

The scene in which I find myself / Or, where does my body belong

In developing this exhibition that presents 50 years of collecting at the Govett-Brewster, a core question drove my approach: Where is power now? Locating power automatically snaps to how bodies, languages, and architectures navigate, exaggerate, scramble, or reconstruct how power looks and is experienced. Collections are very much spaces where versions of power are played out as they become a tool to visualise the folding of today into history. The 'history' presented here is both specialised—a history of the visual arts—and also general—a history of society *seen through* visual arts. Embedded within this process is a refracting of who (how and why) has the authority to act, to speak, to be seen? What structures allow these norms to persist? Who has set them into play? Where does your body belong?

These questions produce a friction. This friction, initially encountered through the sentence that marks the beginning of this statement, implicates all the stakeholders involved in the production of a collection: the institution, the artists, the visitor. This friction does not seek to present a static set of preferences, or a repetition of a recognisable (New Zealand) art historical canon but is a rigorous engagement with a problem. And collections are a minefield, full of paradoxes. This exhibition offers a space to reflect on highlights and achievements within the Collection, but by focusing on the arc of the Collection itself—rather than individual artworks or artists—the exhibition comes to represent joy and experimentation, as much as it represents the damage and pain caused by its linguistic and architectural limits. Placing the mechanisms used in constructing collections under a sharp scrutiny and in disobeying the collection–show norm of developing a centralised narrative, the exhibition sits with the paradox that a collection is (that lived experience is) and in so doing allows surprising readings and relationships between works to emerge.

In this disobedience, I have prioritised showing as much work as possible within the parameters of the existing architecture and have attempted to show the first work acquired per artist, per medium, per decade within these parameters. Most artists in the Collection are represented by at least one work, however, I have had to omit work with highly defined exhibition requirements, such as a darkened gallery, which were beyond the spatial scope of this exhibition. The Gallery is divided into a temporal and topographical terrain; each gallery is dedicated to one decade, and each decade has been assigned a set of linguistic categories. These categories hold concepts of identity formation open and enact them, often uncomfortably, through the use of language used to categorise us: our gender, our ethnicity, our place of origin; language that privileges points of centre: hands, legs; language used to compress our work as artists into single lines of thought: political, erotic; language used to articulate our position

in a linear concept of time: living, no longer living; and language that acknowledges its own inadequacies: exception.

Despite the categories' almost absolute inability to describe us or our work, they capture the discomfort of the supposition that a collection exhibition could ever be exhaustive or that a collection exhibition could ever be an accurate mirror of the complexities of the power lines that go into its own making. It is through these categories we come face to face with the deployment of language in the process of canonisation and other history making. This deployment can be liberating or marginalising—sometimes it is both. This use of language also does something to the architecture of the exhibition space and the exhibition guide, whereby the imbalances of this particular collection become palpable. The disproportionate under-representation of women, Māori, Pacific, and other minority artists is absolute. Here, the friction comes to life as various positions meet, squeezing up against each other and moving toward something that more closely represents our pulsating bodies. This new entity is not perfect, not flawless, not even really free, but made of bodies nonetheless, multi-layered, expansive, where skin, bone, flesh, and the diagonal forces in motion that keep us together come to the fore. Through this operation what is produced is—as American poet and activist Audre Lorde has described—a scrutiny that is intimate.

Taking responsibility, I too am part of the problems outlined above, and set myself within them. My presence in the exhibition is at the scale of artwork—for example, this statement is an artwork, as are the purple screens with fist-sized holes punctured into them, the tongue-coloured supports, the 'care' green vitrines, the washy skin applied to the surface of the building with my brother Benjamin, the booklet you are holding, and the typefaces chosen to represent these relationships. This scrutiny is intimate and enacts an embodied understanding of discomfort, facilitation, and care, which is full of paradox.

In many ways, the Collection becomes an object of the dynamic and contested relationship between body, power, language, and archive and a container for the contradictory process of constructing and perceiving a collection as much as it becomes a container for the contradictory process of constructing and perceiving a self. This exhibition is an attempt to break (open) these mechanisms and allows us to begin to reimagine the regimes and parameters under which our concepts of self are narrated, obliterated, ignored, or made anew. This is a call for radical transformation, and it is this type of leap we need to look towards and support as artists, institutions, and visitors as we address a collection as it stands and imagine how it could be in the future, full of mutated spaces we don't yet know how to move in, full of powerful languages we still need to learn how to speak, together.

Ruth Buchanan, September 2019

Throughout the exhibition screens, vitrines, plinths, and wall paintings reoccur.

These are all artworks by Ruth Buchanan produced on the occasion of *The scene in which I find myself / Or, where does my body belong* and are part of her wider work in developing the exhibition.

They are titled as follows:

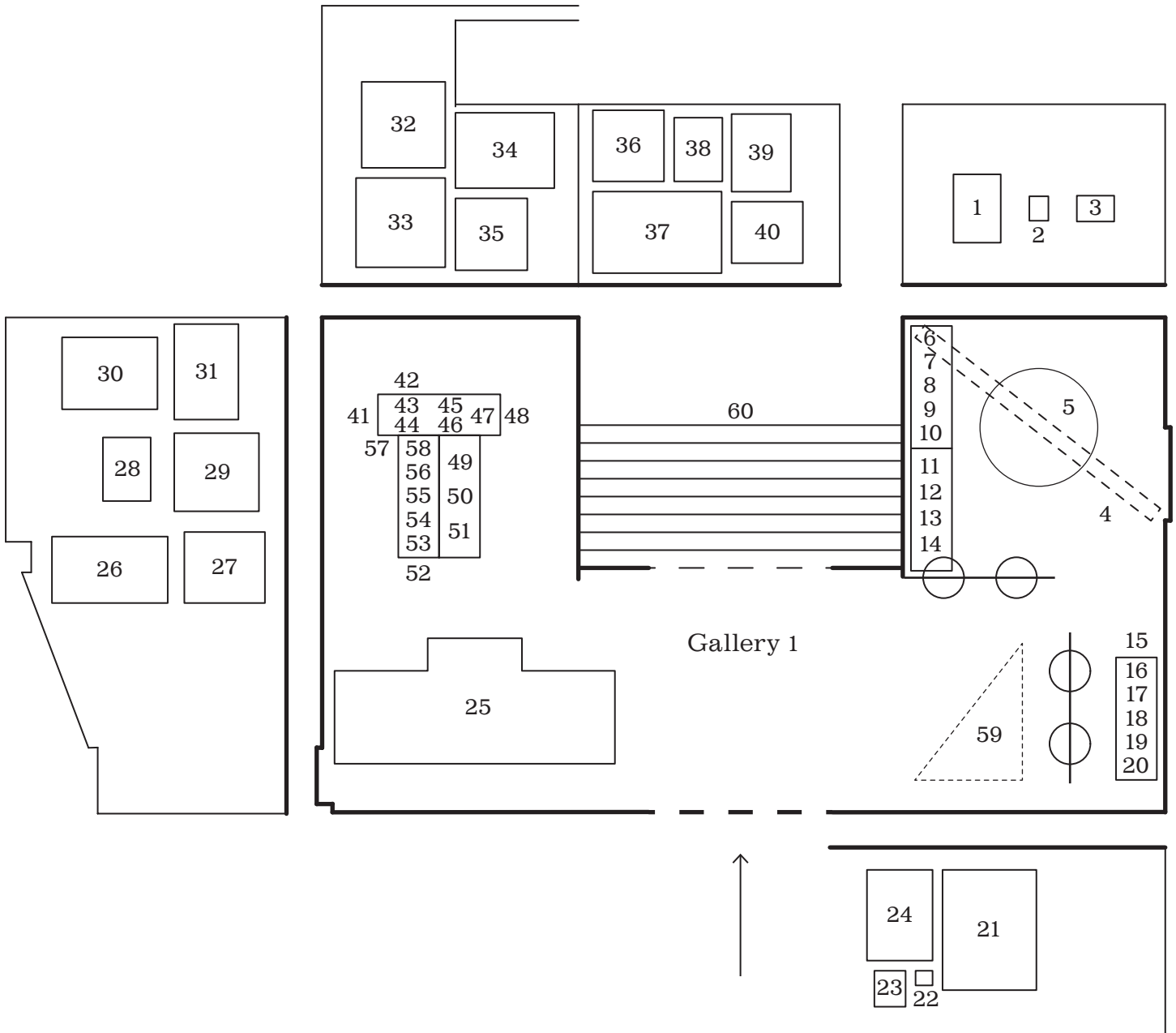
Can Tame Anything, with Benjamin Buchanan, 2019, spray paint, hand-painted acrylic on walls

When the sick rule the world, 2019, powder coated metal screen, occasional latex

Tongues (Plinths), 2019, coated wood, carpet

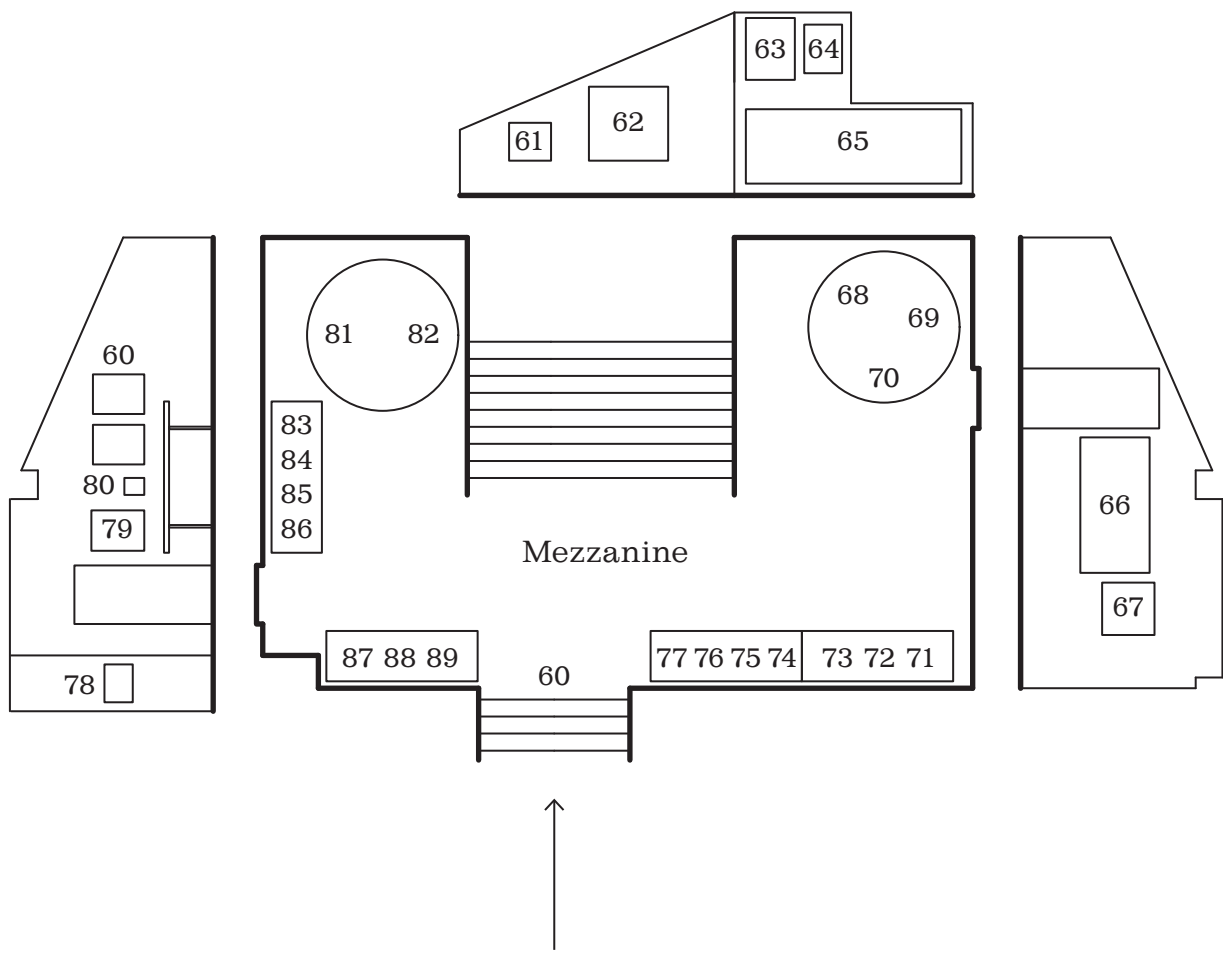
Care/Flood, 2019, coated wood, acrylic covers

1970s



FEMALE (14) ———
 LEGS (69) —————
 EXCEPTION (6) ———

Total: 89 artworks



1. Louise Lewis
(b. Christchurch, 1927)

Mrs Nice, 1975

Acrylic on canvas

Acquired:
1976 gifted by the Friends of the Govett-Brewster Art Gallery with assistance from the Queen Elizabeth II Arts Council Fund

Acquisition Notes:
Louise Lewis had a solo show at Barry Lett Galleries in Auckland in 1975 called *Kind Hearts and Gentle People*, from which this work was acquired.

Govett-Brewster Art Gallery Exhibition History:
New Zealand Women Painters, 1975; *Open Storage: Works from the Permanent Collection*, 1991.

2. Helen (Flora) H. V. Scales
(b. Lower Hutt 1888, d. Rotorua 1985)

Mixed Flowers, circa 1969

Oil on board

Acquired:
1976

Acquisition Notes:
This work was acquired from the artist after it was exhibited in her first official solo exhibition, a retrospective held at the Auckland Art Gallery in 1975. The exhibition toured to the Govett-Brewster Art Gallery the following year.

Govett-Brewster Art Gallery Exhibition History:
Helen Flora Scales, 1976.

3. Molly Canaday
(b. Wellington, 1903; d. New York, 1971)

Untitled, 1967

Acrylic on canvas

Acquired:
1973 gifted by Frank Canaday

Acquisition Notes:
Untitled, along with five other works by Molly Canaday, was donated by her husband Frank Canaday. He gifted works to several public galleries across New Zealand after her death.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991.

4. Christine Hellyar
(b. 1947, New Plymouth)

Country Clothesline, 1972

Cloth, latex, sisal rope, and plastic pegs

Acquired:
1977 from the Monica Brewster Bequest and with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
Consisting of 22 items of clothing, which are secured to a clothesline by red plastic pegs, the installation references the way that farmers' clothes become a part of the landscape as they hang on the line. The proposal to purchase this artwork for the Collection was met with strong backlash from the community and elected council members. Both the Cultural Committee and the Gallery sub-committee, which were the two main forums for discussing proposed artwork purchases and gifts, were in favour of the purchase. Several elected members were vocal critics of the purchase and letters to the editor presented strong views on both sides of the debate. There was confusion at the time with some critics believing that the money to purchase the artwork was being provided

by ratepayers, but the purchase was in fact coming from a bequest invested specifically for art purchases.

Govett-Brewster Art Gallery Exhibition History: *Christine Hellyar: Perverse Sculpture*, 1976; *70×90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *New Zealand Environment*, 1993; *Action Replay: Post-Object Art*, 1998; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

6. Dorothy Kate Richmond
(b. Auckland, 1861; d. Wellington, 1935)

Mount Egmont, 1929

Watercolour on paper

Acquired:
1973 gifted by Monica Brewster

Acquisition Notes:
Gifted to the Gallery by Monica Brewster from her private collection, along with several other works by Richmond. Brewster, who was Richmond's cousin, supported her work throughout her career. Richmond was one of the few female artists in New Zealand at that time who received professional training in art. Richmond attended the Slade School of Fine Arts in the 1870s, returning in the early 1900s to set up a studio in Wellington with Frances Hodgkins, where she painted and taught. Richmond painted many Taranaki landscapes, particularly of Mount Taranaki, and was a vocal opponent to the quarrying of Paritutu.

Govett-Brewster Art Gallery Exhibition History: *Te Maunga Taranaki: views of a mountain*, 2001.

5. Kate Coolahan
(b. Sydney, 1929)

Tufted carpet no.7, date unknown

Mixed media

Acquired:
1978

Acquisition Notes:
Ron O'Reilly saw this work at the Dowse Art Gallery in the *Bank of New Zealand Weaving Awards* during a research trip in advance of a large craft exhibition the Govett-Brewster Art Gallery was planning for 1979. O'Reilly referred to *Tufted carpet no.7* as a "craft work" rather than art work in his letter to the Cultural Committee recommending its purchase. At the time, Coolahan was primarily known for her work with print making.

Govett-Brewster Art Gallery Exhibition History: None recorded.

7. Robin White
(b. Te Puke, 1946)
Ngāti Awa

Church on a hill, Pauatahanui, 1971

Screenprint on paper

Acquired:
1971 from the Taranaki Savings Bank Fund

Acquisition Notes:
Although White focused on painting while studying at Elam School of Fine Arts, she subsequently began exploring screen printing, making editions of her screen prints from 1970 onwards.

Govett-Brewster Art Gallery Exhibition History: *Open Collection: He Rere Ke – Different Pathways*, 2019.

8. Minnie Cohen
(details unknown)

The Gossips, date unknown

Gouache on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

9. Norbertine von Bresslern-Roth
(b. Graz 1891; d. Graz 1978)

Cockatoos, date unknown

Woodcut on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

10. Sally Robinson
(b. Banstead, 1952)

Cockatoos, 1975

Screenprint on paper

Acquired:
1976

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

11. Marilyn Webb
(b. Auckland, 1937)
Ngāpuhi

Landscape with a bleeding rainbow 2, 1973

Linoleum engraving with hand colouring
on paper

Acquired:
1974 from the Monica Brewster Bequest

Acquisition Notes:
This work was acquired from a dealer gallery
in Auckland for the Collection. *Landscape with
a bleeding rainbow 2* was acquired the same
year that Marilyn Webb took up the Frances
Hodgkins Fellowship and moved to Dunedin.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

12. Constance Weyergang
(b. New Plymouth, 1876; d. Wellington, 1971)

Untitled (Landscape with two haystacks
and rolling hills), date unknown

Watercolour and pencil on paper

Acquired:

1975 gifted by Monica Brewster

Acquisition Notes:

Three undated watercolours by Constance Weyergang were gifted to the Gallery by Monica Brewster. Weyergang was a relative of the Harris family, artists who were early European settlers to New Plymouth.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

13. Frieda Salvendy
(b. unknown 1887; d. unknown, 1965)

Tulips in a pot, 1938

Watercolour on paper

Acquired:

1975

Acquisition Notes:

Frieda Salvendy was an Austrian painter, who moved to England in 1938. Records are scant for how this work ended up in the Collection but Salvendy was believed to have been a friend of Monica Brewster.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

14. Kate Coolahan
(b. Sydney, 1929)

Immigrants II, 1972

Photograph and auto etching on paper

Acquired:

1975

Acquisition Notes:

None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

15. Unknown
(details unknown)

Untitled (Cathedral with figures and a market),
date unknown

Watercolour on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

16. H. W. Edwards
(details unknown)

Cloud Study, 1970

Pastel on brown paper

Acquired:
1971 from the Taranaki Savings Bank Fund

Acquisition Notes:
H. W. Edwards was an artist living
in New Plymouth.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

17. W. S. Dodley
(details unknown)

Untitled (Seascape), date unknown

Watercolour on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

18. E. Delbruck
(details unknown)

Linocut on paper, date unknown

Linocut on paper

Acquired:
1975 gifted by Monica Brewster

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

19. C. G. Weeks
(details unknown)

Fijian scene, date unknown

Watercolour on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

20. C. Gregory
(details unknown)

Untitled (Landscape with river), date unknown

Watercolour on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

21. Colin McCahon
(b. 1919 Timaru; d. 1987 Auckland)

*The days and nights in the wilderness
showing the constant flow of light passing
into a dark landscape*, 1971

Acrylic on unstretched canvas

Acquired:
1971

Acquisition Notes:
This was the first work by Colin McCahon to enter the Collection, followed by several others. This painting was completed following the *Days and Nights* series. An inscription on this artwork acknowledges it as a homage to Petrus Van der Velden, a late 19th century New Zealand landscape painter, who McCahon felt was a precursor to his own practice.

Govett-Brewster Art Gallery Exhibition History:
McCahon's Necessary Protection, 1977; *McCahon at Easter*, 1988; *Permanent Collection*, 1993; *Wonderlands: views on life at the end of the century, at the end of the world*, 1999; *Blind*, 2002; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004.

23. Gordon Crook
(b. Richmond, UK, 1921; d. Wellington, 2011)

Across the Tasman, 1977

Wool on paper background

Acquired:
1978

Acquisition Notes:
It was mentioned in the acquisition proposal that Gordon Crook had recently held a successful exhibition at Gallery Legard in Wellington and was already represented in the collections of several public galleries. His use of tapestry as a male artist was notable at the time as it was uncommon practice.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

22. Michael Illingworth
(b. York, 1932; d. Whitianga, 1988)

Still Life, 1968

Oil on canvas

Acquired:
1975

Acquisition Notes:
This work was shown at the Govett-Brewster Art Gallery as part of *The Kim Wright Collection of New Zealand Painting*, and acquired directly from the exhibition.

Govett-Brewster Art Gallery Exhibition History:
The Kim Wright Collection of New Zealand Painting, 1970; *Open Storage: Works from the Permanent Collection*, 1991; *good dreams bad dreams*, 1999; *Contemporaries 1960–1979*, 2002.

24. Don Driver
(b. Hastings, 1930; d. New Plymouth, 2011)

Black Relief, 1969

Vinyl and wood

Acquired:
1970

Acquisition Notes:
Having lived and worked in New Plymouth for the duration of his career, Driver is well-represented in the Govett-Brewster Collection, this being the first acquisition.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Work from the Permanent Collection, 1991.

25. Jim Allen
(b. Wellington, 1922)

New Zealand Environment No. 5, circa 1969

Steel tube, scrim, tow underfelt, nylon, string,
barbed wire, greasy wool, sawdust, and neon tube

Acquired:
1970 from the Monica Brewster Bequest

Acquisition Notes:
This sculpture was purchased at the time of opening the Gallery at the recommendation of the inaugural director, John Maynard. The purchase of this work, a departure from the long national tradition of painting the New Zealand landscape, was in line with the collecting policy developed by Maynard, underscoring the progressive approach that the Gallery aimed for at the time. Maynard wrote: "In its own small way, I believe the Gallery now has the nucleus of a unique collection, particularly in the field of sculpture. Although the sculpture collection is small in number...it is already one of the major collections of contemporary New Zealand sculpture. Many of the sculptures are large works and it is fortunate that the large areas in the Gallery are eminently suitable for display of big works."

26. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

First Coat, 1969

Acrylic and dyes on canvas

Acquired:
1970 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
This work was acquired directly from the artist's New Plymouth studio by the inaugural director, John Maynard. *First Coat* was part of the *Coat* series, which was first shown at the Govett-Brewster in 1971.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions and Loans, 1971; *70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

Govett-Brewster Art Gallery Exhibition History:
70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990; *The New Zealand Environment*, 1993; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

27. Philip Trusttum
(b. Raetihi, 1940)

Raffles' broken leg, 1974

Oil on hardboard

Acquired:
1975 from the Monica Brewster Bequest with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
Although not a notably controversial acquisition within the history of the Collection, it did prompt one citizen to write to the local paper. A letter to the editor in 1975 complains of its purchase, along with *Watercolour No. 15* by Paul Jackson.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991.

28. Mountford Toss will Woollaston
(b. Toko, 1910; d. 1998, Nelson)

Bayley's Hill, Taranaki, 1968

Oil on hardboard

Acquired:
1970 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
Known as Toss, this is one of many depictions that Woollaston did of Bayly's Hill near the Woollaston family farm in Toko. This painting was purchased together with another work from the same series. A third work from the same series was gifted to the Gallery by the Ministry of Foreign Affairs and Trade in 2002.

Govett-Brewster Art Gallery Exhibition History:
70×90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990; *Works from the Permanent Collection*, 1991; *Activart*, 1992; *The New Zealand Environment*, 1993; *Contemporaries 1960–1979*, 2002.

30. Don Binney
(b. Auckland 1940, d. Auckland 2012)

Gulf Coast, 1968

Oil and acrylic on canvas

Acquired:
1971 from the Taranaki Savings Bank Fund with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
This was the first work of Binney's to be acquired for the Collection. *Gulf Coast* was painted while Binney was in Mexico on a Queen Elizabeth II Arts Council Fellowship. This work was exhibited once prior to acquisition in a solo exhibition held at Barry Lett Galleries in Auckland, 1969.

Govett-Brewster Art Gallery Exhibition History:
Conservation Week, 1988; *Open Storage: Works from the Permanent Collection*, 1991.

29. Don Peebles
(b. Taneatua, 1922; d. Christchurch, 2010)

Linear Series No.15, 1967

Acrylic on canvas

Acquired:
1975 with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
Peebles was the first abstract artist in New Zealand to receive the Association of New Zealand Art Societies Fellowship, which allowed him to work full time as an artist and travel to England for study in the early 1960s. The Gallery holds several works by Peebles, and this reflects the Gallery's early interest in abstract work.

Govett-Brewster Art Gallery Exhibition History:
Abstract: work from the collection, 1994; *Abstractions: Work from the Govett-Brewster Collection*, 2018.

31. Alan Harold
(details unknown)

Ratapihipihi, 1973

Oil on board

Acquired:
1973 gifted by Michael Smither

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Taranaki Reveiw, 1973; *Open Storage: Works from the Permanent Collection*, 1991; *Open Collection #1: Place, position and juxtaposition*, 2016.

32. Milan Mrkusich
(b. Dargaville, 1925; d. Auckland, 2018)

Meta-Grey No.7, 1970

Acrylic on canvas

Acquired:
1970

Acquisition Notes:
Acquired by Director John Maynard during the formative stages of the Collection.

Govett-Brewster Art Gallery Exhibition History:
Abstract: work from the collection, 1994; *Contemporaries 1960–1979*, 2002; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

34. Dale Hickey
(b. Melbourne, 1937)

Untitled, date unknown

Acrylic on canvas

Acquired:
1973 from the Monica Brewster Bequest

Acquisition Notes:
Untitled was acquired directly following a visit to Australia, adding to the large number of international acquisitions made under Director Robert (Bob) H. Ballard.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991.

33. Ian Scott
(b. Bradford, 1945; d. Auckland, 2013)

Lattice no.55, 1978–1979

Acrylic on canvas

Acquired:
1979 from the Monica Brewster Bequest

Acquisition Notes:
This work comes from the *Lattice* series, which Ian Scott started in 1976 and continued well into the 1980s. Scott was one of many New Zealand artists interested in pursuing abstraction in the 1960s and 1970s. The approach fitted well with the Govett-Brewster's collecting practices during the period.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991; *Abstract: work from the collection*, 1994; *Out from the Basement: Works from the Collection*, 1995; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

35. William Delafield Cook
(b. Melbourne, 1936; d. London, 2015)

Untitled painting, 1971

Acrylic on canvas

Acquired:
1971 from the Taranaki Savings Bank Fund

Acquisition Notes:
William Delafield Cook had achieved considerable recognition in Australia and was very successful in London in the 1970s, where Elton John famously purchased almost an entire show. However, while this work has often been requested by Australian galleries and publishers for loan and reproductions, there are no records of such requests in New Zealand.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions and Loans, 1971; *Men in the garden*, 1988.

36. Richard Penney
(b. New Plymouth, 1956)

Mystical representation, 1976

Acrylic on canvas

Acquired:
1977 gifted by the Friends of the Govett-Brewster Art Gallery

Acquisition Notes:
Purchased by the Friends of the Govett-Brewster Art Gallery from the exhibition *Taranaki Review* and gifted to the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Taranaki Review, 1977.

37. Bill Sutton
(b. Christchurch, 1917; d. Christchurch, 2000)

Te tihi o kahukura no.5 (The citadel of the rainbow god), 1977

Oil on canvas

Acquired:
1978 from the Monica Brewster Bequest

Acquisition Notes:
This work was exhibited at the New Zealand Academy of Fine Arts in February of 1978. Director Ron O'Reilly proposed to purchase the work ahead of the show opening, having seen it at The Group's show in Christchurch the year before. The purchase of a work by Sutton was quite intentional, with O'Reilly bemoaning in his acquisition proposal that the Gallery "lacks a Sutton", explaining that he "is one of New Zealand's senior painters and has been the leading Canterbury painter for many years. He is the master of classically formalised realism."

Govett-Brewster Art Gallery Exhibition History:
Conservation Week, 1988; *Education*, 1989.

38. Gordon Walters
(b. Wellington, 1919; d. Christchurch, 1995)

Hiwi, 1966

Acrylic on canvas backed with hardboard

Acquired:
1979

Acquisition Notes:
Gordon Walters was high on the informal list of artists prioritised for collection by the Govett-Brewster in the late 1970s. *Hiwi* was one of only three surviving paintings from an important early series by Walters. The director at the time believed it was important to put together a representative selection of Walters' work, noting that a high-quality collection of his work would be a drawcard for the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Education, 1989; *Open Storage: Work from the Permanent Collection*, 1991; *Borrowing and belonging*, 1999; *Contemporaries 1969–1970*, 2002; *Lights>camera> action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Abstractions: Work from the Govett-Brewster Collection*, 2018.

39. Richard Killeen
(b. Auckland, 1946)

Frog Green, 1976

Acrylic on canvas

Acquired:
1978 from the Dorothy Atmore Bequest

Acquisition Notes:
Richard Killeen won the Benson and Hedges Art Award in 1978, and *Frog Green* was noted by Director Ron O'Reilly to be "similar to the award winner in being brightly coloured, with fragmented shapes but strictly formal in composition." The conditions of the Dorothy Atmore Bequest were that the selection of artworks be made in conjunction with the heads of the Schools of Fine Arts at the University of Auckland and the University of Canterbury.

Govett-Brewster Art Gallery Exhibition History:
Permanent Collection, 1993; *Abstract: work from the collection*, 1994; *Contemporaries 1960–1979*, 2002; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Abstractions: Work from the Govett-Brewster Collection*, 2018.

40. Pat Hanly
(b. Palmerston North, 1932;
d. Auckland, 2004)

Mother and child, 1969

Oil on board

Acquired:
1971 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council.

Acquisition Notes:
This work was acquired by Director Robert (Bob)
H. Ballard.

Govett-Brewster Art Gallery Exhibition History:
*Open Storage: Works from the Permanent
Collection*, 1991; *Open Collection: Tātai Arorangi/
Looking Through the Telescope*, 2018.

41. John McLean
(b. Hamilton, 1944)

Kirsty's broken arm, 1975

Coloured pencil on paper

Acquired:
1975

Acquisition Notes:
John McLean received informal mentorship
from Michael Smither during the 1970s and
he began to exhibit regularly towards the end
of the decade.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

42. John Haley
(b. Liverpool, 1888; d. Auckland, 1954)

Untitled (Landscape), date unknown

Watercolour and pencil on paper

Acquired:
1975

Acquisition Notes:
Originally from Liverpool, John Haley moved
to New Zealand after World War I and was an
active member of the Auckland Society of Arts
in the 1920s. While Haley's work is represented
in several public galleries nationally, the reason
for acquisition to the Govett-Brewster Collection
is unclear.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

43. Esmond Atkinson
(b. Wellington, 1888; d. Wellington, 1941)

Untitled (landscape with fir trees and snow), 1919

Watercolour and pencil on paper

Acquired:
1975 gifted by Monica Brewster

Acquisition Notes:
Monica Brewster was a relative of the Richmond-
Atkinsons, so likely would have received it
as a gift from the artist or another member of the
family. Brewster donated works to the Collection
by other artist relatives such as Dorothy
Kate Richmond, who was the aunt of Esmond
Atkinson. The artwork was initially attributed
to Dorothy Kate Richmond, but this was
disproved in 1984 by the University of Auckland
Department of Art History.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

44. Ronald McKenzie
(b. Petone, 1897; d. New York, 1963)

Untitled (Seascape with figures), date unknown

Watercolour and pencil on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

45. Denys Watkins
(b. Wellington, 1945)

Life class, 1977

Etching on paper

Acquired:
1978

Acquisition Notes:
This work was acquired after being included in the exhibition of prints that toured to the Govett-Brewster.

Govett-Brewster Art Gallery Exhibition History:
New Zealand Print council touring exhibition, 1977.

46. Barry Cleavin
(b. Dunedin, 1939)

Never Mind, 1973

Copperplate etching on paper

Acquired:
1973

Acquisition Notes:
This was the first print by Barry Cleavin acquired for the Collection, but would be followed by eight more in 1979. The year before *Never Mind* was produced, Cleavin travelled to the Honolulu Academy of Arts on scholarship where he worked with master printmakers James Koga and Gabor Peterdi.

Govett-Brewster Art Gallery Exhibition History:
Ewe and Eye, Barry Cleavin, 1984.

47. Rodney Fumpston
(b. Suva, 1947)

Sky – marble arch 6, 1975

Etching on paper

Acquired:
1977

Acquisition Notes:
This work is part of a wider series that Fumpston produced in London in the mid-1970s, having graduated from the Central School of Art and Design in 1974. This work was acquired from Barry Lett Galleries.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

48. Pat Hanly
(b. Palmerston North, 1932;
d. Auckland, 2004)

Everyman awakes, 1973

Monoprint and screenprint with hand-applied ink, on paper

Acquired:
1973

Acquisition Notes:
Hanly had returned to New Zealand in 1962 after five years in Europe and was living and working in Auckland when this work was acquired.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

49. Ian McMillan
(b. Te Awamutu, 1950)

Loki, 1973

Colour etching on paper

Acquired:
1976

Acquisition Notes:
Loki was the first print of Ian McMillan's to be collected by any public art gallery. It was acquired after being appearing in a Print Council exhibition.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

50. Milan Mrkusich
(b. Dargaville, 1925; d. Auckland, 2018)

Chromatic Suite I, Number 1, 1968

Acrylic on paper

Acquired:
1972 from the Monica Brewster Bequest

Acquisition Notes:
Two works on paper by Milan Mrkusich were acquired at the same time, both from the *Chromatic Suite* series.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991; *Drawing the Line: Works from the Gallery's Collection*, 2012; *All Lines Converge*, 2016; *Abstractions: Works from the Govett-Brewster Collection*, 2018.

51. John Drawbridge
(b. Wellington, 1930; d. Wellington, 2005)

Red Cloud, 1971

Etching and mezzotint on paper

Acquired:
1972

Acquisition Notes:
This work was acquired directly from the Manawatu Art Gallery after its inclusion in the *Manawatu Prize for Contemporary Art, Printmaking* exhibition of 1971.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

52. Emil Orlik
(b. Prague, 1870; d. Berlin, 1932)

Untitled (Fir trees), circa 1898

Etching on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

53. Gary Tricker
(b. Wellington, 1938)

Cow, 1978

Copperplate etching on paper

Acquired:
1979

Acquisition Notes:
This work was acquired from a selection of works on paper, which were shown on a visit to the Gallery made by Peter McLeavey.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

54. Jeffrey Harris
(b. Akaroa, 1949)

Death and love, 1977

Etching on paper

Acquired:
1978

Acquisition Notes:
Death and love was one of a series of etchings after small paintings done in 1976. The etchings all relate to biblical events. Largely self-taught, Jeffrey Harris was a Frances Hodgkins Fellow at the University of Otago in 1977, which proved to be an instrumental period in his career.

Govett-Brewster Art Gallery Exhibition History:
Drawing the line: Works from the Gallery's Collection, 2012.

55. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

Coat drawing No. 1, 1970

Pencil on ruled and punched foolscap paper

Acquired:
1970

Acquisition Notes:
This work was acquired by inaugural Director John Maynard and is part of the *Coat* series, which was first shown together at the Govett-Brewster in 1971.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions and Loans, 1971; *Drawing the Line: Works from the Gallery's Collection*, 2012.

56. Richard Killeen
(b. Auckland, 1946)

Black crawlers, 1978

Acrylic on paper

Acquired:
1979

Acquisition Notes:

It was noted at the time of acquisition that the director would have liked to purchase a larger work for the Collection, but as *Frog Green* had been acquired the year before, he was limited to Killeen's smaller works.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989; *good dreams bad dreams*, 1999; *Family Resemblance*, 2001.

57. John Weeks
(b. Sydenham Damerl, 1886;
d. Auckland, 1965)

Umber, black and ochre, date unknown

Tempera on cardboard

Acquired:
1977

Acquisition Notes:

A collection of works that had been in Weeks' house when he died were sent to the Brooke Gifford Gallery in Christchurch for display where Director Ron O'Reilly saw them. O'Reilly noted in his acquisition justification that "the occasion seemed a unique and unexpected opportunity to acquire a Weeks for our collection."

Govett-Brewster Art Gallery Exhibition History:
None recorded.

58. Colin McCahon
(b. Timaru, 1919; d. Auckland, 1987)

Necessary Protection No. 1, 1971

Crayon and pencil on paper

Acquired:
1971 from the Monica Brewster Bequest

Acquisition Notes:

Three artworks were acquired from a much larger series, all titled *Necessary Protection*. The series lends its name to the title of a major exhibition of McCahon's work held in 1977, which was toured nationally by the Govett-Brewster Art Gallery.

Govett-Brewster Art Gallery Exhibition History:
McCahon's Necessary Protection, 1977;
Blind, 2002; *Drawing the Line: Works from the Gallery's Collection*, 2012; *Sister Corita: Summer of Love*, 2016.

59. Billy Apple
(b. Auckland, 1935)

Neon Accumulation, 1968

Neon tubes and electrical flex

Acquired:
1975 gifted by the artist

Acquisition Notes:

The work was installed in two different iterations by the artist in the 1975 exhibition *Billy Apple: Neon Accumulation*. The display of *Neon Accumulation* was controversial, with detractors claiming it wasn't art and the fire brigade instructing the removal of the work.

Govett-Brewster Art Gallery Exhibition History:
Billy Apple: Neon Accumulation, 1975;
70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969-2004*, 2004.

60. Billy Apple
(b. Auckland, 1935)

Alterations: The Given as an Art-Political Statement; Alterations: The Given as an Art-Political Statement; The Given as an Art-Political Statement: Alterations (Completed 20 February 1980), 1980

Wood, metal, carpet, acrylic paint; photolithograph.

Acquired:
1979

Acquisition Notes:

The question of whether *Alterations* qualified as an artwork was fervently debated at the time and the proposal for acquisition by the new director, Dick Bett, was highly contentious. Bett had only been in the role a short time and this was his first acquisition. Billy Apple had returned to New Zealand from New York in 1979 and embarked on a tour of New Zealand making alterations to galleries around the country, including the Govett-Brewster. In New Plymouth, many councillors disputed that the modifications qualified as a work of art, proposing instead that they be viewed as structural alterations. In this

61. Ross Ritchie
(b. Wellington, 1941)

Study, 1971–72

Oil on canvas

Acquired:
1972

Acquisition Notes:

Ritchie was in the exhibition *Ten Big Paintings* in 1971, organised by the Robert McDougall Art Gallery and held at the Auckland Art Gallery and Canterbury Society of Arts. It is possible that due to the work's exposure in this exhibition, the acquisition took place.

Govett-Brewster Art Gallery Exhibition History: *Open Storage: Works from the Permanent Collection*, 1991.

scenario the alterations would have been paid for out of maintenance funds rather than from an acquisitions budget, further complicating the position of *Alterations* in the Gallery's collection.

Govett-Brewster Art Gallery Exhibition History: *70×90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Billy Apple: Further Alterations*, 2018; *Yuichiro Tamura: Milky Mountain / 裏返りの山*, 2019.

62. Phil Hocking
(b. San Joaquin Valley, 1940)

Untitled (the wave), 1970

Oil on canvas

Acquired:
1972 from the Monica Brewster Bequest and the Taranaki Savings Bank Purchase Fund 1971–72.

Acquisition Notes:

Acquired directly from the artist's studio in Berkeley, California by Director Robert (Bob) H. Ballard. It is likely that Ballard met Hocking at the California College of Arts and Crafts where they had both worked.

Govett-Brewster Art Gallery Exhibition History: None recorded.

63. Michael Smither
(b. New Plymouth, 1939)

Portrait of my Wife, 1966

Oil on board

Acquired:
1970 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
This work portrays the poet Elizabeth Smither, who the artist was married to at the time. This is the first acquisition made of work by Smither; but subsequently he came to be one of the most represented artists in the Collection with the Gallery having a significant holding that covers many of the facets of his practice.

Govett-Brewster Art Gallery Exhibition History:
Education, 1989; *Open Storage: Works from the Permanent Collection*, 1991.

65. Philip Clairmont
(b. Nelson, 1949; d. Auckland, 1984)

Interior Triptych, 1970

Oil and hessian on hardboard

Acquired: 1974 by the Friends of the Govett-Brewster Art Gallery

Acquisition Notes:
Interior Triptych was completed during Philip Clairmont's final year at University of Canterbury Ilam School of Fine Art. The painting is based on the living room of his student flat at the time.

Govett-Brewster Art Gallery Exhibition History:
Philip Clairmont, 1988; *Open Storage: Works from the Permanent Collection*, 1991; *Activart*, 1992; *The collected works*, 1999.

64. Tony Fomison
(b. Christchurch, 1939; d. Waitangi, 1990)

Is the bad one dead, or is he still to reign?
Is god to empty the bed but for him to rise again?, 1978

Oil on linen on hardboard

Acquired:
1979 with funds from the Monica Brewster Bequest with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
It was noted in the application to the Cultural Committee that Fomison was an artist who should be prioritised to purchase. He was ranked highly on the Gallery's informal list, which identified artists from whom acquisitions should be attempted.

Govett-Brewster Art Gallery Exhibition History:
Education, 1989; *Open Storage: Works from the Permanent Collection*, 1991; *Activart*, 1992; *good dreams bad dreams*, 1999; *Contemporaries 1960-1979*, 2002.

66. Geoff Thornley
(b. Levin, 1942)

Stupa No. 1, 1971

Ink on paper on hardboard

Acquired:
1972

Acquisition Notes:
Director Robert (Bob) H. Ballard wrote to the art dealer Barry Lett, from whom the work was acquired, in 1972, that he felt Geoff Thornley was at the time "one of the best in New Zealand." *Stupa No. 1* is indicative of other works from the period to which Ballard refers.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

67. Tom Mutch
(b. Sydney, 1951)

Self Portrait, 1979

Oil on hardboard

Acquired:
1979 from the Monica Brewster Bequest

Acquisition Notes:
Self Portrait was acquired after it was included in the *Taranaki Review* of 1979. Director Ron O'Reilly had been observing the development of Tom Mutch as an artist and felt that *Self Portrait* merited acquisition.

Govett-Brewster Art Gallery Exhibition History:
Taranaki Review, 1979; *70×90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Open Storage: Works from the Permanent Collection*, 1991.

69. Ralph Hotere
(b. Mitimiti, 1931; d. Dunedin, 2013)
Te Aupōuri

Black sculptures, circa 1969

Brolite lacquer on steel

Acquired:
1970 with assistance from Fitzroy Engineering Ltd, Taranaki Savings Bank and the Queen Elizabeth II Arts Council.

Acquisition Notes:
The Govett-Brewster Art Gallery was the first institution in New Zealand to collect a work from Hotere's *Black Works* series. In addition, the full suite of *Black paintings* is held in the Collection and was acquired in 1968, prior to the Gallery opening.

Govett-Brewster Art Gallery Exhibition History:
Permanent Collection, 1993; *From the Collection: Ralph Hotere*, 1995; *Contemporaries 1960–1979*, 2002; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004.

68. Fumio Yoshimura
(b. Kamakura, 1926; d. New York, 2002)

Tomato Plant, 1972

Wood

Acquired:
1974 from the Monica Brewster Bequest

Acquisition Notes:
Tomato Plant had previously been exhibited at Dartmouth College in New Hampshire and at Nancy Hoffman Gallery in New York, from where it was acquired. In his correspondence with Hoffman, Director Ballard writes, "our collection policy centres in and around the pacific region. Therefore, Japan, the West Coast of California, etc. are fair game." This is indicative of his active collecting of works by international artists, particularly from the United States of America.

Govett-Brewster Art Gallery Exhibition History:
Men in the garden, 1988.

70. Greer Twiss
(b. Auckland, 1937)

Red Legs, 1969

Painted fibreglass and hardboard

Acquired:
1970 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
The sculpture was purchased at the time of the opening of the Govett-Brewster at the recommendation of Director John Maynard. While overseas on a study grant, Twiss was introduced to the lost-wax process.

Govett-Brewster Art Exhibition History:
40 Years of British Sculpture, 1989; *Open Storage: Works from the Permanent Collection*, 1991; *Out from the Basement: Works from the Collection*, 1995; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Ruth Buchanan: The actual and its document*, 2016; *Open Collection: He Rere Ke – Different Pathways*, 2019.

71. Bryan James
(b. unknown, 1945)

Taranaki Farmer (Cecil), 1973

Woodcut on paper

Acquired:
1974

Acquisition Notes:
Acquired very early in Bryan James' career, having only been active in printmaking since 1972.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

72. Alistair Nisbet-Smith
(b. New Plymouth, 1942)

Untitled 5, date unknown

Charcoal on RWS paper

Acquired:
1975 gifted by Don Driver

Acquisition Notes:
Gifted to the Gallery by the New Plymouth-based artist Don Driver. He exhibited five untitled works in *The Group Show* of 1972 in Christchurch. It is noted in the memorandum to the acquisitions committee that at the time of the gift, Auckland Art Gallery had just purchased a major painting by Nisbet-Smith.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

73. Sam Francis
(b. San Mateo CA, 1923;
d. Santa Monica, 1994)

Pasadena box series no. 8, 1968

Lithograph on paper

Acquired:
1971 from the Monica Brewster Bequest

Acquisition Notes:
Acquired by Director Robert (Bob) H. Ballard. His relationship with that area was reflected in the increase of contemporary American artists collected during this period. The work was produced as part of a series of lithographs commissioned by the associates of the Pasadena Art Museum in 1968.

Govett-Brewster Art Gallery Exhibition History:
70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990.

74. Max Gimblett
(b. Auckland, 1935)

Red/blue, 1978

Acrylic on paper

Acquired:
1978 from the Dorothy Atmore Bequest

Acquisition Notes:
The conditions of the Dorothy Atmore Bequest included that the selection of artwork be made in conjunction with the heads of the Schools of Fine Arts at the Universities of Auckland and Canterbury. The recommendation to purchase *Red/blue* was made by Jolyon Saunders and John Simpson.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991; *Abstract: work from the collection*, 1994.

75. John Lethbridge
(b. Wellington, 1948)

Full Circle, date unknown

Lithograph on paper

Acquired:
1975

Acquisition Notes:
The print comes from the series *Full Circle*, which was first exhibited in *Used Pencils*, an exhibition by John Lethbridge at Barrington Gallery. Barrington Gallery was a joint venture between Peter Webb and Robert (Bob) H. Ballard, opening after Ballard resigned as director of the Govett-Brewster in January 1975.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

76. Nugent Welch
(b. Akaroa, 1881; d. Wellington, 1970)

Untitled (Sea, rocks and hill), date unknown

Watercolour and pencil on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

77. Robert Bechtle
(b. San Francisco, 1932)

Towel Dispenser, 1969

Lithograph on paper

Acquired:
1970

Acquisition Notes:
This work was acquired by the newly appointed director, Robert (Bob) H Ballard, an American who arrived at the Govett-Brewster from California. Bechtle was then a lecturer at the California College of Arts and Crafts, where Ballard had worked as curator before moving to New Zealand.

Govett-Brewster Art Gallery Exhibition History:
70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990.

78. Leon Narbey
(b. Helensville, 1947)

A Film of Real Time, 1971

16mm colour film

Acquired:
1972

Acquisition Notes:
Real Time was a gallery-wide light and sound environment that was commissioned for the inaugural exhibition of the Govett-Brewster. Narby worked with Director John Maynard for 18 months on developing the show. Narby was a recent graduate of Elam School of Fine Arts and had exhibited little work prior to this project. Reception of the work was polarising but it marked the Govett-Brewster's commitment to supporting emerging artists and innovative work. The exhibition was documented as a film, supported by a grant from the Queen Elizabeth II Arts Council, which resulted in *A Film of Real Time*.

Govett-Brewster Art Gallery Exhibition History:
Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004, 2004;
Viewfinder: four decades of the Govett-Brewster Art Gallery collection, 2006.

79. Wayne Thiebaud
(b. Mesa, 1920)

Chocolate Cake, 1971

Lithograph on paper

Acquired:
1973 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
This work was proposed for the Collection by Director Robert (Bob) H. Ballard. Ballard was actively seeking to acquire a work by Wayne Thiebaud and had contacted several American galleries to facilitate this. Thiebaud had exhibited extensively throughout California in the 1960s while Ballard was living there.

Govett-Brewster Art Gallery Exhibition History:
70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery, 1990.

80. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

Concrete poem, 1977

Concrete on wood

Acquired:
1977

Acquisition Notes:
A note in the acquisition file states that this work commemorates the death of Miss Bruce, known as 'Brucie', a teacher at New Plymouth Girls' High School and friend of Monica Brewster. Kreisler viewed the work as being "like a little epitaph" for her.

Govett-Brewster Art Gallery Exhibition History:
Education, 1989; *Contra-Dictionary*, 1991; *Tom Kreisler*, 2007; *Drawing the Line: Works from the Gallery's Collection*, 2012.

81. Don Driver
(b. Hastings, 1930; d. New Plymouth, 2011)

Flyaway, 1966–1969

Lacquer on stainless steel and aluminium

Acquired:
1970 from the Taranaki Savings Bank Purchase Fund

Acquisition Notes:
Having lived and worked in New Plymouth for the duration of his career, Driver is well-represented in the Govett-Brewster collection, this being the first sculptural work acquired.

Govett-Brewster Art Gallery Exhibition History:
Activart, 1992; *Out from the Basement: Works from the Collection*, 1995; *With Spirit: Don Driver, a retrospective*, 1999.

82. Len Lye
(b. Christchurch, 1901; d. Warwick, 1980)

Fountain, 1976

Stainless steel rods, steel base, with motor

Acquired:
1977

Acquisition Notes:
The version of *Fountain* on display is on loan from Len Lye's family to the Len Lye Foundation, and has been deposited with the Govett-Brewster by the Foundation. This artwork serves as a placeholder for the larger version of *Fountain* acquired in 1977. The artwork details and exhibition history listed here relate to the work held in the Govett-Brewster's permanent collection.

Govett-Brewster Art Gallery Exhibition History:
Blade Running, 1998; *Len Lye, Working Style*, 1999; *Len Lye: individual happiness now*, 2000; *Len Lye in the public eye*, 2001; *Contemporaries 1960–1979*, 2002; *Essential Len Lye*, 2002; *Old brain new media: Len Lye*, 2006; *Len Lye: Five Fountains and a Firebush*, 2007; *Len Lye: All Souls Carnival*, 2011; *Len Lye: Four Fountains*, 2015.

83. Kumi Sugai
(b. Kobe, 1919; d. Kobe, 1996)

Portrait No. 3, 1967

Lithograph on paper

Acquired:
1973

Acquisition Notes:
This work was acquired for the Collection by Robert (Bob) H. Ballard and reflected his interest in working with the international scope of the collection policy.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

84. Barry Brown
(details unknown)

Untitled, date unknown

Gouache on paper

Acquired:
1975

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

85. Gordon Walters
(b. Wellington, 1919; d. Christchurch, 1995)

Tama, 1977

Screenprint on paper

Acquired:
1977

Acquisition Notes:
Tama was released by Auckland Art dealer Peter Webb's company Pacific Graphics and distributed through the Print Club. The edition of 50 was quick to sell out.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

86. Don Binney
(b. Auckland, 1940; d. Auckland, 2012)

Veracruz Grackle, 1968

Gouache on paper

Acquired:
1975 with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
Don Binney had been awarded a Queen Elizabeth II Arts Council Fellowship in 1967 and travelled to Mexico, England, and Australia. During his time in Mexico, a local bird, the great tailed or Mexican grackle, became the subject of several works.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

87. Tom Mutch
(b. Sydney, 1951)

Suesan, 1973

Pencil on paper

Acquired:
1973 gifted by the artist

Acquisition Notes:
Tom Mutch moved to New Plymouth from Sydney in 1971, where he trained under Michael Smither from 1973–1980. Several works by him were acquired for the Collection throughout the 1970s and 1980s.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991.

88. Michael Smither
(b. New Plymouth, 1939)

Horizon and cloud (with black rectangle), 1972

Screenprint on paper

Acquired:
1972 gifted by the artist

Acquisition Notes:
This work was included in a large gift of prints made by the artist. The Gallery therefore has a comprehensive holding of his works on paper from that period.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

89. Stanley Palmer
(b. Turua 1936)

The Rain starts gently – Karamatura, 1971

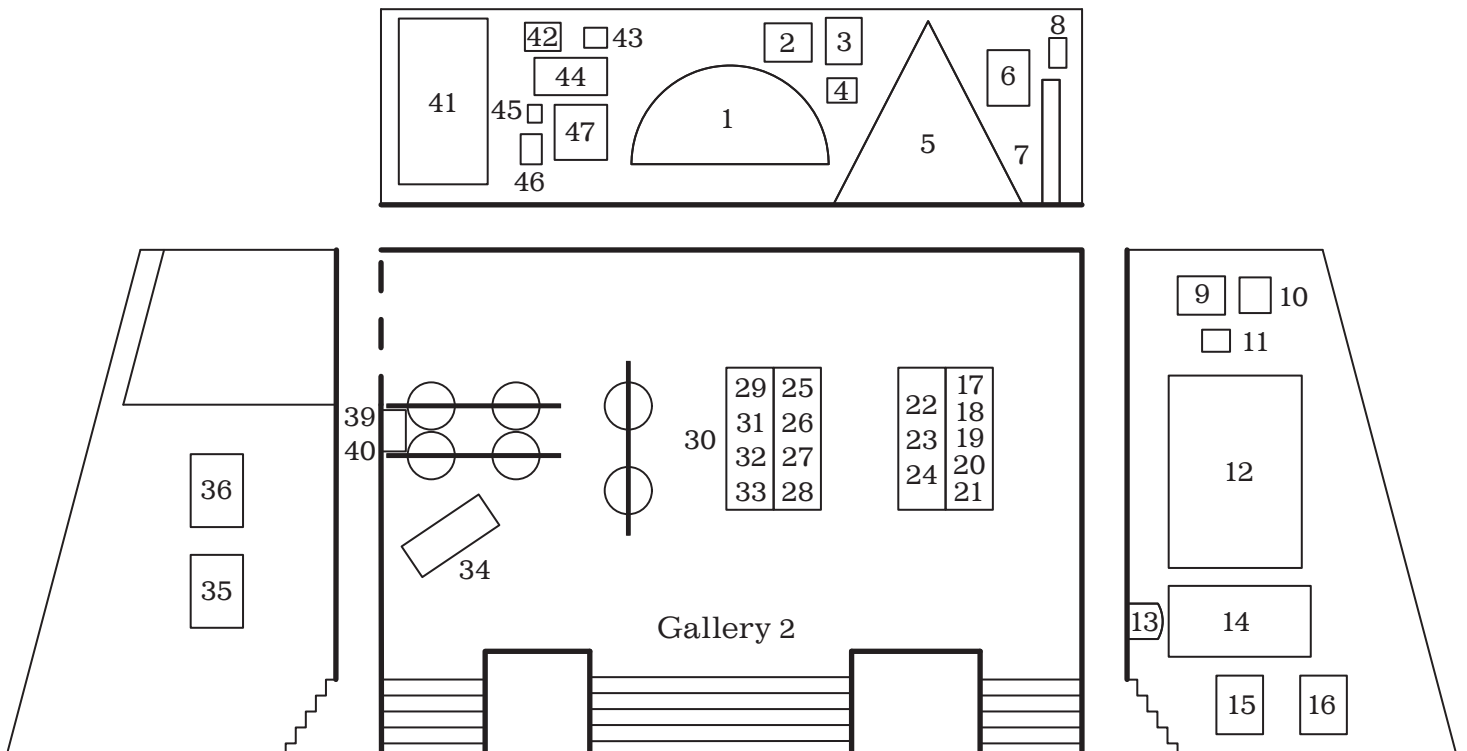
Lithograph and engraving on paper

Acquired:
1971 from the Taranaki Savings Bank Fund

Acquisition Notes:
Acquired by Director Robert (Bob) H. Ballard. While also a painter, Palmer is best known as a printmaker. This is one of several prints held in the Collection.

Govett-Brewster Art Gallery Exhibition History:
Open Collection: He Rere Ke – Different Pathways, 2019.

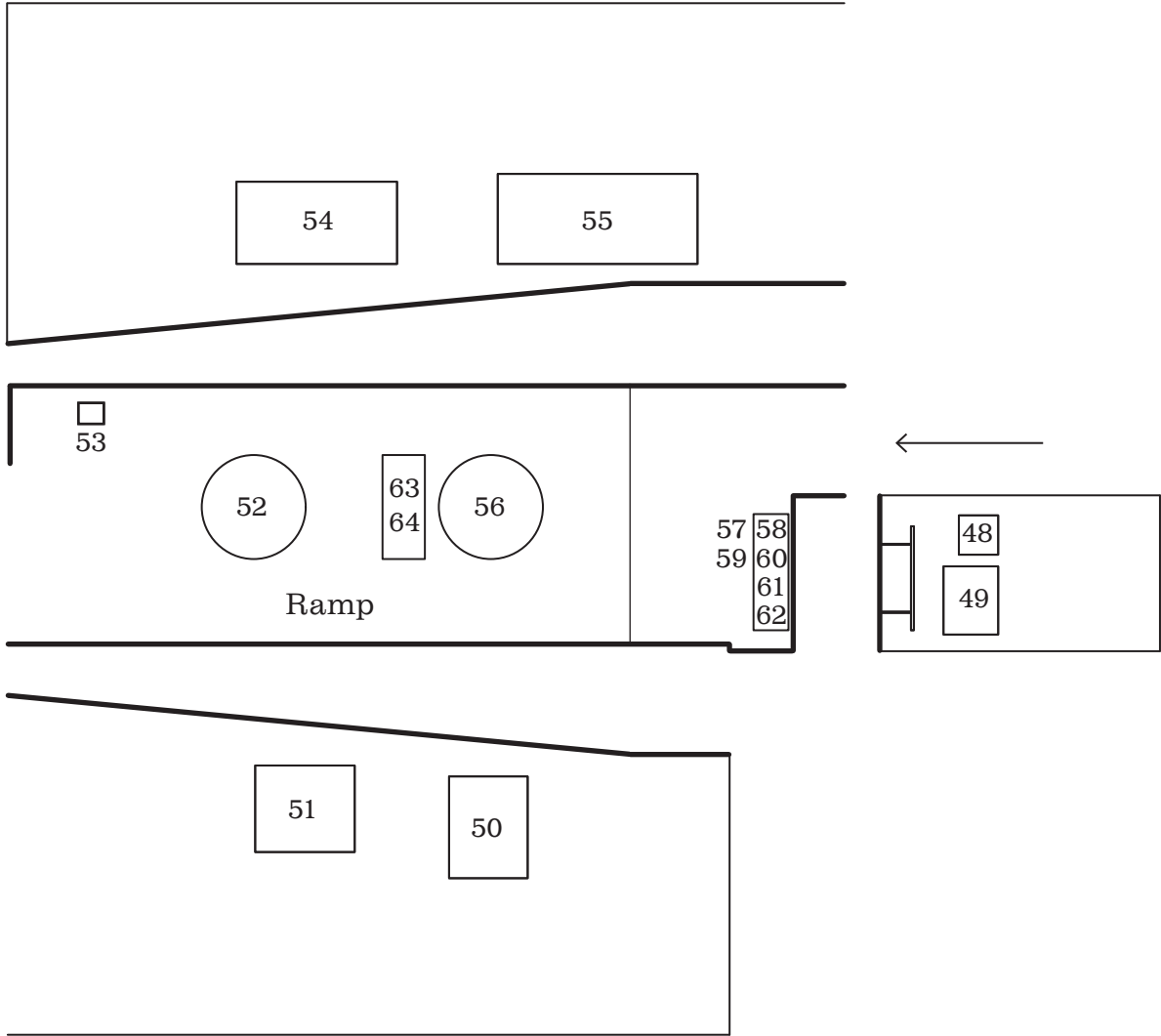
1980s



*37 and 38 available to view
by appointment in Directors' office

LIVING	(33)	_____
BODY WORK	(5)	_____
NO LONGER LIVING	(24)	_____
EXCEPTION	(2)	_____

Total: 64 artworks



1. Gretchen Albrecht
(b. Auckland, 1943)

Magenta/Yellow, 1982

Acrylic on canvas

Acquired:
1983 from the Monica Brewster Bequest

Acquisition Notes:
Recognised for her unique canvas forms that reference architecture, this is the only painting of this kind by Albrecht held in the Collection.

Govett-Brewster Art Gallery Exhibition History:
Education, 1989; *Open Storage: Work from the Permanent Collection*, 1991; *Family Resemblance*, 2001.

2. Gavin Chilcott
(b. Auckland, 1950)

Three friends in the park – an urban life, 1984

Acrylic on particle board and wood

Acquired:
1984 from the Monica Brewster Bequest

Acquisition Notes:
From the series *An Urban Life*, which were the first three-dimensional works produced by Gavin Chilcott, since his installation *Miscast in the Role*, exhibited at the Govett-Brewster Art Gallery in 1983. According to Chilcott, this series pursues the idea of paintings becoming sculptures. The work was acquired for the Collection from a group show at Janne Land Gallery in Wellington.

Govett-Brewster Art Gallery Exhibition History:
Out from the Basement: Works from the Collection, 1995.

3. Philippa Blair
(b. Christchurch, 1945)

Calligraph, 1980

Screenprint on paper

Acquired:
1981 from the Monica Brewster Bequest

Acquisition Notes:
The growth in interest in Philippa Blair's work from dealer galleries, collectors, and art writers prompted Director Dick Bett to propose a piece by Blair for the works on paper collection.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

4. Jane Dove
(b. Geraldine, 1957)

Magog motorbike show, Queen's Hall, New Plymouth, 1987

Cibachrome photograph

Acquired:
1987 gifted by the artist

Acquisition Notes:
Acquired as a gift following its inclusion in *Taranaki: Photographs by Jane Dove* in 1987. A total of six photographs were gifted after the show. The photographs were also included in a book called *Taranaki* produced with Elizabeth Smither and David Hill.

Govett-Brewster Art Gallery Exhibition History:
Taranaki: Photographs by Jane Dove, 1987;
All Lines Converge, 2016.

5. Paratene Matchitt
(b. Tokomaru Bay, 1933)
Te Whānau-ā-Apanui, Ngāti Porou,
Te Whakatōhea

Whakapapa IV, 1987

Wood

Acquired:
1988 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council

Acquisition Notes:
This work was acquired by Director Cheryl
Sotheran along with three other sculptures by
New Zealand artists under a Sculpture Purchase
Proposal, initiated by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Permanent Collection, 1991;
Tikanga/Protocols, 1992; *The Artistic Process*, 1995;
Family Resemblance, 2001; *Lights>camera>*
action: critical moments from the Govett-
Brewster collections 1969–2004, 2004;
Viewfinder: four decades of the Govett-Brewster
Art Gallery collection, 2006; *Para Matchitt:*
Whakapapa IV, 2018.

7. Ian McMillan
(b. Te Awamutu, 1950)

Painted Plank 47 (Pacific Travel Double Take),
1985

Oil on kauri wood

Acquired:
1986

Acquisition Notes:
Four works from the *Painted Plank* series were
acquired for the Collection by Director Cheryl
Sotheran. The wood used in the *Painted Plank*
series came from demolished colonial villas
in Auckland. The four works have been shown
together and individually since their acquisition.

Govett-Brewster Art Gallery Exhibition History:
Conservation Week, 1988; *The New Zealand*
Environment, 1993.

6. Marilyn Webb
(b. Auckland, 1937)
Ngāpuhi

Lake Mahinerangi, 1979

Monoprint and etching on paper

Acquired:
1980

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

8. Dale Copeland
(b. Midhurst, 1943)

Give a poor man religion, 1984

Mixed media

Acquired:
1984

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

9. Paul Hutchinson
(b. Middlesbrough, 1958)

Self Portrait, 1984

Oil on card

Acquired:
1984 from the Monica Brewster Bequest

Acquisition Notes:
Part of an ongoing series of self-portraits, the work had never been shown before being acquired for the Govett-Brewster Art Gallery Collection. The work had been entered in the *Montana Wines Art Award* of 1984 but was rejected because the frame came unstuck on the top edge.

Govett-Brewster Art Gallery Exhibition History:
A Couple of Artistic Pairs, 1990; *Open Storage: Permanent Collection*, 1991; *Open Collection #2: Kanohi te kanohi*, 2016.

10. Michael Smither
(b. New Plymouth, 1939)

Horses on Fitzroy Beach, 1959

Oil on hardboard

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
At the time of acquisition, the Gallery already held a complete set of silkscreen prints, which were gifted by the artist, as well as holding six paintings. *Horses on Fitzroy Beach* was proposed for the Collection as it dated from an earlier period than the existing holdings and was therefore an intentional move to build a comprehensive collection of Michael Smither's work. *Horses on Fitzroy Beach* was purchased from a private collection.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

11. Fiona Clark
(b. Inglewood, 1954)

Maime, at Miss NZ Drag Queen Ball, 1975, 2010

Colour photograph

Acquired:
1981 from the Monica Brewster Bequest

Acquisition Notes:
This photograph was acquired along with nine others from the same series. These photographs, produced the year Fiona Clark graduated from Elam School of Fine Arts, were the first works by Clark to be acquired by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Our Hearts of Darkness, 2015.

12. Stanley Palmer
(b. Thames, 1936)

Parihaka (A flag for Te Whiti), 1981

Dyed silk

Acquired:
1981

Acquisition Notes:
This work was donated by the artist to the *Parihaka Centennial* exhibition and auction, where it was acquired by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Parihaka Centennial, 1981.

13. Mary-Louise Browne
(b. Auckland, 1957)

Milestone I, 1989

Carrara marble and gold leaf

Acquired:
1989 gifted by the artist

Acquisition Notes:
The sculpture was commissioned by the Govett-Brewster Art Gallery for its exhibition *Putting the Land on the Map* in 1989. There are seven *Milestones* in the series, which serve to represent the combined length of all streets in a city that are named after women. A new *Milestone* was created for each venue of the touring exhibition: Auckland, Hamilton, New Plymouth, Palmerston North, Wellington, Nelson, and Dunedin. The Gallery holds the complete series.

Govett-Brewster Art Gallery Exhibition History: *Putting the Land on the Map*, 1989; *Open Storage: Works from the Permanent Collection*, 1991; *New Acquisitions in Context*, 1992; *Permanent Collection*, 1993; *Companions: Sculpture from the collection*, 2013.

15. Shona Rapira Davies
(b. Auckland, 1951)
Ngāti Wai, Ngāpuhi

Untitled (woman found beaten and wrapped in a threadbare cloak), date unknown

Pencil on paper

Acquired:
1987 gifted by the artist

Acquisition Notes:
This drawing was a study for a sculptural installation commissioned by the Govett-Brewster Art Gallery for the exhibition *Nga Taonga a o Tatou Kuia: The Treasures of our Grandmothers* in 1987. The exhibition was organised by the Māori Women's Welfare League to celebrate their annual conference. The drawing was acquired together with another of the working drawings for the same installation. Neither of the working drawings were exhibited as part of the installation.

Govett-Brewster Art Gallery Exhibition History: *Home Grown*, 1989.

14. Darcy Nicholas
(b. Waitara, 1945)
Te Atiawa, Ngāti Ruanui, Tauranga Moana

Sacred Pathways, 1988

Acrylic on aluminium

Acquired:
1989 from the Monica Brewster Bequest

Acquisition Notes:
Director Cheryll Sotheran noted in her justification that this work, along with recent acquisitions by Shona Rapira Davies and Paratene Matchitt, indicated a new collecting area – contemporary Māori art. Darcy Nicholas' iwi affiliations to Taranaki and the strong Taranaki theme in the work also influenced the decision to acquire the painting. *Sacred Pathways* was acquired along with *The Mountain Taranaki* made the same year.

Govett-Brewster Art Gallery Exhibition History: *70 XX 90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Activart*, 1992; *Te Maunga Taranaki: views of a mountain*, 2001; *Open Collection: He Rere Ke – Different Pathways*, 2019.

16. Jeffrey Harris
(b. Akaroa, 1949)

How far is it to Golgotha?, 1980

Graphite and crayon on paper

Acquired:
1981 from the Monica Brewster Bequest

Acquisition Notes:
This drawing joined two works by Jeffrey Harris already in the Collection. The work was acquired a few months after the exhibition *Stations of the Cross* was held at the Gallery. While it doesn't appear that *How far is it to Golgotha?* was included in the show, other works by Harris that examined religious themes were.

Govett-Brewster Art Gallery Exhibition History: *Home Grown*, 1989; *Activart*, 1992.

17. Alan Loney
(b. Lower Hutt, 1940)

Squeezing the bones, 1978–1983

Letterpress prints on paper, bound

Acquired:
1984

Acquisition Notes:
Alan Loney closed Hawk Press in 1983, after publishing around 30 publications. *Squeezing the bones* was the last work to be published.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

18. Gary Tricker
(b. Wellington, 1938)

Train of serendipity, 1979

Copperplate etching on paper

Acquired:
1980

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

19. James Ross
(b. Gillingham, 1948)

Working drawing for 'Gaia', no. 1, 1984

Pencil on paper

Acquired:
1985 with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
The painting *For Gaia* was acquired by the Govett-Brewster Art Gallery along with four working drawings in 1985. *Working drawing for 'Gaia'*, numbers three and five were shown in the exhibition *Home Grown* in 1989 but there is no record of *Working drawing for 'Gaia', no. 1* being shown at the Govett-Brewster before.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

20. Denys Watkins
(b. Wellington, 1945)

A western romance, 1978

Etching on paper

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
Two prints by Denys Watkins were acquired during a visit to New Plymouth by the Auckland print dealer Beatrice Grossman. These works were acquired at a time when the Gallery was focusing on updating and rationalising its print collection. *A western romance* was selected because it showed ambitious technical production with mixed etching techniques. It was also stated that the Gallery should plan to acquire a print from earlier in Watkins' career that showed the influence of his training at the Royal College of Art in London and more thoroughly represent the development of his practice.

Govett-Brewster Art Gallery Exhibition History:
Context: works from the collection, 2002.

21. Rodney Fumpston
(b. Suva, 1947)

Garden Evening 2, 1979

Etching on paper

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
This work was chosen from a selection by Rodney Fumpston that Director Dick Bett had arranged to view at the Denis Cohn Gallery in Auckland. Bett had hoped to acquire multiple works by Fumpston but unfortunately only one was deemed suitable for the Collection. The Gallery already held an etching by Fumpston and Bett hoped that by adding additional works they would form the basis of a Fumpston collection that would continue to develop.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

22. Debra Bustin
(b. Wellington, 1957)

Untitled, 1984

Screenprint on paper

Acquired:
1984

Acquisition Notes:
This was the second work acquired by Debra Bustin, the first one being *Environment*, which has since been deaccessioned.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989; *Activart*, 1992.

23. Dick Frizzell
(b. Auckland, 1943)

Phantom fist, 1979

Screenprint on paper

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
Phantom fist was included in Dick Frizzell's solo exhibition *Putting it all on the Lion*, held at Barry Lett Galleries in Auckland in 1979. All the works in the exhibition were thematically linked to lion imagery.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989; *Contra-Dictionary*, 1991;
NZ Pop, 2010.

24. Laurence Aberhart
(b. Nelson, 1949)

Memorial, Amberly, Midhurst, Taranaki,
11 July 1981, 1981

Silver bromide gelatin print; gold toned

Acquired:
1982 from the Monica Brewster Bequest

Acquisition Notes:
Laurence Aberhart had been included in the touring show *Three New Zealand Photographers*, along with Fiona Clark and Peter Peryer, which came to the Govett-Brewster in 1979. While this work wasn't included in the exhibition, the show was referenced as part of the justification to acquire it. This was the first acquisition of a work by Aberhart for the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Lights>camera>action: critical moments from the Govett Brewster Collections 1969–2004, 2004.

25. Mervyn Williams
(b. Whakatane, 1940)

Chromatic invention II, 1969

Screenprint on paper

Acquired:
1980

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

26. Kate Coolahan
(b. Sydney, 1929)

Victoria in the Pacific, 1976

Photograph and auto etching

Acquired:
1980

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

27. Chris Booth
(b. Kerikeri, 1948)

River Proverb (preliminary drawing
for sculpture installation), 1985

Conté crayon on paper

Acquired:
1986 from the Monica Brewster Bequest

Acquisition Notes:
This work is a preliminary drawing for Chris Booth's sculpture installation *River Proverb*, which was exhibited at the Govett-Brewster Art Gallery in 1986. According to Director Cheryl Sotheran, this drawing is the only sketch made by the artist for the installation – it forms part of the work and is also an important documentation of it. The drawing wasn't exhibited as part of the installation.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989.

28. Tony Lane
(b. Katikati, 1949)

Six figures, 1979

Pastel on paper

Acquired:
1980

Acquisition Notes:
One of two works by Tony Lane acquired in 1980. The acquisition proposal outlined that this was an opportune time to secure a work for the Collection as Peter McLeavey had announced that he would soon be representing Lane through his gallery. Director Dick Bett feared that this would open Lane's work to a wider market and prohibit access to the artist at a studio level.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

29. Elizabeth Thomson
(b. Auckland, 1955)

Fantham's Peak, 1988

Photo etching and aquatint on paper

Acquired:

1988 from the J. T. Gibson Bequest

Acquisition Notes:

The links between Elizabeth Thomson having spent her early years in Taranaki and the depiction of a recognisably Taranaki landmark were cited as influential in the decision to acquire this work. *Fantham's Peak* appeared in *Art New Zealand* as a Govett-Brewster Art Gallery commissioned page work in 1988. These page works were treated as an extension to the exhibition spaces and through each commission, the Gallery acquired a work on paper for the Collection. Thomson was included in *The Govett-Brewster Presents* emerging artist series of 1988.

Govett-Brewster Art Gallery Exhibition History: *The Govett-Brewster Presents*, 1988; *Home Grown*, 1989; *All Lines Converge*, 2016.

30. Neil Dawson
(b. Christchurch, 1948)

Horizons proposal, 1938

Booklet of drawings and black and white and colour photographs

Acquired:

1983 from the Monica Brewster Bequest

Acquisition Notes:

Developed in preparation for a large-scale and site-specific installation planned near State Highway 3, New Plymouth. Despite extensive planning, the sculpture was never realised for this site as the land owner eventually pulled out after concerns from neighbours. The proposal and a maquette were accessioned into the Collection while the project was still under development.

Govett-Brewster Art Gallery Exhibition History: *Neil Dawson*, 1992.

31. Pauline Rhodes
(b. Christchurch, 1937)

Extensum/Extensors, 1983

Oil pastel, graphite and ink on paper

Acquired:

1983 gifted by the artist

Acquisition Notes:

The artist gifted a total of 29 working drawings for *Extensum/Extensors* of which this is one. *Extensum/Extensors* was included in the exhibition *Installation Art* held at the Govett-Brewster in 1983.

Govett-Brewster Art Gallery Exhibition History: *Installation Art*, 1983; *Drawing the Line: Works from the Gallery's Collection*, 2012; *All Lines Converge*, 2016.

32. Jane Zusters
(b. Christchurch, 1951)

Garden of my heart III, 1976

Hand-coloured etching on paper

Acquired:

1980

Acquisition Notes:

This work was acquired from the Women's Gallery in Wellington while on display. The Women's Gallery had opened in 1980 and was a collectively run space. Director Dick Bett was in Wellington to attend a conference and came across the work while visiting dealer galleries around the city. Jane Zusters was closely affiliated with the feminist art movement in New Zealand and Bett described Zusters as an emerging artist with recognised talent and evaluated the work as an "interesting and quite rare piece" in his acquisition proposal.

Govett-Brewster Art Gallery Exhibition History: None recorded.

33. Paul Hartigan
(b. New Plymouth, 1953)

Funny face, 1979

Screenprint on paper

Acquired:
1980

Acquisition Notes:

This work was acquired from the artist, together with another print, directly after its inclusion in an exhibition at the Govett-Brewster but the title of this exhibition has not been recorded.

Govett-Brewster Art Gallery Exhibition History:
NZ Pop, 2010

34. Christine Hellyar
(b. New Plymouth, 1947)

Cloak Cupboard, 1981

Wooden and glass cupboard with natural and artificial threads and fabrics, shells, seeds

Acquired:
1982 from the Monica Brewster Bequest

Acquisition Notes:
Acquired after being shown in Christine Hellyar's installation *Meat, Cloak and Dagger* in 1982. It comes from a series of works where Hellyar investigated the display and collection of artefacts, arranging groups of variant objects together in cupboards. This series was influenced by Hellyar's experience of living in Cornwall, England and travelling around Europe in 1974.

Govett-Brewster Art Gallery Exhibition History:
Meat, Cloak and Dagger, 1982; *70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *good dreams bad dreams*, 1999; *Singular Companions: Sculpture from the Collection*, 2013.

36. Janet Bayly
(b. Tauranga, 1955)

Female Nude; I Female Nude II; Female Nude III,
1980

Colour Polaroid photograph

Acquired:
1981

Acquisition Notes:
Three photographs were acquired from a wider series of seven, originally shown in *SX-70 Pictures* at PhotoForum Gallery in Wellington the same year. Director Dick Bett had criticised the lack of representation of contemporary New Zealand photography in the Collection, stating that the acquisition of Janet Bayly's works, along with the ten works by Fiona Clark acquired at the same time, would be the first. The acquisition of these works marked the beginning of the collection of contemporary photographs by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
good dreams bad dreams, 1999.

35. Christine Webster
(b. Pukekohe, 1958)

Domain – Paddy, 1984

Cibachrome photograph

Acquired:
1984 from the Monica Brewster Bequest

Acquisition Notes:
This work was acquired directly following its inclusion in the exhibition *New Women Artists* of 1984. Two further works by Christine Webster were acquired at the same time.

Govett-Brewster Art Gallery Exhibition History:
New Women Artists, 1984.

37. Stuart Page
(b. Christchurch, 1957)

Piss Head, 1982

Photo-silkscreen print on paper, laminated

Acquired:
1982 from the Monica Brewster Bequest

Acquisition Notes:
The Gallery acquired four works by Stuart Page after they were included in the exhibition *New Artists/New Art* in 1982. Page had also shown at the Govett-Brewster Art Gallery the year prior in an exhibition called *Project 3D*. Due to the nature of the content of this work, it is available for view in the directors' office of the Gallery by appointment.

Govett-Brewster Art Gallery Exhibition History:
New Artists/New Art, 1982; *good dreams bad dreams*, 1999.

38. Andrew Drummond
(b. Nelson, 1951)

Crucifixion performance, 1978

News clippings, photographs on composition board and white muslin cloth

Acquired:

1981 from the Monica Brewster Bequest

Acquisition Notes:

This work consists of documentation of a performance by Andrew Drummond held in March 1978 at the CSA Gallery (now CoCA) in Christchurch. The performance was based on the Stations of the Cross. The performance was highly controversial and resulted in a charge of offensive behaviour being laid against Drummond, although this was later dismissed in court. The Gallery requested documentation of the performance with the intention of including it in an upcoming exhibition relating to the Stations of the Cross. Following concerns voiced by both gallery staff and the artist about the potential for controversy and detraction from other works in the show, it was decided not to include *Crucifixion Performance* in the show. However, despite this decision the Gallery proceeded with the acquisition of the work. Due to the nature of the content of this work, it is available for view in the directors' office of the Gallery by appointment.

Govett-Brewster Art Gallery Exhibition History:
Viewfinder: four decades of the Govett-Brewster Art Gallery collection, 2006.

39. Minerva Betts
(details unknown)

5 Short Stories, date unknown

Mixed media

Acquired:
1985

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Contra-dictionary, 1991; *Lights>camera>action:
critical moments from the Govett-Brewster
collections 1969–2004*, 2004.

40. The Estate of L. Budd
(L. Budd active 1982–2000)

Source (origin and exclusion) Artists Notes, 1987

Photocopies, pen and ink on paper, hardbound

Acquired:
1989 gifted by the artist representative

Acquisition Notes:
This work was gifted to the Gallery by L. Budd
in 1989, alongside a video. The video is viewed
as research material only and not available
for general exhibitions.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989; *70×90: Twenty Years
of Collection at the Govett-Brewster Art
Gallery*, 1990; *Contra-Dictionary*, 1991.

41. Ralph Hotere
(b. Mitimiti, 1931; d. Dunedin, 2013)
Te Aupōuri

Untitled, 1981

Mixed media on South African flag

Acquired:
1981 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council

Acquisition Notes:
The flag was originally owned by a friend of Ralph Hotere's who lived in Port Chalmers and had a collection of international flags that he flew in rotation from a flagpole in his garden. The flag was loaned to Hotere for a demonstration, likely against the 1960 All Blacks tour to South Africa that excluded all players of Māori descent. Hotere wrote lines from Hone Tuwhare's poem *O Africa* on the flag and subsequently gave it to the Hocken Library in Dunedin on long-term loan, under the proviso that it could be borrowed back by the artist for use in future demonstrations or similar. Hotere later decided to donate the work to the *Parihaka Centennial* exhibition and art auction, from where it was acquired by the Gallery.

42. Unknown

Pukekura Park, circa 1880

Oil on canvas

Acquired:
1980

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Parihaka Centennial, 1981; *From the Collection: Ralph Hotere*, 1995; *Our Hearts of Darkness*, 2015.

43. Tony Fomison
(b. Christchurch, 1939; d. Waitangi, 1990)

The man of peace and the man of war
(Te Whiti and Titokowaru), 1980

Oil on canvasboard

Acquired:
1981 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council

Acquisition Notes:
Fomison painted this following an invitation from the Govett-Brewster Art Gallery to participate in the *Parihaka Centennial* exhibition and art auction of 1981. The work wasn't included in the exhibition as the artist selected another in its place but he subsequently offered it to the Gallery as he wanted it to remain in Taranaki.

Govett-Brewster Art Gallery Exhibition History:
Outcrop, 1989; *Open Storage: Works from the Permanent Collection*, 1991; *Activart*, 1992; *Te Maunga Taranaki: views of a mountain*, 2001; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Presence: New Acquisitions and Works from the Collection*, 2011; *Our Hearts of Darkness*, 2015; *Open Collection: He Rere Ke – Different Pathways*, 2019.

No longer living

44. Yvonne Coleman
(b. Hastings, 1922; d. New Plymouth, 2006)

Pukekura Park, 1987

Oil on board

Acquired:
1988 from the J. T. Gibson Bequest

Acquisition Notes:
This painting was acquired directly from the artist by Director Cheryl Sotheran, who acknowledged Yvonne Coleman as an emerging Taranaki artist. Sotheran explains, “while the work is very different in style to anything previously purchased for the Collection, I believe this style and approach is an important and valid part of the total visual arts climate in New Zealand, and is overdue recognition by placing selected works in permanent collections.”

Govett-Brewster Art Gallery Exhibition History:
None recorded.

45. Peter Peryer
(b. Auckland, 1941; d. New Plymouth, 2018)

Self-portrait with rooster, 1977

Black and white photograph

Acquired:
1982 from the Monica Brewster Bequest

Acquisition Notes:
Peter Peryer was included in the exhibition *Three New Zealand Photographers*, along with Fiona Clark and Laurence Aberthart, which toured to the Govett-Brewster Art Gallery in 1979. This was the first of many photographs by Peter Peryer acquired by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Peter Peryer: Recent Work, 1992; *Peter Peryer: Second Nature*, 1996; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004.

46. Glenn Jowitt
(b. Upper Hutt, 1955; d. Auckland, 2014)

The devil on temporary employment, 1979

Black and white photograph

Acquired:
1981 from the Monica Brewster Bequest with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
The photograph was donated by the artist to the *Parihaka Centennial* exhibition and art auction held in 1981, from which it was acquired for the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Parihaka Centennial, 1981; *The New Zealand Environment*, 1993.

47. Colin McCahon
(b. Timaru, 1919; d. Auckland, 1987)

Hail Mary, 1948

Oil on canvas, remounted on waxed linen

Acquired:
1983 gifted by the artist

Acquisition Notes:
In 1978 Colin McCahon gifted four paintings from the period 1947–48 into public collections. All four were initially given to the Manawatu Art Gallery to be held in trust for five years, after which two works would go into their permanent collection and the remaining two would be divided between the Govett-Brewster and the National Art Gallery. The decision as to what painting went where was at the discretion of Luit Bieringa, then director of Manawatu Art Gallery. The Gallery formally acquired *Hail Mary* in 1983.

Govett-Brewster Art Gallery Exhibition History:
McCahon at Easter, 1988; *Education*, 1989; *Contra-Dictionary*, 1991; *Activart*, 1992; *The New Zealand Environment*, 1993; *good dreams bad dreams*, 1999; *Blind*, 2002; *Sister Corita: Summer of Love*, 2016.

No longer living

48. Gordon Walters
(b. Wellington, 1919; d. Christchurch, 1995)

Painting H, 1975

Oil on canvas

Acquired:

1980 from the Monica Brewster Bequest

Acquisition Notes:

Despite concerns for the reduced purchasing power of the acquisition funds due to inflation, Director Dick Bett was adamant about the importance of supplementing the existing Gordon Walters' works in the Collection. In his justification to the Cultural Committee, Bett comments that most artists in the Collection are represented by one or two works each, describing it as a "token sampling rather than any in-depth study of individuals or styles of contemporary New Zealand painting developments." He points out that two of his predecessors had acquired works by Walters and that these new works would complement and expand the holding.

Govett-Brewster Art Gallery Exhibition History: *Open Storage: Works from the Permanent Collection*, 1991; *Contemporaries*, 2002; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

50. Philip Clairmont
(b. Nelson, 1949; d. Auckland, 1984)

Bending female figure, washbasin and mirror, 1980

Oil and acrylic on unbleached jute

Acquired:

1980 from the Monica Brewster Bequest

Acquisition Notes:

This painting was acquired during a visit to Philip Clairmont's studio by Director Dick Bett to view recent works – including those to be included in an upcoming solo show in Auckland. It was acquired along with a large working drawing of the painting. *Bending female figure, washbasin and mirror* is a portrait of Rachel Power, Clairmont's wife.

Govett-Brewster Art Gallery Exhibition History: *Philip Clairmont*, 1988; *Education*, 1989.

49. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

Old and new, 1983

Acrylic on canvas

Acquired:

1983

Acquisition Notes:

The work was in the *TSB Review* exhibition, 1983 and was acquired directly from the show. This was the sixth work to enter the Collection by local artist Tom Kreisler.

Govett-Brewster Art Gallery Exhibition History: *TSB Review*, 1983; *Works from the Collection*, 2002; *Lights>camera>action: critical moments from the Govett-Brewster collections*, 2004; *Tom Kreisler*, 2007; *Open Collection #3: Tom*, 2017.

51. Allen Maddox
(b. Liverpool, 1948; d. Auckland, 2000)

Work this out jungle boy, 1976

Oil on linen

Acquired:

1981 from the Monica Brewster Bequest

Acquisition Notes:

The Gallery had been looking to acquire a suitable Maddox work for the Collection for 12 months before selecting *Work this out jungle boy*. Director Dick Bett viewed over 60 works by Maddox before this painting was made available from a private collection. When the work was exhibited in 1977, Maddox thought it to be the best work he had completed to date.

Govett-Brewster Art Gallery Exhibition History: None recorded.

No longer living

52. Robert Jesson
(b. Auckland, 1947; d. Tauranga, 2015)

Razor Blazer, 1982

Plywood and plaster, lacquered

Acquired:

1982 from the Monica Brewster Bequest

Acquisition Notes:

Robert Jesson was included in *New Art/New Artists* in 1982, although *Razor Blazer* wasn't shown. Jesson had two solo shows the following year at dealer galleries in Auckland, and the work was acquired from one of these. Director Dick Bett noted in his acquisition justification that the work "fits well in the context of the collection's strengths, being abstract, three-dimensional and contemporary."

Govett-Brewster Art Gallery Exhibition History: *70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Abstracts from the Collection*, 1994.

54. Don Peebles
(b. Taneatua, 1922; d. Christchurch, 2010)

Untitled blue/green, 1979

Acrylic on canvas

Acquired:

1980 from the Monica Brewster Bequest

Acquisition Notes:

This painting was acquired following the touring exhibition *Don Peebles*, which was shown at the Gallery in 1980 and toured to Wellington, Nelson, Christchurch, and Auckland. Of the works in the show, at least five were acquired for public collections. Director Dick Bett stated in his acquisition proposal that the work would achieve an updating of, but not a comprehensive representation of, Peebles' work in the Collection. He observed that the Collection was missing examples of Peebles' earlier constructivist and "Cezanne type" paintings, which he believed would be much harder to obtain.

Govett-Brewster Art Gallery Exhibition History: *Don Peebles*, 1980; *70x90: Twenty Years of Collection at the Govett-Brewster Art Gallery*, 1990; *Open Storage: Permanent Collection*, 1991; *Out from the Basement: Works from the Collection*, 1995.

53. Darcy Lange
(b. Urenui, 1946; d. Auckland, 2005)

Allotment Gardens, 1972

U-matic ¾" PAL 625 videotape transferred to DVD

Acquired:

1983

Acquisition Notes:

None recorded.

Govett-Brewster Art Gallery Exhibition History: *Land, Work, People*, 1985; *Darcy Lange: study of an artist at work*, 2006.

55. Don Driver
(b. Hastings, 1930; d. New Plymouth, 2011)

Produce, 1982

Mixed media

Acquired:

1982 from the Monica Brewster Bequest

Acquisition Notes:

It was acknowledged at the time of acquisition that although there were several works by Don Driver already in the Collection, an effort needed to be made to augment it with a significant work such as *Produce*. The work was included in and acquired from an exhibition of Driver's works at the Govett-Brewster in 1982. The title of this show featuring Driver's wall-based assemblages and hangings has not been recorded.

Govett-Brewster Art Gallery Exhibition History: title unknown, 1982; *The New Zealand Environment*, 1993; *With Spirit: Don Driver, A Retrospective 1965-1998*, 1998.

No longer living

56. Peter Taylor
(b. Sydney, 1927; d. Glenorchy, 2019)

Return to Frazer Cave, 1982

Enamel and acrylic on Huon and celery top pine wood

Acquired:
1982 from the Monica Brewster Bequest

Acquisition Notes:
At the time of acquisition, there were few Australian contemporary artists in the Collection and it was hoped that this would begin a strengthening of this area. Taylor was represented in many Australian public collections but this was the first work to be acquired for a New Zealand public collection. The work relates to the controversial proposal to build a power scheme on the Franklin River, threatening Kutikina Cave (also known at the time by its colonial name Fraser or Frazer Cave). The work was conceived as part of Peter Taylor's installation for the Sydney Biennale but wasn't included.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

58. Barry Brickell
(b. 1935, New Plymouth; d. Coromandel, 2016)

Taxadoon, 1980

Fired terracotta

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
Taxadoon was exhibited at the Govett-Brewster in 1980 as part of Brickell's solo exhibition *Baroque Politicaustr*. The purchase of *Taxadoon* and three other pieces from Brickell's exhibition was an intentional move to improve the collection of ceramics held at the Govett-Brewster Art Gallery, which at the time was viewed as inadequate.

Govett-Brewster Art Gallery Exhibition History:
Baroque Politicaustr, 1980.

57. Pauline Thompson
(b. Auckland, 1942, d. Auckland, 2012)

City Square, 1984

Lithograph on paper

Acquired:
1985 from the Monica Brewster Bequest

Acquisition Notes:
The work was acquired along with another of Pauline Thompson's lithographs entitled *Children in the Square*, also from 1984. The two works were acquired by the Director Cheryl Sotheran for the Collection.

Govett-Brewster Art Gallery Exhibition History:
Home Grown, 1989.

59. Gordon Walters
(b. Wellington, 1919; d. Christchurch, 1995)

Gouache, 1955

Gouache on paper

Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
As with *Painting H*, this work was acquired amid emerging concerns for the diminishing purchasing power of the acquisition funds due to inflation. In his justification to the Cultural Committee, Director Dick Bett pointed out that an effort needed to be made to focus in on some artists with more than just a "token sampling" of their work. This acquisition built on those made by two of Bett's predecessors.

Govett-Brewster Art Gallery Exhibition History:
Open Storage: Works from the Permanent Collection, 1991 *Contemporaries, 1960–1979*, 2002.

No longer living

60. Rudolf Gopas
(b. Siluté 1913; d. Christchurch, 1983)

Untitled, 1952

Ink and watercolour on paper

Acquired:
1981 from the Monica Brewster Bequest

Acquisition Notes:
At the time of acquisition, the Govett-Brewster Art Gallery was developing a retrospective touring show of Rudolf Gopas' works titled *Rudolf Gopas: A Painter and Teacher in Retrospect*. Several works on paper were acquired at the same time.

Govett-Brewster Art Gallery Exhibition History:
Rudolf Gopas: A Painter and Teacher in Retrospect, 1982.

61. John Drawbridge
(b. Wellington, 1930; d. Wellington, 2005)

Tanya about to fly, 1967

Drypoint, etching, and mezzotint on paper

Acquired:
1983 from the Monica Brewster Bequest

Acquisition Notes:
Two works by John Drawbridge were acquired at the same time. Both were prints produced in 1981 from a 1967 plate and provided a good example of his work from the late 1960s. Director Dick Bett commented at the time that as these were the first works of Drawbridge to be collected by the Gallery, they were long overdue.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

62. Mountford Tosswill Woollaston
(b. Toko, 1910; d. Upper Moutere, 1998)

Rock Cyclamen, date unknown

Gouache on paper

Acquired:
1983 gifted by Miss M. H. Paton

Acquisition Notes:
Rock Cyclamen was gifted to the Gallery in 1983 by Miss M. H. Paton, a resident of New Plymouth.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

63. Gordon Crook
(b. Richmond, 1921; d. Wellington, 2011)

Untitled (Based on the numeral 5), no. 1, 1979

Screenprint on paper

Acquired:
1980 from the Monica Brewster and J. T. Gibson Bequests

Acquisition Notes:
This work was acquired from Galerie Legard, which Director Dick Bett had specifically visited while in Wellington due to his interest in this series. An edition of the prints was on display at the time of his visit and scheduled to be shown in Auckland thereafter. The works were produced in a series of 14, and were all based on the number five. Bett predicted that those acquired by the Gallery would be the only complete set in any public or private collection. At the time of acquisition, Bett also noted concerns around the costs of framing.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

No longer living

64. Vivian Lynn
(b. Wellington, 1931; d. Wellington, 2018)

Playground I, 1975

Screenprint on paper

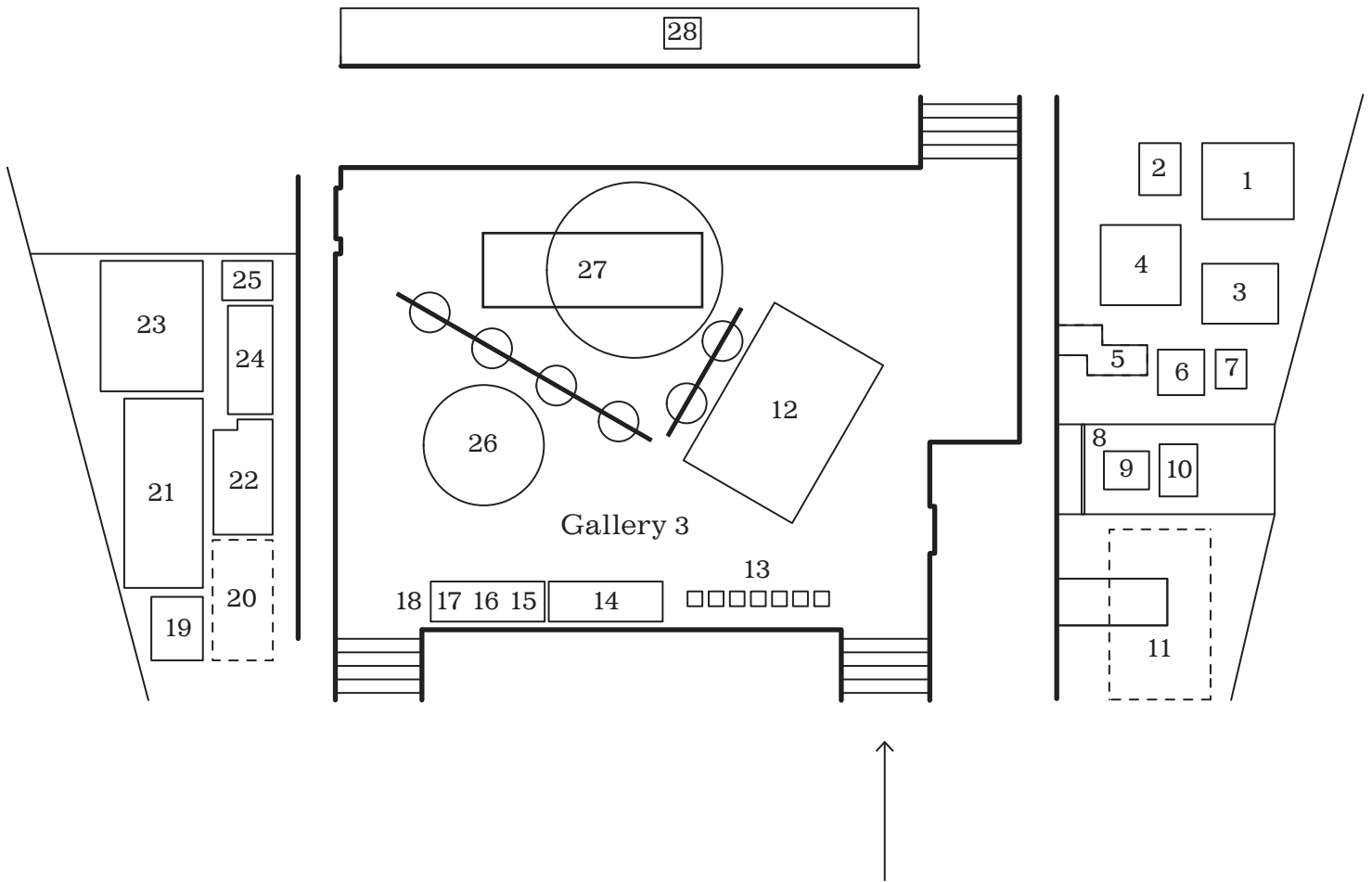
Acquired:
1980 from the Monica Brewster Bequest

Acquisition Notes:
The first three works in the 1975 *Playground* series were acquired at the same time for the Govett-Brewster Art Gallery Collection. The artist meant for the set to comprise of six prints and the Gallery acquired the final three works in the set later the same year.

Govett-Brewster Art Gallery Exhibition History:
Directions in New Zealand Printmaking, 1980;
All Lines Converge, 2016.

No longer living

1990s



POLITICS	(13)	———
PAIRS	(2)	-
EXCEPTION	(13)	———

Total: 28 artworks

1. Shane Cotton
(b. Upper Hutt, 1964)
Ngāpuhi, Ngāti Rangi, Ngāi Hine,
Te Uri Taniwha

Untitled, 1994

Oil on canvas

Acquired:
1994

Acquisition Notes:

Acquisitions had been put on hold for 18 months prior to the acquisition of this work due to storage constraints. Priscilla Pitts, in her acquisition proposal, noted that Shane Cotton's work was a significant acquisition and would be an important resource for the Gallery's exhibition programme, as well as in the areas of education and public programmes. In addition, she noted that the work would be useful as a loan item to other galleries: "the value of this should not be underestimated, as it facilitates the Gallery's borrowing of works from other institutions." Pitts remarked that the work would form an interesting counterpoint to the more traditional and naturalistic representation of Mount Taranaki that Govett-Brewster audiences would

be more familiar with. The Govett-Brewster was already in the development stage of the exhibition *Shane Cotton: Recent Paintings* when the work was acquired.

Govett-Brewster Art Gallery Exhibition History: *Shane Cotton: Recent Paintings*, 1994; *Recent Acquisitions*, 1997; *Te Maunga Taranaki: views of a mountain*, 2001; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Open Collection #1: Place, position and juxtaposition*, 2016.

2. Megan Jenkinson
(b. Hamilton, 1958)

Promissiones inanes (Empty promises), 1988

Cibachrome collage

Acquired:
1995

Acquisition Notes:

The work is part of a suite of seven works, which previously had only been available to acquire as a complete set. Director Priscilla Pitts wrote in the acquisition justification that the work "will be useful in a wide range of contexts, including exhibitions of photography, staged or manipulated photography, collage and composite image making. It will be useful in discussions of ideas such as surrealism, symbolism, transformation and the relationship between the spiritual and material life."

Govett-Brewster Art Gallery Exhibition History:
None recorded.

3. Christine Webster
(b. Pukekohe, 1958)

By numbers, 1986

Cibachrome on aluminium

Acquired:
1992 gifted by the artist

Acquisition Notes:

Originally part of a group of four works, which included *By Ventriloquism*, *By Salt*, and *By Arrows*. *By Ventriloquism* had been destroyed by the time this work was acquired and the other two are also in public collections.

Govett-Brewster Art Gallery Exhibition History:
Permanent Collection, 1993.

4. Giovanni Intra
(b. Te Awamutu, 1968; d. New York, 2002)

Nature Morte, 1990

Mixed media on foamcore, sandblasted glass,
in wooden frame

Acquired:
1992 from the Monica Brewster Bequest

Acquisition Notes:
The work was acquired with the intention
of including it in the exhibition *Shadow of Style*,
co-organised with City Gallery Wellington
and exhibited at the Govett-Brewster in 1992.
Director John McCormack wrote in his
acquisition proposal that “the gallery is trying
to develop its permanent collection so that it is
a useful resource for its exhibition programmes.
Because the funding for acquisitions is limited,
we have been focusing on work by up-and-
coming and mid-career artists.” *Nature Morte* is
the last in a series of works that Giovanni Intra
based on wayside shrines he saw when visiting
India. McCormack noted that the work would
be useful for exhibitions relating to “religion,
ritual, orientalism, history and death.”

Govett-Brewster Art Gallery Exhibition History:
Shadow of Style, 1992; *Lights>camera>action:
critical moments from the Govett-Brewster
collections 1969–2004*, 2004; *Viewfinder: four
decades of the Govett-Brewster Art Gallery
collection*, 2006; *Our Hearts of Darkness*, 2015.

5. Richard Reddaway
(b. Lower Hutt, 1962)

Untitled (spine), 1988

Shell on wood

Acquired:
1991 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council

Acquisition Notes:
Director John McCormack argued in his
acquisition proposal that the work would be
“eminently useful for exhibitions. It can be used
in shows looking at history, representation
of social structures, primitivism, etc.” The work
would supplement the major photographic piece
by Reddaway entitled *Archivolt*.

Govett-Brewster Art Gallery Exhibition History:
New Acquisitions in Context, 1992; *Permanent
Collection*, 1993; *The collected works*, 1999.

6. Dale Copeland
(b. Midhurst, 1943)

Shaping the world for our children, 1995

Mixed media

Acquired:
1996

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

7. Yvonne Coleman
(b. Hastings, 1922; d. New Plymouth, 2006)

Military monument, Marsland Hill, 1991

Oil on plywood

Acquired:
1991 gifted by the artist

Acquisition Notes:
Yvonne Coleman gave her motivation for gifting the painting in a letter to Director John McCormack in 1992, explaining, "I feel that as the statue in the painting is no longer there and because of the way it was knocked down, it could be of significant historical content especially in the years to come." The painting depicted the Marsland Hill New Zealand Wars Memorial in New Plymouth, which had been erected in 1909 and removed by protestors on Waitangi Day in 1991.

Govett-Brewster Art Gallery Exhibition History:
Taranaki Review, 1991; *New Acquisitions in Context*, 1992.

9. Fiona Pardington
(b. Auckland, 1961)
Ngāi Tahu, Kāti Māmoe,
Ngāti Kahungunu

Bachelor, 1993

Black and white photograph

Acquired:
1997

Acquisition Notes:
Acquired along with two other photographs by Fiona Pardington, *Volcano* and *Mrs K*. Director Priscilla Pitts wrote in her acquisition proposal that "the acquisition of these works will also help to address the relative scarcity of work by women artists in the Collection, and its rather patchy representation of contemporary New Zealand photography."

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 1997.

8. Michael Stevenson
(b. Inglewood, 1964)

Kuratorial Protocols; Is Mike Parr over-rated?; Is Domenico de Clario over-rated?; Is Dale Frank over-rated?; Portrait of the artist as a tax evader; Disco Grandpas; It happened at the National Art Gallery; I was a conceptual artist; MONZ - The hidden anatomy, 1996

Video covers

Acquired:
1997 gifted by the artist

Acquisition Notes:
Michael Stevenson gifted nine of his video cover works to the Gallery, selected by the artist out of a series of over 100 titles. The series is comprised of video covers, which include text and commentary by Stevenson and outline fictional scenarios that involve well-known figures in the art world.

Govett-Brewster Art Gallery Exhibition History:
Heatwave, 2001; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

10. Michael Stevenson
(b. Inglewood, 1964)

Donald Judd incident #3, 1995

Mixed media on paper

Acquired:
1997

Acquisition Notes:
The Govett-Brewster Art Gallery acquired two works by Michael Stevenson together. These were *Donald Judd incident #3*, along with *Kissinger is the false prophet*. Director Priscilla Pitts mentioned in her acquisition proposal that the Gallery acquired the works with a view to include them in the reopening programme of the Gallery. She noted that the two new acquisitions would make an interesting contrast to an earlier still life painting of Stevenson's that the Gallery had acquired a year prior.

Govett-Brewster Art Gallery Exhibition History:
Hangover, exploring the trash dimension in contemporary culture, 1996; *Recent acquisitions*, 1997; *good dreams bad dreams*, 1999; *Drawing the Line: Works from the Gallery's Collection*, 2012.

11. Judy Darragh
(b. Christchurch, 1957)

Wild Thing, 1999

Acrylic, paper

Acquired:
1999 from the Monica Brewster Bequest

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Drive: power>progress>desire, 2000;
Heatwave, 2001; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

12. Peter Robinson
(b. Ashburton, 1966)
Ngāi Tahu

Untitled (plane, car, blanket), 1994

Blanket, oil on wood

Acquired:
1996

Acquisition Notes:
Acquired with the intention of including it in an exhibition of recent Māori sculpture at the Govett-Brewster Art Gallery later in 1996. Director Priscilla Pitts commented in her acquisition proposal that the work would “make a significant contribution to exhibitions that examine issues of bi-culturalism and the history of New Zealand/Aotearoa, as well as to exhibitions of contemporary New Zealand sculpture.”

Govett-Brewster Art Gallery Exhibition History:
He puāwaitanga whakāro: recent Māori sculpture, 1996; *Context: Reading the Collection*, 2002; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

13. Mary-Louise Browne
(b. Auckland, 1957)

From rape to ruin, 1990

Marble and gold leaf

Acquired:
1991 from the Monica Brewster Bequest and with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
This piece comes from the series *Transmutations* in which Mary-Louise Browne starts with a pair of either opposing or related words then creates a chain of words linking the original two. All the linking words having one letter changed from the previous, a process that Browne links to alchemy. The acquisition of this work by Director John McCormack is indicative of a newly implemented policy that encouraged the acquisition of talented emerging artists over those with an established career, due to limited acquisition funds at the time.

Govett-Brewster Art Gallery Exhibition History:
New Acquisitions in Context, 1992; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Our Hearts of Darkness*, 2015.

14. The Estate of L. Budd
(L. Budd active 1982–2000)

FD701009.0035/79.1-8 untitled (calibre), 1996

Hard back books, thermometer, paint, and white pencil

Acquired:
1998 gifted by the artist representative

Acquisition Notes:
This work is signed by L. Budd. The work was received as a gift by the Gallery in recognition of its support.

Govett-Brewster Art Gallery Exhibition History:
Heatwave, 1996; *Drawing the Line: Works from the Gallery's Collection*, 2012.

15. Stark
(details unknown)

Find a need and fill it, 1996

Work on paper

Acquired:
1997 gifted by the artist

Acquisition Notes:
Two installation works by Stark were included in $8 \times t = 52$: *eight Taranaki artists* and although not included in the exhibition itself, the gifted work relates to the two works that were.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

16. Laurence Aberhart
(b. Nelson, 1949)

Taranaki (the heavens declare the glory of God),
New Plymouth, 14 May 1986, 1986

Silver bromide gelatin print; gold and selenium toned

Acquired:
1991 with assistance from the Queen Elizabeth II Arts Council

Acquisition Notes:
Laurence Aberhart was commissioned by the Govett-Brewster Art Gallery to visit Taranaki and make a series of photographs of the region. The photographs were shown in the exhibition *Taranaki Project* in 1991, with the works being acquired directly from the exhibition. Aberhart gifted four photographs, and the Gallery purchased an additional four.

Govett-Brewster Art Gallery Exhibition History:
Laurence Aberhart: Nature Morte, 1991; *New Acquisitions in Context*, 1992; *Te Maunga Taranaki: views of a mountain*, 2001; *Lights > camera > action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

17. Peter Peryer
(b. Auckland, 1941; d. New Plymouth, 2018)

Clocktower, New Plymouth, 1991

Black and white photograph

Acquired:
1992 gifted by the artist

Acquisition Notes:
Peter Peryer gifted two works to the Govett-Brewster Art Gallery Collection in 2001. These were *Clocktower, New Plymouth* from 1991 and *Bollard* from 1982.

Govett-Brewster Art Gallery Exhibition History:
Peter Peryer: Recent Works, 1992; *Lights > camera > action: critical moments from the Govett-Brewster collections 1969–2004*, 2004.

18. Paul Hartigan
(b. New Plymouth, 1953)

Working drawings for Flush arena, 1987

Mixed media

Acquired:
1996 gifted by the artist

Acquisition Notes:
The Govett-Brewster acquired the large light work *Flush Arena* in 1995 and Paul Hartigan subsequently gifted the working drawings in 1996. There are a total of eight working drawings in the set.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

19. Jim Speers
(b. Kalabo, 1970)

Fokker, 1998

Acrylic, fluorescent light

Acquired:
1999

Acquisition Notes:
Director Gregory Burke wrote in his acquisition proposal that “this work will prove important as a resource for our exhibition and education programmes. It relates well to our sculpture collection and, in particular, light-based works.”

Govett-Brewster Art Gallery Exhibition History:
Leap of Faith: contemporary New Zealand art 1998, 1998; plastika, 2000; Heatwave, 2001; Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004, 2004; Viewfinder: four decades of the Govett-Brewster Art Gallery collection, 2006.

20. Kristy Gorman
(b. Tapanui, 1969)

Selvage, 1996

Mixed media on hardboard panels

Acquired:
1997

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Shadow work, Kristy Gorman, 1996.

21. Robert McLeod
(b. Glasgow, 1948)

White delight, 1976

Oil and Conté on cotton duck

Acquired:
1992 gifted by the artist

Acquisition Notes:
The painting had been on long-term loan to the Gallery since the late 1970s and was formally acquired for the collection in 1992.

Govett-Brewster Art Gallery Exhibition History:
Robert McLeod, 1979.

22. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

Dawson Falls, 1991

Enamel on board

Acquired:
1991 from the Monica Brewster Bequest

Acquisition Notes:
This painting was acquired by Director John McCormack, who advised that the work fits within the Gallery's policy to acquire artworks by leading Taranaki artists. McCormack believed *Dawson Falls* to be one of the best paintings Kreisler had produced to date.

Govett-Brewster Art Gallery Exhibition History:
New Acquisitions in Context, 1992;
Tom Kreisler, 2007; *Open Collection #1: Place, position and juxtaposition*, 2016.

24. Terry Urbahn
(b. New Plymouth, 1961)

Drawings #20 and 21, 1992

Enamel, oil, graphite and self-adhesive vinyl on paper

Acquired:
1994

Acquisition Notes:
The work was acquired for the Govett-Brewster Art Gallery Collection in an unusual way; an earlier work held in the Collection by Terry Urbahn was recommended to be swapped for a more recent work from the artist's collection. This is one of several works by Urbahn in the Collection, including some large-scale installations.

Govett-Brewster Art Gallery Exhibition History:
Works from the Collection, 1994.

23. Luise Fong
(b. Sandakan, 1964)

Matilda, 1994

Acrylic, ink gouache, and enamel on board

Acquired:
1996

Acquisition Notes:
Director Priscilla Pitts wrote in her acquisition proposal that the acquisition of the work contributes to the Govett-Brewster Art Gallery's commitment to representing ethnic diversity in its programmes. Luise Fong was Artist in Residence at the Govett-Brewster in 1995. This influenced the acquisition of *Matilda*, which was considered a key work in the development of Fong's practice, according to the artist.

Govett-Brewster Art Gallery Exhibition History:
Open Collection #1: Place, position and juxtaposition, 2016.

25. Ronnie van Hout
(b. Christchurch, 1962)

One summer afternoon, 1989

Colour photograph

Acquired:
1997

Acquisition Notes:
Ronnie van Hout was Artist in Residence at the Govett-Brewster Art Gallery and it was noted at the time of acquisition that it was convention to acquire a work at the end of the residency period. Director Priscilla Pitts explained in her acquisition rationale that "the nature of his residency exhibition (*I'm O.K.*, 1996) did not lend itself to the Gallery's current acquisition policy and focus." Instead a selection of older works were acquired for the Gallery; among them was *One summer afternoon*.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 1997.

26. Michael Parekowhai
(b. Porirua, 1968)
Ngāti Whakarongo, Ngā Ariki

"Everyone will live quietly" Micah 4.4, 1990

Wood and laminates

Acquired:

1991 from the Monica Brewster Bequest
with assistance from the Queen Elizabeth II
Arts Council

Acquisition Notes:

The acquisition of a work by Michael Parekowhai was indicative of a new policy at the Govett-Brewster, which focused on collecting works by talented emerging artists, rather than well-established ones, due to limited acquisition funds at the time. The work was acquired by Director John McCormack, who noted at the time that it would add significantly to the sculpture component of the Collection, which is one of three strengths identified as early as the late 1970s.

Govett-Brewster Art Gallery Exhibition History:
Contra-Dictionary, 1991; *The New Zealand Environment*, 1993; *The collected works*, 1999; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Our Hearts of Darkness*, 2015.

27. Maree Horner
(b. Huntly, 1951)

Diving board, 1974/1998

Mixed media

Acquired:

1998 from the Monica Brewster Bequest

Acquisition Notes:

Director Gregory Burke stated in his acquisition proposal that the work “is of historical importance and will complement works from the 1970s in our collection. It is also a work by a Taranaki artist.” The first version of this work was created in 1974. The Govett-Brewster Art Gallery commissioned the rebuild of the work to include it in *Action Replay: Post-Object Art* in 1998, and to acquire it for the Collection.

Govett-Brewster Art Gallery Exhibition History:
Action Replay: Post-Object Art, 1998;
Heatwave, 2001; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006;
All Lines Converge, 2016.

28. Tom Kreisler
(b. Buenos Aires, 1938;
d. New Plymouth, 2002)

1 kilo equals 1 pound, date unknown

Photo-silkscreen on paper

Acquired:

1990 gifted by the artist

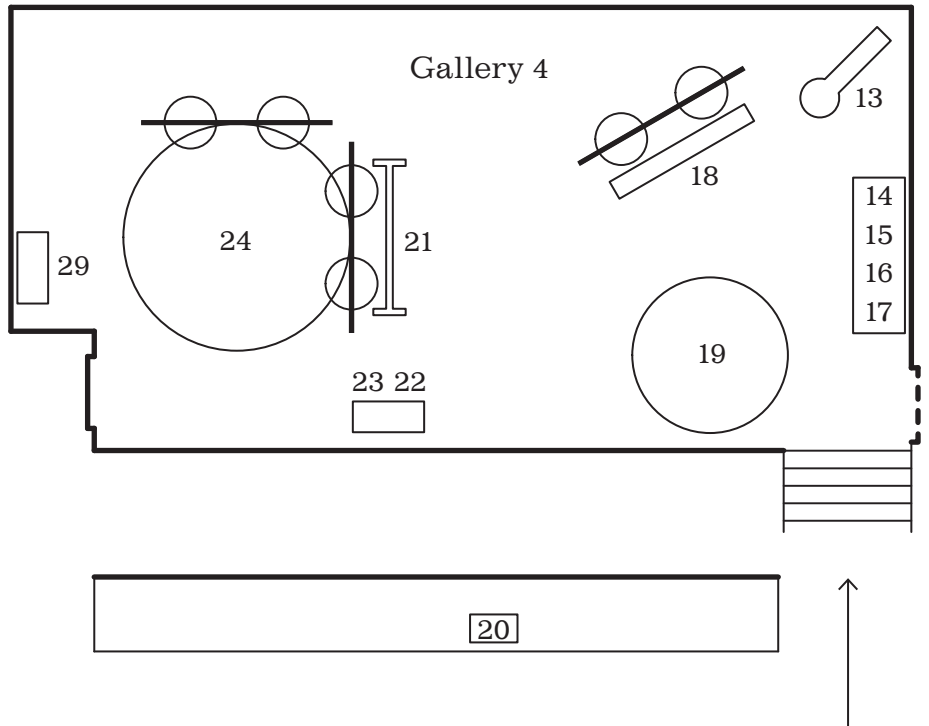
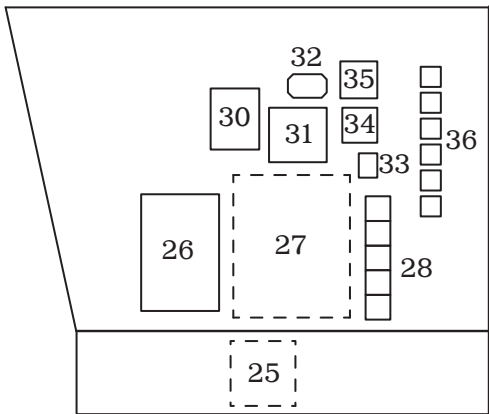
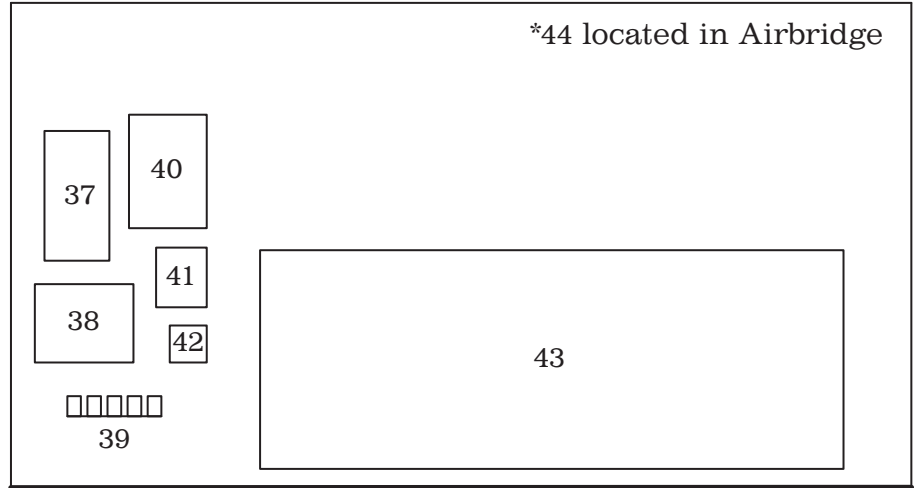
Acquisition Notes:

Tom Kreisler gifted three works to the Govett-Brewster Art Gallery Collection in 1990.

In addition to *1 kilo equals 1 pound*, the gift included two lithographs made in the 1970s.

Govett-Brewster Art Gallery Exhibition History:
New Acquisitions in Context, 1992; *Tom Kreisler*, 2007; *Open Collection #3: Tom*, 2017

2000s



MALE	(23)	—————
MĀORI	(8)	=====
EXCEPTION	(13)	—————

Total: 44 artworks

1. Dane Mitchell
(b. Auckland, 1976)

Example of True Stratification #1, 2004

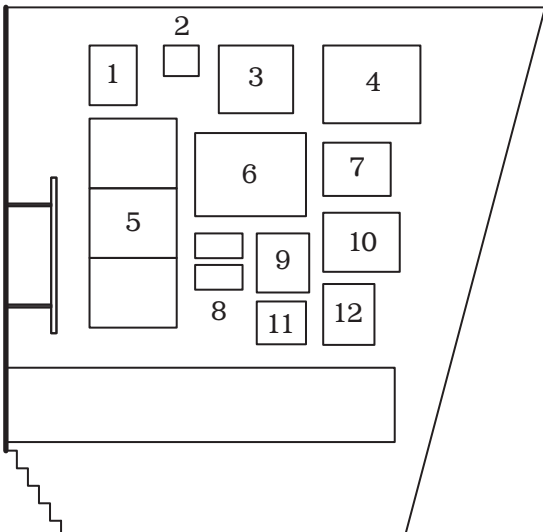
Pigment liner on acid-free paper

Acquired:
2006

Acquisition Notes:

Acquired by Acting Director Kate Roberts along with three other works by Dane Mitchell. These were *Example of True Stratification #3*, *Example of Mnemonic Structure #4*, and *Example of Mnemonic Structure #3*.

Govett-Brewster Art Gallery Exhibition History:
Linked: connectivity and exchange, 2006.



2. Ben Cauchi
(b. Auckland, 1974)

The Hermetic Seal (small), 2006

Tintype

Acquired:
2007

Acquisition Notes:

One of the first works acquired by newly appointed director, Rhana Devenport, alongside another of Ben Cauchi's works, also from 2006, entitled *White Shroud*.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

3. Richard Killeen
(b. Auckland, 1946)

Loading, 2004

Pigment ink, turps-based acrylic resin varnish on canvas

Acquired:
2005 purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation.

Acquisition Notes:
Acquired by Director Gregory Burke, and was among the last four works he secured for the Collection during his tenure.

Govett-Brewster Art Gallery Exhibition History:
Viewfinder: four decades of the Govett-Brewster Art Gallery collection, 2006.

4. Boyd Webb
(b. Christchurch, 1947)

Botanics (brown), 2003

Digital paper on Fuji Crystal Archive Paper

Acquired:
2005 purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation.

Acquisition Notes:
Boyd Webb produced a series of photographs under the title *Botanics* specifically for the exhibition *Bloom: mutation, toxicity and the sublime*, which was held at the Govett-Brewster in 2003. The work was acquired with funding granted to the Govett-Brewster Foundation from the TSB Community Trust.

Govett-Brewster Art Gallery Exhibition History:
Bloom: mutation, toxicity and the sublime, 2003;
The TSB Collection Show, 2005.

5. Mark Adams
(b. Christchurch, 1949)

2001. Interior, Te Tiki-a-Tamamutu, The Spa Hotel, Taupo, New Zealand. Ngā Tohunga: Wero Taroi, Tene Waitere, 2009

C-type print from 10 × 8 inch C41 negatives

Acquired:
2009

Acquisition Notes:
Director Rhana Devenport specified that in acquiring this work by Mark Adams, it will “enhance the representation of work relating directly to contemporary Māori taonga and issues in the Gallery’s collection, a focus that has developed strongly over the past three years through exhibitions and acquisitions.”

Govett-Brewster Art Gallery Exhibition History:
Presence: New Acquisitions and Works from the Collection, 2011.

6. Andrew McLeod
(b. Rotorua, 1976)

A cautious Paralysis, 2001

Computer generated image – pigmented ink on acid-free plan paper

Acquired:
2003

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 2003; *Lights>camera>action: critical moments from the Govett-Brewster Art Gallery collection 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006; *Drawing the Line: Works from the Gallery’s Collection*, 2012.

7. Max Gimblett
(b. Auckland, 1935)

Rising, The Frozen North, 2008

Unique print, metallic foils and silk screen inks on paper

Acquired:
2009

Acquisition Notes:

Director Rhana Devenport remarked in her acquisition proposal that it was surprising, given Max Gimblett's standing in the New Zealand contemporary art world, that his work had not been acquired for the Govett-Brewster Art Gallery previously. Gimblett has been based in New York since the early 1970s and this print was made during one of Gimblett's annual teaching and studio trips back to New Zealand.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

8. Tony de Lautour
(b. Melbourne, 1965)

Throwaway, 1999

Oil on card

Acquired:
2000 from the Monica Brewster Bequest

Acquisition Notes:

This was the first acquisition of a work by Tony de Lautour for the Collection and was acquired after it was included in the exhibition *Wonderlands: views on life at the end of the century, at the end of the world*, held at the Gallery in 1999.

Govett-Brewster Art Gallery Exhibition History:
Wonderlands: views on life at the end of the century, at the end of the world, 1999; *Heatwave*, 2001; *Tony de Lautour: Revisionist Paintings*, 2002; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

9. Mountford Tosswill Woollaston
(b. Toko, 1910; d. Upper Moutere, 1998)

Bayly's Hill, circa 1966–1967

Oil on board

Acquired:
2002 gifted by the Ministry of Foreign Affairs and Trade

Acquisition Notes:

This work was gifted by the Ministry of Foreign Affairs and Trade in 2002 as part of a project that retrieved works by established artists held at New Zealand posts overseas, and replaced them with works by emerging artists from New Zealand. The retrieved works were then gifted to public collections. Bayly's Hill can be seen from the Woollaston family farm near Stratford. Two other works that featured this local landscape were acquired for the Collection in 1970.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 2003; *Open Collection: He Rere Ke – Different Pathways*, 2019.

10. Colin McCahon
(b. Timaru, 1919; d. Auckland, 1987)

Blind III, 1974

Acrylic on unstretched canvas

Acquired:
2002 gifted by the Ministry of Foreign Affairs and Trade

Acquisition Notes:

Blind III was acquired along with a related work, *Blind IV*. The works were gifted as part of a project run by the Ministry of Foreign Affairs and Trade to retrieve works by established artists that were held at New Zealand posts overseas, and to place them into public collections. These works were subsequently replaced with works by emerging artists from New Zealand. Director Gregory Burke noted that his predecessor Ron O'Reilly was a strong supporter of Colin McCahon and that thanks to his early acquisitions, the Govett-Brewster has a strong collection of works by McCahon. The exhibition *Blind* was developed in direct response to this gift.

Govett-Brewster Art Gallery Exhibition History:
Blind, 2002.

11. Christopher Williams
(b. Los Angeles, 1956)

Erratum AGFA Color (oversaturated) Camera:
Robertson Process Model 31 580 Serial #F97-116
Lens: Apo Nikkor 455 mm stopped down to f90
Lighting: 16.000 Watts Tungsten 3200 degrees
kelvin Film: Kodak Plus-X Pan ASA 125 Kodak Pan
Masking for contrast and colour correction Film
developer: Kodak HC 110 Dilution B (1:7) used @
68 degrees Fahrenheit Exposure and development
times (in minutes): Exposure Development Red
Filter Kodak Wratten PM25 2'30 4'40 Green Filter
Kodak Wratten PM61 10'20 3'30 Blue Filter Kodak
Wratten PM 47B 7'00 7'00 Paper: Fujicolor Crystal
Archive Type C Glossy Chemistry: Kodak RA-4
Processor: Tray Exposure and development times
(in seconds): Exposure Development Red Filter
Kodak Wratten #29 8 Green Filter Kodak Wratten
#99 15'5 1'10 @ 92 degrees Fahrenheit Blue Filter
Kodak Wratten #98 30'5 October 7, 2000, 2000

Contact print

Acquired:
2002

12. Michael Illingworth
(b. York, 1932; d. Coroglen, 1988)

Deity and Landscape with Portraits, 1967

Oil on board

Acquired:
2002 gifted by the Ministry of Foreign Affairs
and Trade

Acquisition Notes:
Deity and Landscape with Portraits was gifted by
the Ministry of Foreign Affairs and Trade in 2002.
The works were gifted as part of a project where
works by established artists that were held at
New Zealand posts overseas were retrieved,
and replaced by works by emerging artists from
New Zealand. The works were then gifted to
public collections.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 2003.

Acquisition Notes:

Director Gregory Burke noted that the
acquisition of this work by Christopher Williams
“demonstrates the Gallery’s commitment to
purchase works by artists working in the Pacific
Rim,” speculating that the work would likely
be included in future exhibitions of conceptual
art, photography, and exhibitions that focus
on domestic subject matter. In 2001, the
Govett-Brewster had held a solo exhibition
by Christopher Williams in which this work
was included.

Govett-Brewster Art Gallery Exhibition History:
Christopher Williams: Poesin Måste Göras
Av Alla! Transform The World! Förändra Världen!
Poetry Must Be Made By All!, 2001; *Recent*
Acquisitions, 2002; *Lights>camera>action:*
critical moments from the Govett-Brewster
collections 1969–2004, 2004.

13. Rohan Wealleans
(b. Invercargill, 1977)

Disciple of the Pearl, 2006

Paint, fibreglass, polystyrene, and metal stand

Acquired:
2007

Acquisition Notes:
One of the first works acquired by Director
Rhana Devenport.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

14. Michael Harrison
(b. Auckland, 1961)

This is what is wrong, 1998

Acrylic and pencil on paper

Acquired:
2003

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 2003; *Drawing the Line:
Works from the Gallery's Collection*, 2012.

15. Michael Smither
(b. New Plymouth, 1939)

Sand, 1987

Paper, card, black ink

Acquired:
2007

Acquisition Notes:
One of the first works acquired by Director
Rhana Devenport, after it was made available
from a private collection in New Plymouth.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

16. Peter Peryer
(b. Auckland, 1941; d. New Plymouth, 2018)

Isabella, 2001

Silver gelatin print

Acquired:
2001

Acquisition Notes:
Acquired ahead of Peter Peryer's survey show
held at the Govett-Brewster Art Gallery in 2001.

Govett-Brewster Art Gallery Exhibition History:
Heatwave, 2001; *The left hand raised:
Peter Peryer photographs 1995–2001*, 2001;
*Lights>camera>action: critical moments from the
Govett-Brewster collections 1969–2004*, 2004.

17. Laurence Aberhart
(b. Nelson, 1949)

*Taranaki from Oeo Road, under moonlight,
27–28 September 1999*, 1999

Silver bromide gelatin print; platinum toned

Acquired:
2000 from the Monica Brewster Bequest

Acquisition Notes:
Laurence Aberhart had previously gifted
a number of works to the Govett-Brewster Art
Gallery Collection, with further works being
acquired from his series of Taranaki
photographs, which were commissioned
by the Gallery for an exhibition.

Govett-Brewster Art Gallery Exhibition History:
Te Maunga Taranaki: views of a mountain, 2001;
Heatwave, 2001; *Recent Acquisitions*, 2003;
*Lights>camera>action: critical moments from
the Govett-Brewster collections 1969–2004*, 2004.

18. Gabriel Kuri
(b. Mexico City, 1970)

Five views of something hidden 1, 2006

Printed nylon banner

Acquired:
2008

Acquisition Notes:
Gabriel Kuri was Artist in Residence at the Govett-Brewster Art Gallery in 2006, which culminated in his solo exhibition *Gabriel Kuri – and thanks in advance*.

Govett-Brewster Art Gallery Exhibition History:
Gabriel Kuri – and thanks in advance, 2006.

19. Filipe Tohi
(b. Ngele'ia, 1959)

Haupapa (female), 1998

Pine

Acquired:
2005 purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation

Acquisition Notes:
This work was first exhibited at the Govett-Brewster Art Gallery in Filipe Tohi's solo show, which was held in 2002. In early 2005, the Govett-Brewster Foundation was granted funding from the TSB Community Trust to acquire works for the permanent collection.

Govett-Brewster Art Gallery Exhibition History:
Filipe Tohi: Genealogy of lines Hohoko e tohitohi, 2002; *The TSB Collection Show*, 2005; *Singular Companions: Sculpture from the Collection*, 2013; *Open Collection #4: Tātai Arorangi/Looking Through the Telescope*, 2018.

20. Shaun Gladwell
(b. Sydney, 1972)

Taranaki Descent, 2004

DVD

Acquired:
2005 purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation

Acquisition Notes:
In early 2005, the Govett-Brewster Foundation was granted funding from the TSB Community Trust to acquire works for the permanent collection. Director Gregory Burke wrote in his acquisition proposal that all of the artists, and many of the individual works acquired through this grant, "have featured in exhibitions at the Gallery, reflecting their suitability for acquisition for the permanent collection. The artists are all either well established or being increasingly recognised for their practice in New Zealand or Pacific Rim contemporary art."

Govett-Brewster Art Gallery Exhibition History:
Gridlock: cities, structures, spaces, 2004;
The TSB Collection Show, 2005.

21. John Reynolds
(b. Auckland, 1956)

Western Springs/bloody angle, 1998

Oil stick on movable chalkboard

Acquired:
2002

Acquisition Notes:
This work was acquired following its inclusion in the exhibition *K'Rd → KINGdom COME: John Reynolds Painting Projects* held at the Govett-Brewster in 2001. Two additional works by Reynolds were acquired at the same time. Director Gregory Burke noted that by acquiring these three works, the Govett-Brewster would be able to "hold and exhibit a major group of works from a significant stage of the artist's career."

Govett-Brewster Art Gallery Exhibition History:
K'Rd → KINGdom COME: John Reynolds Painting Projects, 2001; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*; *Drawing the Line: Works from the Gallery's Collection*, 2012.

22. Joe Sheehan
(b. Nelson, 1976)

Spending Time, 2006

South Australian black jade in marine plywood case, brass hinge

Acquired:
2008

Acquisition Notes:

Spending Time had previously been shown at the Govett-Brewster Art Gallery in the exhibition *New Nature* in 2007. The work was subsequently acquired by Director Rhana Devenport for the Collection.

Govett-Brewster Art Gallery Exhibition History:
New Nature, 2007; *AM I SCARED, BOY (EH)*:
Collection works from then and now, 2009.

23. Brendon Wilkinson
(b. Masterton, 1974)

Souvenir, 2000

Resin, paint, aluminium

Acquired:
2000

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Te Maunga Taranaki: views of a mountain, 2001;
Heatwave, 2001.

24. Yuk King Tan
(b. Townesville, 1971)

Longing for the other (double bed), 1996

Wax, wicks, objects

Acquired:
2000

Acquisition Notes:
Yuk King Tan had been Artist in Residence at the Govett-Brewster Art Gallery in 1997. Director Gregory Burke noted in his acquisition proposal that the work would complement the existing strength of the Gallery in contemporary sculpture. This was the first work by Tan to be acquired for the Collection, as no works were acquired during her residency.

Govett-Brewster Art Gallery Exhibition History: *Heatwave*, 2001; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

26. Anne Noble
(b. Whanganui, 1954)

Ruby's Room No. 17, 2000

Inkjet prints, pigment on vinyl

Acquired:
2001

Acquisition Notes:
This photograph is from the series *Ruby's Room*, developed between 1998 and 2006. *Ruby's Room No. 17* is one of three works from this series held in the Govett-Brewster Art Gallery Collection.

Govett-Brewster Art Gallery Exhibition History: *In Glorious Dreams: new art by women*, 2000; *Heatwave*, 2001; *Lights>camera>action: critical moments from the Govett-Brewster Collections 1969–2004*, 2004; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

25. Ani O'Neill
(b. Auckland, 1971)

There's no place like home, 1998

Wool and steel

Acquired:
2005 purchased with funds donated by the TSB Community Trust to the Govett-Brewster Foundation

Acquisition Notes:
In early 2005, the Govett-Brewster Foundation was granted funding from the TSB Community Trust to acquire works for the permanent collection. Director Gregory Burke wrote in his acquisition proposal that all of the artists, and many of the individual works acquired through this grant, "have featured in exhibitions at the Gallery, reflecting their suitability for acquisition for the permanent collection. The artists are all either well established or being increasingly recognised for their practice in New Zealand or Pacific Rim contemporary art."

Govett-Brewster Art Gallery Exhibition History: *The TSB Collection Show*, 2005; *Viewfinder: four decades of the Govett-Brewster Art Gallery collection*, 2006.

27. Sarah Sampson
(b. New Plymouth, 1975)

Artefacts, 1998

Contact print on cotton, cotton thread

Acquired:
2001

Acquisition Notes:
This was the first acquisition to the Collection of work by Sarah Sampson, and the first time that Sampson's work had been acquired by a public collection. *Artefacts* had been exhibited prior to acquisition in *Object and Nostalgia* at the Govett-Brewster Art Gallery in 1999.

Govett-Brewster Art Gallery Exhibition History: *Object and Nostalgia, Two Taranaki photographers*, 1999; *Heatwave*, 2001.

28. Yvonne Todd
(b. Auckland, 1973)

The menthol series, 1999

Five framed C-type colour prints

Acquired:
2000 from the Monica Brewster Bequest

Acquisition Notes:
Acquired after being included in the exhibition *Wonderlands: views on life at the end of the century, at the end of the world* at the Govett-Brewster Art Gallery in 1999.

Govett-Brewster Art Gallery Exhibition History:
Wonderlands: views on life at the end of the century, at the end of the world, 1999; *Heatwave*, 2001; *Lights>camera>action: critical moments from the Govett-Brewster collections 1969–2004*, 2004.

29. Francis Upritchard
(b. New Plymouth, 1976)

Untitled I, 2002

Velvet lined leather case containing 18 modelling putty combs

Acquired:
2003

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
Recent Acquisitions, 2003; *Lights>camera>action: critical moments from the Govett-Brewster Collections 1969–2004*; 2004.

30. Ann Shelton
(b. Timaru, 1967)

Cruise, 2000

Framed colour photograph

Acquired:
2000 from the Monica Brewster Bequest

Acquisition Notes:
This was the first work acquired for the Collection by photographer Ann Shelton. The work was acquired from the exhibition *Drive: power>progress>desire*, which was held at the Gallery in 2000.

Govett-Brewster Art Gallery Exhibition History:
Drive: power>progress>desire, 2000; *In Glorious Dreams: new art by women*, 2000; *Heatwave*, 2001.

31. Edith Amituanai
(b. Auckland, 1980)

The Sagapolu Lounge, 2005

C-type print

Acquired:
2008

Acquisition Notes:
This photograph comes from the series *Mrs Amituanai*. The Govett-Brewster Art Gallery acquired four works by Edith Amituanai in 2008. Director Rhana Devenport observed at the time of acquisition that Amituanai, along with works by other artists acquired at the same time, “highlights a significant expansion of Māori and Pacific art within the collection.”

Govett-Brewster Art Gallery Exhibition History:
All Lines Converge, 2016.

32. Octavia Cook
(b. Auckland, 1978)

*The Tsarina c.1905 Ceremonial Hand Mirror
Pendant, 2007*

Acrylic, plastic mirror, sterling silver with
emerald-cut bevelled glass mirror

Acquired:
2008

Acquisition Notes:
Acquired by Director Rhana Devenport along
with another work by Octavia Cook called
Mr and Mrs Cook from 2005.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

34. Jacqueline Fraser
(b. Dunedin, 1956)

Scud Warheads, 2002

Embroidered French furnishing fabric with
oil stick

Acquired:
2003 gifted by the artist

Acquisition Notes:
Jacqueline Fraser gifted this work to celebrate
the 25th anniversary of her first public sculpture
installation, included in *Young Contemporaries*,
which was held at the Auckland Art Gallery
in 1977.

Govett-Brewster Art Gallery Exhibition History:
*Recent Acquisitions, 2003; Our Hearts
of Darkness, 2015.*

33. Saskia Leek
(b. Christchurch, 1970)

Mountain House, 2005

Oil on board

Acquired:
2005 purchased with funds donated by the
TSB Community Trust to the Govett-Brewster
Foundation

Acquisition Notes:
The work was originally exhibited at the Govett-
Brewster Art Gallery in the show *Saskia Leek:
2005 New Zealand artist in residence*, which was
held to mark the conclusion of Leek's residency.
The work was among the last four works
acquired by Gregory Burke during his time
as the director.

Govett-Brewster Art Gallery Exhibition History:
*Saskia Leek: 2005 New Zealand artist
in residence, 2005.*

35. Sylvie Fleury
(b. Geneva, 1961)

Carwash, 1995

PAL Betacam SP

Acquired:
2000 from the Monica Brewster Bequest

Acquisition Notes:
Acquired just prior to its inclusion in the
exhibition *Drive: power>progress>desire* in 2000
at the Govett-Brewster Art Gallery. Director
Gregory Burke observed that the Gallery's
collection policy allows for the acquisition
of works by international artists on special
occasions, and drew parallels between Sylvie
Fleury and Len Lye, as major international
artists who work both with moving image and
sculpture. Burke commented that in addition,
the work aligned with the collection policy
of specialising in video art works.

Govett-Brewster Art Gallery Exhibition History:
Drive: power>progress>desire, 2000;
*Heatwave, 2001; Lights>camera>action: critical
moments from the Govett-Brewster collections
1969–2004, 2004.*

36. Kathy Temin
(b. Sydney, 1968)

Frozen Moments from "My Kylie Collection", 2002

Six panels of fused glass

Acquired:
2003

Acquisition Notes:
Kathy Temin was Artist in Residence at the Govett-Brewster Art Gallery in 1995. Director Gregory Burke observed in his acquisition proposal that the works were a very popular inclusion in the exhibition *Extended Play: Art Remixing Music*, which was held at the Gallery in 2003. In addition to this acquisition, Temin gifted another work.

Govett-Brewster Art Gallery Exhibition History:
Extended Play: Art Remixing Music, 2003.

37. Lisa Reihana
(b. Auckland, 1964)
Ngāpuhi, Ngāti Hine, Ngāi Tu

Digital Marae: Hinepukohurangi, 2001

Colour digital print on aluminium

Acquired:
2008

Acquisition Notes:
From the body of work *Digital Marae*, which was shown at the Govett-Brewster Art Gallery in 2007, and from which a total of four works were acquired, one further work was gifted by the artist. Director Rhana Devenport wrote in her acquisition proposal that “the inclusion of these works will significantly enhance the representation of contemporary Māori taonga in the Gallery’s collection.”

Govett-Brewster Art Gallery Exhibition History:
Lisa Reihana: Digital Marae, 2007; *Open Collection #4: Tātai Arorangi/Looking Through the Telescope*, 2018.

38. Michael Parekowhai
(b. Porirua, 1968)
Ngāti Whakarongo, Ngā Ariki

Before Elvis...there was nothing, 2003

Lambda print with permanent marker pen

Acquired:
2003 gifted by the artist and Ans Westra

Acquisition Notes:
The work is a reprinted Ans Westra photograph with additional text.

Govett-Brewster Art Gallery Exhibition History:
Extended Play: Art Remixing Music, 2003.

39. Reuben Paterson
(b. Auckland, 1973)
Ngāti Rangitīhi, Ngāi Tūhoe, Tūhourangi

Time and Place, 2007

Sequins, pins, polyurethane foam

Acquired:
2008

Acquisition Notes:
Director Rhana Devenport commented that the acquisition of this work enhanced the Gallery’s collection of artworks with a special connection to Taranaki, and expanded Māori art within the Collection. It was discussed with Paterson at the time of acquisition that the work may be added to over time as an ongoing installation, but this has not eventuated.

Govett-Brewster Art Gallery Exhibition History:
Presence: New Acquisitions and Works from the Collection, 2011.

40. Peter Robinson
(b. Ashburton, 1966)
Ngāi Tahu

Into the void, 2001

Coloured photographic print on Lambda paper

Acquired:
2003

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

41. Fiona Pardington
(b. Auckland, 1961)
Ngāi Tahu, Kāti Māmoe, Ngāti Kahungunu

Taranaki Heitiki White Mussel Shell Eyes,
Okains Bay Maori and Colonial Museum, 2002

Toned silver bromide fibre based print wooden
frame Tru Vue glass

Acquired:
2008

Acquisition Notes:
Two works by Fiona Pardington from 2002
were acquired together by the Govett-Brewster
Art Gallery in 2008. The other work was *Inanga,
Heitiki, North Island (Toru Tekau ma Rua)
Okains Bay Maori and Colonial Museum
2002*. Director Rhana Devenport wrote in her
acquisition proposal that “the inclusion
of these works will significantly enhance the
representation of contemporary Māori taonga
in the Gallery’s collection...through Fiona
Pardington, whose photographs depict
Hei Tiki that originated from Taranaki.”

Govett-Brewster Art Gallery Exhibition History:
Dateline Return, 2008; *Presence: New Acquisitions
and Works from the Collection*, 2011.

43. Ngahina Hohaia
(b. Eltham, 1975)
Ngāti Moeahu, Ngāti Haupoto

Roimata Toroa, 2006

Woollen blanket, embroidery silk, ribbon

Acquired:
2007

Acquisition Notes:
Roimata Toroa was created while Ngahina
Hohaia was completing her degree in Māori
Visual Arts at Massey University. The work
was first exhibited at the Govett-Brewster Art
Gallery in the exhibition *Ngahina Hohaia:
Roimata Toroa*, which was held in parallel with
the 2008 Parihaka Peace Festival.

Govett-Brewster Art Gallery Exhibition History:
Ngahina Hohaia: Roimata Toroa, 2008.

42. Lisa Reihana
(b. Auckland, 1964)
Ngāpuhi, Ngāti Hine, Ngāi Tu

A Maori Dragon Story, 1995

DVD (16mm animation transferred to DVD)

Acquired:
2008 gifted by the artist

Acquisition Notes:
This work was gifted to the Govett-Brewster
Art Gallery by Lisa Reihana after being included
in the exhibition *Lisa Reihana: Digital Marae*.

Govett-Brewster Art Gallery Exhibition History:
Lisa Reihana: Digital Marae, 2007; *Dateline
Return*, 2008; *Presence: New Acquisitions and
Works from the Collection*, 2011; *All Lines
Converge*, 2016.

44. Peter Robinson
(b. Ashburton, 1966)
Ngāi Tahu

Inflation theory 1, 2001

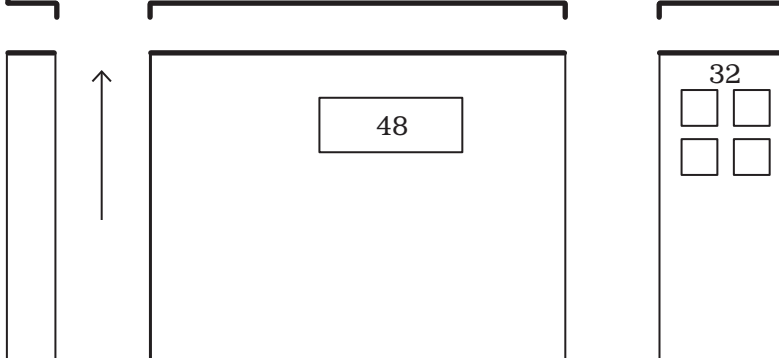
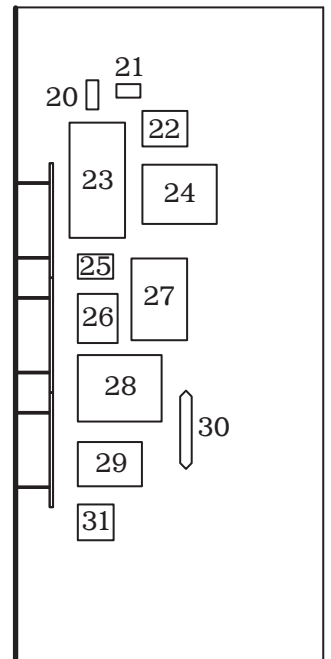
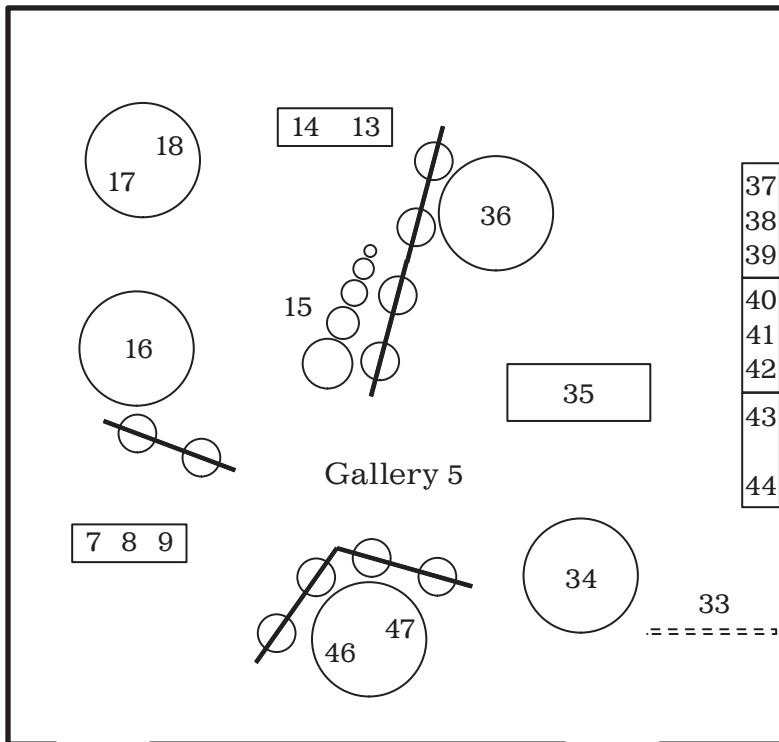
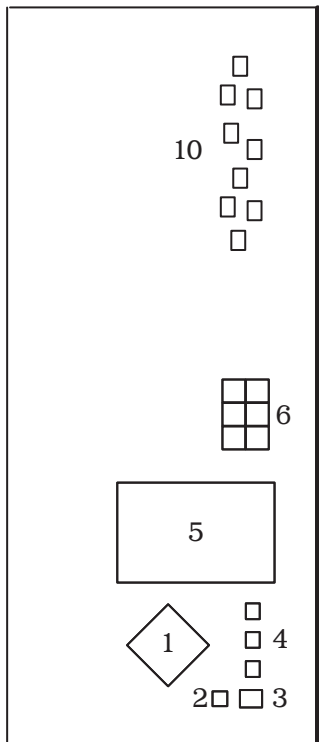
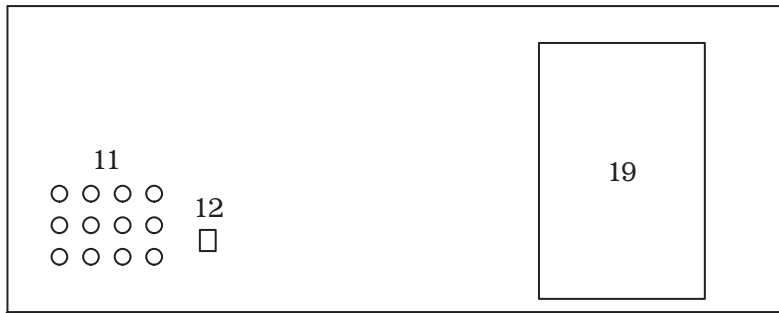
Fibreglass, aluminium, nitro cellulose lacquer

Acquired:
2001

Acquisition Notes:
This work was conceptualised while Peter
Robinson was Artist in Residence at Govett-
Brewster Art Gallery in 2001. A version of this
work was shown at the Venice Biennale that
same year. This work is on view in the airbridge.

Govett-Brewster Art Gallery Exhibition History:
Heatwave, 2001; *Singular Companions: Sculpture
from the Collection*, 2013.

2010s



*45 located in Learning Centre

20th CENTURY
 HANDS
 IN OR AROUND THE PACIFIC
 EXCEPTION

- (9) ———
- (9) ———
- (3) —
- (27) —————

Total:

48 artworks

1. Don Peebles
(b. Taneatu, 1922; d. Christchurch, 2010)

Untitled, 1977

Acrylic, metal, canvas, wood and hessian

Acquired:
2013 gifted by the Paris Family Collection

Acquisition Notes:
The Paris Family Collection had been on long-term loan to the Govett-Brewster Art Gallery before two works from the collection were gifted permanently to the Gallery, one of which was *Untitled*. The work complements the eight others by Don Peebles that were already held in the Collection.

Govett-Brewster Art Gallery Exhibition History:
Twenty key works from the Paris Family Collection, 1999.

2. Ans Westra
(b. Leiden, 1936)

Te Rere a Kapuni, Mt Taranaki, 1965, 1985

Silver gelatin print

Acquired:
2015

Acquisition Notes:
Three works from the series *Te Rere a Kapuni, Mt Taranaki* were acquired concurrently. Director Simon Rees observed the topical nature of the acquisition stating, "at this moment when the New Plymouth community is reassessing its relationship with Māoridom, related to the issue of the local government Māori Wards, the acquisition is a timely reflection of the Govett-Brewster's involving itself in such community debates and linking its activities to Treaty of Waitangi commitments."

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Open Collection: He Rere Ke – Different Pathways, 2019.

3. Fiona Clark
(b. Inglewood, 1954)

Sharon at Mojos Night Club, Auckland 1975, 1975

Coloured photographic print on Ilford Galerie Gold Fiber Silk photographic paper

Acquired:
2010

Acquisition Notes:
From the *Go Girl* series, an exhibition of which was held at the Govett-Brewster Art Gallery in 2002, and subsequently toured to other venues. This photograph was acquired along with another from the same period, *Sheila and Belinda Lee at Mojos Night Club, Auckland 1975*. Although taken in 1975, Fiona Clark didn't revisit the works until starting the *Go Girl* exhibition project in 2000, due to public backlash when showing related works in the 1970s. Sharon, depicted in the photograph, grew up in New Plymouth.

Govett-Brewster Art Gallery Exhibition History:
Our Hearts of Darkness, 2015.

4. Giovanni Intra
(b. Te Awamutu, 1968; d. New York, 2002)

Needle in Glove, 1993

Black and white photograph

Acquired:
2015

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Wonderlands: views on life at the end of the century, at the end of the world, 1999.

5. The Estate of L. Budd
(L. Budd active 1982–2000)

DBb50860.3009 untitled, 1997–2015

Oil stick, acrylic paint, roller blind

Acquired:
2015

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Our Hearts of Darkness, 2015.

6. Christine Hellyar
(b. New Plymouth, 1947)

Situations, 1969

Archival black and white inkjet prints on double weight art paper; toned to match vintage prints

Acquired:
2017 gifted by the artist

Acquisition Notes:
Situations was reprinted for the exhibition *All Lines Converge* from a 1969 negative. Christine Hellyar's work has a long lineage in the history of the Govett-Brewster Art Gallery and has been well-represented over her career, although many of the acquisitions proved controversial in their time.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
All Lines Converge, 2016.

7. Corita Kent
(b. Fort Dodge, 1918; d. Boston, 1986)

Yes #3, 1979

Serigraph

Acquired:
2016

Acquisition Notes:
A selection of 10 works by Corita Kent were acquired by the Govett-Brewster Art Gallery after their inclusion in the exhibition *Sister Corita's Summer of Love*. These works were intended to be representative of the major themes and visual motifs of her practice: commercial packaging, love, faith, connection with United States political movements, mass media, and experimental typography. *Yes #3* was noted by Director Simon Rees as the most recognisable singular work of the selection.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Sister Corita: Summer of Love, 2015.

8. Michael Smither
(b. New Plymouth, 1939)

Preparatory drawing for rubber gloves, 1977

Graphite on paper

Acquired:
2012 gifted by Jim and Mary Barr

Acquisition Notes:
This work is a preparatory study for another in the Govett-Brewster Art Gallery Collection, *Rubber Gloves*, which was acquired in 1978. It was suggested that the acquisition of this preparatory work would offer educational access to Michael Smither's work and process, as well as building on Smither's work as an existing collection strength.

Govett-Brewster Art Gallery Exhibition History:
Drawing the Line: Works from the Gallery's Collection, 2012.

9. Len Lye
(b. Christchurch, 1901; d. Warwick, 1980)

No Trouble, 1930

Hardcover book, handprinted

Acquired:
2011

Acquisition Notes:
Acquired to complement the existing Len Lye Collection and Archives at the Govett-Brewster Art Gallery. The artist's book was published in 1930 by Laura Riding and Robert Grave's Seizin Press.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

10. Tessa Laird
(b. Auckland, 1971)

Points of Agreement, 2011

Ink on paper

Acquired:
2012

Acquisition Notes:

A total of 10 drawings from *Points of Agreement* were acquired for the Collection, with five of them being gifted by the artist. The work was acquired following the 2011 exhibition *Old Genes: Artists Reading Len Lye*. The work was produced specifically for this exhibition. The work responds to the *Totem and Taboo* sketchbook that Len Lye created in the 1920s. Laird copied the book verbatim but has layered the pages with her own commentary.

Govett-Brewster Art Gallery Exhibition History:
Old Genes: Artists Reading Len Lye, 2011;
All Lines Converge, 2016.

12. Karl Fritsch,
(b. Sonthofen, 1962)
Gavin Hipkins
(b. Auckland, 1968)

Der Tiefenglanz II (Wasserfall), 2012

Hand-printed silver gelatin photograph and fine silver

Acquired:
2013

Acquisition Notes:

Three works from the collaborative series *Der Tiefenglanz* were acquired simultaneously for the Collection. Both Karl Fritsch and Gavin Hipkins were already individually represented in the Collection.

Govett-Brewster Art Gallery Exhibition History:
Singular Companions: Sculpture from the Collection, 2012.

11. Sara Hughes
(b. Vancouver, 1971)

World wheat statistics, 2011

Ceramic

Acquired:
2013

Acquisition Notes:

Originally exhibited at the Govett-Brewster Art Gallery in the immersive installation *The Golden Grain*, which looked at historical wheat production in Taranaki. The installation was part of the exhibition *Stealing the Senses* and was commissioned by the Gallery.

Govett-Brewster Art Gallery Exhibition History:
Stealing the Senses, 2011.

13. Fiona Hall
(b. Sydney, 1953)

Drawing for "Mown", 2007

Pencil on paper

Acquired:
2013 gifted by the artist

Acquisition Notes:

Mown was a garden installed at Pukaka/Marsland Hill Park in New Plymouth and was commissioned by the Govett-Brewster Art Gallery for the exhibition *New Nature*, which was held in 2007. Hall worked closely with staff from the parks department of New Plymouth District Council to plant more than 1500 New Zealand indigenous plants, recreating the camouflage unique to the New Zealand Defence Force. By the time of the acquisition of *Drawing for "Mown"*, installation had been disestablished, leaving this drawing as one of the primary records of the commissioned work.

Govett-Brewster Art Gallery Exhibition History:
New Nature, 2007.

14. Octavia Cook
(b. Auckland, 1978)

Monica R. Brewster Cameo Brooch –
40th Anniversary Commission, 2010

Acrylic, sterling silver, fine silver, 18ct gold,
stainless steel

Acquired:
2010

Acquisition Notes:
Commissioned by the Govett-Brewster Art
Gallery for the 40th anniversary celebration of the
Gallery. The brooch features a cameo portrait
of Monica Brewster.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

15. Li'l Mamas Art Klub
(details unknown)

Lalaga, 2008

Plastic ribbon

Acquired:
2012

Acquisition Notes:
Li'l Mamas Art Klub was a New Zealand-
based collective of Pasifika artists who utilised
communal processes in their art making.
Upon acquisition of the work, it was suggested
that this community aspect would provide
future education and public programming
opportunities. Director Rhana Devenport
observed that the work related directly to other
Pacific and Australian indigenous textile-based
works in the Collection, such as those by Ani
O'Neill and Laurelle Pookamelya.

Govett-Brewster Art Gallery Exhibition History:
Dateline Return, 2008.

16. Francis Upritchard,
(b. New Plymouth, 1976)

Martino Gamper,
(b. Meran, 1971)

Karl Fritsch,
(b. Sonthofen, 1963)

Lynne Mackay
(b. Stratford, 1949)

2 Eyed Piece, 2011

Walnut slab table, wood grain MDF laminate
base and red MDF laminate corners,
Super Sculpey, foil, wire and paint, silver,
bronze, woven wool textile

Acquired:
2012

Acquisition Notes:
2 Eyed Piece was part of *Gesamtkunsth Handwerk*,
a project commissioned by the Govett-Brewster
Art Gallery, resulting from a collaborative
residency in New Plymouth. During the
residency, an invitation to collaborate was
extended to local potters, weavers, glassblowers,
and metalworkers, with local weaver Lynne
Mackay being involved in the realisation of this
piece. The project was presented as part of the

exhibition *Stealing the Senses*, held in 2011
and *2 Eyed Piece* was acquired for the Govett-
Brewster Art Gallery Collection after the
exhibition.

Govett-Brewster Art Gallery Exhibition History:
Stealing the Senses, 2011.

17. Paul Maseyk
(b. Wellington, 1974)

Mr Square Suit, 2017

Clay, slip, glaze

Acquired:
2017

Acquisition Notes:
The increasing proportion of contemporary artists working in ceramics was cited as being influential on the decision to acquire this work by New Plymouth-based ceramicist Paul Maseyk.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
None recorded.

18. Laurelle Pookamelya
(b. unknown, 1967)

Ghostnet basket, 2011

Reclaimed fishing net, raffia, and rope

Acquired:
2011

Acquisition Notes:
Ghostnet basket was purchased after being exhibited at the Cairns Indigenous Art Fair in 2011. The artist has used salvaged fishing nets, known as 'ghost nets,' in her weaving. These nets float through the ocean with the tides and currents. A group called GhostNets Australia supports the work of 22 indigenous artists to recover the nets when they are washed up on the beach and reclaim them for use in art.

Govett-Brewster Art Gallery Exhibition History:
Singular Companions: Sculpture from the Collection, 2012.

19. Lisa Reihana

(b. Auckland, 1964)

Ngāpuhi, Ngāti Hine, Ngāi Tu

Colour of Sin: Headcase Version, 2005

Formica, audio equipment, reassembled hairdryers, stools, brochure.

Acquired:

2013 gifted by the artist

Acquisition Notes:

Colour of Sin: Headcase Version adds to the five works by Lisa Reihana already held in the Collection, largely from the *Digital Marae* series. The acquisition of this work was intended to build on the Gallery's collection of assemblage and installation works that examine cultural histories.

Govett-Brewster Art Gallery Exhibition History: *Singular Companions: Sculpture from the Collection*, 2012.

20. Bill Culbert

(b. Port Chalmers, 1935; d. Croagnes, 2019)

Galaxy, Galaxy, Galaxy, 2010

Plastic bottles, fluorescent tube, electrical components

Acquired:

2011

Acquisition Notes:

Galaxy, Galaxy, Galaxy was donated to the Christchurch Earthquake Recovery Appeal in support of SCAPE Christchurch Biennial of Art in Public Space, and was subsequently acquired for the Collection.

Govett-Brewster Art Gallery Exhibition History: *Singular Companions: Sculpture from the Collection*, 2012.

21. Laurence Aberhart

(b. Nelson, 1949)

Taranaki from Awatuna, Taranaki, 27 September 2009, 2009

Silver gelatin print, gold and selenium toned

Acquired:

2012

Acquisition Notes:

This photographic series was commissioned by the Gallery in 2009, and included in the exhibition *Laurence Aberhart: Recent Taranaki Photographs* in 2012, which also toured the region. Four works were acquired from the series, and a further two were gifted by the artist. Director Rhana Devenport wrote that the addition of these recent works would ensure that the Gallery's holdings of Aberhart's work is contemporary. She elaborates, stating that "each work represents a particular strain of the artist's practice, making the Gallery's collection more reflective of his oeuvre while continuing to develop a strong local influence in the work we hold."

Govett-Brewster Art Gallery Exhibition History: *Laurence Aberhart: Recent Taranaki Photographs*, 2012

22. Milarky

(b. New Plymouth, 1988)

...Quivilant Netic U11, 2015

Acrylic, pigment, and aerosol

Acquired:

2015

Acquisition Notes:

None recorded.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
None recorded.

23. Lynn Cazabon
(b. details unknown, 1964)

Diluvian, 2010–2013

Unique silver gelatin solar photographs

Acquired:
2017 gifted by the artist

Acquisition Notes:
The work was gifted to the Gallery Collection after its inclusion in the exhibition *Emanations: The Art of the Cameraless Photograph*, in 2016.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Emanations: The Art of the Cameraless Photograph, 2016.

24. Wayne Youle
(b. Porirua, 1974)
Ngāpuhi, Ngāti Whakaeke

Your breath smells like apples, you speak with an accent, you have mud on your shoes...You must be a well travelled man!, 2015

Acrylic and aerosol enamel on board

Acquired:
2017

Acquisition Notes:
This portrait of Len Lye is from a series featuring well-known New Zealand cultural icons including artists, writers, musicians, architects, and poets.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
None recorded.

25. Peter Peryer
(b. Auckland, 1941; d. New Plymouth, 2018)

Laurence Aberhart, Waitara, 2010, 2011

Digital colour photograph, pigment ink on archival stock

Acquired:
2011

Acquisition Notes:
This work features fellow photographer Laurence Aberhart. The photograph was taken while Aberhart was completing a series of photographs of Taranaki, commissioned by the Govett-Brewster Art Gallery. Director Rhana Devenport noted in her acquisition proposal that the work would be included in an upcoming exhibition of works by Laurence Aberhart, featuring his Taranaki series.

Govett-Brewster Art Gallery Exhibition History:
Laurence Aberhart: Recent Taranaki Photographs, 2012.

26. Max Gimblett
(b. Auckland, 1935)

Cauldron of Faith, 2004–2006

Palladium and copper leaf, acrylic, ink and pencil on paper

Acquired:
2010

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

27. Gigi Scaria
(b. Kothanalloor, 1973)

Someone left a horse on the shore, 2009

Colour digital inkjet print on archival paper

Acquired:
2013 gifted by the artist

Acquisition Notes:
Three photographs were gifted by the artist that form part of the installation series *Amusement Park*. All three, as well as one additional photograph, were included in the exhibition *Sub-Topical Heat: New art from South Asia*. Director Rhana Devenport claimed during the acquisition process for this work that the Govett-Brewster Art Gallery has “shown leadership and vision amongst New Zealand’s art galleries collecting the work of artists from the wider Asia-Pacific region,” citing Gigi Scaria as a leading international figure based in the region.

Govett-Brewster Art Gallery Exhibition History:
Sub-Topical Heat: New art from South Asia, 2012.

29. Jim Speers
(b. Kalabo, 1970)

Crystal Spirit, 2009

Digital inkjet with screenprints on BFK Rives watercolour paper

Acquired:
2017 Gifted by the artist and Starkwhite

Acquisition Notes:
The work was gifted as part of a large series of works by Jim Speers. Along with *Crystal Spirit*, Speers also gifted the series *Outdoor Cinema*.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
In Play: Hany Armanious, Peter Robinson, Jim Speers, 2017.

28. Fiona Pardington
(b. Auckland, 1961)
Ngāi Tahu, Kāti Māmoe, Ngāti Kahungunu

Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand, 2010

Pigment inks on Hahnemühle Photo Rag

Acquired:
2011

Acquisition Notes:
The photograph was included in *Fiona Pardington: The Pressure of Sunlight Falling*, 2011. The exhibition featured a series of photographs depicting life-casts made by medical scientist and phrenologist Pierre-Marie Dumoutier, taken during a visit to Aotearoa New Zealand with French explorer Jules Dumont d’Urville between 1837 and 1840. The cast of Matoua Tawai was taken at Kororareka in the Bay of Islands in April 1840. This photograph expanded the representation of Fiona Pardington in the Collection, complementing the existing holding of six works from three different series.

Govett-Brewster Art Gallery Exhibition History:
Fiona Pardington: The pressure of sunlight falling, 2011

30. John Reynolds
(b. Auckland, 1956)

Trilogy Flip and Two Twisters, 2012

Aluminum and plastic

Acquired:
2012

Acquisition Notes:
Director Rhana Devenport remarked upon acquisition that the Govett-Brewster Art Gallery intentionally collects works by contemporary artists that serve as a homage to Len Lye. Devenport explained, “these will be a significant resource in our work of promoting and exhibiting the work and ideas of Lye, offering audiences a variety of avenues to discover Lye’s work.” The work alludes to Len Lye’s work produced in 1977, entitled *Trilogy (Flip and Two Twisters)*, which is also held in the Govett-Brewster Art Gallery Collection.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

31 Billy Apple
(b. Auckland, 1935)

Further Alterations, 2017

Indigo Print on Media Digital Gloss 170gsm

Acquired:
2019

Acquisition Notes:

Recent additions and refurbishments of the Govett Brewster Art Gallery/Len Lye Centre building have changed Apple's work *Alterations: The Given as an Art Political Statement*, 1980. That work involved the artist altering a staircase in Gallery 1. The recent walling up of what was the main entrance obscured the sight line on which the artist's original extension to the width of the staircase had been based. With *Further Alterations*, a datum point inserted in the gallery floor restored the sight line and a small stainless plaque notes its exact location, and the prints seen here document these changes.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
Billy Apple: Further Alterations, 2017; *Yuichiro Tamura: Milky Mountain / 裏返りの山*, 2019.

33. John Ward Knox
(b. Auckland, 1984)

No Title, 2013

Neon, electrical cable, and transformer

Acquired:
2013

Acquisition Notes:

The work was produced as a site-specific commission for the Govett-Brewster Art Gallery. Director Rhana Devenport explains that the inclusion of this work into the Collection "actively strengthens and continues the Gallery's small but significant focus on sculptural works that utilise neon and light."

Govett-Brewster Art Gallery Exhibition History:
None recorded.

32. Fiona Connor
(b. Auckland, 1981)

Documentation of 'All Lines Converge', 2016

Digitally printed photographs

Acquired:
2019 gifted by the artist

Acquisition Notes:

In this work, Fiona Connor invited four photographers to document the Govett-Brewster Art Gallery exhibition *All Lines Converge*, which opened in 2016. The four photographers were Jennifer French, Andy Jackson, Bryan James, and Alex North. *Documentation of 'All Lines Converge'* was acquired after inclusion in the exhibition *All Lines Converge*.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
All Lines Converge, 2016.

34. Jeff Thomson
(b. Auckland, 1957)

Arahura, date unknown

Acrylic on corrugated iron

Acquired:
2013 gifted by the Paris Family Collection.

Acquisition Notes:

Arahura was the first acquisition of a work by Jeff Thomson for the Govett-Brewster Art Gallery Collection. The work had been on long-term loan to the Gallery as part of the Paris Family Collection, before being gifted permanently.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

35. Daniel von Sturmer,
(b. Auckland, 1972)

Andy Thomson,
(b. Wiltshire, 1952)

Spin Theory, 2011

Mixed media installation

Acquired:
2014

Acquisition Notes:

Rhana Devenport wrote in the acquisition proposal for this work "that the reinterpretation of Lye's work by a younger generation of artists ensures the longevity of Lye's influence, and strengthens the Govett-Brewster's role of researching, and re-contextualising the work of Len Lye for new audiences." She noted that it was a timely acquisition with the forthcoming opening of the Len Lye Centre. The work had initially been created for the exhibition *Old Genes: Artists Reading Len Lye*.

Govett-Brewster Art Gallery Exhibition History:
Old Genes: Artists Reading Len Lye, 2011.

37. Dick Frizzell

(b. Auckland, 1943)

Yellow, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:

This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

36. Dane Mitchell

(b. Auckland, 1976)

Your Memory of Rain Encased (UV release), 2010

UV release encapsulated perfume, glass, silver nitrate, silicon, springs

Acquired:
2011

Acquisition Notes:

Dane Mitchell was the Govett-Brewster New Zealand Artist in Residence during 2010 and 2011, and the body of work produced during the residency led to the exhibition *Dane Mitchell: Radiant Matter I*. In addition to this work, Mitchell also gifted a further four works. The gifted works relate to Len Lye, and while they were made during the residency they were not included in his solo exhibition. These works complement the four drawings by Mitchell that were acquired in 2004.

Govett-Brewster Art Gallery Exhibition History:
Dane Mitchell: Radiant Matter I, 2011.

38. Peter Roche

(b. Auckland, 1957)

Untitled, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:

This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

39. John Reynolds
(b. Auckland, 1956)

Untitled, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

41. Dominiek Baetens-Van Gils,
(b. Auckland, 1985);
Giuseppe Romeo
(b. Melbourne, 1958)

Envoi, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

40. Saskia Baetens-Van Gils
(b. Turnhoutm, 1974)

Haec olim meminisse iuvabit, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

42. Denys Watkins
(b. Wellington, 1945)

Untitled, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

43. Séraphine Pick
(b. Kawakawa, 1964)

Untitled, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

44. Julia Morison
(b. Pahiatua, 1952)

Net, 2011

Lithograph on Arches 88 paper

Acquired:
2012 gifted by Frans Baetens and Magda Van Gils

Acquisition Notes:
This work was gifted by printing press Muka Studio, alongside seven others in the portfolio *Grand Finale*. The portfolio was produced as limited edition lithographs to mark the closure of Muka Studio and to celebrate 25 years of Muka Youth Prints. Muka Studio ran Muka Youth Prints, an initiative exclusively for those between the ages of five and 18 to view and purchase prints by New Zealand artists. Director Rhana Devenport noted that the portfolio would strengthen the Gallery's holdings of works on paper.

Govett-Brewster Art Gallery Exhibition History:
Muka Youth Prints – 25th Anniversary, 2011.

45. WharehokaSmith
(b. Ngamotu, 1960)
Taranaki, Te Atiawa, Ngā Ruahine

Kūreitanga II IV, 2016

Acrylic paint

Acquired:
2019

Acquisition Notes:
Acquiring *Kūreitang II IV* into the Govett-Brewster Collection builds on the Gallery's very limited representation of Māori and local artists, which the current Directors Aileen Burns and Johan Lundh strongly feel needs to be addressed. In their acquisition document presented to the Collections Working Group, the directors also point out that WharehokaSmith is a well-known artist within Taranaki and in working alongside respected Māori academic Dr. Ruakere Hond, WharehokaSmith has a developed, robust dialogue, which supports the development of his national profile. It is noted that the work is much loved by local audiences and connects the Gallery to the land it occupies. With the Gallery seeking a dynamic contract that will allow the work to be remounted and loaned over time, the

acquisition expands the model of collecting that the institution has historically relied on.

Govett-Brewster Art Gallery/
Len Lye Centre Exhibition History:
WharehokaSmith: Kūreitanga II IV, 2016–
Ongoing.

46. Yin Xiuzhen
(b. Beijing, 1963)

Model for Black Hole, 2010

Aluminium/mild steel, galvanised rivets

Acquired:
2013 gifted by the artist

Acquisition Notes:
Model for Black Hole is a scale model that was created during the development process for the sculpture *Black Hole*, conceptualised and created during a three-week artist residency in New Plymouth. The residency was associated with the year-long exhibition and residency project presented by the Govett-Brewster Art Gallery entitled *China in four seasons*.

Govett-Brewster Art Gallery Exhibition History:
China in four seasons, 2010; *Singular Companions: Sculpture from the Collection*, 2012.

47. Lee Mingwei
(b. Taichung, 1964)

Stone Journey, 2009

Stone, cast bronze, timber, stainless steel, silk

Acquired:
2010

Acquisition Notes:
None recorded.

Govett-Brewster Art Gallery Exhibition History:
None recorded.

48. Jin Jiangbo
(b. Zhejiang Province, 1972)

Pelt Department – sheepskin treating from the 'Freezing Works, Patea: The Taranaki Scene' series, 2009

LightJet archival print on Fuji paper scanned from large format (10 × 4 inch) colour transparency film

Acquired:
2011 from the Govett-Brewster Foundation

Acquisition Notes:
Four photographs from the series, *Freezing Works, Patea: The Taranaki Scene*, were acquired in 2011, one of which was gifted by the artist. The series was produced in 2009 while Jin Jiangbo was the International Artist in Residence at the Govett-Brewster. The works were included in *China in four seasons*, a year-long project consisting of four exhibitions and residencies, held in 2009 and showcasing contemporary art from China. Director Rhana Devenport described a focus on collecting Asian artists at the time of acquisition, with Jin Jiangbo meeting this criteria as an artist from China.

Govett-Brewster Art Gallery Exhibition History:
China in four seasons, 2009.

Public programme

*The scene in which I find myself /
Or, where does my body belong*

7 Dec 2019 – 22 Mar 2020

To make an appointment to view works that are hung in the directors' office please contact the front desk in person or by email at info@govettbrewster.com.

Symposium

6 – 8 Mar 2020

A weekend symposium that opens up the complex field of collecting through focusing on issues of institutional responsibility, de-colonising collections and collecting processes, artistic interventions into collecting, and expanded collection methods and approaches for the future. Speakers include Tina Barton, Jenny Harper, Ngahina Hohaia, Gabi Ngcobo, Megan Tamati-Quennell, and Luke Willis Thompson.

Exhibition Programme:

Artist Talk—walk through with Ruth Buchanan, Aileen Burns and Johan Lundh, 7 Dec 11am

Artist in Conversation—Ruth Buchanan and Tina Barton, 7 Dec 2pm

Collection Artist Talk, 8 Feb 11am – 12pm

Collection Artist Talk and hands-on workshop, 14 Mar 10.30am – 1.30pm

Recurrent Programme:

Seniors—free-flowing conversation, 13 Dec, 14 Feb, 13 Mar 10am – 11am

Gallery Babes—caregivers' and babies' tour and hands-on activity, 14 Feb 10.30am – 11.30am

Sense Art—tour for visitors with visual impairments, 17 Feb 2pm

Community Conversation—what does Taranaki Anniversary Day mean now? 22 Feb 1pm – 2pm

Waiata in the Gallery, 5 Feb and 4 Mar 12.30pm

Pre-School Art—hands-on art for ages 3+, 7 Feb and 6 Mar 10.30am – 11.30am

Family Art—hands-on activities, Sundays 1pm – 3pm

Exhibition Insight—Guided tours, Saturdays & Sundays 11am – 11.30am

Quiet Art—Mondays 3.30pm – 5pm

This guide is published by the Govett-Brewster Art Gallery on the occasion of the exhibition: *The scene in which I find myself / Or, where does my body belong*, 7 Dec 2019 – 22 Mar 2020. This exhibition marks 50 years since the opening of the Govett-Brewster Art Gallery.

Exhibition Concept and Artistic direction:
Ruth Buchanan

Curatorial Support: Aileen Burns and
Johan Lundh

Registration and Research: Kelly McCosh,
Kate McKenzie-Pollock, Catherine Rhodes,
and Bryan James

Exhibition Team: Jon Geehan, Murray Hewitt,
Sarah Pye, Sarah Buist, Simone Burbidge,
Coral Dolan, Carmela Snooks, Ellie Field,
Leonie Smith, Tammy Lewis, Amy Blinkhorne,
Anneke Moore, Peter Sargent, Kevin Castle,
Carl Lewis, Hugh McCormack, Brett Marshal,
Layton Cottom, Clay Bailey, Anthony Davies,
Catherine Rhodes, Brad Heapey, and
Bryan James

Architectural Support: Andreas Müller

Graphic Design Concept: Ruth Buchanan
and HIT

Graphic Design: HIT

Courtesies: all artworks in the exhibition are from the Govett-Brewster Art Gallery Collection except for *Fountain I*, by Len Lye, loaned from the Len Lye Foundation Collection. Ruth Buchanan's work is courtesy of the artist and Mossman, Wellington. The wall paintings are courtesy of Ruth Buchanan and Benjamin Buchanan.

Ruth Buchanan wishes to thank all the artists included in the exhibition, Aileen Burns and Johan Lundh, Kelly McCosh, Catherine Rhodes, Kate McKenzie-Pollock, Jon Geehan, Kelly Loney, Benjamin Buchanan, Mathew Buchanan, Nina Seja, Andreas Müller, Lina Grumm, Sarah Hopkinson, Danae Mossman, Rike Frank, Jenny Nachtigall, and the Buchanan family. She would also like to acknowledge Linda Tuhiwai Smith, Audre Lorde, Elena Ferrante, J. C. Sturm, and Dodie Bellamy, whose writing and thinking has supported her own.

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Principal Funder



The Govett-Brewster Art Gallery Collection is the first we've been charged with. Arriving in New Plymouth with a good sense of artistic practice in Aotearoa New Zealand today and a familiarity with the Govett-Brewster's legacy through our relationships with past directors, we found ourselves feeling that we had a lot of learning to do in the space of the Collection. We believed that through a direct engagement with what has been held onto, we could deep-dive into both Aotearoa New Zealand art history and the holdings of this museum, giving us a mandate for how to move forward.

Deep-diving in this way has marked our arrival as directors, taking up the role in time to celebrate the institution's 50-year history. Prior to taking on this role, we discussed it with Ruth Buchanan, an artist we had previously worked closely with and who had a special connection to the institution. Following what was ultimately a life-changing conversation, we knew we wanted to involve her in the complex job of reflecting on the Govett-Brewster's history. The question was, how could we do this—remain true to *and* complicate the institution's self-image as an agitating, challenging, and contemporary artist-centered space that reflects the present and projects into the future? We heard many times on our arrival to New Plymouth that there is an appetite for the Collection locally and a hunger from the national art community to see the Gallery leading the way in terms of its programme and its approach to collecting. *The scene in which I find myself / Or, where does my body belong* does both of these things.

In the introduction to her seminal book, *Decolonizing Methodologies: Research and Indigenous Peoples* (Zed Books, 1999), Linda Tuhiwai Smith writes that: "From the vantage point of the colonized, a position from which I write, and choose to privilege, the term 'research' is inextricably linked to European imperialism and colonialism. The word itself, 'research', is probably one of the dirtiest words in the indigenous world's vocabulary." As an artist of Te Atiawa, Taranaki, and Pākehā descent, we believe Buchanan shares Tuhiwai Smith's unease for the term 'research.' Her approach to this exhibition has been embodied: disrupting and subverting normative notions of inquiry, finding instead conceptual and critical systems that reveal collecting mechanisms. This exhibition is a fissure, a break, creating the possibility for new narratives.

For us, a collection should walk a tightrope, balancing a commitment to capturing the important artists and conversations of a given moment, and creating a microcosm of a world that we hope for, that we strive towards. The statistical lens that Ruth has applied to the Collection reveals very real imbalances in the kinds of artists, worldviews, art, and bodies we

represent presently. In doing so, she challenges us to move in a new direction for the future, giving space to bodies, minds, and perspectives that have been overlooked historically. We take this challenge seriously and will prioritise a cacophonous and diverse view of art from Taranaki, Aotearoa, and in and around the Pacific during our tenure.

Govett-Brewster Art Gallery Co-Directors,
Aileen Burns and Johan Lundh