

# b.130

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september 2002 – november 2002





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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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ISSN 0111 - 1426

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Please note: The opinions put forward in this magazine are not necessarily those of the Christchurch Art Gallery Te Puna o Waiwhetu.

## Introduction



With the ceremonial closing of the Robert McDougall Art Gallery's doors on Sunday, June 16th, 2002 this charming building's seventy-year role as haven for the City's art collection has drawn to an end. The final weekend, attended by thousands of well-wishers, was tinged with nostalgia, but also great excitement, as this milestone also signalled the beginning of the final phase in the new Christchurch Art Gallery project. The current Gallery's exhibition spaces are now the setting for an intensive, and carefully orchestrated packing of the collections in preparation for our relocation to our new building. On behalf of the Gallery team I would like to thank everyone who participated in, the closing ceremonies – we were delighted that so many of you chose to share this special event with us.

During this challenging period, I am pleased to announce several key additions to the Gallery staff. Hubert Klaassens returns to the Gallery again after many years to manage Public Programmes, while Jennie Currie has recently taken up the position of Administrative Assistant. Another new appointment is that of Leisa Aumua to the important role of Kaupapa Māori Educator/Exhibition Interpreter. This is a pioneering position for New Zealand's Public art galleries, and has been established with the support of National Services at Te Papa and Te Rununga o Ngāi Tahu and promises to be a key appointment for the Gallery.

This issue of the Bulletin features the last of our focus articles on the Gallery's collections, with a look at both our printmaking and ceramic holdings. We have also included a special report on the highlights of the recent Sydney Biennale, which featured over fifty internationally acknowledged artists, including our own Michael Parekowhai and Mike Stevenson. Our photo feature for this Bulletin presents a colleague who has played a significant role in the Gallery's successes in recent years, our respected Kaitiaki Māori, Jonathan Mane-Wheoki.

Again, our thanks for your continuing support!

A handwritten signature in dark ink, which appears to read "Anthony P.". The signature is written in a cursive, flowing style.

P. Anthony Preston  
DIRECTOR



Before I reveal my favourite painting, I would have to mention the painting that has had the greatest influence on my life. As a young boy, in the old Durham Street Gallery, I saw the Charles Paddy oil, *A Difference*. I had never looked at a painting before and was overwhelmed with a desire to reproduce something like that. From that time on, except during the actual battle of El Alamein and when my head was in a steel halo after breaking my neck in 1996, there was rarely a day when I did not draw, sketch or paint.

While attending Canterbury College School of Art in the early 1930s, I kept a watching brief on construction of the Robert McDougall Art Gallery and one glorious day I was allowed by a bricky to climb the scaffolding and lay a brick at about the height of the top of the main door.

The foreman appearing on the scene was less than amused, but the brick remains.

After the Gallery opened I visited frequently and have done so ever since. My favourite painting changed through the years but admiration for the watercolours of James Cook and William Sutton has never dimmed. My favourite of all would have to be the watercolour *Conspirators* (c.1910) by Edgar Bundy c. 1910. The warm, glowing effect for the interior scene through the use of reds and yellows contrasts with the cold clear light of the dawn outside. The translucency of the watercolour wash, the rich reds reflecting up through the painting, as does the white paper beneath, epitomises for me perfection in watercolour painting.



Above. *Conspirators*. c.1910. Edgar Bundy. Watercolour. Collection: Christchurch Art Gallery Te Puna o Waiwhetu Presented by the Canterbury Society of Arts, 1932.  
GEORGE GENET  
ARTIST AND FRIEND

If the question “*what is the largest individual collection area numerically held by the Gallery?*” was to be asked, the answer would have to be the Works on Paper collection, within which are 2145 original contemporary and historical prints, the earliest dating from the second half of the fifteenth century.

# The Print Collection

When the Gallery opened in 1932, it had no print collection and it was not until 1936 that the foundations of one were laid as a result of a gift of 34 works made from the estate of Sir Joseph Kinsey. Kinsey had collected many hundred prints during his lifetime, mostly by British and European artists.

The prints gifted to the Gallery included etchings, drypoints and lithographs, primarily by popular British printmakers of the first two decades of last century. Among the artists were Malcolm Osborne, Graham Sutherland, Frank Short, Edmund Blampied, Seymour Haden, C. R. W. Nevinson, Norman Lindsay, Anders Zorn, Frank Brangwyn and C. H. Shannon. Images varied from prosaic landscapes by Frank Short to the slightly erotic work of the Swedish artist Anders Zorn and Australian Norman Lindsay. The Kinsey works were supported shortly afterwards by a gift of four prints from the Canterbury Society of Arts and included work by contemporary printmakers Job Nixon, Frank Brangwyn,

Louis Rosenberg and G. Stetson Crawford. In 1943, a further eight prints were received by the Gallery as part of the Robert Bell Bequest, which included etchings by W. L. Wylie, Fred Richards, Mortimer Mompes, Joseph Pennell and Johnstone Baird.

The growth of the collection was, however, slow and by 1950 it comprised just 48 prints mostly by British-born artists. All had been either gifted or bequeathed. During 1953 the first purchases of prints for the Collection were made by the Gallery when 2 lithographs by Juliet Peter and 3 Japanese wood block prints dating from the late eighteenth century and a lithograph by Henry Moore were acquired.

Earlier that year, the Christchurch – born owner of the Redfern Gallery in London, Rex Nan Kivell, gifted to the four main New Zealand galleries multiple prints by more than 100 contemporary British artists, among them Eileen Mayo, John Piper, Eric Ravilious, Eric Gill, John Nash, and Graham Sutherland.

The Gallery's selection, predominantly made up of woodcuts and lithographs, was addressed in error to the Director of Canterbury Museum, Dr Roger Duff. On being advised of their arrival the then-honorary curator of the Gallery, William S. Baverstock was less than enthusiastic about receiving them into the collection and, after seeking the approval of the donor, decided to give 34 prints to the Canterbury Public Library. The disposal of the rest was undecided and was never resolved. For many years, it was assumed that this collection had been given away, but in October 1994 270 remaining prints were discovered in a drawer at Canterbury Museum and in 1997 the Nan Kivell gift was finally transferred to the Gallery and accessioned into the print collection. In 1954, the situation was reversed when on the death of May Moore, daughter of Sir Joseph Kinsey, several hundred prints bequeathed to Canterbury Museum were considered to be better placed in the Gallery. As a result more than 530 prints were accepted, and though they were of varied quality, with this gift the print collection size suddenly rose by more than 800%.

Whilst the Nan Kivell prints had been among the finest to be offered to the Gallery in the early 1950s, another unique opportunity arose at the end of that decade to acquire a selection of contemporary German prints from a 1959 touring exhibition and on this occasion it was taken up. Six lithographs by the artists Otto Dix, Rudolf Kugler, Harm Trier, Ewald Matare, Rudolf Landau Mueller and Joanna Schulz Wolf were purchased. This purchase advanced the scope of international prints

but until this point New Zealand printmaking had been largely ignored. This aspect of the collection was only advanced through a gift in 1961 made by the artist Francis A. Shurrock, who selected from his personal collection a number of prints by New Zealand artists, among them Alfred Cook, Alexander McLintock and Leo Bensemann. Through the remaining years of the 1960s, most prints were still acquired through donors rather than by purchase and the Gallery remained fortunate in this regard. In 1965, eight prints by Paul Sandby were received from the Heathcote Helmore Bequest. The next year Maureen Chute Raymond, an expatriate New Zealander, who had generously gifted many works to the Gallery over a number of years, had planned to give a still life flower painting by the prominent British artist Matthew Smith, but this was stolen from her home in London before she could do so. As a substitute work for the Collection, she purchased and presented the colour lithograph *La Corbeille D'Ananas* by Marc Chagall.

After a change of administration at the Gallery in 1969 and the introduction of the first collection policy, a new direction was set for growing all aspects of the existing print collection. Particular attention in the early 1970s was paid to improving holdings of contemporary New Zealand, international and historical master prints. A 1972 gift by artist and historian Gordon Brown of 41 historical and contemporary British and European prints was a considerable boost. Included were etchings, engravings, woodcuts and lithographs by artists from the seventeenth century onward.

Among some of the master prints purchased in the 1970s were several by William Hogarth, Rembrandt and a number from by nineteenth century French artists, including

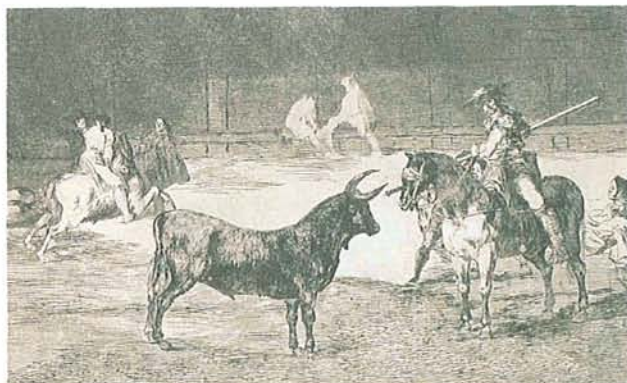


*Nei Tien goes for a walk (Getting Past the Dogs), 1992*

Robin White. Woodcut. Collection: Christchurch Art Gallery  
Te Puna o Waiwhetu. Presented to the Gallery by the Civic Art  
Gallery Trust, 1993.







Left: **Caceri Plate VII 'An Immense Interior with Numerous Wooden Galleries and a Drawbridge in the Centre'**, 1761. Giovanni Battista Piranesi. Etching. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1984.

Top: **Soldier with Feathered Hat**, c.1620. Jacques Callot. Etching. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1993.

Above: **Canlasguevo Obligando a La Fiera Con Su Gavroche**, 1816. Francisco Goya. Aquatint. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased with the assistance of the Olive Stirrat Bequest, 1985.

Edgar Degas, Camille Pissarro, J.B.C. Corot, and Paul Cezanne. Works by contemporary New Zealand printmakers such as Stanley Palmer, Robin White, Tom Field, Pat Hanly and Jeffrey Harris were also added to the collection at this time. Since 1979, major acquisitions of historical European and New Zealand prints as well as those by contemporary New Zealand and Australian artists has continued. Among the prints by historical European artists purchased are a number by Jacques Callot, Charles Meryon, Jean Millet, Giovanni Piranesi, Odilon Redon, Pablo Picasso, Francisco de Goya, James McNeill Whistler and Luigi Rossini. In recent decades, donors of historical prints have been rare but there have been exceptions such as Gordon Brown who was a generous donor in 1972 and in 1999 made a further important gift that included prints by Jacques Callot, James Runciman, and James McNeill Whistler.

New Zealand and Australian printmaking also remains an important focus and there has been a conscious improvement of representation of work by major printmakers such as Barry Cleavin, Robin White, Jeffrey Harris, Jason Greig, Denise Copland and John Drawbridge as well as painter/printmakers like Grahame Sydney, Ralph Hotere, Michel Tuffery and Fatu Feu'u.

There has also been an endeavour to acquire suites of prints where possible as well as individual prints. Of special significance in this regard was the purchase in 1990 of 40 prints titled *Aus Australien*. This comprises works by contemporary Australian artists such as Ken Unsworth, Mike Parr, Jenny Watson, John Nixon, Peter Tyndall and John Lethbridge. Other collaborative print workshop sets have been acquired and have included prints made by Tony Fomison, Ralph Hotere and Bill Culbert. Even though there is currently a stronger emphasis on advancing holdings of contemporary printmakers of Canterbury and elsewhere in New Zealand considerable growth in the area of historical New Zealand printmaking has taken place. In some cases, such as the recent acquisition of work by New Zealand artist A.J. Rae and expatriate Eleanor Hughes, substantial numbers of prints have been added.

As the Gallery moves forward towards a new chapter in its history, the commitment to continue developing the print collection seems assured and will perhaps gain a new focus with the appointment of a Works on Paper Curator later this year. NEIL ROBERTS



## CIRCLING THE CERAMIC COLLECTION

The Gallery's ceramic collection underwent a remarkable shift during the 1980s, in both the way ceramics were regarded and in the number of works collected. However, some of the first pieces to be acquired were purchased in 1954 and 1955. They were early works by the New Zealand master ceramic artist, Len Castle (b.1924), made in 1956-7 before he went to Cornwall to study with Bernard Leach (1887-1979). Inspired by Leach and the Japanese ceramic artist Shoji Hamada (1894-1978), Castle developed an individual oeuvre that drew upon his love of the natural environment and his fascination with the symbol of the circle. *Bowl Stemmed* (1985), an elegant wheel – thrown bowl with a rich crackle glaze and refined stem, reflects Castle's Anglo-Japanese aesthetic and his highly developed technical skill in kiln firing.

During the 1970s under the directorship of Brian Muir and with the advice of potter and CSA Director Nola Barron, the collection began to expand, including work by Mirek

Smisek, Juliet Peter, Barry Brickell, Roy Cowan and David Brokenshire. Nola Barron was an early member of the Canterbury Potter's Association, formed in 1963, to co-ordinate the common interests of potters in the Canterbury and West Coast regions. Other pioneers of ceramics include Doreen Blumhardt who published, in collaboration with Brian Brake, *New Zealand Potters – Their Work and Words* in 1976. The Collection also contains a significant number of ceramics by unknown Japanese artists, ranging from fired clay funerary figures and utilitarian earthenware, all generously gifted to the Gallery in 1969 and 1974 respectively, by Christchurch's sister city, Kurashiki.

Organised through the Potter's Association, Hamada and Leach visited New Zealand, (Leach visited in 1962, Hamada in 1965 and 1973). Their presence influenced a generation of New Zealand potters and cemented the Japanese influence of simple and unassuming wheel thrown pots,



**Raku No. 915, 1986.** Rick Rudd, Raku fired clay. Collection: Christchurch Art Gallery  
Te Puna o Waiwhetu. Purchased 1988.

Below: **A Spot of Infidelity**, 1996. Jimmy Cooper. Earthenware. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1997.

Right: **Windbowl**, 1990. David Brokenshire. Porcelain. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1990.

Below Right: **Bowl Stemmed**, 1984. Len Castle. Stoneware. Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1985.

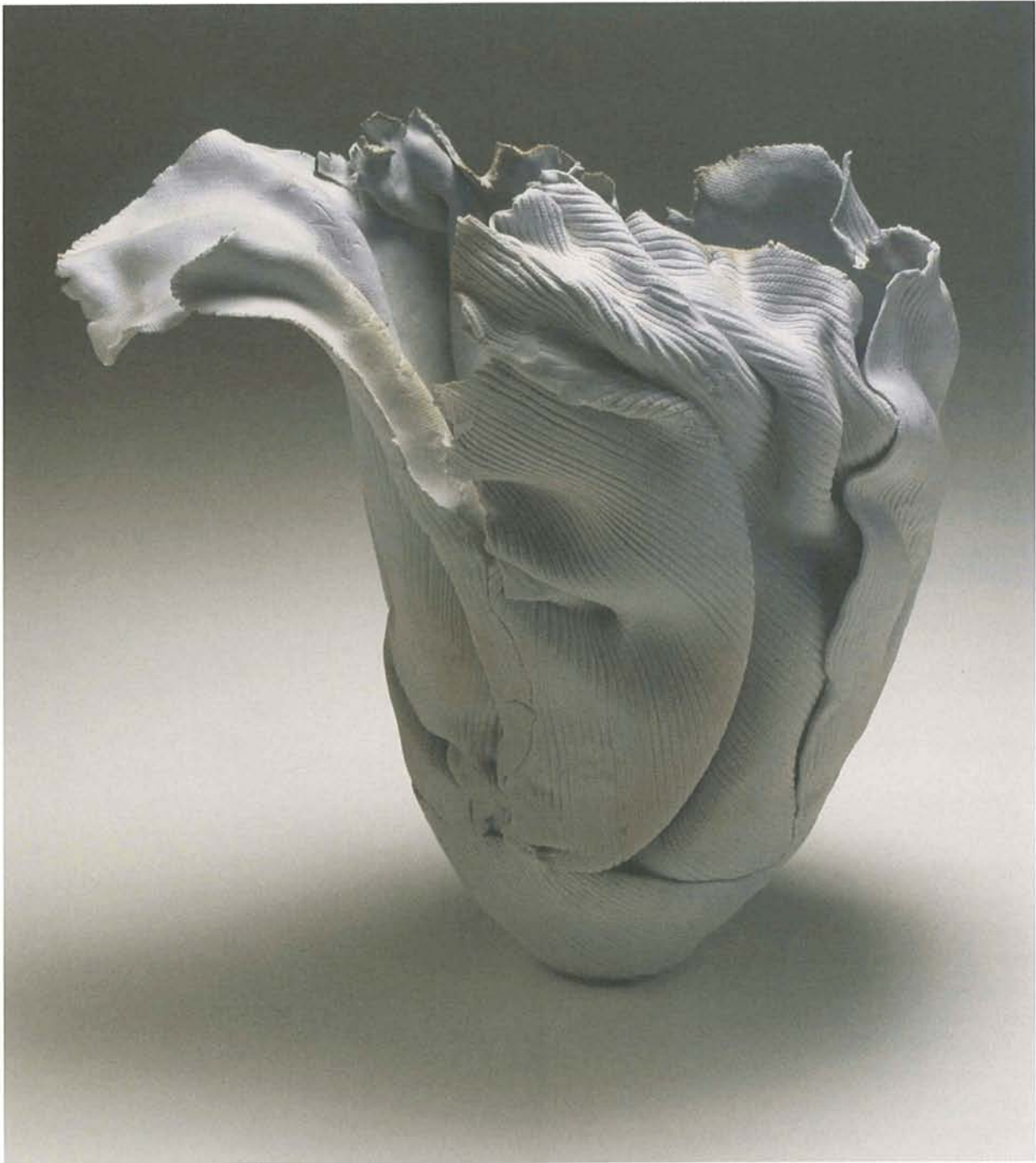


which stressed a restrained quality. In 1965, Hamada brought with him a major exhibition which was shown at the Canterbury Museum. He worked with potter Yvonne Rust in her studio and gave many seminars and lectures as well as sharing his glaze recipes with potters during his first visit. Other international ceramic artists to come to New Zealand included Harry and May Davis, who arrived from England in 1962, settling in Nelson, and the English potter Michael Cardew who was Guest Artist for the 1968 Arts Festival.

Since the first emphasis on Japanese aesthetics styles have changed toward a wider diversity of techniques and individual expression. By the 1980s the Collection began to focus on the sculptural three-dimensional qualities of ceramics rather than the functional domestic-ware that had dominated the market. Drawing on his experience of New Zealand native bush, James Greig, a student of Len Castle's, developed the idea of a 'growth form' pot. Many of his pieces were hand built sculptural forms emblematic of Greig's concerns for nature and the cyclic processes of transformation that occur within the earth. A figurative emphasis is seen in the work of Polish/Australian ceramist Maria Kuczynska, who was Guest Exhibitor for the 1984 Christchurch Festival Pottery Exhibition. Her porcelain sculpture, *Standing Figure*,

exudes an archaic quality reminiscent of Classical Greek sculpture. Although fragmented, the folded porcelain evokes a bodily presence of contained energy, at once monumental and fragile.

The range of expression achievable through this medium, from the traditional to the experimental, can be seen in Rick Rudd's *Raku No. 915* (1986) and in narrative works such as Jimmy Cooper's triptych, *A Spot of Infidelity* (1996). A traditional technique, raku fired clay originated in China during the 10th century and was refined by Japanese potters during the 16th century. Removed from the kiln with tongs while red-hot and placed in sawdust or other combustible material, the clay is smoked to create a chalky black, textured surface. Rudd's *Raku No. 915*, a pinched and coiled organic form, also has a burnished crackle glaze detailing the inner curve of the mobius twist (the intrinsic structure of the vessel) with a distinct earthy-beige colour. In contrast, Cooper's *A Spot of Infidelity*, recalls a single dramatic moment through three earthenware panels. Projecting out from the wall, they are sculptural and three dimensional with painterly and slightly abstracted coloured glazes. In its vivid colour, exaggerated expressions and sense of drama, this work is also suggestive of comic book art.



Contemporary ceramic artists continue to push the boundaries of the medium, in both decorative and sculptural genres. Prestigious awards such as Faenza in Italy, the Sidney Myer Fund International Ceramics Award and the Fletcher Challenge Award, celebrate the versatility of this practice. A selection of the Gallery's ceramic collection will be on display in the Christchurch Art Gallery's Monica Richards Gallery in 2003. Entitled Essential Forms it will also include textiles and glass art, many of which will be on public display for the first time since their acquisition into the Collection. JENNIFER HAY



# ART/SPEAK

Felicity Milburn

First held in 1973, the Biennale of Sydney has developed into an intense and engaging art event, presenting the work of international artists alongside their Australian counterparts. This year's exhibition, curated by Artistic Director Richard Grayson, was entitled **"(The World May Be) Fantastic"** and featured work by fifty six artists and collectives from 21 countries.

My experience of the 2002 Biennale began at the Museum of Contemporary Art, which for the second time in the Biennale's history had given over all of its exhibition spaces to this international arts event. The building was bulging with the work of twenty seven artists, who in many cases had been allocated large rooms for comprehensive installations.

Like previous Biennales, this year's exhibition spanned an impressive variety of media, from painting, performance and sculpture to photography, installation and video art. The by-now expected proliferation of video art yielded some surprising treasures, such as Jun Nguyen-Katsushiba's *Memorial Project Nha Trang, Vietnam* – a bizarre but moving spectacle of frantic Vietnamese cyclo (or rickshaw) drivers attempting to pull their vehicles across the ocean floor. Their struggling efforts, and the droning music that accompanied them, conveyed a sense of poignant futility. It later emerged

*A Portrait of the Artist as a Weeping Narcissus*, Olaf Nicolai. Polyester  
40 x 180 x 270cm Courtesy the artist and Gallery EIGEN+ART, Berlin/Leipzig





1.



In another large space, Korean-born, American-based artist Do-Ho Suh presented two life-sized replicas of his New York apartment, constructed entirely from stitched nylon and suspended delicately from the ceiling. The level of detail was both incredible and poignant – a bath, a toilet, even a gas heater and electrical plugs were painstakingly rendered in semi-transparency, creating a fantastical space that suggested both a specific, personal memory and a collective uniformity. Also interested in how we view (or can be made to view) our surroundings was French artist Gilles Barbier. In *I am a dog*, a wax figure of a man was covered with various “reality correctors” – small notes advising of the viewer’s responsibilities in effecting the proposed transition: “These ears are ridiculous and unsuitable. Using your surprising imaginative faculties, please try to conceive instead much bigger, more pointed and more proudly cocked ones. (Thank you so much for

that the production of cyclos (the only means of income for their impoverished drivers) had recently been banned by the Vietnamese government. Placing the scene underwater was an elegant metaphor for the predicament of these pre-industrial relics, which, with their drivers, found themselves unexpectedly out of their depth in the hard-nosed modern world.

I had been advised before arrival at the MCA not to miss the offerings on the third floor, and they did not disappoint. In a darkened room, hundreds of silver spheres hung from thin cords like a field of frozen raindrops. As I moved through them, and my eyes adjusted to the dimness, these objects took the form of tiny speakers, from which emerged the faint strains of hundreds of anonymous voices in a variety of languages. The voices gradually faded and disappeared, until only one was audible and viewers were left wandering through

3.



2.



your unstinting efforts. Remember, participation in building this mental construction is not obligatory.)”

From the MCA, I travelled to the Customs House complex, which also contains Object Galleries and the City Exhibition Space. Here Grayson’s care and success in selecting each artist for their contribution to the exhibition’s theme became especially evident. The individual works, and artists, were wildly different from each other, yet each cast new light, or shade, on the multiple, fantastic worlds we inhabit daily. Where else would you be able to see glossy, uncanny photographs about presence and absence (Darren Siwes) and a lifesized synthetic ‘child’ playing with glutinous stem cells (Patricia Piccinini) alongside naïve drawings by Henry Darger (1892-1972), an American recluse who spent his days developing a illustrated adventure epic called “*The Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*” that (he thought) no one else would ever see?

the room, drawn into the story and trying to get close enough to hear its end. The work of the American artist, Susan Hiller, this installation was called *Witness*, and the voices were actually the recorded testimonies of UFO sightings.

At the entrance to the Art Gallery of New South Wales, the presence of the Biennale was heralded by Belgian artist Panamarenko’s absurdly scruffy *Panama, Spitsbergen, Nova Zemblaya*, a kind of home-built submarine that seemed





4.

1. **Panama, Spitsbergen, Nova Zemblaya**, 1996. Panamarenko. Steel, video camera and monitor, engine 600 (h) x 700 (l) x 330 (w) cm. Collection: Fondation Cartier pour l'art contemporain, Paris. Works courtesy the artist and Ronny Van de Veldt, Antwerp. 2. **House**, Do-Ho Suh, 348 West 22nd St., Apt. A, New York, NY 10011 at Rodin Gallery, Seoul/Tokyo. Opera City Art Gallery/Serpentine Gallery, London/Biennale of Sydney. Translucent nylon edition 1/3 LM2946 430 x 690 x 245 cm. Works courtesy the artist and Lehmann Maupin Gallery, New York. 3. **Rickshaw**, Jun Nguyen-Hatsushiba. Memorial Project Nha Trang Vietnam – *Towards the Complex – For the Courageous, the Curious, and the Cowards*, 2001. Video installation/DVD dimensions variable. Courtesy the artist and Mizuma Art Gallery, Tokyo. 4. **Shangri-La**, 2002. James Angus. Hot-air balloon. Installation, dimensions variable. Courtesy the artist, Roslyn Oxley9 Gallery, Sydney and Gavin Brown's Enterprise, New York.

to have more in common with Chitty Chitty Bang Bang than its military counterparts. Inside the Gallery, a quartet of harried-looking bunnies signalled the hand of New Zealander Michael Parekowhai, who had also garlanded the walls with glossy funereal bouquets and predatory sparrows, both in C-type form and in the (taxidermied) flesh. Upstairs, Japanese artist Miwa Yanagi presented a futuristic rogue's gallery with *My Grandmothers*. After asking young men and women to imagine their lives fifty years into the future, The artist had set up a series of 'portraits' showing grandmothers as vital and rebellious omamori (talismans) – counteracting the traditional depiction of aged women as foolish in Japanese myth and legend. My personal favourite, *Minami*, showed a woman dressed in a pink alien suit struggling gamely with two grim-looking assistants. In a text panel nearby, this imaginary grandmother complained about the efficiency of her secretaries, who were always finding her outside enjoying her personal theme park and bringing her back to the office: "What's wrong with the president of the company going out dressed in this costume?"

In the Artspace Gallery in Woollomooloo, the dream-like film-dramas of Eija-Liisa Ahtila from Finland, provided more disturbing visions. Developed from interviews with women who had experienced a range of psychoses, *The Present* consisted of five television monitors, each showing short narrated films at irregular intervals. In one story, a woman spoke of her sure knowledge that 'the killers' would soon come to her room. She explained one of her strategies for survival: attaching handles to the underside of her bed so that she could remain concealed when they checked beneath it. In the film, her plan is eventually foiled when one of the killers magically makes herself smaller so she can run under the bed. The words "Give yourself a present, forgive yourself" followed each sequence.

Despite such compelling showings in the conventional Gallery venues, the most memorable work in the Biennale, for me, was situated in the spiritual heart of Sydney's tourist identity. *Shangri-La* by Perth-born artist James Angus consisted of a vividly-coloured hot air balloon tethered upside-down in the ceiling of the Sydney Opera House. The movement of people below and the light air currents that came in through the doors made it pulse gently, giving the impression that it was pressing at the ceiling, eager to fly up through the roof into the sky above. Playful, surprising and with its title suggesting a utopian retreat from earthly worries, *Shangri-La* vigorously supported the Biennale's leitmotif: in the presence of a simple idea, perfectly executed, the world may indeed be fantastic.

**Hello**, Aleksandra Mir 2000-ongoing (excerpt: Dorothy and Augustin, Hong Kong, 1978) inkjet prints, dimensions variable. Courtesy the artist; Gavin Brown's enterprise, NYC

All images courtesy of the Biennale of Sydney





Some simple guidelines for preventing damage to most art works. For specialist advice, we suggest you contact a member of the New Zealand Professional Conservators Group.



# looking after y

## Display & Lighting

### DO

- Ensure works are fixed securely to the wall or floor so that they will not be damaged (or cause damage) if they are accidentally knocked or during an earthquake.
- Have all valued works matted in museum board and framed to Conservation standard.
- Keep all art works away from strong, direct light sources (you can reduce the light by closing curtains or blinds).
- Glaze delicate works with an ultra violet filtering materials.

### DON'T

- Spotlight a work with a bright light.
- Use fluorescent lighting.

## Humidity

### DO

- Check your works periodically for mould growth.
- Make sure that storage and display areas are well ventilated.

### DON'T

- Display works in damp or cold rooms, on outside walls or near water sources.
- Place works above or near electrical equipment, especially heaters.
- Display works over a fireplace.

## Dirt, Dust and Pests

### DO

- Keep works in a clean, dust-free environment.
- Ensure your works are correctly framed – consult a Conservator for advice.
- Check regularly for insect or rodent damage.



Three examples of damage to art works: (left to right) Foxing, insect damage, light discolouration.



# your art works

## Handling

### DO

- Handle your works as little as possible – and always with clean (preferably cotton-gloved) hands. When carrying sculptures, use both hands and support them from underneath. Place unframed works in a folder and when carrying framed works grip both sides of the frame, not just the top.
- Tape the glass of glazed (not Perspex) works during transport. Apply strips of masking tape in a grid pattern across the glass.

### DON'T

- Carry more than one work at a time.
- Use tapes such as Sellotape or masking tape or adhesives such as P.V.A. or rubber cement when mounting an artwork. Instead, consult a Conservator for advice or have your works framed by a professional.
- Stick the work down completely to a backing board.
- Spray cleaning solution directly onto glazed works as it may run down between the frame and the glass and cause staining. Instead, spray the cleaner onto a cloth then wipe the glazed surface.

## Storage

### DO

- Store unframed works flat (in their mats).
- Store framed works vertically (not flat).
- Keep loose items in folders interleaved with acid-free tissue to separate them and protect the surfaces from each other.
- Frame works with delicate surfaces, such as unfixed charcoal or chalk drawings.

### DON'T

- Let your stored works rest on the floor. If shelving is not available, raise the frames off the floor by resting them on padded blocks and place a sheet of cardboard between works to prevent damage.
- Roll oversized works on paper if you can help it. If you have no other option, roll the work onto a large tube covered with acid-free paper. Use an interleaving material to prevent the surfaces of the work rubbing together.

We would like to acknowledge the assistance of the Gallery's Conservator, Lynn Campbell, with this article.

# New Christchurch Art Gallery Te Puna o Waiwhetu Appeal

Update on the fundraising campaign



Fundraising for the new Christchurch Art Gallery Te Puna o Waiwhetu continues unabated, and the increased target of \$1 million to fund educational and technological equipment, seating and commissioned art works is being vigorously pursued.

Events so far this year have involved various sectors of the community. Juniors celebrated the closure of the Robert McDougall Art Gallery and the impending move to the new Gallery with a coin trail – a colourful event despite pouring rain – at which money-box raids were rewarded with yellow balloons donated by The Warehouse. Leslie Kenton, best-selling American author, gave an outstanding lecture on *“Creativity, Power and Personal Well-being”*. Watson’s Auctions held an auction of contemporary artists and donated part of the commission. Ballantyne’s staged a window display of our wonderful Artists Plates and the sale of our *Artists and Art Lovers Cookbook* was boosted by three days of selling to the public in Merivale Mall. Trusts, firms and individuals are donating amounts far in excess of what we can expect from our smaller events. The excitement in the community at the progress of the new Christchurch Art Gallery is evident by the response to the Appeal.

Thank you to everyone who is helping!

HILARY LANGER  
Chair, Community Gifts Fundraising Committee

## Designer Table Decorations in Architectural homes

**You, too, can help equip our new Christchurch Art Gallery by supporting these exciting events and projects:-**

**Saturday, 7 September, 1.00-4.30pm**

The Christchurch Art Gallery’s Community Gifts Fundraising Committee invites you to some of Christchurch’s most striking homes, to view tables decorated by such notable designers as Marjorie Foggo, Susie Paynter, Karyn Purchas, Robert Watson, Ballantyne’s and McKenzie & Willis.

Tickets are \$35, and available now!

**Please call Vanessa de Castro on 355 5318 for more information or call at Ballantyne’s Information Counter to arrange your ticket for this special event.**

## Works on Paper Sale

**Tuesday, 23 October, 4.30am**

*‘100 Works on Paper’* by Canterbury senior secondary school artists will be on sale at the Artzone of CoCA at 4.30pm on 23rd October. The event is jointly organised with the Christchurch College of Education to mark its Jubilee. Entry free.

## Auditorium Chair Project

See your name, or the name of a loved one, inscribed in perpetuity on one of the Auditorium’s luxurious chairs. The cost of \$750 may be spread over three years. To secure your chair, telephone the Friends on 379 4055.

## New Gallery Tours

**Saturday, 30 November and Sunday, 1 December**

Take the opportunity to participate in a paid tour through the Christchurch Art Gallery Te Puna o Waiwhetu. Generously organised by Christchurch North Lions, the tours will be a unique opportunity to get a sneak preview of the Gallery, months before it opens to the public. An entry fee will apply.

# New Christchurch Art Gallery Te Puna o Waiwhetu Appeal

Update on the fundraising campaign



Above: Aerial photograph of the construction of the new Christchurch Art Gallery. Photograph Skyworks Canterbury.



Left and Below: recent photographs of the new Gallery. Photography: Brendan Lee



We acknowledge with great gratitude the generosity of the following supporters:

**In the category of Gold Foundation Donor:**

Rick & Angelique Armstrong  
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Dr P. B. Maling (in memory of  
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Jack Hamer  
Jan Hamer  
G. & M. Hargreaves  
Michael Laney

**In the category of Bronze Foundation Donor:**

Dobson Bashford Gallery

## Recent Acquisitions: Bridget Blair

An unconventional photomontage, Bridget Blair's *Black Heart 1* fuses personal memory and biological history. The back of a wedding dress spans the three sections of this triptych like a pair of delicate wings or a funereal shroud, its billowing folds suggesting that it is floating, or sinking. The interior of the dress, where a body should be, initially appears empty, but is actually filled with fragmented references to cells and chromosomes, drawn directly onto the photographic negatives.

Family histories, individual experience and genetic codes all leave unpredictable, but indelible, traces. Blair's sepulchral combination of relics and residue suggests the way these multiple influences can coalesce to create a blueprint for individual identity. *Black Heart 1* was first exhibited at the Salamander Gallery in 1998, at which time Blair described such physical and filial memories as "concepts which provide us with landmarks and beacons, ties that bind us yet enable us to remain light".

FELICITY MILBURN



Above: **Black Heart 1**, 1998. Bridget Blair. Photographic Collage Collection: Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 2002. Courtesy of the Artist.

### Other recent acquisitions to the Collections:

Tony Bond: **Formunculata**. Fired clay, 2002. Purchased 2002.

Geoff Dixon: **Space Ark/12 Body Lengths Per Second**. Oil and enamel on canvas on board, 1999. Purchased 2002.

Don Driver: **Girl with Shears**. Mixed media assemblage, 1980-5. Purchased 2002.

Elizabeth Kelly: **Self Portrait**. Oil on canvas, circa 1933. Purchased 2002.

Euan MacLeod: **Figure/Landscape in Seven Stages**. Oil on canvas, 2001. This art work has been bequeathed to the Robert McDougall Art Gallery by the W.A. Sutton Charitable Trust.

Euan McLeod: **Study for B.S. in 6 Stages**. Oil on canvas, 2001. Gifted to the Gallery by the Artist.

Arone Raymond Meeks: **Celebration**. Linocut, 2002. Purchased 2002.

Buck Nin: **The Mamakus**. Acrylic and fluorescent paint on board, circa 1975. Purchased 2002.

Katie Thomas: **Within the Quiet**. Mixed media, 2002/2. Purchased 2002.

John Buckland Wright: **Diana and Endymion**. Engraving, 1944. Purchased 2002.



# After Dark

## Coming Events

J S Parker

**6.00pm, Wednesday, 25th September**

View and learn about the works of JS Parker, one of the most respected New Zealand painters of his generation. An honours graduate of the University of Canterbury School of Fine Arts in 1967, John's work has developed into the "Plain Song" series for which he has become well known. Parker recently received an ONZM honour for his services to painting. Entry by \$5 donation includes wine and cheese. Meet at the Art House, 292 Montreal Street.

Lithographic Press

**WED 30 OCT, 6PM**

Marian Maguire, artist and owner of Papergraphica, takes us through the entire working process of lithography. Entry by \$5 donation includes wine and cheese. Meet at Papergraphica, 192 Bealey Avenue.

"What's Up in Berlin, Frankfurt and Bilbao?"

**WED 27 NOV, 6PM**

Art historian, Penny Orme, discusses aspects of Post Modern Architecture. Entry by \$5 donation includes wine and cheese. Meet at the Chamber, Our City corner Worcester Boulevard and Oxford Terrace.

**For more information, contact the Gallery on (03) 941 7968.**

The Gallery's annual Art Event was held in the Centre Court on June 7th, one of the last social occasions to be held at the Gallery before the June 16th closure. This year's event was marked by the largest number of participating artists ever and the standard of the works contributed was spectacular. Twenty-five works went home with lucky new owners by way of silent ballot, while three items by Neil Dawson, Shane Cotton and Graham Sydney respectively were sold by more conventional auction.

The success of the Art Event relies on the generosity of the contributing artists and sponsors. This year we were fortunate to have Lizzie's Cuisine, Montana Wines, Van H Chocolates and HireQuip all donating their products.

The Art Event has been an annual occurrence since 1999 and the After Dark Committee now have a substantial sum of money to put towards the purchase of a major work for the new Gallery. We look forward to announcing this acquisition in the near future.

# Friends of the Gallery

The Friends participated in the closing weekend at the Gallery, talking about our core activities and benefits to the myriad of visitors. We welcome all new members and look forward to seeing you at Friend's functions in the new Gallery.

Meanwhile some of the core activities of the Friends continue outside the Gallery. The popular Speaker of the Month series is being held in the Hurst Seager Room at the Arts Centre, and the LocArt trips are at various artists' studios. The Spring Trip will be held on 3 November and we are planning another trip in late summer. These are wonderful opportunities to get around the local countryside and discover all sorts of 'hidden treasures'!

With the closing of the Robert McDougall Art Gallery, our organisation needs to be renamed. We have a group of people working on this and the changes that need to be made to the Rules. Any changes that are made to the Rules must be accepted by a majority of members present at a Special General Meeting. You will be notified of the proposed changes and the date of the meeting in due course. The ongoing supporting role of the Friends will be vital in the new Gallery and we look forward eagerly to this challenge.

The Friends lost an avid supporter and enthusiastic worker with the tragic death of Will Cumming. Will had been a member of the Executive Committee of the Friends for many years. We all extend our deep sympathy to his wife Jean.

LocArt  
Roger Hickin



## Wednesday, 9 October, 10.30am

After abandoning an early career as an alcoholic poet, Roger Hickin turned, in the eighties, to working wood, metals and found materials into artworks which have been described as having an 'empathy with the eternal'. His more recent work uses paint and other matter on wood panels. Poet David Howard in an essay for Art New Zealand, describes Hickin as 'an aesthetic with a sense of humour who gives us the minimum in order to summon the maximum'.

With partner Glyn Abbott, Roger owns café/gallery 'Under the Red Verandah' and has a workshop in an old butchery out the back. Two of his works are held in the collection of the Gallery.

Friends will have the opportunity to meet Roger in his workshop and see some of his work. His private art collection which includes works by Ralph Hotere, Nigel Brown, Trevor Moffitt, Marion Maguire, Shona Rapira Davies and Philippa Blair will also be shown.

Please meet Rebecca Garside outside 'Under the Red Verandah' (502 Worcester Street) at 10.20am on the day.

John Coley



## Wednesday, 13 November, 10.30am

John Coley, artist and former Robert McDougall Art Gallery director, and his wife Fay invite Friends to enjoy a summer morning with them at their Waikuku Beach residence. John's more recent works include a collection of watercolour paintings from his trips to Italy, a country that draws him back again and again. An exhibition of these Italian works was held at Sir Miles Warren's art gallery at Governor's Bay last summer. John will talk about his art and morning tea will be served in the garden.

There will be a charge of \$2 per head to cover costs. Limit 20 people.

Please meet Rebecca Garside outside 48 Rotten Row, near the domain at Waikuku Beach at 10.20am on the day.

To book for LocArt visits (or cancel your booking) please phone the Friends' office 379 4055. Acceptance is automatic upon hearing your message unless you are contacted to the contrary. LocArt is for members of the Friends only.

# Friends of the Gallery

## Speaker of the Month

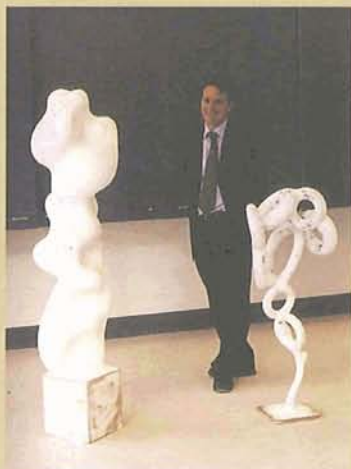
**Tony Geddes**  
"Painting and the Theatre"

**Grant Banbury**  
"Do Artists Need Dealers:  
Do Dealers Need Artists?"

**John Chrisstoffels**  
"The Art of the Cinematographer"

## Spring Trip

## New Members



Above: **Phil Price**. Photograph: Grant Banbury

Every third Wednesday of the month, 10.30am

Meetings for the rest of this year will be in the Hurst Seager Room in the Arts Centre.

Please join us for tea, coffee and biscuits first at 10.15 am.

Friends: \$2.00, Public: \$5.00

Wednesday, 18 September, 10.30am

**Hurst Seager Room, Arts Centre**

Tony Geddes, designer of 150 sets at the Court Theatre over the last 20 years, was formerly a painter. He will discuss the differences and similarities between painting and set design.

Wednesday, 16 October, 10.30am

**Hurst Seager Room, Arts Centre**

Grant Banbury, former exhibition designer at the CSA, co-curated the Doris Lusk exhibition 'Landmarks' at the Robert McDougall Art Gallery. He is an artist and also the owner of the Campbell Grant Galleries.

Wednesday, 20 November, 10.30am

**Hurst Seager Room, Arts Centre**

John Chrisstoffels, head of the film department at the University of Canterbury's School of Fine Arts has filmed children's television programmes, commercials, documentaries and TV magazine work and made his own prizewinning short films. He will talk about film-making as time-based art.

Sunday, 3 November

The Spring Trip will be held on Sunday, 3 November. The bus will take you to the Maori rock drawings at Timpendean, Weka Pass, Chris Marshall's art collection at Ohoka, Judy McIntosh Wilson's studio at Waikuku, sculptor Phil Price's studio at Amberley Beach and The Chamber Gallery in Rangiora. An application form is included with this bulletin.

**For more information call 379 4055.**

Carol Aitken  
David Bird  
Diana Deans  
F. & N. Easdale  
Helen Herbert  
Judy Marshall  
Nadine Milne  
Mr Z. Potgieter  
Michael & Rowena Schaper  
Jennifer Simpson  
Robin Walker

**Life Members**  
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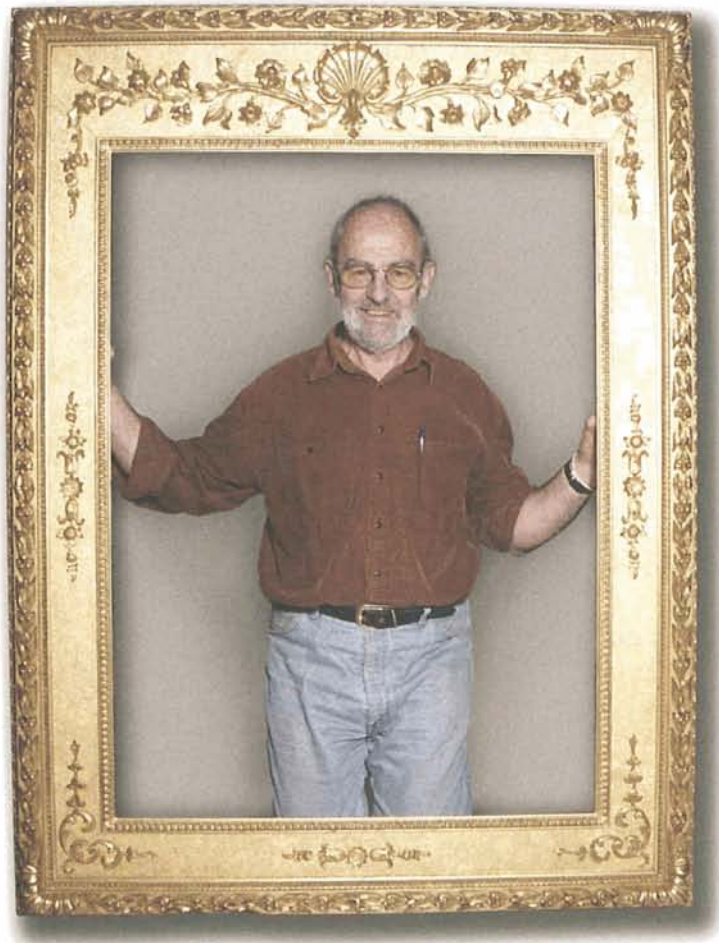




Jonathan Mane-Wheoki  
Kaitiaki Māori, Christchurch Art Gallery Te Puna o Waiwhetu  
Photograph: Johannes van Kan

# Tribute

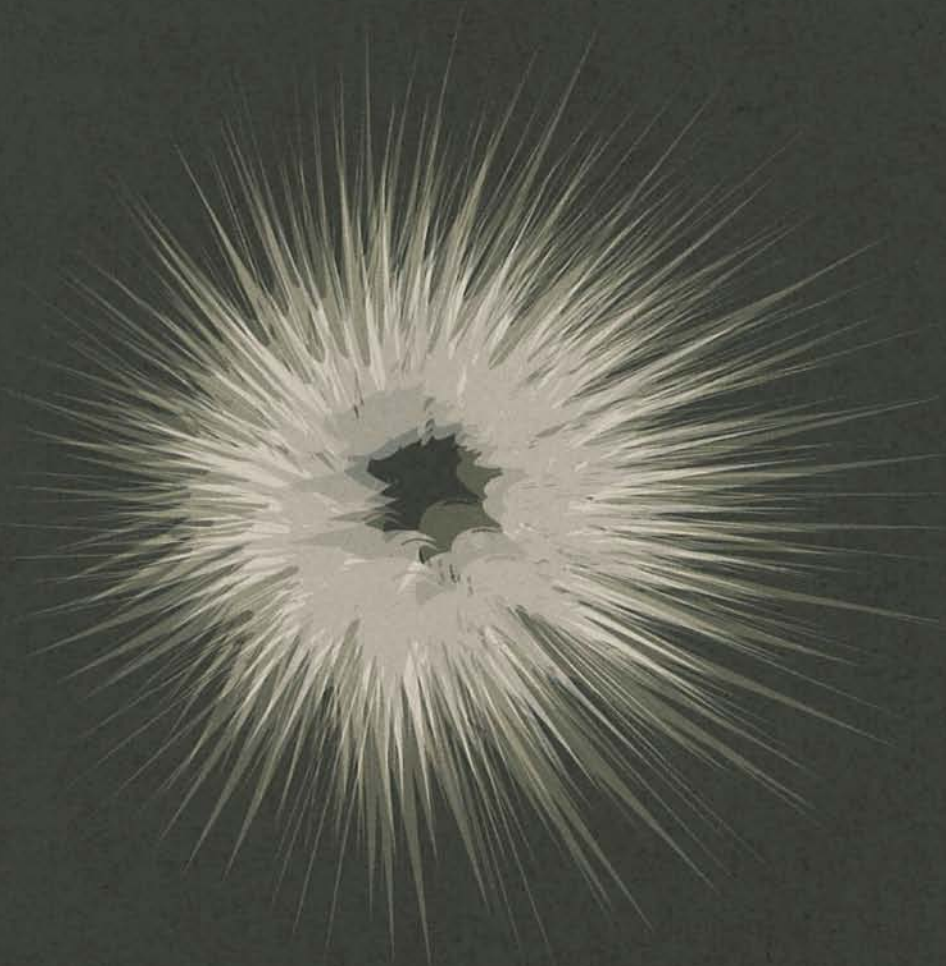
Will Cumming 1933 – 2002



It was with great sadness that Gallery staff learned of William (Will) Cumming's sudden death on Thursday, 20 June 2002. A respected artist and dedicated member of Canterbury's arts community, Will was a tutor at the Christchurch Polytechnic Institute of Technology and the Curator of the Polytechnic's growing art collection. He was also a member of the selection committee of the Olivia Spencer Bower Foundation from its inception in 1982 and curator of the Foundation's Collection. Will had a long

association with the Gallery and was a member of the Friends Executive for eight years. In April 2000, he joined the Gallery's frame restoration project and soon became a highly valued member of staff. He is pictured here in 2002 with the frame for "*In The Wizard's Garden*" (c. 1904) by George Leslie, the first frame he completely restored. We will remember Will for his kindness, his eye for detail and his ever-present sense of humour. Our heartfelt sympathy is extended to his family.

Photography: Brendan Lee. Imaging: Cory Lind



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Oriel Window, Christchurch Art Gallery Te Puna o Waiwhetu. July 2002 (detail) by Brendan Lee

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