

B.134

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september – november 2003



Exhibitions Programme

W.A. SUTTON: A RETROSPECTIVE

Until 28 SEPTEMBER

A major retrospective of work by one of the great talents in New Zealand art.

Catalogue available.
Touring Galleries A & B

LEN LYE

5 SEPTEMBER – 16 NOVEMBER

Celebrates the centenary of the birth of one of New Zealand's most inventive artists.

Touring Gallery C and
Borg Henry Gallery

MARGARET ELLIOT

14 NOVEMBER – 28 MARCH 04

A series of paintings inspired by the artist's recent sojourn to Antarctica.

Tait Electronics Antarctica Gallery

INSIDE 'REASONS FOR VOYAGING'

Until 5 OCTOBER

An exhibition revealing the themes and inspirations behind *Reasons for Voyaging*.

'Walking Through Graham Bennett's Reasons for Voyaging' book available.

Balconies

CRANLEIGH BARTON DRAWING AWARD EXHIBITION

5 SEPTEMBER – 16 NOVEMBER

The finalists of the Cranleigh Barton Drawing Award 2003.

Touring Gallery A

ESSENTIAL FORMS

Until 16 MAY 04

A striking exhibition of textiles, ceramics and glass from the Gallery's permanent collections.

Monica Richards Gallery

REFUGEES

Until 19 OCTOBER

An extraordinary series of paintings by prominent Canterbury artist Margaret Hudson-Ware.

Catalogue available.
Ravenscar Gallery

PETER SIDDELL: LANDSCAPE

10 OCTOBER – 16 NOVEMBER

Realist landscape paintings revealing a sublime view of the country's landmarks.

Touring Gallery B

WORKS ON PAPER

Until 16 MAY 04

A broad representation of the Gallery's permanent works on paper collections.

Burdon Family Gallery

ANTARCTIC HEART

An installation by
Virginia King

Until 2 NOVEMBER

An evocative, multi-sensory installation by Auckland-based artist Virginia King.

Catalogue available.
Tait Electronics Antarctica
Gallery

SEEN

10 OCTOBER – 16 NOVEMBER

A creative and diverse exhibition by secondary school students from the Canterbury region.

Touring Gallery A

THE COLLECTIONS

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

Acoustiguide® and catalogue available.

Collection Galleries

BLUEBEARD'S CASTLE: Paintings by Nigel Buxton

Until 19 OCTOBER

A dramatic exhibition by Christchurch artist Nigel Buxton recalling the grim story of Bluebeard and his murdered wives.

Catalogue available.
W.A. Sutton Gallery

ISLANDS IN THE SUN

31 OCTOBER – 1 FEBRUARY 04

A remarkable collection of prints by indigenous artists of Australasia and Oceania.

W.A. Sutton and Ravenscar
Galleries

TE PUNA O WAIWHETU
CHRISTCHURCH
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We welcome your feedback and suggestions for future articles.

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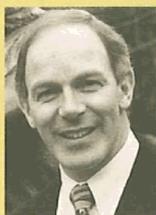
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Please Note: The opinions put forward in this magazine are not necessarily those of the Christchurch Art Gallery Te Puna o Waiwhetu.

Introduction



Welcome to this Spring edition of the Bulletin, which comes as the Gallery team settle back to their core business, albeit on a spectacularly increased scale. Visitor numbers have been far beyond our expectations – over 110,000 in the first eight weeks, and feedback has been hugely favourable. It is hard to believe a little more than twelve months ago the doors of the old Gallery shut for the last time, and we were completely focused on the final conservation and packing of works in preparation for relocation.

In this issue, as the Bulletin resumes its role as a record of the Gallery's public programmes and a forum for current issues in art, we have reprised some popular features. 'My Favourite' returns with world-famous cricketer Sir Richard Hadlee talking about Rata Lovell-Smith's evocative *Hawkins*; and we continue to record the growth of our permanent collections with 'Recent Acquisitions'.

Two new permanent features augment the Bulletin. For a quick overview of current and forthcoming exhibitions at the Gallery, you will find the 'Exhibitions Programme' on the inside cover, while 'Noteworthy' will keep you up-to-date on important news relating to the Gallery.

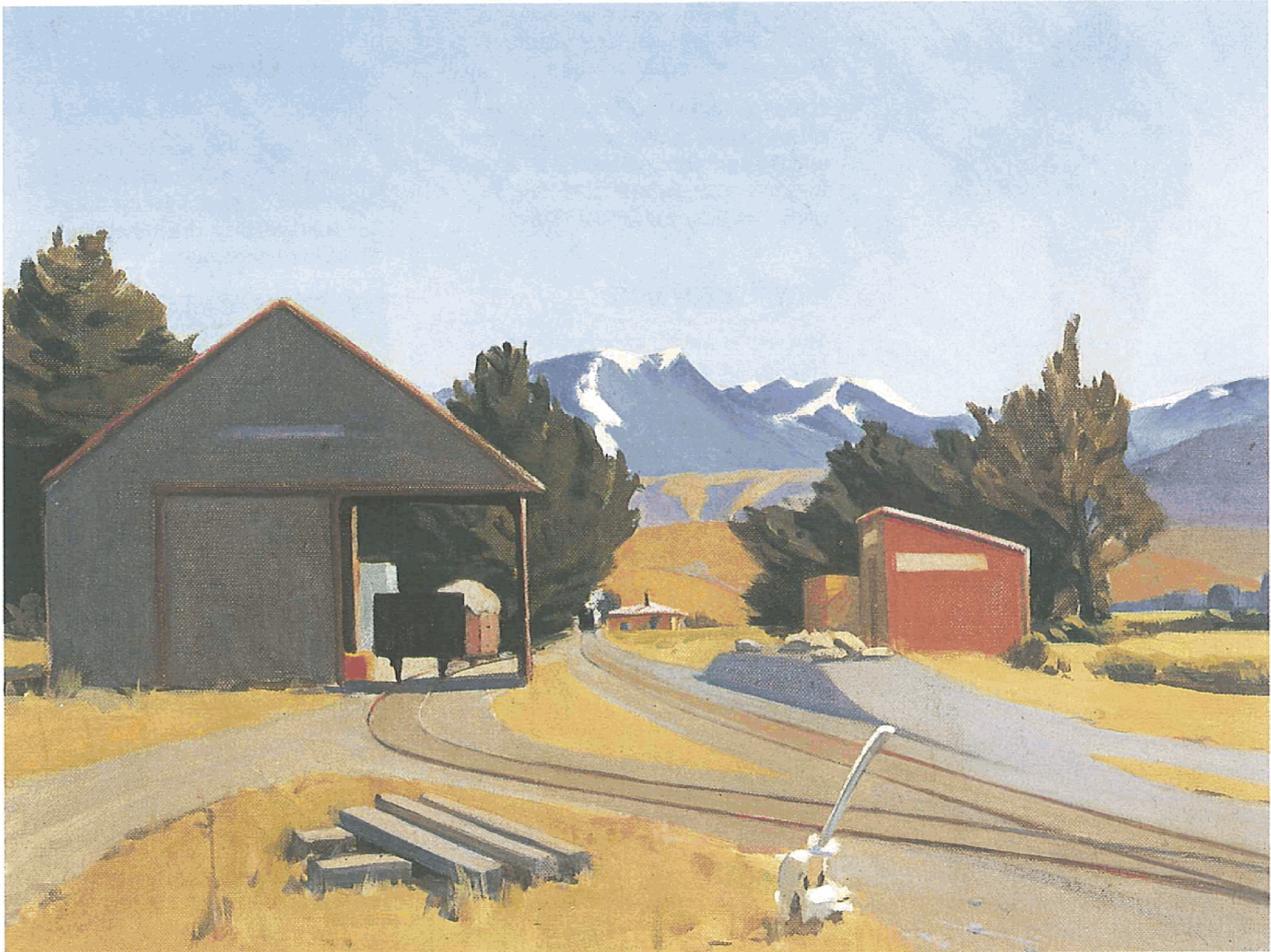
Our 'Art/Speak' article is by Darcy Nicholas, a leading contemporary Māori artist and General Manager of Cultural Services in Porirua City. Darcy has exhibited internationally, and held a number of senior arts positions. We appreciate greatly his time and generosity in providing this fascinating and intensely personal article on traditional and contemporary Māori art for the Bulletin.

Continuing with the theme of Māori and Pacific art, this issue provides an in-depth look at the touring exhibition, *Islands in the Sun*, and Patsy Payne from the Canberra School of Art reviews this remarkable collection of prints. Also covered in this issue are *Len Lye* – an exhibition of works by one of New Zealand's most inventive artists – and the visually stunning *Peter Siddell: Landscape*. We interview Nigel Buxton on his dramatic exhibition *Bluebeard's Castle*, and we take a quick look at *Seen*, the exhibition of works by secondary school students from around Canterbury, and our *Cranleigh Barton Drawing Award 2003*, which is a selection of finalists for the most prestigious biennial drawing prize in New Zealand.

Finally, the news of Robert Erwin's death on 8 July, after a long and courageous battle with cancer, was received with great sadness. I am grateful to Grant Banbury for his moving 'vale' to the first President of the Friends – a generous supporter and benefactor of the Gallery, whose flair and irrepressible wit will long be remembered.

A handwritten signature in dark ink, appearing to read 'Tony P.' with a stylized flourish.

P. Anthony Preston
DIRECTOR



Hawkins 1933 Rata Lovell-Smith. Oil on canvas/board. Collection of the Christchurch Art Gallery, purchased 1981.
Reproduced courtesy of J. B. Lovell-Smith



On the first of August 2003, I had a day to forget, yet a rather memorable one. I had been in Tauranga the previous evening and I was trying to fly home to Christchurch. When I arrived in Wellington, I was advised that Christchurch airport was closed due to fog. I decided to fly to Blenheim and then catch the Tranz Scenic coastal train, a new experience for me.

With five hours on the train, it was a peaceful, reflective and relaxing time, listening to music and watching the countryside passing by. I was the only the passenger in the carriage.

I enjoyed the breath-taking views of the Kaikoura coastline with the snow-capped peaks of the mountain ranges, as the train meandered on its journey. I thoroughly enjoyed experiencing the other sights from the train that are not normally seen when traveling by road.

The painting of *Hawkins* by Rata Lovell-Smith, which depicts a small settlement near Darfield, south-west of Christchurch, reminded me of some similar vistas in parts of North Canterbury that still exist today and which I passed through on the train.

I like the painting because of its simple lines, the boldness of colours and the warmth the artist has shown. It captures the stillness of time in an ever-changing world.

SIR RICHARD HADLEE
CRICKETING LEGEND



Cocoon Style Evening Coat c. 1910. Silk velvet evening coat by Worth, France. Collection of The Kyoto Costume Institute. Photo by Kazumi Kurigami

Japonism in Fashion

12 December sees this glamorous exhibition open in its only South Island venue. Christchurch won the rare opportunity to host this spectacular range of Japanese-inspired dresses by some of the world's greatest designers – from the legendary House of Worth in the 'belle époque' to the exquisite styles of Gucci, Dior, Gaultier and much more. The exhibition, the first of its kind in the world to take an historical look at Japonism in fashion, has already travelled to Paris, Los Angeles and New York to rave reviews.

Art Appreciation Courses

Following on the success of the 'Eye Spy' art programmes, the Gallery is pleased to announce its next adult art appreciation course for beginners called 'Insight'. This course studies selected works from the Gallery's permanent collections, exploring the wider aspects of portraiture, landscape painting and abstraction. 'Insight' involves four two-hour sessions over four successive Saturday mornings for twelve participants, and starts on 1 November.

'Aficionados' is a new art appreciation course for secondary school students aged 14 to 18 years, which explores art works throughout the Gallery. The next course starts on 6 November, and runs over four sessions after school hours.

Course fees for both 'Insight' and 'Aficionados' are \$60. Enrolments are essential, and are open until 31 October (unless booked out beforehand). To enrol on either course or for further information, please call (03) 941 7342.

New Holiday Quiz

The latest search and discovery Holiday Quiz is called 'Visit Our Animals', and focuses on animals featured in the collections. The Quiz is for family groups and children aged 5 to 14 years, and is available daily from 22 September to 5 October. The Quiz is free and no booking is required.



Hill Leopards 1932 Arthur Wardle. Oil on canvas. Collection of the Christchurch Art Gallery, presented by the Canterbury Society of Arts

New Sculpture

Regular visitors to the Gallery will have noticed the installation of a sculpture under the grand staircase. Constructed of welded steel, the highly finished, architectonic, abstract forms of *Moraine* (1967) by Canterbury sculptor Tom Taylor (1925–1994) were inspired by boulders shaped by glaciation. From 1968 until 2000 *Moraine* was in the collection of Canterbury artist William A. Sutton, and was part of his very generous bequest to the Gallery. After having been out of doors for more than thirty years, considerable conservation was required to restore it to its present condition.

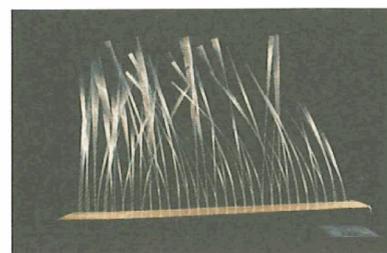
Art Workshops

Two Art Workshops for children are offered by the Gallery in September and November.

The Story of Bluebeard's Castle

Saturday, 27 September, 2.00 pm

Children aged 7 to 12 will enjoy the gripping story of Duke Bluebeard's Castle and its seven secret doors. Children will then draw their own 'Bluebeard doorway'.



Grass 1961 Len Lye. Stainless steel on laminated wood base with motor, 223 x 158 x 425 cm. Courtesy of the Len Lye Foundation

Making it Move

Saturday, 8 November, 1.30 pm

In association with the **Len Lye** exhibition, this workshop for children aged 7 to 12 involves the construction of a simple kinetic model.

A charge of \$3 applies for each workshop, and prior booking is essential on (03) 941 7342.

Acoustiguide® Tours

A new Acoustiguide® audio tour is available for 'The Story of Canterbury Art'. The tour focuses on the permanent collections, and is available in English, Japanese and Mandarin for \$2.50.

Montana Wednesday Evenings

Wednesday evenings are a great time to visit the Gallery. Open until 9.00 pm, visitors are invited to browse the exhibition spaces or enjoy a stimulating programme of events at 6.00 pm sponsored by Montana Wines, including lectures, floortalks, films and theatrical performances. See the Coming Events pages for details of what's on.



The Changing Face of Māori Art

Contemporary Māori artist
Darcy Nicholas traces a line
from his ancestors to the
Māori artists of today.

Left: Poutokomanawa post figure. Ngāti Kahungunu tribe.
Reproduced courtesy of Museum of New Zealand Te Papa
Tongarewa



My ancestors put me here and I acknowledge that, but my destiny, and the destiny of every person, is to live in the future. I see myself as a traveller and a collector of knowledge. You see, life is like a jigsaw puzzle: you have to keep looking for the pieces. As you find each piece, the picture becomes clearer.

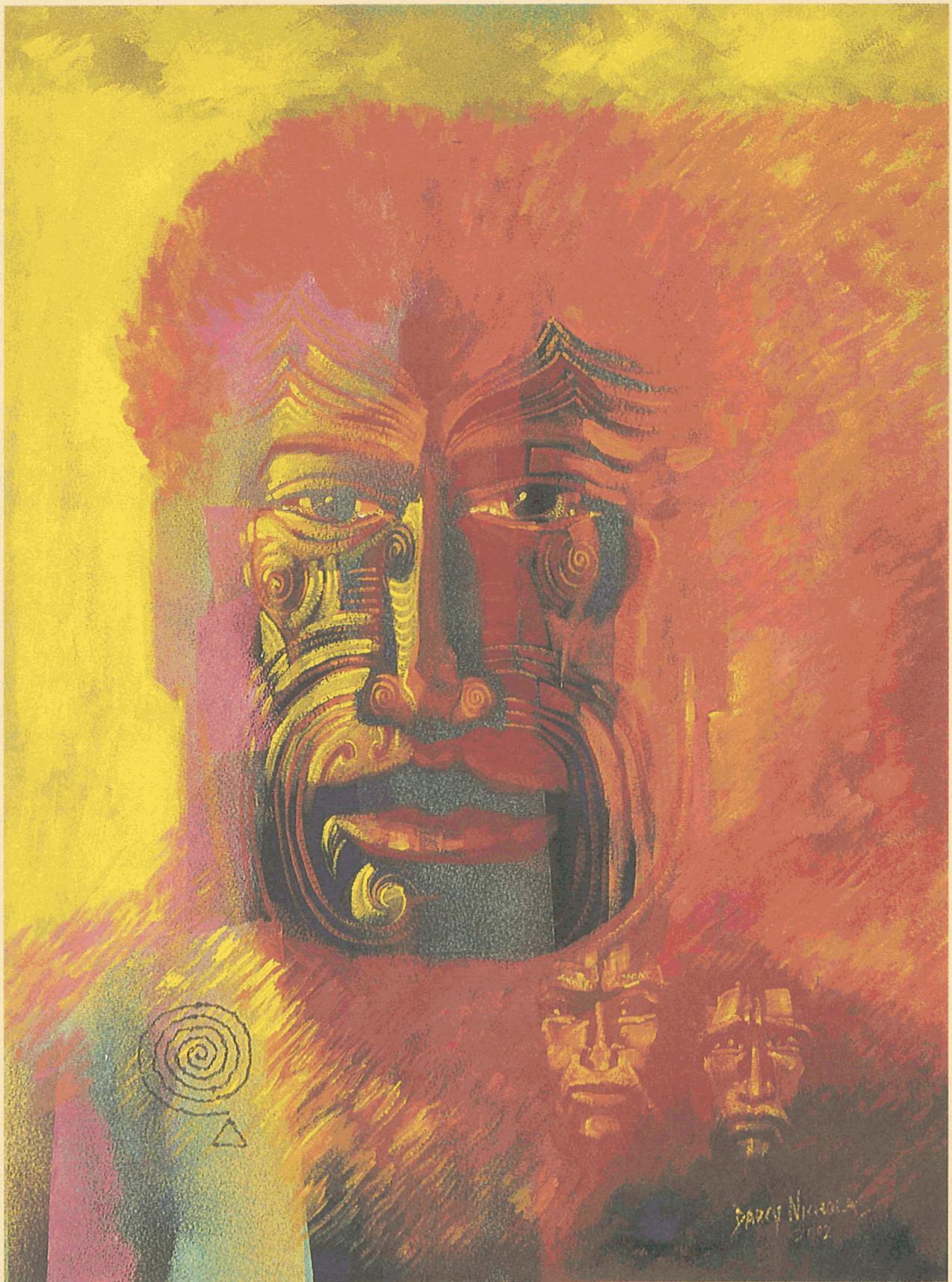
I was raised in a small rural area in a very historical part of this country called Waitara. It's an interesting place because it has a dominating ancestral mountain called Taranaki, which gave rise to the Kahui Maunga people from whom I descend. Kahui Maunga were here from the beginning; their genealogy can be traced through the major mountains in this country as they tended to travel that route and live in proximity to the mountains – natural landmarks when travelling through the dense bush. In my case, the Kahui Maunga married with the Awanui people and became known as te tini o Awanui, and my part of that tribal base became known as Te Atiawa, the people of the heavens. My ancestors were of Kahui Ao and Kahui Maunga. The history of the Ao people can be traced throughout the Pacific to parts of Southern Asia; they are ancient occupants of this land.

It's interesting when you read and contemplate Māori culture, you realise that we are a collection of many ancient cultures with similarities that span the Pacific and beyond.

In order to understand the nature of Māori art you need to cast yourself free of any comparisons to the world of today and release yourself from your preconceived state of mind. Listen, imagine, feel. Become the moon, the sun and the clouds. Float on the breeze, slide down the rainbow and journey through the mountains, rivers and seas. Walk in the forest, listen to the birds and you might arrive. Our ancestors walk parallel pathways between the physical and the spiritual. Māori art in all aspects evolved from this vision.

Traditional Māori art is the bridge between two worlds

Our ancestral house is shaped like a large lizard. The visionary head stares into the future; the front legs, like the young, are keen to move forward; the backbone contains the segments of esoteric knowledge; the ribs transfer knowledge to the new generation of leaders; the hind legs hold fast to tradition, a symbol of the parent and protectors of what has been before; and the tail stores and preserves ancient knowledge and experience.



Above: **Emerging generations** 2002 Darcy Nicholas. Acrylic on paper. Courtesy of the artist

Facing page: **Rerehiko** 2003 Rachel Rakena (still). Digital/video installation. Courtesy of the artist

Traditional carvers and weavers were the bridge between the physical and the spiritual. They were specially chosen and given the knowledge, so that the connections between the ancestral world and the physical world of today were secure. Often carvers and weavers were generations of the same families who fully understood not only their own family lines of genealogy, but also all aspects of their relationship with the greater universe around them.

It was this same close relationship and understanding of the natural world that enabled us to travel in small canoes across vast stretches of ocean, guided by our intimate knowledge of the bird migrations, position of the stars, seasonal winds, ocean currents and patterns of the waves. Our common link is the sea and our historical connections through our knowledge of the natural world.

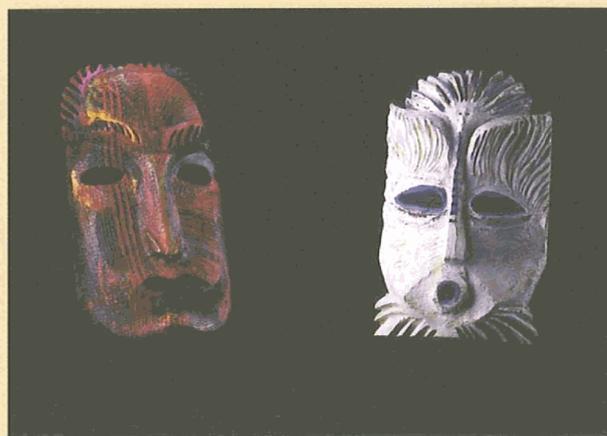
As a child I would play for long periods outside until late into the evening. It was hard for our parents to get us inside so we could get enough sleep. One of the little tricks to get us in would be to tell us 'the kehua's will get you'. I would run so fast to get to the safety of home my feet wouldn't touch the ground.

I never really knew what the kehua looked like. I have never seen it, and it has never harmed me. However, a short while ago I decided I would create it for future generations to see. I believe if you become the creator of the ghosts that haunted you as a child, you become their master. I created the kehua mask out of wood. Frowning eyes, a ghost-like white face and blue facial tattoo (moko) marks around the eyes and mouth, a really small scary face on the forehead, and lips that came out from the face shaped like a vacuum cleaner, ready to suck you up if you didn't run fast enough. Its later development will be the ability to fly and transform itself into other images, melt through thick walls and to become invisible.

Contemporary Māori art is the art created today by people of Māori ancestry

If you are not of Māori ancestry then the art you create can never be contemporary Māori art, it can only derive from it. In the same way, contemporary Māori art that does not have an attachment to the world of the Māori is merely contemporary art created by someone who has Māori ancestry. That has as much validity as art created by any peoples of the world.

Māori artists should be able to reach out beyond their own culture and create art that will have relevance anywhere in the world. They should never be burdened with staying in the confines of their own culture. There are no boundaries to the creative soul. As practitioners we appropriate knowledge, materials, techniques and concepts from artists of the world. We live a global existence and are inspired to create art constantly by other peoples and happenings around the world.



Left: *Eternal Warrior* 2003 Darcy Nicholas. Painted wood carving. Courtesy of the artist

Right: *Kehua* 2003 Darcy Nicholas. Painted wood carving. Courtesy of the artist

The descendants of my ancestors

I can never be my ancestor and he could never be me. Yet I am he and he is me. We walk parallel lines, and he can be both my strength and my weakness if I ignore the changing world around me.

My generation was the generation who drifted from the rural areas into the cities. We intermarried in large numbers and created the new generations of urban Māori. If our children have any problems it comes from my generation who insist that they should live by certain codes of behaviour before they can truly be Māori. You must speak the language, you should know Māori songs, kapa haka would be an advantage, have a university degree, and work for someone else.

The born-again Māori movement evolved from the Māori urban cultures of the 60s and 70s. You could tell the members by the size of their bone carvings. We used to wear them to confirm a strong Māori stance but at the same time as a form of creative competition as to who could do the finest. Māori bone carving has now reached a level of excellence that is international. Two of the great exponents of bone carving at the time were Selwyn Muru, who I consider probably our finest contemporary Māori artist if only for his knowledge and diverse output, and Paratene Matchitt, one of our finest contemporary sculptors.

Matchitt and Clifford Whiting constantly challenged their elders with new innovations such as the use of chainsaws, routers, new materials and contemporary concepts. At one stage they were challenged by elders and with a touch of humour filled their aprons with stones and dropped these at the feet of the elders. "You make these into sharp tools like ours and we will carve your house." Māori humour is rife on the Marae and this is where Māori can reach into their soul and become who they want to be.

I feel strongly for our young artists. Many have been raised in the urban environment without the same access to tradition that people of my generation and the generation before me had. Regardless, they are a vital part

of our changing culture and have as much right to stake their claim as anyone. They are born into a new world and their thinking and view of life is different to previous generations of Māori. They belong to the urban global community and the new age of rapidly changing technology and global communications, and their forms of expression will reflect that.

A Māori person is someone who is part of the Māori ancestral line

In my youth, we could recognise a Māori person because they were brown-skinned with black hair, brown eyes, a stocky or solid build, and were probably a cousin or from an identifiable tribal family. With intermarriage and urbanisation it is not so easy. Today, a Māori might be tall with blond hair, blue eyes, a slim build and live in New York, London, Paris, Hong Kong or Wellington. In their bloodlines they carry the many cultures of the world. The mixed blood and modern living has changed us forever.

Māori are left to redefine themselves, set their own vision and plan their own pathway. However, because we are such a diverse race, a united Māori leadership does not exist and probably will never exist again. We often fool ourselves that this will emerge through tribal structures but we have changed too much and there can be no going backwards. Tribal structures should focus more on becoming houses of learning, places where we access tribal history, family genealogy, ritual, protocols, language nests, with much of the knowledge housed on databases that can be accessed from around the world.

Intermarriage, global living, modern communication and the power of the public media means that we will always be in an increasing state of change. What is left of our culture is now partly preserved through the power of the written word, through new technology, and the information that is in the many ancestral houses around the country and in the museums and art galleries. The fully carved ancestral house is a powerful symbol of living Māori culture, as is the tangi or funeral ritual. However, both the ancestral houses and the tangi or funeral rituals have already changed dramatically. Ancestral houses are pan tribal, built in a modern style with modern facilities, and the tangi or funeral is in the main Christian and Māori. That is not necessarily a bad thing, it just happens to be.

So, as creative artists where does this leave us?

Art is one of those mysterious things that when created and defined changes its shape and becomes something else. Minute by minute, we are constantly exposed to and stimulated by visual images, sound, new and old knowledge and a wide range of experiences. New dreamers will dream new dreams and new art forms will be created.

What the creative artist has is the ability to tap into the forgotten memories of childhood. So we draw on childhood memories to make life larger and more dramatic,

and form a partnership with the adult knowledge to put those memories into something tangible and exciting that we might call art.

The creative artist is inspired by the wide range of other cultural viewpoints and knowledge that is available in abundance. Just as the great New Zealand artist Gordon Walters was able to take Māori images to another level of high international art, so contemporary Māori artists are able to be inspired by other artists and cultures to do the same.

An evolving global style

The world our ancestors lived in, in fact the world our parents lived in, is so different to what we see today that they could not have imagined it in their wildest dreams. Diversity of knowledge, arts, tradition and ideas is the food from which great ages of civilisation grow. We can learn from each other so that within the walls of Māori art we have a style evolving that is global but has its own depth and validity. It will continually change and evolve as more and more of our artists travel and live internationally.

We cannot control the creative energy and ideas of future generations, but we can add to its substance. The quality of what will happen in the future is based on the knowledge we have today. In Māori culture, knowledge was the most valued treasure of all. Knowledge gave you vision, and vision enabled you to plan and build your future.

If our knowledge is only of ourselves, then our vision is only of ourselves. If Māori are to have a future, or in fact if peoples of the world are to have a future, we must develop an understanding of each other. We must accept each other's presence, we must accept that each of us comes from an ancestral depth of cultural evolution, we must accept that we can learn from each other, and we must develop a vision that gives us the strength to walk into the future. Together.

DARCY NICHOLAS

Darcy Nicholas is one of New Zealand's leading Māori artists and General Manager of Cultural Services in Porirua City. This article contains excerpts from a keynote speech he presented at the 7th International Symposium of the Pacific Arts Association in Christchurch (23–26 June, 2003).



Ed 1/2

Matala i Siale

Jul 98 PK

Islands in the Sun

The National Gallery of Australia in collaboration with Cairns Regional Art Gallery brings together a remarkable collection of prints touring throughout New Zealand and Australia. Patsy Payne visited the exhibition and found it full of vigour and a persistent patterning which brings outsiders to re-think visual language.

“...we are painting as we have always done to demonstrate our continuing link with our country and the rights and responsibilities we have to it. Furthermore we paint to show the rest of the world that we own this country, and that the land owns us. Our painting is a political act...” GALARRWAY YUNAPINGU

The first impression I have as I walk in to the exhibition *Islands in the Sun: Prints by indigenous artists of Australia and the Australasian region* is of visual vitality. That impression comes from the quality of rhythm, a graphic strength utilising (more often than not) a powerful balance of black and white, and harmony of forms. There is an overwhelming use of patterning that draws one in to the room and then to each piece in order to engage with the detail of these prints.

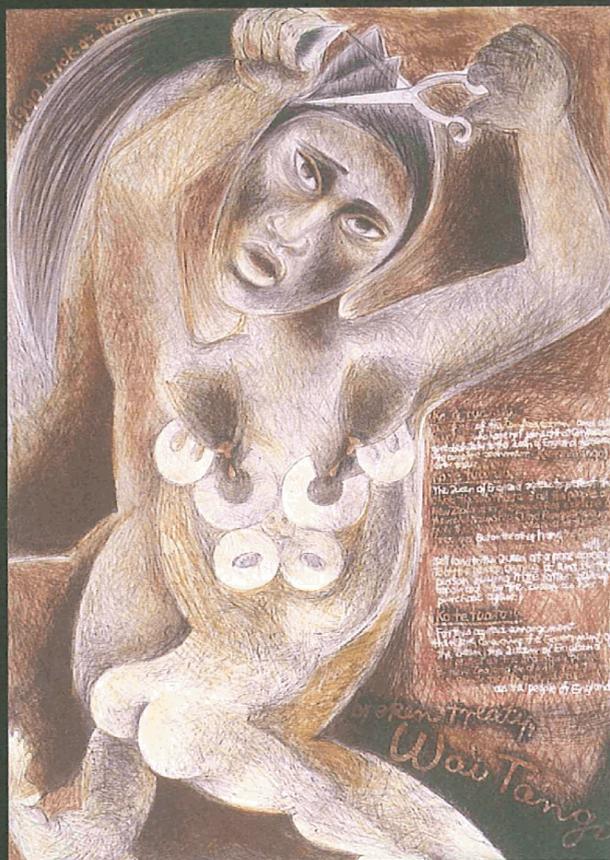
The black and white patterning is a distinctive aspect of the show and signals a non-European visual response and communication within the world. What I then have to do is acknowledge that this is a display of work from a particular area at a particular time, using a visual language that signifies a political post-colonial position, environment and set of associations.

One hopes the title of the show *Islands in the Sun* is an ironic one. Part of my response to this work from the Pacific region is predicated on an awareness of the colonial impacts on culture, society and traditional structures. There is also the knowledge of the turmoil that has occurred in many parts of the region during the post-colonial period.

These works span 32 years up to the present, a time when visual art has been a way of asserting the traditions and values of societies in a state of transition. The traditional values of these cultures have been forever changed by colonial impact and each of these cultural groups is in the process of coming to a new understanding of its identity. These cultures then have to rethink their connections to neighbouring cultures.

There are connections and threads but this is not a single voice – it is more like a choir – connecting individuals to cultural groups to the region. There are colonial and historical connections between island groups, Australia and Papua New Guinea, but there are also intervening histories and centuries during which cultural dialects and differences evolved forming an important context for this work. A significant unifying aspect is that the visual arts have played and continue to play a crucial part in diverse struggles for identity, self-determination and human and land rights.

I step into another world as I move through this exhibition. This is a world of difference in iconography, patterning, symbolic meaning and cultural production. Is this work for outsiders or insiders? Some of these images speak to the viewer despite the knowledge that he or she has about the meaning of the iconography and the cultural significance of the symbols.



Above: *Waitangi* from the folio *New Zealand 1990* 1990 Robyn Kahukiwa. Colour lithograph on paper. Gift of the Government of New Zealand 1990

Facing page: *Matala i Siale* 1998 Patrice Kaikilekole. Colour woodcut on tapa cloth. Gordon Darling Australasian Print Fund 2000, National Gallery of Australia

Following page: *Tama (young man)* 2000 Patrice Kaikilekole. Woodcut. Gordon Darling Australasian Print Fund 2000, National Gallery of Australia

In talking to Michel Tuffery, a Samoan/Tahitian Pacific Island artist living in Aotearoa, I was able to gain some understanding of the intense desire to reassert meaning from tradition. Cultures have become enmeshed and intertwined through forced and unforced migrations. Meaning has been overtly or covertly transformed with the outcome, today, of artists' intense desire to reinvent and assert identity.

Michel Tuffery speaks about art as propaganda. The art object becomes a vehicle for dissemination of ideas and acknowledgement of significant issues. Images are also a commentary, an accurate account of now – a defining statement about this period of transition. He speaks of patterns as not pretty patterns. Patterns distinguish a people to whom the artefacts belong. The viewer is not privy to the complexity of meaning in the patterning. There is a use of traditional iconography in a contemporary context that is parallel to reinventing a language.

There are a number of collaborative works in *Islands in the Sun*. Apart from collaborations between artist and printer that stem from the tradition of printmaking, there are a number of pieces that suggest the possibility of working together in a new way, perhaps to record and document from group memories and knowledge, perhaps to work together to explore new meanings and identity in a contemporary context.

Michel worked at Cairns TAFE in 1998, initiating a collaboration with Torres Strait Islands and Cairns region students. *A canoe of many passengers* is a large woodcut printed on canvas and stretched over a frame. The image explores the difference or clash between sea and land people, in the region of Cairns. The central canoe form contains a patchwork of images by Torres Strait students and the land is represented by images of flying foxes, plants, kangaroos, cassowary and scorpions that surround the boat. The land contains the sea in this print, perhaps revealing the tension as cultures rub against each other in transition.

It is interesting to note that the prints from Papua New Guinea are from a period between 1969 and 1983. There are two prints by Timothy Akis, *Masalai man (Spirit man)* and *Tupela marit kros long palai (A married couple fighting, with a lizard)*, that are singularly powerful images. Both these pictures are of figures that float or writhe on the white paper. The figures are conceived as insect-like, part animal, part human forms that on careful observation are created from intricate patterned marks akin to the woven texture of baskets. These figures uneasily occupy the space of the pages as some sort of metamorphosis occurs. The artist reveals a strong feeling for the relationship between the negative space of the page and the tense activity of the figures.

There are a number of images by Mathias Kuage, of which *Helicopter, The first missionary, Tupela wokabaut (Two go for a walk)* and *Meme bilong mi (My goat)* stand out. *Two go for a walk* and *My goat* are the earliest images in the exhibition. They are raw and direct. The images, patterned human animal forms, are solidly printed onto the page – with the certainty of an artist who has found the medium to suit his ideas. They are hewn from wood in the manner of sculpture. *Helicopter* is a colour screenprint that suggests the surprise of first sighting a person emerging from a machine, the machine as carrier of the human spirit. Kuage's works are simple, the pattern and form are integrated to create meaning.

There are a number of prints by Tiwi artists in the exhibition. Jean Baptist Aputami made two prints in 1999. *Kulama* and *Parlini Jilamara*. These etchings are linear geometric images that have a softness in the quality of line, a delicate tracing of structures and patterns demarcating zones and grids. Perhaps these patterns reflect the pattern and shape of the land. The soft marks operate as a reflection of a relationship that is organic and fluid. It seems to be a

relationship of owning by knowing, being on the ground in the climate within the landscape.

Works by Pedro Wonaeamirri and Maryanne Mungatopi strike me with a sorrow as I consider the meaning implicit in their two relatively large-scale etchings produced in 2000. These two artists visited a museum collection in Adelaide in order to see Tiwi artefacts that are part of an ethnographic collection. These two pictures catalogue objects that are displaced and removed from their original site of meaning. The poignancy in these prints is in the struggle of these artists to find meaning and relevance in the museum context.

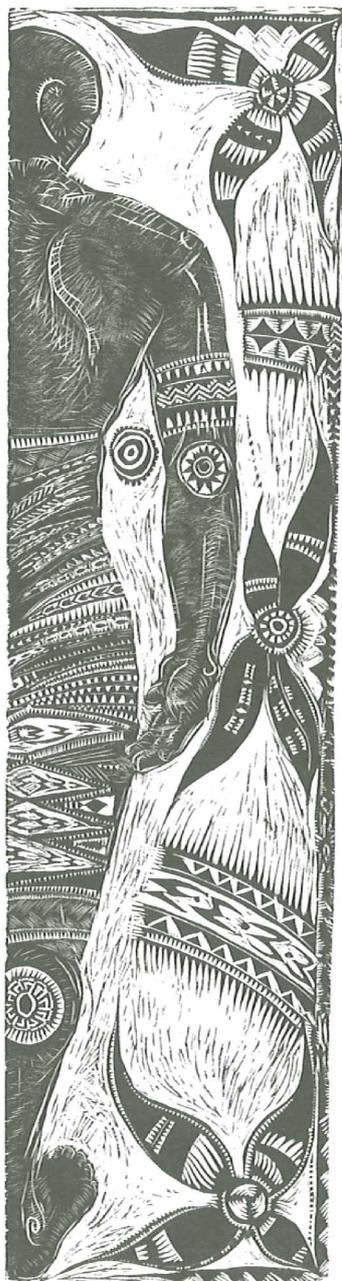
Finally I will speak briefly of the three lithographs that John Pule produced in collaboration with Marion Maguire. They are *Pokia*, *Pulenoa (without consent)* and *Tokolonga e faoa in loto ne misi*. These prints for me are like a puzzle. There are patterns and structures, and references to the artist's psyche and his physical life. The references are both foreign and familiar to me. The images depict a shadow world in which John Pule and I can both go diving for memory and for meaning. The flow of figures, pattern, symbols, structures, all the things in his life and in his head speak across cultural boundaries.

It is in John Pule's prints that I can begin to gain an understanding of the complexity of the connections, layers and interconnections between patterning, language, tradition and identity. This understanding derives from the connection his work makes to my life, experience, memories and my intuition.

PATSY PAYNE

Patsy Payne is head of the Printmedia and Drawing Workshop, Canberra School of Art.

* 'The Black/White Conflict' in Wally Caruana (Ed) *Windows on the Dreaming*. Canberra NGA Ellsyd Press, 1989, p14.



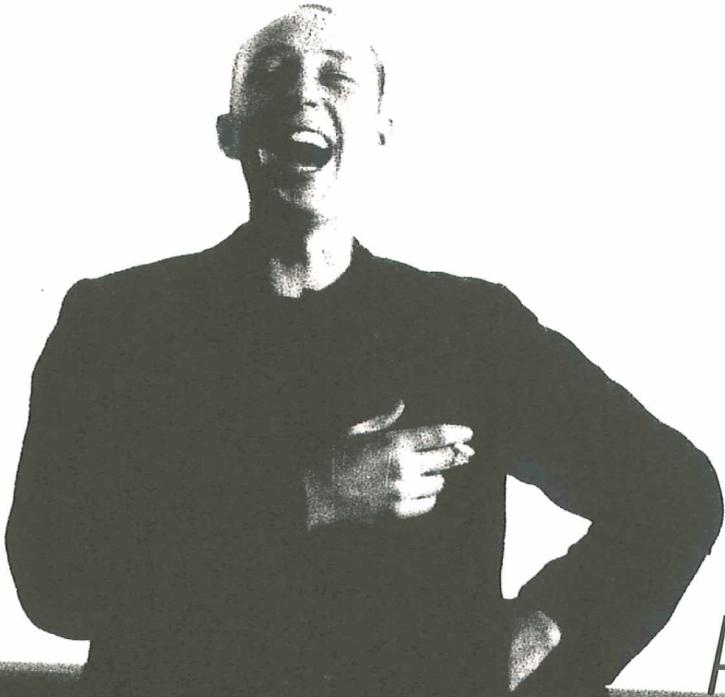
Islands in the Sun: Prints by indigenous artists of Australia and the Australasian region, a National Gallery of Australia Travelling Exhibition in collaboration with Cairns Regional Gallery, is proudly supported by Australian Air Express, and is in the W.A. Sutton and Ravenscar Galleries, ground floor, 31 October to 1 February. This article was first published in *Art Monthly Australia*, #140, June 2001.

Related Events

Montana Wednesday Evenings: Lecture, October 29, 6.00 pm. Roger Butler, Senior Curator, Australian Prints & Drawings at the National Gallery of Australia. Venue: Philip Carter Family Auditorium, ground floor.

Montana Wednesday Evenings: Performance, November 5, 6.00 pm. Pacific Island music and dance. For full details please check our November *Monthly Programme* booklet.

Montana Wednesday Evenings: Lecture, November 12, 6.00 pm. Karen Stevenson will speak on 'Pacific Printmaking Techniques'. Venue: Philip Carter Family Auditorium, ground floor.



The Total

Artwork

Len Lye presents a rare opportunity to experience first-hand the work of one of New Zealand's most inventive artists.

"You know what: the story is to let the old brain wander its words... out comes a lot of junk but now and then may come one beaut arrangement well worth nudging it to feel like freedom. When messing with metal out may come a fig of mote for motion. A sometime figure of motion are you ready press the button. In utter beatitude, to swoosh!" LEN LYE

Len Lye (1901–1980) is recognised as one of New Zealand's most distinguished artists. A film-maker, kinetic sculptor, painter, doodler, genetic theorist and experimental prose writer, his view of the 'total artwork' was one that encompassed movement, light and the emanation of life force. Fiercely independent in art as in life, Lye never stopped thinking inventively about the creative process throughout his long and remarkable career.

Lye never stopped thinking inventively about the creative process

Always one to approach his art in an innovative and lateral way, Lye early on became obsessed with producing his own original theory of art. From here ideas of an art of motion began to seed, gaining momentum to shape much of his subsequent work – including the kinetic sculptures and films in this exhibition.

Arguably his most weighty influence, Pacific art – or 'primitivism' as it was then known – grew from his time living in Samoa and became a cornerstone to a distinctive style and an answer to the aesthetics of traditional European art. Tied to his ideas of motion, Lye saw traditional Pacific art as steeped in implied movement.

Lye's first film *Tusalava* (1929) was influenced by Maori and Aboriginal art and in particular the witchetty grub, a source of food for the Aboriginal people. The shapes inherent in much of Lye's direct animation and paintings are derived from dots and indigenous tapa patterns. His enduring fascination for and extensive studies of Pacific imagery, rhythms, myths and legends were translated into many of his paintings, films and theories of art.

Lye saw traditional Pacific art as steeped in implied movement

Perhaps best known as a film-maker, Lye pioneered the technique of painting or scratching patterns directly onto unused film stock – a method he enjoyed as both 'primitive' and avant-garde. His experimental film work, both witty and whimsical, reveals many underlying interests of the artist and is a remarkable achievement in the history of film-making.

This touring exhibition, a joint exhibition between the Art Gallery of New South Wales and the Govett-Brewster Art Gallery and supported by the Len Lye Foundation to commemorate the centenary of Lye's birth, includes a significant selection of Lye's films, paintings, photograms and kinetic sculptures.

JENNIFER HAY

Len Lye is in Touring Gallery C and the Borg Henry Gallery, ground floor, from 5 September to 16 November. The exhibition is toured in New Zealand by the Govett-Brewster Art Gallery. The Len Lye Foundation is supported by Technix Group.

Related Events

Montana Wednesday Evenings: Concert, October 8, 6.00 pm. Contemporary jazz and experimental music inspired by the works of Len Lye. Venue: Philip Carter Family Auditorium, ground floor.

Above: Len Lye in Sydney c. 1925 (detail). Photographed by Mary Brown, courtesy of the Len Lye Foundation



Peter Siddell: Landscape

Peter Siddell has captivated viewers' imaginations since the 1970s with realist landscapes rendered in meticulous detail. **Landscape** reveals a remarkable series of paintings that will linger in the memory.

“Many of my paintings are based on childhood memories, or perhaps a dream that never existed.” PETER SIDDELL

Peter Siddell: Landscape, an exhibition of twenty paintings, depicts scenes of New Zealand from Northland to Fiordland and is a departure from his earlier work that predominantly focussed on deserted cityscapes – composite scenes of Auckland villas, streets and roads.

A self-taught painter, Siddell was born in Auckland in 1935 and has been a full-time artist for more than thirty years. From childhood he took an interest in art, but it was not until he reached his thirties that he decided to paint, having previously been an electrician and primary school teacher. He has identified Rita Angus as an early mentor, and indeed his carefully rendered canvases evoke Angus's crisp attention to detail and her ordered compositions of landscapes and buildings.

Childhood memories, their fleeting presence and déjà vu effect on our lives, have informed the artist's choice of subject matter throughout his career. As a newspaper delivery boy he would often wonder about the lives of people who lived in houses on the streets he travelled in the early winter mornings. His recollections of places visited,

seen and experienced have also informed this recent series of landscapes. Returning to regions in New Zealand after many years, Siddell began to look at the familiar through new eyes. Drawing on his early love of mountaineering, of both climbing and studying mountains and looking down upon the geography far below him, Siddell embarked upon *Landscape*, a series of paintings that are the nearest he has come to 'visual accuracy'.

Siddell's vistas evoke a stillness that lingers in the memory

Siddell's panoramas and vistas evoke a stillness and expansiveness that linger in the memory and lie somewhere between dream and reality, the actual and invented. While historical landscapes such as those by Nicholas Chevalier, Charles Heaphy and Eugène von Guérard depict sublime views of New Zealand, Siddell's classic choices of subject matter, such as Milford Sound and Wakatipu, are contemporary interpretations yet are still linked to a long lineage of the artistic landscape tradition. Siddell's vision of mountain scenes stems from a cerebral, imaginative response, as if an intercession between what is observed and the impression that follows. This sensory approach evokes a suggestion of frozen time – devoid of figures or narrative in order to retain an uncanny stillness associated with the super-real style of painting.

painting is an exercise in controlled disappointment

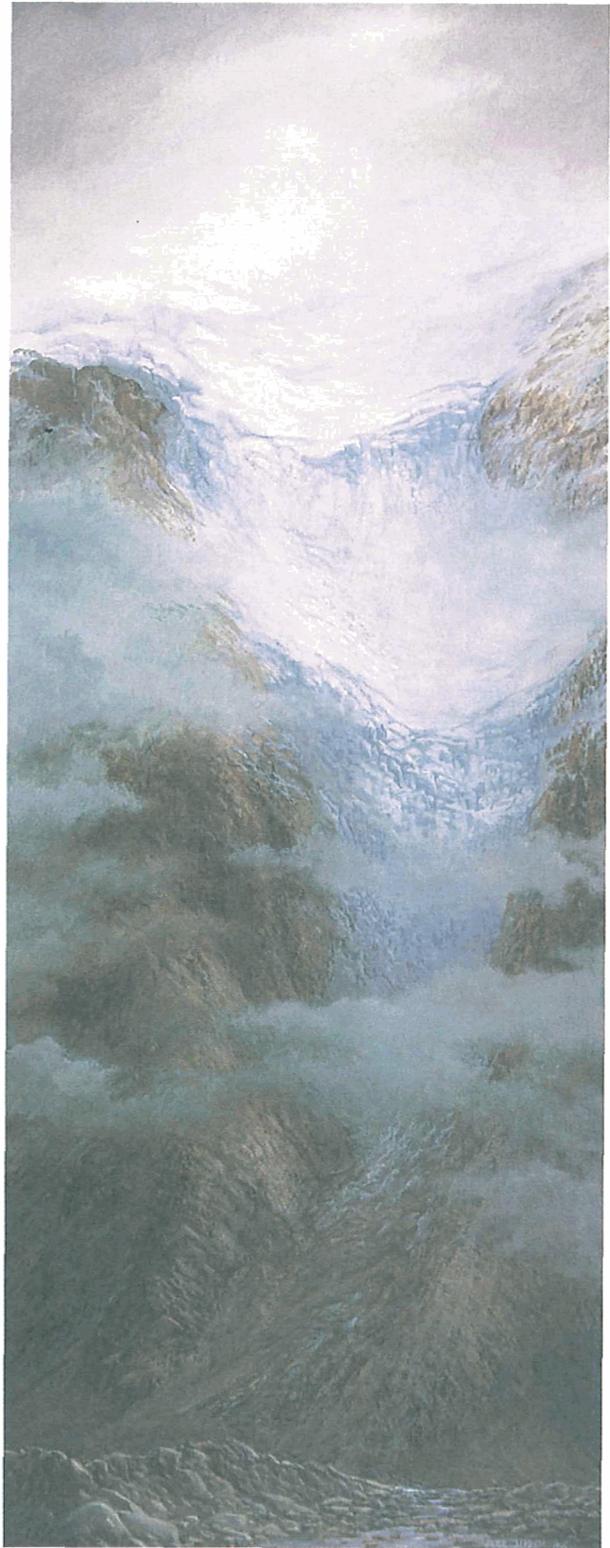
Siddell's technique covers a wide range of compositional tricks. Unconventional linear perspective allows the artist freedom to intuitively manipulate the topography to his requirements. Starting with black and white sketches of a scene, he then creates larger compositional sketches before drawing freehand onto canvas. Recently Siddell has been using computer technology – a digital drawing tablet in the early compositional stages. This allows him the freedom to change and alter images before committing the idea to canvas. Siddell has said of his working process, "painting is an exercise in controlled disappointment", as often the original idea changes dramatically with each brush stroke. Siddell's search for the perfect painting keeps him motivated to capture "the one that got away". The fleeting yet haunting nature of memory that informs his practice, however, will undoubtedly leave the viewer with a lasting impression of Peter Siddell's New Zealand Landscape.

JENNIFER HAY

Peter Siddell: Landscape is in Touring Gallery B, ground floor, from 10 October to 16 November. This exhibition is organised and toured by Artis Gallery, Auckland.

Related Events

Montana Wednesday Evenings: Lecture, October 22, 6.00 pm. Peter Siddell will discuss the works in his exhibition. Philip Carter Family Auditorium, ground floor.



Above: **Glacier** 1996 Peter Siddell. Oil on canvas, 90 x 36 cm. Private collection, Auckland

Facing page: **Northern Estuary** 2002 Peter Siddell. Oil on canvas, 76 x 152 cm. Private collection, Auckland

Viol. I
Piu sostenuto J-60
2/4

31
Piu sostenuto J-60
2/4

60
Piu sostenuto J-60
2/4

Bluebeard
Was siehst du?
4/4

Was siehst du?
4/4

Judith
Piu mosso
3/4

31
Sha-ckles, dag-gers
3/4

was siehst du?
Sha-ckles, dag-gers
Piu mosso J-88
3/4

32
Piu mosso J-88
2/4

Piu sostenuto J-60
Piu mosso J-88
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Piu mosso J-76

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Piu mosso J-76

racks and pincers
Piu mosso J-88
Piu sostenuto J-60
Piu mosso J-76

Bluebeard's Castle

Local artist Nigel Buxton talks to the Bulletin's Sarah Pepperle about his dramatic new exhibition, and his ongoing fascination with the operatic score.

Inspired by Bela Bartok's 1918 opera *Bluebeard's Castle*, a musical retelling of the grisly 1697 fairytale by Charles Perrault and a pessimistic allegory of our illusions about those we love, Nigel Buxton's exhibition of the same name captures the high drama of a bloody tale and a sumptuous opera.

The librettist, Bela Balazs, diverged from the original tale of one forbidden door, and wrote the opera around seven enormous doors in the vast, dim hall of Duke Bluebeard's castle. Told as a parable of the inner self, the drama centres around Bluebeard's new wife, Judith, and her inquisitive, perhaps insecure, passion to bring light to the gloomy castle by throwing open the seven doors and learning the secrets of her new husband. The enigmatic Bluebeard reluctantly gives her the keys, and one by one the doors are opened on chambers grim with blood and sorrow, and his dark soul is laid bare.



'Bluebeard's Castle' is a bleak and gruesome fairytale. What was it about Bartok's opera that inspired this series of paintings?

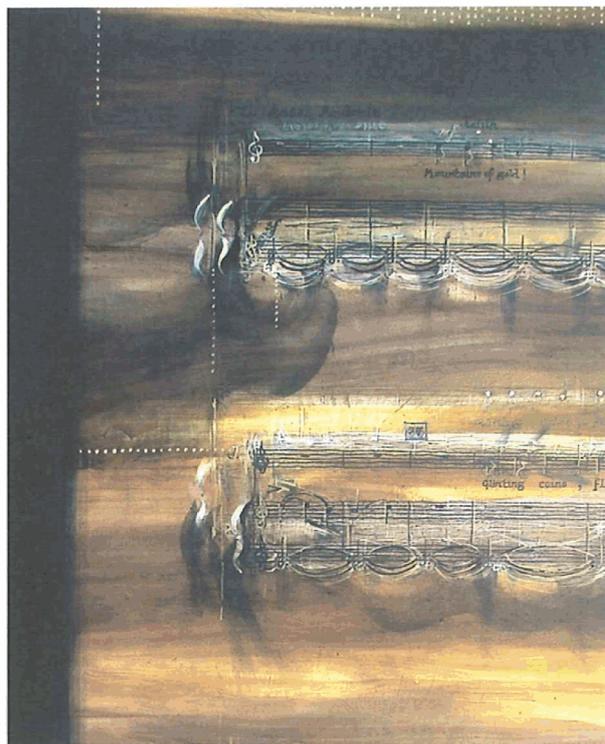
When I first heard the opera, I was gripped by the music and Balazs' interpretation. The imagery is so rich, and the subject matter holds so much potential. After reading the stage directions it was immediately apparent that there were paintings here – a series bound together by a theme. What intrigued me was the structure of the opera with its seven doors, each one revealing a facet of Bluebeard's character. I knew there were going to be seven paintings, but I decided to add two more – *Prologue* and *End* – to fully flesh out Bartok's and Balazs' idea of conceiving the opera in an arc with the drama beginning and ending in darkness.

Bartok's stage directions are specific in terms of colour and light. To what extent did you keep to the structure of the opera?

It was all written down: each door opened and a specific light issued forth, which gave you something to structure the idea around. Of course there is room for interpretation. For example, when it says the treasure chamber door opens and golden-yellow light issues forth you have a whole range of golds and yellows you can play with. For *Treasure Chamber* I found inspiration from Rembrandt's landscapes. They have this rather strange, stormy, unearthly yellow light, which suited the mood of this piece very well.

Symbolism and meaning is rife in Bartok's opera. Your interpretation is almost provocative in its lack of a definitive literal construal – was this your intention?

I was at pains not to make it literal. You have this wonderful looking and sounding music and magnificent drama with high emotion, and I didn't want to add anything obvious – it was all there. It will require a certain amount of acceptance from the audience. They will have to take it with a certain amount of trust, if you like. The closest I got to anything literal was in *Treasure Chamber* with the little gold dots. The music here sounds very tinkly, there's a triangle playing where Bartok reproduces the sound of metal, of coins falling. He's making a sound picture of it, so I represented that by making a visual picture of his sound picture.



Above: *Treasure Chamber* 2000–01 Nigel Buxton (detail). Oil on gesso. Collection of the artist

Facing page: *Torture Chamber* 2000–01 Nigel Buxton (detail). Oil on gesso. Collection of the artist



Above: *Chamber of the Former Wives* 2000–01 Nigel Buxton. Oil on gesso. Collection of the artist

Your use of oils and glazes, as well as thick, rich colours, could be seen as linking this series to the time the fairytale was first told. Was this intentional?

I think the paintings are contemporary to look at, but the lights and darks give a sense of Old Master-ish styles – there's a lot of chiaroscuro. Using glazes is also a pretty old-fashioned way of painting, washes of colours and such. It seemed to suit what I was trying to depict – layers of colours and layers of meaning hanging on the structure of the music. I suppose, too, the dark nature of the tale and the idea of light flooding a gloomy gothic hall brings to mind those types of works. They do sit in that style to a degree; that's possibly because I was brought up in England and every weekend I'd go to the National Gallery in London and look at the paintings, particularly those from northern Europe which tend to be dark and dramatic.

Since 1997 much of your work has dealt with your interest in music. What is it about the musical score that so fascinates you?

I remember listening to *Wozzeck* by Alban Berg – the first piece of music I drew and a sensationally dramatic work; I got the score from the library, enlarged it and pinned it to the wall, and I drew the music as I would have drawn a still life. The score itself was fascinating to look at, like graffiti or hieroglyphic. It was clearly a whole language, little of which I understood, and very precise in terms of what the sounds would be and through that what the drama was going to be, how it was going to come across. Prior to working with music I was drawing still lifes in an empirical

and observational way, a very European approach, which has a drama all of its own. But I wanted access to a broader range of subject matter, of human emotion, if you like.

You've spoken earlier about the absurdity of opera as amplified human drama. Does this appeal to you as an artist?

It was the playwright and librettist Stuart Hoar who first brought this to my attention. A tenor or soprano bellowing away on stage immediately objectifies the complete artificiality of the whole thing. It's a very interesting point because in a way you no longer have to make people try to believe. Opera is pure drama – it's clearly theatre, clearly false. But it's nevertheless accessing a vast range of human emotions which is made almost more emotive because it is sung. I wouldn't make this series of paintings based on a novel or a film – it's the sheer artificiality of opera that appeals to me, and allows me to attempt to paint those operatic ideas.

So what's next?

At the moment I'm working on some paintings that are based on a series of songs by Benjamin Britten composed around various poems. The poems of course access an emotion or idea and the music adds to it, so it's like a small opera. I've also been studying recent works by composers like Philip Glass and the Chinese composer Tan Dun. I've managed to get hold of the scores for their works and, especially in the case of Philip Glass who is a 'minimalist' composer, the music is sparse on the page and consequently less interesting to look at. This could be problematic or alternatively challenging because I will be forced down different paths. This has already happened with some drawings I've done based on John Adams' music. They are about the music but with not a musical note in sight.

Nigel Buxton has been a practicing artist for more than twenty years. He lives and works in Christchurch.

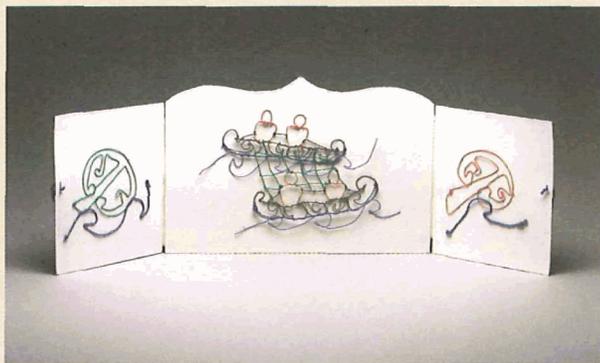
Bluebeard's Castle is in the W.A. Sutton Gallery, ground floor, until 19 October. A catalogue is available from the Gallery Shop.

Related Events

Montana Wednesday Evenings: Floortalk, September 17, 6.00 pm. Artist Nigel Buxton will discuss his work. Venue: Philip Carter Family Auditorium, ground floor.

Montana Wednesday Evenings: Performance, September 24, 6.00 pm. In association with Canterbury Opera, enjoy a recording of Bartok's opera *Bluebeard's Castle*. Venue: Philip Carter Family Auditorium, ground floor.

Children's Art Workshop, September 27, 2.00 pm. 'The Story of *Bluebeard's Castle*' for children aged 7 to 12 years. See the Coming Events pages for more details.



Twenty secondary schools from around Canterbury are taking part in *Seen*, the first exhibition of student work to be held at the new Christchurch Art Gallery. A biennial event, the exhibition showcases the creativity and diversity of the region's young artists, and is testament to the increasing emphasis on excellence in the arts in New Zealand schools. Art in the secondary curriculum endeavors to explore the language of art, teach appropriate art technology and skills, investigate artist models and place art in its cultural context.

Seen continues the Gallery's tradition of exhibiting the works of Canterbury schools' primary and secondary students, and presenting and valuing their work in the same way as that of the professional adult artist. The exhibition is intended to promote the ongoing growth of a strong and varied artistic community.

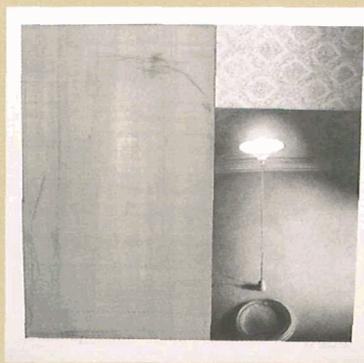
The works for *Seen* express the visions and reflections of Canterbury youth to local landforms, history, institutions and ways of life – or more subjective values, like their hopes and aspirations. Artists today can express themselves in many different ways and so the works in this exhibition utilise a variety of media, from traditional forms such as painting, sculpture and printmaking, to the latest art technologies including photography, electronic and digital media and film.

Seen is a show focused on the students' own time and place and provides viewers with a glimpse of the world through young eyes. Consistently popular in previous years, it is an exhibition that will delight, surprise and encourage.

JUDITH HOULT

Seen is in Touring Gallery A, ground floor, from 10 October to 16 November.

Above: (An entry in *Seen*) *Kahukura and the Fairies* 2003 Anna McInnes, Christchurch Girl's High School. Electrical wire, raffia and cardboard. Courtesy of the artist



"I have always seen drawing not as the exercise of a particular skill, but above all as a means of expression of ultimate feelings and states of mind." HENRI MATISSE

The art of drawing has long been perceived as somehow less than other classical art forms, little more than a preliminary sketch or preparatory study limited to shades of black and grey. However, it was during the High Renaissance that wealthy collectors began acquiring the sketches and drawings of exceptional artists, recognising that these works on paper were not just significant in understanding the creative process, but had value that went beyond this. As a result, the art of drawing has grown in status. The variety of works on paper collected in galleries and museums around the world is great, and includes graphite, pen and ink, crayon, charcoal, chalk, pastel and watercolour.

The Cranleigh Barton Drawing Award is one of New Zealand's most prestigious drawing competitions. Established in 1993 to recognise excellence in drawing and to raise its status within arts education and practice, the awards are made possible through the legacy of Canterbury watercolourist Cranleigh Barton (1890–1975), and are jointly presented by the Gallery, the Canterbury Museum and Guardian Trust, with the support of The Drawing Room. The Cranleigh Barton Drawing Award Exhibition displays selected drawings from this year's competition.

SARAH PEPPERLE

The *Cranleigh Barton Award Exhibition* is in Touring Gallery A, ground floor, from 5 September to 16 November.

Related Events

Montana Wednesday Evenings: Floortalk, September 10, 6.00 pm. Peter Vangioni, Curator of Works on Paper, will discuss the Award. Venue: Touring Gallery A, ground floor.

Montana Wednesday Evenings: Lecture, October 15, 6.00 pm. Simon Oden, Senior Lecturer at the School of Fine Arts, University of Canterbury, will speak on 'Drawing as Research'. Venue: Philip Carter Family Auditorium, ground floor.

Above: *Murmur* Ruth Cleland, Cranleigh Barton Drawing Award recipient 2001. Collection of Ray Yallop and Des Smith

The Creation of the Melbourne Collections

Carter Group Art Lecture Series



Ken Hall attended the annual Carter Lecture and found that generosity and insight contributed to the creation of the finest collection of international art in the southern hemisphere.

Generosity is a human quality that carries a life of its own. Abundant evidence of this was given to a full audience in the Philip Carter Family Auditorium by Dr Gerard Vaughan, Director of the National Gallery of Victoria, speaking on 'The Creation of the Melbourne Collections'. Dr Vaughan began his illustrated lecture with a portrayal of late nineteenth-century Melbourne, a city confidently riding upon the wealth of Victoria's gold fields, its ambitious scale and bustle credibly brought to life through such images as Tom Roberts' *Burke Street* (1880s). Early acquisitions by the NGV seemed to reflect the city's boldness of spirit – an example in 1891 being the Gallery's purchase in London of J.W. Waterhouse's *Ulysses and the Sirens* (1891), a startling and significant work described by Dr Vaughan as 'the sensation of the Royal Academy'.

With the serious economic downturn of the 1890s, possibilities for expanding the collection became sorely constrained. The arrival of a 'miracle', however, in the form of an unanticipated bequest from a wealthy donor completely transformed the gallery's position. Alfred Felton's gift – with an equivalent buying power of \$100,000,000 today – meant the NGV was to become one of the world's great public picture collections. The then-Director Bernard Hall began to select works which moved or excited him. One of his first purchases through the Felton Bequest was Camille Pissarro's *Boulevard Montmartre, morning, cloudy weather* (1897). Hall's insight was remarkable if we consider that public collections in Britain or France

would not begin to collect works by the Impressionists for another fifteen years.

Through Felton's gift the NGV was enabled to collect in full strength throughout the twentieth century, focusing from the 1920s onwards on early Italian painting and northern European art, and still buying ambitiously in the Old Master field until the early 1950s. Acquisitions made during this period include works by seventeenth-century Dutch artists Rembrandt, van Dyck and Cuyp, and eighteenth-century artists Tiepolo, Canaletto, Reynolds and Gainsborough. Modern additions to the collection have included consequential works by Modigliani, Bacon, Hockney and Bourgeois.

As the collection has continued to grow – all through the goodwill of donors and without government assistance – so have the requirements for housing Melbourne's treasures. Last year the NGV opened a large, new complex devoted to the display of Australian collections, and on 4 December of this year the refurbished St Kilda Road gallery reopens as the NGV International. Already, with the loan of major Impressionist works from the Melbourne collection for *The Allure of Light: Turner to Cézanne*, Christchurch audiences have been given much. Dr Vaughan's lecture demonstrates that the ripples of generosity continue.

KEN HALL

The Carter Group Art Lecture Series is an annual event open to the public and sponsored by the Carter Group in partnership with the Christchurch Art Gallery. Ken Hall attended the Lecture on 9 July, 2003.

Above: *Ulysses and the Sirens* 1891 J.W. Waterhouse (1849–1917, English). Oil on canvas, 100.0 x 201.7 cm. Purchased 1891. National Gallery of Victoria, Melbourne

Recent Acquisitions

Rita Angus
Mount Maud c. 1940
Untitled (Hop Kilns, Motueka) c. 1942
 Both watercolours
 Harry Courtney Archer Estate, 2002

Leo Bensemann
Untitled (Landscape) c. 1968
 Oil
 Harry Courtney Archer Estate, 2002

Edith Blunt
St Michael's Mount, Cornwall c. 1920
 Watercolour
 Gifted to the Gallery by Fiona and Bryony Macmillan, 2002

Thomas Cane
Port Lyttelton, N.Z., March 9, 1874 from Nature 1874
 Watercolour
 Purchased, 2003

Barry Cleavin
Girl with no head on a swing 1971
 Etching and aquatint
 Purchased, 2002

Frederika Ersten
Untitled (Vase) c. 1970
 Stoneware

Tony Fomison
Night time, Amuri Bluff c. 1976
 Oil on canvas
 Gift of the Ministry of Foreign Affairs and Trade, Wellington, 2002

Gayle Forster
From the Summit Road undated
 Mixed media
 Purchased, 2002

David Graham
Set Eleven 1965
 Oil on board
 Gifted to the Gallery by Dilys and Eric Beardsley, 2003

Chris Heaphy
Untitled (Bleu) 2000
 DVD projection with sound
 Purchased, 2002

Lloyd Park
Untitled c. 1985
 Photograph
 Gifted by Terry Park, 2003

Anton Parsons
Jamb (black) 2002
 Steel and vinyl
 Purchased, 2002

Alan Pearson
Bruce I 1986
Bruce II 1985
Bruce III 1985
Cathedral Nave 1980

Compliments to Richard Wagner, Taylor's Mistake 1989–1990
Elastic Moments 2001
Entry to Porter's Pass 1985
Forest Murmurs 1979
A Girl 1970
Huia Elements 1996
Mary McAlpine 1985
Mary McAlpine 1996
Monique 1985
Nude 1979
Theatre 1982
 All pencil
Integrated at last 1992
 Oil on board
Preparatory sketch for 'Resurrection of a British soldier in the Waikato, 1863' 1992
 Pencil over photocopy
Resurrection of a British soldier in the Waikato, 1863 1992
 Oil on canvas
 All gifted to the Gallery by Alan R Pearson, 2003

James Richmond
Mount Torlesse from near Castle Hill, West Coast Road, Limestone Gate on the Thomas River 1871
 Watercolour
 Purchased, 2003

Egidius Sadeler
Wooded landscape with figures c. 1600
 Engraving
 Gifted to the Gallery by Fiona and Bryony Macmillan, 2002

Alfred Sharpe
Trig Cliff, Newcastle, Near the Gulf 1906
 Watercolour
 Purchased, 2003

Olivia Spencer Bower
Bleached Terraces c. 1951
 Watercolour
 Harry Courtney Archer Estate, 2002

Paul Thompson
Niu Tiren 2000
 Digital print and black and white photographs
 Purchased, 2002

Petrus van der Velden
Jackson's, Otira c. 1893
 Oil on canvas
 Stirrat Bequest Fund, 2003

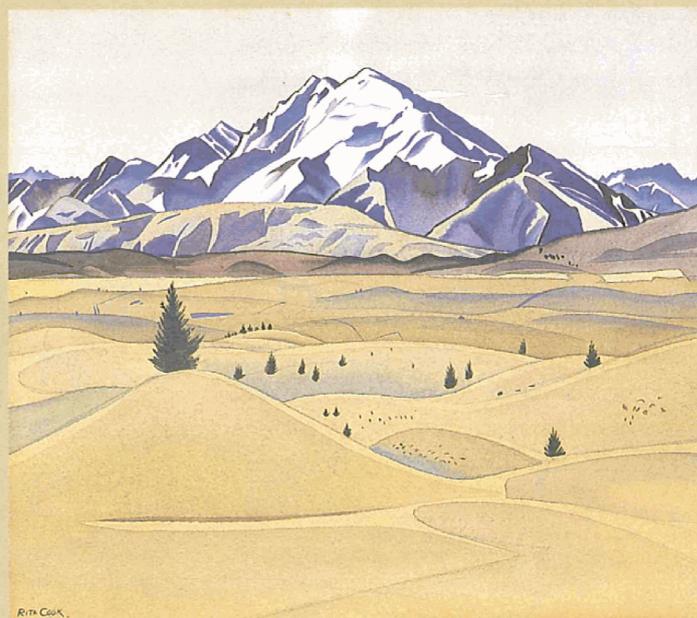
Richard Wallwork
The trio 1910
 Etching
 Purchased, 2002

Gordon Walters
Untitled 1977
 PVA and acrylic on canvas
 Gift of the Ministry of Foreign Affairs and Trade, Wellington, 2002

William Wauchop
The Elfin Pool 1912
 Etching
 Purchased, 2002

Martin Whitworth
Standing man and Tony Fomison's jacket c. 1977
 Pencil
 Purchased, 2002

Betty Wishart
Golden Bay, Takaka c. 1948
 Oil on canvas on board
 Gifted to the Gallery by Sally Barnett, 2002



Mount Maud c. 1940 Rita Angus. Watercolour. Harry Courtney Archer Estate, 2002

Coming Soon!

Japonism in Fashion

The exquisite show that left the art and fashion worlds breathless in Paris, New York, Los Angeles and Wellington is coming to Christchurch!

The Gallery is thrilled to bring the glamorous exhibition Japonism in Fashion to the South Island, giving visitors the rare chance to view a spectacular range of Japanese-inspired dresses from some of the world's greatest designers. Opening to rave reviews around the world, this sensational show takes a look at how Japanese design has influenced the world of international fashion.

Japonism in Fashion is an extravaganza of more than one hundred beautiful garments, fabrics and accessories by the leading names in fashion over the last 150 years, including Charles Frederick Worth, Madeleine Vionnet, Mariano Fortuny, Coco Chanel, Paul Poiret, Christian Dior, Issey Miyake, Gucci, Jean-Paul Gaultier and Junya Watanabe for Commes des Garçons.

From the opulent, intricately patterned kimonos of the Victorian era to sensuous, cutting-edge fashions from the catwalks of Milan and Paris, Japanese design has influenced fashion the world over. This show provides an extraordinary opportunity to trace the path of the West's ongoing fascination with the East.

Presented by the Gallery in collaboration with the renown Kyoto Costume Institute, Japonism in Fashion is a truly stunning exhibition that should not be missed!

Japonism in Fashion opens on 12 December in the Touring and Borg Henry Galleries. The exhibition is developed and toured by the Museum of New Zealand Te Papa Tongarewa, in association with The Kyoto Costume Institute, and supported by The Japan Foundation.

Diary this event! In association with the Friends of the Gallery, a lavish Gala Fundraising Reception is planned for the opening of this fabulous show on the evening of Thursday, 11 December. A glamorous occasion to match the calibre of the works on display, dress is black tie/formal/kimono. A limited number of tickets are available for \$50 (Friends) and \$75 (public). For more information contact the Friends' office on (03) 941 7356.



Above: **Cocktail Dress** c. 1958 Christian Dior cocktail dress. Collection of The Kyoto Costume Institute. Photo by Richard Haughton



Above: **Mini-kimono** Autumn/Winter 1994 John Galliano. Collection of The Kyoto Costume Institute. Photo by Kazumi Kurigami

Facing page: **Dress Made From Kimono** c. 1870 (detail). Dress made by the Misses Turner, London, from a Japanese kimono. Collection of The Kyoto Costume Institute. Photo by Richard Haughton



Coming Events

The **Art Bites** programme is offered every weekday at 12.30 pm and features a twenty-minute floortalk by a range of different speakers on selected works currently exhibited in the Gallery. For details of art works and speakers please check the *Monthly Programme* booklets available at the Information Desk in the Foyer.

Two **art appreciation courses** for secondary school students and adult beginners are offered in November, and the latest search and discovery **Holiday Quiz** for family groups and children aged 5 to 14 years is available daily from 22 September to 5 October. See our Noteworthy page for more information.

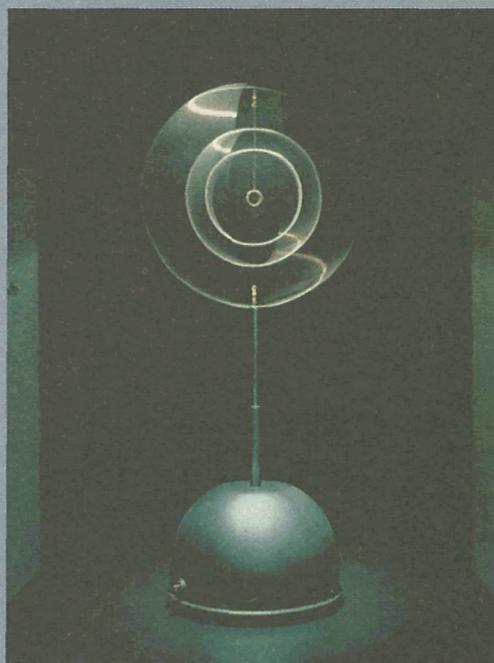
September

- 3 6.00 pm **Montana Wednesday Evenings: Personal Perspectives on 'Style'** Gallery Director Tony Preston, Designer Barbara Lee, Jeweller Koji Miyazaki and Designer Guy Pask will speak on their personal concepts of style. Venue: Philip Carter Family Auditorium, ground floor.
- 10 6.00 pm **Montana Wednesday Evenings: Floortalk** Peter Vangioni, Curator of Works on Paper, will discuss the Cranleigh Barton Drawing Award 2003. Venue: Touring Exhibitions Gallery, ground floor.
- 10 6.00 pm **Film: Reasons for Voyaging** A documentary by Philip Purves on the manufacture and construction of Graham Bennett's sculpture *Reasons for Voyaging*. Venue: Philip Carter Family Auditorium, ground floor.
- 17 10.30 am **Friends' Speaker of the Month** Leisa Aumua is Kaupapa Māori Educator and Exhibition Interpreter at the Gallery. Leisa will talk about her role and the various programmes provided by the Education Department. Venue: Philip Carter Family Auditorium, ground floor. Friends \$2.00, public \$5.00.
- 17 10.30 am **Friends' LocArt** Fibre artist Robyne Voyce and mixed media artist Rudolf Boelee invite twenty Friends of the Gallery to their home and gallery in central Christchurch. Please see the Friends pages for more details.
- 17 6.00 pm **Montana Wednesday Evenings: Floortalk** In association with **Bluebeard's Castle: Paintings by Nigel Buxton**, meet artist Nigel Buxton who will discuss his work. Venue: Philip Carter Family Auditorium, ground floor.
- 24 6.00 pm **Montana Wednesday Evenings: Focus on the Opera** In association with **Bluebeard's Castle: Paintings by Nigel Buxton** and Canterbury Opera, enjoy a recording of Bartok's opera *Bluebeard's Castle*. Venue: Philip Carter Family Auditorium, ground floor.

- 27 2.00 pm **Art Workshop: The Story of Bluebeard's Castle** Children aged 7 to 12 will enjoy listening to the gripping story of Duke Bluebeard's Castle, and will then draw their own 'Bluebeard doorway' to a secret chamber. There is a charge of \$3 payable at the start of the workshop. Prior booking is essential, phone (03) 941 7342. Venue: Sir Neil and Lady Isaac Education Centre, ground floor.

October

- 1 6.00 pm **Montana Wednesday Evenings: Lecture** Margaret Burrell of the French Department, University of Canterbury, will speak on 'The Impact of the Landscape on French Art'. Venue: Philip Carter Family Auditorium, ground floor.
- 8 10.30 am **Friends' LocArt** Tim Main will demonstrate the process he uses to produce beautiful lengths of screen-printed fabric depicting native plants such as harakeke and kowhai. Please see the Friends pages for more details.
- 8 6.00 pm **Montana Wednesday Evenings: Concert** Contemporary jazz and experimental music inspired by the works of Len Lye. For full details please check the October Monthly Programme booklet. Venue: Philip Carter Family Auditorium, ground floor.



Roundhead 1961 Len Lye. Steel, gold-plated copper & nylon thread with motor (alternative version) 65.5 x 27.5 x 27.5 cm. Courtesy of the Len Lye Foundation

Coming Events

- 15 **10.30 am Friends' Speaker of the Month**
John Stringer, independent curator, arts advocate, and editor of the Chrysalis Seed Trust arts newsletter, presents an illustrated talk on 'An Odyssey in Philistine Art'. Venue: Philip Carter Family Auditorium, ground floor. Friends \$2.00, public \$5.00.
- 15 **6.00 pm Montana Wednesday Evenings: Lecture**
Focusing on drawing as a medium, Simon Ogden, Senior Lecturer at the School of Fine Arts, University of Canterbury, will speak on 'Drawing as Research'. Venue: Philip Carter Family Auditorium, ground floor.
- 22 **6.00 pm Montana Wednesday Evenings: Lecture**
In association with **Peter Siddell: Landscape**, Auckland artist Peter Siddell will discuss the works in his exhibition. Venue: Philip Carter Family Auditorium, ground floor.



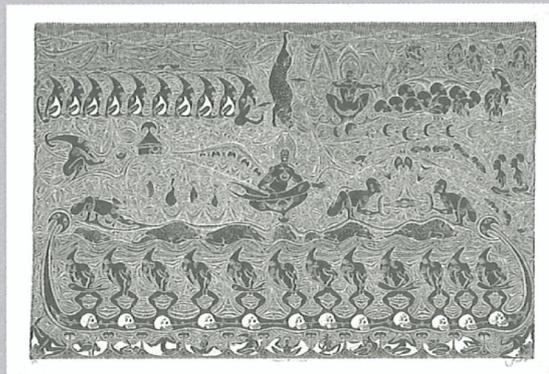
The Coast from Aoraki 2001 Peter Siddell. Oil on canvas 76 x 152 cm. Courtesy of the artist and Artis Gallery, Auckland

- 29 **10.30 am Friends' LocArt** Architects Luisa Viettoni and Andrew Smithson will talk about designing their house and the stories behind their art collection. Please see the Friends pages for more details.
- 29 **6.00 pm Montana Wednesday Evenings: Lecture**
Roger Butler, Senior Curator, Australian Prints & Drawings at the National Gallery of Australia, will discuss the works in **Islands in the Sun**. Venue: Philip Carter Family Auditorium, ground floor.

November

- 5 **6.00 pm Montana Wednesday Evenings: Performance** In association with **Islands in the Sun**, there will be a special performance of Pacific Island music and dance. For full details please check our November *Monthly Programme* booklet.
- 8 **1.30 pm Art Workshop: Making it Move**
This children's art workshop for children aged 7 to 14 involves the construction of a simple kinetic model. There is a charge of \$5 payable at the start of the workshop. Prior booking is essential, phone (03) 941 7342. Venue: Sir Neil and Lady Isaac Education Centre, ground floor.

- 12 **6.00 pm Montana Wednesday Evenings: Lecture**
Karen Stevenson, Senior lecturer, School of Fine Arts, University of Canterbury, will speak on 'Pacific Printmaking Techniques'. Venue: Philip Carter Family Auditorium, ground floor.
- 19 **10.30 am Friends' Speaker of the Month**
Established artist Don Binney discusses his latest work, his relationship with Christchurch, and the Elam/Illam dichotomy. Venue: Philip Carter Family Auditorium, ground floor. Friends \$2.00, public \$5.00.
- 19 **6.00 pm Montana Wednesday Evenings: Film**
The International Documentary Film Series, Part One. A series featuring short documentary films from the Pacific, Europe and Asia. For full details please check the November *Monthly Programme* booklet. Venue: Philip Carter Family Auditorium, ground floor.
- 26 **6.00 pm Montana Wednesday Evenings: Film**
The International Documentary Film Series, Part Two. A series featuring short documentary films from the Pacific, Europe and Asia. For full details please check the November *Monthly Programme* booklet. Venue: Philip Carter Family Auditorium, ground floor.



Aralpaia Ar Zenikula 1998 Alick Tipoti. Lino cut on paper. Gordon Darling Australasian Print Fund 1999, National Gallery of Australia

All programmes are subject to change, and limited places apply to some programmes. Please check beforehand on (03) 941 7302, or for Friends' events on (03) 941 7356.

FRIENDS

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

The Art Event

This annual black-tie event has proven to be a wonderful success. It is a fun social occasion and raises funds for the acquisition of works for the Gallery. Twenty artists have each been invited to create a new work, all of which will be available by ballot on the night with the lucky winner purchasing the work for \$500. Artists contributing their works include Nigel Buxton, Michael Dell and Juliet Collins. The event will be held in the Foyer of the Gallery on Friday, November 21 at 7.00 pm. Tickets are \$50. For more information contact the Friends' office on (03) 941 7356.

'Japonism in Fashion' Gala Reception

In association with the Friends of the Gallery, a lavish Gala Fundraising Reception is planned for the opening of the spectacular fashion extravaganza Japonism in Fashion, featuring garments by some of the world's greatest fashion designers, including Coco Chanel, Gucci and Issey Miyake.

Diary this event now! On the evening of Thursday, 11 December, the gala will be a glamorous occasion to match the calibre of the works on display. Dress is black tie/formal/kimono. A limited number of tickets are available for \$50 (Friends) and \$75 (public). For more information contact the Friends' office on (03) 941 7356.



Don Binney photograph courtesy of John Pettitt Photography

Membership Benefits

One of the benefits of being a Friend is receiving discount at the Gallery Shop and Alchemy Café and Wine Bar. This privilege is for financial members of the Friends only, and we ask that you respect the generosity of these businesses and show your card with your name on it every time you ask for a discount. The membership card is not transferable and abuse of this privilege may result in the loss of the benefit to all members.

Speaker of the Month

At 10.30 am every third Wednesday of the month in the Philip Carter Family Auditorium, ground floor. Friends \$2.00, public \$5.00. No booking required.

Leisa Aumua

Education and Interpretation

Wednesday, 17 September, 10.30 am

Leisa Aumua is Kaupapa Māori Educator and Exhibition Interpreter at the Gallery. Leisa will talk about her role, as well as the various programmes currently provided by the Education Department.

John Stringer

An Odyssey in Philistine Art

Wednesday, 15 October, 10.30 am

John Stringer is an independent curator, arts advocate, and editor of the Chrysalis Seed Trust arts newsletter. An internationally syndicated writer and cartoonist and graduate of the NY Film Academy, John has a certificate in video production and a Master of Arts in classics, specialising in the art of the ancient world. He will present an illustrated talk on the art of the biblical Philistines (c. 1200–900 BC), exploring their painting, pottery and sculpture and its connections with the art of the Minoans of Crete and the ancient Greeks.

Don Binney

Elam/Ilam

Wednesday, 19 November, 10.30 am

Don Binney has exhibited widely and is well established within the framework of late-twentieth century New Zealand painting, his bird and land forms being iconographic of Aotearoa. He was head of painting at Elam School of Fine Arts and taught there for 24 years. Don will discuss his latest work *Baptism, After Piero: An Adaptation* (2003) (after Piero della Francesca's *Baptism of Christ* (1450s)) painted for the 12: dialogues with time exhibition, his relationship with Christchurch, and the Elam/Ilam dichotomy.

FRIENDS

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

LocArt

LocArt visits are for Friends only. There is a \$5 donation to cover costs.

Due to increased membership, the booking system for Friends' events has now changed. To register for an event (including LocArt) please write to: FOCAG, PO Box 2626 Christchurch, including your name, address and phone number, and the event and date you wish to attend, along with any payment. No phone bookings will be accepted.

At home with Robyne & Rudolf

Wednesday, 17 September, 10.30 am

Limited to 20 members

Purchased by the Gallery in 2002, the 1996 digital photo montage *The Tynans* by mixed media artist Rudolf Boelee mirrors the philosophies of Boelee and fibre artist Robyne Voyce, breaking down the distinctions between 'pop' culture and 'serious' culture. Robyne and Rudolf were featured in the November 2002 edition of *New Zealand House and Garden*, and in April this year on TV One's show 'Home Front'.

Please meet Rebecca Garside outside 414 Gloucester Street at 10.20 am on the day.

Tim Main

Wednesday, 8 October, 10.30 am

Limited to 20 members

As an art and design student, Tim Main discovered the timeless quality of the 1860s botanical designs for the home. In a similar style, but adding a New Zealand theme, Tim started to produce lengths of screen-printed fabric depicting native plants such as harakeke and kowhai. So outstanding were the results that those who purchased the works were loathe to cut into the cloth and instead used the lengths for wall hangings! Tim will demonstrate the process he uses to produce these attractive fabric designs in his studio.

Please meet Rebecca Garside outside 14 Orari Street, Bexley at 10.20 am on the day.

Art & Architecture:

Luisa Viettoni & Andrew Smithson

Wednesday, October 29, 10.30 am

Limited to 30 members

Friends are invited to visit the house and garden of architects Luisa Viettoni and Andrew Smithson, whose art collection complements distinctive architectural features of their new home.

Please meet Val Wisely outside 46 Cox Street, Merivale (behind the mall) at 10.20 am on the day.

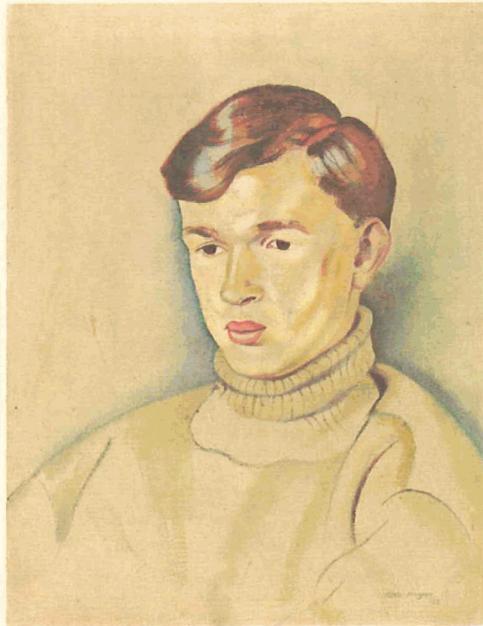
New Members

M. Acable, Sue & Philip Alexander, Mark & Valerie Alford, Karl & Marcia Baer, Val Baker, Dr June Barclay, C. S. Barth, Judy A. Begg, Tony & Cath Best, Prue Billings & Ben Kennard, Ian Brooker, Carly & Denise Brown, Mary G. Brown, Trish Brown, Mary Bullock, James & Adrienne Caldwell, Paul & Caroline Cameron-Daniels, Margaret & Rebecca Campbell, Dr Ian & Marie Catanach, Beatrice Cheer & Quentin McDonald, Jin-Long Chen & Ping Chang, Peggy Chi Chen, Jan Cherry, Anna Clements, Hester & John Clough, Deirdre & Andrew Collie, Nina Cook, D. E. Cooper, Mr & Mrs M. N. Cooper, Lesley Corbett, Jean Cowie, Betty Cox & Ray McCoubrey, Bede & Mary-Anne Cullen, Patricia Dailianis, Sara Daly, Dr Doreen Darnell, Denise Davidson, Denise & Peter Davidson, Mr & Mrs Peter Davidson, Rob & Jocelyn Davidson, Mr Davies & Mrs Cooper-Davies, Bing & Shona Dawe, Annebel de Kort, Tom & Julie Devlin, Gretchen Dick, Kim Ding, Joy Dixon, Mrs T. Docherty, Carole Donaldson & Harold Williams, Judy Drummond, Simon D. Drysdale, Dolores Dumergue, Thelma Dunstall, Dr Denis & Margit Dutton, Leona Fay, Philip & Jennifer Fickling, Dianne & Roger France, Gary Franklin & Elise van Bentem, Michael & Kate French, Guntra & Tony Gardiner, Alison Grimshaw, Margaret & Peter Grofski, Mrs H. M. Guthrie, Barbara D. Hall, Joyce Hamilton, John Hannah, Lorraine Harrison, Shirley Harrison, Margaret Harvey, Sandy & Ketta Hazledine, Dr Rebecca Henderson, Ann Heyward, Antoinette Hobbs, Kristin Hollis, Tracy Holyoake & Robyn Towart, Julia Homersham, Ling Hsu & Michelle Liu, Shirley & Derek Hume, Marie & Reece Huston, Terri Hyde, Penny Irvine & Bill Hewat, Bettina Jacoby, Ron James, Christine & Claire Troon, Ruby John, Dale & Murray Johnson, Di Jones, Kristin Kearns, Dereley & James Keegan, Janelle Kennedy, Carol Kingsland, William Patrick Lake, Warwick & Jenny Lancaster, Andrew & Bronwyn Lange, Dora Langsbury, Rosetti Lee & Daisy Tsou, René Lerch, Marlene Le Vaillant, Michael Lin, Tiffany Lin Chen, Dayle Mace, Mary & Adrian Mack, Gwen Macready, Selene Manning, Jan McAllum, Roger McArthur, Catherine & Dougal McClean, Deirdre McDonald, Andrea McDonough, Pauline & Stuart McGeorge, John & Paulina McGrath, Bob & Barbara McIntosh, John McKelvey, Marlene McLaren, Lesley McLellan, Jocelyn McWhannell, Margaret Menzies, Dr Glen Metcalf, Barbara Mitchell, Denise Morales, Tony Morrell & Denise Stevenson, Trevor Morris, Stephen Murray, Jillian & Neville Newbold, Mrs Ruth Nicholas, John & Anne O'Brien, Richard Oram, Anna Orr, Maria J. Park, Tatjana Parsons, Catherine Pascoe, Jane Patterson, Jane Pearce & Colin Nicholson, Pauline Pease, Olga Petkov, Jenny Pinney, Jean K. Pollard, Jenepher & Murray Press, Gerda Pritchard, John & Annie Pryor, Ann Quin, Lynda Raina & Sharron McKenzie, Joan K. Rendall, Dr Laurie & Nan Richards, Ann Richardson, Heidi Rixecker, A. Robertson & T. Doody, Warren Robertson, Brian & Lorie-Jean Roff, Penny & Michael Sellers, Trish Shaw, Paul Sheehan, Alice & Glen Sillifant, Tony & Jocelyn Sleigh, Mary Smit, Chris & John Smith, Trish Smith, D. L. & M. D. Snelling, Norah & Graeme Southorn, Janet M. Spence, Tim Stanton, Gloria Stewart, Gabrielle Still, Diana Sullivan, K. & M. Tarr, Jill Tetley, D. S. & F. Thomas, Mr & Mrs G. B. Thompson, Malcolm Thornton & Sue Lazar, Anna Thorpe, Rose Timlin, Peg Tocker, Jan Tolmie, J. T. Turner, Lynne & Bruce Turner, Roger & Sheryn Turner, Suzanne & Geoffrey Turner, Wayne Turp & Ann Smith, Mark van Roosmalen, Steve & Helen Wakefield, Amber Walker, Catherine-Ann Walsh, Shang-hui Wang, Douceline Wardle, James Watt, Mrs J. R. West, Shan White & David Welch, Kate Whitehead, Jacqui Wilkinson, Joy Williams, Chrystal Witte, Kathy Woodward, Joanna Wright, Andrew & Lois Young

Life Members

Janet & C. D. Abbott, Bruce Finnerty & Halina Ogonowska-Coates, H. T. Francis, Dr Alex Fu & Mrs Lina Ma, Norman & Enid Hardie, Charlene Kelly & Peter Scott, Chun-yi Lee & Fang Yu Lee, Keath Lee, Margaret & Tony Lee, Sandy Liao & Chun-hsien Lee, Vivienne Ni, Li-Ling Shih, Hamish & Gilly Taylor, Rae West & Martin Hamer, Joan Woodgate, Amy Wu

In Memory of Robert Erwin (1932–2003)



Portrait of Robert Erwin 1953 Rita Angus. Oil on canvas. Collection of the Christchurch Art Gallery, Lawrence Baigent / Robert Erwin Bequest, 2003

The Christchurch Art Gallery Te Puna o Waiwhetu lost a treasured supporter when Robert (Ropata) Erwin died in Christchurch on his 72nd birthday, 8 July. His keen interest in culture, particularly the visual arts, art history, architecture, literature and music, made him an ideal and extremely knowledgeable first president of the Friends of the Robert McDougall Art Gallery, a position he held from 1982 to 1986.

Born and educated in Christchurch, he completed a Master of Arts in 1961. He was employed at the University of Canterbury library from 1952, initially as a science librarian, and in 1972 he became reference librarian until his retirement in 1993. During these years he is fondly remembered by numerous students and colleagues for being helpful and extremely thorough. He was also employed as a part-time lecturer in the art history department. In later years he took a keen interest in the development of the Macmillan Brown Library and later the Macmillan Brown Centre for Pacific Studies.

Other interests included travel, horticulture, gardening, food and singing. In later life he connected with his Māori heritage, becoming kaumatua for the South Island members of his North Island iwi, Ngati Awa. He was a very active member of the St Luke's Anglican Church and a member of the Third Order of Saint Francis, the Anglican Franciscan organisation.

In February this year Robert spoke at the opening of the exhibition Rita Angus and Leo Bensemann: the

Cambridge Terrace Years at the Canterbury Museum. Although unwell, his eloquent delivery and rich insight into the lives of Rita and Leo, as well as his life-long partner Lawrence Baigent, in the late thirties and early forties made for persuasive listening. After traveling to several venues around the country Robert was delighted this collection of paintings and drawings was finally shown in the city where they originated.

With failing health Robert was determined to be present at the Friends' function for the new Gallery in May. With the assistance of his dear friend Barbara McCartney he attended in a wheelchair. Greeted by many Friends, he was enthusiastic not only to view the long-awaited W.A. Sutton: A Retrospective, but also to marvel at the architecture, particularly the high-vaulted atrium foyer.

Robert will not only be remembered for his intelligence, warmth and sense of fun but also for a very significant bequest to the Christchurch Art Gallery. Among the numerous treasures collected by both him and his partner Lawrence were many art works by noted New Zealand artists, mostly painted by friends.

Included in the bequest are several paintings by Rita Angus and Leo Bensemann (some dating from the thirties), Doris Lusk and Olivia Spencer Bower. A handsome collection of glass – including several exquisite examples of German Biedermeyer – was also generously gifted from the estate of Robert and Lawrence to enrich a neighbouring Christchurch collection, the Canterbury Museum.

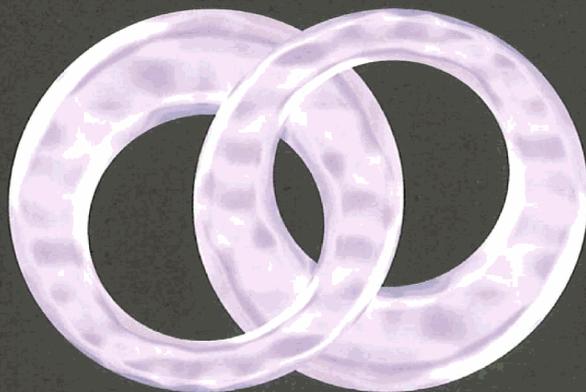
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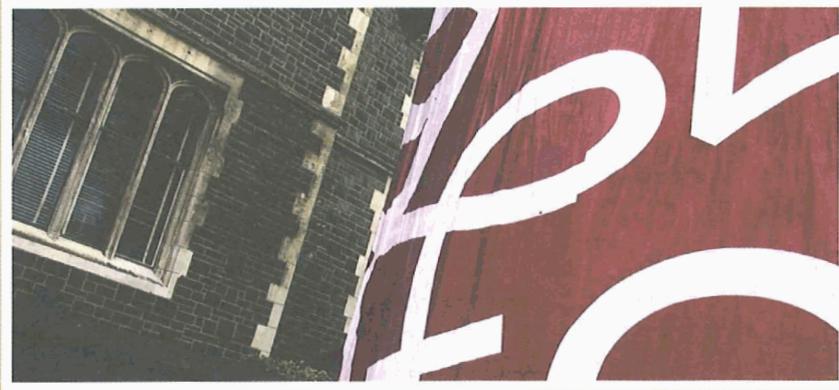


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TE PUNA O WAIWHETU
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