

b.141

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU winter june – august 2005



Exhibitions Programme

ISLAND LIFE: ROBIN WHITE

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

William A. Sutton and Ravenscar Galleries until 5 June

THE SCENIC EYE

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

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

HOMELIGHT

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

Tait Electronics Antarctica Gallery / until 31 July

LIONS V NEW ZEALAND

Iconic Sports photographs of previous British & Irish Lions Rugby Tours in New Zealand by renowned photographer Peter Bush.

Balconies / 10–26 June

MY WORLD: CHILDREN'S ART 05

See the world through the eyes of students from Canterbury primary and intermediate schools.

Ravenscar Gallery / 17 June – 7 August

RHONA HASZARD: AN EXPERIMENTAL, EXPATRIATE ARTIST

A rare chance to experience the remarkable paintings and controversial life of talented bohemian artist Rhona Haszard.

William A. Sutton Gallery / 17 June – 7 August / catalogue available

HOTERE: EMPTY OF SHADOWS AND MAKING A SHADOW

An exceptional survey of lithographs by one of New Zealand's greatest artists. *Touring Exhibition Gallery C and Borg Henry Gallery / 22 July – 24 October / publication available*

WONDERLAND: JOANNA BRAITHWAITE

Showcasing the world of Joanna Braithwaite's painting – part menagerie, part bestiary, part human zoo. *Touring Exhibition Galleries A and B / 22 July – 24 October / catalogue available*

IN FROM THE COLD

Drawn from the collection of Antarctica New Zealand, this exhibition brings together a selection of paintings, photographs, sculptures and textile works inspired by Antarctica.

Tait Electronics Antarctica Gallery / 12 August – 27 November

CRANLEIGH BARTON DRAWING AWARD

An exhibition of shortlisted works from New Zealand's most prestigious drawing award.

Ravenscar Gallery / 20 August – 2 October

THE HUNT

Tapestries and découpage assemblages by Kate Wells that recall allegorical medieval hunting tapestries but are also inspired by life in the South Pacific.

William A. Sutton Gallery / 19 August – 2 October

LONG TERM

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® and catalogue available

APE TO ZIP

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

Monica Richards Gallery / until 28 May 06

GRAPHICA BRITANNICA

Highlights from the Rex Nan Kivell gift of prints by some of the most highly regarded British printmakers of the early to mid twentieth century.

Burdon Family Gallery / until 28 May 06

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

Bulletin Editor	Sarah Pepperle
Gallery Contributors	
Director	Tony Preston
Curator (Contemporary)	Felicity Milburn
Curator (Works on Paper)	Peter Vangioni
Curatorial Assistant (Historical)	Ken Hall
Schools Officer	Judith Hoult
Public Programmes Officer	Ann Betts
Gallery Photographer	Brendan Lee
Friends of Christchurch Art Gallery	Helen Peate

Other Contributors
Joanne Drayton, Paul Scofield, Anthony Wright
Tel (+64-3) 941 7300 Fax (+64-3) 941 7301
Email bulletin@ccc.govt.nz info@christchurchartgallery.org.nz
Please see the back cover for more details.
We welcome your feedback and suggestions for future articles.



CURRENT SPONSORS OF THE GALLERY

Gold
CRANLEIGH BARTON ESTATE
EUREKA TRUST
MONTANA WINES NZ LTD
PYNE GOULD CORPORATION/PERPETUAL TRUST
SPECTRUM PRINT
STRATEGY ADVERTISING & DESIGN
THE CARTER GROUP

Silver
ARCHIBALDS CITROËN
GLASS TOWER STRATEGIC COMMUNICATIONS
THE PRESS
VERVE DIGITAL LTD



Design & Production	
Art Director	Guy Pask
Editorial Design	Douglas Maclean
Designer	Stephen McCarthy
Production Manager	Lynda Courtney
Photolithography	Verve Digital Ltd
Printing	Spectrum Print

ISSN 1176 – 0540

b.141

2 Director's Foreword

A few words from the Director

3 My Favourite

Anthony Wright makes his choice

4 Noteworthy

News bites from around the Gallery

6 Wonderland

The Beastly World of Joanna Braithwaite

14 Art/Speak: Paul Scofield

Chimeras, Frauds, Mutants and Misfits

16 Artist Profile: Jason Greig

Portrait of the artist

18 Rhona Haszard

An experimental, expatriate artist

24 My World

Introducing the Children's Art 05 exhibition

26 Homelight

An exhibition by Raewyn Atkinson inspired by her Antarctic experiences

28 Recent Acquisitions

Featuring Eileen Mayo's Rare and Endangered Birds of New Zealand

30 Friends of the Gallery

People, places and events

33 APPLAUD 2005

Programme of Arts Festival events at the Gallery

34 Coming Events

A look at what's on at the Gallery

36 Coming Soon

Previewing Ansel Adams

Cover: **Bush Wren** (detail) 1976 Eileen Mayo. Gouache and coloured pencil on paper. Collection of the Gallery

Back cover: **The Whistling Chihuahua** 2004 Joanna Braithwaite. Oil on canvas. Private collection, Christchurch

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.

Director's Foreword

P. ANTHONY PRESTON



Welcome to the Winter edition of *Bulletin*. It is a particularly busy time of year at the Gallery, as we join the Christchurch Arts Festival APPLAUD 2005 team as a formal partner and official venue – visit us from 20 July to 7 August for a variety of lively performances, films and workshops. We are pleased also to have the opportunity to support another community event – the British & Irish Lions Tour – with a display of iconic photographs of their previous visits by renowned photographer Peter Bush. *Lions V New Zealand* will be displayed on the balconies from 10 to 26 June.

A current highlight in our exhibition schedule is Joanna Braithwaite's *Wonderland*, which is the first of a series of partnership projects with Dunedin Public Art Gallery. Now living in Sydney, Braithwaite trained as a painter in Canterbury and still exhibits regularly in New Zealand. The exhibition tracks the highlights of her recent career, and focuses in particular on her painterly explorations of extraordinary and fantastic creatures. An interview with the artist offers a rare behind-the-scenes look at her work.

Our Art/Speak article continues Braithwaite's theme, as Paul Scofield, Curator of Vertebrate Zoology at Canterbury Museum, parades a variety of fakes, frauds and chimeras!

Dr Joanne Drayton is guest curator of *Rhona Haszard: An experimental, expatriate artist*, and she provides insight into the life of an artist of extraordinary promise and ultimate tragedy. Toured by the Hocken Library, University of Otago, this exhibition offers visitors a rare chance to experience a group of remarkable paintings. Felicity Milburn, our Curator of Contemporary Art, writes on *Homelight*, Raewyn Atkinson's exhibition of ceramic works inspired by Antarctic explorers. To close, we take a look at *My World: Children's Art 05*, a vibrant exhibition by primary and intermediate school students from around Canterbury.

Thanks are due also to Anthony Wright for sharing his favourite work of art from the permanent collections, and Jason Greig for sitting for the Artist Profile in this issue.

Don't miss anything!

My Favourite

ANTHONY WRIGHT



What a challenge! How to sift through the many works that have embedded themselves in my consciousness over the past ten years and formed part of my Christchurch and Canterbury foundations, and fix on a single piece?

At the end of the day, one work soared – literally – above all the others. It is a kind of multiple metaphor evoking so many of my own beliefs and aspirations – both personal and for our city.

Reasons for Voyaging is new, vital, thrusting; a gateway to our Gallery, a harbinger of the large contemporary collection inside that is my wider favourite. Although new, it is already seared in my mind and on the cityscape.

On a practical level, it is of a scale to be more than a mere work of art: it is also a celebration of the arts of architecture, of engineering, and of artisanship – all vital parts of Christchurch's social history.

On another level, it speaks to me of things less tangible: of mythology, heritage, our antecedents. It is a sort of series of signposts to the stars, a talisman to the voyaging instincts that one way or another brought us all to Waitaha/Canterbury.

While it is slender, graceful, soaring, it is also rooted in the earth – the here and now – with totara and steel speaking of resilience and permanence.

Yet it is always questioning, searching, extroverted. As it turns and re-aligns with the stars from time to time, it reminds us of the ongoing search for our sense of place, for meaning, for understanding. Are the terminal shapes radar? or canoes? or something altogether different? Try it at night – the sculpture draws eyes and thoughts heavenward.

For me, this is a powerful contemporary yet timeless work, which transcends the earthly, leaving me open and exposed to the eternal. Perhaps best of all for a favourite, it is unlikely to be relegated to occasional storage or loan – it's a safe bet for the 'permanent hang'!

Anthony Wright is Director of Canterbury Museum, Chair of Museums Aotearoa and a Trustee of the Art & Industry Biennial Trust.

Reasons for Voyaging 2003 Graham Bennett. Stainless steel and totara wood. Collection of the Gallery, purchased in 2003 with the assistance of Cameron and Rosemary Greenwood, Sir Miles Warren and Art in Public Places funds





Stocktake Sale! Get 15% discount on all items at the Gallery Shop. One day only, Wednesday 22 June, from 10 am to 7 pm. Come in and enter the prize draw.



Lions V New Zealand

To coincide with the British & Irish Lions Rugby Tour, the Gallery will be exhibiting a selection of photographs by renowned sports photographer Peter Bush. Showing on the balconies, this display contains iconic, historic sports photographs of previous Lions rugby tours by New Zealand's leading sports photographer.

The Gallery is pleased to be part of one of the largest community events in 2005.

Bulletin Wins Award

The Gallery is delighted to announce *Bulletin* has won the prestigious Museums Australia Publications Design Award for the best magazine of 2004 by an Australasian museum or gallery. The annual awards are peer reviewed, celebrating excellence in design and communication. Congratulations to Gallery partner Strategy Advertising & Design for consistently outstanding design work on *Bulletin*.



Invitation to Artists

New Zealand artists are invited to enter New Zealand's most prestigious drawing award. Entries must be received between Monday 27 June and Friday 1 July 2005 (by 5 pm).

Presented biennially, the Award incorporates a sum of \$7,500 for the drawing considered by the judging panel as having the greatest merit amongst those submitted. Judges of the Award this year are Philip Truettum, Neil Roberts and Fiona Gunn, who will select the winning entry and a number of shortlisted works to be exhibited at the Gallery, 20 August to 2 October. Previous recipients of the Award include Michael Dell, Nigel Buxton, Richard Lewer, Lorraine Webb, Ruth Cleland and John Mitchell.

Artists wishing to enter should visit the Gallery website or telephone (03) 941 7351 for entry forms and information.

Shop Closing Hours

The Gallery Shop and Form Gallery will be closing at 7 pm on Wednesday evenings until the beginning of daylight savings in October.

Special Pre-publication Price!

The Gallery is publishing an important new book on New Zealand's premier artist, available from 22 July.

Hotere's Lithographs: empty of shadows and making a shadow

Place your order before 1 July and get 15% off the RRP!

~~\$49.95~~ \$42.45

- First ever publication to look at this important group of works by a leading artist
- Stunning colour images of every lithograph produced by Ralph Hotere since 1984
- Insightful essays by Art Historian Jillian Cassidy and Works on Paper Curator Peter Vangioni

To place your order:

t: (03) 941 7370 f: (03) 941 7364

e: merilynne.evans@ccc.govt.nz



In a Dream of Snow Falling 1985 Ralph Hotere. Lithograph

School Holiday Programme

The Holiday Quiz for the July school holidays is Alphabet Adventures, based around the familiar game of 'I spy'. This fun Quiz introduces children to the many skills associated with making and looking at art. Ideal for family groups and children aged 4–11 years, the Quiz is available daily from 9–24 July, 10 am – 4 pm. The Quiz is free, and can be picked up at the Information Desk.

New Artists on Audio Tour

The Gallery's Acoustiguide® audio tour has been updated to include a new selection of contemporary works from the permanent collections.

Information on artists Alan Pearson, Don Peebles, Peter Robinson, Julia Morison and Ronnie van Hout has been added to the audio tour to enhance visitors' appreciation of works located upstairs in the Contemporary Collections space.

Public Programmes Manager Hubert Klaassens says: "The revised audio tour will benefit those visitors eager for more information about the works of art they encounter, as well as providing a richer experience for foreign language tourists and the visually impaired."

The audio tour allows visitors to learn the story of Canterbury art at their own pace as they view the Gallery's historical, twentieth century and contemporary treasures.

Available for a modest charge at the Information Desk, the audio tour is available in English, Mandarin or Japanese.



Art Appreciation Course

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

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

Changes to the Collections

A new selection of watercolours from the permanent collections is now showing in the Sir Robertson and Lady Stewart Gallery and the Dame Louise Henderson Gallery. The works continue to enhance and complement the Gallery's historical and twentieth century paintings. The watercolour bays are divided into several areas covering nineteenth and twentieth century Canterbury, New Zealand and international artists.

Several recently acquired watercolours will be displayed in the Gallery for the first time. These include:

- Rita Angus's *Untitled (Hopkilns, Motueka)*, bequeathed in 2002 by the Harry Courtney Archer Estate. Angus and Archer worked together as seasonal labourers in the Motueka region in 1941, from when this work dates.

- Myles Birket Foster's *Bringing in the Calf* and Helen Allingham's *At Whittington, Gloucester* are both part of the Frank White Bequest, received in 2002. These are excellent examples by two important Victorian watercolourists.

- The large scale of *Mount Torlesse from near Castle Hill, West Coast Road, Limestone Gate on the Thomas River* (1871) by James Crowe Richmond displays his technical ability and confidence in working with watercolours. Purchased in 2003, this work is an important addition to the Gallery's collection of nineteenth century art relating to the Canterbury region.

Other favourites from the watercolour collection include Olivia Spencer Bower's vibrant plein air study *Ngaio Marsh Painting*, Margaret Stoddart's *Mountain Lilies* and Frances Hodgkins's *Phoenician Ruins*.



Ngaio Marsh Painting c.1934–39 Olivia Spencer Bower. Watercolour. Collection of the Gallery, presented by the Friends of the Robert McDougall Art Gallery 1993



The Gallery has joined with a number of heritage and tourism sites around Christchurch's west end to form the Cultural Precinct. The cultural adventure begins at Cathedral Square and ends in the 74-acre Botanic Gardens. Stunning architecture, rich history and an abundance of local, national and international art and culture makes the Cultural Precinct an unforgettable place to visit. For more information on the Cultural Precinct attractions and events, pick up a leaflet from the Gallery's Information Desk.



Wonderland

The Beastly World of Joanna Braithwaite

Difficult to ignore, the whimsical and fantastic creatures of Joanna Braithwaite's canvases cut straight to the heart of what it is to be human – pricking at our delusions, teasing out little truths. The beasts that prowl and gather within the frames are most remarkable for what they reveal about us.

Interviewed by Felicity Milburn and Sarah Pepperle

The introduction to the catalogue accompanying your exhibition reads: “The world of Joanna Braithwaite’s painting is part menagerie, part bestiary, and part human zoo.” How did this world evolve?

Over the years, I have revisited themes of animals and people. It hasn’t necessarily been a deliberate evolution – I have just painted subjects that interested me and that I felt passionate about.

You have previously said that you use animals in your paintings because they are, in a sense, universal. Do you also use them because of what they say about humans?

Absolutely. I’m fascinated with the relationships between people and animals. Our society has put systems in place that give humans power over animals – we farm them, keep them as pets, use their likenesses for advertising and toys. There are moments (which I often choose to paint) when barriers break down. At such times an animal can have power over a person, or a person may seem more like an animal. I consider these moments to be very revealing and really enjoyable to paint.

Many of your animals have an intense dignity about them. Is that intentional?

Yes. I believe animals have great dignity – there is something about their eyes. A sheep’s head, even when decapitated from its body, has a knowing dignity that transcends the horror of the situation.

The idea of metamorphosis seems to intrigue you.

Metamorphosis gave me the opportunity to experiment with breaking down the barriers between people and animals. Metamorphosis means one species can acquire the attributes of another, and in so doing raise possibilities. Different animals are viewed by people in different ways – for example, something like a poisonous snake, which we think of as potentially threatening, when combined with a cute fluffy rabbit makes for an uncomfortable coupling.

Is that the point – to make viewers uncomfortable?

I largely paint about things that relate to my own experience or thoughts, so if I am uncomfortable about a situation I am painting then I am assuming the viewer will respond in a similar way. However, I often paint more than one reading into a work.

It’s a bit like matchmaking, isn’t it? Is there anywhere you draw the line in interspecies romances? Any failed relationships you’ve created and then thought, no, that won’t do?

Sometimes – if the union between two species was not harmonious I would send them back to the laboratory to be reconstituted at a later date.

It has to be asked – do you have any pets?

I have a pug and would have another and several pets, including hens, if I lived outside the city. I grew up surrounded by animals and was fortunate to have every pet I ever wanted, apart from a tortoise – my mother inquired for me, but quarantine laws would not allow them to be imported.



Bird Lovers 2005 Joanna Braithwaite. Oil on canvas. Courtesy of Darren Knight Gallery, Sydney

How have your decisions about how to use animals changed since your early work?

I think I’ve always used animals as a vehicle to talk about my responses to the world in which I live. My animal paintings often reflect my trying to understand situations that don’t feel right. My earlier works were more about animals as victims – being slaughtered or stuffed and so on (I wanted them to be dignified in their demise). In my more recent paintings, I have used animals as a means to reveal a wider variety of things that relate to human behaviour – our fears, our humour, sadness and so on.

There is a strong sense of ambiguity in your recent works. Is this something you deliberately cultivate?

I don’t think we have all the answers, and I think animals are sometimes an uncomfortable reminder of where we have come from and how we don’t know as much as we would like to. I like my works to have several layers of meaning, and hopefully pose questions rather than answer them.

Creatures such as Tasmanian Dog, Night Watch and Pushmepull-Ewe seem to stare out of the canvas, as if to say, “what are you talking about? There’s nothing odd about me...” Is it your intention to turn the viewers’ gaze back on themselves?

I believe a viewer will bring their own experiences to a painting and it is therefore unavoidable that ultimately the viewer will return to themselves. I do, however, like the idea that my works may cause a viewer to reflect on how they feel about the issues in front of them.



The Ancestors 2005 Joanna Braithwaite. Oil on canvas. Courtesy of Darren Knight Gallery, Sydney

Your realist painting style adds a new dimension to the works, giving aesthetic substance and credibility to these impossible creatures.

I paint in a manner that I hope best describes the subjects I deal with. I love painters such as Goya, Velasquez, Courbet and more recently John Currin. It has been a challenge for me to improve my painting skills over the years so that I can paint whatever subject I choose in a direct manner.

The works in the Menagerie series are small in scale but strong in a pure painting sense – no fine brushstrokes, but a sense of movement, form and character within relatively few marks. Is working on that scale a challenge?

I really enjoy working on the small scale, as it is very direct. I have an idea for a painting and I just go for it. It’s a challenge because I usually start many works (up to thirty) at the same time and then revisit them until I feel they are complete.

You’ve previously said you’re an aficionado of “creepy old zoos and taxidermists”. How did this fascination start?

I have this ongoing desire to explore and find new and interesting subject matter; for many years I have sought out places that I hope will have treasures I can paint. I have had a few uneasy experiences as a consequence, but these add to the direction of a painting.

What strange pieces do you have in your collection?

A stuffed twin calves head, a stuffed rooster, a crocodile foot, a human anatomical head and hand, mounted deer legs – the list goes on... Unfortunately, some of these are in storage in Christchurch as they are too dodgy to get through Customs in Australia.



Night Watch (detail) 2003 Joanna Braithwaite. Oil on canvas. Banbury / Feek Collection, Christchurch



Little Wonder 2004 Joanna Braithwaite. Oil on canvas. Collection of Kieran Smyth, Auckland



How has living and working in Australia changed your working style?

I am always influenced by what a new environment has to offer. One of the most noticeable changes to my work has been the exposure to vibrant wildlife, and my paintings initially became more colourful. I think being in Sydney has given me a freedom to experiment because I don't have the same history of exhibiting that I have in New Zealand. All in all, it's not that much different painting here – just the same routine, but hotter.

What are you working on now?

Portraits of animals that are about the role of the pet within the family. The pet industry is currently a multi-million dollar enterprise, and I am fascinated by the lengths some pet owners will go. I am also fascinated by the contrast of the life of a pet in the city compared to the life of a country pet or farm animal.

All works are **Untitled** from the **Menagerie** series 2001 Joanna Braithwaite. Oil on canvas.
Top row: private collection, Christchurch. Middle row: private collection, Christchurch.
Bottom row: collection of the artist; private collection, Christchurch; private collection, Christchurch



Joanna Braithwaite grew up in rural south Canterbury. She is a graduate of the University of Canterbury's School of Fine Arts and the College of Fine Arts in Sydney. She has been the recipient of numerous awards and scholarships, including the Olivia Spencer Bower Foundation Art Award and the Visa Gold Art Awards. Joanna lives and works in Sydney.

Wonderland is in Touring Exhibition Galleries A and B from 22 July to 24 October. The exhibition is a partnership project between Dunedin Public Art Gallery and Christchurch Art Gallery. A catalogue is available from the Gallery Shop.

Related Events

Preview 21 July, 4–5 pm. Friends of the Gallery are invited to an exclusive preview of the exhibition.

Deliberate Frauds, Misfits and Mutants 10 August, 6.00 pm. Paul Scofield, Curator of Vertebrate Zoology at the Canterbury Museum, looks at famous and fantastic creatures that have been brought to public attention over the years. Venue: Philip Carter Family Auditorium.

Fantastic Creatures in Art 17 August, 6.00 pm. Curator (Contemporary Art) Felicity Milburn discusses the wildly imaginative creatures of the art world. Venue: Philip Carter Family Auditorium.

Surrealism in Art 31 August, 6.00 pm. Dr Morgan Thomas, Lecturer in art history and fine arts, looks at the way artistic licence is used to juxtapose some of the most unlikely and unreal objects and situations. Venue: Philip Carter Family Auditorium.

Tasmanian Dog 2003 Joanna Braithwaite. Oil on canvas. Courtesy of the Artist and Darren Knight Gallery, Sydney

Chimeras, Frauds, Mutants and Misfits



The human psyche seems always to want to improve or elaborate on the marvels of evolution (or the Creator). When the evidence indicates that 75 million years ago giant predacious lizards walked the earth devouring all that they came across, then human imagination wants those giant creatures to also be able to fly, breath fire and for the last one to have been killed quite recently by that all-British super hero, Saint George.

Fakes, frauds and chimera are a deep seated phenomena based in the human psyche. Some are concrete manifestations of the imagination, others seem to come about as a prerequisite in the scientific age for solid proof of the beliefs that in previous eras would have relied solely on faith, whilst many are simply entertaining oddities that draw a laugh, a squeal or incredulity. In today's scientific, fact-driven world, chimeras are vaguely unsettling and seem to hark back to a more primitive time when wolves and unknown demons called from the woods beyond the campfire.

When we find in the market a unique single horn from an unknown animal that inhabits the edge of the earth, the story of a horse with a single horn develops. This beast – the unicorn – is apparently so rare and so pure that only the purest of maidens can find it and tame it. Boy, there must have been a lot of upset virgins wondering what they had done wrong in medieval times! Yet even with a skull of a narwhal in their hands some still stick to the myth of the unicorn.

Sometimes the whims of the young and the longing for the joys of youth amongst those that should know better collide head on. In 1917 two young girls in the English village of Cottingley – Elsie Wright and her cousin Frances Griffiths – created a fake that would last for sixty-eight years. They claimed to have photographed fairies (and a gnome) at the bottom of the garden. More photographs were made with the help of adult conspirators, but their whimsy would probably have been simply ignored if it hadn't come to the notice of spiritualist and author Sir Arthur Conan-Doyle who championed the girls' cause and made

them celebrities of their day. It was not until 1981 they finally admitted their fraud.

The excuses for fraud and rather excessive imagination are not always as innocent and pure as these examples. As with all human endeavours, greed and ambition are seldom far from the forefront. The sideshow trade has a lot to answer for in this regard! From the Bearded Woman to the Push-me-pull-you, every possible real or fake manifestation of nature has been paraded in front of a public only too willing to pay to see the bizarre or the impossible.

Of course, some of these freaks are real. Take, for example, the unfortunate Elephant Man, the Bearded Woman and the Siamese Twins. In a less PC and caring society, prostituting oneself before the paying public was probably the only way these unfortunates could have survived for long. Not content with these rare genetic mutants, the sideshow operators became more ambitious and fakes were created and not chanced upon. Many bearded women were fake, not to mention Coney Island Mossman, the Jakalope (a jackrabbit with horns), the Feegee Mermaid and many, many others. And still the public thirsted for more...

But it is in the search for fame, not fortune, that frauds and fakes take their strangest twists. Take for example the case of the Lying Stones of Dr Johann Beringer.

Dr Johann Bartholomew Adam Beringer (1667–1740) was the Dean of the Faculty of Medicine at the University of Würzburg in Germany. By all accounts he was a pompous, overbearing and unpleasant man who used his position in society to achieve

his goals and no doubt used others mercilessly to achieve his own ends. He was well known to be too lazy to do his own fieldwork, a fact that two of his colleagues used against him to devastating effect.

One day in 1725, he paid two small boys to search Mount Eivelstadt near Würzburg for fossils and other curios. What these boys brought back to Dr Beringer must have made his eyes stand out on stalks. They were bizarre rocks with perfectly formed reliefs of animals, plants and insects unlike anything anyone had ever seen. Despite the ridiculousness of it, Beringer concluded these were unique examples of the wonderful creativity of Nature. He was convinced that he had come across the greatest natural history discovery of the century! He started at once writing a book on his discovery entitled *Lithographiae Wirceburgensis* with intricate drawings of each rock the boys presented him with. He did not even become suspicious when rocks started appearing with Hebrew initials on them, and when he found one that clearly had the initials YHVVH on it he conclude it was God's own signature – YHVVH for Jehovah!

According to the legend, just as the first copies of the book were rolling off the printing press, the boys presented Beringer with the final stone – one that had his own name carved in it. Finally, he realised he had been the victim of an elaborate hoax. In a state of panic, Beringer frantically tried to buy up all the existing copies of his book, and all extant copies of it are now valuable collectors' items.

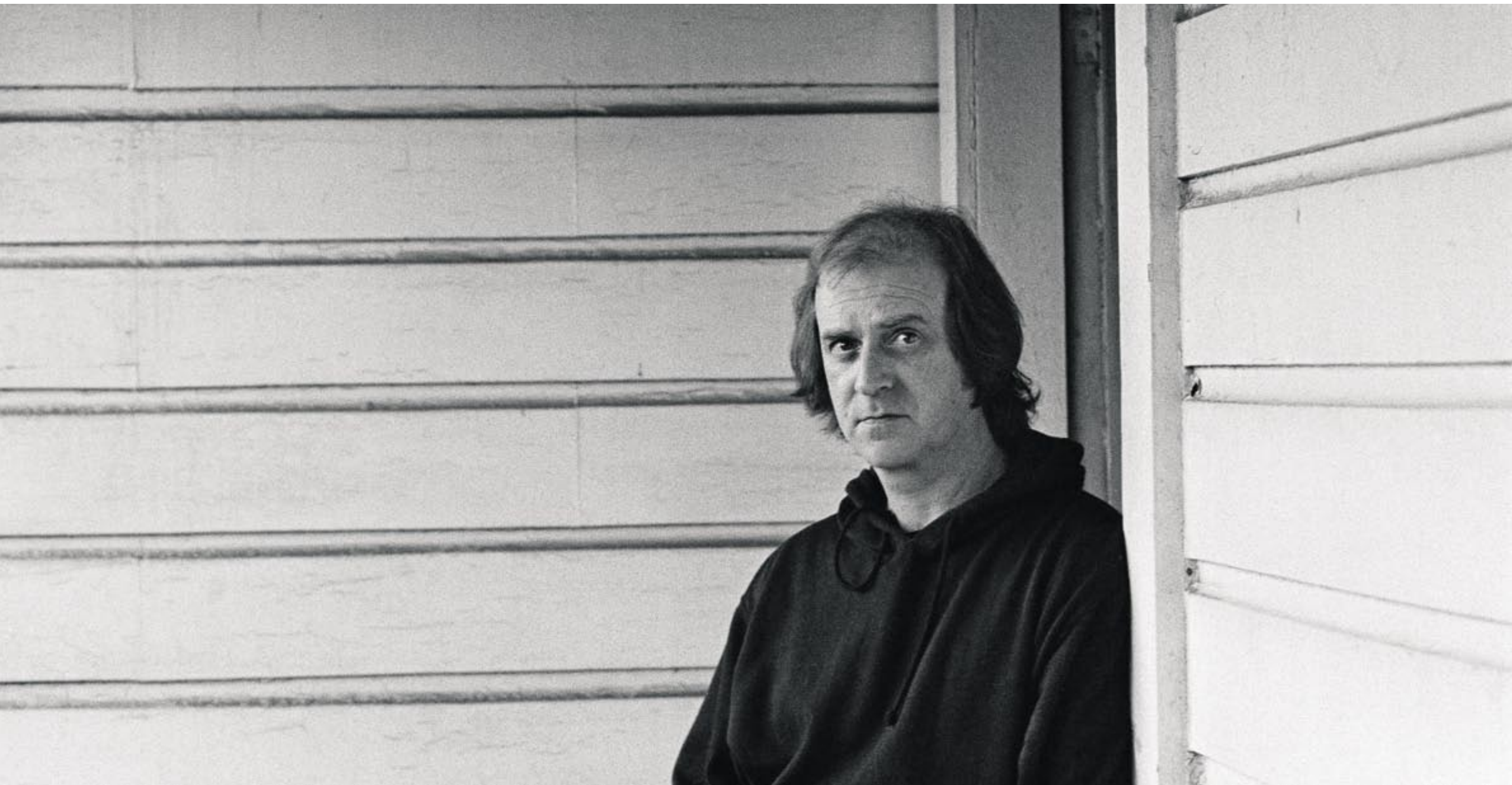
Another more insidious hoax perpetrated for fame is the case of The Piltdown Man. The so-called 'First

Englishman' was found by Charles Dawson, a solicitor and frustrated amateur paleontologist, in 1912 in a small gravel pit near Piltdown in southern Sussex. Due to the age of the deposits it was initially thought to be 500,000 years old. As well as a skull and jawbone, a number of artifacts and animal bones were found. For forty years the find went unchallenged as anything but proof that an earlier hominoid man had lived in England, and consequently that England may have been the cradle of humanity. But in 1953 a British Museum team, using the recently developed carbon dating technique, aged the bones and found that the skull and jaw bone were of different ages. Morphological analysis added to the story, and it was finally resolved that the jaw was from an orangutan probably only 100 or so years old and that the skull was from a medieval human. Dawson has generally been believed to be culpable for this deliberate fraud but some blame Sir Arthur Conan-Doyle.

PAUL SCOFIELD

Paul Scofield is Curator of Vertebrate Zoology at the Canterbury Museum. His job requires him to curate (and in some cases prepare) animal specimens in the care of Canterbury Museum. He developed an interest in deliberate frauds, mutants and misfits on a visit to the Hunterian Museum of the Royal College of Surgeons in London. Sadly, most of the mutants and misfits once held by the Canterbury Museum are no longer present, probably due to prudish purges in Edwardian times. Paul has published widely on his main interest – seabirds – and participates in fieldwork in all corners of the globe, most recently Chile, the Chatham Islands and the United States.

Facing page: Fairy offering posy of flowers to Elsie Wright. Photograph taken by Frances Griffiths, c. 1920



Jason Greig

Dark sensations abound in Jason Greig's art, much of which explores the malevolent side of the human psyche. His subjects are darkly ambiguous and filled with sinister overtones. A master of the monotype print, Greig's work is compelling, often engaging a morbid curiosity within the viewer.

A survey of Jason Greig's monoprints opens at the Gallery on 10 February 2006.

Rhona Haszard

An experimental, expatriate artist

Talented, bohemian, modern, young... Rhona Haszard was a woman of immense promise who died tragically and prematurely, yet in her paintings and prints she left a legacy of remarkable experimentation and brilliance.



The backdrop to Lawrence Durrell's *Alexandria Quartet* was her setting, and the world of the expatriate her milieu. Rhona distinguished herself as a 'modern' woman.

In February 1931, aged just thirty years, New Zealand expatriate artist Rhona Haszard fell from the fourth storey of an Egyptian tower to a shocking death. What caused her fall remains a mystery, but with perspective it seems likely she took her own life.

The last time New Zealand audiences had an opportunity to see Rhona's work together was in 1933, when grief-stricken husband Leslie Greener brought an exhibition from Egypt and toured it around the country's leading galleries. The current touring exhibition, **Rhona Haszard: An experimental expatriate artist**, is a rare and perhaps last chance to see many of her works together again – and to be immersed in the art of the 1920s and 1930s, to remember the strains of the Charleston and to glimpse the bohemian world of the flapper, the New Woman, and the modern professional painter.

During her short life, Rhona established herself as a modern and influential artist in New Zealand. She lived and painted in a number of settings, including the Channel Island of Sark, France, Alexandria and London. From 1927 to 1931 the fascinating backdrop to Lawrence Durrell's *Alexandria Quartet* was



her setting, and the world of the expatriate her milieu. Rhona distinguished herself as a 'modern' woman in the sophisticated circles of cosmopolitan Alexandria. She dressed eccentrically, recommended Radclyffe Hall's lesbian novel *The Well of Loneliness*, spoke positively of de facto relationships and advocated vegetarianism and unprocessed food. But most importantly, she painted innovatively and professionally.

Born in Thames in 1901, Rhona lived with her family in Auckland, Christchurch, Hokitika and Invercargill before, aged eighteen, enrolling at Canterbury

College School of Art to work with fellow students Ngaio Marsh, Evelyn Page, Rata Lovell-Smith and Olivia Spencer Bower. Even in this talented company, Rhona established a promising reputation. A successful future seemed assured by her marriage in 1922 to fellow student and part-time art tutor Ronald McKenzie. While at art school, Rhona exhibited successfully at art societies in Dunedin, Christchurch, Wellington and Auckland. However, her sudden and traumatic elopement with Englishman Leslie Greener in 1925 seemed to threaten all.



The Marne Valley 1927 Rhona Haszard. Oil on canvas. Collection of Auckland Art Gallery Toi o Tamaki

The Road to Little Sark 1930 Rhona Haszard. Oil on canvas. Collection of Auckland Art Gallery Toi o Tamaki



She was like a sparkling stream with hidden pools of unknown depth, wrote a consoling friend to Leslie Greener. To see her was to be made happier to talk to her was to have a lamp lit in one's mind.

The Sea and the Bay 1927 Rhona Haszard. Oil on canvas. Collection of the Gallery



On the eve of her departure she was prevented from leaving the country by her father and forced to stay until her marriage to Greener was formalised.

In 1926 the couple finally left for Sark and then travelled to France, where Rhona's manner of painting changed dramatically. She evolved a brighter, more decorative Post-Impressionist style that used pure patchwork colour in a mosaic of sometimes dazzling complementary hues that activated her canvases. Her brushwork was impasto and textured. Though these innovations were not new in Europe, Rhona was an undeniably talented painter and her stylistic adaptations and talent soon brought her international recognition.

Sardine Fleet, Brittany was hung in the Paris Salon of 1927, and in the same year she had works in the Society of Women Artists Exhibition, London, and the British Artists' Exhibitions at Manchester, Leeds, Glasgow and Bradford. Rhona also exhibited in New Zealand. Fellow art student Myra Vance remembered the impact of

her work in Christchurch. "One had tiny squares of colour that vibrated on looking at it – à la Pointillism. People looked with amazement. [Art teacher] Cecil Kelly shook his head and said he couldn't understand modern art." Her work became a model in New Zealand.

Rhona's early successes were stalled in 1928 by a serious back injury that forced her to seek medical treatment in London in 1929 and 1930. In spite of ill health, and a torrid love affair in London, she continued to paint, contributing work in 1930 to an exhibition of contemporary British artists at the Grafton Galleries in London. In Alexandria, she had a survey exhibition in 1928 and was shown at the Galerie Paul in Cairo in 1930. Rhona's final exhibition opened in Alexandria in February 1931, the day before she fell to her death – tragically ending a life and career of remarkable brilliance.

"She was like a ... sparkling stream with hidden pools of unknown depth," wrote a consoling friend to Leslie Greener. "To see

her was to be made happier to talk to her was to have a lamp lit in one's mind."

JOANNE DRAYTON

Dr Joanne Drayton is an art historian and Senior Lecturer at UNITEC School of Design, Auckland.

Rhona Haszard: An experimental, expatriate artist is in the William A. Sutton Gallery from 17 June to 7 August. The exhibition is toured by the Hocken Library, University of Otago, Dunedin, and guest curated by Dr Joanne Drayton. A catalogue is available from the Gallery Shop.

Related Events

Preview 16 June, 4–5 pm. Friends of the Gallery are invited to an exclusive preview of the exhibition.

Building a Posthumous Reputation 15 June, 6.00 pm. Linda Tyler from the Hocken Library discusses Rhona Haszard's reputation and the way artistic reputations are built and manipulated in New Zealand. Venue: Philip Carter Family Auditorium.

Tracking Down the Real Rhona Haszard 22 June, 6.00 pm. Curator Dr Joanne Drayton discusses the methods and challenges of art historical research in New Zealand. Venue: Philip Carter Family Auditorium.

The French Connection: New Zealand Artists in France in the 1920s 29 June, 6.00 pm. Art historian Julie King looks at the attraction of the French art scene to New Zealand artists. Venue: Philip Carter Family Auditorium.

Bridge on the Avon c.1920 Rhona Haszard. Watercolour on paper. Collection of Anderson Park Art Gallery, Invercargill

My World Children's Art 05

Art doesn't just happen. It is the final expression of much thought and application of learned skills. *My World* captures the early stages in the development of Canterbury's future artists. Their growth as artists is nurtured through formal education programmes that begin as soon as they start pre-school. In our primary and intermediate schools, this formal teaching is an essential learning area whose objectives are outlined in the detailed Arts in the New Zealand Curriculum statement.

The Education team at the Gallery sent out letters of invitation to primary and intermediate schools throughout Canterbury to take part in a biennial exhibition of the region's young artists. We said we wanted the artwork to be



the culmination of a planned visual art unit for the first term, and to be based on the theme 'My place, my time – how I see myself and the world around me'. We hoped the unit would inspire the students to capture the diversity of life, place and cultural identity in Canterbury and New Zealand, and also allow them to develop a range of visual and media responses. Fifty-nine schools accepted our invitation, contributing 135 amazing works that record that diversity of experience in a range of media.

We also asked that the works submitted to us for exhibition be selected by the teachers and their students and meet the following criteria: that it be a work of merit, show technical skill appropriate to the level of the class, and show an understanding of the theme appropriate to the level of the class. We have had work submitted from new entrants to those who are approaching high school and can seriously consider art as a career once they have completed their training.

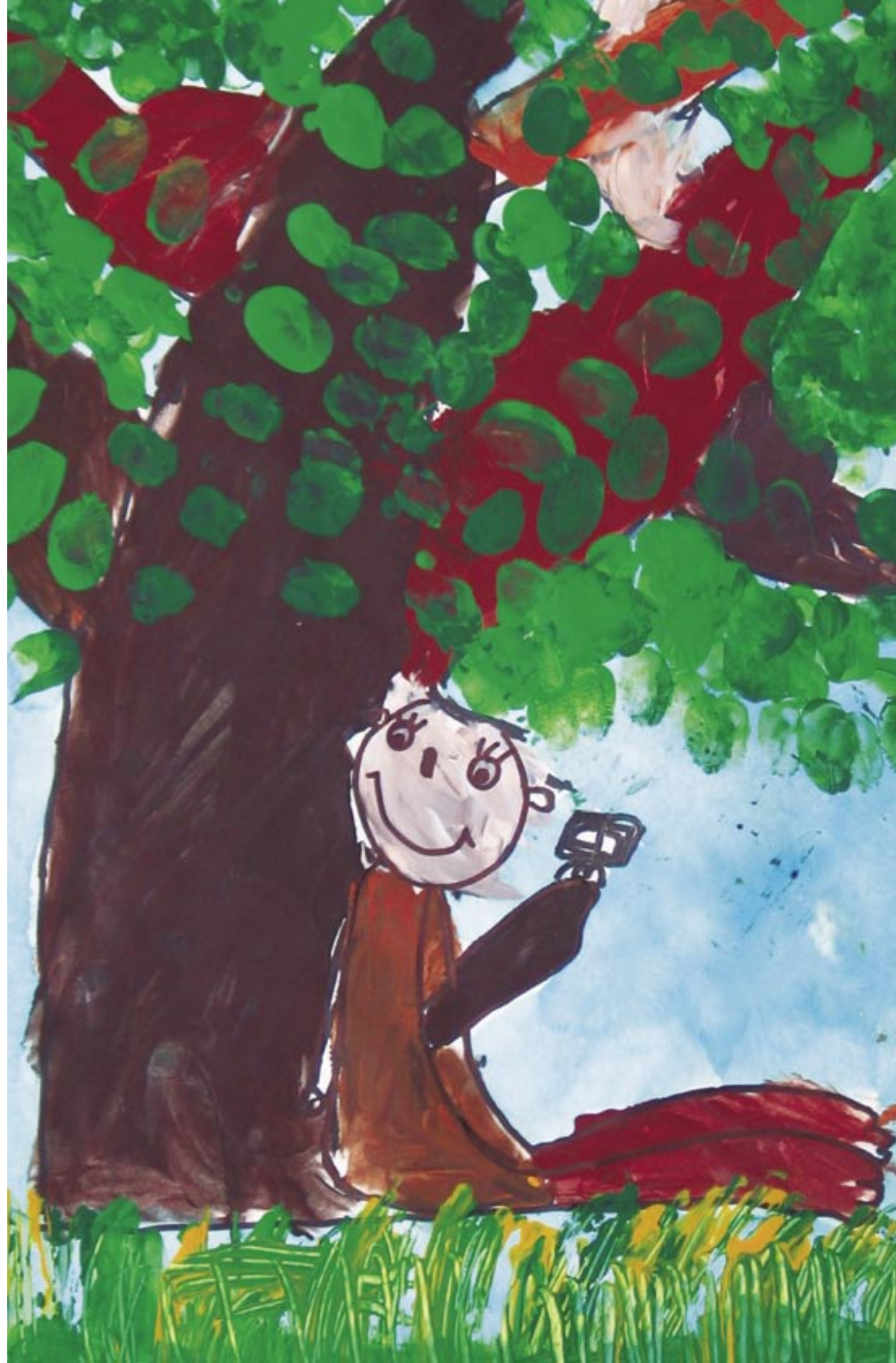
Top: **Home Sweet Home** 2005 Claire Everts, Casebrook Intermediate School

Above left: **Life Moves in Many Directions** (detail) 2005 Year 5 and 6 extension, Middleton Grange School

Left: **Rugby Rocks** 2005 Angus Hawke, Medbury Preparatory School

Right: **Reading a Book** 2005 Rayanna Jackson, Cotswold School

Far right: **Our Home – Le Bons Bay** (detail) 2005 Brianna Brown, Le Bons Bay School



Claire Everts from Casebrook Intermediate says her jandal *Home Sweet Home* "successfully shows everything that is important to me in my life so far". The wall hanging *Our Home – Le Bons Bay*, made by Thomas Rutland-Sims and Brianna Brown, includes the country lifestyle special to them.



There are delightful dolls from Somerfield School students whose teacher said she felt like Trelise Cooper as the children sorted fabric and made clothes right down to the underwear for their creations. The planning of an artwork by a group of Year 6 students from Thorrington School and their involvement in every stage of that learning experience is documented in a video accompanying the exhibition. There are collages, photograms and digital photographs, paintings and colourful crayon and dye pictures, stone carving, clay work and constructions.

Our thanks to all the students and teachers who have contributed to this vibrant exhibition.

JUDITH HOULT

Judith Hoult is Schools Officer at the Gallery.

My World is in the Ravenscar Gallery from 17 June to 7 August.

Related Events

Preview 16 June, 4–5 pm. Friends of the Gallery are invited to an exclusive preview of the exhibition.

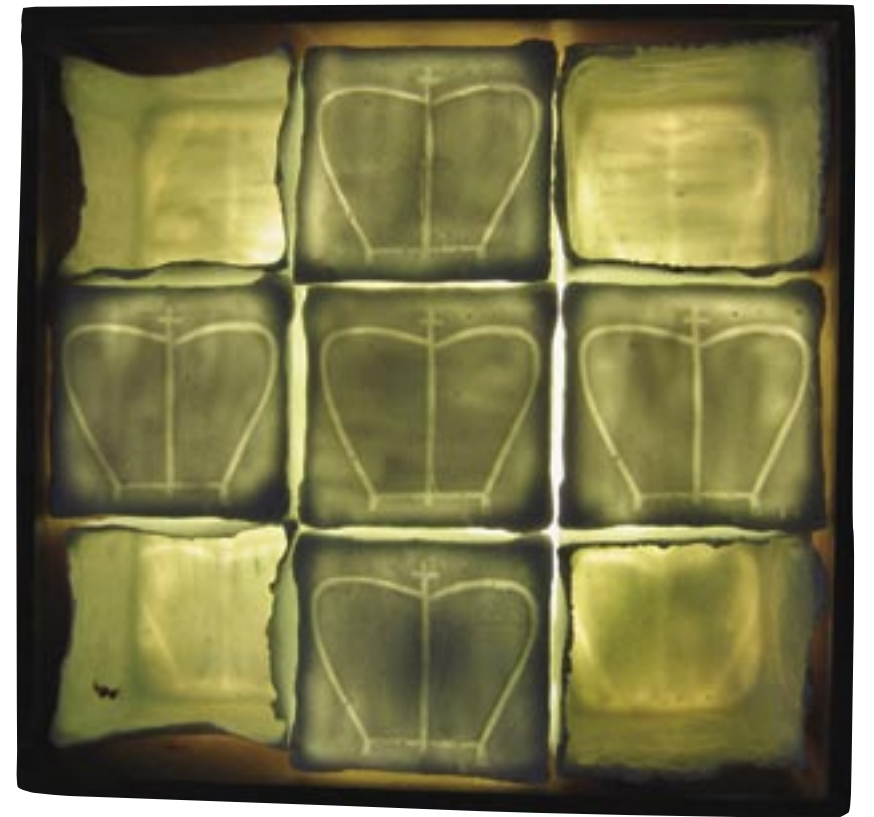
and last is the light
filtered through ice,
seepage
in the walls
of a primal
shelter:
invasive and defining,
lucent,
a blue
watermark,
a survival:
so build us a home of it,
make it solid; the light
of home,
'homelight'
a cold pressing
onto paper
onto clay
shaped
fired

Homelight
Raewyn Atkinson



Surrounded by a snow cave of her own making, Raewyn Atkinson was entranced by the extraordinary turquoise Antarctic light glimmering through the ice slab roof. One of New Zealand's foremost ceramic artists, Atkinson spent eight days on the Ice in 2000 with Antarctica New Zealand's Artists to Antarctica programme. That experience, coupled with a later, privately funded visit, provided the inspiration for a remarkable body of works. Three major pieces have been brought together for the first time in a small but spectacular exhibition, **Homelight**, at the Gallery.

Both the exhibition and the largest of the selected works take their name from a brand of lamp oil that Sir Robert Falcon Scott and his team took with them on their final, fatal expedition of 1910–12. The warm associations of the word resonated with Atkinson, who saw it as a poignant reminder of the distant safety of home in an alien and inhospitable environment. *Homelight* was also the title of a small book of poems and sketches produced and published entirely on the ice by the inaugural Artists to Antarctica Fellows, Nigel Brown, Bill Manhire and Chris Orsman.



Although her Antarctic experiences provided Atkinson with compelling new subject matter, she has long been recognised as an innovative and highly skilled artist. Fusing responses to history and the natural landscape, her practice has stunned viewers not only with its scale, but through its emotional impact.

Atkinson began her involvement with clay – which has now spanned over twenty-five years – in summer and night school classes in the 1970s. Since then, she has studied and taught throughout New Zealand and internationally, and her passion and talent have seen her recognised for a number of major awards and residencies. In 2004 she received the Portage Premiere Award for *Cape Evans II*, which is now part of the Portage Trust Art Collection.

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

Previous page: Excerpt from 'Primer of Ice and Stone – for Raewyn Atkinson' by Chris Orsman.

Homelight is in the Tait Electronics Antarctica Gallery until 31 July.

Related Events

Raewyn Atkinson: Homelight 1 June, 6.00 pm. Raewyn Atkinson discusses her Antarctic experiences and the works in her exhibition. Venue: Philip Carter Family Auditorium.

Working with Porcelain 8 June, 6.00 pm. Ceramic artist David Brokenshire speaks on the discovery and history of porcelain. Venue: Philip Carter Family Auditorium.

Recent Acquisitions



Most New Zealanders over thirty will remember the bird cards that came free with packets of Gregg's jelly crystals in the 1960s and 1970s, to be collected for pasting into albums. W. Gregg and Co. of Dunedin began producing these in 1963, and issued five more sets in the following decade, with artwork by British illustrator Michael Coombe. In 1976, however, paintings for a new series, *Rare and Endangered Birds of New Zealand*, were produced by leading local printmaker and designer Eileen Mayo (1906–1994).

British-born Mayo was a versatile artist who worked on a broad range of commissions throughout her career, including book illustration for London publishers, and travel posters and

designs for postage stamps and coins in Australia. Moving from Sydney to New Zealand in 1962, Mayo's design work here included the 1969 Cook Bicentenary postage stamp issue, and 1970 definitive stamps of butterflies and fish.

Mayo received the *Rare and Endangered Birds* commission while living in Dunedin, working part-time at Otago Museum on a variety of projects. Assistant Director John Darby and his wife Marie were approached by Gregg's to write the album's text, and as close friends of Mayo's were instrumental in her gaining the commission. Mayo was required to produce thirty-six paintings, including a cover. With the advantage of ready access to local collections and



the expertise and knowledge of others, she also brought to the task an innate passion for natural history. Discussing the work regularly with her friends as it progressed, Mayo took great pains to ensure accurate depiction of all details, including appropriate habitats and plant life. She spent eight months on the paintings, and completed them in Christchurch after moving here at the end of 1976.

I became aware of Mayo's bird paintings last year, while researching for an exhibition for the Gallery programme. Having located a copy of the 1977 album, I was extremely impressed by Mayo's work and hoped to locate originals. Discovering others had attempted this without success,

Recent Acquisitions



Far left: **Takahe** 1976 Eileen Mayo. Gouache and coloured pencil on paper. Collection of the Gallery

Top left: **Bush Wren** 1976 Eileen Mayo. Gouache and coloured pencil on paper. Collection of the Gallery

Bottom left: **Saddleback** 1976 Eileen Mayo. Gouache and coloured pencil on paper. Collection of the Gallery

Left: **South Island Kokako** 1976 Eileen Mayo. Gouache and coloured pencil on paper. Collection of the Gallery

I added my own efforts, then abandoned the search. Coincidentally, the Gallery was approached two months later by a person who had thirty of the original thirty-six paintings, and needed to find them an appropriate home.

Seeing these for the first time was overwhelming; the quality of these paintings speaks volumes about the extraordinary integrity and commitment of this artist. While others might have deemed such an assignment to be inconsequential, Mayo had clearly determined to give her utmost to it, knowing that results would eventually find their way into a great number of New Zealanders' hearts and homes. Dr Jillian Cassidy, working on a book on Mayo, observed that she "always focused on the potential each commission offered for making it into a work of art". Also relevant to these works is Mayo's commitment to conservation, and the observation that her ability to imbue work with a spontaneous quality was the result of "a direct observation of nature and a deep reverence for all living things".

The Gallery is extremely fortunate to have eighteen of these exquisite paintings added into the collection, while the other twelve have gone to Museum of New Zealand Te Papa Tongarewa. The acquired works include *South Island Kokako*, *Little Spotted Kiwi*, *Orange Fronted Parakeet*, *Reef Heron*, *Kakapo*, *Subantarctic Snipe*, *White Heron*, *Fairy Tern*, *New Zealand Shore Plover*, *Blue Duck*, *Northern Royal Albatross*, *Brown Duck*, *Saddleback*, *Bush Wren*, *Takahe*, *Red Crowned Parakeet*, *New Zealand Falcon* and *Brown Bittern*. **Ape to Zip**, the Gallery's alphabet exhibition, introduces five of these through the letter K: *Kakariki* (*Red Crowned Parakeet*), *Kotuku* (*White Heron*), *Kiwi pukupuku* (*Little Spotted Kiwi*), *Kakapo* and *Karearea* (*New Zealand Falcon*).

KEN HALL

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

A selection of Eileen Mayo's *Rare and Endangered Birds of New Zealand* series can be seen in **Ape to Zip**, in the Monica Richards Gallery, until 28 May 2006.



President’s Letter

It is with pleasure that I write to you as the new President of the Friends. I trust my years as vice-president under Marianne Hargreaves will stand me in good stead, and I will do my best for members and for the Gallery.

At the AGM on 23 March we thanked Marianne for her five years as President. Her hard work and charming personality gave the office special flair, and we are pleased she is staying on the committee. Marianne thanked retiring committee members John Jones, Cheryl Lucas and Tim Tee, and gave special thanks to Cheryl Comfort, our hard-working secretary. The committee for 2005 is: Helen Peate (President), Margaret Luisetti (Vice-President), Cheryl Comfort (Secretary), Brent Bruce (Treasurer), and committee members Terry Bennett, Rebecca Garside, Joce Gilchrist, Marianne Hargreaves, Murray Hedwig, John Stringer and Val Wisely.

As Friends, our main function is to support and promote the Christchurch Art Gallery. We also provide our members with opportunities to enjoy the visual arts. The committee is aware of the rising costs of Friends events and how this impacts on our programme.

We are addressing these issues, and negotiations are in progress for different catering packages. However, if we are to fulfil our main function of supporting the Gallery we need to charge members for events they attend. We now have 1400 members – it would be great to see more of you coming to events.

Last year we sent out a questionnaire, which 100 members returned. We received many positive comments on the programmes offered, especially Speaker of the Month, LocArt and trips. We intend to address your suggestions this year. One common request was to have more events for people who are unable to attend during the day. The old After Dark events were remembered with fondness, and we are looking at providing something similar. Weekend art activities were also requested, and we hope to run art classes in the Gallery workspace.

Trips are always popular. In the past, this has caused problems when the number of members wanting to go exceeded the capacity of the venue. We are keeping a list of those who miss out, and they will be first to be included if they apply for the following trip. The Banks Peninsula trip in March was very enjoyable, and the Eastern Southland visit was also a great success. We plan to have a variety of trips in different price ranges this year.

We will do our best to continue to support the Gallery and to make your association with the Friends as interesting and enjoyable as possible. I look forward to meeting more of you at our Friends functions this year.

Sincerely,

Helen Peate

HELEN PEATE
President

Speaker of the Month

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

Delving into Canterbury History

WEDNESDAY, 15 JUNE

Gordon Ogilvie, one of Canterbury's best known historians and biographers, will speak on the delights and perils of being a non-fiction author.

Textile Connections

WEDNESDAY, 20 JULY

Chris Tait and Kirstie Le Quesne will speak about their collaborative textile work as a mother and daughter team, including a slide presentation featuring work for the World of Wearable Art Awards in 2003 and 2004. Their concepts focus on their joint and individual journeys, as well as looking at common themes for women.



Design for World of Wearable Art Awards

A Cooperative Venture

WEDNESDAY, 17 AUGUST

One of New Zealand's most prominent sculptors, Bing Dawe will discuss his current cooperative venture between City Architect Crispin Schurr, Hugh Bannerman of Dilana Rugs and the staff of the Parkland Library to incorporate an integrated artwork into their refurbished library.

LocArt

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

Tony Bond, Sculptor

WEDNESDAY, 8 JUNE, 1.30 PM

Friends who visited Tony Bond's popular 'Squeeze' exhibition at the Gallery late last year (see b.138) will be keen to meet the artist who created the intriguing sculptures. This is a special opportunity to see Tony's studio and hear him talk about his work.

Limited to 15 members. Please meet Rebecca Garside at 91B The Mall, New Brighton, at 1.20 pm.

Sally Hope, Portrait Painter

THURSDAY, 28 JULY, 10 AM

Christchurch painter Sally Hope did her formal art training in England, and was twice chosen to exhibit at London's prestigious National Portrait Gallery. A fascination with people, faces and figures led her to concentrate on portrait painting. Sally's subjects have included former Prime Ministers Sir John Marshall and Sir Robert Muldoon. Sally invites Friends to visit her home and studio.

Limited to 12 members. Please meet Rebecca Garside outside 93 Office Road, Merivale, at 9.50 am.



Sally Hope photographed by Eve Welch

Strategy Advertising and Design

THURSDAY, 11 AUGUST, 11 AM

Cutting edge design company Strategy Advertising & Design offer their staff a positive, creative philosophy. Hear about that philosophy at a presentation by managing partners Geoff Cranko and Guy Pask, and tour their custom-designed building where you'll see the team that created the Gallery's award-winning branding.

Limited to 12 members. Please meet Rebecca Garside outside the Strategy building at the corner of Salisbury and Montreal Streets, at 10.50 am.

Previews

The Gallery invites Friends to preview the following 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.

THURSDAY, 16 JUNE, 4–5 PM
RHONA HASZARD AND MY WORLD: CHILDREN'S ART 05
William A. Sutton and Ravenscar Galleries

THURSDAY, 21 JULY, 4–5 PM
HOTERE: EMPTY OF SHADOWS AND MAKING A SHADOW AND WONDERLAND
Touring Exhibition Galleries A, B and C, and Borg Henry Gallery

Scholarships

The Friends award two scholarships annually – The Farina Thompson Drawing Award for excellence in drawing at the Christchurch Polytechnic Institute of Technology and the University of Canterbury Scholarship for excellence shown in endeavour of study. This year's scholarship winners, announced at the March AGM, were Frances Bryant (Farina Thompson Drawing Award) and Claire Grant (University of Canterbury Scholarship).

Friends



Top: Jonathan Mane-Wheoki
Bottom: Barry Cleavin

Honorary Life Members

At the March AGM, Barry Cleavin and Jonathan Mane-Wheoki received honorary life memberships to the Friends of the Christchurch Art Gallery.

Jonathan has been a strong supporter of both the Robert McDougall and the Christchurch Art Galleries and of the Friends of the Gallery. He has given generously of his time and scholarship over the years, drawing on his depth of knowledge of the Canterbury art collection in particular. During his years as a senior lecturer in art history at the University of Canterbury, and as the Kaitiaki Maori for the Gallery, he has always made himself available to the Gallery and to the Friends when research or advice were needed, particularly for matters relating to Maori culture. Jonathan had been a loyal and much appreciated Friend.

Barry Cleavin has also been a generous supporter of the Friends. He has made donations to the Gallery of his own work, and in recent years gifted to the Gallery framed intaglio medallions of his own crafting for presentation to each donor contributing \$10,000 or more to the Christchurch Art Gallery Appeal. Barry himself was a silver donor.

Barry has involved himself in all aspects of the Friends activities, becoming a member of the Executive Committee from 1992–1994, speaking at the Friends Coffee Mornings (now Speaker of the Month), hosting LocArt visits to his studio and home, and contributing to *Bulletin*.

During his years at the Canterbury School of Art (1978–1990), he made a considerable contribution to printmaking in Canterbury, and indeed New Zealand, and to the education of contemporary printmakers who were his pupils,

particularly in the 1980s. For many years, Barry has been recognised as a leading and inventive artist, forging important links between the University of Canterbury's School of Fine Arts and leading New Zealand artists such as Ralph Hotere.

In 2001 he received the New Zealand Order of Merit, and an honorary doctorate from the University of Canterbury in 2005. Congratulations Barry.

New Members

Terry Bennett & Maxine Fitzgibbons, David Bird, Victoria Bradfield, Liz Briggs, Frances Bryant, Peter & Sally Consedine, Charlotte Dallenbach, Nick Davidson, Ann Davie, Sylvia Dixon, Helen & Donald Douglass, Emily Finlay, Janet Gawn, Robert Geange, Claire Grant, Leonard Griffin, John & Judith Groome, Murray Hedwig, John & Heather Howden, Rhys Knight, Alison & Jeffrey Lowcay, Ngaire & Harry McLernan, Gwenda & John Michael, Jane Montgomery, Ross Nicholas, Mr & Mrs N. H. Ostle, Judith Pani, John & Sharon Parsons, Rangi Ruru Girls' School, Julie Ross, Lesley Simpson, Marie Straver, John Suckling, Ros Taylor

Life Members

Beverley Cocks, Michael Collins, Lois Daly, Dr Doreen Darnell, Diana Deans, Mrs S. D. J. Edwards, Mary Fisher, Bettina Jacoby, Joyce Johnston, Ainslie & Bob McDowall, Maureen Vance

FRIENDS
TE PUNA O WAIWHEHU
CHRISTCHURCH ART GALLERY

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

Christchurch Arts Festival

20 July to 7 August / Events at the Gallery

Roll up! Roll up! The Christchurch Arts Festival APPLAUD 2005 is about to be played out upon the city. An exciting mix of local, national and international arts is on offer to move, enchant and entertain the people of Canterbury. The Gallery is joining with the Festival to host many of the top events.

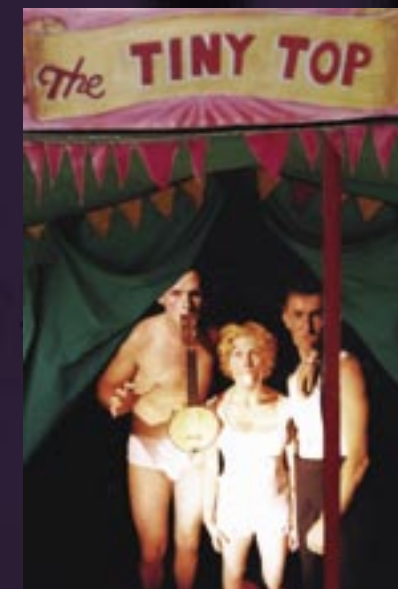
Tiny Top

A vaudeville-style sideshow extravaganza full of madcap acts for young and old. Complete with hawkers and popcorn, the strange wonders of the human body in the Tiny Top will amaze and entertain you.

Where: Gallery Foyer

When: Every half hour, 20–24, 30 & 31 July, 11 am – 7 pm / 26–29 July, 11 am – 2 pm, 4.30 – 7 pm

Admission: \$5 adults (door sales only)



Te Radar: Hitori

Join comedian Te Radar for his offbeat look at life on Te Wai Pounamu – you'll never look at the South Island in quite the same way again.

Where: Philip Carter Family Auditorium

When: 2–7 August, 6 pm

Admission: \$20

onedotzero

A celebration of innovative and progressive forms of the digital moving image, including films, AV performances, discussions and exhibitions. Also featuring a seminar with Shane Walter and leading New Zealand animation artists.

Where: Philip Carter Family Auditorium

When: 21 & 22 July, 6 pm & 8 pm / seminar 22 July, 10 am – 4 pm

Admission: \$10 / seminar \$20

Sprung

A hugely innovative, beguilingly warped and thoroughly entertaining multimedia/theatre, time-travel pantomime. Wielding a weedeater as she sets out to conquer an unruly garden, follow one girl's adventure through the virtual world of computer-generated building sites.

Where: Philip Carter Family Auditorium

When: 28 July – 1 August, 6 pm

Admission: \$30 (Ticketek)

The Body Festival

An exciting programme of public participation workshops and film.

Where: Gallery Foyer / Philip Carter Family Auditorium

When: July 23, 24, 30 & 31, see festival programme for times

Admission: see festival programme for charges

Terrain

Outlaw Creative's award-winning work is an exploration of humanity in which the tiny, the giant and the all-too-human collide in a world of constant transformation. A delicate gem in the festival.

Where: Gallery Foyer

When: 22–26 July, 6 pm / 23, 24 & 26 July, 4 pm

Admission: \$20 (Ticketek)

Animation Sub-station

A survey of outstanding computer-generated animation and film from New Zealand and the world taking place in cargo containers placed on the Gallery's forecourt.

Where: Sculpture Garden

When: 20 July – 7 August, 11 am – 7 pm

Admission: free



Belladonna Short Film Festival

The place to see the Kiwi small films that astound the world. No budget, low budget and innovation meet on the silver screen.

Where: Philip Carter Family Auditorium

When: 25–27 July, 8 pm / seminars 26 & 27 July, 6.30 pm

Admission: \$10 waged, \$7 unwaged (Ticketek) / seminars gold coin donation

Art Attack

Inner city galleries open their doors for a feast of the visual arts in Christchurch. Meet artists and enjoy hospitality en route.

Where: central city galleries

When: 27 July, 5–8 pm (buses run between Gloucester and High Streets every 15 minutes from 5.15 pm)

Admission: free

For a complete listing of all on offer in the Festival, pick a copy of the purple APPLAUD 2005 programme, visit the website www.artsfestival.co.nz or call 0800ARTS05.

Coming Events

Visit www.christchurchartgallery.org.nz for updates and details of additional programmes, performances and events.

The **Art Bites** programme offers a twenty-minute lunchtime floortalk on selected works currently on exhibition and delivered by a range of different speakers. For details of artworks and speakers please pick up a copy of the Gallery's Programme, check the weekly 'Arts' section in The Press each Wednesday or visit our website.

The latest search and discovery **Holiday Quiz** for family groups and children is available daily, 10 am to 4 pm, from 9–24 July. See the Noteworthy pages for more information.

The **Kids in Town 2005** programme is produced in conjunction with the Events Team, Christchurch City Council.

JUNE

Raewyn Atkinson: Homelight

1 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Artist Raewyn Atkinson discusses her Antarctic experiences and the works in her exhibition **Homelight**.

Kids in Town 2005

2 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from St Andrews College Preparatory School and Wharenuī School. In Gallery Foyer if wet.

Working with Porcelain

8 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Ceramic artist David Brokenshire speaks on the discovery and history of porcelain.

Kids in Town 2005

9 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from South Hornby School and South New Brighton School. In Gallery Foyer if wet.

Delving into Canterbury History

15 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Gordon Ogilvie, one of Canterbury's best known historians and biographers, speaks on the delights and perils of being a non-fiction author.

Building a Posthumous Reputation

15 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Rhona Haszard**, Linda Tyler, from the Hocken Library, University of Otago, discusses the development of the artist's reputation, giving a fascinating insight into the way reputations are built and manipulated in the New Zealand art scene.

Kids in Town 2005

16 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from Somerfield School and West Spreydon School. In Gallery Foyer if wet.

Tracking Down the Real Rhona Haszard

22 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Researcher and guest curator of the exhibition **Rhona Haszard**, Dr Joanne Drayton discusses the methods and challenges of art historical research in New Zealand.

Kids in Town 2005

23 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from Shirley Primary School and St Marks School. In Gallery Foyer if wet.

The French Connection: New Zealand Artists in France in the 1920s

29 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In the early years of the twentieth century, many New Zealand artists extended their training and widened their artistic outlook in France. In association with the exhibition **Rhona Haszard**, art historian Julie King looks at the attraction of the French art scene and how artists responded to this opportunity.

Kids in Town 2005

30 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from Christchurch East School and Westburn School. In Gallery Foyer if wet.

JULY

Nesting: The Boyish Labour of J. M. Barrie

6 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Dr Carol Mavor, Professor of art history at the University of North Carolina, examines the way *Peter Pan* author J. M. Barrie fixed the images of the lost boys with photographic chemicals so they, like Peter Pan, would never grow up and fly away.

Kids in Town 2005

7 12.00 PM PERFORMANCE
SCULPTURE GARDEN

Lunchtime performances by students from New Brighton Catholic School and Christchurch Adventist School. In Gallery Foyer if wet.

Splitting: The Unmaking of Childhood

13 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Dr Carol Mavor, Professor of art history at the University of North Carolina, discusses the idealisation of childhood and the way this has been labelled as an over-attachment to mother.

Textile Connections

20 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Chris Tait and Kirstie Le Quesne speak about their collaborative textile work as a mother and daughter team, including their work for the World of Wearable Art Awards in 2003 and 2004.

Christchurch Arts Festival APPLAUD 2005

20 JULY – 7 AUGUST VARIOUS TIMES

The Gallery teams up with the 6th Christchurch Arts Festival to host an exciting mix of daytime and evening theatre, performance, art, film and dance workshops. See page 33 for detailed information.



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

AUGUST

Deliberate Frauds, Misfits and Mutants

10 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Over the years, a number of wildly inventive and strange creatures have been brought to public attention. In association with the exhibition **Wonderland**, Paul Scofield, Curator of Vertebrate Zoology at the Canterbury Museum, looks at some of the more famous and amusing of these.

A Cooperative Venture

17 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

One of New Zealand's most prominent sculptors, Bing Dawe discusses his current cooperative venture between City Architect Crispin Schurr, Hugh Bannerman of Dilana Rugs and the staff of the Parkland Library to incorporate an integrated artwork into their refurbished library.

Fantastic Creatures in Art

17 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Curator (Contemporary Art) Felicity Milburn discusses the wildly imaginative creatures of the art world.

Primary Schools Cultural Festival

19 12.00 PM PERFORMANCE
FOYER

Enjoy delightful cultural performances by children from primary schools around Christchurch.

Cranleigh Barton Drawing Award

24 6.00 PM DISCUSSION
RAVENS CAR GALLERY

Members of the 2005 judging panel discuss the **Cranleigh Barton Drawing Award**.

Surrealism in Art

31 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Dr Morgan Thomas, Lecturer in art history and fine art, looks at the way artists have used their artistic licence to juxtapose some of the most unlikely and unreal objects and situations. In association with the exhibition **Wonderland**.

Coming Soon



Ansel Adams

The long career of Ansel Adams (1902–1984) represents a prolific and rich contribution to the art of photography. For over six decades, Adams turned his camera on the American wilderness, becoming one of the most recognised photographers in the world.

Adams became a national media icon as the best-known photographer in the United States and a spokesperson

for many conservation efforts. Millions of people became familiar with his images, which continue to serve as aesthetic evocations of the redemptive power of nature.

The works in the exhibition were chosen by Adams during the last years of his life as the finest examples of the quality and range of his artistic achievement. The selection includes many of his most famous and best loved photographs

and encompasses the entire scope of his work – elegant details of nature, architectural studies, portraits, and above all the magnificent landscapes for which he is so revered, combining the vast spaces of the American West with a synergy of vision and technical brilliance.

Ansel Adams is opening in William A. Sutton and Ravenscar Galleries on 21 October.

Trees, Slide Lake, Grand Teton National Park
c. 1965 Ansel Adams. © Trustees of the Ansel Adams Publishing Rights Trust

Spectrum – practising the art of printing



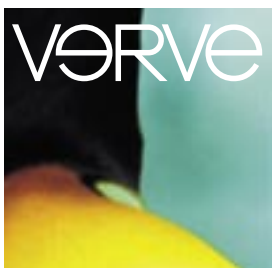
Spectrum Print

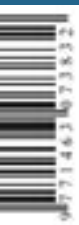
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

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
Admission free

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

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
CITY COUNCIL · YOUR PEOPLE · YOUR CITY