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# From the Director



Chris Saines,  
Director,  
Auckland Art  
Gallery  
Toi o Tāmaki

While it has been a long time coming, the gallery's development plan can now move toward its next major phase – construction – following a second interim decision handed down by the Environment Court in late December. The decision supported the Auckland City Council's revised design proposal for the level 2 daylight gallery roof, which significantly reduced the roof's height and bulk while still enabling the gallery to retain a high quality exhibition space at the top of the building, leaving the balance of the plan undisturbed.

Given the decision, I can confirm that the main gallery building will close from 5.00 p.m. on Friday 29 February 2008. The building will close for approximately 2½ years and throughout this period exhibitions and events will continue at the gallery's existing New Gallery building, just across the road. With the required resource consents affecting construction in place, we propose to commence building in late March, subject to the letting of tenders.

This will be a moment gripped with emotion for many people: not least for our regular visitors and for the many artists who have exhibited in or otherwise been inspired or challenged by

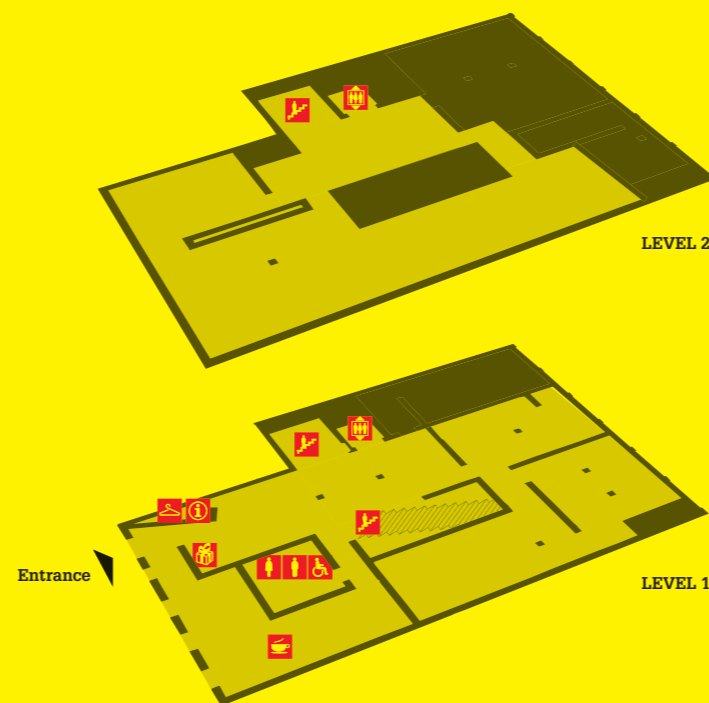
the gallery and its programmes; and for current and former staff who will witness the end of an era. While I encourage you to visit the main gallery building before the 29th to see it for the last time in its current form, I am hugely relieved that our development vision can now begin to be realised. Indeed, it returns the gallery to the world-class standard that it had hitherto attained through successive developments undertaken right throughout the 20th century, fully re-equipped to meet the challenges and the new art and audience demands of the 21st.

I am deeply indebted to our architectural design team and to the consultant teams supporting them, together with the gallery's highly committed staff and other experts from across council who have worked as tirelessly to help us reach this milestone. Together with those who have already been both generous and far-sighted in their contributions to the Auckland Art Gallery Foundation's capital campaign, I am confident we are restoring and expanding the country's pre-eminent gallery in a way that will make Aucklanders' proud.

Chris Saines  
Director

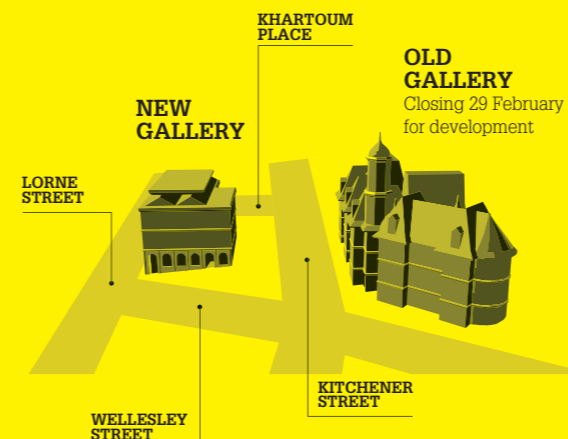
# Gallery Floor Plans

## 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



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# 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.

Admission charges apply for special exhibitions.



# News

Right: Tony Fomison  
*The Ponsonby Madonna*, 1982–1983  
Below: Natasha Conland



PARIS ART FAIR / OFF THE WALL / THE PONSONBY MADONNA / READING ROOM PA  
EADING ROOM / PARIS ART FAIR / OFF THE WALL / THE PONSONBY MADONNA /

## PARIS ART FAIR

Based on the success of her recent curatorial work, including the development of the *Mystic Truths* exhibition, Contemporary Curator Natasha Conland was one of '10 Young International Curators' invited to attend the prestigious French International Art Fair in Paris last October. An outstanding, professional opportunity, the invitation enabled Natasha to meet and engage in dialogue with her international peers, make studio visits and meet artists' representatives, participate in exciting cultural and social events and generate awareness around the programme and activity of the Auckland Art Gallery.

## THE PONSONBY MADONNA

Tony Fomison painted the stunning Ponsonby Madonna for St Paul's College 25 years ago, as part of the PEP artists in residence scheme. The mural, which the gallery acquired by private treaty last year, is a profound expression of the artist's engagement with Pacific culture and Christianity. The painting is now exhibited for the first time to the public, as the centrepiece of the current portrait show *Likeness & Character*.

## READING ROOM

The second issue of *Reading Room: A Journal of Art and Culture* (March 2008) has the thematic title 'Transcendental Pop' and focuses on a paradox within contemporary art and culture's absorption of Pop Art. Essays in the current issue explore some of the shifts in artistic appropriation of Pop's methods and examine new forms of our ever-popular fascination with the everyday. *Reading Room* is a refereed journal published annually by the E.H. McCormick Research Library. Copies are available at the gallery shop or email [library@aucklandartgallery.govt.nz](mailto:library@aucklandartgallery.govt.nz) for an order form.

# Gallery Development

## Main gallery building closing date announced

The Environment Court has granted resource consent for the landmark restoration and expansion of the Auckland Art Gallery's historic 1887 main building, adjoining Kitchener and Wellesley Streets, together with the planned restoration and re-commissioning of the daylight East gallery, built in 1916, which sits against Albert Park. The gallery's major development plan can now move forward to its next exciting phase – construction!

In September, the court issued an interim decision effectively approving resource consent for the project subject to the Auckland City Council, the project's owner, re-examining a component of the roof design. Council subsequently submitted a revised roofline design to the court, which then issued a further interim decision in December, approving the revised design and giving certainty that the building component of the project can now proceed.

The next phase of the development project is to confirm a tender for the construction contract. In the next month a recommendation will be made to council on a preferred bid so that building works can begin.



Image: Courtesy of fjmt+archimedia

The expansion and modernisation will increase display and exhibition space by more than 50% – over and above the space currently available in the gallery's existing two sites – allowing visitors more room to enjoy the country's finest art collection. The publicly accessible space in the building will more than double over that currently available, with a larger café, shop, research library and auditorium plus more space for education and events activities.

Auckland City Council is contributing \$33 million

towards the \$96.4 million revamp – a key part of its strategy to revitalise the CBD – with the balance being fundraised by the Auckland Art Gallery Foundation or otherwise supported through a major central government grant under its Regional Museums Policy.

The main gallery building will close on **Friday 29 February** and the new building is due for completion, commissioning and re-opening in mid to late 2010. In the meantime, exhibition and events will continue as usual at the New Gallery building across the road.



Far Left: Laurence Aberhart Warehouse façade, Dunedin 1975

Below left: Laurence Aberhart Kamala and Magdalena, Mornington, Dunedin 1978

Left: Laurence Aberhart Moreporks [Bird Skins Room #2], Taranaki St, Wellington 3 October 1995

# LAURENCE ABERHART

16 FEBRUARY – 11 MAY

NEW GALLERY  
FIRST FLOOR

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

Strangely familiar and familiarly strange, the works of Laurence Aberhart resonate with a distinct poetics of place that make them an essential part of New Zealand's visual history. Aberhart's quiet yet potent photographs of church interiors, marae, landscapes, graveyards and lodges are recognisable sites—both literally, in terms of location and architecture, and metaphorically, in terms of the interior landscapes they provoke. Justin Paton, who worked with the artist and the curator of the exhibition, City

Gallery Wellington's Gregory O'Brien, on this major survey show, writes: 'Since the 1970s Aberhart has been the essential poet of New Zealand's past'.

*Laurence Aberhart* brings together over 200 key photographs from the last four decades in fourteen thematic clusters and testifies to the highly esteemed New Zealand artist's extensive and faithful mediation on culture and time. Aberhart's continued use of a 100 year-old view camera and the way he trains its lens on the

things and spaces that remain in the wake of time, express his interest in the history of his subjects through the choice as well as process of a distinct photographic medium. As such, writes O'Brien, 'the images are bathed in the light of photographic history, as well as that of the world around'. Indeed, many of Aberhart's subjects appear illuminated from within, as if the artist were capturing a metamorphosis of the monumental objects that characterise his works.

A CITY GALLERY  
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EXHIBITION DEVELOPED  
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PUBLIC ART GALLERY

# Likeness & Character

UNTIL 20 APRIL

NEW GALLERY  
GROUND FLOOR

Free Admission

Below far left: Marti Friedlander  
Tony Fomison 1978

Below left: Peter Black  
Dr Diana Mason DBE SPUC 1979

Below: Yvonne Todd *Alice Bayke* 2002  
from the series: *The sea of tranquillity*



In New Zealand art history, portraiture is frequently often overlooked although it is one of our more substantial art traditions, alongside the better documented landscape work. Both genres convey an existential fascination with fundamental questions of being; with how we see and are seen within the world and by others. The art of portraiture dates back tens of thousands of years and has enjoyed surges of proliferation during different historical periods, most notably perhaps the Italian Renaissance.

In *Likeness & Character*, Senior Curator of New Zealand and Pacific Art, Ron Brownson, has brought together a broad and diverse range of portraits from

the gallery's collection. The exhibition explores the fact that while traditionally the artist's aim in creating a portrait has been to capture the 'inner essence' of the sitter, portraiture has always been an art of construction with the potential for driving strong religious, political, personal and cultural narratives.

Marti Friedlander's portrait of Tony Fomison playing dead was a collaboration between two artists and may be compared to another portrait Friedlander made of the painter on the same day; Peter Black's famous portrait of one of New Zealand's most pre-imminent obstetricians (she once claimed to have

'delivered a town') captures a powerful and independent political figure; and Yvonne Todd's striking photographs make explicit the artifice of portraiture by exploiting the genre's propensity for fictionalising the self. Winner of the inaugural Walters Art Prize, Todd's work is recognised for its enigmatic and often unsettling qualities. Her portraits are mostly of women and girls, trussed and heavily made-up, yet deeply suppressed and often pathetic. Todd is inspired by 'the unnatural qualities of commercial studio portrait photography', creating works that exhibit both its 'sentimental and industrial applications'.

## Likeness &amp; Character

Denys Trussell, essayist, poet, environmentalist and pianist discusses what it is like posing for a portrait by the artist Alan Pearson.

*New gallery – free*  
**Sunday 3 February 3pm**

John Perry, antique dealer, museum consultant and long-time friend of Tony Fomison, offers a unique insight to the artist and his work. *New gallery – free*  
**Sunday 10 February 3pm**



Australian-based artist Alan Pearson (above) discusses his work in relation to his portrait of the poet Denys Trussell that features in the exhibition *Likeness & Character*.  
*New gallery – free*  
**Sunday 24 February 1pm**

Dr Erin Griffey (right), Senior Lecturer in Art History at University of Auckland is a specialist in early modern portraiture and is currently working on a book on New Zealanders' social relationship with post-war portraiture. Join Erin as she gives her response to the portraits in the exhibition.  
*New gallery –*  
*Exhibition entry charge*  
**Sunday 2 March 1pm**



Lecturer and gallery director Anna Miles joins Principal Conservator, Sarah Hillary, in a conversation about the portrait of Betty Curnow (above) painted in 1942 by Rita Angus.  
*New gallery – free*  
**Sunday 9 March 1pm**



Senior Curator, New Zealand and Pacific Art, Ron Brownson (left), presents a final tour of the exhibition and discusses portraits and anonymity, faces and physiognomy.  
*New gallery – free*  
**Sunday 20 April 1pm**



## Film

A screening of the documentary made about the artist Alan Pearson's 1999 retrospective at the Robert McDougall Art Gallery. *New gallery studio – free*  
**Saturday 16 February and Saturday 23 February 1pm & 3pm**



From 1958 to 1964, curator, writer and arts commentator Hamish Keith (above) worked at Auckland Art Gallery with Colin McCahon, who was then the gallery's Keeper. Join Hamish as he discusses the selection of McCahon's figurative work from the late 1940s to the mid 1950s that feature in the exhibition.  
*New gallery – free*  
**Sunday 30 March 1pm**

## Laurence Aberhart

Acclaimed photographer Laurence Aberhart discusses his work with the exhibition's curator Greg O'Brien from City Gallery Wellington.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 17 February 1pm**



Shardul Dillicar (above) has played the simple system wooden flute since 2001 and specialises in performing the ambient reflective music of the meditation teacher and spiritual musician Sri Chinmoy.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 24 February 3pm and Sunday 9 March 3pm**

This major survey exhibition of New Zealand's most eminent photographer brings together over 200 key works from the last four decades, among them Laurence Aberhart's signature photographs of landscapes, facades, monuments, and interiors from New Zealand, Australia and further afield. Laurence Aberhart discusses his work in the exhibition. *New gallery –*  
*exhibition entry charge*  
**Sunday 16 March 1pm**



Patrick Reynolds (above) is probably best known for his exceptional architectural and interior photographs that appear in a range of publications. Join Patrick in the exhibition as he gives his response to the photography of Laurence Aberhart.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 30 March 3pm**

Two of New Zealand's most respected photographers, Mark Adams and Haru Sameshima, discuss the work of Laurence Aberhart.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 6 April 1pm**



Sarah Treadwell, Senior Lecturer, School of Architecture and Planning, University of Auckland, discusses the architecture that features in much of Laurence Aberhart's work.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 13 April 1pm**

Tina Shaw is the acclaimed author of five novels including *The Black Madonna* and her short fiction has been published in many anthologies, literary journals and magazines. Join Tina in the exhibition for her response the photographs of Laurence Aberhart.  
*New gallery –*  
*exhibition entry charge*  
**Sunday 27 April 1pm**

# Acquisitions

## Annette Messager *Secret* (2006)

Renowned French installation artist Annette Messager's *Secret* was included in last year's *Mystic Truths* (2007), an exhibition that explored the tension between belief and mystic values in today's culture. Its acquisition by the gallery is an exciting addition to the international collection, as *Secret* is a significant work by a contemporary artist of international repute.

*Secret* has a direct reference to some key works by Messager, who has long considered art as a kind



of epigraph; a secret shared between the individual and the collective. Her chosen materials – nets, veils, stockings – are bits and pieces usually associated with the feminine that work to express the artist's desire for an opacity

and confinement that simultaneously exposes and releases. Born of a belief that the less one reveals, the more the other desires, Messager's art entices but rarely divulges.

## Gavin Hipkins *Empire (Beach)* 2007



Empire Day (24 May) was widely celebrated throughout New Zealand every year in between the two world wars. Gavin Hipkins mined sources such as the *Empire for Boys* Christmas albums, made up of wry and sardonic photomontages that display how our perceived notions of empire are challenged by other and contemporary cultural forms.

In *Empire (Beach)*, gifted by the Patrons of the Gallery, British illustrator Anton Lock's classic woodcut of Captain Cook's murder in 1779 (circa 1930s) has been turned into a negative and overlaid with a woven decal of a Medusa-like image of Yama, the Buddhist god of the Dead. The juxtaposition is startling, not least in its obscuration and unsettling of historical narratives.

# Friends of the Gallery

## Walter Auburn Memorial Lecture 29 April, 2008, 6pm

Dr Walter Auburn served on the Friends committee for many years and held offices of President and Patron. With his death in 1979, the gallery received numerous valuable works from his collection and Dr Auburn's contributions to and role in the development of the gallery is recognized by a biennial Memorial Lecture. This year the lecture will be given by

Dr Joanne Drayton, senior lecturer in the Unitec School of Design and winner of the National Library of New Zealand 2007 Research Fellowship. Dr Drayton has made a significant contribution to our understanding and appreciation of women artists in New Zealand, including Edith Collier, Rhona Haszard and Frances Hodgkins. Her work on Edith Collier inspired a documentary of the artist and she is currently working on a biography of Ngaio Marsh: celebrated crime writer, actress, theatre producer,

painter and Dame, and subject of this season's lecture. The audience can expect to be intrigued, amused and fascinated by the results of Dr Drayton's research into the life and work of an extraordinary and prolific New Zealander. This lecture is open to everyone: Friends of the Gallery Members \$20; Non-Members \$25; Student Members \$10.

To join the Friends pick up a brochure or contact the secretary. Ph: 307 7705 Email: galleryfriends@aucklandcity.govt.nz

## Off the Wall



The Friends of the Gallery marked the closure of the main gallery at the end of last year by painting on the wall. As a fundraiser for the Gallery's acquisition fund, the Friends sold over 60 lots of wall space for \$100 per metre and artists had one week to paint their

space. The event produced a broad range of work and raised \$7,000. Winner of the popular vote was Culture Vulture, a 2.5 metre floor to ceiling painting created by three artists. Friends and participants celebrated with an end-of-year party.



Left: Cr Toni Millar and Friends secretary Leigh Ogier with one of the winning artists Cinzah Merkin (middle)



Friends  
OF THE GALLERY

# Kids Club

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

The gallery has appointed Prue Cunningham as our new art-tutor to run the Children's Holiday Programmes and weekly Kids Club. Prue has designed and taught art programmes at Artstation and Corbans Estate as well as lecturing part time at

Whitecliff College of Art. All children's programmes will continue to take place in the Auckland Art Gallery's New Gallery, where participants will have access to exhibitions and the education studio. Contact the gallery for the latest Programme.

Ph 307 4540 or email:  
[kidsclub@aucklandcity.govt.nz](mailto:kidsclub@aucklandcity.govt.nz)

From 3 February 2008 the cost for Kids Club and Holiday programmes will increase for the first time in 3 years. Kids Club will cost \$6 and holiday programmes will cost \$10 per child.



Left: New art-tutor Prue Cunningham  
Above: Gallery Guide Pete Worasan  
helping with the Kids Club

# Image Credits

Pg 2

Tony Fomison *The Ponsonby Madonna*  
1982-83, oil and alkyd on  
hessian laid on medium density  
board, Auckland Art Gallery  
Toi o Tāmaki, purchased with  
funds from the Charles Lyndsey  
Garland Bequest

Pgs 4 & 5

Laurence Aberhart *Warehouse  
façade*, Dunedin 1975 Courtesy  
of the artist

Laurence Aberhart *Lodge Clinton  
#183, Clinton, Southland* May 1979  
Courtesy of the artist

Laurence Aberhart *Moreporks  
[Bird Skins Room #2]*, Taranaki  
St, Wellington 3 October 1995  
Courtesy of the artist

Pg 6 & 7

Peter Black  
*Dr Diana Mason OBE SPUC* 1979

Marti Friedlander  
*Tony Fomison* 1978

Yvonne Todd  
*Alice Bayke* 2002

Pg 8 & 9

Rita Angus, *Portrait of Betty Curnow*,  
1942, oil on canvas, Auckland Art  
Gallery Toi o Tāmaki Courtesy of  
the estate of Rita Angus

Laurence Aberhart *Two memorials,  
Porangahau, Hawke's Bay* 17 May 2003  
Courtesy of the artist

Laurence Aberhart  
*Caravan, Cromwell* 1977  
Courtesy of the artist

Pg 10

Annette Messenger, *Secret*, 2006,  
net wire, Auckland Art Gallery  
Toi o Tāmaki, Gift of the Patrons  
of the Gallery 2007

Gavin Hipkins, *Empire (Beach)*,  
2007, C-type print, Auckland Art  
Gallery Toi o Tāmaki, Gift of the  
Patrons of the Gallery 2007