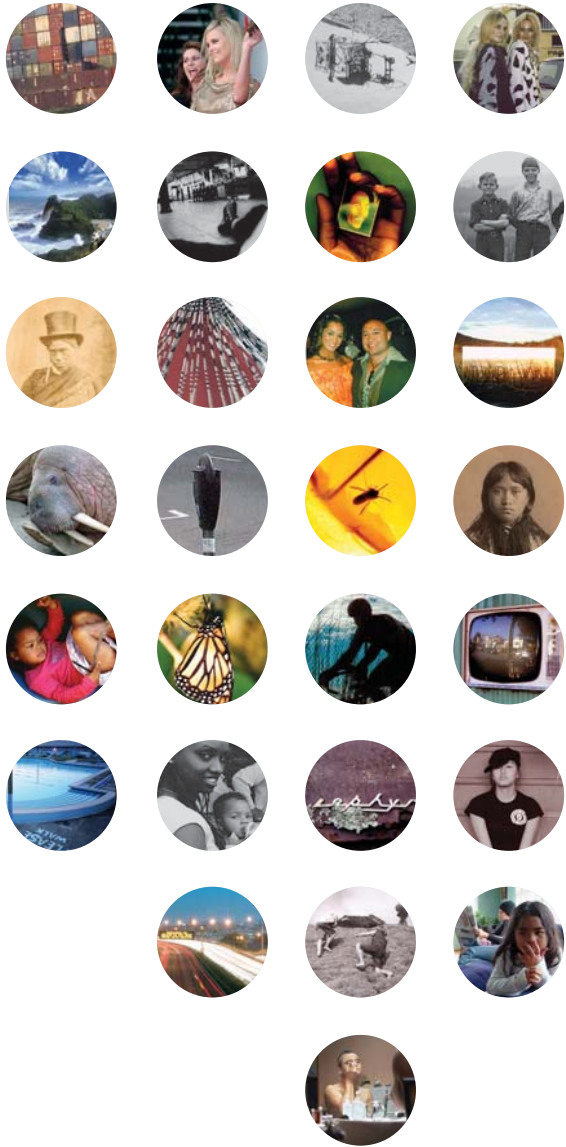


CULTURE : IDENTITY : PARTICIPATION : ART



2 – 24 June 2006

AUCKLAND FESTIVAL OF PHOTOGRAPHY

CULTURE IDENTITY PARTICIPATION ART



Festival Message

The Festival recognises that there are many diverse cultures within Auckland, New Zealand's largest city, and that photography can be described as a tool of both popular culture, a defining fine art as well as a recreational pastime. Creative Exposure aims to provide a major focus on photography within the cultural context of arts events. We aim to provide a free cultural experience.

The Festival aims to promote photography as an art form which allows new popular audiences to see exhibitions and take part in a visual arts event showcasing some of the city's and country's best photographic artists who have well established artistic merit.

Photography can help build and establish community identity by telling our stories through the photographer's lens. The Festival aims to have a strong Auckland focus and to build Auckland identity by allowing for the reflection of who we are as Aucklanders.

The Festival is open to any photographer to participate, from established photographers to emerging, to students, to hobby photographers. This year, 2006, is our third year and we have over 200 photographers' work on show.

Photography is the truly democratic artform and the Festival is its annual signature event.

Creative Exposure 2006 is here!

Auckland Festival of Photography Trust
www.photographyfestival.org.nz
info.photo.festival@xtra.co.nz

Festival Team:
Julia Durkin, Kirsty MacDonald & Elaine Smith

Publicity:
Michelle Lafferty & Kerry-Anne Brett
elephant publicity

Programme Design:
Secret Life Media

Website:
NZ Internet Services

Thanks to:
Advisers Ann Poulsen and Eric Miller; volunteers Katrina Williams, Elsa Thorp and Melissa Gardi, and all our supporters.

Programme details subject to change

Sponsors & Donors



© 2006 Auckland Festival of Photography Trust



George D Valentine

Auckland Museum

9 June – 27 August

Open 10–5 daily

Pictorial Gallery, Auckland Museum,
The Domain, Parnell, Auckland

T 309 0443

www.aucklandmuseum.com/

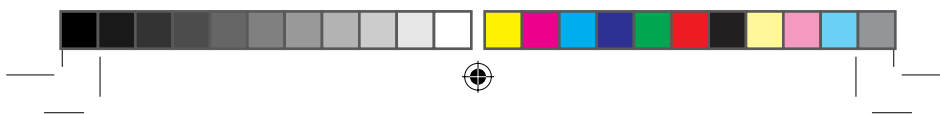
Capturing a unique moment in New Zealand's history and some of the country's most celebrated geographical features – including the famed Pink and White Terraces – *George D Valentine: A Nineteenth Century photographer in New Zealand* provides a remarkable insight into the forces that have shaped the land and our nation.

This extraordinary touring exhibition of George D Valentine (1852–1890) uncovers one of New Zealand's foremost nineteenth century photographers, outstanding for his artistic and technical skills; his work remarkable for documenting the Terraces before their destruction.

The exhibition of 30 framed photographic works and a number of other works and supporting material is developed and toured by the Christchurch Art Gallery Te Puna o Waiwhetu in association with Ngai Tahu Development and Nga Kaumatua o Tuhourangi – Whakarewarewa, Rotorua. A biography of the artist, *George D Valentine. A Nineteenth Century photographer in New Zealand*, written by exhibition curator Ken Hall, will be available nationwide.



CULTURE



Securing The Shadow: early photographers in NZ

Central City Library

6 June – 23 June

Open 9.30–8 (Mon–Fri) 10–4 (Sat) 12–4 (Sun)

Atrium, 2nd Floor, Lorne St, Auckland City • T 377 0209

www.aucklandcitylibraries.com

An exhibition of early photographers operating in New Zealand during the nineteenth century. The exhibition will provide information about the photographers as well as examples of their work. Some of the photographers on show include Robert Leaf, Charles Monkton and William Henry Reed. The exhibition highlights the release of Auckland City Libraries' *Photographers Database*, which is available on our website.



1. 589-4 Carte de visite of King Tūkaroto Matutaera Potatau Te Wherowhero Tawhiao and his wife Hera, 1880s. Charles Henry Monkton.

2. 5-674 Daguerreotype showing half portrait of Ralph Keesing, 1840s–1850s. Probably Issac Polack.

CULTURE Edwardian Texting: Postcards

Signal Gallery

28 May – 24 June

Open 10–5 (Tue–Fri) 10–4 (Sat/Sun)

717 Swanson Road, Swanson, Waitakere City

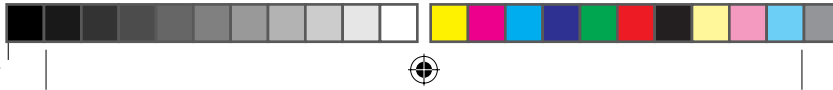
T 833 3479 • signalgallery@ihug.co.nz

Ted Scott trained as a photolithographer and retoucher. He uses his unique skills to scan early tourist postcards and restore the images. Many of these were taken by New Zealand's best photographers of the day, and after restoration work provide the exhibited art prints.



3. Albert Park. Unknown.





A Series of Talks About Photography

Auckland Art Gallery



24 June 2006

Anna Miles • 2pm
Exhibiting Photography

An insight by Anna Miles who talks about the experience of photographic exhibitions from the perspective of a viewer and art dealer.

Ben Plumbly from Webbs Auction House • 2.45pm
Buying & Selling Photography

The market for photography and editions, and the challenges it presents the traditional art market's penchant for authorship and the original unique masterpiece.

Maggie Gresson from Artists' Alliance • 3.30pm
Copyright & Photography

Migrant Resource Centre

8 June • 3pm

Duleep Samarasinghe

Corbans Arts Centre

9 June • 7-8pm

Robyn Mason
Photos From The West: Photo Digitisation Project

WAITAKERE LIBRARY AND INFORMATION SERVICES
Nga Kōkōwhiri Mātauranga O Waitākere

Corbans Arts Centre

11 June 2006 • 11am

Photographers from
Uncertain Space

Northart

11 June 2006 • 2pm

Ron Fitzwilliam

Takapuna Library

15 June • 7-8pm

Pauline Herbst
Rastafari Children of South Africa

Talk about visual ethnography.

Artstation

17 June • 1pm

Photographers from The
Birds and the Bees

Lopdell House

18 June • 2pm

Clay Bodvin

St Paul ST Gallery

Dates to be announced

Morten Andersen

4. 2003 7 PH 00055, Frank Morris Collection.
Waitakere Libraries.

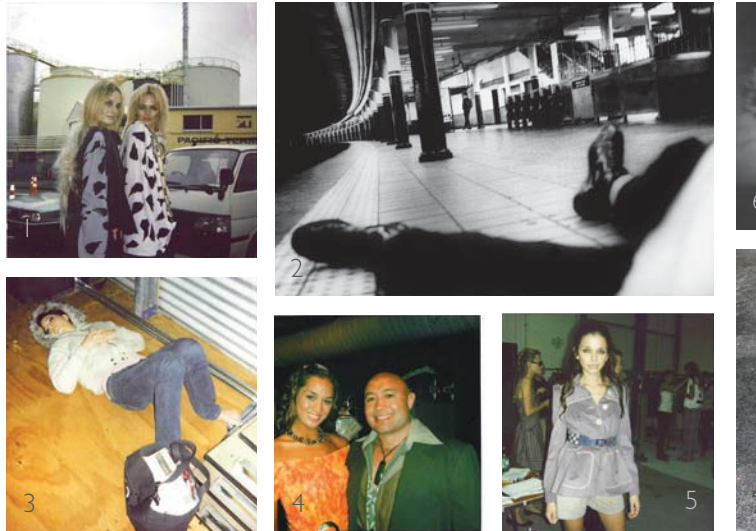
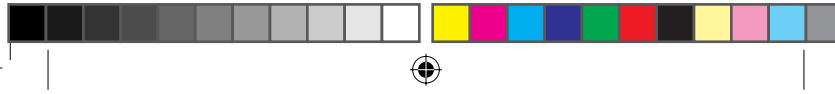
5. Untitled, Pauline Herbst.

6. Days of Night, Morten Andersen.

CULTURE



3



Instamatic

Aotea Gallery
3 June – 25 June
Open from 9am daily
Aotea Centre, Aotea Square, Auckland City
T 307 2677 • www.the-edge.co.nz

Instamatic is a behind-the-scenes peek at the 2005 NZ Fashion Week, using that fashionable 70s icon – the Polaroid. The photographer is Henry Y Lee.



1. Models for Miss Crabb. 3. 40 winks.
4. Norm Hewitt & model. 5. Model for Karen Walker.

Morten Andersen: Days of Night

St Paul ST
2 June – 16 July
Open 10–5 (Mon–Fri)
AUT School of Art & Design, 34 St Paul St, City
T 917 9999 ext 8313 • F 917 9916 • www.aut.co.nz

CULTURE

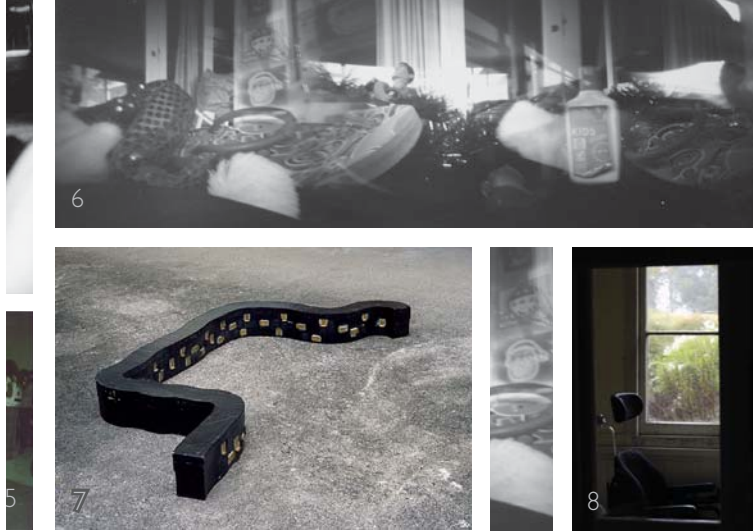
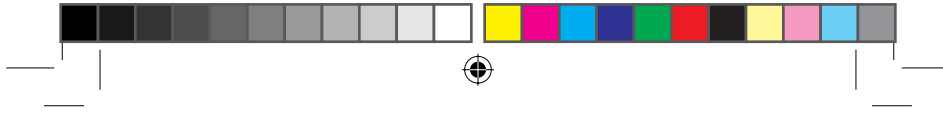
While most of the European and American photographers prefer a very conceptual strategy, Morten Andersen is interested in man and his fate, his pleasures and fears. The pictures he takes on the street, in bars and nightclubs, in the underground and in hotels, document man's struggle for and his pursuit of happiness.

The photographs taken from the series *Days of Night* are mostly black and white images, often very rough and grainy. Images of people caught in a very moment of joy, fear or despair, emptied streets, a stray dog are shown together with colour images of flowers. Andersen examines in his work the human condition from an existentialist angle similar to the work of Antoine d'Abata, which was on show at St Paul Street Gallery in January 2006.

ST PAUL ST

2. *Days of Night*. Morten Andersen.





Log, Lemniscate, Coastline, Descending

Anna Miles Gallery

1 June (6pm) – 1 July (4pm)

Open 11–6 (Thu/Fri) 11–4 (Sat) or by appointment

Suite 4j, 47 High St, Auckland • T 377 4788

www.annamilesgallery.com

The exhibition features cameras built by Darren Glass, images from each camera, and drawings and photographs of the cameras in action.

Anna Miles Gallery

7. Coastline Cam. Darren Glass.

Uncertain Space

Corban Estate Art Centre

2 June – 9 July (première 6pm 1 June)

Open 10–4.30 daily

426 Great North Rd, Henderson • T 838 4455

info@ceac.org.nz • www.ceac.org.nz



Photographers Liz March, Katharina Nobbs, and Jenny Tomlin explore the notion of uncertainty. None of us knows what tomorrow, next week or next year will bring to our lives. In each of the photographers' images metaphors are used to illustrate various internal waiting spaces we may find ourselves in: places that may not make sense and lead to uncertain outcomes. The disempowering quality of the waiting room, altered perception through image distortion, and the 'space' a physical disability can confine you to, are all themes explored in this exhibition.

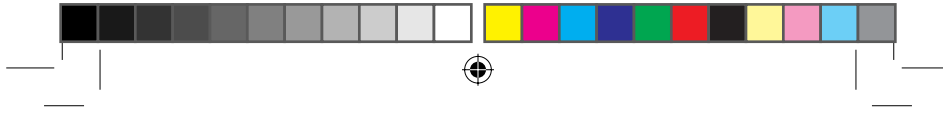
ART

6. Untitled 2005. Jenny Tomlin.

8. Untitled 2005. Liz March.



5



George Chance: Improving on Nature

Gus Fisher Gallery

26 May – 7 July

Open 10–5 (Mon–Fri)

74 Shortland Street, Auckland City • T 373 7599 x 86806

Arriving in New Zealand in 1909, optician George Chance brought with him British photography's pictorialist traditions. Famous for making a distinction between a photograph and what he called a camera study, he defined his photography as art since it was the result of a deliberate composition to achieve a pictorial result. George Chance's sepia-toned prints of rural idylls from the 1920s and 1930s create a sense of mood and atmosphere by putting the emphasis on capturing the effect of light on landscape. Instantly recognisable, his signature style was so popular that he sold over 30,000 prints in his lifetime, becoming one of New Zealand's most popular photographers ever.



1. Untitled, George Chance (1885–1963).

Perpetual Verdure

Gus Fisher Gallery

26 May – 7 July

Open 10–5 (Mon–Fri)

74 Shortland Street, Auckland City • T 373 7599 x 86806

Contemporary Photographs of the New Zealand Landscape. Drawn from the University of Auckland's art collection *Perpetual Verdure* will feature photographs by noted artists Laurence Aberhardt, Wayne Barrar, Philip Dadson, Anne Noble, Peter Peryer and Ann Shelton who each take their own unique look at the New Zealand landscape.

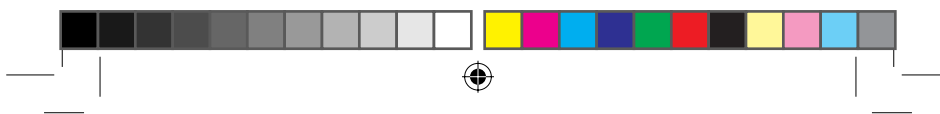


ART

In the summer of 1827–28 one of New Zealand's first landscape artists Augustus Earle described the scenery before him as "quiet, beautiful and serene ... spotted with innumerable romantic islands and all covered with perpetual verdure". From Aberhardt's depiction of Taranaki under a milky moonlight to Noble's intimate views of the Wanganui the exhibition considers the contemporary artist's response to iconic New Zealand landscapes.

6





Out of Time: Maori & the Photographer 1860–1940

John Leech Gallery

7 June – 1 July (preview 5–7pm 6 June)

Open 10–6 (Mon–Fri) 11–3 (Sat)

Cnr Kitchener Street and Khartoum Place, Auckland • T 303 9395

This major exhibition of historic photography from a private collection can be viewed on many levels: as snapshots of Maori history; as an illustration of the story of New Zealand photography; or as a springboard to more profound issues of race and exploitation. During the period from 1860 to 1940 Maori lost most of their land and were thought to be a race heading for inevitable extinction, before eventually undergoing a cultural renaissance. Much of the popular imagery produced shows a stereotypical idea of Maori, an identity nurtured by the photographers and marketed as a commodity, fixed in time by the promoters of the tourist industry. However this selection of iconic and unknown vintage photographs focuses on the subjects themselves, enabling us to experience a brief intimacy as they look out at us from another time.

2. Maori Wahine, Tauranga ca. 1930, Una Garlick.

4. William Australia Graham, King Mahuta Tawhiao, Tahuna Heirangi, 1898, John Robert Hanna.

Aqua Room Series

Lopdell House

5 May – 2 July

Open 10–4.30 daily

418 Titirangi Road, Titirangi • T 817 8087

A wide range of styles, subjects and painterly treatments illustrate the artist's thematic platform of the Aqua Room Series. Clay Bodvin describes his new work as photomedia painting, a process involving 35mm film-based images, a flatbed scanner; a laptop computer; specialised, image-retouching software, and a desktop inkjet printer for proofing images.

He creates sumptuous figurative, representational and object-oriented art experiences with a particular focus on the still life genre. These interior spaces (which cannot actually exist) are filled with collections of arabesque patterns and iconic subject matter – representing some of the artist's personal objects of interest and desire and resulting visual notions of luxury.

3. Untitled, Clay Bodvin.

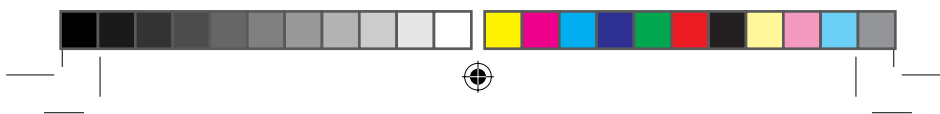
JOHN LEECH GALLERY
INTERNATIONAL AND CONTEMPORARY NEW ZEALAND ART

Lopdell House Gallery

ART

CREATIVE
EXPOSURE

7



Beauty: Capturing the Ephemeral

Letham Gallery

1 June – 9 June

Open 10–5.30 (Mon–Fri) 10–4 (Sat) 11–3 (Sun)
35 Jervois Rd, Ponsonby, Auckland • T 360 5217
lethamgallery@xtra.co.nz

Beauty is so quietly woven through our ordinary days that we hardly notice. The graced eye can glimpse beauty anywhere, for beauty does not reserve itself for special elite moments or instances; it does not wait for perfection but is present already secretly in everything. The intention of each of the photographers is to cast a new light onto the idea of beauty, capturing the inspirational feeling of beauty. Photographers: Meredith Brocklebank, Katharina Nobbs, Andie Pryce, and Alka Krisson.



2. Red Skirt Dancer, Meredith Brocklebank.

Wayne Barrar: Machine Room

milford galleries auckland

23 May – 10 June

Open 11–5.30 (Tue–Fri) 11–4 (Sat)

26 Kitchener St, Auckland City
T 309 7448 • F 309 7441 • www.milfordgalleries.co.nz

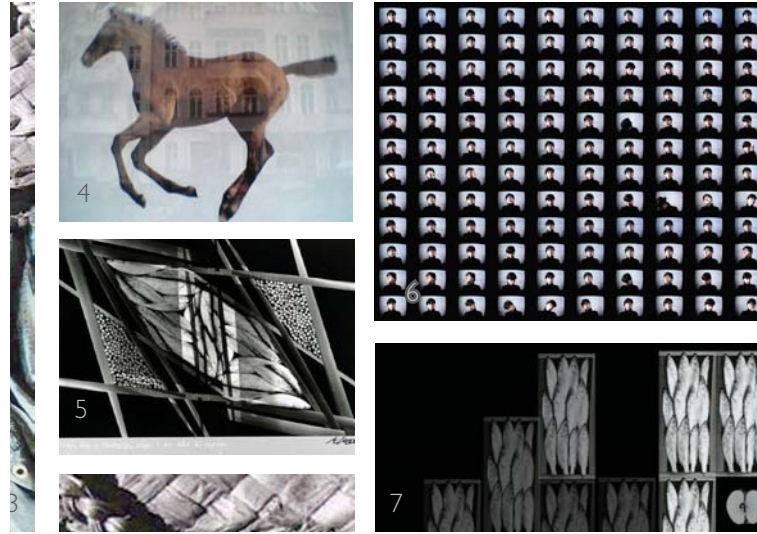
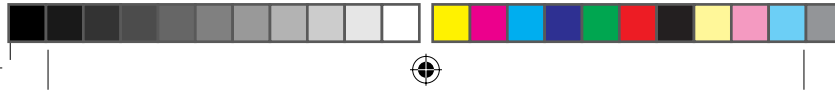
The images in *Machine Room* build on Wayne Barrar's ongoing project investigating the development of underground space in a number of international contexts. Here they focus on the few New Zealand sites where underground cavities arise from mining and power development. Central to his project is an interest in the ways people design these distinct spaces to deal with the diverse psychological responses these subterranean environments encourage. These photographic images effectively continue to extend Barrar's body of work that has been concentrated on the human-generated landscape.



1. Twin tunnels, Manapouri Underground Power Station 2005. (colour pigment print). Wayne Barrar.

8





Wildlife

PPg

7 June – 22 June (starts 5pm Wed 7 June)

Open 10.30–4.30 (Tue–Fri) | 1–3 (Sat)

Level One, 194 Great North Rd, Grey Lynn

T 360 1373 • www.ppggallery.co.nz/

Each of 20 artists was asked to produce work that responds to the title *Wildlife*. The artist could interpret this title as broadly as they wished and produce a work that fitted a space about 1m x 2m. Participants include Jules Allan, Susie Campbell, Fred Mans, Marg Morrow, Mead Norton, Alan Pettersen, Wendy Pettersen, Andrea Pryce, Sarah Sutherland, Prue MacDougall, Kerry-ann Boyle, Liz Thomas, Kylie Jackson and Kiri Turketo.

PPg

3, 5, 7. *Wildlife* series. Marg Morrow.
4. *After Muybridge*. Sarah Sutherland.

The Birds And The Bees

Artstation

7 June – 24 June (première 5pm 6 June)

Open 9–5, 6–9 (Mon–Thu) 9–5 (Fri) 10–4 (Sat)

1 Ponsoby Rd, Ponsoby • T 376 3221

www.aucklandcity.govt.nz/artstation

Four photographers explore the breadth of interpretations accompanying the phrase 'the birds and the bees'.

Karen Crisp examines the relationship between parasitic plants and the landscape, investigating their destructive and invasive nature, and also their inanimate will for survival. Paul Pachter portrays the place that he lives-eats-and-sleeps, the immediate landscape of his garden, in which the seasons of his personal life are expressed. Isabella Pachter collects and recontextualises found imagery to comment on the meaning and the portrayal of the natural world in the west. Kellie Gray's exploration is about the nature of existence and questions our individual realities, using digital still capture from hours of video tape.

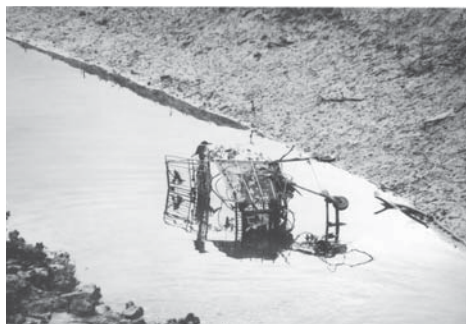
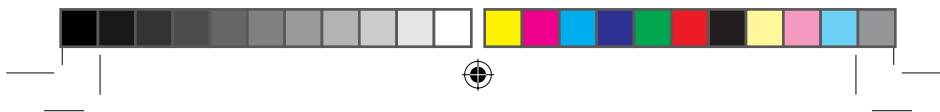
ARTSTATION 19

ART

6. *Three Dark-Haired Women*. Kellie Gray.

CREATIVE exposure

9



AUCKLAND photo day

24 Hours in Auckland • 10 June 2006

PARTICIPATION

Of all Creative Expsoure's exhibitions and events, Auckland Photo Day best captures the spirit and themes of the Festival – themes of participation, diversity, inclusion and a celebration of the art and many identities making up Auckland's unique culture.

For one otherwise entirely ordinary Auckland day each year, all Aucklanders are asked to capture a moment in their Auckland, in whatever way it manifests itself to them through a camera lens. The only prerequisite to entering the event is having access to some kind of camera and being in our great city of Auckland on the day. The resulting images are as diverse in form, subject and mood as the Aucklanders behind the cameras, and though there can be only one winner, the many and varied individuals making up our Auckland and their lives are signified through each individual entry, telling a story of all of our lives and the city we live in and over consecutive years, building a photographic archive of a day in the life in Auckland.

See www.photographyfestival.org.nz for prizes and entry details.

2005 images above: Coexisting Happily, Matt Blackmore; Mia 13, Remuera Station, Yoshiko Kujiraoka; Bike Trail, Steve Harper; Drag Queen, Kirsty Griffin; Motorway Bridge, Rob Large; Saturday, Tavalai Tupuola.

Get Ready to Shoot



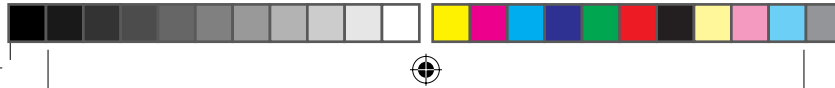


Photo Day 2004 & 2005 PHILIPS

EA Gallery

9 June – 29 June • Open 11–5 (Tue-Sat)

Suite 3a, 47 High Street, Auckland City • T 379 6460

A dynamic kaleidoscope of the top 60 images of 2004 and 2005. The photographs are displayed on 15 Philips digital display units pervading the gallery space, creating a moving and changing environment of images that are a microcosm of Auckland and the impressions and perspectives of the moving and changing city outside the gallery walls.

EA Gallery

Photo Day 2005

Mairangi Arts Centre

30 May – 17 June • Open 9.30–4 (Mon-Sat)

20 Hastings Rd, Mairangi Bay, Auckland • T 478 2237

An exhibition of the top 30 shots from 650 entries, taken between midnight and midnight on 11 June 2005, Auckland Photo Day. The exhibition includes Matt Close's moody and solemn winning image of a lone commuter barely visible in the dark of Morningside Railway Station at night.

mairangi arts CENTRE

Photo Day 2004

The Trusts Stadium

4 June – 16 June • Open daily

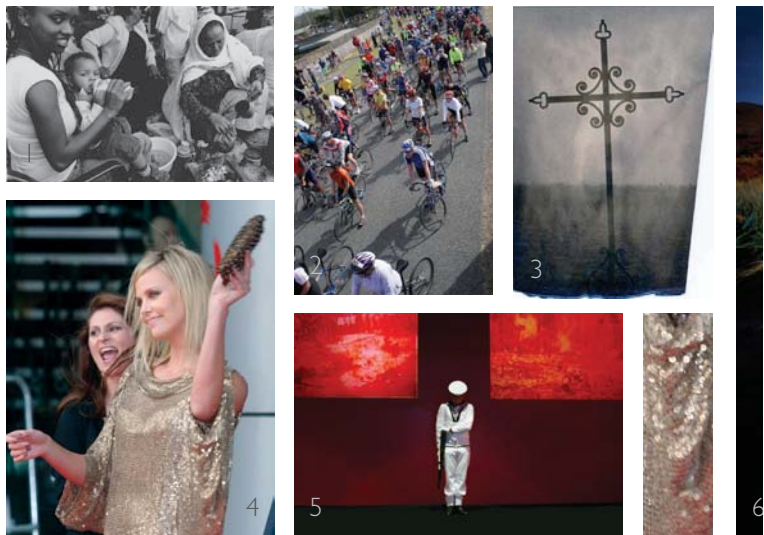
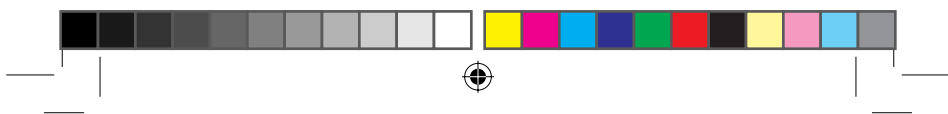
Central Park Drive, Waitakere City • T 970 5200

An exhibition of the top 30 from around 400 entries in the inaugural Photo Day competition. A diverse and colourful collection of Aucklanders' perspectives of their city on 12 June 2004, including atmospheric shots of Panmure Basin, picturesque images of families at Saturday morning markets and sports, the bright lights of downtown on a Saturday night, and nine-year-old Wesley Tumai's winning image of his friends hanging out at the fountain in Aotea Square.

THE TRUSTS STADIUM

PARTICIPATION

exposure



A Bit Of A Do

Avondale Bowling Club

17 June – 30 June

Open from 10am daily

15 Highbury St, Avondale, Auckland • T 828 7295

The third annual themed exhibition by submission from photographers' work that interprets the theme A Bit of A Do.

This year's images show social and cultural events in Auckland that are the glue to our communities ... private traditions such as weddings, birthdays, Christmas parties, as well as public events such as war memorials, sports gatherings, film premières, and fireworks.



- 1. Ethiopian Tea Party, David Allison.
- 2. Sarah Ulmer Bike Day Out, Murray Helm.
- 4. Charlize Theron, Ben Campbell.
- 5. Memorial Service, Jane Reilly.

PARTICIPATION

Polar d'Hiver

Alliance Française

2 June – 30 June

Open 9–6 (Mon–Fri) 9.30–12.30 (Sat)

9 Kirk St, Grey Lynn, Auckland • T 376 0009

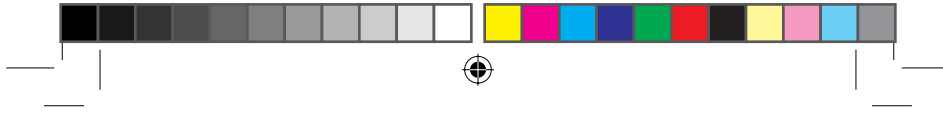
A series of sepia photos by Axelle Faur taken on a winter's day when the French countryside was covered in mist. Swirling vines, a watchful statue of the Virgin, a dead lizard, old trees, become the characters of a black novel: the murderer, the victim, the eye of God, the witness.

A visitors' competition will be held at Alliance Française to write a short story based on the photos, in either French or English. The story should reflect the time and space given, ie, the Loire Valley during winter. Best story writer will win a prize. Entry forms at the venue.



3. L'Oeil de Dieu, Axelle Faur.





Click

Oedipus Rex Gallery

2 June – 23 June

Open 11–5 (Tue–Fri) 11–3 (Sat/Mon)

Upper Khartoum Place, Kitchener St, Auckland City

T 379 0588 • F 309 6652 • www.orexgallery.co.nz

That singular click of the shutter captures a specific time and place but the image that emerges from the frame produces and contains its own temporal reality. In their own way, each of these photographers explores the nature of that reality.

John McDermott has travelled and documented New Zealand from north to south producing a series of memorable books including *Heartland*.

Geoff Steven's work has taken him around the world and he most recently exhibited his New Zealand series *Necessary Reflections* in Paris and Tokyo.

Ellen Smith records her family's travels around the country. Of this current series, *Sites of Significance*, she writes: "[These sites] line our driving routes. They mark battle sites, historic buildings, and recall the great lives and losses that helped forge our histories. We stop at them for picnics, to give the kids a break, in the hope of finding a toilet and, of course, to mark our visit with a photograph or two. We have been here. What new experience are we really grafting to these places?"

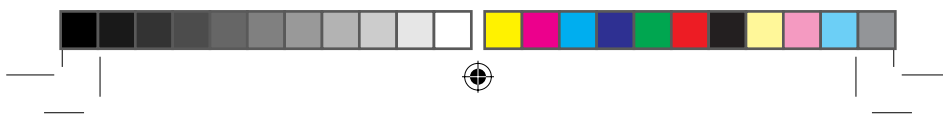
This last, vital question underlies all of the work in this exhibition.



6. *Necessary Reflections 19*. Geoff Steven.

ART





Ron Fitzwilliam: Selected Works 1955 – 2005

Northart

3 June – 21 June

Open 10–4 daily

Norman King Square, Ernie Mays St, Northcote Shopping Centre, North Shore City • T 480 9633

northart@ihug.co.nz

A survey exhibition of works by Ron Fitzwilliam in Gallery 4.

Ron Fitzwilliam talks on his work (see *Talking Culture* on page 3).

Northart
Community Art Centre

2. *Herald Island* 1994. Ron Fitzwilliam.
3. *Patches and Shapes* 1991. Ron Fitzwilliam.

ART

Emerging

TCAC Upstairs Gallery

2 June – 24 June (première 6pm 1 June)

Open 10–4.30 (Mon–Sun)

Level 1, Lopdell House, 418 Titirangi Rd, Titirangi

T 817 8030 • F 817 3340 • upstairs@pl.net

The TCAC Upstairs Gallery supports emerging and community artists by providing exhibition space, information and support. Members exhibiting in the Auckland Festival of Photography range from the emerging to the experienced and offer a unique Waitakere view of our world. Artists include Monique Rush, Liz Mertens, Arne Loot and Douglas Fisher.

Waikare City Council
Te Hōiwa o Waikare



1. *Monarch*. Monique Rush.

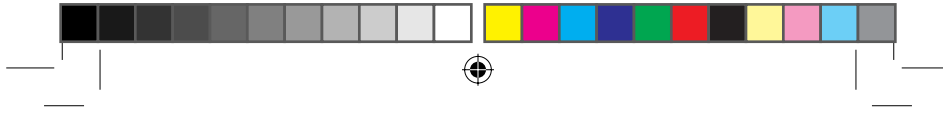


Photo-Synthesis

Signal Gallery

28 May – 24 June

Open 10–5 (Tue–Fri) 10–4 (Sat–Sun)

717 Swanson Road, Swanson • T 833 3479

signalgallery@ihug.co.nz

The exhibition features the work of Lynn Houghton, Faye Norman, and Jenny Tomlin. Exploring plants in this show, these three artists have chosen different approaches because plants are alive and changing. In plants you see and feel life force and the chaotic cycle of life and death.



4. *Mamaku, Rahui Kahika Reserve, Jenny Tomlin.*
6. *Bamboo, Lynn Houghton.*

Quarter Slice

Satellite Gallery

6 June – 17 June (première 6pm Tue 6 June)

Open 11–6 (Tue–Sat)

cnr St Benedict's St & Newton Rd, Auckland City • T 963 2331

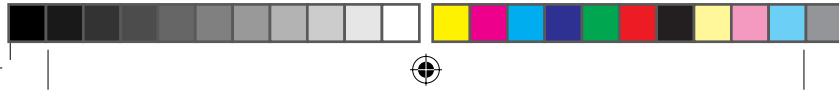
www.satellitgallery.co.nz

Quarter Slice is the reaction of four photographers to the Auckland central business district. Each records their personal response to the constant evolution of the CBD, its process of growth, destruction and reconstruction, and the subtle shifts in identity the area experiences. The exhibition features the work of Charlotte Cull, Mark Davis, Phillip Grindle and Katrina David.



5. *Untitled, Mark Davis.*





Ans Westra: A Darker Change

Matakana Pictures

10 June – 5 August

Open 10–4 (Wed–Sun)

Matakana Country Park, 1 Omaha Flats Rd, Warkworth

T (09) 422 7259 • gallery@matakanapictures.com

The first one-person exhibition to be held at Matakana Pictures, *A Darker Change* will also be the first public showing of new work by Ans Westra. Selected from a body of work that Ans has been photographing over the last 15 years, the images document a changing nation as New Zealand evolves to accommodate a larger population from a wider cultural spectrum, reflecting on our colonial history and a landscape shaped by the varying inhabitants, with their differing cultural demands and levels of respect for the land. Reshaped to become our own creation, the landscape mirrors the evolutionary process of a paradise invaded.



2. Cultivation. Ans Westra.
4. Power Pylon. Ans Westra.

John Lyall: Left Luggage • Paul Cullen: Attempts

40 George St

2 June – 24 June

Open 10–5 (Thu/Fri) 10–4 (Sat) or by appointment

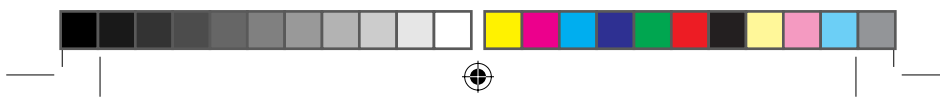
40 George St, Mt Eden • T 623 8496 • sanders@clear.net.nz

Left Luggage, subtitled *Wildly Nostalgic Critique of the (Environmental) Politics of the Old Left*, Lyall's photographs, video and performance are interested in the interbreeding of historical languages of classification with the unpredictable richness of the material world. He focuses on the feral – in the post-colonial ecological sense: introduced exotic, which has run wild and adapted. His practice is installation, but what is installed at any given time may be objects, photographs, sound or performance, and may be installed, physically present or documented by the camera.

ART

Paul Cullen's *Attempts* are a body of photographs documenting temporary installations and forming an ongoing sculptural project that began in 1999. They are the outcome of national and international travel and broad research over such topics as science, architecture, literature, history, gardens and place.

1. Che (C-type print), 2005/6. John Lyall.
3. Attempt, July 2003. Paul Cullen.



I Dreamt I Was Dreaming

Whitespace

29 May – 16 June (première 6pm 29 May)

Open 11–6 (Tue–Fri) 11–4 (Sat)

12 Crummer Rd, Ponsonby • T 361 6331

www.whitespace.co.nz

Thomas Newman Pound has a long history of working in film and photography. His short films were selected for the Headlands Show, part of an international showcase celebrating a decade of short film making in the 90s. This exhibition features black and white photography and mixed media. The artist has spent years building an index of images and uses cloud shots and close-ups of bird feathers to construct these beautifully cinematic scenes.

Whitespace

6. I dreamt I was dreaming. Thomas Newman Pound.

The Walrus & The Cameraman

Waiheke Community Art Gallery

2 June – 24 June

Open 10–4 (daily)

2 Korora Rd, Oneroa, Waiheke • T 372 9907

www.waihekeartgallery.org.nz

"My exhibition is a result of an expedition I made on Tara (once called Seamaster and owned by Peter Blake) to Iceland and Greenland."

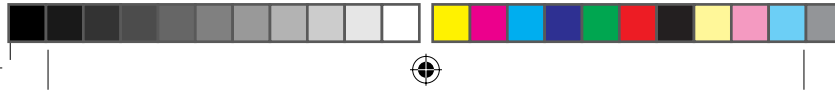
... Don Robertson, ship's captain and photographer



ART

5. Walrus 0096. Don Robertson.





Lantern

Aotea Centre
 3 June – 25 June
 Open daily from 9am
 Aotea Square, Auckland • T 307 2677 • www.the-edge.co.nz



Lantern is a selection of images taken from many perspectives by different photographers to immortalise the celebration of Auckland's burgeoning Asian cultures at this year's three-day Asia NZ Chinese Lantern Festival in Albert Park. Over 100,000 people attended to celebrate the Year of The Dog.

1. Togetherness. Ib Olessn. 2. Floating Angels. Mabelle Teh. 3. Fire Lotus. John Hardy. 4. Cooling Off Under The Lotuses. Stephanie McKee.

Past – Present

North Shore Libraries
 1 June – 22 June
 www.shorelibraries.govt.nz/Topics/Heritage/
 A series of before-and-after exhibitions from the recently digitised North Shore Libraries Photographic Collections.

I
D
E
N
T
I
T
Y

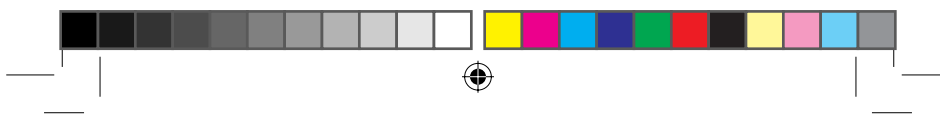
Takapuna Library, The Strand, Takapuna • T 486 8460
 Open 9–8.30 (Mon/Thu) 9–5.30 (Tue/Wed/Fri) 9.30–4 (Sat/Sun)
 Landmarks of Takapuna alongside historic images are shown in comparison with the same sites today.

Devonport Library, Victoria Rd, Devonport • T 486 8527
 Open 9–5.30 (Mon–Fri) 9–4 (Sat/Sun)
 From the suburb that hailed Robin Morrison come historic images of Devonport in comparison with the same sites today.

Northcote Library, Norman King Sq, Northcote • T 486 8490
 Open 9–5.30 (Mon–Thu) 9–6 (Fri) 9.30–4 (Sat/Sun)
 Northcote shows its recent development alongside historic images.



5. Mon Desir 1910. Unknown. 6. Mon Desir 2006. Library photo.



You Tell Me

Kura Gallery

2 June – 18 June (première 6pm 2 June)

Open 10–6 (Mon–Sat) 10–9 (Fri) 10–4 (Sun)

PWC Tower, cnr Quay & Lower Albert Sts, City.

T 300 3662 • aucklandsales@kuragallery.co.nz

You Tell Me is an exhibition that explores interracial aspects of being Maori living in a contemporary bicultural Aotearoa-New Zealand. Both artists grew up in Auckland and although are of mixed race, identifying themselves as Maori enables them to embrace all aspects of their cultural heritage.

Rochelle Huia Smith's *Wharetangata Reframing the Door*, 2005, is a black and white portrait series that investigates shared experiences of urban Maori women. *Miss Appropriate*, 2004, by Vicky Thomas, is a series of prints aimed at presenting familiar iconic Maori imagery of the kapa haka performer in an unfamiliar way.



7. Awanui Pene, Rochelle Huia Smith.

8. Poi III, Vicky Thomas.

Area Nº 12

Whitespace

6 June – 24 June (preview 6pm 6 June)

Open 11–6 (Tue–Fri) 11–4 (Sat)

12 Crummer Rd, Ponsonby • T 361 6331

www.whitespace.co.nz

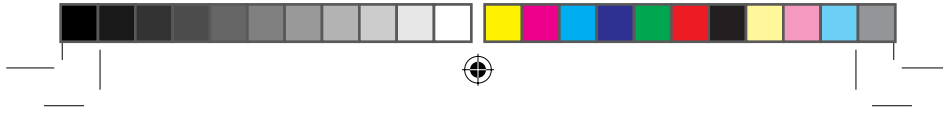
"My photographic works consider issues related to the representation of hybridity within Western societies. I have used images of myself as a point of departure to explore the experience of being categorised as a type; a hybrid exotic other identity. The colour palette derived from national flags signposts my cultural heritage; Jamaican, English and New Zealand. Each image has individual colour identities yet the harmony of the colours speaks across the images in a non-linear narrative. Flag patterns and the grid reference nineteenth century anthropological practices of categorising non-Western people as scientific objects. Each image is a fragmented portrait responding to the fraudulent nature of the hybrid representation." ... Debbie Rankin



9. Marley, Debbie Rankin.

IDENTITY





The Darkness I Fell For

Migrant Resource Centre

3 June – 16 June

Open 10–4.30 (Mon–Fri) 9–2 (Sat)

532 Mt Albert Rd, Three Kings • T 625 2440 • www.arms-mrc.org.nz

This collection of images taken at night in the streets of New Zealand by a Sri Lankan photographer Duleep Samarasinghe shows the significance of the city architecture with trees and the patterns and shapes they form in different seasons. These photographs, taken during the last three years, are printed from black and white negatives.

This is an observation of the blend of historical and modern city architecture and trees under street lights. This true black and white collection comes with historical information such as name, location, year; architect and other interesting details of the place and technical data such as camera types, lenses, films and exposure for low light photography.



Later at the Outerspace Gallery at The Depot from 19 – 29 June.

1. Ferry Building, Duleep Samarasinghe.

Lion Rock NOT!

West Coast Gallery

27 May – 18 June

Open 11–5 (Thu–Sun)

The Old Fire Station, Piha • T 812 8029 • www.westcoastgallery.co.nz

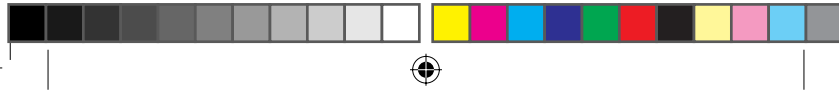
An exciting group photographic exhibition reflecting many parts of the wild west coast and the Waitakere region – other than Lion Rock (the most photographed West Coast icon). This exhibition looks at the identity of people and places of the west. Photographers selected their own personal favourites covering our beautiful environment and its people.

Photographers include: Ted Scott, Rachel Mooney, Brett Lees, Marie McNeil, Tony Dunn, Justin Hart, and various west coast community photographers.



2. Pohutukawas in Motion, Rachel Mooney.

3. Starlight Rain, Rachel Mooney.



Rust

Porters Paints

7 June – 24 June

Open 8.30–5 (Mon–Fri) 9–4 (Sat)

90 Anzac Ave, Auckland City • T 377 6008

Rust is a tribute to the industrial designers of the past and the wonders of oxidation.

"I have always had a fascination with relics from the 60s, whether it's furniture, movie stars, houses or cars. They slowly fall from grace, decaying and corroding into the backdrop of the 21st century, still keeping their good looks and style. A field with an old caravan, a deserted Valiant and a rusty fridge are paradise for me. New Zealand's back streets are a great place to find some beautiful wrecks in various stages of decay."

... Martin Horspool



4. Rust series. Martin Horspool.

Swimming Pools

YMCA Tepid Baths

2 June – 25 June

Open 6–9 (Mon–Fri) 7–7 (weekends)

100 Customs St West, Viaduct, City

T 379 4745 • F 379 1592 • tepidbaths@nymca.com

As part of an ongoing photographic survey of public swimming pools, Vanessa Hughes has been creating a visual record of pools in Auckland. By doing this she is aesthetically highlighting the pools' intrinsic value beyond their purely practical use. This project certainly is an acknowledgement and appreciation of the swimming facilities maintained and made accessible to the public by local council, but is also recording the beauty and allure they have as spaces in their own right.

As well as artistically documenting the sense and character, the project records how public places change with the passing of time and with the needs of the community. By capturing how these facilities look now, at the start of a new century, a precious archive has been created.

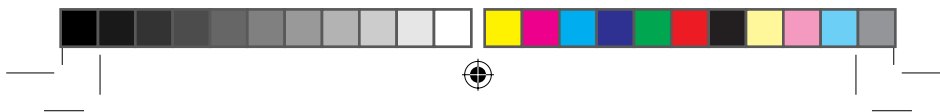


IDENTITY

5. Tepid Baths. Vanessa Hughes.

6. Manurewa Aquatic Centre. Vanessa Hughes.





Terrain Vague

Snowwhite • 6 – 23 June • Open 10–4 (Mon–Fri)
Unitec Building 1, Gate 1, Carrington Rd, Mt Albert

Architectural theorist Ignasi de Sola-Morales has coined the term 'terrain vague' to identify those urban spaces that are on the margins of the city, not only geographically but socially. He characterises these spaces as frequently "... uninhabited, unsafe and unproductive". Although Morales' definitions are constructed in the negative he also points out the possibilities offered by such spaces. In particular the possibility of experimental ways of being and behaving in what are the increasingly developed and standardised environments of the modern city. He characterizes such places as those where identity is in transition, where the memory of the past predominates over the present and where things have happened that are not entirely clear.

He comments on how such ambiguous places have since the 70s subjugated the eye of the urban photographer and while this exhibition is often photographic it also includes other practices that explore this category of landscape. The emphasis will be on those urban spaces where a loosening of the usual controls of governance and bureaucracy have allowed some alternate activity to take place. Artists include Greta Anderson, Harvey Benge, Karen Crisp, Wvstan Cumow, Sam Hartnett, Peter Roche, Linda Buis, Haru Sameshima, Marcus Williams and others. Curated by Allan McDonald.

1. *The Cupboard* 2005, Marcus Williams.

3. *Barcelona, Cruising* 1 February 2000, Harvey Benge.

SNOWWHITE

Inside The North Shore

The Depot • 3 – 15 June • Open 10–5 (Mon–Sat)
28 Clarence St, Devonport • T 963 2331
www.depotartspace.co.nz

North Shore is a fast growing city, extending out to its geographic perimeters and increasing its population. This exhibition of photography asks its participants to explore the question: Is North Shore City a burgeoning metropolis with an identity of its own or a bland shoreburbia, a featureless city of isolated suburbs?

Inside the North Shore includes work by established and emerging photographic artists along with guest photographer Harvey Benge.



The Depot Art Space



2. *Bom*, Robert Tucker.

22