

# Arts

## Sight and Sound



### Classical

This weekend, Newmarket's Rialto and Northcote's Bridgeway cinemas take us into the Philharmonie Berlin, as they host a stunning film of Mahler's *Das Lied von der Erde* with the Berlin Philharmonie under Claudio Abbado. This centenary celebration concert has top-notch soloists, with an enchanting Anne Sofie von Otter and the downright sexy Jonas Kaufmann in thrilling form. The orchestra is the other star, lovingly filmed, with the camera roving through the viola ranks in the *Adagio* from the Tenth Symphony, and catching a moment of mandolin magic in the song-cycle.

**Tribute to Mahler: opens today at Newmarket's Rialto and Northcote's Bridgeway cinemas**



The young musicians of Latitude 37 have dedicated themselves to early music with attitude, and New Zealand harpsichordist Donald Nicolson is happy to chat about Baroque stylings with reference to improv and jazz licks. Aucklanders may remember the consummate artist of viola da gambist Laura Vaughan from her appearances with Auckland Philharmonia Orchestra, while violinist Julia Fredersdorff is a veteran of the European early music circuit. Two concerts in two cities offer German fare for Auckland on Tuesday and a trip to Italy for Hamilton the following evening.

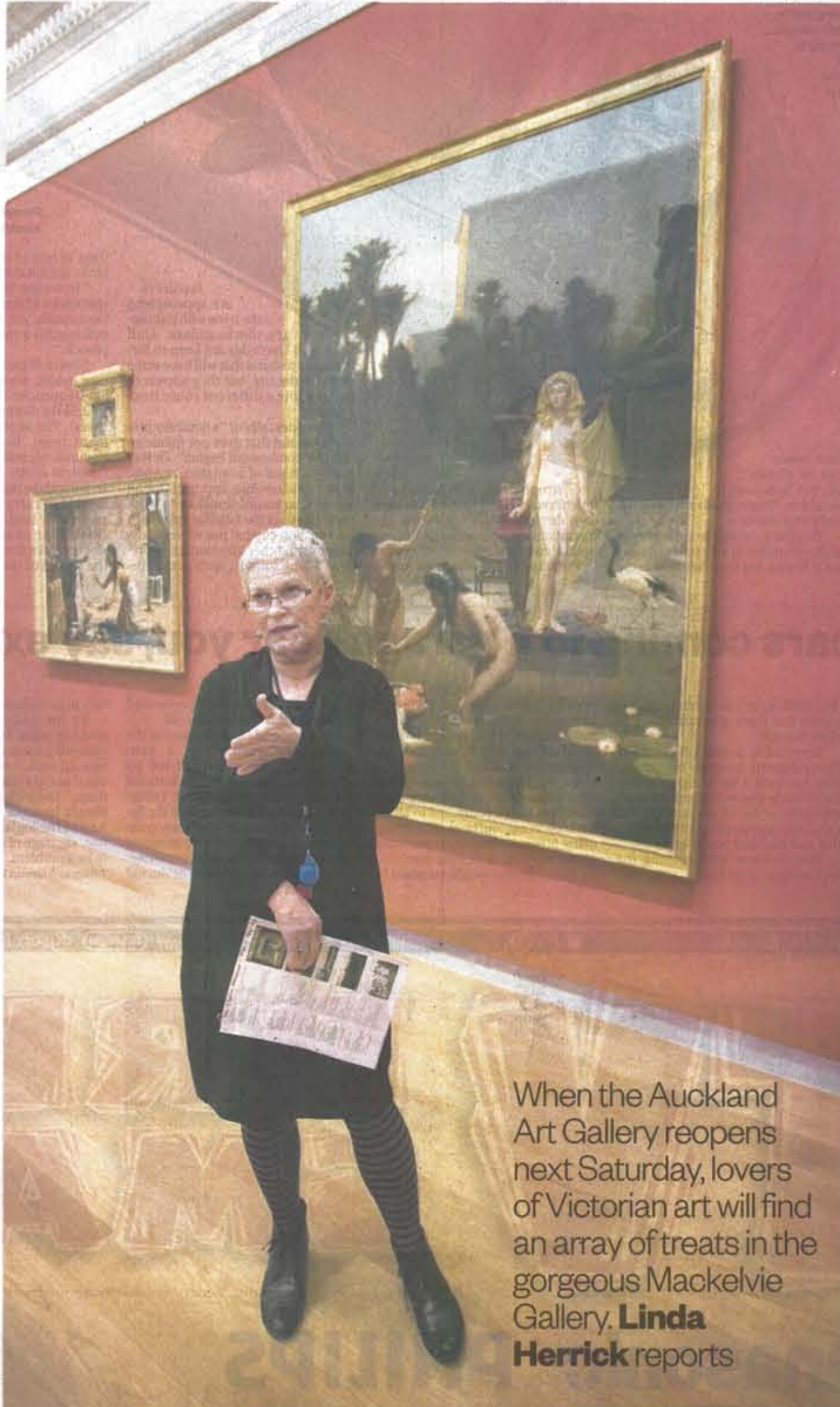
**Latitude 37: Auckland Town Hall Concert Chamber, Tuesday at 6.30pm; Gallagher Academy of Performing Arts, Waikato University, Hamilton, Wednesday at 8pm**

Chinese guitarist Xuefei Yang (pictured) was only 14 when she played Rodrigo's *Concierto de Aranjuez* in Madrid, with the composer himself in the concert hall. On Friday, this popular work is the centrepiece of the New Zealand Symphony Orchestra's *Sketches of Spain* concert, alongside music by Rimsky-Korsakov, Debussy and Falla. German conductor Christoph König should have just the right Iberian touch — he is principal conductor of the Orquestra Sinfonica do Porto Casa da Musica.

**New Zealand Symphony Orchestra: Auckland Town Hall, Friday at 7pm**

### Where we are

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# Falling in love with romance

**M**ary Kislser first fell in love with Frederick Goodall's enormous *The Finding of Moses* when she was a little girl.

"My mother brought me in here to see it when I was 7," says the Auckland Art Gallery Mackelvie curator of international art. "I was always rather surprised my mother liked that one because of the nudity. It was the exoticism that she liked."

Today, Kislser is over the moon that the 1862 oil painting has found a home that befits its historic origins in an immaculately restored area the AAG had previously used for storage over the past 50 years.

The Mackelvie Gallery, dedicated to displaying the AAG's extensive collection of Victorian art, has had one mother of a makeover as part of the AAG's expansion and refurbishment. Originally called the East Gallery, two floors were added in the 1960s to provide storage for paintings at the top, with a prep workroom below. That has all been cleared out, with the floor slightly raised to allow wheelchair access along a gently sloping ramp along the adjacent corridor.

Pristine reproductions of the one remaining plaster roundel on the curved ceiling have been completed by South Auckland Plasterers, as well as ornate decorations at the top of the gallery's majestic pillars. The glass panels in the curved central ceiling have been cleaned up, and the walls are painted with Resene Coral Red, a hue "very similar to the one that was here originally, we found a fragment of it", says Kislser.

The space has reverted to its original name, the Mackelvie Gallery, to honour James Mackelvie, the Scottish collector who lived in Auckland from 1865-71. On his return to London, Mackelvie started sending works back to Auckland, with the gallery bearing his name added to the original AAG building in 1893.

When the gallery opens next Saturday, visitors will get the chance to see some works from the Victorian collection which have not been available for decades, such as two tall designs for stained glass windows by Edward Burne-Jones, gifted to the gallery in 1924.

*Victorious*, a large 1880 painting by James Dromgole Linton, subtitled "Illustrating the Life of a Soldier of Fortune" in the court of Henry VIII, "has never been out in my lifetime", says Kislser. "We have had that restored and reframed. I think this is a

fancy dress painting. A lot of artists were looking at Shakespeare's interpretation of the Elizabethan period which was quite different to what it was really like in actual history."

Gallery conservation expert Sarah Hillary has also worked her magic on Edmund Blair Leighton's *Un Gage d'Amour* (1881), which had gone so dark barely any details could be seen. Now the vision of a knight about to go off to battle reaching for his helmet as his true love winds her scarf around it glows, a true Pre-Raphaelite ode to romantic love.

One of the most dramatic works in the room is also by Leighton, *In Time of Peril* (1897), showing a noblewoman, her child and a knight in a boat seeking refuge in a monastery. The child's eyes are full of terror as he (or she) turns to see if their pursuers are upon them.

"This was looking back to King Arthur and his court as a model for a better society, and partly a response to the industrial age, looking at Greece and Rome but also looking at English history," says Kislser. "The child's face is fantastic, the fear, but I also love the fact that the knight is pulling back her cloak to show the baby. But then you notice that she has also got all her worldly goods," she laughs.

At one end of the room, between the 2.3m-high stained glass drawing works, hangs Burne-Jones' massive pastel drawing *The Car of Love*, resplendent with a brand new replica frame — replacing the old boreridden one — created by Manawatu craftsman Detlef Klein.

"The painting from this work, which is the same size, hangs on the staircase in the library at the Victoria & Albert in London," explains Kislser. "But actually, it's not as good as this so this is the only idea of what his conception was. Edward Burne-Jones, who was married with children, had an affair with a very beautiful and exotic Greek artist in London called Maria Zambaco. It was doomed to failure. He thought of the 'car' as something that drew you on inexorably and you couldn't do anything about it."

Two works should be familiar to anyone who has visited the gallery over the years: *For of Such is the Kingdom of Heaven* (1891), by Frank Bramley, and John Everett Millais' heart-rending *Blow Blow Thou Winter Wind* (1892).

Bramley's painting, set in Lyme Regis, which depicts a child's funeral, is another work Kislser remembers well from her childhood expeditions

When the Auckland Art Gallery reopens next Saturday, lovers of Victorian art will find an array of treats in the gorgeous Mackelvie Gallery. **Linda Herrick** reports

Mary Kislser fell in love with Frederick Goodall's *The Finding of Moses* (on wall) as a little girl. Picture / Natalie Slade

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## COMING UP IN YOUR HERALD...

**TOMORROW**

### PARTY TIME

Couch, food, drink — engage! How to host your own World Cup party. Plus, cooking in Vietnam, what's on at the Home Show and Father's Day gifts to win.

**Living**

**TOMORROW**

### TIME'S UP

Death is not the end for humanity in cult sci-fi series *Torchwood*. Also inside, Father's Day Gift Guide, Top Model judges on the looming final episode, plus juicy SPY gossip.

**View**

**MONDAY**

### THE FUTURE OF AUCKLAND

Exclusive pictures of Auckland Council's vision to make Auckland the most liveable city in the world.

**element**

