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BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU winter june – august 2003





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Cover Photography: (detail) Johannes van Kan

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

Introduction



A warm welcome to this special Winter issue of the Bulletin commemorating the formal opening of the new Christchurch Art Gallery Te Puna o Waiwhetu, of which we can all be very proud.

On Saturday, 10 May fanfares sounded, bells chimed, balloons filled the sky, and the community poured in! Bulletin 133 celebrates the new Gallery and previews the exhibitions, events and services you can expect to find when you visit us. A feature is the inclusion of photographs of our opening events, when we were honoured to have Her Excellency the Governor-General, The Hon. Dame Silvia Cartwright, and the Prime Minister, The Right Hon. Helen Clark with us.

Our collections and exhibitions teams have prepared a remarkable array of temporary exhibitions for visitors, and the permanent collections galleries can now display works that have been in storage for years because of space constraints. In splendid galleries – painted burgundy, ochre, teal blue, stone or warm white – visitors are now able to view our collections according to either historical or geographical references, and the Essential Forms and Works on Paper installations also include many previously stored works.

The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria is a major exhibition generously lent by our Melbourne colleagues. Beginning with the forerunners of Impressionism, it continues to the beginning of the Modernist movement, tracing en route some of the key developments in nineteenth century art. It is a show not to be missed!

Te Puāwai o Ngāi Tahu showcases some of New Zealand's foremost Māori artists, and I would like to thank Te Runanga o Ngāi Tahu, our partners in presenting and curating this exhibition. Also long-awaited is W.A. Sutton: A Retrospective – the most important public survey of his work in nearly three decades.

Further exhibitions discussed in this issue are those of Margaret Hudson-Ware, whose spectacular Refugees series is disturbingly timely in the current global context, and Virginia King, whose Antarctic Heart installation graces our Tait Electronics Antarctica Gallery.

Additionally, I would like to encourage you to participate in some of the Gallery's special programmes, as detailed on our Innovations pages. Our aim is to make the Gallery accessible and enjoyable for all, and we welcome your feedback.

Finally, I should like to acknowledge our Gallery team, and all the generous supporters who have contributed to our new home – it has been a long, eventful and successful journey!

P. Anthony Preston
DIRECTOR

Mayor's Address



This is a great time to be the Mayor of Christchurch, and to be part of the opening of the stunning new Christchurch Art Gallery Te Puna o Waiwhetu. All the debate of the last thirty years and more is over and the decisions have been made. Now is the time to line up and rejoice in

this magnificent new structure in our city – a place where we can celebrate our stories and our lives through art.

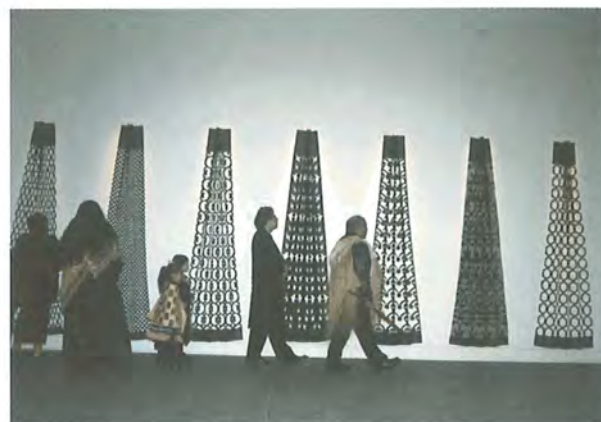
The Robert McDougall Art Gallery was presented to Christchurch City by Mr Robert E. McDougall and has served the city well. When it opened in 1932, we had 160 paintings and sculptures. Today, through purchases, bequests and donations, the collection now totals over 5,500 artworks.

The new Gallery will allow much more of the collection to be displayed to the public and it will also be able to host major exhibitions of international importance, giving the people of Christchurch and Canterbury the opportunity to view some of the world's treasures.

The Christchurch way means that debate surrounding the Gallery will continue, but in the future it will be about what happens inside this splendid building – the exhibitions and displays which will provoke both controversy and admiration, but never be dull. The Christchurch Art Gallery will be a public resource with equal access for all, and its exhibitions will educate and enlighten us. It will also be the centrepiece of a vital and creative Christchurch culture that is so important in a democratic society.

Let this wonderful new Taonga, our new Christchurch Art Gallery, awaken the artist in us all.

Garry Moore
MAYOR



Above: Riki Pitama leads a whakatuwheratanga through the Gallery at dawn on Thursday, 8 May.



An Autumn Day in May...

On Saturday, 10 May 2003, the new Christchurch Art Gallery Te Puna o Waiwhetu opened to a symphonic fanfare of trumpets, drums and violins as three and a half thousand red and white balloons were released into the warm autumn sky.



Above: Kaiwhakahaere, Mark Solomon, Te Runanga o Ngāi Tahu, Director Tony Preston, Mayoress Pam Sharpe, Mayor Garry Moore, Right Hon. Helen Clark, Tim Barnett, MP.

People came in their thousands to be part of the weekend of celebrations and performances that marked the Gallery's much-anticipated opening. After thirty years of debate and planning, the city's new Gallery is a triumphant symbol of Cantabrian commitment to the project. The long-awaited cultural landmark deserved its great welcome!

For many years, the Gallery's permanent collections were housed at the Robert McDougall Art Gallery. Opened in 1932, the building was not designed to hold a growing collection, nor sufficient to satisfy a community with strong cultural aspirations. By 1940, people were discussing the architectural shortcomings of the Gallery, and in 1969, international museum consultant Eric Westbrook presented a report to the Council, calling the McDougall 'cramped and ageing', and inadequate for housing the city's collections.

After decades of high hopes dashed by false starts, an architectural competition for the new Gallery design was announced in 1998. Predictably, when the winning design was revealed later that year, debate and dispute erupted. However, when construction began in 2001,

a scaffolding skeleton gradually revealed a dramatically elegant building of sweeping glass and soaring spaces to wide public acclaim.

Following weeks of final adjustments – and several small miracles – the Gallery was draped in its red 'welcome' banners for Saturday's formal opening. The following pages tell a photographic story of the memorable inaugural events.

In the words of Christchurch Mayor Garry Moore, the Gallery is the new soul of the city – a dramatic work of art in its own right that places Christchurch even more prominently on the cultural map.

IT'S
TIME
TO
CELEBRATE!

Thousands turned out to support and celebrate the opening of the new Christchurch Art Gallery!



Top: Christchurch Symphony with Conductor Marc Taddei
Top right: Members of Te Kotahitanga Kapa Haka Group

On the opening day, the sounds of the Christchurch Symphony greeted the people of Canterbury as they turned out in their thousands to show their enthusiastic support. After a moving greeting by Mark Solomon, Kaiwhakahaere of Te Runanga o Ngāi Tahu, Dame Malvina Major sang 'Pokarekare Ana' – chosen to symbolise the partnership between the people of Ngāi Tahu and the Gallery. Mayor Garry Moore and Gallery Director Tony Preston then spoke to thank all who had been involved in making the new Gallery a reality, and were followed by our Guest of Honour, Prime Minister Helen Clark, who gave a warm and laudatory welcoming speech before declaring the Gallery formally open. Commissioned for the opening, Gareth Farr's 'Fanfare' was a spectacular percussive highlight as the audience cheered the release of thousands of balloons.

The doors then opened, and around 18,000 visitors wandered in wonder throughout the building during the remainder of the weather-perfect weekend!

celebrates





Above: The official unveiling – Mayoress Pam Sharpe, Mayor Garry Moore, Right Hon. Helen Clark, Hon. Lianne Dalziel, Hon. Judith Tizard, Hon. Ruth Dyson, Director Tony Preston.

A nation can be rich in every material sense, but, if it fails to provide for and nurture creative expression, it is impoverished in immeasurable ways.

The new Christchurch Art Gallery will be an integral part of our cultural fabric and showcase some of New Zealand's finest works.

I would like to congratulate the Christchurch City Council, Gallery Director Anthony Preston and his staff; the architects, engineers, and builders, and all their workers; and the people of Christchurch for supporting the project.

The new Gallery will be a superb addition to Christchurch's infrastructure. It is an asset for the people of Canterbury, for New Zealand as a whole, and will help attract visitors from around the world.

Helen Clark

The Right Hon. Helen Clark
Prime Minister of New Zealand,
and Minister of Arts, Culture and Heritage



The opening of the Christchurch Art Gallery Te Puna o Waiwhetū is a truly significant event for this city, the province and indeed, the country. Significant because it establishes a new iconic building for the city, presents Cantabrians (finally!) with a superb venue for the region's excellent collection, and because it gives New Zealand the first major, purpose-built public Gallery in many decades.

This landmark building – with its magnificent glass sculpture wall, and spectacular gallery spaces – is a tribute to our architect David Cole, but even more is a tribute to the hard work and commitment of many Cantabrians over even more years.

The Gallery is not only a wonderful addition to the city landscape, but will also contribute substantially to the vibrancy of the cultural sector – both regionally, and nationally – far into the future!

Tony P.

P. Anthony Preston
Christchurch Art Gallery Director



Annual Founders and Donors Dinner

To celebrate the closing of the Gallery's outstanding fundraising appeal, the annual Founders and Donors Dinner was held on the eve of the opening.

Joining the Gallery's major donors and sponsors were Their Excellencies the Governor-General, The Hon. Dame Silvia Cartwright and Mr Peter Cartwright, and Mayor Garry Moore.

Red carpet treatment greeted the guests as they entered. Champagne and hors d'oeuvres were served in Alchemy Café & Wine Bar before guests moved through to dine in the dramatic atrium/foyer. Music was provided throughout the evening by the Christchurch Symphony's String Quartet and Chamber Orchestra, with highlights by the brilliant young soloist Genevieve Jenson and acrobat Alex Shukin.

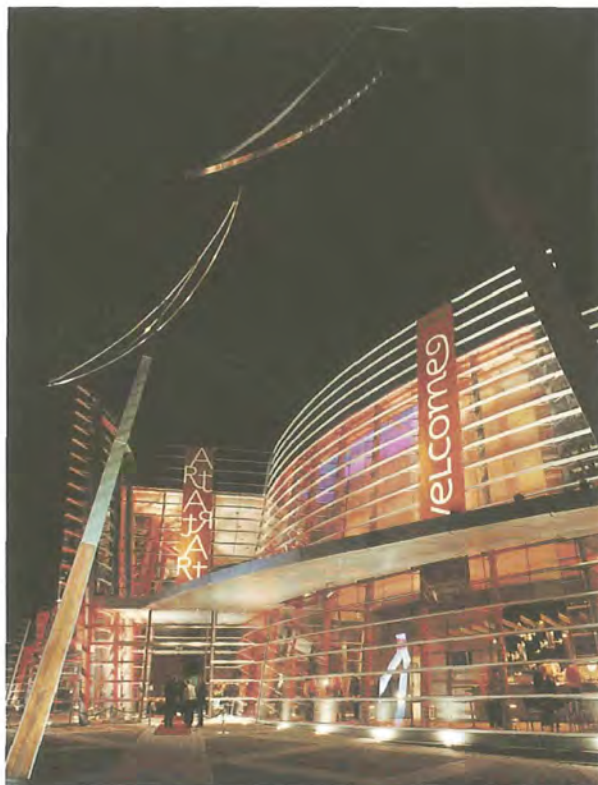
Christchurch's beautiful new Gallery is close to my heart, and I have been delighted to assist in the long and arduous task of fundraising.

Fundraising is never easy – there are many worthy causes, and only so many surplus dollars to go around. The fundraising for this project was nothing short of remarkable. On behalf of all New Zealanders who will visit the Gallery, I express gratitude and respect for the generosity and foresight of those donors and sponsors who contributed to the project.

This Gallery is poised to become a New Zealand icon. My congratulations to all who have assisted in bringing it to fruition.

Silvia Cartwright

The Hon. Dame Silvia Cartwright
Governor-General of New Zealand



At the conclusion of our Fundraising Appeal, we acknowledge with great gratitude the generosity of the following new supporters:

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Barbara Stevens
Jane Sullivan

CHRISTCHURCH CATHEDRAL CELEBRATION
and welcome to the new Gallery



Above: The 'Boulevard Quintet' provided a light-hearted touch to the proceedings – Museum Director Anthony Wright, Arts Centre Director Tony Paine, Botanic Gardens Manager Barry Samson, CoCA Director Warren Feeney and Cathedral Dean Peter Beck, sang a very witty welcome ditty!

ARTISTS' Reception



Above: Artists from around the country enjoyed the reception to welcome them to the new Gallery.

FRIENDS OF THE GALLERY Reception



Above: Don & Pru Peebles, Ronnie Kelly and Marianne Hargreaves.



Above: Councillor Anna Crighton and Robert Erwin, first President of the Friends of the Gallery.

CULTURAL PRECINCT Reception



Left: Finance & Building Services Manager, Bronwyn Simes and Tony Preston.



Above: Mary Hobart, Anne Dobbs, Sue Molloy and Susan Keenan.



Above: Tony Preston, Councillor Anna Crighton, Warren Feeney, Anthony Wright, Jenny May and Tony Paine.

The Collections

The permanent collections galleries have been designed to display to maximum effect the treasures held within the Christchurch Art Gallery Te Puna o Waiwhetu.

Set against generous walls of pohutakawa red, cool stone and Spanish white, the permanent collections galleries are a triumph. The long-awaited spaces reveal a selection of the Gallery's treasures, several of which have been in storage for years due to lack of exhibition space.

Previously, the Robert McDougall Art Gallery could only exhibit around two per cent of the permanent collection at any one time. In the new Gallery, it has been estimated that almost four times the number of artworks from the Gallery's permanent collections can now be shown.



Above: Frank Bramley, *Portrait of Helen Graham Chalmers and Her Mother*, 1908
Oil on canvas. Collection of the Christchurch Art Gallery, presented by Mr DMR and Mrs H Cameron, 1990

The Gallery regularly adds to its collections of art, and whilst there are many popular works which will remain on exhibition for an extended period of time, others, in particular those from the Contemporary Collection, will change regularly to ensure that over time visitors will be able to experience more of the Gallery's artworks. Most of the inaugural collection galleries' 'hang' will remain for a period of five years.

The installation illustrates the Gallery's Historical, Twentieth Century and Contemporary Collections. The Historical Collection begins with a focus on Canterbury art in the nineteenth century – particularly illustrating the distinction and prominence of local Canterbury artists within New Zealand from the 1850s to the 1890s – and progresses to paintings, watercolours and sculptures by early New Zealand artists. The international section includes works from circa 1645 by British and other European artists. Within the Canterbury and New Zealand sections, visitors will encounter a predominance of landscapes among the nineteenth century paintings. An important example of this can be seen in Petrus van der Velden's *Mountain Stream, Otira Gorge*. Strong in pre-twentieth century art, the Historical Collection also emphasises the European influence on colonial New Zealand artists.

The Twentieth Century Collection installation includes works from the period 1900 to around 1970, and identifies



Above: Petrus van der Velden, *Mountain Stream, Otira Gorge*, 1893
Oil on canvas. Collection of the Christchurch Art Gallery, purchased 1912



Above: Charles F Goldie, *Ena Te Papatahi, A Ngapuhi Chieftainess*, 1902. Ina Te Papatahi, Nga Puhi
Oil on canvas. Collection of the Christchurch Art Gallery, presented by the family of James Jamieson, 1932

the significance of portraiture in both regional Canterbury and national and international painting during this period. Major artworks in this section include Charles Goldie's *Ena Te Papatahi, A Ngapuhi Chieftainess*, which reflects a New Zealand approach to the prominence of the figure in nineteenth century British art, and Frank Bramley's *Portrait of Helen Graham Chalmers and Her Mother*.

The Contemporary Collection has been designed to give the viewer a broad impression of New Zealand visual arts since 1970, as well as highlighting Canterbury's unique cultural heritage through the exhibition of works by local artists. From Michel Tuffery's *Povi Christkeke*, a large bull made from a multitude of corn beef tins, to Séraphine Pick's enigmatic *Untitled* and the exuberance of Don Peebles' *Circular Motif No. 2*, the works included highlight the multi-faceted nature of contemporary practice.

Many of the works in the collections are included in the Acoustiguide tours, and a comprehensive guide to the Gallery's collections is available from the Gallery Shop.



Above: Séraphine Pick, *Untitled*, 1998
Oil on canvas. Collection of the Christchurch Art Gallery, purchased 1998

Works on Paper

The generosity of the Burdon family is recognised in the naming of the Christchurch Art Gallery's Burdon Family Gallery, which will focus solely on exhibiting works of art on paper from the permanent collections.

The inaugural installation displays a broad representation of various facets of the Gallery's works on paper collection. The installation is dominated by printmaking, a recognised strength in the collection due to its prevalence in both historical and contemporary art. The installation progresses chronologically beginning with historical prints from the sixteenth century through to examples of contemporary New Zealand printmaking, photography and drawing. Early examples of printmaking include works by Lucas van Leyden, Rembrandt van Rijn, Jacques Callot and Giovanni Battista Piranesi. Nineteenth century printmaking is represented with works by European printmaking masters such as Francisco Goya, James McNeill Whistler, Odilon Redon and Charles Meryon. Included in the international twentieth century collection are works by Pablo Picasso, Käthe Kollwitz, Frank Brangwyn, Eileen Mayo and Andy Warhol.

Over half of the gallery space is dedicated to New Zealand printmaking, photography and drawing, with a wide range of artists working throughout the twentieth century to the present represented. Included are works by Richard Wallwork, Evelyn Page, Barry Cleavin, Fatu Feu'u, Para Matchitt, Jason Greig, Marian Maguire, Ralph Hotere, Denise Copland, Gretchen Albrecht and Bill Hammond. Photographs by Laurence Aberhart and Marti Freidlander, and drawings by Alan Pearson, Tony Fomison and Leo Bensemann, are also on display.

Works on Paper is in the Burdon Family Gallery until May 2004. A publication on the Gallery's permanent collections is available from the Gallery Shop.



Above: Odilon Redon, *Dans mon rêve, je vis au ciel un visage de mystère* (*In my dream I saw in the sky a face of mystery*), 1885
Lithograph. Collection of the Christchurch Art Gallery, purchased with the assistance of the Olive Stirrat Bequest, 1986



Above: Fatu Feu'u, *Taputapu 1*, 1990
Lithograph. Collection of the Christchurch Art Gallery, purchased 1991

Essential Forms

A striking exhibition highlighting textiles, ceramics and glass from the Gallery's permanent collections.

The move from the Robert McDougall Art Gallery to the Christchurch Art Gallery Te Puna o Waiwhetu has enabled the Gallery to showcase different aspects of the permanent collections as never before. As the first in a series of collection-based exhibitions in the Monica Richards Gallery, *Essential Forms* celebrates the quality and scope of textile, glassmaking and ceramic practice in New Zealand and internationally.

Highlights of the exhibition include Vivienne Mountfort's spectacular wool tapestry *Pohutakawa and Cliff Face*, and Maria Kuczynska's porcelain *Standing Figure*, reminiscent of a Classical Greek sculpture. The works selected for this exhibition encompass a range of materials and creative concepts, from playful Funk art and trompe l'oeil ceramics to landscape-inspired tapestries and simple, but evocative, works in glass.

Essential Forms is in the Monica Richards Gallery until May 2004. A publication on the Gallery's permanent collections is available from the Gallery Shop.

Right: Maria Kuczynska, *Standing Figure*, 1984
Porcelain. Collection of the Christchurch Art Gallery, purchased 1984

Below: Vivienne Mountfort, *Pohutakawa and Cliff Face*, 1978
Wool tapestry. Collection of the Christchurch Art Gallery, purchased 1978



The Allure of Light Turner to Cézanne

European Masterpieces from the National Gallery of Victoria

A loan of sixteen nineteenth century masterpieces from the National Gallery of Victoria marks the opening of the Christchurch Art Gallery Te Puna o Waiwhetu, and confirms it as a major new exhibition facility in Australasia.



Above: Édouard Manet (1832–1883, French), *The house at Rueil*, 1882
Oil on canvas. Felton Bequest, 1926. National Gallery of Victoria, Melbourne

Below: Alfred Sisley (1839–1899, French), *Haystacks at Moret – morning light*, 1891
Felton Bequest, 1913, National Gallery of Victoria, Melbourne



The masterpieces that make up *The Allure of Light* are internationally important paintings from the Romantic and Impressionist movements. With works included by Turner, Constable, Corot, Manet, Monet, Pissarro, Sisley, Courbet, Signac and Cézanne, the exhibition marks the progress of the Impressionist movement, from its forerunners to those that followed in its wake. *The Allure of Light* is a special inaugural event, and the significance of this loan is an indication of the high profile the new Gallery expects to establish in Australasia. The exhibition also reunites two paintings of Dunstanborough Castle by Turner, for only the second time since they left his studio around 1798; the first occasion was for one of the most important Turner retrospectives ever assembled for touring. The Gallery warmly thanks Priscilla Pitts, Director of the Dunedin Public Art Gallery, for providing this rare chance for comparison, and a reminder of the jewels in the Dunedin collection.

Turner and Constable were influential exponents of Romanticism, an artistic movement of the late eighteenth to mid-nineteenth centuries, considered a precursor to Impressionism. The Romantic movement emphasised an emotional response to nature, revealed in Turner's dramatic seascapes and landscapes steeped in literary or historical allusions, or in Constable's placid, rural scenery. Layers of translucent colour glazes from blended oil paints created effects of light in Turner's works, while Constable, sometimes painting directly outdoors, applied flickering touches of thick, opaque oils.

Impressionism developed chiefly in France during the late nineteenth and early twentieth centuries, with the movement focused on work produced from the late 1860s to 1880s by a group of artists who shared a set of related approaches and techniques. The most conspicuous characteristic of Impressionism was an attempt to record an



Above: Camille Pissarro (1831–1903, French), *Boulevard Montmartre, morning, cloudy weather*, 1897
Oil on canvas. Felton Bequest, 1905. National Gallery of Victoria, Melbourne

instantaneous moment in time, in terms of the transient effects of light and colour. Using flecks of primary colour to create form in their paintings, the Impressionists were the first artists to explore the nuances of light and rapid changes in daylight and atmosphere.

Now much-loved, the movement initially met with the Academy's hostility and condemnation. When the Impressionists held their first exhibition in 1874, one of Monet's paintings, *Impression: Soleil Levant*, became the focus of a ridiculing article about the exhibition, disparagingly describing the movement as 'Impressionism'.

Despite being a relatively brief movement, Impressionism remained an influence for many years. Of particular note is Cézanne, who was introduced by Pissarro to the Impressionist technique for rendering outdoor light. Within a very short time during 1872–1873, Cézanne shifted from dark tones to bright hues, and began to concentrate on scenes of farmland and rural villages.

Impressionism did not develop in isolation – it was influenced by those who came before, and had enormous influence on the many artists who followed. *The Allure of Light* presents a rare opportunity to follow a path that begins

with the forerunners of Impressionism, and continues to the beginning of the Modernist movement, tracing en route some of the key developments of nineteenth century art.

The works have been drawn from the NGV's extensive holdings, widely acknowledged as the best collection of international art in the southern hemisphere. This generous loan symbolises increasing collaboration between major Australian and New Zealand cultural institutions.

The Allure of Light can be viewed in the W.A. Sutton Gallery until 27 July. A full catalogue is available from the Gallery Shop.

“...the Impressionists were the first artists to explore the nuances of light and rapid changes in daylight and atmosphere.”



Te Puāwai o Ngāi Tahu

Te Puāwai o Ngāi Tahu brings together twelve Ngāi Tahu artists to acknowledge the excellence and diversity of contemporary Ngāi Tahu visual culture.

The word *puāwai* means to blossom or to flower. The works in *Te Puāwai o Ngāi Tahu* represent the progressive blossoming of Māori art – from timeless cultural expression to modern interpretation. *Puāwai* also relates to the definition of *Puāwaitanga* in Māori art – often referred to as being a classical period of Māori culture.

The exhibition marks the beginning of a formal bond between the Christchurch Art Gallery Te Puna o Waiwhetu and Te Runanga o Ngāi Tahu, partners in presenting and curating *Te Puāwai o Ngāi Tahu*, and acknowledges and supports the Māori name of the Gallery – Te Puna o Waiwhetu.

Te Puāwai o Ngāi Tahu symbolises the cultural significance of the new Gallery's site to Ngāi Tahu and Ngāi Tuahiri through the use of wai, or water, imagery to represent the pu, or metaphorical source, of creative Ngāi Tahu expression. The inclusion of three Ngāi Tahu taonga refers to the Māori history of the site, introducing Ngāi

Above: Jacqueline Fraser, *Applied Guidelines Vigorously*, 2002
Oil stick on cream and red aquataine print. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Tahu cultural concepts and providing an entry point into the exhibition. The taonga emphasise the Māori history of the Gallery site, highlighting the fluidity between past and present and contextualising the twelve artists within the broad history of Ngāi Tahu culture.

In the exhibition, twelve artists, both established and emerging, present a diversity of ideas, approaches and materials. Some have produced new works specifically for the exhibition; others are represented by significant existing works.

Cath Brown is a well-known figure in Ngāi Tahu art, having dedicated much of her life to the development of Māori art and the continuation of mahi raranga (flax weaving) and whatu (cloak weaving). *Karanga Ngāi Tahu*, her work for Te Puāwai o Ngāi Tahu, is a stylised figure combining a ceramic base with feathers, shell and fibre. Suggesting land and water, present and past, reality and imagination, Dunedin-based artist Simon Kaan creates paintings that contain abstracted but highly evocative forms. His work for this exhibition is a multi-panelled painted screen, which draws on both his Ngāi Tahu and Chinese ancestry.

Seven photographs by Neil Pardington reveal his interest in capturing 'found' images from his surrounding environment, whether that happens to be New Zealand, Europe or the United States. His subjects are deliberately 'everyday', yet they are depicted in such a way as to highlight their associative and compositional qualities. Chris Heaphy's *Untitled (Bleu)* continues his interest in the oblique suggestion of location and was one of his first forays into the field of moving image. Consisting of a large abstracted projection accompanied by the elegiac music of seventeenth century Italian composer Claudio Monteverdi (1567–1643), the work creates a contemplative chamber in which we are invited to reflect on light, place, memory, imagination and faith.

Often using Waitaha rock art drawings as inspiration for his work, Ross Hemera is a mixed media artist who creates work that combines his Ngāi Tahu heritage and European art training. Hemera's work in Te Puāwai o Ngāi Tahu consists of three watercolours that represent stylised visions of the landscape, both physical and cultural. Many of the other works in Te Puāwai o Ngāi Tahu also incorporate references to cultural histories. Created especially for the exhibition, *Sista7* emerged out of Lonnie Hutchinson's lifelong fascination with legend and myth. Her subject is a group of prominent peaks on the volcanic crater that forms Lyttelton Harbour, sometimes referred to as 'the seven sisters'. Seven folded sections of black building paper, cut into delicate repeating motifs, make reference to a variety of cultures and traditions. Similarly, Fiona Pardington has



Top right: Peter Robinson, *The What is and the What is not*, 2001
Lambda photograph. Collection of the Christchurch Art Gallery, purchased 2001

Right: Fiona Pardington, *Te huiā kai-manawa | The huiā that consumes my heart*, 2002
Silver gelatin photograph. Collection of the artist

made references to Māori and colonial histories in four silver gelatin photographs that depict taonga from the Okains Bay Māori and Colonial Museum. Acknowledging the tradition of the photographic still life, but also the rarity and almost human presence of these precious objects, Pardington has attempted to convey a sense of their personal connection to individuals and families. Areta Wilkinson's *Onuku* is a celebration of her Ngāi Tahu ancestry and was inspired by a visit to her tribal area, the historically significant settlement of Onuku. Two columns of 'floating' paua shell eyes, suggesting the eyes of the ancestors that watch and protect the living, open up a doorway between past and present generations.

Nathan Pohio's works for Te Puāwai o Ngāi Tahu represent his light-hearted inquiry into the 'other', using the cult-status Star Wars movies as a focal point. The works selected for this exhibition consists of a projection of a Star Wars jigsaw puzzle in the process of construction, a video of Pohio dressed as a wookiee and a larger-than-life self-portrait as Chewbacca. Peter Robinson's irreverent, graffiti-style drawings, rendered crudely in oil stick and acrylic on paper, reveal a more subversive brand of humour in their satirical references to the rhetoric of the America/Iraq conflict. Jacqueline Fraser, who (with Peter Robinson) represented New Zealand at the 49th Venice Biennale in 2001, has contributed ten oil stick drawings on luxurious European fabric squares. They deal with global concerns, juxtaposing the beauty of the fabrics and frivolous images of shoes with titles that allude to the ugliness of war and the unrest currently facing the world. Rachael Rakena's multi-sensory installation, *Rerehiko*, incorporates images of figures in water with floating fragments of email text and a mysterious and evocative soundtrack. Two large projections immerse the viewer in a pool of image and sound, creating a space for reflection and communication.

Te Puāwai o Ngāi Tahu can be viewed in the Touring Galleries until 24 August. Prepared in partnership with Ngāi Tahu, a part-bilingual catalogue is available from the Gallery Shop.

Below: Cath Brown, *Karanga Ngāi Tahu*, 2003
Ceramic and fibre sculpture. Collection of Te Runanga o Ngāi Tahu

Centre: Ross Hemera, *Omarama – Of Light*, 2002
Watercolour on paper. Collection of the artist

Bottom: Simon Kaan, *Ka Waka Tipuraka*, 2003
Oil on board, eight panels. Collection of the artist





Above: William Sutton, *Plantation Series VI*, 1986, Oil on canvas. Collection of Philip Carter

W.A. SUTTON | A RETROSPECTIVE

Only the second major public survey of his work, *W.A. Sutton: A Retrospective* is a timely commemoration of the great talent of the artist and the profound influence he had on Canterbury Art.

An expansive and important exhibition, *W.A. Sutton: A Retrospective* highlights Sutton as the mature painter, with much of its focus on his major series of the 1960s to 1980s – many of which were previously unseen in the first retrospective held in 1972. Long overdue, this exhibition also acknowledges Sutton as the master craftsman and artisan, showcasing his talents as a watercolourist, printmaker, typographer, calligrapher, bookbinder, illustrator and illuminator.

For six decades, the Canterbury landscape was the focus for much of Sutton's work. His paintings post-1960 move into the realm of interpretation; his vision becoming more abstract as he began to give new identity to the imagery of Canterbury, largely restricting his palette to ochre, umber and cobalt blue.

Despite the increasing abstraction in his later works, Sutton remained at heart an objective artist. Although his work in paint overshadowed other mediums in which he was equally skilled, *W.A. Sutton: A Retrospective* endeavours to include as wide a range of his work as practicable.

A key figure in twentieth century landscape painting in New Zealand and a strong supporter of the Robert McDougall Art Gallery over the years, Sutton is only now being fully appreciated for his influence, erudition and contribution as an artist, educator and generous patron of the arts. As such, the Christchurch Art Gallery Te Puna o Waiwhetu is pleased to

host the second retrospective of some of his most distinctive and influential works. *W.A. Sutton: A Retrospective* is in the Touring Galleries until 28 September; a full catalogue for this exhibition is available from the Gallery Shop.



Left & below: William Sutton, *Aucassin and Nicolette* (1939–40) Leather-bound cover, with silver repoussé-work panels, front and back, into which moonstones, opals and turquoise and yellow and blue enamel work have been set; illuminated parchment manuscript with text in black ink and red, blue and green cover. Collection of Christchurch Art Gallery, bequeathed 2000



Antarctic Heart

An evocative, multi-sensory installation by Auckland-based artist Virginia King, inspired by her recent artist residency in Antarctica.

Recipient of the 1999 Artists to Antarctica Fellowship, Virginia King's challenge was to sculpturally encapsulate the essence of Antarctica – the survival of life forms in a fierce and freezing environment. Focusing on what lay beneath the surface of the icy, inhospitable landscape, King's installation reveals the near-invisible microbial life that survives comfortably in the hostile environment.

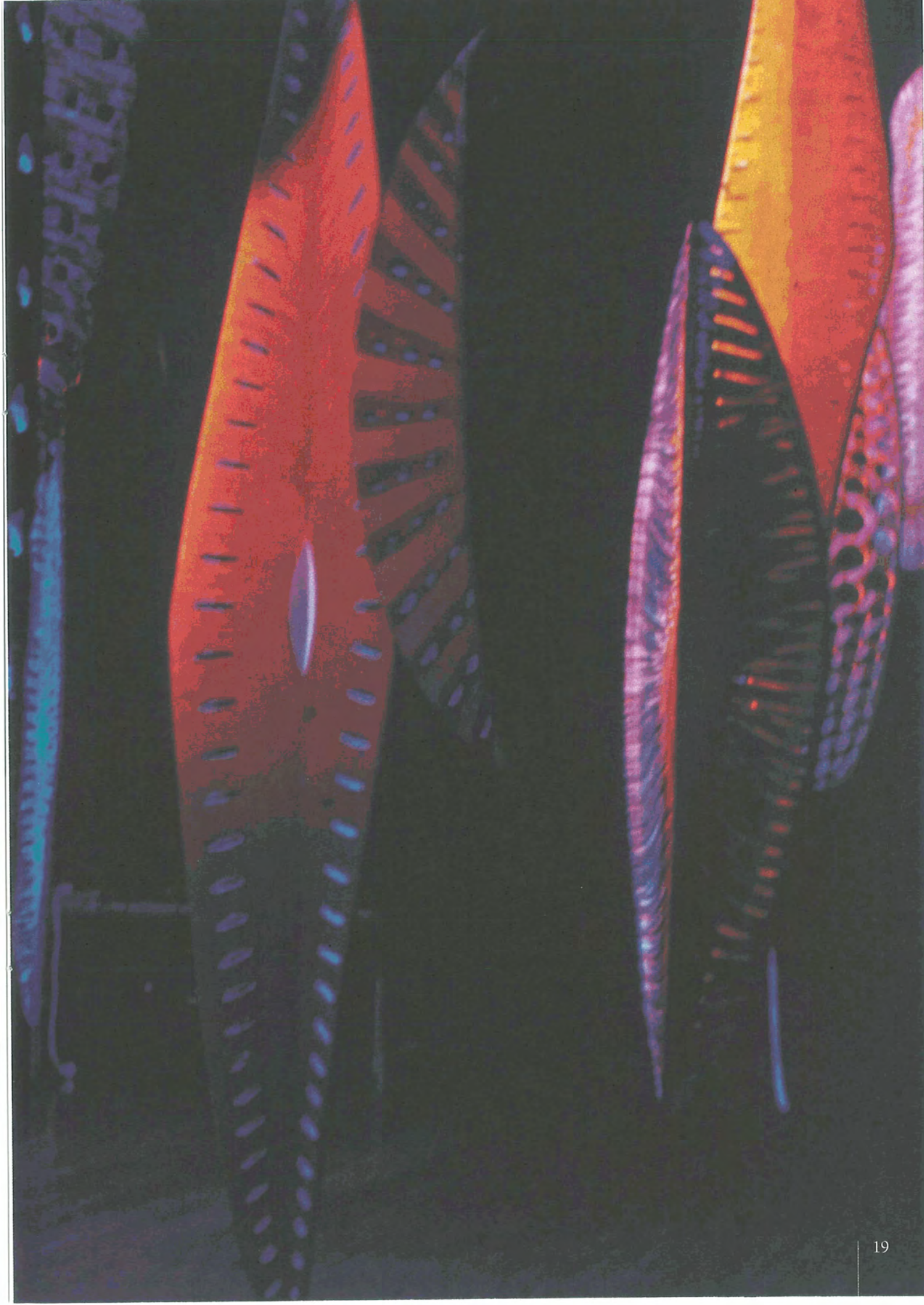
Diatoms – the microscopic algae at the very beginning of the food chain – survive in the sea ice and the saline lakes of the Dry Valleys. The exhibition consists of twenty-one sculptures massed together; magnified diatoms turning slowly, recontextualising their importance. Sound and light contribute to an atmosphere that is subterranean, dark. Evocative music combines with recordings of Weddell seals, while the fluorescent surfaces of the diatoms are washed with ultraviolet light. An accompanying video intersperses digitised electron microscope images with footage filmed on location in Antarctica and images of the sculptures.

Antarctica appears a barren, frozen land, seemingly inhospitable to life forms. *Antarctic Heart* reveals the life beneath the surface, creating an atmosphere that is at once engaging and isolating. An extraordinary exhibition sourced from a remarkable and uncommon landscape.

Antarctic Heart is in the Tait Electronics Antarctica Gallery until 2 November.



Above: Virginia King, *Antarctic Heart* (detail), 2000-01
Macrocarpa and totara. Collection of the artist





Above: Margaret Hudson-Ware, *The Dispossessed*, 2002
Oil on canvas. Collection of the artist



Above: Margaret Hudson-Ware, *The Confined*, 2002
Oil on canvas. Collection of the artist

Margaret Hudson-Ware draws from the devastation and adversity of those forced to abandon their homes, their villages, their countries, to create an exhibition that is characterised by the collision between the personal and the political.

Refugees

Below: Margaret Hudson-Ware, *Reconnection*, 2002
Oil on canvas. Collection of the artist



Throughout Margaret Hudson-Ware's lifetime, many thousands of people have been made homeless through persecution, civil war and natural disasters, most for reasons beyond their ability to control or confront. Always a truth-seeker, always fascinated with the human condition, the artist's unflinching examination of the relationship between the powerful and the powerless in this exhibition creates a zone of discomfort and fascination for the viewer.

Hudson-Ware's response to such scenes of persecution, misfortune and displacement, combined with the experience of watching her Irish-born father adjust to life in New Zealand, was a determination to reveal and confront these issues in her art, to not allow such events to go unchallenged by her.

In *Refugees*, Hudson-Ware uses the experiences of those forced to abandon their homes and build new lives in an unfamiliar environment as the basis for twelve works that explore ideas of social, psychological and moral



Above: Margaret Hudson-Ware, *Feed My Sheep*, 2002
Oil on canvas. Collection of the artist

g e e s

Margaret Hudson-Ware

alienation. Within a series of large, multi-panelled paintings, the images are complex and highly allegorical. Richly symbolic, the figures and scenes the artist depicts become metaphors for states of being, compressing and concentrating the realities of human experience. The works recall the narrative cycles of medieval art, detailing progressive stages of the refugee state: dispossession, confinement, alienation in a new land, the decision whether to live in the past or embrace the future and, eventually, the slow process of reconnection with the world.

Within each work is a 'watcher' – what Hudson-Ware describes as a witness to suffering and atrocity who records

what they have seen for future generations. The role of witness in each painting is assumed by a selection of artists, some included directly through portraits, others represented through references to particular works. From Max Beckman and Lovis Corinth to Nancy Spero and Colin McCahon, Hudson-Ware acknowledges those who, through their own work, have challenged, or drawn attention to, the mistreatment of the powerless. Her witnesses are not heroes, they are treated no differently to the other characters with whom she populates her canvases.

Refugees: Margaret Hudson-Ware is in the Ravenscar Gallery until 19 October. A catalogue for this exhibition is available from the Gallery Shop.

Innovations

The Gallery is delighted to announce a number of innovative programmes developed to highlight the treasures of our new Gallery, and to ensure it has something for everyone.

GUIDED TOURS: The Gallery's Volunteer Guides will be offering daily guided tours on 'The Story of Canterbury Art' and 'The Works of W.A. Sutton'. The tours are intended to generate discussion and give insight to key works on exhibition. To join the tour or for more details, contact the Information Desk on 941 7302.

ACOUSTIGUIDE TOURS: For those who prefer a more personal, self-guided experience there are two new Acoustiguide tours. 'The Allure of Light – Turner to Cézanne' and 'The Story of Canterbury Art' are available in English, Japanese and Mandarin. The Acoustiguide tours are available daily for a small charge from the Information Desk in the Foyer, and the special Acoustiguide booth.

ART BITES: A new Art Bites programme offers something quite new for the lunch-hour visitor every week-day. A 20-minute floortalk will highlight one selected work each day; presenters include curators, artists, visiting academics, Public Programmes staff and experienced Gallery Guides. See the Coming Events pages for details.

ART APPRECIATION COURSES: For more in-depth studies, the Gallery is offering short art appreciation courses. Presented over four consecutive weeks, these involve discussions in the galleries and practical exercises in the Education Workspace. The programmes will highlight the features of portraiture and landscapes over the centuries, and will also consider the ways symbols and abstraction led to basic contemporary styles. The courses will be offered three times a year in March, August and November, and are provided at six different levels, from preschoolers to adults. Enrolments are essential. For more information, or to enrol, please call 941 7342.

MONTANA WEDNESDAY EVENINGS: Every Wednesday night the Gallery is open late until 9.00 pm. Sponsored by Montana Wines, the programme is a weekly opportunity to participate in a stimulating range of lectures, floortalks, artists' talks, films, dance and theatrical performances. See the Coming Events pages for details of what's on. Admission charges may apply.

PATHWAYS 1: Written for family groups with young children aged five to twelve years, Pathways 1 is a trail planned to extend the child's awareness of the works on exhibition and to stimulate interest and enjoyment in the Gallery's permanent collections. Available at the Information Desk in the Foyer throughout the year for a small donation, Pathways 1 will provide hours of fun for visiting families.

HOLIDAY QUIZ: The popular Holiday Quiz is to be continued! New each holiday, these are fast and fun for families with limited time. For the July holidays watch for 'Wow! What's in here?'.

CALLING ALL ART LOVERS – New Guides Required. If you have a genuine interest in art and wish to share it, the Gallery is inviting applicants to join their team of Voluntary Guides.

Applications can be made with a letter expressing interest and a brief curriculum vitae. An understanding and appreciation of art is a prerequisite, and good communication skills are of the utmost importance. Training will commence on 6 August and involves two or three weekdays until early September. Please address your applications to Ann Betts, Public Programmes Officer, Christchurch Art Gallery Te Puna o Waiwhetu, P.O. Box 2626, Christchurch, or call on 941 7342 to discuss your interest.



Coming Events

Art Bites are offered every weekday at 12.30 pm – please assemble at the Information Desk.

For information on Art Bites and other coming events, telephone 941 7302.

June

- 3 12.30 pm **Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Ralph Hotere's *Dawn/Water Poem*.
- 4 6.00 pm **Montana Wednesday Evenings: Lecture** – 'A new auld alliance: The Scottish Colourists and France', with Canterbury University Visiting Fellow Dr Elizabeth Cumming. Dr Cumming is an honorary Senior Research Fellow at the University of Glasgow. Venue: Philip Carter Family Auditorium, first floor. Free tickets from the Information Desk or the University of Canterbury School of Fine Arts.
- 5 12.30 pm **Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on John Gibb's *Lyttelton Harbour Inside the Breakwater*.
- 6 12.30 pm **Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Margaret Stoddart's *Godley House, Diamond Harbour*.
- 9 12.30 pm **Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Bill Culbert's *Celeste*.
- 11 6.00 pm **Montana Wednesday Evenings: Film & lecture** – Graham Bennett, sculptor, and Philip Purves, film maker, will speak and show a film on the construction and installation of Bennett's *Reasons for Voyaging*. Venue: Philip Carter Family Auditorium, first floor. Admission \$5.



- 17 12.30 pm **Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Tony de Latour's *Landscape*.
- 18 10.30 am **Friends' Speaker of the Month** – Neil Roberts, Manager of Collections and Senior Curator, will speak on 'Bill Sutton – A Painter of Canterbury'. Venue: Philip Carter Family Auditorium, first floor. Friends \$2, public \$5.
- 18 6.00 pm **Montana Wednesday Evenings** – 'Interview the Director'. Tony Preston, Director, offers a special opportunity to ask all your questions about the new Gallery. Venue: Philip Carter Family Auditorium, first floor. Admission \$5.

- 19 12.30 pm **Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Gerrit Dou's *The Physician*.
- 20 12.30 pm **Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Marti Freidlander's *Tony Fomison* (Philip Clairmont).
- 23 12.30 pm **Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Alan Pearson's *Mrs Oliver*.
- 25 6.00 pm **Montana Wednesday Evenings** – Don Peebles, artist, will speak on 'Cézanne – A Painter's Tribute'. Venue: Philip Carter Family Auditorium, first floor. Admission \$5.
- 25 6.00 pm **Friends' After Dark** – Guided floortalk of a current exhibition. Details to be advised in Gallery publicity.

July

- 1 11.00 am & 1.00 pm **Floortalks** – On the 'Te Puāwai o Ngāi Tahu' exhibition with artists from the exhibition and Megan Tamati-Quenneil, one of the Curators. Venue: 'Te Puāwai o Ngāi Tahu' exhibition in the Touring Gallery, ground floor.
- 1 12 noon – **Performance to celebrate Matariki** – Ariana Tikao. Venue: Foyer, ground floor.
- 1 12.30 pm **Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Bill Hammond's *The Fall of Icarus*.
- 2 7.00 pm **Montana Wednesday Evenings: Film** – In conjunction with the Canterbury Film Society we present 'No Other Lips' directed by Gaylene Preston. "Poetry is the heart of a man... Poetry is subversive... Poems are love letters to the world." Hone Tuwhare reads a subversive poem about the exploits of an unregenerate man. (46 minutes.)
Also showing 'Kai Purakau', directed by Gaylene Preston. Keri Hulme talks about writing and coping with success. (27 minutes.)
Film Society Members no charge, public gold coin donation. Venue: Philip Carter Family Auditorium, first floor.
- 3 12.30 pm **Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Petrus van der Velden's *The Dutch Funeral*.
- 4 12.30 pm **Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Fatu Feu'u's *Taputapu 1*.
- 7 12.30 pm **Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Yuk King Tan's *Untitled (Red Masks)*.
- 9 7.30 pm **2003 Carter Lecture** – Dr Gerard Vaughan, Director, National Gallery of Victoria, on the creation of the Melbourne collections. Venue: Philip Carter Family Auditorium, first floor. For more information call 941 7342.

Coming Events

- 15 **12.30 pm Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Graham Bennett's *Reasons for Voyaging*.
- 16 **10.30 am Friends' Speaker of the Month** – Valentin Tinc, artist and teacher at the Design and Arts College will speak on 'Persona and Anima'. Venue: Philip Carter Family Auditorium, first floor. Admission \$2 Friends, \$5 public.
- 16 **6.45 pm Montana Wednesday Evenings: Film** – In conjunction with the Canterbury Film Society and the Goethe Institute, we present 'Germany Year Zero', Directed by Roberto Rossellini. (78 minutes.) Also 'Night and Fog', Directed by Alain Resnais. (32 minutes.)
Film Society Members no charge, public gold coin donation. Venue: Philip Carter Family Auditorium, first floor.
- 17 **12.30 pm Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Alfred Leighton's *Teresina*.
- 18 **12.30 pm Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Charles Meryon's *Nouvelle-Zelande, presqu'île de Banks, 1845, Pointe dite des Charbonniers, a Akaroa, Peche a la seine*.
- 18-20 **7.30 pm Free Flight** – 'Avant-garde, lateral thinking, unspoilt': all expressions used to describe innovative New Zealand artist Len Lye, and equally appropriate for his modern counterpart, Bill Hammond. How these descriptions are presented through contemporary jazz and video is the essence of *Free Flight* presented by the Christchurch Arts Festival. Venue: Philip Carter Family Auditorium, first floor. Call 377 0100 for tickets.
- 20 **10 am – 3 pm Raranga Workshop & Display** – Featuring experienced weavers that will demonstrate the many skills involved. Call 941 7340 to book as there is a limited number of spaces available at \$10.00 each. Venue: Sir Neil & Lady Isaac Education Centre.
- 20 **11.00 am Archival Film Programme** – To celebrate early film of Māori and the first ever screening in the South Island. This event has been planned to highlight Te Wiki o te Reo Māori. Venue: Philip Carter Family Auditorium, first floor.
- 20 **12.30 pm & 1.40 pm Kapahaka Performance** – To celebrate the beginning of Te Wiki o te Reo Māori with Te Ahi Kaaroa and Te Kotahitanga. Venue: Foyer, ground floor.
- 20-22 **8.00 pm Belladonna Short Film Festival** – The Christchurch Arts Festival offers the chance to view three sessions of recent short films from around the country, exposing an array of emerging cinematic talent. Venue: Philip Carter Family Auditorium, first floor. Go to www.belladonna.org.nz for details; call 377 0100 for tickets.
- 21-25 **12 noon Kapahaka Performances** – By pupils from Christchurch Schools. Venue: Foyer, ground floor.
- 21 **12.30 pm Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Jude Rae's *Clerambault's Dream*.
- 23-28 **6.00 pm The Heart of the Journey** – The Christchurch Arts Festival presents a multimedia sound and slide show of the true story of a remarkable Aboriginal woman Lucy Dann, and her search for identity. With help from Mayu Kanamori, a Japanese documentary photographer, *The Heart of the Journey* is an honest and open look at family and friendship. Venue: Philip Carter Family Auditorium, first floor. Call 377 0100 for tickets.



- 23 **1.00 pm Contemporary Dance & Digital Media** – 'Turanga' performed by Rachel Rakena & Louise Potiki Bryant. Admission \$15. Venue: Philip Carter Family Auditorium, first floor.
- 23 **5.30 pm Montana Wednesday Evenings: Guest Speaker** – Dr Te Maire Tau will speak on 'Post Modern Primitivism'. Venue: Philip Carter Family Auditorium, first floor.
- 24 **11.00 am & 1.00 pm Floortalk for 'Te Puāwai o Ngāi Tahu' exhibition** – Featuring artists from the exhibition with Jonathan Mane-Wheoki, Senior Lecturer at the University of Canterbury's School of Fine Arts. Venue: Touring Gallery, ground floor.
- 25 **2.00 pm & 4.00 pm Floortalk for 'Te Puāwai o Ngāi Tahu' exhibition** – Featuring artists from the exhibition and Felicity Milburn, Curator of Contemporary Art. Venue: Touring Gallery, ground floor.

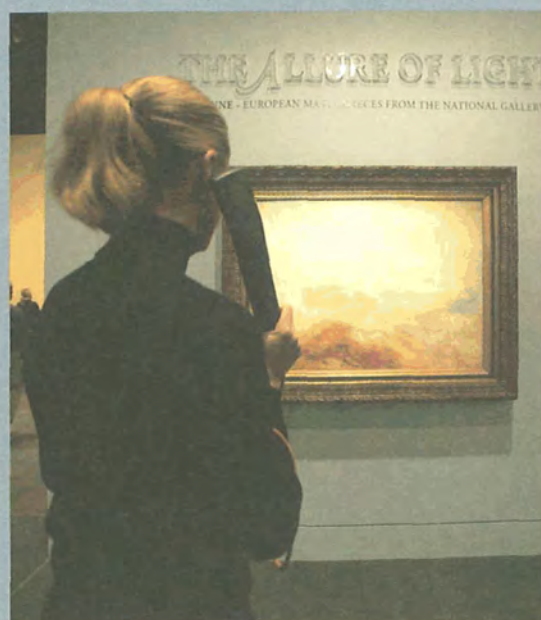
Coming Events

- 29 **12.30 pm Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Judy McIntosh Wilson's *Untitled # 10*.
- 30 **10.30 am LocArt: Vivienne Mountfort** – Vivienne Mountfort, one of New Zealand's most innovative fibre artists, invites twenty Friends to her home and workshop in Sumner. Please meet Val Wisely at 81 Naylor St, Sumner at 10.30 am on the day. To book, phone the Friends office on 941 7356.
- 30 **6.00 pm Montana Wednesday Evenings: Film** – In conjunction with the Canterbury Film Society we present 'Frank Lloyd Wright'. Directed by Ken Burns & Lynn Novick. (155 minutes.) Film Society Members no charge, public gold coin donation. Venue: Philip Carter Family Auditorium, first floor.
- 30 **6.00 pm Friends' After Dark** – Guided floortalk of a current exhibition. Details to be advised in Gallery publicity.
- 31 **12.30 pm Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Frank Bramley's *Portrait of Helen Graham Chalmers and Her Mother*.

August

- 1 **12.30 pm Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Hilda Wiseman's *Huias*.
- 4 **12.30 pm Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Neil Dawson's *Moon Illusion*.
- 6 **6.00 pm Montana Wednesday Evenings: Film & Floortalk** – A new film on W.A. Sutton will be screened followed by a Floortalk by Neil Roberts, Manager of Collections and Curator of the 'W.A. Sutton: A Retrospective' exhibition. Venue for the film: Philip Carter Family Auditorium, first floor.
- 12 **12.30 pm Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Jacqueline Fraser's *The benediction of Goat Island our Saviour: A long view of our very blessed saviour from a distance (with goats rampant)*.
- 13-16 **7.30 pm Montana Wednesday Evenings: Theatre** – The Outwits present 'The Complete History of Art, (abridged)'. Tickets at the Information Desk and door sales. Venue: Philip Carter Family Auditorium, first floor.
- 14 **12.30 pm Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Evelyn Page's *Summer Morn*.
- 15 **12.30 pm Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Denise Copland's *Human Impact V*.
- 18 **12.30 pm Art Bite** – Jennifer Hay, Curatorial Assistant, Contemporary Art, will speak on Vivienne Mountfort's *Pohutakawa and Cliff Face*.

- 20 **10.30 am Friends' Speaker of the Month** – 'Documenting Street-life: Photographing the Strip'. Tony Bridge, Photographer and tutor at Papanui High School, will give an illustrated talk on his project documenting life on the Oxford Strip. Venue: Philip Carter Family Auditorium, first floor. Friends \$2, public \$5.
- 20 **5.30 pm Lecture** – Jonathan Mane-Wheoki will speak on 'Contemporary Māori Art – Developments and Related Themes'. Venue: Philip Carter Family Auditorium, first floor.
- 20-23 **7.30 pm Montana Wednesday Evenings: Theatre** – The Outwits present 'The Complete History of Art, (abridged)'. Tickets at the Information Desk and door sales. Venue: Philip Carter Family Auditorium, first floor.
- 23 **1 pm Speaker** – Kelvin Te Maire Davis speaks on 'Mahinga Kai', food gathering, conservation and protection. Venue: Sir Neil & Lady Isaac Education Centre.
- 23 **11.00 am & 3.00 pm Floortalks on 'Te Puāwai o Ngāi Tahu' exhibition** – Featuring artists from the exhibition and Leisa Aumua, Kaupapa Māori Educator/ Exhibition Interpreter. Venue: Touring Gallery, ground floor.
- 26 **12.30 pm Art Bite** – Felicity Milburn, Curator of Contemporary Art, will speak on Tony Kuepfer's *Violetta*.
- 27 **6.00 pm Friends' After Dark** – Guided floortalk of a current exhibition. Details to be advised in Gallery publicity.
- 27-30 **7.30 pm Montana Wednesday Evenings: Theatre** – The Outwits present 'The Complete History of Art, (abridged)'. Tickets at the Information Desk and door sales. Venue: Philip Carter Family Auditorium, first floor.
- 28 **12.30 pm Art Bite** – Neil Roberts, Manager of Collections and Senior Curator, will speak on Rudolf Gopas' *City Lights*.
- 29 **12.30 pm Art Bite** – Peter Vangioni, Works on Paper Curator, will speak on Jason Greig's *Vulcan Paradise*.



FRIENDS

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

FOCAG AGM

The AGM of the Friends of Christchurch Art Gallery Te Puna o Waiwhetu was held on Friday, 28 March. The following members were elected to the Executive Committee: Marianne Hargreaves (President), Helen Peate (Vice-President), Anne Watt (Secretary), Peter Gregg (Treasurer), Rebecca Garside, John Jones, Dick Lucas, Cheryl Lucas, Margaret Luisetti, John Stringer and Val Wisely. Ronnie Kelly has been co-opted onto the Committee. We would like to warmly thank the departing committee members Mark Stocker, Robyn Peers and Maureen Downes for their years of service to the Friends, and wish them well with their future endeavours. We were pleased to award the Friends' scholarships to two tertiary students, Clare Noonan, a sculpture student at the University of Canterbury, and Caitlin Taylor Cassels from the Christchurch Polytechnic Institute of Technology. Both students were also given a year's membership to the Friends.

In the President's report, Marianne spoke about the changes to the organisation following the move into the new Gallery, and the vision for the future with an anticipated growth in membership and on-going financial support for the Gallery.

The Friends have contributed this year to the publication costs for the Sutton catalogue. Peter Gregg presented the financial report, and special thanks were given to Peter and Anne Watt for dealing with the increased workload during the fundraising for the new Gallery.

The guest speaker was Dr Seddon Bennington, the new Chief Executive of Te Papa. He spoke about the collections at Te Papa, and answered questions about the acquisition policy of the museum. We are pleased to be soon hosting visits from the Friends of Te Papa and the Friends of the City Gallery in Wellington. It is exciting to see that the fame of the new Gallery has spread already!



Don't forget to use your new membership card to receive your discount at the Gallery Shop and Alchemy Café & Wine Bar.

Speaker of the Month

At 10.30 am every third Wednesday of the month.

Meetings from May onward will be in the Philip Carter Family Auditorium.

Tea and coffee are included in the admission charge, and are available from Alchemy Café & Wine Bar on presentation of an admission ticket.

Friends: \$2.00, Public: \$5.00.

Neil Roberts

'Bill Sutton - A Painter of Canterbury'

Wednesday 18 June, 10.30 am

Philip Carter Family Auditorium

Neil Roberts, Manager Collections/Senior Curator, was the Gallery's first full-time professional curator and has been on the staff for 24 years. He will talk about the development of W.A. Sutton as an artist, and his intense interest in the Canterbury environment as a source of ideas for painting over a period of almost 60 years.

Valentin Tinc

'Persona and Anima'

Wednesday 16 July, 10.30 am

Philip Carter Family Auditorium

Valentin Tinc is an artist and teacher of interior design at the Design and Arts College of New Zealand. He is a contemporary furniture designer inspired by Italian and European design. Valentin will discuss exciting examples of new types of 'interactive' furniture, which he is designing to suit individual requirements.

Tony Bridge

'Documenting Street-life - Photographing the Strip'

Wednesday 20 August, 10.30 am

Philip Carter Family Auditorium

Tony Bridge, Head of Photography at Papanui High School, tutor in photography at the University of Canterbury and Fellow of the Photographic Society of New Zealand, loves photographing people. He will give us an illustrated talk on his project documenting life on the Oxford Strip.

FRIENDS

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

LocArt

To book for LocArt visits (or to cancel your booking) please phone the Friends office on 941 7356. Acceptance is automatic upon hearing your message unless you are contacted to the contrary. Please note, LocArt is for members of the Friends only.

Vivienne Mountfort

Wednesday 30 July, 10.30 am

Vivienne Mountfort invites twenty Friends to her home and workshop in Sumner. Born in Christchurch and educated at Canterbury College School of Art, Vivienne has been prominent since the early 1970s as one of New Zealand's most innovative fibre artists. She has explored various off-loom techniques, methods and materials to express concepts that interest her.

Her works are represented in private, corporate and public collections both within New Zealand and overseas. As an individual artist she has gained many awards and has often worked in collaboration with other artists and craftspeople.

Please meet Val Wisely at 81 Naylor St, Sumner at 10.30 am on the day.



Above: Vivienne Mountfort

After Dark

Exhibition Floortalks

On the last Wednesday of the month, there will be guided floortalks around a specific exhibition at the Gallery. Please meet in the Sir Neil & Lady Isaac Education Centre at the Gallery at 6.00 pm. The speakers for each floortalk will be announced in the Gallery advertisement in *The Press*. The dates are: June 25, July 30, August 27.

FOCAG New Members

Nikki Adamson	Robert McKenzie
Graeme & Dorothy Allan	Rose McLellan
Judy Allison	Raylene McMeekan
Heather Andrew	JM Mercer
Louise Baldasara	Mike & Tessa Molloy
Joy Baxter & Josephine McKenzie	Carolyn Morfett & Peter MacLaren
John Berrill	Patricia Murphy & Dr Wayne Munro
Barbara Bone	Maureen Murray
Sarah Borrill	Mr & Mrs J Nurse
Maxine Burney	Jill Nuthall
Emily Caygill	Cheryl Palliser
David Chambers & Rae James	Adrienne Pavelka
Alan & Patricia Chapman	Mr & Mrs RW Peers
Lester & Jo Chisholm	JR & ME Pettinga
Sheila Clark-Powell	Jane Phillips
Dawn Cox	Anne Ray
Judy Davies	Judy Rogers
P Day & G Brydger-Jones	Derek Round
T Devlin	LM Russell
Paul Edwards	Angela & Madeleine Ryall
Philip M Fuller	Christine Sewell &
John Garside	Charlie Borg
Wanaka Harris	Diana Shand & Fleur King
Ronald Healey	Caroline Sharp
Grace Hunter	Jill Simmance
DB & PA James	Roger & Gillian Stokes
Ginny Jones	John Stringer
Barbara Jordan	Astrid Sydon
JG Hall	
V & J Harrington	
Wilson Henderson	
Dr Alison Kuiper	
Christine Lang	
Gabrielle Leahy & John Gaynor	
Trish Lowe	
David Manhire	
Keith & Anne Marshall	
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Reasons for Voyaging: Installation

The gate-way sculpture to the Christchurch Art Gallery Te Puna o Waiwhetu, *Reasons for Voyaging* by local sculptor Graham Bennett, transformed the Gallery site as it progressed towards completion.

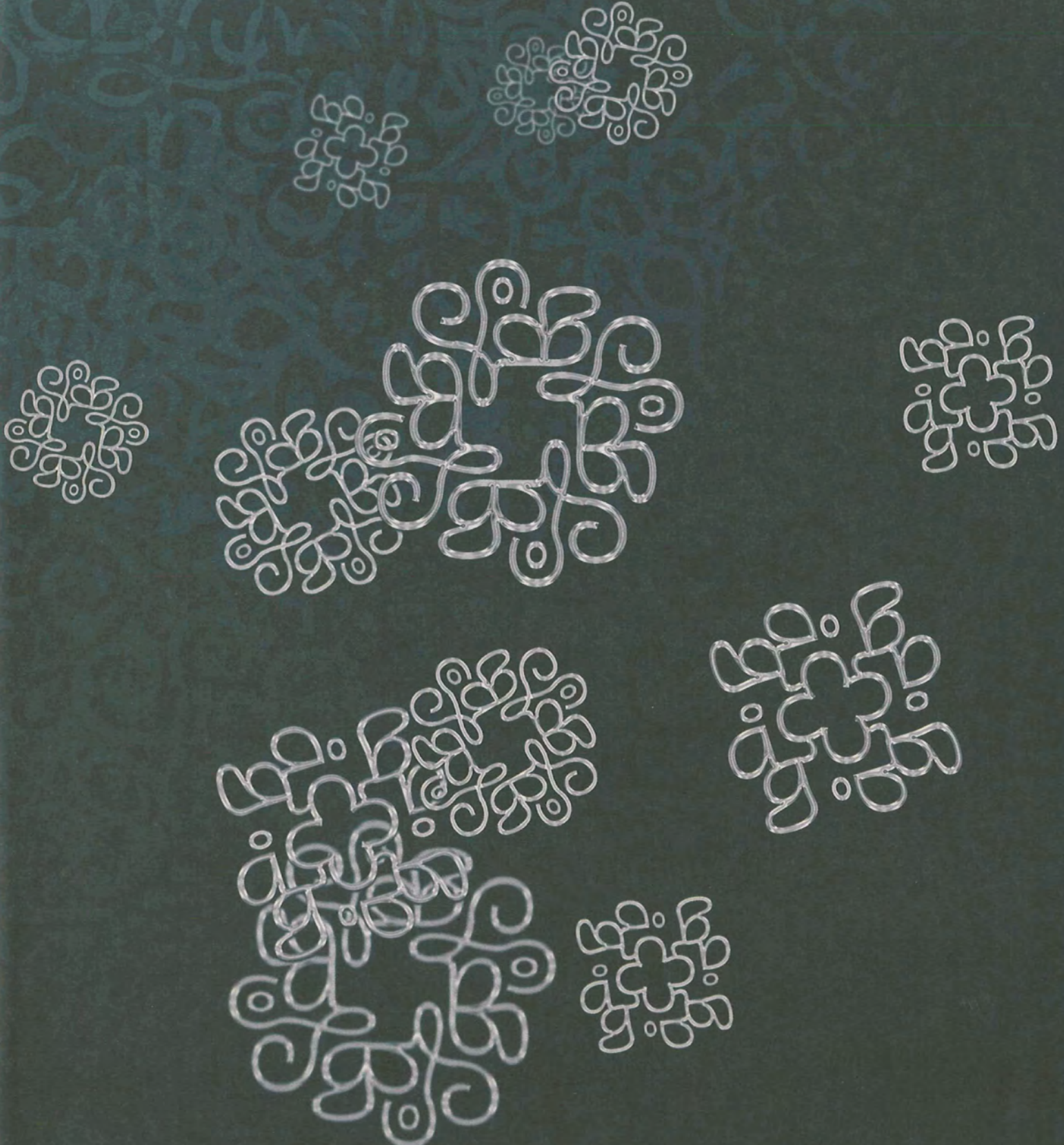
Working with Gallery architect David Cole, Bennett created *Reasons for Voyaging* as an allusion to great sea voyages across the Pacific. Immense curved stainless steel 'vanes' bring to mind waves, sails and old navigational systems – compass needles, sea charts, star maps. Long slabs of ancient totara on the south side of each pole contrast with the steel, grounding the sculpture in the natural world. Computer-controlled, the vanes are programmed to re-orient with every full moon, symbolising inexorable lunar tides.

Over a course of fourteen days, *Reasons for Voyaging* was installed, segment by segment, pole by pole, captured here in photographs that pay tribute to the monumental nature of the sculpture.



Photographs courtesy of Brendan Lee and Gerrit van der Lingen





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