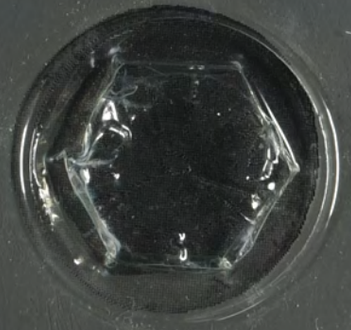


GREER TWISS

GREER TWISS

A SURVEY
1959 – 1981

A catalogue to accompany an exhibition organised by the City Art Gallery, Wellington, 30 October–29 November 1981

PHOTOGRAPHY: Monochrome: Studies of G. Twiss : J. Scholes, G. Hanly
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ATHLETES Bronze 37 x 51 x 36cm Collection: Auckland City Art Gallery *Not available for exhibition*

ACKNOWLEDGEMENTS

This first major touring exhibition organised by the City Art Gallery, Wellington, coincides with the gallery's first anniversary. An exhibition of this extent demands the right artist, the willing support of people who own the work, and substantial financial support.

The choice of Greer Twiss for this milestone in the gallery's existence was far from accidental. Since he first exhibited in 1958, his work has moved consistently at the forefront of object sculpture in New Zealand. Yet, extraordinarily, though highly respected by his peers, and represented in most public gallery collections, the development and innovation in his work is little known to the wider New Zealand public. In particular, with the exception of two small shows at the University of Victoria, it has not been shown in Wellington, though one of his most significant works, 'Scale Shift' (Todd Motors) is in the region.

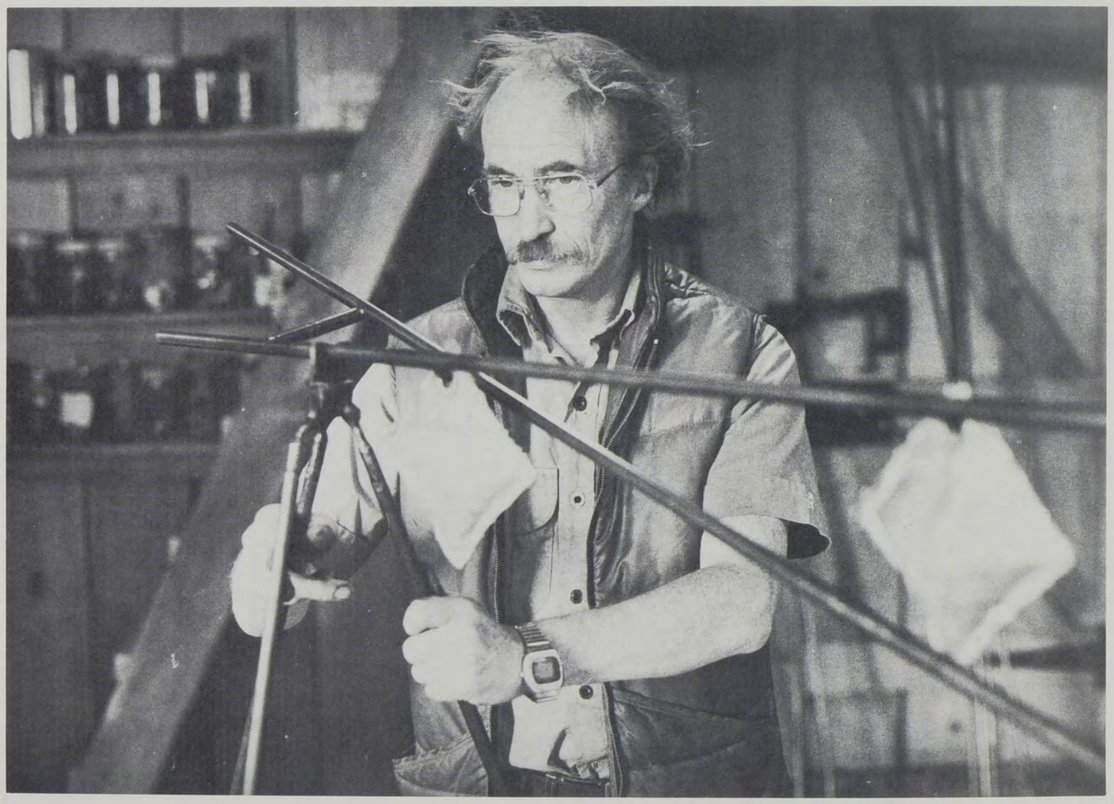
An artist has only one or two opportunities in a lifetime to present a major survey of work. It is a commitment, not only in time, but more importantly in confidence in an institution, which cannot be underestimated. Who knows what new work might have arisen during Greer's sabbatical leave this year, if he had not been faced with this totally consuming diversion. I sincerely thank Greer for an immense portion of his time over the last six months, and his confidence in entrusting the organisation of this exhibition to this gallery. His enthusiastic co-operation and unstinting patience, and his wife, Dee's warm hospitality to members of the gallery staff on various occasions, made our task pleasurably easy. To Greer and his family, our thanks.

I am grateful too, to Hamish Keith, Tony Green, Professor of Art History, University of Auckland, and Greer Twiss, and to the photographers, for their contributions to this catalogue.

The crux of any touring exhibition of works on loan, are the owners who are prepared to lend their works to the wider public for an extended period. Most of the work was provided by Greer Twiss. We are indebted to him, and the private collectors, and public galleries listed in the catalogue.

The Wellington City Council, which operates the City Art Gallery, is grateful to the Queen Elizabeth II Arts Council of New Zealand for financial support for this catalogue and exhibition.

Seddon Bennington
Director, City Art Gallery,
Wellington.



Greer Twiss 1980 Photo: G. Hanly

FOREWORD

Artists arrive at their destinations along a bewildering variety of paths. In Greer Twiss's particular journey, it is difficult to avoid seeing the splendid operations of happy coincidence. That is not to make light of a very real struggle, and a continuing battle with an audience and materials of equal intractability. But there it is nonetheless, serendipity. For instance, no adolescent with a puppet theatre in New Zealand's 1950's could have anticipated the performance art of the next decade, and its profound influence here in the decade after that. Nor could a young sculptor freshly minted at Auckland's School of Fine Art, have seen how perfect a combination of an interest in the ancient technique of lost-wax bronze casting and figures in motion would be to pitch him right at a sculptural *avant garde.*

Few sculptors and certainly none other in New Zealand have so precisely bridged the gulf between object and performance in sculpture. From the acrobats of 1963 to the tripods of 1980, that is at the heart of Twiss's art and imagery. First, quite simply, motion is caught – motion, what is more as a quality in itself and not simply as an heroic vehicle for the figure. Then followed an involvement with events, with collective activities, and with the political or social commitment that provoked them. Then the nature of Twiss's interests becomes progressively more complex – shadows, shifting view-points, the evidence only of past events and so on. In all this is a direction from the sculpture to the viewer, that participation of one kind or another is required. There is always a thread of re-creation binding us to the image.

Well here twentyone years of sculpture is able to speak for itself. It only really remains for us to acknowledge the real and unique achievement that represents. There are of course those cultural sycophants, who will allow that nothing is of account beyond provincial imitations of some other metropolitan art, but, the art of Greer Twiss along with that of his contemporaries happily gives a lie to that.

Hamish Keith



Greer Twiss 1968 Foundry, Mt. Wellington, Auckland Photo: J. Scholes

INTRODUCTION

Greer began with a miniature theatre, dressed puppets as figures, and he as the unseen puppet-master. By the time he was 16, he'd been studying puppetry for eight years. He got as far as being able to produce "Trial By Jury". At that time he announced that he intended to study art. By the end of the 50's he found sculpture in metal his favourite medium.

He was a schoolteacher by day and in his spare time he built his own small foundry that would take figures up to about 12" high. There was no suitable alternative. There's a lot of skill in it, and it's dangerous – explosions! A commercial foundry cast the Karangahape Rd *Fountain,* but there was nowhere for small fine figures in lost wax.

To begin with, he worked with simple rounded sand-cast figures, but by 1962 he had switched almost entirely to the freedom of modelling in wax. But casting these in bronze meant one bronze only, not a series made from moulds taken from the model. The wax model itself is destroyed in the process, burnt out and replaced with bronze, 2000°F or more. Most of them are cast solid, not hollow as is common in European casting. They are mostly rather thin so they don't crack when the metal is cooling. Each casting is a high risk enterprise.

From the start his figures are athletic little people, even before the *Athletes* series that begins in 1962. First, though, he is interested in making them stand up. *Handstand* stands on fat columns and waves its spindly legs in the air. It has a marvellous balanced silhouette. *Tumbling Figure* rests on three surfaces, at rest, but fallen, pathetic. It has no resolved silhouette, all three-dimensional lumps. The contrast between them points up how much Greer is conscious all the while of the properties of the medium he is working in. The figures are rudimentary, archaic, secondary to the formal problem of weight, balance, support, mass and silhouette. But static.

There are several pieces made of several figures standing or sitting in a kind of framework, on stage, in a situation, *Miners in a Cage* (terrific early pun), *Welders, People on a Bus,* fixed figures in metal without a proscenium, a step or two away from puppet theatre. But something of theatre stays in Greer's art. I think it's the difference between the play-fantasy of watching puppets perform, how much of it goes on in your head, and the mechanics and invention of making that happen, by manipulating dolls. In other words, the absorption that gets you right into the story the scene tells and the quite different viewpoint of the performer. The performer sees the procedure and mechanics and thinks through the whole thing in advance and tries to understand what the audience will then feel. The peculiarity of puppet-theatre is that it's miniature and the scene is crude and the dolls are so transparently not what they have to pretend they are.

With *Athletes,* in 1962 and for a few years, you come to the most dynamic sculpture that does not move, and puts the sense of movement squarely over to audience. The wax itself is modelled and made to flow and run with a small gas-torch. The cavity left when that is put in a cast and burned out has to withstand the density and heat of the metal flowing in and the gases have to be vented without blockages. The whole process is one of heat and flow. That is as much a fact of the action of the sculpture as the postures of the figures. It's visible in the shapes of them. Both 'subject' and the process of making are involved with movement and arrest. It's also in Binney's *Birds* and in Hanly's paintings in the 60's. The figures are grouped and staged, on bases that are formed of flowing and cracked bronze sometimes, or on the bar of a hurdle, supported above the base. In the largest group, in the Auckland Gallery, one pair of legs is right off the ground. What joins all the legs is a transverse bulging confusion of torsoes in singlets. The legs and arms are like thin rods sticking out of the amorphous mass, animating the whole group with changing angles, like one figure seen in a succession of positions. Most of the *Athletes* are on the point of victory, *Breaking the Tape,* for instance, in which the tape is a short segment of rod bent against the chest of a runner, a first for Greer in making soft fabrics fixed in metal. One, the *Exhausted Athlete,* hollow-chested inside his billowing singlet, is Greer's version of the *Dying Gaul.*

This work was carried on with great energy in spare time. It looks to me like the result of discovering the power of the medium for the first time. Among the *Athletes* come Ban the Bomb *Marchers,* 1964, but exhibited in 1965, when Greer was abroad looking at foundries and at sculpture in Europe and in London. The figures carry a message, stamped into the soft often amorphous banners (replacing runners' singlets with numbers) for all time, fixed in the hardness of cold metal. There is a swing from the energy of flow to the permanence of the figure at the end, cooled, completed.

The *Patriots,* some made in London, are archaic figures lying down, under Union Jack drapes. The bronze is partly painted, half-hiding the metal. There are panels in relief, close to painting, playing on the ambiguity of light/colour and the illusion of mass, of form.



Greer Twiss 1968 Photo: J. Scholes

Shortly after his return from London he began the *Frozen Frames.* The *Bikini Girls* are made of either bronze or resin, all of them painted in bright colours. They are glamorous, sexy, painted and false. If they are sexy, it may be from seeing Emilio Greco's gorgeous female figures in bronze in Italy, if they are false and glamorous, it may be from seeing English pop-art with its fondness for figures taken from "the media", if they are colourful, from seeing sculpture at the Royal College in coloured resins, and seeing the work of his New Zealand contemporaries in London at that time, Panting and Furlonger.

But *Frozen Frames* are sculpture treated as if the parts were solidified pieces of paintings, or movie stills. They play on the visible appearances of things, the gap between what can actually be seen and what we make of it. The figures are not any longer on the centre of the stage, as expressions of movements, actions, feelings. They could never be taken as surrogates for the artist, as traditional figure sculpture or as his own earlier works could be. The figures are there arranged on bases, plinths or platforms, as elements in a demonstration of visible relations. Your attention is drawn to the artifice itself. There is only one correct viewpoint for several of the earlier ones, from anywhere else they are distorted or anomalous, so that you become aware of the difference between the plane of vision on which they seem to be projected and the actual three-dimensional solids. Several have painted shadows on their bases, or cut-out shadows that serve also as bases, replacing the conventional plinth. These fixed projections of the figure onto a flat plane are at odds with the actual lighting of the sculpture, place the sculpture in a virtual time-space of its own. Not only do you see the contrast between the solid and the flat that way, the figures are often truncated and incomplete. More often than not they are cut by an invisible flat plane at right angles to the base, as if the sculptures are slices of continuous space, interrupted. Cross-section profiles are made to appear, cut through the organic figures, as silhouettes, in contract with complex solids. This work continues through the later 1960's.

Two scales for his work appear at this time. On the one hand there are life-size casts, sometimes actual life-cast pieces, especially legs, on the other the reduced scale of table-top sculptures, platforms with arrangements of small pieces on them. The life-size can stand on its own on the floor and sets you on stage with it. The reduced scale has the distance of the miniature stage, drawing you in to something remote. Much of the work of the 70's is concerned with the problem of how to get the viewer engaged with the work, and there is a slow shift from table-top arrangements to treating the floor (and the other surfaces) of the gallery space as a table-top itself, so that you are placed on it along with the objects he makes. The pieces finally become free-standing and without specified viewpoint in the later years of the decade.

The process of change was in part suggested by Giacometti's sculpture. Table-top pieces with several figures, like *City,* 1948, suggest a possibility of a many-figured piece. But the exhibition of Giacometti's work that Greer saw in London impressed him in another way also, because of the continually changing relation of people actually moving among the sculptured pieces. Out of this came the preoccupation, still apparent in the most recent work, with the spatial relations of live people with still objects in a room, rather than with the purely internal sculptural relations of each piece in itself, as in traditional European figure sculpture.

Even though the Karangahape Rd *Fountain* (1966–9) is at the end of Greer's figural bronze-casting, it is one of the few pieces in which he could put life-size figures onto a permanent site. He set them down at ground level, seated on the rim of an upright disc, cut-away to expose the flow of water inside it. They are placed on a level therefore with the people on this busy city intersection, to persuade them to stop there too, although nobody could sit so still as they do, turned green with age, while the water appears to flow forever.

The last of the painted bronzes, *Frozen Frames,* were exhibited in 1970. They were small sunbather figures on sprayed red/yellow bases. The figures were cut at the edges of the plate, and also cut in the same way when they met virtual planes defined by rods (lines) standing up in triangles from the base. In the works that followed virtual lines and planes become, often, literal lines, ropes, string, or rope cast in lead or bronze. Similarly, there was a shift away from the ambiguity of visual appearance as opposed to solid three-dimension pieces, to the difference between things cast in (transmuted into) metal within the context of an artwork, and the things in life they had been cast from. For this purpose metal appears again, undisguised by paint, though often brazed, blued, or otherwise treated. The possibility arises of a clash between life-order of experience, and art-ordered experience. The sculpture can propose fantasy beyond what the actual usually suggests.

Although there are table-tops in *Intersections* and even the next year, 1974, like *VW Split,* they are no longer made up of figures, no longer disguised with paint, but bare metals. What comes in is life-cast fingers, hands and feet, direct-cast toys like motorbike or VW and metal balls, hands holding, touching, grasping, dissecting with metal strings, sculptural collages of things of different scale, alongside paper collages on similar themes. Out of this work came a piece not on a table-top but in an actual courtyard, the Todd Motors piece, with giant ruler and cotton reel and so on, arranged, in an actual space, things to be walked among.

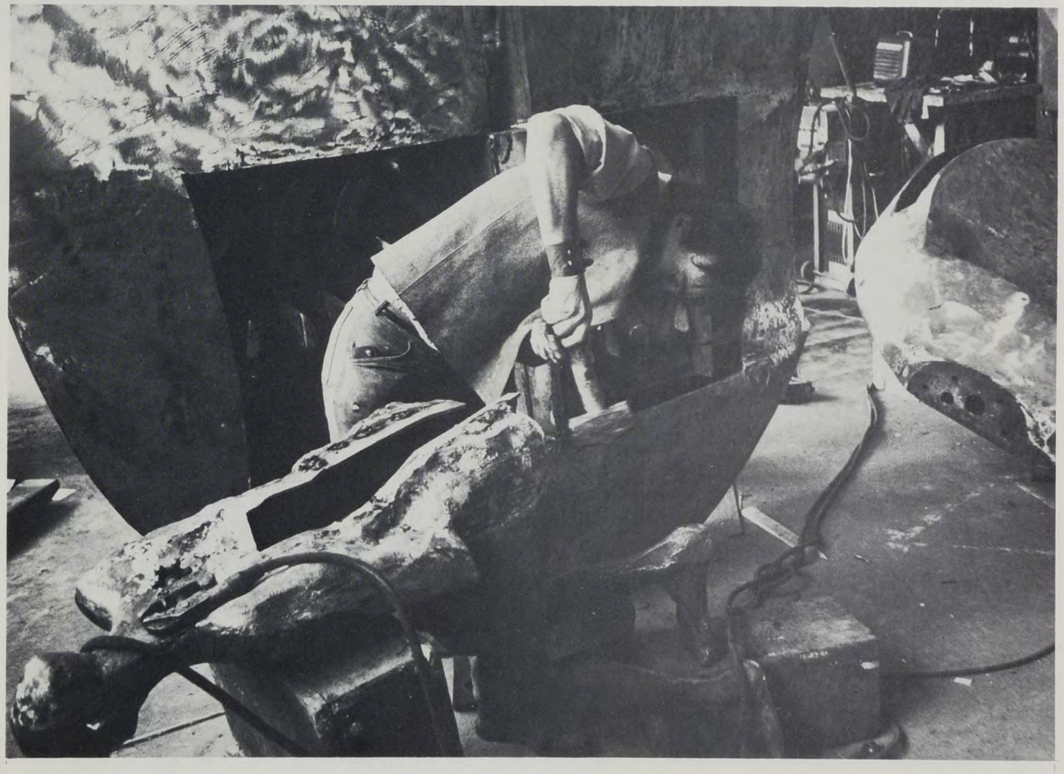
There is a definite shift in 1972-4 to pieces in the actual space of the gallery as opposed to the artificially framed space of the table-top. Instead of *Frozen Frames,* the gallery is the frame and you the figure, among the works of a metal craftsman. They are strange fantasies in metal, neither ornaments nor machines, but think-pieces, propositions in the medium, based on the contradiction between actual functions of things and the dysfunctional effect when things are shut up in an artwork. Most of the larger pieces are based on life-cast hands, holding or touching, with real ropes to begin with, *Hang* for instance. There is a shift also in 1974 to real commercial fixings and metal plates, ringbolts, wingnuts. In 1974 even rope is cast into metal, changing its properties with the change of material, transmutation, making it possible to tie untyable knots. Thereafter Greer has cast soft flexible fabrics in bronze to make them stiff, immobilise them, support things on them.

There is a definite pathos to the imagery of both *Intersections* and *Leadlines and Links.* The image of truncated hands hanging from a rope, or the open dog's collar on a frayed rope, or the collages on paper of cancerous breasts, smashed VW, or, in bronze, a clamp crushing a pair of spectacles. He makes these images by juxtapositions as well as by fixing things in space that should be falling, or arranging metal plates with things on them, not flat, as table-tops, but leaning precariously against the wall of the gallery.

The shift to the floor and the situational effect of objects and materials as propositions is close to the work of Adrian Hall, best-known in his 1972 Barry Lett show, but Greer's insistence on the properties of a craft, and the advantages of keeping artworks as art, not having them slip across into life, remains, somewhat distinct from Adrian's working. As this exhibition shows Greer found his own way from traditional sculpture to floor sculpture and construction, more like Panting. There is also a similarity with the paintings of the early 70's of slightly younger contemporaries, Killeen, Scott and Thornley, who were much concerned with propositions in the medium.

The works of the last six years have been nearly all constructions, free-standing on the gallery floor. Figure and narrative have been severely reduced. You are now the figure in the sculpture, confronted by the metalworks that occupy parts of the space. They are nearly all movable pieces, with no special relation to the gallery or other space they are set up in. They are not properly installation pieces.





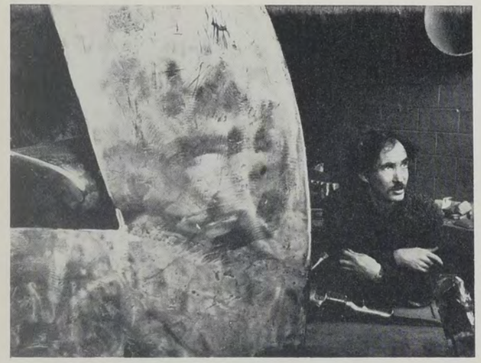
Greer Twiss 1968 Fountain in progress Photo: J. Scholes

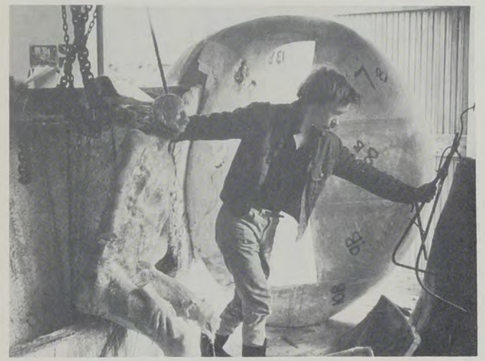
The *Barriers* and *Sitescreens* make seeming obstructions, that you have to see your way round or that you have to move around. Some are so small you can step over them. They look something like barriers set up by workman in the street. They even have little rags tied to them, but in bronze. One *Barrier* is made of two stands with ringbolts and lead rope ties, cut short so that they make an opening of what seems to have been closed. A similar opening of space was effected in the Auckland Medical School piece with ringbolts and bronze rope set into holes in the concrete wall. To begin with these structures are extensions of the concerns with spatial definition of his earlier work. The *Site/Sight Works* take this procedure into making enclosures. And the complexity of the structures as such begin to appear. The problem for free-standing sculpture is how to get it off the ground, how to stand it up.

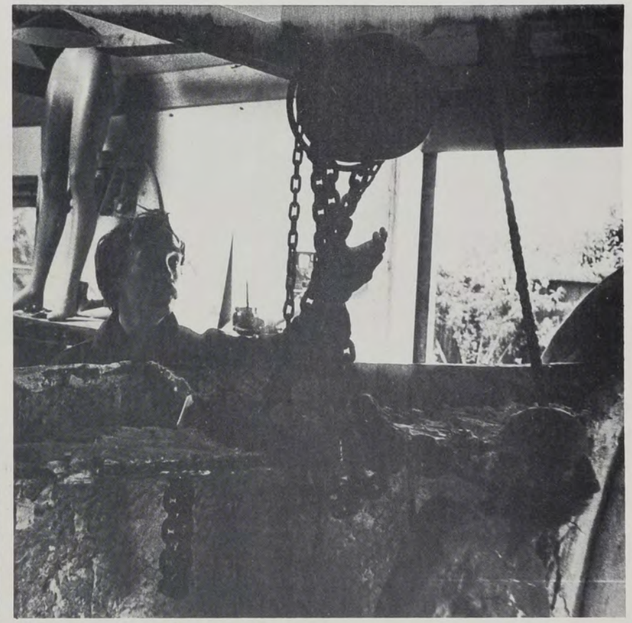
The anomalies of structural methods themselves appear most strongly in the *Support System.* Though these sometimes span or enclose space, their greatest interest is the way the multiplicity of parts are joined together, with bolts, ties, welded joints, clamps. In several the lengths of material are made up of heterogeneous pieces added to one another seemingly with no limit to their possible extent. The questions they raise are to do with what holds what up and how are the joinings made, some of them real some apparently illusory. In several pieces there were loose clusters of pieces. Many lean on walls or are propped in angles between wall and floor. The *Tripods* carry things to new heights. Their points of support are minimal and their supporting rods long and thin, their junctures are fragile. They are the most elementary and also the most precarious of Greer's free-standing works.

Greer's way of working with metal is to go from one invention to the next. There are slow transitions throughout his work therefore, as he covers a wider range of possibilities. Much of the invention takes place by experimental combination in the workshop, making things and then seeing what they do, catching up on the potentialities of the things made, often after they have come into being. However theoretical, concerned with illusion, problems of perception and construction the work appears, it is also closely connected with a process of bringing to light of the personal concerns of the artist, an inner life that is the force behind the exuberance and the pathos of the imagery. Over a period of twenty years the process of gradual change has become visible, and also the organic consistency of the work.

Tony Green









CATALOGUE TO EXHIBITION

GREER TWISS NEW ZEALAND
DATE: MEDIA TITLE:
SIZE:

1

2

3

4

SCULPTURE

Photography: Monochrome, G. Chaplin
Colour, G. Twiss

1. **1959** **WELDERS**
Bronze
25 x 30 x 13 cm
Collection: W.R. Allen

The **WELDERS** and **STANDING MAN** are works done while I was at art school and were some of the earliest bronze castings that I did. They're influenced by the British Sculpture Exhibition in N.Z. at the time.

2. **1959** **STANDING MAN**
Bronze
30 x 9 x 4cm
Collection: G. Twiss

3. **1959** **STAR GAZER**
Kauri
60 x 16 x 18cm
Collection: Z. Abbott

STARGAZER. I enjoyed working in wood and this is one of several works in this period. But the more immediate response of clay, plaster and wax better suited my way of thinking.

4. **1959** **FLOUNDER SPEARERS**
Iron
20 x 20 x 10cm
Collection: K. Twiss

FLOUNDER SPEARERS. These, with the **WELDERS** and the earlier **COAL MINERS IN A SHAFT**, were about formal relationships between figures, and a rationale given that relationship from the activity. In the **WELDERS** the girder construction, the descending shaft of the **COAL MINERS**, and the repetitive action of the **FLOUNDER SPEARERS** standing in implicit water, tie these three pieces together.

5. **1960** **HANDSTAND**
Bronze
30 x 20 x 6cm
Collection: John Percy

HANDSTAND, TUMBLING FORMS I & II, JUMP all result from reflection on Suma Wrestlers; their forms are constrained by the sand casting technique.

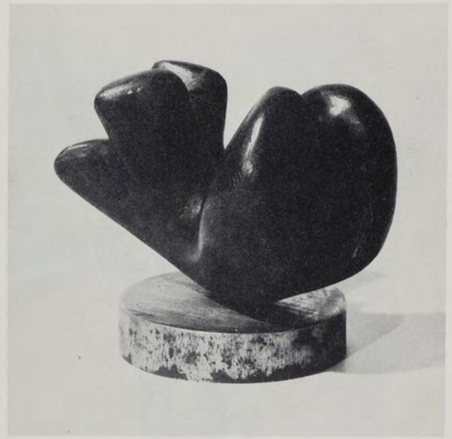
6. **1960** **TUMBLING FORM I**
Bronze
10 x 10 x 7cm
Collection: G. Twiss

7. **1960** **TUMBLING FORM II**
Bronze
12 x 13 x 8cm
Collection: G. Twiss

8. **1961** **JUMP**
Bronze
14 x 13 x 8cm
Collection: G. Twiss



6 7 5 8







9. **1963** **ACROBAT**
Bronze
34 x 31 x 14cm
Collection: I. & S. Juriss

ACROBAT: one of a series of five works based on acrobats, using the cloak as a symbol for the theatrical situation. This is the first time I began exploring the versatility of wax; in some of the later works in the series, the cloak becomes a detached screen environment for the figure. Two of these works were exhibited in the first Mildura Triennale and were later bought by the Toorak Gallery, Victoria.

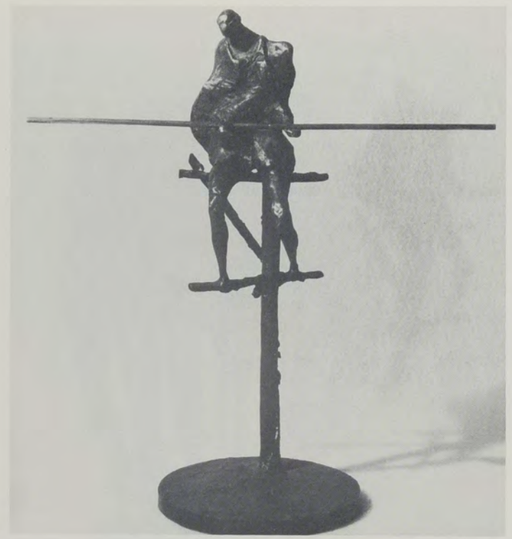
10. **SUN IN TREE**

Mercer Bros. commission
SUN IN TREE. I made a cardboard mock up and Mercer Bros. fabricated it from sheet stainless steel. Like those of the sand cast pieces, the forms were constrained by the technology. The sun is pivoted so it can move within the arms of the tree form.

11. **1964** **ATHLETE**
Bronze
29 x 18 x 14cm
Collection: H. Keith

ATHLETE, GROUP I, GROUP II. The athletes came from continued exposure to runners and joggers in the time of Snell & Lydiard. Initially, they were just single runners, walkers, joggers – acrobats down off the pole, with singlet and number replacing the cloak. I was interested in the implicit restraint of the running lane, direction of movement and the competitive tension. These led to the groups where the figures packed in a line allowed me much more licence with form. I used the images of the time, but the works were more about restraints and formal direction than the emotions of athletes.

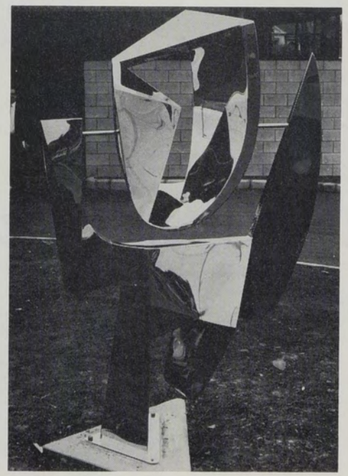
12. **1964** **GROUP I**
Bronze
27 x 26 x 25cm
Collection: R. Ellis



9



10 *detail*



10



11

12



13. **1964** **GROUP II**
Bronze
28 x 21 x 20cm
Collection: Wanganui City Gallery

14. **1964** **SUSPENDED SINGLET**
Lead
37 x 16 x 20cm
Collection: G. Twiss

In **SUSPENDED SINGLET** the singlet is detached from the figure and becomes the thing in itself, like a residual encasing of the idea.

15. **1964** **EXHAUSTED ATHLETE**
Bronze
19 x 24 x 11cm
Collection: CSA Gallery

EXHAUSTED ATHLETE – there I again used the singlet as a foil for the forms of the figures, with a play on external/internal form.

16. **1964** **NO FRENCH TEST**
Bronze
28 x 20 x 19cm
Collection: G. Twiss









13 16

14 15

17. **1965** **GROUP ATHLETES**
Bronze
31 x 17 x 97cm
Collection: Westlake G.H.S.

The two athletes made at this time, **GROUP, WHITE POLE,** show more clearly what was happening in the athletes. I introduced things like a long base which defined much more clearly the idea of the lane, and the movement down this long strip. The white pole emphasised the direction yet again, presenting a relationship between the solo athlete and a finishing pole or point in space not specified in the earlier athletes.

18. **1965** **ATHLETE WITH WHITE POLE**
Bronze
30 x 23 x 33cm
Collection: Waikato Art Museum

19. **1965** **THE BOMB WILL MAIM**
Bronze
52 x 56 x 22cm
Collection: Auckland City Gallery

20. **1965** **VOTE FOR FREEDOM**
Bronze
21 x 24 x 14cm
Collection: G. Twiss

NO FRENCH TEST, THE BOMB WILL MAIM, VOTE FOR FREEDOM. This series grew out of the athletes, extending my interest in the group dynamic. Where the athletes figures strived to move in a specific direction within very formal lanes, the protest groups were to explore a much more chaotic sense of movement. The figures still moved forward, still within a formal structure but there was a certain swirl occurring within the groups which interested me. I identified their activities by using the banners, signs and so on, and there was a much closer mass of figures than with the athletes, much less distinction between each figure, and of course the competitive tension was lost. In No. 20, **VOTE FOR FREEDOM** I did away with legs, pushing the figures down lower, so they became a sort of casing, with arms and heads sticking out. There was no great emphasis on any one political statement – the series reflected the current issues without pushing any one.

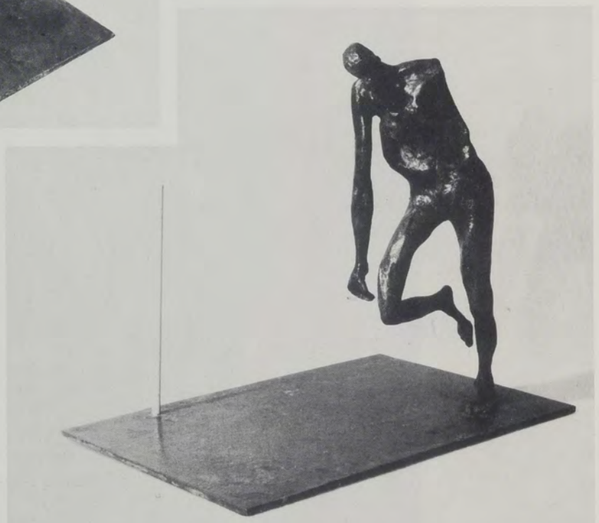


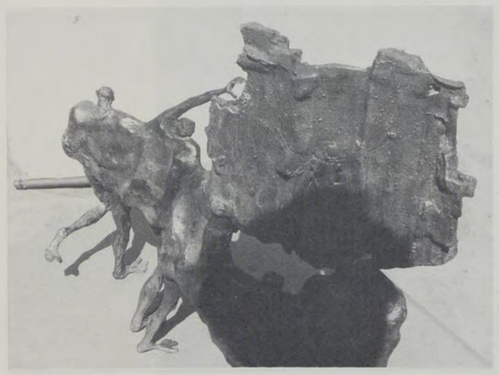
17

20 18

19 19











Colour plate **17 1965** **GROUP ATHLETES** Bronze 31 x 17 x 97cm. Collection Westlake G.H.S.

21. 1966

PILEUP
Bronze, paint
23 x 13 x 26cm
Collection: G. Twiss

PILE UP, PATRIOTS, PATRIOT POLE. In 1966, I spent some time in Italy and became very interested in Etruscan bronzes and large ceramic tomb figures. A lot of these tomb pieces had the quality of the patriotic works I did later in London, where I saw a body lying in state in Westminister Abbey and I became interested in the relationship of the body to the flag – the way the flag, like I guess the singlets and banners, became a symbol for a specific statement and here the symbol for a patriot: the reward for giving life for your country. It seemed pretty futile, and in No. 21, I was looking at the pile up where the bodies are just sort of heaped on top of one another, leading off into space with the flag colours over them: No. 22, is a mass produced strip with draped over flag just as if you cut off your required number of patriots when needed. Here was a much more direct political statement than I made in the protest marchers.

22. 1966

PATRIOTS
Bronze, paint
5 x 61 x 20cm
Collection: G. Twiss

I was also interested in the possibilities of colour on bronze; in mediaeval works I had seen in Italy, there was an incredibly rich colour where paint has been put on and worn off over the years, repainted and then worn off, worn off and repainted, building up a very rich impasto of paint – these works had obviously been rubbed and loved for a very long time and I really treasured that quality and tried to get it into these bronzes of patriots. In No. 23, the patriot pole becomes a sort of monumental pole, like a lectern: an idea, really, for a larger work.

23. 1967

PATRIOT POLE
Bronze, paint
23 x 12 x 12cm
Collection: G. Twiss

28. 1967

MARCHERS
Bronze, paint
113 x 64 x 60cm
Collection: Dee Twiss

MARCHERS. This was a commissioned piece but the firm collapsed before completion. The idea was of walkers carrying the flag – patriotic athletes. Made at the same time as the Karangahape Rd. work it was something of a trial run for larger casting and stretched my backyard foundry to its limit. The use of colour such as on these figures was also considered for the fountain but was rejected by those commissioning the work.





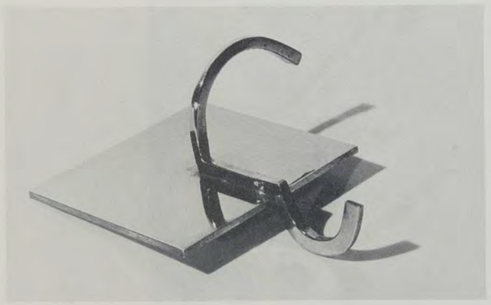


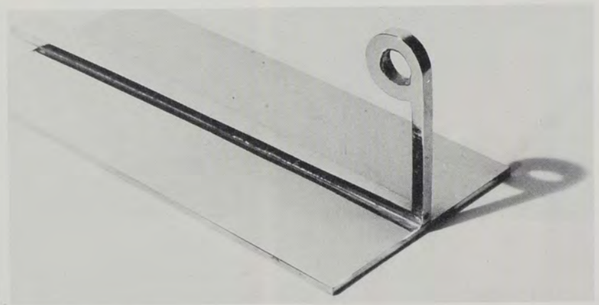
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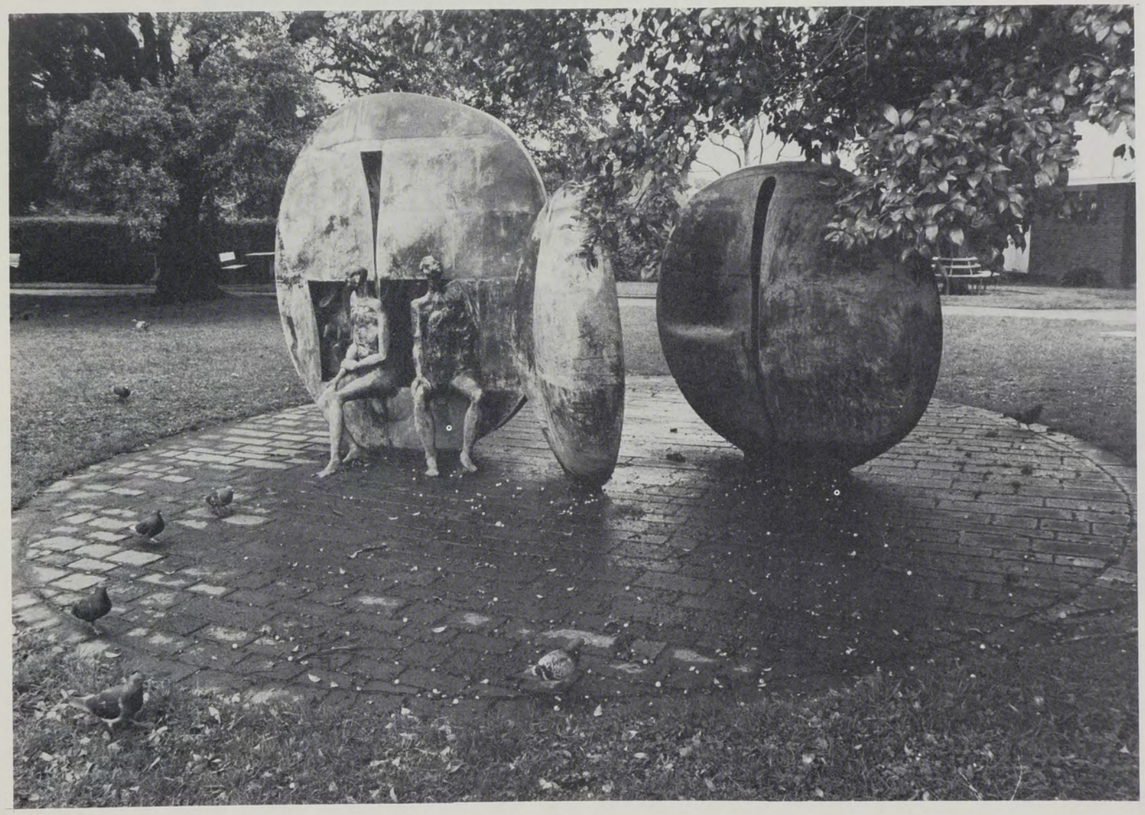


Colour plate **28 1967** **MARCHERS** Bronze, paint. 113 x 64 x 60cm. Collection: Dee Twiss









24. 1967 **KEY FORM**
Brass, chrome
4 x 15 x 15cm
Collection: G. Twiss

25. 1967 **KEY FORM**
Brass, chrome
6 x 15 x 11cm
Collection: G. Twiss

26. 1967 **KEY FORM**
Brass, chrome
8 x 23 x 10cm
Collection: G. Twiss

27. 1967-69 **KARANGAHAPE ROAD FOUNTAIN**
Bronze

Collection: Auckland City Council

KEY FORMS. On returning from London I received the commission for the Karangahape Rd. Fountain. Because of the high cost of bronze my preliminary thoughts were for aluminium cast or fabricated. This led me to consider simple spoon-like forms drooping over the land. However, a figurative element was required, so I rejected the idea – but out of the thoughts came these key forms based on the aesthetics of keys, tools, surgical instruments – a relationship with the aesthetics of tools and activity-related objects which I continue to investigate.

THE KARANGAHAPE ROAD FOUNTAIN. I set up forms which contained the water in an active way, and acted as an environment for two figures at rest, with the movement of the water similar to that in mountain streams. City fountains tend to spend a considerable time turned off, so one of my aims was to have the work remain interesting without the water.

The making of the work took place over a period of 3 years and like any major commission restricted development of other work while offering little in the way of development itself after the initial few months. Technically, I learned a lot from this work and the commitment and energy involved, made the experience a memorable one.

29. 1968 BIKINI GIRL & SHADOW
Fibreglass, resin
133 x 155 x 36cm
Collection: G. Twiss

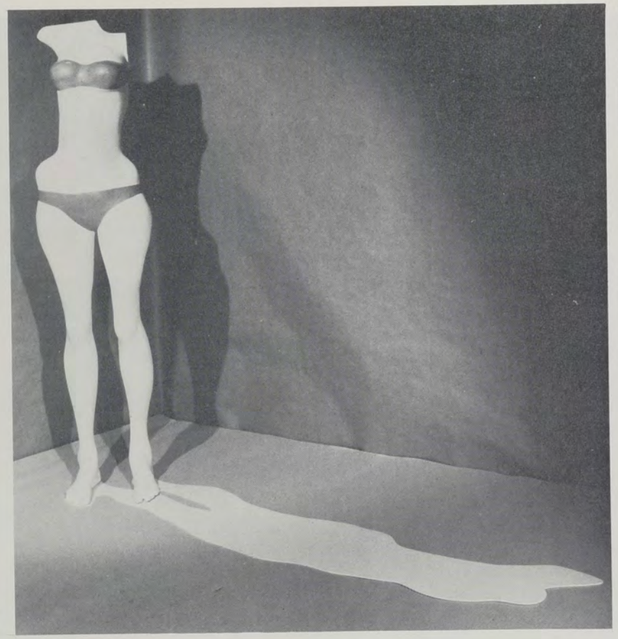
BIKINI GIRL & SHADOW, BUTTOCKS, FROZEN FRAMES, RED LEGS II. In London I had seen a lot of painted and fibreglass works and these, plus the interest in colour that I started to develop in Italy came together in 1969. I couldn't afford to make large bronzes, but fibreglass in those days was not excessively expensive and became a medium that I explored for a while. I was also disillusioned by the sort of response that I got from people over the earlier bronze athletes and protest marchers. People tended to look at the surface quality of the material and talk about that, rather than focusing on the actual things that the works themselves were doing; and I thought okay, let's try and get rid of this great veneration for bronze by coating it with paint in a very hard sense; so the material became anonymous — whether the works were bronze or whether they were aluminium or fibreglass, they all had the same sort of quality. There was also a unification of surface: I could unify a bronze figure with an aluminium plate and a fibreglass leg; by combining materials pull the whole thing together with this plastic coating over the surface.

30. 1968 BUTTOCKS
Fibreglass
159 x 21 x 55cm
Collection: G. Twiss

31. 1968 FROZEN FRAME
Bronze, aluminium
31 x 61 x 31cm
Collection: G. Twiss

32. 1969 RED LEGS II
Fibreglass
71 x 60 x 108cm
Collection: G. Twiss

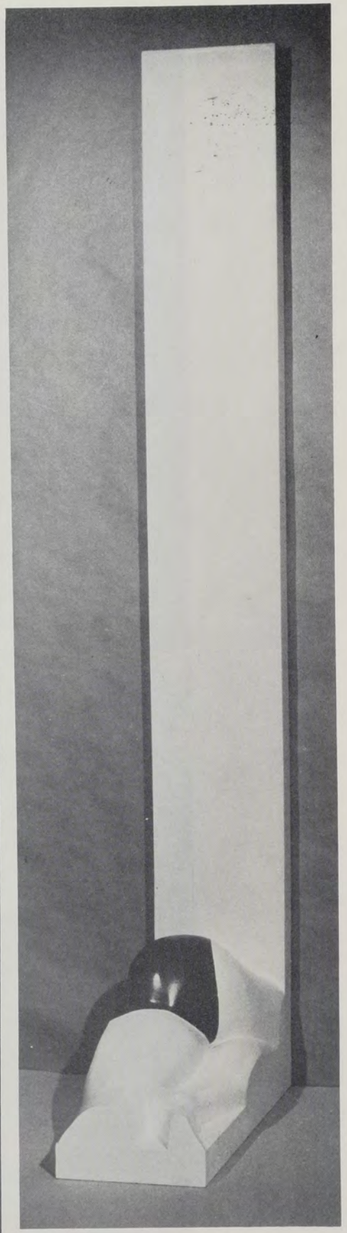
RED LEGS II: This was the first work in which I moved forward into real scale. The legs were actual life casts, and I saw no reason why, if I wanted to use real scale, I should model the figure. It seemed an unnecessary act of virtuosity, when I could take a cast directly off a person's legs. The cut-off is set up so that when you're standing close to the work, the legs almost become and extension of you. But this work is detached from the environment that you're in — again it carries its own light source and carries its own space because of the arbitrary way in which it's sliced off.



29



31



30



Colour plate **32 1969** **RED LEGS II** Fibreglass. 71 x 60 x 108cm. Collection: Greer Twiss

33. 1970 **PLANE 7**
Bronze, aluminium, lacquer
24 x 61 x 31cm
Collection: G. Twiss

34. 1970 **RED PLANE 13**
Bronze, aluminium, lacquer
21 x 122 x 30cm
Collection: G. Twiss

PLANE 7, RED PLANE 13, FRAME 7, RED PLANE 16, PLANE. I left the arms and the legs within the environmental plane that I established, and excluded the mass of the figure, so that the cues to the figure are reduced. I did away with bikinis too, establishing a single colour over the whole plan, so that one is more involved in the form than with the establishment of any sort of actual activity. In some cases they were limited to just a hand or an arm or a leg which encroached into this plane of existence. I was playing to see just how far one could decrease the size of the cue for what was going on. The form establishes some of the mass qualities, the detailing qualities such as muscles and knees and feet and so on. The shadow gives you information as to how the figure proceeds: it shows the parts that have been placed outside the view-point. You can then extrapolate on top of the form that is provided in three dimensions.

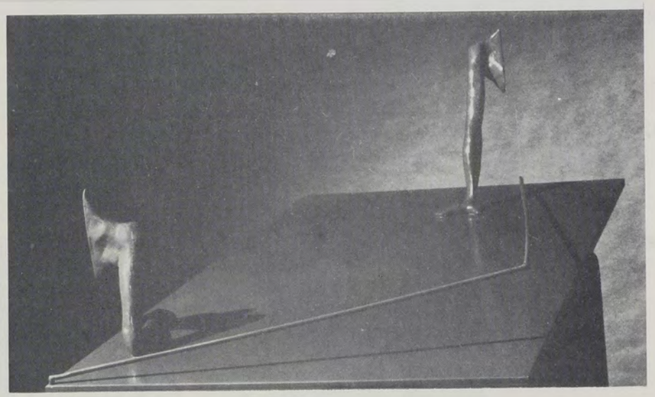
The first bikini figures were done with this in mind. They were also to do with the issues of the relationship between sculpture and painting. I called the works "frozen frames" which related them to the idea of the photographic frozen frames where the image is stopped within a frame, movement ceases, and you are forced to examine only what occurs in that particular moment.

I was aware that in most cases sculpture stands out in the open, that things occur around the works, people walk behind them, cars drive behind them, other objects which are of a different scale-stamp occur which all throw our sense of disbelief in the works out of kilter. In a painting, you are isolating the activity within a frame, against a wall; you face it from a particular direction. You establish a certain view-point and this allows the work much greater ease of operation. I tried to do this in these 'frozen frameworks' by establishing a view-point for the spectator: for example in No. 31, setting up a perspective slant and isolating figures within the confines, on a plate, establishing where this work operated, hoping that by doing this I was isolating it to a big extent from its surroundings. I still gave the opportunity for people to walk round to view the work from other stand-points, so that great perspective anomalies occured, which although not my intention, I really enjoyed and later set out to explore.

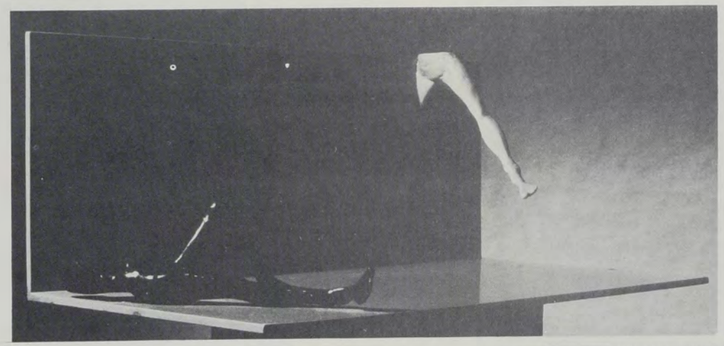
No. 29 – the figure stands without the plate. I used the shadow as a support. I also used the shadow to try to indicate that this figure did not belong in this environment: It had been uprooted and transplanted, to where it is now observed with light on the figure casting one reality, while the sculptural shadow implied the reality of a light source from somewhere else. Again, a comment I guess, on the conventions used by painters. One thing I was discussing in these works is the relationship between two dimensional and three dimensional conventions. The decision to take off an arm or leg was taken to establish unity within the form rather than to establish any sort of arbitrary cut-off within a view-point. In No. 30, **BUTTOCK,** however, the cutting off was an arbitrary slice through a figure as if one had carved a piece out of a much larger environment. The view-point beyond the work was cut off by placing a wall behind the form. The side elements were sliced away most arbitrarily and the front also sliced off. This work went furthest in examining that sort of painterly convention.

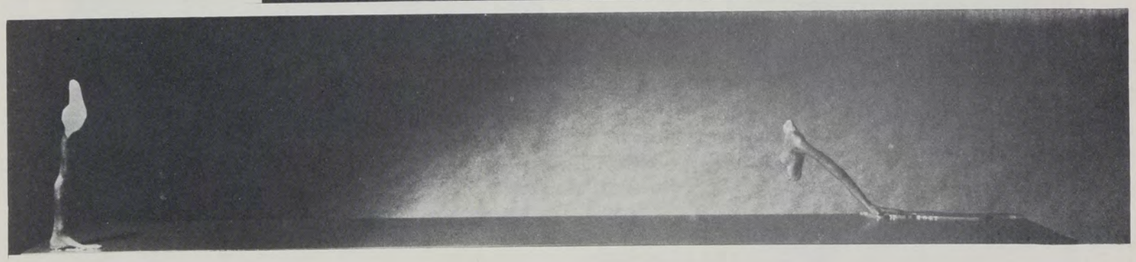






35
32 36
33
34





35. 1970 **FRAME 7**
Bronze, lacquer
18 x 56 x 25cm
Collection: G. Twiss

In 35, I tried to do away with the plate and establish the cut-off edges by using a wire frame instead of the plate. It also gave me a chance to extend that cut-off in a vertical as well as a horizontal sense: that is, the wire could move up into space.

36. 1970 **RED PLANE 16**
Bronze, aluminium, lacquer
15 x 61 x 31c

36. 1970 **RED PLANE 16**
Bronze, aluminium, lacquer
15 x 61 x 31cm
Collection: G. Twiss

37. 1971 **PLANE**
Bronze, aluminium, lacquer
40 x 61 x 34cm
Collection: G. Twiss

38. 1972 **WARP 2**
Bronze, steel
12 x 91 x 91cm
Collection: G. Twiss

WARP 2, SHIFT. These works were about a much more three dimensional perceptual space: they internalised space in that rather than pushing the spectator out, they tried to involve him/her in a game of perceptual ambiguities, controlling more carefully the scale changes of the first frozen frames.

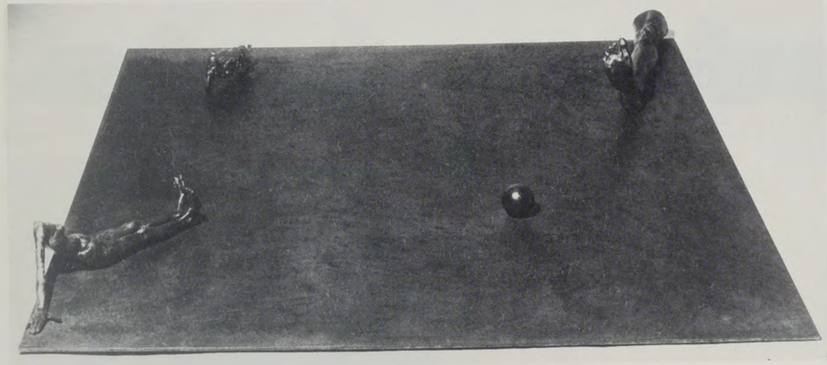
In **WARP 2**, the motorbike, full figure, and the leg of the figure are all elements with which we can make a known scale relationship. We know how big a leg is. We know how big a figure is and we assume that the motorbike is of a scale okay for someone to ride. The ball sitting in the middle of the plate however has no known scale. A ball can be any scale, depending on what it is related to. So this ball can then alter scale in terms of perception relationships with the motorbike, the full figure, and the leg according to which one you relate to the ball.

At this stage I moved back to using 'real' materials. The painted works had only established a different response to surface qualities; they had not done away with the pre-occupation – and I found I liked the hard rich authority and reality of metal and its undated quality.

39. 1972 **SHIFT**
Bronze, steel
10 x 31 x 91cm
Collection: G. Twiss

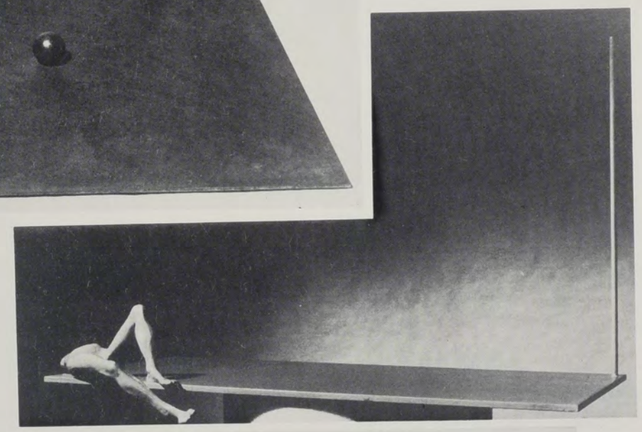
40. 1972 **ROPE II**
Bronze, rope
8 x 102, x 13cm
Collection: G. Twiss

ROPE II. At the same time as casting objects from life, and moving into real scale, came an interest in juxtaposing real with fabricated: bronze hand with real rope. Obviously a bronze hand is non-real but it holds a real rope; so there's a relationship between reality and non-reality, between a fixed thing and a non-fixed thing. The rope is mutable. The bronze is immutable and this I think carries on in a lot of the later work.

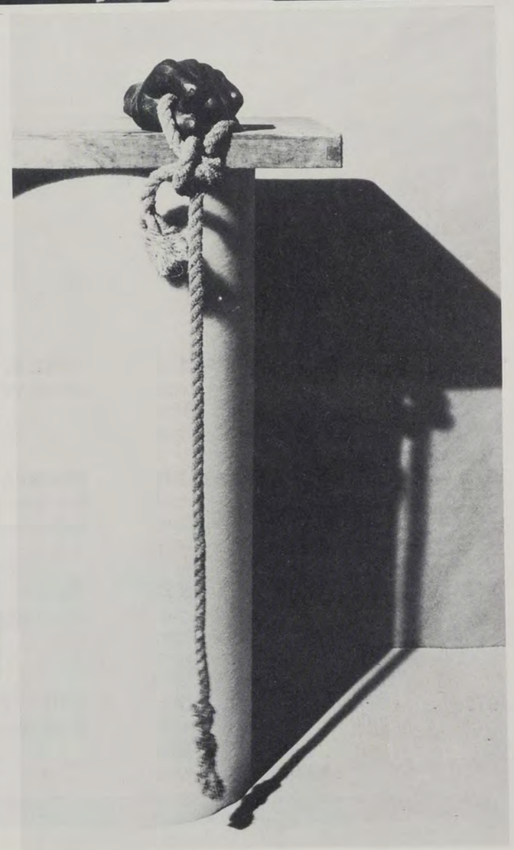


38 37

39 40







41. **1972** **TAKE 2**
Bronze, rope
7 x 263 x 18cm
Collection: P. Coombs

TAKE 2: Here I tried to set up tension between the two hands — a tug of war yet both hands belong to the same person.

42. **1972** **BRONZE DRAWING**
Bronze, steel
4 x 122 x 50cm
Collection: D. Percy

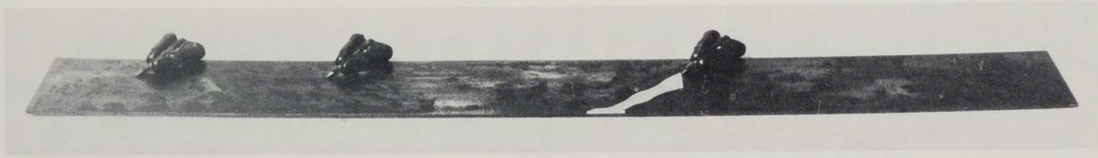
BRONZE DRAWING. We talk of lead drawings. I simply played with the pun. Drawing is a very tenuous transitory act opposing the permanent quality of sculpture.

43. **1972** **TOUCH**
Bronze
17 x 14 x 21cm
Collection: University of Auckland

TOUCH: Again I'm looking at the relationship between figures in the act of touching.

44. **1972** **COIL**
Aluminium, rope
13 x 117 x 86cm
Collection: G. Twiss

COIL: It amused me to place only a hand on this embossed metal sheet which is marketed as footplate.



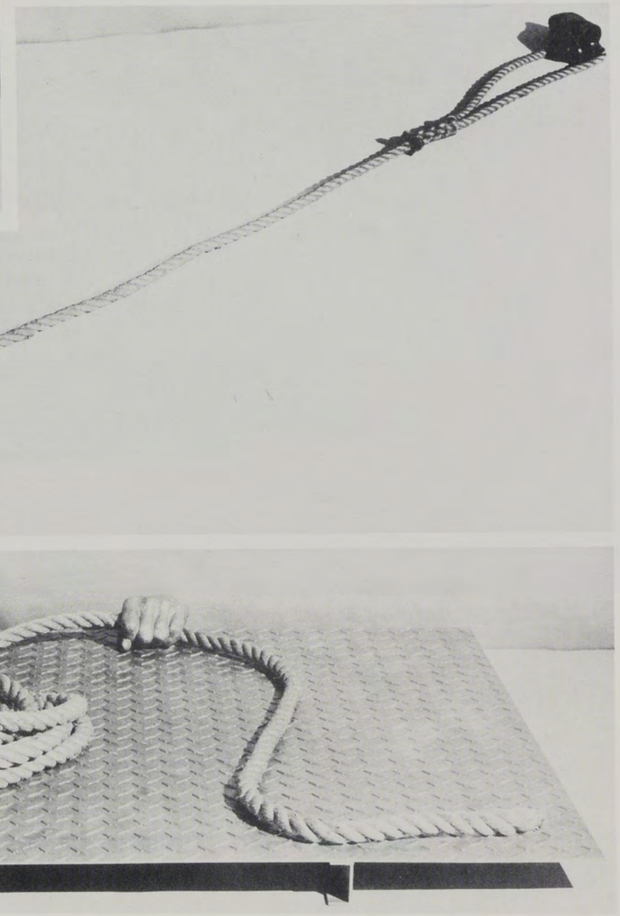


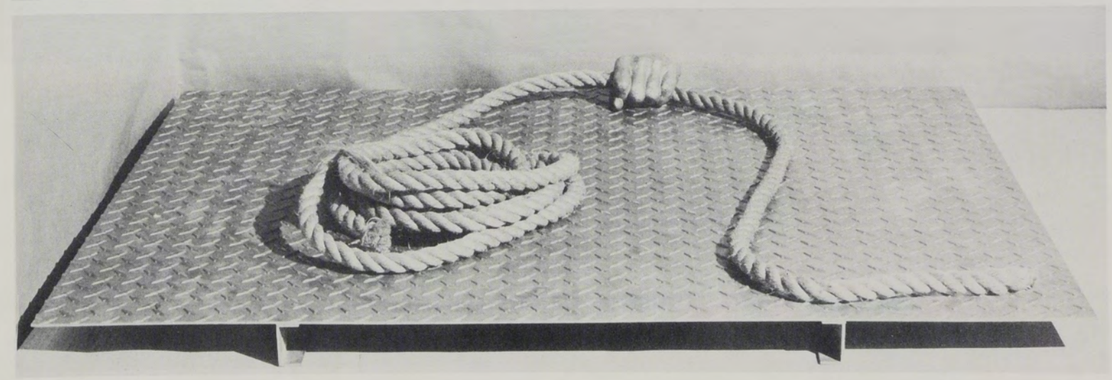
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Colour plate **43 1972** **TOUCH** Bronze, paint 17 x 14 x 21cm. Collection: University of Auckland

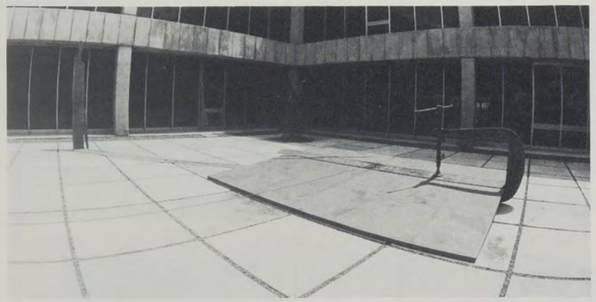
45. 1974 **SCALE SHIFT**
Bronze, rope

Collection: Todd Motors

The Todd Motors Commission **SCALE SHIFT** gave an opportunity to carry onto a large scale the plate in the shift and warp series. Most of the works from the Frozen Frames on, had been dependent on operating within intimate vision to maintain their environmental integrity: you viewed them closely and focussed out everything around them. To work on a larger scale required a massive scale shift so that again they filled the vision. **SCALE SHIFT** occupies an enclosed courtyard 55ft x 55ft. I treated the courtyard as the plate and disposed the elements on it. The G-clamp, ruler, cotton reel and drawing board were all elements related to an assembly industry. As it was the time of metric conversion I chose to build obsolescence into the work. A 12" rule, a 3" G-clamp, a wooden cotton reel. The line which stretches across the yard is a red rope; they used to use a line dipped in red lead to mark out steel for cutting. These elements are all larger than reality, but from the first floor offices the rule is exactly the same size as a one foot rule in the hand. A shadow figure stretches across the drawing board, across the yard, and rises vertically as if falling on a wall 6ft out from the real wall.

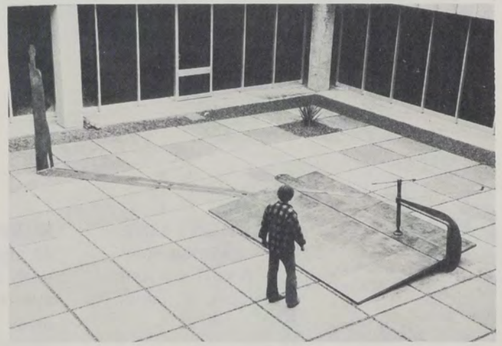
This was an exciting and satisfying commission. I had entered the competition with little expectation and no compromise – the ideas led into a whole series dealing with these and other concepts.

The works of 1974 under the title of **LEAD LINES AND LINKS** continued the word play of 42-44. I liked the uses of the words: lead lines as in depth sounders, lead lines as in drawings, to lead; lines, sight lines, lines of thought, lines of linkage; links as joining, links as a measure. Here I was continuing my interest in viewpoint, percept and concept. A real rope in earlier works now became a metal rope, cast in lead; they were in fact lead lines or lead ropes and they acted as links between things. There were also real links, the shackles and boat fittings that I used to tie the ropes around. They were real objects, the lead rope was a fabricated object so that again there was developed a relationship between reality and modified reality, an encapsulated reality, an immutable reality occurring between the rope and the hands, apples, rulers, related to these ready made links, clamps and so on.

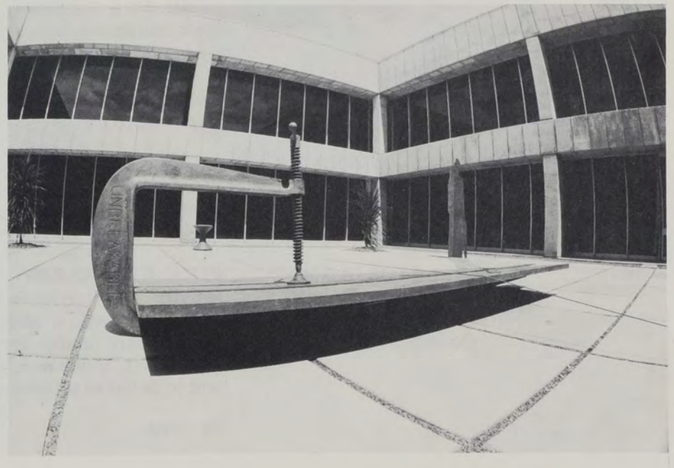












46. **1974**

SIGHT LINE
Bronze, steel
5 x 61 x 61cm
Collection: G. Twiss

SIGHT LINE: is to do with the idea that one draws a line out in front to sight something visually cutting through the object. I was playing with the idea that this line had actual power: as if it came from the eye, sliced through the glasses and the apple; and these two parts fell away from their master form. It's the same arbitrary cutting off that occurred in the cut off figures, but the line of slice is not external, not part of another environment; it is your line of sight through the object which makes the act.

47. **1974**

LEAD BY 5
Five times (46 x 31 x 5)cm
(46 x 31 x 5) x 5cm
Collection: G. Twiss

LEAD BY 5 OR (TO) LEAD BY 5: I used a sequential image again — again something happening in the film frame. I started with the lead/lead tied to the shackle and carried over a further three plates, with the lead/lead given no freedom, fixed in a semi-permanent manner to each plate until on the fifth plate it ends with an open dog collar: a reference to the 'lead'.

48. **1974**

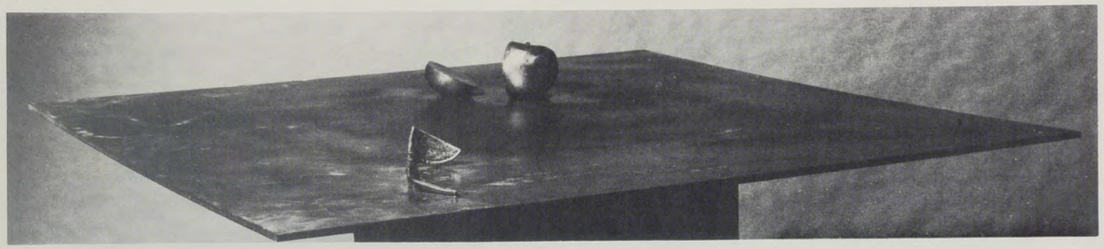
MEASURE
Bronze, steel
5 x 59 x 22cm
Collection: J. & K. Irwin

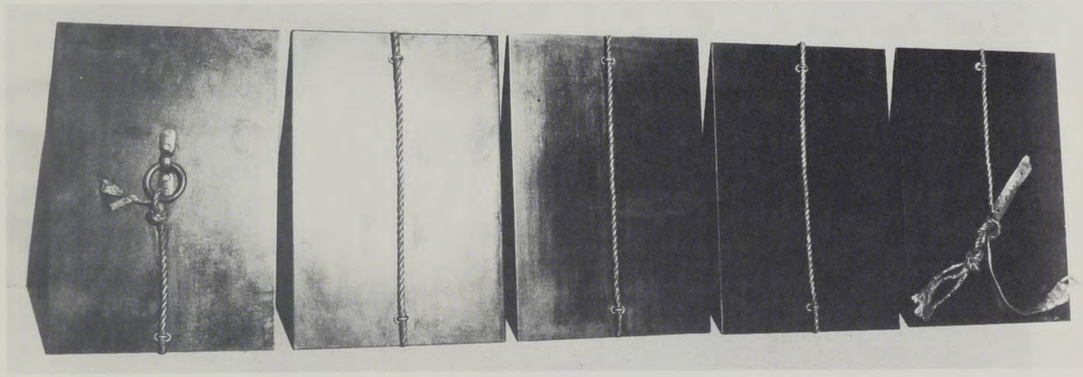
MEASURE: As in 46, this work was to do with an implied line cutting through the object of attention: the line, in this work cutting the sighter and the apple — both the main masses being left out.

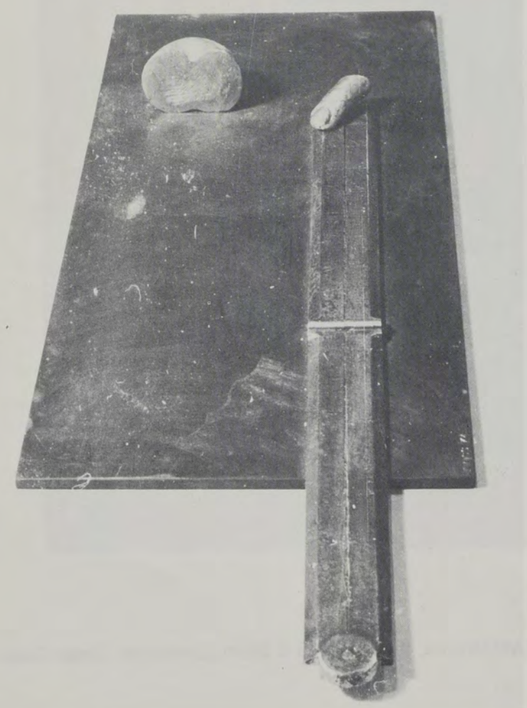
49. **1974**

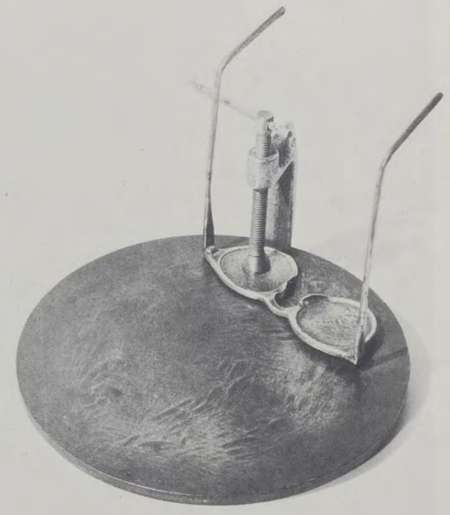
FULL STOP CLAMP
Bronze, steel
15 x 19 x 18cm
Collection: G. Twiss

FULL STOP CLAMP: The G clamp used as an instrument to stop activity — a restrictive device, yet carrying the potential for release. Not permanent, it also offered a threat: it could be tightened. The glasses were under threat, but made of bronze, they were fixed, permanent, unbreakable. They deny their function and their frailty and in doing so subvert the action of the G clamp.





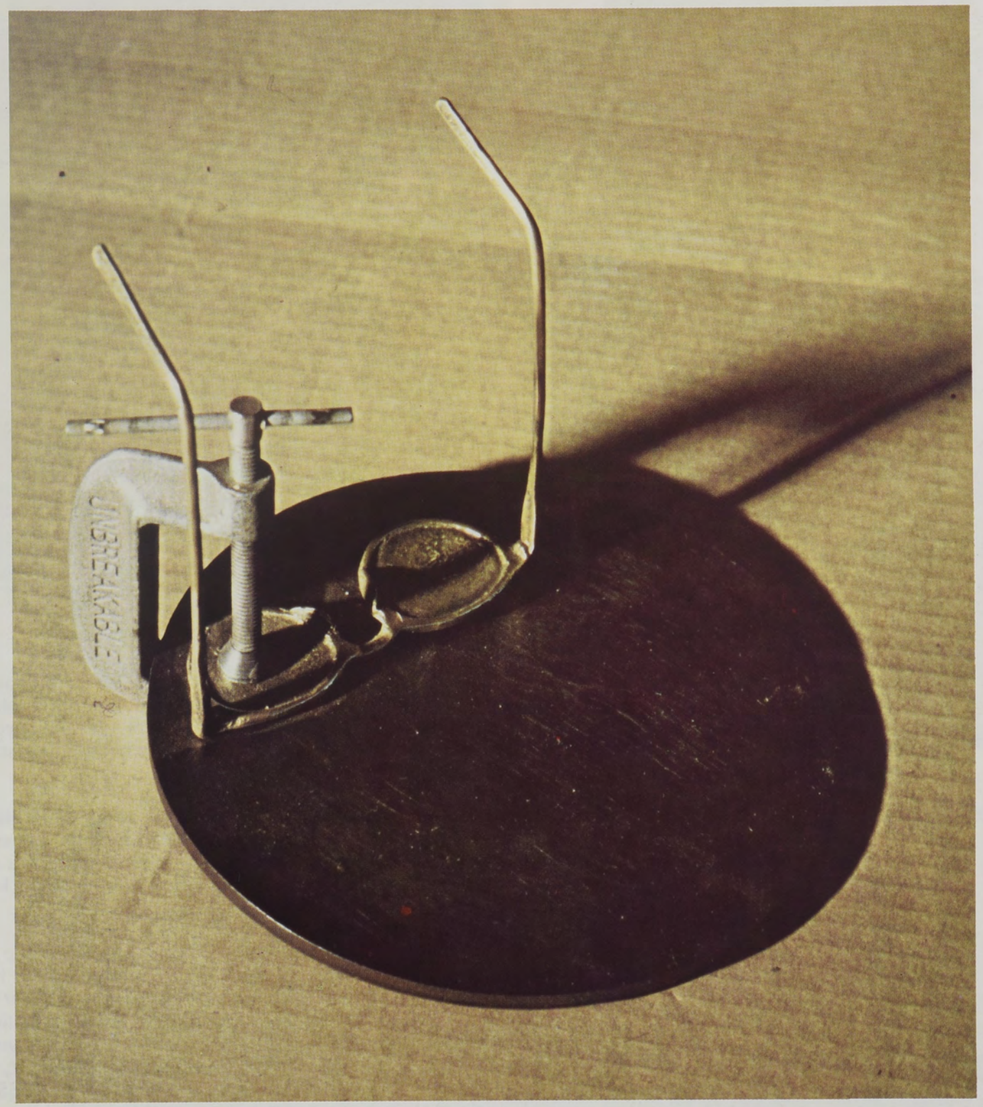




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48 49



Colour plate **49 1974** **FULL STOP CLAMP** Bronze, steel 15 x 19 x 18cm. Collection: Greer Twiss

50. 1974 FULL STOP
Lead, steel
3 x 19 x 19cm
Collection: G. Twiss

FULL STOP: In this work the clip holding the glasses, is more devastating in action. It pulls into and bends the frames, making the glasses inaccessible. The lenses, however, were already unusable – leaden lenses – lead which stops radiation; a total denial of their function.

51. 1974 FULL STOP ROPE
Lead, steel
3 x 19 x 19cm
Collection: G. Twiss

FULL STOP ROPE: about ceasing, stopping.

52. 1974 DOORS
Lead, steel
122 x 61 x 3cm
Collection: G. Twiss

DOORS: Again a stoppage, a closure yet only tied with rope: it is permanent lead rope and the doors are not doors but one plate on another. I wanted an ominousness about them, yet they lean out against the wall and deny nothing. I enjoy a gap between expectation and reality.

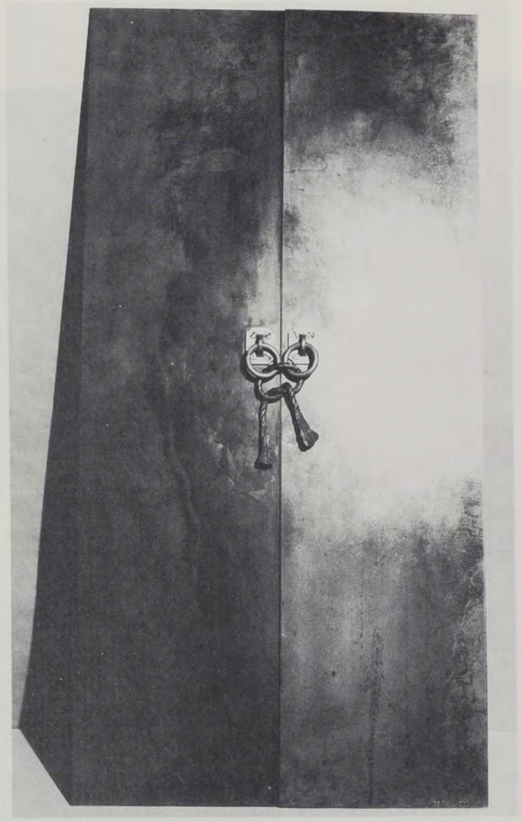
53. 1974 VW SPLIT
Bronze, steel
7 x 61 x 61cm
Collection: Auckland City Gallery

V.W. SPLIT: Another work about sighting: the string, a real element, defines the line of sight which is internal to the work rather than extending beyond it as in **SIGHT LINE.** The scale is ambiguous and so is the action which parted the vehicle – there is a no man's land of scale between the elements.

One issue arising regularly through the years is the relationship of the human figure to the work. There is always a reference to human involvement since 1974, the human reference has moved closer to the spectator: less voyeurism, more potential involvement. Earlier the spectator watched the athletes doing their thing, later it was the activity of the figures within a plane related to the viewpoint, of the person outside the work. The **WARP** works, and **LEAD LINES AND LINKS** relate the viewer to the activity of the piece – holding a rope and so on: the spectator is beginning to participate in the work. He/she is included within the scale shifts or the sighting activity. But there are still clues concerning other participants, other hands, fingers or small figures.

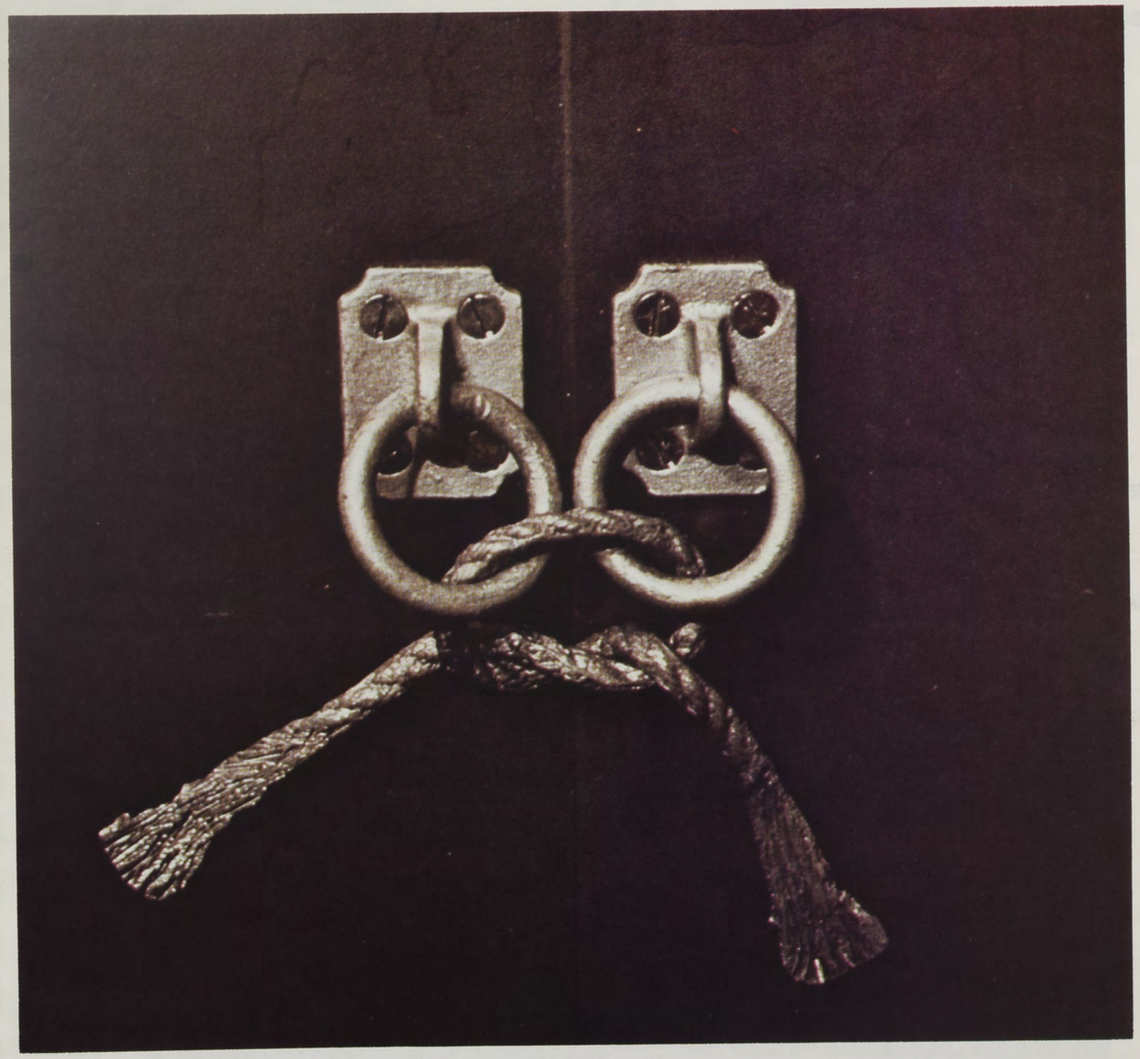






50
51 52
53





Colour plate **52 1974** **DOORS** Lead, steel 122 x 61 x 3cm. Collection Greer Twiss

54. 1976 BARRIER I
Steel, bronze
51 x 248 x 62cm
Collection: G. Twiss

BARRIER I, TRIG, SIGHT SCREEN. By 1976 , the figure is removed altogether. Not even a finger is left in the work. The spectator is now himself the figure component. So the **BARRIERS** and **SIGHT SCREENS** are about stopping your activity, two kinds of stoppages too: your movement, your vision. And as I previously used singlets in the athletes, in these works I used the rag as a humanising element, a specifying element within the works. And again a denial of reality and unreality. If one takes the bronze rag out of the works they become sight screens and barriers in the ordinary sense. The introduction of the rag detached them from that reality, moved them into a different genre, an art genre. The fact that the rags are made of bronze means they're no longer real, so the viewer has to establish a different relationship with these barriers from the one he would have with a real barrier.

I've also moved back to looking at the surface in terms of a sort of loved quality. I tried to put the paint on these works and rub it back, put it on again and rub it back as if these barriers, while being barriers and tools used by people, were very much loved equipment; once more detaching them from the real barrier.

55. 1976 TRIG
Steel, bronze
61 x 61 x 61cm
Collection: Dowse Art Gallery

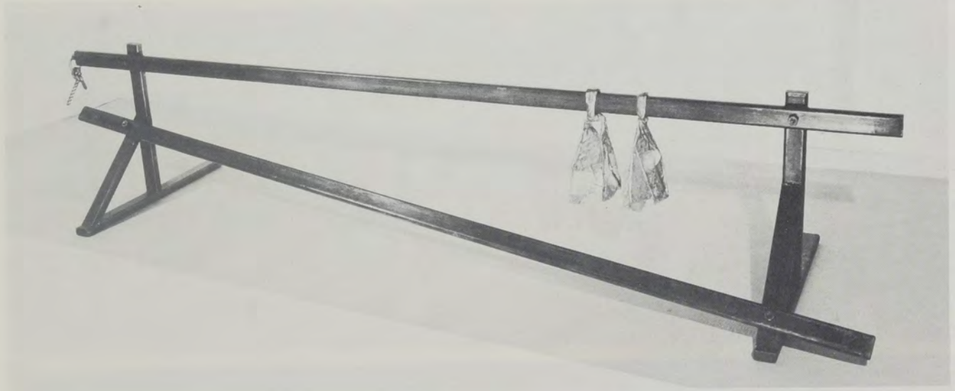
TRIG was to do with that sighting instrument one puts on top of a hill to take one's sightings against; and the rag as in the barriers, is there to say "hey notice this, be seen from a distance"

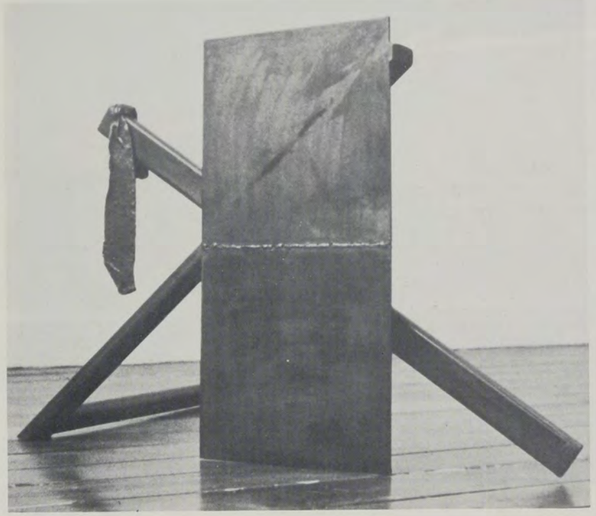
56. 1976 SIGHT SCREEN
Steel, bronze
Two times (63 x 112 x 108)cm
Collection: G. Twiss

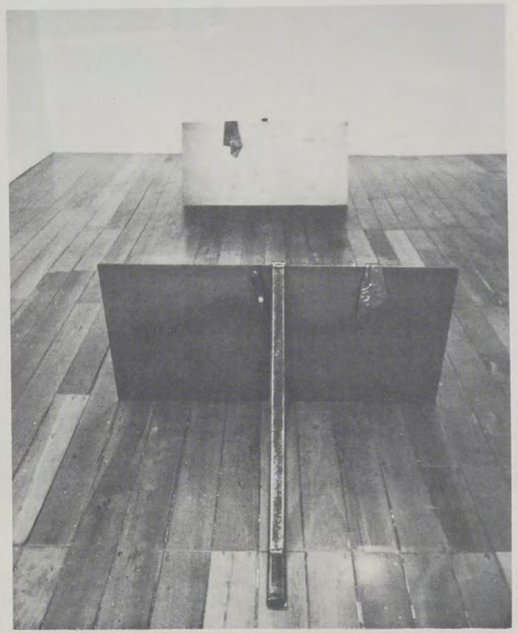
57. 1976 SITE/SIGHT CROSS
Steel, bronze
58 x 308 x 311cm
Collection: G. Twiss

In 1977 the works I called **SITE/SIGHT WORKS** used the two meanings of the sound 'site'. They were an extension of the ideas for the **BARRIERS.** The first barriers didn't define an area, they just stopped your proceeding there. These **SITE/SIGHT** works were talking about defining an area where some activity might take place. I didn't define anything about the activity; in some cases I used bars lying across the barrier to indicate that an activity could or was taking place. In No. 57, **SITE/SIGHT CROSS**, X marks the spot, again defined with the rags, as a petrification of the activity; bronze rags don't flap in the wind.

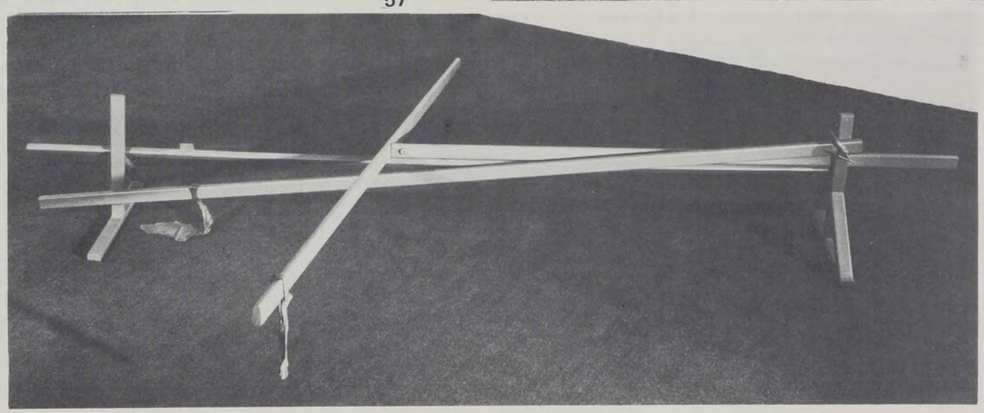
I used the G clamp again in these works to indicate a potential for change, and then denied that potential by including the clamp very firmly in the work by painting it in the same colour as the work. In one of the other works which isn't in the show I left the G clamp in its normal state: a chipped, blue workshop G clamp but allowed a bronze rag to enclose it, so while it had a transitory impermanence within the work, it was then permanently encapsulated. Once again an ambiguity was established between the reality of the objects, the permanence, the impermanence and the potential for change and the static state underlined by the unreality of the bronze rag.







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54 56
57

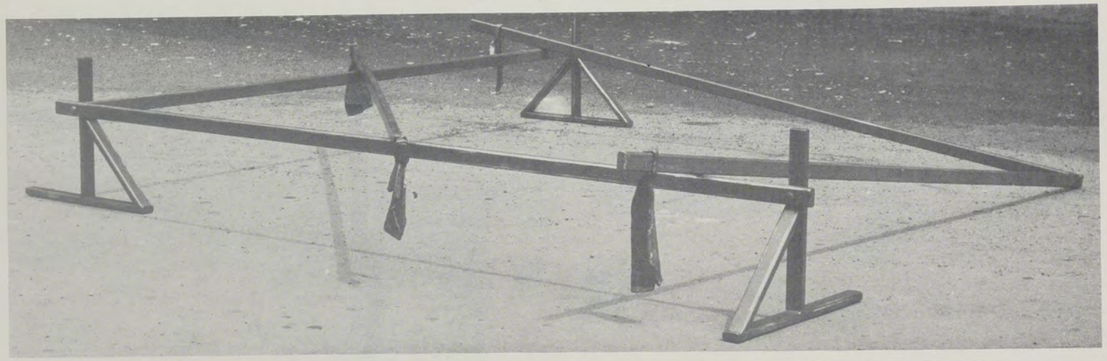


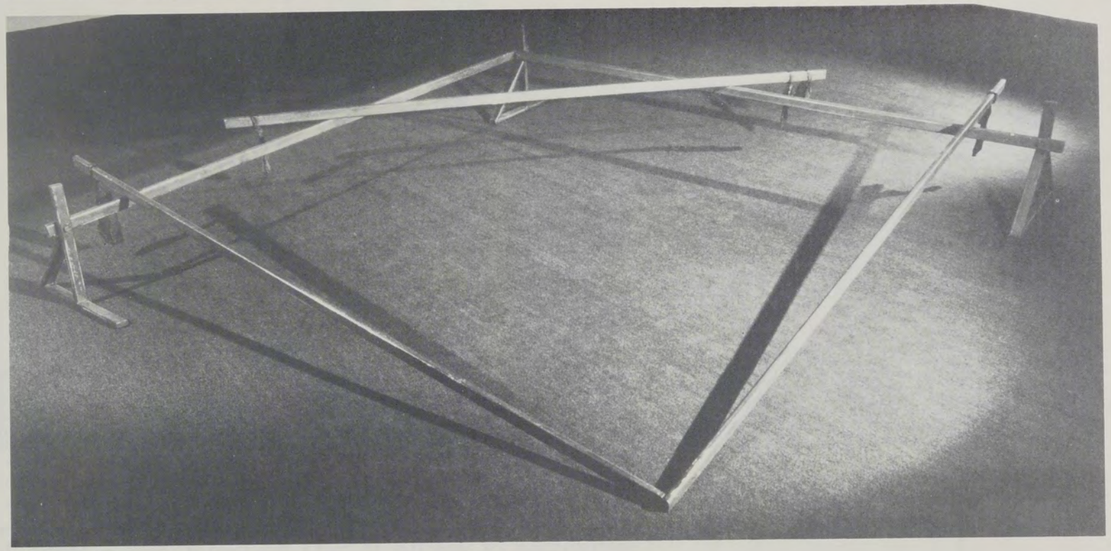
58. **1977** **SITEWORKS**
Steel, bronze
52 x 300 x 300cm
Collection: Rotorua Art Gallery
Commissioned by Rotorua Society of Arts
for the opening of the new gallery,
October 1977.

In **SITEWORKS,** Rotorua Commission, I defined the area much more clearly by framing it within a rectangular site. I tried to play with the quality of the surface to indicate it was a rich object; not an every-day barrier either because the elements change: the three corner supports are each different with two of them adding up to the third – so there's an idiosyncratic structural thing that goes on within the work which says this is not an ordinary barrier: look again.

59. **1978** **INSPECTION PLATES**
Steel & aluminium
32 x 300 x 100cm
Collection: G. Twiss

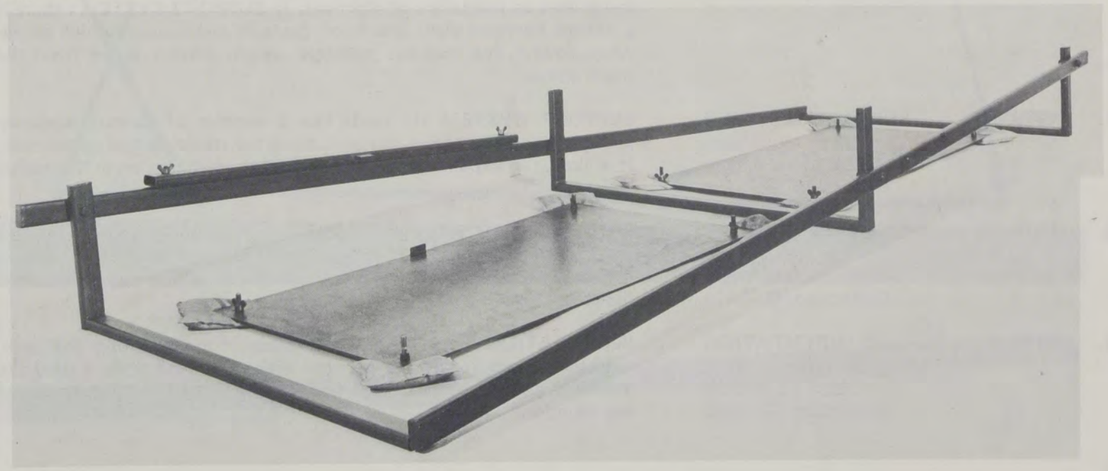
INSPECTION PLATES: carried the **SITE/SIGHT** works and **BARRIERS** a stage further again. I moved the emphasis from the frame to the enclosed area, and became more overt about the activity. In this piece the activity bleeds out, and the plates carry clues. They are made of the same material as the barrier, the wing nuts used on the plates occur in the barrier, there is a little tab on the plate lying on the floor which relates visually and structurally to the tab sticking out of the barrier and there seems reference to some other potential usage. Further potential for change exists in the wingnuts as it did in the G clamp; wingnuts are for undoing.





58 *two views*

59



60. 1978 **SUPPORT SYSTEM I**
Steel, bronze
226 x 274 x 43cm
Collection: G. Twiss

SUPPORT SYSTEMS I, II, STRAP SUPPORT, INDENTATION: Another idea that occurred within all these works was that of support systems. I was curious about the way in which terms get used across disciplines. A support system holds up a structure, an idea, a situation. I used a cushion as a symbol for support. A cushion is a buffer, something soft for pressing into, often leaving a record of the action. As a contradiction, it was fun to make the cushion hard — hard/soft, permanent/impermanent, changing/unchangeable, all relevant to my thinking here. I saw the tabs as indicators of potential activity, and sometimes as indicators of sightings. In **SUPPORT SYSTEM I** there is a linkage between walls and floor, pressure and support which carries what down? The cushion indicates weight carried down from the beam above.

61. 1979 **SUPPORT SYSTEM II**
Steel, aluminium
162 x 110 x 529cm
Collection: G. Twiss

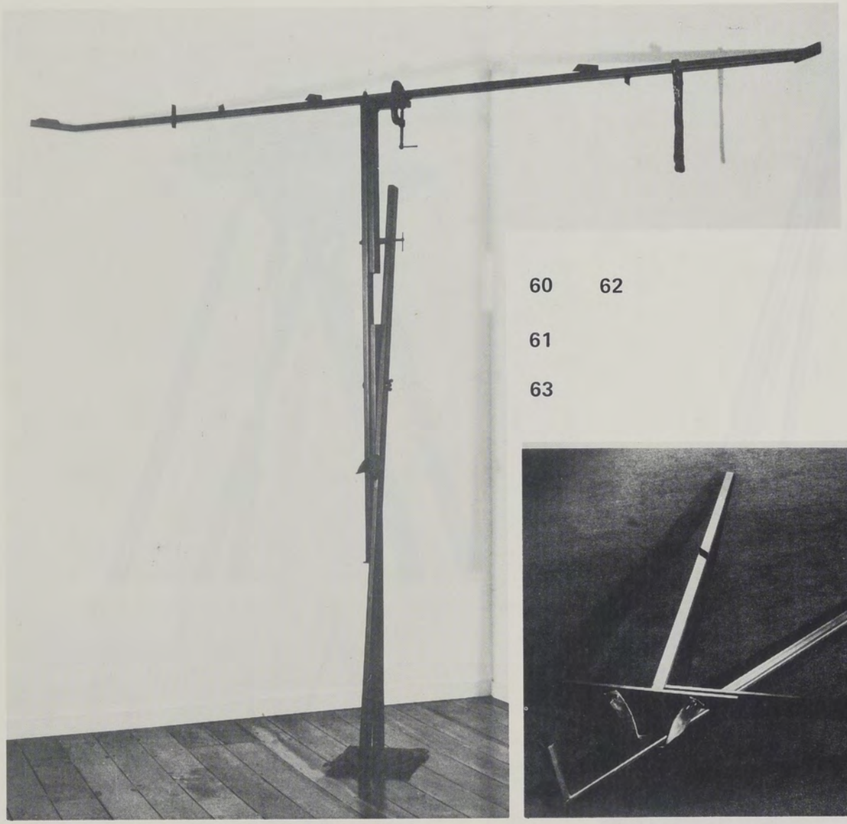
SUPPORT SYSTEM II: reads like a sampler of various supports, linkages, indicators from one end, along the structure and up the wall. It is almost an explanation, a summation of what goes on in this series.

62. 1979 **STRAP SUPPORT**
Steel, bronze
26 x 165 x 244cm
Collection: G. Twiss

In **STRAP SUPPORT,** the two little tab pieces sticking up on the two arms, sight across to one another; there is some special relationship between these two arms, while the ambiguous 'soft' strap supports the structures.

63. 1979 **INDENTATION**
Steel, aluminium, canvas
332 x 15 x 15cm
Collection: G. Twiss

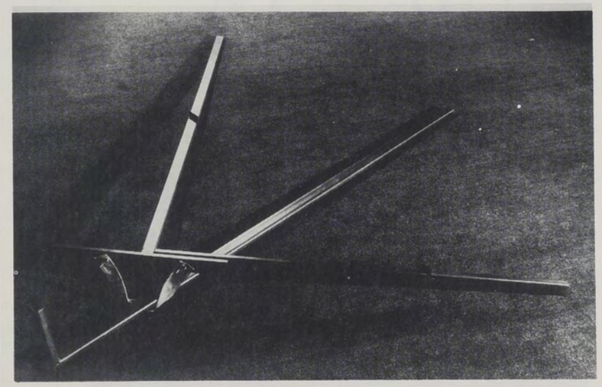
INDENTATION is a little gutter piece, running along the wall, suggesting pressure linkage between wall, floor and plate. I used the three aluminium cushions and the original to question the reality of the situation.

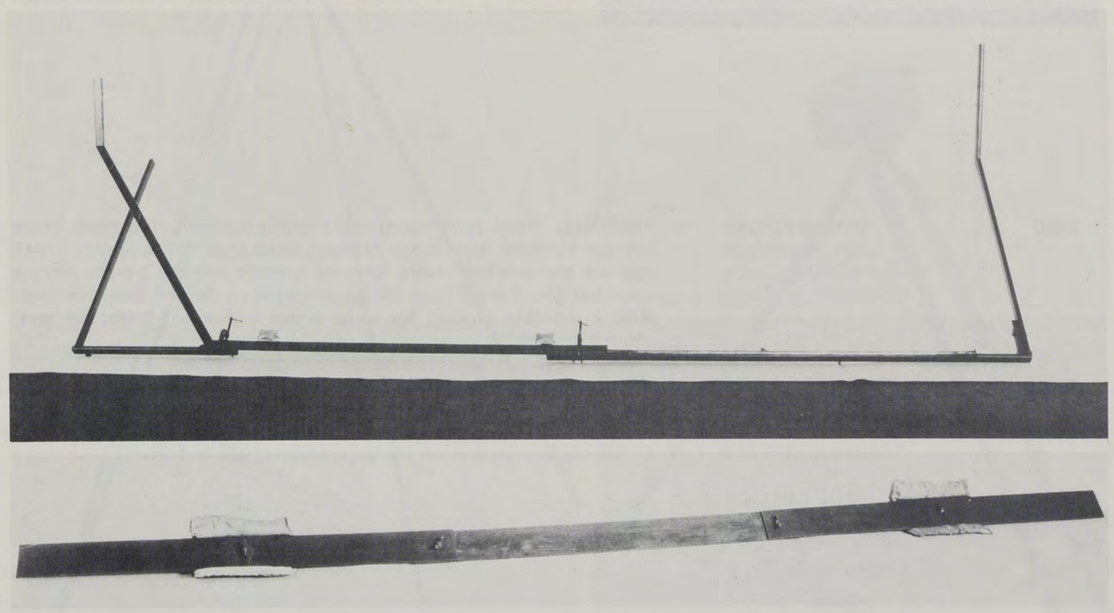


60 62

61

63





64. 1980

TWIN WEDGES
Steel, aluminium
332 x 300 x 200cm
Collection: G. Twiss

65. 1980

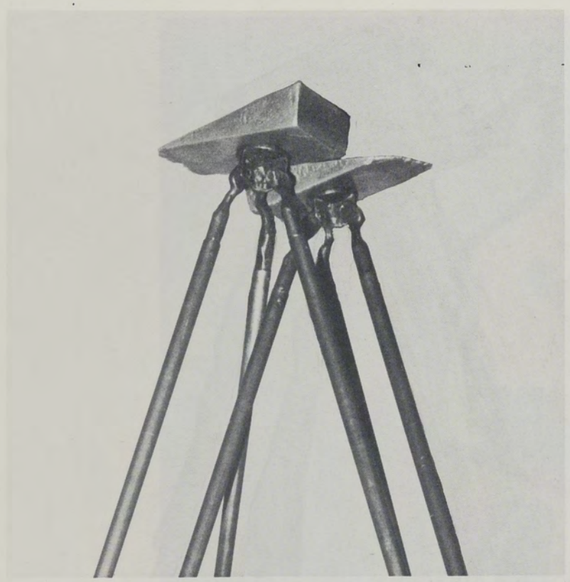
DIRECTION WEDGE
Steel, bronze
332 x 100 x 100cm
Collection: G. Twiss

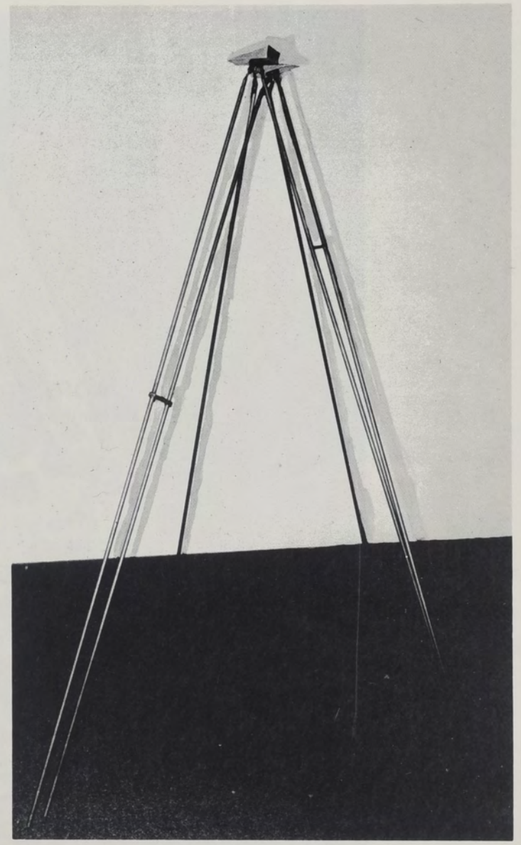
66. 1980

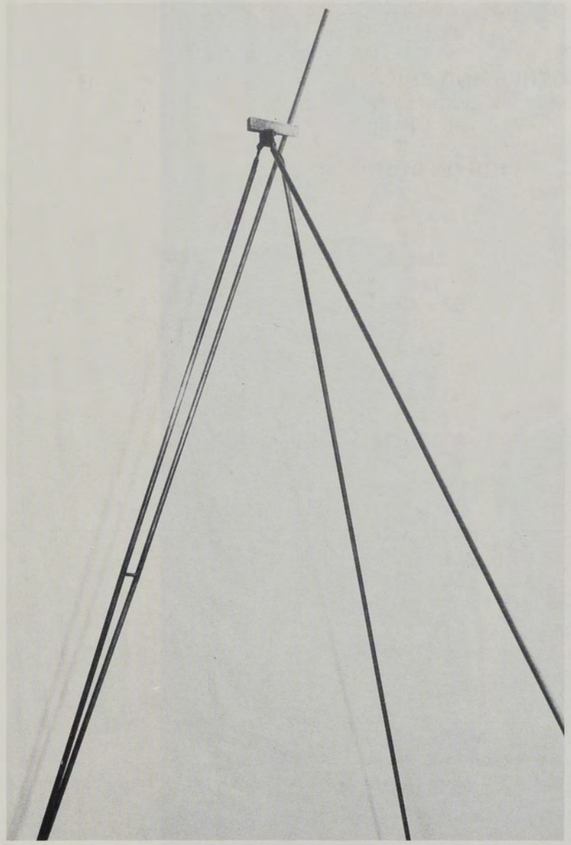
SOFT BLOCK
Steel, bronze
150 x 100 x 100cm
Collection: G. Twiss

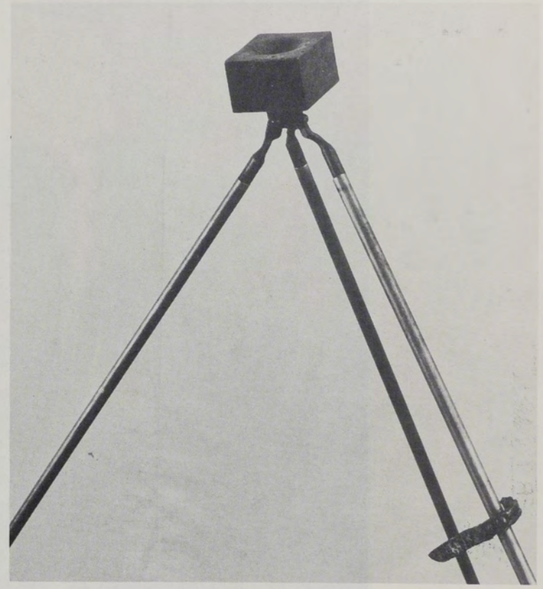
TRIPODS: These works continue a pre-occupation with work issues but are involved with more personal tools than the 'support'. Three legs are the simplest stable form of support and the tripods carry a potential for change: they can be spread wide, folded away, or portable; a movable support for some active device — a telescope, gun, camera perhaps.

The use of the tripods is ambiguous — No. 65, 66 are too tall for human use, and the elements on the top of all three have no obvious function — yet the total aesthetic is utilitarian, with the elements all usable objects: separation wedge, anchoring ball and chain.









WORKS ON PAPER

Photography: A. McCredie

1. **1962** — **MAN**
Indian ink
34.5 x 5cm

2. **1962** — **MOTHER AND CHILD**
Indian ink, poster paint
40 x 21cm

3. **1962** — **MOTHER AND CHILD**
Indian ink, poster paint
66 x 36cm

4. **1963** — **BIRD ON BUSH**
Ink
51.5 x 40cm

5. **1964** — **Untitled**
Linocut
52 x 43cm

6. **1964** — **Untitled**
Linocut
53 x 43cm

7. **1964** — **ATHLETE**
Conte'
21.5 x 16cm

8. **1964** — **ATHLETE**
Conte'
46 x 38cm
Collection: Hamish Keith

9. **1964** — **Untitled**
Conte'
13.5 x 15cm

10. **1965** — **MARCHERS**
Indian ink, pencil
41.5 x 32.5



3.

11.	1965	**MARCHERS** Conté 43 x 26cm
12.	1965	**Untitled** Pencil 20.5 x 9cm
13.	1967	**Untitled** Conté 40 x 40cm
14.	1965	**PATRIOTS** Felt-tip pen, ink 15 x 11.5cm
15.	1965	**Untitled** Conté 16.5 x 18cm
16.	1965	**Untitled** Watercolour 25 x 20cm
17.	1966-71	**Untitled** Pencil, felt-tip, pasted paper 20 x 11cm
18.	1966	**Untitled** Pencil 21.5 x 13.5cm
19.	1966	**Untitled** Pasted paper collage, pencil 63.5 x 52cm from 'Frozen Frames'
20.	1966	**Untitled** Pasted paper collage, felt-tip pen 63.5 x 52cm from 'Frozen Frames'



7.



11.

21. **1968** **Untitled**
Pasted paper collage, felt-tip pen
43 x 61cm
from 'Frozen Frames'

22. **1972** **Untitled**
Pasted paper collage, felt-tip pen
61 x 43cm
from 'Intersections'

23. **1973/4** **Untitled**
Pasted paper collage, spray paint
60 x 84cm
from 'Intersections'

24. **1975** **MODELLED DRAPERY**
Drawing in three parts (folio 1,2,3)
String, tape, photocopy,
plastic, brass eyelet
Each part: 61.5 x 40cm

25. **1976** **Untitled**
Pasted paper collage, photocopy
61 x 91cm
from 'Barriers & Sight Screens'

26. **1976** **Untitled**
Pasted paper collage, photocopy
26 x 21cm
from 'Barriers & Sight Screens'

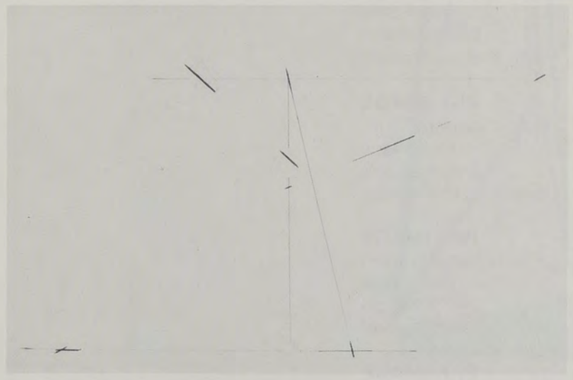
27. **1976** **Untitled**
Pasted paper collage, photocopy
26 x 21cm
from 'Barriers & Sight Screens'

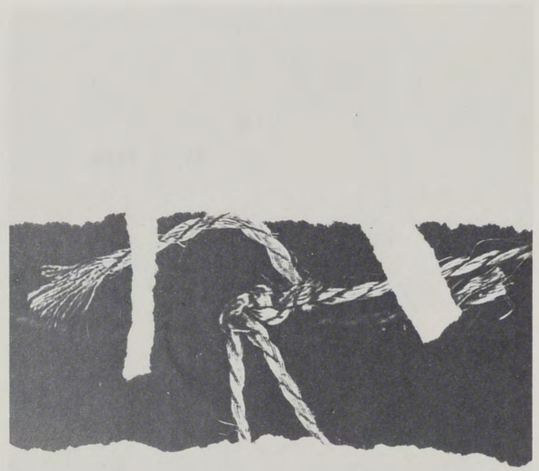
28. **1976** **Untitled**
Pasted paper collage, photocopy
26 x 21.5cm
from 'Barriers & Sight Screens'

29. **1978** **Untitled**
Photocopy
30 x 21cm
from 'Site/Sight Works'

30. **1979** **Untitled**
Photocopy
30 x 21cm
from 'Site/Sight Works'







19. 28.

32. 30.

31. **1979** **Untitled**
Gummed labels, pencil
29.5 x 43cm
from 'Support Systems'

32. **1979** **Untitled**
Gummed labels, pencil
29.5 x 43cm
from 'Support Systems'

33. **1980** **Untitled**
Conté
52.5 x 63cm
from 'Tripod'

34. **1980** **Untitled**
Crayon, pencil, pasted photocopy
42 x 29.5cm
from 'Tripod'

35. **1980** **Untitled**
Crayon, pencil, pasted photocopy
42 x 29.5cm
from 'Tripod'

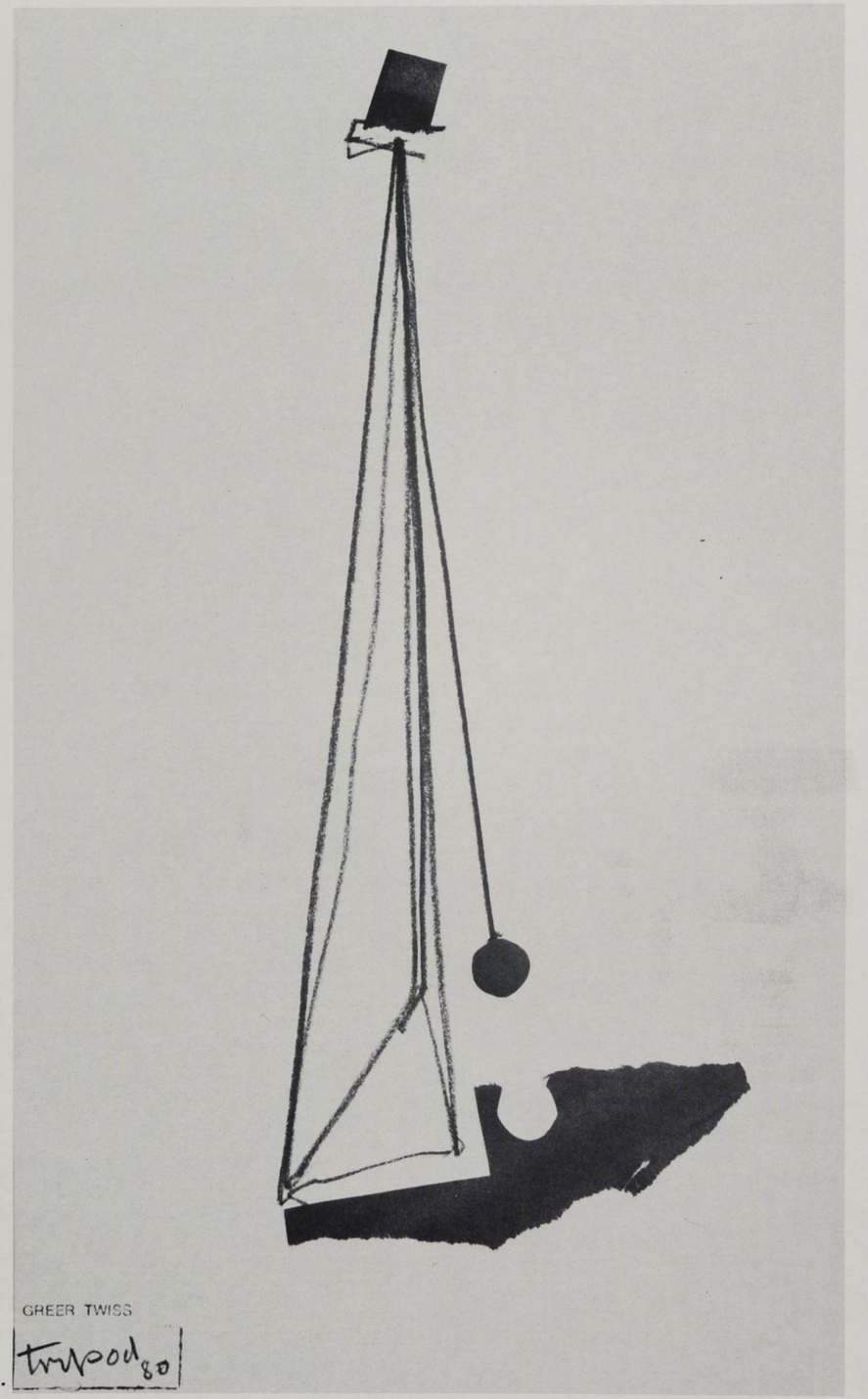
VACUUM FORMED RELIEFS

1. **1970** **PRE-IMAGE**
Plastic vacuum form,
metal tape
240 x 240cm
from 'Frozen Frames'

2. **1970** **PRE-IMAGE**
Plastic vacuum form,
metal tape
240 x 240cm
from 'Frozen Frames'

3. **1970** **PRE-IMAGE**
Plastic vacuum form
metal tape
240 x 240cm
from 'Frozen Frames'

4. **1970** **PRE-IMAGE**
Plastic vacuum form
metal tape
240 x 240cm
from 'Frozen Frames'



35.

CHRONOLOGY
EXHIBITIONS
COMMISSIONS
COLLECTIONS
BIBLIOGRAPHY

GREER TWISS NEW ZEALAND
DATE: MEDIA TITLE:
SIZE:

BRIEF CHRONOLOGY

1937	Born Auckland, New Zealand
1954	Western Springs Carnival Puppet Theatre
1956 – 59	Attended University of Auckland Fine Arts School
1960	Postgraduate course Auckland Teachers College First two man show with Max McLellan Puppet series AKTV2
1963	New Zealand Society of Sculptors, Foundation Executive Member
1964	First one-man show IKON Gallery Auckland Awarded Queen Elizabeth II Travel Grant "Sun in Tree" Mercer Commission Mildura Triennale Australia work purchased
1965	Travelled Europe
1966	Appointed to Fine Arts School Staff University of Auckland Received commission for Karangahape Rd. Fountain
1968	President N.Z.S.S.P.
1973	Travelled England, U.S.A. Hansell Sculpture Prize Won Todd Motors Commission
1974	Head of Sculpture,School of Fine Arts, University of Auckland
1975	Attended sculpture 10 Conference, Toronto, Canada. Medical School Commission
1981	Travelling Australia, England U.S.A. Mexico

	ONE-MAN EXHIBITIONS AND COMMISSIONS	SELECTED GROUP SHOWS
1958		Auckland Society of Arts, Group Show Auckland Society of Arts, Group Show
1959		Takapuna Community Centre "Established Artists"
1960		Adult Education Centre, Auckland, 2-man exhibition
1961		Auckland Society of Arts, Group Show
1962		Auckland City Art Gallery, Painting & Sculpture University of Fine Arts, Auckland, first N.Z. Society of Sculptors Show
1964	The IKON Gallery, Symonds St., "Athletes" Eric Scholes Gallery, Rotorua, "Athletes"	Mildura, Australia, Mildura Sculpture Triennial C.S.A. Gallery, Christchurch, "The Group" Guest Exhibition
1965	John Cordy Gallery, Auckland, "Protest Marchers" 15 Recent bronzes	Paris Biennial, France N.Z. House, London, "N.Z. Artists in Britain" Australian State Galleries, "8 New Zealand Artists"
1966		Barry Lett Galleries, Auckland, "Group Sculpture"
1967		Barry Lett Galleries, Auckland, "Group Sculpture"
1968	Barry Lett Galleries, Auckland – Recent Sculpture: "Frozen Frames"	Auckland City Art Gallery: Festival Show. "Recent N.Z. Sculpture"
1969	Victoria University, Wellington, "Painted Bronzes" Auckland City Council Fountain commission completed	Society of Arts, Auckland: N.Z. Society of Sculptors Show Barry Lett Galleries, Auckland: "Three Environmentalists" Barry Lett Galleries, Auckland: "Sculpture 5"
1970	Bonython Gallery, Sydney: "Frozen Frames II" Barry Lett Galleries: "Recent Sculpture"	N.Z. Academy of Fine Arts, National Gallery, Wellington "5 sculptors" Mildura, Australia: Mildura Sculpture Triennial Queen Elizabeth II Arts Council: Small Centres Touring Show Fletcher Industries, Auckland: Exhibition of Wooden Sculpture Auckland City Art Gallery, Royal Visit Exhibition: "Art of the Sixties" Barry Lett Galleries: "Group Sculpture"
1971		Osborne Galleries, Auckland: N.Z. Society of Sculptors Show C.S.A. Gallery, Christchurch: "The Group" Guest Exhibitor C.S.A. Gallery, Christchurch: "20:20 Print Show"

1972	Barry Lett Galleries, Auckland, "Intersections"	Barry Lett Galleries, Auckland: "Drawings" Osborne Galleries, Auckland: N.Z. Society of Sculptors Christchurch: Outdoor Show
1973	Hansell's Sculpture: Prize Commission	Mildura, Australia: Mildura Sculpture Triennial Manawatu Art Gallery: Exhibition of Drawings Osborne Galleries, Auckland: N.Z. Society of Sculptors Show
1974	Barry Lett Galleries, Auckland: "Of Lead Lines & Links"	C.S.A. Christchurch: Commonwealth Games Exhibition
1975	Brooke – Gifford Gallery, Christchurch: "Greer Twiss Sculpture" Todd Motors, Wellington: "Scale-shift" commission completed Auckland Medical School: "Link" Commission Redemption Church, St. Heliers, Auckland: Resurrection Figure Commission	Barry Lett Galleries, Auckland: Mildura, Australia: "Arts Victoria" Australian State Galleries: "12 N.Z. Artists"
1976	Maidment Little Theatre, Auckland: "30 Drawings" Peter Webb Galleries, Auckland: "Barriers and Sight Screens"	Auckland City Art Gallery: "N.Z. Drawings" Manawatu Art Gallery, "Art in the Mail"
1977	Barry Lett Galleries, Auckland: "Site/Sight Works"	National Gallery of N.S.W. Sydney: Sydney Sculpture Biennale Hastings Community Centre: N.Z. Society of Sculptors & Painters Show Manawatu Art Gallery: "Hands Exhibition"
1978	University of South Australia, Adelaide: "5 works in steel and bronze"	C.S.A. Gallery, Christchurch: "Platforms – Recent Forms in N.Z. Sculpture" Auckland City Art Gallery: "Auckland Artists" C.S.A. Gallery, Christchurch: Collection of N.Z. Painting and Sculpture Dowse Art Gallery, Lower Hutt: "Puppets"
1979	Barry Lett Galleries, Auckland: "Recent Sculpture Works in bronze steel and aluminium", Support Systems Victoria University, Wellington, Recent work.	Barry Lett Galleries, Auckland: "Works in Progress'
1980	Bosshard Galleries, Dunedin: "Three-legged Race"	Auckland Society of Arts: N.Z. Society of Sculptors and Painters Show Barry Lett Galleries, Auckland: "New Year New Works" Peter Webb Galleries, Auckland: "Kites"
1981	Rex Irwin Gallery, Sydney: "A Three-legged Device" R.K.S. Art, Auckland, "A Three-legged Device"	Barry Lett Galleries, Auckland: New Year/New Works" Denis Cohn Gallery: "Figurative Sculpture" Auckland Society of Arts: N.Z.S.S.P. "Works on Paper" R.K.S. Art, Auckland: "New Works"



an exhibition for those who have an interest in the useless arts . . .

SCULPTURE

Greer Twiss

PAINTING

Max McLellan

august 19th...sept 2nd.

ADULT EDUCATION CENTRE 21 PRINCES STREET

1960 Adult Education Centre, Auckland: Greer Twiss and Max McLellan

SCULPTURE

GREER TWISS

1.	SEATED WOMAN	Bronze	12 gns.
2.	CONCAVE CONVEX II	Aluminium	7 gns.
3.	RECLINING FORM	Bronze	4 gns.
× 4.	STANDING MAN .	Bronze	4 gns.
5.	STANDING MAN	Plaster	N.F.S.
× 6.	WELDERS	Bronze	11 gns.
7.	STANDING FORM	Pukatea	7 gns.
× 8.	THE STARGAZER	Kauri	12 gns.
9.	MANGROVES	Bronze	9 gns.
10.	BOY ON TRICYCLE	Plaster	N.F.S.
11.	FLOUNDER SPEARERS	Plaster	N.F.S.
12.	VERTEBRAE TOTEM	Rimu	30 gns.
13.	DON QUIXOTE	Metal	6 gns.
14.	THE EATER	Lead	6 gns.
15.	WOOD LANDSCAPE	Pukatea	7 gns.
× 16.	FLOUNDER SPEARERS	Cast iron	6 gns.

PAINTING

17.	RANGITOTO LANDSCAPE	Oil	8 gns.

Would those interested in purchasing please see Librarian

1964 The IKON Gallery, Symonds St., Auckland: "Athletes" 27 works

1.	Athlete 1	Bronze	45 guineas
2.	Athlete 2	Bronze	45 guineas
3.	Athlete 3	Bronze	45 guineas
4.	Athlete 4	Bronze	45 guineas
5.	Athlete 5	Kauri	100 guineas
6.	Athlete 6	Bronze	15 guineas
7.	Group	Bronze	50 guineas
8.	Exhausted 1	Bronze	35 guineas
9.	Exhausted 2	Bronze	30 guineas
10.	Pole Vaulter	Bronze	50 guineas
11.	Cup holder	Bronze	20 guineas
12.	Singlet 1	Bronze	20 guineas
13.	Singlet 2	Bronze	20 guineas
14.	Singlets 3,4,5.	Lead Bronze Aluminium	8 guineas " "
15.	Falling form	Bronze	15 guineas
16.	Suspended form	Lead	20 guineas
17.	Relief 1	Lead	35 guineas
18.	Relief 2	Lead	30 guineas
19.	Relief 3	Lead	10 guineas
20.	Committee	Lead	25 guineas
21.	Parcel Post	Lead	12 guineas
22.	Carcase	Aluminium	12 guineas
23.	Bird on Rock	Aluminium	12 guineas
24.	Bird in Bush	Bronze	20 guineas
25.	Sunbathers	Bronze	45 guineas
26.	Bikini Girl	Concrete	20 guineas
27.	Forms	Iron	10 guineas

27

Twenty seven works by the Auckland sculptor Greer Twiss including a collection of athletes. At the Ikon Gallery 64 Symonds Street, from April 26 to May 8. Opening 8.15pm. April 26.

1965 John Cordy Gallery, Auckland: "Protest Marchers" 15 recent bronzes

CATALOGUE OF AN EXHIBITION OF 15 RECENT BRONZES BY GREER TWISS

WEDNESDAY MARCH 24–
FRIDAY APRIL 2, 1965
AT THE GALLERY OF
JOHN CORDY LIMITED
14 CUSTOMS ST EAST
AUCKLAND C.1

FOREWORD

This decade is to have a profound influence on the history of New Zealand Art. Sculpture, lying more or less dormant since settlement, has recently shown some small signs of climbing out of the rut but has needed desperately a small band of dedicated men such as have risen in the field of painting and literature. The first of these is, undoubtedly, Greer Twiss. What Greer Twiss has done in New Zealand with his cire perdu bronzes, his unfailing continuity of work, the standard achieved in his small backyard foundry and his affinity with the people, is unequalled in the history of Australasia and, I would venture to say, the Commonwealth. No sculptor has so fruitfully broken new ground, nor appealed to such a wide range of tastes. In a period of anti-painting and anti-sculpure with some New Zealanders following the rag trade yet omitting the label "made under licence in New Zealand". It is good to see an exhibition of indigenous scultpure of such great originality and verve. Greer's work has been recognised by the Queen Elizabeth the Second Arts Council of New Zealand in its award of a grant to study bronze foundries and techniques overseas during 1965. We wish him well and look forward to his return and to his inevitable influence on New Zealand sculpture.

Paul Beadle

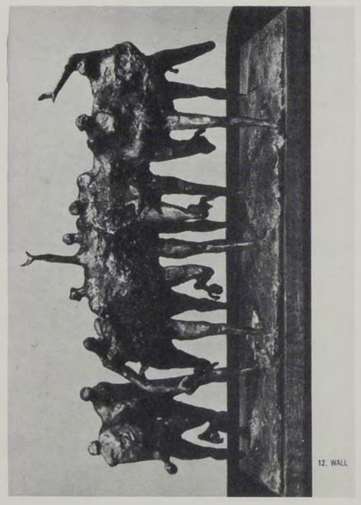
CATALOGUE

1.	THE BOMB WILL MAIM, 20" x 20"	150 gns.
2.	WHEN WILL THEY EVER LEARN, 9½" x 12"	65 gns.
3.	HIROSHIMA DIED, 11¼"	55 gns.
4.	REMEMBER HIROSHIMA, 15"	45 gns.
5.	NO FRENCH TEST, 11¼"	55 gns.
6.	AND ALL WILL DIE, 10"	35 gns.
7.	THE BOMB, 5¼" x 8½"	25 gns.
8.	WE LOVE YOU RINGO, 6" x 6¾"	45 gns.
9.	EQUAL IN THE SIGHT OF GOD, 5¾" x 7¾"	35 gns.
10.	ATHLETE, Ht. 24"	80 gns.
11.	GROUP, 12" x 12"	55 gns.
12.	WALL, 24" x 8"	80 gns.
13.	JUMP, 9¼"	Owned by Michael Draffin
14.	JUMP, 12½" x 11½"	45 gns.
15.	BASKETBALL, 11"	60 gns.

Drawings and prints from 3 to 6 guineas.

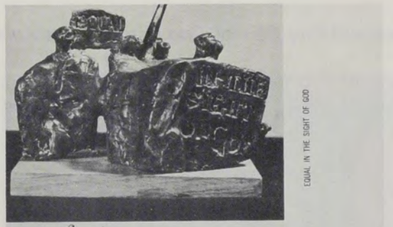

1. THE BOMB WILL MAIM

2. WHEN WILL THEY EVER LEARN


12. WALL

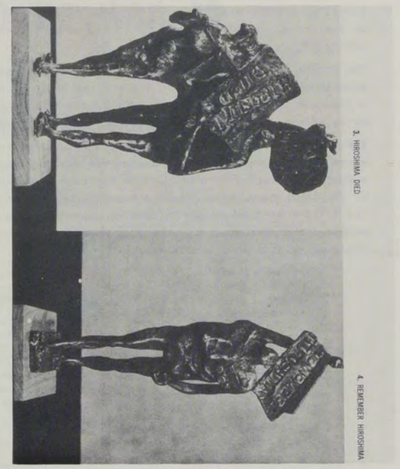

10. ATHLETE


7. THE BOMB


EQUAL IN THE SIGHT OF GOD


8. WE LOVE YOU RINGO

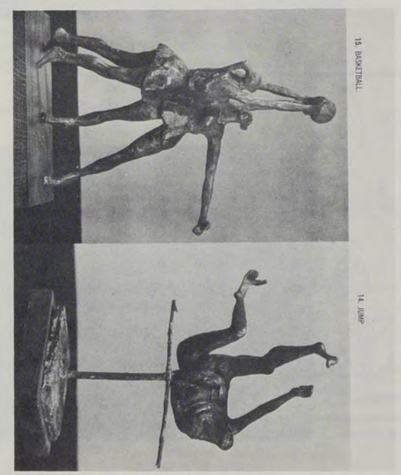

11. GROUP


3. HIROSHIMA DIED


5. NO FRENCH TEST

4. REMEMBER HIROSHIMA

6. AND ALL WILL DIE


15. BASKETBALL

14. JUMP

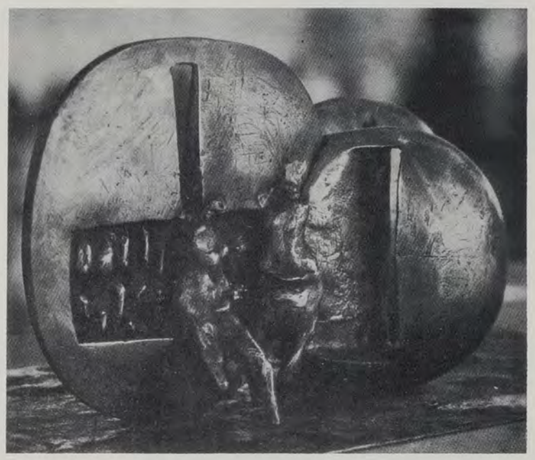


GREER TWISS

Born 1937 Auckland. Attended Auckland Grammar School.
Graduated Elam School of Fine Arts, Dip. F.A. Hons. Sculpture, 1959.
From 1958 regular exhibitions in Auckland and work exhibited and sold in Australia.
1964, first one-man shows at Ikon Gallery, Auckland, and at Schole's Gallery, Rotorua.
A bronze commissioned by the Auckland City Art Gallery for its collection.
Greer Twiss is remembered for his television programmes as a puppeteer,
and he created the television award, "Winged Harlequin."

JOHN CORDY LTD. FINE ART DEALERS • AUCTIONEERS • APPRAISERS

1967–1969 Auckland City Council Commission: The Karangahape Road Fountain



Proposed Fountain/Karangahape Road Site.

The two bronze figures have been placed in this organised natural environment to increase the feeling of identification with the fountain of those who rest and relax in this area. They also serve to define the scale of the piece from a more distant viewpoint.

The site has produced a number of problems concerning scale; it would seem that the only other satisfactory alternative to the open and human scale of this particular design would not be economically viable.

In all aspects of the design, ease of servicing and maintenance will be a major consideration.

Specifications

Dimensions: One Unit; 9'high, 8'wide and 1'deep. This excludes the depth of the figures associated with this unit.
Two Units; each 6'high, 6'wide and 2'deep
Overall area occupied 15' x 8'.

Materials: All units in cast bronze reinforced with steel. Waterways finished in baked enamels.

Fixing: The units will be bolted internally to concrete foundations incorporating the water supply and drainage.

Water articulation: Will take the form of sheets and shafts. To be carried out by the Auckland City Council. The system will require water in quantity rather than under great pressure. The water will be filtered and reused. All water is placed in wind protective situations and is contained within the sculptured forms.

Price: The piece including fixing and site work has been designed within the budgetted amount.

The working model gives an approximation of the movement of the water only. This will be considerably altered by the increase in scale, the volume of water and the change in material for the water channels. The model is constructed from plaster which tends to restrict the flow of water.

Proposed Fountain/Karangahape Road Site.

The dual nature of this particular site - serving both as a thoroughfare between Karangahape Road and Symonds Street and as a place of rest within the city environment - has suggested a sculptural solution exploiting both its aspects.

The freedom of movement inherent in the first use of the site is emphasised by the free standing nature of the fountain. Water has been contained within the sculptural forms rather than the forms themselves being placed within the conventional pool. This allows the sculpture and the fountain to be experienced by moving through and around it. The fact that it is designed to reveal new aspects through this movement relates it to the movement of people through and across the site.

The exposure of the site to reasonably strong prevailing winds makes the enclosure of the water an extremely practical consideration. There should be no reason for this fountain not to function in all weather conditions - spillage and blown water are reduced to a minimum in this design. However, what spillage does occur should enhance the appearance of the paved surround to the fountain and create a visual relationship between it and its immediate environment. Provision will be made in this surround for adequate drainage.

One of the major features of a fountain is the aural as well as the visual contribution it makes to the area in which it is placed. Part of the effect of this fountain is in the sound produced by the water moving within these free standing forms.

The fountain has been designed to create similar feelings to those experienced when moving around rocky river beds and foreshores. Although a fountain is essentially an artificial structure it relies for its major effect on the reference it makes to an experience of nature.

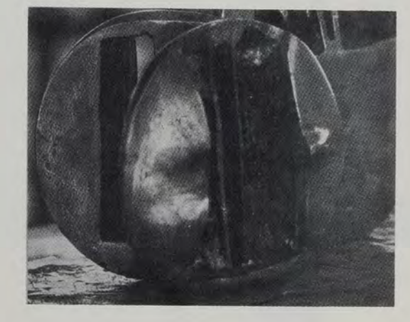
Visually the fountain offers glimpses of water moving over broken surfaces. The water channels themselves will be coloured with baked enamels and will offer a contast to the bronze surfaces. The placement of the three forms also offers a considerable variety of aspects and the delight of discovering unexpected views of forms, water, sky and people. The open nature of the work should establish a firm and pleasing relationship with the site.

Greer Twiss

Born Auckland, 1937. Studied Elam School of Fine Arts, University of Auckland 1956-59. Graduated with Honours in Sculpture, 1959. Awarded Queen Elizabeth II Arts Council travel grant, 1965. Studied bronze casting and foundry techniques in Germany, Italy and U.K. Returned to New Zealand 1966. Appointed lecturer in Sculpture, Elam School of Fine Arts. Executive member of the New Zealand Society of Sculptors.

Exhibited regularly since 1958. First one-man exhibition Ikon Gallery, Auckland 1965. Exhibited Paris Biennale 1965, Eight New Zealand Artists, National Gallery of Victoria Melbourne and Australian State Galleries 1965-66.

Represented, Auckland City Art Gallery, Mildura Art Gallery.





Cash prizes of $150 to be won in "what are they saying" K·RD competition

What are the two figures in the Greer Twiss sculpture saying to each other?

Your answer could win $75 or seven other cash prizes in the K' Rd "What Are They Saying" competition.

Here's all you do

It's simple and fun to enter. Above is a picture of Auckland's new public sculptured fountain situated on the reserve on the corner of Karangahape Rd and Symonds St.

The two figures portrayed could be holding a conversation. Determine what they are saying to each other and write your entry in ballpoint on a sheet of paper. Put your name, address and telephone number on the same sheet of paper and post your entry to:

"What Are They Saying" Competition
P.O. Box 3697,
Auckland.

No entry form necessary

All entries must be received no later than noon on Wednesday, June 25.

The competition is open to everyone. You may submit as many entries as you like, provided each entry is on a separate sheet of paper. Name, address, telephone number and age must be on the top of each entry.

Judges' decision is final and no correspondence will be entered into. All entries remain the property of the K' Rd Business Association who reserve the right to publish them in part or in full.

No age limit

Everyone is elegible for entry. Prize-winners will be announced on the K' Rd pages of the Auckland Star on Wednesday, July 2.

Eight prizes to be won
1st: $75
2nd: $25
Plus 5 prizes of $10 each

Hurry! Competition closes in 10 days

Entries close on Wednesday, June 25, so you have only 10 days in which to enter to win yourself one of these exciting cash prizes. The competition is simple and fun for everyone to enter. Study this picture and put on your thinking cap — you could win $75.

FOR THEIR ANNIVERSARY SPECIALS

FROM Archibald Lourie
Sometime Professor of Art & the Sciences
Edinburgh, Presently at The Dolphin
143 Grafton Rd, 23 Dec.19__
Please reply on back hereof, & return this note, & are the schoolboys right, the cost, $20000 dollars.?

TO GREER TWISS
Elam School of Fine Arts.

Dear Sir,

Having been honoured with a most entertaining description and magnificent large photo of your bronzes at K'hape corner lawn garden, also a brief biography of the Sculpter, from Mr Sims, Town Clerk, and as I am proceeding to England and intend to offer the subject to the TIMES and the Edinburgh Scotsman, I have pleasure in affording you an opportunity to conclude the description with a brief but complete explanation of the origin and purpose of the unpleasant supposed-human figures. As to 'origin,' have you met people, in your travels, like these figures (where & when)

As to 'purpose', do you suppose these figures will "establish a firm and pleasing relationship between citizens and visitors" and your Soulsture? Or is it some great futuristic motive, reveal. Brevity being the soul of Wit, kindly reply overleaf. Also, the origin of "Elam". Yrs ?'fly, Archibald Lourie.

Fountain sure to "make a splash"

Auckland sculptor Greer Twiss' revolutionary design for a fountain will be "one of the top attractions in Auckland," the chairman of the Auckland City Council's parks committee, Mr H. E. Watts, predicted today.

A model of the fountain, showing three circular forms within which the water will pass, and with two figures sitting in one of the forms, was approved by the committee yesterday.

The fountain, commissioned by the council, will stand on a reserve at the corner of Symonds Street and Karangahape Road.

Mr Watts said: "I'm not an arty type but I liked the design right from the start.

"We're living in a modern city with modern ideas coming in all the time, and we've got to keep up with modern art.

Big impression

"Since I've been assisting in the opening of several art exhibitions I've come to appreciate this type of art."

Mr Watts said that he had shown pictures of the design and explained its intentions to "two barbers, two tobacconists and a shop assistant."

"I haven't heard any adverse criticism from them," he said.

"The art experts say we will make a world impression with this fountain."

Comments from art experts today were:

Mr G. C. Docking, director of the Auckland Art Gallery: "To my mind this is a bold and original concept, particularly with regard to the use of water and the way it is contained within the big disc-like forms.

"Two-way"

"I also like the organic quality of the design, suggesting big boulders. The forms set among the trees will enhance the setting, and the setting will lend additional quality to the sculpture — it's a two-way process."

Mr W. R. Allen, lecturer in sculpture at the Elam School of Art: "I'm very enthusiastic about the whole conception and think it will be very successful.

"It's very unusual, both in regard to the monumental forms he's decided upon, and in relation to the movement of water within them."

The only member of the parks committee to cast his vote against the design yesterday was Mr F. N. Ambler, a former chairman of the committee.

Asked today for his reasons, he refused to comment.



1968 Barry Lett Galleries, Auckland: Recent sculpture "Frozen Frames"

Greer Twiss

Born 1937.
Graduated Dip.F.A. Honours 1959.

Exhibited:
Established Artists Exhibition, Takapuna, 1959.
Two Man Exhibition with Max McLellan, 1960.
NZ Painting and Sculpture, ACAG, 1962.
First NZ Sculptor's Society Exhibition, 1963.
Australian Mildura Sculpture Contest, 1964.
One Man Exhibitions, Ikon and Scholes Gallery, 1964.
The Group Exhibition, Christchurch, 1964.
Paris Biennale, 1965.
NZ Students Exhibition, London, 1965.
One Man Exhibition, Cordy's, Auckland, 1965.
Eight NZ Artists, Australian State Galleries, 1965-66.
Group Shows, Barry Lett Galleries, 1966-67.

Awarded Queen Elizabeth II travelling grant, 1965.

Commissions: Mercers stainless steel factory — Sun in Tree, 1964.
Auckland City Council — (fountain, in progress), 1967.

Lecturing: Since 1966, at School of Fine Arts, Auckland University.



1 THE MULTIPLE
Chromed alloy 1 x 8 x 2

2 LEGS & SHADOW
Fibreglass 30 x 84 x 36

3 GIRL & SHADOW
Fibreglass 54 x 84 x 18

4 TRIPTYCH
Polychromatic bronze and wood
20 x 36 x 14

5 PEDESTAL GIRL & SHADOW
Polychromatic bronze and wood
16 x 12 x 12

6 GIRL & SHADOW
Polychromatic bronze and wood
11 x 12 x 12

7 GIRL & WALL
Polychromatic bronze 12 x 18 x 4

8 GIRL
Polychromatic bronze 12 x 5 x 12

9 SHADOW MEETS SHADOW
Polychromatic bronze and aluminium
11 x 12 x 24

10 SHADOW
Polychromatic bronze 8 x 9 x 9

11 REAL & IMPLIED
Polychromatic bronze and aluminium
2 x 6 x 23

12 RED GIRL
Polychromatic bronze 4 x 6 x 7

13 FRAMED PLANE 1
Polychromatic bronze and aluminium
7 x 36 x 12

14 PERSPECTIVE PLANE 1
Polychromatic bronze and aluminium
11 x 12 x 24

15 PERSPECTIVE PLANE 2
Polychromatic bronze and aluminium
11 x 12 x 24

16 QUARTET
Polychromatic bronze and steel
53 x 18 x 24

17 LONG PLANE
Fibreglass, bronze and aluminium
13 x 72 x 6

18 DISTORTION 1
Fibreglass 15 x 20 x 3

19 DISTORTION 2
Polychromatic bronze 5 x 4 x 8

20 SILVER PLANE
Aluminium and polychromatic bronze
7 x 36 x 36

21 RED LEGS
Polychromatic bronze and steel
20 x 12 x 12

22 DIPTYCH
Polychromatic bronze and aluminium
21 x 28 x 14

23 DUET
Polychromatic bronze and aluminium
3 x 24 x 12

24 BUTTOCKS
Fibreglass 60 x 9 x 24

25 LEG
Fibreglass 72 x 9 x 24

26 FRAMED PLANE 2
Polychromatic bronze 1 x 1 x 10

27 FRAME
Polychromatic bronze 7 x 8 x 2

28 FRAMED PLANE 3
Polychromatic bronze 4 x 8 x 2

29 FRAMED PLANE 4
Polychromatic bronze 1 x 2 x 6

30 PERSPECTIVE
Polychromatic bronze 2 x 2 x 6

31 CUT VIEW
Polychromatic bronze 12 x 4 x 1

32 RED & WHITE
Polychromatic bronze 6 x 3 x 4

Drawings and pre-images also included.

Dimensions given in inches, height first.

TWISS
RECENT SCULPTURE

FESTIVAL EXHIBITION
Barry Lett Galleries
41 Victoria Street West, Auckland C.1



Frozen Frames:

The title Frozen Frames implies a relationship with photographic imagery, in terms of perspective, distortion, the freezing of light and the arbitrary framing of environment. You are the camera.

You, the viewer, create the environment in which the sculpture operates, by your acceptance of the limitations of a specific view-point.

All the works in this exhibition are concerned with the relationships existing not only between the figures within the sculpture, but also their specific relationship to the viewer's sighting.

Piece One:

The multiple: this is an unlimited edition. Sculpture is usually expensive due to costly and time consuming processes involved in the production of a unique piece.

It seems to me to be bigoted for the arts not to take advantage of 20th century technology where its methods are applicable.

Hence a mass produced work, economically accessible to all, leaving the collector in the position of accepting the work for what it is, rather than for its rarity.

Design by Hamish Keith, Ken Chapman.

1970 Barry Lett Galleries, Auckland: "Recent Sculpture"



RECENT SCULPTURE
GREER TWISS

Barry Lett Galleries
41 Victoria St. West
Auckland 1

Born Auckland, 1937. Studied University of Auckland School of Art, 1956-59; graduated Dip.F.A. Hons. Awarded Queen Elizabeth II Arts Council Travel Grant, 1965. Studied bronze casting and foundry techniques in Germany, Italy and United Kingdom. Returned to New Zealand, 1966. Appointed Lecturer in Sculpture at the University of Auckland, 1966. Executive member of the New Zealand Society of Sculptors and Painters. Exhibited regularly since 1958: Mildura Sculpture Competition 1963; first one-man exhibition, Ikon Gallery, Auckland, 1964; one-man show, John Cordy Gallery, Auckland, 1965; exhibited Paris Biennale, 1965; eight New Zealand artists, National Gallery of Victoria, Melbourne and Australian State Galleries, 1965-66; one-man show, Barry Lett Galleries 1968; one-man show, Victoria University, Wellington, 1969; one-man show, Bonython Gallery, Sydney, 1970. 5 Sculptors, Academy Gallery Wellington, 1970. Represented Auckland City Gallery, Mildura Art Gallery. Govett Brewster Art Gallery, New Plymouth. Private collections, New Zealand, Australia, U.S.A., and Britain. Commissions: Mercer Steel, 1963; Auckland City Council, 1967-69.

Size in Inches, Height last

Bronze-Aluminium painted with cellulose lacquer

1	Plain 1	36 x 12 x 7
2	Shadow 2	7 x 6 x 5
3	Plain 4	36 x 12 x 4
4	Plain 6	24 x 12 x 5
5	Frame 12	9 x 3 x 5
6	Plain 7	24 x 12 x 12
7	Plain 8	36 x 12 x 6
8	Plain 10	24 x 12 x 2
9	Plain 11	24 x 12 x 2
10	Frame 4	15 x 17 x 8
11	Frame 5	18 x 12 x 5
12	Frame 6	10 x 16 x 4
13	Frame 7	25 x 8 x 7
14	Frame 8	13 x 17 x 2
15	Frame 11	24 x 13 x 8
16	Shadow 10	16 x 8 x 2
17	Plain 15	24 x 12 x 4
18	Plain 18	24 x 12 x 8
19	Shadow 18	21 x 3 x 5
20	Shadow 13	12 x 3 x 8
21	Frame of reference (1)	24 x 48 x 36
22	Frame of reference (2)	96 x 24 x 18
23	Plain 13	48 x 12 x 8

Pre-image — acrylic plastic vacuum formed

24	Pre-image 3	13 x 13
25	Pre-image 4	13 x 13
26	Pre-image 6	10 x 10
27	Pre-image 7	10 x 10
28	Pre-image 9	10 x 10
29	Pre-image 10	9 x 9
3-	Pre-image 11	11 x 11
31	Pre-image 12	13 x 13
32	Pre-image 13 & 14	(11 x 11) x 2

Greer Twiss

BONYTHON ART GALLERY, SYDNEY

MARCH 21st, 1970 — APRIL 15th, 1970



1970 Bonython Gallery, Sydney, Australia: "Frozen Frames II"

Greer Twiss

Born Auckland, 1937. Studied University of Auckland School of Art, 1956-59; graduated Dip.F.A.Hons. Awarded Queen Elizabeth II Arts Council Travel Grant, 1965. Studied bronze casting and foundry techniques in Germany, Italy and United Kingdom. Returned to New Zealand, 1966. Appointed lecturer in sculpture at the University of Auckland, 1966. Executive member of New Zealand Society of Sculptors and Painters. Exhibited regularly since 1958: Mildura Sculpture Competition, 1963; first one-man exhibition, Ikon Gallery, Auckland, 1964; one-man show, John Cordy Gallery, Auckland, 1965; exhibited Paris Biennale, 1965; eight New Zealand artists, National Gallery of Victoria, Melbourne and Australian State Galleries, 1965-66; one-man show, Barry Lett Gallery, 1968; one-man show, Victoria University, Wellington, 1969. Represented Auckland City Gallery, Mildura Art Gallery. Private collections, New Zealand, Australia, U.S.A. and Britain.

Commissions: Mercer Steel, 1963; Auckland City Council, 1967-69.
These works discuss the proposition that the perception and conception of images can operate from very limited cues. The title "Frozen Frames" is taken from the cinematic term referring to the stopping of a moving image and viewing just this limited image. The sculptures present the viewer with an arbitarily limited environment and make suggestions for the possible extension, interpolation, completion and distortion of the visual stimuli. My interest is in the relationship between concept and percept; between 2-dimensional conventions and 3-dimensional expression.

FROZEN FRAMES 1970

SCULPTURE

Materials: Bronze and aluminium painted with cellulose lacquers.

Teak Nos.	Identity	Size
1	Plane 1	36 x 13 x 7
2	Plane 2	24 x 12 x 4
3	Plane 3	36 x 36 x 16
4	Shadow 3	12 x 14 x 4
5	Shadow 2	7 x 6 x 5
6	Shadow 1	14 x 6 x 6
7	Plane 4	36 x 12 x 4
8	Plane 5	36 x 12 x 9½
9	Plane 6	24 x 12 x 5
10	Frame 12	9 x 3 x 5
11	Plane 7	24 x 24 x 12
12	Plane 8	36 x 12 x 6
13	Plane 9	24 x 12 x 1
14	Plane 10	24 x 12 x 2
15	Plane 11	24 x 12 x 2
16	Plane 12	9 x 12 x 2
17	Plane 13	48 x 12 x 8
18	Frame 4	15 x 17 x 8
19	Frame 5	18 x 11 x 5
20	Frame 6	10 x 16 x 4
21	Frame 7	25 x 8 x 7
22	Frame 8	13 x 17 x 2
23	Frame 11	24 x 13 x 8
24	Shadow 9	11 x 4 x 2
25	Shadow 10	16 x 8 x 2
26	Shadow 13	12 x 3 x 8
27	Shadow 14	8 x 12 x 8
28	Plane 14	24 x 12 x 8
29	Plane 15	24 x 12 x 4
30	Plane 16	24 x 12 x 8
31	Plane 17	24 x 12 x 8
32	Plane 18	24 x 12 x 8
33	Shadow 15	14 x 5 x 8
34	Shadow 16	18 x 5 x 12
35	Shadow 17	13 x 22 x 8
36	Shadow 18	21 x 3 x 5

PRE-IMAGES

Materials: Acrylic plastic.

37	Pre-Image 1	11 x 11
38	Pre-Image 2	11 x 11
39	Pre-Image 3	13 x 13
40	Pre-Image 4	13 x 13
41	Pre-Image 5	13 x 13
42	Pre-Image 6	10 x 10
43	Pre-Image 7	10 x 10
44	Pre-Image 8	10 x 10
45	Pre-Image 9	10 x 10
46	Pre-Image 10	9 x 9
47	Pre-Image 11	11 x 11
48	Pre-Image 12	13 x 13
49	Pre-Image 13 & 14	11 x 11 x 2

PRICE LIST ON DISPLAY IN GALLERY

INTERSECTIONS

SCULPTURE & DRAWINGS/GREER TWISS '72

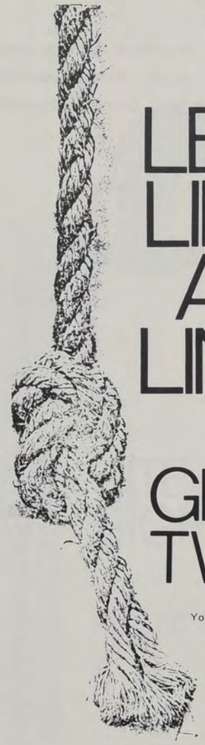
BARRY LETT GALLERIES, 41 VICTORIA STREET WEST, AUCKLAND, 1.

1972 Barry Lett Galleries, Auckland: "Intersections"

INTERSECTIONS – SCULPTURE AND DRAWINGS/GREER TWISS '72

1.	Coil	Aluminium & Rope
2.	Take 2	Bronze & Rope
3.	Rope	Bronze & Rope
4.	Hang	Bronze & Rope
5.	Now	Bronze & Steel
6.	No. 9 Ball	Bronze
7.	Touch	Bronze
8.	Slip	Bronze
9.	Expanse	Bronze & Steel
10.	Shadow	Bronze & Steel
11.	Shift 1	Bronze & Steel
12.	Shift 2	Bronze & Steel
13.	Shift 3	Bronze & Steel
14.	Shift 4	Bronze & Steel
15.	Shift 5	Bronze & Steel
16.	Warp 1	Bronze & Steel
17.	Warp 2	Bonze & Steel
18.	Warp 3	Bronze & Steel
19.	Bronze drawing 1	Bronze
20.	Bronze drawing 2 and drawings	Bronze

1974 Barry Lett Galleries, Auckland: "Of Lead Lines and Links"



OF LEAD LINES AND LINKS

GREER TWISS

You are invited to the opening of this exhibition at 5.30 p.m. Monday 22 July. The exhibition can be previewed from 10 a.m. that day and will continue until Aug. 2nd 1974.

Barry Lett Galleries
41 Victoria St. West, Auckland

GREER TWISS

SCULPTURES IN BRONZE STEEL LEAD AND ROPE

1.	8 LINKS	122 x 122 x 4
2.	PUSH LINK	122 x 92 x 60
3.	PUSH LINE	122 x 122 x 61
4.	LINK	122 x 100 x 4
5.	DOOR	122 x 122 x 4
6.	STILL	122 x 122 x 8
7.	LEAD X 5	177 x 46 x 7
8.	SLICE BY LINE	122 x 45 x 8
9.	VW SPLIT	76 x 61 x 7
10.	LINE OF SIGHT	61 x 61 x 8
11.	LINE	132 x 31 x 4
12.	12 x 6	458 x 800 x 3
13.	LIGHT TIME	16 x 12 x Length of rope
14.	LINE END	22 x 46 x 8
15.	LINE TOUCH	10 x 46 x 8
16.	MEASURE	22 x 46 x 5
17.	TOP LINE	22 x 46 x 3
18.	FOOT PLATE	22 x 46 x 18
19.	FULL STOP-KNOT	18 x 18 x 7
20.	FULL STOP-SIGHT	18 x 18 x 4
21.	FULL STOP-ROPE	18 x 18 x 3
22.	FULL STOP-CLAMP	19 x 19 x 16
23.	2 INCH SAMPLES	2" x 2" x 48 Bits

DRAWINGS

Brooke | Gifford Gallery

Location 112 Manchester Street, Christchurch 1, New Zealand
Postal address P.O. Box 224-12, Christchurch, New Zealand
Telephone 65-288
Directors Barbara Brooke, Judith MacFarlane

bg

Greer Twiss

WORK FROM 1970
1972
1974
1975

1975 10 November to 21 November

Invitation

You are invited to attend the opening of this exhibition at 5.30 p.m. on Monday 10 November. The exhibition may be previewed from 12 p.m. the same day and will continue until Friday 21 November.

Greer Twiss

Born Auckland 1937

Educated: University of Auckland School of Fine Arts.

Lives: Auckland, teaches at Auckland School of Fine Arts

Awarded: Queen Elizabeth II Arts Council travel grant 1965, Hansell's Sculpture Prize 1973, Todd Motors Commission Prize 1973.

Exhibitions: *One Man Shows*

1964 The Gallery
1965 John Cordy Gallery
1968 Barry Lett Galleries
1969 Victoria University
1970 Barry Lett Galleries
1970 Bonython Gallery, Australia
1972 Barry Lett Galleries
1974 Barry Lett Galleries

Group Shows

Paris Biennale 1965
8 New Zealand Artists, National Gallery of Victoria, Melbourne and Australian State galleries 1965-66
Small centres touring show 1970
Mildura, '63, '70, '72
Three Sculptors, Barry Lett Galleries 1970
Three Sculptors, National Gallery, Wellington, 1971
C.S.A. Commonwealth Games exhibition, C.S.A. Gallery, Christchurch, 1974

Works in public collections

Torook Gallery, Australia
Auckland City Gallery
Govett-Brewster Gallery, New Plymouth
Hamilton Art Gallery
Wairarapa Art Gallery
Palmerston North Gallery
C.S.A. Gallery, Christchurch
National Art Gallery, Wellington

Commissions

Mercer Engineering 'Sun in Tree', stainless steel, 1964
Karangahape Road fountain, Auckland City Council, 1969
Jim Clark trophy, Grand Prix Assoc. of N.Z.
Todd Motors, Wellington 1975
Auckland Medical School 1975
Redemptionist Catholic School, Auckland

CATALOGUE

1970

1 Red leg plain 12" x 24" x 1" high
2 Plain 12" x 36" x 6" high

1972

3 Shift Steel & Bronze 24" x 24" x 2" high
4 Warp Steel & Bronze 24" x 36" x 2" high
5 Rope Auminium & Rope 34" x 47" x 8" high
6 Warp Steel & Bronze 36" x 36" x 5" high

1974

7 Lead x 5 Lead & Steel, 5 units each 9" x 12" x 1" high
8 Time Line Bronze & Rope 96" x 12" x 12" high
9 Full stop: glasses Lead, Bronze, Steel
10 Full stop: clamp 7" in diameter
11 Full stop: rope 8" high

1975

12 Rope End Bronze, Steel 12" x 4" x 2" high
13 Apple Bronze, Steel 12" x 12" x 4" high
14 Fold Bronze & Steel 96" x 12" x 48" high

1975 Brooke-Gifford Gallery, Christchurch: "Greer Twiss Sculpture"



1976 Maidment Little Theatres, Auckland: "Thirty drawings"

1976 Peter Webb Galleries, Auckland: "Barriers and Sight Screens"



BARRIERS AND SIGHT SCREENS GREER TWISS

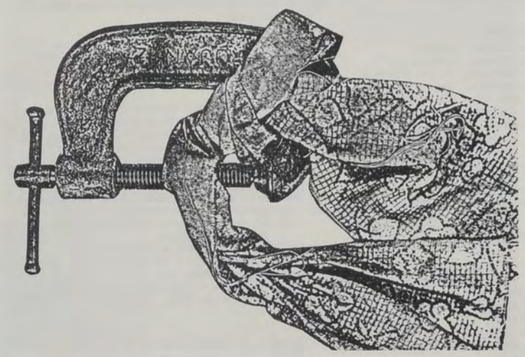
SCULPTURE BY GREER TWISS, 1976

1. Barrier I (8ft x 2ft x 2ft)
2. Barrier II (6ft x 1ft x 1ft)
3. Open Barrier (2ft x 2ft x 2ft) x 2
4. Slip (1ft x 4ft) x 2
5. Sight screen I (4ft x 2ft x 2ft) x 2
6. Sight screen II (1ft x 5ft x 6ft)
7. Trig (1ft x 1ft x 18")

SEPTEMBER 27 TO OCTOBER 8, 1976.
Private viewing Monday 27, 5.30 p.m.
PETER WEBB GALLERIES

ALL WORKS IN BRONZE AND STEEL

1977 Barry Lett Galleries, Auckladn: "Site/Sight Works"



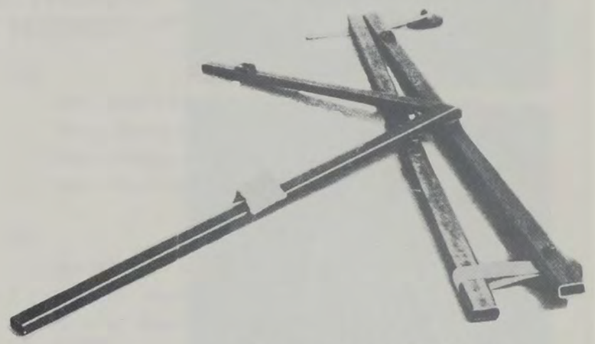
SITE SIGHT WORKS

RECENT SCULPTURE GREER TWISS
4 - 14 October, 1977

You are invited to preview this exhibition on Monday 3 October at 5.30 p.m.
Hours: Tuesday-Thursday 10 am-5.30 pm, Friday 10 am-9 pm. Closed Saturday, Sunday, Monday.
BARRY LETT GALLERIES, 41 VICTORIA STREET WEST, AUCKLAND 1. PHONE 373 183

1979 Barry Lett Galleries, Auckland: "Recent Sculpture
Works in bronze, steel, and aluminium". Support systems.

RECENT SCULPTURE
GREER TWISS



Barry Lett Galleries
41 Victoria St. West
Auckland 1

GREER TWISS

Born in 1937 in Auckland, New Zealand and studied at University of Auckland School of Fine Arts.

Solo Exhibitions Include:

1964 The Gallery, Symonds Street, "Athletes"
1964 Eric Scholes Gallery, Rotorua, "Athletes"
1965 John Cordy Gallery, Auckland, "Protest Marchers"
1968 Barry Lett Galleries, Auckland, "Recent Sculpture"
1969 Victoria University, Wellington, "Painted Bronzes"
1970 Barry Lett Galleries, Auckland, "Frozen Frames"
1970 Bonython Gallery, Sydney, "Recent Works"
1972 Barry Lett Galleries, "Intersections"
1974 Barry Lett Galleries, "Of Lead Lines and Links"
1975 Brooke-Gifford Gallery, Christchurch, "Greer Twiss Sculpture"
1976 Maidment Little Theatre, "30 Drawings"
1976 Peter Webb Galleries, Auckland, "Barriers and Sight Screens"
1977 Barry Lett Galleries, "Site/Sight Works"
1978 University of South Australia, "5 Works in Steel and Bronze"

Selected Group Shows:

1958 Auckland Society of Arts
1959 Auckland Society of Arts
1959 "Established Artists" Takapuna
1960 2-man Exhibition — Adult Education Centre, Auckland
1961 Auckland Society of Arts
1962 Painting and Sculpture, Auckland City Gallery
1963 First N.Z. Society of Sculptors Show University School of Fine Arts, Auckland
1964 Mildura Sculpture Triennial, Mildura, Australia
1964 "The Group" Guest Exhibition CSA Gallery, Christchurch
1965 Paris Biennale, France
1965 N.Z. Artists in Britain, N.Z. House, London
1965 8 New Zealand Artists, National Gallery of Victoria, Melbourne
1967 Barry Lett Galleries, Auckland
1968 Recent N.Z. Sculpture, Festival Show, Auckland City Gallery
1969 N.Z. Society of Sculptors, Society of Arts, Auckland
1969 Five Sculptors, N.Z. Academy of Fine Arts, National Gallery, Wellington
1969 Barry Lett Galleries, Auckland
1970 Mildura Sculpture Triennial, Mildura, Australia
1970 "Three Environmentalists", Barry Lett Galleries, Auckland
1970 Small Centres Touring Show, Queen Elizabeth Arts Council
1970 Exhibition of Wood, Sculpture — Fletcher Industries, Auckland
1970 Art of Sixties — Royal Visit Exhibition, Auckland City Art Gallery
1971 N.Z. Society of Sculptors, Osborne Galleries, Auckland
1971 "The Group" — Guest Exhibitor, CSA Gallery, Christchurch
1971 Barry Lett Galleries, Auckland
1971 20:20 Show Prints, CSA Gallery, Christchurch
1972 N.Z. Society of Sculptors, Osborne Galleries, Auckland
1972 Outdoor Show, Christchurch
1973 Mildura Sculpture Triennial, Mildura, Australia
1973 Exhibition of Drawings, Manawatu Art Gallery
1973 Barry Lett Galleries, Auckland
1973 N.Z. Society of Sculptors Show, Osborne Galleries, Auckland
1974 Commonwealth Games Exhibition, Christchurch
1975 Barry Lett Galleries, Auckland
1975 "Arts Victoria", Mildura, Victoria, Australia
1975 12 N.Z. Artists — Australian State Galleries
1976 N.Z. Drawings, Auckland City Gallery
1976 Art in the Mail, Manawatu Gallery
1977 Sydney Sculpture Biennale, National Gallery of N.S.W.
1977 N.Z. Society of Sculptors & Painters Show, Hastings
1977 Hands Exhibition, Manawatu Art Gallery
1978 Platforms — Recent Forms in N.Z. Sculpture, CSA Gallery, Christchurch
1978 Auckland Artists, Auckland City Gallery
1978 Collection of N.Z. Painting and Sculpture, CSA Gallery, Christchurch
1978 Puppets — Dowse Gallery, Wellington
1979 Barry Lett Galleries, Auckland
1976 Islands, Bruce Barber
1976 Art New Zealand No 3, James Ross
1976 New Art — Some Recent New Zealand Sculpture and Post Object Art, Ed. Allen & Curnow

Works in Public Collections:

Auckland City Gallery : Govett-Brewster Gallery, New Plymouth : Waikato Art Museum : Wairarapa Art Gallery : Art Gallery, Palmerston North : National Art Gallery, Wellington : McDougal Art Gallery, Christchurch : Dunedin Art Gallery : Mildura Arts Centre, Victoria, Australia : Rotorua Art Gallery : Dowse Art Gallery, Lower Hutt.

Commissions:

1964 Mercer Engineering Company, "Sun in Tree"
1969 Auckland City Council, Karangahape Road Fountain
1975 Todd Motors, Wellington, "Space Shift"
1975 Auckland Medical School, "Link"
1975 Redemption Church, St Heliers, Auckland, Resurrection Figure

Awards:

1964 N.Z. Arts Council Travel Award
1974 Todd Motors Prize
1974 Hansells Sculpture Prize

Bibliography:

1965 Landfall, Paul Beadle
1969 Artists and Craftsmen of N.Z., Peter Cape
1970 Greer Twiss Sculptor, N.Z. Listener

Films:

1965 "Bronze Casting and Sculpture" N.Z.B.C.
1976 "Artist And Craftsman" National Film Unit

RECENT SCULPTURE
WORKS IN BRONZE, STEEL AND ALUMINIUM

1 INTERSECTION
2 BUNDLE
3 SUPPORTS
4 PRESSURE POINT
5 SUPPORT SYSTEM I
6 INSPECTION PLATES I
7 INSPECTION ALLEY
8 INSPECTION PLATES II
9 CUSHIONS
10 PRESSURE PLATES
11 STRAP
12 STRAP SUPPORT
13 SUPPORT SYSTEM II
14 BOX
15 BOX
16 CUSHION
17 STRAP
18 INDENTATION
19 INDENTATION

CONSIDERATIONS

Support systems, supports; cushions, pillows, temporary supports, temporary joinings. The activity marking the surface. Contradiction — hard to soft, soft to hard, temporary, permanent.
compression — static.

Sometimes the casual, the causal is the pre-determined end.

Marks show where things have been. x marks the spot.
Mark shows where things may go. Indicators: lift to inspect.

You are invited to the preview on Monday 30th April at 5.30pm.
The exhibition will continue until Friday 11th May, 1979.

Hours: Tuesday — Thursday 10am-5.30pm, Friday 10am-9pm.
Closed Saturday, Sunday, Monday.

1980 Bosshard Galleries, Dunedin: "Three-legged race"

Greer Twiss
three legged race 1980

You are invited to a preview of Sculpture
on Monday, September 29 from 3 p.m.-7 p.m.
This exhibition will continue until October 10

Hours Tuesday — Friday 11.30 — 5.30
Bosshard Galleries 5 Dowling Street Dunedin



REX IRWIN
ART DEALER

GREER TWISS
"A Three Legged Device"
SCULPTURE

9th June — 27th June

Private View
9th June 1981
6 — 8 p.m.

First Floor: 38 Queen St., Woollahra
Gallery Hours: 11 a.m. — 5.30 p.m.
Tuesday — Saturday Telephone: 32 3212

POSTAGE
PAID
WOOLLAHRA
NSW 2025

1981 Rex Irwin Gallery, Sydney, Australia: "A Three-legged device"



A THREE LEGGED DEVICE
RECENT WORKS BY NEW ZEALAND SCULPTOR
GREER TWISS

Rex Irwin Art Dealer JUNE 9 — JUNE 24, 1981
1ST FLOOR, 38 QUEEN STREET, WOOLLAHRA, SYDNEY

REX IRWIN
ART DEALER

GREER TWISS
'A THREE LEGGED DEVICE'
SCULPTURE
JUNE 9th - JUNE 27th

1.	'SCREW'	100 x 100 x 103 cm.	$600.00
2.	'CUSHIONED RESPONSE'	100 x 100 x 110 cm.	$600.00
3.	'SOFT BLOCK'	100 x 100 x 103 cm.	$600.00
4.	'SOFT ACT'	100 x 100 x 103 cm.	$600.00
5.	'LONG WEDGE'	100 x 100 x 150 cm.	$600.00
6.	'ANCHOR'	100 x 75 x 10 cm.	$600.00
7.	'POINTER'	200 x 200 x 300 cm.	$900.00
8.	'CIRCLE and SQUARE'	150 x 400 x 300 cm.	$1000.00
9.	'TRIANGLE'	200 x 200 x 300 cm.	$850.00
10.	'CUSHION'	200 x 200 x 300 cm.	$900.00
11.	'TWIN WEDGES'	200 x 300 x 300 cm.	$1000.00
12.	'SAND BAGS'	300 x 100 x 150 cm.	$1000.00
13.	'G CLAMP'	100 x 100 x 108 cm.	$600.00

MEDIA: Bronze, Steel, Aluminium.

14.	COMPRESSION	5 x 4 x 4	$150.00
15.	PRESSURE POINTS	5 x 4 x 6	$150.00

REPRESENTED IN PUBLIC COLLECTIONS

Art History Department, University of Auckland	1979
Auckland City Art Gallery, Auckland	1965 1972 1974 1976 1979
Canterbury Society of Arts, Christchurch	1964
Dowse Art Gallery, Lower Hutt	1976
Dunedin Public Art Gallery, Dunedin	1975
Govett-Brewster Art Gallery, New Plymouth	1970 1975
Hocken Library, Dunedin	1964 1965
Manawatu Art Gallery, Palmerston North	1972 1976
National Art Gallery, Wellington	1965 1976
Robert McDougall Art Gallery, Christchurch	1965 1972
Rotorua Art Gallery, Rotorua	1977
Sarjeant Gallery, Wanganui	1964
Toorak Gallery, Australia	1965
University of Auckland	1973 1975
Waikato Art Museum, Hamilton	1965 1974
Wairarapa Arts Centre, Masterton	1975

PRIVATE COLLECTIONS

New Zealand, Australia, United States of America, Canada, Great Britain, Japan, Mexico, Ireland and Holland.

AWARDS

1964	N.Z. Arts Council Travel Award
1974	Todd Motors Prize
1974	Hansells Sculpture Prize

COMMISSIONS

1964	Mercer Engineering Company "Sun in Tree"
1965	Auckland City Art Gallery "Athlete"
1969	Auckland City Council, Karangahape Road, Fountain
1969	Auckland Architect Association Award
1971	Grand Prix Association – Jim Clarke Trophy
1975	Todd Motors, Wellington "Scale Shift", Bronze 30' x 30'
1975	Auckland Medical School, "Link"
1975	Redemption Church, St. Heliers, Auckland, Resurrection Figure
1977	School of Engineering, University of Auckland, "Tie"
1977	Rotorua Art Gallery, "Site Works" – 9' x 9'

SELECT BIBLIOGRAPHY

Allen, W.R. and Curnow, W. (eds). 1976. New Art – Some recent New Zealand sculpture and post object art. Heinemann, Auckland.

Barber, B. 1975. Completing the incomplete. A survey of developments in the work of sculptor Greer Twiss. Islands, vol. 14, no. 4: 405-440.

Beadle, P. 1965. Greer Twiss, Landfall. March, vol. 19, no.1: 63-65

Cape, P.I. 1969. Artists and craftsmen in New Zealand. Collins, Auckland.

Cape, P.I. 1970. Greer Twiss: The controlled viewpoint. New Zealand Listener. Nov. 2, vol 65, no. 1619: 8, 9.

Cape, P.I. 1980. Please touch; a survey of the three-dimensional arts in New Zealand. Collins.

Docking, G. 1967. A conversation with Greer Twiss: Sculptor. Ascent. Nov., vol, 1, no. 1: 45–53.

Leech, P. 1981. 'High-tech fantasy' Derek Ball, Greer Twiss. Art New Zealand. Summer, vol. 18: p. 16.

Ross, J. 1977. Barriers and Sightscreens, new sculpture by Greer Twiss. Dec., Jan., 1976-77, vol 3: p. 9.

Symonds, M.K. *et al.* 1980. The visual arts: Australian perspectives on world art. Jacaranda Press, Australia. 2nd ed.

Tarlton, J. 1979. Greer Twiss: recent sculpture. Art New Zealand. vol. 13: p.11.

FILMS

1965 "Bronze Casting and Sculpture", N.Z. Broadcasting Corporation
1976 "Artist and Craftsman", N.Z. National Film Unit.

GREER TWISS