ART

AUCKLAND ART GALLERY TOI O TĀMAKI

Civilisation, Photography, Now
Enchanted Worlds
Where Art Now?
The Walters Prize
Works from the Collection

ART IOT

NUMBER 1
JUNE 2020

The Director's Desk

KIRSTEN PAISLEY

Welcome to the first edition of Auckland Art Gallery Toi o Tāmaki's magazine, *Art Toi*.

When we began work on this magazine the world was a very different place. At the Gallery, we had proudly launched an ambitious year of New Zealand and international exhibitions, around which great anticipation had grown among our staff, partners and visitors. The restrictions on travel and border closures at home and abroad, and the uncertainty about the easing of these, has required galleries the world over to shift schedules and make difficult decisions about exhibitions, public programmes and overall operations for the year ahead. In the gallery and museum worlds we recognise that the experience of this pandemic will cause major adjustments to how we operate and think about our role in the community. In many ways a paradigm shift is required, and as art museums enter the age of endurance, we will ultimately derive long-term benefit. We will define ourselves with much closer attunement to our communities, our environment and our nation-state neighbours.

Covid-19 brought sweeping change but we found ourselves relatively static, confined to our homes and a few streets in our neighbourhoods. This environment – family, close-to-home community and quietude – has helped us adapt to the new challenges. It makes sense now to focus the Gallery's programme closer to home, to provide opportunities for artists, and to create exhibitions which offer reflection and connectivity. Auckland Art Gallery is sharpening its programming to focus on artworks which can support our re-emergence into public life, and help us process this extraordinary event and the change that's impacted all of humanity.

Twenty-twenty was to be the year we presented our New Zealand collections in novel and engaging ways. Two major projects were set to push our thinking about collecting and exhibiting into new directions: a sweeping, large-scale exhibition, *Romancing the Collection*, drawing together common themes in our collection across art disciplines, media, eras and geography was to open in May; and the major, trans-historical exhibition, *Rubble: A Matter of Time*, investigating the romantic and lived experience of cities brought to their knees through failings of civilisation and the havoc of natural disasters was going to open in July.

Also this year we were going to offer audiences two exceptional international projects. First, in August, *Monet: World of Impressionism* from the Musée Marmatton Monet, followed in October by *Picasso Figures* from the Musée Picasso-Paris. Both these exhibitions comprised generous and exceptional lists of works. They represented opportunities for our visitors to revel in collection highlights taken directly from the walls of these important institutions, and for New Zealand to exhibit examples of France's exquisite national art treasures.

Importantly, contemporary New Zealand and international art was to take centre stage in our public spaces with major commissions for the North and South Atriums, and the stimulating if not controversial Walters Prize – always a must-see exhibition. Our last international art exhibition planned for 2020 was the presentation of work from the Fondazione Prada Collection, which is among the most globally renowned holdings of 21st-century art. Curated by Polish artist Goshka Macuga and featuring her work, *To the Son of Man Who Ate the Scroll*, 2016, the exhibition would have provided a word of caution from an imagined post-apocalyptic world.

Of course a great deal has now unavoidably changed. Much of what had been planned and worked on so hard by artists, Gallery staff, colleagues and partners is presently being reconceived. Projects will be postponed, some opportunities lost. But the programme ahead is one which will connect to and resonate with our diverse communities here in Aotearoa.

Outside our borders speculation is alive about the future of touring international art exhibitions. I've had numerous conversations with other gallery and museum directors while our institutions have been closed to the public. I've found myself sitting with collaborators in their homes in Milan, Paris, Berlin and Boston – all from my own home here in Auckland. New relationships have been established during these discussions, existing ones strengthened. Previously, what could only be established face to face is necessarily taking place in video conference calls – with the pleasant distractions of family and furry cohabitants. Our connections and shared experiences have deepened. We agree that major international exhibitions, or 'blockbusters' as they are sometimes called, will continue to be an important aspect of the art gallery world post Covid-19.

As we reopen things will seem a little different at first. But as good fortune would have it, we will reopen with two apposite exhibitions, for which we have secured extended seasons. You can expect to be transported through time and space, inspired and challenged by *Enchanted Worlds: Hokusai, Hiroshige and the Art of Edo Japan* and *Civilisation, Photography, Now*. I urge you to come in and view these exhibitions while you have the opportunity.

Enchanted Worlds precisely lives up to the promise of its title. The artworks are of exceptional quality, and many of these rare paintings by Japan's most esteemed artists have never before been exhibited in public. In this edition of *Art Toi*, the Gallery's Senior Curator, International Art Dr Sophie Matthiesson guides you through the coded 'floating world' depicted by Edo-era artists in paintings which celebrate pleasure-seekers and the fleeting nature of beauty.

There could perhaps not be a more apt exhibition to reopen with than *Civilisation, Photography, Now*, which explores through the work of more than 130 photographers how contemporary humans organise, consume, escape, connect and control as they go about their busy lives. The exhibition's curators, William A Ewing and Holly Roussell, shed light on their curatorial process in the article 'Imagine', and Professor Charles Walker, who heads AUT's new School of Future Environments, outlines how his students are being educated to create liveable, inclusive built environments and virtual systems that holistically address contemporary concerns.

As Covid-19 hit, we were planning the announcement of a major survey exhibition, *Toi Tū Toi Ora: Contemporary Māori Art*. This exhibition will speak to the very core of our purpose and assist our bicultural journey as the leading public art gallery in Aotearoa New Zealand. Opening 6 December, *Toi Tū Toi Ora* will be presented across three floors at the Gallery and in all of our commission spaces. We are incredibly grateful and excited to be working with close to 130 of Aotearoa New Zealand's most exceptional artists to realise the exhibition, which will provide audiences an opportunity for deep reflection, catharsis and coming together at the end of 2020. We look forward to sharing more about this in our November edition of *Art Toi*.

For now, we are proud to launch our first edition, which we hope provides a little beacon as you navigate the slow expansion of your bubbles and return to your usual routines.

Yours in art,
Kirsten Paisley

Introduction

Andrew Barnes

It is with great pleasure that I write this introduction to the first edition of *Art Toi*. In these days of Zoom calls, virtual meetings and online exhibitions, it's fitting that this first edition will launch in full digitally as well as in print. It marks a further step in our journey to make the Gallery and our collections more accessible to audiences, not just across greater Auckland, but across New Zealand and the world. The Gallery holds the premier collection of New Zealand art in the world and we are committed, Covid-19 notwithstanding, to continue to share and develop this. We are looking to support local artists by commissioning new work to enhance our collection of 21st-century New Zealand art.

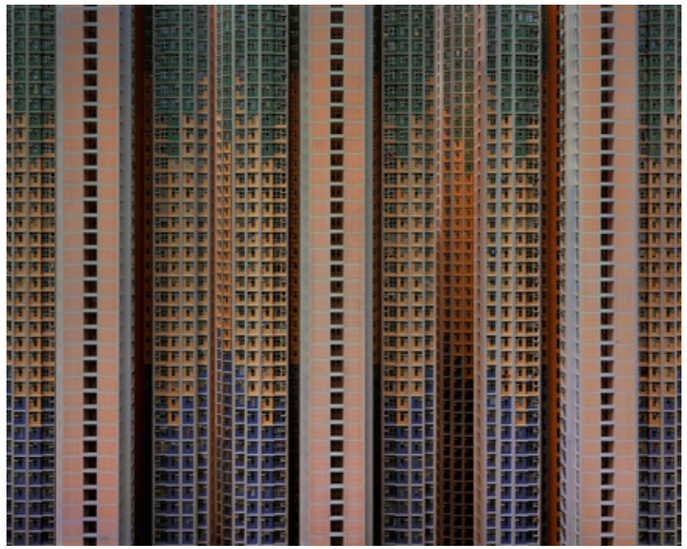
Of course, like almost all cultural organisations around the world, we now face dramatically changed conditions, with restricted access and, inevitably, constraints on funding. Yet in these difficult times art and culture have strong roles to play. Art holds a mirror up to society, reflecting the issues facing us and our reactions to them. The Gallery is committed to come back stronger and more innovatively than before. And eventually, once our borders re-open, we look forward to bringing the best of international art to Auckland.

So welcome once again to our magazine. We look forward to seeing you in person back at the Gallery itself. Stay safe.

Andrew Barnes, RFA Chairperson

Imagine

William A Ewing
& Holly Roussell



HIVE
Michael Wolf, *Architecture of Density #91*, 2006, from the series *Architecture of Density*, 2003–14, c-type print, © Michael Wolf, courtesy of M97 Shanghai

Imagine that we are not the curators of *Civilisation, Photography, Now*. Imagine that you are. Suppose you had come up with the idea (or had been asked to curate it). Where would you start?

Ah, well, obviously you'd first be asking yourself, 'What is "civilisation"?' If you were to then go to a good scholarly journal, like *Comparative Civilizations Review*, you'd find that no two scholars could agree on a precise definition! And yet somehow they find enough common ground to agree on a working definition, at the core of which is a complexly structured human society with cities, writing and institutions (by the latter meaning social structures which endure longer than individual lifespans and, indeed, generations). I can already hear a scholar saying, 'Hold on! I don't agree, we need to add X or Y . . .'

But let's assume you get over the semantic hurdles. The anthropologist Claude Lévi-Strauss said it's fine to use a word any way you want, as long as you say precisely what you mean by it. So you've now done that. And you've decided it's worldwide or 'planetary' civilisation that interests you the most.

Now you pass on to the second word in the title, *Photography*. That's pretty obvious. Or is it? Are you going to look at *art* photography (after all, you're curating for an art museum) and/or commercial photography? (There is a hundred times more of *that* in our lives.) And what about documentary work, photojournalism, even amateur photography? Where are you going to focus? All? Some? After all, you could do a show restricting yourself to any *one* of those categories.

As for the third word, *Now* – that's pretty obvious. But hold on . . . is 'now' midst-of-Covid-19, pre-Covid-19 or post-Covid-19 times? Or is it the 21st century we have lived so far (so starting with the year 2000)? Or are you going to limit the selection to 2020 and 2021 (seeing it'll take at least two years to organise)?

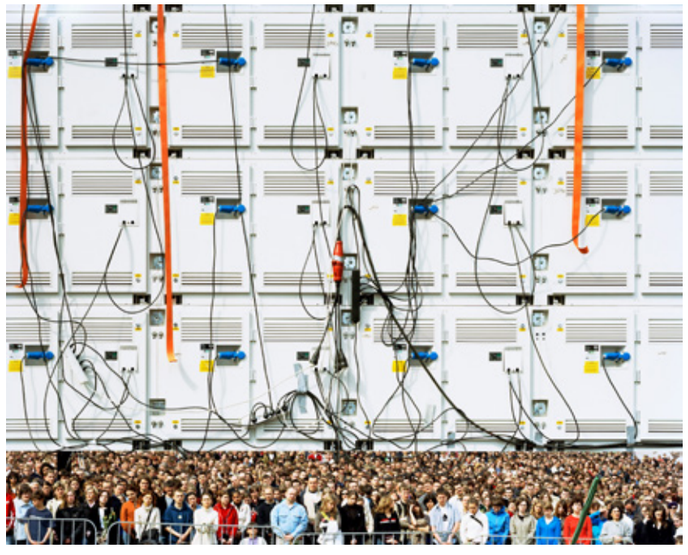
So: let's say you've made your decisions. Now, where are you going to look for great photographs? And how many are you going to choose? There are 195 countries in the world. Let's say you can superficially cover 'civilisation' in each country with a mere 100 pictures. That means, hmm . . . a show of 19,500 photographs. Good luck talking to the museum's director about that! She's probably not going to agree to your request for a new building. So what's a realistic number – a couple of hundred? Some photographers print two-metres wide, others prefer 20 centimetres, but who can tell you at this point which image will be which size? You're in the land of rough guesswork.

Now you start looking. You go to your network of photography specialists, to the photography galleries, to the photographers you know. You go online and hunt for more. You contact all of them and ask for relevant pictures. Your list grows from the first 10 or 20 you think of, to 100, then 200, then 500 . . . Stop! This is a project, remember, not a life's work.

ALONE TOGETHER
Dona Schwartz, *Bobby and Kevin, Waiting to Adopt*, 2012, from the series *Expecting Parents*, 2006–15, c-type print, courtesy Stephen Bulger Gallery

FLOW
Mike Kelley, *Flughafen Zürich 28 and 16 (Visual Separation)*, 2015, c-type print, © Mike Kelley

CONTROL
Thomas Weinberger, *Nr. 7, 2007*, c-type print, from the series *Synthesen*, 2007,
© Thomas Weinberger/VG Bildkunst, Bonn



PERSUASION
Mark Power, *The Funeral of Pope John Paul II Broadcast Live from the Vatican. Warsaw, Poland*, 2005, c-type print, from the series *The Sound of Two Songs*, 2004–09,
© Mark Power/Magnum Photos

And anyway, the director has given you a time-slot for the show and, horror-of-horror, deadlines!

What you have done in parallel to your hunt is start thinking of an *infrastructure* for the show (meaning a basic ordering that won't necessarily be visible in the final form). You've said to yourself: 'Okay, we need things about daily life, technology, the family, food, housing, education, industry, health, government, disorder, sport, leisure, etc.' You look at this long list and say 'Useful – but boring.' You imagine going to a show organised like that. After 'Housing', you'll be looking for the nearest exit! But, for now, it's a useful checklist: do we have pictures dealing with those subjects: schools, supermarkets, prisons, courts, hospitals, civil protest, disease, roads, ships, planes, etc, etc. Ah, we're missing the police . . . Let's hunt for that next, see what we can find.

Very soon you realise that photographers are *everywhere*, photographing *everything*. Can you think of anything that hasn't been photographed, and in depth? Those are the photographers you are *really* happy to find, the ones who have photographed dozens or hundreds of prisons, or mines, or hospitals, or airports – sharpening their eye in the process.

Pretty soon, you find yourself with many thousands of images which fit the project (you sometimes look at more than 1000 images from a single photographer). At a certain point you see they begin to group themselves. Ah, these ones are about our civilisation in motion – cars, trains, planes, of course, but also money, ideas . . . Hmm, unlikely bedfellows, cars and ideas, but maybe you can group them under the title 'Flow'. And what about all the pictures that deal with breakdown or protest, even war? How can you label those in a manner which intrigues the viewer and doesn't feel like a lecture? How about 'Rupture'? And what about the future of civilisation? Well, considering it hasn't happened yet, it's pretty hard to photograph. Still, where are photographers who hunt for subjects that are expressly focused on our future? Where will you find photographs of rockets, astronauts, genetically engineered organisms? Well, you seem to have gathered quite a few of them. Call that chapter, 'Next'.

So, let's step back and see how you're doing. Hmm . . . seems like eight chapters (sections) pretty well gives the flexibility needed for any one kind of picture. That picture of family life, well, it could go in 'Alone Together', or being about a shared vacation, into 'Escape'. Where does it fit best? You try it in both sections and see. Ah, it looks stronger in Escape.

And so your show takes shape organically. You let the pictures guide you. The deadline approaches: 'I need more time!' 'Sorry, we need the checklist by Friday, or you're in breach of contract.' (Actually, museum directors issue far more polite demands.)

The show goes up. You step back. 'Damn! I wish I had put in more of this, and less of that.' Gallingly, you now learn of another photographer who has great work on prisons (or schools, or hospitals, or ports, or gas stations, or airports). It occurs to you that curating is like cooking. You taste your stew, you add a pinch of this or that, you taste again . . .

But now the die is cast. The show is on the walls for better or worse. You feel pretty good about it, but secretly you'd like to do it all over again – and better.

RUPTURE
Olaf Otto Becker, *Point 660, 2, 08/2008 67°09'04''N, 50°01'58''W, Altitude 360M*, 2008, c-type print, from the series *Above Zero*, 2007–08, © Olaf Otto Becker

ESCAPE
An-My Lê, *Film Set ("Free State of Jones"), Battle of Corinth, Bush, Louisiana*, 2015, c-type print, from the series *The Silent General*, 2015–ongoing, © An-My Lê, courtesy of STX Films

Now brace yourself for the critics – and the public. They'll spot what's missing! But you have learned to roll with the punches. 'You're right,' you'll say, 'we should have included that picture or that photographer. Next time.' (You have learned that people have their favourite photographers, or photographs, and will be upset when they don't find them.)

At the end of the day, however, for all its strengths and weaknesses, you'd like the visitor to leave the show with a mixture of feelings. Some balance of hope and despair, some degree of outrage or bemusement or amusement, and with a respect for the photographers who have so obviously taken great pains to compose a portrait of our increasingly interdependent planetary-wide civilisation.

NEXT
Vincent Fournier, *Ergol #1, S1B Clean Room, Arianespace, Guiana Space Center [CGS], Kourou, French Guiana*, 2011, c-type print, © Vincent Fournier

Civilisation, Photography, Now *was curated by William A Ewing and Holly Roussell for the Foundation for the Exhibition of Photography (FEP)*

Principal Partner – AUT
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Educating for Imaginable Futures

CHARLES WALKER

The exhibition *Civilisation, Photography, Now* documents what architect Rem Koolhaas recognised as the 'terrifying beauty' of our contemporary environments. This is poignant because the exhibition's sublime images had to remain unseen as lockdown required severe restrictions on social, economic and cultural activities, including exhibition visitation. Perhaps as much as *Civilisation, Photography, Now* does, Covid-19 is exposing the terrible price of building and maintaining our increasingly untenable global civilisation, revealing previously opaque systems and networks of the technologies, capital, labour, logistics and oppression that underpin our daily lives. As the complex interactions among global pandemic, climate emergency, economies and ecologies begin to impact more and more on how we live, work, organise or feed our communities, they also force us to face up to fundamental issues about our relationship to our environments, to each other and to other species.

For universities, themselves locked into an institutional economic status quo, this raises difficult questions about how to educate future citizens and professionals for as-yet-unknown ways of living and working. While we might remain optimistic enough to believe that wholesale social and economic collapse can be avoided, it is increasingly apparent that the challenges of the 21st century are too complex to be solved by conventional approaches. Any future civilisation will likely involve more imaginative ways of thinking and working – created by combining different kinds of creative, technical, social, scientific, ecological and cultural intelligence, and in radically new ways.

Huri te Ao, AUT's new School of Future Environments, exemplifies the university's strategic commitment to developing these novel constellations of knowledge and modes of learning. 'Huri te Ao' means 'change the world' – a more proactive take on AUT's earlier 'University for the Changing World' tagline. The public launch of Huri te Ao was scheduled for April, at Auckland Art Gallery, to coincide with the opening of *Civilisation, Photography, Now*. Ironically, the cancellation due to Covid-19 might also be taken as sign of the necessity and urgency for such a programme.

Nevertheless, the school is now up and running, online, with hundreds of students enrolled in new programmes in architecture, built environment engineering, creative

Ehara taku toa i te toa takitahi, engari he toa takitini/My strength is not from myself alone, but from the strength of many. Students from Huri te Ao, AUT's new School of Future Environments at a shared lunch, Albert Park, Auckland, 24 February 2020, before the COVID-19 lockdown. Photo: Stefan Marks

technologies and environmental management. The school plans to expand its offering to include further courses in urban futures, logistics, social innovation and entrepreneurship, all framed through critical ecological and Indigenous perspectives.

Here *environments* are broadly conceived to encompass not only built, natural, virtual or artificial systems, but also as settings for diverse teams of social, cultural, policy, economic and experimental researchers, practitioners, industry and community partners. This holistic approach moves away from traditional research models based on specialisation which divide the world into narrowly focused areas of expertise. The task now is to start connecting things up again. To do that demands a different kind of research programme – one based on relationships and connections rather than separations and differences. As the environmental challenges of the 21st century grow more complex and more urgent, it becomes incumbent on universities to foster imagination, strategic thinking, research agendas and infrastructures at a scale that supports graduates to be creative and effective agents of environmental change.

Common Ground

What the School of Future Environments shares with *Civilisation, Photography, Now* is a focus on the bigger pictures of how we live. Each sets out to frame new ways of looking at collective endeavours and evolving themes which cut across the jealously guarded borders of academic specialisation or individual authorship. If *Civilisation, Photography, Now* reflects how we live collectively now, then Huri te Ao was set up to explore how we might live together, differently, in the future. At its core is the notion

of Papatūānuku (Mother Earth) as a living home for future generations. Yet this home is also being transformed by the emergence of Industry 4.0, the fourth industrial revolution, and a cluster of radical technologies – systemic automation, artificial intelligence, machine learning, robotics, biotechnology, new forms of mobility – each of which, depending on who controls it, will have a significant and unpredictable impact on how we imagine, design, build, adapt, navigate and care for our future settlements.

The focus of this work is our own city. Metropolitan centres like Auckland are the ultimate multidisciplinary artefacts of civilisation: living labs that have evolved in response to millions of continuously adapted day-to-day decisions and interactions among disparate spatial, social, economic, political, environmental, technological and cultural sub-systems, interest groups and individuals. They are key drivers of the development of nations. Therefore, imagining or designing for life in future urban environments requires increasingly sophisticated analyses of vast quantities of data, generated by multiple agencies and progressively more intelligent and more self-aware networks of people and things.

Yet cities are also sites of conflict around governance, growth, equity, affordability, transportation, identity, education, sustainability, political allegiances and belief systems. Scenarios for the future will involve new environmental narratives – the stories we tell ourselves when we ask, hypothetically, 'What if . . . ?' are at least as important as data and logic. Thus, any programme that sets out to change the world involves, like a civilisation, a kind of collective, socialised imagination that allows individual students, teams or communities to make sense of themselves and their place in a changing world. While Huri te Ao's programme deliberately remains open to collective tensions, differences and unpredictability, a key aim is also to foster an ethos of manaakitanga (the spirit of generosity, caring, mutual respect, reciprocity or openness to others) and whanaungatanga (a sense of belonging, connection) as coherent common ground for cooperative learning. In this way, Huri te Ao, its students, teachers and partners, can be seen as co-creators of a large-scale, outward-facing civic research platform which is capable of influencing and transforming our understanding of the renewed human civilisation that will emerge in the shadow of Covid-19.

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Where Art Now?

JULIANA ENGBERG

Just as it's hard for cafés, bars, restaurants and retail outlets – places that rely on customer interface and close-quarter communal gatherings – to snap back to normal, the museum world is going to be turned on its head by the newly defined social distancing rules of engagement. But the challenges are not just for museums and galleries, they're also for artists. The way we must live now will have significant impacts on the way artists conceive and manifest their work.

It's amazing to think this time last year I had just launched Australia's presentation at the Venice Biennale – Angelica Mesiti's *ASSEMBLY*. Some 300,000 people squeezed into the pavilions and venues of the Biennale over the one-week *vernissage*. That's about one-third of the total visitation over its six-month run. For Mesiti's superb work the audience was invited to gather in her amphitheatre, where they witnessed her ensemble musicians, dancers and actors – and themselves – becoming a global citizenry.

The French presentation by Laure Prouvost ushered hundreds of people into a basement, then upstairs to sit and watch, together, her group of vagabonds make their way from Paris to Venice in a wonderful *nouvelle vague* film. Adding veracity to this was the flea which made its way from a bean bag to bite my bum.

The Golden Lion prize went to Lithuania whose queue stretched for miles and hours, eventually culminating in the exhibition *Sea & Sun (Marina)*, with approximately 90 audience members at a time gathered around a balcony to observe real people on a fake beach singing an opera about modern stress and ecological catastrophe. It lasted about 45 minutes.

Like a lot of art in the 21st century, the projects showing in Venice embraced ideas of community, sought participation, were collaborative in nature. Not exclusively. But this is predominantly the trend with much contemporary art. And there are myriad reasons for artists pursuing and embracing art procedures to involve an audience as co-actors, authors and observers. They might be listed this way:

1. The death of the author: a suspicion about the heroic, singular visionary (mostly male) who postmodernity buried. Or, as Barbara Kruger put it, 'We don't need another hero.'
2. A retro, nostalgic redux to resurrect the unfinished 1970s conceptual 'art and life' project which strives for a kind of democratic artist as worker and one-of-us approach (here lurks a hero).
3. A belief in 'chance', via the ideas of composer John Cage.
4. The rise of galleries, venues, biennales and off-site projects wanting work that is spectacular enough to register with the mass audiences promised in the business plans (a big one this).
5. The need to seek co-producing, co-financing to present point 4's ambitious projects, which has amounted to a kind of festivalisation of artwork.
6. The desire to incorporate communities for which there is often funding in the educational and health bins of a government's budget.
7. The next attempt to democratise art and make it valuable as a society glue, embracing community and especially diversity.
8. The trajectory from art to culture to cultural product to cultural tourism to economic multipliers.
9. A skew-whiff notion that situationism is a 'new' idea (it isn't, it was invented long ago).

That's not an exhaustive list but gives some background to the way in which the discrete art object has become the publicly shared experience, and why the producing, exhibiting and promotion platforms have some skin in the game.

The biennale model and others of its ilk – festivals and major museums – are big business. The city of Venice, for instance, relies hugely on the Biennale's economic contribution to its tourism and hospitality industries. London's 'Tate Modern Effect' is legendary in economics and instrumental in the retail, business and residential redevelopment of South Bank. Most governments now look at art and culture and see the knock-on effects for tourism, small business and employment.

In addition to mapping viruses, modellers are good at showing the acorn-to-oak effect – how a small investment in art creates a ripple pattern of spending. Participation is now central to the proposition that art has value beyond aesthetics. Audiences give value to art in the economic institutional swing-arounds. Audiences attract funding, support and donations because art has been deemed a worthy social enterprise.

Before presenting in Venice I was programme director of the European Capital of Culture Aarhus 2017 in Denmark (ECOC). The entire premise of the EU's Capitals of Culture project is to create prosperity through art and culture. To make culture the driver of economic, social and demographic improvements for its designate city. And to generate tourism. Ultimately, to the bean counters it doesn't matter what art you create, commission, present. The bottom line will always be based on some hard-nosed EU-crunched statistics about KPIs and return on investments (ROI) – social enterprise. Happily, we did well in that regard with an over 300 per cent ROI in all categories, amounting to an approximately €180 million contribution back to the Aarhus economy. We made some great art too.

People always say with an ECOC that your opening night will make or break your year. Invariably the night has become a pageant-like spectacle that enables the city to see itself. Express its culture. In the instance of Aarhus, Denmark, this meant Viking ships, ancient songs, gods and that good Danish *hygge* (Scandinavian zen) stuff all wrapped up in soaring orchestrations and as many light displays as we could lay our hands on. And fireworks.

Imagine now in the Covid-19 crisis era trying to assemble 140,000 plus people in a small medieval town to witness their co-citizens parade, sing, dance, float and perform their celebration of culture. Envision the fake beach with the real singers and the assembled audience shoulder to shoulder. Think about Mesiti's assembled citizens, her players and actors close in their community. Prouvost's snuggle with bohemians.

Can't happen.

Won't happen again for some time to come.

Art – culture, if you want – is at the edge of an existential crisis.

The audience has changed.

Participatory procedures, for instance, have been snafued by the community big time in their online distractions. The 'people' now no longer need *über* theatre, artist producers and dance directors to shout 'bring in the horses'. They're doing it for themselves, sisters – online. You want group singing? It's happening on the couch as we speak. Zoom! They're dancing massive in the living rooms, the cul-de-sacs, rest homes, the courts and driveways. It's all happening. They're strumming along with a world orchestra, no need for pop stars now. They're even painting.

Job done, Culture. You have finally enfranchised the citizen and they have taken control of the remote.

So where does that leave artists, curators, festival programmers and other culture makers right now? For at least the foreseeable future packed auditoriums are a no-go. Mass entertainments that bunch people together – nope. Performance works that demonstrate alienations? Been there, done that. Blockbusters? Not easy with distancing measures, insurance blowouts and freight no-flys. Let's not even talk about cargo ships! Group seating, education gatherings, guided tours – I don't think so. Audiences are going to be smaller, singular and art will need to meet them in different ways. We need to embrace intimacy for a moment.

Two exhibitions I'm currently working on here in Auckland, where I have fortunately found myself, have been postponed. Logistics, freight, all manner of social distance issues to do with art handling and the small matter of the Gallery being closed and the required rescheduling of its programme.

One of these projects was *Rubble: A Matter of Time*, looking at ecological catastrophe, ruins, geological time to create a trans-historical encounter. It ended somewhat dystopically. Now that seems both right and wrong.

Right because we need to pay heed to the predicted threats to humanity and the globe's future and do something about: 1/ climate change; 2/ environmental degradation and extinction; 3/ nuclear weapons; 4/ resource scarcity (including water shortages); 5/ food insecurity; 6/ dangerous new technologies; 7/ overpopulation; 8/ chemical pollution; 9/ disease pandemics; and 10/ denial and misinformation. Take collective action. But wrong because right now – in the immediate situation of the Covid-19 crisis, which is by no means over – we will also need solace, contemplation, soothing and art that can help us transcend, can uplift us and enable privacy and even grief. So I've changed it. It's now an exhibition titled '*. . . all that was solid melts . . .*' , contemplative and uplifting in new ways. Because we have changed.

We are predicting museum collections will come into their own and institutions that have one are in a good position to do something meaningful with works that have languished in the backrooms for years. My other project in Auckland is *Romancing the Collection*. A new hang of some old friends and recent acquaintances, some of whom you can meet yourself in 'Collection Highlights' (pages 56–69). It's to be a regathering of the Gallery's amazing holdings of art from the 1500s until now.

There are also other strategies we might consider.

Maybe we will see a one-work exhibition. Just one work. Viewed by one person. Alone. For a duration of 11 minutes, during which time the story of the work will be narrated and the viewer will be able to settle and become intimate with its ideas. Or maybe we take down the entire collection to begin again – a total resurrection from zero – and ask the public to say which works they want to see in the Gallery and bring them out one by one, streamed live, and when the doors reopen people can come and see the exhibition they created. Or maybe we let people order an artwork via an app (just like a takeaway coffee). They come to the Gallery and the work they have selected is brought to them by an art handler and a curator, who will meet them, sit two metres away and discuss the work. This all appeals to me really. A kind of cleansing of the art/audience experience. And a great opportunity to refocus on the collection. Similar to hearing birds again during the traffic-free lockdown.

Meanwhile, we will have to wait to see what artists make of this existential crisis. Many I speak to currently feel numb, blocked, stunned. That will subside, but the modus operandi will have to change. Art making might have to become a more individual pursuit again, until collaboration is permitted. Artists with huge studio practices and a mega-staff might need to reconsider their overheads. Most certainly artists will need to understand that the audience is already altered and will remain so for a period of time, and the institutions, galleries, museums and festivals will have to respond to new rules. No close seating, no queues, no huddling in front of works with cell phones clicking, no mass gatherings.

But I'm confident artists will find their way. They might even relish the opportunity to go small again, go quiet once more, be intimate for a moment. I reckon John Cage would have known what to do.

Anonymous, *Banquet with Music in Former Yoshiwara*, circa 1655, six-panel folding screen, ink and colour on paper, Private collection

Art of the Floating World

Sophie Matthiesson

Kaigetsudō Ando, *Standing Beauty*, circa 1710, hanging scroll, ink and colour on paper, Private collection

Enchanted Worlds: Hokusai, Hiroshige and the Art of Edo Japan, conceived for Auckland Art Gallery Toi o Tāmaki by guest curator Rossella Menegazzo, lays out the origins and development of a unique artistic genre known as *ukiyo-e* or 'images of the floating world' which emerged and thrived over two and a half centuries of enforced peace under the Tokugawa shogunate (1603–1868). In this period officially sanctioned spaces for prostitution, theatre and lavish dining diverted the energies of samurai and upwardly mobile merchants in Japan's major cities away from politicking, and as a consequence pleasure-seeking was elevated to an art form.

A modern sybaritic state of mind emerged, known as *ukiyo* or 'floating world', and glossed over the darker aspects of a rigidly hierarchical society in favour of ephemeral delight and fantasy. The term itself, *ukiyo*, had once implied a 'sad' or 'painful' world, but came to mean its opposite;

> living for the moment, turning our full attention to the pleasures of the moon, the snow, the cherry blossoms and the maple leaves; singing songs, drinking wine, diverting ourselves in just floating . . . like a gourd floating along with the river current.[1]

Ukiyo poets, writers, musicians and artists all dedicated their brushes to ideas of nature, love and beauty, but it was artists who defined the floating world as a particular place, through their idealised images of actual pleasure quarters and the exquisite entertainment workers who dwelled within them.

The most famous pleasure quarter of all was Yoshiwara, a walled and moated precinct inside Edo (modern-day Tokyo) built in 1603. By the 1640s over 100 brothels lined its five main streets and housed nearly 1000 courtesans. Painted folding screens, such as the one illustrated here, depict the adult playground of Yoshiwara in tantalising detail, with its indoor and outdoor spaces (see previous page). We see on offer the prospect of pleasure in many forms: music, art, dining, board games and smoking, but ultimately intimacy with one of the enigmatic beauties of the district.

The most esteemed categories of prostitute were *tayū* and *kōshi*, known collectively as *oiran*, who made up one-tenth of the courtesan population. Like beautiful birds, these statuesque beings in all their finery walked the streets each day between their brothels and local *ageyas* (houses of assignation), escorted by an entourage of male and female minders and little girl assistants (*kamuro*). In these drawn-out spectacles, staged for the benefit of enchanted male admirers, the courtesan's slow and teasing walk was delayed by figure-eight stepping actions. According to one eyewitness, she would arrange her clothing so that her red crêpe de chine undergarment, weighted with pieces of lead in the hem, would flick open 'to reveal a flash of white ankle, sometimes as high as her calf or thigh', a gesture we see in one panel of the screen but also in Kaigetsudō Ando's portrait of a standing beauty (left). 'When men witness such a sight', the person added, 'they go insane and spend the money they are entrusted with'.[2] Curiosity and breathless desire stirred men of all classes to gamble their reputations and enter the great gates of Yoshiwara, though not all could afford the high fees to spend time alone with such enthralling creatures, whose sophistication in cultural and sexual spheres it was believed no ordinary woman could match.

In Edo society, where upward mobility was difficult but not impossible, elite courtesans were likened to 'flowers on high mountain ridges' – prizes that samurai and ambitious townsmen might both in theory aspire to have. Brothel owners invested heavily in the idea of a beautiful woman who was precious and hard to attain, and recruited little girls from the families of hard-up farming and fishing communities, to whom they paid lump sums. After graduating from their apprenticeships as the *kamuro* of grand *oiran*, these by now highly educated Yoshiwara debutantes could start seeing clients of their own, earning money to clothe themselves in the latest gorgeous kimono, generating income and publicity for their 'house' and sending any savings home.

Over the two centuries following Yoshiwara's foundation, these disciplined young women of lowly origins were paradoxically elevated to celebrities and goddesses in Edo society. To wealthy, high-status samurai, whose spouses had been chosen for

Kubo Shunman, *Beauty with Newly Washed Hair,* circa 1800, hanging scroll, ink and colour on silk, Private collection

Kitagawa Utamaro II, *Standing Beauty,* circa 1810, hanging scroll, ink and colour on silk, Private collection

them, *oiran* offered a romantic and erotic outlet and even long-term companionship. The wives of these men, more surprisingly, admired the aristocratic bearing and dazzling style of their rivals, and took to visiting Yoshiwara to see the processions for themselves and pick up fashion tips. The peasant classes, meanwhile, admired Yoshiwara beauties for their sacrifices and filial piety, and claimed them as 'one of us'. It was a source of much satisfaction that many courtesans stayed true to their rustic roots and even on occasion exercised their rights, under Yoshiwara rules, to reject the advances of *daimyō* in favour of humble suitors.

As the cult of the courtesan spread beyond Yoshiwara walls, town painters (*machi-eshi*) both stoked and gratified demand for images of particular beauties by creating likenesses on silk and paper scrolls, forging in the process a new portrait form, known as *bijin-ga* (pictures of beauties). Many of these artists also supplied related designs of beauties to artisan woodblock cutters and publishers for mass-reproduction as cheaper prints. *Enchanted Worlds* focuses on much rarer surviving examples of scroll paintings by the leading artists who pioneered and shaped the extraordinarily successful concept of pictures of beauties or *bijin-ga*, and who, in most cases regarded themselves as painters first and foremost.

For all the admiration that they commanded, however, paintings of courtesans could never lay claim to be works of art on a par with paintings from the classical schools, or even be hung in the household scroll alcove (*tokonoma*). While seemingly decorous by today's standards, *bijin-ga* were always risqué, being images of women whose identities were defined by their occupations as prostitutes, however gorgeously dressed they may have been. More erotic than full nudity was the glimpse of a courtesan at an unguarded moment: having just washed her hair, as in Kubo Shunman's *Beauty with Newly Washed Hair* (previous page); in a state of post-coital dishevelment, as in *Standing Beauty* by Kitagawa Utamaro II (left); or reclining in reverie about a lover, seen in Yamazaki Jōryū's *Beauty in a Mosquito Net* (right). Nor were images of such beauties confined only to female subjects. Male kabuki actors could also be admired – and desired

Yamazaki Jōryū, *Beauty in a Mosquito Net,* circa 1740, hanging scroll, ink and colour on paper, Private collection

– as beauties, especially youths who specialised in playing female roles or *onnagata*, such as the actor Iwai Hanshirō V, depicted as a *bijin* by Utagawa Toyokuni (overleaf).

Recent scholars, such as art historian Timon Screech, note that paintings of Yoshiwara beauties in fact comprise the subtler end of an understood spectrum of contemporary pornographic imagery, with the sexually explicit 'Spring' or *shunga* imagery – in many cases by the same artists – at the other extreme. Screech's research also indicates that the market and functions for paintings and prints of *bijin* differed. For example, full-length paintings on silk of individual courtesans were likely commissioned from leading *ukiyo-e* artists by rich men who could afford both the company of the famous beauties depicted and expensive painted souvenirs of their conquests. Such images were clearly regarded as trophies to be shared with other men, as demonstrated by the anecdote of one Edo minister, who travelled with seven scroll paintings of Yoshiwara *oiran* that he showed off to excited peers in the provinces as famous sex symbols with

Utagawa Toyokuni, *Iwai Hanshirō V*, circa1810, hanging scroll, ink and colour on paper, Private collection

whom he had once ‘done the fine thing’.[3] Cheaper prints of beauties, on the other hand, might have served as poor men’s substitutes for access to the ‘real thing’. Yet they also fulfilled a wider function, as glamour advertisements – like *Vogue* or *Tatler* fashion shots – and so were a key part in a more mainstream propaganda machine that fed off and promoted the lucrative Yoshiwara sex industry.

Artists were intrinsic to the success of Yoshiwara’s public image. The purpose of depictions like *Banquet with Music in Former Yoshiwara*, circa 1655 (pages 24–25), was to sustain a fantasy and not, in the words of Screech, ‘to expose hinterlands of abuse, disease and rape’.[4] Like their clients, artists had little interest in focusing on the grimy underside of the floating world. Moreover they typically had multi-faceted investments in Yoshiwara industry. Hishikawa Moronobu, often identified as the founder of the Ukiyo-e school, came from a family of luxury textile makers whose fabrics were bought by Yoshiwara courtesans and their sponsors, and many *ukiyo-e* artists designed kimono patterns. Kitao Masanobu, whose *Beauty and Little Cuckoo*, circa 1785 is on display in *Enchanted Worlds*, had two wives who worked in Yoshiwara, while Keisai Eisen, author of the iconic carp image, *Gateway to Success*, circa 1825 worked as a brothel owner and a vendor of face powder. The versatility of *ukiyo-e* artists as they navigated social and political shifts under successive Tokugawa shōgun rulers is a subtheme of this exhibition.

By the early 19th century many artists left the field of *bijin-ga* altogether, as the government moved against Yoshiwara as a symbol of conspicuous excess. The second part of the exhibition charts artists’ later shifts into the subjects of myth and legend, the animal world and landscape and the rise of gifted individuals such as Hokusai and Hiroshige, but both artists had their roots in the painting and production of *bijin-ga*, which is at the fascinating heart of this show.

1 Asai Ryōi, *Ukiyo monagatori* (Tales of the Floating World), circa 1661, quoted in Richard Lane, *Images from the Floating World: The Japanese Print*, Chartwell Books Inc, Secaucus NJ, 1978, p 11.
2 Ihara Saikaku and Isogai Sutewaka, *Shin-Yoshiwara Tsunezunegusa* (Perennial Grass of the New Yoshiwara), 1689, quoted in Cecilia Segawa Seigle, *Yoshiwara: The Glittering World of the Japanese Courtesan*, University of Hawaii Press, Honolulu, 1993, p 77.
3 Timon Screech, *Sex and the Floating World: Erotic Images in Japan 1700–1820*, University of Hawaii Press, Honolulu, 1999, pp. 16–18.
4 Timon Screech, *Obtaining Images: Art, Production and Display in Edo Japan*, Reaktion Books, London, 2017, p 270.

Ane Tonga – Curator, Pacific Art

Sarah Farrar

In March the Gallery welcomed Ane Tonga as our inaugural Curator, Pacific Art. Ane and I first worked together at Museum of New Zealand Te Papa Tongarewa, where she was the curatorial assistant on a large collection-based exhibition I was developing. In the intervening years, I've watched with interest as she's taken on curatorial roles across the country and honed her skills as an exhibition maker, writer and arts commentator.

With the generous support of the Auckland Art Gallery Foundation, we have established the new role of Curator, Pacific Art to enhance the Gallery's engagement with Pacific art and artists. In particular, we want to generate targeted research, collection and exhibition development in this area and to foster even closer connections across our Pacific communities. Our intention is to increase access to Pacific art and give greater visibility to Pacific narratives in the Gallery's collection.

Ane initially trained as an artist at the Elam School of Fine Art, University of Auckland, and she was awarded the Emerging Pacific Artist Award in Creative New Zealand's 2015 Arts Pasifika Awards, which recognise excellence in Pacific arts in New Zealand.

It is, however, for her curatorial credentials that Ane has been appointed to this new position in Auckland Art Gallery's curatorial team. For the past 10 years she has held curatorial roles in galleries across the country, including the Dowse Art Museum, Te Papa, Dunedin Public Art Gallery and Rotorua Museum Te Whare Taonga o Te Arawa. She has also worked as a guest curator at the Ōtara Cube, City Gallery Wellington Te Whare Toi, Adam Art Gallery Te Pātaka Toi and Objectspace. Ane's writing about Pacific art has been published in *Art New Zealand* and in exhibition catalogues in New Zealand and internationally. She has also worked as a lecturer at Elam and UNITEC and is frequently approached as a commentator on Pacific art.

Ane Tonga, photo: Janet Lilo

We are delighted to have Ane in the Gallery's curatorial team and excited by what the future holds for Pacific art at the Gallery under her dynamic and thoughtful stewardship. She is already working on a new window commission by Christina Pataialii for the Gallery's South Atrium. Watch this space!

From the Pacific Art Collection

Ane Tonga

At my pōwhiri (welcome) in March, I was incredibly proud to wear a *ta'ovala* (dress mat) that has been in my family for close to a century. It was gifted to my grandmother by Her Royal Majesty the late Queen Sālote III and has been worn by different family members at significant events in our lives. Each occasion adds to the mana (prestige) and history of this treasured *ta'ovala*, affirming the much-quoted words of our beloved Queen Sālote that 'our history is not written in books but in our mats'.

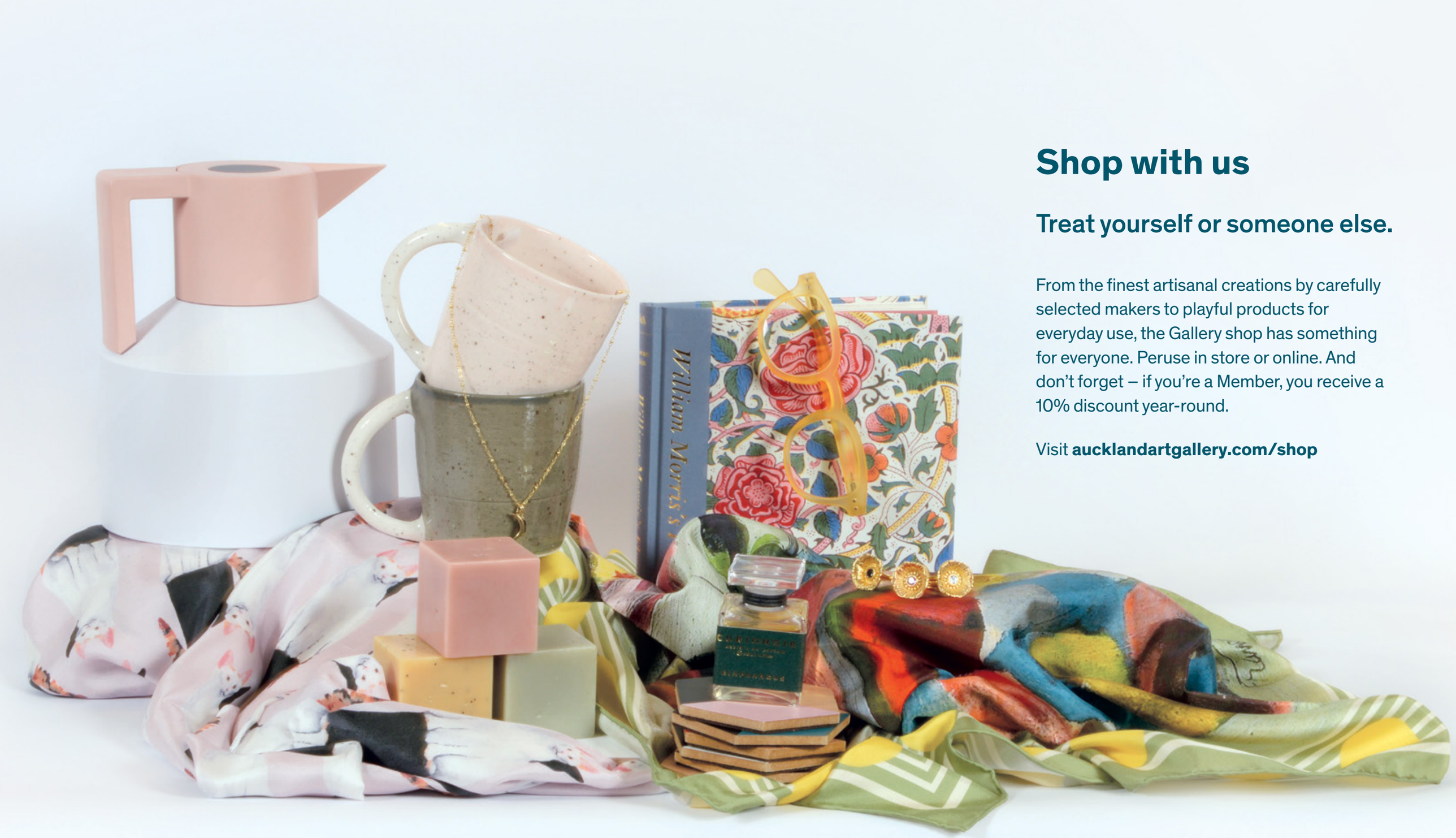
Reflecting on my welcome and the role of the *ta'ovala* to embody knowledge, I have been thinking about the symbolic nature of adornment. An artwork that immediately comes to mind is *Sofia*, 2003, by Sofia Tekela-Smith, an artist of Rotuman and Scottish heritage. I first encountered this work as a projection during the Pacific Art History class taught by Dr Caroline Vercoe, then in person at the University of Auckland's Fale Pasifika, and was delighted to discover that it is in the Gallery's collection.

Originally trained as a jeweller, Tekela-Smith's practice is influenced by her relationship with her grandmother, to whom she attributes her knowledge of traditional materials and making processes. Over time, she has experimented with different media to recontextualise her smaller adornment works within a gallery context, mediating experiences of jewellery through photography and sculpture.

Sofia is a relief silhouette of the artist that re-appropriates the black silhouettes used to depict Polynesian, African and Aboriginal heads which were popular in the 1950s and 60s. These kitschy items are remnants of the pseudoscience known as phrenology. Taking control of her own image, the artist addresses the dusky maiden trope through symbols, including a red hibiscus flower and a necklace made from mother of pearl. Tekela-Smith has carved this material into three diamond-like shapes which resemble *hea hea* in Rotuma, a primrose willow that is used to make *tefui* (neck garlands).

Sofia Tekela-Smith, *Sofia*, 2003, fibreglass, mother of pearl, waxed thread, Auckland Art Gallery Toi o Tāmaki, purchased 2003

Sofia is part of the series *Melodies from their honey coloured skin*, 2003, comprising 11 relief silhouettes of the artist, her friends and members of her family. Each figure is redignified through personal adornments, reflecting Tekela-Smith's heightened awareness of the power of display.



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Dame Jenny Gibbs – Arts Advocate, Patron, Collector

Ron Brownson

‘I’ve always believed very strongly that the best New Zealand artists are absolutely world class.’

Dame Jenny Gibbs is well known as an extraordinarily effective advocate for contemporary art and artists. For the past five decades she has contributed as both a strategic advisor and benefactor to this country’s artists and art institutions. Her dedicated patronage of art – encompassing all media – has been constant and comprehensive. In 1987, Dame Jenny became the Founding Chair of the Patrons of Auckland Art Gallery, a role she held until 2002. Since their establishment, the Patrons have gifted 302 artworks by numerous New Zealand artists to the Gallery’s permanent collection. And her initiatives have motivated other benefactors, based here and abroad, to gift works to the Gallery. As a passionate art collector and commissioner of many innovative art projects, Dame Jenny’s guidance has been nationally and internationally significant. For decades she served as a member of the prestigious International Council of the Museum of Modern Art, New York.

Dame Jenny’s collection is renowned as one of New Zealand’s pre-eminent private collections of contemporary art. It is notable that she selected every artwork herself, after thousands of visits to dealer galleries. In a few instances artworks were purchased at auction – she battled international bidders to make certain that Colin McCahon’s final painting, *I considered all the acts of oppression*, 1980–82, remained in this country. Thousands of New Zealanders and many international artists, curators and art collectors have visited her home and collection, enjoyed her welcoming hospitality, and learned about her wide-ranging commitment to supporting visual, literary and performing artists.

These memorable occasions are always inspirational and educative.

Dame Jenny’s life-long commitment to education includes time spent teaching at university and serving as Pro-Chancellor of the University of Auckland, which conferred on her an honorary Doctorate of Literature in 2008. The year following she was made a Dame Commander of the New Zealand Order of Merit.

As founder of the Auckland Contemporary Art Trust (ACAT), Dame Jenny established the New Gallery of Auckland Art Gallery. ACAT is a philanthropic trust committed to supporting acquisitions and large-scale art projects. Its contribution to the Gallery’s programming and collection has been significant and is ongoing.

A talent in brokering change in the visual arts is perhaps most apparent in what Dame Jenny helped achieve with the Walters Prize, which she and two friends established in 2001. Now in its 10th iteration, the biennial Walters Prize has given the public far-reaching encounters with contemporary New Zealand art. Commenting on the prize recently, Dame Jenny noted, ‘We deliberately set it up to challenge people and make them think about contemporary art. And that’s one thing that has changed noticeably.’

Gordon Walters, *Genealogy 5*, 1971, acrylic on canvas, Auckland Art Gallery Toi o Tāmaki, gift of Dame Jenny Gibbs in honour of Chris Saines, Gallery Director (1996–2013), courtesy of Walters Estate

New Zealand art abroad has also been a focus of Dame Jenny’s work. She advocated for the presence of New Zealand artists at the Venice Biennale, and was the first commissioner to the biennale in 2001. She founded Patrons of New Zealand at Venice and in 2016 she was appointed to the board of Creative New Zealand. Recalling her Venice Biennale work, last year Dame Jenny commented, ‘I am immensely proud of the calibre of every artist we have sent to Venice. They have all affirmed for me that our artists can stand proudly on the world stage and that hopefully others can take up the challenge of promoting them out in the world.’

Dame Jenny Gibbs’ commitment to the arts has always focused on artists – on their works and the places these can be experienced – and in this way she has contributed much to our duties at the Gallery while also shaping the history of New Zealand art.

Art, All Care and a Good Dose of Responsibility – The Walters Prize

Natasha Conland

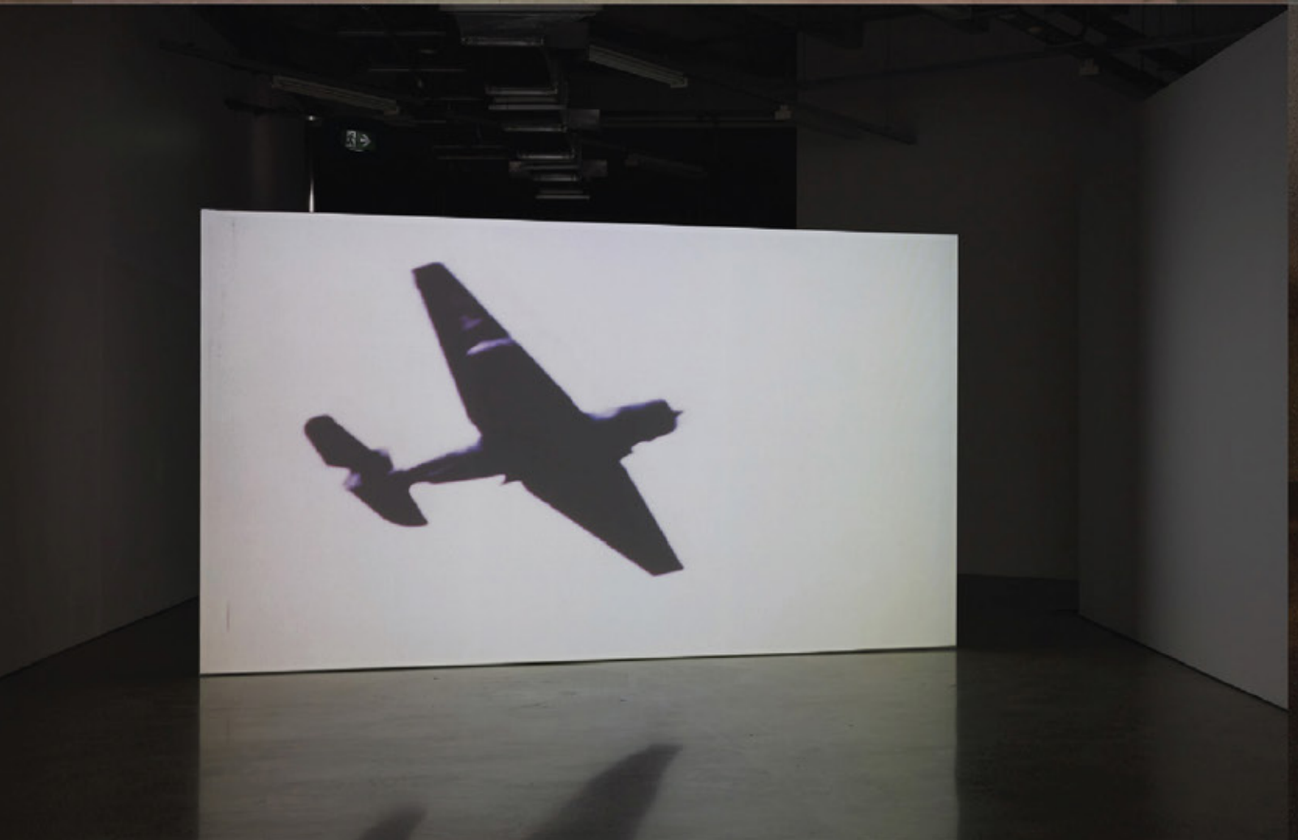
Peter Robinson, *Ack*, 2008
(installation detail, Auckland Art Gallery Toi o Tāmaki)

Luke Willis Thompson, *inthisholeonthisislandwhereiam*, 2012
(performance documentation, Epsom, Auckland)

The news is out. The 2020 Walters Prize nominees have been announced and, when it comes time for the exhibition, most visitors will arrive fresh to a selection of artworks that are new to them. They will meet these works under the auspices of the jury's recommendations – as 'the most outstanding' in art practice over the preceding two years. It is as daunting as it is enticing. This phrase from the Walters Prize rulebook is increasingly leaned on to guide the jury's engagement with the rapidly expanding field of New Zealand art in its variety of forms and locations. Rather than selecting artists for lifetime achievements, or successes per se, the jury has the somewhat unenviable task of defining the kinds of works that are changing the course and definition of New Zealand art in the preceding two-year period. The focus is strictly on the work, not the artist, as the guidelines suggest: 'The Walters Prize endeavours to focus on the achievement of artistic excellence, demonstrated within a relevant work or

OVERLEAF: Clockwise from top left: Mata Aho, *AKA*, 2019 (installation view, National Gallery of Canada); Sriwhana Spong, *Now Spectral, Now Animal*, 2019/2020 (installation detail, Auckland Art Gallery Toi o Tāmaki); Sonya Lacey, *Weekend*, 2018 (installation detail, The Dowse Art Museum); Fiona Amundsen, *A Body That Lives*, 2018 (installation detail, ST PAUL St Gallery)


ABŁDAKONE



Yvonne Todd, *Asthma and Eczema*, 2001
(installation detail, Auckland Art Gallery Toi o Tāmaki)

body of work, as this is seen to impact on or exert influence over contemporary art in New Zealand.'

This is the 10th iteration of the biennial Walters Prize, which was founded in 2001 and named for artist Gordon Walters (1919–1995). The first exhibition took place in 2002. Including the latest four nominees, there is now a history of 40 exhibited works, and just under 40 artists represented (some have been selected twice). With a duration of almost 20 years, it's also one of the longest-running exhibitions of contemporary New Zealand art.

Being a prize, it is bound by all the discomfort of selection, qualification and excellence, in an area of culture which increasingly prides itself on opening up breadth and diversity of artistic practice rather than narrowing towards winners. Yet as an exhibition, and a growing artist network that reaches nationally and internationally, it invariably grounds reputations, builds bridges and strengthens by association, even as it shifts our view of New Zealand art. These shifts are not without bumps. But like all such awards, the Walters Prize is designed for debate – even provocation and controversy. Criticism of the jury's selection is exacerbated by our small cultural community, in which jury members and artists may be colleagues or friends. With the heat often squarely set to hit the nominated artists, I asked some of the previous winners to comment. For 2008 Walters Prize recipient Peter Robinson, the broader Walters Prize project is precisely about shifting perceptions: 'The combined effect of initiatives like the Walters Prize, it would seem, have contributed significantly to the extremely high esteem in which artists from Aotearoa are held by the international community today, as evidenced by the careers of artists like Buchanan, Fraser, Mata Aho, Kihara, Fafswag, Thompson and 'Uhila, among others. In my opinion this has benefited Aotearoa as a whole. No longer is the perception of Aotearoa's excellence limited to agriculture, sport and nature tourism but it's extended to our culture as well, lending sophistication to our brand. Receiving the award was an honour but the enduring reward is being part of a community that is assigned increasingly more mana internationally because of the ongoing and accumulating effects of mechanisms like the Walters Prize.'

Kate Newby, *Crawl out your window*, 2012
(installation view, Auckland Art Gallery Toi o Tāmaki)

Ruth Buchanan, *BAD VISUAL SYSTEMS*, 2016/2018
(installation detail, Auckland Art Gallery Toi o Tāmaki)

It is apparent that the interpretation that the jury offers the selection process in response to the tough and high-minded stipulations in the prize's rules has led to some important and critical discussions on the expansion of art practice, on where New Zealand art resides, on the emergence of younger professional artists, on the replay of cultural history in contemporary art, and much more. To name just one occasion, 2014 saw the extraordinary enduring performance on homelessness by Kalisolaite 'Uhila next to the provocation on identity by Luke Willis Thompson, and the largely conceptual project by Maddie Leach, *If you find the good oil let us know*, 2014 on the search for whale oil. These extraordinarily moving and performative works literally repositioned visitors outside the Gallery, leaving Simon Denny's majestic visualisation of the tech industry the most concrete element in the 2014 exhibition.

From the outset, the prize donors were determined that unlike the Turner Prize model, which was then heading towards the celebration and commemoration of senior artists, the Walters would have a broad perspective on both national affiliation, location and reputation. It would focus on the art. This would create opportunities for relative newcomers, and also repeat appearances. While on the face of it this may have looked risky for the reputations of younger artists considered 'too soon to rise', many have described the ongoing impact of the prize on their careers, confirming the positive catalystic effect of nomination. Still one of the most provocative judge's decisions was that of esteemed curator Harald Szeemann who selected Yvonne Todd for her photographic series *Asthma and Eczema* in 2002. About her selection Todd says, 'Winning the Walters Prize early in my career was an immense affirmation to me that I was on the right track. It had a galvanising effect on my practice and opened up a range of opportunities, many of which have had a lasting impact.' With similar sentiment Kate Newby remarked, 'I was only just beginning to find my momentum as an artist and it was a push of encouragement to keep moving in the direction that I was going – working with site and space and light. The Prize sort of punctured my haze with the encouragement and boost that comes from having your work seen and recognised. I still speak about that exhibition as one of the most formative making experiences of my life.'

This year's candidates include the collective Mata Aho, a group of four Māori women who have been generating interest and attracting attention for their large-scale artistic statements, made with fibre-based materials and embedded in the principles of mātauraunga Māori. Their nominated work *AKA*, 2019 combines the customary whatu (finger twining) practice in a spectacular architectural setting. Fiona Amundsen, renowned for her commitment to documentary photography, is nominated for *A Body That Lives*, 2018, an affecting video and photographic installation bringing together four personal stories about the impact of the Asia-Pacific battle theatre in World War II. Here Amundsen deftly challenges the memorialisation of war with shifting counter-narratives. Sonya Lacey's nominated exhibition *Weekend*, 2018, hinges on her research into the St

et al., *restricted access from abnormal mass delusions?*, 2003
(installation view, Auckland Art Gallery Toi o Tāmaki)

Bride Foundation, a leisure centre for London's Fleet Street print industry. Lacey's interests in communication are beautifully described via the metaphor of her washing newspapers and the resultant exchange of information with watery abstractions, which loops over 28 hours of video. The fourth nomination is for Sriwhana Spong's work *Now Spectral, Now Animal*, 2019/2020, which uses sculpture and video to interpret the mystic writings of St Teresa. Spong's kinesthetic reference points navigate and position St Teresa's meditation on interior life in post-Brexit London.

The Walters Prize has a strong and passionate band of supporters who have stood by it, salving its growing pains and encouraging its ongoing adaptations, while remaining proud of its contribution and the connections it creates. Despite the institution that it has now become, there is evidence in its history of a healthy disregard for stability and a fixed determination to expand artistic expression through the exhibition.

The 2018 winner, Ruth Buchanan, comments on the time it offered simply to restage an important work for her: 'Having the opportunity to re-engage with work in a meaningful way is rare in what has been, until now, a very fast-paced progress-facing industry . . . it's something I feel proud of, and that feeling carries a lot of weight within the complex, sometimes fraught, space of maintaining a practice.'

Addressing the complexity that sometimes arises when definitions are stretched, 2004 recipients et al. commented on their win amid one of the country's greatest art controversies, their presentation at the Venice Biennale, 'We liken the Walters Prize in 2005 as our *pharmakon*, remedy or antidote; as a way of reminding the public (in the face of an external irritant) that contemporary art practice has a voice and can be heard. A *pharmakon* can be read as a temporal play of oppositions; of good and bad and true and false. Robert Storr's comments upheld the position of the artist, and the dilemma of what the artist intends and what the public receives.' Speaking about his choice to award et al. the 2004 Walters Prize, senior American curator Robert Storr, who would go on to curate the Venice Biennale the following year, said he made the decision because et al.'s work 'puzzles me the most'. This reflection on art that puzzles rather than comforts may hold the key to the enduring promise of the Walters Prize. After all, there is power in puzzlement's ability to grasp our attention, deflect existing standards, and expand the way we think and talk about New Zealand art from what we've already agreed it is, to what it might be.

The Walters Prize founding benefactors and principal donors are Erika and Robin Congreve and Dame Jenny Gibbs. The Auckland Contemporary Arts Trust is a principal donor. Major donors are Dayle, Lady Mace, and Chris and Charlotte Swasbrook.

Creative Learning Centre

Sue Sinclair

Sara Hughes: All My Favourite Shapes, 2019, (installation detail, Auckland Art Gallery Toi o Tāmaki)

Joyce Fisher Charitable Trust

Together, the Joyce Fisher Charitable Trust and the Gallery aim to help young people access quality participatory art experiences. Working collaboratively with leading visual artists we develop projects that provide vibrant and inclusive spaces reflecting the youth, diversity and creativity of New Zealanders. These projects empower the next generation to think creatively while helping to foster youth leadership. The activation of the Gallery's Creative Learning Centre space has only been made possible by the Joyce Fisher Charitable Trust's long-term engagement and funding support.

Creative Learning Centre

The Todd Foundation Creative Learning Centre opened along with the redeveloped Gallery in 2011. Since then it has been the site of a range of interactive hands-on, artist-led projects for children and families. In 2019, the Gallery celebrated a landmark one million visitors to the Creative Learning Centre, meaning the equivalent to one in five New Zealanders have accessed the space.

Past installations commissioned include *Gazillion Swirl!* by Reuben Paterson (2011), *May the Rainbow Always Touch Your Shoulder* by Tiffany Singh (2012), *What's It Doing?* by Sean Kerr (2013), *Wavelength* (2014) created in collaboration with AUT Colab, *Hole of Yellow Archipelago* (2015), produced with artist Judy Darragh, Turnspace Collective and Year 4 students from Balmoral Primary School, and the hugely popular *The obliteration room* by Yayoi Kusama (2017).

Sara Hughes: All My Favourite Shapes, 2019, (installation detail, Auckland Art Gallery Toi o Tāmaki)

More recently, *From Pillars to Posts: Project Another Country* (2018) by Isabel and Alfredo Aquilizan encouraged visitors to use recycled cardboard to create a model city, *Fa'ani and RoBro Present DiscoVERY* (2019) invited the public to take to the floor and dance to a digital music video. Currently *Sara Hughes: All My Favourite Shapes* places participants in the role of the artist, making decisions about how to design their own abstract artworks using coloured magnetic shapes.

Sara Hughes: All My Favourite Shapes

Auckland-based artist Sara Hughes designed this family-friendly participatory installation to constantly evolve at the hands of visitors. *All My Favourite Shapes* encourages the public to explore abstraction using the same decision-making process Hughes does when she creates her art. Visitors can add to an existing pattern, create original solo work or team up with others – the possibilities are endless.

Hughes explains, 'The installation is inspired by the magnetic board games I played as a child as well as watching my own children build and demolish elaborate wooden block constructions. I am fascinated by the possibility of geometric shape and colour.'

Initially conceived for an exhibition at the Dunedin Public Art Gallery in 2019, *All My Favourite Things* is hugely engaging, as shown by the images and comments on social media tagged #AllMyFavouriteShapes and #ThisisMyFavouriteShape.

Acquisition Highlights

Nigel Borell
Julia Waite
& Ane Tonga

Hiria Anderson, *Ahi Kā*, 2019, oil on canvas,
Auckland Art Gallery Toi o Tāmaki, purchased 2019

Hiria Anderson, *Ahi Kā*

Hiria Anderson, of Rereahu, Ngāti Maniapoto and Ngāti Apakura tribal descent, paints delicate images that capture moments of everyday life. Her intimate scenes provide candid insights and unpack narratives that focus on the marae as the hub of Māori communal life and a source of cultural sustenance. Informed by her early life experiences growing up in Ōtorohanga, Waikato, on her grandparents' homestead which is located close to their tribal marae, Anderson's works pay particular attention to relationships between family members. Like family snapshots, the paintings ponder quiet moments of contemplation on the marae. These depictions mediate between nostalgia and the mundane, the melancholic and the personal.

The Gallery acquired a suite of six paintings by Anderson, with *Ahi Kā*, 2019 being a striking example of her practice. It presents a moment of stillness, of quiet contemplation and solitude as a young boy sleeps on the paepae (formal seating area on marae). Anderson's paintings invite us into the interior worlds of people, even when they are absent from the image, and *Ahi Kā* speaks to the connection between place and people, while reflecting upon the deeply personal ways in which this connection might be experienced. The paintings poetically tell us something about what we human beings share with each other and with the environment around us.

NB

Rebecca Swan, *Georgina*, 1998, silver gelatin print, Auckland Art Gallery Toi o Tāmaki, gift of the artist, 2019

Rebecca Swan, *Assume Nothing*

With a pheasant feather in her hair and Carterton mayoral chains around her neck, Georgina Beyer resembles a noble leader like those in Gottfried Lindauer's Māori portraits. Unlike her elders of the 19th century, Beyer's mana (power, prestige) has an entirely different history – her battles were fought on the grounds of gender identity. The photograph belongs to Rebecca Swan's groundbreaking *Assume Nothing* project, 1995–2009, a powerful exposition of the lives of people who challenge traditional gender norms. In 2019, Swan gifted 20 prints from the series to the Gallery, a remarkable act of generosity which brings visibility to the LGBTQI+ community.

When Swan began the project there was no *Transparent*, *RuPaul's Drag Race* or Caitlyn Jenner on television, and though trans people's stories had yet to find their way into mainstream culture, Carmen and Beyer had been in the public arena for decades in Aotearoa New Zealand. Carmen campaigned for mayor of Wellington in 1977, Beyer starred in Peter Wells' groundbreaking film *Jewel's Darl* (1985), later becoming the world's first openly transgender mayor and Member of Parliament. *Assume Nothing* is now more than 20 years old, Beyer has retired from politics, but the work marks a significant moment. At the time the photograph was taken Beyer was on the brink of entering Parliament, and Swan's project was gaining momentum. The photographs in the series grew in number and found audiences through a touring exhibition, a book and a documentary. Now it is the Gallery's turn to present Swan's photographs to our visitors.

JW

The Susan Cochrane Archive

In late 2019, the Gallery acquired the archive of Dr Susan Cochrane (born 1949), a prominent author and curator specialising in Pacific and Aboriginal art, with a particular focus on art from Papua New Guinea and the Solomon Islands.

While we are yet to discover the depth of the archive's contents, already it has offered a window onto life and art in Papua New Guinea. Cochrane's publications, *Contemporary Art in Papua New Guinea* (1997) and *Bérétara: Contemporary Pacific Art* (2001) will certainly enhance our ability to research the Gallery's small collection of shields, some with provenance to Upper Sepik province and Asmat Regency, while others are unknown.

In the archive's manuscripts, correspondence and audiovisual resources, we can trace Cochrane's travels across Te Moana-nui-a-Kiwa (the great Pacific Ocean) and access documentation of important events in the region, such as song and dance festivals in Papua New Guinea known as 'sing sings'. The archive also holds information on the largest sing sing to date – Goroka. This annual event began in 1957 and is held in Goroka, the capital of the Papua New Guinea's Eastern Highland Province. It brings together more than 100 tribes and highlights distinct *kastom* (traditional practices) and *bilas* (adornment practices).

We are honoured to be kaitiaki (guardians) of this valuable resource and look forward to realising its potential for learning with future researchers from Aotearoa and abroad.

AT

Maker unknown, *Goroka 2001 Poster*, 2001, Susan Cochrane Pacific Archive, E H McCormick Research Library, Auckland Art Gallery Toi o Tāmaki, gift of Susan Cochrane, 2019


A PLACE
BEYOND
BELIEF

Collection Highlights

Juliana Engberg,
Julia Waite,
Nigel Borell &
Emma Jameson

Our collection is the heart of the Gallery, and we were reminded of this during the lockdown. We're fortunate to care for close to 20,000 works of art, which we share through exhibitions, public programmes and publications. These are just a few of the artworks we were thinking about from afar. Watch out for them – they're waiting in the wings, destined for display.

Henri Gascard, *Louise de Kéroualle, Duchess of Portsmouth*

Sumptuous and sensual, Henri Gascard's portrait boldly asserts the power of Louise de Kéroualle, arguably the most influential of the many mistresses with whom King Charles II cavorted during his reign. Painted at the outset of their affair, this portrait flaunts a visual manifesto that would define Kéroualle's persona at court: lavish, aspirational, and decidedly French. Portraits of Charles II's lovers proliferate – English royal mistresses occupied a less secure position and had to promote their beauty and their power. What is remarkable about this painting is its marked, overt assertion of Kéroualle's French identity. A French Catholic amidst a newly reformed Protestant court, Kéroualle's prominence fuelled rumours that she was a spy for King Louis XIV, intent on undermining the Protestant nation.

Vitriol was directed against Kéroualle's continued embrace of French fashion. Recognising fashion's political clout, commentators vehemently advocated for a unique British style and France, the leading producer of textiles, was singled out as a threat. French lace was banned in 1675 and a royal proclamation declared that Charles would wear only British materials.

Gascard's portrait leaves no doubt of Kéroualle's allegiances. Her plunging neckline and lace-trimmed sleeves resemble the *grande habite* of the French court, her hair is arranged in the *hurluberlu* hairstyle. Her promotion of French fashion, emulated by women in the English court, was interpreted as proof of her devious intentions to seduce England into adopting pro-French policy. The accoutrements depicted in Gascard's portrait became identifiable elements in satirical illustrations often showing Kéroualle dishevelled, ready for the bedroom. Here, however, she is sumptuously and extravagantly dressed in attire befitting a powerful member of the court, looking decidedly unruffled and proudly harnessing French fashion to showcase her magnificence and power.

EJ

Henri Gascard, *Louise de Kéroualle, Duchess of Portsmouth*, circa 1670, oil on canvas, Auckland Art Gallery Toi o Tāmaki, gifted in memory of Mr and Mrs Joseph James Craig of Auckland by their children, 1952

John Gibb, *After the Storm (Timaru Beach 1882, Showing the Wreck of the Ships Benvenue and City of Perth, 1882)*, 1883, oil on canvas, Auckland Art Gallery Toi o Tāmaki, bequest of Mr Thomas Peacock Esq, 1922

John Gibb, *After the Storm (Timaru Beach 1882, Showing the Wreck of the Ships Benvenue and City of Perth, 1882*

Certain episodes in a nation's history fix an idea of the character of its people. Tragedies engender heroics, stoicism and selflessness. One such event helped shape an idea of the New Zealander as brave, sacrificing and communal. On 14 May 1882, the ships *Benvenue* and *City of Perth* anchored at the edge of the breakwater at Timaru beach were assailed by mountainous seas – the same conditions that had already claimed *The Duke of Sutherland* almost two weeks earlier. Alarms went up and, seeing their plight, survivors of the *Duke* and local fishermen put out to sea in small boats to rescue those they could. Repeated attempts lasted hours, until a final struggle found the rescue craft engulfed by the boiling waters. Nine heroic men lost to the unforgiving elements.

John Gibb, known for his marine work, pictures the scene when all effort is spent and hopes are dashed. The ships, one shattered and submerged, the other beached and broken, dispersed along the shore with lost cargo, have come to a gloomy rest. The seas still agitated and high, the skies full of darkness and foreboding suggest perils of the sea are still to be encountered.

JE

Laura Knight, *The Bathing Pool*, 1918, oil on canvas, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, purchased 1921

Laura Knight, *The Bathing Pool*

Laura Knight described herself as a 'modern realist' and a painter who preferred depicting the lives of ordinary working people. Also renowned for her female nudes, she regularly painted women lounging in the sun, or on the move. *The Bathing Pool*, 1918 was painted during summer when sketching on the English coast was prohibited for reasons of wartime national security, though Knight likely had a permit to work outdoors. The figures exploring the rocky coast are Pauline and Joy Newton, plus a friend, and Knight recalled how the sisters 'often posed for me on the rocks . . . the girls were a lovely pair of long-legged colts, full of mischief.'

Knight was a spirited individual and her career is marked by many firsts. She was the only female artist given commissions during both world wars, as well as being the only British artist commissioned to cover the Nuremberg trials. She was also the first woman to receive a retrospective exhibition at the Royal Academy of Arts. A committed feminist, Knight wrote in 1930 that the lack of great women artists was due to a 'lack of encouragement and opportunity, not ability'.

JW

Walter Bayes, *Lady with Sunshade*

The woman with the neat bob peering out from beneath the parasol is most likely Kitty Telfer, the artist's wife, who frequently modelled for him. Walter Bayes took a complex route in art, painting his way through different movements and absorbing a plethora of radical ideas to reach a distilled pared-back style. Bayes was a member of the progressive New English Art Club, which had broken away from the more conservative Royal Academy of Arts to pursue techniques derived from French Impressionism. In 1911, he splintered off again to join the Camden Town Group which was invested in depicting the realities of modern life in London. A critic for the *Daily Telegraph* writing about the second Camden Town Group exhibition in 1911 recognised an 'austere modernity' in Bayes' painting, which set his work apart from the group. Bayes had a reputation for being an intellectual painter and the thin layers of paint and simplicity of *Lady with Sunshade* belie the painting's careful construction.

JW

Walter Bayes, *Lady with Sunshade*, date unknown, oil on canvas, Auckland Art Gallery Toi o Tāmaki, purchased 1956

Bernhard Heiliger, *Seraphim*

Bernhard Heiliger, *Seraphim*, 1953, bronze, Auckland Art Gallery Toi o Tāmaki, gift of the Friends of the Auckland Art Gallery, 1969

In the hierarchy of heavenly creatures, six-winged seraphim reside at the top, where they surround God in perpetual adoration. In early Renaissance painting, the seraph was sometimes depicted with wings outstretched and at other times tucked up. Bernhard Heiliger conveys this in heavily abstracted forms that splay and protrude. He was inspired by the work of French sculptor Aristide Maillol, whose *The Woman Who Walks through the Water*, 1910, is also in the Gallery's collection. The connections between the works is evident in the strength and simplicity of the figures. Heiliger was also keenly interested in Henry Moore's sculpture and *Seraphim* was purchased by the Gallery during a heyday in collecting of modern sculpture, three years before the legendary exhibition *Henry Moore: An Exhibition of Sculpture and Drawings* was thrust upon an unsuspecting Auckland public in 1956.

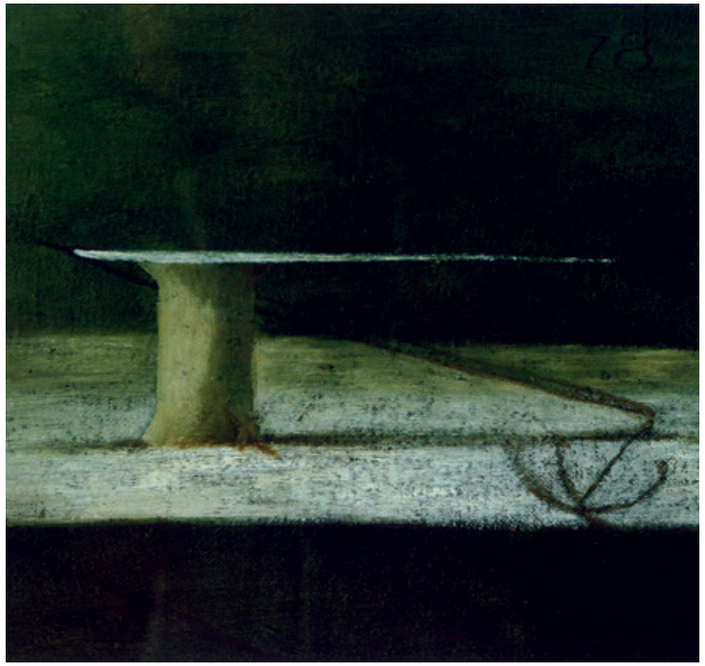
JW

Alicia Frankovich, *Lover*

Alicia Frankovich, *Lover*, 2010, coat hanger, neon, electrical wires, Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, purchased 2010

With the slightest of materials, an almost Arte Povera attitude and a nod to Bruce Nauman's neons and Dan Flavin's fluorescents, Alicia Frankovich creates an electrified luminescence of absence and presence to conjure something that represents the blurring of selves in the heady merging of one and a beloved. *Lover*, 2010 is reminiscent of poet Walt Whitman's body electric, and his '. . . female form / A divine nimbus exhales from it from head to foot'. In *Lover*, an emanant fullness and a longing emptiness etched in neon personifies the lover's desiring and the desired subject. This hot and cool work perfectly conveys the intoxicating precariousness of desire. Things hang by a flimsy coat hanger, wires are exposed. The whole apparatus is dangerous. The conundrum of the void and the totality of *Lover* hanging on by a thread presents its own paradox and suspense. It is to Roland Barthes that we look to find his rumination of absence: '. . . like a package in some forgotten corner of a railway station. Amorous absence functions in a single direction, expressed by the one who stays, never by the one who leaves: an always present *I* is constituted only by confrontation with an always absent *you*.' This work began with Frankovich finding an abandoned coat hanger in her new Berlin house and represents a transition in her practice from the self-performative body to a contemplated and philosophical corporeal surrogate.

JE



Michael Shepherd, *Cut-throat Razor and Cotton Reel*, 1978, oil on linen on board
Auckland Art Gallery Toi o Tāmaki, purchased 1982

Michael Shepherd, *Cut-throat Razor and Cotton Reel*

***Cut-throat Razor and Cotton Reel*,** 1978 sets objects we associate with the 19th century in a dark and hermetic space of historical still-life painting. Cut-throat razors recall a time when most men wore beards, cotton reels from when women regularly sewed and mended their own clothes. The work harks back to the 17th century when the still-life genre was at its zenith and objects held great symbolic power. A time when candles stood for the transience of life; a book represented piety; and cherries were signs of paradise. But Michael Shepherd's work was made in the late 1970s, and his objects are more like old things you find in a forgotten drawer when rummaging for something else. Art historian Francis Pound commented on Shepherd's work: 'For his objects have old memories clinging to them still, like a fine and pervasive dust.'

JW

Jude Rae, *Still Life 48*, 1999, oil on linen, Auckland Art Gallery Toi o Tāmaki, purchased 1999

Jude Rae, *Still Life 48*

The title of Jude Rae's painting suggests the work is part of a series – that it belongs to a longer enquiry. The painting has a slow and studied quality, and there is nothing spontaneous as each object is given the same even treatment – the jugs and vases rendered with absolute precision. The sense of stillness is only slightly interrupted by a few flecks of light, a small shadow to the right of the white jug, and an ambiguous black vessel tucked in at the back. Or is it just a shadow? After a while, Rae's anonymous objects take on greater presence and begin to feel like members of a family. What started as a seemingly commonplace collection of chalk-coloured objects becomes increasingly crowded, mingling and redolent with unease.

JW

Marti Friedlander, *Eglinton Valley 1970*, 2000, gelatin silver print toned with gold, Auckland Art Gallery Toi o Tāmaki, gift of Marti Friedlander, with assistance from the Elise Mourant Bequest, 2001

Marti Friedlander, *Eglinton Valley 1970*

The unison movement of sheep never ceases to amuse. Marti Friedlander captures both the humour and the herd mentality of this flock whose amblings have caused a sunlit cloud of steam to form above them, producing a kind of sudden apparitional effect. Friedlander captures the group, alert, as they are compelled to encounter the unexpected intrusion of the photographer. She shows her skill in framing with the central sheep, slightly forward, emphasising the triangular composition of the flock. The entire picture finds its central energy from the organisation of all elements converging upon that middle. The photograph became iconic in Friedlander's portfolio, which included many images of rural subjects. She was drawn to capture scenes of agriculture in her adopted home of New Zealand as she tried to understand and integrate into a very different, remote and spacious place – one unlike the crowded urban area of east London where she grew up in an orphanage for Jewish refugee children.

JE

Peter Peryer, *Dog*, 1976, black and white photograph, Auckland Art Gallery Toi o Tāmaki, purchased 1978

Peter Peryer, *Dog*

This tautological image with its deadpan, dead-beat atmosphere, made more so by the blackness caused by under exposure of the cheap 'Diana' toy camera, its crummy meniscus lens and fuzzy edged focus, is Peter Peryer at his brilliant best. The glum dog, almost sitting, bum slightly lifted as if about to bolt, has been ordered to his designated spot. The painted sign 'DOG' – an uncanny doubling – tells us so. Did Peryer spy this opportunity or, as he revealed in an interview about his process, spend time thinking about the image, preparing the situation and then shooting it? The apparent informality of the photo, aided by qualities of technical imperfection resulting from camera vignetting and low contrast, belies its sophistication. Peryer started to pursue serious photography in the mid-1970s. The travelling exhibition, *New Photography USA*, shown at the Gallery in 1973, more likely than not introduced Peryer to emerging experimental work, and in particular the photographs of John Szarkowski and Paul Caponigro, with whom he developed an aesthetic affinity as he pursued the particular, curious and poignant.

JE

Simon Morris, *Daily Painting #11*, *Daily Painting* #13, *Daily Painting #14*, all 2009, from the series *Daily Painting #11, #13, #14 for Barrie Morris*, 2009, acrylic on linen, Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, purchased 2010

Simon Morris, *Daily Painting #11*, *Daily Painting #13*, *Daily Painting #14*

Rather than draw the process out, Simon Morris uses time to demarcate his painting, reminding us what can be achieved in a single day. Rejecting any sense of romantic idealism or self-involvement in painting, Morris approaches the task in a workmanlike fashion. He marks the time it takes to paint in thick stripes. The different tones of colour are like intervals set to a watch, becoming progressively darker, more dense across the course of the day. For the artist, this seemingly restrictive approach opens up other areas to consider: 'My interest in noting time in this way is that it suggests there is also a passage of time involved in conceiving the work, planning and preparing, then also the time in which the work sits in the memory of the viewer after the viewing experience.'

JW

Lisa Reihana, *Hinepukohurangi*, 2001, colour photographic print on aluminium, Auckland Art Gallery Toi o Tāmaki, purchased 2002

Lisa Reihana, *Hinepukohurangi*

This photograph comes from Lisa Reihana's dynamic *Digital Marae* series of 2001, which pays tribute to female atua (deities) recalled in Māori creation narratives. Hinepukohurangi is the mist maiden in Ngāi Tūhoe tribal narratives who descends to earth in the evening, settling on the mountains of Te Urewera as a blanket of mist, which by dawn has disappeared. Reihana's highly polished and dramatically staged digital photographs present a contemporary take on this myth from a Māori woman's perspective, and emphasise the importance of women in Māori cultural narratives.

NB

Contributors

Nigel Borell (of Pirirakau, Ngāti Ranginui, Ngāi Te Rangi and Te Whakatōhea tribal descent) is Curator, Māori Art at Auckland Art Gallery Toi o Tāmaki where his research in both customary and contemporary Māori art is produced for publication and exhibitions.

Ron Brownson is Senior Curator, New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki. He is currently co-ordinating the presentation of the international exhibition *Civilisation, Photography, Now* curated by William A Ewing and Holly Roussell for the Foundation for the Exhibition of Photography. Recently, he presented the first public queer narrative concerning Theo Schoon's wartime self-portrait practice. He is developing exhibitions and working on acquisitions related to New Zealand photography.

Natasha Conland is Curator, Contemporary Art at Auckland Art Gallery Toi o Tāmaki. She has diverse interests which have focused over the past two decades on commissioning art for public spaces, and the dissemination of the historic avant-garde, among others. Selected exhibitions at the Gallery include *Mystic Truths* (2007), *Last Ride in a Hot Air Balloon: the 4th Auckland Triennial* (2010), *Made Active: The Chartwell Show* (2012), *Necessary Distraction: A Painting Show* (2016), *Shout Whisper Wail* (2017), *Groundswell: Avant Garde Auckland: 1971–79* (2018).

Juliana Engberg is an international curator, writer and cultural producer. She was most recently Curator of *Angelica Mesiti: ASSEMBLY* in the Australian Pavilion at the Venice Biennale. Prior to that she was Programme Director of the European Capital of Culture Aarhus 2017 and Artistic Director of the 19th Biennale of Sydney: *You Imagine What You Desire*. She has been the curator of numerous festival programmes in Edinburgh, Melbourne, Adelaide and Glasgow. She is currently engaged as Senior Curator, Global Contemporary Art, Auckland Art Gallery Toi o Tāmaki.

William A Ewing is a curator, author and museum director. His exhibitions have been shown at many museums worldwide, including the Museum of Modern Art, the Centre Pompidou, the Serpentine Gallery and the National Gallery of Victoria. He has received the Royal Photographic Society's Award for Outstanding Service to Photography and is an Officer in France's Order of Art and Letters.

Dr Sarah Farrar is Head of Curatorial and Exhibitions at Auckland Art Gallery Toi o Tāmaki. In addition to leading the Gallery's curatorial team, she is responsible for the Gallery's exhibitions, research library and publishing programme. She is a curator and art writer whose doctoral research was focused on contemporary art, curatorial activism and the complexities of cross-cultural exchange. Recent curatorial projects include *Tūrangawaewae: Art and New Zealand* and *Kaleidoscpe: Abstract Aotearoa* (both 2018, Museum of New Zealand Te Papa Tongarewa).

Emma Jameson is Assistant Curator, International and New Zealand Historic Art. A lover of historic art, she is particularly passionate about 17th-century European painting and prints. Her exhibitions at the Gallery include *The Discerning Eye: Collecting Della Bella and Callot* (2017), *Uncanny Country* (2018), *Guerrilla Girls: Reinventing the 'F' Word – Feminism!* (2019) and she was most recently assistant co-ordinating curator for *Enchanted Worlds: Hokusai, Hiroshige and the Art of Edo Japan* (2020).

Dr Sophie Matthiesson is Senior Curator, International Art at Auckland Art Gallery Toi o Tāmaki and co-ordinating curator of *Enchanted Worlds*. She was previously Curator of International Art at the National Gallery of Victoria, where she co-curated *Monet's Garden* (2014) and was a contributing curator to *Van Gogh: The Seasons* (2017), *Degas: A New Vision* (2016) and *The Legacy of Catherine The Great* (2015). Her doctoral research was on artists in prison in the French Revolution.

Holly Roussell is a Swiss/American independent curator, museologist and researcher with in-depth knowledge of contemporary art and photography from East Asia. She is a specialist in post-1976 art from China, avant-garde artist groups and exhibition histories. Her exhibitions have been shown at institutions, biennales and festivals, including Museum Folkwang, UCCA Center for Contemporary Art, OCAT Shenzhen/Beijing, Rencontres d'Arles, National Gallery of Victoria, National Museum of Modern and Contemporary Art, Gwacheon, among others.

Sue Sinclair is Head of Advancement at Auckland Art Gallery Toi o Tāmaki. She leads a team dedicated to fundraising, development and strategic partnerships, which includes high-level stakeholder management and donor stewardship. She has a background in fundraising and building global and national networks in support of New Zealand Inc initiatives, and engages these to enhance the reputation of the Gallery and to ensure its financial sustainability.

Ane Tonga is the Curator, Pacific Art at Auckland Art Gallery Toi o Tāmaki. Her research interests are focused on contemporary Pacific art and curatorial practice, lens-based practices and Indigenous feminisms. Recent curatorial projects include: *Kereama Taepa: Transmission* (2020, Objectspace) *Edith Amituanai: Double Take* (2019, Adam Art Gallery Te Pātaka Toi) and *Ani O'Neill: Promise me/ Trust me* (2019, Objectspace).

Julia Waite is Curator, New Zealand Art at Auckland Art Gallery Toi o Tāmaki. Her research interests are focused on the development of modern art in New Zealand and global modernisms. In February 2020, as one of 15 international CAA-Getty Scholars invited to attend the annual CAA conference in Chicago, she delivered a paper on hybridity and the work of Gordon Walters. She co-curated *Gordon Walters: New Vision* (2018) and *Louise Henderson: From Life* (2019).

Dr Charles Walker is Foundation Professor and Head of Huri te Ao/School of Future Environments at AUT. He has practised and taught architecture, urbanism, creative technologies and entrepreneurial thinking in the United Kingdom, Middle East, Japan, Australia and New Zealand. His teaching connects architecture, urbanism, emerging technologies and complex systems to explore how we might live together, differently, in a changing world.

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Front cover: Vincent Fournier, *Ergol #1, S1B Clean Room, Arianespace, Guiana Space Center [CGS], Kourou, French Guiana*, 2011 (detail), c-type print, from the series *Space Project*, 2011, © Vincent Fournier

Inside front cover: Anonymous, *Banquet with Music in Former Yoshiwara*, circa 1655 (detail), six-panel folding screen, ink and colour on paper, Private collection

Pages 54/55: Nathan Coley, *A Place Beyond Belief*, 2012 (installation detail), illuminated text, scaffolding, Auckland Art Gallery Toi o Tāmaki, gift of the Auckland Contemporary Art Trust, 2019

Back cover: Keisai Eisen, *Gateway to Success*, circa 1825 (detail), hanging scroll, ink and colour on paper, Tekisuiken Cultural Foundation

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