

ALLIE EAGLE

ACADEMIC QUALIFICATIONS

- 1969 Auckland Secondary Teachers College, graduated Division C.
1966-1968 Canterbury University School of Fine Arts, taught by Rudi Gopas. Graduated DipFA (painting).
1962-1965 Hutt Valley High School, Wellington.

GROUP EXHIBITIONS

This Joyous, Chaotic Place (Mokopōpaki, Auckland, 2018).

Arrested Practice: an exhibition of unfinished artworks (Northart, 2016).

Drawings: Works on paper (Northart, 2016).

Fabrications: unfolding moments (Mt Eden Village Centre, Auckland, 2013).

Tikkun Olam (Temple Gallery, Dunedin, 2011).

The Drawing Show 2011 (Northart, Auckland, 2011).

Miss Ellis Regrets She is Unable to Lunch Today (Northart, Auckland, 2010).

The Big Picture: A Working Process. The collaborative working drawings, photographs and research of Allie Eagle, Anabelle Cameron Lewis and the project Atelier. (Corban Estate Arts Centre, Auckland, 2007).

Night and day. With Wendy Grace Allen, Glenys Brookbanks, Tim Brown, Jessica Crothall, Tim Croucher, Anne Fountain, Janet Joyce, Mark Lander, Stefan Roberts, Gareth Williams, Don Binney, Kees Bruin, Helm Ruifrok. (Centre of Contemporary Art, Christchurch, 2005).

A Turn in the Gardens, your Grace? Walking Past Each Other: On Location with the Bishop. With Michael Parekowhai, Derek March, Pippa Sanderson, Stephanie Ross with essays by Cushla Parekowhai, Benedict Reid and Jonathan Mane-Wheoki. (The Bishop Suter Gallery, Nelson, 2004).

Ranges of Inspiration. With Don Binney, Gretchen Albrecht, Derek March, Juliet Batten, Stanley Palmer and Richard Killeen. (Corban Estate Arts Centre, Auckland, 2003).

Here/There. With Don Binney, Derek March, Tony Ogle and Mary Taylor. (Signal Gallery, Swanson, Auckland, 2002).

120 Years of Canterbury Painting (Canterbury Centre for Contemporary Art, Christchurch, 2002).

Spiritual Themes in Art: Reformation. With Laurence Aberhart, Wellesley Binding, Christopher Braddock, Peter Cleverley, Rowan Crawford, Garry Currin, Liam Davidson, Susan Dunster, Robert Ellis, Scott McFarlane, Mary McIntyre, Lois McIvor, John Madden, Joanna Paul, Helen Pollock, Claudia Pond-Eyley, John Reynolds, David Sarich, Jill Sorensen, Terry Stringer, Pauline Thompson. (St George's Presbyterian Church, Takapuna, Auckland, 2000).

Nothing Comes from Nowhere (The Edge Gallery, Auckland, 2000).

2 Landscapes (Proba Art Gallery, Auckland, 2000).

The Body Inscribed. With Lionel b., Stella Brennan, Jacqueline Fahey, Margaret Dawson, Robyn Kahukiwa, Mary McIntyre, Fran Marno, Samantha Mitchell, Alex Monteith, Carole Shephard, Keum-Sun Son, with guest exhibitor Judy Chicago. (George Fraser Gallery, University of Auckland, 1999).

Landscape Painting. With Ruth Cole, Margaret Elliot, Hamish Foote, Russell Hollings, Gerda Leenards, Scott McFarlane, Richard McWhannell, Stanley Palmer, Johanna Pegler. (Art Station. (Auckland and Uxbridge Centre, Howick, Auckland, 1999).

Taonga Mauri; objects of our affection. Curated by Cushla Parekowhai. (Art Station, Auckland, 1999).

Common Ground. With Richard McWhannell and Martin Bal. (Drawings Gallery, Auckland, 1998).

CoMITted Artists: Lecturers of Manukau Technical Institute School of Art and Design Auckland. (Pakuranga Community Centre, Auckland, 1998).

Being Human; Artists Looking at the Human Figure. Curated by Helen Kedgley and Joanna Margaret Paul with Craig Collier, Michael Haggie, Richard McWhannel, James Molnar, Anne Munz, Greg O'Brien, Joanna Margaret Paul, Janet Paul, Roger Peters, Terry Stringer, Hariata Ropata Tangahoe, Liz Price, Robert Cross. (PAGE 90, Porirua, 1997).

PaperWeight. With Bronwynne Cornish, Deborah Crowe, Virginia King, Sofia Tekela-Smith, Jim Viviani, Jimmy Thompson, Hoana Stachl. (Archill Gallery, Auckland, 1997).

Rudolf Gopas and His Pupils. With Rudi Gopas, Philip Trusttun, Warren Feeney, Warwick Brown, Colin McCahon, Philip Clairmont, Tony Fomison, Kura Te Waru Rewiri, Dick Frizzell, Philippa Blair, Quentin McFarlane, Tony Geddes, Ross Gray, John Parker, Tom Kreisler. (Canterbury Centre of Contemporary Art, Christchurch, 1997).

Common Ground. With Richard McWhannell, Allie Eagle, Martin Ball. (Drawings Gallery, Auckland, 1998).

An auction of women's art. (Suter Art Gallery, Nelson, 1996).

Drawings. With Marte Szirmay, Charlotte Fisher, Pat Hanly, Nigel Brown, Murray Grimsdale, Delyn Williams, Alistair Nisbet-Smith, Richard Adams, Paul Radford, Greer Twiss, Cliff McPherson, Simon McIntyre, Geoff Tune. (Drawings Gallery, Auckland, 1994).

Alter/Image, Auckland City Art Gallery Toi o Tamaki, Auckland, and Wellington City Art Gallery, Wellington, 1993).

Combings. Photographs by invited artists, with Patrick Reynolds, Christine Hellyar, Carole Shepheard, Don Binney, Geoffrey Short, Gavin Hipkins, Maureen Lander, Jennifer French, Haru Sameshina, Peter Siddell, and Jennifer Tomlin. (Lopdell House, Titirangi, Auckland, 1993).

I AM: KO AHAU: Lesbian and Gay identity (Dunedin Public Art Gallery, Dunedin, 1993).

Various Thresholds. (curator and exhibitor). With Alistair Nisbet-Smith Chiara Corbeletto, John Eaden, Bronwyn Taylor, Charlotte Fisher and Joanna Paul. (Betty Wallis Gallery, Auckland, 1990).

2 Landscapes: Allie Eagle, Te Henga Watercolours – Joanna Paul, Kakatahi Drawings & Watercolours Ecologies, Proba, Auckland, 1989).

White Camellias A Century of Women's Artmaking in Canterbury (Robert McDougall Art Gallery, Christchurch, 1988).

Women Paint the Land. Curated by Jane Zusters, with Gerda Leenards, Jan Nigro, Emare Karaka, Margaret Eliot, Jane Poutney. (Lopdell House, Titirangi, 1988),

Faith + Works. Curated by Joanna Paul, with Deidre Airey, Wailin Elliott, Peter Ireland, Paul Mason, Joanna Paul, Alison Thomas, Pauline Thompson, Julia Van Helden, Mervyn Williams. (Manawatu Art Gallery, Palmeston North, 1988).

Self Image (Women's Gallery, Wellington, 1981).

Mothers (Women's Gallery, Wellington, toured nationally and to Sydney, 1981).

Opening Show (Women's Gallery, Wellington, 1980).

Diaries (Women's Gallery, Wellington, 1980);

Empathy for Rape Trial Victim, Exhibition of Feminist Art, Installation at Come Out '79 Arts Festival, Maidment Arts Centre, Auckland, 1979).

Women Artists Project (Auckland University, Auckland, 1979).

Eagle/Zusters/Keir. (CSA Gallery, Christchurch, 1978).

A Season's Diaries. With Joanna Paul, Heather McPherson, Bridie Lonie, Anna Keir, Gladys Gurney, Marian Evans. (Victoria University, Wellington, 1977).

Women Artists Exhibition (Freemans Bay Community Centre, Auckland, 1977).

Women's Art Environment (CSA Gallery, Christchurch, 1977).

SOLO EXHIBITIONS

Insight: (not the male gaze) Can we talk now daddy? (Mahara Gallery, Waikanae, 2011).

Post Modern Wetlands: We never owned the view (Signal Gallery, Swanson, Auckland, 2006).

Te Puna Rere (the spring waterfall) (Signal Gallery, Swanson, Auckland, 2005).

The Sudden Imperative (Lopdell House Gallery, Titirangi, Auckland, 2003).

Allie Eagle: Recent Works (Signal Gallery, Auckland, 2003).

Waxes, Watercolours and Drawings (Drawings Gallery, Auckland, 1995).

Concord/Discord and the principle of inner necessity Aberhart North Gallery, Auckland, 1990).

Recent Works 1978-1989 (Janne Land Gallery, Wellington, 1989).

A Survey 1984-1988 (Aberhart North Gallery, Auckland, 1988).

A Survey of Works 1979-1986 (Janne Land Gallery, Wellington, 1986).

The Rue of the Homosexual Law Reform Bill, Heart on Trial series (Govett Brewster Gallery, New Plymouth, 1985).

WORKS IN PUBLIC COLLECTIONS

Facing Ourselves, watercolour on paper (Robert McDougall Art Gallery, Christchurch, 1977).

Heather McPherson, watercolour (Alexander Turnbull Library, 1977).

We Still Are, We Still Are, watercolour on wooden panel with encaustic wax, Suter Gallery, Nelson, 1977).

Self portrait, pencil drawing, (Alexander Turnbull Library, 1976).

This Woman Died; I Care, watercolour on paper (Auckland City Art Gallery, 1976).

Old Chair, Getting Older, watercolour on paper (Robert McDougall Art Gallery, Christchurch, 1976).

CURATOR OF EXHIBITIONS

Various Thresholds. Curator and exhibitor. (Betty Wallis Gallery, Auckland, 1990).

3 women artists: Allie Eagle, Jane Zusters and Anna Keir. (C.S.A., Christchurch, 1977).

A woman's art environment. Co-curated. (CSA Gallery, Christchurch, 1977).

Six women Artists. (Robert McDougall Art Gallery, Christchurch, 1975).

A survey of New Zealand Women Artists. (Robert McDougall Art Gallery, Christchurch, 1974).

PUBLIC COMMISSIONS

Jesus in the Temple: a community parable for the City of Waitakere (Painting installation in the Foyer of the debating chamber at Waitakere City Council Building, Henderson,

2006/2007). Watercolour and pigment impregnated encaustic wax on gesso panel. 7 meters by 2 meters.

Ben's Potato Couch. Sculpture. (Art on the Beach, Piha, Auckland, 2003).

Memento mori for Massey; Remembering Pukewhakaratarata. Watercolour on wooden panel with encaustic wax (Massey Public Library & Community Centre, Waitakere City Council, 2002).

SELECTED PROFESSIONAL HISTORY

Artist-in-residence (NMIT School of Art and Design and The Suter Art Gallery, Nelson, 2004), **Tutor** (UCol Summer Arts School, Wanganui, 2004).

Tutor (Elam Summer School, University of Auckland, 2001 & 2000).

Workshop Facilitator (Elam Summer School, University of Auckland, 1996).

Guest Lecturer (Certificate in Women's Studies, University of Auckland, 1996).

Guest Lecturer (Department of Art History, University of Canterbury, Christchurch, 1996).

Guest Lecturer (Women's Studies Department, Victoria University of Wellington, 1996).

Moving forward: feminist art and politics in the 90s (Speaker & Panel Member on art work in Alter/Image, Auckland City Art Gallery).

Part-time lecturer (Elam School of Art, University of Auckland, 1992 – 1994).

Speaker, on Olivia Spencer Bower (Auckland City Art Gallery, 1989).

Part-time teacher (Liston College, Auckland, 1989).

Queen Elizabeth II Arts Council Grant recipient, 1989).

Head of Art Department (Liston College, Auckland, 1980 & 1986).

Curator, **A Survey of New Zealand Women Artists** (Robert McDougall Art Gallery, Christchurch, 1974).

Exhibitions Officer (Robert McDougall Art Gallery, Christchurch, 1973).

BIBLIOGRAPHY

Say Something! Jacqueline Fahey, Felicity Milburn (Christchurch Art Gallery, 2018).

Where did you go to my lovelies, Jane Zusters (Hoe Press, Christchurch, 2015).

101 Works of Art (Christchurch Art Gallery, 2015); **Tikkun Olam: To mend the world**, Ed. Jason A; Goroncy (Pickwick Publications, Oregon, 2014).

Cloudboy, Siobhan Harvey (Otago Press, Dunedin, 2013).

The Sudden Imperative: Re-contextualisation and methodology in the recent work of Allie Eagle, Joanna Osborne (The Journal Of New Zealand Art History, 2012-13).

Art Toi, Ed. Ron Brownson (Auckland Art Gallery, 2011).

Insight: (Not the Male Gaze) Can we talk now Daddy?, Allie Eagle (River Pa Studios, 2011).

Lift Up Mine Eyes: re-enchanting art, Allie Eagle as artist and cultural worker, Cherry Caroline Worger (MA dissertation, The University of Auckland, 2008).

The Sudden Imperative: Allie Eagle's relocation within the contextual theological narratives of the Scarlet Cord and Te Tumutahuki o Eheere, Joanna Osborne (Dissertation, Otago University, 2011).

A turn in the gardens, your Grace? Walking Past Each Other, On Location with the Bishop, Allie Eagle and Cushla Parekowhai (The Suter Te Aratoi o Whakatu, Nelson, 2004).

Sending a message through art, Lavinia Ngatoko (Challenge Weekly, 2004).

Main controversy: The years of choice, Kamala Hayman (The Press, 2004).

Interview: Allie Eagle, Wendy Grace Allen (CS News ARTS Quarterly issue 18, 2004).

Walking past each other: an interview: Allie Eagle (CS News ARTS Quarterly issue 17, 2004).

We Still Are: Painting peace in Aotearoa New Zealand, Mark Forman, Reality, June/July, 2004).

The Sudden Imperative, (Lopdell House Gallery, Titirangi, Auckland, 2003).

Watercolour encapsulates Massey's history, Rani Timoti (Western Leader, 28 March, 2002).

Figure Work; the nude and life modelling in New Zealand art, Sandra Chesterman (Otago University Press, Dunedin, 2002); **Art History 7**, Claire Chamberlain (Longman, c. 2002).

Ka Haere a Mereana ki Te Kura, Katerina Mataira, Te Heikoko (author), Allie Eagle (illustrator), (Totika, Wellington, 2000).

A Concise History of Art in Canterbury 1850-2000, (Robert McDougall Art Gallery, Christchurch, 2000).

Taonga Mauri; Objects of our affection (Auckland, Art Station, 1999).

The Body Inscribed; Challenging Tradition, Sandra Chesterman and Carole Shephard (Auckland, CYSSY 23, 1999).

Brightness on the edge of town, T J McNamara (New Zealand Herald, 11 September, 1997).

Aspects of Modern New Zealand Art, Claire Chamberlain (Art History 7, Auckland, Longman, 1997).

Life Model Drawing Charter, Allie Eagle (Te Henga, Auckland, 1995).

Allie Eagle: Artist, Jane Zusters (Art New Zealand, Summer, Vol. 73, 1994).

Alter/Image, T J McNamara, (Review, New Zealand Herald, 27 January, 1994).

Paintings by Derek March, Allie Eagle (Sacrifices: Derek March, Lopdell House, Titirangi, Auckland, 1994).

White Camellias: A Century of Women's Artmaking in Canterbury (Christchurch, Robert McDougall Art Gallery, 1993).

The Importance of Christchurch in the Women's Art Movement in New Zealand, Kate Woodhall (Art New Zealand, Spring, Vol. 68, 1993).

Theoretically speaking; Alter/Image in Suffrage Year, Jane Sayle (Art New Zealand, Autumn, Vol. 70, 1993).

Goddess Imagery in Contemporary New Zealand Women's Art, Claire Regnault (University of Canterbury Thesis, Christchurch, 1993).

New Zealand Women Artists; A survey of 150 years, Anne Kirker (Ed.) (Tortola, BVI, Craftsman House, 1993).

I've got a photograph..., Allie Eagle (Women Paint the Land, Lopdell House, Titirangi, Auckland, 1993).

Standing in the Sunshine; a History of New Zealand Women Since They Won the Vote, Sandra Coney (Auckland, Viking, 1993).

A Painting Life; Olivia Spencer Bower and Her Circle, Allie Eagle (Fisher Art Gallery, Auckland, 1993).

Unruly Practices; an introduction to 'A different view: 20 New Zealand women artists 1973-1993', 'Alter/Image; feminism and representation in New Zealand art 1973-1993', edited

by Christina Barton and Deborah Lawler-Dormer (City Gallery, Wellington and Auckland City Art Gallery, 1993).

Art (Metro, December, 44, 1993).

Erotic Images in the Work of Contemporary New Zealand Women Artists, Wendy Lee. (Masters Dissertation Thesis, University of Auckland, 1990).

Olivia Spencer Bower 1906-1982; Fifty years of painting, Allie Eagle (Fisher Gallery, Pakuranga, Auckland, 1990).

A Canterbury Perspective – 1970-1990/Nga Taonga Titiro Whakamuri I Roto I Waitaha (Robert McDougall Art Gallery, Christchurch, 1990).

The resources of women's art, Priscilla Pitts (Art New Zealand 5,1989).

Alexis Hunter: Fears/Dreams/Desires, a Survey Exhibition 1976-1988 Auckland, Elizabeth Eastmond (Auckland City Art Gallery, 1989).

Art and identity, Juliet Batten, (Culture and identity in New Zealand, David Novitz and Bill Willmott (eds),1989).

Strokes and Art Attacks, Lisa Babbage (Ecologies review, Broadsheet, November, 1989).

The Eagle has landed, T J McNamara (New Zealand Herald, 1 September 1988).

Faith + Works (Manawatu Art Gallery, Palmerston North, 1988).

Letters from Room to Room, A Women's Picture Book; 25 Women Artists of Aotearoa, (Government Printer, Wellington, 1988).

Surveying; Paintings and Drawings by Allie Eagle, Aberhart North Gallery Auckland, Lisa Babbage (Broadsheet, November 1988).

Work with a difference, Ian Wedde (Evening Post, 26 February, 1986).

New Zealand Women Artists, Anne Kirker (Reed Methuen, Wellington, 1986).

Allie Eagle: A survey exhibition of works on paper 1979-86, Janne Land Gallery, Wellington, 18 Feb - 1 March 1986, Juliet Batten (Broadsheet, 1986).

Radical memories, Jenny Wheeler (Auckland Star, 1 May, 1985).

Women's Art series, Dir. Kathy Findlay (Kaleidoscope, TVNZ, 1984).

Untitled audiotape. Allie Eagle and Lita Barrie (Women's Art Archives, National Art Gallery Te Papa Tongarewa Museum of New Zealand and Auckland City Art Gallery, 1984).

Untitled Sand Works, Allie Eagle (Spiral 5, 1982).

Emerging from the underground: The women's art movement in New Zealand, Juliet Batten (Spiral 5, 1982).

Mothers, Anna Keir and Marian Evans (Women's Gallery, Wellington, 1981).

Women's Gallery Wellington Opening Show, Unedited videotape Dir. Nancy Peterson and Carole Stewart (held at Alexander Turnbull Library and the New Zealand Film Archive, Wellington, 1980).

On being a woman, Bruce Robinson (Christchurch Star, 1979).

Feminist Eye, Priscilla Pitts (Broadsheet, October, 1979).

Feminist Eye, Heather McPherson (Broadsheet, July, 1978).

The Women's Environment at the '77 Women's Convention: The Reality 2, Allie Eagle (Spiral 3, 1978).

Women's art in a man's world (The Press, July 1978).

Rich and varied exhibition, Michael Thomas (The Press, 1978).

"Art" concept challenged, Michael Thomas (The Press, 1978).

Women's art show trendy, but unexciting, John Oakley (Christchurch Star, July 1977).

Interview with Louise Lewis, Alison Mitchell and Heather McPherson (Spiral 2, 1977).

Retrospective: Olivia Spencer Bower, Alison Mitchell (Robert McDougall Art Gallery, Christchurch, 1977).

When creativity means much more than art, Meena David (News Advertiser, 14 June 1977); **Self Portrait, 1974** (Spiral 1, 1976).

Some thoughts on woman's art, Alison Mitchell (catalogue essay from 'Woman's Art: An Exhibition of Six Women Artists Christchurch', reprinted in Spiral 1, 1976).

The feminine in art, T L R Wilson (Christchurch Star, 9 July, 1975).

Woman's Art: An Exhibition of Six Women Artists Christchurch, Alison Mitchell (Robert McDougall Art Gallery, Christchurch, 1975).

Some observations on the history of women artists, Alison Mitchell (A Survey of New Zealand Women Artists, Robert McDougall Art Gallery, Christchurch, 1974).

FILM

Allie Eagle and Me: A film by Briar March (Auckland, 2004).