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# *alter/image*

**a different view**

20 New Zealand Women artists 1973 - 1993

**17 December 1993 - 20 February 1994**

**Auckland City Art Gallery**



# *alter/image*

*Feminism and representation  
in New Zealand art 1973 – 1993*

**Rhondda Bosworth**  
**Mary-Louise Browne**  
**Kirsty Cameron aka  
Seducator Productions**  
**Margaret Dawson**  
**Allie Eagle**  
**Jacqueline Fahey**  
**Di Ffrench**  
**Alexis Hunter**  
**Nicola Jackson**  
**Robyn Kahukiwa**  
**Maureen Lander**  
**Vivian Lynn**  
**Lucy Macdonald**  
**Julia Morison**  
**Fiona Pardington**  
**Joanna Margaret Paul**  
**Jude Rae**  
**Pauline Rhodes**  
**Ruth Watson**  
**Christine Webster**

*Alter/Image* draws together the work of contemporary New Zealand women visual and performance artists, film and video makers and writers. It is an attempt to assess recent New Zealand art and its relation to contemporary feminism by selecting works which mark particularly telling moments in New Zealand's feminist art history.

The curators of *Alter/Image* are Christina Barton, Curator of Contemporary New Zealand Art at the Museum of New Zealand Te Papa Tongarewa and Deborah Lawler-Dormer, Curator/Project Manager at the City Gallery, Wellington. Their investigation of this area of art practice starts from the premise that a feminist approach is always a political approach. The power to speak and to be heard, to question the authority of a patriarchal voice, to find ways as artists to express their experiences as women – these issues are at the heart of the *Alter/Image* project.

The City Gallery, Wellington and the Auckland City Art Gallery are proud to collaborate in this project as a contribution to the arts events commemorating the 1993 New Zealand Women's Suffrage Centennial. We acknowledge with gratitude the exhibition's principal sponsor, ANZ Bank, as well as the support of the 1993 New Zealand Suffrage Centennial Trust and the Queen Elizabeth II Arts Council of New Zealand.

25 JAN 1994

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## **Rhondda Bosworth**

*Installation* 1993

black and white photographs  
dimensions variable  
Courtesy of the artist

Rhondda Bosworth was born in Auckland in 1944. She studied painting at the Ilam School of Art, University of Canterbury and in 1980 completed a Diploma of Fine Arts with Honours in Photography at the Elam School of Art, University of Auckland. She has exhibited photographs in Auckland since 1979 and in 1989 was included in the Wellington City Art Gallery touring exhibition, *Imposing Narratives*. She lives in Auckland.

Rhondda Bosworth's approach to photography is autobiographical and emotionally intense – an exposition of an inner world and a telling of her own story. She often recycles her photographs, or parts of photographs to make new images, plundering freely from the family album. In this way a picture may appear in several works, transformed by its association with other images. Her works have the power of fragmentary visual memories and her imagery speaks of a specifically female experience.

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## **Mary-Louise Browne**

*Rape to ruin* 1990

marble and gold leaf  
30 x 2820 x 300 mm  
Collection of the  
Govett-Brewster Art Gallery,  
New Plymouth

Mary-Louise Browne was born in Auckland in 1957. She graduated from the Elam School of Fine Arts, University of Auckland in 1982 with a Masters degree in Sculpture. Her work has been included in many exhibitions and she has also carried out performance and installation works. In 1990 she made a Window Work for the Auckland City Art Gallery which commemorated the demolition of the Greys Avenue Salvation Army Citadel. She lives in Wellington.

Mary-Louise Browne bases much of her work on the manipulation of language. She investigates sayings, mottoes and maxims and the power of words to alter meanings in response to context. *Rape to ruin* is one of an ongoing series called 'transmutations' in which she starts with one word and by changing it one letter at a time, ends with an opposite or complementary word. 'Transmutation' is a reference to the process by which mediaeval alchemists sought to transform ordinary metals into gold. Other works in the series include *Deaf to mute*, *Love to hate*, *Black to white* and the Citadel work transformed City into Deed. Browne has chosen each word along the path from rape to ruin to conjure up a narrative in our minds, a story and a life behind the stone.

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**Kirsty Cameron**  
**(also known as)**  
**Seducator Productions**

*Double agent* 1993  
mixed media video installation  
dimensions variable  
Courtesy of the artist

**Margaret Dawson**

*Common white clematis – clematis  
pubescens* 1989  
colour photograph  
1300 x 1016 mm  
Courtesy of the artist

*Victor's delusion* 1987  
colour photograph  
600 x 900 mm  
Courtesy of the artist

Kirsty Cameron was born in Auckland in 1963. She graduated in 1991 with a degree in Intermedia from the Elam School of Fine Arts, University of Auckland. She is a multi-media artist who works primarily with video installation and has made two short films. She lives in Auckland.

*Double agent* looks at woman in the role of secret agent, sliding in and out of passivity and activity, as both instigator of the perfect crime and catcher of the criminal. The work is a visual and aural narrative, collaged from fragments of crime novellas. Cameron describes it as 'a sensual playground of ulterior motivation.' The viewer is invited to manipulate the soundtrack by stepping on the distortion box.

The work is a collaboration with Angus McNaughton and Anne Shelton. Sponsorship was provided by Neville Newcombe Reprographics, Auckland.

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Margaret Dawson was born in Blenheim in 1950. She has a Diploma of Fine Arts in Photography and a BA in Feminist Studies from the University of Canterbury, Christchurch. She has exhibited widely and was included in the Moët et Chandon touring exhibition *In the forest of dream* which was shown at Artspace in Auckland in 1990. She lives in Christchurch. Since 1987 Margaret Dawson has created large colour photographs showing herself posing in staged tableaux. In these she has impersonated and thus questioned a range of stereotyped female characters from 'suburban housewife' to 'Maori maiden'.

*Victor's delusion* is one of several works in which she re-enacts paintings by historical New Zealand artists. This work refers to Louis John Steele's 1908 painting *Spoils to the victor* in the collection of the Auckland City Art Gallery. The painting shows a Maori woman tied to a palisade with a dead Maori warrior and looted objects lying beside her. The original work reveals the coloniser's view of events that had taken place several decades earlier in the Land Wars and is essentially a historical fantasy. Dawson's version focuses on the woman's figure and though mocking in its blatant lack of authenticity, it sharply questions the male view offered by the original.

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## Allie Eagle

*This woman died, I care I* 1978  
watercolour and pastel,  
720 x 540 mm  
Collection of the Auckland City  
Art Gallery, purchased 1993

*This woman died, I care II*  
1978/1993  
stethoscope and text,  
dimensions variable  
Courtesy of the artist

*Risk* 1978/1993  
mixed media installation,  
dimensions variable  
Courtesy of the artist

*Oh yes, we will we will* 1978  
watercolour, 540 x 720 mm  
Private collection, Auckland

## Jacqueline Fahey

*Final domestic expose:  
I paint myself* 1981  
oil and paper collage on board,  
909 x 1830 mm  
Auckland City Art Gallery  
collection, purchased 1981

*Drinking couple: Fraser analysing my  
words* 1977 oil and collage on  
board, 1115 x 740 mm Collection  
of the University of Auckland  
School of Medicine

Allie Eagle was born in Lower Hutt in 1949. She has a Diploma of Fine Arts in Painting from the Ilam School of Art, University of Canterbury. She is a central figure in the emergence of the women's art movement in New Zealand. As Exhibitions Officer at the Robert McDougall Art Gallery, Christchurch, from 1973 to 1976, she organised some of the first exhibitions to focus on women artists. These included a comprehensive survey of the work of Olivia Spencer Bower which toured throughout New Zealand. She was also active in establishing the first Women Artists' Collective in Christchurch and in founding Spiral Publishing Collective which produced several important publications on feminist art. She lives on Auckland's West Coast.

*This woman died, I care I* demonstrates the disturbing intensity and directness of politically engaged feminist art. The works show a woman who died while attempting to carry out her own abortion. Eagle uses the shocking impact of this subject to protest against the violence forced upon women by our society's codes of behaviour and by our legal system.

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Jacqueline Fahey was born in Timaru in 1929. She has a Diploma of Fine Arts in Painting from the Ilam School of Art, University of Canterbury. She began exhibiting paintings in the late 1950s, works in which she looked at the domestic isolation of women. Her works have been widely exhibited and included in two nationally touring exhibitions, the 1981 *Mothers* exhibition organised by the Women's Gallery in Wellington and the Auckland City Art Gallery's *Anxious Images* exhibition in 1984. She has exhibited in Australia and lives in Auckland.

Jacqueline Fahey was one of the first New Zealand women artists to paint from a feminist perspective, using her domestic surroundings as a source for her art and speaking out clearly about her feminist analysis of society. In 1980 she was awarded a travel grant by the Queen Elizabeth II Arts Council and visited New York. In her travel report she wrote: 'If in the

*Christine in the pantry* 1972  
oil on board, 950 x 535 mm  
Collection of the Aigantighe Art  
Gallery, Timaru

## **Di Ffrench**

*The waiting*  
from *The observer series* 1993  
cibachrome, glass and powdered  
steel, 400 x 400 x 200 mm  
Courtesy of the artist

*Mirroring*  
from *The observer series* 1993  
cibachrome, glass and powdered  
steel, 400 x 400 x 200 mm  
Courtesy of the artist

*Reversed image. Witness to*  
from *The observer series* 1993  
cibachrome, glass and powdered  
steel, 400 x 400 x 200 mm  
Courtesy of the artist

*The observer*  
from *The observer series* 1993  
cibachrome, glass and powdered  
steel, 400 x 400 x 200 mm  
Courtesy of the artist

arts the belief that what is right, normal and the proper way of seeing things is male, upper class and Pakeha, all other ways of seeing things are as difficult to comprehend as a new language... If the tentative attempts for a new reality are never acknowledged in women's painting, that reality is never going to be complete. Art should come from what an artists knows about life, and if what a woman knows is not what a man knows, then her art is going to have to be different.'

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Di Ffrench was born in Melbourne, Australia in 1946. She is a photographer, performance and installation artist who began working as an artist in 1980 after raising four children. She lives in Dunedin. Her photography emerged from her work in performance and centres mainly on images of the body. Using both male and female models she creates shifting tableaux in which she investigates the structures that underpin the place of men and women in society.

In *The observer series*, Ffrench reworks images from Western art history. One of her sources is Jan van Eyck's painting *The Arnolfini Marriage* of 1434 (National Gallery, London) in which the couple pose carefully before the viewer who is a witness to their wedding. Neither looks directly outwards, but they seem acutely aware of being on display. On the wall behind them is an ornate, convex mirror in which the whole group, including the painter is reflected. The lens-like surrounds to Di Ffrench's convex images make the viewer into a voyeur, looking perhaps from the other side of the Arnolfini mirror, peering closely at nude and hooded figures who pose in architectural settings, embodiments of the acts of seeing and being seen.

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## ***Alexis Hunter***

*Object series* 1974-1975  
oil on canvas, six panels, each  
1015 x 1265 mm  
Auckland City Art Gallery  
collection, presented by the  
artist, 1990

Alexis Hunter was born in Auckland in 1948 and has a Diploma of Fine Arts with Honours in Painting from the Elam School of Fine Arts, University of Auckland. She began exhibiting in 1971 and moved to London in 1972, where she still lives. She was among the earliest feminist artists working in Britain in the 1970s. She has exhibited widely in Europe and Britain and was a British representative at the 1982 Biennale of Sydney. In 1989 the Auckland City Art Gallery organised a retrospective exhibition of her work, *Fears/Dreams/Desires*.

This series of paintings relates to her later photo-narrative sequences in which she presented feminist political messages in a story form which invited the viewer to identify with the women depicted. In the *Object series* Hunter experiments with making the male body and its adornments the subject of a female artist's gaze – the men are only identifiable by street-culture icons like tattoos, leather jackets and motor-bikes. Hunter's approaches to the dilemmas of feminist sensibility set alongside sexual attraction are the subject of much of her painting.

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## ***Nicola Jackson***

*Poppets* 1991-92  
52 handmade and painted dolls,  
dimensions variable  
Courtesy of the artist and  
Aberhart North Gallery,  
Auckland

Nicola Jackson was born in Dunedin in 1960 and has Diplomas of Fine Arts in Printmaking and Sculpture from the Ilam School of Art, University of Canterbury. She has exhibited regularly since 1984 and lives in Dunedin. In 1992 she was awarded a Goethe Institute Scholarship to study in Germany. She works between painting and sculpture, creating elaborate, brightly coloured and patterned works which explore her own identity as well as shared cultural experiences.

These 52 Poppets mark each week of the first year of her daughter's life. On each doll is written a phrase taken from snatches of overheard conversations between other mothers, or from books on child-rearing. Jackson shows motherhood as a very personal experience, but also as a role defined by society. She highlights clichés, conversations and the lore of mothering to show how women with children become 'mothers'.

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**Robyn Kahukiwa**  
**Ngati Porou**

*Three kuia* 1971  
oil on board, 595 x 590 mm  
Collection of Jackie Matthews,  
Wellington

*The migration* 1973  
oil on board, 695 x 855 mm  
Private collection, Wellington

*Where are we now?* 1974  
oil on board, 695 x 720 mm  
Private collection, Wellington

Robyn Kahukiwa was born in Sydney, Australia in 1940. She began exhibiting in 1971 and has illustrated a number of books for children including *The kuia and the spider/Te Kuia me to pungawerewere*, *Wahine Toa: Women of Maori Myth*, and most recently *Paikea*. She was a founding member of the Haeata Collective of Maori women artists and has been active in the political and social struggles of Maori women and artists. Her works have been shown in New Zealand and Australia and are included in the exhibition of contemporary Maori art *Te Waka Toi* which has toured galleries in America and opens at the Auckland City Art Gallery in February 1994.

Robyn Kahukiwa explores the mythologies, personal histories, the culture and identity of the Maori. She is particularly concerned to give visual form to the stories of Maori women and to strengthen mana wahine. In her works from the 1970s she uses domestic subjects but looks also at the issue of Maori urban migration and separation from land and culture.

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**Maureen Lander**

*Hine Ngaro* 1993  
mixed media installation,  
dimensions variable  
Courtesy of the artist

Maureen Lander was born at Rawene in the Hokianga in 1942. She graduated with a Master of Fine Arts in Sculpture from the Elam School of Fine Arts at Auckland University in 1993. She has exhibited widely and lives in Auckland. Her works are always site-specific installations and she uses both manufactured and natural materials to draw on her Maori and Pakeha heritage. She combines contemporary sculptural concerns with traditional Maori weaving materials, techniques and concepts. In 1990 she made a Window Work for the Auckland City Art Gallery titled *II Manako*. A bird-form made from flax flower stems and fishing net hovered phoenix-like above a 'fire' of red rose petals and black flax seeds.

In her suspended column *Hine Ngaro*, Maureen Lander reworks the pou tokomanawa (central post in a meeting house) to bring out the concealed female element. *Hine Ngaro* (the hidden woman) relates to a concept of the mind as the source of both intellect and emotional life. Lander weaves flax strips together in whakapapa (genealogy) lines, like those which are the starting point of a flax kete. The strips are also reminiscent of hieke (rain capes) or korowai (tagged cloaks), garments which both protect and conceal.

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## *Vivian Lynn*

*Caryatid* 1985-86  
artificial hair, mesh and  
cardboard,  
3330 x 410 mm diameter  
Courtesy of the artist

*Book of forty images* 1974  
artist's book,  
613 x 922 x 40 mm  
Courtesy of the artist

Vivian Lynn was born in Wellington in 1931 and graduated from the University College School of Fine Arts, Christchurch, in 1951. She spent several years raising children and exhibited regularly from 1963. She began making installation sculpture in 1982 after working principally as a printmaker and painter and was included in the Auckland City Art Gallery's exhibitions *Anxious Images*, 1984 and *Sculpture 2*, 1986. Vivian Lynn has focussed closely on issues of feminism and sexual politics, colonialism and modernism in her work. She lives in Wellington.

A caryatid is a female figure used as a pillar to support the entablature of a classical building. Vivian Lynn's *Caryatid* is made from hair, not stone, her eyes indicated with shining plaits coiled and woven together. She dwarfs the viewer with her tree-like grandeur. Lynn was conscious of the importance of trees as markers and images of life in ancient goddess religions. She draws also on associations of hair with sensuality and power. *Caryatid* was originally made for a project at the Wellington City Gallery in which it faced a slim, square, white concrete pillar which physically supported the ceiling of the room. Her column was a silent challenge to the other.

In the *Book of forty images* Vivian Lynn questioned the role of art and the artists by deliberately assuming an anonymous style and an anti-aesthetic presentation. The images in the book are investigations of gender-stereotyping as presented by advertising and media like television and the movies.

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## *Lucy Macdonald*

*Allusion # 3* 1993  
multi-media installation,  
dimensions variable  
Courtesy of the artist

Lucy Macdonald was born in Hampshire, England in 1963. She graduated from the Elam School of Fine Arts, University of Auckland with a Master of Fine Arts in Sculpture. She began exhibiting in 1988. In her installations she often refers to images from art history, focussing on the endless repeatability of art through reproductions. In recent works she has looked at the possibilities of computer software to deliver continuous representation and re-representation of images.

In *Allusion #3* she uses HyperCard Stackware, and programmes multiple navigational maps to create a non-linear narrative with her own art as subject matter. By touching, you can choose images for yourself and

become involved with the making of the artwork.  
Producer: Leanna Saunders. Software consultant: Grant Shearson  
Computer programmer: Charles Leaver  
Computer Equipment sponsored by Computer Distributors Limited.

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## *Julia Morison*

*Quiddities I - X* 1989  
10 cibachrome transparencies in  
light boxes,  
920 x 660 x 175 mm each  
Auckland City Art Gallery  
collection, purchased 1991

Julia Morison was born in Pahiatua in 1952. She has Diplomas in Graphic Design and Painting from the Wellington Polytechnic and the Ilam School of Fine Arts, University of Canterbury. She began exhibiting in 1985 and was the 1992 Moët et Chandon Fellow in Avize, France. Her work was shown in *Headlands: Thinking through New Zealand Art* at the Museum of Contemporary Art, Sydney and the Museum of New Zealand Te Papa Tongarewa in 1991 and in 1992 she was included in the 1992-93 Biennale of Sydney, *The boundary rider*.

Since 1985 Julia Morison has been working on a series of large works based on alchemy and the Jewish Kabbala. The Kabbala is a collection of Jewish doctrines about the nature of the Universe which seem to have come partly from ancient Egyptian sources. It includes ten concepts called the Sefirot and Morison combines these with ten alchemical materials and symbols. She adds another overlay by including her own head in each photograph, marked into the divisions which Victorian phrenologists believed related to the development of mental faculties. The objects she chooses for each panel add more possible meanings, and the effect is a rich variety of images, mysteriously connected.

<i>Sefirot</i>	<i>Symbol</i>	<i>Material</i>
10 Malkuth/Kingdom	square	lead
9 Yesod/Foundation	pedestal	ash
8 Hod/Praise	vesica/piscis	clay
7 Netsah/Victory	arrow	excrement
6 Tifereth/Grace	spiral	'reflection'
5 Gevurah/Strength	twist	blood
4 Hesod/Mercy	crossroad	mercuric salts
3 Binah/Understanding	vessel	silver
2 Hokmah/Wisdom	triangle	gold
1 Kether/Crown	circle	'transparency'

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## ***Fiona Pardington***

*His vile fancy* 1992  
gold leaf, paint on glass  
with lead frames 10 parts,  
450 x 450 mm each  
Courtesy of the artist, Sue  
Crockford Gallery and Jan  
Phillips, Auckland

*Héloïse* 1988  
black and white photograph,  
460 x 350 mm  
Courtesy of the artist and Sue  
Crockford Gallery

*Abelard* 1988  
black and white photograph  
477 x 350 mm  
Collection of the artist

Fiona Pardington was born in Auckland in 1961. She has a Bachelor of Fine Arts in Photography from the Elam School of Fine Arts, University of Auckland. She began exhibiting in 1983 and in 1991 was the Moët and Chandon Fellow in Avize, France. She lives in Auckland.

Fiona Pardington explores issues around sexuality and gender in her work. She investigates some of the sources of sexual desire – adolescent fantasy, romantic love or deviant impulse and upsets stereotyped notions about gender and identity. Her works hover in the area between icon and fetish, sacred and profane. In *His vile fancy* she uses writings from *Psychopathia sexualis*, a nineteenth-century textbook by psychiatrist von Krafft Ebing. The book was much acclaimed in its time and was later used by Sigmund Freud and Karl Jung in their investigations of psychology and sexual behaviour. Pardington overlays images from Victorian etchings onto von Krafft's case studies, classic fetish objects like shoes, hair and bondage paraphernalia. The images hint at desire and danger, while the lead frames enclosing them suggest both a protective enclosure and the threat of poison.

Abelard and Héloïse were mediaeval lovers. Peter Abelard (1079-1142) was a scholastic theologian whose main achievement was to discuss and debate where others asserted. Héloïse (c1101-1164) was his pupil and a woman of learning. They were violently parted by her family and their subsequent letters to each other became a famous correspondence. Pardington's paired images speak of the sensual passion and tragedy of their story.

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## ***Joanna Margaret Paul***

*Unpacking the body* 1978/1993  
mixed media installation,  
dimensions variable  
Courtesy of the artist

*Unwrapping the body* 1978  
artist's book (two versions)  
201 x 166 mm each  
Courtesy of the artist

Joanna Paul was born in Hamilton in 1945. She has a BA and a Diploma of Fine Arts from the Elam School of Fine Arts, University of Auckland. Since 1970 she has made films, published artists books and books of poetry, exhibited paintings and drawings and made installation sculptures. She lives in Wanganui.

Paul sees *Unpacking the body* as a 'found poem of the body'. She explores commonplace objects like a cup, a knife or a bag as metaphors for the naming of more complex things, in the development of language and medical terminology. She domesticates the opaque and exclusive language of science. *Unpacking the body* was first installed in 1977 at the CSA Gallery, Christchurch as part of a United Women's Convention exhibition. The

work with the white colander has a replica of the original frame, the scarlet frames were made for the present exhibition.

Joanna Margaret Paul acknowledges the Otago Medical School Library for research into the origin of anatomical terms and Wanganui Newspapers for typesetting.

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## *Jude Rae*

*Nothing having stirred* 1992  
oil on canvas, nine panels,  
450 x 450 mm each  
Courtesy of the artist and  
Jonathan Jensen Gallery

*Untitled (beyond)* 1992  
oil on canvas, 1250 x 2250 mm  
Courtesy of the artist and  
Jonathan Jensen Gallery

Jude Rae was born in Sydney, Australia, in 1956. She has a BA in Fine Arts from the University of Sydney, a Diploma in Professional Art Studies from the New South Wales Institute of Arts and is currently enrolled for a Masters degree in Painting at the Ilam School of Art, University of Canterbury. She has exhibited paintings since 1985 and was included in the 1992 exhibition *The carnivalesque body* at Artspace in Auckland.

Jude Rae investigates issues of representation in painting – the elusive nature of the subject ‘woman’ and the politics of representing her. Rae’s images of drapery allude to bed linen, shrouds, curtains and discarded clothing, conveying a sense of seduction, concealment and absence; traces of a body once there and now gone. The text for *Nothing having stirred* is taken from the final pages of Samuel Beckett’s novel *Mal vu, mal dit* (ill seen, ill said) a meditation on an old woman’s consciousness of approaching death. Just as Beckett’s text falters before the moment of death, so the text in *Untitled (beyond)* seems to evaporate. The words become fragmented, disintegrating as we read them. The reference becomes immaterial, in both senses of the word.

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## **Pauline Rhodes**

*Intensum/Extensum* 1993  
plywood, steel, cloth and video,  
1750 x 2500 x 2500 mm  
Courtesy of the artist

Pauline Rhodes was born in Christchurch in 1937 and has a Diploma of Fine Arts in Sculpture from the Ilam School of Art, University of Canterbury. She began exhibiting in 1977. Rhodes works both directly in the landscape in projects which she calls extensums and in gallery installations called intensums. Her outdoor installations, often on Banks Peninsula near where she lives, involve minimal but memorable interventions in the landscape which leave the land unmarked. She is usually the sole witness of her works as they may last for only minutes before she moves on. Her intensely beautiful colour photographs record them and enable her to bring the outdoors inside the gallery in this special installation which combines the two directions of her work.

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## **Ruth Watson**

*Souvenir* 1992  
cast aluminium found objects  
85 x 40 x 40 mm each,  
installation, dimensions variable  
Courtesy of the artist and Sue  
Crockford Gallery

*Capital* 1993  
tissue, photocopies,  
resin and paint,  
1400 mm diameter  
Courtesy of the artist and  
Jonathan Jensen Gallery

Ruth Watson was born in 1962 in West Melton, Canterbury. She has a Bachelor of Fine Arts in Painting from the Ilam School of Art, University of Canterbury. She has been exhibiting since 1986. Her work was shown in the exhibition *Headlands: Thinking through New Zealand Art* at the Museum of Contemporary Art, Sydney and the Museum of New Zealand Te Papa Tongarewa in 1991 and in 1992 she was included in the 1992-93 Biennale of Sydney – *The boundary rider*. She made a Window Work for the Auckland City Art Gallery in 1993. She lives in Wellington.

In a number of recent works Ruth Watson has examined some of the consequences of tourism and the desire for travelling to experience the exotic and the unknown. In *Souvenir* she seems to suggest that we are offered tokens of another place to represent our longing and desire. *Souvenir* spells out the name of a famous French perfume and a romantic sentiment. The words mean 'I (will) return' but the intimacy of the statement is contradicted by the grand scale of the work.

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## *Christine Webster*

*Decade* 1983/1993  
installation with cibachromes  
and printed material,  
200 x 600 mm approximate  
Courtesy of the artist

Christine Webster was born in Pukekohe in 1958. She studied at Massey and Victoria Universities and Wellington Polytechnic. She began exhibiting photographs in 1980 and has since shown in Australia, Germany and the Netherlands. Her work was included in the exhibition *Headlands: Thinking through New Zealand art* at the Museum of Contemporary Art, Sydney and the Museum of New Zealand Te Papa Tongarewa. She lives in Auckland.

The image on which *Decade* is based was commissioned by the magazine *New Zealand today* to illustrate a satirical article on the business world by Helen Paske. That was in 1983, during the heyday of the financial bull market. Christine Webster now reworks her own photograph, transforming it to reflect a different time and place. A lot has changed over the past decade. The stock market crashed and remains bearish; white collar criminals are tried and imprisoned; the stock exchange floor is computerised. Webster's fragmenting of this work reflects the unstable nature of the financial world in 1993.

Christine Webster acknowledges the assistance of Ewen McDonald and illusionist Timothy Woon.

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*A programme of performances, films, seminars and talks taking place at Auckland City Art Gallery during Alter/Image is available from the Admission Desk.*

*The full-colour Alter/Image catalogue with new essays by women writers on feminist issues in contemporary art and information on film and video makers and performance artists is available from the Art Gallery Bookshop for \$42.95.*

An exhibition jointly organised by  
the City Gallery, Wellington and the  
Auckland City Art Gallery

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