





1. **DAVID LYNDON BROWN**
(B.F.A. 2nd Professional), born 31.5.51, lives at Papatoetoe. During the year he has made a series of situational environments in a small room at the School of Fine Arts. In these he used a variety of objects and lighting arrangements. They all posed questions about human identity and states of feeling, by a careful control of sensuous effects. They were environments in which you were invited to sort your behaviour patterns. The sculpture outside the Auckland War Memorial Museum, made in collaboration with Maree Horner, was one of his rare excursions into work akin to Maxwell White's.
2. **MAREE ELIZABETH HORNER**
(B.F.A. 2nd Professional), born 6.6.51. Maree Horner's work during the year was much concerned with unexplained inflated and collapsed inner tyre-tubes. They have the effect of 'good' and 'bad' states of feeling. In the photographs, an inner tube occurs unexpected and unexplained in landscape, with a white puncture patch, from which the air slowly leaked away.
 - 2.1 **INNER TUBE SCULPTURE**
 - 2.2 David Brown and Maree Horner. Sculpture, 1970.
This was set up in various parts of the Domain. The 'lines' simply delimited areas. One could choose to be outside or in a specific location inside. The lines acted as the most elementary means of making space in terms of human behaviour. There is a sense of parody of the car parking spaces in the location in front of the Museum. Here the lines were played in reverse perspective, creating an ambiguous plane. Seen from the steps it appears to define a near-vertical plane.
3. **ROBERT KEFR**
(B.F.A. 1st Professional), born 17.3.51, lives at Tokoroa.
 - 3.1 **SCULPTURE**. This is another parody. The white boards look like lane markings, which descend the bank and crash into the fence. The rhythmic effect of placing the boards closer and closer together is deliberately suggestive of accelerating movement. This is the only piece represented here with a near-narrative suggestion.
4. **JENNIFER ROY**
(B.F.A. 3rd Professional), born 9.12.48, lives in Auckland. Her white discs in landscape are intended to draw the spectator's full attention on to a part of the visible world, to increase perception of it. The group of four discs is important because, in her own words, "It is a basic pattern—non-hierarchical: all units are identical, of equal importance, each contributes equally to the whole—equilibrium of 4 units—inert, stable—immediate recognition, direct contact with spectator".
 - 4.1 **DISCS IN LANDSCALE**. Various placings and arrangements.
5. **PHILIP EDMUND DADSON**
(Dip. F.A. 3rd Professional), born 14.5.46, home town Napier. His three-dimensional works, white cotton windsocks, are only a small part of his work this year. He was at the School of Fine Arts, 1965-7, with Leon Narbey, Darcy Lange, and Rodney Charters. He devised the sound for "Room II", the film of Narbey's (and New Zealand's) first environmental work. He went to Britain in 1967 and worked with Cornelius Cardew's "Scratch Orchestra" in London. This year he created the Auckland Scratch Orchestra, produced eight concerts and composed a number of pieces for the Orchestra. The Scratch Orchestra visited New Plymouth in November, 1970.
 - 5.1 **WINDSOCKS**. Each windsock had an adjacent plastic bag of dye. The bag had a pinhole which allowed the dye to colour the windsocks as they blew about. The elements of chance and change in time are consistent aspects of his work. The windsocks appeared to dance as they rose and fell in sequence with gusts of wind.
6. **ELIZABETH ANN McALPINE** (nee Jones)
(B.F.A. 3rd Professional), born 30.8.46, hometown Sydney. She was at school in Sydney and came to New Zealand in 1967. Last year she made sculpture with transparent plastics and water, mainly for effects of reflection of light. She has made a series of vinyl 'flags', some for an environment in a studio at the School of Fine Arts and some for suspension in the open air, especially from cranes on building sites. She calls them 'wind recorders'. They all make visible the invisible flow of air currents. This is an aspect of awareness of our environment she has particularly extended. Her work is extremely sensuous in light, texture and sound. Her use of light to dematerialise solid things in her environment is related to Leon Narbey's New Plymouth environment, Real Time. She would like to make light environments that are even more completely dematerialised, possibly with laser beams.
 - 6.1 **ENVIRONMENT**. This contained a variety of flags activated by fans. Unfortunately, it proved impossible to use concealed wind sources. The flags were arranged to make non-rectangular spaces. As they moved the spaces appeared to change their form, making a thoroughly disorientating environment.
 - 6.2 **FLAG I**. This black flag flew from a crane for a few days, before it disintegrated. (Flag II was orange because the workmen refused to fly a black flag—unlucky, or a red one—too overtly political).
 - 6.3 **FLAG III**. Black and white flag. This was the first of the flags to have streaming tails.
 - 6.4 **FLAG IV**. Red flag. This flew from the School of Fine Arts. It was forty feet long, the height of the lecture room wing of the building. This flag behaved like a swaying, soft column of exquisite grace.
7. **JUDITH ANNE WHITE**
(Dip. F.A. 3rd Professional), born 26.3.49, home town Tauranga. She has been engaged in making photographic sculptures throughout the year. The images are encapsulated in inflatable plastic. Because they are photographs, they are easily taken as tokens of familiar reality, which are fragmented and reconstituted in unfamiliar spatial contexts. This is a personal development, and the links with the other sculptors are not strong. There is a strong attachment to the notion of landscape as a symbol of an inner state in the photographs shown here. They function much as some of McCahon's paintings with written word interpenetration with landscape.
 - 7.1 **THREE LANDSCAPE PHOTOGRAPHS**.



PERMANENT AND IMPERMANENT FORMS
MARCH 1 ST. TO 30 TH.
GOVETT-BREWSTER ART GALLERY N.Z.

This exhibition is comprised of photographs donated to the Gallery by the School of Fine Arts, University of Auckland.

INTRODUCTION

These photographs are only fragments of events that took place this year (1970). You need to have been there to have had the full effect. But these black and white images represent opportunities seized to preserve unrepeatable moments of time. These photographs are works of art in their own right. They also tell you something about what these seven sculptors have been doing this year. As sculptors, they are not much concerned with constructing objects for art galleries or for the tabletop. Instead, they are making situations in space and time. They start with a familiar situation, space or environment, and modify it with varying degrees of complexity. Their intrusions focus attention on aspects of the scene of which one is normally unaware or only half-aware. Their unexpected intrusive objects in the middle of a field, or hanging from a crane, put questions that have never been asked before. Why are they there? To compel you to ask questions, to compare the given scene with the thing the sculptor has added, to extend your awareness of yourself, by presenting you with a new, often unexpected situation. These sculptors are not consciously a group, they have no manifesto: for me to impose generalisation on their varied activities would obscure what each individual is doing. You can see works that isolate small parts in large areas of land; work that forces attention on time; and sculpture that takes fragments of reality as symbols of inner consciousness. If it appears strange I should write about these photographs as the results of sculptural activity, pause to consider two things. The first is that they all emphasise the marking out of the boundaries of space and time, while much traditional sculpture fills in the spaces between boundaries. The second is that all definitions of sculpture or any other art only fit what has been made already, and always exclude what has not yet been made. Defining 'sculpture' is irrelevant. What matters is the extension of consciousness that these new works offer.

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