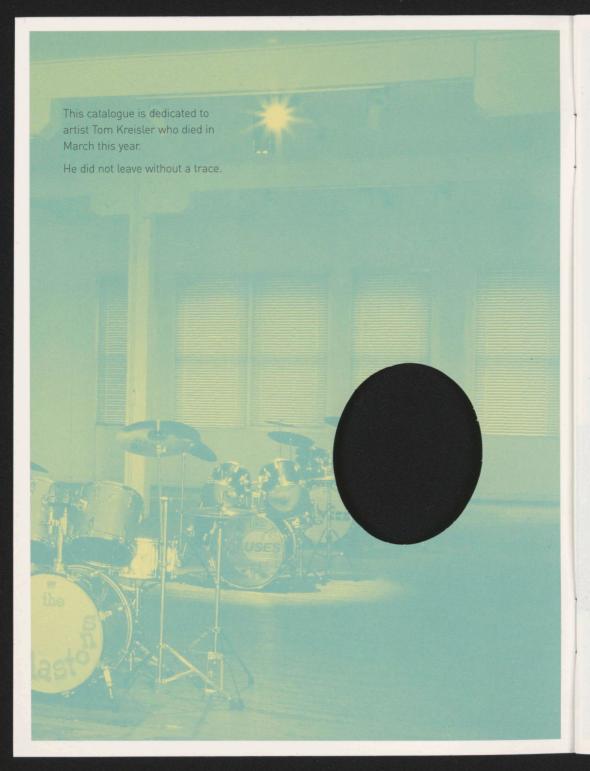


RECENT CHARTWELL ACQUISITIONS
4 MAY - 25 AUGUST 2002



BIG BANG THEORY: RECENT CHARTWELL ACQUISITIONS 4 MAY - 25 AUGUST 2002

Big Bang Theory is the fifth annual exhibition of work purchased for the Chartwell Collection of contemporary Australian and New Zealand art since the Collection came to the Auckland Art Gallery in 1997

The title-work of this exhibition is Julian Dashper's 1992-93 installation *The Big Bang Theory*. It has been said that the widely popularised model of cosmic origins known as The Big Bang Theory or The Hot Bang Theory, is partly 'a theory of everything, a theory to unite all the laws of Nature into a single statement. A return to speculation on a grand scale'. In Big Bang scenarios all the matter and energy of the universe has a single point of origin from which it continually expands. Hence, Dashper's title serves us well as an audaciously inclusive rubric for an exhibition whose widely differing objects, though all in the universe of 'contemporary art', move faster and faster away from each other when one starts looking closely at what they really are, or what and how they might mean.





Scott Eady

Born in Auckland, 1972. Lives in Auckland.

All the mud churning, stump pulling grunt of a 1940s Massey Harris tractor is subsumed and transcended in Scott Eady's customised, cherry red, lacquered, chrome-piped tractor as hot-rod. The sturdy reliability of farm tractors doing their agricultural bit for nation building or confirming rural ways in landscapes by Angus, Hodgkins,

Holmwood, Perkins or Smither, is transfigured by Eady's camped-up vision of the functional turned deliriously aesthetic. As writer Richard Lumis has noted, Eady's work always turns on issues of 'obsession, excess and fetishistic male pleasure' and 'overinvestment, not only in sexual but also in commodity terms.'

two / thre







Ani O'Neill

Born in Auckland, 1971. Lives in Auckland.

A yellow, green and red Rastafarian tam, a pampas tablemat, a Jasper John's target, a Julian Dashper drumskin Pop abstract, a Kenneth Noland concentric disc painting, a hypnotic rotor by Marcel Duchamp, a Tantric focal point, Pasifika kitsch and crocheting skills taught the artist by her Rarotongan Grandmother and Aunties. All the aforementioned are actual or possible starting points for appreciating Ani O'Neill's brightly coloured bullseyes crocheted over metal hoops. The communality of association in the artist's work also has its complement in her frequent enlisting of friends to help when a large number of objects need manufacturing and in her courting of various forms of audience and local community participation in a project.

Julian Dashper

Julian Dashper's elegant and eloquent installation of drum-kits, as if only just deserted by their modest and beatified canonical players, is a classic synopsis of New Zealand art history. Quaint, implicit references to the drum skin as canvas, to 'cymbalism' and to the artist or the dealer as types of drummers laying down a culture's rhythm section endlessly echo through the work like all that Big Bang Theory relic radiation; as the ramifying aftermath of possible meanings.

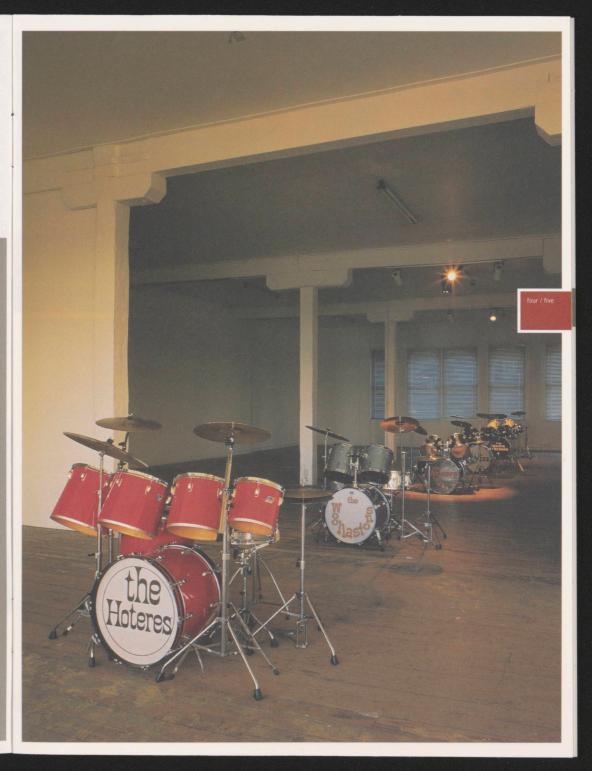
Tony de Lautour

Born in Melbourne, 1965. Lives in Christchurch.

Successful multinational corporations are increasingly finding themselves under attack, whether it's a cream pie in Bill Gate's face or the incessant parodying of the Nike swoosh - what are the forces pushing more and more people to become suspicious of or even downright enraged at multinational corporations, the very engines of our global growth?

NAOMI KLEIN No Logo

All our dreams get a boost of affirmation by the 'thumbs up', the 'big tick'. Imperialism seeks clean configurations; jingoistic new right nationalism lives in the fiercely camera-ready gesture. Tony de Lautour often paints as a clever cynic, a painter of weird and nasty history's smelly seepage from New Zealand the beautiful. In his paintings of recreated logos, like the Nike 'swoosh' or McDonald's golden arches he fashions the brand icons from tiny topographical profiles with accompanying map reference codings. Particularities, intimacies and irreconcilable differences get lost as one pulls back to see Maui's hook become swoosh; the inevitable clarity of the brand as our angelic destiny.



Boyd Webb

Born in Christchurch, 1974. Lives in Brighton, UK.

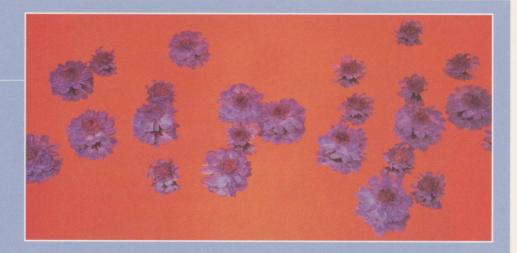
In Smear, purple flowers float on an orange pool as if in a bowl prepared for some kind of ritual purification or initiation at the shrine of the hyperreal. Although Boyd Webb's elaborately staged photographic fictions always conveyed a sense of grand displacement, vertigo, or disorientation, in the later work, the more realist stage props have given way to hallucinatory and chromatic liquefaction. One experiences a giddy sense of floating disembodied through electrically charged jellies, multi-coloured quicksilver ripples and fantasies of microbiotic cosmologies. The artist has described the asphyxiating intensity of colour in his later work: 'Colours that were stressed, on fire, panicked, almost radioactive. Searing enough to cause breathlessness ... akin to an ear-popping asthma attack'.

Richard Grayson

Born in Morecambe, UK, 1958. Lives in Sydney.

ELECTRICITY HOWGRAVITY ACT OWGRAVITY ACT UALLY PULLSTHE ECONTINUING POPULARITY OF HEAVY METAL MUSICJOHNNIXON WHAT WILL HAPPEND SAUSTRALIAN RULES FOOTBALI

As curator of *Fantastic*, this year's Biennale of Sydney, Richard Grayson is currently proving his belief in the centrality of the creative, inventive imagination to the construction of social meaning. Our ability, or otherwise, to make sense of the world depends on an incredible resourcefulness and agility in reading patterns of intention, identifying inconsistencies and making connections within the 'messages' reality offers us. Failure to read such content in accordance with a social norm is often a crucial preliminary to creating new shifts in meaning; confusion becomes a gain in the game of making sense. Grayson's text paintings seek out the humour and ironies which play along such fault lines between understanding and ignorance.



six / sever

LAURENCE ABERHART

Born in Nelson, 1949. Lives in Russell, Bay of Islands.

The Prisoner's Dream comprises five photographs; one a nocturnal Mt. Taranaki and four images looking out through viewing slots in the decaying Fort Jervois bunkers on Lyttelton Harbour's Ripapa Island. The melancholic Taranaki icon, which looks as though it has been baked in milky light, required approximately five hours exposure time; it is mystery attained through duration and fixity. The narrow landscape strips seen from within the dark bunkers tell of another form of intimacy with remoteness. In 2000 for the City Gallery, Wellington, Parihaka exhibition, Laurence Aberhart put these images together as a form of allegorical monument to the memories, dreams and troubled reflections of those Maori who were transported from Taranaki after the Parihaka massacre and incacerated in Lyttelton prison.

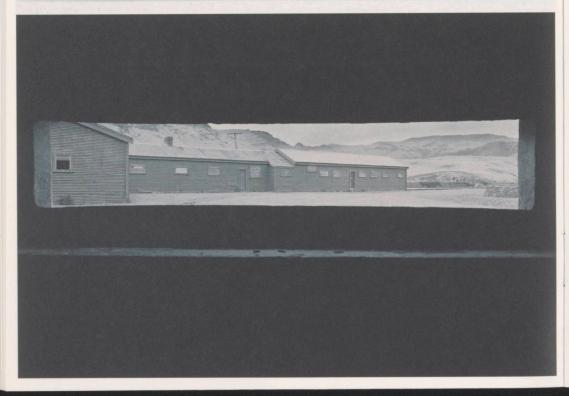
(See image over.)



Michael Parekowhai

Born in Porirua, 1968. Nga-Ariki, Te Aitanga-a-Mahaki, Rongowhakaata. Lives in Auckland.

Sergio Leone, Clint Eastwood and Beatrix
Potter must have collaborated on Michael
Parekowhai's scenario of duelling rabbits. One
mean son of a buck wearing a black leather
coat and a toothy sneer faces down a more
homespun bunny in brown. The young gun in
black, all riled up by Mr McGregor's oppressive
control of the vege garden, looks set to sort
out a territorial dispute he knows he can win.



Borrowing mythic stereotypes from TV and movie Westerns and mixing equal parts humour and anarchic menace, Parekowhai's Roebuck Jones and The Cuniculus Kid allude to issues of identity politics and idigeneity in our local variants of the cross-culture wars. Jones and The Kid continue stories from the artist's previous work with taxidermied rabbits and sparrows, and the Tonto and Lone Ranger dolls.





Niki Hartings-Mcfall

Born in Auckland, 1959, Lives in Auckland,

Of Samoan and European descent, Niki Hastings-McFall has sought a visual language which fuses cultural traces as much as it jumps between different artforms such as painting and screen printing, sculpture and jewellery. Whether working on the scale of body adornments or of art gallery installation, Hastings-McFall has shown a preference for the decorative pattern, for tessellations and edgy shapes which project as high impact graphic signs. Dangerous Curves, warning of approaching hazards to motorists or temptations of the flesh, is from a series of multipanel works made with reflective roadsign vinyl and automotive lacquer on aluminium. The series, Urban Naviagator, mutliplies single road sign chevrons into a grid of zig-zags which the artist sees as resembling tapa, tattoo or traditional Pacific weaving patterns.



JOHN REYNOLDS Born in Auckland, 1956. Lives in Auckland.

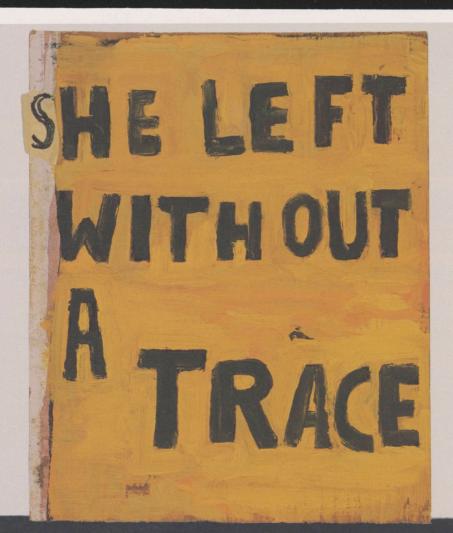
John Reynolds' eight chevrons are deployable in loose formation or closed rank. Short bursts of chromatic intent, all moving to the right, they are heraldic semaphore making the spacings between tense and lyrical. Integers of something open and mobile, like Mallarmé's graphic disposition of verbal content on the initial blank page; like Leigh Davis drawing with the crystalline matter of language - setting out the names of boats like a harbour master who thinks of everything while playing at god of the winds. Reynolds' takes the names for his chevrons from Davis' recent long poem The Book of Hours which, among other things, follows the participants in the poet's own version of New Zealand's Labour Weekend Coastal Classic yacht race from Auckland to Russell: Mustang Sally; Fuzzi Duck; Wild Duck Cluster and a Small Magellanic Cloud.





Ronnie van Hout has placed a small surveillance-type camera in the eye of a mannequin's head that looks toward a framed photograph. The photograph looks like a scenic modeller's version of a Laurence Aberhart landscape. Van Hout has provided his art with a built in observer. By so doing, he seems to toy with the principles of both theatricality and absorption, which were terms of clear contrast used by famous modernist art critic Michael Fried. For Fried theatre meant a literalist physicality and emphasis on objecthood, but truly aesthetic

experience was about the presentness and instantaneousness of
absorption in the work of art.
Van Hout's cyclopean head
theatricalises vision by turning it
into a sort of working diagram and
the temporal component provided
by the mini video screen denies
any pure moment of aesthetic
wonder. The disembodied head,
on the other hand, destined to
regard the photograph for ever,
seems a model of enchanted
opticality by which actual bodily
awareness is traded off for the
more rarefied sensation of an
aesthetically apprehended reality.



twelve / thirtee

Tom Kreisler

Born in Buenos Aires, Argentina, 1938. Died in New Plymouth, 2002.

Tom Kreisler's paintings often combine the casual brevity and intimacy of a domestic note left on the bench or fridge - 'back after 6'; 'keep me dinner, love you' - with the cryptic density of a rebus or half completed epigram. Kreisler's graphic language is a migratory one, caught between origins and destina-

tions; it is partial, abbreviatory and continuously visited by melancholic chuckles fading away and rising notes of sharp wit. There is a tragi-comic strain to his interrogative/confessional mode of uniting found script and notational drawing to tease out a fragile humanism of curiosity and affirmation.

Melinda Harper

Born in Darwin, 1965. Lives in Melbourne.

Melinda Harper's paintings oscillate between the slowness of painterly touch and the dizzy speed of optical sensation. This is particularly true when she uses strongly directional packing of patches, slivers, chips, bands or stripes. Harper forces our attention to flicker between the physical space of painted chromatic saturation and the simultaneity of pixellated, digital space.

In Harper ... painting is made to be about the times of two kinds of bodies: the industrial body of early abstraction ... which had available to it the mechanical as a tradition and electricity as a new idea (and running through both, jazz); and an Indian body, which, within the works which invoke Indian art and ... an Indian idea of repetition ... sets the tone for an exchange between Europe and India which only painting could perform.

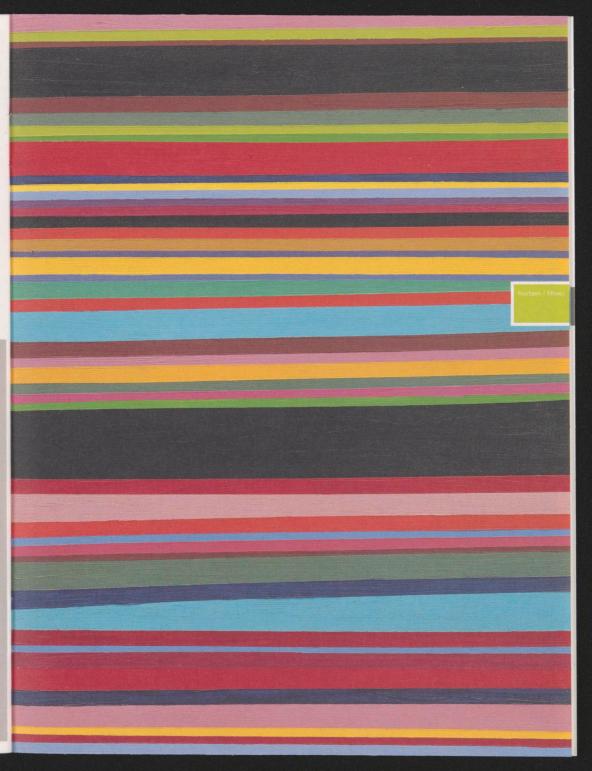
JEREMY GILBERT-ROLFE, "Stephen Bram, Melinda Harper, Rose Nolan, Gary Wilson".



Louise weaver

Born in Mansfield, Victoria, 1966. Lives in Melbourne.

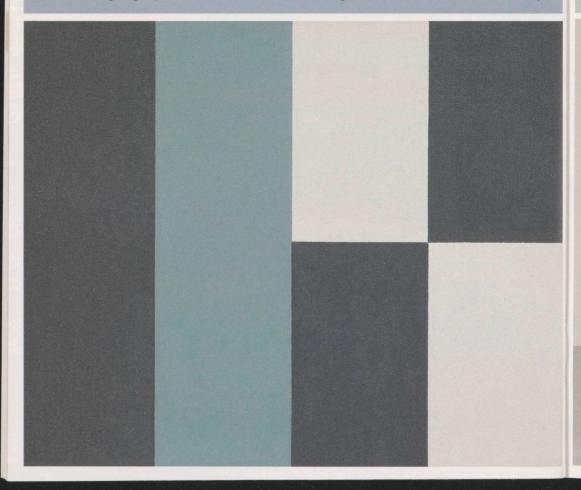
The New Romanticism in Weaver's title acknowledges a debt to the New Romanticism of the 1980s' UK music scene, with all its hedonistic glamour and glitter. For the artist, as a then High School student, the glam rock and post-disco aesthetic of gilded excess and cross-gendered masquerade had a 'strange fascination'. Any form or Romantic revival, and there have been many, involves some sort of immersion in the celebratory, the sensual and the theatrical. Weaver's hare, with its mangy blaze of shaggy gold foil fur, and all its mixed provenance of speed, mythical exploits, and agricultural nusiance as exotic import, is a richly hybrid creature. This moulting baroque rodent takes its place in Weaver's increasingly well-stocked zoo of crochet, fabric and bead covered birds and animals which revel in their own high artifice and campy transformations.



Gordon Walters

Born in Wellington, 1919. Died in Christchurch, 1995.

This is a classically elegant Gordon Walters painting produced in the last year of his life. It comes into the Collection with a set of related works on paper. There is, of course, a sense in which all of Walters' paintings are more intrinsically graphic than painterly, more redolent of the drawing table, paper patterns and the designer's layout table than the heavy alchemy of paint in process. And, as every painting conjures up a sense of the ideal environment in which it was made, I have always imagined Walter's paintings being produced in an elevated, clean, well-lighted space. As much as they are about variations and modulations on the restricted lexicon of formal modernist abstraction, Walters' paintings are about the draughting of precise borders and containment of a graceful and restrained love of luminosity.



et al.

... "someone asked how long will it take" O said "no time at all" ...

The conception uses a geometric structure. Yet the model expresses a certain linearity of procedure overlaid by cyclical returnings.

Comment: Mind is clear of limitation. I seek no state of O. Neither do I remain where no O exists. Since I linger in neither condition, eyes cannot see me.

The animation process allowed an investigation of method that was not bound by hardware or proficiency. Animation allowed the spontaneous digression into doubt and inquiry.

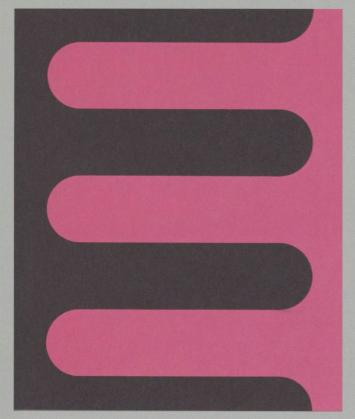
Total delusion!

P MULE for et al [blanche readymade trust]









Jan van der Ploeg

Born in Amsterdam, 1959. Lives in Amsterdam.





RICKY SWALLOW

Born in San Remo, Australia, 1974. Lives in Melbourne.

Jan van der Ploeg is the first non-New Zealand or Australian artist to be included in the Chartwell Collection. He will not be the last, as work by selected artists from other countries will occasionally be put into dialogue with thematic and formal conversations already in progress within the Collection. Van der Ploeg has been a regular visitor to and exhibitor in New Zealand and Australia for almost a decade now. Julian Dashper and John Nixon are two artists in the Collection with whom he has an on-going conversation. The cool, hard-edged reversals of Gordon Walters' compositions have also been greatly admired by van der Ploeg, though van der Ploeg's beautifully brushed surfaces and motival witticisms are distinctly his own.

Ricky Swallow is an early 21st century adept at the rendering of the dead, frozen, paused and dissected world of objects. Although he will often re-activate his simulacral objects with lights and motors, they retain an un-dead quality. In other words he is a contemporary still-life artist and the tradition of still-life, or as the French say 'nature-morte', passes easily from imperatives of mimetic absorption to metaphysical reflections on the transience of life; the inevitable passage from animate to inanimate the vanitas. Swallow's transparent iMan Prototypes with their immaculate imac detailing take up the theme of the skull which has almost become a signature motif of the artist for whom it signifies evolutionary potential and reanimations of redundant stock as much as any terminal condition. The deep chill, frozen vodka glow which rises from these strangely tinted cranial trophies gives a sci-fi tonality to Swallow's evolutionary utopianism.

Works in the Exhibition

LAURENCE ABERHART

from *The Prisoner's Dream* series:

View #1, Fort Jervois, Ripapa Island, Lyttelton Harbour, 14 March 2000 2000 silver gelatin print 170 x 245 mm

View #2, Fort Jervois, Ripapa Island, Lyttelton Harbour, 14 March 2000 2000 silver gelatin print 170 x 245 mm

View #3, Fort Jervois, Ripapa Island, Lyttelton Harbour, 14 March 2000 2000 silver gelatin print 170 x 245 mm

View #4, Fort Jervois, Ripapa Island, Lyttelton Harbour, 14 March 2000 2000 silver gelatin print

Taranaki, from Oeo Road, under moonlight, 27-28 September 1999 1999 silver gelatin print 170 x 245 mm

JULIAN DASHPER

The Big Bang Theory 1992-1993 enamel & acrylic on drumskins variable installation

enamel on drumskin 520 mm diameter

TONY DE LAUTOUR

oil & acrylic on canvas 1560 x 2030 mm

SCOTT EADY

Posie Pony 2001 1940s Massey-Harris Pony 1750 x 1400 x 2400 mm overal

RICHARD GRAYSON

Negative Space (Things I don't understand) 2 2000 oil on canvas 1825 x 1370 mm

MELINDA HARPER

Untitled 1994 oil on canvas 615 x 515 mm

NIKI HASTINGS-MCFALL

Dangerous Curves 2001 reflective roadsign vinyl, automotive paint, on aluminium 1600 x 2400 mm overall

TOM KREISLER

She left without a trace 1995-1998 oil, pen and tape on board 235 x 190 mm

ET AL.

o studies (01) o studies et al. 01

ANI O'NEILL

Crocheted Paintings from 'Cottage Industry' 1997 and 'Comfort Zone' 2001 wool, steel rings variable installation

MICHAEL PAREKOWHAI

Roebuck Jones and the Cuniculus Kid 2001 rabbits & mixed media variable installation

JOHN REYNOLDS

Coastal Classic series
High Spirits, Silveraider,
Mustang Sally, Coalsack,
Fuzzi Duck, Wild Duck
Cluster, Time to Burn, Small
Magellanic Cloud 2001
vinyl on aluminium
300 x 210 mm each

RICKY SWALLOW

iMan Prototypes 2001 injection moulded resin with colour tint each piece 160 x 120 x 200 mm overall

JAN VAN DER PLOEG

Untitled (Grip) 2001 acrylic on canvas 725 x 600 mm

RONNIE VAN HOUT

mixed media
variable installation

GORDON WALTERS

Untitled 1995 acrylic on canvas 385 x 455 mm

LOUISE WEAVER

New Romantic (Golden Hare) 2000 hand-crocheted rayon thread, gold coloured plastic, over high density foam 525 x 200 x 350 mm overall

BOYD WEBB

Smear 1997 unique colour photograph 1260 x 2300 mm

collection of contemporary New Zealand and Australian art. It is a New Zealand-based collection, administered by the Chartwell Trust, and is on long-term loan to the Auckland Art Gallery Toi o Tāmaki.

The Chartwell Collection is a major

The Chartwell Collection is a comprehensive collection of works that reflect the history and changing nature of art and art practice in New Zealand and Australia in the late 20th and early 21st centuries. Given this cross-Tasman focus, the Collection is rich in opportunities for examining the similarities and differences between these geographically close cultures. Two major exhibitions have been curated from the Chartwell Collection that explore this topic: Cross Currents at the Waikato Museum of Art and History in 1991, and the national touring exhibition Home and Away at the Auckland Art Gallery in 1999.

Initiated by founding trustee Rob Gardiner, the first purchase for the Collection was made in 1974. The Collection continues to grow and now includes over 600 works of art. The Chartwell Collection is distinctive as a major collection that was always intended for public use. Its placement on long-term loan to a public art institution ensures that a wide audience has access to it through regular exhibitions, publications, and the temporary loan of works to other public art galleries.

twenty







