

**A big disruption alters our view of the past and the future.**

**Christchurch Art Gallery Te Puna o Waiwhetu spent five years closed to the public. We used this time to look at our collection. We've got gaps, and we need your help to fill them.**

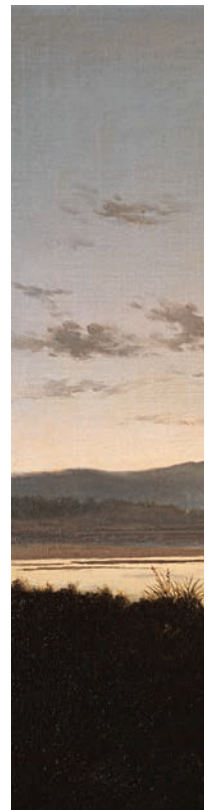
**We're still on the mission: to build a gallery full of great art which we can be proud of. Art that tells stories, that honours the past, reveals the present and compels us to imagine and debate the future.**

**This is a city of opportunity and renewal. We have the chance to shape its culture; you have the opportunity to help us.**

**Christchurch Art Gallery Te Puna o Waiwhetu's collection embodies the cultural DNA of this city: the people who've lived here, the places they've come from, the places they've looked to. It's a celebration of our diverse heritage and of different ways of seeing the world.**

**Since 1881, when the first work was acquired for what was to become the city's future collection, people have come together to buy art which reflects who they are and who they want to be. It's our core business to collect and to hold these works for future generations.**

**We are kaitiaki, guardians of Christchurch's culture and heritage.**



The first work bought for the collection in 1881.  
John Gibb *Shades of Evening, the Estuary* 1880.  
Oil on canvas. Collection of Christchurch Art Gallery  
Te Puna o Waiwhetu, presented by the Canterbury  
Society of Arts, 1932.



**In 2011, a 6.3 magnitude earthquake hit five kilometres below Christchurch. Eighty per cent of buildings in the central city and 10,000 homes had to be demolished. An entire CBD is being recreated and suburbs relocated.**



Central Christchurch – showing (in white) buildings lost or still under construction. Image from Canterbury Earthquake Recovery Authority's *100 Day Plan*.





# Persistence and generosity has built our collection.

A city's art collection documents moments of evolution. It shows a community trying to understand itself through what it collects. Christchurch Art Gallery's collection would be nothing without the persistence, generosity and courage of its supporters. People have created it; we are responsible for its well-being and development.

## Key moments

### 1881 First purchase, collectively donated

The founding visual arts organisation of Canterbury, the Canterbury Society of Arts (CSA) believed collecting was part of being a civilised city. Their first purchase, John Gibbs' *Shades of Evening, The Estuary* (1880), and many more following, was bought in a 'crowd-funding' manner, by subscription from the first exhibition held by the Society in 1881.

### 1930s Our first Gallery building

Prompted by the generous Jamieson bequest in 1927, and an exceptional commitment to the building from local businessman Robert McDougall, Christchurch's first public gallery was built to house the bequest and works from the Canterbury Society of Arts – some fifty years later than Dunedin and Auckland.



Interior view of the Robert McDougall Art Gallery.

### 1950s A prickly purchase:

#### Frances Hodgkins' *Pleasure Garden*

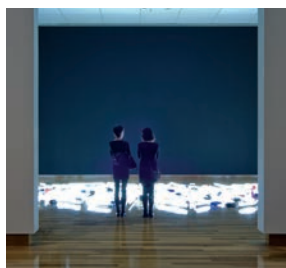
*Pleasure Garden* (1932) was one of six works by Hodgkins brought to New Zealand in 1948 for selection by the CSA following the artist's death. But alas! The purchasing committee rejected the selection. A determined group of independent art supporters (including artists Rita Angus, Denis Glover and Leo Bensemann) raised the money and offered it to the Robert McDougall Art Gallery, whose controversial refusal generated many inches of newspaper column debate. In 1951, persistence paid off and the work finally entered the collection.

### 1970s Missing out... McCahons

Colin McCahon's unconventional abstract style was received with hostility when it was first exhibited, and as a consequence Christchurch Art Gallery holds no major word paintings. Affordable at the time, they are now very much in demand and command high prices. The knock-out painting we do own, *Tomorrow will be the same but not as this is* (1958–9), was initially rejected as unsuitable for the McDougall's collection. In protest, a number of Christchurch residents set up a subscription to buy the work for the city – and even then it was rejected by the Gallery's director and city councillors. It eventually won its way through in 1962.

### New city leadership leads to great, new art

With the appointment in 1968 of director Brian Muir, a man deeply interested in contemporary art, and the election of Mayor Hamish Hay in 1974, the city's collecting attitude changed. Things started to free up, and the first painting approved by the city council under Hamish Hay was Ralph Hotere's phenomenal *Black Painting* (1969).



## 1980s & 90s Boom time for Christchurch's young artists

In 1988 the McDougall Contemporary Art Annex was established in what is now the Arts Centre, and from then until 2001 this space presented work by emerging contemporary artists, particularly those connected to Canterbury. These exhibitions resulted in a number of important acquisitions being made for the collection, including important early works by Séraphine Pick, Peter Robinson, Tony de Lautour and Shane Cotton.

## 2003 The building has landed

After a stellar combined city effort led by director Tony Preston and the CAG Trust, significant funds were raised for a new gallery building to open in the heart of the city in 2003. The newly named Christchurch Art Gallery Te Puna o Waiwhetu now boasted a large, modern building to accommodate larger works and exhibitions, as well as show works around the outside of the building.

## Learning how to accept gifts

The Gallery's collecting policies have gradually changed, shedding conservative second-guessing and focusing more ahead of the curve. Gone are the moments we'd like to forget. A new keenness is reflected through our acceptance of significant gifts like Sarah Lucas's *NUD Cycladic 1* (2009), Glen Hayward's *Red Form* (2009), Michael Parekowhai's *Cosmo McMurtry* (2006) and Philip Trusttum's thirteen-metre truck painting *Depot* (2007).

## New team brings in new works

Under the directorship of Jenny Harper, we've seen some great works acquired for the Gallery. Spurred on by the Challenge Grant, where the city council matched funds raised by supporters, we saw new additions like Shane Cotton's *Takarangi* (2007), Michael Parekowhai's *My Sister, Myself* (2006), Bill Culbert's *Pacific Flotsam* (2007) and Francis Upritchard's *Husband and Wife* (2006).

## Watershed moment: Getting TOGETHER

Following the quakes, budget cuts came our way, including the removal of the core acquisitions budget. In response, the Gallery's Foundation brought together a new family of supporters – helping it on a mission to build a \$5m endowment to protect the collection from future times of austerity, as well as raising funds for five great works to mark this extraordinary time of renewal in the city.

Images: Bill Culbert *Pacific Flotsam* 2007. Fluorescent light, electric wire, plastic bottles. Purchased 2008. Sarah Lucas *NUD CYCLADIC 1* 2009. Tights, fluff, wire, concrete blocks, MDF. Purchase enabled by a gift from Andrew and Jenny Smith, made in response to the generosity of Sarah Lucas, Sadie Coles, London and Two Rooms, Auckland to the people of Christchurch on the occasion of the Canterbury Earthquake, February 2011. Michael Parekowhai *My Sister, My Self* 2006. Fibreglass, mild steel, wood, automotive paint. Purchased 2008. All works collection of Christchurch Art Gallery Te Puna o Waiwhetu.

**Our building closed to the public in February 2011 and at first was commandeered as civil defence headquarters. It remained closed throughout a complex and lengthy seismic-strengthening programme. Everything changed. Without a building to show art we were challenged to define new ways of exhibiting and talking to our audiences.**

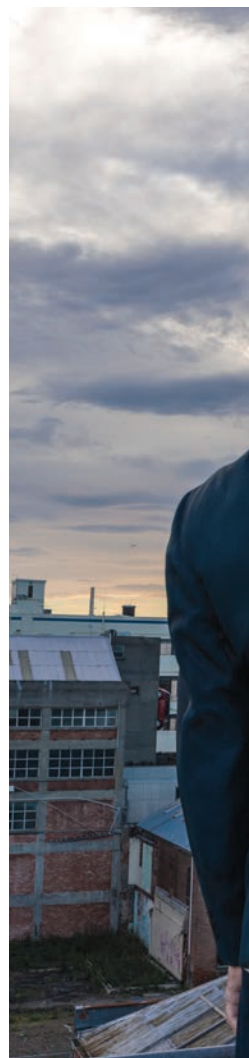




Image: Ronnie van Hout *Comin' Down* (detail) 2013.  
Mixed media. Courtesy of the artist.



## Outer Spaces

In the five years that our building was closed, the Gallery team delivered more than 100 art projects in 'outer spaces' – shop fronts, vacant lots, street events, empty windows and newly exposed transitional spaces in the post-quake cityscape. With so much bleakness in our broken city, **Outer Spaces** provided moments of colour, wonder and humour, creating moments of reflection and imagination. The Gallery's non-physical sites – its quarterly magazine and website – also took on new importance during these years.

**Without an open gallery the Foundation launched the TOGETHER programme in 2014, and we're well on our way to achieving our two-part mission:**

- 1. To bring together founding partners to start the TOGETHER endowment (we've raised nearly \$3m of a \$5m goal). The endowment buffers us from political decision-making and rising art prices, supporting the Gallery to purchase works for years to come.**
- 2. To buy five significant works of art to mark the five-year closure of the Gallery.**

**TOGETHER**

# Michael Parekowhai

## *Chapman's Homer*, 2013



### 1/5 great works

Michael Parekowhai *Chapman's Homer* 2011. Bronze, stainless steel. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2013 with the assistance of Christchurch City Council through the Public Art Advisory Group, Christchurch Art Gallery Foundation and Westpac, IAG, Ben and Penny Gough, Chartwell Trust, Ravenscar Trust, Friends of Christchurch Art Gallery, Grant and Sandra Close, Dame Jenny Gibbs, Kevin and Joanna Hickman, Stewart and Nati Kaa, Tony Kerridge, McFadden family, Andrew and Jenny Smith, Chapman Tripp, Colliers, Meadow Mushrooms, MWH Ltd, Pace Project Management, The Press; and with additional thanks for contributions from 1,074 other big-hearted individuals and companies.



# Bill Culbert

## *Bebop*, 2014



**2/5 great works**

Bill Culbert *Bebop* 2013. Furniture, fluorescent tubes, electrical components, wire, sheet glass. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased with assistance from the Christchurch Art Gallery Trust and Gabrielle Tasman, 2014.

# Martin Creed

## *Work No. 2314, 2015*



**3/5 great works**

Martin Creed *Work No. 2314*, 2015. Neon. Commissioned by Christchurch Art Gallery Foundation, gift of Neil Graham.



# Bridget Riley

## *Cosmos*, 2016



**4/5 great works**

Gallery director Jenny Harper announces a new commission by UK artist Bridget Riley at the 2016 fundraising gala (commission not shown, but will be launched early June 2017).

# Ron Mueck

## In progress, 2017



**5/5 great works**

Neatly sandwiched between the September 2010 and February 2011 earthquakes, our Ron Mueck exhibition saw 135,410 visitors to the gallery – Christchurch's largest paid exhibition ever. It was the last show before our five-year closure and remains imprinted on our minds.

**With a solid foundation in place, we're looking for thoughtful long-term partners who believe in Christchurch. This is our chance to use the collection to model who we want to be. This is our chance to make this city better than before.**

**We live in a regenerating city with multiple and complex priorities. But art gives us hope. We've benefited from past gifts to Christchurch Art Gallery Te Puna o Waiwhetu. Now it's our chance to speak to the future. Join us.**

# Here's how you can help us help Christchurch renew itself.

## Make a significant gift to close the gap in our TOGETHER endowment

We're reaching out to philanthropic, like-minded souls to help close a \$2m gap to achieve our \$5m endowment goal. Only once the goal is reached can we activate the fund and start buying art.

We'll work out payment instalments that work for you.

### *Gift ideas (bespoke benefits to be discussed):*

- \$1m over four years (\$250,000 per year)
- \$400,000 over four years (\$100,000 per year)
- \$100,000 over four years (\$25,000 per year)
- \$125,000 over four years (Join our TOGETHER Level 1 group for \$31,250 per year)
- \$25,000 over four years (join our TOGETHER Level 2 group for \$6,250 per year)

## All in good time: Leave a bequest to Christchurch Art Gallery Foundation

Dedicate a financial gift from your estate - we'll help you legally confirm this and guide you through the paperwork.

Bequeath a work of art - our director and curators and happy to visit you and help identify works that may fill gaps in the collection, in time.

## Help fill the gaps in our collection

We're looking for works of art from specific eras and artists to fill the gaps in our collection - we'd love to discuss these with you.

- Works from your collection may help us fill our gaps.
- Talk with us about what we dream of buying, and help us by providing funds, in part or full, to make a particular purchase happen.
- Estimated value of works: \$25,000 to \$500,000 each.

### *Gift ideas:*

- Colin McCahon word painting
- Works by women
- Modernist Māori works
- New Zealand and international photography

We're happy to discuss further gaps in our collection with you confidentially.

## Support our annual 'great work', celebrated each year with a dinner in Christchurch in spring

This year it's something astounding by super-realist sculptor Ron Mueck!

There are seven spots at \$100,000 available for seven generous donors (\$25,000 per year).

# Sign me up.

NAME

POSTAL ADDRESS

POSTCODE

HOME PHONE

DAY PHONE

MOBILE

EMAIL

## I would like to partner with Christchurch Art Gallery Foundation and help Christchurch renew itself through the endowment of:

- ☐ \$1M OVER FOUR YEARS
- ☐ \$400,000 OVER FOUR YEARS
- ☐ \$100,000 OVER FOUR YEARS
- ☐ \$25,000 OVER FOUR YEARS

## I would like to help fill the gaps in the collection with works of art:

- ☐ PLEASE TICK AND WE'LL TALK

## I would like to discuss a bequest:

- ☐ A FINANCIAL LEGACY
- ☐ A WORK OF ART

## I would like to support this year's great work by Ron Mueck.

- ☐ \$100,000 OVER FOUR YEARS

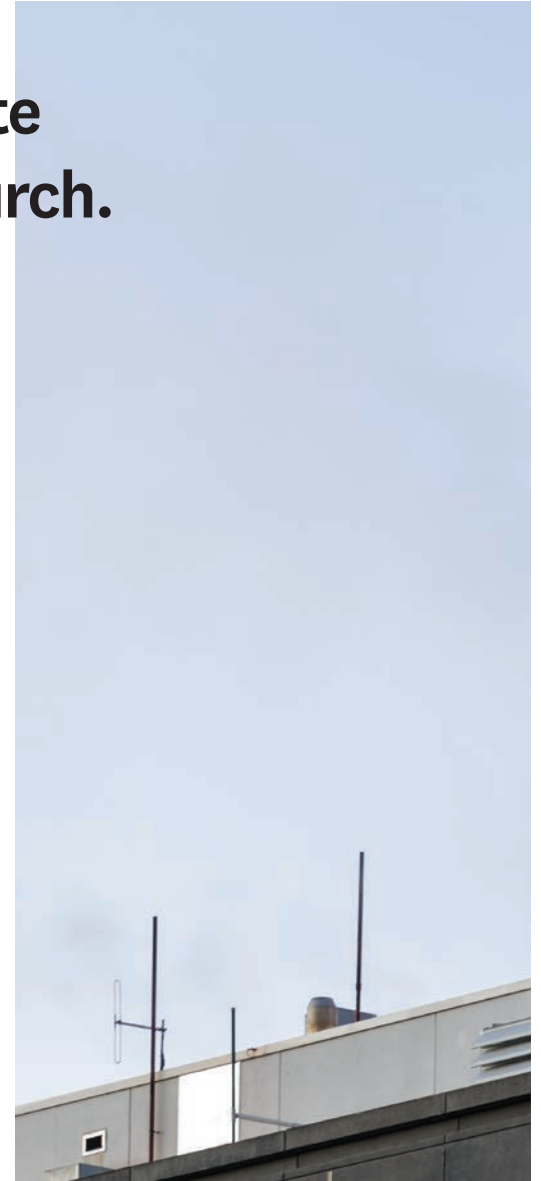
# This is our chance to make our city better than before.

**“In a time when,  
for many people  
... religion no  
longer fulfils the  
role that it did  
50–100 years ago,  
what you believe  
in becomes very  
important. Art  
and creativity  
become  
something you  
can believe in.”**

**—Anthony D’Offay, UK philanthropist  
and former gallerist**

**No one size fits all. Let’s talk.**

**We can create something  
that will help you contribute  
to the renewal of Christchurch.**





Ronnie van Hout *Quasi* 2016. Steel, polystyrene, resin. Commissioned by Christchurch Art Gallery Te Puna o Waiwhetu



**“We cannot politely retreat or stagnate in adversity. We must collect and show art being made now, and grasp opportunities to enhance the historical fabric of our collection where we can. I believe, increasingly throughout the world, but perhaps especially in this part of the world, contemporary art has moved from the margins to the mainstream. Cities are judged by their alertness and responsiveness to art’s questions and provocations.”**

**—Jenny Harper, Christchurch Art Gallery director, 2015**

**Thank you.**

**We know many of you were there for Christchurch at the time of the earthquakes, giving love, time, expertise and funds to help it rebuild its core infrastructure. We Cantabrians thank you.**

**Six years on we're offering a different seat at the table. There's a new attitude in Christchurch. You can help the Gallery team do what we do best – collect art which reflects renewal and opportunity.**

**Mō tātou ā mō kā uri ā muri ake nei.  
For us, and our children after us.**

**CHRISTCHURCH  
ART GALLERY  
FOUNDATION**

Foundation Partner  
**ANZ**  PRIVATE