EXHIBITIONS & EVENTS
AT AUCKLAND ART GALLERY TOI O TĀMAKI
FEBRUARY / MARCH / APRIL 2007 // FREE // www.aucklandartgallery.govt.nz

On Show

www.aucklandartgallery.govt.nz

3rd Auckland Triennial
Venues:
2 New Gallery
Cnr Wellesley and Lorne Sts
3 ARTSPACE
Level 1, 300 Karangahape Rd
4 The Gus Fisher Gallery
74 Shortland St
5 ST PAUL ST
Level 1, WM Building, 34 St Paul St
6 Academy Cinemas
Central Library building, 44 Lorne St

Getting there:
By foot – all venues are within walking distance of each other
By bus – Link buses pass near each venue every 10-15 minutes.
Bus, ferry and train info:
www.maxx.co.nz or ph 09 366 6400
By car – $4 all day parking on weekends and public holidays at Victoria St carpark, cnr Victoria & Kitchener Sts. Park then collect a discount voucher from Auckland Art Gallery or Academy Cinemas.
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 largest in the country with 14,000 art works spanning seven centuries. You don’t need to be an art expert to enjoy some of New Zealand’s most well-loved works. Friendly gallery guides are on hand to answer your questions and free guided tours are held daily at 2pm.

**RELAX** Catch up with friends over lunch or a coffee at our leafy balcony cafés overlooking Albert Park and Khartoum Place.

**ENJOY** Pop into our gallery shop for unique gift ideas and gallery publications.

**AMUSE** Children are welcome and there’s plenty to keep small hands busy in our Sunday 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.

Admission charges apply for special exhibitions.

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**From the Director**

Welcome to the first On Show of 2007, a year that will see us finally reach our much heralded goal to undertake a major development of the gallery. I say ‘finally’ all too knowingly, because that goal has continued to elude us over the last twelve months. As most readers will know, our main building closing date has been put back on several occasions – first in July, then in December – and we have had to develop new programmes at relatively short notice each time.

As we go to print, that date remains unconfirmed due to resource consent appeals, which I am hopeful we can resolve in the next few months. Meanwhile, this issue celebrates a great end of summer and early New Year programme that points the way ahead to the expanded and exciting future our new building will create, from the complex and sprawling collection-based *Passion and Politics*, though to the largest ever Triennial of contemporary art from New Zealand and the world.

The 3rd Auckland Triennial reaches across five city venues – including the New Gallery, The Gus Fisher Gallery, Artspace, St Paul St and Academy Cinemas – and features nearly 40 artists from some 20 countries. They are drawn from across the globe, from places such as Afghanistan, Uzbekistan, Lebanon, Cuba and Palestine and include many major artists who are all but unknown to New Zealand audiences. Curated by Victoria Lynn around the theme of ‘turbulence’, it will be the must see show of 2007.

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Chris Saines, Director, Auckland Art Gallery Toi o Tāmaki

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Cover image:
Lida Abdul *War Games (What I Saw)* (still) 2006, 16mm film transferred to DVD, courtesy of the artist and Giorgio Persano Gallery, Turin
**News**

**ARCHIVE GIFTED**
Audio recordings of talks given in the 1980s by artists including Tony Fomison, Don Binney, Sylvia Siddell and Greer Twiss have been gifted to the gallery’s E H McCormick Research Library. The talks and accompanying slides were donated by Claudia Pond Eyley and Murray Gilbert (above) on behalf of the NZ Society of Sculptors, Painters and Associates. The library is open Tues and Wed 10.30am to 4pm.

**FILM FOR SALE**
Artist Gretchen Albrecht is helping the gallery raise money for its planned development. Proceeds from the DVD *Aotearoa – Cloud*, on sale in the gallery shop, will go towards the $90 million project. The $20 DVD features an interview with Albrecht on the making of her huge painting *Aotearoa – Cloud*, currently on show in the exhibition *Hei Konei Mai*.

**ART FOR KIDS**
School students create art inspired by work in the gallery. Up to 400 children a week attend the gallery’s education programme, involving a tour of the gallery followed by a one hour practical lesson. Subsidised buses can be arranged. For bookings phone our education team. Ph 307 6345.

**MAJOR PARTNER**
AUT University has signed a major partnership deal to support the next three Auckland Triennials to 2013. Mayor Dick Hubbard says the commitment will help grow the event, enhancing Auckland’s international profile. Vice-chancellor Derek McCormack (top) says AUT is committed to supporting Auckland’s creative sector. AUT’s St Paul St gallery is a partner venue for the exhibition.

**ARTIST TRAVELS**
Greek artist Alexandros Georgiou was the first artist to leave for *turbulence*: the 3rd Auckland Triennial, travelling from India’s holy city of Varanasi entirely by public transport. He left in November and hopes to arrive in Auckland for the 9 March opening! Along the way, he’s creating works which respond to his environment and posting them to Artspace.

**LOAN TO OZ**
A grand piano by artist Michael Parekowhai had an epic journey to Queensland where it is one of four works from Auckland Art Gallery on show in the fifth Asia-Pacific Triennial. Piano movers helped pack *The Story of a New Zealand River* into a special crate flown by freight to Melbourne then taken on a 22-hour truck trip to Brisbane.
turbulence
the 3rd Auckland Triennial

This multi-venue exhibition presents contemporary art from around the world that addresses the condition of turbulence – the complex and unpredictable times in which we live.

Over 35 artists from more than 20 countries engage with the emotional flux of their daily reality, responding to the ambient hopes and fears in our midst. They have created aesthetic interventions – active, vital and alternative ways of looking at the world around us.

Their works include stories of ancestry and exile; journeys through literal and imagined spaces; reflections upon the fragility of existence; and humanity’s capacity for resistance and resilience.

Significant works by major artists like Turner Prize finalists Mona Hatoum (Palestine/UK), Isaac Julien (UK), Phil Collins (UK) and Willie Doherty (Northern Ireland) as well as Michal Rovner (Israel/USA), Fiona Hall (Australia), the Long March Project (People’s Republic of China) and Carlos Capelán (Uruguay/Sweden) will be seen for the first time in this country.

New works have been created by nine New Zealand artists, including Shane Cotton, John Pule and Yuk King Tan.

Curated by renowned Australian curator Victoria Lynn, the exhibition features painting, sculpture, photography, video, installation, film, performance and international collaborative actions.

Proud to be part of the Auckland Festival, AK07, turbulence is presented across five inner city venues: the New Gallery, Artspace, The Gus Fisher Gallery, St Paul St and Academy Cinemas.

New Zealand’s premier international contemporary art exhibition provides a window onto the world of contemporary art, creating a dialogue between the local and the global.

www.aucklandtriennial.com
Passion & Politics
Two Centuries of British Art

Drama, folly and satire from the era known as “the golden age of British painting” feature in this free show of more than 140 works by stars like Thomas Gainsborough, William Hogarth, Sir Joshua Reynolds and John Waterhouse. The new British School of Art which emerged in the Age of Enlightenment turned an often witty lens on everyday life. For the first time, artists created works that spoke of the rich variety of their own time. Ordinary people became a legitimate subject for art while satirists lampooned kings, courtiers and country folk in equal measure. Views of the English landscape and rural pursuits were just as popular as portraits of public figures. Children could be seen at play, rather than the ‘miniature adults’ of previous centuries. Even horses could be stars – Phar Lap being among the direct descendants of Eclipse (below). In Walter Sadler’s Married (right), the body language, blocked garden entrance and tortoise lumbering off to hibernate all suggest first love has waned.

Pope makes love to Lady Mary Wortley Montagu (inside cover) depicts the moment poet Alexander Pope declared ardent love for his fellow writer. She burst into a fit of laughter from which his pride never recovered. These works from the gallery’s collection remain a rich and satisfying record of the age.

PASSION AND POLITICS: Two Centuries of British Art
NOW SHOWING
MAIN GALLERY, LEVEL ONE
Free Admission

Above: John Sartorius Captain O’Kelly’s Eclipse 1780, oil on canvas, Auckland Art Gallery, gift of Moss Davis

Above: Walter Sadler Married oil on canvas, Mackelvie Trust Collection, Auckland Art Gallery
Towards Auckland:
Colin McCahon the Gallery Years

This exhibition considers McCahon’s artistic contributions during the decade he worked at the gallery from 1953. His trip to the United States in 1958 triggered a radical shift in style. The significance of his encounter there with Piet Mondrian’s geometric paintings is visible in this homage (right) to the Dutch artist. McCahon wrote that Mondrian’s paintings “had an openness and scale that extended beyond the edges of the paintings”. The work, created soon after the family’s shift from leafy Titirangi to central Auckland, reflects McCahon’s new urban landscape. He spoke of a problem he shared with Mondrian: “How to make painting beat like, and with, a human heart”, concluding the answer was to be found by engaging with the human condition. The exhibition’s centrepiece, The Second Gate Series 1962, considers the threat of nuclear holocaust and “a way through” for humanity. Colin McCahon, Here I give thanks to Mondrian 1961, enamel on board, Auckland Art Gallery, gift of the gallery friends, courtesy of the Colin McCahon Research and Publication Trust.

TOWARDS AUCKLAND:
Colin McCahon the Gallery Years
ON SHOW UNTIL 25 MARCH
MAIN GALLERY, GROUND FLOOR
Free Admission

Hei Konei Mai:
We’ll Meet Again

Our stories, people and places are the focus of this final collection exhibition. The gallery’s much anticipated restoration provides the occasion to say hei konei mai – goodbye for now – to some of New Zealand’s most famous and cherished art works until we meet again in 2010. Many visitors feel a strong emotional response to these treasured works from past to present. The gallery is keen to hear your thoughts on your favourites. Come and write your own label for a work of your choice. Or go to our website www.aucklandartgallery.co.nz. Your label may be chosen for display alongside the work. This show is free. Don’t miss your chance to say “hei konei mai”.

LOVE CHIEF
FROM 31 MARCH
MAIN GALLERY, GROUND FLOOR
Free Admission

Love Chief exploits the idea of personality in contemporary art

Personality is the mechanism by which we understand somebody’s character, their make-up and behaviour. When it comes to art, personality can also be described as an object’s behaviour.

This exhibition explores how personas are used to exaggerate a sense of behaviour and personality or character.

Love Chief integrates the persuasive language of Ed Ruscha’s painting (right), which conveys a powerful persona – sexy, star-struck, Hollywood. The work has all the character of Ruscha’s hometown LA and all the punch of a superstar. Ed Ruscha, Love Chief 1986 acrylic on canvas, Auckland Art Gallery.

TOWARDS AUCKLAND:
Colin McCahon the Gallery Years
ON SHOW UNTIL 25 MARCH
MAIN GALLERY, GROUND FLOOR
Free Admission

Filipe Tohi Veimaka – Water Stone
2003, andesite, Auckland Art Gallery
Framing the past:
Five centuries of European painting

We have our own Da Vinci code on display at the gallery! Marco d'Oggiono was staying in Leonardo’s house in Milan when he painted this Madonna and Child (right) in 1490, and copied details from one of Da Vinci’s portraits. While this artist never demonstrated the same genius as his friend, he was in many ways a better technician.

The child’s gesture to his mother’s breast indicates both literal nurturing as well as the spiritual sustenance given by Mother Church to the faithful.

Framing the past celebrates European art from the 13th to 17th Century, in a series of conversations between periods, styles and genres that include religious paintings, landscape, portraits and scenes of everyday life.

Shane Cotton is a significant presence in New Zealand art. His works are held in every major public collection in Australasia. The Nga Puhi artist says the central theme of Free Fall, recently purchased by the Chartwell Collection, is dis/connection. The painting takes its structural lead from traditional Maori carvings on pare (the horizontal panels above doors and windows) where tiki (people) are flanked by manaia (birds), alluding to the connection between the terrestrial and celestial (physical/spiritual). In Free Fall, the central head is flanked by a falling bird and bull’s eye (or bird’s eye). The painting then becomes a juxtaposition of opposites: flat shapes as counterpoints to three-dimensional images (plane vs bird), images in motion painted as static, sky beneath land. By playing with traditional ideas in new ways and using contemporary forms like the DVD play/pause symbols, Cotton addresses ideas of loss, melancholy, separation, uncertainty, paradox and shift.

A Lighter Touch

Hailed as the greatest British sculptor of the 20th century, Henry Moore’s human figures were inspired by the organic shapes of the British landscape. Moore was torn between traditional art and more ancient, elemental images. This family trio (right) derives from both the Renaissance trinity of St Anne, Virgin and Child and the ancient Greek trinity of Demeter, Persephone and Triptolemus. As a preliminary model, it provides an insight into the artist’s creative process and also bears his direct mark, which could be lost in larger works produced with the help of assistants. A Lighter Touch explores the fresh approach to everyday subject matter first introduced by the Impressionists. Don’t miss this free show of 19th and 20th century works by European greats, including Edgar Degas, Pablo Picasso, Paul Nash and Henri Matisse.

Shane Cotton Free Fall 2006

Acquisitions

Shane Cotton Free Fall 2006

Above: Shane Cotton Free Fall
28/86 Chartwell Collection,
Auckland Art Gallery
Right: Detail

A LIGHTER TOUCH

NOW SHOWING
MAIN GALLERY,
GROUND FLOOR
Free Admission

A Lighter Touch

NOW SHOWING
MAIN GALLERY,
GROUND FLOOR
Free Admission

FRAMING THE PAST:
Five centuries of European painting

NOW SHOWING
MAIN GALLERY,
GROUND FLOOR
Free Admission

A Lighter Touch

NOW SHOWING
MAIN GALLERY,
GROUND FLOOR
Free Admission

Above: Shane Cotton Free Fall
28/86 Chartwell Collection,
Auckland Art Gallery
Right: Detail

Right: Henry Moore Study for a family
1945, bronze, Auckland Art
Gallery. Reproduced courtesy of the
Henry Moore Foundation.
turbulence the 3rd Auckland Triennial

Here’s a sample of the wide array of events in the 3rd Auckland Triennial. For up-to-date listings visit our website www.aucklandtriennial.com

**Talks**

Public talks will be held throughout this exhibition by many of the artists including (clockwise) Alexandros Georgiou, John Pule, Lynette Wallworth, Isaac Julien and Julie Rrap. For details go to www.aucklandtriennial.com

**Costa Rican artist Lucia Madriz** (above) discusses her work *Red Alert* made of beans, rice and corn. “There are still pirates, they just come in a different guise these days,” she says.

Main gallery auditorium
Thurs 22 Feb 6pm

**Political refugee Ahmed Zaoui** (left) and his lawyer Deborah Manning discuss the exhibition’s theme.

*New Gallery exhibition entry applies Sun 18 March 2pm*

Lantern Festival

Check out the *No Chinatown* stall, part of a collaborative action between Chinese artists the Long March Project with Auckland artists Daniel Malone and Kah Bee Chow.

Albert Park and Kitchener St

The main gallery is open late each night until 10pm
Fri 2 to Sun 4 March

**Sympoium**

The rest of the opening weekend symposium is free. In a series of panel discussions, academics and artists from New Zealand and overseas will consider the impacts of diaspora, migration and exile and their expression in contemporary art and culture.

Speakers include Professor Jen Angus, director of the University of Western Sydney’s Institute for Cultural Research and Dr David Craig from Auckland University’s sociology department. Nikos Papastergiadis, deputy director of Melbourne University’s Australian Centre, will chair a session.

*Main gallery auditorium Bookings not required.* Sat 10 to Sun 11 March 1pm–3.30pm

**Public Events**

For details and up-to-date listings visit our website www.aucklandtriennial.com

**Performance/actions**

Don’t miss *The Atlas Group/Walid Raad* (above) who combine live performance with video, blurring the line between truth and fiction to expose the absurdity of terror and information networks in Lebanon.


**Lantern Festival**

Auckland artist Eve Armstrong sets up her *Trading Table* (left) on the street and encourages people to trade an object, idea or service for something on the table.

*Downtown Auckland.*

Fri 9 March, 30 March, 20 April and 11 May, 11.30am – 3pm

**Sympoium**

The highlight of the opening weekend symposium is a keynote lecture from Cuban curator and writer Gerardo Mosquera (below right). The co-curator of last year’s Liverpool Biennial and adjunct curator at New York’s New Museum of Contemporary Art will discuss international viewpoints on art and culture.

Main Gallery. Tickets $10 adult, $8 concession. Bookings essential Ph 307 4540.
Fri 9 March 6pm

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Sign up for our e-newsletter. For fortnightly emails on exhibitions and events go to www.aucklandartgallery.co.nz, click on e-newsletter and fill out the form.
PUBLIC EVENTS

Film
A screening of Andrew McAlpine’s classic 1970 Kiwi surf documentary *Children of the Sun* (right) featuring breaks at Piha, Marsden Pt, Gisbourne and Kaikoura.
Main gallery – free
Sat 3 Feb 1pm – 50 minutes

The New Zealand Film Archive presents *Sculptors at Work* (left). Alexander Freer, Fred Graham, Len Lye, Para Machitt, Greer Twiss and Arnold Wilson talk about their practice.
Main gallery auditorium – free
Sun 4 Feb 3pm – 50 minutes

Friends of the Gallery
President’s Letter
Dear Friends,

We were very pleased with the large attendance at our Christmas Party – such a warm friendly atmosphere. It was a pleasure to welcome and chat to guests, new members and old friends. Plans are well in hand for 2007. I’m sure many of our members will be pleased to see the number of evening and weekend dates on the calendar. The committee has ambitious plans for the future. We intend to continue implementing organisational changes and will be seeking more volunteer support for individual projects. Many thanks to members who’ve encouraged friends and family to join our society.

Deanna Brant
President

FRIENDS EVENTS
FEB – APRIL 2007
For more details and booking information contact the Friends’ secretary on 09 387 7745 or email galleryfriends@aucklandcity.govt.nz

Thursday 8 February
1pm
A lunchtime talk by Summer Daze curator Ngahiraka Mason.

Tuesday 20 February
6.15 – 8.30pm

Tuesday 6 March
6.30 – 8pm

Wednesday 21 March
9am
Coach trip north to the newly opened Brick Bay Sculpture Trail. The $50 cost includes lunch and wine tasting in the vineyard as well as the sculpture trail.

Friends of the Gallery

Music
The internationally acclaimed Goldenberg Duo; Susan and William, perform works for piano and violin by a wide range of composers from Brahms to Gershwin.
Main gallery – free
Mon 9 April 3pm

There are a wide array of events at the gallery each week. For up-to-date listings visit our website www.aucklandartgallery.co.nz

PUBLIC EVENTS

Talks
Australian-born public programmes curator Kim O’Loughlin discusses the aboriginal art on show in Hei Konei Mai.
Main gallery – free
Sun 4 Feb 1pm

Art historian Edward Hanfling discusses the Modernist movement and its radical effect on British art in the 1920s and 30s.
Main gallery – free
Sun 18 Feb 1pm

Curator Mary Kisler discusses the work of William Hogarth, who heralded an era known as “the golden age of British painting”. Sign language interpreter available.
Main gallery – free
Sun 18 Feb 3pm

Professor Wystan Curnow (above) discusses the sacred and the secular aspects of Colin McCahon’s paintings.
Main gallery – free
Sun 25 Feb 1pm

Art history lecturer Dr Don Bassett presents two illustrated talks on 18th and 19th century British architecture in Passion & Politics: Main gallery – free Part 1 Sun 25 Feb 3pm Part 2 Sun 4 March 1pm

Senior curator Ron Brownson discusses some highlights of Hei Konei Mai.

Music

There are a wide array of events at the gallery each week. For up-to-date listings visit our website www.aucklandartgallery.co.nz

PUBLIC EVENTS
Sunday Kids Club

Art for Children
K ids get creative in the gallery every Sunday at 11am. Our friendly guides help kids aged 5 to 12 years to make their own art inspired by works in our collection. Look out for our Artist Highlights when Sunday Kids take part in activities with an artist currently exhibiting at the gallery. Runs for one hour. $4 per child. Booking is advised. Ph 307-4540.

Summer holiday programme
Relax in our café or bookshop while your child takes part in a two hour workshop from 10am. Kids aged 5 to 12 years create art inspired by works in the gallery. $6 includes materials, a biscuit and juice. Week One: 11, 12 and 13 April. Week Two: 18, 19 and 20 April. Each daily session is the same. Programme changes weekly. Booking is advised. Ph 307-4540.

Image Credits

Page 4 & 5
Donna Conlon Coexistence [still] 2003, DVD, courtesy of the artist
Regina José Galindo Limpieza Social [still] 2006 DVD, courtesy of the artist and PrometeoGallery, Milan
Lucia Madriz Alerta Roja [Red Alert] [detail] 2006 Installation with beans, corn, rice. Courtesy of the artist and Landings 3, Santiago
Lázaro A. Saavedra González El Síndrome de la Sospecha [The Syndrome of the Suspicion] [still] 2004, DVD, courtesy of the artist
Sriwhana Spong Peace Mantra [still] 2006, DVD, courtesy of the artist and Anna Miles Gallery, Auckland
Julian Hooper, Lili [detail] 2006, various media on paper, courtesy of the artist and Ivan Anthony Gallery, Auckland
Alexandros Georgiou Imam mosque, Isfahan 2005, various media on paper from the series Without my own vehicle 2006, courtesy of the artist and Eleni Koroneou Gallery, Athens
Carlos Garaiacca Postcapital [2006 Installation] wood, metal, polychromed plaster, PVC, cardboard. Produced with the assistance of Institut de Cultura de Barcelona. Courtesy of the artist, Galleria Continua, San Gimignano-Beijing, and Galeria Elba Benitez, Madrid
Christina Dimitriadis Promenade [detail] 2004, lambda print colour photograph, courtesy of the artist and Eleni Koroneou Gallery, Athens
Yuk King Tan Boomtown [detail] 2006 firecrackers, installed in Local Transit, Artists Space, New York, 2006, courtesy of the artist and Sue Crockford Gallery, Auckland
Phil Collins they shoot horses [still], 2004, video, courtesy of the artist and Roslyn Oxley9 Gallery, Sydney
Page 10 & 11
Marco d’Oggiono Madonna and Child c1498, tempera on panel, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the National Art Collection Fund 1966
Page 12, 13 & 14
Julie Rrap 2000 Portrait courtesy of the artist and Roslyn Oxley9 Gallery, Sydney
John Pule 2004 Portrait by Robert Catto, courtesy of the Arts Foundation of New Zealand
Isaac Julien 2004 Portrait copyright of Jonathan Root
Ahmed Zaoui 2006 Portrait courtesy of NZ Herald
Eve Armstrong Trading Table held as part of Roam at ARTSPACE 2005, courtesy of the artist and ARTSPACE.
Photo: Conor Clarke
Alexander Fraser still courtesy of the New Zealand Film Archive

Below William Powell Frith Pope makes love to Lady Mary Wortley Montagu 1852, oil on canvas, Auckland Art Gallery, gift of Sir Frank Mappin.
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.