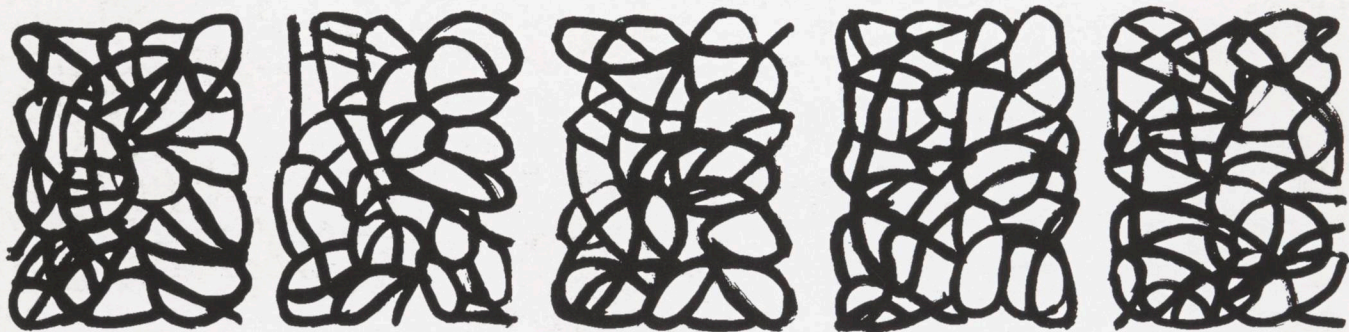


ACQUISITIONS 1997

Chartwell

The Chartwell Collection



The Chartwell Collection

INTRODUCTION

This publication documents a series of three survey exhibitions, presented between December 1997 and June 1998, which have marked out some exciting new directions for both the Chartwell collection and the Gallery's wider partnership with the Chartwell Trust.

Since the 1997 signing of an agreement between the Trust and the Gallery's core funder, Auckland City, Chartwell has continued to acquire contemporary works by New Zealand and Australian artists. More than thirty such works have been added to its Collection in that time, representing a diverse range of media and artistic concerns.

What ties these works together is Chartwell Trustee Rob Gardiner's unerring commitment to the power of artists and of the visual arts to shift how we think about our world and our place within it. What this has shaped is a collection built as much upon ideas as it is persuasive and provocative images.

Other projects to no less shift the Gallery's relationship with the Trust have included Boyd Webb, a major survey exhibition, publication and tour jointly developed with the Museums Company and strongly supported by Chartwell. This exhibition is currently reaching a

remarkably widespread national audience as a result of that support.

The Trust continues to contribute substantially to the Gallery's public programmes, both through its provision of a Chartwell Curator of Public Programmes and through special projects, such as the recent forum on the Seppelt Award for Australian and New Zealand artists.

Chartwell has also been centrally involved in the establishment of the Gallery's very successful Art on the Move programme, which has enabled a wide spectrum of schools and community groups to gain access to the Gallery's collection and loan holdings. As in everything it does, the Trust is concerned with enlarging the experience of art.

The Gallery looks forward to continuing its highly productive relationship with the Trust, both through its public programmes and the ongoing development of the Chartwell Collection. To that end, a major Chartwell Collection exhibition and publication will be launched in mid 1999.

Chris Saines DIRECTOR

John Nixon

Red and brown cross 1993

enamel on hardboard

2400 x 2400

cover

Emily Kame Kngwarreye

Untitled 1995

acrylic polymer on canvas

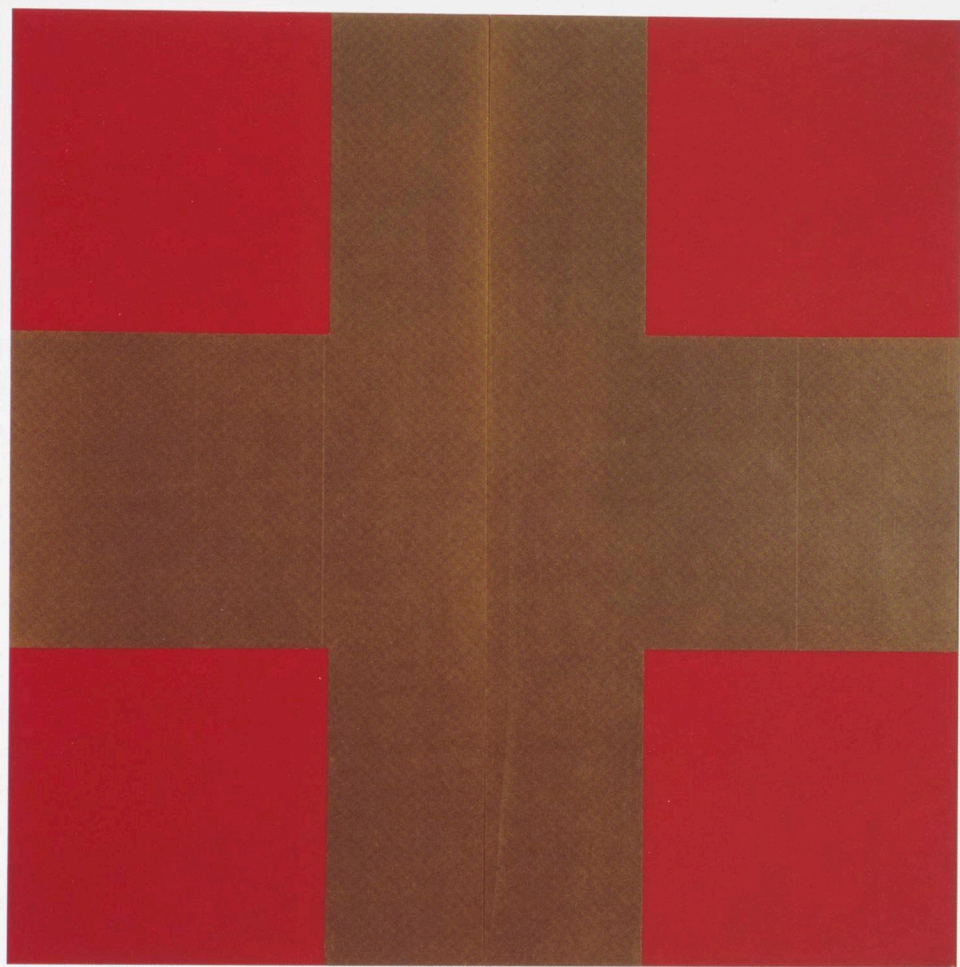
1370 x 5560

© Emily Kame Kngwarreye, 1995

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Tony Tuckson

not titled [TD 4651] c 1965-70
gouache and ballpoint pen on paper
760 x 1910 (irreg)

© Tony Tuckson, 1965
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COLLECTING THOUGHTS

At a certain point - perhaps it is when they become collections rather than just assemblies or gatherings of works of art - collections take on a life of their own. An almost organic unity and drive overtakes them, one which brings their multifarious strands together and establishes them as a site of growth, renewal and change.

The development of the Chartwell Collection over the past twenty four years is testament to this process. So too are the developments we see in its acquisitions over the past year. Examining these thirty works against the backdrop of the Collection as a whole, we see departures made, connections established and future possibilities suggested.



Robert MacPherson

Mayfair: Ba-Na-Na-S Four Paintings,
Four Signs for G. B. 1989-95
acrylic on board
four parts each 1220 x 915

Acquisitions for the Collection have included works by both established and newer artists, artists already well represented in the Collection and others new to it. Important works by New Zealand artists as diverse as Geoff Thornley, Richard Killeen, L. Budd and Mike Stevenson have been acquired. Major works - formerly murals at Auckland International Airport - by two of this country's most eminent

living painters, Pat Hanly and Ralph Hotere, have found a permanent home in the Collection, a recognition of its importance as a repository for New Zealand's cultural history.

Australian artists Robert MacPherson and Peter Tyndall, not previously represented in the Collection have been the subject of major acquisitions in the past year, and John Nixon, previously

represented by a single painting, now has four works in the Chartwell Collection. Nixon shows frequently in New Zealand and has firmly established a context for his practice here. Indeed, one painting from Nixon's **Untitled** installation is dedicated to Gordon Walters. As well as creating a with the early history of modernism, Nixon's work elaborates the local and specific context of its ongoing history.



Richard Killeen

Rain clouds 1997
 acrylic and gesso on aluminium
 165 pieces dimensions variable

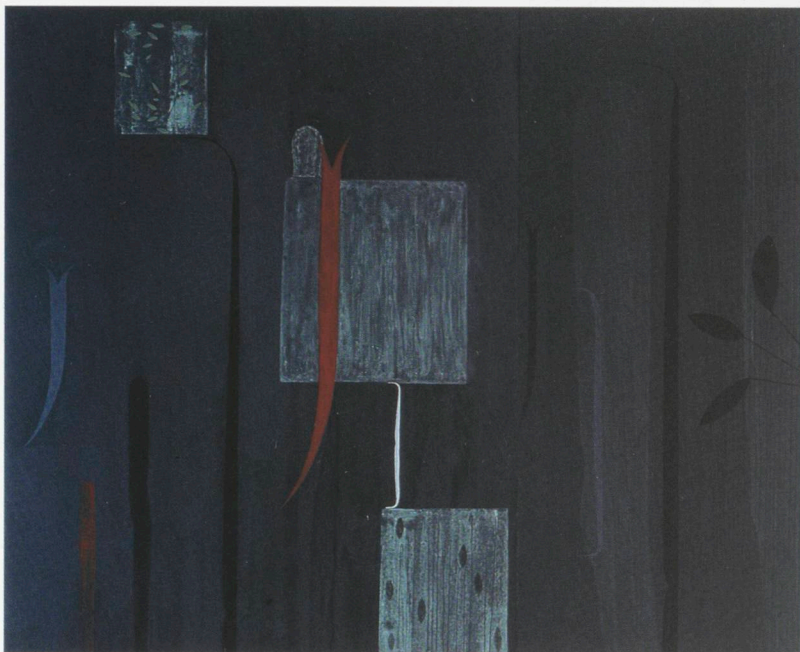
Just as Nixon's work readily assumes a dialogue with other works in the Collection, so too does the work of Tyndall and MacPherson. The chicanery of Tyndall's ongoing series *detail/AA Person Looks At A Work Of Art/ someone looks at something...* is founded on an understanding of the elusive, often unstable nature of signs. Such feints and instabilities are explored

elsewhere in the Collection by artists as diverse as Billy Apple, Colin McCahon and Richard Killeen, whose work *Rainclouds* presents a new degree of whimsy in his practice.

McCahon's work can also be seen reflected in four works spanning the last fifteen years by Robert MacPherson, undoubtedly one of Australia's most significant conceptual artists. The journeys

taken through signs, names and places in MacPherson's massive series of *Frog poems* offer another take on McCahon's notion of "paintings to walk past", while his recent *Mayfair* series explore McCahon's equally familiar territory of painted roadside hoardings.

Notions of place and language arise with equal vigour in another group of works acquired in the past year, by Maori and



Chris Heaphy

Walk this way 1997

acrylic on board

1980 x 2730

Aboriginal artists. The Collection has steadily continued to develop in this area, and indeed was one of the first in New Zealand to seriously collect Aboriginal art. Works by a new generation of Maori artists, including Chris Heaphy, Shane Cotton and Peter Robinson, have been acquired for the first time. Combining images from dissolute sources, works such as Chris Heaphy's *Walk this way* represent a

cultural history that is fragmented, disruptive and compelling.

No less compelling are the interlocking threads of the work of the late Kngwarreye. Weaving pattern and ground with day-to-day tribal life and the experience of landscape, at one level we can read Kngwarreye's large, untitled painting as a celebration of line and form and surface. But its umbilical-like motif also offers a spiritual analogy to the

traditional body paint of Kngwarreye's *awelye* or yam-dreaming cycles.

Such multiple viewpoints exist throughout the Collection. It is this ability to encompass different strategies, agendas and vantage points that gives the Chartwell Collection its value. Or, as Kngwarreye once said, when asked what she paints: 'whole lot, that's all, whole lot...'

William McAloon

CHARTWELL COLLECTION ACQUISITIONS 1997

Stephen Bram (born 1961) Australia
Untitled 1993
oil on canvas 405 x 305

L. Budd

Blind I-II (components of the installation 'the visible that was') 1996
acrylic, white pencil, liquitex and fixative on Holland blinds each 1328 x 1213 (irreg)

Robert Campbell jr (1944-1994) Australia
Going walkabout 1988
acrylic on canvas 1215 x 2290

Shane Cotton (born 1964) New Zealand
Cross 1996
oil on linen 2000 x 1802

Shane Cotton (born 1964) New Zealand
Faith 1995
oil on board 810 x 1980

Bill Culbert (born 1935) New Zealand
Seven yellow cloveal, Easter Island 1994
plastic bottles, fluorescent light and cardboard 1600 x 600 x 60 overall

Tony Fomison (1939-1990) New Zealand
Beethoven 1981
oil on hessian over board 505 x 618 (sight)

Max Gimblett (born 1935) New Zealand/USA
The Red Sea 1995
acrylic polymer on bleached linen 2030 x 6090

Pat Hanly (born 1932) New Zealand
Prelude to a journey 1977
enamel on board 2870 x 8365

Chris Heaphy (born 1965) New Zealand
Into the black 1996
acrylic on board and mixed media 1213 x 3960 (irreg)

Chris Heaphy (born 1965) New Zealand
Walk this way 1997
acrylic on board 1980 x 2730

Michael Hight (born 1961) New Zealand
Oxus / Jaxartes 1996
blackboard paint, oilstick and pencil on wood 1620 x 1620

Ralph Hotere (born 1931) New Zealand
Godwit / Kuaka 1977
enamel on board 2400 x 18000

Richard Killeen (born 1946) New Zealand
Rain clouds 1997
acrylic and gesso on aluminium, 165 pieces
dimensions variable

Emily Karne Kngwarreye (c 1910-1996)
Australia
Untitled 1995
acrylic polymer on canvas 1370 x 5560

Robert MacPherson (born 1937) Australia
Mayfair: Ba-Na-Na-S Four Paintings, Four Signs for G. B. 1989-95
acrylic on board, four parts each 1220 x 915

Robert MacPherson (born 1937) Australia
Mayfair: 14 Paintings (Naming) Arthur or Martha 1993-1996 in Memory of D. P. 1993-6
acrylic on canvas, 2 parts 1017 x 759 and 1013 x 759

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

Robert MacPherson (born 1937) Australia
Untitled 1983-1987
plastic signs, ledger covers 530 x 530 (each sign), 443 x 356 (each ledger cover), overall 1073 x 8370 (approx)

John Nixon (born 1949) Australia
Untitled 1990-93
enamel and mallet on hardboard, enamel on newspaper, enamel on paper, enamel on steel, enamel on paper, enamel and cons on hardboard installation variable

John Nixon (born 1949) Australia
Black monochrome with violin 1993
enamel on hardboard, violin 1800 x 1200

John Nixon (born 1949) Australia
Red and brown cross 1993
enamel on hardboard 2400 x 2400

Peter Robinson (born 1965) New Zealand
Boy am I scared eh 1997
mixed media on paper 2750 x 2500 (irregular)

Samoa: Maker unknown
Oratory mat c 1940
tapa cloth 1200 x 1700 (irreg)

Mike Stevenson (born 1964) New Zealand
The free exchange of ideas no. 2 1996
dry pastel on paper 600 x 900

Mike Stevenson (born 1964) New Zealand
The free exchange of ideas no. 3 1996
dry pastel on paper 600 x 900

Mike Stevenson (born 1964) New Zealand
The free exchange of ideas no. 6 1996
dry pastel on paper 600 x 900

Geoff Thornley (born 1942) New Zealand
Unnamed / Named #13 1997
oil on canvas 2180 x 1980

Tony Tuckson (1921-1973) Australia
not titled [TD 4651] c 1965-70
gouache and ballpoint pen on paper 760 x 1910 (irreg)

Peter Tyndall (born 1951) Australia
detail
A Person Looks At A Work Of Art / someone looks at something...
LOGOS / HAHA
-1992-

Peter Tyndall (born 1951) Australia
detail
A Person Looks At A Work Of Art / someone looks at something...
-1987-

All dimensions are in millimetres, height x width.



Robert MacPherson photographs courtesy Yuill Crowley Gallery, Sydney
Emily Karne Kngwarreye photograph courtesy Gow Langsford Gallery, Auckland

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