

AUCKLAND ART GALLERY TOI O TĀMAKI

Artwork Pack *Signs and Symbols* Term 4 2016

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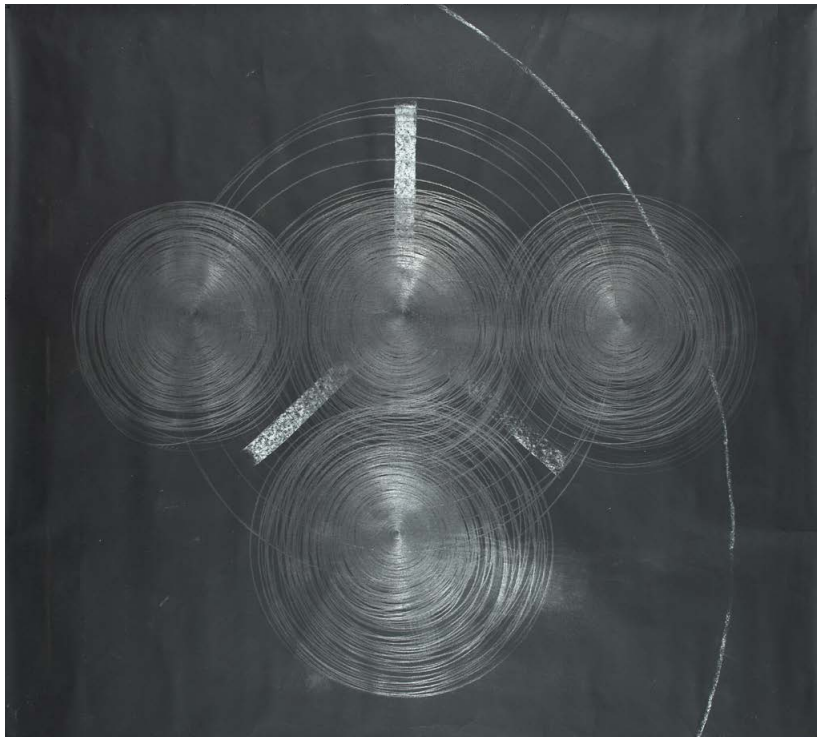
Māori Images

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Years 1–2

History Sees Division

This grouping of works focuses 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. The artworks reflect key historical events, such as the Springbok Tour and, in particular, environmental awareness. But more subtly, artworks reflected divisions of thought – the idea that there are two sides, a 'black' and 'white' aspect to art and societal events.



Left

Philip Dadson
Pacific 3, 2, 1, Zero 1984
 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.

The Māori Portraits: Gottfried Lindauer's New Zealand

Gottfried Lindauer (1839–1926 | Bohemia, New Zealand)

The Māori Portraits: Gottfried Lindauer's New Zealand celebrates the artist's life and work. It casts new light on Gottfried Lindauer's artistic beginnings in Central Europe and his subsequent career in Aotearoa New Zealand, where he created an unparalleled number of Māori portraits.

While the European and Pākehā (European New Zealander) portraits in this first room set the stage, Lindauer's Māori portraits are the exhibition's focus. The paintings, some of which are being exhibited for the first time, are displayed in iwi (tribal) groupings. Taonga (treasures), ephemera, 19th- and 20th-century photography, and documentary materials help tell the wider story of Lindauer's life and work. *The Māori Portraits: Gottfried Lindauer's New Zealand* honours the people Lindauer depicted and shows the intersections between Māori and Pākehā histories which are interwoven in Lindauer's creative legacy.



Above

Gottfried Lindauer
Mrs Sarah Rutherford 1876
Auckland Art Gallery Toi o Tāmaki
oil on canvas
gift of Mr W J Rutherford, 1955

Sarah Rutherford is dressed in her best clothes for the occasion of her portrait and Lindauer has taken meticulous care in recording the details in her costume and elegant jewellery. It has been said that early New Zealand settlers wore fashions that were some years behind those in Europe. However, people, especially women, would not be caught dead allowing themselves to be painted wearing out-of-date fashion. Both Sarah and her husband James could be thought of as our 'Gothic couple' because they are depicted in a grim almost matter-of-fact manner, but magnificently at the same time; perhaps to extol the virtues of hard-working colonial farmers.



Above

Gottfried Lindauer
Eliza Brookes 1876
oil on canvas
Auckland Art Gallery Toi o Tāmaki
gift of the family of Herbert
William Brookes, 2001

Charles Brookes was born in 1840 at Great Alne, in the County of Warwick, England. Together with his wife Eliza and daughter Mary Eliza, he immigrated to New Zealand aboard the ship Golden City, arriving in Auckland in March 1864. By 1869 Charles had set up business at 127 Queen Street as a bootmaker, trading under the name 'Blue Boot' and in 1887 the business moved to Jervois Road in Ponsonby.

Years 3–8

History Sees Division

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Greer Twiss (born 1937 | New Zealand)



Above

Greer Twiss
No Sun, No Rain, No Radiation 1986
 wood, lead
 Auckland Art Gallery Toi o Tāmaki
 purchased 1986

The title's words are taken from text often seen printed on the outsides of packing crates, especially those containing fragile material which pass through national borders. Used as an introduction to this collection of domestic items, the language carries a rather more haunting sense. At the time of the work's conception and making, New Zealand's status as a nuclear-free nation was a hot topic, especially after Prime Minister David Lange's Labour government barred nuclear-powered or armed ships from entering New Zealand waters in 1984. As early as 1965 Twiss had addressed the nuclear issue in his strongly figurative sculptural language, but in this installation, made for the Auckland Art Gallery's sculpture survey, *Aspects of New Zealand Art: Sculpture 1* (1986), the work has a highly abstract yet personal tone. Around the time this work was created, Twiss's studio and many family possessions had been destroyed by a fire. Twiss incorporated into the artwork small remains he had found at the site of the fire using a direct casting process. About this he said, 'I like to allude to illusion with the props of reality', and here the remnants of the fire are metaphoric tools to explore the broader social implications of nuclear warfare and the relatively improbable idea of shelter from its global reach. The work incorporates children's toys, even artworks, a suggestive tripod (tool for viewing), adjacent to an impossibly small and flimsy tent composed of lead sheeting.

Stuart Page (born 1957 | New Zealand)

Michael Shannon (born 20th century | New Zealand)



Above

Stuart Page, Michael Shannon
Stop the Tour 1981

From: New Zealand—July 22–September 12, 1981
silkscreen prints, artists book with laminated cover
Auckland Art Gallery Toi o Tāmaki
purchased 1984



Top

Stuart Page, Michael Shannon
Headlines 1981



Bottom

Stuart Page, Michael Shannon
Green Police, Christchurch 1981

This highly responsive set of prints was made and exhibited during the Springbok Tour of New Zealand in 1981. Stuart Page had transferred into the photography department at Canterbury University under the influence of dynamic teacher and mentor, American photographer and Pop philosopher Lawrence N Shustak (1926–2003). There his photographic process shifted into colour separation silk-screen printing which allowed him to interfere with the image to dynamic effect. His student work documented the growing landscape of commercial signs and advertising in central Christchurch which he compiled into an artist book to satiric and humorous effect. This shift to colour printmaking represented an end to his black and white photography, which caused something of a stir for the faculty who were not sure how to position this 'new media' of the time. Page created a self-styled vacuum table to allow the larger scale production and exact registration of his print process, which created a crisp alignment of the multiple colour screens.

The 'tour book' was a collaboration with lawyer friend Michael Shannon, and was first shown at the Student Union Building at Canterbury University. They had aimed to create a chronology of the tour protests – the divisive and violent uprisings, and media effects. Incorporating media images alongside Shannon's own photography, a week into the exercise they were told by newspapers that the police had banned the distribution of tour photographs. After the first edition of prints sold out, the Student Union building was turned into a printing studio by Page who set about creating an edition of 100 prints for distribution and later an artist book.

To All New Arrivals

Since Captain Cook's six-week New Zealand residence accompanied by artist William Hodges at Dusky Sound in 1773, artists have been fascinated with recording how Māori and Pākehā interact. The signing of the Treaty of Waitangi, the immediate establishment of Mission Stations and the rapid growth of immigrant communities became a subject used by itinerant artists such as Charles Meryon, Augustus Earle, George Baxter, George French Angus and Reverend Dr John Kinder. They all contrasted immigrant arrival with Māori settlement.

The relations between arrival and community have become a theme artists have explored for more than two centuries. In a nation where ongoing arrivals and departures are constantly being compared, conversations about arrival occur regularly between Māori, Pākehā and Pacific artists. Ideas surrounding arrival have become an ongoing feature within New Zealand's art.

Ranging from 1773 through the 19th to 21st centuries, this collection-based display utilises themes about arrivals as a way of profiling ongoing artistic concerns where arrivals and identity intersect. For instance, John Pule and Fatu Feu'u explore Pacific globalism and the continuing Oceanic diaspora. Kennett Watkins imagines the arrival of Māori in the 14th century while Peter Robinson represents contemporary ethnicities in terms of waka arriving from Hawaiiki.

Kennett Watkins (1847–1933 | New Zealand)



Above

Kennett Watkins
*The Legend of the Voyage to
 New Zealand 1912*
 oil on canvas
 Auckland Art Gallery Toi o Tāmaki
 gift of Messrs Samuel Vaile & Sons,
 1914

The 'legend' referred to in the painting's title recounts the story retold over many generations of the history of the migration waka (canoes), Tainui and Arawa, that made landfall while the pohutukawa tree was blooming. During their elation of discovering this scarlet foliage of Aotearoa New Zealand, some voyagers flung overboard their kura, the prized red-feather ornaments they had brought from Hawaiki, believing that the tree trunks were filled with the red-feathered bird known as amokura.

The history of early Māori voyages to Aotearoa has gripped writers since the colonial period. Ethnologist Percy Smith condensed genealogies gathered from Māori informants, and helped develop a persistent mythology that a 'great fleet' arrived here about 1350.

Kennett Watkins' painting is a romantic fantasy representing the arrival of Polynesian double-hulled canoes as if they were antipodean versions of historical Egyptian barges. By representing history as a painted and illusory scene, the artist visually mythologises a legend that has already been distorted from the records of Māori oral history.

Shane Cotton (born 1964 | New Zealand)



Above

Shane Cotton
Free Fall 2006
 acrylic on canvas
 Chartwell Collection
 Auckland Art Gallery Toi o Tāmaki
 purchased 2006

Shane Cotton's painting contrasts a plummeting bird and an aeroplane with an aerial view back towards a panoramic shoreline, which is laid out like a navigational topographic profile. The tattooed mokomokai (head), unmistakably dating from the past, raises notions about the historical trade in tattooed heads to Europe and elsewhere and the fact that many of these human remains have subsequently been returned to New Zealand.

Here, New Zealand is looked at from a position far offshore and from a bird's-eye viewpoint high above the sea. The overall themes are of arrivals and departures, the ever-present impact of cultural history and the frequent conversations that occur in New Zealand between past and present.

Studio

Years 0–2

Judy Millar (born 1957 | New Zealand)



Left

Judy Millar
Things Get Worse 2002
Auckland Art Gallery Toi o Tāmaki
gift of the Patrons of the Auckland
Art Gallery, 2003



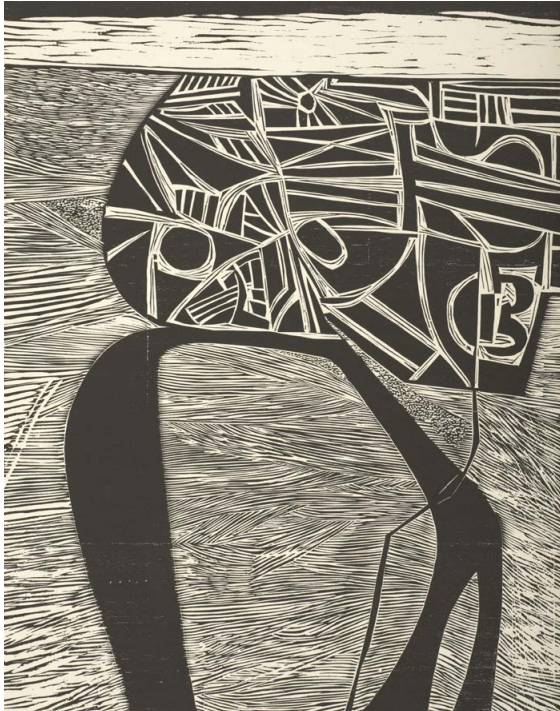
Left

Judy Millar
Untitled 2009
digital print on paper
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2009

Curator and writer Robert Leonard commented, 'Judy Millar calls her approach "painting backwards". She works on the floor. Paint is applied to the canvas then manipulated by hand or with rags. The paint is slid around using big wrist and arm gestures. Paint is removed in the process. Her marks cut across their own tails, creating spring-loopy forms that seem to hang in exaggerated illusionistic space, like frozen gesture trails. Springy, perky, hysterical, hyperactive, her swirls bang around the picture space recalling how fights are depicted in comics as mad swirls of lines.'

Years 3–8

Robert Ellis (born 1929 | New Zealand)



Above

Robert Ellis
City on the Riverbend 1964
woodcut
Auckland Art Gallery Toi o Tāmaki
purchased 1964



Above

Robert Ellis
Motorway/City 1969
oil on board
Auckland Art Gallery Toi o Tāmaki
purchased 1969

Visceral, tangled and slick with light, the streets, motorways and waterways of the modern city have been one of Robert Ellis's major subjects. This rich theme dominated his work from the early 1960s through to the mid-1970s. It was ideal subject matter for an artist trained in the rigors of accurate observational drawing who also displayed improvisational flair with both graphic and painterly media. The series started with ink and gouache drawings based on Spanish hill towns. The towns were translated into close-packed nuclei of pseudo-information. In Ellis's towns and cities, which were universal rather than specific, dots, dashes, nested grids and jigsaw blocks were all held together by taut and sinewy line-work. As the series progressed, a dryness of scumbled detail and bony contour gave way to something more oily, viscous and lush. Thick arteries of paint now constrict fatty packages of urban data, creamy-white rivers snake around criss-crossed zones of gelatinous, trowelled paint. *Motorway/City* is typical of those works which stretch a map-like surface up to an horizon then flip it into profile. In some variations on Ellis's theme, rivers or streams press in around the city formations like probing koru motifs. In others it is impossible to separate street from stream, motorway from river or city from countryside, as the whole of the painted surface has become an animated mesh of woven pattern. (from *The Guide*, 2001)

Ralph Hotere (1931–2013 | New Zealand)



Left

Ralph Hotere
7 1988
lithograph
Auckland Art Gallery Toi o Tāmaki
purchased 1990

Emily Karaka (born 1952 | New Zealand)



The title of the painting represents the original Ngāti Whatua name for Auckland. Te Ipu Kura a Maki means the sacred vessel (calabash) of Tamaki and refers to the maunga (mountain) Rangitoto, New Zealand's largest known pohutukawa forest and botanical gem.

Left

Emily Karaka
Te Ipu Kura a Maki 2007
oil on canvas
Auckland Art Gallery Toi o Tāmaki
purchased 2008

Para Matchitt (born 1952 | New Zealand)

Para Matchitt's life's fascination with Te Kooti has delivered him a huge body of work, dedicated to a single man and period in New Zealand history. This set comprising four Te Kooti paintings is a complete series and the only intact series in his private collection.

While the works make literal references to the past, revealed within the masked painting style of the period, the artist offers his interpretation of why Te Kooti, as subject, has been a constant feature in his work. Para's passion of 40 years has been to celebrate Te Kooti's capacity, to make a largest impression on Māori art, including the fact that Te Kooti achieved this to a large extent, outside of his tribal boundary of Ngāti Kahungunu.



Left

Para Matchitt
Untitled 1969
 lacquer on board
 Auckland Art Gallery Toi o Tāmaki
 purchased 2010

Te Kooti

Te Kooti was born about 1830 into the Rongowhakāta people of Gisborne. He was a Māori leader and founder of the Ringatū faith. He was educated at Waerenga-a-hika Mission school near Gisborne. For a time he was a horse dealer and he later sailed frequently between Gisborne and Auckland on Māori owned and operated schooners, eventually captaining Rua Whetuki, a native schooner. He left Gisborne after a dispute with Pākehā traders. He was arrested for associating and supplying guns to the Hauhau that were considered dangerous rebels to the Government and shipped to the Chatham Islands in 1867 for three years with Hauhau prisoners.

While he was there, he studied the Old Testament, on which he based the Ringatū Faith. He began ministering while in the Chatham's and in so doing, he established himself as a leader with prisoners. He made an escape from the Chatham's by staging a coup and forced the crew of the Rifleman to take him to New Zealand. They landed at Poverty Bay near Gisborne where the Government asked him to surrender. After a failed negotiation, skirmishes broke out between Te Kooti, his troops and the Crown. The rest is history. Te Kooti eventually sought refuge in Te Urewera with the Ngāi Tūhoe people, finally finding himself in Ngāti Maniapoto King Country and lived under the protection of King Tāwhiao. He ministered wherever he went, gathering huge support from Māori and frustration and concern from Pākehā. During this time he built numerous carved meeting houses throughout the country for the sole purpose of uniting people through the Ringatū Faith. By 1883, Te Kooti received amnesty with a promise not to take up arms against the Government. His fame grew amongst people who feared and admired him, for his horsemanship was unparalleled. He must have made quite an impression for he rode a white horse and always had a large entourage with him.

In 1887, Te Kooti visited the Bay of Plenty, Wairoa and Napier. In 1891, the Government granted him land at Ohiwa in the Bay of Plenty and he died there on 17 April 1893.

The legend of Te Kooti persists today through waiata, through marae he built, multiple publications by historians, and documentaries. Māori remember him in numerous ways including a monthly celebration of Ringatū on the twelfth of every month. The Ringatū Faith is a thriving institution, practised by communities who sheltered Te Kooti and followed his teaching and his people of Rongowhakāta. His kupu-whakarite or prophetic sayings are in common usage today and he is celebrated as someone who lived and died for justice.