

**PUBLIC PROGRAMME**  
5 September – 13 December 2020

*Frances Hodgkins: European Journeys*  
developed and toured by Auckland Art Gallery Toi o  
Tāmaki  
19 Gallery  
part of the *Frances Hodgkins: European Journeys*  
project  
*Imogen Taylor and Sue Hillery: Double Portrait*  
an Adam Art Gallery commission

*\*This programme may change due to factors out of our control. For the most up-to-date information please visit our website regularly.*

**Saturday 5 September, 2pm**  
**Mary Kisler and Kim Hill in conversation**  
Adam Art Gallery

Join Mary Kisler, curator of *Frances Hodgkins: European Journeys*, and Radio New Zealand journalist and commentator Kim Hill for a lively conversation drawing on Kisler's experiences of researching Hodgkins' life, work and travels, and responding to the paintings on display. Attendance limited, RSVP essential.

**Sunday 6 September, 3pm**  
**Christina Barton and Imogen Taylor in conversation**  
Adam Art Gallery

Join Adam Art Gallery director Christina Barton and artist Imogen Taylor for a discussion about her new work made for this occasion. Attendance limited, RSVP essential.

**Lunchtime talks**  
**12pm Thursdays throughout October**

**Thursday 1 October, 12pm**  
***Model exhibitions I: Tane Moleta in conversation with Stephen Cleland***  
Adam Art Gallery Te Pātaka Toi

We launch our first two sessions inspired by *19 Gallery*, a model exhibition space housing a suite of miniature artworks produced by 19 contemporary artists. For this talk Tane Moleta, Senior Lecturer in Interdisciplinary Digital Design Technologies at Victoria University, will discuss *An Architecture of the Sea*, a virtual exhibition involving writer Kerry Hines and artists Mizuho Nishioka and Wayne Barrar which was recently produced for ARS Electronica 2020.

**8 October, 12pm**  
***Model exhibitions II: Becky Hemus in conversation with Stephen Cleland***  
Zoom discussion, please visit  
[www.adamartgallery.org.nz/calendar/](http://www.adamartgallery.org.nz/calendar/) for a link to the streamed discussion

For our second discussion, Auckland-based curator and writer Becky Hemus, co-founder of May Fair Art Fair, talks about the challenges of moving the inaugural young artists' fair to an online format in the extraordinary context of Covid-19. Involving 20 'booths' housing the work of 32 artists, Hemus will introduce May Fair's aspirations to rethink the traditional art fair stand, including new ways of working more collaboratively, remunerating artists, selling artworks and commissioning associated writing.

**15 October, 12pm**  
***Pamela Gerrish Nunn: Francis Hodgkins and portraiture***  
Adam Art Gallery

For the first of three sessions focused on the work of Francis Hodgkins, lecturer, curator and researcher Pamela Gerrish Nunn discusses Hodgkins' extensive contribution to portraiture. Nunn began her career as an art historian in England, teaching in Bristol from 1976 and publishing writing on 19th-century women artists from 1978 onwards. Following her relocation to New Zealand in 1989, Nunn taught art history at the University of Canterbury for 20 years before moving to Wellington in 2001 to undertake freelance work.

**22 October, 12pm**  
***Rebecca Rice: From Moeraki to Morocco – Hodgkins' genre studies***  
Adam Art Gallery

Dr Rebecca Rice, Curator of New Zealand Historical Art at The Museum of New Zealand Te Papa Tongarewa and a specialist in historical New Zealand art, considers Hodgkins' approach to genre subjects, comparing her early depictions of Māori to later depictions of people produced in various European locations.

**5 November, 12pm**  
***Elizabeth Eastmond: Frances Hodgkins's War Art – Houses and Outhouses, Purbeck***  
Adam Art Gallery

For the final talk in this lunchtime series Waiheke-based art historian Elizabeth Eastmond discusses a late

series of paintings Hodgkins produced during WWII, prior to her death in Dorchester in 1947. Eastmond taught art history for many years at the University of Auckland, where amongst other courses she co-founded the Women in Art paper (with Cheryl Sotheran), the first in New Zealand to bring a feminist perspective to the discipline of art history.

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**Mondays 2, 9, 16, 23 November, 5–7pm**  
***Re-reading Frances Hodgkins: a four-part workshop***  
**led by Christina Barton**  
**Adam Art Gallery Te Pātaka Toi**

Join Christina Barton for a four-part workshop revisiting the literature on Frances Hodgkins to explore and unpack different approaches to the artist and her work. The aim of the workshop is to provide emerging art writers with tools to develop responses to the artist and her work and to use this reflexively to understand their own practices. A final session, 'Re-writing Frances Hodgkins' (23 November) will be an open forum where the results of the workshop will be tabled and discussed with invited guests, to test, question and model art writing now.

To register for the event visit [www.adamartgallery.org.nz/calendar/](http://www.adamartgallery.org.nz/calendar/) (restricted to 10 participants). Priority will be given to participants who can attend all four sessions.

**Saturday 12 December, 2pm**  
***Homeward bound, a discussion***  
**Adam Art Gallery**  
**Refreshments provided**

Francis Hodgkins is a trailblazer for subsequent New Zealand artists looking to cement their place in the global art scene. Yet Hodgkins was also a product of a colonial outlook that envisaged Europe as the wellspring of high culture. She was challenged as well by the restrictions of distance. This meant leaving New Zealand was a major decision in a period of restricted travel.

Today, with the background of the spiralling COVID-19 crisis, we are encountering a new period of prohibited travel where for the foreseeable future artists will need to make long-term decisions about where to base themselves. Where then should our most ambitious artists be looking to live? And should this period of restricted travel be considered an impediment to art production or serve to plug the global 'brain-drain', leading to a renewed stimulation of the national scene? Please join us as a distinguished panel of artists reflect on the year that has been and consider where artists might choose to base themselves in the years to come.

Te Adam  
Pātaka Art  
Toi Gallery

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