

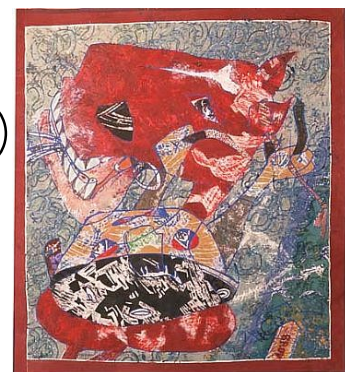
Art review – Visit to the James Wallace Collection in the Pah homestead Auckland

James Wallace began collecting New Zealand art in the mid-1960s, at the time focusing on emerging artists. However in 1992 he changed his collection to a charitable trust that he funded to provide support for New Zealand art in general. At first the main purpose was to help New Zealand artists emerge and be more established. However as the Trust became more well-known it developed into a place that displayed artists that were still establishing themselves. The location of the Arts Trust is at 72 Hillsborough Road, Auckland. Some artists featured within the gallery are James Robinson, Philip Trustum and Same Harrison. Each artist's painting was displayed in the main foyer, one wall dedicated to each work. The reason why these artists' paintings were put together were because they are all extremely large, and require a large wall space, and also because they are all recent acquisitions to the collection.

One art work that was intriguing was *Zeitgeist*, 2004, by James Robinson. It is a mixed media work on canvas. The work is extremely large, measuring 2.5 x 2m. There is a wide range of media used in the work, including found objects, staples, and nails. The work gives a slight nervousness and anxiousness, because there is so much going on within the painting, all over its surface. **The colour also adds to the overwhelming nature of the work, because it consists of black, white and grey, suggesting a darker more intense atmosphere.** Because of the large scale, when the viewer looks at it there is a sense of the sublime because it makes you feel inferior to its large proportions. The painting consists of a lot of vertical directions, leading the viewer's eyes up again creating the sense of overwhelming intensity and inferiority. **James Robinson describes his work as "a record of a fundamental transformation process that I have been recording into mixed media visceral deconstruction process that is intuitively entwined with ancestral indigenous reality of our shared human condition."**

This is clearly demonstrated in this work I saw at the James Wallace Trust, because features of it are like the material of velvet throughout the work in areas.

Another work that featured in the same area as the James Robinson work was Philip Trustum's *Ride on Top*, acrylic on canvas (1999). This is also a large scale work. It consists of a range of earthy reds, greens, creams, browns and ochres. **The title suggests an African like mood.** It resembles a cave drawing through the work's shapes and forms. At first glance I assumed the painting had some association with animals, particularly in African culture. The intimate sense of how the paint was applied also resembles primitive African art because it is not overly detailed or intricate but almost child-like. However, the colours have a sense of maturity and reason.



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