

Editorial

Kia ora and welcome to the second issue of *BackStory*. The members of the Backstory Editorial Team were gratified by the encouraging response to the first issue of the journal. We hope that our current readers enjoy our new issue and that it will bring others to share our interest in and enjoyment of the surprisingly varied backstories of New Zealand's art, media, and design history.

This issue takes in a wide variety of topics. Imogen Van Pierce explores the controversy around the Hundertwasser Art Centre and Wairau Māori Art Gallery to be developed in Whangarei. This project has generated debate about the role of the arts and civic architecture at both the local and national levels. This is about how much New Zealanders are prepared to invest in the arts. The value of the artist in New Zealand is also examined by Mark Stocker in his article about the sculptor Margaret Butler and the local reception of her work during the late 1930s. The cultural cringe has a long genealogy.

New Zealand has been photographed since the 1840s. Alan Cocker analyses the many roles that photography played in the development of local tourism during the nineteenth century. These images challenged notions of the 'real' and the 'artificial' and how new technologies mediated the world of lived experience. Recorded sound was another such technology that changed how humans experienced the world. The rise of recorded sound from the 1890s

affected lives in many ways and Lewis Tennant's contribution captures a significant tipping point in this medium's history in New Zealand as the transition from analogue to digital sound transformed social, commercial and acoustic worlds.

The *New Zealand Woman's Weekly* celebrates its 85th anniversary this year but when it was launched in 1932 it seemed to have very little chance of success. Its rival, the *Mirror*, had dominated the local market since its launch in 1922. Gavin Ellis investigates the Depression-era context of the *Woman's Weekly* and how its founders identified a gap in the market that the *Mirror* was failing to fill.

The work of the photographer Marti Friedlander (1908-2016) is familiar to most New Zealanders. Friedlander's 50 year career and huge range of subjects defy easy summary. She captured New Zealanders, their lives, and their surroundings across all social and cultural borders. In the journal's profile commentary Linda Yang celebrates Friedlander's remarkable life and work. Linda also discusses some recent images by Friedlander and connects these with themes present in the photographer's work from the 1960s and 1970s.

The *Backstory* editors hope that our readers enjoy this stimulating and varied collection of work that illuminate some not so well known aspects of New Zealand's art, media, and design history. There are many such stories yet to be told and we look forward to bringing them to you.

Peter Hoar