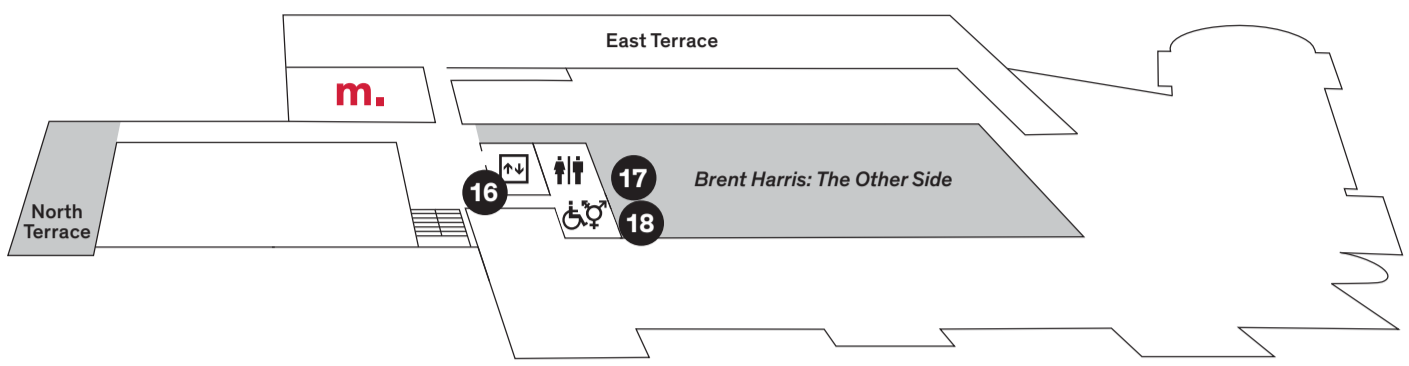


Kia ora, welcome

Find the artworks on the map to read LGBTTQIA+ perspectives written by the Gallery's Rainbow group, allies and exhibiting artists.

Kōeke 2 — Level 2

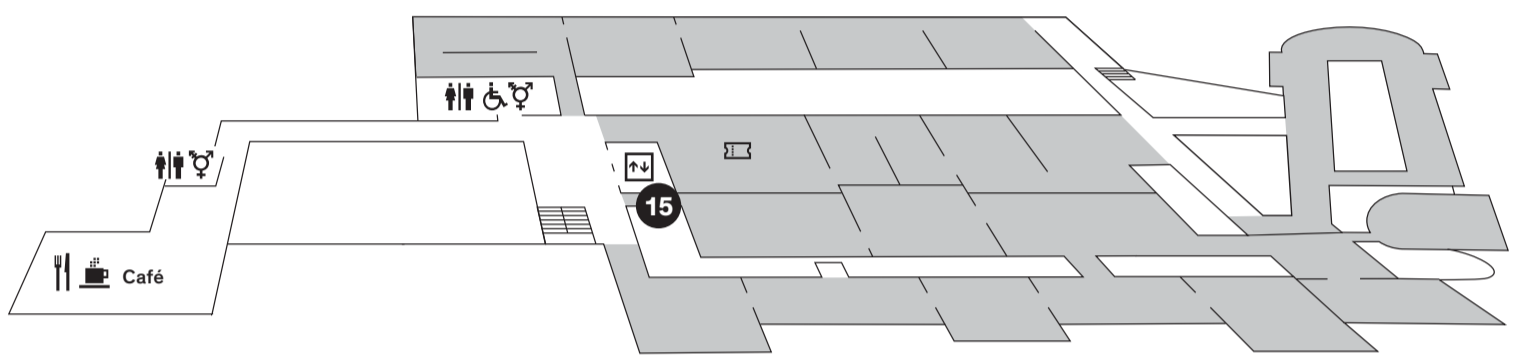


16
Lonnie Hutchinson
Te Taumata
2011

17
Brent Harris
The Stations
1989

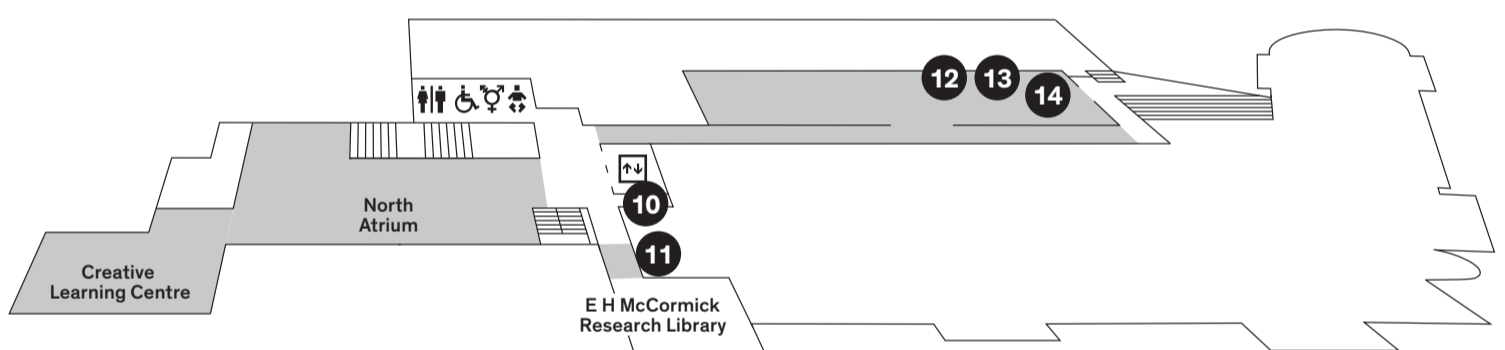
18
Brent Harris
Apron of Abuse
1992

Kōeke 1 — Level 1



15
Lonnie Hutchinson
Tupu Te Maramatanga
2011

Huarewa — Mezzanine



10
Lonnie Hutchinson
Nau Ka Toro, Ka Toro
2011

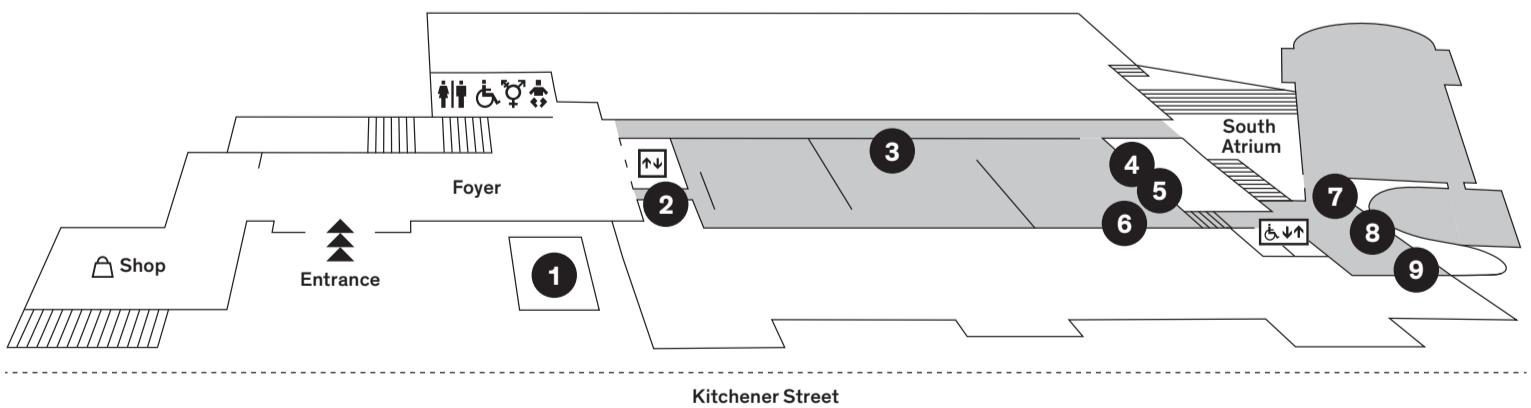
11
Marti Friedlander
E. H. McCormick
1976

12
Basil Rákóczi
Aran Islanders
1942-1944

13
Henry Tuke
Companions
1924

14
William A Sutton
Saint Sebastian
1951

Papatū — Ground



1
Reuben Paterson
Guide Kaiārahi
2021

2
Lonnie Hutchinson
Kia Ita
2011

3
Lisa Reihana
Dandy
2007

4
Rebecca Swan
Georgina
1998

5
Ethel Walker
Portrait of a Woman
circa 1930

6
Cecil Jameson
An Italian Girl
circa 1920-22

7
Alicia Frankovich
Lover
2010

8
Geoff W Perry
(A (Levitating) Man and Woman Montaged over a Large Clock Face)
date unknown

9
Walter Sadler
Married
1896

(Man in Tuxedo with Two Montaged Ephemeral Female Heads)
date unknown

Brent Harris (born 1956)

New Zealand, Australia

The Stations 1989

etching, aquatint, colour aquatint, roulette, soft ground, burnished aquatint, plate-tone, plate-tone printed à la poupée

The Stations of the Cross, which recounts Christ's journey towards death, is the subject of this suite of prints and 14 corresponding paintings that Brent Harris made in 1989, for which he gained critical attention as a young artist. Harris was inspired by numerous art-historical versions of this subject, including Colin McCahon's rendition, *The Fourteen Stations of the Cross*, 1966, in the collection of Auckland Art Gallery Toi o Tāmaki, as well as American artist Barnett Newman's monumental abstract paintings from 1958–66. Made at the height of the global HIV/AIDS pandemic, Harris viewed the subject, which charts the rapid journey from life to death of a young person, as a 'ready-made' narrative with a powerful contemporary resonance.

Brent Harris (born 1956)

New Zealand, Australia

Apron of Abuse 1992

oil on linen

courtesy of the artist and Robert Heald Gallery, Wellington

In 1992, as I was walking down Brunswick Street in the Melbourne inner-city suburb of Fitzroy, a man coming toward me spat out his abuse, calling me a ‘fucking pansy’, a term which is sort of redundant these days. At the time I was into the German artist Sigmar Polke’s art and his work *Large Cloth of Abuse*, 1968 came to mind – a large four-metre square cloth scrawled with apparently filthy abusive text. I remember having seen a photograph of Polke wearing his cloth, almost as a protective garment. If he is embracing the abuse and claiming it, the abuse directed at him is rendered superfluous. At the time, I was also obsessed with the work of the American artist Robert Gober and a work of his came to mind, *Slip Covered Armchair*, 1986, which contains a painted pansy. I decided to address my own moment of applied abuse through a work of my own. I domesticated Polke’s large cloth into an apron, with a fringe of pansies stolen from Gober, and a nod to [Colin] McCahon in attaching my title almost as a label – the apron being a garment to shield against dirt.

– Brent Harris