

EXHIBITION HISTORY

1999 – 2009

Manufacturing Meaning: The University of Wellington Art Collection in Context

22 September 1999 - 31 January 2000

The inaugural exhibition of the Adam Art Gallery showcased ten key works from the university collection, spanning a period from the 1930s to the present. The works of Frances Hodgkins, John Weeks, Gordon Walters, Colin McCahon, Ralph Hotere, Michael Smither, Jacqueline Fahey, Richard Killeen, John Pule and Peter Peryer were each presented in relation to the artist's practice or ideas and issues raised by the work, and each was accompanied by a catalogue. *Manufacturing Meaning* offered important new insights into the history of New Zealand art, through the research and presentation of selected critical thinkers - curators, art historians, writers and artists Elizabeth Eastmond, Linda Tyler, Damian Skinner/ Ngarino Ellis, Ewen McDonald, Jack Body and David Crossan, Stuart McKenzie, Anna Miles, Greg Burke, Lisa Taouma, and David Maskill.

Concept Curator Christina Barton

Language Matters

Mary-Louise Browne, Terrence Handscomb, L.Budd et al, Colin McCahon, Joanne Moar & Lucy Harvey, and Michael Parekowhai
11 February - 26 March 2000

Language Matters brought together six New Zealand artists who use language in their practice in varied forms and with diverse intentions. The exhibition acknowledged the pervasive presence of spoken and written language in contemporary New Zealand art.

Curated by Christina Barton

Guests and Foreigners, Rules and Meanings (Te Kore)

Joseph Kosuth
2 March - 30 April 2000

Joseph Kosuth's installation *Guests and Foreigners, Rules and Meanings (Te Kore)* was the fifth in a series, situated in disparate locations: Oslo, Dublin, Frankfurt, Istanbul and Chiba City, Japan. In each case the artist used a specific architectural context and placed within the built space an array of texts that in various ways addressed the question of being both a 'guest' and a 'foreigner' in that situation. For his installation at the Adam Art Gallery in Wellington, Kosuth explored the inter-relationships between Pakeha and Maori. Playing on the interaction between the texts and the space, Kosuth brought together fragments which suggestively alluded to the ways in which both Maori and Pakeha have mentally and physically occupied this land. He invited viewers to consider the roles language, writing and reproduction play in determining our relation to place and to each other.

Curated by Christina Barton

Looking for the Local: Architecture and the New Zealand Modern

6 April - 28 May 2000

Looking for the Local: Architecture and the New Zealand Modern was a photographic survey of New Zealand architecture from the 1950s and '60s, seen through the lens of a unique collection. In the context of contemporary obsessions with 'modern' design it was an exhibition which had immediate currency. However, more than simply referencing a past era, these photographs were presented in order to re-assess the built forms of post-war New Zealand and to discuss the attitudes and viewpoints which have surrounded this largely overlooked period of New Zealand's architectural history.

Curated by Paul Walker and Justine Clark

Ann Shelton: Abigail's Party

13 May - 11 June 2000

In this series of photographs by Ann Shelton, the works at first appear to be part of the documentary residue of New Zealand's experience of modernism. However, belying their appearance as 'real' modernist interiors, Shelton's six scenes were staged at her home in Auckland. Here Shelton constructed interiors not to be lived in, but to be photographed. Thus her photographs are deliberately constructed 'fakes'.

Gavin Hipkins: The Habitat

13 May - 11 June 2000

In *The Habitat*, a frieze of "straight" photographs of late modern and New Brutalist New Zealand university buildings, Gavin Hipkins continued his exploration of the legacies of modernist utopianism. Hipkins' grainy, grey prints may "emulate the New Brutalists' 'truth to materials' dictum, express in their preference for visible steel and primitive concrete" but times have changed, and so has the 'truth' of these buildings.

The Numbers Game

Billy Apple, Liz Coats, Chiara Corbelletto, Neil Dawson, Robert Ellis, Dick Frizzell, Terrence Handscomb, Paul Hartigan, John Hurrell, Horst Kiechle, Colin McCahon, Julia Morison, Simon Morris, Simeon Nelson, Michael Norris, Michael Parekowhai, Richard Reddaway, Jacky Redgate, Peter Robinson, Peter James Smith, and Ruth Watson

22 June - 30 July 2000

A discipline of specialist notations and calculations based on numbers, mathematics is inherent in any quantification of shape, size and space. The ramifications of mathematics is intrusive and ubiquitous. Telecommunications, time keeping, clocking speed, mapping the landscape, budgeting - everyday our lives are shaped by numerical codes and networks. At the macro level, our understanding of the universe is based on systems, science reveals patterns in nature and we acquiesce unconsciously to notions of universal laws. A number of works in this exhibition referred to interconnections between the operation and authority of symbolic languages and ways we understand such tools.

Curated by Zara Stanhope

Zhang Huan

Performances on Video

22 June - 30 July 2000

Zhang Huan is a leading figure among second generation Chinese performance artists rising to prominence in the wake of political unrest culminating in the Tiananmen Square massacres. This exhibition addressed his trauma: the aftermath of shock, suffering and pain and is expressed both as a personal comment concerning his own and his family's histories and as a collective response, articulating, for example, China's emergence from the Cultural Revolution and oppression.

Towards a Theory of Everything

Lyndell Brown, Charles Green and Patrick Pound
4 August – 10 September 2000

This exhibition featured the work of Australian artists Charles Green and Lyndell Brown and New Zealand born artist, Patrick Pound. Over recent years these artists have pursued an interest in the operation of archives. Their practice, based conceptually in collecting, grouping, indexing and categorising, is saturated by theories of the library and archive.

An artist and a Scientist

4 August – 10 September 2000

This exhibition brought together the work of two men, earth scientist Sir Charles Cotton (1885 - 1970) and artist Colin McCahon (1919 - 1987) in acknowledgement of the role played by Cotton's publications in the ideas and work of McCahon.

Grunt Machine: New New Zealand Art on Video

Jeff Belt, David Carmen & Anya Thompson, Simon Cuming, Megan Dunn, Violet Faigan & Duane Zarakov, Mathew Hyland & Liz Kane, Graham McFelin & Ava Seymour, Michael Morley, Stuart Page, Rachel Shearer and David Townsend
4 August – 10 September 2000

Grunt Machine was a series of playfully irreverent and often surprising works of art on video, in which selected New Zealand artists respond to the question 'How might rock music videos have affected video art?' The results were rough and ready, spanning a riotous mix of imagery, that were sometimes sympathetic to, but frequently parodied the instantly familiar, highly commercialised phenomena of the music video.

Curated by Gwynneth Porter and Simon Cuming, The Physics Room, Christchurch

Face to Face: Contemporary Art from Taiwan

23 September - 29 October 2000

The nation and culture of Taiwan receives little public recognition due to its renegade provincial standing with China and hence with the USA and the West. As a beneficiary of the Asian boom and its own 'economic miracle', Taiwan has undergone exceedingly rapid economic modernisation. In this post-industrial society, where urbanisation, commercialism and westernisation co-exist with local practices and beliefs, the focus of identity is now on the self, rather than the nation. In *FACE TO FACE*, thirty works by eight artists indicated the current Taiwanese struggle not only to 'save face' but also to 'show face' and transgress geographical and political boundaries.

Curated by Sophie McIntyre

Pacific Impressions: Representations of Pacific Peoples from Gilsemans to Gauguin

3 November 2000 – 18 February 2001

The first exhibition to be co-curated by Victoria University Art History Honours students at the Adam Art Gallery, *Pacific Impressions: Representations of Pacific Peoples from Gilsemans to Gauguin* featured the original prints of nine different artists, including William Hodges, John Webber and Paul Gauguin. These images depicted Pacific peoples from the period of first European contact to colonial settlement and expansion, to provide examples of the primary medium through which the European popular view of the Pacific and its peoples was formed.

SCREENS: Investigations and Interpretations

3 November 2000 - 18 February 2001

Furniture design is no longer simply defined by the functional chair, table or bookshelf. Frequently ignoring the purely serviceable in favour of rigorously designed and conceptually based forms, contemporary furniture design exists equally as potently in the world of design and art installation as in the realm of usability.

Stray Leaves

27 February – 29 April 2001

This exhibition reveals for the first time a fascinating category of colonial still life, one which celebrates the ephemera of everyday life. The *trompe l'œil* or illusionistic drawing presents apparently casual arrangements of objects, arrayed on tables or desktops, and depicted with intense realism. These collections of personal effects appear to be a type of self-portraiture, with the detritus evoking a strong sense of the artist's personality. Yet this may itself be one of the illusions provoked by our interaction with the drawings, which have a corresponding tendency to frustrate such narrative readings.

Curated by Roger Blackley

Alive!: Still life into the twenty first century

et al., David Clegg, Shane Cotton, Derrick Cowie, Bill Culbert, Judy Darragh, Neil Dawson, Dick Frizzell, Rudolf Gopas, Agnes Hegedus, Louise Henderson, Gavin Hipkins, Megan Jenkinson, Denise Kum, Tony de Lautour, Jae hoon Lee, Colin McCahon, Douglas MacDiarmid, Alvin Pankhurst, Peter Peryer, Seraphine Pick, Patrick Pound, Jude Rae, Dorothy Kate Richmond, Huhana Smith, Kathy Temin, Yvonne Todd, Kay Walsh, Louise Weaver, Brendon Wilkinson, and Emily Wolfe
27 February – 29 April 2001

The traditional genres that have been used to define art history - landscape, still life, portraiture - appear less frequently in art today but offer a number of perspectives on contemporary practice. *ALIVE!* looked at the role of still life in New Zealand art from the last century to now to indicate how the still life genre has been appropriated, reworked or rethought by artists.

Curated by Zara Stanhope

Secret Sounds

13 May - 17 June 2001

An exhibition and associated workshops and concerts on throat-singing and Jews' harps with Leo Tadagawa (Japan), Mark van Tongeren (Netherlands) & Benicio Sokkong (Philippines). *Secret Sounds* refers to music from harmonics, the 'sounds within sounds' heard in Jew's harps and in (so-called) throat -or overtone-singing. In both instances the performer's mouth cavity is used to amplify particular harmonics of a fundamental tone - from the instrument or from the singer's throat - creating another, more subtle level of sound. The 'secretive' and mysterious quality of this music is associated in some cultures with functions such as courtship, secret communication, healing, or the singing of epics.

Happiness

Martine Corompt, Eliza Hutchison, David Jolly, David Rosetzky, Darren Sylvester, and Lyndal Walker
13 May - 17 June 2001

The first component of *Co-Existenz*, a cultural exchange between the Adam Art Gallery and the Centre for Contemporary Photography, Melbourne, *Happiness* presented the photography, video and digital animation of six leading emerging Australian artists.

Curated by Charlotte Day

Parallel Worlds

Lisa Crowley, Megan Dunn, Sean Kerr, Maddie Leach, Ella Bella Moonshine Reed, Jono Rotman

23 June - 29 July 2001

The second part of the exchange exhibitions between the Centre for Contemporary Photography, Melbourne and the Adam Art Gallery, *Parallel worlds* followed on from the Australian exhibition *Happiness* and featured the work of six New Zealand photo, digital and film-based artists.

Curated by Zara Stanhope

Works from PaperGraphica

Bill Culbert, Ralph Hotere and John Reynolds

23 June – 29 July 2001

A selection of new works from fine print studio *PaperGraphica*, based in Christchurch and operating since 1987. Selected by PaperGraphica Director and master printer, Marian Maguire, these prints were new works produced by the artists while working at *Papergraphica*. Bill Culbert's *Half Lights* referenced the artist's light installations while Ralph Hotere's twelve lithographs *Round Midnight* were a series based on both the calendar and Hotere's black lacquer paintings. A body of work by John Reynolds, *This is not History*, used saturated colour to suggest the ambiguity of texts, narratives and meanings.

Botanica

Nancy Adams, Catherine Bagnall, Kathy Barry, Ross Blackner, Nigel Brown, Lillian Budd, Audrey Eagle, Graham Fletcher, Tim Galloway, Simryn Gill, Niki Hastings-McFall, Christine Hellyar, J. Bruce Irwin, Megan Jenkinson, Maureen Lander, Christopher Langton, Colin McCahon, T.A McCormack, Tim Maguire, Bill Malcolm, Karl Maughan, Anne Noble, B. Parker, Sydney Parkinson, Tania Patterson, Peter Peryer, Ann Robinson, Willa Rogers, Michael Shepherd, Robyn Stacey, Margaret Stones, Kelly Thompson, Keith West, Boyd Webb, and Sue Williams

11 August - 7 October 2001

Botanica was an innovative and large scale project focusing on the breadth of creative engagement with plant life, curated by Gallery Director, Zara Stanhope. *Botanica* took a wide brief, looking at the history of scientific representations of flora in New Zealand, the role of botanical illustration for science and our understanding of the environment, and surveyed a range of contemporary visual arts practices that interpret plant and floral imagery.

The Cutting Edge: Avant-garde printmaking in Europe 1900 - 1950

12 October 2001 - 3 February 2002

The Cutting Edge was a broad survey of prints from some of the boldest and most experimental artists and printmakers of the first half of last century. In an explosion of colour, technical skill and innovation, the works exhibited challenged conventional attitudes to the status of the print and its presumed subservience as a mode of reproduction.

Co-curated by Art History Honours students.

Votive: Sacred and Ecstatic Bodies

Ian Breakwell, Pierre & Gilles, Megan Jenkinson, Cathy de Monchaux, and Christopher Braddock

12 October 2001 - 3 February 2002

Throughout history, text and image have remained central to the operation and communication of religion, and Christianity is no exception. *Votive: sacred and ecstatic bodies* brought together five contemporary artists who focussed on aspects of religion that are interpretative and speculative, through media spanning photography, sculpture, video and installation.

Curated by Christopher Braddock with Mark Jackson

Intersculpt 2001

Matt Pine, Susan Jowsey, Marcus Williams, Ian Gwilt, Tim Nees, Brit Bunkley, Robert Michael Smith, Michael Rees, Christian Lavigne, Keith Brown, Elona Van Gent

12 December 2001 - 10 February 2002

A show of digital sculpture and digital 3D videos produced by New Zealand-based and international artists that opened simultaneously at ten locations worldwide.

Elastic Horizon

9 February - 17 February 2002

An interactive audiovisual installation that invited exploration of the natural world and its vulnerability to destructive forces. In an organically evolving experience, shifting between the familiar and the abstract, images and sounds from the environment were made malleable and open to the transformative involvement of the visitor. Computer technology was employed to extend the known and the familiar into a metaphysical fantastic other - a labyrinth of physical and aural experience. *Elastic Horizon* was the creation of Antonio Funicello (Venezuela) and Lissa Meridan (Victoria University of Wellington School of Music).

Lights and Shadows

25 February - 14 April 2002

Three unique exhibitions as part of the 2002 New Zealand Arts Festival:

Fernanda Gomes

Coming to Wellington from Rio in Brazil for the exhibition at the Adam Art Gallery, Fernanda Gomes works with found and constructed objects that she inserted into the built fabric of the gallery (and beyond). By weaving a poetic and aesthetic network of objects for visitors to discover, Gomes reinvigorated overlooked and prosaic materials. Her exhibition invited the viewer to contemplate an imaginary world of forms that meld material and social history, fantasy, humour and nostalgia, resulting in a highly personal experience.

Suzann Victor: Expense of Spirit In A Waste of Shame

Suzann Victor's desire to make viewers sensitive to political and corporeal aspects of contemporary existence was evident in her large-scale installation made for the Adam Art Gallery. *Expense of Spirit in A Waste of Shame* is the first work by Victor, whose practice has included painting, performance and three-dimensional art, to have been seen in New Zealand.

Hannah Höch: Collages

This fifty-year survey of collage works by German Dada artist Hannah Höch (1889 - 1978) reveals the satirical and fantastical character of her work in the medium and indicates her critical perspective on contemporary politics and the social position of women of the day.

Gunther Uecker: Man's Inhumanity: 14 Pacified Implements

27 April – 16 June 2002

In *Man's Inhumanity: 14 Pacified Implements* German artist Günther Uecker presented a personal response to life and suffering. Born in Mecklenburg, in the eastern German Democratic Republic in 1930, Uecker moved to the west in 1953 to study in Düsseldorf. His experience - spanning some of the most traumatic events in recent history and the social and political values of the East, the West and of unification - informs his practice. The fourteen objects or Geratschaften (implements) comprising *Man's Inhumanity*, resonated with the artist's own social and political concerns: his opposition to violence, xenophobia and social control.

Pauline Rhodes: Conduits and Containers: Leakage from the Text

22 June – 18 August 2002

Throughout a career spanning more than twenty-five years, Pauline Rhodes has been making works both in the environment and in specific gallery contexts - works that challenge conventional representations of the landscape in New Zealand and traditional sculptural practice. Embracing the categories of sculpture, performance, installation, drawing and photography, Rhodes's installation at the Adam Art Gallery revealed the artist's reflective engagement with materials, processes and sites, and highlighted the ephemeral nature of her practice.

Joseph Grigely: Conversations with the Hearing

22 June – 18 August 2002

Informed by the experience of being profoundly deaf, the art of Joseph Grigely is fundamentally about conversations - the paths they take, the forms they have and the stories they tell in the process of being retold. The body of work brought together for this exhibition at the Adam Art Gallery was representative of distinct aspects of the artist's practice to date. Built around his hallmark *Conversation* pieces, the presentation also included video and audio interventions, developed with partner and collaborator Amy Vogel. From the use of sound, these components unsettle, complicate and extend Grigely's provocative interrogation of communication, language and perception.

Chris Barry: OUT OF PLACE

31 August - 13 October 2002

Of Polish heritage, Melbourne-based artist Chris Barry has been exploring ideas of place and belonging for the last decade. Her photographic installation *OUT OF PLACE* - which focused on Alice Springs, Central Australia - explored issues relating to history and geography, and the complex relationships of nature/culture; colonial/post-colonial; and indigenous Australian/white European binaries.

John Reynolds: HEVN Not to Scale

31 August - 13 October 2002

John Reynolds has been a key figure in New Zealand painting since the early 1980s. Presented in Wellington for the first time, this selection of works brought together billboard sized wall works with recent small-scale, silver painted canvases collectively titled *HEVN*.

MATERIALISE

3 - 15 September 2002

A sample of a new generation of designers, *MATERIALISE* presented fresh fashion, textile and furniture design through innovative collaborations and display. Re-materialising the storefront venues of Wellington's established designers and design retailers, a curated selection of some sixty Wellington-based designers were exhibited at Adam Art Gallery from 3 - 15 September. Providing a distinctly new forum for emerging designers to develop, extend and present their practices, *MATERIALISE* was a preview of the future directions of design in Wellington.

Would you like beats with that?

20 October - 3 November 2002

would you like beats with that? was an exhibition of sound art and intermedia installations that revealed the diverse practices of a new generation of contemporary musicians, presented by Victoria University School of Music students in collaboration with artists and organisations from the wider Wellington community.

Islands in the Sun: Prints by indigenous artists of Australia and the Australasian region

9 November 2002 – 16 February 2003

Celebrating the vitality and diversity of contemporary printmaking, *Islands in the Sun: Prints by indigenous artists of Australia and the Australasian region* brought together a remarkable and extensive selection of prints from the collections of the National Gallery of Australia. Revealing the potency of printmaking for the communication of histories and narratives, and in the affirmation of cultural identity, *Islands in the Sun* juxtaposed works by artists from localities as distinct as Aotearoa New Zealand, the Pacific Islands, Arnhem Land, Bathurst and Melville Islands, Torres Strait Islands and Papua New Guinea. Featuring linocuts and woodcuts, screenprints and lithographs, the exhibition also included a diverse group of works, which cross traditional cultural boundaries.

Curated by Roger Butler and Brian Robinson

slow release: recent photography from New Zealand

Fiona Amundsen, Gavin Hipkins, Anne Noble, Fiona Pardington, Peter Peryer, Ann Shelton and Yvonne Todd

22 February – 6 April 2003

slow release was a compelling review of current photographic practice in New Zealand that brought together seven of the country's leading contemporary photographers. *slow release* challenged the traditions of 'fine art' and documentary photography in works that defy easy categorisation. Distinguished by an apparent objectivity, these images drew on photographic conventions as distinct as studio portraiture, scientific documentation, anthropological evidence and visual forensics. As a collective, the works on show held viewers in the act of looking. *slow release* was a Heide Museum of Modern Art exhibition.

Dirty Pixels

Stella Brennan, Joyce Campbell, Sara Hughes, Michel Gondry, Tim Ryan, John Simon, and Martin Thompson

12 April - 25 May 2003

Conceived by Auckland-based artist and curator, Stella Brennan, *Dirty Pixels* was a multi-media exhibition of two and three-dimensional works by seven artists based in the United States, France, Australia and New Zealand. The exhibition explored the impact of digital culture on contemporary artistic practice and interrogated the anatomy of the pixel.

Terrence Handscomb: Under Southern Skies

12 April - 25 May 2003

Under Southern Skies was an installation of new video work by Wellington-based media artist, Terrence Handscomb. Looking at the body and the landscape as coded and politicised spaces, Handscomb's works exposed the complex cultural and physical realms that are hidden beneath these surfaces.

David Clegg: The Imaginary Museum

31 May - 29 June 2003

The Imaginary Museum inserted into the unique spaces of the Adam Art Gallery sounds and images from a selection of well-known international art museums. A major audio-visual installation project, *The Imaginary Museum* invited visitors to actively consider the gallery's architectural spaces as physical containers - in which artworks are viewed and interpreted. In this installation, New Plymouth-based artist David Clegg emptied the gallery of its art objects and brought into focus aspects of the built environment.

Practice

John Abbate, Richard Lewer, Patrick Pound, David Simpkin and Tao Wells

31 May - 29 June 2003

Practice revealed the experiential and conceptual forces at play in the work of five artists from Australia and New Zealand. The artists in *Practice* shared an interest in the 'process' of artmaking - focusing their attention on the everyday - collecting and collating ephemera and found objects, which they reconfigure into new systems of order and classification to create new meanings and relationships. *Practice* was the first of a series of exhibitions at the Adam Art Gallery entitled *Re:fresh*, a project that supported and promoted young and emerging curators in New Zealand.

Curated by Charlotte Huddleston

Bombs Away

Fiona Jack, Jo Randerson, Tony de Lautour, Richard Reddaway and Megan Adams with Paul Redican

5 July - 15 August 2003

While the war on 'terror' is played out on the international stage, *Bombs Away* at the Adam Art Gallery explored the meaning and impact of nuclear weaponry through commissioned works by six leading New Zealand artists. Responding to government, pro-nuclear films of atomic testing from the five original nuclear nations, the artists in *Bombs Away* examined New Zealand's position in a global context.

Curated by Sophie Jerram

Nalini Malani: Remembering Toba Tek Singh

5 July - 15 August 2003

Remembering Toba Tek Singh was a significant new-media installation created by internationally acclaimed Indian artist Nalini Malani. Shown as part of the *Asia-Pacific Triennial* in 2002 at the Queensland Art Gallery, the work dealt with the ongoing implications of the 1947 separation of India and Pakistan, and was a reaction, specifically, to nuclear testing in both countries.

Kainga Tahī Kainga Rua

New work on Banaba by Brett Graham

5 July - 15 August 2003

Kainga Tahī Kainga Rua brought together the artistic direction and work of Brett Graham and the research of Dr. Katerina Teaiwa. A major multimedia installation, the exhibition centred on the history of Banaba, a small island in the Republic of Kiribati, and explored the issue of phosphate mining undertaken by the Australian and New Zealand governments from 1900 to 1979.

TATAU: Pe'a: Photographs by Mark Adams
Measina Samoa: Stories of the Malu by Lisa Taouma
23 August - 19 October 2003

Featuring the compelling photographs of Mark Adams and an experimental film by Lisa Taouma, *TATAU* was an exhibition examining the origins, history and practice of Samoan tattooing and its contemporary significance. Bringing into focus the *pe'a* or traditionally male tattoo, and the *malu* or traditionally female tattoo, *TATAU* explored Samoan tattooing from a contemporary perspective and documented the extraordinary cross-cultural history of *tatau* since the 1970s – transported to the migrant communities of New Zealand, disseminated into various international subcultures, and played out in the context of domestic lounge room settings from Auckland to the Netherlands.

Curated by Peter Brunt and Sophie McIntyre

Before Addled Art: The Graphic Art of Lionel Lindsay Latemouth
25 October 2003 - 1 February 2004

The exhibition *Before Addled Art: The Graphic Art of Lionel Lindsay*, was the latest in a series of curatorial projects undertaken by Art History Honours students. It brought together 59 prints from Te Papa's extensive collection of works by Lindsay (1874 - 1961) - an Australian artist, writer and critic who today is chiefly remembered and judged for his book *Addled Art*, a vociferous attack on modern art published in 1942 at the height of World War II.

Concrete Horizons: Contemporary Art from China

Lin Tianmiao, Song Dong, Wang Gongxin, Wang Jun, Wang Wei, Yang Zhenzhong, and Yin Xiuzhen

21 February – 9 May 2004

Concrete Horizons: Contemporary Art from China revealed how contemporary artists in China today are developing new visual languages and tactics of intervention to express the tensions, the paradoxes, and the prevailing sense of disorientation and displacement that is symptomatic of rapid urban modernisation.

Curated by Sophie McIntyre

Telecom Prospect 2004
29th May - 25th July 2004

The Adam Art Gallery, in partnership with the City Gallery Wellington, the New Zealand Film Archive and Massey University presented *Telecom Prospect 2004* - a diverse and dynamic selection of works by New Zealand's most innovative and engaging artists. At the Adam Art Gallery, Curator Emma Bugden selected works which drew on the Gallery's unique architectural spaces. They included Ralph Hotere's painting, 'White Drip', which is an incisive critique of Paul Holmes' infamous "cheeky darcy" comment; Mark Curtis' expansive carpet of glitter titled 'Ultra Glister'; and Francis Upritchard's 'Shrunken Heads,' which reference the Maori tradition of moko mokai (preserving the heads of the dead) and respond to the now controversial collecting policies and practices of Victorian museums. Bugden also selected an installation by internationally renowned artist, Bill Culbert, alongside diarist multimedia investigations by emerging Thai/New Zealand video artist Waroonwan Thongvanit.

Curated by Emma Bugden

Two Laws...One Big Spirit

Peter Adsett and Rusty Peters
6 August – 10 October 2004

Two Laws: One Big Spirit was a series of paintings completed by two artists while living in Northern Australia. Rusty Peters is an Aboriginal elder of the Gija clan (eastern Kimberley), whilst Peter Adsett is a New Zealand pakeha (from Gisborne) who lived in Australia from 1982-2002. The exhibition was a unique cross-cultural dialogue, where through the shared language of painting, these two artists of disparate aesthetic and cultural traditions were able to occupy a space beyond social interaction and verbal language.

Gordon Walters: Prints + Design

6 August – 10 October 2004

Although best known as a painter, printmaking and design were integral parts of the work of New Zealand artist Gordon Walters (1919-1995). This exhibition, curated by William MacLoon, considered Walters' printmaking activities alongside his work as a graphic designer and commercial artist, placing these works in the larger context of his practice as a painter.

Curated by William MacLoon

The Expatriates: Frances Hodgkins and Barrie Bates

23 October 2004 – 5 February 2005

The Expatriates highlighted the parallel experiences of Frances Hodgkins and Barrie Bates (now better known as Billy Apple) as expatriate artists in the United Kingdom and how this informed their practice. The exhibition included a selection of works by Bates and Hodgkins that have never before been exhibited in New Zealand. It focused on the work made by the artists when they were living in the UK, from the time they left New Zealand until they made a conscious decision to remain in the Northern Hemisphere. Curator, Tina Barton also included a selection of personal ephemera such as photographs, journals and letters which provided insight into the lives of these artists and revealed the extent to which their personal experiences influenced their artwork.

Curated by Christina Barton

Quiet: Recent Photographs by Christine Webster

23 October 2004 – 5 February 2005

In this series of seven large C-type prints entitled *Quiet*, Webster focused on the male body as a signifier of identity and as a site of desire. Inspired by the nature of a boxing match and its 'theatre of violence', the artist striped away the boxers' mask of masculinity to expose his naked vulnerability and innate 'beauty'. In these works Webster explored issues relating to the construction of gender, and what she described as the 'cliché of the brute as a fantasy construct'.

Destiny Deacon: Walk + don't look blak

26 February – 1 May 2005

A Museum of Contemporary Art, Sydney touring exhibition, *Walk & don't look blak* was the first museum survey by Australian indigenous artist Destiny Deacon. Spanning fifteen years, this exhibition demonstrated Deacon's versatile and innovative practice that questioned historical representations of Aboriginal people through the kitsch artefacts of popular culture; their playful appearance often shadowed by more sinister forces of racism, incarceration and violence.

Curated by Natalie King

Lisa Reihana: New Works

26 February – 1 May 2005

New Zealand artist Lisa Reihana is best known for her dynamic multi-media installations which examine the way in which indigenous identity is constructed and represented in a bi-cultural context. For this exhibition of new and revised works she extended these ideas, presenting an incisive investigation into gender role construction, while exploring issues relating to cultural identity in contemporary New Zealand.

Still Present: Exploring Psychiatric Institutions in Photography

Jono Rotman, Anne Ferran, and Chien-Chi Chang

13 May 2005 - 17 July 2005

Still Present: Exploring Psychiatric Institutions in Photography explored the corporeal and subliminal nature of psychiatric institutions, with a focus on the spaces and those who occupy them. Curated by Sophie McIntyre, the photographs in *Still Present* investigated aspects of these 'in between' spaces, exploring the interplay between the real and the illusory, public and private, and fact and fiction. Anne Ferran and Chien-Chi Chang's photographic portraits explore the construction of social/power relations within the institution, whereas Jono Rotman focused on the architectural construction of abandoned and unpeopled institutions, examining the traces of human life that remain within them.

Breaking Ice: Re-visioning Antarctica

Stella Brennan, Phil Dadson, James Charlton, Fiona Davies, Stephen Estaugh, Peter Fitzpatrick, Anne Noble, Stuart Shepherd, and David Stephenson

30 July – 2 October 2005

Breaking Ice: ReVisioning Antarctica explored the ways in which Antarctica has been perceived and imagined, historically and culturally. Featuring work by eight contemporary artists from New Zealand and Australia, *Breaking Ice* presented visual translations of experiences, perceptions and fantasies of Antarctica in distinctive and critical ways, playfully critiquing the processes of Antarctica's visual representation and revealing the ways that it has been mythologised.

Curated by Sophie McIntyre

PLAY: Portraiture and Performance in Recent Video Art from Australia

Mladen Bizumic, Steve Carr, David Cross, Shaun Gladwell, Emil Goh, Ronnie van Hout, Angelica Mesiti, Kate Murphy, Rachael Rakena, and Tony Schwensen

14 October 2005 - 5 February 2006

Featuring work by ten artists from Australia and New Zealand, *PLAY* explored the relationship between the documentary aspects of video and its formal, fluid qualities to capture the performative elements of everyday life. The works on show were selected for the small disturbances they made to the conventional ways in which we see and experience the world around us.

Curated by Blair French and Sophie McIntyre

New Zealand Artiface: Artists' Portraits in Prints

14 October 2005 - 5 February 2006

New Zealand Artiface: Artists' Portraits in Prints, the third exhibition co-ordinated by David Maskill with Art History Honours students, explored portraiture in prints throughout the history of the past. It included a selection of work from the collections of Te Papa, the Auckland Art Gallery and a number of private collections, featuring works by Cezanne, Durer, Manet, van Dyck, Tuffery, Picasso and many others.

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan

Stella Brennan, Regan Gentry, Amanda Heng, Ho Tzu Nyen, Richard Killeen, Charles Lim, Ani O'Neill, Tan Kai Syng, Tsai Kuang Yu, Wu Mali, and Yao Jui Chang
23 February – 14 May 2006

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan featured work by contemporary artists from three islands in the Asia-Pacific region: New Zealand, Singapore and Taiwan. Co-curated by Adam Art Gallery Director, Sophie McIntyre, Artistic Co-Director of the Substation, Lee Weng Choy and Director of The Institute of Contemporary Arts Singapore, Eugene Tan, the exhibition critically reflected on the histories and the geo-cultural anxieties of these postcolonial societies, to explore how "island-ness" and being "on the edge" plays a role in these countries' imaginings and (re)inventions of themselves.

The Captain's Ghost

Mark Adams, Christine Hellyar, Debra Philips
26 May - 23 July 2006

The Captain's Ghost featured works by three artists who were inspired by the cross-cultural exchanges that occurred during Captain James Cook's voyages in the South Pacific. The exhibition drew attention to the complexity of cross-cultural encounter and exchange during this period of exploration.

Archiving Fever

Heman Chong, Simon Denny, Johanna and Helmut Kandl, Dane Mitchell, Patrick Pound, Gaston Ramirez Feltrin, Ann Shelton and Popular Productions
4 August – 1 October 2006

Archiving Fever explored the role of memory and fiction in the way we understand and create archives. Spanning video, photography and installation, the works in the exhibition explored the human impulse to build narratives and make connections in making sense of the world around us.

Curated by Emily Cormack

In View: Works from the VUW Art Collection

19 October 2006 – 25 February 2007

For this exhibition, 35 academics and students from a diverse range of disciplines across the university were invited to write on a selected work from the Collection, drawing on their research and fields of interest. These essays were published in an exhibition catalogue, each offering an engaging, informative and sometimes deeply personal interpretation of the work.

Darcy Lange: Study of an Artist at Work

24 March – 13 May 2007

Curated by Mercedes Vicente from the Govett-Brewster Art Gallery, this exhibition surveyed the ground-breaking video, film, sculpture and photographic work of New Zealand artist Darcy Lange (1946-2005), focussing on the artist's seminal documentary studies of people at work. The exhibition highlighted Lange's innovative use of video. One of the first video artists to record in real time, using the 'long take' technique, Lange's novel use of video methods places him at the forefront of video art practices at that time, both in New Zealand and internationally. He saw his videos as research studies, rather than finished products, and sought to stimulate active relationships between himself as artist, the subjects of his documentaries, and gallery viewers. As a consequence, his work is a vital contribution to the history of conceptual art practice.

Curated by Mercedes Vicente

Four Times Painting

Shane Cotton, Julian Dashper, Simon Ingram, and Isobel Thom
2 June – 29 July 2007

Acknowledging painting as a medium that has come back into critical focus, this exhibition considered how artists today engage with painting's history, purpose, and material practices. Curated by Christina Barton, Director of the Adam Art Gallery, it featured four contemporary New Zealand artists whose works can be approached as complex and multilayered meditations on painting's relation to time.

Primary Products

Maddie Leach, Paratene Matchitt, Jim Allen, and Fiona Amundsen
11 August – 7 October 2007

An exhibition of major works by New Zealand artists that turned its attention to New Zealand's exotic forests, and the products, industries and trade they support. Curated by Christina Barton, Director of the Adam Art Gallery, *Primary Products* brought together sculptural installations and photographs from the 1950s to the present that both explored a formalist language and made critical connections to one of New Zealand's primary industries.

Curated by Christina Barton

Pulp Fictions: The Art of Giovanni Battista Piranesi

20 October - 21 December 2007

Pulp Fictions: The Art of Giovanni Battista Piranesi showcased Giovanni Battista Piranesi's etched oeuvre from the excellent collection of the Alexander Turnbull Library. Piranesi (1720-1778) was arguably the greatest Italian printmaker/publisher of the eighteenth century. His fantastical descriptions of ancient buildings inspired artists, writers and architects both to image and lament the grandeur that was Rome.

Andrew McLeod: Interior Life

20 October - 21 December 2007

Andrew McLeod created a temporary room-sized wall drawing in the Adam Art Gallery to coincide with the exhibition *Pulp Fictions: The Art of Giovanni Battista Piranesi*.

Opposites Attract

16 February – 20 April 2008

Opposites Attract showcased the major retrospective of Argentinian-born Taranaki-based artist, Tom Kreisler, an exhibition initiated by the Govett-Brewster Art Gallery and re-designed for Adam Art Gallery by curator Aaron Kreisler. His witty yet poignant paintings and drawings were complemented by newly commissioned work by Auckland-based artist Sam Morrison, who created an inventive mix of sound-generating assemblages especially for the site. These audible sculptures played off the 16mm films of Portuguese artists João Maria Gusmão and Pedro Paiva which, like the other two artists, playfully posed visual and physical conundra that tested definitions and stretched the imagination.

Collect/Project

Mark Adams/John Reynolds/Ann Shelton/Allan Thomas / 40yearsvideoart.de
6 May – 13 July 2008

Curated by Wulf Herzogenrath and touring internationally, *40yearsvideoart.de* set out to comprehensively survey the history of video art made in Germany bringing together the work of 60 artists from the 1960s to the present. It was the result of a major research initiative undertaken by German institutions to ensure the survival and preservation of this medium. At the Adam Art Gallery, New Zealand artist Kim Paton was invited to determine how viewers will experience the works, creating a platform for viewing out of recycled furniture sourced from the University and its environs. In addition Adam Art Gallery Assistant Curator Laura Preston compiled a revolving programme of screenings that explored various approaches artists have taken to video—widely regarded as one of today's key art forms.

The second component of **Collect/Project** was an exhibition curated by Adam Art Gallery Director, Tina Barton, showcasing three works recently acquired for the Victoria University Art Collection, by Mark Adams, John Reynolds and Ann Shelton, together with an audio archive drawn from the extensive collection of sounds compiled by ethnomusicologist Allan Thomas. All these works highlighted the activities of passionate collectors who are determined to secure, preserve and pass on knowledge about people, places and cultures.

The Subject Now

Halil Altindere, Willie Doherty, Daniel du Bern, et al., Terrence Handscomb, Hye Rim Lee, Aernout Mik, Markéta Othová and Kan Xuan
26 July – 5 October 2008

The Subject Now brought together nine artists working in different locations who ask the perennial question ‘who am I?’, but offer new answers to this age-old question. Curator Christina Barton, Director of the Adam Art Gallery, believes that these artists all turn to the idea that the self is not someone with innate qualities, but gains a sense of themselves in relation to others. This exhibition offered a new ‘take’ on how we represent ourselves. Working mainly with photography and video these artists recognise the ever-present role of these media today, and offer a timely set of responses that map the terrain of contemporary experience for viewers to negotiate.

Curated by Christina Barton

Te Mata: The Ethnological Portrait

26 July – 5 October 2008

The distinctive tradition of Maori portraiture that flourished at the turn of the twentieth century was the focus of *Te Mata: The Ethnological Portrait*. Curator Roger Blackley, Senior Lecturer in Art History at Victoria University of Wellington, brought together paintings, photographs and sculptures which combine an ambition to describe an ideal ethnic type with the realities of individual depiction. At the heart of the show was a remarkable series of eight portrait busts by sculptor Nelson Illingworth commissioned in 1908 by the Dominion Museum, Wellington.

Curated by Roger Blackley

I, HERE, NOW Vivian Lynn

25 October 2008 – 15 March 2009

A long-overdue survey of the work of Wellington artist Vivian Lynn, *I, Here, Now* presented a selection of works from her 40-year career, canvassing the diverse range of media and themes she has employed over this time. Lynn is perhaps best known as the artist who notoriously used human hair in a number of large-scale installations dating from the early 1980s. These are landmark works in New Zealand’s art history for their trenchant re-coding of materials and subjects that aimed to expose the binary logic of western patriarchal culture and its consequences. Less well known, is the fact that Lynn has used a range of media—including sculpture, printmaking and collage—to develop a complex body of work that asks fundamental questions about the nature of being, especially if one is a woman. In refusing to develop a signature style and in her continual attempt to develop new modes of socially engaged practice, curators Christina Barton and Laura Preston claim Lynn is an artist for our times.

Billy Apple New York 1969-1973

28 March – 17 May 2009

This exhibition documented activities undertaken by artist Billy Apple in New York between 1969 and 1973, including works never before seen in New Zealand. It focused on a short but intense period in the artist's career, when he operated a small not-for-profit gallery at 161 West 23rd Street. Over the course of four years he created a venue for artists to produce works that tested and re-defined the nature of sculpture, at a time when the art scene in New York was beginning to be galvanised by such radical gestures. The exhibition documented an important period in Apple's career and recognised the vital contribution he made to the history of art in New York.

Curated by Christina Barton

The Future is Unwritten

William Hsu, Martyn Reynolds, Fiona Connor, Narrow Gauge, Kelvin Soh, Amit Charan, Daniel Malone, Kate Newby and Peter Trevelyan

11 July – 30 August 2009

The starting point for this exhibition project was to invite nine artists, designers and writers to consider how art can engage, by means of its forms and structures, in the political realities of this moment. The artists' projects acted as a series of proposals for embracing this time of uncertainty, where structures and systems that we have come to know are being brought into focus and re-defined. Using the gallery as a place of proposition, the works presented both in the building and online, questioned the political efficacy of contemporary art by suggesting other ways to claim space and be resourceful within it. Furthermore, the exhibition employed the university as a place for interdisciplinary thinking, to ask whether a pedagogical site can re-think art's purpose and affect. Accompanied by a public programme of night talks, a workshop and sound event, the Adam Art Gallery became an active site of discussion and a resource for the future.

Curated by Laura Preston

Wall Works

10th Anniversary Birthday Party

David Cauchi, Michael Harrison, Patrick Lundberg, Julia Morison. Simon Morris, Reuben Paterson, Kim Pieters, Jeena Shin

8 September – 4 October 2009

To mark the occasion of the Adam Art Gallery's first ten years, eight artists were invited to spend ten days working directly on the walls of the gallery. Their works provided a context for the Gallery's 10th birthday party on 19 September 2009. The gallery doors opened to the public on the first day that the artists started work, allowing visitors to see the wall works in process. The exhibition provided a fascinating opportunity to see how artists respond to a space and go about realising their work within the tight constraints of a particular timeframe and an actual context.

In keeping with the format of the *Wall Works* exhibition, students from the New Zealand School of Music were invited to produce a new sound installation between the two sets of sliding doors at the entrance of the gallery. They took field recordings and developed their composition while the artists were working.

The gallery officially celebrated its birthday with a party on Saturday 19 September. The evening was orchestrated by the performance collective of Bek Coogan and Torben Tilly, along with acts by Double Ya D. On the night the gallery was filled with specially-commissioned temporary structures designed and built by interior architecture students of Victoria University's School of Architecture and Design. The student radio station VBC broadcast the event live to the city of Wellington.