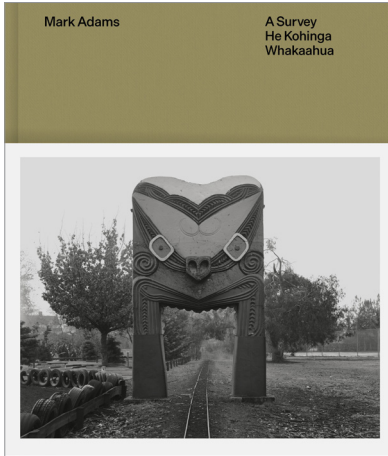


Mark Adams

A survey He kohinga whakaahua

SARAH FARRAR



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FIFTY YEARS AT THE FOREFRONT OF PHOTOGRAPHY

Mark Adams is one of Aotearoa New Zealand's foremost documentary photographers. His remarkable images have been exhibited in Aotearoa, Australia, South Africa and Europe and he is represented in most of New Zealand's major art institutions. Over a 50-year career, his focus on artist portraits, cross-cultural sites in the landscape, Samoan tatau, Māori-Pākehā interactions in and around Rotorua, Treaty of Waitangi signing sites, museums as cross-cultural sites, sites visited by James Cook during his three voyages, the carver Tene Waitere, important sites in Te Wai Pounamu South Island and repatriation reflect his engagement with our postcolonial history.

Mark Adams: A Survey He kohinga whakaahua is the first ever detailed consideration of his entire body of work. A rich essay by Auckland Art Gallery Toi o Tāmaki senior curator Dr Sarah Farrar precedes a generous selection from all his major suites of work. Beautifully designed by InHouse, this book honours one of our most distinguished, thoughtful and continually innovative photographers, an artist who argues 'In the end, you can only decolonise your own head.'

'A magnificent survey of Mark Adams' 50-year career' — *New Zealand Listener*

'Beautifully crafted' — **Lyn Potter**, NZ Booklovers

'A handsome, rich new book' — *North & South*

'Full-page, double spreads of gloriousness' — *Jessie Neilson, Otago Daily Times*

'A stylish, superbly-designed production' — *John Daly-Peoples, NZ Arts Review*

ABOUT THE AUTHOR

Dr Sarah Farrar is the Head of Curatorial and Learning at Auckland Art Gallery Toi o Tāmaki. She was formerly Senior Curator Art at the Museum of New Zealand Te Papa Tongarewa. She has also held curatorial positions at City Gallery Wellington and is a graduate of the prestigious De Appel Curatorial Programme in the Netherlands. With Jill Trevelyan and Nina Tonga, she was the editor of *Robin White: Something Is Happening Here*, which was shortlisted in the 2023 Ockham New Zealand Book Awards.

SALES POINTS

- Long-awaited survey of the practice of one of New Zealand's most eminent photographers
- Published to coincide with a major show at Auckland Art Gallery Toi o Tāmaki
- Handsomely designed and richly illustrated

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01 Portraits of artists
1971-1979

In 1971 Mark Adams photographed the painter Tony Fomison for *Crux*, the University of Cambridge's student magazine. It was the first of many portraits he made of Fomison until his death in 1990; they are now among Adams' best-known works. Adams once described the images as "an extended portrait": Remembering to a particular subject again and again, and often many years later, is a feature of his practice.

The subjects of his early large-format portraits were often fellow artists, photographed in their own homes or surrounded by their work. Adams made a portrait of Samoan tefega taitai Su'a Sula'ape Paulo II, his wife, Epifania, and their young son, V'a, at home in Miliaga in 1978. He went on to photograph Sula'ape Paulo at work for the next 20 years.

Also in 1978, Adams photographed schoolteacher and career Ithaka Parsons, also known as George Ithaka Brown, in his rural home in Clevedon, south of Tsimoli Makumbi. These photographs represent the beginning of Adams' sustained documentation of Macei art and its contexts.

The artist portraits are not only photographs of people. The rooms, objects and environments that surround them are just as important. As art historian Peter Brunt observes: "While remaining a portrait, these studies drop the usual conventions of depicting face and body and focus on the things the subject has gathered around him or her in the spaces where he lives." The photographs of Fomine, for example, convey his "sense of who is dispersed in the things he has acquired, inherited, bought, selected and brought back to construct his personal dwelling place." For Adams, this is essential context rather than background detail.