

# A GALLERY WITHOUT WALLS: KEEPING ART AT THE HEART OF CHRISTCHURCH

CHRISTCHURCH ART GALLERY  
TE PUNA O WAIWHETU



# PLEASE USE ALTERNATIVE ROUTE



That's become a very familiar phrase in our rebuilding city; it's one with special resonance for Christchurch Art Gallery Te Puna o Waiwhetu. With our building closed following the earthquakes, we've had to find a range of innovative new ways to provide quality art experiences for Christchurch residents and visitors. Since February 2011, we've been flat out running **Outer Spaces**, a programme of more than 85 exhibitions, projections, performances and publishing projects that aims to provide moments of surprise, wonder and inspiration for the people who live in, work in, and visit Christchurch. We've also been committed to staying connected with schools, presenting a range of public programmes for the community, working with artists, researchers and students, and of course looking after the city's art collection.



# Temporary Gallery Spaces: 212 Madras Street

---

While our main building is closed, and our collection is inaccessible, we have still been able to exhibit art in several temporary gallery spaces. The first of these was the off-site gallery we set up at 212 Madras Street, in the NG building. Within this space, we presented 14 exhibitions, including the nine-show series **Rolling Maul**, which showcased the talents of 18 artists from the local arts community, many of whom had lost their studios in the earthquakes. The Madras Street space also allowed us to provide a venue for audiences to see works by such renowned New Zealand artists as Bill Hammond, Tony de Lautour, Jason Greig, Reuben Paterson and Michael Parekowhai. It's important to note that all of the city's dealer gallery and public art spaces were closed following the earthquakes, leaving artists desperately short of venues. The final show in this space, in May 2013, was an exhibition of works by the internationally acclaimed video artist Tony Oursler – the first time a significant exhibition of his work had been seen in Christchurch.

---

**24,957 visitors came  
to see 14 exhibitions at  
our temporary gallery  
at 212 Madras Street.**

---

---

*Right:*

**Julia Morison: Meet Me on the Other Side** 10 February – 25 March 2012

**Sam Harrison: Render** 31 March – 22 April 2012

**Hannah and Aaron Beehre: Waters Above Waters Below** 26 May – 17 June 2012

**Out of Place** 4 – 26 August 2012

**Tony Oursler: Bright Burn Want** 10 May 2013 – 30 June 2013

*Following pages:*

**Miranda Parkes / Tjalling De Vries: Keep Left, Keep Right** 27 October – 18 November 2012

**Scott Flanagan: Do You Remember Me Like I do?** 1 – 23 September 2012

**De Lautour / Greig / Hammond** 2 February – 10 March 2013







# On First Looking Into Chapman's Homer

---

When Michael Parekowhai's remarkable **On First Looking Into Chapman's Homer** returned to New Zealand from the Venice Biennale, it was displayed in our gallery space at 212 Madras Street and on a vacant site below – creating a memorable art experience for all whom encountered it.

## Back the Bull

---

*Chapman's Homer*, a 1.8 tonne bronze bull, struck a lasting chord as a symbol of the strength and resilience of the people of Christchurch. It became the focus of a six-week crowd funding campaign to which the public donated \$206,050 – the largest amount ever pledged in New Zealand crowd funding – to purchase the sculpture for Christchurch.



John Brophy, Westpac, South Island Regional Manager, Pat Unger and Jenny Harper, Director, Christchurch Art Gallery Te Puna o Waiwhetu

---

Although Michael Parekowhai's remarkable installation was here for only 30 days, its impact was huge. Visited by more than 50,000 people, the standing bull became a symbol of the city's resilience.

---

---

*Right:*

Michael Parekowhai's *Chapman's Homer* and *A Peak in Darien* on a vacant site opposite 212 Madras Street, 30 June – 29 July 2012

Michael Parekowhai's *He Kōrero Pūrākau mo Te Awanui o Te Motu: story of a New Zealand river*

*Following pages:*

Visitors to Michael Parekowhai's **On First Looking Into Chapman's Homer**









# Temporary Gallery Spaces: ArtBox

---

We also worked with CPIT to create a programme for the ArtBox gallery. Located on an empty section on the corner of Madras and Tuam streets, ArtBox is made from a cluster of 2.9 metre cube modules and was set up by CPIT as a short-term (five years) precinct designed to 'seed a return of arts to the central city'. We started out with an engaging video installation by senior New Zealand artist Phil Dadson and then, in February 2014, opened **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker**, a bright, fun and tactile exhibition designed specifically to appeal to families. A dedicated on-site classroom meant we could provide lessons for schools. We closed **Burster Flipper** with a family fun day September 2014 in preparation for our reopening December 2015.

---

**1,200 people came to our family day opening of *Burster Flipper*. Since then more than 3,600 students and teachers came for tours and lessons.**

---

---

*Right:*

**Bodytok Quintet: The Human Instrument Archive** 27 September 2013 – 2 February 2014

*Following pages:*

**Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker** 15 February – 28 September 2014







# Temporary Gallery Spaces: 209 Tuam Street

---

In March 2013 we established a gallery space at 209 Tuam Street in the old post office building. We presented 11 exhibitions featuring works by nationally and internationally renowned artists like Barry Cleavin, Yvonne Todd, Mark Adams, Daniel Crooks and Shane Cotton.

---

27,480 people came to see  
11 shows at our temporary  
gallery at 209 Tuam Street.

---

---

*Right:*

**Camp Blood** 10 May – 23 June 2013

**Seung Yul Oh: Huggong** 21 March – 24 April 2013

**Glen Hayward: I don't want you to worry about me, I have met some beautiful people** 6 September – 3 November 2013

**Shifting Lines** 9 November 2013 – 19 January 2014

**24 Hr News Feed: Barry Cleavin and Locust Jones** 6 July – 1 September 2013

*Following pages:*

**Jess Johnson: Wurm Whorl Narthex** 10 May – 23 June 2013

**Yvonne Todd: The Wall of Man** 6 September – 3 November 2013

**Mark Adams: Cook's Sites** 25 January – 23 March 2014

**Daniel Crooks: Seek Stillness in Movement** 5 April – 2 June 2014









# Art in Unexpected Places

---

In addition to our temporary galleries, we've also reached out across the city with **Outer Spaces**, injecting art in an incredible variety of unexpected places. In collaboration with Gap Filler, we managed projects which added humour and colour to a bleak cityscape with Wayne Youle's epically-scaled mural in Sydenham and Ash Keating's huge abstract painting *Concrete propositions*, created using fire extinguishers filled with brightly coloured paint. With **Stereoscope**, we commissioned eleven artists to create a series of works for two frames, which were then installed in accessible locations throughout the inner city.

Our staff worked directly with artists to animate the windows of an old house on Worcester Boulevard with night-time projections by artists such as Ronnie van Hout and Steve Carr, and also projected on city walls and out of shop windows. We've supported artists to realise exhibitions in a range of temporary venues, from a red-zoned section in Avonside to a pristine show-home in Wigram and a shipping container in Hagley Park (as part of the NZ ICEFEST event). Some of our projects have been published rather than exhibited: we worked with Elliot Collins to translate his word paintings into posters pasted up throughout the city; produced a hand-stitched book of Brenda Nightingale's delicate watercolour paintings of the Port Hills; and collaborated with Tony de Lautour on *Unreal Estate*, an artist book responding to the post-quake property market. Books were distributed free throughout the city.

---

**Our innovative Outer Spaces programme achieved national recognition 2013, winning a prestigious Museums Aotearoa Award. Our staff have been asked to give talks in many places about Outer Spaces.**

---

---

*Right:*

**Wayne Youle: I seem to have temporarily misplaced my sense of humour** From 28 November 2012

**Ash Keating: Concrete Propositions** From 10 November 2012

*Following Pages:*

**Stereoscope: Jason Greig** 18 July – 29 August 2012

**Dick Frizzell: Contacts** From 1 June 2013

**Kay Rosen: Here Are The People and There is the Steeple** From 10 May 2013

**Gregor Kregar: Reflective Lullaby** From 12 April 2013

**Peter Stichbury: NDE** From 12 April 2013

**Ronnie van Hout: Comin' Down** From 30 April 2013

**Tony Oursler: Head Knocking** 1 July – 29 September 2013

**Ronnie van Hout: The creation of the world** December 2011 – August 2012













# Reconstruction

---

Stretching down Worcester Boulevard between June and October 2012, the exhibition **Reconstruction: Conversations on a City** traced the story of Christchurch Ōtautahi from its earliest years through its built heritage.

**Reconstruction** gathered together a fascinating selection of digitised drawings, photographs, paintings, maps and plans to provide a compelling visual account of how this place came to be. In examining foundations, it also acknowledged loss and, in reconstructing aspects of this city's past, it demonstrated how different dreams and values have been given form in our built environment.

Contributions from a range of thoughtful commentators raised questions: can this city be rebuilt as a place of genuine quality and interest if it undervalues the significance of its rich architectural heritage past?

**Reconstruction** was one of the first in a range of Christchurch City Council transitional city projects to be installed within Christchurch's Central City. It was turned into a hugely successful publication in October 2012, available in bookshops and shopping malls throughout the city.



*Reconstruction: Conversations on a City*  
published 2012

---

**Our hugely popular street exhibition *Reconstruction* won a Civic Trust Award in 2012 for initiative and enterprise.**

---

**2,500 copies of our *Reconstruction* publication sold within three months.**

---



# Faces from the Collection

---

**Faces from the Collection**, a project which involved large-scale prints of an eclectic selection of portraits being installed throughout the central city. It helps ensure that although our collection is currently inaccessible, it remains in the hearts and minds of Christchurch residents.



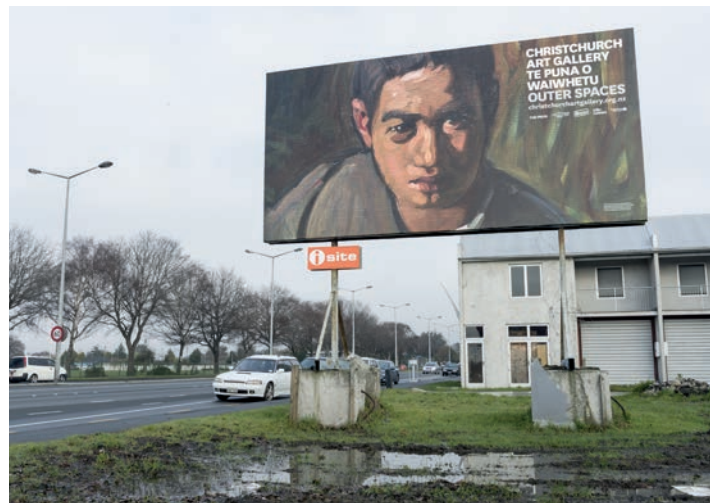
Tony Fomison **No!** High Street

---

*Right:*

William Nicholson **H.M. The Queen** Christchurch Casino  
Rita Angus **Portrait of O'Donnell Moffett** New Regent Street  
Maria Verelst **Portrait of Penelope Smith** Brougham Street  
Elizabeth Kelly **Margaret** ReStart Mall, Cashel Street

Harry Linley Richardson **Cynthia's Birthday** Manchester Street  
George Henry **The Black Hat** Cashel Street  
Michael Smither **Portrait Of My Mother** ReStart Mall, Cashel Street  
Harry Linley Richardson **Portrait of a Maori boy** Brougham Street



# Also from the Collection

Since June 2012, regular 'On View' articles in *The Press* by the Gallery's Director, Curators and Librarian have allowed us to tell the stories of individual collection works. With the closure of the building, this series has become an especially important way for us to continue to connect Christchurch residents with their public collection. Written in a friendly and accessible style, the articles have included insights into paintings by well known artists such as Petrus van der Velden, Colin McCahon and Margaret Stoddart, but have also allowed us to shed light on works that are less familiar to our audience, but no less interesting.

THE PRESS, Christchurch Friday, August 31, 2012 7

# GO ARTS

---

ON VIEW

In the latest in our series on works in the Christchurch Art Gallery's collection, CAG director JENNY HARPER views a painting by Colin McCahon.

## Divine innovation

In a recent On View, my colleague Peter Vangioni wrote of a Gordon Walters' gouache from the 1950s which Christchurch Art Gallery bought in 2010. So I'm prompted to "GO public" as well about this newly acquired painting by Colin McCahon, also made in Christchurch some 60 years ago.

It's a Madonna and child. She's no text-book beauty, but the painting is riveting; I sat in front of it for more than an hour when I first saw it. A reduced colour range adds to its starkness, its piercing and incredibly direct impact. It combines the imagery and seriousness of a traditional religious painting with the visual innovation and localised challenges to modern art associated with McCahon.

If we saw *There is only one direction* in a room of more conventional Madonnas, we'd be even more aware of its strength of purpose. For this painting is completely without props: no haloes, no rich fabrics, no saints in attendance as the young Christ child unwaveringly faces his future, the journey ahead. His large dark eyes, each one picked out with a dot of white, fix us with his stare and compel us to consider the future.

It is impossible to miss the sense of connection between mother and child, her protective form in an inner framing oval emphasising their unity of purpose. It is an old story anchored in the here and now. When it was proposed for our collection, senior curator Justin Paton noted that its sense of "care, apprehension and sober purpose" is unusually prescient of our situation now when "apprehension



*there is only one direction*  
McCahon May '52

**Colin McCahon (1919-1987):** *There is only one direction* 1952. Oil on hardboard. N Barrett Bequest Collection, Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2011. Purchase supported by Christchurch City Council's Challenge Grant to Christchurch Art Gallery Trust. Reproduced courtesy of the Colin McCahon Research and Publication Trust.

about the future and discussions about the appropriate direction to take are on so many people's minds". So it's special to note it was made while McCahon and his family lived in Barbour Street, Phillipstown.

Shown with *The Group* the year it was made, it was given shortly after to the James K and Jacqueline Baxter family, when the McCahons became godparents of the Baxters' daughter Hilary.

Our purchase – from the estate of Jacqui Baxter – would have been impossible without the wonderful bequest of Norman Barrett in 2010 as well as council's Challenge Grant to Christchurch Art Gallery Trust. We are grateful to our benefactor, proud of this work – and longing to show it.

□ Jenny Harper is the director of the Christchurch Art Gallery Te Puna o Waiwhetu

# GO ARTS

ON VIEW

In the latest in our series on works in The Christchurch Art Gallery's collections, FELICITY MILBURN views a self-portrait by the contemporary New Zealand artist Richard McWhannell.

## Looking in

I've always found the act of self-portraiture intriguing. Does it allow access to the artist's psyche, or is it a more insidious way of revealing a hidden side of the artist? How much of what we see is real, how much is invention, projection, even self-deception?

This large untitled painting by Richard McWhannell seems at first to offer a stripped-back, unadorned, honest psychological analysis. It's an inescapably extreme close-up, tightly focused on the eyes and mouth, those traditionally dependable indicators of mood and character.

On closer inspection, however, the oversized face seems strangely elusive: the closer we get, the less it seems to reveal. Where we might have hoped to decipher expression or meaning, McWhannell directs us, deliberately keeping the action on the surface – soft, calligraphic strokes that define the contours of the face, pools of shadow that threaten to dissolve them. The prominent eyes, those suspended wishes to the world, slide away, avoiding our gaze and leaving instead to some untraceable place.

Born in Akaroa, McWhannell studied at the University of Canterbury in the early 1970s, where he was taught by Robert Cooke and influenced by friends such as Tony Woodlawn and Tony Panton.

Now living in Auckland, he is a prolific and persistent chronicler of his own image. Over the past three decades, his many self-portraits have depicted a remarkable array of moods, from pensive to playful, arrogant to grotesque. He has painted himself in his bath, at his own desk and a host of figures from art history.

In the mid 1990s, McWhannell began a series of large-scale works, in which a recognisable image is distorted and changed through a range of techniques – including, as seen in this work, subtle shifts in perspective, dramatic crop and the occlusion of his otherwise active observation with subtle patterns made by painting through a stencil. These actions further undermine the authenticity of this apparently simple, but masterfully ambivalent, portrait, highlighting the artistic choices involved in its construction.



Richard McWhannell, Untitled 1996-9, Oil on linen. Collection of Christchurch Art Gallery, purchased 2003. Reproduced with permission.

# GO ARTS

## On view

Staff of Christchurch Art Gallery recently asked the public to share what they missed seeing while the CAG was being used as Civil Defence headquarters in the months following the February earthquake. The "wish you were here" postcard drop yielded many heartfelt and varied responses. Now that the gallery will remain closed for repairs for longer than initially planned, its staff share what they miss in a fortnightly series starting today in GO. Gallery curator PETER VANGIONI launches the new series.



Rita Angus, Waimai, Akaroa (1943) Watercolour, Norman Barnett Bequest Collection, Purchased 2010

Waimai is a popular destination for visitors to Akaroa Harbour seeking to enjoy one of Canterbury's most beautiful coastal landscapes, while avoiding the tourist traps that can at times overtake Akaroa township. It's one of my favourite spots in Akaroa Harbour and provides a relaxed, laid-back destination for day trippers from Christchurch, with wonderfully level views across the harbour and out to the spectacular shore cliff face of Teauranga Head at the harbour's entrance. Waimai is perhaps more well known to generations of Canterbury school children who have attended the seemingly obligatory school camp at the Waimai YMCA.

Waimai was also a place of respite for the Canterbury artist Rita Angus when she spent several weeks based at a friend's house at the bay in early 1943. The resultant watercolours produced during her stay, including the watercolour Waimai, Akaroa, in the Christchurch Art Gallery Te Puna o Waiwhetū collection, are among her best. The work is one of the smallest watercolours in the collection (it measures a mere 100mm x 100mm) but it easily punches above its weight due to its vivid presence and the remarkably detailed rendering of the scene by the artist. Angus views Waimai from above Waimai, looking down towards the north-west end of the bay with the road leading back towards French Farm and Harry's Bay, in one of high definition, almost as if the artist is viewing the landscape through a telescope. With it's intense detail, Waimai, Akaroa must have been a laborious process for the artist to

complete and would have required much patience and focus. It is perhaps no surprise that the only edition in this medium for a short period around 1943, before giving way to a slightly more spontaneous approach. The work is signed Rita Cook, her name from an earlier marriage to the Christchurch artist Alfred Cook.

Angus' move to Waimai from Christchurch in early 1943 was essentially to avoid the Industrial Management Committee who had contacted her about reporting for war work. She found Waimai charming and peaceful but her experiences were enhanced by the warm summer weather and the fact she stayed in, which was built on a rise overlooking the harbour opposite Akaroa, a redoubt and safe environment for anyone to work in.

# GO ARTS

ON VIEW

KEN HALL meets a poetic spirit in the latest in the series featuring works from the Christchurch Art Gallery's collection.

## Poet in our midst

History can be lost and found. In 2006, a painting from the collection titled Portrait of one Edmund Waller was unexpectedly rediscovered when a young English visitor to the gallery recognised it as the likeness of an ancestor, a direct descendant, also set up a photograph of the more finely painted portrait in his loving hand. I'd been surprised to learn of the existence of a copy (we have since heard of another in the Bodleian Library, Oxford).

He also described family celebrations of the poet's 400th anniversary in 2006 with an exhibition in Beaconsfield, Berkshire, England this beautiful place, "where a full-size image of this painting was on display. Edmund Waller's tomb was also extensively restored".

As with the rest of the portrait itself, Edmund Waller's face and hair were attached to the portrait by a separate artist, a sign of significant status and wealth. First elected to Parliament in his late teens in 1624, Waller is said to have been one of England's wealthiest men at the time Johnson painted his likeness.

Waller entered Parliament several times in the 17th century. Misadventures during the politically turbulent 1640s included banishment to the Tower of London for his involvement in a pro-Royal plot, followed by release and temporary expatriation from England on payment of a £10,000 fine in November 1651. Waller was well known for his poetry during his lifetime: his best known poem, Oh, lovely May, was particularly popular in song.

An ability to form sweet words was put to practical use in his A Panegyric to my Lord Protector, an ode to Cromwell published in 1655, and To the King, upon his Majesty's Happy Access with the Restoration of Charles II to the throne in 1660. Closely a skilled politician, Waller is said to have been asked by the King why Cromwell's was the better poem, and to have deftly replied, "Sir, we poets never succeed in well in writing truth as in fiction."



Edmund Waller, Eng. after Cornelius Johnson, Oil on canvas, c.17th century. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, bought 1978

# go ARTS



Family/community events guide Page 15

On view

## Staithes sojourn

Tim Jones revisits a work by Sydney Lough Thompson.

Sydney Lough Thompson spent the summer of 1946 in the picturesque Yorkshire village of Staithes, where one of the most notable cottages that had established themselves across Europe was located.

Britain's best known were in Cornwall, in fishing villages such as St Ives, Looe and Brixham. They all provided the ideal raw material for the artist, cheap accommodation and the atmospheric effects of light and sea.

Thompson's travelling companion was fellow artist Charles Dickerson, and they are described influentially in the diary of another artist, Eddi Robinson: "They have two hammocks, in which they sleep, a cooking stove, on which they do their own cooking, a pair of chairs, a plain bed table, and a bed, and they do their own washing. WHEN IT IS DARK, they are no colours and are about as uninteresting as any one could find this side of the world."

Robinson noted, however, that they were the sons of "Australian teachers" and were perhaps not as poor as their appearance and living conditions would suggest. In fact, we know that Thompson set off for Europe with the considerable sum of £500, given to him by his father.

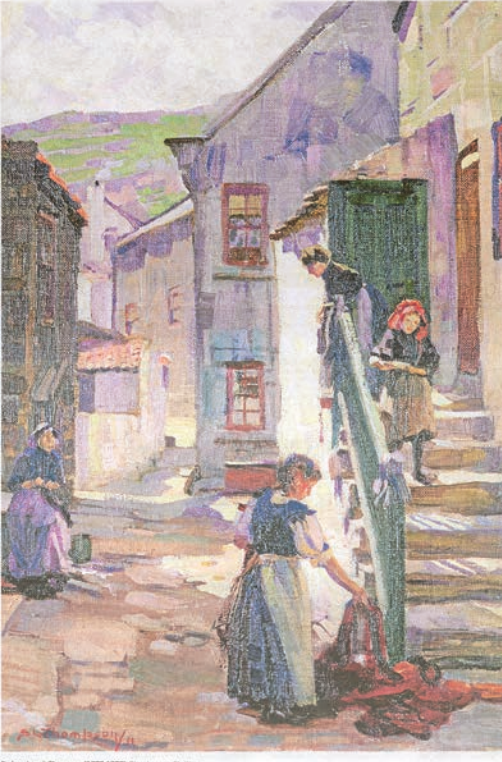
Staithes remains a remarkably picturesque but is now a village of craft shops and second-hand stores, occupied, incidentally, by their owners from the messy years by industrial towns.

The house in the painting is in a street quietly named Gurney Street, and looks very much the same today. This work is very clearly signed and dated 1941 however, and must therefore have been completed during the artist's second visit to Staithes 10 years later.

By then Thompson had married Ethel Cox and was back in Europe for as far as he could last until 1951.

This longer stay in Europe began in France near the village of Staithes, but his main home during this period was in France, where his time was divided between British and French friends.

I am grateful to Julie Katz, author of the book Sydney Lough Thompson: A Home and a Heart for confirmation of these details.



Sydney Lough Thompson (1874-1970) Street scene, Staithes, Yorkshire. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased with assistance from the Olive Street Bequest, 2011

# Central Library Peterborough

---

We've collaborated with Christchurch City Libraries on several occasions since the earthquakes, firstly with the installation of a large mural by senior New Zealand artist Richard Killeen on Peterborough Street and then with a raft of exhibitions showing both institutions' collections of artist books and rare books. This has been a fantastic opportunity for both gallery and library teams to work together to present a lesser-known aspect of our activities to the Christchurch public. The shows also allowed us to reach audiences that may have not otherwise connected with gallery programmes.

As a result of these exhibitions several important gifts have been made to the city. Local artists' work has also been showcased, including a survey of post-earthquake sketchbooks by Philip Trusttun, one of Christchurch's most significant artists. We're currently working on three new shows for Central Library Peterborough.

---

**Working with Libraries  
has allowed us to reach  
new audiences.**

---

---

*Right:*

Richard Killeen **The inner binding** 2012. Courtesy of the artist

**A Caxton Miscellany: The Caxton Press 1933-58** 13 February - 17 March 2013

**Done: Recent Drawing Books By Philip Trusttun** 23 September - 28 October 2013

**Fernbank Studio: Away Past Elsewhere** 12 August - 22 September 2013

**Face Books** 10 May - 07 June 2013





# Public Programmes

---

As soon as alternative venues became available after the earthquake, we continued our public programmes to highlight our presence in the community. These venues have included CPIT, WEA, Alice Cinematheque and the Hagley Park GeoDome, as well as our gallery spaces at 212 Madras Street, 209 Tuam Street and ArtBox.

Our first public event was a discussion between high profile artist Shane Cotton and senior curator Justin Paton. It was held in the GeoDome in Hagley Park with over 300 people attending. The great turnout showed us how starved the public of Christchurch were for art, so we started a regular outreach public programme. Since then, over 20,000 people have attended a variety of films, talks by artists, curators, guest speakers, performances, regular holiday programmes for children and special events such as the Family Fun Day (which drew a crowd of 1,200) to launch **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker** at ArtBox.

Another programme highlight was **Populate!**, a weekend of events to celebrate the Gallery's tenth birthday held outside on the corner of High and Tuam streets. The programme included an Imagination Playground for children, bubbles, candy floss, an art trail, musical performances, films, guided tours and artist talks at our galleries at 212 Madras Street and 209 Tuam Street, and a photo booth with fun dress ups. Around 2,000 people helped us celebrate.

Despite the closure of our building, we are proud to be the first gallery in New Zealand to offer a programme specially designed to make its collection accessible to people with dementia. In 2013 we launched **ARTSheimers** – a free outreach programme for people in the early stages of this degenerative disease. High quality digital reproductions are used to stimulate discussion and trigger memory. Due to the success of the programme, it is now being offered monthly in the north and south of the city, with the aim of bringing these groups into the gallery once we reopen.

---

Over 20,000 people have attended a variety of films, talks, performances, regular holiday programmes for children and special events.

---

---

*Right: Opening event for **Populate!**, the Gallery's 10th Birthday celebration.*

*Following pages: Family Fun Day for the opening of **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker**.*







# Art in Schools

---

Connecting with young art lovers has always been an important part of our business. We've been without a dedicated classroom space since our building closed, and so we've adapted and responded by offering practical programmes directly to schools. In 2011 we started an outreach programme where our art educator travelled to schools with reproductions from the collection and materials needed for an art lesson. In each lesson children talked about the art before making a work of their own. The outreach programme has been extremely popular with teachers and ran from May 2011 until December 2013. In that time 900 lessons were given to 20,000 Canterbury school students.

Here are some other ways we've worked to keep young people and school groups engaged with art:

- In 2011 we ran a **writing competition** that asked students to select a work from our Collection Online and write a response to it. We had over 200 entries and celebrated the winners at a well-attended prize-giving at the GeoDome in Hagley Park. We held this competition again in 2015.
- We offered a series of **artist-led workshops** for secondary school students by local artists such as Wayne Youle and Jason Greig, providing teenagers with the opportunity to learn new skills and work directly with a practicing artist.
- Funding from Telstra Clear allowed us to **pay for buses for ten low-decile schools** to bring four classes each in to see Michael Parekowhai's work *On First Looking Into Chapman's Homer* at our gallery space at 212 Madras Street and on a vacant lot on Madras Street below. Each visit was followed up by an outreach visit where the students made work based on the ideas seen in Parekowhai's work.

At the start of the 2014 school year we brought our education programme back into the city, providing lessons for schools at our ArtBox gallery and classroom space. This allows schools to bring their students into a gallery space and look at real examples of art.

In each lesson at ArtBox, a class is given a guided tour of our exhibition **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker** and a hands-on art lesson where students make something to take back to school. Lessons are run by our trained educator and supported by visitor services staff and volunteer guides. In 2014 we had 8,461 students, teachers and parents visit us for our education programme. We've had an excellent response from schools. In term 1 of 2015 we've had more than 2,500 students attend our education programmes.

---

**Over 25,000  
Canterbury school  
students have  
attended lessons  
with our educator.**

---

---

*Right: Students participating in the Gallery outreach programme.*

*Following pages: Jason Greig artist workshop, On First Looking Into Chapman's Homer outreach visit, ArtBox tours and hands-on lessons.*









# Raising Our Profile Internationally

---

## Shane Cotton: The Hanging Sky

Various exhibitions were already scheduled in our calendar for 2011 and 2012 at the time of the February earthquakes, which included agreements with institutions, lenders and artists. While most of these were postponed, cancelled or re-purposed, we were able to keep our commitment to showing Shane Cotton's large survey show **The Hanging Sky**. Shane Cotton (ONZM, Ngāpuhi, Ngāti Rangī, Ngāta Hine, Te Uri Taniwha) is one of New Zealand's most acclaimed painters, and we were proud to take our association with him on the road, turning **The Hanging Sky** into a trans-Tasman touring exhibition.

The show was eagerly received by two Australian venues – the Institute of Modern Art (IMA) in Brisbane and Campbelltown Arts Centre in Sydney – before returning to New Zealand to be shown at City Gallery Wellington. Travelling exhibitions are huge undertakings on the parts of all involved, particularly the organising institution, and it is testament to our commitment to art and artists that we were able to present this show of huge canvases to Australasia at a time we were not able to exhibit in our own venue. We also produced a 200-page award-winning book to accompany the show.

We showed a smaller, but no less impressive, version of the exhibition – which we called **Baseland** – at our gallery space at 209 Tuam Street and also at the Ilam Campus Gallery at the University of Canterbury from June to August 2014.

---

*Right:*

**Shane Cotton: The Hanging Sky** at IMA, Brisbane, 8 December 2012 – 2 March 2013



# Raising Our Profile Internationally

---

## 55th Venice Biennale

In 2013 Christchurch Art Gallery played a major role in the world's most prestigious contemporary art event, the 55th Venice Biennale. Jenny Harper was appointed by Creative New Zealand to once again be the commissioner for New Zealand's presentation, and a number of gallery staff contributed to the most successful show that this country has presented in terms of visitor numbers – Bill Culbert's **Front door out back**.

Our senior Curator, Justin Paton worked closely with the artist to develop ideas and formulate the presentation of Culbert's work at the magnificent Santa Maria de la Pieta, where Vivaldi once taught music. John Collie took photographs and produced prints for the patrons support group and Peter Bray designed all the collateral material that promoted and supported the show in New Zealand and in Venice.

The gallery publications team managed the production of the accompanying catalogue and Exhibitions and Collections team Leader, Sean Duxfield, was involved in both the installation and pack up of the show and spent time training the venue attendants in the daily care and ongoing maintenance of the work.

At the conclusion of the event the Gallery purchased one of the key works from the show, a magnificent 22-metre long cascade of fluorescent lights, chairs and tables entitled *Bebop* that will literally float suspended high up in the foyer above the central staircase when we reopen.

---

*Right:*

**Where are the other two?** and **Daylight Flotsam Venice** from Bill Culbert's **Front door out back** at the 55th Venice Biennale, 2013.

Photo: Jennifer French



# Building the Collection

---

Currently we're not in a position to display Christchurch's art collection, but we're constantly striving to improve it. Our curators work to strengthen our holdings through judicious purchases; we cultivate relationships that have resulted in many generous gifts and bequests. And we look forward to 2015/16 when we'll unveil new treasures in **Lift** – our major collection exhibition!

---

527 works acquired  
for the collection  
since 2011

---

---

*Right:*

Bradley Family descendants Tricia Wood, Tim Lindley and Jenny Wandl present Petrus van der Velden's charcoal drawing **Nor'western Sky** (1890) to Christchurch Art Gallery director Jenny Harper and one very happy curator, Peter Vangioni.

Michael Parekowhai **Chapman's Homer** 2011. Bronze, stainless steel. Courtesy of the artist and Michael Lett, Auckland. Photo: John Collie

*Following pages:*

Colin McCahon **There is only one direction** 1952. Oil on hardboard. N. Barrett Bequest Collection, Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2011. Purchase supported by Christchurch City Council's Challenge Grant to Christchurch Art Gallery Trust. Reproduced courtesy of the Colin McCahon Research and Publication Trust

Grace Butler **In the Otira Gorge** 1925. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Grace Adams Bequest, 2013

Colin McCahon **Kauri Tree Landscape** 1955. Oil on paper on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, bequest of Jean Norrie (partial gift) 2014. Reproduced courtesy of the Colin McCahon Research and Publication Trust

Eileen Mayo **Homage to Pierre Finch Martineau Burrows 1842-1920** 1977. Screenprint and relief print. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2011

William Dunning **Reflection** 1979. Egg tempera on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gifted by the artist 2011. Reproduced with permission

Pieter Hardimé **Still life with flowers in a basket** c.1700. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, bequest in memory of Kathleen Muriel Whiteley 2012

Michael Parekowhai **Cosmo** 2006. Woven nylon substrate, pigment, electrical components. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, the Jim Barr and Mary Barr Gift 2011. Reproduced with permission

Doris Lusk **Okains Bay, Banks Peninsula** 1949. Oil on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, bequest of John Cleaver 2013

Petrus van der Velden **The Mouse-trap** 1893. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2012

Bill Culbert **Bebop** 2013. Installation view from the 55th Venice Biennale 2013. Photo: Jennifer French









# Back of House

---

Although the work is always behind the scenes, registration – the care and protection of all works of art in the collection and on loan – is hugely important at any major public gallery. Our Registration team manages the care and protection of all art in the collection and on loan. This includes ensuring all legal documentation (loan agreements, deed of gift/bequest forms, copyright, insurance, customs documentation and receipts) is in place; maintaining the collection database, accessioning works and tracking locations; coordinating safe packing, freight and collection of works; managing risk and overseeing care of art during movement, installation and while on display. Here's what we've been doing back of house since our building closed:

- Loans in for exhibitions: **461** (not including 247 additional works on display or in storage on 22 February 2011 which needed to be returned to lenders)
- Loans out to other national and international institutions: **74 works to 16 institutions** (despite our 'moratorium' on loans! Sometimes we wanted our works in their shows, being researched and commented on and most importantly being seen)
- Acquisitions: **527** (349 gifts, 21 bequests, 157 purchases)
- **3345 works copyright cleared** (meaning we can put images of the majority of our collection online for the public to view while we're closed)
- The entire collection of over **6,500 works of art** were relocated to temporary storage to manage risk while next door apartments were demolished
- We've assessed and upgraded hanging systems on **925 framed works** (we've also sourced new painting fixtures, made corner protectors, locks for storage racks and seismic restraints for shelves to make sure our collection is as safe as possible)

---

*Right:*

The Gallery's collection of over 6,500 works of art in temporary storage.  
New painting fixtures, Visitor Services staff making Tyvek corner protectors.  
Tyvek corner protectors on Laurence Stephen Lowry's **Factory at Widnes** 1956. Oil on canvas.  
© Laurence Stephen Lowry/DACS. Licensed by Viscopy, 2014



# Library and Archives

---

Our library is one part of the Gallery that has for the most part been business as usual, being used by curators, guides, students, writers and researchers to find out about our collection. This means researching, buying and cataloguing new books and magazines, maintaining artist files, answering questions, supplying images and so on.

While we've been closed, we've received two exceptional gifts. The first is a selection of artist books by some of the country's most important artists – lending strength to a little-known but increasingly interesting slice of the our collections.

We were also very fortunate to receive the bulk of Leo Bensemann's library from his family, including an almost complete catalogue of Caxton Press publications and ephemera produced during Bensemann's time at the Press. We are absolutely delighted to have this collection now in our library as it serves to complement our holdings of Bensemann's paintings, drawings and prints.

In the library, the question we're asked most is *Can you tell me something about this artist?* And so we commissioned, designed and built **[www.findnzartists.org.nz](http://www.findnzartists.org.nz)**, in collaboration with Auckland Art Gallery library staff to create a single master list of New Zealand artists' names and to ensure New Zealand's art-related resources are available more easily.

---

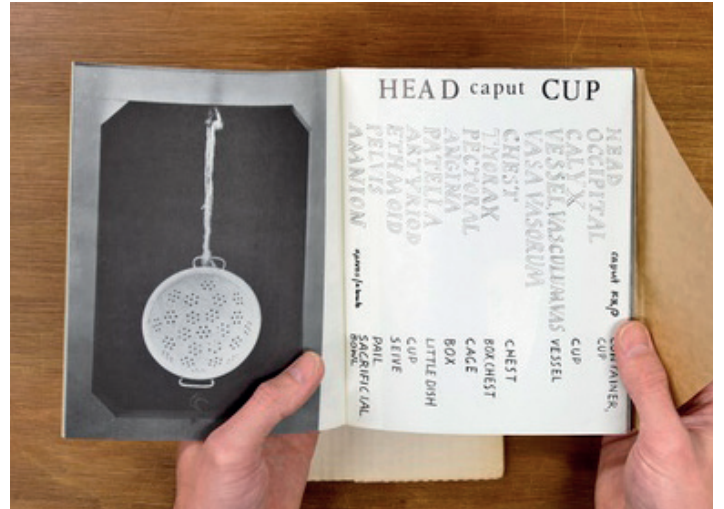
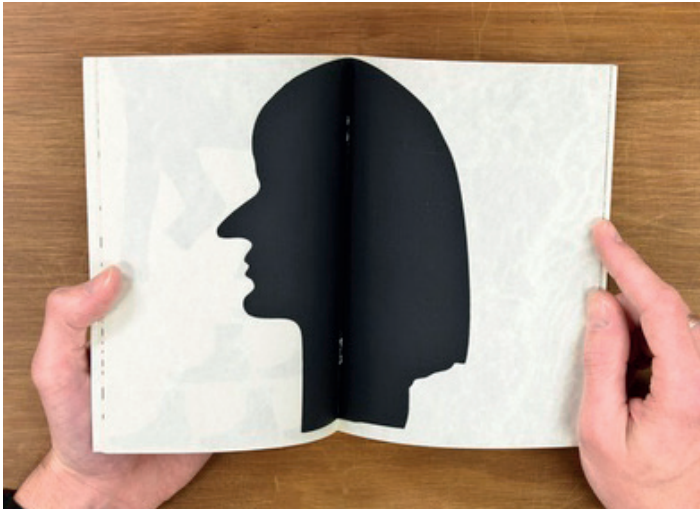
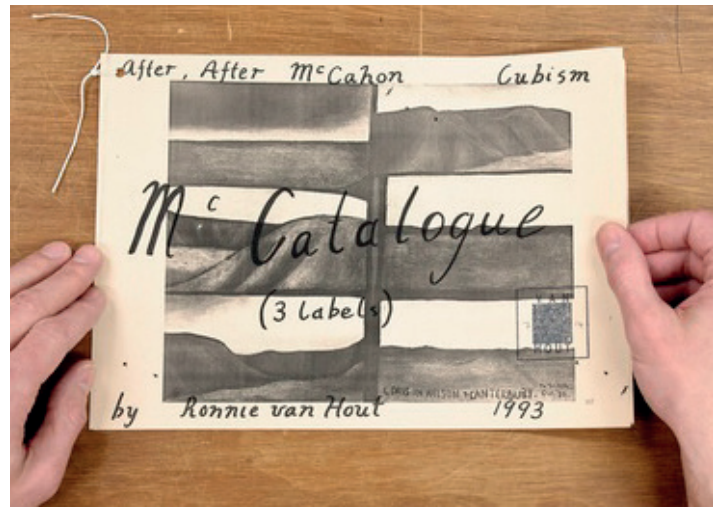
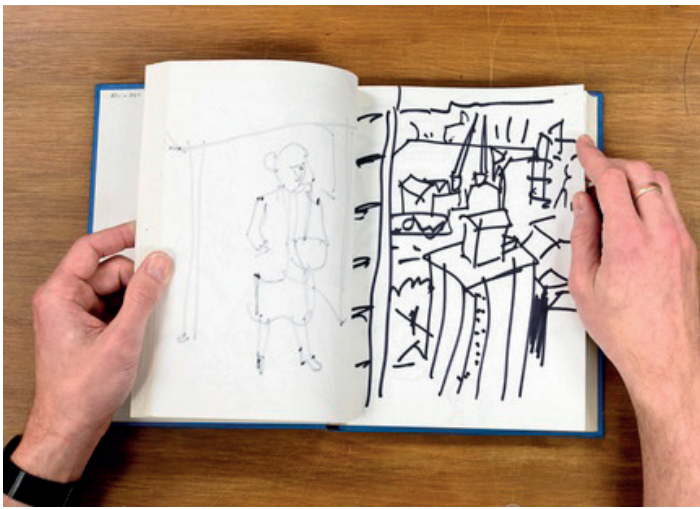
**Our library is available  
for use by students,  
artists, writers  
and researchers.  
Recently we created  
**[findnzartist.org.nz](http://findnzartist.org.nz)** –  
a master list of  
New Zealand artists.**

---

---

*Right:*

Selection of artist books given to the Gallery, including works by Michael Smither, Ronnie van Hout, Richard Killeen and Joanna Paul. Leo Bensemann collection housed in the Robert and Barbara Stewart Library and Archives Christchurch Art Gallery



# christchurchartgallery.org.nz

---

With the building closed, our website has become an even more crucial tool for our profile. We've redesigned the homepage to allow us to focus on our **Outer Spaces** programme and our blogging (we've written more than a thousand blog posts over the last three years, keeping the public up-to-date with exhibitions, books, public programmes, events, gifts and bequests). We've added nearly a hundred multimedia items (video, audio and print), created a mobile optimised version of the site, and worked hard on creating new mapping functionality to help visitors find our works in **Outer Spaces** throughout the city.

We love encouraging the public to engage with our website, so we created **My Gallery**, a tool which won the Innovation and Technology category of the Museums Aotearoa Awards in 2012 and was awarded Best Website at the Museums Australia Publication Awards (MAPDA) the same year. Nearly 1,600 'sets' have been created by visitors to our site. In particular, we have been pleased to see it used as a teaching tool in schools both here and in Australia.

We've also been busy 'Getty tagging' the collection. So if you know there is a painting with a chap sitting on a railway station platform, somewhere up in the mountains, but you can't remember what it's called or who painted it, our catalogue will help you find it. Christchurch Art Gallery is possibly the only art museum anywhere in the world to have added these labels to every work in its collection. We'd definitely much rather be presenting real paintings on real walls, but, for now, this is all part of making the art in our collection easier to find.

---

**My Gallery won  
the Innovation and  
Technology category  
of the Museums  
Aotearoa Awards and  
Best Website at the  
MAPDAs in 2012**

---

---

*Right: Christchurch Art Gallery website homepage, collection online, **My Gallery** and Gallery shop.*

Christchurch Art Gallery Te Puna o Waiwetu

http://christchurchartgallery.org.nz/

SEARCH

CHRISTCHURCH ART GALLERY TE PUNA O WAIWETU

About Venue Hire News Sitemap

VISIT EXPLORE LEARN SUPPORT SHOP

**LATEST NEWS**

The Gallery building is closed for repairs, so we're exhibiting in two great off-site venues:

Burster Flipper at ArtBox on the corner of Madras and Tuam streets

And what is ArtBox anyway?

Daniel Crooks coming soon to 209 Tuam Street

JOIN OUR EMAIL NEWSLETTER

Your email address

SIGN UP

Twitter and Facebook by Gallery staff

**NOW OPEN!**

Daniel Crooks: Seek Stillness in Movement at 209 Tuam Street

**BUNKER NOTES**

**HOMAGE OR PLAGIARISM?**

12 April 2014

A guest blog from Auckland curator and art historian Jane Davidson-Ladd on a discovery that resulted from her research into Louis John Steele.

Continue reading

**WOMAN VISITS CHRISTCHURCH**

**STATUE OF ANNE**

On this day in 1905 the Statue of Anne received Royal Assent, establishing many of...

**MAKING SPACE**

Apparently "spacewoman" is the magic word that will draw Registrars and Collection Managers like moths...

Search Results - Collection | Christchurch Art Gallery Te Puna o Waiwetu

http://christchurchartgallery.org.nz/collection/browse/

CHRISTCHURCH ART GALLERY TE PUNA O WAIWETU

COLLECTION ONLINE

SEARCH ARTIST YEAR LOCATION GO

ORDER BY SHOW TAGS SHOW ONLY RESULTS WITH IMAGES LIST VIEW

**Mission Statement: First We Take Island Bay Then We Take Berlin**

Robinson, Peter (New Zealand, b.1961)

**Nude**

Cowart, Shona (New Zealand, b.1942)

**Young Maori Girl**

Clark, Russell (New Zealand, b.1905, d.1980)

**Wald Kirche, a**

Feininger, Lyonel (American, b.1871, d.1959)

Wall of Woman-to Celebrate the 120th anniversary of Women's Suff... — My Gallery | Christchurch Art Gallery Te Puna o Waiwetu

http://christchurchartgallery.org.nz/mygallery/y0u6/

SEARCH

CHRISTCHURCH ART GALLERY TE PUNA O WAIWETU

About Venue Hire News Sitemap

VISIT EXPLORE LEARN SUPPORT SHOP

My Gallery Log In

Home > My Gallery > Wall of Woman-to Celebrate the 120th anniversary of Women's Suffrage

**WALL OF WOMAN-TO CELEBRATE THE 120TH ANNIVERSARY OF WOMEN'S SUFFRAGE**

SELECTED BY JULIE OWENS

Disclaimer

Share this set

Twitter - Facebook - Email

Artist (unknown) Lady Lyttelton

Raymond Heiney Meditation 1905

Shop | Christchurch Art Gallery Te Puna o Waiwetu

http://christchurchartgallery.org.nz/shop/

SEARCH

CHRISTCHURCH ART GALLERY TE PUNA O WAIWETU

About Venue Hire News Sitemap

VISIT EXPLORE LEARN SUPPORT SHOP

PRINTS BOOKS AND CARDS JEWELLERY AND ACCESSORIES LIVING

SEARCH THE SHOP

**WAS \$35.00 NOW \$20.00**

Daniel Crooks: everywhere instantly \$35.00

The Fall of Isaac \$145.00

RMS \$115.00

Pinnace White Tail pendant \$68.00

In the Wizard's Garden \$75.00

Blind V \$75.00

EXPLORE THE SHOP

**PRINTS**

**BOOKS AND CARDS**

**JEWELLERY AND ACCESSORIES**

Bill Hammond  
Christchurch  
Friends

Bulletin  
Celia McEwen  
Gallery collection

Canterbury artists  
Dick Fizzell  
Gallery publications

Canterbury landscapes  
Digital reproductions  
Landscapes

Cards  
Exhibition publications  
Mickey to Tiki

# Publishing

---

## Bulletin

Another key area of output at Christchurch Art Gallery is publishing. Since the closure of our building, we've published 12 editions of our multi-award-winning *Bulletin* magazine. Produced quarterly, *Bulletin* is an important part of how we connect with our audiences, and it's become even more significant while we're closed. All our issues of *Bulletin* are on our website, available for interested readers and researchers. Like all our publications, it's heavily sponsored by supporters which means we're able to punch well above our weight in Australasian art circles. We recently moved into electronic publishing with four issues of *Bulletin* created for the iPad. This was recognised with a Gold in the 2013 Best Design Awards.

## The Hanging Sky

We work very hard to be among the best art publishers in New Zealand. Last June we published a spectacular new hardcover book on one of New Zealand's biggest names in painting, *Shane Cotton: The Hanging Sky*. Our gallery shop is currently closed, so we're distributing this title with Craig Potton Publishing. Sales are strong (more than 1,000 books sold to date).

## Meet Me in The Square

Our latest publication accompanied our exhibition *David Cook: Meet Me in the Square* at our Tuam Street temporary gallery space. It has proved extremely popular with hundreds of copies sold.

## Publishing for Schools

One of our key audiences is schools, and this year we're publishing a series of four art resources for primary schools. *Burster!* was the first of these – and we've had great feedback. *Dripper!* will be posted out to all Canterbury primary schools at the start of May.

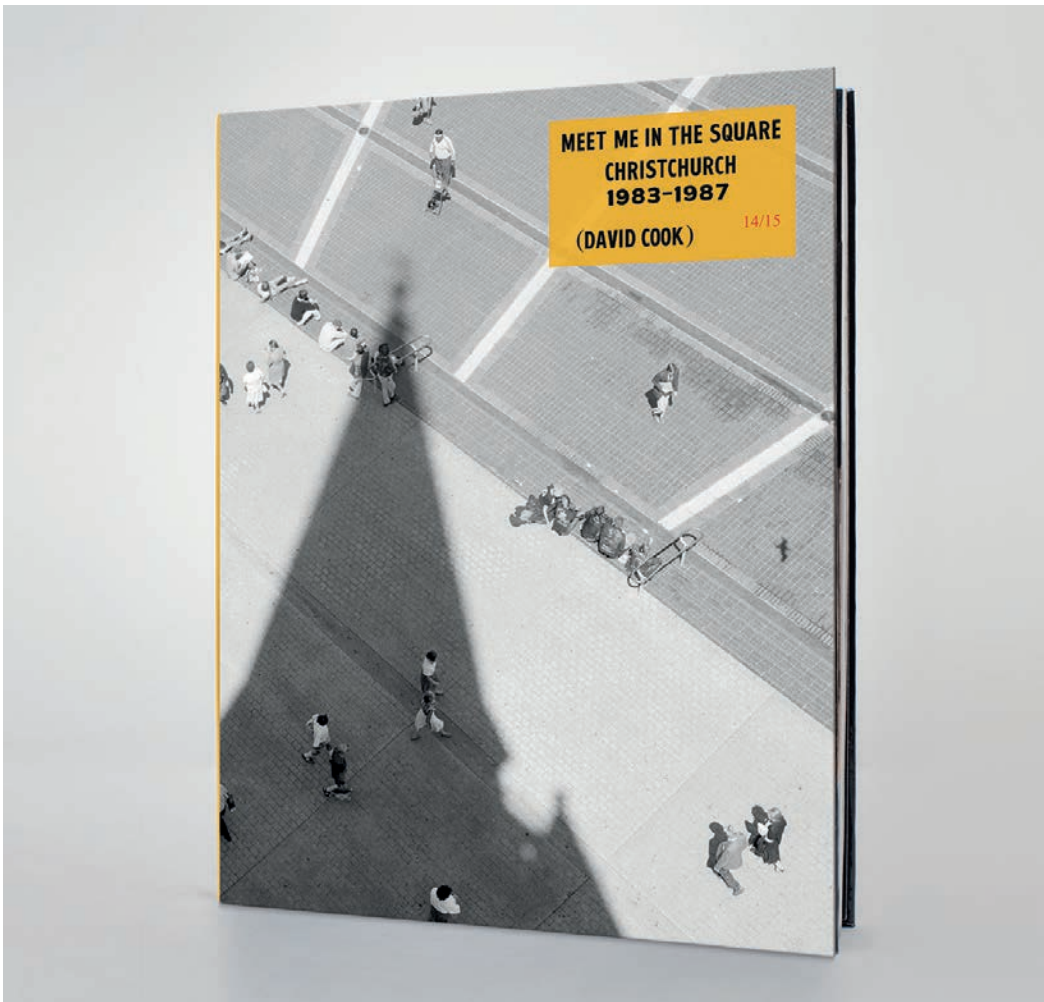
---

In the 2014 Museums Australia Publication Design Awards *The Hanging Sky* won Best Exhibition Catalogue and *Bulletin* was highly commended in the Magazine category. In 2015 *Meet Me in the Square* was joint winner in Exhibition Catalogue (Major), *Bulletin* won Best Magazine and the *Burster Flipper* art resource booklets were highly commended in the Children's Book category and won the Poster category.

---

*Right: Shane Cotton: The Hanging Sky, published 2013. Meet Me in the Square: David Cook, published 2015*

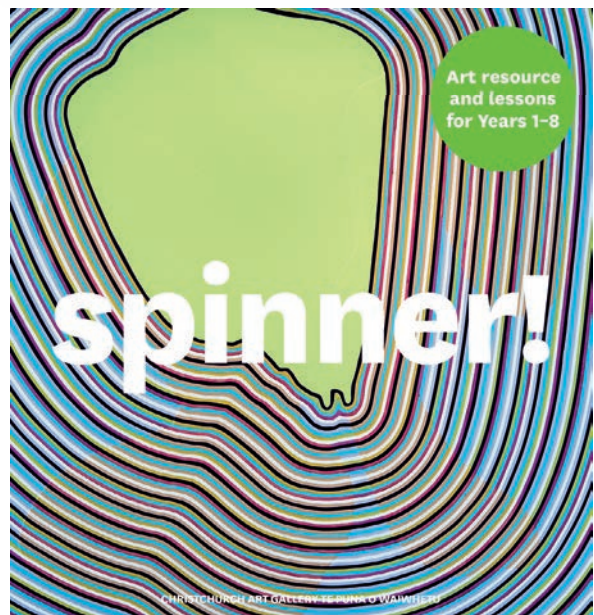
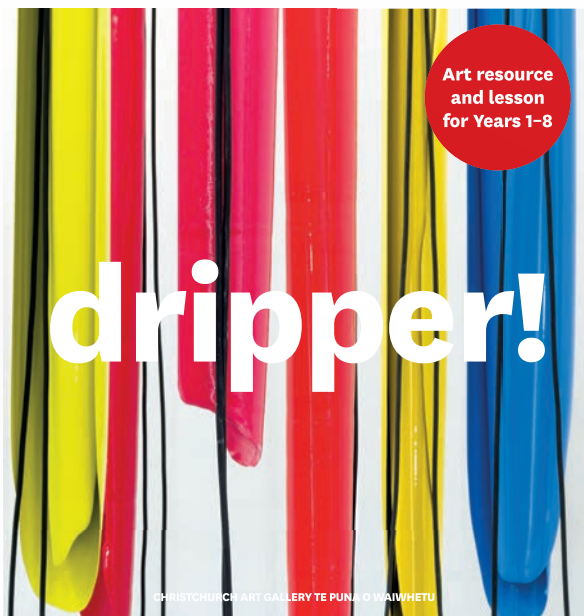




MEET ME IN THE SQUARE  
CHRISTCHURCH  
1983-1987  
(DAVID COOK) 14/15



Above:  
Bulletin magazine



Above: *Bulletin* for iPad

Right: *Burster!*, *Dripper!* and *Spinner!* art resources for primary schools to accompany our latest exhibition **Burster Flipper Wobbler Dripper Spinner Stacker Shaker Maker**

# Community and Volunteers

---

## Friends

We've also continued to have an active **Friends** group, whose vision is to provide practical support to enable us to be vibrant contributor to the cultural heart of the city. Their programme consists of a guest speaker every month, private collection visits, studio visits, and fundraising events to assist with the acquisition of works of art and to make contributions to Gallery publications.

## Volunteer Guides

Our Volunteer Guides are an important team of unpaid staff who gave over 3,000 hours each year when the building was open. Although their duties and work opportunities have been reduced since February 2011, guides have continued to provide approximately 1,000 hours each year, adding value to the visitor experience with guided tours and assistance with education and public programmes.

Before we opened our temporary gallery spaces, Guides provided tours for the 2011 **Brian Brake** photographic exhibition at Canterbury Museum and, having become a Gallery without walls, it was fitting that guides provided **Outer Spaces** tours of works installed around the exterior of the Gallery. Once our gallery space at 212 Madras Street was established in 2012, guides provided tours for the **Rolling Maul** series and Michael Parekowhai's **On First Looking Into Chapman's Homer** with an average of 16 people per tour.

With the opening of our second exhibition space at 209 Tuam Street, we reinstated our **Oh Baby, It's Art!** tours, and in collaboration with Deaf Aotearoa we provided a sign language tour for NZSL Week 2013. Guides now present **ArtBites** fortnightly, which connects our audiences to the city's art collection.

Our Guides also assist with most of the holiday programmes we offer for children, as well as our schools outreach programme and up until the end of 2014 school groups at ArtBox as part of our education programme. They are also involved with our monthly outreach initiative in association with Alzheimers Canterbury titled **ARTSheimers**.

Retaining the size and strength of the guide team for our re-opening has been a challenge met positively by continuing training, local field trips and professional development. We have organised and offered guides trips to Auckland, Wellington and Dunedin and, for the first time, two guides attended the 2013 Australian Art Gallery Guides Organisation Conference as observers. We have only had nine resignations in the guide team since our building closure, which is testimony to high engagement in this team, and a strong loyalty and desire to be part of the Gallery when we re-open.

---

*Right: Friends lecture, April 2014. ARTSheimers programme*



# Recognition

BOOKS & CULTURE

ART

## A gallery without walls

Making a virtue out of adversity.

No doubt there is another Gallery somewhere in the world that has made a similar virtue out of a similar adversity, but not one I know of, and Christchurch may well be a cutting-edge pioneer here.

Hamish Keith  
*Listener* 7 July 2012

BOOKS & CULTURE

ART

## On a roll

The first year of Christchurch Art Gallery's quick turnover exhibition programme of young artists.

*Listener* 22 December 2012



One major factor in the reclamation of the city is the Christchurch Art Gallery. Its mission has been to turn the inner city into a gallery and it won the Award for Exhibition Excellence at the New Zealand Museum Awards in 2013, despite its current lack of a dedicated exhibition space. The Outer Spaces project comprises numerous works, and its 10th anniversary programme “Populate” was designed to, in the words of director Jenny Harper “bring the people back in”. The gallery identifies itself as “crucial to the heart of the city”, and even without a physical base, it returns a sense of life to central Christchurch. The works in the Outer Spaces programme are whimsical and fun, and encourage a new perspective on the spaces they occupy.

Laura Borrowdale  
*KiaOra Magazine*, April 2014

Perspective

# Art lifts and inspires us as we rebuild

Bronze bulls and pianos captured hearts and minds in Christchurch last year, and WARREN FEENEY predicts that art will feature significantly in the Christchurch recovery this year.

I may have looked like the last building standing on a vast demolition site, but last July, the Christchurch Art Gallery's Outer Spaces at 212 Madras St hosted the most important exhibition of art to take place in New Zealand that year – Michael Parekowhai's *On First Looking into Chapman's Homer*.

Representing New Zealand at the Venice Biennale in 2011, Parekowhai's contribution to this international arts event returned home, opening in Christchurch upstairs in the Ng Building and on an adjacent site in Madras St. It consisted of three sculptures: a richly carved red Steinway piano, *He Korero Puritani mo Te Aomao o Te Motu: Story of a New Zealand River*, and two bronze grand pianos with life-sized cast bulls. *A Peak in Darien* and *Chapman's Homer*.

Expectations were high. Representing New Zealand at an event described as the Olympic Games of the art world, *On First Looking* had been singled out by *The Independent* reviewer Charles Darwin as a highlight of the Venice Biennale.

Yet art would accolades could not have anticipated the resonance or how it would look



Venice, Paris, Christchurch: Michael Parekowhai's installation *On First Looking into Chapman's Homer* made an impact in all three cities.



Photos: JOHNNY ANDERSON, RICHARD COSGROVE, FABRIANZ

programmes of three major arts events – the Christchurch Arts Festival, the SCAPE 7 Public Art Christchurch Biennial and the Body Festival of Dance and Physical Theatre.

The arts festival promises to build on its success of 2011, with an extended timeframe for performances, and using various venues throughout the city, bringing heart and soul back to Christchurch. SCAPE has already anticipated something of the potential of its public programme, relocating a temporary and substantial art work by Mexican artist Hector Zamora, *Mojano*, initially intended for Victoria Square, into Kiosk Lake in the Christchurch Botanic Gardens.

In late September, the Body Festival returns, after a successful programme last year, which included performance and events such as its Festival Roller Disco on New Brighton Pier.

Parekowhai's *On First Looking into Chapman's Homer* takes its title from English romantic John Keats' poem of the same name, a work described, among other things, as being about art's ability to inspire and strengthen the human spirit.

It could not have found itself in a more appropriate place than Christchurch in

## Keeping art alive in unpredictable times

Recently Christchurch Art Gallery celebrated its tenth birthday – as well as its remarkable post-quake transformation into 'a gallery without walls'. Sally Blundell talked to gallery director Jenny Harper and senior curator Justin Paton about future plans.

Art News New Zealand Winter 2013

THE NEW YORK TIMES, SUNDAY, APRIL 6, 2014

NEXT STOP | CHRISTCHURCH, NEW ZEALAND

## After Earthquakes, a Creative Rebirth

Even the Christchurch Art Gallery, the city's pre-eminent art institution, was driven to the streets, though out of necessity. For six months after the quake it was taken over by recovery authorities, and then it was shut down for its own repairs. Without a home, the gallery began commissioning murals on walls across town. Jenny Harper, the gallery director, said the goal was not only to keep staff engaged, but also to provide work for artists who lost studios in the city. There was some creative flight after the quake, but many artists remained.

'Part of our motivation was to make sure we kept the creative community here as far as we could. We just couldn't imagine Christchurch without a lot of these people,' she said.

Justin Bergman

---

We're here because good art really matters. We connect people with art, ideas about art and with artists. Their creativity inspires ours.

We are crucial to the heart of the city. People identify Christchurch as important because of us and what we do. We set standards others aspire to.

We do great things that are recognised and celebrated (and we're not afraid to break the rules – even our own).

*Christchurch Art Gallery Manifesto,  
November 2010*

---



# CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

Cnr Worcester Boulevard and  
Montreal Street, PO Box 2626,  
Christchurch 8140, New Zealand  
E: [info@christchurchartgallery.org.nz](mailto:info@christchurchartgallery.org.nz)  
T: +64 3 941 7300  
[christchurchartgallery.org.nz](http://christchurchartgallery.org.nz)

Christchurch  
City Council 



## THE YEAR IN REVIEW

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

**O** **NUMBER OF HOURS THE GALLERY WAS OPEN TO THE PUBLIC**  
Normally more than 2,700 per annum. However, our **Outer Spaces** programme has resulted in 4,093 visitors to off-site exhibition spaces and 767 hours open, as well as countless art experiences throughout the city.



### EXHIBITIONS

Despite our building being closed we organised eleven presentations and exhibitions:

Eight **Outer Spaces** projects (**Julia Morison: Aibohphobia; Matt Akehurst: You Are Here; Wayne Youle: I seem to have temporarily lost my sense of humour; Ronnie van Hout: The Creation of the World; Elliot Collins: For Those Who Stay Behind; Julia Morison: Meet me on the other side; Stereoscope: Robert Hood; Kay Rosen: Here are the people and there is the steeple**).

Three shows in the **Rolling Maul** project series (**Sam Harrison: Render; Georgie Hill and Zina Swanson: Breathing Space; Hannah and Aaron Beehre: Waters Above Waters Below**).

One touring exhibition (**The Vault: Neil Pardington**, opened at Rotorua Museum; Sarjeant Gallery, Whanganui; Te Manawa, Palmerston North).

### GALLERY PUBLICATIONS

Four editions of *Bulletin* (B.165, B.166, B.167, B.168)

### OTHER WRITING AND MEDIA PROJECTS

#### Ken Hall

'Foy Brothers' portrait of Ana Reupene Whetuki and child', *Early New Zealand Photography, Images and Essays*, Angela Wanhalla and Erika Wolf (eds.), Otago University Press, 2011, pp.46–53

'Ruinous Beauty', *The Press*, 20 April 2012, GO section p.7

#### Jenny Harper

'Art is not above the law', *Junctures: the Journal for Thematic Dialogue*, no.14, July 2011, pp.27–36

'Why the doors stay shut', *The Press*, 19 August 2011, GO section, pp.7 and 9

'Thoughts on a future for Christchurch: Interview with Richard McGowan', *Ten Thoughts x Ten Leaders*, Christchurch: Warren & Mahoney, pp.30–7 (re-published in B.165, pp.42–7, with edited extract 'Culture will drive city regeneration' in *The Press*, 24 October 2011, p.19)

'Pure magic: Gerrit Dou's *The physician*', *The Press*, 29 June 2012, GO section p.7

#### Gina Irish

'On the Move', *Australasian Registrars Committee Journal*, vol.63, December 2011, pp.10–11

#### Peter Vangioni

'On view, Rita Angus's *Wainui, Akaroa*', *The Press*, 15 June 2012, GO section p.7

**8,738**

**NUMBER OF PEOPLE WHO ATTENDED ADVERTISED PUBLIC PROGRAMME EVENTS**

### PROFESSIONAL ADVICE

#### Ken Hall

Member, Board of Your Studio Trust

#### Jenny Harper

New Zealand Commissioner, Venice Biennale 2013 Member, Public Art Advisory Group  
Board Member, Museums Aotearoa

Editorial Board Member, *The Journal of New Zealand Art History*

Adjunct Professor, University of Canterbury

PBRF Humanities and Law panel member, Tertiary Education Commission

#### Gina Irish

Council Member, Australasian Registrars' Committee  
Advisor, Artworks Committee, Christchurch Polytechnic Institute of Technology

#### Blair Jackson

Member, W.A. Sutton Trust

#### Felicity Milburn

Exhibition Selection Panel, Chambers@241, 2011/12

### INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

#### Ken Hall

'Portrait of a Slave Trader', Bishopdale Genealogical Society, 27 October 2011, and Canterbury Genealogical Society, 12 April 2012

#### Jenny Harper

'Getting to Venice and beyond', U3A Arts Centre, 9 March 2012

'Art Gallery to Emergency Response Centre: Our response to the Canterbury earthquakes', National and State Libraries Australasia Disaster Preparedness Seminar, Brisbane, 21 March 2012

'Disaster preparedness', Museums Aotearoa Workshop, Wellington, 19 April and Rotorua Museum and Art Gallery, 4 and 5 May 2012

'Taonga to taonga' and 'Lessons in collaboration', Museums Aotearoa Conference, Wellington, 18–20 April 2012

'The silver lining: what New Zealand can learn from Christchurch', Creative New Zealand 21st Century Arts Conference, Wellington, 22 June 2012

#### Gina Irish

'Documentation review and currency' and 'Usability and Maintenance of Priority Lists: A response to the Christchurch earthquakes', Australasian Registrars Committee, National Gallery of Victoria, Melbourne, 9–10 February 2012

#### Lynley McDougall

'Art Gallery to Emergency Operations Centre', Facilities Management Conference: Lessons From the Coal Face, Intercontinental Hotel, Wellington, 6–8 March 2012

#### Felicity Milburn

'When everything around us fell: How visual arts organisations in Canterbury responded to the earthquakes', Contact: Art Association of Australia and New Zealand 2011 Annual Conference, Victoria University of Wellington, 7–9 December 2011

#### Peter Vangioni

'Aftershocks: Collecting artist's books at the Christchurch Art Gallery Library', *Adventure and Art—the Fine Press Book from 1450–2011* symposium, Baillieu Library, University of Melbourne, 9 March 2012

#### Blair Jackson, Neil Semple, Lynley McDougall

'Security is not just that—it is also business continuity and disaster recovery', Protection of Australasian Cultural Assets (PACA) Conference, Auckland War Memorial Museum, 22–4 August 2011

#### Tim Jones

'The Advantages of Crowdsourcing: using volunteers to geo-tag an art collection', Digital Strategies in Heritage, Rotterdam, 7–10 December 2011

### COLLECTION

77 additions to the collection, comprising 42 gifts and bequests and 35 purchases

2,578 works copyright cleared

### LOANS

8 outward loans travelled to other galleries and institutions

88 inward loans came from private lenders and other galleries and institutions

### LIBRARY

1,925 tags from the Getty Art and Architecture thesaurus created and added to 3,275 works

### GALLERY SHOP

The top five best sellers were:

1. *From Mickey to Tiki Tu Meke*
2. *Bill Hammond: Jingle Jangle Morning*
3. *The Press: Earthquake*
4. Gallery cards
5. *Van der Velden: Otira*

### FRIENDS

708 members

20 events to enjoy, attended by approximately 723 people

**8,580**

**NUMBER OF PEOPLE WHO ATTENDED EDUCATION EVENTS**



### AWARDS AND PRIZES

#### BeST Awards 2011

Gold, Interactive—for mobile web

Silver, Editorial and Books—*Andrew Drummond: Observation/Action/Reflection*

Bronze, Editorial and Books—*Bulletin* (B.162)

Bronze, Identity Development (Small scale)—**Ron Mueck** campaign

#### MAPDA 2011

Joint winner, Magazine and Newsletter—*Bulletin* (B.160–163)

Highly commended, Website—christchurchartgallery.org.nz

#### Museums Aotearoa Awards

Winner, Innovation and Use of Technology—My Gallery

Winner, Art and Design Exhibition—*De-Building*

### WEBSITE

83,724 unique visits to the Gallery's website. Of these 65% were from New Zealand.

### NATURAL EVENTS

841 Aftershocks\*

4 Snow days (25 and 26 July 2011, 6 and 7 June 2012)

1 Transit of Venus (5/6 June 2012)

1 Perigee moon (06 May 2012)

\* Above magnitude 3, between Lat. -42.99841N -44.25093S; Long. 173.73510E 171.88079W. Source – GeoNet.org.nz

### RESCUE AND SALVAGE ASSISTANCE

Gallery staff assisted the following artists and galleries to retrieve and relocate artworks from damaged or red-zoned studios and stores:

Tony Bond, Brooke Gifford Gallery, Eddie Clemens, CoCA, College House, Georgie Hill, André Hemer, Katharina Jaeger, Paul Johns, Tony de Lautour, Marie le Lievre, Robert Tellick, Philip Trusttum

In addition, Gallery staff assisted with: exhibition and storage redevelopment at Akaroa Museum; fitting out and AV gear loan, Chambers@241; transport and installation of *Rhyme nor Reason: Moving On* exhibition, Arts in Oxford; Physics Room renovations; Convention Centre artwork retrieval; checking condition of Pat Hanly's Town Hall mural.

**808.5**

**NUMBER OF HOURS OF VALUED SERVICE GIVEN TO GALLERY VISITORS BY OUR VOLUNTEER GUIDES**

# THE YEAR IN REVIEW

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

### EXHIBITIONS

Twenty **Outer Spaces** projects:

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

Six **Rolling Maul** exhibitions:

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

Fourteen **Populate** projects:

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

One touring exhibition created:

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

One external exhibition supported:

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

### GALLERY PUBLICATIONS

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

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

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

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

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

# 1,169

NUMBER OF HOURS OF VALUED SERVICE

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

### OTHER WRITING AND MEDIA PROJECTS

**Ken Hall**

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

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

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

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

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

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

**Jenny Harper**

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

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

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

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

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

**Felicity Milburn**

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

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

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

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

**Justin Paton**

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

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

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

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

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

**Peter Vangioni**

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

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

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

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

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

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

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

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

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

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

# 8,174

NUMBER OF PEOPLE WHO ATTENDED EDUCATION EVENTS

### FELLOWSHIPS AND RESIDENCIES

**Susie Cox**

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

**Justin Paton**

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

**Nathan Pohio**

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

**Chris Pole**

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

# 4,459

NUMBER OF PEOPLE WHO ATTENDED PUBLIC PROGRAMME EVENTS

### PROFESSIONAL ADVICE

**Ken Hall**

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

**Jenny Harper**

New Zealand commissioner, Venice Biennale, 2013

Member, Public Art Advisory Group

Board member, Museums Aotearoa

Adjunct professor, University of Canterbury

**Gina Irish**

Council member, Australasian Registrars Committee

Member, CPIT Artwork Collection Committee

**Blair Jackson**

Trustee, W.A. Sutton Trust

Member, Life In Vacant Spaces Advisory Group

**Felicity Milburn**

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

Panel member, Creative Industries Support Fund, Christchurch City Council

Member, Selection panel, Chambers@241, Christchurch

**Justin Paton**

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

Member, Public Art Advisory Group

Curator, New Zealand Pavilion, Venice Biennale, 2013

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

**Peter Vangioni**

Committee member, ArtBox

Member, CPIT Artwork Collection Committee

## INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

**Ken Hall**

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

**Jenny Harper**

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

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

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

'Disaster preparedness', Auckland War Memorial Museum, 8 November 2012

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

**Gina Irish**

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

**Blair Jackson**

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

**Felicity Milburn**

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

'Change and momentum', WEA Christchurch, 5 November 2012

'Rolling with the punches', closing address, Oculus

2012: Postgraduate Visual Arts Conference, University of Canterbury, 29 September 2012

**Justin Paton**

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

**David Simpson**

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

**Peter Vangioni**

'Van der Velden's Otira', WEA Christchurch, 29 October 2012

### FRIENDS

671 members

23 events to enjoy, attended by approximately 589 people

### TOP FIVE SHOP PRODUCTS

1. *From Mickey to Tiki Tu Meke* (print)
2. *From Mickey to Tiki Tu Meke* (postcard)
3. *From Mickey to Tiki Tu Meke* (greeting card)
4. *Reconstruction: conversations on a city* (publication)
5. *As there is a constant flow of light we are born into the pure land* (greeting card)

### COLLECTION

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

### AWARDS AND PRIZES

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

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

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

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

'My Gallery', bronze award, interactive category, BeST Awards, October 2012

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

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

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

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

# 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 Trusstum; Boyd Webb: Sleep/Sheep; Bryce Galloway: Untitled (Hair Transposal Video); Bodytok Quintet: The Human Instrument Archive; Philip Trusstum: 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 Trusstum; 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 diaried 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