



AUCKLAND ART GALLERY TOI O TĀMAKI

Artwork Pack Gallery Explorers

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Grand Designs



In many parts of Europe there was a proliferation of grand country estates in the late 17th and 18th centuries, reflecting the increasing wealth brought about through the introduction of industry and agricultural reforms. While architects scurried to outdo each other with their grand designs, aristocratic and newly emergent middle class owners sought out artworks of all kinds to decorate their rural mansions as well as their elegant town houses.

The period became known as the Age of Enlightenment, and ideas about taste, science, medicine, economics, literature, et cetera were reflected in a wide range of art forms. Portrait painters were constantly at work, recording individuals and their acquisitions, and connoisseurs avidly collected paintings from earlier centuries, many of which they picked up while on the Grand Tour of Europe.

Grand Designs captures a snapshot of the times, displayed in its own equally grand setting and includes works by Pieter Brueghel the Younger, Marco d'Oggiono, Lavinia Fontana, Thomas Gainsborough, Luca Giordano, Pietro Paolini, Guido Reni, Salvator Rosa, and others.



Above

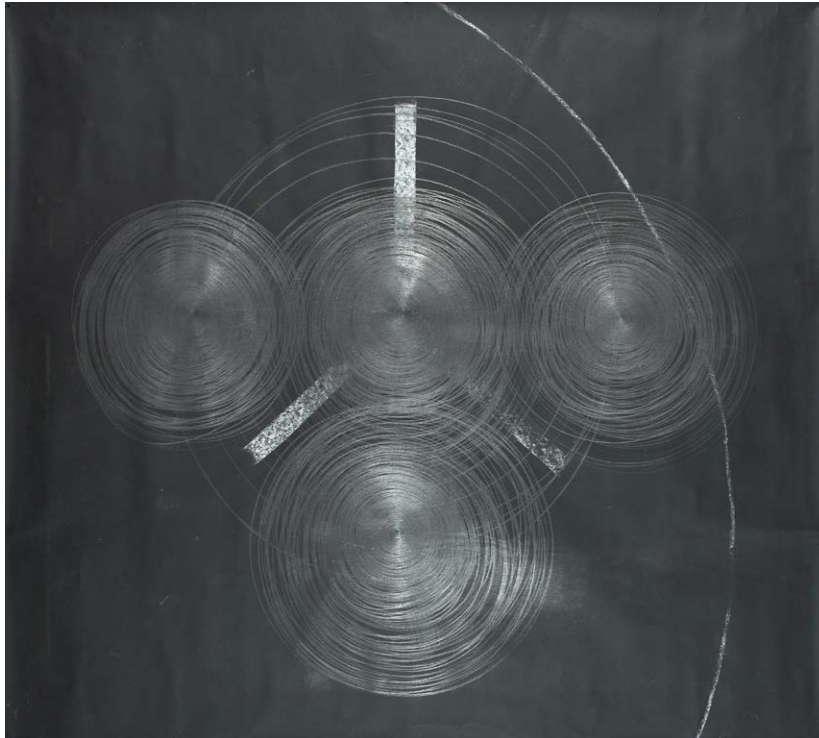
Andrea Michieli (known as
 Andrea Vicentino)
 Joseph making himself known to
 his brothers
 late 16th century?
 oil on canvas

Sold into slavery by his jealous brothers, Joseph, son of Jacob, rose to become governor of Egypt. His brothers came from Canaan to buy corn, and after testing the sincerity of their regret for their misdeeds, he reveals to them his true identity (Genesis 37).

When James Mackelvie sent this work out to Auckland, along with the Guido Reni displayed in the exhibition, local artist Alfred Sharpe commented on the deformed hands displayed by some of the brothers, putting it down to their being gouty subjects, possibly brought on by carrying weapons. In fact, they were the product of some very poor over-painting done in the past, which conservation rectified.

History Sees Division

The artworks in *History Sees Division* focus on an important moment in New Zealand's art history, a time when art and politics collided. More than any historic period to date, in the 1980s themes of division and social unrest appeared through a range of artistic practices. Take a visual tour of social change and protest via the anti-nuclear work of sculptor Greer Twiss, screenprints of Stuart Page and Michael Shannon and the politically charged work of Ralph Hotere and Philip Dadson.



Left

Philip Dadson
Pacific 3, 2, 1, Zero 1984
 from: *Triads: From Scratch*
Groundplans, Soundtracks
 gouache, graphite, chalk on
 paper
 Auckland Art Gallery Toi o Tāmaki
 gift of the Patrons of the
 Auckland Art Gallery, 2005

Artist and musician Philip Dadson was a founding member of the Scratch Orchestra, established in London by Cornelius Cardew in 1969. Following his return to New Zealand Dadson established *From Scratch* (1972–2002). This drawing can be viewed as a performance plan for the members of *From Scratch* to loosely structure their improvisation for *Pacific 3, 2, 1, Zero*. While maintaining Cardew's emphasis on improvisation, democratic structure and graphic scores *From Scratch* nonetheless located itself fully in the Asia Pacific, travelling widely throughout the region and responding to issues of political and environmental concern, which were equally vital to Dadson's artistic practice. Dadson introduced a strong emphasis on found sound and constructed instruments.

The first recording of *Pacific 3, 2, 1, Zero*, for example, included tuned PVC pipes, chimes, bamboos, drums, handbells, Jilzira drones, cymbals, voices, trom tubes, spun drones, rattle jackets and biscuit tins. The subject matter responds directly to nuclear testing in the Pacific both musically and visually through the ground plan, which incorporates the international peace sign. The performance which had toured internationally over the previous decade was in 1993 made into a film with collaborator/director Gregor Nicholls and was awarded the Grand Prix in category at Midem, Cannes.

Part of *New Zealand Art: Opening the Past to the Ever-changing Present*, a new series of exhibitions drawn from our collection.