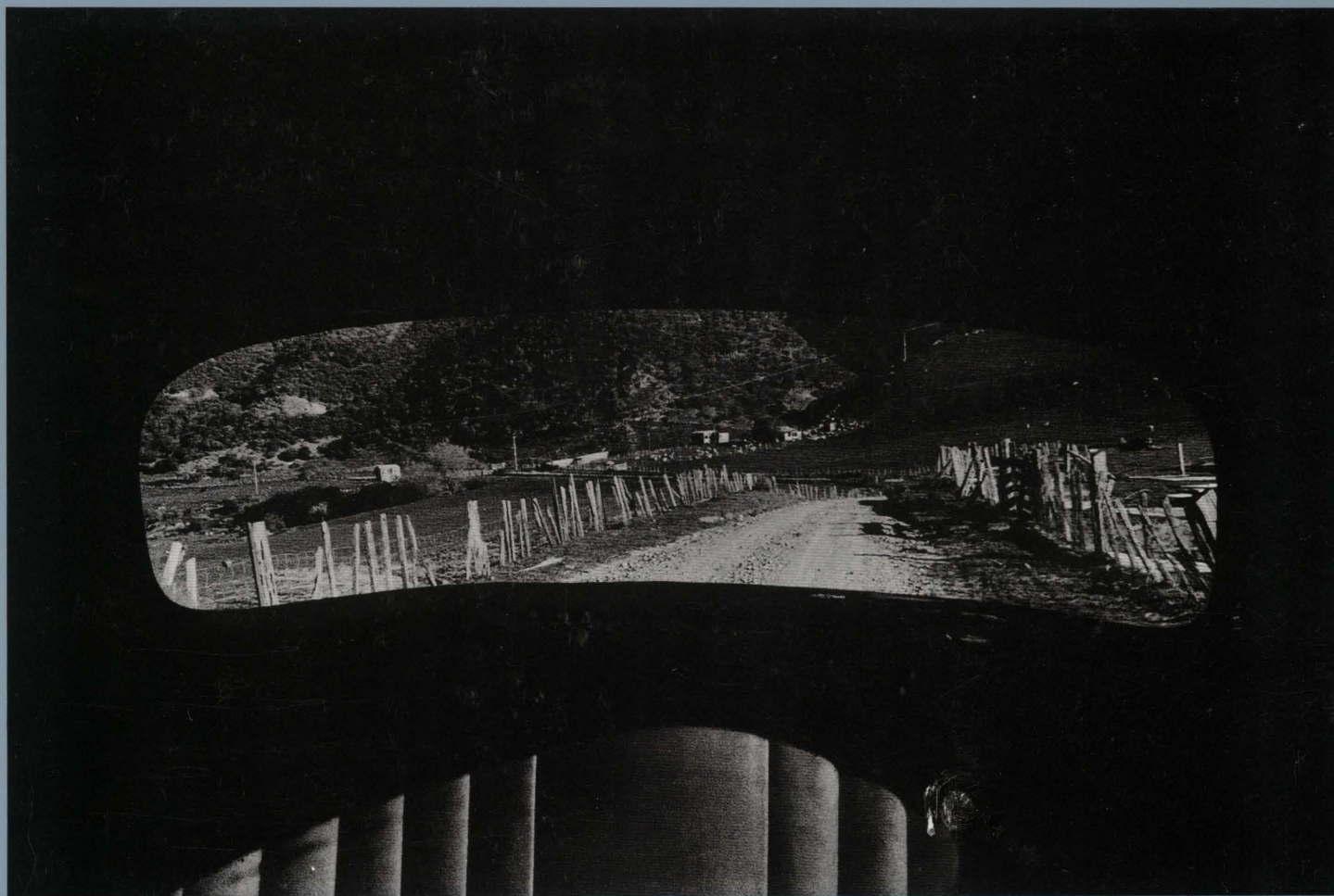


# ***REAR VISION***



**A HISTORY OF PHOTOFORUM/WELLINGTON TO 1988**

Published on the occasion of the exhibition REAR  
VISION A History of PhotoForum/Wellington to 1988.  
Wellington City Art Gallery 17 August — 24 October  
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The exhibition has been organised by the Wellington  
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Wellington Inc.

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# REAR VISION

A HISTORY OF PHOTOFORUM/WELLINGTON TO 1988



## FOREWORD

This exhibition, *REAR VISION, A History of PhotoForum Wellington* was curated by Athol McCredie for PhotoForum/Wellington and latterly in association with the Wellington City Art Gallery. It is very appropriate that the gallery present this exhibition which surveys the twelve years of activity to date of PhotoForum/Wellington, an organisation that has had such a pivotal role in establishing a critical forum for the reception and interpretation of photography in the Wellington region.

When PhotoForum began in the mid 1970's it responded to and hence encouraged a marked upsurge of interest in photography as an artistic discipline. It provided a forum for a growing number of photographers largely self taught who put the camera at the service of art and who in many cases, felt themselves in opposition to the pursuits of commercial photographic image making.

Concurrently it provided a forum and venues for students of art in the major art schools where photography was beginning to be taught as a discipline along side painting and sculpture.

From 1976-1982 PhotoForum operated a succession of galleries within the inner city area. A quick glance at the catalogue of works will show that many of this country's finest photographers exhibited work with PhotoForum in Wellington. Collectively, all the exhibitors contributed to the high profile achieved by PhotoForum during that period. Since 1982 PhotoForum's public profile has been mainly in the area of publication. A milestone for PhotoForum/Wellington during this time was the touring exhibition *Witness to Change* organised in association with the Wellington City Art Gallery in 1985.

It is always interesting to look back on the recent past. The photographs presented in this exhibition were select-

ed from photographs exhibited at PhotoForum galleries from 1976-1982. It thus provides an opportunity to reflect on the preoccupations of, and ideas circulating between the exhibiting artists during that time.

The gallery would like to thank the many people who assisted in mounting this exhibition. In particular the exhibition curator Athol McCredie, William Main, the artists and lenders.

Gregory Burke,  
Wellington City Art Gallery

A question most asked in photographic circles is, 'What is PhotoForum?' PhotoForum was founded in 1974 in Auckland, filling a need which had been felt in the community since 1970. In 1976, a sister organisation called PhotoForum (Wellington Inc.) came into being catering mainly for the needs of photographers who lived south of Taupo. Since

the mid 1970s, it has organised and mounted 118 exhibitions and produced numerous publications, providing a platform for those whose involvement in photography falls somewhere between the camera club enthusiast and the practising professional.

Despite these achievements, a remarkable record when one considers that its membership has never exceeded 250 — many are confused and mystified by our role in the community. To a certain extent, this has come about because of the demanding standards we set and the quality of the folios we have published in our magazine. These and exhibitions of the calibre of *Witness to Change* have created an image in the mind of the public that is hard to sustain from time to time using our slender resources.

Therefore, when I agreed to become president for a three year term of office in 1985, I felt there was a need to highlight our achievements, survey the present

and plan for the future. As Athol's research proves, there has been a gradual shift of emphasis in the last few years as other institutions absorb some of the functions that were exclusively the domain of PhotoForum in the 1970s. Presently, we are of the opinion that our future lies more heavily slanted towards publishing the work of our members, but only time will tell.

Hopefully, *REAR VISION* will not only serve to remind the public of our role and evoke fascinating memories of the past, but demonstrate that PhotoForum is still a force to be taken seriously when it comes to a committed and independent voice on photography.

William Main  
PhotoForum. Wellington. Inc

## INTRODUCTION

This catalogue is not explicitly concerned with the work in the accompanying exhibition. Rather it seeks to background the circumstances under which it was produced and to serve as a reference work for those interested in the recent past of expressive photography in New Zealand.

The catalogue also ignores a personal or impressionistic approach in favour of an 'event' oriented one. This is not to deny the validity of the former at all, but rather to set down a 'factual' framework for any such future ventures.

The exhibition has been selected with the intent of showing something of the range of work displayed at the various galleries operated by PhotoForum/Wellington from 1976 to 1982. The exhibition photographs have, in the main, necessarily been borrowed from individuals and institutions who purchased from these galleries at the time.

Just as any history is selective in that it is reliant on what remains from the past, so the content of this retrospective exhibition rests on what these buyers saw fit to purchase.

Instead of a diversity of tastes, for instance, it's notable that the same images tended to be bought by different people. Many of these photographs have become well known (or were already well known when bought) through exposure in publications or at subsequent public gallery exhibitions. It's interesting to speculate on whether, given the hypothetical opportunity to view all the PhotoForum exhibitions again, one would select this work as the pick of the best today. The odd installation photograph which survived, for instance, often provides tantalising glimpses of exciting, but now unknown works. But then, perhaps this is simply a case of the grass being greener. And perhaps it was often, as in much of everyday life, a sense of

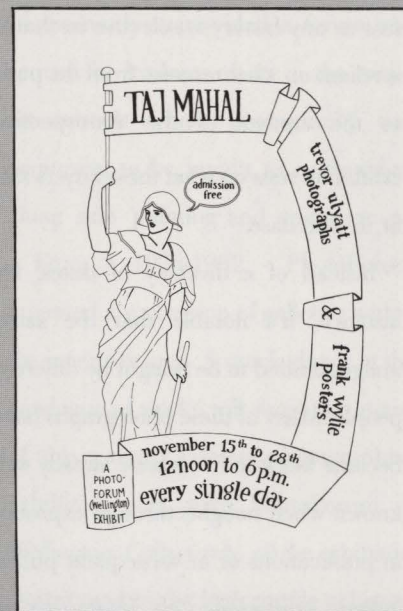
promise and possibility rather than actual realisation which was part of the excitement associated with the heyday of PhotoForum/Wellington.

Athol McCredie  
Curator

## PHOTOFORUM/ WELLINGTON HISTORY

A fertile ground of interest for the formation of PhotoForum/Wellington had existed for several years before the organisation was finally constituted in 1976. The beginnings of the national body — PhotoForum Inc. — in fact had their source in Wellington, as outlined elsewhere in this catalogue. Thus a small audience and some active promoters<sup>1</sup> of photography still existed in Wellington when John B Turner moved to Auckland and, with several others, founded PhotoForum Inc. The stimulating influence of this organisation was felt in Wellington both through its magazine *PhotoForum* and the two highly successful Wellington workshops it had run in the summers of 1975 and '76. These workshops in particular created an audience hungry to further their interest in expressive photography.

Students on the Wellington Polytechnic photo-technicians course added to this audience when the course was founded in 1975 and provided some of the final impulse for the creation of PhotoForum/Wellington. They had mounted an exhibition of their work in 1975 (without



Exhibition poster,  
Taj Mahal gallery, 1976

Polytechnic sanction) at the architecturally elaborate, disused toilets in lower Kent/Cambridge Terrace known popularly as the Taj Mahal. At about the same time, some of them — Terry Hobin, Leslie Haines, Graeme Gillies, and Peter Black, as well as Sharyn Black, a non-Polytech student — formed 'Solar Image', a sort of photographic 'rent-a-picture'. These photographers contacted others they knew who wished to display their work and attempted to interest businesses in hiring the photographs. The project was never a financial success but

it was significant as an expression of a desire to band together and promote their personal work by a group of photographers who were later to be active in PhotoForum/Wellington.

### PHOTOFORUM/ WELLINGTON IS FORMED

An exhibition of photographs by Edward Weston at the Wellington Cultural Centre and an associated talk by his son Cole were the final catalysts for the formation of PhotoForum/Wellington. One hundred people attended the talk by Weston and, excited by the large amount of interest generated, commercial photographer Steve La Plant invited a number of photographers to his house to discuss whether grouping together to better pursue their interests would be worthwhile. Eight people attended this meeting: Sharyn Black, Caleb Carter, Graeme Gillies, Des Kelly, Steve La Plant, Geoff Mason, Trevor Ulyatt, and Jeff Worsnop. These individuals — mostly professionally involved in photography or advertising — decided to hold an exhibition called *36 Exposures* at the Taj Mahal and to advertise a public meeting at the National Museum to see if other photographers were interested in forming a branch of PhotoForum Inc. The meeting was held on 19 May and a commit-

tee of the Wellington branch of PhotoForum Inc elected, including Des Kelly as President and Sharyn Black, Secretary.

The new committee decided to hold evening talks and lectures at the National Museum; continue a programme of exhibitions at the Taj; produce their own number of PhotoForum magazine (becoming the Dec 76/Jan 77 issue); publish a newsletter; and to plan a summer workshop.

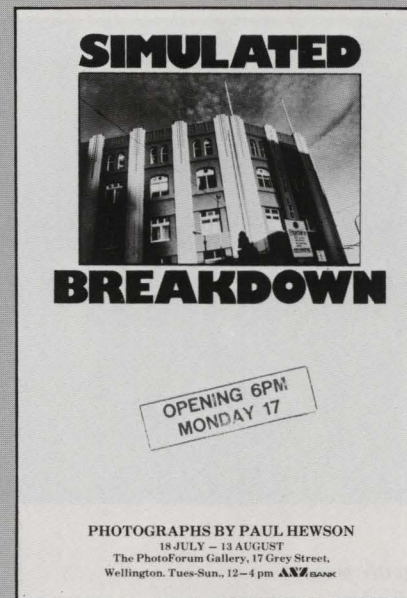
Five exhibitions, including *36 Exposures*, were held at the Taj from May: Anne Noble's *Taking Off*; the work of 1920s/30s amateur, Wellington Thomas Gordon Cody; *Ans Westra's A private view*; Frank Wylie and Trevor Ulyatt (posters and photographs respectively).<sup>2</sup> The Cody exhibition was printed from original negatives by Anne Noble and Steve La Plant. It later toured to the Sarjeant Gallery and Manawatu Art Gallery, and was also purchased in its entirety by the latter. Impressive, high-quality posters, executed by advertising designer Jeff Worsnop, were produced for the Anne Noble, W.T.G. Cody, and Ans Westra exhibitions and helped establish at an early stage PhotoForum's image as professional and well organised.



*Self portrait with fence*  
Robin McKinlay

The talks and workshops became a standard feature of PhotoForum's activities over the years.<sup>3</sup> In 1976 a Labour Weekend workshop was held at Wellington Polytechnic and another at Wellington Teachers College on 20 June. A week long summer workshop was held at the Polytechnic. Workshops such as these were a particularly important source of new members and new energy for PhotoForum. In a sense they were the driving force behind the organisation and the meetings, one-day workshops, and other activities were an attempt to maintain the stimulation gained from a 5 or 7 day summer workshop.

The subject matter for talks in 1976 and 1977 reflect the slightly club-like atmosphere — of individuals banding together for mutual support — rather than, as in later years, of critical discussion of issues facing the medium and its practitioners. In 1976 Des Kelly spoke about the Farm Security Administration, and a demonstration of the newly announced Cibachrome process was given by a sales representative. Talks the following year included Bill Main on his new book, *Maori in Focus*; Trevor Ulyatt on Henri Cartier-Bresson; Terry Hobin on Duane Michals; a meeting with the Kapi Mana Photographic Society; a talk



Exhibition poster, Grey St. gallery, 1978

by Kate Coolahan to PhotoForum members at the Dowse (organised by the Director of the Dowse, Jim Barr); and a talk by Bob Scott from the Inner City Ministry on what photographers could do to help the disadvantaged.

In addition to all these events a city documentation group was set up to photograph threatened sections of Wellington's housing and environment.

Late in 1976 came what was to be a familiar occupation for PhotoForum members in future years; searching for new gallery space. The rental on the Taj

was raised beyond a level PhotoForum could afford and after a period of desperate searching a new venue was discovered in the form of the Repertory Theatre's green room at the reasonable rental of \$2 per day.

The arrangement with Repertory was troubled from the beginning however, and only lasted four exhibitions. Despite initial assurances that PhotoForum could exhibit whatever they wished, from the very first exhibition the Theatre expressed concern over nude photographs. Faced with the prospect of 'censorship', as well as other restrictions on the venue, PhotoForum eventually decided to seek elsewhere. The next venue was a 'one-off', the CBA bank in Plimmers steps. Sharyn Black organised a semi-open invitation exhibition for members on the topic of Wellington city. Her intention was to provoke some discussion of the destruction of historic and aesthetic features of Wellington at a time when the City Council elections were approaching. The exhibition was called *Wellington look at it now*.

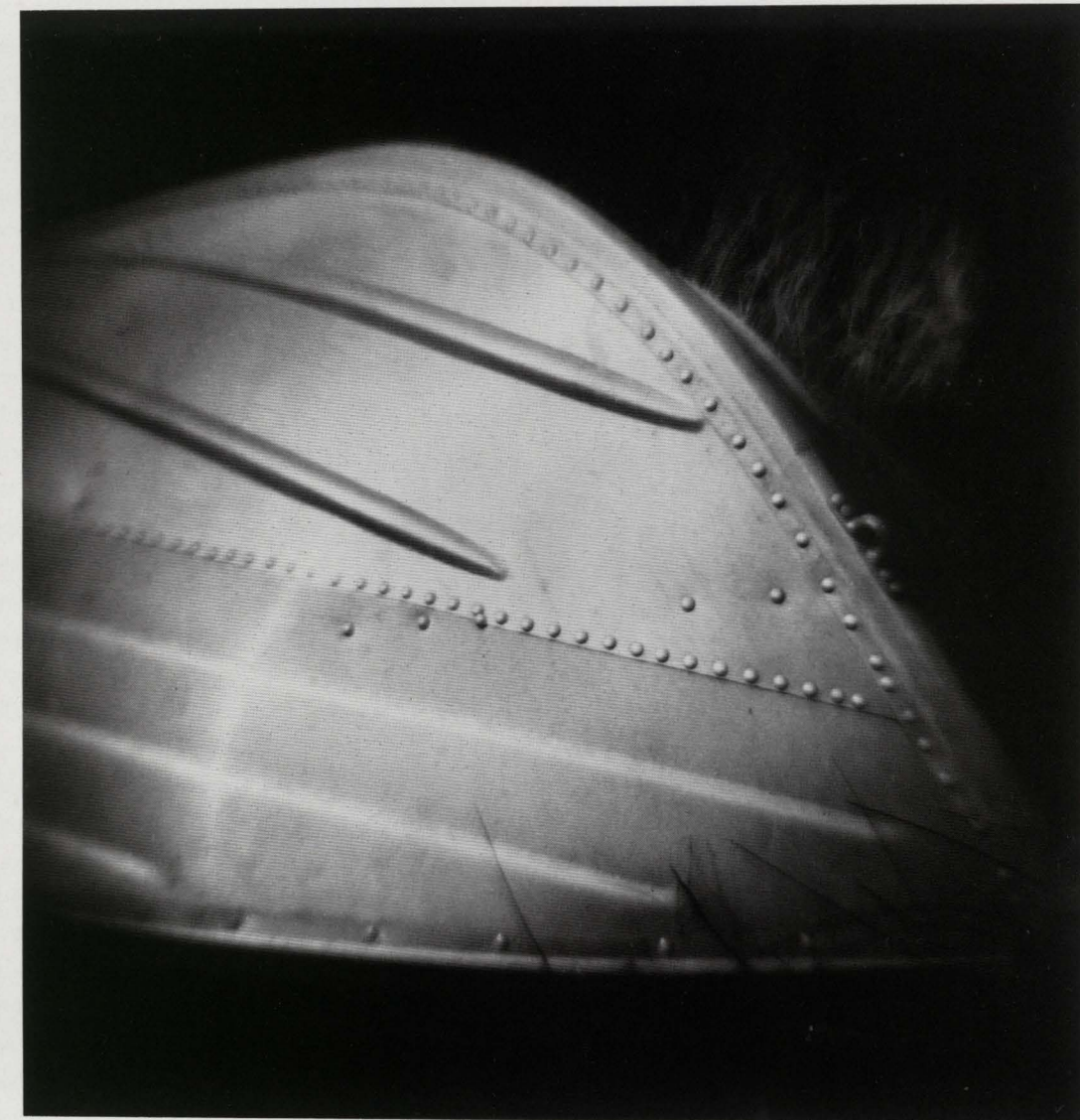
### **THE GALLERY — 'PERMANENT' PREMISES AT GREY STREET**

A permanent venue and office space had in fact been located by the time of *Well-*

*ington look at it now*. These were the former Stock Exchange rooms in the demolition-due APA building on Grey St. A peppercorn rental of \$10/week was charged by the owners, the ANZ Bank, and a renewable three monthly lease granted. The rooms were almost ideal, since the Stock Exchange roughly took the form of a gallery anyway, and once the dozens of broker's telephones were removed, hessian covered Pinex panels installed, and a fresh coat of paint applied, the new gallery was ready for its first exhibition in December 1977: American photographer Joseph Jachna's mirrored distortions of the landscape, *Door County*.

Permanent premises offered the possibility of a full time programme of exhibitions. Such a programme required an equally full time co-ordinator, but with no funding other than membership subscriptions, PhotoForum couldn't offer a waged position. Sharyn Black and Leslie Haines volunteered, however, to work as unpaid, part-time gallery Directors.

Exhibitions now became a much more prominent and visible part of PhotoForum/Wellington's activities. The organisation itself divided its functions between Gallery and Society, the latter run by the committee, and continuing to

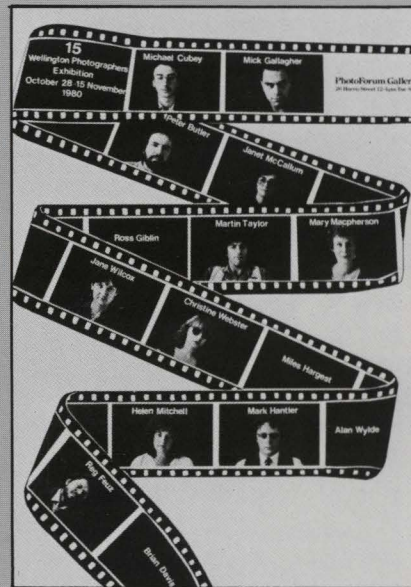


*Untitled*  
Leslie Haines

involve workshops, lectures, meetings, etc. The PhotoForum Gallery was operated by Sharyn and Leslie as a more or less autonomous activity, with its own bank account, and curatorial independence (although as 'front people', visible to the public, the Gallery Directors inevitably were drawn into all aspects of PhotoForum activities.)

Given the minimal income from print sales, of which the Gallery took a 20% commission, exhibitors were expected to pay for most of the costs associated with their shows. They paid a rental to cover overheads, the cost of poster and invitation production and, of course, opening costs. These contributions were in line with what had already been the practice with PhotoForum exhibitions over the last two years, however less of a co-operative effort was now required to put on an exhibition. Previously exhibitors were required to be members of PhotoForum, to provide most of the minding of an exhibition, and to play an active role in organising and promoting it. With the new gallery, a more 'professional' support structure existed, albeit unpaid, to organise and run a show for exhibitors.

Professionalism was always something of a two way street for PhotoForum. On the one hand, the well produced posters,



Exhibition poster,  
Harris St. gallery, 1980

frequent and well-targeted press releases, and high quality exhibitions encouraged a good deal of useful respect for the organisation. However, it also tended to lead people to believe that PhotoForum was professional in the other sense of being a funded, corporate type of monolithic organisation. In fact it was mainly Sharyn and Leslie each trying simultaneously to survive on part time employment and cope with the more or less full time voluntary job of keeping PhotoForum Gallery on the road.

'Snaps: A photographer's gallery' had

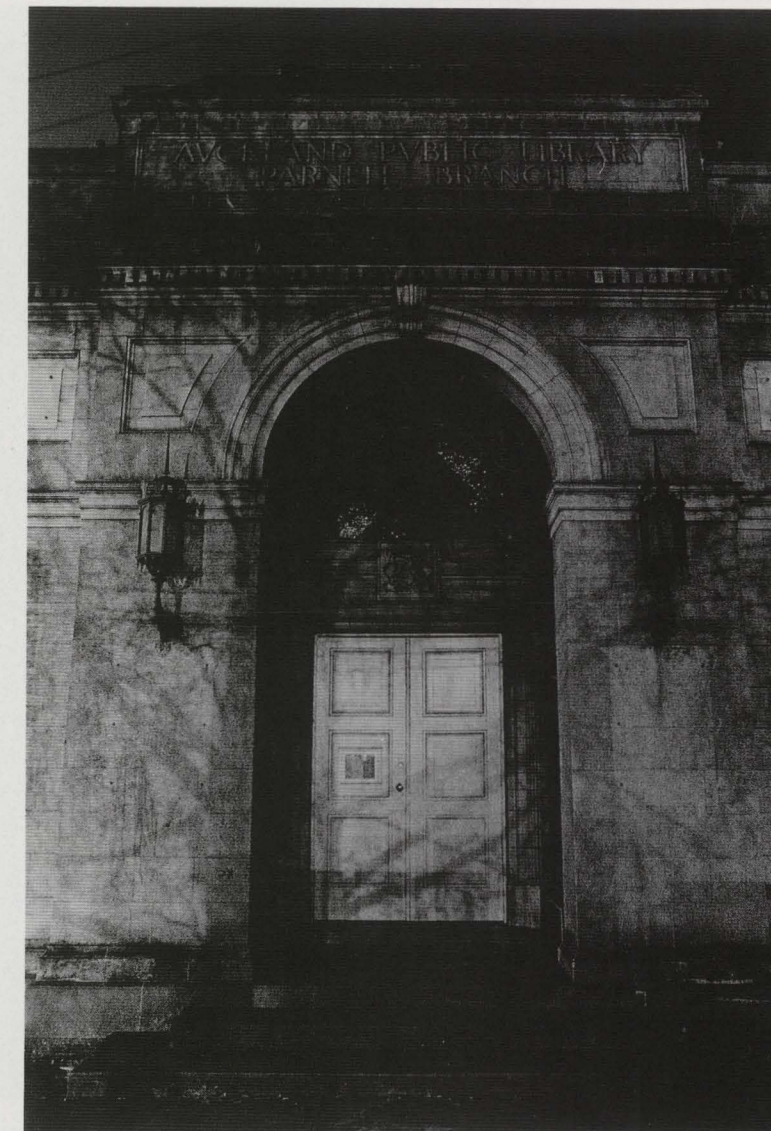
already been in operation for two years in Auckland by the time PhotoForum Gallery was formed. Now that PhotoForum/Wellington had its own gallery some dialogue with Snaps began. In 1978, *Historical Show, Family and Friends*, and *Instant Pictures* were all group shows organised by Snaps and then shown by PhotoForum Gallery. *Endless, Endless* and *Leslie Adkin* went in the reverse direction that same year. Two group shows which originated with Christchurch galleries were also seen at PhotoForum Gallery: *Ten Christchurch Photographers* (1978) and *Street Photos* (1980).

These connections were most useful since they enabled work which would normally never be seen outside one city to have exposure elsewhere in the country. While this did increase communication amongst photographers, it must also be said that although work from out of town shows might be admired, it rarely sold. In fact, a very large percentage of sales from the gallery were to friends and acquaintances of exhibitors. It seems that for buyers to be confident about purchasing photographs they either needed to know the photographers personally, or have some knowledge of the work's wider context. To many viewers, the non-

Wellington photographers were often simply names on wall labels, and their work intriguing but meaningless in isolation.

The gallery also provided a venue for organised lectures and talks and acted as a photography centre, with a library, a small book and magazine stall, a stock bin, and most importantly, a place where one could meet people with an interest in photography. This latter function cannot be underestimated. The shows were often only a partial reason for a visit to the gallery, just as likely it was the chance to talk to Sharyn or Leslie, or whoever else happened to be there. The two Directors frequently remarked that they rarely had time to do any actual work during gallery hours, since most of it was taken up with talking to visitors. In later years gallery director Janet Bayly had to abandon some of this social contact to work in a back room or outside of opening hours simply in order to keep up with on-going gallery business.

It should be noted, however, that the directors always recognised that one of their aims — promotion of expressive photography — involved talking to people and encouraging their interests. Often this approached the point of quite evangelical fervour, especially in the earlier days of the organisation.



Parnell Library 1980  
Elizabeth Leyland

As well as promotion, support of photography was also an important aim, and it was obvious quite early on that expressive photography should be supported at all levels; to simply show the best photography was obviously short sighted, since even the best had to start somewhere. At that time there was precious little outlet for the more advanced practitioners to show their work, let alone raw beginners. The gallery took two approaches to dealing with this problem. One was to have open invitation group shows (such as *On the road* in 1978). The other was mini-shows. These were held in a small room off the office/reception area at Grey St and continued at the Harris St gallery. Little or no rent was charged, and exhibitors were chosen simply on a 'first come, first served' basis — there was no other selection process at all.<sup>4</sup>

As a further measure of support for the main exhibitors, the directors maintained a policy of avoiding selection or censorship of work once they had decided upon a photographer. Some group, and all theme shows were, of course, selected.

### A SHIFT TO HARRIS STREET

The inevitable demolition notice on 17 Grey St was finally given in late 1978,

**MEDIA MIRAGE**  
An installation of screenprinted images from the media  
**STUART PAGE**



**SEPTEMBER 1-19, 1981.**  
**PhotoForum Gallery**

Information about all kinds of local and international activities reaches our lives via newspaper, radio, television and other media vehicles. Tragedy and trials are often juxtaposed in a mosaic of words and images which appear equally provocative or sensational — and attract equal attention. Journalism, jargon and BOLD HEADLINES describe events like serial drama, the photomontage's images serving as publicity stunts made on location. We are able to glimpse the parallel's interpretation of a slice of real time conveniently packaged and speedily transported to us, without having to be there.

Media government must accept a responsibility to relay pure information around the planet, which we trust is understood, but are discovering that this is frequently not the case. We learn of Government Policy largely through news reports — Legislation often seems the end result of extensive media exposure of an issue. The Media being malleable and responsive has become an immediate and important liaison between Government and Society. If we, as consumers, believe media messages as scriptures, we allow our subconscious selves to be openly manipulated by the media message. Society is being moulded into a thinkable status quo majority, which rarely acknowledges individuality as a desirable commodity.

Exhibition poster,  
Harris St. gallery, 1981

and after a year of silence the newspaper headlines once again proclaimed, 'PhotoForum seeks new home'. This time the search was considerably more desperate, since a gallery structure had been set up, two directors committed, and a waiting line of exhibitors positioned for shows. Eventually suitable premises were located at 26 Harris St, another building due for demolition at some seemingly distant point in the future. After difficult and protracted negotiations with the owners, the City Council, approval to move in was given in May 1979. Tenan-

cy was a little more secure on this occasion, with a two year lease at \$104 per month, and then a monthly right of renewal. PhotoForum's top floor (the Women's Gallery later rented the bottom floor) was actually partitioned office space and required extensive modification to make it usable as a gallery. Students from the Victoria University School of Architecture were given the task of redesigning the rooms as a class project and the selected plans were executed by PhotoForum members, aided by labour from a City Council TEP project, and financially assisted by the Arts Council.

Darkrooms were built into the space as well as a print mounting area. These were used for workshops and the darkrooms also hired out. With these facilities, and a discounted film and materials service, the Gallery approached even more closely than it had in 1978 the ideal of a multi functional photography centre.

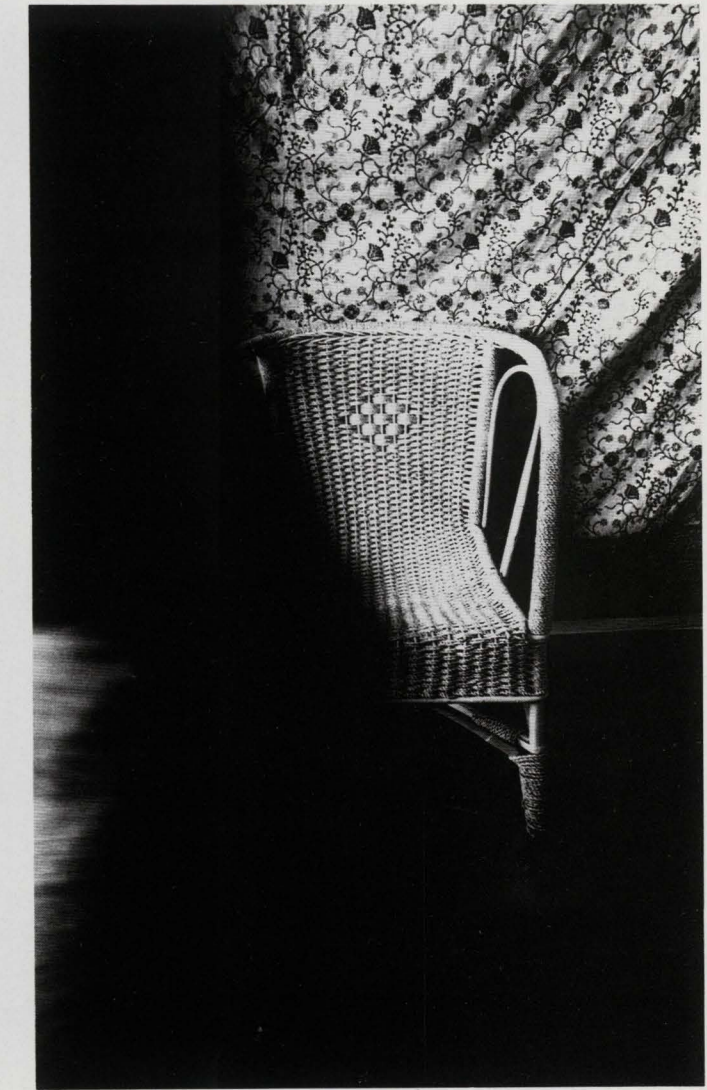
Increased professionalism was further signalled by the Arts Council's acceptance of the gallery as qualifying under the 'Dealer gallery exhibiting artists subsidy scheme'. This scheme allowed (solo) exhibitors a substantial reimbursement of their costs of exhibiting, especially helpful at a non-commercial gallery like

PhotoForum where exhibitors had to pay all the costs of rent, mounting, framing, poster, invitation.

### THE ESTABLISHED YEARS

1980 was perhaps the big year for the gallery, with a full years worth of 18 main exhibitions and 19 mini exhibitions. Several toured, and *Collection '80* and *Illusions, Fantasies and Lies* were two major open invitation shows which were also sent to other venues by PhotoForum Gallery. Once again, these reflected a desire to keep a balance between exhibiting 'name' photographers and encouraging and providing an outlet for newcomers.

Organising all these exhibitions, especially the group shows, had begun to place a heavy burden on the two unpaid Directors however, and by mid 1980 Leslie Haines announced her decision to retire from the Gallery at the end of the year. Sharyn followed by stating that she was only prepared to continue next year if she was either paid a full-time wage or substantially assisted by others. (She suggested a four-person co-op, similar to the then current structure of Snaps.) The AGM voted to pursue the former option by seeking commercial sponsorship. Stephen Lungley and Martin Taylor then



*The Chair* 1980  
Alan McOnie (Photo Les Maiden)

began working with Sharyn on a highly professional sponsorship proposal, which included a supporting letter from the Minister for the Arts, Alan Highet, and other influential persons.

Although the quality of the sponsorship package put forward by PhotoForum was universally praised, the invitation to sponsor a full time director won no support at all. The general response from companies was that they were not keen in funding on-going work and preferred to assist specific one-off projects, preferably those with national coverage. As a result, Sharyn began working on a number of concepts for touring exhibitions which would hopefully allow a spin-off for a curator's/ Director's wage. In early 1981, however, she decided to seek greener pastures overseas in Australia.

Janet Bayly took over the directorship from Sharyn and Leslie. With some behind-the-scenes string pulling by the Arts Council she was eventually granted a 6 month PEP project<sup>5</sup> by the Labour Department from June, having worked for PhotoForum the first half of the year unpaid, some of it with Sharyn. Her project was intended to support the research initiated by Sharyn into the exhibitions, with the long term plan that



George Moodie poster, 1983

commercial support could then be gained. Inevitably, however, Janet's time was taken up simply with keeping her head above water running PhotoForum Gallery.

Her year, 1981, was almost as busy as 1980, with 14 main shows and 17 mini shows. Once again several either originated from or were toured to other galleries. *Visions/Realities* was notable as an exhibition by 3 well-known German photographers organised by PhotoForum and toured to Real Pictures Gallery. *Collection '81* and *The Tour* (not to be confused with the Real Pictures exhibition, *The tour is here*) were two PhotoForum organised open-invitation exhibitions for 1981.

In 1980 and '81 a number of important lectures and a seminar were held. In May 1980, Peter Ireland gave a talk titled, 'Photography, Art and Realism: a

problem of perception' covering his theories of how photography should be viewed in relation to art in general. In the same year visiting Italian performance artist, Giorgio Colombo gave a lecture on his work and in 1981 the Australian photographer Lynne Silverman spoke about her own work and that of other Australian photographers.

'Issues confronting New Zealand photography' were discussed during a 3 day seminar in August 1981. It featured John B Turner as guest speaker on the topic of his recent overseas investigation of collections and photographers. In addition to panellists Luit Bieringa, Rhondda Bosworth, Bill Main, Peter Mcleavey, and Janet Bayly a number of invited commentators also participated. Topics discussed were perennial ones: survival as an expressive photographer; how galleries such as PhotoForum could survive; publishing photography; dealing with sales tax; and how, in general, photography should be promoted. Apart from a decision to seek greater nationwide coverage of news for the Newsletter, no specific resolutions or strategies for future action seemed to come out of the seminar. However, at a personal level, useful contacts were made, knowledge gained, and enthusiasm generated.

Perhaps the significance of the seminar was not what did, nor did not, come out of it, but rather that it was an expression of a feeling that now was the time to come together and try and tackle some of the chronic barriers to photographic expression in New Zealand. That the seminar did not come up with any solutions suggests that matters were beyond the control of any individuals present.

The stock cabinet concept was considerably expanded this year, to the point where sales from it almost equalled those from the exhibition. With commission now running at 33 1/3% and sales totalling \$6,259, a profit of just over \$2,000 was made. Although, realistically speaking, this amount was far short of a reasonable wage at the time — say, \$10-12,000 — in combination with evidence of high interest in the gallery (there were a record 7,100 visitors for 1981) it did seem at last that there was a possibility of a photography gallery succeeding as a commercial proposition.

### RETRENCHMENT

At this very point however, Janet's PEP had finished and time was up on the building. The Council gave notice to evacuate the premises by 1 Feb and so the PhotoForum committee set up a



Emma and George  
Jane Wilcox



working party to look at the future of the organisation. Although the sales figures almost looked as though PhotoForum might be able to follow the trend in the photo boom overseas and begin to be self-supporting, the committee reported that the expansion of activities, sales and attendances had largely been at the expense of extra time put into the Gallery by the Director. Because of the unlikelihood of being able to find funds to pay a Director, and the lack of any persons willing to do the job on an unpaid basis, for the first time it was decided to wind down, rather than expand, PhotoForum's activities. No further plans were thus made to find new premises after the Harris St demolition.

Instead, two Labour Department PEP positions were sought for Athol McCredie and Ivan Rogers to research ways of allowing PhotoForum to operate its photography centre concept from a sound financial base. Since they needed an office to work from, a pair of small rooms at 35 Taranaki St were rented and the space used as an office cum miniature gallery. With the lead given the previous year by stock sales, they spent some effort into expanding the range of work in the stock cabinets and promoting it. The idea was to operate primarily



Exhibition catalogue  
*Witness to Change*, 1985

as dealer rather than exhibition gallery. Given the somewhat inaccessible location of the gallery, and the satiation of public galleries after their buying spree the previous year, sales were only a quarter of those from stock in 1981. Another perennial problem was that of obtaining good, recent work from photographers. With the low prices on photographs relative to, other artistic media, it was rarely worthwhile for photographers to specially print and mount work on the off chance that it may realise a \$100 or so.

Some time was spent looking at overseas precedents for photography centres and how they were funded, as well as investigating how other arts and related

organisations managed to find funds in New Zealand. Unfortunately this research mostly drew a blank in terms of practicable models for PhotoForum. As had by now become familiar, most companies and institutions (including the Arts Council) were very wary of providing on-going funding. Beside self-generated funds, the only other option was direct governmental support and that was already known to be being directly sought by another group (who were to become the NZCP).

Upon expiry of the two PEPs a decision was made at a Special General Meeting in August of 1982 to terminate the lease at Taranaki St since it was felt that PhotoForum could only maintain a gallery as a result of the unpaid efforts of one or two energetic persons, and these were not forthcoming. The future of PhotoForum/Wellington was seen as a reversion to the situation which had existed before it had a gallery, with the committee organising talks, lectures and workshops, and publishing a newsletter.<sup>6</sup>

### **LIFE AFTER THE GALLERY**

The period after the gallery closed seems marked by intense discussion on what form photographic support in New Zealand had taken and should take in the future. Concerning the former, Peter

Ireland gave what is mainly remembered as a stinging attack on the failings of PhotoForum. He suggested that if something could not be done well then it was better not to attempt it at all. Shocked members were later heard to express the opinion that if that line of thinking was taken, then nothing would ever be done at all. Other talks to members included one by Arts Council Advisory Officer John McCormack on funding for the visual arts and a seminar presented by John B Turner on the history of photography from a New Zealand perspective.

A paper by members Athol McCredie, Martin Taylor, Mark Strange and Janet Bayly in response to the QEII Arts Council discussion paper 'A policy for the visual arts' was prepared in 1983. In it two options were suggested which would be more useful ways the Arts Council could support the visual arts, particularly photography, than had been done to date. One was to set up a Visual Arts Workshop, similar to the Visual Studies Workshop in the USA and contain within its structure a Centre for Creative Photography. The second, more pragmatic option, was to fine-tune the Arts Council's system then currently in operation. That is: include more support for publishing photographic and other art

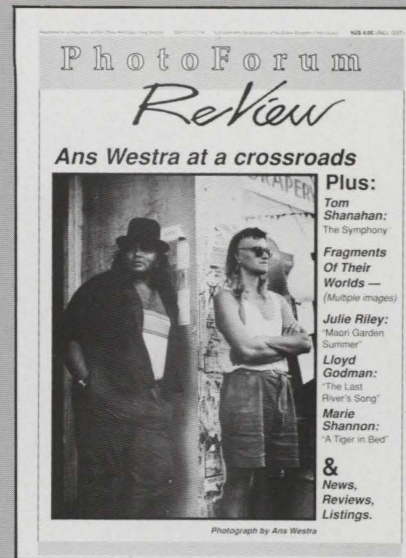


*Lyttleton Heads, Lyttleton* From the *View* portfolio  
Laurence Aberhart

work; appoint advisory staff or consultants with particular expertise in photography; establish a cultural exchange budget in order to enable a wider range of overseas practitioners to be brought on workshop tours to New Zealand; and provide more support for criticism and research. Response from the Arts Council was not encouraging, though with time some of these suggestions have begun to be adopted in varying degrees.

In 1984 further theoretical matters were discussed when the NZCP publicly announced its policies.<sup>7</sup> A good deal of indignation was raised by their stated plans. The lack of clear intent and apparent duplication of aims and activities with PhotoForum (and implied ignorance of PhotoForum's activities and achievements) were the main areas of concern amongst PhotoForum members and stiff letters from both PhotoForum Inc and the Wellington branch were sent to the Centre.

An open invitation exhibition of members work was held at the NAG from 28 April to 24 June. Called *Image 84* it was accompanied by a colour poster of a Peter Black photograph published by the Gallery. Also published in mid-1983 (by PhotoForum/Wellington) was an historical poster of Willis St by Muir and



PhotoForum Review,  
no 33, 1987

Moodie.

### WITNESS TO CHANGE

The *Witness to Change* exhibition was the largest single undertaking by PhotoForum other than its gallery operation and certainly involved larger sums of money than the organisation had ever had to deal with before. It began as an outcome of the attempt by Sharyn and Janet to define a series of exhibitions in 1981 for possible commercial sponsorship. Initial difficulties in finding support through the Art Gallery Director's Council stalled the exhibition for a couple of

years. Eventually however, the Wellington City Gallery agreed to partially support the project and Athol McCredie began working with Janet on refining the concept and researching images. They selected 3 photographers: Les Cleveland, John Pascoe, and Ans Westra, as representative of New Zealand 'social documentary' photography from 1940 to 1965.

Although the then Director of the City Gallery, Anne Philbin, suggested that PhotoForum could act as an agency — a 'gallery without walls' — organising shows which would be held at public galleries, the experience with *Witness to Change* proved this impossible. The major stumbling block was a lack of an institutional base from which to organise the show. Without this, it was difficult to produce an exhibition, and without an exhibition, difficult to obtain institutional support, ad infinitum. The 'gallery without walls' concept was once again symptomatic of the commonly mistaken view of PhotoForum as a solid corporate type of entity rather than what it actually was — a group of individuals who met together from time to time and who typically operated with piles of PhotoForum posters, magazines and files stored under their beds.

Despite the lack of touring organisation and catalogue sponsor, Janet and Athol pressed on regardless, until, with the assistance of Martin Taylor, substantial funding for a catalogue was obtained from Government Life in 1984, and later that year the Sarjeant Gallery offered to tour the exhibition. Finally, funds to pay for the printing of the work were gained from the sale of a set of prints to the National Art Gallery.

The exhibition was a great success with the public and the catalogue sold out shortly after publication. Designed and produced by Brian Moss, it also came first-equal in 1986 New Zealand Book awards for production. Critical response was however, mixed or non-existent, mostly the latter, a situation which photographers have often ruefully come to recognise. (Ironically, one of the most interesting reviews was not written in New Zealand but in Britain for *Creative Camera*.<sup>8</sup>)

### THE NEWSLETTER AND REVIEW

The PhotoForum Newsletter had been gradually growing over the years from a single sheet in 1976 through a Gestetnered 5 — 10 page newsletter edited variously by Sharyn, Leslie, Jocelyn Carlin,



Path through the trees c. 1920-30  
Wellington Thomas Gordon Cody

Janet Bayly, Janet McCallum and others in the late 1970s/early '80s, to a 10 — 20 page, cleanly designed, offset printed newsletter edited by Mary Macpherson from 1983 to 1985. Later issues of Mary's newsletter sported a page or two of contributors' photographs and in 1984 and '85 the final issues for the year became single sheet calendars reproducing a Peter Peryer and a David Cook image respectively.

In 1986 Janet Bayly and Athol McCredie took over the editorship of PhotoForum Newsletter from Mary Macpherson and renamed it *ReView*, changed it to a magazine format, and multiplied the number of pages two to three times over. The Arts Council financially supported this development by granting a sum for a modest honorarium to the editors. The editors' attempt to introduce some serious critical discussion into the New Zealand photography scene met, however, with mixed reactions. One subscriber cancelled their subscription with the comment that the magazine was 'words, words, words', an undeniable statement but probably intended to express a dissatisfaction with criticism and a preference for news type articles and a wish to see more photographs published. Others welcomed the changes.

Michael Kopp became the editor for

1987, again with some support from the Arts Council. A Macintosh computer was purchased by PhotoForum and with its 'desktop publishing' abilities he revamped both the content and format of the magazine entirely, introducing pictures (for which there had been a strong demand) and a strongly news oriented approach. Again, the changes were met with both acclaim and criticism. Unfortunately, the amount of time required to produce 6 issues of such magazine remained too great for the new editor to maintain over a full year, and only two issues have been published to date in the new format.

Today, with no gallery or major projects such as *Witness to Change*, publishing *ReView* remains the major activity of PhotoForum/Wellington (although even the future of that magazine is unclear at the time of writing.)

## CONCLUSION

PhotoForum/Wellington, and in particular its various galleries, has provided an important function in supporting and nurturing a broad base of photographic activity in this country. While in later years the gallery may have begun to lose its relevance for the country's top photographers, it still offered an outlet for

beginners and mid-level practitioners which now no longer exists. That membership levels have remained more or less constant from 1977 through to the present suggests that there is still a demand 'out there' for ways of furthering or maintaining an involvement in the medium.

Just as important as access to an exhibition venue were generating new photographers in the first place. The summer workshops always played a major role in this respect, creating new members and new enthusiasm annually. Politically, PhotoForum/Wellington was notable in that by means of these workshops, exhibitions and other activities it helped individuals to empower themselves; to enable them to find a personal voice, or to enter into discourses of art and media which otherwise would have remained closed.

## NOTES

<sup>1</sup> Barry Hesson had been running a photography gallery at Victoria Market during 1973 for instance.

<sup>2</sup> There was possibly also a group exhibition. One of paintings, drawings and photographs by Richard Barraud did take place at the Taj towards the end of 1976 but it may have been self-organised and not a PhotoForum

exhibition.

<sup>3</sup> Though workshops ceased regularly by 1984, in part due to lack of premises and difficulties of funding and organising.

<sup>4</sup> Unfortunately, little record remains of these shows, except when exhibitors produced a poster. No record at all exists of mini-shows held in 1978.

<sup>5</sup> PEP = Project Employment Scheme, a Labour Department employment scheme.

<sup>6</sup> PhotoForum's files were temporarily stored at the New Zealand Film Archive and then subsequently permanently deposited in the National Art Gallery Archive.

<sup>7</sup> See PhotoForum Newsletter No. 19, August 1984 for extracts from the policy and No. 20, Nov 1984 for extracts from a letter written to the NZCP.

<sup>8</sup> 'Photographs are not dumb records' by Terry Morden in *Creative Camera* 8/1986:33,34. The other major reviews were: 'Photographic Proof' by Andrew Forbes in *NZ Listener* 17 May 1986:57,58 and 'Witness to Change review' by Peter Ireland in *PhotoForum ReView* April 1986, No 27:19-24. A spread of photographs and an extract from Wayne Stagg's catalogue essay also appeared in *New Outlook* Jan/Feb 1986, No. 20:32-38.

## CHRONOLOGY

### Touring exhibitions and other events

- 1962  
1963
- 1964  
1965 University of Auckland's Elam School of Fine Arts begins full time course in photography under Tom Hutchins.
- 1966  
1967 *The photographer's eye* exhibition.
- 1970
- 1971 John B. Turner begins lecturing at Elam. *Brassai* exhibition.
- 1972 Photography workshops begin. *Bill Brandt* exhibition. *New photography USA* exhibition.
- 1973 Barry Hesson runs a photography gallery in Wellington. University of Canterbury begins a Diploma of Fine Arts course in photography under Larence Shustak.
- 1974 PhotoForum Inc formed in Auckland.
- 1975 Snaps — a photographers' gallery opens in December. Wellington Polytechnic begins photo technicians course under Bill Main.
- 1976 *Edward Weston* exhibition. PhotoForum/Wellington formed, May. PhotoForum exhibitions begin at Taj Mahal Gallery, May.
- 1977 PhotoForum/Wellington obtains Grey St premises, December
- 1978 PhotoForum/Wellington Grey St venue closes, December
- 1979 PhotoForum/Wellington re-opens Harris St gallery, July. Real Pictures gallery opens, Auckland, Nov.

### Publications

- Inheritors of a dream* by Dick Scott.  
*NZ, gift at the sea* by Brian Brake and Maurice Shadbolt.  
*Washday at the pa* by Ans Westra.
- The Silent Land* by Les Cleveland.  
*Unseen City* Gary Baigent.  
*Maori* Ans Westra and James Ritchie.  
*Camera in New Zealand*.  
First issue of *Photographic Art and History: Nineteenth Century NZ Photographs* (EX).  
*Photography — a visual dialect; ten contemporary New Zealand photographers*.  
*Photographic Art and History* becomes *New Zealand Photography*, May.  
*Photography in NZ, a social and technical history* by Hardwicke Knight.  
*Notes on the Country I live in* by Ans Westra.
- Baigent, Collins and Fields: The NZ photographers* (EX).
- Larks in a paradise* by Marti Friedlander.  
*New Zealand Photography* becomes *PhotoForum* magazine.  
*The active eye* (EX).
- Fragments of a world*.  
*Maori in Focus* William Main.  
*Brian Brake; 40 photographs* (EX).
- Zoom* magazine commences publication, Aug/Sept.  
*Images at a house* by Robin Morrison.  
*PhotoForum* magazine changes to smaller format and reduces to 3 times a year (issue 42, June).

- 1981 *Diane Arbus* exhibition.  
1980 Murray Hedwig — *Images from the land and the city* exhibition.
- 1981 Snaps gallery closes, March.  
*Tony Ray-Jones* exhibition.  
*Boyd Webb* exhibition.  
Fiona Clark — *Body building* exhibition.  
PhotoForum/Wellington Harris St gallery closes, December.
- 1982 *PhotoForum* magazine begins to be published more erratically, now about one per year.
- 1983 PhotoForum/Wellington re-opens at Taranaki St gallery/office, May, closes September.
- 1984 Exposures gallery opens, February. *Stuart Page* exhibition.  
Glenn Jowitt — *Polynesia here and there* exhibition.  
NZCP officially launched in combination with *Focus on New Zealand* at Queenstown, April/May (also a publication).
- 1985 *Henri Cartier-Bresson* exhibition.  
*International Photography* exhibition.  
*The fire this time* exhibition (incl Gil Hanly photographs).
- 1986 *David Hockney photographs* exhibition.  
*John Heartfield photomontage* exhibition.  
*South Africa; photographs by Bruce Connew* exhibition.
- 1987  
1988 Richard Misrach *Desert Cantos* exhibition and catalogue. Also visits NZ.  
*Rodchenko as photographer* exhibition and catalogue.

*The South Island of New Zealand from the road* by Robin Morrison (EX).  
*The Tour; photographs* ed. A. McCredie. PhotoForum/Wellington Newsletter now sent nationwide to members.

*The Wanganui; photographs at a river* by Anne Noble (EX).  
*Images at a house* by Robin Morrison.  
*Peter Black; 50 photographs*.  
*Race Day* by Glenn Jowitt.  
*Views/Exposures* (EX).  
*Darkness conquered; the Salvation army in New Zealand* by David B. Cook.  
*All good children* by Terry O'Connor and Katherine Findlay.  
*Sense of place; photographs of New Zealand* by Robin Morrison.  
*Working men* by Glenn Busch (EX).  
*The Chelsea Project* (EX).

*Street action Aotearoa* by Mark Scott and Peter Black.  
*Peter Peryer* (EX).  
*Witness to Change* (EX).  
*George Chance* (EX).  
PF Review begins.

*Six women photographers*.

### NOTES:

Only touring exhibitions listed. (More than two venues considered to constitute a tour). Touring exhibitions dated year commenced tour. Publications which were also accompanied by a touring exhibition are marked (EX). Any chronology is necessarily selective and often somewhat arbitrary. Omitted for various reasons are such books as *A Day in the life of NZ, Stockman Country*; and *This land of light*. Photo history books are also narrowly selected. Only books on NZ photography are included.

## EXHIBITION HISTORY

### 1976 Taj Mahal gallery

'36 Exposures' — group exhibition	7-21 May
Anne Noble — 'Taking Off'	31 May-14 June
Wellington Thomas Gordon Cody	6-20 Aug
Ans Westra — 'A private view'	20-30 Sept
'Photographs by Trevor Ulyatt and posters by Frank Wylie'	15-28 Nov

### 1977 Repertory Theatre

Graeme Gillies — 'Astra'	24 March-7 April
'Limbs' — National Museum photos of World War I amputees	4-18 May
'Scapes' — J. Carlin, A. McCredie, R. McKinlay	15-26 June
'Andrew' — Tom Fraser and Paul Johns	27 July-7 Aug
CBA Bank venue	
'Wellington, Look at it Now'	26 Sept-7 Oct
Grey St gallery	
Joseph D Jachna — 'Door County'	3-16 Dec

### 1978

'Historical Show' — group show	28 Feb-26 March
'Family and Friends' — group show	28 March-23 April
'Instant Pictures' — group show	26 April-21 May
'Ceremonies and Celebrations' — Darius McCallum	23 May-18 June
'Circumstantial Evidence' — Bruce Foster and Gillian Chaplin	20 June-16 July
'Simulated Breakdown' — Paul Hewson	18 July-13 Aug
'17 Wellington Photographers'	15-20 Aug
Anne Noble	22 Aug-10 Sept
'On the Road' — group show	12 Sept-8 Oct
'Endless Endless' — Tom Fraser and Rowan Belcher	10 Oct-5 Nov
'10 Christchurch Photographers'	7 Nov-2 Dec
Leslie Adkin	5-22 Dec

### 1979 Harris St gallery

'Six NZ Photographers'	3-21 July
Peter Hannken — 'A Self Portrait'	24 July-11 Aug
'Photo Art 79' — group show	14-25 Aug
Glenn Jowitt — 'Race meetings in NZ'	28 Aug-15 Sept
Gary Blackman	18 Sept-6 Oct
Gillian Chaplin	9-27 Oct
Ron Brownson	30 Oct-17 Nov
Grant Douglas	20 Nov-8 Dec
Terry Austin	11-22 Dec

### Mini Exhibitions:

Peter Black — '14 Photographs'	24 July-11 Aug
Vicky Belcher — 'Swelling Itching Brain'	14-25 Aug
Vicki Ginn	28 Aug-8 Sept
Michael Callager — 'Is that life on the wall?'	11-15 Sept
Brian Davis	?
James Stratton — 'Two dozen colour photographs'	9-20 Oct
Mary Macpherson — 'Weekend Behind the Incredible Hulk'	11-22 Dec

### 1980

PhotoForum '79 — PhotoForum annual Auckland Museum exhibition	15-26 Jan
Stuart Page — 'Artifacts'	29 Jan-16 Feb
Janet Bayly — 'SX-70 Pictures'	19 Feb-8 March
Tony Kellaway — 'Letters Home'	11 March-29 March
'Contemporary Photography' (prints from private collections)	1-12 April
'Summer '79' (Peter Black, Helen Mitchell, Shona Watson)	14-19 April
Jane Zusters	22 April-10 May
Alan McOnie	13-31 May
'Street Photos' (Christchurch photographers' Terry Austin, Stuart Page/Graham Snowden, Laurence Aberhart, Margaret Dawson, Brian McMillan/Robin Neate, Murray Hedwig)	3-23 June
'Collection '80'	24 June-12 July
Gary Ireland — 'Urban Identity'	15 July-2 August
Trevor Ulyatt — 'Traditional Themes and Other Explorations'	5-23 August
Murray Hedwig — 'Images from the Land and the City'	25 Aug-13 Sept
Diane Quin — 'One Room in Bobo' and Bruce Connew — 'Portfolio 1976-1980'	16 Sept-4 Oct
Christine Lloyd-Fitt	7-25 Oct
'15 Wellington Photographers'	28 Oct-15 Nov
Illusions, Fantasies, and Lies'	18 Nov-6 Dec
'The Galerie Paper Show' (Anne Noble, Peter Black, Mark Adams, Laurence Aberhart, Larence Shustak, Gary Blackman)	9-20 Dec

### Mini Exhibitions:

Phil Fogle	29 Jan — 2 Feb *
Jane Wilcox	5 — 16 Feb *
Harry Fraser	19 Feb — 1 March
Lucien Rizos	4 — 15 March *
Peter Muller — 'This way up'	18 — 29 March
Paul Hewson	1 — 12 April *
Martin Taylor	3 — 7 June *
John Pine Snadden	10 — 21 June
Micheal Gallagher — '10 seconds'	15 — 26 July *
Elizabeth Madle	29 July — 2 Aug *
Phil Fogle	4 — 23 Aug *
Andrew Keedwell	26 Aug — 6 Sept *
J. Redward	8 — 20 Sept *
Julian Ward	23 Sept — 4 Oct *
Gavin Colthart	21 Oct — 1 Nov *
Chris Nicol — 'Berhampore 1979-80'	4 — 15 Nov
Anne Noble	18 — 29 Nov *
Janet McCallum	2 — 13 Dec *
'16 x 8' — group exhibition	16 — 20 Dec

### 1981

'Stock Works'	27 Jan — 14 Feb
'Visions/Realities' — Reinhold Hilgering, Wolf Harhammer, Rolf Rettenberger	10 — 28 March
'Points of View' — Peter Black, Reg Feuz, Brian Davis, Peter Butler, Janet McCallum, Tony Kellaway	31 March — 18 April
Glenn Jowitt — 'Black Power — Christchurch'	28 Apr — 9 May
'Three NZ Photographers — Baigent, Collins, Fields'	12 — 30 May
Mary Macpherson and Martin Taylor — 'Frame Ups'	2 — 20 June
'Collection '81' — group exhibition	23 June — 18 July
Grant Douglas — 'Twenty photographs'	21 July — 8 Aug
Stuart Page — 'Media Mirage' and Cathryn Shine — 'We're Moving Now'	1 — 19 Sept
'New Blood' — Michael Cubey, Jeremy Opie, Erik Godeib	10 — 29 Aug
Claire Fergusson — 'Photographs/10 years'	22 Sept — 10 Oct
Laurence Aberhart — 'View' portfolio plus 19th century prints by Bragge, Gibbs, and Foelsch	20 — 31 Oct
'The Tour'	3 — 20 Nov
Stock work by Anne Noble plus 2 mini shows	24 Nov — 5 Dec *

### Mini Exhibitions:

Gail Wright — 'Little treats'	27 Jan — 14 Feb
Athol McCredie — 'Self/Portraits'	16 Feb — 7 March
John Wilcox	30 March — 18 April
Reg Feuz	no date *
Jocelyn Carlin	June *
Ivan Rogers	14 — 25 July
'Work from New Faces: pieces from Teachers College, Palmerston North'	17 — 29 Aug
Jo Horrocks	14 — 26 Sept
Janet Bayly	28 Sept — 3 Oct
Janet McCallum — 'In the eye'	6 — 12 Oct
Peter Sainsbury	19 — 31 Oct *
Jim Payne	no date *
John Beggs — 'Photoshow'	2 — 14 Nov
Jenny Hames — 'Rural Greece'	17 — 28 Nov
Lawrence Cotton	24 Nov — 5 Dec *
Stephen Paris — 'Stilled moments'	24 Nov — 5 Dec

### 1982

Taranaki St gallery	
Stock Show	5 May — ? *
Michael Cubey — 'Nirvana'	16 June — 9 July
'Time Release — selections' (Work from John B.Turner collection)	12 July — 30 July *
'Last Century' — original prints by the Burton Bros. and others	2 — 13 August
'Anonymous Portraits' (prints made by Clive Stone from John Perry coll. negatives. Displayed at 'Camera and Camera'.)	9 — 27 August
Angela Gunn — 'Flowers and Landscape'	17 Aug — 3 Sept

### 1984

National Art Gallery	
'Image '84'	28 — 24 June

\* Unconfirmed by posters, invitations or other reliable documentary evidence.

Mini shows began in late 1978 but no details exist for that year. Other years may also be incomplete since few posters or other permanent records tended to be produced.

## CATALOGUE

1976

1. *Lake Tekapo.*  
Caleb Carter  
169mm X 247mm  
Exhibited *36 Exposures*, 1976  
Collection of Des Kelly
2. *The room.*  
Des Kelly  
175mm X 240mm  
Exhibited *36 Exposures*, 1976  
Collection of the photographer
3. *Uluwatu.*  
Geoff Mason  
196mm X 131mm  
Exhibited *36 Exposures*, 1976  
Collection of Des Kelly
4. *Crowd, Cuba Mall.* From *The New Zealanders* portfolio.  
Ans Westra  
230mm X 280mm  
Exhibited *A private view*, 1976  
Collection of the National Art Gallery

1977

5. *Ocean house.* 1977  
Tom Fraser  
158mm X 236mm  
Exhibited *Andrew*, 1977  
Collection of Steven Fenwick
6. *Sure to rise.*  
Tom Fraser  
158mm X 236mm,  
Exhibited *Andrew*, 1977

- Collection of Steven Fenwick
7. *I like to watch things on TV.* 1977  
Paul Johns  
165mm X 159mm  
Exhibited *Andrew*, 1977  
Collection of the National Art Gallery
  8. *Self portrait with fence.*  
Robin McKinlay  
164mm X 390mm  
Exhibited *Scapes* 1977  
Collection of Athol McCredie
  9. *No title.*  
Robin McKinlay  
135mm X 203mm  
Exhibited *Family and friends*, 1978?  
Collection of Alan Wylde

1978

10. *Anne.* 1978  
Janet Bayly  
165mm X 120mm  
Exhibited *Family and Friends*, 1978  
Collection of Jim and Mary Barr
11. *Self portrait III.* 1977  
Gillian Chaplin  
217mm X 328mm  
Exhibition unknown  
Collection of the National Art Gallery
12. *White goose.* 1977.  
Bruce Foster  
227mm X 340mm  
Exhibited *Circumstantial evidence*, 1978  
Collection of Athol McCredie
13. *Landscape I.* 1977.

- Bruce Foster  
156mm X 237mm  
Exhibited *Circumstantial evidence*, 1978  
Collection of Alan Wylde
14. *Lillies III.*  
Anne Noble  
217mm X 217mm  
Exhibited *Anne Noble*, 1978  
Collection of the Dowse Art Museum
  15. *No title.*  
Anne Noble  
173mm X 250mm  
Exhibited *Anne Noble*, 1978?  
Collection of the National Art Gallery
  16. *Spectators, Steam Museum, Point Howard.*  
Darius McCallum  
184mm X 194mm  
Exhibited *Ceremonies and celebrations*  
1978  
Collection of Athol McCredie
  17. *Natasha and horses* from the *Michele Palmer's birthday party* series.  
Darius McCallum  
460mm X 308mm  
Exhibited *Ceremonies and celebrations*  
1978  
Collection of the Dowse Art Museum
  18. *Amanda*  
Gary Ireland  
Exhibited *Ten Christchurch photographers*,  
1978  
Collection of the National Art Gallery

1979

19. *Sharyn.* 1979.  
Peter Black  
160mm X 170mm  
Exhibited *Six New Zealand photographers*,  
1979  
Collection of the Dowse Art Museum
20. *Untitled.* c.1978  
Leslie Haines  
164mm X 168mm  
Exhibited *Six New Zealand photographers*,  
1979  
Collection of the Dowse Art Museum
21. *Untitled.*  
Leslie Haines  
180mm X 180mm  
Exhibited *Six New Zealand photographers*.  
1979  
Collection of Athol McCredie
22. *Self portrait — behind curtain 1.*  
From *A self portrait series.*  
Peter Hannken  
239mm X 241mm  
Exhibited *A self portrait.* 1979  
Collection of the National Art Gallery
23. *Moonshine Road.* 1977.  
Sharyn Black  
140mm X 212mm  
Exhibition unknown  
Collection of Janet Bayly
24. *Corner, Lyttelton.* 1978.  
Gary Blackman  
159mm X 241mm

- Exhibited *Gary Blackman.* 1979  
Collection of Martin Taylor
25. *Children watching a gorse fire, Mt. Mera, Dunedin, January 1952.*  
Gary Blackman  
157mm X 210mm  
Exhibited *Gary Blackman.* 1979  
Collection of Athol McCredie
  26. *Awapuni, Palmerston North, 29/4/78.*  
Glenn Jowitt  
145mm X 210mm  
Exhibited *Race meetings in New Zealand*  
1979  
Collection of the Dowse Art Museum
  27. *Ranana (London) on the Wanganui River.* 1974.  
(Alternatively titled *Near Hiruharama (Jerusalem)* 1976.)  
Lucien Rizos  
162mm X 241mm  
Exhibited *Six New Zealand photographers*.  
1979  
Collection of Athol McCredie
  28. *Photographer, Wellington.* 1977.  
Lucien Rizos  
164mm X 244mm  
Exhibited *Six New Zealand photographers*,  
1979  
Collection of Athol McCredie
  29. *Untitled.*  
Terry Austin  
128mm X 128mm

- Exhibited *Terry Austin*, 1979  
Collection of Athol McCredie
30. *Untitled.*  
Terry Austin  
204mm X 137mm  
Exhibited *Terry Austin*, 1979  
Collection of Athol McCredie
  31. *Seaweed.*  
Grant Douglas  
100mm X 128mm  
Exhibited *Grant Douglas*, 1979  
Collection of the Dowse Art Museum
  32. *Silk III.* 1978  
Gillian Chaplin  
243mm X 365mm  
Exhibited *Gillian Chaplin*, 1979  
Collection of Alan Wylde

1980

33. *No title.* From the *Impossible objects* series.  
Paul Hewson  
164mm X 241mm  
Exhibited *PhotoForum '79*, 1980  
Collection of Athol McCredie
34. *Parnell Library*, 1980.  
Elizabeth Leyland  
360mm X 247mm  
Exhibition unknown  
Collection of Athol McCredie
35. *Facade with 'windows'*, 1977.  
Murray Hedwig  
188mm X 240mm

- Exhibited *Images from the land and the city*, 1980  
Collection of Alan Wylde
36. *Stream movement, Karamea*, 1979.  
Murray Hedwig  
375mm X 290mm  
Exhibited *Images from the land and the city*, 1980  
Collection of Athol McCredie
  37. *Happiness is.* 1980  
Stuart Page  
303mm X 380mm  
Photo-screen print  
Exhibited *Artifacts*, 1980  
Courtesy Exposures Gallery
  38. *Auto portrait.* 1980  
Janet Bayly  
78mm X 78mm  
Exhibited *Collection of '80*, 1980  
Collection of the photographer
  39. *No title*  
Jane Zusters  
155mm X 234mm  
Exhibited *Jane Zusters*, 1980?  
Collection of Athol McCredie
  40. *Light sequence*, 1980  
Jane Zusters  
250mm X 245mm  
Exhibited *Jane Zusters*, 1980  
Collection of the National Art Gallery
  41. *The chair.* 1980  
Alan McOnie

- 180mm X 238mm  
Exhibited *Collection of '80*, 1980  
Collection of the National Art Gallery
42. *No title.* c.1978  
Jean Stanton  
150mm X 150mm  
Exhibited *Contemporary photography*,  
1980  
Collection of Athol McCredie
  43. *Emma and George.*  
Jane Wilcox  
181mm X 205mm  
Exhibited *Jane Wilcox mini-exhibition*,  
1980  
Collection of the Dowse Art Museum
  44. *Draped nude.* 1980  
Christine Lloyd-Fitt  
80mm X 80mm  
Exhibited *Christine Lloyd-Fitt*, 1980  
Collection of Janet Bayly
  45. *Suspended nude.* 1980  
Christine Lloyd-Fitt  
80mm X 370mm  
Exhibited *Christine Lloyd-Fitt*, 1980  
Collection of Alan Wylde
  46. *4.40pm sailing, Devonport Ferry, 30 Nov 1979.*  
Sharyn Black  
165mm X 247mm  
Exhibited *Collection '80*, 1980  
Collection of the Dowse Art Museum

47. *Regent St*, 1977. From the *Tourism* series.  
 Tony Kellaway  
 225mm X 149mm  
 Exhibited *Letters Home*, 1980  
 Collection of the National Art Gallery

48. *Lyttelton Heads, Lyttelton*.  
 From the *View* portfolio.  
 Laurence Aberhart  
 200mm X 250mm  
 Exhibited *Illusions, fantasies and lies* 1980  
 Collection of the Dowse Art Museum

49. *Christopher Phillips*. 1979  
 Paul Johns  
 213mm X 330mm  
 Colour photocopy  
 Exhibited *Illusions, fantasies and lies*, 1980  
 Collection of the Dowse Art Museum

1981

50. *Sylvia Forbes, Wanganui*, 1980.  
 Richard Wotton  
 230mm X 230mm  
 Exhibited *Collection of '81*, 1981  
 Collection of the photographer

51. *Untitled*.  
 Reinold Hilgering  
 180mm X 250mm  
 Exhibited *Visions/Realities*, 1981.  
 Collection of Richard Wotton

52. *Jail Patch*  
 Glenn Jowitt

330mm X 490mm  
 Exhibited *Black Power — Christchurch* 1981  
 Collection of the Dowse Art Museum

53. *Veiling II, November 1980*.  
 Christine Webster  
 314mm X 427mm  
 Exhibited *Collection of '81* 1981  
 Collection of the Manawatu Art Gallery

54. *Ohakune I, November 1980*.  
 Mary Macpherson  
 168mm X 245mm  
 Exhibited *Frame ups*, 1981  
 Collection of the National Art Gallery

55. *Untitled*.  
 Jeremy Opie  
 115mm X 162mm  
 Exhibited *New Blood*, 1981  
 Collection of Athol McCredie

56. *Aotea Square, Auckland*, 1 May. 1981  
 Geoffrey H. Short  
 155mm X 231mm  
 Exhibited *The Tour* 1981  
 Collection of the National Art Gallery

57. *Self portrait with Leslie*, 1980.  
 Athol McCredie  
 162mm X 240mm  
 Exhibited *Self-Portraits*, 1981  
 Collection of the photographer

58. *No title*.  
 Ivan Rogers  
 130mm X 188mm

Exhibited *Ivan Rogers mini-show*, 1981  
 Collection of Athol McCredie

59. *Wall, Lake Ferry, October 1980*.  
 Martin Taylor  
 340mm X 230mm  
 Exhibited *Frame ups*, 1981  
 Collection of the photographer

60. *Max Solbrekken crusade, Wellington Town Hall*, 1981.  
 Peter Black  
 258mm X 358mm  
 Exhibited *Points of view*, 1981  
 Collection of the photographer

1982

61. *Self portrait*. 1982  
 Michael Cubey  
 225mm X 177mm  
 Exhibited *Nirvana* 1982  
 Collection of the Dowse Art Museum

62. *Lent Wir*.  
 Michael Cubey  
 224mm X 338mm  
 Exhibited *Nirvana* 1982  
 Collection of Jim and Mary Barr

Historical

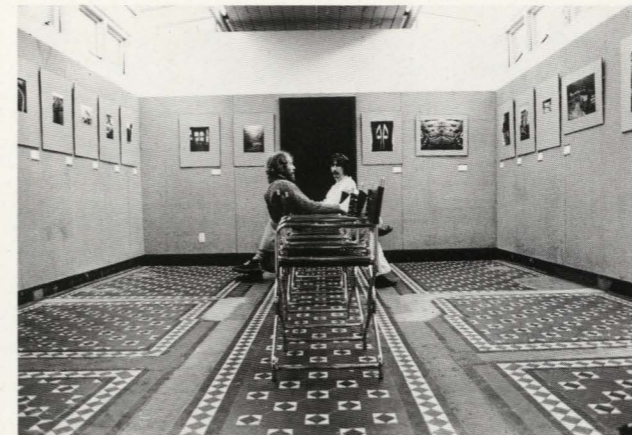
63. *(Fancy Dress parade.)* c.1890  
 Frederick or William Tyree  
 198mm X 250mm  
 Modern print from the original negative  
 Exhibited *Historical Show*, 1978

Collection of Leslie Haines

64. *Path through the trees*. c.1920-30s  
 Wellington Thomas Gordon Cody  
 110mm X 188mm  
 Modern print from original negative  
 Exhibited *Wellington Thomas Gordon Cody*, 1976  
 Collection of the Manawatu Art Gallery

65. *River in flood*. c.1920-30s  
 Wellington Thomas Gordon Cody  
 110mm X 190mm  
 Modern print from original negative  
 Exhibited *Wellington Thomas Gordon Cody*, 1976  
 Collection of the Manawatu Art Gallery

66. *Amy Denton and Maud Adkin*. c.1914  
 Leslie Adkin  
 365mm X 267mm  
 Modern print from the original negative (Collection of National Museum)  
 Exhibited *Leslie Adkin*, 1978  
 Collection of the National Art Gallery



Taj Mahal gallery, 1976  
 photograph: Sharyn Black

Grey St. gallery, 1978  
 photograph: Sharyn Black

Opening of Harris St. gallery, 1979  
 photograph: Trevor Uylatt

Taranaki St. gallery, 1982  
 photograph: Ivan Rogers

