

b.140

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **autumn** march – may 2005



Exhibitions Programme

BOOM

A rarely seen corporate collection from the Bank of New Zealand, acquired during the investment boom of the 1980s.

William A. Sutton Gallery / until 28 March

COMING HOME IN THE DARK

Fourteen artists with connections to the Mainland are represented in an exhibition that explores the dark underbelly of the region's genteel appearance.

Ravenscar Gallery / until 28 March

51° SOUTH

A group show examining a range of responses from artists who have visited the remote Auckland Islands.

Tait Electronics Antarctica Gallery / until 1 May

THE SCENIC EYE

Leading contemporary German artists explore the boundaries between fine art and the theatre.

Touring Exhibition Galleries A, B and C, and Borg Henry Gallery / 25 March – 26 June / catalogue available

ISLAND LIFE: ROBIN WHITE

A vibrant large-scale exhibition by Robin White bringing together works created over a lifetime in New Zealand and Kiribati.

William A. Sutton and Ravenscar Galleries / 8 April – 5 June

HOMELIGHT

An exhibition of ceramics by Raewyn Atkinson, inspired by her recent visit to Antarctica.

Tait Electronics Antarctica Gallery / 13 May – 31 July

THE COLLECTIONS

Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of the treasures of the Gallery's permanent collections.

Collection Galleries / Acoustiguide® and catalogue available

PORTRAITS AND PERSONALITIES

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.

Monica Richards Gallery / until 1 May

SUITES FROM THE COLLECTIONS

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.

Burdon Family Gallery / until 1 May

APE TO ZIP

A light-hearted art alphabet adventure bringing together a curious assortment of artworks in an exhibition designed to captivate the young and the young at heart.

Monica Richards Gallery / 13 May – 2 April 06

GRAPHICA BRITANNICA

Highlights from the Rex Nan Kivell gift of prints by some of the most highly regarded British printmakers of the 1930s and 40s.

Burdon Family Gallery / 13 May – 29 January 06

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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Please see the back cover for more details.
We welcome your feedback and suggestions for future articles.



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Back cover: **Stage** 1982/96 Raimund Kummer. Cibachrome. Reproduced courtesy of the Institut für Auslandsbeziehungen (ifa)

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Director's Foreword

P. ANTHONY PRESTON



The cooler months of Autumn are upon us, bringing with them a new programme of exhibitions at the Gallery. During this quarter, we welcome a major international show from Germany's Institut für Auslandsbeziehungen (ifa) toured by the Goethe-Institut, New Zealand. **The Scenic Eye** is a visually arresting exhibition of contemporary art by some of Berlin's leading artists, challenged by curator Wolfgang Storch to create works inspired by the concept of theatre. The exhibition is the largest yet at the Gallery, occupying four major touring exhibition spaces.

Robin White is one of New Zealand's most significant artists, and the Gallery is delighted to present visitors with a vibrant exhibition of her works in **Island Life: Robin White**. In this issue of the Bulletin, the artist talks about how island life has affected her practice, and the importance of collaboration in her work. Toured by the Hocken Library, the exhibition features one of the Gallery's works, *Florence and Harbour Cone*, selected for My Favourite by Hocken Library Curator Linda Tyler.

Additionally, Peter Vangioni introduces **51° South**, an exhibition by artists with connections to the remote Auckland Islands. Photographer Lloyd Godman is represented in the exhibition, and he discusses his pioneering expedition to the

subantarctic islands in 1989 in our Art/Speak article. Also represented in the exhibition, local artist Denise Copland is the featured artist in this issue.

The month of May brings new permanent collection exhibitions to the upstairs galleries. **Ape to Zip** is a delightful exhibition for the young at heart, making art accessible in an alphabetical assortment of artworks. **Graphica Britannica** presents a spectacular selection of British prints gifted to the Gallery by renowned collector, Sir Rex de Charembac Nan Kivell.

Once again it is with much sadness that I acknowledge the death of another esteemed Canterbury artist, Chrystabel Aitken, who died in January this year. A number of Chrystabel's works featured in our popular exhibition **Simplicity and Splendour**, and I am pleased that Chrystabel was aware of this acknowledgement of her valued contribution to the Arts & Crafts movement in Canterbury. Vale.

My Favourite

LINDA TYLER



Even though I have lived in Dunedin for seven years, old friends and acquaintances from the North Island continue to ask me with great concern how I cope with the cold. "The southern climate is a test of character," I always smugly reply, quoting local natural history expert Neville Peat. I am aware, though, that plenty of people would prefer not to have their character tested in this way, and in looking at Robin White's *Florence and Harbour Cone*, I tend to think that the artist's mother was one of them. Dunedin mornings in October can often be frosty with a shining, pearly sky like the one in this painting. They are an acquired taste, and not to everyone's liking.

Given the artist's predilection for getting double duty from her subjects, Florence's image could well be a cipher for her daughter's feelings about motherhood, or the attitudes of pakeha pioneers to taming the land. To me, sitting in muggy city heat after a summer thunderstorm that did its best to maintain Dunedin's reputation for theatrical weather, this painting is an enticing evocation of Lower Portobello's

lovely cool atmosphere. Lost in thought, Florence keeps her cardy buttoned up almost to the neck and nestles her hands together for warmth. All the same, she doesn't look the type to stay cold and still for long. Getting to her daughter's house after an hour's drive from the airport, she has wasted no time in getting her suitcase open, taking out her pinny and putting it on, ready for work.

Observers have pointed to a religious quality in *Florence and Harbour Cone*, derived from the painting's structure and art historical associations as much as from its subject matter. Look again at the simplicity of Florence in front of the landscape of Otago Peninsula and there is the classic Italian High Renaissance composition with a massive figure at the front looming up like a pyramid, helped by the emphatic triangular shape of the hill in the background. This painting seems very much a localising of the artist's own spirituality; Robin White has described how once she came to share her mother's Baha'i faith in the early 1970s, she felt closer than ever to her. In middle age, Florence looks quite spent, but her scale is still giant. Queen-like, she rules the image the way she would have once dominated her children's lives and vision.

There is love and more than a little veneration in this portrayal of a mother by the youngest of her offspring. Head tilted in introspection, Florence is imbued with a kind of supernatural quality. Is it coincidental that Florence's clothing is reminiscent of the Virgin Mary's lapis blue or that the scrub at the top of Harbour Cone crowns her like a halo? She is seated with her hands resting in her lap, but what is she sitting on? Perhaps she is not really there at all but just an idea, suspended over the harbour like so many visions of the Madonna. Or maybe she is a modern and down-to-earth St Anne, an old mother, who is getting impatient and a bit chilly while waiting for her daughter Mary, the new mother, to carry the infant Saviour over to join her in the scene.

Linda Tyler is Head of the Pictorial Collections Section at the Hocken Library, University of Otago, Dunedin and curated the touring exhibition **Island Life: Robin White**.

Florence and Harbour Cone 1974 Robin White. Oil on canvas.
Collection of the Gallery



The recent Best 2004 Readers' Poll in business magazine **Unlimited** voted the Gallery the number one best place to be seen in Christchurch!

New works from the Collections

The Gallery will unveil a new selection of contemporary works from the Collections on 27 May. Located upstairs in the Contemporary Collections space, the new hang focuses on the period between 1970 and 2005 and combines old favourites with a range of recent acquisitions. With an emphasis on presenting works by Canterbury artists within a national context, the exhibition will include paintings, sculpture, works on paper and photographs.

A highlight of the display is a newly acquired installation work by Christchurch-born Ronnie van Hout. *House and School* (2001) recreates in wood, perspex and glue van Hout's childhood home and primary school. A looped video replays the artist's breathless bike ride between these two locations, while a makeshift UFO hovers above, the results of its surveillance visible on another monitor.

The Gallery recently acquired its first work by Giovanni Intra, the New Zealand-born artist, writer and curator. Entitled *The Laughing Wall*,

its twelve scored copper panels, arranged in any order, and allusions to religious beliefs are typical of Intra's interest in postmodernism – emphasising fragmentation, uncertainty and destabilisation over faith and monumentality.

Another work on show in the Gallery for the first time is Judy Darragh's *Cats and Dogs*. This light-hearted sculpture, made of brightly coloured disposable objects suspended at the end of thin metal wires, was recently included in Te Papa's major survey exhibition of Darragh's work, 'So You Made It?'.

School Holiday Quiz

The search and discovery Holiday Quiz for the April school holidays is called Paws for Thought, introducing children to interesting characters in the Gallery's art collections. The Quiz is ideal for family groups and children aged 5–11 years and is available daily, 10 am to 4 pm, from 16 April to 1 May. The Quiz is free and no booking is required.



Cats and Dogs (detail) 2003 Judy Darragh. Piano wire, fur, lycra and plastic found objects. Collection of the Gallery



New Zealand's most prestigious drawing award will be calling for entries in June. Artists wishing to enter should visit the Gallery website or telephone (03) 941 7351 for entry forms and information. Judges of the Award this year are Philip Trusttum, Neil Roberts and Fiona Gunn, who will select the winning entry and shortlisted works to be exhibited at the Gallery from 20 August.

Bulletin Online!

Launched in 1979, the Bulletin has been an important Gallery resource for more than twenty-five years. As well as keeping readers informed of exhibitions, events and acquisitions, the Bulletin has also provided arts news and current opinions in Canterbury and around New Zealand. Issues B1 to B114 are now available online, providing an excellent resource for anyone interested in discovering the recent history of art in Canterbury. You can browse the articles or, if you are looking for a particular artist, event or exhibition, use the Search option to find it. We will be adding other material to this archive during 2005.

Art Appreciation Course

The popular Insight art appreciation series for beginners starts again in April, offering courses over four consecutive Tuesday or Saturday mornings. Exploring the wider aspects of portraiture, landscape painting, abstraction and contemporary work, the course facilitates insightful discussion and promotes a greater understanding of the Gallery's collections.

Course fee is \$60. Places are limited and enrolments are essential. To enrol, or for further information, please call (03) 941 7342.



om 2004 Oli Perkins. Acrylic on canvas. Private collection

Art Auction

The Christchurch Art Gallery Trust and the Centre of Contemporary Art (CoCA) are pleased to announce their annual fundraising auction of fifty selected works of art by prominent contemporary New Zealand artists.

The auction is a cooperative fundraising event between the Christchurch Art Gallery Trust and CoCA; commission from the sale of works will contribute to both organisations, securing acquisition funds for the Gallery and funding for the exhibition programme at CoCA.

Viewing: 3–19 May

Venue: Centre of Contemporary Art

Auction: Thursday, 19 May, 6 pm

Auctioneer: John McCormack MAANZ

CoCA and the Christchurch Art Gallery look forward to your support and participation in this exciting event. For further details contact CoCA, PO Box 772, Christchurch, telephone (03) 366 7261, or email art@coca.org.nz.

Chrystabel Aitken (1904 – 2005)



Ann Calhoun, friend of Chrystabel Aitken and guest curator of the exhibition 'Simplicity and Splendour' in which her work featured, writes:

Chrystabel Aitken died aged 100 on Saturday, 15 January in Christchurch. This item is a tribute to her infectious personality and her artistic accomplishments.

Chrystabel's family moved from Southland to Christchurch to allow her to attend Canterbury College School of Art in the early 1920s, made possible by a succession of scholarships. She assisted Modelling Master Francis Shurrock with the junior modelling classes, and in 1930 the School awarded her a medal for Special Excellence in Modelling, the first time sculpture had been recognised in this way.

Above: Chrystabel Aitken, Philip Aitken and Ann Calhoun 2000 at the unveiling of the cast *Kupe of Raitea*, originally modelled by William Trethewey for the 1940 Centennial Exhibition in Wellington

An able painter and printmaker, Chrystabel also had distinctive skills as a metalworker: her copper repoussé flask with pewter stopper was a feature piece in 'Simplicity and Splendour'. The exhibition also included an exquisite silver jewel casket with a frieze of her beloved galloping horses. She has a significant collection of work on display at Te Papa, and a number of her beautiful designs are now part of the Macmillan Brown Library's collections at the University of Canterbury, a gift from the artist.

Her bronze bull *Untitled (Bull)* is displayed in the permanent collections at the Christchurch Art Gallery.

The pinnacle of her career as a sculptor was as one of a group working with William Trethewey designing, modelling and carving pieces and panels for the Centennial Exhibition in Wellington. With Alison Duff she was responsible for the *Pioneer* frieze above the entrance to the main exhibition building. Chrystabel's friend Mary Bensemann remembers: "The large panel was hung 100 feet up in the air, and Chrystabel had to climb up to do the carving. [...] Chrystabel paddled around on a board carving in situ. Awful!" Recalling the Wellington wind, Chrystabel said, "I liked doing it but, by Jove, it was dangerous up there." Chrystabel was so easy to love. Gentle and caring, and so much fun. She once said to me, "I just loved doing it. I just loved the art." It has been a joy and a privilege to know her.

Below: *Untitled (Bull)* (detail) 1930 Chrystabel Aitken. Bronze. Collection of the Gallery



ISLAND LIFE ROBIN WHITE IN NEW ZEALAND AND KIRIBATI

JENNIFER HAY SPOKE WITH ROBIN WHITE
ABOUT THE WAYS ISLAND LIFE
HAS INFLUENCED HER PRACTICE





Island Life: Robin White is a vibrant exhibition, tracing White's development as a young artist in New Zealand through to the maturity and assuredness of technique developed during her years living on Kiribati. During this time, the artist has experimented with and mastered a vast range of media and processes, from painting, silkscreens and hand-coloured monoprints to photo relief and lino and woodcuts. Connecting all of the works is White's ability to relay her personal observations of everyday life, resulting in powerful images that express her sensitivity to the human condition.

Born in Te Puke in 1946, White and her husband Michael left for Kiribati – a collection of small coral atolls in the Pacific Ocean scattered across the equator – in 1982 in order to contribute to the Baha'i community living on the capital Tarawa. After more than ten years, White and her family moved back to New Zealand and are now based in Masterton.

The exhibition, toured by the University of Otago's Hocken Library, includes such iconic New Zealand paintings as *Sam Hunt*, *Bottle Creek* (1970) and *Florence and Harbour Cone* (1974). Living conditions and relative isolation dwelling on Kiribati meant that White had to adopt radical new ways of working. It was during this time that she began to create woodcut images of daily experiences. *Beginner's Guide to Gilbertese* (1983) and the series of prints *Twenty-Eight Days in Kiribati* (1985) are two such examples of early Kiribati work in the exhibition. As the artist explains:

I chose to respond to the uniqueness of the environment to a certain extent, in that oil painting was not what I was going to pursue to start with, and that I felt carving wood was appropriate – it was practical, available and possible. Painting was not going to work under the conditions in which we were living (we were given a local materials house). I had to adapt to the environment and that involved some logical changes. But then in 1996 something happened that forced a more radical reappraisal of the media I was working in: we lost our house and my studio and all our belongings in a fire. Suddenly I had nothing to work with, so I chose to respond by saying to myself that I would work with what was available. That was when I started a dialogue and eventually a collaborative relationship with my Kiribati friends.

Also included in **Island Life: Robin White** are a series of pandanus mats conceived of by White and woven by local women at Tarawa's Catholic Women's Training Centre. They comprise six sets of three mats. White describes the iconography of the mats:

In each set there is a central image that has been uplifted from the packaging of products commonly available in the little shops on the island. These include Bushell's Tea, Sunshine Milk Powder, Hibiscus Safety Matches, fresh bread, Paradise Twist (tobacco) and New Angel (mackerel), which is the title for the complete work. The mats reference identity and belief systems that are subject to processes of change. They are place mats with traditional Kiribati weaving patterns and refer to supper and last supper in a cross-referencing of Christian imagery such as bread and fish and so on. The mats have six different traditional weaving patterns; the first set is



Previous page: **Mere and Siulolovao, Otago Peninsula** 1978 Robin White. Screenprint. Collection of Hocken Library, University of Otago, Dunedin

Left: **Cloud, Hills, and Claudia** 1972 Robin White. Oil on canvas. Collection of Hocken Library, University of Otago, Dunedin

Above: **On the beach at Bikenibeu** 1992 Robin White. From the series *Nei Tiein Goes for a Walk*. Set of four hand-coloured woodcuts. Collection of Hocken Library, University of Otago, Dunedin

“We lost our house and my studio and all our belongings in a fire. Suddenly I had nothing to work with, so I chose to respond by saying to myself that I would work with what was available.”



interrupted by the appearance of an object. In the second mat, the object has taken on solidity and form, casting a shadow, and we see the appearance of written language. For the third mat in the series we see the introduction of colour.

All these traditional patterns have been marginalised over time; the whole thing is about colonisation, change and beliefs, but held together by pandanus, a weaving together so interwoven with the traditional.

It was a collaboration in that the conceptual leg work was mine and the process was theirs (the Kiribati women's). It was a great learning experience for everyone, and since then they have started producing mats of their own that are popular with tourists.



Above left: **The fisherman shows us his wound** 1995 Robin White. From the series *The fisherman loses his way*. Set of four woodcuts. Collection of Hocken Library, University of Otago, Dunedin

Above: **Florence sits in the shade beside the lagoon** 1985 Robin White. From the series *Twenty-Eight Days in Kiribati*. Hand-coloured woodcuts. Collection of Hocken Library, University of Otago, Dunedin



The mats were the first works where the medium was inseparable from the message. There is an integration of the medium with what is being said, especially in *Paradise Twist* where actual rolls of tobacco leaves were used.

Other collaborative projects for White include tapa cloths with a friend from Fiji and, more recently, a series of works based on the Japanese prisoners of war held in Featherston during the Second World War. For example:

Summer Grass was painted on the back of some wall paper I found around the house, and a Japanese lady wrote a script on it (a seventeenth century haiku). I based the work on research I was doing into the history of the camp and what happened there, and also looking at the artworks that were produced by the Japanese prisoners. I spoke to a lot of the old guys who remembered that time and they were great, full of anecdotes.

Island Life: Robin White is regarded by the artist as a “family reunion”, all of the work being interconnected in some way. White’s method of working embraces the understanding that art and life are one.

JENNIFER HAY

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

Island Life: Robin White is in the William A. Sutton and Ravenscar Galleries from 8 April to 5 June. The exhibition is toured by the Hocken Library, University of Otago, Dunedin, and guest curated by Linda Tyler, Curator of Pictorial Collections at the Hocken Library.

Related Events

Preview 7 April, 4–5 pm. Friends of the Gallery are invited to an exclusive preview of the exhibition. Venue: William A. Sutton and Ravenscar Galleries.

Meet the Artist 13 April, 6.00 pm. Robin White discusses the highlights of her career. Venue: Philip Carter Family Auditorium

Pacific Sounds 27 April, 6.00 pm. An evening of song and dance from representatives of the Pacific Islands Community. Venue: Philip Carter Family Auditorium / Gallery Foyer.

The swaying palms – reality or illusion? 4 May, 6.00 pm. Karen Stevenson, Senior Lecturer in Art History, discusses Pacific Island life and art. Venue: Philip Carter Family Auditorium.

How did they make those marks? 11 May, 6.00 pm. An introduction to printmaking techniques. Venue: William A. Sutton and Ravenscar Galleries.

Tapa and Pandanus 18 May, 6.00 pm. Discover the distinctive crafts of the Pacific Island region. Venue: Philip Carter Family Auditorium.

Instant Sunshine 1998 Robin White. From the series *New Angel*. Pandanus woven by the women of the Itoingaina (“The Day Star”) Catholic Women’s Training Centre, Teoraereke, Kiribati under the supervision of Nei Katimira. Collection of Hocken Library, University of Otago, Dunedin

THE SCENIC EYE

“Upon the boards that support this world, theatre makes use of symbols and the *schein* (appearance) of reality hidden behind an aesthetic boundary. The beautiful *schein* of the theatre is the viewers’ desire, when they recognise their own world and themselves in the picture seen through the window of the stage. Today the public expects, even demands, such a powerful staging as a paroxysm of self-recognition.

In every theatrical tradition, the cause of the moving impression was initially ascribed to the spoken word. Over the course of the centuries, the balance between word and image in theatre has shifted: the visual side of the performance moved closer and closer to centre stage, gaining ground on text, direction and action. The more a performance was supposed to provide not only a direct reproduction but, above all, an exegesis of narrative, whether contemporary or traditional, the more set design was given a say. As a result, directors have increased their efforts to gain the help of visual artists.

From the first stage designs by Italian Renaissance artists, to the invention of movable sets during the Baroque age, to the development of a new visual language beginning in the 1960s with the union of director and set designer: the visual arts have always provided the theatre with ideas that have stimulated its further development. This realisation prompted our exhibition *The Scenic Eye*. We challenged visual artists, preferably those without previous experience in set design, to engage in an imaginary dialogue with the theatre. They were asked to consider the interaction of direction, staging, stage, actors and the public without being restricted by the

VISUAL ARTS AND THE THEATRE

FOR AS LONG AS THEATRE HAS BEEN PLAYED, IT HAS CLAIMED TO CAPTURE THE ENTIRE WORLD AND TO

constraints of a specific theatre production. The artists designed works, partly autonomous, partly inspired by literary texts, which applied to the theatre strategies drawn from their own artistic concepts. The exhibition is thus the visual manifestation of the dialogue of two artistic disciplines in close interaction. At each exhibition site it will allow for a renewed ‘dialogue-in-progress’, using the specific situation at that site for shifting and fruitful confrontations. As in every dramatic performance, each station will provoke a new interpretation of the theme.”

Condensed preface from The Scenic Eye: visual arts and the theatre, exhibition catalogue, Institut für Auslandsbeziehungen.

Hans Peter Kuhn

“This has to do with my own history, that I come from the theatre. [...] Theatre is naturally always about teamwork. And teamwork means compromise. [...] When you are working on an intermediate level in a position like mine, i.e. not one of the front-line people – those are the actors and director – but also not one of the underdogs, but rather floating some place in the middle, then you never have the opportunity to force what you want to the front, and just once, to do it exactly the way you want to. By contrast, in installations I have the chance to fulfil this. And of course I find it fascinating to actually realise all of those ideas and concepts that have occurred to me over the years. In this manner I have found a way to compensate for and get away from the necessity of compromise and to take an uncompromising position, to be able to formulate clear statements in my work.”

REPRESENT IT IN MEANINGFUL IMAGES ON STAGE



Middle Place 1996 Hans Peter Kuhn. Sound installation, wood, acrylic, speakers, mini-disc player. Reproduced courtesy of the Institut für Auslandsbeziehungen (ifa)



THE CURATOR TAKES ON THE ROLE OF A KIND OF SUPRA - ARTIST THAT IS WHY ONLY CERTAIN PEOPLE ARE SUITABLE FOR THIS GAME IT DOESN'T LEAD TO THE MOST INTERESTING OF POSSIBLE RESULTS

Thomas Schütte

"A play within a play is found in the arrangement of Silly Lilies: a model of an opening. Between the flowers of innocence, men get upset, yellow in jealousy, red in fury, blue in anger, knee-high, made of formed and poured rubber. The beautiful people are labelled and cursed: 'stupid' and 'dead'. What does society want?"

Rainer Görss

"The actual act of staging is making the exhibition as a whole meaningful. This is a curatorial problem. The question of staging has become very important in recent years. Now exhibitions should be seen as autonomous works. The curator takes on the role of a kind of supra-artist. The actual artist is then an extra; that is why only certain people are suitable for this game. It doesn't lead to the most interesting of possible results.

"[...] The way artists think originates from certain realisations about form, independent of the medium in which this realisation takes place. Perhaps there are paths that exist in the artistic learning process that remain inaccessible for a curator. The more the artists subordinate themselves to the curating process, the more the specificity of the individual idea is marginalised."

The Scenic Eye is in Touring Galleries A, B and C, and the Borg Henry Gallery from 25 March to 26 June. The exhibition is developed and toured by the German Institute of Foreign Cultural Relations and presented in Christchurch in association with the Goethe-Institut, New Zealand.

Related Events

Preview 24 March, 4–5 pm. Friends of the Gallery are invited to an exclusive preview of the exhibition. Venue: Touring Exhibition Galleries A, B and C, and Borg Henry Gallery.

d>art03,dLux 6 April, 6.00 pm. International experimental film, animation and video art. Venue: Philip Carter Family Auditorium.

Setting the Scene 20 April, 6.00 pm. David Turner, Production Designer on the set of Shortland Street, discusses how that illusionary world was created and developed. Venue: Philip Carter Family Auditorium.

Scatter installations – but is it art? 25 May, 6.00 pm. Stuart Griffiths discusses the history and rationale of this branch of contemporary sculptural practice. Venue: Philip Carter Family Auditorium.

Above: **Silly Lilies** 1995 Thomas Schütte. Seven lithographs on Japanese paper, edition limited to thirty; four figures, PVC. Reproduced courtesy of the Institut für Auslandsbeziehungen (ifa)

Right: **Eos, Dramata** 1995 Rainer Görss. Transport crate (as peepshow box) with sphere of flickering red electric candles, skein of cables. Reproduced courtesy of the Institut für Auslandsbeziehungen (ifa)



Subantarctic. A Journey to the Auckland Islands

Artist and photographer Lloyd Godman was so inspired by the spirit and history of the remote Auckland Islands he organised the initial expedition of New Zealand artists to brave the tempestuous Southern Ocean and experience this sublime environment.

"Wallace later recalled the 'fever-heat of expectation he felt'. 'On my first walk into the forest I looked about, expecting to see monkeys as plentiful as zoological gardens, with humming-birds and parrots in profusion.' But after several days of seeing no monkeys and hardly any birds, he 'began to think that these and other productions of the South American forests are much scarcer than they are represented to be by travellers'. Any one who has stepped into a rainforest, head full of images from glossy nature photography, has had roughly the same disappointment, which derives from confusing diversity with abundance."

David Quamen, *The Song of the Dodo*, 1996, p. 62

The region of subantarctic islands south of New Zealand was probably the last place on earth Wallace was thinking of when he made this statement. Isolated specks of rock projecting perilously above the engulfing, relentless Southern Ocean in perpetual storm mode seem an unlikely place for diversity and abundance – yet here, both exist.

While it is true that all regions on earth hold their own character, with the immense scale and seamless vastness that comes from continental vastness, uniqueness often appears to dissolve. By contrast, small subantarctic islands such as the Auckland Islands have a natural history that is unmatched – there simply are no other places like them on the planet.

Embedded in the fabric of these islands is another inimitable spirit: in these rare places, where nature has rebuffed human endeavour and now no one lives, there are echoes of intense human history. Here, nature cradles an ambience of past human experience, holding on to memories of environmental plunder, shipwrecks, coast watchers, failed settlements and attempts at farming and agriculture.

Since their discovery in 1806, these islands have had relatively few human visitors, but each visit has been a new saga in an ever-growing collection of intense human experiences. Time spent on the islands is not easily forgotten; tremendous hardship and even fatality has in the past not been uncommon. Mediocrity is unknown in these southern latitudes.

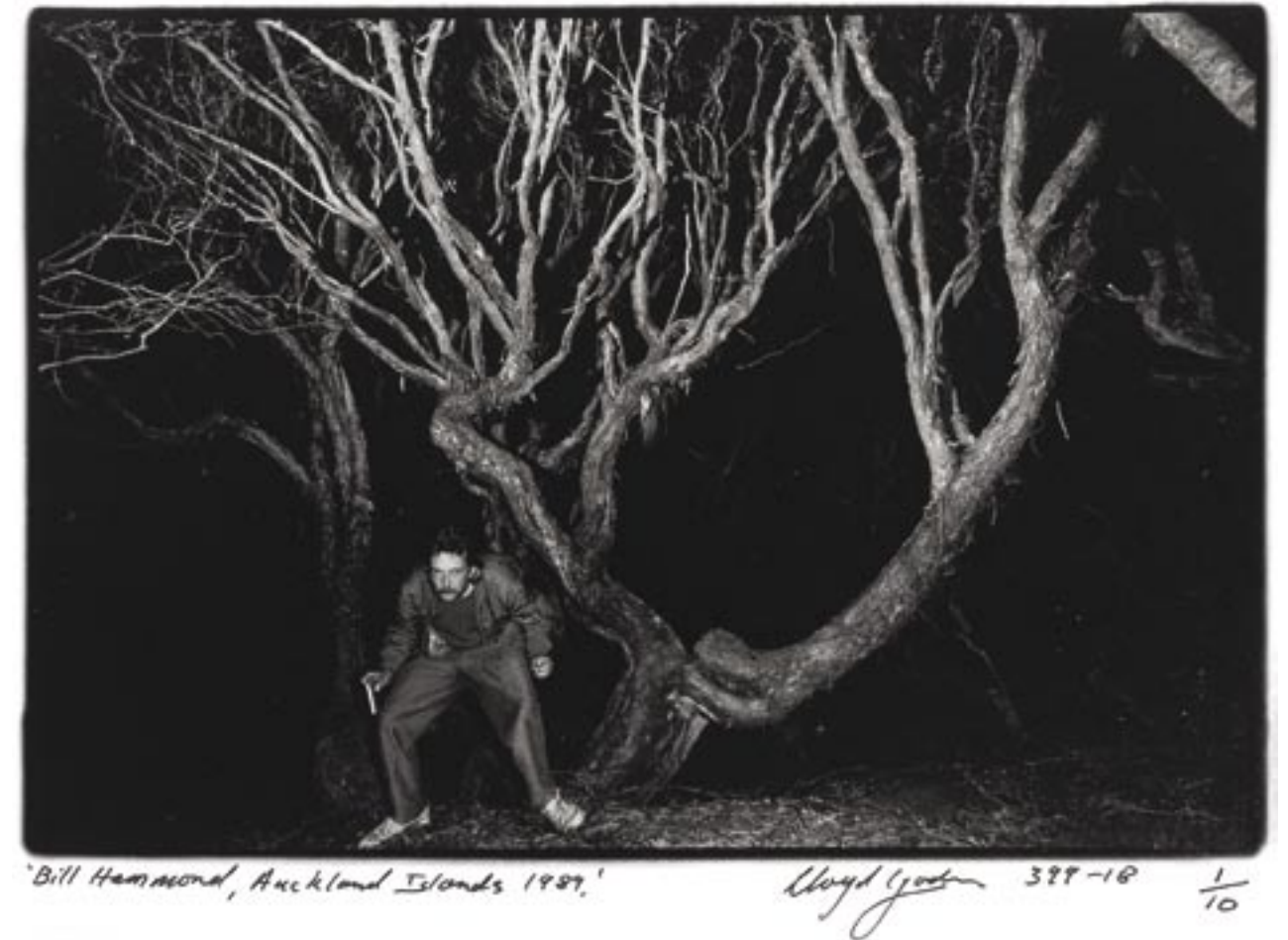
These were the thoughts that drew me in 1984 to consider the prospect of organising an expedition of sensitive and creative people to the Auckland Islands to gain a first-hand experience that would in turn generate strong

original material and form the basis of a compelling exhibition.

Initially the appropriate funding body was enthusiastic and supportive of the idea, but the response from the Lands and Surveys Department (which administered the islands) was less than encouraging to my proposal. The islands were seen as the domain of true scientists – it was certainly no place for the frivolous activities of artists among all this serious business. However, several years later, with a change in government policy that saw the establishment of the Department of Conservation and the administration shift from Wellington to Invercargill, the project was resurrected. Russell Beck from the Southland Museum and Art Gallery and Lou Sanson of the Southland – Murihiku Conservancy identified enthusiastically with the innovative vision and the project became viable.

There were still significant problems to overcome. Naval policy at the time prevented women from sailing on the *Frigate* (an efficient and viable means of transport), and because it was essential that the arts expedition be widely representative of many art practices – it would be a team of people who would all experience the islands in a personal way – negotiations took place to solve this. For a time, it resulted in a stalemate. However, with a cabinet minister for a patron there was finally agreement that any female artists could sleep in the radio room, and the expedition was about to become a reality.

A call was made for proposals from interested artists, and final preparations for the expedition were underway when once again the project was put in jeopardy. It



was discovered the confidence of the project had been broken and an individual artist had already received funding for an solo expedition to the islands. We were informed the project had been completed and could now not be funded. It was fortunate that correspondence from the funding body provided the evidence needed to convince the administrators that they had indeed offered support to the project as far back as 1984. In a final hurdle, a change of plan by the Navy meant they could only transport a limited number of artists, leaving the team with four weeks to find \$28,000 for a charter boat.

In 1989 eleven artists on several expeditions had the privilege of experiencing an amazingly unique environment. From this, a compelling exhibition was curated by the

Southland Museum and Art Gallery that toured more art galleries than any previous exhibition supported by the Art Gallery Directors Council.

For many of these artists, and those who followed in later years to both the subantarctic and the Antarctic, their experiences were so profound they left a lasting legacy in their work. Fourteen years later, echoes of sublime experiences still surface in the creative endeavours of many of these artists today. Further partnerships between the Department of Conservation and the Antarctic Research Centre have been developed where artists are encouraged to contribute to the emotional knowledge of these locations in a way that supersedes pure data. This continuation of artistic response to our wonderful landscape is beyond value.

LLOYD GODMAN

Initially self-trained, Lloyd Godman became interested in photography in 1967, engaging in commercial photography and photo publishing until the early 1980s when he began focusing on art-based projects. He has qualifications from RMIT and the Modern School of Photography, New York, and was responsible for establishing the photography department at the School of Art Otago Polytechnic. Lloyd has had thirty-six solo exhibitions and more than 200 group exhibitions. His work is currently represented in several galleries, including new media work at MOCA of Georgia, Atlanta, and in the exhibition *51° South*, showing at the Gallery until 1 May.

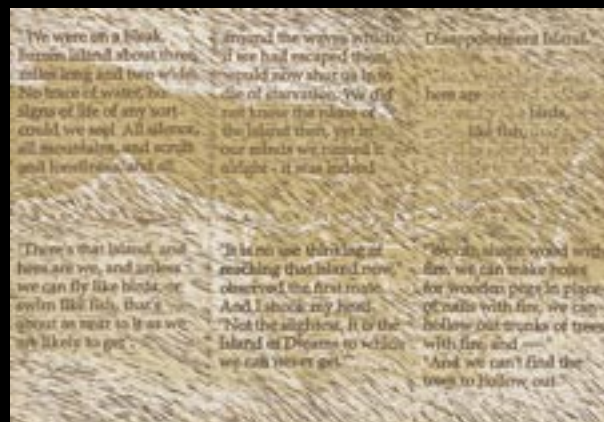
Bill Hammond, *Auckland Islands 1989* 1989 Lloyd Godman. Photograph. Collection of the Gallery



In the cold and windswept heart of the vast Southern Ocean, the remote Auckland Islands are a treasure of unique natural history.

51° SOUTH

51° South brings together a small sample of works by artists who have visited and responded to the natural and historical aspects of the Auckland Islands. This group of subantarctic islands lies in the midst of the great Southern Ocean, 465 kilometres south of Bluff and within the 51st southern latitude. The islands play an important role in supporting numerous bird and sea mammal populations, as well as a rich variety of plant life. The ecological importance of the islands was recognised internationally when they were declared a World Heritage Area in 1988.



Although human activity has been limited in the Auckland Islands since their accidental discovery in 1806, it remains a fascinating and colourful aspect of the islands' history. Early visitors included sealing gangs, whalers and scientific expeditions. Maori and Chatham Island Maori settled on the islands in 1842, and in 1850 an attempt was made to establish the settlement of Hardwicke on the main island. The rugged, inhospitable climate was a misery for the settlers and the town was abandoned within two years. Remarkable tales of shipwrecks, castaways, and sunken treasure are perhaps the most popular aspect of the islands' history, and they still capture the imagination of people today.

Some of the earliest pictorial records of the Auckland Islands are by the Frenchman Louis Le Breton who accompanied Dumont d'Urville on his expedition through the Southern Hemisphere between 1837 and 1840. Le Breton completed several sketches in the Auckland Islands in March 1840 which were later reproduced as lithographs for d'Urville's account of the voyage, *Voyage au Pôle Sud et dans l'Océanie* (1842–46).

In the summer of 1989/90 the 'Art in the Subantarctic' programme saw eleven artists visit the Auckland Islands. This group included photographers Lloyd Godman and Laurence Aberhart, ceramicist Chester Nealie and painter Bill Hammond. The project provided a unique opportunity for artists to visit and produce work in response to the primordial environment of the Auckland Islands. Godman's *Bill Hammond, Auckland Islands 1989* captures a haunting image of Hammond beneath the twisting, gnarly forms of a rata while Aberhart's panoramic view of Ranui Cove conveys a real sense of the undisturbed nature of the landscape.

Hammond's dramatic use of bird's eye perspective in *Shallow Graves, Auckland Islands No. 4* and *Enderby Island Lion, Auckland Island No. 6* highlights the rugged, undulating nature of the islands' coastal features. Nealie's *Dead Man's Eye* effectively uses the texture of the clay to show the weathered appearance of a battered sea chest that has been exposed to the elements.

Denise Copland went to the Auckland Islands in 1995 and produced a large body of work from the experience. *Survival IV* refers to the survivors of the Dundonald shipwreck who were stranded on Disappointment Island in 1907 and made their daring crossing to the relief depots on the main island.

Although small in scale, *51° South* demonstrates a wide range of responses to the Auckland Islands in a variety of mediums.

PETER VANGIONI

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

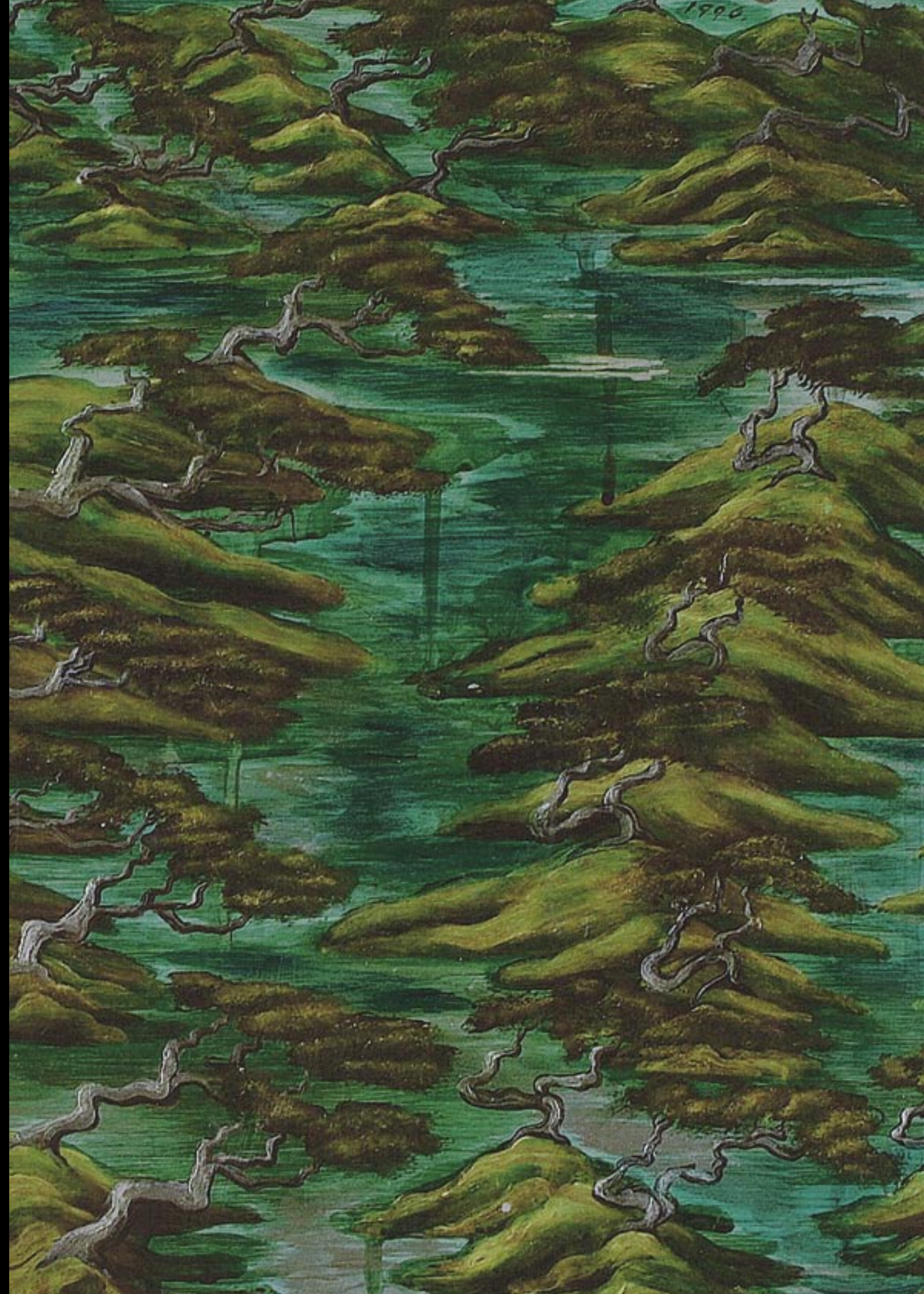
51° South is in the Tait Electronics Antarctica Gallery until 1 May.

Related Events

Bill Hammond: his work and his critics 2 March, 6.00 pm. Warren Feeney, art historian and Director of CoCA, presents a fascinating insight into the works of this popular contemporary New Zealand artist. Venue: Philip Carter Family Auditorium.

Above: *Survival IV* (detail) 1995–96 Denise Copland. Woodcut. Collection of the Gallery

Right: *Enderby Island Lion, Auckland Islands No. 6* (detail) 1990 Bill Hammond. Acrylic on aluminium. Collection of the Southland Museum & Art Gallery Niho o Te Taniwha





Denise Copland

One of New Zealand's most gifted printmakers, Denise Copland's work is deeply concerned with the environment and survival. These themes were most recently explored as a result of her recent trip to Antarctica in 2001/02 as an Antarctic Arts Fellow.

Her work currently features in 51° South, Tait Electronics Antarctica Gallery, until 1 May.

Photograph: Guy Pask



APE^{to}ZIP

AN ALPHABET ADVENTURE



A light-hearted art alphabet adventure designed to captivate younger audiences (and the young at heart), Ape to Zip brings together a curious assortment of artworks from the Gallery's collections.

Opening with *Ape*, a wonderful, little-known woodcut by New Zealander E. Mervyn Taylor, the selection ends with expatriate Frances Hodgkins's enigmatic *Still Life – Zipp*, painted during her later years in wartime England. Most of the artists are New Zealanders (with genders equally represented), with works in a broad range of styles and media – from paintings and prints to ceramics and sculpture.

Running in alphabetic order, many of the words connected to artworks are obvious and easy to find. There is no talking down here, however – it is promised that some words will be new territory, even for older viewers! For children, the exploration becomes an achievable task and a lively, educational experience. It also makes a refreshing introduction to (capital A) Art in the (often perceived as sacrosanct) gallery setting. Many playful and unlikely associations exist here between works, and there is plenty to delight viewers of all ages.

Michael Smither's *Large Kitchen Composition*, for example, as B for Baked Beans, becomes an educational game as children are invited to search for other words beginning with B from within the painting. Lucy Kemp-Welch's tender study in oils of a mare and her F for Foal, *In the Orchard [Sunlight through the Leaves]*, is another popular work from the collection. An interesting aside is that Kemp-Welch loved studying and drawing horses since her childhood, and became the most famous horse painter of the day, later being commissioned to complete paintings and drawings for an illustrated version of the children's classic *Black Beauty*.

Among the most exciting inclusions in this exhibition are five small works on paper by Dame Eileen Mayo, which are part of a larger group of treasured recent additions to the collection. Several months ago, in relation to another project, serious attempts were made to locate Mayo's original gouache designs for a commission she received in the late 1970s from W. Gregg & Co. Ltd of Dunedin to illustrate a set of thirty-five collectible jelly cards (*Rare and Endangered Birds of New Zealand*, 1978). The search ended



with the regretful conclusion that this remarkable portion of her oeuvre had not survived. Several weeks later, from completely out of the blue (and unrelated to this search), the Gallery received a telephone call from a person who for a number of years had cared for thirty of these paintings, and was now looking to find them an appropriate home. For this exhibition, the letter K is delighted to introduce five of these exquisite works to the public: Kakariki (Red crowned parakeet), Kotuku (White heron), Kiwi, Kakapo and Karearea (New Zealand falcon). As commissioned artworks originally intended to enter a large number of New Zealand homes, these works display extraordinary artistic integrity and commitment, while at the same time holding both environmental and social significance.



Among the most exciting inclusions in this exhibition are five small works on paper by Dame Eileen Mayo for a commission she received in the late 1970s from W. Gregg & Co. Ltd of Dunedin to illustrate a set of collectible jelly cards.

Above: *Ape* 1944 E. Mervyn Taylor. Woodcut on paper. Collection of the Gallery



Ape to Zip's splendid array brings together Baked Beans with Carrots and Dirty Dishes, painful encounters (O for Ouch!) with Pistol-Packing Pirates and Sea Monsters, precious wildlife and much more. With works gleaned from both historical and contemporary collections, school groups and children of all ages are predicted to find this exhibition lively and accessible (and only slightly irreverent).

KEN HALL

Ken Hall is Curatorial Assistant (Historical Art) at the Gallery.

Ape to Zip is in Monica Richards Gallery from 13 May to 2 April 2006.

Above: **In the Orchard** [Sunlight through the Leaves] 1904–05 Lucy Kemp-Welch. Oil on canvas. Collection of the Gallery

Right: **Still Life - Zipp** 1945 Frances Hodgkins. Oil on canvas. Collection of the Gallery



A Parcel from London

Hidden for many years in a museum drawer, an important collection of British prints is brought to light for the first time.

Sir Rex de Charembac Nan Kivell (1898–1977) is today most well known in Australasia for the important collection of material he gathered over a lifetime relating to Australia, New Zealand and the Pacific, now housed in the National Library of Australia, Canberra. Less widely known is the fact that in 1953 he gifted from London a large selection of prints by contemporary British artists in four separate parcels to the public art galleries of Auckland, Wellington, Christchurch and Dunedin.

Christchurch's collection of 300 prints was incorrectly addressed to the director of Canterbury Museum, Roger Duff, who contacted the then honorary curator of the Robert McDougall Art Gallery, William Baverstock. As a fine art medium, prints were not held in particularly high regard in the mid twentieth century and did not fit with the development of the gallery's collections at the time; Baverstock, with the consent of Nan Kivell, declined the gift. It was agreed that the Canterbury Public Library should select thirty-four lithographs for its lending collection, and the remainder were put into storage at Canterbury Museum.

By 1994, when the prints were again brought to light, the climate had changed somewhat. Printmaking in its various forms was now an accepted format for many contemporary artists, and over the four decades since the gift was first offered, the Robert McDougall Art Gallery had begun to establish what is now a sizeable and well-regarded works on paper collection. The Museum generously offered the prints back to the Gallery, and the Nan Kivell gift now forms a major component of the Gallery's international print collection.



Nan Kivell was born in Christchurch in 1898 and as a young man worked for Sydney Smith, a Christchurch antiquarian book dealer. After serving in the First World War, Nan Kivell settled in London and joined the Redfern Gallery in 1925. The Redfern Gallery was a leading contemporary art gallery in the city at the time, and in 1931 Nan Kivell became its Director. One of the Redfern's objectives was to promote printmaking through commissioning editioned prints by leading British artists of the time. This allowed contemporary art to reach a wider audience, mainly as a result of the print's affordability.

The exhibition **Graphica Britannica: Highlights from the Rex Nan Kivell Gift** displays for the first time a selection of key works from the Gallery's Nan Kivell gift of British prints, spanning the first half of the twentieth century. The exhibition has been arranged to complement Nan Kivell's original list of prints which he arranged into four distinct groups: lithographs, colour woodcuts, linocuts and wood engravings.

Less widely known is the fact that in 1953 Rex Nan Kivell gifted from London a large selection of prints by contemporary British artists in four separate parcels to the public art galleries of Auckland, Wellington, Christchurch and Dunedin.

Above: **The Giant Cable** 1931 Sybil Andrews. Linocut. Collection of the Gallery

Next page: **Poplars in France** 1916 Gwendolen Raverat. Wood engraving. Collection of the Gallery

The lithographs in the Nan Kivell collection are from the post-war period when a British revival in the medium occurred. Nan Kivell, along with Caroline Lucas and her sister Frances Byng Stamper who together ran the Miller's Press, assisted in forming the London Society of Painter-Printers in 1948. The Group held annual exhibitions at the Redfern and included such significant artists as Graham Sutherland, Ceri Richards, Vanessa Bell,

Duncan Grant, Eileen Agar, Robert Colquhoun and Robert MacBryde.

The smallest group in the collection are the colour woodcuts; the formation of the Coloured Woodcut Society in 1920 raised the medium's profile in Britain. The Nan Kivell collection contains excellent examples by Gwendolen Raverat, Blair Hughes Stanton, Wilfred Wood and Winifred McKenzie.

One of the most exciting aspects of the collection is the linocuts – the

artists often reflected contemporary, modern subjects with a particular concern for rendering the dynamic effects of movement in their works. The linocut was championed in Britain by Claude Flight who taught the medium at the Grosvenor School of Modern Art in London. Although Flight is not represented in the collection there is an excellent selection of works by his pupils including Sybil Andrews, Cyril Power, Lill Tschudi, Ethel

Spowers, Eileen Mayo, Dorrit Black and Frank Weitzel.

The wood engravings form the largest part of the collection and include important examples by well known artists such as Raverat, Gertrude Hermes, Eric Ravillious, Agnes Miller Parker, Clare Leighton, Eric Gill, John Nash and Ethelbert White. Inextricably linked to book illustration, the wood engraving underwent a renaissance in Britain during the 1920s, aided by

the formation of the Society of Wood Engravers in 1920 and the English Wood-Engraving Society in 1925.

Perhaps the most striking feature of the Nan Kivell collection is its extremely wide scope, the breadth and depth of which covers important aspects of British printmaking between the 1910s and early 1950s. The collection offers a diverse range of printmaking techniques, subject matter and styles covering one of the most significant periods in the

history of the print in Britain. Fifty-two years after Nan Kivell's gift was offered, it is a very exciting prospect to finally be able to acknowledge his generosity to the Gallery.

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

Graphica Britannica: Highlights from the Rex Nan Kivell Gift is in the Burdon Family Gallery from 13 May to 29 January 2006.



Poplars in France

G Raverat

Recent Acquisitions



The People's Picture

Is that you. Caravaggio by local artist Kees Bruin is one of the most enigmatic works to enter the collection in recent times. Dubbed 'the people's picture', the work will be exhibited until June this year, during which time the Gallery will be appealing to the public for donations towards its purchase. The Christchurch Art Gallery Trust has generously agreed to underwrite the purchase price until funds have been secured through donation.

As a realist, or 'Visionary Super-realist' as Bruin prefers to call himself, the artist uses a camera and colour photographs as a starting point for preparing his imagery. The use of the camera has often brought condemnation from traditionalists during the twentieth century, but for many artists including Bruin it is a valid tool in realising a painting. Bruin reinterprets photographic images, often combining them with images from memory and studies from life.

Many of Bruin's paintings hide underlying symbolic messages that he prefers not to disclose. In 1997 he wrote in reply to a request for the meaning of a particular work: "I personally don't believe in explaining the symbolic meaning behind a painting." The element of mystery about a realist work is a feature that can help to enhance its identity, lifting it beyond the mundane. This is particularly evident in *Is that you. Caravaggio*, which reveals the same combination of ideas evident in much of Bruin's earlier work but leaves the viewer somewhat perplexed as to what is happening in the picture space and beyond.

At first glance the painting's meaning seems quite ordinary and straightforward. However, the more it is examined the more puzzling it becomes as elements of seeming reality and unreality collide. Its meaning

thereby becomes deliberately obscure, totally open to varied interpretation by the viewer.

What is evident and can be explained is that most of the painting is a mirror, quite literally a reflection of time past. The artist has shown himself as he was in the 1970s with his trusted aide-memoire, his camera, standing before Caravaggio's sixteenth century master work *The Taking of Christ*. This painting, depicting the betrayal of Christ by Judas, was rediscovered in 1990 in the dining room of the Society of Jesus in Dublin after having been lost for almost four centuries. The painting image holds particular personal significance for Bruin who is a practising Christian.

The only link with the present in Bruin's work is the young woman of 2004 who glides by, seemingly oblivious to the mirror's reflection of time past that cannot exist in the same space that it appears she is in or that of the viewer. Such ambiguity of space teases the viewer's understanding, making the painting even more intriguing.

NEIL ROBERTS

Neil Roberts is Collections Manager and Senior Curator at the Gallery.

Donations to 'the people's picture' can be made in person at the Gallery or by telephoning (03) 941 7368.

Is that you. Caravaggio 2004 Kees Bruin. Oil on canvas. Acquisition pending

Recent Acquisitions

Graham Bennett
Beneath the Surface, Mururoa (Le Monde entire se tien aux aguets) 1995
Silkscreen print
Gifted by the artist, 2004

Bing Dawe
Freezing works: Designs for a Dinner Set 1987
Fourteen woodcut prints
Gifted by the artist, 2004

Ronnie van Hout
House and School 2001
Wood, glue, perspex, acrylic paint, TV monitors, looped video, steel rod, closed circuit TV camera
Purchased, 2004

Giovanni Intra
The Laughing Wall c. 1992
Copper
Purchased, 2004

Morgan Jones
Battle Group (Last Supper) 2002
Copper, aluminium, acrylic on wooden table
Gifted by the artist, 2005

Albert Rae
Untitled (Don Quixote) date unknown
Linocut
Purchased, 2001

Ann Shelton
Doublet 2001
C-type photograph
Purchased, 2004

Len Wesney
Birdlings Flat, Canterbury 1972
Photograph
Purchased, 2004

SOFA PRINT PROJECT SUITE OF 24 PRINTS
All purchased, 2004

Don Binney
SOFA Kotare 2004
Hard ground etching

Joanna Braithwaite
Foul Bite 2004
Hard ground etching

I budd
Untitled 2004
Drawing scanned to computer

Barry Cleavin
Pastoral Carelessness 2004
Etching and spit bite aquatint

Denise Copland
Unknown Spaces 1 2004
Aquatint and emboss

Shane Cotton
Down Under 2004
Hard ground etching

Bill Culbert
Decanter II 2004
Photograph scanned to computer

Bing Dawe
Seeing both sides 2004
Hard ground, soft ground and aquatint etching

Neil Dawson
SOFA Dart 2004
Drawing scanned to computer

Tony de Lautour
Smoking Head 2004
Hard ground etching

Dr Jeremy Diggie
Untitled 2004
Hard ground etching

Andrew Drummond
Proof of Cascade 2004
Photographs scanned to computer

Jason Greig
Theros 2004
Dry point, hard ground, aquatint etching

Fiona Gunn
Thought feeling- dry words 2004
Hard ground etching

Bill Hammond
Fish Finder 4 2004
Hard ground, etching

Robert McLeod
Sidemove 2004
Hard ground etching

Julia Morison
Untitled 2004
Drill press etching

Simon Ogden
Bird vase and moon 2004
Hard ground etching

Don Peebles
Morning 2004
Soft ground etching

S raphine Pick
First Clear Word 2004
Hard ground etching

Peter Robinson
Untitled 2004
Hard ground etching

Carole Shepheard
Bird Brain 2004
Photo collage

Cathryn Shine
Catania 2004
Photo etching

Philip Trusttum
William 2004
Hard ground etching

President’s Welcome



This is my last newsletter as President, as I step down at the AGM on March 23. My five-year term has been a real privilege meeting people, building contacts, making the huge adjustment to the new Gallery and, above all, making friends with a large number of people within the art community. The growth in Friends' membership over this time has been significant, and although the challenges inherent in that are ongoing, the opportunities this has afforded the organisation for supporting the Gallery have been wonderfully rewarding.

I have been honoured to represent the Friends on many occasions over this period. The most memorable times were presenting cheques to the Scholarship winners and seeing the delight and appreciation in their faces, knowing that we have made possible the purchase of new works for the Collections, and honouring the Director for his tenacity in seeing the new Gallery through to completion at the Cathedral service on the opening weekend.

It has been a pleasure to serve you and the Christchurch Art Gallery.

Kia Ora.

Marianne

MARIANNE HARGREAVES
President



Friends

Previews

THURSDAY, 24 MARCH, 4–5 PM
THE SCENIC EYE: VISUAL ARTS AND THE THEATRE

Touring Exhibition Galleries A, B and C, and Borg Henry Gallery

THURSDAY, 7 APRIL, 4–5 PM
ISLAND LIFE: ROBIN WHITE

William A. Sutton and Ravenscar Galleries

THURSDAY, 12 MAY, 4–5 PM
HOMELIGHT

Tait Electronics Antarctica Gallery

Excursions

Additional information on excursions is included in two fliers accompanying this Bulletin. For further details call (03) 941 7356 or email friends@ccc.govt.nz.

Governors Bay Trip

SUNDAY, 13 MARCH

Visit the studios of painter Diana Adams and quilter Sue Spigel, followed by lunch at the home of chef extraordinaire Michael Lee-Richards, overlooking the magnificent Lyttelton harbour.

Eastern Southland Gallery

THURSDAY, 5 MAY – SUNDAY, 8 MAY

The Eastern Southland Gallery in Gore has been newly refurbished to house the John Money and Ralph Hotere Collections. The Friends will host a trip to Southland to view this and other interesting galleries in the region.



The opening for Simplicity and Splendour 18.11.04

Speaker of the Month

Philip Carter Family Auditorium, 10.30 am.
No booking required. Friends \$2, guests \$5.
Coffee and tea will be served in Alchemy Café from 10 am, \$2.

Bird Watchers

WEDNESDAY, 16 MARCH

Ken Hall, Curatorial Assistant (Historical Art) at the Gallery, presents an illustrated talk on the representation of birds in New Zealand Art, from pre-European Maori art to ornithological studies made on Cook's voyages, from nineteenth century prints and engravings to contemporary art.

Memory, Response, Collection and Selection

WEDNESDAY, 20 APRIL

Judy McIntosh Wilson, fibre artist and sculptor, has exhibited regularly in New Zealand and internationally since the 1970s, including at the Krakamarken Nature Art Park in Denmark and in 'Making Tracks' at the Gallery in 2004. In this illustrated talk she discusses her working methods, the origin of her ideas and the people and places that have influenced her.



Untitled No. 10 1998 Judy McIntosh Wilson. Bark, shells, pebbles, driftwood, seaweed. Collection of the Gallery

Canterbury Museum Revitalisation: Preserving and Renewing your Museum

WEDNESDAY, 18 MAY

Director of the Canterbury Museum since 1996, Anthony Wright has been a key figure in the Museum's \$34 million revitalisation project publicly launched three years ago. In this talk he presents an update on the project, which will allow visitors to enjoy larger refurbished exhibition areas, including the Robert McDougall Gallery, and the redisplay of favourite exhibits such as the world's largest blue whale skeleton.

fRIENDS
TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

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.

Cheryl Comfort, Quilter

TUESDAY, 17 MARCH, 10 AM

Cheryl Comfort has been quilting for over twenty years. Her innovative ways of using texture, colour and line have led to several awards in national quilt exhibitions, including at the NZ Quilt Symposiums in 2003 and 2005.

Her work tends toward the abstract, preferring the use of colour, line and texture to express ideas and feelings, rather than literal objects. She uses screen printing, heavy quilting and other surface treatments to explore these ideas. Friends are invited to visit Cheryl in her studio.

Limited to 15 members. Please meet Rebecca Garside outside 147 Marshlands Rd at 9.50 am.

Joe Arts, Printer

WEDNESDAY, 13 APRIL, 10 AM

Friends are invited to meet Joe Arts at his printery, Arts the Printers. The Arts family has been in the printing industry for four generations, emigrating in 1952 from the Netherlands to set up the commercial printery now known as Arts the Printers in High Street, Christchurch. The printery, which also includes a shop selling card and art supplies for crafts and hobbyists, has a letter-press of yesteryear, capable of printing with wooden letter blocks – Joe plans to design and produce runs of old-style posters in limited editions using this printing method.

Limited to 15 members. Please meet Rebecca Garside outside Arts the Printers, 137–139 High Street, at 9.50 am.

Featured Artist: Sarah Farrar



Sarah Farrar was awarded a scholarship from the Friends in 2002 while completing her art history degree at the University of Canterbury School of Fine Arts. After graduating, Sarah went on to work at Bartley Nees Gallery in Wellington, and then in 2003 to her current position as Assistant Curator/ Hirschfeld Gallery Curator at City Gallery Wellington.

Sarah works alongside other City Gallery Wellington curators in the preparation and presentation of the gallery's exhibitions. She is also responsible for coordinating the exhibitions in the Hirschfeld Gallery – a project space for Wellington-based artists and designers. She says, "I find that my job has a great balance of learning from my colleagues and the gallery's more senior curators, as well as the opportunity to have creative freedom over my own projects." Sarah has worked on ten shows in the Hirschfeld Gallery, with exhibitions spanning everything from the fine arts to jewellery and architecture.

While studying in Christchurch, Sarah was proactive in gaining experience with a number of galleries – an experience that she says was very important: "It let me get a feel for the different types of galleries and arts institutions, and work out what I was really interested in." Contemporary art is Sarah's field of choice. She says, "I've always been interested in contemporary art, and even when I was studying art history, I was always choosing topics and assignments that enabled me to study contemporary practice further. I feel fortunate to have had lecturers who supported my interests and allowed me to follow them."

The physical proximity of the art history department and the studio courses under the wing of the School of Fine Arts was an enormously valuable aspect of studying at Canterbury. "The first art writing I ever had published was a review of a student exhibition, and the first catalogue essay that I wrote was for an exhibition of student work at the SOFA Gallery."

New Members

Rosie Austin, Helen Beames, Robert & Meg Biggs, Graeme & Brenda Blake, Barbara Brown, Aldy Butcher, Susan Callahan, Linda Chisholm, Mark & Vivien Coulter, Annie Currie, Trevor Davey, Jetty Doesburg, Ray & Allison Eddington, Patricia Egan, Charlotte Elliott, Julia Everist, Shane Gallagher, Gail Ferguson, S. H. Georgeson, Doris Grabner, Gavin Hampton, John Harper, Cathy Harrington, Andrew Henderson, Judith & Terry Hitchings, Aprilla & Henk Jacometti, Chris & Sam Jerram, Kate Kempthorne, Cheryl Kinder, Linda Lewis, Anne & Craig Lynch, Ainslie & Bob McDowall, Shirley McLeod, Charlotte & Stephen Montgomery, Sally Mountfort, Elizabeth Moyle, John Pilkington, Prue Preston, Suzanne Robin, Pauline Scanlan, Charles Simpson, Alexandra Stewart & Richard McGowan, Phillippa Stewart, Graham Stringer, Jacky Tate, Mimi Van Houten, Lloyd Whitten, Bridget Williams & Tim Hitchings

New Life Members

Henry Aitken, Kay Hunter, Caroline Tapley, Rosemary Walkington



Christmas Party, 14.12.04

Coming Events

Visit our website at 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 display and delivered by a range of different speakers. For details of artworks and speakers please check the 'Arts' section in *The Press* 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 16 April to 1 May. See the Noteworthy pages for more information.

MARCH

Bill Hammond: his work and his critics

2 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Warren Feeney, art historian and Director of CoCA, presents a fascinating insight into the works of this popular contemporary New Zealand artist. This programme is in association with the exhibition **51° South**.

Banking on Art in the 80s I

9 6.00 PM FLOORTALK
WILLIAM A. SUTTON GALLERY

In the first of two floortalks Neil Roberts, the Gallery's Manager of Collections and Senior Curator, discusses the figurative works in the exhibition **BOOM** and how they reflect a consciousness of the New Zealand identity.

Bird Watchers

16 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Ken Hall, Curatorial Assistant (Historical Art), gives an illustrated talk on the representation of birds in New Zealand Art, from pre-European Maori art to ornithological studies made on Cook's voyages, from nineteenth century prints and engravings to contemporary art. Friends \$2, public \$5.

Banking on Art in the 80s II

16 6.00 PM FLOORTALK
PHILIP CARTER FAMILY AUDITORIUM

In the second of two floortalks Neil Roberts, the Gallery's Manager of Collections and Senior Curator, looks at the abstract works in the exhibition **BOOM** and how they reflect the interest in international modernism during the 1980s.

Investing in Art

23 6.00 PM PANEL DISCUSSION
WILLIAM A. SUTTON GALLERY

An informative evening with art investors Jean and Jim Pollard discussing their experiences with art investment groups, Chris Brocket speaking on the formation of trust collections, and Jonathan Smart providing the perspective of a dealer gallery owner. This programme is in association with the exhibition **BOOM**.

Schola Cantorum choir

30 6.00 PM PERFORMANCE
GALLERY FOYER

The Schola Cantorum choir presents a concert of a capella early music in the soaring spaces of the Gallery Foyer.

APRIL

d>art03,dLux

6 6.00 PM FILM
PHILIP CARTER FAMILY AUDITORIUM

This international experimental film, animation and video art is in association with the exhibition **The Scenic Eye**.

Meet the Artist: Robin White

13 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Artist Robin White discusses the highlights of her career in association with her exhibition **Island Life: Robin White**.

Memory, Response, Collection and Selection

20 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Judy McIntosh Wilson, fibre artist and sculptor, has exhibited regularly in New Zealand and internationally since the 1970s. In this illustrated talk she discusses her working methods, the origin of her ideas and the people and places that have influenced her. Friends \$2, public \$5.

Setting the Scene

20 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

David Turner, Production Designer on the set of Shortland Street, discusses how that illusionary world was created and developed. In association with **The Scenic Eye**.

Pacific Sounds

27 6.00 PM PERFORMANCE
PHILIP CARTER FAMILY AUDITORIUM / GALLERY FOYER

A delightful evening of song and dance from representatives of the Pacific Islands Community in association with the exhibition **Island Life: Robin White**.

MAY

The swaying palms – reality or illusion?

4 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Island Life: Robin White**, Karen Stevenson, Senior Lecturer in Art History at the University of Canterbury, discusses aspects of Pacific Island life and art.

How did they make those marks?

11 6.00 PM FLOORTALK
WILLIAM A. SUTTON AND RAVENSCAR GALLERIES

An introduction to printmaking techniques with the Gallery's Public Programmes Officer, Ann Betts. This programme is in association with the exhibition **Island Life: Robin White**.

Canterbury Museum Revitalisation

18 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Canterbury Museum Director Anthony Wright has been a key figure in the Museum's \$34 million revitalisation project. He presents an update on the project, which will allow visitors to enjoy larger refurbished exhibition areas and the redisplay of favourite exhibits such as the world's largest blue whale skeleton. Friends \$2, public \$5.

Tapa and Pandanus

18 6.00 PM DEMONSTRATION AND DISCUSSION
PHILIP CARTER FAMILY AUDITORIUM

An evening discovering the distinctive crafts of the Pacific Island region, in association with the exhibition **Island Life: Robin White**.

Scatter installations – but is it art?

25 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Stuart Griffiths discusses the history and rationale of this branch of contemporary sculptural practice. This programme is in association with **The Scenic Eye**.



The Gallery's Wednesday evening programme is generously sponsored by Montana Wines. All programmes are subject to change, please check beforehand on (03) 941 7302. Limited places apply to some programmes.

A Buzzy Bee for Siulolovao 1977 Robin White. Silkscreen.
Collection of the artist



Coming Soon



Wonderland

The world of Joanna Braithwaite's painting is part menagerie, part bestiary, part human zoo. In her richly brushed canvases, the laws of nature are calmly bent and wonderful hybrids emerge. Snakes stretch into swans, frogs rain from the sky, and humans are lofted skyward by birds and butterflies. Painting her strange creatures with such assurance that they seem perfectly natural, Braithwaite reminds us how strange 'the natural' really is.

Born in Halifax, England, in 1962, Joanna Braithwaite grew up in Pleasant Point, South Canterbury, and trained as a painter at the Canterbury School of Art, where she won numerous awards. Currently living in Sydney, she has continued to exhibit regularly throughout New Zealand. To look back over her two-decade career is to watch as a painter adds entry after intriguing entry to an ever-expanding catalogue of creatures – a catalogue, she never lets us forget, that includes the human viewers who encounter the paintings. Braithwaite explores the relationship between the human and animal world without sentimentality and with a freshness that encourages the viewer's engagement.

Wonderland tracks the highlights of Braithwaite's recent career and focuses in particular on her painterly explorations of extraordinary encounters between humans and the world of creatures. The result of a partnership project between Christchurch Art Gallery and Dunedin Public Art Gallery, it is accompanied by a 48-page full-colour catalogue with essays by curators Justin Paton and Felicity Milburn.

Wonderland is opening in Touring Galleries A and B on 22 July. The exhibition has been developed as a collaborative project with Dunedin Public Art Gallery.

Little Monkey 1997 Joanna Braithwaite. Oil on canvas. Olivia Spencer Bower Foundation Collection, Christchurch Art Gallery

Spectrum – practising the art of printing



Spectrum Print

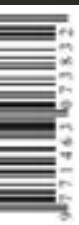
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

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TE PUNA O WAIWHETU
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Open 10 am – 5 pm daily, late night every Wednesday until 9 pm
Admission free

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