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BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september – november 2005



Exhibitions Programme

CRANLEIGH BARTON DRAWING EXHIBITION until 2 October

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

Ravenscar Gallery

THE HUNT until 2 October

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

William A. Sutton Gallery

HOTERE: EMPTY OF SHADOWS AND MAKING A SHADOW until 24 October

An exceptional survey of lithographs by one of New Zealand's leading artists.

Touring Exhibition Gallery C and Borg Henry Gallery / publication available

WONDERLAND until 24 October

Showcasing the world of Joanna Braithwaite's painting – part menagerie, part bestiary, part human zoo.

Touring Exhibition Galleries A and B / catalogue available

IN FROM THE COLD until 27 November

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

ANSEL ADAMS: PHOTOGRAPHIC FRONTIERS 21 October – 29 January

Legendary American photographer Ansel Adams' images of the natural world reveal a lifetime devoted to capturing its changing beauty. This exhibition presents a selection of photographs the artist considered his best.

William A. Sutton and Ravenscar Galleries / admission charges apply

ALCHEMY OF DAILY LIFE 18 November – 26 February

From the National Museum of Contemporary Art in Seoul, a major exhibition of contemporary Korean sculpture in which ordinary objects are transformed into surprising and often spectacular works of art.

Touring Exhibition Galleries

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 until 28 May 06

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

GRAPHICA BRITANNICA until 28 May 06

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 / catalogue available in October

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

Bulletin Editor Sarah Pepperle

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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Back cover: **Cast: Desirables/Diseases/Undesirables – Quarantine Islands** (detail) 2004 Kate Wells. Cotton warp and mohair, wool and linen weft.
© Kate Wells, courtesy of Milford Galleries Auckland

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Director's Foreword

P. ANTHONY PRESTON



Welcome to the Spring edition of *Bulletin*. Despite the cold weather, it has been a particularly busy time at the Gallery over the past few months – in the month of July alone we had more than 27,000 visitors!

Over the Spring period, the Gallery has organised a number of events designed to appeal to a broad section of the community, including the popular Art & Antique Affair on Sunday, 25 September, the glamorous Art Event on Friday, 16 September, the Carter Group Art Lecture on Friday, 4 November, and a Christmas Shopping Day on Wednesday, 30 November! The Gallery is now officially the hub for the Christchurch City Council's lively Kids in Town programme, which sees performances from Canterbury primary school children in the Sculpture Garden or Foyer every Thursday lunchtime. It's a pleasure for the Gallery team to see such enthusiasm for our Gallery from so many areas of the community.

Our current run of exhibitions continues to draw praise from visitors. Joanna Braithwaite's *Wonderland* – the first in a series of partnership projects with Dunedin Public Art Gallery – and *Hotere: Empty of shadows and making a shadow* have each had exceptional reviews, locally and nationally. The accompanying publications have also been well-received. In this issue, Peter Vangioni, the Gallery's Curator of Works on Paper, writes on the themes

of Ralph Hotere's oeuvre, and how they are reflected in his stunning lithographs.

Much-admired print artist Barry Cleavin continues the theme in our Art/Speak piece, discussing the history and merit of the print, and particularly the work done by artist and printer Marian Maguire at her Christchurch workshop, PaperGraphica.

Contemporary Curator Felicity Milburn introduces *The Hunt*, an exhibition by artist Kate Wells inspired by the medieval Unicorn Tapestries. An interview with the artist offers a behind-the-scenes look at her work. *In From the Cold* is a new exhibition featuring a selection of works from the Antarctica New Zealand Collection, most of which were created as a direct result of the Artists to Antarctica programme.

The winner of the prestigious Cranleigh Barton Drawing Award was announced in August – congratulations to Kristin Hollis, and commended artists Samantha Wallace and Martin Ball. The work of seventeen finalists was selected by the judges for the Cranleigh Barton Drawing Exhibition, which opened on Saturday, 20 August.

Our thanks go to Andrew Mehrtens for sharing his favourite work of art from the permanent collections, and Joanna Braithwaite for sitting for the Artist Profile in this issue.

Finally, it is with sadness that we acknowledge the death of respected New Zealand artist John Drawbridge (1930–2005) recently in Wellington. Vale.

My Favourite

ANDREW MEHRTENS



Andrew Mehrtens is a former All Black and Canterbury Crusader, and one of the world's finest first five-eighths.

I was first approached to write about my favourite artwork in the Christchurch Art Gallery's collection two years ago. It was a busy time for me – any days not spent training were spent with my now fiancée Jacqueline in Melbourne. In one of those strange "it's a small world" twists, it turned out that *Bulletin* editor Sarah Pepperle is a close friend of Jacq, and so here I am, just days before I leave for an unsettled London, thinking of one work of many in the Gallery's collection that I could consider my favourite. ("Strategy 6: Exploit people's sense of guilt as much as possible.")

I have always enjoyed the suggestion of irreverence in Peter Robinson's art, and *Mission Statement: First We Take Island Bay Then We Take Berlin* grabs you by the eyeballs with its large and captivating canvas. I'm not looking for art that takes itself too seriously, and I like the sardonic humour and energy in this work. I also like the red and black, for reasons too obvious to bother mentioning.

Dominating the centre of the work, Maco Poro – the Creature from the Black Lagoon sums up the heavy irony of this painting. The text reads: "Discover in 1995 by Jean Clare who found this poor primitive species had no concept of art." Having not bothered with an education in art appreciation – although I know what I like – I can happily count myself in the subset of Maco Poro and his poor primitive species. I like the way this ties in with the artist's crude mark-making: is this art?

I got into rugby because I love the sport – it's my craft. I'm none too fussed about the image or profile at all. I've been told I'm a bit Old School in that regard – all the schmoozing and style makes me a little uncomfortable. And so I felt a sort of familiarity in seeing Robinson's list of strategies: "Strategy 14. Shake hands firmly, smile and compliment your host and anyone you meet even if you think they

are all a pack of great bastards. Always brush your teeth and use mouthwash." "Strategy 18. Pay attention to your appearance. If you can't afford Armani etc dress in black and try to affect the air of a bohemian intellectual." "Strategy 20. Equip yourself for those dull dinner parties, meetings and occasions with a few lines of Joyce and Dante, memorize a few jokes and read reviews of record releases." Words to live by.

I've never been one to sugar-coat what I think, and that's what I like about this work. Robinson's not afraid to have a crack at anything – politics, gender, race, elitism. It's ambiguous, for sure: is he embracing it or taking a bash at it? Whatever, it challenges people, might even make us a little uncomfortable.

"Strategy 10: Use language foreign to the locals. This will appeal to them because it sounds sexy and exotic." I'll give that a go in London. Starting with English...



Mission Statement: First We Take Island Bay Then We Take Berlin 1997 Peter Robinson. Oil on canvas. Collection of the Gallery

Hotere:

Empty of shadows and making a shadow

Publication out now

Ralph Hotere is one of New Zealand's most important artists, with work represented in every major collection in the country and in galleries around the world.

This much-anticipated publication explores for the first time Hotere's lithographic output, shedding light on a medium the artist has commanded with vision and accomplishment since he began working with it in 1984. Spectacular illustrations of every lithograph produced – 122 in total – explore and extend the major themes found in his painting, approaching them in new ways informed by the medium. His methods, associations, influences, symbols and themes are explored in sensitive and insightful essays by Peter Vangioni and Jillian Cassidy.

This book is a celebration of more than two decades of work by arguably New Zealand's greatest living artist.

Purchase your copy from the Gallery Shop for just \$49.95.



Hotere: Curator's Floortalk

Peter Vangioni, Curator (Works on Paper), will give a special floortalk on the exhibition **Hotere: Empty of shadows and making a shadow.** The lithographs of Ralph Hotere have held a particular interest for Peter over a number of years, and he has dedicated much time and energy to researching and curating the exhibition, as well as the accompanying publication.

Curator's Floortalk: Wednesday, 5 October, 1.00 pm, Touring Exhibition Gallery C. Places may be limited, so please arrive early.

Canterbury Artists: Audio Visual Archive Project

The value of documenting living Canterbury artists for future research and exhibition purposes has long been recognised by the Gallery, with an audio visual archive first established in the 1970s. Currently, the archive consists of 85 audio recordings and video interviews with a small number of artists, including Marian Maguire, Bing Dawe, Kim Pieters, Don Peebles and Rudolf Boelee. This primary material is of considerable cultural importance and of great value to researchers.

The Friends of the Gallery have generously offered to fund the filming and editing of a series of twelve interviews with Canterbury artists over twelve months as part of the Audio Visual Archive project, helping to expand and continue the Gallery's important contribution to recording artistic practice in our region.



Moon and Half Dome, Yosemite Valley, California
1960 Ansel Adams. © Trustees of the Ansel Adams
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Carter Group Art Lecture

My Father's Camera: The Legacy of Ansel Adams

The third annual Carter Group Art Lecture presents Dr Michael Adams discussing the life and work of his father, legendary American photographer Ansel Adams. Dr Adams spent his youth assisting his father, whose most heroic views of Yosemite National Park were made during these years. Dr Adams graduated from Stanford University and had a distinguished career in the military and as an eminent physician. He is an accomplished speaker who has lectured all over the world about his experiences of working with his father.

Born in San Francisco in 1902, Ansel Adams took his first photograph at the age of fourteen with a Kodak Box Brownie. This first taste of photography was to see him transformed into a leading name in American photography, and later an internationally acclaimed artist.

Adams' star rose rapidly in the early 1930s, propelled in part by his ability and in part by his effusive energy and activity. His technical mastery was the stuff of legend; he produced ten volumes of technical manuals on photography, arguably the most influential books ever written on the subject.

Adams was also a vocal environmentalist who throughout his life retained a sense of wonder at the beauty of the natural world. His images were seen as icons of wild America – great vistas and microcosmic details becoming metaphors for freedom and heroic aspiration.

This free lecture will be held in the Philip Carter Family Auditorium at 7.30 pm on Friday, 4 November. Tickets are available at the Information Desk on a first-come, first-serve basis from Monday 5 September. Maximum 2 tickets per person, no reservations.

CarterGroup Heritage Week

Heritage Week, in association with the Carter Group and funded by the Christchurch City Council, is an annual week-long celebration of the architectural, cultural and social heritage of Christchurch. Now in its thirteenth year, Heritage Week aims to increase public awareness of the value of the city's heritage buildings, sites and events through a series of public and family-oriented events.

Heritage Week is 7–14 October. For information on events and activities, visit www.heritageweek.co.nz.

SEASON OF 'PHOTOGRAPHY'

The Gallery celebrates two of the greatest twentieth century international photographers in its **Season of Photography**. Starting mid Spring with the wilderness landscapes of Ansel Adams, the Season ends late Summer with an exclusive exhibition of celebrity portraits by Cecil Beaton. A range of ticket offers will be available during the Season of Photography, including two-for-one entry, a free day and exhibition 'double-exposure'. You can even purchase tickets in advance as Christmas gifts. See *The Press* for more details.

Art Appreciation Course

The next course in the popular **Insight** art appreciation series for beginners starts in early November, 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.



School Holiday Programme

The latest Holiday Quiz for the September / October school holidays is **Nosey Parkers**, encouraging children to sniff out selected artworks from the Gallery's collections. 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 24 September to 9 October, 10 am – 4 pm. The Quiz is free, and can be picked up at the Information Desk.

The Art Event

This much-anticipated fundraising event, hosted by the Friends of the Gallery, returns for its seventh year. The Art Event offers a glamorous night out with the chance to purchase original art by leading New Zealand artists, enjoy good wine and food and support the Gallery.

Twenty specially commissioned works will be displayed on the balconies and available for purchase for just \$600. Invited artists include Claire Beynon, Joanna Braithwaite, Judy Darragh, Cameron Foggo, Dorothy Helyer and Bianca van Rangelrooy. Guests are invited to put their name in the draw for any work they would like to purchase.

The Art Event will be held in the Foyer on Friday, 16 September, from 7pm. Tickets \$50, call (03) 941 7356.

Christmas Shopping Day

Beat the Christmas shopping rush! Take advantage of the Gallery Shop's unique gift selection from 10 am – 7 pm on Wednesday, 30 November, and get free gift wrapping, prize draw entry and a **festive 15% discount**.

Art & Antique Affair

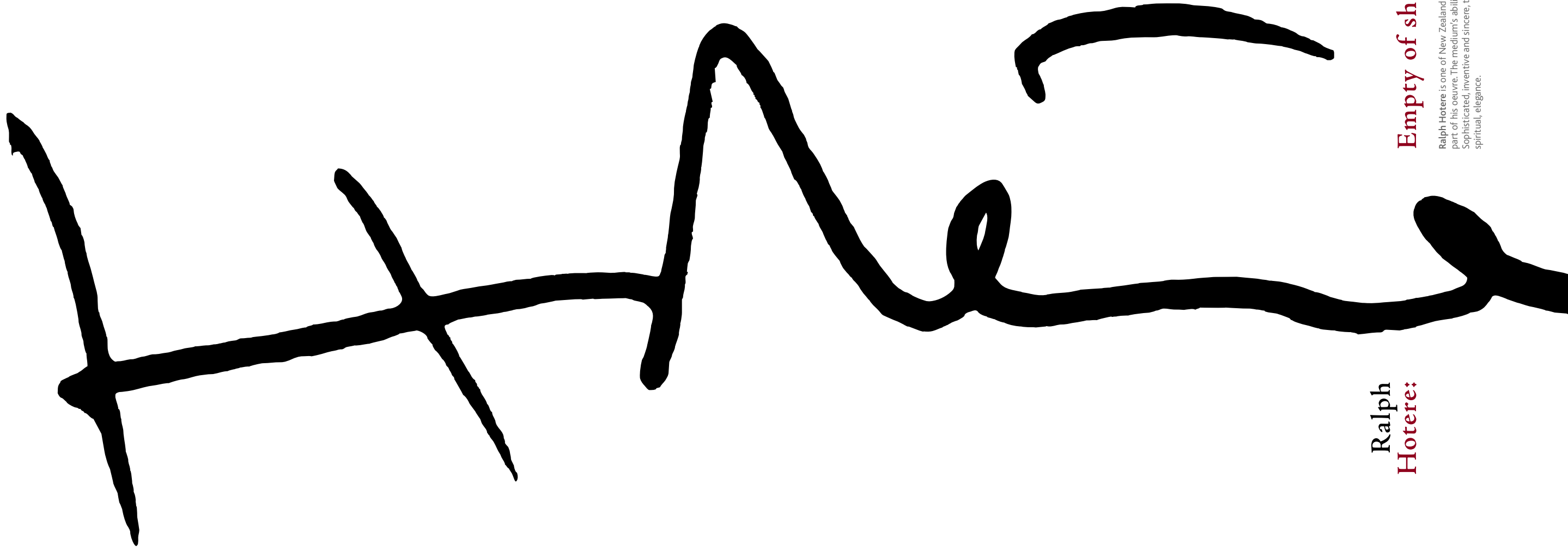
The popular Art & Antique Affair returns in Spring. In the style of the internationally acclaimed television series *Antiques Roadshow*, members of the public are invited to bring paintings, watercolours, prints, jewellery, silver, ceramics, glass, collectibles and other treasures for authentication and appraisal by a number of specialists, including Deric Blackler, Neil Roberts and Rebecca Simcock. Don't miss this great opportunity to access expert information on your favourite pieces.

The Art & Antique Affair will be held in the Sir Neil and Lady Isaac Education Centre on Sunday, 25 September, from 12–4 pm, \$2 per item or collection.



www.christchurchartgallery.org.nz

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



Ralph
Hotere:

Empty of shadows and making a shadow

Ralph Hotere is one of New Zealand's most important artists. Perhaps best known for his paintings, lithography has also been a major part of his oeuvre. The medium's ability to capture the immediacy of the drawn mark is well suited to Hotere's lively, robust approach. Sophisticated, inventive and sincere, these works draw extensively on his skills as a painter and draughtsman, revealing a restless, almost spiritual, elegance.



Left: *In a dream of snow falling* 1985 Ralph Hotere. Lithograph

one of New Zealand's most successful collaborative relationships between an artist and printer. Since this time, Hotere has produced 122 lithographs, 113 of them with Maguire. He also made lithographs with Frans Baetens and Magda Van Gils at Muka Studio, Auckland in 1985 and 1990.

The sheer volume of lithographs produced by Hotere over the past two decades highlights his enjoyment in working in the medium. He has explored and expanded on themes found in other aspects of his oeuvre; the exhibition **Hotere: Empty of shadows and making a shadow** takes into account several major themes in the wider context of Hotere's work, focusing on how these have been approached in his lithographic practice.

Self identity and the importance of the landscape that surrounds him are central elements in Hotere's work. His connection to the Otago Harbour, in particular, has often been the subject in his lithographs. In 1991 he collaborated with Bill Culbert on *Pathway to the Sea – Aramoana*, a suite of thirteen lithographs taking their name from the title of a poem by Ian Wedde. A large sculptural installation of the same name (made of paua shells and fluorescent tubes that stretch across the floor) was also produced by the artists in 1991. Both artists have strong connections to the Otago Harbour region: Culbert was born in Port Chalmers and Hotere has worked and lived in the area since 1972. A central theme throughout the suite is the natural beauty and sacredness of the harbour, in particular its bird population. Drawn marks relating to the harbour environment are accompanied throughout the suite with text from several poets; in one work from the suite, questions of self-identity are posed by the artists – Pataia Mai No Hea Koe? Ko Wai Koe? From where have you come from? Who are you?

Poetry has been included in Hotere's work since the 1960s, and is a dominant theme in his lithographic work. He has

regularly incorporated lines of poetry by Cilla McQueen and Bill Manhire. The title of the exhibition, empty of shadows and making a shadow, comes from Manhire's poem 'Pine', and was used by Hotere in his 1985 lithograph *In a dream of snow falling* "PINE" Manhire. Another lithograph from the same year, also titled *In a dream of snow falling*, again incorporates the use of text from 'Pine'. The words not only expand and complement the drawn image, but exist as visual forms in their own right, forming an integral part of the composition.

Hotere, throughout his career, has used his art to comment on numerous ecological and political injustices. Without exception, his lithographs have provided an ideal vehicle for delivering his messages. In this medium he has protested the French Government's bombing of Greenpeace vessel *Rainbow Warrior*, French nuclear testing at Mururoa, and the conflict in Iraq both in 1991 and more recent times. Hotere has also protested environmental issues

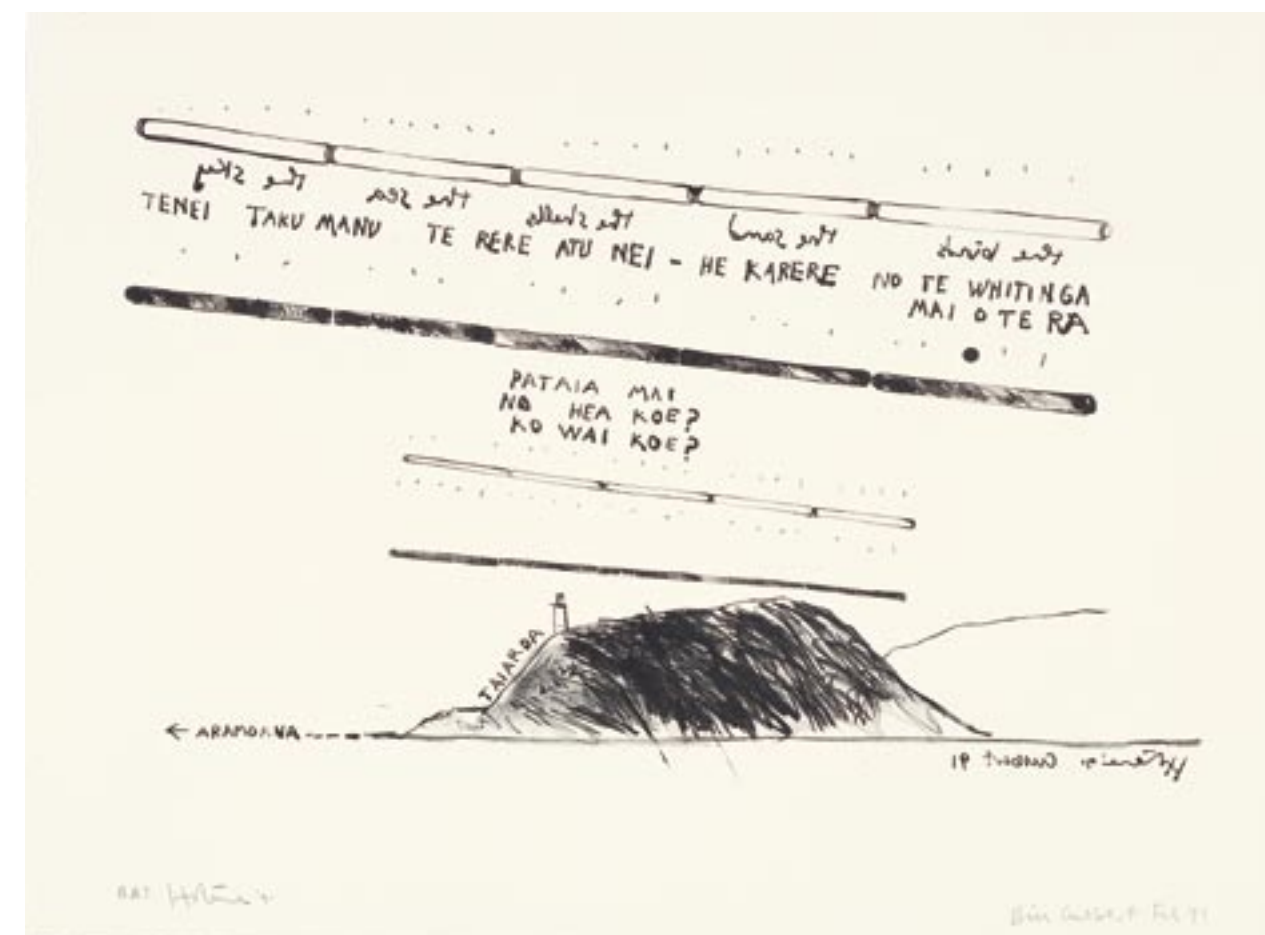
such as the removal of the Oputae headland at Port Chalmers during 1994, and more recently, in the series *Untitled (AORAKI is the Mountain WAITAKI the RIVER)*, the proposal to divert the Waitaki river into a series of canal-fed dams by Meridian Energy. Several of Hotere's lithographs comment on the bicultural relationship in New Zealand between Maori and Pakeha. In the 1988 work *This is a Black Union Jack*, the Union Jack, a symbol of the unification of England, Scotland, Wales and Ireland and also present on New Zealand's flag, is depicted with the letters NZ highlighted within the flag's geometric pattern, placing it within a New Zealand context. Hotere's statement is simple but effective, adding new meaning to the Union Jack with more relevance to biculturalism in New Zealand.

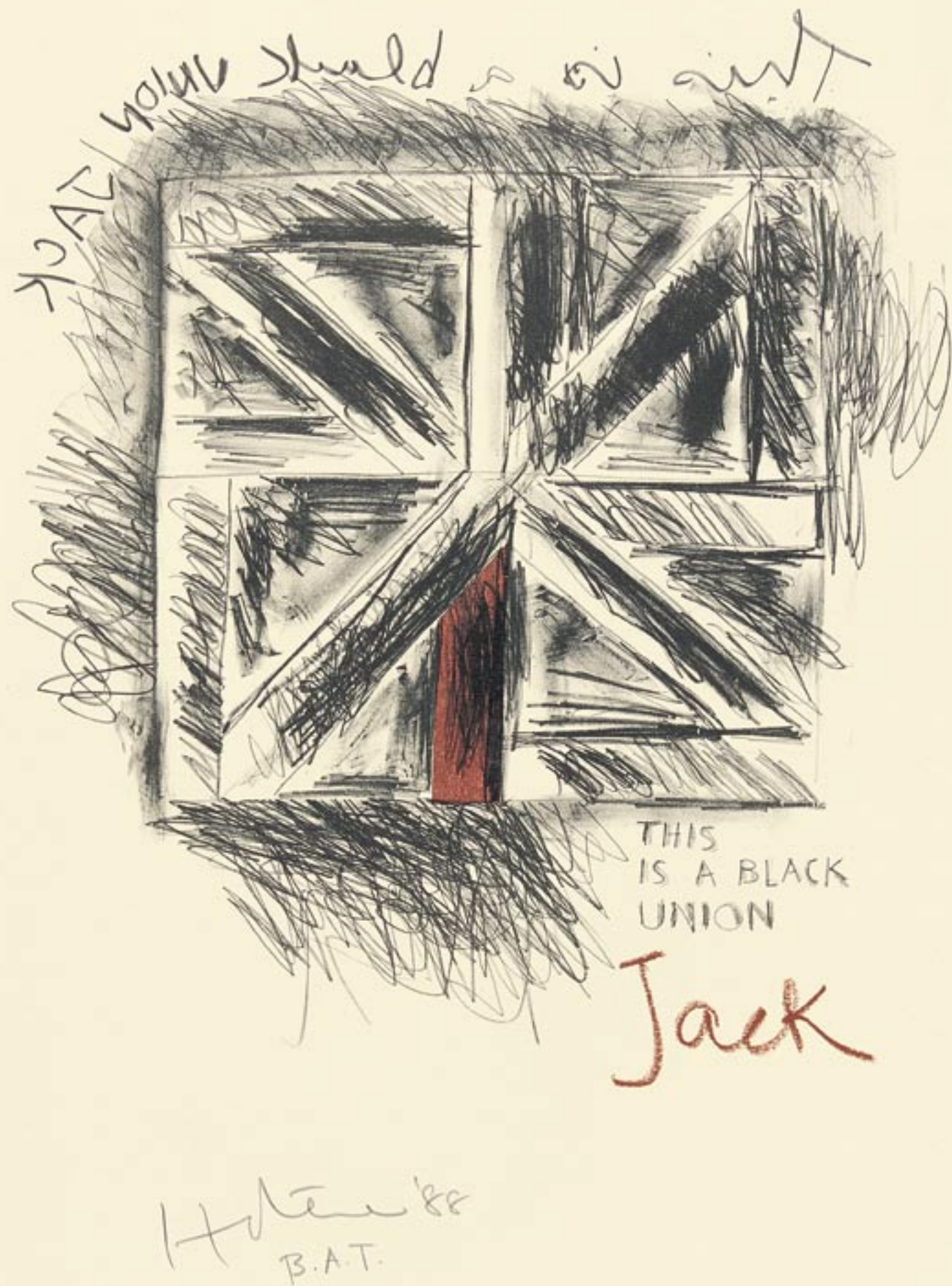
Religious symbolism, in particular the use of the cross, is perhaps the most prevalent theme in Hotere's lithographic work. Often the cross is used in conjunction with text, particularly poetry, or as a symbol or compositional device in its own right. Early works such as *Tangi at Mitimiti* (1984), *Towards Aramoana* (1984) and *Window in Spain* (1989) have the cross incorporated as a



Above: *WINTER SOLSTICE Carey's Bay* 1991 Ralph Hotere. Lithograph

Below: *Pathway to the Sea – Aramoana* 1991 Ralph Hotere and Bill Culbert. Lithograph





central motif in the composition. In these works, the cross acts as a device that balances and divides each image into four equal parts. It appears consistently in his work over this period and is a central motif in several series of works produced during the 1990s.

In 1996, Hotere developed a series of seven lithographs based on the motif of four small Greek crosses repeated in the corners of the images. Four rapidly executed crosses in *In a Dream of Snow Falling* float on rich layers of tusche washes (liquid ink) with a larger cross placed in the centre of the composition. Hotere went on to explore a wide variety of effects based on these motifs, including the use of gold leaf overlay.

In *WINTER SOLSTICE Carey's Bay* (1991), Hotere adopts a very painterly approach to the medium. Fluid washes of tusche have been dramatically applied in a spontaneous manner and allowed to run and splatter freely over the surface. The four works relating to this series highlight not only a shift in approach to the medium where the artist extends the possibilities offered by the medium and works in a more fluid manner, but also a development in the complexity of the images as the collaborative process between the artist and printer develops more fully.

In 2000, Hotere created the *Round Midnight* suite, his most ambitious and impressive suite of lithographs to-date. Consisting of thirteen works, twelve relating to the months of the year and an additional thirteenth work, the suite is remarkable for the way in which Hotere approaches a singular theme and is able to expand on it through the medium of lithography. The suite centres round the images of two crosses, one a double-barred Lorraine cross, the other a single-barred Latin cross. In *Round Midnight 'January'* (2000), the densely drawn black marks contrast heavily with the stark white of the paper. The images within this suite shift between the minimal to the more heavily worked.



Facing page: **This is a Black Union Jack** 1988
Ralph Hotere. Lithograph

Above: **In a Dream of Snow Falling** 1996
Ralph Hotere. Lithograph

Below: **Untitled (AORAKI is the Mountain WAITAKI the River)** 2004 Ralph Hotere. Lithograph





In *Round Midnight*, the same crosses are presented in a very different manner. Two thin lines representing the same crosses are shown against a dense field of layers of tusche washes and drawn marks. The exhibition offers an excellent opportunity to view this suite in its entirety.

Perhaps more than any other of Hotere's lithographs, the *Round Midnight* suite signifies the high level of understanding and collaboration that has been achieved by Hotere and Maguire over the past two decades. In this suite, her expertise as a master printer has offered Hotere the opportunity to expand and develop a theme to its full potential.

It is appropriate that the Christchurch Art Gallery Te Puna o Waiwhetu was chosen to champion the lithographs of Ralph Hotere, the majority of which were produced here in Christchurch, and shed light on this important aspect of his oeuvre. The accompanying publication supports and expands on the exhibition – with full colour images of every lithograph produced during the two decades between 1984 and 2004. The publication, with contributions by myself, Jillian Cassidy and Maguire, also serves to expand on Hotere's use of lithography and place it within the wider context of his output.

PETER VANGIONI

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

Hotere: Empty of shadows and making a shadow is in Touring Exhibition Gallery C and Borg Henry Gallery until 24 October.

Related Events

Hotere

7 September, 6.00 pm. This acclaimed documentary by Merita Mita spans forty years of artist Ralph Hotere's working life and highlights his intensely creative approach to painting. Venue: Philip Carter Family Auditorium.

Hotere: Art & Protest

14 September, 6.00 pm. Professor Michael Dunn, Head of the Elam School of Fine Arts at the University of Auckland, discusses the works of Ralph Hotere. Venue: Philip Carter Family Auditorium.

Partnership: Printer and Artist

21 September, 6.00 pm. Marian Maguire discusses the complex relationship between artist and printer, particularly her work with Ralph Hotere over two decades. Venue: Philip Carter Family Auditorium.

Empty of shadows and making a shadow

5 October, 1.00 pm. Gallery Curator (Works on Paper) Peter Vangioni gives a floortalk on the exhibition. Venue: Touring Exhibition Gallery C.

The New Zealand Flag

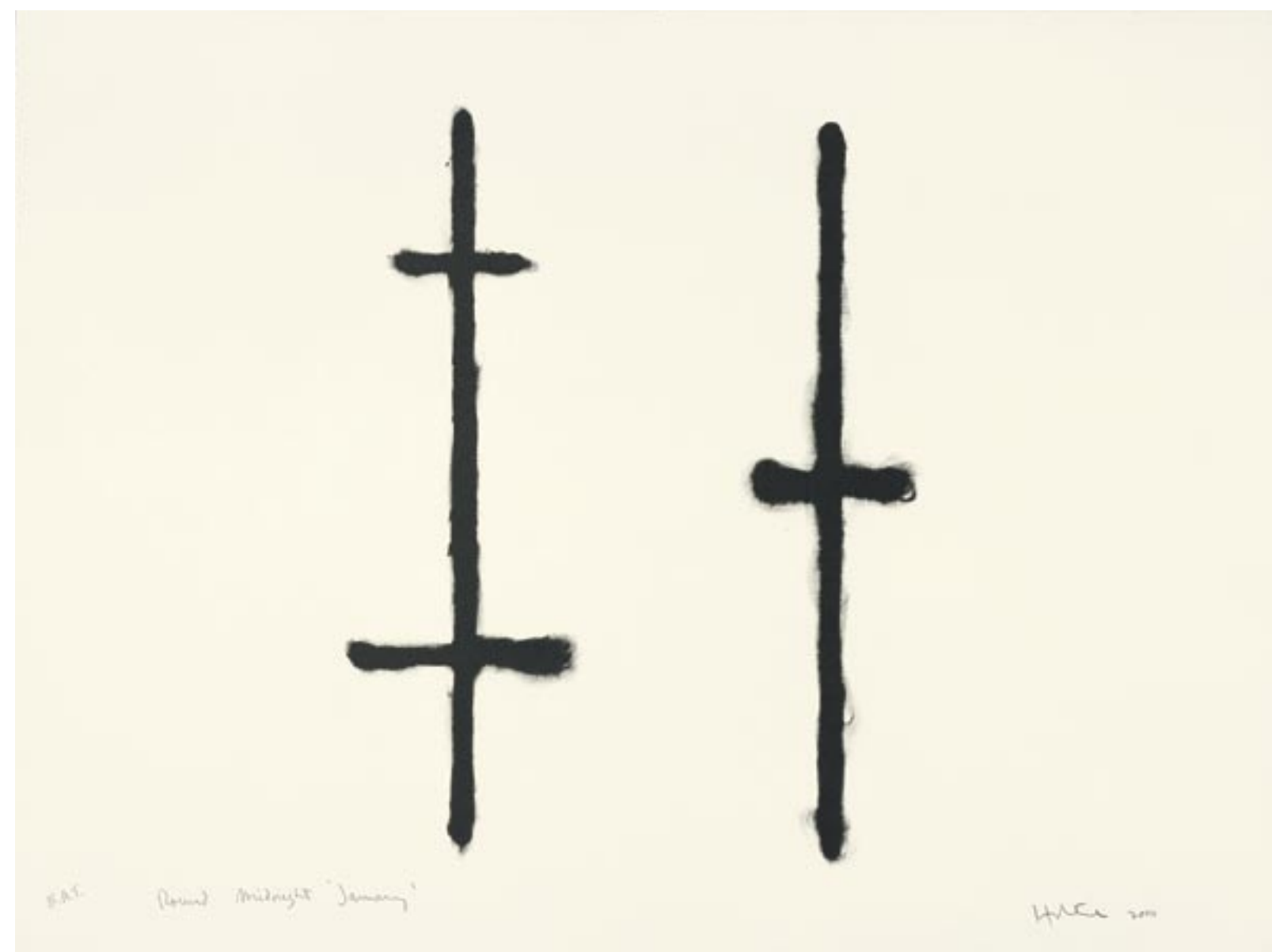
5 October, 6.00 pm. The Gallery hosts a discussion on the New Zealand flag with representatives from the Ministry for Culture and Heritage and the Green Party. Venue: Philip Carter Family Auditorium.

Poetry Reading with Bill Manhire

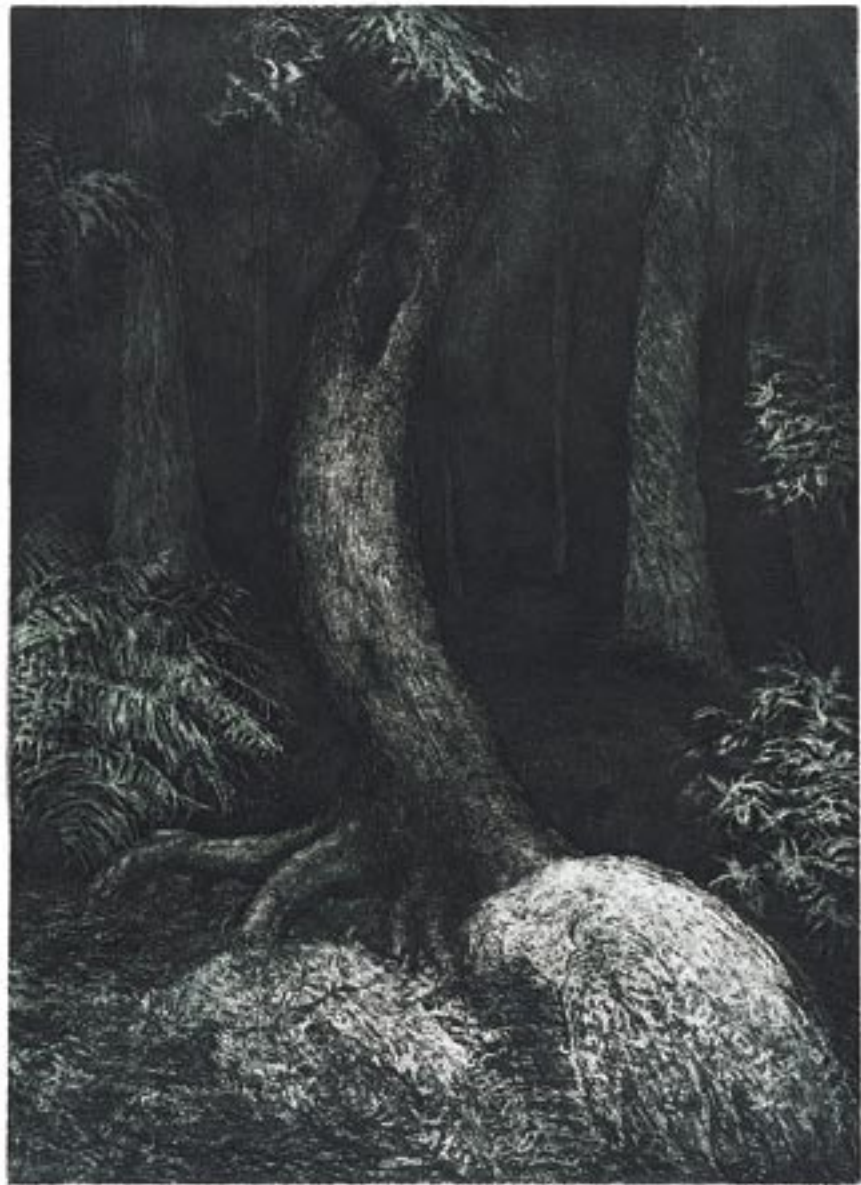
19 October, 6.00 pm. Professor Bill Manhire discusses his poems, a number of which are reflected in Ralph Hotere's lithographs. Venue: Philip Carter Family Auditorium.

Facing page: Ralph Hotere and Bill Culbert working on the *Pathway to the Sea – Aramoana* suite, Limeworks, Christchurch, 1991

Below: **Round Midnight 'January'** 2000
Ralph Hotere. Lithograph



Avifauna V 1991 Denise Copland. Etching.
Collection of the Gallery



The Fine Print

by Barry Cleavin

...Individually and collectively, in each of the professional workshops I visited (some for only a short time because of the shop's obvious work commitment), the printers possessed the positive presence and warmth of those who knew what they had and what they could do. Without judgement, they would act as an orchestra for the (visual artist) prima donnas.

This, interspersed with other observations that I had made about print publishing in the United States, was published in the *Summer 1983*

Tamarind Papers dedicated to 'Technical, Critical and Historical Studies on the Art of the Lithograph'. I concluded "from my recent observations that the *how* has become the printer's job and the *why* the artist's; and that the artist is negating that responsibility by producing a continuum of ego-signatures and reproductions."

It now seems to read as a rather Antipodean and idiosyncratic demolition of the American way of Art. At that stage in America, most

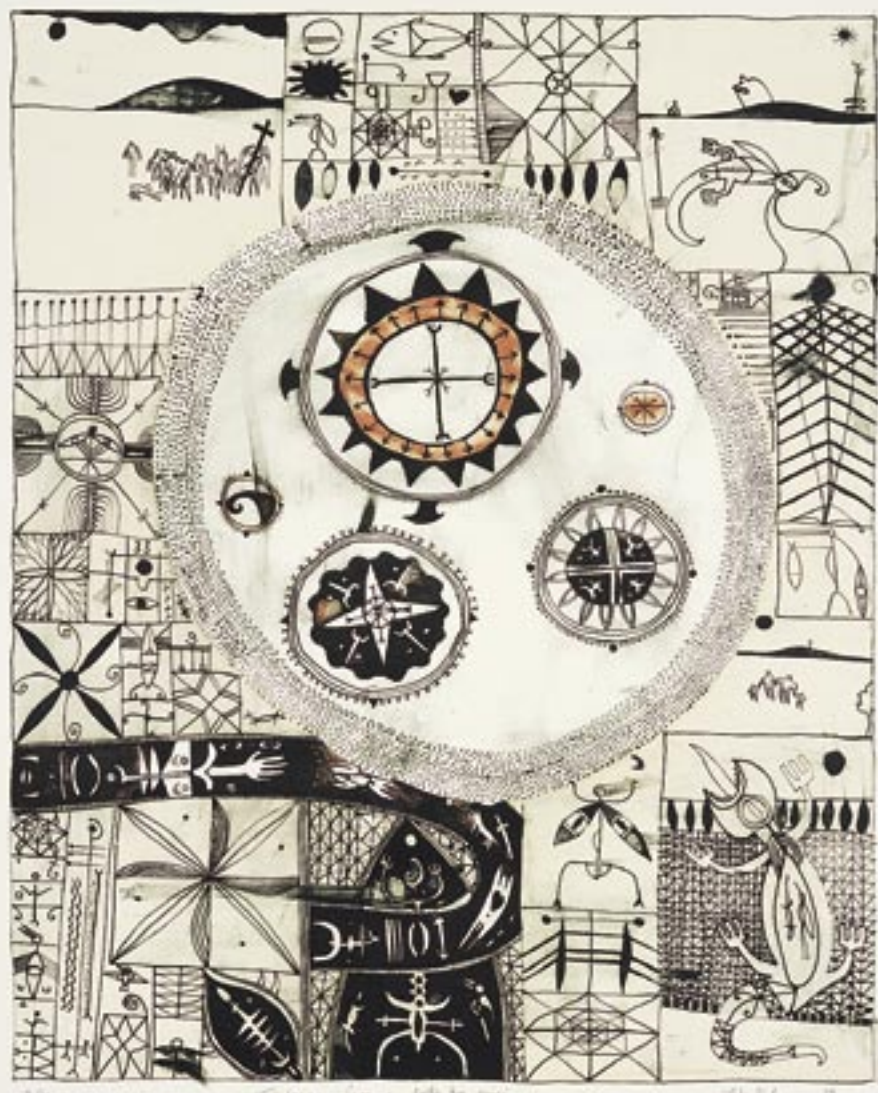
couldn't afford an 'original' painting by Phillip Guston, Jasper Johns, Georgia O'Keeffe, Robert Rauschenberg et al. – the flavours of the time. So another sort of 'original' – the print, worked on with technical assistance from an artisan printer at a respectable workshop – emerged, rampant. Crown Point, Gemini, Tamarind, Tyler – workshops became accessories to art production.

There was an insistence on the term 'original print'. The completed prints were processed, editioned and curated

La CRUZ 1992 Ralph Hotere. Lithograph



To me, the heroes of printshop/publishing are the printers...



Tokolonga Faao E Loto He Misi 1995
John Pule. Lithograph. Collection of the Gallery
Facing page: Feeling blue and seeing red
1995-97 Michael Reed. Silk screen on paper.
Collection of the Gallery, gifted by the artist, 2000



by the workshop, signed and dated by the artist so making it possible for the fine art, and not so fine art, acquisitively inclined patron to collect another sort of original art item at a fraction of the cost of the other original – painting, sculpture, whatever. This period was referred to as the Renaissance of American Lithography. The real lithographic renaissance of that time involved a deeper aesthetic awareness of the unique qualities that should be present in a worthy print and the refinement of the procedures to ensure such a thing.

My declamation referred to American artists' negation of some empathetic understanding concerning

'the way of the print' for itself (and so the most important aspect of its reason for being beyond commerce where a signed and sealed 'original' item may be owned at a reasonable figure). Twenty-two years on, it is still largely overlooked by its audience, here as well as there, for its singular aesthetic and/or narrative virtues.

That covers my personal obsession, and the semi-bad news. The good news is that when the interaction between the artisan printer and the artist immersed in a project is empathetically unified, the results can be so salutary. At the Christchurch workshop PaperGraphica, one may delight in the achievements of Marian Maguire's collaborations

with artists such as Ralph Hotere and John Pule; the medium is understood, fully embodying and most likely extending the creator's and printer's initial visions.

It is over to the viewer to recognise and be moved visually by such things that may lead to (a scary word acknowledging specialised knowledge) connoisseurship. Perhaps, unfortunately, a word all the more suspect, as it appears to suggest something suspiciously precious and rather more autocratic than words that we feel comfortable about. Nonetheless, this is a word that has been associated with print collectors historically.

So – to the print and its position as a reproducible. Printmaking was developed as a means of reproducing an image a number of times. This was the initial reason for its being. Since the fifteenth century, procedures and ways of transferring ink onto paper have undergone immense change. These changes can be appreciated for themselves – thus the means and values that are present in an image, rather than just the image itself, has become worthy of consideration as an integral part of the work's content. If it is just an image, or any number of images, that one desires, digital technology has taken care of all of that for us. We may

learn to observe the way that the wood looks and interacts with the subject in a print from a woodcut by Munch or Munakata. The way the ink sits, proud and high, on an etching or aquatint by Denise Copland or John Drawbridge. The sheer procedural inventiveness of Stanley Palmer, quite aside from the indigenous imagery. The unique elegant barbarism of Michael Reed's sophisticated screenprints. The way that the ink sits in and on the paper on a PaperGraphica-printed Ralph Hotere or John Pule lithograph. These things provide a veritable feast of means in harmony with content. Something for connoisseurs.

Barry Cleavin studied at the University of Canterbury, graduating with Honours in Painting in 1966. However, he became interested in printing while at university and studied printmaking with Gabor Peterdi, Professor of Printmaking at Yale University, and James Koga, Master Lithographer at the Honolulu Academy of Arts. He lectured in printmaking at the University of Canterbury between 1978 and 1990, then retired to work as a full-time artist. Cleavin has received many awards, including a New Zealand Order of Merit in 2001 and a Doctor of Letters from the University of Canterbury in 2005. He has exhibited widely nationally and internationally since 1966, including the most significant of the Print Biennales. He lives and works in Christchurch.

Joanna Braithwaite

Photography: Guy Pask

The curious creatures that prowl across Canterbury-trained painter Joanna Braithwaite's canvases range from the oddly familiar to the purely imaginary. Enchanting and unsettling in equal measure, they are perhaps most remarkable for what they reveal about us, as viewers and as people.

Wonderland: Joanna Braithwaite is in Touring Exhibition Galleries A and B until 24 October.



the Hunt

Although set in present-day New Zealand, **The Hunt** follows the sequence of the medieval Unicorn Tapestries held at New York's Metropolitan Museum. Gallery Curator *Felicity Milburn* talks with artist Kate Wells about how this famous work inspired her.



Left: **Realty – Tiritiri Matangi Island (detail)** 2004 Kate Wells. Paper, cedar ply, metallic paint and varnish

Right: **Keepers & Watchers – Goat Island (detail)** 2004 Kate Wells. Paper, cedar ply, metallic paint and varnish

AT WHAT STAGE OF YOUR CAREER DID YOU FIRST ENCOUNTER THE UNICORN TAPESTRIES (KNOWN TRADITIONALLY AS 'THE HUNT OF THE UNICORN'), AND WHY HAVE THEY HAD SUCH AN IMPACT ON YOUR WORK?

I remember being introduced to the medieval period of tapestries when I first discovered woven tapestry as a seventeen-year-old taking a night class course in tapestry weaving with Margery Blackman (textile exponent extraordinaire) in Dunedin in 1978. I was the youngest in the class and the only one who cycled to class in the dark with my tapestry frame strapped on my backpack. I was struck then by the period's (late fifteenth to early sixteenth century) strength in the medium of tapestry.

Many years later, and after studying the medium closely, I still consider this particular epoch in the art of tapestry the richest. After this period, when oil painting came into its ascendancy, tapestry became a copying art, and as a consequence I feel it lost its intrinsic qualities. The charm, the colour, and the unashamedly two-dimensional surface pattern narrative design was overtaken by the desire to imitate the perspective and modelling of the new oil masters.

The two tapestry series of 'The Lady and the Unicorn' and 'The Hunt of the Unicorn' particularly intrigued me with their rich combination of design, colour, narrative, natural history, detail and emotion. They are incredibly engaging works to study and, as such, will always have the ability to teach me more.

Can the idea or the sketch of a large object be enough?



Left: **Cast: Desirables/Diseases/Undesirables – Quarantine Islands** (detail) 2004 Kate Wells. Paper, cedar ply, metallic paint and varnish

Centre: **Propagation – Three Kings Island** (detail) 2004 Kate Wells. Paper, cedar ply, metallic paint and varnish

Right: **Tide – Paper/Scissor/Rock – Coastal Edges** (detail) 2004 Kate Wells. Paper, cedar ply, metallic paint and varnish

All images © Kate Wells, courtesy of Milford Galleries Auckland

WHAT LED YOU TO USE THEIR FORMAT IN **THE HUNT**?

I find working with a series of related pieces challenging and satisfying. It gives the ideas room to expand, develop and interweave. However, basing my work around another artwork, in this case a series of tapestries, has been a new direction for me. Initially, it came out of research I undertook as part of my MFA study – in which I responded to 'The Lady and the Unicorn', a set of six tapestries on the theme of the senses. It was a natural progression to explore the 'The Hunt of the Unicorn' next. By following the sequence of the Unicorn Tapestries' narrative with my own parallel Antipodean narrative, my intention was to examine more closely issues pertaining to mural making and historical recording.

YOU'VE SPOKEN OF YOUR HOPE TO CHALLENGE ATTITUDES TOWARD THE APPLIED ARTS WITH **THE HUNT**. WHAT, SPECIFICALLY, WOULD YOU LIKE TO ADDRESS AND HOW DO YOU HOPE TO DO THIS?

My primary focus is on the *designs* for tapestry, the ideas and narratives, and a way of presenting the designs as complete works. The process of tapestry is such that all of the design work needs to be completed before the tapestry weaving can commence – but this design needs to be conceived and prepared with the understanding of the inherent qualities and restrictions of the woven medium. Hence, such a design then carries some of the *intention* of the tapestry – so does this make the making of the tapestry somewhat obsolete or irrelevant? Can the *idea* or the *sketch* of a large object be enough?

THE HUNT INCLUDES LARGE DÉCOUPAGE WORKS AND SMALLER TAPESTRY FRAGMENTS. WHY DID YOU CHOOSE TO INCORPORATE BOTH MEDIA, AND HOW DO YOU HOPE THEY WILL COMPLEMENT EACH OTHER?

The découpage murals on wood are essentially the completed designs for a suite of tapestries. I developed this method to best portray the surface pattern 'mille-fleurs' effect I was hoping for if the murals were

made in tapestry. (The slightly rough textured surface of the painted cedar panels relates to the texture of a woven wool fabric – with the smooth paper cut-out images floating on the surface, suggestive of the use of linens in the weaving.) I also wanted the designs to have a sense of permanence – hence the selection of wood as a base material and varnished finish. Normally the designs or 'cartoons' for tapestry were painted on paper, sections of which were then enlarged to place behind the warp on the loom as it was being woven. The small sections actually translated into tapestry are suggestive of relics, since woven tapestry on a large scale really has very little place in the twenty-first century.

WHAT'S NEXT FOR YOU?

I've just completed three tapestries and a couple of rug designs for 'Remaking the Elements', a Christchurch Arts Festival exhibition based on William Sutton's work. That was an interesting exercise – but now I'd like to just have plenty of time to draw and read.

KATE WELLS

Kate Wells has worked as a professional artist for twenty years. Since her last touring exhibition, 'Fish out of Water', she has been busy raising a family, gaining a Master of Fine Arts at Elam and working on numerous public art projects.

The Hunt is in the William A. Sutton Gallery until 2 October.
Toured by Milford House Ltd.

Related Event

Tapestry Threads: Kate Wells
28 September, 6.00 pm. Kate Wells gives a floortalk on her exhibition. Venue: William A. Sutton Gallery.

In From the Cold

Works from the Antarctica New Zealand Collection



When Captain James Cook sailed across the Antarctic circle shortly before noon on 17 January 1773, William Hodges must have had his pencil poised. The well-known English artist was Cook's topographical draftsman for the voyage and, along with other members of the expedition such as naturalist George Forster, he made some of the first paintings ever of *Terra Australis Incognita*, the unknown southern land. Since then, artists from all over the world have been inspired by the continent's history and spectacular natural environment.

Recognising an opportunity to increase public awareness and appreciation of Antarctica, Antarctica New Zealand (the Crown Entity responsible for New Zealand's involvement in Antarctica on a national and international level) established the Artists to Antarctica programme in partnership with Creative New Zealand in 1996.

Since then, many outstanding New Zealand artists and writers – from painters, sculptors and poets to choreographers, composers and fashion designers – have visited the continent.

In From the Cold features a special selection of Antarctic-inspired works from the Antarctica New Zealand Collection, most of which were created as a direct result of the Artists to Antarctica programme. Reflecting the multidisciplinary nature of the collection, it includes photography, sculpture, printmaking, painting, poetry, clothing design and sound compositions, and features works by Craig Potton, Jean de Pomereu, Raewyn Atkinson, Nigel Brown, Bill Manhire, Chris Cree Brown, Fieke Neuman and Margaret Elliot.

For Elliot, the coastal profiles produced by artists such as Herman Diedrich Sporing, who accompanied Captain Cook on the *Endeavour*,

provided her with the inspiration for the low, wide format of her large painting *Antarctic: Cape Bird Journey*. In contrast, Dunedin-based fashion designer Fieke Neuman produced a range of clothing in response to current work by marine scientists in Antarctica. The gill-like ruffles and red veins of her elegant KØ57 (*Fish Dress*) make reference to a study about the survival of fish in subzero temperatures under the sea ice.

FELICITY MILBURN

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

In From the Cold is in the Tait Electronics Antarctica Gallery until 27 November. The Gallery acknowledges the support of Antarctica New Zealand.



Above: **Homelight Cover** 1998
Nigel Brown. Linocut. Collection of Antarctica New Zealand

Left: **KØ57 (Fish Dress)** 2003 Fieke Neuman. Textile. Collection of Antarctica New Zealand

Facing page: **Antarctic: Cape Bird Journey** 1999 Margaret Elliot. Mixed media. Collection of Antarctica New Zealand



Cranleigh Barton *Drawing Award* 2005

Congratulations to this year's **Cranleigh Barton Drawing Award winner, Kristin Hollis**. After securing the runner-up position in the 2003 Award, Hollis this year impressed the judges with her ink and pencil drawing, *The Cat Farmer's Wife*.

The judges for this year's award were Philip Truettum, Fiona Gunn and Neil Roberts. They commented on the winning work:

This drawing demonstrates a good visual sense of spatial movement and exchange between the three elements within the picture space. It is well-balanced with an easy contrast and juxtaposition of different, although related, imagery ideas.

The drawing shows sophistication in the controlled handling of media, which is unpretentious, skilled and playful. It is an original drawing that is both simple and complex, serious yet fun, made up of many visual contrasts. The drawing appears to make a statement related to the artist's personal life experience.



TBC Cat
Farmer's
Wife

The Cat Farmer's Wife (detail) 2005 Kristin Hollis. Ink and pencil



Homage to Brian Warner 2005
Samantha Wallace. Pencil
Facing page: **Plan for a Japanese Garden**
2005 Martin Ball. Graphite on paper



The work of seventeen finalists were selected by the judges for the **Cranleigh Barton Drawing Exhibition**. Two drawings were singled out by the judges for special commendation – Samantha Wallace's *Homage to Brian Warner* and Martin Ball's *Plan for a Japanese Garden*.

This year, 289 entries were received – one of the largest responses over the twelve years the Award has been presented. A wide range of drawings were submitted from both professional and amateur artists throughout the country – from precisely drawn and accurately rendered images to more spontaneous and freely expressed works. This range is reflected in the judges' selection of finalists for the exhibition.

Since its inception in 1993, the biennial Award has attracted large numbers of entrants from around New Zealand. Cranleigh Barton (1890–1975) was an amateur Canterbury artist, and the Award is made possible through his estate. It is jointly presented by Christchurch Art Gallery, Canterbury Museum and the executor's of Cranleigh Barton's estate, Guardian Trust.

PETER VANGIONI

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

Cranleigh Barton Drawing Exhibition is in the Ravenscar Gallery until 2 October.



Freezing Works: Designs for a Dinner Set

Bing Dawe

The Gallery recently received a generous gift from leading Canterbury artist Bing Dawe, who donated his suite of fourteen woodcuts titled *Freezing Works: Designs for a Dinner Set*. The entire suite was recently included in the group exhibition at the Gallery, 'Coming Home in the Dark', which examined dark aspects of Canterbury art. Dawe's work certainly sat well within this context, drawing on his previous experience as a freezing worker.

Dawe's dinner set consists of woodcuts of eight plates, salt and pepper shakers, a vegetable tureen, a meat plate and gravy boats, each dealing with a specific part of the slaughter and processing of stock in the freezing work chain. This imaginary dinner set creates an uncomfortable juxtaposition between killing and consumption. We tend to isolate thoughts of the killing processes that have taken place when sitting down at the dinner table to a lamb chop or a piece of porterhouse. With this work, Dawe places images of the killing line upon the very items that meat is consumed from. Carcasses are shown unflatteringly hung up on hooks while various parts are removed as they proceed along the killing line. Many of the images also include arrows, which emphasise the continuous motion and rhythm of the swaying carcasses and the direction and placement of the cuts made by the workers.

Dawe has produced numerous woodcuts throughout his career, and this suite – being one of his most significant bodies of work in the medium – makes an extremely welcome addition to the New Zealand contemporary print collection.

PETER VANGIONI

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

This series is not currently on display.

Above: Plate 7 (Design for a dinner set) 9 1987 Bing Dawe. Woodcut. Collection of the Gallery, gifted by the artist, 2004



President's Letter



As members of the Friends of the Christchurch Art Gallery, we have many opportunities for artistic enrichment and social interaction. The Southland ArtTrip in May was a fine example of both. Twenty of us enjoyed excellent company, accommodation, food and wine – and art!

After dinner on our first night, Jim Geddes, enterprising and charismatic founder and director of the Eastern Southland Gallery in Gore, told the story of the birth of the gallery and the gifts of the John Money collection and Ralph Hotere works. The following day, he took us on a guided tour of the Money and Hotere exhibitions and works by Bing Dawe and Peter Cleverley in the gallery. Later, he took us to the Hokonui Moonshine Museum, where we spent an enjoyable time learning the history of illicit whisky distilling and sampling the wares. Jim's generosity was amazing, and we met with this same spirit when we visited painters Mark Braunias in Invercargill and Nigel Brown at Cosy Nook, his wind-swept property by the sea. Sculptor Russell Beck gave us a fascinating illustrated talk after dinner on our last night.

We visited the Southland Museum and Art Gallery and the Dunedin Public Art Gallery, where we were hosted for lunch by members of their supporters committee in the gallery. This was just one more example of the wonderful southern hospitality we experienced.

We are already planning trips for next year, but much closer is our popular Spring Trip – to Banks Peninsula on Sunday, 20 November.

To cater for those unable to go on weekday LocArt visits, we are starting weekend visits as well. The first is to Rangiora to the see the Waimakariri Art Collection Trust works and Erena McNeill's exhibition on Saturday, 24 September. Saturday visits to Kees Bruin's studio on 15 October and to Dilana Rugs on 26 November follow. We will make these weekend visits monthly events if they prove popular. Some members are pessimistic about getting on trips or visits when numbers are limited, but occasionally we have not reached the limit, so don't stop trying.

Previews for new exhibitions continue, and we are hosting the opening for the exhibition **Ansel Adams: Photographic Frontiers** on 20 October. Invitations will be sent to you.

Apart from our own enrichment and enjoyment, our aim as Friends is to support the Gallery by providing an enthusiastic interface between it and the community. We also give financial support. In the past, fundraising events were more profitable because of generous sponsorship and cheaper catering costs, and a healthy capital sum was built. This is held in investments for future acquisitions for the Gallery and the

Friends scholarship fund. Friends' activities and our contribution to *Bulletin* are paid for from subscriptions. The Art Event on 16 September is our main fundraiser for the Gallery this year. Do come.

In 1991, the Friends made an inaugural donation of \$25,000 for the establishment of the Christchurch Art Gallery Trust, whose aim is to accumulate funds, bequests and gifts for the benefit of the Gallery. Also in the 1990s, the Friends contributed towards a series of prints by Robin White, twenty paintings by Olivia Spencer-Bower, the restoration of the stained glass windows from the Barbados Street Cemetery chapel, and helped with the art fair that raised \$20,000 towards the new Gallery.

In recent years, the Friends have paid for the publication of the catalogue for the William A. Sutton retrospective and assisted in the purchase of the Marilyn Rea-Menzies tapestry designed by Julia Morison. In addition, \$80,000 raised from five previous Art Events was given towards the Jim Speers light box artwork in the Oriel window. Currently we are assisting in the purchase of Bill Hammond's painting *Shag Pile* and sponsoring a project recording Canterbury artists on film. Let's continue to enjoy the benefits of Friends membership and support our Gallery.

Best wishes,

Helen Peate

HELEN PEATE
President

Friends Shopping Day

WEDNESDAY, 19 OCTOBER

The popular Friends Shopping Day returns again in time for early Christmas shopping. Members receive 15% discount on purchases all day, as well as a small gift.

This year, Form Gallery and Alchemy are also joining the party. Visit Form and enter the draw to win a voucher worth \$100. Alchemy offers a special lunch and Happy Hour prices on Monteiths, Lindauer and Montana Varietals from 5 pm onwards.

The Art Event

FRIDAY, 16 SEPTEMBER, 7 PM

This is the seventh year of the Art Event, an annual fundraising event organised and hosted by the Friends of the Gallery. This much-anticipated evening offers a glamorous night out with the chance to purchase original New Zealand art, enjoy good wine and food and support the Gallery. See the Noteworthy pages for more information.

Tickets cost \$50 per person and can be purchased using the enclosed form.

Spring Trip

SUNDAY, 20 NOVEMBER

Join the Friends on a trip to Akaroa. We'll go to artist Josie Martin's fantastic mosaic sculpture garden and historic house. Contemporary jeweller Peter McKay will talk to us, and we might even squeeze in a visit to the Powerhouse Gallery before we journey to French Farm Winery. After lunch, we tour The Gables in Wainui, a lovingly restored farmhouse now run as a bed and breakfast, where chefs Lyn and Chris will serve us afternoon tea. On the way home, we'll stop at the Little River Gallery.

Limited to 40 members. Cost is \$75pp. To register, please use the enclosed form.

Opening/Preview

Ansel Adams: Photographic Frontiers

THURSDAY, 20 OCTOBER

William A. Sutton and Ravenscar Galleries
Hosted by the Friends, \$10 per person. Invitations will be sent shortly.

Alchemy of Daily Life

THURSDAY, 17 NOVEMBER, 4–5 PM

Touring Exhibition Galleries
For entry to this preview, please present your Friends membership card.

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.

Last Stitch on the Polyester Lei

WEDNESDAY, 21 SEPTEMBER

Victoria Bell, the 2005 Olivia Spencer Bower Fellow, will give an illustrated talk on the progression in her art practice from 2-D work in textiles to 3-D soft sculptures. Her best-known work is her recreation of a well-known Canterbury sculpture – *the peacock fountain installation* / design no. 38, which was exhibited in 2004 at CoCA as part of the Art & Industry SCAPE Biennial.

From Berlin to Motueka

WEDNESDAY, 19 OCTOBER

Dr Dorle Pauli teaches the history and theory of art and design at CPIT. She is a former recipient of a Friends scholarship, helping her to continue post-graduate studies at the University of Canterbury. Her PhD in Art History was on Mina Arndt, and she will speak about this artist with particular reference to her time in the Nelson art community in the early twentieth century.

A Visionary Realism

WEDNESDAY, 16 NOVEMBER

Kees Bruin is the local painter of much admired works in oil such as *Elizabeth & Goldfinch* and *The People's Painting Is that you. Caravaggio* in our Gallery. He will talk about his career over the last twenty years, covering the what, why and how of his distinctive paintings, which blend traditional and photo realism.



Elizabeth & Goldfinch 1994 Kees Bruin. Oil on canvas. Collection of the Gallery

LocArt

LocArt visits are for members of the Friends only and cost \$5. Please register using the enclosed form.

Clare Reilly and Max Podstolski, Painters

FRIDAY, 9 SEPTEMBER, 10 AM

Clare Reilly and her husband Max Podstolski formed the Primitive Bird Group in 2001 after twenty-seven years of living and painting together. Bird images are a feature of the canvases of both artists – Podstolski's non-specific primitivism motifs suggest or intersect with human or animal figures and Reilly's naïve magic gardens reflect the environmental concerns integral to her art.

Clare and Max have exhibited jointly as well as individually, mainly in Christchurch and Wellington. Clare's works have found their way into collections in Argentina, North America, Israel Europe and Australia as well as throughout New Zealand. See their works at www.primitivebirdgroup.co.nz.

15 members are invited to visit their studios. Please meet Val Wisely outside 106A Dyers Pass Road at 9.50 am.

Waimakariri Art Collection Trust / Erena McNeill at Chamber Gallery

SATURDAY, 24 SEPTEMBER, 2 PM

The Waimakariri Arts Collection Trust has nearly fifty works displayed in Council buildings around the District. Brian Hoult, Chairman of the Waimakariri Community Arts Council, will guide us around the works in the Rangiora Council Building.

Next door in the Chamber Gallery, Erena McNeill will talk about her exhibition 'Fibre Art'. Erena was born in Germany and has studied furniture design, industrial ceramics and silver/metalwork in London. In 1973 she came to New Zealand and was an original member of Fingers Jewellery Gallery in Auckland. Since 1987 she has been involved with traditional fibre arts, working with harakeke. She has participated in exhibitions



Bay Tui Clare Reilly

here and overseas as well as fulfilling commissions from her studio in Woodend Beach, North Canterbury.

Afternoon tea will be served in the Chamber Gallery. Limited to 50 people. Please meet Terry Bennett outside the Rangiora Public Library, 141 Percival Street, Rangiora, at 1.50 pm.

Kees Bruin, Painter

SATURDAY, 15 OCTOBER, 10.30 AM

Is that you. Caravaggio (see *b.140*) is one of the most intriguing works to enter the Gallery's collection in recent times. It is the work of local artist Kees Bruin, who studied at the University of Canterbury under the tutelage of Rudy Gopas, William Sutton, Ted Bracey and Doris Lusk. Kees has painted professionally for twenty-five years, and has works in private, corporate and public collections nationally and internationally. You can see more about Kees at www.keesbruin.com. Kees invites Friends to visit him at home.

Limited to 12 members. Please meet Rebecca Garside outside 132 Esplanade, Sumner at 10.20 am.

Paul Deans, Sculptor

WEDNESDAY, 2 NOVEMBER, 10.30 AM

Friends are invited to meet Paul Deans at his workshop/ studio in the Old Malt Works, Port Hills Road, to see where his fine sculptures are created, and then to visit Paul and Kate's new tin-shed type home on a hill site in Heathcote. Designed by architect Neil Hay, this inherently Kiwi home captures views from every room and provides a



The Sleep of Reason 2000 Max Podstolski. Acrylic on paper

wonderfully natural environment to complement artworks from Paul's fifteen years carving in wood, stone and bronze.

Limited to 15 members. Please meet Rebecca Garside outside the Old Malt Works, 68 Port Hills Road at 10.20 am.

Dilana Rugs

SATURDAY, 26 NOVEMBER, 10.30 AM

Dilana Rugs has been designing and producing rugs for twenty years. They have collaborated with many artists, such as Don Peebles, Dick Frizzell, Graham Bennett, Richard Killeen, Philip Trusttut, Philippa Blair and Tim Main. A recent example was the collaboration with Bing Dawe to produce the carpet for the new Parklands Library.

Rather than the rug maker following a colour design instituted by the artist, there is an interplay of skills and influences. Don Peebles said, "It is not enough for the artist to simply convert a painting or sculptural idea into a carpet ... a profoundly different approach is called for." Hugh Bannerman or Alison Taylor will talk to us about this collaborative process.

Please meet Joce Gilchrist outside Dilana Rugs, 50 Salisbury Street at 10.20 am.

New Members

Roger Bays
Alison Bluck
Andrea Bowater
Jennifer Bowker
Nigel & Nola Bowron
Roger Boyce
Marie Burke & Ray Burkhill
Melanie Egden
Lenore Farrelly
Victoria Frampton-Pile
Erica Hema
Joan McLean
Rod & Stacey Naish
Robert & Veronica Norman
Jeanne Pearce
Jill Rice
Peter & Margaret Sivertsen
Barbara Snook
Jan Webley

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

Events Calendar

Visit our website at www.christchurchartgallery.org.nz for updates and details of additional programmes.

The **Art Bites** programme is offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works by a range of different speakers. Please check the Gallery Programme or visit our website for details.

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

September

Kids in Town 2005

1 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Banks Avenue School.

Hotere

7 6.00 PM FILM
PHILIP CARTER FAMILY AUDITORIUM

This acclaimed documentary film by Merita Mita spans forty years of artist Ralph Hotere's working life and highlights his intensely creative approach to painting. (Duration 82 minutes.)

Kids in Town 2005

8 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Wainoni Primary School and Northcote Primary School.

Hotere: Art & Protest

14 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Professor Michael Dunn, Head of the Elam School of Fine Arts at the University of Auckland, discusses the works of artist Ralph Hotere. In association with the exhibition **Hotere: Empty of shadows and making a shadow**.

Kids in Town 2005

15 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Tamariki School.

The Art Event

16 7.00 PM EVENT
FOYER

This much-anticipated evening offers a great night out with the chance to purchase original art by leading New Zealand artists. See the Noteworthy pages for more information.

Last Stitch on the Polyester Lei

21 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Friends \$2, public \$5

Victoria Bell, the 2005 Olivia Spencer Bower Fellow, gives an illustrated talk on her art practice.

Partnership: Printer and Artist

21 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Hotere: Empty of shadows and making a shadow**, master printmaker Marian Maguire discusses the complex relationship between artist and printer, particularly her work with Ralph Hotere over two decades.

Kids in Town 2005

22 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Aranui Primary School and South New Brighton School.

Art & Antique Affair

25 12–4 PM
EDUCATION CENTRE

Members of the public are invited to bring art and antique pieces for appraisal by experts. See the Noteworthy pages for more information.

Tapestry Threads: Kate Wells

28 6.00 PM FLOORTALK
WILLIAM A. SUTTON GALLERY

Artist Kate Wells gives a floortalk on her exhibition of tapestry-based works in **The Hunt**.

October

Empty of shadows and making a shadow

5 1.00 PM FLOORTALK
TOURING EXHIBITION GALLERY C

Gallery Curator Peter Vangioni gives a floortalk on the exhibition **Hotere: Empty of shadows and making a shadow**. See the Noteworthy pages for more information.

The New Zealand Flag

5 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

The Gallery hosts a discussion on the New Zealand flag with representatives from the Ministry for Culture and Heritage and the Green Party.

Restoration – Hands on Heritage

7–14 CARTER GROUP HERITAGE WEEK

For information on events and activities visit www.heritageweek.co.nz

Messing About with Animal Genes

12 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Dr John Hickford of Lincoln University discusses the facts and fictions around this controversial topic. In association with the exhibition **Wonderland**.

Kids in Town 2005

13 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Beckenham School and St Martins Primary School.

From Berlin to Motueka

19 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Friends \$2, public \$5

Dr Dorle Pauli speaks on the life and work of Mina Arndt, with particular reference to her time in the Nelson art community.

Poetry Reading with Bill Manhire

19 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Professor Bill Manhire discusses his poems, a number of which are reflected in Ralph Hotere's lithographs. In association with the exhibition **Hotere: Empty of shadows and making a shadow**.

Kids in Town 2005

20 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Burnside Primary School and Northcote Primary School.

Alphabet Books in Children’s Literature

26 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Ape to Zip**, Dr Doreen Darnell of the Centre for Children's Literature, Christchurch College of Education, discusses alphabet books for children.

Kids in Town 2005

27 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Chisnallwood Intermediate School.

November

Taku Ruakura E

2 6.00 PM PERFORMANCE
PHILIP CARTER FAMILY AUDITORIUM

Taki Rua Productions presents an entertaining and informative 'coming of age' story in Te Reo Maori, written by Materoa Haenga.

Kids in Town 2005

3 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Aorangi School and Central New Brighton School.

My Father's Camera: The Legacy of Ansel Adams

4 7.30 PM CARTER GROUP ART LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Dr Michael Adams presents this year's Carter Group Art Lecture. He will speak on the life and work of his father, legendary American photographer Ansel Adams. See the Noteworthy pages for more 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.

Ansel Adams’ place in the history of photography

9 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Ansel Adams: Photographic Frontiers**, Dr Erica Wolfe, lecturer in art history at the University of Otago, discusses the role of this famous photographer in the history of photography.

Kids in Town 2005

10 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Catholic Cathedral College and Emmanuel Christian School.

A Visionary Realism

16 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Friends \$2, public \$5

Kees Bruin talks about his career over the last twenty years, in particular his distinctive paintings he terms 'super-realist'.

Finding the Wild: Craig Potton

16 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Ansel Adams: Photographic Frontiers**, leading New Zealand wilderness photographer Craig Potton discusses his works.

Kids in Town 2005

17 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Hoon Hay School and Linwood North School.

Alchemy of Daily Life

19 1.00 PM FLOORTALK
TOURING EXHIBITION GALLERIES

Kim Kyoung-woon, Curator from the National Museum of Contemporary Art in Seoul, provides a floortalk on the astonishing exhibition of Korean art, **Alchemy of Daily Life**.

Kids in Town 2005

24 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from St Albans Primary School and Branston Intermediate School.

Christmas Shopping Day

30 ALL DAY 15% DISCOUNT

Beat the Christmas shopping rush! Take advantage of the Gallery Shop's unique gift selection, and get free gift wrapping, prize draw entry and a **festive 15%** discount.

Korea Today

30 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with the exhibition **Alchemy of Daily Life**, His Excellency Mr Jung-seung Shin, Ambassador of the Embassy of the Republic of Korea, discusses the culture of Korea today.

Coming Soon

Alchemy of Daily Life

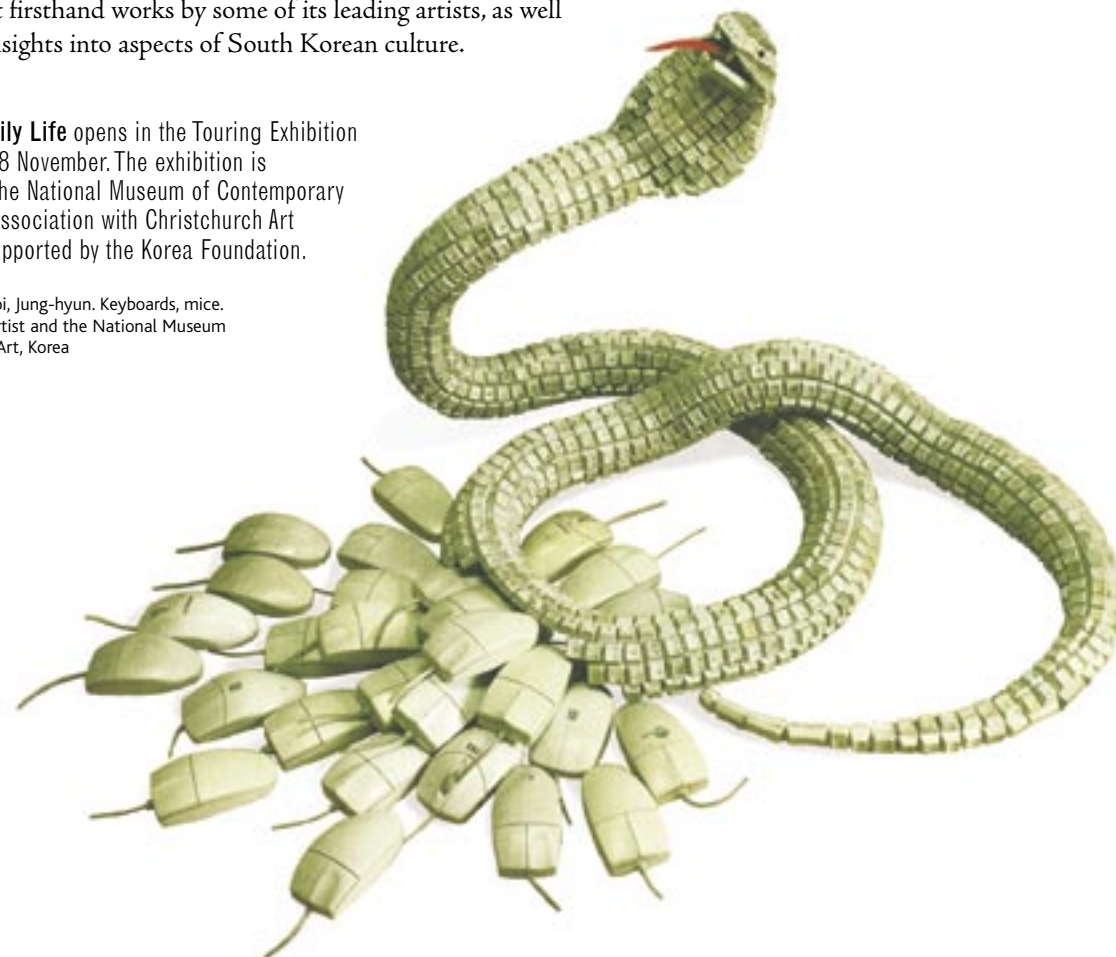
Presented as the result of a new partnership with the prestigious National Museum of Contemporary Art in Seoul, Korea, **Alchemy of Daily Life** is an intriguing and spectacular exhibition in which commonplace objects are transformed into thought-provoking works of art through the hands and minds of twenty-one Korean artists.

The exhibition is timed to coincide with the tenth anniversary of Christchurch's Sister City relationship with Songpa-Gu, and consists of sculptural works by senior figures and emerging talents in the South Korean contemporary art scene. The relationship between art and commonplace, everyday objects is an important theme in contemporary South Korean practice and relates to changing social, as well as cultural, values.

South Korea is a growing force in the international contemporary art scene, and this exhibition offers New Zealanders a rare opportunity to experience at firsthand works by some of its leading artists, as well as offering insights into aspects of South Korean culture.

Alchemy of Daily Life opens in the Touring Exhibition Galleries on 18 November. The exhibition is developed by the National Museum of Contemporary Art, Korea, in association with Christchurch Art Gallery, and supported by the Korea Foundation.

Netizen 2004 Choi, Jung-hyun. Keyboards, mice. Courtesy of the artist and the National Museum of Contemporary Art, Korea



Spectrum – practising the art of printing



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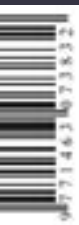
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TE PUNA O WAIWHETU
CHRISTCHURCH
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Open 10 am – 5 pm daily, late night every Wednesday until 9 pm

Admission free

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

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