

b.147

BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **summer** december 06 – february 07

Exhibitions Programme

December, January, February

A & P SHOW: ART GOES COUNTRY The country comes to the Gallery with an intriguing selection of artworks on the theme of rural New Zealand, from historical paintings to contemporary sculpture.	<i>Touring Exhibition Gallery B & Foyer</i> • until 3 December
ROOM WITH A VIEW Kirsten Hayden's jewellery and object art installation was inspired by Antarctica, and considers the way souvenirs are reminders of journeys and encounters.	<i>Tait Electronics Antarctica Gallery</i> • until 3 December
OUT OF EREWHON Drawing its title from the satirical 1872 novel by Samuel Butler, this group exhibition explores new and interesting directions in Canterbury art.	<i>William A. Sutton & Ravenscar Galleries</i> • until 4 February • www.outoferewhon.co.nz
GIACOMETTI Arguably the most important exhibition of twentieth-century sculpture to be seen in New Zealand, this premiere tribute exhibition to Alberto Giacometti is showing in New Zealand exclusively at Christchurch Art Gallery. <i>Exhibition organised by the Art Gallery of New South Wales.</i>	<i>Touring Exhibition Galleries A, C & Borg Henry Gallery</i> • until 25 February • admission charges apply • publication available
FRANCES HODGKINS: LEITMOTIF Drawn from collections in New Zealand and the United Kingdom, this exquisite exhibition of paintings by one of New Zealand's most original and internationally acclaimed artists illustrates Frances Hodgkins' recurring use of motifs. <i>An Auckland Art Gallery Toi o Tamaki touring exhibition.</i>	<i>Touring Exhibition Gallery B</i> • 8 December – 25 February • catalogue available
CRAIG POTTON: FLOATING ON ICE Craig Potton, one of New Zealand's most successful nature photographers, displays for the first time his photography of Antarctica's sublime Ross Ice Shelf.	<i>Tait Electronics Antarctica Gallery</i> • 15 December – 9 April
TOI MĀORI: THE ETERNAL THREAD The Gallery is privileged to host the homecoming of this major international touring exhibition celebrating the changing art of Maori weaving, featuring traditional and contemporary work by more than forty leading Maori weavers. <i>Developed and toured by Pataka Museum in partnership with Toi Maori Aotearoa and Te Roopu Raranga Whatu o Aotearoa, and with the support from Te Waka Toi, the Maori Arts Board of Creative New Zealand.</i>	<i>William A. Sutton & Ravenscar Galleries</i> • 16 February – 27 May
THE COLLECTIONS Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of treasures from the Gallery's permanent collections.	<i>Collection Galleries</i> • Acoustiguide® • catalogue available
ART DETECTIVES From the collections comes this delightful interactive exhibition for children of all ages, encouraging younger visitors to explore and connect with artworks.	<i>Monica Richards Gallery</i> • until 25 March
QUADRANT: FOUR THEMES OF VAN DER VELDEN Petrus van der Velden's key themes – the Dutch funeral, the Otira Gorge, rural workers and portraits – are explored through his dramatic and sensitive preparatory drawings, sketches, watercolours and oil paintings.	<i>Burdon Family Gallery</i> • until 25 March

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

Bulletin Editor: Sarah Pepperle

Gallery Contributors

Director: Jenny Harper

Collections Manager/Senior Curator: Neil Roberts

Assistant Curator (Contemporary): Jennifer Hay

Curator (Works on Paper): Peter Vangioni

Assistant Curator (Historical): Ken Hall

Public Programmes Officer: Ann Betts

Gallery Photographer: Brendan Lee

Friends of Christchurch Art Gallery: Helen Peate

Communications Adviser: Jan McCarthy

Other Contributors

Edmund Capon, Mary Kisler

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

Email bulletin@ccc.govt.nz info@christchurchartgallery.org.nz

Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.

CHRISTCHURCH

CITY COUNCIL • YOUR PEOPLE • YOUR CITY

cultural precinct

CURRENT SPONSORS OF THE GALLERY

Gold

CRANLEIGH BARTON ESTATE

ERNST & YOUNG

MONTANA WINES NZ LTD

PYNE GOULD CORPORATION/PERPETUAL TRUST

SPECTRUM PRINT

STRATEGY DESIGN & ADVERTISING

TASMAN CHARITABLE TRUST

Silver

AALTO COLOUR

THE PRESS

VERVE DIGITAL LTD

STRATEGY

DESIGN & ADVERTISING

Design & Production

Art Director: Guy Pask

Editorial Design: Douglas Maclean

Designer: Chris Flack

Production Manager: Lynda Courtney

Photolithography: Verve Digital Ltd

Printing: Spectrum Print

ISSN 1176 – 0540

b.147

2	Foreword <i>A few words from the Director</i>
3	My Favourite <i>Neil Roberts makes his choice</i>
4	Noteworthy <i>News bites from around the Gallery</i>
6	Giacometti <i>Sculptures, prints and drawings from the Maeght Foundation</i>
14	Leitmotif <i>An exquisite exhibition of paintings by Frances Hodgkins</i>
20	Out of Erewhon <i>Exploring new and interesting directions in Canterbury art</i>
26	Artist Profile: Robert Hood <i>Portrait of the artist</i>
28	Floating on Ice <i>An interview with Craig Potton</i>
30	Notes on an Artwork <i>King Tawhiao Potatau Te Wherowhero</i>
32	Recent Acquisitions <i>Featuring Michel Tuffery's FALE SA "CHCH"</i>
33	Friends of the Gallery <i>People, places and events</i>
36	Coming Soon <i>Previewing Toi Maori: The Eternal Thread</i>

Please note: The opinions put forward in this magazine are not necessarily those of Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.

Director's Foreword



Art is a public activity; it needs to engage with an audience, to provoke a response, to make us think. An exhibition or a work of art creates different reactions and takes new meaning from the viewers with whom it communicates. One of the roles of a publicly funded art gallery is to invite this response by making art available to a broad section of the community, all the while growing and expanding perceptions of art through an enjoyable and sometimes also challenging exhibition programme.

Much has been said and written in recent months about the past performance and future direction of Christchurch Art Gallery, in particular its ability to bring in visitors and to provide an experience that appeals to a broad range of people. This makes it an exciting time to take up the directorship, and I look forward to the months and years ahead. The Gallery is clearly an outstanding cultural institution for Canterbury and for New Zealand,

with a tangible sense of community, Council and stakeholder support. Now the task is to further develop the Gallery's visitor base, explore our collective relationships with art and vary the tempo of the programme in different ways.

The exhibition programme over the Summer quarter leads the way with an excellent range of exhibitions on offer – **Giacometti: Sculptures, prints and drawings from the Maeght Foundation** is an exceptional opportunity to view the works of one of the twentieth century's greatest sculptors. This is the first time his work has been seen in the southern hemisphere; Christchurch Art Gallery is the only New Zealand venue. **Frances Hodgkins: Leitmotif** has been enjoyed around the country, and we are delighted to be able to offer it to Canterbury audiences. Craig Potton's exhibition of dramatic photographs of the Ross Ice Shelf displays new work by one of the country's most successful nature photographers.

A number of New Zealand's noteworthy artists have had their roots in Canterbury, a tradition which continues in our new exhibition **Out of Erewhon**, featuring fourteen of the region's most promising emerging talents. It's fantastic to see such a wealth of talent, and also to see Canterbury at the forefront of this country's art scene.

I would like to take this opportunity to thank Gallery and Council staff, Friends, Ngai Tahu and the Gallery's many supporters for their warm welcome – in particular for the wonderful powhiri that marked the beginning of my time here. I wish you all the best for the festive season, and a very happy new year!

JENNY HARPER

My Favourite

NEIL ROBERTS



Neil Roberts retired from the Gallery as Senior Curator and Collections Manager in November 2006.

Choosing a favourite artwork is always difficult for any curator, as there are so many works in a collection with features that appeal and elicit a positive response on many levels and for various reasons. It becomes even more problematic when it is a collection that one has been intimate with, and had a large part in developing, over the past twenty-seven years. However, of the more than 6000 works in the Gallery's collection there are some I am certainly more disposed toward than others, and for the most part they are works that I have instantly liked from the time that I first saw them. Works such as: Colin McCahon's *Tomorrow will be the same but not as this is*; Evelyn Page's *Summer Morn*, which I was unable to exhibit when I first came to the Gallery in 1979 because it could not be shown during the model's lifetime; *Hawkins* by Rata Lovell-Smith, which was first shown to me as a resale work at the Canterbury Society of Arts by Nola Barron in 1981 and was an instant hit; *Dawn/Water Poem* by Ralph Hotere, which I thought was a knockout when I first saw an image of it in 1986; Bill Hammond's *The Fall of Icarus*, which when viewed at the Brooke Gifford Gallery in 1995 was a must for the collection.

And so I could go on, but the work I have chosen is the almost life-size portrait *Huia Couple – Linda and Leo*, a painting of Leo Thompson and his partner Linda Pirimona by Alan Pearson, dating from 1978/9. Even though I have appreciated Pearson's work for more than forty years, this painting was a unique experience for me when one quiet afternoon in January 1981 Alan's friend, the writer Denys Trussell, turned up at the Robert McDougall Art Gallery with a slide of *Huia Couple*. After seeing the image I immediately knew that it had a place in the collection, and fortunately the then newly appointed director John Coley agreed with me.

So what is it about *Huia Couple* that I find so appealing? Firstly, it is a mastery of double portraiture – something that is rare in New Zealand painting. Secondly, the spirit of the painting, with its merging of history and nature, is portrayed in a way that I have never seen another New Zealand painter achieve. The historical reference lies in the allusion to the double portrait of *Peter Paul Rubens and Isabella Brant in a Honeysuckle Bower* (c. 1609), where Rubens and his wife seem in complete harmony with their surroundings. *Huia Couple* has the same harmony and Baroque movement of colour, sensuality and musicality about it, yet it is a truly



Huia Couple – Linda and Leo 1978/9 Alan Pearson. Oil on board. Collection of Christchurch Art Gallery, purchased 1981

New Zealand portrait in which the subjects have become seemingly one with their distinctly New Zealand environment. It is a direct expression of Pearson's reaction to the primal forces found in the land and forest, with its energy, texture and fecundity of growth and all pervasive greenness.

In the late 1970s Pearson often visited his friend Leo Thompson at the Huia commune in the Waitakere Ranges on the edge of Manukau Harbour. The commune had been set up in 1970 by Tim Shadbolt and various other writers including Thompson. It was in this environment, with the overwhelming presence of the land and forest with its kauri, manuka and kanuka, that Pearson gave life to a series of Huia paintings and drawings, including, for me, his pièce de résistance, *Huia Couple*.

Winner – Best Design Awards 2006

Thanks to the outstanding work of Strategy Design & Advertising, *Bulletin* has once again won the Editorial and Books section of the Designers Institute of New Zealand BEST Design Awards!



www.outoferewhon.co.nz

Visit www.outoferewhon.co.nz to view an online publication on the Gallery's major new exhibition featuring works by fourteen of Canterbury's most interesting contemporary artists. See page 20 for more information on the exhibition.

Floortalk Series New Directions in Canterbury Art

Artists from the **Out of Erewhon** exhibition join curators Felicity Milburn and Jennifer Hay to discuss their works in the exhibition.

Floortalks with Felicity Milburn:
December 2 and 9, 2 pm.

Floortalks with Jennifer Hay:
January 20 and 27, 2 pm.



Powhiri and welcome for Jenny Harper, 9 October 2006

Appointments and Departures

The Gallery welcomed two new members into its management team in October – Projects and Team Facilitation Manager Neil Semple and Visitor Experience Manager Blair Jackson.

Neil joined the Gallery from City Gallery Wellington where he worked since 1997, the last five years as exhibitions manager. He has worked in the exhibitions areas of museums and art galleries since 1988, forming good working relationships with many leading artists and curators from New Zealand and overseas on major public exhibitions.

Blair worked for the last eight years as public programmes manager at Dunedin Public Art Gallery. He describes his move to Christchurch as 'coming home' to a city he left sixteen years ago. After receiving his Bachelor of Fine Arts from the University of Canterbury in 1988, he was gallery assistant at the CSA Gallery, later becoming exhibitions officer. He has since worked for the Manawa Art Gallery and the Science Centre and Manawa Museum before taking up his former role in Dunedin in 1998.

The Gallery bade farewell to two senior staff members in November – Senior Curator and Collections Manager Neil Roberts and Operations Manager Bronwyn Simes. We wish them both the very best.



Blair Jackson and Neil Semple

Neil began working at the Robert McDougall Art Gallery in 1979 as its first full-time curator, and has since played a pivotal role in developing the Gallery's collection and library. Over twenty-seven years, he has curated numerous significant exhibitions for the Gallery, including *Evelyn Page – Seven Decades* in 1986, *A Canterbury Perspective* in 1990, and the popular *Vignettes* series in 2000.

Bronwyn is taking up the position of Project Development Manager for the redevelopment of the Otago Early Settlers Museum in Dunedin. Bronwyn played a key role in the Gallery's transition from the Robert McDougall Art Gallery to the new building, bringing with her a wealth of expertise from her previous position at Museum of New Zealand Te Papa Tongarewa.

Christmas Special!

This year Christmas comes to the Gallery with a special selection of performances by children. Held in the Foyer.

13 December: Christchurch South Intermediate, 11.30 am

14 December: Central New Brighton School, 12 noon

18, 19 December: Our Lady of Victories School, 12 noon

20 December: a very special Christmas ballet by the young dancers of the Sharon Howells School of Ballet, 6.30 pm

Giacometti Programme of Events

The spectacular exhibition **Giacometti** brings a comprehensive range of events to the Gallery, including lectures, art workshops and a special symposium. For a full list of what's on, see page 13.

Special Events

Alongside our exhibition-related events, the Gallery offers a wide range of lectures, films and other special events. Coming up in December, author Sam Mahon discusses his new book, the Jubilate Singers present a choral concert, and Pacific Underground introduces the old hymns and chants of Samoa. In January, we have films showing over the new year period, and don't miss the Copenhagen Chamber Ensemble on tour in New Zealand as they present a concert featuring the music of Handel, Vivaldi and a number of Scandinavian composers.

Visit our website or check the quarterly programme for full details.

ART FOR FAMILIES

For more information on children's programmes at the Gallery, telephone 941 7302 or collect a brochure from the Information Desk.

Children's Workshops

Workshop fee of \$2 per child to cover materials. For more information, telephone 941 7342.

Sunday Surprises

Children are invited to come and create their own masterpieces. No booking required, but limited spaces may mean a short wait.

Sunday 3, 10 and 17 December, 10 am – 12 noon, and 1.30 – 3.30 pm.

Floating Forms

Over the Summer school holidays children can get creative at the Gallery and make their own floating artwork.

Workshops daily, 15 January – 2 February, 10 am – 3 pm.

School Holiday Quiz

Moving By is the latest holiday quiz helping children to explore the Gallery's collection while learning about the techniques and themes employed by artists. The quiz is aimed at family groups and children aged 4–12 years, and each completed quiz receives an arty 'tattoo'.

8 January to 2 February, 10 am – 4 pm. Free from the Information Desk.

Kids in Town

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

Waitangi Weekend

The Gallery offers a range of activities for children and families over the Waitangi long weekend (3–6 February).

Kiwi Printmaking Workshop

Children are invited to make their own print (suitable for children aged 6–11 years).

10 am – 4 pm. Workshop fee of \$2 per child to cover materials. For more information, telephone 941 7342.

Kiwi Art Icons

A special search and discovery quiz for families, tracking down the Gallery's New Zealand art icons.

10 am – 4 pm. Free from the Information Desk.

Family Day

Special family events include storytelling, face painting, Living Kiwi Treasures petting zoo and a showing of the film *Goodbye Pork Pie* at 2 pm.

Tuesday 6 February. For a detailed timetable visit our website or collect the Waitangi Weekend Activities flyer from the Information Desk.



The Art Detectives exhibition is proving very popular with children and their families – now with fun new activity worksheets!



GIACOMETTI

Sculptures, prints
and drawings from the
Maeght Foundation

17 November – 25 February

Arguably the most important
exhibition of twentieth-century
sculpture to be seen in
New Zealand, this tribute
to Alberto Giacometti
(1901–1966) is a rare and
exciting opportunity to view
the works of one of the great
masters of modern art.
Edmund Capon, Director of
the Art Gallery of New South
Wales, curated the exhibition.

“What is absolutely true of his work is that search for reality beyond the physical materiality.”

This show is not a retrospective. It is based on my view that Giacometti was, primarily, a sculptor, and whilst many, including his biographer James Lord, may slightly lament the omission of paintings, there will be none. This is partly due to the source of the exhibition and partly due to my own inclinations about Giacometti. There is a powerful symmetry for me in his sculptures and graphics, and that combination demonstrates, most convincingly, the unique and singular vision of one of the great creative spirits of the twentieth century.

Thus we have a show of thirty-five sculptures, twenty-two drawings and twenty-two prints. All of them, with the exception of the Art Gallery of New South Wales' own sculpture *Femme de Venise VII* and two prints, are from the Maeght Foundation in Saint-Paul – a haven of Miró, Alexander Calder and Giacometti in the wooded and now overly populated hills overlooking the French Riviera. It is, therefore, a highly focused show, but one that will demonstrate the very essence of Giacometti.

There have been endless texts about Giacometti, much encouraged by his perceived existentialism and his close association with Jean-Paul Sartre and Jean Genet. (Genet he particularly liked because he had a bald head which, apparently, Giacometti was fond of patting.) It seems to me that Giacometti's work has generated an alarming amount of that obtuse style of prose much loved by the French and little understood by anyone else, it seems. And though it may have been the language of his friends, I'd maintain that it was not really his language.

What is absolutely true of his work is that search for reality beyond the physical materiality; that denial of objective universal values and that search for a truth unique to the individual. That, too, was Giacometti's quest. But it is hard to see in any of Giacometti's comments and writings – and he actually wrote a lot – that he was especially interested in seeking those worlds beyond through any means other than his own instincts and experiences. He may have followed similar paths and sought similar moments of realisation and revelation as his philosopher friends, but he did so only through his own reactions, his own workings and his own instincts.

Yet it is certainly true that the images he made exist somehow beyond our present reality. So while philosophers racked their brains and deliberated with often dense and portentous prose, Giacometti just went to work kneading, massaging, modelling, pressing, thumbing and fingering the clay until he felt he had got as close to that indeterminate reality, beyond which lurked something that is just out of reach but not out of mind.

Ludwig Wittgenstein, in a preface to his uncompleted *Philosophical Investigation*, wrote of his ideas: 'I make them public with doubtful feelings.' I am sure that is how Giacometti must have felt. One of the things that has always intrigued me about his work, the sculptures above all, is how he knew just when to stop. You look at these objects, all those heavily worked and incessantly manipulated and tortured surfaces. What on earth difference would one more, or one less, thumbprint make? But Giacometti realised that he could just go no further, that at some point he had to stop. It reminds me of that wonderful comment by Frederick II after listening to Mozart's *Magic Flute*: 'So many notes, so many notes.' And Mozart turned around and said, 'Sire, there is not one too many.'

Page 6: *Walking man I [Homme qui marche I]* 1960.
Bronze, 183 x 26 x 95.5 cm. Marguerite and Aimé Maeght
Foundation, Saint-Paul: gift of Marguerite and Aimé Maeght, 1964.
© Alberto Giacometti/ADAGP. Licensed by Viscopy, Australia, 2006

Project for a book IV [*Projet pour un livre IV*] 1951.
Lithographic crayon, 38.5 x 28 cm. Marguerite and Aimé Maeght
Foundation, Saint-Paul: gift of Marguerite and Aimé Maeght, 1974.
© Alberto Giacometti/ADAGP. Licensed by Viscopy, Australia, 2006





“Great work is never finished,
only abandoned.”

I think Giacometti probably felt that all his works were incomplete and that completeness was, in any event, incompatible with that remorseless investigation and exploration of the human figure and the human condition. The poet Paul-Ambroise Valéry said, ‘Great work is never finished, only abandoned’; a comment which must apply to Giacometti. Giacometti’s entire life was unfinished business and it was doomed to that fate. As he himself said, ‘Satisfaction is the artist’s enemy.’ I suspect he was fearful of expediency.

The sheer concentration of his figures is a quality which absolutely demands and engages our attention. The curious thing about that intense gaze which transfixes us is that these figures don’t really address us, the viewer. They look through us, over us, to that sensed but unseen world beyond the reality we can actually experience, to some other horizon. It is a condition that comes through strongly in the individual figures, which are strangely anonymous, very impersonal and remote, but they nonetheless evoke our sensibilities and our concerns. We can’t really ‘touch’ these people of his, and in that sense I have always felt they were more like icons, deities perhaps, than actual humans. There is also a persistent attentiveness about his figures. They are oddly alert in their inert pose. They are tense and poised with concentration. Like Giacometti, they are on the cusp of that ultimate discovery, never fully realised but always tantalisingly close.

The majority of the male figures are in some kind of motion: striding, pointing, searching; whereas the female figures are always stilled, rather statuesque and motionless – but nonetheless assertive and imposing in their presence. Most of the latter are placed on cumbersome block-like feet, the symbolism of which is a mystery.

I don’t think any of these passing views capture exactly what it is about Giacometti’s sculpture that makes them so compelling. These solid but distinctively attenuated figures of his, and the austerity of the lines in his drawings and prints, are utterly compatible, and both have much the same impact on us. They make us, the viewers, the subject in that rather impassive stare – that glare that tends to look through us and beyond us.

There is an extraordinary concentration and intensity in these figures which, and quite deliberately so, tends to accentuate the space around them. And it is a fact that these slim figures give great credence and credibility to the space in which they sit, which merely serves to emphasise the gulf that separates us from his images. And since he tended to repeat, again and again, his subjects – his mother, his brother Diego, his wife Annette, his mistress Caroline, Jean Genet, the Japanese professor Yanaihara – we should feel familiar with his figures. And yet we’re not, we remain very detached from them.

So the sense of being strange, even estranged, in that isolation of the figure is an absolute certainty of Giacometti’s work. And that’s achieved not only through the concentrated and emotional austerity of his figures but also through the austerity of means. The combination of those qualities serves to give enormous significance to the space which these figures occupy, whether they are two-dimensional or three-dimensional. That sense of isolation and solitude is even more keenly felt in the figurative groups. Crowds they may be, but crowded they are not. There is almost a tragic thinness that emphasises the air and space around them. It’s a condition that evokes in us a natural empathy. Inevitably, our instincts and sensibilities for the isolation, loneliness, the solitude of the human condition are aroused in these figures – figures that on the one hand don’t communicate with each other, and on the other seem to be constantly searching for that world beyond the one we actually see.



Facing page: Giacometti painting in his studio surrounded by sketches for the Chase Manhattan Plaza project (detail), 1960. Photograph: Ernst Scheidegger © Neue Zürcher Zeitung, 2006

Above: Giacometti working on one of the *Walking man* sculptures, 1960. Photograph: Ernst Scheidegger © Neue Zürcher Zeitung, 2006

“He was quite a player: eighty cigarettes a day, endless cups of coffee, stayed up all night, slept through the morning.”

In 1922 Giacometti was enrolled at the Grand Chaumière, the studio of Bourdelle, and it was said of him at the time that solitude seemed to be the natural order of things with him. That order was certainly captured by all those who photographed him. A smiling Giacometti was a rare occurrence, it seems, on the evidence of all those marvellous images of him by Cartier-Bresson, Scheidegger and others. And yet, almost perversely, his drab clothes – but always, note, wearing a necktie – and strained appearance were much at odds with this engaging personality. You could say that Giacometti is proof that you don't have to be a bundle of fun to be a great artist. In fact, he was an extraordinarily gregarious individual. He was quite a player: eighty cigarettes a day, endless cups of coffee, stayed up all night, slept through the morning. The studio in rue Hippolyte-Maindron was the one he bought in 1927, and he stayed there for the rest of his life, apart from four years in the war when he went to Geneva. He led an extraordinarily spartan existence until he got to restaurants. He was a great friend of Balthus, whose life was very different. Giacometti once said to Balthus, 'I want to live in such a way that if, tomorrow, I became destitute, it would change nothing.' To which Balthus said, 'I have a greater need for a chateau than a workman has for a loaf of bread.'

Decades ago I was given to spending long evenings that usually turned into nights in that great Parisian institution, La Coupole in Montparnasse, where an irregular group of us composed of artists, writers, poseurs and hangers-on like me would pass the hours till the three-am closing time. La Coupole was also one of Giacometti's haunts and one evening

he joined us, probably in 1964, a couple of years before he died, but he was very much alive and well then. He of course arrived alone, but left with one of the prettiest and youngest of our irregular girls. Next evening we were all back there, she too, but not he. But he was, she said, hugely attentive company.

That was the only time I met this extraordinary man who created these indelible images, which, in spite of their austerity and their fragility, seem to gain strength with every day that passes. What we are trying to do with this show is capture the real spirit, the essence of what Giacometti is about. I think it does that.

EDMUND CAPON

Edmund Capon, AM, OBE, has been director of the Art Gallery of New South Wales for more than twenty-five years.

This article was first published in July 2006 *Look*, membership magazine of the Art Gallery Society of New South Wales.

Giacometti: Sculptures, prints and drawings from the Maeght Foundation is in Touring Exhibition Gallery A and C and Borg Henry Gallery until 25 February.

Giacometti is organised by the Art Gallery of New South Wales. Indemnified by the New Zealand Government. Admission charges apply.

Principal Funder:

The Tasman Charitable Trust

In-kind support:

Strategy Design & Advertising
The Press



THE TASMAN
CHARITABLE TRUST

STRATEGY **THE PRESS**
DESIGN & ADVERTISING



PRESIDENT'S
COUNCIL



Woman of Venice VI [Femme de Venise VI] 1956. Bronze, 133 x 15.5 x 33 cm. Marguerite and Aimé Maeght Foundation, Saint-Paul: gift of Marguerite and Aimé Maeght, 1964. © Alberto Giacometti/ADAGP. Licensed by Viscopy, Australia, 2006

Events

Giacometti and the Maeght Foundation
Felicity Milburn, the Gallery's Curator of Contemporary Art, discusses the French foundation which established the major collection of Giacometti's works loaned for this exhibition.

Montana Wednesday Evening

6 December, 6 pm / admission free

Venue: Philip Carter Family Auditorium

Giacometti Symposium

An in-depth look at the life, works and times of Alberto Giacometti with several leading art historians and artists. Speakers include Jenny Harper (Christchurch Art Gallery), Terence Maloon (Art Gallery of New South Wales), Dr Raymond Spiteri (Victoria University), Dr Emilie Sitzia (University of Canterbury) and Greer Twiss (sculptor).

Sunday 10 December,

10.15 am – 3.30 pm / fee \$25

Venue: Philip Carter Family Auditorium

To register or for further information,

telephone (03) 941 7342 or visit

www.christchurchartgallery.org.nz.

Now the Void: Mystery and Myth in Giacometti's Invisible Object

A lecture with British art commentator and author Dr John Finlay.

Montana Wednesday Evening

10 January, 6 pm / admission free

Venue: Philip Carter Family Auditorium

A Beginner's Guide to Bronze Casting
A discussion with sculptor Trevor Askin about the stages and techniques used in the bronze casting process.

Montana Wednesday Evening

17 January, 6 pm / admission free

Sunday 21 January, 2 pm / admission free

Venue: Philip Carter Family Auditorium

Film: What is a Head?

This film provides a behind the scenes visit to Giacometti's small atelier in the Rue Hippolyte-Maindron in Paris. We hear anecdotal remarks from his close friends and associates and watch Giacometti at work in his studio (duration 64 minutes).

Montana Wednesday Evening

24 January, 6 pm / admission free

Venue: Philip Carter Family Auditorium

Tour of Cultural Precinct Bronzes

Take an informal tour of the sculptural works outside the Gallery and in various sites around the Cultural Precinct with Ann Betts, Public Programmes Officer at the Gallery.

Sunday 28 January, 2 pm / admission free

Venue: meet in the Foyer

Giacometti and the Literary World

A lecture by Dr Emilie Sitzia of the Art History Department, University of Canterbury.

Montana Wednesday Evening

31 January, 6 pm / admission free

Venue: Philip Carter Family Auditorium

Film: A Man Among Men

A film by Jean-Marie Drot featuring important interviews with Giacometti and in-depth insights on his works (duration 52 minutes).

Montana Wednesday Evening

7 February, 6 pm / admission free

Venue: Philip Carter Family Auditorium

Giacometti Gestural Drawing Workshop

A drawing workshop for adults with tutor Andrea Baker. Please bring your own paper and drawing materials.

Saturday 10 February, 1–3 pm / fee \$12

(includes admission to exhibition). To register or for further information, telephone (03) 941 7342 or go to the Information Desk in the Foyer.

Sculptor: Neil Dawson

Neil Dawson discusses his sculptural practice and some fundamental considerations associated with the making of his works.

Montana Wednesday Evening

14 February, 6 pm / admission free

Venue: Philip Carter Family Auditorium

Sculptor: Sam Mahon

Sam Mahon discusses the casting and making of *The Southern Man*, his life-sized bronze equestrian statue.

Montana Wednesday Evening

21 February, 6 pm / admission free

Venue: Philip Carter Family Auditorium



Dog [Le chien] 1951, cast 1957. Bronze, 47 x 100 x 15 cm. Marguerite and Aimé Maeght Foundation, Saint-Paul: gift of Marguerite and Aimé Maeght, 1964. © Alberto Giacometti/ADAGP. Licensed by Viscopy, Australia, 2006



leitmotif
FRANCES HODGKINS
 8 December – 25 February

Wings over Water c. 1931/2. Oil on canvas. Collection of Tate Britain, presented by Geoffrey, Peter and Richard Gorer in memory of Ree Alice Gorer, 1954



Throughout her painting career, Frances Hodgkins (1869–1947) drew on favourite compositional motifs and genres that she returned to repeatedly. Landscape, still life and portraiture are central to her oeuvre, but she treated each genre as if they were threads in a tapestry, weaving and interweaving them so that still life floats out into landscape, just as everyday objects become markers of self. In other hands, such a practice might have become repetitious, yet the clarity of her vision and her constant desire to push her painting technique in new directions ensured that her paintings remain strongly individualistic.

Making the decision to base herself permanently in Europe may have been difficult at a personal level, but it would have been virtually impossible to achieve professional status if Hodgkins had remained in New Zealand. When circumstances permitted, she moved constantly between England and Europe, particularly France and Spain. Her letters to family and friends demonstrate the close attention she paid to the Modernist revolution taking place in Paris. Her responses to various exhibitions, in particular by Picasso, Braque, Dufy, Matisse and others, were an impetus for the change in direction seen in her work in the 1920s. She also found inspiration in the bare expanses of the Mediterranean landscape. The harsh light and block-like architectural forms produced a new vocabulary on the relation of forms to space and light.



The palette that Hodgkins evolved during this period was highly distinctive. Myfanwy Evans, who later wrote a book on Hodgkins' work (Penguin Books, 1948), described her use of colour as having 'the same quality as some fine poetry ... each picture is as indicative of a mood as a blushing and sensitive skin'. Reviewer Eric Newton also noted:

To call her colour 'delicious' is merely to praise it without giving an inkling as to its quality; but, for want of an adequate vocabulary, one must leave it at that. Titian's colour glows, but it lacks acidity; Matthew Smith's is luscious and exuberant, but it is simple like tropical sunshine. Frances Hodgkins needs a finer adjustment. Hers is twilight colour. It is queer and surprising. Moreover, it continues to be surprising. Looking at her best gouaches, the eye, long after the first impact, goes on receiving little subsidiary shocks of delight.

When travel became impossible at the end of the 1930s, Hodgkins finally came to terms with the softer beauty of the English countryside. Although elderly, in poor health and often impoverished, she produced some of her most revolutionary and abstracted works at this time. Whereas her earlier still lifes were often placed in the landscape, now the objects themselves appear fused with atmospheric effects that seem to wrap around them. Some of her most powerful works from this period refer to the blackouts of the Second World War – abstracted nocturnes of darkness filled with traces of colour and the memory of light.

Facing page: *Farmyard* c. 1940. Gouache. Collection of Christchurch Art Gallery, gifted by the Contemporary Art Society, London, 1967

Above: *Berries and Laurel* c. 1930. Oil on canvas. Collection of Auckland Art Gallery Toi o Tāmaki, purchased with funds from the William James Jobson Trust, 1982



The exhibition **Frances Hodgkins: Leitmotif** draws on works from a number of public and private collections throughout New Zealand, and is particularly fortunate to include *Wings over Water* from Tate Britain. This painting depicts the view from the artist's rooms in Bodinnick, Cornwall, in the winter of 1931/2, and is closely related to an elaborate drawing of the same name in the exhibition. Assisted by Creative New Zealand, Auckland Art Gallery conservator Sarah Hillary travelled to England in 2004 and made a scientific study of the painting alongside Tate conservation scientist Dr Joyce Townsend. This allowed a new and much needed understanding of the somewhat eclectic manner in which Hodgkins used oils. While Hillary focused on oil painting, paper conservator Ute Strehle made equally important discoveries in relation to the artist's works on paper. Their three-year study, funded by the New Zealand Lotteries Grants Board, has revealed the manner in which the artist interwove watercolour practice into her use of gouache and oils, as well as the combination of pigments used by Hodgkins in the creation of her highly individual colour palette. These discoveries are highlighted in an interactive computer programme included in the exhibition.

Her long-time friend, Neo-Romantic British artist John Piper (1903–1992), later encapsulated her place within English Modernism, writing:

I think we all recognised Frances Hodgkins' paintings in the 30's as original in many ways – really because she had shed – deliberately – a certain facility of expression and had begun to look at things more intently, and be shaken in all her preconceived ideas about their appearance (which, I think, is the origin of all good painting)... I think we were all more impressed at the time with her vision, and beautiful sense of colour and paint, than with her actual subject matter.

MARY KISLER

Mary Kisler is Mackelvie Curator, *International Art at Auckland Art Gallery Toi o Tamaki*.

Frances Hodgkins: Leitmotif is in Touring Exhibition Gallery B from 8 December to 25 February.

An Auckland Art Gallery Toi o Tamaki touring exhibition. With the support of Lottery Grants Board, Creative New Zealand and Singapore Airlines.



Event

Floortalk

Wednesday 24 January, 1 pm

Join Peter Vangioni, the Gallery's Curator of Works on Paper, for a floortalk on the exhibition.

Venue: Touring Exhibition Gallery B

Facing page: **Spanish Still Life and Landscape** c. 1932/3. Oil on wood panel. Collection of Christchurch Art Gallery, purchased 1979

Above: **Red jug** c. 1931. Oil on canvas. Collection of Auckland Art Gallery Toi o Tamaki, purchased 1982

Canterbury has long played a significant role in producing some of New Zealand's finest artists. **Out of Erewhon** celebrates the vitality and originality of contemporary visual arts practice, profiling a selection of artists with strong connections to the region. Many of the artists in the exhibition are graduates in sculpture, design and painting from the University of Canterbury School of Fine Arts.

Out of Erewhon

New directions in Canterbury art

24 November – 4 February



The artists are Hannah and Aaron Beehre, Scott Flanagan, Robert Hood, Joanna Langford, Joanne Moar (based in Germany), Phil Murray, Clare Noonan, Miranda Parkes, Cat Simpson, Peter Trevelyan, Richard van der Aa (based in Paris), Ri Williamson and Grant Wylie. Some of these practitioners have already carved out reputations as successful exhibiting artists, both nationally and abroad, while others have exhibited largely in project and artist-run spaces and are on the cusp of launching their careers before a wider audience. All of the selected artists have created new works for the exhibition, and many of these are site-specific, engaging with the architecture and technological systems of the Gallery building.

Out of Erewhon has provided artists with an opportunity to advance their practice by encouraging them to create work that demands a response to scale and site. Much of the sculpture, painting and photography displays an uncanny accord, with aesthetic investigations centring on new media, the body, technology, landscape and notions of social and cultural exploration all interweaving with each other.

The exhibition takes its title from Samuel Butler's (1835–1902) novel *Erewhon*, first published in 1872. This fantastical novel satirised English society through the invention of an 'Erewhonian' civilisation set in the Canterbury high country (erewhon is an anagram of the word nowhere). Butler came to New Zealand from England in 1859 under the instructions of his autocratic minister father, who did

not approve of his son becoming an artist. With the promise that he would be able to continue his artistic endeavours after his sojourn to the colonies, Butler left for the shores of the Antipodes to become a sheep farmer. His letters back home and subsequent writings vividly relayed in detail the trials of the early colonists. He remained in New Zealand for three years, working as a run-holder on his station in the Rangitata that he named Mesopotamia (meaning 'between two rivers') and which provided the inspiration for his philosophical, pseudo-science-fiction novel. Butler, a talented satirist, photographer, painter and well-known writer and art critic, became a cult figure in Britain after the publication of *Erewhon*, *Erewhon Revisited* and *The Way of All Flesh*.

Previous page: *Landscape Portrait Prelude 2006*
Clare Noonan. Digital print on acrylic. Collection of the artist



Top: Scott Flanagan; left: Peter Trevelyan; right: Grant Wylie
Photographs: Brendan Lee



Elements of the novel are evident in much of the work in **Out of Erewhon**. For instance, Grant Wylie's concrete 'waka' *Foundation Study .01 Craft*, made from individually cast blocks, recalls a lost utopia. It is like a relic from another time, or a craft marooned from a past visitation. This work continues Wylie's exploration of the grid as an archetypal sculptural device able to reference both abstract and formal properties. He establishes tension between the grid's infinite possibilities of space and surface, and its inherent systematic, containing nature. This tension is further developed in the idea of a voyage (and movement) and the weight of the concrete that inverts the notion of necessary floatability.

Patron by Peter Trevelyan co-opts the activity of visitors to the exhibition who, once in the presence of the work, find

themselves to be under some kind of surveillance. Within this illusory structure of mirrors, monitors and motion sensors, visitors will see themselves and others translated into binary sequences of lights. *Patron* codes and maps movement and attendance in the gallery, and in some way expresses a parallel to the 'Book of the Machines' in Butler's *Erewhon*, whereby an Erewhonian prophet argues that machines could become quasi-intelligent entities:

But who can say that the vapour engine has not a kind of consciousness? Where does consciousness begin, and where does it end? Who can draw the line? Who can draw any line? Is not everything interwoven with everything? Is not machinery linked with animal life in an infinite variety of ways?

“By altering gallery spaces and employing strategies that challenge traditional exhibition practices, the selected artists offer a fresh and intriguing viewing experience, exposing audiences to the quality and calibre of work currently being produced within the region.”

Joanna Langford's make-believe environment made from everyday materials such as plastic shopping bags, skewers and inexpensive toys, billows out from under the Gallery stairs as the plastic slowly inflates to form a landscape of jagged peaks and mountains. Immersed within this haphazard inflating and deflating world are spindly wooden towers populated with tiny creatures guarding their eccentric civilisation.

Phil Murray's innovative method of fabricating two large spheres has resulted in a complex interplay between solid and void, the corporeal and incorporeal. Casts of the artist's body curled in a semi-foetal position are seen as shapes, floating through the core of the plaster spheres. His shadow forms become visible when looking through the hollow space created by his figure.

Scott Flanagan's fascination with how the eye reads and interprets shape, colour and pattern is explored in his two abstract paintings that play on the notion of pareidolia. This psychological phenomenon ascertains that the mind can see familiar images, especially faces, in such things as clouds or everyday objects. Miranda Parkes' painting, while referencing the tradition of painting, also subverts this history as the brightly coloured canvas refuses to be contained within its frame, spilling and melting into three-dimensional space.

Joanne Moar exhibits aspects of her 'memory gathering' project *Becoming German*, while Richard van der Aa has translated his observations of daily shapes and shadows into small jewel-like paintings, which populate unpredictable spaces in the Gallery. Cat Simpson's sculptural installation



Left: *Becoming German* 2006 Joanne Moar. Mixed media. Collection of the artist

Below: *Reasons to be cheerful: small things* (detail) 2006 Richard van der Aa. Acrylic on aluminium. Collection of the artist



using wax and beech bark explores a world governed by magic and nonsensical laws, while Ri Williamson's *Terminal Measures* considers the architectural and psychological impact of airport security. Hannah and Aaron Beehre's interactive installation is inspired by dreams and children's play, and Clare Noonan's *Landscape Portrait Prelude* sees her negotiate the performative self as a navigating instrument through the world. Rob Hood and his works are profiled on page 26.

Out of Erewhon promises to be an entertaining and challenging exhibition that will lead viewers on a journey through territory that is both familiar and strange.

JENNIFER HAY

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

Out of Erewhon is in the William A. Sutton and Ravenscar Galleries, and at several other locations inside and outside the Gallery, until 4 February.

Visit www.outoferewhon.co.nz to view an online publication on this major new exhibition, featuring essays on each artist and stunning images of every work.

Floortalk Series

New Directions in Canterbury Art

Artists from the **Out of Erewhon** exhibition join curators Felicity Milburn and Jennifer Hay to discuss their works in the exhibition.

Floortalks with Felicity Milburn: December 2 and 9, 2 pm.

Floortalks with Jennifer Hay: January 20 and 27, 2 pm.



Robert Hood

Since graduating with a degree in sculpture from the University of Canterbury School of Fine Arts in 1998, Robert Hood has exhibited in numerous exhibitions, most recently in the group exhibition *Headway* at Artspace, Auckland in 2006. He has been awarded the Olivia Spencer Bower Foundation Art Award for 2007.

Two works by Robert are currently showing in the Gallery's exhibition **Out of Erewhon: New Directions in Canterbury Art**, including *Observation Deck* on top of the Montreal Street entrance to the car park. His video piece for the exhibition, *My Puddle*, captures the beauty and remoteness of Canterbury's high country reflected obliquely in a rain puddle.

Photograph: Guy Pask



FLOATING ON ICE - Craig Potton

15 DECEMBER – 9 APRIL

PETER VANGIONI, CURATOR OF WORKS ON PAPER, TALKS WITH CRAIG POTTON ABOUT HIS DRAMATIC PHOTOGRAPHS OF THE SUBLIME ROSS ICE SHELF.

PV: Untouched landscapes are obviously a source of inspiration for much of your work and reflect your background as a conservationist. What was it about your visit to the Ross Ice Shelf that inspired this body of work?

CP: From the moment I first saw photographs of this huge, flat expanse of frozen ocean I was hooked, and dreamed of going there. It is one of the largest untouched, unvisited wildernesses on earth, and for some thirty years I have

been involved in campaigns to preserve it from mining, over-fishing on its edges, over-zealous scientists and excessive tourism. When I finally flew over and then landed at Scott Base on the edge of the Ross Sea, I was well and truly primed to feel an immense sense of gratitude that this wild, unmodified landscape existed. I wasn't prepared, however, for how stunningly beautiful the white ice and blue sky were, as well as the grey storm skies, or how strange it felt to be standing on the frozen ocean looking at the immense horizon. I remember standing by the plane, laughing and thinking, I'm going to start photographing right now; the plane and me on this great white tabletop of ice sitting on the ocean. Each day before we went into the Dry Valleys, I'd walk

out from Scott Base and just stand on the frozen ocean and the ideas and images started coming.

PV: Was it difficult to portray the staggering expanse of space? Were there any pictorial challenges for you to overcome?

CP: It was hard to convey the scale and deal with the overwhelming whiteness. Almost all the photos have some reference to scale, in that there is a person, or vehicle or a rocky outcrop, but in one or two images you are on your own and it either works for you or it doesn't. The whiteness, which becomes an exquisite series of greys in stormy weather, was reasonably monotonous, but because I shoot in medium format on virtually grainless

Facing page: Island 2, Ross Sea 2002; top left: Robbie on the Ross Sea 2002; bottom left: Glacier 1, Ross Sea 2002; right: Glacier 2, Ross Sea 2002
All works: Photographic print (Lambda). Collection of the artist



“I wasn't prepared for how strange it felt to be standing on the frozen ocean looking at the immense horizon.”



film, and slightly overexpose, I think there is enough detail captured and a wonderful sense of the simple colour ranges in this environment.

PV: Many of the works convey a sense of floating, not only of ice floating on the Ross Sea but also of landforms seemingly floating or suspended in an atmospheric whiteness with no discernable horizon. Was this something you deliberately set out to convey?

CP: As I've already alluded to, the moment I got off the plane on the ice runway I knew – in a very existential way – that I was standing on a thin layer of ice that was floating on the ocean. For me there is something disarming and exotic about the idea of actually walking on water, about heavy objects like vehicles being suspended above it, or distant rocky islands that appear to float above the lighter substratum. I believe the Japanese talk of the 'floating

world' as the other side – the shadow of their rigidly proper daily society. Certainly I found it unsettling from the moment I stepped off the plane that this huge heavy machine was suspended above the ocean by a mere metre or two of ice. So the idea of 'floating on ice' came very quickly, and much I saw reinforced it. It's my hope the images from this unusual place float out toward the viewer.

PV: The Antarctic Arts Fellow Programme has given a number of New Zealand artists the privilege of visiting Antarctica, but I understand your visits were set up as special projects.

CP: I first visited Antarctica in 1993, before the programme's inception. I wanted to return to do more photography in the Dry Valleys, with a view to publishing a book on that phenomenal area, and also to visit Cape Crozier where Emperor penguins breed

on the edge of the Ross Sea. I convinced Antarctica New Zealand to set up a special project for me for the 2000/01 season. They turned down my request to go to Cape Crozier on the grounds of leaving the penguins alone (which was fair enough), but gave me a great opportunity to work in the Dry Valleys as long as I paid for my own helicopter time. I make this point because I want to apply for the Arts Fellow Programme in the future to do more photos on the Ross Sea. It's a work unfinished.

Floating on Ice is in the Tait Electronics Antarctica Gallery from 15 December to 9 April.

Event

Lecture
Wednesday 28 February, 6 pm
Craig Potton speaks on his works in the exhibition.

Venue: Philip Carter Family Auditorium



King Tawhiao Potatau Te Wherowhero 1882 Gottfried Lindauer. Oil on canvas.
Collection of Christchurch Art Gallery, gift of H. G. and A. H. Anthony, 1964

In 1882, when Bohemian-born painter Gottfried Lindauer (1839–1926) made this portrait of King Tawhiao, Tawhiao Matutaera Potatau Te Wherowhero (c. 1825–1894), his subject was extremely well-known throughout New Zealand, and a topical source of anxiety for settler government and society. Having painted three portraits of Tawhiao

at around this time, the achievement must have felt like something of a coup for Lindauer, with a ready audience for such a work guaranteed.

From 1864 until 1881 – the year before this portrait was painted – Tawhiao and his followers remained in isolation in the central North Island, in Ngati Maniopoto territory, as a resolute bid for Māori self-determination.

Tawhiao held a visionary and prophetic role for his people during a long period of uncertainty and loss. In 1881 the king and his followers laid down their weapons, declaring an end to warfare and enabling the opening up of the King Country and central North Island to government, railway and settlers.

1882 was a turning point for Lindauer. Arriving in Nelson in 1874,

King Tawhiao Potatau Te Wherowhero

BY GOTTFRIED LINDAUER

Continuing our series examining artworks from the Gallery's collections, Ken Hall takes a closer look at one of Gottfried Lindauer's best-known portraits.

Tawhiao, the second Maori king, is portrayed by Lindauer as a significant rangatira, adorned with precious huia feathers, elaborate full-facial moko (tattoo), pounamu motoi (greenstone ear ornament) and kahu kiwi (kiwi-feather cloak).



Another of Tawhiao's cloaks was worn in August 2006 by his great-great-great-grandson Tuheitia Pahi, during his ceremonial anointing as the new Māori king

Adding indigenous 'flavour' to a New Zealand-made product, Tawhiao's portrait also appeared on packaging for Strang's 'Maori Brand' peppers and spices, first produced in Invercargill in the 1880s. Increasingly, European New Zealand began to incorporate Māori imagery into everyday life, most noticeably in print and graphic design, as a popular – if sentimentalised – expression of unique geographic identity and location.



Another portrait of Tawhiao by Lindauer, now in the collection of Auckland Art Gallery, was the basis for his portrait on the New Zealand Reserve Bank's first banknotes issued in 1934. Tawhiao was also the first to issue banknotes in New Zealand in the early 1880s through the autonomous Bank of Aotearoa.



Further Reading

Leonard Bell, 'Lindauer, Gottfried 1839–1926', *Dictionary of New Zealand Biography*, updated 7 April 2006, www.dnzb.govt.nz.

Roger Blackley, *Art New Zealand*, No. 119, Winter 2006, pp. 72–76, 91–92.

R. T. Mahuta, 'Tawhiao, Tukaroto Matutaera Potatau Te Wherowhero ?–1894', *Dictionary of New Zealand Biography*, updated 7 April 2006, www.dnzb.govt.nz.

Above left: New Zealand Reserve Banknote, issued 1934. Courtesy of Steven McLachlan, Shades Stamp Shop

Above: Strang's 'Maori Brand' spice tin

the Vienna-trained portraitist began painting Māori and European settlers soon after his arrival. After moving to Auckland, then Wellington, and briefly Christchurch, in 1881 Lindauer established his studio in Napier. By 1882, however, he had sold all his possessions and was planning to return to Europe – a plan successfully diverted by Napier photographer Samuel Carnell,

upon whose photographs of Māori Lindauer sometimes based his portraits. Carnell convinced Lindauer to stay, offering him the opportunity to travel to Native Land Court hearings in Marton convened by Dr Walter Buller, who along with the many rangatira (chiefs or nobles) in attendance would promise Lindauer a ready flow of commissions.

The story of how this portrait reached Christchurch – and the collection of the Cashmere couple who gifted it to the Robert McDougall Art Gallery in 1964 – remains a mystery, but an original connection to Walter Buller and the Land Court hearings seems both credible and likely.

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

FALE SA “CHCH” Michel Tuffery

FALESA “CHCH” (sacred house, Christchurch) is one of several woodcuts completed by Michel Tuffery during his 1999 artist's residency at The Arts Centre in Christchurch. It illustrates his response to the city, in particular the prominence of churches. Decorated throughout with Polynesian patterns, the work melds together visual symbols of Pacific and Western cultures. Several sailing vessels appear in the composition, both Pacific vessels and colonial sailing ships, bearing people, Samoan fales, crosses and churches.

The central motif, a nineteenth-century colonial sailing ship, symbolises the arrival of Western cultures and religion to the Pacific. The church spire, representing the main mast of the ship, also references the spire of the Gothic-styled ChristChurch Cathedral, one of the most prominent and best-known buildings in the heart of Christchurch. The ship also bears traditional Pacific-patterned sails, presenting a striking image of cultural crossovers.

Tuffery has worked with a wide variety of mediums throughout his career, with printmaking forming an important element in his practice. He displays an instinctive affinity with woodcuts in particular. Tuffery studied printmaking at Otago Polytechnic's School of Art, where he completed his honours year in 1988 under Marilyn Webb, Tom Field and Chris de Jong. *FALE SA “CHCH”* was produced in Christchurch with Marian Maguire at PaperGraphica.

This work is currently not on display.

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



FALE SA “CHCH” 1999 Michel Tuffery. Woodcut. Collection of Christchurch Art Gallery, purchased 2005

President's Letter



Over the six weeks prior to this issue of *Bulletin* we have had fifteen events for the Friends: the opening of two new exhibitions, two previews, three LocArt visits, two speakers of the month, a shopping day, a new members' night, a Court Theatre evening, a trip to Flaxmere, our Spring Trip and the Art Event!

The fundraising lecture given by Grahame Sydney on 8 October was a great success, with 170 people attending. The funds raised from the event will go into the Gallery acquisitions fund. Shirley Keam was the lucky winner of the reproduction of his landscape painting *Anderson's Lane*. Grahame gave a fascinating talk, comparing two particular years – 1974, the year he started working as a full-time artist, and 2006. He spoke about the art, music and fashions of the times, as well as his work methods and opinions on art.

Luck played a big part in the start of Grahame's career. In 1974 he returned from two years in the United Kingdom and was painting in his old bedroom upstairs in his parents' home in Dunedin. Just two weeks after his return, art dealer Peter Webb arrived

uninvited and unannounced, climbed the stairs and asked to buy all his work for the next year for a solo exhibition in Auckland. It was a sell-out success. Grahame believes in luck, but also that you must recognise and lean towards it. He drew and painted all day and often into the night, relying on a trusted eye and instinct. He believes that an artist's hand should be connected to the heart, and also in the importance of the power of place – where you come from.

Jenny Harper has returned to the place she came from. We warmly welcome her back to Christchurch as Director of the Gallery and as a new member of the Friends.

We look forward to seeing you at our combined Christmas party/ Frances Hodgkins Opening on 7 December. Best wishes for the festive season.

Helen Peate

HELEN PEATE
President

Artist on Toast: Don Peebles

TUESDAY 27 FEBRUARY, 7–10 PM

We invite you to join us for a celebratory dinner to honour Don Peebles. Don has been a patron and supporter of the Friends for many years. His friends and colleagues John Coley, Grant Banbury and Justin Paton will toast him and talk about his career as one of New Zealand's most respected artists. The dinner will be held at Alchemy Café & Wine Bar.

Tickets are \$75 per head; please send cheques payable to Friends of Christchurch Art Gallery to Friends of Christchurch Art Gallery, PO Box 2626, Christchurch.



Don Peebles

FRIENDS
TE RUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

Summer Trip

SUNDAY 11 MARCH

Join us for our annual summer trip as we head to Little River, Little Akaloa and Akaroa. Highlights include visits to Annabel Menzies-Joyce, Denise Montgomery, Little Akaloa Church, Akaroa Museum and Powerhouse Gallery.

For details see the enclosed flyer.



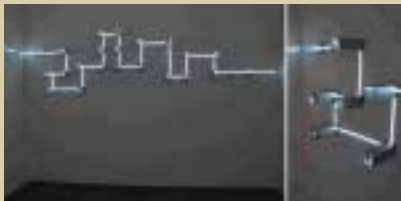
St Lukes Church, Little Akaloa

Preview: The Eternal Thread

FRIDAY 16 FEBRUARY, 9.30 AM

Friends are invited to join Gallery staff in previewing the new exhibition **Toi Māori: The Eternal Thread** before it opens to the public. A curator or other expert will introduce the exhibition. For entry please present your Friends membership card.

Please meet outside the Gallery at 9.20 am.



Stuttering Structures 2005/06 Ina Johann



Karemea Lagoon 2006 Adrienne Pavelka

LocArt

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

Weekday Events

Studio visit: Ina Johann

WEDNESDAY 24 JANUARY, 10.30 AM

Ina Johann won the COCA/Anthony Harper Contemporary Art Award in 2006 for her light sculpture *Stuttering Structures #3*, and has been a finalist in other major contemporary art awards. She uses photography, video and archival images in her work, which draws on her experience as a traveller and an emigrant: loss and fragmentation, alienation and identity, search and discovery.

Maximum 20 members. Meet Corallyn Newman outside 14 Orari Street, New Brighton at 10.20 am.

Studio visit: Adrienne Pavelka

THURSDAY 15 FEBRUARY, 10.30 AM

Originally a graphic artist and illustrator, Adrienne Pavelka is now a well-known painter of simplified skies and landscapes in watercolours and oils. She has tutored workshops from Dunedin to Pukekohe, has exhibited in Canada and throughout New Zealand and has won several awards. Visit www.adrienne-pavelka.com.

Maximum 20 members. Meet Corallyn Newman outside 1 Crossland Terrace, Lyttelton at 10.20 am.

Weekend Event

Jean Cumming: Art and Garden

SATURDAY 17 FEBRUARY, 10 AM

Visit the art collection and garden of musician Jean Cumming, wife of the late Will Cumming, artist, teacher, garden enthusiast and long time supporter of Christchurch Art Gallery.

Maximum 20 members. Meet Joce Gilchrist for coffee in the garden at 146 Bridle Path Road (on the left past Ferrymead) at 10 am.

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

Friends of 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, \$2.50.

Philip Trusttut: About Painting

WEDNESDAY 17 JANUARY

Philip Trusttut is one of New Zealand's most recognised contemporary painters of major works. He graduated with a Diploma in Fine Arts from the University of Canterbury School of Fine Arts in 1964, and has since shown in Sydney, New York and Melbourne as well as in New Zealand where his work is represented in all major public and private collections.



Phil Price: Kinetic Sculptures

WEDNESDAY 21 FEBRUARY

Phil Price is an outstanding kinetic sculptor whose works have featured prominently in the cityscapes of Christchurch, Wellington, Auckland and Sydney. Phil is in full-time art practice, developing works for private commissions, public installation and exhibition work. *Nucleus*, commissioned in conjunction with the Art and Industry Biennial Trust, is an impressive new presence on the corner of High, Manchester and Lichfield streets.



Memberships

New Members: Robert & Marion Anderson, Patrick & Rosalie Ardagh, Terry Austin, Julie Bohnenn, Barbara Brook, Jacqueline Bullmore, Paul & Dianne Chaney, Graeme & Dorothy Cochrane, Sandy Drummond, Warren Feeney, Anya Filippochkin, Garry & Margaret Forward, Norie Garland, Shirley Gibson, Jen Gill, Deanna Gracie, Lisa Halsall, Jenny Harper, Margaret Johns, Murray & Sue Jones, Dianne Kennedy & Jack Wood, Ann Kimber, Judy Loe, Lorraine Logan & David Martin, Elizabeth Lucas, Alastair McArthur, Adeline McDonald, Bala Patel, Natalie Peters, Diana Phillips, Lois Rogers, Maria Scott, Liz Searle, Lisa Stamp, Robyn Stewart, Jane & Peter Wardell, Carolyn & Robin Wilde

Life Members: Penny Aitken, Hubert Klaassens



Art Trek, 25 October 2006

Above: **Top Side** 2001 Philip Trusttut. Acrylic on unstretched canvas. Collection of the Gallery, purchased 2001

Left: **Nucleus** 2006 Phil Price. Steel, epoxy glass and carbon fibre kinetic element, with live element bearings. Commissioned by the Art & Industry Biennial Trust, for SCAPE 2006 Biennial of Art in Public Space

Coming Soon

Toi Māori: The Eternal Thread

Te Aho Mutunga Kore
16 FEBRUARY – 27 MAY

The Gallery is privileged to host the homecoming of a major international touring exhibition celebrating the changing art of Maori weaving.

Toi Maori: The Eternal Thread – Te Aho Mutunga Kore features traditional and contemporary work by more than forty leading Maori weavers, and includes kakahu (cloaks), whariki (mats), taniko (tapestries), tukutuku (wall panels), piupiu (skirts) and kete (baskets).

This is the first major international touring exhibition to celebrate Maori weaving, and has toured the United States to great acclaim, reaching audiences of over 50,000 people as well as the interest of the US media.



Kakahu Korowai c. 1985 Dame Rangimarie Hetet. Muka, feathers from weka and pheasant, kārure, dye. Photography by Norman Heke. Courtesy of Toi Māori Aotearoa

The Gallery will host the homecoming of these precious taonga (treasures), along with a major programme of events celebrating Maori art and artists. Many of the artists with works in the exhibition will attend to give demonstrations of weaving and presentations about their work.

Developed and toured by Pataka Museum in partnership with Toi Maori Aotearoa and Te Roopu Raranga Whatu o Aotearoa, and with the support of Te Waka Toi, the Maori Arts Board of Creative New Zealand.

A special programme of events will accompany this exhibition – check the Gallery website or pick up a brochure from the Gallery in February for more information.

Spectrum – practising the art of printing



Spectrum Print

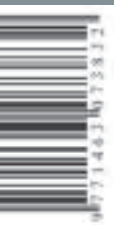
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

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



the technology between imagination and reality





TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY



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

Closed Christmas Day

Admission free unless otherwise stated

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

Tel (+64 3) 941 7300, Fax (+64 3) 941 7301, Email: info@christchurchartgallery.org.nz

www.christchurchartgallery.org.nz

Gallery Shop tel (+64 3) 941 7388

Form Gallery tel (+64 3) 377 1211

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

Education Booking Line tel (+64 3) 941 8101

Art Gallery Carpark tel (+64 3) 941 7350

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

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

