

b.149

BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU winter june – august 2007



Exhibitions Programme

June, July, August

KELCY TARATOA: MY SPACE

Populated with self-portraits, action toys and superheroes, the large-scale urban scapes of Kelcy Taratoa introduce an arresting new presence in New Zealand art.

Touring Exhibition Gallery B
• until 24 June
• exhibition brochure available

REBOOT

An energetic multimedia exhibition of contemporary art from the Jim Barr and Mary Barr Collection, showcasing acclaimed New Zealand artists alongside international luminaries.

A Dunedin Public Art Gallery touring exhibition.

Touring Exhibition Galleries A, C & Borg Henry Gallery
• until 1 July

PICTURING THE PENINSULA

A selection of works by some of New Zealand's most significant historical and contemporary artists responding to the unique landscapes of Banks Peninsula Te Pataka o Rakaihautu.

Burdon Family Gallery
• until 5 August

STELLA BRENNAN: WHITE WALL / BLACK HOLE

Stella Brennan's evocative audiovisual work explores the 1979 Erebus disaster, drawing from original film taken onboard the plane minutes before it crashed.

Tait Electronics Antarctica Gallery
• until 5 August

HANDBOOK: ANS WESTRA PHOTOGRAPHS

Best known for her portrayal of Māori social, cultural and political life, this photographic journey by Ans Westra is a challenging and revealing record of the growth of our nation over nearly half a century.

Based on the Alexander Turnbull Library collections and organised by BWX (Blair Wakefield Exhibitions) in association with the National Library Gallery.

William A. Sutton & Ravenscar Galleries
• 13 July – 4 November
• publication available

BILL HAMMOND: JINGLE JANGLE MORNING

The long-awaited spectacular survey exhibition of more than two decades of work by one of New Zealand's most sought-after contemporary painters.

Principal Exhibition Sponsor: Ernst & Young. The exhibition and accompanying publication are supported by the Friends of Christchurch Art Gallery.

Touring Exhibition Galleries & Borg Henry Gallery
• 20 July – 22 October
• publication available

JULIAN DASHPER: TO THE UNKNOWN NEW ZEALANDER

An exhibition by one of New Zealand's leading contemporary artists.

Burdon Family Gallery
• 10 August – 14 October

From the Gallery Collections

COLLECT: NEW ACQUISITIONS

An eclectic mix of recent additions to the Gallery's collections, including paintings, sculptures, photography, prints, glass and ceramics.

William A. Sutton & Ravenscar Galleries
• 8 June – 1 July

ART DETECTIVES (UPDATED)

From the collections comes this delightful interactive exhibition for children of all ages, encouraging younger visitors to explore and connect with artworks.

Monica Richards Gallery
• ongoing

THE COLLECTIONS

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

Collection Galleries
• Collections catalogue available

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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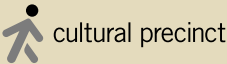
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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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Cover: **Predator Rock** (detail) 2007 Bill Hammond. Acrylic on canvas. Private Collection, Auckland

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

JENNY HARPER



The first half of the year has seen a wonderful revitalisation of the Gallery's foyer space. We are thrilled with Lee Joong Keun's computer-generated installation on the grand staircase, *Super Nature*. This has sparked both visual and conceptual interest and will remain in place for some time. Even more conspicuous, Michael Parekowhai's giant inflated rabbit *Jim McMurtry* has fascinated the media and our visitors – many of whom we have seen posing beside him for photographs. We will be sorry to see *Jim* and his partner *Cosmo* (currently gracing **Reboot: The Jim Barr and Mary Barr Collection**) leave on 1 July. It has been great to see how much potential the sizeable foyer holds for art installations, and we intend to continue making the most of it.

Scholarly output is an important facet of any major art gallery's activities. Christchurch Art Gallery's most significant publication for 2006 was *Julia Morison: a loop around a loop*, and I am delighted to announce it has been shortlisted for the Montana New Zealand Book Awards. Produced in partnership with Dunedin Public Art Gallery, with essays by Justin Paton, Jennifer Hay and Anna Smith, this book is an excellent example of the sterling quality of the Gallery's publications output.

Our next major publication accompanies the exhibition **Bill Hammond: Jingle Jangle Morning**, a stunning exhibition of more than two decades of work by a singularly talented Canterbury artist. Curator Jennifer Hay has spent two years researching and bringing the exhibition

together, and has delivered a thorough and insightful exposé of the artist's oeuvre. The publication, designed by Aaron Beehre – who also designed *Julia Morison: a loop around a loop*, is a spectacular catalogue of the exhibition and will undoubtedly have an extended shelf-life as the definitive publication on the artist. The book also includes an essay by Ron Brownson, and contributions from Chris Knox and Laurence Aberhart.

Another major facet of our activity is collection-building, and this Gallery collects on behalf of the Christchurch community as vigorously as we can. We have decided to draw more attention to this activity by showing a selection of new works. **Collect: New Acquisitions**, which opens this quarter, is an eclectic display of recent additions to the Gallery's collections, and we will enjoy any debate and comment which it sparks. The show keeps good company with several new works which will go on display in the contemporary collections bays upstairs. **Picturing the Peninsula**, curated by Peter Vangioni, is a strong selection of works from the permanent collections around the theme of Banks Peninsula. Featuring several major artists as well as lesser known figures, the exhibition goes some way towards revealing why the region has for so many years inspired and fascinated artists. A selection of the photographs of Ans Westra is also on display in the touring exhibition **Handboek**, an insight not only into New Zealand culture but into the mind of an artist who came to the country at the age of twenty-

one and made a career documenting an unfamiliar nation.

I would like to thank the Friends of Christchurch Art Gallery for their exceptional generosity with regard to enhancing our collections. Not only have they made possible the acquisition of three significant works of art – all of which are featured in **Collect: New Acquisitions** – they are also a major sponsor of the publication *Bill Hammond: Jingle Jangle Morning*. The goodwill of our Friends is crucial to the successful running of our Gallery, and we are grateful for their support.

We go to press with the news that the Gallery has won several awards at the Museums Australia Publication Design Awards – for *Bulletin*, *Julia Morison: a loop around a loop* (which was joint overall winner) and corporate identity! As well as their great work with *Bulletin*, Strategy Design & Advertising has played a crucial role in developing the Gallery's brand and creating exciting marketing campaigns for a range of our exhibitions. I would like to congratulate Strategy for scooping a highly coveted international Silver Clio award this year from among thousands of entries worldwide for their outstanding marketing of the **Giacometti** exhibition. This is an exceptional coup for Strategy and the Gallery as their active partner.

JENNY HARPER
Director
May 2007

My Favourite

GRAHAME SYDNEY



"The portrait displays a courageous unconventionality in composition, and a lack of sentimentality that is almost uncomfortable."

In his marvellous book *Untold Stories*, Alan Bennett observes that sometimes 'art is hard on the feet'. He talks briefly of the 'dark angel of tedium' which can inhabit art galleries. I know it well. My own method for angel-avoidance is to sneak away for a cup of tea whenever the clamour of images gets too much for my paltry powers of concentration.

Looking at paintings is like reading for me: slow, deliberate, re-reading for absorption, skimming other bits. In both books and galleries I mistrust instant judgment, the easy appeal of superficial impact. Style and glamour are all surface, mere fashion, potentially treacherous in person – no indicator of depth or intellect – and equally so in paint. Nor is scale any signal of significance: a weak idea painted large remains a weak idea.

So when Neil Roberts was showing me through the loaded picture stacks down in the basement of the old Robert McDougall Art Gallery some years ago and a small unfinished portrait caught my eye, I put the cup of tea on hold.

I was startled: it was by a painter whose name I'd never once heard – and me always proud of my knowledge of our painting history. How could someone be this confident – and so obviously competent – with paint, and so dispassionately clinical in his confrontation with the face in the mirror, the face he'd watched weather from fresh, unmarked childhood through to this beaten, furrowed 42-year-old battleground of anxieties, yet remain unknown, unremarked, overlooked?

I still know little about him; the Gallery's book on its collections tells me Douglas McLeod was a son of the South: born in Oamaru in 1906, a Christchurch resident from the age of six through to 1941 when he left for war service in the Pacific. A stand-out student at the Canterbury College of Art in the 1920s, he enjoyed success also as a commercial artist for Chandler and Co. in the city.



Self Portrait c. 1948 Douglas McLeod. Oil on canvas on board. Collection of Christchurch Art Gallery, presented by Miss D. McLeod and Mrs V. J. Roberts

He began exhibiting with the Canterbury Society of Arts in 1933, but he apparently gave up painting altogether when his wife died in the late 1940s. He would live for another thirty years and never pick up a brush. Tragedy.

The two small portraits in the Gallery's collection – this remarkably honest self, and a similarly sad, unpretentious study of his ailing wife – display a courageous unconventionality in composition, and a lack of sentimentality that is almost uncomfortable. This is blunt, raw painting at its best.

While sometimes I sense a suggestion of good humour lurking, I also note a brush seemingly dipped in sorrow, and the face appears to be trying to speak, to stop anyone who might have time to listen. It's slightly difficult to remember this is a self, not a portrait of someone else. Its deliberate viewpoint places the viewer above, looking down, adding to its inherent shyness and lack of confidence. Plainly incomplete, it plays a beautifully subtle game: 'This is me, shamelessly,' it says; then adds, 'but this is nothing more than paint... See how I made it? See me?' They're both true.

If memorability is an indicator of quality, there are few as powerful: superficiality, glamour, fashion – all seem to be an anathema to Douglas McLeod's hardened vision and telling hand. Before such unpolished gems as this, I never even think of my feet, and Alan Bennett's dark angel of tedium inhabits another room.



Gallery Wins Awards

At the **Museums Australia Publication Design Awards** (MAPDA) in Canberra on 17 May, the Gallery scooped several sensational awards. *Julia Morison: a loop around a loop*, published in partnership with Dunedin Public Art Gallery, was joint winner as the best major catalogue, and also took out the grand prize as joint winner for best overall publication. Congratulations to Aaron Beehre for his exceptional design work. *A loop around a loop* has also been shortlisted in the **Montana New Zealand Book Awards**, with the winners to be announced on 30 July.

Bulletin once again won the MAPDA award for the best magazine of 2006. The team at Strategy Design &

Advertising produce consistently outstanding design for *Bulletin*, and they are also to be congratulated for their work on the *Giacometti* and *Cecil Beaton* campaigns for the Gallery – which won the corporate branding award. Strategy also won a special award from the judges for their inspired work with the Gallery's brand and identity.

The Gallery enjoys a very successful partnership with Strategy, whose 'Shadows' marketing campaign for *Giacometti* won a coveted **Silver Clio** in Miami in May. The Clios are the world's oldest and most respected advertising and design awards, and this year attracted more than 20,000 entries from over sixty countries.

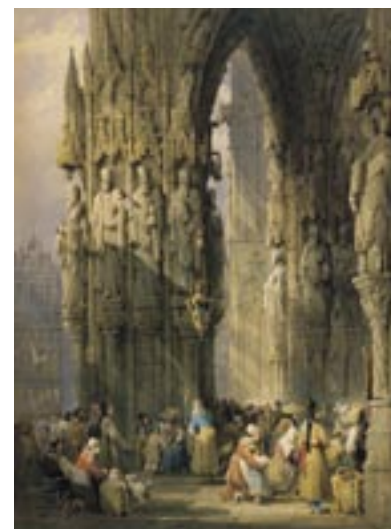
Refreshing the Collections Hang

From 12 May, the collections galleries on the first floor will be refreshed with a new selection of artworks. Divided into historical, twentieth-century and contemporary sections, the new displays will include newly acquired works and works that have been in storage. Many of the Gallery's most popular works will remain on display. Historical highlights include Samuel Prout's large watercolour *The Cathedral of St Peter, Regensburg Porch on the West Façade*. The bay featuring twentieth-century Canterbury works includes a small selection of Canterbury printmaking from the 1920s, 30s and 40s including examples by Francis Shurrock, Evelyn Page, Bill Sutton, Leo Bensemann and Juliet Peter. Other highlights from the works on paper collection include Colin McCahon's large watercolour *Light Falling Through a Dark Landscape (A)* from 1972 and

Frances Hodgkins's late period gouache *Return of the River* from 1937.

The twentieth-century Canterbury paintings bay also features a number of portraits, including Elizabeth Kelly's elegant *Margaret* from c.1936, Olivia Spencer Bower's enigmatic 1950 *Self-Portrait*, and two paintings – *Self Portrait* (c.1948) and *Portrait of the Artist's Wife* (1946) – by Douglas McLeod. Other paintings being brought into view include Ivy Fife's *Queen's Visit* from 1954, and a vivid untitled 1984 semi-abstract landscape work by Quentin Macfarlane.

The contemporary hang will feature *Device for shadows and reflections*, a 2006 kinetic sculpture by Andrew Drummond, and *Slumper*, a colourful, voluminous painting by Miranda Parkes. Other new additions include work by Heather Straka, Luise Fong and Anton Parsons.



The Cathedral of St Peter, Regensburg Porch on the West Façade c.1823 Samuel Prout. Watercolour. Collection of the Gallery, Heathcote Helmore Bequest 1965

Ria Bancroft Centenary

2007 marks the centenary of the birth of Ria Bancroft, an important Canterbury sculptor. Born in England, Bancroft moved to Christchurch in 1962, where she exhibited regularly and received many commissions, including designing the tabernacle screen doors for the city's landmark Cathedral of the Blessed Sacrament.

Eclipse was completed in Italy while Bancroft was studying at the Academy of Fine Art in Florence between 1960 and 1962. A total eclipse of the sun occurred during this period, and this work depicts a group of observers staring skyward on the roof of a nearby house, holding up sheets of smoked glass through which they are able to safely observe the eclipse.



Eclipse 1961 Ria Bancroft. Bronze. Collection of Christchurch Art Gallery, purchased 1996

Art Appreciation Course

Another of our popular Insight art appreciation courses begins in June, offering a beginner's guide to art. Small groups will take an in-depth look at portraiture, landscape, abstraction and contemporary styles.

The course is offered in four two-hour sessions – either on Saturday mornings starting 9 June, or Tuesday mornings starting 12 June. Course fees apply and enrolments are necessary. To enrol or for further information telephone 941 7342.

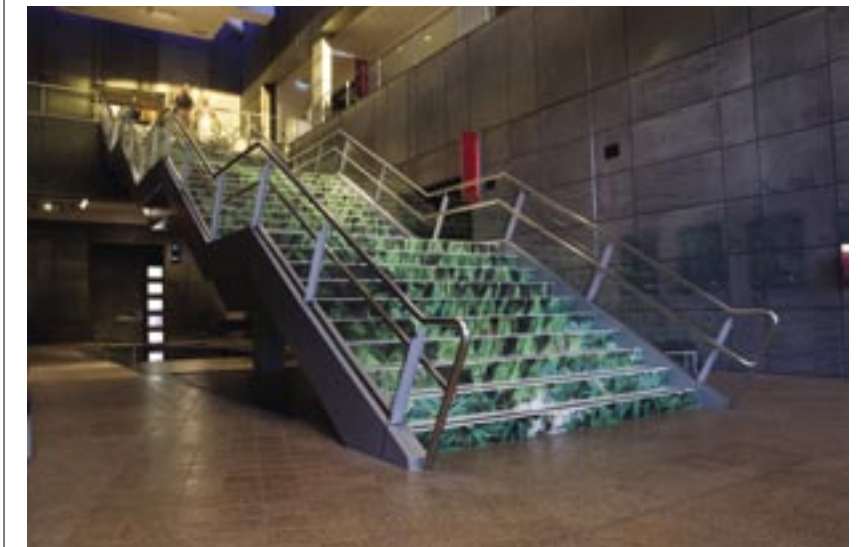
Art on the Grand Staircase

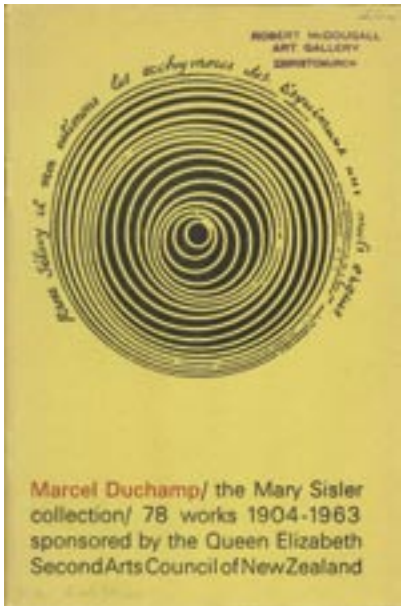
Lee Joong Keun

Rising up the marble staircase in the Gallery foyer is a three-dimensional artwork by Korean artist Lee Joong Keun. Like an imaginary landscape, walking up the stairs becomes a conceptual act, as if rising to the sky or climbing a mountain. A montage of lush ferns and native forest, representing New Zealand as the world's last paradise, is overlaid with an image of the monumental Geumgang Mountain from *Geumgang Jeondo*, a traditional eighteenth-century landscape painting by Jeong Seon considered a magnificent national treasure in Korea.

Joong Keun created *Super Nature* while he was the international artist in residence at The Arts Centre of Christchurch from December 2006 to February 2007. Its partner work, *Patterns of Memories*, is an installation of columns in The Arts Centre cloisters.

Top: *Super Nature* 2007
Lee Joong Keun. Digital print on aluminium
Bottom: *Patterns of Memories* 2007
Lee Joong Keun. Mixed media installation



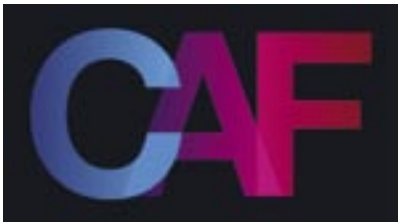


Catalogue cover, 1967

A Duchamp Controversy

Forty years ago on 25 July 1967 a Marcel Duchamp exhibition opened at the Robert McDougall Art Gallery. Touted as 'the million dollar exhibition', it was predicted the show would rouse the loudest controversy in Christchurch since Frances Hodgkins's *The Pleasure Garden* was rejected (and later purchased) by the gallery. And so it did. Two works – *Fountain* and *Please Touch* – were withdrawn from the exhibition by a concerned city councillor who worried they were offensive to good taste. William Baverstock, director of the gallery at the time, agreed: 'Many people would be inconvenienced if undesirables came along to gloat at [these two works]. A city gallery is not the place for them.' Predictably, this divided Christchurch, and a storm of letters to editors, articles for and against and the occasional protest followed.

Event: Director Jenny Harper will lead a presentation on Duchamp and the public outcry the 1967 exhibition generated.



Christchurch Arts Festival

From 26 July – 12 August, the 2007 Christchurch Arts Festival will bring a variety of new and innovative programmes of visual and performing arts to the city.

The Gallery is pleased to be hosting three performance seasons of dynamic New Zealand work. *Strange Resting Places* is a poignant and often hilarious tale of the meeting of two cultures against a backdrop of war. *Instructions for Modern Living* takes audiences inside the New Zealand living room for a pared-back examination of the kiwi psyche. And *Moth* is dance theatre at its physical and dangerous best.

The Gallery will also be the starting point for the outdoor photographic exhibition *An Adult in the Making* by Hanne Johnsen.

This year, the Christchurch Arts Festival has a full performance programme across eleven venues, as well as a major public art undertaking in Cathedral Square. Cathedral Square will also house the Festival Club with a performance programme emphasising popular New Zealand artists.

Visit www.artsfestival.co.nz for more information on Christchurch Arts Festival programmes at the Gallery and around the city.



Instructions for Modern Living

Order Now!

Bill Hammond: Jingle Jangle Morning

Order your copy of the stunning new book on Bill Hammond and receive 15% off the retail price! With essays by Jennifer Hay, Ron Brownson, Chris Knox and Laurence Aberhart, this richly illustrated book will be the definitive publication on Hammond's work.

Orders must be placed by 16 July to receive the discounted price of \$67.99. Contact the Gallery Shop: telephone (03) 941 7370, fax (03) 941 7364 or email merilynne.evans@ccc.govt.nz.

This publication has been generously supported by the Friends of Christchurch Art Gallery.

Belladonna Short Film Festival

Christchurch Art Gallery and the Belladonna Film Trust presents the annual Canterbury Short Film Festival showcasing documentaries, media art, experimental works, narrative and dance films.

Visit www.belladonna.org.nz for details. Film Festival screenings will be held at 7.30 pm in the Philip Carter Family Auditorium on 16, 18 and 19 July.

Practical Workshop with Kelcy Taratua

A workshop with artist Kelcy Taratua, whose exhibition **myspace** is currently on show. Learn how to use the materials and techniques he uses in his works.

Saturday 16 June, 10 am – 4 pm, \$20. Bookings are essential. To book, or for more information, telephone 941 7342.

The Big Sing Finalists

On August 17, 18 and 19 at 1 pm daily the Gallery foyer will come alive with choirs from the national finale of The Big Sing Secondary Schools Choir Festival.



Rose Nolan installing *A big word – SELFISH*, her work for Reboot: The Jim Barr and Mary Barr Collection



Sam Branam, Samuel Pawsey, Jordan Huggins, Andrew Muckle and Jonathan Callaghan from Mt Somers Springburn School enjoy **Art Detectives**

Art for Families

For more information on children's programmes at the Gallery telephone 941 7302.

Make Stars for Matariki Sunday Workshops for Children

A workshop for children aged 5–12 years to make whetu (stars) out of harakeke to celebrate the Māori New Year.

Sunday 10 and Sunday 24 June, 10 am – 1 pm in the Education Centre. Free, no bookings required. For more information telephone 941 7342.

Holiday Quiz

A Hairy Story is the latest holiday quiz helping children to explore the Gallery's collections 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'.

1 – 15 July, 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.

Kids Fest 07 Art Airborne

Come to the Gallery and create your own flying machine or crafty car in papier mâché.

Weekdays, 2–13 July, 10 am – 2 pm in the Education Centre. For more information telephone 941 7342.



Jingle Jangle Morning 2006. Acrylic on linen. Collection of Chris Deutscher and Karen Woodbury, Melbourne

JINGLE JANGLE MORNING

20 JULY —
22 OCTOBER 2007

Jingle Jangle Morning, taken from a verse in Bob Dylan's song 'Mr Tambourine Man', is the title of an opulent Bill Hammond painting depicting majestic avian musicians and serpentine creatures who sing, dance and play instruments upon a floating world of golden clouds and mountainous divides. It is also the title for Christchurch Art Gallery's long-awaited exhibition of more than two decades of Hammond's work and the accompanying catalogue.

BILL HAMMOND

Jingle Jangle Morning is a stunning new publication on the exhibition and career of Canterbury artist Bill Hammond. Designed by Aaron Beehre, it includes images and discussions of more than two decades of work, with texts by Jennifer Hay, Ron Brownson, Chris Knox and Laurence Aberhart. The following texts are excerpts from the book.

Unlike his later bird paintings, the early manifestations of Bill Hammond's dyspeptic genius do not hang gracefully on wealthy walls.

The colours are those of sulphurous harsh yellow vomiting, intestinal pinks and greys, an acidic spewing bile green, a blue from the skin of a kidney. The shapes are sharp and jagged, randomly inserted, impossible to engorge and process without intense effort. The imagery is not welcoming.

Unlike his later bird paintings, the early manifestations of Bill Hammond's dyspeptic genius do not hang gracefully on wealthy walls. They are stubbornly resistant to the comfort of symmetry, never seeming to be quite level, always needing to be slightly adjusted – in vain.

You can't ever quite relax in front of one of these things: they constantly challenge your eye and prick your somnolence into alertness. Maybe you can get used to them after they've been hanging in your living room for a few years, but even then there'll be more moments than not when a little detail will snag your eyeball and kick-start your psyche in a way that it has never previously experienced.

These are unsettling things that defy easy decoding and irritate more than they soothe.

Irritate. Why should we bother with work that does nothing but irritate? A good question, but maybe the word has something other than the obvious negative connotations. The online *Oxford American Dictionary* has this to say:

Irritate: verb [trans.]

- make (someone) annoyed, impatient, or angry
- cause inflammation or other discomfort (in a part of the body).

Nothing positive there, huh? But look further and it continues:

Biology: stimulate (an organism, cell, or organ) to produce an active response.



The Look of Love Plus the Sound of Music 1986. Acrylic on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1986



Radio On 1985. Acrylic on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the Queen Elizabeth II Arts Council, Wellington, 1990

Now that's the way that Bill's slabs of visual dysfunction operate – needling at viewers until they're forced to create something themselves. To complete the picture that the artist has started for 'em, to finish connecting the dots, to play along, to join his band, dammit!

Bill was, and probably still is, a reasonably obsessive music fan. Has any other New Zealand artist named so many works after songs? *Love Will Tear Us Apart*, *All Shook Up*, *Don't Think Twice It's Alright*, *The Look of Love Plus the Sound of Music*, *Neck of the Woods* and *I've Just Got to Get a Message to You* to name a few. Then there are the titles that refer to the musical process like *Mixing Desk*, *Piano Forte* and *Song Book* and the more oblique ones that exhume a lyrical fragment like *Meanwhile Back in the Jungle* (from 'Stranded in the Jungle' by The Cadets) or *Radio On* (from 'Roadrunner' by The Modern Lovers). Clearly the man is a fan.

Which is, of course, nothing new in art workers of his generation. Or of any generation, come to that: there has always been a sympathetic synergy 'twixt the disciplines.

Both require an unusual amount of love for self-expression, a good eye/ear, an ability to transcend a great deal of failure before any kind of success plus a concomitant and healthily realistic attitude to poverty or something approximating it (especially the latter if anything outside the surprisingly narrow mainstream is the goal).

And Bill was way outside the New Zealand art mainstream when I first saw his stuff at the Auckland Red Metro in 1985 or thereabouts. More like the confrontational, eyeball-gouging work I was salivating over in Art Spiegelman and Françoise Mouly's New York-based *Raw* comics than whatever was currently fashionable in Kiwi art circles, it thrilled me with its sharply visceral oddness. The visual and verbal images were wickedly familiar, references that I could totally relate to at some semi-conscious level. Lord knows I couldn't pretend to know what the man was on about, but I recognised some kind of kindred spirit.

CHRIS KNOX

Travelling to the otherworldliness of the sub-Antarctic Auckland Islands south of Bluff with fellow artists Laurence Aberhart, Lloyd Godman and Gerda Leenards in 1990 initiated a transformation in Bill Hammond's practice that would culminate in the *Buller* paintings, begun in 1993, which instigated his rise to prominence in the New Zealand art world. The artists' destination, Enderby Island, was once used as a whaling station, and its history is punctuated with shipwrecks and short-lived settlements.

Getting there was an experience in itself. As the boat navigated a seven-metre swell in a gale, the captain declared it the worst passage he had ever undertaken. In an attempt to escape seasickness, Hammond stood on the bridge and 'rode' the boat: the lurching horizon line, with tabletops and chairs rising and falling in sickly time with the waves, recalled his vertiginous, painterly perspectives. Enderby, when finally reached, was, according to Hammond, like 'birdland' – a paradise free from predators. 'You feel like a time-traveller, as if you have just stumbled upon it – primeval forests, Ratas like Walt Disney would make. It's a beautiful place, but it's also full of ghosts, shipwrecks, death.'¹ This otherworldly idea of birdland was to remain with Hammond, who would soon begin to paint into existence a new, sentient race of bird creatures.

The resulting small, fragile paintings on metal, exhibited at the Peter McLeavey Gallery as 'Death Row Auckland Islands', perfectly capture the flickering, jewel-like effects of the lush, mineral-coloured vegetation. Forest, lichen, malachite, turquoise and seaweed greens, with twisted black shadows of native trees bent by wind, tiny animals and humans, are rendered in minute detail. Sheer cliffs, crests of incoming waves and swooping birds are countered by diagrammatic ('sampled') elements of sea, land and figures, including Tin Tin: 'New Zealand was the last place Tin Tin could go and take on an old land that was new'.² By scratching and scoring lightly into the surface of the metal, Hammond gives these paintings



Watching for Buller 2 1993. Bill Hammond
Acrylic on canvas. On loan to Christchurch Art Gallery Te Puna o Waiwhetu from the artist

SIR WALTER LAWRY BULLER

is the ominous and shadowy inspiration for Hammond's Buller series.

an increased depth of field and an aged patina that evokes Enderby's prehistoric landscape, overlaid with elements of its recent history.

Hammond's well-documented epiphany in the Auckland Islands has become almost the stuff of legend. The masses of birds staring out to sea, ruling the roost yet dangerously exposed to marauding bounty hunters; the salty, lonesome atmosphere; the ghosts of adventurers past – all captured Hammond's imagination as he transposed this vision of birdland onto a primordial depiction of New Zealand.

Victorian ornithologist and lawyer Sir Walter Lawry Buller (1838–1906), responsible for the killing and unprincipled trading of thousands of rare New Zealand native birds, is the ominous and shadowy inspiration for Hammond's *Buller* series. By exposing Buller's dubious ornithological activities, Hammond holds a mirror up to our post-colonial society. In these contemporary history paintings, which feature his signature bird creatures, we are reminded of prismatic misdeeds of the past, and indeed of the recent debates regarding the discovery and ownership of New Zealand. While researching the islands, Hammond came across a copy of Buller's lavishly illustrated *A History of the Birds of New Zealand* (first published in 1873), which led him to discover more about the darker side of the author's ornithological work. Buller, a

Portrait of an Unknown European Artist 2005 Bill Hammond Acrylic on canvas The Stevenson Collection



UNKNOWN EUROPEAN ARTIST

THE BULLER SERIES

was pivotal in moving Hammond's work in a new, resolved direction that captured the attention of art critics and collectors alike.

firm believer in the Darwinian theory of natural selection, regarded the demise of New Zealand's flora, fauna and indigenous peoples as foreordained, so why not gather and sell these specimens while he could? He (along with many other 'bird stuffers') largely supplied English aristocrat Lord Rothschild, an avid collector of these valuable 'scientific' bird skins, who had concluded that such rarities might carry clues to the riddle of that Victorian obsession, evolution. Buller's voracious taste for collecting and trading rare birds helped drive some to extinction, notably the huia. The rarer the birds became, the more lucrative the trading; the thrill of discovery and having the lovely feathered creatures in glass cases thwarted any sense of moral duty toward their preservation. On finding a newly hatched kiwi chick in Mount Pirongia, Buller wrote: 'After sketching the likeness of this defenceless chick, I sacrificed his little life on the sacred altar of science and made a pretty cabinet specimen of the skin.'³

Buller's presence is acutely felt and channelled by Hammond's birds, victims of their own fanciful plumage, as they watch and wait for their enemy. *Watching for Buller on Waterfall Rock* (1993), a painting on seven kauri panels and the title of Hammond's first exhibition of the Buller series at the Peter McLeavey Gallery, depicts a nocturnal sequence of silvery, delicately embellished sea birds. Poised on cliff edges and subtly visible against the rich darkness of native timber framed by black paint, the ghostly birds 'look like undead witnesses to their taxonomic and commercial fate'.⁴ The painting's aura of preciousness is further evoked by the use of kauri panels: this wood is a sought-after and exploited material. The format and the highly decorative Egyptian-style figures bring to mind an unfolding Oriental screen from a bygone era.

In *Watching for Buller 2* (1993), fern-patterned birds gaze out to the horizon, the crest of a shag raised in alarm, anticipating the arrival of Buller on the incoming tide. The sheer and sharp edges of the cliff – barricades and bars behind which the birds stand – provide scant protection, but they nevertheless resist the inevitable. The pool-playing, sneaker-wearing, drinking and smoking birds in *Waiting for Buller Bar 2* (1993) betray no emotion; their bodies, clothed in yellow and red, recall the patterned dresses worn by Hammond's aunts and grandmother in the 1950s. 'The paintings started with the clothing, the dresses



Eagle & Bone 2007 Bill Hammond. Acrylic on canvas. Collection of the Dunbar Trust

with ferns on them. On top of the dress, I wanted to put a passive head, a head that did not show any human qualities, any personality.'⁵

The Buller series was pivotal in moving Hammond's work in a new, resolved direction that captured the attention of art critics and collectors alike. The wronged birds, suspended between this world and the next awaiting their ultimate fate, start to inhabit a surreal and verdant birdland – now free, it seems, to express their revenge.

JENNIFER HAY

Bill Hammond: Jingle Jangle Morning is in Touring Exhibition Galleries & Borg Henry Gallery from 20 July – 22 October. A major publication on the exhibition and career of Bill Hammond, with texts by Jennifer Hay, Ron Brownson, Chris Knox and Laurence Aberhart, is available from the Gallery Shop from 20 July.

Events

Curator's Floortalk: Jennifer Hay

Sunday 29 July, 2 pm

Join curator Jennifer Hay for a special floortalk of the exhibition.

Venue: Touring Exhibition Galleries

Behind the Image

Montana Wednesday Evening, 1 August, 6 pm

Curator Jennifer Hay discusses art historical references in the works of Bill Hammond.

Venue: Touring Exhibition Galleries

Looking for Buller

Montana Wednesday Evening, 8 August, 6 pm

Dr Ross Galbreath discusses the life of Walter Buller, the famous bird collector referenced in the work of Bill Hammond.

Venue: Philip Carter Family Auditorium

A Villain on the Scene

Montana Wednesday Evening, 15 August, 6 pm

Andreas Reischek, the infamous Austrian collector and taxidermist, is exposed by Dr Helen Hogan in a discussion on his Māori contacts and actions in New Zealand.

Venue: Philip Carter Family Auditorium

Ensnared

Montana Wednesday Evening, 22 August, 6 pm

Paul Schofield, curator of vertebrate zoology at Canterbury Museum, discusses bird collecting and its role in the exploration of New Zealand.

Venue: Philip Carter Family Auditorium

Jazz Meets Film

Montana Wednesday Evening, 29 August, 6 pm

A musical response to Bill Hammond's *Hokey Pokey*, Len Lye's *Tusalara* and Neil Dawson's *Chalice*, with music and concepts by jazz musician Harry Harrison.

Venue: Philip Carter Family Auditorium



Watching for Buller on Waterfall Rock 1993. Acrylic on kauri. Private Collection

All artworks © Bill Hammond



Jim McMurtry 2004 Michael Parekowhai. Woven nylon substrate, pigment, electrical components, 4.5 x 4.5 x 12 metres. Courtesy the artist and Michael Lett, Auckland. Displayed in the foyer of Christchurch Art Gallery Te Puna o Waiwhetu as an adjunct to the exhibition **Reboot: The Jim Barr and Mary Barr Collection**, 17 March – 1 July 2007.

Event

Montana Wednesday Evening, 20 June, 6 pm

Meet the artist Michael Parekowhai

Venue: Philip Carter Family Auditorium

Photographer: Brendan Lee, Christchurch Art Gallery

HANDBOEK

ANS WESTRA PHOTOGRAPHS

13 JULY – 4 NOVEMBER 2007



Ans Westra, Selfportrait at Te Kaha 1964

All artworks © Ans Westra

HOW DOES A TALL DUTCH WOMAN LEARN TO BECOME INVISIBLE?

Andrew Paul Wood interviews photographer Ans Westra about how a Dutch immigrant was able to capture the growth of New Zealand as a nation over nearly half a century of change.

Photography and New Zealand both came into being at roughly the same time in the mid-nineteenth century, meaning that much of New Zealand's history has been documented in the real from day one. During one of the most turbulent phases of rapid social change, a name that is particularly prominent is Ans Westra. For more than forty years, Westra has been recording the lives and actions of those at the edge of what Don Brash called 'mainstream New Zealand'.

‘I JUST PHOTOGRAPHED WHAT I WAS MOST INTERESTED IN, THINGS I CAME ACROSS ON MY WAY. I ALWAYS THOUGHT OF MY WORK AS A PERSONAL DIARY.’

Much of Westra’s itinerant career has been spent documenting the fringe: the Māori religious and political movement, Ratana; James K. Baxter’s Jerusalem; the land hikoi in 1975; the 1978 Gay and Lesbian Ball; the Springbok protests of 1981; prostitution – the list goes on. But Westra, herself an outsider from the Netherlands, always retained her objectivity without sacrificing the emotion. I asked her if she ever saw her photographs as having a political voice.

‘I just photographed what I was most interested in, things I came across on my way. I always thought of my work as a personal diary. The Springbok tour was something I got involved with through [Ian Macdonald’s photographic] Real Pictures Gallery in Auckland. I was always interested in Māori, so the land march was an important event. I was, of course, aware that my pictures could be used politically, but I wasn’t deliberately taking a political standpoint. In fact, I was always trying to remain objective and fair – just recording what I saw and how things came across to me. I was, perhaps, marginally a hippie in that I stood outside established society. I never married, for instance. It is always the people who stand out that attract your eye in a crowd. It’s much harder to photograph the average and feel an affinity with them.’

Westra emigrated to New Zealand in 1957, aged just 21. Although the Swinging Sixties and Women’s Liberation were just around the corner, it was not a time when nice young girls travelled around the countryside living



Above: Jerusalem Post Office, Hiruharama (Jerusalem), Whanganui River 1963

Left: Anti-Springbok Tour Demonstration, Wellington 1981

rough. Westra, though, has never been one to worry about what other people thought of her, and, far from home, she was able to make her own way in the world.

‘I found a freedom here without a family worrying about me and imposing restrictions on my movements. There were unsafe moments, but I took them as something I had brought upon myself and learned to avoid those situations. I never anticipated trouble or felt cowed by it, I just kept my cool and kept smiling. The war years were a tremendous training ground. All sorts of human behaviour surrounded me, and I looked at it all with interest. It was more a great adventure than something to be judgmental about. My education exposed me to art and the history thereof, and I learned to treasure beautiful things.’

In the 1950s and 1960s, many New Zealand writers, artists and academics gravitated to two publications: *The School Journal* put out by the Ministry of Education and *Te Ao Hou* published by the Department of Māori Affairs. Both were flagships of progressive social policy and creativity in otherwise staunchly philistine New Zealand and provided a haven for the likes of James K. Baxter, Theo Schoon and many others. *Te Ao Hou* was particularly important in kick-starting the Māori renaissance of artists and authors. Westra quickly gravitated there.

‘I took my work first to *Te Ao Hou* and met Erik Schwimmer [also Dutch]. He bought two pictures which he used as covers. Later I went back and met [anthropologist] Margaret Orbell. We got on well, although I was in awe of her intellect. I didn’t realise that she wasn’t that much older than me.

‘Margaret would tell me where events in the Māori world were taking place, and I would go and photograph them. When I brought the pictures back to her she would often ask me what I thought the subjects were thinking. I would have no answers – I just reacted instinctively to what I observed, but I couldn’t analyse it. I never actually felt the need to; it is open to the viewer to read the pictures.’



‘I FOUND A FREEDOM HERE...’

Above: From *Washday at the Pa* 1963

Left: *Newspaper Boy*, Royal Oak Tavern, Wellington 1960

When Westra arrived in New Zealand and started snapping, the taste for depicting rural Māori was still in the vein of Goldie, Lindauer and posed romanticism, or Rotorua kitsch. Dutch artists and writers like Theo Schoon, Erik Schwimmer and Westra really shook that up, along with New Zealand sensibilities in general. The Dutch seemed particularly fascinated with Māori life.

‘In my case it was more to do with a fascination with the exotic. At that time, the depiction of Māori seemed so untrue – like the Dutch being photographed in clogs. Real Māori life went unseen. I got my way in through *Te Ao Hou*. Being Dutch, and with an obvious accent, seemed to make me more acceptable [to Māori]; a lot of young male Dutch immigrants also got enamoured with the lure of the Pacific

and married Māori girls. The Dutch are very accepting of the differences in cultures and religions, and they are also quite adventurous and curious. My interest in art helped me to get on with the likes of Selwyn Muru, Theo Schoon, Para Matchitt, Hone Tuwhare. After interviewing Selwyn for *Te Ao Hou*, for instance, I went back to buy a sculpture off him, which I still treasure and we developed a deeper friendship.'

Washday at the Pa, is the 1964 non-fiction book that created the controversy that made Westra infamous. It depicted a day in the life of a rural Māori family with nine children. Originally published by the then School Publications Branch of the Department of Education, and printed by the Government Printer, it was dramatically withdrawn when the Māori Women's Welfare League expressed their concerns that it would have a 'detrimental effect' on Māori, because, they claimed, the living conditions were atypical for modern Māori. In August 1964 the Minister of Education ordered all copies in schools and unsold copies in the Government Bookshops chain recalled and shredded.

'*Washday* was one of those moments when the gods were smiling. The family was quite unconcerned about what I was doing. They were busy with getting the daily chores done. If I wanted to be snapping and flashing and wouldn't go away it was fine with them. Not important in their lives. I don't even think that they asked what it was for. The idea of the story started forming during the day. School Publications had taught me how to build a story-line, and the opening picture of the kids looking out of the window was the only one I posed and was taken rather late. At some stage I even wandered away and bought them a bag of Minties in Ruatoria. I stayed until the kids were asleep in the evening and came back the next morning, but found that I could add no more pictures as their clothes were changed to clean ones, so no continuity.

'When the controversy started, I was anxious about middle class values intruding. I knew the family would be judged as poor and that that was their own fault, despite the story telling the truth about father only being able to do part-time work (he had TB), and the house being in disrepair because they were planning to go to a Māori Affairs house in the city.

'I just wasn't aware of the depth of feeling at the time about these circumstances, which were so typical. I didn't envy the family its lifestyle, but I did envy them for their closeness and love for one another. How the children worked without complaint and played with next to nothing; comparing that with spoiled white kids in town. I was afraid that the move to town would throw the family onto the treadmill of acquiring material possessions,

which happened somewhat, but their closeness remained.

'It will always be a highlight in my body of work. I have photographed other families as intensely, but this was such a milestone. It was a turning point in New Zealand's history much more than I was aware at the time, and also it brought documentary photography into discussion.'

Westra often puts herself physically on the line to capture the reality – as with the Mongrel Mob convention in Porirua in 1982 (when she was threatened with pack rape), the Destiny Church march against the Civil Union Bill and the Springbok protests. I asked Westra if she imagined people saw her as more courageous, obsessive, or slightly unhinged.

'Possibly as more courageous than average, but obsessive comes into it.

'WHEN THE CONTROVERSY STARTED, I WAS ANXIOUS ABOUT MIDDLE CLASS VALUES INTRUDING.'



Working Men's Club, Hokitika 1971



Mongrel Mob Convention, Porirua 1982

I am quite determined, not easily deterred, and I have a wide range of interests. But I am genuinely interested in the lives of other people and record them with sympathy. Nothing much startles me, and perhaps that comes across.'

Now aged 71, Westra is still schlepping around the country, sleeping on a mattress in the back of a station wagon, capturing New Zealand. Is it perhaps time to call it a day, or does that make her a role model for the more mature?

'I hope not. I saw a sign on the back of a mobile home recently – Retired. I could do with that sort of comfort, but a station wagon is more mobile and more economic.'

ANDREW PAUL WOOD

Andrew Paul Wood is a Christchurch-based arts writer/historian, curator and educator.

WESTRA OFTEN PUTS HERSELF PHYSICALLY ON THE LINE TO CAPTURE THE REALITY – AS WITH THE MONGREL MOB CONVENTION IN PORIRUA IN 1982.

HANDBOEK

ANS WESTRA PHOTOGRAPHS

is in William A. Sutton and Ravenscar Galleries from **13 July – 4 November**. Based on the Alexander Turnbull Library collections and organised by BWX (Blair Wakefield Exhibitions) in association with the National Gallery Library.

EVENT
Curator's Floortalk: Luit Bieringa
Saturday 14 July, 11 am & 2 pm
Join Luit Bieringa, guest curator of this exhibition, on a special tour.
Venue: William A. Sutton & Ravenscar Galleries



Séraphine Pick

Séraphine Pick was born in Kawakawa in the Bay of Islands in 1964 and graduated from the University of Canterbury School of Fine Arts in 1988. Best known as a painter, she has exhibited regularly throughout New Zealand since 1987 and has received some of New Zealand's most significant art awards, including the Olivia Spencer Bower Award (1994), the Rita Angus Residency (1995) and the Frances Hodgkins Fellowship (1999).

The focus of Séraphine's work is largely psychological. Figures and objects appear to emerge and recede between layers of paint, suggesting visions, memories or dreams, some of which are remembered clearly and others that return only as fragments.

A lithograph by Séraphine entitled *First Clear Words* (2005) can be seen upstairs in the Contemporary Collection. She will also be represented in a major exhibition celebrating 125 years of the University of Canterbury School of Fine Arts scheduled to open at the Gallery in November 2007.

Photograph: Guy Pask

PICTURING THE PENINSULA

Artists and Banks Peninsula / Te Pataka o Rakaihautu
21 April – 5 August 2007

Banks Peninsula / Te Pataka o Rakaihautu is a truly remarkable landscape of outstanding beauty and history. A journey to any part of the area quickly reveals to the traveller the dramatic forces of nature that have combined to create one of New Zealand's most breathtaking landforms.

Picturing the Peninsula explores the region from the many perspectives of generations of artists who have been inspired by its landscape and history.



The Long Lookout 1950 Ivy Fife. Watercolour. Collection of Christchurch Art Gallery, donated by the Canterbury Public Library Collection, 2001

Jutting out from the sweeping Canterbury Plains like a giant doorknob, Banks Peninsula was once a volcanic island which began life more than 11 million years ago. Today, the Peninsula is a fraction of its original size but its volcanic legacy has created a unique landscape of numerous bays, steep valleys, dramatic headlands and craggy summit peaks. This is a landscape of striking contrasts – from gentle, picturesque bays and harbours to rugged coastal cliffs fully exposed to the awesome power of the Pacific Ocean. Lying within easy reach of Christchurch, Banks Peninsula has long been one of the most popular retreats for the residents of Canterbury.



Picturing the Peninsula is a group show that brings together pictorial representations of the region from both historical and contemporary artists. The majority of works have been selected from the Gallery's collections, supplemented with artworks from both public and private lenders.

The exhibition has been arranged so as to provide the visitor with a tour around Banks Peninsula, beginning with the Port Hills and travelling round to Lyttelton Harbour before continuing on to the Eastern Bays, Akaroa Harbour, Little River and, finally, Birdlings Flat. Featuring works in a wide range of mediums including painting, watercolour, printmaking, photography and drawing, **Picturing the Peninsula** reveals much of the history of the region through the locations represented in each artwork. Banks Peninsula has a rich and interesting past, encompassing turbulent geological beginnings, once-abundant indigenous plant and bird life, and Māori and European settlement – and it is these histories that the exhibition brings into focus through the artworks.

Among the highlights in the exhibition is Colin McCahon's painting *Taylor's Mistake*, completed when the artist moved to Christchurch in 1948. The French printmaker Charles Meryon was one of the most significant etchers of the nineteenth century and is represented by his etching *Nouvelle – Zélande, Presqu'île de Banks Etat de la petite colonie française d'Akaroa 1845*. This work is based on his original sketches completed while serving with the French Navy at Akaroa between 1843 and 1846.

Laurence Aberhart's *Lyttelton Heads, Lyttelton* is from his artist's book *View*, and is one of many photographs taken by the artist relating to Banks Peninsula during the



Nouvelle – Zélande, Presqu'île de Banks Etat de la petite colonie française d'Akaroa 1845 1865 Charles Meryon. Etching. Collection of Christchurch Art Gallery, purchased 1972

1970s and early 1980s when he lived in Lyttelton. One of Ivy Fife's favourite locations on the Peninsula was the eastern bay of Little Akaloa where she completed her plein air watercolour study of the Long Lookout in 1950.

William Sutton made regular painting forays onto the Port Hills where he would make watercolour studies such as *Port Hills I*. Throughout the 1970s and 1980s the Port Hills were a constant source of imagery in his work. One of the more recent works to be included in the exhibition is Fiona Pardington's photograph *D63.30 Whakai-o-tama, Temuka, Tuaki, Rapaki, Mactra ovata* Grey, 1843 of 2004.



Port Hills I 1989 William Sutton. Watercolour. Collection of Christchurch Art Gallery, purchased 1989



Lyttelton Heads, Lyttelton 1980 Laurence Aberhart. Photograph. Collection of Christchurch Art Gallery, purchased 1992

Laurence Aberhart's **Lyttelton Heads, Lyttelton** is from his artist's book *View*, and is one of many photographs taken by the artist relating to Banks Peninsula.

From the artist's 'eight shells' series this close-up is of a cockle shell from the Herries-Beattie collection of shells held at the Otago Museum. The lightly written words on the shell record the different local Māori names for the cockle shell in both Temuka (Whakai-o-tama) and Rapaki (Tuaki).

Banks Peninsula has acted as a magnet for generations of artists, and the wide variety of landscape features and experiences offered by the region will continue to provide inspiration in the future.

PETER VANGIONI
Curator

Picturing the Peninsula:
Artists and Banks Peninsula /
Te Pataka o Rakaihautu is in the
Burdon Family Gallery until 5 August.

**Neil Pardington /
Simon Lawrence**

In conjunction with **Picturing the Peninsula**, a series of five large photographs by Wellington-based photographer Neil Pardington from his *Rehutai* and *St Lukes* series will be shown on the balconies from 27 June – 19 July. Rehutai is the homestead built by John Henry Menzies around 1895 on the eastern coast of Banks Peninsula. Menzies also designed St Lukes church at Little Akaloa, built in 1906. St Lukes and Rehutai are two of the most significant buildings on Banks Peninsula.

Simon Lawrence's video *Lightning Machine* (2007), which references the Port Hills, will be screening on the ground floor from mid July. This will be the inaugural video in an ongoing programme of video art at the Gallery.

**Banks Peninsula has
acted as a magnet
for generations of
artists...**

Events

The Māori History of Banks Peninsula

Montana Wednesday Evening,
13 June, 6 pm

Riki Pitama shares the Māori history of Banks Peninsula Te Pataka o Rakaihautu using traditional elements of Māori storytelling including narration, waiata and karakia.

Venue: Philip Carter Family Auditorium

Soundscapes of Banks Peninsula

Wednesday 20 June, 7.30 pm

Roy Montgomery and Nick Guy, The Torlesse Super Group, perform an original sound composition inspired by the land and seascapes of Banks Peninsula.

Venue: Burdon Family Gallery

Joined at the Hip

Montana Wednesday Evening,
27 June, 6 pm

Artist and commentator Steve Lowndes discusses the history of the relationship between Banks Peninsula and Christchurch.

Venue: Philip Carter Family Auditorium

Peninsula Personalities

Montana Wednesday Evening,
4 July, 6 pm

Joanna Condon, Information Manager and Curator of Manuscripts at the Canterbury Museum, discusses interesting personalities from Banks Peninsula.

Venue: Philip Carter Family Auditorium

Building the Past

Montana Wednesday Evening,
11 July, 6 pm

Architectural historian John Wilson discusses some of the fascinating buildings of Banks Peninsula.

Venue: Philip Carter Family Auditorium

COLLECT: New Acquisitions

8 June – 1 July 2007

Collect: New Acquisitions

showcases an eclectic selection of noteworthy new additions to the Gallery's permanent collections, purchased, gifted and bequeathed from 2004 right up until March of this year with the purchase of three major works by the Friends of the Gallery.



Ersatz (The Sick One) 2006 Ronnie van Hout. Mixed media. Purchased by the Friends of Christchurch Art Gallery, 2007

The exhibition provides an exciting first glimpse of our latest acquisitions, of which several more – including significant works by Judy Miller, Andrew Drummond, Milan Mrkusich, Yvonne Todd, Jude Rae and Ben Cauchi – are also currently on display in the permanent collections galleries upstairs.

The Gallery has a policy to collect important works of art that enhance and build on its permanent collections. Art is acquired through various means. The Gallery has an allocated annual budget solely for the purpose of purchasing artworks, which are selected by members of an acquisitions committee comprised of the director, the visitor experience manager and the curatorial team. Works are identified and recommended for acquisition after having been assessed

by a specialist conservator, the registrar and the programmes and education team leader.

Artworks are also received as gifts, bequests and donations. The Friends of the Gallery have recently given three major works to the collections. Tony de Lautour's *Underworld 2* of 2006 is one of his largest paintings to date and a key work from his recent series. Ronnie van Hout's mixed media sculpture *Ersatz (The Sick One)* makes a welcome addition to the Gallery's holdings of this artist's work. The third work is Toss Woollaston's 1952 painting *Greymouth with Tower*. This is one of Woollaston's finest works from his time living in Greymouth during the 1950s when he supplemented his career as an artist going door to door as a Rawleigh's salesman.



Portrait of the Painter Tony Fomison at Tai Tapu, Banks Peninsula, 1972 1972/1993 Mark Adams. Photograph. Purchased 2007

The photography collection has also grown substantially since 2004 with acquired works by Margaret Dawson, Bill Culbert, Laurence Aberhart, Anne Noble, Mark Adams, Len Wesney and Peter Peryer. A nineteenth-century photographic portrait of Ana Rupene and her daughter Huria by the Foy Brothers of Thames, which also happens to be the original for the Gottfried Lindauer oil portrait in the collection, is another recent addition that signals the

recognition of this era of photography as significant for collecting.

A second photograph by Mark Adams recently acquired for the collection is a close-up portrait of the painter Tony Fomison. Taken on the road between Tai Tapu and Birdlings Flat on Banks Peninsula during a southerly storm in late autumn of 1972, Adams captures Fomison in a defiant mood.

Other highlights include John Pule's suite of twelve lithographs titled *Restless Spirit* (2000), in which excerpts from his novel *The Shark that ate the Sun* unfold alongside his imagery. Printed at Christchurch's PaperGraphica studio, this large suite is a major example of Pule's printmaking output, an increasingly important component of his oeuvre.

The Gallery has also added a substantial number of works by

printmaker Eileen Mayo to the collection, including several prints from her New Zealand period along with an important collection of eighteen gouache paintings from her *Rare and Endangered Birds of New Zealand* series commissioned by W. Gregg and Co. in 1976. Most people over thirty will remember the bird cards that came free with packets of Gregg's jelly crystals at the time.

PETER VANGIONI AND KEN HALL

Collect: New Acquisitions is in William A. Sutton and Ravenscar Galleries from 8 June – 1 July.



Greymouth with Tower 1952 Toss Woollaston. Oil on ivory board. Purchased by the Friends of Christchurch Art Gallery, 2007

The Conservation Team



Ben Braithwaite, Edward Sakowski and Lynn Campbell

Conservation is a fundamental part of Gallery operations, preserving and maintaining the thousands of works in the Gallery's collections to ensure they will be available for future generations.

The conservation team works closely with Gallery colleagues to evaluate and monitor environments for works of art on display, in storage, and during their travel to other institutions for exhibitions.

Time changes the condition of a work of art, but there are many other factors that can also have a detrimental effect, among them excessive light, temperature and humidity, dust, vibration, insects and vandalism. The conservator's role is to prevent, slow down, remedy or reverse decay and damage to objects.

The Gallery's conservation team is made up of Lynn Campbell, paper conservator; Edward Sakowski, conservator of oil paintings; and Ben Braithwaite, gilding and frame conservator. With extensive international training in the history and technology of art materials and techniques, they are responsible for researching and developing specific treatments for oil paintings, watercolours, prints, drawings, photographs, picture frames, mixed media objects and outdoor sculptures. Research is an important part of the conservator's work, as is keeping aware of new art media, materials and technology which can present constant challenges in the conservation of contemporary art. Day-to-day tasks include meticulous condition reporting of objects on display and in transit, treatment reports on the conservation of artworks, and training Gallery staff in the correct methods of handling and caring for art during installation. Disaster-preparedness training is another important part of the role of the conservation team, so that the safety of the collection is assured in the event of damage or a disaster.

Welcome



We live in exciting times! As our Gallery gets into its stride following the Paradigm Shift there is an air of anticipation to see how we, the Friends, can best contribute to its success.

The annual general meeting in March farewellled retiring president Helen Peate, and welcomed several fresh faces to the executive committee. Helen's dedication to the role and her commitment to the Gallery have been a driving force behind the Friends for two years, and we are pleased she is staying on the committee.

Three major new acquisitions have been purchased with Friends funds. *Underworld 2* (2006) by Tony de Lautour and *Ersatz (The Sick One)* (2006) by Ronnie van Hout are two strong examples of contemporary practice, and *Landscape with Tower* (1952) by Toss Woollaston is an important work by this distinguished artist. All three works are significant additions to the Gallery's permanent collections, and feature in the upcoming **Collect: New Aquisitions** exhibition (see page 30).

We look to expand our membership and its role in the arts community, and I believe our greatest asset is you, our existing members, and I challenge you all to encourage friends and family to make the most of this wonderful facility.

The committee is keen to work with staff and guides to make the Gallery the success it deserves to be. I feel privileged to be part of such a strong team and anticipate an extraordinary year.

PAUL DEANS
President

Coming soon!

THE ART EVENT

Saturday 15 September

Mark this date in your diary now. A great evening to purchase some excellent priced New Zealand art and support the Gallery. The majority of the funding the Friends has given to the Gallery in the last few years has been raised by The Art Event, so come and support this worthwhile evening!

NELSON TRIP

11–14 October

Join Friends on a four-day trip to Nelson, which will coincide with the Nelson Arts Festival. The trip will include visits to artists' studios and private tours. For more information see the enclosed flier or telephone (03) 941 7356.

Opening

BILL HAMMOND: Jingle Jangle Morning

Thursday 19 July, 6 – 8 pm

Members will be sent an invitation to the opening of this spectacular exhibition, hosted by the Friends.

Executive Committee (2007/08)

President: Paul Deans

Vice President: Margaret Luisetti

Treasurer: Brent Bruce

Secretary: Cheryl Comfort

Committee: Grant Banbury, Richard Bullen, Dee Copland, Margaret Duncan, Joce Gilchrist, Marianne Hargreaves, Dorle Pauli, Helen Peate, Melissa Reimer, Blair Rowe

Memberships

New Members: Maureen Ahern, Margaret A. Anderson, Margaret Bayley, Nicola Braude, Mary Cameron, Elizabeth Cook, Ally Corbett, Marianne & Mike Daly, Petra de Geus, Judy Elworthy, Adrienne Farr, Dr John Finlay, Derry & Elizabeth Gordon, Yvonne Jackson, Geoff Hitchcock, Cynthia Henderson, F. Hollingworth, Alison Hornibrook, Helen Howie, James Jameson, Jayne Lattimore, June F. Leggett, Walter Logeman, Carolyn J. MacLennan, Jeff & Angelika Maslen, Elizabeth Moyle, Monique Nieto, Robyn Ogle, Lorraine Porter-Bishop, Molly Pyatt, Thomas Reveley, Jenny Ross, Bev Shepherd, Margaret Shepherd, Lucy Simpson, Mr G. S. & Mrs A. M. Stevens, Jan Stuppelworth, Sally & Geoff Thomas, Rosemary Tredgold & Frances Tennent-Brown, Ann Turner, Nicky Wagner, Heather Wellington, Mary & David Wells, James Wigzell, Alison Wilding, Michael Wolfe & Kristina Pickford, Ruey Lin Yoong

Calendar of Events

JUNE

- 7 Preview**
Collect: New Aquisitions
- 9 LocArt**
Bing Dawe
- 20 Speaker of the Month**
Jenny May
- 28 LocArt**
Clark Esplin

JULY

- 7 LocArt**
Cathedral of the Blessed Sacrament
- 12 Preview**
Handbook: Ans Westra Photographs
- 18 Speaker of the Month**
Richard Bullen
- 21 Opening**
Bill Hammond:
Jingle Jangle Morning
- 25 LocArt**
Margaret Hudson-Ware

AUGUST

- 12 LocArt**
Johannes van Kan & Jo Grams
- 15 Speaker of the Month**
Jenny Harper
- 24 LocArt**
Philip Beadle

To become a Friend, or for information on benefits and programmes, please visit www.christchurchartgallery.org.nz/friends or 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

Previews

Friends are invited to preview new exhibitions before they open to the public. For entry, please present your Friends membership card.

Collect: New Aquisitions

Thursday 7 June, 4–6 pm

Curator's Talk at 4.15 pm and 5.15 pm. Enjoy Happy Hour prices at Alchemy from 4 pm.

Handboek: Ans Westra Photographs

Thursday 12 July, 4–5 pm

Curator's Talk at 4.15 pm. Friends are invited to meet at 3.30 pm in the upstairs reception room for a social coffee or tea before the preview.

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. Visit www.christchurchartgallery.org.nz/Friends/SpeakerOfTheMonth for more information about the speakers.

Jenny May

HERITAGE WEEK: Discovering Christchurch's built heritage through works in the Gallery's collection

Wednesday 20 June

One of the most expressive ways of telling our stories, recording events and reflecting the diversity of cultural experience and understanding is through the visual arts. Architectural historian and heritage planner Jenny May will discuss some of the works in the Gallery's collection that record aspects of our built heritage. Jenny is on the Creative New Zealand Arts Council, and received the ONZM in the 2007 New Year's Honours for her work in the heritage sector.

Richard Bullen

CHILDHOOD WITH LOUISE HENDERSON

Wednesday 18 July

In 1938, Dame Louise Henderson (1902–1994) painted eight panels illustrating the rural year and depicting children at play and work in North Canterbury for the opening of the Rangiora High School Nursery School. A project to have all the panels restored was completed this year. Dr Richard Bullen, who teaches art history at the University of Canterbury, headed the restoration project and will discuss the panels in the context of Henderson's career. A short film made by the artist's daughter about her mother's life will also be shown.



Children Playing by the Stream 1938 Dame Louise Henderson. Oil on board. Collection of the Rangiora High School Nursery School

Jenny Harper

CHRISTCHURCH ART GALLERY: Challenges and opportunities

Wednesday 15 August

Jenny Harper is director of Christchurch Art Gallery. She took up the position in October 2006 and will discuss her impressions of Christchurch, the Gallery and its potential.



Jenny Harper

LocArt

LocArt visits are for members of the Friends only and cost \$5. Register by using the enclosed form. Visit www.christchurchartgallery.org.nz/Friends/LocArt for more information about the artists.

Weekday Events

STUDIO VISIT: Clark Esplin

Thursday 28 June, 10.30 am

Educated in Dunedin, Clark Esplin is a well-known Christchurch artist whose work in watercolours and oils celebrate form, colour and life. Equally a master of drawing individuals and crowds, or ports and hillside towns, Clark has taken his brushes and palette to Britain, Europe, South America and Japan. His paintings of the Christchurch social scene are warm and lively.

Maximum 20 members. Meet Corallyn Newman at 22C Browns Road at 10.20 am.



Clark Esplin



Wellington 2006 Philip Beadle. Oil on canvas

STUDIO VISIT: Margaret Hudson-Ware

Wednesday 25 July, 10.30 am

Margaret Hudson-Ware graduated with Honours in painting from the University of Canterbury in 1959 and for many years worked as a secondary school art teacher. Since the 1970s she has exhibited regularly, winning a number of awards including the CSA/Guthrey Art Travel Award and the CoCA Annual Art Award. She began to use the human figure in the late 1980s to express how we live with each other and our world. Her work was featured in a major solo exhibition, *Refugees*, at Christchurch Art Gallery in 2003. Her two exhibitions in 2007 will follow this theme.

Maximum 20 members. Meet Corallyn Newman at 11 Leinster Road at 10.20 am.



Parent and Predator 1995 Margaret Hudson-Ware. Oil on canvas. Collection of Christchurch Art Gallery

STUDIO VISIT: Philip Beadle

Friday 24 August, 10.30 am

Philip Beadle is a self-taught artist who works in oil, watercolour, dry point and monotype. He enjoys skiing and tramping, and his mountain experiences are a source of inspiration along with life studies, painting trips overseas and his immediate environment in Christchurch. He enjoys working with colour and light, especially with low winter and evening light which creates deep shadows and strong highlights. Philip has won a number of awards, including the Members' Choice Award CoCA in 1999.

Maximum 20 members. Meet Corallyn Newman at 15 Hawkesbury Avenue at 10.20 am.



Station of the Cross 2004 Llew Summers. Collection of the Cathedral of the Blessed Sacrament

Weekend Events

STUDIO VISIT: Bing Dawe

Saturday 9 June, 10 am

Bing Dawe is one of New Zealand's most prominent sculptors. His art practice is an ongoing engagement with cultural and political issues within New Zealand. He has had numerous public commissions throughout New Zealand with works in major art galleries and public spaces including Christchurch Art Gallery and The Arts Centre of Christchurch. Bing has contributed to art education in Canterbury through his role as programme coordinator for the Diploma of Craft Design at CPIT.

Maximum 25 members. Meet Joce Gilchrist outside 9 Tankerville Road, Hoon Hay at 9.45 am.



Still Keeping His Balance, He Used The Umbrella As A Safety Net 1984/5 Bing Dawe. Assemblage. Collection of Christchurch Art Gallery, commissioned 1985

VISIT: Cathedral of the Blessed Sacrament with Llew Summers

Saturday 7 July, 10 am

Llew Summers, one of Christchurch's most visible sculptors, will escort Friends through the Roman Catholic Cathedral, showing us his controversial sculptures depicting the Stations of the Cross. Llew is an intuitive sculptor who creates from the heart and believes that art should be about beauty. This stunning neo-classical building also houses several works of art by other well-known New Zealand artists, which will be shown to us by one of the guardians of the Church, Mary Meehan.

Maximum 25 members. Meet Joce Gilchrist outside main entrance, Barbadoes Street, 9.45 am. Parking available in grounds.

VISIT: Flax Studios Johannes van Kan and Jo Grams

Sunday 12 August, 10.30 am

Photographers Johannes van Kan and Jo Grams emphasise the creative and emotional aspects of portrait photography. Johannes says, 'Wedding photography gives us a very public outlet for sharing our creative impulses, and although we are governed by a need to capture the events of the day we use the opportunity to express ourselves. Does this make us artists? That is not up to us, but that freedom to express is what keeps us passionate.' Visit their newly opened studio and see their stunning images.

Maximum 25 members. Meet Melissa Reimer at 1 Sumner Rd, Lyttelton at 10.20 am.



Untitled Johannes van Kan. Photograph

Coming Soon

Julian Dashper *To the Unknown New Zealander*



Untitled (The Warriors) 1998 Julian Dashper. Vinyl on drumheads with junior drumkit.
Courtesy of the artist, Sue Crockford Gallery, Auckland and Kaliman Gallery, Sydney. Photo by Ashley Barber

10 AUGUST –
14 OCTOBER 2007

Julian Dashper is one of New Zealand's most internationally successful contemporary artists. His work focuses on the histories, theories and more general or popular ideas of abstraction, conceptualism and minimalism. Dashper's practice manifests itself in various forms, including paintings, unique photographs of paintings, found objects such as drumkits which he infuses with abstract images.

A major new exhibition celebrating
125 years of the University of Canterbury
School of Fine Arts opens in November!

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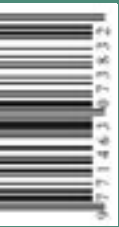
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

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TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

Open 10 am – 5 pm daily
Late night every Wednesday until 9 pm
Admission free unless otherwise stated

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