

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



### THE ARTS HOUSE TRUST AND COLLECTION

The Arts House Trust Collection was first established in the mid 1960's, with a focus on collection New Zealand art and ensuring that this Collection remains accessible to the public. In 1992, the ongoing maintenance and management of the Collection was transferred to the newly formed Charitable Trust so that it may continue to not only add to the Collection and support artists through the acquisition of their works, but to also ensure that audiences continue to engage with the Collection.

Arguably one of the largest privately assembled art collections in New Zealand, the Collection was established in the 1960s with the aim of supporting artists through the acquisitions of their works. The Collection is unrivalled in the acquisition of works of various disciplines, media and from artists of all ethnicities, and in its purpose of fostering, maintenance, promotion and display of the Collection of contemporary New Zealand art throughout the country.

One of the main ways that the Trust ensures the continuation of this engagement is through the running of the Pah Homestead in Auckland. The Pah is the permanent home of the Arts Trust and its Collection and is open to the public six days a week. The Pah hosts a programme of changing exhibitions, including those drawn from the Collection, as well as community and education programmes.

The other way that the Trust ensures its mission that communities continue to engage with the Collection is by making the Collection available via the Art Loans Programme.

The Art Loans Programme breaks down barriers to access, moving beyond the parameters of the traditional gallery concept with the aim of creating relationships between communities and artists. By curating works that reflect the communities that will view them, the aim is to open up opportunities where artists can work, expose them to new audiences, and encourage and foster greater levels of engagement where previously there was none. In this way, the artwork selected for each organisation works as an amplifier to the audiences which engage with the works – challenging them and invigorating them in the hope of creating a lasting impression which will encourage them to continue accessing and interacting with the arts.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Stephen Allwood**  
***Fringe*, 2010**  
**Oil on canvas**  
**1370 x 910mm**

*Fringe*, by Stephen Allwood, was acquired from the artist's exhibition with Auckland-based Oedipus Rex Gallery in 2010. It is the most recent acquisition into the Collection's holdings of works by Allwood, bringing the total number in the Collection to five.

The work marks a departure for Allwood, both in the painting techniques as well as the subject matter. Strongly influenced by his Catholic upbringing, Allwood's early work portrayed icons and saints, as well as figures from Classical mythology and folk narratives. Later works have shifted the focus to everyday narratives, where Allwood has chosen sitters and subjects from everyday life, including objects, still lives, people and animals. These works also mark a shift in painting technique, with works like *Fringe* showcasing a looser application of paint to the surface, which allows for the texture and shape of the individual brush strokes to be visible and become an integral part of the work's appreciation.

Allwood further heightens the visibility of his painting technique by painting his subjects with deliberate streaks and patches of colour to create an illusory sense of distance from the subject, who regard us from the other side as if through an imperfect screen, or a glass pane glazed with rain.

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**Marc Blake**  
***There and Not There, 2016***  
**Acrylic polymer on board**  
**500 x 400mm**

The Arts House Trust currently holds sixteen works by Marc Blake in the Collection. *There and Not There* hails from a body of work that is concerned with human interaction, miscommunication, hesitation and inactivity in a society that, through technology, is seemingly more connected than ever.

Centrally placed figures, often referenced from found images, are silhouetted against a natural background. In *There and Not There*, the background is a forest, rendered in contrasting pinks, greens, oranges and navy blues. Blake's knowledge of colour theory means that these colours sit in a strange dichotomy of harmony and juxtaposition in equal measure. However, the background is never allowed to overwhelm the figure, who functions as an avatar for the viewer, their faces often turned away, inviting solipsistic reflection on our own place in the world.

Describing his working process, Blake has written: "*The idea of ongoing process is evidenced in the techniques used and the subject matter. Through the manipulation of found images that have been deconstructed and recomposed, the works retain a sense of layered histories. The transferral of images imprints them into the surface of the plywood and they become part of the surface rather than sitting upon it, with the woodgrain turning the medium into the subject matter.*"

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Mark Braunias**  
***The Fantastic Planet***  
**2013**  
**Oil on board, diptych**  
**1700 x 955mm (each panel);**  
**1700 x 1910mm (overall)**

Mark Braunias has a long-standing and multi-faceted history, not just with his own creative practice, but also with the Arts Trust. Braunias was the first ever recipient of the Paramount Award at the Annual Art Awards in 1992 and has since gone on to be part of the selection committee for successive years. Additionally, Braunias has fostered future generations of artists through his career as a teacher, most recently at Auckland's Unitec. Braunias still paints, maintaining his practice and exhibiting regularly throughout New Zealand.

Inspired by Rene Laloux's 1973 cult animation '*Fantastic Planet*', Braunias creates his own imagined inhabitants from some fantasy planet. Biological transmutations spread across a darkened space with Victorian heads peering out from the recesses of their ghosted bodies. The play of spatial dynamics and scale suggests a decorative pattern arrangement. A proposed design for a science fiction wallpaper, perhaps.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Christine Cameron**  
***Heraldford*, 2003**  
**Found newspaper papier**  
**mache on Fibreglass cow**  
**1210 x 2130 x 730mm**

*Heraldford*, by Christine Cameron is currently the only work held in the Arts Trust Collection. Cameron, an amateur artist, was one of fourteen artists selected to decorate life-size fibreglass cows, intended for display and auction, organized by Auckland's CBD marketing organisation, Heart of the City. A public art concept borrowed from overseas, Cow Parade was scheduled to coincide with the 2003 America's Cup regatta and presented an opportunity for local artists and businesses to work together on a very unique project, which has strong ties to New Zealand's history in agribusiness. Artists like Cameron submitted designs which were then selected by local businesses to "adopt" for the duration of the exhibition.

The Arts House Trust acquired the work from the fundraising auction which ran at the conclusion of the exhibition; it's unique papier mache surface creating a unique and idiosyncratic bovine artwork that was unlike any of the others exhibited. Cameron primarily uses local newspapers, focusing on front pages and large photographic images in order to evoke patterns in the hide.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Dwayne Cameron**  
***Into The Light (Self Portrait)*, 2008**  
**Oil on canvas**  
**660 x 1230mm**

*Into The Light (Self Portrait)* is one of thirteen works acquired in 2015 for the Arts House Trust Collection, with a further two works acquired in 2016. Dwayne Cameron, a self-taught artist and professional actor, has maintained an artistic practice alongside since he was an adolescent, often utilising personal narratives and religious iconography as the starting point for his works.

In *Into The Light (Self Portrait)*, Cameron alludes to his career working on the television programme *Power Rangers*, both in the attire of the figure on the right half of the work, as well as the colour palette of primary colours. Vitality and energy are conveyed through the vigorous brushwork in the top half of the work, as well as the yellow paint splatter in the left of the work, which evokes the works of Jackson Pollock.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Trish Campbell**

***Bask*, 2011**

**Opalescent acrylic, fluorescent lights, gel  
1040 x 1040 x 105mm**

*Bask*, created shortly after Trish Campbell completed her postgraduate studies at AUT, is one of five works held by the Arts House Trust. Campbell is influenced by the *Light and Space* artists from the 1960's and 1970's, like Californian artists Robert Irwin, Larry Bell, John McCracken and James Turrell.

Light and Space artists were preoccupied with blurring the boundaries between the senses, experimenting with the viewer's perception and participation in every work. These same concepts underpin Campbell's work, which utilizes the evocative and emotional qualities of colour to create atmosphere and allude to nostalgia. *Bask* bathes its immediate environment in a hue of light reminiscent of sunrise or sunset, making the space surrounding the work as important as the work itself.

Although Campbell works primarily in light, utilising fluorescents, Perspex and acrylic, she has also produced immersive video works and site-specific installations, such as *Untitled (Light and Water Installation)* from 2010, also in the Arts House Trust Collection.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Gary Collins**  
***Untitled, 1987***  
**Acrylic on canvas**  
**1640 x 2300mm;**  
**1680 x 2340mm (framed)**

The Collection currently holds three works by Gary Collins, all dating from 1987; however, each work was acquired from a different source, with *Untitled* acquired from Peter Webb Galleries. Collins, although still a practicing artist who exhibited with Brooke Gifford Gallery in Christchurch, has not managed to build as prolific a following as some of his contemporaries, such as Jeffrey Harris, David Armitage and Pat Hanly. Like Harris and Armitage, Collins explores neo expressionism, and like Hanly, employs colour for its potential to engage the viewer in an emotional response. The three works held in the Collection are all abstract works, although recognisable visual elements can be inferred from closer inspection. In *Untitled*, fields of broad brushstrokes in a rich red hue frame what could be perceived as a window to the outside world, bathed in yellow with a hint of blue, or as the parting curtains of a stage, revealing a theatrical world.



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Eliot Collins**  
***Possible Parallel Painting, 2008***  
**Oil on canvas**  
**400 x 300mm**

*Possible Parallel Painting* was one of seven works, all of identical size, acquired from the artist's exhibition with Auckland gallerist Tim Melville. Since the acquisition of the suite of works in 2008, the Arts House Trust has continued to acquire Collins' work, bringing the current number of works held in the Collection to 18 works in total.

Collins' practice is centered around what he describes as a "world of free associations", predominantly focusing on how language and colour convey memory and meaning. Often text is employed within the composition, a phrase that has gained some sort of prescience for the artist is carefully and meticulously painted onto the canvas. The font Hoeffler is consistently employed for its clear legibility and the words, described by curator Heather Galbraith as "*equal parts brave, hilarious, earnest, melancholic, embarrassing, strident and poetic*", jump from a painterly ground. The same attention to detail that Collins applies to text is also evident in his application of paint. In *Possible Parallel Painting*, this is evidenced by the crisp lines breaking up the golden-orange layer, allowing the previous layer of neutral grays to peek through. Increasingly, Collins' later work has more consciously referenced Aotearoa's landscape, although the beginnings of this area of interest are also present in *Possible Parallel Painting* and the six accompanying works acquired in 2008.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Graeme Cornwell**  
***Von Tempsky Still Lives*, 1986**  
**Oil on paper**  
**815 x 1120mm (framed and glazed)**

The Arts House Trust currently holds 17 works by Graeme Cornwell in the Collection, ranging from painting to printmaking and works on paper, such as *Von Tempsky Still Lives*. Alongside maintaining a professional artistic practice, Cornwell teaches art theory at Nelson Marlborough Institute of Technology and his works display a myriad of references.

*Von Tempsky Still Lives* could be viewed as Cornwell's meditation upon the life and career of nineteenth-century soldier-artist Major Gustavus Ferdinand Von Tempsky, who travelled from Prussia to New Zealand, via California, Mexico and Victoria. During this time, Von Tempsky developed a talent for watercolour painting, and shortly after arriving in New Zealand, he joined the army to fight in the Waikato Maori War. In between battles, Von Tempsky would depict local scenes, often capturing the tenuous interactions between Maori and British troops. In Cornwell's work, the figures are rendered ambiguous, set against a lush bush landscape, with both the red and blue figures engaged in activity. Cornwell has decided against depicting conflict, choosing instead to highlight the ambiguities of these early interactions.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Nicola Donald**  
***wet sugar (yellow)*, 2012**  
**Acrylic and pencil on paper**  
**185 x 260mm; 305 x 225 x 50mm (framed and glazed)**

Nicola Donald's practice is focused around texture and the evocative properties of colour, within abstract painting. Donald's works, created on paper, often feature meticulously rendered abstract elements, encompassing pencil shading and gradients, collage, inks spilled, dripped and drizzled, as well as watercolour washes applied with large brushes, rags and the artist's fingers. These abstract elements 'float' within a monochromatic background; in earlier works, the background was left unpainted, allowing the weft and weave of the paper to be visible, whereas in latter works, like *wet sugar (yellow)*, from 2012, Donald has chosen to fill the backgrounds with colour.

The Arts House Trust currently holds three works by Nicola Donald in the Collection. *wet sugar (yellow)* is currently the only work from the artist's latter period currently represented. The work was acquired Auckland-based gallerist Tim Melville, following the artist's exhibition, as were the two other works held by Donald in the Collection; *Corridor #3* and the diptych titled *Drift: 3 Charts #2* and *Drift: 3 Charts #3*, created in 2005 and 2010 respectively.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Lianne Edwards**  
***Gaze 1*, 2013**  
**World postage stamps**  
**420 x 550mm (framed and glazed)**

Lianne Edwards' background was in marine ecology and resource management, and as an artist serves to position her at the forefront of eco artists in New Zealand. Her interest in both science and art finds its voice in artworks that make comment on our relationship with the natural world. All too often humankind is found wanting in an examination of our interaction with nature. Edwards' work, often microscopically delicate, or alternatively, commanding a strong physical presence, questions how we value the natural world. The subtlety and aesthetic appeal of her works belies the underlying environmental messages and important themes she addresses.

In *Gaze 1*, Edwards uses found world postage stamps, meticulously cut out and dissected with scientific scalpels, and collaged together to create an intricate web of portraits and art historical references. The Arts House Trust currently holds four works by Edwards in the Collection. The most recent work acquired, titled *Sentinel*, from the *Wayfinding* series made in 2015, shows a movement away from postage stamps into other found ephemera which more directly references the natural world and humankind's relationship with it.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Robert Ellis**  
***Zeus Faber/ Tamaki-makau-rau, 1988***  
**Acrylic and impasto on canvas**  
**1760 x 1618mm**

*Zeus Faber/ Tamaki-makau-rau* belongs to a period in the artist's career, which saw a shift towards an increased sophistication in the artist's compositions, mark making and choice of colour palette with the aim of creating engaging works. The Arts House Trust holds fifteen works in the collection, ranging from early portrait studies on paper, to prints and graphics, to the visual webs of cityscapes of his early works, and the latter, mature works which see symbols superimposed on urban landscape as a comment on the increasingly complicated relationship with the land.

Ellis seeks to explore the basic structures of the environment, both man-made and natural, utilising the idiosyncrasies of the geography of each in order to create a unique topographical map within the work. The heavily applied oil paint to the surface of the work is broken up by text, numbers and multi-directional arrows, intended to create a multi-faceted reading of the work, intended to change according to the 'cultural equipment' possessed by each viewer. Ellis, who was born in England and emigrated to New Zealand in 1957, quickly developed an interest in Maori representations of the land, folklore, mythology and language, which have all found a presence in his oeuvre.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Jane Evans**  
***Floral Still Life*, 1990**  
**Gouache on paper, framed**  
**and glazed**  
**570 x 760mm**

The Arts Trust currently holds our works by Jane Evans in the Collection. *Floral Still Life* was the first work acquired from the artist's latter period in her career, where she moved away from figurative works towards exploration of colour and composition through still lifes and floral arrangements. Evans studied at Ilam in Christchurch and developed a reputation for paintings featuring evocative figurative studies, depicted in rich, saturated colour.

Following increasing ill health caused by systemic lupus erythematosus, Evans adapted her painting style and subject matter, choosing to depict floral still lifes, and began cultivating a diverse garden at her home in order to have access to a variety of subjects. *Floral Still Life* showcases many aspects of the artist's late career; the works blurred the line between abstraction and the figurative through the application of paint, watercolour and gouache. The artist's move towards mediums like gouache and watercolour allowed Evans a freedom of movement and immediacy that wasn't able to be achieved with paint, while also maintaining a rich colour palette favoured by the artist.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Dick Frizzell**  
***Hue and Cry*, 1985**  
**Acrylic on paper, framed and glazed**  
**780 x 560mm**

Dick Frizzell's association with the Arts House Trust and its Collection has now spanned over four decades, with the twenty-two works in the Collection.

*Hue and Cry* belongs to a group of ten works acquired for the Collection in the late 1970's to mid 1980's, highlighting the importance of the work that Frizzell was at the time producing. Frizzell occupies a unique position within New Zealand's art history, as he was one of the first artists to openly acknowledge and then proceed to blur the lines between commercial art and individual artistic practice. Inspired by Pop artists like Andy Warhol, Robert Rauschenberg and Jasper Johns, Frizzell turned his attention to everyday scenes and objects, making these the focus of his works, and using ready-made signage as the basis for text-based paintings produced later in his career.

In *Hue and Cry*, Frizzell uses raw emotion as the subject of his work, using a deep red and vigorous brush strokes to connote energy. Echoes of Picasso's approach to portraits are evidenced in Frizzell's handling of the eyes and brow of the central figure, and the stance of the figure facing skywards has direct reference to figures depicted in Picasso's *Guernica*.

WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



Scott Gardiner  
*Night Swimming IV*, 2017  
Acrylic and gloss on canvas  
1010 x 1010mm



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Scott Gardiner**

***Transitory Spaces, Yellow/ small, 2012***

**Oil and coloured pencil on Fabriano paper**

**710 x 490mm; 890 x 680mm (framed and glazed)**

The first acquisition of work by Scott Gardiner was made in 2003, comprising an untitled suite of ten works on canvas. Since then, the Wallace Arts Trust has continued to follow Gardiner's practice and development, adding over forty further works to the Collection. *Transitory Spaces, Yellow/ small* was acquired in 2012 and *Night Swimming IV*, acquired in 2017, is one of the most recent acquisitions, and showcases Gardiner's development with realism, landscape, and abstraction.

Gardiner is a skilled surfer, and this passion has informed both his subject matter as well as his approach to it. Shortly after the Trust's first acquisitions, Gardiner survived the Indian Ocean earthquake and tsunami on Boxing Day 2004, and this event was to have a long-lasting effect on his practice. Whereas earlier works chose to express the similarities of the patterns of sea and sky, evoking metaphysical and spiritual associations; later works have focused on the sea, and water, specifically, as the starting point for experiments in abstraction. Gardiner's interest lies in the mystery of the water itself; with the broad strokes which segment the water almost like the pathways taken by a surfer riding across the waves. The colour choices are deliberate; from the white edging of the diagonal lines which reference the white peaks desired by surfers as a marker of favourable conditions, to the fading purple hue of the background, which calls to mind dawn or dusk.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Peter Gibson Smith**

***Untitled (Two Tango)*, 1984**

**Acrylic and encaustic on canvas stretchers, two sets of five pieces**

**1400 x 1800mm (overall)**

*Untitled (Two Tango)* was the first work acquired for the Collection. Gibson Smith, a recent graduate from the Elam School of Fine Arts, University of Auckland, had made use of an empty building in downtown Auckland, and staged a one-person exhibition showcasing his work. Since this first acquisition in 1984, the Wallace Arts Trust has continued a long and fruitful relationship with Peter Gibson Smith, with the Collection holding over 60 works by the artist. Gibson Smith was the recipient of the Paramount Award in 2001 for the work *750 Painting*, and has since created the ongoing work, *Roll Call*, which lists every winner of the Paramount Award, from the awards' inception in 1992 until the present. Gibson Smith's work is often unconventional, comprised of intricately detailed parts, which combine to create an immersive whole, filling the viewer's field of vision, and ranging from constructed three dimensional structures, to works on paper and encaustic, to paintings on aluminium.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Pat Hanly**  
***Vacation*, 1989**  
**Collage and screenprint on**  
**paper**  
**436 x 650mm;**  
**715 x 900mm (framed and**  
**glazed)**

The Arts House Trust currently holds over thirty works by Pat Hanly, comprised of works on paper, prints, paintings and stained-glass windows created in collaboration with Hanly's son Ben, and housed at Rannoch. Hanly's works present a synthesis of a number of key concerns within the artist's practice with the aim of representing a visual expression of emotion, energy and joy.

The central figure of the 'bride' is one that Hanly frequently returned to and populates a number of works throughout his oeuvre. However, works like *Vacation*, where the artist has employed a multimedia approach, showcase Hanly's desire to create visual interest through juxtaposition of texture, line and colour while at the same time exploring the visual potential of a chosen motif. Additionally, Hanly's interest in utilising techniques often found in abstract art in order to create a sensory viewing experience mean that works like *Vacation*, while seeming at first very straightforward, are in fact works that the viewer returns to again and again.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Jeffrey Harris**  
***Within the Tides*, 1986**  
**Oil on linen, 5 panels**  
**1830 x 6100mm (overall)**

*Within the Tides* was acquired by the Trust in 1992 from Peter Webb Galleries. At the time, it was only the fourth work by Harris acquired for the Collection, and the acquisition itself presenting an unprecedented opportunity for such a major addition. *Within the Tides* is also significant as it is one of the first paintings Harris produced upon his relocation to Melbourne, where he went on to reside for 14 years, before returning to New Zealand in 2000. Over time, the Trust has continued to support Harris through acquisitions, with over a dozen works currently held in the Collection.

The work possesses signature elements of Harris' early work - figurative painting which consistently achieved a high pitch drama through carefully constructed compositions of figures. Harris' avid interest in both popular culture as well as the inter-personal narratives of his own immediate circle are evident in this work. The pictorial plane of each panel is broken up into three parts and could reference the layout of comic books and graphic novels, while the imagery, ranging from crosses, trees, vases, and a telephone receiver hint at a broader narrative that exists between the figures which predominantly populate the upper third of each panel. However, *Within the Tides* also showcases Harris' interest in neo-expressionism and experiments in abstraction, which blur the boundaries between the foreground figures and background landscape. Harris articulated the interconnection of these elements in 1981 when he stated that "*its never just the landscape. My landscapes are always populated. And its normally the people in it who give the picture meaning*".

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Jeffrey Harris**  
***From Dream # 2838, 2003***  
**Oil on linen**  
**2134 x 1625mm**

This imposing, perplexing work forms part of a wider series of paintings Harris began in 2001, entitled *From Dream*. At this time Harris had settled back in Dunedin after living and making art for 14 years in Melbourne. Up until 1986, when he moved to Australia, Harris was known for his distinctive figurative painting, which consistently achieved a high pitch of drama through carefully constructed compositions of figures, often semi-autobiographical in origin, and his explorations in Australia culminated in a number of severe black and white abstract works, which signalled a radical departure from his earlier practice.

If those last Australian works represent a dark period in Harris's life, the *From Dream* series represents a powerful re-emergence into the light, as though the artist is waking from a troubled sleep – shapes twist and metamorphose as if in a strange symbolic dream. The bone white figure at the centre of *From Dream #2838* is a truly composite symbol – ovum, sperm, fallopian tubes, vagina, wedding ring, safety pin – all held together in a strange elephant-like icon. There is also the suggestion of an Atlas-like figure struggling to holding up the world, just as elephants do in some cosmologies. The metamorphosing form extends through all of the works of the series. Various, we find skulls, Munch's *The Scream* (1893), Corinthian helmets (the number 2838 refers to a Corinthian helmet in the British Museum Collection, reinforcing the idea of symbolic protection against aggressive forces).

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Georgie Hill**  
***Forecast (Detail)/ Measure of Movement (2)*, 2019**  
**Watercolour on incised paper, framed and glazed**  
**442 x 410mm**

*Forecast (Detail)/ Measure of Movement (2)* was a recent acquisition into the Collection and marks a progression in Hill's practice. The Trust already holds four other works by Hill in the Collection, all produced during the artist's early career, and will, over time, add further works both as a direct means of support to an artist, but also with the aim to build a comprehensive snapshot of an artist's career.

Georgie Hill's works are typified by the artist's use of watercolour in new and exciting ways. Earlier works such as *Vessel* (2009) and *Statue III* (2007) juxtaposed delicate washes of subtle blues against vibrant reds. The medium of watercolour, normally known for muted, almost transparent washes of colour, is upended by Hill's treatment, especially when it comes to the highly pigmented reds employed in her works. Furthermore, works such as *Black Swan Event* (2010) and *Hands* (2011-2012) incorporate precise, fine linear work in order to create areas of visual interest and depth, further pushing the boundaries of the medium. In *Forecast (Detail)/ Measure of Movement (2)* this experimentation with watercolour is tested further, both in the application of loose, expressive strokes in a vibrant blue, but also in the delicate incisions which break up the pictorial plane with both straight lines and sinuous curves. These incisions, not immediately apparent, become some of the many details that entice the viewer to return to the work.

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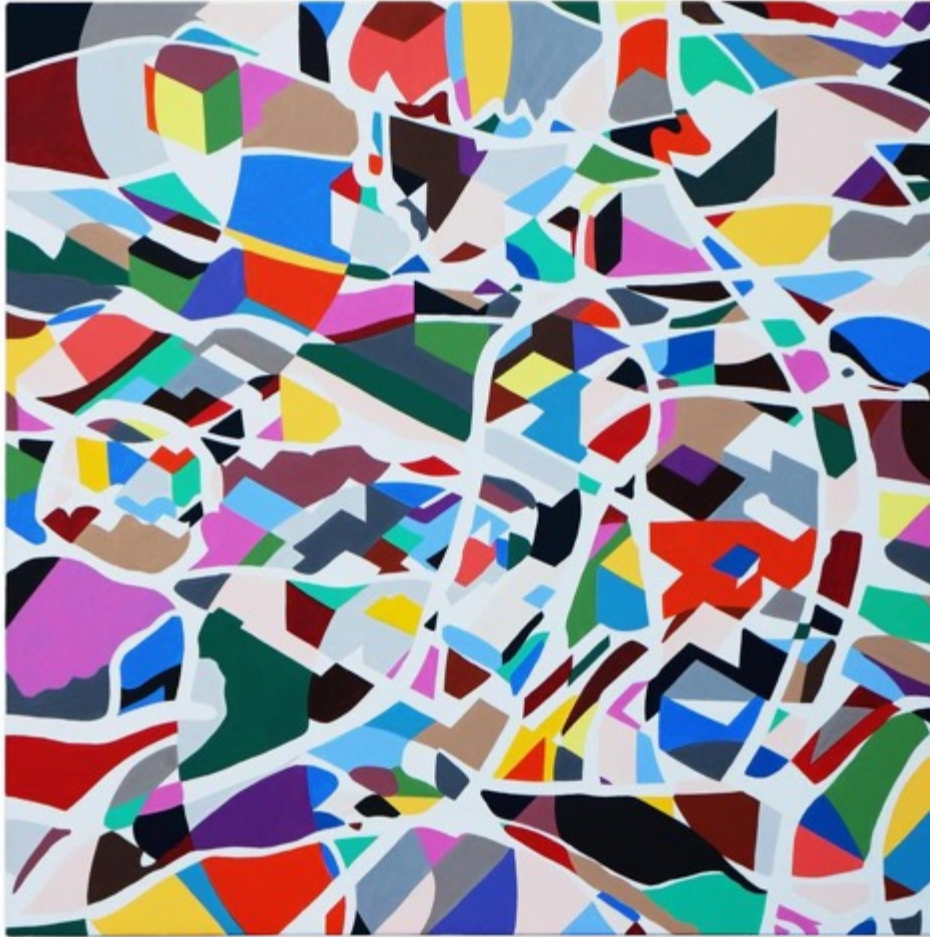


**Robert Ireland**  
***still life***  
**Acrylic on canvas**  
**590 x 990mm**

*still life* is a very unusual work in Robert Ireland's oeuvre, which is more well-known for impressionistic depictions of New Zealand's landscape and sky. It is currently the only work held in the Arts Trust Collection by Ireland, having been acquired in 2014.

Ireland maintains his handling of paint in *still life* and applies the same intuitive approach to colour and composition. Forms, not immediately recognisable, mean that the viewer's attention is directed towards the formal qualities of the work and its painted surface. Paint is daubed, or applied in short, vigorous brush strokes. Ireland has often remarked on his appreciation of the works by Impressionists such as Claude Monet and Edouard Manet, however, his work focuses on his contemporary surroundings in Timaru and the idiosyncratic New Zealand landscape.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Adrian Jackman**  
***Still Life with Landscape No. 2***  
**Acrylic on linen**  
**840 x 840mm**

Adrian Jackman has a long-standing association with the Arts Trust and its Collection, beginning in 1995, when the Trust acquired the first work, an untitled work on paper, for the Collection. Since then, a further twelve works have been acquired, with the most recent acquisition, titled *Betelgeuse*, painted in 2019.

*Still Life with Landscape No. 2* was acquired from the artist's exhibition at Auckland-based gallery NKB IN 2018 and showcases Jackman's development of what he terms "a distinctive language of formal abstraction with a strong use of flat colour." Through his utilization of bold, flat colour, Jackman references the pointillist techniques of Georges Seurat, and adapts these to further explore abstraction within his works. Colour is expertly placed, dictating to the viewer where space recedes and where it becomes the foreground, while also subverting the viewer's perceptions of the composition. As the viewer's eye travels across the painted surface of the work, the rhythm of the composition reveals itself, inviting further contemplation, including the reveal of a seated figure which faces sideways from the viewer.



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Eugene Kreisler**  
***Fractose*, 1994**  
**Oil on canvas**  
**1330 x 2020mm**

*Fractose* was acquired for the Arts Trust Collection in 1994, after it was submitted as an entry into that year's Art Awards. Kreisler is a multidisciplinary artist, working across visual arts, music and writing, hails from a multidisciplinary artistic family, where his father Tom was also a noted artist and respected art teacher in New Plymouth, and his brothers Nick and Aaron work across photography, music and curating.

Originally of Viennese descent, Tom was born in Buenos Aires, and in the 1970's relocated his family to Mexico. Kreisler has frequently cited this period as intensely influential in his works and in *Fractose*, the viewer is greeted with vigorous brushstrokes in vibrant hues that recall the unique landscape of his childhood. Additionally, the work also references the work of Abstract Expressionist painters like Clyfford Still, Willem de Kooning and Franz Kline.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



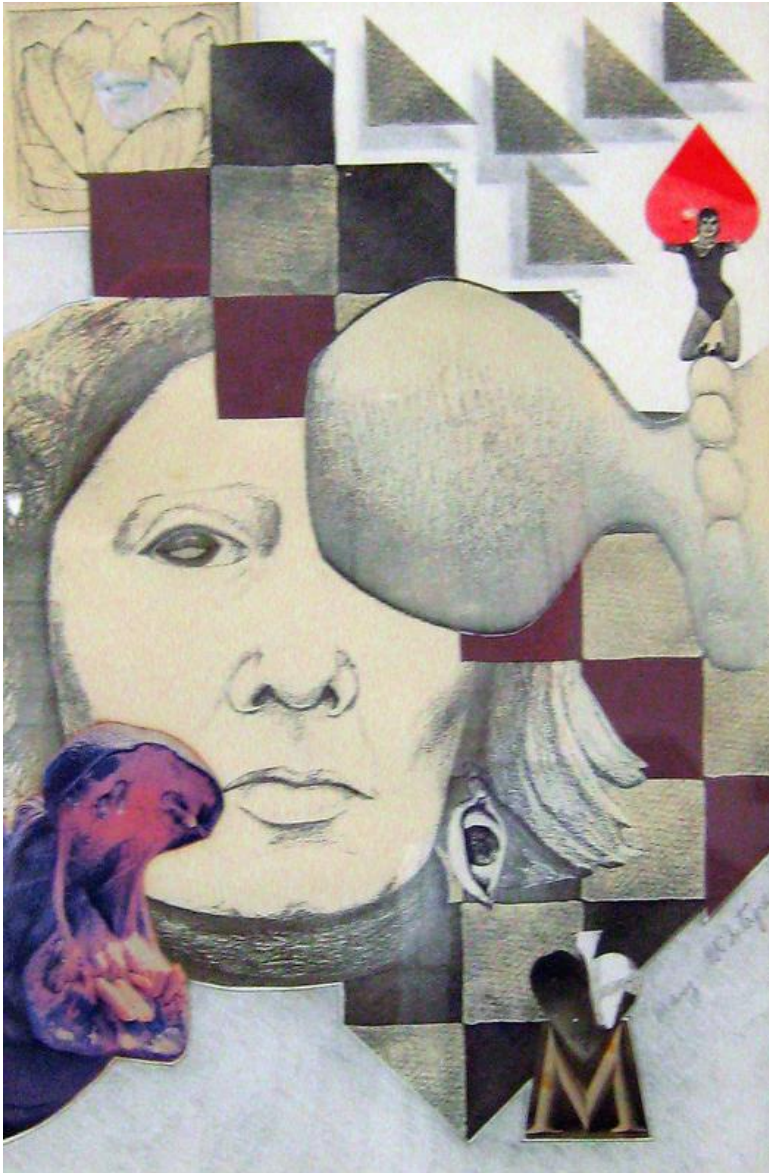
**(above)**  
**Youjin Lee**  
***Untitled 8, 2012***  
**Oil and polyurethane on MDF**  
**1200mm (diameter)**

**(below left)**  
**Youjin Lee**  
***Untitled 3, 2012***  
**Oil and polyurethane on MDF**  
**600mm (diameter)**

**(below right)**  
**Youjin Lee**  
***Untitled 2, 2012***  
**Oil and polyurethane on MDF**  
**600mm (diameter)**

*Untitled 2, 3 and 8* were acquired in 2012 by the Arts Trust shortly after Lee had completed a Bachelor of Fine Arts at the Elam School of Fine Arts, University of Auckland. Lee's work has been interested in the inherent symbolic possibilities of the circle. The title of this series of works was intentionally left open and unspecified by Lee, who wanted each viewer to bring their own interpretation and associations to the works. Oil paint is poured, scraped, dripped, spread as a wash as well as mixed with polyurethane in order to evoke celestial bodies, floating orbs with lustrous surfaces that invite the viewer to inspect their details. Since completing her undergraduate and progressing into studies for a Master of Fine Arts in 2015, Lee has continued experimenting with different mediums in order to keep exploring the circle's connotations, moving to a refined, monochromatic colour palette.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Mary McIntyre**  
***Busy Busy*, c. 1980**  
**Mixed media on paper, framed and glazed**  
**720 x 520mm**

Mary McIntyre occupies a singular place in New Zealand's art history with hyper-realist works exploring personal narratives and surrealism. A self-taught artist who began her career with a ten-day course in Beginners Art tutored by Colin McCahon opened McIntyre's eyes to possibilities beyond her position at the time, as a mother of six and farmer's wife in the Waikato. Shortly after her move to Auckland in 1978, the Arts Trust acquired two works in quick succession, adding a further ninety works to the Collection in the decades since.

McIntyre's work is primarily concerned with the theme of identity – be it national, personal or collective. The highly distinctive character of her work derives from a combination of Renaissance and Surrealist features; the former for guidance on formalism and inspiration, the latter for their sense of the unexpected and humorous juxtaposition. In *Busy Busy*, McIntyre's face is partly obscured by collaged images, combined with over painting and drawing, creating a richly textured work. The collaged geometric elements allude to the frescoed interiors in Renaissance works, but they also serve to break up the composition in unexpected ways, while the skilled draughtsmanship is further enhanced by the carefully selected found images placed throughout.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Louise McRae**  
***touch*, 2010**  
**Oil on macrocarpa**  
**1200 x 1200mm**

Louise McRae's sculptural, wall-based assemblages bring discarded building materials and the debris of her rural environment into new frames of reference. McRae's practice involves painting upon scrap timber which she then splits into shards and reassembles into matrixes of varying shapes and formats. Though the physical labour involved in making these works is undeniable, the works also have a quality of self-generation: shards congregate and tessellate as though they have floated into their respective positions. The works swell with movement and colour.

*touch* was the first work acquired by the Arts House Trust in 2012. Since then, the Trust has acquired a further two works, which demonstrate McRae's understanding of composition, utilising the seemingly disparate elements of the materials, colour and scale. *Lil bit dirty*, the most recent work acquired in 2017 could be viewed as the darker companion to *touch*; both works showcase the materials used, as well as the inherent qualities of the paint applied to the materials. In *touch*, paint is applied sparingly, allowing almost translucent washes of blue to float on the surface; whereas in *Lil bit dirty*, purples, browns and aubergine colours are juxtaposed with bright silver metallics.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Kenneth Merrick**  
***Gauntlet*, 2016**  
**Acrylic on canvas**  
**2340 x 1130mm**

*Gauntlet* is one of six works by Kenneth Merrick currently held in the Arts Trust Collection, having been acquired from the artist's exhibition at Auckland-based Whitespace.

Merrick's practice combines an eclectic mix of references – ranging from an adolescence saturated in pop-culture, video games, comic books, encyclopedias, libraries, animation, science fiction, street art, design as well as contemporary artistic practice, through to the subconscious influence of Merrick's European, Tongan and Maori background.

All of these are in evidence in *Gauntlet*, which showcases the artist's sophisticated understanding of colour and line. Merrick aims avoid direct references to obvious cultural cues, preferring instead to allow the interplay between such a diverse range of influences and visual stimuli to inform the process of mark-making in an almost intuitive way. The resulting works are at once replete with recognisable visual elements, while at the same time creating enigmatic worlds for the viewer to decipher. *Gauntlet* seeks to explore concepts of hybridity, heritage and location through the artist's unique visual language.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Judy Millar**  
**Big Pink Shimmering One, 2002**  
**Acrylic and oil on canvas**  
**1930 x 2840mm**

Prior to embarking on the period of work that would culminate in *Big Pink Shimmering One*, Millar stated that she had made 'pretty significant changes to the way I was thinking about my work... I was going through extravagant amounts of materials at the time, as my newly found processes were wasteful by necessity; so much paint put on and wiped away in search of new images'. *Big Pink Shimmering One* is critically important as one of the works realized during this period of change, which the artist says 'laid the basis of everything that has followed on in my practice during the last twenty years.' The essentiality of the work is achieved by an intense retraining in the act of painting itself.

The technical accomplishment of this large, vibrant work can be found at the micro-level; where the darker lines of remnant brush strokes cut across and meet each other. Millar paints a continuous volume, achieved by erasing as many marks or strokes as she has made. Yet this erasure is Millar's starting point in a continuous examination of what the artist does with 'overlays of semi-transparent colours'. She was 'fascinated with the shifts in hue that happened before my eyes, as one colour was pulled over another. I would lay down various underpaintings and work a range of colours over the top, waiting for combinations that would come to life. The combination of bright pink and dirty brown used in the work was something I found immediately promising...'

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Joseph Michael**  
**Ernest**  
**64°49'16" S 62°42'16" W**  
**2015**  
**Hahnemühle Photo Rag 308gsm,**  
**framed and glazed**  
**805 x 1100mm**

*Ernest 64°49'16" S 62°42'16" W* belongs to a series of works dating from 2015, when Michael accompanied a scientific expedition to Antarctica with the aim of documenting the impacts of climate change on the continent and the surrounding ocean. The resulting high-definition photographic images illustrate not just how temperature changes affect this unique part of the world, but also the idiosyncratic differences between each iceberg, some of which are given names by the scientists who study them.

This body of work eventually led to the series *While You Were Sleeping*, where Michael's images of icebergs were projected onto landmark buildings. In Auckland, images were projected onto the façade of Auckland War Memorial Museum, and the most recent iteration has seen a projection on the façade of the United Nations Building in New York. The Arts Trust currently holds eleven works in the Collection, with the most recent acquisition made in 2019.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Miranda Parkes**  
***Yellow and Red Painting***  
**Acrylic and vinyl on canvas**  
**470 x 1260 x 150mm**

*Yellow and Red Painting* was the first work acquired by the Arts Trust for its Collection. Parkes' work closely investigates oppositions – between masculine and feminine, colour field oppositions, the precise and the nebulous, the line and the splatter, between precision and chaos, intention and accident, tension and looseness. The works push boundaries of painting, by showcasing the painted surface as the subject, intention and foundation of the work.

*Yellow and Red Painting* strains, pushes and pulsates from the centre of the work outward, into the viewer's space and field of vision. The work invites close inspection, not just front-on, but also from the sides. Parkes' works have a playful, tactile quality, of bespoke artisanal balloons in the process of being inflated, which belies a very calculated knowledge not just of the materials used, but also of art history and contemporary painting. Through the choice in palette to the techniques of bunching, bubbling, twisting and sprouting, which uproot painting conventions, Parkes seeks to create a bridge between American Expressionists and colour-field painters, and contemporary practitioners like Jessica Stockholder.



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Michael Prosee**  
**Meeeoolee, 2014**  
**Mixed media on canvas**  
**1000 x 800mm**

Michael Prosee is an emerging artist, whose practice encompasses painting, drawing and, most recently, ceramics. Prosee's technique of intuitive placement of line and colour, pushing conventions of composition, mark-making and surface, are evident across all media, and throughout his practice. *Meeeoolee* was the first work acquired by the Arts Trust, alongside a companion work titled *Voo Toedo App*, in 2014, shortly after Prosee completed his fine art studies at Unitec. The Trust has continued to add to the holdings in the Collection, currently numbering over a dozen works by Prosee.

*Meeeoolee* utilizes semi recognisable elements and shapes to upend our expectations of what abstraction could or should be. The background evokes colour field paintings, while the form in the foreground invites the viewer to inspect and decipher what it could possibly be. This playfulness with formal conventions is most visible in the small yellow streak present on the "tail", located in the lower right corner of the work, as well as the pencil outlines of a shape visible beneath green overpainting in the top left corner.

# WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**James Ross**  
***Blue Pool*, 1986**  
**Oil on board**  
**640 x 765mm**

In his work, James Ross' explores the dichotomy of the past as well as the future; his titles allude to works from the Renaissance, and the titles to religious works from Antiquity, but his methodology and formal concerns, such as colour, composition, the painted surface and line, are all forward-thinking and influenced by post-modernist practice. Ross achieves a postmodern positioning between categories, as his work slides between painting and shallow relief, between depth and surface, texture and colour.

*Blue Pool* showcases these aspects; the work at once references the natural world, as well as a spiritual state of reflection. The Arts House Trust currently holds twenty works by Ross in the Collection, with the earliest works produced shortly after Ross had returned from his travels in Europe, United States and Australia. The various influences experienced through his travels are evidenced in his works, which seek to function as a reflection upon the nature of art itself, upon what it has been in the past and what it might be today.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Yasser Saeed**  
***Text Experiment, 2018***  
**Digital print, framed and glazed**  
**870 x 620mm**

*Text Experiments* is one of two works acquired from an exhibition at Lake House Arts Centre, on Auckland's North Shore, from an exhibition in late 2018. Alongside offering support for artists who progress through the established channels of art education at secondary and tertiary level, gallery shows, representation with a dealer gallery and museum exhibitions, both in New Zealand as well as overseas, the Trust also aims to support artists through more democratic means. By acquiring works by artists who are amateur, just starting out on their creative journeys, or are participating in an exhibition through their involvement with a community group, such as Mapura Studios, Connect the Dots Charitable Trust among many others, the Trust is not only supporting the organisations offering programmes for creative activities, but also supporting the artists. These initiatives are seen as vital to the overall artistic ecosystem of New Zealand, and works will be acquired into the Collection as a means of acknowledging the creative endeavour of the artists.

*Text Experiments* sees Yasser Saeed play with colour, line, form and repetition, while referencing street culture, graffiti and contemporary graphic design, which has often referenced the work of street artists as a means of disrupting the pictorial plane. Here, lines, letters, and shadows intersect and layer in a similar way.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Sophie Saunders**  
***Abide as the Self*, 1998**  
**Oil on canvas**  
**450 x 300mm**

Sophie Saunders is an abstractionist, working with fields of colour and shape in order to, as Saunders describes “*communicate a sense of the ineffable*”.

The Arts House Trust currently holds three works by Saunders in the Collection, acquired shortly after the artist completed her studies at the Elam School of Fine Arts, University of Auckland. *Abide as the Self* was one of the three works acquired, and demonstrates Saunders' interest in the evocative potential of colour in her compositions. Saunders' practice comprises not only works in oil on canvas and board from the highly textural to very flat surfaces; gouache on paper works and at one point what Saunders calls “*collage drawings*”.

*Abide as the Self* uses its diminutive scale as the jumping off point for vibrant colours in ambiguous forms that invite closer inspection from the viewer in order to dissect its forms and composition and decipher meaning. Saunders, an avid reader of eastern philosophy, uses phrases, names and concepts lifted from these texts in order to title the works, further obfuscating a clear description and explanation of what their subject might be. Saunders does this intentionally, as the intended focus of the work is interior to the viewer, and therefore cannot be prescribed by the artist.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Ross T. Smith**

***Stations of the Cross, 2000***

**C-type print, 14 parts, framed and glazed**

**600 x 720mm (each); 600 x 9000mm (overall)**

*Stations of the Cross* is the most recent work acquired by Ross T. Smith for the Arts Trust Collection, bringing the current number held to two. Smith is known for combining his architectural background with an interest and passion for photography in order to create haunting and evocative images which seek to explore man's relationship with nature, memory and the passage of time.

Referencing Colin McCahon's series depicting the narrative of Christ's passage towards crucifixion and resurrection, Smith captures details of road markings in extreme close up. McCahon's iconic T intersections and waterfalls are given new connotations through Smith's lens, offering new meanings on wayfinding and spirituality.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Olivia Spencer-Bower**  
***Buddha***  
**Watercolour on paper**  
**560 x 390mm; 725 x 570mm (framed and glazed)**

*Buddha*, acquired by the Arts Trust in 2014, is currently the only work held in the Collection by Olivia Spencer-Bower.

Spencer-Bower's work is characterized by a "loose" application of watercolour to paper, which at the time was considered revolutionary, and meant that her techniques were studied by other artists in her circle in Canterbury. *Buddha* possesses an energetic vitality, even though the work depicts a seated, solitary figure. There is an impression of pigment having been applied quickly, almost as if Spencer-Bower was sketching those around her in fleeting moments, yet every line and stroke is intentional and communicates aspects of the sitter's character.

This approach to the medium was, at the time, in complete contrast to classically trained artists who worked in the medium of watercolour and referenced artists from Britain in their technique. One of Spencer-Bower's formative influences was Frances Hodgkins, who often challenged the conventions of contemporary practice by incorporating modernist elements into her portraits, landscapes and still lives, and also worked across oil, gouache and watercolour. Like Hodgkins, Spencer-Bower's portraits are of ordinary people, rendered extraordinary through the filter of the artist's eye and brush.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Philip Trusttum**  
***Hannah Mowing the Lawn, 1988***  
**Oil on unstretched canvas**  
**2200 x 2080mm**

Philip Trusttum's time at art school, studying at Ilam in Christchurch under tutor Rudi Gopas, fostered his interests in art history and focused his energy into painting. Trusttum's influences have included artists such as Willem de Kooning, Paul Klee, Jackson Pollock, Henri Matisse, El Lissitzky, Asger Jorn, Karel Appel and Joan Miro, amongst many others. Trusttum was the recipient of a Queen Elizabeth II grant in 1972, which enabled him to travel, further absorbing art techniques of indigenous communities and exposing the artist to techniques that would prove revolutionary in his practice.

In *Hannah Mowing the Lawn*, Trusttum takes a simple every day act performed by his daughter Hannah, and renders it abstract by attempting to reconstruct the patterns and lines undertaken in the process of mowing the lawn onto canvas. Trusttum does this firstly by drawing the lines with his eyes closed, allowing intuition and accident to permeate his working methodology. Trusttum then presses the colour through paper onto the canvas, creating a "stamped" effect. Evidence of the artist's tools and fingers are allowed to be visible on the canvas, intentionally left exposed, sometimes on unprimed canvas, which Trusttum then works over with a fine, feather-like brush. Finally, Trusttum cuts the canvas, recomposing his works utilising parts from different works, in order to create his final composition.



## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Philip Trusttum**  
***Sleeping Horses*, 1987**  
**Acrylic on canvas**  
**2500 x 2000mm**

Art historian and curator Gordon H. Brown has written of Trusttum's work:

*"In a way Trusttum's paintings can be likened to pages from a notebook of personal experiences. Although they are the product of specific events and personal involvements, Trusttum has the ability to maintain a sufficient distance between these experiences and what finally appears in the paintings for the impartial scrutiny a public who must interpret them as they will. In this way Trusttum's visual vocabulary escapes the intimacy of its origins to enter a realm that edges on timelessness."*

*"In Trusttum's paintings and drawings there exists a polyglot of influences, some reasonably identifiable, others only accessible through discussion with the painter. For the most part it is less a case of which artists have influenced Trusttum so much as what face the has chosen to glean from other artists work in order to turn this to his own personal purposes."*

Similarly, *Sleeping Horses* combines the artist's observation of his sleeping animals with his knowledge of the works of Paul Klee. The Arts Trust holds the largest selection of works by Trusttum; with the most recent acquisitions bringing the total number held in the Collection to over 280 works.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Philip Trusttum**  
**Tennis, 1990**  
**Acrylic on canvas**  
**2060 x 1100mm**

*Tennis* belongs to one of Trusttum's most recognisable bodies of works, which have their origins in the artist's reintroduction to the game of tennis aged 34. Having played tennis in his youth, Trusttum became obsessed about the various aspects of play, elements of the *Tennis series* show up from the earliest of Trusttum's works, with the works becoming increasingly energetic and dynamic as the artist worked through the figurative potential of the subject matter – the grid of the tennis court, the speed of the ball, tennis balls, racquets, clothing, the movement of the players.

The *Tennis series* evolves from the earliest work, *Tennis*, which tends to focus more on the blurred movement of the player, superimposed against a monochromatic background, imbuing the work with a feeling of energy and drive. Later works progress towards a series of snapshots of small moments during play, isolated and elevated to comprise a mural of the various facets of the game, from racquets, nets, parts of players' clothing and shoe markings. Often, there will be a hint of the word, or isolated letters, as seen here, placed upside down, sideways, or depicted in a range of fonts, colours and sizes. The *Tennis series* showcases Trusttum's interest in typography, and the incorporation of text within a pictorial plane, an interest which has its origins in the work of the Russian Suprematist, El Lissitzky.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Philip Trusttum**  
***Wilson (51/94), 1994***  
**Acrylic on canvas, five parts**  
**2120 x 1830mm (overall)**

*Wilson (51/94)* belongs to one of Trusttum's most recognisable bodies of works, which have their origins in the artist's reintroduction to the game of tennis aged 34. Having played tennis in his youth, Trusttum became obsessed about the various aspects of play, elements of the *Tennis* series show up from the earliest of Trusttum's works, with the works becoming increasingly energetic and dynamic as the artist worked through the figurative potential of the subject matter – the grid of the tennis court, the speed of the balls, tennis balls, racquets, clothing, the movement of the players.

The word 'Wilson' references Trusttum's preferred brand of tennis equipment. Often, there will be a hint of the word, or isolated letters, as seen here, placed upside down, sideways, or depicted in a range of fonts, colours and sizes. The *Tennis* series showcases Trusttum's interest in typography, and the incorporation of text within a pictorial plane, and interest which has its origins in the work of the Russian Suprematist, El Lissitzky.

In *Wilson (51/94)*, the left of the composition depicts an abstracted view of a thumb and fist closed over the shaft of a racquet. The central panel acts as a net, with the yellow and red areas depicting the energy expelled by a player serving a tennis ball to the opposition.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Leighton Upson**  
***Ratapihipihi*, 2020**  
**Oil and spray paint on linen**  
**1600 x 1900 x 40mm**

Leighton Upson's work draws upon the lush, verdant foliage of Ratapihipihi Scenic Reserve Walk, located in the artist's hometown of Taranaki. The palette of green, yellow, ochre and deep browns are directly drawn from the native coastal kohekohe pukatea forest, while the sinuous lines and strokes of the brush showcase Upson's experimentation with paint on a large scale. Upson seeks to mimic the visceral experience when walking through such a unique landscape; first by taking the canvas into the setting and using the width and span of the body in order to create texture and movement in the paint. This approach uproots traditional *plein air painting* while also inviting the viewer to commune with nature by recognising the role of the body in the creation of the work. Upson then uses the experience of the forest and its unique visual features, such as the distinctive kohekohe seed pods, to inform the layers of oil and spray paint, creating a visual space where the line between abstraction and realism is blurred.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Boyd Webb**  
***Botanics - Purple*, 2003**  
**Photograph**  
**1500 x 1200mm**

*Botanics – Purple* is one of two works by Boyd Webb held in the Collection and is a great example of the artist's late-career photographic practice.

Although resident in the UK since 1972, Boyd Webb has regularly exhibited in New Zealand. Earlier works, like *Tosser*, dating from 1985 and acquired for the Collection in 2003, questioned the nature of reality by creating visually arresting, choreographed studio scenes comprised of actors, props and background. Calling to mind the fantastical absurdism of Monty Python, these works appear, at once, theatrical fantasies whose hyper-realism pushes the boundaries of plausibility.

The arrival of the new millennium witnessed a profound shift in Boyd's practice. Works became focused on objects in the artist's surroundings, in this instance flowers, captured as high definition colour photographs. The intense cropping of the frame, drawing the viewer's eye into the centre of not just the work, but also to the reproductive centre of the flower, also heightens the viewer's perceptions of reality and whether images have been digitally manipulated in order to achieve such detail and colour. Webb continuously pushes the capabilities of colour photography, revealing the possibilities for contrivances and manipulation, while at the same time emphasizing the medium's ability to capture authenticity.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN

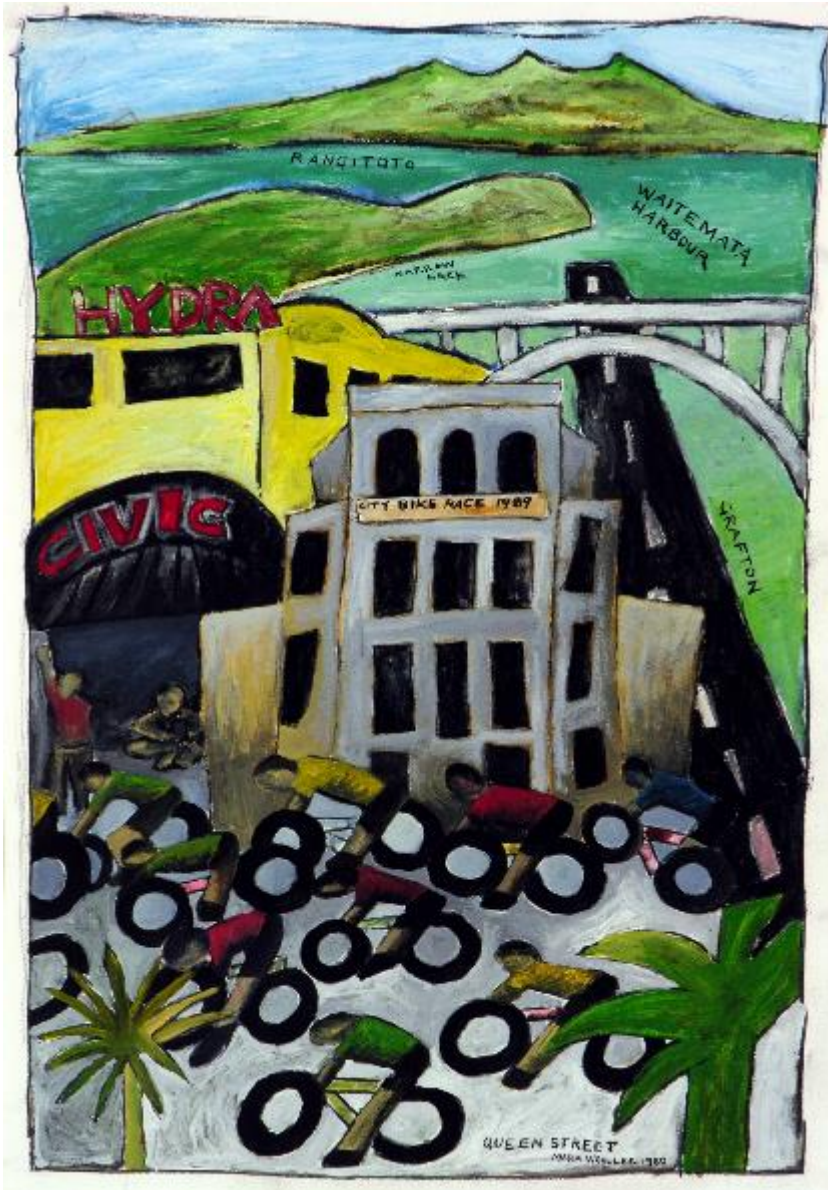


**Pete Wheeler**  
***If You Set Your Own House on Fire, 2018***  
Oil, oil stick and spray paint on canvas  
2200 x 1700mm

The Trust first acquired works by Pete Wheeler in 2004, from the artist's exhibition at Auckland-based gallery Whitespace. Since then, the Trust has regularly acquired further works, currently numbering thirty works in the Collection's holdings. In 2020, the exhibition *Pete Wheeler: Painting out of Time*, focusing on this long-standing relationship between the artist and the Trust, was held at the Pah Homestead.

Wheeler, who has temporarily based himself in Berlin since completing a Bachelor of Fine Arts at the Dunedin Polytechnic School of Art in 2000, evocatively combines high and low influences in the creation of his art, while also experimenting with the tension created through scale and texture created through materiality. Imagery pilfered from street art, graffiti and posters is juxtaposed between layers of paint – in this instance, spray paint as well as oil. The painted surface evokes the works of abstractionists Clyfford Still, Sigmar Polke and Gerhard Richter, while the cartoon-esque lips and teeth, floating atop the silhouette of a windblown palm tree, suggest the influence of Andy Warhol and Jean-Michel Basquiat. Like Warhol, there is a fascination with the macabre as well as pop culture evident in Wheeler's work. The monumental scale of the canvas threatens to overwhelm the viewer's field of vision, while also inviting closer inspection of the minute details created in the layers and textures of the painted surface.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Mark Wooller**  
**Queen Street, 1989**  
**Acrylic wash on paper**  
**380 x 310mm; 748 x 574mm (framed and glazed)**

Mark Wooller's practice is focused on representations of the landscape, natural landmarks and topography as well as native flora. In recent years, Wooller has combined research into various aspects associated with the land – from colonialization, the names ascribed to places by Indigenous peoples and mana whenua, how technology and civilization have shaped, augmented and altered the land, to modern-day debates around ownership, utility, the 'urban-rural' divide, and even taxation - becoming reference points in his works. Additionally, Wooller experiments with text, sometimes making his concerns explicit, while at other times, text is employed to upend expectations in favour of a semi-Surrealist style which infuses the works with humour.

*Queen Street* is work which dates from Wooller's early career, and yet, the concerns which would dominate his practice are in evidence here. Rangitoto Island, although recognisable by its shape, has been labelled in a script reminiscent of cartoon strips, as has the Waitemata Harbour and Grafton. The same script has been used to title the City Bike Race of 1989 on the central building, beneath which numerous cyclists rush past. Wooller renders the almost all of the cyclists in a two-dimensional way, emphasizing the graphic quality of their body's rigid against the circles of the wheels.

## WAIKATO INNOVATION PARK – ARTWORKS ON LOAN



**Further information about the Collection and the Art Loans Programme, please visit:**

[www.artshousetrust.co.nz/art-loans-programme](http://www.artshousetrust.co.nz/art-loans-programme)

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