

THE
GOVETT-BREWSTER'S
G R E A T S H O W
OF ITS PURCHASES
OVER TEN TURBULENT YEARS

FROM 30 NOVEMBER 1978
TO 21 JANUARY 1979

THE GOVETT-BREWSTER'S
GREAT SHOW
OF ITS PURCHASES

30 NOVEMBER 1978--21 JANUARY 1979

Introduction

In August relative to a controversial purchase the City Council asked its Cultural Committee to review the purchase policy of the Gallery. In my preliminary report on the question, which was adopted, I suggested that it would first be necessary to review the results of the policy--the works purchased under it--and this exhibition is so we can do that.

The policy was adopted in 1968. The key clauses state--

"1.1 That it be general policy to purchase works of art which are representative of current ideas and are significant in the development of contemporary forms in the plastic arts from New Zealand, Australia, Japan, United States of America, Mexico and any other countries in or around the Pacific Ocean where a body of work of substantial artistic merit is to be found.

"1.2 That an emphasis be placed on the acquisition of contemporary works of art executed by New Zealand artists."
The words "representative of current ideas and significant in the development of contemporary forms" rule out the purchase of works in the representational tradition which dominated the New Zealand art world till the late 1950s, but not representational works as such. Many are included in the exhibition.

The policy is indirectly linked with the Trust deed of 1962 between the late Monica Brewster and the Council. Through the deed, Monica Brewster transferred assets to the Council for the establishment and maintenance of a gallery and for the purchase of art works for it. In making her will in 1970 she bequeathed to the Gallery, for purchases, the residue of her estate. Since her death in 1973, income from the bequest amounting to about \$6,000 a year has become our main purchases fund. Earlier purchases of art works were made from the Trust fund but now that is reserved for items of equipment. The Trust deed provides that in the event of a dispute between the Council and the Director appeal may be made to a committee consisting of the directors of the public art galleries in Auckland, Wellington, Christchurch and Dunedin. Though more likely under a policy of buying contemporary art such a dispute could of course arise under any purchase policy, since a director is professionally bound to apply curatorial standards grounded in his study of art history, whereas the Council is responsive to a public a vocal part of which has always opposed anything departing from the popular conventions of the time and which neither knows nor cares about art and its development--or considers how it is that the popular art of yesterday tends to be so very dead.

Though our policy had not been formulated when Monica Brewster had the Trust deed drawn up, it had been when she made her will, and there is no doubt that she both understood and approved the policy. Thus to alter policy in respect of purchases funded from the Monica Brewster Bequest would defeat her clear intention.

The policy, though drawn up with the terms of the Trust deed in mind, has applied to purchases generally and irrespective of funding source. It has also been applied to works acquired by way of gift where the donor has acted in consultation with the Director. For this reason the exhibition includes works purchased and gifted to us by a number of donors, though not ones gifted by the artists.

Likewise it includes many works purchased from the Acquisitions Fund, which is made up from donations, commissions and profits from counter sales. Should it be seen to be desirable to widen policy, this would be in order if the changes applied to purchases from such sources as these. Here I should mention that the first work purchased and in the show is Colin McCahon's North Otago (no 3), which was bought in 1967 by the US Associates of Ivon Watkins-Dow Ltd. Included also are 12 works purchased for us by the Taranaki Savings Bank (12, 14, 19, 20, 30, 45, 49, 50, 52, 54, 69, 72) and a Hotere sculpture (19) in part by Fitzroy Engineering Ltd. The Art Galleries & Museums Association of New Zealand made a contribution to the purchase of a Binney (45).

Recently the important additional source has been the legacy of some \$3,000 by the late Dorothy Atmore née Corrigan of Hawera. Under the terms of her will we have purchased, in conjunction with Professor Jolyon Saunders and Professor John Simpson of the Auckland and Canterbury Departments of Fine Arts respectively, the Albrecht (7), Killeen (23), Gimblett (41) and Peebles (51) included in the exhibition. They certainly comply with policy.

The Friends of the Govett-Erewster Art Gallery (Incorporated) have gifted the Gallery many works in consultation with the Director and many comply with policy and are included. Works acquired for the Friends' Taranaki Collection, being for a different purpose, do not comply and are not included.

Most of the works included are paintings or the sort of thing that, like paintings, hang on the wall. Last year we had a big exhibition of our sculpture, much of which is large enough to obstruct the view of the walls or else requires our normal wall lighting to be off. For these reasons we have excluded most of our sculpture this time.

The most important sculptures we own are the Len Lye kinetic pieces Fountain (21) and Trilogy (75) and these are included. I should add that in the present context these must be regarded as purchases, though strictly speaking they are works commissioned and made here, rather than existing works sold to us. They certainly comply with policy. Their acquisition was funded from the Monica Brewster Bequest, with the generous help of the Queen Elizabeth II Arts Council, and would not have been possible without the devoted brilliant and unpaid work of John B Matthews. Blade (74) is on long term loan from Len Lye so its inclusion is an exception to the general rule that the exhibition is of works from the Permanent Collection.

Over the years the Queen Elizabeth II Arts Council has been a major source of financial assistance for exhibitions as well as acquisitions. It contributed \$12,000 to the project whereby we acquired the Len Lyes and, through its Art Purchases Subsidies Scheme, this year amounting in our case to \$1,200, has made it possible for us to stretch the Monica Brewster Bequest and other funding sources on a dollar-for-dollar basis. All the works acquired with its assistance, most of which are included in the exhibition, have complied with policy.

Purchases began in 1967 under the first director, John Maynard. An Australian, John Maynard bought Australian works including the Jeffrey Smart (14) and (37), the Alun Leach-Jones print. So did his Californian successor Robert Ballard (30, 67 including the William Delafield Cook) who took over in 1970 and also bought Californian works (34, 54, 68, 69, 71, 72). It was Robert Ballard who initiated the project by which we acquired the Len Lyes. I took over in 1975 and have, perforce, confined myself to New Zealand.

The 75 works included are the most we can adequately display--perhaps more than we can do justice to. They include all the works that have excited controversy except two light-sculptures, Jim Allen's and Billy Apple's, which were excluded because their inclusion would have resulted in the exclusion of a number of important works hung on the walls and because Billy Apple gifted his piece to us.

The McCahons (2/6) and Woollastons (11, 14) are there, Tom Kreisler's Overcoat (38), Christine Hellyar's Country Clothesline (32), which continues to give me joy, and Julee Hansen's sultry Early Summer (16). Then there are Drivers (20, 40, 42) and here I may mention that next year we in association with Auckland City Art Gallery will launch a retrospective exhibition, to tour nationally, of Don Driver's works. The exhibition will include 50Kg which I hope will then be ours: if we had not had to hold back the purchase to check on the durability of the polyurethane sacks it would certainly have been included. Michael Smither (10, 12, 15, 17, 66) is another artist who has excited controversy in the past and we intend a retrospective, nationally touring, exhibition for him also. Michael figures in the catalogue also as the donor of one of our two works by the ex-Taranaki painter, Alan Harold (22 & 27).

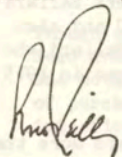
One would be hard put to say that ^{the works} we have from the following artists are not controversial, though I do not recall furores over their works here--

- | | |
|-----------------|------------------|
| Albrecht (7) | Mrkusich (13) |
| Binney (45) | Panting (48, 73) |
| Clairmont (9) | Peebles (51) |
| Gimblett (41) | Ritchie (29) |
| Hanly (44) | Scales (26) |
| Harris (46) | Sutton (8) |
| Hotere (19) | Thornley (43) |
| Illingworth (1) | Trustum (31, 36) |
| Killeen (23) | Twiss (50) |
| Lange (49) | Walters (47, 70) |

To me these works, like the Drivers, McCahons, Smithers and Woollastons, worthily represent a majority of the artists who have firm critical standing in the New Zealand art world today--we are working on the gaps. They, and indeed all the works controversial or not, constitute a sound financial investment.

It would be premature in this introduction to attempt the assessment of the collection, and hence the policy, which is the object of the exhibition. I may say however that I should like to see policy widened so as to enable us to buy, as opportunity offered, older New Zealand works that would set our contemporary ones into perspective. Again, the works on paper in the "E" (upper) display area makes me conscious that we have collected such works haphazardly and that, though we have the nucleus of a fine historical collection of photographs, assembled for an exhibition, we lack a policy on photography. Likewise, we lack one on crafts--as the two craft-works on display (18 & 35) remind me.

The school art on display in "E" area is another case in point. Nine of the works are from Bill Guild's Frankley School and, despite evidence of massive inertia in most schools, shows how widespread is the artistic potential in the human kind: incidentally Bill Guild has shown how much the development of that potential quickens education more generally. In our present context these works are an example of one of minor ways in which we may usefully widen the collection.



R N O'Reilly
Director

24th November, 1978

CATALOGUE

"A" (GROUND FLOOR) DISPLAY AREA: WALLS

1
MICHAEL ILLINGWORTH
New Zealand (b England 1932)
Still Life 1968
Oil on canvas, 257 x 307mm
Signed, titled & dated on reverse.
Monica Brewster Bequest &
Queen Elizabeth II Arts Council
75/58

2
COLIN JOHN McCAHON
New Zealand, b 1919
Am I Scared 1976
Acrylic on Steinbach Paper, 703 x 1103mm
Inscribed upper middle "Am I Scared/Boy (Eh)";
lower near left "Cry for me"; bottom left
"Scared C.McC '76".
Monica Brewster Bequest &
Queen Elizabeth II Arts Council
77/3

3
COLIN JOHN McCAHON
New Zealand, b 1919
North Otago Landscape (1) 1967
Polyvinyl acetate on hardboard, 1208 x 1819mm
Signed lower left "Colin McCahon North
Otago Landscape '67".
U S associates of Ivon Watkins-Dow Ltd &
Queen Elizabeth II Arts Council
67/1

4
COLIN JOHN McCAHON
New Zealand, b 1919
Visible Mysteries No. 6 1968
Oil on board, 1205 x 592mm
Inscribed lower left "Grant that what we
have received in visible mysteries we may
obtain in its invisible effect".
Signed, dated & numbered lower right.
Monica Brewster Trust Fund &
Queen Elizabeth II Arts Council
72/27

5
COLIN JOHN McCAHON
New Zealand, b 1919
The Days and Nights in the Wilderness showing
the constant flow of light passing into a dark
landscape 1971
Pva on unstretched canvas, 2386 x 1835mm
Inscribed upper left "Ninety Mile Beach with
Haumu Hill"; lower right "Homage to Van der
Velden".
Titled, signed & dated lower left.
Monica Brewster Trust Fund &
AGMANZ
71/16

6
 COLIN JOHN McCAHON
 New Zealand, b 1919
Necessary Protection
 Conté crayon on paper, 177 x 128mm
 Inscribed top left "Necessary Protection";
 bottom left "Light falling through a dark
 landscape".
 Monica Brewster Trust Fund
 71/20

7
 GRETCHEN ALBRECHT
 New Zealand, b 1943
Winged Spill Variations 1974
 Three canvases stained with acrylic and
 glued onto board; panels 1 & 3 each
 1615 x 664, panel 2 1615 x 858mm
 Signed & dated lower right, panel 2.
 Dorothy Atmore Legacy
 78/18

8
 WILLIAM ALEXANDER SUTTON
 New Zealand, b 1917
Te Tihi o te Kahukura, no 5 1977
 Oil on canvas, 1525 x 2450mm
 Signed & dated lower right.
 Monica Brewster Bequest &
 Queen Elizabeth II Arts Council
 Artist translates title as "The Citadel
 of the Rainbow God".
 78/3

9
 PHILIP CLAIRMONT
 New Zealand, b 1949
Interior: triptych from The Fireplace
series c1972
 Oil on hessian on hardboard, 1161 x 3408mm
 Unsigned & undated.
 The Friends
 74/11

10
 MICHAEL DUNCAN SMITHER
 New Zealand, b 1939
Joseph as the Lone Ranger
 Oil on board, 1533 x 1221mm
 Initialed and dated lower right.
 Monica Brewster Bequest &
 Queen Elizabeth II Arts Council
 74/3

11
 MOUNTFORD TOSSWILL WOOLLASTON
 New Zealand, b 1910
 Moturoa 1977
 Oil on board, 917 x 1372mm
 Signed lower right.
 Monica Brewster Bequest &
 Queen Elizabeth II Arts Council
 77/5

12
 MICHAEL DUNCAN SMITHER
 New Zealand, b 1939
Portrait of my Wife 1966
 Oil on board, 945 x 757mm
 Signed, dated & titled on reverse.
 Taranaki Savings Bank
 70/4

13
 MILAN MRKUSICH
 New Zealand, b 1925
Meta-Grey No 7
 Acrylic on canvas, 1645 x 1611mm
 Signed & titled on reverse.
 Monica Brewster Trust Fund
 70/13

14
 JEFFREY SMART
 Australia, b 1921
Public Notice, Hove
 Oil on canvas, 915 x 650mm
 Signed lower right.
 Taranaki Savings Bank
 70/15

15
 MICHAEL DUNCAN SMITHER
 New Zealand, b 1939
Still Life with Flowers 1968-69
 Oil on hardboard, 804 x 558mm
 Monica Brewster Trust Fund &
 Queen Elizabeth II Arts Council
 69/1

16
 JULIA FRANCES HANSEN
 New Zealand, b 1953
Early Summer 1978
 Wall hanging on two unstretched canvases
 suspended from two wooden poles, the lower
 pole suspended from the upper one on ribbons/
 tapes. One of the canvases is quilted and
 has another piece sewn to it to make a pocket;
 both are painted in acrylic.
 Unsigned.
 Acquisitions Fund
 78/20

17
 MICHAEL DUNCAN SMITHER
 New Zealand, b 1939
Rubber Gloves 1977
 Oil on hardboard, 1190 x 1285mm
 Initialled & dated lower right.
 Monica Brewster Bequest &
 Queen Elizabeth II Arts Council
 78/12

"A" (GROUND FLOOR) DISPLAY AREA: SUSPENDED & ON FLOOR

18
 JENNY HUNT
 New Zealand
Midnight Tower 1977
 Suspended woven sculpture of wool,
 2150 x 380mm (diam).
 Monica Brewster Bequest
 77/9

19
 RALPH HOTERE
 New Zealand, b 1931
Black sculpture c1969
 Two free standing steel units, painted in
 brolite lacquer, each 1065 x 304 x 304mm.
 Fitzroy Engineering Ltd &
 Taranaki Savings Bank
 70/6

20
 DONALD SINCLAIR DRIVER
 New Zealand, b 1930
Flyaway 1966-69
 Free standing sculpture in steel and
 aluminium painted in industrial lacquer,
 734 x 1300 x 540mm.
 Taranaki Savings Bank
 70/7

21
 LEN LYE
 US (b New Zealand 1901)
Fountain 1976-7
 Some 144 stainless steel rods of 4.7mm diameter
 held at their base in a revolving socket just
 below a hole in a flat stainless steel disc,
 from which they rise or spread 2,805mm. The
 disc is 3.5mm thick, 696mm in diameter, and
 sits above a steel cylinder covered in black
 formica, 610mm high and 680mm in diameter.
 The socket fits into the centre of the
 cylinder that also contains an electric motor
 and control gear to impart motion: the socket

LEN LYE Fountain (continued)
 rotates a little at a time, always in a
 clockwise direction and at spaced intervals,
 so the rods move gently backwards and
 forwards. Protruding from the centre of
 the bottom of the cylinder is a stainless
 steel shaft that sits inside a stainless
 steel sleeve the internal diameter of
 which is 80mm and which in turn is held
 and braced within a cruciform steel structure
 that sits, on adjustable feet, on the floor
 and also supports a circular wooden platform
 18mm thick and 2,160mm in diameter. The
 bottom of the cylinder is 260mm above the
 platform, the bottom of which is c133mm
 above the floor.
 Total height 3,830mm; approximate
 diameter of displayed rods 4,300mm.
 Constructed in 1976 by Fitzroy Engineering
 Ltd under John B Matthews and with assistance
 of Cambrian Engineering Co Ltd and Pioneer
 Engineering Ltd; electrical design and
 construction by Corcoran Brothers Ltd.
 Monica Brewster Trust Fund &
 Queen Elizabeth II Arts Council.
 The rods are considerably longer, and
 correspondingly thicker, than those of Len
 Lye's original "Steel Fountain" of 1959
 or its other successors.
 77/2

"B" (MEZZANINE) DISPLAY AREA: WALLS

22
 ALAN DAVID HAROLD
 New Zealand
A butcher watching a cumulus cloud grow
 from the corner of a building 1975
 Enamel on hardboard, 1160 x 1362mm
 Titled, signed & dated lower left.
 Monica Brewster Bequest
 77/8

23
 RICHARD KILLEEN
 New Zealand, b 1946
Frog Green 1976
 Acrylic on canvas, 1500 x 760mm
 Unsigned & undated but particulars on reverse.
 Dorothy Atmore Legacy
 78/17

24
 MOUNTFORD TOSSWILL WOOLLASTON
 New Zealand, b 1910
Yellow Hillside, Takaka 1962
 Watercolour on paper, 304 x 376mm
 Signed.
 Monica Brewster Bequest
 75/59

25
 LOUISE LEWIS
 New Zealand
Mrs Nice 1975
 Acrylic on canvas, 1315 x 902mm
 Titled, dated & signed on reverse.
 The Friends
 76/3

26
 HELEN FLORA V SCALES
 New Zealand, b 1888
Mixed Flowers c1968
 Oil on board, 312 x 239mm
 Signed lower left.
 Acquisitions Fund
 76/31

27
 ALAN DAVID HAROLD
 New Zealand
Ratapihipihi Jan 3 1973
 Oil on board, 1215 x 1833mm
 Titled, signed & dated lower right--up the side.
 M D Smither
 73/19

28
 JOHN WEEKS
 New Zealand, 1888-1965
Umber, black and ochre
 Tempera on paper, 210 x 242mm
 Signed lower left.
 Monica Brewster Bequest
 77/10

29
 ROSS WILLIAM RITCHIE
 New Zealand, b 1941
Study 1971-2
 Oil on canvas, 639 x 578mm
 Signed & dated lower right.
 The Friends &
 Queen Elizabeth II Arts Council
 72/28



30
 WILLIAM DELAFIELD COOK
 Australia, b 1936
Painting 1971
 Liquitex acrylic on canvas, 1266 x 1266mm
 Signed & dated lower left.
 Taranaki Savings Bank
 71/14

31
 PHILIP TRUSTUM
 New Zealand, b 1940
No 1965
 Oil on paper on board, 763 x 562mm
 Inscribed "No" upper middle; unsigned &
 undated.
 Monica Brewster Bequest
 76/28

"B" (MEZZANINE) DISPLAY AREA: SUSPENDED & ON STANDS

32
 CHRISTINE HELLYAR
 New Zealand
Country Clothes-line c1976
 22 used cotton, woollen & synthetic articles
 of clothing each dipped in latex of various
 colours; phormium tenax line; plastic
 clothes pegs; wooden prop; c2800 x c7200 x c900mm
 Monica Brewster Bequest
 77/4

33
 ROBIN MacPHERSON
 New Zealand
Fruit-tree Beauty c1974
 Moulded wax, painted in enamel and varnished
 on painted rectangular, hardboard base,
 244 x 239 x 197mm.
 Acquisitions Fund
 75/5

34
 FUMIO YOSHIMURA
 US (b Japan 1926)
Tomato Plant 1973
 Wooden sculpture, 1500 x 762 x 615mm
 Monica Brewster Bequest
 74/14

"C" DISPLAY AREA: WALLS

35
GORDON CROOK
New Zealand, b 1921
Across the Tasman 1977
Woollen tapestry on hand-made paper,
621 x 541mm
Initialled & dated.
Acquisitions Fund
78/4

36
PHILIP TRUSTUM
New Zealand, b 1940
Raffles' Broken Leg 1974
Oil on hardboard, 1540 x 1356mm
Initialled & dated lower right.
Acquisitions Fund
75/117

37
ALUN LEACH-JONES
Australia, b 1937
Untitled (print from Noumenon series)
Ink silk-screened on paper in 4 colours,
521 x 521mm
Signed & numbered lower right.
Monica Brewster Trust Fund
68/3

38
TOM KREISLER
New Zealand, b 1938
Coat Number III (Key) c1970
Acrylic, dyes on canvas, 2275 x 1296mm
Unsigned & undated.
Monica Brewster Trust Fund
71/10

39
PAUL M JACKSON
New Zealand
Untitled 1974
Drawing in coloured pencils on paper
495 x 494mm
Signed & dated lower right.
Acquisitions Fund &
Queen Elizabeth II Arts Council
75/4

40
DONALD SINCLAIR DRIVER
New Zealand, b 1930
Painted Relief No 12 1972
Vynol acrylic on canvas, 1456 x 1680mm
Signed, titled & dated on reverse.
The Friends
72/46

41
MAX GIMELETT
US (b New Zealand 1935)
Red/Blue 1978
Acrylic on paper, 585 x 772mm
Signed & dated lower right.
Dorothy Atmore Legacy
78/19

42
DONALD SINCLAIR DRIVER
New Zealand, b 1930
Vertical relief 1974
Vynol acrylic on 7 stretched canvases
abutted side by side, 1831 x 2301mm
Signed, dated & inscribed on reverse.
Monica Brewster Bequest
78/2

43
GEOFF THORNLEY
New Zealand, b 1942
Stupa No 1 1971
Triptych in inks on paper, 1070 x 2122mm
Signed, titled & dated on reverse.
Monica Brewster Trust Fund
72/67

44
PATRICK HANLY
New Zealand, b 1932
Mother and Child 1969
Oil on board, 1204 x 1208mm
Signed & dated lower right.
Monica Brewster Trust &
Art Galleries & Museums Association of
New Zealand
71/8

45
DON BINNEY
New Zealand, b 1940
Gulf Coast 1968
Oil & acrylic on canvas, 1813 x 1359mm
Signed & dated top right.
Taranaki Savings Bank &
Queen Elizabeth II Arts Council
71/9

46

JEFFREY HARRIS
New Zealand, b 1949
Angel 1977
Pastel & acrylic on paper, 1090 x 718mm
Titled, signed & dated at bottom.
Monica Brewster Bequest
78/13

47

GORDON WALTERS
New Zealand, b 1919
Tamatea c1968
Acrylic on canvas, 1522 x 1141mm
Unsigned, undated.
Monica Brewster Trust Fund &
Queen Elizabeth II Arts Council
69/3

48

JOHN PANTING
Britain (b New Zealand 1940-1974)
Untitled 1968
Ink silk-screened on paper in 3 colours,
740 x 743mm
Signed, dated & inscribed "Ed 30" lower right.
Monica Brewster Trust Fund
69/7

"C" DISPLAY AREA: FLOOR

49

DARCY LANGE
New Zealand, b 1946
Formality II 1969
Four-part sculpture in steel & spun aluminium
painted in Brolite lacquer:
--white cube 460 x 464 x 464mm
--yellow pyramid 605 x 580 x 575mm
--black sphere 450mm (diam)
--black cube in outline conjoined with black
cube closed except at 2 opposite sides:
485 x 962 x 447mm
Taranaki Savings Bank
70/3

50

GREER TWISS
New Zealand, b 1937
Red Legs c1969
Painted fibreglass and painted hardboard,
708 x 600 x 2310mm
Titled & signed under "shadow".
Taranaki Savings Bank
70/8

WALL ABOVE SOUTH STAIRWAY BETWEEN "C" & "E" DISPLAY AREAS

51

DONALD CLENDON PEEBLES
New Zealand, b 1922
Untitled 2-part painting 1977
Acrylic on 2 unstretched canvases,
2270 x 65 and 1380 x 2030mm
Signed, titled, dated & inscribed with other
particulars on reverse of part 2.
Dorothy Atmore Legacy
78/34

"E" DISPLAY AREA: WALLS

52

STANLEY PALMER
New Zealand, b 1936
The Rain starts Gently--Karamatura 15/50 1971
Bamboo engraving on paper, 449 x 540mm
Titled, signed & dated at bottom.
Taranaki Savings Bank
71/11

53

BRYAN JAMES
New Zealand
Taranaki Farmer (Cecil) 4/12 1973
Woodcut on paper, 361 x 279mm
Signed, dated & titled at bottom.
Acquisitions Fund 1974
74/5

54

ROBERT BECHTLE
US, b 1932
Towel Dispenser 7/11 1969
Lithograph, 472 x 651mm
Initialled, dated & numbered lower right.
Taranaki Savings Bank
71/5

55

REBECCA FAWKNER
New Zealand, b 1970 (West End School 1978)
At the Park 1978
Water based paint on paper, 412 x 450mm
Unsigned & undated.
Acquisitions Fund
78/21

56

FLEUR MARRILLIER
New Zealand, b 1968 (Frankley School 1978)
A Busy Class 1978
Pastel crayon on paper, 340 x 404mm
Signed lower right.
Acquisitions Fund
78/31

57
 FLEUR MARRILLIER
 New Zealand, b 1968 (Frankley School 1978)
A Walk Along the Razorback 1978
 Pastel crayon on paper, 361 x 552mm
 Signed lower right "Fleur M".
 Acquisitions Fund
 78/32

58
 WENDY PARRISH
 New Zealand, b 1967 (Frankley School 1978)
Library Amusement 1978
 Pastel crayon on paper, 557 x 361mm
 Signed lower right "Wendy P."
 Acquisitions Fund
 78/26

59
 LOUISE MURRAY
 New Zealand, b 1967 (Frankley School 1978)
Diving Ripples 1978
 Pastel crayon on paper, 558 x 357mm
 Signed lower right "Louise".
 Acquisitions Fund
 78/27

60
 SHELLEY WILLIAMSON
 New Zealand, b 1967 (Normanby School 1978)
The Singer 1978
 Water-based paint on paper, 880 x 561mm
 Unsigned & undated.
 Acquisitions Fund
 78/22

61
 DENISE ELLERY
 New Zealand, b 1968 (Frankley School 1978)
Mind-breaking Thoughts 1978
 Pastel crayon on paper, 557 x 360mm
 Signed lower right "Denise E."
 Acquisitions Fund
 78/24

62
 DENISE ELLERY
 New Zealand, b 1968 (Frankley School 1978)
Jungle-Gym Fun 1978
 Pastel crayon on paper, 561 x 359mm
 Signed lower right.
 Acquisitions Fund
 78/25

63
 DEANNE FOWLES
 New Zealand, b 1969 (Frankley School 1978)
Saturday Soaking 1978
 Pastel crayon on paper, 558 x 358mm
 Signed lower left.
 Acquisitions Fund
 78/28

64
 KAREN BUCHANAN
 New Zealand, b 1969 (Frankley School 1978)
Whirling Water 1978
 Pastel crayon on paper, 558 x 355mm
 Signed lower left "Karen B."
 Acquisitions Fund
 78/29

65
 JULIET ROBORGH
 New Zealand, b 1967 (Frankley School 1978)
Getting ready to Dive 1978
 Pastel crayon on paper, 559 x 358mm
 Signed lower left.
 Acquisitions Fund
 78/30

66
 MAVIS STANDISH
 New Zealand, b 1912
Still Life c1972
 Watercolour on paper, 366 x 517mm
 Signed lower left.
 Taranaki Savings Bank
 72/43

67
 DANIEL MOYNIHAN
 Australia, b 1948
Magic Tree 1971
 Oil on canvas, 2130 x 1678mm
 Signed & dated on reverse.
 Monica Brewster Trust Fund
 71/19

68
 MASUO IKEDA
 US, b 1934
Owls from the Location & Scene Suite XIX/XXV 1970
 Lithograph on paper, 570 x 760mm
 Signed lower right.
 Monica Brewster Trust Fund &
 Donations
 73/10

69
 PHIL HOCKING
 US
The Wave 1970
 Oil on canvas, 1240 x 1153mm
 Signed & dated on reverse.
 Monica Brewster Trust Fund &
 Taranaki Savings Bank
 72/18

70
 GORDON WALTERS
 New Zealand, b 1919
Tama 11/50 1977
 Ink silk-screened on paper, 673 x 480mm
 Signed, dated, titled & numbered at bottom.
 Monica Brewster Bequest
 77/6

71
 KENNETH PRICE
 US, b 1935
Acrobatic Figurine Cups 31/60 1970
 Lithograph and silkscreen on paper,
 552 x 449mm
 Initialled, dated & titled lower right.
 Monica Brewster Trust Fund
 71/7

72
 DIANE COBB
 US, b 1943
Poona School Boy 1971
 Pencil on paper, 602 x 450mm
 Signed & dated lower right.
 Taranaki Savings Bank
 72/29

"E" (TOP) DISPLAY AREA: FLOOR

73
 JOHN PANTING
 Britain (b New Zealand 1940-1974)
Two Triangles 1964
 Zinc-sprayed steel, stainless steel wire,
 each 1743 x 2020 x 405mm when standing.
 Monica Brewster Trust Fund &
 Queen Elizabeth II Arts Council
 69/6

"D" DISPLAY AREA: ON FLOOR & SUSPENDED

74
 LEN LYE
 US (b New Zealand 1901)
Blade c1964
 Rectangular "blade" of 0.9mm, 200mm wide,
 stainless steel that rises 1,565mm above a
 slotted, formica-covered wooden disc and is
 so programmed that at certain speeds it makes
 contact with a plastic ball of 80mm diameter
 at the end of an upright stainless steel rod
 5mm in diameter. The rod rises 422mm above
 the disc and is 87mm from the blade.
 The disc, 922mm in diameter and 15mm thick,
 sits on a cylinder the 383mm sides of which
 are also covered on black formica, and the
 cylinder in turn sits on a 1820mm² box
 painted black and 920mm high. Inside the
 cylinder and box are the drive, electric
 motors and electronic control gear.
 Modified in 1976 by Fitzroy Engineering Ltd,
 Pioneer Engineering Ltd, and Corcoran Brothers,
 all under John B Matthews; box built under
 artist's direction in 1977.
 2783 x 1820 x 1820mm.
 On long-term loan from the artist.

75
 LEN LYE
 US (b New Zealand 1901)
Trilogy (Or One Flip & Two Twisters)
 Each Twister, a 6,080mm band of stainless
 steel, 177mm wide and less than 1mm thick,
 suspended perpendicularly from a shaft that
 rotates around its vertical axis and is
 driven by an electric motor contained in a
 cylinder 140mm in diameter and 487mm high;
 the cylinder hangs from the roof support
 structure.
 The two Twisters are 6,130mm apart on centres
 when stationary; Flip is between them and
 the axis of its cylinder is 765mm forward of
 the line of the axes of their cylinders.
 Flip is a c8500mm loop of the same stainless
 steel band, its ends both attached to the
 opposite ends of a horizontal rod the rotation
 of which turns the loop so it "flips" inside
 out. The rod is c45mm in diameter and driven
 by an electric motor in a white cylinder from
 which it protrudes 73mm at each side. The
 cylinder, 750mm high, c230mm in diameter,
 hangs 85mm below the support structure of
 the roof.

LEN LYE Trilogy continued

Height (from underside of the roof structure to the bottom of a stationary Twister) c6635mm.
Width (between outside extremities of the arcs of the two moving Twisters) c10,130mm.

Radius of arc of moving Twister c2,000mm.

Designed and constructed by Fitzroy Engineering Ltd under John B Matthews, and electrically by Corcoran Brothers in association with B T Gilbert; final details and installation supervised by artist.

Monica Brewster Bequest &
Queen Elizabeth II Arts Council.

The length of stainless steel is considerably greater than the length used in any earlier version, the width and thickness being correspondingly increased. The Flip and the Twisters appear to have evolved separately in the early 1960s, but were shown together as A Flip and Two Twisters in the Len Lye exhibition at the Howard Wise Gallery, New York, in 1965.

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