

Curriculum Vitae

Tony Bridge

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He Mihi

Kia hiwa ra, kia hiwa ra

Ko Puhi te ariki

Ko Nga Puhi ko Te Rarawa nga iwi

Ko Hokianga te moana

Ki a Io te Kaihanga o te katoa,

ki nga tupuna, kei tua o te arai

He mihi, he mihi, he mihi.

Na ratou i homai nga taonga nei

ara nga toi whakahua

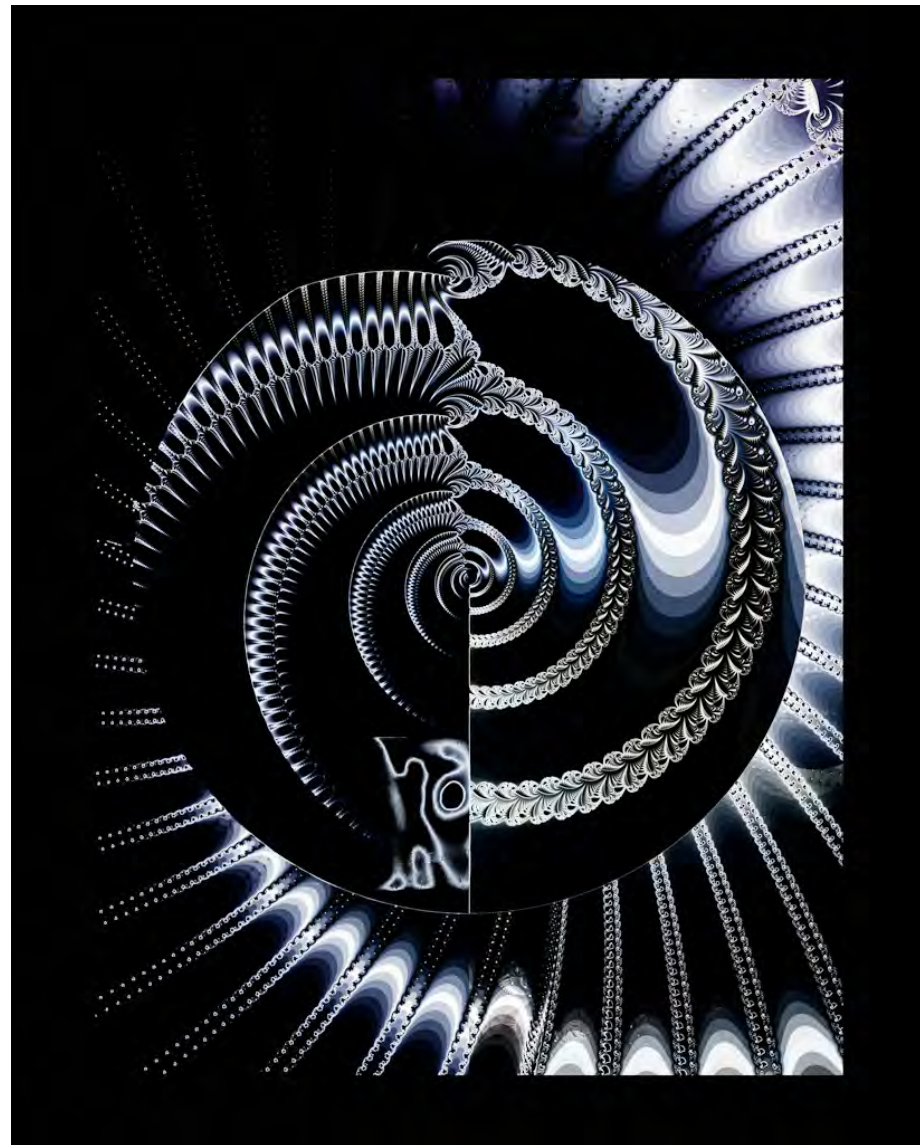
me nga toi a-karu

he kaitoi whakaahua,

he kaitoi-a-karu ahau

Ko Tony Bridge toku ingoa.

Tihei mauri ora!



Exhibitions

2011 Independent Minds, Southland Festival of the Arts (group)

2010 Requiem. Hanmer Springs (solo)

2010, 2011 Innerlight, Rotorua (group)

2009 SH75, Little River Gallery, Little River (group)

Guest Artist. Prosser Quirke Creative Arts Festival, Rangiora (group)

Hikoi Hamba, Te Whare Toi, Rotorua, (solo)

2007 Four Winds, Ranfurly (solo show)

2006 Wairua, Selwyn Art Gallery, Darfield (solo)

2005 Santa Parade, Our Place Otautahi (solo)

1999 Wildfoods, Hokitika Museum (solo)

1994 Christchurch Polytechnic student exhibition, CSA/Coca Gallery, Christchurch (group)

1991 Requiem, CSA Gallery, Christchurch (solo)

1990 Interface, CSA Gallery, Christchurch (group)

1989 Metamorphosis, CSA/Coca Gallery, Christchurch

1989 World Deaf Games exhibition, CSA/Coca Gallery





Publications

White Cloud Silver Screen (with Bob Harvey)	Exisle Publishing
Great Train Journeys of New Zealand	Exisle Publishing
Out There South (with Chris Morton)	Craig Potton Publishing
Out There North (in production)	Self-Publishing
f11 Magazine	
Australian Photography Digital Photo and Design Magazine	
The Art of Healing Magazine	
Better Photography Magazine	
ProShot Magazine	

Major sponsorships

Sony

OnOne Software

Perfectly Clear Software

ThinktankPhoto Camera Bags



Artist Statement

Artists often talk about what informs them. By this they mean the influences that come to bear on their work and what they seek to say in it. Sometimes those influences are technical and process-oriented; sometimes they are to do with content. But they are always there. They inform an artist's practice.

As a boy I was born and grew up in the country. My first memories were of the wind carrying stories and pinning them to the needles of the pines outside my bedroom window. Some nights there were many left there for me to mull over, at other times they were relatively few. My imagination was obliged to fill in the gaps. So I came to love trees for the stories they had to tell.

We lived in a house set up on a hill. I would often rise early, and go out to the kitchen to share breakfast with my father before he left for work. He would lift me onto the bench, and I would watch the sun rise away out to sea. I fell in love with watching the birth of a day, the transition from darkness to the white light of day.

I still do.

Then we moved to the city, and these panoramas were denied me for many years. My substitute was the night sky, stars, and watching the passage of the moon across the sky. I leaned to see darkness as another side of light, that both light and shadow must coexist, for each to have any meaning. Later, as I moved deeper and deeper into the arcane world of photography, I was informed by other things, or more correctly, by

other artists.

I remember the first time I discovered the work of Ansel Adams. It took my breath away. He understood light and darkness. I wanted to make images like him using my own country as a source. It has taken 18 years for me to find my way back to that point. The great painter Paul Klee once said: "Art does not reproduce what we see, it teaches us to see." How true. It was when I read of Adams' contribution to the environment, how his photographs had helped to protect the wilderness, that a dim recognition began to dawn. But there were other roads to travel.

I moved through portraiture, documentary photography and commercial work, in each case informed by different artists. Costa Manos, Fay



Godwin, Gary Winogrand, Robin Morrison, Stephen Shore; all had something to teach me. I absorbed the lessons and moved on, in each case taking a small part of them with me.

Then a friend, who was lightening his load preparatory to turning nomadic, gave me one of his books, a series of landscapes by a Japanese photographer I had never heard of. Takashi Komatsu had travelled many miles through his country on a project to photograph his river across four seasons. The images were breathtakingly perfect and displayed a reverence that was quite moving. When I read his statement, in which he talked of his hope that it would in some way lead to them being protected, the wheel came full circle.

Photography can be many things. It originally came into being as a way of documenting the discoveries of the early European explorers and is by its very nature a documentary medium. Only later was it used for more expressive purposes. Komatsu was reaching back into a tradition as old as the medium itself. As was Adams. Their work thus tied into the very core of the medium, drew from its well. Now the light began to really glow for me. Once more I found myself back on that kitchen bench, watching the light and shadow.

Now I began to be able to decipher the notes pinned on the trees.

All around me the world was changing. The beautiful, the pristine, the eternal was being ground down by the relentless mill of human intention. And I had found a photographic *raison d'être*.

To photograph ugliness and despair is easy. Ugliness and despair want

to be photographed; they jump up and down, their hands in the air, wanting to be acknowledged.

For a reason.

It is a strong photographer indeed who can take on this sort of work and not be infected by it.

Beauty is so much harder to work with. It is easy to fall into the Slough of Cliché, to produce something that is decorative or derivative and half-perceived. To photograph the landscape in a way that is both reverential and influential is so much harder. A task fit for an aging knight on a rusting nag.

So there it is. If just one of my images makes a difference, if just one causes a viewer to stop and think about how precious and fragile the planet is, then do something about it, my journey will have been of value, of some use.



Referees:

Claire Beynon- Fine artist and writer

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Mark Soltero- Fine artist, educator

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l: +64 21 28 10 00 7
m: +64 3 32 99 19 9



Academic Qualifications

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| 2001 | Fellowship of Photographic Society of New Zealand |
| 1999 | Associateship of Photographic Society of New Zealand |
| 1994 | Advanced Certificate in Professional Photography with Distinction, Christchurch Polytechnic (CPIT) |
| 1975 | Dip.Tchg, ChCh College of Education |
| 1974 | BA, Canterbury University |





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Education

- 1994 Christchurch Polytechnic.
ACPP (Dist) Professional Photography
- 1975 Christchurch College of Education.
Dip.Tchg
Major in foreign language teaching, English, Drama.
- 1972-1974 Canterbury University.
BA.
Major in French.
Also German, English, Mediaeval French Studies, American Studies
- 1967-1971 Christs College.

Professional Experience

Educational

2003-4	ICT development, NatColl (National Design Technology College) -developed curriculum and assessment for the iCreate programme	1989-1990	Tutor, Photographic Training Centre, Christchurch
2003-5	ICT consultant and project researcher, Ultralab South-researched E-learning techniques for iCreate programme	1976- 2006	English, French, German, Language Studies, Photography, Art, Graphic Design, ICT, Papanui High School, Christchurch
2001	Member of NZCEA Visual Arts resource writing panel, Level II (photography specialist)		
2001	Member of NZCEA Visual Arts resource writing panel, Level III (photography specialist)		
2000	Specialist advisor to NZQA for course accreditation of PhotoAccess, a PTE		
1999-	Tutor, Canterbury University Centre for Continuing Education		
1992-1994	Secondary school representative, Professional Photography Unit Standards Advisory Group		
1995	Tutor Christchurch Polytechnic Art and Design dept. (Photography)		



Professional Experience

Photographic/Artistic

		1996, 2004-2009	Tutor, Freeman Patterson photography workshops, New Zealand, South Africa
		1994	Technical advisor to Radiographic Supplies (Kodak reseller)
2011	Appointed Chairman, PSNZ Judge Accreditation Panel	1989-1991	Photographer, Green& Hahn, professional photographers, Christchurch
2009	Speaker, PSNZ national convention, Whanganui	1990-1994	Photographer, Simply Wedding Photography, professional photographers, Christchurch
2008-	Affiliate, OnOne Software		
2007-	Product tester, Bible software	1990	Organiser, National Youth Photography workshop
2007-	Affiliate, Perfectly Clear software		
2007	Guest tutor, University of South-East Alaska, Sitka	1989-	Owner/operator, The Fine Art of Photography, Christchurch, (wedding, portrait,commercial, editorial, Fine Art photography)
2006-7	Maniototo Art Deco artist-in-residence, Ranfurly		
2006-2008	Member, PSNZ Honours Board		
2009,2003,1999	Keynote speaker, PSNZ national convention, Queenstown		
2000	Appointed Kodak New Zealand Professional Mentor		





Interests

Art history

Diving (PADI certified)

Martial Arts (1st degree black belt, Shin Wu Kung Fu)

Photography

Swimming

Music

Fly-fishing

Film