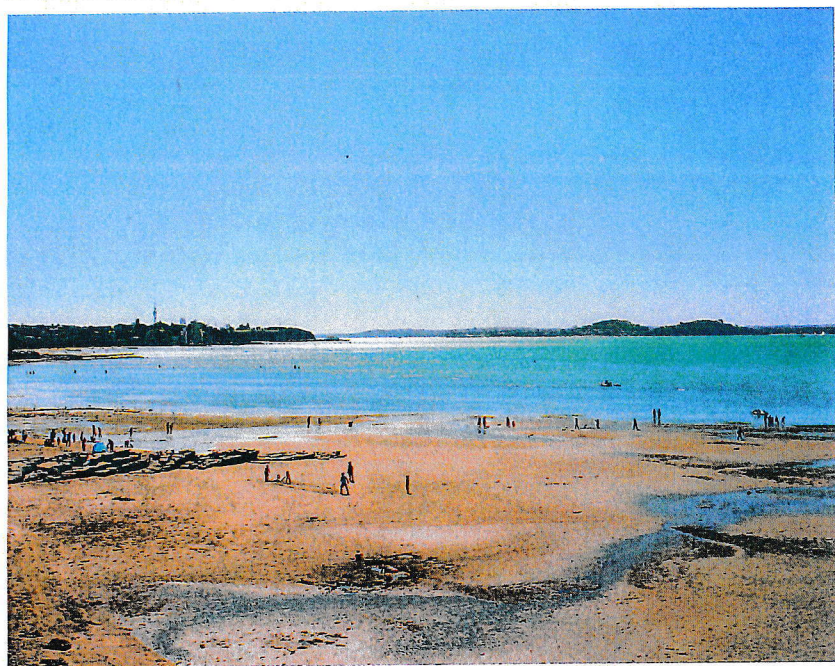


John Kinder, *Auckland, North Head*, 1865.  
Albumen print,  
Auckland Art Gallery  
Toi o Tamaki.  
Chris Corson-Scott,  
*New Year's Day*, 2013.  
Chromogenic colour  
print, courtesy of  
the artist.



# Every picture tells a story

EXPLORE THE RELATIONSHIPS BETWEEN  
HISTORIC AND CONTEMPORARY ARTWORKS  
HELD IN NEW ZEALAND GALLERIES

WORDS RON BROWNSON  
SENIOR CURATOR NEW ZEALAND AND PACIFIC ART  
AUCKLAND ART GALLERY TOI O TAMAKI

THE REVEREND DR JOHN KINDER, an esteemed 19th-century artist, produced pristine watercolours and deep-focus photographs that convey a regard for his adopted home of New Zealand. After emigrating to Auckland in 1855 he travelled widely throughout the country with both brush and camera and was one of the earliest to record indigenous flora. Volcanic geology and the thermal regions of Rotorua fascinated him. He venerated colonial architecture, particularly the recently constructed wooden Gothic-style Selwyn churches. He worked as a teacher, grammar-school headmaster, military chaplain and Anglican priest.

Kinder created more than 1000 watercolours, drawings and photographs. His output is astonishing considering that he was, in fact, an amateur artist. His photographs single him out for renown, given his use of the laborious wet-collodion technique. Such large-format photography is testing; just one exposure might entail an entire day's work.

This summer we are exhibiting some of Dr Kinder's watercolours and photographs alongside 20th-century large-format photography by New Zealand artists Mark Adams, Chris Corson-Scott and Haruhiko Sameshima. Rather than preferring a decisive moment of action as a documentary photographer would, these artists pre-plan their photographs just as Kinder did a couple of centuries ago.

Chris Corson-Scott recorded St Heliers beach on New Year's Day 2013. Bathers can be seen sweltering under the noon heat and the seascape shows the ultra-violet glare that we all recognize across the Tamaki isthmus. The bleached horizon starkly merges with a hazy, cloudless azure. In Kinder's tiny landscape of 1865 he includes a young Norfolk pine as a key part of his composition. Corson-Scott also carefully places his Norfolk pine at the left of his view.

*Kinder's Presence*, until March 2014, Auckland Art Gallery Toi o Tamaki, cnr Kitchener and Wellesley Streets, (09) 379 1349, [aucklandartgallery.com](http://aucklandartgallery.com)

