



THE NATIONAL BUSINESS REVIEW MAGAZINE

THE RICH LIST ISSUE

WHO'S THE RICHEST OF THEM ALL?

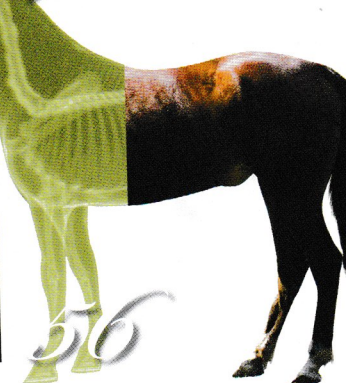
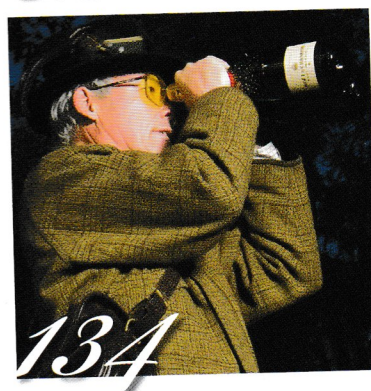
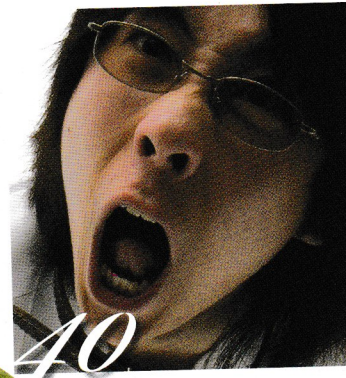
NBR Rich List 2007

FAMILY TIES

The Fletchers, Myers and
Gibbs on supporting the kids

ALL THAT GLITTERS IS GILDA

An exclusive tour of the Kirkpatricks' home



- 12 **NBR @**
- 17 **P.O.A.**
If you have to ask, you probably can't afford it.
- 24 **ALL IN THE FAMILY**
The Fletchers, Myers and Gibbs: three first families of business share their views on wealth, success and supporting the kids.
- 35 **THE COLLECTORS**
Two prolific art collectors share the methods to their 'madness'.
- 40 **LA BIENNALE DI VENEZIA**
Has Creative New Zealand left our artists up the canal without a paddle? John Daly-Peoples and Hamish Keith go head-to-head.
- 48 **A NIGHT AT THE VEEB**
A look back at the antics and attitudes that were the making of The Verandah Bar & Grill.
- 50 **FLIGHT OF THE RICH**
New Zealanders are showing a canny knack for investing in some of Queensland's prestige investment hotspots.

- 56 **HORSEPOWER**
Four heavyweights in the horse business talk about the gains to be made from investing in thoroughbreds.
- 62 **THE NBR RICH LIST 2007**
- 119 **THE WORLD IS AN ABSTRACTION**
Lloyd Jones' view on wealth.
- 120 **ALL THAT GLITTERS IS GILDA**
Socialite, fashion queen and home DIYer Gilda Kirkpatrick gives an exclusive tour of her newly-renovated home.
- 130 **A SLICE OF LIFE**
Fractional ownership and private membership clubs can be a smart way to free up capital without compromise.
- 134 **THE PASSION MAN**
Double Olympic gold medallist Simon Dickie is a wine champion.
- 138 **THORLEY MISSED**
New Zealander Marc Thorley scoffs at the toffs in London.

Artist

FRANK

Frank Fu is an interventionist artist who recently graduated with a visual arts degree from the University of Auckland.

How do you describe your art practice?

It's getting dark and confusing in here, so we need a light on. Something new and fresh. Something that happens in which everything changes.

What have been some of your other interventionist projects?

At the 2006 Sydney Biennale's opening speeches by Charles Merewether I stood on a stool and rang a bell. Everybody went quiet

and I read for two minutes from Paulo Freire's *Pedagogy of the Oppressed* – a text about teachers and students being equal. People were a bit perplexed but they clapped me and they were laughing. And then directors and journalists from around the world came and talked to me about my ideas.

At Victoria University I did an intervention during an art history lecture, I walked in halfway through, rang my bell and then talked about my project.

And then when the speeches started

at the Christchurch Biennale I went to the microphone and announced "welcome to the bullshit and boring art world" and then talked about the power of the curator and institution in selecting artists.

Why did you go to Venice?

Because I Love Venice Biennale and Venice Biennale Loves Me.

What was the budget?

A few months scooping ice cream at Movenpick

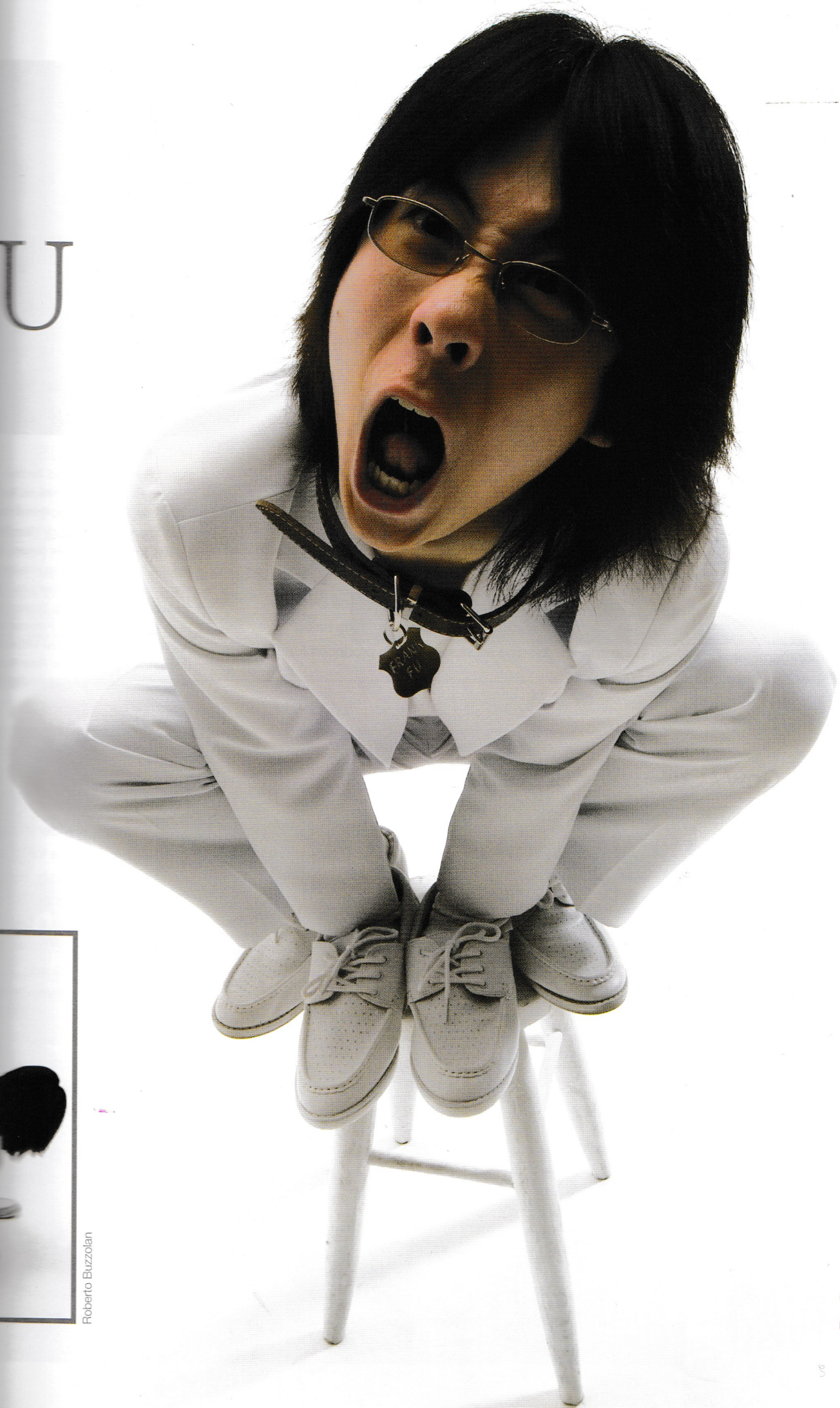
Fu, dressed in a white suit (with the words "I Love Venice Biennale and Venice Biennale Loves Me" on the back of his jacket), dog collar and white shoes on his hands and feet, crawled up the major biennale avenue, stopping occasionally and barking. His progress was followed by television cameras, photographers, journalists and curators.



FU



Roberto Buzzolan



VV