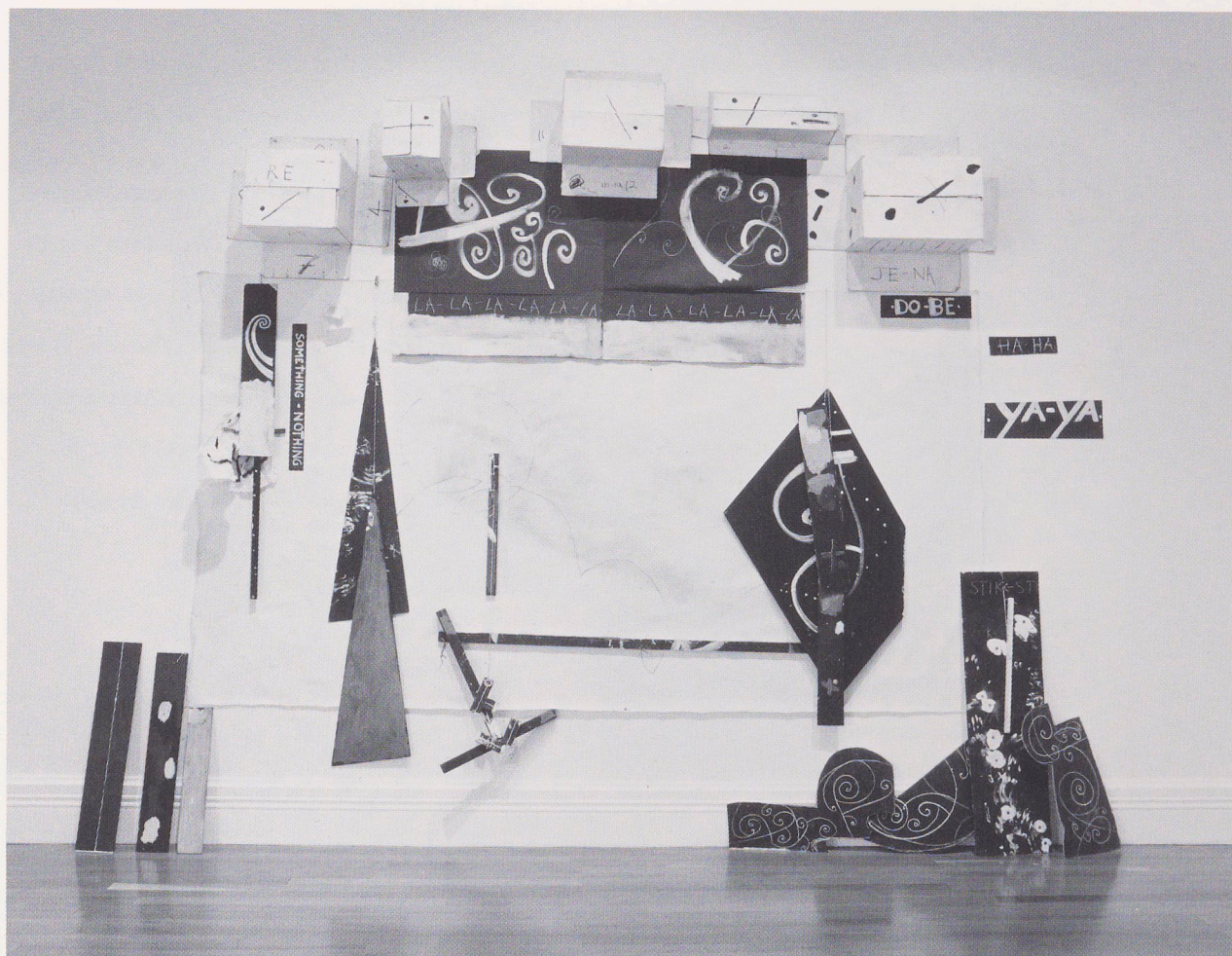
Graeme Cornwell is also a lithographer and has exhibited his lithographs extensively in New Zealand, Australia, England and Holland.

Selected bibliography:

(ed.) Gilmour, P. *Lasting Impressions: Lithography as Art*, Australian National Gallery, 1988

Lynn, E. 'Graeme Cornwell, Bloomfield Gallery', *The Weekend Australian*, 20–21 June, 1987

McNamara, T.J. 'Little salvaged from scrap', *New Zealand Herald*, 14 July 1988



Something nothing 1988
mixed media
3020 x 4750 mm
courtesy of the artist

Julian Dashper

Born 1960, Auckland

1981 Graduated BFA, Elam School of Fine Arts, Auckland
1987 QE II Arts Council Study Grant

Lives in Auckland

Solo exhibitions:

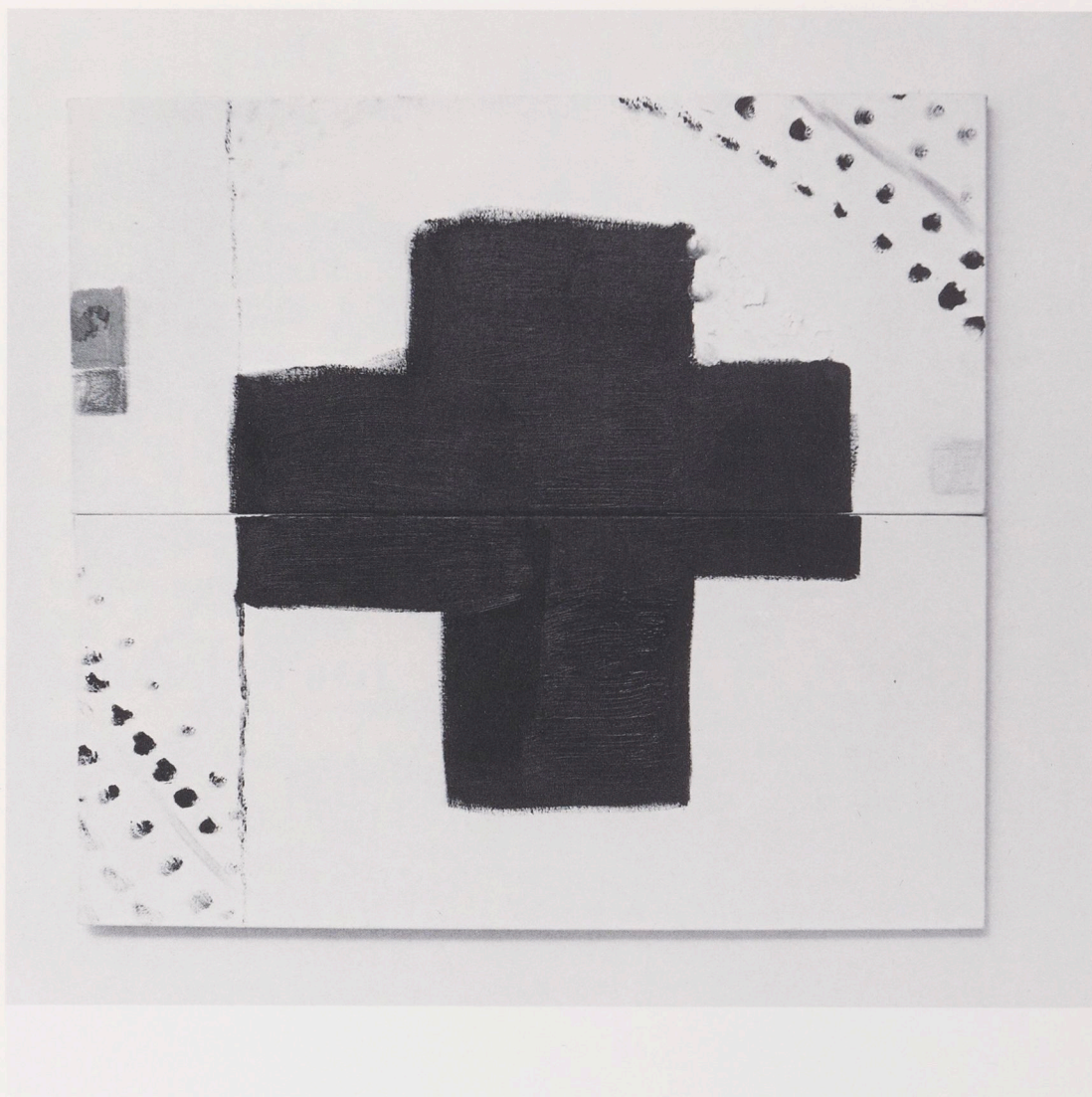
1980 'Motorway schools', 100m2, Auckland
1981 'Huntly, Huntly, Whangarei', 100m2, Auckland
1983 'Dashper at Durham Lane', Durham House, Auckland
1985 Photographs, Real Pictures, Auckland
New Vision Gallery, Auckland
1986 Peter McLeavey Gallery, Wellington
New Vision Gallery, Auckland
'Recent painting', Brooke/Gifford Gallery,
Christchurch
1987 'Painting', George Fraser Gallery, Auckland
Room 11, Auckland
'Julian Dashper – a survey', Centre for
Contemporary Art, Hamilton
Brooke/Gifford Gallery, Christchurch
Peter McLeavey Gallery, Wellington
1988 Peter McLeavey Gallery, Wellington
Survey exhibition, North Gallery, Whangarei
1989 Sue Crockford Gallery, Auckland

Selected group exhibitions:

1979–81 Elam student exhibitions, University Gallery,
Auckland
1980 'Little works', Outreach, Auckland
1984 Durham House, Auckland (with John Reynolds)
Peter McLeavey Gallery (with John Reynolds)
1985 Drawing show, ASA Gallery, Auckland
'Still life', New Vision Gallery, Auckland
Team McMillan Ford Art Award, ASA Gallery
Auckland
Goodman Suter Biennial, Bishop-Suter Art Gallery,
Nelson
Christmas show, Brooke/Gifford Gallery,
Christchurch
1986 'Opening show', Waikato Museum of Art and
History, Hamilton
'Content/Context', National Art Gallery, Wellington
New Vision Gallery, Auckland
Peter McLeavey Gallery, Wellington (with John
Reynolds)
1986/87/88 'Chartwell Collection', Centre for
Contemporary Art, Hamilton
1987 Brooke/Gifford Gallery, Christchurch
'Comet show', Waikato Museum of Art and History,
Hamilton
Opening show, Room 11, Auckland
1988 'Demolition exhibition', Artspace, Auckland
Montana Lindauer Art Award, ASA Gallery,
Auckland
'Christmas show', Sue Crockford Gallery, Auckland

Selected bibliography:

Dashper, J. 'Motorway schools', *Craccum*, 13 October
1980
McLeod, R. 'The state of New Zealand art', *North and
South*, November 1986, 46–57
Reynolds, P. & K. Stewart *The Art Award 15: The Montana
Lindauer Art Award 1988*, Greengage, Auckland,
1988
Smart, J. 'Dashing shenanigans', *Christchurch Star*, 29
October 1986
Stacey, G. 'The paintings of Julian Dashper', *Art New
Zealand*, Winter 1987, 43:46–49
Taylor, R. 'Dashper pursues pleasure', *Dominion*, 21 May
1986
Walker, T. 'Motorway schools', *Art New Zealand*, Summer
1981, 18:50–51
Wedde, I. 'The portable workout', *Evening Post*, 15
September 1988
Were, V. 'John Reynolds/Julian Dashper', *Art New
Zealand*, Autumn 1985, 34:16–17



Halley's Comet at Silverdale 1985
oil and pastel on canvas
755 x 835 mm, courtesy of Peter McLeavey Gallery

Emare Karaka

Born 1952, Tamakimakaurau
Lives in Auckland

Solo exhibitions:

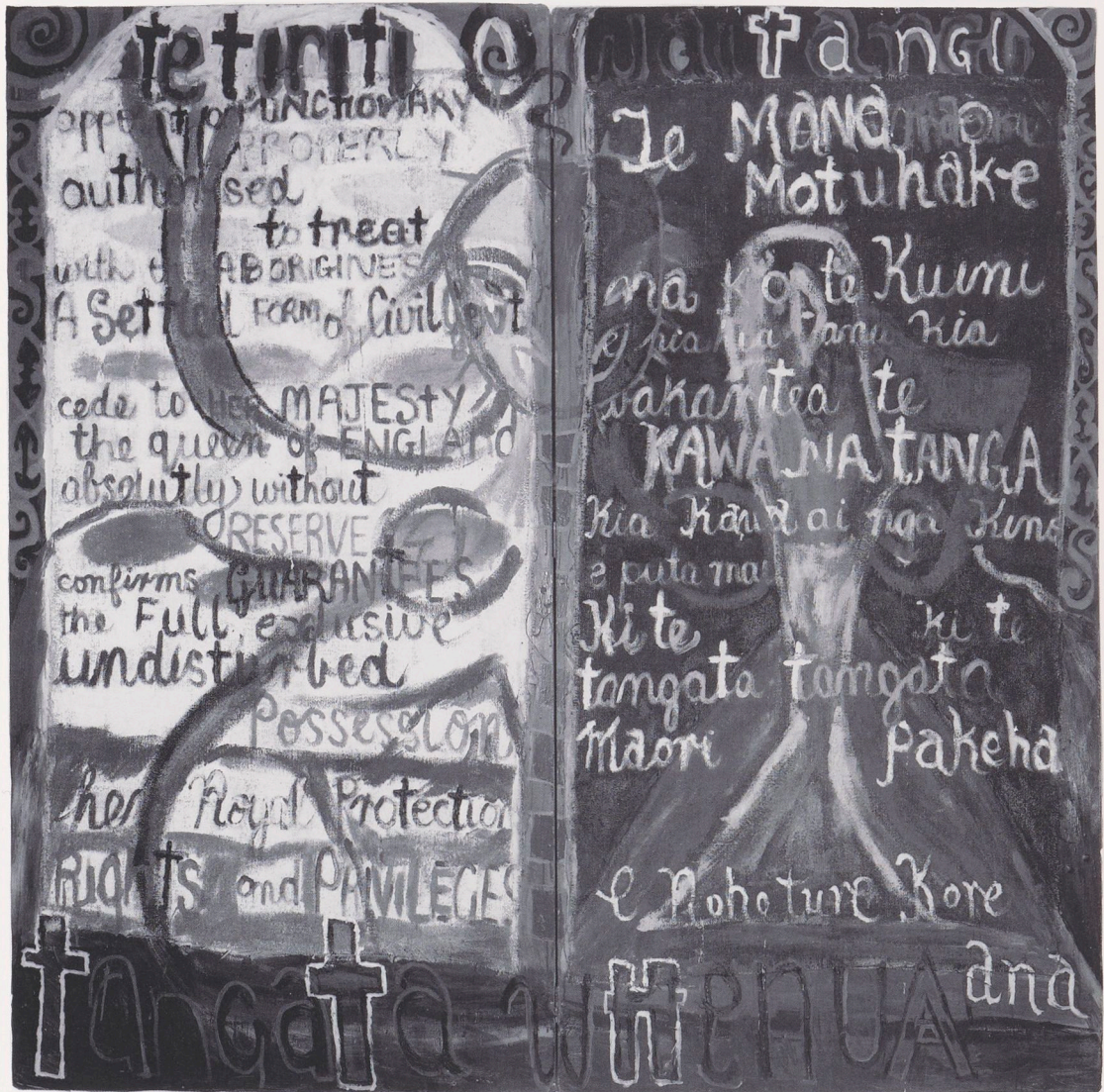
- 1979–80 Outreach, Auckland
- 1980 'Scrum', Closet Artists, Auckland
- 1982 'Te wairua-a-tane: Pace at New Vision', New Vision Gallery, Auckland
- 1983 'Recent paintings', New Vision Gallery, Auckland
'Land call', Last and First Cafe, Auckland
- 1985 'Treaties', Last and First Cafe, Auckland
- 1986 'Te ao o te wahine Maori: a decade of birth', Wellington City Art Gallery, Wellington
- 1987 Outreach, Auckland
Brooker Gallery, Wellington
- 1988 'Recent Paintings', Brooker Gallery, Wellington

Selected group exhibitions:

- 1980 'Women in the arts', Outreach, Auckland
'Band aid', Outreach, Auckland (with John Eaden)
- 1981 'Flower show', Denis Cohn Gallery, Auckland
- 1983 Wanganui Art Award exhibition, Sarjeant Art Gallery, Wanganui
- 1984 'Artist in focus', Auckland City Art Gallery, Auckland (with Norman Te Whata)
'Emerging artists', New Vision Gallery, Auckland
- 1985 'Waitangi: a broken contract', New Vision Gallery, Auckland (with Norman Te Whata)
'Ti hei mauri ora', Fisher Gallery, Pakuranga (with Norman Te Whata and Kura Rewiri-Thorsen)
- 1987 'Three Maori women artists', Shed 11, Wellington
- 1988 'Te ara hou: the new path', Gallery 5, Auckland

Selected bibliography:

- Birdling, B. 'Emily Pace', *Art New Zealand*, 1983, 26:38–39
- Cartwright, G. 'Emily Karaka, Norman Te Whata: a moving poem of love and combat', *NZ Women's Weekly*, 24 November 1986
- Hemmings, R. 'The works of Emily Karaka', *More Magazine*, August 1987, pp214–215
- 'New Vision talks to Emily Pace about her recent work', *New Vision Gallery Newsletter*, 2, October 1983
- Snow, T. 'An emblem of anger', *NZ Listener*, 15 March 1986, pp34–35
- Sotheran, C. 'An interwoven commitment', *Auckland Star*, 7 November 1983
- Wedde, I. 'Emare Karaka: strong political purpose', *Evening Post*, 18 August 1988



Les Maiden

The Treaty of Waitangi: the black and white of it 1986

oil on hessian board

1970 x 1970 mm

private collection, Wellington

Jane Pountney

Born 1949, Rotorua

1966–68 Studied Hamilton Teachers' College and
Waikato University

Since 1974 has taught art in the Wellington region

Lives in Wellington

Solo exhibitions:

1983 Bowen Galleries, Wellington

1985 'Poolburn rocks', Bowen Galleries, Wellington
Aberhart North Gallery, Auckland

1986 Aberhart North Gallery, Auckland

1987 Southern Cross Gallery, Wellington

Aberhart North Gallery, Auckland

1988 Southern Cross Gallery, Wellington

Aberhart North Gallery, Auckland

Selected group exhibitions:

1982 'Hutt Valley survey exhibition', Dowse Art Museum,
Lower Hutt

1983 'Ten local women', Dowse Art Museum, Lower Hutt

1984 Bowen Galleries, Wellington (with Gerda Leenards)

1989 'Shifting ground: six Wellington artists', Wellington
City Art Gallery, Wellington

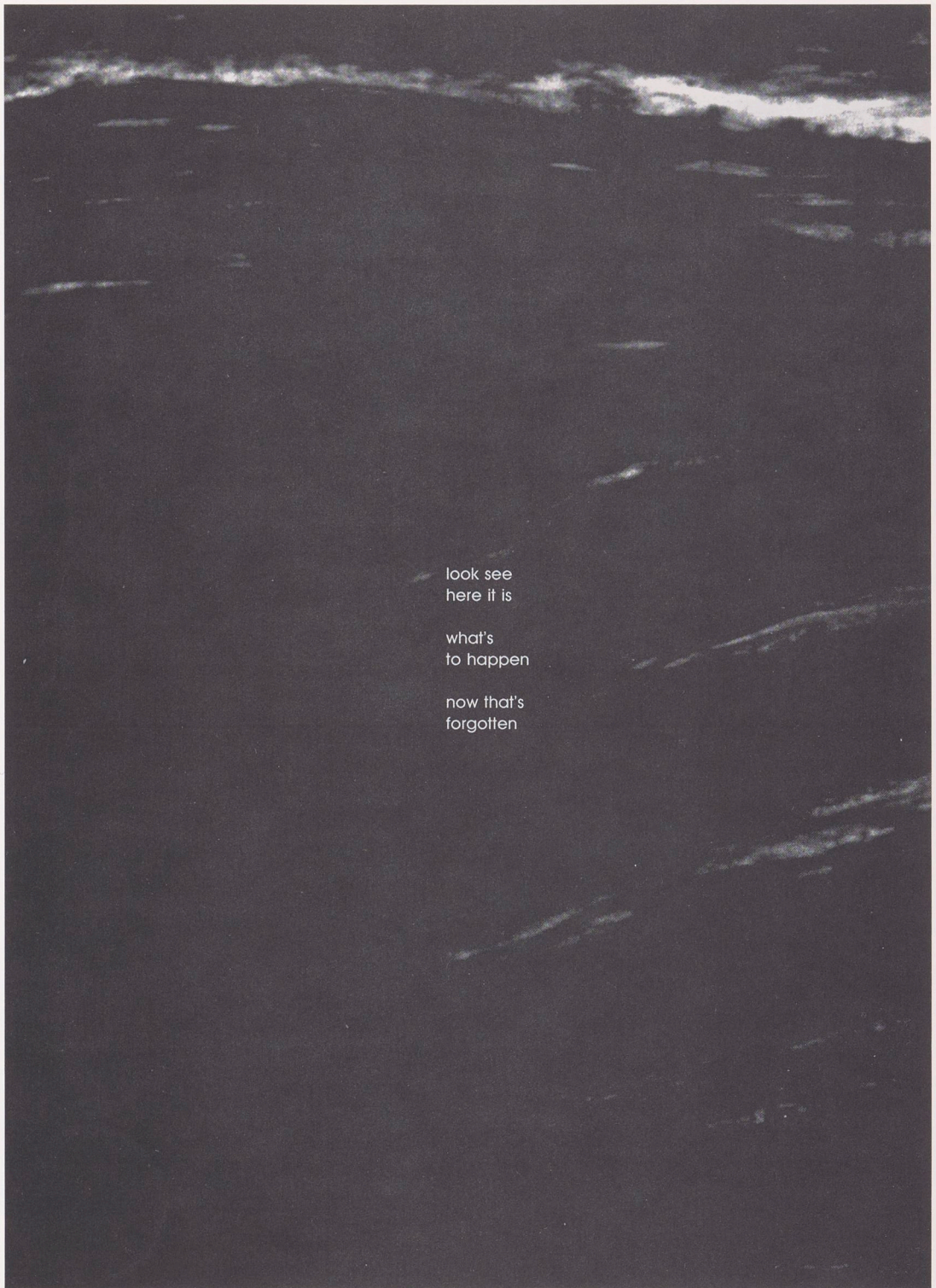
Jane Pountney has also published her work in
conjunction with that of poet, Lindsay Rabbitt.

Bibliography:

Barrie, L. 'Reworked metaphor delivers political message',
National Business Review, 5 August 1988

Wedde, I. 'Overland with Jane Pountney at Southern
Cross Gallery', *Evening Post*, 8 April 1987

'Writing off and writing on the landscape –
Pountney', *Evening Post*, 4 August 1988



look see
here it is

what's
to happen

now that's
forgotten

Jane Pountney

Look see
text piece for *Towards a landscape* 1988

John Reynolds

Born 1956, Auckland

1978 Graduated BFA, Elam School of Fine Arts, Auckland

Lives in Auckland

Solo exhibitions:

- 1980 'Swell drawings', 100m2, Auckland
- 1981 'Big paintings', 100m2, Auckland
- 1984 'Mezzanines', Space Gallery, Auckland
- 1984–85 'Cibachromes', Real Pictures, Auckland
- 1985 Sue Crockford Gallery, Auckland
- 1986 'Big drawings 1981–1986', Centre for Contemporary Art, Hamilton
- 'Paintings', Sue Crockford Gallery, Auckland
- 1987 Sue Crockford Gallery, Auckland
- 'Pyrotechnics', cibachromes, Real Pictures, Auckland
- Peter McLeavey Gallery, Wellington
- 1988 Sue Crockford Gallery, Auckland
- Peter McLeavey Gallery, Wellington

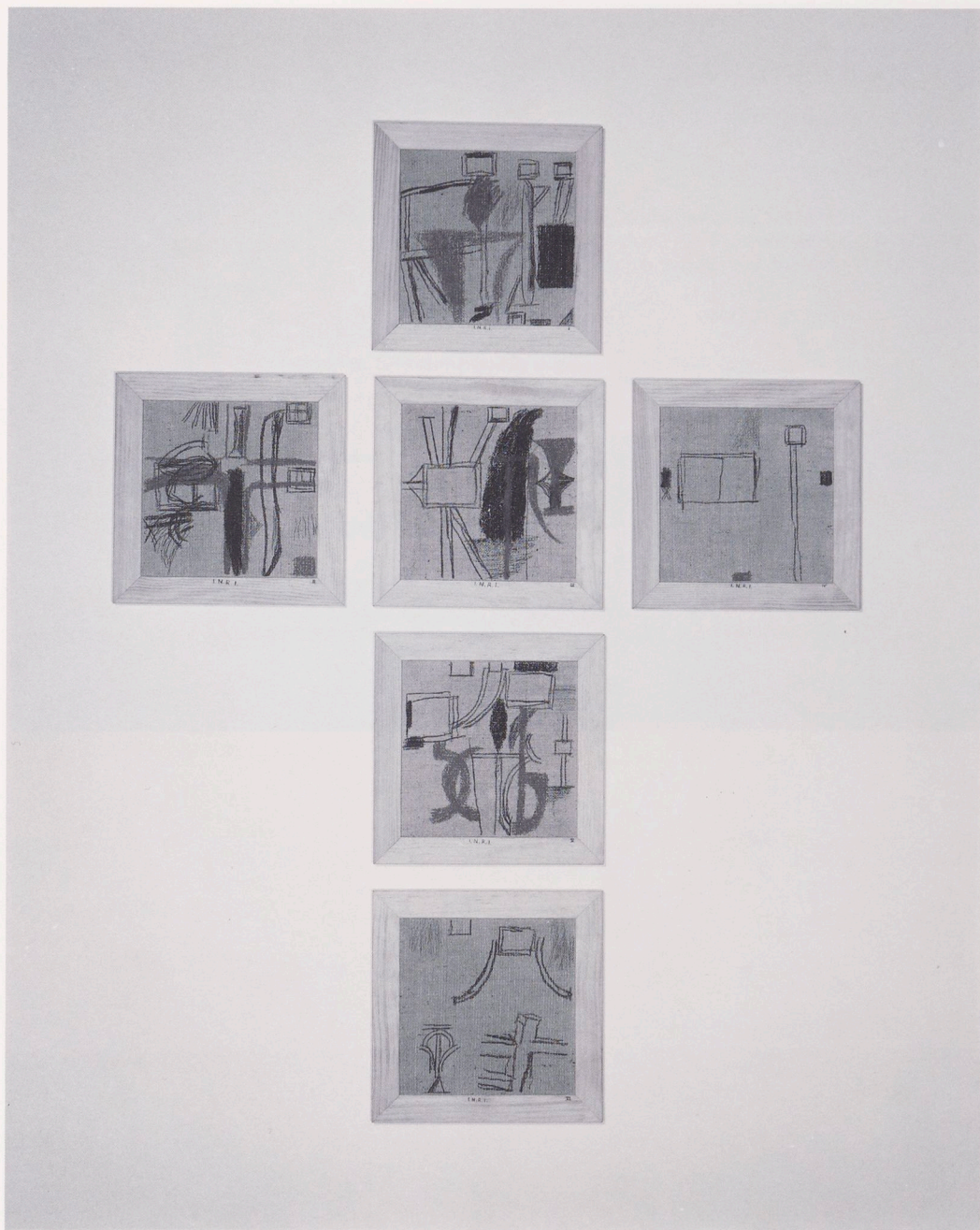
Selected group exhibitions:

- 1983 Durham House, Auckland (with Julian Dashper)
- 1984 Peter McLeavey Gallery, Wellington (with Rick Killeen, Tony Lane and Gordon Walters)
- Peter McLeavey Gallery, Wellington (with Julian Dashper)
- 1985 Opening show, Sue Crockford Gallery, Auckland
- 'Chartwell Collection', Centre for Contemporary Art, Hamilton
- 1986 'Someone's scheming', Real Pictures, Auckland
- 'Group show', Sue Crockford Gallery, Auckland
- Peter McLeavey Gallery, Wellington (with Julian Dashper)
- 1987 Sue Crockford Gallery (with Gretchen Albrecht)
- 'The folding image', Fisher Gallery, Pakuranga
- 1987–88 'Drawing analogies', Wellington City Art Gallery, Wellington
- 1988 'Demolition exhibition', Artspace, Auckland
- Montana Lindauer Art Award, ASA Gallery, Auckland (winner)

John Reynolds is also a freelance photographer who has had work published in a variety of magazines.

Selected bibliography:

- Barrie, L. 'Beyond aesthetics: readings in cultural intervention', *Art New Zealand*, Autumn 1988, 46:98–102
- Drawing Analogies: Recent Dimensions in New Zealand Drawing*, Wellington City Art Gallery, 1988
- Foster, H. 'John Reynolds', *Art New Zealand*, Autumn 1981, 19:17
- McLeod, R. 'The state of New Zealand art', *North and South*, November 1986, 46–57
- O'Brien, C. 'Traditionally speaking screens', *Art New Zealand*, Autumn 1988, 46:55–57
- Pitts, P. 'John Reynolds, Derek Cowie, Photography in Auckland', *Art New Zealand*, Summer 1988/89, 49:32–33
- Reynolds, J. 'Pare down, build up', *NZ Listener*, 3 September 1988, p.89
- Reynolds, P. & K. Stewart. *The Art Award 15: The Montana Lindauer Art Award 1988*, Greengage, Auckland, 1988
- Wedde, I. 'John Reynolds – Toying with convention', *Evening Post*, 14 October 1987
- Were, V. 'John Reynolds/Julian Dashper', *Art New Zealand*, Autumn 1985, 34:16–17



INRI I-VI 1988
pastel on 6 hessian boards
each board 300 x 300 mm
courtesy of Sue Crockford Gallery

Michael Stevenson

Born 1964, Inglewood

1986 Graduated BFA, Elam School of Fine Arts, Auckland

Lives in Palmerston North

Solo exhibitions:

1988 Manawatu Art Gallery, Palmerston North

1988 Southern Cross Gallery, Wellington

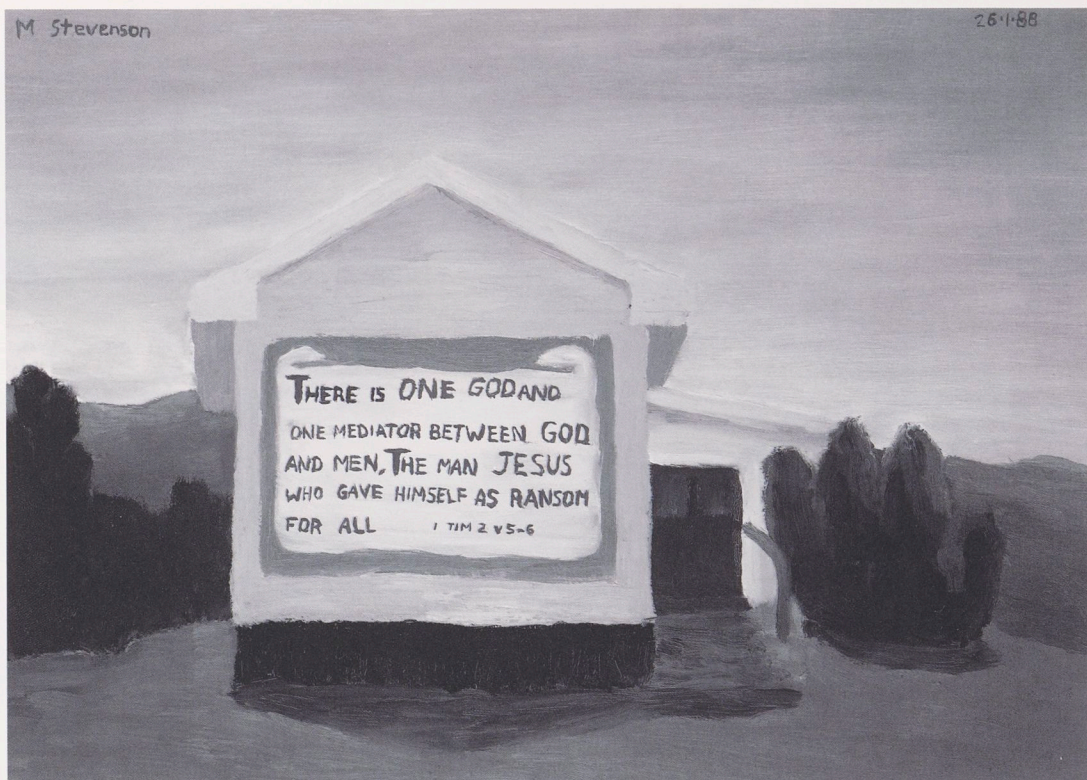
1989 Southern Cross Gallery, Wellington

Group exhibitions:

1989 'The cross', Sue Crockford Gallery, Auckland

Bibliography:

Thomas,G. 'Wellington now', *Art New Zealand*, Autumn
1988, 46:60-63



The One God Gospel Hall, Browns 1988

oil on board

500 x 700 mm

courtesy of the artist

Barbara Strathdee

Born 1941, Wellington

Worked as an artist in advertising. Part-time studies in New Zealand, Italy and the UK

Lives in Trieste and Wellington

Selected solo exhibitions:

- 1970 'Prints', Bett Duncan Gallery, Wellington
- 1980 'Women talking', Galerie Legard, Wellington
- 1985 'New paintings', Denis Cohn Gallery, Auckland
'Lamda-decay series and other paintings 1984',
Janne Land Gallery, Wellington
- 1987 CSA Gallery, Christchurch
- 1988 'Staking a claim and other recent work', 33 1/3
Gallery, Wellington
'The meeting on the beach', Wellington Artists'
Projects, Wellington City Art Gallery, Wellington

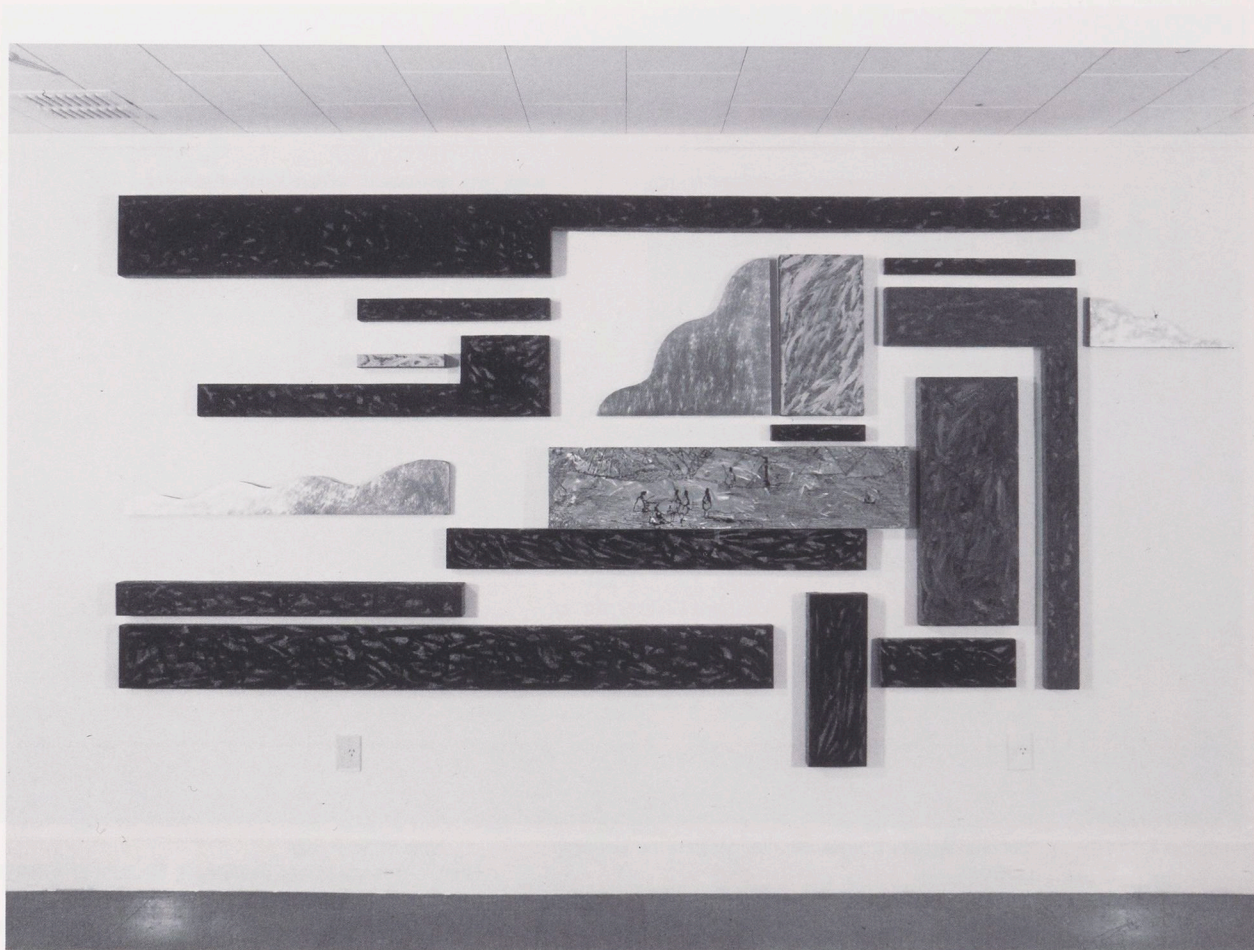
Selected group exhibitions:

- 1979 'Show the flag', National Art Gallery, Wellington
Elva Bett Gallery, Wellington (with Helen Stewart
and Tony Lane)
- 1980 'Opening', Wellington City Art Gallery, Wellington
'Diaries', The Women's Gallery, Wellington
- 1981 'Mothers', The Women's Gallery, Wellington (touring
exhibition)
- 1982 'FI NZ Sculpture Project', Wellington
- 1983 Installation, TACO Studios, New Plymouth
- 1986 Goodman Suter Biennial, Bishop Suter Art Gallery,
Nelson

Barbara Strathdee has also exhibited extensively in Italy,
where she lives part of the year.

Selected bibliography:

- Burke, G. *The Meeting on the Beach: Barbara Strathdee*,
Wellington Artists' Projects, Wellington City Art
Gallery, 1988
- (eds) Evans, M. Lonie, B. and T. Lloyd. *A women's picture
book: 25 women artists of Aotearoa (New
Zealand)*, Government Printing Office, Wellington,
1988
- FI Sculpture Project*, FI Publications, Wellington, 1983
- Gaitanos, S. 'Cultural homecoming for Strathdee', *Evening
Post*, 11 July 1987
- Kirker, A. *New Zealand Women Artists*, Reed Methuen,
Auckland, 1986
- Rowe, N. 'James Ross, Barbara Strathdee', *Art New
Zealand*, 1980, 16:19
- Smart, J. 'Barbara Strathdee, Graham Bennett', *Art New
Zealand*, Spring 1987, 44:50-51
'Politics of cultural difference', *Christchurch Star*, 30
April 1987
- Strathdee, B. *The Conventional Canvas*, Trieste, 1984
(translation in Italian by G. Stampalia)
- Taylor, R. 'Show reflects bi-culturalism', *Dominion*, 19 July
1988
- Wedde, I. 'Barbara Strathdee: staking claims', *City
Magazine*, Winter 1987



Wellington City Art Gallery

The meeting on the beach 1988

acrylic on denim
1780 x 3500 x 80 mm
courtesy of the artist

Imants Tillers

Born 1950, Sydney

1973 Graduated BSc (Arch.) Hons, University of Sydney

Lives in Sydney

Selected solo exhibitions (since 1980):

- 1980 'Survey 13: Imants Tillers', National Gallery of Victoria, Melbourne
1981 Watters Gallery, Sydney
1983–88 Yuill/Crowley, Sydney
1983 'White aborigines', Matt's Gallery, London
1984–85, 87, 89 Bess Cutler Gallery, New York
1986 'Imants Tillers', (Australian representative), 42nd Venice Biennale
1987 'Paintings for Venice: Australia at the 42nd Venice Biennale', Brisbane, Adelaide and Melbourne
'Australian appropriations: the recent paintings of Imants Tillers', Vollum Centre Gallery, Portland
Galerie Susan Wyss, Zurich
1988 'Imants Tillers: Works 1978–1988', ICA, London;
Third Eye Gallery, Glasgow; Orchard Gallery, Derry
1989 National Art Gallery, Shed 11, Wellington; Govett-Brewster Art Gallery, New Plymouth

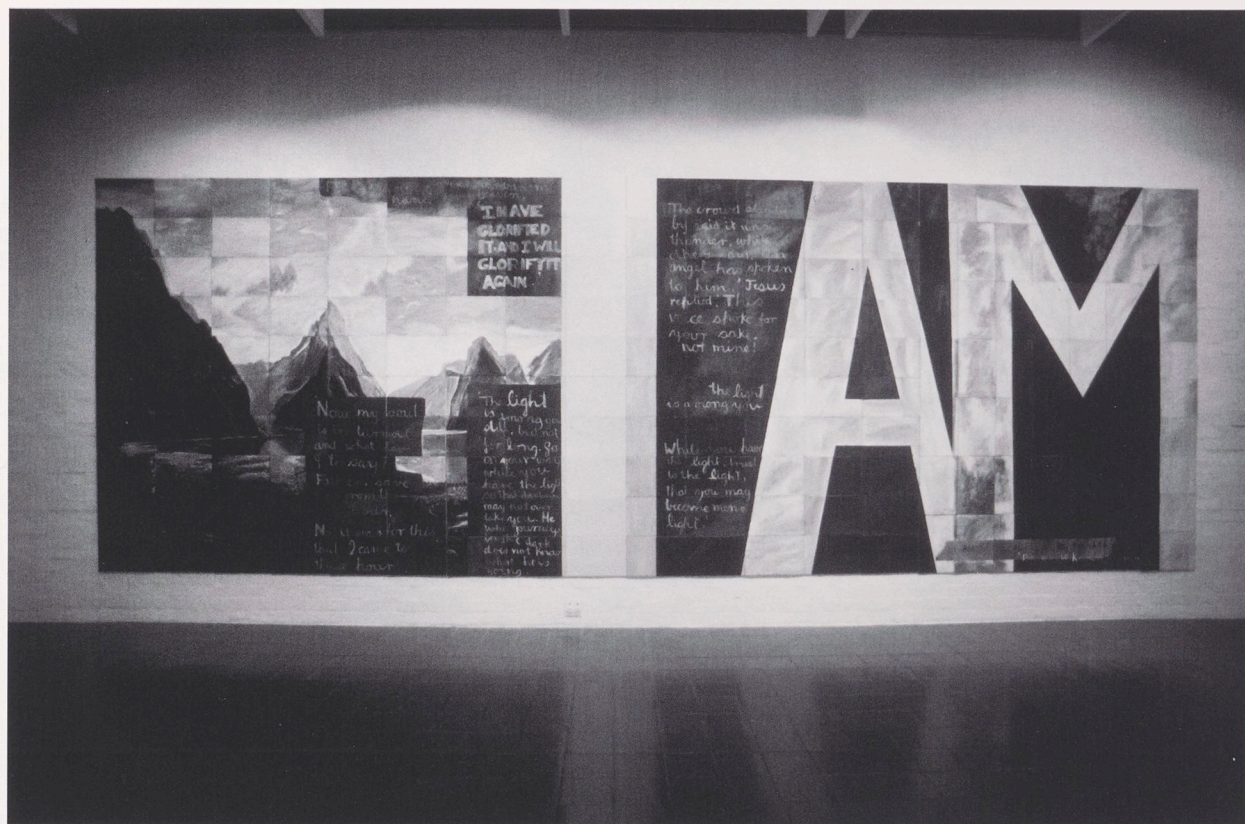
Selected group exhibitions (since 1980):

- 1981 Australian Perspecta 1981, Art Gallery of New South Wales, Sydney
1982 Documenta 7, Kassel
'Eureka! Artists from Australia', Serpentine Gallery, London
'POPISM', National Gallery of Victoria, Melbourne
1983 'Tall Poppies', University Art Gallery, Melbourne
1984 'Form → Image ← Sign', Survey of Contemporary Art no 3, Art Gallery of Western Australia, Perth
'An Australian accent: three artists', PS 1, New York; Corcoran Gallery of Art, Washington DC; Perth and Sydney
'Synthetic art', Harm Bouckaert Gallery, New York
1985 'Two worlds collide: cultural convergence in Aboriginal and white Australian art', Artspace, Sydney
'Visual tension', Australian Centre for Contemporary Art, Melbourne
'Production: re-production', Gallery 345, New York
1986 'Origins, Originality + Beyond', 6th Biennale of Sydney, Art Gallery of New South Wales, Sydney
'How much beauty can I stand?', Australian Centre for Contemporary Art, Melbourne
'Investigations', McIntosh-Drysdale, Washington DC
1987 'State of the Art', ICA, London
'Avant Garde in the Eighties', Los Angeles County Museum, Los Angeles
'Contemporary Australian art', Museum of Modern Art, Saitama, Japan
'Field to figuration: Australian art 1960–1986', National Gallery of Victoria, Melbourne
Australian Bicentennial Perspecta, Perth, Sydney, Frankfurt, Stuttgart

- 1988 'Heroics', Walter Phillips Gallery, Banff
'Edge to edge: Australian contemporary art to Japan', National Museum of Art, Osaka, Nagoya and Sapporo
'Advance Australian painting', Auckland City Art Gallery, Auckland; National Art Gallery, Wellington; Robert McDougall Art Gallery, Christchurch
'From the Southern Cross: A view of world art c.1940–1988', 7th Biennale of Sydney, Sydney, Melbourne
'The great Australian art exhibition', Queensland, Perth, Sydney, Hobart, Melbourne, Adelaide.

Selected bibliography (since 1983):

- Baume, N. 'Learning from the dreamtime', *Art and Australia*, Bicentennial issue, Spring 1988, Sydney, pp77–83
Cone, M. 'Imants Tillers', *Flash Art*, January 1986, New York, p.45
Foss, P. 'Mammon or millennial Eden: interview with Imants Tillers', *Art & Text*, no 22, March 1987, Sydney
Gendel, M. 'Report from Venice: The 42nd Biennale: The Art of Alchemy', *Art in America*, October 1986, New York, pp7–35
Heartney, E. 'Imants Tillers', *Artnews*, January 1986, New York, p.130
Hiller, S. *The Myth of Primitivism*, Methuen, London, 1988
Kuspid, D. 'Imants Tillers', *Art in America*, March 1985, New York, p.158
Linker, K. 'Imants Tillers', *ArtForum*, December 1984, New York, pp89–90
McEvilly, T. 'An Australian accent', *ArtForum*, October 1984, New York, p.85
Maloon, T. 'Imants Tillers and the Museum without walls', *Studio International*, December 1986
Morgan, S. 'Sydney Biennale', *Artscribe*, January/February 1987, London
Nairne, S. *State of the Art: Ideas and Images in the 1980s*, Chatto and Windus, London (in collaboration with Channel 4 Television), 1987
Newman, M. 'Mysteries and mercenaries – the Venice Biennale 1986', *Artscribe*, January/February, 1987, London
Ratcliff, C. 'Modern life', *ArtForum*, December 1985, New York, p.10
Rian, J. 'Imants Tillers', *Art In America*, October 1987, New York, pp178–179
Sofer, K. 'Views from Downunder', *ArtNews*, December 1984
Tillers, I. 'Fear of texture', *Art and Text*, no 10, Winter 1983, Melbourne, pp8–18
'In perpetual mourning', *ZG/Art and Text*, no 11, Summer 1984, New York, pp22–23



Hiatus 1987
acrylic, oilstick and gouache on 190 canvas boards
2794 x 7239 mm
Auckland City Art Gallery

Merylyn Tweedie

Born 1953, Christchurch

1975 Graduated DipFA (Hons), Ilam School of Art,
University of Canterbury

1988 Graduated MFA, Elam School of Fine Arts, Auckland

Lives in Auckland

Solo exhibitions:

1975 'Photographs', Labyrinth Gallery, Christchurch

1984 'Photographs and additions', New Vision Gallery,
Auckland

1985 Photographs, Brooke/Gifford Gallery, Christchurch
Photographs, New Vision Gallery, Auckland

1986 'Recent photographs', New Artists' Gallery,
Wellington Arts Centre Trust
New Vision Gallery, Auckland

1987 'Source (origin and exclusion)', video installation,
Govett-Brewster Art Gallery, New Plymouth

1988 Cupboard Space, Wellington Arts Centre Trust,
Wellington
'Fresher ideas', wallpaper works, Aberhart North
Gallery, Auckland

Selected group exhibitions:

1976 Snaps Gallery, Auckland

'New artists', CSA Gallery, Christchurch

1977 'Women by women', photographs, Snaps Gallery,
Auckland

'Face it', Dowse Art Museum, Lower Hutt

1978 'Little works', Auckland City Art Gallery, Auckland
'Family and friends', Snaps Gallery, Auckland

1983 'Woman to woman', Multi-media exhibition,
Outreach, Auckland

1984 'Emerging artists', New Vision Gallery, Auckland

1985 'Visual diaries/Artists' books', Association of Women
Artists' exhibition, Outreach, Auckland

'ANZART '85 Artists' books show', Auckland City
Art Gallery, Auckland

'Still-Life', New Vision Gallery, Auckland

'The word', Bishop-Suter Art Gallery, Nelson

1986 'Visual diaries', Flying Kiwi Arts '86, Wellington

'Sur-real', National Art Gallery, Wellington

'The self', Bishop-Suter Art Gallery, Nelson

'Content/Context', National Art Gallery, Wellington

1987 'Limited sedition: New Zealand artists in Perth',
Perth

1987-88 'Drawing analogies', Wellington City Art Gallery,
Wellington

1988 'Sex and sign', Artspace, Auckland and Govett
Brewster Art Gallery, New Plymouth (touring
exhibition)

Monsters from the id', City Limits Cafe, Wellington

'Six stories by Katherine Mansfield', National
Library Gallery, Wellington

Merylyn Tweedie is a video and film-maker and has had her work included in a number of public viewings of New Zealand film and video.

Selected bibliography:

Barrie, L. 'Beyond aesthetics: readings in cultural intervention', *Art New Zealand*, Autumn 1988, 46:98-102

'Further toward a deconstruction of phallic univocality: deferrals', *Antic*, 2:18-45

Bosworth, R. & M. Tweedie. 'Notes on a Narrative that provides the measure of desire (in three parts) by Merylyn Tweedie', *Cantrills' Filmnotes*, May 1988, 55/56:58-59

Curnow, W. & R. Leonard. 'Four New Zealand Artists', *Praxis M*, p.18

Drawing Analogies: Recent Dimensions in New Zealand Drawing, Wellington City Art Gallery, 1988

Ensing, R. 'Hearts and minds: Six stories by Katherine Mansfield', *Art New Zealand*, Summer 1988/89, 49:38-41, 95

Hewson, P. 'Women by women: photographs, drawings and video', *Art New Zealand*, April-May 1977, 5:11-12

Hutchins, T. 'Photography: three exhibitions, four occasions', *Art New Zealand*, February/March/April 1978, 9:22-23

Karn, P. 'Merylyn Tweedie and Allan MacDonald', *Photoforum*, October-November 1976, 34:22-24

Leonard, R. 'Merylyn Tweedie', *Limited Sedition: New Zealand Artists in Perth*, QE II Arts Council, 1987

'Merylyn Tweedie's *Dora's Bathroom*: set of six recipes for success', *NAG Newsletter*, 1988, 4:6-7

Pitts, P. 'Andrew Drummond, Roche/Buis, Merylyn Tweedie', *Art New Zealand*, Summer 1985-86, 37:18-19

'Merylyn Tweedie', *Photoforum Review*, 1986, 30:16-20

Roberts, J. 'Intentions and perceptions', *NZ Listener*, 21 May 1977

Sex and Sign, Govett Brewster Art Gallery and Artspace, 1987

Shepherd, C. 'Clear options; art-making in Auckland', *ArtLink*, August-September 1985, 5(3&4):20-21

Hearts and Minds; Six Stories by Katherine Mansfield, National Library Gallery, 1988

Sotheran, C. 'Merylyn Tweedie, Neil Dawson, Marte Szirmay', *Art New Zealand*, Spring 1985, 32:16

'Visual diaries/Artists' books', *Art New Zealand*, Autumn 1985, 34:42-43

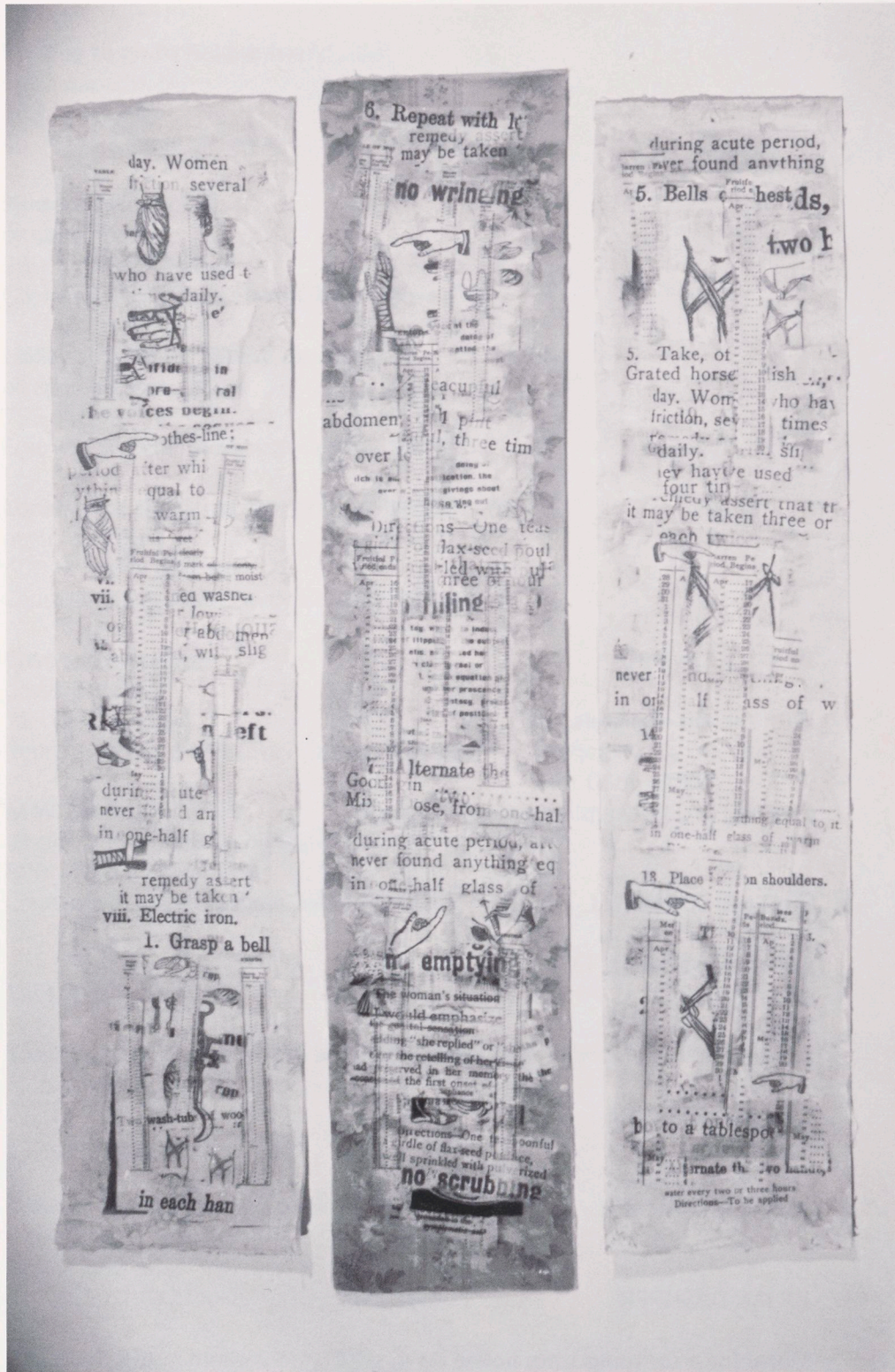
Tweedie, M. 'Dora re-constructs a debate about the vaginal vs the clitoral', *Antic*, 4:144-160

'Feminist issues in New Zealand art (with particular reference to imaging of the nude female/naked woman)', *AGMANZ Journal*, Autumn 1986, 17(1):11-12

'Merylyn Tweedie', *Photoforum*, August-September 1975, 27:7-11

'The woman', *Antic*, 1:22-23

Wedde, I. 'Merylyn Tweedie: subtracting art', *Evening Post*, 10 December 1986



grasp a bell 1-3 or grated horseradish 1988 (from the under McCahon series)
 photocopy, epoxy resin and fibreglass cloth on wallpaper
 3 units, 1305 x 265 mm (overall)
 courtesy of the artist

catalogue

DERRICK CHERRIE

With the aid of angels, 1985

plywood, acrylic on paper

2500 × 7000 × 1800 mm

Courtesy of Gow Langsford Gallery, Auckland

GRAEME CORNWELL

Something nothing, 1988

mixed media

3020 × 4750 mm

Courtesy of the artist

Tutu (eh boy), 1987

mixed media

3020 × 4020 mm

Courtesy of the artist

JULIAN DASHPER

Mural for a contemporary house no 4, 1988

oil and acrylic on canvas on cloth backing

1540 × 1540 × 295 mm (overall)

Courtesy of Sue Crockford Gallery, Auckland

Cass, 1986

photograph and drawing, no 8 in an edition of 10
690 × 1400 mm
Auckland City Art Gallery

Waiting to go to Rakino Island, 1981

oil on paper
245 × 210 mm
Courtesy of Peter McLeavey Gallery, Wellington

Slinter Corner, 1983

pastel on paper
290 × 320 & 160 mm
Courtesy of Peter McLeavey Gallery, Wellington

Halley's Comet at Silverdale, 1985

oil and pastel on canvas
755 × 835 mm
Courtesy of Peter McLeavey Gallery, Wellington

Looking for the Great North Road (study), 1982

pastel on paper
300 × 340 & 320 mm
Courtesy of Peter McLeavey Gallery, Wellington

Cass cartoon, 1986

pastel on paper
295 × 420 mm
Courtesy of Peter McLeavey Gallery, Wellington

M.W. (Australia), 1987

oilstick, acrylic, collage on paper
800 × 1205 mm (image)
Courtesy of Sue Crockford Gallery, Auckland

EMARE KARAKA

The Treaty of Waitangi: the black and white of it, 1986

oil on hessian board
1970 × 1970 mm
Private collection, Wellington

Creation series: te ra tu ao, 1989

mixed media on paper
760 × 1130 mm
Courtesy of the Brooker Gallery, Wellington

Creation series: moko puna, 1989

mixed media on paper
760 × 1130 mm
Private collection, Wellington

JANE POUNTNEY

Towards a landscape, 1988

charcoal on paper
1400 mm × 11 m (overall)
Courtesy of the artist

JOHN REYNOLDS

Armature for a headland, 1985

pastel, oilstick on paper
2100 × 2700 mm
Chartwell Collection, Hamilton

INRI I–VI, 1988

Pastel on 6 hessian boards
each board 300 × 300 mm
Courtesy of Sue Crockford Gallery, Auckland

Bouquet for Colin McCahon, 1987–89

laser print with paper collage
1000 × 1550 mm
Courtesy of Sue Crockford Gallery, Auckland

Bouquet for Colin McCahon (Ruby Bay), 1987–89

laser print with paper collage
1000 × 1550 mm
Courtesy of Sue Crockford Gallery, Auckland

MICHAEL STEVENSON

Glowing cross, Palmerston North, 1988

oil on board
700 × 900 mm
Manawatu Art Gallery, Palmerston North

Four stacked bibles, 1987

oil on canvas
440 × 605 mm
National Library Gallery, Wellington

The One God Gospel Hall, Browns, 1988

oil on board
500 × 700 mm
Courtesy of the artist

Jesus loves us all: in Clinton, 1988

oil on board
500 × 700 mm
Courtesy of the artist

BARBARA STRATHDEE

The meeting on the beach, 1988

acrylic and charcoal on denim

1780 × 3500 × 80 mm

Courtesy of the artist, first exhibited as part of the Wellington Artists' Projects series, Wellington City Art Gallery, 1988

IMANTS TILLERS

Hiatus, 1987

acrylic, oilstick and gouache on 190 canvas boards

2794 × 7239 mm

Auckland City Art Gallery

MERYLYN TWEEDIE

the under McCahon series:

grasp a bell 1–3 or grated horseradish, 1988

photocopy, epoxy resin and fibreglass cloth on wallpaper, 3 units

1305 × 265 mm (overall)

Courtesy of the artist

scrubbers or I will need a word processor or thank you marie, 1989

photocopy, epoxy resin and fibreglass cloth on wrapping paper and wallpaper

890 × 2120 mm

Courtesy of the artist

of the imperious domination of the Thing over language, 1986

black & white photographs and hand written text on rag paper, 8 sheets

648 × 502 mm (each sheet)

Sarjeant Art Gallery, Wanganui

This catalogue was published on
the occasion of the exhibition
after McCahon: some configurations in recent art
Auckland City Art Gallery, 26 May to 9 July, 1989.
Text set in ITC Symbol
750 copies printed on 150gsm Cardinal Matt





Auckland City Art Gallery