

Singular Companions

Sculpture from the Collection

1 DECEMBER 2012 - 27 JANUARY 2013

Sculptural form is foremost in this exhibition from the Govett-Brewster Collection. Forms are cast, assembled, recycled, woven, thrown, carved, welded and gilded.

Grouped as new companions within the gallery spaces, these sculptural works explore illumination, repurposed materials, the containment of memory, domestic ciphers, measure and abstraction. Works are either new to the Collection or have not been shown at the Govett-Brewster for many years. The artists in *Singular Companions* employ a wide variety of materials in their work from fishing drift nets, beeswax, timber and copper, to ceramic, neon, marble, fibreglass, steel, plastic bottles and sound.

Conceptually interrogative, these sculptural companions create curious interplay in their consideration of object, body, containment and land.

Exhibiting artists are:

Mary-Louise Browne, Bill Culbert, Neil Dawson,
Don Driver, Andrew Drummond, Karl Fritsch and
Gavin Hipkins, Paul Hartigan, Christine Hellyar,
John Ward Knox, Laurelle Pookamelya, Lisa Reihana,
Peter Robinson, Sopoalemalama Filipe Tohi,
Lauren Winstone and Yin Xiuzhen.



Sopoalemalama Filipe Tohi

Haupapa (female) 1998

Pine customwood

Govett-Brewster Art Gallery Collection, purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation

Sopoalemalama (master) Filipe Tohi's practice charts a line between his traditional Tongan art and craft heritage, symbolic abstraction and contemporary minimalism. Tohi, a *tufunga lalava* artist or lineal-spatial sculptor, works with stone, metal and wood in his carving, sculpture, drawing and installation works.

Haupapa (female) is a sculptural interpretation of *lalava*/intersecting lines, referring to the weaving or lashing together of timber in *fale*/house or *vaka*/canoe construction. Tohi's carefully stacked slats of wood reveal the geometric and curved nature of the formal binding system *lalava*. The artist explains; "*Lalava* patterns – representing a life philosophy – advocate balance in daily living and are metaphorical and physical ties to cultural knowledge”.

Auckland-based **Sopoalemalama Filipe Tohi** (born 1959, Ngeleia Nuku'alofa, Tonga) emigrated to Aotearoa New Zealand in 1978 and lived in New Plymouth for many years. He has been a full-time sculptor since 1992 with major commissioned public artworks in New Zealand and the Pacific.



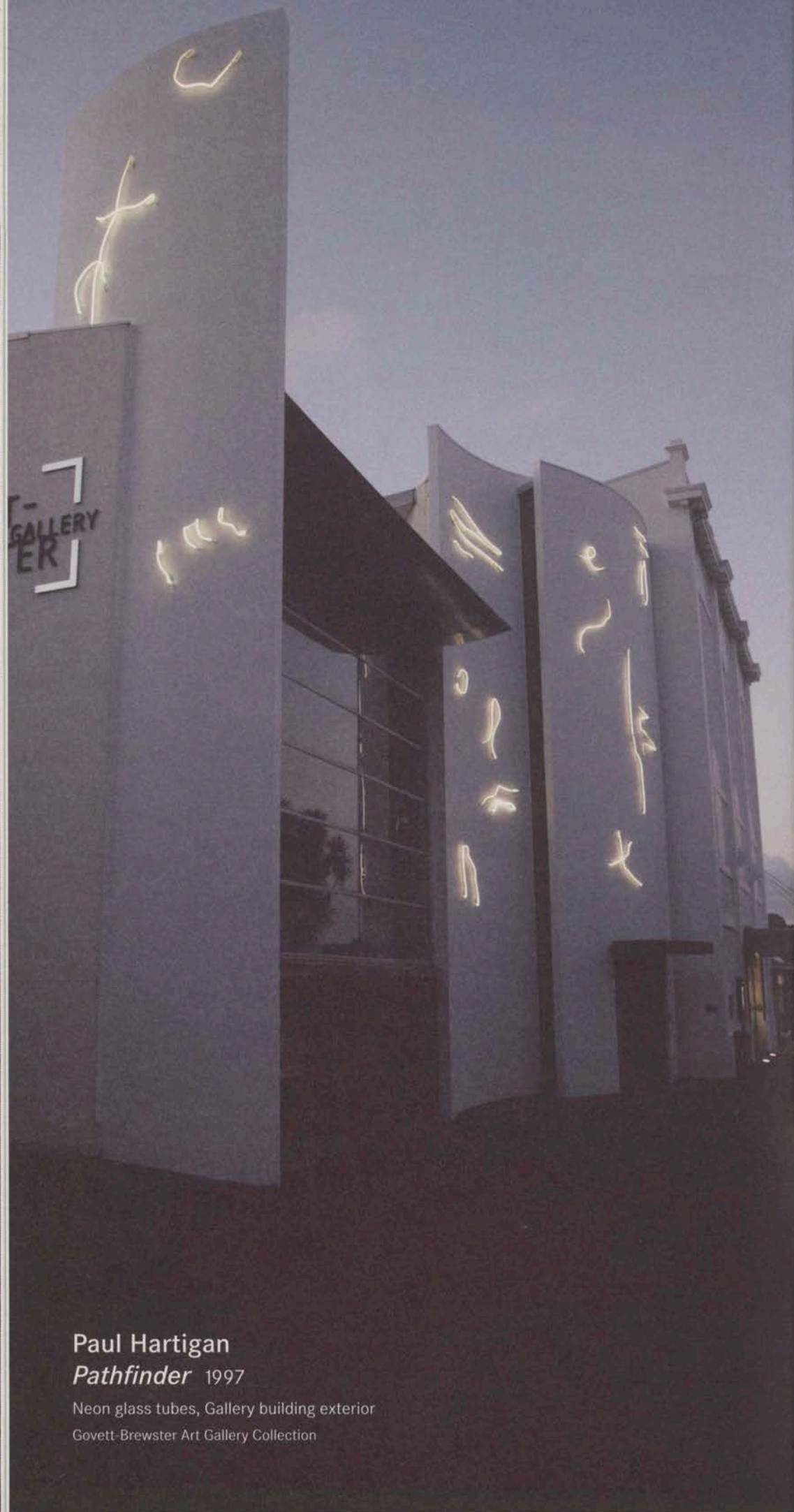
Laurelle Pookamelya
Ghostnet basket 2011

Reclaimed fishing net, raffia and rope

Govett-Brewster Art Gallery Collection

Laurelle Pookamelya's woven *Ghostnet basket*, crafted from salvaged fishing nets, is representative of an indigenous Australian fibre-based movement that embraces ecology and art. Throughout Australasia, abandoned 'ghost nets' float uncharted through oceans, indiscriminately damaging coral reefs and threatening marine life. Monsoon currents flowing into Torres Strait waters wash ghost nets up on the Northern Australian coastline. The alliance GhostNets Australia supports 22 indigenous communities to remove the nets from the environment, recover trapped wildlife and create contemporary objects from the reclaimed nets. This project utilises traditional teachings and customary stewardship of lands to create woven forms.

Laurelle Pookamelya is a young artist living and working in the Wik/Aurukun region of North Queensland, Australia. A student of renowned weaver, teacher and artist Mavis Ngallametta, Pookamelya is associated with the Wik and Kugu Arts and Crafts Centre, Aurukun, Far North Queensland and GhostNets Australia.



Paul Hartigan
Pathfinder 1997

Neon glass tubes, Gallery building exterior
Govett-Brewster Art Gallery Collection



Paul Hartigan

Flush Arena (with Timekeeper) 1987/1995

Neon glass tubes, plywood panels
Govett-Brewster Art Gallery Collection

Paul Hartigan is one of New Zealand's foremost and versatile artists, creating imagery in vinyl, Polaroid, print and enamel for over 30 years. Hartigan's particular fascination for neon works captures the energising potential of painting and drawing with contained light and liberates neon from its traditional commercial use.

Reminiscent of city nightscapes, vibration, industrial technologies, kinetics and abstraction, the bright vividly-coloured neon tubes of *Flush Arena (with Timekeeper)* extend from the wall and seem to jump, spasm or wander across a dark, flat void. This work was originally commissioned for the 1987 exhibition *Drawing analogies* at City Gallery Wellington and subsequently rebuilt for the 1995 exhibition *New Zealand Light* at the Govett-Brewster.

Like a hybrid of graffiti and commercial neon signage, Hartigan's *Pathfinder* evokes the graphic language of city culture. His offbeat, hieroglyphic forms are inspired by the immediacy and vitality of Len Lye's gestural drawings. *Pathfinder* boogies across the external Gallery walls with an energy and drift that recalls the improvisations of free jazz. The spontaneous liquid line of the neon with its glowing light acts as a beacon announcing the presence of the Gallery.

Auckland-based **Paul Hartigan** (born 1953, New Plymouth) graduated from Elam School of Fine Arts, University of Auckland in 1974. A major figure in the development of neon in contemporary art practice in Aotearoa New Zealand, Hartigan has created large-scale neon installations for public spaces and is represented in major national collections.



Bill Culbert

Galaxy, Galaxy, Galaxy 2010

Plastic bottles, fluorescent tube, electrical components

Govett-Brewster Art Gallery Collection, all funds from the purchase of this work went to the Christchurch Earthquake Recovery Appeal in support of the SCAPE Christchurch Biennial of Art in Public Space

Bill Culbert works with light - in sculpture, installation and photography. He rescues and resurrects discarded and neglected materials including light bulbs, fluorescent tubes, plastic bottles, drinking glasses and suitcases to propose visual questions about cultural and natural environments.

Using everyday modern materials in *Galaxy, Galaxy, Galaxy*, Culbert infuses the mundane with a calm sublimity. A simple arrangement of three discarded plastic bottles of the cleaning product 'Galaxy' is manipulated to propose questions about domestic waste, consumerism, the seductive quality of sculptural objects and the power of light to transform.

Bill Culbert (born 1935, Port Chalmers, Dunedin) has been based in London and France since the 1950s, continuing to exhibit regularly in New Zealand, Australia and Europe. Culbert's 2008 Govett-Brewster exhibition *Groundworks* resulted in the Gallery's acquisition of his major installation *View West Taranaki*. Culbert is New Zealand's representative at the 2013 Venice Biennale.



Lisa Reihana

Colour of Sin: Headcase Version 2005

Formica, audio equipment, reassembled hair dryers.

Audio 22 minutes

Proposed gift to the Govett-Brewster Art Gallery Collection, courtesy the artist

Lisa Reihana's photography, film and multimedia works often draw on her Māori heritage, expressing complex mythological narratives and contributing to multimedia and screen culture in Aotearoa New Zealand.

Colour of Sin: Headcase Version taps into the artist's childhood memories of growing up in her Pakeha mother's beauty salon. This work converts 1970s soft plastic formed hair dryers into 'sound domes' to relay an intimate dialogue, exploring internal passions and fantasies against external everyday life. As the soundtrack plays, the details become increasingly fractured, while the compelling and provocative story probes conventional perceptions of gender, sexuality and identity within a traditionally female setting of the beauty parlour.

Christine Reihana

Parental guidance recommended for this installation

Lisa Reihana, (born 1964, Auckland) Ngāti Hine, Ngāpuhi, Ngati Tū, graduated from Elam School of Fine Arts, Auckland University in 1987. Reihana's work has been shown internationally in solo and group exhibitions in the US and Europe, with *Colour of Sin: Headcase Version* shown at the Liverpool Biennale 2008.



Christine Hellyar
Cloak cupboard 1981

Wood and glass found furniture, natural and artificial threads and fabrics, shells, seeds, feathers

Govett-Brewster Art Gallery Collection, purchased from the Monica Brewster bequest with assistance of the Queen Elizabeth II Arts Council of NZ

A major work from the early 1980s, Hellyar's *Cupboard* series speaks of the pseudo-scientific and non-linear histories between hunting, gathering, gardening, war-mongering, creating music, collecting and sculpting.

Fascinated by ancient tools and artefacts seen in overseas museums, Hellyar presents her own ideas of human evolution and fragility through sculpted vessels, assemblages of bones, shells and nests, earthy cloaks, abstract foetal forms and colourless parts of creatures. The artist questions how preservation of these objects and their inherent life fits within human perceptions of cultural and natural landscapes.

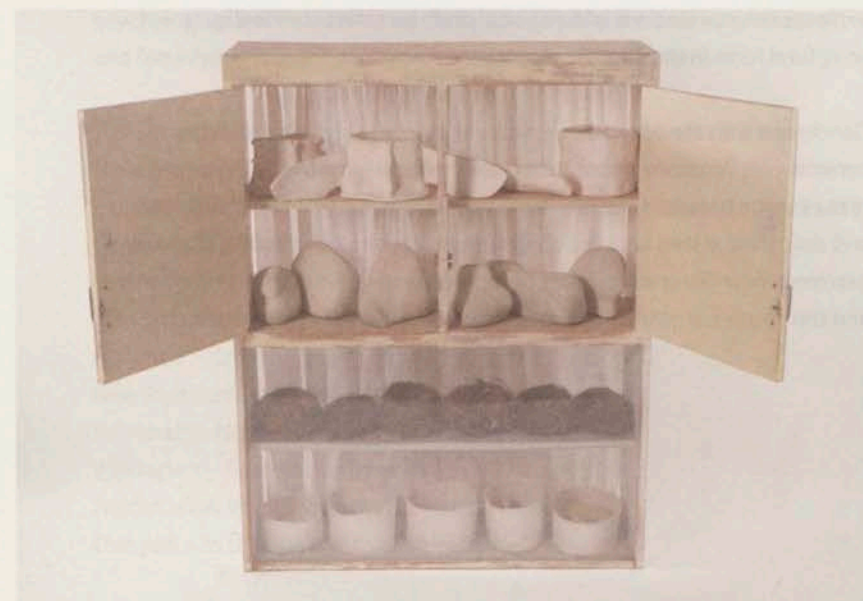
Christine Hellyar (born 1947, New Plymouth) lives and works in Auckland. The *Cupboard* series was exhibited in the 1982 Biennale of Sydney, the first works made by a woman artist from Taranaki to represent New Zealand internationally at a Biennale. Hellyar's seminal work *Country clothesline* 1976 is part of the Govett-Brewster Art Gallery Collection.



Christine Hellyar
Dagger cupboard 1981

Wood and glass found furniture, fabric, fired clay, wood, felt, animal skin, stone, bone, seeds, feathers, shells

Govett-Brewster Art Gallery Collection



Christine Hellyar
Meat cupboard 1981

Wood and glass found furniture, fabric, fired clay, stone, natural materials

Govett-Brewster Art Gallery Collection



Lauren Winstone

Studies in thickening 2011

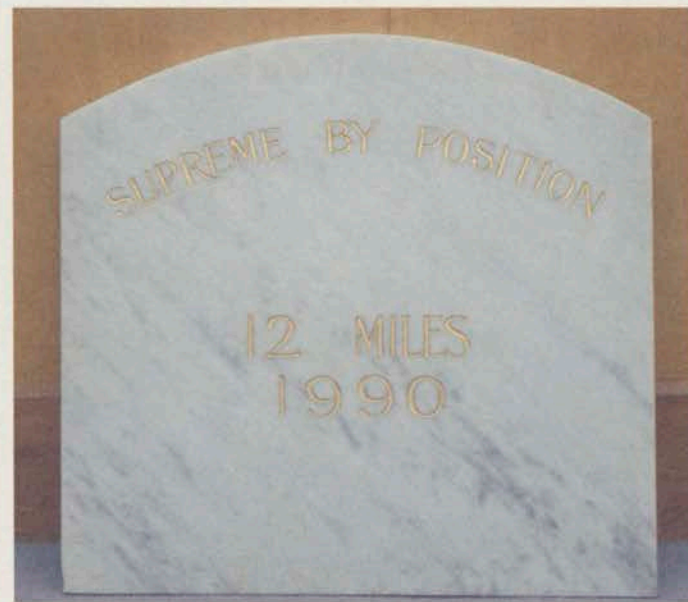
Glazed ceramic forms, plywood tables

Private Collection, on long term loan to the Govett-Brewster Art Gallery

Lauren Winstone questions assumptions about the hierarchies of materials and the perceived divisions between fine art and craft. Her practice explores the conventions of functional craft ceramics to investigate sculptural form in the domain of art.

Concerned with the social and structural functionality of the humble ceramic pot, Winstone deconstructs and reconstructs the pot's essential features: the base and the rim. In *Studies of thickening*, her hand-thrown and delicately glazed ceramic objects are laid on wooden tables. The artist examines how distorted aspects of form can render vessels dis-functional and transform our relationship to these objects in our environment.

Auckland-based artist **Lauren Winstone** (born 1976, Auckland) graduated in 2010 with a Masters in Fine Arts (Hon.) from the Elam School of Art, University of Auckland. Winstone was awarded a Creative New Zealand Toi Aotearoa grant to attend the 2010 Guldagergaard Ceramics Residency in Denmark.



Mary-Louise Browne

Milestones I - VII 1989-90

Carrara marble and gold leaf

Govett-Brewster Art Gallery Collection, gift of the artist

Mary-Louise Browne is a sculptor of words, exploring the metaphoric and visual power of language. Her elegant works exist as social, political and psychological commentaries on contemporary life, the politics of history and feminism.

The seven *Milestones* register a survey and journey around the cities of New Zealand. The distance signified on each stone represents the combined length of all the streets in the district named after women. Each city is signified by the city motto or crest as follows:

Auckland - Advance

Hamilton - Crest image

New Plymouth - The Industrious Heart Lives

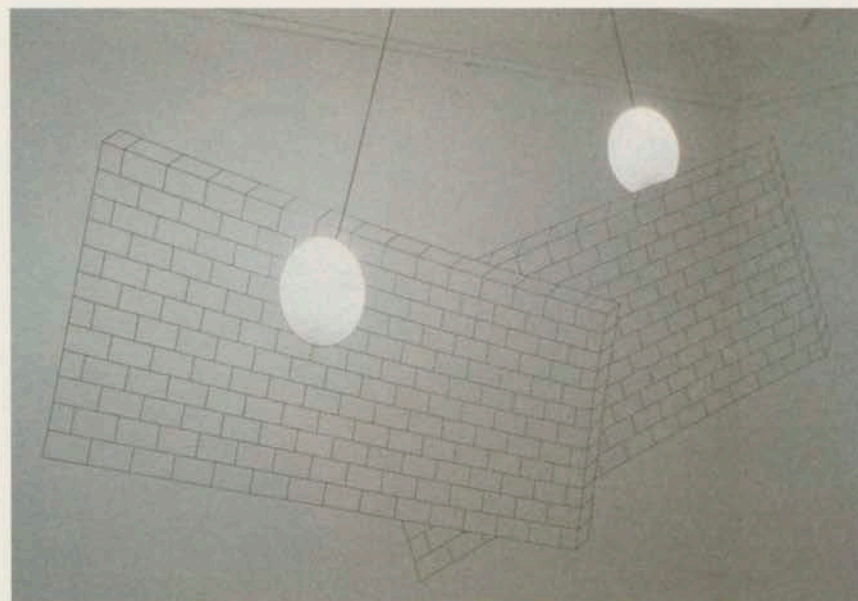
Palmerston North - May the Victor Wear the Palm

Wellington - Supreme by Position

Nelson - Let the Victor Bear the Palm

Dunedin - In the Ways of Our Ancestors

Mary-Louise Browne (born 1957, Auckland) completed a Masters of Fine Arts Degree (First Class Hon.) in Sculpture from Elam School of Fine Arts, University of Auckland in 1982. She has since exhibited widely in New Zealand and overseas, best known for her public commissions including *Byword* 2007, the award-winning granite seats stretching the length of Auckland's Lorne Street.



Neil Dawson

Going for broke 1986

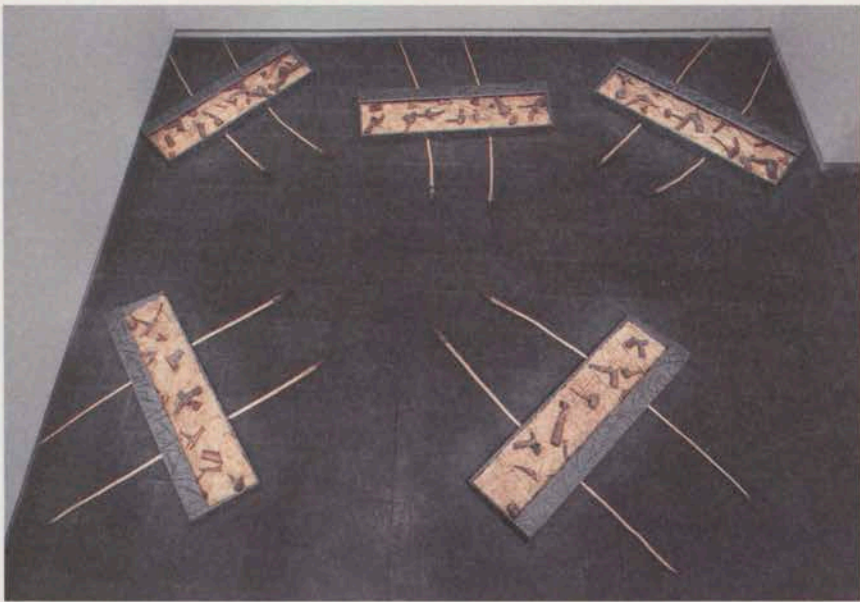
Steel rod and mesh, acrylic sheet, mercury vapour light bulbs, stainless steel cable and electric flex

Govett-Brewster Art Gallery Collection, purchased from the Monica Brewster Bequest with the assistance of the Queen Elizabeth II Arts Council

Neil Dawson's site-specific sculptures seek to imagine, define and expand ideas of place. In these works, the artist experiments with materials and works directly within natural and built landscapes. Forming large-scale sculptures from aluminium and stainless steel, Dawson creates illusionary, constructed forms such as line drawings in space and naturalistic motifs.

Commissioned as part of the Govett-Brewster's Sculpture Projects in 1986, *Going for Broke* is suspended, pendulum-like from the ceiling, playing with artificial light, solidity and optical illusion. Thin wire structures imply a brick wall, to create an ambiguous demarcation between the sculptural object and the space it hangs within.

Neil Dawson (born 1948, Christchurch), graduated in Fine Arts (Hon.) from the University of Canterbury and in sculpture from the Victorian College of the Arts, Melbourne. Dawson has worked continually since 1979 to produce public and private commissions, installations and exhibitions in New Zealand, Australia, Japan, Malaysia, the US and France. His best-known works include *Chalice* in Cathedral Square, Christchurch, and *Ferns* which hangs above Wellington's Civic Square. Dawson was awarded an Arts Laureate by the Arts Foundation of New Zealand in 2003 and a Companion of the New Zealand Order of Merit in 2004.



Andrew Drummond

Five sights 1987

Copper, beeswax, willow, graphite, iron, wooden museum cases

Govett-Brewster Art Gallery Collection, purchased from the JT Gibson bequest and the Monica Brewster bequest

In *Five sights*, Drummond's canoe-like museum cases contain 'residues'; objects reminiscent of artefacts from imagined material cultures.

This significant mid-career work reflects Drummond's exploration of collecting, transporting and discarding along the Maerewhenua River, a tributary of the Waitaki River in the South Island and the Whanganui River in the North Island. *Five sights* evokes river journeys and transformative moments connected to the spirit of geographical place. This work provokes questions about the museum's roles in preserving and presenting indigenous and colonial cultures.

Andrew Drummond (born 1951, Palmerston North) graduated in Fine Arts from the University of Waterloo, Canada. He has exhibited for over 25 years in New Zealand, Australia, the UK and US. Drummond currently lives and works in Christchurch.



Don Driver

Sentinel 1967

Stainless steel, aluminium, plastic, pvc and formica

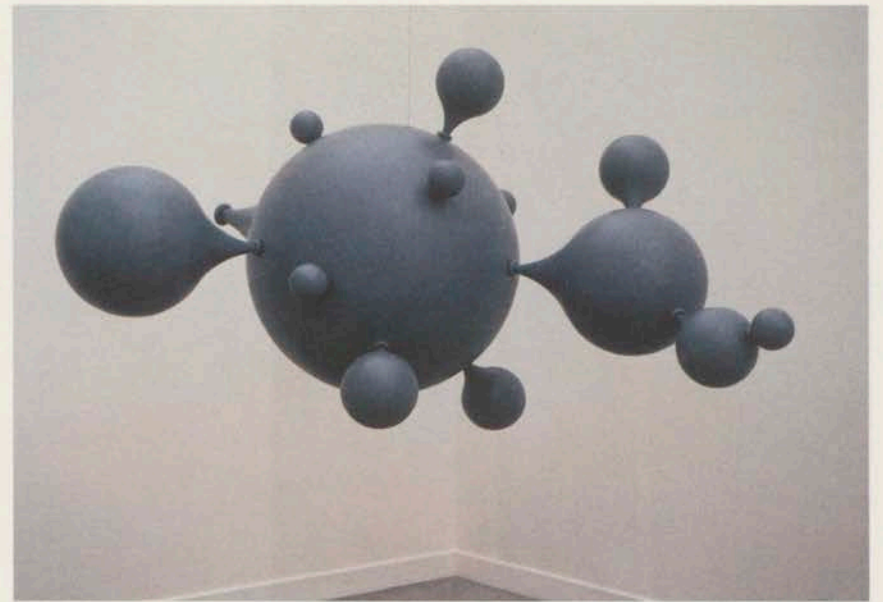
Govett-Brewster Art Gallery Collection, gift of the artist

Don Driver is recognised as one of New Zealand's most significant, challenging and independent contemporary artists. Largely self-taught, Driver's boundary-defying practice over 60 years saw him experiment constantly with the transformative power of diverse materials to produce compelling sculpture, painting, collage and assemblage works.

Sentinel, a solid freestanding sculpture, is one of Driver's more monochromatic and minimalist constructions. This work possesses a formal elegance that writers have noted as being rarely seen in New Zealand sculpture in the late 1960s.

The austere functionality of the plastic and metal componentry seem to be ordered from the debris of industrialised civilisation, as *Sentinel*, an unassuming singular presence, stands guard and watches over its surrounds.

Don Driver (1930 - 2011) was born in Hastings and moved to New Plymouth in 1944, where he lived and worked for the rest of his life. Driver exhibited frequently in the historic Group 60 shows from the late 1960s. He is well represented in major public and private collections. Driver's work has been selected for definitive New Zealand group exhibitions and several Australian Biennales.



Peter Robinson

Inflation theory 1 2001

Fibreglass, aluminium, enamel paint

Govett-Brewster Art Gallery Collection

Peter Robinson challenges ideas of cultural mobility and consumer culture within contemporary social landscapes. He has earned his place as one of Aotearoa New Zealand's most self-reflexive, uncompromising and prolific artists.

The form of *Inflation theory 1* relates to a scale model of astrophysics' 'best guess' about the structure of the universe and its extremely rapid expanding and contracting behaviour after the Big Bang. Robinson has a long-standing relationship with the Govett-Brewster and conceptualised this work in New Plymouth during his stay as the Govett-Brewster's 2001 New Zealand Artist in Residence, funded by Creative New Zealand.

Auckland-based **Peter Robinson** (born 1966, Ashburton) is of Pakeha and Ngāi Tahu heritage. Robinson is a graduate from the University of Canterbury, Ilam School of Fine Arts and currently is Associate Professor at Elam School of Fine Arts, University of Auckland. A version of Robinson's *Inflation theory 1* was shown at the Venice Biennale 2001 and most recently his sprawling polystyrene installation developed from *Snow Ball Blind Time* 2009 at the Govett-Brewster was shown at the Biennale of Sydney 2012. Robinson was the winner of the Walters Prize in 2008.



John Ward Knox No title (5) 2012

Neon electrical componentry, nails

Under consideration for acquisition,
courtesy the artist and Robert Heald Gallery, Wellington

John Ward Knox utilises sculpture, painting, drawing and light to question our spatial perceptions of architecture. Often using rocks, steel cable and neon, Ward Knox's controlled consideration of objects creates tensions and interactions within constructed exhibition spaces. Sometimes subtle, sometimes powerful, Ward Knox's specifically rendered works reference scientific precepts of light and sound waves, gravity and conductivity.

This sparse and elegant work was first exhibited in a group of five neon sculptures under the title *moon draws water* at Robert Heald Gallery. These works seek to distil indefinable ideas of planetary bodies pulling on earth-bound elements with the neon draping and flowing over nails, down walls and onto the floor of the gallery space.

John Ward Knox (born 1984, Auckland) graduated in 2008 with a Masters degree from Elam School of Fine Arts, University of Auckland and won the National Drawing Award that year. He has recently exhibited in the group show *Prospect: New Zealand Art Now* at City Gallery Wellington.



Yin Xiuzhen *Model for Black Hole* 2010

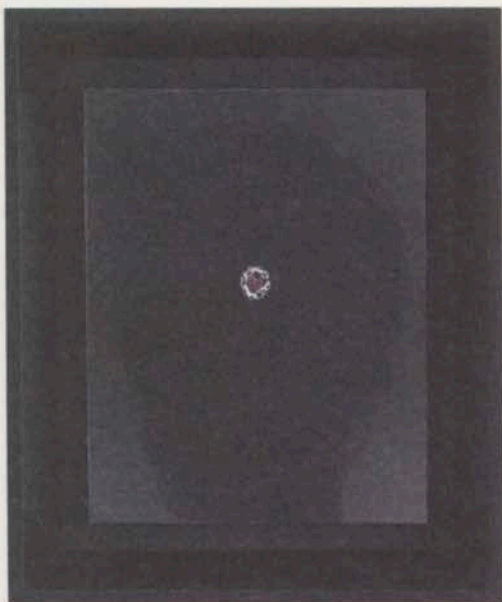
Aluminium/mild steel, galvanised rivets

Proposed gift from the artist to the Govett-Brewster Art Gallery Collection

Yin Xiuzhen examines the complex personal and social impacts of economic ambition, urban development and globalisation through installation, performance and sculpture.

Conceptualised and created during Yin's three-week artist residency in New Plymouth, the sculpture *Black Hole* saw a tarnished shipping container from New Plymouth's port converted into a round signature cut diamond. Its placement on the coastal walkway near Len Lye's *Wind Wand* suggested the sculpture had washed up as flotsam along the oceanic currents of global trade. *Black Hole* was later shown at Pukekura Park's Festival of Lights 2011. The work continually emanates a rainbow of light from within, evoking ideas of luxury, desire and the true cost of progress. Both the scale model shown here and the sculpture *Black Hole* were produced by Clive Walshe and Steelfab for the Govett-Brewster exhibition series *China in four seasons* 2010.

Beijing-based **Yin Xiuzhen** (born 1963, Beijing) is one of China's most active and foremost contemporary women artists, frequently exhibiting internationally, notably at the 2007 Venice Biennale, the 2008 Shanghai Biennale and at the Museum of Modern Art, New York in 2010.



Karl Fritsch and Gavin Hipkins
Der Tiefenglanz II (Head) 2012

Hand printed silver-gelatin photograph, ruby, fine silver

Proposed acquisition, courtesy the artists and Starkwhite, Auckland

These three new collaborative works by internationally celebrated jeweller Karl Fritsch and photographer Gavin Hipkins deflect traditional conventions of media, as precious gems and fine metals forge through silver-gelatin photographs to create unexpected sculptural forms.

These works, from a series entitled *Der Tiefenglanz* – translating roughly from German as 'the deep gloss' – explore surface qualities and the illusion of depth; compelling the viewer to acknowledge the transformed physicality of these works.

Playfulness, trust and chance characterise the artists' process that references the Surrealist 'exquisite corpse' game. Hipkins mines his 20-year archive of negatives, hand prints selected images, then Fritsch embellishes and ruptures the images with metal and precious stones. Together these artists create original ways to engage with the process of making and activating objects, subverting the separation between two dimensional and three dimensional forms.

Karl Fritsch (born 1963, Germany) studied in Pforzheim, Germany and continued at the Academy of Fine Arts in Munich, before establishing his own jewellery workshop in 1994. He has an extensive history of solo and group exhibitions in Europe, Australia and New Zealand. Fritsch has lived and worked in Wellington since 2009.

Gavin Hipkins (born 1968, Auckland) works with photography and moving image. His works have been included in major exhibitions in the US, UK, Germany, Austria, Brazil and Italy. He lives and works in Auckland where he is Senior Lecturer and Associate Head of School at Elam School of Fine Arts, the University of Auckland.



Karl Fritsch and Gavin Hipkins
Der Tiefenglanz II (Buddha) 2012

Hand printed silver-gelatin photograph, 24 carat gold

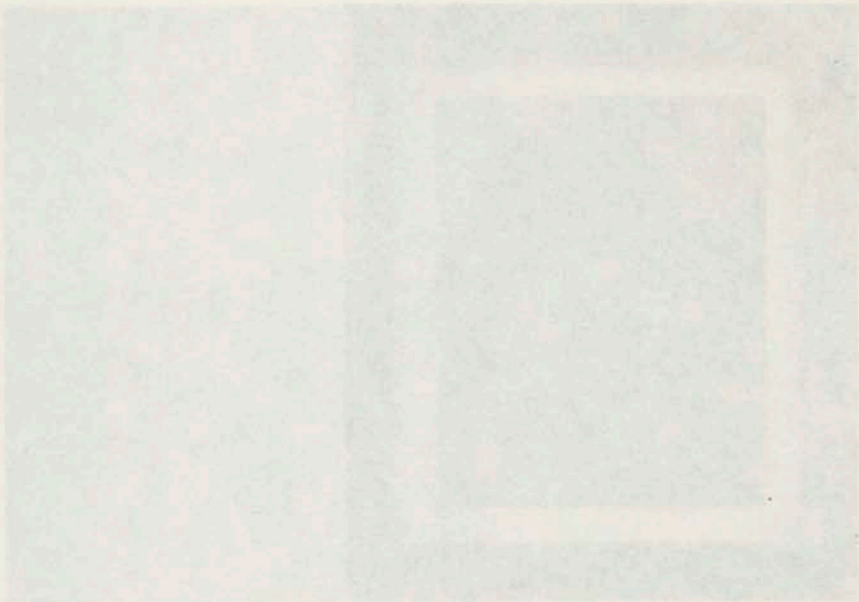
Proposed acquisition, courtesy the artists and Starkwhite, Auckland



Karl Fritsch and Gavin Hipkins
Der Tiefenglanz II (Waterfall) 2012

Hand printed silver-gelatin photograph, fine silver

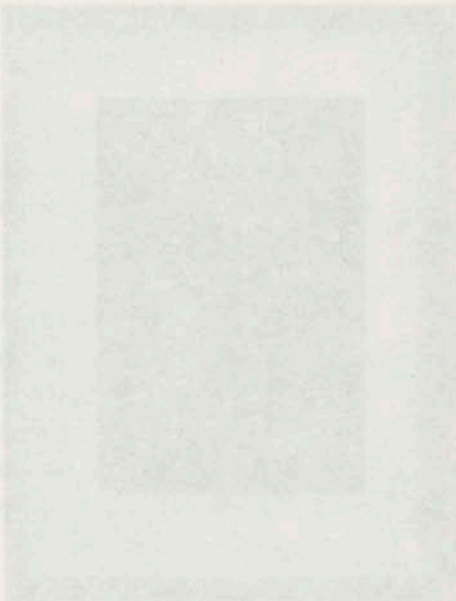
Proposed acquisition, courtesy the artists and Starkwhite, Auckland



Karl Fitzsch and Gavin Higgins
Der Tiefgang II (Waterfall) 2012

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Karl Fitzsch and Gavin Higgins
Der Tiefgang II (Waterfall) 2012

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