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the
● walters
prize
2002


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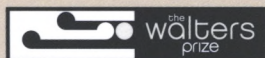
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the
walters
prize

0.1 | GAVIN HIPKINS 0.2 | JOHN REYNOLDS 0.3 | MICHAEL STEVENSON 0.4 | YVONNE TODD

ARTISTS



01 Gavin Hipkins

BORN 1968 Auckland, New Zealand
Lives in Vancouver, Canada
and Wellington, New Zealand

Graduated Elam School of Fine Arts
University of Auckland in 1993

Gavin Hipkins is represented by
Hamish McKay Gallery, Wellington
and Ivan Anthony, Auckland

Selected Solo Exhibitions:

2001 *The Homely* City Gallery, Wellington; *The Stall*
Waikato Museum of Art and History, Hamilton

2000 *The Habitat* Artspace, Auckland and the
Adam Art Gallery, Victoria University of Wellington;
The Shaft Hamish McKay Gallery, Wellington

Selected Group Exhibitions:

2002 *The 25th São Paulo Biennale:*
Metropolitan Iconographies São Paulo, Brazil

2001 *The 1st Auckland Triennial: Bright
Paradise* Auckland Art Gallery Toi o Tāmaki

2000 *Flight Patterns* Museum of Contemporary Art,
Los Angeles, United States; *Guarene Arte* Fondazione
Sandretto Re Rebaudengo Per L'Arte, Guarene, Italy;
*The Crystal Chain Gang: prismatic geometry in recent
art* Auckland Art Gallery Toi o Tāmaki

1998 The Biennale of Sydney: *Every Day*
Museum of Contemporary Art, Sydney

02 John Reynolds

BORN 1956, Auckland, New Zealand
Lives in Auckland

Graduated Elam School of Fine Arts
University of Auckland in 1978

John Reynolds is represented by Sue
Crockford Gallery, Auckland and Peter
McLeavey Gallery, Wellington



Selected Solo Exhibitions:

2001 *Harry Human Heights* Artspace,
Auckland; *K'Rd to Kingdom Come* Govett-
Brewster Art Gallery, New Plymouth

2000 *History and the Making of History*
Sue Crockford Gallery, Auckland

1996 *Hope* St Dunedin Public Art
Gallery, Dunedin

1994 *Godot: 100 Drawings Around a
Beckett Soliloquy* Peter McLeavey
Gallery, Wellington

Selected Group Exhibitions:

1999 *Home and Away: Contemporary Australian
and New Zealand Art from the Chartwell Collection*
Auckland Art Gallery Toi o Tāmaki

1995 *A Very Peculiar Practice: aspects of recent
New Zealand Painting* City Gallery, Wellington

1994 *Station to Station: The Way of the Cross*
Auckland City Art Gallery

1992 *Distance Looks Our Way: 10 Artists from
New Zealand* World Exhibition, Seville, Spain;
Headlands: Thinking Through New Zealand Art
Museum of Contemporary Art, Sydney, Australia



0.3 | **Michael Stevenson**

BORN 1964, Inglewood, New Zealand
Lives in Berlin, Germany

Graduated Elam School of Fine Arts
University of Auckland in 1986

Michael Stevenson is represented by
Hamish McKay Gallery, Wellington
China Art Objects Gallery, Los Angeles
Lombard-Freid Fine Arts, New York and
Darren Knight Gallery, Sydney, Australia

Selected Solo Exhibitions:

2002 *Immendorff in Wellington* Hamish McKay Gallery, Wellington

2001 *Retake/Wiederaufnahme* Neuer Aachener Kunstverein, Aachen, Germany

2000 *Call Me Immendorff* Galerie Kapinos, Berlin, Germany; *Daily Practice* Australian Centre for Contemporary Art, Melbourne, Australia and Artspace, Auckland (with Danius Kesminas)

1999 *Slave Pianos* Darren Knight Gallery, Sydney, Australia (with Slave Pianos)

1998 *The Gift of Critical Insight* Lombard-Freid Fine Arts, New York, United States

Selected Group Exhibitions:

2002 *The Biennale of Sydney (The World May Be) Fantastic* Sydney, Australia; *Prophets of Boom* Kunsthalle Baden Baden, Germany; *Superman in Bed* Kunst der Gegenwart und Fotografie Sammlung, Shürmann, Museum am Ostwall, Dortmund, Germany

2001 *Non-Objective Brass*, Slave Pianos with The Burley Griffin Brass Band, National Gallery of Australia, Canberra, Australia

0.4 | **Yvonne Todd**

BORN 1973, Auckland, New Zealand
Lives in Auckland

Graduated Elam School of Fine Arts,
University of Auckland in 2001

Yvonne Todd is represented by Ivan
Anthony, Auckland and Peter McLeavey
Gallery, Wellington



Selected Solo Exhibitions:

2001 *Asthma & Eczema* Ivan Anthony, Auckland

2000 *Lace 2* Ivan Anthony, Auckland

1999 *The Crisis* Fiat Lux, Auckland

1998 *Fleshtone* rm3, Auckland

1997 *Cabin Fever* Teststrip, Auckland

Selected Group Exhibitions:

2001 *After Killeen: Social Observation in Art* Artspace, Auckland; *Alive: Still Life into the Twenty-First Century*, Adam Art Gallery, Wellington

2000 *In Glorious Dreams: New Art by Women* Govett-Brewster Art Gallery, New Plymouth

1999 *Wonderlands: Contemporary New Zealand Art*, Govett-Brewster Art Gallery, New Plymouth

■ **Erika and Robin Congreve
and Jenny Gibbs**

The Walters Prize came about because we wanted to generate more excitement about, and interest in, New Zealand contemporary art. And, although there are arguments for and against prizes, we thought the arguments for won.

The Walters Prize is modelled on best overseas practice and, through it, we hope to achieve a number of objectives.

Bringing together the work of the finalists effectively creates the show. It is a way of presenting the very best work of the previous two years chosen by an independent jury of art professionals.

The winner will be rewarded financially, but just being a finalist will, hopefully, have non-financial benefits for the other short-listed artists.

The prize also enables us to import a distinguished judge, who will talk to us about our art and take his view of it back to other parts of the world.

We hope that the Walters Prize, the selection of finalists, the presentation of their works and the awarding of the prize will create interest in and focus on contemporary art in general.

The visual arts represent us increasingly overseas and we want to celebrate our excellence, create excitement and have some fun here at home. If controversy follows, so much the better.

Chris Saines

Welcome to the inaugural Walters Prize exhibition, the opening instalment in a biennial project designed to make contemporary art a more vital part of our lives. Named in honour of New Zealand artist Gordon Walters (1919-1995), the prize is awarded to the work considered to have made the most outstanding contribution to recent art in this country. It is an endeavour to shift the ground – to make the visual arts more frequently discussed, more widely understood and more a part of our collective experience.

We somehow seem less reticent about recognising and celebrating our contemporary singers and musicians, our film-makers, actors and writers. And yet as often as not their work has become part of our conversation and consciousness as a direct result of the focus that national and international awards bring. Which brings us to the Walters Prize: comprising an exhibition in the New Gallery for the four finalists and, for the successful artist, a cash award of \$50,000 and an exhibition opportunity in Tokyo, Japan.

Not only is the prize a major development opportunity for artists, it is also a forum in which what is judged to be the best of contemporary practice can be introduced to the widest possible audience. Such judgements are invariably contingent and contestable, that much is a given, but their real value is in helping us to distinguish artists who in some way have furthered contemporary art practice. And, in my view, the jury for this prize has done precisely that.

I thank the members of the national jury, Robert Leonard, William McAloon, Anna Miles and Justin Paton for that, as I thank Harald Szeemann for so generously agreeing to be judge of this prize. But above all others, I thank the nominated artists – Gavin Hipkins, John Reynolds, Michael Stevenson and Yvonne Todd – and their associated dealer galleries for so willingly agreeing to support this project. In so doing they have helped us to deepen and enrich the points of intersection between contemporary art and contemporary life.

ACKNOWLEDGEMENTS

The Walters Prize would not have occurred without the vision, generous financial support and practical involvement of Erika and Robin Congreve and Jenny Gibbs. They were instrumental in helping to originate and to shape the concept and in encouraging others to support it and, for that, I remain deeply indebted to them.

I would like to also warmly thank Kevin Roberts of Saatchi & Saatchi and John Judge of Ernst & Young for agreeing to a sponsorship partnership that has proved to be similarly engaged and farsighted.

Taken together, the private patronage and the corporate support which substantially underpins the Walters Prize is an unprecedented gesture of confidence in our contemporary art and artists.

And finally, my thanks must also go to Dr Margaret Orbell, wife of the late Gordon Walters, and to her family, for so generously agreeing to give this prize his name in perpetuity.



Harald Szeemann

Born in Berne, Switzerland in 1933, Szeemann attended School and University in Berne and Paris where he graduated with a PhD in Art History, Archaeology and Journalism in 1960.

Szeemann has worked as an actor, theatre designer, a painter, and a performer of one-man theatre. Between 1961-69 he was director of Kunsthalle Berne. Since 1969 he has been a free-lance exhibition curator.

In 1973 Szeemann founded the Agency for Spiritual Guestwork which implemented the 'concepts' of his imaginary Museum of Obsessions.

In 1972 he was director of *Documenta 5* in Kassel and in 1980 he was co-organiser of the Venice Biennale and inventor of the Aperto-exhibitions in Venice for younger artists.

From 1981-2000 he worked as an independent curator at Kunsthaus Zurich and, also in 2000, he was part of the curatorium for the Biennale of Sydney. In 1999 and 2001 he was director for visual arts for the Biennale di Venezia.

New Zealand was represented for the first time in Venice in Szeemann's 2001 Biennale.

Harold Szeemann lives in Ticino, Switzerland.

JURY

Robert Leonard is currently Stout Centre research fellow at Victoria University, Wellington. He is on a year's leave from the directorship of Auckland's Artspace.

William McAloon is a Wellington art critic and curator. He was curator of *Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection 1999*.

Anna Miles is head of theory at Unitec School of Design. She recently curated *After Killeen: Social Observation in Recent Art* for Artspace, Auckland.

Justin Paton is curator of Contemporary Art at the Dunedin Public Art Gallery and editor of New Zealand's longest-running journal of arts and letters, *Landfall*.

We were asked to nominate four artists who had made an outstanding contribution to New Zealand art in 2000 and 2001, specifying a show or body of work for each. We looked to artists who had performed consistently well, whose work offered some increase, a breath of fresh air, a surprise.

Yvonne Todd photographs what she knows - family and friends, interiors and exteriors, pets and possessions. The Photoshopped images in *Asthma & Eczema* are seamless but suspicious: a dewy rose is too perfect; an exquisite female hand cadaverous; backlit Stepford brides loom like zombies. Betraying her North Shore upbringing, Todd's art brims with social aspiration, highlighting rifts in the social surface.

Gavin Hipkins calls *The Homely*, his 80-photograph frieze, a "post-colonial gothic novel". On antipodean photo-safaris, Hipkins tracked down items "used to define nationhood and historic folklore". While ship's rigging, a mock Māori gateway and a Union Jack prompt nationalist reverie, the tyre swing, hooded jacket and takeaways menu seem spooky, out-of-place. *The Homely* is haunted by unfinished business; gritty fragments that resist integration into this empire of signs.

Michael Stevenson's *Call Me Immendorff* recreates a media circus. In 1987-88 German painter/party-animal Jörg Immendorff came to town to sample our wine and women. His revels were halted by a death threat, a dead rabbit dumped on his doorstep. Stevenson's archival expose addresses provincial misrecognition: our desire to experience an overseas art star was matched by Immendorff's willingness to play the part. Stevenson's newsstand posters carry incredible quotes from the artist, drawings reproduce clippings, and the TV documentary *Call Me Immendorff* gets an undeserved rerun.

Painter **John Reynolds** has been putting a new spin on his signature concerns. In *Harry Human Heights*, Reynolds separates two dimensions of his inquiry, placing them in dramatic counterpoint. Two vast fields of oilstick hatchings generate sublime shimmering effects. Meanwhile, a parade of gnarled drawings-cataloguing road signs, nets, 19th century photograph titles, poem excerpts - rattles on to the side. The drawings' relationship to the abstracts is unclear: are they clues, commentary or complaint?

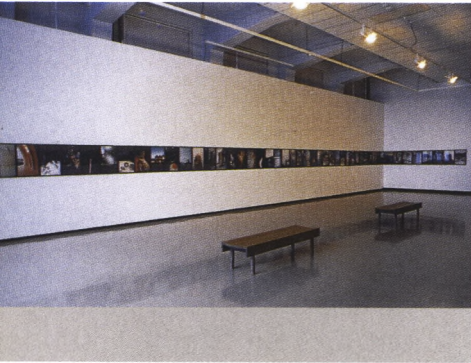
Robert Leonard for the Jury





Gavin Hipkins' installation *The Homely* blends the rhetoric of amateur snapshot photography and a modernism of the fragmentary view into an uneasy monumentality. *The Homely's* imagery, which includes models and museum dioramas, fountains illuminated after dark, corners of gardens and tennis courts, big trees, sprays of blossom, civic and regional monuments, shop signage and drab domestic interiors, compiles a rambling multiplicity of object and landscape scenario. Although Hipkins' cultivates the look of an arbitrary, random pictorialism in this series, the places and things are all selected to document tangential evidence for a conflicted sense of history and nationhood in what he calls a "post-colonial Gothic novel". Hipkins' 'novel' has been collated from photographs taken in New Zealand and Australia between 1997 and 2000.

In keeping with Hipkins' gothic tag, *The Homely* builds a subdued drama of romantic and melancholic effects. Combined with spangled night time lighting, leaden cloud covers, murky foliage and fuzzy colour saturations, the subtle instability of the photographer's gaze creates inducements to spatial anxiety and subtle disorientation. Staircases lean slightly when approached, heads get awkwardly cropped, focus and depth of field waver erratically across the series. Things seem generally uncomfortable in space, as if minor vertigos, agoraphobic seizures and moments of claustrophobic panic lie just beneath the surface.



The Homely 1997-2000
80 C-Type prints, 400 x 600 mm each, edition of 8
Courtesy of Hamish McKay Gallery, Wellington
First exhibited in full at City Gallery,
Wellington from 7 Jul – 16 Sept 2001

The Homely therefore operates as a type of speculative panorama in which social history and cultural psychoses are apprehended obliquely and intermittently through an unfurling strip of 80 allegorical images. Given Hipkins' aesthetic of partiality, indirectness and frequent blurring, reading *The Homely's* truncated allegories is like interpreting shadows, hauntings, nagging memories and premonitions. It's not like the history we were taught in school, but more like a recurring dream. Hipkins, in fact, draws us into a Freudian experience of the uncanny, through which the familiar becomes strange. The sense of displacement, which Hipkins' formal language ensures, inhibits any real bonding with places that might underwrite national identity, historical content seems dissolved in subjectivity, home becomes a mood-tinged vacancy and the comforting pastoral picturesque turns suddenly eldritch. *The Homely* mirrors the artist's 1997 exhibition *The Unhomely*. Employing images of colonial New Zealand, *The Unhomely* was curated by the artist from the photographic archive of the Alexander Turnbull Library. *The Homely* has been assembled as a pseudo archive which frustrates any aspiration to completeness of historical or nationalist representation.

Harry Human Heights - What a name! The distance between the heights of human aspiration and mundane Harry, is just the sort of Icarian contrast that John Reynolds finds compelling. Whether reading neighbourhood street signs as cryptic text from the gods, or giving mythic imagery a local habitation, Reynolds is a master of the exuberantly ironic romantic gesture.

The title of Reynolds' exhibition comes from one of almost a hundred found street names the artist has gathered from around New Zealand and written into bristling signpost drawings. Called "Epistomadologies", there are 91 oilstick on paper drawings which form a subset of the exhibition; nine of these contain the street signs. Stacked in alphabetic clusters, mostly pointing right, the sturdily carpentered signs calibrate a would-be epic journey through a bone-yard of portentous textual scraps and fragile images. The 82 drawings which the signposts punctuate contain multitudes; they depict loosely threaded grids, boulder piles, weeping trees bearing labels, batwing umbrellas, rickety architectural forms, phonetic glossolalia, words for history, fate and weather, more lists and dots, and an eye chart for philosophers.

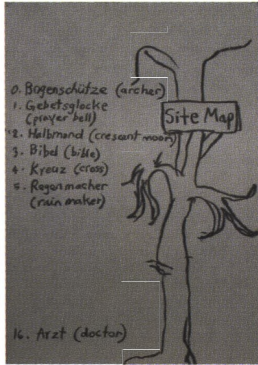
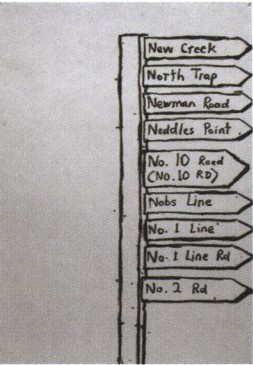
The incantations, images and offcuts from diverse knowledge systems that are displayed in the drawings are scrambled in the exhibition's two large paintings into digital textile clouds, stitched all over with plus and minus marks and tinctures of waxy colour. The graphic and writerly compulsions that drove the works on paper are still at work but have now become more open, lyrical and abstracted. Read as a type of preparatory research, the drawings look like wiring diagrams, back-room blue prints for the chemistry of gestural incandescence, which flares across the surface of the paintings.

The intimate scale of the paintings' obsessive facture draws us in close as if to track, to the point of distraction, a seraphic needlework, dots and dashes of angelic Morse, or the wandering perforations of a

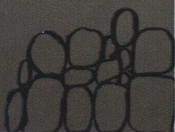
- *Harry Human Heights* 2001
oilstick on canvas and paper
Courtesy of Sue Crockford Gallery, Auckland
First exhibited at Artspace,
Auckland from 12 June-28 July 2001

mystical pouncing wheel. Perhaps the artist wants to track the wandering paths of Hermes, the god whom Michael Serres calls the arch messenger that moves with swarms of angels making millions of connections between innumerable fields of knowledge; the divine and the human, art and physics, sense data and intuition. With their atmospheric formations of inscriptional energy and delicate currents of motival improvisation, these expansive paintings are like vast matrixes of movement, materiality and inchoate potentiality.

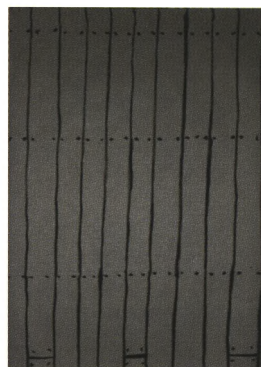




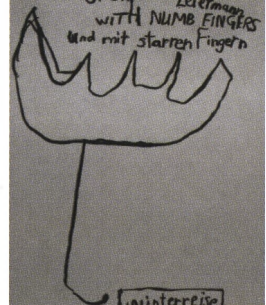
Fatalism
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The only words that count
that are contagious, are
those resulting from illumina-
tion or from frenzy, two
states in which one is
UNRECOGNISABLE



STANDS
AN ORGAN-GARDNER
steht ein Leiermann
with NUMB FINGERS
und mit starren Fingern



wintereise

STAR SUNDAY
18 DEC 97
SUNDAY ARTS

The politics of expression

An artist in revolution

By Andrew Adams

The artist's work is a reflection of the political climate of the time. It is a commentary on the state of the world, a critique of the power structures that govern us. The artist is a revolutionary, a voice that challenges the status quo and demands change. This is not just art; it is a statement, a declaration of war against the forces of oppression and corruption.

When we look at the work of these artists, we are struck by the raw emotion and the political commitment that drive them. They are not just creating art; they are creating a movement, a revolution of the mind and the spirit. Their work is a call to action, a demand for justice and equality. It is a reminder that art is not just a luxury, but a necessity, a way of seeing the world that is different, that is better.

The New Zealand Herald

NZ DRAWS LEADING PAINTER

The New Zealand Herald

COLOSSAL SHARE- MARKET CRASH

Auckland Sun

BIGGEST ARTIST SINCE GAUGUIN

Auckland Star

"I HATE CHEAP CHAMPAGNE"

The New Zealand Herald

DEATH THREAT TO W. GERMAN ARTIST

NO. 1018, 12th
MAY 1977
ISSUE

17 JUL 1978

Change From Owing Brown

Grisly gift for visiting painter

By Linda Bennett

CHRISTCHURCH—A special gift was presented to visiting painter Mick Jagger on his arrival in Christchurch on Monday night. The gift was a framed copy of a painting by the artist, which was presented to him by the artist's wife, Anita. The painting, which was a portrait of Jagger, was a gift from the artist's wife, Anita. The painting, which was a portrait of Jagger, was a gift from the artist's wife, Anita. The painting, which was a portrait of Jagger, was a gift from the artist's wife, Anita.



The New Zealand Herald
Invercargill
Dunedin
Christchurch
- 5 NOV 1933

German Artist 'Mick Jagger Of European Art Scene'

When German artist Greg Gierrey arrived in Auckland earlier this week, he was met by a group of admirers who were to show him to his room in the city. He was met by a group of admirers who were to show him to his room in the city. He was met by a group of admirers who were to show him to his room in the city. He was met by a group of admirers who were to show him to his room in the city.

Auckland Star

"DON'T PLAY WITH RABBIT, KIWI"

THE DOMINION

REVOLUTION IN NZ

STAR WEEKENDER

HE FOUGHT BACK WITH HIS ART

Auckland Sun

HAERE RA JORG

The New Zealand Herald

WALL FALLS



- *Call Me Immendorff 2000*
 mixed media: pastel, photocopy, silkscreen,
 video, fabric banners
 Courtesy of Hamish McKay Gallery, Wellington
 First exhibited at Galerie Kapinos, Berlin from
 Dec 2000 – Jan 2001

Whether we recall the beautifully painted faux-naive folk art images of church interiors, stacks of bibles and scout halls festooned with bunting, or the graphic packaging for a series of videos exposing the esoteric workings of artworld conspiracies, Michael Stevenson's art both enchants and taunts us. His art has always moved between the quirky, sometimes embarrassing details of gauche, vernacular culture and the overreaching philosophical aspirations and strategies of mandarin high art.

Resembling both an installational operetta and an illustrated lecture, Michael Stevenson's *Call Me Immendorff* project is based on a story of comic mismatch and unexpected parallelism between local and imported versions of contemporary culture. Between November 1987 and February 1988, the West German Neo-expressionist painter Jörg Immendorff was the inaugural participant in

Auckland City Art Gallery's international residency programme. Local press hailed Immendorff's visit as the most important such visit since Gauguin's in 1895 and newspapers throughout the country continued to carry sensational and gossipy stories about Immendorff's social, sexual and artistic behaviour.

As Stevenson explains, central to his project is an investigation of how the media-constructed aura and the accumulated urban tales of excess and braggadocio which surrounded the German artist's visit, determined the context for interpretation of his art. This media-influenced mood of fear, fascination and suspicion came to a gothic point of melodramatic climax when Immendorff was hastily relocated to new accommodation following a death threat involving the presentation of a dead rabbit on his doorstep.

As well as beautifully drawn facsimiles of local press-clippings, a TV documentary about Immendorff made at the time, and the actual bed from his Art Gallery apartment, Stevenson's exhibition also includes 40 fabricated news-stand posters in their wire frames. These posters carry headlines which not only chart the unfolding of the Immendorff saga, but declare in bold type key social and economic anxieties facing New Zealand at the time, the reality of worldwide recession, and the fall of the Berlin Wall which occurred the year after Immendorff's return. Through Stevenson's multiple lenses the persona of Immendorff is inflated and deflated theatrically as his picaresque adventures in a 1980s South Seas Island town act as an unlikely bridge between precarious moments in German and New Zealand social history.



White trash formalism; North Shore soapy sentimental; shopping mall chic; cameo kitsch Victoriana; sweet suburban melodrama; Photoshop sublime; funerary ornaments and floral platitudes Hallmark style: it's all part of the lost soul, post-teenage imaginative world which Yvonne Todd crafts into her frozen photographic confections. Todd is one of those artists who finesses a type of uncanny moment as newness, glamour, innocence, purity and simplicity attain a form of glassy unreality. She invests images of people, places and things, which could so easily be banal and depressingly forgettable with a brittle poignancy and wistful charm. It is as though she sees all the minor self-deceptions, clichés, and mis-recognitions which make up our lives as productive slips from grace, fortunate falls into fresh and unexpected spaces of self-invention, as much as iconic signs of our own habitual mediocrity.

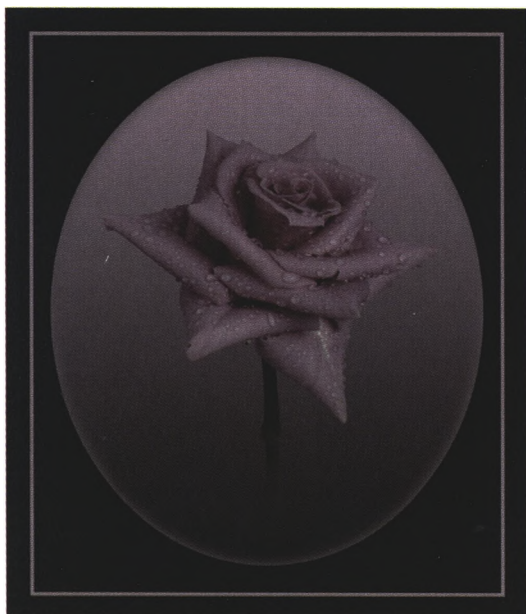
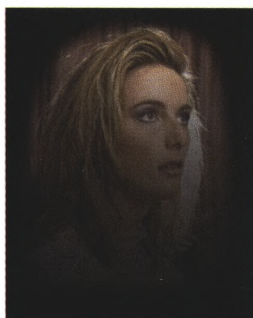
Given Todd's perverse ability to inflect the banal, cute or tacky with an unexpected emotional colouration, it is not surprising that she enjoys the various old-fashioned pastel palettes and old style commercial studio photography in out of date tabloids or *Woman's Weekly* society portraiture. Her early work as a freelance wedding photographer also seems to have stood her in particularly good stead: "A large amount of my [early] commercial work involved photographing people or objects, like brides and cakes, for a wedding magazine. This piqued my interest in accidental relationships between unrelated things." Many of Todd's social milieu still-lives are suffused with the pallid banality of wedding culture aesthetics. She has absorbed its languages of stilted dressing, the combination of fussy detailing and ill-fitting formality, the ribbon be-decked dreams, the mood enhancing soft tones of dewy romanticism.

As a young art and design student Todd thought she would probably end up working as a fashion photographer. Early on she sought freedom to combine the glossy rhetoric of stylised portraiture

with an open-ended and idiosyncratic approach to settings and themes. Her images now fuse the saccharine after-life of the glamorous fashion plate with the icy narcissism of artfully poised objects and a strong whiff of TV gothic. Though the pragmatic constraints of commercial photography proved less malleable than she had hoped, as an independent camera artist Todd has developed an eerily ambiguous aesthetic all her own.

- **Asthma & Eczema 2001**
LED prints
Courtesy of Ivan Anthony, Auckland
First exhibited at Ivan Anthony, Auckland
from 10 Oct – 3 Nov 2001







01 | GAVIN HIPKINS

The Homely 1997-2000
80 C-Type prints, 600 x 400 mm each
edition of 8

Melbourne (Rope) 1999; *Dunedin (Landscape)* 1999; *Auckland (Model)* 1998; *Nelson (Harbour)* 1999; *Westport (Rope)* 2000; *Rotorua (Gateway)* 1999; *Melbourne (Wood)* 1999; *Sydney (Dogs)* 1998; *Auckland (Corridor)* 1998; *Porirua (Village)* 1999; *Westport (Curtains)* 2000; *Sydney (Heads)* 1998; *Rotorua (Mud)* 1999; *Wanganui (Wrestlers)* 1998; *Christchurch (River)* 1997; *Auckland (Door)* 1997; *Christchurch (Corridor)* 1998; *Sydney (Flower)* 1999; *Sydney (Lion)* 1999; *Canberra (Painting)* 1999; *Wellington (Flag)* 1999; *Near New Plymouth (Clouds)* 1999; *Melbourne (Portrait)* 1999; *Picton (Memorial)* 1999; *Wellington (Lamp)* 1999; *Sydney (Harbour)* 1999; *Wellington (Sock)* 1998; *Sydney (Path)* 1999; *Nelson (Hull)* 1999; *Sydney (Pole)* 1999; *Wellington (Dancers)* 1999; *Wellington (Flowers)* 1999; *Napier (Tree)* 1999; *Wellington (Wall)* 1999; *Napier (Stage)* 1999; *Napier (Grass)* 1999; *Wellington (Horse)* 1999; *Napier (Monument)* 1999; *Auckland (One Tree Hill)* 1998; *Wellington (Tyre)* 1999; *Sydney (Museum)* 1999; *South Island (House)* 1999; *Wellington (Path)* 1999; *Christchurch (Museum)* 1998; *Christchurch (Mask)* 1998; *Christchurch (Icicles)* 1998; *Wellington (Museum)* 1998; *Te Wairoa (Falls)* 1999; *Wellington (Fern)* 1998; *South Island (Trout)* 1999; *Lyttelton (Painting)* 1998; *Huka (Falls)* 1999; *Hokitika (Rocks)* 2000; *Near Rotorua (Rock)* 1999; *Dunedin (Tree)* 1999; *St. Arnauld (Forest)* 2000; *Sydney (Snake)* 1999; *Wellington (Cross)* 1999; *Paraparaumu (Statue)* 1999; *Auckland (Vase)* 1998; *Sydney (Tree)* 1998; *Auckland (Mount Eden)* 1999; *Nelson (Garage)* 1999; *Auckland (Bookshelf)* 1998; *Auckland (Ball)* 1998; *Rotorua (Fountain)* 1999; *Sydney (Lighthouse)* 1999; *Wellsford (Sign)* 1999; *Dunedin (Slide)* 1999; *Sydney (Pocket)* 1998; *Melbourne (Corridor)* 1999; *Sydney (Pet Shop)* 1999; *Near Timaru (State Highway One)* 1999; *Sydney (Van)* 1999; *Melbourne (Bar)* 1999; *Nelson (Blind)* 1999; *Sydney (Tennis Court)* 1998; *Sydney (Toy)* 1998; *Christchurch (Black Hood)* 2000; *Picton (Boats)* 2000

Courtesy of City Gallery, Wellington and Hamish McKay Gallery, Wellington

02 | JOHN REYNOLDS

Epistemadologies 1-91 [selection] 2001
oilstick on metallic paper
1000 x 700 mm each

Trading hours and various materials 2001
oilstick on canvas
3000 x 9000 mm

King for a thin day 2001
oilstick on canvas
3000 x 9000 mm

Courtesy of Sue Crockford
Gallery, Auckland

03 | MICHAEL STEVENSON

Revolution in New Zealand 1 - 40 2000
gouache and photocopy on hand-dyed
paper in wire display racks
600 x 420 mm each

Courtesy of the artist, Hamish McKay
Gallery, Wellington and Darren Knight
Gallery, Sydney, Australia

Auckland Under A Critical Eye 2000
pastel and graphite on paper
650 x 1030 mm

Courtesy of Hamish McKay
Gallery, Wellington

Death Threat For Foreign Artist 2000
pastel and graphite on paper
1030 x 650 mm

Courtesy of Hamish McKay
Gallery, Wellington

*German Artist Mick Jagger Of
European Art Scene* 2000
pastel and graphite on paper
650 x 1030 mm

Courtesy of Hamish McKay
Gallery, Wellington

Grisly Gift For Visiting Painter 2000
pastel and graphite on paper
1030 x 650 mm

Courtesy of Darren Knight
Gallery, Sydney, Australia

*Death Threats But Jorg Won't
Put Down His Brush* 2000
pastel and graphite on paper
650 x 1030 mm

Courtesy of the Laverty
Collection, Sydney, Australia

*The Politics Of Expression
(An Artist In Revolution)* 2000
pastel and graphite on paper
(two parts, framed separately)
1030 x 650 mm each

Courtesy of Darren Knight
Gallery, Sydney, Australia

He Fought Back With His Art 2000
pastel and graphite on paper
1030 x 650 mm

Courtesy of the artist

Immendorff in Auckland 1988-2002
28 page offset publication, edition of 25
205 x 270mm

Courtesy of the artist, Hamish McKay
Gallery, Wellington, Darren Knight Gallery,
Sydney, Australia and Auckland Art
Gallery Toi o Tāmaki

Exterior banner 2002
acrylic paint on fabric
Courtesy of the artist

Kaleidoscope: Call me Immendorff 1988
video documentary: Duration 24 minutes
Director: Gregory Rood
Reporter: Roger Price
First screened 6 November 1988

Courtesy of Television
New Zealand Archive

Artist's Bed
from the Auckland Art Gallery's
guest apartment
Albert Park, Auckland
Courtesy of Auckland
Art Gallery Toi o Tāmaki

04 | YVONNE TODD

Charlotte Park 2001
LED print
404 x 323 mm

Amanda Mitchell 2001
LED print
404 x 319 mm

Simone Hartley 2001
LED print
629 x 480 mm

Michelle St. Clair 2001
LED print
661 x 490 mm

Asthma & Eczema 2001
LED print
576 x 443 mm

Quaalude eyes 2001
LED print
260 x 340 mm

Kirsty Murfitt 2001
LED print
221 x 177 mm

Untitled 1 2001
LED print
445 x 320 mm

Untitled 2 2001
LED print
445 x 320 mm

Chlora 2001
LED print
1100 x 932 mm

Courtesy of Ivan Anthony, Auckland

ARTIST ESSAYS:

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PHOTOGRAPHY:

Michael Stevenson – David Brandt
John Reynolds – John McIver

Artists page:

Michael Stevenson – Cornelia Schmidt-Bleek
Gavin Hipkins – Kinstry Smythe
John Reynolds – Patrick Reynolds
Hipkins installation – courtesy of City Gallery, Wellington

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