

# b.138

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september – november 2004



Exhibitions Programme

<p><b>OWEN MERTON – EXPATRIATE PAINTER</b></p> <p><b>11 JUNE – 26 SEPTEMBER</b></p> <p>A unique exhibition of paintings by landscape watercolourist Owen Merton.</p> <p><i>Catalogue available</i></p> <p><b>Ravenscar Gallery</b></p>	<p><b>SOUNDINGS</b></p> <p><b>23 JULY – 25 OCTOBER</b></p> <p>A monumental new painting installation by Ross Gray inspired by the urban landscape.</p> <p><i>Catalogue available</i></p> <p><b>Touring Gallery B</b></p>	<p><b>ARTS &amp; CRAFTS CANTERBURY STYLE</b></p> <p><b>19 NOVEMBER – 27 FEBUARY 05</b></p> <p>A comprehensive overview of an art movement and its considerable impact on Canterbury in the early twentieth century.</p> <p><i>Catalogue available</i></p> <p><b>Touring Galleries A and B</b></p>	<p><b>THE COLLECTIONS</b></p> <p>Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of the treasures of the Gallery's permanent collections.</p> <p><i>Acoustiguide® and catalogue available</i></p> <p><b>Collection Galleries</b></p>
<p><b>RECENT ACQUISITIONS</b></p> <p><b>11 JUNE – 26 SEPTEMBER</b></p> <p>An exhibition of recently acquired works in the Gallery's permanent collections.</p> <p><b>W. A. Sutton Gallery</b></p>	<p><b>OPEN BAY ISLANDS</b></p> <p><b>13 AUGUST – 28 NOVEMBER</b></p> <p>An exhibition of silver-selenium photographs of the archaeologically significant Open Bay Islands by photographer Hugh Best.</p> <p><b>Tait Electronics Antarctica Gallery</b></p>	<p><b>FRANK CARPAY</b></p> <p><b>19 NOVEMBER – 27 FEBUARY 05</b></p> <p>An exposé of the artist's design career during the emergence of modernism in New Zealand.</p> <p><i>Catalogue available</i></p> <p><b>Touring Gallery C</b></p>	<p><b>SUITES FROM THE COLLECTIONS</b></p> <p>An exhibition of five suites of prints by contemporary New Zealand artists Tony Fomison, John Pule, Denise Copland, Barry Cleavin and a collaboration between Ralph Hotere and Bill Culbert.</p> <p><b>Burdon Family Gallery</b></p>
<p><b>DIS-COMFORT</b></p> <p><b>23 JULY – 25 OCTOBER</b></p> <p>Performance and installation artist Terèsa Andrew's exhibition explores childhood memory and past history through various media.</p> <p><b>Borg Henry Gallery</b></p>	<p><b>SQUEEZE</b></p> <p><b>15 OCTOBER – 9 JANUARY 05</b></p> <p>An exhibition of new work by local artist Tony Bond, using ordinary and often disregarded objects to create large-scale sculptures that are playful and intriguing.</p> <p><i>Catalogue available</i></p> <p><b>W. A. Sutton Gallery</b></p>	<p><b>PAUL CULLEN</b></p> <p><b>19 NOVEMBER – 27 FEBUARY 05</b></p> <p>A dramatic new installation project by sculptor Paul Cullen using everyday found objects to explore traditional sculptural concepts.</p> <p><b>Borg Henry Gallery</b></p>	<p><b>PORTRAITS FROM THE PERMANENT COLLECTIONS</b></p> <p>An exhibition featuring self-portraits, family portraits and portraits by and of New Zealand artists, drawn from the Gallery's sculpture, painting, photography and works on paper collections.</p> <p><b>Monica Richards Gallery</b></p>
<p><b>MORGAN JONES: JOURNEYS AND DECISIONS</b></p> <p><b>23 JULY – 25 OCTOBER</b></p> <p>An exhibition celebrating this South Island sculptor's remarkable career.</p> <p><i>Catalogue available</i></p> <p><b>Touring Galleries A and C</b></p>	<p><b>COMING HOME IN THE DARK</b></p> <p><b>15 OCTOBER – 27 MARCH 05</b></p> <p>Fourteen artists with connections to the Mainland are represented in an exhibition that explores the dark underbelly of the region's genteel appearance.</p> <p><b>Ravenscar Gallery</b></p>		

<p>TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY</p>
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	<p>Cover: <b>Badlands</b> 2001 Tony de Lautour. Acrylic on canvas. Collection of the artist</p> <p>Back cover: <b>Death and the Woodcutter</b> c. 1945 Leo Bensemann. Engraving. Collection of the Gallery, presented by Mr F. A. Shurrock, 1961</p> <p>Please Note: The opinions put forward in this magazine are not necessarily those of the Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.</p>

## Introduction



Welcome to the Spring edition of the Bulletin. In this issue, we introduce our Spring/Summer exhibition **Coming Home in the Dark**, exploring the 'gothic underbelly of paranoia, alienation and unease' that prevails in many of the works of a number of Canterbury's finest artists.

Curators Felicity Milburn and Peter Vangioni provide their views on how works in the exhibition explore dark (but often darkly humorous) themes that reveal potentially disturbing elements of the Mainland psyche.

We thank Owen Marshall, one of New Zealand's most celebrated writers and author of the sinister short story 'Coming Home in the Dark', for lending its name to the exhibition. In our Art/Speak article, Owen discusses the reasoning behind this grim tale, and provides his perspective on the shadowy vein that runs through our region's art.

With this in mind, a similar theme is revealed in My Favourite, with acclaimed artist and printmaker Barry Cleavin's usual witty perceptions.

We introduce two new exhibitions from the Gallery's permanent holdings – **Suites from the Collections** and **Portraits and Personalities**. Christchurch-based ceramic artist Tony Bond discusses how ordinary objects can become provocative works of art, and we also look at the new installations of Ross Gray and Terèsa Andrew, and the exhibition **Open Bay Islands**. To close, Paula Granger from Screen Canterbury reviews the 2004 Carter Group Art Lecture by New Zealand filmmaker Gaylene Preston.

Finally, we acknowledged Vivienne Mountfort's death on 26 June with great sadness. The Gallery offered tribute to this respected artist and Friend of the Gallery, displaying her flax wall-hanging *Life is Like a Long Braided River* on the Gallery's balcony walls for a period, in memory. Vivienne was a generous supporter of the Gallery, and her talent and commitment to the textile arts will be much missed. Vale.

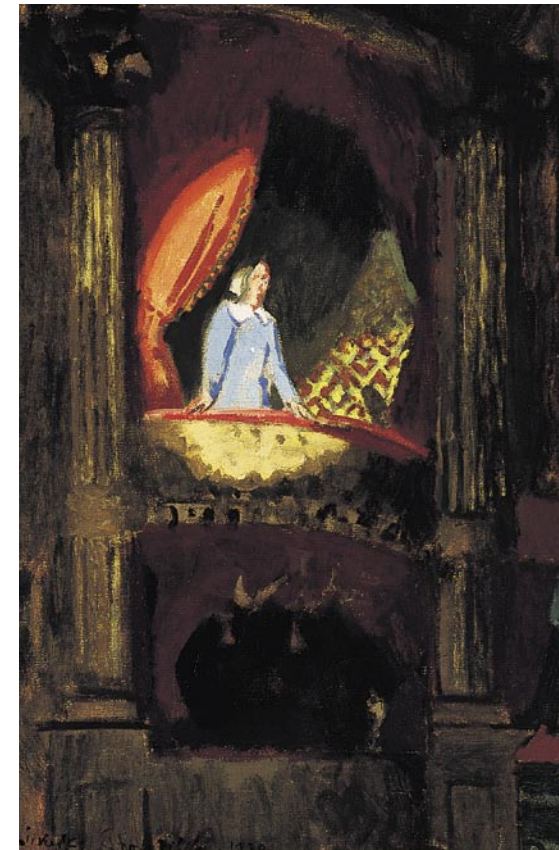
P. Anthony Preston  
DIRECTOR

The fact is, one brings a raft of life's experiences to bear when considering any object of contemplation – be it a cricket ball if you are a cricketer, or a bible if you are a theologian. I don't, in truth, have a Gallery favourite. I have, at the Christchurch Art Gallery, the equivalent of a depository containing a series of stimuli. Some are of great consequence to me, others lesser, and some of no consequence at all. I have preferences based upon a personal disposition that favours certain kinds of things above others: I am very attached to books and reading; I have a fierce attitude to something that I term 'graphic literacy' (this is not to be confused with illustration).

I like images with imbedded stories and works that present me with visual mysteries. (So. Incongruities – Jo Braithwaite. Inferences – Philip Trusttum. Outrage – Tony Fomison. Anomalies – Tony De Lautour. Tactile Surfaces – Don Peebles. Historical Romance – Trevor Moffitt. Un-natural Histories – Bill Hammond.) I don't want answers. I relate to items that ask me questions, so that I may, in turn, formulate questions to others – like some sort of 'tag playing' process. The works, though, do have to be presented with sufficient art, or at least according to the dual art of execution and thought.

There is another factor often present in my consideration – that of the South, and how we are affected by this wild Southern locale. Our manifestations are darker than North. Our workings are identifiable as different. Quite often, 'otherness' prevails.

I love works on paper. Printed works on paper. Any works on paper that possess tracers of what it is that I believe attests to my notion of 'graphic literacy'. I'll stay away from that, as it invites a diatribe that eliminates 'favourite' in place of a personal obsession. That then negates Piranesi,



*The Shoreditch Empire* 1920 Walter Sickert. Oil on canvas. Collection of the Gallery, gift of the New Zealand Government, 1965

Daumier, Callot, Goya and Blake for starters.

What am I going to do about this business of 'my favourite'? I am going to leave the safety of works on paper and New Zealand's Pacific insularities. I'm too close to these matters. I am going to pronounce in favour of Walter Sickert's *The Shoreditch Empire*. Recently, Patricia Cornwell (the New York Upper East Side walker and forensically inclined popular author) released her discernments concerning Sickert as Jack the Ripper in *Portrait of a Killer: Jack the Ripper, Case Closed*.

The Madder Red below the Opera Box – a cardiac surgeon friend of mine exclaimed: "that is the colour of blood in the chest cavity!" His experiences certainly came with him to that viewing. For my part, I enjoy the paint for itself and its part in presenting the

objective drama. I like the work for its emotive literacy that acknowledges paint and canvas. I like it for its *chiaro* clear and *oscuro* obscure – *chiaroscuro* – presentation of the theatrical event. Undoubtedly, it is a dark work – suited to my perceptions of the South. Then, there is the subjective 'otherness'. It may or may not have its provenance related to Cornwell's morbid proclivities, but it is above all things a real painting without artifice in a worthy collection. It will, as such, continue to ask things of its viewers. It will continue to be active, to stimulate each of us in its own way. My case for a favourite is closed.



BARRY CLEAVIN, ARTIST





Didn't Get to Sleep Last Night 2004 Jim Speers. Acrylic, vinyl and fluorescent light source. Collection of the Gallery, commissioned by the Gallery with the assistance of the Friends of the Gallery, 2004

SCAPE Biennial 04

The **New Zealand Community Trust Art & Industry Urban Arts Biennial 04: SCAPE** from a different angle commences in Christchurch on 1 September. New Zealand's only dedicated biennial of urban arts, the Art & Industry Biennials provide a forum for leading national and international artists to develop a dynamic programme of exhibitions and site-specific artworks, creating sites and spaces of beauty and interest in the city. This year, the Biennial incorporates works by more than fifty artists; projects and artworks can be found in various public places throughout the inner city.

The Gallery is pleased to be working in partnership with Art & Industry in hosting two artworks as part of **LightSCAPE**, a project curated for the Biennial by Dr Deidre Brown (Senior Lecturer in Architecture, University of Auckland) and Jonathan Mane-Wheoki (Director Art and Visual Culture, Te Papa Tongarewa Museum of New Zealand). **LightSCAPE** explores urban narratives by illuminating important natural and built features of Christchurch along the intersection of the Avon River (from Canterbury Provincial

Council Buildings to the Bridge of Remembrance) and Worcester Boulevard (from Canterbury Museum to Christ Church Cathedral). Visitors will be guided around the various **LightSCAPE** sites by specially adjusted street lighting illuminating a 'way-finding' device between the various artworks.

Auckland artist Paul Hartigan's laser light work *Alphabetica* is part of the project, painted directly on the walls and ceiling of the Foyer in state-of-the-art aqua-coloured laser light. The project also incorporates the Gallery's recently acquired work by Jim Speers, *Didn't Get to Sleep Last Night*. The Gallery is hosting several lectures as part of the Biennial's public programmes – a full list of these can be found in the Coming Events pages.

The SCAPE Biennial 04 is in various public spaces throughout Christchurch, 1 September to 30 November. For more information on the Biennial, or to purchase a Guide Book or Biennial Catalogue, visit the Art & Industry Exhibition Hub at the Robert McDougall Gallery at Canterbury Museum, or telephone (03) 365 6124.



Didn't Get to Sleep Last Night

A specially commissioned installation by New Zealand artist Jim Speers has been installed in the Oriel Window at the Gallery. The work, entitled *Didn't Get to Sleep Last Night*, was purchased with the assistance of the Friends of the Gallery and unveiled for the Gallery's anniversary celebrations in May.

Comprising a series of suspended, coloured light-boxes in soft greens, blues, pinks and radiant yellows, the minimalist geometric shapes radiate softly in the space. The work, glowing out through the window to the street below, provides an intriguing light display for those passing along Worcester Boulevard.

Born in 1970, Speers has produced sculptural works for local and national exhibitions in a variety of media, and is considered one of the country's leading contemporary sculptural artists. In 1998, he was invited to participate in the prestigious Sydney Biennial, receiving the Olivia Spencer Bower Award in the same year, and was the Frances Hodgkins Fellow at the University of Otago in 2000.

Heritage Week



Heritage Week, in association with the Carter Group Ltd and the Christchurch City Council, is an annual week-long celebration of the architectural, cultural and social heritage of Christchurch. Now in its twelfth year, Heritage Week aims to increase public awareness of the value of the city's heritage buildings, sites and events through a series of public and family-oriented events. The theme for the 2004 Heritage Week is People, Places & Pursuits.

Heritage Week: 15–22 October

For information on events and activities, visit [www.heritageweek.co.nz](http://www.heritageweek.co.nz).

And the prize goes to...

The Gallery is delighted to announce it has been the recipient of a number of prestigious awards of late. Awarded the Telecom NZ Education and Arts Property Excellence Award at the 2004 Property Council Rider Hunt Awards, the judges said "the project has cemented Christchurch well and truly into the international tourist map of New Zealand attractions, thereby generating economic returns for the investment of public funds well beyond its central city site."

At the Local Government Conference in Auckland, 25–28 July, the Gallery was presented with the prestigious Creative Places Award in the category of Built Environment. The judges recognised the building of a new Gallery for the region created a significant new platform for both the presentation and enjoyment of the arts in Christchurch.

Finally, the Gallery was delighted to receive an esteemed Museums Australia Publication Design Award for *Bulletin* (March – May 03). Designed by Strategy Advertising & Design, *Bulletin* was commended as an exceptional overall packaged series that has achieved excellent production qualities on uncoated paper stock.

Art Event

This annual black-tie event, to be held on Friday, 29 October, is a major fundraising occasion to support the acquisition of works for the Gallery's collections. A popular and highly anticipated night, the **Art Event** offers an excellent opportunity to purchase artworks and socialise in spectacular surrounds. Works will be on sale for \$600 by a number of the country's leading artists, including John Coley, Kristin Hollis, Brenda Nightingale, Murray Hedwig and Pat Unger.

Tickets are \$50 per person; to book, or for further information, please contact the Friends office on (03) 941 7356.

Art Appreciation Course

The popular **Insight** art appreciation course for beginners starts again on 30 October. Exploring the wider aspects of portraiture, landscape painting, abstraction and contemporary work, the course promotes a greater understanding of the Gallery's collections and facilitates insightful discussion. Insight consists of four two-hour sessions for a small group of twelve participants over four consecutive Saturday mornings.

Course fees are \$60. Places are limited; enrolments are essential and are open until 25 October (unless booked out beforehand). To enrol, or for further information, please call (03) 941 7342.

Arts & Crafts Weekend Seminar

Offered in conjunction with the Continuing Education Department at the University of Canterbury, this two-day seminar will be held over the weekend of 27 & 28 November. The seminar will consider the applications of art and craft designs to a wide range of activities, including architecture, interior design, metalwork and embroidery.

Course fees are \$105, places are limited. For further information please check the Gallery website or phone (03) 941 7342.

School Holiday Programme

The search and discovery **Holiday Quiz** for the September school holidays is called 'Finding a Home'. The Quiz encourages children to find various buildings in the Gallery's collections and learn about aspects of landscape images. The Quiz is for family groups and children aged 5 to 11 years and is available daily, 10 am to 4 pm, from 18 September to 3 October. The Quiz is free and no booking is required.

In Memory of Vivienne Mountfort (1918–2004)



Vivienne Mountfort with fibre art she presented to Aranui High School in 1997. Photographed by Don Scott. Reproduced courtesy of *The Press*

Notable Canterbury artist Vivienne Mountfort passed away peacefully on 26 June, aged 85. She was a talented fibre artist whose commitment to conservation issues and love of the landscape was translated into her many off-loom weavings. In 1970, Vivienne invented the hand-held circular loom as an alternative to more expensive equipment and as a mobile teaching aid. This led to many works that explored the regenerative properties of the circle and spiral. Ancient mandala symbols were particularly important for Vivienne who found their inherent spiritual qualities to be particularly resonant with her aesthetic philosophies.

Vivienne used many different materials, including New Zealand flax, handmade paper, natural dyed wool, felt and linen, and in the 1990s she collaborated with master carver Riki Manuel. Vivienne received many awards for her work and she was a life member of the Crafts Council of New Zealand. Earlier this year she attended her investiture as a member of the New Zealand Order of Merit.

Vivienne was a valued Friend of the Gallery and supporter of the arts. Her passing was received with sadness, and her contribution to Canterbury art will long be remembered.

# COMING HOME IN THE DARK

**Owen Marshall, notable New Zealand writer and author of the sinister short story 'Coming Home in the Dark', presents his observations on the dark side of Canterbury art.**

Curators Felicity Milburn and Peter Vangioni recently decided to use a short fiction title of mine as the name of a forthcoming exhibition at the Christchurch Art Gallery. The exhibition is to feature images that focus on the undercurrent of unease, threat and alienation in the work of some of Canterbury's most significant artists. I am delighted to be associated with such a thought-provoking exhibition theme, and to make some comment on the background and intentions of the story, 'Coming Home In The Dark'. The additional invitation to include my thoughts on the shadowed side of Canterbury art occasions some of the unease that is a feature of the exhibition itself, for I am ignorant concerning the visual arts. But ignorance rarely prevents writers from airing their views, and I will briefly chance my arm.

The story was written more than a decade ago, after I had been reading of some particularly violent and unprovoked killings. The random viciousness – most of the victims were quite unknown to their assailants – emphasised to me the fragility and transience of order and happiness. Menace and misfortune, like the dark shapes of leopard seals lurking beneath the smooth surface of the ice, are never far away.

This sense of fragility and random misfortune was what I wished to capture in the story. A happy family, picnicking at Mount Cook in idyllic surroundings, is unlucky enough to be the target of two killers seeking a vehicle, and by the end of the day all four family members are dead. Mandrake, the philosophic psychopath, offers his own consolation: "You've no reason to blame yourself for anything. Take it easy. Bad luck is really just bringing forward what's bound to happen." 'Coming Home In the Dark' is a story concerning aspects of our society we prefer not to dwell on, in life or in art.

The story emphasises, too, that life is made up of light and shade, of alternative and sometimes bizarrely juxtaposed lifestyles and views, even though we are often unaware of any apart from our own. As Mandrake says in the Burke's Pass graveyard where the story ends, "I love the night. It's the other side of the coin, isn't it? People think that it's just some sort of pit that separates one day from another, but there are sights and sounds and smells that exist only then: there's animals and all sorts that have their whole life when most of us are sleeping. It's an alternative, Hoaggie, isn't it, and that's a good thing. I always feel uneasy when there's only one choice, one way of looking at things."

Who better than our visual artists to bring home to us that there is more

than one way of looking at things, and that some alternatives may well threaten the conventional, even complacent, outlook on the world that the art public upholds, and which is dutifully reflected back to them in much of the work they view and purchase. Perhaps beneath the vaunted Englishness however, there has long been in Canterbury repressed unease arising from a sense of colonial imposition on a very different landscape, history and culture. And one expression of this is a contest of influences, usually creative, between overseas art and the homegrown.

The shadowed alternative exists also in the middle class ambivalence to things artistic: on the one hand aspiring to the cultural cachet attached to successful art, on the other an entrenched suspicion of the character and lifestyle of the artists themselves. The artists' recognition of this duality is expressed in various ways within their work – sometimes wry, sometimes placating, sometimes confrontational. I was reminded of this by the wonderful Marti Friedlander photograph (*Tony Fomison/Philip Clairmont*, c. 1976) Laurence Aberhart chose as his favourite in the Gallery's *Bulletin 136* earlier this year. The photograph is of Tony Fomison and Philip Clairmont theatrically louche amid Bohemian squalor. It is a self-conscious and mocking affirmation of the stereotypic artist.

**"MENACE AND MISFORTUNE, LIKE THE DARK SHAPES OF LEOPARD SEALS LURKING BENEATH THE SMOOTH SURFACE OF THE ICE, ARE NEVER FAR AWAY."**

The most persistent sources of the alienated, the surreal, and the disturbing, lie in the psyches of the artists themselves. For the serious artist in any field, the work is not just a product of craft, but a means to come to terms with life through creativity. Sometimes the expression of the most raw emotion and startling of propositions is a deliberate challenge to others; sometimes it is a cathartic and cryptic release beyond control. "I hope the desire to succeed is gone, and I work because I must, so as not to suffer too much mentally," wrote Vincent van Gogh to his loyal brother, Theo.

Fomison's work is for me the most powerful and unsettling in New Zealand painting. I was moved by a touring exhibition I saw in Dunedin some years ago – those arcane, oddly medieval figures and plague colours – and was pleased to be granted permission to have a reproduction of his painting, *Untitled (Watcher on the Shore)*, as the cover for my novel *A Many Coated Man*. The exhibition features several interesting and important artists with Canterbury connections, but none surely fits better the intended themes than Fomison. A painter exploring some agonising netherworld, and compelling us through his symbolic images to admit we ourselves have had reluctant glimpses of that place, and ominous twinges of that pain.

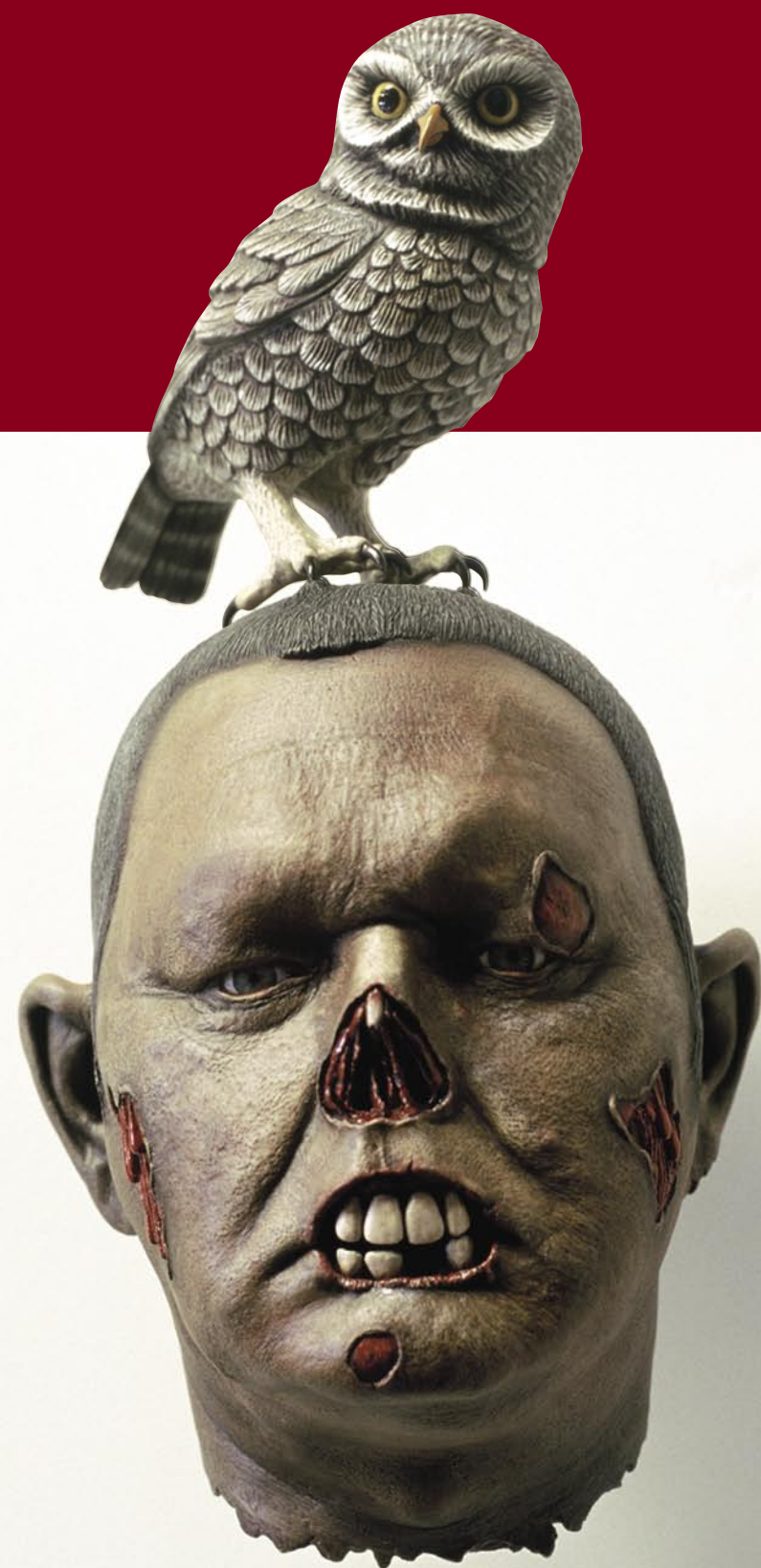
Bill Hammond and Jason Greig are two others whose work I look forward to seeing in this context. Greig's attenuated and shovel bearing *Southern Man* appears to me as a powerful satiric play on *American Gothic*. The plaintive, almost hieroglyphic, dead birds carefully laid out on the dissecting table in Hammond's *Buller's Tablecloth* raise questions not just of conservation, but of appropriation.

No doubt, the exhibition will be an education for me in the many Canterbury artists who ventured into the dark, including some who, like the family in the story, did not reach home again.

OWEN MARSHALL

Timaru fiction writer Owen Marshall has written or edited eighteen books. His awards include the Katherine Mansfield Memorial Fellowship in Menton, France, the Burns Fellowship at the University of Otago, and the Montana Book Awards Deutz Medal for his novel *Harlequin Rex*. In 2000 he received the ONZM for services to literature, and in 2002 the University of Canterbury awarded him the honorary degree of Doctor of Letters. He has spent almost all his life in the South Island and has a special affinity with provincial New Zealand.





# Southern Gothic

Curators Felicity Milburn and Peter Vangioni provide their views on a sinister new exhibition of fourteen artists with connections to the Mainland, exploring themes of black humour and grim intent in the region's art.

## 1. Moider, mayhem and muffins

Lurking behind the South Island's legendary picture-postcard views and the stoic jaw of the Southern Man is a dark side – a gothic underbelly of paranoia, alienation and unease. This quality, evident in the work of some of New Zealand's most talented artists and writers, is explored in a new exhibition, inspired by and named after one of Owen Marshall's most sinister short stories. **Coming Home in the Dark** taps the shadowy vein running through the work of fourteen artists with a connection to the Mainland: Leo Bensemman, Barry Cleavin, Bing Dawe, Margaret Dawson, Tony de Lautour, Tony Fomison, Jason Greig, Bill Hammond, Colin McCahon, Trevor Moffitt, Bruce Russell, Ann Shelton, Ronnie van Hout and Dean Venrooy.

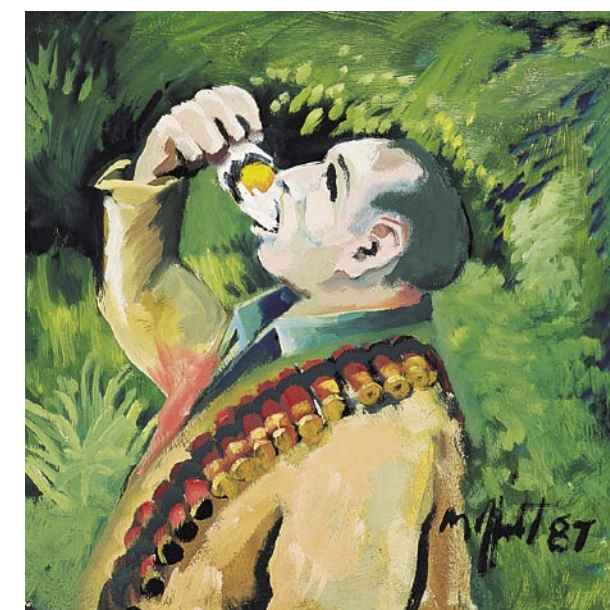
Though the selected works are born of the shadows, this is not a showcase for vampires, fake blood or monsters – unless they are the kind we find living next door (see Ann Shelton's homage to the infamous Parker–Hulme murder site in Victoria Park). Instead, the exhibition concentrates on the subtler undercurrent of isolation and anxiety that clings to the flipside of Christchurch's genteel English appearance – a seldom-advertised aspect of local life that has seeped quietly into the province's music, literature and film-making as well as its visual arts practice.

Set in the remote, spectacularly beautiful MacKenzie Country, Owen Marshall's short story relies for its sense of numbing horror not on the sudden, gratuitous killings of innocents it depicts, but on a series of related incongruities. The setting (a family outing), the philosophical musings of the chilling killer Mandrake and the loving detail with which Marshall picks out the landscape, all combine to create an environment in which the ensuing violence is not only unexpected, but impossibly fantastic. Out of a clear blue sky, still ringing with the call of birds, evil comes, unimaginable and irrevocable.

Though other regions in New Zealand have had their share of violent crimes, such events have always sat uncomfortably against Christchurch's air of respectable decorum. Perhaps perching on the neatly groomed edge of the Mainland has obligated a show of propriety, as though any admission of deviancy would be an invitation to the godless high country to swallow us up. Whatever the reason,

Christchurch's almost compulsive need to sweep it under the carpet and keep it in the family has added to the frisson when, occasionally, the halo has slipped. Prejudice, violent abuse, and especially murder attain a special impact when considered against our quaintly English façade; so that in some cases, even after all those years have passed, we are still asking – can it really have happened... here?

Fitting, then, that the exhibition 'opens' with a murder or, better still, a 'moider' – the seemingly inexplicable crime that scandalised the good people of Christchurch and provided Peter Jackson with ample fodder for his fairytale thriller *Heavenly Creatures* (1994). The brick-in-a-stocking slaying of Honora Parker by her daughter, Pauline, and Pauline's best friend, Juliet Hulme, had something for everyone: a brutal attack, diaries filled with dark fantasy, the suspicion of a friendship between young girls that was closer than polite society allowed, and all this in a town that modestly prided itself on being 'more English than England'. In reports of the case, at the time and since, it is apparent that the location – in the Port Hills of the prim Garden City



Eating a Raw Egg 1987 Trevor Moffitt. Oil on board. Private collection, Christchurch

D.E.A.D. (pronounced dead) 2004 Ronnie van Hout. Painted resin. Collection of the artist. Reproduced courtesy of the artist and Hamish McKay Gallery



– added immensely to its shock value and newsworthiness. A chapter on the murder in *Famous Australasian Crimes* was entitled ‘Death in a Cathedral City’ and began, improbably, ‘Christchurch is as English as a muffin’.<sup>1</sup>

Such is the soundtrack to Ann Shelton’s stealthy 2001 photographic diptych *Doublet*, which depicts the infamous Victoria Park path in two mirror images. It is as though the paths, leading away from one another, out of frame, represent the increasing separation of history and myth, an interpretation reinforced by Shelton’s later description of its subject as the site of ‘the *Heavenly Creatures* crime’.<sup>2</sup>

Of course, when Juliet Hulme and Pauline Parker were making their plans on the lush green lawn of Juliet’s Ilam home in 1954, another violent episode was already part of Mainland legend. The actions of West Coast farmer Stanley Graham, New Zealand’s first mass-murderer, had sent the nation reeling in 1941. Against the backdrop of the war in Europe, Graham’s descent into murderous obsession ranks as one of the darkest tales in the region’s history. Deep in debt and pursued by mortgage agents, Graham’s increasingly abusive behaviour and fading grip on reality grew worse when the Dairy Board refused to accept milk from his farm, labelling it unhygienic. Graham claimed his neighbours were poisoning his livestock and began to threaten those who passed his house. When local constable Ted Best visited to collect Graham’s .303 rifle to aid in the war effort, he first claimed it was missing, then promised to send it later. He failed to do so over the next few months and when Constable Best returned with three colleagues to confiscate it, Graham gunned them down and escaped into the bush. Thirteen days later, after one of the greatest manhunts in New Zealand’s history and with what would finally be seven dead, Graham was shot by police, later dying in hospital. His remarkable story was captured in a series

of vignette paintings in the mid 1980s by Trevor Moffitt, who had also depicted the life of the legendary sheep rustler James MacKenzie, after whom the MacKenzie country is named. Moffitt occupies a unique role as a painter who has consistently told the stories of regional history, often focussing on the less than heroic – villains, murders, thieves and illicit Southland moon-shiners. “It is important that memories be brought forth and recorded and exhibited and remembered,” he has said, “so that they become part of our image of ourselves, part of our understanding of who we are and where we came from.”<sup>3</sup>

In Moffitt’s *Eating a Raw Egg*, the first reaction is one of revulsion, not at the murderous acts ahead and behind, but at the nauseatingly orange egg yolk cracked open at Graham’s waiting mouth. Only at a second glance do the pressing in of the surrounding bush, the bandolier of shotgun shells across Graham’s shoulder and the blood that floods his right armpit become obvious. Even then, the scene has an element of farce: Graham’s mid-rampage snack is incongruous and faintly absurd. Moffitt’s eye for the humorous potential in the most macabre detail – irreverent, self-deprecating and full of insight into human nature – is finely trained. Humour is a recurring element throughout *Coming Home in the Dark*, from the steely wit of Barry Cleavin’s *Reischek* etchings to the taxidermy parlour games of Bill Hammond and the gallows humour of Bing Dawe.

<sup>1</sup> Gurr, Thomas and Cox, H.H., London, Muller, c. 1957.

<sup>2</sup> Ann Shelton, *Public Places*, Rim Publishing, Auckland, 2003, p. 10.

<sup>3</sup> Trevor Moffitt, quoted in ‘The Hokonui Moonshine Series’ by Adrienne Rewi, Eastern Southland Gallery, Gore, 1998, p. 18.

FELICITY MILBURN

*Felicity Milburn is Curator (Contemporary Art) at the Gallery.*

*Doublet, Parker/Hulme Crime Scene, Port Hills, Christchurch, New Zealand 2001*  
Ann Shelton. Diptych, CType Prints. Courtesy of the artist and McNamara Gallery Photography



## 2. Dark sounds in the Garden City

### Something Dark

There's something dark in the corner of the tenement  
There's something dark and the whisper of a stain  
There's an empty space in the shadow of an ornament  
There's a parchment skin and the voice of no-one sane

And they're dragging around outside  
Dragging for hours in the garden  
Digging for heart in the shingle  
And they're saying something's gone

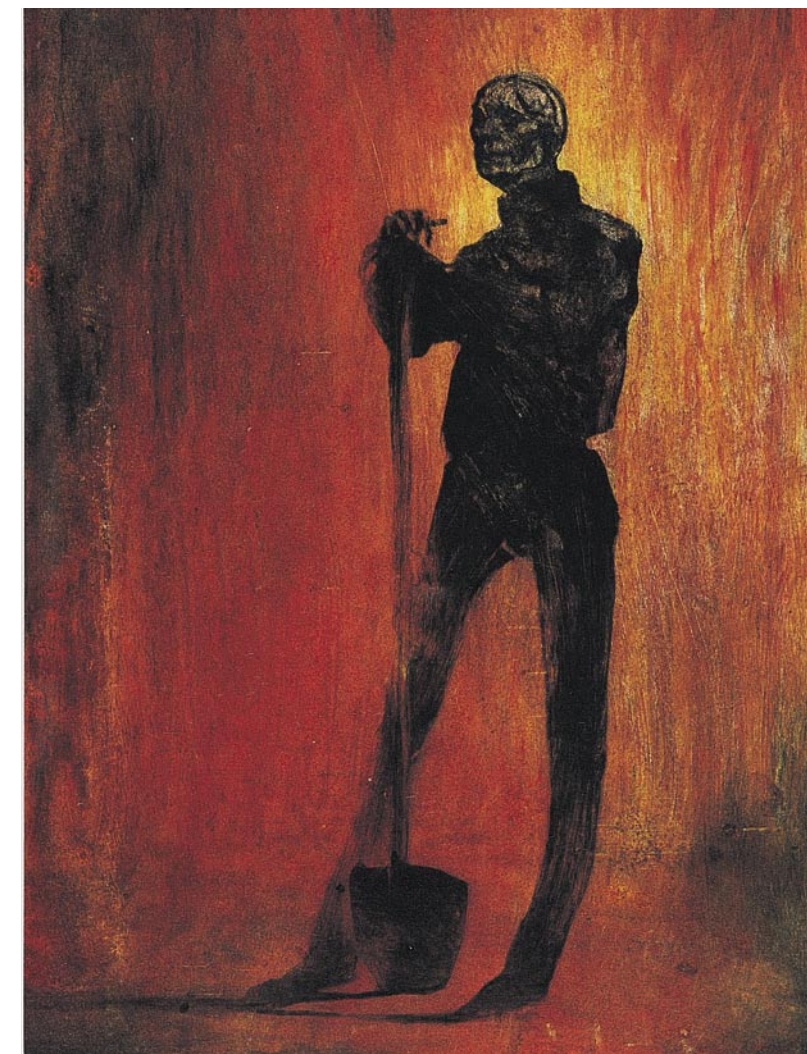
There's something blue in the still of the morning light  
There's something cold and they start to say your name

Lyrics, Peter Stapleton; Music, Stephen Cogle. From the LP/CD *Touch* by The Terminals (1992).

Christchurch is often referred to as the garden city, the most English of towns in New Zealand. A picturesque city in appearance on the surface, but scratch away at the soil of most of the city’s gardens and you will discover beneath the roses and daffodils a dull and dank layer of blue-grey clay. A stark reminder that the majority of Christchurch is built on what was once a large area of swampland.

This underlying layer can be a gardener’s curse, having poor aeration and drainage qualities. It is excellent at retaining water and gives many suburbs in the city a damp, swampy feel in winter. If you dig down deep enough, the clay becomes thick and heavy with a pungent earthy odour hinting at the dark, subterranean environment it occupies. In the hand, its texture and coldness seem a little sinister, a cemetery of ancient forests. A good gardener knows not to disturb what lies below.

There is a layer of music in Christchurch that occupies another shadowy underground world. Darkness, anxiety and despair are recurrent themes often found in the city’s sound culture. Christchurch’s music scene has had a strong undercurrent of dark sounds, particularly bands associated with the Flying Nun label, founded in Christchurch in 1981. Of particular note are bands such as The Pin Group, The Terminals, Scorched Earth Policy, Into the Void, The Gordons, The Shallows and The Renderers. Musicians in these bands have repeatedly explored a theme of darkness in their music and lyrics.



*Southern Man* 1994 Jason Greig. Monoprint. Private collection, Christchurch

The rock band Into the Void formed in 1988 and includes visual artists Ronnie van Hout, Jason Greig and Mark Whyte. Their songs are loud, a cacophony of distorted electric guitars, an unrelenting pounding of the kick drum and ride cymbal overlaid with Van Hout’s rambling lyrics: “Number one, evil. Number two, evil. Number three, evil...” Songs include *Wall of Death* and *Satan Rise*, highlighting the bands interest in the dark themes. Van Hout’s and Greig’s





**“There is a layer of music in Christchurch that occupies another shadowy underground world. Darkness, anxiety and despair are recurrent themes often found in the city’s sound culture.”**

musical contributions often complement their artwork. The macabre subject of Van Hout’s *D.E.A.D.* (*pronounced Dead*) and Greig’s evil Ministry of Works employee, *Southern Man*, mirror the dissonance and pandemonium of their musical offerings. Like their artworks, their music is not mainstream, it is not easy listening and remains in the shadows of Christchurch’s music scene, firmly embedded beneath the surface.

One of the garden city’s most prominent sound artists is Bruce Russell, who over the past twenty years has focused primarily on producing sounds based around the amplified electric guitar and various effects. He has been involved with several free noise groups since 1990, his first solo release being in 1996. Since this time, he has established an international reputation as a free noise innovator. Russell’s work has always challenged accepted notions of music and song composition, being ultimately concerned with spontaneous expression. His uncompromising approach enables him to continuously explore new and unconventional methods of extracting noise from his instruments.

An important influence on Russell’s noise has been the Spanish poet Federico Garcia Lorca (1898–1936) and his writing concerning the *duende*. Russell says, “Being an evil genius, the art inspired by the *duende* is never simple; clear; or light-filled. It is dark; ambiguous; and tinged with horror – the horror of our contingent existence. This is why an appeal to the *duende* is always a looking-within, this is where the abyss opens.”<sup>1</sup> Russell’s four soundtracks included in

Bruce Russell performing at the Wunderbar, Lyttelton (detail) 1997. Video still by Darren Mock. Reproduced courtesy of Bruce Russell

**Coming Home in the Dark** are *Canterbury Vignettes # 2: From Space* (2000/03), *One Hour as Time* (2002/03), *Tunnel Radio [Detour Autours]* (2001) and *En la redonda encrucijada, seis doncellas bailan...* [*In the round crossroads, six maidens are dancing...*] (2004). Together, they carry an aural eeriness, ranging from intense waves of abrasive guitar feedback to quieter, subdued static hums, blips and percussive scrapings. With these tracks all is random, and any preconceived notion of the ‘song’ disintegrates. The unfamiliar and spontaneous elements in Russell’s art create a sense of anxiety and unease that complement the visual artworks in **Coming Home in the Dark** so well.

<sup>1</sup>Russell, Bruce. Taken from the linear notes for Bruce’s *Los Desastres de las Guerras*, CD released by w.m.o. (2004).

PETER VANGIONI

*Peter Vangioni is Curator (Works on Paper) at the Gallery.*

**Coming Home in the Dark** is in the Ravenscar Gallery, ground floor, from 15 October to 27 March 2005.

#### Related Events

**Friends’ Preview** 14 October, 4–5 pm. The Friends of the Gallery are invited to an exclusive opportunity to preview **Squeeze** by ceramic artist Tony Bond and **Coming Home in the Dark**, a sinister exhibition of fourteen artists with connections to the Mainland.

**Montana Wednesday Evenings: Reading and Discussion** 20 October, 6.00 pm. Award-winning writer Owen Marshall reads from his short story ‘Coming Home in the Dark’, and discusses his works. Venue: Philip Carter Family Auditorium, ground floor.

**Montana Wednesday Evenings: Film** 27 October, 6.00 pm. A fascination with the darker side of life in our rural community is explored in the New Zealand film *Vigil*, produced by Vincent Ward in 1984. Venue: Philip Carter Family Auditorium, ground floor.

**Montana Wednesday Evenings: Lecture** 10 November, 6.00 pm. Mary Wiles of the University of Canterbury, Department of Theatre and Film Studies, presents ‘Why Do People Enjoy Dark Films? A Background to Film Noir’. Venue: Philip Carter Family Auditorium, ground floor.

**Montana Wednesday Evenings: Floortalk** 17 November, 6.00 pm. Curators Felicity Milburn and Peter Vangioni will give a floortalk on the exhibition. Venue: Ravenscar Gallery, ground floor.

# From the Vaults

One year on from the inaugural collections hang, the Gallery unveiled two new exhibitions from the vaults. The curators give their perspectives.

## Suites from the Collections

**Suites from the Collections** is an exhibition of five suites, or sets, of prints by six significant contemporary New Zealand artists for whom printmaking forms an important part of their work. The Gallery has actively acquired suites of prints as they can often provide a richer and more in-depth examination of a particular artist’s work. Collectively, prints within suites complement each other, highlighting specific themes and techniques explored by an artist more effectively as a whole.

Denise Copland’s *Indigenous* suite is a part of her ‘Implantations’ installation of 1991, which contains twenty-three prints. The *Indigenous* suite, in accordance with the overall theme of the installation, deals specifically with the clearance of New Zealand’s native forests; the loss of the forest canopy and the growing light on the forest floor is highlighted with the gradual tonal shift of each print in the suite from dark to light.

Tony Fomison’s suite, titled *These images are mine these images are not mine they belong ... to my country*, provides an

excellent opportunity to examine a large body of lithographs by the artist. The subject matter is varied, and the artist’s use of personification of landforms is evident in works such as *Sky, Sky, Old Mountain*. Works in this suite range from more considered, finished drawings, such as *King Lear*, to the spontaneous qualities of the sketch-like *Bitty Words*. As a group, the works highlight Fomison’s ability and masterly control with the lithographic medium.

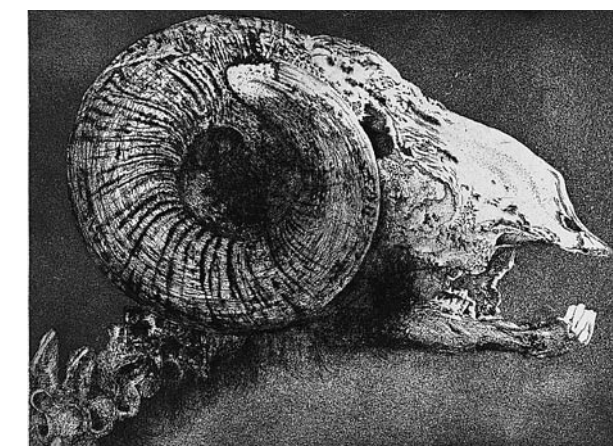
The three etchings in Barry Cleavin’s *The Hungry Sheep Look Up – The Final Solution* suite are based on the line ‘The hungry sheep look up and are not fed...’ from John Milton’s poem *Lycidas* (1638). One of New Zealand’s foremost printers, Cleavin’s technical excellence is seen in his highly realistic portrayal of a sun-bleached ram’s skull set against a background darkened with a masterly use of aquatint. The silent scream of the skull creates an intense feeling of anxiety, further strengthened through the dramatic contrasts of light and dark.

John Pule’s rapid, expressive style of drawing is ideally suited to lithography, a print medium closely aligned with drawing. Niuean by birth, Pule’s suite of three lithographs

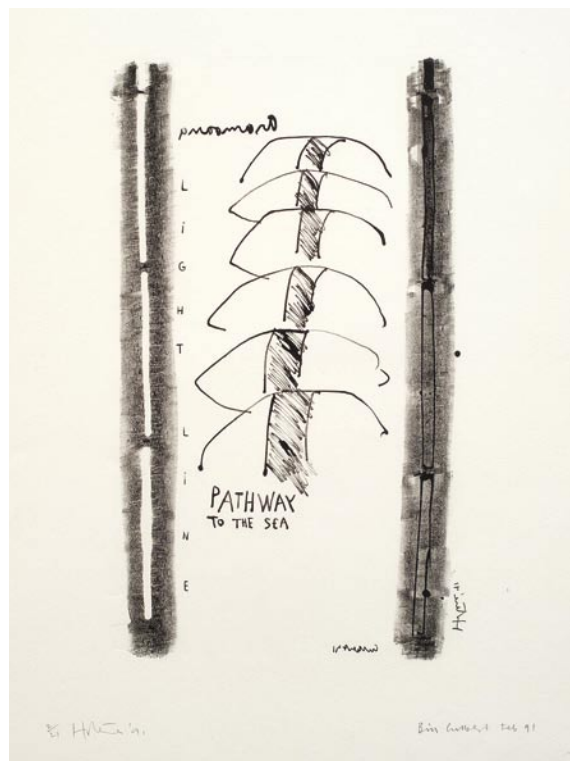


Left: *Sky, Sky, Old Mountain* 1985 Tony Fomison. Lithograph. Collection of the Gallery, purchased 1985

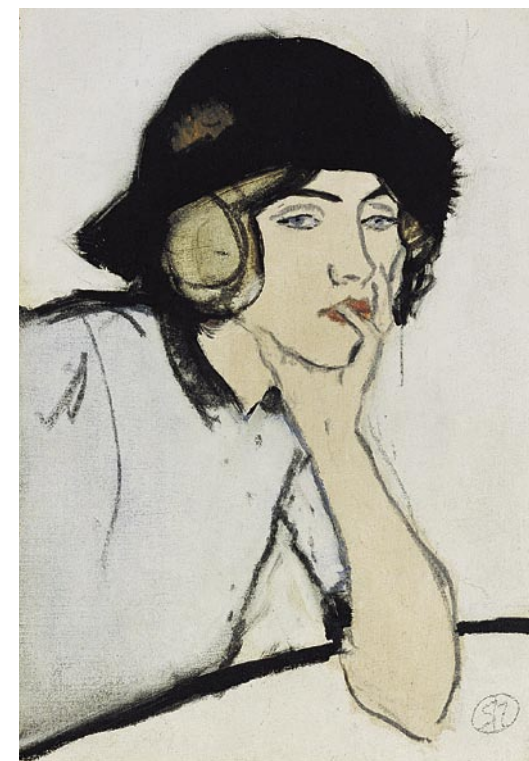
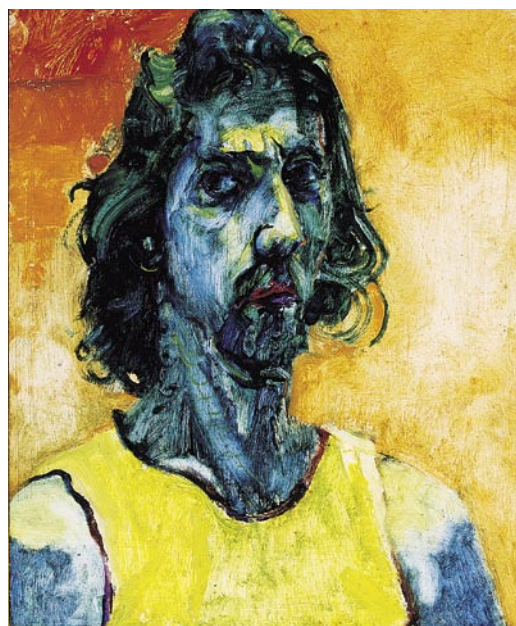
Below: *The Hungry Sheep Look Up – The Final Solution* (3) 1996 Barry Cleavin. Etching. Collection of the Gallery, purchased 1999







Left: **Untitled** 1991 Ralph Hotere, William Culbert. Lithograph. Collection of the Gallery, purchased 1991  
Below: **Self Portrait** 1972 Alan Pearson. Oil on hardboard. Collection of the Gallery



Left: **Suzette** c. 1914 Raymond McIntyre. Oil on panel. Collection of the Gallery, presented by Mrs M. Good, London, 1975  
Below: **No son of mine goes to university** 1980 Trevor Moffitt. Oil on board. Collection of the Gallery, purchased 1982



draw on the rich visual elements of Niuean culture, particularly hiapo, traditional Niuean tapa cloth. The predominant use of browns refers to the natural dyes of hiapo. Other issues explored include the arrival of western religions and the colonisation of the Pacific, with the crucifix recurring throughout the suite.

Ralph Hotere and Bill Culbert have collaborated on several installation works since the early 1990s and are represented in this exhibition with a large untitled suite of lithographs. These works, exhibited together for the first time since their purchase in 1991, relate to the working drawings for *Pathway to the Sea – Aramoana* (1991), a major sculptural installation of parallel rows of paua shells and fluorescent tubes that stretch across the floor. Based around Otago Harbour, the lithographs show a range of ideas and themes that Hotere and Culbert explored for the installation piece, now in the collection of the Museum of New Zealand Te Papa Tongarewa. The motif of the wine glass, repeated in several of the prints, refers to the Harbour with the stem symbolising the 'pathway to the sea' taken by many of the birds that inhabit the region.

PETER VANGIONI  
*Peter Vangioni is Curator (Works on Paper) at the Gallery.*

## Portraits and Personalities

"The act of confronting a painting of a face leads us to the very essence of painting, or art itself. At the same time, it is an act to verify how humans have subsisted in modern society."

From the catalogue to the exhibition **Visage: Painting and the Human Face in 20th Century Art**, National Museum of Western Art, Tokyo, Japan, 2000.

The Gallery has in its collections well over 200 portraits. **Portraits and Personalities** presents a selection dating from the mid-nineteenth century to the beginning of the twenty-first century executed in various media. Self portraiture, family portraits and portraits of and by New Zealand artists reveal many aspects of both the artist and their subject, and all are resonant with symbolic clues as to the sitter's identity and relationship to the artist. As well, stylistic developments, changing fashions and attitudes can be traced through the art of the portrait.

Formal portraiture, as practiced by Elizabeth Kelly, was predominantly an elite genre, with important and fashionable people commissioning artists to paint their likeness. Kelly completed many portraits of significant personalities; she was also attracted to elegant or unusual models such as Rima Fraer, the adopted Maori daughter of the Reverend

Fraer and his wife, who in this exhibition is presented in traditional costume for a European audience. Raymond McIntyre's *Suzette*, rather than being a specific portrait of a person, is a portrayal of McIntyre's interest in a particular 'type'. McIntyre painted many images of Phyllis Cavendish, a young actress who represented for McIntyre the ultimate in feminine beauty and grace.

Modernist and stylistic portraiture in New Zealand is represented in the portraits of Douglas McLeod, Trevor Moffitt, Rita Angus, Olivia Spencer-Bower and the later regionalist revival paintings by Robin White and Michael Smither. Moffitt's portrait of his father in *No son of mine goes to university* is one painting of a larger series based on the life of his father, Gilbert. It is a highly personal account of their relationship and the impact of a generational mindset. A wonderful narrative is relayed both through the title and the iconography. Represented as a typical bloke, lover of beer and rugby and brandishing betting paper, Moffitt's father admonishes his son in the true tradition of kiwi denial. As Elva Bett notes: "His brush writes moral histories of the times that have furnished New Zealand with its heritage."

Neo-expressionist portraiture, a deeply psychological exploration of the human psyche, is conveyed through an

early self-portrait by Alan Pearson. Vivid colours invading the artist's body represent a conflicting moment in his life. The hectic energy and sense of mortality pervading this work reflects Pearson's interest in the dilemma of identity, time and the universality of man.

Portraiture is an interactive experience for the viewer. Confronted with a room full of faces and expressions, expectations, perceptions and discovery activate the viewing experience in an engaging and dynamic way. Portraiture both fascinates and challenges us. It is a complex yet rewarding viewing experience that offers insight into the art-making process, the nature of the image and, indeed, our own identity.

JENNIFER HAY  
*Jennifer Hay is Curatorial Assistant (Contemporary Art) at the Gallery.*

**Suites from the Collections** is in the Burdon Family Gallery, first floor; **Portraits and Personalities** is in the Monica Richards Gallery, first floor. Until 3 April, 2005.



Tony Bond's latest exhibition 'colonises' the space with ordinary objects transformed into playful and intriguing large-scale sculptures. Curator Felicity Milburn spoke with the artist.



ML2 2004 Tony Bond. Wood, fibreglass, chrome, plastic, rope. Collection of the artist

# squeeze

**Many of your recent sculptures are constructed from functional objects that other people might have ignored – metal clamps, tin cylinders, curtain rings and cable ties. What is it about these kinds of materials that particularly attracts you?**

Things created for specific functions tend to be discarded when that function no longer applies, but there is always so much extra to explore. I guess it's about how you perceive beauty – I've always seen it in things that may be considered banal, even disgusting. Every material has certain parameters, the challenge is to work beyond those and to take a thing where it's not supposed to go.

**Your work suggests a strong curiosity – about materials, their functions and where objects 'begin' and 'end'. Has this always been part of your approach?**

Knowing how things work and why has always been important to me. I'm interested in taking things I know and finding alternative ways to express them, without necessarily trying to find meaning. It's about looking for alternative possibilities and asking 'why does it have to be seen that way?' I'm trying to discover something new – even if someone else has already discovered it, I need to find it out for myself. I've always liked sciences and at one stage wanted to do engineering. I suppose I have carried a sense of enquiry into art, without needing to be bogged down in technicalities.

**Aside from the practicalities, do you approach working with found objects very differently to making ceramic works?**

I don't see a big difference between them. They are all materials, just at a different stage of transformation. With ceramics, you are starting with something more primal and changing it. The only difference with using found objects is that someone else has taken the first steps for you. We often differentiate between natural and artificial objects in order to place value, but at an atomic level they are really just different forms. As humans, we've had such a long association with wood and stone; in five thousand years will we look at plastics in the same way? What we once thought of as unnatural and strange has now become commonplace. The kinds of technologies that are being developed mean that in the future it will be much harder to distinguish between what is natural and what is man-made – I'm interested in

exploring that ambiguity. I seem to be drawn to materials that are not highly regarded, but which are designated as 'disposable', with no apparent value or potential.

**Many of the works, the human-scale 'Mary Lou' sculpture for example, involve the transformation of objects by changing their scale and 'purpose'.**

Making objects work in a different way enhances your appreciation of how they are made. So much is a mystery to me. You know that something works, but not why. We are surrounded by so many complex devices we don't really have a clue about. Many of these works began when I was thinking about the way that objects that were once common on farms are now obsolete. Since so few people now know what they were for, it is possible to transform them into something else – to give them an aesthetic function. ML2 is an example of how very simple forms can be connected to provide meaning. I wanted to upscale her, but to retain that sense of innocent astonishment. I didn't want to just make a big version without transforming her in some way, so I decided to give her a chrome head. Now, you can't look at her without seeing yourself. The challenge is in taking an object that people have already dismissed and creating something with it that has a sense of mystery.

**What kinds of responses are you hoping for from visitors?**

In a way, the viewer's experience is the reverse of the artist's – they will see the sculpture I've created and then realise what it is made of. I hope that will encourage them to open their minds to other possibilities. My work isn't about being didactic, it's about testing and proposing things. I want people to see these sculptures and wonder why I made them, to ask what they are 'for', why would you need a giant Mary Lou doll? Hopefully, the work will cause some sort of intrigue, maybe confusion, but most importantly a sense of wonder.

**Squeeze** is in the W.A. Sutton Gallery from 15 October to 9 January 2005. A catalogue is available from the Gallery Shop.

#### Related Events

**Friends' Preview** 14 October, 4–5 pm. The Friends of the Gallery are invited to an exclusive opportunity to preview **Squeeze** by ceramic artist Tony Bond and **Coming Home in the Dark**, a sinister exhibition of fourteen artists with connections to the Mainland.





## Open Bay Islands

Photographer Hugh Best made several visits to the Open Bay Islands between 1991 and 2002, recording images of one of the most remote and inhospitable locations in New Zealand. Virtually unchanged for centuries, the Islands are located on the Westland Coast between the Haast and Okuru Rivers, and comprise two small land masses – Taumaka and Popotai – and several reefs.

Best's interest was aroused not only by the unique landscape of the Islands, but also by the more romantic history of their past. During the first two decades of the nineteenth century, much sealing activity by small ships operating out of Sydney took place close to the Islands, bringing with them tales of adventure and hardship. Among them, a story of the stranding of ten men for almost four years caught Best's attention. Early in 1810, the brig *Active* left First Officer David Loweriston and nine crew on the Islands while it went for supplies. The ship never returned, and the men were left marooned. Making do with a whaleboat, a few tools and meagre rations, they built dwellings and managed to preserve over 8,000 of the 11,000 seal skins they had gathered before being rescued in 1813. The archaeological remnants of their stay on Taumaka remain today and form part of the exhibition. Another story centred around John Boulton and five crew, who visited the Islands in 1826. Boulton kept a detailed journal of his ensuing adventures, including a conflict with local Maori on the mainland – the crew fought off their attackers but not before two were killed, and the survivors forced to take refuge in the Islands.

Best's photographic essay comprises some twenty-five images of the Islands where Loweriston, Boulton and

their crews journeyed. His black and white images were taken and processed using traditional methods developed in the nineteenth century, capturing the historical aspect of place and giving the images a timeless quality. Text extracts from Boulton's journal complement the photographs. This intriguing historical exhibition is a document of the rediscovery of these Islands, unlocking much of their rich past.

NEIL ROBERTS

*Neil Roberts is Manager of Collections/Senior Curator at the Gallery.*

**Open Bay Islands** is in the Tait Electronics Antarctica Gallery from 13 August to 28 November.

Above left: **Open Bay Islands, South Westland, from the west-south-west** (detail) 1992 Hugh Best. Photograph. Collection of the artist

Above right: **Kiekie, Taumaka** (detail) 2002 Hugh Best. Photograph. Collection of the artist

Below: **Northerly blow, north coast of Taumaka** 1993 Hugh Best. Photograph. Collection of the artist



## dis-comfort

*swastika-tattoo-fat-soap-milk*



**dis-comfort: swastika-tattoo-fat-soap-milk** (installation detail) 2004 Teresa Andrew. Video still. Collection of the artist

Performance art as a genre has always fascinated Dunedin artist Teresa Andrew; in particular, how the physical body can naturally express an idea or feeling without speaking. Performance is one aspect of her new installation **dis-comfort: swastika-tattoo-fat-soap-milk**, combined with an arrangement of objects taken out of their everyday context.

Many of Andrew's performances are left unrecorded, residing in the memories of those who have witnessed them. In this way, the fleeting nature of performance is explored, evoking memories of the past and how they fade or change over time. However, in **dis-comfort** the performance is a recorded event – a projection of the artist scratching her arms in a lyrical, repetitive gesture that contrasts with a still image of her hands in repose relayed on a separate monitor. The unsettling nature of the imagery conveys an attempt to erase emotional pain passed between generations. Although there is just one body in the video, the three images that blur from one to the next translate as a passage from one generation to the next. As the artist says:

"The exhibition is about gesture and emotional pain. You might be cast in a particular way of behaving and you carry on doing it relentlessly – and you try to find ways of undoing that. We all learn and absorb physical and emotional traits from our parents [...] Performance has a history of pushing boundaries and I am pushing my own boundaries. The video performance has an element of repulsion, and it is upsetting, yet there is tension in its beauty."

The grid format of various objects placed on the floor of the exhibition space relay different allegorical meanings or hint at alternate readings. The soap and milk biscuits convey a child's perspective, they are small and miniaturised to emphasise a child's point of view; the video projection, large upon the wall, offers a contrast to the intimacy of the materials. The cube of fat and the flesh-coloured swastikas suggest the body and renewal, as the swastika is an ancient symbol of regeneration. The swastikas are also a memorial to death, as well as relating to more sinister associations. Here, Andrew is questioning the relevance of the past, and how it is viewed from the present, in response to childhood memories of stories, including the German history of World War II. After the war, Andrew's German grandmother cared for the Jewish victims of the Holocaust, and stories of her experiences were told to Andrew by her mother.

"[The past] keeps on repeating and it does not disappear. It might fade, but we need to be careful how we treat other people. In a way, [the swastika installation] was a response to my own guilt about being German and what my grandmother had to do when she was in Poland during the war, nurturing the Jews. It was a punishment, but I hope it was also restorative; she might have felt sad about it and wanted to cleanse herself as well."

JENNIFER HAY

*Jennifer Hay is Curatorial Assistant (Contemporary Art) at the Gallery.*

**dis-comfort** is in the Borg Henry Gallery, ground floor, from 23 July to 25 October.



## Soundings: A Painting Installation

A bold new installation by local artist Ross Gray reveals an abstracted style that emphasises the process of painting over thematic concerns.

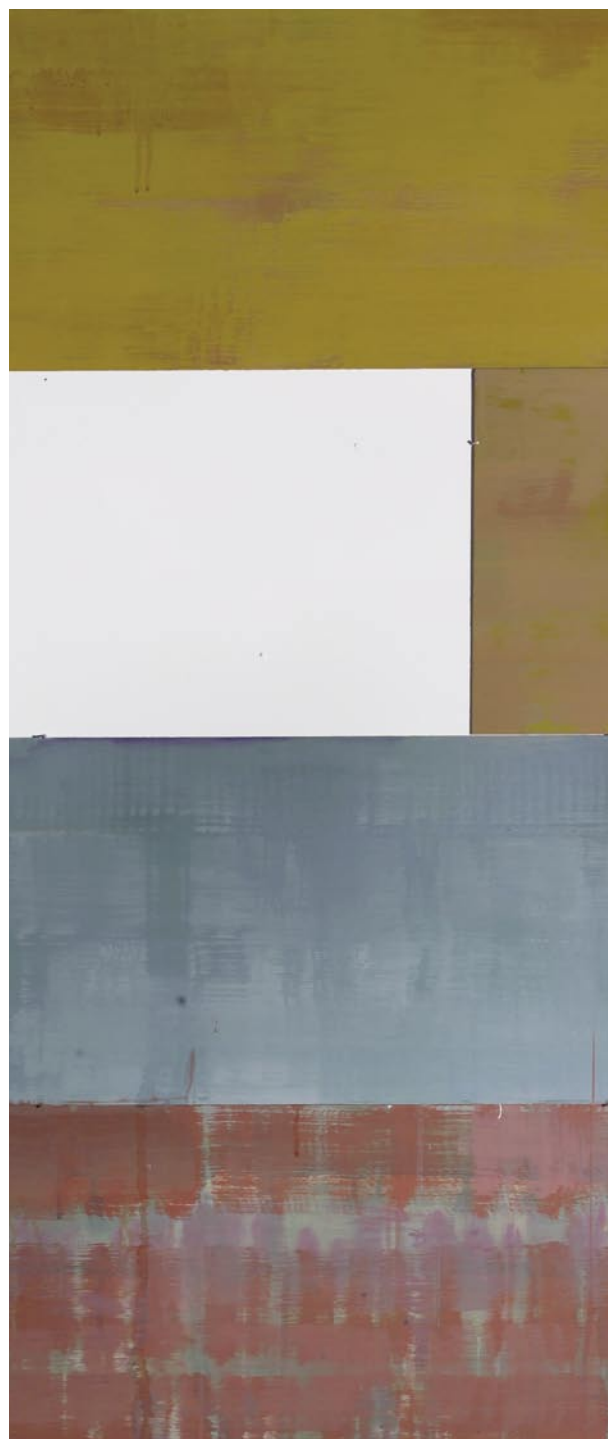
**Soundings** represents the culmination of an ambitious long-term project for the Gallery by Christchurch-based artist Ross Gray. His initial concept of a large-scale painting installation, formulated some years before, has been progressively developed and refined into more specific plans for one of the gallery spaces. **Soundings** has provided an opportunity to treat the paintings and the exhibition space as an integrated whole and to explore how, together, they might create a powerful and self-contained art experience.

Consisting of a series of panels painted in acrylics, Gray has used layered brushwork and fluid mark-making to create surfaces that are ambiguous, eluding definition, but resounding with echoes of the streetscape: the warmth of old brick walls, the interlocking layers of urban façades, the hum of the city. Grounded in an appreciation of the local built environment, the works are summations and distillations of familiar locations.

**Soundings** has been conceived as a cumulative, encompassing experience. Here are paintings to walk past and be enveloped by, a fragmented frieze that evokes a sense of the vital, but fragile, presence of historic buildings in the life of a city.

*Excerpts and condensed text from the exhibition catalogue essay written by Felicity Milburn, Curator (Contemporary Art) at the Gallery.*

**Soundings: A Painting Installation** is in Touring Gallery B, ground floor, from 23 July to 25 October. A catalogue is available from the Gallery Shop.



Above: **Soundings: A Painting Installation** (detail) 2004 Ross Gray. Studio photographs of works in progress. Acrylic on mdf. Collection of the artist



## Frank Carpay at Crown Lynn and beyond

Frank Carpay at Crown Lynn and beyond, curated by design historian Douglas Lloyd Jenkins, explores the history and emergence of modernism in New Zealand through an exposé of Carpay's design career.

Carpay immigrated to New Zealand from Holland in 1953, bringing with him the radical ideas of European Modernism – formed during his time as head designer for Het Edele Ambacht in Holland and from a brief association with Picasso in Spain.

His arrival in New Zealand coincided with Crown Lynn Potteries' shift away from 'imported china' to establish a contemporary design series within its domestic ceramic ware. Carpay was approached by Tom Clark, director of the firm, whose plan was to develop a body of innovative work for exhibition around the country at art societies and prestigious department stores. In 1953, Carpay began decorating blanks from the company's existing stockpile in a strong linear style, taking part in the travelling Roadshow promoting the new Crown Lynn *Handwerk* series. Sadly, while greeted with critical acclaim by critics and art aficionados, the *Handwerk*

series did not find favour with the public. In 1956, Crown Lynn closed the department and let Carpay go.

Carpay went on to redefine his design career, developing a screenprinting business and designing fabrics for his Beachwear Design brand, turning to the post-war baby boom market. Keen to establish a sense of style, young New Zealand consumers embraced his designer range and fuelled Carpay's successful textile design venture.

The exhibition focuses on Carpay's work as a designer of ceramics at Crown Lynn and his later work as a textile designer through the 1960s and 1970s, and draws on the extensive collection of ceramics, textiles and drawings and prints gifted to the Hawke's Bay Museum by the artist's wife in 2000.

**Frank Carpay** is opening in Touring Gallery C, ground floor, from 19 November to 27 February 2005. The exhibition is curated for the Hawke's Bay Museum by Douglas Lloyd Jenkins. Funded by the Hawke's Bay Cultural Trust with the assistance of UNITEC School of Design and Creative New Zealand.

Above: A selection of *Handwerk* ceramic ware c. 1955 Frank Carpay. Collection of the Hawke's Bay Museum



## Recent Acquisitions

Several important additions were made to the Gallery's international print collection earlier this year with the purchase of prints by Ernst Barlach, Erich Heckel, Lyonel Feininger, Ludwig von Hofmann and Maurice de Vlaminck.

*Wald Kirche, 2* (Church in the Woods, 2) is the second woodcut by Lyonel Feininger (1871–1956) to be acquired by the Gallery. An expatriate American, Feininger was a major figure in German art in the early twentieth century. He first began working with woodcuts in 1918 and went on to produce over 300 woodcut prints. *Wald Kirche, 2* was included in the first Bauhaus portfolio, produced in 1921, entitled *Zwölf Holzschnitte von Lyonel Feininger* (Twelve Woodcuts by Lyonel Feininger). Feininger produced three states of *Wald Kirche, 2*; the example purchased by the Gallery, having been pulled from the first state, was produced in an edition of fifty prints. The composition centres on a church set in a pine forest, the spire echoing the strong vertical emphasis of the shafts of light in the background as well as the dark pine trees in the foreground. The strong contrasts of light and dark create a dramatic effect in which the white church stands out amongst the black trees. Architectural subjects were common in Feininger's work – *Wald Kirche, 2* highlights the influence of Cubism, particularly the fragmentation of planes throughout the composition.

Born in New York, Feininger moved to Germany in 1887 and was based there for much of his career. Among his contemporaries were a number of German Expressionists, including Erich Heckel, Karl Schmidt-Rottluff and Franz Marc. Marc invited him to exhibit with Der Blaue Reiter group in 1913. In 1919, Feininger was appointed by Walter Gropius as a Master in the print workshop at the Bauhaus in Weimar. He retained his position with the Bauhaus until 1933 when it was forced to close by the National Socialist government. Feininger's art was included in the Entartete Kunst (Degenerate Art) exhibition of 1937. His graphic work all but ceased after he returned to the USA that same year, although he produced a small body of lithographs in New York during the 1950s. He died in New York.

PETER VANGIONI

*Peter Vangioni is Curator (Works on Paper) at the Gallery.*



*Wald Kirche, 2* 1920 Lyonel Feininger. Woodcut. Collection of the Gallery, purchased 2004

Mark Adams  
**The 'Food Basket of Rakaihautu' from Horomaka** 1993  
Photographs  
Purchased, 2004

Ernst Barlach  
**Elend** 1922  
Lithograph  
Purchased, 2004

Thomas Cane  
**On the Lledr, North Wales – From Nature** c. 1865  
Watercolour  
Purchased, 2003

Julian Dasherper  
**Untitled** 1996  
Vinyl on drumskin  
Purchased, 2004

Bing Dawe  
**No Waitaki Powerhouses** 1980  
Pastel on rice paper with rimu and string  
Gifted to the Gallery by Jonathan Smart, 2004

Tony de Lautour  
**Landscape** 2002  
**Lion** 2003  
**Lion Red** 2002  
**Portrait** 2002  
Woodcuts  
Purchased, 2003

Simon Edwards  
**Towards the City** 2000  
Oil and glaze on canvas  
Gifted to the Gallery by City Solutions, 2004

Lyonel Feininger  
**Wald Kirche, 2** 1920  
Woodcut  
Purchased, 2004

Erich Heckel  
**At the Beach** 1923  
Woodcut  
Purchased, 2004

Andrew Henderson  
**Untitled** (date unknown)  
Watercolour  
Presented by Wynston Heaton Rhodes, 1969

James Johnstone  
**Autumn Sunlight** 1932  
Watercolour  
**Wigtonshire Farm** 1937  
Oil on canvas on board  
Gifted to the Gallery by Ngarita C. H. Johnstone, 2004

Charles Kidson  
**Peacock Plate** c. 1903/04  
Copper  
Gifted to the Gallery by R. J. Eltoft, 2003

Owen Lee  
**Landscape** c. 1949  
Linocut  
Purchased, 2004

Colin Lovell-Smith  
**Sentries at Godley Head** c. 1943  
Oil on canvas board  
Purchased, 2004

John Loxton  
**Camellias** 1960  
**Market Place at Zadar, Yugoslavia** 1968  
Watercolours  
**Going out, Kaikoura Coast** 1965  
**Pioneer, Queenstown** 1968  
**Workshop Interior, East Coast, England** 1965  
Oil on board  
Gifted to the Gallery by the artist's widow, Elizabeth, 2003

Ivan McLellan  
**Aces High** 1988  
**A horseman this way cometh** 1988  
**A Pause** 1989  
**A Poser** 1987  
**Bagel Boy** 1988  
**Faith Fetishes** 1988  
**Horse Brand Smiles** 1988  
**Nepalese Beauty** 1991  
**No Worries Mate!** 1987  
**Quizzical Brows** 1991  
**Reflection** 1988

## Recent Acquisitions

**Restrained** 1989  
**'Shall I play for you?'** 1991  
**The Latest Gossip** 1987  
**The Look** 1987  
**This is my field** 1989  
**This little piggy stayed at home** 1987  
**Tobacco Trading** 1987  
**Village Girl** 1991  
**Village Scene** 1991  
**Yours looks better than mine** 1988  
Photographs  
Gifted to the Gallery by Ivan P. W. McLellan, Hon FNZPPA, 2003

Archibald Nicoll  
**Industrial Area (Tuam Street, Christchurch)** c. 1930  
Oil on canvas board  
Purchased, 2004

Jim Speers  
**Didn't Get to Sleep Last Night** 2004  
Acrylic, vinyl and fluorescent light source  
Commissioned by the Christchurch Art Gallery with the assistance of the Friends of the Gallery, 2004

William Sutton  
**Ex Libris S.G. Erber** c. 1973  
Ink and bodycolour highlight  
William Sutton Bequest, 2000

Maurice Vlaminck  
**Verville, les Peupliers** c. 1925  
Lithograph  
Purchased, 2004

Ludwig von Hofmann  
**Zwei Reiter** c. 1915  
Woodcut  
Purchased, 2004

Richard Wallwork  
**Iris** 1909  
Dry point etching  
Purchased, 2003

William Wauchop  
**Danny's Gate** 1947  
Watercolour  
Purchased, 2003



Coming Events

Visit our website at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for updates and details of additional programmes, performances and events.

The **Art Bites** programme is offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works currently on exhibition and delivered by a range of different speakers. For details of artworks and speakers please check the weekly 'Arts' section in *The Press* or *The Christchurch Star* each Wednesday, or visit our website.

The latest search and discovery **Holiday Quiz** for family groups and children is available daily, 10 am to 4 pm, from 18 September to 3 October. See the Noteworthy pages for more information.

September

- 1

**1.00 pm Artist's Talk**

Auckland artist Paul Hartigan transforms the Gallery Foyer by painting directly on the walls and ceiling of the foyer in state-of-the-art aqua-coloured laser light. Paul will introduce this work, *Alphabetica*, developed for the **LightSCAPE** project of the Art & Industry SCAPE Biennial 04.

Venue: Philip Carter Family Auditorium, ground floor.
- 1

**6.00 pm Montana Wednesday Evenings: Biennial Opening and Lecture**

Jonathan Mane-Wheoki, Director Art and Visual Culture at Te Papa and curator of the **LightSCAPE** project, will open the Art & Industry SCAPE Biennial 04. Tobias Berger, Director of Artspace, Auckland, presents 'ATTAC it', in which he discusses alternative art spaces and biennials and the **Work it**. project of the Biennial, of which he is the curator.

Venue: Philip Carter Family Auditorium, ground floor.



Alphabetica 2004 Paul Hartigan. Laser projection

- 8

**6.00 pm Montana Wednesday Evenings: Lecture**

Bronwen Colman, Director of Melbourne Docklands Art Program, will speak on the Docklands programme and the project management of the major art commissions involving the integration of art by developers over a 15–20 year timeframe. This programme is in association with the Art & Industry SCAPE Biennial 04.

Venue: Philip Carter Family Auditorium, ground floor.

- 11

**10.00 am LocArt**

This event is open to Friends of the Gallery only. Four mid-city galleries will open their doors early on Saturday for Friends to view the works in the current exhibitions and hear the directors talk about the artists they represent. Please see the Friends pages for more details.
- 15

**10.30 am Friends' Speaker of the Month**

Linda Tyler, Curator of Pictorial Collections at the Hocken Library, University of Otago, presents 'Dr Hocken's Pictures'.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.
- 15

**6.00 pm Montana Wednesday Evenings: Lecture**

Deborah McCormick, Director of the Art & Industry Biennial Trust, will speak on the role of the Trust and the exciting programmes it has organised for Christchurch over the past six years, including the Art & Industry SCAPE Biennial 04.

Venue: Philip Carter Family Auditorium, ground floor.
- 22

**6.00 pm Montana Wednesday Evenings: Lecture**

Sophie McIntyre, curator of **Concrete Horizons: Contemporary Art from China** in the Wellington Arts Festival, will speak on 'Perspectives on the Development of Art from China and Taiwan'. This programme is in association with the Art & Industry SCAPE Biennial 04.

Venue: Philip Carter Family Auditorium, ground floor.
- 29

**6.00 pm Montana Wednesday Evenings: Lecture**

Paula Middleton, Director of the British Council, New Zealand, will speak on current and future art projects supported by the British Council, the United Kingdom's global cultural relations organisation. Paula has worked on knowledge-sharing and partnership opportunities in West and Southern Africa, UK and Western Europe. This programme is in association with the Art & Industry SCAPE Biennial 04.

Venue: Philip Carter Family Auditorium, ground floor.
- 29

**5.00 – 9.00 pm Friends' Shopping Night**

In preparation for early Christmas shopping and posting overseas, the Gallery Shop will be offering Friends a special 15% discount and a pack of Gallery cards valued at \$10 if you spend over \$30. Please see the Friends pages for more details.

October

- 6

**6.00 pm Montana Wednesday Evenings: Film**

In the film *David Hockney's Secret Knowledge*, artist David Hockney presents his theory that the camera was an artist's tool 400 years before the birth of modern photography. He visits art galleries around the world showing how the early artists traced projected images and how, by the twentieth century, photography had eclipsed the painted depiction of reality. This 70-minute film was released in 2003.

Venue: Philip Carter Family Auditorium, ground floor.
- 13

**10.00 am LocArt**

This event is open to Friends of the Gallery only. Marketing Coordinator Denise Pheloung will conduct a 90-minute

Coming Events

- guided tour of the Design & Arts College of New Zealand. Please see the Friends pages for more details.
- 13

**6.00 pm Montana Wednesday Evenings: Play in Te Reo**

Taki Rua Productions presents *Whakaahuatia Mai*. Using only Te Reo Maori, this play considers how a young Maori boy gains a deeper understanding of his whakapapa and cultural heritage. This programme is in association with Ngai Tahu Development Corporation.

Admission is free.

Venue: Philip Carter Family Auditorium, ground floor.
- 14

**4.00 – 5.00 pm Friends' Preview**

This event is open to Friends of the Gallery only. The Friends are invited to an exclusive opportunity to preview two thought-provoking new exhibitions: **Squeeze** by ceramic artist Tony Bond and **Coming Home in the Dark**, a sinister exhibition of fourteen artists with connections to the Mainland. Please see the Friends pages for more details.
- 15/22

**Carter Group Heritage Week**

An annual week-long celebration of the architectural, cultural and social heritage of Christchurch. See the Noteworthy pages for more information.
- 20

**10.30 am Friends' Speaker of the Month**

Janet Abbott, lecturer in the History of Art and Design at the Design and Arts College, will speak on 'The Arts and Crafts Movement, at Home and Abroad'.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.
- 20

**6.00 pm Montana Wednesday Evenings: Reading and Discussion**

Award-winning New Zealand writer Owen Marshall reads extracts from his short story 'Coming Home in the Dark', and discusses his works. This programme is in association with the exhibition **Coming Home in the Dark**.

Venue: Philip Carter Family Auditorium, ground floor.
- 27

**6.00 pm Montana Wednesday Evenings: Film**

A fascination with the darker side of life in our rural community is explored in the New Zealand film *Vigil*, produced by Vincent Ward in 1984. This programme is in association with the exhibition **Coming Home in the Dark**.

Venue: Philip Carter Family Auditorium, ground floor.
- 29

**7.00 pm The Art Event**

The Art Event is a major fundraising event that has become a highly anticipated night, offering a great opportunity to purchase art, meet with interesting people and enjoy the visual and liquid feast! Works will be for sale for \$600, and artists include John Coley, Kristin Hollis, Brenda Nightingale, Murray Hedwig and Pat Unger. Tickets are \$50; for more information, call (03) 941 7356.
- 30

**10.00 am Spring Trip**

The Spring Trip is open to Friends of the Gallery only. Please see the Friends pages for more details.

November

- 3

**6.00 pm Montana Wednesday Evenings: Video**

In collaboration with the Goethe-Institut and The Physics Room, *German Video Art* from *The Marl Video Art Awards* includes the award winners of the Marl Video Art Award 2002. Programme duration: 90 minutes.

Venue: Philip Carter Family Auditorium, ground floor.
- 10

**6.00 pm Montana Wednesday Evenings: Lecture**

Mary Wiles of the University of Canterbury, Department of Theatre and Film Studies, presents 'Why Do People Enjoy Dark Films? A Background to Film Noir'. This programme is in association with the exhibition **Coming Home in the Dark**.

Venue: Philip Carter Family Auditorium, ground floor.
- 13

**10.30 am LocArt**

This event is open to Friends of the Gallery only. Visit with German-born artist and nationally recognised weaver Erena McNeill at her Woodend Beach studio. Please see the Friends pages for more details.
- 17

**10.30 am Friends' Speaker of the month**

John Coley, artist, writer and former gallery director, presents 'Three-Man Show – Jim Geddes, John Money, Ralph Hotere – and the Eastern Southland Gallery'.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.
- 17

**6.00 pm Montana Wednesday Evenings: Floortalk**

Curators of **Coming Home in the Dark**, Felicity Milburn and Peter Vangioni will give a floortalk on this fascinating exhibition that considers the dark side of Canterbury art.

Venue: Ravenscar Gallery, ground floor.
- 18

**6.00 pm Opening: Arts and Crafts Canterbury Style**

This event is open to Friends of the Gallery only. The Friends will host the opening of the exhibition **Arts & Crafts Canterbury Style**. Please see the Friends pages for more details.
- 24

**6.00 pm Montana Wednesday Evenings: Lecture**

Ann Calhoun, art historian and guest curator presents 'Forgotten Artists: Arts and Crafts, Canterbury Style' in association with the exhibition **Arts and Crafts Canterbury Style**.

Venue: Philip Carter Family Auditorium, ground floor.
- 27/28

**Arts & Crafts Weekend Seminar**

This two-day seminar considers the applications of art and craft designs to a wide range of activities, including architecture, interior design, metalwork and embroidery. See the Noteworthy pages for more information.

**All programmes are subject to change, please check beforehand on (03) 941 7302. Limited places apply to some programmes.**



# FRIENDS

TE PUNA O WAIWHETU  
CHRISTCHURCH ART GALLERY

The last quarter of the year is full of activities. As well as our regular speakers and LocArt visits, we have several events exclusively for Friends. Mark off your calendar and join us on the following nights.

## Friends' Shopping Night

Wednesday, 29 September, 5–9 pm

In preparation for early Christmas shopping and posting overseas, the Gallery Shop will be offering Friends a special 15% discount and a pack of Gallery cards valued at \$10 if you spend over \$30. You must show your Friends card to receive the discount.

## Friends' Preview

Thursday, 14 October, 4–5 pm

The Friends are invited to an exclusive opportunity to preview two thought-provoking new exhibitions: **Squeeze** by ceramic artist Tony Bond and **Coming Home in the Dark**, a sinister exhibition of fourteen artists with connections to the Mainland. Admission is by presentation of your Friends card.

## The Art Event

Friday, 29 October, 7.00 pm

The Art Event is a major fundraising event that has become a highly anticipated night, offering a great opportunity to purchase art, meet with interesting people and enjoy the visual and liquid feast! Works will be for sale for \$600, and artists include John Coley, Kristin Hollis, Brenda Nightingale, Murray Hedwig and Pat Unger.

Tickets are \$50 per person and can be purchased using the flier included in this *Bulletin* (Friends members only) or by phoning the Friends office on (03) 941 7356.



John Gibbon at the Art Event 03

## Spring Trip

Saturday, 30 October, 10.00 am

The Spring Trip will start at the home of painter Virginia Matson Dunlop at Leithfield. Lunch will be at Waipara Springs Café, and then the tour will continue to the home of painter Sam Mahon and sculptor Alison Erickson.

## Opening: Arts & Crafts Canterbury Style

Thursday, 18 November, 6.00 pm

The Friends will host the Opening of this important summer exhibition. Guest curated by Ann Calhoun, the exhibition provides an overview of the Arts & Crafts movement in Canterbury. Invitations for Friends will be sent out closer to the time. There will be a modest charge for tickets to the night.

## LocArt

LocArt visits are for members of the Friends only. There is a \$5 donation to cover costs. Please register by sending your name, address, phone number and the event and date you wish to attend along with your payment to FOCAG, PO Box 2626, Christchurch.

## Four Mid-city Galleries

Saturday, 11 September, 10.00 am

Limited to 40 members (divided into two groups)

Four mid-city galleries – Brooke-Gifford Gallery, The Physics Room, Jonathan Smart Gallery and Campbell Grant Galleries – will open their doors early on Saturday for Friends to view the works in the current exhibitions and hear the directors talk about the artists they represent. A coffee break will follow the visit to the first two galleries.

Please meet Val Wisely and Rebecca Garside at Brooke-Gifford Gallery, 112 Manchester Street, at 9.50 am on the day.

## Design & Arts College of New Zealand

Wednesday, 13 October, 10.00 am

Limited to 20 members

Marketing Coordinator Denise Pheloung will conduct a 90-minute guided tour of the Design & Arts College of New Zealand, visiting the different departments including fine arts, contemporary photography, architectural and interior design, millinery and fashion. The full-time students range in age from 17–60 years.

Please meet Rebecca Garside outside 116 Worcester Street at 9.50 am on the day.

# FRIENDS

TE PUNA O WAIWHETU  
CHRISTCHURCH ART GALLERY

## Erena McNeill

Saturday, 13 November, 10.30 am

Limited to 15 members

Visit German-born artist Erena McNeill at her Woodend Beach studio. Erena is a nationally recognised weaver who gained invaluable knowledge of the harakeke plant while working for Landcare Research tending the national flax collection, and now has more than sixty varieties in her home garden. Some of her recent work will be on show at a joint exhibition to be held at the Rangiora Library Gallery from November until January 2005.

Please meet Rebecca Garside outside 7 Stalkers Road, Woodend Beach, at 10.30 am on the day.



Flax weaving by Erena McNeill. Collection of the artist

## Speaker of the Month

At 10.30 am every third Wednesday of the month in the Philip Carter Family Auditorium, ground floor. Coffee and tea will be served in Alchemy Café & Wine Bar, 10.00–10.25 am. Please note, from September onwards there will be a charge of \$2.00 for this.

Friends \$2.00, Guests \$5.00. No booking required.

## Linda Tyler

Dr Hocken's Pictures

Wednesday, 15 September, 10.30 am

Linda Tyler is an art historian, lecturer, researcher and curator. She is curating **Island Life: Robin White in New Zealand and Kiribati**, exhibiting at the Christchurch Art Gallery next year. Curator of Pictorial Collections at the Hocken Library, University of Otago, Linda will talk about the vision and motivation of founder Dr Thomas Morland Hocken and the evolution of the picture collection. The Hocken Library, almost one hundred years old, houses not only books and manuscripts but also a collection of 14,000 New Zealand paintings, prints and drawings.

## Janet Abbott

The Arts and Crafts Movement, at Home and Abroad

Wednesday, 20 October, 10.30 am

Janet Abbott is a lecturer at the Design and Arts College of New Zealand, with a particular interest in Canterbury art and the Arts & Crafts movement, which began a revolution in art, design and architecture that ultimately led to modern design as we know it today. Janet will explore the origins of the movement, which began with the ideas of William Morris and quickly spread though Europe and the colonies, and its effects on New Zealand. The Canterbury School of Art developed an applied art curriculum based on the principles of Morris, and the results will be shown in the forthcoming exhibition **Arts & Crafts Canterbury Style**.

## John Coley

Three-Man Show – Jim Geddes, John Money, Ralph Hotere – and the Eastern Southland Gallery

Wednesday, 17 November, 10.30 am

Since his retirement in 1995, John Coley, artist, writer and former gallery director, has maintained a busy life of travelling, writing and one-man exhibitions of oils and travel watercolours. He has written two biographies and is currently an arts columnist for *The Press*. In a recent article, he wrote about the small Eastern Southland Gallery at Gore, which is a success story because of its Money and Hotere collections and its enterprising director, Jim Geddes. John will discuss the stories behind the regional gallery, its collections and its major donors, Dr John Money and Ralph Hotere.

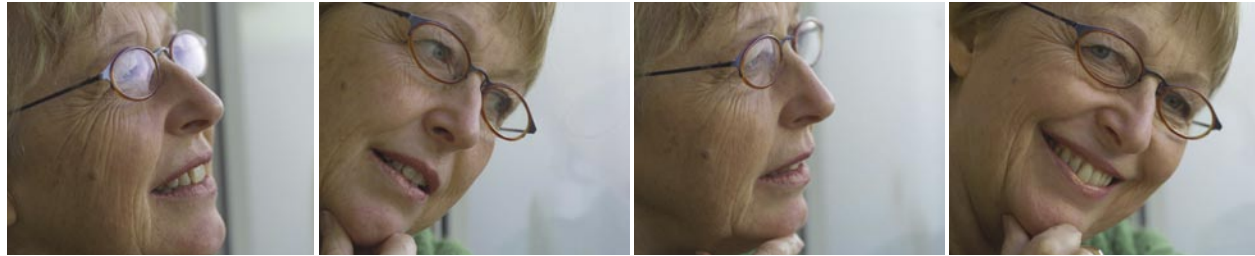
## New Members

Karlie Alexander, Lorna Best, Dr Tatiana Blagova & Paul Ives, Angela Cameron, Ian Dalley, Lois Daly, Dr Margaret Glover, Bronwyn & Michael Goldschmidt, Bev Hannan, Gail & Craig Holland, Carol & Adrian Hunting, Elizabeth Ineson, Maxine Inglis, Maria Lindstrom, Mrs J. I. McFadden, Joy & Peter McKelvey, Katy McRae & Muz Moeller, Shinji & Keiko Morimoto, Mrs J. S. Ott, Pamela Palmer, Kristin & Adam Peren, Margaret Reeve, Rosemary Roake, Blair Rowe, Carol Saysell, Beverley & Roy Sharp, Jacqueline Smith, Susanna Snellen, Chris Tait, Kate Walton, Pamela Williams, Donald Wreford, Regula Wreford

## Life Members

Ros & Philip Burdon, Ferne Every, Neil and Diane McKegg, Nancy McMillan, Sir Robertson & Lady Stewart, Robert and Barbara Stewart, Dr Vida Stout, Marilyn Strachan, Sir Angus and Lady Tait, Adriaan & Gabrielle Tasman





### Gaylene Preston: Wanderings in the 'Cultural Desert'

Paula Granger attended the annual Carter Lecture on 22 July and found filmmaker Gaylene Preston looking outward and ready to export New Zealand stories.

If Nike turned to filmmakers instead of sportspeople to exemplify their slogan 'just do it', they would turn to Gaylene Preston. Energy, imagination, 'stubborn bloody mindedness' (passion) and the insistence on making films in New Zealand, in her own way, characterise Gaylene Preston. She seems genuinely happy to be in the moment, in Christchurch (where, incidentally, there are no elephants in Hagley Park this time round), telling us to get on with it, and to get over our cultural cringe.

In the sixties, Gaylene arrived in Christchurch to attend art school. She was driving past Hagley Park when out of the mist walked an elephant, and then another. She thought, 'this is great, the beginning of the rest of my life'. Later she found out that there was a circus in town. Her mother's early concerns about struggling artists fell on deaf ears as Gaylene attended Canterbury University, which, she says, was so full of young women that it resembled a finishing school. It was here that she heard the phrase 'cultural desert'. She refutes that tag, claiming "we didn't have a cultural desert, we had a non-professional art scene, a participatory culture, a fantastically rich amateurism".

A seven-year stint in London teaching art and drama at psychiatric hospitals taught her that putting someone up on screen makes visible that person and their stories, whether they are palatable or not. *All the Way Up There* and *Titless Wonders* (among others) address these voices. She determinedly presents the other side to the story, lest we forget.

Gaylene's return to New Zealand in 1978 showed her a beige country, from walk shorts to working life: becoming art director at Pacific Films liberated her. From there, she began independently capturing our stories. Having looked out at the world, it was her turn to look in at our nation and see behind the taciturn faces and our own myths about who New Zealanders are.

As a New Zealander, she admires our ability to take a stand in world affairs. She was one of the filmmakers shooting footage for Mereta Mita's 1981 documentary about

the Springbok Tour. Her interest in New Zealand's recent history and how we view the past and the stories outside the frame and ourselves fuelled films such as *Bread & Roses* and *War Stories Our Mothers Never Told Us*.

The participatory culture she speaks of as characterising the sixties extends to her own filmmaking today, which is a mixture of the planned and the organic. In her latest film, *Perfect Strangers* (a chilling romance), a complex storm at sea is made for just \$11,500 – with use of a swimming pool, wheelbarrow, traction engine and an art department willing to don snorkels to make it all work.

Speaking today about wandering in the 'cultural desert', she thinks herself blessed to be living in our culture, where small steps are being made and our stories are being heard – although two or three stories a year does not make for a national cinema. She perceives that while we have traversed Middle Earth and are happy at projecting ourselves in this way, we have to be careful that we don't believe our own marketing, that we move to not valuing our artists unless they are winning awards. "Sometimes, I think as a nation we don't want the cups – we need them. One year, it would be really good if we could have all the cups, then we would know we were the best and get over it!" The curse of the cultural cringe would then well and truly be broken.

As a filmmaker, Gaylene Preston's choice of subject matter, her ability to look inward at the hidden and project that onto our screens, is a gift to us all. Long may she wander.

PAULA GRANGER

*The Carter Group Art Lecture Series is an annual event open to the public and sponsored by the Carter Group Ltd in partnership with the Christchurch Art Gallery.*

*Screen Canterbury is a screen industry body whose aim is to expand production volume and diversity across the industry and support screen professionals. For more information, telephone (03) 377 3324, email [info@screencanterbury.org.nz](mailto:info@screencanterbury.org.nz), or visit [www.screencanterbury.org.nz](http://www.screencanterbury.org.nz).*



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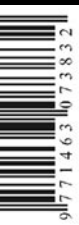
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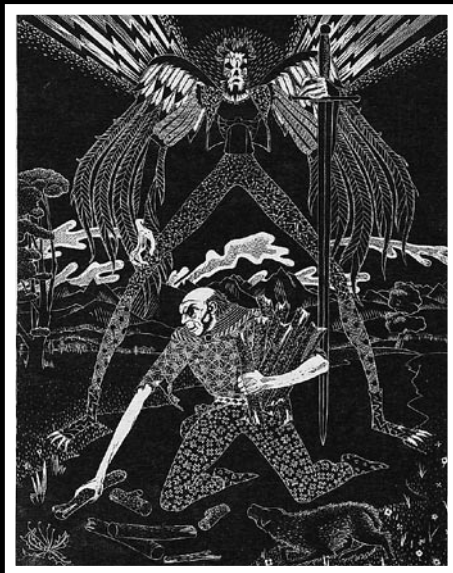
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Christchurch, New Zealand

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Email: [info@christchurchartgallery.org.nz](mailto:info@christchurchartgallery.org.nz)

[www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz)

Gallery Shop tel: (+64 3) 941 7388

Form Gallery tel: (+64 3) 377 1211

Alchemy Café & Wine Bar tel: (+64 3) 941 7311

Education Booking Line tel: (+64 3) 941 8101

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Friends of the Christchurch Art Gallery tel: (+64 3) 941 7356



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