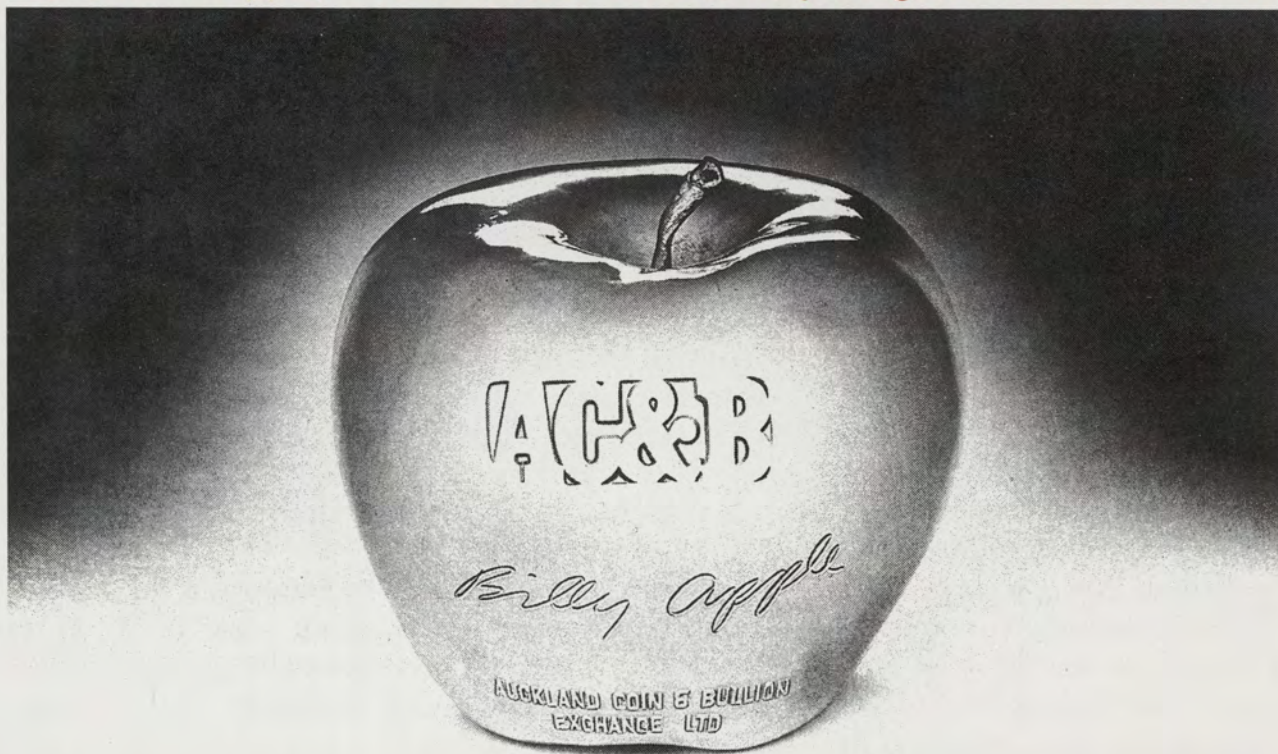


The Golden Apple, 1983. 103.559 ounces of pure gold. Private collection



AS GOOD AS GOLD BILLY APPLE

ART TRANSACTIONS, 1981-1991

WELLINGTON CITY ART GALLERY

50-52 Victoria Street, Wellington, New Zealand

Telephone: 64-4-732 625, 64-4-499 4444. Facsimile: 64-4-732 644

14 September - 10 November, 1991

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AS GOOD AS GOLD BILLY APPLE

ART TRANSACTIONS, 1981-1991

As Good As Gold surveys ten years work by one of New Zealand's leading artists, Billy Apple.

For almost thirty years Apple has been at the forefront of developments in the visual arts. Graduating from the Royal College of Art in 1962 he moved shortly after to New York where he exhibited alongside many of the major figures of the American Pop art movement. He also worked on Madison Avenue as an art director. Later, in the 1970's, he established an alternative art space in New York, *Apple*. This space was the focus for a group of Conceptual art works that gave pre-eminence to the artwork as idea, structure and process rather than to the artwork as object. In 1974 his career was surveyed by the *Serpentine Gallery*, London.

In 1981 Apple returned to painting, combining his earlier Pop interest in commodity with his conceptual interest in context. His interest is in the social and physical structures and sign systems on which meaning depends in our commercially orientated society. The recent paintings are concerned with business; money, property, exchange, value — those subjects that spelt charisma in the eighties.

As Good As Gold is about both the sale of art and the art of the sale, about both art business and the art of business. It offers an unsettling commentary on a decade of boom and bust.

The exhibition is accompanied by interpretive programmes. Phone the gallery for details.

THE CATALOGUE

The exhibition is documented by an 84 page fully illustrated colour catalogue. It is the first substantial survey publication of this artist's work since *From Barrie Bates to Billy Apple, 1961-1974* published by the Arts Council of Great Britain, it is also the first in New Zealand.

The catalogue features essays by guest curator Wystan Curnow and editor and gallery curator Gregory Burke. Design is by the artist and gallery designer Leon van den Eijkel. Inclusive of 27 colour plates as well as extensive bibliography and exhibition lists the catalogue makes an essential contribution to the knowledge of the work of this important artist.

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