Part One of an interview with
Glenn Busch and Murray Cammick
of Snaps — A Photographer’s Gallery
Interviewed by Ted Quinn

Born in Auckland in 1948, Glenn Busch became seriously interested in photography upon seeing the Brassai retrospective at the Auckland City Gallery in 1971. He studied privately with John B. Turner for a while and later attended the January 1973 photo workshop at the Auckland School of Fine Arts. Portfolios of his work have been twice published in Photo-Forum (in the April/May 1974 and April/May 1975 issues), and he was represented in The Active Eye. He has published two portfolios of original prints and these are included in the collection of the National Gallery of Victoria, Australia, as well as in the major New Zealand public collections. His prime interest is in documentary photography. When we interviewed him at Snaps Gallery in February 1976, he had shortly before returned to Auckland after a two week visit to Australia.

Murray Cammick is also primarily interested in documentary photography and in his own work he continues to survey the local political scene in general and Auckland City’s teenage scene in particular. His exhibition ‘Flash Cars, etc.,’ was on show during the interview. Cammick majored in painting for a BFA from the University of Auckland in 1975 and while completing a BA worked as technical editor for Craccum, the student newspaper. His work has also been published in Photo-Forum. He recently joined Glenn Busch as a co-director of Snaps — A Photographer’s Gallery.

Our interviewer, Ted Quinn, is a second year photography student at the Auckland School of Fine Arts. He was the chief organiser of ‘Un-titled’, a student’s group exhibition and exhibited in a three person show with George Balogyi and John Reynolds in October 1976.

This interview is one of several in preparation for Photo-Forum’s oral history archive and the first to be published. The tapes and a full, unedited transcript are available to researchers at the Society’s office.

Quinn. How and why did you get involved with a photographic gallery?

Busch. When I came back from Australia, half way through 1975 the idea and sort of been in my mind. It was a little bit that it would be good to have a small gallery showing only photography. Simply as a place where photography could be seen because up until that time, although there had been one or two attempts at the same sort of thing, nothing much had come off. There was nowhere apart from Photo-Forum magazine, where people were able to look at images.

Personally, I would like to see a lot of books published but because they are very expensive and because no one in this country is really into publishing photography books, I felt a gallery would be a good thing. When I voiced this idea, not only to John Turner, I guess, I was told that someone else was already doing it or that what this type of photography was all about.

Quinn. Has that actually happened?

Busch. Yeah, I think it has to a reasonable degree — particularly initially. There were a lot of people coming along who wouldn’t normally come into an art gallery and we were able to talk to them a lot, and it was a really good two-way communicative sort of thing and I think they gained a little bit of understanding. We have gone through a period where we have had primarily one-man shows, it probably is getting a little bit too much into the art gallery sort of thing. There are other ways of doing this. But the show which we have on now, Murray’s show for instance, is what I’d like to see happening more and more — it’s bringing back more of the people for the community — it’s becoming less of an art gallery again and has something on the walls that is trying to communicate understanding of something — perhaps one group of people to other types of people.

Quinn. Or something more obvious?

Busch. Yeah, it’s really a concern that this particular photographer has at present, a sense of concern you see, that they can get themselves are not on the wall as individual pieces of art — that’s not to say that some of them might not be considered pieces of art because they’re so good, but primarily the work wasn’t done with that in mind — it was done in order to communicate some understanding about things.

Quinn. Well if those were your aims, how have they changed?

Busch. Well, one of the main reasons we’ve had a large number of one man exhibitions would be that it costs money to keep a place like this running. So, I guess you can say, a commercial gallery, it certainly is not a business that makes money. We struggle to keep going. The photographer pays part of the rent to have a show here — it’s very necessary to keep the place running, it’s not a place at all that’s run for profit, it’s really run for the love of it and it is only a few of us really that have kept the place running.

Quinn. So, what are your plans now, financially and organisationally?

Busch. Financially? Up until now what has happened is that we have managed to survive by doing two things, one is a commission on the sale of photographs, twenty five per cent which is a lot lower than most gallery percentages. But we also arrange for photographers to have an invitation. Usually an opening is held, so that means the cost of the opening paid for by the photographer, who also pays part of the rent for the building itself.

Our plans for the future? Murray and I will be running the place together so we will continue in this way and hopefully we will be able to get other overseas exhibitions and thematic exhibitions. Also, we can get sponsorship either from companies, institutions or private individuals.

Quinn. Do you plan to simply continue showing photographs, or get into photographic related shows, like, video, or …?

Busch. Ah, definitely video would be a thing we would like to get into — We have considered things like a photo slide through a gallery, a video theatre perhaps once a month. It will depend on the availability of machinery and suitable tapes for showing. The thing I’d very much like to see and another thing is that we’d like to show video in conjunction with still photography with shows like Murray’s. It would be really good to have a video tape of the same type of thing.
There is also a possibility that once in a while the gallery will hold exhibitions of things other than photographs — like maybe drawings or etchings or something like this.

Quinn. Any particular reason why?

Busch. Well, I just think it would be a good thing to do again to have a thing that’s different, you know, I guess because I like etchings and drawings too — they can do similar things.

Quinn. Do you consider yourself primarily a gallery owner, a dealer, or a photographer?

Camlick. A bum! [Laughter]

Busch. What do you mean by dealer?

Quinn. I mean selling prints and . . .

Busch. Well, if this was run as a business we would have been out of business months ago. I don’t consider myself a gallery director, or whatever you like to call it. Frankly I consider myself just to be Glenn Busch and to be whatever I’m doing at the moment. I’m not a photographer at the moment because right now I’m not taking photographers: I mean right at this instance, and neither are you a photographer because right now you are doing an interview or something, you know, you’re an interviewer.

If you want me to pick one of those things I guess I’d say a photographer, although I haven’t done very much work in recent months. There are all sorts of personal reasons for that and also the gallery takes a lot of time.

Quinn. This leads to the next question. How do your different roles affect one another?

Busch. Different roles?

Quinn. Yea. Obviously you do have three different roles, photographer, owner of a photographic gallery, and also a dealer in that the gallery is selling work to support itself.

Busch. Yea!

Quinn. So, for instance, how does running the gallery affect your photography?

Busch. It affects it to some degree, but so do the other things that are happening in my personal life. I’ve heard lots of people over the years, say, oh well, you know, they should take photographs, but they have got time. I think that’s a sort of bullshit thing really because if you really want to do it you make the time. But it does require a large amount of any time in a sort of spasmatic, piecemeal way, running this place. I haven’t found it to be the sort of thing that I can come in one or two days a week, and sit here for a few hours and do the books, and all that sort of stuff, or whatever you do in a business thing so that it runs itself for the rest of the time. It seems to happen when I come in here that someone rings up, or someone drops in, and all sorts of things start to happen. Perhaps, I’m not as organised as I should be. Who knows?

Quinn. You don’t think a gallery of this sort could survive then, if treated as a business? Or if it tried perhaps, to build a business up for itself.

Busch. Ah no. Not at the moment. I’m quite sure that in a number of years that some of the dealer galleries that are making money will be able to show photography and make money from the exhibitions; possibly Snaps will do a lot to do with that, bringing up public awareness of photographs. Certainly there’s been a lot of people over the months since we have been open that have bought photographs for the first time and will continue to buy photographs. Possibly people didn’t buy photographs before because there was no way they could see a large number of photographs and get round to purchasing them, but there are also people like the one I sold one of Murray’s photographs to the other day. He has been coming in here for quite a few months now, and finally said, I really like something and I’ll buy my first photograph. It’s a thing which gradually builds up.

It’s becoming an accepted thing that photographs are buyable sorts of things like any other imagery, painting, etching or whatever, and in that way we are building up a market for photography and to some degree, will have played a part in the future of some gallery — maybe even this one — being able to be run as a business selling photographs.

Quinn. What difficulties do you have in arranging shows?

Busch. Well, some photographers have been really good and others have been a bit of a pain in the arse at times.

Quinn. But do you have any trouble getting shows together?

Busch. Up until this time there have been a number of photographers around that I’ve been able to draw on. I think there is going to be enough work around of a high enough standard to keep on showing regularly. I don’t want to continue all the time having one man or two man shows. We want to get into having thematic shows but this requires more time and organisation which is why I haven’t been able to do it very much before.

Initially I was working on my own with help from here and there. Some people have been incredibly helpful. Murray’s been one who has helped most of all, and there have been other people too. But on the whole I have been a bit pissed off and annoyed at photographers for one reason or another. One of the main reasons the place was started was for photographers themselves to have a place to show their work, and because you’re struggling on to keep the place going yourself, spending lots and lots of money on it and lots of time, you get pissed off when some photographers have a lackadaisical attitude about getting shows together and things like that. They say, “Sure I’d like to have one,” and then they keep putting off the date. “Oh I need a bit more time, a bit more time,” which to me is sort of slack. Frankly — when I think of it, there are a number of good photographers in this country that are pretty fucking slack, you know, but it’s all very well for me to talk when I haven’t done any work myself for ages. Most of them say that it’s a good thing to have a place where they can exhibit all the time, where they can come and see photography all the time.

Quinn. Do you think it’s going to be to their detriment? That the photographers themselves and their own worst enemy?

Busch. Well, a little bit. There are a small number of people in this country, like John Turner for instance, who work quite hard trying to do something for photography in New Zealand. John’s a bit of an institution in himself; he’s a bit of a maniac I would think, he sort of works his guts out. Then you get (but it’s good, I don’t like everything to be one sided) people like Gary Balgant who in one sense take opposite views. But on the other hand they are also a bit silly at times too, I think. They try to destroy any work that is going on. There have been a large number of lackadaisical people — but I guess you get that in anything — just a few people doing the work. But, it’s a bit of a piss off at times when you’re working reasonably hard yourself.

Quinn. And people basically have to make it for themselves anyway.

Busch. Yea. People say on one hand that the gallery is a good place and they want to keep it going, but they can be just a bit silly when it comes round to getting their arses into gear and doing something themselves — even towards getting their own show in the place.

Quinn. Who has been showing here, anyway? What sort of people? Just known photographers or name photographers, if you like?

Busch. I’d really just have to get the book and go over it. John Fields, Max Oettli, an historical exhibition which was pretty well received. We’d like to have more historical exhibitions but there again, they take a lot more organisation. We will have more in the future. They are pretty popular exhibitions.

Quinn. Who organised that historical exhibition?

Busch. John Turner donated a lot of the prints and helped a hell of a lot with that one. So did Paul Gilbert. John Turner and I did most of the work. The most credit should go to him, he donated the whole thing, and the money from sales went toward keeping the gallery going which was a good help at that time, — right at
the beginning. Other shows have been Gillian Chaplin, Ben Boer, myself, Bryony Dalefield and Tom Elliott, John Turner, Peter Peryer, we had a stock show for two weeks; Paul Hewson, Merylyn Tweedie, Allan McDonald, Teré Batham and Mark Adams, Elam Students, Do Van Toan, Murray Cammick. The next shows Richard Collins and then yours truly, [John Reynolds, George Baloghy and Ted Quinn].

Quinn. Just what has the general response of the public and photographers been to the gallery?

Busch. The response from the public in all has been pretty good really. Initially we had a lot of television, newspapers and things, a large number of people coming through and right up until about April, we were selling quite a few prints from each show. Since then things have become a bit slacker. It was during the winter months — all over town retail sales were in down in everything. So were ours — right down. Things started getting on top me a little bit — having to organize a show for every two weeks is quite a hard business — it requires a lot of work. There are a lot of other exhibitions I’d like to have had from different parts of the country, let alone overseas, but the necessity to keep the next two weeks full up, and the next two weeks, prevented that.

Quinn. Do you thing two weeks is long enough?

Busch. No, it’s not really. I’d like to see the shows go for a month, but again it’s a financial situation — the reason why we had any other. A month gives more time for people to come back again and again and look more carefully at the show.

Cammick. The dealer Art Galleries only run for two weeks don’t they — Barry Lett and all that?


Sort of being purely commercial, one of the feelings I’d had is that if you run a show for two weeks you have your burst of selling if you’re going to sell anything. Usually opening nights they sell most of the things and then in that two weeks others that are going to sell, usually sell. If we keep most of what we probably wouldn’t sell any more — maybe one or two — although Murray sold two or three this week. This extra week was good.

Quinn. Surely though, the majority of your sales should come out of the front, that is, from other than off the walls, from what you’ve got in stock.

Busch. Ah, stock. We certainly don’t have as much as we should have, it’s something that we’ve —

Cammick. Just say you haven’t got any.

Busch. Shhh. [Laughter]. We have about half a dozen things out there in stock but they are not in any proper set up. They really should be somewhere in the gallery — in a bin of some sort, or a set of drawers. But hopefully, when now that Murray and I am going to be involved together, that is one of the things we can do.

Cammick. You’re saying a considerable amount since the opening night! I don’t think this would be the case with a place like Barry Lett’s even though the comparision may not be appropriate. It’s not what we are aiming for. But I don’t think there would be any basis for expecting the majority to come out of stock. I think the majority would come out of the new exhibitions.

Quinn. Well, where does the majority of your finance come from then?

Busch. The finance comes from our 25 per cent of sales and the photographer paying for half of the rent of the gallery while exhibiting. That’s really our only sort of income at all, so as you can see we only scrape by. I’ve personally put lots into fixing the place up and in generally sort of staying alive and keeping going. I was putting a lot more time when I first started it. I was here most of the time, and quite possibly that was another reason we were selling a lot more too. I was here all the time myself and I could talk to everybody that came in and in a way could sell the prints, whereas now I’m here only a couple of days a week, and the place is looked after by kind people at other times, but who, except say when Murray’s here or someone like that, aren’t really talking to a lot of people who come in. To sell a lot you’ve really got to talk to the people and sell them the prints, you know. I’m not talking about high pressure sales, but just implant in their minds the fact that they are for sale, that they can be bought, and that’s it’s nice thing to buy a photograph.

Quinn. What is the basis of print prices and why the discrepancies?

Busch. It’s decided on solely by the photographer himself.

Quinn. Why the discrepancies? For Example, you’ve had Do Van Toan and John Fielding going for $100 and then Murray’s here going for $15 or $20.

Busch. Well, Murray said a lot more. Well, it’s my feeling that for instance, Murray’s here selling at $20 for a framed print — we have how many in the show, 327? If Murray sold his entire show, when we take into ac-


to have a show every two weeks is because the photographer pays part of the rent and it would be a bit much I think to ask the average photographer who is usually as poor as I am to pay part of the rent for four weeks — it’s usually a bit beyond them. Hopefully if we can have sponsored shows — themed sponsored shows, we can have them on as long as Murray’s show here. It is the first thematic show, except for the historic exhibition, that we’ve had, and has been really really well received. More people have gone through this exhibition than count all the money it’s costing to have this exhibition, plus the cost of the print processing, plus his time — he certainly isn’t making any money. It’s my contention that it would certainly be a good thing if photographers who are working seriously in the medium, I mean, are being photographers they have a right to make a living out of what they are doing. Nobody in this country does yet.

Quinn. Yea, that’s not the point I was getting at, but, mainly, Why the discrepancies? As I said, Murray’s selling at $15-20, others selling for $100, and you can pick up a Peter Peryer portfolio of 10 prints for $100.

Busch. Well portfolios are slightly different things.

Quinn. Yea, I know, but why the discrepancies? Don’t you think that you should have some control over the price of prints that you sell?

Busch. No, I don’t think that we should have any control over the prices. I guess someone like John Fields has his own reasons for charging high prices, and from what I’ve just said I think that one of his prints is worth $100 because of the sheer cost to him in time. Looked at purely in a commercial way in terms of the handling of the image — it’s easily worth $100. I prefer to see prints like Murray’s selling at cheaper prices, great, but Murray’s perhaps in a more enviable position than John Fields. Murray’s a young man compared to John; I mean he’s certainly not a rich man, but he does manage to exist reasonably well, he doesn’t have high overheads. Whereas some-one like John Fields is a family man, he has two children and a wife to house and feed, and he’s also been working in the medium for a long, long time. You know, if he can really get away with it in New Zealand to charge that sort of price, he deserves it.

Quinn. What holdings or what stock has the gallery actually got now if I wanted to inspect it?

Busch. Oh, fucked if I know! You’d have to go look under the boxes. It’s got some of my prints, and Murray’s prints. The gallery show. It’s got quite a collection of historical prints, it’s got, I think, one of Ben Boer’s portfolios out there, some prints of John Turner’s, we’ve got some prints by a young guy called Greg Stevens. Um, who else do we have? I’ve just forgotten. But the other thing is that we act as a centre, if someone comes in and says, Listen, I’d like to buy a print of Do Van Toan’s for instance, if he noticed a print he wants to buy, then we certainly go about arranging for the sale of that print. We’ll obtain that print.

Quinn. And is this generally known?

Busch. Well most people know of us as the only sort of outlet for the sale of photographs in this city. I mean, someone who wanted to buy one of Toan’s photographs would probably come to us, unless they knew him personally.

Part Two of this interview will appear in the next issue of Photo-Forum.
Part Two of an interview with
Glenn Busch and Murray Cammick
of Snaps – A photographers’ Gallery
Interviewed by Ted Quinn

This is the final part of an interview edited from a tape recording made at Snaps – A Photographers’ Gallery on 17 September 1976, shortly after Glenn Busch had returned from a short visit to Australia.

Quinn. So you’re leaving it up to the public to come to you, rather than you taking yourself to them?

Busch. We also advertise in Photo-Forum that we are agents for a number of photographers all over the country. For instance, we’ve brought prints up from Christchurch, at certain Murray Hegg’s. We sold a print for him for $70 that some lady saw in the art gallery in the city — she came and saw us and we arranged for the shipment up here and sold it to her.

Quinn. So you actually have particular photographers on your books?

Busch. Right, a number of different photographers.

Quinn. Do you keep in contact with some of our expatriot New Zealand photographers, for example, Max Oettle, who was one of your biggest sellers?

Busch. That’s who else we have here, sorry, Max Oettle’s prints. Max left a collection for us here. It was also agreed at the time he left that he’d write to us and possibly send us some new work from overseas, but we haven’t yet heard from Max, although I think he has sent one or two letters to other people.

Quinn. Do you take work in on consignment? For example if an unknown photographer was to come along with some damn good prints would you take them in and try to sell them for him?

Busch. Yes we do, we have, if we feel the work is good, or if we like the work. I’ve also been shown some pretty atrocious stuff by people who in my opinion simply weren’t producing good photographs so I didn’t take them into the gallery on consignment or whatever you like to call it. We always welcome people who are beginning in photography or something like that, who want to come here and talk and find out what’s happening. If we can help them in any way we’d be certainly glad to. We have had other photographers, notably Greg Stevens, who brought work in here and whose work we’ve kept. When we had the stock show we put some of his work up and he actually sold a print, so that can sort of happen.

Quinn. What information do you offer the public as regards price, history, authenticity, guarantees, previous publication? And how important do you think it is?

Busch. Well I think it’s reasonably important. If you say a print on the wall is done by Murray Cammick, Murray Cammick should have done it. We’d be happy, (although we don’t!). I’m sure we’d be happy to issue any guarantee that it certainly is.

Quinn. The guarantee I’m also referring to is that the job’s been done properly so that in 15 years it’s not going to fade off the walls.

Cammick. That I used a stop bath! [Laughter]

Busch. Well that depends you know. Personally, I think when we’re selling prints like John Fields for $100, and I think that’s pretty relative, people could expect that it’s fair for them to expect that, and as it is with John Field’s prints, that sort of thing was done.

Quinn. The thing is, do you demand this of the photographers, that if they are going to hang their work, and they are going to sell their work then...

Busch. At that particular price, yea, we’d be asking them to do that sort of thing.

Quinn. But $25 is a lot of money too!

Busch. No, I don’t think so, relatively speaking. Well, I don’t know. I didn’t sort of say to Murray, OK Murray, are those sort of mounted on rag board, and you know, have they been selenium toned and this sort of stuff?

Cammick. It would be a waste of rag board too. [Laughter]

Quinn. Well to come to the other point. How important do you think this sort of thing is? How important is print history and previous publication?

Busch. Oh, I think print history is quite important. Usually when a person buys a photograph, we talk about it. Like they might know the history themselves or they might want to know about it, so obviously I tell them as much as I possibly can about it. For the historical show, it’s again very important, and they were quite reasonably documented by John Turner. The historical stuff that we did, and for any other historical shows, we would hope to have them reasonably documented. For the contemporary shows I think it is a good thing to do too.

Cammick. It’s secondary to surviving though.

Busch. Right! It is a secondary thing to surviving.

Cammick. And mine should be far better documented in a way, but that was survivable, and it’s satisfactory. [Laughter]

Quinn. To come back to the main point here though. The guarantee! How important is it? From what you’re saying the importance you place on it is proportionate to the price which the photographer places on it.

Busch. The guarantee that the print will last 100 years? Is that what you are saying?

Quinn. Yea, proof that it won’t fade out in only 15 years — or five.

Busch. Yea, a hard question. Once again I don’t think we can absolutely guarantee what we’re selling. Maybe someone like John Turner might disagree. I don’t know. You’re starting to get to the nitty gritty of the conflict here.

In a way, where you have a bunch of photographs like this on the wall, it would in all probability be better, and probably Murray would far rather wish it, that they appear in a book or in a magazine or something like that. But the point is they are on the wall and we’re selling them in order to be able to have some place where we can put up more prints. If we could exist without it costing us money to be here and things like that, then maybe we wouldn’t ever bother selling the prints. It would be a place for people to come and look at them, but there will always be people who want to own them, I guess, and have them in their own home. But when you’re asking something like $100 for a framed print I don’t really think people can exactly expect Murray to go on to a lot of work and trouble and expense to have made sure that the print is going to last for 200 years or whatever — it’s not the future Museum of Modern Art. People are sort of buying an image that...

Quinn. That’s going to fade away?

Cammick. I don’t know, wait and see?

Busch. Who knows?

Cammick. In my lifetime, I’ll replace it. Quinn. That would be a guarantee!

Busch. I think this is a general feeling, that if something sort of started going all yellow in a year’s time, we’d certainly be under some sort of obligation to replace it. Definitely.

Cammick. I eliminated the one that went yelow before the hanging. [Laughter]

Quinn. One of the prime jobs that I see that this gallery could do would be as an information centre and a place the public can come to and ask questions at certain times and who are interested in. So do you keep information concerning the photographers? Their biographies, possibly the philosophies they have got related to their work, or written statements? Or previous shows and publications, phone numbers and addresses etc?

Busch. Things like that? No! It’s something that I certainly like to do in the future, but once again it’s a case of the organisation of people to do it. I can say to you. Would you like to go round and do that? It would be great because I just haven’t got time to.

Cammick. And its secondary.

Busch. And it’s secondary once again, it’s certainly a very valid thing.

Quinn. These things are things that can help grow the photographic business, if you like (because it is a business), more viable.

Busch. Yea, although for the business to be viable as a business we have to get more into the bullshit side of it. I agree with what you’re saying. I think that’s right and valid that that sort of thing should happen and it’d be great if it could happen, it’s simply a matter of having the people to do the work, and the time, and the money. It’d be great. We should have this type of thing. We’d love to have it.

Quinn. So your concern thea is with the public and the photographer to an equal extent?

Busch. No, not to an equal extent, our concern is more, oh, it’s hard to say... I mean, personally, a lot of the photographers and friends of mine, so of course I’m concerned with them as people. I’m concerned that Murray Cammick here keeps going out and doing with his vision, he is concerned that he keeps working as a photographer because I think he should. I think he has a lot to contribute to our society and to our understanding of our society, but I’m also very concerned with the fact that the general public, or society, needs to see what this person is producing, to hopefully start to give them some sort of small understanding of what this man is trying to point out to them with his vision.

Quinn. One problem is that it is as hard to understand an image as it is to actually take the photo, in that it involves a similar process.

Busch. Of looking!

Quinn. Of looking and seeing, of openness,
commitment and involvement. As a gallery owner, dealer, and photographer, how much importance do you place on the education of your public?

**Busch.** Well, as I said before that is one of the main reasons that we've open our doors to that. We're trying to show people what is happening in the world of photography.

**Quinn.** What I'm trying to find out is . . . Are you just here or are you actively doing something as well as passively doing something.

**Busch.** Quinn. Apart from just being here, which is a passive thing, are you actively involved in trying to educate your public.

**Busch.** By that you mean talking to them? Quinn. Yes— or helping them to understand the work.

**Busch.** As much as time and energy allows we are, Yeah.

**Quinn.** (to Murray Cammick) Any points?

**Cammick.** There is activity just in opening the door, in driving from Titirangi to Auckland to open the door there is activity. [Laughter.] Or driving myself from Glendowie to the museum to drop off a poster, to go on to Snaps, to arrive 10 minutes late to open the door.

**Quinn.** Yeah, but that's beside the point.

**Busch.** Don't enough people realise what sort of energy is involved in what you call passively educating them, or passive energy, in the physical fact of having to drive 12 miles to open the door, to blood the new blood clean, to paint it every now and again, and to have the worry of having the rent and things like that, and also arranging exhibitions. This is what sort of gets me pissed off with some photographers, having to almost sort of baby some of them, when you're busting your guts to do something that you are personally gaining nothing from. The photographer and the public are the people that start to gain.

**Quinn.** Well, how would you class your, what do you call them, public or clientele at the moment?

**Busch.** Oh, Public! The intention is to draw as many diverse types of people as possible. One of my main concerns now is to do this better than we have been doing it. I think we can do this more with thematic shows.

**Quinn.** So you don't think you have been drawing photographers or other people who would go to the art galleries, and that this is just another art gallery on the circuit?

**Busch.** We certainly get photographers coming in here and occasionally we get sort of arty faires that go to the Art Gallery, but we do get a lot of just ordinary people who would naturally come to an art gallery, or sort of people who do come here. We do get people who have come ever since we opened, people who are mechanics, and people who work over the road at the telephone exchange, and things like that.

**Quinn.** Why do you think this is, that they come into this gallery as opposed to other galleries?

**Busch.** Oh—I think probably because, well if you walk into the public art gallery, downtown for instance it's all very hush and pre-stigious and guys in uniform walk round and if you talk above a whisper you're sort of frowned at. Whereas, as much as we can make it I think this has a much more intimate atmosphere and is a much more friendly sort of place, where people can come into and they can talk about the images on the wall, and have someone to talk to.

As I said before, we do try to talk to as many people as possible. Murray and I will talk to anyone who comes when we are here, I think we've just been over a fairly lean period. We've been sort of getting into too many one-man shows, retrospectives, stuff you like, that sort of thing, whereas before when we began things were a lot more jovial; we had a little round table we put outside when the sun was shining, which is all the time in the summer, and invite people to have a cup of coffee and things like that. Now that summer is coming on again, and we've got a bit of a new lease of life, energy wise, things will pick up and come better from here on.

**Quinn.** Good. Why do you think the people who are buying the work here, are buying? Busch. Basically, Because of mostly.

**Quinn.** Generally, have you got the same people coming back and buying again or have you got a good flow?

**Busch.** My belief would be that we get maybe half the sales from people who buy a reasonable amount of photographs, the other half would be people who buy, just once, or maybe now and again.

**Quinn.** How do things like previous publications of the photographer and of his work affect sales? Are people buying a name, or buying a photograph.

**Busch.** What do you think Murray? I think that there have been sales simply because people have known the photographer, as in perhaps Max Oettli's case, they wanted to get one of his photographs over overseas. I'd say for the majority of sales, that people buy the images because they like them. It's not sort of because they know this will be worth double the price next year or anything like that.

**Cammick.** The prior publication thing, in a lot of cases just hasn't made much difference. I mean, the thing for me is to go downstairs, you know, it was on a Photo-Forum cover. Glenn's photograph on 'The Active Eye' poster didn't sell, either.

**Quinn.** What feedback then are you getting from these people who are buying; the critics, like Gary Baigent; other galleries or . . .

**Busch.** Well, we have had some feedback. We had one lady from Gold Coast, we were going to send her photographs, especially when we first started, who said it was really refreshing to see a gallery of this type in the city; that it wasn't sort of an arty-farty place, really. And other letters from people saying that they really enjoyed it. They hoped that we wouldn't give it up from getting pissed off with people, and now after running the place for nearly a year I begin to see why they said things like that. Gary Baigent - well he hasn't really said very much about the gallery as far as I know.

**Quinn.** What about other galleries?

**Busch.** Well, we do get about one or two, or that Gary Baigent — well he hasn't really said very much about the gallery as far as I know.

**Quinn.** What about other galleries?

**Busch.** Well, we do get about one or two, or that Barry Lett Galleries and the, what's his name, down ah.

**Quinn.** Barrington's or Peter Webb.

**Busch.** Well, the people who run the Barington Gallery and Barry Lett Galleries come up to some of our openings and certainly enjoyed the place. I guess we haven't really been stepping on their toes or anything like this. [Laughter].

They're both rather big at their own places. They have both shown photographs them selves, and as far as I'm concerned that's great. The more places that show photographs the better.

**Quinn.** How well known do you think Snaps is becoming and how many people visit the place exists?

**Busch.** Well, we can always do with more advertising, but I'm always being surprised by the variety of people who know the place. But that's I guess reflects it. It's sort of people who mix or have some acquaintance with — which is reasonably large and fairly diversified, but there is a large public that we'd like to see coming in here, who still don't know who, what, what sort of place it is.

**Quinn.** What interaction or cooperation do you have with other galleries either nationally or internationally?

**Busch.** None really.

**Quinn.** None? Not even written?

**Busch.** Well, yes we do have some. We swap photographs with the Australian Centre for Photography in Sydney, and I know the lady that runs that pretty well, we've our mutual personal friends, so we do have some sort of correspondence.

**Quinn.** That sort of invades my next question. Well, anyway, How do you relate to the galleries in Australia, and the other galleries in New Zealand? For instance the Taj Mahal in Wellington which is showing quite a lot of photographers.

**Busch.** Well we don't really relate to them at the moment, except to wish them well. Quinn. You're not trying to relate to them or the American galleries which have been going a long time?

**Busch.** Well, it would be very nice to go around, and see all these galleries and see what's happening, apart from what I've been able to read occasionally.

**Quinn.** But what about writing to them?

**Busch.** Well, once again, we've sort of been busy enough, spending enough time and energy getting photographs on the wall and I simply do not have the time and energy to sit down and write 100 letters to galleries all over the world. I don't know what good it would do anyway.

**Quinn.** You don't have any plans then for bringing in a limited amount of overseas work, perhaps on consignment, or perhaps on an exchange basis with, for instance, Australia or the 'States?

**Busch.** Not on an exchange basis. I can see it happening in the near future that we will somehow or other get work from overseas; probably from Australia. It's something I have wanted to do for a long time because I do have a number of contacts in that country and it's not very hard for me to arrange it, it's simply reasonably hard to finance. This is something which Murray and I will be looking into.

**Quinn.** What do you think the possibilities are of another gallery similar to Snaps starting up in other parts of New Zealand?

**Busch.** Well, it seems that one has started in Christchurch. I just got a letter today, an invitation to Lauren Shuster's gallery, which is called The Photographers' Gallery, in the Artist's Quarter in Christchurch. I had a visit from the guy, who'd just come back from England over the last few months. He was very much interested and gave as much advice as I could on what was happening here. He said he was interested in doing it in Christchurch and it seems like he has done it. I don't know anything else about their hours, or the number of shows they have in a year, or whether they are dependent on travelling shows or whatever? I don't know whether he's a wealthy man and can afford to do this as a hobby, or whether he's sort of struggling (although he did have a Rolls Royce) so I suppose he's not that poor.

**Quinn.** So you'd be welcoming them and see you both as a catalyst for more established art galleries getting into photography?

**Busch.** I certainly welcome more galleries getting involved in photography exhibitions.

**Quinn.** What direct or do you think photography's moving in?

**Cammick.** It's not all going in the same direction anyway.

**Busch.** I think it's certainly going, it's going into galleries.

**Cammick.** Some places it's going nowhere, some places it's going.

**Busch.** That's right.

**Cammick.** I haven't been up to the Photo-Forum show, [at the Auckland Museum. See review by Peter Robson in the previous issue — Ed.] so I don't know.
Quinn. Yea, OK. Did any ideas come out of your recent Australian trip? What are the developments in Sydney?

Busch. Developments? The things I experienced in Australia?

Well, I’m going to give up photography and start doing video [Laughs].

Cammick. Sssh!

Busch. Certainly things are on the move there as regarding photography, and you can see it reflected in such things as bookshops full of photography books and a vast number of lay people being more interested in the photographic image as a medium. I think it’s happening here too. I think it’s happening there, and it’s happening here to a slightly lesser degree, that schools are upping advanced courses in photography. There’s the Centre in Sydney which has set up its own school which is going really really well, really nice place, and you see it there, in that there’s quite a large number, I believe, of students in the Art School here. I’m not so sure about Christchurch, but I know here a large number of students opt to take photography as their major subject, second only to painting. Is that right?

Quinn. Yea, that’d be right.

Busch. So I see that there is a sort of movement in photography, that things are starting to happen at least in this part of the world. What direction it’s taking, I couldn’t say. I know what directions I’d like to see it taking. As far as I’m concerned, I would like to see things happening in the particular direction I am interested in, which is sort of documentary photography. I think that more could be happening in that direction. I don’t think that there are enough people like Murray here that are doing a thematic thing, following through — John Field was another one who was doing something like that — he just got 80 pissed off with the New Zealand scene that he left and went to live in Australia, where he’s pretty excited by what’s happening. There’s certainly not enough financial encouragement in this country. There’s no stimulus from Government or anything like that to encourage people to become involved, particularly in long-term projects, which to my mind have quite a great significance, socially and historically speaking.

Quinn. And you think there should be?

Busch. Yea — I’d like to see that happening.

CHANGE AT SNAPS

Murray Cammick, who with Gillian Chaplin has joined Glenn Busch to run Snaps — A Photographers’ Gallery in Auckland now informs us that the apostrophe is firmly after the ‘s’ in their title, not before it. A glance at our Exhibition Calendar will indicate the direction Snaps is heading with promising thematic as well as one-person shows plus exhibitions for 1977. The gallery’s new open hours are from 11 am to 2 pm every day except Sunday.

EXHIBITION CALENDAR

Auckland:

Snaps — A Photographers’ Gallery: New Zealand Landscape, 14 February to 5 March; Clive Stone prints 30 glass plates from the John Perry Collection, 7-26 March; Women, 28 March to 16 April; Rachael and Jacqueline Feather, 18 April to 7 May; Alton Leatherby, 9-28 May; Political Show, 30 May to 18 June; Anne Noble, 20 June to 9 July.

The Photographers’ Gallery: Howard Green, 1-14 May.

Building Centre: New Photographers’ Open Exhibition, 22 March to 3 April.

Christchurch:


Dunedin:

Dunedin Art Gallery: Brian Brake, 22 March to 10 April.

Otago Museum Foyer: Bruce Attwell, 19 March to 3 April.

Nelson:

Bishop Suter Art Gallery: Brian Brake, 20 August to 3 September.

Timaru:

Aigantighe Art Gallery: Brian Brake, 22 April to 15 May.

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