

b.137

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHEHU winter june – august 2004



Exhibitions Programme

FOTOKUNST (PHOTOART)

2 APRIL – 27 JUNE

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.

Touring Galleries A and C

OWEN MERTON – EXPATRIATE PAINTER

11 JUNE – 26 SEPTEMBER

A unique exhibition of paintings by landscape watercolourist Owen Merton.

Catalogue available

Ravenscar Gallery

SOUNDINGS

23 JULY – 25 OCTOBER

A monumental new painting installation by Ross Gray inspired by the urban landscape.

Catalogue available

Touring Gallery C

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

GEORGE D. VALENTINE

2 APRIL – 27 JUNE

An absorbing journey through the works of one of New Zealand's foremost nineteenth century photographers.

Touring Gallery B

RECENT ACQUISITIONS 2000 – 2004

11 JUNE – 26 SEPTEMBER

An exhibition of recently acquired works in the Gallery's permanent collections.

W.A. Sutton Gallery

OPEN BAY ISLANDS

13 AUGUST – 28 NOVEMBER

An exhibition of silver-selenium photographs of the archaeologically significant Open Bay Islands by photographer Hugh Best.

Tait Electronics Antarctica Gallery

SUITES FROM THE COLLECTIONS

An exhibition of five suites of prints by contemporary New Zealand artists Tony Fomison, John Pule, Denise Copland, Barry Cleavin and a collaboration between Ralph Hotere and Bill Culbert.

Burdon Family Gallery

THE WEIGHT OF THE HUMAN HEART

2 APRIL – 27 JUNE

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

Catalogue available

Borg Henry Gallery

DIS-COMFORT

23 JULY – 25 OCTOBER

Performance and installation artist Teresa Andrew's exhibition explores childhood memory and past history through various media.

Borg Henry Gallery

PORTRAITS FROM THE PERMANENT COLLECTIONS

An exhibition featuring self-portraits, family portraits and portraits by and of New Zealand artists, drawn from the Gallery's sculpture, painting, photography and works on paper collections.

Monica Richards Gallery

A STANDING PLACE

9 APRIL – 1 AUGUST

An installation by Denise Copland, drawing on her experiences of the frozen wilderness that is Antarctica.

Tait Electronics Antarctica Gallery

MORGAN JONES: JOURNEYS AND DECISIONS

23 JULY – 25 OCTOBER

An exhibition celebrating this South Island sculptor's remarkable career.

Catalogue available

Touring Galleries A and B

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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An exhibition of birthday messages to the Gallery

Cover: **The Art Gallery** (detail) 2004 Phoebe Gardiner. First prize in the Gallery's **Happy Birthday!** exhibition, 8 & 9 May 2004.

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



A warm welcome to this special Winter edition of the Bulletin commemorating the first anniversary of the Christchurch Art Gallery Te Puna o Waiwhetu.

On Saturday, 10 May 2003, fanfares sounded, balloons filled the sky, and the community poured in! One year on, the Gallery invited Canterbury to celebrate what has been a remarkably successful year for the country's most lauded new cultural facility. Enjoy the celebrations with photographs of the performances and festivities in our anniversary review.

We were delighted to work again with the Christchurch Symphony in presenting the First Anniversary Concert on Saturday evening, 8 May, and even more delighted that their Music Director, Marc Taddei, agreed to select a work from the permanent collections for 'My Favourite'.

An interview with Central Otago-based artist Morgan Jones provides insight into the processes involved in his art, and introduces his retrospective exhibition starting at the Gallery in July. Jones has been a sculptor since the mid-1960s and, although British-born, is now considered among New Zealand's leading artists.

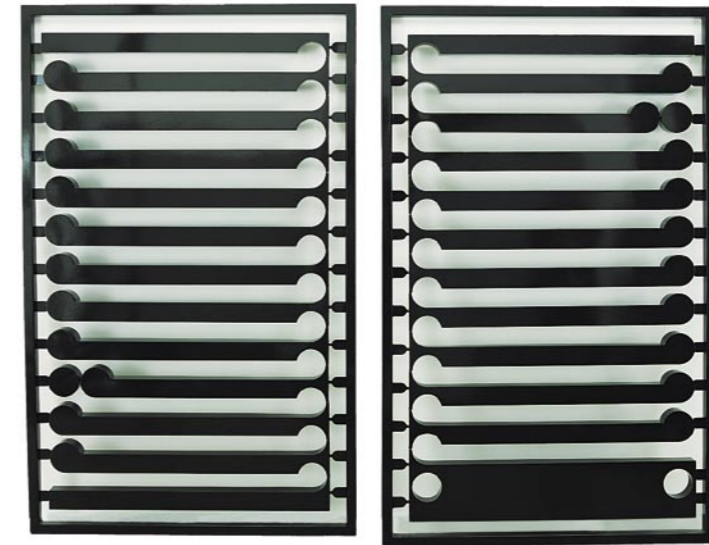
Another expatriate, Owen Merton left New Zealand in 1904 aged 17 years, and became a landscape watercolourist of distinction. Dunedin-based curator Dr Roger Collins writes on the works and life of Merton, shedding light on an extraordinary, yet hitherto largely unknown, talent.

Canterbury artist Denise Copland discusses how time in Antarctica led to the development of her new installation *A Standing Place*, and we also look at the process of acquiring artworks for the permanent collections by way of introduction to the exhibition *Recent Acquisitions 2000–2004*. Finally, we review the *Happy Birthday!* exhibition, congratulate the winner (whose entry graces the cover of this issue) and thank the many primary schools of Canterbury who participated.

In closing, I should like to acknowledge all those who helped make our first anniversary such a memorable event – the Gallery team, Friends, generous supporters and sponsors (particularly the Eureka Trust) and the many hundreds of people who gathered for the festivities.

Here's to the second year!

P. Anthony Preston
DIRECTOR



Kiss The Baby Good-bye 1997 Michael Parekowhai.
Steel sculpture. Collection of the Christchurch Art Gallery, purchased 1997



I am honoured to be asked to pick my favourite work of art from the magnificent collections of the Christchurch Art Gallery. The Gallery is a jewel in the artistic crown of Christchurch and a source of inspiration for me when I am conducting. Upon accepting, I discovered an instant dilemma – which work should I choose? Selecting a favourite artwork is analogous to asking a musician what his or her favourite composition is! (Answer: we aim to love every work we interpret.) Consequently, I could have easily picked any number of works that I seek out each time I visit the Gallery.

I am inspired by conceptual art, and so I have chosen to pick a sculpture by Michael Parekowhai – a conceptual work which has at its visual core a pun on the work of New Zealand's foremost abstractionist, Gordon Walters. *Kiss The Baby Good-bye* is a work to which I return each time I visit the Gallery. It is a work that 'appropriates' the extraordinary signature style of Walters, who in turn appropriated the Maori koru form in developing his seminal series. I love the idea of turning a unique and tremendously significant painting style into a sculpture that resembles nothing other than a child's model kit set. In some ways, the sculpture is a massive piss-take. Yet it effortlessly straddles a multitude of artistic concerns in a light-hearted way that brings me to a new interpretation of what the artist meant each time I confront it – much the way music can do for the listener.

I am particularly impressed with the manner in which Parekowhai takes issues as potentially contentious as intellectual rights, appropriation, ownership and art as a commodity, and yet is able to start a dialogue in a manner that is humorous. I also like the way he uses the title of the work as another colour, another layer to confront. To me, the work also deals with issues of education and how we learn – the work clearly alludes to the models we made as children and yet it is also subtly reminiscent of the pages of a book. In fact, if you look at the painting upon which Parekowhai based this work, you see that he has altered the original by adding a dot (or period) to the bottom right hand side of the right panel, thereby finishing the work off like the end of a sentence.

The concept of appropriation has great resonance for me, as I am interested in the idea of music that crosses cultural divides in attempts to create new, lasting and pertinent works of art. I write as if it is only the intellectual aspects of the work that appeal, but this is not so. This sculpture has real presence, looks dramatic and exhibits great production values – it is well-built, and from a purely workmanship point of view I am also taken by it. That's all I need to say. (Although now that I've finished, I think I should have enthused about the equally great painting by...)

MARC TADDEI, MUSIC DIRECTOR
CHRISTCHURCH SYMPHONY

Infosheets

New to the Gallery's website, Infosheets provide detailed information on a number of artworks held in the permanent collections. Each Infosheet also includes a colour image of the artwork and information about the artist, and may be downloaded and printed in pdf format. Among the 150 or so works referenced in the Infosheets are *Cass* by Rita Angus, *Povi Christkeke* by Michel Tuffery, *Dutch Funeral* by Petrus van der Velden, *Eternal Idol* by Auguste Rodin, and *Physician* by Gerrit Dou.

The Infosheets are an excellent free resource for anyone interested in our permanent collections, and may be downloaded from www.christchurchartgallery.org.nz.



Physician 1653 Gerrit Dou. Oil on copper. Collection of the Gallery, Heathcote Helmore Bequest, 1965



Anna Ollivier Roses c. 1912 Margaret Stoddart. Watercolour. Collection of the Gallery, presented by the Canterbury Society of Arts, 1932

Collections Changeover

On 21 May 2004, a new selection of watercolours was displayed in the watercolour bays throughout the Sir Robertson and Lady Stewart Gallery and the Dame Louise Henderson Gallery, replacing the previous selection that had been on view since the Gallery opened in May 2003. The new selection continues to enhance and complement the Gallery's Historical and Twentieth Century Collections, and is divided into several areas covering nineteenth and twentieth century Canterbury, New Zealand and international artists working within the watercolour medium.

- Rita Angus' *Mountains, Cass* (c.1936) – a significant watercolour that relates to the artist's major oil painting *Cass* (c.1936), also on display in the Dame Louise Henderson Gallery.
- John Barr Clark Hoyte's *Akaroa Harbour* (c.1875) – a large watercolour painted from sketches completed during the artist's visit to the Banks Peninsula region in January 1875.
- Margaret Stoddart's *Anna Ollivier Roses* (c.1912) – an excellent flower study by one of Canterbury's most significant watercolourists.

- Frances Hodgkins' *A Barn in Picardy* (1914) – completed during Hodgkins' period based at the small village of Equihen, Picardy during 1914.
- Russell Clark's *The Gathering* (1957) – a monumental watercolour portraying a group of Maori of the Tuhoe tribe from the Urewera region where Clark regularly visited during the 1950s.
- Olivia Spencer Bower's *Towards The Museum* (c.1970) – a vibrant and lively view of central Christchurch displaying Spencer Bower's masterly control with the watercolour medium.

School Holiday Programme

The latest search and discovery **Holiday Quiz** is called 'Hands Up!'. Hands can tell a story, fingers can be busy or still – this fun Quiz will introduce young visitors to some of the interesting scenes in the Gallery's art collections. The Quiz is for family groups and children aged 5 to 11 years and is available daily from 3 to 18 July. The Quiz is free and no booking is required.

Alchemy in Winter



To celebrate the first anniversary, Alchemy Café and Wine Bar presents new lunch and dinner menus for the cold months of Autumn and Winter, including such culinary delights as traditional corned beef with mustard sauce, and loin of pork with roast pear and blue cheese, braised lentils and red cabbage. Alchemy also introduces the \$3 Lindauer Happy Hour from 5 to 7 pm, Wednesday to Saturday.

Antique Affair

The Gallery is pleased to announce the return of the popular Antique Affair, to be held in the Sir Neil and Lady Isaac Education Centre on Saturday, 26 June, 1–4 pm.

In the style of the internationally acclaimed television series *Antiques Roadshow*, members of the public are invited to bring assorted art pieces, jewellery, books, paintings and ceramics for authentication and appraisal by a number of specialists. This is a great opportunity to access expert information on your favourite antiques.

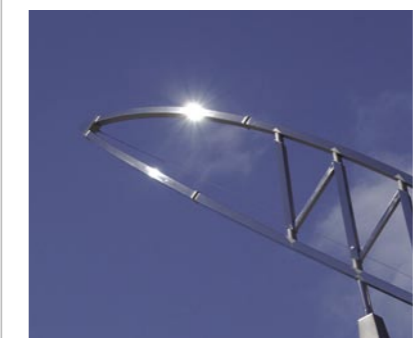


Reasons for Voyaging

The Transit of Venus, which last transpired in 1882, occurs in June this year. This occasion is important historically, as it is the Transit that brought Captain Cook to the Pacific in 1769 – the voyage that would result in the European discovery of New Zealand. The Gallery has chosen to mark this significant event with the rotation of the steel 'arcs' in the gateway sculpture, *Reasons for Voyaging*.

Created by artist Graham Bennett, the sculpture consists of an informal grouping of seven tall poles, each supporting a curved stainless steel frame. With their distinctive, gentle arcs resembling sections of the globe, these overhead elements allude to the long history of sea voyaging throughout the Pacific by also suggesting the shape of traditional Maori and Polynesian canoes and traditional navigational systems, such as star maps.

Operated by motors and digital controls, these elements are capable of subtle movement, and are programmed to move in a gradual sequence linked to lunar cycles. On 8 June, to mark this occasion, *Reasons for Voyaging* will rotate every hour on the hour between 9 am and 5 pm (the Transit occurs between 5 pm and 11 pm New Zealand time).



Reasons for Voyaging 2003 Graham Bennett

Carter Art Lecture

Philip Carter, Managing Director of Carter Group Limited, is pleased to announce that the Carter Group Art Lecture Series continues with a presentation entitled 'Wanderings in the "Cultural Desert"' by New Zealand filmmaker Gaylene Preston, discussing her working life in the participatory culture of New Zealand Aotearoa since 1951.

Preston's work has won many New Zealand and international film awards, including a Silver Clio and Mobius Award for outstanding direction of a commercial. Her work has been selected for numerous major film festivals, including Venice, Sundance, Toronto, London, Melbourne and Sydney – where in 1995 she was a member of the International Jury.

Preston is currently a member of the Board of New Zealand on Air. In 2001, she was honoured by the NZ Arts Foundation, becoming the country's first Filmmaker Laureate; and in 2002 was appointed an Officer of the NZ Order of Merit for services to filmmaking.

Her debut feature *Mr Wrong* (1984) was followed by *Ruby and Rata*, *Bread & Roses*, and *War Stories Our Mothers Never Told Us*, which had its European debut in official selection at the 1995 Venice Film Festival. She has produced several documentaries, including the award-winning feature *Punitive Damage and Coffee, Tea and Me?* Her most recent work is as writer, director and producer of the acclaimed *Perfect Strangers*.

The lecture will be held in the Philip Carter Family Auditorium at 7.30 pm on Thursday, 22 July. This is a free lecture with limited seats. Tickets will be available from First Floor Reception from Thursday, 1 July (Monday to Friday, 10.30 am – 4.30 pm – no reservations or telephone bookings taken). Limit of two tickets per person.

ON MAY 8 & 9, THE GALLERY COMMEMORATED AN EXTREMELY SUCCESSFUL INAUGURAL YEAR WITH A WEEKEND OF CELEBRATORY EVENTS.



FIRST ANNIVERSARY CELEBRATIONS

The celebrations marked the first anniversary of a landmark achievement for Christchurch and the Canterbury region: the opening of the Christchurch Art Gallery Te Puna o Waiwhetu on Saturday 10 May, 2003, an event made possible by the outstanding support of the Canterbury community.

That success has continued throughout a memorable inaugural year, with people from around the region, throughout New Zealand, and around the world visiting in record numbers – visitor numbers for the year exceeded the target of 400,000 by more than half, reaching an astonishing 623,590.

A weekend of celebrations to give thanks for the support shown to the Gallery brought thousands of visitors.

FIRST ANNIVERSARY CONCERT

On Saturday evening, 8 May, the Gallery joined with the esteemed Christchurch Symphony for the First Anniversary Concert. The Concert opened to a full house with the much-lauded show 'Homage to Monet', created by fabric artist Jenny Gillies and presented by the Southern Ballet.

Acclaimed as one of the country's most dynamic and perceptive young conductors, Music Director Marc Taddei led the CS in performances of Mendelssohn's *Hebrides Overture*, Dittersdorf's *Harp Concerto in A* (with soloist Helen Webby) and Mozart's *Symphony No. 41 in C, K.551 (Jupiter)*.

Held in the Gallery Foyer, this unique event was a great success.

FIRST BIRTHDAY PARTY

On Sunday 9 May, the Gallery held its First Birthday Party – a day-long programme of entertainment and events for all the family, which – in the best of birthday traditions – included entertainment, cake and balloons!

Thousands visited throughout the day for a variety of performances, including 'Homage to Monet', the Christchurch Symphony Brass Quintet, and members of the NZ Secondary Schools' Choir singing from the Balcony, as well as a special Birthday Quiz for children, the **Happy Birthday!** exhibition (see page 28), and an official cake-cutting ceremony with Mayor Garry Moore.

WON YEAR OLD

In the year since its official opening, the Christchurch Art Gallery Te Puna o Waiwhetu has been heralded as a triumph – and the brand identity created for it by Strategy Advertising & Design has won worldwide acclaim.

At a sparkling black tie event in Auckland, a few months after the gala opening, the unique brand identity for the Gallery, which is based around the especially developed typeface, was named best large scale brand identity at the New Zealand Design Awards.

In awarding this recognition, the judges said: “The outcome is a graphic culture transcending the simple role of identification by engaging the public with the concept of typography as a form, and with meaning ... wonderful coherence and consistency.”

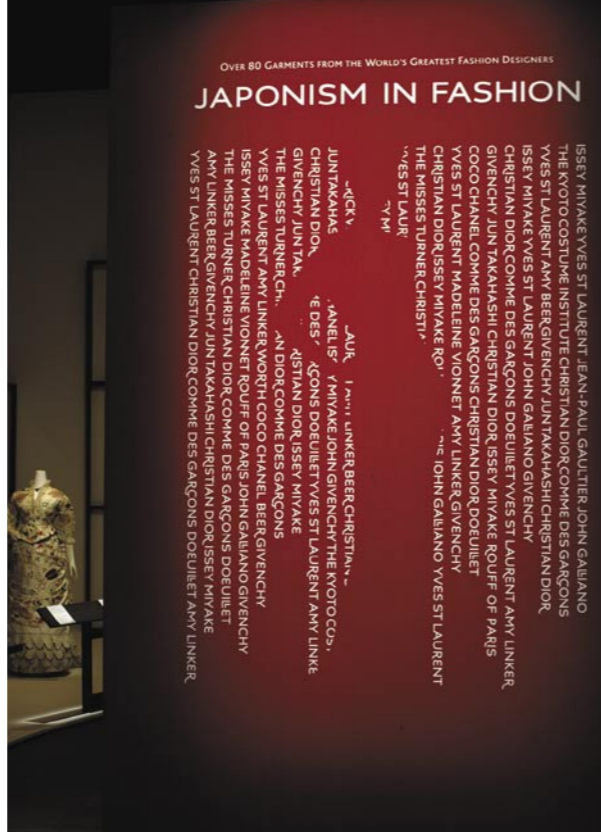
With six finalist nominations, a highly commended and two Best of Category awards, the Gallery walked away one of the heroes of the night.

For Christchurch-based Strategy Advertising & Design who developed the brand identity for the Gallery, it would be the first of a string of successes across the globe. A silver pencil at the prestigious AWARD celebrations in Sydney shortly followed. Then a Certificate of Excellence from the Type Directors Club in New York, as one of just 250 commendations chosen from 2,355 entries from 31 countries.

At the time, Gallery Director Tony Preston said, “This is just reward for an exceptionally talented creative team, who have worked constantly to promote the Gallery and all it has to offer. It is also gratifying to see the capabilities of Canterbury’s creative industries, working in partnership with arts institutions like the Gallery, recognised by their international peers.”

But it didn’t stop there, more awards followed in America, including the highly sought-after Art Directors Club of America, where the Gallery work was again singled out from more than 16,000 entries.

“It is work that we, as a team are incredibly proud of, and it is very satisfying to see something that succeeds both on a practical level, working in a hundred different ways in the marketplace, competing in the world’s toughest design contests and being given such widespread recognition,” says Guy Pask, Creative Director of Strategy Advertising & Design.



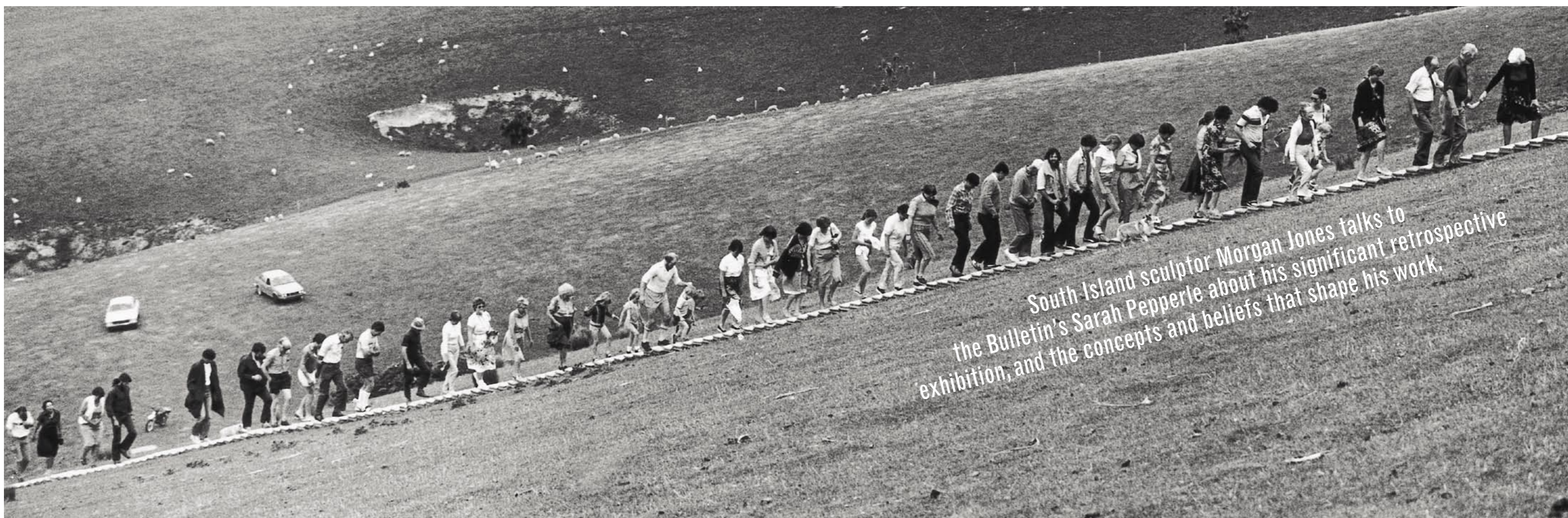
To date, the recognition includes:
NZ Best Awards – Best of Category: Large Scale Identity, Best of Category: Graphic Design, Highly Commended: Environmental Graphics, Finalist: Editorial & Books, Finalist: Graphic Design Arts
Australasian Writers & Art Directors – Silver Pencil, Large Scale Identity, Highly Commended: Editorial Design
Museums of Australia Design Awards – Highly Commended: Promotional Design
New York Type Directors Club – Certificate of Excellence, Series
Art Directors Club of America – Highly Commended
Clio Awards – Bronze Clio





IN RETROSPECT

300 Steps 1982 Morgan Jones. Installation view, Mt Gay, South Canterbury



For Morgan Jones, less is more. A master of rigorously crafted geometric abstractions, he has been making sculpture since the mid-1960s, establishing himself as a leading artist of his generation with his interpretation of a rural vernacular architecture. Jones' retrospective exhibition at the Gallery provides an overview of the enduring themes that have given impetus to his works.

In the past, you have at times chosen to exhibit in isolated rural sites rather than conventional contexts. What was your motivation for this?

This really started as an anti-gallery thing, in the sense that I wanted to make sculpture that in context and size could only stand in the landscape. I wanted people to come on my installations by chance. I also wanted to try and hint at the transitory nature of life. Most of what I've made, although constructed of tanalised pine, will inevitably slip into decay and disappear. This was uppermost in my mind when I first got the idea for *300 Steps*. This was built on a hillside over a period of three months. I invited an audience to witness the final step being made and set into position. On the invitation there was a road map showing how they could get to the site. I thought this helped to reinforce the idea of the installation's isolation. As I left the scene and disappeared over the top of the hill, everyone walked up the steps – something that couldn't have taken place in a gallery! Because of that, I started to see the connection between life – the human figure – and the landscape. In a sense it was an accidental discovery.

Your earlier works often referenced farm practices and rural countryside. What brought you to this focus?

I was teaching in a rural area at the time. I also think it's relevant that farming is in my blood. All my Welsh uncles and aunts – nine of them – were either farmers or farmers' wives. My father was the only one of his siblings who left the land and went to work in the city. In 1939, I was living with my family on the outskirts of London. At the start of the Second World War we moved to South Wales, where I stayed on my grandfather's farm with my mother and brother. Later, before I came to New Zealand, I worked on an uncle's farm. When I arrived in this country I worked in the bush and then as a herd tester. And now, of course, I have come full circle: I live on a farm.

I first started to reference the farm when I assembled wall

reliefs out of old harness leather. This led to constructions made of wood and leather, vaguely reminiscent of something you would find hanging in an implement shed, their purpose not defined, but objects that had once briefly been associated with agricultural production.

The materials you have used – especially tanalised timber, galvanised nails and bolts, barbed wire and corrugated iron – relate both to farm life and to themes of imprisonment. Was a conscious shift involved in the adoption of these materials?

Yes – and this, of course, could only have come about after I had explored the materials of the farm, particularly the leather from old harnesses. This was vitally important because the word harness, in a sense, means imprisonment, under control. You literally bind an animal, usually a horse,

so that it will work for you without chance of escape. Thinking of this, I realised there was an analogy between the farm and the prison. I refined the analogy so that prison became concentration camp. On a farm every single animal is a prisoner. It is grouped, sorted, and finally, with great premeditation, killed. The materials I used reflect this idea. Barbed wire, corrugated iron, pine posts, galvanised nails, nuts and bolts, are the materials of both structures. They have a rather clean, clinical look. Also, and I think this is important, they hint at a certain minimalism, an area I am always attracted to.

Many of your works consider how we treat one another, in political and humanitarian senses. How easy is it for you to express that through sculpture?

Well, although I enjoy writing, I think I would find difficulty in expressing in words man's inhumanity to man. That is, essentially, the idea I want to convey. With the shorthand of sculpture, though, I find this far more achievable. In particular, using the metaphor of the farm, I can allude to the Holocaust and racial discrimination, two themes I have used in the past with my outdoor installations. This is difficult to explain, but by using the language of sculpture, rather than words, I feel I am more an observer than a participant. I am more at ease being one step removed. It gives me greater freedom to say what I think is relevant.

New Zealand, as a young country, is in many ways still considering its cultural and political identity. In terms of using sculpture to make a conscious

statement on aspects of society and humanity, how has this impacted on your works?

I have always considered it a great privilege that, at the age of twenty one, I was able to immigrate to New Zealand and make this country my home. I am fiercely proud of my New Zealand citizenship. Of course you would like to think you are making some small contribution to New Zealand's emerging culture; whether you are or not is debatable. In any case, this usually becomes apparent historically, hardly ever during your lifetime. This, after all, has often been the prerogative of the immigrant: you see things in a different context, partly because you have come from another culture, but also because you are standing in an alien place and need to shape your new environment.

Your works are often quite simple structures that rely on context and environment to allow full understanding of them. To what extent does the viewer need to be aware of external themes and considerations to understand your work?

I suppose there are different levels to many areas of the arts – music, poetry, the visual arts, to name only a few. I am not convinced the viewer needs to know anything about my work other than what stands in front of their eyes. I don't believe my sculpture is complicated – though I may be wrong. A psychiatrist once bought two of my early pieces and greatly surprised me when he told me what I was really revealing! I think explanations, if they become too wordy, tend to dissipate the message, as well as doing something irretrievable to the messenger.



Untitled 1993 Morgan Jones. Tanalised pine. Installation, 'Whakatipua', Central Otago



Left: *Natural Selection* 1985 Morgan Jones. Wood, iron, acrylic. Installed in Centre Court of the Robert McDougall Art Gallery. Collection of the Gallery
Right: *Gap* 1980 Morgan Jones. Tanalised pine and river stones. Installation either side of Waingawa River, Masterton. Hansells Sculpture Exhibition





Photograph of the artist at work

Your art has been described as ‘robustly sceptical’ – how does that sit with you?

I can see it could be true. I have always questioned everything. Smugness needs a stick of dynamite under it occasionally. I feel uncomfortable accepting the status quo. I like to move on, shift things around, present a mirror image, look at things in a different way.

Since 1981, many of your works have incorporated actual steps – what is their significance?

There is a simple answer to this: they are a means of escape. That is their primary purpose in my sculpture – to escape from one place to another. In moving upward, you are advancing towards an undefined objective, another place. I always think of them as a means of ascent, rather than descent. In this sense they are related to my theme of imprisonment.

In formulating your retrospective exhibition, have you noticed any constant threads that only become discernible when viewed as a suite?

I don't think I could truly answer this question until I've seen the completed installation of the exhibition [this interview took place prior to the installation]; however, I can tell you what I would like to see. Paramount would be a feeling of evolution, that one piece had grown out of the one preceding it. One of the greatest influences on my early life as a sculptor was the work of Ernest Hemingway – his relatively sparse output displayed great integrity and followed, I believe, a definite curve. He never repeated himself. It was only after his death that this apparent artistic integrity was harmed by the publication of work

“One thing I feel I can be certain of: my future work will gradually become more reductive, while at the same time it will be involved with concerns I can only now feel myself exploring.”

he should have destroyed during his lifetime. So, I hope my retrospective doesn't show too much duplication. Naturally enough, I would also hope that my themes of individual freedom and the sanctity of human life are a fairly constant thread throughout my work.

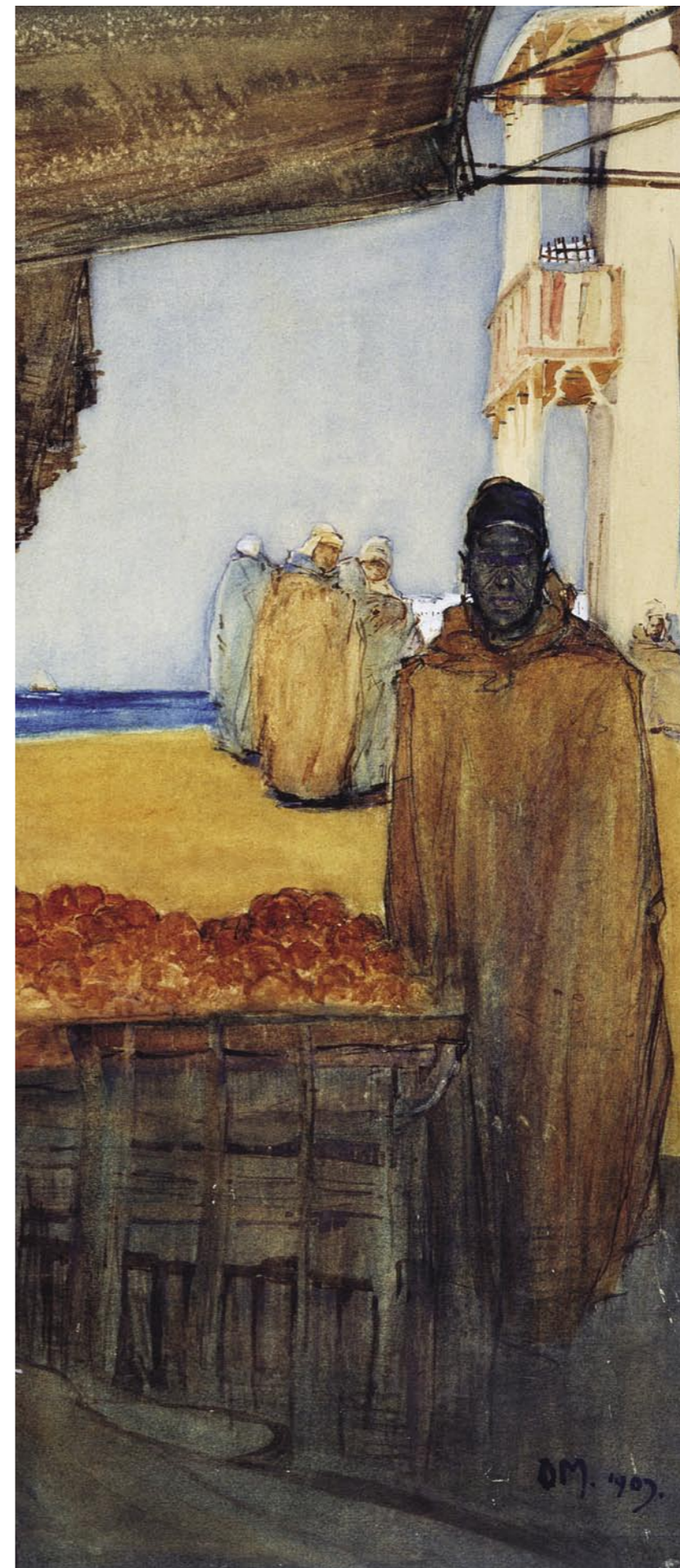
So how does the future lie? Do you see yourself further developing your interest in the rural New Zealand vernacular, or will we see something different?

One thing I know for certain: you can never look back. It would be easy to select an area of land and build something on it with the materials I used during the eighties, but one has to move on. I am still attached to the materials I have been using for the past ten years or so – copper, aluminium, planed, untreated pine. They have not, so far, reached the end of their shelf life. They still have possibilities. They are also minimalism friendly. So one thing I feel I can be certain of: my future work will gradually become more reductive, while at the same time it will be involved with concerns I can only now feel myself exploring.

Morgan Jones is a self-taught sculptor who has been a practicing artist since the mid-1960s. He lives and works in Central Otago.

Morgan Jones: Journeys and Decisions is in Touring Galleries A and B, ground floor, from 23 July to 25 October. A catalogue is available from the Gallery Shop.

Related Events: Montana Wednesday Evenings: Floortalk, July 28, 6.00 pm. Morgan Jones will give a floortalk on his retrospective exhibition, **Morgan Jones: Journeys and Decisions**. Venue: Touring Galleries, ground floor.



Owen Merton Expatriate Painter

In 1904, aged just 17 years, Owen Merton (1887–1931) made the decision to leave New Zealand and embark on the well-worn path of so many of New Zealand's finest expatriates. As a young artist at the turn of the century, the lure of Europe must have been great. Despite risking loss of profile at home and a struggle for identity abroad, Merton worked tirelessly to earn himself the reputation of a watercolourist of distinction.

Merton has not achieved the same level of fame within New Zealand as many expatriate painters of his generation, partly because he has had little exposure here, and partly because his most innovative works were not seen in this country until more than thirty years after his death. Recent research on Merton has revealed the rich and complex life and career of an accomplished painter working within the world of New York modernism. **Owen Merton – Expatriate Painter** makes possible a reassessment of this undervalued artist.

The following excerpts are taken from an essay written by Guest Curator Dr Roger Collins, published in the catalogue that accompanies the exhibition.

Excerpt 1

Merton's colour received frequent favourable comment in these years [1907–1909]. Works seen in Christchurch in June 1907 [...] showed 'a fine appreciation of colour,' according to the *Press's* reporter; 'The colouring is mostly pleasing,' said an unidentified Wellington newspaper in 1908; and 'Mr Merton, in the major portion of the collection, has been very effective in his use of colour,' observed the *Lyttelton Times* in February 1909.¹ On another occasion, Merton was placed in a group of 'exponents of the atmospheric school [...] who are examples in the strongest way of the movement towards tone and colour'.²

Some individual works came in for more detailed comment, including *Fruit Stall, Port Said*. The *New Zealand Times* spoke of 'a blaze of colour' while the *Evening Post* took obvious pleasure in naming the colours: red, black, orange, brown, sapphire, white. [...] In 1908, the *Evening Post's* writer [...] went beyond description to identify the importance of the colour of a heap of oranges which provided 'a strong note', 'a sort of chromatic staccato', recognised as one of Merton's traits.³



Excerpt 2

Merton spent the summer of 1911 in a group led by [Percyval] Tudor-Hart, painting in the Spanish Basque country where he continued to study architectural forms, usually, but not exclusively, expressed in a bright palette. In the coastal town of Pasajes, for instance, he was attracted to 'Victor Hugo's house', as it was called. The French writer had once stayed there and a commemorative plaque recorded the fact. 'Victor Hugo's house is a delight in itself,' Merton told his mother. 'Quite apart from its sentimental interest, every stone in it is charming. I don't believe there is a house in Fontarabia as beautiful, and I hope I shall have at least one thing of it done.' He then confessed that he was inclined to 'loaf horribly' but, with an active professional conscience, admitted that the sight of some old houses or other [would] be sufficient to get [his] blood up'.⁴

Excerpt 3

Merton was already a spontaneous colourist [...] conscious of the scientific side of his craft. Too conscious perhaps, for he seems to have become entangled in ideas and hampered

in his painting by earnest attempts to master theoretical issues. Nevertheless, he was slowly working through this problem: 'I think I am learning a lot about colour. The theory that I have driven into my head actually simplifies things enormously'.⁵

But he was more than a conscientious student unpicking ideas. He saw the world as a highly coloured place, and when he took the time he could paint a word-picture every bit as rich and sensual as those he made in watercolour.

[...] when I climb any height at all, I believe I am looking at the most wonderful landscape I have ever seen. The rock of the hills, on which it is all built up, is red, and orange, and neutral colours, that is set down on a wonderful smooth plain of blue violet & grey, & all upon the hills which are scarred by yellow & red bands of roads & walls, and the thickest green foliage, & growths of plants, (the way the lemons grow so upright, & strong pushing, was new to me) cover tightly everything over, & solid houses stand wherever they can manage to in the crush. Green here is wonderful because it is in the midst of so much of the opposite colours [...]⁶

¹ *Press*, 11 June 1907, p. 7; un sourced clipping, 1908, Thomas Merton Centre (TMC), Kentucky; *Lyttelton Times*, 25 February 1909, p. 3.

² *Lyttelton Times*, 24 March 1908, p. [8].

³ *Evening Post*, 28 September 1908, p. 3.

⁴ Owen Merton (OM) to his mother, Gertrude Merton (GM), Pasajes, 17 October 1911 (Humanities Research Center, University of Texas, Houston, Texas (HRC)).

⁵ OM to GM, Amalfi, 20 May 1913 (HRC).



Excerpt 4

Merton's constant concern had been to find a firm structure for his pictures, and most of the [Bermuda] paintings feature a straight horizon, sometimes interrupted by low hills, usually placed about halfway up the picture. The broad skies are pulled down vertically, the fore- and middle-grounds are stacked up in bands, and three-dimensional illusion is sacrificed to an emphatically flat picture plane. It is almost as if, especially in paintings such as *Burning Fields and Cold Motion of Stillness* (1922–23), he were trying to illustrate the following description in [Evelyn] Scott's autobiographical memoir, *Escapade*, completed in Bermuda and published in July 1923.

The sky, without a sun, is a formless solution of light, and the horizon rises against it and is flat like a wall with a deep-colored steel edge. Straight up over the house, clouds, dull purple, move across the zenith with vast unhurried rapidity. The sun bursts open the sky. On the cold ocean it makes a pool of hot glass. The horizon line, momentarily illuminated, is thin like white-hot wire stretched taut.⁷

Page 10: *Fruit Stall, Port Said* (detail) 1907 Owen Merton. Watercolour. Collection of the Museum of New Zealand Te Papa Tongarewa, Wellington
Facing page: *Basque Houses* (detail) 1911 Owen Merton. Watercolour. Collection of The Suter Te Aratoi o Whakatu, Nelson
Below: *Burning Fields and Cold Motion of Stillness* 1922–23 Owen Merton. Watercolour. Private collection, New Zealand

Indeed, Scott would later make the plausible claim that she had influenced Merton's art: 'Actually the constant contact with my much clearer mentality has given continuity [*sic*] to his intuitions and sharpened his own mental sense in art'.⁸

Owen Merton – Expatriate Painter is 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. A 32-page full-colour catalogue is available from the Gallery Shop.

Related Events

Friends' Speaker of the Month, June 16, 10.30 am. Dr Roger Collins presents 'Rediscovering Owen Merton: The Travels of a Biographer'. Friends \$2.00, public \$5.00. Venue: Philip Carter Family Auditorium, ground floor.

Montana Wednesday Evenings: Floortalk, August 25, 6.00 pm. Dr Roger Collins, biographer of artist Owen Merton and guest curator of the exhibition will discuss the works in the exhibition. Venue: Ravenscar Gallery, ground floor.

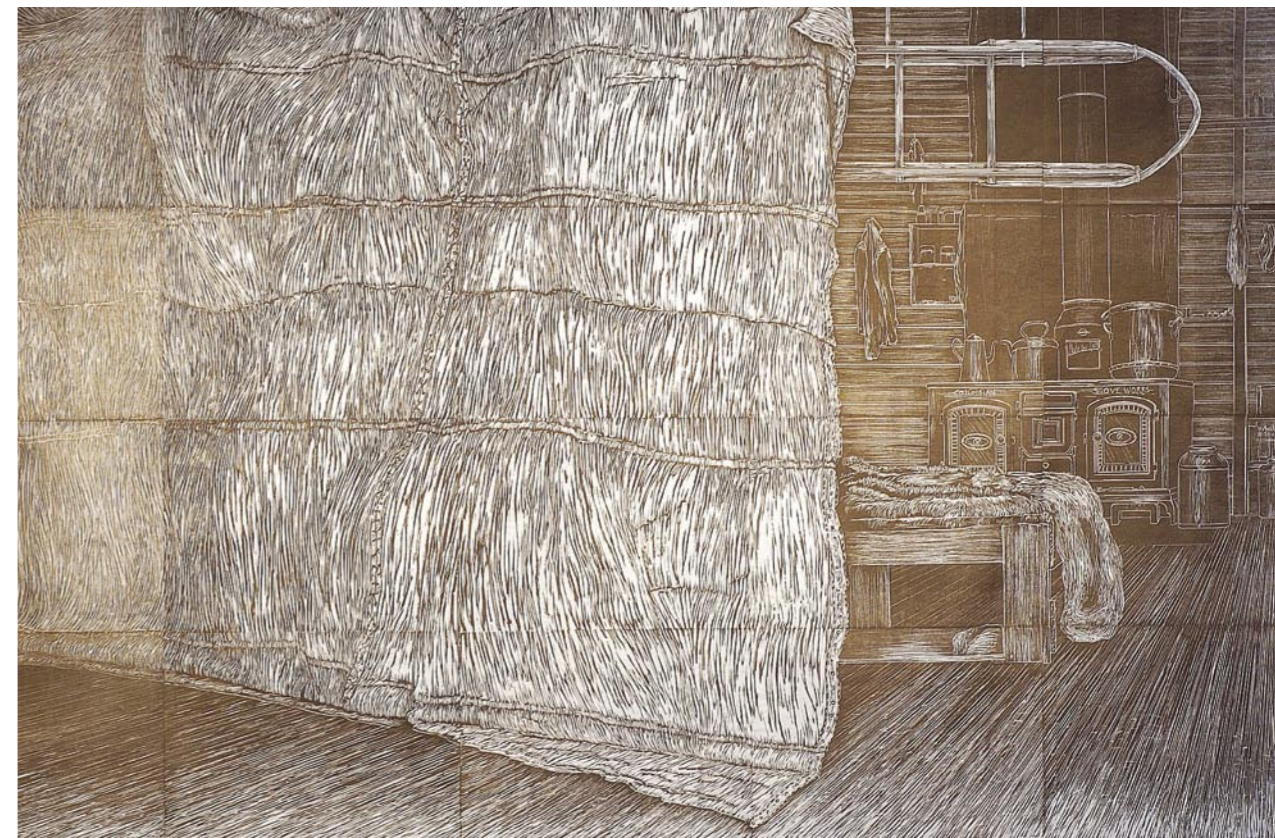
Montana Wednesday Evenings: Lecture, June 16, 6.00 pm. Art historian Julie King will discuss 'Artists at Home and Away', focusing on Owen Merton and the expatriate generation. Venue: Philip Carter Family Auditorium, ground floor.

⁶ OM to GM, Amalfi, 21 August 1913 (HRC).

⁷ Evelyn Scott, *Escapade*, New York, Carroll & Graf, 1927, p. 96.

⁸ Evelyn Scott to her friend, the writer Lola Ridge, [New York], 18 July 1925, Lola Ridge Papers, Sophia Smith Collection, Smith College, Massachusetts.

PLACE A STANDING



Local artist Denise Copland talks to curator Peter Vangioni about her new installation at the Gallery, and her experiences on the Ice.

What areas of Antarctica did you visit during your time as an Antarctic Arts Fellow?

On Ross Island, I went to Scott Base, into the Imax crevasse, and Scott and Shackleton Historic hut sites at Hut Point, as well as Cape Evans and Cape Royds. On the main Antarctic continent, I visited the Dry Valleys and Cape Geology.

What effect did your visit have on your work?

I gained a deeper physical and psychological 'reading' of the unique environment, which strengthened the underlying concepts of my work and influenced the processes and materials I used in the installation *A Standing Place*.

Were there any features of the landscape that particularly inspired you?

The sea's frozen surface and the tracery of patterns within caused by the continuous cycle of freeze and thaw, the enormous pressure created by sea's movement and ultimately the collision of the ice with the land – all this gave me much to draw from and contemplate. The tones of white and blue reflected from the surfaces of land and sea, punctuated by the greys of the distant Trans-Antarctic mountains, was

inspiring. Also, the contrasts of the atmospheric conditions (24-hour sunlight and then the ferocity of a blizzard I was very lucky to have witnessed) and spaces (the confinements of the historic huts and expanses of the frozen environment) continue to influence my thinking and work.

The extreme cold of Antarctica would have placed certain limitations or challenges on your working methods. How did you deal with this?

I was taken out of my comfort zone and into the unknown, resulting in new ways of working, thinking and responding to elements of chance and change. Prior to my trip, and with the aid of my fridge's freeze box, I experimented with various drawing and print media. This helped me to anticipate which media would withstand the cold conditions I would find on the Ice. I took only the media and materials that would not contaminate or damage the near pristine environment. In this regard, Antarctica New Zealand staff were extremely helpful and accommodating of my requirements.

Human endeavour and interaction with the environment has been a recurring theme in your work. Here, you focus on Ernest Shackleton's

expeditions to Antarctica. How has this narrative developed?

Of all the research undertaken on Antarctica, the accounts of explorers and scientists of the Heroic Age inspired me, in particular Sir Ernest Shackleton. He had the leadership qualities, inner reserves and character needed to survive isolation and the extremes of nature. In my view, Antarctica was his standing place, a place he mapped with his eyes, body, mind and writing – hence the title of this installation and the works within it. Visiting Antarctica allowed me to stand where he stood, to get a glimpse of what he faced, and to make drawings of the physical marks he left behind.

A Standing Place breaks away from traditional printmaking practices and includes several three-dimensional artworks. Do you see this as an important element/development in your work?

The questions that arose in this installation to a degree dictated which direction the work might take. Three-dimensional elements were essential. My aim was to try and capture something of the delicate and unfathomable aspects I had experienced in Antarctica; for example, the glowing light, and what lay above and below the surface on

which I stood – the shadow signatures within these frames of reference. The lightbox and use of three dimensions seemed appropriate for this.

To convey Antarctica's vastness, its chilling climatic changes and its essence in a confined space was a challenge. The concepts and placement of the works within this space were carefully considered: the four works entitled *A standing place* at the north end of the gallery touch on human elements, such as Shackleton; the large embossed work entitled *the lure of little voices* at the opposite end alludes to the visual and physical transience and mysterious nature of Antarctica, with which Shackleton was so absorbed. The larger freeze and thaw lightbox alludes to the frozen sea over which Shackleton trekked in his journey to the South Pole.

Denise Copland was one of three 2001/02 Antarctic Arts Fellows, and has been a practicing artist since 1978. She lives and works in Christchurch.

The artist would like to acknowledge Antarctic New Zealand and Creative New Zealand for their generous support in funding the Artists to Antarctic Programme.

A Standing Place is in the Tait Electronics Antarctica Gallery, from 9 April to 1 August.

Left: *the lure of little voices* (detail) 2004 Denise Copland. Embossed Zerkall 300gsm paper
Right: *A standing place* (detail) 2002–3 Denise Copland. Woodcut on treated canvas

An Acquired Taste

The process of acquiring artworks for the Gallery is both lengthy and involved. As Christchurch's public art museum, the Gallery has a responsibility to collect artworks that contribute to the development and quality of the Gallery's permanent collections on behalf of the city's present and future citizens, and so continue to build upon what is already one of the country's finest art collections.

To begin with, the permanent collections consisted solely of gifts, loans and bequests. However, since 1949 the Gallery has received an annual acquisitions allocation from the Christchurch City Council. Today, the collections number over 5,600 works and include paintings, sculptures, prints, drawings, photographs, textiles, ceramics and glass.

Acquisitions are selected by a committee made up of the Gallery's three curators (Historical, Contemporary and Works on Paper) and the Gallery Director. The Committee develops a three-year acquisitions strategy, which outlines key targets for acquisition and gaps in the current collections. Any member of the committee can recommend an acquisition by circulating an acquisition proposal that outlines the details of the work and its significance. Where possible, members of the committee view the work either by visiting the artist's studio, dealer galleries or having the work brought to the Gallery. Occasionally, works are also acquired through auction. Gifts and bequests are subject to the same process of consideration and are not accepted unconditionally.

Artworks may come to the attention of the committee via a number of avenues. The Gallery may be approached by an artist, or by a member of the public looking to gift or sell a work. However, the most common scenario is that the curatorial team will be aware of a particular artist whose work has developed to a level where acquisition is appropriate, or will find that a targeted work has become available on the art market.

Artworks are selected for their intrinsic cultural and aesthetic merit, and a particular emphasis is placed on reflecting the achievements of artists with a connection to Canterbury. More than 700 artworks were collected over the last four years.

FELICITY MILBURN

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

Timeline of Events



Recent Acquisitions 2000–2004 is an exhibition of 24 artworks acquired since the turn of the millennium. The works have been selected by the Gallery's curatorial team – Neil Roberts (Manager of Collections/Senior Curator), Felicity Milburn (Contemporary Art) and Peter Vangioni (Works on Paper) – to reflect a sample of the outstanding works that have enhanced the permanent collections in recent years. Artists include Julian Dashper, Rita Angus, Sandra Thomson, Leo Bensemann and Evelyn Page; the artworks range in watercolours and oils, photographs, mixed media and sculpture.

Recent Acquisitions 2000–2004 is in the W.A. Sutton Gallery, ground floor, from 11 June to 26 September.

In order to maintain the Gallery's standing as having one of New Zealand's foremost art collections, we depend increasingly upon the generosity of bequests and donations. If you would like to receive information on how to make a lasting contribution to the cultural heritage of Canterbury and, indeed, New Zealand, please telephone (03) 941 7367 to request a guide to bequests and donations for the Gallery.

Gallery Accession #2000/76

A highlight amongst the recent works on paper acquisitions is Ralph Hotere's watercolour *Drawing for Requiem Series*, acquired, along with several other Hotere works, through the W.A. Sutton bequest in 2000. Flowing watercolour washes overlaid with precisely executed pinstripe lines of paint create a striking contrast between the spontaneous and the orderly. Hotere's *Requiem* series (1973–74) refers to the Catholic mass for the dead, using dark, subdued tones to imbue a sense of contemplative reflection.

PETER VANGIONI



Drawing for Requiem Series 1974 Ralph Hotere. Watercolour. William A. Sutton Bequest, 2000

Gallery Accession #2002/222.a-i

Christchurch-born artist Tony Bond regards art-making as a chance to 'create something new' and, in both form and title, his sculptures reveal a playful and explorative imagination. *Formunculata*, an elegant, slyly provocative and exquisitely crafted work in fired clay, is typical of his



Formunculata 2002 Tony Bond. Fired clay. Purchased from Campbell Grant Galleries, 2002

practice. Curvaceous shapes, with more than a suggestion of bodily forms, are finished with a delicate crazing achieved using a classical slip glaze technique called terra sigillata or 'earth seal'.

FELICITY MILBURN

Gallery Accession #2003/107

One of the most recent acquisitions for the historical painting collection is *Admiral Byrd's Flagship and Sailors Playing* by Canterbury-born colourist Evelyn Page, purchased with assistance from the Stirrat Bequest, 2003. The painting depicts US sailors from the ship Mt Olympus playing ball on a Lyttelton wharf before leaving for Antarctica with the US Navy Antarctic Development Programme (Operation High Jump) in 1946/47. Page made this painting while the ship was berthed at Lyttelton in January 1947, and this is possibly the last work she did in Canterbury before

moving to Wellington. Richard E. Byrd (1888–1957) was a pioneer polar explorer who made several expeditions to Antarctica in the early decades of last century.

NEIL ROBERTS



Admiral Byrd's Flagship and Sailors Playing 1947 Evelyn Page. Oil on canvas/board. Purchased with assistance from the Stirrat Bequest, 2003



Arts & Crafts Canterbury Style

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."

WILLIAM MORRIS, 1880

The British Arts & Crafts movement was a social and political movement, as much as an art movement: working and living conditions for people must improve, and each and every person should be allowed beauty in their lives. Objects designed to enrich daily existence – the home made beautiful – were at the heart of the movement.

Appropriated with enthusiasm in New Zealand, the movement gathered new characteristics, principally in terms of the motifs used, including Maori motifs, and indigenous and introduced flora and fauna. The movement here did not make the step into multiple production, and so individually hand-crafted works remained a defining characteristic of the local movement.

Canterbury, particularly the Canterbury College School of Art, became a key participant from the late nineteenth century onwards. The artists of Canterbury, both fine and

applied, practiced woodcarving, modeling, art metalwork, jewellery, and illumination and illustration, emulating and developing British tastes and styles. Over the summer of 1906/07, Christchurch was the site of the largest collection of British Arts and Crafts ever seen outside Britain, displayed at the 'New Zealand International Exhibition of Arts and Industries'. In many ways, the movement has never lost its place in the lives of Cantabrians.

Guest curated by art historian Ann Calhoun, the exhibition *Arts & Crafts Canterbury Style* provides an overview of the movement in Canterbury.

Arts & Crafts Canterbury Style is opening in the Touring Galleries A and B, ground floor, from 19 November to 27 February 2005.

Above: *Butterfly design on round base* c.1926 Chrystabel Aitken. Design, 206 mm diameter. Collection of the Macmillan Brown Library, University of Canterbury

Coming Events

Visit our website at 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 latest search and discovery **Holiday Quiz** for family groups and children is available daily, 3–18 July. See the Noteworthy pages for more information.

June

- 2 **6.00 pm Montana Wednesday Evenings: Lecture**
Kerry McCarthy, Curator of Pictorial Collections at the Canterbury Museum will present 'Early Photography of the Canterbury Region', giving us a fascinating view into the images of our past. This programme is in association with the exhibition **George D. Valentine: A 19th Century Photographer in New Zealand**.
Venue: Philip Carter Family Auditorium, ground floor.
- 4 **3.00 pm Mu Vi: music video clips from Germany**
Lars Henry Gass, Director of the Obenhausen Festival, will introduce a series of contemporary music videos. Made possible courtesy of the Goethe-Institut and the Physics Room, which is funded by Creative New Zealand, this programme is in association with the exhibition **FotoKunst**. Admission \$5.00.
Venue: Philip Carter Family Auditorium, ground floor.
- 9 **6.00 pm Montana Wednesday Evenings: Film and Discussion**
American Burqa is an experimental documentary film by Shahin Yazdani, a Christchurch-based Iranian filmmaker, and Chicago filmmaker Hossein Khandan. Three women of different ethnic backgrounds don the burqa to experience viscerally the restrictions imposed by the traditional attire. In conjunction with the film screening, Shahin Yazdani will speak of his personal experiences in Iran.
Venue: Philip Carter Family Auditorium, ground floor.
- 16 **10.30 am Friends' Speaker of the Month**
In association with the exhibition **Owen Merton – Expatriate Painter**, art historian Dr Roger Collins presents 'Rediscovering Owen Merton: The Travels of a Biographer'.
Friends \$2.00, public \$5.00.
Venue: Philip Carter Family Auditorium, ground floor.
- 16 **6.00 pm Montana Wednesday Evenings: Floortalk**
Dr Roger Collins, biographer of artist Owen Merton and guest curator of the exhibition **Owen Merton – Expatriate Painter**, will discuss the works in the exhibition.
Venue: Ravenscar Gallery, ground floor.



Marseilles 1927 Owen Merton. Drawing and wash. Collection of the Gallery, presented by Miss M. L. Grigg 1932

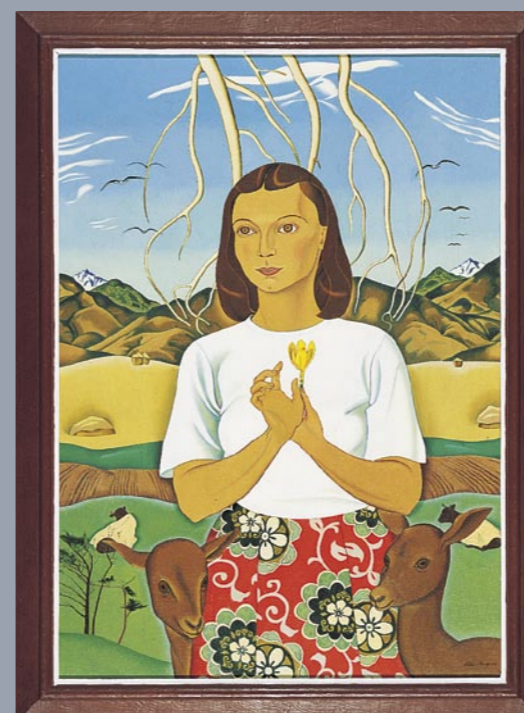
- 23 **6.00 pm Montana Wednesday Evenings: Lecture**
Dr William Rollins, Head of Department of the School of Languages, University of Canterbury, will present 'FotoKunst in Context', discussing aspects of German culture and society in association with the exhibition **FotoKunst**.
Venue: Philip Carter Family Auditorium, ground floor.
- 30 **10.00 am LocArt**
This event is open to Friends of the Gallery only. Friends are invited to visit the studio of Liz Rivers and hear Liz and her daughter Kate discuss their work. Please see the Friends pages for more details.
- 30 **6.00 pm Montana Wednesday Evenings: Lecture and Demonstration**
Lynn Campbell, Conservator (Works on Paper) at the Gallery presents 'Protecting Your Family's Heritage for Future Generations'. This programme will introduce important archival issues involved with saving the photographs and documents that record your family or community history. The programme is in association with **George D Valentine: 19th Century Photographer in New Zealand**.
Venue: Philip Carter Family Auditorium, ground floor.

July

- 7 **6.00 pm Montana Wednesday Evenings: Floortalk**
Jennifer Hay, Curatorial Assistant (Contemporary Art) at the Gallery, will discuss aspects of contemporary portraiture and the ways in which artists have used the human face as a vehicle for in-depth statements on the personality of the sitter or artist. This programme is in association with the exhibition **Portraits and Personalities**.
Venue: Monica Richards Gallery, first floor.
- 14 **10.30 am LocArt**
This event is open to Friends of the Gallery only. Visit the studio of Sue Upritchard to view and hear about her work. Please see the Friends pages for more details.

Coming Events

- 14 **6.00 pm Montana Wednesday Evenings: Meet the Artist**
Grahame Sydney, a leading New Zealand artist, will discuss 'My Works as Self Portraits'. This lecture is in association with the **Portraits and Personalities** exhibition, in which Sydney's *Self Portrait at Fifty* features.
Venue: Philip Carter Family Auditorium, ground floor.
- 21 **10.30 am Friends' Speaker of the Month**
Julia Morison, Head of Painting at the School of Fine Arts, University of Canterbury, discusses her works.
Friends \$2.00, public \$5.00
Venue: Philip Carter Family Auditorium, ground floor.
- 21 **6.00 pm Montana Wednesday Evenings: Lecture**
Art historian Julie King will discuss 'Portraits of the Artist', looking at how artists have been represented in New Zealand art. This lecture is in association with the exhibition **Portraits and Personalities**, in which a number of the works feature portraits of artists.
Venue: Philip Carter Family Auditorium, first floor.
- 22 **7.30 pm 2004 Carter Group Art Lecture**
Film maker Gaylene Preston presents 'Wanderings in the "Cultural Desert"', a discussion of her working life in the participatory cultural of New Zealand since 1951. See the Noteworthy pages for more information.
Venue: Philip Carter Family Auditorium, first floor.
- 28 **6.00 pm Montana Wednesday Evenings: Floortalk**
Otago-based sculptor Morgan Jones will give a floortalk on his retrospective exhibition, **Morgan Jones: Journeys and Decisions**.
Venue: Touring Galleries, ground floor.



A Goddess of Mercy (date unknown) Rita Angus. Oil on canvas. Collection of the Gallery, purchased by Christchurch City Council, 1956

August

- 4 **10.00 am LocArt**
This event is open to Friends of the Gallery only. Visit Lincoln University where Dick Lucas will lead a tour of the University's art collection. Please see the Friends pages for more details.
- 4 **6.00 pm Montana Wednesday Evenings: Film**
Storming the Citadel is a fascinating film in which the famous American artist Robert Motherwell discusses the philosophies and techniques of the Abstract Expressionist movement in America in the twentieth century. This programme is in association with the exhibition **Soundings**.
Venue: Philip Carter Family Auditorium, ground floor.
- 11 **6.00 pm Montana Wednesday Evenings: Meet the Artist**
Ross Gray, whose exhibition **Soundings** is in Touring Gallery C from 23 July, will discuss current and previous works from his career. This will be followed by a visit with the artist to the exhibition.
Venue: Philip Carter Family Auditorium, ground floor.
- 18 **10.30 pm Friends' Speaker of the month**
Gallery Librarian and Archivist Tim Jones will speak about some of the gems in the Gallery's archives collection.
Friends \$2.00, public \$5.00
Venue: Philip Carter Family Auditorium, ground floor.
- 18 **6.00 pm Montana Wednesday Evenings: Floortalk**
The Gallery's curatorial team, comprising Neil Roberts, Manager of Collections and Senior Curator, Felicity Milburn, Curator of Contemporary Art, and Peter Vangioni, Curator of Works on Paper, will give a floortalk on aspects of the **Recent Acquisitions 2000–2004** exhibition.
Venue: William A. Sutton Gallery.
- 25 **6.00 pm Montana Wednesday Evenings: Floortalk**
Art historian Julie King will discuss 'Artists at Home and Away', focusing on Owen Merton and the expatriate generation, in association with the exhibition **Owen Merton – Expatriate Painter**.
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.

The 22nd AGM of the Friends of the Christchurch Art Gallery was held on 31 March 2004. The Committee for this year is: President, Marianne Hargreaves; Treasurer, Tim Tee; Secretary, Cheryl Comfort; Vice-President, Helen Peate; Executive Committee Members, Rebecca Garside, Jocelyn Gilchrist, John Jones, Cheryl Lucas, Margaret Luisetti, John Stringer and Val Wisely.

Royal Over-Seas League

London Accommodation

The Royal Over-Seas League is a self-funded Commonwealth organisation which offers clubhouse facilities to members, organises Commonwealth art and music competitions and develops joint welfare projects with specific countries.

Membership to the League provides access to their superior accommodation in central London, including restaurants, bar, conference rooms and a superb garden adjoining Green Park – an ideal base for touring the galleries of London's West End.

Profits are invested into an extensive programme of awards and scholarships for young artists and musicians. Friends are invited to join the League for just \$45, with membership extended until the end of 2005.

For more information, contact Lyn Milne (Director, NZ), tel 0800 668 244 or email royalo-s@xtra.co.nz.

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.

Roger Collins

Rediscovering Owen Merton: The Travels of a Biographer

Wednesday, 16 June, 10.30 am

Dr Roger Collins is a former French and Art History lecturer at the University of Otago and has published works on early French Naval draughtsmen in the Pacific (including artist Charles Meryon) and on New Zealand artists John Hoyte, Girolamo Nerli, Grace Joel and Frances Hodgkins among others. In recent years, Dr Collins has worked on a biography of expatriate painter Owen Merton, documenting his career, drawing on his letters and his connections with literature, music and ballet and

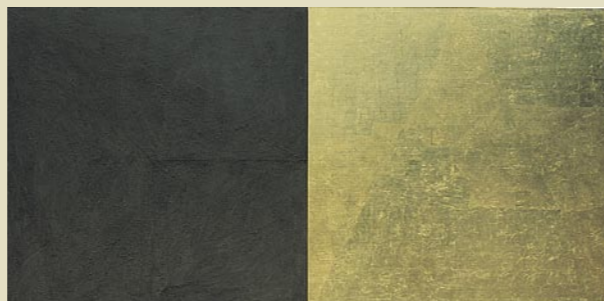
visiting places where he lived and painted. Dr Collins is Guest Curator of the exhibition *Owen Merton – Expatriate Painter*, opening on 6 June.

Julia Morison

Recent Work

Wednesday, 21 July, 10.30 am

Julia Morison, Head of Painting at the Canterbury School of Fine Arts, is a well-known Christchurch artist who has been the recipient of many awards, such as the Möet & Chandon Residency in France and the Dunedin-based Frances Hodgkins Fellowship. Originally known for her hard-edge abstractions, her later works link ancient modes of structuring knowledge, such as alchemy and kabbalism, with modernist logos and a palette of ten symbolic materials for 'paint'. She often blends elegant formal design with a playful use of materials in her works, which include paintings, drawings and large wall sculptures. Julia will talk about her recent work in this discussion.



Excrement/Gold 1998 Julia Morison. Collection of the Gallery. Reproduced courtesy of the artist

Tim Jones

Can you trust an art archive? The problem of creating honest art history.

Wednesday, 18 August, 10.30 am

Tim Jones is the Gallery's Librarian and Archivist. Before he came to the Gallery he was a reference librarian at the Canterbury Public Library. He believes that the choice of what gets archived and what gets thrown away is often quite arbitrary, and yet material in archives is treated as Gospel truth – all sorts of assumptions are based on it and scholars use it as the foundation for their research. He will show and talk about some gems from the Gallery archives collection, including letters, diaries, recordings and photographs, and consider what conclusions can be drawn from them – honest and dishonest, true and false.

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.

Liz and Kate Rivers

Wednesday, 30 June, 10.00 am

Limited to 10 members

Friends are invited to the studio and home of Liz Rivers to hear Liz and her daughter Kate discuss their work. Liz completed her BFA Painting (Canterbury) in 1994 and exhibits regularly. Kate completed her MFA Printing (Canterbury) after post-graduate studies in New York and Australia. Common threads link the artists' work. Kate makes one-off painterly prints to do with the land, sustainability and cycles of regeneration. The assembling and collage processes have direct links with the patchwork quilt aesthetic, and these ideas reinforce the iconography of patch, reuse and repair. Liz's work, although essentially abstracted, uses recognisable elements to draw the eye into the picture, setting up connections between still life and landscape. Print and collage are used with the painting process to contextualise and inform the work.

Please meet Rebecca Garside outside 101 Fendalton Rd at 9.50 am on the day.

Studio Visit: Sue Upritchard

Wednesday, 14 July, 10.30 am

Limited to 10 members

Visit the studio of painter Sue Upritchard at her Straven Road home/studio to view and hear about her work. Sue studied painting at the University of Canterbury and graduated with a BFA in 1999. Since then, she has regularly exhibited at CoCA and is currently exhibiting in *Out of Sight* and *Handycraft*, two shows touring the country. Early this year, her exhibition piece *Sue Upritchard's Wallpaper* demonstrated her passion for collecting objects and images. She was winner of a CoCA award with her work utilising collected cicada husks.

Please meet Rebecca Garside outside 61 Straven Road at 10.25 am on the day.

Lincoln University Tour

Wednesday, 4 August, 10.00 am

Limited to 40 members

Cost: \$5.00, LocArt plus \$12.00, busfare

Join us and travel by bus to Lincoln University where staff member and Friend Dick Lucas will guide and talk about the University art collection. This is a major collection of New Zealand art with works ranging from prints and paintings through to sculpture. The bus will leave Christchurch at 9.30 am returning about noon. Morning tea provided.

Please meet Val Wisely at the bus stop outside the Gallery, Gloucester Street, at 9.15 am on the day.



Kitchen Liz Rivers

New Members

Susan Anderson, Ginny Armour, Elizabeth Ashford, Paddy Austin & Murray Blackmore, Tim Barnett & Ramon Maniapoto, Sarah Borrill, Patsy Clegg, Murray & Heather Conibear, James & Glenys Cooper, Geoff & Pam Cox, Julie Davey, Justine Fallon, Lyndsay Fenwick, Madeleine French, Suzy Frost, Claire Grant, Julia Gray, Sarah Gray, Maggie Hillock, Dick Hopkirk & Judith Mair, Devon Hotop & Brian Cooke, Brian & Trish Le Vaillant, Ruth & Jo Lewis, Jill & Dr J. Lorimer, Max Lucas, Catherine McDonald, Peter Mann, Selene Manning & Tim Stanton, Doreen Midgley, Karen & Mary Nero, Yvonne O'Brien, Tatjana & Murray Parsons, Lorraine Reid, Eila Richardson, Ken and Christy Rolfe, Judith & David Ross, Ruby & Ritchie Rutherford, E. M. A. & R. W. Stalker, Tim Tee, Kate Tomlin, Jenny Walkinshaw, Helen Ward, Geraldine Weeks, Kay & John Wise

Life Members

Sue Billing & Noel Fine, John & Claire Mackintosh, Dawn Milliken, Rachel Savory, G. A. and C. J. Strang



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Happy Birthday!

An exhibition of birthday messages to the Gallery by Year One children from the schools of Canterbury.

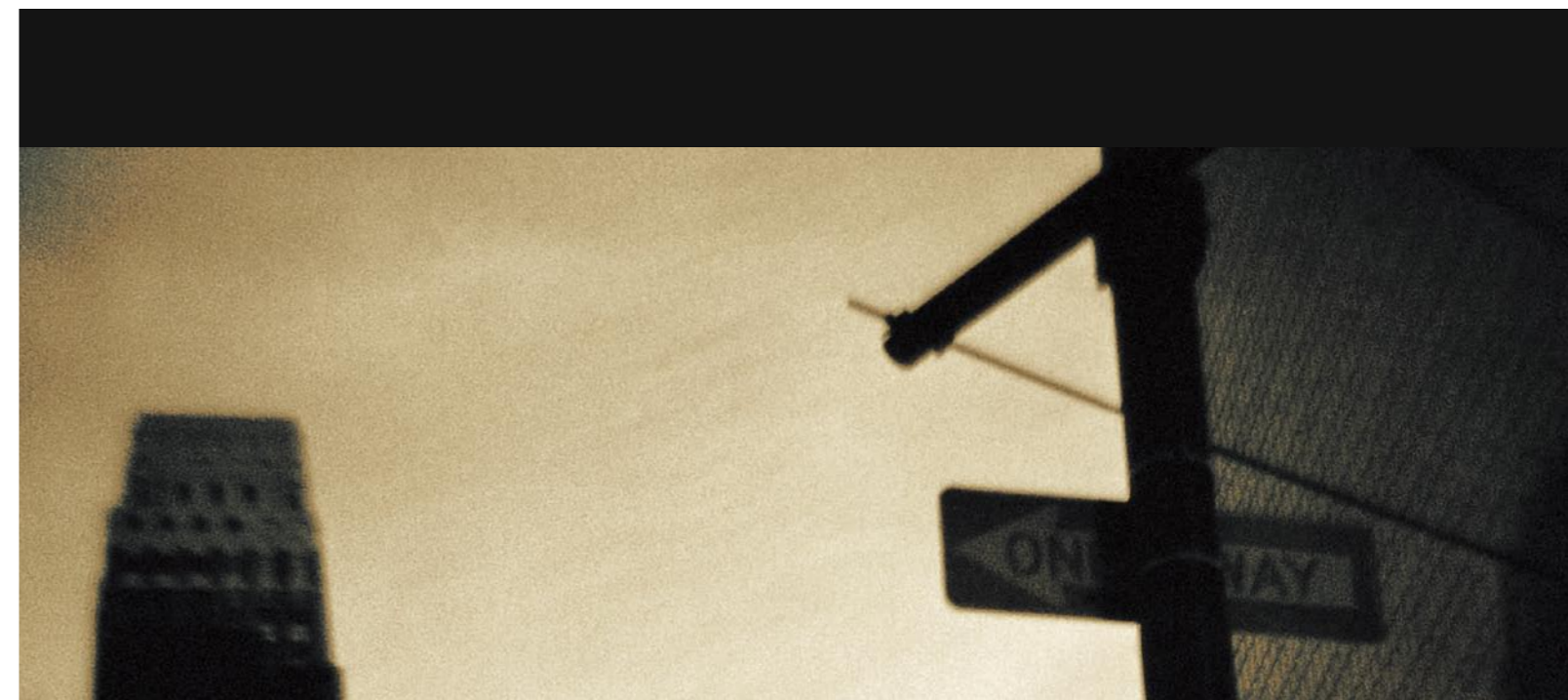


To celebrate the Gallery's first birthday, Year One children from schools around the Canterbury region were invited to participate in our **Happy Birthday!** exhibition. Held in the Sir Neil and Lady Isaac Education Centre over the weekend of Saturday and Sunday, 8 and 9 May, the exhibition space was bright with colour, filled with a cheerful array of birthday messages to the Gallery.

A presentation ceremony led by Gallery Director Tony Preston was held on Sunday 9 May, and the winning entry, which graces the cover of this edition of the Bulletin, was announced, along with four other highly commended entries.

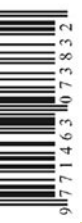
The Gallery would like to thank the participating schools, and congratulate all the children who took part in the exhibition.

Above left: Director Tony Preston congratulates the prize-winners – Jonty Davies (Paparoa Street School), Joshua Santich (Avonhead School), Reuben Brookes-Scott (Lyttelton West School), Eva Dallison (Elmwood School) and Phoebe Gardiner (Thorrington School)
Left: Jakob and Sequoia Pere (Bishopdale School) beside Jakob's artwork



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