


the collected works



"That was perfect," he said, in a
totally satisfied voice.

going public at the
Govett-Brewster Art Gallery
1970-2000

AM I Scared
Boy (EH)

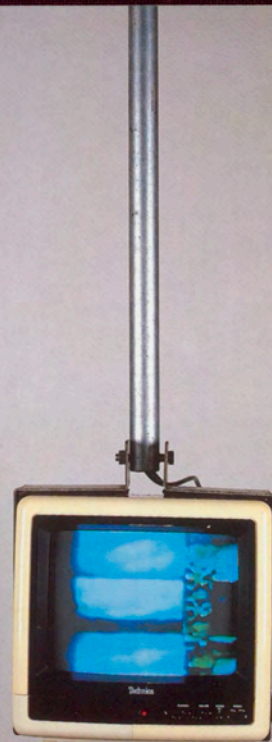
CRY FOR ME

SCARED C.M. 76

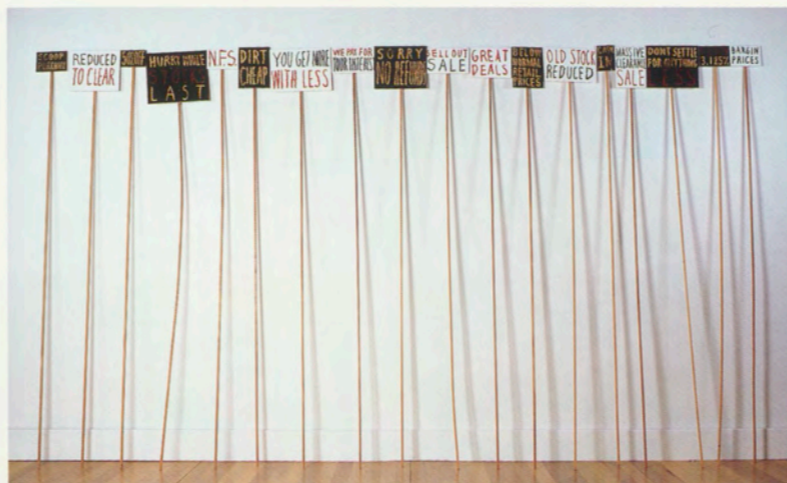
Ronnie van Hout
That was perfect 1989 (cover)
Govett-Brewster Art Gallery Collection

Colin McCahon
Am I Scared 1976
Govett-Brewster Art Gallery Collection

the collected works



L. Budd et al
Untitled 1998 (detail)
Govett-Brewster Art Gallery Collection



Peter Robinson
Untitled 1994
Peter Robinson Collection, long-term loan
Govett-Brewster Art Gallery



Michael Parekowhai
'Everyone will live quietly,' Migah 4.4 1990
Govett-Brewster Art Gallery Collection



Barnard McIntyre
Untitled 1991
Stuart McKenzie and
Miranda Harcourt
Collection, long-term loan
Govett-Brewster Art Gallery

the collected works

ARTS & CRAFTS

1970-2000

THE COLLECTION

1970-2000

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going public at the
Govett-Brewster Art Gallery 1970-2000

guest curators Jim Barr and Mary Barr



First published 1999 by Govett-Brewster Art Gallery Queen Street
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Reproduction of *Am I Scared* and *Parihaka triptych* courtesy of the Colin
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ISBN 0-908848-29-3

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Printed by Apollo Printing Company Ltd. Wellington

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Director's foreword

Well timed to begin our millennium programme, *the collected works* looks back over the Gallery's history. This associated publication is timely too as it serves as an appropriate commemorative marker of our 30th birthday on the 22nd of February 2000.

From its outset, the Monica Brewster bequest has provided the core funding for the Gallery's acquisition programme, while ongoing gifts and loans have supplemented the bequest. This publication records the generosity and goodwill of these patrons and collectors, and signals our desire to build on that generosity to ensure a vigorous future collecting programme.

Our thanks go to the Parihaka Paa Trustees and all the patrons, donors, dealers, artists and lenders who have supported the Gallery over the years. We would like also to thank curators Jim Barr and Mary Barr who have been great to work with, both for their professionalism and their generosity of spirit.

Of course, this exhibition would not be possible without the passion of past directors and staff, and it is this commitment that current staff build on to ensure ongoing excellent results. Last but not least, we thank the artists who have given us the reason to get excited in the first place.

Greg Burke



Monica Brewster

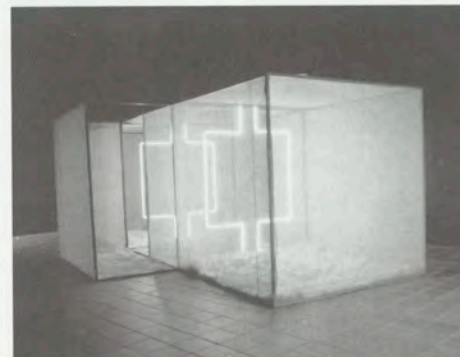
introduction collections are the mainstay of a museum

Recently the Govett-Brewster Art Gallery has given much space, time and energy to its collections. In the 1988 exhibition *Action Replay: post-object art* we looked back to the 1970s and featured some of the first works purchased for the Gallery's permanent collection. The two exhibitions

The Quilter/Chamberlain Collection and *20 key works from the Paris Family Collection* featured two new long-term loan collections as they entered the Gallery. The strength and diversity of our collections were further explored, particularly in relation to New Zealand art from the 1990s, in the exhibition *Necessary Protection*. This exhibition also acknowledged the three further long-term loan collections, the

Stuart McKenzie and Miranda Harcourt Collection; the Peter Robinson Collection and the Hamish McKay Collection.

The five new loan collections received in the last year add further to the collections and works for which the Gallery already acts as guardian. These include the important Len Lye Collection that we continue to draw from in order to mount regular exhibitions and the recently displayed work by Colin McCahon *Parihaka triptych* 1972, a work held on behalf of the people of Parihaka. This period



Jim Allen *New Zealand Environment No 5* c.1969
steel tube, scrim, underfelt, nylon string, barbed wire, wool fleece, sawdust, neon tube
1800mm x 1800mm x 540mm
Govett-Brewster Art Gallery Collection

the collected works

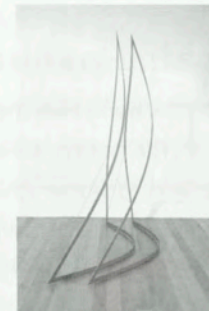
This is an exhibition about collecting. It is built around the belief that the shape of exhibitions is moulded by the filtering and selection involved in the process of collecting.

As the black American artist Fred Wilson sagely puts it, 'All collections are political!' The simple act of choosing one thing over another, especially when the action is multiplied over the years, has its own story to tell. This exhibition is the story of some such stories.

showing off in public

In regional institutions, like the Govett-Brewster Art Gallery, the collection is often an accumulating portrait of the tastes and interests of the directors. In this exhibition, such diversity is heightened by the objects chosen to represent each director's tenure: Bob Ballard's choice of Philip Clairmont's fragmented and uneasy interiors, the current director Greg Burke's introduction of Lillian Budd's technocratic poetics to the collection.

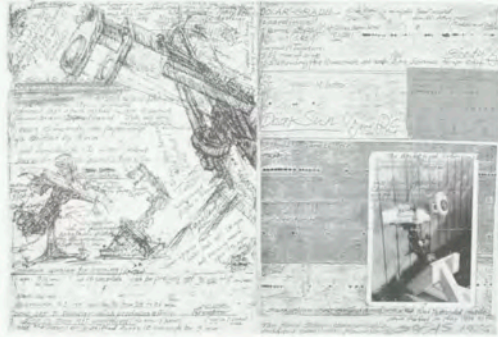
From the beginning, the Govett-Brewster Art Gallery was established as a contemporary art gallery. It has a history of seemingly endless combat with public taste in which, at least some of the directors saw their role as pushing the boundaries of what was acceptable as art. John Maynard gave the then popular perception of art a shove, by selecting John Panting's minimalist abstract sculpture *Two triangles* for the collection. While strikingly elegant, it is sufficiently spare to prompt



John Panting
Two triangles 1969
Govett-Brewster Art Gallery
Collection

questions as to its merit. Even now, some 30 years later, the selection of such a sculpture for the Gallery's permanent collection by its founding director suggests an attempt to achieve what Thomas Hawkins, the eccentric 19th century collector, called 'the correction of public taste'²

Although each director is pinned to the wall by only sample work, behind each of these is a story that helps weave together the shape of the whole collection: Cheryl Sotheran's commitment to women's art, Ron O'Reilly's life-long obsession with the work of Colin McCahon and Dick Bett's painstaking gathering of Rudolph Gopas' work for his first and only public gallery survey.



Rudolph Gopas *I see, I see (the sun)* 1976
Govett-Brewster Art Gallery Collection

Remember too that this collection has been built by directors and curators with small budgets and limited travel. Not for the directors of the Govett-Brewster the singular problem of that ardent collector Imelda Marcos, who was heard to whine, 'I get so tired of listening to one million dollars here, one million dollars there. It's so petty.'

going public

The works from the five private collections crystallise different collecting impetuses. The motives driving private collectors are complex and their fixations have been subject to intense scrutiny³ Are these collections the result of childhood traumas and fetishes or, as one commentator has suggested, an attempt to control an uncertain future by determining the artefacts that will remain?⁴

First, let it be said that these small selections do not stand for the main drivers of these collectors but are exhibited as a new angle on presenting them publicly. They are selective insights.

Joseph Alsop noted that 'By creating their own categories, all collectors create their own rarities.'⁵ Nowhere is this more true than in the intriguing assembly of what Stuart McKenzie loosely describes as 'religiously themed' works. This selection indicates a strong excluding principle for, while some works will fit the frame, as it were, others must inevitably be denied.

The application of idiosyncratic formulas is one of the luxuries of the private collector. Public institutions most often can only extract such themes from the wide range of their collections, rather than be so targeted. Certainly, they may concentrate on this artist or that, but it is unusual for their collecting to be as thematic as that of Stuart McKenzie and Miranda Harcourt.



Ann Shelton *David's performance at the Ambassador Theatre* c. 1995
Stuart McKenzie and Miranda Harcourt Collection

The result is deeply personal. Shown together and outed on the gallery walls, these works create a tension between the private obsessions of their makers and the public nature of their disclosure. That said, they are, as primo-curator Pontus Hulten cautions, 'choices from within an already established framework ... selections of selections.'⁶

Tony Chamberlain and Helene Quilter have also taken techniques from the public art world to create a private statement. Their collection of women photographers has, over the years, built a valuable review of most of the key players. In this selection two forces are at work; the collectors' desire to own work that has personal meaning to them, and a desire to capture a slice of history.

Such a curatorial impetus can be seen also in the group of Australian works owned by art dealer, Hamish McKay. It demonstrates his interest in Australian art and most particularly, the Australian artists he represents. He is making a point here (one shared by Hamilton collector Rob Gardiner in his assembly of the Chartwell Collection) about how close Australia is to New Zealand and how relevant its art practice is to our own country.

Les and Milly Paris are more difficult to sample. Their encyclopaedia of contemporary New Zealand art vies with the collections of many regional public institutions. For nearly 40 years, they have been collecting and have been unwavering supporters of many artists and many art styles.

Their support for the formal abstractionist Geoff Thornley is a fitting example of their tenacity. Thornley, a reclusive artist who was for many years only represented by Petar Vuletic, a dealer even public gallery curators found challenging, is represented in the Paris' collection by 14 works. The faith Les and Milly Paris showed in Thornley has now been confirmed by public and other private collections, but in the 70s, amassing such a large number of this artist's works was by no means accepted. Few public galleries have been willing or able to show this sort of commitment to any single artist, with the possible exception of Colin McCahon. This particular form of curatorial passion is almost exclusively the province of the private collector.

These four selections of like objects order what is traditionally seen as the tempestuous field of art. Some other private collectors have more controlling agendas. Witness the American Peter Mattei who famously wrote to the Editor of *Art Forum* in the 1980s.

Dear Editor,

Artists: Who am I? I'm a man. I'm a rich man. I'm a capitalist. I'm sexist. But I collect Art. Expensive Art. Last week I brought one Barbara and one Sherrie. I hang them in my house because they think I'm all wrong. But this flatters me. They hide their contempt for me in their style, and their secret thoughts, just like the waiters at my favourite little bistro. So polite. So understated. I know they hate me, but I think hate is an ugly thing, don't you? One day I'll buy up all the anger in the world. It's my goal.

In presenting works from Peter Robinson's loan to the Govett-Brewster Art Gallery, we have chosen to show him as a collector of his own work. Our point is to draw attention to artists as keepers and guardians of their output. Many artists end up collecting their own work, some through lack of sales, others to supply a library of ideas for future production or as an act of faith in their future success.

Jasper Johns, the American artist, retains a major collection of his own work. Asked why inevitably he seemed to keep the best, Johns is said to have replied, 'Why would I keep anything else?'

In Robinson's case, we have the added dimension of his work itself being a field for collections of sayings, signs and logotypes of our time. Not surprisingly, artists often find the whole concept of collecting fascinating enough to make it the subject of their work.⁷

what's in store?

If the gallery is the museum's public face
the storerooms are its private parts.⁸

Not all art museums collect works of art; some choose to act only as exhibition spaces, but the Govett-Brewster Art Gallery has been collecting since it opened in 1970. Curiously, during many of the years it has been open to the public, the Gallery has often chosen not to exhibit the permanent collection, preferring instead to host touring exhibitions. This has meant that much of the Govett-Brewster Art Gallery's own collection spends most of its time in storage below the main galleries.⁹

Perhaps the reluctance to exhibit the collection has been a reaction to its familiarity, by the directors and curators who deal with it on a day-to-day basis. As Barbara Kirshenblatt-Gimblett has written, 'The danger of course, is that museums amass collections and are, in a sense, condemned ever after to exhibit them ... What one has, one shows.'¹⁰

The collections in the storage rooms make up the hidden exhibitions of any gallery. Here are art works stacked, crated and shelved, often carefully wrapped in tissue and boxed. Paintings and sculptures that are being lent out to other galleries are prepared for the journey and, on their return home, often remain in their crates; vaults within vaults.

The Govett-Brewster Art Gallery's storage recently has been enlarged ensuring safer storage but also, ironically, meaning that even more art works can be hidden from the public. The burden of any collection and its increasing demands on staff resources and valuable space builds over time.

"I had no idea you were so passionate about art," remarks a visitor to a collector as they gaze at a pile of crates stencilled with names like Picasso, Klee and Matisse and stacked inside a walk-in safe.

The Govett-Brewster Art Gallery also keeps the internationally important archives of Len Lye. The papers, photographs, sculptures and tools used by Lye are all protected like precious artefacts and you might be forgiven for thinking that this storage area is a Len Lye museum.



Len Lye Archive

Safeguarded along with Len Lye's art-work, is some technical material developed for the mechanisms that drive the kinetic sculptures. The group of electric motors that is carefully labelled and placed in neat rows on shelves further illustrates the point. They have assumed the dignity of museum objects: to the manor born. Such is the power of the museum context and protocols: arranged, labelled and protected.

Other objects in store may not fare so well. Monica Brewster's carpets, donated many years ago and used for a time as floor coverings during concerts in the Gallery, now hang on sheet-covered rolls high above the storeroom floor. Their value (or possibly lack of it) has transformed them from functional objects to conserved but anonymous bundles.

Storage is not a new problem to art galleries (or private collectors for that matter as the five collections on loan to the Govett-Brewster Art Gallery demonstrate). A constant battle must be waged between what can be displayed and what remain hidden back of house. A ratio often used by the museum profession is one-third in public to two-thirds in store.

One dramatic end to this dilemma is de-accessioning, the complex and lengthy process that allows public museums to sell off art works that are no longer required. The recent sale of Colin McCahon's gift *Storm warning* by Wellington's Victoria University illustrated the political dangers involved in taking such decisions too lightly. The Govett-Brewster Art Gallery too has shed items over the years. Some of them are listed here and represented in the exhibition to mark their change of status driven by shifts in taste, economics and available space.

collecting our thoughts

Talk to any private collector and they will tell you that they didn't start out to make a collection. It just happened.¹²

Super-collector Jenny Gibbs puts it this way.

... we didn't embark on it consciously, initially the evolution of the collection was this. I started off buying art works that simply had appeal and I knew there was a place on the wall where it could hang. Then gradually we started to become more passionate about the odd painting that we had no idea where we could

hang, but which we wanted to acquire. Then at that critical point where you end up realising that you have more paintings than you can possibly hang at one time, I think that is the point at which you suddenly realise you have become a collector for better or for worse...¹³

Of course this is not so for public institutions whose very existence is often driven by the desire to collect or the need to display an existing collection. Are the differences between the two so great? The Govett-Brewster Art Gallery would ask us to think not. Certainly history tells us that, along the way, the private becomes public by the sheer force of economics. Few of the great Old Masters remain in private hands and serious inroads are made each year into the private holdings of the Impressionists. As this exhibition demonstrates, the urge for art to be public is strong.

Jim Barr and Mary Barr

- 1 Fred Wilson, *Mining the Museum* (catalogue interview), Maryland Historical Society, 1993
- 2 Rosamond Wolff Purcell and Stephen Jay Gould, *Finders Keepers Eight Collectors*, Pimlico, 1993
- 3 Wener Muensterberger's suggestion that the collecting urge comes from a need to 'favour things over people [as] one of several solutions for dealing with emotions and old trauma and uncertainties' in *Collecting: An Unruly Passion, Psychological Perspectives*, Princeton University Press, 1994
- 4 Matthias Winzen. 'Collecting - so normal, so paradoxical' in *Deep Storage: Collecting Storing and Archiving in Art* (catalogue), Prestel, 1999
- 5 Cited in Barbara Kirshenblatt-Gimblett, *Destination Culture*, University of California Press, 1990
- 6 Pontus Hulten, *The First Show* (catalogue), Museum of Contemporary Art Los Angeles, 1983
- 7 In the Govett-Brewster Art Gallery's own collections Richard Killeen's *C7 1937* and Giovanni Intra's *Nature Morte 1990* are perfect examples. The Killeen is based on a taxonomic collection itself held by the Auckland Museum. Interesting too that in a recent exhibition Robinson sought to create chaos from order as a reaction against the increasing number of tidied up collections of 'important' images and events of the century that are a hallmark of pre-millennial publishing. Robinson's work presented a corrupting theatre of jarring images that, although roped together historically, were often only linked tenuously. (Heavens Gate / Bill Gates)
- 8 Ingrid Schaffner in *Deep Storage*, *ibid*
- 9 An exception is the Len Lye collection
- 10 *Destination Culture* *ibid*
- 11 A number of artists have warmed to this idea of art representation and have exhibited their art work in crates (Marcel Broodthaers) or, as in the work of American sculptor Richard Artschwager, as crates. Broodthaers in particular has constructed a number of fictional museums and included storage as an element. (See Kynaston McShine, *The Museum as Muse: Artists Reflect*, Museum of Modern Art, 1999)
- 12 This sweeping generalisation is based on many conversations with a great many collectors over the last twenty or so years
- 13 Collector Jenny Gibbs talking to James Ross *New Zealand Modernism - the Content of Form: Paintings from the Gibbs Collection*, (catalogue) 1997

ten quotations

'All collections are political'

Fred Wilson. *Mining the museum* 1994

'In any museum the object dies – of suffocation and the public gaze – whereas private ownership confers on the owner the right and the need to touch... The collector's enemy is the museum curator. Ideally, museums should be looted every fifty years, and their collections returned to circulation ...'

Bruce Chatwin. *Utz* 1988

'As he holds them in his hands, he seems to be seeing through them into a distant past as though inspired.'

Walter Benjamin. *Illuminations* 1973

'Possessiveness, when it appears as a symptom, is always a secondary phenomenon, implying anxiety.'

D.W. Winnicott cited in Werner Muensterberger, *Collecting: an unruly passion*

'The role of the great collectors in the evolution of modern art has been immense; it is difficult to over estimate their importance. The fact that they have sometimes made their collections public is important and, in some cases, has probably changed the course of art.'

Pontus Hulten in *The First Show* catalogue 1983

'I'm a sort of collector of religions: and the curious thing is I find I can believe in them all.'

Bernard Shaw. *Major Barbara* 1907

'Feel like a millionaire even when you are penniless; Never rationalise; The work you want comes first - give up everything for it; Never haggle; Ruthlessly define the limits of your collection and stick to them.'

George Costakis Five rules for collectors in *Russian Avante-Garde: the Costakis Collection* 1981

'I... decided to limit the production of 'readymades' to a limited number yearly. I was aware at that time, that for the spectator even more than for the artist, art is a habit forming drug and I wanted to protect my 'readymades' against such contamination.'

Marcel Duchamp. *Apropos of 'Readymades'* 1961

'I will be enlarging my home to accommodate a lot more work than it can now. It is essential to live with the art.'

Dakis Joannou in *New: the Dakis Joannou Collection* 1996

'Stolen from the Zongge Tribe'

Fred Wilson. Exhibition label *Whitecolumns* exhibition 1990

Jim Barr and Mary Barr

Am I Scared

The acquisition process for the Govett-Brewster Art Gallery's permanent collection at times has been colourful. Consensus can be elusive and the public purse snapped shut. A case in point is the 1976 proposal by then Director Ron O'Reilly, that the Gallery buy Colin McCahon's painting *Am I Scared*.

The initial proposal was put to the New Plymouth City Council's Art Gallery Sub-committee to purchase the work for the permanent collection for \$500. Half of the sum was to be subsidised by a Queen Elizabeth II Arts Council grant.

The Gallery Sub-committee agreed and passed the proposal to the Cultural Sub-committee who endorsed the decision and duly recommended that the full Council give authority for the purchase. But the Mayor Denny Sutherland had other ideas.

At his instigation, the Council asked the Gallery Sub-committee to reconsider the purchase. The Mayor circulated the following memorandum to Sub-committee members:

This action was taken because of views expressed which clearly indicated some doubts in the minds of Councillors regarding the value of this work as an addition to our permanent collection.¹

Not, he hastened to add that any member of Council or the Sub-committee was debating the quality of the art or questioning the authority or integrity of the Director.

Councillors and committee members represent the public of this city and if the majority believe the work Am I Scared would be an interesting and worthwhile acquisition for our Gallery then obviously they would support the Director's recommendation. If, on the other hand, the majority hold doubts about the value of the work, then they should vote against the purchase. This is normal procedure with all Departments of Council and with all Heads of Department recommendations.²

Under no circumstances, he directed, further mystifying his audience that had now grown to include the readership of the local newspapers, was any Councillor expected to assume a pro- or anti-McCahon stance over the issue.

Rebuffed, Ron O'Reilly retreated to the Gallery and for five weeks prepared his counter-attack in the form of a written reply that defined the rights of the Director and

Gallery policy and, citing the opinion of American critic, Clement Greenberg who visited New Zealand in 1968, positioned the critical standing of McCahon as "higher than that of any other artist practising in New Zealand".

He further cited the supporting opinions of critic and historian Gordon Brown, Wanganui and Professor Anthony Green, University of Auckland Department of Art History. He pointed out that the painting had already been selected for the National Art Gallery's exhibition *The Word in Art* and that the dealer handling the sale had another buyer waiting.

It has been suggested that the Council makes such decisions in the case of recommendations of all its other officers. However, Council may if it chooses, either formally or tacitly and having formulated policy, leave the decisions on art purchases to the Art Gallery Director just as it leaves decisions on book purchases to the City Librarian. Indeed, if it is to have professional directorship in either case it must do so, since no professional worth his salt would otherwise apply for the job.

It has been suggested that this gives the Director (or City Librarian) a privileged status not given to other officers of the Council. The questions at issue at Council meetings are probably different, since they do not usually encroach on the various areas of professional competence of those officers - e.g. they would not question an engineer's knowledge of mathematics. In any case, municipal councils long since delegated powers of book selection to their librarians and, more recently as the needs of galleries became appreciated, are delegating their powers of selection of art works to curators grounded in art history.

... It would be difficult, without prejudicing the reputation the Gallery has built up in New Zealand and Australia, to re-formulate its acquisition policy so as to exclude such a leading figure in the field of contemporary art as Colin McCahon.³

The Gallery Sub-committee studied the report and the slides of the painting carefully and again recommended the purchase to the Cultural Committee who in turn, chaired by the Mayor and with little discussion, backed the decision to purchase *Am I Scared*.

The Mayor in addressing the Director said:

In no way was I questioning your authority; but as councillors, if we wish to question any head of department we're entitled to do so. It usually results in a

closer than normal scrutiny and a better understanding of matters. The Gallery Sub-committee is responsible for administering use of the Monica Brewster bequest funds. To be brutally frank, if ratepayers' money was involved, and if what I've heard about this painting is right, I'd probably still oppose its purchase.⁴

A bemused *Daily News* reporter noted:

Interestingly enough, throughout the affair, in spite of all the meetings and talk of dissent, not a single vote was recorded against the McCahon purchase, not even the Mayor's.⁵

Susette Goldsmith

1 City of New Plymouth memorandum from the office of the Mayor, c. 21 December 1977, New Plymouth District Council files

2 *ibid*

3 Govett-Brewster Art Gallery memorandum, 26 January 1977, New Plymouth District Council files

4 Conflict over McCahon purchase ends, *Daily News*, February 8 1977, p3

5 *ibid*

Subsequently this work has been shown in a range of very important exhibitions and is considered to be a key McCahon painting. Am I Scared featured in the exhibition Toi Toi Toi 1999 in Germany.

Later in 1977, Ron O'Reilly's proposal to purchase Christine Hellyar's latex rubber sculpture Country Clothes Line, met with heated Council opposition and was referred, under the terms of the Monica Brewster Trust 1962, to its Advisory Committee comprising the directors of the four major art galleries in the country. The tribunal emphatically recommended that the work be purchased, and the sculpture was subsequently acquired.

Hamish McKay Collection

long-term loan Govett-Brewster Art Gallery

measurements in millimetres
height x width x depth

Billy Apple

I owe Mum \$500 1997

ink, paper
420 x 298

Stephen Bram

Untitled 1991

oil, canvas
560 x 380 x 20
included in exhibition

Stephen Bram

Untitled 1993

oil, canvas
255 x 205 x 20
included in exhibition

L. Budd et al

Studies in trust A-C 1997

mixed media, blind
910 x 128

L. Budd et al

No-thing 1997

mixed media, book
177 x 122 x 7

L. Budd et al

Radiator studies 1995

blackboard, paint, chalk, paper, pins
330 x 300

Robert Cherry

Deville 1997

acrylic, vinyl
300 x 304 x 23

Robert Cherry

Statesman 1997

acrylic, vinyl
296 x 296 x 20

Robert Cherry

Royale 1997

acrylic, vinyl
304 x 302 x 24

Shane Cotton

Brilliant view 1993

oil, paper
195 x 290

Shane Cotton

Time to fly 1993

oil, paper
230 x 300

Shane Cotton

Untitled 1994

oil, paper
190 x 280

Shane Cotton

Untitled 1997

oil, canvasboard
150 x 202

Shane Cotton

Painting 5 1998

oil, canvas
278 x 358 x 20

Shane Cotton

Painting 6 1998

oil, canvas
278 x 355 x 20

Julian Dashper

Untitled 1995

vinyl, drum skin
400 x 400

Julian Dashper

Untitled 1993

black and white photograph
293 x 217

Julian Dashper

Untitled 1995

vinyl, drumskin
400 x 400

Mikala Dwyer

Bare illusion 1995

nail polish, canvas
255 x 305
included in exhibition

Mikala Dwyer

Black satin 1995

nail polish, canvas
300 x 305
included in exhibition

Mikala Dwyer

Star dust 1995

nail polish, canvas
175 x 225
included in exhibition

Mikala Dwyer

Red maple 1995

nail polish, canvas
305 x 300
included in exhibition

Marco Fusinato

Red block 1996

collage, paper
421 x 297
included in exhibition

Marco Fusinato

Red block 1996

collage, paper
421 x 297
included in exhibition

Marco Fusinato

Red block 1996

collage, paper
421 x 297
included in exhibition

Jason Greig

Don't fence me in 1992

charcoal, paper
390 x 595

Michael Harrison

Audition 1987-94

acrylic, paper
265 x 205

Gavin Hipkins

The mother 1998

black and white photogram
760 x 645 x 33

Giovanni Intra

Untitled 1994

black and white photogram
420 x 348

Giovanni Intra

Hollyweird 1997

machine embroidery on velvet
912 x 912 x 25

Giovanni Intra

Nosology 1995

gesso, acrylic, paper
250 x 160

Giovanni Intra

Cadaveric time 1995

gesso, acrylic, paper
250 x 160

Giovanni Intra

Studded suit 1991

suit, metal studs
Dimensions variable

Hamish McKay Collection

long-term loan Govett-Brewster Art Gallery

Tony de Lautour

Standing still 1996

oil, board
230 x 390 x 20

Tony de Lautour

Candy spot 1995

oil, canvas
310 x 445 x 45

Tony de Lautour

There are not enough tears 1997

oil, wood
290 x 345 x 45

Tony de Lautour

Five star pose 1998

oil, wood
295 x 325 x 45

Barnard McIntyre

Untitled sculpture 1992

linoleum, wood
965 x 500 x 500

Barnard McIntyre

Untitled 1989

contact print, paper
765 x 567 x 46

John Nixon

Untitled 1990

enamel, canvasboard
306 x 78
included in exhibition

John Nixon

Block painting 1994

enamel, canvasboard, wood
150 x 105 x 45
included in exhibition

Ani O'Neill

Untitled 1997

wool, wire
366 x 366

Anton Parsons

*Are there not twelve hours of
darkness* 1994

c-type print
528 x 580

Peter Peryer

Denise on a couch 1975

black and white photograph
510 x 360 x 38

Peter Peryer

Lion, Copenhagen 1997

black and white photograph
618 x 767 x 25

Peter Peryer

Poplars 1984

black and white photograph
748 x 653 x 23

Peter Peryer

Random study 1984

black and white photograph
522 x 570 x 25

Peter Peryer

Seeing 1986

black and white photograph
273 x 418

Peter Peryer

Deer 1993

black and white photograph
572 x 700 x 25

Peter Peryer

Buddha at Kaukapukapu 1998

black and white photograph
181 x 119

Hamish McKay Collection

long-term loan Govett-Brewster Art Gallery

Peter Peryer
Windsock at Whenuapai 1998
black and white photograph
340 x 380 x 24

Peter Peryer
Thea's hand 1997
black and white photograph
352 x 405 x 25

Peter Peryer
Tatau 1998
black and white photograph
415 x 333 x 25

Patrick Pound
Three crosses 1997
collage of books
610 x 515

Peter Robinson
Untitled 1991
tar, earth, canvas
677 x 276 x 45

Peter Robinson
*Fish and chips/Our place/Am I
scarred eh* 1998
mixed media, cardboard
1115 x 775, 1115 x 805, 1575 x 1128

Theo Schoon
Untitled c.1950
black and white photograph
450 x 375 x 14

Marie Shannon
Wild Horses 1997
sepia toned photograph
345 x 445

Marie Shannon
Untitled 1998
hand coloured photograph
489 x 588 x 29

Ricky Swallow
Untitled (Kraftwerk) 1998
watercolour, paper
380 x 170
included in exhibition

Ricky Swallow
Untitled (Stealth bomber in tree)
1996
watercolour, paper
380 x 170
included in exhibition

Ricky Swallow
Gorilla skull with hood 1998
watercolour, paper
170 x 380
included in exhibition

Isobel Thom
Untitled (Girl's abstraction)
1992
embroidery hoops, silicon, cotton
duck
1850 x 1240

Isobel Thom
Picture 4 1998
watercolour, canvas
770 x 385 x 18

Ronnie van Hout
Jerry Lewis 1991
sepia toned black and white
photograph
163 x 239

Ronnie van Hout
Angus, McCahon, Lusk 1992
sepia toned black and white
photograph
90 x 523

Ronnie van Hout
Untitled 1990
sepia toned black and white
photograph
170 x 235

Ronnie van Hout
I am 13 1992
colour photograph
200 x 145

Ronnie van Hout
Nazis 1997
embroidery, cotton duck
300 x 405

Gordon Walters
Kahu 1982
screenprint
880 x 735 x 41

Gordon Walters
Mahi 1979
screenprint
300 x 155

Dion Workman
Untitled 1997
vinyl, wood
508 x 508 x 20

Stuart McKenzie and Miranda Harcourt Collection

long-term loan Govett-Brewster Art Gallery

Billy Apple
Paid: the artist has to live... 1998
ink, paper
420 X 298

L. Budd et al
Illuminations XI 1996
acrylic, paper
1660 x 1000
included in exhibition

L. Budd et al
If 1992
acrylic, paper
842 x 3330

L. Budd et al
Untitled 1993
paint, cabinet
935 x 609 x 390

L. Budd et al
I as she 1994
acrylic, chalk, paper, pins
335 x 460

L. Budd et al
From the atelier 1995
acrylic, frame
597 x 470 x 30

L. Budd et al
Untitled 1996
acrylic, postcard
317x 280 x 6

L. Budd et al
Untitled 1992
acrylic, fan
333 x 255 x 170

Robert Cherry
Le Baron 1997
acrylic, vinyl
296 x 296 x 20

Andrew Dalbeth
*The lion, the witch and the
wardrobe* 1997
mixed media
two parts 758 x 439 x 428, 34 x 144 x 205

Julian Dashper
The man who would be king 1994
acrylic, paper
850x 690

Michael Harrison
*When the apple's dream comes
true* 1990-92
oil, paper
306 x 228

Michael Harrison
Photography 1990-92
oil, paper
303 x 455

Giovanni Intra
Clinic of phantasms 1993
acrylic, paper, crayon
four parts, each 2120 x 1510
included in exhibition

Giovanni Intra
Nosology 1995
gesso, acrylic, paper
474 x 480 x 37

Giovanni Intra
Physiology: the devil 1995
acrylic, paper
474 x 380 x 37

Giovanni Intra
Needle in glove 1993
black and white photograph
three photographs, each 205 x 255

Tony de Lautour
Hot hate 1994
oil, canvas
135 x 202 x 43

Tony de Lautour
White heat 1995
oil, canvas
135 x 202 x 43

Tony de Lautour
Syringes 1996
oil, canvas
455 x 610 x 20

Saskia Leek
The chosen one 1997
oil, vinyl
1125 x 660

Daniel Malone
Untitled 1996
syringe, metal, tape
247 x 600 x 47

Barnard McIntyre
Untitled 1991
linoleum, vinyl, wood
107 x 488 x 305
included in exhibition

Robin Neate
Untitled 1997
black and white photograph
1107 x 760

Robin Neate
Good luck after bad 1993
oil, fabric
two parts, each 175 x 150 x 25

Stuart McKenzie and Miranda Harcourt Collection

long-term loan Govett-Brewster Art Gallery

Rose Nolan
Cross 1994
cardboard, Perspex, wire, nylon,
adhesive tape, glue, oil paint
480 x 375 x 295
included in exhibition

Fiona Pardington
Host 1995
black and white photograph
325 x 405 x 45

Neil Pardington
Stride 1991
black and white photograph
635 x 538 x 7

Neil Pardington
Waiter 1991
black and white photograph
740 x 1220 x 124

Patrick Pound
Lone Skier - Mt Cook 1992
oil, canvas
195 x 244

Peter Robinson
Percentage painting 1994
tar, oilstick, canvas
1835 x 1531 x 23

Ann Shelton
*David's performance at the
Ambassador Theatre* c. 1995
cibachrome
320 x 485
included in exhibition

Michael Stevenson
Thou shalt repent 1987
acrylic, paper
530 x 710 x 25

Isobel Thom
His master's voice 1993
oil, fridge doors
Dimensions variable

Ronnie van Hout
Untitled 1990
colour photograph
743 x 495

Ronnie van Hout
Untitled 1992
black and white photograph
516 x 640 x 25

Ronnie van Hout
Hell 1995
embroidery, cotton duck
1400 x 1100

Ronnie van Hout
Wanted 1995
embroidery, cotton duck
500 x 350

Ronnie van Hout
Untitled 1994
paint, cardboard
391 x 285 x 187

Ronnie van Hout
Untitled 1992
oil, plate
265 x 265

Ruth Watson
A1 1991
encaustic, board
400 x 400 x 70

Martin Whitworth
Ladder 1984
acrylic, paper
1050 x 730

Jeena Shin
Untitled 1999
acrylic, board
1200 x 1200
included in exhibition
from the Stuart McKenzie and
Miranda Harcourt Collection

Paris Family Collection

long-term loan Govett-Brewster Art Gallery

Stephen Bambury
Painting No 29 1981
acrylic, canvas, board
2440 x 1020
included in exhibition

Philip Clairmont
Large hexagonal table 1976-77
oil, unstretched hessian
1850 x 1900

Philip Clairmont
Scarred couch painting No 2
1982
oil, acrylic, cotton, unstretched
hessian
1850 x 1860

Neil Dawson
Frame II 1988
paint, metal, plastic
900 x 1225 x 320

Don Driver
Double Cross 1982
cotton, unstretched canvas, nylon,
metal
1760 x 3160

Bill Hammond
Hacking the pace 1986
oil, metal, lacquer
1235 x 1230

Jeffrey Harris
6 am or nearer 1984-85
oil, canvas
2140 x 1650

Ralph Hotere
Black painting III 1970
acrylic, canvas
1795 x 730

Richard Killeen
Constructivist grid No 3 1974
oil, acrylic, canvas
1755 x 1125
included in exhibition

Milan Mrkusich
Relief 1977
mixed media, board
782 x 1240
included in exhibition

Fiona Pardington
Arms 1 1990
sepia toned photograph
525 x 505

Fiona Pardington
Arms 2 1990
sepia toned photograph
525 x 505

Don Peebles
Relief painting - untitled 1977
acrylic, canvas, wood, metal
1720 x 1720

Michael Smither
Polyphonic chord No 7 1987
acrylic, unstretched canvas
2390 x 1700

Carl Sydow
Untitled suspension drawing
1972
Letrafilm, Letratone, ink
930 x 673

Geoff Thornley
Construction No 6 1983
oil, canvas, board
1300 x 1300
included in exhibition

Geoff Thornley
Untitled 1978-79
mixed media, oil, canvas, board
1638 x 744
included in exhibition

Gordon Walters
*Karaka - first preliminary
drawing for print* 1979
gouache, paper, pencil
290 x 240

Gordon Walters
*Karaka - second preliminary
drawing for print* 1979
ink, paper, pencil
660 x 557

Gordon Walters
Karaka 1979
ink, paper
540 x 415

Ruth Watson
Convenient repression 1990
wallpaper, plastic, metal, Perspex
1310 x 1160

Tony Fomison
*Ah South Island your music
remembers me* 1976
oil, hessian, board
760 x 1200
included in exhibition
from the Paris Family Collection

Peter Robinson Collection

long-term loan Govett-Brewster Art Gallery

Hany Armanious
Life in the projects 1993
hot melt, oil, paper
dimensions variable

Neil Dawson
Escape space 1981
hardboard, wire
418 x 294 x 32

William Dunning
New Zealand wars 1886 1996
graphite, paper
1006 x 750

Jacqueline Fraser
The veil 1994
ink, paper
402 x 302

Giovanni Intra
Jesus loves Jonestown c.1995
acrylic, paper
four panels, each 1060 x 760

Tony de Lautour
Untitled 1993
collage, oil, canvas
330 x 1255

Saskia Leek
Coney Island baby 1997
acrylic, vinyl
1125 x 660

John Reynolds
The valley of dry bones
pastel, paper
809 x 649 x 30

Peter Robinson
Untitled 1994
canvasboards, tar, wood, glue
dimensions variable
included in exhibition

Peter Robinson
3.125% 1993
oil, tar, canvas
diptych, each panel 760 x 1065
included in exhibition

Peter Robinson
96.875% 1993
oil, tar, canvas
diptych, each panel 760 x 1015
included in exhibition

Peter Robinson
100%-3.125% 1993
oil, tar, canvas
diptych, each panel 760 x 1065
included in exhibition

Peter Robinson
Pakeha have rights too 1997
oilstick, cardboard
535 x 428 x 28
included in exhibition

Peter Robinson
Pakeha have rights too 1997
oilstick, canvas
1850 x 1385
included in exhibition

Mike Stevenson
Donald Judd incident #4 1995
mixed media, paper
760 x 1050 x 25

Mike Stevenson
Donald Judd incident #2 1995
charcoal, paper
600 x 905

Ronnie van Hout
Stupid painting #1 1993
pencil, sulphur, concrete, board
381 x 290 x 56

Ronnie van Hout
Stupid painting #2 1993
pencil, sulphur, concrete, board
381 x 290 x 56

Ronnie van Hout
Evil 1992
colour photograph
290 x 390

Peter Robinson
Untitled (tall building) 1994
oil stick, wood
2220 x 150
included in exhibition
from the Peter Robinson Collection

Peter Robinson
Untitled (warehouse) 1994
oil stick, wood, card
450 x 773 x 445
included in exhibition
from the Peter Robinson Collection

Stephen Bambury
Necessary correction IV 1994
copper leaf, acrylic, aluminium
two panels, each 585 x 855

L. Budd et al
All that night c. 1987
photocopy, acrylic, paper
840 x 1630

L. Budd et al
Untitled (from the Fresh ideas series) 1988
epoxy resin, photocopies, fibreglass cloth
365 x 370

L. Budd et al
Untitled (from the Object of desire series) c.1987
epoxy resin, acrylic, ink, transfer, paper
1080 x 555

L. Budd et al
Untitled (from the Object of desire series) c.1987
epoxy resin, acrylic, ink, transfer, paper
1080 x 746

L. Budd et al
Untitled (from the Object of desire series) c.1987
epoxy resin, acrylic, ink, transfer, paper
1080 x 555

Gavin Chilcott
The pearlfishers and the pearl 1984
acrylic, canvas
1734 x 1717

Quilter/Chamberlain Collection

long-term loan Govett-Brewster Art Gallery

Julian Dashper
Chain frame 1992
paint, picture frames
280 x 320 x 35

Margaret Dawson
Archaeopteryx 1988-1989
silver bromide print
415 x 515 x 25

Margaret Dawson
Marching girl 1985
cibachrome
975 x 740 x 25
included in exhibition

Neil Dawson
Swan song 1989
polythene, velvet, aluminium frame
two parts: 1050 x 990 x 35, 970 x 710 x 35

Luise Fong
Untitled (from the Meniscus series) 1993
oil, board
192 x 275

Gail Haffern
From the series Separated by the conjunction And 1994
gesso, marble dust, transfer, canvas
590 x 840 x 37

Bill Hammond
G.S.T. (tea towel 1-3) 1994
oil, cotton
three panels, each 860 x 657 x 70

Jeffrey Harris
Head of a young man 1972
oil, board
240 x 240

Giovanni Intra
The land of nod 1995
acrylic, gesso, paper
46 parts, dimensions variable

Megan Jenkinson
Fortitudo battling with the wind of the furies 1986
collage, cibachrome
185 x 280
included in exhibition

Ann Noble
Swan triptych 1986
black and white photograph
465 x 1006 x 40
included in exhibition

Fiona Pardington
The keys of wisdom 1992
black and white photograph
605 x 605 x 256
included in exhibition

Fiona Pardington
The secret 1989
black and white photograph, collage, wax, pencil, metallic paint
341 x 340

Joanna Paul
Portrait of the Marlborough Sounds I 1981
watercolour, paper
560 x 755

Joanna Paul
Portrait of the Marlborough Sounds VII 1981
watercolour, paper
560 x 755

Quilter/Chamberlain Collection

long-term loan Govett-Brewster Art Gallery

Joanna Paul
Sheath and sole 1981
oil, enamel, board
330 x 536

Joanna Paul
Flounder 1982
oil, board
330 x 536

Joanna Paul
Interior with blue chair and stair
c. 1988
oil, board
412 X 570

Joanna Paul,
Window 1975
oil, board
219 x 297

Joanna Paul
& continuo 1981
cibachrome
151 x 227
included in exhibition

Patrick Pound
UR1 International 1994
acrylic, canvas
Polyptych, dimensions variable

Jude Rae
Against metaphysics 1991-1992
oil, canvas
450 x 445

Peter Robinson
Strategic plan 1996
oilstick, canvas
2000 x 2110

Peter Robinson
The Queen is dead long live the King 1997
oilstick, acrylic, paper
127 x 112 x 60

Marie Shannon
Heat & light 1991
black and white photographs
diptych, each 410 x 485
included in exhibition

Marie Shannon
Indoor fireworks 1986
black and white photographs
diptych, overall 510 x 990 x 27

Jim Speers
Red square 1997
film, Perspex, light bulb
100 x 100 x 20

Warren Viscoe
The bride from Pula 1995
plastic, paper, glass, wood
three parts, dimensions variable

Gary Waldrom
Head study 1993
oil, canvas
465 x 620 x 25

Gary Waldrom
Horse and girl with infant
1984 -85
oil, canvas
1083 x 1008 x 30

Gordon Walters
Untitled 1990
gouache, paper
345 x 420

Ruth Watson
I 1991
acrylic, gesso, hardboard
400 x 400 x 70

Ruth Watson
Small book (from the *Second nature series*) 1990
cibachrome
435 x 373 x 25

Ruth Watson
The book (what you get is what you see) 1990
cibachrome
566 x 991 x 7

Gavin Hipkins
Eurasia 1997-99
photographic print
1480 x 1060
included in exhibition
Collection of Helene Quilter

John Panting
Two Triangles 1969
zinc, steel, stainless steel wire
each unit 1762 x 1600 x 560
Director: John Maynard

Philip Clairmont
Interior 1970
acrylic, hessian
1175 x 360
Director: Bob Ballard

Colin McCahon
Am I scared 1976
acrylic, paper
730 x 1104
Director: Ron O'Reilly

Rudolph Gopas
I see, I see (the sun) 1976
carbon print, photograph, paper
collage, ballpoint, pencil
275 x 400
Director: Dick Bett

Rudolph Gopas
Dear moon 1976
ballpoint, colour pencil, paper
281 x 250
Director: Dick Bett

Fiona Clark
Nell Clark, Inglewood, Taranaki
1985
cibachrome
280 x 280
Director: Cheryll Sotheran

Fiona Clark
Mary Clark, Onaero Beach, North Taranaki 1985
cibachrome
280 x 280
Director: Cheryll Sotheran

Govett-Brewster Art Gallery permanent collection works included in the exhibition

Michael Parekowhai
'Everyone will live quietly,' Micah 4.4 1990
Formica, wood
255 x 2200 x 1500 (installed)
Director: John McCormack

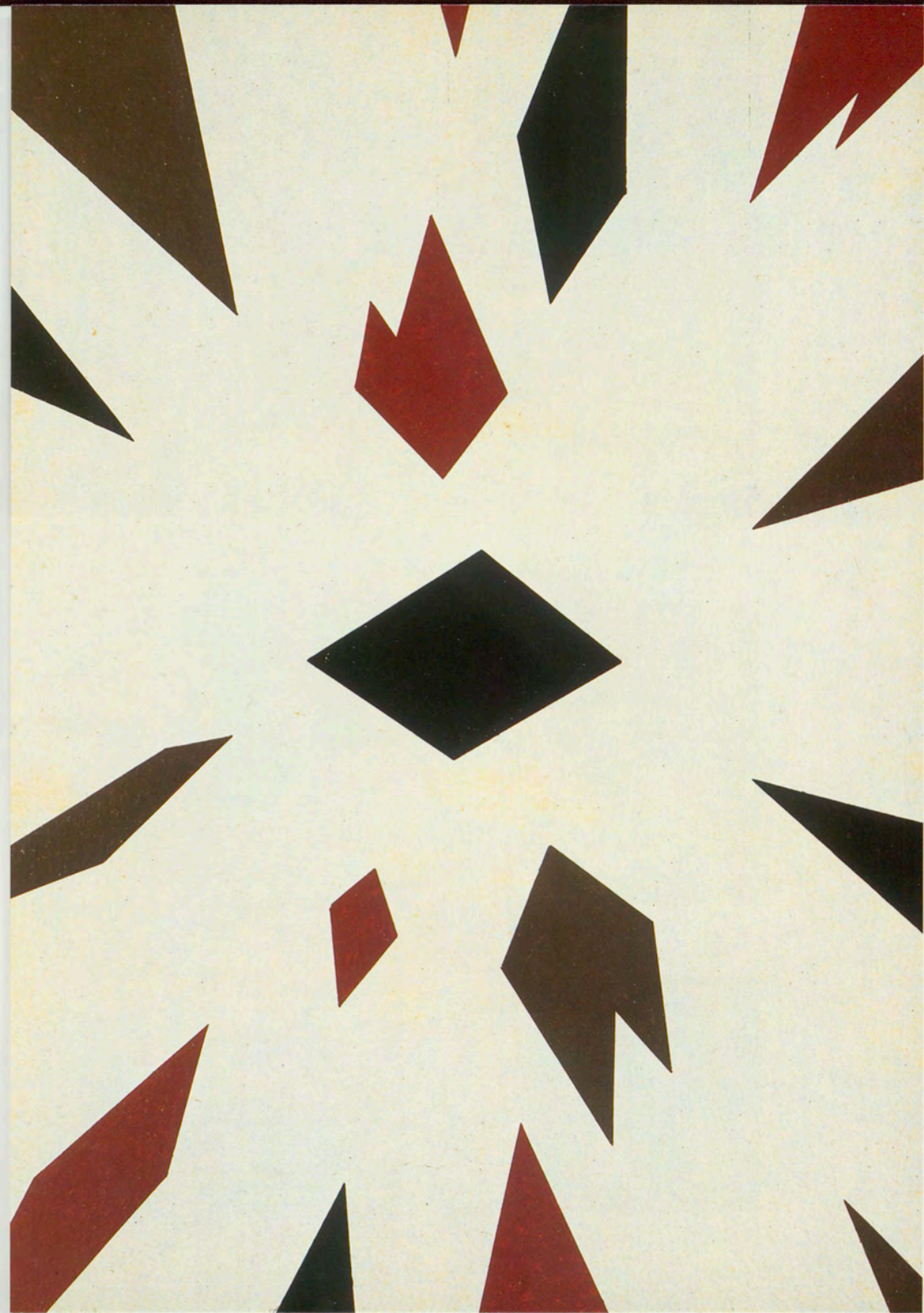
Ronnie van Hout
That was perfect 1989
colour photograph
500 x 755
Director: Priscilla Pitts

Ronnie van Hout
The music on the radio 1989
colour photograph
500 x 755
Director: Priscilla Pitts

L. Budd et al
Untitled 1998
metal, video tape, monitor
dimensions variable
Director: Greg Burke

Jim Barr and Mary Barr

Jim Barr and Mary Barr are consultants in writing, researching, art curating and editing. Their book *Contemporary New Zealand Painters* won a New Zealand Book of the Year award for production and design in 1980. Since then, they have project-managed a number of books and catalogues including survey catalogues and exhibitions of Michael Smither, Neil Dawson, Peter Peryer and Philip Clairmont, *Headlands* for the Museum of Contemporary Art in Sydney and *Pacific Parallels* for the United States-New Zealand Foundation.

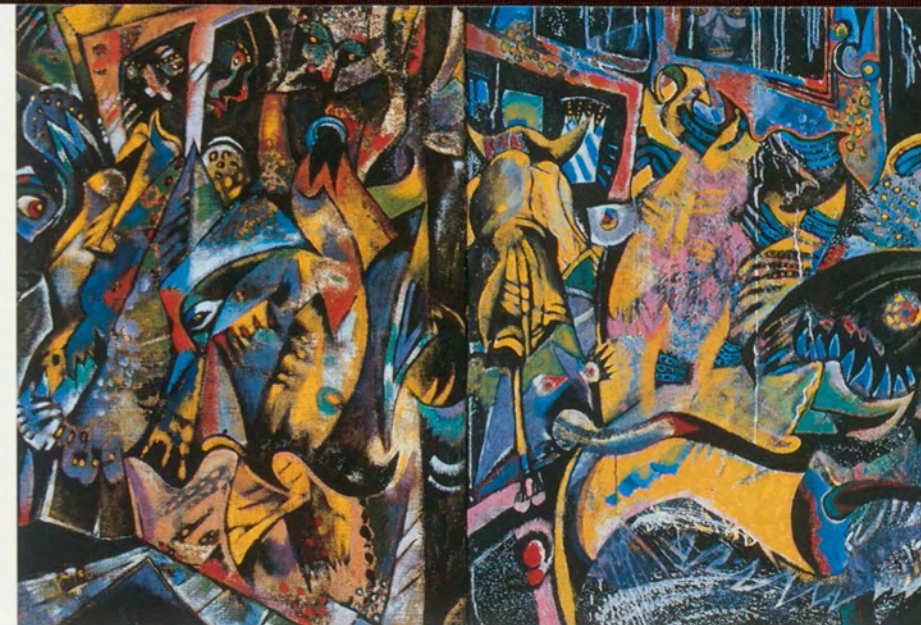


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Geoff Thornley
Construction No 6 1983
Paris Family Collection, long-term loan
Govett-Brewster Art Gallery



Philip Clairmont
Interior 1970 (detail)
Govett-Brewster Art Gallery Collection

Margaret Dawson
Marching girl 1985
Quilter/Chamberlain Collection, long-term loan
Govett-Brewster Art Gallery



Fiona Clark
Nell Clark, Inglewood, Taranaki 1985
Govett-Brewster Art Gallery Collection

Stephen Bram
Untitled 1991 (back cover)
Hamish McKay Collection, long-term loan
Govett-Brewster Art Gallery

