



#### Auckland Art Gallery Toi o Tāmaki

PO Box 5449, Auckland 1141

Ph (09) 307 7700 Infoline (09) 379 1349

New Gallery: Cnr Wellesley and Lorne Sts

Auckland Art Gallery's main building is now closed for development. Exhibitions and events will continue at the New Gallery across the road, cnr Wellesley and Lorne Sts

**Open daily 10am to 5pm except Christmas Day and Easter Friday. Free guided tours 2pm daily. Free entry. Admission charges apply for special exhibitions.**

[www.aucklandartgallery.govt.nz](http://www.aucklandartgallery.govt.nz)

**Discount parking** – \$4 all day, weekends and public holidays, Victoria St carpark, cnr Kitchener and Victoria Sts. After parking, collect a discount voucher from the gallery

**For bus, train and ferry info** phone MAXX on (09) 366 6400 or go to [www.maxx.co.nz](http://www.maxx.co.nz)

**The Link** bus makes a central city loop [www.stagecoach.co.nz/thelink](http://www.stagecoach.co.nz/thelink)



ARTG-0009-serial

# On Show

FREE

## EXHIBITIONS & EVENTS

## AT AUCKLAND ART GALLERY TOI O TĀMAKI

MAY / JUNE / JULY 2008 // **FREE** // [www.aucklandartgallery.com](http://www.aucklandartgallery.com)



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# From the Director



Chris Saines,  
Director,  
Auckland Art  
Gallery  
Toi o Tāmaki

As this issue of *On Show* goes to print, we are on the edge of handing the gallery's main building over to construction contractors for the commencement of our long planned development. The work will take approximately 27 months, scheduled to conclude in late 2010, and it will see the gallery's display and public spaces and programmes take on a new and larger form.

In the interim, exhibition, education and public programmes will continue in the New Gallery, with *Turuki Turuki! Paneke Paneke!* opening in May and the 2008 Walters Prize in September. *Turuki Turuki!* marks the 50<sup>th</sup> anniversary of the first 'contemporary' Māori art exhibition in Auckland, on 10 June 1958, held at the University of Auckland. It was a groundbreaking show.

1958 was no less important in this gallery's history, with its then second professional director Peter Tomory declaring that "a seriously planned collection of European and New Zealand paintings and sculpture" would benefit not only the present but also future generations of New Zealanders. Sadly, Peter Tomory died on 25 March at his home in Wales, aged 86.

Director from 1956-64, Tomory staged a now legendary programme, published relentlessly, built the gallery's research base and founded a quarterly journal. He acquired Epstein's *Torso in Metal from the 'Rock Drill'* and Hepworth's *Torso II (Torcello)*, gifted following a local fracas around an important show of her work, and he famously acquired 37 Fuseli drawings.

Later known as Emeritus Professor, Tomory was a learned and always passionate gallery director, curator and educationalist. He held subsequent teaching positions at the University of Auckland and Columbia University, New York, and was curator of the Ringling Collection, Florida, before establishing the art history department at La Trobe University, Melbourne.

With the opening of a new chapter in the gallery's 120-year history, it is a sad but a salutary moment to recall the legacy of one of its truly great figures.

Chris Saine

# Welcome to Auckland Art Gallery

It's your gallery. It's free and it's in the heart of Auckland city.

**EXPLORE** Our collection is the finest in the country with 14,000 works spanning seven centuries. Free guided tours are held daily at 2pm.

**RELAX** Catch up with friends at Reuben café overlooking Khartoum Place.

**ENJOY** Don't miss our gallery shop, stocked with unique giftware and art related products.

**AMUSE** Children are welcome and there's plenty to keep small hands busy in our Kids Club and holiday art programmes.

**DISCOVER** Like to know more about art? We hold a mix of interesting events throughout the year. Come along and learn something new.

**JOIN** Become a Friend of the Gallery and open the door to a stimulating world of art and artists.

We often host groups of school children as part of our education programme. They can be lively, so if you prefer to visit us when it is quieter, we recommend you do so later in the afternoon.

Admission charges apply for special exhibitions.



Ian Macdonald *Whale Stranding at Muriwai Beach No.51* 1975, Auckland Art Gallery Toi o Tāmaki, gift of the artist 2001

# News

Below: George Rickey  
Double L Excentric  
 Gyrotory 1985  
 Middle: Paper  
 Conservator, Ute Larsen  
 Right: Reading Room  
 issue 2



# Development News

## – Getting on with it



Image: Courtesy  
 of fjmt+archimedia

### IN STORAGE

Three prominent art works outside Auckland Art Gallery's main building were recently placed carefully in storage in preparation for the gallery's major restoration and expansion, due to start this month. The three works, *Opened Stone* by Hiroaki Ueda, *Sappho* by Aleko Kyriakos and *Double L Excentric Gyrotory* by George Rickey (pictured), are part of the gallery's collection. 'The Rickey' will be placed back on site close to its current location when the gallery's main building reopens in 2010.

### CONSERVATION PROJECTS

Results from three years of research by paper conservator, Ute Larsen, into watercolour and gouache works on paper by Frances Hodgkins, will be published in the peer-reviewed British journal *The Paper Conservator* in September. Larsen worked closely with principal conservator Sarah Hillary, who has been investigating Hodgkins' paintings. Larsen is also co-publishing, with Camilla Baskcomb, the results of research undertaken by the gallery, Baskcomb and Becky Cameron on Henry Fuseli's works on paper in the same edition of the journal.

### READING ROOM

The second issue of *Reading Room: A Journal of Art and Culture* is now available. Exploring the theme, 'Transcendental Pop', issue 2 explores a paradox within contemporary art and culture's absorption of pop, and features a new work by Gavin Hipkins called *My Only Child: Picture of Warhol* based on the Andy Warhol *Index Book* held in the gallery's research library. *Reading Room* is available from the gallery's bookshop or online at [www.aucklandartgallery.govt.nz/research/journal/subscribe](http://www.aucklandartgallery.govt.nz/research/journal/subscribe). asp – \$25 per issue or \$35 for issues 1 & 2.

Auckland City Council is now getting on with restoring and developing the Auckland Art Gallery's main building.

With a clearer path ahead to finally securing resource consent, provided by the Environment Court, the government was able to confirm its contribution of \$30 million towards the project.

The announcement, made by Prime Minister Helen Clark at a special event on 6 March, came after almost two years of delays due to urban design panel and Environment Court processes.

"The Auckland Art Gallery was the first public art gallery to be established in New Zealand, and is without doubt, one of the most important cultural institutions in our country. It has very strong historical and contemporary art collections," Helen Clark said.

The government funding of \$30 million contributes towards the final budget cost of \$113 million, which has increased from a previously approved budget of \$96.4 million due to rising building and construction costs and project delays.

The council's contribution now stands at \$48.10 million or 43 per cent of the total budget. The balance of \$33.4 million will be raised by the Auckland Art Gallery Foundation, which has already achieved a staggering \$15.75 million from trusts and private donations.



# Turuki Turuki! Paneke Paneke!

24 MAY TO 24 AUGUST

NEW GALLERY

Adult \$7 Concession \$5,  
Families \$18, Under 5s free.  
Free on Mondays.



## When Māori Art Became Contemporary

In June 1958 Māori mentor and educator, Matiu Te Hau, curated an exhibition of paintings, sculpture and ceramics by five Northland teachers. The artists were Arnold Manaaki Wilson, Katerina Mataira, Ralph Hotere, Selwyn Wilson and Muru Walters and the show was in the University of Auckland Continuing Education Rooms on Princess St. It was the first exhibition of contemporary Māori art in Auckland, if not in all of New Zealand. Now 50 years on, in celebration of this important event in New Zealand art history, Auckland Art Gallery curator, Ngahiraka Mason, has mounted

*Turuki Turuki! Paneke Paneke!*  
– *When Māori Art Became Contemporary.*

The title of the show evokes the chant used by paddlers of waka and sung as part of the formal mihi preceding a haka on the marae, and means “to work together in unison”, and the by-line refers to the specific social context of the Māori urban drift and the post-war boom. The 25-plus works in *Turuki Turuki! Paneke Paneke!* represent art work from the original exhibition sourced from the late 1950s and early 1960s period. “These were times of social reform excitement and the artists were innovating and experimenting,”

says Mason, “and I believe they were the founders of the contemporary Māori art culture that we have today.”

From the inaugural show, Arnold Wilson and Ralph Hotere are fulltime practicing artists; Katerina Mataira is a writer; Selwyn Wilson, now deceased, remained a painter, ceramicist and teacher; and Muru Walters continues to work in both art and education and is an Anglican Bishop.

The opening of the exhibition will be marked by a hui with a public programme, including curator talks, panel discussions and events built around the exhibition.

Left: Muru Walters *Ripeka* c1960s, wood, courtesy of the artist

Top right: Selwyn Wilson *Ponere* c1950s, ceramic, courtesy of the artist

# Earth Matters

Work from the contemporary collections of the Auckland Art Gallery



1 MAY TO 28 SEPTEMBER

NEW GALLERY

Free Admission

Left: Stuart Page, *Michael Shannon Green Police*, Christchurch 1981, Auckland Art Gallery Toi o Tāmaki, purchased 1984

Right: Michael Stevenson, *Auckland Sun, Let's Stop, Let's Have a Barbeque*, 29 January 1988 2002, Auckland Art Gallery Toi o Tāmaki collection

The original point of inquiry for contemporary curator Natasha Conland's new exhibition, *Earth Matters*, was to see if there is a way to track the gallery's contemporary New Zealand and international collections for art that explicitly addresses the earth either as a material subject or abstract concept. The resulting show includes works by 13 artists spanning 33 years and makes reference to a range of earthly, global and environmental themes.

"We consider ourselves a country that is quite conscious of the environment, and in part I wanted to see if that was reflected through the art works in our collection," says Conland.

A collection-based exhibition allows the curator to reconfigure the ways in which art from different periods and genres, but from within predetermined contextual parameters, relates together. *Earth Matters* presents a variety of media, style and approaches of engagement with the earth, while suggesting a global – as in boundary-less – network of sorts at work, within which artists typically depict earth matters either as the literal place underfoot, a site of exchange or an abstraction.

One of the larger bodies of work in the exhibition is a series of photographs of a whale stranding at Muriwai beach in the late 1970s by Ian

Macdonald. Macdonald's deeply moving images testify to a natural phenomenon that we still fail to properly understand. Thirty years later, a new work by et al., *Maintenance of Social Solidarity*, also probes a recurring earthly event up-close. Using Google Earth software, et al. keeps a live focus on parts of Palestine throughout demolition by enemy bombing. Eve Armstrong's *Run Off* is all about re-making things out of earthly debris, flotsam and jetsam and the Boyle Family's *The Gisborne Triptych* reminds us that each tiny part and idea of the earth is in some way part of a world series.





## Laurence Aberhart



Senior curator New Zealand & Pacific art, Ron Brownson, discusses the photography of Laurence Aberhart and places it in context with the work produced by other local and international photographers.

*Exhibition entry charge*

**Sunday 4 May 1pm**

Lecturer, curator and respected Māori historian, Dr Deidre Brown, gives her response to Laurence Aberhart's works that focus on the history and architecture of tangata whenua.

*Exhibition entry charge*

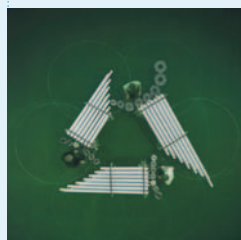
**Sunday 11 May 1pm**

## Earth Matters

Curator contemporary art, Natasha Conland, conducts a tour through her new exhibition *Earth Matters*, looking at global information, the transmission of news and what is presented to us as news headlines.

*Free*

**Sunday 4 May 3pm**



Photographer Ian Macdonald discusses his moving series of works taken of beached whales at Muriwai during the late 1970s.

*Free*

**Sunday 18 May 1pm**

Marine scientist with the Department of Conservation and regular attendee of the International Whaling Federation meetings, Mike Donahue, discusses the political issues around 'scientific whaling' as well as the ethical issues regarding indigenous rights to traditional hunting practises.

*Free*

**Sunday 8 June 1pm**

For more than 30 years From Scratch developed a reputation for a mix of music, sound, performance, sculpture, ritual and theatre, using custom-built instruments made from industrial and natural materials. Founder Phil Dadson joins with Geoff Chapple, journalist and one of the original four members, to discuss the political issues that inspired the work.

*Free*

**Sunday 22 June 1pm**



Former senior curator of international art at Auckland Art Gallery, Andrew Bogle, (above) discusses the 1990 work, *The Gisborne Triptych*, by Boyle Family, made as part of their lifelong project, *The World Series*, in which the artists isolate (and visit) rectangles of the earth's surface, based on 1000 random selections made from a giant map of the world by blindfolded visitors to the exhibition at London's ICA in 1969.

*Free*

**Sunday 13 July 1pm**

Senior lecturer in the Department of Sociology at the University of Auckland, Dr David Craig, discusses Michael Stevenson's series of works based on newspaper headlines and their relationship to our political economy.

*Free*

**Sunday 27 July 1pm**

## Turuki Turuki! Paneke Paneke!

Director art and visual culture, the Museum of New Zealand Te Papa Tongarewa, Jonathan Mane-Wheoki (Ngapuhi), discusses the work by the five artists featured in the exhibition *Turuki Turuki! Paneke Paneke!* and their place in the Modernist art movement in New Zealand.

*Exhibition entry charge*

**Sunday 25 May**

Join indigenous curator, Māori art, Ngahiraka Mason (Ngai Tuhoe), on a tour of this exhibition that celebrates the 50<sup>th</sup> anniversary of the first exhibition of contemporary Māori art in Auckland. The original show was curated by Māori mentor and educator, Matiu Te Hau, and presented at the Continuing Education Rooms, University of Auckland.

*Exhibition entry charge*

**Sunday 1 June 1pm**

## Matariki

Kairaranga (local weaver) Bernadette Papa demonstrates the traditional weaving methods and uses of harakeke (NZ flax).

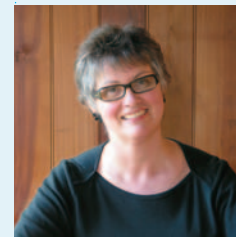
*Free*

**Saturday 7 & 14 June 1pm to 3pm**

Riki Bennett (Ngāti Pikiao, Te Arawa, and Ngāti Porou) speaks on traditional uses of plants by Māori. His exhibits include various food gathering traps, nets and materials that, in the past, Māori would have used in their daily lives. He will also demonstrate Toanga Puoro (traditional flutes).

*Free*

**Sundays 15 & 22 June 3pm**



Writer, curator and arts commentator, Alexa Johnson, (above) discusses the work by the five artists featured in the exhibition *Turuki Turuki! Paneke Paneke!* and their place in the Modernist art movement in New Zealand. Alexa Johnson was principal curator at Auckland Art Gallery and co-curated the landmark *1950s Show*.

*Exhibition entry charge*

**Sunday 15 June 1pm**

Iwi and environmental advocate, Pita Turei (Ngāti Paoa, Ngāti Tai), discusses the relationships and duties by tangata whenua to the land and sea and their resources.

*Free*

**Sunday 29 June 1pm**

New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāhua presents an intriguing compilation of archival films on the theme of Matariki looking at traditional uses of the land, gathering and preparing of food and thanks giving. Some of the vintage films are silent and will be accompanied on piano.

*Art Lounge – Free*

**Saturday 7, 14 & 21 June 2pm**

Artists Brett Graham (Ngāti Koroki Kahukura), Michael Parekowhai (Nga-Ariki, Te Aitanga-a-Mahaki, Rongowhakaata) and Lisa Reihana (Nga Puhi: Ngāti Hine & Ngai Tu) give their response to the first exhibition of contemporary Māori art in Auckland in 1958.

*Exhibition entry charge*

**Sunday 6 July 1pm**



# Acquisitions

European Works on Paper



Left: Henri Matisse *Pasiphaë 3*  
1944, From *Pasiphaë Suite*, oil  
based printing ink on BFK Rives  
paper, Auckland Art Gallery  
Toi o Tāmaki, gift of Lesley Ryan,  
New Mexico, USA 2007

Over the last three years, Lesley Ryan, in memory of her parents, Marie Porteous Ryan and W.J. Leslie Ryan, has gifted a suite of works on paper by the French artist Henri Matisse, and in memory of her granddaughter, Nadia Lesley Smith, a rare work of gouache on paper, *Polynesian Youth*, by the Austrian artist Edgar Chahine. The Matisse works are five red abstract linogravures and three linocuts

of nudes, done in black ink. They were all printed from the artist blocks (which have since been destroyed by the Matisse heirs) for a set of 148 linocuts that Matisse made in 1944 to illustrate Henri Montherlant's book of poems *Pasiphaë*, published in Paris in 1947. The works were displayed at the gallery in 2007.

The gouache by Chahine is said to be of his friend and

fellow artist, Paul Gauguin, from memory. An experimental printmaker working in Paris during the Impressionist and Post-Impressionist eras, Chahine was a prolific artist but his work is rare today because much of it was destroyed in 1942, when his studio was struck first by fire and then by flood. *Polynesian Youth* will be displayed when the main gallery reopens.

# Friends of the Gallery

Renaissance Art Lecture Series



Left: Student Members' Art Exhibition. Below: Mary Kisler, Mackelvie curator, international art, Auckland Art Gallery.



The gallery's Mackelvie curator, international art, Mary Kisler, is well-known to many for both her work at the gallery and her public contribution on Saturday mornings "Art with Mary Kisler" with Kim Hill on National Radio. This winter,

Kisler will be giving a series of six lectures on Renaissance art to the Friends of the Gallery. The first lecture, "A Fearful Joy: The Paradox of Pregnancy in Holbein's Portrait of Cicely Heron," will be held in the Central City Library on Wednesday 9 July, at 6pm.

For booking information please contact the Friends' secretary on 307 7705 or email [galleryfriends@aucklandcity.govt.nz](mailto:galleryfriends@aucklandcity.govt.nz) Numbers are limited so please book early to avoid disappointment.

## Winter with Friends

As well as a fascinating winter lecture series (see above), the Friends have organised many exciting art events to entice throughout the winter. In May, senior curator Ron Brownson offers an extensive tour of the current *Laurence Aberhart* exhibition, the Friends have been invited to view a private collection in Herne Bay and a special Friends' night will be held to view the just-opened *Turuki Turuki! Paneke Paneke!*

— an exhibition that celebrates the first Māori contemporary art exhibition held in Auckland 50 years ago. In June, there is a screening of Shirley Horrocks' documentary *Questions for Mr Reynolds* and the opportunity to visit an art auction house, and on 18 July, the Friends Student Members' Art Exhibition at AUT's St Paul Street Gallery 3, 39 Symonds St, will open. The Friends are invited to a local artist's

studio at the end of the month. For information on how to join the Friends please contact Friends' secretary on 307 7705 or email [galleryfriends@aucklandcity.govt.nz](mailto:galleryfriends@aucklandcity.govt.nz)





# Kids Club

Sign up for our fortnightly  
Kids Club e-newsletter at  
[www.aucklandartgallery.govt.nz](http://www.aucklandartgallery.govt.nz)

Looking for something different and creative to do with the kids on Sundays? Then why not book them into our Kids Club? Every Sunday at 11am and 2pm, Prue Cunningham, our

special tutor of children's programmes conducts a one hour session of fun, practical art-making inspired by works on exhibition. Kids Club is designed for children aged 5 to 10 years

and costs \$6 per child. Booking is essential – phone: 307 4540 daily between 10am and 4.30pm or email: [kidsclub@aucklandartgallery.govt.nz](mailto:kidsclub@aucklandartgallery.govt.nz)



Left: Self-portraits inspired by the work of Colin McCahon was just one of the activities available at Kids Club, earlier this year.

## Image Credits

### Pg 2 News

George Rickey, Double L Excentric Gyrotory 1985, stainless steel, Auckland Art Gallery Toi o Tāmaki, gift of the P A Edmiston Trust

### Pg 4 & 5 Turuki Turuki! Paneke Paneke!

Muru Walters Ripeka c1960s, wood, courtesy of the artist

Selwyn Wilson Pomere c1950s, ceramic, courtesy of the artist

### Pg 6 & 7 Earth Matters

Stuart Page, Michael Shannon Green Police, Christchurch 1981, Auckland Art Gallery Toi o Tāmaki, purchased 1984

Michael Stevenson, Auckland Sun, Let's Stop, Let's Have a Barbeque, 29 January 1988 2002, Auckland Art Gallery Toi o Tāmaki collection

### Pg 8 & 9 Events

Laurence Aberhart Old bridge structure from new bridge, Clutha River, Alexandria (detail), December 1980

Phil Dadson Gung Ho 1, 2, 3D. From the From Scratch ground plans/soundtracks series, 1983, C-type print Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Gallery, 2005

Arnold Wilson Ringatu 1958, wood, Auckland Art Gallery Toi o Tāmaki

### Pg 10 Acquisitions

Henri Matisse Pasiphae 3 1944, From Pasiphae Suite, oil based printing ink on BFK Rives paper, Auckland Art Gallery Toi o Tāmaki, gift of Lesley Ryan, New Mexico, USA 2007

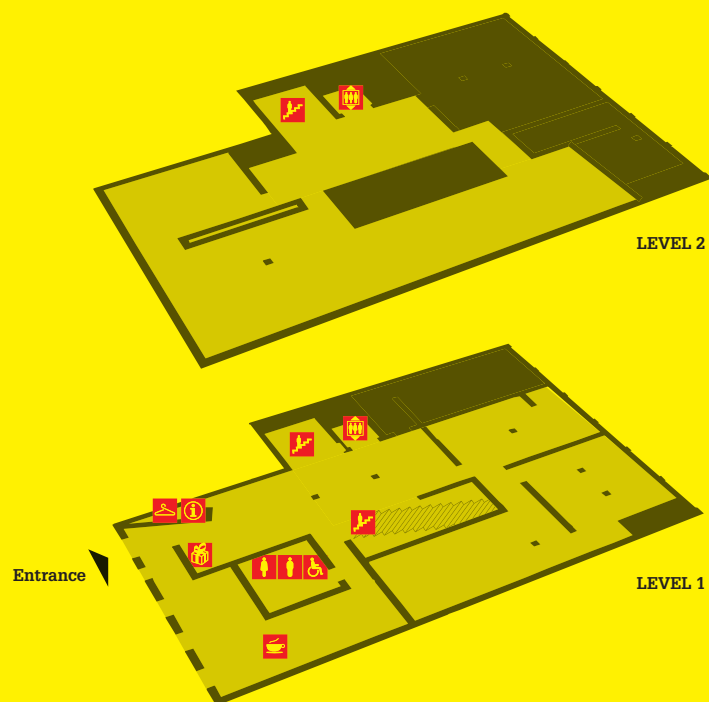
Below: Eve Armstrong Run Off 2007, various found objects, Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, 2007. Photograph, courtesy the artist and Michael Lett, Auckland





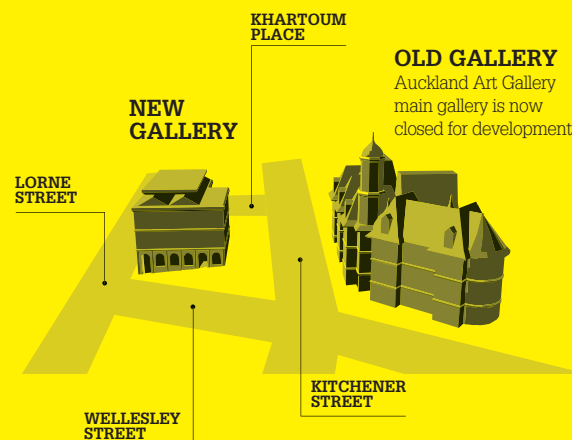
# Gallery Floor Plans

## New Gallery



**guide** Our guides are located throughout the gallery. They are qualified and trained to assist with any questions you may have. Please feel free to ask our guides any questions.

**Lighting:** The lighting levels are low for the protection of the works of art



# GEON

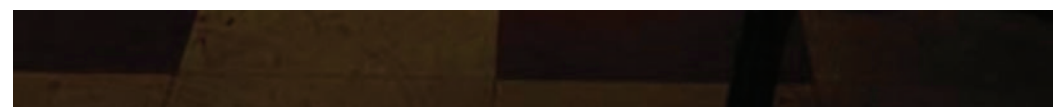
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