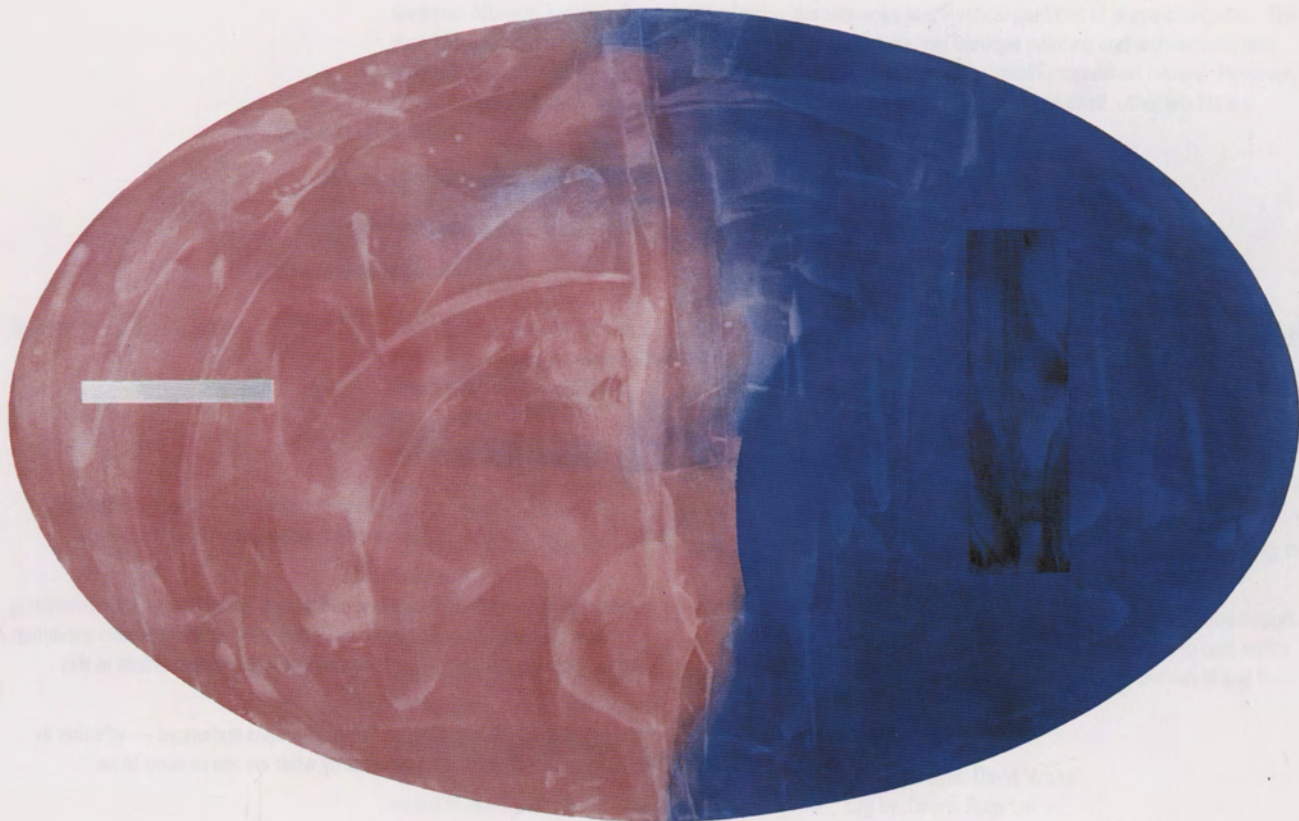


**DISTANCE**  
*Looks Our Way*  
10 ARTISTS FROM NEW ZEALAND



Gretchen Albrecht, *Colloquy (pacific annunciation)* 1991

Auckland City Art Gallery. October 15 - November 21, 1993  
City Gallery, Wellington. December 4, 1993 - February 6, 1994

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# DISTANCE

*Looks Our Way*

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**Gretchen Albrecht**

**Gavin Chilcott**

**Jacqueline Fraser**

**W D Hammond**

**Tony Lane**

**Richard Reddaway**

**John Reynolds**

**James Ross**

**Michael Stevenson**

**Elizabeth Thomson**

*Distance Looks Our Way* was shown at the 1992 Seville Expo and toured to galleries in Madrid, Barcelona, Zamora, Spain and Leiden, Holland. Now New Zealanders have another opportunity to see this highly successful exhibition.

*Distance Looks Our Way* was the initiative of two artists, Tony Lane and James Ross. Rather than attempting to present a version of New Zealand national identity to a European audience, they sought with this exhibition to present work reflecting the diversity of artistic practice by both established and younger artists in this country.

As Luit Beiringa puts it in his preface to the exhibition catalogue: "What overseas audiences — whether in Spain, France or the United States — may expect of us, isn't necessarily what we are or want to be."

# LA DISTANCIA

*Mira Hacia Nosotros*

10 ARTISTAS DE NUEVA ZELANDA

## Gretchen Albrecht

Gretchen Albrecht was born in Auckland in 1943 where she was also educated, studying painting at the Elam School of Fine Arts, University of Auckland, from 1960 to 1963. She had her first solo exhibition in Auckland in 1963 and has exhibited widely since that time. In 1981 she was a Frances Hodgkins Fellow at the University of Otago. She exhibited in the *Artist's Project* series at the Auckland City Art Gallery in 1985-86, an installation of paintings entitled *Seasonal*, and a major survey exhibition, *AFTERnature*, toured New Zealand galleries in 1986. She has travelled and exhibited abroad frequently. She lives in Auckland.

Gretchen Albrecht explores through her painting the sensuous and mystical qualities of shape and colour. The oval forms of her current works derive in part from Renaissance and Baroque painting and architecture, and her titles and subjects — nocturne, annunciation — are similarly evocative of European art history. However, in the world of the oval, with its sweeping clouds of colour and floating blocks of paint, other worlds are evoked.

### Nocturne (midnight)

1991

acrylic and oil on canvas

1540 x 2445 mm

### Colloquy (pacific annunciation)

1991

acrylic on canvas

1540 x 2445 mm

## Gavin Chilcott

Gavin Chilcott lives in Auckland where he was born in 1950. He studied at the Auckland Technical Institute in 1967 and the Elam School of Fine Arts, 1968-70. He has exhibited frequently in both New Zealand and Australia since the mid 1970s. In 1991 he was Trustbank Canterbury Artist in Residence at the Christchurch Arts Centre.

Since the 1980s Chilcott has collaborated with a variety of crafts people, including Auckland cabinet maker David White, Queensland ceramicist Errol Barnes, and the Christchurch company, Dilana Rugs Ltd. One such collaboration was for the exhibition *Setting a Table* at the Auckland City Art Gallery in 1989. Another collaborative installation with artist Ralph Paine entitled *Scheme* featured at the Wellington City Art Gallery in 1991-92.

Chilcott's collaborations upset notions of the solitary artist, and blur boundaries between art, craft and design. *Ceramics from the South* is typical of Chilcott's work in this area. The work, with its references to past styles and provincial tastes, also explores the traffic of images between the cultural "centres" of the world and the far-flung reaches of New Zealand.

### Ceramics from the South

1991

mixed media installation

variable dimensions

cabinet maker: David White

rug by: Dilana Rugs Ltd

rug maker: Sandra Georgeff

studio assistant: Martin Poppelwell

## Jacqueline Fraser

Jacqueline Fraser was born in Dunedin in 1956 of Ngai Tahu descent. She studied sculpture at the Elam School of Fine Arts until 1977 and has exhibited in New Zealand and abroad since then, in both galleries and less traditional sites. A work, *The New Zealand Room*, featured at the Auckland City Art Gallery in 1986 as part of its exhibition *Aspects of Recent New Zealand Art: Sculpture 2*, and her work was also included in the

Gallery's exhibition *NZXI* in 1988. In 1992 she was awarded the Moët et Chandon New Zealand Art Foundation Fellowship, and spent a year at Avize in France. As well as showing in France, Fraser had work included in the exhibition *Prospect '93* at the Frankfurter Kunstsverein. A major work upon her return to New Zealand was *He Tohu/The New Zealand Room*, one of the opening exhibitions at City Gallery, Wellington.

Jacqueline Fraser's sculptures and installations draw on both her Maori heritage and female expression in a combination that is intuitive, spontaneous and spiritual. She utilises a diverse range of materials, from both Maori tradition and modern industry. The knotting, tying and arranging in her work is a sensitive translation of Maori weaving and string games, European architecture and decoration, and Maori lore and language.

*Ko Aoraki Te Maunga/Mount Cook is the mountain* refers to the peak bearing the name of the European "discoverer" of New Zealand. However, the mountain's older name, Aoraki, is that of an earlier sailor, one who with his companions turned to stone after his canoe capsized to form the Southern Alps.

**Ko Aoraki Te Maunga (Mount Cook is the mountain)**

1991

mixed media installation

1930 x 1840 x 3130 mm

## W D Hammond

W D (Bill) Hammond was born in Christchurch in 1947 and studied at the University of Canterbury School of Fine Arts in the late 1960s. He made wooden toys for a decade before returning to painting in 1981. He has exhibited widely since that time, including such projects as the 1989 *Artist in the Sub-Antarctic* exhibition, and *Headlands* at the Museum of Contemporary Art in Sydney and Museum of New Zealand Te Papa Tongarewa in Wellington in 1992. In 1992 he was awarded a Queen Elizabeth II Arts Council Fellowship. He lives in Lyttleton.

W D Hammond's painting is singular in its vision and its approach. The artist utilises a variety of supports for his works: aged slabs of kauri or strips of wallpaper, and on these describes a frenetic world of nature and culture, distorted and constantly metamorphosing. *Knocking on the locker* recalls the bleak landscape of the Auckland Islands, and bleak lives of nineteenth century sailors stranded there. Such isolation contrasts with the abundance *Endangered species*, with its array of mutant humanoid figures. In this world, the television is always on, the phone is always ringing, deals are being done and people are on the move. Hammond links these facts of late twentieth century urban life with the prospect of extinction it has engendered on so many other species.

**Knocking on the locker**

1991

acrylic on kauri panel

890 x 980 mm

**Meat plate and cup**

1991

acrylic on kauri panel

890 x 980 mm

**Endangered species**

1991

acrylic on vinyl wallpaper

1570 x 1800 mm; 1570 x 2300 mm; 1570 x 3000 mm

## Tony Lane

Tony Lane was born in 1949 in Kati Kati, a small North Island farming town, and grew up there and in Auckland. He studied at Elam School of Fine Arts, University of Auckland from 1968-70. In 1974 he moved to Wellington and apart from periods abroad, has lived there since. The Wellington City Art Gallery showed a selection of his work in 1989. His work was included in the Moët et Chandon New Zealand Art Foundation exhibition in 1989 and 1990. He was also included in the exhibition *Il Sud del Mondo* at Marsala and Palermo, Sicily, 1991.

Tony Lane's work is suffused with the golden splendour and mystery of medieval and Renaissance painting: religious visions, heraldic symbols and spectacular scenes. In *Artifice of nature*, his four part painting for *Distance Looks Our Way*, Lane draws this sumptuousness into a discussion about representation: of painting's pleasures and indulgences when freed from the responsibility of representation.

**Artifice of nature**

1991

oil paint, gouache and schlagmetal on 4 gesso panels

2 panels 1520 x 500 mm; 2 panels 710 x 390 mm

## Richard Reddaway

Richard Reddaway was born in Lower Hutt in 1962 and moved to Christchurch to study sculpture at the University of Canterbury School of Fine Arts in 1981. In 1989 he spent six months studying at the Düsseldorf Kunstakademie. He held his first solo exhibition in Christchurch in 1986 and has shown throughout New Zealand since then. In 1993 he produced a major installation, entitled *The Deck of My Body* at the McDougall Art Annex in Christchurch, the same year in which he moved to Auckland.

Richard Reddaway's photomontage sculptures draw on classical architecture and sculpture's traditional representation of the human form. In these works, and in his three dimensional sculptures, the figure is portrayed as a building block for a greater structure, a unit in social engineering. Reddaway's photomontages, of which he is frequently the subject, are at once totalitarian and frail, appearing to uphold institutions of power while wryly critiquing them.

**Pediment**

1991

photoscreen print on aluminium

1500 x 7000 mm

## John Reynolds

John Reynolds was born in 1956 in Auckland where he still lives. He studied at Elam School of Fine Arts until 1978 and had his first solo exhibition in Auckland in 1980. Since then he has exhibited widely, including *Drawing Analogies* at the Wellington City Art Gallery in 1988, the Auckland City Art Gallery's *after McCahon* exhibition in 1989 and *Headlands* at the Museum of Contemporary Art in Sydney and the Museum of New Zealand Te Papa Tongarewa in Wellington. In 1993 he won the Visa Gold Art Award.

*The impossible embrace* is typical of Reynolds's work, formed from his personal amalgam of painting, calligraphy and emblem design. The work brings together a variety of images and materials, colliding in an ambiguous description of myth. *The impossible embrace* concerns the mythical beasts the Chimera and the

Sphinx. The Chimera can be said to represent the dangers of unchecked imagination; the sphinx all that is uninterpretable and silent. Reynold's work moves between these two beasts, between passion and restraint, between expansiveness and intimacy.

**The impossible embrace**

1991

graphite, wax/oil crayon and oil stick on canvas

2000 x 6000 mm

**James Ross**

James Ross was born in 1948 in Gillingham, England and came with his family to New Zealand in 1959. He was educated in Auckland, where he still lives, studying at the Elam School of Fine Arts, University of Auckland from 1966-69. He held his first solo exhibition in 1974 in Auckland and has exhibited frequently there, and throughout New Zealand, as well as abroad since then. He was included in the Auckland City Art Gallery's 1988 exhibition *NZKI* which was shown in Australia. In 1984 he was artist in residence at Victoria College, Prahan in Melbourne. A self-curated survey of work 1982-93 was shown at the Centre for Contemporary Art in Hamilton in 1993.

James Ross's works break away from the conventional rectangular format of painting, drawing together geometric configurations, colours and images across an expanded surface. Amidst their flowing colours and solid structures, the works in *Distance Looks Our Way* are haunted by an anamorphic skull, taken from Hans Holbein the Younger's painting *The Ambassadors*. In its original context, the image was an intimation of mortality. Its role in Ross's paintings is ambiguous, disrupting the abstract qualities of the works. Stretched between form and symbol, its presence brings the paintings down from the realm of the transcendental, of pure form, and taints them with a sense of death.

**Constellation (Night journey)**

February 1990/August 1991

oil on board

2000 x 1432 mm

**Enigma (shepherds at the tomb)**

July/August 1991

oil on board

2025 x 1000 mm

**Enigma (melancholy portrait)**

July/August 1991

oil on board

1710 x 1195 mm

**Michael Stevenson**

Michael Stevenson was born in 1964 and educated in Inglewood, a small town on the East Coast of the North Island. He studied painting at the Elam School of Fine Arts, University of Auckland until 1986. His first solo exhibition was in 1988 and he has exhibited regularly since then. He was included in the inaugural Moët et Chandon touring exhibition, and the Auckland City Art Gallery's *after McCahon* exhibition, both in 1989. In 1993 a solo exhibition *Badlands* toured North Island galleries.

Michael Stevenson takes small town experience as the subject for his paintings. In his work he looks both ironically and nostalgically at the rituals and institutions which define such places, both in reality and in

memory. Sport, religion, service clubs: the works memorialise signs of life from a remembered past with the painterly precision of European still life. As such they are symbols of loss, of the passing of time, and a recovery of the past.

**The Venerable Order of the Junior Red Cross**

1991

oil on board

630 x 800 mm

**J. Cron 20 Pointer**

1991

oil on board

700 x 900 mm

collection: Manawatu Art Gallery,  
Palmerston North

**Amateur Boxing Ass.**

1991

oil on board

700 x 900 mm

collection: National Library of New Zealand,  
Wellington

**The Woodpeckers Club**

1990

oil on board

760 x 900 mm

**K.E.V.**

1990

oil on board

800 x 630 mm

**Elizabeth Thomson**

Elizabeth Thomson was born in 1955 and raised in Titirangi, Auckland. From 1978 to 1982 she travelled extensively in England, Australia and North America and lived on Christmas Island in the Pacific for a year. She returned to New Zealand to study at the Elam School of Fine Arts until 1988. She held her first solo show in Wellington in 1986, and has exhibited her work — sculpture, paintings, and photographs — widely since then. In 1987 her work was selected for the 9th British Print Biennale. In 1991 she produced an installation, *Denizens of the deep* for the Auckland City Art Gallery. She lives in Wellington.

Elizabeth Thomson's bronze sculptures take native New Zealand flora and fauna as their subject. *Phantoms of the night* is a flock of one hundred moths, including the rare and very large Ghost moth or Puriri, the Moon moth and the fast-flying Hawk moth. Each of these species has a particular place in Maori lore, and each has been put at risk by the decline of their natural habitats following European colonisation. With considerable skill, Thomson mimics their appearance in bronze, including their own ability to mimic their surroundings through camouflage.

**Phantoms of the night**

1991

bronze installation of 100 moths

4000 x 6000 mm (variable)

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An exhibition supported by  
Distance Looks Our Way Trust  
Queen Elizabeth II Arts Council of New Zealand  
Sarjeant Gallery, Wanganui

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