We’ll soon be ten years old and are proud of what we have achieved. We have an exciting plan for the next ten years, and this will soon emerge.

In preparation for the future, let’s first look back. In 2000, five Laureates shared $150,000 at the Foundation’s inaugural event. By the end of 2009, $2.66 million will have been distributed to artists through Arts Foundation Awards.

Our activities now include the Laureate, Icon, New Generation and Governors’ Awards, and the Award for Patronage. In addition, two programmes are produced in partnership: the Marti Friedlander Photography Award and the Harriet Friedlander Residency in New York.

What has made the Foundation’s growth possible? The short answer is – the generosity of its family of supporters and sponsors. Donations to the Foundation recently topped $1 million. Promised legacies are over $10 million. While the Foundation’s purpose is to provide support for the best of New Zealand arts, its role is to gather donors to achieve this outcome. Donations to the arts, made through the Foundation, are helping change the cultural landscape, and, this is just the beginning.

If you haven’t already joined us, now is the time to do so.IRD will even give one-third of your donation back.

Corporate support has been critical to the Foundation’s growth. Forsyth Barr is entering their eighth year as a sponsor. Second to none in New Zealand, the support from Forsyth Barr is gratefully acknowledged, as is the support received from all partners.

There are too many people to thank for helping the Foundation reach its ten-year milestone. Most of these names are listed in the back pages of this newsletter. Each one deserves a medal. Speaking of medals, we were very pleased to see Foundation supporters Jenny Gibbs, John Todd and Gus Fisher receive Queen’s Birthday honours, in part for their tireless support for the arts.

The last ten years have been rich. The Foundation’s family is established and growing, and the future is bright. The last word should be given to artists who are central to the Arts Foundation. Each has been gracious in their award acceptance and generous in their participation in Foundation programmes. Apart from saying thanks, there is one message for these artists: Keep up the good work!
Every year, the Arts Foundation honours a person or couple with the Award for Patronage. This year’s recipient is Adrienne, Lady Stewart from Christchurch. Adrienne, Lady Stewart joins five past recipients honoured by the Foundation for the significant contributions they have made to the arts.

A donation of $20,000 from the Arts Foundation is provided to the recipient of this Award, for them to distribute to artists, arts projects or arts organisations of their choice. The Arts Foundation is grateful that Adrienne, Lady Stewart has chosen to double the funds for distribution through a $20,000 contribution of her own. Previous recipients Denis and Verria Adam (2006), Jenny Gibbs (2007) and Colin and Roderick Deane (2008) have all chosen to double the amount. Matching the $20,000 contribution from their personal funds provides an annual distribution of $40,000. Recipients have also all chosen to distribute amounts of $10,000 to four artists and/or arts projects of their choice. (see listings on page 14). Award for Patronage recipients are selected by Arts Foundation Trustees.

Patrons are active contributors and participants in the arts. They have an in-depth knowledge of artists and arts organisations enabling effective support to many projects and individuals. Adrienne, Lady Stewart has enthusiastically embraced the task of selecting the recipients of the donation in celebration of her Award. The first two selections have previously enjoyed Adrienne’s support: The Art & Industry Biennial Trust who administer the SCAPE Christchurch Biennial of Art in Public Space; and Raewyn Hill, choreographer and artistic director, currently based in Hong Kong.

Adrienne’s consideration of the two further donation recipients led her to consult closely with both Southern Opera and the Christchurch Symphony Orchestra. In partnership with these organisations, she selected two individuals playing an important role in the development and integrity of the arts in Christchurch. John Bartlett, CEO of both Southern Opera and the Christchurch Symphony Orchestra, said, “It has been a privilege working with Adrienne to select recipients who are actively involved in shaping the arts in Christchurch. Adrienne’s determination to recognise arts practitioners who make a direct and lasting contribution ensures that not only the recipients benefit as individuals, but we, as an artistic community, benefit through this investment in our future.” The recipients are Philip Norman, freelance musician and composer, and Holly Mathieson, Artistic Director of the Southern Opera Chorus and the Solid Energy Ensemble of Southern Opera.

Adrienne, Lady Stewart was born in Melbourne, Australia and schooled at Presbyterian Ladies’ College in Melbourne, before arriving in New Zealand aged 19. She married Sir Robertson Stewart OBE, OSM (now deceased) and was one of the country’s first women to be a public company director. She was a major shareholder and former director of PDL Holdings Ltd and associated group of companies, being involved in industry and commerce for 40 years. Over this time, she held a number of important positions in both the Christchurch region and nationally. Career highlights include: Trustee – Canterbury Savings Bank (1980–85); Distinguished Fellow of the New Zealand Institute of Directors; Fellow of the New Zealand Institute of Management; National Fund-raising Co-ordinator Operation Raleigh (1984–1986); Regional Adviser – New Zealand Charitable Foundation; Executive Member of the Cancer Society of New Zealand – Canterbury and Westland Division (fund-raising for ten years); Patron of the New Zealand Special Olympics (2005); and past-President and member of the Zonta Club of Christchurch since 1974.

She is currently Governing Patron of the Art & Industry Biennial Trust (responsible for promoting SCAPE – a biennial contemporary art exhibition); Chair of the Christchurch Symphony Foundation; a long-term judge of the NBR Awards for Sponsorship of the Arts; a member of the University of Canterbury College of Arts External Advisory Panel; and member of the Salvation Army Advisory Board and Christchurch Cathedral Foundation. She is a Canon Almoner, and Patron of the Court Theatre, Hohepa Trust, the Summer Lifeboat Inc and the Summer/Ferryread Foundation and is Founding Patron of Raewyn Hill & Dancers (Soapbox Productions).

Adrienne is one of the unsung heroines of arts patronage in this country. For many years, she has been quietly, without publicity or much recognition, supporting individuals and organisations throughout the country… Her sponsorships are often intensely personal and are very focused in ensuring that an individual is able to benefit from an opportunity or a career development at the time that it is happening.

**MURRAY SHAW**

It is vital that New Zealand has a vibrant arts culture to involve not only our residents but overseas visitors. We have such a diverse cultural mix, which is on show to the world. I am happy to be involved in raising consciousness about the arts. Art makes you think and tells us about who we are, enriching our communities in every sense of the word.

Adrienne, Lady Stewart has been an extremely generous and long-standing supporter, promoter, fund-raiser and patron of most arts organisations in the city of Christchurch. She has hosted numerous events in her home in support of arts organisations in the city, a tradition she continues today. As The Press commented in December 2008, “Lady Stewart is a benefactor, campaign organiser and persuasive lobbyist. The impact of Adrienne, Lady Stewart’s indomitable personality and good sense is pervasive throughout the Christchurch community. Fortnightly and focused, she uses a seemingly endless list of national and international contacts to good advantage.”

Significant donations have been made individually and in partnership with her husband to the Canterbury Museum, which houses the Sir Robertson Stewart Hall of Antarctic Discovery; the Christchurch Art Gallery; Canterbury Opera; the Christchurch Arts Centre; Local Heroes Sculpture Project; the Christchurch Arts Festival 2001, 2003, 2005, 2007 and 2009; the Christchurch Symphony Foundation; the Court Theatre; Christchurch; the Dame Malvina Major Foundation; the Isaac Theatre Royal Charitable Trust; Saint Andrew’s College (the Stewart Music Suite); Stewart Plaza Redevelopment Sculpture 2008, Art & Industry SCAPE 2006 and 2008; the University of Canterbury Foundation, School of Fine Arts Platform Festival; and the Christchurch Cathedral Choir UK Tour 2008.

Grants have also been made to a range of artists, community projects and emerging artists, including Anastasya Filippochkina for Personal Development at the Eastman School in the USA; Kirsten Simpson, pianist, Royal School of Music; Raewyn Hill (Choreographer and Artistic Director) Artist-in-Residence, Hong Kong Performing Arts Centre; Hugh Cho Tak Po, Adrienne, Lady Stewart Scholarship and Piers Lane (Artistic Director), the Australian Festival of Chamber Music.

Although much of Adrienne, Lady Stewart’s patronage has been in the Christchurch region, she has also provided support nationally, such as to Chamber Music New Zealand, the Auckland Philharmonia, the Royal New Zealand Ballet Partners Programme, the National Youth Choir and as Patron of the Venice Biennale (2009).
Raewyn Hill

Choreographer and artistic director, Raewyn Hill, was born in 1972 in Oamaru, and spent her childhood in a number of small towns in the South Island. Graduating from the New Zealand School of Dance in 1992 with the Best All Round Student Award, she was subsequently named on the distinguished Honours Board in recognition of her commitment to dance in New Zealand.

Over an 18-year career, Raewyn has become one of New Zealand’s foremost contemporary dance-theatre practitioners. Throughout her professional career as an artist, she has received numerous awards and accolades from critics and audiences throughout Australasia. Her widely acclaimed solo show *When Love Comes Calling* had a sell-out season at the Sydney Opera House Studio Theatre.

In April 2009, Raewyn Hill and Dancers premiered a new full-length work, *Finders Keepers*, which is touring New Zealand throughout 2009. Until July 2009, Raewyn was the Artist-in-Residence at the School of Dance Hong Kong Academy for Performing Arts. Raewyn premiered a new contemporary dance work, *Vespers*, at the inaugural Asia Pacific Dance Platform, as a part of the 37th Hong Kong Arts Festival in February 2009. The inclusion of her work in one of the world’s premier arts festivals signalled a landmark in her career. Continuing to build her international profile, Raewyn is the first New Zealander to be awarded a prestigious Cité International des Arts residency in Paris, which she will take up from August 2009. As well, Raewyn has been invited to create a graduation work in 2010 for New York’s prestigious performing arts conservatoire The Juilliard School.

In November, Raewyn has been invited to set *Vespers* on the Bolshoi Ballet Academy, which will be performed at The Bolshoi Theatre, Moscow, Russia. She has also been appointed the new director of contemporary dance company Dancenorth in Townsville, Australia, from January 2010.

Holly Mathieson

Conductor, Holly Mathieson, completed a first-class honours degree at Otago University in 2001 and, two years later, graduated with a master’s in orchestral conducting from the University of Melbourne Conservatorium under the tutelage of Professor John Hopkins, OBE. Since 2004, she has been based in Dunedin, working as a freelance conductor and writing a PhD in music iconography.

Most recently, Holly conducted Opera Otago’s critically acclaimed season of *Cosi fan Tutte* at the 2008 Otago Festival of the Arts, her fourth appearance with that company. She also assisted conductor Tecwyn Evans in the University of Otago’s productions of *Madama Butterfly* (2005) and *Carmen* (2006) and conducted the Southern Sinfonia’s *Last Night of the Proms* in 2005 and the Christchurch Symphony Orchestra for the Air New Zealand Wine Awards in 2007.

In addition to her work as Artistic Director of the Solid Energy Ensemble of Southern Opera, Holly continues to lecture in conducting at the University of Otago, is the editor of the English edition of Serbian music journal *New Sound* and hopes to complete her PhD this year.

The private patrons who support the arts in New Zealand are essential to its continuance. I can’t think of any orchestra, opera or choral performance with which I’ve been involved that hasn’t benefited from, or relied upon, the generosity of private sponsorship from people like Adrienne, Lady Stewart. Western art music really has to battle to prove its place in New Zealand culture at times, and it is incredibly rewarding to know that there are people in New Zealand who value it so highly that they are prepared to personally ensure its survival.
Recipients of $10,000 Donations

Philip Norman

Composer, Philip Norman, has had a 30-year career as a freelance composer, writer and musician based in Christchurch. He has had works commissioned or performed by most of the leading music, theatre and ballet companies in New Zealand. His output of over 200 works includes Footrot Flats and Love Off The Shelf (stage musicals with book by Roger Hall and lyrics by A.K. Grant), Peter Pan (for the Royal New Zealand Ballet with choreography by Russell Kerr), Plumsong (for the combined New Zealand national and civic youth choirs of 1995), The Juggler (New Zealand Symphony Orchestra) and A Christmas Carol (Canterbury Opera), all of which are among the most performed works by a New Zealand composer in their field. He is a past-President of the Composers’ Association of New Zealand and holds a PhD in musicology. His work in this field includes three editions of a Bibliography of New Zealand Compositions (which, in 1992, formed the beginnings of the SOUNZ computer database of New Zealand composers and compositions) and an award-winning biography of composer Douglas Lilburn, published in 2006. He was the 2007 Ursula Bethell Writer in Residence at the University of Canterbury and, in 2008, received a CLL Writers’ Award to continue writing a history of composition in New Zealand.

Dr Norman’s association with the Christchurch Symphony Orchestra as a composer dates back to his Canterbury Rhythms commission of 1989 and includes a year as composer in residence in 1992, during which time he composed his Wenecjas cantata. This was originally for treble voices and orchestra, revised and abbreviated in 2007 for SATB choir and orchestra. As well as composing six other works for the orchestra, since 2004, he has helped organise the Christchurch Symphony Orchestra’s annual Christmas concert.

I feel greatly privileged and very excited to be a part of this celebration of Adrienne, Lady Stewart’s contribution to the artistic vitality of Christchurch. That our city has such a vibrant artistic community is in no small part due to the extraordinary commitment and devotion to the arts that Adrienne has shown over many years, not only as a philanthropist, but also as an articulate and highly persuasive advocate. Adrienne is a rare individual, and her receipt of the Arts Foundation Award for Patronage is fitting recognition of her invaluable work on all our behalves.

The Art & Industry Biennial Trust

The Art & Industry Biennial Trust organises the SCAPE Christchurch Biennial of Art in Public Space, New Zealand’s premier biennial dealing with art in public space. It has established a vital platform for both national and international artists to develop dynamic, lively and progressive artworks. SCAPE has a legacy of high impact public art in Christchurch. Its gifting programme of seven permanent artworks and commissioning of more than 150 temporary public artworks has enhanced the urban centre and raised the profile for public art in Christchurch. A major specialty of SCAPE artworks is the process of matching artists with industry, materials, intellectual property and resources to enable the production of new innovative artworks, activating and involving communities in the exploration of contemporary public art.

The next event, SCAPE 2010, will be the sixth Christchurch Biennial presented by the Art & Industry Biennial Trust and will run from 24 September to 7 November 2010. This will be a compelling display of concentrated public artworks by artists from New Zealand and overseas and is sure to fascinate and excite Christchurch locals and visitors.

The donation received by Adrienne, Lady Stewart through the Arts Foundation of New Zealand Award for Patronage will be used for a new dedicated education and public programme component for SCAPE 2010.

Lady Stewart has been a guiding light and fantastic supporter of the Art & Industry Biennial Trust since its inception. Over our 10 years, she has contributed not only the greatest individual resource support, but also an immense personal enthusiasm and commitment to making public art happen.

ANTHONY WRIGHT, CHAIRMAN, ART & INDUSTRY BIENNIAL TRUST

Made annually to a person, couple or private trust for the outstanding private contributions they have made to the arts, the Arts Foundation of New Zealand Award for Patronage is presented by Perpetual Trust.

I feel greatly privileged and very excited to be a part of this celebration of Adrienne, Lady Stewart’s contribution to the artistic vitality of Christchurch. That our city has such a vibrant artistic community is in no small part due to the extraordinary commitment and devotion to the arts that Adrienne has shown over many years, not only as a philanthropist, but also as an articulate and highly persuasive advocate. Adrienne is a rare individual, and her receipt of the Arts Foundation Award for Patronage is fitting recognition of her invaluable work on all our behalves.

With 125 years’ experience in managing charitable trusts, Perpetual Trust understands the value of charitable giving throughout society. Adrienne, Lady Stewart has been a huge supporter of charitable causes, particularly in the Canterbury region, but also throughout the country for over 40 years, and is an extremely deserving recipient of the Award for Patronage. Perpetual Trust has had a close working relationship with Adrienne, Lady Stewart through some of the charitable trusts they manage and is very proud to be presenting sponsor of this Award.

LOUISE EDWARDS, CHIEF EXECUTIVE, PERPETUAL TRUST
The Govett-Brewster Art Gallery in New Plymouth is the recipient of the Arts Foundation of New Zealand Governors’ Award in 2009.

In making their selection, Arts Foundation Governors acknowledged the singular commitment by the Govett-Brewster Art Gallery in New Plymouth to the cause of contemporary art, particularly from Aotearoa New Zealand, over a period of close to four decades. Governors noted that the Govett-Brewster Art Gallery has unswervingly followed a path of presenting leading-edge contemporary art from the outset and that a succession of able directors has brought to New Plymouth a programme that one might more readily have expected in one of New Zealand’s larger cities. The Govett-Brewster Art Gallery has set a benchmark for commitment to the “new”.

The Governors also noted that the city of New Plymouth, and its community, has steadfastly supported the Gallery and art in the community, including Len Lye’s Wind Wand, demonstrating an appreciation of the importance of contemporary art that belies the size of the city and its regional location. This civic leadership and commitment to new art is greatly admired by the Governors, and the New Plymouth District Council and staff of the Govett-Brewster Art Gallery (past and present) are warmly congratulated.

Established through a bequest and Trust Deed from the forward-thinking New Plymouth resident Monica Brewster, the Govett-Brewster Art Gallery has become a contemporary art museum recognised internationally for its global vision and special commitment to the Pacific. The Gallery maintains its own contemporary art collection and the collection of modernist filmmaker and kinetic sculptor Len Lye, in addition to presenting a dynamic exhibitions and events programme. Considered a pathfinder in this country’s cultural landscape, it works to foster the development and interpretation of contemporary art by developing new audiences and new possibilities for artists within contemporary culture.

As the Govett-Brewster moves towards its 40th anniversary in 2010, it is undertaking several vigorous projects including offering its collection online, interpreting its history in a major publication and undertaking an ambitious exhibition, acquisition and international programme.

On receiving the Governors’ Award, current Govett-Brewster Art Gallery Director Rhana Devenport says “the Gallery is deeply honoured by the recognition of its remarkable achievements over the past four decades.”

Two previous Governors’ Awards have been made. The inaugural recipient was the University of Otago – in recognition of its significant contribution to the arts community since 1958 through its Burns, Hodgkins and Mozart Fellowships. The three fellowships were set up through the generosity of anonymous benefactors and have subsequently been funded by additional grants to maintain their value. The second presentation was made to Concert FM (now Radio New Zealand Concert) for the significant contribution made by the organisation in supporting, encouraging and promoting New Zealand composers, musicians, writers and actors at a national level. Concert FM’s contribution to the arts through its recording collaborations and the Douglas Lilburn Prize (a joint Concert FM and New Zealand Symphony Orchestra initiative) was also recognised.

The passionate faith that our past and present directors, staff and supporters hold in the power of contemporary art has never wavered. We believe that art breathes life, that it is the essence of what it is to be human, and it’s wonderful that this belief has been so resoundingly acknowledged by the Arts Foundation.

Rhana Devenport, Director, Govett-Brewster Art Gallery

The Arts Foundation of New Zealand Governors’ Award is an honorary Award that recognises an individual or institution that has contributed in a significant way to the development of the arts and artists in New Zealand. The recipients are chosen from time to time by Arts Foundation Governors, with each recipient receiving a plaque designed by Auckland artist Jim Wheeler.
A potting career, which... spans the emergence, flourishing and subsequent transformation of the craft movement of the twentieth century.

FROM: MAKING THE MOLECULES DANCE

I am fascinated by the workings of the natural world and since mid-1960s, by means of clay, fire and glazes, have attempted to metamorphose nature’s stimuli into my ceramics. The frame of volcanic and geothermal areas beckons me. Here, at your feet and in the air you breathe are the feverish exhalations of geothermal activity. These sites are art galleries of nature’s creations, colourful abstract patterns of minerals thrust to the surface from subterranean crucibles by steam, boiling water and gases.

LENN CASTLE

Leading New Zealand potter Len Castle’s interest in botany, zoology and geology has fuelled the inspiration behind his ceramic work throughout his long career. As a child, he discovered moa bones in a lava pit near the Auckland Zoo, beginning a collection that slowly turned the playroom he shared with his brother into a “museum”. He also discovered a clay deposit on the Westmere shoreline, which he proceeded to experiment with. Using his mother’s oven, he baked marble-sized balls, which he later traded with his school friends. He has worked passionately in his chosen medium since 1947, becoming a full-time potter in 1963.

Clay represents his love of the land, and working with the medium has provided him with a link between his fascination with science and the arts. His work has ranged from functional salt-glazed pottery to more sculptural works inspired by geological forms.

Dr Peter Simpson, Director of The Holloway Press at the University of Auckland, was invited to write for the catalogue that accompanies the exhibition Mountain to the Sea. The exhibition includes approximately 60 works made over the past five years, which are exhibited alongside photographic images taken by Castle of a range of landscapes that have inspired him. There is also poetry by ten leading New Zealand poets that references his work.

Before Peter Simpson began writing, Len was keen to show him pieces for the exhibition. “On Anzac Day 2008, I first became aware of Len’s arrival when I saw out the window a sprightly octogenarian, red poppy on his chest, clambering in and out of the back of his vehicle and hauling large polystyrene containers onto my front veranda. Eventually, their contents were unpacked from newspaper and bubble-wrap, covering the veranda with a dazzling display of ceramics ranging from wide bowls with vivid lava-red or marine-blue glazes to numerous sculptural pieces, large and small, often with glimpses of bright colour where their secret interiors were exposed, contrasting with their brown, off-white, pinkish or charcoal surfaces. It was a privileged experience, giving a new spin to the expression “private view”.

Mountain to the Sea celebrates the Volcanic series, which Castle began developing in the early 1990s, and the Sea Secrets series created more recently. Ten poets were invited to take part and were each provided with a selection of images, including ceramics from the exhibition and Castle’s landscape images, and asked to respond to either element or both. Some chose to respond to a specific work or image, while others were more general in their approach. In all cases, the poems provide the reader, and viewer of the exhibition, with new opportunities to reflect on the many layers of possible meaning and intent behind each piece.

Curator Tanya Wilkinson says, “Len has been documenting the landscape with photography since the 1960s. His images depict landscapes where the elements are most extreme, and these images sit naturally alongside his ceramic work, which also reflects his exploration of the landscape through the medium of clay and glaze materials. These explorations have resulted in a wide range of works, from elegant blue lake bowls through to the gritty lava tubes and fossil-like forms that illustrate his absolute mastery of clay.”

The exhibition, accompanying catalogue and the major publication are a celebration of Len Castle and his works. Now aged 84 and still actively working, he is widely regarded as one of New Zealand’s greatest potters.

Organised and curated by Tanya Wilkinson, with support from the Hawke’s Bay Museum & Art Gallery, Mountain to the Sea was launched at Whanganui Art Museum in late 2008 and then showed at Lopdell House Gallery in Auckland. The exhibition will continue to tour around New Zealand throughout 2009 and early 2010 and will be shown at Rotorua Museum of Art and History, Te Marawhara (Palmerston North), Southland Museum and Art Gallery (Invercargill), The Suter Gallery (Nelson) and the Tauranga Art Gallery.

The Arts Foundation of New Zealand Icon Awards honour art makers who have achieved the highest standards of artistic expression. Limited to a living circle of 20, Icons are pioneers and leaders from all arts disciplines, living and working around the world.
There can be no doubt Helen Medlyn is one of our most versatile and talented artists. Is there nothing she can’t do? No, is the answer! From opera to the concert stage, from the classic musical to revues and her bold creative one-woman shows, Helen is a winner! A great actress too. Long may her star shine.

RAYMOND HAWTHORNE

Helen Medlyn has been reported as being “A JIll of All Trades” or, as William Dart said in the New Zealand Herald, “is there anything Helen Medlyn... New Zealand’s favourite mezzo... can’t sing?” These are no idle descriptions; Helen’s “life upon the wicked stage” has encompassed and continues to include an eclectic mix of story-telling genres. At one time or another, she has been a jazz chanteuse, dancer, actress, musical theatre performer, narrator, classical concert singer, voice-over artiste, opera diva and cabaret entertainer. Helen has an extensive repertoire. She has been critically acclaimed for many of her interpretations including her portrayal of Joy Gresham in the play Shadowlands, her Mary Magdalene in the rock opera Jesus Christ Superstar, her depiction of a pioneer woman’s struggles in (Arts Foundation Laureate) Gillian Whitehead’s vocal symphonic work Alice, her playing of the Mother/Witch in the opera Hansel and Gretel, her rendering of the works of Mahler, and her hell cabaret shows with pianist and music director Penny Dodd.

In New Zealand, Helen is a popular and regular guest artist with many companies such as NBR New Zealand Opera, the New Zealand Symphony Orchestra and the Auckland Theatre Company, and she frequently appears with the four major city orchestras and choirs. Across the Tasman, Helen has performed with Opera Australia, State Opera of South Australia, Queensland Opera, the Sydney Symphony Orchestra, the Queensland Orchestra and the Canberra Symphony Orchestra, while further afield she has worked with the English National Opera, the London Philharmonic Choir, the Chandos Symphony Orchestra (UK), the Eugene Symphony Orchestra (USA) and the Malaysian Philharmonic Orchestra.


I love what I’m doing and I’m doing what I love.

Having received her Arts Foundation Laureate Award in 2002, Helen is also one of the Arts Foundation’s Governors, providing advice to Trustees and helping with the selection of Icon artists. Helen will be singing in the AMI Last Night of the Proms on Saturday 22 August 2009, 7.30pm, at the Wellington Town Hall; singing Eve de Castro Robinson’s Lee Songs with the Auckland Chamber Orchestra on 13 September; presenting her cabaret show Hell, Man on Friday 18 September, 8pm, at the Playhouse Theatre, Hastings; appearing in the Auckland Theatre Company’s production of Oliver! from Thursday 29 October until Sunday 22 November at Sky City Theatre, Auckland; performing in the Qantas Last Night of the Proms on Saturday 28 November, 7.30pm, at the ASB Theatre Aotea Centre, Auckland; and is a guest artist in Classics at Sunset on Saturday, 12 December at Black Barn Vineyard, Havelock North.

It knocks me out that I was born with two bits of muscle in my throat that don’t make too shabby a sound, that I can fake it in the movement department, that I have a mind that is pretty good at remembering words and music... and that people choose to leave their house, go to the theatre, pay for tickets and sit in the dark, because they want to share in what I do.

HELEN MEDLYN

The Arts Foundation of New Zealand Laureate Awards are awarded annually to celebrate five talented artists whose careers are in full flight. The Award of $50,000 each is made in recognition of the artist’s achievements to date and as an investment in their future. The Laureate Awards are presented by Forsyth Barr. The annual donation is made possible through income generated by the Foundation’s Endowment Fund, which is expertly managed on a daily basis by Forsyth Barr. The Fund is growing through donations and legacies from Patrons and Donors. Annual contributions by Laureate Donors also contribute to the Award.
Madeleine Pierard... is a singer with acute perception and musicianship. Her voice is elegant and even-toned throughout its unusually large range. She also has the valuable ability to understand, interpret and project a difficult new score with conviction and to carry the audience with her.

ROD BISS, THE NEW ZEALAND LISTENER

Madeleine Pierard was recently awarded a place at the National Opera Studio in London. Established by the Arts Council as a link between the music colleges and the six main UK opera companies; the studio provides a master course for a small number of young and exceptionally talented singers and repetiteurs, to prepare them for their professional careers in opera. It provides individual tuition at an international level and is designed to add dramatic, language and interpretative skills to refine the students’ existing talents. The studio works closely with the six main British opera companies, who help select the 12 singers and three repetiteurs whom they believe have real prospects of becoming principal artists.

Madeleine became well known in New Zealand following her win at the 2005 Lexus Song Quest. Her reputation has grown nationally after a number of recitals and concerts in the country at the end of last year. She has had many positive reviews, including for her role in the Messiah in December 2008 with the Tudor Consort and Vector Wellington Orchestra. The Dominion Post wrote: “Madeleine Pierard stood out with beautiful tone, focus and intonation, and her articulation of varied and brilliant ornamentation was breathtaking. Every one of her arias and recitatives would have been encored if this had been opera.”

It was Madeleine’s dream to be taught by the tutor of her choice at the Benjamin Britten International Opera School. Now, after three years of hard training, Madeleine has completed her Artist Diploma in Opera, as well as a Master of Music. Her fees at the Opera School annually totalled $44,000 alone, before living costs, so we suspect her $35,000 Award from the Foundation was put to very good use. The course at the National Opera Studio is funded, but living costs are not, so, Madeleine says, “it is still a tough road ahead.”

Internationally, Madeleine is now well on the way to establishing herself in London and working to acquire more serious roles. She has picked up a number of scholarships and awards both in New Zealand and abroad, including, in 2008, Les Azuriales Ozone Opera Competition in the Côte d’Azur, France and the prestigious Great Elm Vocal Award at the Wigmore Hall. She won the 2009 Royal Over-Seas League Singer’s Competition and then competed for the Royal Over-Seas Gold Medal at the Queen Elizabeth Hall in London in May, against the winners of the other three disciplines (piano, woodwind and strings). This competition has built up a solid reputation as a launch pad for the careers of outstanding young musicians.

While she has been based in London, highlights include singing Melagro in the Handel Festival, performing with Dame Ki Te Kanawa in Jersey, winning the Great Elm Vocal Award at Wigmore Hall and singing for the Queen and Duke of Edinburgh in Westminster Abbey. Those who were avoiding the New Zealand winter by holidaying in England in June and July 2008 may have had the opportunity of seeing Madeleine performing in Monteverdi’s Vespro della Beata Vergine 1610 with the Epsom Choral Society, St Martin’s Church, Epsom; Helena in A Midsummer Night’s Dream with the Epsom Choral Society, St Martin’s Church, Epsom; Helena in A Midsummer Night’s Dream (Britten) with the Benjamin Britten International Opera School, London; in the Royal College of Music Rising Stars concert at the Cadogan Hall; and as Musetta in La Boheme with Longborough Opera, Cottswolds.

Madeleine recently completed two recordings with the New Zealand Symphony Orchestra, featuring works by Lyell Creswell and Beethoven works for soprano and orchestra for the Naxos label. You can also hear Madeleine on recordings that can be purchased on-line: http://www.classiconline.com/artistbio/Madeleine_Pierard.html

The Arts Foundation of New Zealand New Generation Awards celebrate achievements of artists who are at an early stage of their career. Biennially, five artists are awarded $25,000 each, donated by Freemasons New Zealand. Each artist must have developed an individual identity demonstrating strength and quality in their particular art form.
Three Icon artists have had their work exhibited in the first half of the year, with accompanying publications. They are Len Castle (profiled on page 6), Ans Westra and Milan Mrkusich. Meanwhile, another Icon, Margaret Mahy has had her first history book published.

**Margaret Mahy**'s **Awesome Aotearoa** is published by AUT Media and illustrated by Trace Hodgson. “For New Zealand, certainly is an adventurous country...we have forests and rocky beaches. We have earthquakes and volcanoes, and pools of boiling mud and we also have the All Blacks – a world famous rugby football team. Earthquakes, boiling mud and rugby players! Who could wish for more?”

The Angel’s Cut, the long-awaited sequel to Elizabeth Knox’s (Laureate) The Vintner’s Luck, was launched in June at Unity Books in Wellington by Niki Caro. Niki is directing the film of The Vintner’s Luck, which is due for release later this year.

**Milan Mrkusich** (Icon) is the subject of a new book Mrkusich: The Art of Transformation by Alan Wright and Edward Hanfling, published by Auckland University Press. The book traces Milan’s career over 60 years, from the early gouaches on paper, through to his Emblems and Corner series. The exhibition Trans-Form, reflecting Milan’s interests in alchemy and the notion of art as an act of transformation, was timed to celebrate the publication of this book at the Gus Fisher Gallery, Auckland, in March. This exhibition tours to Christchurch, Dunedin and Wellington in 2009/2010 (dates and venues to be confirmed).

http://web.auckland.ac.nz/uaa/aag/new/new_home.cfm

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**Pakariki, te totara rangiura**

Kua tuaina e te toki matapo a itiu
Te manu hauturuki o Hui-te-aranui
Hunaia eRua kua wahangau.
He ringa tohunga, he reo pukenga
Kua hoki ata ki te wananga o Tikitikatua
Ki nga teiteitanga o te puwhakahara
Te whekerangi o Tanemahuta ra e.

*Na Iwirakau, no Te Whare-o-ponga*

Otira, he mokopuna na Te Tuhi Marekura-o-Rauru.
E hika, whaia nga tapuwheroa o te pakura
Ki Te Umu-kokako ki puke Hikurangi
Ko te ara whakataara tera o nga tipuna
Te kaka hi whakairoiro, Te Urunga-tapu-o-Paitea.

*DEREK LARDELLI*

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**Ans Westra** (Icon) travelled the country with author Adrienne Jansen to research and create The Crescent Moon: The Asian Face of Islam in New Zealand, an exhibition and book of the same name, documenting the lives of Asian Muslims in New Zealand. They met, interviewed and photographed an ethnically, culturally and theologically diverse group. Commissioned and published by the Asia New Zealand Foundation, the book, with photographs by Icon Artist Ans Westra and text by Adrienne Jansen, was launched at the same time as the exhibition opening, by Governor-General His Excellency the Hon Sir Anand Satyanand at Pataka Museum, Porirua. The publication is available to purchase from bookstores or online through www.nzbooksabroad.com.

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Dr Pakariki Harrison

Dr Pakariki Harrison (Icon) passed away during the Christmas break. Following attendance at his tangi, Trustee Elizabeth Ellis said, “we have lost a man of great significance and mana, a creative force and a unique leader in the arts.” Honoured with an Icon Award in 2003, Pakariki was widely regarded as one of the most accomplished people of his generation in the field of Maori art and particularly as a leading Tohunga Whakairo (Master Carver). You can read about Paki’s life in the major biography written by Dr Ranginui Walker, entitled Te Whakairo: Paki Harrison – The Story of a Master Carver (Raupo/Penguin).

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**New Books of Interest**

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**Awards**

Congratulations to Laureate Kate De Goldi (overall winner of this year’s New Zealand Post Book of the Year Award and the Young Adults Fiction section). Kate is now a finalist for the top prize in the Library and Information Association of New Zealand Aotearoa (LIANZA) Awards and the 2009 Montana Book Awards (fiction section) with her novel The 10pm Question. Congratulations also to other finalists in the Montana Book Awards including Laureates Jenny Bornholdt (poetry section), The Rocky Shore, and Elizabeth Knox (biography section), The Love School: Personal Essays, and to all three finalists in the illustrative section, who are Laureate Peter Peryer (for Peter Peryer: Photographer, written by Peter Simpson), Laureate John Reynolds (for Certain Words Drawn) and finally Icon Len Castle with Len Castle: Making the Molecules Dance. The winner of the Montana New Zealand Book Award poetry category will be announced on Montana Poetry Day, Friday 24 July. All other winners will be announced on 27 July.
Laureates and a New Generation Artist enjoy being Artists-in-Residence

Laureate Gillian Whitehead (composer) and Warwick Freeman (jeweller) were welcomed as the 2009 Henderson Arts Trust Artists-in-Residence in March. The residence is based at Henderson House (designed by Austrian architect Ernst Plishcke), Alexandra. Like the Laureate Awards, the Artists-in-Residence scheme cannot be applied for, with the artist selection made by Trustees of Henderson House.

While at the residency, Gillian has been working to complete the opera she is writing with Laureate Gaylene Preston and says, “it’s getting there.” She has finished a piece for solo voice, which was sung at the unveiling of Chris Booth’s new sculpture at Kenkeni early in June. Along with one or two other pieces to write, Gillian hopes to start working on works with a distinctly Central Otago focus. She says “this is a part of the world I love... the outcomes of the residency will probably last much longer than the year I live in this wonderful house, and its warm and welcoming community.”

During Warwick Freeman’s six weeks in residence, he undertook a project called Free Gold which involved his looking for gold, but also buying it, “so, not so free”, and using it in its raw alluvial state to make gold fish hooks – real ones, that is, not decorative. Warwick made several, attached them to a line and threw them into the Clutha River and into some of the local dams. “No fish,” Warwick said “it seems I’m a better goldsmith than a fisherman!” Fellow Laureate and photographer Peter Peryer was the outgoing Artist-in-Residence. During his year at Henderson House, Peter maintained a blog reporting and recording his images of the region.

A Focus on Music

In Applause issue 16, we looked at Arts Foundation honoured artists who had achievements at that time in the literary world, including through awards, through publication of books and through books written about them.

At the same time, a number of artists from the music world have been busy.

“The collaboration with Serj [was] very intense for months, even though we only met in person a few days before the concert. The arrangements and orchestrations kept getting bigger and bigger. We scored for a big orchestra, and the Auckland Philharmonia Orchestra certainly had their work cut out for them. Serj was totally clear about how he wanted this to sound, and I love that he pushed me to come up with ways to create an energy that is different from, but as powerful as, the performances on [his] Elect the Dead CD... This project has been a big one. I worked with a team of specialists to help me with the transcriptions, file conversions and producing the conductor’s score and orchestral parts...”

JOHN PSATHAS

Don McClashan’s (Laureate) second solo album was released by Arch Hill Recordings, under the name Don McClashan & the Seven Sisters; Manouni’s Year is the first full release under this name – reflecting a more “band” effort than his first solo album Warm Hand. Russell Baillie reported for the New Zealand Herald that there is “plenty of new evidence of [Don’s] particular song writing genius throughout”. The album was promoted with a national tour in May.

Moana Maniapoto (Laureate) and the tribe performed in New Plymouth at Womad 2009 and at the Regent on Broadway before touring to festivals in the Netherlands and Australia, and Kuching for the Malaysia Rainforest Festival in Sarawak/Borneo.

Laureates Gillian Whitehead and John Psathas offered their talents to SOUNZ, a fundraising project that ran during New Zealand Music Month from 14-31 May. They joined other winners of the SOUNZ Contemporary Award in offering to write a new work for the highest bidder in a tender process. The five successful bidders have been given the opportunity to discuss the content of the piece with the composer, name the work and suggest the instrument or voice for which the work will be composed. SOUNZ is arranging a performance and recording of the piece by a leading New Zealand performer and a presentation copy of the score signed by the composer for each winning bidder.

All five works met their reserve, with both Gillian’s and John’s works attracting competing bids. In a grand finale during New Zealand Music Month, the results were announced by the Hon. Chris Finlayson, Minister for Arts, Culture and Heritage, at a reception in Wellington on 31 May. $30,000 in bids was received, and more than $20,000 of this went to SOUNZ as a donation to assist their work of providing and promoting music by New Zealand composers. For more information, check the news pages at www.sounz.org.nz.
“I love my Terry Stringer statuette; it’s a thing of beauty and joy to me. I never get sick of finding the tui within the two hands. It sits on my desk, next to my computer, so that when I am feeling unmotivated, or have writer’s block, or am feeling sorry for myself, I can look at it and it kicks me on.”

Oscar Kightley

The Laureate statuette has now been presented to 44 Arts Foundation Laureates. Designed by Terry Stringer and cast in bronze, the Foundation has used the inverse shape of the bird as a particularly powerful symbol to represent Laureate artists who are in full flight, reaching to great heights. But the symbolism inherent in the design doesn’t end there. Terry Stringer’s concept for the sculpture is “of a child with raised hands clapping. The outside shape of the work is a bird’s egg.” Terry advised his thinking “that the work is in the nature of applauding an artist, using a child’s persona to avoid representing either a man or a woman. The egg symbolises the starting point from which the artist has flown from to reach great heights, and the tui is identified by the distinctive feather at the crop.” This, Terry said, “is to make it more specifically of New Zealand”.

Laureates were invited to share a story about their statuette. Gillian Whitehead’s statuette sits on a hall table so she can see the inverse bird against the wall. It is beside a large Robin Webster woven flax basket, a cross-stitch picture of the Epsom villa where her grandfather lived and a large conch shell. Jenny Bornholdt says she uses her statuette as a door stop in her writing shed. She discovered it was just the thing for keeping the door open on a windy day – not, she said “that we get many of them in Wellington!” The shed was designed and built with her Award money, so she “figures these two things belong together.” Quite an appropriate figure to greet and inspire Jenny each time she enters the shed. Ian Wedde’s statuette “moves around a bit”, but he says its now preferred place is on a ledge by their woodburner in the company of eclectic items such as “plaster heads of Donna and me by my son Carlos when he was about 13, a photo of the poet Pablo Neruda with Salvatore Allende, one of those Russian doll sets with Vladimir Lenin as the big outside doll, and a carafe and light bulb sculpture by Bill Culbert”, and Moana Maniapoto says her “spunky Terry Stringer statuette is framed in a small window [looking] out towards the Waitakere ranges and the harbour. Its eyes are closed and it’s facing the Sky Tower.” Moana figures the statuette is meditating on a win she “might have one day on the ol’ roulette wheel”.

The Terry Stringer Laureate Statuette

The Arts Foundation provides a unique opportunity for individuals to support and become involved in funding talented New Zealand artists. One such person to take up this opportunity is Fay Pankhurst. Fay began her involvement in 2001 as a Bronze Patron, but once she had seen the growth and potential of the Foundation, she upgraded her contribution to that of a Gold Lifetime Patron.

Fay is passionate about the arts and was impressed by the philosophy behind the Arts Foundation and the way it enhances New Zealand’s cultural life with the support it gives New Zealand artists. She says, “the thing I like about the Foundation is that private individuals are able to further the careers of artists across the board and that the recipients are selected without application. It is evident when you meet the recipients that they hold their Award in high esteem and feel it will make a significant impact.”

“The Arts Foundation is grateful to Fay and all Patrons that are part of the team,” said Simon Bowden, Arts Foundation Executive Director. “Private support for the arts sends a strong signal that the arts are a cherished part of our society.”

The thing I like about the Foundation is that private individuals are able to further the careers of artists across the board and that the recipients are selected without application. It is evident when you meet the recipients that they hold their Award in high esteem and feel it will make a significant impact.

FAY PANKHURST, GOLD LIFETIME PATRON
Trustees

We are pleased to welcome two new Trustees to the Arts Foundation. From Auckland, both Andrew Harmos and David Ross have significant visual arts collections and a serious interest in the arts. Andrew will bring in-depth corporate knowledge to strengthen the Arts Foundation’s business ties, while David has a thorough understanding of philanthropy and experience through working on many arts-related trusts.

Andrew Harmos was a partner at Russell McVeagh for 16 years before establishing the specialist corporate legal advisory and transactional firm of Harmos Horton Lusk (HHL) in 2002. Since its establishment, HHL has been involved in a number of the most complex and challenging New Zealand mergers and acquisition transactions, representing both international-based and domestic acquirers and target boards across the spectrum of New Zealand business. The firm has been engaged in NZX listed debt and equity offerings and other non-listed securities structuring and issuance. It provides high-level strategic and board advice and has assisted clients before Takeovers Panel and Securities Commission hearings. Andrew is a Director of Westfield New Zealand Group and Elevation Capital Management Limited. He became Chair of the NZX Board in 2008. He is an enthusiastic supporter of New Zealand art.

David Ross has been practising as a chartered accountant on his own account in a specialised Auckland practice for many years. He is chairman or director of a number of companies and has a special interest in hi-tech projects. David has a particular interest in the arts and was a founding shareholder and Chairman of Rialto Cinemas Ltd around 1992 and was also the principal shareholder in the Arts Channel from its inception until it was sold to Sky TV in late 2008. David started the Rialto Channel on Sky TV and is still a 50 percent shareholder. He is a partner in the Rialto Film Distribution Joint Venture Syndicate, a business specialising in the distribution of arthouse movies that has brought the Metropolitan Opera series to New Zealand. David is also a part owner of the Bridgeway Cinema in Auckland and the Rialto Cinema in Tauranga. David is a serious art collector specialising in French impressionist and post-impressionist lithographs and etchings, and he and his wife, Dian, also have a collection of New Zealand contemporary art and New Zealand contemporary sculpture. David is a trustee of a number of arts-related organisations including the NZ Contemporary Art Charitable Trust (which operates the biannual Art Fair in Auckland), the Gerrard and Marti Friedlander Charitable Trust and the William and Lois Manchester Charitable Trust. He was a board member of the Auckland Philharmonia Orchestra for approximately 25 years and is a long-time supporter of the orchestra, chamber music and opera. David has also been appointed to the Funding Board of the Auckland Amenities Board, which allocates funds to 12 designated Auckland entities.

Governors

Congratulations to Foundation Governor Jonathan Mane-Wheoki who has taken up the position of Professor of Fine Arts and Head of Elam School of Fine Arts at The University of Auckland. Jonathan is one of New Zealand’s most respected figures in the arena of fine arts. He is an art historian, architectural historian and cultural historian. His broad range of professional experiences and research outputs encompasses many disciplines, from architectural history to music. For the past five years, Jonathan worked as Director of Art and Collection Services at the Museum of New Zealand Te Papa Tongarewa.

Gillian Whitehead was made a Governor of the Arts Foundation along with the four other inaugural Laureates. The Arts Foundation spoke to her about the decision she had to make in taking up the agreed title ‘Dame’. She says, “I would have preferred the change back to titular honours hadn’t happened, and I’d also prefer not to have to make this decision. However, there are few titles amongst musicians, particularly non-singers, and the visibility of creative artists here and overseas is important, and I’ve had a lot of encouragement to accept on those grounds. And it is a New Zealand award, which will probably now remain until we eventually become a republic. And I feel extremely honoured to have received it, with or without the title.”

Eion Edgar

Eion Edgar, long-serving Trustee since 1999, has agreed to accept his knighthood honour since the reinstatement of the titles was brought about by the change of government. Eion says, “my decision to accept the title was made easy by the unanimous support from family and friends to accept. In the first three days after the announcement, I had over 80 calls, texts and emails telling me ‘to get on with it’.”

Leigh Davis’s resignation has been accepted by the Trustees with regret. Leigh has been a Trustee since January 2006. Early in 2008, Leigh contributed significantly through a working party with Sue Wood, in developing the Foundation’s plans for its second decade to be launched at a later date. Leigh’s skills and experience in branding and thinking strategically have been highly valued. The Trustees thank Leigh for his contribution.

From the Office

Jaenine Parkinson, who acted as Administrator/Events Co-ordinator for a year while Bryna Dokkers was on maternity leave, has moved to Dunedin and is now Director of the Blue Oyster Gallery in that city. Bryna is now back in the office.
DYNAMIC PRIVATE SUPPORT

Multi-year support enables growth

Forsyth Barr is into its eighth year as a sponsor of the Foundation. It is hard to imagine what the Foundation’s first decade would have been like without them.

Since the beginning of their partnership with the Foundation, Forsyth Barr has supported seven Laureate Awards, three Icon Awards, two New Generation Awards, three Award for Patronage ceremonies and over 50 Forsyth Barr Laureates On-Stage events. In this time 93 artists have received awards from the Foundation. Forsyth Barr’s support of the Foundation office has enabled a myriad of new projects and has assisted with the establishment of the Marti Friedlander Photographic Award and one of the most generous residencies offered to a New Zealand artist, the Harriet Friedlander Residency in New York. They have also provided advice and support for Foundation publications, and under their management, the Endowment Fund has reached $6 million.

Here are some of the highlights

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<td>Forsyth Barr as Principal Sponsor at a ceremony at Government House Wellington. Forsyth Barr becomes fund manager of the Foundation’s endowment.</td>
<td>Forsyth Barr hosts Laureate Awards as Principal Sponsor.</td>
<td>Forsyth Barr and the Foundation launch an artist touring programme, then called Laureate Forums, at the Dunedin Public Art Gallery.</td>
<td>Forsyth Barr support the Inaugural Icon Awards as Principal Sponsor.</td>
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<td>Forsyth Barr wins a Special Merit Award at the National Business Review Awards for Sponsorship of the Arts.</td>
<td>2002 Laureates Helen Medlyn, Don McGlashan, Warren Maxwell, Tze Ming Mok, Joe Sheehan, Eve Armstrong and Taika Waititi. Forsyth Barr, and Simon Bowden, Executive Director Arts Foundation.</td>
<td>Launates Phil Dadlton, Derek Lardelli and Neil Ieremia in discussion with Oliver Diven. Forsyth Barr Managing Director Neil Paviour-Smith opens the Icon Awards.</td>
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<td>Forsyth Barr is the overall winner of the National Business Review Awards for Sponsorship of the Arts.</td>
<td>2005 Forsyth Barr takes two new positions as Presenting Sponsor of the Laureate Awards and naming sponsor of the Laureate forums, which are retitled Forsyth Barr Laureates On-Stage. The partnership is celebrated with a new logo that is interpreted by Icon Pakariki Harrison.</td>
<td>Arts Foundation and Forsyth Barr joint logo. Forsyth Barr takes two new positions as Presenting Sponsor of the Laureate Awards and naming sponsor of the Laureate forums, which are retitled Forsyth Barr Laureates On-Stage. The partnership is celebrated with a new logo that is interpreted by Icon Pakariki Harrison.</td>
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<td>Forsyth Barr supports the launch of the National Business Review Awards for Sponsorship of the Arts.</td>
<td>2006 Inaugural New Generation Artists Warrin Maxwell, To Ming Mok, Joe Sheehan, Eve Armstrong and Taika Waititi. Forsyth Barr and the Foundation launch the New Generation Awards, which are funded by Freemasons New Zealand.</td>
<td>Forsyth Barr supports the launch of the Award for Patronage at Government House, Auckland.</td>
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<td>Forsyth Barr Managing Director Chris Lambert with his team and representatives from the Foundation.</td>
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<td>Forsyth Barr Chairman and Arts Foundation Trustee Eion Edgar opens the inaugural Marti Friedlander Photographic Awards.</td>
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The Heritage Project

Continuing with its programme of commissioning oral histories under the Heritage Project, the Arts Foundation was able to arrange for oral historian Susan Fowkes to interview Icon Donald Munro while he was visiting New Zealand for the 2008 Laureate Awards at the end of last year. This history is with the Oral History Archive at the Alexander Turnbull Library. The Arts Foundation will now instigate interviews with each new Icon recipient around the time of the announcement of their Award.

A Toast

Long-time supporters of the Foundation, Chrometoaster (design) and the Republic of Acumen (PR and communications) are completing their sponsorship terms with the Foundation. Executive Director Simon Bowden said, “both Chrometoaster and Acumen have been dedicated supporters. They have gone well beyond their briefs to become contributors to the Foundation’s strategic direction. We couldn’t have got to where we are without them and they will be truly missed.” He also noted the extraordinary commitment of staff at both organisations. “Glenny Coughlan and Michael Dunlop, Directors of Acumen, and Creative Director of Chrometoaster Dave Turnbull and their teams personally invested in the Foundation, they went the extra mile,” he said. “The Arts Foundation is very grateful for the support of both companies and wishes them well in their future endeavours.”
Many individuals and organisations have supported the Arts Foundation through donations, gifts, bequests and sponsorship since our emergence in 1999. This support is extremely important to the Foundation. Patrons’ continued loyalty and contribution to the cause is most gratefully acknowledged.

**Vice-Regal Patron**  
His Excellency The Honourable Sir Anand Satyanand, GNZM, QSO, Governor-General of New Zealand

**Trustees**  
Ros Burdon CNZM (Chair), Richard Cathie MNZM, Eion Edgar DCNZM, Elizabeth Ellis CNZM, Andrew Harmos, Fran Ricketts, David Ross, Sir Ronald Scott, Brian Stevenson, Sir Miles Warren ONZ, KBE and Sue Wood

**Honorary Vice Patrons**  
Sir Michael & Lady Hardie Boys

**Governers**  
John McCormack (Chair), David Carson-Parker, Dr Robin Congreve, Briar Grace-Smith, Roger Hall CNZM QSO, Elizabeth Knox ONZM, Jonathan Marie-Whicketi, Helen Medlyn, Justin Paton, Gaylene Preston ONZM, Deirdre Tarrant MNZM, Hon Georgina te Heuheu QSO, Marilyn Webb ONZM, Gillian Whitehead CNZM, Gillian Whitehead COMPOSER, Merilyn Wiseman CERAMIC ARTIST, Douglas Wright CHOREOGRAPHER

**Staff**  
Executive Director  
Simon Bowden  
Project Co-ordinator  
Angela Busby  
Administrator  
Bryna Dekkers

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Fax: 04 382 9692  
Email: admin@artsfoundation.org.nz  
Website: www.artsfoundation.org.nz

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**Award Recipients**

**Icon Artists**  
Raymond Boyce THEATRE DESIGN  
Len Castle POTTER  
Janet Frame (1924–2004) WRITER  
Maurice Gee WRITER  
Peter Godfrey MUSICIAN  
Patricia Grace WRITER  
Alexander Grant BALLET DANCER  
Dr Pakariki Harrison CARVER  
Ralph Hotere VISUAL ARTIST  
Russell Kerr CHOREOGRAPHER  
Donald McIntyre OPERA SINGER  
Margaret Mahy WRITER  
Milan Mrkusich VISUAL ARTIST  
Donald Munro OPERA PIONEER  
Don Peebles PAINTER  
Don Selwyn (1935–2007) ACTOR/DIRECTOR  
Diggeress Te Kanawa WEAVER  
Hone Tuwhare (1922–2008) POET  
Sir Miles Warren ARCHITECT  
Ans Westra PHOTOGRAPHER  
Arnold Manaaki Wilson SCULPTOR  

**Laureate Artists**  
Barry Barclay (1944–2008) FILM DIRECTOR/WRITER  
Jack Body COMPOSER  
Alun Bollinger CINEMATOGRAPHER  
Jenny Bornholdt POET  
Shane Cotton VISUAL ARTIST  
Phil Dadson INTERMEDIA ARTIST  
Neil Dawson SCULPTOR  
Kate De Goldi WRITER  
Ngila Dickson COSTUME DESIGNER  
Warwick Freeman JEWELLER  
Alastair Galbraith SOUND MUSICIAN  
Briar Grace-Smith WRITER  
George Henare ACTOR  
Michael Houstoun CONCERT PIANIST  
Sarah-Jayne Howard DANCER  
Michael Hurst ACTOR/DIRECTOR  
Neil Ieremia DIRECTOR/CHOREOGRAPHER  
Humphrey Ikim FURNITURE MAKER  
Lloyd Jones WRITER  
Oscar Kightley WRITER/ACTOR/DIRECTOR  
Elizabeth Knox WRITER  
Derek Lardelli TA MOKO/KAPA HAKA  
Colin McColl THEATRE DIRECTOR  
Shona McCullagh CHOREOGRAPHER/DANCE FILMMAKER  
Don McClatchan MUSICIAN  
Bill Manhire POET  
Moana Maniapoto MUSICIAN  
Helen Medlyn SINGER  
Julia Morison VISUAL ARTIST  
Simon O’Neill OPERA SINGER  
Michael Parsonswhai VISUAL ARTIST  
Peter Peryer PHOTOGRAPHER  
Gaylene Preston FILMMAKER  

**John Psathas COMPOSER  
John Pule VISUAL ARTIST/POET  
Jacob Rajan PLAYWRIGHT/ACTOR  
John Reynolds VISUAL ARTIST  
Ann Robinson GLASS SCULPTOR  
Teddy Tahu Rhodes OPERA SINGER  
Ronnie van Hout VISUAL ARTIST  
Ian Wedde POET/WRITER  
Gillian Whitehead COMPOSER  
Merilyn Wiseman CERAMIC ARTIST  
Douglas Wright CHOREOGRAPHER  

**New Generation Artists**  
Eve Armstrong VISUAL ARTIST  
Jeff Henderson MUSIC MAKER  
Warren Maxwell MUSICIAN  
Tze Ming Mok WRITER  
Alex Monteith NEW MEDIA ARTIST  
Madeleine Pierard OPERA SINGER  
Jo Randerson WRITER/ACTOR  
Anna Sanderson WRITER  
Joe Sheehan STONE ARTIST/JEWELLER  
Taika Waititi FILMMAKER/THEATRE  

**Award for Patronage**  
(AND THEIR DONATION RECIPIENTS)  
Denis and Verna Adam  
Dave Armstrong & Oscar Kightley (Jointly) PLAYWRIGHTS  
John Chen PIANIST  
John Drabbage (Posthumously) VISUAL ARTIST  
Tom Scott CARTOONIST/POLITICAL JOURNALIST  

**Jenny Gibbs**  
Gretchen Albrecht VISUAL ARTIST  
Artspace, Auckland  
Auckland Writers and Readers  
The New Zealand Opera School  
Gillian and Roderick Deane  
Jonathan Lerman OPERA SINGER  
Anna Leese OPERA SINGER  
Dela Matthews BALLET DANCER  
New Zealand Youth Choir  
Adrienne, Lady Stewart  
Raewyn Hill CHOREOGRAPHER  
Holly Mathieson CERAMIC ARTIST  
John Reynolds WRITER/ACTOR  

**Governors’ Award**  
University Of Otago  
Radio New Zealand Concert  
Governor-General of New Zealand  

**The Marti Friedlander Photographic Award**  
Edith Amituanai PHOTOGRAPHER  

**The Harriet Friedlander Residency**  
Florian Habicht FILMMAKER
Presenting Sponsor – Laureate Awards Ceremony

Forsyth Barr enables the annual celebration and honouring of five of New Zealand’s highest achieving artists.

Naming Sponsor – Forsyth Barr Laureates On-Stage

Forsyth Barr’s support provides a unique opportunity to experience some of the finest, most exciting, working artists in New Zealand.

Supporting Providers

The following companies provide generous support through the provision of high-quality services.

Official print supplier

Strategic ICT and management systems supplier

Official beverage supplier

Official office equipment supplier

Trust Support

Philanthropic trusts provide valuable donations to support infrastructure and events.

Back Cover: Photographers: Auckland City Art Gallery, Ken Baker, Robert Catto, Chris Coad, Sarah Hunter, Matt Grace, David Hamilton, Justine Lord, John McDermott, Sara McIntyre, Otago Daily Times, Johen Persson, Graham Reading, Savs Photography, John Selkirk, Alastair Thain, Scott Venning, Carmel Walsh, Fleur Wicks

Notified Legacies

Alastair Bett
James Bull
David Carson-Parker
Anne Coney
John Davey
Pete Edward
Lorraine Isaacs
Helen Lloyd
Pamela & Brian Stevenson
John Todd
Anonymous (9)

Anonymous (10)

The Arts Foundation of New Zealand exists with the support of organisations with vision and passion for the arts:

Principal Sponsor

A New Zealand-owned company and Principal Sponsor of the Arts Foundation, Forsyth Barr is proud to be investing in New Zealand’s cultural heritage.

Presenting Sponsor – Laureate Awards Ceremony

Forsyth Barr enables the annual celebration and honouring of five of New Zealand’s highest achieving artists.

Presenting Sponsor – New Generation Awards

As funder of both the Awards and event, Freemasons New Zealand is providing significant support to artists in the early stages of their careers.

Presenting Sponsor – Award for Patronage

Perpetual Trust ensures a significant Patron to be honoured for their contributions to the arts in New Zealand.

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Anne Coney
John Davey
Pete Edward
Lorraine Isaacs
Helen Lloyd
Pamela & Brian Stevenson
John Todd
Anonymous (9)
New Zealand Youth Choir

Having a career in the arts has, for the past 10 years, been a journey of joy. It is such a privilege to wake up every morning and be excited by the prospect of making music and being part of a creative world.

Teddy Tahu Rhodes, Laureate

New Zealand Opera School

I suppose there are other ways to be in the world. But I cannot imagine another way that is more exacting and exciting than putting words down on paper. The failures are infuriating and many. But the endeavour – that’s the thing I keep hold of – has shaped my life.

Lloyd Jones, Laureate

Primarily my work is about recognising, creating and sustaining relationships between people, places and things. The complexity and delicacy of this process fuels my making.

Eve Armstrong, New Generation Artist

Because my career is all about human behaviour and interaction, it is for me an endless journey of discovery, fascination and enlightenment, a journey I hope to continue on until that “other” big spotlight shows the way to another dimension.

George Henare, Laureate

Radio New Zealand Concert

University of Otago Fellowship Programme

ARTSPACE

Auckland Writers & Readers