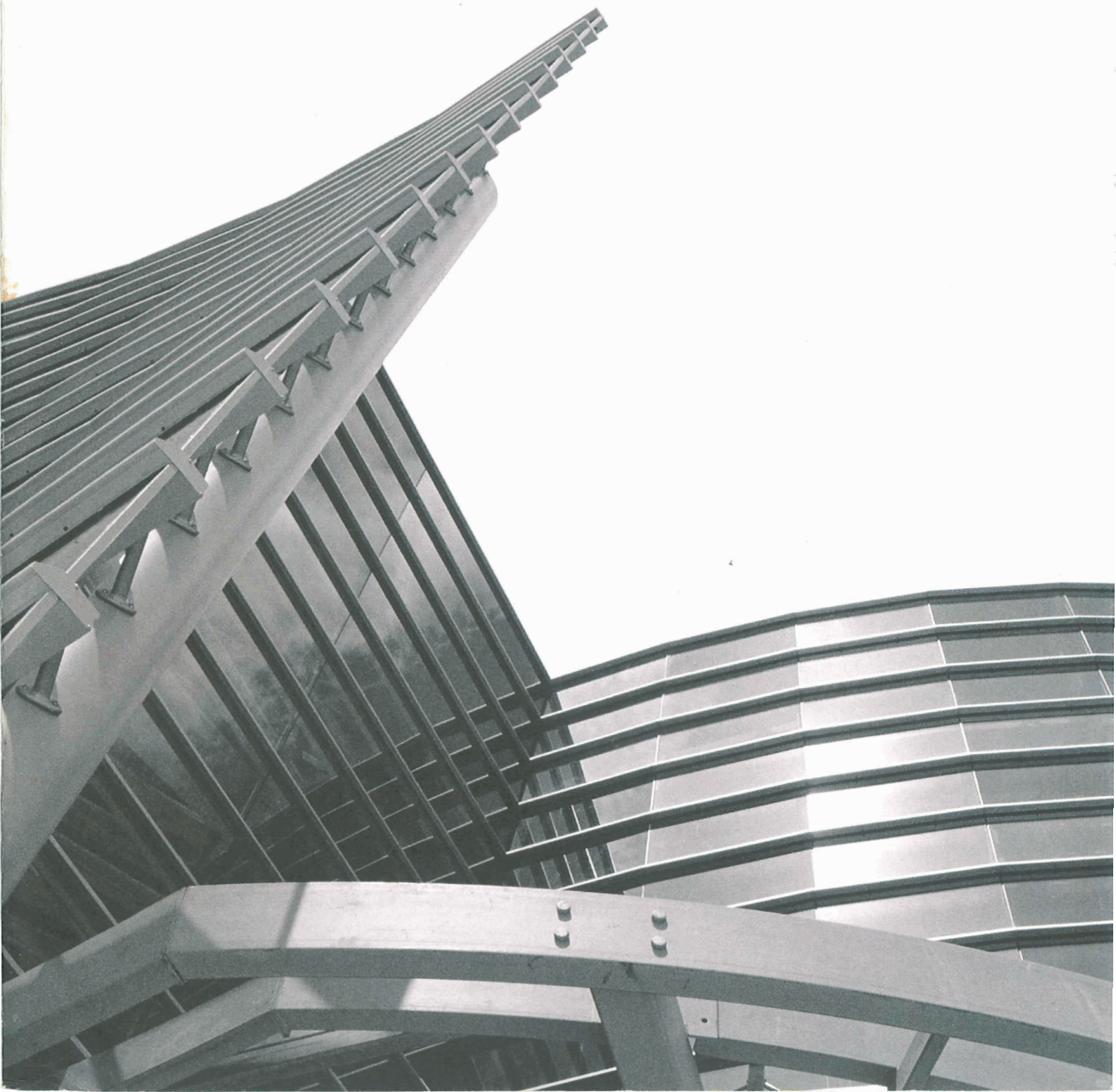
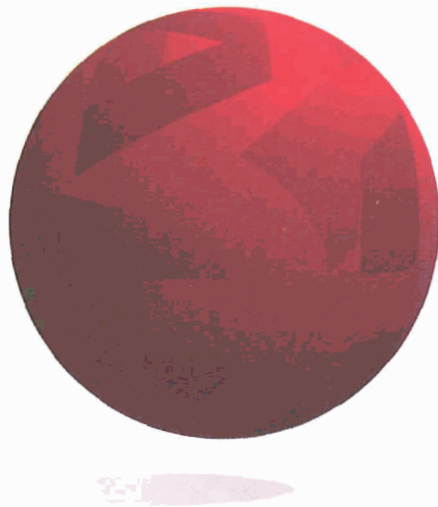


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BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **autumn** march – may 2003





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TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

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Cover Photography: Christchurch Art Gallery (detail) Brendan Lee

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

Introduction



Welcome to this Autumn edition of the Bulletin, which comes as Gallery staff make the very complex and carefully orchestrated move into the Christchurch Art Gallery Te Puna o Waiwhetu. As we begin to install the collections in this magnificent new facility, it is fitting that this issue offers a sneak preview of the inaugural exhibitions programme. Our Public Programmes Manager, Hubert Klaassens, has taken this opportunity to introduce all the opening shows, and Senior Curator and Collections Manager, Neil Roberts, elaborates on the rationale behind his retrospective exhibition of the works of W. A. Sutton.

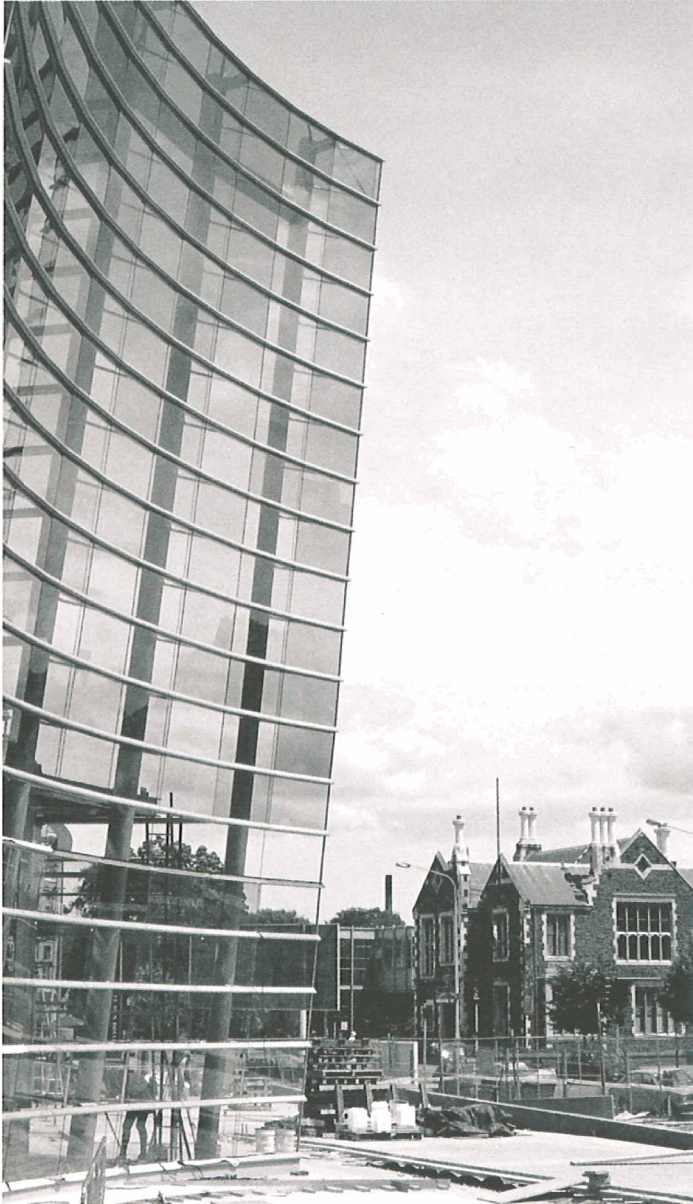
We are delighted to be able to announce the new tenants of the Gallery's café & wine bar and second retail outlet, and have asked the new proprietors and our own Gallery Shop manager, Merilynne Evans, to give details of all these operations. Christchurch now has new and favourite places to meet and dine, shop for the highest quality contemporary decorative arts, or purchase cards, art books and other art-related merchandise.

Although in recent months the Gallery team has been completely (and unapologetically) focused upon the relocation, the acquisitions programme has continued unabated. This is evidenced by the list of recent acquisitions and a significant purchase of a work by Canterbury-based artist Tony de Lautour is covered in detail. In addition, information on recent gifts, valued supporters and our new Bequests programme are included in this issue.

As this is the last Bulletin you will receive prior to the opening of the new Gallery, may I take this opportunity to thank so many of you for your invaluable support throughout the building project, and remind you that the public opening date is Saturday, 10 May, 2003. We can't wait to welcome you to this spectacular new facility!

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

P. Anthony Preston
DIRECTOR



TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

New Zealand's most significant new art gallery will open on May 10th 2003. This important cultural milestone comes after more than 50 years of debate and development.

New Zealand's most significant new cultural project will open on 10 May, 2003 after more than 30 years of debate and development.

The Christchurch Art Gallery will welcome its long term supporters, new friends and visitors with a stunning amalgamation of bold architectural spaces, exhibitions of the highest international standards and a strong local voice for the arts.

Excitement and anticipation are building as the countdown begins towards the official opening.

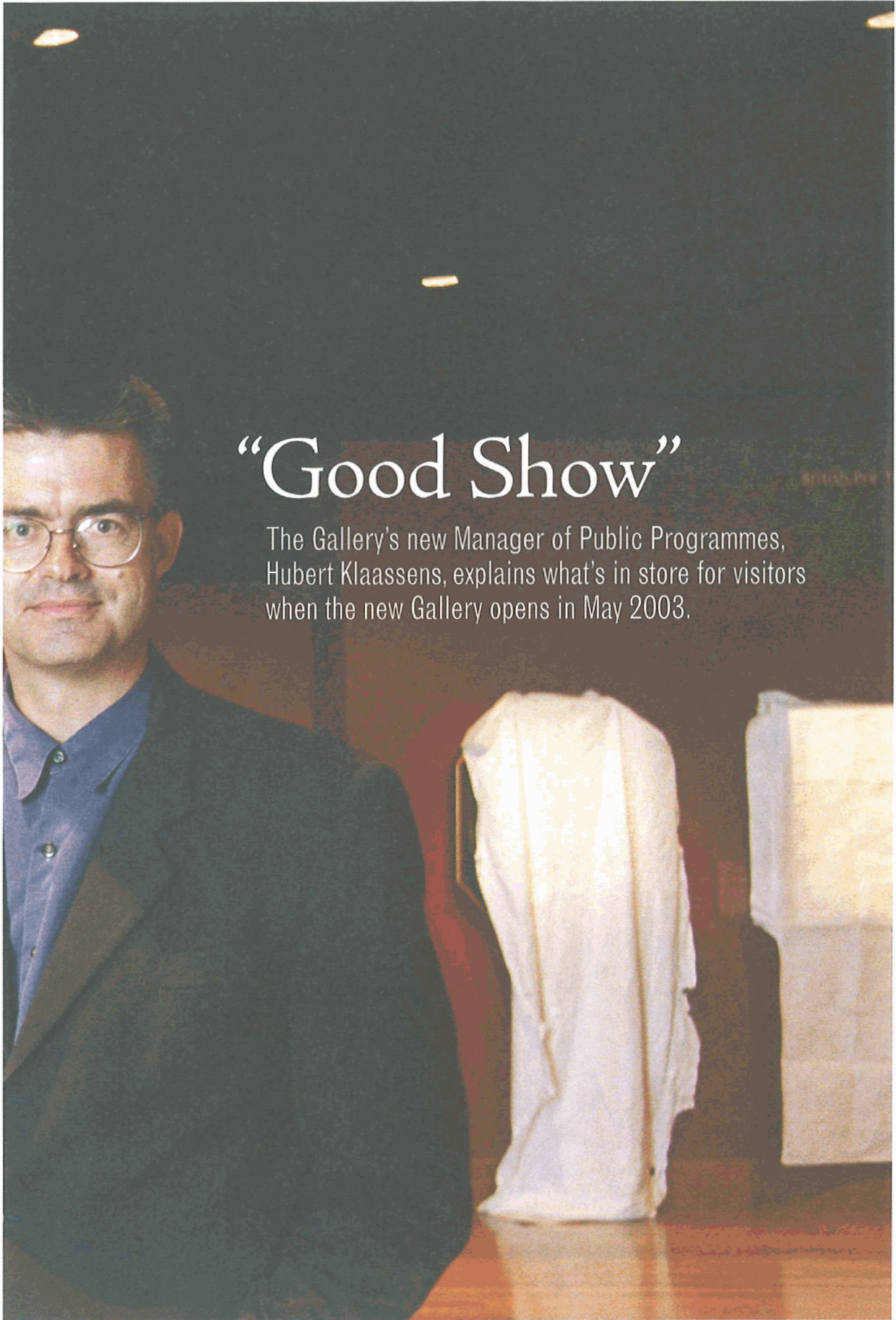
Please join us on Saturday, 10 and Sunday, 11 May for a weekend of opening celebrations.



Examples of recently cast type, ready and waiting to be used as signage within the new Gallery.

Photography: Brendan Lee (building),
Guy Pask (metal type)





“Good Show”

The Gallery's new Manager of Public Programmes, Hubert Klaassens, explains what's in store for visitors when the new Gallery opens in May 2003.

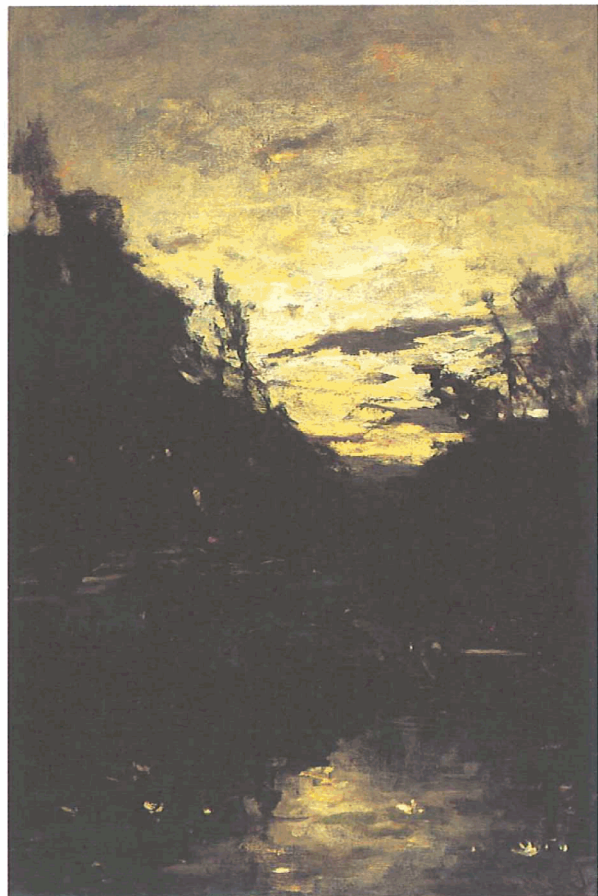
Right: Petrus van der Velden. *Nor'western Sky*.
Oil on canvas. Presented by Miss Van Asch, 1938

Below right: Michael Parekowhai. *Kiss The Baby Good-bye*. (1997)
Steel. Purchased 1997.

Let's start with some statistics from a straw poll of visitors who toured the new Gallery on Open Day last December. Of the 50 people I questioned, 31 had never been to the old Gallery, 42 reckoned their experience was better than expected, and 43 said they would definitely come back for more. Good news, I would say, all the more because "attracting new visitors and encouraging repeat visits" are key objectives for the new Gallery. The question is, will visitors' expectations be met by what they see in May?

Exhibition planning started in earnest in 1998, when the building design was announced, and the configuration of exhibition galleries and public circulation spaces was revealed. The building will have four internal exhibition areas on two levels totalling nearly 3,000 square metres, plus a 4,000 square metre exterior sculpture court. Internal exhibition areas are divided into 12 galleries ranging in size from 24 to 482 square metres, and ceiling heights are 5.5 metres for the ground floor temporary exhibition spaces, and 5.25 metres for the Level 1 permanent collections galleries.

The planning team should be well pleased with the variety and flexibility of the new Gallery's exhibition spaces. By 2001, concepts for 12 inaugural exhibitions had been approved, and by mid 2002, most of the research, planning, writing, and design work had been done. If this seems like slow progress, then it should be remembered that most people on the team were also expected to deliver a



full programme of exhibitions and other services at the Robert McDougall Art Gallery, which did not close until 16 June, 2002.

The opening exhibitions were selected and programmed to reflect key messages about the new Gallery – that it is for everyone, and that it will present a high quality, diverse programme of stimulating exhibitions. To get there, the planning team tested individual exhibition proposals against various criteria, including uniqueness, quality, relevance (to the Gallery's mission), and cost. Approved proposals were then compared, selected, and programmed to achieve variety and balance in content and appeal.



The opening exhibitions are:



Top: William Sutton. *Landscape Synthesis VIII*. (1980)
Oil on canvas. Purchased 1980.

Middle: Evelyn Page. *Summer Morn.* (1929)
Oil on canvas. E. Rosa Sawtell Bequest, 1940.

Bottom: Graeme Storm. *Vase*.
Stoneware. Purchased 1980.

Right: Sir Henry Raeburn. *General Alexander Walker of Bowland*.
(1819) Oil on canvas
Presented by the Walker Family.

The Allure of Light: Turner to Cézanne – European Masterpieces from the National Gallery of Victoria.

A stunning selection of Romantic and Impressionist paintings by Turner, Constable, Corot, Manet, Monet, Pissarro, Cézanne, and other European masters. Short term exhibition until 27 July, 2003. W.A. Sutton Gallery, Ground level, catalogue and Acoustiguide® audio-tour available.

W.A. Sutton: A Retrospective.

A major exhibition of over 100 drawings, watercolours, paintings, and designs by one of Canterbury's most influential and popular 20th century artists. Short term exhibition until 28 September, 2003. Touring galleries A and B, ground level, catalogue available.

Te Puawai o Ngai Tahu.

An important exhibition of recent works by twelve contemporary Ngai Tahu artists, presented in association with Ngai Tahu Development Corporation. Short term exhibition until 24 August, 2003. Touring galleries A and C and the Borg Henry Gallery, ground level, catalogue available.

Refugees.

A striking collection of new paintings by prominent Canterbury artist Margaret Hudson-Ware. Short term exhibition until 19 October, 2003. Ravensear Gallery, ground level, catalogue available.

The Collection.

A major exhibition, in three parts, of significant historical and contemporary works from the collection of Christchurch Art Gallery Te Puna o Waiwhetu. Includes works by 17th, 18th and 19th century European artists, and features an outstanding selection of 19th and 20th century New Zealand and Canterbury art. Long term exhibition. Collection galleries 1, 2, and 3, level 1, Collections publication and Acoustiguide® audio-tour available.

Works on Paper.

A selection of drawings, watercolours, and prints by international and New Zealand artists from the Gallery's permanent collections. Medium term exhibition. Burdon Family Gallery, level 1.

Essential Forms.

A selection of textiles, glass, and ceramics by predominantly New Zealand artists from the Gallery's permanent collections. Medium term exhibition. Monica Richards Gallery, level 1.

Antarctic Heart.

An evocative, multi-sensory installation by Auckland-based artist Virginia King, inspired by her recent artist residency in Antarctica. Short term exhibition. Tait Electronics Antarctica Gallery, level 1.



The Gallery will also display sculptures from the collection in various locations, including the Foyer and along the Worcester Boulevard elevation. Free guided tours will be available for many of the exhibitions, and the Gallery will of course be offering related school and community programmes and events as well.

The planning team is confident that the opening exhibitions will be well received, and will be a major contributor to the Gallery's target of 400,000 visitors to 26 exhibitions and associated community programmes over the first 12 months of operations.

Planning for subsequent years is already well advanced; the exhibitions schedule is almost booked out until 2006, and contains a variety of regional,

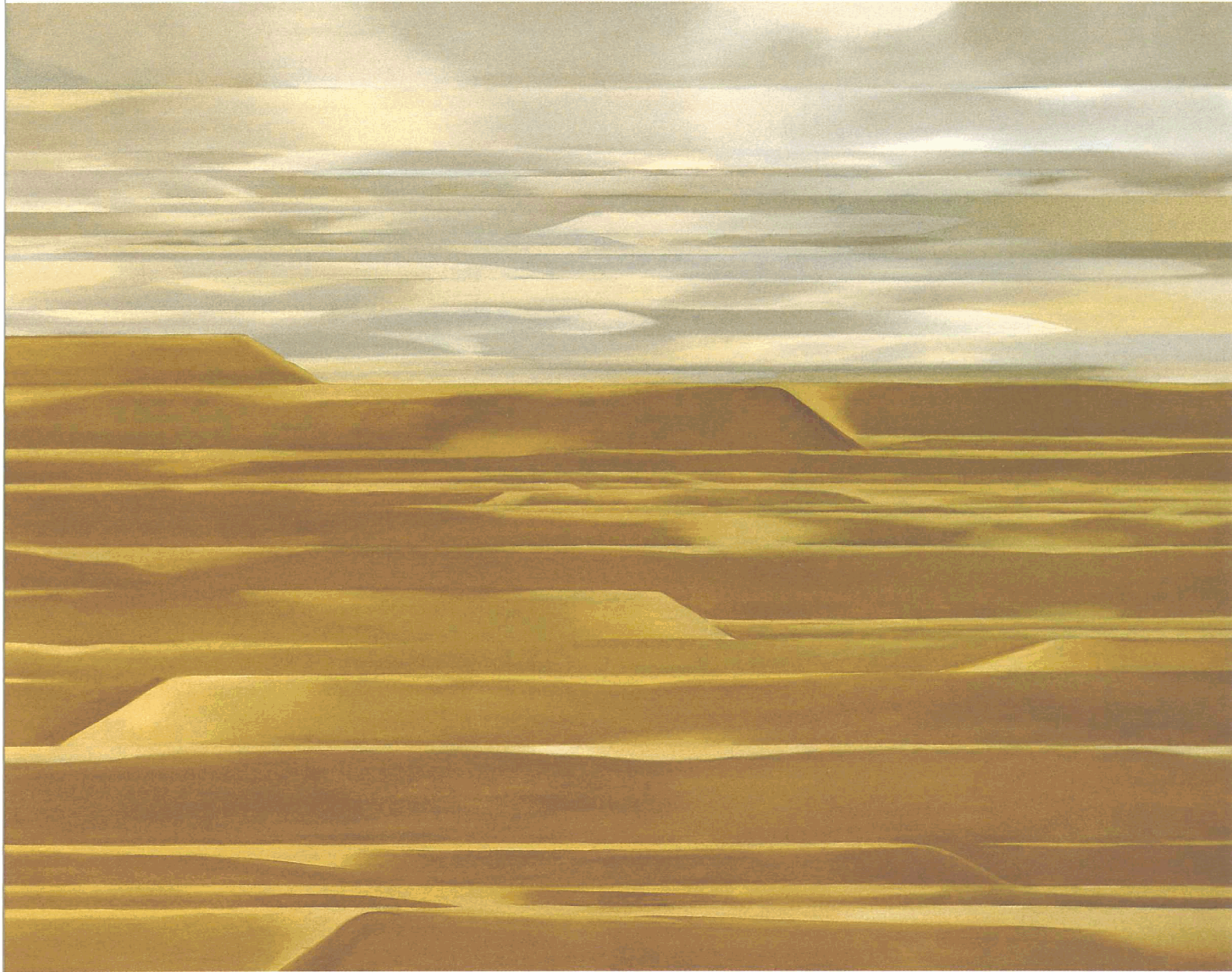
national, and international exhibitions of historical and contemporary art. The schedule will continue to feature themes of interest to different audience types, including younger and generalist audiences, and our Māori, Pacific and Asian communities.

As to meeting visitors' expectations, this question will be addressed by way of in-depth market research and programme evaluation. Results are expected to give the planning team useful pointers, including ideas that may further extend the range of public programmes. Exciting prospects indeed for what will undoubtedly become New Zealand's best art museum experience!

HUBERT KLAASSENS



W.A. Sutton
A RETROSPECTIVE



Given his standing in twentieth century Canterbury painting and his immense support for the Gallery over the years, it is very appropriate that W. A. 'Bill' Sutton should have the distinction of being afforded a retrospective exhibition upon the opening of the new Christchurch Art Gallery Te Puna o Waiwhetu.

Above: William Sutton. *Threshold IV*. (1973)
Oil on canvas. Purchased 1985.



W.A. Sutton – A Retrospective will be the first major survey of Sutton’s work curated since 1972, when the Dowse Art Museum in Lower Hutt mounted an exhibition that toured New Zealand for 12 months. It surveyed the development of Sutton’s work up to that time and many paintings shown then have been included in the current exhibition. However, in 1972 Sutton was midway through his activity as a mature painter and still had most of his more important work ahead of him.

The present exhibition pulls together the threads of the earlier years with those of later decades, but it will be noted that two thirds of the exhibition is devoted to works post 1960, in particular the various series of paintings of the 1970s and 1980s which are each represented by several works.

The main thrust of the exhibition undoubtedly centres on Sutton’s inspirational interpretation of the Canterbury landscape, although from the 1950s onwards he became equally well known for his work as a portraitist. Sutton’s involvement with the formal commissioned portrait was high, reaching a peak in the 1970s and whilst they were successful for the purpose intended they were never as important to him or as incisive as those informal portraits he made of friends and associates. Formal commissioned portraits are largely absent within the exhibition, a deliberate exclusion designed to give more emphasis to the aspects of Sutton’s work that he considered to be his serious painting.

As an artist, Sutton had a recognized technical ability that early in his career marked him for success. The fact that he became a painter is an interesting outcome as he could have equally become a designer, craftsman, printmaker, typographer or illustrator, as is evidenced by the work he made within these disciplines. Like many other Canterbury artists, Sutton was a product of his training in the 1930s

at Canterbury University College School of Art, which promulgated an art education system that was British through and through and, as it had for decades before, drilled its students in a traditional art practice that had its origin back in the Italian Renaissance.

Students were encouraged to draw and paint what they saw and to formalise composition as much as possible on accepted pictorial mathematical principles with intuition and experiment not being something that was readily encouraged. Art had rules and values laid down in earlier times that were tried and true, and not open to challenge.



Top: William Sutton. *Plantation Series II*. (1986)
Oil on canvas. Purchased 1986.

Middle: William Sutton. *Composition VIII*. (1967)
Oil on board. Bequeathed 2000.

Bottom: William Sutton. *Dry September*. (1949)
Oil on canvas. Purchased 1973.

This concern with the external appearance of things was fostered by tutors such as Archibald Nicoll, Cecil Kelly and Ivy Fife – all artists whose impressionistic work Sutton greatly admired. For their part they saw in the talented Sutton a young artist who had all the skill and attributes to carry the traditional attitudes of the School forward another generation.

Overseas travel in the late 1940s opened Sutton's eyes and made him realise that even though he was basically a 'British tradition' artist there was more to painting than merely recording the outward appearances of things. Upon his return, having experienced first hand the works of great artists as diverse as Piero della Francesca, Cézanne, Stanley Spencer, Velasquez, Manet, Paul Nash, Graham Sutherland and J.M.W. Turner, his perspective on his own work could not help but be different. The experimentation seen in such paintings as *Nor'wester in the Cemetery* and *St Sebastian* would probably not have been realised without him having been exposed to different ideas.

The landscape works painted by Sutton prior to 1949 are those of a first class graduate of Canterbury University College School of Art, technically proficient but relatively unadventurous. Among the mature Canterbury artists of the 1930s that Sutton greatly admired was Rara Lovell-Smith who was drawn to painting the real Canterbury and its essential shapes. Sutton had been greatly impressed by her 1933 painting *Road to Mt Cook*, but did not fully comprehend its importance until after his return from England. He later acknowledged the influence it had on his 1949 painting *Dry September*.

The paintings that followed in the 1950s were no less representational than they had been a decade earlier but what had changed was that they were more symbolic. They assumed a symbolism of Canterbury's past and its true identity. This can be seen in the *Country Church* paintings at the beginning of that decade and the *Pastoral* works at its close, which seem as though they were part of

Top: William Sutton. *Landscape Elements V.* (1970)
Oil on Swedish hardboard. Purchased 1995.

Middle: William Sutton. *Te Tihi o Kahukura and Sky I.* (1976)
Oil on canvas. Purchased 1978.

Bottom: William Sutton. *Landscape Synthesis VIII.* (1980)
Oil on canvas. Purchased 1980.





a series, but were in fact separate statements of a related idea that now almost stand as icons of rural New Zealand. Through the years between were the paintings of inner Christchurch by day and night which echoed Sutton's paintings of central London in 1947 and 1948. In both situations he lived in the heart of the city, gaining stimulus from this in the same way that he responded to the back country of Canterbury.

The mid 1950s was also a time of exploration for Sutton, resulting in a diversity of other imagery and ideas, which were encouraged through the daily contact with students at Canterbury University College School of Art. It was an extraordinary decade of young student artists many of whom went on to be prominent in contemporary New Zealand art and who were also keen to cut the traces of the old to pursue the new, the modern, which often meant adopting current developments beyond New Zealand.

Whilst Sutton never subscribed to adopting overseas tendencies, believing that in the end New Zealand artists had to work out their direction in their own backyard to become credible, he could not escape being drawn to the experimental ideas of his students with whom he associated daily and regularly mixed with socially. This contact may have given Sutton the encouragement to experiment and somewhat modernise his ideas toward painting. This could never be total because Sutton's regard for traditional values was too high, but it enabled him to find some middle ground between the two to remain relevant in his time.

Above: William Sutton. *The Four Seasons: Winter*. (1968)
Oil on Swedish hardboard. Purchased 1970.

In the early 1950s, for a period of almost two decades, Sutton stopped painting in watercolour. His attitude to those traditional landscape subjects shifted to a selective focus on either the wide expanses of sky hill and plain or the minutiae of what was immediately beneath his feet in tussocks and grasses. With a restricted palette high in ochre, umber and cobalt blue, Sutton evolved from the 1960s to 1980s a unique series of paintings that include *Grasses*, *Composition*, *Four Seasons Threshold*, *Tē Tibi o Kahukura and Sky*, *Landscape Synthesis*, *Land and Sky* and *Plantations*. In each, with varying degrees of abstraction, he progressively refined his vision through shapes and imagery that symbolised Canterbury – its sky, the near and far away hills and the plains between.

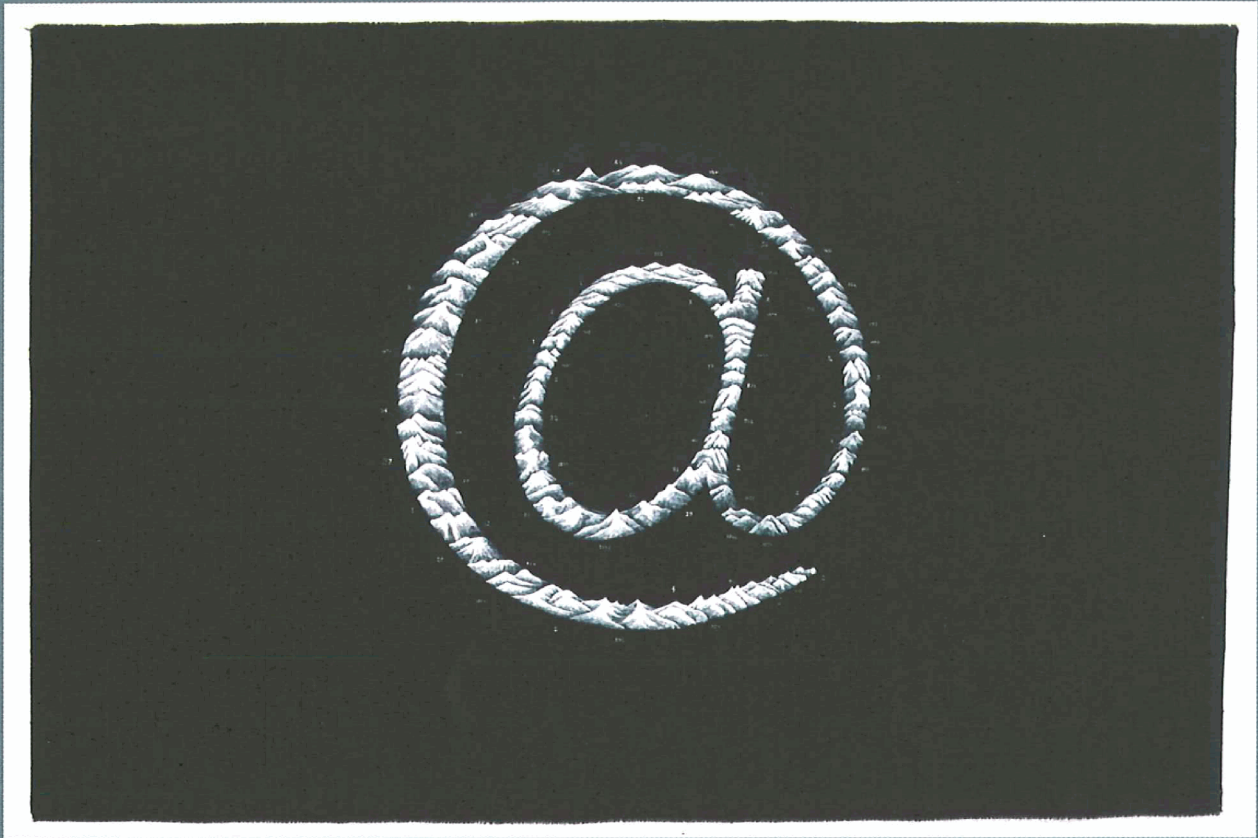
In spite of the decades of renewal in his work that include this abstraction, Sutton was at heart an objective artist. This is how he had begun as a painter and was to remain.

His work in paint largely eclipsed that of other areas in which he was equally skilled and this exhibition endeavours to include as wide a spectrum of his activity as practicable and be as comprehensive as possible. His work in printmaking, calligraphy typography, (through Templar Press,) murals, stained glass design and drawing was significant and is represented in the exhibition. But of all of these it is his work as a watercolourist that was exceptional and whilst his activity in this medium lapsed for almost 20 years, Sutton's achievements were considerable.

As is the lot of most artists, the future will measure Bill Sutton and either accept or disregard him as a major New Zealand painter. What will always remain is that of all the landscape artists of his generation in the twentieth century he was the only one to analyse and redefine in paint over six decades the essentials of a region of New Zealand with a committed singular vision and focus.

The exhibition *W.A. Sutton – A Retrospective* will be accompanied by a fully illustrated 128 page catalogue – available from the Gallery Shop – which includes essays by Pat Unger, Cassandra Fusco and John Coley and catalogue notes by Vicki Hearnshaw.

NEIL ROBERTS



Examining location in every sense, Tony de Lautour's *Landscape* (2002) combines references to real, remembered and imagined worlds.

Adrift in the centre of a large black unstretched canvas, a spiralled, vertebrae-like range of snowy peaks form an @ symbol. This shape, the typewritten shorthand for 'at', refers to physical location, but also value, since it is often used in calculations of price. Recent related paintings by de Lautour have incorporated other familiar symbols - often those associated with marketing or commerce - such as the Nike 'tick', the MacIntosh 'apple' and the copyright symbol.

The numbers placed around the mountain forms court a number of associations - dates (location in history), the 'fig.' notations in ethnographic books (location in culture), even altitude readings (location in space). As its title

suggests, the work also operates, if unconventionally, within the broad history of landscape painting. The long alpine mountain chain is reminiscent of the way the Southern Alps form a backbone for the South Island, but, unlike a traditional landscape, the context is ambiguous and the idea of place is encapsulated in a single, totemic sign.

Previous works by de Lautour that have subverted the traditions of the landscape genre include a series of 'revisionist' paintings, in which he appropriated a series of historical landscape paintings by a variety of artists, augmenting them with his own painted interventions. These works encouraged the viewer to view the physical landscape as a contested site, loaded with cultural memories and associations.

FELICITY MILBURN

Above: Tony de Lautour. *Landscape*. (2002)
Acrylic on hessian. Purchased 2002.

A New Form of Retail Experience

Photography: Johannes van Kan



Exposing visitors to high quality original art works, created by New Zealanders, will be the underlying theme of the Christchurch Art Gallery's new retail outlet.

Form Gallery, a leading local gallery, previously sited at the corner of Cathedral Square and Chancery Lane, will open new premises on the ground floor of the Christchurch Art Gallery. The retail space, designed with Gallery architects, The Buchan Group, will reflect the style and materials found throughout the facility.

Artist and Form Gallery owner, Miyazaki, who has widely exhibited his own contemporary jewellery pieces, believes the quality and originality of the works on offer will set the Christchurch Art Gallery apart from other arts institutions.

"Internationally, many galleries and museums have retail spaces that sell a mix of things from souvenirs and mass-produced items to original works," said Miyazaki. "For us it is important to only exhibit quality pieces of three-dimensional artwork, representing the unique creative expression of individual artists."

Form Gallery, which Miyazaki established nine years ago, exhibits and sells a range of jewellery, ceramics, hand-blown and cast glass, and other examples of object art created by artists from around New Zealand.

The work on sale is mostly from established artists but the Gallery is always on the look out for anything exceptional.

Form Gallery holds between eight and ten group and solo exhibitions each year, selling both locally and internationally.

Miyazaki says that although it is difficult to make a living as an artist in New Zealand, almost a decade of experience has taught him the value of striking a balance between the artistic and the commercial.

"The artists we exhibit show the passion for what they are doing through their work, rather than producing something to sell or follow a trend. It's what makes their work so individual and timeless."

Form Gallery is currently consulting with Creative New Zealand on concepts for developing a wider audience for craft and object art as a way to create opportunities to educate patrons of the arts, while also finding new ways to reach a broader audience.

Working alongside the Gallery, Miyazaki hopes to create greater awareness by introducing New Zealand art to new audiences, giving Gallery visitors the opportunity to view, and collect, other examples of contemporary New Zealand art; to understand more about the vision, techniques and processes of contemporary artists and appreciate the artists' original work.

GERARD BLANK

Transforming the Christchurch Café Scene

Photography: Johannes van Kan



Opening just prior to the Gallery in early May, the new café will introduce activity and entertainment to the foyer, forecourt and Sculpture Garden at the main entrance to the facility.

Sited on the southwest corner of the Gallery, with both Worcester Boulevard and Montreal Street facings, Alchemy Café and Wine Bar will offer indoor and outdoor seating for over 250, as well as a separate bar area.

The café/restaurant will be operated by Bistro in the Gallery Limited, headed by Managing Director Glyn Batten. Batten has over 20 years experience in the hospitality industry, running high quality food and beverage operations around the world, including Christchurch's Crown Plaza.

Integrated into the original design by project architects The Buchan Group, the café will provide a distinctive meeting point for visitors to the Gallery and surrounding cultural precinct, as well as an exceptional dining experience in its own right, according to Batten.

"Alchemy Café and Wine Bar will cater to a broad range of tastes and occasions, offering a comfortable environment for anything from a casual coffee or snack through to a quality à la carte meal."

Taking into account the needs of both day and night-time visitors and events at the Gallery, the menu, setting and even lighting have been designed to create a progression

from casual café atmosphere to sophisticated evening dining. The bar area will also have a separate, unique identity, with the overall focus on creating a style and flavour that will have wide appeal, both to local people and national and international visitors.

Batten says a major part of that appeal will derive from a menu made up of the best Canterbury ingredients, put together using the creativity for which New Zealand chefs have become famous.

"We have a reputation for the finest fresh produce in Canterbury. There are very few places in the world that could offer the diverse range of quality food that is grown within a 100km radius of the Christchurch Art Gallery."

In addition to providing fine food and wine, Alchemy will work alongside the Gallery to create a variety of entertainments reflecting the character of the site and the content of the exhibitions. The staff too will be able to provide guests with information about the Gallery and the works displayed.

"Without a doubt, we're offering a great product in the best location in Christchurch."

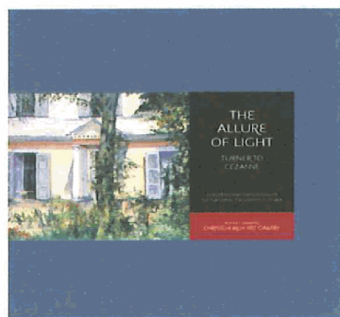
GERARD BLANK

GALLERY SHOP

Welcome to a New Era



We have always prided ourselves on offering an interesting range of merchandise and good service in the shop but, with only 18 square metres of display space in the Robert McDougall Art Gallery, there were limits to what we could do. The new Christchurch Art Gallery will have over 130 square metres of display space, which has opened up many possibilities for new and exciting product lines. At last the Gallery Shop can offer a wide range of possible gifts and art-related products. We have had a wonderful time choosing and are proud to have been able to source so many fine lines from Canterbury suppliers.



As well, the extra space has made it possible to create some special areas. The art books – and a much bigger range of them – will be separated from the busier circulation areas, so visitors will be able to browse among them much more comfortably. We will stock a range of art videos and music CDs and there will be provision for viewing and listening. The new Gallery shop will incorporate a children's area and we will offer a children's book section, something that was never possible in the Robert McDougall Art Gallery.

There will also be a range of uniquely branded Christchurch Art Gallery merchandise alongside a greatly expanded range of cards, posters, T-shirts and a number of new Gallery publications. Developing a brand, or identity, has allowed Strategy Advertising & Design to create a distinctive house style for publications. Two key works will be companion volumes: (1) a handsome guide to the Collection in the form of a 240 page book containing illustrations of 216 works, and (2) a publication on the building itself and the background to this project that has been so significant for Christchurch. They will be able to be bought as a set or separately.

A range of items will be available for purchase from the Gallery Shop including t-shirts, cards, posters and writing material.



“The Christchurch Art Gallery will offer a robust programme that will present a challenging and varied range of exhibitions.”

The Christchurch Art Gallery will offer a robust programme that will present a challenging and varied range of exhibitions. For many we will produce publications that will be on offer through the shop, including those on the contemporary Ngai Tahu exhibition, Te Puawai o Ngai Tahu, the major retrospective of works by William A. Sutton, Margaret Hudson-Ware’s exhibition, Refugees, Graham Bennett’s gateway sculpture, Reasons for Voyaging, and The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria.

The open day on 1 December was a wonderful opportunity to see what the building has to offer and it was good to see so many familiar faces. We look forward to welcoming both loyal customers and a new group of shoppers to what we trust will be a unique retail environment – one that includes the Alchemy Café and Form Gallery. Happy shopping!

MERILYNNE EVANS



Art Immemorial

The recent flux of public sculpture in Christchurch, enlivening the city and making visible local and national artistic talent, is contributing to the growing debate on the social function of art in this country.

Contemporary public sculpture in New Zealand has, it would be fair to say, remained relatively low key compared to international centres of art. With a number of new initiatives to address this gap though, the presence of public art here is both uniting and dividing audiences on many levels.

One of the historical social functions of public art is that of the memorial. Memorials of course take many forms, as tributes to monarchs and to outstanding citizens who achieved highly in their field during their lifetime, such as Captain Scott and Lord Rutherford. War memorials make a profound statement on the sacrifices made in times of terror and seek to understand the human condition. It is with empathy that rituals of remembrance and respect toward the fallen take place on anniversaries such as ANZAC Day, highlighting the importance of both history, the present state of global unrest and our place in the world. *The Bridge of Remembrance*, (1924) Cashel Street is replete with symbolic imagery such as the cross to suggest sacrifice as the basis of the human character. Inscribed battle fronts, lions of the victorious British Empire and wreaths of rosemary for commemoration, inform the design by architects Prouse and Gummer and the sculptors Frederick Gurnsey and Lawrence Berry. An image that highlights the power of commemorative art is Laurence Aberhart's photograph of a memorial honouring the valour of soldiers during the First World War. *Amberley Memorial: To Thine Ownself Be True* is also a poignant reminder of the photograph's relationship to death, inextricably bound up with the past.

The recent *Fire Fighter's Memorial*, an assemblage of twisted steel salvaged from the wreckage of the World Trade Centre, controversially became a public memorial last year. Christchurch artist Graham Bennett was assigned the task of turning this emotionally and politically charged material into a contemporary public sculpture to honour the fire fighters killed in the line of duty and now sited on the Fire Fighter's reserve. An awareness of the difficulties inherently associated with any new contemporary artwork proposed for the public sphere was apparent. I talked to

Councillor Anna Crighton, Chair of Arts, Culture & Heritage about memorial art and in a wider context, of the role of public art in the Christchurch community.

Anna: Memorial sculpture is a hugely significant part of Christchurch's identity. People sometimes forget though that memorial art doesn't have to be of an historical nature, it is important for memorials to be a celebration in contemporary terms. We need to move beyond the 'belts and braces' type of sculptural art. For example, instead of a statue of Lord Rutherford at the Arts Centre, a proposed work that is about atoms, for example a neon would be a more exciting expression rather than an historical style work.

Jennifer: *Chalice*, although not a memorial in the traditional sense, could be regarded as being a memorial to the future, having a continued resonance and life in its celebration of the new millennium.

Anna: Yes. *Chalice* celebrates the beginning of a new millennium in a contemporary way. There were various proposals at the time, such as a replication of a Mountfort Bridge, but I advocated for the recognition of this important event through using artists of today. We shouldn't keep revisiting things in the style of the past.



Laurence Aberhart. *Amberley Memorial "To Thine Own Self Be True"* (1981)
Photograph. Purchased 1988.



Neil Dawson. *Chalice* (2000)

Jennifer: It has been interesting to see *Chalice* being used on performative level as a memorial site, for protests and anniversaries. How important is this interactive aspect of public art?

Anna: After September 11 flowers started appearing at base of *Chalice* and it was exciting that people accepted it as not only a significant piece of art, but also feeling so comfortable with it that they could put tributes at its base. Neil Dawson the artist and I regarded that as a stamp of approval.

Jennifer: Is a successful public art work then, one that is an intervention and offers the viewing public a chance to discover something about ourselves, our history, society and culture?

Anna: *Chalice* is on neutral grounds. Not being a religious icon it can be interpreted by anybody to mean something for each individual. The success of public art can be measured by its accessibility and acceptability.

Jennifer: The Bridge of Remembrance has certainly stood the test of time, reflecting over the years the suffering, bravery and loss as a result of the world wars. The *Fire Fighter's Memorial* reflects the horror and numbness of what happened and in a sense it is abstract and untouchable. I wonder if this monument will stand the test of time as well?

Anna: I'm sure it will as it's a contemporary expression of a contemporary happening. With *The Bridge of Remembrance* the carvings are by artists of the day, including Frederick Gurnsey, and they interpreted the



Graham Bennett. *Fire Fighters Memorial* (2002) Steel.

remembrance of those who died in the major wars in a regal and appropriate manner. The *Fire Fighter's Memorial* is significant and has been done appropriately in the terms of today for things that are currently happening.

Jennifer: Some people see the metal as being reactionary, it's quite a political statement isn't it?

Anna: People don't want memorials for unpleasant things – but we need them as a society for reminders of our past. I like the way the *Fire Fighters Memorial* is untouchable in one corner – but there is a piece of steel on the other side of the river that you can touch. It invites the laying of flowers for it's important that we remember.

Jennifer: Public art, just like the new Christchurch Art Gallery, attracts controversy and it's ultimately impossible for the art gallery to be all things for all people, although it is a challenge that takes priority. People also question the means by which tax-funded sculpture is placed upon them and the relevance of public art for them. How do you overcome these kinds of challenges?

Anna: It's also equally impossible for public art to be all things for all people. For instance the proposed bronze corgis. I've received a lot of flak for them and for every person that doesn't support them there are ten people that do! The importance of this work is its accessibility – people who aren't royalists can enjoy them as public artworks, children can enjoy them too.

Public art should exist outside of the Gallery on all levels. There are the controversial cutting edge sculptures, the immediately accessible works, and quirky, fun public art. It really is an open book. As you well know, art is totally subjective so there should be a good range of things in the public arena.

The Art Gallery is constrained to its site and size and public art breaks beyond this envelope, in size and location. People assimilate public art through it being part of their environment. It reaches those people who may not ever visit an art gallery.

Jennifer: Is it on the agenda that public art in Christchurch could shift its emphasis in the future away from the purely visual and decorative to alternative considerations of art such as social sculpture, new community art and eco art for sustainable development?

Anna: Yes it is a consideration. It is important that art should be seen and experienced in a myriad of ways. What I'm trying to achieve is for the City Council to look at planning for any infrastructure in a public place in a more creative way. Instead of putting up a shelter let's put up a shelter that incorporates art, and it becomes functional public art. This would also apply to seating, rubbish bins, light standards, even tiles in children's playgrounds. There is a huge role for functional art within the environment, for it not only enhances the environment but it gives the community a chance to play an integral part through their own creative input.

I cannot understand why public art does not get a better hearing in terms of funding and acceptance. There is a huge educational road ahead of us – to get more acceptance for functional art, public art and memorial art...

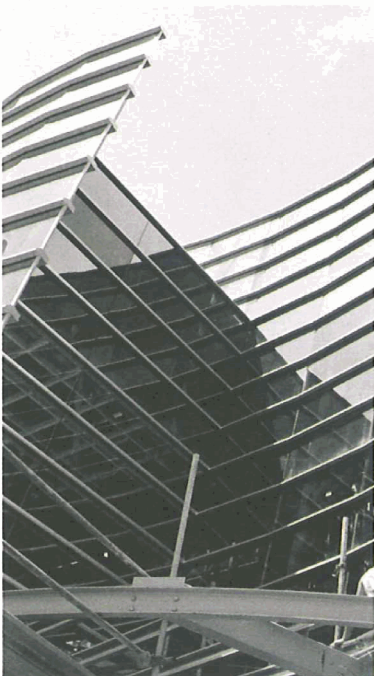
JENNIFER HAY

We thank all those people who, in so many ways, have supported the construction of the new Christchurch Art Gallery – some with their time and skills; others with financial donations. Supporters who have given \$1000 or more will appear in perpetuity on the Donor Wall in the new Christchurch Art Gallery. So far, these are:

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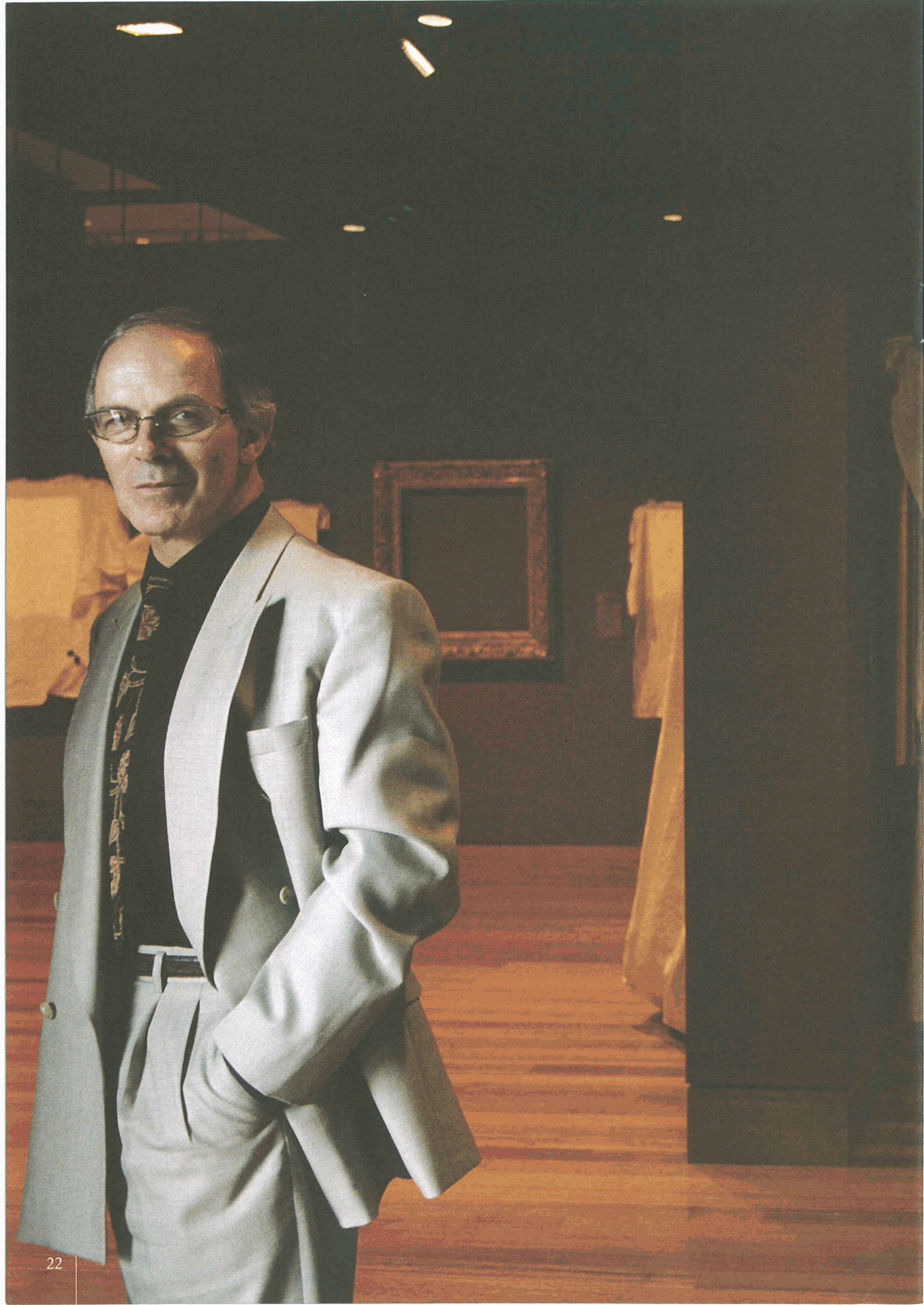
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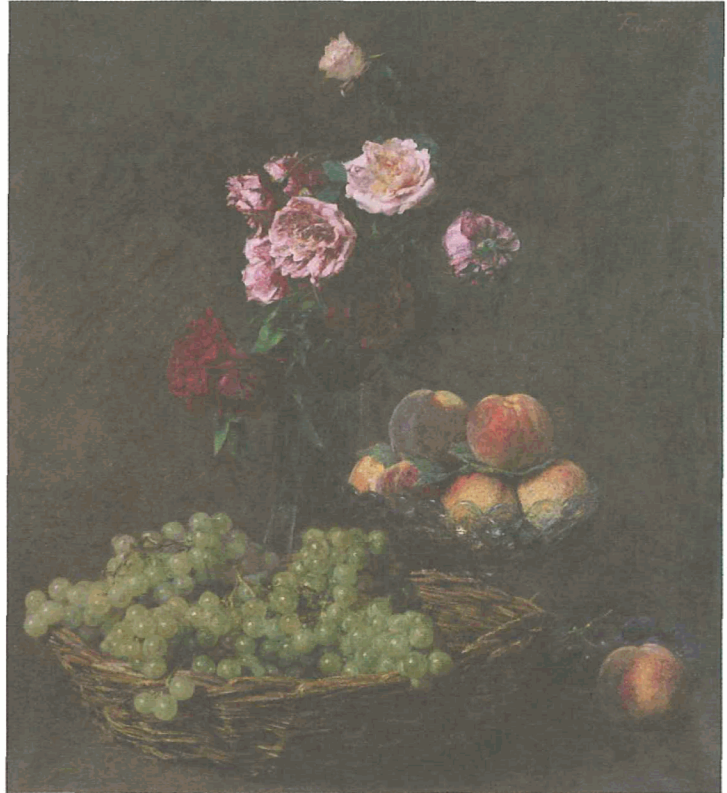
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Ready for the unveiling: a tantalising preview of the Historical Galleries.
Tony Preston, Director, (left) and Hubert Klaassens, Public Programmes Manager, (right).

Henri Fantin-Latour. *Still Life*. (1893)
Oil on Canvas. R. F. White Estate.



A lasting impression

Our last edition of the Bulletin revealed how a bequest from the late, but far-sighted Monica Richards became the corner-stone of our new Gallery fundraising appeal. Wisely invested, the \$750,000 that she dedicated to the 'building of a new Gallery for Christchurch', grew to over \$1 million. How gratified Miss Richards would be to see the impact of her bequest ... and to know how much pleasure her gift will bring to hundreds of thousands of visitors over the years.

More recently, a bequest from a modest Canterbury man has added a jewel to the Gallery's permanent collection. "You're going to have fun with this!" joked 90 year old Frank White with his Trustees about his Will, shortly before he died. Indeed nothing was to prepare them for the amazingly eclectic art collection that they found at his Silverwood home in mid-Canterbury.

Frank White emigrated to New Zealand from his family home in Somerset, England, in 1927, aged 18. He studied at Lincoln College, worked as a cadet at Glenn Wye Station, shepherded at Brookdale Station and mustered at Double Hill. When he inherited most of his parents' estate in 1938 he shipped more than a tonne of carefully documented heirlooms and household items to Canterbury. He served with the New Zealand Army during World War 2 and then returned to Silverwood.

When the trustees of the R.F. White estate invited the Gallery to have first choice of works of art from the White bequest, a rare opportunity to acquire some internationally significant works emerged.

Of the 43 works examined by Gallery curators eleven were finally chosen as being the most appropriate for the collections. Many are by late nineteenth century British and European artists and will not only add new artists to the collection, but

perhaps more importantly enhance the holding of artists already represented. This is very much the case with the major work in the bequest, a still life of flowers and fruits dated 1893 by the French painter Henri Fantin-Latour (1836 – 1904.) This important 19th Century artist, famed for his flower paintings, was previously represented by a very minor study of flowers acquired in 1978.

Other works in the bequest include watercolours dating from the 1890s by Myles Birket Foster (1825 – 1899), Helen Allingham (1848 – 1926), Edmund Morison Wimperis (1835 – 1900), Ebenezer Wake Cook (1844-1926), Alexandre Nicolaievitch Roussoff (1844- 1928) and Walter Tyndale (1855- 1943).

The acquisition of works by these artists with the exception of Helen Allingham initiates their representation and will add a greater dimension to the nineteenth century British and European watercolour collection.

Several works were chosen because they provide context for the work of other 19th century artists, as in the case of Myles Birket Foster whose influence on the work of Helen Allingham was very strong.

There are also indirect links with New Zealand in particular the artist Edmund Morison Wimperis who was brother of Jenny Wimperis (1840 – 1925) and her sisters Frances and Susannah who emigrated to Otago and were all active and prominent as artists in Dunedin during the last decade of the nineteenth and the early twentieth centuries. Similarly the landscape painter Ebenezer Wake Cook who became the protégée of the artist Nicholas Chevalier when living in Australia, visited New Zealand with him in 1865 travelling on a painting trip around Southland and Otago.

Enhance the value of your estate

Bequests enable donors to reduce and sometimes avoid taxation on the estate. Legal counsel will be required to maximise the benefits of estate planning.

Your name, or the name of a loved one, will be honoured in perpetuity

Bequests enable you to honour your family name or the name of a loved one, through the naming benefits that may be conferred; for example, a work of art purchased for the collection with funds from your bequest, will carry a plaque alongside it, naming the donor or your loved one.

You determine the legacy you leave behind

Bequests allow you to decide what your legacy will be, and the kind of impact you wish to have. You will have the satisfaction of knowing that your gift will continue to support the arts in Canterbury and New Zealand.

You can make a real impact

Bequests allow individuals to make much larger gifts than they could in their lifetimes. This is particularly appealing to donors who want their gift to 'amount to something' but haven't had the means to make a substantial donation before.

Making a bequest to a charitable organisation – such as the Christchurch Art Gallery – is a highly effective and easy way of supporting a cause that is dear to you. Bequests are the bed-rock of charitable income in the UK and US, providing between one and up to two thirds of total funds, but most New Zealanders have yet to utilise this savvy method of donating. By making a charitable bequest in your Will you can help to preserve the value of your estate by reducing tax, and benefit your chosen cause.

Now that we have a superb new Gallery building, bequests will become a crucial part of development income needed to increase the collection, and to enhance programmes and exhibitions of on-going excellence.

A brochure is now available: 'Christchurch Art Gallery gifts for the future – a guide to bequests'. It lists the areas to which you could dedicate a gift – such as the acquisition of art works or the publications programme – and the ways in which your generosity will be publicly recorded in perpetuity.

You are invited to make a lasting contribution to the cultural heritage of Canterbury and New Zealand by making or amending your existing Will. In turn, the Gallery – and future generations of visitors – will be indebted to you, and appreciate your public-spirited generosity.

'Christchurch Art Gallery gifts for the future – a guide to bequests' is available from the Christchurch Art Gallery (please telephone 03 941 7981).

Coming Events

March

- 19 Friends' Speaker of the Month – 10.30am.** *'Memory and Landscape'* with Jacky Bowring, Landscape Architect at Lincoln University. \$2.00 Friends. \$5.00 Public. Tea and coffee are served. Meet at the Hurst Seager Room, Christchurch Arts Centre.
- 26 After Dark – 6.00pm.** Talk by artist Tim Main a graduate from the Christchurch Polytechnic Institute of Technology who has specialised in sculpture and hand-printed designs on cotton. Meet at Tim's studio at 14 Orari Street. Entry by a \$5 donation, which includes wine and cheese.

April

- 9 LocArt Visit – 10.00am.** Visit the Logie Collection of classical art at the University of Canterbury with the Curator Roslynn Bell. Maximum number 20. Please meet Val Wisely on the corner of Ilam and Arts Road at 9.45am. To book or cancel phone 379 4055 and leave a message.
- 16 Friends' Speaker of the Month – 10.30am.** *'Art is Art and Craft is Craft but often the two shall meet'* with John Scott artist and CEO of Christchurch Polytechnic Institute of Technology. \$2.00 Friends. \$5.00 Public. Tea and coffee are served. Meet at the Hurst Seager Room, Christchurch Arts Centre.
- 30 After Dark – 6.00pm.** Grant Banbury will talk about his current exhibition and show works from his stockroom. Meet at the Campbell Grant Gallery, 191 Tuam Street. Entry by \$5 donation, which includes wine and cheese.

May

- 17 LocArt Visit – 10.30am.** Visit the home of Christchurch painter Darryn George. Please meet Rebecca Garside outside 75 Wairakei Road, at 10.20am. Limit of 12 people. To book or cancel phone 379 4055 and leave a message.
- 20/21 Friends' Speaker of the Month – 10.30am.** *'Art Works and Art Words'* with Warren Feeney, Director of the Centre of Contemporary Art at Christchurch. \$2.00 Friends. \$5.00 Public. Tea and coffee are served in the Alchemy Café. Meet at the Auditorium, Christchurch Art Gallery.

New Programmes and Events

Watch for the new and exciting programmes available in the Christchurch Art Gallery Te Puna o Waiwhetu. On offer will be Acoustiguide programmes for **The Allure of Light** exhibition and **The Story of Canterbury Art**, daily guided tours on the Collection and **W. A. Sutton – A Retrospective**. Watch too for the new lecture programmes. Short floortalks, art appreciation courses, family trails, monthly parents' group, children's club and stimulating holiday programmes are all in the coming schedule. To these will be added a whole raft of special events, films, concerts and drama presentations related to the stimulating changing exhibition programmes. Watch this space!

Friends of the Gallery

The New Year is upon us and the prospect of the opening of the new Gallery is something we are all anticipating! The Friends had a very successful time at the Open Day in December explaining to many new faces the function and benefits of becoming a member of the organisation. Over 400 people put their names on a list to receive a copy of the new brochure outlining the benefits of becoming a member!

A Special General Meeting was held in December to change the Rules of the Friends of the Robert McDougall Art Gallery to the Rules of the Friends of the Christchurch Art Gallery Te Puna o Waiwhetu. The changes were mostly an updating of the language used and all benefits of current members remain the same. We are looking at extending the benefits to members by becoming associate members of similar organisations and seeking discounts with other art related businesses. You will be notified of these benefits when you receive your new membership card. A new logo, designed by Strategy Advertising & Design using the special new Gallery font accompanied the name change. This will be used on the membership cards for 2003, the letterhead and the new Friends' brochure.



The Friends support the Gallery in many ways, and we are very pleased to have been able to give a donation towards the publication of the catalogue for the W. A. Sutton: A Retrospective exhibition. Bill Sutton was Artist Patron of the Friends organisation for many years and a special Friends' viewing will be held close to the opening of the exhibition. Our popular programmes 'Speaker of the Month' and 'LocArt' will continue this year and we look forward to announcing additional programmes with the opening of the new Gallery. An Autumn trip will be held on Sunday March 23 visiting the Governor's Bay and Lyttelton areas. An insert is included in this mailout.

The AGM will be held on Friday 28 March at 7pm at 'Our City' on the corner of Worcester Boulevard and Oxford Tce. The guest speaker will be Seddon Bennington, the new Chief Executive of Te Papa.

Speaker of the Month

Speaker of the Month

Jacky Bowring
"Memory and Landscape"

Speaker of the Month

John Scott
"Art is Art and Craft is Craft
but often the two shall meet"

Speaker of the Month

Warren Feeney
"Art Works and Art Words"

At 10.30am every third Wednesday of the month.

Please join us for tea and coffee in the Alchemy Café at 10.15 am. Friends: \$2.00, Public: \$5.00

Wednesday 19 March 10.30am, Hurst Seager Room, The Arts Centre.

Jacky Bowring is a senior lecturer in Landscape Architecture specialising in the environment, society and design at Lincoln University. She has a special interest in memorials and has researched their meaning in contemporary society. Jacky recently visited Washington and New York as one of the six finalists in the Pentagon Memorial design competition.

Wednesday 16 April 10.30am, Hurst Seager Room, The Arts Centre.

John Scott, the CEO of Christchurch Polytechnic Institute of Technology since 1994, is a practicing painter, sculptor and photographer and has had numerous exhibitions, commissions and awards here and overseas. He has been on Arts Councils, was President of the NZ Crafts Council for five years, selects and judges art and craft awards here and overseas and was recipient of a Fulbright Scholarship to establish Craft Education in NZ Polytechnics.

Wednesday 21 May 10.30am, the Auditorium, the Christchurch Art Gallery.

Warren Feeney is Director of the Centre of Contemporary Art and completed a Masters in Art History at the University of Canterbury. He believes that although there are some good commentators on New Zealand art, few offer insightful commentary, and there is no analysis of the comments and reviews. Warren is known for his controversial articles in The Press and we look forward to a stimulating talk on art criticism and art writing in New Zealand.

Friends of the Gallery

LocArt

The Logie Collection



Askos: Canosan Funerary Askos, ca. 300 BCE.

LocArt

Darryn George



Untitled 2000. Oil on canvas. Darryn George.
Used with permission from the artist.

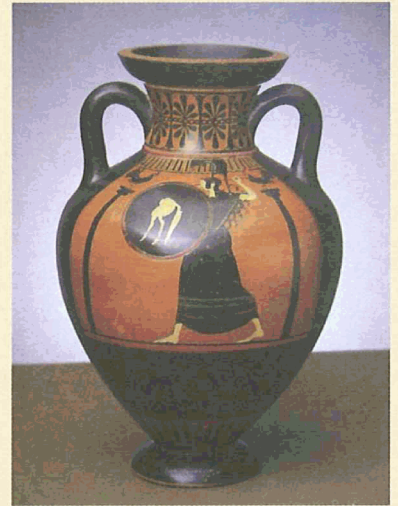
New Members

Rachel Alexander
Audrey Bradley
Michael & Elaine Anderson
Juliet Barker
M Beth Cook
Gaynor Duff
Gayle Forster
Judy Hyde
Susan Laidlaw
David & Janet Laplanche
Cheryl Lucas
Gay Menzies
Elisabeth Muir
JR & ME Pettinga
Kate & Peter Spackman
Mollie Thomson

Wednesday 9 April, 10.00am

One of the greatest treasures belonging to the University of Canterbury is the James Logie Memorial Collection, which contains some of the finest Mediterranean antiquities to be found in the Southern Hemisphere. Its holdings span over 2,000 years dating back to 2000 B.C. Of particular significance is the assemblage of Greek painted pottery gifted to the then Canterbury University College in memory of James Logie (Registrar 1950-1956).

Curator Roslynn Bell welcomes 20 Friends to a guided tour of the Collection in the Classics Department – the 6th floor of the Languages Building. Please meet Val Wisely on the corner of Ilam Road and Arts Road at 9.45am on the day.



Amphora: Athenian Black-Figure Amphora of Panathenaic shape, showing Athena. Late 6th century BCE. Attributed to the Leagros Group.

Saturday 17 May, 10.30am

Christchurch painter Darryn George exhibits widely in New Zealand and Australia. Friends will remember his works in group shows at the Robert McDougall Art Gallery, Recent Acquisitions, 1996; Hiko! New Energies in Maori Art, 1999; Canterbury Painters in the 1990's, 2000. Darryn's works have a strong graphic and textural quality exploring layered and inter-connected shapes. He describes his technique as being influenced by today's electronic media especially music television, video, typography and computerisation. Friends are invited to a Saturday morning visit at Darryn's home where he will show some of his more recent works. Please meet Rebecca Garside outside 75 Wairakei Road at 10.20am. Limit of 12 people.

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.

After Dark

Tim Main

Wednesday 26 March, 6.00pm

Tim Main graduated from the Christchurch Polytechnic Institute of Technology and specialises in hand-printed designs on cotton. Using a screen-printed system in which the design interlocks with itself when printed, he can use up to ten layers of colour in a single piece of textile fabric. Tim has developed designs with native plant motifs in a repeating pattern. He also works in a sculptural medium and recently had a successful exhibition with both his sculptures and wall hangings in the Chambers gallery in Rangiora.

You are invited to meet Tim in his studio at 14 Orari Street.

Entry by \$5 donation includes wine and cheese.

Campbell Grant Galleries

Wednesday 30 April, 6.00pm

Grant Banbury established the Campbell Grant Galleries to showcase artists working in a variety of media. His stable includes Jeff Thompson, Robert McLeod, Kazu Nakagawa, Phil Price, Yongae Kim, Martin Whitworth, Katie Thomas and Ken Hall. Grant will talk about his current exhibition and show works from his stock room.

Meet at the gallery, 191 Tuam St. Entry by \$5 donation includes wine and cheese.

Recent Acquisitions:

Recent Acquisitions

John Badcock
Conversion (2000)
Crucible (2000)
Telum (Ancestors) (2000)
Cassowary (2001)
All mixed media on paper
All purchased in 2002

Ria Bancroft
The Crowd (1967)
Alloy
Purchased, 2002

Rudolf Boelee / Craig Stapley / Brian Shields
The Tynans (1996)
Digital photo montage
Purchased, 2002

Rudolf Boelee
Treasure of the Nation (2000)
Acrylic, silkscreen and lacquer on wood
Gifted by the artist, 2002

Mark Braunias
Mang (1997)
Charcoal on paper
Purchased, 2002

David Brokenshire
Tempest unleashed (2001)
Gifted to the Gallery by the Artist

Peter Carson
Rain in the Hills (2002)
Oil on hessian on board
Purchased, 2002

Barry Cleavin
31 ink jet prints (2000-2001)
Purchased, 2002

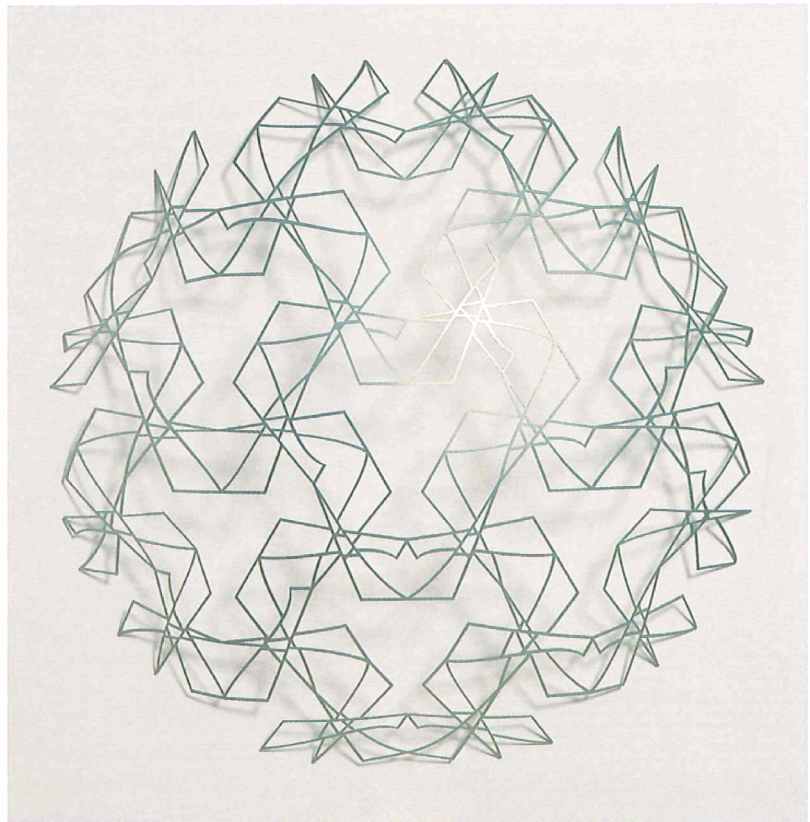
James Fitzgerald
Prometheus Overture Beethoven
Etching
Purchased, 2002

Rhona Haszard
Untitled (Looking through Strand Lane from Hereford Street, Christchurch) (1921)
Oil on canvas on board
Purchased, 2002

Louise Henderson
The Stream (c. 1938)
Oil on canvas board
Purchased, 2002

Kristin Hollis
Close: Drawing No 3 (2002)
Close: Drawing No 9 (2002)
Close: Drawing No 20 (2002)
All charcoal on paper
All purchased in 2002

Jaekoo Liu
Bullipmunja 8 (2000)
Paper pulp (New Zealand flax/harakeke)
Gifted to the Gallery by the artist, 2002



Neil Dawson's *Dome.Shards* (2002), a recent addition to the contemporary sculpture holdings.

Raymond McIntyre
Untitled (c. 1904)
Lithograph
Purchased, 2002

Robert McLeod
Mudswatch (1982)
Oil on canvas
Gifted to the Gallery by the artist, 2002

Milan Mrkusich
Four elements on dark grey (1973)
Acrylic on paper
Gift of the Ministry of Foreign Affairs and Trade,
Wellington, 2002

Kazu Nakagawa
Not for the time (1994)
Wood and mixed media
Purchased, 2002

Audrey Parker
Silent Reservoir (The Bloodline) (1993)
Acrylic on paper
Gifted to the Gallery by Audrey Parker, 2002

Mike Parr
12 Untitled Self Portraits (Set 6) (Polish mud)
(1995)
Lithograph with dry point etching, lift ground
aquatint and shellac wash
Purchased, 2002

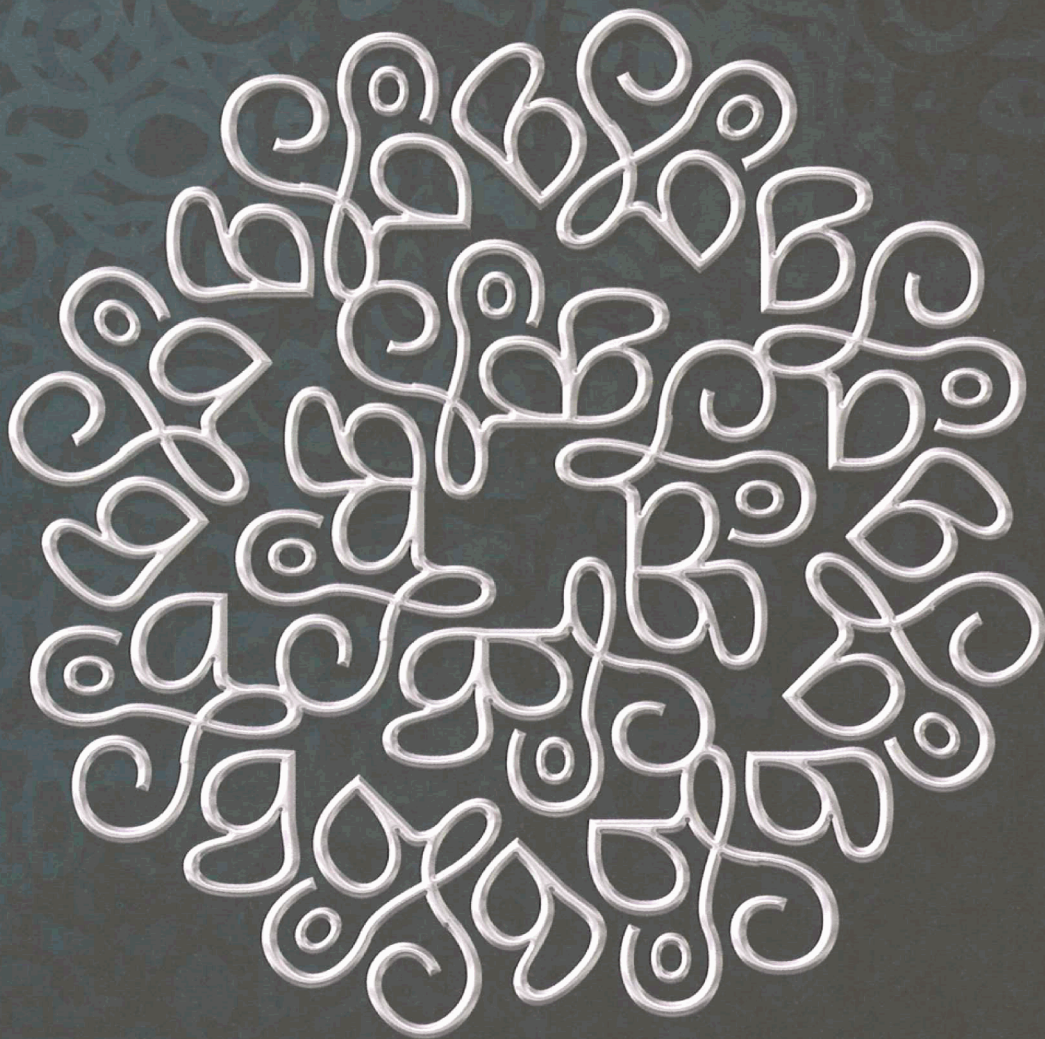
W. S. Percy
Canterbury College
Old House, Wakefield, Yorkshire
The Old Steeple, Ayr.
Departed Glory, The last of Hamilton Palace
All etchings
All purchased in 2002

Stuart Peterson
Mount Egmont (1930)
Etching
Purchased, 2002

William Sprott
Mt Sefton (1891)
Oil on canvas on board
Purchased, 2002

Petrus van der Velden
Canterbury Landscape with a nor'west sky
(c. 1893)
Oil on canvas
Purchased, 2002

Neil Dawson
Dome.Shards (2002)
Painted steel
Purchased 2002



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