

b.135

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **summer** december 03 – february 04



## Exhibitions Programme

### ISLANDS IN THE SUN

31 OCTOBER – 1 FEBRUARY 04

A remarkable collection of prints by indigenous artists of Australasia and Oceania.

W.A. Sutton and Ravenscar Galleries

### MAKING TRACKS

13 FEBRUARY – 30 MAY

A unique installation by Canterbury artist Judy McIntosh Wilson, continuing her fascination with the marks and tidal tracks imprinted on the sandy beaches of Waikuku.

Catalogue available.

W.A. Sutton and Ravenscar Galleries

### COMING SOON! SILICA, SHADOW AND LIGHT

19 MARCH – 11 JULY

A journey through the works of George D. Valentine, one of New Zealand's foremost nineteenth century photographers.

Touring Gallery C

### TENTED SPACES

14 NOVEMBER – 28 MARCH 04

A series of paintings inspired by artist Margaret Elliot's recent sojourn to Antarctica.

Tait Electronics Antarctica Gallery

### THE COLLECTIONS

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

Acoustiguide® and catalogue available.

Collection Galleries

### COMING SOON! THE WEIGHT OF THE HUMAN HEART

19 MARCH – 11 JULY

An installation by Nancy de Freitas, examining notions of perceived identity.

Borg Henry Gallery

### JAPONISM IN FASHION

12 DECEMBER – 7 MARCH 04

A spectacular and glamorous exhibition of Japanese-inspired dresses and accessories by some of the world's greatest designers.

Admission charges apply.

Touring and Borg Henry Galleries

### WORKS ON PAPER

Until 16 MAY 04

A broad representation of the Gallery's permanent works on paper collections.

Burdon Family Gallery

### COMING SOON! FOTOKUNST (PHOTOART)

26 MARCH – 27 JUNE

Toured by the Goethe Institute, this exhibition brings together ten German artists, providing insight into the many facets of photographic art in Germany and its influence worldwide.

Touring Galleries A and B

### THE IMAGINARY MUSEUM

30 JANUARY – 25 APRIL

David Clegg's audio work takes the listener on a 'museum tour' of the Gallery.

Various spaces

### ESSENTIAL FORMS

Until 16 MAY 04

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

Monica Richards Gallery

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Cover: **Textile length of silk and metal thread brocade** (detail) with Japanese-influenced wave pattern, by unknown designer and maker, Lyon, France, about 1912. Collection of the Kyoto Costume Institute. Photo by Richard Haughton

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



One of the highlights of the Summer programme at the Gallery is the sensational design extravaganza **Japonism in Fashion**. This superb exhibition has toured Paris, New York and Los Angeles to rave reviews before coming to New Zealand, and we are delighted to be the only South Island venue. It is a rare opportunity to see a range of garments and accessories from some of the world's greatest designers.

Featuring nearly 100 gowns, fabrics and accessories by the leading names in fashion since the close of the nineteenth century – from Charles Frederick Worth to Coco Chanel, Issey Miyake to Junya Watanabe – the exhibition is presented by the Gallery in collaboration with the Kyoto Costume Institute, Japan.

We are very grateful to the Kyoto Costume Institute's Chief Curator, Akiko Fukai, for her 'Art/Speak' piece in this issue of the Bulletin. The article introduces the Kyoto Costume Institute, which loaned the garments for **Japonism in Fashion**, and discusses how European and Japanese fashion have influenced each other over many years. Continuing with the theme of Japonism, we celebrate the exhibition with a review – both insightful and entertaining – by Claire Regnault, Programme Developer at The Dowse.

Also in this issue, Canterbury's much-loved author Margaret Mahy writes on one of her favourite artworks, *The Old Bookshop, Christchurch* by Evelyn Page. Noteworthy continues to keep the wider community up-to-date with important news and goings-on at the Gallery, while our Exhibitions Programme shows what's on at a glance.

Also included is an article on Canterbury artist Judy McIntosh Wilson, and the themes in her coming show, **Making Tracks**; Kathryn Yusoff from the Surrey Institute of Art & Design in the United Kingdom reviews works by Margaret Elliot, following her visit to Scott Base as recipient of an Artists to Antarctica Fellowship; we take a brief look at David Clegg's audio installation; and Felicity Milburn, our Curator of Contemporary Art, writes from the Venice Biennale on her response to the fiftieth 'Grand Exhibition'.

I would like to take this opportunity to wish all our Friends and supporters the best for the festive season, and may it be a prosperous new year for us all!

P. Anthony Preston  
DIRECTOR



*The Old Bookshop, Christchurch* 1922 Evelyn Page. Oil on canvas board. Collection of the Christchurch Art Gallery, purchased 1983



The images and textures we classify as art present us with a series of enigmas. They are public statements debated and often revered, yet belong to individuals in deeply personal and incalculable ways. Art is art, and there is certainly something highly complimentary at being asked to

comment on a picture, particularly when one is aware that one's own understandings are dominated by illustrative elements at a time when illustration as art is in huge retreat. Nevertheless, choosing a picture to comment on in this context I have chosen *The Old Bookshop, Christchurch*, by Evelyn Page... an initially reclusive picture that is (in some ways at least) an illustrative image.

It is a small picture, oil on canvas, and one that probably tends to be overlooked in a gallery space where one's sideways glances are constantly overwhelmed by large and gracious paintings, impressive in terms of various kinds of representation. But the book lover who has haunted many secondhand bookshops over the years can't help but respond. There they are... books, angled but vertical, retreating into a darkish background, or advancing from a shadowed foreground which somehow supports and emphasises the dominance of the countertops of books crossing from one side of the picture to another. The bookseller, a shadowy identity, rises up behind this horizontal line, in charge of his merchandise yet somehow dominated by it. A triangle of cheek and collar shine out, and the book in his hand shines too, as if the life of that book were somehow flowing into the man holding it. He is not just a bookseller but is a reader too.

I remembered this painting as being rather dingy (well, secondhand bookshops often are dim places) but, returning to look at it yet again, I was amazed to find it radiant with a painterly intensity. Volumes on the horizontal counter shine out. Many of them gleam – like freshly landed fish, perhaps, still alive and ready to leap off into the world once more. The edges of certain pages shine so triumphantly that the reduction of books to musty junk is somehow negated. Even on the darker and more anonymous shelves in the background, red spines assert themselves like a series of pictorial exclamation marks. Small patches of gold indicate the presence of titles announced through the significance of light rather than language. And the shine on the books spread along the counters comes not only from the pale colours of pages but from the actual texture of the paint, which reflects light so that there is something of a vibration running through the whole picture. The energy belongs not only to the images of the books, but to the application of paint which gives the surface of the canvas a substance that suits the size of the picture.

The artist, Evelyn Page (1899–1970), a well-known New Zealand artist, celebrated light in various ways but perhaps more particularly in outdoor scenes. She was born in Christchurch and lived, for a while, in Governors Bay, where I myself have lived for the last thirty years. No one knows for sure (I am told by the notice beside the picture) just which bookshop this one was but it is thought that it was probably McCormack's secondhand bookshop which once stood at the corner of Hazeldean Road. Be that as it may, the skill of the artist and the nature of art have transformed it into a universal bookshop – a place of shadow and light – drawing in the eye of the observer in complex ways.

MARGARET MAHY  
NEW ZEALAND AUTHOR

# the collections online

'Gallery Online' is a new online database providing access to the Gallery's permanent collections exhibition of more than 350 artworks currently on display in our first floor galleries. Our entire permanent collections number around 5,500 works, and Gallery Online will be updated as the exhibition hang rotates to reflect the works on public display.

The database can be accessed on the Gallery's website at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz); it is designed for members of the public who wish to

find out more about our collections, or a particular work, and access is free of charge.

Gallery Online can be browsed by Artist or Title, or simply by entering text that describes the work. Most entries display an image of the work, date, media and how the Gallery came to acquire it, as well as comprehensive text about the work and where you will find it displayed. It's an excellent public resource for anyone interested in our collections!

## Art Auction

Request for Artworks

The Centre of Contemporary Art (CoCA) and the Christchurch Art Gallery Trust are seeking quality works of art for an auction of artworks by leading New Zealand artists to be held 1 April 2004 at CoCA. This is a joint fundraising venture in which the commission from the sale of works will contribute to both organisations, securing acquisition funds for the Gallery and essential funding for the exhibition programme at CoCA.

This is an opportunity to realise a return on your artworks and to support two significant art institutions. Works by the following artists are keenly sought: Pat Hanly, Don Binney, Bill Hammond, Shane Cotton, Peter Robinson, Seraphine Pick, Richard Killeen, Michael Illingworth, Colin McCahon, Rita Angus, Doris Lusk, W. A. Sutton and Ralph Hotere.

Standard commission rates apply. Auctioneer John McCormack (MAANZ). For appraisal and valuation please contact Kirsten Rennie at CoCA, PO Box 772, Christchurch, tel (+64 3) 366 7261, or email [art@coca.org.nz](mailto:art@coca.org.nz).



*España* 1996 Ralph Hotere. Lithograph 15/22. Collection of CoCA. Reproduced courtesy of Papergraphica

## School Holiday Programme

The latest search and discovery Holiday Quiz is called **At the Seaside**, and looks at images and notions of the beach and sea in the Gallery. The Quiz is for family groups and children aged 5 to 14 years, and is available daily from 5 January to 26 January. The Quiz is free and no booking is required.



*Making a Chain* 1892 William Spratt. Oil on canvas. Collection of the Gallery, gifted 1932

## Montana Wednesday Evenings: Summer Season

Summer is upon us and our late night Montana Wednesday Evenings are more popular than ever. Starting at 6pm every Wednesday, it's a great time to pop into the Gallery. Over the next few months, look out for our series of Pacific drumming and dancing performances, as well as a floortalk with artist Robin White, in association with **Islands in the Sun**; a series of lectures and discussions with some of New Zealand's leading fashion experts and style authorities in association with **Japonism in Fashion**; and established New Zealand artist Judy McIntosh Wilson talking about her exhibition **Making Tracks**. See the Coming Events pages for more details.

## At the Gallery Shop

At last the Gallery Shop is able to offer a reproduction of Dick Frizzell's *From Mickey To Tiki Tu Meke*. The image is the most popular one in the current permanent collections hang on the first floor, and the artist has generously allowed us to produce an actual size reproduction that will only be available from the Gallery Shop. Priced at \$45.00 it is guaranteed to be in great demand! Friends of the Gallery, make sure you present your membership card in the shop for your 10% discount.



*From Mickey To Tiki Tu Meke* 1997 Dick Frizzell. Lithograph. Collection of the Christchurch Art Gallery, presented by Lady Isaac, 1998. Reproduced courtesy of Dick Frizzell

## Art on Tour

The Gallery's successful 'Art on Tour' programme is now in its fifth year bringing original artworks by established artists to secondary schools around Canterbury. Working with Warren Feaney at the Centre of Contemporary Art (CoCA), the Gallery provides a number of schools each year with panels on several well-known New Zealand artists. Each artist is explored in a set of four panels, including original artworks and supporting text, biographical information and working drawings. Participating artists in previous years have included Barry Cleavin, Michel Tuffery, Denise Copland, Claire Hughs, Kristin Hollis and Bing Dawe. This year's artists include sculptor Victoria Bell and painter Linda James. Welcomed by school communities throughout the region, 'Art on Tour' provides a uniquely New Zealand perspective on art.

## Ngāi Tahu Exhibition on Tour

**Te Puāwai o Ngāi Tahu**, the first touring exhibition developed by the Gallery will open at the Southland Museum and Art Gallery Niho o Te Taniwha in November, marking the strengthening relationship between the region's institutions and with Te Runanga o Ngāi Tahu.

The exhibition, a showcase of contemporary visual culture by twelve emerging and established Ngāi Tahu artists, was originally developed in collaboration with Ngāi Tahu for the opening of the Gallery in May, and was designed to represent the 'blossoming' or 'flowering' (puāwai) of local Māori art.

Manager of Public Programmes Hubert Klaassens says that the Gallery is extremely pleased to be able to make **Te Puāwai o Ngāi Tahu** available for Southland. 'We believe it will prove as popular for Southland audiences as it has in Canterbury, where it has attracted an audience of more than 200,000.'



*He huia tu rae / The huia that sits on my brow* 2002 Fiona Pardington. Silver gelatin photograph. Courtesy of the artist

## 'Tis the Season!

The festive season comes to the Gallery on Wednesday evening, December 17! Enjoy a charming evening of ballet, bell-ringing and a string quartet in the Foyer, Christmas mince pies at Alchemy Café & Wine Bar, as well as the opportunity to see the sensational show **Japonism in Fashion** free with any purchase from the Gallery Shop, Form Gallery, Alchemy Café & Wine Bar or the Gallery Carpark. For the perfect Christmas evening, see our Coming Events pages for more details.

## Human Sculpture

The Gallery is teaming up with the 11th Annual New Zealand Community Trust World Buskers Festival this year to present 'Bartels Lebende Statuen', the Human Fountain Statue from Germany. Performing in our Sculpture Courtyard, you can see this remarkable human sculpture daily from 1pm, Friday, 16 January to Sunday, 25 January.



*Bartels Lebende Statuen*. Photograph courtesy of New Zealand Community Trust World Buskers Festival

# The Kyoto Costume Institute

## An Informal Introduction

Akiko Fukai, Chief Curator at the Kyoto Costume Institute, provides insight on the history of the Institute and the evolution of fashion.

A recent Taschen publication titled *Fashion* features clothing items selected from the extensive apparel collection at the Kyoto Costume Institute (KCI). More than five hundred photographs in the book showcase the broad 'cloth' of the institution. Since its inception in 1978, KCI has held exhibitions worldwide as a way of organising and stimulating research on Western fashion. KCI's exhibitions and accompanying catalogues have been acclaimed by international audiences as well as by cutting-edge, famous designers from around the world.

Part of the recognition KCI has received stems from a firm policy to display articles of clothing in a manner both academically accurate and also true to life. In other words, KCI presents clothing not just as historical artefacts, but as vital elements of fashion. Exhibiting period clothing in a manner that approximates the elegance and charm the clothing had in its day, for instance, makes it appear as though the clothing has simply awakened after a long sleep. With a collection of clothing and fashion accessories spanning from the seventeenth to the twenty-first century, KCI hopes to introduce an ever wider audience to the wonder and pleasure of fashion.

## KCI presents clothing not just as historical artefacts, but as vital elements of fashion

KCI was established on the heels of the first full-scale exhibition of fashion in Japan, *Inventive Clothes, 1909–1939*, a show which originated at the Metropolitan Museum of Art (MMA) in New York. Greatly fascinated by the MMA exhibition, Koichi Tsukamoto, president of one of Japan's top lingerie makers, Wacoal Corporation, and vice president of the Kyoto Chamber of Commerce and Industry at the time, perceived the need for an institution in Japan where Western fashion could be systematically collected, researched and exhibited. Under a charter issued by the Japanese Government Agency for Cultural Affairs, Tsukamoto founded KCI in April 1978.

KCI strives to achieve an essential understanding of clothing and devise a method of predicting how fashion will evolve in the future. KCI also recognises that clothing expresses basic human feelings and then conveys these feelings over the course of time. It is somehow fitting, then, that Yoshikata Tsukamoto, current president of Wacoal and acting chairman of KCI, is following in his father's footsteps to assist the Institute in its pursuits.

## clothing expresses basic human feelings

To date, the KCI collection comprises over 10,000 costume items, and more than 20,000 printed materials. Costume materials consist primarily of Western clothing and related items such as underpinnings, lingerie, and accessories. Undergarments make up a particularly comprehensive part of the collection, as KCI understands that lingerie evokes an essential characteristic of costume history in the West. Related printed materials provide important reference to further examine the history and social background behind Western clothing.

The collection ranges from the early seventeenth century up to the present and encompasses such rare treasures as a seventeenth century iron corset with embroidered bodice, worn in Elizabethan times. Both male and female

clothing from the eighteenth century are represented in the collection, but from the nineteenth century on, the collection represents primarily women's clothing, as KCI feels it more expressively reflects the ideal beauty of the time than does male apparel. The contemporary arm of the collection features clothing created by world-famous designers such as Jean-Charles de Castelbajac, Calvin Klein, Yves Saint Laurent, and Christian Lacroix, and includes numerous pieces from Japanese designers active since the 1970s, such as Comme des Garçons, Issey Miyake, and Yohji Yamamoto.

## the very process of designing exhibitions is also a process of discovery and invention



Day dress with sparrow and bamboo pattern handpainted on silk crepe (detail) by Jacques Doucet, Paris, about 1890. Collection of the Kyoto Costume Institute. Photo by Takashi Hatakeyama

KCI's international exhibitions have aimed to introduce the history of Western fashion as beautiful and universal cultural property. KCI has found that the very process of designing exhibitions is also a process of discovery and invention. For example, unlike with painting or sculpture, to mount a show of clothing, mannequins are essential. However, because fashion has changed not only the shape of clothing over time, but also has essentially altered the basic shape of the female body, KCI has had to give much thought to the construction of unique mannequins appropriate to the period of clothing being presented.

KCI tailor-made its own mannequins for its first major exhibition in 1980, *Evolution of Fashion 1835–1895*, held in conjunction with the Costume Institute of the MMA in

New York. Understanding that modern-day mannequins could not be used to represent the mid-nineteenth century body shape, KCI measured its entire collection of costumes from this period to find an average size, then successfully constructed mannequins perfectly shaped for clothing from the middle of the nineteenth century. Due to specially designed joints, these mannequins could also assume remarkably realistic and active poses.

KCI now has four types of specifically designed period mannequins. KCI mannequins are currently used by forty-eight museums in eleven countries, including the Musée de la Mode et du Costume, Paris (Palais Galliera), the Victoria and Albert Museum, London, and the MMA, New York. In its effort to precisely reproduce the fashion of a given period, KCI attempts the full styling of mannequins, with accessories such as hats, gloves, and shoes. Details from related materials such as fashion plates, magazines, paintings, and photographs are carefully examined and researched for accuracy. As a result, the dressed mannequins appear astonishingly life-like, reflecting the postures of their time in a manner almost poignant to behold.

## the study of Japonism in fashion had been undertaken previously, but not in a truly academic manner

The exhibition *Evolution of Fashion 1835–1895* focused on transformations of Western clothing during the nineteenth century. Clothing from this period reflects significant shifts in the social structure of modern times: the rise of a civil class, the introduction of new cultures, and the Industrial Revolution. It was also meaningful for KCI, the first Western fashion research institute in Japan, to feature this period for its first exhibition, since the Japanese themselves first adopted Western clothing around this time, in the late nineteenth century.

In 1989, the two-hundredth anniversary of the French Revolution, KCI held the exhibition *Revolution in Fashion 1715–1815* in the National Museum of Modern Art, Kyoto. The exhibition showcased radical changes in fashion which occurred around the time of the French Revolution, from flamboyant Rococo court fashion to the simple cotton dresses that appeared after the Revolution. The dynamic shift from the court-nurtured Rococo style to the simple lines of Neo-Classicism which evolved later fully describes the after-effect of the French Revolution in history. Record-breaking numbers of visitors underscored the success of this exhibition.

*Japonism in Fashion*, an exhibition held in the National Museum of Modern Art, Kyoto, in 1994 presented an overview of Japanese influence on Parisian fashion from the late nineteenth century to the beginning of the twentieth century, and examined the impact the kimono has had on

modern fashion. The study of Japonism in fashion had been undertaken previously, but not in a truly academic manner. KCI felt the need to further study this subject. Due to considerable cooperation from professionals in various fields, including the museums of many countries and the world-renowned International Research Center of Japanese Studies, the exhibition was a sensation. *Japonism in Fashion* was invited to an international tour in six major cities and developed into a nine-year traveling exhibition. It was held at the Musée de la Mode et du Costume, Paris (Palais Galliera), the Los Angeles County Museum of Art, and the Brooklyn Museum of Art, as well as in Tokyo.

## KCI aims to reassess the past through the study of Western fashion

KCI curators and staff have re-evaluated fashion history through exhibitions, and the Institute's activities in turn have stimulated creativity in contemporary fashion. The exhibition *Visions of the Body: Fashion or Invisible Corset* was held in 1999, just at the close of the twentieth century, at the National Museum of Modern Art, Kyoto, and the Museum of Contemporary Art, Tokyo. This exhibition presented the works of renowned artists and designers of the twentieth century in their attempts to reinterpret fashion in relation to the wearer's body. The exhibition also aimed to predict the relationship of fashion to the future by establishing an overview of the past century.

How will fashion evolve in the twenty-first century? In the late nineteenth century, almost no-one thought that women would ever be freed from corsets or that they would ever wear skirts revealing their thighs. It is therefore easy to imagine that surprisingly new and innovative ways of dressing will be enjoyed in the near future. The future transformation of fashion might be glimpsed by achieving an overview of the past history of fashion within its historical context.

KCI aims to reassess the past through the study of Western fashion, to weigh the relationship between fashion and clothing, study the essential meaning behind the wearing of clothing, and suggest the direction that clothing will take in the future. KCI believes that clothing manifests our very being at present, just as it has in the past, and that the Institute's collection represents a cultural heritage to be shared by all.

AKIKO FUKAI

*Akiko Fukai is the Chief Curator of the Kyoto Costume Institute, Japan.*

# THE DIZZYING HEIGHTS OF JAPONISM IN FASHION

“It’s a funny thing to be educated – but nothing compared  
to the dizzying experience of owning six new dresses.”

*Miss Abbott in Jean Webster’s Daddy Longlegs, 1912*





If Miss Abbott worked herself into a frenzy over the mere thought of owning six new dresses, what would she do when faced with a room of one hundred garments by the world's most celebrated couturiers? Despite the serious historical intonations of its title, walking into **Japonism in Fashion** is a dizzying experience indeed. A delectable candy store of couture materialises before one's very eyes from the pages of history books and fashion TV.

Beckoned from all directions by sparkling beads, sumptuous fabrics, colours and textures, it takes a lot of discipline to start at the beginning of the story. For **Japonism in Fashion** is more than simply a collection of fab frocks. It is a lavishly illustrated investigation of the Western world's on-going fascination with things Japanese. This obsession – formally known as 'Japonism' – began in the 1850s with Japan's re-opening, and was propelled by the West's ardent thirst for things exotic. In the exhibition the story begins in the 1870s with a skirt and bodice made from an unpicked kimono by Misses Turner, Court Dressmakers of London. It closes, at least for now, with a Tom Ford mini-dress from Spring 2003, machine embroidered in imitation kimono-style needlework.

In the vast chronological and philosophical space between these two garments, the curators of **Japonism in Fashion** untangle and seamlessly re-thread a multi-layered narrative. They tell of international trade and markets; canny businessmen and women of means; changing social mores and attitudes towards the body; art movements; appropriation and re-appropriation; technological innovation; and centrally, extraordinary creativity. They do so deftly and concisely, effectively recreating the worlds in which Japonism flourished from nineteenth century at-homes to the catwalks of today. The text is punctuated by well-chosen, although at times a little too small and fuzzy, contextual images, such as Renoir's portrait of Madame Hériot wearing a kimono, and reproductions of advertising. At all times, however, the garments (displayed on period mannequins designed by the Kyoto Costume Institute) take centre stage. They are sensational.

Arranged chronologically, the garments are thematically grouped. This allows the viewer to contrast and compare different approaches to the appropriation of Japanese fabrics and construction techniques, and the translation of traditional motifs into surface decoration. Other ongoing themes, such as the Japanese predilection for asymmetry and the changing relationship between clothing and the body, are picked up throughout the exhibition. All the way through, one has to do little jumps for joy, as politically

Above left: **Blue Gingham Dress** (synthetic with goose-down pads) Spring/Summer 1997 Rei Kawakubo for Comme des Garçons. Collection of The Kyoto Costume Institute. Photo by Takashi Hatakeyama

Left: **Dress Made From Kimono** c. 1870 (detail). Dress made by the Misses Turner, London, from a Japanese kimono. Collection of The Kyoto Costume Institute. Photo by Richard Haughton

Facing page: **Hot Pink Wrap** (silk satin) c. 1955 Givenchy, Paris. Collection of The Kyoto Costume Institute. Photo by Kazumi Kurigami

Previous page: **Beaded Evening Gown** c. 1919 Gustav Beer, Paris. Collection of The Kyoto Costume Institute. Photo by Richard Haughton

incorrect as it may be, for the fruits of appropriation and cultural cross-pollination.

While the list of featured designers reads like a who's who of the fashion world from the 1870s to now, some stars far outshine others. Only one disappoints – the rather mumsy Chanel. For me the heroes of **Japonism in Fashion** are Paul Poiret, Madeleine Vionnet and Comme des Garçons.

Poiret trained with Doucet and Worth (both feature in the exhibition) before launching his own salon. He made his name in 1906 when he offered women the comfort of softly fitted garments as an alternative to the tightly corseted fashions of the day. The kimono was an influence. His passion for Japonism manifested itself in a variety of ways, from cut and construction to surface design. In **Japonism in Fashion** his talent for surface design is showcased. A lamé evening coat (c. 1920–21) featuring a stencil print resonates with the style and glamour of the Art Deco age at its very best. A wool twill coat (c. 1923) with all-over 'picturesque' embroidery, evokes an autumn day in a world somewhere between France and Japan. Inspired by Japanese lacquer-ware, his designs transcend mere imitation.

In comparison to Poiret's sensuous and opulent aesthetic, Vionnet's work is characterised by restraint. Pioneer of the bias cut, her extraordinary talents lay in cut, drape and construction. Here, her technical skills are superbly demonstrated by three dresses in the section on flat construction. The most miraculous is a seemingly simple pale green dress (c. 1925). On close inspection it reveals itself to be a myriad of tiny pin tucks. Sinuously shaped to resemble a raked sand garden, they drop into pleats at the hip. She creates an impossibly chic little black dress from two rectangular pieces of satin, and a stylish wedding dress, with train and obi, from straight-cut cloth. Its simple elegance makes the heavily beaded gown next to it seem over-wrought.

In the contemporary Japanese section 'Go West', I expected Issey Miyake to be the outright star. Yet he takes a backseat to the overwhelming talents of Rei Kawakubo and Yohji Yamamoto of Comme des Garçons. The exhibition's diverse representation shows intelligent, vital and enquiring minds at work. They debut, as they did in Paris, with a ragged catwalk shocker from 1983 – the fashion world's introduction to the concept of deconstruction. No matter how tatty, how cheap or seemingly unsuitable the material, Kawakubo's clothes are, to quote The Kyoto Costume Institute, always 'noble and beautiful'. Shock and horror soon turned into mimicry.



Like Vionnet, Kawakubo treats fabric like a form of origami. She frequently abandons stitching for draping, tying and knotting. Her full-skirted *Evening Dress with Flying Cranes* (1991), with its magnificent giant rosette, is such a feat of engineering. Off the body, it's a lifeless strip of fabric, in need of nimble hands to wrap and twist it into a three-dimensional wonder. It would have been enlightening to have been able to see, either through a video or stills, the process of assemblage.

Kawakubo's work, like many of her Japanese contemporaries, also exhibits a sense of playfulness. She delights in turning fashion inside out, subverting Western traditions, and exploring the relationship between clothes, the body and space between. Note her quirky '50s pink twin-set-cum-Victorian skirt with the bustle on the outside (1995), and her *Lumps* collection (1997).

Fashioned from ever-fresh, cheerful gingham, the *Lump* dress is both witty and disturbing. In the body conscious 1990s, parading such a gross deformity on the Paris catwalk was close to sacrilege. But really, how different is *Lumps* to the grotesque S-line of Jacques Doucet's 1897 day dress on display? More sinisterly, *Lumps* brings to mind the dreaded c-word and modern day deformities resulting from nuclear disasters and other 'unfortunate experiments'. *Lumps* could be a prediction of our shape for the future.

Observing fashion's changing relationship with the body – from constraint to release, to revelation, to mutation and adaptation – was one of the most enjoyable aspects of *Japonism in Fashion*. It has transformed me into a dedicated fan of Kawakubo, Miyake, and Junya Watanabe, whose delicate and hi-tech honeycomb skirt and jacket for *Comme des Garçons* (2000), delights and confounds.

At the end of the exhibition, and in sharp contrast to Watanabe's complex and visually striking ensemble and the superbly clever painting-cum-shirt by Shinichiro Arakawa, stand recent garments by westerners John Galliano and Tom Ford. They are skimpy outfits, made for leggy 18 year olds. (Significantly, Miyake and *Comme des Garçons* clothes are renowned for flattering the mature woman.) Touted in the labels as sexy, the body conscious lines of Galliano and Ford's little dresses seem to reveal a paucity rather than a beauty. The designers' engagement with Japonism appears 'fashionable' rather than ardent. Their interpretations pale in comparison to the intelligent and witty leaps, somersaults, twists and turns of their Japanese counterparts, or of westerners before them, such as Poiret and Vionnet. In the twenty-first century, the Japanese do Japonism so much better.

So as not to let your experience end in a fizzle, my advice is to stop at Watanabe's dress, to leave bedazzled by the honey-comb, puzzled by Miyake's revolutionary A-POC project, and wanting to jump into Arakawa's painting. Subsequently, return again and again. For the journeys contained within the over-riding narrative of *Japonism in Fashion* are varied and rewarding. There is much to see,

learn and discover here time and time again. Lastly, where else can you take a leisurely wander from the Houses of Worth to Dior or from Saks on 5th Avenue to Liberty's of London to the streets of Tokyo, in all but an hour.

Six new dresses I would make room in my wardrobe for:

- Amy Linker's Cocoon Coat
- Poiret's Mandarin coat
- Wiener Werkstaette's asymmetrical striped coat
- Madeleine Vionnet's little black dress
- Issey Miyake's Futon Coat
- Yohji Yamamoto's Coat Dress with shibori dyeing.

CLAIRE REGNAULT

*Claire Regnault, Programme Developer at The Dowse, Hutt City, reviewed the exhibition at the Museum of New Zealand Te Papa Tongarewa.*

*Japonism in Fashion* is on in the Touring Galleries and the Borg Henry Gallery, ground floor, from 12 December to 7 March. The exhibition is developed and toured by the Museum of New Zealand Te Papa Tongarewa, in association with The Kyoto Costume Institute. Supported by The Japan Foundation, and presented in Christchurch with support from Deutz, Strategy Advertising & Design, The Press and Asia 2000 Foundation.

Admission charges: adult \$5, children \$2, Friends \$3, family concessions.

#### Related Events

**Venue:** Unless otherwise specified, events are held in the Philip Carter Family Auditorium, ground floor.

**Japonism Performance,** December 14, 2.00pm. Visit the Gallery for an impressive traditional Japanese dancing performance and an afternoon of Japanese-related events. Venue: Gallery Foyer, ground floor.

**Montana Wednesday Evening: Lecture,** January 28, 6.00 pm. Stacy Gregg, *Style* editor and one of New Zealand's leading fashion journalists, will speak on the glamorous world of fashion and style.

**Montana Wednesday Evening: Lecture,** February 4, 6.00 pm. *Kimonos and Chrysanthemums:* Dr Jane Malthus, former University Lecturer and Honorary Curator of Costume at the Otago Museum, examines Japanese influences in New Zealand fashion during the late nineteenth and twentieth centuries.

**Montana Wednesday Evening: Lecture,** February 11, 6.00 pm. Leading fashion designer Marilyn Saintry will give an illustrated lecture about her experiences at the Paris catwalk shows of Issey Miyake, *Comme des Garçons*, Yohji Yamamoto, and Junya Watanabe.

**Montana Wednesday Evening: Floortalk,** February 18, 6.00 pm. Te Papa curator Angela Lassig will provide an in-depth look at the exhibition. Angela spent time at the Kyoto Costume Institute choosing over 90 garments for the exhibition. Admission charges will apply. Venue: Touring and Borg Henry galleries, ground floor.

Check the Gallery website [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for details of additional programmes and events.

Right: 'Mandarin' Coat (with embroidered landscape scene on wool twill) (detail) c. 1923 Poiret. Collection of The Kyoto Costume Institute. Photo by Richard Haughton



## MAKING TRACKS



Canterbury artist Judy McIntosh Wilson has created a unique installation for the Gallery. **Making Tracks** continues her interest in the Canterbury landscape, from where the materials for this exhibition were sourced.



A series of interrelated installations comprise the exhibition, all located on the walls and floors of the Gallery spaces. Wilson's fascination with the marks left imprinted on the sandy beaches of Waikuku, by both the tide and by the footprints left by animals and humans, provided the inspiration for **Making Tracks**. Having studied and photographed these patterns over many years, Wilson reflects this ordinary, yet fascinating, phenomenon in her ephemeral installation. As she says, 'I started recording at the beach all the marks made by nature, humans, machines, and I am interested in the form of natural objects found there and the fact that they are living, organic.'

## I am interested in the form of natural objects

**Making Tracks** quietly and elegantly wends a pattern of thought throughout the Gallery spaces. Inviting contemplation from the viewer, the work is a reminder of the times spent on the coasts of New Zealand – in which you picked up bits and pieces, flotsam and jetsam, taking it home with you and storing it for later deliberation.

For Wilson, found objects such as shells, driftwood and grasses are the materials for her oeuvre that embraces seasonal changes, growth and decay, light and darkness. The artist observes, 'the work is about contrast, putting living things in an art gallery space – it could be called an interruption... I feel it makes a much stronger statement putting organic materials in a superficial space. I could not use shells in the landscape, for instance.'

Tua tua shells are arranged to make a cross on the floor, while crisp biscuit shells form radiating concentric circles like the ripples in a still pool or marks left in the sand by the tide. Driftwood is meticulously arranged in a figure of eight pattern, the infinity symbol to many cultures, and pipi shells form footprints on the floor.

A sense of mystery pervades these floor installations – the macro detail on the surfaces of the shells reveal the winding tracks of even smaller creatures while the lines

on the biscuit shells echo the larger concentric circles or tide marks on the sand. More objects are to be found in a series of pine boxes lining the Gallery wall. Feathers, eggs, fossils, nests... re-ordered and awarded a special status as precious and fragile reminders of life.

## meticulous placement allows for a meandering of the mind

For the artist, collecting is an habitual, daily exercise. 'I have collected over many years and quite often, if I have an idea for something, I automatically know what materials I need to use to express it. Sometimes I already have what I need in my studio, and sometimes I go out and collect it, searching for it. I have quite strong opinions on using the right materials for a particular work.' Although these artefacts are arranged and compartmentalised into circles, figures of eight patterns and concentric circles, Wilson's meticulous placement allows for a meandering of the mind. Wandering across memories of natural environments seen and visited – yearned for and remembered, **Making Tracks** is an intimate and personal journey for both the artist and the visitor to the Gallery.

JENNIFER HAY

**Making Tracks** is in the W. A. Sutton and Ravenscar Galleries, ground floor, from 13 February to 30 May. A catalogue is available from the Gallery Shop.

### Related Events

**Montana Wednesday Evening: Floortalk**, February 25, 6.00 pm. Judy McIntosh Wilson will provide a floortalk, discussing works in her exhibition. Venue: W. A. Sutton and Ravenscar galleries, ground floor.

Check the Gallery website [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for details of additional programmes and events.

Previous page left: **No. 4** (detail) 2003 Judy McIntosh Wilson

Previous page centre: **No. 2** (detail) 2003 Judy McIntosh Wilson

Previous page right: **No. 1** (detail) 2003 Judy McIntosh Wilson

Facing page: **No. 3** (detail) 2003 Judy McIntosh Wilson

All images are reproduced courtesy of the artist



# Tented Spaces

Margaret Elliot's 'tented spaces' of the Antarctic record the artist's visual exploration of a vast landscape.

The tent echoes through Margaret Elliot's paintings like a conduit of social memory. The reverberations and homologies of shape link to Scott's little tent on the polar plateau and a space in which the impossibilities and potentialities of representation were played out. The telescopic historic icon of the tent resonates with the intimacy of a primal shelter against the elements, and thus imaginatively co-joins early exploration with present day inhabitations. The tented space was historically the place of the male explorer from the turn of the twentieth century, and thus connotes colonial occupations. Now that space, through Margaret's fieldwork in Antarctica, is being reinscribed.

The tent is a sign of presence and of absence – it reminds us of the tiny fragile human body and the material screen that protects it – it embodies landscapes without figurative bodies. Ultimately, the tent marks the persistence and fragility of human culture at its edges. Margaret's paintings make you look at the tent as part of the geology

of place; a form that denotes time inhuman terms, which is not considered as separate or inconsequential to our understanding of Antarctica. Our looking has a deep visual history. In the photographs of Herbert Ponting, the tent frames Antarctica as a portal of domestication, and in the drawings of Edward Wilson, the tent appears as an incision in the fabric of pictorial space; Antarctica as the void filled by the posturing of explorer-heroes.

## Margaret's paintings offer a complicated sense of engagement with Antarctica

Mobile in practice (like the tent in Cherry Gerrard's *Winter Journey*), but culturally and poetically laden, the tent is a fixed and fixing space, a locale from which to make sense of space. Margaret's paintings do not evoke Antarctica as utopia, as is the historical genre of Antarctic art, but concentrate on the processes of inscribing the landscape.



## we try to establish meaning through the traces, repetition and echoes of our tracks

Utopia signals the limits of our imagination (the invisible walls erected around the vastness); contrary to this, Margaret's work suggest the process of coming to place and making sense of it through the markers of orientation (both human and non-human) that give shape to the landscape. The repetition of tents, flags, forms and tracks in the paintings explore how these markers become concentrated symbols within the specificity of Antarctica's extraordinary material presence. In a landscape of distillation that Barry Lopez called 'autistic', these markers do not just tend to our physical needs of direction and protection, but our psychic emplacement as we approach difference. Margaret's paintings offer a complicated sense of engagement with Antarctica, in which nothing of the environment's difference is given up in an attempt to know what her paintings suggest is unknowable. In this, Antarctica is given its space.

What Margaret is unique in exploring, is how we try to establish meaning through the traces, repetition and echoes

of our tracks: the artistic and environmental footprints we leave in Antarctica. The irony of the land is that our footprints can be eroded in the visual, but every visual erasure belies a precise environmental memory of human impact recorded in the ice. It is timely that a painter with Margaret's skill is able to work within this tension, offering a space within which to think (and re-think) these traces of human presence.

KATHRYN YUSOFF

*Kathryn Yusoff is a Senior Lecturer at the Surrey Institute of Art & Design, United Kingdom. Kathryn's PhD was The Visual Mapping of Antarctica, Royal Holloway, University of London.*

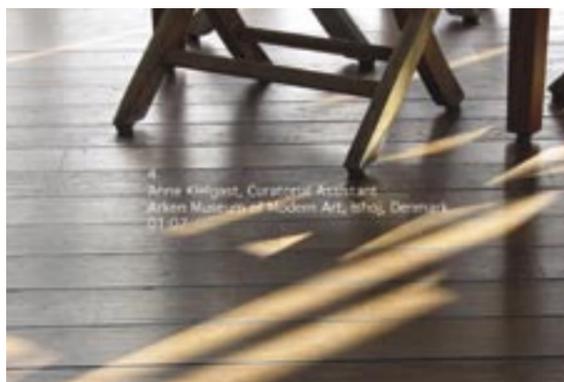
*Tented Spaces* is in the Tait Electronics Antarctica Gallery, level one, from 14 November to 28 March.

### Related Events

**Art Bites:** Monday, December 1, 12.30pm. Margaret Elliot will provide a floortalk on the works in her exhibition. Venue: assemble at the Information Desk in the Foyer.

Facing page: *Echoes 3* 2002 Margaret Elliot. Oil on board. Reproduced courtesy of the artist

Above: *Snow Queen's Backyard* 2002 Margaret Elliot. Oil on board. Reproduced courtesy of the artist



David Clegg's practice has centred around the act of collection and the exhibition of found objects, photos and other paraphernalia from everyday life in an art museum context. His interventions into the museological space also see him empty it of extraneous detail in order to refocus on the intrinsic attributes of the architectural environment. Foyers, stairwells, exhibition spaces and windows are the point of reflection and reference, juxtaposed with sound, image and text fragments.

David Clegg lives and works in New Plymouth and has exhibited extensively in New Zealand and overseas since the 1980s. His conceptual and installation work challenges the viewer to explore different interactive levels within the work. Virtual space, real space and web space are offered as explorative arenas in which to investigate his appropriations, alterations and his juxtapositions of art objects and contexts.

The Gallery is currently developing a project with David Clegg, who will metaphorically transform a part of the Gallery into an **Imaginary Museum**. Clegg has exhibited his **Imaginary Museum** at the Govett-Brewster Art Gallery and the Adam Art Gallery, and reflects each venue's unique identity through different techniques. Audio components, text and minimal use of furniture combine to create a 'set' that elucidates the relationship of his project to the new Gallery building.

JENNIFER HAY

The **Imaginary Museum** is at the Gallery from 30 January to 25 April.

**Related Events**

Check the Gallery website [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for details of forthcoming talks with David Clegg.

Above: Digital still images from **The Imaginary Museum** 2004 David Clegg. Reproduced courtesy of the artist

COMING SOON!

**SILICA, SHADOW AND LIGHT**

This extraordinary exhibition of George D. Valentine (1852–1890) uncovers one of New Zealand's foremost nineteenth century photographers, outstanding for his artistic and technical skills, as well as for the timing of his photographic efforts.

Although it was ill-health that compelled Valentine to emigrate from Scotland to New Zealand in 1884, little time was wasted in his new environment in exercising his artistic skills. In 1885, spending a week at 'The Warm Lake' Rotomahana, Valentine created an unparalleled series of images of Otukapuarangi and Te Tarata – the celebrated Pink and White Terraces.

In 1886, as a result of the devastating eruption of Mount Tarawera, the Terraces were destroyed and at least 108 lives were lost. Valentine returned to an almost unrecognisable landscape, and in his remaining few years sought out extraordinary landscapes to match his interests and talents.

While the subject-matter of Valentine's photographs holds obvious fascination, the artistic quality of this work is exceptionally strong. The exhibition presents aspects of his background and story to enhance appreciation of the works, most of which have not been exhibited since his lifetime, or published. For many, **Silica, Shadow and Light** will be a new experience; an extraordinary encounter with the power of the photographic medium, and with early photography in particular.

KEN HALL

**Silica, Shadow and Light – George D. Valentine: A Photographer's Journey** opens in Touring Gallery C, ground floor, from 19 March to 11 July. This is a national touring exhibition organised by the Christchurch Art Gallery.



**Rotomahana, Looking to Site of Pink Terrace** George D. Valentine. Photographic albumen print, 19.3 x 29.3 cm. Private Collection, Wellington



**Coffee Cups, White Terrace** 1885 George D. Valentine. Photographic albumen print, 18.8 x 29.1 cm. Private Collection, Wellington



**Auckland Harbour from St Georges Bay** 1885 George D. Valentine. Photographic albumen print, 19.1 x 29.2 cm. Private Collection, Christchurch

## Recent Acquisitions

- Rita Angus  
**Aquilegia** 1953  
**Banks Peninsula hills** c. 1933  
**Iris** 1942  
**Sunday morning, Duvauchelles** 1933  
**The Duvauchelles pub and hills** 1933  
**The Thames from Chelsea** 1958  
**Untitled (Garden at Waikanae)** 1956  
All watercolour  
**Portrait of Robert Erwin** 1953  
Oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Artist unknown, School of Poussin  
**River god**  
**Red and black chalk**  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Artist unknown  
**Album of watercolours**  
Watercolour, pen and mixed media  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Hannah and Aaron Beehre  
**JS.02.03 2003**  
Projection  
Purchased, 2003
- Leo Bensemenn  
**Onekaka** 1965  
**The zigzag, Nelson, with pines** c. 1935  
Both watercolour  
**Russian Saint (Lawrence Baigent)** 1940–42  
**Seascape with causeway** 1979  
**St Bathans**  
**St Olaf** c. 1937  
All oil  
**Island** 1977  
Oil on board  
**St Francis** c. 1937  
Oil on canvas board  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Edward Bracey  
**Waikato spring** 1968  
Oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Philip Clairmont  
**Large still life with objects** 1980  
**Self portrait at 33** 1983  
Both linocut  
Purchased, 2003
- James Cook  
**"The Rambla" Gerona, Italy**  
Watercolour  
Purchased, 2003
- Neil Dawson  
**The Pantheon**  
Photograph  
Lawrence Baigent / Robert Erwin Bequest, 2003
- John Drawbridge  
**Cloud and pyramid** 1980  
Mezzotint and drypoint  
**Pacific cloud** 1966  
Drypoint etching  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Fatu Feu'u  
**Tausala** 1990  
Lithograph  
**Viiga Amuli (Adoration of fertility ritual by day)** 2001  
Woodcut  
Purchased, 2003
- Rodney Fumpston  
**Little Egypt – four** 1982  
Mezzotint  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Louise Henderson  
**Plains Hills** 1936  
Oil on canvas board  
Purchased, 2003
- Ralph Hotere  
**A hot drawing for a tin roof painting** 1980  
Watercolour, stencil and pencil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Lonnie Hutchinson  
**sista7** 2003  
Black building paper  
Purchased, 2003
- Elizabeth Kelly  
**Lake Brunner** c. 1917  
Watercolour  
Gifted to the Gallery, 2003
- Youngae Kim  
**Untitled** 2002  
Collagraph  
Purchased, 2003
- Doris Lusk  
**Acropolis, Onekaka (The wharf)** 1966  
**Onekaka Estuary** 1966  
Both watercolour  
**Lake Lyndon** 1960  
Oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Douglas MacDiarmid  
**French landscape** 1956  
Watercolour  
**Delphi** 1963  
Oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Ronald McKenzie  
**Waka bucket dredge, Lyttelton** 1934  
Etching  
Purchased, 2003
- Derek Mitchell  
**Port Hills - Triptych II** 1967  
Etching  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Alan Pearson  
**Tunnel Road** c. 1960  
Oil on board  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Peter Peryer  
**Pukeiti** 2002  
Photograph  
Purchased, 2003

- Julian Royds  
**Bird tree** 1961–62  
**City under snow** 1961  
**Warm abstract** 1961–62  
All oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Margaret Ryley  
**Strataform I** 2003  
Stoneware (electric fired), walnut ash and barium copper glaze  
Purchased, 2003
- Edward Seago  
**Norfolk landscape Venice**  
Both watercolour  
**Norfolk landscape The garden end (Dutch cottage, Ludham, Norfolk)**  
Both oil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Olivia Spencer Bower  
**Apia Harbour Watercolour**  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Carl Sydow  
**Untitled** 1972  
Letrafilm and pencil  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Sydney Lough Thompson  
**Fishermen on the Slip at the Digue, Concarneau** c. 1920  
**Lyttelton Harbour** 1936  
Both oil on canvas  
Estelle Empson Bequest, 2003
- Waroowan Thongvanit  
**The Golden Girl 2** 2000  
Photograph  
Purchased from the artist, 2003
- Richard Wallwork  
**The old mill** 1923  
Mezzotint  
Purchased, 2003
- Marilynn Webb  
**Dark mountain '76** 1976  
Monoprint and etching  
**Lake Mahinerangi 22** 1975  
Etching  
Gifted to the Gallery by Holcim (New Zealand) Limited, 2003  
**Lake Mahinerangi 43** 1981  
Etching  
Lawrence Baigent / Robert Erwin Bequest, 2003
- Colin Wheeler  
**A Central Otago Road** 1949  
Watercolour  
Gifted to the Gallery, 2003
- James Whistler  
**Chelsea Bridge and Church** c. 1871  
Purchased, 2003

## Recent Acquisitions



The striking, mantilla-like forms of Lonnie Hutchinson's *sista7* were inspired by the view from the artist's Lyttelton studio. The seven prominent peaks and valleys that form the undulating caldera wall of Lyttelton Harbour have, over the years, been known variously as the 'seven sleepers', 'seven brothers' and 'seven sisters'. Though monumental in size, they are often wreathed in delicate mists, lending them an almost magical quality. Using large folded sections of black building paper, Hutchinson has emphasised the structural qualities of the natural landscape, while a series of delicate, hand-cut patterns allude to a range of Māori, Samoan and European traditions, including tukutuku panels and

Victorian lacework. Revealing how a specific location can build a sense of personal and cultural identity, *sista7* represents Hutchinson's own response to her surroundings. As she has said: '[it is] fragile-looking, but strong; beautiful, but mysterious; grand, but intimate. Much like my view.' Born in Auckland in 1963, Hutchinson is of Ngāi Tahu, Ngāi Waea, Ngāti Muruka and Ngāti Hamo descent. She has worked in a range of artistic media, including painting, sculpture, installation art, film and performance. *Sista7* is the first work by Hutchinson to be acquired for the Gallery's permanent collection.

FELICITY MILBURN

Above: *sista7* 2003 Lonnie Hutchinson. Black building paper. Collection of the Gallery, purchased 2003

## Coming Events

Visit our website at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for updates and details of additional programmes, performances and events.

**Please note, there will be no Montana Wednesday Evening programme on Wednesday, 24 December and Wednesday, 31 December as the Gallery will close at 5 pm.**

The **Art Bites** programme offers a series of twenty-minute floortalks on selected works currently exhibited in the Gallery, hosted by a range of expert speakers. The Art Bites are held every weekday at 12.30 pm and admission is by donation. For details of artworks and speakers please check the weekly 'Arts' section in *The Press* or *The Christchurch Star* each Wednesday, or visit our website.

**Please note, there will be no Art Bites programme over the Christmas period, between Monday, 15 December and Friday, 9 January.**

The latest search and discovery **Holiday Quiz** for family groups and children aged 5 to 14 years is available daily at the Information Desk in the Foyer, from 5 January to 26 January. See our Noteworthy pages for more information.

## December

- 3 **6.00 pm Montana Wednesday Evenings: Performance**  
In association with **Islands in the Sun**, the Gallery presents a lively and entertaining cultural performance by two Christchurch-based groups. Cook Islands Culture Group Mata Oi will bring their drumming and dancing extravaganza to the Gallery, along with Kahoa Tauleva, a young Tongan Performance Group. A great evening for young and old!  
Venue: Sculpture Courtyard, front of Gallery (Gallery Foyer if wet).
- 10 **6.00 pm Montana Wednesday Evenings: Choir**  
Visit the Gallery for a delightful family evening in the lead-up to Christmas with one of Christchurch's finest young choirs. Enjoy the soaring sounds of carols in the spectacular glass Foyer!  
Venue: Gallery Foyer, ground floor.
- 11 **7.00 pm Gala Fundraising Reception**  
In association with the Friends of the Gallery, a lavish Gala Fundraising Reception is planned for the opening of this fabulous show. A glamorous occasion to match the calibre of the works on display, dress is black tie/ formal/kimono. A limited number of tickets are available for \$50 (Friends) and \$75 (public). For more information phone the Friends office on (03) 941 7356 or email [friends@ccc.govt.nz](mailto:friends@ccc.govt.nz).  
Venue: Gallery Foyer, ground floor.
- 14 **2.00 pm Japonism Performance**  
In association with **Japonism in Fashion**, visit the Gallery for an impressive traditional Japanese dancing performance and an afternoon of Japanese-related events.  
Venue: Gallery Foyer, ground floor.

- 17 **5.30 pm Montana Wednesday Evenings: 'Tis the Season!**  
The festive season comes to the Gallery, making it the perfect place for an evening out in the busy lead-up to Christmas. Join us for a charming evening of ballet, bellringers and the Praesto String Quartet in the Foyer. As our gift to you, entry to the sensational show **Japonism in Fashion** is free for the evening, with any purchase from the Gallery!\* The Gallery Shop and Form Gallery are great places for Christmas gift ideas, and it's the perfect time to visit Alchemy Café & Wine Bar for Christmas mince pies and a glass of wine – a great way to unwind.  
Venue: Christchurch Art Gallery.

\* Proof of purchase made at any time on 17 December 2003 at the Gallery Shop, Form Gallery, Alchemy Café & Wine Bar, Acoustiguide® or the Gallery Carpark is required.

- 17 **7.00 pm Montana Wednesday Evenings: Floortalk**  
In association with **Islands in the Sun**, the Gallery is proud to present a unique opportunity to hear acclaimed New Zealand artist Robin White talk on her tapa work *Tea, Milk, Sugar* in the exhibition. After 17 years living in Kiribati, Robin returned to New Zealand in 1999. She has been exhibiting her works professionally for the last 25 years, both here and overseas.  
Venue: W.A. Sutton and Ravenscar galleries, ground floor.

## January

- 7 **6.00 pm Montana Wednesday Evenings: Kapa Haka**  
In association with **Islands in the Sun**, the Gallery presents a stunning Kapa Haka performance in the Sculpture Courtyard. Set against the glass backdrop of the Gallery, this is an event not to be missed.  
Venue: Sculpture Courtyard, front of Gallery (Gallery Foyer if wet).
- 14 **6.00 pm Montana Wednesday Evenings: Film Archive Screening**  
As part of the Creative Summer (Continuing Education) series, the Gallery presents **Lively Minds, Agile Hands**, a fascinating archival film screening featuring some of New Zealand's most celebrated artists. Artists include Len Lye, Inia Te Wiata and potter Barry Brickell. The programme is courtesy of the New Zealand Film Archive and will be presented by its curator, Michael Brook of the Auckland office of the New Zealand Film Archive. Running time, 60 minutes. Gold coin donation payable at the door.  
Venue: Philip Carter Family Auditorium, ground floor.

## Coming Events

- 17 **2.00 pm Pacific Beats: Dance Battle**  
In association with **Islands in the Sun**, the Gallery presents a high-energy performance by Christchurch's Rokafella team. Enjoy the hip hop flavour of one of New Zealand's leading young breakdance groups, bringing extreme style and talent to their routines and 'battles'. Children are invited to join the group in a dance lesson – this is a great family event guaranteed to entertain.  
Venue: Sculpture Courtyard, front of Gallery (Gallery Foyer if wet).
- 21 **10.30 am Friends' Speaker of the Month**  
Writer, poet, critic and art historian, Andrew Wood is a regular contributor to a number of magazines, including *Art New Zealand* and *Urbis*. He will discuss the Mollie Rodie Mackenzie Collection of New Zealand Clothing, which he was contracted by Canterbury Museum to catalogue in 2003.  
Friends \$2.00, public \$5.00.  
Venue: Philip Carter Family Auditorium, ground floor.
- 21 **6.00 pm Montana Wednesday Evenings: Curators' Talk**  
Grant Banbury, Director of the Campbell Grant Gallery, Felicity Milburn, Curator (Contemporary Art) of the Christchurch Art Gallery and Rosemary Forde from the Physics Room will discuss the role of curator in these three very different art spaces. The discussion will be accompanied by slides from recent gallery shows.  
Venue: Philip Carter Family Auditorium, ground floor.
- 28 **6.00 pm Montana Wednesday Evenings: Lecture**  
In association with **Japonism in Fashion**, Editor of *Style* magazine, and one of New Zealand's leading fashion commentators, Stacy Gregg will speak on the glamorous world of fashion and style. Journalist and former Fashion Editor for the *Sunday Star Times*, Stacy has provided illuminating commentary on New Zealand and international fashion for a number of years.  
Venue: Philip Carter Family Auditorium, ground floor.

## February

- 4 **6.00 pm Montana Wednesday Evenings: Lecture**  
In association with **Japonism in Fashion**, Dr Jane Malthus, former university lecturer and Honorary Curator of Costume at the Otago Museum, presents 'Kimonos and Chrysanthemums', a lecture examining Japanese influences on fashion during the late nineteenth and twentieth centuries. Dr Malthus is an historian of dress, with an interest in gendered consumption patterns over time. She has published on dress, clothes making, dress reform and fashion. She has also curated several exhibitions. Her research interests include social aspects and history of dress, the clothing industry and fashion theories.  
Venue: Philip Carter Family Auditorium, ground floor.

- 11 **6.00 pm Montana Wednesday Evenings: Lecture**  
In association with **Japonism in Fashion** and Friends of the Gallery, leading fashion designer Marilyn Sainty will give an illustrated lecture about her experiences at the Paris catwalk shows of Issey Miyake, Rei Kawakubo of Comme des Garçons, Yohji Yamamoto, and Junya Watanabe. Through her 'Scotties' label, and under her own name, Marilyn Sainty has developed a reputation across New Zealand and Australia for quality, femininity and sophistication.  
Venue: Philip Carter Family Auditorium, ground floor.
- 18 **10.30 am Friends' Speaker of the Month**  
Lorraine Brady studied calligraphy and bookbinding at the Roehampton Institute in London, graduating with Distinction. After an exhibition at the Imperial College, London she was elected to the Fellowship of the Society of Scribes and Illuminators. She will discuss 'Is Calligraphy an Art and/or Craft and should we necessarily be able to read it?'  
Friends \$2.00, public \$5.00.  
Venue: Philip Carter Family Auditorium, ground floor.
- 18 **6.00 pm Montana Wednesday Evenings: Floortalk**  
In association with **Japonism in Fashion**, join Te Papa's history curator Angela Lassig for an in-depth look at the exhibition and learn more about your favourite designer gowns! Angela, a specialist in dress and textiles, curated the exhibition at Te Papa, spending five days last year at the Kyoto Costume Institute choosing over 90 garments for the exhibition. Admission charges will apply.  
Venue: Touring and Borg Henry galleries, ground floor.
- 25 **6.00 pm Montana Wednesday Evenings: Floortalk**  
In association with **Making Tracks**, established artist Judy McIntosh Wilson will take the audience on a tour of her exhibition. Judy's works are created with natural materials taken directly from the Canterbury landscape and installed on the floors of the gallery spaces.  
Venue: W. A. Sutton and Ravenscar galleries, ground floor.
- 28 **2.00 pm LocArt**  
This event is open to Friends of the Gallery only. Friends are invited to visit the Purau gallery and workshop of Jo Ewing. Keen gardeners will recognise her intricate paintings, which have often featured in *NZ Gardener* magazine.  
Please see the Friends pages for more details.
- All programmes are subject to change, please check beforehand on (03) 941 7302. Limited places apply to some programmes.**

In the last few months I have visited Wellington and Auckland and seen interesting exhibitions in both these cities. In Wellington, I saw **Shane Cotton: Survey 1993–2003** and **Japonism in Fashion**. Auckland had the **Wallace Art Awards, Nine Lives: The Chartwell Exhibition**, and **Flaunt: Art/Fashion/Culture**. Alongside these exhibitions, the dealer galleries in all the cities show a great representation of contemporary practice. Whenever you visit another city, I recommend looking at the websites to find out what is on; our Gallery's website has links to many of these galleries. At the Auckland Art Gallery I attended a Friends' floortalk on the exhibition **20th Century Modern: Picasso, Chagall, Moore...** It was good to meet with their President and share ideas; they have a membership similar to ours and encounter problems accommodating numbers on some of the smaller events. We are working to offer more events for our membership next year and begin the year with two summer trips, one locally and one to Dunedin. Speaker of the Month begins again in January and LocArt continues in February. The Executive Committee work hard to organise these activities and find new and interesting places to visit, I would like to thank them for their perseverance.

The Friends office is staffed twice a week by Cheryl Comfort, the Secretary, so if you ring and get the answerphone, please leave a message; this is checked regularly. Alternatively you can send us an email to friends@ccc.govt.nz.

Consider giving a Gift Subscription to the Friends as a Christmas present. Contact the office for details. I wish everyone a Merry Christmas and Happy New Year; we look forward to seeing many of you at the opening of **Japonism in Fashion** and around the Gallery over the holiday period.

MARIANNE HARGREAVES  
PRESIDENT

#### Gala Fundraising Opening

This glamorous black tie/formal/kimono event to celebrate the opening of the fashion extravaganza **Japonism in Fashion** will be held in the Gallery Foyer on December 11 at 7.00 pm. A limited number of tickets are available for \$50 (Friends) and \$75 (public). For more information write to: PO Box 2626 Christchurch.

#### SPEAKER OF THE MONTH

At 10.30 am every third Wednesday of the month in the Philip Carter Family Auditorium, ground floor. Coffee and tea will be served in Alchemy Café & Wine Bar, 10.00–10.25 am. Friends \$2.00, Guests \$5.00. No booking required.

##### Andrew Wood

**At the Hem: The Mollie Rodie Mackenzie Collection of New Zealand Clothing**  
Wednesday, 21 January, 10.30 am

Andrew Paul Wood is a writer, poet, critic and art historian with specific interests in New Zealand painting, photography, modernism and decorative arts and design. He is a regular contributor to a number of magazines, including *Art New Zealand* and *Urbis*. In 2003 he was contracted by Canterbury Museum to catalogue the Mollie Rodie Mackenzie Collection of New Zealand Clothing, which is the result of one woman's mission to create a unique collection representing clothing worn in New Zealand from the 1920s through to the early 1980s, and containing around 5,000 items.

##### Lorraine Brady

**Is Calligraphy an Art and/or Craft and should we necessarily be able to read it?**  
Wednesday, 18 February, 10.30 am

Lorraine Brady studied calligraphy and bookbinding at the Roehampton Institute in London, graduating with Distinction. After an exhibition at the Imperial College, London she was elected to the Fellowship of the Society of Scribes and Illuminators. She has had a lifelong interest in lettering and design and puts her skills to use in the graphics, wedding invitation and citation areas as well as working on commissions. Lorraine exhibited in the **Not a Book** exhibition at the Robert McDougall Art Gallery in 2000. She will show examples of her work.

##### Summer Trip

Friday, 30 January  
Limited to 45 members

Visit the Little River Gallery and 'Welbeck', Elizabeth Jenkins' Welsh slate cottage at Okuti Valley. Elizabeth will speak about her textile designs, banners and vestments and serve one of her delicious lunches. Full details and registration for this trip are included in the insert.

#### LOCART

LocArt visits are for Friends only. There is a \$5 donation to cover costs. To register for LocArt please write to: FOCAG, PO Box 2626, Christchurch, including your name, address and phone number, the event and date you wish to attend, along with any payment. Please see the insert for reply form.

##### Jo Ewing, Botanical Artist

Saturday, 28 February, 2.00 pm  
Limited to 20 members

Friends are invited to visit the Purau gallery and workshop of Jo Ewing. Jo abandoned a successful career as a landscape designer to become a full-time botanical artist. Keen gardeners will recognise her intricate paintings, which have often featured in *NZ Gardener* magazine. Her original works are sold in galleries in Christchurch, Akaroa and Lyttelton. Reproductions of her works are available at hundreds of outlets nationwide, including the Gallery Shop. Please meet Rebecca Garside at Purau by the Port Levy Road turn-off at 1.50 pm on the day.

##### Visit to Historic Purau Homestead

Saturday, 28 February, 3.00 pm  
Limited to 40 members

On the same afternoon as the visit to Jo Ewing's gallery, the charming 150-year-old Purau Homestead will be open especially for Friends. Visitors will hear a talk by one of the owners about the historic property, and have a look around the old stone house and its outbuildings. Afternoon tea will be served in the garden. Cost: \$10 per member.

Please meet Rebecca Garside at Purau by the Port Levy Road turn-off at 2.50 pm on the day.

##### Cynthia Johnson, Quilter

Thursday, 11 March, 2.00 pm  
Limited to 20 members

Friends are invited to the studio of Cynthia Johnson, quilter and textile artist. Of Mexican heritage, Cynthia grew up in California and followed a family interest in embroidery. Following a move to New Zealand in the 1970s, Cynthia's interest moved to quilting. She has worked as a full-time studio artist. She exhibits and tutors widely in New Zealand and has won awards locally and in the United States.

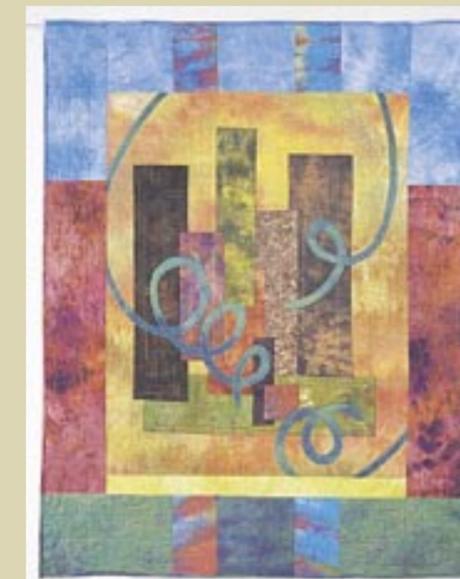
Please meet Val Wisely outside 223 High Street at 1.45 pm on the day.

#### New Members

Petronella Albers, Joan & Randall Allardyce, Rona Allardyce, Andrew & Jeremy Carstairs-McCarthy, Delia & Paul Arnold, Carol & Jeff Brook, Christina Ashby, Christine Low, Colin Henderson, Michael Collins, Rena May Dalley, Joan Davidson, Diane Brixton, Hayley Dingwall, Mrs J. E. Double, Dinah & Paul Duncan, Robyn & Christopher Evans, John & Elizabeth Fisher, D. L. Foster, Frances McKenzie, Gillian Deans, Graham Stoop, Helen & Stephen Bryant, F. J. & L. S. Hill, Molly Holt, Diana Irving, Julie Jack, James Voller, Jennifer van den Berg, Jo Downey, Joan Berry, Judy Frazer, Kate Rawlings, Ursula & Derry Lee, Leone Grove & Maurice Moynihan, Caroline Lintott, Max & Elizabeth Manson, Maree Andrews, Mark Young, Suzy Marshall, Mary and Selwyn Manning, Shinji & Keiko Morimoto, Mrs S. E. & Mrs T. M. Porter, Ms M. Scott & Ms J. Brandt, Jiri & Frances Navratil, Mrs K. J. Palmer, Victor & Frances Paul, Penelope and Ian McKee, Suzie Power, Lorraine Reid, Richard McBride & Marg O'Brien, Robynanne Milford, Eleanor Sim, Bridie and Cyril Spillane, Alison Talbot, Dr Marise Thacker, Alice Tyro, Catherine Van de Klundert, Sir Tim & Lady Wallis, Tessa Warburton, Prue Wilson

#### Life Member

Paul Dallimore



Above: **Vines** 2001 Cynthia Johnson. Reproduced courtesy of the artist

# Mixed Catch: The Biennale di Venezia, 2003



The fiftieth Biennale of Venice is a sprawling affair, featuring artists from more than fifty countries and occupying not only the usual Giardini and Arsenale sites, but also numerous other venues throughout the city. In content, the exhibitions resemble the Venetian specialty *misto pesce* (mixed fish): some big, some small, some tasty, others overrated. After officially joining the Biennale party for the first time in 2001, too late to snaffle a prime Giardini position, New Zealand has instead negotiated a new venue each year. Our 2003 contribution, Michael Stevenson's *This is the Trekka*, occupies La Maddalena, a striking, eighteenth century church inspired by Rome's pantheon.

For style and substance, the New Zealand exhibition equals and, in many cases, outstrips the other Biennale shows. What at first appears to be an ill-judged and bizarrely out-dated national expo is in fact an ironic and deftly constructed installation that probes not only an under-examined period of New Zealand history, but also the complex and conflicted nature of the Biennale itself. Seemingly disparate elements – the *Trekka*, the original Pacific Landrover; the *Moniac*, a pioneering water-driven analogue computer invented by a New Zealander in 1949; a towering wall of cardboard butter export boxes; two antique televisions running party political broadcasts from the 1970s – speak compellingly about the pressures and currents that have shaped our national psyche, from No.8 wire ingenuity to paralysing cultural cringe.

Of all the Giardini pavilions, the Australian (Patricia Piccinini) and Israeli (Michal Rovner) exhibitions are particularly strong. Piccinini's uncanny, strangely moving silicone 'families' and Rovner's spellbinding videos of relentlessly marching human figures consider what it is to be human – our attitude to difference and our potential for survival. In both cases, the audience's response is as fascinating to observe as the works themselves.



Many commentators hold Venice's Biennale to be a superficial and irrelevant dinosaur, a 'Grand Exhibition' in the bad old style, and it's true that any all-encompassing curatorial agenda is lost in the cacophony of cultures, languages and artistic forms. And yet, for me, there is something undeniably absorbing and inspiring about the concentration of so many ideas and voices in one place, intriguing, provoking and amusing an equally diverse audience. As an Antipodean visitor wrote in the comments book at the New Zealand exhibition: 'It's bizarre... but fantastic!'

FELICITY MILBURN

*The Gallery's Curator of Contemporary Art, Felicity Milburn recently visited the 2003 Venice Biennale.*

Above left: Venice Biennale 2003: the opening of the New Zealand pavilion, June 2003. Signage by Mission Hall. Photograph by Jennifer French, courtesy of Creative New Zealand

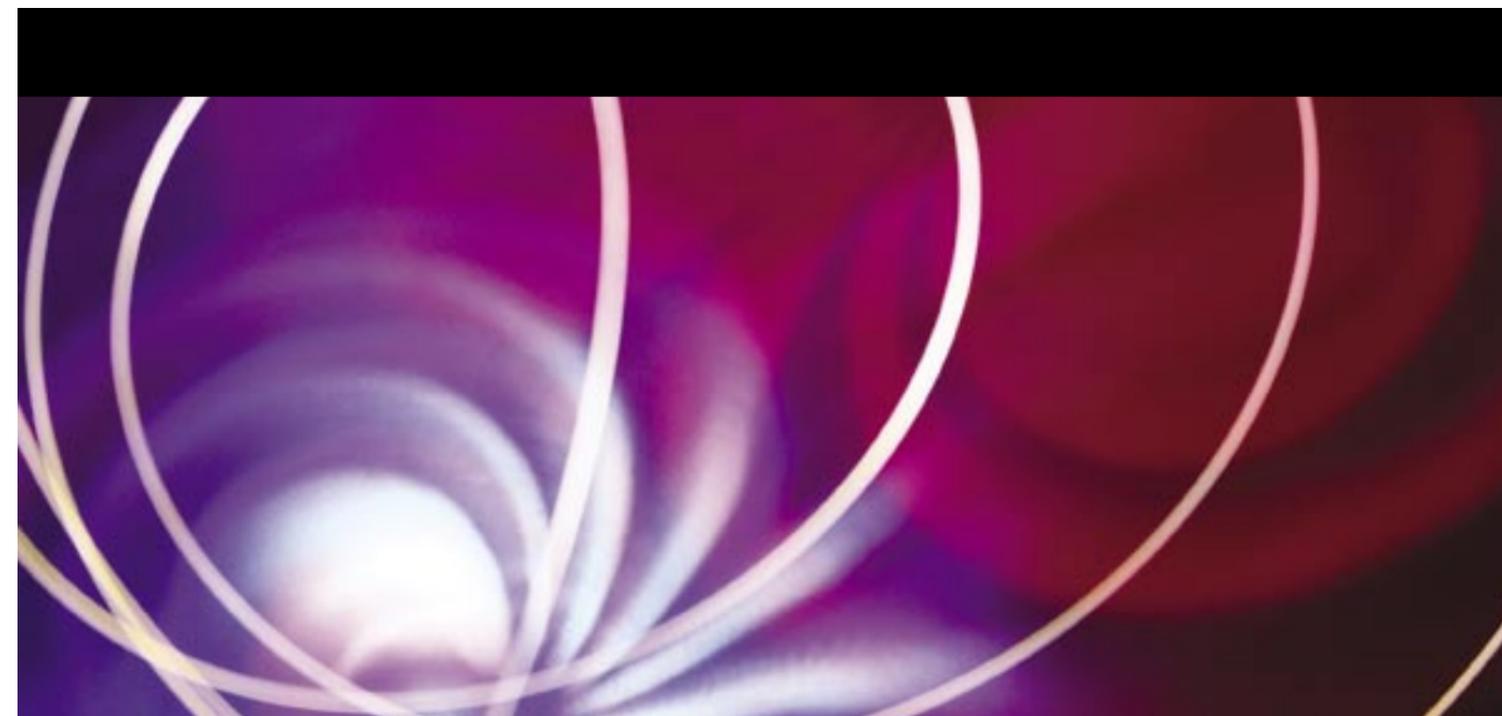
Above right: This is the Trekka (detail) 2003 Michael Stevenson. Photograph by Jennifer French, courtesy of Creative New Zealand



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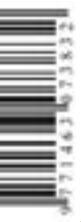
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