

Billy Apple was born Barrie Bates in Auckland, New Zealand in 1935. He left New Zealand in 1959 to study graphic design at the Royal College of Art in London. Here he played an active role (along with David Hockney, Derek Boshier, Allen Jones, R.J. Kitaj and others) as a member of the College's notorious 'pop' generation. After graduating in 1962, he changed his name to Billy Apple. In 1964 he moved to New York where he continued to produce pop-related paintings and objects before developing a body of neon sculptures, showing at various venues including the Bianchini Gallery, Howard Wise Gallery and the Pepsi Cola Gallery. By 1969 Apple had shifted to a more conceptual and process-oriented practice. To create a venue for his work he established Apple, a not-for-profit space at 161 West 23rd Street which he operated between October 1969 and May 1973. A major survey of Apple's work, which brought together his pop and conceptual works from 1960 to 1974, was staged at the Serpentine Gallery in London in 1974. Apple remained in New York until the late 1980s, exhibiting his work in various venues, including Leo Castelli Gallery (in 1977, 1978, 1980, and 1984). During this time he made two extended tours to New Zealand in 1975 and 1979–80, producing a string of site-specific installations in dealer and public galleries throughout the country, which have an important place in a New Zealand history of installation art. Since the early 1980s Apple has complemented his installation practice with text based works that draw attention to the art system and highlight the network of relations that operate between artist, dealer, and collector. Based in Auckland since the 1990s, Apple exhibits regularly in dealer, public and artist-run galleries throughout New Zealand and in Australia, and his works have been included in major international and national touring exhibitions. These include: *Toi Toi Toi: Three Generations of New Zealand Artists* (Kassel & Auckland, 1999); *Global Conceptualisms: Points of Origin* (New York, 1999); *Shopping: A Century of Art and Consumer Culture* (Frankfurt & Liverpool, 2002–3); *The American Supermarket* (Pittsburgh, 2002), and *Art of the '60s* from Tate Britain (Auckland 2006). Apple is currently preparing for his second major solo exhibition in Europe at Witte de With in Rotterdam, The Netherlands (opening late May 2009). Billy Apple© is represented in New Zealand by Hamish McKay Gallery, Wellington and Sue Crockford Gallery, Auckland.

This exhibition guide has been prepared by the Adam Art Gallery Te Pātaka Toi to accompany the exhibition *Billy Apple New York 1969–1973* at the Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington, Wellington, New Zealand, 28 March – 17 May 2009

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Te Adam
Pātaka Art
Toi Gallery



THE FILM ARCHIVE

Ngā Kaitiaki Take Kōwhiri Māori: Te Kaitiaki Take Kōwhiri Māori



EXHIBITION GUIDE

ADAM ART GALLERY TE PĀTAKA TOI,
VICTORIA UNIVERSITY OF WELLINGTON,
WELLINGTON, NEW ZEALAND
28 MARCH – 17 MAY 2009
CURATED BY CHRISTINA BARTON

BILLY APPLE NEW YORK 1969–1973

This exhibition selectively surveys works produced by Billy Apple between 1969 and 1973, undertaken at or in the vicinity of Apple, the not-for-profit space he operated at 161 West 23rd Street in downtown New York (between October and May of these years). This space was an early example of the artist-run initiatives that sprang up in the 1970s to provide an alternative to the commercial gallery system and foster the radical practices that were galvanising the art scene in New York at the time. Here some 74 projects by 30 artists took place, including installations and activities by Billy Apple but also by Geoff Hendricks, Bob Watts, Jerry Vis, Larry Miller, Mac Adams, Davi Det Hompson, and Jacki Apple, amongst others. Often, these entailed artists working collectively in an open process that tested the limits of authorship; where, as Apple put it: "every act that took place in the space, from the moment the artist entered, was considered an integral part of his/her art activity". This had the effect of shifting

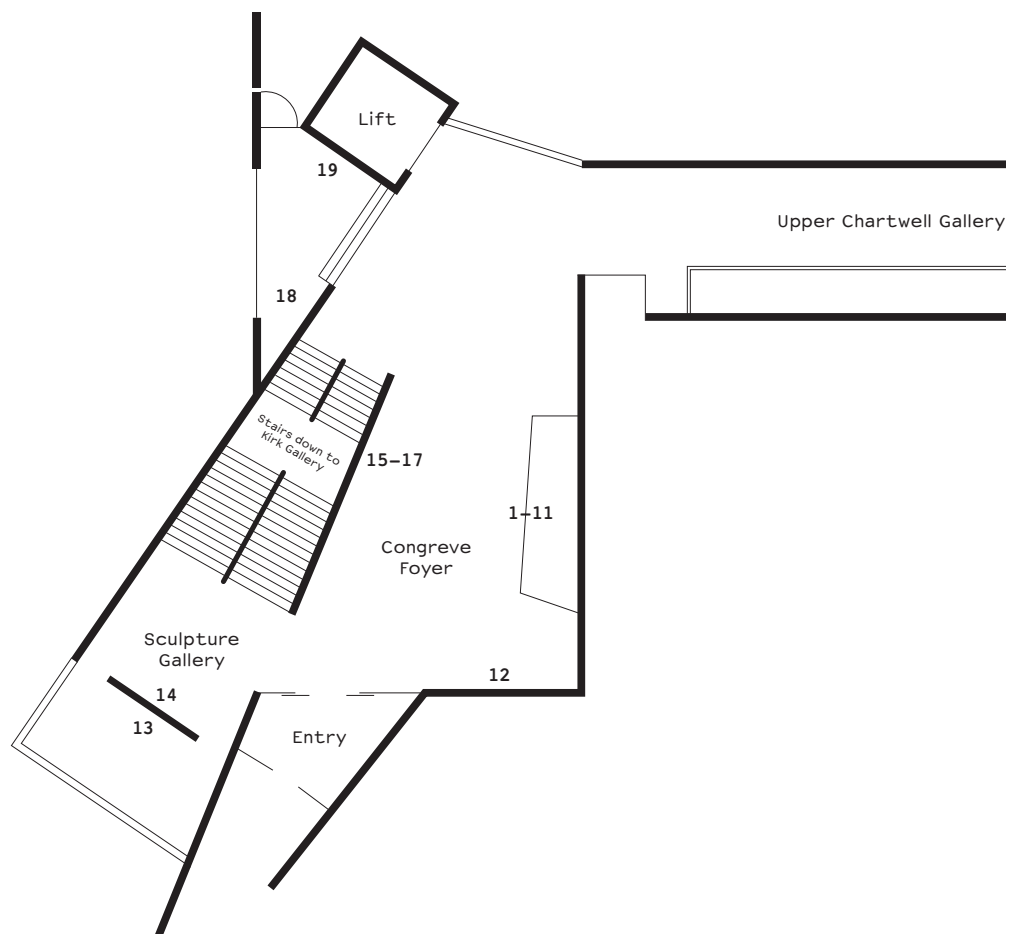
attention to process and to the specificities of context, and saw a wealth of non-art materials utilised in fluid and contingent arrangements. It was a highly productive phase in Billy Apple's long career, a vital period of experiment in which the conditions of and for making art were tested.

The exhibition showcases the wealth of documentation that survives the period: photographs, colour slides, videotapes, film, printed texts, notes and artefacts. These are all held in the artist's substantial archive. In addition, Apple has re-staged one work, *Window cleaning*, (which was first undertaken on 5 June 1971) for the window space of the Adam Art Gallery.

Given the temporary and ephemeral nature of Apple's work, this exhibition cannot hope to fully resuscitate it for the present. Our aim in presenting these surviving traces, however, is to provide a context where the revolution that sculpture in the 1970s underwent can be rethought from and for the present.

LIST OF WORKS

All works are by Billy Apple. Unless otherwise stated, all material is from the Billy Apple® Archive. Further information about these works can be found in the resource area behind the desk on Level 3.



LEVEL 3

Numbering is clockwise from the left of the long wall in the Congreve Foyer

27 *Gaseous discharge phenomena*, 1968

DVD loop from 16mm film
(camera: Barry Schein)
audio by Nam June Paik
21 minutes, first screened at Apple,
16 October 1971
courtesy of the New Zealand Film Archive
Nga Kaitiaki O Nga Taonga Whitiāhua

28 *Matter transformation no 2, 11-12 March 1972*

with Geoff Hendricks and Jerry Vis
black and white photograph
255 x 340 mm
(photograph by Jerry Vis)
plastic bags with original materials collected
at various stages in the process of the
activity

29 *Neon transformations: an inventory*,

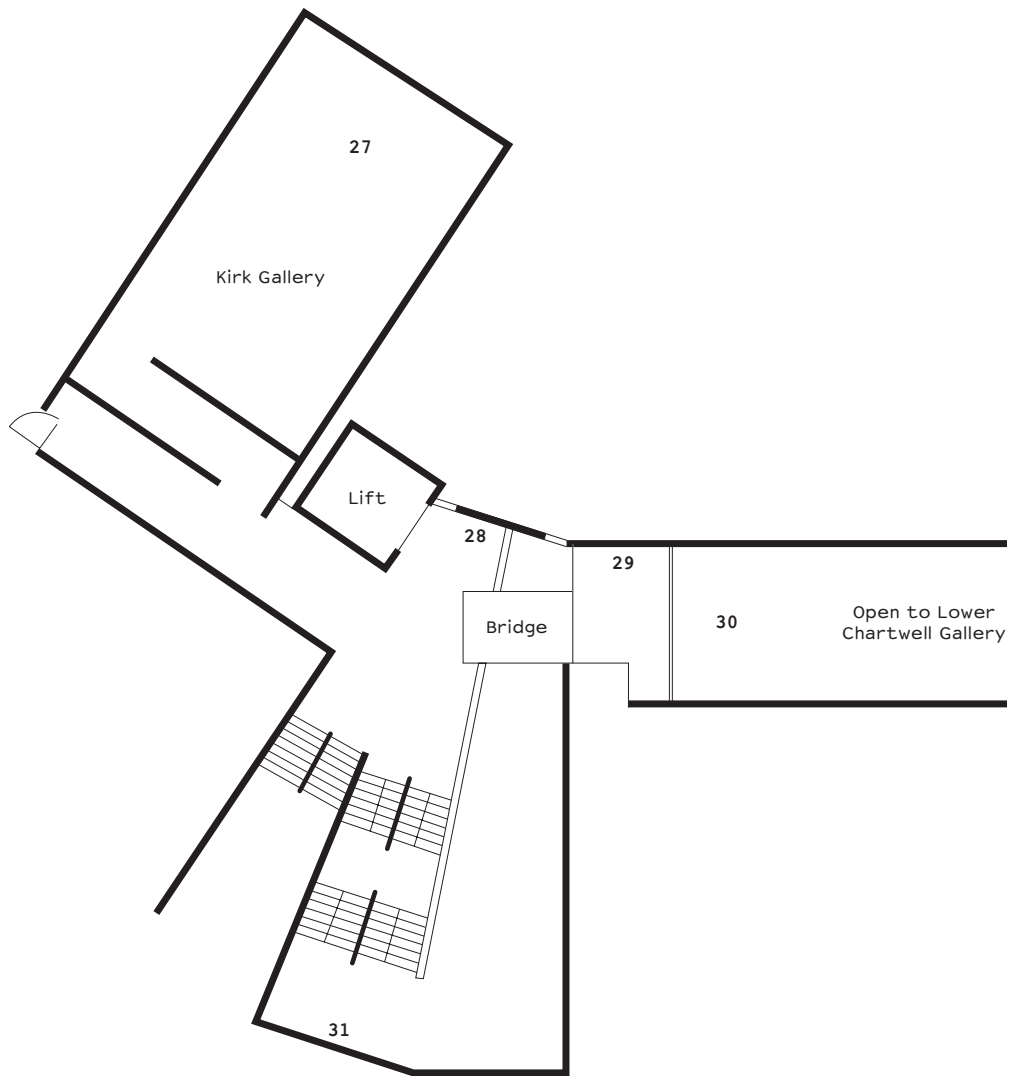
23 January-14 February 1972
DVD loop from 16mm film
(camera: Barry Schein and Billy Apple)
8 minutes 59 seconds
courtesy of the New Zealand Film Archive
Nga Kaitiaki O Nga Taonga Whitiāhua

30 *Neon transformations: an inventory*,

23 January-14 February 1972/March 2009
coloured neon tubes, transformers, cleaning
materials, packing materials, gloves

31 *Matter transformation: glass, earth, stone*,

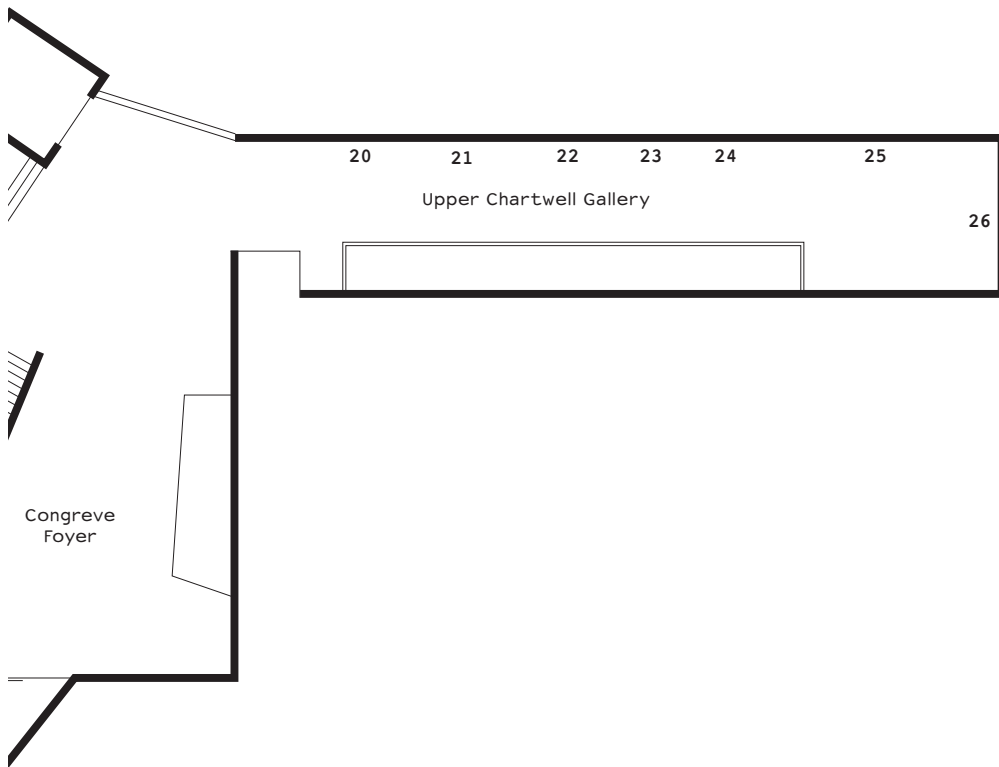
6-20 March 1971
with Geoff Hendricks and Jerry Vis
20 colour slides
(photography by Jerry Vis and Billy Apple)



- 1 **Roof dirt (cleaning), 1 May 1970**
black and white photograph
155 × 240 mm
(photograph by Larry Miller)
- 2 **Carpet removal, 26 May 1970**
black and white photograph
155 × 240 mm
(photograph by Bob Gelber)
- 3 **Broken glass collection,
Marion/Turtle Park, 5–6 June 1970**
black and white photograph
155 × 240 mm
(photograph by Michael Racz)
- 4 **Spot cleaning, 1 March 1971**
black and white photograph
155 × 240 mm
(photograph by Jerry Vis)
- 5 **Roof dirt (cleaning), 1 May 1971**
black and white photograph
155 × 240 mm
(photograph by Larry Miller)
- 6 **Sweeping, location activity
465 Broadway, 13 June 1971**
black and white photograph
155 × 240 mm
(photograph by Christopher McNeur)
- 7 **Vacuuming, 1 October 1971–5 June 1972**
black and white photograph
155 × 240 mm
(photograph by Jerry Vis)
- 8 **Fluorescent light cleaning, 14 October 1972**
black and white photograph
155 × 240 mm
(photograph by Valerie Herouvis)
- 9 **Floor scrubbing, 23 October 1972**
black and white photograph
155 × 240 mm
(photograph by Jacki Apple)
- 10 **Floor painting, 6 November 1972**
black and white photograph
155 × 240 mm
(photograph by Jacki Apple)
- 11 **Negative condition situation: cleaning:
floor tile, 21 April 1973**
black and white photograph
155 × 240 mm
(photograph by Jacki Apple)
- 12 **Spot cleaning, 1 March 1971**
original typescript, 279 × 216 mm
galvanised steel bucket, AJAX cleanser, cloth
- 13 **Window cleaning, 26–27 March 2009**
text, cleaning materials
- 14 **Window cleaning, 5 June 1971**
black and white photograph, text
240 × 155 mm
(photograph by Valerie Herouvis)
- 15 **Roof dirt, 30 April–2 May 1971**
25 colour slides
(photography by Barry Schein)
- 16 **Floor painting, 6 November 1971**
20 colour slides
(photography by Jacki Apple)
- 17 **Negative condition situation:
cleaning: windowpane, 28 April 1973**
35 colour slides
(photography by David Troy)
- 18 **Card reading, 30 January 1972**
DVD loop from 1/2" videotape
(camera: Muir Weisinger)
60 minutes 32 seconds
courtesy of the New Zealand Film Archive
Nga Kaitiaki O Nga Taonga Whitiāhua
- 19 **Negative condition situation:
cleaning: windowpane, 28 April 1973**
black and white photograph
240 × 155 mm
(photograph by Jacki Apple)

LEVEL 2 & 1

Numbering begins with the work in the Kirk Gallery on Level 2 and continues clockwise around Levels 2 and 1.



LEVEL 3
 Numbering is clockwise from the left of the
 Upper Chartwell Gallery

20 *Manhattan street glass accumulation part 1, July–September 1970*
 black and white photograph
 240 × 155 mm
 (photograph by Kingsley Fairbridge)

21 *Manhattan street works, May–September 1970*
Clear broken glass, Friday 29 May 1970
Central Park West between 74th and 75th Streets, New York, NY
 black and white photograph
 155 × 240 mm
 (photograph by Billy Apple)

Clear broken glass, Friday 29 May 1970
Central Park 72nd Street Crosstown, New York, NY
 black and white photograph
 155 × 240 mm
 (photograph by Billy Apple)

Clear broken glass, Sunday 20 September 1970
Leroy Street, New York, NY
 black and white photograph
 155 × 240 mm
 (photograph by Kingsley Fairbridge)

22 *Manhattan street glass accumulation part 2, 3–25 October 1970*
 two black and white photographs
 each 155 × 240 mm
 (photographs by Kingsley Fairbridge)

8 colour slides transferred to DVD
 (photography by Kingsley Fairbridge)

23 *Res dominus clamat. A forced relation of two destined-to-be-unrelated things, 6 March 1973*
 original typescript, 279 × 216 mm
 glass and metal

24 *Excretory wipings, 18 May–21 October 1970*
 an accumulation of nose and toilet tissues

notebook documenting bodily functions,
 18 May–31 October 1971

25 *Body activities, June 1970–June 1973*
 29 tissues with blood from nose bleeds,
 collected 11 June 1970–13 June 1972
 23 sheets of paper with cotton buds from ear wax extractions,
 collected 31 August 1970–15 June 1972
 65 tissues with semen,
 collected 27 August 1970–15 June 1973

26 *Alpha state, 18 May 1972*
 DVD loop (excerpt) from 1/2" videotape
 (camera: Muir Weisinger)
 48 minutes
 courtesy of the New Zealand Film Archive
 Nga Kaitiaki O Nga Taonga Whitiāhua

paper printout

black and white photograph
 155 × 240 mm
 (photograph by Preston McClanahan)