

The Gallery is currently closed to the public. Our off-site exhibition space is upstairs at 209 Tuam Street and the Gallery Shop is now open at 40 Lichfield Street.

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CHRISTCHURCH  
ART GALLERY

# B.173

**Bulletin**  
Christchurch Art Gallery  
Te Puna o Waiwhetu

Spring  
September—November  
2013



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WE WELCOME YOUR FEEDBACK AND SUGGESTIONS  
FOR FUTURE ARTICLES.

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DESIGN & ADVERTISING

**DESIGN AND PRODUCTION**  
ART DIRECTION: MATT HAMPTON,  
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PRODUCTION MANAGER: PAUL EVERETT  
PRINTING: SPECTRUM PRINT  
ISSN 1176-0540 (PRINT)  
ISSN 1179-6715 (ONLINE)

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TE PUNA O WAIWHETU  
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Cover image: Yvonne Todd  
**Company Founder** 2009.  
Colour photograph. Reproduced  
courtesy of the artist and Ivan  
Anthony Gallery

Inside cover: Ronnie van Hout's  
*Comin' Down* (2013), viewed from  
High Street

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



IF THERE WAS ONE ART PRESENTATION that could truly be said to have caught the imagination of Christchurch's public (gallery goers or not) in 2012, it was Michael Parekowhai's *On First Looking into Chapman's Homer*. It comprised two distinct elements—a striking red carved, playable, Steinway grand piano which we showed upstairs at 212 Madras Street and, outside on an empty site on the roadside, two huge cast bronze bulls atop pianos. It was installed in June and showed for only thirty days.

I have believed in the power of art for a long time now, but could never have predicted how potent a presentation this would become when it was in Christchurch. It was extraordinary and moving. Layers of meaning were added to its history; it was transformed and it transformed us. Who would have thought that people would write to *The Press* and suggest it be bought by the city: 'We badly need something inspiring and uplifting...' Another wrote, 'the the bull represents brutal nature trampling over us, but [like the piano, an emblem of culture] we're stalwart and strong.' And from the visitor's book: 'Let's make a determined effort to keep the ballsy bull in Christchurch—an embodiment of our spirit here!'

For the short time that *Chapman's Homer* and its seated partner were on Madras Street there were several bumper-to-bumper incidents as drivers craned for a better view. More than 50,000 people stopped to look more closely, getting out of their cars to have their photographs taken with them. Babies were placed on the bulls for the record; every taxi driver knew where they were; the whole presentation went viral, and remains a talking point.

Created first for the 2011 Venice Biennale, it was hard to imagine a setting for the work more different to the Venetian Gothic palazzo on the Grand Canal for which they were made. However, here the bulls inhabited the desolate street-side site with stately authority.

*Chapman's Homer* is the one remaining component of the presentation. The standing bull is alert and ready for a challenge. He entered into city's imagination in a special way, coming to symbolise this time. At the Gallery, we're charged with building a collection of nationally significant art. We believe this city deserves *Chapman's Homer* and will treasure it.

On 16 August we launched the Back the Bull campaign—an ambitious fundraising project to secure the bull for the city. The Christchurch Art Gallery Trust has committed some funds; Council's Public Art Fund is contributing a portion; and we have some other resources. An amazing \$103,000 was raised at a Trust dinner on 20 July.

However, we strongly believe that this is a community project, and that Christchurch should really feel that it owns the sculpture. So we have also turned to crowd-funding, and PledgeMe, to raise another \$200,000. As this *Bulletin* goes to press, the fundraising campaign has already attracted an amazing \$55,000, but we've got a long way to go yet, so if you haven't already given, please donate. And share with your own networks.

Elsewhere in the Gallery, we're delighted that our building repairs are beginning. On 1 August the re-leveling contract was awarded to Uretex Ground Engineering (NZ) Ltd, who will work with a consortium of international

experts from New Zealand, Australia, Japan and the United States on the project.

The last time the Gallery was filled with people in hi vis clothing, their presence came to symbolise our frustration at our inability to get back to 'business as usual'. This time, we really couldn't be more thrilled to welcome them into the building. I'll keep you updated with progress as the project develops over the next couple of years. It will take time—it is a large and complex task—but finally we are seeing tangible evidence of progress. And with more tenders let, we'll be able to start to work towards a realistic reopening date, shaping a programme that will welcome you back into your building.

Interesting times.

**Jenny Harper**

*Director*

August 2013

# Back the Bull

THE PRESS

99.3FM RADIO LIVE  
& 738AM



Christchurch  
City Council

# Unshakeable

With the help of Westpac, Christchurch Art Gallery Trust wants to bring the bull back for good. Between us we'll match every dollar you give. Together we'll make the bull a permanent symbol of Christchurch's strength.

Donate today  
[www.backthebull.co.nz](http://www.backthebull.co.nz)

Michael Parekowhai Chapman's Homer 2011. Courtesy of the artist and Michael Lett, Auckland

**CHRISTCHURCH  
ART GALLERY  
TE PUNA O  
WAIWHETU  
OUTER SPACES**

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# THE PRESS IS A BULLIEVER!

## ARE YOU?

We are right behind Christchurch Art Gallery Trust's campaign to bring Michael Parekowhai's bull back to Christchurch.

The Press is backing the bull, and hope to see you back it too....

"Every individual can and should support efforts to beautify our city and our minds. We all should focus on community projects of a human scale. In doing so, we take back the power over our lives."

The Press Editorial,  
Monday 22 July 2013

Back the bull with us at [www.backthebull.co.nz](http://www.backthebull.co.nz)

# THE PRESS

# Yvonne Todd: The Wall of Man



Yvonne Todd Chief Financial  
Officer 2009. Colour photograph.  
Reproduced courtesy of the artist  
and Ivan Anthony Gallery

**Models/Talent.** MEN AGED  
APPROX 65–75 required by Shore  
photographer to model suits/  
jackets. No previous experience  
necessary. Generous hourly  
rates. Please call --- ----.

A SUCCINCT AD placed in the classifieds of the *North Shore Times* in March 2009 attracted some forty applicants. Respondents were shown a photographic portrait of an unnamed executive, and directed towards [ervon.com](http://ervon.com)—artist Yvonne Todd’s website—to decide whether or not they wanted to be photographed. Some still did. The unfolding story might not have been exactly what they’d expected, but all who agreed understood it would be something different. Next came the eliminations: sixteen men were chosen to be photographed; twelve made it to the final cut. The resulting images were printed at varying sizes and titled: *International Sales Director, Retired Urologist, Family Doctor, Senior Executive, Hospital Director, Company Founder, Sales Executive, Chief Financial Officer, Image Consultant, Independent Manufacturing Director, Publisher, Agrichemical Spokesman*. This is *The Wall of Man*.

In real life, however, none of the participants match the titles that Yvonne Todd has given them. This information might not matter, but possibly it helps ease one into the project a little. At first, the series content seems slightly more straightforward than we might have expected from Todd, and because of this might appear somewhat oblique. Nevertheless, it’s a body of work that invites a response. The portraits are sharp-focus, mostly large, and appear not unlike back-cover portraits on ‘How I Gained Success’ books, or a local photographer’s finest promo shots at a suburban mall. The selected group appear as decision makers, those who have successfully operated in the ‘real world’ and are familiar with arcane systems of corporate power, global finance and bureaucracy. It’s a world that we all know is frequently problematic.

To leave it at that, however, would be to summarise and discharge its content too easily, particularly when



Opposite: Yvonne Todd **Sales Executive** 2009. Colour photograph. Reproduced courtesy of the artist and Ivan Anthony Gallery

Yvonne Todd **Company Founder** 2009. Colour photograph. Reproduced courtesy of the artist and Ivan Anthony Gallery

Yvonne Todd **Agrichemical Spokesman** 2009. Colour photograph. Reproduced courtesy of the artist and Ivan Anthony Gallery

we take into account the fact that these figures are at least partially-invented. Look closely and you start to see odd things happening in these portraits. The lighting in some of their eyes is spooky. Close to having been played straight, they are somehow just a little bit off—perhaps not, after all, the photographs to be safely hung in corporate den or boardroom. They all look pleased enough and wanting to please, but not completely aware of what they’re helping to create. Should someone tell them? Here, thoughts surface about the mechanics of the studio interaction—the centuries-old transaction where power shifts and roles can be fluid, portraitist and sitter each moving to or from elevated and subservient positions. We want to assume that agreements have been set in place, together with some kind of safety-check definition of boundaries. Seeming at first to be a series of images portraying roles of conventional male authority, *The Wall of Man* propels a familiar type of portrait into an unfamiliar realm; this particular scenario seems to dance around the edges of human vulnerability.

The apparent need for approval from the men in this group seems a necessary part of this. If it’s true that men typically define and place value upon themselves through what they do—their professional role—then Yvonne Todd appears to be testing this thought by applying invented titles and by placing these ‘successful men’ under scrutiny within an art context. The result, the generic corporate look created, feels uncomfortably, stiflingly bland. It seems possible that Todd herself doesn’t understand the figures she has created, which seems a perfectly good reason for gathering them together and pinning them down, labelling them and framing them to study like insects.

**Ken Hall**  
Curator

**Yvonne Todd: *The Wall of Man*** is on display at 209 Tuam Street from 7 September until 3 November.

EVENT

-----  
**Artist Talk / Yvonne Todd**  
Yvonne Todd explores photographic portraiture through a thick veil of humour. Find out more about the men in the photographs, who are not what they seem.  
Saturday 7 September / 11am / 209 Tuam Street / free

## In the beginning art was drawing

WHEN I WAS A TEENAGER I threw a shoe across the lounge and it smashed Mum's favourite ornament: a terracotta church she'd bought at Trade Aid. I sent the shoe on this swift shocking voyage because I couldn't draw properly. I longed to be as good as Kent, the best drawer in my art class. Kent's pictures of Māori carvings were nuanced studies of photorealism rendered in oil pastels. The paua shell eyes in his pictures shone as though still lit by the flattering lights of a shop window display. I grew up in Rotorua. Above our heads in the art room, pictures of heavily impasto mud pools were pegged up to dry. I always had to make up for my lack of skill with colour, pizzazz, plops of paint.

My original understanding of art was founded on technique. To be able to draw accurately from life was a prerequisite. High school art history was my introduction to a wider point of view. I quickly crossed the bridge over Monet's pond of dappled water lilies and found modern art waiting on the other side. Tawny Cubism strutted its stuff with self-importance. Duchamp's nude descended a staircase, her hips like a violin split open; her legs the black staccato strings. I discovered that Picasso's blue phase painting of the Madonna and Child was not just a depressing print Mum got from the Salvation Army—it was the early work of a twentieth-century master. Who knew? Our teacher explained that Picasso was free to break the rules, because he was already a good drawer. Picasso's voyage from representation to cubism was as pronounced as the arc of my school shoe.

Art became a hot idea: Andy Warhol's white wig, a light-bulb switched on. Art could be produced by the hive, in the factory. All I needed was the assistance to make it happen or the cash to buy a readymade; R. Mutt's fountain; Christo's wrapped monuments; Billy Apple's apple. In the early nineties I studied at Elam. I shunned technique and the hand-held properties of drawing. Craft was earnest and earnest was uncool. I was free. As an artist I didn't have to be a good drawer. I didn't even have to be original.

# Drawing from Life

Glen Hayward I don't want you to worry about me, I have met some Beautiful People 2012–13. Wood and paint. Installation view, City Gallery Wellington 2013. Courtesy of the artist and Starkwhite, Auckland. Photo: Hamish McLaren

Escape is—of course—just another form of illusion. The clock winds back.

The table is set for a seafood feast. Fish slide head first from an overturned bucket. A crayfish lies on a plate, its tail hunched over its belly. A lemon sits on the brink of the table, half peeled; its skin twists over the edge in a spiral. *Killing Time* is a life-size carving made out of a pale hardwood. Ricky Swallow's epic sculpture is a still life, a memento mori to his father, a fisherman, and the catches the family once ate together. I first saw *Killing Time* in the Australian pavilion at the Venice Biennale in 2005. The work satiated some part of me that hungers for craft. I still have that need to marvel at an artwork closely drawn from life.







Glen Hayward *I don't want you to worry about me, I have met some Beautiful People* 2012-13. Wood and paint. Installation view, City Gallery Wellington 2013. Courtesy of the artist and Starkwhite, Auckland. Photo: Hamish McLaren



Swallow paid such tender attention to the tablecloth. It lies crinkled across one corner of the table, the bucket caught in its folds. Drapery was of paramount importance in art class. I spent hours shading-in curtains, trying to conjure the illusion that you could wrap yourself inside the pleats. Kent could have drawn a superb oil pastel of *Killing Time*. Like Swallow, he knew how to inspire incredulity.

My idea of what drawing can be has expanded, but I've always maintained a love of representational work. I recently saw a replica of an office cubicle created out of wood. This sculpture sat moored in the middle of a white room upstairs at City Gallery Wellington. Above the wooden computer was a standard grey office cupboard. The swivel chair at the desk acts as a decoy. *I don't want you to worry about me, I have met some Beautiful People* by Glen Hayward exists in the space between technology and the handcrafted. I didn't recognise the office as Neo's cubicle from *The Matrix*, but I knew I was looking at an experience of simulacra. As in the film, appearances are not what they seem. Hayward's office is a fabrication, an imposter, a dummy. *The Matrix* is about ruptured reality: beneath the surface of the representational world

we are all controlled by machines. In our increasingly mediated world it's a fiction that's easy to believe.

Like Neo, my perspective of reality has shifted. Navigating the coded world of contemporary art is a mind-altering journey, yet somehow I always return to the traditional values: illusion, craft, technique.

Re. the church from Trade Aid: Mum managed to glue it back together, but the cracks still show. I've never thrown a shoe across the lounge again. Then again, I've also stopped drawing.

**Megan Dunn**

*Megan Dunn is an art writer and reviewer. From 1996 to 2000 she was co-director of the artist run space Fiat Lux in Auckland. During this time her video art was exhibited throughout New Zealand. In 2006 she completed her Masters in Creative Writing at the University of East Anglia.*

**Glen Hayward: *I don't want you to worry about me, I have met some Beautiful People* is on display at 209 Tuam Street from 7 September until 3 November. Initiated and toured by City Gallery Wellington.**

## 'Hayward's office is a fabrication, an imposter, a dummy.'

### EVENTS

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Artist Talk / Glen Hayward  
Sculptor Glen Hayward talks about his carved and painted wooden works, which mimic everyday objects and raise questions around the boundaries between the real and illusion and between virtual and physical experience.  
Saturday 7 September / 12pm / 209 Tuam Street / free

# Memorandum

To: City Gallery Wellington  
CC: Glen Hayward  
From: Bronwyn Holloway-Smith  
Date: 5/06/2013

Re: A response to *I don't want you to worry about me: I have met some beautiful people*, compiled almost entirely from quotes.

## How to Use This Memo Template

1. "A recent film has one character blown to death at their keyboard. Underneath the desk they sit at is a bomb controlled by a keystroke counter. When the number of taps on the keyboard drops below a certain number, off goes the explosive. A real innovation in the switching system the bomb uses is that it is tied into the grammar check in Microsoft Word. The victim is unable to keep tapping away at the same key until help arrives. They have to keep composing grammatically correct sentences, line after line, through the cramp in their fingers.  
"Needless to say, knowing this is both a sure wellspring of verbiage and a scriptwriter's shortcut to bathos, they compose a last letter to their loved ones. Eventually though, the agrammaticality of their emotions or of tiredness sprawls out of even these second guessed finger-tips and as a green line appears under a patiently panicked phrase, up they go."<sup>1</sup>
2. "The Matrix is a 1999 American-Australian science fiction action film written and directed by the Wachowskis and starring Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Joe Pantoliano, and Hugo Weaving. It depicts a dystopian future in which reality as perceived by most humans is actually a simulated reality called "the Matrix", created by sentient machines to subdue the human population, while their bodies' heat and electrical activity are used as an energy source. Computer programmer "Neo" learns this truth and is drawn into a rebellion against the machines, which involves other people who have been freed from the "dream world"<sup>2</sup>."
3. Neo is working in his office cubicle when he receives the infamous phonecall that will eventually lead to him breaking out of the Matrix.

June 5, 2013

4. "It is unlikely that any other office furnishings have had as great a social impact as the introduction of the office cubicle in the 1960s, though the outcome of the cubicle's arrival is still open to debate, in both its pros and cons. Author Thomas Hine has gone so far as to speculate that the cubicle made it possible for women to move into middle management positions in the late 1960s because the introduction of cubicles gave their male counterparts a new office environment in which to place women managers without having to allow their entry into the private "bull pens" that had been the exclusive domain of men."<sup>3</sup>

"Despite becoming Herman Miller's most successful project, George Nelson disowned himself from any connection with the "Action Office II" line.<sup>4</sup> In 1970 he sent a letter to Robert Blaich, who had become Herman Miller's Vice-President for Corporate Design and Communication, in which he described the system's "dehumanizing effect as a working environment." He summed up his feeling by saying:

- "One does not have to be an especially perceptive critic to realize that AO II is definitely not a system which produces an environment gratifying for people in general. But it is admirable for planners looking for ways of cramming in a maximum number of bodies, for "employees" (as against individuals), for "personnel," corporate zombies, the walking dead, the silent majority. A large market."<sup>5</sup>
5. With this in mind, the office cubicles in *The Matrix* could be seen as a metaphor for the human farm of life pods housing the subdued human's bodies.
  6. What kind of documents do subdued humans produce?
  7. Despite printed text being visible on the sheets of paper in Neo's cubicle, the sheets in Hayward's cubicle have been left blank.
  8. "In 1997, Microsoft formed the Macintosh Business Unit as an independent group within Microsoft focused on writing software for the Mac. Its first version of Word, Word 98, was released with Office 98 Macintosh Edition. Document compatibility reached parity with Word 97, and it included features from Word 97 for Windows, including spell and grammar checking with squiggles. Users could choose the menus and keyboard shortcuts to be similar to either Word 97 for Windows or Word 5 for Mac."<sup>6</sup>
  9. Considering that *The Matrix* was released in 1999, there is a reasonable probability that the documents visible in the film were produced using Microsoft Word. Did Neo produce these documents, or were they copies of documents made by someone else?

June 5, 2013

10. "Just as freedom of speech is a convenient myth under which something else entirely can safely be left to occur, the ideal of a word processor is that it creates an enunciative framework that remains the same whether what is being written is a love letter or a tax return. What kind of language is the language of Word? The nomenclature and organisational norms of Microsoft Projects is already beginning to effect the way people think about business reduced to a stuttering sequence of Action Points, Outcomes and milestones. Does the compulsorily informal mode of addressing co-workers that prevails in the Microsoft corporation feed over into the way it speaks to users and the way it double-guesses the way the world should begin their letters?

"The Templates, sample documents that the user can edit to make their own, with their repertoire of 'elegant fax', 'contemporary fax' to 'formal letter' or 'memo', acknowledge that forgery is the basic form of document produced in the modern office."<sup>7</sup>

<sup>1</sup> Excerpt from "It looks like you're writing a letter: Microsoft Word", Matthew Fuller, 2000. Accessed at <http://www.nettime.org/1.1/late-Archives/nettime-1-0009/msg0040.html>

<sup>2</sup> Source: [http://en.wikipedia.org/wiki/The\\_Matrix](http://en.wikipedia.org/wiki/The_Matrix), accessed 26 May 2013. Text licensed under CC-BY-SA 3.0

<sup>3</sup> Hine, Thomas (2007). *The Great Fork*. New York, New York: Sara Crichton Books.

<sup>4</sup> Abercrombie, Stanley (1995). *George Nelson: The Design of Modern Design*. Cambridge, Massachusetts: The MIT Press.

<sup>5</sup> Ibid.

<sup>6</sup> Source: <http://en.wikipedia.org/wiki/Cubicle>, accessed 28 May 2013

<sup>7</sup> Source: [http://en.wikipedia.org/wiki/Microsoft\\_Word](http://en.wikipedia.org/wiki/Microsoft_Word), accessed 26 May 2013. Text licensed under CC-BY-SA 3.0

# 55TH VENICE BIENNIALE 2013

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## BILL CULBERT'S *Front door out back*



Bill Culbert Daylight  
Flotsam Venice 2013.  
Photo: Jennifer French

WHEN *B.171* WENT TO PRINT, I was looking forward to the 55th Biennale of Art in Venice with considerable anticipation, and writing something to give *Bulletin* readers a taste of what might come. With Justin Paton as curator and me as commissioner, we were aware of many aspects of Bill Culbert's plans. However, with his overall work named but not finished or installed, we were reliant on a sense of faith in the proposition and had only images of similar works to give a sense of what was to come. On-the-spot decisions and adjustments were still being made up to the day before the heavy front door of Istituto Santa Maria della Pietà, positioned on Venice's beautiful lagoon, was wedged to the open position for the next six months.

Now, however, I and all at Christchurch Art Gallery Te Puna o Waiwhetu who supported this Biennale presentation can justifiably look back on the work and its great reception during the vernissage with pride. We can show finished views and encourage any readers lucky enough to be travelling to Europe before 24 November 2013 to ensure Venice is on their itinerary. For New Zealand's humbly-titled presentation, *Front door out back*, is as astonishing as it is vernacular. The extraordinary light and reflections of Venice are made familiar and their playfulness is multiplied by its presence.

This year eighty-eight countries took part in the Biennale with its major exhibition, *The Encyclopedic Palace*, curated by Massimiliano Gioni at the former shipbuilding yard, the Arsenale. There were also some forty-seven approved collateral events with many, many other art experiences, both fringe and more formal at galleries, churches and palazzo in the city or on surrounding islands. It is



Bill Culbert **Daylight Flotsam**  
Venice 2013 (reflection).  
Photo: Jennifer French

Right: Bill Culbert **Strait**  
2013. Photo: Jennifer French

Far right: Bill Culbert at the  
entrance of the New Zealand  
Pavilion, la Pietà, for the  
2013 Venice Biennale. Photo:  
Jennifer French



true spectacle, and the small walkable city teams with art-savvy visitors during the vernissage (the opening four days) and the following weeks. At the time of going to print in mid-August, New Zealand's pavilion had welcomed 45,000 visitors.

There were some 400 at our opening on 29 May and we were honoured with the presence of New Zealand's ambassador, the chair of the Arts Council, and Sir Nicholas Serota, director of Tate, who agreed to be a guest speaker. His evident and heartfelt interest in Culbert's presentation is presented on the following page.

Bill Culbert's *Front door out back* unfolds through eight connected spaces. Within it, his transformation of ordinary and often discarded objects into an extra-ordinary 'otherness' is uplifting—quite literally. But despite its sometimes cheerful air of improvisation, nothing in his work is gratuitous—he combines light and other things

with rare economy, producing austere and poetic works of art which invite us to focus our perceptions and revalue familiar objects.

We thank him for this contribution to the still short history of New Zealand at the Venice Biennale. Each time we participate, this country's creative reputation is enhanced and amplified. As always we are grateful for the essential financial and project support of this huge venture given by government agencies and individual patrons (including a growing number from Christchurch). Equally I am proud of the essential institutional support provided this time by the team at Christchurch Art Gallery.

**Jenny Harper**  
Director

**'... he combines light and other things with rare economy, producing austere and poetic works of art which invite us to focus our perceptions and revalue familiar objects.'**



Left: Bill Culbert *Where are the other two?* 2013. Photo: Jennifer French

Right: Bill Culbert *Bebop* 2013. Photo: Jennifer French




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## Sir Nicholas Serota speaks at the opening of New Zealand's presentation, *Front door out back* at the 55th Venice Biennale, 29 May 2013

I'VE COME TO SAY A FEW WORDS about Bill, but I think I have to begin by expressing what everyone who walks through that door says: 'Bill, you've excelled yourself. Wow! It really is amazing.'

There's a lot of discussion in this Biennale about the idea of the 'transnational', with nations swapping pavilions and artists showing in unexpected places. And Bill could be showing in the British pavilion, the French pavilion or indeed under the auspices of New Zealand. So I want to congratulate the Arts Council of New Zealand, Jenny Harper, Justin Paton, and all the supporters and patrons of this exhibition, for claiming Bill; I can't say we're pleased to cede him from London, but maybe we should have cherished him more. And maybe we'll still have the chance.

I have rather limited qualifications for speaking here this evening. But I've been an admirer of Bill's over many years and I've seen his work in many of the smaller, more adventurous, more intelligent galleries in the United Kingdom, whether it's at Camden Arts Centre where I remember seeing it in the late 1960s or at Acme in the

1970s; at the Serpentine also in the 1970s; or some three or four years ago in an important installation at Peer. These are all galleries that serve to show and sustain artists making work of real interest and it's not a surprise that they should have chosen to show Bill's work. Likewise, Coracle, publishers of his new book [see p.58], have been consistent supporters.

I suppose I probably also have an affinity with his aesthetic. Like him, I care for the worn and the already used, both on a large scale, in terms of taking on a power station that had laid redundant for more than twenty years and finding a use for it, as anyone who has visited Tate Modern can see. And on a more personal level—I share with him a certain enthusiasm for the Citroen 2CV. Teresa and I have one which we drive in London and in Cornwall and, at some risk, between the two.

I've been an admirer of Bill's modesty, of his subtlety and above all, of his consistency. His eye is a very special eye. It's an eye that can see in a fresh way, as anyone who's looked at his photographs will be aware. They stand

comparison with his great mentor Moholy-Nagy, with Brassai, or indeed with Bernd and Hilla Becher.

Bill's is a mind that can create the image of a light bulb from the sun and a glass of wine. It's a mind that can use the discarded in a world that only values the new. It's a mind that can make a poetic combination of the old and the new. Above all, I value the tension that Bill creates and explores in his work. For he creates a dialectic between the ancient and the modern, the worn and the freshly minted, the urban and the rural; between light and shade, natural and artificial light, reflection and transparency, the made and the found, the industrial and the domestic. All these elements play a part in what I believe is a really remarkable show here in Venice.

Of course, Venice is a place which in painting we associate with colour, but it is also a city of spaces, exterior piazzas and interior courtyards, and of light. When Turner came here, the colour was bleached out of his paintings and they became about light, water and space. In Bill's work you see again and again in his astonishing sensitivity to the properties of light, his incredible ability to conjure something out of nothing and to give us an experience that we somehow had a sense of, but could not make concrete. Here in Venice, Bill has excelled himself and we really salute him on making the most marvellous show. Bill, congratulations.

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The Venice Biennale continues until 24 November 2013 and is open 10am–6pm Tuesdays to Sundays. For further information see: [www.nzatvenice.com](http://www.nzatvenice.com) where the readings distributed at the vernissage are available.

A publication co-edited by Heather Galbraith and Justin Paton with a new essay by Justin and photography by Jennifer French is in print and will be available shortly.

We congratulate Heather Galbraith, recently appointed commissioner for the 2015 Venice Biennale, and look forward to our next contribution to this prestigious international art exhibition.

## Success to **Excess**

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Several early British portraits in the Gallery's collection depict sitters whose identity is as yet unknown; pleasingly, their number has been reduced in recent years. One painting in particular—previously titled *Portrait of a Gentleman in a Blue Jacket and Embroidered Waistcoat*—is greatly enriched by having the story of a specific human life attached to it. It is also unexpectedly linked to other portraits in the collection.

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Joseph Highmore Thomas Budgen, Esq.,  
M.P. for Surrey 1751–61 1735. Oil on canvas.  
Collection of Christchurch Art Gallery Te Puna o  
Waiwhetu, purchased 1977

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RESPLENDENT IN HIS TAILORED EMBROIDERY, yards of blue velvet and gleaming wig, this early eighteenth-century English gentleman displays a full measure of status, wealth and success. Painted in 1735 by Joseph Highmore (1692–1780), everything about the portrait asserts refinement and means; it is exactly how the sitter wanted to be seen. But how had his identity become separated from his splendid likeness? The records show that the portrait entered the collection in 1977, having been purchased from an Invercargill watchmaker who bought it in England (several similar purchases were made from this source at the same time). It was then in poor condition, with numerous repairs and tears, over-painting and other damage, and erroneously attributed to Thomas Hudson. However, in preparation for the opening of the new Gallery in 2003, the portrait received extensive conservation treatment and Highmore's signature and a date were discovered at lower left. Reframed and re-varnished, it responded well to being readied for display.

In 1735, Joseph Highmore was one of London's leading portrait painters, in demand for his elegant and highly accomplished style. Highmore had visited Antwerp in 1732 and Paris in 1734, particularly seeking out the work of Rubens and van Dyck—their influence is seen here in a lightened palette, rococo elements and consciously stylish pose. Highmore is reputed to have painted his subjects' faces in a single session—the critic George Vertue noted, 'Mr. Highmore paints much, & the faces often at one Sitting as much finisht. as he can—never touches any more.'<sup>1</sup> Evidence of his skill at character study is displayed in one of his best-known works, the group portrait *Mr Oldham and his guests* (c.1735–45), which includes a self-portrait at top left. One could stand before the Gallery's portrait, however, and despite enjoying the bravura paintwork on the dazzling costume and curling wig, reflexively dislike the subject for his calmly superior reserve. Highmore was an expressive painter, but this face is almost a mask.

Wondering if we might ever identify the sitter, contact was made with Dr Alison Lewis, an American art historian who studied Highmore in the 1970s; she was able to produce an archival photograph of our portrait taken in 1955, at that time in a private collection in Edinburgh, and a name.<sup>2</sup> Thomas Budgen's story could finally be returned to his likeness.



Joseph Highmore *Mr Oldham and his guests* c.1735–45. Oil on canvas. Tate Britain, purchased 1948 No5864

Thomas Budgen and his kin left behind a trail of published and unpublished references that piece together to tell a broader tale. A note that he had been a Member of Parliament for Surrey was a useful starting point. Born into a prominent Surrey family, Thomas was the fourth of five sons of Edward Budgen, high sheriff of Surrey in 1698–9, who lived at Newdigate Place near Dorking (the seat of the Budgen family since 1636) and died in 1719.<sup>3</sup> The five brothers, Edward, John, James, Thomas and William, were educated at Oxford, where John and William both died of smallpox.<sup>4</sup> Thomas's surviving brothers Edward and James entered into law, prospered and married well. Taking a different course, Thomas established himself as a sugar baker in London—it may be assumed as an owner investor rather than hands-on refiner; the refining process was profitable, but laborious, swelteringly hot and often dangerous. Tea consumption soared in the opening decades of the eighteenth century and was matched by a growing taste

for sugar, grown on British-owned plantations in the West Indies and refined in England. Thomas entered this business in around 1726 while in his early twenties; his large sugarhouse in Buckle Street, Whitechapel was insured for £1,500 in that year, and remained in his ownership for the next twenty years.<sup>5</sup> Tidying his affairs in Surrey, Thomas moved to London at around this time; on 18 March 1727 the *London Evening Post* advertised:

*To be LET. At Dorking in Surrey, 20 Miles from London, 10 from Guildford and 7 from Epsom, a House of four Rooms on a Floor, a large Garden wall'd in, and planted with very good Fruit, with Brew-house, Cellers, Coach house and Stabling for six Horses, Enquire of Dr. Budgen at Dorking aforesaid, or of Mr. Tho. Budgen, Sugar Baker in Goodman's Fields, London.*

Next came marriage. On Saturday 28 October 1727, it was reported that 'On Thursday last Mr. Budgen, a Sugar-Baker in Goodmans Fields was marry'd at the Temple Church

to Mrs [sic] Penelope Smith of St. Andrew's, Holbourn, a Gentlewoman of a very great Fortune.'<sup>6</sup> The name of Budgen's wife brought to mind another portrait in the Gallery collection, of a young woman holding a somewhat mutant lamb; it too had come from Invercargill and was also (wrongly) attributed to Hudson. A hidden label on the back provided good information: 'Penelope 2nd Daughter of D Smith Esq. Governor / of Nevis married Oct 26th 1727 Thomas Budgen Esq. / MP for Surrey in the reign of George 2nd / died Aug 10th 1773 & was buried in / Dorking Church.' The paintings belonged together. This, then, was an engagement or marriage portrait, and the lamb a symbol of bridal purity. As a daughter and heiress of Daniel Smith, governor of the island of Nevis in 1712–22, Penelope also had Caribbean connections, with strong links to Britain's dependence on sugar and slavery. Six days before the wedding, Thomas entered into a business contract with his uncle, Dr John Budgen of Dorking, and the London merchants Thomas Butler and



Left: Maria Verelst (attributed to) *Portrait of Penelope Smith* c.1727. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1977

Top: Maria Verelst (attributed to) *Portrait of a Lady* undated. Oil on canvas. Private collection. Photo © Christie's Images / The Bridgeman Art Library

Bottom: Maria Verelst (circle of) *Portrait of a lady* undated. Oil on canvas. Private collection. Photo © Christie's Images / The Bridgeman Art Library

William Coleman, investing a significant sum in a plantation on Nevis, with 'Negroes, Stock and Utensils belonging thereto'.<sup>7</sup> Thomas and Penelope were ideally matched, and with guaranteed means for increasing profit.

Penelope's portrait is conventional; a little outmoded for its time, it closely matches works attributed to Maria Verelst (1680–1744) and Enoch Seeman (c.1694–1744), whose oeuvre are not yet well understood or established.<sup>8</sup> Penelope's face is moderately well painted, but her head and neck are awkwardly joined; most of the painting is by a faster, possibly different hand. The discovery of two near-identical portraits sold through Christie's, London (both attributed to Verelst) suggests everything but the head had been pre-prepared.

Despite her family's wealth, Penelope's rather conservative portrait is in keeping with her position in London society at this time. Her parents, first cousins, were third-generation plantation owners on Nevis, so wealth was just

beginning to transform the family's status. Her maternal grandfather William Mead (d.1704) was governor of St Kitts from 1698 to 1701, and her father Daniel Smith (1667–1722) governor of Nevis for ten years from 1712. Both branches of Penelope's family had vast plantations on St Kitts and Nevis: during a turbulent period in 1707, her father and her maternal grandmother Penelope Mead were recorded as owning 200 slaves on St Kitts (including forty-four children, probably not Penelope's playmates); her father also had twenty-two adult slaves on Nevis.<sup>9</sup> Settling in London in his early fifties, Lieutenant-Governor Daniel Smith of Nevis died in 1722 at his home at Leicester Street, St Anne, Westminster.<sup>10</sup> (The family's address was just seven minutes' walk to Maria Verelst's studio in Suffolk Street or three minutes' leisurely stroll to Enoch Seeman's in St Martin's Lane.)

Upon reaching twenty-one, Penelope inherited £2,000 from her father's estate, probably shortly before her marriage. Thomas was a sort of money magnet, with further

riches showering upon him between 1728 and 1732 through the demise of others including his two remaining brothers. Edward (born c.1699) 'of Sutton in Surrey, a Gentleman in the Commission of the Peace' died of fever at his house in Southampton Row on 12 August 1728 (London was facing a typhus epidemic; their mother Elizabeth, née Ede, also died of smallpox in the following month).<sup>11</sup> Edward had married an extremely wealthy heiress, and also inherited Leigh Place, an ancient farm of 126 acres near Reigate, from the death of a great-uncle in 1716.<sup>12</sup> The great-uncle's will directed Edward's property and wealth to Thomas's next eldest brother, James, 'a Surrey Gentleman' and Trinity College, Oxford graduate who in August 1729 had made a fine marriage to 'a Gentlewoman of a considerable Fortune'.<sup>13</sup> Following his death in 1732, Thomas again inherited:

*Yesterday died, at his House in Norfolk-street in the Strand, James Budgen, Esq, Counsellor of the Temple, a Gentleman about thirty-two Years of Age: He died without*

Unknown artist Nathaniel Webb, Esq., of Roundhill Grange, Charlton Musgrove, Somerset c.1715. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by Mrs Sally Fox in memory of her father John Jekyll Cuddon 2007

## ‘The Budgens, Smiths and Webbs were part of the same world. The West Indies were a tempestuous tropical garden for British families on the make, outnumbered by their human chattels...’

*Issue; so that a large Estate falls to his only surviving Brother, Mr. Thomas Budgen, an eminent Sugar-Baker in Goodman’s-Fields.*<sup>14</sup>

In 1733, through the death of Edward’s widow (who had remarried ‘an ancient gentleman, an Attorney at Law’ in 1729), Thomas inherited an additional £400 per annum.<sup>15</sup> Thomas retained his sugarhouse in Whitechapel (maintaining a hefty land tax on the property from 1733 to 1746) but others managed its operation from 1733.<sup>16</sup> By 1734, his public status was ‘Gentleman’ rather than sugar baker. In 1735, when Joseph Highmore painted his portrait, he had money to spend on art.<sup>17</sup>

Thomas dipped his toes into political waters in September 1738, ambitiously lining himself up for election as MP for Reigate, Surrey. His uncle, Dr Budgen, entreated his friend the Duke of Richmond to seek favour from the Lord Chancellor on Thomas’s behalf, but his plans faltered; several months into the campaign his candidacy was withdrawn. The death of his uncle was reported on 7 June 1740: ‘Last week died at Darking in the County of Surrey, Dr. Budgen, an eminent Physician, who has lived many Years there, and died very rich.’<sup>18</sup> Adequate provision was made for his widow; they had no children and Thomas became the principal heir, inheriting family property including Newdigate Place.<sup>19</sup> Thomas and Penelope Budgen at this time lived on the leafy edges of London in ‘Bedford Row in the Parish of Saint Andrew Holborn in the County of Middlesex.’

The Budgens had two children, John Smith Budgen (1741–1805) and Penelope Budgen. In August 1741, six weeks after the birth of their son, Thomas stepped up his dealings on Nevis, entering into a joint lease on a plantation in partnership with Penelope’s brother, Daniel Smith, and three others (1741 records show Budgen as the owner of this or another plantation of some 150 acres).<sup>20</sup> His brother-in-law had entered the Council for the Leeward Islands in 1727.<sup>21</sup> Coincidentally, he sat on the council for the next twelve

years with Nathaniel Webb, whose portrait was given to the Gallery in 2007 by a descendant. Somerset-born Webb was collector of customs on nearby Montserrat for twenty years from 1720, and is recognised as a notorious slave trader, who reaped vast returns through the sale of enslaved Africans (records of slave imports to Montserrat in 1721–9 show he was consigned nine out of a total of nineteen cargoes, and 1,268 out of a total of 3,210 individuals brought from Africa).<sup>22</sup> His tale will someday require its own telling.

The Budgens, Smiths and Webbs were part of the same world. The West Indies were a tempestuous tropical garden for British families on the make, outnumbered by their human chattels, who were stripped of dignity and counted alongside beasts. The slave trade brought at least ten million Africans to the Americas, most in the eighteenth century, with a high proportion to the West Indies for the production of sugar, molasses and rum. In 1749, Thomas Budgen leased a property called Smith’s Plantation to Edward Jesup. Southampton Archives Office holds a ‘List of Negroes belonging to the Estate of Edward Jesup Esq., 17 June 1748’ and documents of ‘Conveyance (lease and release): Thomas Budgen to Edward Jesup, Smith’s Plantation in Nevis; June 14, 15, 1749’. It is possible that Budgen never travelled to Nevis in person but remained in England, the archetypal absentee landlord.

Still prizing politics, he entered the House of Commons on 14 May 1751: ‘Thomas Budgen, Esq; lately chosen Knight of the Shire for the County of Surry, took his Seat in the House of Commons’, a week after the election.<sup>23</sup> Regarded by now a ‘country gentleman’, Budgen also returned unopposed in 1754, in the general election that for its farcical campaigning inspired William Hogarth’s satirical *An Election* series. Budgen intended to stand again in 1761, had support from the Duke of Newcastle (who became Prime Minister), and was approved ‘without any ostensible opposition’. At the county meeting, however, ‘after the desertion of some

former friends’ he faced ‘great discontent and dissatisfaction’ at his nomination; ‘the whole ended in a scene of confusion’. This, together with ‘Mr. Budgen’s infirmities, induced the latter to decline before the day of election’; he was obliged to withdraw.<sup>24</sup>

From the end of that year we find a pleasanter picture, a word vignette of Budgen at his country residence, indisposed but toasting the newly crowned George III:

*The morning was ushered in with ringing of bells, &c. and the night with a bonfire and illuminations. The party of light horse which lies quartered here was drawn up opposite the King’s-head in the market-place, by the commanding officer, and fired several vollies in honour of the day: where the principal inhabitants met with the greatest joy and cheerfulness to celebrate the evening. Thomas Budgen, Esq; one of his Majesty’s worthy Justices of the Peace, tho’ not able (through indisposition) to partake of the general joy, yet was pleased to order a quantity of wine to be drank, and placed to his account. Their Majesties (whom God preserve!) the Princess Dowager, and the whole Royal Family; Mr. Pitt; the King of Prussia; and many other loyal healths were drank, and ended with that truly British toast, An honourable and lasting peace...<sup>25</sup>*

Thomas Budgen died at his home in Bedford Row, London on 2 March 1772. Penelope died after a lingering illness on 10 August in the following year. Their children had married well and inherited vast wealth and property; ongoing privilege would flow along family lines. Thomas and Penelope Budgen’s story is not exceptional, and may even be quite standard for the period, but is given immediacy for us through the carefully preserved objects that we hold in our collection. Their story belongs to a larger human story, and we owe these portraits care.

**Ken Hall**  
Curator



### NOTES

1. George Vertue, ‘Ms Notes. III’, *Walpole Society Journal*, vol.22, 1934, p.54; quoted by Alison Lewis, *Joseph Highmore: 1692–1780* (A thesis presented in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the subject of Art History, Harvard University, Cambridge, Massachusetts), 1975, p.79.
2. The portrait was owned by ‘Mrs Siddons Budgen, Edinburgh’.
3. Newdigate Place was the seat of the Budgen family from 1636 to 1810.
4. Email from Geoffrey Last, 12 April 2010, quoting an unpublished history on some branches of the Budgen family, by Rev. Walter Budgen, written in 1941.
5. Sugar Refiners and Sugarbakers Database, <http://home.clara.net/mawer/sugarbry.html>. Buckle Street is now Duncan Street. Email correspondence with Bryan Mawer, 3 June 2013.
6. *Daily Post*, no.2527, London, 28 October 1727.
7. Will of Thomas Budgen, of Dorking, Surrey, 1 June 1772, PROB 11/978/132, Public Record Office, National Archives, England.
8. This line of enquiry started through email correspondence with Philip Mould, London.
9. Vere Langford Oliver, *The History of the Island of Antigua*, vol.3, London, 1899, p.93.
10. *Ibid.*, p.90.
11. *London Evening Post*, 17 March 1733; *Daily Journal*, London, 10 August 1728; *Daily Post*, London, 7 September 1728; <http://histfam.familysearch.org/getperson.php?personID=13696&tree=SussexGenealogies>, accessed 2 June 2013. London experienced a typhus epidemic in 1726–9.
12. Edward’s godfather, their great uncle Edward Budgen.
13. *Daily Post*, London, 29 August 1729.
14. *London Evening Post*, 9 March 1732.
15. *Weekly Journal or British Gazetteer*, London, 20 September 1729; *St. James’s Evening Post*, London, 13 March 1733; *Daily Courant*, London, 15 March 1733; *London Evening Post*, 17 March 1733.
16. Email from Bryan Mawer, 3 June 2013.
17. A three-quarter portrait at this size, 50” x 40”, would have cost about 30 guineas. The Budgens’ residence in Bedford Row was close to where Highmore lived at 24 Lincoln’s Inn Fields, Westminster (at that time called Holborn Row).
18. *London Evening News*, 7 June 1740.
19. Will of Doctor John Budgen, Doctor of Medicine of Dorking, Surrey, PROB 11/703/246, 23 June 1740, The National Archives, UK.
20. Kenneth E. Ingram (ed.), *Manuscript Sources for the History of the West Indies*, University of the West Indies Press, 2000, p.355. Budgen is incorrectly transcribed Bridgen. Email correspondence with Prof. Roger Leech, 28 May 2013.
21. <http://www.candoo.com/genresources/antiguafilms5.htm>, accessed 6 June 2013.
22. Richard B. Sheridan, *Sugar and Slavery: An Economic History of the British West Indies, 1623–1775*, Jamaica, p.178.
23. *General Evening Post*, 7–9 May 1751; *General Evening Post*, 14–16 May 1751.
24. J. Shelley to Newcastle, 22 Jan. 1761, Add. 32918, f.8; Geo. Onslow to Newcastle, Jan. 1761, *ibid.* f.6. From L. Namier and J. Brooke (eds.), *The History of Parliament: the House of Commons 1754–1790*, 1964; F. Jefferies, ‘Historical Account of Elections for the County of Surrey’, *The Gentleman’s Magazine and Historical Chronicle*, vol.63, 1788, p.975.
25. *General Evening Post*, 24–26 September 1761.





# A POCKETFUL OF EARTH

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SITE IS A SPRING-LOADED WORD in post-quake Christchurch—weighed down by loss and drawn-out bureaucracy, tensioned with frustrated expectations and anxiety about the future. It's one reason Wellington-based artist Sian Torrington took several deep, nerve-steadying breaths between the moment she first contemplated making a site-specific sculptural project here, and its eventual installation on a vacant section in a suburban street. 'I did not aim to "heal" people or land in Christchurch,' she wrote in her blog, 'but I did desperately want to make something real, to make something genuine. It has never mattered to me so much what people thought of my work. Because it was about building, structures, shelter: everything that is most tender in this broken city.'<sup>1</sup> The imperfect, improvised structures that finally formed the foundations of Torrington's *How you have held things* installation celebrated the courage inherent within any act of rebuilding in this context, however humble or inadequate it might appear.

Patten Street, in the earthquake-devastated suburb of Avonside, is divided, like many streets around it, along invisible lines. Around half of the sections fall into the Government's condemned 'red' category; the others are zoned green. Empty sites where houses have been demolished sit alongside occupied homes; other houses have clearly already been abandoned. Some residents will stay on, some hope to rebuild. Others are simply waiting until they have to leave. Under such circumstances, depending on your mood, land designation and relationship with your insurer, it's either a small comfort or a bitter irony that long after a house disappears in real life, it can remain stubbornly present on Google Maps. Such is the case with 49 Patten Street, the much-loved home of Margaret and Colin Brown, which hangs on indefinitely in cyberspace, despite having long ago relinquished its physical hold on the site. When I drove past in May, looking for potential locations for Torrington's work, the missing house was the first thing I saw. Which is to say,



**'... the site seemed to project the residue of the house as an after-image, registering it in negative amongst the positive traces of occupation...'**

like so many other quake-hit properties made vacant by circumstance rather than desire, the site seemed to project the residue of the house as an after-image, registering it in negative amongst the positive traces of occupation—the fences, trees, driveway and box-hedging in the garden.

The weight of memory and the scars of use are important qualities for Torrington, who deliberately seeks out salvaged, reclaimed materials, relishing the richness lent by their weirdly weathered patinas and work-worn surfaces. For an earlier project, *Inhabitanace*, she took up residence in a derelict Wellington building, gleaning her materials from the building itself and creating an evolving installation that responded to its decaying interior and general sense of abandonment. Often reusing objects from one installation to the next, she concentrates their intensity through a variety of processes; ripping, wrapping, painting and entwining them into new forms. Many of the materials Torrington used in *How you have held things* were donated by or borrowed from Christchurch salvage firm Musgroves, whose Sockburn

yard equipped Torrington with a cornucopia of pre-used building supplies, furnishings and enigmatic, hulking metal frames. These last elements formed a temple-like structure and also a pair of 'gypsy caravans' that anchored the Patten Street installation, their mismatched weather-board cladding, paint-streaked backdrop and glistening, suspended 'chandeliers' lending a kind of ruined opulence. Elsewhere, a small shed, recovered from the hollowed-out suburb of Bexley, was filled to overflowing with a profusion of drawings on wallpaper.

Torrington extended this quality of transformation to the project's six-week life in Patten Street. She had deliberately selected materials that would endure, rather than repel, the elements, and their weathering was a critical, if unpredictable, part of the project. Winds blew, snapping bamboo, flapping and twisting lengths of fabric. Rain drizzled, leaked and drenched, and saturation lent brightly coloured paints and cloths a luminous new intensity. A wooden walkway and 'floating floor' offered an unconvincing suggestion of stability, while a



Sian Torrington *How you have held things* (details)  
2013. Salvaged materials



Sian Torrington *How you have held things (details)*  
2013. Salvaged materials

**‘Winds blew, snapping bamboo, flapping and twisting lengths of fabric. Rain drizzled, leaked and drenched, and saturation lent brightly coloured paints and cloths a luminous new intensity.’**

beaten-up red garage door, anchoring lines of red fabric and a stack of saggy, rapidly decaying insulation batts offered glowing pulses of brilliant colour. The fragility and impermanence of Torrington’s sculpture in the face of whatever nature might throw at it can be seen as a kind of shorthand for the temporary fixes and workarounds found in abundance throughout Christchurch’s quake-affected suburbs. Perhaps, too, they are an analogy for those other adaptations made on a personal level; altered expectations, redrawn dreams, the ‘processing’ of loss.

At the 1 June opening of the project, with last orders in at the coffee cart and a light rain falling from a pale winter sky, a buoyant crowd made up of immediate neighbours, local residents, art lovers and Gallery staff gathered to hear Torrington speak about the work. She stepped up onto her paint-spattered, weatherboarded floating floor and, recalling her early visits to post-quake Christchurch, spoke of how her shock and disbelief at the devastation and the task ahead had given way to a respect for the pragmatic and ingenious ways residents had gone about putting their lives and homes back together. She described her feelings of inadequacy in the face of the overwhelming obstacles confronting Christchurch, her concern that whatever she might say, as an outsider, as an artist, it could never be enough. Searching through the notes she had made while planning the work, she found a way in—a recognition that specifics don’t exclude us from empathy; that grief and loss are universal conditions and that both have their own, ragged beauty.

**Felicity Milburn**  
Curator



Show the light and the dark  
Bury the fabric  
let it be beautiful and carry the earth in its pockets  
I would like to make dark places  
Light through dark earth  
How do I hold this?  
I want to make you chandeliers  
my cracking lights  
My rage it comes from other places, but it is the same, rage.  
It is full of holes  
Your skeleton sticks out  
I want to reach in, I want to say  
It is not hopeless,  
Your time, your words,  
Dripping, spitting,  
We carry everywhere we have been in lumpy sacks  
They dug, and dug  
Repeated flooding  
scrubbing and scrubbing  
and it never coming clean  
One by one  
Try to take each piece  
only as you can  
Only as you can stand it.  
Do not try and swallow it.  
There is a kind of respect in the stacking, and another kind in the throwing  
My grief it comes from other places, but it is the same, grief.  
How to make this?  
How to make this.

Sian Torrington, 2013

*Christchurch Art Gallery would like to thank everyone who supported Sian’s project, particularly Margaret and Colin Brown, Musgroves Ltd and Global Fabrics. We also thank the residents of Patten Street, Avonside.*

*Sian Torrington would like to thank the Christchurch Art Gallery install team for their vision, faith and hard work in the snow.*

**NOTE**

1. Sian Torrington, ‘Opening’,  
allmeaningisthelineyoudraw.com, 9 June 2013.

# A Work in Progress: The Transitional Cathedral Square artist project

Transitional Cathedral Square  
artist project: Chris Heaphy 2013

IN THE CITY'S ALTERED CENTRE, art, storytelling and the realm of the imagination claim a vital role. Invited to create large-scale artworks for a reopened Cathedral Square, Chris Heaphy and Sara Hughes have unleashed colour, pattern and energy to communicate an active sense of possibility. Heaphy's response includes a vast protective wall; a vivid, shifting timeline filled with diverse symbols that also offers views of the broken Cathedral. Sited before this is his whare of scaffolding, bread baskets and plants, a changing work that offers a gentle, exploratory cultural dialogue. Hughes's answer to this space brings her experience of working with dynamic

pattern and at large scale to the fore; transformed hurricane fencing recalls embroidery, tukutuku and the slate roof patterns of the Cathedral. Both artists have proposed a meeting place, where exchange and reinvention might flourish.

**Ken Hall**  
Curator

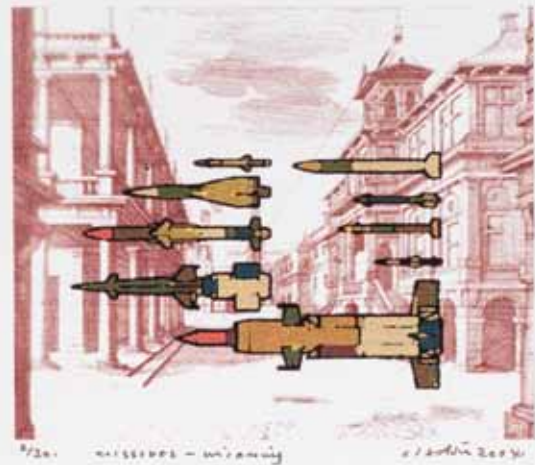
*Commissioned by Christchurch City Council, the Transitional Cathedral Square artist project was developed in collaboration with Christchurch Art Gallery Te Puna o Waiwhetu and Ngāi Tahu and opened on 6 July.*





# The Endless Newscap

## Barry Cleavin's Inkjet Prints



Lineage

In the beginning was Screwin

Who bejat Blood  
Who bejat Eye  
Who bejat Fear  
Who bejat Wint  
Who bejat Bone  
Who bejat Grassie  
Who bejat Flocke  
Who bejat Guffar  
Who bejat Scream  
Who bejat R/um  
Who bejat Barry  
Who bejat Good  
Who bejat Nothing  
Who bejat Never  
Never Never Never

Who bejat Cruise

Screwin for blood  
Grubby truss  
Roughly

Trembling featherless abittes in the nest's fill.

Ted Hughes  
Barry Cleavin 2004  
2/20



Barry Cleavin *Missives— incoming* 2004. Inkjet print. From the folio *War Torn—A Journal*. Reproduced courtesy of the artist

Barry Cleavin *Lineage* (from the book *Crow* by Ted Hughes) 2004. Inkjet print. From the folio *On War*. Reproduced courtesy of the artist

Barry Cleavin *Desert boots* 2004. Inkjet print. From the folio *The Secretary of War or Donald's Nightmares*. Reproduced courtesy of the artist



BARRY CLEAVIN IS OFTEN, RIGHTFULLY, referred to as a 'master printer'—a maestro of intaglio printing techniques including the complex tonal subtleties of aquatint, soft- and hard-ground etching and the creation of 'linear tension'. Mastering these complex techniques to achieve a command over the etching processes has required patience and fortitude over a career spanning some forty-seven years.

In the catalogue accompanying Cleavin's 1997 survey exhibition, *The Elements of Doubt*, the artist gave some insight into his working method and the physicality of the etching process:

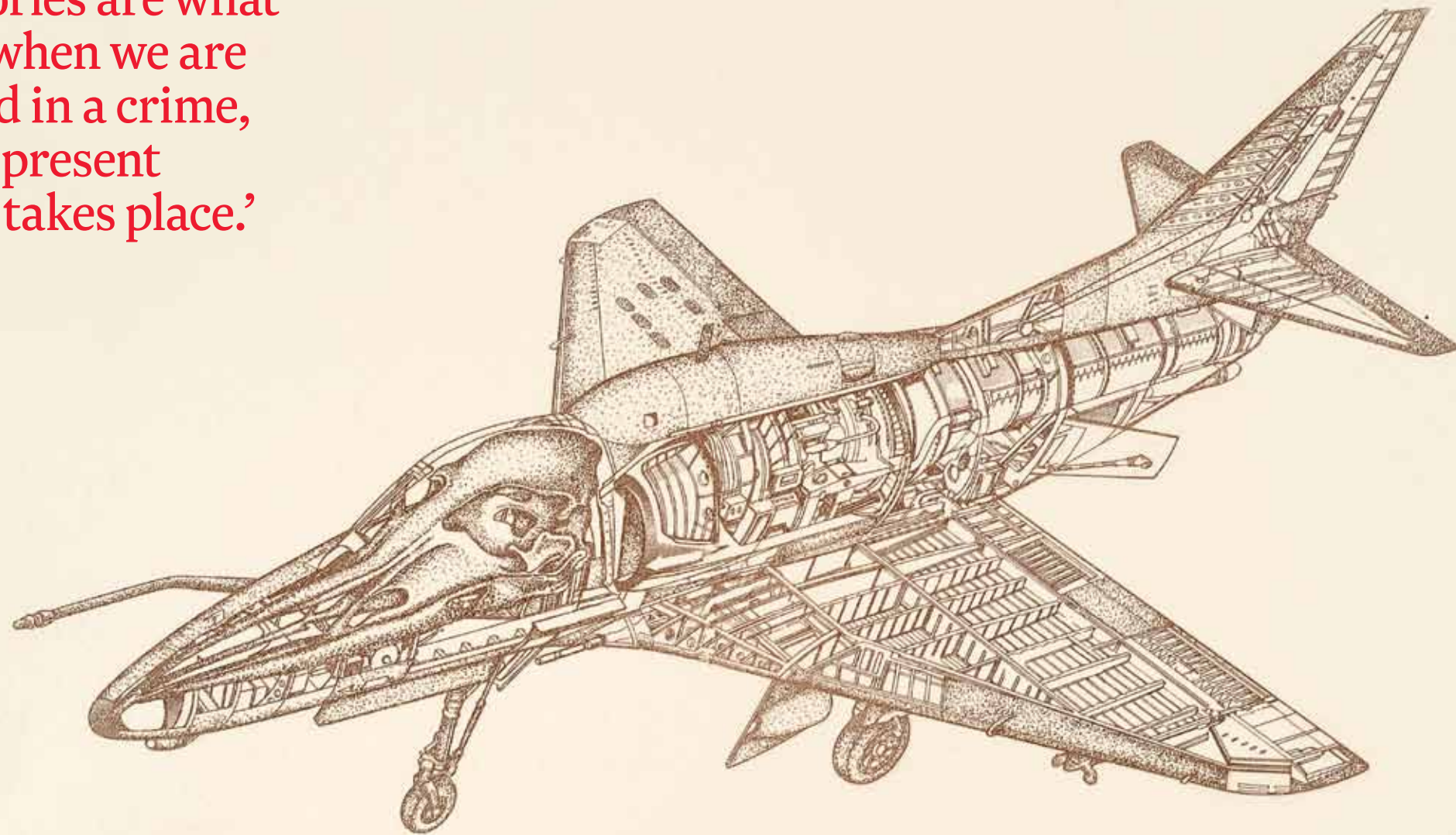
*All the printed works are taken from zinc plates. All the drafting and mark-making is an integral part of my association with the plate surface. This is an intense relationship and remains a challenge even though I have made hundreds of plates between 1966 and now.<sup>1</sup>*

The title master printer also seems justified when considering the influence Cleavin wielded upon a generation of printmakers while lecturing at the University of Canterbury School of Fine Arts in the early 1980s. Past pupils of Cleavin's at the school, including Marian Maguire, Jason Greig, Sue Cooke, Kate Unger and Marty Vreede, have all forged successful careers as printmakers.

So having mastered the various processes involved with etching it was a brave and certainly unexpected move when Cleavin suddenly embraced the use of digital technology in his artistic output around 2000. Presented with a computer and printer by his son, Cleavin gave it a 'week or two to prove itself or else it would be out the door'. His close friend and follower of his work, Rodney Wilson, thought the computer had no show. However, his oeuvre expanded dramatically overnight and Cleavin began producing and manipulating digital images which were then printed on an inkjet printer. As Wilson said:

*Unexpectedly, the computer could accumulate a library of images. His own drawings, previous intaglio images, illustrations from books, quotations from the history of art, photos, postcards, plastic toys and other banal objects lifted straight from the scanner, and words, type. The library could yield any and all of these in moments, and it could manipulate, distort, change meanings, reverse relationships, turn unrealities, create realities where none existed.<sup>2</sup>*

‘Accessories are what we are when we are involved in a crime, but not present when it takes place.’



Cleavin's enthusiastic embrace of the inkjet print could almost be seen as an irreverent snub to the age-old printing techniques for which he is revered. But the digital print process has enabled him to greatly expand, develop and pursue his ideas. Far from replacing traditional prints, Cleavin's inkjet prints add to and build on this body of work—they sit comfortably alongside them and are now a dynamic part of the artist's expanded oeuvre.

Cleavin's work is often political with a biting touch of satire. I clearly remember *The Elements of Doubt* at the Robert McDougall Art Gallery—primarily a survey of his work from the 1990s with a smattering of works from the previous two decades. The etchings on display highlighted the overtly political nature of Cleavin's work, and the challenges he often throws down to viewers in matters environmental. I had recently visited the Smithsonian National Air and Space Museum in Washington DC where I saw the fuselage of the *Enola Gay* on display (an experience which left me feeling very uncomfortable) and I recall relating strongly with Cleavin's sardonic commentary on the nuclear era in etchings like *Nuclear Umbrella* (1996) and *Nuclear Jigsaw* (1985).

This politicised viewpoint is certainly to be found in many of the inkjet works selected for **24 Hr News Feed**, which respond to and comment on current affairs from around the world and closer to home; from New Zealand's own Lombard Four—Kiwi company directors accused of massive investor fraud—who are depicted as defendants in a snake pit, to potent imagery of former US secretary of defence Donald Rumsfeld reclining with blood-stained desert boots. Parallels have been drawn between Cleavin's work and that of Jacques Callot, Francisco Goya and Honoré Daumier; Callot and Goya's respective folios, *Miseries of War* and *The Disasters of War*, depict humankind's malevolence in very graphic terms and comment not only on the destructiveness and death inherent in warfare but also the horrific violence that people can become capable of. Similar themes abound in Cleavin's work, and his

*The Secretary of War or Donald's Nightmares* folio points the finger directly at Rumsfeld for the misery caused by the recent Iraq and Afghanistan wars.

In his folio *Accessories Not Included*, Cleavin asks the viewer directly what part we each play in world politics. Some of the works in this folio seem particularly relevant given the ongoing crisis in Syria, which we in New Zealand all view via a news feed of one sort or another. Cleavin's text on the title page confronts our complicity in current affairs:

*Accessories before the fact  
Accessories after the fact  
Accessories are items that accompany—that are implicated passively or impassively as a supplementary part of an object.  
Accessories are what we are when we are involved in a crime, but not present when it takes place.  
We sit in a comfortable chair, drink our drinks and eat our food.  
Six o'clock—the news—horrors abound  
We sit in a comfortable chair, drink our drinks and eat our food.  
We, the accessories.*

Cleavin's prints have always been accompanied by words, most often the handwritten titles beneath the etched image, which provide the viewer with a direction in which to view the work, if they so choose. In 1982 he commented that, 'I seldom manipulate ideas and images simultaneously. I am not clever with either words or images, they arrive and tend to grow into each other. A collision involving image and word inevitably occurs once I have chosen my subject.'<sup>3</sup>

However, in his inkjet prints words now have an even greater presence. The computer has enabled the artist to manipulate text with ease, and words often become an inherent part of his compositions, providing the viewer with another avenue for interpretation.<sup>4</sup> In **24 Hr News Feed** the *4 Cautionary Tales* folio includes text from Voltaire's novella *Candide*, which attacks religion and governments and describes warfare as entertainment for kings. Cleavin places an

equal emphasis on visual imagery and text, also using writing from Ted Hughes and Carl von Clausewitz, contemplating religious and state-sanctioned terror and violence. Biting passages from Von Clausewitz include 'State policy is the womb in which war is developed'.

Cleavin's inkjet prints highlight the skill with which he responds to world events. This is something that has always consumed the artist, who in 1982 stated that he mostly reduces the world to absurdity: 'in that form it is manageable. I am not bound by notions involving the effects of mass media with its direct communication... The images become cautionary tales...'<sup>5</sup> Cleavin's work provides an alternative and refreshing viewpoint on the craziness and absurdity of the world, as viewed through the mass media's wave of white noise. Constantly washing over us, it is the 24-hour news feed.

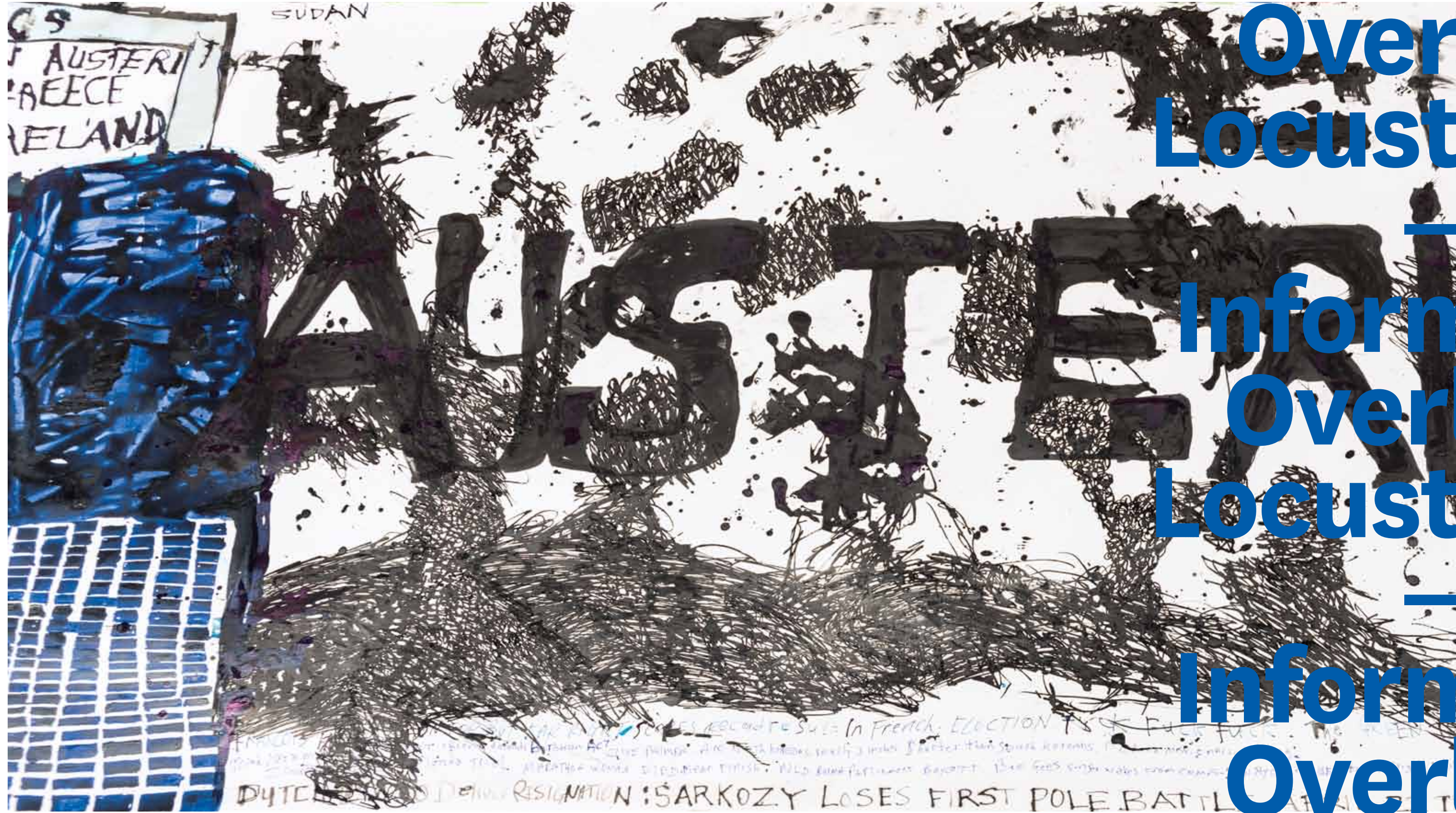
**Peter Vangioni**  
Curator

**24 Hr News Feed: Barry Cleavin and Locust Jones** was displayed at 209 Tuam Street from 6 July until 1 September.

NOTES

1. Barry Cleavin, *The Elements of Doubt: Barry Cleavin, Printmaker*, Christchurch, 1997, p.26.
2. T.L. Rodney Wilson, 'Some observations on the work of Barry Cleavin', *As the Crow Flew, Sequences and Consequences: The Prints of Barry Cleavin 1966-2001*, Sale, Vic. 2002, p.35.
3. Barry Cleavin, *Ewe & Eye: Barry Cleavin*, Auckland, 1982, p.45.
4. Elizabeth Rankin, 'A Word in your Eye: Text and Images in Barry Cleavin's Inkjet Prints', *Art New Zealand*, no.99, winter 2001, p.67.
5. Barry Cleavin, *Ewe & Eye: Barry Cleavin*, Auckland, 1982, p.45.

Barry Cleavin *Anatomy of a (NZUS) Predator*—from *Triad '84* 1984. Etching. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1986. Reproduced courtesy of Barry Cleavin



Information  
Overload:  
Locust Jones

Information  
Overload:  
Locust Jones

Information  
Overload:  
Locust Jones





Locust Jones *Bankrupt, infuriated and confused* 2011–12 (details). Mixed media on paper. Courtesy of the artist, Dominik Mersch Gallery, Sydney, Whitespace, Auckland and Galerie Patrick Ebensperger, Berlin

SPANNING 100 ANARCHIC METRES, *Bankrupt, infuriated and confused* (2011–12) was created by Locust Jones between September 2011 and August 2012 as a kind of ‘year in the life of the world’; an unscripted, unedited, diary-like response to the daily dose of breaking news he consumed via the internet, newspapers and magazines. However, despite the ambitious magnitude of the final undertaking, it had a surprisingly unspectacular beginning; one day, after starting a drawing on a large roll of paper, Jones didn’t tear it off as usual, but instead kept going, adding more and more each day until the roll was finished. ‘There wasn’t a particular methodology or time-based ritual—I would set to work on it whenever the need arose. I was making other work at the same time so I would work on the 100-metre work at random times of the day.’ Expressive, anxious, and above all else, acutely involved with the world at large, the resulting drawing is a personal and highly charged chronicle of the specific and often contradictory preoccupations of a particular period, but it also reflects a wider sense of overload in the face of today’s wall-to-wall media saturation.

Christchurch-born Jones has been based in Australia since the early 1990s and currently works from a studio in the Blue Mountains, west of Sydney, but he continues to exhibit regularly throughout New Zealand. In 2010 he won the Waikato Museum’s Bold Horizon National Contemporary Art Award with a papier mâché sphere titled *Lozenge of Dawn*. Jones has also participated in residencies in Seoul, Lebanon,

Beirut and New York—experiences that clearly fuelled his interest in other cultures and global politics.

In a bristling and chaotic amalgamation of text fragments, caricatures, mutating doodles and news ticker headlines, *Bankrupt, infuriated and confused* traverses a seemingly endless variety of subjects. References to the Syrian uprising, drone bombers and the global financial crisis jostle uneasily against celebrity scandals, NASDAQ updates and existential observations. Presented without hierarchy or context, and with an acute ear for half-truth and hyperbole, they parallel the indiscriminate offerings of the global media, which unfold in graphic, grotesque detail, 24 hours a day. Using ink, watercolour, graphite and gouache, Jones quotes directly from news reports, sometimes replicating entire front pages, elsewhere scrolling text along the edges of the drawing like the relentlessly unfolding electronic updates that have become a familiar feature of television news broadcasts, especially since 11 September 2001. Dotted throughout are faces, some grim caricatures of figures on the international stage, others far closer to home:

*Certain political figures keep being depicted in my work, such as Ahmadjinedad, Gaddafi and Bashar al-Assad. I like following their careers, the decisions they make and how the media portrays them. So I guess I am always on the look-out for them in the newspaper. The addition of self-portraits ... is a new theme for me. Lately I have been focusing on the self and what’s lurking inside my head.*



When *Bankrupt, infuriated and confused* was first exhibited in 2012 as part of a group exhibition called *The Lookout* at Sydney’s National Art School Gallery, Jones was almost as surprised as anyone. Working on two- to three-metre sections at a time, and only waiting long enough for the ink to dry before rolling it up, he’d never looked back at what came before, considering that to do so would result in self-censorship and a loss of immediacy. Consequently, he had forgotten many of the images and events he had previously depicted and his scattergun register of events linked up in random and unexpected ways. Like an idiosyncratic, all-consuming time capsule, the drawing preserves not only the stories of the day, but the artist’s honest, and often emotional, reaction to them. Curved around a makeshift plywood hoarding that lines the front windows

of Christchurch Art Gallery’s temporary exhibition space, it was almost claustrophobic in its intensity. With around a third of the work visible at any one time, new sections were exposed regularly throughout the exhibition, allowing return visitors to view its complete length. One of the most striking sections, completed at the time of the bombing of Gaza and a mass shooting in Aurora, Colorado at a midnight screening of the Batman film *The Dark Knight Rises*, appears at the drawing’s end (shown first in this hanging of the work). Rendered entirely in foreboding, inky black, this part of the drawing makes a stark contrast to the vivid, glistening colours that characterise many of the sections completed earlier.

Since completing *Bankrupt, infuriated and confused*, Jones has made works in a variety of media, most recently

pursuing his interest in ceramics by scratching patterns and imagery into the still-wet surfaces of large, dry-glazed orbs. It appears, however, that his fascination with drawing on a heroic scale has not waned as a result of his year-long odyssey. ‘A one kilometre work is in the pipeline’, he has said. ‘Estimated time: ten years. Something to look forward to!’

**Felicity Milburn**  
Curator

*All quotes from an interview with the artist, June 2013.*  
**24 Hr News Feed: Barry Cleavin and Locust Jones** was on display at 209 Tuam Street from 6 July until 1 September.

**POP  
ULATE!**



Gregor Kregar **Reflective Lullaby (John)** 2007. Mirror-polished stainless steel. Courtesy of the artist and the Gow/Langford Gallery

Dick Frizzell **Contacts** 2003/13. Courtesy of the artist and the Gow/Langford Gallery

Ronnie van Hout **Comin' Down** 2013. Mixed media. Courtesy of the artist

# THE YEAR IN REVIEW

## A SUMMARY OF THE YEAR IN BUSINESS AT THE GALLERY

### EXHIBITIONS

Twenty **Outer Spaces** projects:

**Doc Ross: Phantom City; Stereoscope: Jason Greig; Justene Williams: She Came Over Singing like a Drainpipe Shaking Spoon Infused Mixers; Tony de Lautour: Unreal Estate; Tjalling de Vries: Tjalling is Innocent; Pressed Letters: Fine Printing in New Zealand since 1975; Ruth Watson: From White Darkness; Helen Calder: Orange Up; Tim J. Veling: Bedford Row; Kristin Hollis: Survival Kit; Ash Keating: Concrete Propositions; Robin Neate: Paysage; A Caxton Miscellany: The Caxton Press 1933–58; Brenda Nightingale: Christchurch Hills 2010–2012; De Lautour / Greig / Hammond; Toshi Endo: Wolf-Cub; Emily Hartley-Skudder: Showhome; Steve Carr: Majo; Seung Yul Oh: Huggong; Reuben Paterson: Te Pūtahitangi ō Rehua; Sian Torrington: How you have held things; Boyd Webb: Sheep/Sleep**

Six **Rolling Maul** exhibitions:

**Out of Place; Scott Flanagan: Do You Remember Me Like I Do?; Andre Hemer: CASS; Miranda Parkes / Tjalling de Vries: Keep Left, Keep Right; James Oram: but it’s worth it; Tricksters**

Fourteen **Populate** projects:

**Peter Stichbury: NDE; Judy Darragh: Sissy Squat; Ronnie van Hout: Comin’ Down; Yvonne Todd: Mood Sandwich; Faces from the Collection; Francis Upritchard: Believer; Roger Boyce: Painter Speaks; Gregor Kregar: Reflective Lullaby; Camp Blood: Hand-Painted Film Posters; Jess Johnson: Wurm Whorl Narthex; Face Books; Tony Oursler: Bright Burn Want; Joanna Braithwaite: Lizard Lounge; Dick Frizzell: Contacts**

One touring exhibition created:

**Shane Cotton: The Hanging Sky** (toured to: Institute of Modern Art, Brisbane; Campbelltown Arts Centre, NSW; City Gallery Wellington)

One external exhibition supported:

**Bill Culbert: Front door out back** (New Zealand Pavilion at la Biennale di Venezia, Istituto Santa Maria della Pietà, Venice)

### GALLERY PUBLICATIONS

Four editions of *Bulletin* (*B.169, B.170, B.171, B.172*)

Justin Paton (with Geraldine Barlow, Robert Leonard and Eliot Weinberger), *Shane Cotton: The Hanging Sky*, 2013, 192pp.

Ken Hall et al., *Reconstruction: conversations on a city*, 2012, 94pp.

Bill Culbert, *51 Drawings*, Coracle, Ireland, in association with Christchurch Art Gallery’s Outer Spaces programme, 2013, 58pp.

Felicity Milburn, *Emily Hartley-Skudder: Showhome*, 2013, unpaginated

# 1,169

### NUMBER OF HOURS OF VALUED SERVICE

Given to the gallery by our volunteer guides, who helped and informed approximately 2,800 visitors

### OTHER WRITING AND MEDIA PROJECTS

**Ken Hall**

‘Hello and goodbye’, *The Press*, 5 October 2012, *GO* section, p.7

‘Her own voice’, *The Press*, 23 November 2012, *GO* section, p.11

‘Inside the Square’, *The Press*, 25 January 2013, *GO* section, p.8

‘Grand design’, *The Press*, 1 March 2013, *GO* section, p.11

‘Poet in our midst’, *The Press*, 31 May 2013, *GO* section, p.11

‘Dutch treat’, *The Press*, 12 April 2013, *GO* section, p.11

**Jenny Harper**

‘Divine Innovation’, *The Press*, 31 August 2012, *GO* section, p.7

‘Lost painting found’, *The Press*, 2 November 2012, *GO* section, p.8

‘Light sculpture reflections’, *The Press*, 21 December 2012, *GO* section, p.11

‘Making a Virtue out of Adversity: Christchurch Art Gallery’s response post earthquakes’, *Art Link*, Adelaide, December 2012, vol.32, no.4, pp.68–71

‘Up North’, *The Press*, 27 July 2013, *GO* section, p.7

**Felicity Milburn**

‘Liar, Liar’, *Fleischer Masher: Tjalling de Vries*, University of Canterbury School of Fine Arts, August 2012

‘Small wonders’, *The Press*, 15 March, 2013, *GO* section, p.11

‘Looking in’, *The Press*, 17 May 2013, *GO* section, p.11

‘Crackle, buzz and hum’, *The Press*, 28 June 2013, *GO* section, p.17

**Justin Paton**

‘London Diary: In the Flesh’, *Art & Australia*, vol.50, no.2, summer 2012, pp.376–81

*Machen Sie sich doch selbst ein Bild!: Kunstbetrachtung aus einem anderen Blickwinkel*, 2012, Benteli Verlag, Sulgen, 2012 (German translation of *How to Look at a Painting*, Awa Press, 2005)

‘German Diary: Into the Forest’, *Art & Australia*, vol.50 no.3, autumn 2013, pp.376–81

‘There, Now!: An Interview with Bill Culbert’, *Bill Culbert: Front Door Out Back (Exhibition Readings)*, Creative New Zealand, New Zealand Pavilion at la Biennale di Venezia, Istituto Santa Maria della Pietà, Venice, 2013, unpaginated

‘Held’, *Ron Mueck*, Fondation Cartier pour l’art contemporain, Paris, 2013, pp.33–40

**Peter Vangioni**

‘Art at the Gallop’, *The Press*, 13 July 2012, *GO* section, p.7

‘Balancing Act’, *The Press*, 17 August 2012, *GO* section, p.7

‘Wings of War’, *The Press*, 21 September 2012, *GO* section, p.7

‘Wind of Change’, *The Press*, 19 October 2012, *GO* section, p.7

‘Cultural Capital’, *The Press*, 7 December 2012, *GO* section, p.11

‘Jekyll and Hyde’, *Jason Greig: Jekyll and Hyde*, Ilam Campus Gallery #92, Christchurch, 2013, pp.1–3

‘Stoddart’s Summer’, *The Press*, 15 February 2013, *GO* section, p.11

‘Death Mastered’, *The Press*, 28 March 2013, *GO* section, p.11

‘Stormy Weather’, *The Press*, 24 April 2013, *GO* section, p.11

‘A Most Noble Book’, *The Press*, 14 June 2013, *GO* section, p.12

# 8,174

### NUMBER OF PEOPLE WHO ATTENDED EDUCATION EVENTS

### FELLOWSHIPS AND RESIDENCIES

**Susie Cox**

Work placement, Asian Civilisations Museum, Singapore, courtesy of the Asia New Zealand Foundation

**Justin Paton**

Katherine Mansfield Menton Fellow 2012, Menton, France, Winn-Manson Menton Trust

**Nathan Pohio**

Artist residency, Museum of Contemporary Native Arts / Santa Fe Art Institute, Santa Fe, New Mexico, USA

**Chris Pole**

Shalini Ganendra Fine Art Vision Culture Residency, Kuala Lumpur, Malaysia, courtesy of the Asia New Zealand Foundation

# 4,459

### NUMBER OF PEOPLE WHO ATTENDED PUBLIC PROGRAMME EVENTS

### PROFESSIONAL ADVICE

**Ken Hall**

Curatorial advisor, Transitional Cathedral Square artist project, Christchurch City Council

**Jenny Harper**

New Zealand commissioner, Venice Biennale, 2013

Member, Public Art Advisory Group

Board member, Museums Aotearoa

Adjunct professor, University of Canterbury

**Gina Irish**

Council member, Australasian Registrars Committee

Member, CPIT Artwork Collection Committee

**Blair Jackson**

Trustee, W.A. Sutton Trust

Member, Life In Vacant Spaces Advisory Group

**Felicity Milburn**

Panel member, University of Canterbury School of Fine Arts Post-Graduate Seminars

Panel member, Creative Industries Support Fund, Christchurch City Council

Member, Selection panel, Chambers@241, Christchurch

**Justin Paton**

Contributing editor, New Zealand and Editorial board member, *Art and Australia*, Sydney, Australia

Member, Public Art Advisory Group

Curator, New Zealand Pavilion, Venice Biennale, 2013

Judge, *Art and Australia / Credit Suisse* Private Banking Contemporary Art Award

**Peter Vangioni**

Committee member, ArtBox

Member, CPIT Artwork Collection Committee

## INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

**Ken Hall**

‘Reconstruction: conversations on a city’, WEA Christchurch, 8 October 2012

**Jenny Harper**

‘Making a virtue out of adversity’, University of Auckland, 18 July 2012

‘Becoming successful’ and ‘Staying successful’, two seminars, Ministry for Culture and Heritage, Wellington, 17 August 2012

‘Duchamp in Christchurch’, panel discussion, Adam Art Gallery, Victoria University of Wellington, 13 September 2012

‘Disaster preparedness’, Auckland War Memorial Museum, 8 November 2012

‘Christchurch Art Gallery to Emergency Operations Headquarters: our response to the Canterbury quakes’, Museums Australia Conference, Canberra, 20 May 2013

**Gina Irish**

‘Managing the Unexpected: collection management and disasters’, Sydney, Melbourne, Wellington and Auckland, November 2012

**Blair Jackson**

‘A gallery without walls’, Association of Art Museum Administrators, National Gallery of Australia, Canberra and Art Gallery of New South Wales, Sydney, 15–18 April 2013

**Felicity Milburn**

‘Hope that helps: Christchurch Art Gallery’s Rolling Maul Series’, Friends of Christchurch Art Gallery, 16 August 2012

‘Change and momentum’, WEA Christchurch, 5 November 2012

‘Rolling with the punches’, closing address, Oculus 2012: Postgraduate Visual Arts Conference, University of Canterbury, 29 September 2012

**Justin Paton**

‘Christchurch: rebuilding a city’ (with Carl Nixon and Bronwyn Hayward), Frankfurt Book Fair, Germany, 11 October 2012

**David Simpson**

‘Digital initiatives in a post-quake gallery’, National Digital Forum, Wellington, 21 November 2012

**Peter Vangioni**

‘Van der Velden’s Otira’, WEA Christchurch, 29 October 2012

### FRIENDS

671 members

23 events to enjoy, attended by approximately 589 people

### TOP FIVE SHOP PRODUCTS

1. *From Mickey to Tiki Tu Meke* (print)

2. *From Mickey to Tiki Tu Meke* (postcard)

3. *From Mickey to Tiki Tu Meke* (greeting card)

4. *Reconstruction: conversations on a city* (publication)

5. *As there is a constant flow of light we are born into the pure land* (greeting card)

### COLLECTION

84 additions to the collection, comprising 30 purchases, 39 gifts and 15 bequests

### AWARDS AND PRIZES

**Reconstruction: conversations on a city** (exhibition), finalist, Heritage Champion category, Canterbury Heritage Awards, September 2012

*Bulletin*, winner, Museums Australia Design and Publication Awards, September 2012

‘My Gallery’, winner, Museums Australia Design and Publication Awards, September 2012

*De-Building*, judges special award, Museums Australia Design and Publication Awards, September 2012

‘My Gallery’, bronze award, interactive category, BeST Awards, October 2012

**Reconstruction: conversations on a city** (exhibition), winner, Christchurch Civic Trust Award, October 2012

*Reconstruction: conversations on a city*, best local publication, ‘Simply the best’, *The Press*, December 2012

**Outer Spaces**, winner, Project Achievement Award—Exhibition Excellence, New Zealand Museum Awards April 2013

*Bulletin*, highly commended, Museums Australia Design and Publication Awards, May 2013

# STAFF PROFILE



Peter Bray

## Gallery Designer

WE'RE NOW SOME TWO YEARS into our **Outer Spaces** programme, and although it was perhaps born more out of necessity than desire, we like to think it's going pretty well. But it's not without its challenges. How do we help people interpret what they are seeing? How do we translate that little drawing onto that twenty-metre wall? And how do we maintain any kind of Gallery identity amongst all the clutter and collateral of the city?

Gallery designer Peter Bray is one of those charged with working our way through all these problems, and many more. And it seems he's been doing a good job—in April this year the **Outer Spaces** project was awarded the prestigious Project Achievement Award—Exhibition Excellence, New Zealand

Museum Awards. As part of the prize, Philips Selecon will fund a staff member to visit cultural institutions in Australia; we're sending Peter to visit Melbourne (where the *Melbourne Now* exhibition celebrates the latest art, architecture, design and cultural practice to reflect the creative landscape of Melbourne) and Hobart, where he'll visit the Museum of Old and New (MoNA), which has famously taken a pretty original approach to the visitor experience.

Peter is from Canberra originally, and moved to New Zealand in 2008. His background is in graphic and exhibition design for museums and cultural institutions; most notably interactive science centres, which have a strong focus on helping visitors interpret/understand instructions and messages, and hands-on play-based

learning. But he's also a talented illustrator and book designer (check out our *De-Building* publication). He's now been with the Gallery for just over three years now, and works closely with the curators and exhibition designers to create the visual identity of a show.

From the minutiae (business cards, forms and 'please don't touch' signs) to the super-sized (whopping great reproductions of artworks on the side of buildings, like the recently installed **Dick Frizzell: Contacts** on the back wall of CoCA) the Gallery, and in particular the **Outer Spaces** exhibition programme, offers an unpredictable array of new, exciting and often challenging projects for a designer.

# PAGework #19

The following double-page spread is given over to the nineteenth instalment in our 'Pagework' series. Each quarter the Gallery commissions an artist to create a new work of art especially for Bulletin. It's about actively supporting the generation of new work.

## LOCUST JONES

Locust Jones describes his anxious, overloaded drawings as a means of reprocessing the information he receives from the outside world. His 'Pagework' shares the frenetic energy of *Bankrupt, infuriated and confused*, the 100 metre work included in the Gallery's **24 Hr News Feed** exhibition, but on an altogether more personal scale. Whereas the larger work (discussed on p.44) documented his daily response to the never-ending media cycle, *And when you lose control* combines self-portraits and images of the artist's father in a fragmenting meditation on identity, memory and loss. In contrast to the scrawled text that annotates many of Jones's works, this one is conspicuously wordless; a silent, pulsating closed circuit of scrutiny and recognition.

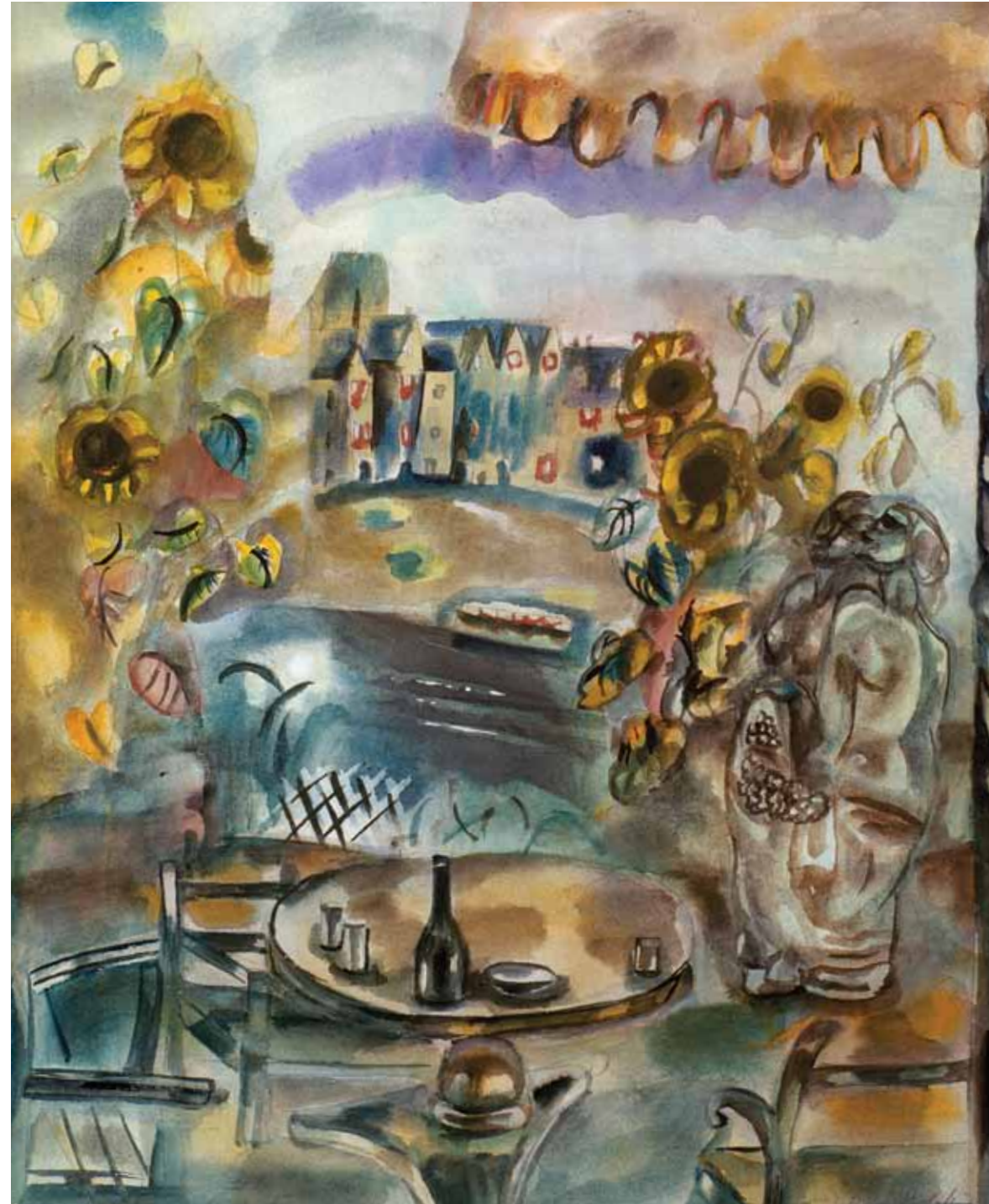
Felicity Milburn  
Curator

*'Pagework' has been generously supported by an anonymous donor.*

Locust Jones *And when you lose control* 2013. Mixed media on paper. Courtesy of the artist, Dominik Mersch Gallery, Sydney, Whitespace, Auckland and Galerie Patrick Ebensperger, Berlin



Frances Hodgkins **Pleasure Garden** 1932. Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by a group of subscribers 1951



*I SEE PUMPKINS floating through the air.  
I see apples, or maybe they are pears?  
A lampshade, looking worn and rubbery,  
Casting shadows over statues snogging in  
the shrubbery.*

Frances Hodgkins's *Pleasure Garden* (1932) is not my favourite painting, but of the permanent collection it is the one that has interested me the most—so much so, that I have written a short opera and a stage musical about it. While the opera still awaits its Christchurch premiere, the stage musical, with script by Stuart Hoar, is currently running at The Court Theatre.

The story behind the painting is so quintessentially Christchurch that it is timeless. Two factions, an old guard and an avant-garde, lock horns in a battle to have the painting admitted to the permanent collection of the Robert McDougall Art Gallery (the forerunner of the Christchurch Art Gallery). The conservatives win the first round, voting down a proposal for the Gallery to purchase the work. Round two goes to the modernists following a successful public subscription to purchase the painting with the intention of donating it to the Gallery.

Round three goes to the conservatives when, on the advice of its Arts Advisory Committee, the Christchurch City Council declines to accept the donation on the grounds that the painting is artistically unworthy of acceptance. Round four... well, to reveal that might spoil the experience of readers wishing to catch the show at The Court Theatre before it closes on 14 September. Suffice it to say, the painting is now in the permanent collection, but how it got there is both a triumph of trickery and a testimony to the perversity of human nature. Much like modernism itself, some might say.

For the record, *Pleasure Garden*, part still-life, part landscape, is an example of expressionism, in which the depiction of objects is subordinate to the portrayal of feelings and ideas about those objects. At the time *Pleasure Garden* was first advocated for purchase, 1948, Dunedin-born Frances Hodgkins (1869–1947) had established a reputation in Britain but was little known at home. Today, the reverse is closer to the truth.

Also for the record, the list of subscribers who purchased the painting reads like a who's who of the wider 1940s Christchurch arts world, and includes Rita Angus, Colin McCahon and Olivia Spencer Bower (painters), Douglas Lilburn (composer), the Caxton Press (printer and literary publisher, including *Landfall*), J.H.E. Schroder (broadcaster), Winston Rhodes (English professor and left-wing intellectual), Ngaio Marsh (author, painter, theatre director) and Heathcote Helmore (architect). Ah, those were the days... when Christchurch was the cultural capital of New Zealand.

#### Philip Norman



Philip Norman is a freelance composer based in Christchurch. He is this year the inaugural Lilburn Research Fellow at the National Library of New Zealand, writing a history of composition in New Zealand.

# MY FAVOURITE

# BACK MATTER

## New Publications

Two new books on Bill Culbert are now available through the Gallery Shop. The first is *51 Drawings*, published by Coracle Press in association with the Gallery's **Outer Spaces** programme. This beautiful little book of drawings was produced in an edition of 300 individually numbered books, so get in and get yours fast before they all disappear. Also, just published by the Gallery is *Front door out back*—the publication to accompany Culbert's 2013 Venice Biennale presentation.

## Back the Bull

Help us buy Michael Parekowhai's *Chapman's Homer* as a permanent symbol of strength and resilience for the earthquake-damaged city of Christchurch.

Standing proud against a backdrop of devastation, in July last year New Zealand artist Michael Parekowhai's two bulls atop bronze pianos seized the city's imagination. A year had past since the worst of the earthquakes that destroyed the inner city. The bulls were here for only thirty days, but they became symbols of the resilience and strength of the people of Christchurch. Parekowhai's spectacular installation, called *On First Looking into Chapman's Homer*, was first shown at the Venice Biennale, then in Paris—and then the bulls came home to a very different setting amid the rubble of a flattened city.

Standing staunch with destruction all around, defiant and resolute, the standing bull named *Chapman's Homer* quickly became a symbol of the city's strength and perseverance. Christchurch Art Gallery Trust wants to bring it back as a lasting reminder of this extraordinary time in Christchurch.

The Trust needs to raise \$200,000 to buy *Chapman's Homer* for Christchurch, where it will take pride of place outside the Gallery. We know the target is huge—it'll be a PledgeMe personal best—but the impact this work had on the city when it was here was equally huge. Please help us to ensure that the bull remains as a gift to future generations.

[www.backthebull.co.nz](http://www.backthebull.co.nz)

## End of an Era

We were saddened to hear that the Brooke Gifford Gallery is closing its doors after nearly forty years of selling art in Christchurch. The Brooke Gifford was an institution within this city and will be sorely missed. Christchurch Art Gallery has acquired many works from the gallery over the years, 189 to be precise, and the list of artists is quite staggering. Major works by Ralph Hotere, Bill Hammond, Gordon Walters, Gretchen Albrecht, Peter Robinson and many, many more have entered our collection via the Brooke Gifford. We wish Judith all the best for the future and thank her for contributing so much to Christchurch's art scene over the past thirty-eight years.



Bill Hammond *The Fall of Icarus* 1995. Acrylic on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1996. Reproduced with permission

## New Beginnings

After the earthquakes, Christchurch gallerist Jonathan Smart was among the first to get back on his feet, operating from a rather unusual space in residential Linwood—sculptor Neil Dawson's front room. However, we were thrilled to see him opening in his new premises in Buchan Street in light industrial Sydenham. Congratulations.



## John Cleaver Bequest

Long-time Lyttelton resident John Cleaver passed away recently and left Doris Lusk's wonderful painting, *Okains Bay, Banks Peninsula* to the Gallery in his will. A very generous and hospitable man, John happily lent this painting to the Gallery's exhibition **Picturing The Peninsula: Artists and Banks Peninsula / Te Pataka o Rakaihautu** in 2007 as well as **Landmarks: The Landscape Paintings of Doris Lusk** in 1996.

Doris Lusk *Okains Bay, Banks Peninsula* 1949. Oil on board. Collection of Christchurch Art Gallery, John Cleaver Bequest 2013



Sir Henry Raeburn Brigadier-General Alexander Walker of Bowland (detail) 1819. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the Walker family 1984

## Dedicated Service

In July at the Guides Annual General Meeting, three Gallery guides, Guntra Auzins, Margaret Nicholas and Diane Swain, were acknowledged for ten-years' service to this voluntary role. They were gifted a Friends of the Gallery life membership. We currently have a team of thirty-seven guides, fourteen of whom who have already received ten-year service awards.

## The East India Company Man

Excerpts from a journal by Alexander Walker, who visited the north west coast of America as a young man in 1786, were delivered on 7 August during a presentation by curator Ken Hall at the Pacific Arts Association's 11th International Symposium at the University of British Columbia in Vancouver. Walker's detailed, sympathetic descriptions on the life and material culture of the peoples he encountered—the Nuu-chah-nulth of Vancouver Island and the Alutiiq of Prince William Sound, Alaska—are little known, despite his being just the second visitor after Cook to have left behind such a record.

You can read Ken's article about Walker in *B.170*.

## Coming Soon—Bodytok Quintet: The Human Instrument Archive

### A sonicsfromscratch production

Developed by well known sound artist Phil Dadson, *Bodytok Quintet* is an interactive video installation that reveals the often astonishing sounds people of all ages and from all spheres of life can make using their bodies only—sounds often learnt in childhood and carried forward as a unique sonic quirk or skill, be it lip plopping, bone clicking, whistle warbling or other inventions of the human instrument.

Presented by SCAPE 7 Public Art Christchurch Biennale and Christchurch Art Gallery Te Puna o Waiwhetu at ArtBox CPIT (cnr Madras and St Asaph streets).

## Film Programme

All films are shown at Alice Cinematheque 6pm / free

### Diana Vreeland: The Eye has to Travel

Diana Vreeland was the oracle of style, a woman who defined the way we look at couture. This film examines her philosophy on life, on fashion and on making it in an industry which so many desire to be part of and so few know how to crack.

86 mins / Wednesday 11 September

### The September Issue

This film takes the viewer inside the never-before-seen world of Anna Wintour, legendary editor-in-chief of *Vogue* magazine.

90 mins / Wednesday 18 September

### Visual Acoustics

Narrated by Dustin Hoffman, *Visual Acoustics* is an award-winning film that explores the life and career of Julius Shulman, perhaps the world's best-known architectural photographer.

83 mins / Wednesday 9 October

### Rem Koolhaas: A Kind of Architect

This visually inventive, thought-provoking portrait of a visionary man takes us to the heart of his theories about architecture and urban society.

98 mins / Wednesday 23 October

### Manufactured Landscapes

Follow renowned photographer, Edward Burtynsky, internationally acclaimed for his large-scale photographs as he creates stunningly beautiful art from civilization's materials and debris.

90 mins / Wednesday 6 November

### Ugly Beauty

Has beauty disappeared from modern art? Some modern thinkers insist it has. Flamboyant art critic Waldemar Januszczak fiercely disagrees, believing that great art is as interested in beauty as ever.

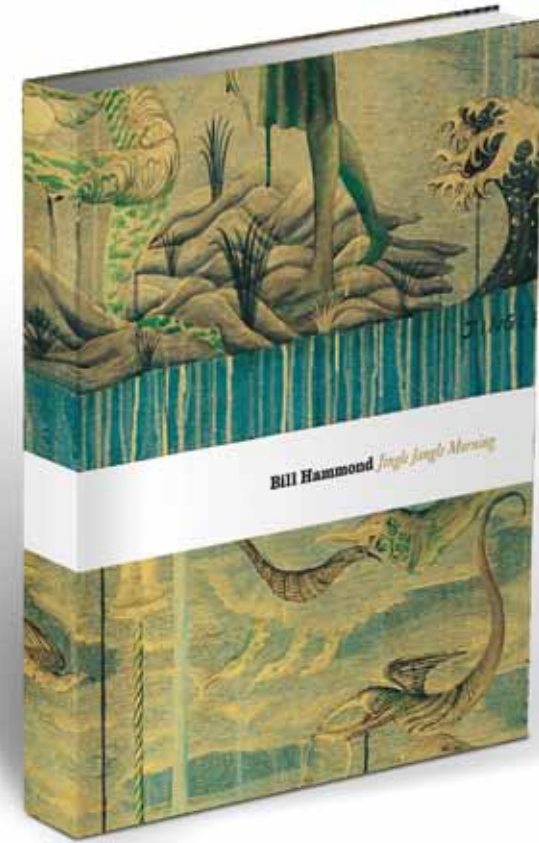
61 mins / Wednesday 20 November

## School Holiday Programme

### The Art of Marbling

Marbling has been used to decorate paper for many hundreds of years. Have fun making colourful patterns which you can use for wrapping paper, gift tags or cards.

30 September—11 October / weekdays / 1– 2.30pm / WEA, 59 Gloucester Street / \$8 per child



**Bill Hammond: Jingle Jangle Morning**  
 Winner: Illustrative Section, Montana Book Awards  
 BPANZ Book Design award winner

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