

b.153

BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **winter** june – august 2008



Exhibitions Programme

June, July, August

COLIN MCCAHON

The iconic painting *Victory over death 2* by Colin McCahon is at the heart of this touring exhibition celebrating one of New Zealand's most significant artists.

A National Gallery of Australia Focus Exhibition.

Touring Exhibition Gallery B, closes 8 June

THAW

Perhaps disillusioned by a lack of recognition from his expeditions to Antarctica, the enigmatic Ernest Joyce brought together a collection of photographs that cemented his place in history.

Tait Electronics Antarctica Gallery, closes 15 June

MORRIS & CO.: THE WORLD OF WILLIAM MORRIS

William Morris – the man behind the firm Morris & Co. – remains a remarkable figure more than a century after his death. His work endures, with many of his designs for wallpapers, textiles and carpets still popular today. Artist, designer, socialist, poet, novelist and theorist: Morris's work is celebrated in this exquisite show.

An Art Gallery of South Australia Travelling Exhibition.

Touring Exhibition Galleries A, C & Borg Henry Gallery, closes 29 June, admission charges apply, catalogue available www.christchurchartgallery.org.nz/morrisandco

TRAVELLING LIGHT

A month-long exhibition timed to coincide with Mātāriki, when the Pleiades star cluster rises in the morning sky. Inspired by the vast journeys undertaken by early Māori celestial navigators, *Travelling Light* is full of star maps, sea journeys and night flights – from Shane Cotton's night-time paintings through to Lonnie Hutchinson's intricate lightscape.

Touring Exhibition Gallery B, 13 June – 13 July

BEN CAUCHI: DEAD TIME

Known for his use of mid-19th-century photographic processes, Ben Cauchi deftly manipulates light sources, studio effects and darkroom techniques to create a mysterious, illusory zone.

Burdon Family Gallery, closes 3 August, catalogue and iPod Audio Tour available

DARRYN GEORGE: PULSE

Stretching more than fifty metres and reaching from floor to ceiling, *Pulse* is an engulfing fusion of customary Māori art and contemporary abstract painting, using intricate patterns, chanting rhythms and an eye-popping palette of red, black and white.

William A. Sutton Gallery, closes 24 August, iPod Audio Tour available

KEEPING TIME

Exploring the moment when past and present collide, this collection-based exhibition teams Denis O'Connor's monumental limestone sculpture *The Gorse King* with a selection of works in other media to consider how history, memory and tradition frame our experience of the world.

Ravenscar Gallery, closes 31 August, iPod Audio Tour available

A. A. DEANS: ANTARCTIC STORIES

Canterbury artist Austen Deans – well-known for traditional landscape paintings depicting his beloved high country – visited Antarctica for three weeks in 1981, where he spent time sketching, painting watercolours and photographing the environment. *Antarctic Stories* presents work from the expedition.

Tait Electronics Antarctica Gallery, 21 June – 5 October

LAURENCE ABERHART

Over 200 key works by an artist described as 'the essential visual poet of New Zealand's past'. Includes his signature images of landscapes, façades, monuments and interiors from New Zealand, Australia and farther afield.

A City Gallery Wellington touring exhibition.

Touring Exhibition Galleries A and B, 18 July – 12 October, catalogue and iPod Audio Tour available

DANIEL CROOKS: EVERYWHERE INSTANTLY

'Once you've seen a Daniel Crooks DVD you're not likely to forget the experience,' writes art critic Edward Colless. Using his renowned 'timeslice' technique, Crooks transforms everyday sights into wide-screen meditations on time and motion. *Everywhere instantly* brings these dizzying and beautiful digital worlds to New Zealand audiences for the first time.

Touring Exhibition Gallery C and Borg Henry Gallery, 18 July – 9 November, catalogue and iPod Audio Tour available

AUS AUSTRALIEN

Outstanding examples of printmaking by eight leading Australian artists working with a variety of techniques. Highlights include energised woodcuts by John Nixon and confrontational etchings by Mike Parr, two of Australia's foremost contemporary artists, and Jenny Watson's evocative *Bottled Memories* series.

Burdon Family Gallery, 9 August – 9 November

I SEE RED

An interactive journey through a high-spirited and wide-ranging selection of contemporary and historical artworks exploring the colour red. Designed for children and families.

Monica Richards Gallery, closes 23 November, family quiz available

THE COLLECTIONS

From Petrus van der Velden's thundering *Mountain Stream, Otira Gorge* of 1893 to Andrew Drummond's *Falling Water*, photographed in the same South Island landscape 110 years later, the first floor collection galleries hold a rotating selection of treasures from the Historical, Twentieth Century and Contemporary Collections.

Collection Galleries, collections catalogue available

A CONSTANT FLOW OF LIGHT

Fifty years since Colin McCahon began his renowned work *Tomorrow will be the same but not as this is*, this focus exhibition from the collections brings together remarkable works spanning the life of this great modern painter, and points to the 'afterlives' of his art in the works of two later artists.

Collection Galleries

OUTER SPACES

The Gallery's new programme of artworks in 'outer spaces' heats up over winter, with Inez Crawford's *Bouncy Marae* and a line-up of sound artists making themselves heard in the new Subsonic programme in the carpark bunker. Out on the Worcester Boulevard façade, Richard Killeen's spectacular billboard *The Gathering* will light up the winter evenings. And inside the foyer, there'll be no missing Sara Hughes' dazzling work *United We Fall*.

TWINSET: VIDEO ART IN THE FOYER

To coincide with the beginning of the Subsonic sound art series in the carpark bunker, Phil Dadson's *Incantation* turns the players themselves into the instruments, while in Euan Macdonald's GAD three guitars make the music – with no visible help from a musician.

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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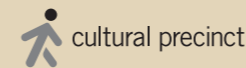
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We welcome your feedback and suggestions for future articles.



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b.153

2 Foreword

A few words from the Director

3 My Favourite

Anne Kirker makes her choice

4 Noteworthy

News bites from around the Gallery

6 everywhere instantly

The art of Daniel Crooks

12 The Speed of Art

Film critic Adrian Martin discusses 'time' in art

14 Laurence Aberhart

Gregory O'Brien writes on Aberhart's ways of seeing

20 Darryn George: Pulse

22 Keeping Time

An exhibition considering the roles of history, memory and tradition

24 Antarctic Stories

Works from Austen Deans' expedition to Antarctica

25 a constant flow of light

Colin McCahon in the Christchurch Art Gallery collections

26 Travelling Light

An exhibition for Mātāriki

29 Art Destinations

Favourite escapes

30 Outer Spaces

The Gallery's programme of art in 'outer spaces' heats up over winter

36 Dead Time

An interview with Ben Cauchi

38 Staff Profile

The Education Centre

40 Showcase

Featuring recent arrivals to the Gallery's collection

41 Friends of the Gallery

People, places and events

44 Coming Soon

Previewing SCAPE 2008

Cover image: Daniel Crooks **Pan No.3 (rotation isn't movement)** 2007. DV/DVD. Reproduced courtesy of the artist and Anna Schwartz Gallery

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Director's Foreword

JENNY HARPER

This quarter, two new exhibitions – very different in style and technique – share fascinating similarities in their consideration of the concept of time in art. I'm referring to City Gallery Wellington's touring show of photographs by Laurence Aberhart, and our new and somewhat giddy exhibition of video works by New Zealand-born Daniel Crooks. The two artists – one well-established as a senior artist, the other with a strong following in Australia but still emerging here – use the related media of photography and video. They both create a sense of depth and stillness or the slowing of time in their works: Aberhart's long-exposure analogue photographs create psychologically charged, black-and-white images that feel as if almost every detail of an actual moment in time has been captured on one small piece of paper; while the colour and energy of Crooks' timeslice video technique transforms cityscapes into bizarre, warped panoramas that somehow drag urban life to a slower, perhaps more manageable speed.

With these two exhibitions we launch a 'time travelling' season at the Gallery, inviting visitors to consider the ways contemporary artists explore similar territory using wildly different means. Australian film critic Adrian Martin, also senior research fellow in film and television at Monash University in Melbourne, writes on the 'speed of art' in this issue. In an age where we are constantly

bombarded with an overload of art and other imagery, where 'most public thinking about art and its consumption is enslaved to rational time', he asserts that art also 'happens in our unconscious minds ... behind and beyond the timetable of conscious life, according to the mind's own miraculous, surreal logics, and at a different speed'.

Extending the theme, **Keeping Time**, a collections-based exhibition revolving around Denis O'Connor's enigmatic work *The Gorse King*, explores the moment when past and present collide and features a selection of works that consider how history, memory and tradition frame our experience of the world. Ben Cauchi's touring exhibition **Dead Time** is an exposé of this acclaimed artist's 'slow art'. Using labour-intensive mid-nineteenth-century photographic techniques, he drags us as viewers back into a strange melding of past and present.

Also entering a similar realm, **Travelling Light** from the Gallery's collections – a month-long exhibition timed to coincide with Mātāriki – is inspired by the vast journeys undertaken by early Māori celestial navigators. Upstairs in the collection galleries, a **constant flow of light** reveals the constancy of our greatest modern painter, Colin McCahon, illuminating the way his body of work flows through several decades of New Zealand art – and beyond, in recent homages, into art's present. It creates

a magic moment of reflection and renewal within the collection spaces (which we intend to re-hang during 2009) and continues the after-life of **Colin McCahon**, the memorable focus exhibition from Australia.

At the end of June we farewell the extremely popular **Morris & Co.**, and I'm delighted to say that, at the time of writing, visitor numbers have been well above initial projections. Our shop takings have also exceeded expectations, thanks to the love of Morris which is evident in Christchurch – as well as other parts of New Zealand and overseas, from where some fifty percent of our visitors so far have come to see the show. We've had a great deal of support for this exhibition, and I'd like to warmly thank again Strategy Design & Advertising, the Friends of Christchurch Art Gallery, Ballantynes, The Press, Textilia, Aalto and Adriaan and Gabrielle Tasman for their generosity – as well as the Art Gallery of South Australia.

Finally, congratulations and thanks to the Gallery's projects team who won a Museums Aotearoa Inaugural Award for Innovation for our bilingual iPod collection audio tours. These audio tours have been selling like proverbial hot cakes, thanks in large part to an exciting new selection of artist and curator interviews.

JENNY HARPER
Director
May 2008

My Favourite

ANNE KIRKER



I was torn between three wall-based exhibits when asked to choose my favourite example from the collection works on display at Christchurch Art Gallery in March. There was the classical beauty *Teresina* (c. 1876), a small oil by Frederic Leighton which harked back to the purity of German renaissance portraits (such as by Holbein). Then, in the New Zealand rooms, I was seduced by *Drawing for Requiem Series* (1974), a watercolour by Ralph Hotere, the country's artist most adept at conveying deeply religious and sometimes political themes with elegant poise. Once again, Hone Tuwhare's wonderful 1970 poem 'Hotere' came to mind as I contemplated the way the strong geometry of this work on paper was interrupted by a serendipitous splash of colour.

Hanging not far away was my final choice: Louise Henderson's *Portrait of Betty Curnow*. Painted in 1954 by an artist who had studied a couple of years earlier with the French cubist painter Jean Metzinger, here his influence has been integrated into her personal verve as a painter and designer. Her friend Betty Curnow wears a flamboyant red dress with a check-patterned shawl (or perhaps a loose coat) and a Spanish hairstyle which shows off her dark hair. She nonchalantly twirls a white rose in one hand and holds a cigarette in the other. Betty is portrayed as the confident modern woman and one who will not be trifled with. Rather, in keeping with the modernity of the cubist style that Henderson has used to project her to her audiences, she is a temptress to be reckoned with.

Certainly I feel under her charm again in Christchurch. With its strong angular planes of vivid hues balanced by soft tones, the way the composition guides our eyes to rhythmically move from the bun of the hairstyle down to the triangular shape of the sitter, Henderson has proved that she was adept in projecting a personality within a thoroughly convincing mode of painting. I enjoyed the obvious fun that the friends must have had in choosing the costume, the pose (provocative, seductive and at the same time comfortable) which *Portrait of Betty Curnow* elicits. She is not afraid of her femininity and sensuousness; a far cry from the formality and nationalist bind that Rita Angus's more famous portrait of the same sitter, painted in 1942, shows. (Angus's *Portrait: Betty Curnow* is held at Auckland

Art Gallery.) It made me ponder the extent an artist's sensibility plays in determining the character of his or her sitter. I rejoiced again, seeing her painting of Betty Curnow, in Louise Henderson's European roots, her considerable skill as an artist and her vibrant approach to life. Henderson lived a long and productive life: 1902–1994.

Anne Kirker is a New Zealand-born curator and writer based in Brisbane. She is currently working on a forthcoming survey exhibition on photomedia artist Christine Webster at Christchurch Art Gallery.



Louise Henderson **Portrait of Betty Curnow** 1954. Oil on canvas. Collection of Christchurch Art Gallery, purchased 1972. Courtesy of the McKegg Family

Drawing for Requiem Series is not currently on display, but it and *Teresina* can both be viewed on the Gallery's online collection at www.christchurchartgallery.org.nz/galleryonline.

Photograph of Anne Kirker (detail) by Christine Webster, 2006, cibachrome.



L–R: Dr Robin Mann, Chancellor, University of Canterbury; Jonathan Mane-Wheoki; Jenny Harper

Gallery director Jenny Harper was invited to join the academic procession at the ceremony at which Jonathan Mane-Wheoki received his Honorary Doctorate from the University of Canterbury on 18 April. Jonathan was Kaitiaki Māori (honorary curator of Māori art) at Christchurch Art Gallery from 1992 to 2004, and was one of the curators of the Gallery's opening exhibition of Ngāi Tahu art, *Te Puāwai o Ngāi Tahu*. He is currently the director of art and collection services at Te Papa.



Award-winning iPod Audio Tours

The Gallery recently won a Museums Aotearoa Innovation Achievement Award for our bilingual iPod Audio Tours. The tours have proven exceptionally popular, and can be hired for just \$5 on an iPod from the front desk or downloaded free from our website.

This quarter we have a great line-up of artist and curator interviews to accompany a walk around the exhibition spaces:

- Ben Cauchi on his exhibition **Dead Time**
- Denis O'Connor on his work *The Gorse King* in **Keeping Time**
- Daniel Crooks on his video works in **everywhere instantly**
- Laurence Aberhart, Gregory O'Brien and Justin Paton on **Laurence Aberhart**

Interviews with artists and curators generously provided by RDU 98.5FM.



Weekend Art Bites

Enjoy our new 20-minute weekend Art Bites, including:

7 June *The Physician* by Gerrit Dou

Join Jeremy Marshall in uncovering the fascinating symbolism in this painting and discover the chemistry between the physician and the Christchurch psyche.

14 June *Adoration of the Magi*

designed by Edward Burne-Jones
Acclaimed tapestry artist Marilyn Rea-Menzies talks about the making of this stunning work, described as 'one of the finest pieces in the world'. Admission charges apply.

21 June *Acanthus Portiere* by Mary Isobel Barr Smith

Acclaimed embroidery artist Sara Newman discusses this stunning embroidery designed by J. H. Dearle. Admission charges apply.

28 June *Jane Morris* by Dante Gabriel Rossetti

The beautiful wife of William Morris was the subject of many Rossetti portraits. Sandra Ellis delves into the private lives of these three intriguing characters. Admission charges apply.

Weekend Art Bites start at 2 pm, meet at the front desk. Free unless otherwise stated.

Art Appreciation

Want to be a part of an art appreciation club? Join senior members of our Guide Team on the first Tuesday or Saturday of the month to view selected works in the latest exhibitions at the Gallery and take part in informative group discussions. 10.30 am – 12.30 pm, free except where admission charges apply. Tel 941 7342 for more information.

Our enlightening four-week **Insight** art appreciation course for beginners uses the Gallery's historical and 21st-century works of art to discover more about portraiture, landscape painting, abstract works and contemporary art. Tuesday course 10.30 am – 12.30 pm: 15, 22, 29 July and 5 August; Saturday course 10.30 am – 12.30 pm: 19, 26 July and 2, 9 August. Public \$60, Friends \$54, SuperGold Card \$40. Places are limited. Tel 941 7342 to register.

Mātāriki at the Gallery

Mātāriki is the Māori name for the star cluster known as the Pleiades. It is also the name of the Māori new year – that time in the seasonal cycle when the Pleiades rise in the small hours of the morning and planting begins. The Gallery has an excellent range of events to celebrate Mātāriki, as well as our exhibition **Travelling Light** (see page 26).

Children's Workshop: Funky Whetu

Saturday 7 and Sunday 8 June, 11 am – 1 pm, Education Centre, free
Create your own whetu (star) for Mātāriki in this children's workshop with contemporary Māori artist Alice Spittle.

Suitable for children 5–14 yrs. Bookings essential, tel 941 7351 or email paula.rigby@ccc.govt.nz.

Kapa Haka Performances

Sunday 8 and 15 June, 2 pm, foyer, free
Enjoy this uniquely Māori performing art in which dancing, singing, expression and movement share customs and tell ancient stories. Mareikura, whose members come from every major iwi in Aotearoa, perform on 8 June, and Ngā Manu a Tane, winners of the Waitaha Regional Kapa Haka competition, perform on 15 June.



Mareikura at the 2008 Waitaha Senior Regionals

Tatai Arorangi / Māori Astronomy

Montana Wednesday Evening, 18 June, 6 pm, Philip Carter Family Auditorium, free

Learn about Māori traditional star lore and the role of Mātāriki in the measurement of time with astrophysicist Pauline Harris.

Performance: Ariana Tikao

Sunday 22 June, 11 am and 2 pm, free

Ariana Tikao recently released her bilingual album *Tuia*. This unique concert performance features traditional Māori instruments, poi, rakau and projection by video artist Louise Potiki Bryant.



Ariana Tikao

Tribute to Hone Tuwhare

Friday 27 June, 7 pm, Philip Carter Family Auditorium, free

A special tribute of poetry and performance to New Zealand poet Hone Tuwhare, featuring Apirana Taylor, Tusiata Avia, Bernadette Hall, Brian Potiki, Jeffrey Paparoa Holman, Danielle O'Halloran, Ben Brown, Doc Drumheller, Ciaran Fox and others.

Whetu Blink: Jewellery Workshop with Areta Wilkinson

Saturday 28 and Sunday 29 June, 10 am – 2 pm (1 hr lunch break), Education Centre, \$20

Create your own wearable constellation in this jewellery workshop for adults with Ngāi Tahu artist Areta Wilkinson.

Places are limited. Tel 941 7351 or email paula.rigby@ccc.govt.nz to register.



Whetu by Areta Wilkinson

Performance:

Sheree Waitoa, aka Sista

Sunday 29 June, 2 pm, Sutton Gallery, free

Enjoy this performance by Christchurch-based Sheree Waitoa, whose influences include jazz, reggae and Māori culture.

Art for Families

Kids in Town

Kids in Town is back! Come and enjoy local primary schools performing in the Gallery foyer at midday every Thursday during school term.

Queen's Birthday Family Fun

Monday 2 June, free

Bring the kids to the Gallery to bounce on Inez Crawford's giant inflatable artwork *Bouncy Marae* (see page 32) and explore **I See Red** with the new family quiz.

Holiday Quiz: What's All That Noise?!

5 – 20 July, 10 am – 4 pm, free

A fun quiz that shows just how noisy works of art can be.

KidsFest Workshops: Crayola Arty Imaginations

7 – 18 July, weekdays only, Education Centre, \$6

10 am – 12 pm: Create and decorate your own magnetic imagination bubbles.

1 – 3 pm: Choose from a collection of mythical animal body parts, decorate them and assemble your own imaginary creature.

Materials generously provided by Crayola. Suitable for children 5–12 yrs. Book with Ticketek, tel 377 8899 (ref CB8539).



DANIEL CROOKS

EVERYWHERE

INSTANTLY 18 JULY – 9 NOVEMBER



Train No. 1 2002–2008, DV/DVD

'I'm busy waiting,' says Daniel Crooks when I call him in Melbourne. What he's waiting for is official permission to use some high-speed archival footage in a forthcoming artwork. For a moment I consider pointing out the irony of the situation – the video artist waiting for weeks to access a few extremely fast seconds of film – but quickly decide against it. Crooks is unquestionably the last artist who needs to be alerted to the strangeness and vagaries of time. Step into one of his exhibitions and you enter a world where time warps and billows, slows down and stretches out, fans into a thousand slices, and then ripples back into itself. Using his

'timeslice' technique, the New Zealand-born, Melbourne-based artist transforms everyday sights such as trains and city streets into wide-screen meditations on perception, motion and the speed of things. Though they've been seen in galleries throughout Australia and internationally, Crooks' extraordinary video works have never been screened in his home country. Reaching from a thirteen-metre-wide screening of his mesmerising *Train No.1* to the serene recent series *Imaginary Objects*, the exhibition **everywhere instantly** will bring eight of these eye-opening works to New Zealand audiences. It is, in both senses, about time.

Justin Paton, senior curator at the Gallery, talks with Daniel Crooks.

All images: Daniel Crooks, reproduced courtesy of the artist and Anna Schwartz Gallery

IT WAS A WHAT-IF SCENARIO... THE FIRST THINGS THAT POPPED OUT WERE COMPLETELY MIND-BLOWING.

Justin Paton: You made *Train No.1* in 2002, and it's your best-known work. Why choose to film that thing at that moment?

Daniel Crooks: I had a teaching job on the outskirts of town, and I was spending about three hours a day on the train commuting. I started videoing the trips as a pragmatic thing, thinking there had to be something more I could get out of

the travelling. A couple of years before that I had created a little panning camera-head and begun toying with some of my timeslice techniques. While commuting I had one of those revelatory moments and thought, wait a second, the train is really just a huge tracking device and maybe it will help me build the image as I had been doing with the pan-head device. It was a what-if scenario. So I set it up, captured some footage, started slicing it up, and the first things that popped out were completely mind-blowing.

JP: It seems perfect that your timeslice works should begin where cinema began back in 1895 – with a train.

DC: I was aware of the Lumière brothers' famous film of the train entering La Ciotat station [*L'arrivée d'un train en gare de la Ciotat*]. But going back and looking at the birth of cinema, you see the train is almost everywhere. There does seem to be this really tight link between the train and

representations of change and motion over time. The other thing that linked in was the relativity angle. Almost any pop-scientific description of relativity invokes a train and an observer sitting on the side of the railway track as the train comes past at near light speed. The train seems very tied in to any of those thoughts about time and space and the relativity of dimensions.

JP: Going back to that what-if moment, I'm interested to know how your works emerge. Do you envisage an effect and then seek a way to create it? Or is it looser than that, with experiments yielding unexpected effects that you then capitalise on?

DC: It's morphed from one to the other. After *Train No.1* I rushed out and shot a lot of objects that had similar tracking motions, like escalators and a glass elevator. The first time I saw the elevator footage – I think that is the

highlight moment. I can see myself so clearly at my desk, rocking back on my chair. You had this organic, fluid, distorted craziness – I'd never seen anything like it. As I started to identify some of the patterns and traces I became a lot more focused, going out and trying to shoot what I was looking for. But even then there are still completely unseen events that creep into the footage, which are revealed when you process it – and that's still a joyful moment.

JP: Using a commuter train as a giant tracking device is a great solution to the problem of being a one-person operation in a world of very expensive equipment. What's your take on big-budget Hollywood effects and the challenges they pose to artists like yourself?

DC: It's a tricky one. Part of me loves the extremism of what that sort of money allows you to do; the fact you can go, hey, I've got this idea, let's throw ten million dollars



at building the thing that's needed to make it happen. I'm completely envious of that. But on the other hand that seems to be just a solution to not having an idea in the first place: let's throw lots of money at it, and all you get is eye-candy.

JP: You often seem to be giving extended time and space to devices that mainstream moviemakers use merely to nudge the plot along – the establishing shot, the trip by train, the snippet of urban detail that indicates a change of location...

DC: Yeah, or that beautiful little time-lapse segment that links one moment to the next and you think, wow, that was better than the rest of the whole film.

JP: So was your art prompted by a frustration with the form of mainstream movies?

DC: I wouldn't say that directly. There's definitely a slight influence from those non-verbal films like *Koyaanisqatsi* and *Baraka*, but they've got some other problems going on. I think it more came from studying animation and making stop-motion films.

JP: Does that early experience creating stop-motion films frame by frame feel near to or far from what you're doing now?

DC: Still very near in the process sense. The videos are still very much about animating or reanimating single moments, and that deep analysis of time and motion. It's like the narrative has dropped away and what remains is something like the poetry of motion – that's what I've become more interested in now.

JP: Do you feel closer to video artists working now or to earlier video and filmmakers? To ask the same question differently, how do you feel about the term 'video artist'?

DC: I very rarely call myself a video artist, because for me video art is the '60s. But at the same time I don't want to call myself a new media artist, because the tools that I'm using aren't new media tools, really. I'm a lot more engaged with the medium itself than I think a lot of contemporary video-makers are. I always hear painters talking about being interested in the physical stuff of paint, but it seems that to say you're interested in the physical stuff of video itself has no validity – which I question. In that sense I feel like I have more in common with those early video guys like Nam June Paik and even early Bill Viola and Dan Graham, and to that extent also the first cinema dudes like Lumière

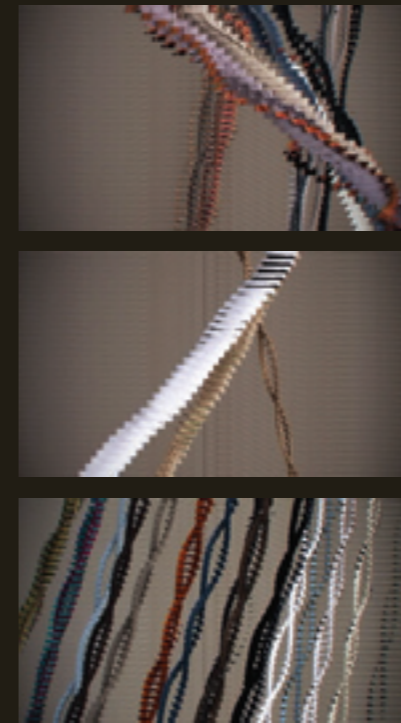
and Méliès – people engaged with the birth of the medium. But where does that leave me in terms of saying what kind of artist I am?

JP: It would be nice to think 'artist' was enough.

DC: And that's what I use. When I was studying there was a stream called 'time-based arts' – sometimes that's what I want to say, because time is so central.

JP: Your videos look totally contemporary while extending a tradition of portraying urban spaces that goes back more than a century – to Manet and the painters of modern life, and the impressionists in Paris. Can you talk about your choice of locations?

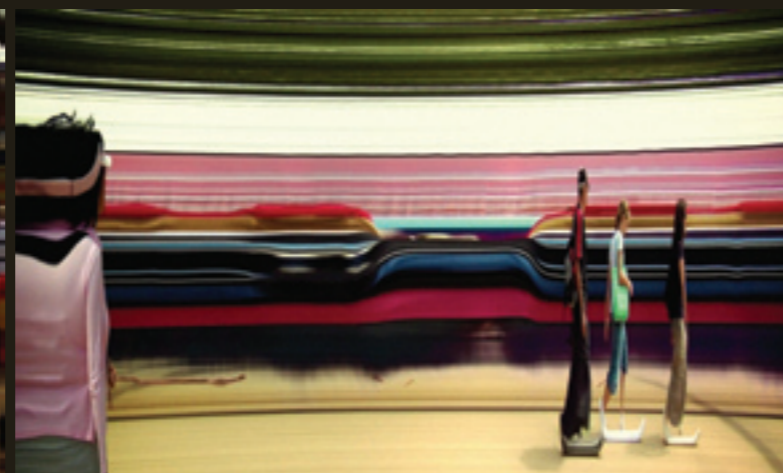
IT'S LIKE THE NARRATIVE HAS DROPPED AWAY AND WHAT REMAINS IS SOMETHING LIKE THE POETRY OF MOTION.



Static No. 9 (a small section of something larger) 2005. DV/DVD



Pan No. 2 (one step forwards, one frame backwards) 2007. DV/DVD. Collection of Christchurch Art Gallery (acquisition pending)



Pan No. 4 (polar coordinates) 2007. DV/DVD.



Top: Imaginary Object #1 2007. HD/DVD
Bottom: Imaginary Object #4 2007. HD/DVD

DC: For me, it's two things. One, it's just where I am. Flinders Lane was my backyard, so when I went out to shoot, that's where I went. The second reason is the richness of the urban environment and what it offers in terms of motion and setting, and also the recognisability.

JP: Is that the appeal of the walking people – a step is like a heartbeat, a totally recognisable measure of human time and movement?

DC: Absolutely. We're just so drawn to humans. Some of my processes result in extreme distortions and extreme departures from reality, so it really helps to have that tethered back to the familiar. I've done a lot of experiments where I've broken that thread, and at that point it just becomes psychedelia.

JP: The videos are simultaneously factual and fantastical. On one hand, they feel like a truer account of the world than we're offered by standard video footage. At the same time they feel baroque, wildly distorted, science fictional. Where on that spectrum would you place the work? Do you see it as science fiction?

DC: A big part of me would love to think that it's science fact – a bit like how the nineteenth-century motion photographer Muybridge wanted his photographs to provide empirical knowledge. For me, the works seem so real and uncreated. I'm not making something from nothing, just manipulating found reality. There are no traditional cuts, no cinematic construction. It's one chunk of time that has been transformed or displaced. But that said, those displacements and distortions are all my choices, so it's pure fantasy.

THE VIDEOS ARE SIMULTANEOUSLY FACTUAL AND FANTASTICAL.

JP: Staying with the fantasy, are there places you dream of filming?

DC: I'd love to go back to Japan, for that absolute density of human traffic. Shinjuku station and Shibuya – any of those central locations.

JP: And if you could dial up a piece of equipment from a technology manufacturer of the future, what would it be?

DC: It would have to be the volumetric scanner thing. I imagine it: it's a camera-like device that goes on a tripod and captures every detail of the world around you. Ideally you'd want molecular resolution, but even down to a millimetre would be good. I love the idea that these would generate spherical snapshots – a little globe sitting on your table with every detail of that moment drawn into it, including the earth under the tripod and the sky above it. And I love the idea of the cross-section, the edge, because the timeslice joy is the information on the edge. I mean, what does the edge of a cloud look like?

*This is an abridged version of an interview that will appear in **everywhere instantly**, a new publication on Daniel Crooks which will be launched with the exhibition in July.*

Daniel Crooks: everywhere instantly opens in Touring Exhibition Gallery C and Borg Henry Gallery on 18 July. A catalogue is available from the Gallery Shop and an iPod Audio Tour featuring an interview with the artist will be available for hire from the front desk.

Events

Events are held in the Philip Carter Family Auditorium.

Short Films: Méliès' Magic Show

Montana Wednesday Evening, 16 July, 6 pm, free
Fifteen of Georges Méliès' rarely seen restored short films from 1898–1905 – fascinating viewing for anyone interested in the history and magic of cinema. (55 mins, G rated)

Speed Variations: Movement and Duration in Cinema

Montana Wednesday Evening, 23 July, 6 pm, free
Dr Adrian Martin, internationally regarded film critic and senior research fellow in film and television studies at Monash University in Melbourne, discusses the range of possibilities for thinking about cinema and, through cinema, the rest of the world. An article by Adrian Martin features below.

THE SPEED OF ART

by
Adrian
Martin

At the 1986 Adelaide Festival of Arts, the American art critic Peter Schjeldahl lectured an Australian audience on 'what's happening in New York right now' (slides were included).

One comment from this casual presentation has remained with me ever since: summing up an artist's work, Schjeldahl coolly remarked: 'Some art lasts only five minutes.' Then, after a beat, he added thoughtfully and optimistically, 'But you've got to give it that five minutes.'

There is an intriguing dialectic buried in that statement: the time a work of art lasts, and the time we give it. That, at any rate, is art in its public life, the life it has for the spectator. For there is another speed of art – the time it takes to make it – which obeys other rules and creates other conditions.

But let us stick with that art which exists in the public eye – and mind. How long does it last these days; how much time do we give it? Maybe even less than those five minutes we gave it in 1986. Reports proliferate, recording and tabulating how long the average gallery or museum visitor gives to a painting, a sculpture, a video, a show. The results are always depressing to institution

directors, curators and critics – and even we spectators who are doing the fast walk-throughs and eye-flicks. Little time and less attention, it seems.

Inevitably, the classical – and possibly fantasised – idea of a once-upon-a-time, contemplative, respectful, leisurely absorption of art has collided head-on with every individual's sense of their modern, ultra-busy, ultra-stressed lifestyle – too much to see and too little time in which to see it. The American painter Manny Farber recalled that the filmmaker Jean-Marie Straub parked himself wordlessly in front of a single canvas in his studio for an hour, while Jean-Luc Godard flicked his eyes around the whole space, grunted, and

'Some art lasts only five minutes... But you've got to give it that five minutes.'

then left. No prize for guessing which viewing practice Farber preferred.

How to remain a cultured citizen 'on top' of everything that is going on in the arts? It is natural, in this situation, that consumption is going to occur in bits and bytes, sped-up and multi-tasked. Camille Paglia recommends reading with both the stereo and the TV blasting at once – multi-sensorial, multi-channel absorption. Postmodernism in the arts has offered the fancy theoretical justification for

such behaviour: life is brief, culture is fast, best to skate over the surface of multiple works and situations, creating our own relations and networks in a blurry flash of hyper-movement.

But there is a rearguard, backlash complaint surging up in the shiny face of this postmodernism. We read it, hear it and say it every day, and have done so for at least seventy years: there are just too many artworks, too many images, too many films and TV shows and billboards, too much internet, too many channels and venues. Too many art schools, too many galleries, too many experts, too many words. An overproduction of the creative class and the creative industries, too much for the

Laurence Aberhart



Old bridge structure from new bridge, Clutha River, Alexandra, December 1980



Last light, Opunake, Taranaki, 22 March 1993



Te Waiherehere, Koroniti, Whanganui River, 29 May 1986

Gregory O'Brien, art writer and curator of this major touring exhibition of works by New Zealand's most eminent photographer, writes on ways of 'seeing' in these excerpts from his essay 'The Horizon Room' in the book *Aberhart*.

All images: Laurence Aberhart, reproduced courtesy of the artist

general economy – or any one specific consumer – to bear. A wonderfully pointless and inane complaint, since nothing – certainly no government regulation – is going to turn back this tide now.

But is there something – some dimension of time itself and our experience of it – that we are missing in this discussion? Most public thinking about art and its consumption is enslaved to rational time, capitalist time (work and leisure), quite literally waking time, waking life. But is this where art really happens? Just as the aforementioned Godard once observed that we consider holidays only to be the time spent in some exotic, foreign

locale – excluding the time it takes to get there and back – we are in danger of reducing our experience of art to that quantifiable, ever-shrinking moment when we glance at it and 'take it in'.

But art happens, also, in our unconscious minds. That's where things expand, unbind, reconnect, interrelate, behind and beyond the timetable of conscious life, according to the mind's own miraculous, surreal logics, and at a different speed. We should all place more trust in our sleeping brains to perform the work – and play – that everyday, rationalised life is increasingly denying us.

It behoves us to recognise that we straddle, at every point, two kinds of

We are currently living through an exciting moment in which art and science are communicating and corresponding more than ever before.

time: clock time, which is shallow, and brings with it the agonising finitude of ageing, loss of vitality, death; and what Pascal Bonitzer once called passionate time, feeling-time, which is bottomless and profound, and allows for constant cycles of renewal. 'Each of us dies and is reborn many times,' wrote the Mexican poet Octavio Paz – someone who knew

that art happens in those infinitely expansive intervals of the heart and mind, that giving art its allotted five minutes might (sometimes) open onto a broader and deeper dimension of thought and sensation.

We are currently living through an exciting moment in which art and science are communicating and corresponding more than ever before. In particular, the neuroscience of the brain – both the conscious and unconscious brain – is getting past the dull rationality of mere cognitivism to explore the birth of poetry as well as the science of sleep and dreams. How – and when – does artistic creativity happen? For the neurologist Antonio

Damasio, 'human decision-making is conducted at speeds that are too fast to be fully conscious,' and 'knowing may be a rather more sudden process than we tend to think'.

This is happy news. There is no need to simulate, in our conscious, waking, scheduled time, the hypothesised speedy blur of postmodern consumption – since our brains are already way ahead of us in terms of processing the data. And nor is there any need to bemoan the over-production of culture: that glut gets sorted out in our sleep. It's not a choice between 'fast fiction' and 'slow food'. Art finds its natural speed, its proper rate, within us.

ADRIAN MARTIN © Adrian Martin, April 2008

Dr Adrian Martin is an internationally regarded film critic, and senior research fellow in film and television studies at Monash University in Melbourne. He is a contributing author in the forthcoming publication Daniel Crooks: everywhere instantly, available from the Gallery Shop in July.

Don't miss Adrian's talk on **Speed Variations: Movement and Duration in Cinema** on Wednesday 23 July. See the events listings on page 13 for more information.



Albatross (Bird Skins Room #6), Taranaki St., Wellington, 3 October 1995



Domestic architecture, Christchurch, 1977

Aberhart is not an artist of the fleeting glance or the image caught in the corner of the eye.

Northland Time

As a one-time resident of the Northland town of Dargaville and a frequent hitchhiker during the late 1970s, I often found myself marooned in the midst of the province. I remember, on numerous occasions, cars pulling over onto the verge some distance in front of me, as if to offer a ride. Upon reaching the motionless vehicle, however, I would find the driver staring out of the side window, usually at a plot of land, a herd of cattle or a hay barn slowly being filled. I would be waved along my way. I grew used to these sideways-looking locals and came to think of them as another characteristic of the region. Sometimes the drivers appeared to be staring at absolutely nothing – the object of their attention possibly a site where something once happened or, on the other hand, where something was planned for the future. Or maybe they were contemplating something very small: a lost sheep, a hole in the fence...

This intent manner of looking at what is so easily and frequently overlooked – which often involves a squinting adjustment of the light-flow – is related to the kind of 'seeing' manifest in Aberhart's photographs. He is not an artist of the fleeting glance or the image caught in the corner of the eye. Early in his career, he was making the most considered of images. In *Warehouse façade, Dunedin, 1975* and *Domestic architecture, Christchurch, 1977* (left), an

Aberhartian symmetry is already asserting itself, the flat-lines of façade and roof laying two robust horizons for the eye to make its way along.

I was reminded of the Northland roadside motorist-surveyors, their heads facing resolutely left or right, when I first encountered the sideways-looking figures in Aberhart's Buddhas, Tenguyama and Waikaia. In these two images, stone figures are lined up at right angles to the picture frame and stare resolutely across the photograph to a world which lies beyond them and us. Similarly sidelong are the angel in Mt Wesley Cemetery, Dargaville (right) and the torpedo-like albatross in the 'Bird Skins Room' (facing page) – the latter image striking a beguiling chord with the work of painter W. D. Hammond – a close friend of the photographer's – whose gaunt bird-figures of the last fifteen years are nearly always presented in profile.

Aberhart's images are a taking of time in more ways than one. The shifting light of an afternoon occupies a stone surface on which the duration of a human life or a world war has been etched. The thirty-second or thirty-minute exposure of the view camera registers both deep and shallow time. The images reveal a willingness, on the part of the photographer, to clock up miles on the kinds of roads that would instantly affect the resale value of your car. They also retain a sense of lingering, a restless shuffling and a biding of time you might associate with provincial life. Such matters of fact are, however, balanced by an Olympian detachment and a pervasive feeling of repose in those images where the living are tucked away in their domestic architecture, the dead beneath their gravestones – and the Māori ancestors are enshrined on the end wall of the whareniui, just beyond the stacked mattresses on which, later in the evening, the descendants will themselves stretch out, the horizons of a great many makeshift beds abutted from one end of the room to the other.

Waiting Rooms, Rest Areas

Aberhart's images might best be read as stories from which all elements of plot have fled – in contrast to the photography of, say, his good friend Robin Morrison, who called his photographs anecdotes or 'a collection of visual stories' – echoing Susan Sontag's remark in *On Photography* that 'through photographs, the world becomes a series of unrelated, free-standing particles; and history, past and present, a set of anecdotes'. Appositely, Aberhart's *Interior #7, 'Danceland'* (see following page) depicts the dance hall or studio of popular New Zealand mythology – classic Morrison territory, you could say. However, in the case of Aberhart's image, the silence of the view camera has drowned out any music or conversation; there is no one in attendance, just a few decorations and a line of chairs along the edge of the gleaming dance floor.

Furniture is often imbued with a human-like presence in Aberhart's photographs. In *Interior, Des Forges, barber*, the barber's chair is a stand-in for the maestro Des Forges himself

Aberhart's images are a taking of time in more ways than one. The shifting light of an afternoon occupies a stone surface on which the duration of a human life or a world war has been etched.



Studio, Wanganui, 10 December 2005



Dargaville (Mt. Wesley Cemetery), Northland, 17 April 2003



Moreporks (Bird Skins Room #2), Taranaki St., Wellington, 3 October 1995



Kevin Wasley's Elvis Presley Memorial Record Room, Hawera, 14 May 1986



Kamala, Mornington Cemetery, Dunedin, February 1978

His reflection, partially visible behind the camera in the mirror, faces the viewer.

– and the floor is perfectly swept as though Aberhart is the first customer of the day. The photograph could be accurately described as a portrait of a chair – or an orthodox portrait *at one remove*. A similarly conspicuous chair faces into the light in *Interior #15, 'Danceland'*; the photograph asks to be read as an attempt at a self-portrait – and Aberhart has even subtitled some prints of the image accordingly. His reflection, partially visible behind the camera in the mirror, faces the viewer. Seating arrangements – and the social formation they embody – are to the fore in the Tung Sing Tong Clinic of Beneficence and other Macau photographs. In *'Tabapuke', Russell* and a great many points down-country, chairs are lined up and attentively facing the viewer. In numerous Northland churches, the pews are the incarnation of the parishioners themselves who, come Sunday morning, will be lined up along their wooden seats in a church of wood. Further afield in Aberhart's artistic project, chairs, couches, benches and stools are arranged or stacked, suggesting both activity and inactivity, a gone world and one perhaps yet to arrive.

Reflecting an even more apparent 'gone world' than the empty dance studio and vacant couch, Aberhart's many photographs of monuments and graveyards are shaped by the same diverse cultural influences as the 'living' world, to which they are umbilically attached. In *Children's plot, Waikumete* and *Chinese graves, Beechworth*, Aberhart's camera is aimed groundwards, as if it could somehow record what was beneath the earth. Yet death is something that happens primarily above ground and Aberhart takes the viewer on a danse macabre, by way of *Kevin Wasley's Elvis Presley Memorial Record Room* (left) and the 2006 double portrait *Homo Sapiens (female)*. From there, we are led through cluttered suburbs of tombs and memorials (by far the most populous territories in Aberhart's art), at the end of which we find, written on a shed in the Ruru Lawn Cemetery, the deathly yet dance-aware slogan 'Death to Disco'. And, a little further on still, we enter the hall at Katea, which presents not only the most danceable of floors but also a narrow wooden box. As James K. Baxter had it in 'Te Whiore o te Kuri': 'to go forward like a man in the dark / is the meaning of this dark vocation...' The 'dark vocation' is the human condition, and death is the final threshold or horizon to be crossed.

GREGORY O'BRIEN



Interior #7, 'Danceland', Rotorua, 25 April 1992



Tiger Tea, Christchurch, April 1983

Excerpts from 'The Horizon Room' by Gregory O'Brien, first published in *Aberhart*, Victoria University Press in partnership with City Gallery Wellington and Dunedin Public Art Gallery, 2007. Reproduced with permission. *Aberhart* is available from the Gallery Shop.

Laurence Aberhart opens in Touring Exhibition Galleries A and B on 18 July. A publication is available from the Gallery Shop, and an iPod Audio Tour featuring interviews with the artist, Gregory O'Brien and Justin Paton will be available for hire from the front desk.

Events

Events are held in the Philip Carter Family Auditorium unless otherwise stated.

The Photographer Speaks: Laurence Aberhart and Gregory O'Brien

Saturday 19 July, 2 pm, floortalk, free

Join Laurence Aberhart in conversation with Gregory O'Brien for a floortalk of the exhibition.

Salt, Water and Silver:

The Foundation of Modern Day Photography

Montana Wednesday Evening, 30 July, 6 pm, free

Local photographer Tony Gardiner discusses the beginnings of photography and demonstrates the printing process using the original salt bath technique discovered in the mid 1830s.

Aberhart, Cauchi and the Opposite of Alchemy

Montana Wednesday Evening, 6 August, 6 pm, free

Using materials and processes invented over a century ago, the photographs of Laurence Aberhart and Ben Cauchi are finer than any photographic enlarging method or digital printing available today. Join Mark Strange, senior conservator of photographs at the Alexander Turnbull Library, for a talk about the characteristics of these photographs and a demonstration of Aberhart's silver-gelatin 'printing-out' paper – one of the finest photographic printing processes ever known.



A City Gallery Wellington touring exhibition



Principal Sponsor



Exhibition developed in association with Dunedin Public Art Gallery



Installation view of Darryn George: Pulse 2008

Keeping Time

23 May – 31 August

There is no past, present or future, wrote Janet Frame. Using tenses to divide time is like making chalk marks on water.¹ In *Keeping Time*, contemporary works from the Gallery's collection verify the power of history and memory to elude the rules of strict chronology, demonstrating how the past seeps into our present lives to frame and colour our experience of the world.



Marian Maguire *Ko wai koe? (Who are you?)* 2003. Lithograph. Collection of Christchurch Art Gallery, purchased 2005



Denis O'Connor *The Gorse King* (detail) 1990–91. Limestone with ochre lime-wash. Collection of Christchurch Art Gallery, commissioned 1990

Taking centre stage is *The Gorse King*, a monumental limestone sculpture by Denis O'Connor. This semi-autobiographical 33-piece work was commissioned for the centre court of the Robert McDougall Art Gallery in 1990, and combines references to the former gallery's architecture with a seemingly unrelated assortment of objects such as railway tracks, a beehive, a sundial and a fragmented kneeling figure. Like many of O'Connor's works, *The Gorse King* entwines personal, family and collective histories, exploring how identity and memory are pieced together through people, places and things. Each element of the work is presented as a kind of talisman, a point of connection with a distant civilisation or childhood dream.

Reclaimed from the demolished Caversham gasworks, the limestone itself provides a wealth of associations across time, from the prehistoric geology of the fossils embedded within it, to the experiences of the stonemasons who shaped it, and to its new life as an art object. For O'Connor, the link this material makes to Central Otago is additionally appropriate, since that desert heartland most closely resembles the remembered and 'dream' landscapes of his Irish and Scottish ancestors. A camera, torch and binoculars are included as 'aids to the process of seeing, looking, scrutinising and especially

framing'² while pre-decimal coinage and classical references draw playful attention to the concept of 'currency' and the idealism with which we often regard historical events.

Any notions of the past as a settled, immutable entity to be shelved comfortably away on our bookcases are neatly debunked by Marian Maguire in five surprising and inventive lithographs. Mischievously unpicking the well-rehearsed story of early Māori-European contact, she weaves in a complicating strand straight from ancient Greece, casting Captain Cook as an Odysseus-like adventurer who arrives in New Zealand to find it inhabited not only by Māori, but by characters that appear to have sprung to life from paintings on classical vases. The resulting tableaux deftly sabotage our understanding of history and destabilise any preconceptions about conquering heroes, exotic natives and cultural inheritances.

'Posted' from the past to a series of enigmatic and elusive addresses (such as 'Via my memories of my father's memory of his father'), the seven battered envelopes in Michael Shepherd's *Dead Letter Mail* have failed to reach their destinations and have been consigned to the Dead Letter Office. Painted in Shepherd's distinctive illusory style, the stamps they bear – 'too late, too late', 'beyond

postman's delivery', 'lest we regret don't talk' – document the dislocation between personal and official versions of history and reinforce the difficulties inherent in trying to access or truly understand the past.

Of all the works in *Keeping Time*, William Dunning's *Colonization Triptych* most obviously carries the baggage of unfinished business. A fascination with New Zealand's history is at the heart of all Dunning's work, but the past he presents is oddly lifeless – the kind that is worthily preserved, and even imprisoned, in museum dioramas. His colonial New Zealand version of Giovanni Bellini's *Transfiguration of Christ* (c. 1480) acts as a conventional history painting, demonstrating the lasting consequences of a single moment (here, the signing of the Treaty of Waitangi), but also reveals how quickly real events can be swallowed up by time, all too soon assuming the abstract, vaguely unreal quality of historical illustrations.

FELICITY MILBURN
Curator

Keeping Time is in the Ravenscar Gallery until 31 August. An iPod Audio Tour featuring an interview with Denis O'Connor is available for hire at the front desk, or can be downloaded free from the Gallery website.

Events

Meet the Artist: Marian Maguire

Wednesday 4 June, 5.15 pm, meet at the front desk, free
Master printmaker Marian Maguire discusses works from her series *The Odyssey of Captain Cook*.

The Stones on My Tongue

Montana Wednesday Evening, 4 June, 6 pm,
Philip Carter Family Auditorium, free
Curator Felicity Milburn introduces the documentary *The Stones on my Tongue* on artist Denis O'Connor, which covers the creation of his monumental sculpture *The Gorse King*.

Floortalk: Keeping Time

Sunday 8 June, 1.30 pm, free
Join curator Felicity Milburn for a walk through *Keeping Time*, exploring how the past can shape and frame our present.

¹ Janet Frame, *Faces in the Water*, Pegasus Press, Christchurch, 1961.

² Denis O'Connor, artist statement, *The Gorse King*, 1991.

A. A. Deans Antarctic Stories

21 June – 5 October

Austen Deans is a Canterbury artist well-known for traditional landscape paintings depicting his beloved high country.

In 1981 Deans was commissioned by the New Zealand government to visit Antarctica for three weeks. While there he travelled to the Dry Valleys, a landscape that fascinated him because it resembled what he imagined much of the South Island high country must have looked like before it was eroded by water. During his time there he took a number of photographs and completed a series of watercolours, some of which served as studies for oils. **Antarctic Stories** presents work from this expedition to Antarctica.

A keen mountaineer and adventurer, Deans has climbed many of New Zealand's major peaks. His understanding of the terrain is translated in canvases that are often studies of scenes from his forays into the Alps. He says:

I don't know why, but the back country has always fascinated me and in most cases, the higher the mountain, the more fascinating

it is ... I started painting because of wanting to learn to climb mountains – from my childhood home at Malvern I went out to study the ridges on Mount Torlesse and made drawings of it to help myself see it a bit better in case I was able to climb to it. That's what started me off, really, because I found that I made quite a good job of it.

Deans attended the Canterbury College School of Art during the mid 1930s, where he was taught by Archibald Nicoll and Cecil Kelly. He joined the territorial army in 1939 and was appointed official assistant war artist in 1941. Wounded in Crete, he was captured and sent to a prisoner of war hospital in Greece. From there he was sent to Poland and spent the next four years as a prisoner, returning to New Zealand and Peel Forest after the end of the War. Deans painted many watercolour scenes of life in the camps. Some of this work was posted back to New Zealand by the Red Cross, which also provided him with painting materials.

JENNIFER HAY
Assistant curator

A. A. Deans: Antarctic Stories opens in the Tait Electronics Antarctica Gallery on 21 June.

Event

Curator and Artist's Floortalk and Lecture

Montana Wednesday Evening, 2 July, 6 pm, free

Join curator Jennifer Hay and artist Austen Deans discussing the exhibition.



Austen Deans **Stranded iceberg, Cape Royds** 1981. Watercolour on paper. Collection of the artist



Installation view of a constant flow of light

a constant flow of light

COLIN McCAGHON IN THE CHRISTCHURCH ART GALLERY COLLECTION

Reaching from the seventeenth century through to the twenty-first, the works of art in Christchurch Art Gallery's collection bays are organised chiefly according to when they were made. **A constant flow of light** is a focus exhibition offering another way of looking at the collection, bringing together a group of remarkable works spanning the life of a great modern painter and pointing to the 'afterlives' of his art in the works of two later artists.

Along the way, the exhibition takes in several flashpoints in local cultural history – including the Christchurch City Council's rejection of *Painting* (on loan from the Fletcher Trust Collection) and the controversial acceptance of *Tomorrow will be the same but not as this is* when offered to the Gallery as a gift in 1962. Revisiting these works today is timely for two reasons: firstly because it is exactly fifty years since McCahon embarked on these pivotal paintings, and secondly because the Gallery is hosting, in the touring galleries downstairs, a collection of McCahon's works from the National Gallery of Australia (closing on 8 June).

McCahon's work flows through several decades of New Zealand art history, illuminating the concerns of different periods as it goes.

The exhibition's title, which comes from a major work in the collection, points to the constancy of light as a theme and effect in McCahon's work – from the shimmer of *Kauri tree landscape* to the column of 'light falling' in a 1972 work on paper. It also evokes the way McCahon's work flows through several decades of New Zealand art history, illuminating the concerns of different periods as it goes. And finally it points to the relevance and 'constancy' of his art today. In recent homages by New Zealand painter Mervyn Williams and in particular by Australian painter Imants Tillers, McCahon's influence flows into art's present.

JUSTIN PATON, senior curator
JENNIFER HAY, assistant curator

A constant flow of light is in the collection galleries upstairs until September.

TRAVELLING LIGHT AN EXHIBITION FOR MĀTĀRIKI

13 JUNE – 13 JULY

To travel light is to go from one place to another without stress or excess baggage. Then there's the way light itself travels, coming to us from unbelievably distant stars at a speed of 186,000 miles per second. Those two trips – the immense journey of light through space and the smaller journeys undertaken by human travellers – come together in **Travelling Light**, a month-long exhibition timed to coincide with the month of Mātāriki.



Shane Cotton **Takarangi** 2007. Acrylic on canvas. Collection of Christchurch Art Gallery, purchased 2007

Translated as mata riki (tiny eyes) and mata ariki (eyes of god), Mātāriki is the Māori name for the star cluster known as the Pleiades. It is now also widely known and embraced as the name of the Māori new year – that time in the seasonal cycle when the Pleiades rise in the small hours of the morning and planting begins. For celestial navigators, the rise of Mātāriki was also known as a calm time to venture out into the Pacific. That journeying spirit infuses the works in **Travelling Light**, a show full of star maps, sea trips, night flights and leaps into the unknown.

The journey begins with one of the treasures of Christchurch Art Gallery's works on paper collection, Ralph Hotere and Bill Culbert's *Pathway to the Sea – Aramoana*, a suite of prints that overlays the land and skyscape of Aramoana with flight paths, light lines and flight lines. From there the journey moves to three works animated by real light, the first of them Chris Heaphy's vast two-part painting *Te Ika a Maui & Te Waka a Maui* (right). Inspired by the story of Te Rauparaha blindfolding his warriors as they travelled by waka across Cook Strait, Heaphy's diptych literally glows in the presence of black-light tubes. Ani O'Neill's weaving *Kua marino te tai (the sea is calm)* casts a vast, star-punctured shadow on the wall behind it. And Lonnie Hutchinson also weaves light in her intricate, cut-paper evocation of the peaks that girdle Lyttelton harbour, known as the seven sisters (see following page).

The exhibition closes not with a landfall or touchdown but rather a series of leaps, flights and ascensions by John



Chris Heaphy **Te Ika a Maui & Te Waka a Maui** 1999. Acrylic on canvas and black lights. Collection of Christchurch Art Gallery, purchased with the generous assistance of the artist and Jonathan Smart Gallery, 2000

THERE'S A NEW FEELING FOR THE NEW ZEALAND LANDSCAPE IN THESE WORKS, A LOOSENING OF THE GRIP OF GRAVITY.



Lonnie Hutchinson **Sista7** 2007. Black building paper. Collection of Christchurch Art Gallery, purchased 2003

Walsh, Lisa Reihana and Shane Cotton. There's a new feeling for the New Zealand landscape in these works, a loosening of the grip of gravity. New Zealand artists of the 1990s often seemed to be digging down into the landscape and dragging secret histories to light. This archaeological approach can be felt across the foyer from **Travelling Light** in the exhibition **Keeping Time** (discussed on page 22 of this issue), where William Dunning and Denis O'Connor present the past as something heavy and fossilised, a series of beautiful and stony fragments.

By contrast Cotton, Walsh and Reihana, working a decade or more later, all seem to be cutting free of that weight and exploring an airborne, night-time space where other kinds of stories can play out – in particular those stories set before and after history that are usually called myths. Lisa Reihana's *Hinepukohurangi* (above) floats above



Lisa Reihana **Hinepukohurangi** 2001. Digital photograph on aluminium, 1000 x 2000 mm. Private collection

a sea of cloud, shrouded in the white mist that provides her with her name. The bird-creatures in John Walsh's *Resource Debate* also flit through a nocturnal landscape where the normal rules of gravity don't prevail. And the tiny birds in Shane Cotton's *Takarangi* (previous page) zoom at warp-speed out into a mythic night sky. Using a few deft sweeps of the airbrush to launch his viewers into that same deep, rushing space, Cotton reminds us that the ultimate way to travel light is to do so in the imagination.

JUSTIN PATON
Senior curator

Travelling Light is in *Touring Exhibition Gallery B* from 13 June until 13 July.

See the *Noteworthy* pages for a great range of events at the Gallery to celebrate Mātāriki.

PLACES TO GO, ART TO SEE

WITH WINTER HERE, WE ASKED A SELECTION OF WELL-TRAVELLED ARTISTS, COLLECTORS AND CURATORS TO TELL US WHAT ART DESTINATION THEY'D MOST LIKE TO ESCAPE TO. HERE'S WHAT THEY SAID.

NAOSHIMA ISLAND, JAPAN

If you're really loaded, it's a private jet to Takamatsu airport and a rental (okay, limo) to Benesse House on Naoshima Island. Otherwise, it's the Bullet train from Tokyo to Okayama, a local train to Uno (via a transfer at Chayamachi), the ferry across the Seto Inland Sea and a bus at Miyaura port. However you get there, Naoshima Island is a great art and architecture destination with two Tadao Ando museums, an Ando hotel and a village full of installations. Check it out at www.naoshima-is.co.jp/english/index.

Jim Barr and Mary Barr, art collectors

ISSENHEIM ALTARPIECE

A holiday to see art? On receiving the request to write this I did point out most emphatically that I don't 'do' holidays. Not with a camera, you don't. However, if I were to re-visit something that caught me unawares the first time I encountered it I'd go back to Colmar to experience again the Issenheim Altarpiece – attributed to Grünewald and an unknown Master Carver. That's more than enough as an experience. Failing that, and if I wanted the 'art experience' and to photograph, I'd go in a flash to James Turrell's re-shaping of the Roden Crater in Arizona.

Laurence Aberhart, photographer

ANTARCTICA

Many people leave New York in the summer for more temperate climes, but for me, I like to stay. New York at its most brutal is New York at its most pure. I remember one hot, hot August afternoon, it must have been at least 100°F, and I was walking in my neighbourhood, sweating, trying to keep as close to the buildings as possible to avoid the sun. I stopped at a crosswalk to wait for the light and a garbage truck pulled up right in front of me. In New York you can look right into the back of the hopper, and this was the most disgusting stew of rotting stuff you can imagine – like the gates of hell. It was like all the worst stuff was fermenting in there, and this foul liquid was pouring out of the back onto the street. The smell was like a hammer. Then the truck pulled away and left me in this thick, hot fog of exhaust and stink. The whole thing was weirdly exhilarating because I felt so connected to the world. I felt incredibly alive and all the existential doubts that usually bother me were momentarily gone. But I have been to New York, which is why I would like to go to Antarctica. I imagine it would be the exact opposite of the New York garbage-truck-in-summer experience, but just as brutal and just as pure.

Spencer Finch, artist in residence at Dunedin Public Art Gallery

CAMBODIA

In January I travelled to Siem Reap in the Kingdom of Cambodia. Siem Reap is the location for the UNESCO World Heritage Angkor Archaeological Park, an area stretching over 400 km. It contains temples from different reigns of the Khmer Empire dating from the ninth to the fifteenth centuries, with a mingling of Hindu and Buddhist religions. From day one, when we saw the sun rise over the famous Angkor Wat, to climbing a jungle-clad mountain to the place of a thousand linga on our last day, we experienced an unforgettable ancient world of profound beauty and power. Through tourism Angkor is revitalising Cambodia after the atrocities of its recent history.

Jennifer Hay, assistant curator, Christchurch Art Gallery

INDIGENOUS AND TRIBAL ART

I often see dynamic contemporary Polynesian art at Fresh Gallery Otara (Shop 5, 46 Fairmall, 09 274 6400). In Melbourne, you'll encounter indigenous histories at Melbourne Museum's new Bunjilaka Aboriginal Centre (<http://museumvictoria.com.au/MelbourneMuseum>). San Francisco's Asian Art Museum (www.asianart.org) and the De Young Museum's (www.famst.org/deyoung) collection of

ancient Anatolian tribal textiles are extraordinary. Houston's Menil Collection (<http://menil.org>) is probably America's most impressive museum to appreciate tribal art under daylight conditions.

Ron Brownson, senior curator of New Zealand and Pacific art, Auckland Art Gallery Toi o Tāmaki

ASIA-PACIFIC BIENNIAL CIRCUIT

Today biennial circuits are very in vogue, with consecutive event scheduling allowing both cultural tourists and the art world to move from city to city enjoying the art and all the events around it. This year, Asia-Pacific's five leading contemporary art events collaborate for the first time to present Art Compass 2008. Five cities, five exhibitions and five perspectives. Should I be so fortunate to partake I would begin my immersion at the end of August in Sydney during the closing events of their sixteenth biennale, then leapfrog my way along the contemporary art landscape to join the opening previews of the seventh Gwangju, seventh Shanghai and second Singapore biennales, and the third Yokohama triennale. www.artcompass2008.com

Deborah McCormick, director, Art & Industry Biennial Trust

BASEL, SWITZERLAND

I think a classic winter (summer in the northern hemisphere) art getaway would be Basel, Switzerland during Art Basel (4–8 June). Not only is the art fair a remarkable event, but also one of my most favourite works of art (Hans Holbein's *The Body of the Dead Christ in the Tomb*, 1521) is housed at Kunsthalle Basel. You can also see Andrea Zittel and Monicka Sosnowska at the Schaulager. Besides some great art, white asparagus is in season. On the way you can stop in Los Angeles to see the new Renzo Piano BCAM building and Jorge Pardo's design of the Pre-Columbian galleries at Los Angeles County Museum. Oh, and you can stop in Auckland and visit ARTSPACE on the way too.

Brian Butler, director and curator, ARTSPACE



Richard Killeen *The Gathering* 2008. Courtesy of the artist.

OUTER SPACES

The Gallery's new programme of artworks beyond the gallery spaces starts to heat up over winter.

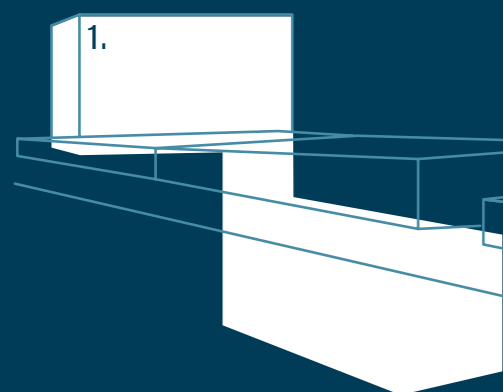
From May onwards, anyone climbing the stairs to the forecourt or catching the elevator from the Gallery's underground carpark to the bunker will find themselves immersed in *Subsonic*, a new sound art programme curated by Peter Vangioni. Elevator music like you've never heard it, *Subsonic* in this quarter features works by Rosy Parlane, Rob Hood and John Nixon.

After a two-month occupation by Grant Takle's *Reignmaker*, an enormous bulldog marking his turf, Inez Crawford's *Bouncy Marae* arrives in the foyer in June in time for Mātāriki. Inspired by her childhood impression that her local marae was a fairytale castle, Crawford has created her own bouncy-castle wharenui – brown on the outside, bright pink inside, and free for the kids to jump around in.

Outside, the Gallery's new billboard will light up the winter evenings, with Richard Killeen's dazzling digital image *The Gathering* (see previous page) greeting pedestrians as they make their way up Worcester Boulevard. And back inside the building, the whole foyer will hum with *United We Fall* by Sara Hughes – the first major commission in the *Glasshouse* series. Drawing on her experience of the Democratic primaries during a recent residency in the United States, Hughes wraps the foyer stairs and glass barriers with a procession of politically charged colours.



1. Sound art in the bunker with *Subsonic*



TWINSET

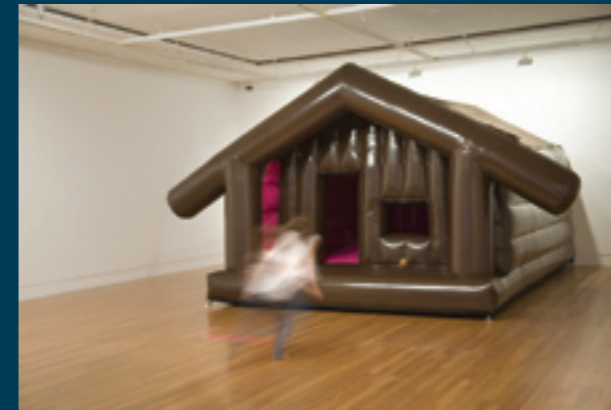
Keep your ears as well as your eyes open this June and July for new videos on the twin screens in the foyer. Timed to coincide with the arrival of the *Subsonic* sound art series in the gallery carpark bunker, this season's video artists coax unexpected music from tin cans, metal springs and second-hand guitars. New Zealander Phil Dadson creates instruments that merge with their musicians, while Los Angeles-based Euan Macdonald subjects three familiar instruments to moments of comic collapse.



2. Euan Macdonald *Where Flamingos Fly* 2006. DVD. Courtesy of the artist and Darryn Knight Gallery, Sydney



Phil Dadson *Incantation* 2006. DVD. Courtesy of the artist and Starkwhite Knight Gallery, Sydney



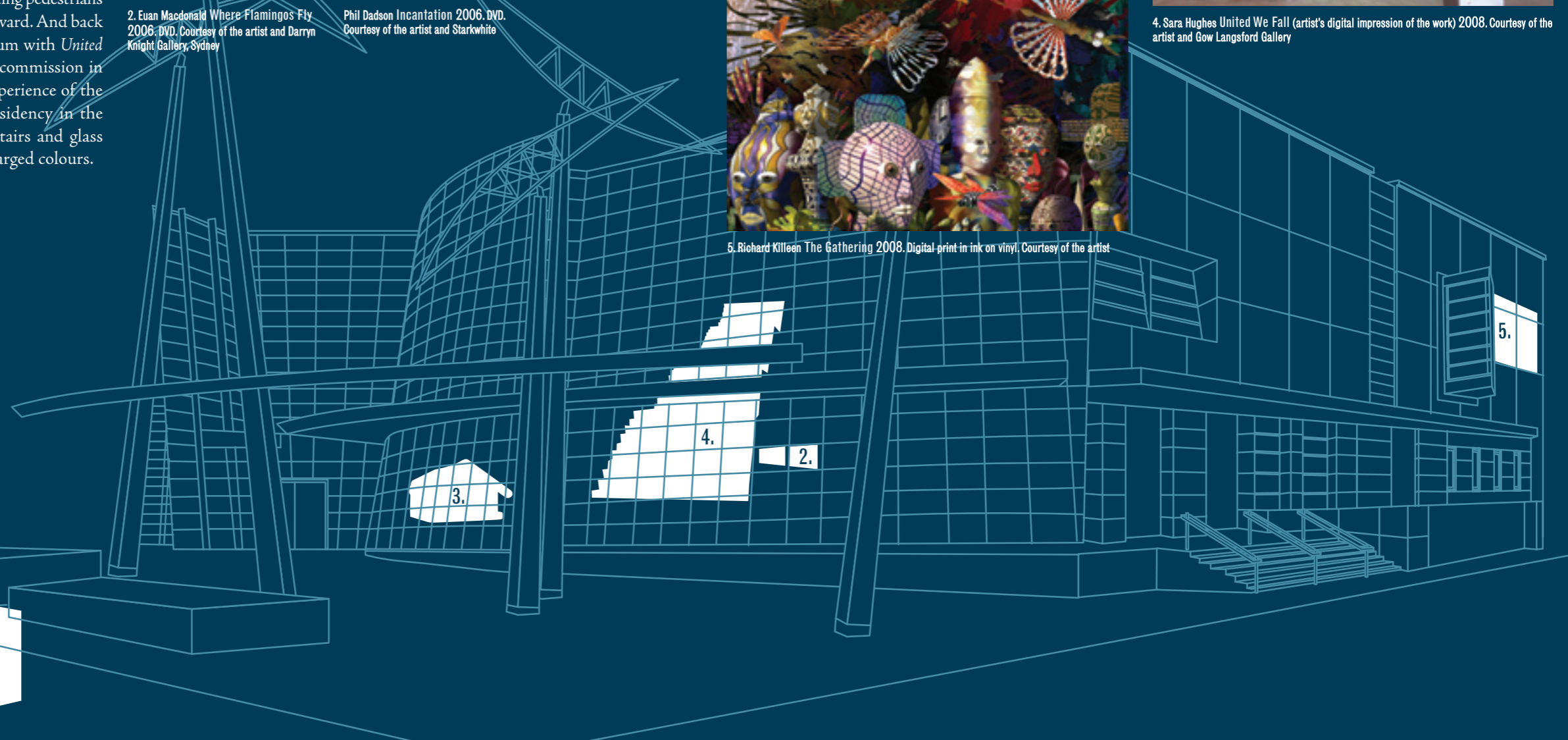
3. Inez Crawford *Bouncy Marae* 2007. Installed at Te Tuhi Centre for the Arts, Manukau, 2008. PVC, air, compressor. Courtesy of the artist. Photograph by John Collie



6. Richard Killeen *The Gathering* 2008. Digital print in ink on vinyl. Courtesy of the artist



4. Sara Hughes *United We Fall* (artist's digital impression of the work) 2008. Courtesy of the artist and Gow Langsford Gallery



Sara Hughes

'I want to turn the Gallery foyer into a cascade of marching, pulsating, saturated colour.'

Using commercial signwriting vinyl, Auckland-based artist Sara Hughes generously spreads geometric shapes and bright colour over floors, walls, windows – in fact, any available surface. Her interest in pattern, form and optical effects will soon see the Gallery foyer transformed with her new work *United We Fall* (see previous page) as part of the **Outer Spaces** project.

Hughes has recently returned to New Zealand after spending a year in America, where she was influenced by the current US political climate – in particular the issues surrounding the hotly contested Democratic primary elections and the pending economic crisis. She says of *United We Fall*: 'Responding to the ways colour and power are intertwined, this work makes use of statistical data that relates to the colours of world flags. I want to turn the Gallery foyer into a cascade of marching, pulsating, saturated colour that questions both the local and global space it occupies.'



Ben Cauchi: Dead Time

3 May – 3 August

“Ben Cauchi’s photographs are caught in a flux between history and the present – freeze-frame tableaux that play with constructions of time.”

Natalie Poland

Ben Cauchi is well-known for his use of mid-nineteenth-century photographic processes, and for his interest in the links between photography and illusion. Natalie Poland, curator of pictorial collections at the Hocken Library in Dunedin, has described Cauchi’s photographs as dwelling in a ‘limbo state in which temporal and spatial certainty is suspended’.

Cauchi brings to Christchurch Art Gallery the results of his 2007 residency as Frances Hodgkins Fellow at the University of Otago. Assistant curator Ken Hall takes this opportunity to learn more about Cauchi’s practice.

Ken Hall: How did you come to photography?

Ben Cauchi: I suppose it’s like most things – the end result of a number of different factors. In ’97 and ’98 I was working at the Wellington Polytech library, and they had a splendid selection of photography books, which was a bit of an eye-opener for me – seeing that there were other ways of making a photograph. I’ve always had an interest in history, and it was the early experiments with photography that drew me in. I was also flattered at the time with someone doing the polytech photography course, and I found out one of the tutors had an interest in these early processes, so it seemed like a good place to start.

KH: And you like working with early cameras?

BC: The cameras, and the process as a whole, are simply a means to an end. I use the cameras I do because the process I use is an ‘in camera’ process – that’s to say the image is exposed inside the camera rather than under an enlarger (there’s no negative involved). So the size of the camera is directly linked to the size of the finished work – a large plate requires a large camera. The cameras I have tend to be old, and people sometimes comment on the age of the cameras as being special but it’s simply that new cameras in the sizes I use are hideously expensive so I use old ones – they do exactly the same job. Photography, like anything dealing with technology, is prone to attracting



Utopia 2007. Ambrotype, 240 x 200 mm. Collection of Debbie and Lindsay Gordon, Dunedin

people fixated on the technology and method, but that side of it kind of scares me – lens specifications, development techniques, all that sort of thing – it’s just not where I’m coming from.

KH: I understand that the title *Dead Time* refers at least partly to the idea of taking time out from your normal working life. And that the image *Utopia* was the view from your studio during the residency – it’s a bit gloomy, isn’t it? I hope the residency wasn’t as much of a downer as the title might suggest!

BC: Yeah, I’ve heard a few comments about the title. A few people were perhaps a bit surprised by it, although it wasn’t really a direct comment on my time in Dunedin as such. Residencies can be kind of strange though – you uproot yourself and move to a new place for a fairly short time and obviously there are benefits that can flow into your work, but there’s always a fair degree of strangeness and impermanence involved. That’s really what the title refers to – the notion of ‘the in-between’. I’ve always been interested in ideas around absence and the before or after (the non-decisive moment) and this idea of the space between actions.

KH: Tell me about the portable darkroom you constructed in the back of a van for making some of your Dunedin landscapes?

BC: A 1984 Mazda Bongo van – it was good fun. The thing about the process I use is that it relies on everything being done in a very short timeframe. With wet-plate photography everything has to be done while the plate

is wet, hence the name. Briefly, what’s involved is pouring collodion (nitrated cotton dissolved in ether and ethanol with various salts added) onto a sheet of glass or blackened metal, sensitising the plate in a bath of silver nitrate, exposing it in the back of the camera and developing it, all before the collodion has time to dry. There’s a real sense that when you first pour the plate the clock is ticking, so you need to have a darkroom in the same place as the photo you want to take. If you’re working in the studio that’s not a problem, but anything more than a couple of minute’s walk away is problematic. The nineteenth-century photographers built portable darkrooms to allow them to photograph views – specially built carriages, a tent, even a box on legs can work.

Working in the van was definitely an experience – crouching in the back with red plastic over the windows, the smell of ether everywhere, holding a wet plate of glass in one hand and pouring various liquids onto it with the other. Certainly one to get odd looks from people. The first outing with it was met with threats to stop selling drugs on someone else’s patch.

KH: The *Winter Sun* works in this show are nothing like your other outdoor landscapes, or actually like photographs I’ve seen anywhere (and are stunning, by the way). I note that the use of Lightjet print technology is also new for you. Can you tell me about these?

BC: Well, they’re actually not of the sun at all, they’re of a studio light I bought when it started getting too dark to photograph in Dunedin. It’s a hefty thing used in the movie business that puts out an obscene amount of light – you can’t look directly at it because it’s too bright. The thing with these is that they’re more along the lines of those early experiments with the medium (really there’s just the faintest hint of an image). I’ve always been curious to see how the plates might look printed and at a different scale. I’m a bit wary of big colour prints, but there’s no chance of me making an actual plate that size so the digital prints are simply a means to an end, but in a way it’s a nice blend of the technologies – old and new.

Ben Cauchi was born in Auckland in 1974. He gained an advanced diploma in photography from Massey University in 2000, and has since held twenty-three solo exhibitions. Now Wanganui-based, his work is held in public collections throughout Australasia.

Ben Cauchi: *Dead Time* is in the Burdon Family Gallery until 3 August. The exhibition is toured by the Hocken Library, University of Otago. An iPod Audio Tour featuring an interview with the artist is available for hire from the front desk.



Hocken Collections
Uare Taoka o Hākena

Events

Events are held in the Philip Carter Family Auditorium unless otherwise stated.

Floortalk and Lecture

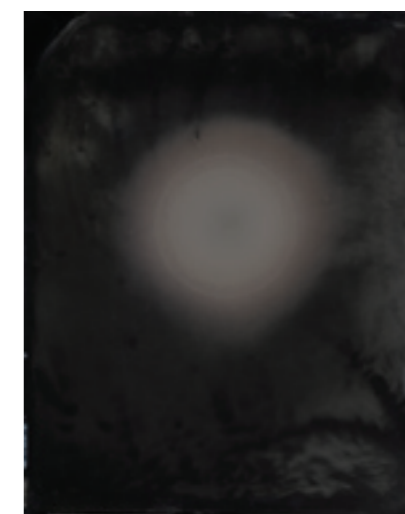
Montana Wednesday Evening, 25 June, 6 pm, free
Join Ken Hall in a floortalk of Ben Cauchi’s haunting exhibition.

Salt, Water and Silver:

The Foundation of Modern Day Photography
Montana Wednesday Evening, 30 June, 6 pm, free
Local photographer Tony Gardiner discusses the beginnings of photography and demonstrates the printing process using the original salt bath technique discovered in the mid 1830s.

Aberhart, Cauchi and the Opposite of Alchemy

Montana Wednesday Evening, 6 August, 6 pm, free
Laurence Aberhart and Ben Cauchi use photographic materials and processes invented over a century ago. Join Mark Strange, senior conservator of photographs at the Alexander Turnbull Library, for a discussion about the characteristics of these photographs and a demonstration of Aberhart’s silver-gelatin ‘printing-out’ paper – one of the finest photographic printing processes ever known.



Top: *Stained Cloth 2007*. Tintype, 240 x 200 mm. Courtesy the artist and McNamara Gallery

Above: *Winter Sun #7 2007*. Lightjet print, 1000 x 800 mm. Courtesy of the artist and Brett McDowell Gallery, Dunedin

The Education Centre



Students from Roncalli College, Years 10 and 11, from left to right: Hannah Creba-Langford, Ayano Fujii and Timothy Neilson

Thanks for all your hard work organising our Tour. I really enjoyed it 😊
Abbey.

Enter the Gallery via Gloucester Street and glance into the Lady Isaac Education Centre on any school day, and you are likely to see a class of students buzzing with enthusiasm over their emerging artworks.

Education Officer Wendy Cox, ably assisted in the classroom by a dedicated team of volunteer Gallery guides, provides visiting schools with individually tailored programmes closely aligned to the new 2007 curriculum.

From 1 July 2007 to 30 April 2008, 14,731 students, teachers and parents enjoyed our practical art sessions or had guided and self-guided tours in the Gallery. Classes range from new entrants to Year 13 and come from as far away as Dunedin and the West Coast.

Classes usually divide their time between focussing on selected artworks in the Gallery – a unique opportunity for students to see original artworks and discuss such aspects as the quality of brushwork, textures, light on surface and colours employed – and exploring art materials, technologies and processes in the education centre to consolidate the richness of the experience.

The education team provides support for teachers through newsletters, exhibition preview evenings and practical workshops. As Wendy says, 'It is such a pleasure to offer this unique art experience to our teachers, parents and students, and to be part of our dynamic art community.'

Dear Wendy
The Art Gallery visit was fantastic and I learnt alot about famous artists. especially when we got to make our own paintings. It was great! It was fun as well!

Wow that was the best trip I've ever been on

Thank you for helping us with our landscapes I had an awesome time.
Grace

Dear Alison and Wendy
How are you? Thank you for taking us to the art gallery My favourite was the giant feather.
From Conor

It was extremely fun!



Cashmere Primary School – Year 3 students William Lee and Tiernan Gillespie concentrate on their drawings in I See Red



Tyus Nimbleby from Heathcote Valley School, Year 2



Education Officer Wendy Cox with Year 3 students from Room 8, Cashmere Primary School



Don Peebles **Three Reds** 2007. Acrylic and pencil on plywood. Purchased 2008



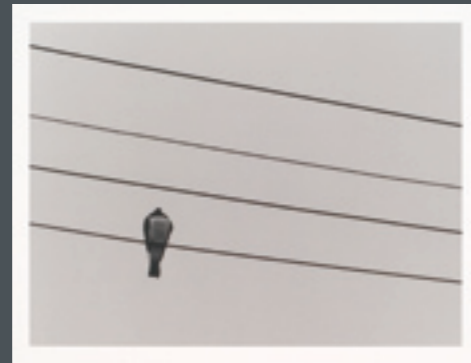
Peter Robinson **Cascade** 2007. Polystyrene. Purchased 2007



et al. **De Nieuwe Stem** 2005. Mixed media. Purchased 2007



Laurence Aberhart **Interior, tomb, Epernay, Champagne, France, 22 September 1994** 1994. Platinum print. Acquisition in progress



Peter Peryer **Kereru** 2006. Photograph. Purchased 2006. Reproduced courtesy of the artist

From a strikingly austere abstract painting to a sculpture carved in polystyrene, works by some of New Zealand's most celebrated contemporary artists have been recently added to the Gallery's collection.

A trio of tautly opposed colour blocks articulates the surface of *Three Reds* by Don Peebles. Less overt, but no less crucial to the overall balance of the composition, a series of delicate vertical pencil marks reward a closer inspection. In *Silver*, a suite of silver gelatin photographs, Peter Peryer brings together five entrancing and seemingly unrelated images: a woodpigeon on a power line, an electrical clip, six plastic bulls, a suspended tendril and seven unopened Icelandic poppies.

Resembling a hastily constructed propaganda aid, et al.'s *De Nieuwe Stem* (the new voice) takes the name of a famous left-wing intellectual Dutch journal published between

1946 and 1967. The handwritten text and accompanying sound loop refer to American justifications for the invasion of Iraq on the basis of the alleged existence of weapons of mass destruction.

Crisp white chains and weights spill off an ambiguous organic form as though attempting to anchor it to the floor in Peter Robinson's *Cascade*. Any suggestion of permanence and gravity implied by these items, however, is neatly contradicted by the fragile polystyrene from which they have been created.

Finally, as the Gallery prepares to host a major touring exhibition of works by Laurence Aberhart, we announce the purchase of a significant platinum photograph by this acclaimed artist. With *Interior, tomb, Epernay, Champagne, France, 22 September 1994*, Aberhart captures sunlight streaming through an early twentieth-century tomb's painted window, illuminating a portrait of its occupant. This unexpectedly uplifting work demonstrates his talent for combining technical prowess with emotional depth.

FELICITY MILBURN
Curator

Welcome



With the AGM past, the Friends committee welcomes Selene Manning to our team. We are all looking forward to the year ahead with great enthusiasm.

The exhibition **Morris & Co.** has been successful beyond expectations. We welcomed to the exhibition two separate visits by groups from the Friends of Te Papa – a relationship worth nurturing, considering that Te Papa will be hosting the Monet exhibition next year! Members also have the chance to view **Morris & Co.** again at our special Gala Evening on 24 June.

In March of this year I had the privilege of accompanying my Dad, Austen Deans, on a private expedition to revisit to his war experiences in Greece and Crete. He was particularly keen to see again the wonderful scenery he had sketched in 1941 – this time without the inconvenience of German bombs and shells. Having emailed ahead to the municipality of Pieria in Northern Greece, we were warmly welcomed and, well beyond our expectations, we were provided with a guide and interpreter for a couple of days. We were introduced to some of the locals old enough to remember the kiwi troops being in their village. For Dad it was a great reminder of the proud and generous spirit of the Greek people.

Make sure you put the Art Event in your diary. It is the major event that allows us to support the Gallery with acquisitions.

PAUL DEANS
President

To become a Friend, or for information on benefits and programmes, please visit www.christchurchartgallery.org.nz/friends or contact:

Friends of Christchurch Art Gallery
PO Box 2626, Christchurch
Tel: (+64 3) 941 7356
Fax: (+64 3) 941 7301
Email: friends@ccc.govt.nz

Morris & Co. Gala Evening

Tuesday 24 June, 6.30–9 pm

Don't miss this nearly-last-chance to view this fabulous show! As well as free admission to the exhibition there will be demonstrations of embroidery, quilting, tapestry weaving, printing and more. Dorle Pauli will give a lecture at 7.15 pm. Enjoy 15% discount at the Gallery Shop and enter a draw to win a copy of the **Morris & Co.** book.

Free for members, \$10 non-members. No need to book.

The Art Event

Coming soon!

The highlight of the Friend's year is our annual fundraising event where you have the chance to buy works by established and emerging artists at the amazing price of only \$650. Open to all, this is a great opportunity to get a group together for a fun night.

Open to all. Tickets \$50 per person.

Fundraising Lecture: Dame Malvina Major

Sunday 7 September, 2.30 pm

Dame Malvina is our guest speaker at this year's fundraising lecture, talking about her life as an artist on stage.

Open to all. Tickets \$25. Use the form enclosed, or purchase from the Gallery.

Friends Trip to Monet Exhibition

We will look at organising a weekend trip to this exhibition at Te Papa early next year if there is sufficient interest. Please write or email the office if interested.

MEMBERSHIPS

New Members: Irene Bell, Helen-Mary Black & Matthew Turnbull, Jane Bowman, Kirsty Brodrick, Robert Brown, Lynne Bull, Rosemary Bywater, Margaret Campbell, Nicholas and Judy Derrick, Lucinda Diack, Dodds Family, Janet Emeleus, Kaye Godfrey & Richard Thomas, Pippa Graham, Han, Hyun-Soo, Kate Harris, Fleur Hart, Deborah Hersck, John Hyland, Mary Jackson, Elizabeth Jenkins, Jan & Grantley Judge, Simon Kennedy, Gaye Kerr, Maxine Kissling, Marilyn Knowles & Joc Dobinson, Mark la Roche, Ian Leggat, Catherine McClean, Christene McCormack, Angie McCormick, Jan McFarlane, Anita McLeod, Annabelle Mullen, Heather Munro, Cindy Nagy, Sally Nash & Murray Grossmith, Cheryl Palliser, Sue Pawels, Graham & Rosa Peacock, Nanda Poort-Rammers, Anu Pratap, Gerard Quinn, Bronwyn Rideout, Jenny Rouse, Lynne Rowe, Val Saxton, Heather Scott & Caroline Millyard, Katie & Peter Skelton, Hadee Thompson, Elizabeth Tipping, Susan Truscott, John van de Poll, Ray & Sandy Voller, Jill & Allen Voss, Sue Wade, Kathy Watson & Peter Meredith, Paula M. Williams, Melissa Wilson, Dr Rodney Wilson & Maureen Gray, Sue Witteman, David Woodings

Life Members: Amanda Cooper-Davies & James Davies, Joyce Edmundson, Denise Sheat, Johannes van Kan and Jo Grams

Calendar of Events

June

- 18 Speaker of the Month**
Dr Karen Stevenson
- 18 LocArt**
Elfie Spiewack and Mary Bucket
- 21 LocArt**
Tim Main
- 24 Private Viewing**
A. A. Deans: Antarctic Stories
- 24 Morris & Co. Gala Evening**
- 28 Art in the Morning**
Feel the Pulse

July

- 16 Speaker of the Month**
Darryn George
- 19 Art in the Morning**
Laurence Aberhart:
The Essential Visual Poet
- 19 LocArt**
Liz Walker
- 22 Private Viewing**
Aberhart / Daniel Crooks:
everywhere instantly
- 31 LocArt**
Riduan Tomkins

August

- 20 Speaker of the Month**
Mara Miller
- 23 LocArt**
Simon Edwards
- 30 Art in the Morning**
Making Time

Private Viewings

Enjoy a glass of wine and hear the curator give a short floortalk at 5.30 pm. Free for members, please show your membership card for entry.

A. A. Deans: Antarctic Stories
Tuesday 24 June, 5.15 – 6.30 pm

**Laurence Aberhart / Daniel Crooks:
everywhere instantly**
Tuesday 22 July, 5.15 – 6.30 pm

Art in the Morning

Join us on Saturday mornings for light breakfast in *Alchemy* from 8.30–9 am, followed by a private viewing at the Gallery with a guest speaker. Friends \$20, non-members \$30. Register using the enclosed form or at the Gallery.

Feel the Pulse

Darryn George

Saturday 28 June

Join artist Darryn George as he talks about his exhibition **Pulse**, an engulfing fusion of contemporary abstract painting and customary Māori art painted directly on the walls of the Sutton Gallery with a continual pulse of light, language and pattern.



Installation view of **Pulse** 2008 Christchurch Art Gallery

The Essential Visual Poet

Gregory O'Brien

Saturday 19 July

Laurence Aberhart is a photographer of truly international significance who has been called the essential visual poet of New Zealand's past. His signature images are of landscapes, facades, monuments and interiors from New Zealand, Australia and further afield. Exhibition curator Gregory O'Brien, from City Gallery Wellington, will talk about the highlights of the more than 200 images in this exhibition which brings together key works from the last four decades.

Making Time

Justin Paton

Saturday 30 August

Daniel Crooks is acclaimed for video works 'that provide a truly altered perception of the world'. Senior curator Justin Paton looks at Crooks' 'timeslice' videos and discusses this New Zealand-born artist's extraordinary visions of modern urban life.

Speaker of the Month

Philip Carter Family Auditorium, 10.30 am. No booking required. Friends \$2, non-members \$5, students with ID free. Coffee and tea served in *Alchemy* from 10 am, \$2.50.

Visit www.christchurchartgallery.org.nz/Friends|SpeakerOfTheMonth for more information about the speakers.

Dr Karen Stevenson

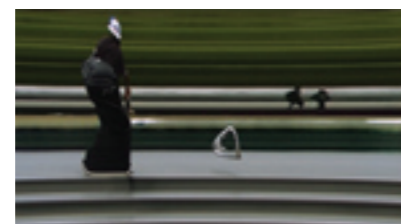
Arts of the Pacific

Wednesday 18 June

Dr Karen Stevenson is interested in a variety of topics associated with the arts of the Pacific. Her writings and research have focused on the politics and institutionalisation of culture, art, identity, the arts of the body – especially tattoo – and most recently on contemporary Pacific art, particularly by urban Polynesians in New Zealand. She is currently working on a number of projects, including a book.



Dr Karen Stevenson



Daniel Crooks **Pan No. 2 (one step forwards, one frame backwards)** 2007. DV/DVD. Collection of Christchurch Art Gallery (acquisition pending)

Darryn George

Recent Projects

Wednesday 16 July

Darryn George (Ngapuhi) was born in 1970 and completed a Bachelor of Fine Arts in painting at the University of Canterbury in 1993 and a Master's at the Royal Melbourne Institute of Technology in 1998. Since 1999, Darryn has been head of the art department at Christ's College in Christchurch. His current exhibition **Pulse** covers the walls of the Sutton Gallery. Darryn will give a slide presentation of recent projects, and background to the ideas that underpin his practice.



Darryn George

Mara Miller

Chinese Gardens

Wednesday 20 August

Mara Miller is visiting the University of Canterbury in August. She is a professor at the University of Oregon lecturing in Japanese and East Asian Art History and has a PhD in Philosophy: Gardens as Works of Art from Yale University. Mara has exhibited and lectured throughout the world and speaks Japanese, French and German, as well as some Latin, Tamil and Pali.

LocArt

LocArt visits are for members of the Friends only and cost \$5. Register using the enclosed form.

Visit www.christchurchartgallery.org.nz/Friends|LocArt for more information about the artists.

Weekday Events

STUDIO VISIT:

Elfie Spiewack and Mary Buckett

Wednesday 18 June, 10.30 am

Contemporary jeweller Elfie Spiewack immigrated to New Zealand from Germany in 1999, and has since exhibited widely. Her finely crafted pieces of art in gold, silver and semi-precious stones testify to her four-year apprenticeship in Germany, as well as her degree in design. Elfie shares a studio with Mary Buckett, who left behind a successful nursing career after a course at Hagley College provided her with the impetus to pursue a career in the arts. Mary also has a diploma in jewellery techniques from MIT in Auckland. She works predominantly with silver and casts directly from organic plant materials, which lend her unique pieces a rustic and tactile quality.

Maximum 20 members. Meet Melissa Reimer at 244 High St at 10.20 am.



Left: Mary Buckett **Pod Pendant** 2007

Right: Elfie Spiewack **Silver and Pear Amoeba Ring** 2007



Tim Main **Rangiora IV** 2007. Wood, ceramic, oil and gesso

STUDIO VISIT: Riduan Tomkins

Thursday 31 July, 10 am

Riduan Tomkins studied at the Royal College of Art in London in the 1960s before taking up a position as senior lecturer in painting at the University of Canterbury from 1985 to 1995. Here, his painterly approach coupled with the intellectual rigour of his work left an indelible impression upon Ilam's next generation of emerging artists, including Séraphine Pick and Shane Cotton. His work features in public and private collections throughout the world. His latest exhibition at SoFA features works that continue to embody his preoccupation with fragmentary narrative and formal invention.

Maximum 30 members. Meet Melissa Reimer and Richard Bullen at SoFA Gallery in The Arts Centre at 10 am.



Riduan Tomkins **Twin Series, RT 011** 2001. Oil on canvas

Weekend Events

STUDIO VISIT: Tim Main

Saturday 21 June, 10.30 am

Christchurch printmaker and sculptor Tim Main takes his design inspiration straight from the naturally occurring forms of nature, particularly native New Zealand plants, to create contemporary gothic works in wood and ceramic that echo medieval decorative art traditions. Tim was the artist in residence at The Arts Centre in 2005 and has participated in group and solo shows. He has work in private and public collections, including the Canterbury Museum, Christchurch Art Gallery and the James Wallace Trust.

Maximum 20 members. Meet Melissa Reimer outside 18 Grange St, Opawa at 10.20 am.

STUDIO VISIT: Liz Walker

Saturday 19 July, 10.30 am

Ceramicist Liz Walker, whose work featured in the recent exhibition **Form and Fire**, has been working with clay for over twenty years, revelling in the creative and cathartic process of creating new and tactile forms out of the natural medium. Her unique pieces include urns, sacred vessels, orbs and other personal memory-keepers. Liz's tactile pieces are inspired by nature and the environment around her home and bear testament to the highly personal nature of her craft.

Maximum 15 members. Meet Melissa Reimer outside the Lyttelton tunnel on Simeon Quay at 10 am to car pool, or at the Old School House, Teddington, RD 1 Lyttelton, at 10.20 am.



Liz Walker **Untitled** 2007. Ceramic

STUDIO VISIT: Simon Edwards

Saturday 23 August, 10.30 am

Instantly recognisable and eminently desirable, Simon Edwards' immaculately executed landscapes in oil and charcoal pay tribute to nineteenth-century landscape traditions and yet remain utterly modern due to his subtle urban motifs that exist either between the layers of oil or emerge from the smoky depths of his charcoal. His atmospheric vistas continue to impress his fans and critics alike.

Maximum 20 members. Meet Melissa Reimer outside 135 Gloucester St at 10.20 am.



Simon Edwards **Westpark** 2007. Charcoal on paper

Coming Soon

2008 SCAPE
Christchurch
Biennial
of art in public space

OUR CITY
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FAMILIAR **10 WEEKS TO SEE**
PREPARE YOURSELF TO BE SURPRISED YOURS

Wandering Lines: Towards a New Culture of Space

19 September – 2 November

The fifth SCAPE 2008 Christchurch Biennial of Art in Public Space opens in September, and promises an exciting and challenging line-up of artworks in the central city.

‘This year, the biennial dares you to take a fresh look at Christchurch and the spaces within it,’ say curators Danae Mossman and Fulya Erdemci. ‘We want visitors to consider how they move around the central city and beyond it to the suburbs, and then enjoy being confronted by new artworks in these spaces.’

Christchurch Art Gallery has again partnered with the Art & Industry Biennial Trust to present SCAPE 2008. The Gallery is an ideal place to begin a tour of the biennial and to see major new artworks by contemporary international and New Zealand artists.

The SCAPE Christchurch Biennial of Art in Public Space is New Zealand’s only international biennial dedicated to the exhibition of contemporary art in public space. It is organised and managed by the Art & Industry Biennial Trust.

Events

Events are held in the Philip Carter Family Auditorium.

Exciting Public Artworks Revealed: SCAPE 2008

Montana Wednesday Evening, 11 June, 6 pm, free

Deborah McCormick, director of the SCAPE Christchurch Biennial of Art in Public Space, joins curators Fulya Erdemci and Danae Mossman in inviting the local public to preview – and be captivated by – some of the remarkable new artworks being developed for the fifth SCAPE Biennial.

SCAPE: Visioning a Future for Public Art in Christchurch

Montana Wednesday Evening, 20 August, 6 pm, free

Join Anthony Wright, Canterbury Museum director and chair of Christchurch’s Public Art Advisory Group, as he leads panelists Gallery director Jenny Harper, architect Ian Athfield, urban designer Hugh Nicholson and sculptor Phil Price in a discussion contemplating possible futures for Christchurch’s art in public spaces.

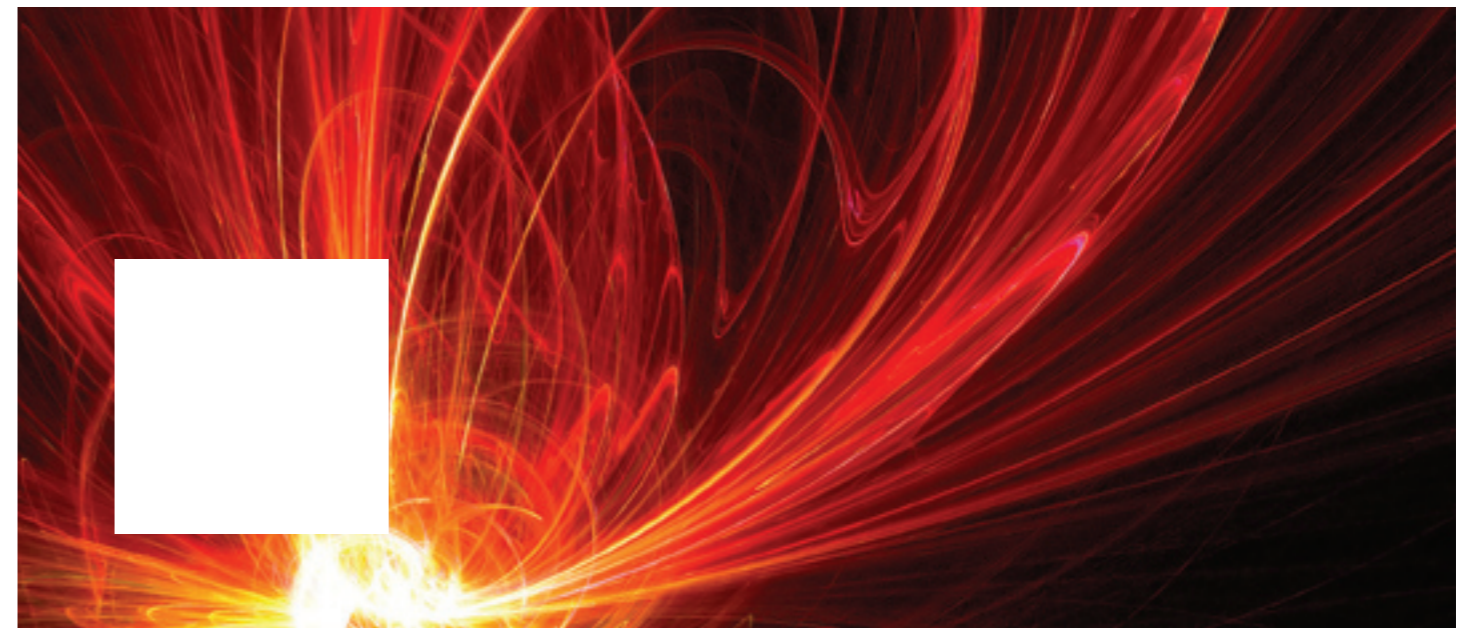
Spectrum – practising the art of printing



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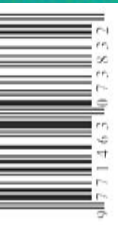
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

Pride in Print gold medal winners 1993, 1995, 1996, 1997, 2000

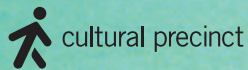


the technology between imagination and reality





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