

THE FILM ARCHIVE

Ngā Kaitiaki O Ngā Taonga Whitiāhua The New Zealand Film Archive

ON DISK

*A MOVING IMAGE RESOURCE FOR
NEW ZEALAND CLASSROOMS*

NEW ZEALAND PHOTOGRAPHERS

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BRIAN BRAKE

Kaleidoscope: Brian Brake (extract)

TVNZ 1987. Duration 9:21

In this extract Brian Brake, New Zealand's internationally acclaimed Magnum photographer discusses his Monsoon series and the difficulty of photographing rain. He also talks about the craft of photography: "photography is a mixture of craft, profession and art ... You are only as good as your last photograph."

ROBIN MORRISON

Sense of Place: Robin Morrison (extract)

Bates Productions 1993 . Duration 12:11

Morrison talks about the inspiration for his book South Island from the Road. A self proclaimed photographer of New Zealand characters, Robin Morrison has been one of New Zealand's most outstanding photographers for more than two decades. In these excerpts from the documentary Sense of Place Morrison talks about the inspiration for his award winning book of photographs South Island from the Road.

ANNE NOBLE

The Edge: Series One, Episode 27 (extract)

Gibson Group 1993. Duration 2:35

Anne Noble is interested in light and tactility. She says she likes working in black and white because it reduces the world to 'a scale of tones'. Priscilla Pitts writing about her work said "In a time when so much photography seems conspicuously posed or an artful emulation of the casual snapshot, the dignity, quietude and measured pace of Noble's photographs is strangely arresting and almost always profoundly moving." In this extract Noble discusses her series In the Presence of Angels about Benedictine nuns living in central London.

ANS WESTRA

For Arts Sake: Ans Westra (extract)

Pinnacle Producing 1996. Duration 11:50

Ans Westra talks about her life and career as a photographer. Ans Westra arrived in New Zealand from Holland in 1957, initially planning a six month holiday. Hitch-hiking around provincial New Zealand, she soon developed a love of the Maori people, particularly in areas such as the Whanganui river, Ratana and the East Cape. "Everything I saw on the Maori at that point was superficial, and mostly just for the tourism market – there seemed to be a whole culture out there that people were quite unaware of."

In the early 1960s Westra photographed a Maori family washing clothes in a tub on the back lawn. The water was heated over an open fire. The subsequent photos appeared in the Department of Education publication *Washday at the Pa*. The Maori Women's Welfare League complained about the book's representation of Maori and schools were forced to return every copy for the guillotine. Later the book was privately published and is now considered very valuable. "They didn't want this kind of image held up as an ideal way of life, which was understandable ... I argued that although they might not have all the mod cons, there was such a warmth there within the family ... the photos showed aspects of Maori society which few New Zealanders had ever seen."

ROSS T. SMITH

Backchat: Series 03, Programme 06 (extract)

Gibson Group 2000. Duration 3:04

This extract discusses the series *Hokianga* by Ross T Smith who went to live in and photograph the economically depressed, and predominantly Maori community of Hokianga in Northland. His highly sexualized images of the people of Hokianga show their beauty, strength and defiance in the face of poverty. Hemi the signature image of the exhibition is the close-up of a young man staring directly into the camera. In maintaining this direct eye contact throughout the series Ross attempts to empower his subject.

MARGARET DAWSON

The Big Art Trip: Episode 10 (extract)

Communicado 2001. Duration 7:13

In this extract Christchurch photographer Margaret Dawson discusses her series *The Men From Uncle* where she dressed her elderly uncle up as famous men from history, appropriating other artists photographs in her own images. Her work challenges notions of veracity, identity and objectivity. At the same time it investigates the dynamics involved in caring for someone who has lost their independence. Dawson takes us on a day trip where she photographs children at a quarry as part of a series she is working on for the group exhibition *Dark Plains*.

FIONA PARDINGTON

Mercury Lane: Episode 11 (extract)

Greenstone Pictures 2002. Duration 5:18

In this extract Fiona Pardington discusses her 2002 exhibition *One Night of Love*. Composed of photographic enlargements of pornography from the 1950s Pardington subtly changed existing photographs or put them into a new context to allow different interpretation. "Images considered risqué in their era – subjects posing naked or semi-clad with overtones of soft porn, or women showing tainted physical and emotional histories – are now viewed with sadness, or, when seen through the eyes of the 1990s, as a parody." Her *Hei Tiki* series are photographs of old tiki from the Auckland Museum, judged not perfect enough for display .

MARTI FRIEDLANDER

Mercury Lane: Episode 11 (extract)

Greenston Pictures 2002. Duration 10:03

Marti Friedlander takes a series of self portraits and is interviewed on her life and career. Her work was the first to document post war New Zealand, exploring ideas of identity and politics through the fresh eyes of an outsider . She focuses on themes of protest and demonstration, Maori society and portraits of artists and writers.

PETER PERYER

Portrait of a photographer: Peter Peryer (extracts)

T.H.E. Ltd. 1994. Duration 11:15

Peter Peryer's photographs are autobiographical "My photographs are self-portraits. The photographs are somehow related to my past. I don't know why or how." Some of them, like the series on his wife Erika Parkinson, are intense and personal, and others reflect his life less directly: the animals from his rural childhood, the religious iconography from his Catholic upbringing. In this extract Peryer shows us the process involved in taking photographs from their initial conception to sorting through the proofs. He also talks about the evolution of his work from moody and angst-ridden in the 1970's to clinical and constructivist in the 1980's.

GAVIN HIPKINS

Headliners 01/11/2005 (extract)

TVNZ 2005. Duration 2:35

Gavin Hipkins is interested in how the mass media presents countries, especially New Zealand, as tourist destinations. His work often has a narrative thread and photographs rely on one another for context. Beneath the images 'that relate histories to places and fragments of time' and reference the history of photography and conceptual art, a sense of unease and discomfort lurks. In this extract Hipkins discusses his upcoming residency in New York where he will be working on the series Sanctuary photographing leisure sites. He also show us the process of creating photograms: a technique used by the photographer Man Ray and New Zealand film maker Len Lye.

DAVID COOK

The Big Art Trip: Series 01, Episode 04 (extract)

Communicado 2001. Duration 7:00

Huntly photographer David Cook has a background in professional studio and museum photography and is interested in long term social documentary projects. He began photographing the Rotowaro coal mining township in 1984 and was able to document the demise of the town in 1987 when it was relocated to make way for open cast mining. His portrait of the community

captures “a sense of people and place – people going about their daily life within their familiar landscapes.”