



TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY



Open 10am – 5pm daily
Late night every Wednesday until 9pm
Admission free

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Art Gallery Carpark tel (+64 3) 941 7350
Friends of Christchurch Art Gallery tel (+64 3) 941 7356
Christchurch Art Gallery Trust tel (+64 3) 961 7521

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BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **spring** september – november 2008

25 ARTISTS FROM MORE THAN 15 COUNTRIES

PREPARE TO BE SURPRISED

25 ARTISTS FROM MORE THAN 15 COUNTRIES

SEE YOUR CITY THROUGH NEW EYES

2008 SCAPE BIENNIAL CHRISTCHURCH

SEE YOUR CITY THROUGH NEW EYES

2008 SCAPE BIENNIAL CHRISTCHURCH

SEE YOUR CITY THROUGH NEW EYES

Exhibitions Programme

September, October, November

A.A. DEANS: ANTARCTIC STORIES

Until 5 October

When Canterbury artist Austen Deans visited Antarctica in 1981 he spent time sketching, painting watercolours and photographing the environment. Antarctic Stories presents work from the expedition.

Tait Electronics Antarctica Gallery

LAURENCE ABERHART

Until 12 October

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

A City Gallery Wellington touring exhibition.

Touring Exhibition Galleries A and B
Catalogue and iPod Audio Tour available

DANIEL CROOKS: EVERYWHERE INSTANTLY

Until 9 November

'Once you've seen a Daniel Crooks DVD you're not likely to forget the experience,' writes art critic Edward Colless. Using his renowned 'time-slice' 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
Catalogue and iPod Audio Tour available

AUS AUSTRALIEN

Until 9 November

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 most compelling contemporary artists.

Burdon Family Gallery

I SEE RED

Until 23 November

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

Monica Richards Gallery
Family worksheet available

ALAN LONEY: POET & PRINTER

5 – 28 September

A selection of books by Alan Loney, one of the foremost printers of hand-crafted books in Australasia. Includes finely printed examples of his work from Hawk Press, Blacklight Press, Holloway Press and Electio Editions.

Balconies

SCAPE 2008 CHRISTCHURCH BIENNIAL OF ART IN PUBLIC SPACE

20 September – 30 November

Christchurch Art Gallery is the hub for the SCAPE 2008 Christchurch Biennial of Art in Public Space. Every two years, SCAPE brings renowned contemporary artists to Christchurch to create exciting new public artworks. Highlights this year at the Gallery are Guillaume Bijl's glittering stage set for an imaginary beauty competition, and the elegant silver bikes designed by Ann Veronica Janssens that allow visitors to explore SCAPE's outdoor artworks.

FIRST SIGHT: SPENCER FINCH

11 October – 30 November

Made in Dunedin on a recent residency, First Sight is renowned New York artist Spencer Finch's response to the ice caves, rivers and changing light of the south of the South Island.

A Dunedin Public Art Gallery touring exhibition.

Tait Electronics Antarctica Gallery

FIONA HALL: FORCE FIELD

14 November – 15 February

Renowned Australian artist Fiona Hall explores the intersection of nature and culture with a deft touch and a vivid, unpredictable imagination. This spectacular survey, which includes works from the 1970s through to the present day, shows how she transforms ordinary objects into complex and evocative works of art.

Exhibition organised and toured by the Museum of Contemporary Art, Sydney, Australia and City Gallery Wellington, New Zealand.

Touring Exhibition Galleries A and B
Catalogue and iPod Audio Tour available

WHITE ON WHITE

Opens 23 November

New for children and families, White on White is the thought-provoking replacement to I See Red. Includes new works by contemporary artists, and works by Ando Hiroshige, Eileen Mayo, Jude Rae and Peter Robinson from the permanent collections.

Monica Richards Gallery
Family worksheet available

WUNDERBOX

28 November – 15 February

Wunderbox brings together secretive spaces, model worlds and eccentric collections by some of New Zealand's best-known contemporary artists, including Judy Darragh, Andrew Drummond, Bill Hammond, Neil Pardington, Francis Upritchard, Terry Urbahn and Ronnie van Hout.

Touring Exhibition Gallery C and Borg Henry Gallery
iPod Audio Tour available

THE COLLECTIONS

From Petrus van der Velden's thundering *Mountain Stream, Otira Gorge* of 1893 to Robert Hood's *My Puddle*, filmed in the 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 contemporary artists.

Collection Galleries

OUTER SPACES

The big event in Outer Spaces this season is Sara Hughes's *United We Fall* – the first major work in our *Glasshouse* series of commissions for the Gallery foyer. Hughes has created what she describes as a kind of 'world flag' – stripped of symbols and potentially endless.

Foyer

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

Bulletin Editor: David Simpson

Gallery Contributors

Director: Jenny Harper

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Felicity Milburn, Justin Paton,
Peter Vangioni

Public Programmes: Sarah Amazinia, Lana Coles

Gallery Photographer: Brendan Lee

Friends of Christchurch Art Gallery: Cheryl Comfort, Paul Deans

Other Contributors

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Hamish Keith, Gregor Kregar, Aaron Kreisler, Kate Montgomery,
Hugh Nicholson, Andrew Paul Wood

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.

Christchurch
City Council



cultural precinct

CURRENT SPONSORS OF THE GALLERY

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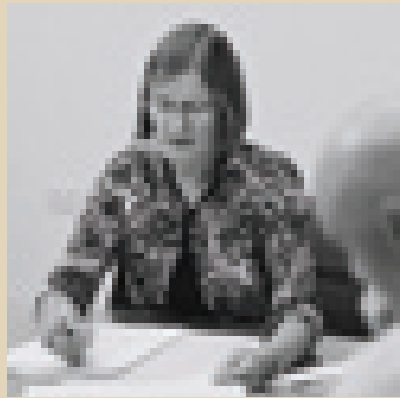
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Please note: The opinions put forward in this magazine are not necessarily those of Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.



Director's Foreword

JENNY HARPER

This issue of *Bulletin* is significant for two reasons: firstly, it includes a wrap-up of the previous year; and secondly, it is expected to be the final issue of this magazine in its current format.

This is an exciting and creative time for the Gallery as we work with our key creative partners Strategy Design and Advertising on a new look and feel for our acclaimed *Bulletin*, with potentially wider distribution. Gallery visitors and Christchurch locals will notice that a number of our marketing publications will shortly receive similar 'facelifts': we hope you enjoy the new look and we welcome your feedback.

For any institution, the end of the financial year is a good opportunity to reflect on progress made over the period. As a unit of Christchurch City Council, the Gallery has a number of 'key performance indicators' that need to be met – several of which were up for public discussion during the 2005–6 *Paradigm Shift*, now incorporated in the Gallery's own plan. With that in mind, this issue features the Year in Review: a listing of what we see as some of our key performance indicators. Of greatest note, our visitor count was 389,089 over the year – a fantastic increase of 13.2% on the previous year and just short of the target for 2008–9. We have also noted particularly positive visitor responses in our recent annual visitor survey.

More informally, our visitors' book is brimming with energised responses to the Gallery's current programme.

And more good news: I'm delighted to announce that the Gallery's top-selling book *Bill Hammond: Jingle Jangle Morning* won the illustrative category at the Montana New Zealand Book Awards on 21 July. This followed a raft of design and other awards from the Book Publishers Association of New Zealand, so we are pleased with the peer recognition of our efforts on all fronts. The book has sold exceptionally well since its release last year – a testament both to the appeal of Bill's paintings, and to the talent and high quality of work by all involved in the preparation and production of the book.

It is also wonderful to have heard recently that the Christchurch Art Gallery was named as one of eleven recipients of the Human Rights Commission's annual New Zealand Diversity Action Programme Awards, announced in Auckland on 25 August. Initiatives which earned the Gallery its award for positive race relations include activities to mark Waitangi Day, Matariki and Māori Language week, as well as lectures and films exploring cultural diversity. Lana Coles, our Education and Public Programmes team leader, will receive this award on behalf of Gallery staff

from the Speaker of the House, the Hon Margaret Wilson.

Coming up this quarter, the Gallery is pleased to host part of the **SCAPE 2008 Christchurch Biennial of Art in Public Space**. This is the second time that we have been involved in the Biennial as an exhibiting venue, and we know this will be conceptually and visually stimulating – in some cases, physically stimulating as well as we look forward to visitors taking bicycles, which are also works of art, to town. Our curators have been working with several international artists on various projects to be sited within and around the Gallery, projects which have much in common with the Gallery's **Outer Spaces** project. Visitors will also be unable to miss the incredible project *United We Fall* by Auckland-based artist Sara Hughes, which covers the stairs and foyer balconies.

Finally, you'll notice that the next few issues of *Bulletin* will be published under the guidance of David Simpson, whom we welcome aboard the Gallery team as Sarah Pepperle, the magazine's regular editor, goes on parental leave. We wish Sarah all the best and look forward to her return.

JENNY HARPER
Director
August 2008

My Favourite

HAMISH KEITH



'Anyone who has spent any time on Auckland's west coast will know the truth of sunsets like these – the truth and the raw unmediated power.'

One of the perks of working at Auckland Art Gallery at the end of the fifties was seeing at first hand what Colin McCahon was up to. Most Monday mornings I would trudge up to the Gallery attic to see what new work was in progress. Sometimes Colin would have been painting there in the weekend, but he also used the attic to store fresh works he was bringing into town from his tiny Titirangi studio. I can remember seeing the first batch of *Elias* paintings as if it were yesterday. I was overwhelmed by them. They were so vivid and alive – and an entirely new take on Colin's paintings of words. These cries of despair, scorn or disbelief hung in the rich sun-setting landscapes of the black Auckland west coast.

This particular work I never saw. I imagine it was one that Ron O'Reilly had snaffled directly from Colin on his regular visits north. But when I first encountered it in Christchurch Art Gallery's *I See Red* show earlier this year, all the emotions of that marvellous *Elias* morning came surging back. I was reminded again of what a powerful and often overlooked series the *Elias* paintings are. It is as if this work was a key to them all – unlocking what Colin himself described, when writing about an Alwyn Lasenby painting, as the traditional framework of good painting, where 'the clarity and order of the real world rule and direct the artist's expression'. He might have added the word *power* in there amongst those natural things which ruled and directed Colin's own painting.

Anyone who has spent any time on Auckland's west coast will know the truth of sunsets like these – the truth and the raw unmediated power. The *Elias* paintings are, I think, mainly about false prophecy, but they are also about hope and redemption. This painting is about optimism – well, to me it is. There will be a tomorrow even if – as Colin

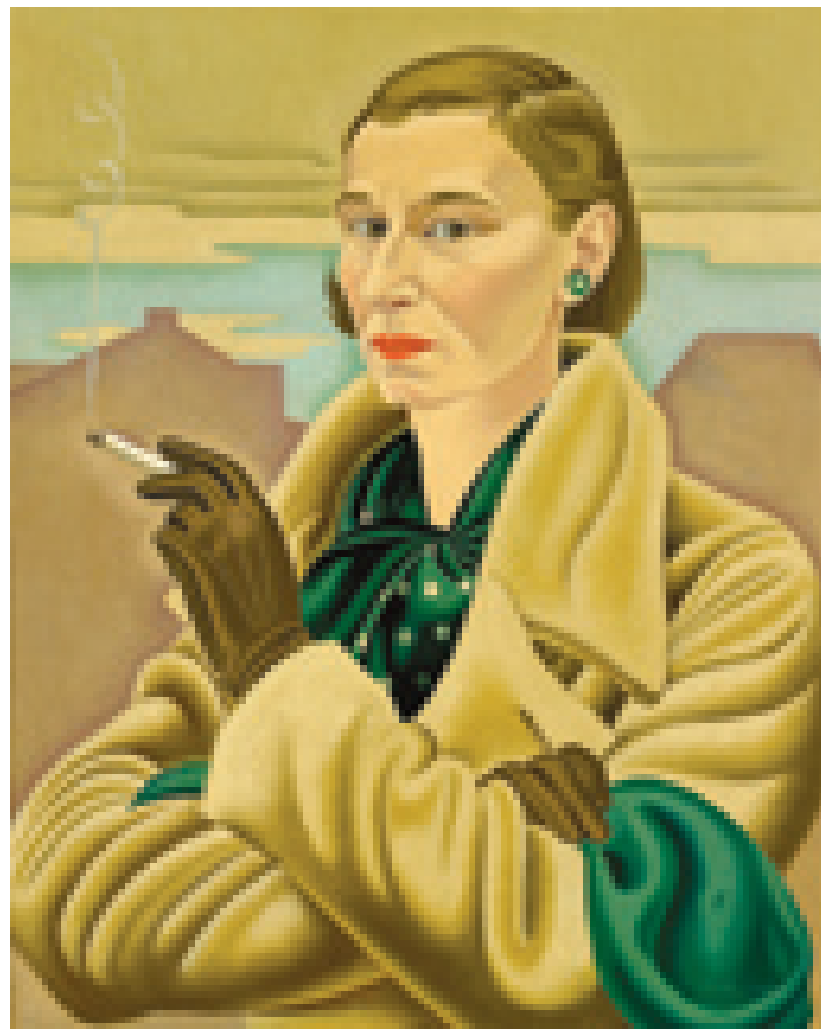


Colin McCahon *Red and black landscape* 1959. Solpah and sand on board. Collection of Christchurch Art Gallery, donated from the Canterbury Public Library Collection, 2001. Courtesy of the Colin McCahon Research and Publication trust

also says in a work nearby – it 'will be the same but not as this is'. This work has joined the permanent collection of my imagination. I do not expect it to be dislodged. There is a Māori word that exactly fits what I feel in front of this brilliant painting: *wehi*.

Hamish Keith is an author, curator and commentator on art and social history. He published The Big Picture, the companion volume to the television series of the same name, in 2007, and his autobiography, Native Wit, is published in September.

I See Red is in the Monica Richards Gallery until 23 November.



Rita Angus **Self-portrait** 1936–37. Oil on canvas. Collection of Dunedin Public Art Gallery, purchased 1980. Reproduced courtesy of the Rita Angus Estate

Coming to Christchurch!

Rita Angus: Life & Vision

The spectacular exhibition **Rita Angus: Life & Vision** is coming to Christchurch Art Gallery on 6 March 2009!

One of New Zealand's most significant artists, Angus spent many years in Christchurch, having studied at the Canterbury College School of Art. A pioneer of modern painting in this country, she created some of our most memorable and best-loved images. To honour the centenary of her birth, this exhibition brings together 141 of her works. These include sketchbooks, studies and unfinished works, some of which have never been seen in public before.

Developed and toured by:



Principal funding partner:



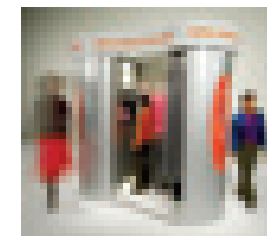
Major Sponsor:



Body Festival

From 29 September to 12 October, the **Move-Me Booth** will be at the Gallery! Follow instructions from some of the world's most innovative and exciting dance-makers or create your own dance film and watch yourself online with this acclaimed touring installation from the UK.

Visit the Gallery website or check out our What's On guide for a list of Body Festival events and films at the Gallery.



Move-Me Booth

Adriaan Tasman

The Gallery noted with sadness the death of Adriaan Tasman while on holiday in Fiji on 13 July.

Adriaan was a benefactor to the Robert McDougall Art Gallery and later the Christchurch Art Gallery. He donated paintings by Dutch artists Joost Droochsloot and Petrus van der Velden, and subsequently supported the building fund. The Gallery's board room is named after Adriaan. He and his wife Gabrielle, who serves on the Christchurch Art Gallery Trust, have supported every international exhibition presented by the Gallery.

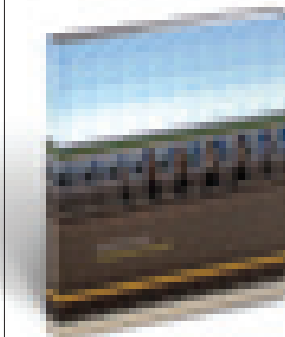


Adriaan and Gabrielle Tasman inside the **Morris & Co** exhibition alongside Jenny Harper, Chris Bocket, Paul Doughty and curator Christopher Menz.

Book Out Now!

The Gallery's latest publication, *Daniel Crooks: everywhere instantly*, is now available from the Gallery Shop for just \$34.99.

This beautifully designed book is the first major publication on New Zealand-born artist Daniel Crooks, whose works take us back to cinema's origins in the time-and-motion experiments of Marey and the Lumière brothers, and propel video art forward into exciting new territory.



Art Appreciation

Insight

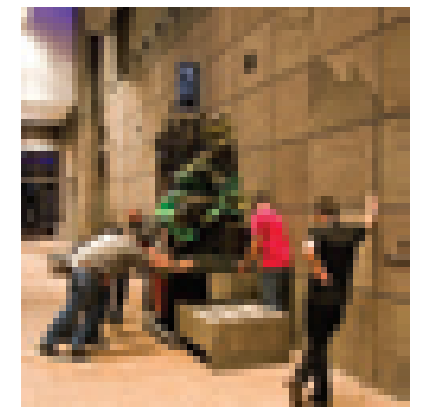
This enlightening four-week course for beginners uses the Gallery's historical and twenty-first century works of art to discover more about portraiture, landscape painting, abstract works and contemporary art.

Tuesday course 10.30am – 12.30pm: 4, 1, 18 & 25 Nov; Saturday course 10.30am – 12.30pm: 8, 15, 22 & 29 Nov. Public \$60, Friends \$54, SuperGold Card \$40. Places are limited, tel (03) 941 7342 to register.

Showcase International: Iranian New Wave Cinema

Wed 12 November, 6pm, Philip Carter Family Auditorium, free

The first film in this showcase of Iranian films, opened by His Excellency, the Ambassador of the Islamic Republic of Iran, is *Transit Café* by director Kambozia Partovi. Winner at the Fajr Film Festival, this is a life-affirming portrait of a young widow who takes over her husband's run-down roadside café on the Iranian/Turkish border. *Persian refreshments provided by the local Iranian community.*



Members of the Gallery's Exhibitions Team move **Ex Tenebris Lux** from the top of the stairs to the new site by the front desk.

Art for Families

Kids in Town

Enjoy local primary schools performing in the Gallery foyer at midday every Thursday during the school term.

Te Reo Māori Tour 2008

Thursday 25 September, 10.30am, free
Taki Rua presents *Pukunui and His Friend Moata Moa*, written by James Matariki Waerea.

Holiday Quiz: Sky High

27 September – 12 October, 10am – 4pm, free
A fun quiz that has you looking up for inspiration.

Chinese Kite flying Demonstration

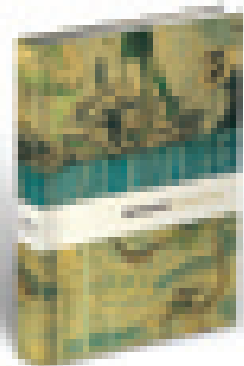
Sunday 28 September, 2pm, free
Experience skill, colour and beauty in a demonstration of kite flying by master kite-maker Mr Xu, direct from China.

Kite-making Workshops

Master kite-maker Mr Xu presents workshops for children using traditional Chinese techniques and materials.
Two levels: ages 5–8 years and 9–12 years. Dates and times vary and charges apply. For information tel (03) 941 7382.

Gallery Book Wins Awards!

'*Jingle Jangle Morning* hovered above the other books like one of Hammond's birds.'



The Gallery's spectacular book *Bill Hammond: Jingle Jangle Morning* recently won several awards at the BPANZ Book Design Awards 2008 and the Montana New Zealand Book Awards. Winning not only the Best Illustrated Book, but also the Best Cover and the Best Overall Book at the BPANZ Book Design Awards was a fantastic coup. As the judges said, *Jingle Jangle Morning* 'hovered above the other books like one of Hammond's birds' – a book that 'would sit proudly on a bookshelf or coffee table anywhere around the world and be head and shoulders above the pack'.

Jingle Jangle Morning also received the coveted Best Illustrative Book Award at the gala ceremony for the Montana New Zealand Book Awards in Wellington. According to artist and category adviser Dick Frizzell, *Jingle Jangle Morning* 'felt like a winner'. The judging panel of Lynn Freeman, David Elworthy and Tim Corbalis said the book provided 'interesting, often surprising approaches to the paintings' diverse features' and had 'a breadth of appeal'.
Get your copy of *Jingle Jangle Morning* from the Gallery Shop.

As we look back on another very successful year, we can reflect on what we have done with considerable pride. The Gallery has continued to go from strength to strength, developing a varied exhibition programme inside and out of our conventional spaces.

We have generated a significant increase in visitor figures, surpassing our target and now attracting the equivalent of more than our city's population. A particular point of pride for us is the response of our visitors – the 2008 residents' survey indicated 89% of Christchurch people were satisfied with the Gallery and a recent point of contact survey showed 96% of visitors felt that the Gallery had 'met' or 'exceeded' their expectations, with 90% saying they would definitely return. We are pleased here to report on some of our known, and less well-known, achievements, including the professional contributions of our highly committed staff.

23 exhibitions opened during the period, of which 19 were organised by the Gallery. The Outer Spaces project started in March, and has featured 4 foyer works, 5 video works for Twinset, and 1 sound art piece for Subsonic.

Other Writing

Ken Hall

'Greatness in Glass', *The Press*, Christchurch, 6 February 2008, p.D1

Jenny Harper

'Deviancy, they cried', *The Press*, Christchurch, 25 July 2007, p.D1

'L S Lowry', *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, National Gallery of Victoria, Melbourne, 2007, pp.134–5

'Painter's life illuminated' (review of Trevelyan, Jill, Rita Angus: An Artist's Life), *The Press*, Christchurch, 28 May 2008, p.D3
Editor (with Aaron Lister), *Wellington: A City for Sculpture*, Victoria University Press, Wellington, in association with Wellington Sculpture Trust, 2007; author, 'Disappearing Wellington', pp.128–35

Justin Paton

'Against the Current', *Current: Contemporary Art from Australia and New Zealand*, Art and Australia, Sydney, 2008

'Away from their names: Daniel von Sturmer', *Venice Biennale 2007 Australia: Susan Norrie, Daniel von Sturmer, Callum Morton*, Australia Council for the Arts in Association with Miegnyah Press, New South Wales, 2007, pp.62–75

'Bill Hammond', 'Judy Millar', 'Yvonne Todd' and 'Rohan Wealleans', *Speculation*, Clouds and JRP Ringier, Auckland, 2007, pp.195, 216, 222, 230

'Bullrush: The Art of Rohan Wealleans', *Let's Make the Fire Turn Green*, Hocken Library and Dunedin Public Art Gallery, 2007, pp.4–11

389,089
visitors

to the Gallery (up 13.2% on the previous year) and the equivalent of 112% of the population of Christchurch (Census 2006)

Library

357 items added to the Gallery's library collection

116 out-of-print Robert McDougall Art Gallery publications digitised and re-published on the Gallery website

Gallery Publications

Four editions of *Bulletin*

Another Destination, Jennifer Hay, 24 pages

Art School 125, online publication, www.artschool125.co.nz

Bill Hammond: Jingle Jangle Morning, Jennifer Hay et al., 220 pages

Julian Dashper: To The Unknown New Zealander, Peter Vangioni and Mark Kirby, 28 pages

Of Deities or Mortals, Ken Hall, 20 pages

'Eden Box' and 'Stanley Spencer', *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, National Gallery of Victoria, Melbourne, 2007, pp.154–5, 223

'First Thing', *Geoffrey Thornley: White Line*, Mark Hutchins Gallery, Wellington, 2008, unpaginated

'Hovering Suspense' (on Shane Cotton's *Takarangi*), *The Press*, Christchurch, 2 January 2008, p.D1

'Image Ridden' (on Richard Killeen's *The Temptation of St Anthony*), *Art and Australia*, summer 2007, p.208

'One Big Painting' (on Colin McCahon's *Victory Over Death 2*), *The Press*, Christchurch, 5 March 2008, p.D4

Reboot: The Jim Barr and Mary Barr Collection, Dunedin Public Art Gallery, 2007

'This Melting Way: A Conversation with Judy Millar', *Art New Zealand* 126, autumn 2008, pp.35–41

'Top Stairs Sculpture' (on Michael Parekowhai's *My Sister, My Self*), *The Press*, Christchurch, 30 April 2008, p.D1

'Tough Love: Yvonne Todd and the Aesthetics of Meanness', *Art and Australia*, autumn 2008, pp.442–9

Peter Vangioni

'Blessed is the Book', *The Press*, Christchurch, 14 May 2008, p.D5

'Lill Tschudi' and 'Sybil Andrews', *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, National Gallery of Victoria, Melbourne, 2008, pp.97–9

'The Landscape Comes Alive', *Rita Angus: Life and Vision*, Te Papa Press, Wellington, 2008, pp.22–5

The Collections

230 works on paper, 24 oil paintings and 4 sculptures treated in the Gallery's conservation laboratory

39 loans to other galleries and institutions, including the Victoria & Albert Museum in London, the National Gallery of Victoria in Melbourne, Te Papa Tongarewa and City Gallery Wellington.

The Gallery was open to the public for **2,763 hours**

Professional Advice

Ken Hall

Judge, 2008 Peters Doig Marlborough Art Awards, Blenheim, May 2008

Advisor, Ministry of Culture and Heritage, application for export of protected items, 2008

Member, Board of Your Studio Trust

Jenny Harper

Venice Biennale of Art, Selection Advisory Panel, Creative New Zealand, 2008

Arts Foundation of New Zealand, ICON Awards panel, 2008

College of Arts review panel, University of Canterbury, 2008

Selector (with Justin Paton and Helen Kedgley), 'Headland: Sculpture on the Gulf' (Jan–Feb 2009), Waiheke Island, 2008

College of Arts External Advisory Group, University of Canterbury

National Museums Training Council, ATTO

International Visual Arts Reference Group, Creative New Zealand, 2007

Member, Public Art Advisory Group, Christchurch

Gina Irish

Council Member, Australasian Registrars Committee, 2008

Committee Member, New Zealand Registrars Network

Advisor, Artworks Committee, Christchurch Polytechnic Institute of Technology

Felicity Milburn

Member, Operate Charitable Trust

Member, Creative New Zealand Visual Arts Committee 2006/7

Justin Paton

Governor, New Zealand Arts Foundation

Judge, 2008 COCA Anthony Harper Award for Contemporary Art

Judge, Ripe: ANZ Private Bank and Art and Australia Contemporary Art Award

Selector (with Jenny Harper and Helen Kedgley), 'Headland: Sculpture on the Gulf' (Jan–Feb 2009), Waiheke Island, 2008

Member, Public Art Advisory Group, Christchurch

Member, Editorial Advisory Board, *Art and Australia*

Contributing Editor, New Zealand, *Art and Australia*

Invited Public Lectures and Industry Workshops

Lynn Campbell

'Care, Packing and Handling of Collections', Ashburton Museum, 12 September 2007

Ken Hall

'Foy Brothers' Portrait of Ana Reupene Whetuki and child', The Rise of New Zealand Photography (1839–1918) symposium, University of Otago, 6–8 December 2007

Jenny Harper

'Women: the subjects and objects of art', The Hilda Lovell-Smith Women's Suffrage Day Lecture, Christchurch, 17 September 2007

Felicity Milburn

'Beyond the Frame: Looking at Contemporary Art', University of the Third Age, 13 September 2007

Justin Paton

'Francis Upritchard's *rainwob i*', Govett-Brewster Art Gallery, New Plymouth, 3 May 2008

'Night Flights and Freefalls: Shane Cotton's *Takarangi*', Art History Teachers Association of New Zealand Conference, 19 April 2008

Gallery Shop

Top 5 bestsellers:

- 2,322 copies of *Bill Hammond: Jingle Jangle Morning*
- 861 prints of Dick Frizzell's *Mickey To Tiki Tu Meke*
- 15,730 Gallery cards
- 398 copies of *Morris & Co.* catalogue
- 10,168 Bill Hammond postcards

Public Programmes

28,637 people attended advertised public programmes (Kids in Town performances, holiday quizzes and activities, booked tours, public lectures, floortalks, films, events and performances and free guided tours)

958 iPod Audio Tours were hired

The Volunteer Guides provided more than 2,500 hours of valued service

Education

11,000 people attended school specific programmes

5,534 utilised the self-guided tours in Education

Friends

327 new members made a total membership of 1,556

75 events to enjoy, attended by approximately 3,100 people



SCAPE 2008 CHRISTCHURCH BIENNIAL OF ART IN PUBLIC SPACE

LOCATED AROUND CHRISTCHURCH CITY 19 SEPTEMBER – 2 NOVEMBER
AND AT CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU 20 SEPTEMBER – 30 NOVEMBER

We're all familiar with the art inside galleries. And we're all familiar with art that lives outdoors – especially those big stone and metal squiggles colloquially known as 'plop art'.

But between these two areas lies a charged and much-debated zone, where some of today's most engaging artists are tussling with big questions about the public life of art: how does art speak in public when there's no single shared public language? How does it claim space when so much space is already claimed by advertising? Should it fill space in the old way, or rather clear some quiet space amidst the urban clatter?

Expect these questions to come alive in Christchurch this September, when the latest edition of the SCAPE

Christchurch Biennial of Art in Public Space appears in and on the city's streets, footpaths, buildings, parks – and also in Christchurch Art Gallery. For the second time in SCAPE's ten-year history, the Gallery is serving as a hub for SCAPE activities and as a major exhibition venue.

Rather than bringing artworks together within one gallery space to create a traditional exhibition, SCAPE curators Danae Mossman and Fulya Erdemci have envisioned the Gallery as another public site to be examined, demystified and quite possibly turned inside-out. Accordingly, they've invited artists renowned worldwide for their ability to upturn expectations, reveal secret histories and

throw new light across the familiar: Karin Sander, Guillaume Bijl, Maider López, Pat Foster and Jen Berean, Callum Morton, Murat and Fuat Şahinler and Ann Veronica Janssens. Gathered under the title *Wandering Lines: Towards a New Culture of Space*, the artists' responses include a fleet of ultra-shiny bikes you're free to ride out into the world, signs that call attention to things you're not meant to notice, a stage set for a beauty pageant and a grassy forecourt gathering space. In the pages that follow, Christchurch Art Gallery's curators ask five of these artists about their plans for this space.

JUSTIN PATON
Senior Curator

MAIDER LÓPEZ
SPAIN



Felicity Milburn: One of the aims of SCAPE 2008 is to 'unfold the already existing structures and ways of operating within the city'. What have you learned about Christchurch so far that will allow you to do this?

Maider López: The project is explicitly designed to use a particular space in the city, with the aim of highlighting the space in question. It will focus on people's daily experience of the space and of the city itself. Signs in the City Mall are the starting point – these public signs, whether used for advertising or for traffic, are ever-present in this part of the city. However, they have become such a presence in our daily lives that we often do not see them or hardly take any notice of them. The project attempts to make this fact evident.

FM: Your work at Christchurch Art Gallery highlights architectural elements – loudspeakers, motion sensors, fire alarms – that visitors to an art gallery are used to ignoring. What are you hoping to achieve by making the 'invisible' visible in this way?

ML: My work for Christchurch is divided into two parts: the first is in the public space of City Mall, and the second is inside the Gallery. In Cashel Street, people will be positioned in unusual places so as to hide all the advertising and traffic signs that can be seen from specific points of view. However, inside the Gallery I will showcase the signs that the Gallery uses for the operation of their facility. Usually these signs are kept hidden in order to highlight the pieces of art on display, but in this case I will try to highlight these signs and integrate them with the normal Gallery signs. As a result, in City Mall the visible will be made invisible, while at the Gallery the invisible will be visible.

FM: Your work often plays with the idea of the absurd. Does humour allow you to achieve things you wouldn't be able to otherwise?

ML: I am interested in the idea of creating something odd or absurd from what is seemingly a totally normal everyday act. Thus, in the blink of an eye, daily life becomes extraordinary. That turns what is real into scenography. In order to do this, humour plays a very important role in my projects, as it allows the public to have a greater connection with my work.

FM: Many of your previous projects have required considerable public participation, such as *Playa* (2006), in which sunbathers on a beach were asked to use only red towels, or *Ataskoa* (2005), for which you choreographed a major case of gridlock on a mountain road. How has this participation complicated and enriched your practice?

ML: It is certainly true that, on many occasions, my work is carried out with public participation. It is, in fact, the people who made the project. In *Playa* everyone used red towels in order to transform a beach scene in August into a highly implausible scene. *Ataskoa* was a public project with a festive atmosphere in which people were asked to create a traffic jam halfway up a normally quiet mountain road. This decontextualised an almost routine situation in our everyday lives and made it possible to see this situation from a different perspective. At Dunafelfedes in Budapest, people at Chain Bridge simultaneously opened their umbrellas – which were all the same colour as the Danube. From an aerial perspective the bridge had 'vanished', unifying the people with the water. These projects have been made with the active participation of the public to show people's capacity to transform urban spaces and to create new cities with the use of space.

Interview translated from Spanish by Rosa Marina San José Velarde.

*Sponsored by:
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The Arts Centre*



Maider López AdosAdos Guggenheim Bilbao, Bilbao, 2007

PAT FOSTER AND JEN BEREAN
AUSTRALIA



Justin Paton: The role of public artists is usually to place things in space. But you seem, in past projects, more interested in taking things away or rearranging what's already there. **Why do you like to work in this way?**
Pat Foster & Jen Berean: Our projects in the past have rephrased the functions and information embedded in particular spaces. We like this idea of rearticulating form rather than adding, because it's the antithesis of the monument in public sculpture.

JP: In Christchurch, the things you're bringing into view are drawn from the Gallery's permanent collection. What kinds of objects are you selecting and why?

PF & JB: There are busts, figures and architectonic forms. We chose them for their potential to be read as scaled down 'traditional' public monuments. We like the idea of using the items of the museum as a medium, repositioning them to bring a new reading while maintaining the work's original resonance. New proposals from old thoughts.

JP: This project might come as a surprise to people who expect large-scale public artworks from SCAPE artists. What connects your project to the public art idea?

PF & JB: The fact that these 'proposals for public sculptures' are made from works held within a public art collection. The proposals we'll make are 'exploded' versions of public monuments, in that they will be made up of a range of objects: cultural, social and historical.

JP: Rather than placing your sculptures on pristine white plinths, you're going for stacks of concrete pavers. What is the appeal of these very familiar forms?

PF & JB: They are the material of public space, used in squares and civic spaces worldwide. Public and private spaces are often demarcated through ground treatment, and often by using methods as simple as the scale of pavers.

JP: Christchurch loves to debate the virtues of this or that piece of public sculpture. Were you conscious of that history as you rummaged for objects for your proposed sculptures?

PF & JB: Although we have been told by many people about the love-hate affair Christchurch has with its public sculptures, we think this is quite a universal topic. We were told of the current debate surrounding the commissioning of traditional busts of well-known Christchurch figures for The Arts Centre, and it's interesting that the argument focuses on whether it would be better to memorialise the 'spirit' of the work of the various people rather than their physical appearance. This made us interested in the traditional bronze busts in the Gallery collection. These figures seem so familiar, even though we know very little about them specifically. We can use them more as symbols for public sculpture.

JB: It would be possible to write a history of public sculpture in New Zealand focusing solely on unbuilt projects. How important is it that your new proposals remain hypothetical? If a captain of industry stepped up and proposed to build one, how would you respond?

PF & JB: It would be an unexpected response, but quite interesting. That said, the maquettes are not at all real physical proposals for public sculptures, but rather more proposals for ways of thinking about the 'publicness' of public art.

KARIN SANDER
GERMANY

'WHAT I LIKE TO DO IS GENERATE A CERTAIN CONTEXT IN WHICH A WORK CAN MAKE SENSE AND BECOME SOMETHING FURTHER, NOT JUST BE A WORK IN ITSELF.'



Jennifer Hay: Much of your past work reveals unseen or invisible forms through language. Could you describe your New York project *Word Search* for us?

Karin Sander: I am interested in where people in a city come from, the different generations. For example, in *Word Search* if I asked a person where they came from they might reply, 'I'm third generation Russian, from this or that part of the world.' People keep their memories of their origins, and that led me to come up with *Word Search* – a project with Deutsche Bank where artists were asked to develop a work in relation to a city. The idea

was not to have a permanent work, but for it to be there for just a short time and to disappear again. And this made me think of newspapers: they're there for one day and then they're gone – they are one timeframe. (Another idea was to print the newspaper on soft material; newspapers, once read, are used for other purposes such as cleaning windows or as bedding for the homeless, so if they were printed on fabric they would serve other purposes – but you would have to invent new machines for that!) So I developed the idea based on the beginnings of America, to take this history into account in a kind of 'word chain' game where people pass

words to each other, repeating all of them before adding a new word. Like arriving somewhere with a certain history and packing a suitcase with all these words.

JH: Do you mind that sometimes people may not be aware that they are experiencing or walking past your work?

KS: Sometimes it's just that a certain idea needs a certain realisation, so it could happen that some things are very visible and monumental and others would just be absorbed.

JH: What kind of spaces do you prefer to engage with?

KS: It doesn't really matter to me; what I like to do is generate a certain context in which a work can make sense and become something further, not just be a work in itself.

JH: You've visited a number of international cities, what are your immediate thoughts on Christchurch?

KS: It's very difficult to say as I've only been here a short time, but I have observed very beautiful light situations. Also the architecture ... it's an initial assumption, but there are historical and contemporary buildings in a very concentrated centre, and then they go to the periphery and just stop.

JH: 'Wandering Lines', the curatorial framework for SCAPE, argues that public space is difficult to define in urban centres, due to ever-changing systems. Without giving too much away, how will your work for SCAPE reflect this dynamic view of public-ness?

KS: A student of mine once said that he would very much like to forbid an entrance to a public space for ten minutes or one minute. This came out of our research into public spaces. I don't know yet what I might do – it depends. This Biennial has much to do with investment and business – and lines are always newly defined.

Sponsored by: IFA

'ACTUALLY OUR ATTITUDE IS A SYMBOLIC ONE, POINTING OUT CERTAIN POSSIBILITIES, NOT CREATING AN ULTIMATE SOLUTION.'



Murat and Fuat Şahinler Penguin Island 'Pedestrian Exhibition', Istanbul 2002

MURAT AND FUAT ŞAHINLER TURKEY

Justin Paton: Your initial ideas for the Gallery's forecourt were based on virtual images – photographs, plans and Google Earth views. Where did those views lead you?

Murat & Fuat Şahinler: From that macro level, we saw that the space in front of the Gallery, including forecourt, street and pavements, should be unified to create a space for social use. Christchurch Art Gallery is located very close to Cathedral Square, a space that hosts the city's guests and tourists. We thought the Gallery, being the major public art institution of the city, could have a square developed around culture and art. Our initial plan was for an open cube of steel with platforms running through it which would add new layers of public space to the square.

JP: Did your experience of the site itself, when you visited in June, change those initial ideas much?

MŞ & FŞ: When we saw Christchurch, we understood the humbleness of the city and its scale, and the function of the Gallery in the city, better. From a distance, we thought that an architectural intervention in the courtyard could solve the problem of multiplying the space for social use. However, when we experienced the site, we saw that, rather than an architectural intervention, a spatial one was needed. In this sense, our previous proposal sounded too loud to us. Instead of using platforms to create artificial public squares with platforms, we decided to intervene in the existing grassed areas to make a tiered grass amphitheatre, a possible new space.



JP: The platform proposal and the amphitheatre proposal look very different, but do you see similarities?

MŞ & FŞ: The two projects appear different but both are about creating social gathering spaces for people. The aim of the first proposal was to amplify the space for the use of the public, but it overlooked the already existing green areas. During the site visit, we saw the grass was vacant and had the potential to be converted for the same purpose.

JP: Christchurch is known as a city of neat and flat suburban lawns, but you're merging grass with a classical structure for shaping public space – the amphitheatre. Why an amphitheatre?

MŞ & FŞ: An amphitheatre form can propose a place for gathering, social encounters and leisure. We wanted to propose some free space and time for the people around. The Gallery's façade is very organic and full of movement and for that reason we wanted to contrast it with a stable geometric form. Also, as the amphitheatre is a classical form, it is anonymous and makes our proposal more humble and public rather than a personal statement.

JP: How do you see yourselves relating to the urban landscape? Are you disturbing it or repairing it? Creating a reflective experience or an uncomfortable one?

MŞ & FŞ: These things change in accordance with the site and situation, but usually our interventions are towards a healing or repairing. They are for increasing the share of the public. Actually our attitude is a symbolic one, pointing out certain possibilities, not creating an ultimate solution.

Interview translated from Turkish by Fulya Erdemci.

SCAPE 2008 Christchurch Biennial of Art in Public Space opens in the William A. Sutton and Ravenscar Galleries, Gallery foyer and forecourt on 20 September.

Sponsored by:
Koc Foundation
Turkish Embassy in NZ

EVENTS

Unless otherwise noted, events will be held in the Philip Carter Family Auditorium.

FRIDAY 19 SEPTEMBER

Introducing SCAPE

Join curators Fulya Erdemci and Danae Mossman for a special introduction to the SCAPE Biennial, facilitated by Radio New Zealand's Lynn Freeman and SCAPE director Deborah McCormick.
6pm, free

SATURDAY 20 SEPTEMBER

SCAPE Symposium

Celebration of Strawberry Fields Forever

Join SCAPE artist Paul Johns for tea, coffee and strawberry pie at the artwork site.

10am, meet on the bridge to Little Hagley Park, Carlton Mill Road (opposite Millbrook apartments and Cheltenham Street), free

Artists in Conversation

Tour SCAPE at Christchurch Art Gallery and hear artists Karin Sander (DEU), Guillaume Bijl (BEL), Maider López (ESP) and Pat Foster and Jen Berean (AUS) talk about their works.
11am, foyer, free

On Your Bike

Experience the poetic transformation of a bicycle by Ann Veronica Janssens – collect a map from the foyer and take your own tour of SCAPE.

10am – 3.30pm, foyer, free

Keynote Lecture: Rochelle Steiner

Rochelle Steiner is director of the Public Art Fund, New York's leading presenter of artists' projects, new commissions and exhibitions in public spaces.

1pm, free. To reserve a seat tel (03) 941 7382.

SCAPE Public Talk

Tom van Gestel discusses the history of art in public space in the Netherlands focusing on the projects of SKOR, Foundation for Art in Public Space, the Netherlands.
3 – 5pm, free

SUNDAY 21 SEPTEMBER

Artists in Conversation

SCAPE artists Ayşe Erkmen (TUR), ZUS Architects (NLD), Lonnie Hutchinson (NZD), Tea Mäkipää (FIN) and Carmela Gross (BRA) talk about their work.
11am, free

SCAPE Panel Discussion: Contemporary art practices in the public realm

Participants include Tom van Gestel (artistic supervisor, SKOR Foundation for Art and Public Space, the Netherlands), Christina Barton (director, Adam Art Gallery, Wellington), David Cross (One Day Sculpture/Litmus Research Initiative director), Joep van Lieshout (artist), and SCAPE curators Danae Mossman and Fulya Erdemci. Chaired by Justin Paton, senior curator at Christchurch Art Gallery.
1 – 2.30pm, free

Artists in Conversation

Artists talk about their SCAPE 2008 work in the Gallery lecture theatre: Joep van Lieshout (NLD), Callum Morton (AUS), Elmgreen and Dragset (NOR/DNK)
4pm, free

SATURDAY 27 SEPTEMBER

SCAPE Walk and Talk

Join SCAPE director Deborah McCormick in a discussion with artists James Oram and Paul Johns on a guided walking tour of their works around Christchurch.
2.30pm, meet at the front desk, free

WEDNESDAY 24 SEPTEMBER

Artist Talk: Billy Apple

Renowned New Zealand artist Billy Apple discusses his unique take on art, branding and consumerism.
6pm, free

Being Billy Apple: A SPACIFIC FILMS Production

Since the 1960s this iconic individual has been turning the art world on its head, along the way creating a brand that may one day end up on supermarket shelves.
2pm, film screening, 70 mins, free

WEDNESDAY 29 OCTOBER

Artist's Talk: Nova Paul

Filmmaker and academic Nova Paul discusses wandering and spatial politics as artistic practice.
6pm, free

Night Lights

SCAPE artists Aaron and Hannah Beehre invite you on a mystical night-time tour.
8.30pm, meet at the front desk, free

SCAPE 2008 Christchurch Biennial of Art in Public Space is supported and presented by the following organisations:

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A PRIVATE TAKE ON PUBLIC ART

For me the essence of public art is the synthesis between a piece of art and a particular site. Great public art is where the combination of site and art creates something more than the sum of the individual parts. I have a particular affinity with Phil Price's *Zephyrometer* in Wellington. It transforms a very ordinary bit of park on Cobham Drive into a gateway, an iconic marker for visitors arriving in Wellington from the airport. Like a needle gauging the strength of the wind, it celebrates the notoriety of Wellington's weather, transforming it into a thing of pride. There is something almost counter-intuitive and hypnotic about the precisely engineered movement, whether you see it along the carefully orchestrated sightlines driving down Cobham Drive or you lie on the grass underneath it watching the clouds and the needle sweeping majestically. Great public art changes the way you see the art, the city and the site.

HUGH NICHOLSON

Principal Advisor Urban Design, Christchurch City Council

During my last visit to New York I often saw groups of homeless people who worked day and night collecting bottles and cans as a way to survive. They always reminded me of the work of New York based Polish artist Krzysztof Wodiczko, and especially his public art project from 1983 called *The Homeless Vehicles*. He designed and distributed vehicles that could be used for personal shelter and storage of cans and bottles at the same time, providing the homeless with a tool which would not be associated with stolen objects, such as shopping carts, but something that would be especially designed for them (and with them). Through the increasing presence and mobility of this object it became both communication and transport, articulating the real conditions of work and life. I have never seen this series of works but thought that they presented some interesting directions and solutions for what public art could and should be.

GREGOR KREGAR

Artist

As this edition of Bulletin sees the launch of the SCAPE 2008 Christchurch Biennial of Art in Public Space, we asked a selection of artists, curators, critics and patrons to tell us a little about their favourite piece of public art. Here's what they said.

Lying quietly in the Svalbard archipelago of the Arctic region, off the southern point of Bakanbukta, is a small island, about the size of a football pitch, newly revealed by the receding glacier. But for the nests of eider ducks, and a few purple sandpipers, the rocky outcrop of muddy, frozen moraine is uninhabited. However, resting in a man-made cairn is a baked bean tin, which holds a note in English and Norwegian and claims the land, subsequently named *Nymark* or New Ground, on behalf of the artist Alex Hartley. Hartley made his discovery on the Cape Farewell expedition in 2004. This is a work that challenges our assumptions about land ownership, just as Amy Balkin's Californian *This is the Public Domain* questions the potential of a publicly owned commons. But it also coaxes us to think about the potential for works to act and resonate beyond the specifics of time and place, as anecdotes of momentous journeys to remote places and as seemingly subtle but profoundly symbolic interventions.

CLAIRE DOHERTY

Director, Situations and Senior Research Fellow, University of the West of England, Bristol

Back in New Zealand one of my favourite pieces is the George Rickey outside the Auckland Art Gallery, installed under Rodney Wilson's directorship. I was also bowled over by the Richard Serra sculpture on Alan Gibbs's property near Hellensville, although this is on private land. A Serra work was at the centre of a landmark case that called into question what exactly is public space and changed public art in America forever. *Tilted Arc* was removed by court ruling in New York in 1989, despite the fact that a large majority of those who testified were in favour of it remaining. At this year's Basel Art Fair, a Dan Graham transparent pavilion was installed in the public plaza outside, which was exceptionally successful in blurring the boundaries between public and private space.

GREGORY BURKE

Director, The Power Plant Contemporary Art Gallery, Toronto

Seeing as I am in Berlin, the Berlin Holocaust Memorial seems a fairly essential piece of public art to write about – though to call it 'art' per se might ascribe to it a more pleasurable intent in the experience of it than the reality. Situated in front of the Reichstag, this area of prime real estate had been left vacant for a number of years until a suitable memorial proposal came along, with the present monument selected the winner – again if 'winning' can be considered an appropriate concept when commemorating a genocide. Although in photographs these concrete blocks – each representing a victim – don't look impressive, in the flesh they become simultaneously a labyrinthine ghetto and undulating graveyard. The effect is disturbing, oppressive and overwhelming – just as it should be.

ANDREW PAUL WOOD

Art Historian and Critic

Museum Highlights was Andrea Fraser's 1989 performance/tour of the Philadelphia Museum of Art. Deftly turning the tables on an unsuspecting institution with her unscheduled tour, Fraser subverted her audience's expectations as she led the unwitting party throughout the cafeteria and cloakroom, as well as through the exhibition halls. The well-rehearsed monologue, which I have since had the pleasure of reading, addressed esteemed objects and commonplace ones alike, cleverly uncovering the biases that are inevitably present within all 'public sphere' institutions.

KATE MONTGOMERY

Director, The Physics Room, Christchurch

Space is Place

At first glance, the health of art in public space in Aotearoa could be judged ruddy. In Christchurch there is the flush of activity that comes with the SCAPE 2008 Biennial and the commissioning of the first permanent work by the newly formed civic Public Art Advisory Group – *Flour Power* by Regan Gentry. Dunedin City Council is inviting proposals from artists and curators for a new art in public space programme, and in Auckland a new manager of public art has been appointed to lead a line-up of activities fulfilling a refreshed public art policy. Thanks to the work of the Wellington Sculpture Trust, Wellington City Council, Wellington Waterfront and Wellington Tenth's Trust, Wellington is now arguably the most densely populated city in New Zealand when it comes to permanent public sculptures. It is also 'home base' to the national temporary public art series 'One Day Sculpture', which began in August with works by Maddie Leach and Kah Bee Chow, and runs through until mid 2009.

However, it is vital that we do not slip into a self-satisfied malaise. Compared with many other countries we are still in a period of relative infancy, or at best adolescence, when it comes to commissioning and resourcing contemporary, critical, high-calibre artworks in public space. The challenges are plural: we need to encourage a deeper and broader understanding of what art in public space can be, while also sharpening our commissioning and curatorial practices to be more in tune with the practices of artists, the interests of audiences and the pressures of urban and suburban development. Slowly, a breadth of opportunities is emerging: permanent, temporary, commissioned and self-initiated. These need to be met with a commitment to prioritising quality over quantity, and the growth of a more robust understanding of 'good practice' across a range of different art forms and ways of making.

'I refute the argument that works in public space must inevitably be diluted by the approvals process and can't retain their bite or spark.'

Different municipalities currently operate independently, and with varying levels of commitment, resources and success. While there are guidebooks and critical texts aplenty (the majority of which are published offshore), there is a real need for a set of national policy guidelines to assist local authorities in formulating their own policies and protocols that are clear, informed, contemporary and regularly reviewed. An important model to consider when formulating policy at a national or local level is the 'percent-for-art' system.¹ Recent research undertaken by the Rob Garrett Contemporary Fine Art consultancy concluded that, internationally, the most common way for city administrations to resource their public art programmes is through percent-for-art funding. Most often this takes the form of a 1–2% levy on civic capital development budgets, but in some cities, such as San Francisco, this has been extended to private CBD developments.

... In many schemes the levy is pooled to create a public fund, but in other cases the public art budget is levied project-by-project ... Overall the percent-for-art mechanism is favoured because it is easily understood; because it indexes public spending on public art to the fluctuations of the city's or the state's other public development and capital works spending; and because it enables the public administration to leverage significant additional private resources for public art in partnership.²

Currently it could be argued that private commissions are considerably more ambitious, adventurous and better financed than most public commissions. Alan Gibbs's *The Farm* and John and Jo Gow's *Connells Bay Centre for Sculpture* on Waiheke Island, are two examples that come immediately to mind. The private commissioning process in many ways is more direct, with fewer constituencies to engage in consultation and no perils of 'decision by committee' to negotiate. But I refute the argument that works in public space must inevitably be diluted by the approvals process and can't retain their bite or spark.

Up and down the country local authorities, arts advisors and artists are scrutinising current practices and trying to discern a way forward, but with a predominantly regional focus. These 'art' discussions are intertwined with equally heated debates about how our cities should grow in response to pressures of economic development and sustainability, immigration and population movement. Good urban design (under which umbrella art in public space often seems to rest) is commonly held to be a shining light of hope. Within these broader discussions the ideas and enquiries of artists can be generative and revealing. Internationally there has been considerable criticism regarding corporate or civic-led public art projects that position artists as the 'friendly face' of regeneration and gentrification. An interesting case study in the UK where this role is more honestly and deliberately defined was PROJECT,³ a two-year initiative funded by CABA (Commission for Architecture and the Built Environment), Arts & Business, and Public Art South West to 'evaluate the contribution that artists can make to regeneration and development, by involving them in projects in a strategic way.'⁴ The scheme was so successful that it has morphed into a longer-term undertaking called Artists for Places.⁵

There are other models for 'embedding' artists within architectural and urban design processes. A regular occurrence in the UK is for artists to be appointed to design teams within public (and sometimes corporate) building projects. Whether or not a discreet authored 'artwork' results, the artist is present as a creative member of the design team, contributing ideas on a broad range of issues. In CABA's *Art & Places* publication they note: *Art, in the sense of writing, designing, performing and drawing, can also reflect on what is meaningful to people about a place. But the contribution of art and artists is more than merely placing a piece of public art in front of a building, or staging a performance in a public space. This is narrow thinking. When artists are engaged in placemaking the way they*

'Compared with many other countries we are still in a period of relative infancy, or at best adolescence, when it comes to commissioning and resourcing contemporary, critical, high-calibre artworks in public space.'

think and address issues can fundamentally affect the outcome, by broadening the scope of what is conceivable, and by helping professionals and communities to unlock creativity and find better ways of expressing themselves.⁶

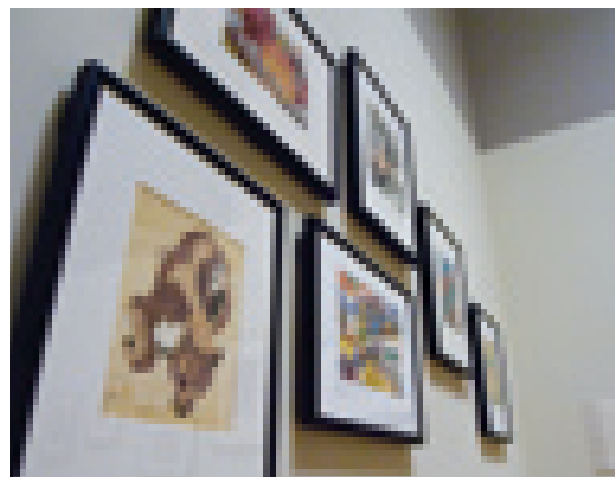
We need to avoid narrow thinking and default commissioning patterns like the plague. It may mean that realising new works is less 'convenient', but it will hopefully ensure that the artworks are more engaged with, and meaningful to, the community within which they take root, and allow artists to extend their generative and critical role within our society.

HEATHER GALBRAITH
August 2008

Heather Galbraith is Senior Curator / Manager Curatorial Programmes at City Gallery Wellington Te Whare Toi, and a member of Wellington City Council's Public Art Panel

- 1 An interesting national Percent-for-Art policy guideline (for Ireland) can be seen at www.publicartonline.org.uk/current/policies/index.html.
- 2 Email correspondence between Rob Garrett Contemporary Fine Arts and the author 11 July 2008.
- 3 Accessed through www.publicartonline.org.uk/news/notices/publications on 11 July 2008.
- 4 See more at www.aandb.org.uk. Click on the 'Artists for Places' square top right of the screen.
- 5 *Art & Places*, Eric Holding (ed.), CABA and Arts & Business, London 2008. An online publication downloadable from www.cabe.org.uk.
- 6 www.sculpture.org.nz.

Each year the Gallery refreshes and updates the permanent collection displays upstairs. This year, the print collection has a new focus with a spectacular series of British linocuts featuring newly acquired works by the movement's pioneer, Claude Flight. The Contemporary Gallery has also been completely refreshed, resting some favourites and bringing out a number of rarely seen works.



MODERN DYNAMIC

Claude Flight and the British Linocuts

The emergence of the linocut during the mid 1920s and 1930s was one of the most dynamic periods of British printmaking. The Gallery was extremely fortunate to be gifted a large selection of British linocuts from this period by Rex Nan Kivell in 1953. This collection numbers sixty-six works by twenty-nine artists and includes key examples by major figures such as Sybil Andrews, Cyril Power and Lill Tschudi, as well as work by lesser known artists from the movement.



Claude Flight *Dirt Track Racing* 1928. Linocut. Collection of Christchurch Art Gallery, purchased with assistance from the Olive Stirrat Bequest, 2008

While the comprehensiveness of the Nan Kivell collection is recognised internationally, there was, however, one glaring omission: an example of the work of Claude Flight, the relentless champion and pioneer of the linocut. Flight's absence from the collection has now been addressed with the recent acquisition of two examples of his linocuts, *Dirt Track Racing* (1928) and *Winter* (c.1926), which add the finishing touch to the Gallery's British linocut collection. These, along with nineteen linocuts by Flight's students, are included in the exhibition *Modern Dynamic*, currently on display in the Dame Louise Henderson Gallery.

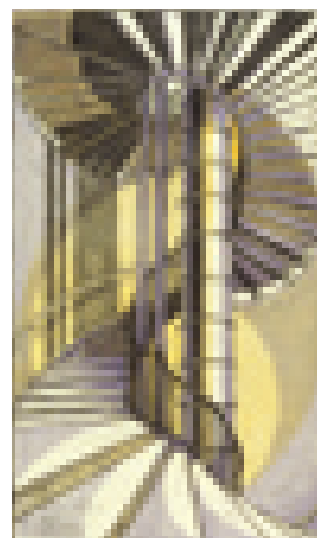
Flight was at the very centre of the linocut movement in Britain when it began in the mid 1920s. His belief that the linocut was a democratic artform affordable by all is

illustrated by his famous quote that a linocut print should cost the same as a pint of beer or the price of a cinema ticket. This belief was further seen in his encouragement of large editions to keep the cost of finished prints to a minimum. It is ironic, however, that today these same prints are among the most highly regarded and sought after by collectors around the world.

Flight initially trained as a beekeeper and librarian before studying art at Heatherley's School of Art in London in 1912. He served in the First World War after which he studied at various art schools in Paris. By 1920 he had become a member of the Seven and Five Society, a leading group of contemporary British artists, and had begun producing his first linocuts. He was employed as a tutor of the linocut at



Eileen Mayo **Doric Dairy** 1935. Linocut. Collection of Christchurch Art Gallery, presented by Rex Nan Kivell, 1953



Cyril Power **The Tube Staircase** 1929. Linocut. Collection of Christchurch Art Gallery, presented by Rex Nan Kivell, 1953

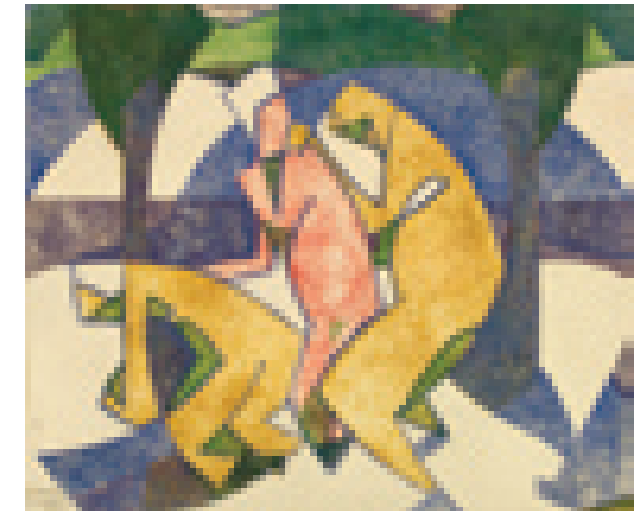
the Grosvenor School of Modern Art in London between 1926 and 1930 and also produced two popular manuals on the art of linocutting in 1927 and 1934.

Flight's unwavering enthusiasm for the linocut was infectious, and this had a profound impact on many of his students at the Grosvenor. These included major practitioners in the medium such as Sybil Andrews, Cyril Power, Lill Tschudi, Ethel Spowers, Dorrit Black, Edith Lawrence and Eileen Mayo, who eventually settled in Christchurch in the 1960s.

In 1929 Flight organised the first Annual Exhibition of British Linocut Artists at the Redfern Gallery in London. These annual exhibitions continued until 1937 and proved so popular that Flight organised touring exhibitions to the United States, China, Australia and Canada.

Flight's passion for the portrayal of modern-day life and the machine age of the 1920s and 1930s is evident in his linocut *Dirt Track Racing*. Completed in 1928 this work

Flight's unwavering enthusiasm for the linocut was infectious, and this had a profound impact on many of his students...



Claude Flight **Winter** c.1926. Linocut. Collection of Christchurch Art Gallery, purchased with assistance from the Olive Stirrat Bequest, 2008

remains one of Flight's most abstracted images and depicts what was at the time a rapidly growing and popular form of motorcar racing on dirt tracks. Forms, including crash helmets, grass plot and competitors, can be picked out amongst the chaos of the speeding vehicles, with Flight emphasising the arching bend of the race track throughout the composition. Motor vehicle subjects such as this captured the imagination not only of Flight but also many of his followers, particularly Andrews and Power, and illustrate the group's interest in the Italian futurists and their love of the motor vehicle.

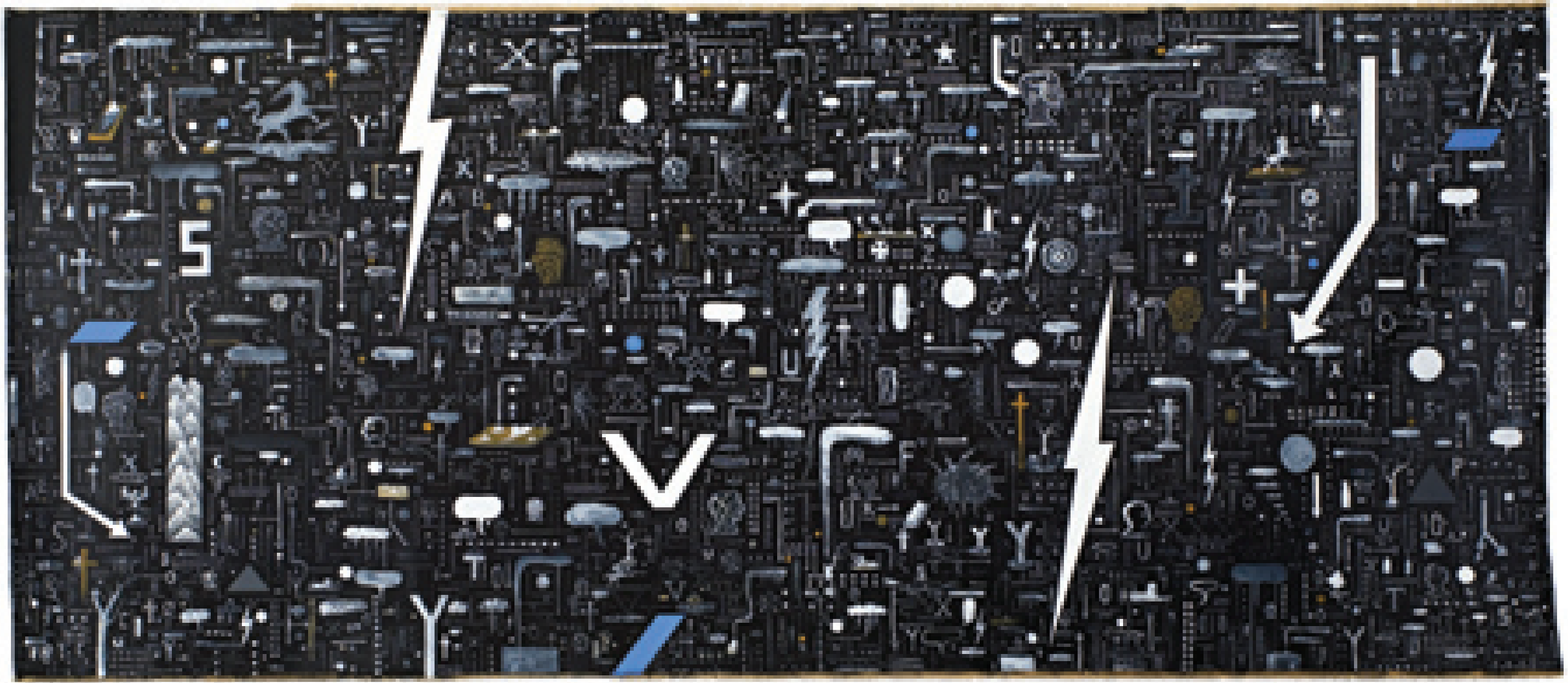
The second work by Flight to be acquired is *Winter*. Dating from around 1926, this early example of his work was completed the same year he was appointed tutor of the linocut at the Grosvenor. *Winter* is part of Flight's *Four Seasons* series depicting figures in park-like settings representing the four seasons of the year. The linoleum used for the work had been discarded by tenants vacating a flat, which appealed to Flight's interest in keeping the costs of his linocuts to a minimum.

Both *Dirt Track Racing* and *Winter* enhance the Gallery's international print holding in its wider context, but more importantly, they richly complete our comprehensive British linocut collection.

PETER VANGIONI
Curator



Ethel Spowers **Gust of Wind** 1931. Linocut. Collection of Christchurch Art Gallery, presented by Rex Nan Kivell, 1953



Tony de Lautour *Underworld 2* 2006. Oil on canvas. Collection of Christchurch Art Gallery, purchased by the Friends of Christchurch Art Gallery, 2007. Courtesy of the artist

THE CONTEMPORARY COLLECTION

This year, the Contemporary Gallery has been completely refreshed, resting some well-known and much-loved works – such as Peter Robinson’s *Strategic Plan* – and revealing some rarely seen examples from the contemporary collection.

On entering the space, the viewer is confronted with Ronnie van Hout’s startling self-portrait *Ersatz (Sick Child)*, while Tony de Lautour’s *Underworld 2* provides a long-distance visual punch that requires closer inspection. The new selection includes the return of Bill Hammond’s *The Fall of Icarus*, Judy Millar’s *The Shooting Gallery* and Ralph

Hotere’s *Dawn/Water Poem*. Modernist sculpture by Carl Sydow, accompanied by a suite of his beautiful letrafilm drawings, are among the earliest of the contemporary works, while several new acquisitions, such as *Three Reds* by Don Peebles and *De Nieuwe Stem* by et al., make their debut.

Another work that has not previously been displayed is *Here is the man with three staves, and here is the wheel* by John Reynolds. Purchased in 2005, this 1999 lithograph on cotton takes its title from a line in T.S. Eliot’s poem *The Waste Land* and depicts a male figure – half of which reveals musculature,

the other a skeleton. The ‘man with three staves’ is a tarot card, which provides a connection with Lonnie Hutchinson’s *Pigeon Tarot*, twenty-two drawings representing cards from the tarot deck, each with a Samoan interpretation.

The graceful main wall with its gentle curve offers ample breadth for a sweep of graphic paintings and sculpture. Don Driver’s triptych *Energy Triad*, a dramatic three-part wall sculpture of signage, scythes and red tyres, anchors the comic *Mang* by Mark Braunias and Hotere’s *Dawn/Water Poem*, a fiery protest against French nuclear testing in the Pacific.

Emotionally intense figurative works include Christine Webster’s *Blood*, Jeffrey Harris’s *Two Figures* and Yvonne Todd’s *Ethlyn*. Taken from Webster’s suite of photographs *Possession and Mirth*, *Blood* depicts a male nude enveloped within a black field and is printed at a size that, in turn, envelops the viewer.

JENNIFER HAY
Assistant curator

The Gentleman in Red

an eighteenth-century portrait reveals unexpected secrets

Assistant curator Ken Hall worked with Gallery conservators Edward Sakowski and Ben Braithwaite to find the hidden stories behind a striking early eighteenth-century gentleman's portrait.

In 2007 a remarkable early eighteenth-century portrait attributed to Sir Godfrey Kneller (1646–1723), the leading portraitist of the English Baroque period, was generously gifted to the Gallery by a direct descendant of the painting's sitter. The unsigned portrait was said to depict Nathaniel Webb, Esq. of Roundhill Grange, Somerset, and had come to New Zealand in 1862 with early Christchurch settler Henry Joseph Campbell Jekyll. An accompanying portrait of Webb's wife Bethiah also reached New Zealand, but is now with a descendant in Australia.

Currently hanging in the exhibition *I See Red*, the portrait required serious conservation and repair to both frame and canvas when it arrived at the Gallery. Framing conservator Ben Braithwaite discovered that the original hand-carved frame was identical in design to the frame on a 1702 Kneller portrait in London's National Portrait Gallery (described as a 'Queen Anne bolection frame with gadrooning and leaf-and-flower back'). In an impressive restoration involving intensive cleaning, repairs and re-gilding, Braithwaite has brought this extraordinary frame back to close to its original appearance.

For conservator of oil paintings Edward Sakowski this was the most dramatic conservation treatment he had been involved in during his time at the Gallery. In separating frame from canvas, it became apparent that the painting had been removed from its original stretcher and affixed to a new canvas backing, probably shortly before coming to New Zealand. Sakowski's treatment involved removing the nineteenth-century varnish, as well as the inevitable layers of dust and dirt – a process aided by digital and ultraviolet photography. Before damaged areas could be in-painted, an 'isolation layer' of new varnish was applied, then repairs made. A final varnish disclosed the portrait's original colouring and revealed its maker's painterly skill. Subtle effects of lighting and colour that were previously obscured – the coloured twilight of its landscape setting, Webb's 'five o'clock shadow' and reflected light on his rounded jaw – are now evident. Two weeks before the opening of *I See Red*, canvas and frame were finally rejoined.

Research into the portrait has also been painstaking, involving leading British costume and military historians,

'Subtle effects of lighting and colour that were previously obscured are now to be enjoyed.'

archivists and early portraiture specialists. Nathaniel Webb is recorded as a fashionable English gentleman, his wig and costume of a style that provides a confident dating of between 1710 and 1720. Webb's long, red velvet coat – buttons unfastened apart from the two secured beneath a suitably rounded stomach – speaks of wealth and substance, while his carried cane, sword and gold-trimmed tricorne hat also suggest military connections. Possibly the portrait was made to celebrate his marriage, or his increased landed status: he was known to have inherited Roundhill from an uncle in 1716. In the uncle's will of that year Webb was recorded as living in Bristol, but beyond this little else about him could at first be known.

However, from within a complex research trail (likened by Gallery librarian and research collaborator Tim Jones to a three-dimensional jigsaw puzzle) came an 1806 Parliamentary records publication, which finally led to his truly vivid identification. A wealthy merchant with immediate family ties to the West Indies sugar trade, Captain Nathaniel Webb became sheriff of Bristol in 1705, and in 1712 was made a Burgess of the city, being also admitted to the Society of Merchant Venturers. From 1720 onwards, he lived on the island of Montserrat as collector of customs, where he became extremely prosperous as a merchant and planter, chiefly through slave trading. According to Professor Richard B. Sheridan, 'Records of slave imports to Montserrat from 1721 to 1729 show that Webb was consigned nine out of a total of nineteen cargoes, and 1,268 out of a total of 3,210 slaves who were brought to Montserrat from Africa.' In the 1729 census, thirty-four slaves, including nine children, are listed alongside his livestock. On Webb's death in 1741, he left his 'beloved [second] wife Jane all of [his] negroes on and belonging to' the plantation in Montserrat; to his eldest son Robert, £5000 and his land and houses in England (mainly Somerset); to his son Nathaniel (later an English MP), lands, houses and plantations in Montserrat and St Christopher; and to his son John 500 acres in Connecticut. The newfound clarity with which we may now interpret this portrait has been a revelation, including for descendants.

Although opinion on the portrait's attribution to Godfrey Kneller was initially divided (arising possibly from a perception that significant British art would not be found in New Zealand), this line of thinking has become increasingly solid. Stylistically Nathaniel Webb's portrait is aligned closely to many of Kneller's firmly attributed works,



The conservation process begins as the first layers of surface dust and dirt are removed.



Sir Godfrey Kneller *Nathaniel Webb of Roundhill Grange, Charlton Musgrove, Somerset* c.1710–20. Oil on canvas. Collection of Christchurch Art Gallery, gifted by Sally Fox in memory of the Cuddon family, 2007

a view confidently supported by Auckland Art Gallery's Mary Kisler, particularly after taking opportunity to investigate this further while in London last year. Kneller's biographer for Oxford Art Online, Professor David Cast of Columbia University, also supports this attribution. Christchurch Art Gallery has very few eighteenth-century portraits in the collection, but Nathaniel Webb's likeness is an extremely well-painted and historically significant work, with an unexpectedly unsettling connection to our British material and cultural heritage.

KEN HALL
Assistant curator

I See Red is in the Monica Richards Gallery until 23 November.

AUS AUSTRALIEN

9 AUGUST – 9 NOVEMBER



Richard Dunn **100 Blossoms (Five Prisons) #2** 1988. Etching, aquatint and screenprint. Collection of Christchurch Art Gallery. Courtesy of the artist



Jenny Watson **The Bottled Memories IV** 1988. Hand coloured etching and lift ground aquatint. Collection of Christchurch Art Gallery, purchased 1990. Courtesy of the artist

Aus Australien – German for *from Australia* – is a suite of forty prints by eight leading contemporary Australian artists: Richard Dunn, John Lethbridge, John Nixon, Mike Parr, Vivienne Shark LeWitt, Peter Tyndall, Ken Unsworth and Jenny Watson. Commissioned by Berlin-based curator René Block when he was artistic director of the 1990 Biennale of Sydney, the suite contains outstanding examples of printmaking in a variety of techniques. Block is well-known for curating and commissioning print portfolios by artists from around the world; **Aus Australien** represents his fiftieth such suite and was the first to include Australian artists. The Gallery's purchase of this suite in 1990 was particularly significant in terms of improving its representation of contemporary Australian art.

The project provided an opportunity for the eight selected artists to produce a body of prints in collaboration with, among others, Australian master printmaker John Loane. Working with a printmaker as highly skilled as Loane allowed the artists to freely explore and develop their imagery, unhindered by the complexities of printmaking processes. There is a rich tradition of collaborative relationships between artists and printmakers throughout the history of Western art – a tradition that remains current and relevant in art practice today. In the early 1980s, John Loane established the Victorian Print Workshop, a facility that encouraged artists to produce prints alongside trained printmakers. Loane also established the Viridian Press in 1988, where the majority of the **Aus Australien** prints were produced. The 1980s in New Zealand saw several print workshops operating along similar lines to those established by Loane, including the Ginkgo Print Workshop, Limeworks (later PaperGraphica) and Muka Studio.

A highlight of the **Aus Australien** suite is the group of five *Pool of Blood* self-portraits by Mike Parr. Printmaking has become an increasingly important component of Parr's artistic practice, alongside his work as a sculptor, performance artist and draughtsman. Parr has an ongoing obsession with the self-portrait as a subject, and since the 1980s his 'Self-portrait Project' has had a prominent presence in his work. He is 'against Romantic notions of portraiture as narrative or allegory', saying 'I want to *lop off* or *estrangle* the attributes of portraiture', conceiving instead 'an array of substitutions or parts'.¹

'There is a rich tradition of collaborative relationships between artists and printmakers throughout the history of Western art...'



Mike Parr **The Pool Of Blood 4** 1988. Etching and aquatint. Collection of Christchurch Art Gallery, purchased 1990. Courtesy of the artist



John Nixon **Self Portrait (Non Objective Composition) (Purple)** 1988. Woodcut. Collection of Christchurch Art Gallery, purchased 1990

Since 1987, Parr has had a very productive collaborative relationship with Loane, producing more than 1,000 prints. His printmaking is often monumental in scale, as is the case with the larger-than-life self-portraits of the *Pool of Blood* series. Parr's imagery is raw and immediate, revealing little sign of hesitation in his approach. The etched lines bite deeply, enhancing his dynamic mark-making and adding to the overall sense of restlessness in the images. Parr has commented: *I sometimes think of the print as scar tissue, which is very different from the immediacy of performance... I often talk about quanta of damage to John [Loane]. Blockage, diverting the image, damming it up. I actually think that printmaking produces a kind of delay in the image which is analogous to psychic repression. I think this damming up increases tension and that the printmaking processes facilitate drawing rather than simply representing drawn images.*²

Another series of self-portraits within the *Aus Australien* suite is *Self*



Peter Tyndall **detail**
A Person Looks at a Work of Art / someone looks at something...
1988
Medium: A Person Looks at a Work of Art / someone looks at something...
CULTURAL CONSUMPTION PRODUCTION

'The *Aus Australien* portfolio provides a dynamic overview of the practice of some of Australia's leading contemporary artists from the late 1980s.'



Ken Unsworth **Villa des Vergessens IV** 1987. Lithograph. Collection of Christchurch Art Gallery, purchased 1990

Portrait (Non Objective Compositions) by John Nixon. These five prints consist of five separate slabs of pure colour, employing the natural wood-grain texture and patterns of the woodblock surfaces. As Nixon says, *I like the different materiality of all the different things; so it's why I work with all different materials ... the quality of the material [wood], it's like when I use hessian bags to paint on. It already has something about itself, you don't have to fake it. There's already an image there, if you like, or a surface tension and so you couldn't do that if you printed from masonite or you couldn't do that if you printed from lino, you'd get a very different thing.*³

The *Aus Australien* portfolio provides a dynamic overview of the practice of some of Australia's leading contemporary artists from the late 1980s. Representing a diverse range of styles and approaches to printmaking, it is viewed today as having played a major role in forging links between printing and other areas of contemporary art practice in Australia.⁴

PETER VANGIONI
Curator

Aus Australien is in the Burdon Family Gallery until 9 November.

John Nixon's free-noise band *The Donkey's Tail* can be heard as part of the *Subsonic* sound art programme in the carpark bunker directly in front of the Gallery, until 19 September.

Event

Thursday 18 September, 7pm, Philip Carter Family Auditorium, free

The Donkey's Tail, along with Marco Fusinato, Bruce Russell and Greg Malcolm, play live at the Gallery. myspace.com/thedonkeystailmusic

¹ Mike Parr, *Latemouth Works on Paper 1987-2003*, University Art Museum, The University of Queensland, Brisbane, 2003, p. 8.

² Sarah Kelly (exhibition curator), *Spitting and Biting: Ten contemporary artists and the print*, Monash University Gallery, Victoria, 2000, p. 22.

³ *Ibid.*, p. 20.

⁴ Julie Robinson, 'Custom-Printing: The Australian Experience 1960-1990s', Australian Print Symposium, Canberra, 1992.



Laurence Aberhart: the silver trail

Until 12 October

Almost every image among the 204 of Laurence Aberhart's works currently on display is fixed in time to an exact date. The specificity of Aberhart's labelling, and his archivist's or cataloguer's impulse, brings the idea of that day, in that month, in that year into sharp focus. It suggests a photographic diarist's meticulous journal, a sweeping road trip where every visit of worth has been documented with respectful precision.

Aberhart's photographs first came to public prominence in the late 1970s, with much of his imagery sourced from close to home in Christchurch, Lyttelton and Dunedin. From the early 1980s, an increasingly evident curiosity led him to absorbing and recounting the historical aspects of New Zealand, leaving a silver trail of artful observations of churches, marae and whare runanga in the far north. Five years later Aberhart was in the southern United States, where his documentary eye turned more than usually askance on small town Louisiana and Alabama business establishments, including the irresistibly titled Blow Out Lounge and Dykes Furniture Centre.

In 1994, through the Mœet et Chandon Fellowship, Aberhart's diary pages open in France, Spain, and then Wales, from where his record of ancient Celtic standing stones seem to offer us origins for the local memorial impulse that he has often observed. Riffle forward a chapter or two, and in 1997 Aberhart is again closer to home, creating works of characteristic precision and elegance in Hong Kong, New South Wales and Queensland. From repeat visits to Asia (to China, Macau and Hokkaido, Japan) in 2000 and 2001, ideas and images connected to ancestral beliefs recur. However, despite the consistency and strength of these bodies of work, they may be more difficult to place within a New Zealand context.

Examining the face of the incomprehensible on our own doorstep in a project stretching from the late 1970s to the present, Aberhart has produced a growing file of images of Masonic Lodge façades. This expanding architectural series of brutalist structures in brick, wood, concrete and corrugated iron echoes the work of German artists Bernd and Hilla Becher. Aberhart's work, however, is motivated by a less coldly objective impulse, his approach to examining, collecting and collating seeming more closely aligned to the lyrical than to the near-scientific. Over three decades, Laurence Aberhart has mapped out an impressive and rewarding territory; in this stunning exhibition even the habitual devotee will find new favourites, and the opportunity to wonder.

KEN HALL
Assistant Curator

Laurence Aberhart is toured by City Gallery, Wellington, and is accompanied by an impressive (Montana Book Awards finalist) publication with essays by Gregory O'Brien and Justin Paton.

Events

Weekend Art Bite: Interior, tomb, Epernay, Champagne, France, 22 September 1984 by Laurence Aberhart

Saturday 6 September, 12pm, floortalk, free

Dorle Pauli, senior lecturer at CPIT's School of Art and Design, discusses this significant platinum photograph recently purchased by the Gallery with assistance from the Friends of Christchurch Art Gallery.

Weekend Art Bite: Interior #2, Anglican church, Pukepoto, near Kaitaia, Northland, 13 May 1982 by Laurence Aberhart

Saturday 13 September, 12pm, meet at the front desk, free

Guntra Auzins explores the signature interior of this Northland church in a work by New Zealand's pre-eminent photographer.



Laurence Aberhart Interior, The Chapel of St Joseph Seminary, Macau, 21 November 2000. Courtesy of the artist

DANIEL CROOKS EVERYWHERE INSTANTLY Until 9 November

'Fabulous and wonderfully interactive'

Events

Art Bite: Static No.9

Wednesday 3 September, 5.15pm, floortalk, free

Ed Muzik, from RDU98.5FM's ART core show, talks about the intertwining helices of science and technology that make up Daniel Crooks's *Static No.9*.

Daniel Crooks: The Future of the Past

Wednesday 3 September, 6pm, lecture, free

At first sight Daniel Crooks's work may appear to belong to the age of digital media. Laurence Simmons, associate professor of film, television and media studies at Auckland University, reveals the long historical tradition of film and video image that he in fact draws from.

Art In The Age of Digital Culture

Wednesday 17 September, 6pm, lecture, free

Dr Daniel Palmer, lecturer at Monash University in Melbourne discusses the ways in which contemporary digital visual media are transforming art practices, and explores cutting-edge developments in Australian video art.

Tumbling Upwards: Looking at Daniel Crooks

Wednesday 24 September, 6pm, floortalk, free

Freelance critic, curator and artist John Hurrell explores the work of video artist Daniel Crooks.



UNITED WE FALL

Sara Hughes

Events

Meet the Artist: Sara Hughes

Recently returned from a year in the politically charged climate of America, Sara Hughes discusses her new work, *United We Fall*, followed by a floortalk in the installation. *United We Fall* is installed in the Gallery foyer as part of the *Outer Spaces* programme of art beyond the gallery spaces.

6pm, starts in the Philip Carter Auditorium, free

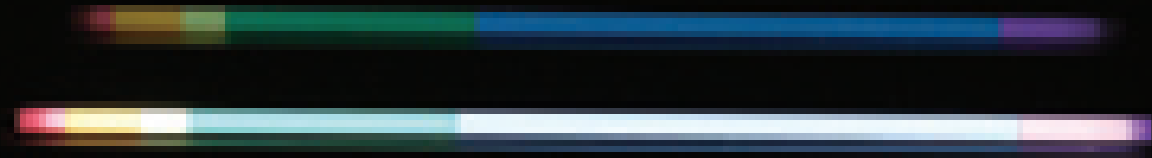
An iPod audio tour is available from the front desk

Sara Hughes *United We Fall* 2008. Courtesy of the artist and Gow Langsford Gallery

FIRST SIGHT

Spencer Finch

11 October – 30 November



In early 2008 New York artist Spencer Finch travelled to Dunedin to take part in the Dunedin Public Art Gallery's Visiting Artist Programme. The result of his six-week residency was *First Sight*, a response to the light and landscape he encountered in the south of the South Island. This spring an excerpt from Finch's exhibition goes on show at Christchurch Art Gallery.

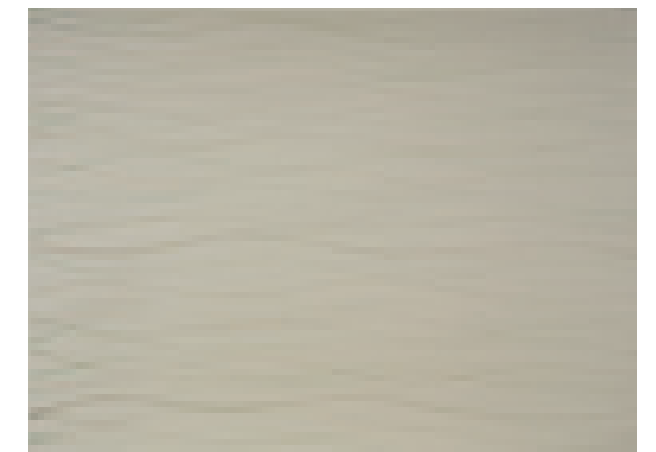


Above and left: Spencer Finch *Ice cave, Fox Glacier* 2008. Fluorescent tube and gels. Courtesy of the artist

As the title, *First Sight*, suggests, Finch has brought together a series of artworks that test, contemplate and record his response to an unfamiliar physical and cultural environment. During his residency Finch travelled to the west coast of the South Island and measured the exact colour and intensity of light being caught in an ice cave on Fox Glacier. In the resulting sculpture, *Ice cave, Fox Glacier*, the artist breaks down the precise combination of colours that make up this original light, using brilliantly coloured gels wrapped around a fluorescent lamp to replicate these field readings.

The accompanying group of works on paper, *The Waiho River (morning effect, April 9, 2008)*, is part of an ongoing series based on Finch's observation of various bodies of water at different times of day and under fluctuating light

THE ARTIST BREAKS DOWN
THE PRECISE COMBINATION OF
COLOURS THAT MAKE UP THIS
ORIGINAL LIGHT...



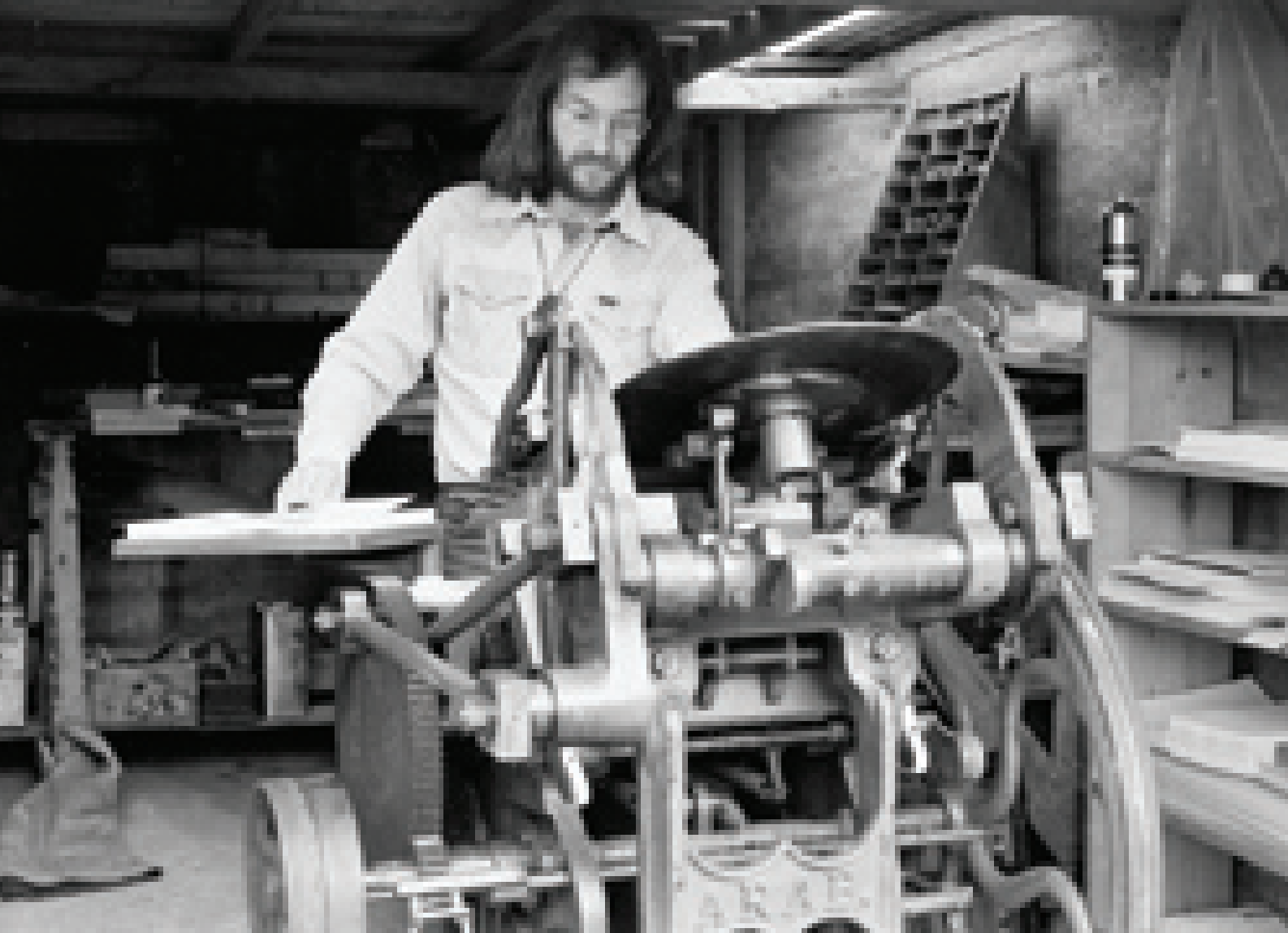
Spencer Finch *The Waiho River (morning effect, April 9, 2008)* 2008. Watercolour on paper. Courtesy of the artist

conditions. Observing the movement of water through the Waiho River, which flows from the Franz Josef Glacier, Finch used watercolour to record the various shades of blue, grey, green and brown as he studied the water from a fixed location.

By focusing on the most rudimentary aspects such as sunlight, weather patterns, colour, shadow and dust particles, Finch not only reveals how our environment is in a constant state of flux; he also compels us to think about the complex relationship between the moment of looking and our memory of that moment.

AARON KREISLER
Curator of Contemporary Art, Dunedin Public Art Gallery

First Sight is a Dunedin Public Art Gallery touring exhibition.



Alan Loney printing at the Hawk Press, Taylors Mistake in 1976. Photograph by Robin Neate

ALAN LONEY: Poet & Printer

5 SEPTEMBER – 28 SEPTEMBER

To help celebrate the Christchurch Writers' Festival, the Gallery is holding an exhibition of hand-printed books by Alan Loney – a man at the forefront of letterpress printing in Australasia and this year's printer-in-residence at the University of Otago's Otakou Press. Loney has honed his skills as a designer, typographer and printer in collaboration with poets and artists since the 1970s, leaving a rich legacy of hand-printed books. He is also an established and respected poet and has published several collections of poetry.

Loney's work as a letterpress printer began in Christchurch in the humble surroundings of an old garage overlooking Taylors Mistake, where he established the Hawk Press in 1975. These were somewhat romantic beginnings – the printer working by the light of a kerosene lamp on what would ultimately become important volumes of poetry by, among others, Ian Wedde, the American poet Robert Creeley and Loney himself, in a space with breathtaking views overlooking Taylors Mistake and Pegasus Bay beyond. It was here that Loney's long and creative journey as a printer began; one that

has seen him printing in Wellington, Auckland and, more recently, Melbourne, where he established his latest press, Electio Editions, in 2004. Over time Loney has become ever more conscious of printing books to the highest quality, using only the finest papers, inks and bindings to produce some of the most exquisite books in Australasia.

The exhibition covers Loney's printing career from 1975 to the present, and includes books published by Hawk Press, Black Light Press, Holloway Press and Electio Editions. These books highlight Loney's carefully honed skills and mastery of letterpress printing, as well as his collaborative relationship with poets and artists such as Ian Wedde and Ralph Hotere, Robin Neate, Joanna Margaret Paul, Bill Manhire and Andrew Drummond, Ted Jenner and John Reynolds, Robert Creeley and Max Gimblett.

PETER VANGIONI
Curator

Alan Loney: Poet & Printer opens on the balconies on 5 September.

Staff Profile

The Curatorial Team

Conservators conserve, framers frame, installers install, and curators ... well, what is it exactly that curators do? People often ask, and, for many of them, the word 'curator' seems to suggest someone tweedy and bookish snuffling round in a dark storeroom – a fusion, perhaps, of 'curate' and 'caretaker'. That cliché has had some competition in recent years from the image of the curator as an Armani-clad orchestrator of mega-shows, racking up airpoints on the international art circuit.

I hope I'm not disappointing anyone when I say this, but neither stereotype appears to be thriving here in the east wing of the Christchurch Art Gallery, where the Gallery's five curators all work.

What do we do here? Despite the evidence of the photograph below, we don't spend a lot of time standing around striking poses in exhibition galleries. If you find us in the galleries, we're more likely to be talking about artworks, or looking at them, or making nervous requests – 'up slightly, a little to the left' – while a new exhibition is being hung. Although there are now courses and indeed whole institutions devoted to training curators, one of the pleasures of being a curator in New Zealand is that the role is still open and interestingly various. In any given week, a curator may be part critic, part collector, part fundraiser, part lobbyist, part studio visitor, part researcher, part writer, and part fan.

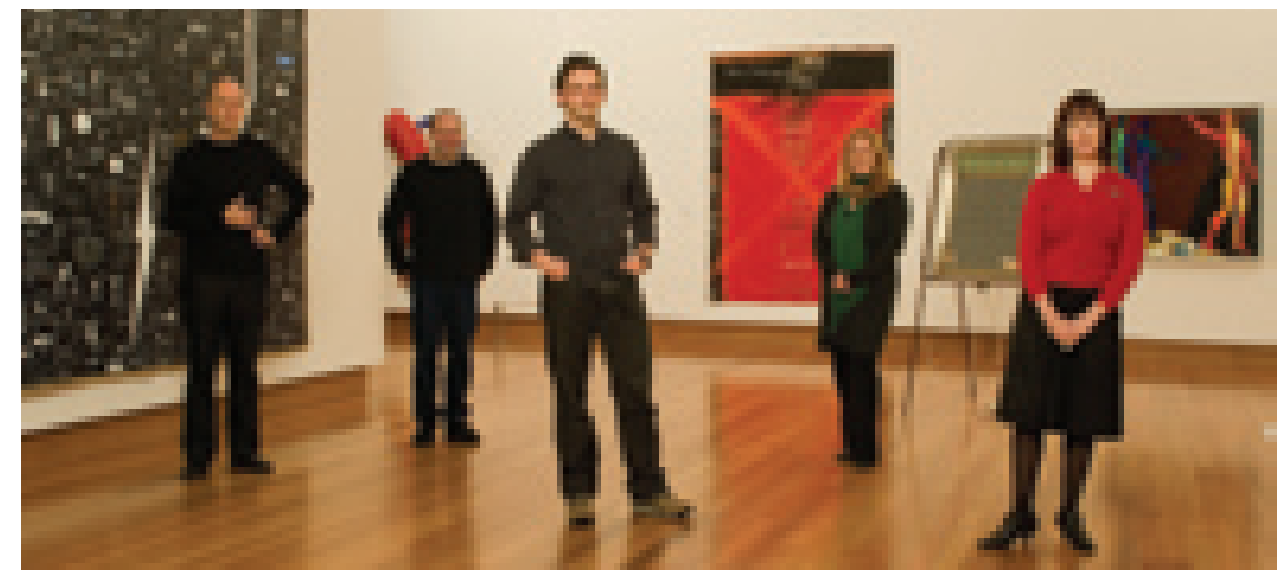
At all times, though, the aim is to put the art at the heart of the equation. That means offering explanations, of course; those little patches of text called wall labels are one of the obvious ways in which curators try to drop a few hints and enlarge the conversation. But it also means knowing when to stop explaining and leave viewers to unfold the art on display

in their own time and mental space. And since nothing a wall label offers can compete with a powerful point made visually, it means locating the very best artworks for the collection, and placing them beside each other in ways that amplify their meanings.

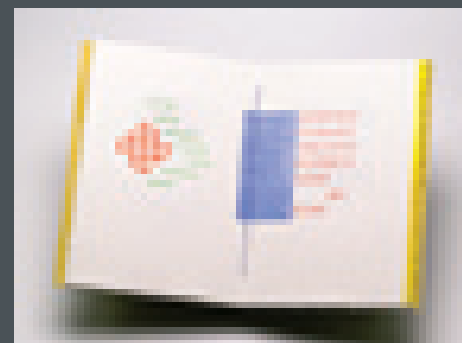
One way to answer the big question 'What do curators do?' is to ask the smaller question, 'What are these curators doing at the moment?' For Peter Vangioni, the current interest – no, he corrects me, it's officially an obsession – is Petrus van der Velden's mighty series of paintings depicting Otira Gorge. Nearby, Felicity Milburn is scrolling through a screen full of dreamscapes and haunting self-portraits by Séraphine Pick – the subject of a survey and major book here in mid-2009. Across the hallway, Jennifer Hay is just about to head to Auckland to talk with several artists about creating new works for her young contemporaries show in December. And Ken Hall is unlocking some startling details about the Gallery's 'gentleman in red', which you can discover for yourself by turning to page 26. The most enjoyable distraction on my own desk is a tabletop model of a forthcoming exhibition called *Wunderbox*.

Today the word curator is under threat from jargon job-titles like 'concept developer'. I hope they never catch on here. 'Developer' sounds to me like someone who has just perpetrated a new shopping mall. 'Curator' has a richer genealogy. Follow it back to its Latin roots in the language and you'll come to a good word: 'care'.

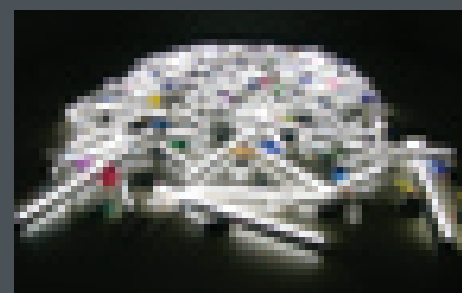
JUSTIN PATON
Senior Curator



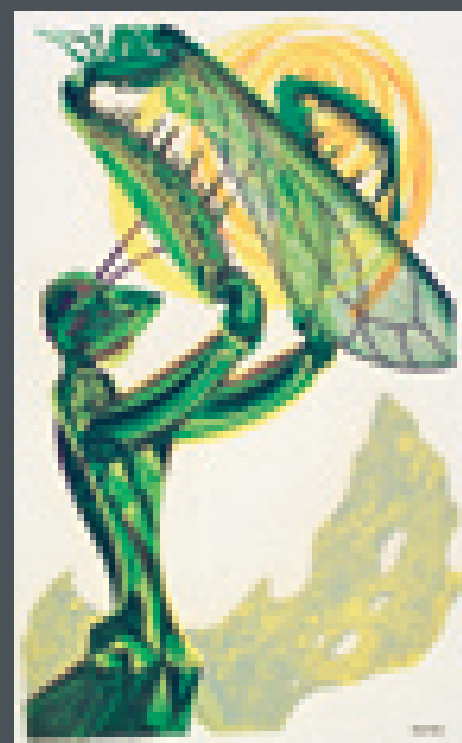
From left: Ken Hall (assistant curator), Peter Vangioni (curator), Justin Paton (senior curator), Felicity Milburn (curator), Jennifer Hay (assistant curator)



Alan Loney **Page from Prima materia** Electio Editions, Melbourne 2006. Collection of the Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery, gifted by the printer, 2008



Bill Culbert **Pacific Flotsam** 2007. Fluorescent light, electric wire, plastic bottles. Collection of Christchurch Art Gallery, purchased 2008. Courtesy of the artist and Sue Crockford Gallery



Eileen Mayo **Mantis in the Sun** 1968. Relief print. Collection of Christchurch Art Gallery, purchased 2008



Daniel Crooks **Pan No. 2 (one step forwards, one frame backwards)** 2007. DV/DVD. Collection of Christchurch Art Gallery, purchased 2008

A diverse range of acquisitions has recently made its way into the collections, complementing the Gallery's dynamic programme of exhibitions and events.

Daniel Crooks's exhibition *everywhere* instantly transports the viewer into a bizarre digital environment that collapses and warps urban space and time. *Pan No.2 (one step forwards, one frame backwards)* is one of a group of five works filmed by Crooks in Melbourne. The purchase of *Pan No.2* increases the Gallery's modest collection of new media works, highlighting twenty-first-century attempts to push the boundaries of representation.

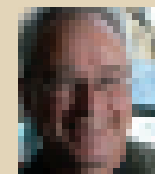
Pacific Flotsam, by senior New Zealand artist Bill Culbert, is a contemporary addition to the two early 1970s Culbert sculptures in the Gallery's collection – *Celeste* and *Reflections 1*. *Pacific Flotsam* was created for Grey Water 2007, an exhibition about Brisbane's water crisis curated by Robert Leonard at the Institute of Modern Art in Brisbane, and was subsequently exhibited at the Govett-Brewster Art Gallery. Evoking Pacific navigation, migration and night lights, the massive floor installation of plastic bottles and neon also projects readings of danger and ecological damage. A major book on Culbert's work by Ian Wedde will be published later in 2008.

Alan Loney has generously gifted to the Gallery three hand-printed books including *Prima materia* (2006), his fiftieth book to date, in which the printer showcases his skill as a typographer and printer. Loney also gifted *Unpacking the Body* (1996) by Joanna Margaret Paul and *Searchings* (2005) by Max Gimblett. Collectively these books represent a new move by the Gallery to acquire artists' books.

Finally, Petrus van der Velden's *Otira Gorge* and Eileen Mayo's *Mantis in the Sun* are two important historical purchases that complement the Gallery's holdings of these artists.

JENNIFER HAY
Assistant curator

Welcome



Getting involved in the Friends' activities is a real buzz! Seeing great contemporary art on the Gallery walls is one thing,

but getting insight directly from the artist into the making of that work is an extraordinary opportunity. For instance, I attended the Art in the Morning with Darryn George, where we got first-hand the story of how his exhibition *Pulse* (which closed in August) came about. Being able to ask questions of Darryn in the actual space gave me a far greater appreciation of a work that I had otherwise found overwhelming.

The Committee recently hosted an evening for our Life Members to raise money towards the purchase of *Interior, tomb, Epernay, Champagne, France, 22 September 1994*, a significant work by photographer Laurence Aberhart. To date \$6,000 has been donated and we appreciate the Life Members' generosity. Also, by the time this goes to print, we will already have had our spectacular annual fundraiser for the Gallery, The Art Event, which has enabled us to contribute to a number of significant works for the Gallery.

Did you notice the mission statement above? The Committee works hard to enable the Friends organisation to support our Gallery, and we value feedback from our members. Please feel free to write to me at paul@pauldeans.com.

Paul Deans

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

Friends' Shopping Day

Wednesday 15 October

Head to the Gallery Shop with your membership card on Wednesday 15 October for some early Christmas shopping, and receive a 15% discount on your purchases, and a small gift. Spend over \$50 or sign up a gift membership and choose a free book from a selection.

Spring Trip

Saturday 8 November

The Spring Trip this year is to Diamond Harbour. Local historians Anna Wilson and Julie King will lead the trip and discuss the life and art of Evelyn Page and Margaret Stoddart en route, pointing out houses and areas of interest along the way. Enjoy lunch at Diamond Harbour. See the enclosed flier for details.

Christmas Party

Tuesday 16 December

Friends are invited to create a Christmas decoration and/or Christmas card to decorate the tree at our party this year. The decoration should be no larger than 10 x 10cm, but the card may be any size. Prizes will be awarded during the evening for the most original works, the most accomplished (in the judges' eyes) and the most popular (Friends' vote). You may enter on the night or drop off your labelled work to reception one week prior to the event. Gifts and non-perishable food items are also welcomed for the City Mission, our chosen charity this year.

MEMBERSHIPS

New Members: Alison Alborough, Anthony M. Baird, Judith Billingham, Beth Bradley, Marina Chester, Joan Coleman, Rehle Craigie, Glenda Dean, Clare Depree, Diane Draper, Deborah Eruetti, Annabelle Esslan, Rosemary Giblin, Suzanne Green, Caitlin Gresham, Sarah Gribbin, Maureen F. Grueber, Colleen Hawthorne, Anne Howarth, Paulene Huston, Sabrina Idiens, Céline Kearney, Ali McGregor, Belinda McKenzie, Andrea and Ian Moonlight, Marie Mullins, Anton Nannestad, Sharon Ng, Rosemary O'Neil, Sue-Ellen Sandilands, Sandra Shaw and Hamish Gilchrist, Trish Shaw, Diana Shirliff and Kevin Scott, Pamela Snell, Donna Steel, Patricia Tapper, Janet Taylor, Sally, Rob and William Taylor, Tom and Ann Taylor, Dr Joanna and Michael Thwaites, Tui Wilson, Jillian Woods, Chikako Yamauchi

Life Members: Jenny May, Andrew and Jeremy Carstairs-McCarthy, Peter Scholes, Annette Thomson

Calendar of Events

September

17 **Speaker of the Month**
Marian Maguire

20 **Art in the Morning**
Joined Forces

23 **Private Viewing**
SCAPE 2008

27 **LocArt**
Jan Chaffey

October

15 **Friends' Shopping Day**

15 **Speaker of the Month**
Katie Thomas

18 **Art in the Morning**
Birth of an Exhibition

25 **LocArt**
Allan Mauer

November

8 **Spring Trip**

15 **Art in the Morning**
Fiona Hall: Force Field

18 **Private Viewing**
Fiona Hall: Force Field

19 **Speaker of the Month**
Christopher Johnstone

22 **LocArt**
Vivien and Gavin Bishop

December

2 **Private Viewing**
Wunderbox

16 **Friends' Christmas Party**

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.

SCAPE 2008

Tuesday 23 September, 5.15 – 6.30pm

Fiona Hall: Force Field

Tuesday 18 November, 5.15 – 6.30pm

Wunderbox

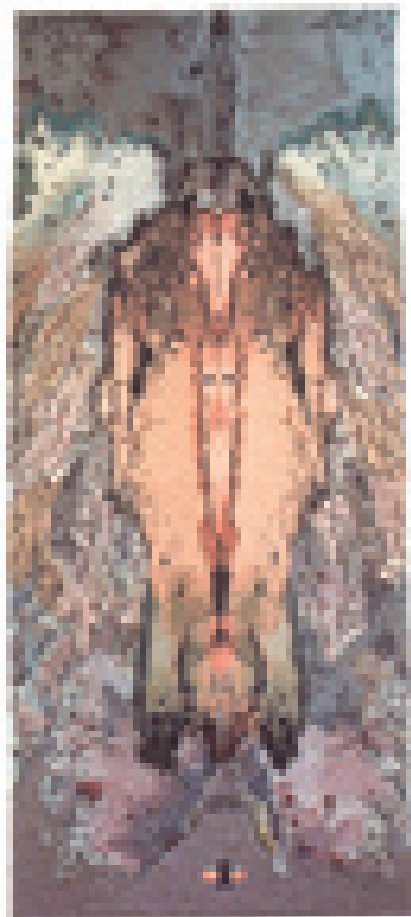
Tuesday 2 December, 5.15 – 6.30pm

Art in the Morning

Join us on Saturday mornings for light breakfast in Alchemy from 8.30–9am, 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.

Joined Forces

Saturday 20 September
Join leading artists Julia Morison and Marilyn Rea-Menzies in a discussion of *Raiment*, a tapestry work they collaborated on in 2003. Julia and Marilyn will discuss their influences and how they worked together to produce this tapestry, which was purchased for the Gallery by the Friends.



Julia Morison, Marilyn Rea-Menzies *Raiment* 2003. Tapestry. Purchased in 2003 with the assistance of the Friends of Christchurch Art Gallery

Birth of an Exhibition

Saturday 18 October
Ever wondered how an exhibition happens? How the look-and-feel of an exhibition comes about, and the processes for deciding where the works go? Hear the Gallery's exhibition staff talk about how they designed the exhibition **Daniel Crooks: everywhere instantly**. A great opportunity to look behind the scenes at the Gallery.

Fiona Hall: Force Field

Saturday 15 November
Hear Australian artist Fiona Hall talk about her exhibition **Fiona Hall: Force Field**. Fiona's work transforms ordinary objects and materials into complex and allusive objects that are witty, humorous, savagely critical and ironic.



Fiona Hall *Leura, New South Wales* 1974. Gelatin silver photograph. Collection of the artist

Donations / Tax Rebates

To retain the tax free status on our income the Friends has been registered as a charity with the Charities Commission.
As a result of this the Inland Revenue Department has confirmed that we now have donee organisation status. This means that if, in addition to your subscription to the Friends you wish to make a donation, we will provide a receipt to enable you to include it in your claim for a tax rebate.
Furthermore, with effect from 1 April 2008 the maximum figure you could previously claim for donations (\$1890 resulting in a rebate of \$630) has been removed and you can now claim the full amount, resulting in a rebate of one third of the total.

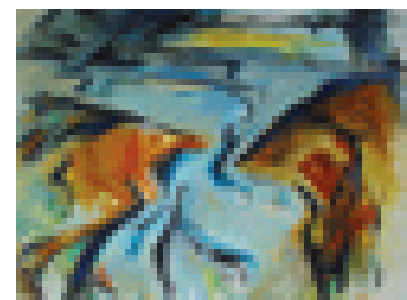
LocArt

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

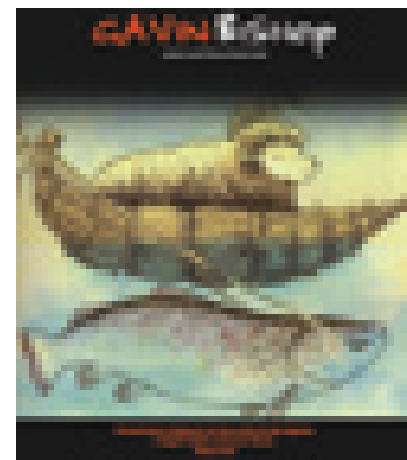
Visit www.christchurchartgallery.org.nz/Friends/LocArt for more information about the artists.

STUDIO VISIT: Jan Chaffey

Saturday 27 September, 10.30am
Jan Chaffey has a self-confessed passion for 'wild and wonderful environments' from which she draws artistic inspiration. She paints and draws in oil, gouache and pastel in a gestural style that captures the nature of these spaces. Having recently returned from a trip to Antarctica, Jan is now working towards an exhibition in 2009. She has exhibited in solo and group shows since 1988.
Maximum eight members. Meet Melissa Reimer at the bottom of the hill, Cossars Rd, Tai Tapu, 10.20am.



Jan Chaffey *Landscape from the Gorge series* 2007. Oil on canvas



STUDIO VISIT: Allan Mauger

Saturday 25 October, 10.30am
Ceramicist Allan Mauger takes his inspiration straight from the natural environment in Christchurch, particularly the ocean; his finishes and glazes echo natural phenomena such as the ripples in the sand, wave patterns and tree bark. A skilled and innovative glazer, Allan shares this knowledge, teaching classes to all ages. Two trips to China in 2007 saw him grow his private collection of ceramics – join us to view this collection and speak with Allan about his own works.
Maximum eight members. Please meet Melissa Reimer outside 14 Kowhai Tce, St. Martins, at 10.20am.



Allan Mauger *Untitled* 2006. Ceramic

STUDIO VISIT: Vivien and Gavin Bishop

Saturday 22 November, 10.30am
Gavin Bishop, award-winning author and illustrator of children's books, draws on his childhood memories and a rich cultural heritage to produce works which celebrate biculturalism. Popular works include the classic *Chicken Licken*, revised and set in New Zealand with the Southern Alps as backdrop. Gavin has also written and designed for theatre and children's television. Painter Vivien Bishop has participated in solo and group shows throughout New Zealand and abroad. Her career includes teaching and lecturing in painting. In a recent body of beautiful and enigmatic paintings exhibited at CoCA, Vivien explored the delicate yet predacious aspects of native New Zealand insects.
Maximum fifteen members. Please meet Melissa Reimer outside 11 Cracroft Tce at 10.20am.

Speaker of the Month

Philip Carter Family Auditorium, 10.30am. No booking required. Friends \$2, non-members \$5, students with ID free. Coffee and tea served in Alchemy from 10am, \$3.
Visit www.christchurchartgallery.org.nz/Friends/SpeakerOfTheMonth for more information about the speakers.

Marian Maguire

The Labours of Herakles: As a New Zealand Pioneer
Wednesday 17 September
Having arrived on the *Endeavour* in Marian Maguire's recent series *The Odyssey of Captain Cook*, the ancient Greeks resolve to settle the New Land. Marian will discuss her recently completed lithographs and etchings in which the archetypal lion-skin-clad hero is cast as a New Zealand colonist.



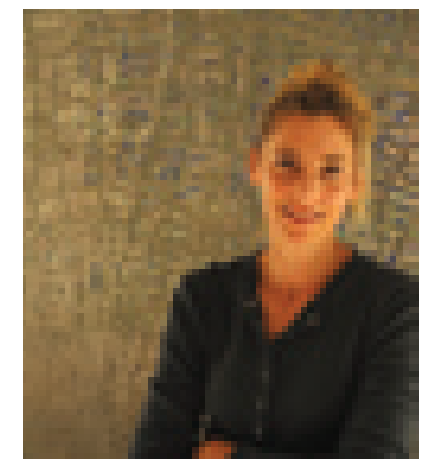
Marian Maguire *The Labours of Herakles* 2007. Lithograph

Katie Thomas

Recent Works
Wednesday 15 October
Since graduating from the University of Canterbury School of Fine Arts in 1995, Katie Thomas has worked predominantly with resin and mixed media. She will discuss the concepts and working methods behind a number of key works from the last five years, as well as her current shift away from resin and into paint.

Christopher Johnstone
The Painted Garden: The Garden in New Zealand Painting

Wednesday 19 November
Christopher Johnstone, former director of Auckland Art Gallery, will speak about his new book *The Painted Garden*, to be published in November. From the first mission at Rangihoua in the Bay of Islands, European settlers made gardens – initially these were kitchen gardens on which families were reliant, but later, as prosperity spread, they became increasingly ambitious and extensive. It is hardly surprising that artists were drawn to depicting them, as they have from the 1830s right through to the present day. This beautiful book (RRP \$75) will be available for sale on the day with a discount to Friends. Have your book signed by Christopher to make the perfect gift for family and friends this Christmas.



Katie Thomas

Coming Soon

Fiona Hall: Force Field

14 November – 15 February

At the core of Fiona Hall's work is the meeting of nature and culture. Over the past four decades her art has focused on the natural world – its complex processes as well as its wonders – but in recent years it has come to reflect Hall's increasing concern at the impact of humans upon it. Curated by Paula Savage, Gregory O'Brien and Vivienne Web, **Fiona Hall: Force Field** presents an in-depth survey of the work of this Australian artist from the 1970s to the present.

Events

Fiona Hall: Force Field

Sunday 23 November, 2pm, free

Join curator Felicity Milburn for a floortalk in the **Fiona Hall: Force Field** exhibition.

Appreciate, value, revalue

Wednesday 26 November, 6pm, free

Felicity Milburn provides an illustrated introduction to the major themes of **Fiona Hall: Force Field**.



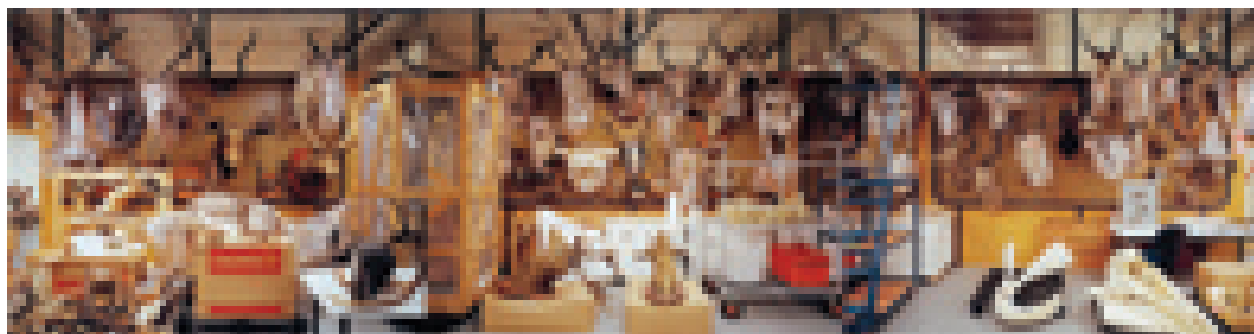
Fiona Hall **Understorey** (detail) 1999–2004. Glass beads, silver wire, rubber, boar's teeth, vitrine. Private collection, Sydney



Exhibition organised and toured by the Museum of Contemporary Art, Sydney, Australia and City Gallery Wellington, New Zealand

Wunderbox

28 November – 15 February



Neil Pardington **Land and Marine Mammals Store** (triptych), Te Papa Tongarewa Museum of New Zealand 2006–7. LED/C - print on Dibond. Collection of Christchurch Art Gallery, purchased 2007

Wonder cabinets emerged in the late sixteenth century and reached a peak of popularity in the seventeenth. For patrons and collectors newly fascinated by places and things beyond Europe, they offered a kind of portrait of the world in miniature – a finite space filled with a sampling of the world's

infinite strangeness. Drawn from the Gallery's contemporary collections, Wunderbox is an exhibition of secretive spaces, fictitious collections and idiosyncratic dioramas by some of New Zealand's most compelling contemporary artists.

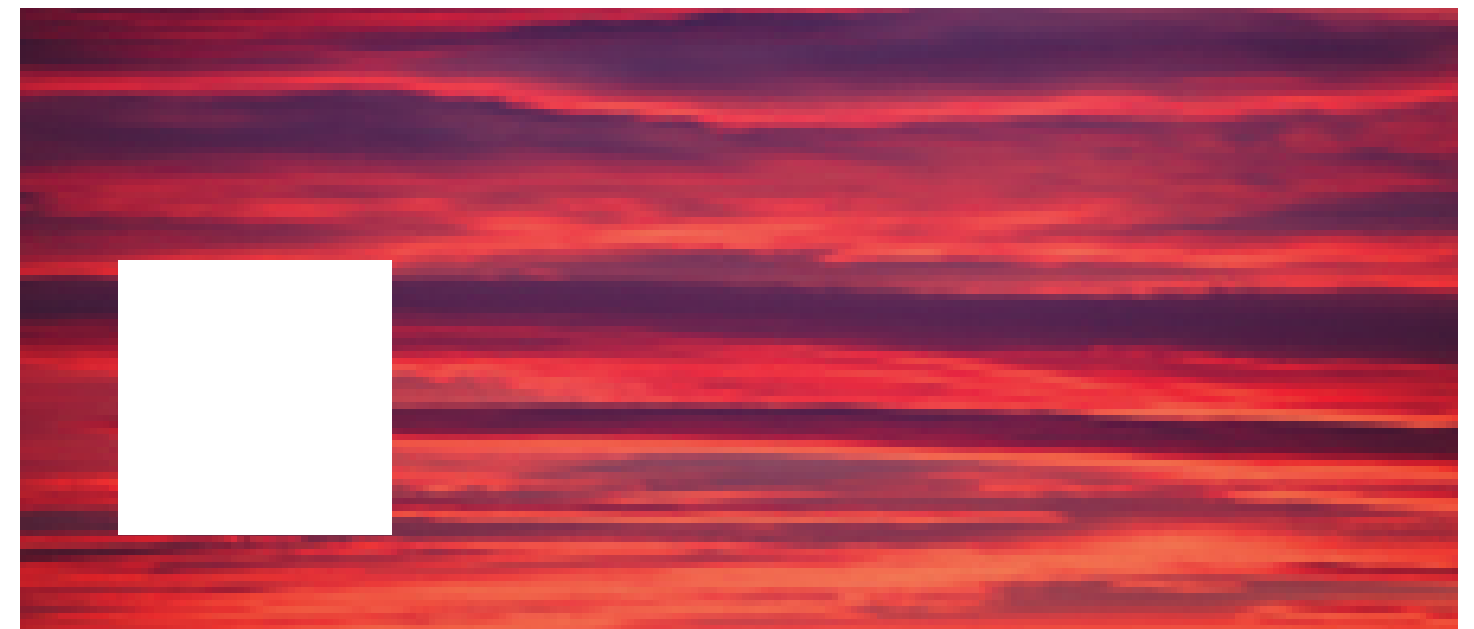
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