

Bulletin
Christchurch Art Gallery
Te Puna o Waiwhetu

Spring
September—November
2014

B.177

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Cover inspired by Paul Johns's
*Rob: So that is a horizontal
black bar as opposition or
negation* (2009).

Inside cover:
Bill Culbert at the Christchurch
Art Gallery Foundation
fundraising dinner, August 2014.
Photo: John Collie

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Out of the box

SATURDAY 27 SEPTEMBER, 10AM-3PM, CORNER OF ST ASAPH AND MADRAS STREETS

We're having a party to say goodbye to **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker**, our family show with the wow-factor. Join us for a free fun day with kids' art activities, face painting, live music and popcorn. Test your building skills in our Imagination Playground and take a last look at the brightest show in town before it closes on Sunday.

**CHRISTCHURCH
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TE PUNA O
WAIWHETU
AT ARTBOX**
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Exhibitions September, October, November

Rebels, Knights and Other Tomorrows

Until 2 November 2014

First floor, 209 Tuam Street

Christchurch-based collaborative duo Edwards + Johann present an installation laced with strange tensions and rich possibilities. Vividly imagined photographic sequences featuring elaborately costumed warrior knights and rocks suspended in jewel-like voids combine with sculptural elements to open up theatrical and enigmatic new worlds.

Proceed and Be Bold: The Pear Tree Press

Until 6 October 2014

Central Library Peterborough

The Pear Tree Press is New Zealand's most renowned private press and is owned and operated by Tara McLeod. The press specialises in hand-printed, beautifully crafted and designed books and broadsheets, often made in collaboration with notable New Zealand writers and artists.

***Proceed and Be Bold: The Pear Tree Press** coincides with the 2014 WORD Christchurch Writers & Readers Festival (27–31 August).*

Dark Arts: Twenty Years of the Holloway Press

6 October – 16 November 2014

Central Library Peterborough

Established at the University of Auckland in 1994, the Holloway Press has been at the vanguard of fine printing in New Zealand for two decades, engaging some of this country's leading writers and artists for their publications. The Holloway Press will close this year and **Dark Arts: Twenty Years of the Holloway Press** marks the occasion with a selection of hand-printed books produced by the press.

Paul Johns: Southern Ocean Whale Sanctuary / Peraki, Banks Peninsula

8 November – 25 January 2014

First floor, 209 Tuam Street

A personal exploration relating to the behaviour of the human animal—specifically in the treatment of other animals—with a particular focus on historical and contemporary whaling activity. New work joins archival and historical photographs and documentation, in which protest becomes a vessel for broader ideas.

Director's Foreword



Although progress with the rebuild feels slow, there is evidence of this ‘transitional’ period coming to an end. For three years now, we’ve presented our increasingly-renowned **Outer Spaces** projects in the pages of *Bulletin*: some on the city’s walls, others in off-site venues such as 209 Tuam Street, ArtBox, Ilam Campus Gallery and the Central Library Peterborough. However, as buildings, including the rear of CoCA, are demolished; as sites like the one in front of Wayne Youle’s Sydenham mural are sold; as a tilt-slab functional edifice is built off Cambridge Terrace, obliterating the view of Kay Rosen’s *Here are the people and there is the steeple*; we are reminded that many **Outer Spaces** projects are themselves transitional. They have worked their magic in unusual spaces and places, but soon only images and memories will remain.

But we’ve been busy. Over the last month, almost all Gallery staff have left our mother ship in Gloucester Street and established ourselves elsewhere. Many of us are now in an office block in Peterborough Street, with our library and archives as well as some staff housed within Canterbury Museum. We thank the Museum for their collegiality at this time, and we also welcome Fulton Hogan, who take over our building while base isolation is retrofitted to ensure the Gallery’s future resilience. It’s a significant milestone for us on the way to reopening.

It’s also significant that we have increased our curatorial firepower with the very welcome and exciting appointment of Dr Lara Strongman as senior curator. We’re extremely pleased to have her aboard. She will be a vital and lively addition to our staff and is the first evidence of us rebuilding our intellectual strength in advance of reopening.

So this is a time of change. And, although we miss seeing and showing our collection, we have had time to reflect on it and to plan for its future. I’ve believed in the power of art for many years and, like all at the Gallery, I am utterly clear that good art really matters. I’m also completely convinced that collections of art matter more than the work of any single individual. One way or another, over the last thirty-five years I’ve worked at making art available and accessible to all. I’ve become a collections addict; it’s really hard to be director of a

closed gallery, but my belief in the intrinsic merit of our collection and my knowledge of how much our city loves it has never wavered.

With the Gallery closed there's a palpable absence in Christchurch. But behind the scenes, we've carried on with collection work, researching and buying for the city; receiving gifts and bequests on its behalf.

Now our curators are sifting through possibilities and pondering our reopening exhibition. The special nature of Christchurch's art collection will be revealed afresh when we celebrate with **Lift**, a hugely ambitious exhibition that will take up the entire Gallery (something we've never done before). A whole selection of works on display will be so far unseen in Christchurch, and I know we'll be as proud of sharing these with you as we will be to show old friends.

At our Trust dinner last year we celebrated the tenth anniversary of the opening of the new home for Christchurch Art Gallery, and we launched a campaign to buy Michael Parekowhai's *Chapman's Homer* for here. The proceeds of that dinner and further fundraising went towards this major purchase—a brilliant reminder of a successful community-wide human-scale effort to represent the time when the earthquake changed our lives forever. *Chapman's Homer* is on show on Worcester Boulevard for the next couple of months for all to enjoy, and will eventually be sited on our forecourt.

So it may be surprising (although perhaps not for those who know us well), to hear that this year we have launched an even more ambitious fundraising project. At this year's fundraising dinner we again joined with the Trust, now rebranded as the Gallery Foundation, this time to launch an endowment fund with a target. We want to save \$5 million in the next five years. We're not 100% sure how we'll get there, but we have faith, hope, optimism and a plan. It's an amazing savings target, but because we can't bear the thought of *only* saving, we're undertaking in addition to *buy* five great, largely externally-funded, works over five years. *Chapman's Homer* was number one in our mission to reflect a developing Christchurch identity. *Bebop*, a marvellous and playful work that New Zealand artist Bill Culbert (he went to the UC School of Fine Arts) made for

the 2013 Biennale of Art in Venice, is number two.

First shown in the La Pietà corridor where composer Vivaldi taught his students the violin, it will be translated from an eighteenth-century context into the 'new world' when the Gallery reopens, as it soars above the white marble staircase. *Bebop* will be valued, loved and enjoyed for many, many years. It'll become part of our legend.

Collections matter because works of art like these hold stories. The Gallery's storerooms—and soon our exhibition spaces—are full of them: stories about places, people, artists, ideas, us. These stories overlap and interlock; they provide us with personal perspectives on the times and places we've lived and explored—from the suburbs of Christchurch, to New Zealand's high country, and beyond to the Pacific and the rest of the world.

They're also about *how* we live—you can trace the rise of feminism through the collection; or investigate New Zealand's complex and changing attitudes to war. You can gain a strong, multifaceted sense of how we've viewed ourselves as New Zealanders. In the 1950s there were huge local arguments about Frances Hodgkins's *Pleasure Garden*, but, once it was over and the painting was ours, those on both sides of the debate upheld her *freedom* to paint with a spirit and invention fundamental to the time, something that was 'worth fighting for.'

Without a collection, single works of art—even great ones—come and go; the lines connecting them to each other and to us are seldom drawn. Christchurch Art Gallery's collection is this city's treasury of visual culture, a pātaka of our history, a rich armoury of images, memories and ideas. It's part of us; it gets more interesting over time.

To quote Joseph Choate, incorporator and trustee of the amazing Metropolitan Museum of Art, speaking on its opening in New York in 1880:

The rage of Wall Street is to convert baser things into gold. But ours is a higher ambition: to convert useless gold into things of living beauty that will be a joy to a whole people for a thousand years.

Jenny Harper

Director

August 2014



Senior curator Lara Strongman in the Gallery foyer, July 2014. Photo: John Collie



bringing threads together

Dr Lara Strongman is the Gallery's new senior curator. She speaks to *Bulletin* about her passion for writing and art history, the importance of culture in a post-earthquake community and the contemporary curator.

On writing about art

‘I owe much of my interest in art and art writing to my mother, Thelma Leggat. She had an extensive library of second-hand art books, and one of my earliest memories was sitting on her knee and looking at them with her—a lovely, formative childhood experience. I grew up surrounded and influenced by art. My parents knew artists from whom they would occasionally buy pieces—not high-value works, but works that were certainly valued by our family. My parents didn’t grow up with art in their own homes, but it was something they came to as adults. I grew up in England and we used to visit historic houses, museums and art galleries at the weekends and on holidays; it was what we did together as a family. We lived in Exeter—a cathedral and university town in the south-west, a bit like Christchurch—and my favourite place to visit was the Royal Albert Memorial Museum and Art Gallery. At the University of Exeter, where my father taught, there was a major Barbara Hepworth sculpture that my brother and I used to be fascinated by, poking our heads through the holes like the characters in the short story ‘Neck’ by Roald Dahl. My childhood experience was that art could hang in a museum, but it also somehow belonged to you, and you could go and see it whenever you liked. Art could be public and yet hold private meaning and significance. I understood early on that artists have a special way of seeing the world that repays close attention.

‘When we moved to New Zealand, as a teenager I was interested in theatre, film and music—wider cultural pursuits, I suppose. But gradually, contemporary art came into focus as the thing that most intrigued me. I was fascinated by the power of works of art—the emotional and psychological power, the kind of resonance that art has in culture. That was something I didn’t understand but I wanted to. Writing about art is a process of research and understanding. Each work you write about teaches you something new.’

On art history

‘Art history, in particular, is so appealing to me because it draws on such a wide range of other disciplines—history, geography, sociology, political theory, cultural studies, ethics and more. At its heart it is the history of representation, which is quite a socially and politically charged term. Historical art can be a time machine for us—a single point of focus that opens up something of the lives and experiences of the people who came before us. I think art is a wonderful tool for understanding tradition and culture and, through the eyes of our best artists, it can create possibilities for the future. It gives us ideas about things that we haven’t thought of yet, possibilities that no one else has yet imagined. It’s a different way of seeing how we are today and how we might be in the future, and that’s a very interesting proposition. A work of art, if you care to engage with it, will let you go back and forth through time and possibility.’

On art post-quakes

‘I think art has a very significant role to play in Christchurch as it gradually regathers and, in many ways, reinvents itself. The experience of being here through each earthquake and aftershock made it clearly evident that art and culture are not optional extras, not merely nice-to-haves once everything else is sorted. People started interpreting their experiences of the February 2011 earthquake from the very next day. They started writing songs about it, making dances, images, and interventions in public spaces that you might well count as forms of sculpture—all of that interpretation and personal expression started happening straight away. The other thing people did almost immediately was start to beautify their environments. Despite the ruin and the rubble, they started gardening, making little spaces and new public places to be sociable in, to be a community in again. And art played a very strong role in that. It was fascinating to observe. Art wasn’t waiting for the city to be fixed or ‘normal’ again, it was happening right in the middle of a disaster. People desperately wanted to be engaged and involved, and they were making art—sharing it via word of mouth and social media. As we now move through this transitional phase of gradual rebuilding, I think the Gallery continues to play a crucial role in catering for that involvement. It offers both space for contemplation and stimulus to the imagination. But importantly, it also provides access to tradition, to the historical artworks that people in the city have known and loved forever. They’re still there, being looked after, waiting for the Gallery’s doors to swing open again. And I think that’s going to be a very significant and emotional moment for people. I know it will be for me.

‘Resilience is a word we’ve heard often in relation to local culture over the three-and-a-half years since the earthquakes. It strikes me that art itself is actually a very resilient pursuit. Art brings together and makes new combinations out of things that have sometimes been discarded. It compels you to see things in new ways, creates new possibilities and experiments with culture. It bounces forward rather than back. And I think that resilient societies need artists because artists signal shifts in culture. A resilient society is a mobile society—one that needs to keep moving and responding in creative ways to new challenges, which is essentially what artists do everyday. Beyond that, resilient communities need innovation. People need to innovate in order to adapt to constantly changing circumstances. And one of the fundamental conditions of innovation—what lies behind it—is creativity. Innovation is applied creativity, if you like, or creativity applied to a particular circumstance. Art, however, doesn’t apply creativity to anything apart from itself. I’d argue that art is the fundamental cornerstone of resilience and innovation; it’s the creative energy that we need at the basis of our community in order to move forward.

“This is a fascinating time for art and culture in Christchurch. The experiences of the last few years have been extraordinarily difficult for many people, but they’ve also been—if I can speak dispassionately for a moment—an incredibly interesting time to observe the workings of culture in our community. My sense is that local people have a stronger and more defined personal relationship with art and cultural expression, and this is manifest in the plethora of public art and public-space interventions we’ve seen, from Gap Filler, Greening the Rubble, the Rise street-art festival and the Gallery’s **Outer Spaces** programme among others—including dozens of public works of art by anonymous authors. The energy in these endeavours and the wide interest in them suggests that Christchurch people have an even closer relationship with culture since the earthquakes, and I think the Gallery has played a commendable part in making our city feel ‘normal’ again—as a home for culture and artistic expression within the city. The Gallery has an important role to play in taking us forward and in being a resource for the community’s imagination, which I’d regard as even sharper and more distinct since the earthquakes.’

On curating

‘Before I contemplated becoming a curator, I thought for some time that I might train to be an actor. I worked with the Free Theatre in Christchurch for a number of years in my late teens and early twenties, which I thoroughly enjoyed. But I also enjoyed spending time with artists and I had a particular fascination with contemporary art. When an assistant curator role came up at the Robert McDougall Art Gallery, as I was finishing my master’s degree, I leapt at the opportunity. I was appointed to run the contemporary art programme at the Art Annex, so I didn’t often work with the collection—I worked with artists and the community, both locally and nationally. What I didn’t realise at the time was that I had joined on the cusp of quite a significant shift in the role of the curator; the traditional role of keeper of the collection was expanding into a broader relationship with the art world. Another change that was on the way was the blurring of boundaries we now commonly refer to as globalisation, which today is very much evidenced in the way artists work. Today New Zealand artists may live in New Zealand, or they may not. They have exhibition practices back home as well as internationally. Artists are increasingly mobile and I think the idea of being a New Zealand art curator is changing because the definition of New Zealand art is changing. But public gallery curators work in one place and they work for, and within, their local community. So it’s an interesting cultural shift and the challenge is around connecting the local to the international in a meaningful way.

‘Today, I think that to curate is to network. A curator is one single point in a complex network encompassing artists, artworks, ideas, audience and community. An important aspect of my new role is to

bring cultural threads together; to engage ideas and people, to link different times and places, to strike the spark which in turn ignites conversations. The hope is always that those conversations resonate beyond the walls of the Gallery. Fundamentally, I’m a joiner, a door-opener, a conduit of ideas that are worth sharing, to borrow the TED phrase. Contemporary curators encounter those ideas in artists’ studios and then, back at the gallery, they advocate for those ideas and their wider importance. You seek to champion artists’ ideas and to bring them to wider public attention through the mechanisms of a gallery. Being a champion, however, isn’t entirely distinct from also being a cultural agitator. Part of the curator’s role is working with artists to define problems in the culture—not to solve or create solutions to those problems, but to reframe ways of viewing our situation. Artists give us new ways of looking at the everyday world.’

On ‘good’ art

‘There’s a kind of mystery that lies at the heart of certain works of art, an elusiveness and inability to be entirely pinned down. That’s what I particularly value in an artwork, and I think it’s what allows them to resonate with people in different times and places. The sort of works I’m talking about are open texts, generously produced, and they allow room for the viewer to engage with them and be stirred by them. When two people look at a work of art it can be an entirely different experience for each person; they inevitably draw from their personal perceptions and bring those to their experience of the artwork. I think good works of art afford that; they allow and enable different forms of engagement. There’s something you recognise in them about yourself. Equally though, there’s also something you don’t understand at all, an element that evades definition. I think one of the strongest examples we’ve seen in this post-quake period was Michael Parekowhai’s *On First Looking Into Chapman’s Homer* —“The Bull”. So many different people engaged with it at so many different emotional levels, even if they knew nothing about the artwork. But there’s a nagging elusiveness about the work, where you’re not really sure what it’s about or what it means for it to be there; there’s something that sticks in your mind and leaves you continually wondering, ‘what is it?’, ‘what does it mean?’, ‘what is it doing?’ That quality in a work of art, which compels imaginative projection by the viewer but equally resists capture, is what I look for.’

Lara Strongman was interviewed by James Richardson in July 2014.



A Room of One's Own

‘There is no foreign land,’ wrote Robert Louis Stevenson. ‘It is the traveller only that is foreign.’²¹

That experience of foreignness, of working within a different geographic or cultural context, has proved a compelling stimulus for arts practices, particularly when coupled with a studio and free accommodation. As you read this, hundreds of artists and curators from around the world are carving out a living and working space in locations made remarkable by their strangeness and/or the opportunity to live and work away from the pressure of paid work, be it in Sweden or Southland, Dunedin or Denmark, New Plymouth or the Netherlands.

For Auckland artist Reuben Paterson, a recently completed three-month residency at the Goyang Art Studio in South Korea was an invaluable opportunity to immerse himself in ‘something different’:

‘To see, taste and experience something new. Residencies are great for this because they give you a longer opportunity to be involved in a culture and to come closer to the truth of it, to have that experience of another place and another time and see how those experiences translate back into your work.’

The Goyang Art Studio residency is one of seven offered through the Asia New Zealand Foundation (ANZF) to help New Zealand artists further their careers and gain an understanding of contemporary art in South Korea, India, Malaysia, Taiwan and, from next year, Thailand, Vietnam and Japan.

‘The overarching goal [for the Foundation] is to develop New Zealand knowledge and understanding of

Asia,’ says ANZF project officer culture, Monica Turner:

‘It is about giving visiting artists a good working knowledge of arts practice in Asia—building networks, making connections—while also giving Asian artists the opportunity to work with international artists. One of our hopes is that New Zealand artists will come back here and share their experience with other artists, through something being published or an exhibition. It is cultural diplomacy really.’

The ANZF is one of several national or international organisations supported by Creative New Zealand through its annual contestable funding rounds and special opportunities portfolio. For visual artists the latter includes the three-month International Studio and Curatorial Program (ISCP) in New York and the biennial Creative New Zealand Visual Arts Residency in Berlin, currently held by New Zealand/Samoan artist Greg Semu. Both, says Raewyn Bright, CNZ manager of arts grants and creative communities schemes, are reputable residencies that allow New Zealand artists to further their careers on an international stage.

One of the goals of such opportunities, she says, is to ‘provide a platform for artists to fly in terms of international opportunity and professional development, to have that chance for international exposure so they can produce and interact globally as well as nationally. We live in a global arts community and the networks they forge endure for a long term.’

She points to previous recipients of the Berlin residency: Peter Robinson, Ronnie van Hout, Michael

Stevenson, Sara Hughes and Simon Denny (who will represent New Zealand at next year’s Venice Biennale).

‘When you think about the track record of those people, the outcomes have been extraordinary and we take some pride in supporting them at various stages in their career.’

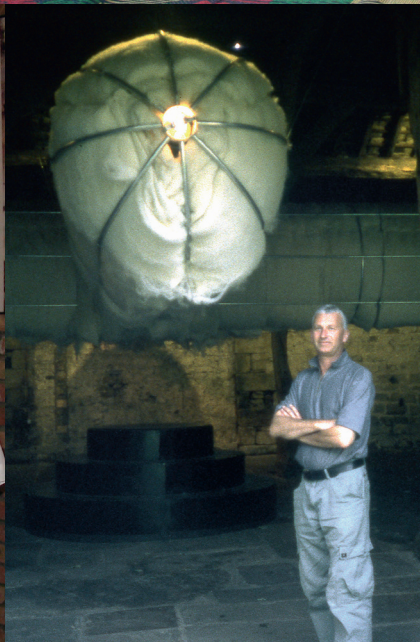
The ISCP residency in an imposing 1901 building in Brooklyn, New York, is similarly embedded within a wider arts programme. Awardees are taken on field trips and museum and gallery visits; they are introduced to other artists and given the opportunity to host critics in their studio.

For current ISCP resident Jae Hoon Lee the very experience of travel, of moving from place to place, is fundamental to his practice.

‘My work is focused on documentation,’ he says on the phone from New York, ‘about me being in a different location within a different culture and a different landscape, engaging with this new environment to collect source material and to pick up on the experience of being an Asian male, 40 years old, moving from one place to another.’

‘It is very personal but I also want to neutralise this process so other people can engage with that moment I experience in such a location.’

Not all opportunities to engage with a new community, to live and work outside the requirements of a workaday income, require a boarding pass. In New Zealand’s four main cities and in towns across the



country, trusts, universities and galleries have established awards that allow emerging and—unfortunately not so frequently—mid-career artists to focus almost entirely on their work.

Before going to South Korea, Paterson was artist in residence at the Govett-Brewster Art Gallery in New Plymouth. This residency resulted in the remarkable *The Golden Bearing*, a 4.5-metre gold-glittered tree installed temporarily at Pukekura Park.

‘In Korea you had to start from scratch whereas [in New Plymouth] it was a very clear conversation. You don’t have challenges like language so you have more time to focus on the work and make relationships. Everything just fell into place. I quickly knew what I wanted to make and I felt very much part of the community.’

Artists can spend six months in the august Burwell House in Invercargill under the William Hodges Fellowship Artist-in-Residence Programme, named after the official artist on James Cook’s second voyage to the Pacific, employed, in Cook’s words, ‘to make drawings and paintings of such places in the countries we should touch at, as might be proper to give a more perfect idea thereof, than could be formed from written descriptions only’.²

They can spend four to six months at the Tylee Cottage Artist-in-Residence programme in Whanganui, launched in 1986 and counting Laurence Aberhart, Andrew Drummond, Anne Noble, Peter Ireland, Gregor Kregar, Christine Hellyar, Paul Johns, Ben Cauchi, Matt Couper, Mark Braunias, Joanna Langford, Regan Gentry,

James Robinson, Miranda Parkes and, most recently, Auckland-based mixed-media artist Richard Orjis amongst its participants.

They can spend three months at the McCahon House Artists’ Residency in French Bay, Titirangi, living and working in a purpose-built residence and studio next to McCahon’s former home; three-months at the CNZ Macmillan Brown Pacific Artist-in-Residence Programme at the University of Canterbury; or three months—or thereabouts—using the studio at the 30 Upstairs gallery space in Wellington’s Courtenay Place.

Many of these residencies are dedicated solely to furthering an artist’s career. Writing in 1959, *Landfall* editor Charles Brasch claimed it was part of a university’s ‘proper business’ to act as ‘nurse to the arts, or, more exactly, to the imagination as it expresses itself in the arts and sciences.’³ Three years later the University of Otago Council established the Frances Hodgkins Fellowship, now one of five arts residencies offered by the university, and currently held by Patrick Lundberg.

In Christchurch the Olivia Spencer Bower Foundation Art Award is unique in being established and defined by the artist whose name it bears and being entirely funded from the proceeds of her bequest. The year-long \$30,000 residency is aimed at supporting the artistic potential of painters and sculptors living in or associated with Canterbury. While the Canterbury earthquakes temporarily closed the Award’s studio space in the Christchurch Arts Centre, this year’s recipient, Emma Fitts, has the use of a studio in the Physics Room.

Others residencies are more didactic in purpose. The Artists to Antarctica Programme run by Antarctica New Zealand, due to be reinstated in the 2015–16 season, aims to increase understanding of the white continent through the contribution of visual artists, designers, choreographers, composers and writers. Dating back to early visits by war artist Peter McIntyre (1957 and 1959) and RNZAF official artist Maurice Conly (1970) and launched in 1997 with visits by poet Bill Manhire, painter Nigel Brown and writer Chris Orsman, the programme, says Antarctica New Zealand CEO Peter Begg, is an ‘important outreach opportunity’, providing education ‘as to what we do and why we do it’.

‘We need people to understand what Antarctica is teaching us, not in the specifics of science but in how it affects New Zealand in terms of climate or fish on a plate or lichen that might affect our medicine. So we are looking for people to support that message and the arts programme is part of that.’

As part of ‘good governance’, says Begg, there needs to be identifiable outcomes: ‘We are spending a lot of taxpayers’ money to send someone to Antarctica, I need to say what we are getting for our money.’ Harder to quantify but equally important is the extent to which artists such as photographers Anne Noble and Megan Jenkinson, sound artist Phil Dadson, painters and printmakers Kathryn Madill and Denise Copland have succeeded in embedding the frozen continent in our collective imagination.



Near or far, three weeks or three months, residencies do have their challenges. While many hosts go out of their way to welcome visiting artists and introduce them to local artists and curators, for some these experiences can be lonely. They can be cold. They can be simply daunting.

Jae Hoon Lee recalls his seven-day tenure in Antarctica. ‘It was all so new and in the first two days at Scott Base I felt quite disoriented. Most of the people—biologists, meteorologists—were doing their own work. I was just this Asian guy with a camera, like a tourist, an outsider. But my schedule was free—I could do what I wanted.’

For artists travelling to an Asian country for the first time, says Turner, a residency is a life-changing experience.

‘They have ideas about what it is like and what is going to happen and a lot of these ideas get completely blown out of the water. And it can be hard. Going to live in a foreign country that you have never been to, you can’t speak the language, you don’t know where anything is—there is a level of that free-spirited sense of adventure and self-sufficiency, but a degree of homesickness and culture shock is quite normal.’

Paterson remembers his arrival in South Korea: ‘It took two weeks to find out where to buy coat hangers. The studio, shared with twenty-one other artists, was an hour and half out of Seoul in a forest not far from the DMZ, and conversing in second languages means you are only ever having half a conversation.’

But these challenges, he says, help you direct your

own discovery of the place. ‘It makes for a struggle but it is that struggle that will make it really interesting.’

It is from such challenges, says Samoan-born interdisciplinary artist Shigeyuki Kihara, that great art emerges. Kihara is currently in Apia for a three-month residency funded by the National University of Samoa and CNZ to give Pasifika artists in New Zealand the opportunity to develop their practice. Recipients are expected to run workshops or mentor young artists, deliver a presentation and complete a full written report—requirements well-suited to Kihara’s goals as an artist and curator.

‘In New Zealand there is the idea that contemporary Samoan art exists only in diaspora, that contemporary art in Samoa is all customary based—house-building, stone-carving, boat-building, siapo-making and so on. But when you live here and engage with the people you see many more working in a variety of different media. This is where I wear my curator hat, looking at the current climate for contemporary art in Samoa and working towards an exhibition of contemporary art in and from Samoa. I am not treating this as one of those residencies where you go in and out. I am going there with the hope to establish relationships with the local arts community.’

For Kihara this level of engagement, this involvement in an ‘international conversation’, is essential to a successful residency.

‘Residencies where an artist is given the key to a studio and left to do their own thing can be so isolating.

That is not how I work. My practice is very interactive and socially engaged; every residency wherever I go I want to plug into the system, be part of the arts system of the place.’

There is an ambassadorial aspect to many of these international residencies too, as artists present their work within the context of New Zealand art. Kihara’s goals for her residency are to re-integrate herself back into Samoa’s arts community and also to act as a conduit for information on Pacific art practices in New Zealand.

‘Many artists of Samoan descent in New Zealand—writers, poets, choreographers and visual artists—make work that points to Samoa. I want to disseminate some of that information back into Samoa.’

As an artist working within an international arts community, there will, agrees Paterson, inevitably be an element of ‘speaking on behalf of’ the arts in this country.

‘We help others understand that New Zealand is not a country based solely on its sporting credentials, that it has a rich intellectual and creative side. One person can’t be reflective of a whole country but one person can intrigue others about the country. People in Seoul knew New Zealand is a beautiful country but they became curious about other things.’

Such as the bizarre urban landscape that is present-day Christchurch. Earlier this year Venezuelan artist and architect Alejandro Haiek Coll, in New Zealand as part of the Elam International Artist-in-Residence Programme, became the inaugural recipient of a new



Alejandro Haiek-Coll and Gap
Filler **Instant public space;**
pop-up grandstand outside
the demolition of Centennial
Pool 14 July 2014

residency at the Physics Room, through which the inner-city project space hopes to work in partnership with other institutions around the country to offer temporary accommodation and studio space to visiting artists. During his stay Coll worked with the Festival of Transitional Architecture and Gap Filler in responding to the ongoing demolitions and the rapidly changing landscape that is Christchurch.

‘Responding to the environment and working with the community are really good goals for Christchurch,’ says Physics Room director Melanie Oliver. ‘We host [visiting artists] in an organised way—we have a welcome, a public talk, take them out to art school and let students have some of that fresh input and energy. I’m keen too on having open studios so people can see what the artist is working on. It’s not outcome-based—it doesn’t have to result in an exhibition—but they do become part of the Physics Room community for a while.’

The most effective residencies, agrees newly appointed senior curator at Christchurch Art Gallery Lara Strongman, keep expectations to a minimum.

‘Often a residency will have an end goal, an exhibition or the production of work. That can put huge pressure on the artist. Ideas have all sorts of different lengths of gestation—residencies often work two or three years down the track, when people have had time to assimilate what they have learned and seen in the new environment.’

Strongman is keen to see the establishment of another new residency to refresh and challenge Christchurch’s art scene.

‘The situation in Christchurch is difficult but incredibly interesting. To make a virtue out of that interestingness a strong residency programme, bringing people in from outside, would be really good for the arts locally and provide an extraordinary context for people from outside the city to make art. And it has that secondary benefit of promoting the city as a cultural place more broadly.’

Sending an artist to a different place, to work or simply experience that place, is a percipient use of public or private funds. Whatever the foundational goal, be it cultural diplomacy, new art encounters or a room of one’s own without the requirements of paid work, such residencies speak of a belief in the ability of artists, given time, space and a period of economic independence, to explore strangeness, to engage with other art practices and to filter these experiences back to the wider community in unique and divergent ways.

Sally Blundell

Sally Blundell is a Christchurch-based freelance journalist.

NOTES

1. Robert Louis Stevenson, *The Silverado Squatters*, 1883
2. James Cook, *A Voyage towards the South Pole and round the world*, vol.1, 1784
3. Charles Brasch, *Landfall*, March 1959, p.5

IMAGES

Page 14, left to right:

Shigeyuki Kihara, Samoa Artist-In-Residence Programme, Apia.
Photo: Leuli Eshraghi

Jae Hoon Lee, Cemeti Art House Residency, Indonesia

Reuben Paterson, Goyang Art Studio Residency, South Korea

Cheryl Lucas, FuLe International Ceramics Museum, Fuping, China

Andrew Drummond, Artbarns Project via Lancashire County Council, Wycoller, England

S  raphine Pick, Olivia Spencer Bower Fellowship, Christchurch.
Photo: Luke Strongman

Michael Reed, Nagasawa Art Park Artist-in-Residence Programme, Japan

Chris Pole, Shalini Ganendra Fine Art Culture Residency, Malaysia

Ben Cauchi, CNZ Visual Arts Residency, Berlin

Sara Hughes, CNZ Visual Arts Residency, Berlin

Page 16, left to right:

Hannah Beehre, Artists to Antarctica Programme

Gregor Kregar, Pottery Workshop Residency, Jingdezhen, China

Andr   Hemer, Rita Angus Residency, Wellington

Nathan Pohio, Santa Fe Art Institute International Artists and Writers Residency Program

Ronnie van Hout, CNZ Visual Arts Residency, Berlin

Wayne Youle, SCAPE Christchurch/Artspace Sydney Artist Residency

Cat Auburn, Olivia Spencer Bower Fellowship, Christchurch

Edwards + Johann, Perth Museum and Art Gallery Artists in Residence, Scotland

Emma Fitts, Olivia Spencer Bower Fellowship, Christchurch

Miranda Parkes, William Hodges Fellowship Artist-in-Residence Programme, Invercargill

THE YEAR IN REVIEW

A SUMMARY OF THE YEAR IN BUSINESS AT THE GALLERY

26,599

NUMBER OF VISITORS*

*209 Tuam Street and ArtBox only, does not include other presentations throughout city

EXHIBITIONS

Eighteen new exhibitions and **Outer Spaces** projects were created during the year:

24hr News Feed: Locust Jones and Barry Cleavin; Glen Hayward: I don't want you to worry about me, I have met some Beautiful People; Yvonne Todd: The Wall of Man; Fernbank Studio: away past elsewhere; New Zealand Illustrated: Pictorial Books from the Victorian Age; Done: Recent drawing books by Philip Trusttun; Boyd Webb: Sleep/Sheep; Bryce Galloway: Untitled (Hair Transposal Video); Bodytok Quintet: The Human Instrument Archive; Philip Trusttun: Put On; Michael Parekowhai: Chapman's Homer; Shifting Lines; Mark Adams: Cook's Sites; Daniel Crooks: Seek Stillness in Movement; Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker; Shane Cotton: Baseland; The Art of the Dust Jacket; Transitional Cathedral Square Artist Project*

* Commissioned by Christchurch City Council and developed by the Gallery in collaboration with Council and Te Rūnanga o Ngāi Tahu

2,390

NUMBER OF HOURS OPEN TO THE PUBLIC

PUBLICATIONS

Four editions of *Bulletin* (B.173, B.174, B.175, B.176)

Two education resources (*Burster!*, *Dripper!*)

Five exhibition publications (*The Art of the Dust Jacket; Bill Culbert: Front Door Out Back; Done: Recent drawing books by Philip Trusttun; Fernbank Studio: away past elsewhere; New Zealand Illustrated: Pictorial Books from the Victorian Age*)

OTHER WRITING AND MEDIA PROJECTS

Lucy Clark

'Still closed, but there's plenty to do', 'Survey of Seismic Restraints' and 'Earthquake Preparedness Workshop for Heritage and Cultural Institutions, Christchurch, 2013', *ARC Journal* 67, summer 2013–14, pp.39–41, 51–7 and 67–75

Ken Hall

'Oblique profile', *The Press*, 12 July 2013, GO section, p.11

'Preserved in time', *The Press*, 20 September 2013, GO section, p.11

'Home-grown modern', *The Press*, 29 November 2013, GO section, p.15

'Cleverly caught', *The Press*, 14 February 2014, GO section, p.12

'Fixed in time...', *The Press*, 17 April 2014, GO section, p.12

'Artist unknown', *The Press*, 6 June 2014, GO section, p.13

Jenny Harper

'Date diared for gallery reopening', *The Press*, 31 January 2014, p.A19

'Dusting off the Code of Ethics', *Museums Aotearoa Quarterly*, June 2014, pp.12–14

Gina Irish

'Managing the unexpected', *ARC Journal* 67, summer 2013–14, pp.15–36

Tim Jones

'Soldier on', *The Press*, 26 July 2013, GO section, p.11

'Lesser lights', *The Press*, 8 November 2013, GO section, p.11

'Mystery shrouds leaflet', *The Press*, 31 January 2014, GO section, p.11

'Pricking the performer's pompous pose', *The Press*, 11 April 2014, GO section, p.11

Lynley McDougall

'Christchurch Art Gallery Te Puna o Waiwhetu: Maintaining a Facility Through 13,000 Seismic Events and Numerous Major Repairs', *IAMFA/Papyrus*, vol.15, no.1, spring 2014, pp.9–11

Felicity Milburn

'On View', *The Press*, 23 August 2013, GO section, p.13

'Ahead of her time', *The Press*, 18 October 2013, GO section, p.13

'On View', *The Press*, 17 January 2014, GO section, p.13

'On View', *The Press*, 14 March 2014, GO section, p.13

'Colour + Light', *The Press*, 2 May 2014, GO section, p.13

'Resisting the Frame: A Conversation with Julia Morison', *Art New Zealand* 149, autumn 2014, pp.36–43

Rebekkah Pickrill

'Association of Registrars and Collection Specialists Conference (ARCS), Chicago, 2013', *ARC Journal* 67, summer 2013–14, p.65

Peter Vangioni

'Westside Highway: Peter Vangioni interviews Robin Neate', *Robin Neate: The Ray Paintings & The Other Yesterday Paintings*, Ilam Press, 2013, unpaginated

'To be beside the seaside', *The Press*, 9 August 2013, GO section, p.11

'Elusive Grey Ghost continues to evade', *The Press*, 4 October 2013, GO section, p.13

'Painter's Otira passion', *The Press*, 13 December 2013, GO section, p.17

'Otira captured in all its summer glory', *The Press*, 28 February 2014, GO section, p.11

'New landscape for Dutch artist', *The Press*, 16 May 2014, GO section, p.13

A Thousand Pities: Being a history of the first printing presses in Canterbury, New Zealand, Gaol Press, 2014, 24pp

915

NUMBER OF VOLUNTEER HOURS OF VALUED SERVICE

Given to the Gallery by our volunteer guides, who helped and informed approximately 4,147 visitors.

INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

Ken Hall

'Linking words and objects: a voyage to the North-West Coast of America in 1786', *11th Pacific Arts Association International Symposium*, University of British Columbia, Vancouver, Canada, 7 August 2013

'A voyage to America in 1786', Friends of the Christchurch Art Gallery, South Christchurch Library, 17 October 2013

Jenny Harper

‘Outer Spaces in a Gallery Without Walls’, *Australasian Registrars’ Conference*, Brisbane, 26 March 2014 (invited keynote speaker)

‘Alternative Income Opportunities’, *Museums Aotearoa Conference*, Napier, 3 April 2014

‘Good Art Really Matters: Christchurch Art Gallery’s life beyond a building’ and ‘How to Buy a Bull: Fundraising for a sculpture’, *Museums Australia Conference*, Launceston, 17–19 May 2014

Blair Jackson

‘Outer Spaces: A Gallery Without Walls’, *Taking it to the Streets*, Commonwealth Association of Museums and Glasgow Museums, Scotland Street School Museum, Glasgow, 14–17 May 2014

‘A Gallery Without Walls’, *Te Ukanga Toi Auaha—Sustaining the Creative Arts*, Idea School, Eastern Institute of Technology, Hawke’s Bay and Hastings City Art Gallery, 12–14 July 2013 (invited keynote speaker)

Felicity Milburn

‘Nose to Tail’, University of Canterbury, 25 July 2013

‘Under Wraps’, U3A Avonhead, 4 April 2014

‘Essential Business’, University of Canterbury, 19 May 2014

Opening talk for *Nature Through Our Eyes*, 25th anniversary exhibition by Nature Photography Society of New Zealand, 13 June 2014

Rebecca Ogle

‘Connecting People with Art’, Volunteer Awareness Week, Christchurch City Council, 18 June 2014

Neil Semple

‘Staff Response and Community Expectations Following a Disaster’, The Dowse Art Museum, 26 July 2013

Peter Vangioni

‘In Outer Space without a Place: Christchurch Art Gallery’s Outer Spaces programme post February 2011’, *Middle Earth Curator’s Hui*, Te Manawa Museum of Art, Science and History, 22–3 October 2013

‘Van der Velden: Otira’ and ‘Van der Velden’ (panel discussion with Julie King, Séraphine Pick, Aaron Lister and Roger Blackley), *Remembering van der Velden Symposium*, Museum of New Zealand Te Papa Tongarewa, 28 November 2013

‘A Thousand Pities: a history of the first printing presses in Canterbury’, *Book Talk*, Friends of the Christchurch City Libraries, Fendalton Library, 13 May 2014

8,461

NUMBER OF PEOPLE WHO ATTENDED EDUCATION EVENTS

PROFESSIONAL ADVICE

Lucy Clark

Council member, Australasian Registrars’ Committee

Ken Hall

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

Advisor, art heritage display, Christchurch Botanic Gardens Visitor Centre

Judge, Rangiora and New Brighton Photographic Societies’ inter club competition, 27 August 2013

Jenny Harper

Chair, Review Panel, Art History and Curatorial Studies, University of Melbourne

Member, Visual Arts Review Panel, Creative New Zealand

Board member, Museums Aotearoa (until April 2014)

Trustee, Ohinetahi Charitable Trust

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

Tim Jones

Co-creator, findnzartists.org.nz, a collaboration with Auckland Art Gallery Library

Felicity Milburn

Member, *Sculpture on the Peninsula* Selection Panel

Member, Creative Industries Support Fund Panel

Selector and judge, Central Otago Arts Gold Awards, 25 October 2013

Curator, *Tomorrow will be the same but not as this is*, Mandurah Art Gallery, Mandurah, Western Australia

Peter Vangioni

Committee member, ArtBox

Member, CPIT Artwork Collection Committee

Advisor, Ministry of Culture and Heritage, applications for export of protected items

TOP FIVE SHOP PRODUCTS

1. *From Mickey to Tiki Tu Meke* (postcard)
2. *Shane Cotton: The Hanging Sky* (publication)
3. *From Mickey to Tiki Tu Meke* (print)
4. *Bill Hammond: Jingle Jangle Morning* (publication)
5. Cass (greeting card)

4,035

NUMBER OF PEOPLE WHO ATTENDED PUBLIC PROGRAMME EVENTS

COLLECTION

67 additions to the collection, comprising 43 purchases, 22 gifts and 2 bequests

LIBRARY

The collection of the Robert and Barbara Stewart Library and Archives now comprises 1,671 artist files and 11,427 books.

AWARDS

Bulletin (B.171, 172, 173 and 174), highly commended, Museums Australia Publication and Design Awards, May 2013

Shane Cotton book launch invitation, best invitation, Museums Australia Publication and Design Awards, May 2013

Shane Cotton: The Hanging Sky, bronze award, editorial and books category, Best Design Awards 2013

iPad Bulletin, gold award, interactive category, Best Design Awards 2013



STAKES IN THE GROUND

Julia Morison **Tree Houses for Swamp Dwellers** 2013.
Installation view. Photo: John Collie



Last, Loneliest, Loveliest is New Zealand's first official presence at the *International Architecture Exhibition La Biennale di Venezia*, and takes its alliterative title from Rudyard Kipling's poem, 'The Song of the Cities', which gives four lines each to various cities from the British Empire, including Auckland:

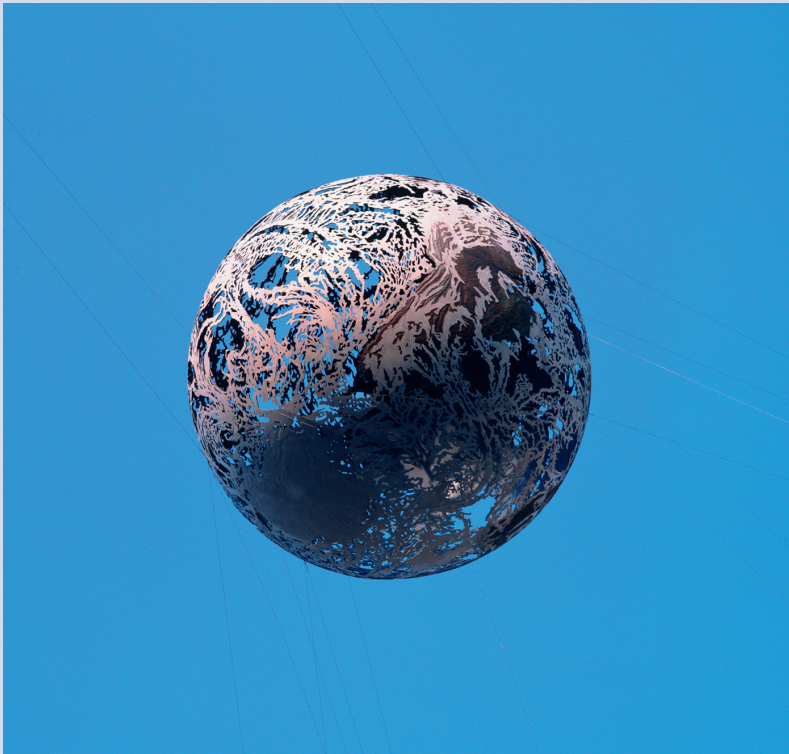
*Last, loneliest, loveliest, exquisite, apart—
On us, on us the unswerving season smiles,
Who wonder 'mid our fern why men depart
To seek the Happy Isles!*

This country's presence at the Biennale (which runs until 23 November) was initiated by the New Zealand Institute of Architects, the result of a winning submission led by David Mitchell, and brings a distinctive Pacific voice to the event. Biennale director Rem Koolhaas's specified theme is *Absorbing Modernity: 1914–2014*, which New Zealand Pavilion commissioner Tony van Raat saw as inviting architects to 'consider the impact of globalisation on the evolution of architecture in their countries. ... to consider how the architectural forms and elements they employ are connected to a history, and, by implication, how they may have evolved either in conformity with or in contradiction to that history.'

Through their exhibition Mitchell and his team propose a lineage for New Zealand architecture that connects the conceptual and practical aspects of Polynesian structures,

nautical as well as architectural, to local modernist and contemporary architecture. In doing so they offer a possible framework upon which to continue recognising and strengthening an identifiably home-grown, Pacific architectural character. The New Zealand Pavilion's poetic title, together with Mitchell and his team being strongly Auckland-based, makes it tempting to see the Venice presentation as an Auckland-centric affair. Hearteningly, however, the picture presented is broad enough to bring other centres into the discussion, including Christchurch, at least partly due to its vast present architectural need—and uncertainty around how that will be answered.

This Pacific approach clearly works for Auckland, a decidedly multicultural and Polynesian city. Within *Last, Loneliest, Loveliest*, architecture connecting to Pacific traditions is presented as an ideal; relevant for its characteristic structural soundness and resultant formal elegance, and its appropriateness through originating from and resonating within this part of the world. In the argument presented, with an emphasis on Pacific/New Zealand qualities of structural honesty and an essentially practical approach, Christchurch examples cited include Sir Miles Warren's Dorset Street Flats (1957) and Peter Beaven's (sadly recently demolished) Lyttelton Road Tunnel Administration Building (1964). A vital ingredient in the conversation is a rare recent moment of innovation and



Neil Dawson **Globe** 1989. Musee National d'Art Moderne, Paris, France. Photo: Bill Nichol

It seems reasonable to assert that if artists are to be involved with building projects, they should be an integral part of a design team, invited to participate at the genesis of a project as requisite professional consultants. The value in involving artists in public projects is that they have ways of connecting to our intellectual and emotional attachment to the city and land, and the ability to respond in ways that authentically crystallise a crucial time and place in our history. Original and adventurous public artworks can be of considerable value to architectural developments within this city. Christchurch has the opportunity to bring the best in the world of design to what remains an extraordinary, unparalleled moment; a period in time that we are still at the edge of.

—NEIL DAWSON

The inclusion of artworks, like colour, is too often treated as an afterthought, or as mere decoration. One of the most vital aspects of creating spaces for people involves colour and light. In Christchurch right now there is an opportunity to make colour and light an integral part of the architecture and environment by working collaboratively with contemporary artists early on in the planning stages.

Christchurch's unique position presents the possibility of an integrated art and architecture that embraces a broad palette of materials, forms, textures and colours—one that more clearly reflects the diversity of culture in twenty-first-century New Zealand.

—HELEN CALDER



Helen Calder **6/21** (detail) 2011. Twenty-one acrylic paint skins and six stainless steel pins. Courtesy of Trish Clark Gallery

architectural quality for this city, in Shigeru Ban's Cardboard Cathedral (2013)—a building that at least in theory should lift the game for the possibilities that now exist. Such buildings are linked by discussion of 'the pragmatic tradition', which Mitchell asserts 'is very strong among New Zealand architects': *Showing how you make buildings is a big thing here, and the explicitness of making is also a defining characteristic of Pacific architecture. The simplest buildings in the Pacific, which are made of logs or bamboo and lashing, are very clear in their assembly. Of course, legibility was also important to the New Brutalists in Britain, and you can see their influence in the work of Sir Miles Warren in Christchurch in the 1960s. Miles made a great play of how he put his buildings together, articulating every joint, which is a fabricator's way of looking at architecture.*¹

To the question of whether there is room for a Pacific tradition in the response to the rebuild of the city of Christchurch, he responds: *It's already happening, even if it wasn't planned. Seismic theory has a big influence. Elements of multi-storey timber-framed buildings are being tested at the University of Canterbury, and built in Christchurch and elsewhere. These buildings aim to be more resilient than concrete buildings—they can bounce back after an earthquake deforms them. Some use post-tensioned*

beams, which have pre-stressed cables threaded through them or below them. You can see the principle in a little wooden tower we have modelled in our Biennale pavilion. It's not far removed from the lashed beam-and-post joints of Pacific buildings, which flex without collapsing.

*The fundamentals of Pacific architecture are lightness and flexibility, in a manner that usually includes posts, beams, and infill panels under big roofs. The Christchurch earthquake has given new importance to light, flexible structures, and this may help keep the Pacific way alive.*²

On the ground, beyond the well-developed discussion presented in Venice on the merits of traditional and recent Pacific architectural forms, it might be asked how much of this will genuinely impact on the new Christchurch. I feel a level of skepticism seems necessary. The plans and buildings now starting to appear, coupled with a loss of heritage architecture that still confounds, seem to point towards a city to come that will be temporarily shiny and new, but overwhelmingly ordinary.

Take Shigeru Ban's inspired work out of the picture: together the new arrivals and proposals suggest an incoming tide of corporate blandness, a tsunami of grey and brown, lacking not only the excitement of colour but also of poetry, depth or enduring inspiration. All of this, it is quietly assumed,

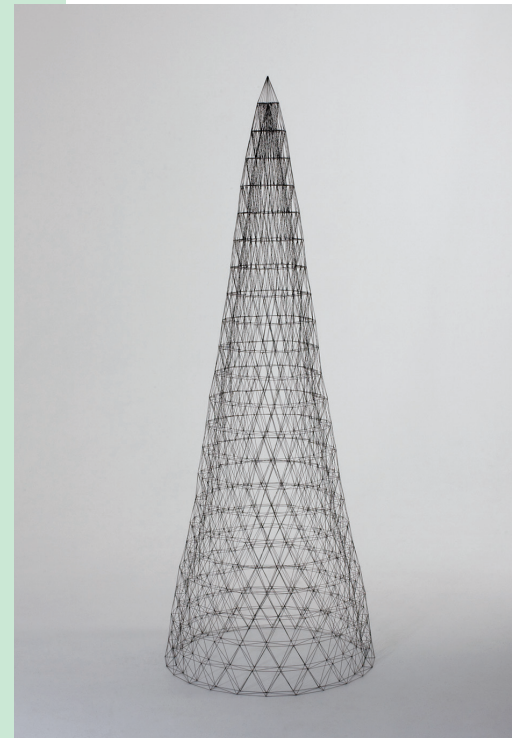
In the art world it still possible to hear talk of the ‘avant-garde’, a regrettably militaristic term, the advance guard are the people (or concepts, methods and materials) who are the first in any territory. They go before the main body, mapping and signposting. Contemporary art is (and should be) a complex and multifaceted business. However, at the risk of sounding reductionist the idea of novelty and the ‘shock of the new’ still has currency and value.

The majority of artists constantly seek the new, to claim or renew (for it lapses with saddening frequency) membership of this avant-garde, but are architects driven by the same goal? I would argue that while some may be, the evidence of their success is lacking. Looking around our cities, I see the influence of fashions (the avant-garde’s eternal parasitic enemy), rather than invention and creativity. As Coco Chanel once said, ‘fashion is for those without style’.

To be fair, I suspect few clients would favour the inherent risk and uncertainty of the avant-garde. But maybe there is more behind this lack of confidence to innovate. Perhaps understandably, establishing an identifiable style is a concern that bothers the Pākehā middle and upper classes more than the Māori and Pasifika cultures from which the signifiers of this identity are largely ‘borrowed’. This identity is formed through an inventory of influences, rather than a bold advance, a triangulation from the progress of others rather than actual creation.

I doubt if this approach would result in success for a contemporary artist, how well it will serve our architects and cities is an open question.

—PETER TREVELYAN



Peter Trevelyan **Hyperboloid** 2012.
0.5mm graphite, MDF plinth,
Perspex case

Ultimately, a commitment to risk aversion equates with lack of soul. To allow the possibility of failure or to incorporate a degree of risk is absolutely not a bad thing. The Eiffel Tower, Sydney Opera House and the Pompidou Centre were all highly controversial when being constructed. Innovation entails risk and experimentation: if anything great is to be achieved, there needs to be an element that allows possible failure as part of the equation. Risk is what the art project does and is what it’s about.

—JULIA MORISON



Lonnie Hutchinson **Honoa Ki Te Hono Tawhiti:**
Te Taumata 2011. American oak. Auckland Art
 Gallery Toi o Tāmaki, commissioned 2010

Today there are fewer owner/occupier buildings than in the past, and therefore a greater disconnect between the building and the client. Occupying the building you're commissioning binds you to it in a way that's very visible, it becomes part of your public identity and your recognisable legacy. A lot of developers are not thinking about creating a legacy—or even connecting to that idea. The developer simply needs a return within five years. We should have a better chance with institutional and civic architecture but I'm not sure that is actually happening here.

There is also the question of the role of project managers. In the past, architects managed projects themselves. Project managers tend not to have a background in architectural design, yet are now intervening or taking the role that an architect would have had. Standing between the client and the architect, they are reducing architecture to a series of discrete components on a checklist rather than understanding it as a greater, integrated design process.

The involvement of artists would break through those particular problems—it is something that would slice through the current established relationships and perspectives and help provide an avenue for more considered design. And hopefully, beautiful buildings.

—JESSICA HALLIDAY

I'm working at present on the Justice Precinct project, and there is no precise inclusion within the structure of the project that touches on the actual essence of anything Māori or from the natural world—the essential nature of the whole. My job there is to soften the edges of these sharp forms and box-like structures, and in a way that represents mana whenua and reflects their cultural identity and aspirations. I am responding to structures that have already been identified by the architects, for example with a screen that is intended to filter the light. It is something that has to function on a practical as well as visual or aesthetic level.

Preferable is a situation where the artist is able to work with a concept that filters right down through the brief; where art finds a stronger sense of integration into the building. It is spoken of in terms of the art functioning or existing within the artist's broader body of work. So what can artist involvement bring? Artists come up with concepts that are quite 'out there'—new ways of looking at how a space can be enhanced (though sometimes spaces don't need to be enhanced). Artists will also ask a lot of questions that maybe other people wouldn't ask, including ideas around how you occupy the space, the history of the site and surrounding environment, and contemporary culture and aesthetics. A building might work today, but it also has to work in the future.

I strongly believe that public architecture should reflect and inspire the socio/cultural environment in dynamic new and meaningful ways, forever evolving as culture does. My role as the artist is to try and make sense of it all and develop concepts for specific identified areas, and work with the identified materials in the build. The artist in this situation has to conceptualise works that integrate into the architecture (and that has its own unique set of rules) and meet the aspirations of mana whenua as well as the client.

—LONNIE HUTCHINSON

is to be excused by a mindset claiming tough economic reality as the regrettable, but overriding, consideration. But what is not evident is architecture striving to the level of art. Is the art idea one that developers, owners and planners together can actually see, let alone achieve?

This may be harsh. It also may be pissing into the wind. But there does seem a plainly missing ingredient. Stake in the ground: there are conversations that should be had, conversations with serious artists who are willing to become involved. This could be about breaking out of the box and beyond traditional, pragmatic (even culturally relevant) trajectories to investigate possibilities that will enrich a common quality of life. And the artists able to do this—experienced and diverse—would be open to considering invitations to become temporary working members of architectural building teams. Such relationships would absolutely bring exciting results. Architects should not feel diminished or threatened by this flag being waved, or by the thought that art practitioners are some of those in our society best suited to looking and thinking beyond where most are capable of seeing; they own skills that could be respected and sought out. The things most clearly lacking in the city that we begin to see are character, personality, individuality and imaginative power. Bringing artists into conversations with

architects—early—to construct genuine dialogue would allow things to happen that have not been seen or done, delivering interesting and memorable results that would go a long way beyond foyer art. Structural honesty and a Pacific approach should be pursued and admired, and economic realities should be carefully addressed, but this is an additional conversation waiting to happen, connected to a wide open opportunity that exists and should be seen. Is anyone ready to start?

Ken Hall

Curator

NOTES

1. David Mitchell, *The New Zealand Pavilion LAST LONELIEST LOVELIEST 14th International Architecture Exhibition La Biennale di Venezia*, John Walsh (ed.), New Zealand Institute of Architects Incorporated, p.91.

2. Ibid.



I have worked with a number of architects on projects in New Zealand and Australia, but the most successful and fulfilling of these were the ones where I was involved early on. This allowed more input from an artist's perspective on how visual and conceptual ideas could operate within the architectural space; it is always a balance to create works that feel a part of the fabric of the building yet add a new dimension or experience to it. For an artist, being involved early offers many more possibilities than 'sticking an artwork on' when the building is complete. I would welcome a truly collaborative approach to new urban design in Christchurch. Egos and history aside, I believe there are artists and architects who would be excited by such dialogue. It is clients who see the value in such collaboration that are needed.

—SARA HUGHES

Sara Hughes **Wintergarden** 2013. Computer programmed light and Plexiglas, ANZ tower lobby, Auckland

A defeated claim, two blankets and a diary

Paul Johns in conversation with Rob Hood



Paul Johns 2009

Later this year the Gallery will be working with Christchurch-based artist Paul Johns to exhibit a new work at the Gallery's Tuam Street venue. In the exhibition Johns weaves together narratives that explore protest and the human treatment of animals with an exploration of the early history of Peraki on Banks Peninsula—the site of the first European settlement in Canterbury and a whaling station with a colourful history. In June 2014 we asked fellow artist Rob Hood to talk to Johns; what follows is an edited extract of their conversation, held over several days and ranging throughout the Peninsula.

20 June 2014

Sumner, Christchurch (Paul Johns's studio)

Rob Hood: Your interest in *Moby-Dick* and whaling, how did that come about for you?

Paul Johns: In *Moby-Dick*, Herman Melville talks of issues that confront us now. Captain Ahab's crazed drive is parallel with a country showing a continued resistance to international law.

RH: Do you think he foresaw the hangover from the modernist party? He even touches on our incongruous relationship to nature. In our walking and talking along the esplanade we've seen people talking to their well-dressed dogs...

PJ: I dressed our cat in baby clothes—with a bonnet—and then played wheelbarrow. But I think all that Melville wanted to do was to write a beautiful story. It was not about a whale; it was about a relationship with no conclusive ending.

RH: So why make work about the plight of the whales? Why not snails?

PJ: It could be any animal. Selecting the whale was more about timing. Originally I was responding to a fundraising television advertisement—'Make an instant \$3 donation. Text PIG to 4419.' I intended to make reference to caged pig farming for an exhibition at the High Street Project gallery; a proposed exhibition for the Physics Room gallery coincided with the season associated with Japan returning to the Southern Ocean.

RH: Is it also because we idealise nature, treat it as exotic, remote, pristine and removed from our daily urban existence. Do you think the whale is treated in the same manner?

PJ: I am more interested in my personal attitude towards animal life. I don't think I was influenced by a religion or schooling as a child. But intuitive responses are interesting, particularly when it is found that what one thinks, likes and feels is closer to beliefs that were created long before a human-centered religion and politics influenced life as we see know it now.

RH: Why are you interested in Peraki and its whaling history in particular?

PJ: It is a place closely located to the bays I became familiar with as a child. The Southern Ocean Whale Sanctuary and now the Akaroa Marine Reserve are the closest thing to an ideology that I believe in. The Hindu Temple of Rats in India is a good example of a belief from an ancient time that has remained consistent since its inception. Ascetics continue to practice the absolute—they review and reinterpret a belief in the light of scientific knowledge

and cultural acceptability without deviating from the equality between human and animal. I think this is something that we consider now, despite there being no religion or government that considers animal life equal to that of human life. And the whale is one animal that has resonated in the minds of New Zealanders.

RH: Is this where your landscape photography comes into play? Documenting the geographical and historical aspects of whaling.

PJ: For the first half of the 1800s whaling and sealing were the biggest economic activities for Europeans that came to New Zealand. My interest in Banks Peninsula for new photographs refers to this history in the light of the area recently deemed a Marine Reserve. The Southern Ocean Whale Sanctuary is an interest by default—it was the conflict that influenced my first anti-whaling response.

RH: Neon is a material you often use in your practice. Will we see you using it for this upcoming work?

PJ: Yes and no; I do have a neon ‘and eggs’ sign. When I read how animals evolve and adapt I considered making something that alludes to DNA wanting to go forward—it makes me think. I still have the red neon / white canvas...

RH: Was it the one in your 2009 Physics Room exhibition? [Titled *Dear Paul. Thanks for your email. Usually the Japanese Government doesn’t release hunt details. Their quota for summer is around 850 Minke Whales and 20-50 Fin Whales. Kind Regards, Anna P.*]

PJ: Yes. The canvas I exhibited was a personal symbol for ideas associated with anything that I want to oppose.

RH: So that is a horizontal black bar as opposition or negation?

PJ: Yes. I want the new work to use and refer to objects and information that I have in my possession, presenting it in such a way that it becomes relevant to my current thinking. The photograph is a good medium to supplement an idea.

RH: Have you been collecting photographs of Peraki from the whaling period?

PJ: I’ve only recently become interested in Peraki. I have an emotional relationship with some of the bays on the Peninsula, from childhood summer holidays at Robinsons Bay, Takamatua, Duvauchelle and Akaroa. I did consider replicating an old photograph of a lookout point called Simpson’s Lookout.

RH: They used a flag to communicate from Simpson’s Lookout back to the whaling station at Peraki didn’t they. I read they also used smoke signals. Is that correct?

PJ: I know that a Māori boy used smoke signals when he escaped the whaling station after being a captive of Captain Hempleman.

Dear Paul

Thanks for your email.

Usually the Japanese Government doesn’t release hunt details. Their quota for summer is around 850 Minke Whales and 20-50 Fin Whales.

Kind Regards

Anna P.

Supporter Relationships
Greenpeace

Pete Bethune November 26 at 8:53am

they are still in port bro. there is speculation they are not going to antarctica.

Paul Johns November 27 at 8:11am

Let me know if you hear of the Nisshin Maru departing for the Antarctica.

Pete Bethune November 27 at 8:33am

For sure

Paul Johns November 30 at 10:10am

Hello Pete. Does Sweden have a strong antiwhaling attitude? Are you associated with the Faroe Islands and the problem that exists with whaling in that part of the world?

Pete Bethune November 30 at 10:20am

Hey Paul. Sweden is anti whaling ibelive but not overly so. We are running a campaign in faroes next year.

Probably June to sept. You could join us if you wish.

Paul Johns December 1 at 8:24am

I am prone to sea sickness. I have been reading the Sea Shepherd TOP OF THE NEWS each day to check on the possible departure of the Nisshin Maru.

Pete Bethune December 1 at 2:12pm

Hey Paul. Faroes is mostly a land campaign. We will have a few boats, but for the most part action is around the shore on foot. So I wouldn,t worry about sea sickness. :)

2010

24/7/2009

2009年7月24日

ポールさんへ
メールどうもありがとうございます。
通常、日本政府は予定捕鯨数を公開しません。
いつれにせよ、今年の夏の捕鯨割当量は、
およそミンククジラが850頭、
ナガスクジラが20頭から50頭です。
これからもよろしくお願いいたします。
アンナ・P
グリーンピース
サポーターリレーション

Paul Johns 2011. Inkjet on paper

RH: So for you the activity of whaling is not so important...

PJ: The act of whaling does not interest me at all; but at the same time it is interesting to read some of the history associated with whaling and the European inhabitation of the Peninsula.

RH: There's very little physical evidence of the whaling station at Peraki left. Do you know when they started whaling there?

PJ: Hempleman came to New Zealand on a whaling cruise from Sydney in 1835 and by 1837 he had established the whaling station. In time he claimed that he had purchased a large amount of Banks Peninsula from the Māori chiefs that he associated with. This claim was the ambition of his life. Peraki has taken on a different significance for me now that I know that it was the first European settlement in Canterbury. Captain Hempleman left behind him a defeated claim, two blankets, and the 'Peraki Log'.¹

RH: That attitude was a big part of the colonial conquest of New Zealand. People trying to stake their claim. Much like captains Ahab and Hempleman.

PJ: Tony Fomison painted Captain Ahab in 1981.

RH: And Fomison spent time on the Peninsula, particularly at Wairewa/Lake Forsyth, living with the local Māori at Little River.

PJ: One of Ahab's crew was also Māori... But I think to kill is innate in the male psyche. Death is so much a part of what we see and hear about each day.

RH: Do you think it starts with a form of indoctrination from an early age?

PJ: No—I think it is written into our DNA.

RH: Should we go for a walk?

SOUTHERN OCEAN SANCTUARY



ROOT OUT JAPAN

Paul Johns 2010. Inkjet on paper

南極海の聖域



日本 根絶

Paul Johns 2010. Inkjet on paper

24 June 2014

Godley Head, Banks Peninsula

RH: I was going to ask you when your interest in whaling started. You were talking about pigs...

PJ: I don't think I know what sparked my initial interest. I know that I found the protest by Ralph Hotere at Aramoana a great response to the proposed smelter. Not considered as art per se, but it was associated with art and an artist by its very nature. I like art that connects directly, in an obvious way, with current issues. Peter Robinson did this so well. Billy Apple created an edition of text on acrylic for Women's Refuge, the funds from their sale going to the cause. He repeated this idea for Youthline. I wanted to respond first in 2008 when seeing a small group raising the issue of the cruelty associated with caged animals, caged pigs and caged hens.

RH: Battery farming.

PJ: That was the catalyst that resulted in me doing something. It's about two things isn't it: the continuation of a species and the respect for the life of animals affected by developing agriculture and industry.

RH: On one level that is dealing with pressure on habitat and habitat destruction. How did you approach this as an art-making proposition?

PJ: I created a response in the form of an A0 poster paste-up in the city detailing the presence of Japan in the Southern Sanctuary. That was my first stance.

RH: What do you think of the Kaikoura whale-watching, nature-as-scenery, experience? Nature as theatre?

PJ: From what I have seen Whale Watch in Kaikoura is a great thing. Making something of something great without a disruptive or destructive dimension. It has created a considerable income for Kaikoura—operating as a charitable entity—and generating knowledge and enjoyment.

RH: Like you said, the monetary value of the whales to Kaikoura as a tourist venture makes far more sense. It is far more worthwhile as a tourist, educational and cultural venture. ... It's nice being up high like this on the Port Hills, you get a sense of space that you don't when you are down in the city.

8 July 2014
Peraki, Banks Peninsula

Farmer: Hello, how are you?

PJ: Hello, good thanks.

RH: Hi.

Farmer: What can I do for you?

PJ: I called yesterday and left you a message about coming here today. Did you receive it?

Farmer: Yes.

PJ: Do you get many visitors coming here?

Farmer: In the summertime a lot of people come down.

PJ: It must be disruptive.

Farmer: I don't mind.

PJ: Do you know where Simpson's Lookout is located?

Farmer: A historian said it was at the southern head.

PJ: The photograph looks like it is on the eastern side of the bay.

Farmer: Yes it does.

PJ: It is hard to see the photograph in this light. Can you see it?

Farmer: No, I can see it.

RH: It appears as if the lookout is up quite high on the hill and on the south side of the bay, although there are no obvious rocky outcrops from here. It may have come down in the earthquake. Maybe if we were to head out and have a look we might be able to find something.

Farmer: I'm not even sure if it is this bay, it might be the next one over, further south.

PJ: Robin Hood Bay.

RH: Where can we park the car?

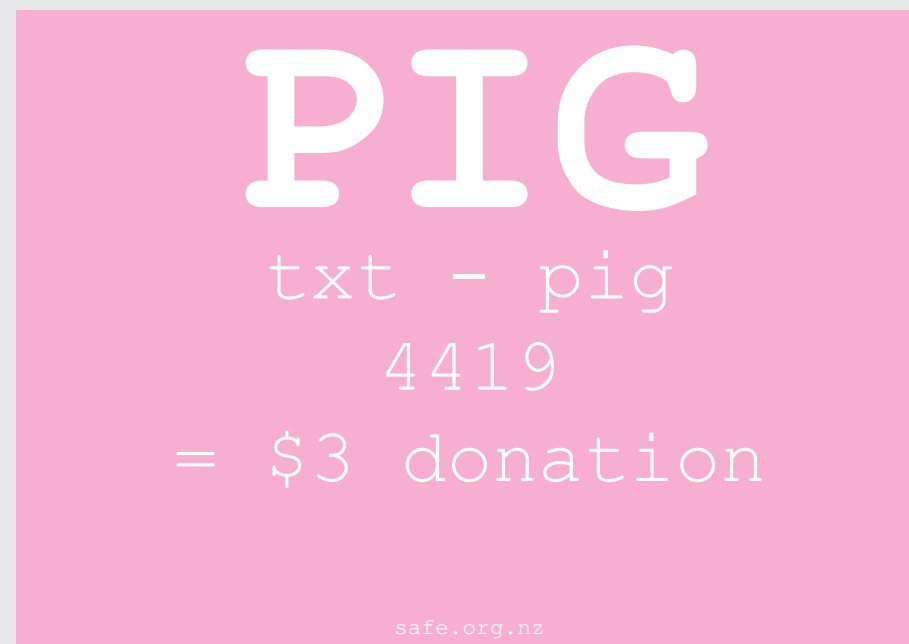
Farmer: You can drive all the way to the beach. If you get stuck I'll come and pull you out.

PJ: Do you ever find whale bone?

Farmer: There is a collection of bones in the whale pot at the beach and a rib bone and vertebrae at the gate over there. They get washed out of the bank when there is big surf.

PJ: I think I should lock the gate.

RH: Would you like a sandwich?



Paul Johns 2008. Inkjet on paper

NOTES

1. <https://archive.org/details/pirakilogepiranoohemp>



Peraki, Tuesday 8 July 2014, 3.45pm. Photo: Paul Johns

Paul Johns: Southern Ocean Whale Sanctuary / Peraki, Banks Peninsula will be on display at 209 Tuam Street from 8 November 2014 until 24 January 2015.



TO GET



On the evening of 16 August, the Christchurch Art Gallery Foundation held a sell-out fundraising event like no other. In celebration of a bold, new vision, the Gallery announced its ambitions for the future and launched a new way for people to support and engage with its collection. Bulletin captured the occasion.

HER

THE GATHERING

A guest-list of 250 people from around New Zealand joined Christchurch Art Gallery Foundation and director Jenny Harper for the evening. Singapore Airlines provided direct flights for British chef super-couple Fergus and Margot Henderson. Bill Culbert, who lent his luminous creativity to transforming Christchurch City Council's foyer for the evening, also flew in from across the globe. And Don McGlashan, Culbert's favourite musician, was in attendance and playing up a storm.

THE CUISINE

The sumptuous menu included Bluff oysters, soft-boiled eggs, duck legs, kohlrabi, radishes (described as super models by Margot Henderson) and bitter-chocolate ice-cream. The food was matched with Billecarte-Salmon Brut Rosé, Muddy Water Chardonnay, Pegasus Bay Riesling, Black Estate Pinot Noir and Pegasus Bay Noble Semillon.



THE ATTIRE

Bespoke aprons for White Tie Catering staff—designed by Sharon Ng from NG Boutique—and black-tie evening-wear for the guests, including a necklace formerly owned by Elizabeth Taylor.

THE AUCTION

Auctioneer Ben Plumbly, from Art+Object in Auckland, deftly wielded his gavel over fifteen unique items and experiences, including the first party to take place in the reopened Gallery, a luxurious fly-fishing getaway with art dealer Jonathan Smart, and the loan of a three-metre, stainless-steel gnome named Robert (half of Gregor Kregar's *Reflective Lullaby*).

THE MISSION

The Foundation is building a \$5 million endowment fund and is targeting five great works of art in five years. All of the proceeds from the night went towards purchasing Bill Culbert's stunning, 15-metre-long *Bebop*, which featured at the 2013 Venice Biennale.

THE OUTCOME

The auction raised over \$100,000, including extra cash and in-kind donations—an incredible result that will go towards a wonderful addition to the Gallery's collection. *Bebop* will soar over the foyer's marble staircase when the Gallery reopens.



JOIN US

If you share our obsession with art, with artists and the power of art—and if you believe that art makes a difference—we're offering three special ways for you to partner with Christchurch Art Gallery.

ONE

You are a steadfast supporter of the Gallery. You may or may not live here, but you believe in this Gallery and its mission. You believe in the power of a city's collection to tell a story for decades to come and you understand legacy. You'll pledge \$25,000 a year to the Foundation to build an endowment fund that, by the end of 2019, allows the Gallery to buy important art for Christchurch on a regular basis. You'll be at the top table, with your name linked to the purchase of each of the major works we buy from now on.

TWO

You understand ambition and the power of a collective focus. You live large, or aim to, and you want to see the Gallery's collection living and large. You're part of a limited group who pledge \$5,000 a year to the Foundation, who want to join with the Gallery and come out victorious when we reopen. You want to spend time with others who are making this city—be it with bricks and mortar, creative thinking or by being part of an engaged community. We'll put on an exclusive behind-the-scenes cocktail party each year that allows you to explore, own and get to know less-seen parts of our reopened Gallery (with glass in hand).

THREE

We're opening our doors and wrapping our contemporary arms around a younger attitude in Christchurch. If you have an inkling that partnering with the Gallery is the right place to be right now, for \$1,000 a year (\$19 a week) you'll hang out with others who also think contemporary art is critical for Christchurch. You'll be in good company—talking art, architecture, design and how it can disrupt and re-make our city. We'll ask an artist or curator to programme the Gallery's own 'art day out.' You'll be a VIP, meeting artists (the visual and music kind) and enjoying complimentary tickets, VIP drinks and treats during the day.

If you want to show how much good art really matters in Christchurch, then join us.

Email jo@brownbread.co.nz to find out how.



Singapore Airlines was delighted to fly British chefs Fergus and Margot Henderson to New Zealand and support Christchurch Art Gallery's new vision for Christchurch at their recent Gala Fundraiser. Singapore Airlines departs Christchurch daily, direct to Singapore and on to more than 60 cities around the world.

PAGEWORK no. 23

The following double-page spread is given over to the twenty-third 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.

This issue's 'Pagework' celebrates the long tradition of outstanding graphic design in Canterbury with a contribution by Christchurch-based artist and designer Ella Sutherland. A recent graduate from the University of Canterbury's School of Fine Arts, Sutherland was a co-founder of the Dog Park Art Project Space in Christchurch (2012–), and also designed its brand identity. Her recent projects have included exhibitions at St Paul St Gallery, Auckland (2014), the Physics Room, Christchurch, (2013) and Artspace, Auckland (2012) and the design of *Going Down*, a publication launched at the International Studio and Curatorial Program (ISCP) in New York as part of *Performa 2013*.

Unconscious Business reflects Sutherland's ongoing interest in the visual languages that exist (and collide) within social and commercial environments. Teasing out the connections between the formal

elements of her practice and the concerns of Modernist painters such as Matisse and Picasso, she considers how graphic design might offer up alternative perspectives; continuing to draw upon historical, cultural and social precedents whilst also claiming its own identity as an autonomous, gallery-based art-form.

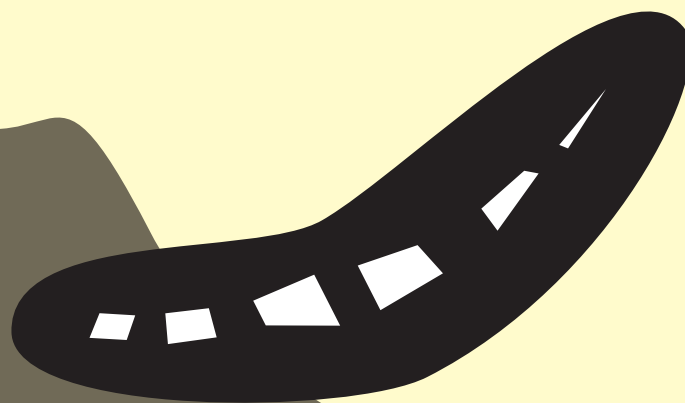
'Pagework' has been generously supported by an anonymous donor.

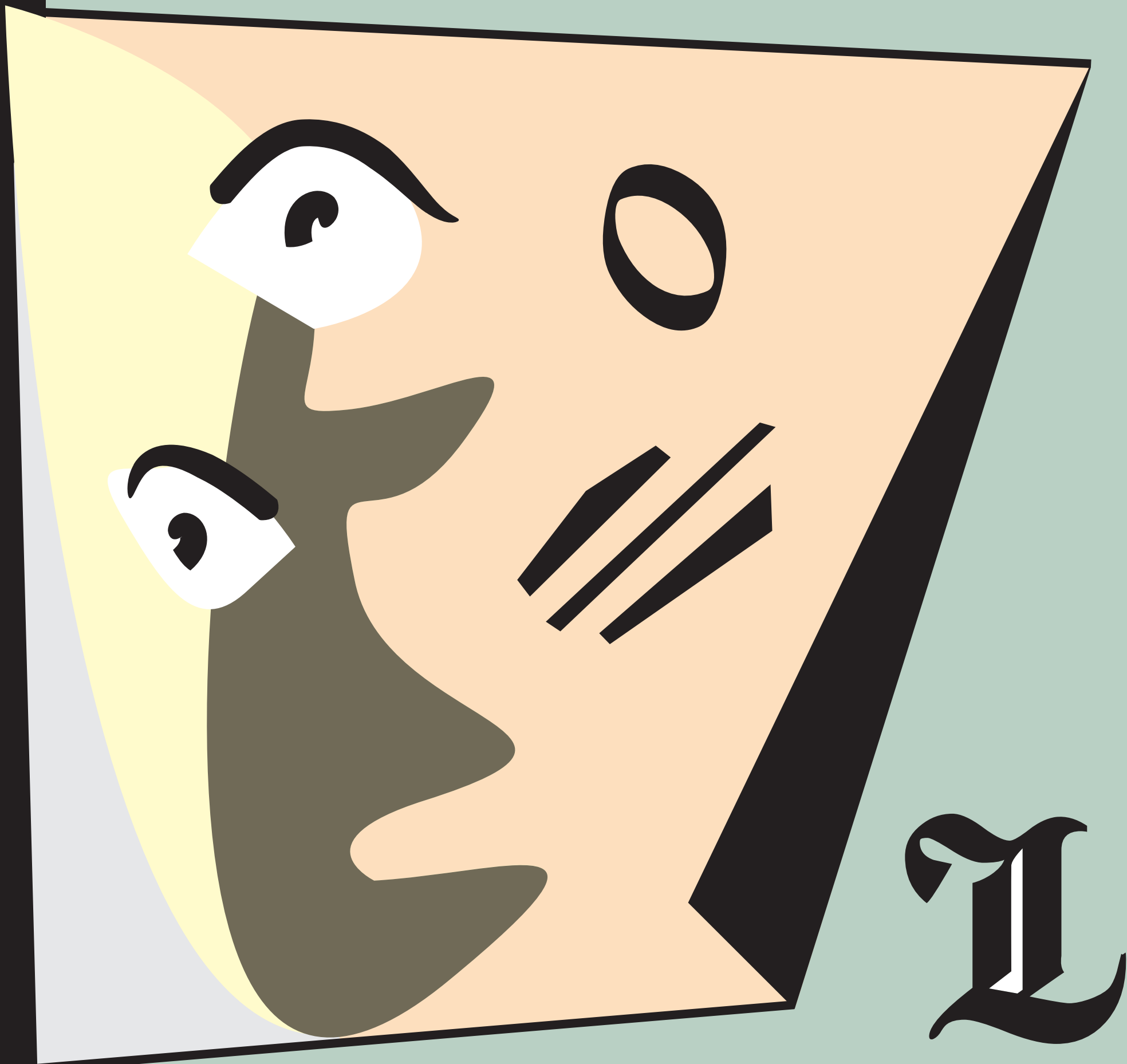
Ella Sutherland **Unconscious Business** 2014.
Digital image

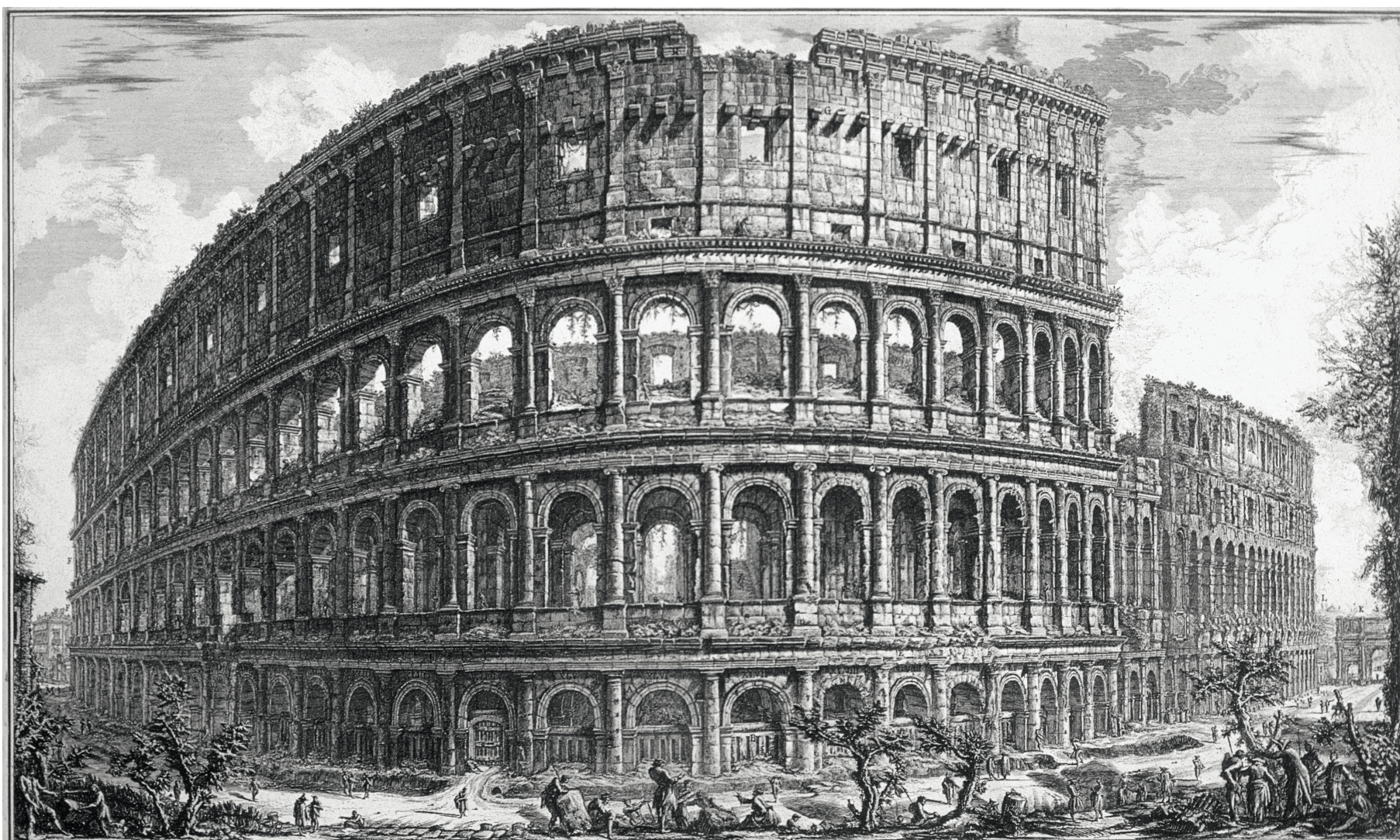
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A. Archi del prim' Ordine dell' Anfiteatro, pe' quali il popolo ascendeva ai gradi degli Spettacoli.
 B. Piccola moderna. C. Numeri incisi negli usi arcaici, forse per segno di chi desiderava il suo rinvenimento.
 D. Arco senza numero sopra cui era innalzato il ponte che dalle fabbriche Cesaree dell' Esquilino dava l' ingresso nell' Anfiteatro. E. Porte dell' Anfiteatro, decurpate dagli Incendi.

Veduta dell' Anfiteatro Flavio, detto il Colosseo

Presso l' Antro a Strada Felice vicino alla Trinità de' Monti. A piedi due e mezzo.

F. Archi del secondo e terz' ordine anticamente intarsiati di paragoni, di quali si restano alcuni cippi e
 resti. G. Murolo su cui posavano le antenne di metallo, che passando per la cornice, sollevavano la gran
 tenda. H. Architrave interrotto dalle antenne, nelle quali era impressa la parte interrotta del medesimo.
 I. Radici del monte Esquilino. K. Arco di Costantino. L. Monte Celio. M. Principio della via di S. Gio. Laterano.
 Piranesi sc.

Giovanni Battista Piranesi
**Veduta dell'Anfiteatro Flavio,
 detto il Colosseo.** Etching.
 Collection of Christchurch Art
 Gallery Te Puna o Waiwhetu,
 purchased 1979

MY FAVOURITE

I have long been drawn to etchings, and engravings, prints and plans, sections, even blueprints. Blue is probably getting a bit racy though... plain black and white does it for me quite adequately.

Architectural drawings, cartoons and maps can make me go weak at the knees, even consume me with a deeply unhealthy desire to make the object my very own. Of the seven deadly sins the one that least plagues me is avarice, but put me in front of a Piranesi and I've probably got the complete set. Take me down and burn me now.

I first came across Piranesi on a teenage trip to Venice when I was an impoverished student; a guest of some inordinately rich and generous friends. 'How lovely,' I said when invited, 'but I'm afraid I couldn't possibly afford to take a holiday in Venice.' 'Father will pay,' my friend said. And so we went. We stayed in reassuring luxury at The Gritti Palace Hotel and 'Father' took us to dinner at night, always to one of the great hotels and restaurants. There were never less than twenty to dinner. Mother, Father, four boys, each with a friend (moi) and other friends that we might have bumped into during the day or had arranged to meet in Venice. As you do. We dined at Da Ivo, Harry's Bar and the Cipriani, culinary names

to conjure with, and the rest. It was heavenly.

During the day we took ourselves off to do whatever took our fancy. My few undergraduate lira bought me a slice of pizza at lunchtime if not quite stretching to the gelati that I would have liked. Never mind, I'd think, just make it through to cocktails and all will be well. And it always was. We admired Canaletto by day and paid homage to Bellini at night. I rather liked Venice.

I feasted on Titian and Tintoretto, wondered at San Marco and the Piazza, imagined dark corners where Daphne du Maurier was inspired and paid my respects to the resting places of Ezra Pound and Stravinsky on the Isola di San Michele. Every day riches for the senses; every night riches for the palate.

But what made my heart stop one day was an ill-displayed piece in a small artisanal gallery. It wasn't grand or baroque. It had no ornate gilt frame. It was a print. An architectural print. And it was for sale. By some fellow called Piranesi. I could have a bit of Venice of my own! In theory. Even if the scene was Roman—a small technicality to a foreigner—I was smitten.

And I still am. I love this print from the collection. I love it because it is of the Colosseum, because it's by Giovanni Battista Piranesi, a man with

an impossibly romantic number of vowels in his name and because I still can't afford one of my own. But mostly cos it's in black and white. I can't explain it either.

When I checked out of the Gritti they gave me the bill. I explained, with a small confidential laugh, that my host was picking up the tab. 'Father' was called. Hushed, increasingly exasperated, conversations took place between the concierge, my friend and 'Father'. Father was noticeably red in the face. I got the distinct impression that he and I had embarked on our holiday together with different assumptions. He paid the bill, in between flashing evil glances in my direction. I wanted to die.

I didn't see the family again for some years. But it got worse when I did. Ask me to tell you when next we meet.

I lost a delicious friendship. But gained another love.



Philip Aldridge is an actor and chief executive of the Court Theatre. He is chairman of BNZ in Canterbury and was made an Officer of the New Zealand Order of Merit in 2012.

BACK MATTER

Foundation Fundraising Dinner

On 16 August the Christchurch Art Gallery Foundation held its second annual fundraising dinner. In July 2013, the inaugural fundraiser dinner kicked off a highly successful campaign to purchase Michael Parekowhai's *Chapman's Homer* for the city. This year, we launched an even more ambitious programme—the development of a \$5 million endowment fund to develop the collection, and the purchase of four more spectacular new works for the collection. The first of these is Bill Culbert's *Bebop*—see p.39 to find out how you can become involved.

Base Isolation Begins

The base-isolation building upgrade will be installed during phase two of the Gallery's repair programme, which got underway in August. A consortium comprising Fulton Hogan, Ruamoko Solutions, Warren and Mahoney, and Norman, Disney & Young was awarded the \$20 million contract to complete the upgrade. They will also carry out an additional \$14 million worth of insurance repairs to the Gallery's earthquake-damaged interior.

The project, which will involve the reinforcement of the subterranean pillars that support the building, the gradual severing of all firm connections between it and its foundations, and the insertion of rubber bearings which allow us to float atop our concrete pad, is scheduled to be completed in late 2015.

Director Jenny Harper says the second phase of our repairs is another step forward for Christchurch's art lovers and visitors. 'There's a sense that the Gallery is on the home straight now,' she says. 'It's another big milestone for us and for everybody looking forward to our reopening.'

Moving On Up

Our closure has been unwelcome, but the repair work has presented us with one opportunity that many similar institutions would be jealous of—the chance to reassess how our storage spaces work, or don't, and to make changes and improvements while the collections are stored safely elsewhere. So, what have we done? We've removed walls to create larger storage spaces; rethought where items are stored for more efficient use of space; installed new shelving units to maximise previously under-utilised areas; added locks to sliding racks and other seismic restraints to storage units; undertaken general maintenance of mobile shelving units and drawers; and repainted floors and ceilings. To select just one example, our recently installed new picture racks will allow us to store 25% more framed artworks and have been fitted with locks to prevent movement in the event of an earthquake.

So it's great to be able to announce that, as of August, the collection is now safely back in its repaired and reconfigured home. It's been a mammoth task, but one that we're pleased to have completed.

New Gallery Library Location

The Robert and Barbara Stewart Library has moved. On 4 August it opened in its new, temporary, location at the Canterbury Museum. The aisles may be a little narrower and the shelves a little higher, but nothing has been placed in storage, so if it was in the old library, it'll be in the new one too.

And of course, the library is still open to all by appointment. To visit, call (03) 941 7394 or email gallerylbrary@ccc.govt.nz

Another Great Art Resource

We've just finished our third art resource for children, taking a closer look at works from the **Burster Flipper** show at ArtBox. This one features the brightly striped painting *Spinner* by Miranda Parkes. With a large colour poster and an easy-to-follow lesson that gives great results, the resource contains all you need to create an entertaining and informative art lesson for children in Years 1–8—in the classroom or at home.

The resource is free for primary schools. If you missed the first two—*Burster!* and *Dripper!*—we still have a few copies available. To request your copy, email Susie.Cox@ccc.govt.nz or tel: (03) 941 7383.

New Way to Search Our Collection Online

In 2010 we were, we think, the first art gallery in the world to abandon the need to search for a particular term by presenting its collection in an endless bottomless screen. Not a few favourites, not collection highlights, not curators' picks, but the entire collection in a single scrolling screen.

And now we offer what we think is another world first: searching the collection by map. Lots of museums and galleries use maps for all sorts of things, but we can't find anyone who lets you search a collection by map. So to the question 'What paintings do you have that show Lyttelton?' we can now open up a Google map, set the radius of our search area, and display all the paintings that show that spot. It really is easier to do than to explain so go to our new Advanced Search page and you'll see the map right there.

Remember our collection heavily favours scenes of New Zealand and Europe so clicking on the middle of Africa won't do you much good. Also the newer your browser and the faster your connection, the more pleasant this experience will be.

Public Programmes

Film: The Nude in Art

Art expert Tim Marlow explores the nude in art. This comprehensive and illuminating film charts the portrayal of the naked body throughout history from Classical times through the Renaissance and the Enlightenment to the Modern Era.

6pm / 3 September / Alice Cinematheque / free

100 mins

Film: Gauguin—The Full Story

Hailed by the *Times* as the finest artistic biography ever made, *Gauguin: The Full Story* features a stunning collection of his masterpieces shot in museums and galleries around the world. Art critic Waldemar Januszczak follows the countless twists in Gauguin's remarkable life.

6pm / 10 September / Alice Cinematheque / free

120 mins

Family Fun Day: Out of the Box

We're having a party to say goodbye to **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker**, our family show with the wow-factor. Join us for a free fun day with kids' art activities, face painting, live music and popcorn. Test your building skills in our Imagination Playground and take a last look at the brightest show in town before it closes on Sunday.

10am – 3pm / 27 September / corner of St Asaph and Madras streets / free

(If wet, postponed to Sunday 28 September.)

School Holiday Programme: Tinfoil Art

Make beautiful tinfoil relief paintings. This activity is expressive, challenging and fun.

10.30am / 29 September – 10 October, weekdays only / WEA, 59 Gloucester Street / \$8 / Suitable for ages 5+

No EFTPOS available. Book online or phone (03) 941 7382

New Acquisitions: Contemporary

Since the Gallery has been closed over 400 works have either been bought, gifted or bequeathed to the collection. Join curator Felicity Milburn for the first of three sneak previews of what you will see once the Gallery is open.

6pm / 24 September / WEA, 59 Gloucester Street / free

New Acquisitions: Peter's Choice

Join curator Peter Vangioni for a sneak preview of our recent historical and contemporary works.

6pm / 8 October / WEA, 59 Gloucester Street / free

Film: Baroque: From St Peter's to Saint Paul's, Part 1

In this spectacular three-part series, art critic Waldemar Januszczak explores the Baroque tradition in many of its key locations. Part one starts at St Peter's and details the birth of Baroque as it burst forth in Italy.

(Parts two and three will screen in December)

6pm / 5 November / Alice Cinematheque / free

Floortalk: Paul Johns—Southern Ocean Whale Sanctuary / Peraki, Banks Peninsula

Join curator Ken Hall on a tour of **Southern Ocean Whale Sanctuary / Peraki, Banks Peninsula**, a thought-provoking exhibition by Paul Johns.

11am / 8 November / 209 Tuam Street / free

Film: At the Edge of the World

This 2008 documentary chronicles the efforts of animal rights activist Paul Watson and forty-five other volunteers, who set out in two *Sea Shepherd* ships to hinder the Japanese whaling fleet in the waters around Antarctica. The film won Best Environmental Film at the Vancouver International Film Festival.

In conjunction with **Paul Johns: Southern Ocean Whale Sanctuary / Peraki, Banks Peninsula.**

6pm / 12 November / Alice Cinematheque / free

90 mins

New Acquisitions: Historical and Heritage

Join curator Ken Hall for a sneak preview of our new historical and heritage works.

6pm / 26 November / WEA, 59 Gloucester Street / free



Hair is our art form.

mod'shair
PARIS

New look Societe magazine out September.

141 Aikmans Road Merivale, Christchurch

www.modshair.co.nz



MAKING GOOD PRINTING GREAT

30 BIRMINGHAM DRIVE CHRISTCHURCH

PHONE: 03 943 4523

The Gallery is currently closed to the public.
Our off-site exhibition spaces are upstairs at
209 Tuam Street and at ArtBox CPIT, corner of
Madras and St Asaph streets.

**CHRISTCHURCH ART GALLERY
TE PUNA O WAIWHETU**

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