

SCHEME

GAVIN CHILCOTT & RALPH PAINE

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a project by
GAVIN CHILCOTT & RALPH PAINE

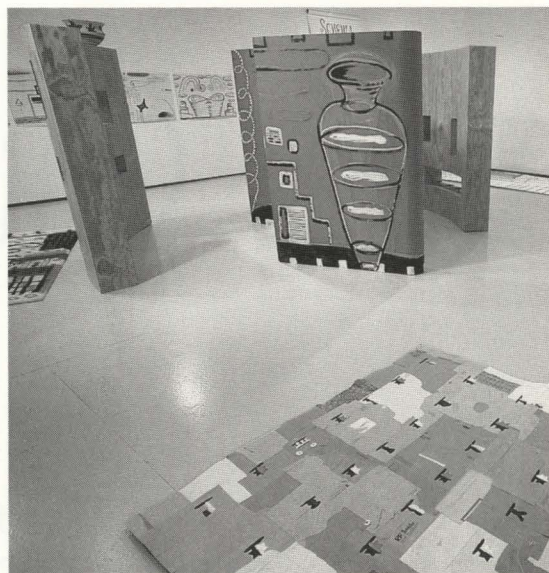
WELLINGTON CITY ART GALLERY
WELLINGTON CITY COUNCIL

Scheme

Gregory Burke

This publication documents the artists' project *Scheme* staged at the Wellington City Art Gallery over the summer of '91-'92. The project by Gavin Chilcott and Ralph Paine was programmed in part to extend the architectural and domestic focus of the concurrent thematic exhibition *Home Made Home*. Importantly it also focused on aspects of artistic collaboration, acknowledging Chilcott and Paine's previous working partnership as well as their involvement with other artists and craftspeople.

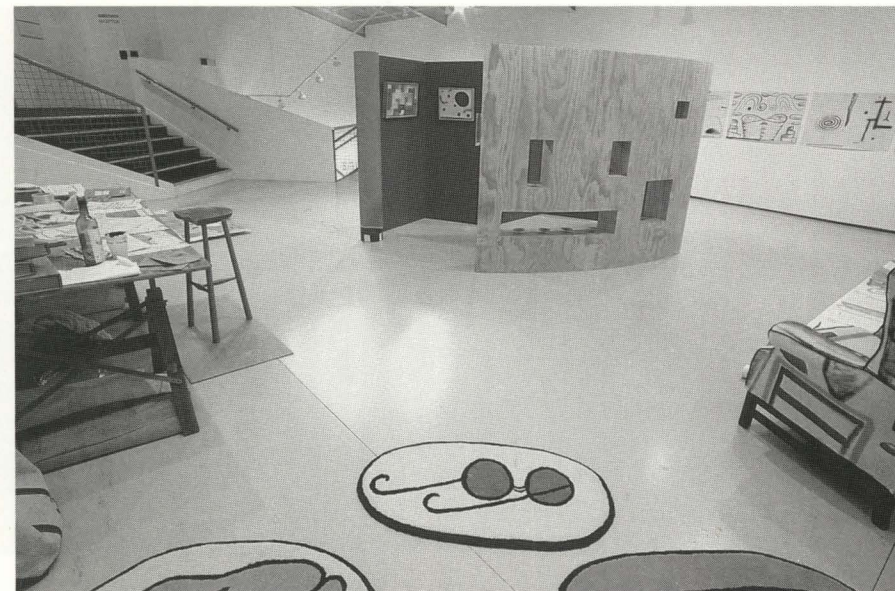
Scheme was developed by Chilcott and Paine over a period of six months and involved the artists working on scrolls and paintings and then posting them to each other for reworking in their respective cities of residence, Christchurch and Auckland. The project's development culminated for the artists in a two-week collaboration at the Gallery to realise the many aspects of the installation. The ideas of collaboration and dialogue became a major focus for the exhibition, along with the associated



Scheme 1991
Installation view (detail)

practices of quotation, rewriting, amendment and renewal. The scroll, a feature of the installation, can be seen as a metaphor for these ideas. In medieval times and before, the scroll was a text to be rewritten, added to, and passed on. Scrolls also emphasise the visual; an elegance of the written word.

The scroll in this exhibition is also a wall paper, an architectural conceit, a material to cover, or perhaps



Scheme 1991
Installation view (detail)

stylishly recover a wall. The word *recover* also means to renew or to reclaim something which is lost. We may describe the small but familiar paintings that hang on the central screen as having been recovered. And again the painted chair in the exhibition has been recovered in more than the literal sense.

As they readily acknowledge, collaboration in this

exhibition has involved the artists in working with other artists, rugmakers, architects, cabinet makers, ceramicists and many others. In a sense they present us with an architecture that is a labyrinth of interconnected ideas and which recalls a variety of locations and periods. Despite its marvellous sense of presence *Scheme* remains propositional, it alludes to the mutability of the 'architectural' and the 'designed'.



Scheme 1991
Installation view (details)

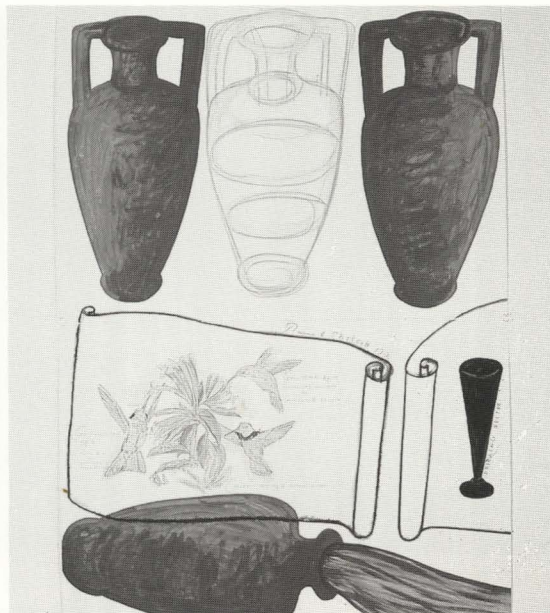


Gavin Chilcott

Gavin Chilcott lives in Auckland where he was born in 1950. He studied graphic art at the Auckland Technical Institute in 1967 and then art at Elam School of Fine Arts 1968-70. He has exhibited frequently in New Zealand and Australia since the mid-1970s, and is currently included in the exhibition *Distance Looks Our Way* at Expo '92 in Seville. In 1991 he was Trust Bank Canterbury/Arts Council Artist in Residence in Christchurch.

Chilcott has collaborated with other artists and craftspeople since the late 1980's, notably with cabinet maker David White, ceramicist Errol Barnes and Dilana Rugs Ltd. In this way his work becomes a social activity which not only upsets the notion of the solitary artist but also erases the line between art and craft, art and design, and fine art and applied art.

Although primarily a painter, Chilcott often works with installation and has also been involved with the design



Gavin Chilcott and Ralph Paine
Drinking Nectar 1990

of commercial interiors. Possibly his most public permanent work is the *Chilcott Room* in Auckland's *French Cafe*.

Gavin Chilcott, and Ralph Paine have collaborated previously, executing a series of joint paintings for an exhibition in 1990, and for the cover of the arts magazine *Antic*, December 1990.

Ralph Paine

Ralph Paine was born in Auckland in 1957. In 1976 he graduated from the Auckland Technical Institute with a Certificate of Graphic Design. He has worked as both an artist and a graphic designer since then. He has exhibited widely in New Zealand and was included in the exhibitions *Sex and Sign*, 1987-88 and *Putting the Land on the Map*, 1989.

In his paintings and collages Paine appropriates both text and image from diverse sources – comic books, poetry,

mythology, philosophy, maps – relocating them in complex and sometimes unsettling ways. He is often concerned with a sense of location and dislocation as in his 1988 work *Matrix, Reference, Index* which commented on European colonisation of the Pacific. But aside from this pathos, Paine's work often contains wit, humour and also cynicism.

In 1990 Ralph Paine and Gavin Chilcott worked together on a series of painting which were concerned with Pacific Island culture, but which were also an exploration of ideas about displacement. In these works, each artist worked separately, adding to the other's contribution to create the final jointly executed painting.



Scheme 1991
Installation view (detail)

The artists would like to thank Errol Barnes, Dilana Rugs Ltd, Martin Poppelwell, David White and the QEII Arts Council of NZ.

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