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AUCKLAND ART GALLERY TOI O TĀMAKI
NEW GALLERY
13 SEPTEMBER – 23 NOVEMBER 2008



—Finalists



Edith Amituanai

Born 1980 Auckland
Lives in Auckland

Déjeuner 2007

C type prints
Courtesy of the artist
and Anna Miles Gallery
First exhibited Anna Miles
Gallery, Auckland, 2007
Photograph by Marti Friedlander



Lisa Reihana

Nga Puhi
Ngati Hine and Ngai Tu
Born 1964 Auckland
Lives in Auckland

Digital Marae 2007

digital photographs on aluminium, and video
Courtesy of the artist
First exhibited Govett-Brewster
Art Gallery, New Plymouth, 2007
Photograph by Norman Heke;
Courtesy Museum of New Zealand
Te Papa Tongarewa



John Reynolds

Born 1956 Auckland
Lives in Auckland

Cloud 2006
oil paint marker on 7081 canvases
Collection of Museum of New Zealand
Te Papa Tongarewa, Wellington
First exhibited Biennale of Sydney,
Art Gallery of New South Wales, Sydney, 2006
Photograph by Patrick Reynolds



Peter Robinson

Born 1966 Ashburton
Lives in Auckland

ACK 2006
polystyrene
Courtesy of the artist,
Sue Crockford Gallery
and Peter McLeavey Gallery
First exhibited at Artspace,
Auckland, 2006
Photograph by Bryan James,
Govett-Brewster Art Gallery

—Director's Foreword

The Walters Prize is now a firmly established part of the contemporary New Zealand art scene. It biannually sets out to review work exhibited since the last finalist selection, in this case in April 2006, considering the work that arguably made the strongest or even potentially the most lasting impact on current New Zealand practice. From the outset, we had wanted the Walters Prize to start a conversation about contemporary art not to establish its canon.

The primary selection of four works or bodies of work falls to a national jury, the composition and location of which can and does change with each successive Prize. Membership of the jury is kept confidential, mainly to give them the freedom to look unfettered, until they ultimately meet to consider their respective shortlists and to debate their choices. Inevitably, the discussion is as robust and energetic as the collective decision is contingent.

The aim from the beginning was to keep the Walters Prize perpetually fresh and responsive to the shifts of the work it considers. For that reason, the Prize rules leave the Gallery right out of the jury's equation. The jurors job is to review and to nominate and ours is to work closely with the artist to reconstitute, re-situate or otherwise replay the work that held the jury's attention. Sometimes that is relatively easy and sometimes it is hugely challenging.

The task is always made easier with the typically assiduous participation of the artists themselves, of their gallerists and of those owners who we call on, at short notice, to lend their work to this exhibition. This year's group of finalists – Edith Amituanai, Lisa Reihana, John Reynolds and Peter Robinson – have been immensely generous

in assisting us to realise their projects, as have their respective dealers and the exhibition's major lender, Museum of New Zealand Te Papa Tongarewa.

I wish to extend my congratulations to Edith, Lisa, John and Peter on their inclusion in this Prize and my thanks for everything they have done to assist its presentation. I also want to warmly acknowledge Anna Miles Gallery, Sue Crockford Gallery and Peter McLeavey Gallery for their wholehearted support, and Seddon Bennington and Te Papa's registration team for managing a loan comprising almost half as many individual components as our entire collection!

I am delighted to acknowledge the distinguished Paris based contemporary art curator, writer and scholar, Catherine David, as the international judge of the 2008 Walters Prize. Playing just as fundamental a role in this Prize are its founding benefactors and principal donors, Erika and Robin Congreve and Jenny Gibbs. They, together with major donor Dayle Mace, simply make the Walters Prize possible, year after year. We could not do it without them.

I also wish to acknowledge founding principal sponsor Ernst & Young, through Rob McLeod, and founding sponsor Saatchi & Saatchi, through Kevin Roberts. They too have been with us right from the beginning – a remarkable degree of sustained corporate commitment to the development of contemporary New Zealand art. Finally, and most importantly, thanks must go again to the artists. They, and you, the audience, are the reason we do this.

Chris Saines
Director
Auckland Art Gallery Toi o Tāmaki

— Donor's Foreword

The Walters Prize combines our passion for contemporary art with our belief in the value of public/private partnership. We established the Prize to promote interest in New Zealand contemporary art, and to demonstrate the value of such partnerships. For us, collaboration with the Gallery has proved extremely rewarding. We trust the Gallery feels the same way.

It is our hope that the Walters Prize brings a huge range of benefits, to the winner, the finalists and to the whole scene. We hope that New Zealand art and artists in general gain from the interest and exposure it brings. We would also like to acknowledge Dayle Mace, whose generous Finalists Awards means that now all the nominated artists benefit financially from the Prize.

One of the key features of the Walters Prize is that it enables us to import a distinguished overseas judge who can bring an international perspective to bear on our art and take a view of it back to the rest of the world. From the start, we set our sights high: our first judge in 2002 was Harold Szeemann, director of the previous two Venice Biennales. The judge in 2004 was internationally renowned curator Robert Storr - for many years a curator at New York's Museum of Modern Art and director of the 2007 Venice Biennale. In 2006, the judge was Carolyn Christov-Bakargiev, chief curator at Castello di Rivoli and director of the 2008 Biennale of Sydney.

Catherine David, this year's judge, was the distinguished director of documenta X (1994-97). More recently, she was a Fellow of the Wissenschaftskolleg zu Berlin (2005-06), where she developed the outstanding project *Di/Visions: Culture and Politics of the Middle East* (2007). Catherine is a writer and curator who works for the direction des Musées de France. We are delighted with her participation in the 2008 Walters Prize.

**Erika and Robin Congreve
and Jenny Gibbs**



Francis Upritchard winner
of the 2006 Walters Prize



Carolyn Christov-Bakargiev
judge of the 2006 Walters Prize

— Jury Statement

Jon Bywater is Lecturer in Fine Arts at The University of Auckland. **Elizabeth Caldwell** is Senior Art Curator at the Museum of New Zealand Te Papa Tongarewa. **Andrew Clifford** is Curatorial Assistant at the Gus Fisher Gallery, The University of Auckland. **Rhana Devenport** is Director of the Govett-Brewster Art Gallery, New Plymouth.

In looking at artwork made since the Walters Prize 2006, we sought to identify those exhibitions that have done the most to focus and to steer the concerns of art and the way it is discussed in Aotearoa New Zealand. The four finalists have done this by making refined presentations reflecting

art-making strategies that have particular resonance now. For the first time, two artists previously selected have made the final four. Their new bodies of work represent significant developments in practices already noted by previous jurors for their prominence in the national art conversation.

A long short list was finally reduced to a swarm of single-word paintings, sculpture that punches its way through a wall, photographs that show us pro-rugby players working in Europe, and an installation that depicts the demi-god Maui riding a surfboard.

Edith Amituanai

Edith Amituanai's modest and generous photographs, part formal portrait, part casual snapshot, reflect her engagement with communal and personal rituals, family intimacies and the subtle way traditions mutate. *Déjeuner* is a layered, insightful commentary on transpositions of a 'third culture' that investigates new global labour and economic exchange systems, enmeshed with the legacy of generations of displacement and migration.

Lisa Reihana

Lisa Reihana's *Digital Marae* is conceived as a project that will evolve over a further two decades. Already though, its combination of originality and surety make it a globally significant landmark in the articulation of indigenous narratives through new media. Large photographs represent Māori ancestral figures as pouwhenua, the carvings or sometimes paintings in a marae.

John Reynolds

For John Reynolds, playing with scale means working big without becoming weighty. With his 2006 Sydney Biennale work *Cloud*, he clearly had mastered his game, assembling a silvery field of more than 7000 canvases that are both monumental and ephemeral in the way they occupy space, causing viewers to navigate the work as if floating through it rather than being intimidated by it. As subject matter goes, it does not get much more ambitious than tackling the identity politics of language by representing the entire lexicon, deriving his text from Harry Orsman's *The Oxford Dictionary of New Zealand English* 1997. For Reynolds, language is a lot like precipitation, floating around us in a constant state of flux, dispersing and condensing in new ways that can characterise a culture.

Peter Robinson

Peter Robinson's *ACK* confidently, assertively investigates, and animates space, material and form – its exuberant presence engages the viewer in a confrontation verging on physical. Robinson's practice regularly critically examines the structure of cultural politics. *ACK*, however, adopts a more ambitious position, offering forms that are at once playful, powerfully raw, and seductive. The enigmatic title makes comic reference to the call of a duck and has a fictional Germanic quality that conjures meaning relating to the land and to colloquial expressions.

— Judge: Catherine David

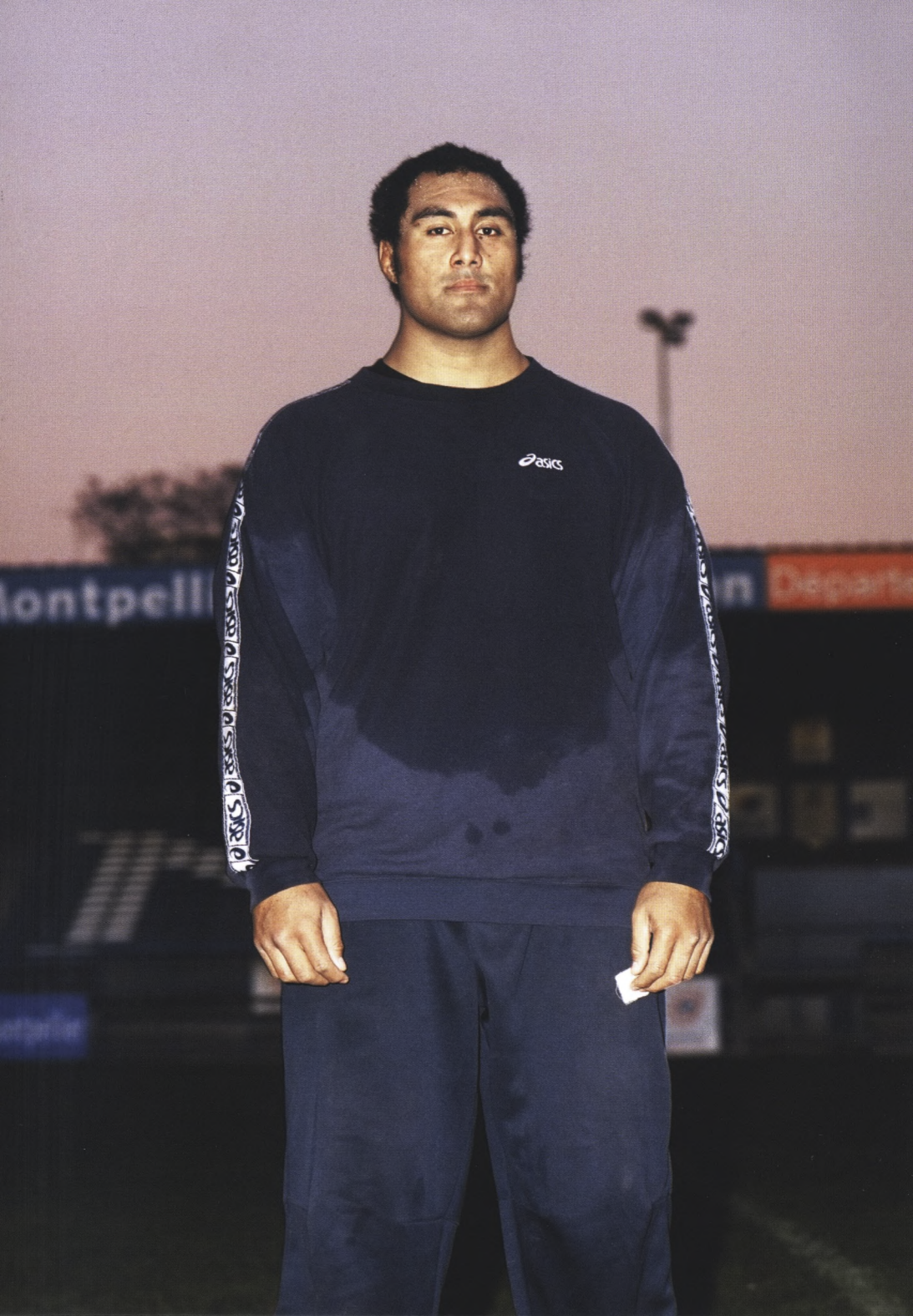


Catherine David studied art history, literature and language studies at the Sorbonne and the École du Louvre, Paris. From 1982 to 1990 she was a curator at the National Museum of Modern Art at the Centre Georges Pompidou, and from 1990 to 1994 she was a curator at the Galerie Nationale du Jeu de Paume, both in Paris, where she organized several monographs and group exhibitions including: Lothar Baumgarten; *Passages de L'Image*; Stan Douglas; *Monodramas and Television Spots*; Marcel Broodthaers; Helio Oiticica; Robert Gober; Jeff Wall and *Chantal Aakerman: D'Est*, among others.

From 1994 to 1997 David served as artistic director for documenta X in Kassel, Germany, and from 1998, she directed the long-term project *Contemporary Arab Representations 1 and 2* produced in association with the Tàpies Foundation in Barcelona. In 2000, she organized *The State of Things* for Kunst Werke, Berlin. Between 2002 and 2004 David was director of the Witte de With, center for contemporary art in Rotterdam, Netherlands. Recently David presented a monograph of *Bahman*

Jalali: Photographs in association with the Tàpies Fondation, in 2007, and was a Fellow at Wissenschaftskolleg zu Berlin where she worked towards a project entitled *Di/Visions: Culture and Politics of the Middle East*.

Earlier this year, she received the Award for Curatorial Excellence from the Center for Curatorial Studies at Bard College, in New York. Catherine David works as a curator and writer in Paris for the direction des Musées de France.



— Edith Amituanai

Left

Monsieur Philemon Toleafoa
detail from *Déjeuner* 2007
Courtesy of the artist
and Anna Miles Gallery

Over

The House of Manu
detail from *Déjeuner* 2007
Courtesy of the artist
and Anna Miles Gallery

Twenty per cent of New Zealanders currently live outside this country and for Pacific people the percentage of immigrants moving from island Polynesia is an even greater percentage of their population. The predominant motivations for changing one's country are social and economic, and the prime motivator for immigration is for an improvement of personal living conditions.¹

Many Pacific men and women have realised that sport can provide them with career choices which did not exist a generation ago. In fact, migrations for reasons of professional sport frequently promise an innovative vocation for young adults. In particular, for Pacific sportsmen, Europe has become a destination of choice. In 2006, Tana Umaga began coaching RC Toulonnais in Provence-Alpes-Côte d'Azur – the professional division 2 Rugby Union team that has a mixed player ethnicity. Umaga's shift from his working as All Black Captain to being a famous rugby coach signals another career path that many other Samoan sport-stars may soon emulate.

The growth of sport as a full-time vocation already influences the life choices of many Pacific people, both from New Zealand and throughout the Islands. When Sonny Bill Williams transferred from the Bulldogs Rugby League Football Club to Toulon, he created an international media incident and was described politically as being the focus of 'international piracy'.²

Edith Amituanai's 2007 series *Déjeuner* deals with professional sport as a new way of life, not only for the players but also for their families. New Zealand Samoans engaged in practising professional rugby throughout Europe are not invisible sportsmen but high profile professionals who have become emblematic cultural representatives because of

their prowess with rugby. As the children of first generation immigrants, they represent a new form of Pacific diaspora – a third wave of country-to-country migration – for reasons of specialised sport. Amituanai's photographs observe the life of her relatives and show the private reality to public sporting lives. The relationship of a sportsman to his family is a paramount concern within *Déjeuner*.³ Philemon Toleafoa is currently the prop for Montpellier's Hérault Rugby Club and it was his homesickness for his family's Sunday luncheons that inspired the series name. "The *Déjeuner* series came about from an immediate opportunity that presented itself, when my friends and family were travelling overseas to fulfill their rugby careers, generally on a short-term basis."⁴

The artist's motivations are direct and respect the reality of each of the players: "I pose them. I make sure my subjects understand what I am trying to communicate and I brief them on what I am trying to do. I find they know more about what I am trying to communicate than I do and they often suggest, 'What about this instead?' They enjoy it. It's almost like acting out a little drama, and I'm never short of models."⁵

By mixing up the traditions of snapshot and formal portrait, Edith Amituanai is exploring the immigration of photographic styles from a private to a public reality. Both *The House of Tiatia* and *The House of Manu* are as much 'at home' portraits of families as rooms which actually enshrine the sporting achievements of one of the family members. By being so specific about the connection between being at 'home' and 'away', Amituanai creates memorable images of the continuity of on-going Samoan diaspora.

Ron Brownson

Notes

- 1 See <http://www.stats.govt.nz>
- 2 See http://www.nzherald.co.nz/section/4/story.cfm?c_id=4&objectid=10523924
- 3 The five photographs in this series were first exhibited with the title *First XV Déjeuner* at the Anna Miles Gallery, Auckland.

- 4 Edith Amituanai in the *Tautai Contemporary Arts Trust Newsletter*, March 2008.
- 5 Edith Amituanai interviewed by Linda Herrick, *New Zealand Herald*, 23 May 2007, p4.







— Lisa Reihana

Left
Mahuika
from *Digital Marae* 2007
Courtesy of the artist

Over left
Maui
from *Digital Marae* 2007
Courtesy of the artist

Over right
Dandy
from *Digital Marae* 2007
Courtesy of the artist

For Māori, the marae is a core of tribal culture. It defines iwi by bringing a people's past into the present. Marae are profoundly human places and they confirm that relationships with tūpuna are on-going. Ancestors are omnipresent and they inhabit every part of the present-day world. While marae are a focal point for the papakāinga - a tribe's traditional home - in recent decades they have also developed in New Zealand's cities.

For ten years, Lisa Reihana has explored Māori perceptions of how marae may themselves become visual creations. Reflecting upon the nature of rural marae, she unites contemporary Māori lives with her own form of digital realism. Initially, with the multimedia installation *Native Portraits n. 19897*, commissioned for the 1997 opening of the Museum of New Zealand Te Papa Tongarewa, Reihana 'responded to the museum's stated vision to tell stories of living people as well as artifacts.'¹ This was her first major work and it located actors/performers in an imaginary marae sometime during New Zealand's colonial period.

These dramatic 19th century encounters were scripted like fictional projects and then subsequently presented as filmic mini-narratives. Such an ingenious approach towards the past indicated the artist's respect for Te Papa's photographic collection and affirmed her prediction that the Museum's future audiences would easily understand time-based media. Reihana then utilised small-scale video monitors to represent 'historical' day-to-day human relationships at Te Papa, as the public's newly urbanised 'marae'.

Digital Marae has now become an on-going and long-term project. Begun in 2001, it is both much less scripted and far more complex than *Native Portraits n. 19897* in its virtual presentation of what a marae may achieve. Again, like descriptive film, Lisa Reihana expands on both her figure's singular characters and their expansive personality. They are now mythic Māori beings based upon the ancestral past. Large-scaled, technologically sophisticated, all express the present time from a past standpoint. *Maui* was her first male character, a heroic half-god

but also a half-man. He voyages rapidly across the Pacific, standing astride the 'big gun' surfboard while performing a haka to ensure his journey's success. He reaches out to meet us like a super-hero who rises above the ranks and becomes a cultural leader through his own efforts and deeds. Ranginui, the galactic sky father confidently floats across the expansive heavens of the Milky Way as the ancient sky-voyager of Te Ika o te Rangi. The beguiling Kurangaituku is the bird woman who hovers over a dangerous abyss in her incarnation as a terrifying harpy. *Urban Warrior* mixes his welcome with a warning, for he is the nocturnal rangatira ready to greet all visitors to urban Tamaki Makau Rau.²

All of the ancestral figures within *Digital Marae* signal a different moment in historical time. The artist notes: 'I looked at traditional tribal stories and took them through technology and then created new gods and goddesses based on the past.'³ All appear to exist in a far off and ancient time, while also seeming to be entirely from the present. They embody an innovative cultural narrative expressing the Māori presence within our daily world. Their active poses, precisely chosen costumes and specific environments combine to illustrate both their role and character. *Dandy*, for instance, represents a formal pose whose stance connotes that he may be waiting during the lengthy exposure required in a 19th century photographic studio. His attire is brilliantly tailored and elegantly old fashioned in rare hand-woven textiles.

Lisa Reihana is a sculptor who employs photography to render potent stories from our culture. Her images represent the Māori tradition of story telling to generate portraits of mythic beings. She is unambiguous about her creative intentions: 'Unable to grow up around our family marae, I come from a dislocated urban position. This is where being a digital artist and the idea of a virtual marae come from - I am trying to find my way back home. This work is about creating a Turangawaewae (place to stand) for myself and my community of friends and family.'⁴

Ron Brownson

Notes

- 1 Museum of New Zealand Te Papa Tongarewa collections online database description.
- 2 The pose of *Urban Warrior* is a homage to Molly Macalister's bronze *Māori Warrior* 1964-65 commissioned by Auckland City Council for placement at the

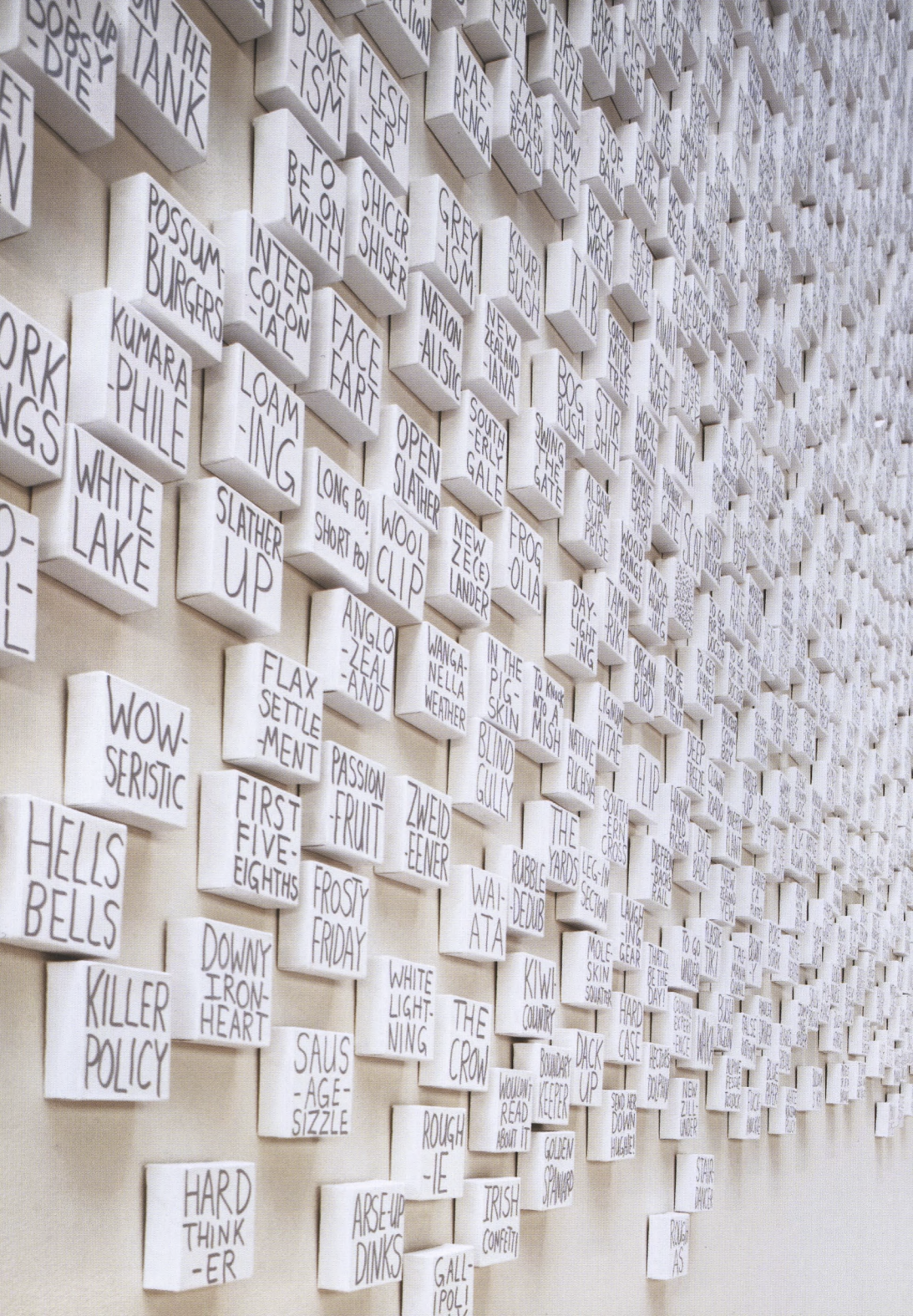
north end of Queen Street. Like Reihana's own mythic figures in *Digital Marae*, Macalister's figure's head is based directly on a real person, having been modelled for by Hone (John) Waititi, the famous Māori educator.

- 3 Lisa Reihana to Ron Brownson, July 2008.

- 4 Lisa Reihana, introduction to *Digital Marae*, Govett-Brewster Art Gallery press release, October 2007.







— John Reynolds

Left and over

Cloud 2006
Installation at Biennale of Sydney,
Art Gallery of New South Wales, Sydney, 2006
Collection of Museum of New Zealand
Te Papa Tongarewa
Photograph by Patrick Reynolds

Kupe discovered the islands of Aotearoa/New Zealand after an extensive Pacific voyage, but it was his wife Kuramārōtini who actually named this place. She decided that the name Aotearoa must express a complex Māori meaning. In English, we simply translate the word as 'Land of the long dawn' or 'Land of the long twilight'. Yet, Aotearoa has further implications, such as 'an elongated low-slung white light stretching over land' or, as many New Zealanders now maintain, Aotearoa connotes 'Land of the Long White Cloud'.

John Reynolds' *Cloud* is his most ambitious work to date, a multipart response to our country's usage of English. While visualising Aotearoa as a celestial presence - a monumental cloud - he further envisages it as being a monumental installation of English texts. Utilising New Zealand's particular words and phrases, he samples our speaking and writing of English to construct a word portrait of Aotearoa - surely our country's very first 'autochthonous' word. *Cloud* has become an enormous tableau of 7081 square canvases ranging over gallery walls like a geometric confirmation of amorphous vapour.

From the moment of its European arrival with James Cook in 1769, the English language has determined how Pakeha understand this country. Reynolds' miniature canvases bring together a massive convergence of the spoken and written words and phrases used locally since Cook's annexation. Simply put, the canvases of *Cloud* all physically transform our nation's use of English into visual objects. Reynolds' installation shows how much our English is regenerated by our usage. He quotes from Harry Orsman's already famous *Dictionary of New Zealand English*, and indicates how different this country is to Great Britain. Some terms were transplanted from 'home' and became rapidly transformed by 'kiwi' usage. Aberrant and inspirational usage of English has occurred everyday and this has constructed our own English language.¹

Very few persons who open this enormous book will read the 965 pages of Orsman's *Dictionary*, but John Reynolds did so while researching *Cloud*, his contribution to the 2006 Biennale of Sydney.² He recognised that New Zealand's English has now become another language, which is unique to here. As a primer to *Cloud*, Reynolds has always been fascinated with textual languages as visual sources for both shape and sense. He cherishes New Zealand's humour, its doggerel, our guttural exclamation, its rude asides and sly-dog slurs, and our animal-like experiences. Our use of English gives us our unique dialect and reveals the guts of our national character.

Cloud honours Orsman's dictionary as much as it reveals how Reynolds has read it. The installation functions as a sampler celebrating how words and phrases are concrete cultural artifacts. Chanced upon oppositions are everywhere apparent in *Cloud* and Reynolds organises the hundreds of square metres asymmetrically, anti-alphabetically and unhistorically. As such, they all act together like a genetic system, and social meanings result from opposition more than organisation. Like an Antipodean *Finnegan's Wake*, the artist's methodology depends upon words and phrases being butted against each other in dissonant register, as an anti-harmonic.³

Reynolds understands that no one ever reads just one of his canvases, just as only a very few people will ever attempt to read all of them. The number of canvases which one 'reads' is not the point of *Cloud*. Some works are skied, not in any attempt to frustrate the possibility of reading but to affirm that knowing all of New Zealand's English is beyond anyone. John Reynolds creates his cultural portrait of New Zealand from our nations' ever-changing English. *Cloud* is an indigenous emblem confirming Ludwig Wittgenstein's statement that 'The limits to my language are the limits to my world'.⁴

Ron Brownson

Notes

1 A hilarious example of New Zealand's barbed English occurs on page 648: 'In the 1920s "Queen Anne in front, Mary Anne at the back", was applied to the Auckland Museum' in H.W. Orsman, *The Dictionary of New Zealand English* - A Dictionary of New Zealandisms on Historical Principles, Oxford University Press, Auckland, 1997.

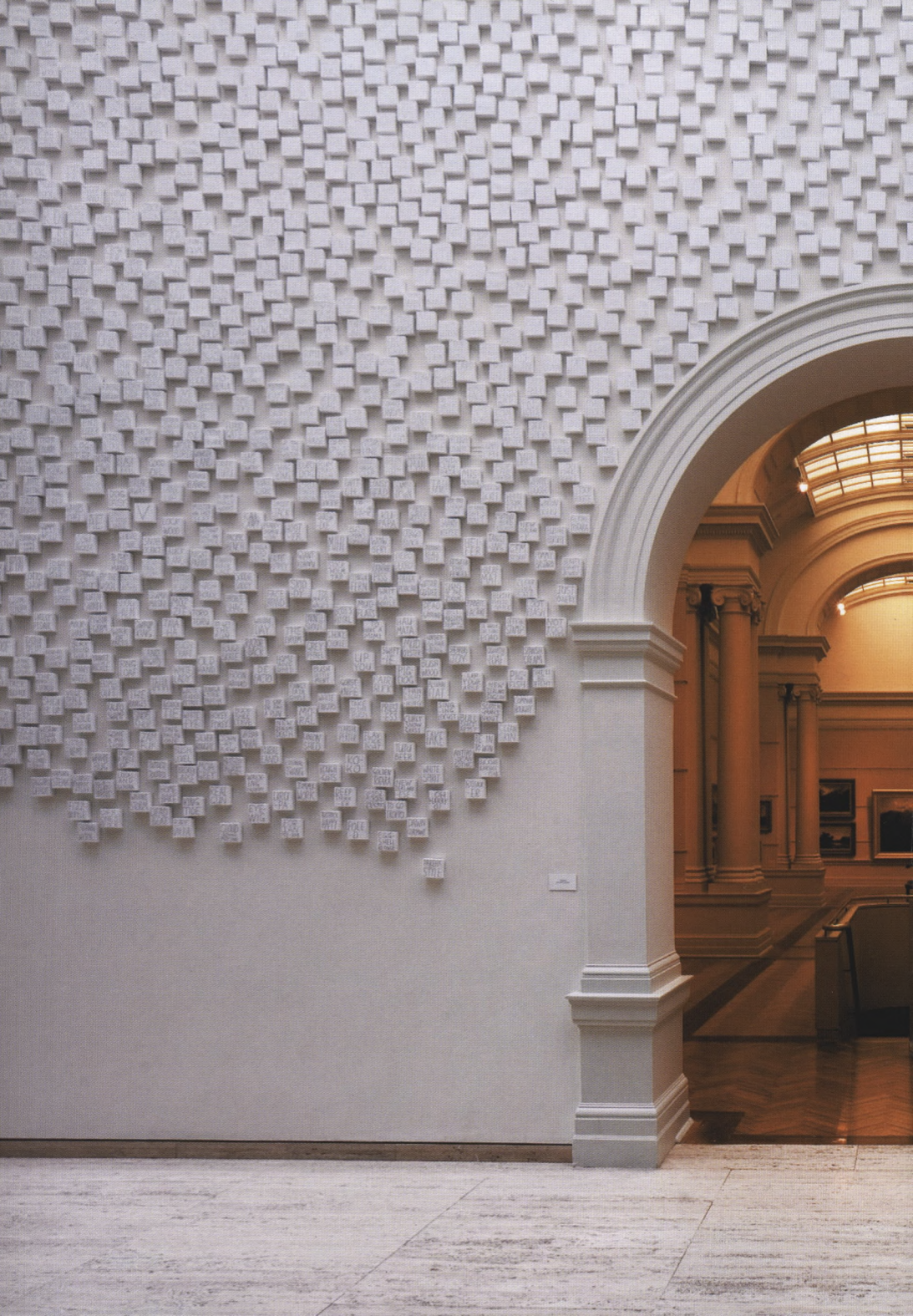
New Zealand's self-deprecating and ribald wit is repeatedly evident in Reynold's sampling of local English.

2 *Zones of Contact*, 15th Biennale of Sydney, Art Gallery of New South Wales, 8 June - 27 August 2006.

3 James Joyce, *Finnegan's Wake*, Faber and Faber, London, p233, where Joyce writes 'and if he

hadn't got it too thick he'd a telltale tall of his pitcher on a wall with his phature in the papers'.

4 For Ludwig Wittgenstein, see: <http://wittgensteinforum.wordpress.com/2007/07/28/the-limits-of-my-language-mean-the-limits-of-my-world-tilp-56/>







—Peter Robinson

Left and over

ACK 2006

Installation at Artspace, Auckland

Courtesy of the artist, Sue Crockford Gallery and Peter McLeavey Gallery

Image courtesy of the artist and Artspace

Photograph by Alex North

ACK is a presence deliberately caged by the architectural confines which Peter Robinson has made his huge biomorphic critter inhabit. The gallery spaces do not corral the sculpture but set up a staggering physical tension. The sculpture is reminiscent of the vitality found inside living organisms whose complex shapes induce juddery motions. All the forms come across as being worn down and emotionally jagged, as connective tissue revealing bodily sensation. They seem like innards embodying the internal life of humans. Here is the outside of the inside sited with the inside of the outside. A sprawling map to the interior operations of our intra-skeletal being.

ACK defines what 'self' means for this sculpture; we immediately start to relate what is inside us to what we see outside. Philosophers simply call this effect human ontology, where what is exterior reveals what is interior. When we encounter ACK, its huge white shapes twist about like fattened entrails and we feel the sculpture's viscosity.

ACK is 'gutsy' and it has all the meanings of that word: robust and uninhibited, vigorously plucky, gritty and lusty, feisty, and very staunch. Yet, perhaps, the best sense of gutsy is that it grips the inner mettle of our soft organs. Rather than encapsulating physical volume it appears to spread it like a corporeal virus. The muscular shapes appear to control the spawning movement as well as being themselves controlled by that very same movement. Their contents - their peristalsis - become equal to their own exterior support.

This is not sculpture with a skin but a sculpture created from solidified bubbles. This is the plastic that we describe as 'expanded polystyrene'. Strangely, many people think it is a soft material and it is fragile, but functionally it is tough and absorbs shock more comprehensively than most any other material.

ACK implies notions about physical duration, about internal operating systems and the impermanence of organic material. When ACK was first exhibited as an installation in the two large spaces at Auckland's Artspace during 2006 it physically transformed the galleries by opposing its own physical whiteness and spatial lightness. In its second showing it is suffused with white light so that it takes on an even more Antarctic metaphor of whiteness.

Where does the weight become sited in ACK? It is obvious that oxygen has been displaced, in fact ACK has itself eaten oxygen and bubbled it out like expanded air - then solidified on what has 'fed' it.

ACK, as a word, is an acronym for a bird's squawk. Just as it existed as poured air, it is also poured movement. The blue accents are funky; at times they seem like glandular excesses, pustular and protuberant. Oozing from broken viscera, samples from a successful laparotomy, a surgical procedure morphed into an evidential sculpture where the physical biopsy has become a monumental exorcism. The metaphorical notion of artist as surgeon abounds in ACK. It has a circulatory reality both as something that must be walked amongst and as a physical representation of its own circulatory principles.

Albert von Schrenck Notzing said that the existence of ectoplasmic reality over three dimensions created 'the phenomena of materialization'.¹ ACK transforms the inner into the outer and performs what is material as a huge and phenomenal motion.

Ron Brownson

Notes

- ¹ Albert von Schrenck Notzing,
*Phenomena of Materialisation -
A contribution to the investigation
of mediumistic teleplastics*, Kegan
Paul Trench Trubner, London, 1920.





— Gordon Walters



Maho 1972
screenprint
Auckland Art Gallery Toi o Tāmaki
purchased 1975

Gordon Walters was born in Wellington, New Zealand in 1919 and trained at Wellington Technical College in the 1930s. He travelled to Australia in 1946 and again in 1947, living in Sydney until 1949. In 1950, Walters left for London and Europe to study at first-hand the abstract art he admired, returning to New Zealand in 1953. Throughout a career spanning six decades, he resolutely pursued geometric abstraction at a time when landscape was the predominant subject in New Zealand painting. Gordon Walters died in 1995.

