



Lindauer: A Continuing Journey

In late 2014, 48 Māori portraits by Gottfried Lindauer left Aotearoa New Zealand for the first time and began a journey to Europe. They were exhibited first at the Old National Gallery in Berlin, Germany, from November 2014 to April 2015 with just under 144,000 visitors, and are currently on display in Lindauer's hometown at the Gallery of West Bohemia in Pilsen, Czech Republic.

This touring exhibition is the result of a long journey, which has both physical and emotional elements. Since being donated to Auckland Art Gallery Toi o Tāmaki by Henry Partridge in 1915, Lindauer's portraits have become some of the best-loved works in the collection. A poignant farewell was held at the Gallery prior to the tour which highlighted the significance of these works for many groups of people. It was attended by descendants of the Māori portrait sitters, and by those of Lindauer and Partridge also.

The portraits are imbued with meaning and are a rich source of information about New Zealand's history. They are regarded as taonga (treasures) by the descendants of the artist's sitters. Since the exhibition opening at the Gallery of West Bohemia, it has become clear that they are also special to the people of Pilsen. The exhibition there has been described as something of a spiritual homecoming for Lindauer.

The Pilsen exhibition is the culmination of 18 months of planning by Gallery staff, followed by a long physical journey. Members of the Registration and Conservation teams acted as international art couriers to ensure the safe arrival of the works in Europe. Julie Koke, Senior Registrar, spent 29 hours travelling by air and eight hours by road with many of the paintings. Sarah Hillary, Principal Conservator, spent two days travelling by air freighter before arriving in Germany and continuing the trip by road. Ingrid Ford, Paintings Conservator, made sure the works arrived safely in Pilsen from Berlin.

The exhibition will be journeying home to New Zealand later in the year and will be presented in an expanded form at Auckland Art Gallery Toi o Tāmaki in 2016.

Right

Image courtesy of Julie Koke: Hasenkamp
Technicians opening the Lindauer crates





Sue Gardiner Private Collection Visit

Wed 21 Oct – 6.30pm

An incredibly unique, members-only event will be taking place this October. The co-director of the Chartwell Collection, Sue Gardiner, has graciously offered to open up her home, which she shares with her husband Bill Garcia, to host an intimate tour of their own art collection.

The focus of the tour is not on the Chartwell Collection, which is held at Auckland Art Gallery, but rather on the way art and life are integrated throughout their house. From a small video collection to multiples and artists books, student works

and objects inherited from Sue's family, all are personal and quirky works that form a collection with a hundred hidden stories. Sue and Bill will share these stories in a relaxed setting and are keen to chat about the collecting stories of others too.

Such a special opportunity comes around rarely, and tickets are strictly limited.

Invitation

Pat Hanly Art Student Awards 2002–2015

Pat Hanly's wish was to go down in history 'as a contributor to people's awareness of their potential'.

Since 2002, the Friends have held the Pat Hanly Art Student Awards to engage with and encourage students to realise their potential in the visual arts. The Awards recognise final-year Auckland school students who have demonstrated outstanding commitment and passion for visual art. Each nominated student receives an award, and the students are encouraged to continue their studies in art at tertiary level.

We are delighted that the Hanly family has agreed to present the Awards again this year. To assist us in making the 2015 Awards a truly memorable event for the students, we invite and encourage you to join with us in the spirit of Pat Hanly to support this event.

Your financial contribution to the event would be gratefully received. You can make a contribution by phoning Marica McEwan on 09 307 7705 or by direct credit by emailing galleryfriends@aucklandcouncil.govt.nz of payment to Friends of the Art Gallery BNZ 02 0261 0048571 002. Please reference your credit with your name and 'Pat Hanly' and advise us you have done so.



Above

Pat Hanly
Figures in Light 1964
oil on canvas
Auckland Art Gallery Toi o Tāmaki
Gift of the Friends of the Auckland Art Gallery, 1964

Locating Frances Hodgkins: Curator's update

Tue 15 Sep – 10.30am

In November 2014, Research Library Manager Catherine Hammond and I spent a fortnight in London, courtesy of the Auckland Society of Decorative and Fine Arts. It was a whirlwind tour, involving making contact with archive collections, curators, researchers and possible venues for the 2017 exhibition planned to coincide with the launch of the online catalogue raisonné of Frances Hodgkins' work.

We visited the British Council, British Library, Tate Archive and Library, the V&A Prints & Drawings Study Room, the National Art Library and the National Gallery Research Centre.

At the Tate Archive we looked at their Hodgkins files, read related material on fellow artists, Cedric Morris, John Piper, Lett Haines, and friends Amy Krauss, Dorothy Selby and Eardley Knollys.

We met Adrian Glew, Tate's head archivist and Chris Stephens, their Lead Curator of Modern British Art and Head of Displays. While Chris felt that Tate Britain could only give one room to a Hodgkins show, Adrian Glew was receptive to an archival show with the main exhibition elsewhere. We received a positive response from Ian Dejardin, Director of Dulwich Picture Gallery, which was then showing the work of Hodgkins' pupil, Emily Carr.

We met theatre designer Norman Coates, who has inherited Eardley Knollys' collection, including a finished drawing and a late gouache painting by Frances Hodgkins. We photographed the list of Hodgkins' sales made by the Storrán Gallery in her lifetime. At Norman's house we met David Shepherd, who has a large collection of Omega Workshop objects. Duncan Grant and Vanessa Bell also worked at the Omega Workshop – Auckland Art Gallery's portrait of Vanessa Bell has an Omega screen in the background.

I travelled to Europe again on 1 May 2015 for three months, thanks to a Stout Foundation grant which covered research, international digitisation and the production of the website. This trip took me to France, Spain, Wales and England where I identified places Hodgkins painted and visited public collections holding her work. I will be seeking venues for the exhibition in 2017, and hopefully discovering works held privately for the catalogue raisonné.

Many works held in England in the 1980s have returned to New Zealand. If anyone has friends, family or acquaintances who own works by Frances Hodgkins I would love to hear from them and I will follow up on my return in August.

Mary Kisler

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Above

Yang Fudong
The Coloured Sky: New Women II 2014
 Courtesy of Yang Fudong, ShangART Gallery and
 Marion Goodman Gallery.
 Commissioned by the Australian Centre for Moving
 Image and Auckland Art Gallery Toi o Tāmaki

Zara Stanhope: Yang Fudong

Wed 7 Oct – 6pm

Could you recall your first encounter with Yang Fudong's work?

Yang Fudong has not had a solo exhibition in New Zealand yet – *Filmscapes* will be the first. I have always been impressed by his unique cinematic approach to art making. *Seven Intellectuals in a Bamboo Forest*, 2003–7, a work of five parts that runs for over four hours, was included in the 2007 Venice Biennale. Robert Storr curated the main section of the Biennale, *Think with the Senses – Feel with the Mind*, and suspended five screens along the length of the Arsenale building so that *Seven Intellectuals* was seen among different artworks. This configuration heightened the durational experience of Yang's slow-moving, black and white narrative.

Fudong's practice is distinguished by a long-form cinematic style. How do you envisage Gallery visitors will interact with these works?

Perhaps viewers will have the same type of experience I did with *Seven Intellectuals* at Venice, moving back and forward between screens in order to assemble my own version of the work. However, not all his works are lengthy. For example, *The Fifth Night*, 2010, which will be in *Filmscapes*, is a single-screen work and runs for just over 10

minutes, so it's perfect for a single viewing

The exhibition will follow Lisa Reihana: in Pursuit of Venus [infected]. Do you see a relation between the two exhibitions?

The two are exceedingly different exhibitions of moving image work. *Lisa Reihana: in Pursuit of Venus [infected]* places actors into a virtual recreation of the Pacific to reconceive the past from the present. In his recent works Yang Fudong draws on a wide range of historical films and genres from the West and Asia, Shanghai cinema in particular, to evoke aspects of life for his generation. In this way his works reflect, albeit indirectly, on contemporary social politics in China.

Auckland Art Gallery commissioned a new work from Yang Fudong for Filmscapes. Could you tell me about this process?

The Coloured Sky: New Women II was made for *Filmscapes* and co-commissioned by the Australian Centre for the Moving Image, Melbourne and Auckland Art Gallery. Our institutions will be permanently credited on the work, which is in lots of demand internationally as it is the artist's first move into colour after 20 years of practice and his first made with a digital camera. Commissioning makes a work possible by assisting the artist to hire the cameras, set,

crew and cast, and cover post-production costs. It was an exciting process waiting to see the final work as you can never predict the creative decisions artists will make!

New Zealand art institutions are increasingly engaged with the 'Asia-Pacific' in their programming. Could you tell me how you envisage the Auckland Art Gallery's relationship to this geo-political shift?

We need more space to discuss this topic! Nevertheless, more than ever, New Zealanders are aware of being at the centre of a region bounded by Australia and parts of Asia and in the Pacific which is also bordered by the Americas. Our location is increasingly reflected in our population as economic and political shifts influence migration. It's natural that cultural institutions are open to this condition and explore how we understand the ever-changing social and cultural landscape of which we are a part.

**Interview by
Emil Dryburgh
Gallery Assistant**

Gallery Conversations Creative Learning Centre

Since the opening the *Light Show*-themed *Wavelength*, the Creative Learning Centre (CLC) has seen more than 70,000 pairs of feet through its doors. The CLC is undoubtedly a firm visitor favourite. In anticipation of its fifth evolution, I sat down with the CLC developer Meg Nicoll who explains 'we're taking a different approach this year'.

For the first time, the CLC will be a collaboration between the Gallery, the artist and key audience members. As Meg puts it: 'it's a kid's space so we thought we really need to get kids involved in deciding what goes into it'. Meg and her team are working closely with artist Judy Darragh and children from a local primary school, in order to explore artwork and artistic practice. Designers will then respond to this to create a CLC focused on interactive experience.

While in the past the CLC has been focused on 'all ages', Meg points out that 'the whole gallery is designed with adults in mind so it's really important for there to be a space designed with kids in mind'. The new CLC model will be 100% a 'kid's space', and what better way to show this than involve children in the creation process. Meg also informs me they won't be getting too comfortable, either: 'We are not expecting this model to be replicated exactly again in the future . . . I've gotten to a place where we are totally



thinking about each one as a unique project. Projects that depend on the individual approach of each new artist, and that depend on those key, much younger, audience members.'

**Eleanor Woodhouse
Gallery Assistant**

Talking Shop



The postcard might be the undisputed king of art gallery mementos, but the team behind Auckland Art Gallery's shop works hard to ensure more creative options for visitors. For example, we commission artists from the Gallery's collection to develop special products, often with entirely new material. During the *Freedom Farmers* exhibition, artists Richard Maloy and Tessa Laird created original images which were screen-printed on tea towels.

Jacqui Alquist, the Retail Operations Manager, loves the way that these functional items provide unexpected opportunities for visitors to be reminded of their visit to the Gallery: something more than 'just a postcard on the fridge'. But Jacqui is most excited about the shop's collaboration with Lisa Reihana, based on Reihana's powerful video work *in Pursuit of Venus [Infected]*.

Images from the large-scale work, are to be found on items ranging from lens cloths to the centrepiece product: two cushion covers that are illustrated with scenes from the 32-minute video. The covers are reversible, with different vignettes chosen for each side. The result is striking and the return to domesticity is a neat coincidence too – journeying from the work's original inspiration found in wallpaper to framed artwork via 21st-century video, it now finds its way back to the living room in cushion form. According to Jacqui, Reihana is looking forward to an entirely new way of interacting with her work.

Eleanor Woodhouse
Gallery Assistant