

附錄二

相關文宣及媒體報導

Message behind canvas loud and clear



Pictured here are (from left) Taichung City Indigenous Peoples Commission Chairperson Dr Cawas Pawan, Indigenous Peoples Aalayit Dancers' Chief Dancer Ye-Ling Huang, Taichung City Deputy Mayor Ping-Kun Tsai, Auckland Mayor Len Brown, Taichung City Cultural Affairs Bureau Director-General Susan Yeh, Taipei Economic & Cultural Office of Auckland Director-General Lincoln Ting and Amy Ting



Golden Memory features in the Crafts Section



Artist Lien-Tung Chuang, St John New Zealand Chairman Richard Blundell, Annemarie Miller, Lincoln and Amy Ting

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Ratna Venkat

As an exponent of Indian classical dances, I often pay homage to our fine-art neighbours, for they have, over the centuries, greatly influenced the beauty and aesthetics of the performing arts scene in India.



This connection, besides being an artiste, enables me to appreciate and understand the work of other artists. Although the medium which we choose to illustrate our thoughts varies from one to another, our aim remains the same across all artistic fields—to stir the human soul.

The Opening of the '2014 Taichung City Da Dun Fine Arts Exchange Exhibition' held on Monday, July 14 in TSB Bank Wallace Arts Centre at the Pah Homestead (Auckland), was one such occasion which invited me to celebrate this

mutual respect of our arts, as well as witness some of Taiwan's finest art displayed to New Zealanders.

Wide range

Organised by Taichung City Government Cultural Affairs Bureau and supported by Auckland Council and Taipei Economic and Cultural Office (TECO) in Auckland, the Exhibition show cases 32 past Da Dun Prize winning representative artworks from eleven categories: Oil painting, Water Colour Painting, Glue Colour Painting, Ink Wash Painting, Digital Arts, Photography, Printmaking, Calligraphy, Seal Engraving, Crafts and Sculpture.

From its humble beginning in Taichung City, the Exhibition rapidly expanded by accepting participants' artworks from all over Taiwan and later throughout the world, serving as a platform for local and international artists to learn and gain inspiration from each other.

Now in its 19th year, this event is internationally recognised as one of the most significant exhibitions, facilitated to foster creativity and cultural awareness among aspiring artists.

Colour and charm

The Opening was a small yet lavish affair, with people coming together from different walks of the society, graced by dignitaries including Auckland Mayor Len Brown, Taichung City Deputy Mayor Ping-Kun Tsai, TECO Director-General Lincoln Ting, Amy Ting and former Waitakere City Mayor Sir Bob Harvey.

New Zealand Maori and Taiwanese Aboriginal performers added their own colour and splendour through their respective art forms, but more importantly, their joint presence acknowledged well-known historical and ancestral links between the two indigenous groups, thus bringing New Zealand and Taiwan closer on special events such as the Exhibition.

The beauty of this Exhibition lies in its her-

About the Exhibition

What: Taichung City Da Dun Fine Arts Exchange Exhibition

Where: TSB Bank Wallace Arts Centre

The Pah Homestead

72 Hillsborough Road, Auckland

When: Daily, until August 31

Tuesday to Friday 10 am to 3 pm

Saturday & Sunday from 10 am to 5 pm

Not on Mondays

Contact: (09) 6392010

Email: enquiries@wallaceartstrust.org.nz

Website: www.tsbbankwallaceartstrust.org.nz

itage location, Pah Homestead, which appeals more than a conventional art gallery. The old décor creates an atmosphere where viewers can take their time looking at a work, and perhaps analyse the artists' intentions without rushing to the next one. Because the artworks are grouped and situated in different rooms, the relationship between the observer and the observed can be intimate, giving rise to political, psychological, sociological or philosophical messages that the artists are trying to convey.

Impressive themes

The themes I sensed throughout the Gallery were Freedom, Serenity, Innocence, Uncertainty and Patriotism. The ones I found thought-provoking had a young girl as the subject of attention, namely 'What about Our Hearts?' and 'Listening.'

Perhaps the artists wanted to (deliberately) compare their country to that of a vulnerable child.

'Rebirth' however, will tap into New Zealanders' hearts as it depicts Taiwan's worst earthquake (September 21, 1999), synonymous with the earthquake disasters in Christchurch.

This painting is therefore an example of shared pain and the act of moving forward with a new beginning.

Another interesting and cryptic one is 'WIW,' as this artwork can be comprehended only after decoding the full form of its title.

Symbolic meanings are plentiful, but rest on the viewer's interpretation.

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Indians to mark Independence Day

Staff Reporter

Non-Resident Indians and former citizens of India will mark the 67th Anniversary of their homeland on August 15.

Celebrations will be held throughout the country long after the actual day of its occurrence to suit people's time over weekends but the main ceremony will commence with a flag-hoisting ceremony at 'India House' the official residence of the High Commissioner of India.

The programme will include the address of India's President (Pranab Mukherjee) read out by Indian High Commissioner Ravi Thapar, followed by patriotic songs.

Bhartiya Samaj Charitable Trust will celebrate the event on August 10, 2014 at the ASB Theatre, Aotea Centre. The programme will begin at 1030 am with a flag hoisting ceremony, followed by a formal opening in the auditorium.

Trust Chairman Jeet Suchdev said that one of the most interesting and special aspects of the Independence Day celebrations organised by his Organisation was the support and participation of several Indian community groups and organisations.

They include Auckland Indian Association,



Bhartiya Samaj Charitable Trust, Manukau Indian Association, New Zealand Indian Central Association, Radio Humm FM, Roopa Aur Aap Charitable Trust, The South Trust and Waitakere Indian Association.

Similar events will be held by the New Zealand Central Indian Association, Auckland Indian Association, Manukau Indian Association (all in Auckland), the Wellington Indian Association (Wellington) and other cities.

Indian Newslink will publish reports of these events with pictures if they come to hand.

Further details can be obtained from Jeet Suchdev on (09) 4430579 or 021-2221020

Galleries

WeekendHerald

Dark imagery contrasts with heroic factor

Taiwanese works capture stories with confidence and skill



T J McNamara

Two venues are showing exhibitions in more traditional styles than current trends in contemporary art. Pah Homestead in Hillsborough is hosting a touring exhibition from Taichung City in Taiwan as part of their Da Dun exchange programme. It includes paintings, sculpture, calligraphy and seal-making.

The most striking element in the paintings, all large, mostly with elaborate frames, although some are done on scrolls. Without exception they are confident, made with considerable skills in draughtsmanship, detail and composition. The frames and ambitious size recall displays of 19th-century art. The effect is reinforced by the anecdotal, illustrative nature of the subjects.

One work, *Rebirth* by Hua Chen, is the rescue of a young girl by firemen using a ladder. Courbet in France and Millais in England painted similar works of heroic firemen 150 years ago. What distinguishes this work, which is painted on a scroll, is the suggestion that this is a benevolent administration working for the helpless. It is one of several other paintings with dark political imagery. Most of the others are full of a feelgood factor, presented very lyrically. There is also some Chinese calligraphy and cabinets of beautifully engraved seals.

A spectacular misty *Mountain*

At the galleries

What: The Da Dun Fine Arts Exchange Exhibition; the 2014 Adam Portrait Award Exhibition

Where and when: Pah Homestead, 72 Hillsborough Rd, Hillsborough; Da Dun to August 31; Adam Award to August 17

TJ says: Both of these exhibitions show award-winning paintings. The Da Dun has large works from Taichung City in Taiwan and the Adam Award went to almost the smallest entry.

What: The Tangle, Chapter 3 by Denis O'Connor; Pieces by Lauren Winstone

Where and when: Two Rooms, 16 Putiki St, Newton, to August 16

TJ says: Denis O'Connor's feeling for stone leads him to inscribe his emblematic images on slates where they show his attitudes to life and language, while Lauren Wilson makes ceramic sculpture out of the basic elements of vessels.

Top by Hsieh Cheng-Hsun uses powdered gold and a bright moon to provide a romantic view of rugged alps. A brilliantly executed still life by Koe Jen-Jay of a denim jacket is made surreal by the presence on the floor of a mask with eyes shielded by photographic film and an opening through the jacket and the wall behind to show a bright landscape. The title is *To Memorise the Struggle for a Better Future*.

The use of watercolour is particularly dextrous, notably in the blue and touches of red in *A Blue Fishing Port* by Tsai Wei-Hsiang. Another feat of virtuosity is *The Flying Soul*, an interior of a baroque church, the type found in the former Portuguese enclave of Macau, tapering upward and filled with contrasts of light and dark and a cloudy mysticism.

There is much to take pleasure in throughout this exchange exhibition

Rebirth (above) by Hua Chen; Denis O'Connor's *The Nine of Knights* — why are you always so big and I always so small?

but it is far from challenging in terms of subject and concept.

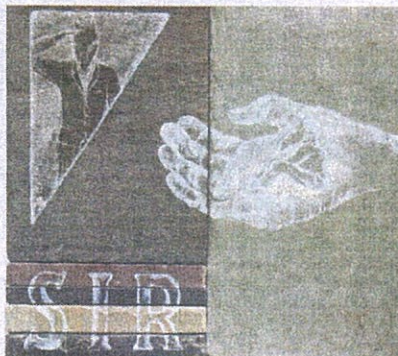
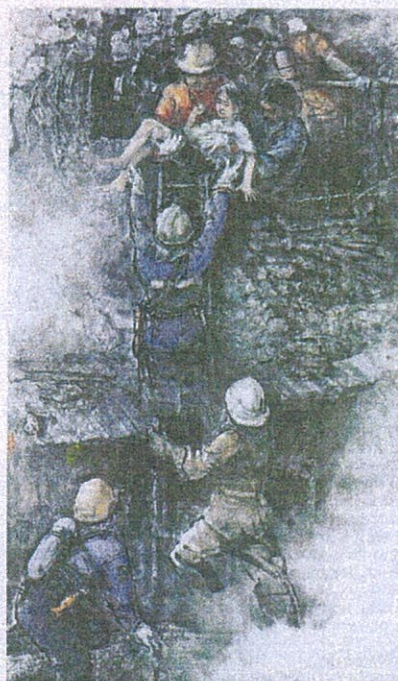
The second exhibition, in the Long Gallery at the Pah, is this year's Adam Portrait Award, showing 41 New Zealand paintings selected from 330 entries, judged by Dr Nicola Kalinsky from the Barber Institute in Birmingham.

The judge obviously has a strong liking for simple honesty and little taste for attempts at high drama. The deservedly winning portrait, *Tim*, by Henry Christian-Slane, is small with no detailed

background. The face is modelled to give a strong sense of structure and a distinct personality emerges.

Much larger portraits posed dramatically against landscape, or of subjects like Jon Trimmer the ballet dancer, are strong but obviously carried less weight with the judge. The huge portrait of Ralph Hotere by Martin Ball also did not appeal; nor did Viky Garden's intense self-portrait.

As a gallery of New Zealand faces evoked by an established award, it is well worth a visit.



Henry Christian-Slane's winning portrait, *Tim*.

The exhibitions at Two Rooms in Newton are less conventional although they also have links with important traditions. Denis O'Connor has always worked with stone as a sculptor and his fascination with material extends to this show that is part of a series titled *The Tangle*.

Here, the stone is burnished English and Welsh slate and the thin rectangles are fastened with copper nails on to a panel. There are more than a dozen of these and they are mostly autobiographical.

The Tangle is the artist himself, represented by a figure who wears as a mask the head of a horse.

The work may be a meditation on life, such as *The Nine of Knights* — why are you always so big and I always so small? This tableau shows the artist figure saluting and a hand reaching across two parts of the work with a figure nestled in its palm. Elsewhere the artist figure is hung on a balehook to dry. The balehook is the emblem of the working man.

One of the largest works is about language, with the English vowels in archaic letter forms above the artist who is mounted on a large broom. It makes an effective image of the dominance of language and the sweeping away of misunderstanding.

One little work has a hearthbrush mounted on a rich shelf of onyx. Precariously balanced on the far end of the handle is the artist ready to gamble on chance and circumstance. It is wry, inimitable O'Connor.

Upstairs at Two Rooms is the work of Lauren Winstone. Her ceramics take the basic vessel, which is fundamental to pottery, deconstructs the elements — a base, a rim, a handle — and makes small sculptures of these basics, part glazed and part raw. She shows considerable skill manipulating clay in inventive ways.



Peter Siddell, *View towards Mt Eden from Vicinity of Belle Vue Rd*, acrylic on hardboard, 1978. \$60 000 — \$80 000



Colin McCahon, *Homage to Ingres*, gouache and ink on paper, 1954. \$85 000 — \$125 000



Peter Stichbury, *Ron Clearwater*, acrylic on canvas, 2008. \$30 000 — \$40 000



Seraphine Pick, *Hideouts*, oil on linen, diptych (2006). \$45 000 — \$65 000

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2014 年 07 月 13 日 23:29 中時即時

盧金足



台中市副市長蔡炳坤（中）書寫「珍藏台中」送給旺加瑞 Sheryl 市長及 Sharon 副市長，見證台紐情誼。（圖：台中市政提供）

台中市府副市長蔡炳坤率領文化交流團一行 16 人飛抵紐西蘭，今天（13 日）下午於旺加瑞藝術博物館主持「珍·藏·台中」特展開幕式，在紐西蘭毛利族祈禱歌舞中，蔡炳坤和文化局長葉樹嫻、原住民事務委員會主委吉娃思巴萬特別穿著台灣原住民傳統服飾為展覽揭幕。

「珍·藏·台中」特展自 13 日至 9 月 21 日在紐西蘭旺加瑞市旺加瑞藝術博物館展出，共有 27 件珍貴的台灣原住民編織工藝文物、47 件呈現台灣當代藝術發展面貌的各類美術作品與 15 件汲古出新、抒情放逸的東方筆墨藝術創作，總計展出 89 件作品，豐富多元的樣貌及盛大規模在紐西蘭的國外美術展覽中難得一見。

旺加瑞市長 Sheryl Mai、藝術博物館長 Scott Pothan 及台北駐奧克蘭經濟文化辦事處總領事丁樂群等皆特別出席開幕活動，並由毛利族長老的祝禱歌舞揭開序幕，接著文化交流訪問團中的 4 位泰雅原舞工坊舞者在黃雅玲團長的帶領下，以多元舞蹈與嘹亮的歌聲詮釋台灣原住民族特有的文化。

李素月、蕭世瓊及莊連東 3 位台中市籍藝術家的書畫現場揮毫，展現個人獨特的墨韻與內涵，帶給現場觀眾耳目一新、意外驚艷的震撼。

蔡炳坤說，台灣原住民族是南島語族分布的最北端，與位於最南端的紐西蘭，一北一南有著相關的血脈聯結，在時代變遷與外來文化的衝擊下，台灣與紐西蘭同樣面對著珍貴原住民族文化快速消失的困境，因此「珍·藏·台中」特展特別在毛利文化豐厚的旺加瑞市展出台灣原住民族的珍貴文物，為台紐兩國原民文化交流創造歷史性的一刻。

他也提到，台中市最多的高山原住民族是泰雅族，所以與會的工作人員特別穿著泰雅族服飾與當地毛利原民文化交流，更希望透過此次特展讓世界看見台中。

市府文化局和原住民事務委員會也在展覽現場合作規畫專區，展出台中市的茶藝、陶瓷、各類手工藝和原住民族文創產品等，讓紐國民眾認識與欣賞近年來台中市的文創產業發展成果，寫下台紐兩地文化

市政新聞

2014臺中市大墩美展奧克蘭市展出 文化交流展驚艷紐西蘭

最後異動時間：2014-07-15 發布單位：臺中市政府新聞局

「2014臺中市大墩美展文化交流展」7月14日晚間6時在紐西蘭奧克蘭市The Pah Homestead, TSB Bank Wallace Arts Centre隆重揭幕，臺中市政府文化局自歷年來大墩美展、最高榮譽「大墩獎」壓箱寶中精選展出的32件典藏精品，獲得當地藝術人士與熱情民眾的讚賞。奧克蘭市長林·布朗（Len Brown）、市議員喬治·伍德（George Wood）與艾弗·菲力帕門（Alf Filipaina）、TSB Wallace Arts Trust 執行長詹姆士·華勒斯爵士（Sir James Wallace）及臺北駐奧克蘭經濟文化辦事處總領事丁樂群及各界僑領等貴賓都踴躍出席盛會，向蔡副市長率領的文化交流團表達熱情歡迎之意，並祝賀此次展出順利圓滿。

臺中市政府為加強國際文化藝術交流與推廣，由副市長蔡炳坤率領文化交流團出訪紐西蘭，繼7月13日在旺加瑞市藝術博物館辦理「珍·藏·臺中」特展，接著7月14日在姊妹市－紐西蘭奧克蘭市為「2014臺中市大墩美展文化交流展」揭幕。今年的大墩美展文化交流展在臺北駐奧克蘭經濟文化辦事處的協助下，難得地爭取在奧克蘭市The Pah Homestead, TSB Bank Wallace Arts Centre展出，特別由歷年來典藏的大墩美展最高榮譽「大墩獎」壓箱寶中，精選出32件具代表性的藝術作品，包括工藝、雕塑、數位藝術、攝影、版畫、水彩、油畫、膠彩、篆刻、書法、墨彩等11大類別，件件別具特色，均屬精采傑作。

文化局表示，昨日的開幕儀式隆重而熱烈，首先在當地毛利族祝禱歌舞中開場，緊接著此行文化訪問團的泰雅原舞工坊4位舞者演出原住民舞蹈，帶領大家一起合唱「高山青」，並邀請與會貴賓一起共舞，場面熱鬧非凡，臺中市籍中生代藝術家李素月、蕭世瓊及莊連東3位老師，也以現場書畫揮毫展現精湛技藝與多元風格，與現場民眾分享創作心得。

蔡副市長表示，臺中市致力於發展成為國際藝術文化城市，大墩美展舉辦19年來已成為國際上知名的國際美展，要獲得大墩獎相當不容易，此次在奧克蘭市展出的作品都是萬中取一的精品，相當巧合的是本屆有一位紐西蘭藝術家獲得攝影類第一名。藉由此次大墩美展典藏藝術精品在紐西蘭奧克蘭市的藝術聖殿展出，能讓姐妹

市的國際友人認識臺灣美術發展現況，使雙方情誼更加深厚，並透過美術交流及經驗交換，拓展大墩美展的國際知名度，吸引更多藝術創作者踴躍前來交流競技。

TSB Wallace Arts Trust 的執行長詹姆士·華勒斯爵士同時也是紐西蘭最大收藏家，在開幕致詞中也承諾明年會把基金會最精彩的館藏品帶到臺中作交流展出。

文化局指出，「臺中市大墩美展」是臺灣公辦美術競賽中，總獎金最高、參賽人數最多、競賽項目最廣的大型美術競賽，近年來更吸引全球藝術家前來參賽，逐漸在國際藝壇打響名號。大墩美展每年在競賽成績出爐後，不僅於臺中市的文化中心展出所有得獎作品，自96年起，更將得獎作品送往國外巡迴展出，包括赴大陸廈門與浙江、日本京都與沖繩、美國聖安東尼奧、澳洲坎培拉及印尼雅加達等地展出的成果，都受到當地熱烈的迴響。（7/15*3）

聯絡人：臺中市政府文化局胡小姐

聯絡電話：04-2228-9111分機25213

市府分類：文化藝術

發布日期：2014-07-15

點閱次數：342

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台中兩展覽紐西蘭展出成功

中央社

2014-07-16 07:26 PM

（中央社台北16日電）台中市政府文化訪問團日前赴紐西蘭奧克蘭及旺加瑞市辦理「大墩美展文化交流展」及「珍・藏・台中」城市交流展，成功向紐西蘭主流社會展現台灣文化藝術的發展水準與成果。

台中市文化訪問團由副市長蔡炳坤偕文化局長葉樹珊、原民會主委吉娃思巴萬一行16人，於12日至14日分別前往奧克蘭及旺加瑞市舉行交流展。

訪問團抵達紐西蘭後，12日先前往北島旺加瑞（Whangarei）市政府拜會市長馬伊（Sheryl Mai）女士，並參觀該市文化藝術設施。13日下午由蔡炳坤、馬伊與駐奧克蘭台北經濟文化辦事處長丁樂群，共同於市立藝術博物館舉行「珍・藏・台中」城市交流展開幕式。

丁樂群致詞時感謝旺加瑞及台中市共同努力，促成此次文化藝術交流機會，並期盼透過此次美展，進一步促進台紐民間相互瞭解及台中與旺加瑞市的互動。

訪問團14日並赴奧克蘭市參加「大墩美展文化交流展」開幕典禮。丁樂群致詞時感謝奧克蘭及台中兩個姐妹市政府的協助支持促成大墩美展，並歡迎民眾一起來參觀欣賞。

台中市政府文化局在兩個美展開幕式中，安排泰雅原舞工坊舞者現場表演原住民歌舞，並由莊連東、蕭世瓊、李素月3位藝術家現場揮毫。

台中市舊稱「大墩」，素有「文化城」的美譽，曾於1996年開辦大墩美展，提供藝術創作者競技切磋的藝術舞台，開辦之初以台中市籍創作者為限，1999年擴展為全國性美展，2002年起向全球徵件，躍升為國際美展。

此次旺加瑞「珍・藏・台中」美展將展出80件作品，奧克蘭「大墩美展文化交流展」將展出32件作品。兩項美展均將展示油畫、水墨、書法、雕刻、陶藝、篆刻等11類台中市歷屆大墩美展典藏及得獎藝術作品。

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外館消息

臺中「大墩美展」精華藝術品紐西蘭展風華 (駐奧克蘭辦事處)

日期：2014/07/15 資料來源：公署外交協調會

在駐奧克蘭臺北經濟文化辦事處的積極推動下，臺中市歷屆「大墩美展」典藏及得獎藝術作品計112件，分別在紐西蘭奧克蘭市及旺加瑞市的「大墩美展文化交流展」及「珍·藏·臺中」城市交流展中展出，臺灣以文化軟實力成功出擊，向紐西蘭主流社會展現臺灣文化藝術的發展水平與成果。兩場特展開幕式中，特別邀請到臺中市政府副市長蔡炳坤、文化局長葉樹珊與原民會主委吉娃思巴萬等文化訪問團一行16人出席，同行尚有3位隨團書畫藝術家在開幕式當場揮毫展藝，與泰雅原舞工坊舞者進行表演，參與兩地美展開幕儀式之中、外賓賓，均感受到現場瀰漫的文藝氣息。

7月13日下午由駐奧克蘭臺北經濟文化辦事處處長丁樂群、蔡炳坤副市長、旺加瑞市長薛瑞邁共同於市立藝術博物館舉行「珍·藏·臺中」特展開幕式。薛瑞邁市長致詞感謝臺中市政府及駐奧克蘭辦事處團隊，積極協助該展順利舉行，旺市將其列為本年度的國際文化藝術交流重點，期待未來能進行更多交流，促進雙方的瞭解與合作；丁處長致詞，感謝旺加瑞及臺中市共同努力，特別是由旺加瑞市政府提供坐落於市中心交通方便，建築摩登的藝術中心，展出臺中市蒐藏的臺灣及國際間各項藝術作品，促成此次文化藝術交流機會，並期盼透過此次美展，進一步促進臺紐民間相互瞭解及臺中與旺加瑞市的互動。

7月14日在奧克蘭市TSB Wallace Arts Center for the Pah Homestead參加「大墩美展文化交流展」開幕典禮，與市政界、藝文界及僑界嘉賓雲集。Pah Homestead美術館執行長Sir James Wallace首先致詞表示，榮幸該館能舉辦大墩美展文化交流展；布明市長致詞時表示，渠相當重視與臺中市之姐妹市文化交流合作關係，感謝大墩美展精彩作品在奧市展出，肯定丁總領事對雙邊關係上的努力及對僑界之貢獻，同時祝福胡志強市長連任成功等；臺中市蔡副市長致詞感謝雙方相關單位之協助及紐國友人及僑胞之熱烈參加，介紹雙方姐妹市及大墩美展歷史，今年該展攝影類第一名為紐西蘭之參展者獲得，歡迎B市長再度率團訪華。丁樂群處長最後致詞答謝奧克蘭市及臺中市二個姐妹市政府之協同支持促成「大墩美展」，並歡迎人家相互轉告親友，偕家攜伴 起來參觀欣賞。

▶ 相關圖片



大墩美展丁處長
伉儷與臺中市蔡
副市長、奧克蘭
市長I.cn_Brown(前
排右四)



大墩美展中臺中
原舞上坊舞者邀
現場賓賓共舞



珍藏臺中-中外賓
賓合影



珍藏臺中展丁處
長伉儷(右三右四)
與臺中市蔡副市
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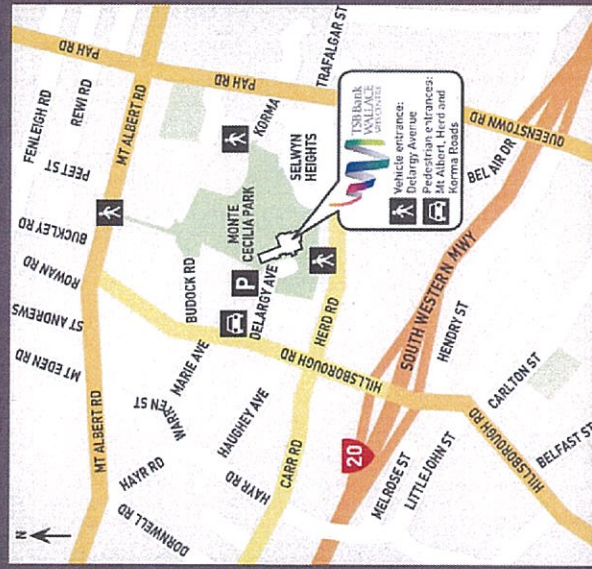
Visit the Pah Homestead

Open Tuesday to Friday 10am - 3pm
Saturday and Sunday 10am - 5pm

The Pah Homestead, TSB Bank Wallace Arts Centre
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WALLACE ARTS TRUST



The Pah Homestead



© Ivelina Velkov

The Pah Homestead, TSB Bank Wallace Arts Centre

Located in the grounds of Monte Cecilia Park, Hillsborough, the Arts Centre, now one of Auckland's premier cultural destinations, opened to the public in August 2010 and in the first two years received over 240,000 visitors. Thousands continue to visit every week.

The Pah Homestead was fully restored and adapted by the Auckland City Council from 2009 to 2010 as the new home of the James Wallace Arts Trust and its Collection. The Trust was responsible for fitting out the galleries and the storage facilities.

The Wallace Arts Trust Collection and collaborative projects with contemporary artists provide material for the Arts Centre's stunning, up-to-the minute exhibitions. Exhibitions curated from the Collection are sent to other venues and touring exhibitions from other arts institutions are hosted at the Arts Centre.

An artist-in-residence programme in association with the University of Otago provides three-month residencies for University Fellows in creative writing, dance and music to live and create new works at the Pah Homestead. This partnership also provides for exhibitions curated from the extensive collections of the Hocken Library.

The Trust provides a programme of education activities aimed at Auckland schools, and public talks and events for general audiences that cover both the arts activities of the Trust and the heritage of the Pah Homestead and Monte Cecilia Park. Details of exhibition openings and artist talks, as well as other public events, are available from the Arts Centre's website.

The Trust is very grateful for the ongoing support of the Auckland Decorative and Fine Arts Society and its members, through the provision of a dedicated and knowledgeable team of over 80 Volunteers, who assist the Trust with the day-to-day management of the Arts Centre.

Free access to the Arts Centre is provided as a vital part of the Trust's mission to expose New Zealand art to the public. However, donations from visitors are greatly appreciated.

The Pah Café

After touring the galleries, enjoy refreshments, in the dining room or on the veranda of The Pah Café.



Wines • Events • Venues

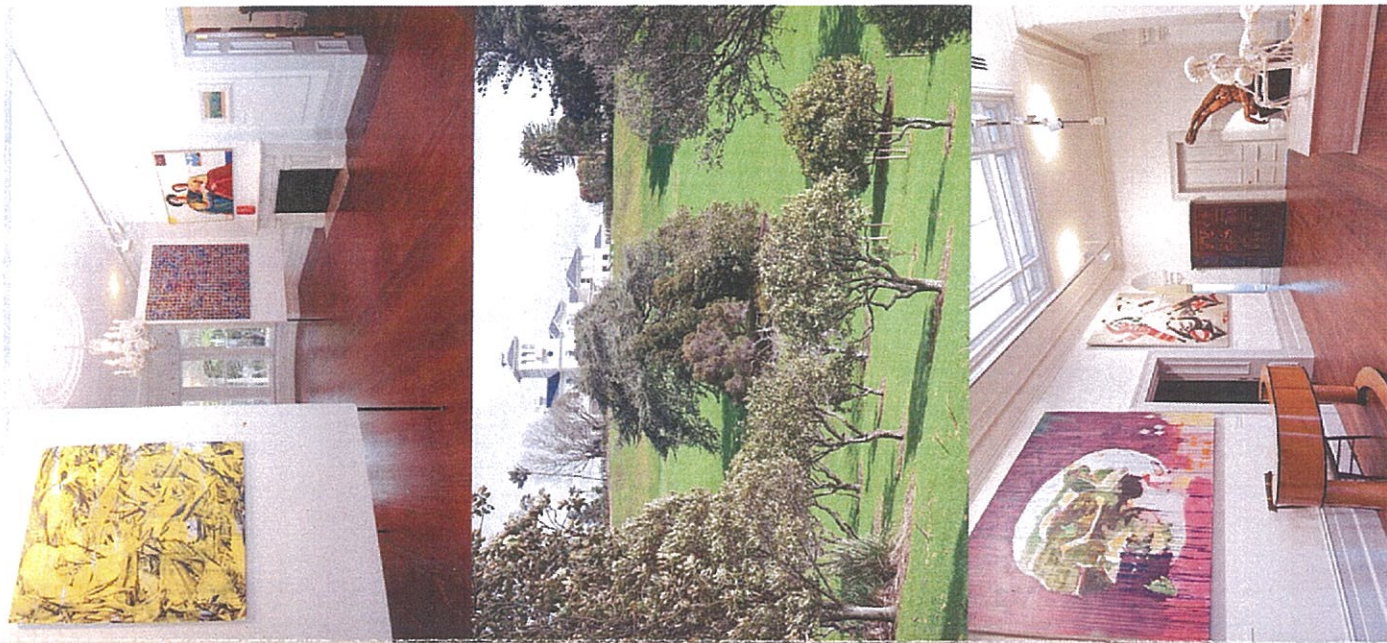
THE PAH

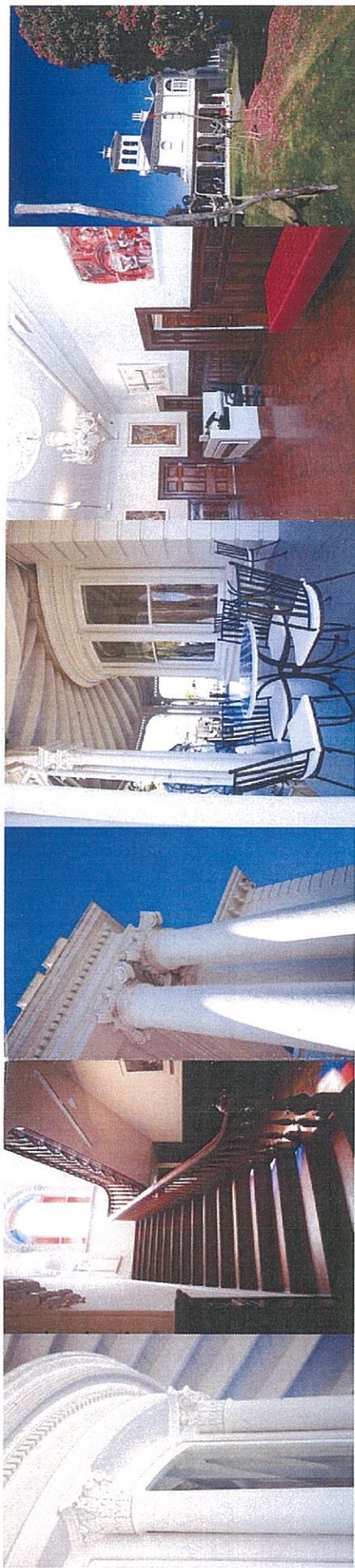


The Pah Gallery Shop

The Arts Centre's Gallery Shop stocks fine art, glass, jewellery, ceramics and books, with a range of unique New Zealand gift options to suit all budgets.

Please refer to our website for opening hours.





The Pah Homestead and Monte Cecilia Park

In 1998, Auckland City Council endorsed the concept of a premier park at Monte Cecilia Park. Since then, a number of land purchases have established the current park area, which includes the historic Pah Homestead.

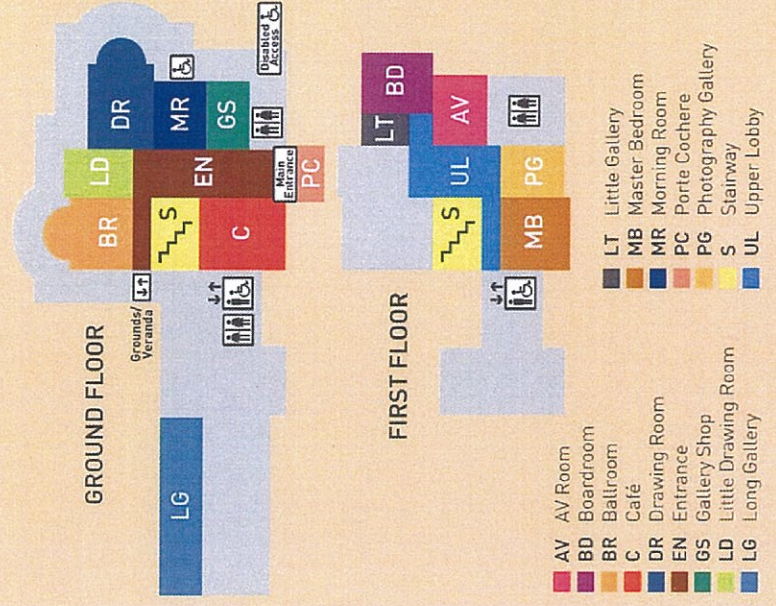
The Park and Homestead have a rich and colourful history. The original 162ha property was purchased from Maori by early Auckland settler and land dealer William Hart in 1844. It was later sold to Thomas Russell in 1870, before it was purchased by businessman and politician Hon. James Williamson who had the Pah Homestead built between 1877 and 1879 as his 'gentleman's residence'.

Designed by architects Edward and Thomas Mahoney, the Homestead was the largest and most expensive house in the Auckland province at the time. A picturesque farm landscape, including a series of gardens and tree-lined driveways, was developed around the Homestead. The remnants

can still be seen. The Park today has one of the finest collections of large and rare exotic trees in Auckland and enjoys views that include the Manukau Harbour, One Tree Hill, and the Waitakere Ranges. Owned by the Auckland Catholic Diocese for almost 90 years, at various times it has served as an orphanage, a novitiate house, a boarding school and emergency housing.

The restoration undertaken by the Auckland City Council in 2009 won Matthews & Matthews Architects Ltd an NZIA Auckland Architecture Award for Heritage in 2010. The Homestead itself remains largely as it was built, with almost all of its original door and window joinery, elaborate ceiling roses, parquet floors and marble fireplaces intact.

The Arts Centre



The Wallace Arts Trust and its Collection

Sir James Wallace began collecting New Zealand art in the mid-1960s, with a particular focus on the work of emerging artists. In 1992 he transferred his Collection to a newly formed Charitable Trust, which he proceeded to fund so that it could continue to add to the Collection and provide support for the arts in New Zealand in general.

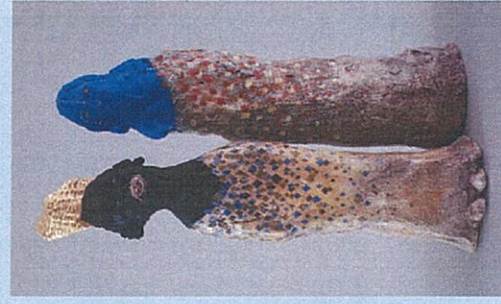
His original aim was to assist emerging artists through patronage, promotion and exhibitions. However, as the Trust became more established, it broadened its scope to include the acquisition of works by artists as they continued to develop, so creating a 'diary collection'. Gaps have often been filled through collaborations with artists and their dealers.

Nothing is ever sold so that the body of works, now numbering over 5800, will remain in its entirety as a cultural resource for present and future generations. The Trust owns the strongest collection in any hands of a number of senior artists such as Sir Toss Woollaston and Philip Trustrum and also of many emerging and mid-career artists, as well as having significant holdings of many other well-known artists. In addition, the Trust has initiated over 80 commissions ranging from Pat Hanly stained glass windows to Terry Stringer sculptures.

Greater public access to the Collection is also achieved by revolving loans of art works made to some 48 locations being institutions such as

schools, universities, and hospitals.

In 1992 Sir James Wallace established the Annual Wallace Art Awards. These awards are now the longest surviving and richest annual art awards of their kind in New Zealand, being progressively increased from \$165,000 to \$200,000. Beyond this the Trust financially supports many other Arts organisations in New Zealand. Sir James Wallace is patron, trustee or board member of some 20 such institutions.



Clockwise from top: Toss Woollaston, *Tasman Bay*, 1986, oil on board; Bill Hammond, *Watching For Buller*, 1993, oil on canvas; Suji Park, *Bu Bu*, 2012, ceramic figures on wooden base; Sam Mitchell, *Janus*, 2010, acrylic on perspex; Philip Trustrum, *Studio*, 1974, oil on board.