

# b.136

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **autumn** march – may 2004



Exhibitions Programme

<p><b>TENTED SPACES</b></p> <p><b>14 NOVEMBER 03 – 28 MARCH</b></p> <p>A series of paintings inspired by artist Margaret Elliot’s recent sojourn to Antarctica.</p> <p><b>Tait Electronics Antarctica Gallery</b></p>	<p><b>FOTOKUNST (PHOTOART)</b></p> <p><b>2 APRIL – 27 JUNE</b></p> <p>In association with the Goethe-Institut, this touring exhibition brings together work by nine German artists, providing insight into the many facets of photographic art in Germany and its influence worldwide.</p> <p><b>Touring Galleries A and C</b></p>	<p><b>THE COLLECTIONS</b></p> <p>Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a selection of the treasures of the Gallery’s permanent collections.</p> <p><i>Acoustiguide® and catalogue available</i></p> <p><b>Collection Galleries</b></p>	
<p><b>JAPONISM IN FASHION</b></p> <p><b>12 DECEMBER 03 – 7 MARCH</b></p> <p>A spectacular and glamorous exhibition of Japanese-inspired dresses and accessories by some of the world’s greatest designers.</p> <p><i>Admission charges apply</i></p> <p><b>Touring and Borg Henry Galleries</b></p>	<p><b>GEORGE D. VALENTINE</b></p> <p><b>2 APRIL – 27 JUNE</b></p> <p>An absorbing journey through the works of one of New Zealand’s foremost nineteenth century photographers.</p> <p><b>Touring Gallery B</b></p>	<p><b>ESSENTIAL FORMS</b></p> <p>A striking exhibition of textiles, ceramics and glass from the Gallery’s permanent collections.</p> <p><b>Monica Richards Gallery</b></p>	
<p><b>THE IMAGINARY MUSEUM</b></p> <p><b>30 JANUARY – 25 APRIL</b></p> <p>David Clegg’s audio work takes the listener on a ‘Gallery tour’ with a difference.</p> <p><b>Various spaces</b></p>	<p><b>THE WEIGHT OF THE HUMAN HEART</b></p> <p><b>2 APRIL – 27 JUNE</b></p> <p>An installation by Nancy de Freitas, examining notions of perceived identity.</p> <p><i>Catalogue available</i></p> <p><b>Borg Henry Gallery</b></p>	<p><b>WORKS ON PAPER</b></p> <p>A broad representation of the Gallery’s permanent works on paper collections.</p> <p><b>Burdon Family Gallery</b></p>	
<p><b>MAKING TRACKS</b></p> <p><b>13 FEBRUARY – 30 MAY</b></p> <p>A unique installation by Canterbury artist Judy McIntosh Wilson, revealing her fascination with the marks and tidal tracks imprinted on the sandy beaches of Waikuku.</p> <p><i>Catalogue available</i></p> <p><b>W.A. Sutton and Ravenscar Galleries</b></p>	<p><b>A STANDING PLACE</b></p> <p><b>9 APRIL – 1 AUGUST</b></p> <p>An installation by Denise Copland, drawing on her experiences of the frozen wilderness that is Antarctica.</p> <p><b>Tait Electronics Antarctica Gallery</b></p>		

TE PUNA O WAIWHETU

CHRISTCHURCH

ART GALLERY

Bulletin Editor: Sarah Pepperle

Gallery Contributors

Director: Tony Preston

Curatorial Assistant (Historical Art): Ken Hall

Curator (Contemporary Art): Felicity Milburn

Collections Manager/Senior Curator: Neil Roberts

Public Programmes Officer: Ann Betts

Marketing & Publicity: Gerard Blank

Gallery Photographer: Brendan Lee

Friends of Christchurch Art Gallery: Marianne Hargreaves

Christchurch Art Gallery Trust: Chris Brocket

Other Contributors

Laurence Aberhart, David Langman, Craig Potton

Tel: (+64-3) 941 7300 Fax: (+64-3) 941 7301

Email: bulletin@ccc.govt.nz info@christchurchartgallery.org.nz

Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.

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Art Director: Guy Pask

Editorial Design: Douglas Maclean

Designer: Mark Spurgeon

Production Manager: Lynda Courtney

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Cover: **Metaphysics is for Men** (detail) 1990/91 Anna & Bernhard Blume. From the work series 'In the Woods', part five of a five-part photowork (first version). Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)

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

## Introduction



Welcome to the Autumn edition of the Bulletin, which comes as the Gallery moves towards its first anniversary. May 2004 will be a significant month, marking one year since the facility was first opened on Saturday, 10 May, 2003. The Gallery has received remarkable support over the past year, with visitor numbers spectacularly exceeding expectations and the

Gallery receiving praise for its architecture, programmes and visitor service. I hope that Cantabrians can join us on Sunday, 9 May in celebrating the first anniversary of their new Gallery, when we shall enjoy special family events, music and other performances.

In this issue of the Bulletin, we focus on photography, and begin with a few words from Laurence Aberhart. A renowned photographic artist who has exhibited extensively internationally, Laurence has selected a work from the Gallery's permanent collections for 'My Favourite'.

We are very grateful to Craig Potton, one of New Zealand's most celebrated landscape photographers, for providing insight into the processes involved in his photography, and his thoughts on capturing the landscape for our 'Art/Speak' article.

Continuing with the photographic theme, David Langman, Director of the New Zealand Centre for Photography, previewed **FotoKunst (PhotoArt)**, and we appreciate his time and generosity in sharing his knowledge of current movements in the medium. The exhibition is presented in Christchurch in association with the Goethe-Institut, and provides an important perspective on contemporary German photography.

Ken Hall, Curatorial Assistant (Historical Art), details his experience of the development of the touring exhibition **George D. Valentine: A 19th Century Photographer in New Zealand** – an in-depth review of the work of acclaimed colonial photographer George Valentine. With assistance from the Gallery, Craig Potton Publishing has worked with Ken to launch a book on the artist and his work in conjunction with the exhibition.

Finally, Felicity Milburn, Curator (Contemporary Art), provides information on the installations of Nancy de Freitas and David Clegg, and we profile the Christchurch Art Gallery Trust, which played a major role in the fundraising for the new Gallery site and building, and is now focusing on establishing a fund to assist with future acquisitions.

It has been an exceptionally gratifying inaugural year, and we thank you for your remarkable support – long may it continue!

P. Anthony Preston  
DIRECTOR

## My Favourite Laurence Aberhart



Tony Fomison/Philip Clairmont c. 1976 Marti Friedlander. Photograph. Collection of the Christchurch Art Gallery, purchased 1998. Reproduced courtesy of the artist

Well, you can immediately take in the scene: the photographer is sitting with company in a room where much is centred on the floor. You see the toe of the boot in the left-hand corner, so there are other people there as well. The two bottles set up the foreground and, with the ash-dish, paper and ciggies, state that this is 'bohemia', sometime in the seventies. The background is nicely set up too, with the crosses of the Alan Maddox painting echoed by the shafts of shadow falling under the window.

Now, the two protagonists: something shifts and there, that's almost it – especially the angle of Phil's face, that self-aware (and of the photographer, of course), self-mocking tilt of the head. The artist as cast by himself in all those self-portraits. Almost it, but not quite.

The 'joint' (it's actually a tailor-made cigarette, but they are hamming it up for the camera) is swapped, and with the moving of the two heads closer together something else happens. There, the little dog – almost not there before, a part in the setting but not of it – turns, attracted by the smell or the movement, and **CLICK**. Marti's done it. Turned that most mundane of settings into that brilliant, organised, something else; that state we don't ever quite know how to describe, because how can you analyse and deconstruct intuitiveness? When, for a single fraction of a moment, all those separate random elements fall into place and that intuitive aesthetic decision is reached. It's what old Cartier-Bresson called 'The Decisive Moment'. Brilliance – in a millisecond.

LAURENCE ABERHART  
PHOTOGRAPHIC ARTIST



# Anniversary Celebrations



May 2004 will be a milestone month for the Gallery, marking a full year since the facility was first opened on Saturday, 10 May, 2003. Throughout the year, the Gallery has seen extraordinary support, both from the local community and visitors from around the country and across the globe. With visitor numbers exceeding all expectations and the Gallery receiving widespread acclaim for its architecture, facilities, programmes and service, the first birthday will truly be something to celebrate.

Perhaps the most important achievement to recognise is the one that began long before the Gallery opened its doors and continues right up until now – the generous support

of the Canterbury community. In the form of donations, bequests, sponsorship and ongoing commitment, this support has made the Gallery one of New Zealand's foremost cultural institutions.

To highlight these efforts, and look to the years ahead, the Gallery's first anniversary celebrations – like those held to mark its inauguration – will offer something for everyone; from performances, music and dance to a host of special arts events and experiences.

We hope that you can join us in celebrating the first anniversary of this remarkable Canterbury project.

For details of the Gallery's First Birthday celebrations, please check the local papers, or visit the Gallery online at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz).

## Public Programme Changes

The **Art Bites** programme is now offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works currently on exhibition and delivered by a range of different speakers. 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 at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz).

Our programme of free **Guided Tours** includes 'Introduction to the Gallery', daily at 11.00 am plus Wednesday evenings at 7.30 pm; and a visiting exhibition tour, daily at 2.00 pm plus Wednesday evenings at 6.30 pm.

## Canterbury Art Series

As part of our Autumn Season, the Gallery is pleased to announce a new Art Series entitled 'Introduction to Canterbury Art, 1840–1970', a four-part series of illustrated lectures presented by Neil Roberts, Manager of Collections and Senior Curator.

Programmed over four consecutive Wednesday evenings beginning 28 April, the series includes 'Beginnings – Amateurs and Itinerants, 1840 to 1889', 'Elements for Change, 1890 to 1930', 'Towards Modernism, 1931 to 1950' and 'A New Perspective, 1951 to 1970'. See our Coming Events pages for more details.



**Godley House, Diamond Harbour** c. 1913 Margaret Stoddart. Watercolour. Purchased 1990 with assistance from the Olive Stirrat Bequest

## Art Auction

The Centre of Contemporary Art (CoCA) and the Christchurch Art Gallery are pleased to present an auction of fifty selected works of art by prominent New Zealand artists, including Leo Benemann, Ralph Hotere, Doris Lusk, Richard Killeen, W. A. Sutton and Nigel Brown.

The auction is a cooperative fundraising event between the Christchurch Art Gallery and CoCA; commission from the sale of works will contribute to both organisations, securing acquisition funds for the Gallery and funding for the exhibition programme at CoCA.

Venue: CoCA

Viewing: 25 March – 1 April

Auction: Thursday, 1 April, 6.00 pm

Auctioneer: John McCormack MAANZ

CoCA and the Christchurch Art Gallery look forward to your support and participation in this exciting event. For further details please contact The Centre of Contemporary Art, PO Box 772, Christchurch, telephone (03) 366 7261, or email [art@coca.org.nz](mailto:art@coca.org.nz).



**Shingle Mount** 1980 Doris Lusk. Acrylic on paper, 760 x 650 mm. Private collection

## Collections Changeover

On 1 May, 2004, almost one year on from the original permanent collections hang, the Gallery will be unveiling a new selection of works in the Contemporary Collections space. The new hang will include some old favourites from previous hangs, and also some recent purchases.

As before, the works chosen will reflect the diversity of New Zealand arts practice over the last thirty years and include paintings, photographs, sculptures, drawings and new media pieces, with an emphasis on work by Canterbury artists.

Selected highlights never before exhibited at the Gallery include:

- An interactive projection work by local artists Hannah and Aaron Beehre;
- A 4.5 metre long, seven-panel landscape painting by Euan Macleod, bequeathed to the Gallery by the W.A. Sutton Charitable Trust;
- A major unstretched canvas painting by Peter Robinson entitled *Mission Statement: First We Take Island Bay Then We Take Berlin*;
- A large photograph from the dramatic *Ruby's Room* series by renowned New Zealand photographer Anne Noble;
- A laser-cut steel sculpture by internationally acclaimed, Christchurch-based artist Neil Dawson.



**Mouth** 2001 Anne Noble. Photograph. Reproduced courtesy of the artist

## School Holiday Programme

The latest search and discovery **Holiday Quiz** is called 'Who's Looking?' and focuses on the faces portrayed in the Gallery. The Quiz is for family groups and children aged 5 to 11 years and is available daily from 10 to 25 April. The Quiz is free and no booking is required.



**Cynthia's Birthday** 1926–27 Harry Linley Richardson. Oil on canvas. Collection of the Christchurch Art Gallery, presented by the Canterbury Society of Arts, 1932

## Art Appreciation Courses

Following on the success of the previous art appreciation courses, the Gallery is pleased to announce its next course for adults in the **Insight: Art Appreciation Series**. Starting 6 March, Insight involves four two-hour sessions over four consecutive Saturday mornings. Guides will lead in-depth discussions on portraiture, landscape painting and developments towards contemporary abstraction.

Course fees are \$60. Places are limited; enrolments are essential and are open until 1 March (unless booked out beforehand).

To enrol in the next Insight course or for further information, please phone (03) 941 7342.



# MEMORY OF PLACE

## Landscape photography in New Zealand

Craig Potton, one of New Zealand's most celebrated wilderness landscape photographers, writes about his practice and the identity of place.

From the beginning of New Zealand's tradition of pictorial art, the legitimacy of the landscape as a subject just as worthy of representation as the portrait, history, or mythology has been strongly asserted. Perhaps the land assumed a greater significance here because the Polynesian settlement of these islands was relatively recent, at little more than 700 years old, and the land and its flora and fauna were so extraordinarily exotic and different from all that both cultures' pioneers were used to. And although huge ecological damage has been done by both Māori and Pākehā, there is still a sense that much of the original landscape remains intact. This is especially true in the South Island.

The practice of photography began in the year before the Treaty of Waitangi was signed. Thus, it is intriguing to reflect that our early European settler artists had the camera, as well as paint and brushes, at their disposal in interpreting a newly found relationship to the land. Artists like John Kinder not only worked diligently at topographical watercolours but also took exquisite landscape photos, such as his coastal cliffs from the 1860s. At the same time that Charles Bloomfield was painting the celebrated pink and white terraces near Rotorua, George Valentine was photographing them. On Cook's voyages, Alexander Buchan and William Hodges produced powerful, if somewhat surreal, paintings of the southern fiords. But in the remote and severe landscapes of Fiordland it is almost as if the early photographers, such as George Moodie and the Burton Brothers, usurped the role of the painters by so successfully capturing the monumentalism and massive scale of these New Zealand landscapes.

I feel greatly indebted to these early photographers, although it took me some time and perhaps some maturity of vision to fully recognise how well they composed and created their images. In my earliest photographic memories I was more moved by a sentimental response to the pictorialism

of George Chance's photos from the 1930s, such as the cabbage trees buffeted by strong Nor'west winds alongside Lake Wanaka, and Brian Brake's late romantic colour images of approaching storms over Aoraki/Mt Cook and Mitre Peak (1950s). As I delved into the work of New Zealand photographers who approached the landscape with serious intent, I became entranced by other styles such as Theo Schoon's near abstractions of geothermal pools (1950s) and Ann Noble's strangely brooding Whanganui river series (1980s). But the strongest influences on my work were – and probably remain – the 'new colour' photographers of the North American and German tradition. These include artists such as Stephen Shore, Joel Sternfeld, Andreas Gursky and Thomas Struth, and the enigmatic loner Eliot Porter who made exquisitely complex compositions in the most subtle of colour palettes. Their work is consistently characterised by a density of detail, a lack of sentimentality and a modest palette. Now, when I look back at our early landscape photographers, with the obvious exception of the introduction of colour, I see similar ideals in the best of their work.

My own work is held together by a fascination for what is most complex and difficult in our landscape. New Zealand's forest and geology is exceedingly confused, cluttered and disjointed and, I think, well-suited to a photography that expresses a tenuous coherence of composition and a relatively democratic spread of detail across the whole picture frame.

The following four photographs were taken for the book *Moment and Memory: Photography in the New Zealand Landscape* – a collection of some of my favourite wilderness images. Beside each photograph, I have attempted to express something of my feelings toward the subject and object of my photography.



Windblown dwarf forest, Campbell Island Craig Potton. Reproduced courtesy of the artist



Rising tide, Pakawau, Golden Bay Craig Potton. Reproduced courtesy of the artist

"...I am looking into a forest at chaos: tangled lianes and strangely shaped trunks with scalloped bark. Abruptly angled branches clash in a discordant mess. I am deeply attracted to such disorder, often overwhelmed by its entropic liveliness. Subtle green shades resonate in and out of tangled ebony lines. Then something begins to emerge – I would hardly call it order, it's more complex – and collapses back into disorder if I look too hard. But if I tease it out and hold my concentration largely around its centre, a definite form starts to define itself. Much later (in a less excitable moment, or even on the light box) I will examine the edges of the picture frame and check that there are no distractions – but all that is done later and for now I walk in the living green."

"...When all at once I find myself in the unexpected presence of beauty, the discovery is in its very nature lyrical. I am totally unprepared for this beauty, without memory or sentiment, floating free for an instant from the mind's inevitable attachments. I often find myself arrested by such moments in nature, but then the clutter creeps in and I worry that our minds are becoming overburdened with history and mythology from both sacred and secular origins. I welcome and cultivate empty headspace that allows for the total surprise of beauty and preserves it from being automatically classified within specific cultural contexts. So while I admit and value cultural overlays, I find the postmodern notion that all our aesthetic judgments are a series of appropriations from one culture or another, finally stifling. I prefer to believe that at times we are capable of being surprised literally beyond ourselves, much as if a warm dry wind blew off the ocean in winter."



“...I readily concede that one of the enigmas of works of art is that they are never exactly what you intend them to be and this certainly holds for composition. You see this most obviously in the working drawings for major works of art, or in the sequenced spot prints of a great photographer. Once the final work is under way, arms are painted over, colours shift – clearly the work takes on its own life, one that the artist is only in part consciously in control of. Their creative imagination drives through its own demands. Outcomes are never entirely preordained in the intention, and thus outstanding works may have strange compositions, may even have discordant or unfinished areas in a technical sense, yet nonetheless carry an overwhelming sense of coherence.”



Sea-cliffs near Punakaiki, West Coast Craig Potton. Reproduced courtesy of the artist

“...It is not unreasonable to make an assumption that a photograph is placing another layer between ourselves and the tactile world. A veil imposing yet a further layer of separation. But this may not always be the case. At times we may be unable to see the natural world clearly because our habits and ways of seeing have become so conditioned that we have lost our capacity for surprise. A good photo can sometimes be an arrow to the heart of things, alluding to or eliciting an immediate encounter. It is the nature of art and the way of nature to push us beyond the narrow realities we often become trapped in, to new or forgotten realms of pleasure.”



Storm, Milford Sound, Fiordland National Park Craig Potton. Reproduced courtesy of the artist

CRAIG POTTON

*Craig Potton is a noted New Zealand landscape photographer and conservationist. He is the founder and owner of Craig Potton Publishing, Nelson.*

The photographs and quotations in the article are from **Moment and Memory: Photography in the New Zealand Landscape** (available from the Gallery Shop).



7 photoworks from the 'Remembrance Path' sequence 1978/79 Dieter Appelt. Part five of a seven-part photowork. Reproduced from the Fotokunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)

# FOTOKUNST

David Langman, Director of the New Zealand Centre for Photography, provides his thoughts on this disquieting exhibition of contemporary German 'photo art'.





**Disappearing motif** 1990/92 Jürgen Klauke. Part three of a four-part photowork. Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)



**MATON** 1969 Katharina Sieverding. Photowork. Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)



**Untitled** 1980 Astrid Klein. Photowork. Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)



**6 photoworks** 1988/90 Dieter Appelt. Variations from the 'Space' tableau, part three of a six-part photowork. Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)

## "The medium of photography is entitled to provoke ideas."

MARTIN KIPPENBERGER

For the last ten years, New Zealand has been increasingly reliant on one key cultural organisation to provide photographic exhibitions of high calibre. That organisation is the Goethe-Institut, based in Wellington. Its Director, Dr Gerrit Bretzler, is a staunch advocate of German culture. How fortunate for us that (together with painting, theatre, music, opera, poetry, writing and performance) Germany counts photography as a major art form that requires and receives substantial support.

Curated by Wulf Herzogenrath, **FotoKunst (PhotoArt)** continues a tradition of sending important treatments of German contemporary photography to non-German-speaking audiences throughout the world, bringing together nine contemporary artists who each have been influential in shaping the field of artistic photography in Germany. The artists – Dieter Appelt, Anna and Bernhard Blume, Thomas Florschuetz, Jürgen Klauke, Astrid Klein, Sigmar Polke, Klaus Rinke and Katharina Sieverding – consider

photography as their central medium and use it parallel to other art forms such as painting, graphic design and performance.

It is not a straightforward task to consider an exhibition based on its catalogue; however, as I write, **FotoKunst** has not yet reached New Zealand (the exhibition is currently in Singapore). From the catalogue, it is not difficult to see that each artist occupies a different place in German contemporary photography. As Herzogenrath says, "The exhibition ... does not seek to give a comprehensive overview of contemporary photo art in Germany. Instead it gives insights into the photographic work of a number of artists who are helping to shape the field of artistic photography in Germany." So, rather than giving a broad impression, **FotoKunst** provides insight to a wide variety of approaches in German contemporary art.

From different generations, the artists take different starting points and standpoints, and use the tool of photography in quite different ways. Appelt's 'strictly conceptual' approach blends with intuition; the Blumes use wit and depth of meaning to parody typically German themes; Florschuetz isolates excerpt-like photos of faces and

body parts, enlarging and re-presenting them; Klauke uses the camera as a means of documenting ideas and fantasies; in large-scale; Klein uses grainy reproductions from mass media to cause uncertainty in the viewer; Polke combines techniques developed from his involvement in painting and drawing, as well as film and photography; Rinke's works have a sculptural character; and Sieverding, often focusing on threat and desolation at the end of the twentieth century, uses scientific knowledge for artistic processes. Changing formats, experiments with chemical processes, combinations and serialisation of motifs, and references to amateur, journalistic and commercial photography are just some of the techniques the artists have used to create novel picture compositions.

The images in the catalogue both fascinate and, at times, repel. In 'real life', so to speak, the size of the works (the largest is two and a half metres tall) can only add to their impact.

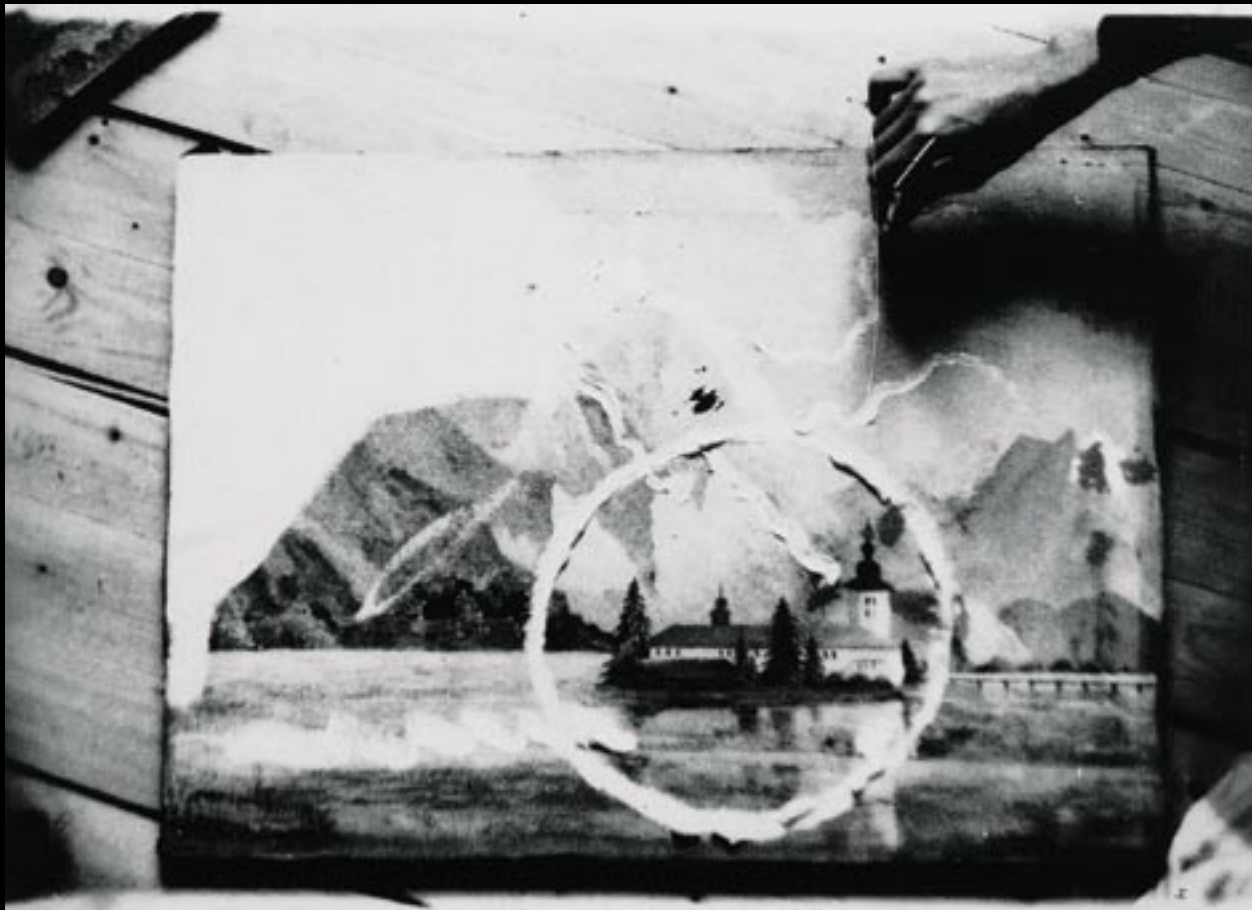
Visitors will have easier entrée into this exhibition if they have had the opportunity to see past exhibitions, which went to selected venues only. Therefore, to round out visitors' experience of this exhibition I heartily recommend

a visit to see another Goethe-Institut import, **Deutsche Vita – Photos by Stefan Moses**, at Christchurch's SoFA Gallery.

Reading the catalogue notes, I see references to famous German photographers Albert Renger-Patzsch, Karl Blossfeldt and August Sander. These references may be lost on many visitors without a reasonably intimate knowledge of contemporary German art. One is also reminded of the legendary Lazlo Moholy-Nagy, the subject of yet another touring Goethe-Institut show of photograms and photo-reproductions in 1996. It is scarcely possible to make a good study of world photographic history without encountering him or his Bauhaus colleagues. However, such has been the pervasive influence of strong twentieth century German photography, one strand of which we now know as New Objectivity, that suites of photos such as these seem almost commonplace.

We became further used to the austere vision of German photography via **The World as One – Die Welt als Ganzes: Photography from Germany after 1989**, which premiered at the Dowse Art Museum in 2001. These works seem much more personal and engaged; but while they are passionate,





Marie's 1979 Sigmar Polke. Part two of a six-part photowork. Reproduced from the FotoKunst exhibition catalogue, courtesy of VG Bild-Kunst and the Institut für Auslandsbeziehungen (ifa)

they are nonetheless also rigorous. Without being able to compare successive exhibitions it is difficult to assemble a coherent view of this complex contemporary practice. A more integrated strategy of sharing touring exhibitions would facilitate this growth in awareness of contemporary international art.

Can we speak of a German photography? Possibly. If so I would rate Thomas Florshuetz as archetypical. Each of these artists references German art in major ways, and the presence of works by Joseph Beuys, Sander, Gerhard Richter or the documentation of other performance artists or Bauhaus photographers in proximity to these recent works would greatly elucidate the considerable breadth that these artists encompass. Be that as it may, **FotoKunst** stands alone as an important landmark in New Zealand's understanding of German photographic art; the Goethe-Institut is to be commended on its tireless efforts to promote German culture.

DAVID LANGMAN

*David Langman is the Director of the New Zealand Centre for Photography, Wellington.*

**FotoKunst (PhotoArt)** is in Touring Galleries A and C, ground floor, from 2 April to 27 June. The exhibition is developed and toured by the German Institute of Foreign Cultural Relations and presented in Christchurch in association with the Goethe-Institut, New Zealand.

#### Related Events

**Montana Wednesday Evenings:** German Film Festival Brought to you by Te Puna Toi Performance Research Project and the Goethe-Institut. All films German with English subtitles. Venue: Philip Carter Family Auditorium, ground floor.

**Part 1:** March 31, 6.00 pm. *Heart of Glass*, a screenplay by Herbert Achternbusch and Werner Herzog, is an allegorical tale told through some of the most intense performances seen on film. Duration 93 minutes.

**Part 2:** April 7, 6.00 pm. Herbert Achternbusch directs and plays the lead in *The Andechs Feeling*, in which an anxious teacher sits in the beer garden on the hills of Andechs monastery contemplating his past. Duration 68 minutes.

**Part 3:** April 14, 6.00 pm. Directed and starring Herbert Achternbusch, *Beer Battle* is a mad example of cinema verité, interweaving private obsessions and public experience. Duration 85 minutes.



Mounts Tarawera and Ruawahia from Te Arika 1886 George D. Valentine. Photographic albumen print, 18.7 x 28.9 cm. Alexander Turnbull Library, Wellington PA7:54:01

# THE CELEBRATED MR VALENTINE

Ken Hall, curator of **George D. Valentine: A 19th Century Photographer in New Zealand**, offers a personal perspective as he traces the development of the exhibition.





“HOW SHALL I ATTEMPT TO DESCRIBE ROTOMAHANA? ... HOW CAN THE EFFETE TRACINGS OF MY PEN SOAR TO THE CONCEPTION OF THE MOST REMARKABLE AND MOST BEAUTIFUL PHENOMENA OF NATURE THAT I HAVE EVER AS YET SEEN IN THE WORLD! NIAGARA, WITH ALL ITS GRANDEUR, IS AFTER ALL BUT A GIGANTIC WATERFALL; AND THE YOSEMITE VALLEY IS NOTHING MORE THAN A DEEP GORGE, UNEQUALLED BY ANY OTHER GORGE FOR WILDNESS OF BEAUTY: BUT THE WONDERS OF ROTOMAHANA STAND, AS FAR AS I KNOW, BY THEMSELVES, NOT ONLY UNEQUALLED, BUT INCOMPARABLE.”

‘A TOURIST’, GEORGE T. CHAPMAN (ED.), NATURAL WONDERS OF NEW ZEALAND, G.T. CHAPMAN, AUCKLAND, 1881





Several days over sea and land brought photographer George Valentine from Nelson to the object of his journey – the celebrated Pink and White Terraces – and to justifiable frustration. At the base of Te Tarata, the White Terrace, at ‘The Warm Lake’ Rotomahana, Valentine, in the company of Auckland bookseller Charles Chapman and local Tōtarariki chief Tamihana Te Keu, had spent most of Tuesday, 13 January, 1885 sheltered under canvas, waiting for heavy rain to clear. Difficulties had also been experienced the previous evening in persuading Te Wairoa’s principal Tūhourangi chiefs – as owners of the lake – to allow their intended ten days’ stay. Permission at last came through an agreed payment and the unexpected addition to their party of the attendant local chief, Te Keu.

Valentine and Chapman received more unanticipated company that evening in the form of artist Charles Blomfield and his daughter Mary, who arrived by rowboat from across the lake during a break in the weather. Blomfield had heard about the newcomers through ‘Guide Sophia’, Te Paea Hinerangi, while at Ōtūkapuarangi, the Pink Terrace. Anxious that Valentine and Chapman may have pitched their tent on the site he had that morning cleared for his (in preparation for moving to the White Terrace), upon arrival he was relieved to discover they had not ‘jumped his claim’ but chosen a spot nearby. He also witnessed Valentine’s disappointment over ‘very unpromising’ weather, and the comment that ‘another wet day would be enough for him, and he would clear out’.

The weather improved, and Valentine was able to stay and make his unsurpassed collection of images of

the remarkable setting, each day exposing several plates of Rotomahana’s wonders, from the enormous steaming cauldron at the top of Te Tarata to the terraced bathing pools and trickling silica buttresses of both Terraces. His more than forty glass plates would be developed and printed (as albumen contact prints) back in Nelson in more comfortable surrounds, and he won almost immediate acclaim for this work. It is not difficult to see why.

The first time I viewed the results of this journey was in the 1980s, in an album belonging to a friend. The album was a gift from Valentine to a family with whom he had sometimes stayed, given just a few weeks before his untimely death in early 1890. Studying these images nearly a century later, I was captivated by their quality and impact, their unusual clarity and – it might be said – the beautiful feeling that accompanied them. An immaculate sense of composition revealed strong artistic sensitivity. Valentine’s involvement with his subject-matter seemed outstanding among his contemporaries. This first taste made me want to see more, initially with the sole intention of a book. Working my way through albums and archives in treasure houses such as the Hocken Library, Auckland Museum and Alexander Turnbull Library brought more of his works to light.

In wanting to know more about the photographer, a small amount of published material also provided useful leads. Newspapers from the 1880s stored on microfilm were scoured for any mention in articles or shipping reports. Contact with historians and archivists in New Zealand and overseas brought many other fragments of his story to the



surface. The process was both archaeology and detective work, and for a long time yielded a continual cache of finds. Valentine’s descendants in Scotland and England knew little of his work or story, and believed they had little that could help. A great-niece, however, owned a box of early family letters, which in her initial search revealed nothing. Following my request for a second search for even the smallest mention of Valentine, three letters in his hand were discovered – one from Scotland and two from New Zealand – with another from New Zealand written by his wife Mina.

The first letter was to a brother during an 1870s photographic journey, and provided a brief insight into his life in Scotland before leaving Dundee for New Zealand. In November 1883, he was forced to resign as co-director of Valentine & Sons – one of the largest, most prosperous photographic publishing enterprises in the world at that time – for the reason that he had contracted tuberculosis, and had not many years to live. New Zealand’s climate was thought to be favourable to those of ‘consumptive tendencies’, and the second letter was written in November 1884 from a rented house in Nelson, where Valentine with his wife and young family first settled. Despite a positive report in this letter of improvements to health, the photographer’s sense of exile here is strong. The remaining pair of letters by George and Mina, written late in 1885, describe their move to a newly constructed home in Parnell near the City of Auckland – and serious setbacks to George’s health. With this comes detail that his photography workshops ‘are about ready for work’, with the photographer wishing he was the same (‘as it keeps my mind from my troubles which are not so few as I would like’).

The lack of further such letters leaves certain gaps. It is not difficult, however, to imagine Valentine’s reaction to the eruption of Mount Tarawera on 10 June, 1886, with the enormous loss of lives and widespread destruction that ensued. Tamihana Te Keu, his family and village and the inhabitants of six other settlements died in the eruption – up to 120 people lost their lives. Lake Rotomahana

itself had exploded as a crater to become part of the seventeen kilometre long eruption fissure. The famed Terraces were gone.

From this terrible event onwards, including his return to photograph the devastated region, it was possible to build up the picture of his movements without great difficulty. By this time he was ‘Mr Valentine, the celebrated photographer’, and his every working journey – and results – were considered newsworthy. With his story, certain significant aspects of our colonial past emerged as being woven unmistakably into the background. A recurring theme was the effect of the eruption on tourism following the loss of the rapturously celebrated Terraces, and the cultural domination here that was part of the colonial programme, with the regular appropriation and misappropriation of Māori land. A diminishing Māori population at this time faced enormous pressures from the growing tide of immigrants and their priorities. This history has, at times, seemed very close, a reflection of attitudes that continue today.

As Valentine’s biographer, and now as curator of this exhibition, it may be said that I have gained some feeling for this person and his life (a contemporary described him as ‘one of the best and kindest men that ever handled a camera’). His work, however, needs no character reference – it speaks for itself and is extraordinary. While it has been a privilege to study his work and trace his path, it is even more so now to see it transformed from an abiding personal enterprise into something I am confident will be received as highly valued public property.

KEN HALL

*Ken Hall is Curatorial Assistant (Historical Art) at the Christchurch Art Gallery.*

**George D. Valentine: A 19th Century Photographer in New Zealand** is in Touring Gallery B, ground floor, from 2 April to 27 June. This is a national touring exhibition curated by the Christchurch Art Gallery with support from Nga Kaumatua o Tūhourangi – Whakarewarewa, Rotorua.

A book entitled **George D. Valentine: A 19th Century Photographer in New Zealand** by Ken Hall tells the story of the photographer’s life, and features nearly sixty of his superb images. It is essential reading for anyone with an interest in New Zealand’s colonial history, or fine photography. Published by Craig Potton Publishing, the book is available from the Gallery Shop and bookstores nationwide.

#### Related Events

**Montana Wednesday Evenings:** Lecture, May 26, 6.00 pm. Ken Hall presents an illustrated lecture on ‘The Celebrated Mr Valentine: a 19th Century Photographer in New Zealand’. Venue: Philip Carter Family Auditorium, ground floor.

Previous pages: **Coffee Cups, White Terrace** 1885 George D. Valentine. Photographic albumen print, 18.8 x 29.1 cm. Private collection, Wellington  
Facing page: **Giant Buttrass, White Terrace** 1885 George D. Valentine. Photographic albumen print, 19.4 x 29.4 cm. Private collection, Wellington  
Above: **Pohutu Geyser, Whakarewarewa** 1889 George D. Valentine. Photographic albumen print, 19.5 x 29.5 cm. Private collection, Wellington



Visitors to the Gallery over the coming months will be invited to experience a museum tour with a difference. As they make their way through the building, they will also be able to explore virtual spaces – the exhibition galleries and public areas of some of Europe’s finest contemporary art institutions.

**The Imaginary Museum**, an audio installation project by New Plymouth-based artist David Clegg, aims to “open a space for the gallery visitor, from where they can observe their relationship to what is directly experienced and what is experienced as a representation”. Accessed through CD Walkmans placed at ten locations throughout the building, more than one hundred short audio tracks feature commentaries by museum staff from galleries in Austria, Belgium, Denmark, Finland, France, Germany, Italy, Switzerland and Sweden. Recorded by Clegg during 2002, their comments are undeniably informative, but have a strangely dislocating effect – after all, they relate to spaces and architectural features a world away.

Each listening post has been carefully sited to emphasise this sense of contradiction. Tracks in which the speakers discuss windows and views are located on a seat in the Gallery’s dramatic Oriel window, while participants enjoying a brief refreshment stop in the Alchemy Café can listen to discussions of the restaurant facilities in galleries such as the Galerie für Zeitgenössische Kunst in Leipzig, Germany and the Padiglione d’Arte Contemporanea in Milano, Italy.

One of the compilations features ‘problems’ – those aspects of buildings that have provided gallery staff and visitors with unexpected challenges. From windows that make viewing artworks nearly impossible to see, to seats that pose a danger to public safety, these commentaries offer the gallery visitor unusual and often amusing insights into the private workings (and anxieties) of the contemporary art museum.

This is the third incarnation of **The Imaginary Museum**, which was initiated by Wellington’s Adam Art Gallery in 2003. In that installation, Clegg emptied the upper gallery of artworks to explicitly reveal the often unconsidered relationship between the visitor and museum building – acknowledging the museum as an object that is actively experienced, rather than merely a neutral container for art. When **The Imaginary Museum** was presented at the Govett-Brewster Art Gallery in New Plymouth, photographs of the architectural features discussed in the sound recordings were presented as art objects, stapled in grids to the gallery walls. In Christchurch, Clegg has deliberately ‘released’ the project from the walls of the

institution. He says, “This is the first time that the project images are not attached directly to gallery walls, but instead presented in a ‘newspaper’ that the visitor can take away. So, perhaps for this installation the emphasis is more clearly on the gallery visitor: their relationship to the institution is made more visible.”

The title of Clegg’s project is a reference to the French writer, art historian and statesman (Georges) André Malraux (1901–76), whose concept of a ‘museum without walls’ is frequently quoted in relation to museum websites and the ‘virtual’ museum. For Malraux, writing in the middle of the twentieth century, the ability to record and represent artworks through photography meant that they were in danger of being dislocated from their primary function – to directly confront such fundamental human issues as mortality and destiny. In **The Imaginary Museum**, Clegg places participants physically and mentally in the space between what is represented (through sound) and what is seen, inviting them to reflect more consciously on how and where we currently encounter art. By taking away our normal frame of reference and substituting another in its

place, Clegg gently subverts conventional expectations about the gallery experience. His intention is not to confuse or frustrate participants, but rather to make them newly aware of what they are seeing. As he says, “Although aspects of the work appear to resist institutional formatting, this is really incidental to a desire to provide the gallery visitor with an open, interactive and user-friendly environment – but one that is also a bit unpredictable.”

FELICITY MILBURN

*Felicity Milburn is Curator (Contemporary Art) at the Christchurch Art Gallery.*

**The Imaginary Museum** can be found in the foyer and on balconies from 30 January to 25 April. Free ‘newspapers’, featuring project images and an essay by Natasha Conland, can be taken from any of the ten listening posts throughout the Gallery. The project website can be accessed online at [www.imaginarymuseum.com](http://www.imaginarymuseum.com).





## The Weight of the Human Heart

An installation by Nancy de Freitas

"The past, with its complexities and its elemental, incorruptible memories, is etched permanently but coloured differently in the present day light."

NANCY DE FREITAS, 2004



Personal histories and concepts of 'home' and 'belonging' have long interested West-Indies-born, Auckland-based artist Nancy de Freitas. Her multi-sensory installation for the Gallery, **The Weight of the Human Heart**, combines light, sculpture, projection and sound, encouraging viewers to experience what de Freitas describes as "an interior sensation ... a private reconnaissance of the conceptual space of the heart".

Part of an ongoing body of work, the exhibition suggests the artist's fascination with the new identities immigrants and exiles build as they resettle and form attachments to unfamiliar places. As de Freitas comments, "cultural materials such as tradition, memory and identity are preserved, reconstructed, perhaps questioned and sometimes discarded. What are the cues to our awareness of what home and history mean for us?" In this context, the exhibition title reflects the artist's wish to evoke something of the emotional weight that is a consequence of dislocation.

"A long time ago, maybe decades ago, or in my imagination, I read or was told that the weight of the

human heart was about the weight of a handful of earth. The heart has the potential to stand for the inner life of a person, which is precisely where the understanding of 'home' is located. I like the reference to weighing up or considering and the idea of measuring a part of the whole, a fragment. **The Weight of the Human Heart** is made up of fragmentary components, each measured out in small portions, and the notions of home, remembrance and movement versus immobility are strong themes."

FELICITY MILBURN

**The Weight of the Human Heart** is in the Borg Henry Gallery, ground floor, from 2 April to 27 June. A catalogue is available from the Gallery Shop.

### Related Events

**Montana Wednesday Evenings:** Meet the Artist, April 21, 6.00 pm. Nancy de Freitas will speak on her work and her current installation, which examines notions of perceived identity. Venue: Philip Carter Family Auditorium, ground floor.

Above: **Working images** (in preparation for production) 2003 Nancy de Freitas. Reproduced courtesy of the artist

## Owen Merton – Expatriate Painter

This extraordinary exhibition of paintings by landscape watercolourist Owen Merton (1887–1931) reveals the growth and development of an expatriate artist in his struggle for identity abroad.

"Mr. Merton was a water-colour painter of distinction, who, had he lived longer, would have earned a wide reputation."

*Obituary of Owen Merton, The Times, Wednesday, January 21, 1931*

The lot of the expatriate artist has often been a perilous path. In 1904, like so many Cantabrians before him, Christchurch-born artist Owen Merton made a decision to live and study overseas, risking loss of profile at home and a struggle for identity abroad. Despite setbacks, his years overseas were not without success and enabled him to develop as an artist, particularly as a landscape watercolourist, in a way that would not have been possible without direct experience of the European modern movement in art.

After leaving Christ's College at age fifteen to work briefly as a clerk, an early interest in drawing encouraged Merton to enrol in painting and drawing classes at Canterbury College School of Art. The experience was not wholly rewarding and the following year, in response to an invitation from a relative in London, he left Christchurch.

Merton's initial studies in London confirmed tastes he already knew from his colonial background. During a two-year return visit to New Zealand in 1907–09, Merton's use of colour received frequent favourable comment. Returning to Europe, he was elected to membership of the Royal Society of British Artists in 1910, and showed works in their 1910 and 1911 exhibitions; he then studied at the well-known Academie Colarossi studios in Paris and under



Canadian-born painter Tudor Hart in Spain. At this time his work in watercolour began to develop away from a more conservative treatment, and a lively growing interest in shape and colour began to emerge, for which he would continue to be recognised throughout his career.

Following several years in New York and later Bermuda, in 1923 he left for the south of France with his son Tom, intending to settle permanently in the small town of Saint-Antonin-Noble-Val. Despite ill health, Merton continued to paint and exhibit into the late 1920s with some success at commercial galleries in London. He died in 1931.

**Owen Merton – Expatriate Painter** is an exhibition of 41 key works representing the development between 1905 and 1927 of Merton's career as a landscape watercolourist.

NEIL ROBERTS

Neil Roberts is Collections Manager and Senior Curator at the Christchurch Art Gallery.

**Owen Merton – Expatriate Painter** is opening in the Ravenscar Gallery, ground floor, from 11 June to 26 September. The exhibition is guest-curated by Otago art historian Dr Roger Collins, and was made possible through the sponsorship of Spicers Portfolio Management Ltd.

Above: **St Ives, Barnoon Hill 1910** Owen Merton. Watercolour. Collection of the Christchurch Art Gallery, presented by the family of James Jamieson, 1932



# Recent Acquisitions

Two tapestries recently purchased for the Gallery's permanent collections are the result of an unusual and ambitious project by Christchurch artist Marilyn Rea-Menzies. *Song*, designed by Don Driver, and *Angel and Fly*, designed by Julia Morison, are part of an ongoing series of collaborative works that Rea-Menzies has produced with the help of several well-known New Zealand artists.

"I felt that working in this way with other artists, interpreting and weaving their design concepts, was a good way to help develop tapestry in this country as a valid art form that can be just as expressive as painting," says Rea-Menzies. In each tapestry, the challenge has been to convincingly translate the distinctive style of the collaborating artist. "The artists I work with put a lot of faith and trust in my ability to interpret their designs in an honest and forthright way. I have to be true to their vision of the work, whilst including something of my own." Consequently, the works purchased for the Gallery differ in almost every aspect – the bold pattern and vivid colours of *Song* contrast with *Angel and Fly's* enigmatic composition and subdued palette.

One of the most labour-intensive arts, tapestry has become a labour of love and a way of life for the largely self-taught Rea-Menzies, who made her first weavings in 1980. "I knew that images could be created with yarns so went to my local library and found some books on tapestry techniques. I had a frame made, took six weeks to create my first small piece and from then on was totally hooked on the medium and have never had an empty loom since."

*Angel and Fly* was purchased with the generous assistance of the Friends of the Gallery.

FELICITY MILBURN



**Angel and Fly** 2003 Marilyn Rea-Menzies, design by Julia Morison. Tapestry. Collection of the Christchurch Art Gallery, purchased 2003 with the assistance of the Friends of the Christchurch Art Gallery

# Recent Acquisitions

Michael Armstrong  
**Reversible Painting** 1983  
Acrylic on canvas  
Gifted to the Gallery by Michael Armstrong, 2003

Artist Unknown  
**Untitled** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Artist Unknown  
**Untitled** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Artist Unknown  
**Boys at Play (Battle on stilts)** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Artist Unknown  
**Boys at Play (Game of Ko-o-toro)** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Artist Unknown  
**Boys at Play (Water fight)** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Noel Barraud  
**St. Ives Bay** 1910  
Watercolour on paper  
Purchased, 2003

Sir Frank Brangwyn  
**The Mine** (date unknown)  
Lithograph on paper  
Purchased, 2003

Thomas Cane  
**The Fitzalan Chapel, Arundel, Sussex (tombs of the Earls of Arundel and Dukes of Norfolk)** 1886  
Watercolour on paper  
Purchased, 2003

Barry Cleavin  
**Cosmic Trellis** 1966  
Etching and relief on paper  
Gifted to the Gallery by William E. Smith, 2003

Judy Darragh  
**Cats and Dogs** 2003  
Fluoro plastic and other mixed media  
Purchased, 2003

Ando Hiroshige  
**Lingering Snow at Asukayama** c. 1837–38  
**Hill top View – Yushima Tenjin Shrine** 1856  
Woodcuts on paper  
Gifted to the Gallery by William E. Smith, 2003

John Knight  
**Untitled** (date unknown)  
Linocut on paper  
**Untitled (Working drawing for Nativity Scene)** (date unknown)  
Pencil, ink and watercolour on paper  
**Untitled** (date unknown)  
**Untitled** (date unknown)  
Mezzotints on paper  
**Untitled** (date unknown)  
**Untitled** (date unknown)  
Lithographs on paper  
Gifted to the Gallery by William E. Smith, 2003

Ronald Kowalke  
**Magic Mountain** c. 1972  
Etching on paper  
Gifted to the Gallery by William E. Smith, 2003

Alphonse Legros  
**A Woodland Study** (date unknown)  
Etching on paper  
Purchased, 2003

Richard McWhannell  
**Untitled** 1998–99  
Oil on linen  
Purchased, 2003

Derek Mitchell, Warren Clode, Rodney Broad, Phillip Rooke, Bronwyn Taylor  
**Exhibition Catalogue** c. 1967  
Etching on paper  
Gifted to the Gallery by William E. Smith, 2003

Julia Morison  
**No Names for Things No String for 03** 2003  
Mixed media on board  
Purchased, 2003

James Nairn  
**Wellington Harbour** 1903  
Watercolour  
Purchased, 2003

Evelyn Page  
**Winter Pattern** c. 1932  
Linocut on paper  
Purchased, 2003  
**Admiral Byrd's Flagship and sailors playing** 1947  
Oil on canvas/board  
Purchased with assistance from the Stirrat Bequest, 2003

Marilyn Rea-Menzies, Don Driver  
**Song** 2000–01  
Tapestry  
Purchased, 2003

Marilyn Rea-Menzies, Julia Morison  
**Angel and Fly** 2003  
Tapestry  
Purchased, 2003

James Robinson  
**Set Fire to Self – Drown 4** 2003  
Mixed media on canvas  
Purchased, 2003  
**Set Fire to Self – Drown 5** 2003  
Mixed media on canvas  
Gifted to the Gallery by James Robinson and the Temple Gallery, 2003

Carole Shepheard  
**Shelter for the Night**  
Etching on paper  
Purchased, 2003

Yoshu Shuen  
**A Kabuki Drama Picture** 1882  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 2003

Francis Shurrock  
**Cottages, Taylor's Mistake** 1942  
Wood engraving on paper  
Purchased, 2003  
**Be still Earth, be silent, be still and be silent** c. 1933  
Wood engraving on paper  
Gifted to the Gallery by William E. Smith, 2003

Olivia Spencer Bower  
**Man with beard (Bashir Baraki)** c. 1970  
Pencil and watercolour on paper  
Gifted to the Gallery by The Olivia Spencer Bower Foundation, 2003

Michel Tuffery  
**Tigaina** 1988  
Woodcut on paper  
Purchased, 2003

Alfred Walsh  
**Otago Harbour** c. 1886  
Watercolour on paper  
Purchased, 2003

Utagawa Yoshitora  
**Scene from a kabuki drama** (date unknown)  
Woodcut on paper  
Gifted to the Gallery by William E. Smith, 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.

The **Art Bites** programme is offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works currently on exhibition and delivered by a range of different speakers. 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.

The next 4-week course in the **Insight: Art Appreciation Series** starts 6 March. The latest search and discovery **Holiday Quiz** for family groups and children is available daily, 10–25 April. See the Noteworthy pages for more information on these activities.

March

- 3

**6.00 pm Montana Wednesday Evenings: Fashion Panel**

In association with **Japonism in Fashion**, and organised with the assistance of the Canterbury Development Corporation's Clotheslink Canterbury, the Gallery presents a stimulating look at the New Zealand fashion world with a panel made up of some of the region's leading names in fashion and design. Speakers include Malaika Grove and Vicky Wynn Williams from Tango, Barbara Lee from Panache and Martin Trusttun from the CPIT School of Fashion.

Venue: Philip Carter Family Auditorium, ground floor.
- 10

**6.00 pm Montana Wednesday Evenings: Lecture**

Dr Roydon Hunt of Cardiff University will speak on 'Bodily spaces and living colours: the installation art of the contemporary European artist Jan Fabre'. Inspired by the Flemish/Dutch tradition of Bosch and Breugel, Fabre explores space and time in animal and human perception.

Venue: Philip Carter Family Auditorium, ground floor.



Me Dreaming 1978 Jan Fabre. Mixed media, drawing pins and meat

- 17

**10.30 am Friends' Speaker of the Month**

Neill Pickard, Head of the jazz programme at CPIT, presents 'The Ultimate Folk Music' – an overview of the history and dynamics of the evolution of jazz.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.
- 17

**6.00 pm Montana Wednesday Evenings: Meet the Artist**

Margaret Elliot, currently exhibiting **Tented Spaces** in the Tait Electronics Antarctic Gallery, presents 'Confronting the big white (beyond the penguins and the icebergs)', an illustrated presentation discussing her experience of the Artists to Antarctica programme and how her time in Antarctica inspired the works in the exhibition.

Venue: Philip Carter Family Auditorium, ground floor.
- 21

**2.00 pm Meet the Artist**

Wataru Hamasaki, Japanese sculptor and Artist in Residence at the Christchurch Arts Centre, will present an illustrated lecture on his Christchurch work – a gift from the people of Kurashiki to the people of Christchurch in celebration of the thirtieth anniversary of the Christchurch/ Kurashiki sister city relationship.

Venue: Philip Carter Family Auditorium, ground floor.
- 24

**6.00 pm Montana Wednesday Evenings: Lecture**

In association with the Tait Electronics Antarctica Gallery, Natalie Cadenhead of Antarctica NZ presents 'Living on the Ice: Life in Antarctica', discussing the complications and special conditions confronting those who live in the frozen wastes of Antarctica. A fascinating insight into a remote and dangerous place.

Venue: Philip Carter Family Auditorium, ground floor.
- 31

**6.00 pm Montana Wednesday Evenings: German Film Festival (Part 1)**

In association with the German photographic exhibition **FotoKunst**, the Gallery presents *Heart of Glass*, a screenplay by Herbert Achternbusch and Werner Herzog. *Heart of Glass* is an allegorical tale told through some of the most intense performances seen on film. This bizarre and compelling story is told in a unique way by a master filmmaker and crammed with stark, graphic, beautiful and disturbing images. Brought to you by Te Puna Toi Performance Research Project and the Goethe-Institut. Duration 93 minutes, German with English subtitles.

Venue: Philip Carter Family Auditorium, ground floor.

Coming Events

April

- 7

**6.00 pm Montana Wednesday Evenings: German Film Festival (Part 2)**

In association with the German photographic exhibition **FotoKunst**, the Gallery presents *The Andechs Feeling*. Herbert Achternbusch directs and plays the lead in this film in which an anxious teacher sits in the beer garden on the hills of Andechs monastery contemplating his past, which is captured in a series of stunning images. Brought to you by Te Puna Toi Performance Research Project and the Goethe-Institut.

Duration 68 minutes, German with English subtitles.

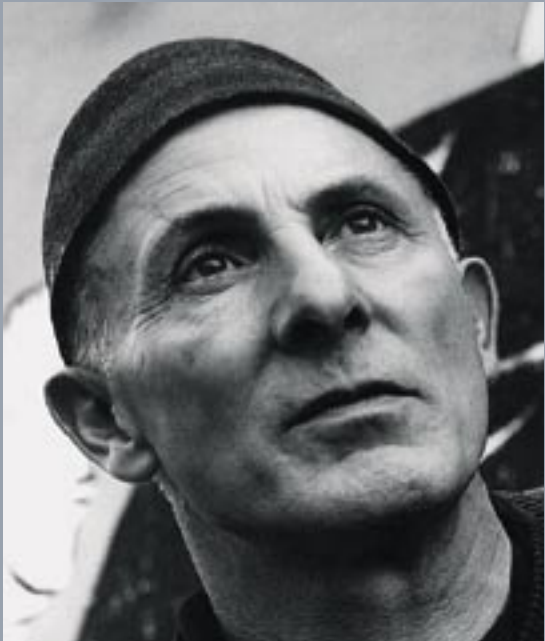
Venue Philip Carter Family Auditorium, ground floor.
- 14

**6.00 pm Montana Wednesday Evenings: German Film Festival (Part 3)**

In association with the German photographic exhibition **FotoKunst**, the Gallery presents *Beer Battle*. Directed and starring Herbert Achternbusch, on the surface this film is a mad example of cinema vérité. The camera observes a crowd at the Munich Oktoberfest as they react to the provocations of an impertinent individualist. This film interweaves private obsessions and public experience. Brought to you by Te Puna Toi Performance Research Project and the Goethe-Institut.

Duration 85 minutes, German with English subtitles.

Venue: Philip Carter Family Auditorium, ground floor.



Herbert Achternbusch. Photograph reproduced courtesy of the Goethe-Institut, Wellington

- 21

**10.30 am Friends' Speaker of the Month**

Dr Richard Bullen of the University of Canterbury speaks on 'The Art of the Japanese Tea Ceremony'.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.

- 21

**6.00 pm Montana Wednesday Evenings: Meet the Artist**

In association with **The Weight of the Human Heart**, Nancy de Freitas will speak on her work and her current installation, which examines notions of perceived identity.

Venue: Philip Carter Family Auditorium, ground floor.
- 28

**6.00 pm Montana Wednesday Evenings: Lecture Series**

Part one of a four-part lecture series, 'Introduction to Canterbury Art, 1840–1970', Neil Roberts, Manager of Collections and Senior Curator, presents 'Beginnings – Amateurs and Itinerants, 1840 to 1889'.

Venue: Philip Carter Family Auditorium, ground floor.

May

- 5

**6.00 pm Montana Wednesday Evenings: Lecture Series**

Part two of a four-part lecture series, 'Introduction to Canterbury Art, 1840–1970', Neil Roberts, Manager of Collections and Senior Curator, presents 'Elements for Change, 1890 to 1930'.

Venue: Philip Carter Family Auditorium, ground floor.
- 12

**6.00 pm Montana Wednesday Evenings: Lecture Series**

Part three of a four-part lecture series, 'Introduction to Canterbury Art, 1840–1970', Neil Roberts, Manager of Collections and Senior Curator, presents 'Towards Modernism, 1931 to 1950'.

Venue: Philip Carter Family Auditorium, ground floor.
- 19

**10.30 am Friends' Speaker of the Month**

Denise Copland, one of three 2001/02 Antarctic Arts Fellows, presents 'Antarctica – a Standing Place' – a verbal and visual commentary on the time she spent working in the frozen wilderness, discussing her personal reactions and the changes this unforgettable journey has made to her working methods.

Friends \$2.00, public \$5.00.

Venue: Philip Carter Family Auditorium, ground floor.
- 19

**6.00 pm Montana Wednesday Evenings: Lecture Series**

Part four of a four-part lecture series, 'Introduction to Canterbury Art, 1840–1970', Neil Roberts, Manager of Collections and Senior Curator, presents 'A New Perspective, 1951 to 1970'.

Venue: Philip Carter Family Auditorium, ground floor.
- 26

**6.00 pm Montana Wednesday Evenings: Lecture**

Ken Hall, curator of **George D. Valentine: A 19th Century Photographer in New Zealand**, presents an illustrated lecture on 'The Celebrated Mr Valentine'.

Venue: Philip Carter Family Auditorium, ground floor.

**All programmes are subject to change, please check beforehand on (03) 941 7302. Limited places apply to some programmes.**



2004 is off to a great start with a trip to Dunedin to **The Pre-Raphaelite Dream**, several LocArt events and an interesting programme of speakers each month. We are developing new events this year to cater for our broad membership, and these will be detailed in our next newsletter. We are sending reminders of events via email to members, so if you have an email address and are not receiving this information, send your details to friends@ccc.govt.nz.

The November Art Event was attended by an enthusiastic crowd, successfully raising funds to enable us to commission an art work for the Oriel window, which overlooks Worcester Boulevard. The Gallery is working with artist Jim Speers to develop a concept and we hope to have more details of this in the next Bulletin.

The Friends are delighted to have been able to assist the Gallery with the purchase of a new work for the permanent collections. Tapestry weaver Marilyn Rea-Menzies (a member of the Friends) has woven a tapestry from a design by artist Julia Morison, and we are pleased to be associated with a work by two leading Canterbury artists.

We look forward to joining the Gallery in celebrations to mark the first anniversary of its opening. Details of this will be sent closer to the time.

The AGM of the Friends of Christchurch Art Gallery will be held in the Philip Carter Family Auditorium on 31 March at 8.00 pm.

Finally, the Friends and the **Christchurch Symphony** have formed an alliance to enable our members to buy concert tickets at a discount of 10%. To do this ring (03) 379 3886, and quote your membership number. Tickets will only be issued through the Christchurch Symphony office.

MARIANNE HARGREAVES  
PRESIDENT

#### Preview for Friends

Thursday, 1 April, 3.00–5.00 pm

Venue: Touring Galleries, ground floor

The Gallery is delighted to offer Friends the exclusive opportunity to preview three inspiring new exhibitions: **FotoKunst**, an exhibition of German photo art, **George D. Valentine: A 19th Century Photographer in New Zealand**, and **The Weight of the Human Heart** by Nancy de Freitas.

The preview is for Friends only, and admission is strictly by presentation of a Friends membership card. For further enquiries, please contact the Friends office on (03) 941 7356.

#### 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.

#### Neill Pickard

**Jazz – the Ultimate Folk Music**

Wednesday, 17 March, 10.30 am

Neill Pickard, who recently retired as Head of Jazz at the Christchurch Polytechnic Institute of Technology, was instrumental in setting up the Jazz Diploma programme. Originally a teacher of French and English, he performed as a guitarist/vocalist with dance bands and as an acoustic bass/vocalist with folk groups, having been a founder member of the University of Canterbury Folk Club. Neill will give an overview of the history and dynamics of the evolution of jazz.

#### Richard Bullen

**The Art of the Japanese Tea Ceremony**

Wednesday, 21 April, 10.30 am

Dr Richard Bullen has taught the philosophy of art and art theory at the University of Canterbury since 2000, and teaches a course in Japanese Art as part of the Continuing Education programme at the University. Richard lived and studied in Japan for three years. His interest in art and gardens lead to his fascination for the Japanese tea ceremony, which is at the centre of life there. His PhD was on the Aesthetics of the four-hour ceremony, its rules and consequent judgements on taste and what is tasteful in Japanese life. He will share his passion with us.

#### Denise Copland

**Antarctica – A Standing Place**

Wednesday, 19 May, 10.30 am

Denise (Dee) Copland was one of three 2001–02 Antarctic Arts Fellows, which enabled her to visit, work and ‘stand’ – physically and psychologically – in Antarctica. Denise will give a verbal and visual commentary about her time spent working in the frozen wilderness and touch on her personal reactions. She will discuss the concepts in her exhibition, **A Standing Place**, and the changes in her working methods as a result of her unforgettable journey.

#### LocArt

LocArt visits are for members of the Friends only. There is a \$5 donation to cover costs. Please register by sending your name, address, phone number and the event and date you wish to attend, along with your payment, to FOCAG, PO Box 2626, Christchurch.

#### Cynthia Johnson, Quilter

Thursday, 11 March, 2.00 pm

Limited to 20 members

Friends are invited to the studio of Cynthia Johnson, quilter and fabric designer. Of Mexican heritage, Cynthia grew up in California and followed a family interest in embroidery. After moving to New Zealand in the 1970s, Cynthia's interest moved to quilting and she is now a full-time studio artist. She exhibits and tutors widely in New Zealand and has won awards locally and in the United States. Cynthia will demonstrate techniques in fabric design and quilting.

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

#### Ferne Every, Watercolourist, Fibre Artist, Embroiderer

Wednesday, 26 May, 10.30 am

Limited to 20 members

Well-known Friend of the Gallery, Ferne Every invites fellow members to visit her Clifton home. Ferne grew up in China developing interests in watercolour, painting, embroidery and snuff bottle collecting. She trained as an art teacher in the United States before moving to New Zealand with her husband. Here, her art-making has been divided between painting and experimenting in patchwork, embroidery and felt. She has exhibited at CoCA and Embroidery Guild exhibitions.

Please meet Val Wisley outside 9 Clifton Spur at 10.25 am on the day.

#### Lesley McKenzie, Hat Designer

Thursday, 29 April, 10.00 am

Limited to 20 members

Lesley McKenzie, lecturer in Millinery Design at the Design and Art College of New Zealand, invites members of the Friends to her Yaldhurst country home. She will talk about the history of hat making and her business ‘Hateur’.

Please meet Rebecca Garside outside 602 Yaldhurst Rd at 9.50 am on the day.

#### New Members

Lesley Airey, Antony & Mary Alford, Stephen Astor, Dorothea Brown, Sabina Buckenham, Suzanne Chapman, Cheryl Comfort, Liz & Nick Courtney, Stephanie Crisp, Emily Davies, Penelope and Peter Davies, Pippa Davies, John Elliot & Anna Fenton, Mary Fisher, Jane Groufsky, Katya Gunn, Stephanie Haskell, Helen Heddell, Kiri Borg & Brian Henry, Dawne Hilson, Doreen Hudson, Allen & Carolyn Ingles, Joyce Johnston, Vivienne Levy, Wendy Logan, Rebecca Mahoney, Steven & Diana Marshall, Ainslie & Bob McDowall, Anne & Emma McMurtrie, Melinda Brew, Koji Miyazaki, Penny Mower, Alexandra Ott, Andrew Ott, Shirley Owen, Lynlee Pendrigh, Des Pittaway, Karen Pocock, Ellen & Sheldon Ramer, Barry Ramsay, Kathleen Skelton, Sue M. Spiegel, Jackie Steincamp, Henk Tabak, Roma Wanklyn, Reg Weld, Jodi & Peter Wright

#### Life Members

Jiann Khaw, Joyce Latham, Nicky McArthur, Nicholas & Sally Sibley, Alison Witter



Art Event November 2003





Margaret c. 1936 A. Elizabeth Kelly. Oil on canvas. Collection of the Christchurch Art Gallery, purchased 1951

# Gifts for the Future

## Christchurch Art Gallery Trust

In 1870, Richard Feredy, solicitor and amateur artist, promoted the first fine arts exhibition in Christchurch, featuring 365 exhibits, most of which were on loan. 133 years later, on 10 May, 2003 the Prime Minister, The Right Hon. Helen Clark opened the Christchurch Art Gallery Te Puna o Waiwhetu, and the collection now housed there (in excess of 5500 works) again comprises many donations and bequests. The support for the visual arts in Christchurch between these two milestone events is a remarkable story of generosity.

In 1991, the Christchurch Art Gallery Trust was formed at the instigation of the Friends of the Robert McDougall Art Gallery – another important step in supporting the arts in Christchurch. The Trust's role was to support the Gallery by assisting to raise funds for acquisitions, and securing and holding gifts for the benefit of the Gallery. The Gallery recognised that it relied heavily on the generosity of the community to donate money and works, and a Trust was essential to provide tax efficiencies in handling those gifts.

There can be no doubt that the history of the Trust reads well, with the works held by the Trust now exceeding \$300,000 in value. In addition, it played a major role in the fundraising for the new Gallery site and building, and now holds some very generous cash endowments to assist with future acquisitions.

The focus for the Trust is now to ensure that the Gallery has sufficient funds, and is tax efficient in using any gifts it receives to support the growth of the Christchurch collection. The Trustees have the resources of Chapman Tripp (solicitors), Deloitte Touche Tohmatsu (accountants) and Perpetual Trust (trustees) to ensure gifts are handled in a manner that provides the greatest financial benefit for the Gallery, and security for the donors.

The Trustees are Chris Brocket (Chairman), Dr Alex Fu, Bruce Irvine, Hilary Langer, Tony Preston (Gallery Director), Robert Stewart and David Stock. You are invited to contact the Art Gallery Director, tel (+64-3) 941 7375, or Trust Chairman, tel (+64-3) 961 1902, if you would like to further discuss donations or bequests to the Gallery.

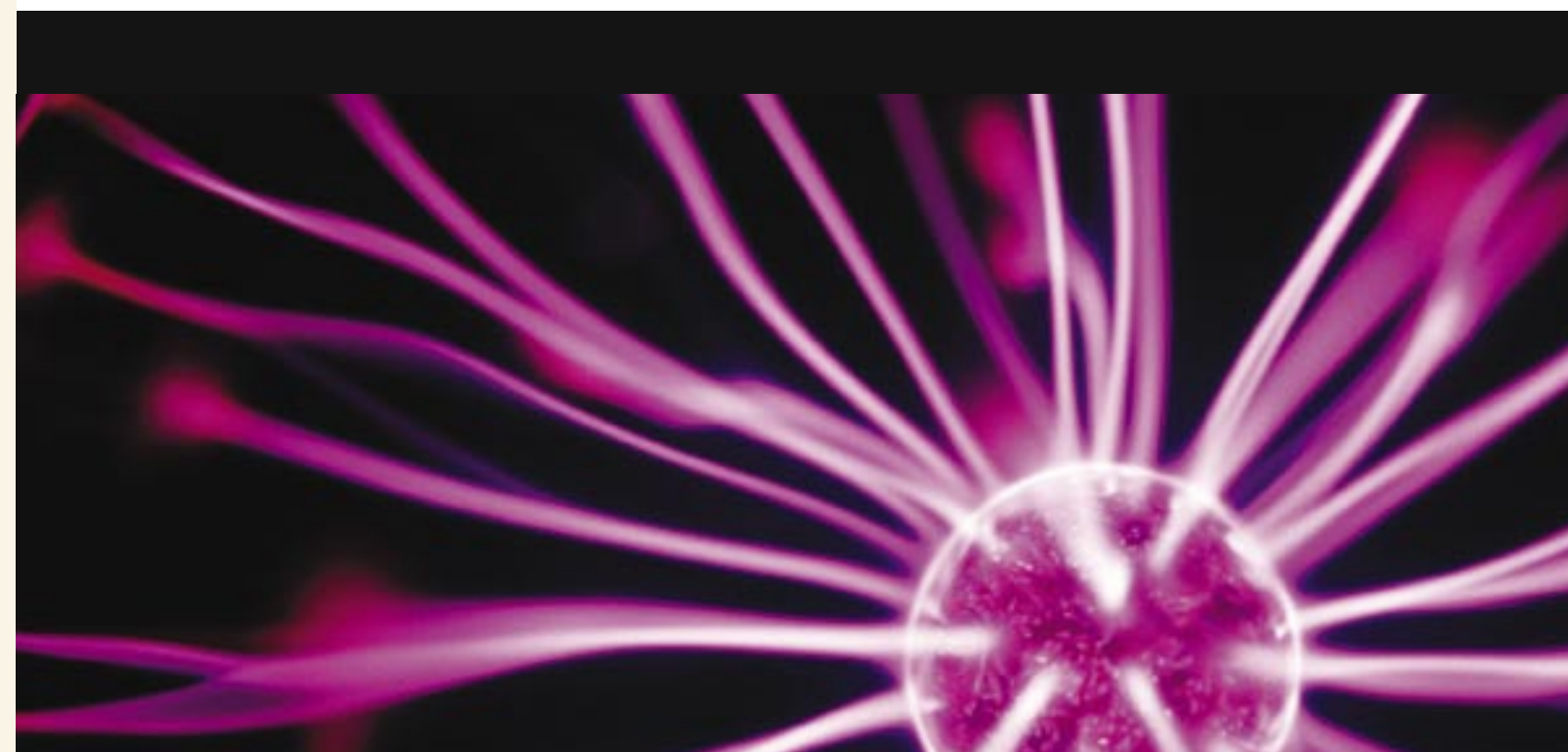
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CHAIRMAN



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Cnr Worcester Boulevard & Montreal Street, PO Box 2626

Christchurch, New Zealand

Tel: (+64 3) 941 7300, Fax: (+64 3) 941 7301

Email: [info@christchurchartgallery.org.nz](mailto:info@christchurchartgallery.org.nz)

[www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz)

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Form Gallery tel: (+64 3) 377 1211

Alchemy Café & Wine Bar tel: (+64 3) 941 7311

Education Booking Line tel: (+64 3) 941 8101

Art Gallery Carpark tel: (+64 3) 941 7350

Friends of the Christchurch Art Gallery tel: (+64 3) 941 7356



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