

# b.146

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september – november 06





# Exhibitions Programme

## September, October, November

### CECIL BEATON: PORTRAITS

Your last chance to enter the glamorous worlds of fashion, literature and film in this acclaimed exhibition of famous portraits by one of the most celebrated photographers of the 20th century. A National Portrait Gallery London exhibition.

**William A. Sutton  
& Ravenscar Galleries**  
• *until 10 September*  
• *admission charges apply*  
• *publication available*

### GIACOMETTI

Arguably the most important exhibition of 20th century sculpture to be seen in New Zealand, this premiere tribute exhibition to Alberto Giacometti is showing exclusively at Christchurch Art Gallery. Exhibition organised by the Art Gallery of New South Wales.

**Touring Exhibition Galleries A & B**  
• *17 November – 25 February*  
• *admission charges apply*  
• *publication available*

### A & P SHOW: ART GOES COUNTRY

The country comes to town at the Gallery with an intriguing selection of artworks on the theme of rural New Zealand – from historical paintings and contemporary sculpture to an installation of live sheep in woollen knits!

**Touring Exhibition Gallery C  
& Borg Henry Gallery**  
• *10 November – 3 December*

### A LOOP AROUND A LOOP

Sensual, complex, arresting, the work of Julia Morison is an intellectual order made physical. This major exhibition of more than two decades of work by one of New Zealand's most inventive artists has been developed by Christchurch Art Gallery and Dunedin Public Art Gallery.

**Touring Exhibition Galleries  
& Borg Henry Gallery**  
• *until 23 October*  
• *publication available*

### DON'T MISBEHAVE!

The Gallery is the hub for the SCAPE 2006 Biennial of Art in Public Space. This year's theme playfully alludes to the unspoken rules for art in public space, and showcases an exciting line up of contemporary art from here and abroad.

**William A. Sutton &  
Ravenscar Galleries**  
• *30 September – 12 November*  
• *catalogue available*

### FACING AN ERA

A remarkable collection of early 20th century photographic portrait postcards of anonymous New Zealanders, capturing the faces of a newly forged nation.

**Balconies**  
• *13 October – 12 November*

### OUT OF EREWHON

A group exhibition exploring new directions in Canterbury art.

**William A. Sutton  
& Ravenscar Galleries**  
• *24 November – 4 February*

### ROOM WITH A VIEW

Kirsten Hayden's jewellery and object art installation was inspired by Antarctica, and considers the way souvenirs are reminders of journeys and encounters.

**Tait Electronics Antarctica Gallery**  
• *until 3 December*

## From the Gallery Collections

### THE COLLECTIONS

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

**Collection Galleries**  
• *Acoustiguide®*  
• *catalogue available*

### ART DETECTIVES

From the collections comes this delightful interactive exhibition for children of all ages, encouraging younger visitors to explore and connect with artworks.

**Monica Richards Gallery**  
• *20 October – 25 March*

### QUADRANT: FOUR THEMES OF VAN DER VELDEN

Petrus van der Velden's key themes – the Dutch funeral, the Otira Gorge, rural workers and portraits – are explored through his dramatic and sensitive preparatory drawings, sketches, watercolours and oil paintings.

**Burdon Family Gallery**  
• *20 October – 25 March*

## TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

Bulletin Editor Sarah Pepperle

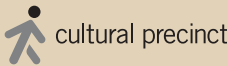
### Gallery Contributors

Acting Director	Hubert Klaassens
Curator (Contemporary)	Felicity Milburn
Curator (Works on Paper)	Peter Vangioni
Curatorial Assistant (Historical)	Ken Hall
Curatorial Assistant (Contemporary)	Jennifer Hay
Acting Public Programmes Officer	Marianne Hargreaves
Gallery Photographer	Brendan Lee
Friends of Christchurch Art Gallery	Helen Peate
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### Other Contributors

Jon Gadsby, Douglas Maclean

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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.

## Foreword



Spring ushers in the first of the new exhibitions under the Paradigm Shift or Five-year Strategic Plan. Launched last month, the Paradigm Shift brings to Christchurch Art Gallery Te Puna o Waiwhetu a dynamic new visitor experience with a programme that stimulates our existing loyal arts community by being fresh and innovative, at the same time engaging new audiences.

The Gallery launches six new exhibitions in Spring, and in line with Paradigm Shift framework, these are more varied in content, style and subject. The international blockbuster show for the season is **Giacometti** – an exhibition of works by one of the most significant artists of the twentieth century. It is the first time a major survey of the life and art of Alberto Giacometti has been exhibited in New Zealand, and the Gallery is proud to be the exclusive New Zealand venue for this exhibition of sculptures, prints and drawings. **Giacometti** is organised by the Art Gallery of New South Wales in association with the Foundation Maeght of Saint-Paul-de-Vence, in France.

The Gallery will also be the hub for New Zealand's only contemporary art biennial dedicated to public art

– **SCAPE 2006. don't misbehave!** is the title for the 2006 biennial, playfully alluding to unspoken rules surrounding art in a public space. The Gallery will host the indoor exhibition, video programme and symposium.

Celebrating the annual 'country coming to town', the Gallery's own **A & P Show** will bring together a diverse selection of artworks connected to the theme of rural New Zealand. The exhibition will feature several historic works from the Gallery's collections, but the emphasis will be on work by leading contemporary and emerging New Zealand artists. The **A & P Show** promises broad appeal and will connect with audiences on a multitude of levels.

Petrus van der Velden's work was much admired by Vincent van Gogh, and internationally the Gallery holds one of the most comprehensive collections of his work. Van der Velden was one of the most significant artists to work in New Zealand in the nineteenth century, and the exhibition **Quadrant: Four Themes of Van der Velden** will be divided into four key themes found in his work – the Dutch funeral, the Otira, rural labourers and portraits. Each theme features a major

painting, around which is anchored a selection of related drawings and watercolours.

**Art Detectives** builds on the success of the Gallery's **Ape to Zip** exhibition, marking our ongoing commitment to welcoming children and families. Using artworks from the Gallery's historical and contemporary collections, **Art Detectives** invites younger visitors to make their own connections with art. It will be a fun and interactive exhibition with a range of hands-on activities.

Finally, the Gallery celebrates the strength and breadth of the visual arts practice in Canterbury with **Out of Erewhon**. A selection of promising emerging artists will offer a fresh and intriguing viewing experience that will surprise, challenge and enchant, using computer technology, found objects, neon, plastic and organic materials, as well as more traditional media.

Spring 2006 offers plenty to keep the Gallery spaces alive and entertaining for all audiences.

HUBERT KLAASSENS  
Acting Director

## My Favourite

JON GADSBY



Jon Gadsby is Editor of Avenues magazine and an avid social commentator.



“For some time now I’ve had something of a fascination with this artist and his alienesque creations; oddly configured and mutant on one hand, while possessed of a calm grace and cold dignity on the other.”

The Fall of Icarus 1995 Bill Hammond. Acrylic on canvas. Collection of the Gallery

I'd love to go for a walk through Bill Hammond's head. Then again, perhaps I wouldn't. I think I'd want to take a gun. I find some denizens of the Hammond head more than a little scary. For some time now I've had something of a fascination with this artist and his alienesque creations; oddly configured and mutant on one hand, while possessed of a calm grace and cold dignity on the other.

*The Fall of Icarus* is a magnificent piece of work. Standing in front of the large canvas I can feel myself becoming totally lost in Hammond's slightly spooky world – drawn into a primitive, very newly-made and quietly sinister realm where strange bird-creatures call the shots; birds rule and I'm not so sure they rule OK. These bird-creature motifs of Hammond's are statuesque and rather vulture-like – sentinels, waiting for something – in this case waiting for something to fall; something to die.

The mood this painting evokes is almost tangible, similar in many ways to the feelings inspired by the artist's earlier *Zoomorphic Lounge* series – an associate of mine is lucky enough to own one of these powerful and distinctive works. I'd love to own a Hammond one day, but bleak economic reality tells me the likelihood of this occurring in the foreseeable future is remote. For now, I'll console myself by gazing from the outside into Hammond's world, drawn and fascinated by its otherworldly denizens, but glad at the same time not to number myself among them.





**Julia Morison:  
a loop around a loop**  
New book hot off the press!

*Julia Morison: a loop around a loop*, a beautifully presented publication on the works of one of New Zealand's most inventive and provocative artists, is out now.

Accompanying the exhibition of the same name currently showing at the Gallery, this collectable 200 page artist's book features insightful and accessible texts by Justin Paton, Jennifer Hay and Anna Smith. Designed by artist and designer Aaron Beehre, the book contains full colour images of Julia Morison's most significant works from throughout her career, including the grand, new work *Gargantua's Petticoat*, all newly photographed in situ in the Gallery's spectacular exhibition spaces. The book is available for **\$69.95** at the Gallery Shop.

The exhibition and publication are partnership projects between Christchurch Art Gallery and Dunedin Public Art Gallery. The exhibition closes in Christchurch on 23 October. *The publication has been generously supported by Creative New Zealand, Verve Digital and Spectrum Print.*



## The Body Festival Dance at the Gallery

The Body Festival of Dance and Physical Theatre 2006 takes place from 15 September until 1 October. Celebrating dance in all its diversity, the Festival includes workshops at the Gallery to encourage everyone to try out some new moves. Whether you fancy learning to line dance, salsa, haka or breakdance, there will be a workshop to give you the skills you need.

The Gallery's Philip Carter Family Auditorium will play host to the Festival's film programme, including the world premiere of *Seismos*, a feast of dance and sound by the internationally-renowned Daniel Belton and Good Company.

*Dance workshops are by donation; film tickets are \$10. See the enclosed brochure for full listings.*

## Art Trek

The annual ArtTrek around Christchurch galleries is on Wednesday 25 October, from 5.30 – 8.30 pm. Head to the Gallery first for drinks, nibbles and entertainment. A prize valued at \$100 is up for grabs for those who make the round-trip back to the Gallery at the end of the evening. A free bus leaves the Gallery at regular intervals for the other seventeen Trek locations in the inner city.

## The Art Event

The Art Event has become one of the most eagerly anticipated fundraising events on the arts calendar in Christchurch. This spectacular evening makes works from well-known artists available at a reasonable cost. All works are sold for \$600, and the lucky buyers are selected in a draw. Come and enjoy a fun night out with the chance to purchase original New Zealand art, enjoy great wine and food and support the Gallery.

*The Art Event will be held in the Foyer on Friday 24 November, from 7 pm. Tickets \$50, telephone 941 7356.*

## Award-winning Alchemy

Alchemy Café & Wine Bar has fought off stiff competition to take two awards at the 2006 Ferndale Canterbury Hospitality Awards. The awards, which are open to restaurants, bistros, brasseries and cafés throughout Canterbury, recognise outstanding excellence in hospitality. Alchemy won Gold in the Ferndale Outstanding Canterbury Restaurant Award, while Paul Marquardt won Bronze in the Southern Hospitality Outstanding Canterbury Restaurant Manager Award.

## ART FOR FAMILIES

### Sunday Surprises Children's Workshops

The Education Centre is open every Sunday for children to come and create their own masterpieces. Materials are provided. No booking required, but limited spaces may mean a short wait.

*Workshops are offered every Sunday, from 10 am – midday, and 1.30 – 3.30 pm. There is a workshop fee of \$2 per child to cover materials. For more information, please telephone 941 7342.*

### Art Adventures Children's Workshops

Over the Spring school holidays children are invited to get creative at the Gallery. In these fun-filled workshops children are guided by tutors to create their own works of art.

*Workshops are offered daily, 25–29 September and 2–6 October, from 10 am – midday, and 1.30 – 3.30 pm. There is a workshop fee of \$2 per child to cover materials. For more information, please telephone 941 7342.*

## School Holiday Programme

It's holiday quiz time at the Gallery from 23 September – 8 October, 10 am – 4 pm. **Get in Shape** helps children to explore the Gallery's collection, while learning about the techniques and themes employed by artists. The quiz is aimed at family groups and children aged 4–12 years. It's free from the Information Desk, and each completed quiz receives an arty 'tattoo'.

## Kids in Town

Every Thursday during the school term from 12–1 pm the Gallery hosts Kids in Town – free performances by children from schools around Canterbury.

## Art & Antique Affair

Spring sees the return of the Gallery's popular annual Art & Antique Affair. The event, based on the iconic UK television series *Antiques Roadshow*, gives the public the opportunity to have their paintings, antiques and collectables authenticated and appraised by experts. At a cost of only \$2 per item or collection, you can afford to raid the attic, the kitchen dresser, and the cupboard under the stairs for treasures, and come along for a fun and informative afternoon.

*The Art & Antique Affair takes place in the Foyer on Sunday 15 October from 12 noon to 4 pm.*



## Art Appreciation Course

The next course in the popular **Insight** art appreciation series for beginners starts in September, 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 starts Saturday 9 or Tuesday 12 September, fee is \$60. Places are limited and enrolments are essential. To enrol, or for further information, please call (03) 941 7342.*



## New Gallery Reading Areas

The Gallery has recently created two new comfortable reading areas outside the Gallery Shop where visitors can sit and relax with an art book. These new spaces join the Gabrielle Tasman Lounge upstairs as retreats for those wanting a quiet moment, and are already proving to be a hit with visitors. Try them out on your next visit.

## Best Design Awards 2006

Once again, *Bulletin* is a finalist in the Designers Institute of New Zealand BEST Design Awards. Thanks to the outstanding work of Strategy Design & Advertising, *Bulletin* has made the Editorial and Books shortlist, while the *Bulletin* portraits series by Creative Director Guy Pask has been shortlisted for the Graphic Design Arts category.

The winners of the awards, which celebrate outstanding design and its ability to contribute to the cultural and economic life of New Zealand, will be announced at an awards ceremony in Auckland on 25 August.



## Christmas Shopping Day

Kick off your Christmas shopping in style by taking advantage of the Gallery Shop's special shopping day on Wednesday 29 November, 10 am – 9 pm. All shoppers receive a festive **15% discount** on their purchases, free gift wrapping and prize draw entry.

The Gallery Shop stocks a range of art books and quirky gift ideas, perfect for those 'hard to buy for' friends and family members.

## NBR Sponsorship Awards Gallery named Finalist

The sponsorship partnership between the Gallery and *The Press* has been recognised as an outstanding example of arts and business collaboration by the *National Business Review*. The 'Press Free Day Visit' and 'Two-for-One' promotional campaigns developed for the recent exhibition **Ansel Adams: Photographic Frontiers** have resulted in *The Press* becoming a finalist in the NBR Sponsorship of the Arts Awards 2006. The prestigious annual awards celebrate partnerships between business and the arts that demonstrate a high level of creativity, commitment and vision. The winners will be announced in September.

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

Register online to receive a monthly newsletter with information on current exhibitions and events at the Gallery.



## Paradigm Shift

A dynamic new visitor experience that is fun, interactive, expresses something different, takes risks and engages a wider audience will be the Gallery's prime focus under the Paradigm Shift or Five-year Strategic Plan.

It provides a framework to guide the Gallery to achieve its new Council-approved Vision of making Christchurch's Cultural Precinct and Worcester Boulevard the most visited cultural site in New Zealand and achieving 400,000 visitors by 2009/10.

The Strategic Plan is the result of an intensive six-month planning and consultation process. Christchurch City Council Community Services General Manager Stephen McArthur said the Gallery had made a commitment to connect with new audiences through a constantly changing exhibition programme that will keep Gallery spaces alive and interesting.

"The exhibition programme will be more varied in content, style and subject, the Gallery stamping its mark as a place of cultural authority and adventure. The schedule will connect with and stimulate the existing loyal arts community by being fresh, innovative and leading edge, at the same time drawing in new audiences," he said.

"The Art Gallery product will be high quality, educational, topical and relevant."

The Five-year Strategic Plan is the culmination of work that began in July 2005 with concern about the Gallery's level of visitation, when in 2004/05 visitor numbers were 289,097. This compared with 551,943 visitors in 2003/04 – the year the new Gallery opened.

Mr McArthur said under the Paradigm Shift, art will spill out of the galleries into the Gallery foyer, forecourt and garden, bringing new life to the building and surrounding environment to create heightened interest – both locally and nationally – in what is happening at the Gallery.

"With this new personality, the Christchurch Art Gallery will evolve as the 'must-see' visitor attraction in Christchurch – a result of the quality of art on display and the over-all visitor experience."

He said partnerships will take on a new focus and priority as the Gallery works to tap into new opportunities and activities with its Cultural Precinct partners and link with city-wide festivals.

"The Five-year Strategic Plan is a source of drive, inspiration and accountability for the Gallery with the Plan being reviewed annually," Mr McArthur said.

"The Paradigm Shift has begun and with a new organisational structure, processes and procedures, the Gallery will evolve during the next four years through the celebration of the city's creative spirit and a balanced programme of exhibitions, events and programmes to expand the public's perceptions of art and attract 400,000 visitors annually."

*The Paradigm Shift documents are available from: Christchurch Art Gallery, Christchurch City Libraries network, Civic Offices at 163–173 Tuam Street, or email [paradigmshift@ccc.govt.nz](mailto:paradigmshift@ccc.govt.nz).*





Welcome: Jenny Harper  
Director, Christchurch Art Gallery

Art is not only about beauty and inventiveness but also something that “inserts itself into our lives and makes a difference”, says Jenny Harper, the new Director of Christchurch Art Gallery Te Puna o Waiwhetu.

Ms Harper, currently the Assistant Vice-Chancellor (Academic) at Victoria University of Wellington, takes up her new role on 9 October. She welcomes a return to Christchurch where she studied at the University of Canterbury in the early 1970s and to the gallery environment after eleven years working in the tertiary education sector.

Director of the Christchurch Art Gallery is a role that Ms Harper has “had my eye on” for some time, having expressed the view (in an article for *Architecture New Zealand*) that the new gallery was “a little too sedate and strangely static” after its move from the Robert McDougall Art Gallery. She says the new gallery is a fantastic building but “in some respects it is still waiting to happen.”

For Ms Harper art is a catalyst. “Artists have the capacity to cajole viewers into reflecting on society, and they can also act as agents for change. The visual can succinctly summarise aspects of the human condition and prompt a more immediate response than the written.”

She suggests that for some time now society has licensed artists to be forthright citizens, to speak about how things are or how they might be. “Many of our best artists are at the forefront of visual thinking, making interesting work and challenging the broader community’s views of what art is and how it operates.”

Ms Harper’s interest in art was fuelled through her study of religion at university and specifically also when, as a student, her father’s cousin took her to a Philip Truettum exhibition and then to meet him at home. “That exhibition and studio visit prompted me to be interested in current art. I remember being impressed at his working to music by the composer Penderecki played at a high volume. He said that recent music made him feel part of the present century, and I subsequently became quite forthright about my own interest in the art of the twentieth century and now the twenty-first century.”

“The challenge for all modern galleries is to exploit and animate the experiences they offer for a range of visitors.”

She brings to the role of director hands-on gallery curatorial experience, a strong industry knowledge, leadership skills and gallery management, having worked in art galleries in New Zealand and Australia as a curator and director.

Her challenge moving to the university sector in 1995 was to establish a new department and develop a current art history programme. She and her colleagues opted to give Victoria’s offerings a New Zealand and Pacific focus and an ‘applied edge’ underlining the close relationship between academic art history and the role of the art gallery. At Victoria University, she was instrumental in fundraising for and building the Adam Art Gallery which opened during the University’s centennial celebrations in 1999.

Ms Harper says while she has spent the last eleven years at Victoria University, her heart had always been in the museum and gallery environment, where she worked from 1983. “I’m a cultural tourist and visit galleries and museums wherever I go.”

She says that one of the challenges she most likes is to “take an organisation to the next plane” – an opportunity she relishes at the Gallery with the Paradigm Shift having just been released. “The launch of this five-year strategic plan makes it an especially exciting time to be involved in the development of the Christchurch Art Gallery.

“A plan such as this is an important framework for the next phase of the Gallery’s life. It provides for strategic development but offers the flexibility to grow and expand people’s perception of art through a challenging exhibition programme,” she says.

“Galleries all over the world are questioning conventional paradigms, shifting their priorities and adjusting their practices. It is not an experience that is unique to Christchurch. The challenge for all modern galleries is to exploit and animate the experiences they offer for a range of visitors.”

Ms Harper says one of the key attractions to the position as director was the opportunity to return to Christchurch and to work in an art gallery that has raised public expectations and for which there is a tangible sense of community, Council and stakeholder support.

“Such support is a fantastic gift for anyone at the beginning of their role as director. It is then about getting to know the team, playing to our strengths and delivering a programme that connects with the Gallery’s key audiences as identified in the new vision.”

With a strong curatorial background, Ms Harper is excited about the opportunity to work with the Gallery’s collection of more than 6,500 works and think about how to use this resource in new and interesting ways.

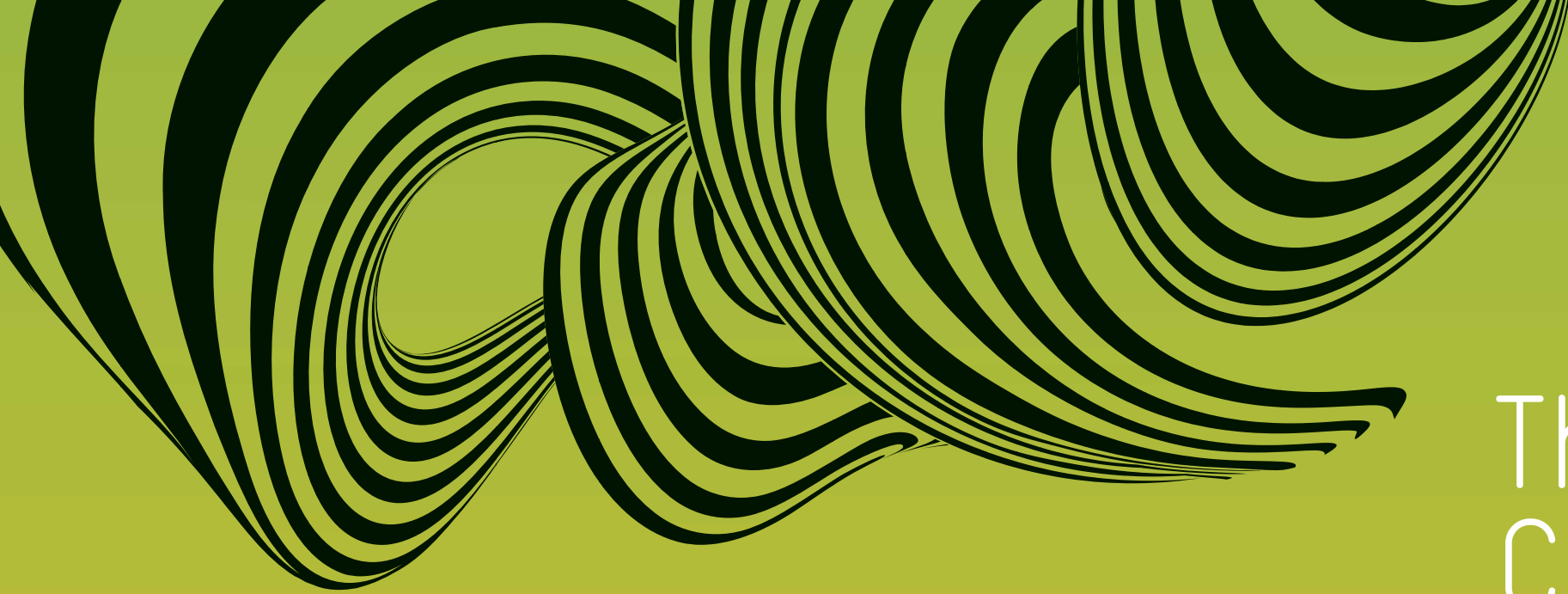
She says it is about taking that curatorial role into the whole Gallery, welcoming and caring about who is coming into the facility, and using that knowledge to engage them.

Curriculum Vitae

May 2004	Assistant Vice-Chancellor (Academic), Victoria University
2001 – 2004	Head of School, Art History, Classics and Religious Studies, Victoria University
1995 – 2000	Associate Professor (Art History) and inaugural Head of Art History Department, Victoria University
1994	Director (Museum Projects), Museum of New Zealand
1990 – 1993	Director, National Art Gallery, Wellington
1988 – 1989	Institutional Planning Team, Museum of New Zealand Te Papa Tongarewa
1986 – 1988	Senior Curator (International Art), National Art Gallery, Wellington
1983 – 1986	Curator (European Art), Queensland Art Gallery, Brisbane
1983	Assistant Curator (International Prints and Illustrated Books), National Gallery of Australia, Canberra
1983	Diploma in Museum Studies, University of Sydney
1982	Master of Philosophy (in Art History), University of London (Courtauld Institute)
1978 – 1980	Secondary School Teacher, Naenae College, Lower Hutt
1977	MA (in Religious Studies), University of Canterbury
1976	Diploma of Teaching, Christchurch Teachers’ College
1972	BA University of Canterbury

She acknowledges there are challenges associated with monitoring and marshalling expectations of the Gallery and that the art experience is not for everyone. “People make choices about their leisure time. But it is crucial for the public to be aware of options offered by art and for Gallery staff to enjoy engaging with artists and audiences.”

“The Gallery is about creating an environment for visitors to engage with and enjoy the visual, to think about art and what part it has to play in their lives.”



This year,  
Christchurch's  
SCAPE 2006  
Biennial of Art  
in Public Space  
will centre on  
a playful and  
provocative  
exhibition at  
the Gallery.

DON'T  
MISBEHAVE!

30 SEPTEMBER - 12 NOVEMBER





# Curator of Contemporary Art, Felicity Milburn, discusses **don't misbehave!** with its curators, Natasha Conland and Susanne Jaschko.

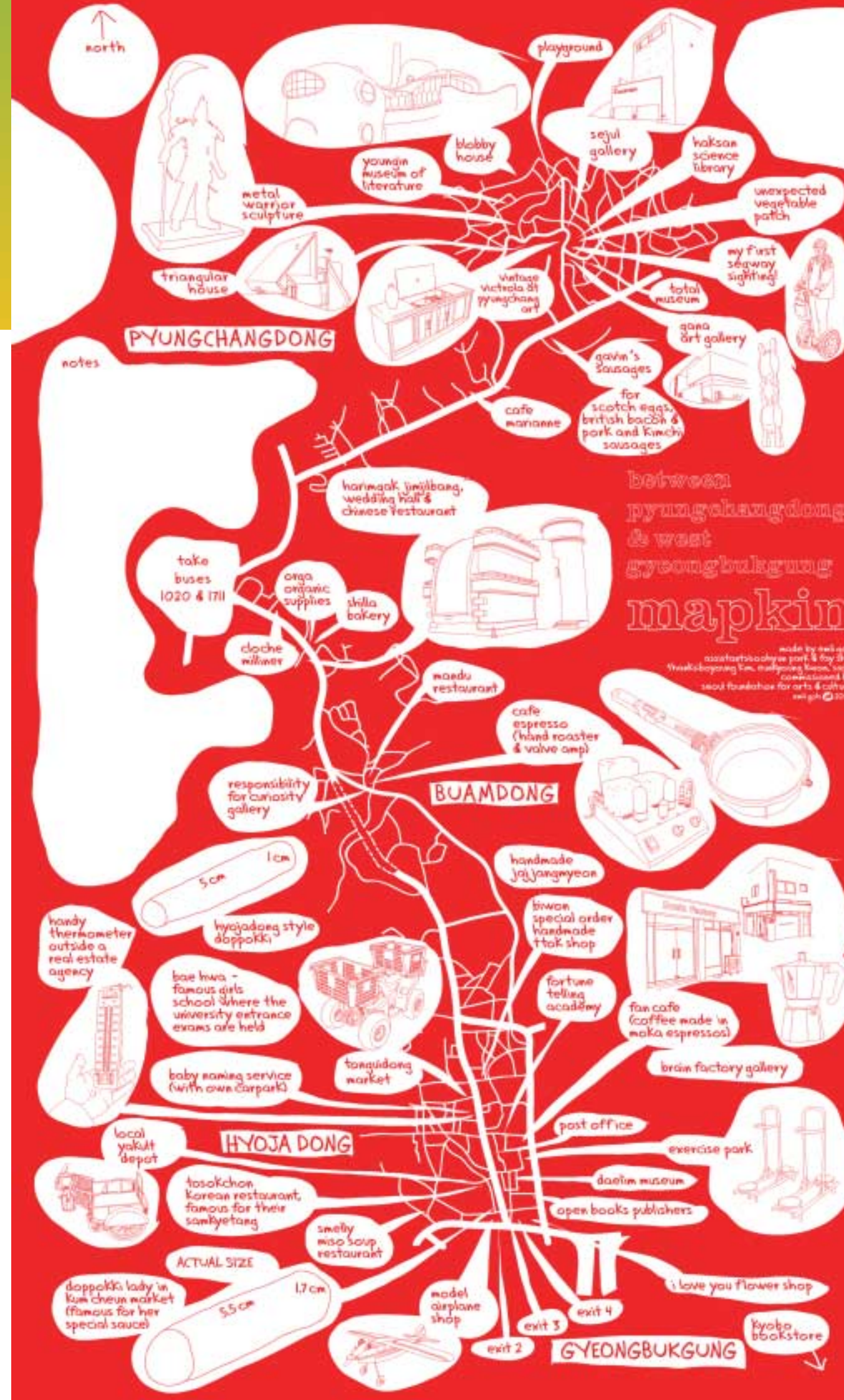
**FM:** The theme of this year's biennial considers the concept of public space and how different understandings of it are explored by contemporary artists. How did this idea develop?

**SJ:** The theme evolved when Natasha and I met in Christchurch for the curatorial residency. Although we both had individual ideas before we met about what we could do, and had prepared some common ground in our phone conversations, we first wanted to get an impression of the city and the specific cultural and social environment for SCAPE before defining a theme.

We approached the theme from two angles: on one hand, we looked at the contemporary theory of public space. 'Public space' is a very unspecific term and encompasses all kinds of heterogeneous spaces. In its relation to private and public spheres, its social and economic function is apparently changing massively. It's a highly controlled space, although the mechanisms of control and power are often invisible. We also tried to take into account the role art in public space plays in Christchurch, and what expectations for art in public are connected to the SCAPE Biennial in particular. We found that the Christchurch community identifies strongly with the project and noticed openness for truly

contemporary art practices that often call for active participation. With **don't misbehave!** we want to grasp and examine the conditions for art in public space and also the specific local situation in Christchurch. We will draw attention to public space as a democratic and active sphere to which everybody can contribute.

**NC:** We had had some very broad discussions before meeting about the context for the project, and we had both decided that we needed to focus on the contemporary meanings surrounding this idea of a 'public'. In some ways, because we were also working in a new curatorial partnership, it was necessary for us to throw the net quite wide, to look at all conceivable examples of how art interacts with the definition of a 'public'. We certainly did a lot of staring at the wall, but the discussions around how public art, the public, and public space interact flowed quite readily and were some of the most enjoyable times of our residency. We managed through discussion to find a common area of interest that would otherwise have been quite intangible.



**FM:** The exhibition features works by artists from all over the world. Did you feel the theme had a particular relevance for Christchurch?

**SJ:** Christchurch is a tidy and picturesque city. In comparison to Europe, and particularly Berlin, where graffiti and squatted buildings are all over the place, where people dress in experimental ways and express highly individual life styles in urban space, Christchurch impresses by its virtual 'non-urbanity'. In some ways, **don't misbehave!** alludes to this, but it would be wrong to reduce the title to this minor aspect. In the end, it is a global theme to which some of the artists will respond with site-specific works. So, **don't misbehave!** is also an investigation of what site-specificity means in times of globalisation.

**NC:** Yes, it was important to us that although the project was sited here, like the works themselves it also had to reflect upon issues of wider relevance. It's about the connectedness of artistic thinking rather than its localisation. Having said that, we spent our days in the offices of Canterbury Museum working within the historic sites of The Arts Centre, and subliminally and conversationally we were preoccupied by the reality of putting on a contemporary art biennial in a site with so much constructed history.

mapkin SEOUL (from Gyeongbukgung to Pyungchang-dong) 2005 Emil Goh. Seoul Foundation for Art & Culture's first issue of SEOUL HERE NOW magazine



“we want to grasp and examine the conditions for art in public space”

**FM:** What particular interests and strengths did you each bring to the project? How did your backgrounds inform your choices?

**SJ:** I have an ongoing fascination with electronic art. For the past ten years I have focused on this particular field in contemporary art in teaching and curating. Electronic, digital and technology-based art broadens the spectrum of artistic expression, pushes its boundaries, and questions conventional aesthetics. I am interested in collapsing the boundaries between so-called contemporary/visual art and electronic art. Since leaving *transmediale*, the international media art festival in Berlin, I have tried to include and combine the whole range of artistic practises in my curatorial work, including design and architecture and focussing on themes rather than on methods and materials. To me, public space as a site for art is extremely interesting for many reasons. Primarily because it challenges artists to deal with another, often unprepared, audience. In addition, it can be used to bring back public debate to the street. I think this model of pairing an ‘international’ curator with a curator from New Zealand is very successful and exciting. For 2006, this true collaboration between Natasha and me results in a programme with an Australasian and European focus which reflects the curators’ expert knowledge.

**NC:** The longer I am a curator, the more I realise that audiences for contemporary art share associated traits. Wherever you are, there is a language and an aspiration which

makes you conversant with, and even similar to, people you don’t share life experiences with. Susanne and I have very different interests within this broad area of contemporary art, however we desired quite similar outcomes from the event, and often found that our take on particular work was similar or shared which made decision-making easy.

Our differences perhaps also balance out. While her obvious experience with electronic art introduces its own context and history and specific interest in working outside the ‘museum’ as such, my experiences working in a large organisation targeted towards an often undescribed ‘public’ and recent experience taking a contemporary art project to Venice (through what appeared to be a public approval process) provided interesting conversation. In addition, I have worked a lot with material-based practice and have a strong interest in the revision of conceptual art strategies, so there was much discussion about the current tendency in contemporary art practice to stage activity outside the conventions of a gallery environment.

**FM:** How does the indoor exhibition relate to all the other things going on in the biennial?

**SJ:** It is an additional and relevant thematic layer. It will present artworks closely related to the **don’t misbehave!** theme and interpreted from a variety of perspectives. While the outdoor works will be dispersed through the

city centre, the indoor show will be very dense, more a kind of nucleus. The spatial situation at the Gallery challenged us to select works for the indoor show which build interesting relations amongst each other. For most visitors, the indoor show is probably a good starting point for their SCAPE 2006 explorations. The show conveys the curators’ take on public space in a condensed way. It will also present some documentation of the very temporary and performative works in SCAPE 2006, which not everybody will have a chance to attend.

**NC:** For both of us the indoor exhibition provides an opportunity to focus on how artists position and work with public space. These are works which weren’t designed to live outdoors, but they include intellectual and creative engagement with the idea of the public, sometimes physical, sometimes conceptual. With the addition of works that document the outdoor projects, the indoor show is a mixture of documented happenings, and previous actions and imaginings. Many of the works are also quite poignant, reflecting on the changes and interventions within different global environments, and I think the show has the interesting effect of speaking to the politics of this public space while not entering into it.



Top: Work No. 569: EVERYTHING IS GOING TO BE ALRIGHT 2006  
Martin Creed. Neon installation at Palazzo dell’Arengario, Milan, Italy. Commissioned by Fondazione Nicola Trussardi. Courtesy of the artist and Hauser & Wirth, Zurich / London

Bottom: Construct 2003–5 Eve Armstrong. Photographic collage



"I am excited about these special moments of spontaneous artistic creativity that you cannot plan"



Top: The Art of Ping Pong Country  
The Golden Country Boys

Bottom: café republic (detail) 2006  
David Clegg. Courtesy of the artist

**FM:** Are there any aspects of the exhibition you are particularly excited by?

**SJ:** There is a lot to be excited about. I know that the dynamics of such an international event which draws together an artist/ audience community can be really fantastic and absolutely inspiring for all parties. I am excited about these special moments of spontaneous artistic creativity that you cannot plan as an organiser and curator, even if you plan thoroughly. Giving the artists the chance to produce new work and seeing how this is perceived by people is equally exciting. Finally, I am thrilled by the vision of a biennial that unfolds its entire potential to reach its audience both on an emotional and intellectual level.

**NC:** I am excited by the prospect of seeing the event take shape in the city, the work being made, the artists being here, and change taking effect in the city. Even for a short period. I'm also looking forward to what has often felt like our far-reaching ambition, the "do you think we could get this to happen, what-if" conversation, actually eventuating. Fingers crossed!

**FM:** How do you view the role of the SCAPE Biennial in a national and international context?

**SJ:** In my opinion, SCAPE is currently developing into a truly international event. It started as a comparatively local event and grew to its present scope. SCAPE is a relevant focal point for the

international perception of New Zealand's contemporary art production. With a stable and strong commitment by the national funding bodies, SCAPE could become an international figurehead of New Zealand's contemporary art and could foster the international art exchange that is needed on both sides, in New Zealand and abroad.

**NC:** I believe SCAPE has achieved much, and has grown into one of New Zealand's most significant contemporary art events. It has both advantages and challenges because it is run outside of any art institution, and I think it should maintain this fierce independence and freedom from definition. As long as it maintains a strong personality as a biennial of art and public space, every second year new curators will inhabit that mantle and refresh for audiences what that means and how it works. As a consequence it will continue to draw a range of artistic practice into the public realm, and a range of publics to art!

*Felicity Milburn is Curator (Contemporary Art) at the Gallery. Natasha Conland is Curator of Contemporary Art at Auckland Art Gallery Toi o Tamaki. Susanne Jaschko is an independent German curator based in Berlin.*

SCAPE 2006 is the fourth biennial organised by the Art & Industry Biennial Trust, one of New Zealand's leading presenters of new artworks in public spaces. The SCAPE Biennial runs from September to November on even years in Christchurch and was established in 1999.

SCAPE 2006 don't misbehave! is in the William A. Sutton and Ravenscar Galleries from 30 September to 12 November. A catalogue on the Biennial will be available from the Gallery Shop in October.

## Events

**Symposium: SCAPE 2006 don't misbehave!**  
*Saturday 30 September / Sunday 1 October*  
This two-day event held during the opening weekend of don't misbehave! includes lectures, a keynote address, workshops, artist performances, panel discussions and talks by visiting national and international artists. The symposium will foster audience participation, expanding on the role and practices of contemporary art in public space. Gold coin entry.  
Visit [www.scapebiennial.org.nz](http://www.scapebiennial.org.nz) for programme details, running times and information on speakers.  
Venue: Philip Carter Family Auditorium

**Public space as communal space: how art can foster the development of public spheres**  
*Montana Wednesday Evening: 4 October, 6 pm*  
Natasha Conland and Susanne Jaschko discuss art in public space with national and international don't misbehave! artists. This lively discussion will focus on artworks that relate directly to the community and the different forms public art uses to stimulate audiences. Audience participation and discussion is welcomed.  
Visit [www.scapebiennial.org.nz](http://www.scapebiennial.org.nz) for information on speakers.  
Venue: Philip Carter Family Auditorium

**Context in site**  
*Montana Wednesday Evening: 11 October, 6 pm*  
John Hardwick-Smith, Director of Athfield Architects, and award-winning landscape architect Megan Wraight reflect on new approaches to art in public space. John and Megan co-designed Wellington Waterfront's impressive Waitangi Park and Taranaki Wharf development. John also co-designed with Paul Dibble the newly commissioned ANZAC memorial in London.  
Visit [www.scapebiennial.org.nz](http://www.scapebiennial.org.nz) for information on speakers.  
Venue: Philip Carter Family Auditorium





# “EVERY MAN CAN LEARN TO DRAW, THEREFORE EVERY MAN CAN LEARN TO KNOW.”

SO WROTE PETRUS VAN DER VELDEN IN HIS STUDIO NOTES FOR  
ONE OF HIS CHRISTCHURCH ART STUDENTS, ROBERT PROCTER.

*P. van der Velden*

## DRAWINGS & PAINTINGS

Drawing was central to Petrus van der Velden's art, as is witnessed by the large number of sketches and sketch books in public and private collections throughout New Zealand. A constant element throughout his career, Van der Velden's drawings provide a wonderful insight into his art and life.

The Gallery has a large collection of Van der Velden's work, including several important sketch books from significant periods throughout his career that show work from his time in The Netherlands, Canterbury / New Zealand and Australia.

The exhibition **Quadrant: Four Themes of Van der Velden** focuses on drawings associated with four prominent themes found in his work: his renowned funeral cycle, portraits, labourers and the spectacular Otira Gorge. These works show his many

different approaches to drawing – from spontaneous and freely drawn sketches to more contemplated, finished works in both pencil and charcoal.

A small selection of tracing drawings, which Van der Velden used to scale up correct proportions in his oil paintings, are also included. Several paintings, both in oils and watercolours, have been selected to complement the drawings, and in some cases help to illustrate how his drawings were translated or progressed into finished paintings.

There is no question that Van der Velden was a painter first and foremost, and it is this branch of his art for which he so well known in New Zealand. However, equally impressive is his skill as a draughtsman as shown by the numerous drawings that have survived. When leafing through his sketch books, one is immediately

struck by the assurance and confidence with which he drew his subjects and the instinctive spontaneity in his approach.

Van der Velden's graphic skills and abilities were recognised at an early age, and he was sent to an art tutor at the age of thirteen. Drawing was a constant element in his art, one which remained with him through to his final years. While his painting output began to decline after the turn of the twentieth century, he was still capable of producing a large body of exquisitely executed drawings based around his newborn daughter Melba in the last years of his life.

For Van der Velden, drawing was a means to connect immediately and truthfully with nature. In this sense he was not only being true to nature but also true to himself – it was a positive declaration of his love of life. He viewed art as one of the most

Self Portrait with Otira background 1913 Petrus van der Velden. Charcoal. Collection of the Gallery





“THERE IS FEELING IN EVERY LINE. IN NATURE THERE ARE NO SHARP LINES.”

- FROM VAN DER VELDEN'S STUDIO NOTES

important aspects in his life, often in religious terms. “Our life is far too short to be able to observe sufficiently here, and therefore we are short of time to think about heaven for which we are not calculated, waste of time, madness! We must find it here! here! and nowhere else! By drawing after nature you develop love, you get to love everything because it has been made with so much love.” (Petrus Van der Velden, in T. L. Rodney Wilson, *Petrus van der Velden (1837–1913)*, Sydney, 1979, p. 112)

Van der Velden's arrival in Christchurch in June 1890 was an important event for the city's fledgling

art scene. He was one of the first truly professional artists to settle in Christchurch and had over thirty years experience working alongside significant figures of nineteenth century Dutch art. He was a member of the Pulchri Studio in the Hague and is known to have associated with members of the Hague School including Jozef Israëls and the Maris brothers, Jacob, Matthijs and Willem. The young Vincent van Gogh held Van der Velden in high regard and felt the older artist had much to offer him.

Van der Velden's future in Christchurch looked promising; he was warmly received with much

accolade and enthusiasm. He initially declined to join the Canterbury Society of Arts (CSA) and he held strong views about New Zealand's art societies. “They call me Artist, for £-10.6 you can be a Member of any Art society there is in N. Z. then you are Artist not so much for Arts sake then for the £-10.6p.” (Ibid.)

Although not signed up as working member of the CSA, Van der Velden was given a very prominent place in the Society's third black-and-white exhibition in November 1891. The entire west wall of the newly built gallery on Durham Street was made available to hang



Facing page: Ploughing c. 1890 Petrus van der Velden. Charcoal. Collection of the Gallery

Top: Marken Funeral Barge c. 1871–4 Petrus van der Velden. Oil on canvas. Collection of the Gallery

Bottom: Marken Funeral Barge c. 1871–4 Petrus van der Velden. Watercolour. Collection of the Gallery



over seventy drawings and several paintings, such as the high regard for his work. A reviewer for the *Lyttelton Times* sums up the positive public response to his work at that time: “The pride of the exhibition has been supplied by Van der Velden. He has sent in a really grand canvas – a bit of the Otira river – glowing with colour, full of life and motion, of rich vegetation and rushing water. He has sent in also, sketches and studies to the number of seventy or more, and these will assuredly claim the scrutiny of every lover of pictures. In their technique they are simply invaluable from the educational standpoint and not a few of them would make pictures of great excellence.” (*Lyttelton Times*, 6 November 1891, p. 5)

Van der Velden's period in Christchurch was a mixture of success and disappointment. Despite starting on a high note, he lacked the security of regular sales of his

paintings. His offer to supervise the life class at the Canterbury College School of Arts in 1893 was refused, and he began taking private lessons in 1894. By 1896 he was forced to hold an art union or lottery of his paintings to raise funds. In April 1898 Van der Velden's period in Christchurch came to an end. Disillusioned and broke, he sailed with his family for Sydney where he hoped his prospects would be brighter. Sadly, they were not, and Van der Velden ended up spending the last years of his life as a relative recluse in Wellington.

Today, he is considered one of the major painters to have worked in New Zealand during the late nineteenth century. **Quadrant** focuses in particular on Van der Velden's skill in drawing, highlighting his exceptional sensitivity and technical ability in this aspect of his oeuvre.

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

Quadrant: Four Themes of Van der Velden is in the Burdon Family Gallery from 20 October to 25 March.

## Events

**Floortalk with the Curator**  
*Montana Wednesday Evening: 1 November, 6 pm*  
Peter Vangioni discusses the themes within the exhibition, as well as Van der Velden's ideas on art and religion.  
Venue: Burdon Family Gallery

**The Enigmatic Petrus van der Velden**  
*Montana Wednesday Evening: 8 November, 6 pm*  
Dr Rodney Wilson, Director of the Auckland War Memorial Museum and past director of Auckland Art Gallery, delves into the personality of Van der Velden – why he settled in New Zealand, his past, and what led to his growing dissatisfaction.  
Venue: Philip Carter Family Auditorium



# ART DETECTIVES

20 October – 25 March

Children will find themselves in an active role in the soon-to-be-revealed Art Detectives exhibition. Artworks are explored and learning encouraged, connected to a sense of play, through interactive, hands-on activities designed to appeal to a range of ages. Following on from the success of 'Ape to Zip', this latest offering is evidence of the Gallery's strengthening commitment to younger audiences.

Anchoring the detective trail is an eclectic mix of artworks by a range of New Zealand artists from the Gallery's historical and contemporary collections. These are joined by two early twentieth-century prints by Russian artist Mikhail Larionov (1881–1964), a small number of Chinese ceramic and glass treasures, and a late eighteenth-century English engraving showing examples of Pacific and Maori carving – taonga collected during the voyages of Cook.

One of the primary aims of **Art Detectives** is to enable children to make connections with art and art-making processes. Following a series of clues, they are encouraged to look closer and discover links that exist between adjoining works. Lively worksheets, together with specially developed puzzles and games, offer further possibilities for learning and finding numerous points of entry and access.

While bringing diversity to the programme, **Art Detectives** also offers children a positive early experience of looking at and thinking about art. The goal of welcoming schools and family audiences is being increasingly valued among gallery and museum professionals worldwide.

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

Art Detectives is in the Monica Richards Gallery from 20 October to 25 March.

*Following the inspiration of Gordon Walters and Mikhail Larionov, young Art Detectives will be invited to investigate their own creativity through playful interaction with an array of magnetised geometric shapes.*

## Serene emblem

In his later works from the mid-1980s onwards, Gordon Walters (1919–1995) abandoned his use of the indigenous Maori koru motif in order to explore a more extreme form of geometric minimalism. Many of the works from this time, including this one, seem almost puzzle-like, reminiscent of the Chinese Tangram. Walters investigated issues of movement and space, with tonal variation suggesting layers or different planes. While his geometric works from this period convey a remarkable sense of balance and order, they may also be seen to be connected to an investigative sense of play.

## Costumes for the stage

Simple geometric forms are employed to different advantage in the work of Russian avant-garde artist Mikhail Larionov (1881–1964). In 1919 in Paris, in collaboration with his lifelong partner Natalia Goncharova, Larionov produced a portfolio of prints under the title of *L'Art Decoratif Théâtral Moderne*. The portfolio celebrated their stage design, which had started in 1913 for Serge Diaghilev and the Ballets Russes. Shown here, two of Larionov's most striking works from the portfolio were inspired by composer Maurice Ravel's 1906 *Histoires Naturelles*, a musical interpretation of prose poetry by Jules Renard. The works' startling abstraction links to two influential art movements Larionov is credited with initiating, both in 1912: Rayism (inspired by Italian Futurism) and Neo-Primitivism, which sought to reconnect Russian art with its traditional and folk art origins.

**“FOLLOWING A SERIES OF CLUES,  
THEY ARE ENCOURAGED TO LOOK  
CLOSER AND DISCOVER LINKS THAT  
EXIST BETWEEN ADJOINING WORKS”**



Above: 'Martin-Pêcheur', costume plat ('The Kingfisher', flat costume) 1919  
Mikhail Larionov. Gravure. Collection of the Gallery. © Mikhail Larionov. Licensed  
by Viscopy Australia, 2006

Top Left: 'Le Grillon', Musique de Ravel ('The Cricket', Music of Ravel) 1919  
Mikhail Larionov. Pochoir stencil print. Collection of the Gallery. © Mikhail  
Larionov. Licensed by Viscopy Australia, 2006

Left: Untitled 1987 Gordon Walters. Acrylic on canvas. Collection of the Gallery.  
Reproduced courtesy Gordon Walters Estate and Sue Crockford Gallery

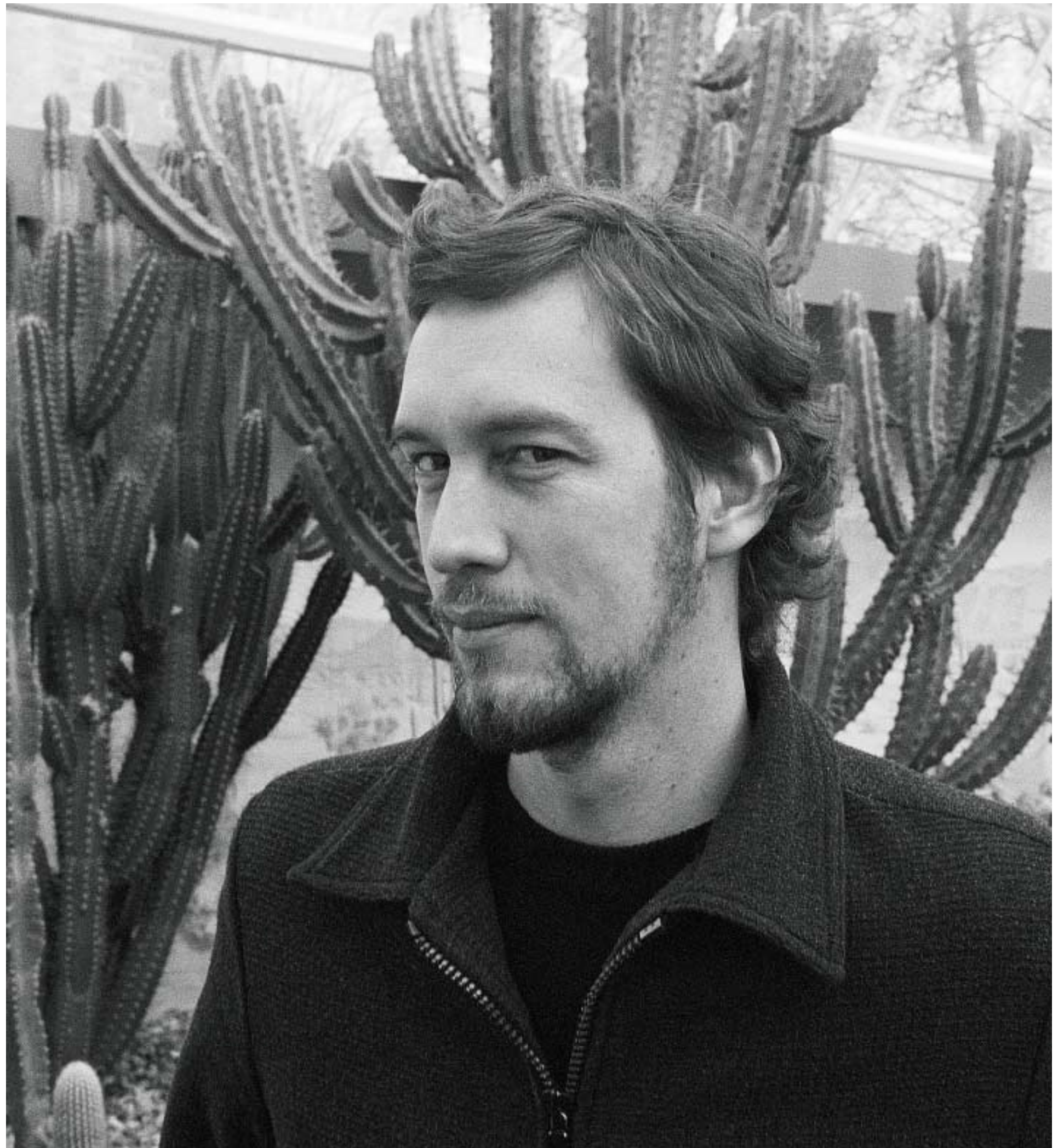


## Marcus Moore

Marcus Moore doesn't keep a studio, but rather creates work as the occasion presents itself. His projects are conceptual in nature and emphasise language, sign and kinetic play. Moore is currently writing his PhD in Art History on Marcel Duchamp and New Zealand art at Victoria University in Wellington. He lives in Plimmerton with his wife and two children.

Moore's kinetic sculpture, *Waterfalls*, from the Olivia Spencer Bower Foundation Award Collection, is currently on display in the Contemporary Collections Gallery.

Photograph: Guy Pask







*In the Wizard's Garden* c.1904 George Leslie. Oil on canvas. Collection of the Gallery, presented to the Canterbury Society of Arts by W. Harris in 1907 and gifted to the Gallery in 1932

What first appears as a charming, pleasant painting in a peaceful garden setting becomes, on closer examination, a heavily moralistic work with a dark underlying theme and some very Victorian storytelling.

It employs the extensive use of symbolism to tell the tale of a young woman on the brink of making a

choice between continued virtue or letting her morals lapse and becoming a 'fallen woman.'

Victorian art audiences were well used to reading narratives into the popular paintings of the time and understood the subtle clues that populated these works. The scenes were often set in a garden because

of the opportunity it gave the artists to use the setting and the objects within it for their symbolic value in telling such a tale. Effectively, you could 'read' the painting almost like a chapter in a novel.

George Dunlop Leslie was a popular English painter (1835 – 1921) who was part of a small,

## In the Wizard's Garden

*Art usually involves so much more than is obvious at an initial, casual glance. This is particularly true of several works in the collection – including In the Wizard's Garden by G. D. Leslie.*

Taking the approach of many mid-Victorian historical narrative paintings, the subject's clothing is a medieval-style dress, reflective of the Pre-Raphaelite style. More telling is that it is scarlet in colour, which is symbolic of the 'fallen woman'.

She is hitching up her dress, ostensibly to cross the stream, but this too can be seen as suggesting further flirtation. She is seriously considering whether to succumb to wantonness and join the Wizard, following him through the gate to whatever future lies beyond.



Surrounding the young woman are fallen leaves – again a metaphor for the 'fallen woman' in moralistic Victorian times.



The high brick wall is typical of many English gardens but adds to the narrative here, inviting the viewer to wonder what lies on the other side. It poses the question of what the girl's fate would be if she decides to cross the stream.



The Wizard is in silhouette. He is portrayed as sinister and menacing with dark clothes, an unseen face and large hat. The obvious implication is that he is evil, or at least untrustworthy and shrouded with suspicion.



The young woman is deciding whether to cross the stream. Her pose and expression suggest that she is contemplating what to do next.



The cutting shears symbolise treachery and disaster. They imply the cutting of the thread of life, or the umbilical cord – making the progression from innocence and childhood into (sinful) maturity. A loss of either virtue or virginity was often signalled by shears with the blades open. The suggestion is that the young woman is about to enter the world of the Wizard, and that this could be her downfall as a woman.



The stream is the dividing line, the barrier between purity and depravity. Just out of sight is the bridge with the path leading to the Wizard himself. Will she stay on the side of innocence and virtue, or move across into the sinful temptation of the 'Wizard's garden'? This is not just a matter of a stroll in the garden but a deeper issue of moral character.

affluent group of artists referred to as The St. John's Wood Clique, after the London suburb in which they lived, worked and socialised. These were successful and revered painters of the day whose works were highly sought after. They were fascinated by earlier styles and themes, and so, although technically an Edwardian

painting if you go by the dates, this is stylistically and symbolically a very Victorian work.

*In the Wizard's Garden* was brought to Christchurch for the New Zealand International Exhibition of 1906–7, a year or two after it was painted. It became part of the Gallery's collection in 1932.





# A & P Show

# 10 NOVEMBER – 3 DECEMBER #

One of Canterbury's favourite traditions comes to the Gallery this year, as serious art meets country culture in the **A & P Show**.

Timed to coincide with the 'country coming to town' for the opening of this year's New Zealand Cup and Show Week, the Gallery's A & P Show brings together a diverse selection of artworks connected to the theme of rural New Zealand. While the exhibition includes some significant historical works, its main focus is on work by contemporary and emerging New Zealand artists, with the aim of recreating something of the mayhem and festivity of the local Canterbury Show.

Artists have been enthusiastic about being involved. Taranaki-based Peter Peryer included in his initial response a photograph of himself as a child, perched upon a sheep, and confessed that "as a country boy", A & P shows had been a big part of his life. *Farm Study*, one of four of his photographs in the exhibition, is a characteristically wry and elegant Peryer work.

One of the highlights is the contribution from Slovenian-born artist Gregor Kregar, whose *Matthew 12:12* project was first made on Waiheke Island in 2003. Here, it will involve placing twelve sheep in a white picket fence enclosure in front of the Gallery, dressed in brightly coloured body suits made from 100% New Zealand wool. Although this live



installation runs for just three days during Show Weekend, inside the Gallery the artist's installation of 144 slip-cast ceramic sheep continues the theme. The artist's intention is to give the impression of something mass-produced, "like strange souvenirs from a tourist or a garden shop". Kregar sees sheep as "usually aesthetically invisible beings", and is intentional in his project's ambiguity.

Christchurch artist Jacquelyn Greenbank allows sheep to provide raw materials for her work, while imagination, skill, and off-the-wall humour do the rest. *Tea Party* is a life-sized, knitted and crocheted sculptural installation depicting a table laden with Kiwi fare. Royal teapot, cups and carnations jostle with chipolatas, sandwiches and



Top: *Matthew 12:12* 2003 Gregor Kregar. Live sheep installation. Collection of the artist

Bottom: *Farm Study* 1986 Peter Peryer. Silver gelatin print. Collection of the artist

Facing page: *Tea Party* 2005 Jacquelyn Greenbank. Wool knit and crochet. Courtesy Gallery 64zero3, Christchurch





Top: Study of a cow, undated, in the manner of Paulus Potter. Oil on canvas. Collection of the Gallery

Bottom: Sarah Eating Corn 2000 Michael Smither. Oil on board. Private collection

\* \* \*

‘pav’. Within this context, the work suggests the morning tea tent at the rural Show, crammed with farmers in dialogue and their cardiganed wives faithfully serving refreshments.

The Gallery’s A & P Show runs for just three weeks, and has been welcomed by Canterbury Show organisers as an integral part of their event. Observing the connection between artistic production and an area of New Zealand life that is the backbone of our economy offers food for thought. This exhibition suggests that artists have strong connections with ordinary New Zealand life, and that an important part of our collective experience and identity may be recognised in entertaining, lively ways.

KEN HALL

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

A & P Show is in Touring Exhibition Gallery C and Borg Henry Gallery from 10 November to 3 December.

## Events

### Gallery Gala

*Saturday 11 November, 12 noon – 2 pm*

Celebrate the opening of the A & P Show with traditional Show Day activities such as wood chopping, sheep shearing, spinning and weaving and food stalls.

Venue: Forecourt and Foyer

### Art Goes Country

*Montana Wednesday Evening: 15 November, 6 pm*

An introduction to this exhibition by curator Ken Hall will be followed by Gregor Kregar discussing his live and ceramic sheep installations.

Venue: Philip Carter Family Auditorium

### Feeling Sheepish

*17, 18, 19 November*

Showing for three days only! *Matthew 12:12* by Gregor Kregar – a live installation of sheep dressed in colourful woollen garments.

Venue: Forecourt

### Pet Fancy Dress

*Sunday 26 November, 2 pm*

Parade your pet in its finest threads or show off you and your pet’s similarities in the Owners Look-Alike category! This event will take place weather permitting, and all animals must be kept under control in cages or on a leash.

Venue: Forecourt

# Facing an Era

13 OCTOBER – 12 NOVEMBER



Untitled 1920s photographer unknown. W. Main Collection

Opening to coincide with Christchurch’s Carter Group Heritage Week (13–23 October), Facing an Era is an exhibition of 200 black-and-white photographic portraits of what might be called ordinary New Zealanders, taken in the first half of the twentieth century.

Inspired by an exhibition held in 2004 at London’s National Portrait Gallery, Wellington-based photographic historian and collector William Main has brought together this impressive collection of portrait postcards of anonymous New Zealanders, taken by amateur and professional photographers. While initially intended for family and friends, here they serve a very different purpose in illustrating a period when our country was beginning to move away from its colonial origins as a primary producer for Mother England into a consumer society. “On an initial examination,” Main says, “these portraits don’t reveal very much – perhaps a tentative smile from a young woman sporting a wrist watch or an ungainly young man with dust on his shoes in a photographer’s studio. Others show people with pets,

possessions and playthings. Collectively speaking, these postcards document the people who experienced two World Wars and an economic depression. Historically, they illustrate those who began to forge a nation in the South Pacific.”

William Main has written several books on New Zealand’s photographic past. Accompanying this exhibition, his latest book, *Facing an Era: postcard portraits from a century ago* (2006), is available in the Gallery Shop.

KEN HALL

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

Facing an Era is on the balconies from 13 October to 12 November.

## Events

### Portrait of an Era

*Montana Wednesday Evening: 18 October, 6 pm*

Curator William Main gives a lecture on the exhibition.

Venue: Philip Carter Family Auditorium



## THE SHOOTING GALLERY Judy Millar



The Shooting Gallery 2004 Judy Millar. Oil and acrylic on canvas

Judy Millar (b. 1957) is motivated by the tactile, gestural qualities of paint. Her process incorporates an application of colour onto canvas using a combination of brushes, rags and her hands. Then, by 'unpainting' the surface, erasing and wiping paint, she creates a light and fluid system of sweeping marks and interlocking bands of colour.

*The Shooting Gallery*, recently acquired by the Gallery, is, like all of Millar's practice, bold and exuberant. Against an aubergine background, flourishes of red, indigo, green and orange weave a rhythmical magic. Although reminiscent of expressionism, Millar's paintings do not relay an emotional angst, but rather a detached interest in the physicality of mark-making. Here, Millar's work asserts its presence as a three-dimensional interrogation of the picture plane. She says, "The joy and charm of painting for me is the illusion and virtual space that it sets up ... a completely dismantled kind of shimmering, hovering one." (Quoted in *I is she as you to me*, 2003)

Millar's technique acknowledges the history of painting, both nationally and internationally. As a student, her early work referenced that of Gordon Walters in its restraint and cool abstraction. Now, however, the grand gesture found in the action painting of Jackson Pollock is echoed where every movement of application is recorded on canvas. Broad, looping

arm and hand movements articulate her own codes of visual language. The freedom enjoyed by the artist is, in part, what makes her paintings resound with a performative spontaneity and joy. A sense of the accidental is evident, although Millar sets herself different 'rules' for each work, which in turn are challenged during the process. A particular palette of colour is employed and movements chosen from a choreographed range to provide different effects.

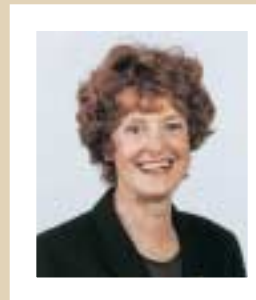
Judy Millar is a full-time artist. In 2003 she was the Dunedin Public Art Gallery artist in residence, and in 2002 she won the Wallace Art Award. She has exhibited widely within New Zealand and internationally.

**This work is part of the new hang on display in the Contemporary Collections Gallery.**

JENNIFER HAY

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

## President's Letter



On 13 May we held an enjoyable informal coffee morning to say goodbye to departing Director Tony Preston, and presented him with a commemorative scroll made by calligrapher Lorraine Brady and a cast glass vessel by Robyn Irwin. We look forward to welcoming our new Director, Jenny Harper, at our Friends function on Thursday 19 October.

One of our principal objectives of the Friends is to support and promote the Gallery. A major way we do this is to provide financial support for the Gallery's acquisitions, exhibitions and publications. This year we have two fundraising events: the lecture by Grahame Sydney on 8 October, and the Art Event on 24 November. It would be wonderful to see many of our 1400 members enjoying the occasions and supporting the Gallery.

There are a number of exciting events coming up over this quarter, including two exhibition openings especially for Friends on 19 October and 7 December. The invitations for these events are printed on this page. The Court Theatre is also offering Friends special ticket prices.

I was fortunate to attend the preview of the Gallery's Summer Schedule. We can look forward to an exciting programme of eight new exhibitions in the coming months, and go into the future with a positive outlook for our Gallery.

*Helen Peate*

HELEN PEATE  
President

## The Executive Committee cordially invites Friends to two special opening functions.

The openings of **Quadrant: Four themes of Van der Velden and Art Detectives** on

**THURSDAY, 19 OCTOBER, 6–8 PM**

The new Director of the Gallery, Jenny Harper, will speak to Friends at this function. Refreshments will be served. Tickets are \$10 per person and numbers are limited. If you wish to attend please reply by 12 October using the enclosed form.



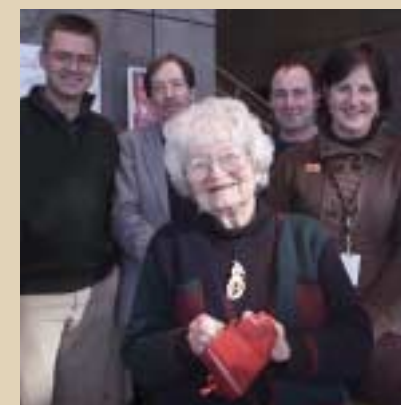
Above: *Study for Funeral Series* c.1871–4 Petrus van der Velden. Pencil, ink, sepia. Collection of the Gallery, gift of A. F. Nicoll Family, 1960

Right: *Pleasure Garden* 1932 Frances Hodgkins. Watercolour. Collection of the Gallery, presented by A Group of Subscribers

The opening of **Frances Hodgkins: Leitmotif with the Friends Christmas Party** on

**THURSDAY, 7 DECEMBER, 6–8 PM**

This special occasion will combine the first viewing of the exhibition with our annual Christmas Party. There is no charge but numbers are limited, so please reply by 1 December using the enclosed form or to cheryl.comfort@ccc.govt.nz. You are invited to bring a child's gift (labelled boy or girl with approximate age) to place under the tree.



Friend of the Gallery Ferne Every celebrates her 93rd birthday with Acting Director Hubert Klaassens and Gallery staff.

**FRIENDS**  
TE PUNA O WAIWHEHU  
CHRISTCHURCH ART GALLERY



Previews

Friends are invited to preview new exhibitions before they open to the public. Where possible a curator or other expert will introduce the exhibitions between 4.15 and 4.45 pm. For entry please present your Friends membership card. Friends are invited to meet at 3.30 pm in the upstairs reception room for a social tea or coffee before the preview.

don't misbehave!

FRIDAY, 29 SEPTEMBER

Giacometti

THURSDAY, 16 NOVEMBER

Out of Erehwon

THURSDAY, 23 NOVEMBER

Fundraising Lecture

Grahame Sydney: 32 years of solitary confinement

SUNDAY, 8 OCTOBER, 2 PM  
PHILIP CARTER FAMILY AUDITORIUM

Due to unforeseen circumstances, Grahame Sydney was unable to give his lecture in August as advertised in the previous *Bulletin*, and so the lecture has been rescheduled. This is an important opportunity to hear one of New Zealand's most popular artists, and help raise money for the acquisitions programme at the Gallery. Grahame will talk about the things he considers crucial in making judgments about paintings, as well as the evolution of his work.

*Tickets \$25. Please use the enclosed form, or write to PO Box 2626, Christchurch. All attendees go in a draw for a reproduction of one of Grahame's works, the winner to be announced after the lecture.*

Friends Shopping Day

WEDNESDAY, 18 OCTOBER

The annual Friends Shopping Day returns again in time for early Christmas shopping. Members receive 15% discount on purchases all day, as well as a small gift. Any new memberships signed up on the day will also receive a special gift. A Friends subscription is a great present – and we can start the subscription from Christmas if you wish.

Court Theatre Evenings for Friends

The Court Theatre offers special discounted evenings for Friends.

Doubt by John Patrick Shanley (US, 2004)

MONDAY, 6 NOVEMBER, 6 PM

There is faith, and there is doubt. What do you do when you are not sure? When a popular young priest comes under suspicion, Sister Aloysius, the steely school principal, will stop at nothing to prove him guilty. This is contemporary drama that challenges our assumptions about the nature of truth. Directed by Geraldine Brophy and featuring Yvonne Martin as Sister Aloysius.

*Tickets \$28. Discounted price applies to all tickets booked by Friends! Present your Friends Card at the box office, or telephone the booking line on 963 0870 (you will need to show your Friends Card when you collect your tickets).*

The Art Event

FRIDAY, 24 NOVEMBER, 7 PM

The Art Event has become one of the most eagerly anticipated events on the arts calendar in Christchurch. It is the major fundraising event for the Friends, and the money raised is given to the Gallery for commissioning new works. This spectacular evening makes works from well-known artists available at a reasonable cost. All works are sold for \$600, and the lucky buyers are selected in a draw.

Enjoy a fun night out with the chance to purchase original New Zealand art, enjoy great wine and food and know you are supporting the Christchurch Art Gallery.

*Tickets \$50. Telephone 941 7356 or email friends@ccc.govt.nz.*

Spring Trip

This popular annual event is on again on Sunday 5 November. For further details see the enclosed flier.

Speaker of the Month

PHILIP CARTER FAMILY AUDITORIUM, 10.30 AM

No booking required.  
Friends \$2, guests \$5.

Natasha Conland & Susanne Jaschko preview SCAPE 2006: don't misbehave!

WEDNESDAY, 20 SEPTEMBER

Natasha Conland and Susanne Jaschko are curators of **don't misbehave!**, Art & Industry's SCAPE 2006 Biennial of Art in Public Space. They worked together on a curatorial residency in Christchurch to develop an impressive programme for New Zealand's only biennial dedicated to art in public space. Natasha and Susanne will give an illustrated lecture on **don't misbehave!**. Natasha is Curator of Contemporary Art at Te Papa and one of New Zealand's most promising curators. Susanne is an independent German curator based in Berlin with a doctorate in art history.

Deborah McCormick  
SCAPE 2006: strategies for funding art in public space

WEDNESDAY, 18 OCTOBER

Deborah McCormick is Director of Christchurch's Art & Industry Biennial Trust. She will talk on their unique model for producing the SCAPE biennials, and how it compares to funding practices employed overseas, particularly in Seattle. Seattle has an excellent reputation for promoting innovation in all sectors of civic life, and mandated to include new artworks in public works construction and public places. Deborah will discuss how Seattle's model can be used to great effect in Christchurch as a long-term and sustainable practice for developing contemporary visual artworks for public spaces.

Hannah Beehre  
Why I love Postmodernism

WEDNESDAY, 15 NOVEMBER

Hannah is best known for the work she does in collaboration with her husband, designer Aaron Beehre, including the virtual 'hedge' of falling leaves in the Gallery's permanent collection. Hannah will introduce her practice and the work of some of her favourite artists.

TO BECOME A FRIEND, OR FOR INFORMATION ON BENEFITS AND PROGRAMMES, PLEASE CONTACT:

Friends of the Christchurch Art Gallery: PO Box 2626, Christchurch  
Tel: (+64 3) 941 7356, Fax: (+64 3) 941 7301, Email: friends@ccc.govt.nz

LocArt

LocArt visits are for members only and cost \$5 unless stated otherwise. Please book by sending your name, address, phone number, the event and date you wish to attend and your payment to FOCAG, PO Box 2626, Christchurch.

Weekday Events

Studio visit: Jane Zusters

TUESDAY, 19 SEPTEMBER, 10.30 AM

Jane Zusters is a painter and photographer, whose work references the continuum of western culture, the accumulative layering of generations over centuries and constant process of adaptation and revision of the past to meet the needs of today. View www.janezusters.co.nz.

*Max 20 members. Meet Corallyn Newman outside 213 Olliviers Road at 10.20 am.*



Studio visit: Mike Coker

WEDNESDAY, 11 OCTOBER, 10.30 AM

A Fine Arts Honours Graduate in 1998, Mike Coker started exhibiting publicly in 2005 and believes that the experiences of travel have influenced his work. He creates landscapes and seascapes to reflect the individual experiences we have with our environment.

*Max 20 members. Meet Paul Deans outside 25 Wharenui Road at 10.20 am.*



Studio visit: Earl Tutty

WEDNESDAY, 8 NOVEMBER, 10.30 AM

Earl Tutty, artist and tutor at CPIT, is presently working on paintings for a show titled 'Irresistible Force & Moveable Object' at CoCA in January 2007. The works are a response to a book of poems by Jeffrey Paparoa Holman, *The Late Great Blackball Bridge Sonnets*.

*Max 20 members. Meet Paul Deans outside 17 Truscotts Road at 10.20 am.*



Weekend Events

'Gunyah' Historic Home Visit with William Cottrell

SATURDAY, 16 SEPTEMBER, 10.45 AM

Visit historic homestead 'Gunyah' in Hororata. Built in 1912, the building has a New Zealand Historic Places Listing and is recognised by the NBR as one of the country's Top One Hundred Houses for its historical significance and its Arts and Crafts Movement architecture. Gunyah is the home of William Cottrell, collector and expert on nineteenth century colonial New Zealand furniture. William will show us around his home and extraordinary collection of antiques.

*Max 40 members. Meet the bus outside the Gloucester Street entrance of the Gallery at 10.45 am. Cost \$27.50, includes bus, lunch at Gunyah and tour.*

Jo Drysdall: Wearable Art – Corsets by Bastet Creations

SATURDAY, 14 OCTOBER, 10.30 AM

Jo Drysdall makes custom designed and fitted steel-boned corsetry under the label Bastet Creations. She will discuss corsets as clothing and art, corset history and being a modern corset maker. Jo has been researching and making historical clothing, for more than ten years. Her

corsets range from exacting historical replicas to modern wearable arts and fetish/fantasy interpretations.

*Max 40 members. Please meet at the Education Centre, Christchurch Art Gallery at 10.25 am.*

CPIT Art Collection

SATURDAY, 25 NOVEMBER, 10.30 AM

Dr Dorothee Pauli, lecturer at the School of Art & Design and former curator of the CPIT art collection, will give a two-hour tour of the most important paintings, prints and drawings in CPIT's collection. Artists include Ralph Hotere, Euan McLeod, Kazu Nakagawa, Robyn Kahukiwa, Cora Wilding, Bing Dawe, Philip Trusttum, John Pule, Bill Sutton, John Coley and many more.

*Max 20 members. Meet Joce Gilchrist at Madras Café Books, 165 Madras Street for coffee from 10 am.*

Memberships

**New Members:** Karen Atherton, Dianne Broadley, Barbara Cox, Prue Cotter, Wendy Crossan-Botting, Andrew Dickerson, Marc Fernandez, Lisa & Garth Gallaway, Dan Gordon, Nicholas Grant, Claire & Kelvin Gray, Helen Griffiths, Gillian Hall, Helen Hallifax, Samuel Harris, Sam Harrison, Michael Hewson, Diana Holderness, Laura Hudson, Angela & Andrea Lawrence, Sarah Lees-Jeffries, Calum McIntosh, Roderick McKay, Mary Meehan, Sandra Mehrtens, Beverley Mills, Dorothy-Ann Moore, Nancy O'Connell, Julie Patterson, Margaret Parr, Trevor Partridge & Fleur Lester, Dorothee Pauli, Catherine Paton, Melissa Reimer, Angela Robertson, Irvine & David Sadler, Peter Scholes, Alastair & Susan Stokes, Joanne Thompson, Noel & Jill Walsh, Hannah Wilson, JanWyllie

**Life Members:** Nerissa Barber, E. Grant Read

Far left, top: Some Morphology 2006 Jane Zusters. Collection of the artist

Far left, bottom: Summer Mourning 2006 Mike Coker. Collection of the artist

Above left: Behind Motupipi 2006 Earl Tutty. Oil on canvas. Collection of the artist



Coming Soon

# Giacometti

Sculptures, prints and drawings  
from the Maeght Foundation  
17 November – 25 February

*Arguably the most important exhibition of twentieth-century sculpture to be seen in New Zealand, this tribute to Alberto Giacometti (1902–1966) is showing exclusively at Christchurch Art Gallery.*

Don't miss this rare opportunity to view the sculptures, drawings and prints of one of the greatest sculptors of twentieth century Western art. Renowned for his relentless investigation of the human figure and his unique and singular vision, Giacometti stands beside Picasso and Matisse as one of the towering masters of modernism.

For all their austere beauty, their gaunt isolation and their brooding presence, there lurks a vague sense of foreboding in Giacometti's figures, which have come to represent the complexity of the human condition.

This exhibition celebrates the power of the artist's imagination and creativity, and is loaned by the Maeght Foundation in France.

An exhibition organised by the Art Gallery of New South Wales. Indemnified by the New Zealand Government. In-kind support by Strategy Design & Advertising. Admission charges apply.



Woman of Venice VII [Femme de Venise VII] 1956 Alberto Giacometti. Bronze. Art Gallery of New South Wales Foundation Purchase 1994. © Alberto Giacometti/ADAGP. Licensed by Viscopy, Sydney, 2006

Spectrum – practising the art of printing



Spectrum Print

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

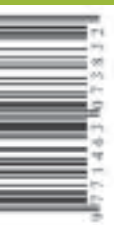
Pride in Print gold medal winners 1993, 1995, 1996, 1997, 2000



the technology between imagination and reality







TE PUNA O WAIWHETU  
CHRISTCHURCH  
ART GALLERY



Open 10 am – 5 pm daily, late night every Wednesday until 9 pm

Closed Christmas Day

Admission free unless otherwise stated

Cnr Worcester Boulevard & Montreal Street, PO Box 2626, Christchurch, New Zealand

Tel (+64 3) 941 7300, Fax (+64 3) 941 7301, 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

Art Gallery Carpark tel (+64 3) 941 7350

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

Christchurch Art Gallery Trust tel (+64 3) 961 1902

