

Fiona Clark

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Fiona Clark, Pat (Patricia) Robb, 1948 – 2012. Whitaker Place, Auckland
1973
Pigment Inks on Ilford Galerie Smooth Pearl 310gsm
390 x 390mm / 615 x 615 x 35mm frame
Edition 5 of 5

MALCOLM ROSS, FIONA CLARK, GRANT LINGARD:
LOOKING AT MEN

This display of art, archives, and publications is sourced by the E H McCormick Research Library. It represents three perspectives towards men to and gay artists born in Aotearoa New Zealand.

Malcolm Ross was a friend of art historian Dr Eric McCormick, who encouraged him to respond to historical sculpture and painting as a male homosexual artist. Ross used Marcel Duchamp's Dadaist humour with his own queer attitudes to become an ultra-private artist who despised gaining any public recognition for his unique creativity.

For five decades, Fiona Clark has created photographs that are frequently collaborative and promote Aotearoa's LGBTQIA+ diversity as well as social justice. Clark's commitment to diverse communities has frequently been project-based – often through personal relationships sustained over many years.

Grant Lingard's solo and group exhibition projects made over a decade join male sexuality, biography, historical meaning, and the AIDS pandemic. His artworks confirm the international relevance and insight of his queer activism for both Aotearoa New Zealand as well as Australia.

Looking at Men is one of a number of projects and incentives that contributed to Auckland Art Gallery Toi o Tāmaki achieving a Rainbow Tick certification, and to the ongoing endeavour of becoming a more inclusive workplace. We aim to embrace the diversity of sexual and gender identities among our Rainbow colleagues. Rainbow refers to people who identify as lesbian, gay, bisexual, transsexual, intersex and others (LGBTQIA+). The exhibition coincides with Marjane: Myths of Masculinity in the Machine Gallery, also on this level of the Gallery.

RAINBOW TICK

FIONA CLARK

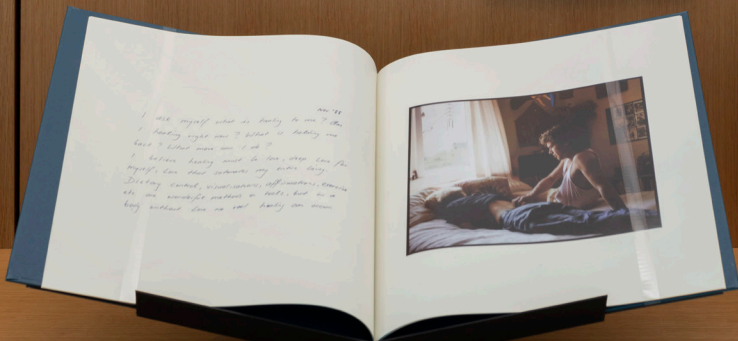
Fiona Clark born 1954 studied at the Elam School of Fine Art, University of Auckland, from 1975 to 1979 graduating with a Diploma of Fine Arts (Honours).

Clark's commitment as a gay artist to the LGBTQIA+ community has been enduring, collaborative and groundbreaking. The Long with Asia project of 1988 is because of one of the artist's photos albums is shown here in part in the collection of the Museum of New Zealand Te Papa Tongarewa. It is one of the most influential artworks in the history of photography in Aotearoa New Zealand and highlights a wider, less-known view of masculinity at the time of the AIDS pandemic.



Fiona Clark (born 1954)
Self-portrait, Tauranga, Western 1988
Self-portrait, Tauranga, Western 1988
Self-portrait, Tauranga, Western 1988
Self-portrait, Tauranga, Western 1988

Fiona Clark (born 1954)
Mural SC, Auckland Hospital
Mural SC, Auckland Hospital
Mural SC, Auckland Hospital
Mural SC, Auckland Hospital



Grant Lingard (born 1954)
Grant Lingard (born 1954)
Grant Lingard (born 1954)
Grant Lingard (born 1954)



Fiona Clark
Brent Hamilton (Mr Junior New Zealand 1980, Mr Junior Iron Man 1980, runner-up Mr Junior New Zealand 1981) and Paul Huigendyke (third Mr Junior Iron Man 1980), Wellington

1980
Vintage C-Type handprint on Agfacolor Paper
250 x 365mm
Michael Lett , August 2019



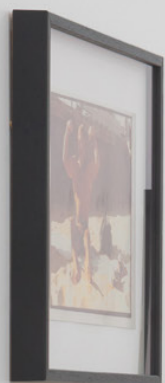
Fiona Clark
Dan Arps & Fiona Clark
Installation view
Michael Lett, August 2019



Fiona Clark
Arnold Schwarzenegger, Mr Olympia 1980, Sydney
1980
Vintage C-Type handprint on Agfacolor Paper
365 x 250mm
Michael Lett , August 2019



Fiona Clark
Dan Arps & Fiona Clark
Installation view
Michael Lett , August 2019

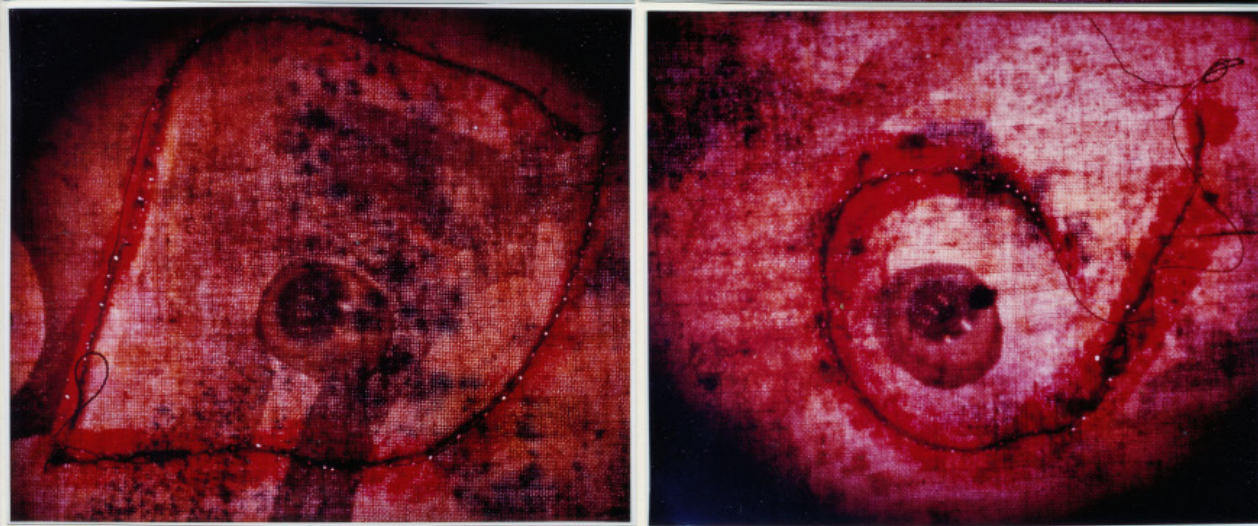
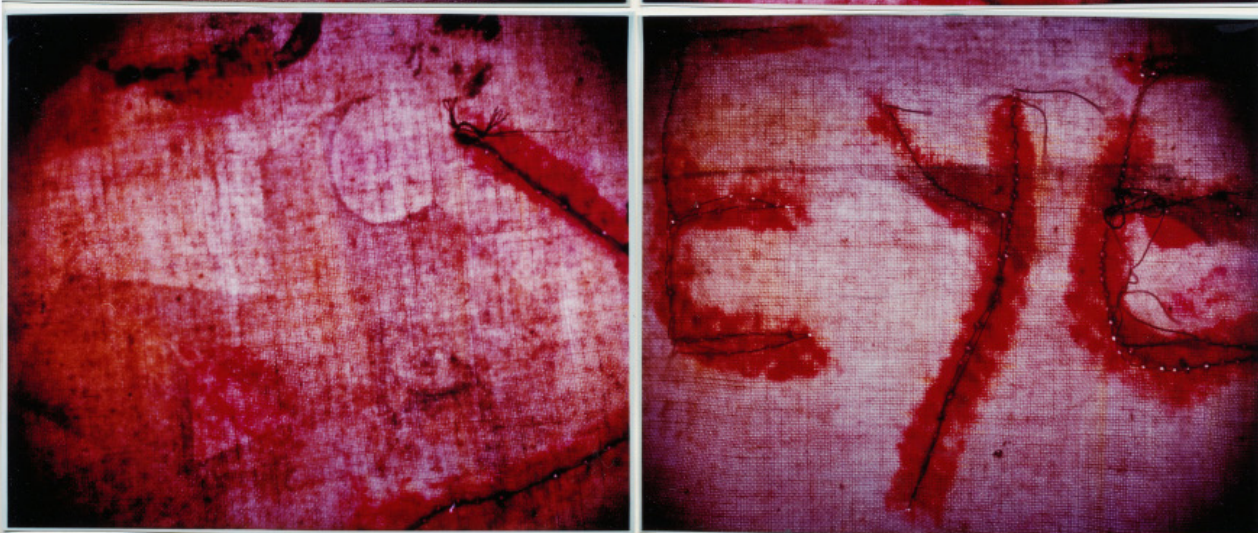


Fiona Clark
Dan Arps & Fiona Clark
Installation view
Michael Lett, August 2019



Fiona Clark
Arnold Schwarzenegger, Mr Olympia 1980, Sydney
1980
Vintage C-Type handprint on Agfacolor Paper
365 x 250mm
Michael Lett , August 2019

Michael Lett



Fiona Clark
Eye for an Eye
from the series *The Other Half*
1997

6 x positive colour prints. Genomagram
508 x 610 mm each / 1524 x 1220 mm overall

Fiona Clark
Niccole Duval
Installation view
Michael Lett, June 2016





Fiona Clark
Niccole Duval
Installation view
Michael Lett, June 2016



Photographer Unknown
Nicole Duval
(printed 2016)
pigmented ink print on Ilford
prestige smooth gloss 310gsm
1000 x 800 mm



Te iwi o te wahi kore

1— In 1983, the Waitangi Tribunal recommended that the Motunui Synthetic Fuel Plant (now Methanex) seek an *interim* arrangement to discharge its effluent via the Council long sea outfall at Waitara.

In 2016, that interim arrangement is still in place and both the Methanex plants at Motunui and Waitara Valley continue to use the Waitara marine outfall to dispose of waste under a separate trade waste consent.

2— In 1983, the Waitangi Tribunal recommended that a task force be established to plan the necessary infrastructure for land-based treatment plants.

In 2011, the Taranaki Regional Council extended the consent to use the outfall without any pre-treatment when discharges occur. This has happened 15 times since October 2014—SIX to the outfall and NINE to the river, closing the Waitara River and coastline to recreational use. There has been no long-term planning for land-based treatment. Trade waste from the two methanol plants continues to be discharged into the ocean on an ongoing basis. This is despite agreements in 1982.

3— In 1983, The Waitangi Tribunal recommended that effective legislation be put in place to protect traditional Maori fishing grounds and to control the impact of any development on the traditional ties of hapu and their whenua.

In 2016, little has been done. Taranaki Regional Council filed to bankrupt two representatives of Manukorihi Hapu—including the son of the original applicant to the Waitangi Tribunal, Aila Taylor—for a total of \$11,000 in costs. These were incurred in the attempt to achieve some protection through a Resource Management Hearing into extending the consent on the Waitara outfall. Fiona Clark, along with Robbie Taylor and Fikikore Moore of Manukorihi, were named in that bankruptcy action.

In 2016, marine outfalls continue to be seen as an option for discharge of both domestic sewage and industrial waste into coastal waters, without consideration of the traditional rights that the Wai 6 claim recognised in 1983.

Fiona Clark, 2016

Fiona Clark
All Lines Converge
Installation view

Govett Brewster, New Zealand, December 2016



Fiona Clark
All Lines Converge
Installation view
Govett Brewster, New Zealand, December 2016.



Fiona Clark
For Fantastic Carmen
Installation view
Artspace Aotearoa, March 2016



Fiona Clark
For Fantastic Carmen
Installation view
Artspace Aotearoa, March 2016



Fiona Clark
For Fantastic Carmen
Installation view
Artspace Aotearoa, March 2016



Fiona Clark
For Fantastic Carmen
Installation view
Artspace Aotearoa, March 2016

Fiona Clark
*Carmen Rupe dressed for her 70th Birthday party,
Wellington. 2006*





Quando comenzamos teniamos shows por seis semanas



Fiona Clark
SIART Biennale, Bolivia
Installation view
Museo Nacional de Arte La Paz, October 2016





Fiona Clark
SIART Biennale, Bolivia
Installation view
Museo Nacional de Arte La Paz, October 2016

Fiona Clark

Born in 1954, Inglewood, Taranaki, New Zealand
Lives and works in Tikoranga, Taranaki, New Zealand

Fiona Clark was born in Inglewood, Taranaki, in 1959, a rural background which formed the basis for her hands-on approach and direct attitude towards artistic practice, attributes which have aided her in the production of an expansive body of photographic work.

While studying at the Elam School of Fine Arts between 1972-5, Clark began to develop a performance-based practice, before moving into photography in her final year. Performativity and the politics of identity would prove to be concepts which informed Clark's later work, and these interests indirectly led her to document Auckland's drag and transsexual community. These works provided the methodology for much of Clark's later practice, especially in their emphasis on a collaborative approach and a sense of responsibility towards the images' subjects, as seen in the then-controversial Dance Party series, which was subjected to censorship after being included in the Auckland Art Gallery's 1977 group show The Active Eye.

After returning to Taranaki, Clark embarked on a number of artistic projects encompassing a wide variety of subject matter: Maori fishing rights, body building, HIV-Aids and lesbian cultural histories. Recently, the shows Go Girl (2002-6) and For Fantastic Carmen (2016) represent a continuation of the documentary project which began with the Dance Party series, and which now spans four decades. Clark lives and works in Tikorangi, just south of the coastal town of Waitara. Her body of work represents an important social document of how New Zealanders perceive themselves and each other, and the way these identities are constructed and maintained.

A feature-length documentary, *Fiona Clark: Unafraid* was released in 2021 and in 2023 Clark was made an Arts Foundation Te Tumu Toi Laureate.

EDUCATION

1975
Graduated at Elam School of Fine Arts

SELECTED EXHIBITIONS

2022
Malcolm Ross, Fiona Clark, Grant Lingard: Looking at Men, Auckland Art Gallery
Toi o Tāmaki, Auckland, New Zealand

2020
The Waitara Project, Te Tuhi, Pakuranga, Auckland, New Zealand

2019
Dan Arps & Fiona Clark, Michael Lett, Auckland, New Zealand

2017
56 Artillery Lane, Raven Row, London, United Kingdom (group)

2016
Niccole Duval, Michael Lett, Auckland, New Zealand (solo)
For Fantastic Carmen, Artspace, Auckland, New Zealand (solo)
SIART Biennale, Museo Nacional de Arte La Paz, Bolivia (solo)
All Lines Converge, Govett Brewster, New Plymouth, New Zealand (group)

2015
Wunderrūma, Auckland Art Gallery, Auckland, New Zealand (group)
Re-Reading the Rainbow, RM, Auckland, New Zealand (group)
Group Exhibition, Michael Lett, Auckland, New Zealand (group)
Our Hearts of Darkness, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)
Implicated and Immune, Michael Lett, Auckland, New Zealand (group) ®

2012
Now and Then, Te Manawa Art Gallery, Palmerston North, New Zealand (solo)

2011
Bloom, The Dowse, Lower Hutt, New Zealand (solo)

2010
Kin and Personals, New Zealand Portrait Gallery, Wellington, New Zealand (group)
Tickle my Senses, Waikato Museum, Hamilton, New Zealand (group)

2009
R.S.V.P. (with Lynne Johnson), Balclutha Art Centre & South Otago Museum, New

Zealand (group)
AM I Scared, Boy EH, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)

2008
Taranaki Whenua Life-Blood-Legacy, Pukeariki, New Plymouth, New Zealand (group)
Taranaki Gate, Percy Thomson Gallery, Stratford, New Zealand (group)

2007
Wai - water, Percy Thomson Gallery, Stratford, New Zealand (group)

2006
GO GIRL, Dunedin Public Art Gallery, Dunedin, New Zealand (solo)
Viewfinder, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)

2005
GO GIRL, Southland Museum and Art Gallery, Invercargill, New Zealand (solo)
Solstice, Matakana Pictures, Matakana, New Zealand (group)
GO GIRL, Whangarei Art Museum, Whangarei, New Zealand (solo)
From mini-FM to hacktivists: a guide to art and activism, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)

2004
Parihaka – the Struggle for Peace, Pukeariki, New Plymouth, New Zealand (group)
Lights>camera>action, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)

2003
GO GIRL, Whakatane Art Gallery, Whakatane, New Zealand (solo)
GO GIRL, Mori Gallery, Sydney, Australia (solo)
Locals Only; checking out the Neighbourhood, Govett Brewster Art Gallery, New Plymouth, New Zealand (group)

2002
GO GIRL, Govett-Brewster Art Gallery, New Plymouth, New Zealand (solo)
In the pursuit of Beauty and Perfection, McNamara Gallery, Wanganui, New Zealand (group)

2001
Club 47, Govett-Brewster Art Gallery, New Plymouth, New Zealand (solo)

Te Maunga Taranaki: views of a mountain, Govett-Brewster Art Gallery, New Plymouth, New Zealand (group)

1998
Leap of Faith: Contemporary New Zealand Art Govett-Brewster Art Gallery, New Plymouth (group)

1997
Final Days of Club 47, Escalante Gallery, Auckland, New Zealand (solo)

1996
The Face of Law, commissioned by the Taranaki Law Society, Govett Brewster Art Gallery, New Plymouth, New Zealand (solo)

1994
One Hundred and Fifty Ways of Loving, Artspace, Auckland, New Zealand (group)

1992
Implicated and Immune: Artists' responses to AIDS, Fisher Gallery, Auckland, New Zealand (group)
Whatu Aho Rua, Sarjeant Gallery, Wanganui, New Zealand (group)

1991
Art and Organised Labour, Wellington City Art Gallery, Wellington New Zealand (group)

1990
Histories: Seams of a Culture, National Library Gallery, Wellington New Zealand, (group)

1989
Living with AIDS, Dowse Art Museum, Lower Hutt and ARX, Perth, Australia (solo)
Constructed Intimacies, Moet et Chandon New Zealand Art Award, Sarjeant Gallery, Wanganui, New Zealand. Toured to Robert McDougall Art Annex, Christchurch, New Zealand; National Art Gallery, Wellington, New Zealand; Auckland City Art Gallery, New Zealand (group)

1988
Rear Vision; A History of PhotoForum, Wellington City Art Gallery, Wellington, New Zealand (group)
Turnbull Library Post Office Project, Alexander Turnbull Library, Wellington, New Zealand (group)

1987

Necessary Protection, Exposure Gallery, Wellington, New Zealand; Artspace, Auckland, New Zealand; Govett-Brewster Art Gallery, New Plymouth, New Zealand; Sarjeant Gallery, Wanganui, New Zealand (solo)
When Art Hits The Headlines: A Survey of Controversial Art in New Zealand, Shed 11, National Art Gallery, Wellington, New Zealand (group)

1986

He Taura Tangata, binding people and places together, Govett-Brewster Art Gallery, New Plymouth, New Zealand (solo)
Frauen photografieren Frauen, Munchen Volkshochschule, Germany (group)
The Trained Eye, National Art Gallery, Wellington, New Zealand (group)

1985

Women view Women, Real pictures, Auckland, New Zealand. Toured to Robert McDougall Art Gallery, Christchurch, New Zealand; Govett Brewster Art Gallery, New Plymouth, New Zealand; National Art Gallery, Wellington, New Zealand; Dunedin Public Art Gallery, Dunedin, New Zealand; Sarjeant Gallery, Wanganui, New Zealand (group)

1982

Body Building, 40 colour photographs, Govett-Brewster Art Gallery, New Plymouth, Dowse Art Museum, Wellington, New Zealand (solo)
Views/Exposures; Ten contemporary New Zealand photographers, National Art Gallery, Wellington, New Zealand (group)

1981

Parihaka, Govett-Brewster Art Gallery, New Plymouth, New Zealand (group)

1980

Illusions, Fantasies, and Lies, PhotoForum Gallery, Wellington, New Zealand (group)

1979

Fiona Clark, Tikorangi Factory Gallery, Taranaki, New Zealand (solo)
Three New Zealand photographers: Fiona Clark, Laurence Aberhart, Peter Peryer, Auckland Art Gallery, Auckland, New Zealand. Toured to National Art Gallery, Wellington, New Zealand; Govett-Brewster Art Gallery, New Plymouth, New Zealand; Manawatu Art Gallery, Palmerston North, New Zealand; Sarjeant Gallery, Wanganui, New Zealand; Waikato Art Museum, Hamilton, New Zealand; Gisborne Art Gallery and Museum, Gisborne, New Zealand; Rotorua Art Gallery, Rotorua, New Zealand; Wairarapa Arts Centre, Masterton, New Zealand; Bishop Suter Art

Gallery, Nelson, New Zealand (group)

Women by Women, Snaps Gallery, Auckland, New Zealand (group)

1977

The Active Eye; Contemporary New Zealand Photography, Manawatu Art Gallery, Palmerston North, New Zealand. Toured to Govett-Brewster Art Gallery, New Plymouth, New Zealand; Waikato Art Museum, Hamilton, New Zealand; McDougall Art Gallery, Christchurch, New Zealand; Sarjeant Gallery, Wanganui, New Zealand; Aigantighe Gallery, Timaru, New Zealand; Anderson Park Art Gallery, Invercargill, New Zealand; Dunedin Public Art Gallery, Dunedin, New Zealand; Wairarapa Arts Centre, Masterton, New Zealand; Auckland City Art Gallery, Auckland, New Zealand; Hawkes Bay Art Gallery and Museum, Napier, New Zealand; Dowse Art Museum, Lower Hutt, New Zealand (group),

1975

Five Taranaki Photographers, Clearwater Gallery, New Plymouth, New Zealand (group)