

# MEDIA RELEASE

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Old Public Trust Building  
131 - 135 Lambton Quay  
Wellington, New Zealand  
P O Box 3806, Wellington  
Ph 64-4-473-0880  
Fax 64-4-471-2865

*bi-polar ... bi-polar... bi-polar ... bi-polar ... bi-polar ... bi-polar ... bi-polar ... bi-polar...bi-polar*

## **New Zealand debut at Venice Biennale Jacqueline Fraser and Peter Robinson**

St Apollonia Museum, behind Palazzo Ducale, by St Mark's Square.  
Open Tuesday – Sunday, 10 June – 4 November, 10am - 6pm

Vernissage (Press preview) 6, 7 June 10am - 8pm, 8 June 10am - 6pm

Thursday June 7<sup>th</sup>: Press Preview, 3.30pm – 4.30pm, followed by Official Opening 4.30pm – 7pm  
[www.NZatVenice.com](http://www.NZatVenice.com)

**Contemporary New Zealand art will be presented for the first time** at the oldest and most important international visual arts event in the world, the Venice Biennale of Art.

The 49<sup>th</sup> Venice Biennale opens on 10 June 2001 and for its debut, New Zealand will present two of its internationally recognised artists, **Jacqueline Fraser and Peter Robinson** in a combined project entitled *Bi-Polar*.

The title refers to ideas of duality and opposition explains Greg Burke, curator of the New Zealand exhibition. “On one level, it’s about global divide and the presentation of art from the Southern Hemisphere in a Northern Hemisphere forum. It also refers to distinctions between the two artists, such as those of style and gender.”

“Most particularly,” Burke continues, “*Bi-Polar* echoes the artists’ exploration of boundary conditions and oppositions that underpin the sense of self within contemporary culture. Both artists allude to aspects of psychological failure, absurdity and contradiction inherent within concepts of globalisation.”

Fraser and Robinson each have a room in the L-shaped St Apollonia Museum to present their site-specific installations. Robinson’s installation, *Divine comedy*, positions discrete sculptural objects alongside wall prints written in ASCII computer code. “These elements refer to models of the universe and theories of existence drawn from Maori and medieval mythologies as well as existential philosophy and quantum physics,” Burke says. “In considering paradoxical relationships between ‘being’ and ‘nothingness’ Robinson highlights an interdependence of culture and consciousness.”

Much of Robinson’s early work dealt with issues relating to Maori identity and exoticism. His current work has moved away from this: “It’s not that those issues aren’t important, but what I can say about them has taken its course,” Robinson explains. “When I left those subjects I was left with nothing –

an abyss. So I decided I'd make this abyss – the theme of everything and nothing – the subject of my work.”

In Fraser's installation, *A demure portrait of the artist strip searched: with 11 details of bi-polar disorder*, she transforms her space with an integrated array of fabric, veils and canopies. Eleven discrete portraits wrought from wire are set within the space, depicting the artist and an adolescent boy in progressive stages of a narrative. “These portraits tell a multi-layered story of repression and reconciliation,” Burke says. “Yet, despite the low-life grittiness of her story, her characters are formed out of luxurious fabrics and dressed in the high style of leading fashion designers such as *Comme des Garçons*, *Prada* and *Moschino*.”

Both Fraser and Robinson are of European and Maori descent. European references, from Danté to Duchamp, abound. Yet there is also a Maori accent to their work, Burke says. “This tension between Maori and international contexts is another layer of reference suggested by the title *Bi-Polar*.”

**Peter Robinson's** work has been shown in numerous international group exhibitions. These include: the Museum of Contemporary Art in Sydney in *Localities of desire* (1994); the Sao Paulo Biennale (1996); the Asia Pacific Triennial (1996); the Johannesburg Biennale (1997); the Biennale of Sydney (1998); the Lyon Biennale (2000); the Ludwig Forum, Aachen (2000) and the Kapinos Gallery, Berlin (2000). An artist in residence at Berlin's Künstlerhaus Bethanien during 2000, he now spends much of his time working and exhibiting in Europe.

Leading New Zealand art dealer, Peter McLeavey says of Robinson's work: “In the thirty years I have been an art dealer, Peter Robinson is one of the most gifted young artists I have ever been associated with. Currently Peter's work has links with installation and conceptual art. It has a sense of play and of exploration. It's of the world, it speculates, it shows its New Zealand roots in its ‘can do’ swagger.”

**Jacqueline Fraser** also has a significant international profile. Her work has been shown at exhibitions including: *Localities of Desire* at the Museum of Contemporary Art in Sydney (1994); *Cultural Safety* at the Frankfurter Kunstverein (1995) and *The Five Nations in One City* exhibition in Mexico (2000). This year, she has thematically linked shows planned at the New Museum of Contemporary Art in New York and Yokohama 2001: International Triennale of Contemporary Art, as well as the Venice Biennale.

Writing in leading United States art publication *Artforum*, critic Anna Miles said: “Using materials both voluptuous and humble (silk organza and telephone wire), Fraser creates tableaux that are at once spare and somewhat ornate...Fraser explores dress as an ever-changing sign of cultural negotiation... Her treatment of fashion exposes cultural contradictions yet is refreshing for its outlandish juxtapositions.”

Both Fraser and Robinson come from the same **Maori iwi (tribe) of Ngai Tahu**. Carolyn Carlson, the director of the 2001 Dance Section of the Venice Biennale, wished to include Maori dance in this year's dance programme and invited *Pounamu Kai Tahu* a kapa haka (performing arts) group from Fraser and Robinson's iwi to perform at the Teatro Verde on 9 and 10 June. *Pounamu Kai Tahu* will also perform a Dawn Ceremony in St Mark's Square on 7 June at 6.00am as part of the 2001 Dance Section of the Venice Biennale. They will ceremonially support Fraser and Robinson at the New Zealand *Bi-Polar* opening functions as part of the Venice Biennale of Visual Art.

**The curator of the New Zealand exhibition, Greg Burke** is currently Director of the Govett-Brewster Art Gallery, a museum of contemporary art based in New Plymouth, New Zealand and home to the collection of modernist film pioneer and kinetic sculptor Len Lye. Burke is a member of IKT (International Association of Curators of Contemporary Art) and a regular contributor to Los Angeles based magazine *Arttext*.

**Commissioner for New Zealand is Jenny Gibbs**. One of New Zealand's leading art patrons and collectors, she is a founder and Chair of the Patrons of the Auckland Art Gallery, a Founding Trustee

of the Arts Foundation of New Zealand and a member of the International Council of the Museum of Modern Art in New York.

**The Project Manager is Global Arts Projects (GAP)**, an independent arts management and arts consultancy company, specialising in the development and management of national and international visual arts events. It has been involved in managing events in Venice since 1991.

New Zealand's inaugural presentation at the 49<sup>th</sup> Venice Biennale of Art is an initiative of **Creative New Zealand – Arts Council of New Zealand, Toi Aotearoa**. Chief Executive Elizabeth Kerr believes New Zealand's participation in the Venice Biennale is long overdue. "Our presence at Venice will be fresh and dynamic, and will capture an international audience already curious about New Zealand arts," she says.

The importance of the arts in New Zealand is reflected by the leading role taken by **New Zealand Prime Minister Helen Clark**. When she became Prime Minister in November 1999 she also assumed the role of **Minister for Arts, Culture and Heritage**. Speaking recently about the importance of the arts in New Zealand, Helen Clark said: "The visual arts don't simply decorate our culture; they are at the heart of it. The government I lead recognises in the arts not only the economic contribution they make, but also their potential to influence the way in which we as individuals, and as members of society, live our lives."

Established in 1895, the **Venice Biennale of Art** is the world's oldest and most important international critical forum for contemporary visual arts in the world. It attracts thousands of the world's most influential artists, curators, critics, gallery directors and collectors.

**Creative New Zealand gratefully acknowledges assistance received from:** The Friends of Venice, Te Runanga o Ngai Tahu, Air New Zealand, Tourism New Zealand, The New Zealand Ministry of Foreign Affairs and Trade, Trade New Zealand, Toolbox Imaging Ltd, Frucor Beverages Ltd, DHL, Montana Wines Ltd and Casa Vinicola Botter.

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**New Zealand at the 49<sup>th</sup> Venice Biennale:** 10 June – 4 November, 2001

Tuesday – Sunday, 10am – 6pm

**Vernissage (Press Days):** 6,7 June 10am – 8pm, 8 June 10am – 6pm

**Press Preview:** 7 June, 3.30pm – 4.30pm followed by **Official Opening** 4.30pm – 7pm

**St Apollonia Museum**, behind Palazzo Ducale, by St Mark's Square

For additional information and images of the New Zealand artists' work please see the Creative New Zealand's Venice website: [www.NZatVenice.com](http://www.NZatVenice.com) . For information about other international artists at the Venice Biennale please see the official Venice Biennale website: [www.labiennale.org](http://www.labiennale.org)

**For further information, to set up interviews or to request photographs please contact:**

#### New Zealand Publicists

##### **Penelope Borland**

New Zealand Publicist in Venice &  
Creative New Zealand Communications Manager  
Tel: + 64 4 498 0723 /Mob (NZ) + 64 (0) 25 534 177  
Mobile: (in Venice from May 24) + 64 21 534 177  
Email: [penelopeb@creativenz.govt.nz](mailto:penelopeb@creativenz.govt.nz)

##### **Undine Marshfield**

Media and Communications Adviser  
Creative New Zealand  
Tel: + 64 4 498 0725  
Mob: + 64 (0) 25 965 025  
Email: [undinem@creativenz.govt.nz](mailto:undinem@creativenz.govt.nz)

#### Italian Publicists

For New Zealand at the Venice Biennale:

**Daniela de Rosa**, Tel: + 39 041 520 5152

Mobile: + 39 (0) 335 640 0256

Email: [d.derosa@flashnet.it](mailto:d.derosa@flashnet.it),

or **Alessandra Morgagni**: + 39 348 388 4038.

**New Zealand's inaugural presentation  
at the 49<sup>th</sup> Venice Biennale**

**FACT SHEET**

**ARTISTS:**

**Jacqueline Fraser**

Jacqueline Fraser's work has been featured in major exhibitions and biennales of contemporary art throughout the world. Her work is characterised by the juxtaposition of fabrics and fibres. Part descended from the Maori iwi (tribe) of Ngai Tahu, references to Maori tradition can be located in Fraser's work both through its content and the materials used.

**Peter Robinson**

Peter Robinson is rapidly establishing an international reputation through his inclusion in international exhibitions and biennales. His work is highly distinctive and most recently has been a meditation on the paradoxical relationship between 'being' and 'nothingness'. Also part descended from Ngai Tahu, there is also a Maori accent to his work.

**EXHIBITION TITLES**

**Exhibition title:** *Bi-Polar*

**Jacqueline Fraser:** *A demure portrait of the artist strip searched: with 11 details of bi-polar disorder*

**Peter Robinson:** *Divine comedy*

**LOCATION**

**Museo di Sant' Apollonia**

Behind the Palazzo Ducale, by Piazza San Marco  
Venice, Italy

**WEBSITE**

**[www.NZatVenice.com](http://www.NZatVenice.com)**

**PRESS PREVIEW**

**Thursday 7 June, 3.30pm – 4.30pm**  
Museo di Sant' Apollonia

**OFFICIAL OPENING**

**Thursday 7 June, 4.30pm – 7.00pm**  
Museo di Sant' Apollonia

**DATES & HOURS**

**Vernissage** 6 June, 2001(10.00am – 8.00pm)  
**(Press days)** 7 June, 2001 (10.00am – 8.00pm)  
8 June, 2001 (10.00am – 6.00pm)  
**Inauguration**  
(by invitation) 9 June, 2001, 5.00pm  
**Open to Public** 10 June – 4 November, 2001  
10am – 6.00pm  
Closed Mondays

**CURATOR**

**Greg Burke**  
Greg Burke is currently Director of the Govett-Brewster Art Gallery, a museum of contemporary art based in New Plymouth, New Zealand and home to the collection of modernist film pioneer and kinetic sculptor Len Lye. Burke is a member of IKT (International Association of Curators of Contemporary Art) and a regular contributor to LA based magazine *Arttext*.

**COMMISSIONER**

**Jenny Gibbs**  
One of New Zealand's leading art patrons and collectors, she is a founder and Chair of the Patrons of the Auckland Art Gallery, a Founding Trustee of the Arts Foundation of New Zealand and a member of the International Council of the Museum of Modern Art in New York.

**EXHIBITION**

The title *Bi-Polar* refers to ideas of duality and opposition.

For *Bi-Polar*, both Fraser and Robinson have created site-specific works for their rooms in the L-shaped St Apollonia Museum. In *A demure portrait of the artist strip searched...* Fraser transforms her space with an integrated array of fabric, veils, canopies and eleven portraits wrought from wire which depict the artist and an adolescent boy in progressive stages of a narrative. These portraits tell a multi-layered story of repression and reconciliation.

In *Divine comedy*, Robinson considers the paradoxical relationships between 'being' and 'nothingness'. He positions discrete sculptural objects alongside wall prints written in ASCII computer code. These elements refer to models of the universe and theories of existence drawn from Maori and medieval mythologies as well as existential philosophy and quantum physics.

## **PUBLICATION**

A 64-page catalogue has been published in conjunction with the New Zealand exhibition. The catalogue includes: a curatorial essay by Greg Burke, an essay about Jacqueline Fraser by Ewen McDonald, an essay about Peter Robinson by Anna Miles as well as artist CV's and bibliographies. It also includes detail images of fabric to be used in Jacqueline Fraser's *A demure portrait of the artist strip searched ...* as well as images from Peter Robinson's *Divine comedy* and past works.

## **PROJECT SPONSOR**

New Zealand's inaugural presentation at the 49<sup>th</sup> Venice Biennale of Art is an initiative of **Creative New Zealand – Arts Council of New Zealand, Toi Aotearoa**.

## **SPONSORSHIP**

Creative New Zealand also gratefully acknowledges the assistance received from: The Friends of Venice, Te Runanga o Ngai Tahu, Air New Zealand, Tourism New Zealand, The New Zealand Ministry of Foreign Affairs and Trade, Trade New Zealand, Toolbox Imaging Ltd, Frucor Beverages Ltd, DHL, Montana Wines and Casa Vinicola Botter.

## **MEDIA CONTACTS**

### **Penelope Borland**

Manager, Communications and Advocacy

Creative New Zealand

Tel (NZ): + 64 4 498 0723

Mobile: (NZ) + 64 (0) 25 534 177

Mobile in Venice from 24 May + 64 21 534 177

Email: [penelopeb@creativenz.govt.nz](mailto:penelopeb@creativenz.govt.nz)

### **Undine Marshfield**

Advisor, Media and Communications

Creative New Zealand

Tel:+ 64 4 498 0725 / Mobile: + 64 (0) 25 965 025

Email: [undinem@creativenz.govt.nz](mailto:undinem@creativenz.govt.nz)

### **Daniela de Rosa**

Italian Publicist for New Zealand at the Venice Biennale

Tel: + 39 041 520 5152

Mobile: + 39 (0) 335 640 0256

Email: [d.derosa@flashnet.it](mailto:d.derosa@flashnet.it)

### **Alessandra Morgagni**

Italian Publicist for New Zealand at the Venice Biennale

Tel: + 39 348 388 4038

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## **Jacqueline Fraser**

Auckland based, Jacqueline Fraser was born in Dunedin, New Zealand in 1956. She graduated from the Elam School of Fine Arts, University of Auckland in 1977 and was awarded the Moët & Chandon NZ Art Foundation Fellowship in 1992.

Fraser is one of New Zealand's most internationally recognised artists and her work has been featured in major exhibitions of contemporary art throughout the world, such as *Prospect* curated by Peter Weiermair at the Frankfurter Kunstverein (1993), *Localities of Desire* curated by Bernice Murphy at the Museum of Contemporary Art, Sydney (1995) and *Islas. The Island Feeling* curated by Dan Cameron at Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria, Spain (1997).

Fraser's work has featured in significant surveys of New Zealand art, both in New Zealand and Europe, including: *NZXI*, Auckland City Art Gallery (1986); *Art Now*, Museum of New Zealand Te Papa Tongarewa (1994); *Cultural Safety: Contemporary Art from New Zealand*, Frankfurter Kunstverein (1995); and *Toi Toi Toi: three generations of artists from New Zealand* at the Museum Fridericianum, Kassel (1999).

Many of Fraser's works for these exhibitions have been site-specific installations. Last year Japanese Curator Fumio Nanjo selected Fraser's work for inclusion in the *Five Nations in One City* exhibition in Mexico. This year she has thematically linked shows at the New Museum of Contemporary Art in New York and Yokohama 2001: Triennale of Contemporary Art as well as the 49<sup>th</sup> Venice Biennale of Art.

Jacqueline Fraser is partly of Maori descent, specifically from the Maori iwi (tribe) of Ngai Tahu. References to Maori tradition can be located in Fraser's work both through its content and the materials used. She regularly employs fabrics and fibres and processes such as braiding and weaving. She began exhibiting in the 1970's in venues and exhibitions focused on conceptual and post-object art. Since the early 1990's her work has become increasingly figurative and has directly addressed both Maori and European myths and decorative traditions. In much of her work Fraser also explores the role of dress as an ever-changing sign of cultural negotiation.

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## **Peter Robinson**

Peter Robinson was born in Ashburton, New Zealand in 1966. He graduated with a Bachelor of Fine Arts from Ilam School of Fine Arts, University of Canterbury, New Zealand in 1989 and rapidly made an impression in the New Zealand contemporary art world.

Robinson's work has been included in a number of important exhibitions of New Zealand art including: *Art Now*, Museum of New Zealand Te Papa Tongarewa (1994); *Cultural Safety: Contemporary Art from New Zealand*, Frankfurter Kunstverein (1995); and *Toi Toi Toi: three generations of artists from New Zealand*, Museum Fridericianum, Kassel, (1999).

Robinson is fast establishing an international reputation. He was included in the exhibition *Localities of Desire*, Museum of Contemporary Art, Sydney (1995), *Inclusion/Exclusion*, Künstlerhaus, Graz (1996) and *Künstwelter im Dialog*, Museum Ludwig, Köln (2000). In 1995 Robinson undertook a residency at the Ludwig Forum für Internationale Kunst in Aachen and he has just completed the inaugural Creative New Zealand international residency at the Künstlerhaus Bethanien, Berlin.

Robinson has represented New Zealand at the 1997 Johannesburg Biennale curated by Okwui Enwezor, the 1998 Biennale of Sydney curated by Jonathan Watkins and last year he was included in the Lyon Biennale, curated by Jean-Hubert Martin. Robinson has also participated in the 1996 Sao Paulo Biennale and the 1996 Asia Pacific Triennial.

For the last decade Robinson has explored identity, ethnicity and exoticism in his work. His symbol-laden work has confronted issues such as New Zealand's colonial history, assimilation, and prejudice. Recent work also looks at the artist's journey of careerism as Robinson is increasingly developing an international profile. His work embodies a satirical interpretation of the 'games', 'rules' and 'tactics' employed to participate in the international art arena as well as exploring the difficulties of maintaining a personal cultural identity.

More recently he has moved away from such themes and found that in doing so he was left with an 'abyss'. He decided to make this – the theme of everything and nothing – one of the subjects of his work, by drawing on existential philosophy and contemporary cosmology.

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## **Greg Burke - Curator**

Greg Burke is currently Director of the Govett-Brewster Art Gallery, a museum of contemporary art based in New Plymouth, New Zealand and home to the collection of modernist film pioneer and kinetic sculptor Len Lye.

Prior to taking up his current position Burke spent four years as the Manager of Visual Arts at Creative NZ, the Arts Council of New Zealand, and eight years as Deputy Director/Managing Curator at the City Gallery Wellington.

Burke has an extensive record as a curator, writer and editor. International exhibitions Burke has curated and written for include the expansive theme exhibition *Drive:*

*power>progress>desire*2000 and monographic exhibitions *Poesin måste göras av alla! Transform the world! Förändra världen! Poetry must be made by all! Christopher Williams* 2001 and *Rosemarie Trockel* 1993.

As well as organising and writing for numerous exhibitions of contemporary New Zealand art, Burke has played a leading role in initiating international opportunities for contemporary art in New Zealand. Highlights include: helping to organise international residencies for New Zealand artists in Aachen, Berlin, New York and Sydney; co-organising the exhibition *Cultural safety: contemporary New Zealand art* 1995 with Austrian curator Peter Weiermair (an exhibition staged at the Frankfurter Kunstverein, Frankfurt and the Ludwig Forum, Aachen); initiating the exhibition *Toi Toi Toi: three generations of artists from New Zealand* 1999, curated by Rene Block and staged at the Museum Fridericianum, Kassel, Germany and in 1999 he was the principal organiser of the international symposium *Curating Now* hosted by the Govett-Brewster Art Gallery in association with Museums Aotearoa.

Burke is also a member of IKT (International Association of Curators of Contemporary Art) and a regular contributor to Los Angeles based magazine *Artext*.

## **Jenny Gibbs – Commissioner**

Jenny Gibbs is one of New Zealand's leading art patrons and collectors. She also has a long history of involvement with education and the arts. A member of the University of Auckland Council for over 20 years, she is a founding board member of the Museum of New Zealand and a Founder and Chair of the Patrons of the Auckland Art Gallery, and the Auckland Contemporary Art Trust. She is a Founding Trustee of the Arts Foundation of New Zealand and is on the Board of the New Zealand Opera Company and the University of Auckland Art Gallery. She is also a member of the International Council of the Museum of Modern Art, New York.

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## **Global Art Projects (GAP) – Project Management**

Established in 1997 by Lisa Warrener, Don Williams and Michael McMahon, GAP is an independent, privately operated company specialising in the development and management of national and international visual arts events, specific discrete projects and exhibitions. GAP personnel have had experience of managing Australia's presence at the Venice Biennale since 1993 and GAP is now managing New Zealand's first presence at this prestigious event.

## **Creative New Zealand – Project Sponsor**

New Zealand's inaugural presentation at the 49<sup>th</sup> Venice Biennale of Art is an initiative of Creative New Zealand – Arts Council of New Zealand, Toi Aotearoa. Creative New Zealand is the arts development organisation of New Zealand, which supports and promotes the arts through funding, research and advocacy.

Representatives of Creative New Zealand who will be at the Venice Biennale are: Peter Biggs (Chair), Elizabeth Kerr (Chief Executive), Elizabeth Caldwell (Project Co-ordinator and Visual Arts Adviser), Penelope Borland (New Zealand Publicist in Venice and Manager of Communications & Advocacy).

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## **Jacqueline Fraser**

### **Selected Solo Exhibitions**

**2001**

*The Lone Cowboy*: Peter McLeavey Gallery, Wellington, New Zealand

**2000**

*Jacqueline Fraser: the retrospective* Peter McLeavey Gallery, Wellington, New Zealand

**1999**

*The flagellation of the true voice* Peter McLeavey Gallery, Wellington, New Zealand

*The long persecution of the dear blessed vision* Sue Crockford Gallery, Auckland, New Zealand

**1998**

*Te Ara a Hine* Te Papa Tongarewa Museum of New Zealand, Wellington, New Zealand

*The benediction of Goat Island our saviour* Sue Crockford Gallery, Auckland, New Zealand

*A cultural guide for the elite* Peter McLeavey Gallery, Wellington, New Zealand

**1997**

*The annunciation of Lord's river* Sue Crockford Gallery, Auckland, New Zealand

**1996**

*Pakurangarahihi - the martyrdom of pigeon mountain* Fisher Gallery, Auckland, New Zealand

*Te Wai Pounamu - the burial of our people* Dunedin Public Art Gallery, Dunedin, New Zealand

*Te Matakite - the seer* Peter McLeavey Gallery, Wellington, New Zealand

**1995**

*The illumination of the 38 dresses* Sue Crockford Gallery, Auckland, New Zealand

*The deification of Mihi Waka* Peter McLeavey Gallery, Wellington, New Zealand

**1994**

*Ko Otakou Te Kaika/Otakou is the village*, Govett-Brewster Art Gallery, New Plymouth and Sue Crockford Gallery, Auckland, New Zealand

*The veil* Peter McLeavey Gallery, Wellington, New Zealand

**1993**

*He Tohu: the New Zealand room* City Gallery, Wellington, New Zealand

**1992**

*Wide room for an empress* Auckland Art Gallery, Auckland, New Zealand

*E Rua Ngaa Taniwha/Les deux genies* Cadran Solarie, Chapelle de l'Hotel Dieux, Troyes, France

**1990**

*Star of the sea* Hawkes Bay Museum, Napier, New Zealand

**1989**

Sue Crockford Gallery, Auckland, New Zealand

**1988**

*Nana's birthday* Centre for Contemporary Art, Hamilton, New Zealand

*Taranaki and recent sculpture* Govett-Brewster Art Gallery, New Plymouth, New Zealand

*Whariki Waikato* Museum of Art and History Te Whare Taonga o Waikato, Hamilton, New Zealand

**1986**

Waikato Centre for Contemporary Art, Hamilton, New Zealand  
Taranaki Govett-Brewster Art Gallery, New Plymouth, New Zealand  
Willow Sue Crockford Gallery, Auckland, New Zealand

**1984**

*Taku Poi Poi* Peter McLeavey Gallery, Wellington, New Zealand

**1980**

National Art Gallery, Wellington, New Zealand

**1979**

Peter McLeavey Gallery, Wellington, New Zealand (and almost every year after until 2001),  
(e quasi ogni anno fino al 2001)

**1978**

*Lunar eclipse* Bosshard Gallery, Dunedin, New Zealand

**Selected Group Exhibitions****2001**

Thematically linked shows at the New Museum of Contemporary Art in New York and Yokohama 2001: International Triennale of Contemporary Art as well as the 49<sup>th</sup> Venice Biennale of Art.

**2000**

*In glorious dreams: new art by women*, Govett-Brewster Art Gallery, New Plymouth, New Zealand

*Eventa 5* International Contemporary Art Biennial, Upp.sala, Sweden

*Five continents and one city: third international salon of painting*, Museum of Mexico City, Mexico City, Mexico

*Basel Art Fair* (Roslyn Oxley9 Gallery) Basel, Switzerland

*Melbourne Art Fair 2000* (Peter McLeavey Gallery) Melbourne, Australia

**1999**

*Toi Toi Toi: three generations of artists from New Zealand* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand

*Volume and form: an environmental and urban sculpture exhibition* Singapore Art Museum, Singapore

*Home and away: contemporary Australian and New Zealand art from the Chartwell collection* Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand

*Manufacturing meaning* Adam Art Gallery, Victoria University of Wellington, Wellington, New Zealand

*Seppelt Contemporary Art Awards 99* Museum of Contemporary Art, Sydney, Australia

**1998**

*Pasifika* Contemporary Artspace, Canberra and 4a Gallery, Sydney, Australia

*Personal effects* Museum of Contemporary Art, Sydney, Australia

*Dream collectors: one hundred years of art in New Zealand* Te Papa Tongarewa Museum of New Zealand, Wellington, New Zealand

*Leap of faith* Govett Brewtser Art Gallery, New Plymouth, New Zealand

**1997**

*Islas: the island feeling* Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria and Santa Cruz de Tenerife, La Granja, Spain

*Water water everywhere* Hawkes Bay Exhibition Centre, Napier, New Zealand

**1996**

*Container '96: Art across oceans* Adelaide, Australia and Copenhagen, Denmark

**1995**

*Cultural safety: contemporary art from New Zealand* Frankfurter Kunstverein, Frankfurt, Germany and City Gallery, Wellington, New Zealand (toured Ludwig Forum für Internationale Kunst, Aachen, Germany; Waikato Museum of Art and History, Hamilton, New Zealand; Dunedin Public Art Gallery, Dunedin, New Zealand)

*The nervous system* Govett-Brewster Art Gallery, New Plymouth

*New Maori art / Korurangi - the silver fern* Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand

**1994**

*Localities of desire* Museum of Contemporary Art, Sydney, Australia

*Art now* Te Papa Tongarewa Museum of New Zealand, Wellington, New Zealand

**1993**

*Prospect '93* Frankfurter Kunstverein, Frankfurt, Germany

**1992**

*Distance looks our way: 10 artists from New Zealand* Sarjeant Gallery, Wanganui, New Zealand (toured Expo '92, Seville, Spain; Conde Duque, Madrid, Spain; Stelling Gallery, Leiden, The Netherlands, and New Zealand)

**1991**

*Te Ao me te Po* National Art Gallery, Wellington, New Zealand

*Choice!* Artspace, Auckland, New Zealand

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## **Peter Robinson**

### **Selected Solo Exhibitions**

#### **2001**

*Divine comedy* Govett-Brewster Art Gallery, New Plymouth, New Zealand

#### **2000**

*No reading allowed here* Kapinos Galerie für Zeitgenössische Kunst, Berlin, Germany

*The end of the twentieth century* Peter McLeavey Gallery, Wellington, New Zealand

#### **1999**

*Recent works* Peter McLeavey Gallery, Wellington, New Zealand

*Point of infinite density* McDougall Contemporary Art Annex, Christchurch, New Zealand

#### **1998**

*I know nothing* Peter McLeavey Gallery, Wellington, New Zealand

*The big crunch* Anna Bibby Gallery, Auckland, New Zealand

Stedelijk Museum, Amsterdam, The Netherlands

#### **1997**

*NZPR* Brooke-Gifford Gallery, Christchurch, New Zealand

*Nice paintings* Anna Bibby Gallery, Auckland, New Zealand

*Canon fodder* Peter McLeavey Gallery, Wellington, New Zealand

#### **1996**

*Peter Robinson* Anna Bibby Gallery, Auckland, New Zealand

*Home and away* Peter McLeavey Gallery, Wellington, New Zealand

#### **1995**

*Opus operandi* Ghent, Belgium

*Bad Aachen ideas* Ludwig Forum für Internationale Kunst, Aachen, Germany

#### **1994**

*100%* Peter McLeavey Gallery, Wellington, New Zealand

#### **1993**

*9 Paintings of 1993* Peter McLeavey Gallery, Wellington, New Zealand

#### **1992**

*The spaces between* Brooke-Gifford Gallery, Christchurch, New Zealand

#### **1990**

*Nature, forms, myth* Last Decade Gallery, Wellington, New Zealand (with Shane Cotton)

### **Selected Group Exhibitions**

#### **2000**

*Partage d'exotismes* Biennale d'art contemporain de Lyon 2000, Lyon, France

*Continental shift* Ludwig Forum für Internationale Kunst, Aachen, Germany (toured to Bonnefantenmuseum, Maastricht, The Netherlands; Stadsgalerij, Heerlen, The Netherlands; Musée d'Art moderne, Lüttich, Belgium) *Heimat kunst* Haus der Kulturen der Welt, Berlin, Germany

*Drive: power, progress, desire* Govett-Brewster Art Gallery, New Plymouth, New Zealand

#### **1999**

*Kunstwelten im dialog* Museum Ludwig, Köln, Germany

*Toi Toi Toi: three generations of artists from New Zealand* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery Toi o Tamaki, New Zealand

*What I photographed this summer* Peter McLeavey Gallery, Wellington, New Zealand

**1998**

*Entropy zu Hause* Suermondt-Ludwig Museum, Aachen, Germany

*Everyday* 11<sup>th</sup> Biennale of Sydney, Sydney, Australia

*Necessary protection* Govett-Brewster Art Gallery, New Plymouth, New Zealand

*Blood brothers* Peter McLeavey Gallery, Wellington, New Zealand

*What we do here* Peter McLeavey Gallery, Wellington, New Zealand

**1997**

*Trade routes: history and geography* 2<sup>nd</sup> Johannesburg Biennale, billboard and page art projects, Johannesburg, South Africa

*Seppelt Art Awards* Museum of Contemporary Art, Sydney, Australia

*McCahon to Robinson* Peter McLeavey Gallery, Wellington, New Zealand

*Family values* Peter McLeavey Gallery, Wellington, New Zealand

**1996**

*Inklusion/Exklusion*, Künstlerlerhaus Graz, Ksln, Austria

*23<sup>rd</sup> International Biennale of Sao Paulo* Sao Paulo, Brazil

*2<sup>nd</sup> Asia-Pacific Triennale of Contemporary Art* Queensland Art Gallery, Brisbane, Australia

**1995**

*Cultural safety: contemporary art from New Zealand* Frankfurter Kunstverein, Frankfurt, Germany and City Gallery, Wellington, New Zealand (toured Ludwig Forum fur Internationale Kunst, Germany; Waikato Museum of Art and History, Hamilton and Dunedin Public Art Gallery, Dunedin, New Zealand)

*Hangover* Dunedin Public Art Gallery, Govett-Brewster Art Gallery and Waikato Museum of Art and History, New Zealand

**1994**

*Localities of desire* Museum of Contemporary Art, Sydney, Australia

*Parallel lines: Gordon Walters in context* Auckland Art Gallery, Auckland, New Zealand

*Art now* Museum of New Zealand Te Papa Tongarewa Wellington, New Zealand

*Aoraki/Hikurangi* McDougall Contemporary Art Annex, Christchurch, New Zealand

**1993**

*Cartel* Brooke-Gifford Gallery, Christchurch, New Zealand

*Te Hau a Taonga* Te Taumata Gallery, Auckland, New Zealand

*Groundswell* Manawatu Art Gallery, Palmerston North, New Zealand

**1992**

*Te Kupenga* CSA Gallery, Christchurch, New Zealand

*ARX 3* Artist Regional Exchange Institute of Contemporary Art, Perth, Australia

*Shadow of style: eight new artists* City Gallery, Wellington and Govett-Brewster Art Gallery, New Plymouth, New Zealand

*Vogue/Vague* CSA Gallery, Christchurch, New Zealand

*A comfortable environment* Dunedin Public Art Gallery, Dunedin, New Zealand

*Prospect Canterbury* McDougall Contemporary Art Annex, Christchurch, New Zealand

**1991**

*Kohia Ko Taikaka Anake* National Art Gallery, Wellington, New Zealand

*Recognitions* McDougall Contemporary Art Annex, Christchurch, New Zealand

*Peter Robinson, Euan McLeod and Shane Cotton* Brooke-Gifford Gallery, Christchurch, New Zealand

*He Toi Na Ngaa Toa O Te Whare Waanaga O Waitaha*, School of Fine Arts, University of Canterbury, Christchurch, New Zealand

**1990**

*Goodman/Suter Biennale* Suter Art Gallery, Nelson, New Zealand

*On task* CSA Gallery, Christchurch, New Zealand

*Te Atinga - contemporary Maori art* Uenuku Marae, Moeraki, New Zealand

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## **New Zealand kapa haka group Pounamu Kai Tahu to perform at the 2001 Dance and Visual Arts Sections of the Venice Biennale**

- A New Zealand kapa haka (performing arts) group, **Pounamu Kai Tahu**, will perform at the **2001 Dance Section of the Venice Biennale** which takes place at the same time as the 49<sup>th</sup> Venice Biennale of Visual Art. *Pounamu Kai Tahu* will perform on 9 and 10 June, 9.30pm at the Teatro Verde.

- As part of the 2001 Dance Section of the Venice Biennale, **Pounamu Kai Tahu** will also perform a **Dawn Ceremony in St Mark's Square** on 7 June at 6.00am. Dawn Ceremonies are spiritually significant in the Maori World. It is at this time that spiritual energy is at its most positive and active. So launching projects at dawn capitalises on this positive energy.

- The work of two leading New Zealand visual artists, **Jacqueline Fraser** and **Peter Robinson**, will be presented at the 49<sup>th</sup> Venice Biennale of Visual Art and both artists are descended from the same Maori iwi (tribe) of Ngai Tahu (known as Kai Tahu in the dialect of the South Island in New Zealand). Carolyn Carlson, the director of the 2001 Dance Section of the Venice Biennale, wished to include Maori dance in this year's Dance programme and invited a kapa haka group from Fraser and Robinson's iwi to perform at the 2001 Dance Section of the Venice Biennale. **Pounamu Kai Tahu** will also ceremonially support Fraser and Robinson at the New Zealand opening functions at the 49 Venice Biennale of Visual Art.

- For Maori, the indigenous people of New Zealand, kapa haka is an integral part of their lives and a traditional way of preserving the knowledge of tribal history and genealogy through song and dance.

- The kapa haka group performing in Venice have been formed especially to support the Ngai Tahu visual artists. The group's name, **Pounamu Kai Tahu**, is translated as **greenstone of the people of Kai Tahu**. Greenstone is a precious stone unique to the South Island of New Zealand, and Ngai Tahu have inhabited the South Island for more than 1000 years where they have developed a unique language and culture.

- The 16 members of the group are Ngai Tahu and have been involved in cultural performance all their lives. Their performance incorporates the traditional elements of karakia (prayer), korero purakau (legend), moteatea (ancient prose) as well as contemporary performances of haka (war dance), poi (women's dance) and waiata-a-ringa (action songs). The group use traditional instruments – putaatara (ocean conch shell), pukaea (small flute like instrument) and koauau (wooden trumpet like instrument) to accompany the traditional elements. Instruments of weaponry such as mere, patu, taiaha and tewhatewha also feature in the programme.

- **New Zealand Prime Minister Helen Clark** said **Pounamu Kai Tahu** added to what was already a proud moment for Ngai Tahu with two members of the iwi exhibiting at the Venice Biennale of Visual Art. She also stated, "**Pounamu Kai Tahu** will superbly augment the work of Jacqueline Fraser and Peter Robinson. The group's performance at the 2001 Dance Section of the Venice Biennale will give a European audience a unique cultural experience."

- The importance to **Pounamu Kai Tahu's** performance in Venice has also been stressed by the **Kaiwhakahaere (Director) of Ngai Tahu, Mark Solomon**, "Our two visual artists operate in a very contemporary world. However, they also carry with them the wairua (spirit) and history of Ngai Tahu which is demonstrated in another medium by the group of performing artists **Pounamu Kai Tahu**. In a Maori context the group are the Korowai (spiritual cloak), and the guardians of the work and the visual artists themselves."

- The leader of the group is **Maria Tini**, an influential woman within Ngai Tahu, who has made a significant contribution to the regeneration of the tribe within the South Island of New Zealand.
- The kaumatua (respected elder and leader) of the group is **Sir Tipene O'Regan** who will be introducing Pounamu Kai Tahu's programme.
- **Ngai Tahu** is the Maori tribe of the South Island and the fourth largest tribe in New Zealand. Its people have lived in the South Island for 55 generations and it has about 30,000 tribal members. **Te Runanga o Ngai Tahu** is the largest private landowner in the South Island and one of the largest corporations responsible for commercial activities, including fisheries and tourism. It is also undergoing a huge cultural revival.

### **Pounamu Kai Tahu:**

- **The 2001 Dance Section of the Venice Biennale:**  
**Thursday 7 June, 6.00am : Dawn ceremony** in front of the Basilica di San Marco followed by **Press conference**  
  
**Saturday, 9 June & Sunday, 10 June, 9.30pm: Performances at Teatro Verde,** Isola San Giorgio, Box Office: 0254271. Tickets: L. 35.000, L.30.000, L.25,000
- **The 49<sup>th</sup> Venice Biennale of Visual Art**  
**Thursday June 7<sup>th</sup>, 4.30pm – 7pm :** Short Performance at the **Official Opening** of New Zealand at the Venice Biennale, St Apollonia Museum, by Piazza San Marco

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**For additional information and photographs of Pounamu Kai Tahu** please see the Creative New Zealand website: [www.NZatVenice.com](http://www.NZatVenice.com)

**For further information about Ngai Tahu** please see the website:[www.ngaitahu.iwi.nz](http://www.ngaitahu.iwi.nz)

**For further information or to request photographs please contact:**

#### **Publicists in New Zealand**

##### **Penelope Borland,**

New Zealand Publicist in Venice and Communications Manager of Creative New Zealand

Tel: + 64 4 498 0723

Mobile: + 64 (0) 25 534 177

Mobile in Venice from 24 May: + 64 21 534 177

Email: [penelopeb@creativenz.govt.nz](mailto:penelopeb@creativenz.govt.nz)

##### **Undine Marshfield, Media & Communications Advisor**

Creative New Zealand, Tel: + 64 4 498 0725

Mobile: + 64 (0) 25 965 925

Email: [undinem@creativenz.govt.nz](mailto:undinem@creativenz.govt.nz)

#### **Publicists in Italy**

For Creative New Zealand

##### **Daniela de Rosa,**

Tel: + 39 041 520 5152, Mobile: + 39 (0) 335 640 0256, Email: [d.derosa@flashnet.it](mailto:d.derosa@flashnet.it)

##### **Alessandra Morgagni**

Tel: + 39 348 388 4038

