

b.145

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU winter june – august 06





Exhibitions Programme

June, July, August

JEFFREY HARRIS

A unique journey through the extraordinary career of Jeffrey Harris.

Touring Exhibition Galleries & Borg Henry Gallery

- until 25 June
- publication available

WELTSPRACHE FUSSBALL / PLANET FOOTBALL

The Gallery is New Zealand's only venue for this international touring exhibition of football images from the world's finest photography agency, Magnum.

Balconies

- 10 June – 16 July

SOUTHERN LIGHTS

A remarkable installation by leading photographer Anne Noble explores how the medium of photography shapes our impressions of Antarctica.

Tait Electronics Antarctica Gallery

- until 30 July

CECIL BEATON

The glamorous worlds of fashion, literature and film meet in this major international exhibition of one of the most celebrated British portrait photographers of the twentieth century. Toured by the National Portrait Gallery, London.

William A. Sutton & Ravenscar Galleries

- until 10 September
- admission charges apply
- publication available

A LOOP AROUND A LOOP

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

Touring Exhibition Galleries & Borg Henry Gallery

- 21 July – 23 October
- publication available

ROOM WITH A VIEW

This interactive installation of jewellery object art by Kirsten Haydon was inspired by a visit to Antarctica, and looks at the way souvenirs are reminders of journeys and encounters.

Tait Electronics Antarctica Gallery

- 11 August – 3 December

From the Gallery Collections

THE COLLECTIONS

Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of treasures.

Collection Galleries

- catalogue available
- audio guide 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

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

- catalogue available

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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Director's Foreword

P. ANTHONY PRESTON



Welcome to this Winter issue of *Bulletin*. Sadly, this is my last foreword, as I have decided to retire as Director, after more than a decade in a position which has been both challenging and rewarding.

When I came to Christchurch in July 1995, we were ensconced in the old Robert McDougall Art Gallery in the Botanic Gardens. While a handsome building, the institution's needs had long outgrown the facility, and I was appointed to raise the funds and manage the project that now sees us in our superb new building. Be proud of the Christchurch Art Gallery, and the achievements we have made since we opened just three years ago. It stands as a tribute to the generosity of so many Cantabrians, and I wish to record my appreciation to you all, for without your support and belief in the project it would never have eventuated, and remained – as it had for many decades – a subject for occasional, and usually fractious, debate.

This winter, as I leave the Gallery, we open a highlight of the year's programme, and the last international exhibition I secured, **Cecil Beaton: Portraits**. Exclusive to Christchurch,

this glamorous exhibition of portraits by society photographer and designer Cecil Beaton is a celebration of style. It features such luminaries as Marilyn Monroe, Audrey Hepburn, the Rolling Stones, Marlon Brando and Andy Warhol, bringing the red-carpet glitterati of the twentieth century to our Gallery. Entirely appropriately in this issue, art critic Andrew Paul Wood explores the art of 'camp' in Beaton's photography.

Also this quarter, the Gallery hosts a spectacular retrospective exhibition of Julia Morison's work. Titled **a loop around a loop**, it surveys the major pieces from her career, to date. Created in partnership with the Dunedin Public Art Gallery, the exhibition opens in Christchurch on 21 July, and Jennifer Hay has interviewed the artist for this *Bulletin*.

Planet Football brings life to the Gallery's balconies from 10 June to 16 July. Toured by the Goethe-Institut, it celebrates the global passion for football and features images from the legendary Magnum photography archive. The exhibition has already visited eighty countries, and is being shown in New Zealand only at our Gallery to coincide with the 2006 FIFA World Cup.

Our thanks to Grant Takle, whose work is featured in the new Contemporary Collections hang, for sitting for the Artist Profile in this issue.

In closing, may I thank all the Gallery's supporters, many of whom have also become personal friends during my time as Director, and I wish you and the Gallery every success in the future. I am sad to depart, but very proud to leave you with a cultural facility that is the envy of the rest of New Zealand!

THE GREATEST NEW ZEALAND PAINTING

CASS by Rita Angus



Cass c.1936 Rita Angus. Oil on canvas. Collection of the Gallery, purchased 1955. Reproduced courtesy of the Estate of Rita Angus

This painting of a small Canterbury railway station was voted the greatest New Zealand painting by viewers of arts television programme *Frontseat*. It topped a poll of paintings from galleries around the country to make the number one spot.

Cass displays Rita Angus's unique style of realism developed throughout the 1930s. The structured, formal composition is combined with the use of defined shapes, blocks of colour and a clear pervading light. Forms have been simplified, and constructed objects such as the station and timber stack are given an equal emphasis with the mountains in the background. A sense of the solitary nature of the region – *Cass* is located in the Southern Alps, 116 kilometres north-west of Christchurch – is captured through the depiction of a single isolated figure waiting on the platform.

On display in the Dame Louise Henderson Gallery.

SUMMER PROGRAMME COMING SOON!

The Gallery's new summer programme is about to be launched! Keep an eye out for details on our exciting array of exhibitions from New Zealand and around the world.

Gallery Designs Win Awards

The Gallery is delighted to announce that *Bulletin* has once again won the prestigious **Museums Australia Publication Design Award** for the best magazine of 2005 by an Australasian museum or gallery. Congratulations to Gallery partner Strategy Design & Advertising for consistently outstanding design work on *Bulletin*. The annual awards are peer reviewed, celebrating excellence in design and communication.



Strategy has scooped yet another award for their work with the Gallery – this time from America's prestigious Art Director's Club 85th Annual Awards. Judged by an international panel of the world's most respected creative professionals, the ADC Annual Awards honours the best design work from around the world. Selected from more than 11,000 entries worldwide, Strategy won the **Pimp My Brand** award for their work on the Gallery's Holiday Quiz tattoos for children, which include such favourites as Art Rocks, Eye Spy, Art Attack and the ever popular Arty Farty.

SEASON OF PHOTOGRAPHY

Our must-see exhibition **Cecil Beaton: Portraits**, the second in the Season of Photography series, promises to draw the crowds with its array of famous faces from the worlds of high society, fashion, literature and film. One of the world's most celebrated photographers, Cecil Beaton is renowned for his flamboyant sense of style and his eye for beauty and glamour.

The Gallery has a sensational array of related events on offer during the period – including classic movies, dancing demonstrations and a celebrity look-alike parade. See the Coming Events pages for details.

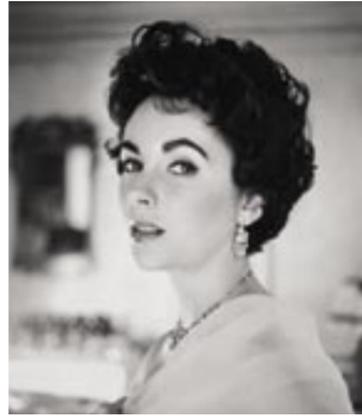
A range of special ticket offers will be made available, including two-for-one entry with coupons from *The Press*, and a free day. See *The Press* for more details.

Planet Football! 2006 World Cup at the Gallery

As part of the **Planet Football** exhibition, the Gallery is entering into the spirit of the 2006 FIFA World Cup by installing three huge plasma widescreen televisions in the Foyer to show live all games scheduled during the exhibition. Screening 24 hours a day, and visible from inside or outside the Gallery, a series of short films will run between games. See page 26 for more information on **Planet Football**.

15% OFF Shop Stocktake Sale

The Gallery Shop's winter stocktake sale is on for one day only. Get 15% discount off all your purchases all day on **Wednesday 21 June**.



Elizabeth Taylor 1954 Cecil Beaton. © Cecil Beaton Archive, Sotheby's, London

Matariki / Winter Solstice

Celebrate Matariki and the winter solstice at the Gallery. Graham Bennett's celestial *Reasons for Voyaging* sculpture will complete a special 13-minute rotational cycle on the hour every hour from 10 am until 5 pm on Tuesday 27 June, and a range of special events will be held on Sunday 2 July.

Art Appreciation Course

The next course in the popular **Insight** art appreciation series for beginners starts in June, held over four consecutive Tuesday or Saturday mornings. The course explores portraiture, landscape painting, abstraction and contemporary art.

Courses start on Tuesday 6 June and Saturday 10 June. Course fee is \$60. 12 participants per course, enrolment is essential. To enrol, or for further information, telephone 941 7342.

Dance at the Gallery

The Gallery brings two special dance events to the Foyer this winter. Footnote Dance presents **Watch This Space**, a unique fusion of contemporary dance and music on Wednesday 26 July at 6 pm. **Beaton's Ballroom** on Sunday 18 June at 2 pm celebrates the style and glamour of Cecil Beaton's high society world with a demonstration of ballroom dancing. See the Coming Events pages for more information.

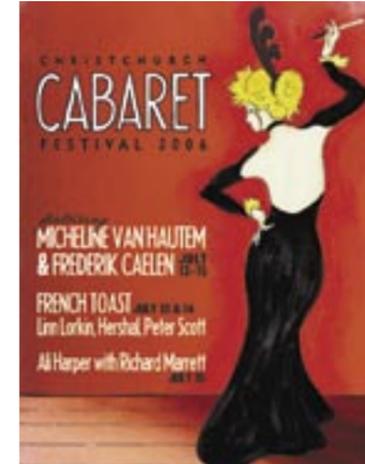
Refreshing the Collections Hang Works on Paper

From 2 June, the works on paper hang in the Collections Galleries on the first floor will be refreshed with a new selection of artworks. The new display will continue to enhance and complement the Gallery's historical and twentieth century collection paintings. Formerly reserved for watercolours, the works on paper bays are divided into several areas covering nineteenth and twentieth century Canterbury, New Zealand and international artists.

Highlights include three watercolours by Rita Angus, including her 1942 still-life flower study *Irises*. Also on view for the first time are William Fox's *Guards Bay & Rangiwai's grave, Port Underwood* (see the Recent Acquisition pages for more information on this work) and Petrus van der Velden's excellent watercolour, *Marken Funeral Barge*, part of the artist's *Marken* funeral series of the early 1870s. Other highlights include four of Colin McCahon's *Northland drawings*, from the artist's *Northland* series of 1958/59.



Irises 1942 Rita Angus. Watercolour. Collection of the Gallery, Lawrence Baigent / Robert Ervin bequest, 2003. Reproduced courtesy of the Estate of Rita Angus



Christchurch Cabaret Festival

The Gallery is pleased to host three fabulous acts from the inaugural Christchurch Cabaret Festival in July! Presented by the Christchurch Arts Festival, the acts are Micheline van Hautem and Frederik Caelen from Belgium, French Toast from Auckland and Ali Harper with Richard Marrett from Christchurch. See the Coming Events pages for details.

Alchemy Café & Wine Bar Award of Excellence

Competing with the leading cafés around Christchurch, Alchemy Café & Wine Bar at the Gallery took out the top prize in the Café section of the Meadow Mushrooms Grande Entrée Award. Portobello, swiss brown and button mushroom filled french toast topped with watercress and salmon, surrounded by balsamic mushrooms and chemoula – available now as part of the Autumn / Winter menu.



Alchemy's Chef Glenn Andrew and Manager Paul Marquardt with the winning dish

ART FOR FAMILIES

See the Coming Events pages for more events for families.

Animals with Attitude Children's Workshops

Children are invited to the Gallery during the July school holidays to take part in fun workshops making papier maché animals with attitude! Animals will be let loose on display in the Gallery Foyer throughout KidsFest 06 – all visitors are welcome.

Workshops are offered daily, 3–7 July, from 10 am – 2 pm. You can join in at any time. There is a workshop fee of \$2 per child to cover materials. For more information, please telephone 941 7342.

Kids in Town

Every Thursday lunchtime, the Gallery hosts **Kids in Town**. Children from primary schools around Christchurch entertain visitors with performances by choirs, Kapa Haka groups, Pacific Culture groups, orchestras and dance troupes. See the Coming Events pages for dates and times.

School Holiday Programme

The new holiday quiz for the July school holidays is **Fuzzy Friends**, with fun activities for children looking at animals in art. The quiz introduces children to the many skills associated with making and looking at art. **Fuzzy Friends** is ideal for family groups and children aged 4–12 years, and is available daily from 1–16 July, 10 am – 4 pm. The quiz is free, and can be picked up at the Information Desk.

Update: Paradigm Shift

Change is always difficult. It takes us from our comfort zone and challenges us to think without the constraint of familiar boundaries. And that is exactly what happened last December with Christchurch City Council's review of operations at Christchurch Art Gallery Te Puna o Waiwhetu. It generated considerable debate, but more importantly got people talking and thinking about their Gallery.

Not prepared to accept falling visitor numbers and an exhibition programme that was labelled by museum experts Ken Gorbey and Tim Walker as "polite, low-paced and not rebellious enough", the Council decided it was time to put a new canvas on the wall and paint a future that delivered a dynamic new programme and attracted more than 400,000 visitors annually, by 2009.

There was a fear of the unknown as this was put in front of stakeholders. This was not done in isolation but rather acknowledged the success of the new Gallery in its first thirty months of operation, at the same time recognising the need to build on this strength and expand visitor numbers by attracting new audiences. We had experienced a magnificent opening phase, but it was simply time to look to the future.

No institution can afford to rest on its laurels. Worldwide, galleries and museums are faced with falling numbers and having to reinvent themselves to engage new and enlarged audiences. This is despite an ever-growing number of visitors and tourists. There is much competition for their discretionary time, and it is only those institutions that appeal to a wider community base with their exhibition programme that will prosper. Christchurch Art Gallery has responded early to this challenge.

Christchurch should be proud of its Gallery. There is much to celebrate: a magnificent building, a well-trained and professional staff, a significant collection preserving the legacy of artistic achievement in Canterbury and New Zealand and a supportive community that not only gave so much to build the new facility but who remain passionate about their Gallery. With the Paradigm Shift, Christchurch has given its residents one of the greatest gifts – the opportunity to shape and mould its art institution – and stakeholders have embraced it with enthusiasm. What has come through strongly is a real ownership of the Gallery, and that is important to secure a prosperous future. Not everyone will agree on the new direction, but that is okay.

We now have a new vision for our Gallery. This is to take a key leadership role in making Worcester Boulevard and the Cultural Precinct the most visited cultural tourism site in New Zealand. It is a logical lead. The Gallery has an iconic building strategically located at the heart of the Cultural Precinct and through its programme invites visitors to expand their cultural horizons and enrich their senses.

As we celebrate the city's creative spirit by expanding the public's perception of art, we will commit to new audiences, building a stimulating visitor experience that puts Christchurch Art Gallery on the

itinerary of every visitor to the city as the 'must-see' attraction. Throughout March and early April, we consulted our stakeholders, seeking their input and ideas in helping create the new programme of exhibitions and events to reinforce the vision. They were honest with their feedback, which was appreciated, and shared a wealth of ideas that will form part of the plan.

Among stakeholder suggestions have been bringing to life the Sculpture Garden on Montreal Street with artwork, introducing a space for the exhibition of contemporary/ emerging artists with a quick turnover of work, creating a vibrant environment within the courtyard and foyer area and getting the Gallery more involved with local festivals. We thank everyone who contributed; your feedback was invaluable in helping shape the new face of the Gallery.

Christchurch Art Gallery has a new vision – the first step on the road to the Paradigm Shift. While the vision capitalises on the facility's strength within the Cultural Precinct, it is the support, passion and enthusiasm of the community that will guarantee a strong future. Change will not be instant but rather progressively introduced during the next five years. There is already a new energy of excitement and anticipation reverberating within the Gallery. Be part of the future – mark a visit to the Gallery in your diary on 10 June and experience Planet Football. It will be a taste of the future.

STEPHEN McARTHUR
General Manager, Community Services,
Christchurch City Council

This article was first printed in
The Press, 5 April 2006.

You'll be hearing more from the Gallery soon regarding the exciting new summer programme of exhibitions, which promises to cater for all tastes.

Vision of Christchurch Art Gallery

Christchurch Art Gallery Te Puna o Waiwhetu will take a key leadership role in making Christchurch's Cultural Precinct the most visited cultural tourism site in New Zealand.

We are ideally placed to take this lead with our iconic building, strategic location at the heart of the Cultural Precinct and our programmes inviting visitors to live the Precinct's core values of expanding cultural horizons and enriching senses.

We want to grow the public's perception of art as we commit to new audiences by building a new, stimulating visitor experience and develop the brand.

We recognise our key audiences are the families/whanau of Christchurch, international visitors to our City, domestic visitors, educational groups and special audiences.

The Gallery strives to connect people with art – emotionally and intellectually. We celebrate art and the creative spirit. We know where we stand and we have global reach.

We educate, inspire discovery and preserve the legacy of artistic achievement for the people of Canterbury and New Zealand through collecting, presenting, interpreting and conserving quality works of art.

We want to be recognised locally, nationally and internationally as innovative, with quality collections and programmes, and for the enjoyment and appreciation of art it brings all its audiences. We will set a standard of excellence in all our endeavours.

Into the Void playing in the Foyer, 29 March





THE GLAMOROUS WORLDS OF FASHION, ART & FILM
MEET IN THIS MAJOR INTERNATIONAL EXHIBITION OF THE
PORTRAITS OF SIR CECIL BEATON.

MAKING CAMP CECIL BEATON

Andrew Paul Wood explores behind the scenes.



“I adore simple pleasures, they are the last refuge of the complex.”
Oscar Wilde, *A Woman of No Importance* (1893)

Cecil Beaton (1904–1980) was one of the world’s most celebrated photographers. He is remembered as a leading society and fashion photographer, and that stereotypical product of English class-consciousness: a tenacious social climber. To whit, as a young man he harboured a burning desire to dine at the Eiffel Tower because, “the people who go there are smart, arty, and the set I must get in with”. Beaton was a gifted networker, and soon he was working for *Vogue* and *Vanity Fair*.

The allure of Beaton is the mutability of his façade, and the enigma of what lay behind it. It is not a cliché to describe him as one of the last of the dilettanti – a talented painter, writer, designer, illustrator, and of course one of the great celebrity portrait photographers (although he always regarded this as something of a minor arrow in his quiver). He virtually invented the glamour shot, and somehow managed to surf the vicissitudes of fame and fashion from the Bright Young Things of the roaring twenties to the Rolling Stones in the swinging sixties (a full circle in many ways), from Buckingham Palace to Hollywood.

“HE VIRTUALLY INVENTED THE GLAMOUR SHOT.”

Right: Edith Sitwell 1927 Cecil Beaton. National Portrait Gallery, London

Opposite page: On the bridge at Wilsford (L to R: Rex Whistler, Cecil Beaton, Georgina Sitwell, William Walton, Stephen Tennant, Zita Jungman, Theresa Jungman) 1927 Cecil Beaton. National Portrait Gallery, London



“To be natural is such a very difficult pose to keep up.” Oscar Wilde, *An Ideal Husband* (1895)

“Camp sees everything in quotation marks.” Susan Sontag, *Notes on Camp* (1964)

Beaton’s sensibilities form a bridge between the aestheticism of Oscar Wilde and the celebrity worship of Andy Warhol. It is a kind of ‘Camp’ – that which Susan Sontag described as “failed seriousness” – it is camp of a complex, rich and deliberate sort, tinged with a love of absurdity, artifice and surrealism, a creative pastiche of crinkled cellophane backgrounds mingled freely with mannered Old Master poses. Beaton’s genius lay not in his photographic skills, but his instinctive ability to synthesise successful pastiche from this mélange.

Behind the effete posturing, sexual ambiguity and occasional dalliances in frocks was the steely, waspish will of a tenacious social climber forever ashamed of his nouveau riche origins. It was this which informed his ability to idealise even the most inbred aristo, to home in on and flatter their best features, wickedly pun on their weaknesses, and superimpose himself in their world with the judicious use of mirrors, while at all times remaining the respectful genuflecting courtier.



Susan Sontag pointed out in ‘Notes on Camp’ that, while nothing in nature can be campy, and most camp is urban, there is still such a thing as Rural Camp – manmade, and with the serenity or naiveté of pastoral. One of Beaton’s favourite reoccurring motifs (along with harlequinades and posing his subjects as corpses) was the fête-champêtre of the rural idle, with his friends as figures from paintings by Fragonard and Titian. More specifically he was drawn to the artifice of the fantasy – the urban/urbane snob’s fantasy of the rural retreat, Watteau shepherds gambolling on the parterre and Marie-Antoinette dressing up in a silk-and-brocade milkmaid costume at the Petit Trianon while the peasants starved beyond the walls. It is the Rococo fantasy of the *Locus Amoenus* – a delightful grove of wit, beauty and flirtation insulated from the realities of the world.

Beaton first explored this as a young man, with his dress-up pictures of Rex Whistler and the

Sitwells on the sunlit lawns of Stephen Tennant’s house at Wilsford, and at his own home, Ashcombe, in Wiltshire during the 1920s and 1930s. It resonates in his portraits of the poisonous divorcee Wallis Simpson in the gardens of the Château de Candé, or Elizabeth, the Queen Consort (later the Queen Mum) standing by an enormous marble urn at Windsor.

This version of souped-up rural simplicity combined with glamorous photographs of the Royal Family proved to be useful propaganda during the war, cushioning the injured British soul from the horrors of the Blitz with a peculiarly English kind of patriotic escapism.

Beaton’s love of theatricality began early. As a child he obsessively collected picture postcards of the stage actresses of the day, and constructed elaborate sets for his beloved toy theatre. Later he would greatly admire Ballets Russ dancer Lydia Lopokva for her “Marionette quality”, likening her to a wax doll. He would later use the marionette simile to describe the British model Twiggy.

Beaton allowed this passion for the epicure and artificial to flourish like kudzu in his elaborate design work for the movies *Gigi* (1957) and *My Fair Lady* (1964). In *Gigi*, one can barely see the coquettes for the decadent tropical triffids of the mock Art Nouveau sets, and the enormous Edwardian lampshade hats are virtually characters themselves. It is what John Summerson has called “the craving for the aedicule” Maurice Chevalier’s character lives in rooms that appear part brothel, part Mogul palace, overwrought with velvet and stylised peacocks. In *My Fair lady*, Mrs Higgins tells off Pygmalionesque son Henry for “playing with your live doll”! It is an apt admonishment for Beaton too – in his world people were things to be directed and manipulated in exotic stage sets of his conception.



“THE BEATON PORTRAIT IS AN AMAZING THING. HE POSSESSED THE MOST REMARKABLE ABILITY TO DRAW OUT THE ESSENTIAL QUALITIES OF A SITTER’S CHARACTER AND GLAMORISE THEM.”



Princess Elizabeth 1942 Cecil Beaton.
National Portrait Gallery, London

Beaton’s most compelling portraits explore his fascination with androgeneity – the implacably butch Gertrude Stein, and the waifish gamin Audrey Hepburn. Beaton himself frequently attended costume balls in drag and appeared *en traveste* in a Cambridge production of *The Duchess of Malfi* in 1924. A favourite subject of Beaton’s, Greta Garbo (to whom the avowedly homosexual photographer once proposed) was the apotheosis of the androgynous ideal. During their long and complex flirtation, Garbo would occasionally refer to herself as Beaton’s “boy”. Marlene Dietrich was another androgyne – as Kenneth Tynan observed in Beaton’s book *Persona Grata* (1953), she possessed “sex without gender”. Beaton described Mick Jagger as “completely sexless. He could nearly be a eunuch.” While this was intended as a high compliment, it is difficult to imagine the implacably virile king of sex, drugs and rock-n-roll taking it as such.

“It’s absurd to divide people into good and bad. People are either charming or tedious.” Oscar Wilde, *Lady Windermere’s Fan* (1892)

Beaton imperiously defined society with his lens, and an eye that was both waspish and kindly by turns. He was a compulsive social climber – never having recovered from his ill-placed shame at having a father who was a self-made man. This is perhaps the ultimate vanity, as it was his father’s lumber wealth that allowed Beaton to play the dilettante and indulge his whimsical fancy.

No one did more to re-brand the Windsors after the abdication of Edward VIII, demonstrating once and for all the power of publicity and the media over the public consciousness. Beaton’s photographs of Elizabeth, the Queen Consort, seamlessly smoothed the abrupt succession by extolling her great charm and appeal.

The aristocracy of the twentieth century looked to Beaton as their Van Dyck. To many he was the Royal photographer of the war period. His photographs of the coronation of Elizabeth II have become the legitimising public collective memory of the inauguration of the Second Elizabethan Age. He made the young Elizabeth our Gloriana, just as Spencer did with her namesake. Beaton was also quick to catch on to the Windsor’s desire to be portrayed as having as normal a family life as their subjects, humanising them and making them seem less distant.

During his four visits to Hollywood, starting in the early 1930s, Beaton discovered a new American aristocracy, the pantheon of the silver screen, which he snapped, drenched in California sun. In his lens, Garbo’s face is translated into a silver moon that transcends mere portraiture. Paradoxically, his treatment of movie stars seems to be quite the opposite of the socially in-the-know way he depicted the British ruling classes.

The Beaton portrait is an amazing thing. He possessed the most remarkable ability to draw out the essential qualities of a sitter’s character and glamorise them. Having known Cocteau and various Surrealists, he employed many of their ideas in setting up the scene with furbelows and bits of random bric-a-brac, but the sitter underneath is always him or herself – even if they are dressed as a Moorish prince or Edwardian debutant. It anticipates similar tableaux in the work of contemporary photographers such as Pierre et Gilles, Robert Mapplethorpe, Richard Avedon, Herb Ritts and many others.



Above: Pablo Picasso 1933 Cecil Beaton.
Cecil Beaton Archive, Sotheby’s, London

Below: Nancy Cunard 1929 Cecil Beaton.
National Portrait Gallery, London



“IN HIS WORLD, PEOPLE WERE THINGS TO BE DIRECTED AND MANIPULATED IN EXOTIC STAGE SETS OF HIS CONCEPTION.”

Below: **Andy Warhol and The Factory** 1969 Cecil Beaton.
Cecil Beaton Archive, Sotheby's, London

Opposite page: **Winston Churchill** 1940 Cecil Beaton.
National Portrait Gallery, London



There was always a bit of bitchy irony in Beaton's work, particularly in the early years – Churchill looks particularly like a British bulldog, Picasso looks like a suited businessman rather than the pre-eminent painter of the twentieth century. This vitriolic streak was largely burned out of him like a tic by his experiences as an official war photographer travelling in the Middle East, capturing the last days and fading glories of an Orientalist *Brideshead Revisited*. By the end of his career, formal and compositional values were the important aspect of his craft, when he really became an artist. Sadly though, although he had celebrity cachet, snapping worthies of the day like Mick Jagger and Andy Warhol (so like him in life and aspiration), his artistic vision was something of an anachronism. He remained throughout his life an Edwardian dandy in his own mind, and a basilisk whistling away in its cave to a world he was rapidly falling out of step with.

“Life is too important a thing ever to talk seriously about it.” Oscar Wilde, *Vera, or The Nihilists* (1880)

ANDREW PAUL WOOD
Andrew Paul Wood is an art historian, writer and critic. He contributes regularly to Urbis, The Listener, Art New Zealand and The Press.

Cecil Beaton: Portraits is in the William A. Sutton and Ravenscar Galleries until 10 September.

CECIL BEATON: PORTRAITS IS SUPPORTED BY:

Strategy Design & Advertising
Principal Exhibition Sponsor

The Tasman Charitable Trust
Season of Photography Principal Funder

The Press
Season of Photography Media Partner

Aalto Colour
Season of Photography Paint Sponsor

Related Events

I Can Still Smell the Perfume

7 June, 6.00 pm

Elric Hooper shares his personal memories of spending time with celebrity photographer Cecil Beaton. Elric is a lecturer at the University of Canterbury and former director of the Court Theatre.

Venue: Philip Carter Family Auditorium

Beaton's Ballroom

18 June, 2.00 pm

To celebrate the style and glamour of Cecil Beaton's high society world, join us for a demonstration of ballroom dancing. Spot prizes include free tickets to the exhibition.

Venue: Foyer

Jon Gadsby: Gossip and Celebrity

12 July, 6.00 pm

One of New Zealand's best-known comedians and writers turns his attention to the gossipy world of celebrity.

Venue: Philip Carter Family Auditorium

Cross Dressing

19 July, 6.00 pm

Ross Gumbley, Director of the Court Theatre, playwright and actor, shares his amusement and recollections of the cross-dressing and stage-dressing phenomena.

Venue: Philip Carter Family Auditorium

Beaton Classic Movies Season:

Breakfast at Tiffany's

23 July, 2.00 pm

Audrey Hepburn stars as Holly Golightly in this delightful classic movie.

Duration 110 minutes plus interval.

Venue: Philip Carter Family Auditorium

Beaton Classic Movies Season:

My Fair Lady

6 August, 2.00 pm

Made in 1964, this film starring Audrey Hepburn, Stanley Holloway and Rex Harrison features costumes and sets designed by Cecil Beaton.

Duration 165 minutes plus interval.

Venue: Philip Carter Family Auditorium

Beaton's Homes

9 August, 6.00 pm

A personal insight to the man and his life with Rodney Laredo.

Venue: Philip Carter Family Auditorium

Celebrity Look-alike Day

13 August, All Day

2.30 pm Look-alike Parade

4.00 pm Winner Announced

Dress up as your favourite celebrity and enter the contest for the best look-alike of the day. All entrants will receive a free ticket to the exhibition and the winner a \$100 voucher for the Gallery Shop.

Venue: Foyer

Beaton Classic Movies Season:

The Rat Pack

20 August, 2.00 pm

Three programmes tell the stories of the famous Rat Pack of the swinging 60s, with Frank Sinatra, Sammy Davis Jr and Dean Martin.

Duration 140 minutes plus interval.

Venue: Philip Carter Family Auditorium

Jane Ussher: Portraits

23 August, 6.00 pm

One of New Zealand's leading commercial portrait photographers discusses her work.

Venue: Philip Carter Family Auditorium



Grant Takle

Grant Takle's paintings bristle with references to New Zealand's history and culture, presenting an intense and often unsettling examination of our national identity. Richly loaded with visual and verbal puns, their aggressive imagery and abrupt juxtapositions offer a bracing riposte to the current climate of political correctness.

Born and based in Christchurch, Takle trained at the University of Canterbury School of Fine Arts and has exhibited regularly over two decades in solo and group exhibitions throughout New Zealand. His work is represented in several major public collections.

The Gallery owns five works by Takle. The most recently acquired, *No Smoking* (2005), is part of the new hang in the Contemporary Collections Gallery.

Photograph: Chris Flack



Julia Morison

21 July – 23 October

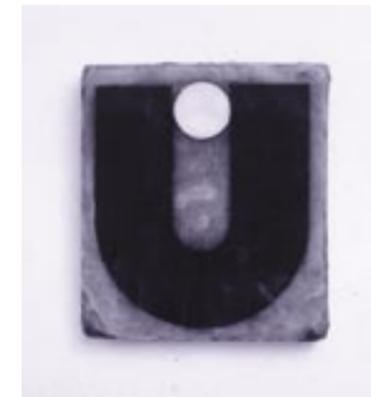


Fair and gay goes Lent away from *Gobsmack & Flabbergast* series 2005 Julia Morison. Mixed media on aluminium laminate. Collection of the artist



Opposite page: **Material Evidence: 100 Headless Woman** (detail of installation) 1998 Julia Morison. Various materials. Collection of the artist

Below: **End to Begin** (details) 1995 Julia Morison. Oil and wax on hessian over board. Collection of the artist



loop around a loop

You figured out a specific system of painting early in your career. Is this system reinvented for each series that you start? Is this still part of the way you are working?

There is actually not one system governing all series. At the start there is always the notion of a scheme for a specific series, and within this structure I read and respond to the work in progress allowing it to take me on a journey rather than over-determining the outcome. I want to work with the unfamiliar too, so I try not to bind myself to a way of thinking. Each work intuitively comes out of the previous one. It may be an elaboration or even a critique of it.

The new component of the exhibition – *Gargantua's Petticoat* – is still in progress at the moment.

Yes, *Gargantua's Petticoat* will be a painting installation and is fueled by earlier works that feature in the exhibition – quite possibly all of them. It also relates to aspects of *Gobsmack & Flabbergast*, but is more graphic. They are like women and torsos, abstracted, big panels, that are a mix of formal abstraction and the surreal – the two positions I tend to move between. I don't want to say too much about it yet before the exhibition... I'd like to keep it as a surprise.

INTERVIEW BY JENNIFER HAY
Jennifer Hay is Curatorial Assistant (Contemporary Art) at the Gallery.

Ernst & Young is Principal Exhibition Sponsor of *a loop around a loop* at Christchurch Art Gallery

a loop around a loop is in the Touring Exhibition Galleries and Borg Henry Gallery from 21 July until 23 October. This is a partnership project between Christchurch Art Gallery and Dunedin Public Art Gallery. A major publication on the exhibition and career of Julia Morison, with essays by Justin Paton and Felicity Milburn, will be available from the Gallery Shop in August. To pre-order your copy, telephone the Gallery Shop on (03) 941 7388 any time during July.

All artworks © Julia Morison.

Related Events

Meet the artist: Julia Morison
16 August, 6.00 pm

The artist conducts a floortalk around the exhibition.
Venue: Touring Exhibition Galleries

Go With Me
30 August, 6.00 pm

Curator Felicity Milburn discusses important themes in the work of Julia Morison.
Venue: Philip Carter Family Auditorium

Planet Football *(Weltsprache Fussball)*

10 JUNE > 16 JULY

Planet Football's world tour finishes in New Zealand! Showing exclusively at the Gallery, this exhibition of football images from the world's finest photography agency, Magnum, has toured eighty countries around the globe!

Football is the world's most popular sport – it is played by hundreds of millions and watched by billions of people around the world. It has been described as the people's sport because it speaks a universal language. All around the world, the game of football transcends the barriers of culture, religion, social standing and politics.

Timed to coincide with the FIFA World Cup 2006, this exhibition of photographs reveals how football can build bridges around the world. From mosque courtyards to middle-class English gardens, football stadiums and refugee camps, **Planet Football** is a photographic exhibition that celebrates the world of football – great moments on and off the soccer field.

This exhibition has been created by the Goethe-Institut in Germany in conjunction with world-renowned photography agency Magnum Photos. It includes works by such photographers as Henri Cartier-Bresson, Abbas, Chris Steele-Perkins, Luc Delahaye, Josef Koudelka, Brice Gilden, Susan Meiselas, Martin Parr and Marc Riboud, and has toured eighty countries around the world before coming to New Zealand.

Weltsprache Fussball / Planet Football is on the balconies from 10 June to 16 July. An exhibition by the Goethe-Institut, conceived in cooperation with MAGNUM PHOTOS.

Free Events

2006 FIFA World Cup at the Gallery!
Three huge plasma widescreen televisions in the Foyer will show live all games scheduled during the exhibition.

Soccer Skills

Sunday 11 June, 2 pm

A fun demonstration of soccer skills by representatives from Christchurch soccer clubs. Venue: Sculpture Garden / Foyer

Soccer Film Season

In addition to the films listed below, for the duration of the exhibition, *Shoot Goals! Shoot Movies* will show continuously on widescreen televisions in the Foyer. Screening 24 hours a day, and visible from inside or outside the Gallery, this is a selection of international short films with a football theme – children and their desires, fans and their dreams, the shadow politics casts over the sport, satirical clips, and moments of joy in appalling conditions.

The Cup

Wednesday 14 June, 6 pm

The first film made in the Himalayan Kingdom of Butan, where the soccer fever of the students disrupts the serene contemplation of a Buddhist monastery. Duration 94 minutes plus interval. Venue: Philip Carter Family Auditorium

One Day in Europe

Wednesday 21 June, 6 pm

A travel adventure through Europe, capturing the diversity of cultures linked by the language of football. Duration 93 minutes plus interval. Venue: Philip Carter Family Auditorium

The Other Final

Wednesday 28 June, 6 pm

A crazy idea that comes true: the finale of the two worst football teams in the world! Duration 87 minutes plus interval. Venue: Philip Carter Family Auditorium

Le Ballon d'or

Sunday 2 July, 2 pm

The story of a ten-year-old boy from Guinea who is determined to become a football star. Duration 90 minutes plus interval. Venue: Philip Carter Family Auditorium

The Champions

Wednesday 5 July, 6 pm

An in-depth, behind-the-scenes look at large European soccer clubs. This documentary follows four youngsters on their way to becoming professional players. Duration 129 minutes plus interval. Venue: Philip Carter Family Auditorium



© Abbas / Magnum Photos
Iran, Tehran, 1998

“This exhibition reveals how football can build bridges around the world.”



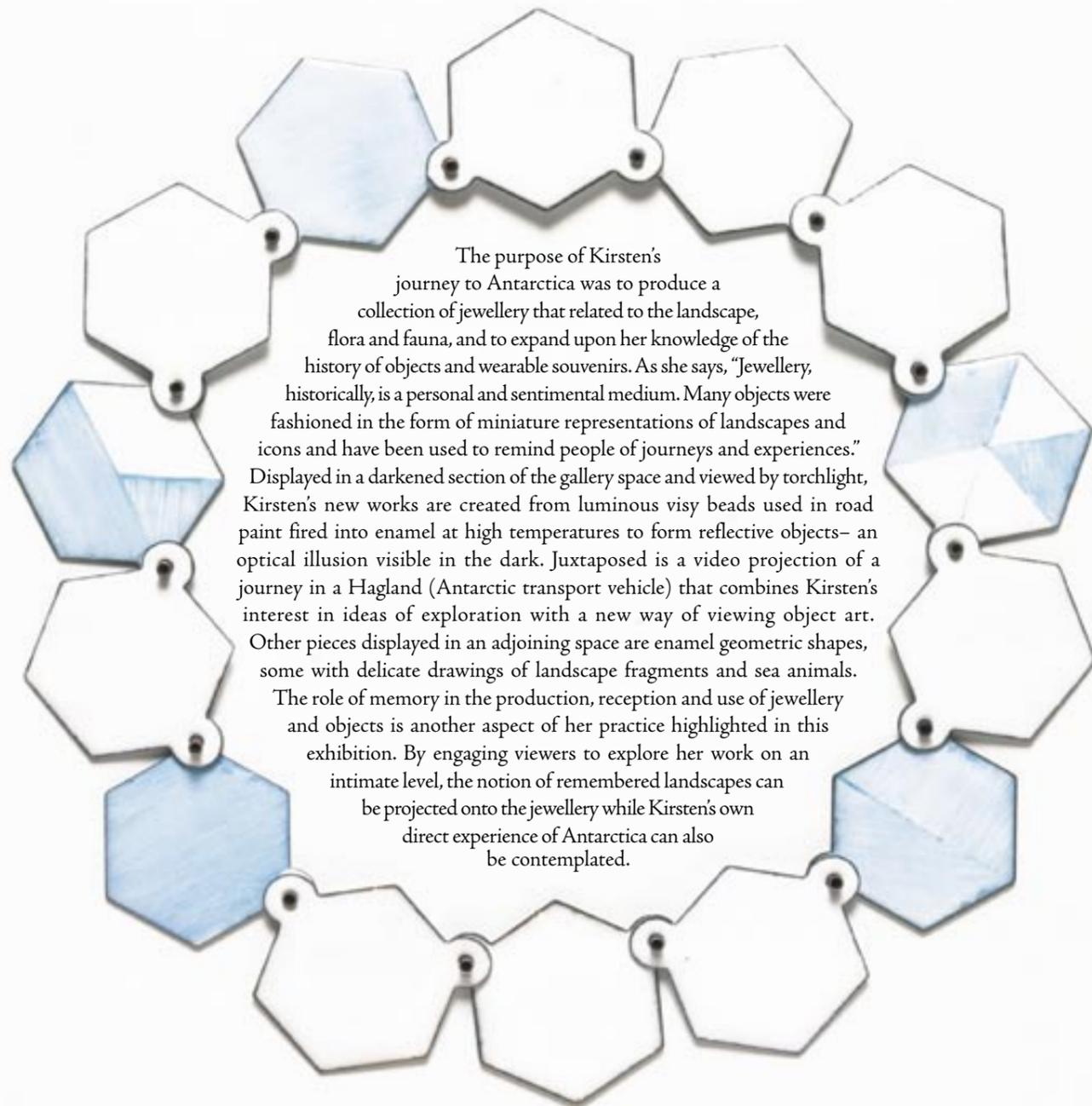
© Martin Parr / Magnum Photos
Japan, Tokyo, 1998



room with a view by Kirsten Haydon

11 AUGUST – 3 DECEMBER

Melbourne-based jeweller Kirsten Haydon brings an interactive installation of jewellery object art to the Gallery in **room with a view**. Kirsten was an Antarctic Arts Fellow in 2004, and this exhibition resulted from her experiences in Antarctica and her research into the role souvenirs and jewellery play in society.



The purpose of Kirsten's journey to Antarctica was to produce a collection of jewellery that related to the landscape, flora and fauna, and to expand upon her knowledge of the history of objects and wearable souvenirs. As she says, "Jewellery, historically, is a personal and sentimental medium. Many objects were fashioned in the form of miniature representations of landscapes and icons and have been used to remind people of journeys and experiences." Displayed in a darkened section of the gallery space and viewed by torchlight, Kirsten's new works are created from luminous visy beads used in road paint fired into enamel at high temperatures to form reflective objects— an optical illusion visible in the dark. Juxtaposed is a video projection of a journey in a Hagland (Antarctic transport vehicle) that combines Kirsten's interest in ideas of exploration with a new way of viewing object art. Other pieces displayed in an adjoining space are enamel geometric shapes, some with delicate drawings of landscape fragments and sea animals. The role of memory in the production, reception and use of jewellery and objects is another aspect of her practice highlighted in this exhibition. By engaging viewers to explore her work on an intimate level, the notion of remembered landscapes can be projected onto the jewellery while Kirsten's own direct experience of Antarctica can also be contemplated.

JENNIFER HAY

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

room with a view is in the Tait Electronics Antarctica Gallery from 11 August until 3 December.

Above: *ice domes* 2005/06 Kirsten Haydon. Necklace: enamel, copper, oxidised silver. Reproduced courtesy of the artist, image by Jeremy Dillon

Artwork © Kirsten Haydon.

Recent Acquisitions

GUARDS BAY & RANGIAWA'S GRAVE, PORT UNDERWOOD

William Fox



Guards Bay & Rangiawa's grave, Port Underwood 1848 William Fox. Watercolour. Donated by Christchurch City Libraries, 2005

An important watercolour painting, *Guards Bay & Rangiawa's grave, Port Underwood* by William Fox (1812–1893) was recently discovered in the Christchurch City Libraries Archives and generously donated to the Gallery. Completed by Fox in 1848, this work is one of the most significant additions to the historical collection in recent years. Shown here prior to conservation, it is now the earliest New Zealand painting in the permanent collection.

Located on the east coast of Marlborough Sounds, Port Underwood was home to a thriving whaling industry in the 1830s and 1840s. As an agent for the New Zealand Company, Fox visited and sketched in the area during December 1847 while in the process of selecting a suitable port for the Wairau district. His recommendation for Picton (Waitohi) was eventually approved. In the foreground, the grave of Kuita Rangiawa (Ngati Toa), wife of James

Wynen, is seen with a sweeping view across Port Underwood from above Guards Bay. The bay was named after John Guard, a prominent trader and whaler in the area at the time, but is today known as Kakapo Bay.

Fox was an important early artist-surveyor who emigrated to New Zealand from Britain in 1842. He was employed as a resident agent for the New Zealand Company, which enabled him to travel and record many remote regions of the country. Today, his paintings from the 1840s in particular provide important records of New Zealand during this period.

This work is on display in the Sir Robertson & Lady Stewart Gallery.

PETER VANGIONI

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

Samuel Charles Brees

Plain of the Ruamahanga, opening into Palliser Bay near Wellington c. 1842
Lithograph
Gifted by Christchurch City Libraries, 2005

Ben Cauchi

Hovering Object 2005
Ambrotype
Purchased, 2005

Margaret Dawson

Hobbyhorse (Outside) 2005
Photograph
Purchased, 2005

James Fitzgerald

Antigua Street Bridge date unknown
Bridge of Remembrance 1933
The Lake date unknown
St. Andrews date unknown
Etchings
Gifted by Ailsa Gregory, 2005

William Fox

Guard's Bay and Rangiawa's grave, Port Underwood 1848
Watercolour
Gifted by Christchurch City Libraries, 2005

Claus Edward Fristrom

Untitled (landscape with trees) c. 1910
Oil on board
Purchased, 2005

Max Gimblett

Thalo Blue 1985
Acrylic on paper
Purchased, 2005

Jason Greig

Blood is Thicker 2005
Depth Charge 2005
Monoprints
Purchased, 2005

Michael Harrison

Adversaries 2005
Watercolour
Purchased, 2005

Annie Elizabeth Kelly

Untitled (Self Portrait) c. 1901
Plaster bas relief
Purchased, 2005

Marian Maguire

A New Zealander by Parkinson and Ajax by Exekias play draughts 2005
A Portrait of Captain James Cook with a Classical Urn from the Collection of the Admiralty 2005
Athena Observes a Fracas 2005
Attic Volute Crater, 1779, Depicting Scenes from the Odyssey of Captain Cook 2005
Captain Cook makes his Approach from the West 2005
Cook Landing 2003
Examples of Flora and Fauna from the South Seas 2004
Ko wai koe? (Who are you?) 2003
Mount Egmont from the Southward 2004
The Death of Capt'n Cook 2005
Lithographs
All purchased, 2005

Eileen Mayo

A Garden Enclosed 1980
Screen print
Le Milieu Divin 1979
Linocut
Moths on the Window 1969
Rain, Coal and Wood 1977
Relief prints
Winter Sleep 1964
Screen print
All purchased, 2005

Colin McCahon

Puketutu Manukau 1 (Title page) 1957
Puketutu Manukau 2: Puketutu from the beach 1957
Puketutu Manukau 3: Puketutu from my boat 1957
Puketutu Manukau 4: View within an Oval 1957
Lithographs
Van Gogh: Poems by John Caselberg Portfolio
Portfolio Title page 1957
Seven dumb beasts of burden 1957
Six years I have wrestled... 1957
Title 1957
Wild the hedgerows... 1957
Lithographs
Gifted by Christchurch City Libraries, 2005

Owen Merton

Sketchbook c. 1905
Various media
Vauxhall Bridge, London 1907
Watercolour
Gifted by Christchurch City Libraries, 2005

Judy Millar

The Shooting Gallery 2004
Oil and acrylic on canvas
Purchased, 2005

Simon Morris

June Pause, 1900 Square 2005
Acrylic on linen
Purchased, 2005

Reuben Patterson

Naturist 2005
Screen print
Purchased, 2005

Jude Rae

SL 145 2003
Oil on linen
Purchased, 2005

John Waring Saxton

The town and part of the harbour of Nelson in 1842 1842
Lithograph
Gifted by Christchurch City Libraries, 2005

William Mein Smith

The harbour of Port Nicholson and the town of Wellington 1842
Lithograph
Gifted by Christchurch City Libraries, 2005

Michel Tuffery

FALE SA "CHCH" 1999
Woodcut
Purchased, 2005

Mrs Wickstead

The town of New Plymouth in the year 1843 1843
Lithograph
Gifted by Christchurch City Libraries, 2005



President's Letter

It is with sadness that we say goodbye to our Gallery Director, Tony Preston. As a member of the Friends, and as our liaison with the Gallery, he has always been generous with his time, support and advice in a charming way. We have admired his enthusiasm and inspirational drive within the Canterbury community in providing the region with our magnificent Gallery. He will be missed. To mark his outstanding service to the Gallery we were pleased to present him with an Honorary Life Membership.

As Friends, we support the Gallery as it goes forward into an exciting future. All members were invited to attend a meeting on 15 March to discuss the Gallery's 'paradigm shift'; a summary report can be sent on request to any interested member.

We have an exciting programme of events over this quarter, including weekend activities. I hope to see you there!

Helen Peate

HELEN PEATE
President

Annual General Meeting

At the AGM on 30 March the committee for 2006 was elected. It comprises Helen Peate (President), Margaret Luisetti (Vice President), Cheryl Comfort (Secretary), Brent Bruce (Treasurer), Terry Bennett, Jocelyn Gilchrist, Marianne Hargreaves, Peter Bannan, Paul Deans, Corallyn Newman and Dorle Pauli. Patrons Don Peebles, Lady Judith Hay and Lady Diana Isaac were re-elected. In recognition of their service to the Friends, Honorary Life Memberships were given to former president Mark Stocker and committee members June Goldstein and Rebecca Garside.

Previews

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

Julia Morison: a loop around a loop

THURSDAY, 20 JULY, 4-5 PM
Touring Exhibition Galleries

Wellington Trip

Enjoy a weekend with Friends in Wellington, visiting the exhibition 'Constable, Impressions of Land, Sea and Sky' at Te Papa in September. We will also visit Pataka Museum, take a peek at private collections, visit City Gallery Wellington and take a tour of the amazing collection of public sculpture in this vibrant city. See the enclosed flyer for details, or telephone (03) 941 7356.

Friends Scholarship

The Friends annual scholarship recipients for 2006 are Melissa Reimer and Sam Harrison. Both received cheques for \$1500 and a year's membership to the Friends.

Melissa, winner of the University of Canterbury scholarship, is in her fourth year of an Honours degree in Art History and English Literature. Before university, Melissa spent three years abroad, and her research is on the museums and galleries she visited. Her ambition is to be an art curator.

Sam received the Christchurch Polytechnic Institute of Technology Scholarship. He is in his final year of a bachelor degree in art and design. Last year Sam achieved his goal of having a solo exhibition before he turned twenty, and sold all but two of twenty-one works on the opening night.



Sam Harrison, Melissa Reimer, Helen Peate
March 2006

Acquisitions Fundraising Lecture

Grahame Sydney: 32 years of solitary confinement
Wednesday, 2 August, Philip Carter Family Auditorium, 6.00 pm,
Tickets \$25 per person

The Friends of the Gallery present a special lecture by artist Grahame Sydney, one of New Zealand's most popular artists. Proceeds from ticket sales will raise money for the acquisitions programme at the Gallery. See the Friends pages for more information.

LocArt

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

Weekday Events

Studio visits: Stephanie Crisp and Leah Fraser Henderson

WEDNESDAY, 14 JUNE, 10 AM

Full-time painter Stephanie Crisp won the 2005 Christchurch Telecom White Pages Art Award – her artwork is on the cover of the current directory. For this work, she used embroidery to intensify the surface qualities of the landscape. Stephanie recently moved to Governors Bay from the Waikato, where she was a leading member of the art community. Visit www.stephaniecrisp.co.nz for more information.

Maximum 20 members. Please meet Corallyn Newman outside 26B Cornwall Road, Lyttelton, at 9.50 am.

Diamond Harbour School and the Champion Centre at Burwood Hospital are just two of the places where Leah Fraser Henderson's sculptures are on public display. With experience as a trade-qualified structural welder, her sculptures are unique, including water features and commissions in stainless steel, metal, wood, concrete and stone for private homes and public spaces. Visit www.artistree.co.nz for more information.

Maximum 20 members. Please meet Corallyn Newman outside 90 Waipapa Avenue, Diamond Harbour, at 12.50 pm.

The cost for the two visits is \$5. Additional costs include return fare on the ferry (metro cards accepted) from Lyttelton to Diamond Harbour and a light lunch at Godley House. We will catch the ferry at 12 noon and return at 3 pm. Transport will be provided in Diamond Harbour. If you wish to visit only one artist, please make that clear when you book (cost \$5).



Bush Arches 2005 Stephanie Crisp. Acrylic on canvas. Private collection



Leah Fraser Henderson in her studio

Studio visit: Denise Gaffikin

MONDAY, 17 JULY, 10.30 AM

Painter Denise Gaffikin's first solo exhibition was a near sell-out, and in 2005 she was a top-selling original artist at the Bryce Gallery in Christchurch. She also exhibits in Queenstown, Hanmer, Akaroa and Motueka. From a career in mental health nursing, Denise became a self-taught artist. Her work is inspired by the Marlborough Sounds and Canterbury, and influenced by her love of symmetry.

Maximum 20 members. Please meet Corallyn Newman outside 304C Yaldhurst Road, at 10.20 am.



Reach for the Sky (detail) 2006 Denise Gaffikin. Mixed media acrylic on canvas. Private collection

Studio visit: Lucy Mhoma

WEDNESDAY, 16 AUGUST, 10.30 AM

Painter and Sculptor Lucy Mhoma emigrated to New Zealand from Scotland as a child. She has travelled extensively and developed her skills as a sculptor in Edinburgh, Australia, Europe and Africa, including working with the Shone artists at Tengenege sculpture community in Zimbabwe and studying at the Tom Bass Sculpture School in Sydney. Her paintings and sculptures have a spiritual quality and aim to evoke a positive emotional response.

Maximum 20 members. Please meet Corallyn Newman outside 11 Blakes Road, Prebbleton, at 10.20 am.

Weekend Events

Studio visit: John Coley

SATURDAY, 22 JULY, 11 AM

Visit the studio of well-known Canterbury artist, journalist and author, John Coley. View his paintings and hear him talk on his recent trip to Sicily.

Maximum 15 members. Please meet Joce Gilchrist outside Waikuku Store, North Canterbury, at 10.50 am.

Lecture: Dr Paul McNamara, Photography Collections & Collecting

SATURDAY, 19 AUGUST, 10.30 AM

Philip Carter Family Auditorium.

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

Dr Paul McNamara owns and operates McNamara Gallery in Wanganui, a dealer gallery specialising in photography. He will give a presentation on photography collections and the history of collecting, as well as aspects relating to collecting photographs as fine art. Visit www.mcnamara.co.nz for more information on McNamara 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

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.

Diane Burgess
May Smith: Colourist – Modernist – Feminist?

WEDNESDAY, 21 JUNE

Few people today are aware of May Smith's art-historical significance, or of the brief high visibility she enjoyed in Auckland's art world of the 1940s, when she was appreciated by the avant-garde. Smith brought what she learned in London in the 1930s, when she came under the influence of Frances Hodgkins and others, to wartime New Zealand, where her brand of modernism stood out boldly amid the outmoded painting styles still clinging to the nineteenth century.

Diane Burgess has a masters degree in art history from the University of Canterbury. May Smith was the research subject for her thesis.

Areta Wilkinson
Kai Tahu
He Iti Ra, He Iti Mapihi Pounamu: My jewellery practice 1992–2006

WEDNESDAY, 19 JULY

Translated, 'He Iti Ra, He Iti Mapihi Pounamu' says 'I may be small but I am an ornament of greenstone'. Originally adopted as a private reminder of personal strength, the proverb implies the mana of the small wearable object. Jewellery is the perfect medium to create a mark of identity. Maori artist and jeweller Areta Wilkinson says, "My work is a response to the world around me. The esoteric or the abstract connections – to the land, to family or to the past are very much present. It is my aim to produce beautiful works of small power speaking from Aotearoa. These in turn engage in a larger global conversation around practices of identity."

Warren Feeny: An Introduction to the Art Collection of the Canterbury Society of Arts Charitable Trust 1881–2006

WEDNESDAY, 16 AUGUST

Warren Feeny, Director of CoCA, is currently completing post-graduate research on the history of the CSA, whose permanent collection was established in 1881 as the public art collection for Christchurch. In 1932 the Society gifted 125 works to the city, founding the public collection for the Robert McDougall Art Gallery. Now, these works make up a significant proportion of the historical section of the Christchurch Art Gallery's collection. Warren's introduction to the CSA's collection provides an overview of its development, changes in policy and its current relevance as CoCA's collection.



Areta Wilkinson in silhouette

Fundraising Lecture

Grahame Sydney: 32 years of solitary confinement

WEDNESDAY, 2 AUGUST

Philip Carter Family Auditorium, 6.00 pm

The Friends present a special lecture by artist Grahame Sydney. This is an important opportunity to hear one of New Zealand's most popular artists, and will raise money for the acquisitions programme at the Gallery.

Grahame says, "It's 32 years since I began as a nervous full-time painter in Dunedin, when the art world was a very small mouse compared to the beast it is now [...] My children are adults and making their own way far from me, and my life, with its lurches and twists, continues to surprise me as much as it does others. I am currently engaged in painting, mainly oils, and the new challenges of filmmaking, for which I have to be both an artistic eye and a writer." Grahame will talk about the things he considers crucial in making judgments about paintings, as well as the evolution of his work.

Tickets \$25 per person. See enclosed flier for details, or telephone (03) 941 7356. All attendees will go in the draw for a reproduction of one of Grahame's works, the winner to be announced after the lecture.

Memberships

New Members: Karen Atherton, Prue Cotter, Barbara Cox, Wendy Crossan-Botting, Sam Harrison, Laura Hudson, Sarah Lees-Jeffries, Calum McIntosh, Mary Meehan, Sandra Mehrtens, Dorothy-Ann Moore, Nancy O'Connell, Dorothee Pauli, E. G. Perry, Pat & John Pilkington, Melissa Reimer, Irvine & David Sadler, Alastair & Susan Stokes, Hannah Wilson

Life Members: Nerissa Barber, Rebecca Garside, June Goldstein, Tony Preston, Mark Stocker

Events Calendar

Visit our website for updates and details of additional programmes, performances and events.

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

The latest search and discovery **Holiday Quiz** for family groups and children is available daily, 10 am to 4 pm, during the school holidays. See the Noteworthy pages for more information.

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



www.christchurchartgallery.org.nz

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.

June

Kids in Town

1 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Beckenham School and St Andrew's College Preparatory School.

I Can Still Smell the Perfume

7 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Elric Hooper, lecturer at the University of Canterbury and former director of the Court Theatre, shares his personal memories of spending time with celebrity photographer Cecil Beaton.

Kids in Town

8 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Wairakei School and South New Brighton School.

Soccer Skills

11 2.00 PM WEEKEND FAMILY EVENT
See page 26 for details.

Soccer Film Season: The Cup

14 6.00 PM FILM
See page 26 for details.

Kids in Town

15 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Christchurch East School and South Hornby Primary School.

Beaton's Ballroom

18 2.00 PM WEEKEND FAMILY EVENT
FOYER

To celebrate the style and glamour of Cecil Beaton's high society world, join us for a demonstration of ballroom dancing. Spot prizes include free tickets to **Cecil Beaton: Portraits**.

May Smith: Colourist – Modernist – Feminist?

21 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Art historian Diane Burgess presents a lecture on modernist painter May Smith. See the Friends pages for more information.

Soccer Film Season: One Day in Europe

21 6.00 PM FILM
See page 26 for details.

Kids in Town

22 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Ko te Rito o te Harakeke school.

Soccer Film Season: The Other Final

28 6.00 PM FILM
See page 26 for details.

Kids in Town

29 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Christchurch Adventist School.

July

Soccer Film Season: Le Ballon d'or

2 2.00 PM WEEKEND FAMILY FILM
See page 26 for details.

Soccer Film Season: The Champions

5 6.00 PM FILM
See page 26 for details.

Jon Gadsby: Gossip and Celebrity

12 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

One of New Zealand's best-known comedians and writers turns his attention to the gossipy world of celebrity.

French Toast

13,14 6.00 PM CABARET FESTIVAL
FOYER

This performance by chanteuse Linn Lorkin, accordionist Hershah and bassist Peter Scott will transport listeners to a little café on the banks of the Seine, a piazza in Rome and a Berlin cabaret – all in one night. Bookings through Ticketek, 03 377 8899 or www.ticketek.co.nz

Madame

13,14,15 8.00 PM CABARET FESTIVAL
FOYER

Belgian duo Micheline van Hautem and Frederik Caelen bring together works made famous by some of the greatest female cabaret performers, from Sarah Vaughan and Julie London to Piaf and Dietrich. Bookings through Ticketek, 03 377 8899 or www.ticketek.co.nz

Life Is Not A Dress Rehearsal!

15 6.00 PM CABARET FESTIVAL
FOYER

Join Ali Harper, New Zealand's leading lady of musical theatre, jazz and cabaret, as she teams with Richard Marrett on piano for an exquisite evening of song and celebration. Bookings through Ticketek, ph 377 8899 or www.ticketek.co.nz

Areta Wilkinson: My jewellery practice 1992–2006

19 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Artist and jeweller Areta Wilkinson discusses how jewellery is the perfect medium to create a mark of identity. See the Friends pages for more information.

Cross Dressing

19 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Ross Gumbley, Director of the Court Theatre, playwright and actor, shares his amusement and recollections of the cross-dressing and stage-dressing phenomena.

Kids in Town

20 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Aranui Primary School.

Beaton Classic Movies Season: Breakfast at Tiffany's

23 2.00 PM WEEKEND FILM
PHILIP CARTER FAMILY AUDITORIUM

Audrey Hepburn stars as Holly Golightly in this delightful classic movie. Duration 110 minutes plus interval.

Watch this Space

26 6.00 PM PERFORMANCE
FOYER

Footnote Dance presents a unique fusion of contemporary dance and music. A fascinating and accessible introduction to some of New Zealand's leading edge choreography.

Kids in Town

27 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Woolston Primary School and St Michael's Church School.

August

Grahame Sydney: 32 years of solitary confinement

2 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
TICKETS \$25 PER PERSON

A special lecture by one of New Zealand's most popular artists to raise money for the Gallery's acquisitions programme. See the Friends pages for more information.

Kids in Town

3 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Mount Pleasant School and St Marks School.

Beaton Classic Movies Season: My Fair Lady

6 2.00 PM WEEKEND FILM
PHILIP CARTER FAMILY AUDITORIUM

Made in 1964, this film starring Audrey Hepburn, Stanley Holloway and Rex Harrison features costumes and sets designed by Cecil Beaton. Duration 165 minutes plus interval.

Beaton's Homes

9 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

A personal insight to the man and his life with Rodney Laredo.

Kids in Town

10 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from St Peter's Primary School and Kirkwood Intermediate School.

Celebrity Look-alike Day

13 WEEKEND FAMILY EVENT
2.30 PM PARADE
4.00 PM WINNER ANNOUNCED
FOYER

Dress up as your favourite celebrity and enter the contest for the best look-alike of the day. All entrants will receive a free ticket to the exhibition **Cecil Beaton: Portraits** and the winner a \$100 voucher for the Gallery Shop.

Warren Feeney: An Introduction to the CSA Art Collection

16 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Warren Feeney, Director of CoCA, provides an introduction to the CSA's art collection. See the Friends pages for more information.

Meet the Artist: Julia Morison

16 6.00 PM FLOORTALK
TOURING EXHIBITION GALLERIES

Enjoy a floortalk on the exhibition **a loop within a loop** with the artist Julia Morison.

Kids in Town

17 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Christchurch Primary Schools' Cultural Festival.

Dr Paul McNamara: Photography Collections & Collecting

19 10.30 AM WEEKEND LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Dr Paul McNamara, owner of McNamara Gallery in Wanganui, gives a presentation on photography collections and the history of collecting. See the Friends pages for more information.

Beaton Classic Movies Season: The Rat Pack

20 2.00 PM WEEKEND FILM
PHILIP CARTER FAMILY AUDITORIUM

Three programmes tell the stories of the famous Rat Pack of the swinging 60s, with Frank Sinatra, Sammy Davis Jr and Dean Martin. Duration 140 minutes plus interval.

Jane Ussher: Portraits

23 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

In association with **Cecil Beaton: Portraits**, one of New Zealand's leading commercial portrait photographers discusses her work.

Kids in Town

24 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Banks Avenue Primary School.

Go With Me

30 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Felicity Milburn, the Gallery's Curator of Contemporary Art, discusses important themes in the works of Julia Morison, in association with her exhibition **a loop within a loop**.

Kids in Town

31 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Christchurch South Intermediate School.

farewell Ra Raetoe



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Above: **Elizabeth Taylor** 1954 Cecil Beaton. Cecil Beaton Archive, Sotheby's, London. Cover: **Mick Jagger, Marrakesh** (detail) 1967 Cecil Beaton. Cecil Beaton Archive, Sotheby's, London. First inside cover: **Baba Beaton: A Symphony in Silver** (detail) 1925 Cecil Beaton. Cecil Beaton Archive, Sotheby's, London. Second inside cover: **Marilyn Monroe** (detail) 1956 Cecil Beaton. Cecil Beaton Archive, Sotheby's, London / Courtesy Matt Weld