

WELCOME TO A NEW VISION AND A NEW ADVENTURE

**CHRISTCHURCH
ART GALLERY
TE PUNA O
WAIWHETŪ**

**CHRISTCHURCH
ART GALLERY
FOUNDATION**

Foundation Partner
ANZ  **PRIVATE**

IT'S TIME TO THINK ABOUT ART IN OUR CITY IN A WHOLE NEW WAY

Christchurch Art Gallery Te Puna o Waiwhetū is a catalyst for ambitious creativity in Christchurch, collaborating with artists, and extending the Gallery's influence beyond its walls.

Our collecting philosophy focuses on investing in the creation of work through to its potential acquisition, representing the Gallery's programme in a new integrated way reflecting Christchurch now.

Steve Carr, still from *Chasing the Light* 2018. 6-channel video installation. Commissioned by Christchurch Art Gallery Te Puna o Waiwhetū. Steve Carr is represented by Michael Lett, Auckland, and STATION, Melbourne

TOGETHER, WE CAN MAKE ŌTAUTAHĪ CHRISTCHURCH RENOWNED FOR ITS CREATIVE SPIRIT AND UNSTOPPABLE IMAGINATION.

We're successfully building an endowment and a collection that reflects a truly significant period in the history of our city. But this period needn't be what defines us as a city.

Now we want you to help us enable artists to be even more ambitious and adventurous. Let's help them dream, take risks, and make works that will genuinely engage this city's people and its visitors with the rich contemporary practice of our times. Together we'll foster art in our city, from emerging artists to established stars.

My mission as director is to commission new works in a way that invests directly in the growth of the arts in Ōtautahi Christchurch and Aotearoa. Our collection will continue to grow, aligning with our new ambitious programme and artist's projects.

Let's look to the future and focus on the creators and the makers. Join us on our adventure, as we invest together in a truly great creative city.



Blair Jackson
Director, Christchurch Art Gallery Te Puna o Waiwhetū

CHRISTCHURCH HAS LONG BEEN HOME TO EXCEPTIONAL ARTISTS

From the 1930s to the 1950s, our city nurtured extraordinary talents such as Rita Angus, Bill Sutton, Doris Lusk and Colin McCahon. Since then we've produced artists such as Tony de Lautour, Peter Robinson, Bill Hammond, Francis Upritchard and André Hemer. The School of Fine Arts is a proud part of this heritage and is still teaching emerging artists as part of the University of Canterbury.

The 2010/11 Canterbury Earthquakes made most arts organisations homeless, but out of adversity came a great creative flowering, with cross-disciplinary collaborations and exceptional work created in response to the tumultuous times. As part of this, the Gallery's Outer Spaces programme saw over 100 installations in five years in a gallery without walls.

Our art 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 our city's collection, people have come together to buy art that reflects who they are and who they want to be. We collect and hold these works for future generations.

We are kaitiaki, guardians of Christchurch's culture and heritage. We are a catalyst, investing in our creative future.

Image: Staff and students at the University of Canterbury School of Fine Arts in the 1970s. Photo: Laurence Aberhart



PERSISTENCE AND GENEROSITY 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 Gibb’s *Shades of Evening, the Estuary* (1880), and many more following, was bought in a crowd-funding manner by subscription from the Society’s first exhibition in 1881.

Image: John Gibb *Shades of Evening, the Estuary* (detail) 1880. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, presented by the Canterbury Society of Arts, 1932

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 Public Art Gallery and Auckland Art Gallery Toi o Tāmaki.

Image: 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 Rita Angus, Denis Glover and Leo Bensemann) raised the money and offered it to the Robert McDougall Art Gallery. Their controversial refusal generated many inches of newspaper column debate; and in 1951, persistence paid off and the work finally entered the collection.

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



1960s

Missing out... McCahons

Colin McCahon’s unconventional abstract style was received with hostility when it was first exhibited and 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* (1958–59), 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.

Image: Colin McCahon *Tomorrow will be the same but not as this is* 1958-1959. Solpah and sand on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, presented by a group of subscribers, December 1962. Reproduced courtesy of Colin McCahon Research and Publication Trust



1970s

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 in the 1970s was Ralph Hotere’s phenomenal *Black Painting* (1969).

Image: Don Binney *Canterbury Garden Bird* 1970. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1970



1980s & 90s

Boom time for Christchurch's young artists

In 1988, with John Coley as director, the McDougall Art Annex was established within the present Arts Centre to show work by emerging artists, particularly those connected to Canterbury. These exhibitions resulted in a number of important acquisitions being made for the collection, including early works by Séraphine Pick, Peter Robinson, Tony de Lautour and Shane Cotton.

Image: Seraphine Pick *Untitled* 1998. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased, 1998

2003

The building has landed

After a stellar combined city effort led by director Tony Preston and the Christchurch Art Gallery 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 Waiwhetū now boasted a large, modern building to accommodate larger works and exhibitions, as well as space to show works around the outside of the building.

Image: exterior view of Christchurch Art Gallery Te Puna o Waiwhetū, 2007

2007

New team brings in new works

Under the directorship of Jenny Harper, we've seen 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, My Self* (2006), Bill Culbert's *Pacific Flotsam* (2007) and Francis Upritchard's *Husband and Wife* (2006).

Image: Bill Culbert *Pacific Flotsam* 2007. Fluorescent light, electric wire, plastic bottles. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2008

2009

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 long truck painting *Depot* (2007).

Image: Michael Parekowhai *Cosmo McMurtry* 2006. Woven nylon substrate, pigment, electrical components. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, The Jim Barr and Mary Barr Gift, 2011

2011

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 other enterprises – its quarterly magazine and innovative website – also took on new importance during these years.

Image: Ronnie van Hout *Comin' Down* (detail) 2013. Mixed media. Private collection, Christchurch

2014

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 (formerly the Trust) brought together a new family of supporters – helping it on a mission to build a \$5m endowment to protect the collection from future austerity, as well as raising funds for five great works to mark this extraordinary time of renewal in the city.

Image: 2014 annual gala dinner launching the TOGETHER campaign.

2013–2017 CELEBRATING 5 GREAT WORKS



2013 Michael Parekowhai *Chapman’s Homer* 1/5 great works

Michael Parekowhai *Chapman’s Homer* 2011. Bronze, stainless steel. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, 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.



2014 Bill Culbert, *Bebop* 2/5 great works

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



2015 Martin Creed, *Work No. 2314* 3/5 great works

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



2017 Ron Mueck 5/5 great works

A specially commissioned work by Ron Mueck will arrive in Christchurch by the end of 2018. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, acquired through the Christchurch Art Gallery Foundation with the generous help of the Ben Gough Family Foundation, Gabrielle Tasman and Ken Lawn, Jenny and Andrew Smith, Charlotte and Marcel Gray, Friends of Christchurch Art Gallery, Christchurch Art Gallery London Club, Catherine and David Boyer, and over 514 generous pledgers



2016 Bridget Riley, *Cosmos* 4/5 great works

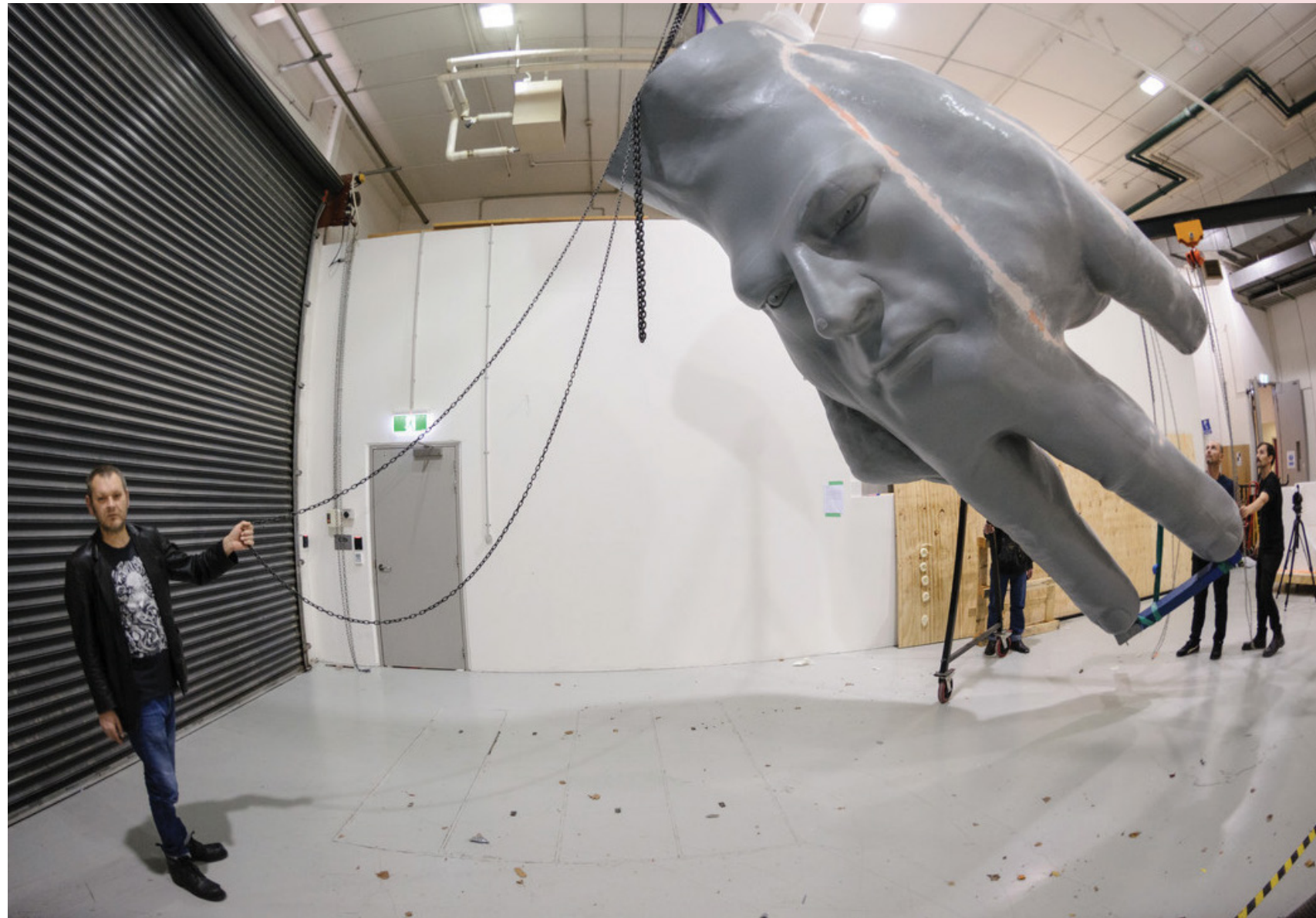
Bridget Riley *Cosmos* 2016–17. Acrylic. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, acquired through the Christchurch Art Gallery Foundation with the generous help of Heather Boock; Ros Burdon; Kate Burt; Dame Jenny Gibbs; Ann de Lambert and daughters, Sarah, Elizabeth, Diana, and Rachel; Barbara, Lady Stewart; Gabrielle Tasman; Jenny Todd; Nicky Wagner; and the Wellington Women’s Group (est. 1974). © Bridget Riley 2017. All rights reserved

2018 NEW PARTNERSHIPS WITH ARTISTS

Under the leadership of new director Blair Jackson, the Gallery has extended its focus to become a catalyst for ambitious creativity in Christchurch, collaborating with artists, and building the Gallery's influence beyond its walls. The Gallery's collecting philosophy invests in the creation of new work, from development through to potential acquisition, representing the Gallery's programme in an integrated way.

We're changing perspectives about Christchurch as a city – positioning artists back at the centre.

An example of a great artist partnership – Christchurch Art Gallery's project with Ronnie Van Hout in 2016, which added an unexpected element to the Christchurch skyline.



WE’RE BUILDING A NEW CITY TOGETHER

We’ve got bold ambitions for our future and we invite you to make them possible by investing in the creativity of New Zealand artists and our city. Our vision is to bring together exceptional exhibitions and projects in partnership with artists – while also building a collection we can all be proud of by completing the establishment of a \$5m TOGETHER endowment.

HERE ARE THREE WAYS YOU CAN HELP US...

1. Support the creation of bold new artist projects

Artists are at the heart of what we do. But major artist projects don’t happen without serious funding. We have support from Christchurch City Council for our core funding, but we need extra help to make the magic happen.

Each year we are looking for a **\$100,000** project enhancement fund to help take an artist’s ambitious idea to the next level.

We work in partnerships in everything we do. This is an opportunity for you to join the Christchurch Art Gallery team with a specific project – as an individual, family or a group of friends.

This is art, but not as you know it.

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

We’re reaching out to philanthropic, like-minded souls to achieve our \$5m endowment goal (we’re up to \$3.5m already). Only once the goal is reached can we activate the fund and start buying art. We’re looking for commitments from \$25,000 over five years, to one-off major gifts – and we’ll work with you to figure out a regular payment plan that suits you best.

3. 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, and we’d love to discuss these with you. Talk with us about what we dream of buying and help us by providing funds, in part or in full, to make a particular purchase happen.

We are looking at collecting:

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



Want to talk?
Christchurch Art Gallery Foundation
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We can also discuss how your support can qualify for a tax credit.

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:

- ☐ Support the creation of bold new artist projects
- ☐ Make a significant gift to close the gap in our TOGETHER endowment
- ☐ Help fill the gaps in our collection

I would like to discuss a bequest:

- ☐ A financial legacy
- ☐ A work of art

Let us know how you would like to support Christchurch Art Gallery Te Puna o Waiwhetū and we’ll be in touch to discuss bespoke options.

ALL IN GOOD TIME

Christchurch Art Gallery’s collection is a treasury of generous gifts, with Gerrit Dou’s *The Physician* (1653), Henri Fantin-Latour’s exquisite *Panier de Raisins* (1893), Charles Frederick Goldie’s *Ina te Papatahi, A Ngapuhi Chieftainess* (1902), and Petrus van der Velden’s 1875 *Burial in the winter on the island of Marken [The Dutch Funeral]*, only some of the bequests among our best-loved works.

A home for precious collections and memories

Recently we’ve been moved by several generous art gifts in memory of loved ones. Making a gift of art to commemorate a dear friend or family member is a beautiful way to ensure that their name lives in perpetuity in the city’s art collection. Whenever your gift is exhibited or reproduced, the name of your loved one is acknowledged in grateful thanks.

To discuss making an art gift in honour of someone dear to you, contact Brown Bread, and we will help you make a memory in our city’s art collection.

Leaving a financial bequest or a personal treasure

If you would like to gift a financial legacy to the Gallery, your bequest will go to the Gallery Foundation, to help purchase great art for the city of Christchurch.

If you’d like to bequeath a work of art from your personal collection, our director and curators would be happy to visit you and help identify works that may fill gaps in the collection.

Talk to us about a bequest to Christchurch Art Gallery.

Image: Juliet Peter Eileen Cowan undated. Pencil, charcoal and gouache.
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Jo McCullough, 2014



MŌ TATOU Ā MŌ KĀ URI Ā MURI AKE NEI. FOR US, AND OUR CHILDREN AFTER US.

**Talk to us about giving to
Christchurch Art Gallery**

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