



**THE UNIVERSITY
OF AUCKLAND**

**NATIONAL INSTITUTE OF
CREATIVE ARTS AND INDUSTRIES®**

The University of Auckland

Art Collection
(est.1966)

Why does The University of Auckland collect art?

- For use in teaching and learning
- To provide topics for staff and student research
- Enhance the environment of its campuses
- To perform a public role as patron for the arts
- Guided by the Art Acquisition Collection and Commission Policy (Commissions can be commemorative)

Frances Hodgkins, *Courtyard in Ibiza*, 1932,
watercolour on paper, purchased 1974



For use in teaching and learning

Art History, Engineering, Business,
Science, Computer Science, German,
French, Fine Arts, Anthropology

Richard Killeen, born 1946,
Appropriation VI, 1984, cutouts,
acrylic on aluminium



Richard Killeen, *Man, Window and Awning*, 1968,
oil on board purchased 1969, Barry Lett Galleries



Richard Killeen (born 1946), *Butterfly Morning* 2008, pigment ink on canvas



Mark Adams, b.1949, *Triangle Road, Massey, West Auckland, Su'a Suluape Pauloli, Tufuga Ta tatau, 1978/2005, 2005*, photographic print



To provide topics for staff and
student research

Exhibitions at Gus Fisher Gallery

Diversions 2001

Artspeak

Visible/Invisible 2006

Voicing the Visible 2014

Camouflage 2015

Paul Hartigan, *Art-speak*, 1997,
neon, 180 x 760mm



Leo Bensemann, (1912-1996) *Islands*, 1983,
oil on board, 495 x 620mm



Gabrielle Hope, (1916-1962) *Fruit and Flowers*,
1951, watercolour on paper, 540 x 465



Enhance the environment of its
campuses

Commissioned sculptures
 $\frac{1}{2}$ of 1% of capital budget for new
buildings

Pat Hanly, *Joy 2*, *Seven Ages of Man Series*, 1975, enamel on board, commissioned for new Medical School by Hamish Keith.



Don Driver (born 1930), Untitled Construction, 1982, mixed media, five plastic sheets and three suspended steel panels.



Martin Ball, born 1952, *John Hood*, 2005, oil on canvas



Richard Shortland Cooper, *Matauranga*
(*knowledge*) 2002, corten steel



Lonnie Hutchison, *Cry me a river*, 2004, mixed media on building paper, Tamaki Campus



Bob Jahnke, (born 1951), *Nga Takerenui a Tamaki (Twin Hulls)*, 2006, galvanised mild steel, Tamaki Campus



Neil Dawson, *Chevron*, 2003, stainless steel, outside Kate Edger Student Information Commons, Symonds Street.



Chiara Corbelletto, *Twins*, 2003, cast composite lamination and galvanised steel (adjacent to Pod café)



To perform a public role as patron for the arts

To collect the work of staff, students, alumni and
friends of The University of Auckland.

To collect the work of international artists with an
association with The University of Auckland.

To collect outstanding work by practitioners for use in
teaching and learning.

Brett Graham, born 1967, *Te Moemoea a te Tauira (The Student's Dream)* 1995, cast bronze on Oamaru stone, Tamaki Campus



Et al, *Funamenteel Rekenen*, 2006, duratrans on
lightbox, 1770 x 1220 x 115



Guided by the Art Acquisition Collection and Commission Policy

Commissions

Michael Parekowhai, born 1968 *Kapa Haka*, 2008,
edition 1/3, OGGB



Curating the art collection

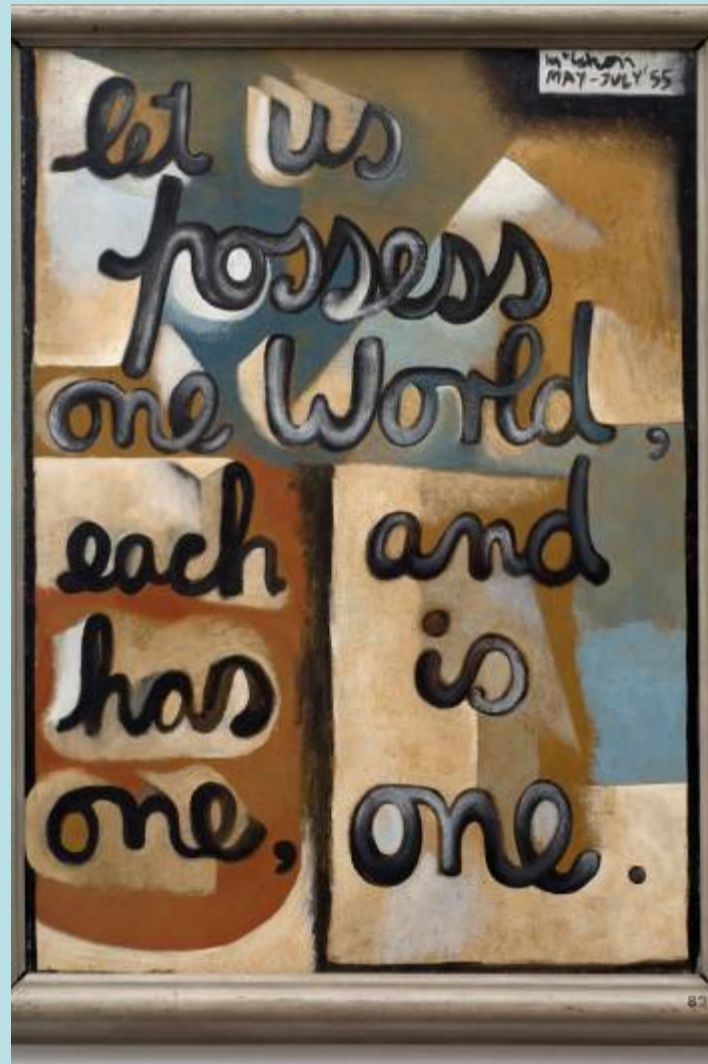
- Managing the art works (physical and intellectual control)
- Acquisitions (gift and purchase)
- Interpreting the collection (publications and websites)
- Exhibiting the collection (displays and exhibitions)

Charles Goldie (1870-1947)

Planning Revenge: Portrait of Hori Pokai 1921, oil on
canvas



Colin McCahon, *Let Us Possess One World*, 1955, enamel and oil on board, gifted by McCahon to AUSA.



James Boswell, (1906-1971) *Le Sphinx*,
lithograph, gift of Ruth Boswell in 1978



Jacqueline Fraser, born 1958, *And now I mutter with that voice verily:
let me pat that hunching bluff so our puzzling will not fade*, 1999,
copper wire, sheer fabric, 1250x 630mm



Tom Kreisler, (1938-2002), *Cock a Heil, Cock a Teil*, 1999, acrylic on canvas, 1230 x 810mm



Back of the James Boswell

When James Boswell visited the Paris brothel 'Le Sphinx' in 1939, its reputation was at its height. It attracted a wide public — artists, writers and businessmen. For students it acted as a kind of initiation rite.

People often dropped in for only a drink and a chat. A girl might sit down on a neighbouring stool, asking permission first, but she soon moved away if told 'J' attends ma régulière'. Indeed, so discreet were they that it was not unusual for men to bring their wives. The standard procedure then was for a girl to ask: 'May I speak to your husband?'. Permission granted, the couple went upstairs to the bedroom on the next floor, in a lift that was considered a great luxury.

The decor was respectable, like that of a good provincial hotel, the atmosphere one of genteel respectability. One client describes 'Le Sphinx' as being more like a Lyons tea-house than a brothel, with the girls good-natured, wholesome and exceedingly pretty.

The dwarf in the drawings was a permanent inmate who would fetch and carry for the girls, and amuse them when business was slack. They, in turn, treated him as a pet.

One visitor from 1936 remembers purses being suspended over private parts, which seemed wonderfully appropriate, another mentions light cloaks over bare breasts.

'Le Sphinx' was closed in 1946. More recently, its house in the Boulevard Edgar Quinet fell to the bulldozer. A huge, modern block now dominates the skyline of Montparnasse.

The Paris of these drawings no longer exists.

I am indebted for information to
Philip Hope-Wallace and Philip Toynbee

243 -
500
Ruth Boswell

Alberto Garcia Alvarez, Maths- Science Mural



Christine Hellyar, Armlet



Richard McWhannell, born 1952, *Too fast for love*,
2008, oil on canvas, 1010 x 830mm



Intellectual control (but not physical control)

- Lotteries Environment & Heritage Grant 2007
- David Silich of Silich von Schluss funded the kiosk
- Conservation plan for art works
- Valuation plan for art works
- Vernon Systems for collection management system

Acquisitions

Commission, gift and purchase

Diversity – Māori, Pasifika

New media – the problems of
archiving

Don Binney, *Arts-Commerce Kaka*, 1984, acrylic on board, 2010 x 1030mm (insured for \$270,000)



Shigeyuki Kihara, Tonumaip'e'a



Robin White with Ruha Fifita

Siu I Moana 2011



Rangitahia



New Zealand to Tonga



Megan Jenkinson, *Atmospheric Optics XI*, 2009, digital lenticular pigment print on polypropylene, framed in metal light box, 4/5



Len Lye, (1901-1980) *Roundhead*, 1960-61, steel
gold-plated copper and nylon thread with motor.



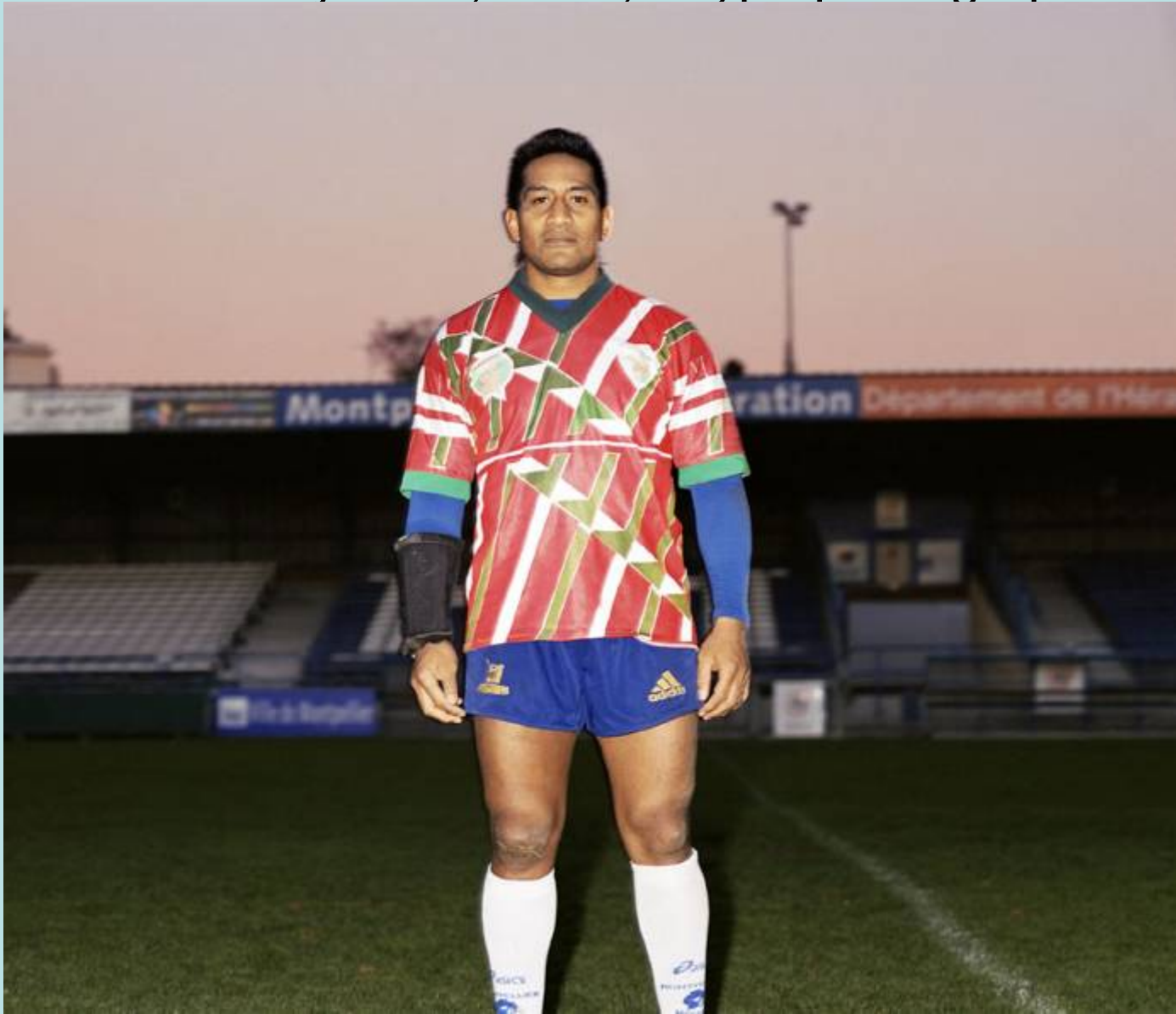
Liz Maw, *Sirens*, oil on board, 500 x 640mm



Billy Apple, *From The University of Auckland Art Collection*, 2008, acrylic on canvas, 762 x 533mm



Edith Amituanai, born 1980, *Monsieur Murphy Pavihi Taele*
from *Dejeuner*, 2007, c-type photograph



Julian Dashper born 1957, *Untitled (Four Squares for Richard and Donald, both born 1928)*, 2008, 3 panels framed plexiglass



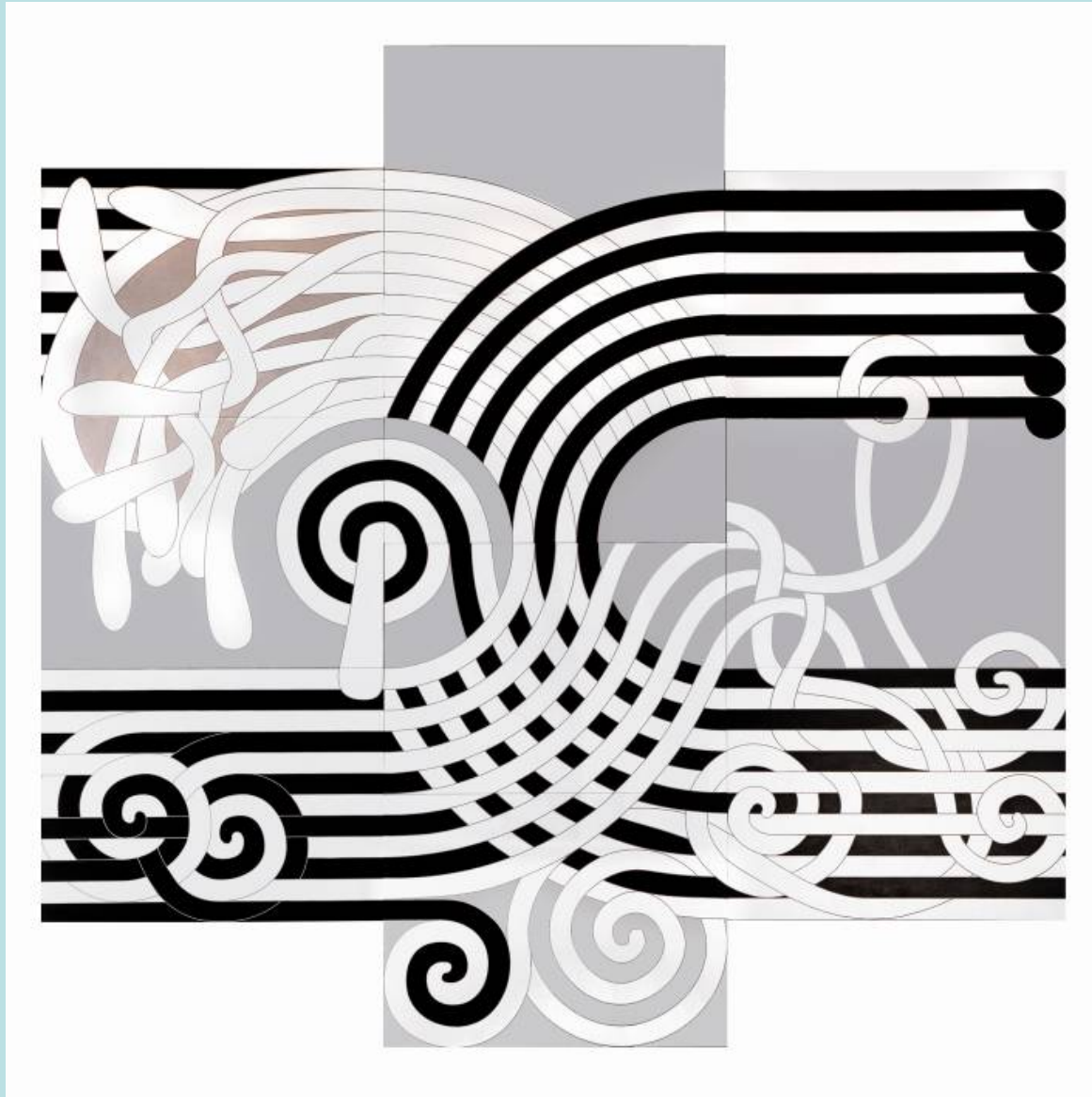
Jae Hoon Lee, born 1973, *Salvation #3*, 2007,
digital photograph



Andy Leleisiuao, *Self Portrait*,
2010, acrylic on canvas



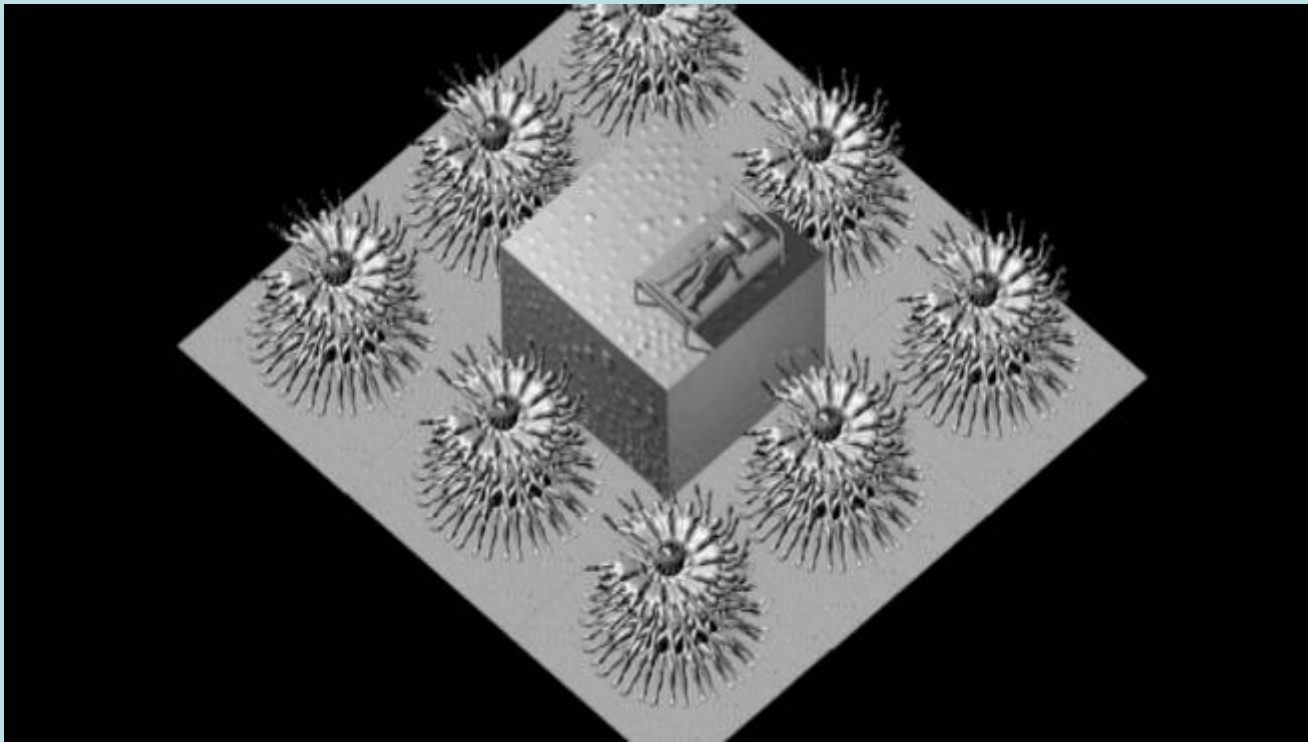
Julia Morison, *RoCoco* 2006, 2400 x 2400mm,
mixed media on aluminium laminate



Judy Millar, born 1957, *Simon-Peter*, 2009, acrylic
and oil on canvas, 800 x 2000mm



Greg Bennett, Black Noise



Interpreting the collection

Publications and websites

Artists using archival sources

Shane Cotton, *Tuna Town* *Dreaming Moerewa*



Lisa Reihana, *Top Hat* from *Memoranda* 2003



Mark Adams, *Piopirotahi*



ARD Fairburn, Maori Rock Drawings



Luise Fong, Astral Chrysanthemum



Joyce Campbell, Mindanao

