

# B. 205



**Christchurch Art Gallery  
Te Puna o Waiwhetū**  
*Bulletin* Issue no.205  
Spring 2021

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Two Queens**  
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Queen Salote and  
Queen Elizabeth.

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**I Am and Bulletin**  
*Bulletin's* design alumni  
on what the chance to  
work on the magazine  
meant to them.

B.205

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Cover: Ella Sutherland *Composition for Two Planes* (detail) 2021. Silk-screen on paper. Courtesy of the artist and Sumer Gallery

Previous spread: John Miller *Māori Land March, Custom House Quay* 1975. Photograph. Courtesy of the artist

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# Director's Foreword

**BLAIR JACKSON**

August 2021

Welcome to the spring edition of *Bulletin*. As I write this, the country has once again entered a period of lockdown, which will mean some uncertainty and anxiety for many of us. It's not yet clear when we will leave lockdown, which means that printing deadlines and exhibition opening dates may have to be moved, so please do check on our website for updates.

In this issue of the magazine, we feature a number of articles that explore the themes behind our recently opened exhibition *Things That Shape Us*. From the Christchurch earthquakes and the mosque attacks, to the ongoing challenges of racism, inequality, indigenous rights and climate change, in this show curator Melanie Oliver asks how can we gather in the long shadow of traumatic events and use the impact and memory of loss to work towards a better democracy? For *Bulletin*, Melanie sat down with veteran activist John Minto and photographer Conor Clarke (Ngāi Tahu) to talk about the work of John Miller (Ngāpuhi). Miller is a unique figure in Aotearoa, who has photographed protests, important events and civilian dissent throughout the country for more than five decades—from the anti-Vietnam war and anti-nuclear protests of 1960s and 1970s to the Māori Land March, Bastion Point occupation and Springbok Tour protests. We also feature a condensed version of Matthew Galloway's article 'Art over Nature over Art: (Re)imaging Ōtautahi Christchurch', in which he

questions the role branding has played in the reshaping of Ōtautahi in the years following the earthquakes. Galloway uses the Christchurch City Council's logo as a starting point in asking how colonial narratives might be deconstructed and how we might better understand the use of place branding as a manifestation of power. And we show photographer Tim J. Veling's project *We Stand Here: Children's Vision For Their Ōtautahi*, which is currently on display at Tūranga Christchurch Central Library. Veling worked with students from Christchurch East School in an attempt to understand this city through the eyes of its young people.

The exhibition *Hellzapoppin! The Art of Flying Nun* is a look at the record sleeves, posters and videos that set the tone for the label in its early years. For *Bulletin*, writer Hannah Herchenbach reflects on the shared musical history of Christchurch and Dunedin, and presents the evidence for Christchurch to claim its rightful place at the heart of the South Island rock narrative. Also lobbying for a place in the sun, art historian Jane Vial examines the life and art of Margaret Frankel—a key member of Christchurch artistic collective The Group from its formation in the late 1920s, who has all but disappeared from our visual histories. In Frankel she finds a now overlooked artist who made a real contribution to the development of modernist painting in New Zealand.

Tulia Thompson looks at the relationship between

two influential monarchs on opposite sides of the globe—Queen Sālote Tupou III of Tonga and Queen Elizabeth II of Bolata'ane (Britain). The friendship between the two queens is reinterpreted in Tongan artist Kulimoe'anga Stone Maka's two large ngatu tā'uli (blackened tapa cloth), which are on display in the Gallery until mid September. Thompson examines the bond between the two women, and the Eurocentric lens through which the relationship between Pacific nations and the Old World is seen globally.

This issue of the magazine is the last to be designed by the students of the Ilam School of Fine Arts at the University of Canterbury. *Bulletin* has been produced by senior lecturer in design Aaron Beehre and members of his third and fourth year classes since B.175 back in 2014. Based on an internship programme, this model has allowed students to gain real-world experience; in the seven years of this highly successful partnership the magazine has been the recipient of a number of important awards, and we are grateful to the University and students for all their time and work in making it the success it has been. *Bulletin* has been a huge undertaking and I want to thank Aaron and all the students, current and past, for taking the magazine forward and helping to cement its reputation as the best gallery magazine in Australasia. We got back in touch with a few of *Bulletin's* design alumni in the production of this issue and asked them what

the chance to work on the magazine has meant to them—their reactions are included within.

As one chapter ends, so another begins, and from the next issue we are moving forward in a new relationship and a slightly different production model that will see us working collaboratively with two partners to produce the magazine. We are pleased to be collaborating with Ōtautahi design firm Leon White Design and the design school at Ara Institute of Canterbury. We're excited to see where *Bulletin* goes next under this new partnership.

Finally, it is with great sadness that we acknowledge the passing of several senior Aotearoa New Zealand artists, Michael Eaton (1937–2021), Paratene Matchitt (1933–2021), Matt Pine (1941–2021) and Marilyn Webb (1937–2021). All are represented in our collection, and made significant contributions to this country's art history over their long and diverse careers. Now, just as we go to press, we have received news of the death of Billy Apple (1935–2021). We collaborated with Billy on several fantastic projects and will miss his commitment to creating only the best possible work and unwavering belief in the importance of art-making.

THE  
MEETING  
OF  
TWO  
QUEENS

Tulia Thompson

A blue dot—warm, mid-blue— that repeats across Tongan artist Kulimoe'anga Stone Maka's ngatu tā'uli *Toga mo Bolata'ane* (*Tonga and Britain*) (2008–10) recalls the first time the artist saw blue eyes.

Stone is about 8 or 10 years-old. The colossal cruise ship *Queen Elizabeth II* pulls into Queen Sālote Wharf, her wide black hull and pristine white upper decks interrupting the expanse of green-blue sea and sky. His dad tells him to run down and hold up the seashells he has cleaned for tourists. Stone holds the shells out in front of him. A Pālagi tourist takes a curved cowrie, or else a spiralling brown conch, and throws down some coins. Maybe the tourist's blue eyes seem funny or pale or friendly or hostile. Stone doesn't yet know the significance blue eyes will have for him.

As the cruise ship leaves, an elderly woman runs into the sea. The tide breaks around her thin legs. Tears gather over her worn cheeks. She is moved and sad and joyful simultaneously. She is waving a white handkerchief. Stone asks his dad whether her family has gone on the ship. No, his dad explains, she remembers the Queen's visit. She remembers when Queen Elizabeth II came to the Kingdom of Tonga, after Queen Sālote attended her coronation. The feeling of remembering something sacred.

Stone Maka's two pieces *Toga mo Bolata'ane* (*Tonga and Britain*), and *Kuini Haati 2* (*Two Queen Heart*) (2008–10) are large-scale works on ngatu tā'uli, a black form of tapa that enables him to “modernise” the form. But as he explains, the form is “already modern”. Stone's point is not simply that ngatu tā'uli is recent, but that it is abstract—albeit outside

of the Eurocentric lens of Western art history, which considers abstraction as an innovation that emerged from European modernism.

Ngatu tā'uli has traditionally been used for high-ranking people, including royalty and chiefs, given at weddings and births and funerals. When Stone started making ngatu tā'uli he used the traditional process, burning bark and leaves to make the smoke residue that colours the ink. Now he paints the tapa cloth with a mix of dye, oil paint and smoke. The tapa he uses is made by his mum and his sister. The hiapo plant is grown for three years, then the stem is stripped and the inner part beaten with an ike, a wooden beater.

Stone explains that the designs I associate with Tongan ngatu—like the doves flying endlessly upward I remembered on a large ngatu on our wall when I was a child—were also modern: those designs originated after missionaries came from London. Ngatu makers loved trying new things. On *Toga mo Bolata'ane* there are motifs depicting the sisi garlands of flowers made for Queen Sālote to wear for the royal visit.

It is 1953 and against grey London skies, Queen Sālote smiles warmly from a black open-topped horse-drawn carriage. Rain pours from the sky. Unlike the other dignitaries who kept their carriages closed, Sālote stays smiling and waving at the crowds. The British public love her.

Queen Sālote gives a television interview in Sydney: “I met the Queen and the Duke of Edinburgh several times, and they are most charming. The coronation was a great occasion and the memories of it will never die, although I got a good





soaking”—she pauses to give a cheeky smile—“but I thoroughly enjoyed it.”

Later that year, Queen Elizabeth II chooses to visit Tonga on her six-month tour of Commonwealth countries. There’s an amazing photograph of the two queens walking side-by-side on an expanse of ngatu. Queen Elizabeth wears a pale gold dress and a white hat and gloves. Both queens carry rounded white handbags. Queen Sālote carries a fan. Elizabeth looks fairly relaxed and optimistic, she is followed by an attendant carrying a parasol to shade her from the warm sun. Sālote looks serene.

What did the two queens discuss? At that time they were the only female sovereigns in the Commonwealth, so perhaps they felt some relief to talk to each other, as well as mutual admiration. Sālote had ruled since she became queen in 1917 at 18. In her 1990 biography of the monarch, historian Elizabeth Wood-Ellem says that in contrast to the genial and charismatic image Queen Sālote had offshore, she was an intelligent and strong leader who dealt with internal opposition from some chiefs.

In contrast, the new Queen Elizabeth was only 27. She was shy. Did they make small talk, discuss constitutional monarchies, or chat about their families? Elizabeth’s trip took her away from her two small children for six months.

Maybe they would have privately wanted to discuss the costs of duty and service, and whether their public lives ate into their family lives. But it’s hard to imagine either of them letting their guards down during the stifling 1950s. There were no Brene Brown TED talks

about vulnerability. Or royal interviews with Oprah, for that matter. Queen Sālote was an amazing poet and lyricist, so they may have talked about poetry. But poetry is dangerous—so much heliaki, or metaphoric language.

When I talk to Stone Maka about his work, he says the queens were “like sisters”. I know Stone has a sister, so I’ll take that to mean the bond is vital; like that of someone who will grow hiapo plants and then spend hours stripping bark and beating the hiapo with an ike until it forms feta’aki to send it to you to paint on. In my family, siblings meant someone who will do anything to keep you alive—I was an older sister tasked with keeping the younger ones warm and breathing.

In *Kuini Haati 2*, the red Tongan flag with its red-on-white cross in the top-left corner is paired with the red-on-white cross of the English flag, albeit the old St George’s Cross. The dark ngatu makes the flags look worn. They alternate and repeat, but separating them are squares of black. I think of reverence, of life and death, and the double-stranded helix of DNA. It also bears two dates: 1900, the year the treaty of friendship with England was signed, and 1970, the year the treaty ended.

In Tonga, the royal family was a strategy for resisting colonisation. Chief Taufa’ahau was heir to the chiefly title of Tu’i Kanokupolu, and in 1820 became ruling chief of Ha’apai. He converted to Christianity, and adopted the name George Tupou I.

It feels painful to raise in this context, but truth is important—the treaty signed in 1900 was not fair to Tonga and brought unnecessary limitations to Tonga’s

sovereignty based on British self-interest. Academic James Bade points out that Tonga had already negotiated treaties of friendship with Germany in 1876, Great Britain in 1879 and the United States in 1886, which recognised Tonga as an independent sovereign state.

Instead, the 1899 Berlin agreement between Britain, Germany and the United States decided which Pacific countries they would influence.

In March 1990, a British official arrived to make King George Tupou agree to signing a 'protectorate'. The King refused. He eventually signed only when he was threatened with removal. The new treaty had an unagreed upon 'silent' condition that all Tonga's foreign affairs be conducted by Great Britain.

So basically, England bullied Tonga into the treaty, and then intervened in their foreign affairs for seventy years. When Queen Sālote died in 1965, she had already set out plans for the end of the protectorate in 1970.

Two queens whose respective roles were intertwined. Queen Sālote's alofa and humility towards Queen Elizabeth was presumably despite her awareness of Britain's unjust conduct towards Tonga. I can't believe she would have been anything but completely savvy about it, and yet her respect was genuine. I hope that Elizabeth was able to learn from her three visits to Tonga. It's difficult though. We are still collectively unpicking the impact of colonisation globally and the Eurocentric lens it produced. A lens that sees art originating in France or London but not Nuku'alofa. A lens that only sees the world through blue eyes.

Stone tells me he sometimes struggles when people interpret his work through the lens of Western art history, without considering Tongan frames of knowledge or meaning-making. When he exhibited the works at the Sydney Biennale, someone told him the work evoked Mark Rothko.

He pauses, "They don't want to learn about our art".

Tongan academic Tēvita Ka'ili'li writes about tā-vā theory—a system of Tongan Indigenous theorising that makes sense of the relationship between time and space, and the significance of social relationships. He says, "Tauhi vā is an indigenous artistic device that uses symmetry to reconcile sociospatial conflicts and harmonious and beautiful sociospatial relations." He argues Tongan arts use these attributes to restore time-space conflicts, and to mark the tā (time) in the vā (space).

The marking of the tā in the vā feels intrinsic to the ngatu ta'uli works of Kulimoe'anga Stone Maka. Perhaps it is a restoration of the vā between the two queens.

*Tulia Thompson is of Fijian, Tongan and Pākehā descent. She writes creative non-fiction, and has written about art for The Spinoff and Pantograph Punch. Kulimoe'anga Stone Maka: Toga mo Bolata'ane is on display until September 2021.*

Previous spread: Kulimoe'anga Stone Maka *Toga mo Bolata'ane (Tonga and Britain)* and *Kuini Haati 2 (Two Queen Heart)* (detail) 2008–10. Oil, clay, dye on tapa cloth. Installation view, 22nd Biennale of Sydney (2020): NIRIN, Museum of Contemporary Art Australia, Sydney. Courtesy the artist and Museum of Contemporary Art Australia. Photo: Zan Wimberley

# TEXTURE OF THE TIME

John Miller (Ngāpuhi) is a special figure in Aotearoa, having photographed protests and important events throughout the country from 1967 right up until the present moment. His work covers everything from the 1960s and 1970s anti-Vietnam war and anti-nuclear protests to the 1975 Māori Land March, 1977–78 Bastion Point occupation and 1981 Springbok Tour protests, as well as many more examples of civilian dissent. John uses the camera as a witness, capturing moments of collective voice in action, and he also honours the people who have led the charge for changes in thinking and our society. Looking at his work is like walking through our history backwards into the future. Curator Melanie Oliver sat down with activist John Minto and photographer Conor Clarke (Ngāi Tahu) to talk about John Miller's work.





John Miller Protest Against Robert Muldoon, Auckland Airport 1977. Photograph. Courtesy of the artist

**MELANIE OLIVER:** John, as a long-term political activist, I wondered if you could talk about when you first met John Miller and when you became aware of his photographs.

**JOHN MINTO:** I can't remember exactly when I first met him, but it would have been at Bastion Point during 1977 because I'd come to Auckland and the occupation began in January 1977. Every Sunday there was a big meeting up there with a couple of hundred people—inside if it was wet and outside if it was warm. John would have been there right the way through that, so at some point I would have got to know him. He's like the wallpaper of the movement in a sense. He's always there, recording what's going on. His heart's been with the movements that he has photographed and with the people that are at the forefront of those things. From my point of view, being part of the activist movement, he's been one of those people who's always been there, always with his camera and always keen to show you stuff that he's done before and the stuff that's taken now. He's an ongoing witness, I guess, to the high jinks people get up to when they want to promote positive change.

**MO:** Looking over his extraordinary body of work from the past fifty years, there's definitely a sense of him having been there through it all. Thinking back to those early days, to the 1970s when things were really active on the streets, did you think about documentary photography at that time and the role it played?

**JM:** No, I didn't think about it at all. I think when you're caught up in the moment, everything you see around you in that moment is what's real, what's happening,

and you don't think that maybe in twenty years' time I'm not going to remember exactly what this was like. But of course John took a different point of view and when I look back at the things that he's done, I'm just astonished at how our memories kind of blur things out, they smooth things over. But the texture of the time comes through in his photographs and they have a very powerful impact. You look at the Springbok Tour ones and you think 'Wow'. The police were lined up like that and, my God, those batons—they did actually bash people. They hurt a lot of people really badly, and to see it in the crisp, clear light of day taken at the time is really moving.

**CONOR CLARKE:** They feel unreal, right, when you look at them? It doesn't feel real.

**JM:** Doesn't feel like New Zealand, does it? Young people are always really surprised when they see Merata Mita's film *Patu!* about the Springbok Tour. They don't believe that New Zealanders could have done that. Forty years after the tour, things are relatively settled, I suppose, compared to what it was like in the late-1970s when I first arrived in Auckland. You would go down Queen Street on a Friday night and there would be a march—you wouldn't know what march it was going to be necessarily, but you'd go. And it would be women's rights, it'd be anti-apartheid, it'd be anti-SIS spying on people—all these really vibrant movements were around and there was a real sense that our generation was provoking a lot of change. Certainly, we were very critical of the war generation, the Muldoon government and what he represented. There was a real upswelling of opposition and that boiled over in lots of protests in the late seventies and early eighties.

**MO:** Sometimes all the causes came together, didn't they? I have seen some of John's photographs of the Youth Progressive Movement, and there'll be people with placards that advocate multiple things all at once. Dissent was really a part of that era. I feel like today we look at photography in a different way; if you haven't photographed it and put it online, it didn't happen... Conor, as part of a younger generation, do you see how photography has shifted since that time when it was eyewitness and not thought of as integral to the movement necessarily, to now when I think there is an element of utilising the camera. For example, I think of Ihumātao and how important it was that that documentation was disseminated on social media as well as through the usual press channels? Do you feel like it's changed?

**CC:** Yeah, it's quite a different way of sharing images. In previous times, you would have had to rely on places like Real Pictures Gallery, a physical exhibition space that was set up as a repository for people's photographs, to bring them together in a way that might happen online through social media networks or websites now. I don't know if you had anything to do with Real Pictures, John?

**JM:** We did. Absolutely.

**CC:** It was before my time, so I don't really know that much about it. How do you talk about it? It must have been such a different time and maybe we're a lot more aware now of the power that we have in terms of documenting these movements and sharing them online. But there's also the point that we're all photographers now, so we have a suspicion of the photograph as truth, or—I don't know how to describe it, that...

**MO:** That when looking at a photograph, maybe you think about the surrounding conditions, the subjectivity and the framing?

**CC:** Yeah. You don't necessarily know what everybody's intentions are when there are so many photographers, whereas back then there would have been a lot fewer, John and a few others.

**JM:** I think what's different is that you've got photographs being shared around on all those social media platforms and they're there as it's actually happening. I think it's a real challenge to people in power because they have their own narrative. The media and institutional powers have their own propaganda lines they want to put out, and yet the reality that people are watching unfold on their social media is quite different. Whether it's Lukashenko in Belarus or even politicians here trying to push some particular line, people can see that "No, that's actually not what happened." Israel's having a really hard time now because they're trying to push these various narratives, and they're very skilled at their propaganda. On the one hand, internally in Israel, they portray strength to their people—"We are the Government. We are in charge". But to the outside world they want to portray a picture of weakness, and a need for support. So the immediacy of social media means that those narratives get sidelined often now. But, yeah, back then you had to wait for a photo exhibition. Like Real Pictures...

**CC:** How long did you have to wait with that? Weren't they adding to the exhibition live? The one with the Springbok Tour, wasn't that like a rolling thing where people were going in and exhibiting the photographs as it rolled out?



John Miller Takaparawhau Bastion Point  
Arohanui interior, including Reverend George  
Armstrong, Colin Clark, Father Walter Lini, Phil  
Goff 1977. Photograph. Courtesy of the artist

**JM:** Yeah, at the gallery.

**CC:** That was like a live blog. Obviously not 'live' live, but a few days later—process the film and then add images...

**JM:** But it was also accessible only to a very small number of people, because it was in Central Auckland so you'd have to get on the bus and go into town and see it there. There was no such thing as the internet or cell phones or anything. Most people would only see it several months later when they did their bigger exhibition that went overseas, the big panels that went to Melbourne and then on to London and New York. Then you see the whole thing in a kind of a context which, if you're actually in the moment, you don't see.

**MO:** That shift in technology from using the old-school camera to digital, do you see that in the quality of the photographs? Can you see that technology shift?

**CC:** Well, perhaps, but really I just can see it because it's of the time, so you can't really separate that period where you could use film. But yes, it's different. You photograph differently with film, although John was using small format which is a very accessible medium. You can take a lot of photos, and he did, right?

**MO:** Yes, until he ran out of film each time.

**CC:** Yeah, so you can take quite a lot of photos, but not to the same extent as a digital camera where you can just go and go...

**JM:** No, but when digital cameras first came in, John wasn't keen on them at all for a long time. I'm not sure

what he's using right now, but for a long time he wouldn't use digital. He said to me that if you've got a digital camera, well, you can click, click, click... But if you've got 35mm film, you've got to be disciplined about what you take a photo of and you think more about the framing. You think more about how you're going to take that picture. That was the way he was used to doing it and, yeah, he certainly didn't pick it up immediately, digital. He was very old school in that regard.

**CC:** I think he's also the most resourceful person I've ever met, so I can't imagine him ever wasting anything—like wasting a shot, just in case. Everything has to be useful and meaningful.

**JM:** I think every time he clicked the shutter, he would know what he was taking and he would know how it would turn out and that was the picture he wanted to take.

**MO:** He was also taking photos in series as well, I think. So often, there's the two sides, like in that great shot over in lower Rintoul Street in Wellington where you have the police on one side and the protesters on the other, very intentionally taken as against each other.

**JM:** I look back at some of his earliest stuff, taken when Ngā Tamatoa had their Tent Embassy at Parliament, and you see some of the photos up there on the steps of Parliament and all of those people he took photos of are now very well-known figures in the New Zealand establishment. No, that's not true. 'The Establishment' is not right, but they're very well-known figures. People who turned into politicians were leading public servants and what have you, but to see them in that context there is amazing.



John Miller *Springbok Tour Police Red Squad*,  
*Rintou Street, Wellington* 1981. Photograph.  
Courtesy of the artist



John Miller Springbok Tour Protestors, Pink and Brown Squads, Rintoul Street, Wellington 1981. Photograph. Courtesy of the artist



John Miller *Hīkoi, Bastion Point, Auckland*  
(detail from diptych) 2004. Photograph.  
Courtesy of the artist

**MO:** You can watch people growing up over time as well.

**JM:** Yeah.

**MO:** What has astounded me is John's memory of events.

**JM:** Yeah. Look, he can tell you not just through his photos, but he's just got an incredible memory. He remembers...

**CC:** Everything. He never forgets anything, names, dates, places, things.

**JM:** Yeah, and "When was the last time these two people were together?" that kind of thing.

**CC:** I think that's what it's about, that thing you mentioned, the backwards/forwards, cyclical. It's the relationships. Watching people grow.

**JM:** Whenever he goes into a meeting now people gravitate towards him, because he's a great raconteur of the stories behind the various movements. He can tell you the story behind each one of these pictures, and there's a lot of humour in it and a lot of insight, a lot of understanding. He really engaged with the whole process as he took his photos, engaged with the issue, engaged with the people, recorded these really important events.

**MO:** How do you think it would have been if we didn't have those records?

**JM:** Well, if you'd asked me forty years ago, I would have said, "Oh, well. You know, that's just the way it was".

But of course now I can see the huge importance of it. Every time I look at the film *Patu!* for example, it was so important for New Zealanders to see the country the way it actually was and these pictures are the same.

**MO:** It gives a bit of hope, doesn't it, that things can change?

**JM:** Yeah.

**MO:** A bit.

**JM:** Well, when you look back at when he started taking photographs with Ngā Tamatoa on the steps of Parliament, those people were regarded as real radicals right out on the fringe. And yet what they're saying is absolutely mainstream today, or rather, what is mainstream today reflects what they were saying forty years ago.

**CC:** At last.

**JM:** We're moving in the right direction now, and this is an indication of where we've come from.

*Melanie Oliver spoke with John Minto and Conor Clarke in June 2021. Things That Shape Us is on display until 21 November 2021.*

A black and white photograph of a vinyl record, viewed from a top-down perspective. The record is centered in the frame against a solid black background. The surface of the record shows the characteristic concentric grooves. In the center hole, there is a black circular area with white, handwritten text. The text is arranged in four lines: 'THE' on the first line, 'DUNEDIN' on the second line, 'CHRISTCHURCH' on the third line, and 'SOUND' on the fourth line. The handwriting is bold and slightly irregular, with some characters overlapping.

THE  
DUNEDIN  
CHRISTCHURCH  
SOUND

A black and white photograph of a vinyl record. The record is centered in the frame, showing its characteristic grooves. The central label is black with white text. The text is arranged in a vertical stack: 'A' at the top, followed by 'REVISIONIST' and 'HISTORY' in a larger, stylized font, and 'HANNAH HERCHENBACH' at the bottom in a smaller, sans-serif font.

A  
REVISIONIST  
HISTORY  
HANNAH  
HERCHENBACH

A particularly romantic image attached to the record label Flying Nun shortly after its inception in 1981: journalists claimed it captured the purity of musicians playing without regard for fame or fortune. The label's output became collectively known as the Dunedin Sound and formed the basis of a reputation that has shrouded Dunedin in classic rock mythology and mystery for the last forty years.

"Must be something in the water," a 1992 *Chicago Tribune* article marvelled of Dunedin.<sup>1</sup> "Perhaps more good musicians per capita than anywhere else in the world," speculated the *Guardian* in its 2014 obituary of Peter Gutteridge.<sup>2</sup> In the 2016 book *The Dunedin Sound: Some Disenchanted Evening*, Graeme Downes of The Verlaines repeats and echoes what the *Chicago Tribune* said nearly twenty-five years later: "We all have to scratch our heads and ask: How did this happen in a town of 120,000?"<sup>3</sup> There is an increasingly blurred line where international attention and repetition have legitimised Dunedin as the "cultural centre" of New Zealand rock music.<sup>4</sup> Although some academics have criticised this association, others merely repeat it.

Upon relocating from Dunedin to Christchurch ten years ago, I was intrigued to find a parallel rock music scene. I embarked on a PhD covering forty years of South Island rock music history, determined to give Christchurch its rightful place in the narrative. In the process of gathering forty-six oral histories from Christchurch and Dunedin musicians who had played between 1978 and 2018, I learned what joined the cities together as well as what had become a defining point of difference between Christchurch and Dunedin since their early days *in tandem*.

First, let us go back to when Christchurch and Dunedin were on fairly equal footing. Both had accumulated early wealth and then been left behind after the Panama Canal opened in 1914 and the boat traffic started going to Auckland instead. By the late 1970s, the dilapidated mansions with cracked floorboards that remained as reminders of both towns' once glorious pasts had been taken over by musicians making a post-punk

rock ruckus. Musicians and artists between the two cities shared cars, guitars and couches. Musicians from both Christchurch and Dunedin, seeking greener pastures, often left.

The story of the South Island rock music culture that produced Flying Nun is a spatial history of movement between towns. The flat stretch of highway that connects Christchurch and Dunedin remains unnoticed in the stories written by those on the North Island or overseas and is too obvious for those living on the South Island to point out. Yet the connection has been overlooked to the exclusion of Christchurch, and Dunedin is accepted as Flying Nun's "spiritual home".<sup>5</sup>

For some reason no one has said it yet, so I will: Dunedin acquired its rock reputation by siphoning off Christchurch's capital and claiming all the credit.

Consider the structural requirements that popular music scholars Gibson and Connell have set out for a music scene to exist. In order for someone with a guitar to become a rock legend, they need (1) a 'critical mass' of active musicians or fans, (2) recording and performance spaces, (3) record labels, and (4) distribution outlets.<sup>6</sup>

Dunedin rock musician David Kilgour of The Clean told *The Otago Daily Times* in 2006 that Dunedin did not feel ideal in the late 1970s: "It was hard times, folks. We had to leave the city to find any real, caring, supportive audience."<sup>7</sup> Chris Knox of The Enemy told Craig Robertson that Dunedin "was an incredibly depressing place to be after a while and we couldn't afford to be anywhere else, couldn't think of anywhere else to be".<sup>8</sup> Shayne Carter of Straitjacket Fits attributed the musical style in Dunedin to there being "no technology" and "no money".<sup>9</sup> Yet records are not made out of thin air or water: they cost money.

Flying Nun founder Roger Shepherd was a record store manager in Christchurch in 1981 who wanted to capture the sounds of the local bands that he watched "develop and then break up without ever recording or releasing a record."<sup>10</sup> Three years later, Rob Mayes was inspired to start the Christchurch record label Failsafe after being frustrated by being unable to buy any Newtownes records after being awestruck at a gig.

It was the physical and financial labour of Christchurch rock music fans that turned the existence of a handful of gigging South Island rock musicians into a full-blown music scene. But the Dunedin narrative of musicians on the dole “thrashing away in their sheds”, to quote Martin Phillipps of The Chills, conveniently ignores that fact, because the need for cold hard cash to run a rock scene is not a romantic story.<sup>11</sup> Nor is it romantic to get up in the morning and get paid by the man in order to press records. It’s not cool to care about money. But the act of running a record label implies a *slight* bent towards a commercial imperative.

Where the tale turns is what happened next. Journalists began telling tales of the rock musicians in Dunedin because isolation makes for a more iconic story. What had been a balanced exchange between the two cities—musicians who made music mostly at home—became attributed only to Dunedin, which subsequently became a symbol of David and his guitar alone at the bottom of the world giving the middle finger to the corporatised Goliaths of the West.

I need to ring the *Chicago Tribune* and the *Guardian* and report on my findings to their likely hypothetical question: Why are there so many Dunedin musicians? It’s because the Dunedin Sound became a siren call as rock musicians from all over New Zealand who also claimed a lack of interest in commercial success moved down to Dunedin. The French sociologist Pierre Bourdieu claims that one of the benefits of those who profess that they possess “legitimate culture” is “the supplementary profit of being seen (and seeing themselves) as perfectly disinterested, unblemished by any cynical or mercenary use of culture”.<sup>12</sup> For rock musicians, one’s city of choice is a signal of disposition. Dunedin is a signifier of turning one’s back on capitalism in favour of the more noble pursuit of focusing on music instead. Rock musicians of a certain disposition *congregate* in Dunedin to cut their teeth, be around legends, join their friends.

Meanwhile, Christchurch carried on quietly, built by those who grew up and stayed, migrated from the upper half of the South Island, or were lucky enough to stumble

across and fall in love with the scene while visiting. Its rock music scene has endured the bleed of those leaving to seek bigger things, whether to be surrounded by more musicians in Dunedin or to make their name in bigger cities, and often never returning. Christchurch does not have the siren call of a rock reputation to generate inward migration like Dunedin does. Had the narrative of the twin towns’ rock scenes been more balanced from the outset, their fates might have been different.

If perfect disinterest in success defines a Dunedin rock musician, the cross to bear of the Christchurch musician is to remain calm, productive and resilient, despite having one’s reputation stolen and hard work miscredited. If Christchurch had an ethos, it would be pragmatism: the musicians who live here prefer life on the South Island, but they value work, too. Those who contribute to the creation and preservation of rock music in Christchurch are *interested* and make no bones about it. There is nothing perfect about disinterest. Someone needs to pick up the cheque. A band may have formed in Dunedin. But if a tree falls in the woods and no one is around to hear it, it doesn’t make a sound. A new hypothetical question is needed to replace the platitude about Dunedin’s magical qualities: If a Dunedin band played in a forest but no one with a job was around to record it, would anyone in London give a shit? Would rock musicians still make pilgrimages towards the Kilmog hills, seeking to join them?

There were more findings from my PhD: the combination of free time and perfect disinterest is a fallacy. From far away, a town full of broke rock musicians might make for a romantic rock story, but up close, the reality is heartbreaking. The picture of a starving artist is enjoyable for everyone *but the artist*, who lives without security. Too much belief and life lived in accordance with the rock myth has a dark side and a sadness. Glorifying the lifestyle risks masking mental illness. Living on the bones of your ass feels different at 49 than it may have seemed at 17. Some perceive this intuitively. Others live it. In contrast, money buys comfort and jobs provide stability, which might not be a romantic story, but it makes





Clockwise from top left:  
Doprah live at Christchurch Art Gallery, 2016.  
Photo: John Collie

Gordon Bartram, *The Gordons live at the Gladstone*, 1980. Photograph. Collection of Gordon Bartram

Jeremy Freeman, *DoubleHappys sound check, Empire Tavern, Dunedin*, 1984. Photograph. Collection of Jeremy Freeman, Dunedin

John Collie, *Look Blue Go Purple live, Empire Tavern, Dunedin*, 1985. Photograph. Collection of John Collie

Grayson Gilmour live at Christchurch Art Gallery, 2017. Photo: John Collie

Jeff Batts, *The Enemy, Roger Shepherd in the foreground. Beneficiaries Hall, Dunedin*, 1978. Photograph. Collection of Jeff Batts, Dunedin



for a better life—and in the long run, more productivity. A comfortable artist has potential for longevity.

Knowing someone with a car or crossing paths on the street has always been harder in Christchurch, a city with sprawling wide streets and besieged by earthquakes. Communication and meeting up require planning ahead and travelling great distances. Christchurch's rock music scene is all the more remarkable because of this fact: it takes more effort, and yet that effort is made time and time again.

There are two ways to have a productive rock scene. One is to be a mecca for people who want to make music more than they want to work; in this scenario it doesn't matter if people burn out and leave because new ones are constantly arriving. The second is to be a place where musicians value work and make more music over a longer period because they have longevity. The Christchurch and Dunedin music scenes have the same beating heart: the ongoing participation of older musicians who have remained productive over time within a scene small enough that they are not only admired by, but familiar to, the younger bands.

The machine that drove Flying Nun is still in Christchurch: people pouring their heart, soul, time and energy into the production of rock music because they want to be a part of it. But the charming stories of gluing cardboard record sleeves are gone—for that outfit, anyway. They are not non-existent, however. You just need to know where to look. Record stores are limited; everything is on Bandcamp. Start with the record label Melted Ice Cream—established in 2011 by Joe Sampson and now run by Brian Feary—which Radio New Zealand placed as third in the lineage behind Flying Nun and Failsafe. CocoMuse Releases is another Christchurch

outfit that has put out quality vinyl of underground Christchurch and Dunedin bands as of late.

Despite what the common platitudes about the South Island music scene in the 1980s may claim, rock music culture is not egalitarian, and the musicians were not all friends. Bourdieu focused his concept of social capital on not only who you know but the power of *what* you know and *how* you act: this was cultural capital, and it had value, too. Social and cultural capital explain how resources are exchanged among those perceived as holding value other than money. One way of dishonoring the exchanges that formed was to take without request, remorse or credit.

So when you visit the *Hellzapoppin!* exhibition, here are some starting places for your mind to wander from: Where did they live? Did they change cities? When? Did they leave the South Island in search of bigger things? Or did they go all in and move to Dunedin? What are they doing now? Did they keep the balance? How well did the artist know the band? Were they flatmates? Lovers? Friends? Did the relationship last? Was the artist paid? How much? Was it promised but never happened? Do they still think it was worth it?

When at the exhibition, stay present. You might be mistaken for thinking the Christchurch rock music scene is something long gone and past, but don't forget to look around you. What about that person next to you? Are they a rock musician, too?

**Hannah Herchenbach** is a researcher and writer living in Christchurch. She is completing a PhD on South Island rock music culture through the University of Otago. *Hellzapoppin! The Art of Flying Nun is on display until 28 November 2021.*

- 1 Greg Kot, 'Band Land Dunedin, New Zealand: Rock Capital of the World?', *The Chicago Tribune*, Chicago, Illinois. 20 September 1992, Accessed June 11, 2015. [http://articles.chicagotribune.com/1992-09-20/entertainment/9203250726\\_1-new-zealand-chills-band-members/2](http://articles.chicagotribune.com/1992-09-20/entertainment/9203250726_1-new-zealand-chills-band-members/2).
- 2 Michael Hann, 'RIP Peter Dinklage, One of New Zealand Music's Spiky Heroes', *The Guardian*, 15 September 2014. [www.theguardian.com/music/musicblog/2014/sep/15/rip-peter-dinklage-new-zealand-the-clean-snapper](http://www.theguardian.com/music/musicblog/2014/sep/15/rip-peter-dinklage-new-zealand-the-clean-snapper)
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- 4 Colin McLeay, 'The "Dunedin Sound": New Zealand rock and cultural geography', *Perfect Beat* 2, no.1, July 1994, p.38.
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- 6 Chris Gibson and John Connell, *Sound Tracks: Popular Music, Identity and Place*, London: Routledge, 2003, p.102.

- 7 'Quarter of a Century and She Still Flies'. *Otago Daily Times*, 2 December 2006, p.59.
- 8 Chris Knox, interviewed by Craig Robertson; "It's OK, It's All Right, Oh Yeah": The "Dunedin Sound"? An Aspect of Alternative Music in New Zealand 1978–1985, Honours thesis, University of Otago, 1991, p.14.
- 9 Tony Mitchell, *Popular Music and Local Identity: Rock, Pop and Rap in Europe and Oceania*, London and New York: Leicester University Press, 1996, p.227; Evelyn McDonnell, 'Green Grass and High Tides Forever: Rock and Roll is Alive and Well and Living in New Zealand', *Village Voice Rock and Roll Quarterly* 3, no. 2, 1990, p.25.
- 10 Roger Shepherd, *In Love With These Times: My Life with Flying Nun Records*, Auckland: Harper Collins, 2016, p.7.
- 11 Martin Phillips, interviewed by Hannah Herchenbach, 19 June 2015, Dunedin, New Zealand.
- 12 Pierre Bourdieu, *Distinction*, London: Routledge, 1984, p.79.





# In Plain Sight

## Margaret Frankel, the overlooked foundation artist of The Group

Margaret Lady Frankel (née Anderson) (1902–1997) is always listed as a founding member of the Christchurch artistic collective The Group, and is best remembered for her leading role in securing Frances Hodgkins’s *Pleasure Garden* painting for the Robert McDougall Art Gallery in 1951. However, despite exhibiting more than 100 works, including paintings, drawings, prints and pottery, in the city over a thirty year period, her art is virtually unknown—hidden in private collections or perhaps lost—and consequently her wider contribution to The Group continues to be overlooked.

Elaine Margaret Anderson was born in Christchurch on 8 October 1902 to engineer Frederick Anderson, owner of Anderson’s Engineering firm in Lyttelton, and his wife Phoebe (née Murphy), known as Mary. She grew up in privileged circumstances with younger sister Geraldine and older brother Terry in a family imbued with a strong commitment to the arts. In 1918 when Margaret was 16 years old the family moved to live at Risingholme, a seven-acre home in Opawa.

From 1913 to 1921 Margaret was taught art by Helen Gibson at Rangī Ruru Girls’ School. She likely enrolled at Canterbury College School of Art after

leaving school, since she attended the Arts Ball at the Canterbury Society of Art (CSA) the week before she left to go travelling overseas in April 1923. A year studying painting in Paris was a 21st birthday gift from her parents. There, family friend Cora Wilding probably helped Margaret settle into her studies as she had fellow Christchurch artist, Viola Macmillan Brown earlier in 1923. Cora was relishing life in Paris—living in private hotels, attending painting and life-drawing classes from nude models at popular fauve artist Othon Friesz’s Académie Moderne studio, with visits to the Louvre, contemporary galleries, concerts and theatre in between. Excited by the freedom an artistic life gave single women, Cora wrote to her mother in August 1923: “[O]ne goes on struggling away very happily with one’s work—leading a very selfish but exceedingly interesting life... and being one’s own mistress.”<sup>1</sup> Although it’s unclear where in Paris Margaret studied, her work did not yet reflect colourful French fauvism. During the summer she was in Brittany studying at Sydney Lough Thompson’s studio overlooking Concarneau harbour, painting plein-air watercolours of houses in the old walled city and hosting Cora for coffee.<sup>2</sup>

Margaret returned home to her parents and Geraldine at Risingholme in mid-1924. While she was away, her 6-year-old cousin, Kathleen Margaret ‘Peg’ Blunden, had joined the household following the untimely death of her mother, Henrietta. Peg, who is now 104 years old, a weaver and Marlborough’s inaugural Living Cultural Treasure, adored Margaret and well remembers such occasions as sitting at Aunt Mary’s feet in the drawing room as the young Fred Page played the piano, “It was gracious living at Risingholme.”<sup>3</sup>

Margaret was elected an artist member of the CSA in 1925, with four of her impressionist French watercolours exhibited. In the same year she enrolled for two years at Canterbury College School of Art studying modelling, painting and drawing with friends Edith Wall, James and Alfred Cook, Rhona Haszard, Olivia Spencer Bower and Evelyn Polson (later Page), who was studying part time.<sup>4</sup> The students found the academic rigour exasperating, as Margaret told researcher Bruce Harding in 1983, “we all got so sick of having to do these jolly antiques, and draw from the antique for so many hours of the week, then from still life, and so on. And everybody wanted to draw from the model and paint from the model.”<sup>5</sup> Margaret and Evelyn found a solution, painting each other posed nude outdoors in the hills near St Martins. Art historian Neil Roberts has attributed the dramatic lightening of Evelyn’s palette to Margaret’s influence.

In 1927, Margaret, Viola and Cora, all single and living at home, founded The Group along with Evelyn, Edith, Ngaio Marsh, William H. Montgomery and William (Billy) S. Baverstock. Together they recreated a bit of Parisian independent studio life in Christchurch. Peg, then 9-years old, remembers tagging along with Margaret when the studio at Cashel Street was found: “I trailed around after them when they were looking for somewhere ... to exhibit in Cashel Street. I remember I was only little and I was climbing up these blinky old stairs .... to an awful old room ... on the Whitcombe & Tombs side of street.” Accessed via an alleyway,

the disused linotype room on the first floor of the old *Weekly Press* building was no doubt bleak, but once cleaned up (with assistance from Peg) its brick-lined walls and large windows became a spacious light-filled studio. They opened their first exhibition, *Christchurch Group 1927*, on 3 August. Photos, now held in the Robert and Barbara Stewart Library and Archive, of Cora’s mainly European entries show her allotted space, establishing the routine for the next fifty years whereby the artists controlled the display of their work. Leo Bensemann noted that Margaret also “firmly controlled” its early finances.

The Group held its exhibitions at the CSA from 1929. Margaret’s fourteen entries that year were of local subjects, among which was a pencil drawing of Peg, a sensitive study observed during the daily ritual of afternoon tea at Risingholme. A small undated oil of Allandale looking across the broad sweep of the tidal flat of the lower Lyttelton Harbour settlement to sunlit hills may be *The Curving Bay*, another of her 1929 exhibits. It is painted in the high-key complementary greens, reds, yellows and mauves of the fauvists, and like Evelyn Page’s impressionist nude exhibit, *Summer Morn*, notably lacks a horizon line, which emphasises the painterly patterns. This cropping was a stylistic feature that *Christchurch Times* reviewer, James Shelley, disapproved of in another of Margaret’s paintings.

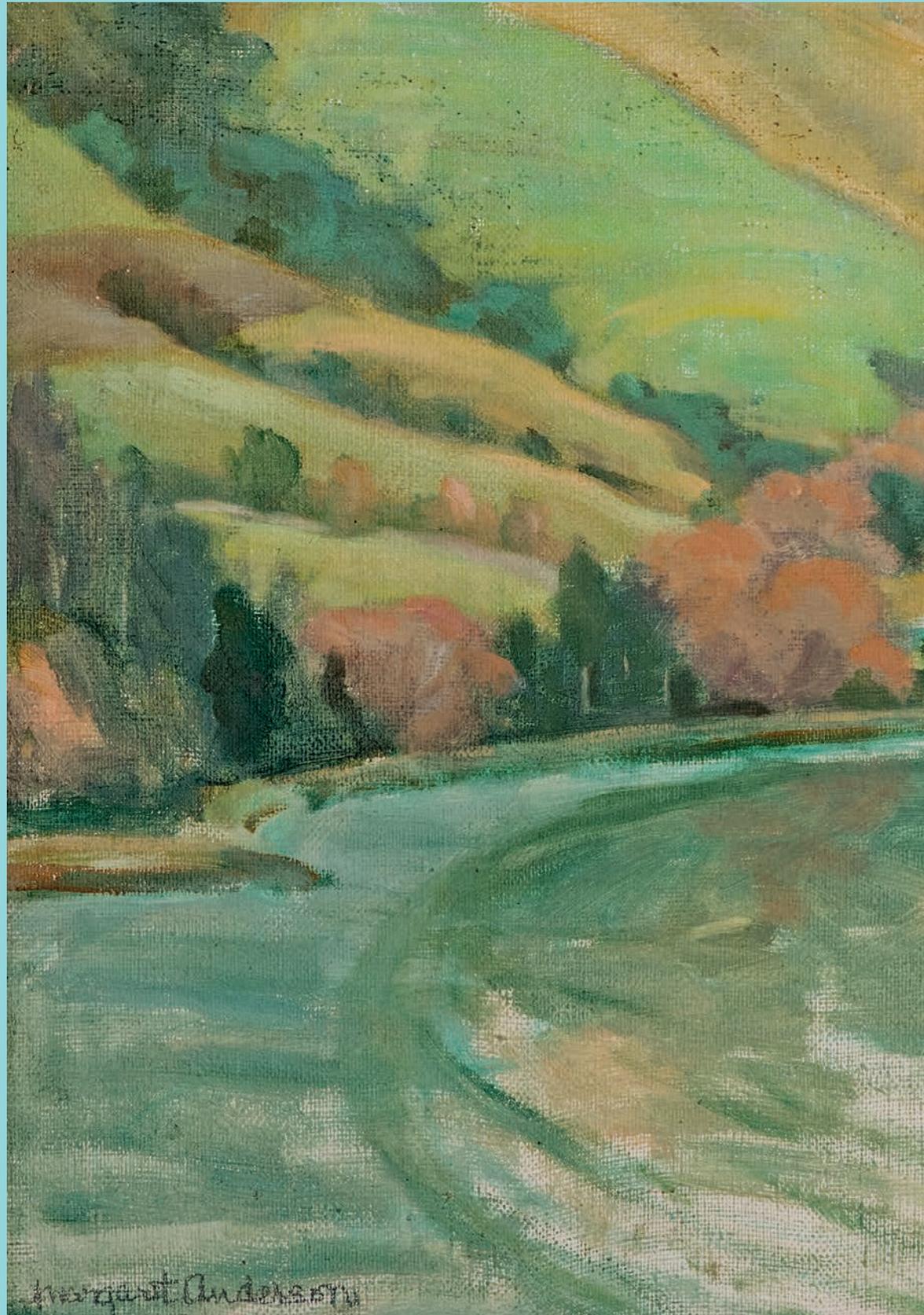
Margaret taught art at Rangi Ruru from 1929 and returned to the Canterbury College School of Art to study for a Diploma of Fine Arts, qualifying as a teacher in 1932. She introduced students to oil painting outdoors and lino cutting, catching the modernist enthusiasm for printmaking made popular by Claude Flight of London’s Grosvenor School of Art: in 1933 Margaret exhibited her own linocuts with the New Zealand Society of Artists. For art appreciation, she drove students in her car to the CSA and the recently opened Robert McDougall Art Gallery to view exhibitions, including one of her late colleague Rhona Haszard’s French-influenced work.<sup>6</sup>

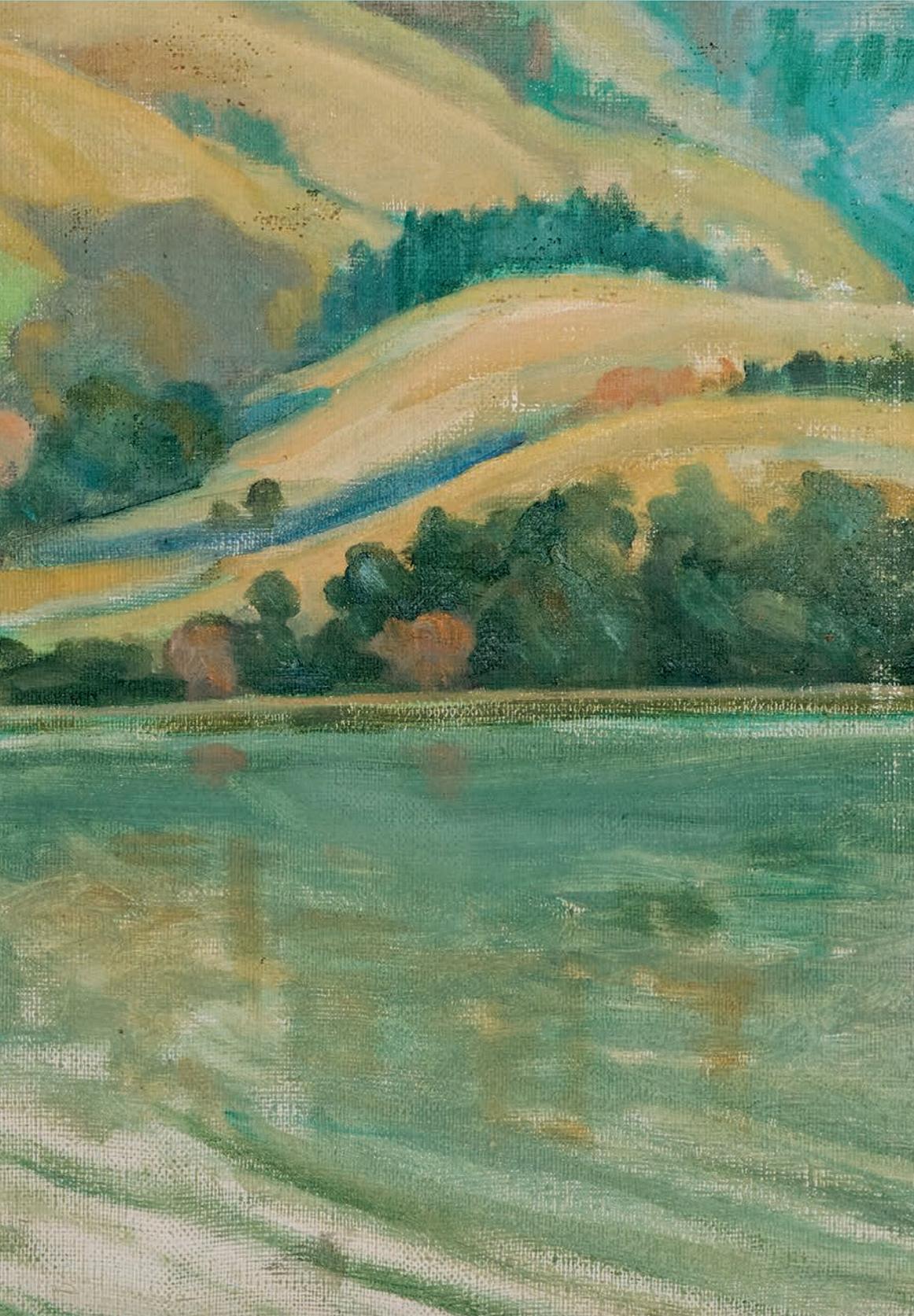
1929 also saw the arrival of the Austrian agricultural



*Mothers and daughters* undated [1930s]. From left, Olivia Spencer Bower and Rosa Spencer Bower, Margaret Anderson and Mary Anderson. Olivia Spencer Bower archive collection, Robert and Barbara Stewart Library and Archive. Archive 4, Box 3, album 4.

Previous spread: Margaret Frankel *Lyttelton Harbour—Rāpaki* 1939. Oil on paper on board.  
Collection of Rangi Ruru Girls' School, gift of Margaret Frankel. Photo: Rangi Ruru







Margaret Frankel *Old Houses, Lyttelton* c. 1946. Oil on canvas. Private collection. Photo: Briar Kinney

Previous spread: Margaret Frankel *The Curving Bay* [possibly] 1929. Oil on artist board. Private collection. Photo: Richard Briggs

scientist, Otto Frankel, and his German wife, Tilli. Margaret, Evelyn, Viola and Fred Page joined Tilli's monthly salon to improve their German. In 1939, following a long courtship, Margaret and the by-then divorced Otto Frankel married. They commissioned émigré architect and landscape designer couple, Ernst and Anna Plischke, to design their home and garden at 9 Ford Road, Opawa, on a corner of Risingholme gifted by Mary and Fred Anderson. It was the Plischkes' first private commission in New Zealand.

Margaret painted some striking regionalist landscapes after her marriage. The high viewpoint of *Lyttelton Harbour—Rāpaki* (1939), with the marae's small white church and wharenuī, Wheke, comfortably nestled in the landscape, has a naïve charm that echoes her interest in children's art. The painting may have been inspired by Rangī Ruru School's golden jubilee, as the Ngāi Tahu marae leader, Pāora Taki, had gifted the school its name in 1889. *Old Houses, Lyttelton* (c. 1946) exhibited at the CSA in 1946 also takes a high viewpoint down the mauve and green St Davids Street over red and pink roofs across the expansive blue harbour to the arc of dry orange and brown McCahonesque hills. It is an exercise in complementary colours sparking off each other, similar to Rhona Haszard's decorative landscape paintings.

Margaret also taught at Selwyn House and Avonside Girls' High School, where she introduced pottery classes in 1939. Following her parents' deaths, she played a lead role with Otto in developing her family home as an art and craft teaching centre. When Risingholme Community Centre opened in 1945, she tutored pottery and invited the young mother Doris Holland (née Lusk) to help.<sup>7</sup> In 1947, while a CSA committee member, Margaret began the four-year battle to secure Frances Hodgkins's *Pleasure Garden* for Christchurch, rallying support and publicly challenging old friend Billy Baverstock and her former art school teachers in the fight for stylistic freedom and the celebration of individual creativity.

In about 1951 Margaret gave up painting when she and Otto, knighted in 1966, moved to live in Canberra. "I didn't feel that I was good enough", she modestly

told Bruce Harding.<sup>8</sup> She continued with pottery and became a leading force in Canberra Art Club's push for the establishment of the Australian National Gallery: the couple's bequest to the gallery continues to secure examples by New Zealand regionalist artists including Colin McCahon, Toss Woollaston and Rita Angus.

It was no accident Bill Sutton placed Margaret Frankel at the centre of his now-destroyed 1951 painting, *Homage to Frances Hodgkins*; it acknowledged her status in The Group. Not only was she an influential organiser, patron and teacher, her striking regionalist images highlight the contribution women Group members with training in France made to the stylistic diversity of New Zealand modernist painting.

**Jane Vial is a Waiharekeke Blenheim-based curator, writer and lecturer. She co-authored the 2018 book Elizabeth Lissaman: New Zealand's Pioneer Studio Potter. Special thanks to Peg Moorhouse, Tim Jones, Johann Williams, Grant Banbury and Bruce Harding.**

- 1 Letters Cora Wilding to Julia Wilding, 10 and 23 August, 9 September 1923. Wilding Family- ARC 1989.124. Folder 175. Collection Canterbury Museum.
- 2 See 'Women's World: Social Jottings', *Auckland Star*, 5 December 1923, p.12 for studying with Thompson.
- 3 Quotes from Peg Moorhouse are from interviews by Jane Vial, 16 August 2018 and 7 November 2020. See also Peg Moorhouse, 'The Family Home', *Risingholme Community Centre 1944-1994: 50 Years*, Christchurch 1994.
- 4 Canterbury College School of Art Paying Students register MB 2114, reference 71910, and School of Art Roll MB 2114 register, reference 71922. Collection Macmillan Brown Library, University of Canterbury. Evelyn Polson is listed in life-drawing class for terms 2 and 3 in 1925.
- 5 Interview Margaret and Otto Frankel and Bruce Harding—M. and O. Frankel transcript 30 December 1983, page 23. Robert and Barbara Stewart Library and Archive.
- 6 Email from Johann Williams, archives manager, Rangī Ruru Girls' School to Jane Vial 9 November 2020.
- 7 Doris, newly arrived from Dunedin in 1943 and Peg Moorhouse lived next door to each other in Deans Avenue and became friends. See also Noeline Brokenshire, *Fired Clay: The Story of the Canterbury Potters' Association 1870-1989*, Christchurch: Canterbury Potters' Association, 2000, unpaginated.
- 8 Interview with Bruce Harding, 1983.

# ART OVER NATURE OVER ART: (RE)IMAGING ŌTAUTAHI CHRISTCHURCH

Matthew Galloway

Place branding increasingly stands as both a visual practice and a modality of governance. That is what makes it slippery. There is much more to branding than a logo or style. It is a manifestation of power.<sup>1</sup>

In the weeks, months and years following the 2011 Canterbury earthquake, the political process of red-zoning and condemning entire suburbs—alongside many of the city’s key architectural monuments—had major implications for how notions of placemaking and identity are understood by both residents and visitors. At the very centre of the city, the Christ Church Cathedral was destroyed by the quake, disrupting a sense of civic identity closely associated with the building, due to its strong link to the city’s English colonial heritage, and its symbolic representation as part of the city’s logo.

The erasure of what seemed so permanent opens up questions of how

we understand and define place. How do a city and its communities regain an understanding of place when the built environment and cultural fabric of that place has been erased? How can such a collective identity—built on histories and time—be understood and rebuilt? And what role does branding and design have to play in this process? Additionally, the hegemonic nature of branding a place leads to questions of power: who is controlling the message, and to what end?

Beyond the real trauma, loss of lives and destruction of homes, the earthquakes dismantled the built environment and explicitly exposed the façade of colonial narratives that have informed much of Ōtautahi Christchurch’s history and identity. These narratives have been an important part of defining and promoting Christchurch as a place to both live and visit since the formation of the Canterbury Association in the mid nineteenth century, when initial city maps were proposed. These maps aimed to drain the wetlands that acted as gathering grounds for Ngāi Tahu in order to make way for a new city, and in the process pushed any tribal settlements outside the proposed city borders. Alongside the mapping and demarcation of this land for settlement, a key to the selling of this new city to potential European settler colonisers was a cultivated narrative defining Christchurch as the most English settlement outside of England.<sup>2</sup> At the centre of this early exercise in branding was the Cathedral—an architectural beacon to the homeland, a piece of broadcasting architecture that served as an important landmark monument in the city. So successful was it in defining place that some 140 years later a stylised image of the building was inaugurated as the logo for the Christchurch City Council.

However, in the ten years since the 2011 earthquake, the Christ Church

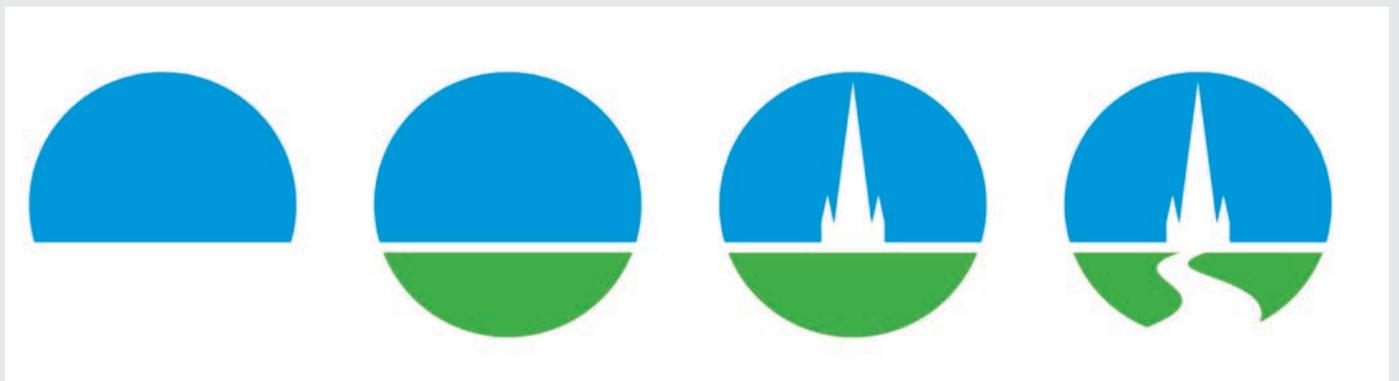
Cathedral has remained a derelict shell of its former self—a very visible reminder of the damage done to Ōtautahi’s built environment and a controversial symbol of the slow rebuild process within the central city. Running parallel to these discussions, this complicated new era for the building and the city also allows us to ask how existing colonial narratives might be deconstructed. By focusing on the symbolism embedded into—and extracted from—the Christchurch City Council (CCC) logo, I’m interested in how design and branding in Ōtautahi Christchurch has worked to uphold and cement colonial identity narratives in the city. Have post-earthquake responses to city-building and placemaking considered Māori perspectives and design processes aligned with tikanga Māori? How was the public engaged in the task of rebuilding Ōtautahi’s identity? And how have post-quake acts of participatory design both encouraged buy-in from a public, while also serving as a soft power tactic for political decision making? Branding and design has the ability to act as an invisible agent to uphold the status quo; but can the design process also act as a set of inclusive practices to drive change?

## ART OVER NATURE

According to academic and historian Dr Te Maire Tau, Ngāi Tahu’s sense of place and understanding of the Canterbury landscape can be linked to the wind in a way that is unlike any other tribal group within Aotearoa New Zealand.<sup>3</sup> The region’s famous nor’west wind—Te Māuru e taki nei—is a descendent of Pokoharua Te Pō, the source of all winds, and the wife of Raki (the heavens). In the wind, Māori identify hau—the breath of life. Hau represents the essence of life, the vitality of existence, and the ‘vital essence of the land’. Te Māuru e taki nei is intimately connected with the mountains that



Matthew Galloway Suggested variations on the CCC logo. Courtesy of the artist



Matthew Galloway A deconstruction of the current CCC logo. Courtesy of the artist

frame the horizon to the west and north of the Canterbury plains, with a particular relationship to the mountain Maukatere. It is part of a deeper rhythm of life, death and relationship to whakapapa; the landscape can be understood as being intimately woven into lives and stories.<sup>4</sup>

In contrast to this reading of landscape and our passage through it, the arrival of settler colonisers in the mid nineteenth century began a process of conquest that sought to order the Canterbury plains in a different manner. In 1849, the Canterbury Association envisaged its settlement of Christchurch as a “transplanted model English Community.”<sup>5</sup>

Seeds were brought from England and Scotland,<sup>6</sup> in response to the call to transform the swamplands underfoot into an “English garden.”<sup>7</sup> The European settlers viewed this as a process through which nature was *subjugated, divided and reorganised in the name of wealth creation*,<sup>8</sup> systematically changing the environment they had chosen to inhabit in order to make it familiar and marketable.

The founding myth of Christchurch was cemented in 1864 with the laying of the Christ Church Cathedral’s

foundation stone—a cathedral being seen as the central ingredient in the establishment of the ‘Englishness’ of the place, and a statement of progress towards a cultivated built environment. It is key to understand

#### THE TYRANNY OF VISUAL FORM

It was in the city’s Botanic Gardens that the Christchurch City Council logo was first launched in a special ceremony on 6 April 1990. The logo is made up of four descriptive elements: the blue

skies represent the clear open air of the Canterbury Plains, the green land represents the lush spaces of the ‘Garden City’, the winding line represents the Ōtākaro Avon River, which in turn leads the eye up to the centerpiece—the iconic Christ Church Cathedral.

This descriptive logo was a graphic formalisation of an identity initiated from the very moment the Canterbury Association in London designated the swamplands of Canterbury for their new city; it also acted as a further subjugation of Ngāi Tahu, their relationship to place, and



Archival image of an early version of the Christchurch City Council logo

the link here between the settler mindset and the Christian traditions they brought with them.<sup>9</sup>

Settlers were quick to map and divide; renaming Maukatere ‘Mount Grey,’ after the governor who oversaw Ngāi Tahu’s loss of lands to make way for the English garden. As early as 1885, the narrative of the Garden City—and the colonial mindset underpinning it—had gained prominence as a tool for promoting Christchurch as both a place to live and a place to visit.

their narratives. The logo becomes a manifestation of power, a modality of governance.<sup>10</sup>

However, from 12.51pm on 22 February 2011, the Christchurch City Council logo could no longer be classified as descriptive. But on a much deeper level, the erasure of these built aspects (both the physical buildings and metaphysical brand) serve not only as a reflection on a new reality, but hints toward a return to a pre-colonised state; before Christchurch was

imagined by European settlers; before stone cathedrals and intersecting roads erased the wetlands beneath them that had served as productive gathering grounds for Ngāi Tahu; sandy ground that came back with a vengeance, erasing the passage of time; the city's sense of permanence and the colonising effect of the built environment.

As the dust settled on the central city post-quake, how was the exposed façade of identity in Ōtautahi Christchurch confronted? And what new possibilities for placemaking emerged?

**SHARE AN IDEA — IDENTITY IN POST-QUAKE CHRISTCHURCH**  
By May 2011, with the Cathedral cordoned off and crumbling, and the Avon River polluted and winding its way in and out of the central city red zone, a severe dissonance

existed between the way the city had been represented and the reality on the ground. In the direct aftermath of the rebuild, the narrative of Ōtautahi Christchurch was one defined by natural disaster and resilience. But, after the triage of early response, it became increasingly clear that a strong rebuild narrative was needed for the city to move toward a future not defined exclusively by what it had lost. On 5 May 2011, then Christchurch Mayor Bob Parker launched the *Share an Idea* campaign. A mass forum facilitated by the CCC, it consisted of post-it notes and comment boards

filled with messages from the people of Christchurch concerning what they wanted their new city to be. The campaign—spearheaded by local marketing and design agency Strategy—was labeled as a success, attracting over 100,000 ideas. Sold as a crowdsourcing “creation process”,<sup>11</sup> the visual language of the campaign combined bright colours and pictures of Christchurch residents revolving

question at the same time: a place where the people are listened to, and where new cities are designed collectively by those who will live in them.

After the initial *Share an Idea* campaign roll out, the same imagery of real people alongside their ideas for a new Christchurch was employed throughout the CCC's *Draft Central City Plan*, a bold document containing the

beginnings of a vision for a new city. Crucially, this document reflected a willingness to give effect to the principles of the Treaty of Waitangi by integrating Māori principles into the planning. Ngāi Tahu identified key Tikanga Māori principles to be embedded in the *Draft Central City Plan*.<sup>12</sup> Rangatiratanga (leadership and authority) was practiced through appropriate consultation and involvement of iwi (tribe) and hapū (clan). This led to a co-planning approach between the Crown,

local authorities and Māori—including Ngāi Tahu setting up its own earthquake recovery committee, Matapopore.<sup>13</sup> Kaitiakitanga (guardianship and stewardship) was another principle key to the recovery plan, with a strong link to sustainable resource management, but also acknowledging the place of tangata whenua in relation to the land and its ecologies.<sup>14</sup> In this context, the *Draft Central City Plan* (CCP) specifically recognised the role iwi have in maintaining long-standing relationships with important places and species. In fact, the plan deeply integrated consideration of



An example of the *Share an Idea* campaign visual

around a speech bubble motif that both illuminates and extends what could be seen as the true motivations of the campaign: to begin rebuilding a sense of place, and to promote a sense of democratised power.

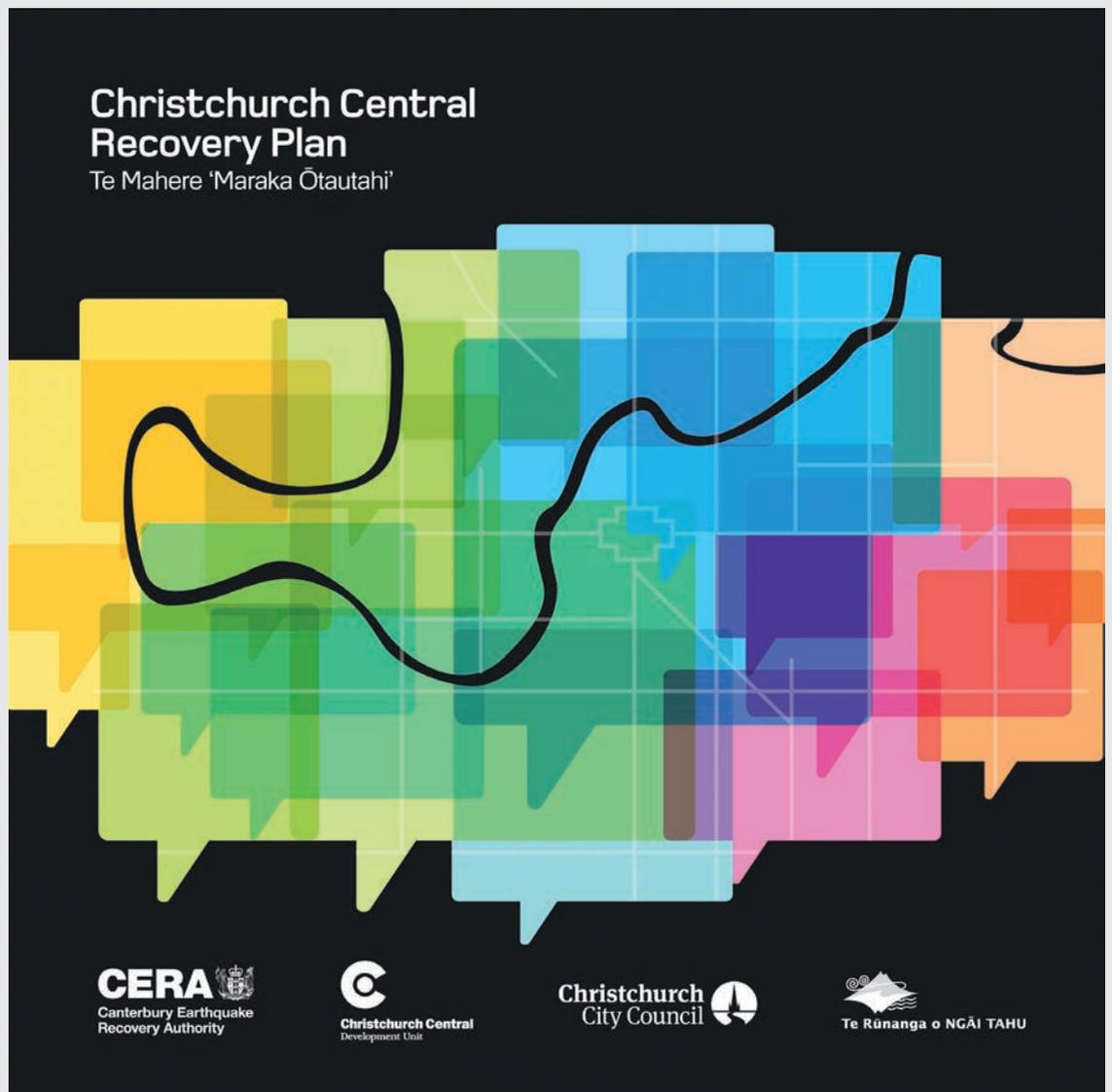
Given this context, *Share an Idea* can be seen as a sort of covert rebrand, as opposed to a simple crowdsourcing campaign. As much as it was about pegging down the grand ideas of future cities flying around in the heads of its residents, this was an exercise in brand perception. *Share an Idea* was asking what Christchurch looks like post-earthquake, and answering the

tangata whenua into intended outcomes, with a specific spatial layer included that identified sites of both contemporary and historic significance to Ngāi Tahu within the plan area.<sup>15</sup> The plan specifically called for “opportunities to integrate the Ngāi Tahu narrative into the new city through planning and design of anchor projects and precincts.”<sup>16</sup> In assessing both council and government level plans for the rebuild, Dr Rebecca Kiddle and Amiria Kiddle signal the chance to revisit an identity that was mostly colonial prior to the earthquakes.<sup>17</sup> In this opportunity, they advocate for placemaking informed by Ngāi Tahu identity as contributing to “the creation of unique places given that these histories cannot be found elsewhere in the world.” When considering the post-quake response as a chance to renegotiate notions of place and identity, this level of consideration for tangata whenua exists in stark contrast to the deletion of any land for iwi inside the original maps of the city commissioned by the Canterbury Association in the 1850s. However, both in those

early post-quake stages and now, as the political process of the rebuild in Christchurch has continued to unfold, it has become increasingly harder to identify which good intentions have turned into real change.

An early indicator of how plans might be complicated came later in 2011, when the Minister for Canterbury Earthquake Recovery, Gerry Brownlee, was granted unprecedented powers by the legislation that created his ministry; these included the right to

“direct” and “specify ... any changes to the draft recovery plan that he thinks fit.”<sup>18</sup> With this legislation in hand, Brownlee worked to set aside much of the CCC plan and public consultation, directing a new central government unit to create an “implementation plan” in 100 days. Through this action, the democratic process and perception of power that *Share an Idea* promoted was undermined. Regardless of this shift in decision making, the visual language of *Share an Idea* continued to be employed



The cover of the *Christchurch Central Recovery Plan*

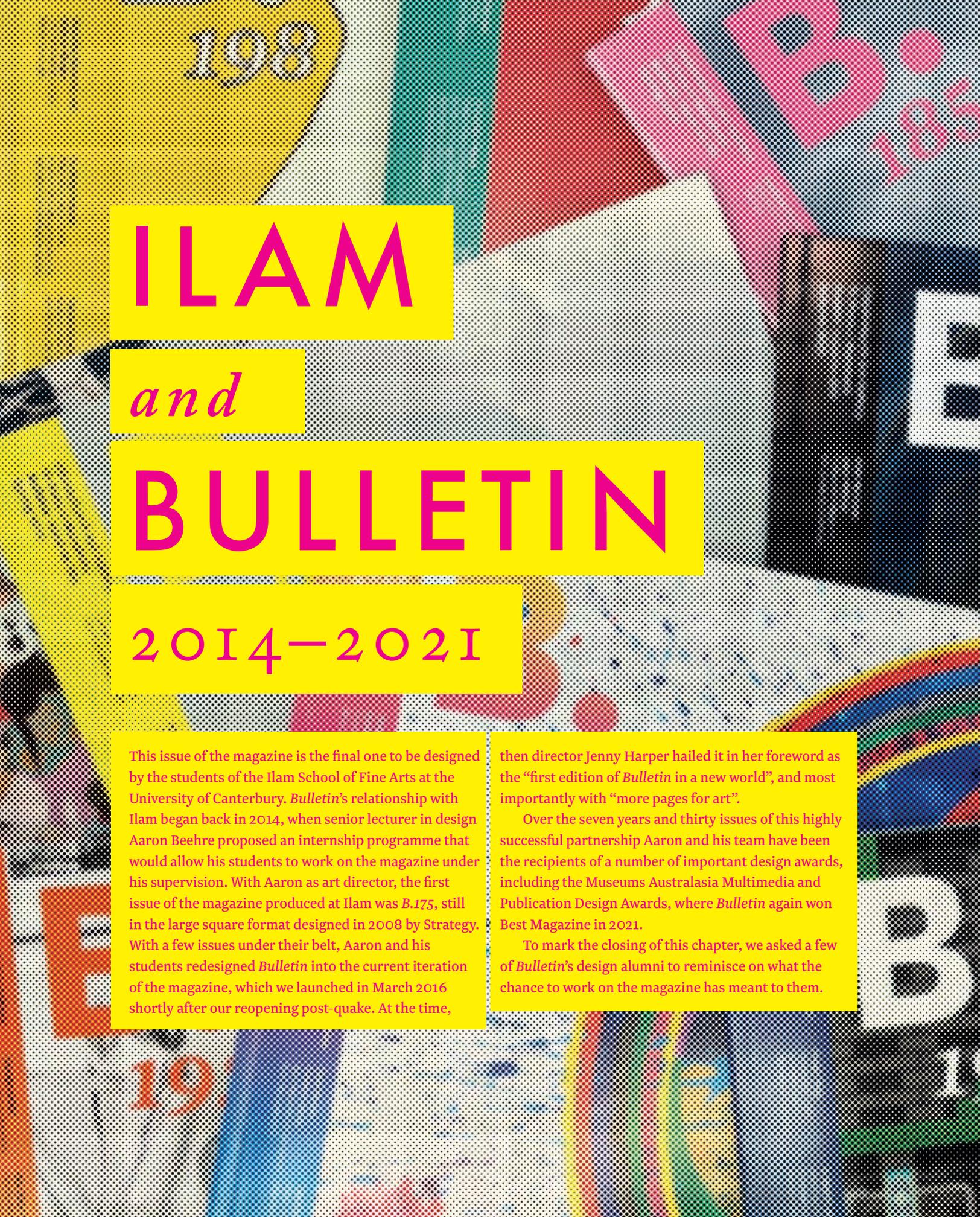
and expanded. On the cover of Brownlee's 100-day plan—named the *Christchurch Central Recovery Plan* (CCRP)—numerous multicoloured speech bubbles of different shapes and sizes overlap one another and are placed on top of the Avon River and central Christchurch streets, creating an abstract visual expression of the city regenerating through word of mouth. By co-opting the visual language of *Share an Idea* like this, Brownlee's plan trades off the original campaign's good will; branding the city as a place rebuilding through democratic process. At the launch of this second version of the plan, Minister Brownlee presented the vision for the rebuild with more green space allowed on the banks of the Avon river as it circles the central city, creating what he called a "city in a garden."<sup>19</sup>

#### NATURE OVER ART

As a tool for governing, the visual practice of branding in Christchurch was able to formalise a well-cultivated brand first initiated by European coloniser settlers to the Canterbury plains in the mid-nineteenth century. As a result, the visual identity of the city—spearheaded by the Christchurch City Council logo—can be seen as an example of how design can uphold and forward harmful narratives, cementing imposed cultural viewpoints as the norm, and in the process subjugating others, in this case Ngāi Tahu. There is often a murkiness involved in how branding methods operate; this murkiness can be seen in post-earthquake responses to identity-making in the city. The *Share an Idea* campaign was able to exist in this space, seemingly inclusive in its intentions, while reaping questionable outcomes. Although an inclusive approach to the rebuild has been evidenced, with a strong voice given to local iwi, whether this results in a meaningful change to how Ōtautahi Christchurch rebuilds both its physical spaces, and its perception of place, remains a work in progress.

*Matthew Galloway lives and works in Ōtepoti Dunedin. His research-based practice employs the tools and methodologies of design in an editorial way, and often within a gallery context. This article is an excerpt from a longer essay to be published in Federico Freschi, Farieda Nazier and Jane Venis (eds.), The Politics of Design: Privilege and Prejudice in Aotearoa New Zealand, Australia, Canada and South Africa (Otago Polytechnic Press, 2021). It is also an expansion on an article published in The Silver Bulletin in 2012. Things That Shape Us is on display until 21 November 2021.*

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- 2 John Cookson, 'Pilgrims' Progress: Image, Identity and Myth in Christchurch', in John Cookson and Graeme Dunstall (eds.), *Southern Capital Christchurch: Towards a City Biography 1850–2000*, Christchurch: Canterbury University Press, 2000, p.13.
- 3 Te Maire Tau, 'Ngāi Tahu and the Canterbury Landscape: A Broad Context,' in Cookson and Dunstall, *Southern Capital Christchurch*, p.42.
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- 7 Cookson, 'Pilgrims' Progress', pp.14–15.
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# ILAM

*and*

# BULLETIN

## 2014–2021

This issue of the magazine is the final one to be designed by the students of the Ilam School of Fine Arts at the University of Canterbury. *Bulletin's* relationship with Ilam began back in 2014, when senior lecturer in design Aaron Beehre proposed an internship programme that would allow his students to work on the magazine under his supervision. With Aaron as art director, the first issue of the magazine produced at Ilam was *B.175*, still in the large square format designed in 2008 by Strategy. With a few issues under their belt, Aaron and his students redesigned *Bulletin* into the current iteration of the magazine, which we launched in March 2016 shortly after our reopening post-quake. At the time,

then director Jenny Harper hailed it in her foreword as the “first edition of *Bulletin* in a new world”, and most importantly with “more pages for art”.

Over the seven years and thirty issues of this highly successful partnership Aaron and his team have been the recipients of a number of important design awards, including the Museums Australasia Multimedia and Publication Design Awards, where *Bulletin* again won Best Magazine in 2021.

To mark the closing of this chapter, we asked a few of *Bulletin's* design alumni to reminisce on what the chance to work on the magazine has meant to them.



Interning as an editorial designer for *Bulletin* was fantastic. I learnt so many practical skills about design and typesetting, but what I found most beneficial was the experience it gave me around the process of producing a publication from a designer's perspective. From laying out spreads and working with a head designer and editor, to creating print-ready files. Now working as a junior designer, I find myself using knowledge that I gained from my time working on *Bulletin* every day. The other element of interning for *Bulletin* that I really enjoyed was being able to work on a project alongside my classmates—we had loads of fun collaborating, helping each other out and discovering our love of Amaretto sours. Aaron was great to learn from and I am very thankful for the time he put into helping us develop our skillsets and love for design.

**Connie Davies**



I was the test-run intern for the partnership between *Bulletin* and the UC design school. Evidently I didn't screw it up too badly as they kept the relationship going. I do remember putting together a Friends brochure one issue: there was a spiel about some art-in-schools thing, and one about an artist who I hadn't heard of—the accompanying images weren't labelled, so I did a bit of guesswork and matched up the image of the artist's work with the blurb about the primary school kids. It was the classic "My kid could draw that" situation—not a good look for a student studying fine art! Luckily I think I worked out that I'd put things together wrong before sending a proof out.

Designing *Bulletin* was a great experience. I enjoyed the chance to work on something that went out into the real world, and get a bit of one-on-one mentoring with Aaron, who was great to work with. I think designing three issues of *Bulletin* also helped me get my first job—something that design graduates can find hard to come by.

**Narelle Denmead**



I worked on *Bulletin* in 2017 and 2018. This was an internship that gave me the opportunity to learn how a publication is produced from idea to end product. I always enjoyed doing different versions for covers and seeing how far we could push things. All the interns would put our best designs up to see whose version would get the cover. Another highlight was being able to go to the printer to see the magazine being printed—this was a great insight into the printing process. Since working on *Bulletin* I have been teaching on the graphic design program at the University of Canterbury, worked on projects with other galleries in Ōtautahi and have set up an artist run gallery space with Liam Krijgsman and Millie Galbraith called Hot Lunch.

**Lee Richardson**



*Bulletin* has been such a great project and I have really enjoyed being able to contribute to it. A highlight of my time working on the magazine was designing the covers and articles that featured works from artists William Wegman, Bill Culbert and Brent Harris—a few personal favourites. This internship allowed us to see the magazine from beginning to the end, starting out with a group of essays and images, leading to the initial layout and design, through many edits and then finally, sending it to print. It has been very beneficial to see the whole process behind a project like this while learning many new skills and techniques. Working alongside Aaron, Gallery staff and classmates was an amazing experience and I am very thankful to have been a part of the *Bulletin*.

**Libby Barker**



When I was an intern for *Bulletin* I was part of the glory years, when we had metallic pantones, fold-out pages and glossy covers, all materials which were inaccessible to me, a poor student. We were even Best Award finalists one year! I particularly enjoyed ditching the exams for the subtleties of InDesign shortcuts, custom typefaces and grids.

A fond memory I have is creating the custom font in *B.185* for the article 'Hair Story', which detailed the exhibition *Bad Hair Day*. I took quite a literal approach, forming the type through tiny strokes drawn in Illustrator. This heading led into a great article by Ken Hall and included some great images of Gavin Hurley's and Ronnie Van Hout's works included in the show.

Under the mentorship of the Michael Jordan of book design, Aaron Beehre, I learned the intricacies involved in the design process through to print. Learning how to communicate

with editor and printers and bossing around junior interns has crossed over into my professional work as a designer. There were of course also the intangibles such as cocktail drinking and pizza eating—skills which improved after every issue (and I continue to hone).

Overall, I would recommend this experience. 10 / 10.

**Emma Kevern**

B  
10

B  
10



The *Bulletin* is a project that I am very grateful to have been a part of. Working on the publication while studying graphic design was a good way to apply what we had learnt in the studio whilst also gaining new skills. I especially enjoyed working on *Bulletin* because we were designing spreads containing interesting work by local artists, so that coupled with studying at Ilam School of Fine Arts was significant to me.

I am thankful for Aaron, who taught us how to think differently when using type, colour, grids and image placement. Each issue of *Bulletin* provided new opportunities to utilise these conventions in ways that felt right with the content. These are all things that are helping me now after leaving Ilam. *Bulletin* was a great introduction to the ways designers can collaborate with artists and galleries, which is something I would like to explore more in the future.

I enjoyed working alongside Aaron and my classmates. We made a great team, and I loved all the laughs and good times while working on *Bulletin*.

**Hannah McDade**



Looking back, working with Te Puna o Waiwhetū was quite a surreal and amazing opportunity, not only the fact of working on a real-world project, but also that we were able to play a part in the local art scene before we had even graduated. I was lucky enough to work on eight issues of *Bulletin*, working across both formats, and being a part of the class who worked on the redesign. This was a huge highlight, researching and presenting different iterations of what *Bulletin* could be, and seeing that shift into a final form after many discussions and print-outs. The discussions we had as a class were really formative, I don't know if we would have had them otherwise. It was also interesting to work through the design guidelines; ironing out any inconsistencies and exploring which rules are fixed and immovable and which have a bit of give and take.

I really enjoyed reading through the articles and finding ways to present these that would just click into place if you worked hard enough to find the right fit. When this happened, it was so gratifying (it didn't always happen...). I loved working on my first issue, *B.179*, over summer break with a few other students and working on an article called 'The Wisdom of Crowds' where I was able to conjure a bit of Peter Saville into the design using colour bars and record covers as inspiration.

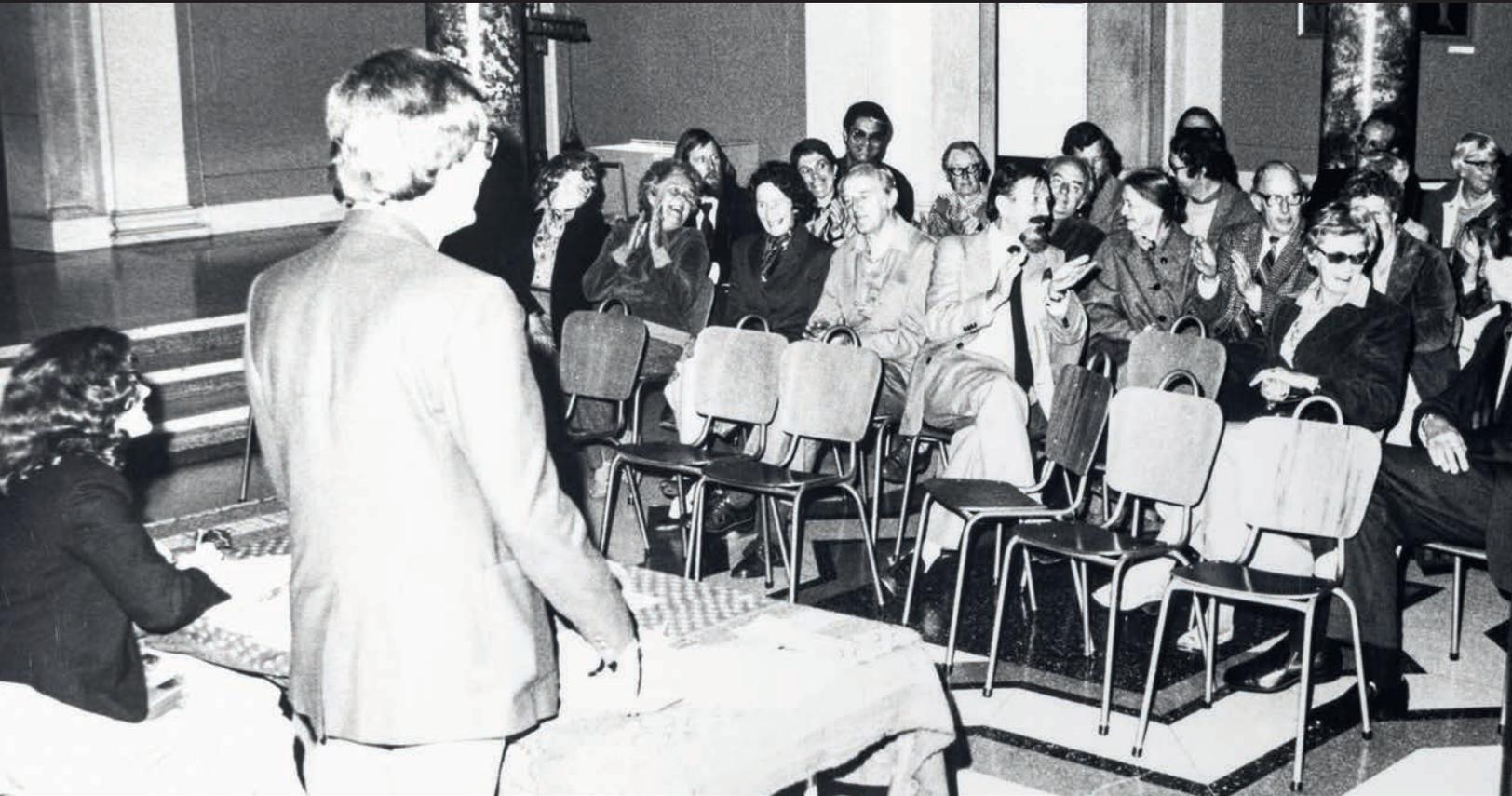
**Gemma Banks**

# Celebrating 50 Years of the Friends

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Join us in a celebration of the fiftieth anniversary of the inception of the Friends of Christchurch Art Gallery Te Puna o Waiwhetū. Memories and magical moments in our history will be shared as we come together to celebrate both the close of 2021 and the remarkable achievement of fifty years of continuous support through thick and thin. *Refreshments provided.*

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**Taonga Māori and Christian Missions**

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**Philip Carter Family Auditorium / Free**

**Speaker: Deidre Brown**

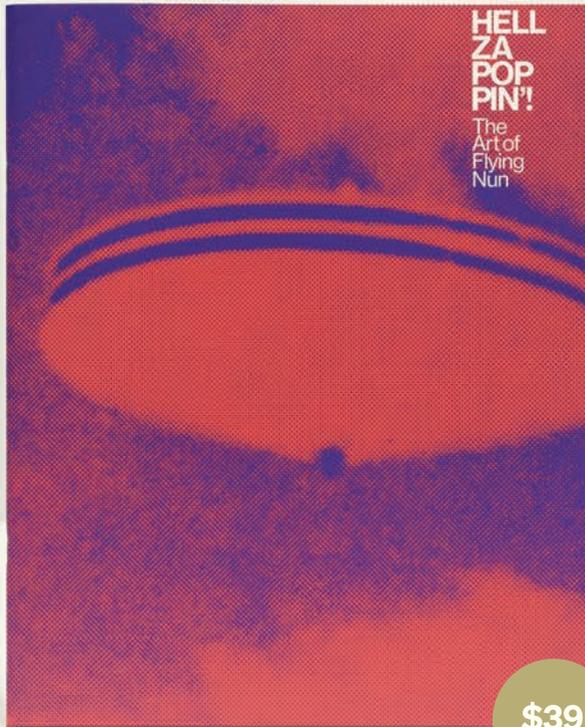
Deidre Brown reveals the incredible journeys of Māori taonga and its role in shaping European opinions about Māori art and society.

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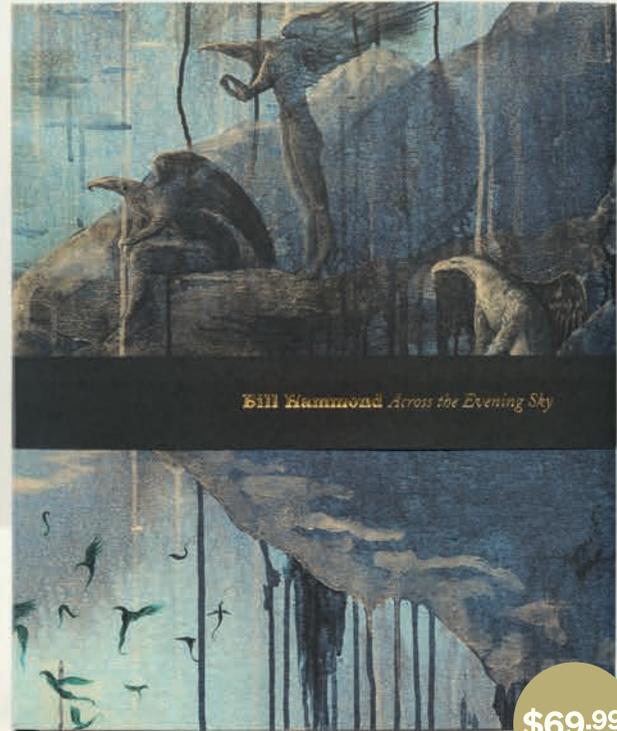


\$39

## Hellzapoppin! The Art of Flying Nun

Published to mark the fortieth anniversary of the founding of Flying Nun Records in Ōtautahi Christchurch, *Hellzapoppin!* brings together original artwork and design, film, record covers, posters and photography from the label's early years. From rare collectible records and vintage posters to original artworks and paste-up designs, this book explores the art and artists behind some of New Zealand's favourite bands. Includes texts from Peter Vangioni, Kath Webster, Russell Brown, Roger Shepherd and many more.

Soft cover, 92 pages



\$69.99

## Bill Hammond: Across the Evening Sky

An artist with a singular vision, Bill Hammond was one of the greats of Aotearoa's art history. This exquisite new book on his legendary bird and cave paintings was created in collaboration with the artist before his passing. Featuring more than thirty major paintings, including mesmerising details, the book includes an exclusive interview between Bill and fellow artist Tony de Lautour, texts by Rachael King, Nic Low, Paul Scofield, Ariana Tikao and Peter Vangioni, and responses to Bill's practice by artists including Fiona Pardington, Marlon Williams and Shane Cotton among others.

Hard cover with dust jacket, 240 pages

Order now from the Design Store [@chchartgallerystore](http://christchurchartgallery.org.nz/shop)

# We Stand Here

## *Children's Vision for their Ōtautahi*

“Why are cities for grownups dad?”

This innocent question, for which he could think of no answer, was posed by photographer Tim J. Veling's seven-year-old daughter. Used to examining the city through the lens of his camera, it compelled him to consider Ōtautahi Christchurch through the eyes of young people. Wanting to understand the place his daughter aspired to live, he decided to enlist the help of a group of children—perhaps they might help him see imagination, possibility and vibrant optimism where he was long resigned to a wash of grey.

Veling facilitated a series of discussions and workshops with twenty-four students of Christchurch East School. He asked them to consider what home meant to them; what smells, tastes and sounds make them feel connected, safe and happy. He asked them to list the kinds of things, from practical to fantastical, that they felt would turn this space into their place.

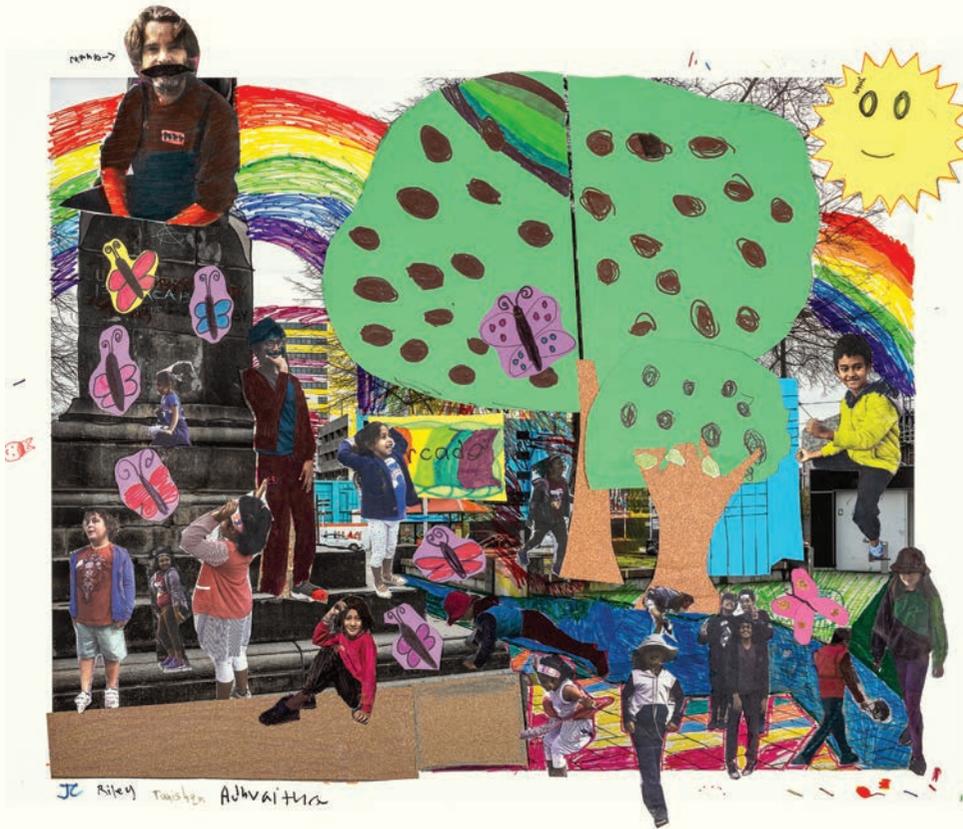
From these initial exercises, they were asked to alter one of Veling's panoramic photographs of Cathedral Square. Taken on a dreary day during COVID-19 Alert Level 3, this multi-panel image captured the Square almost empty of people. Through a combination of photography, collage and drawing, the students inserted themselves over the top of the image. The resulting

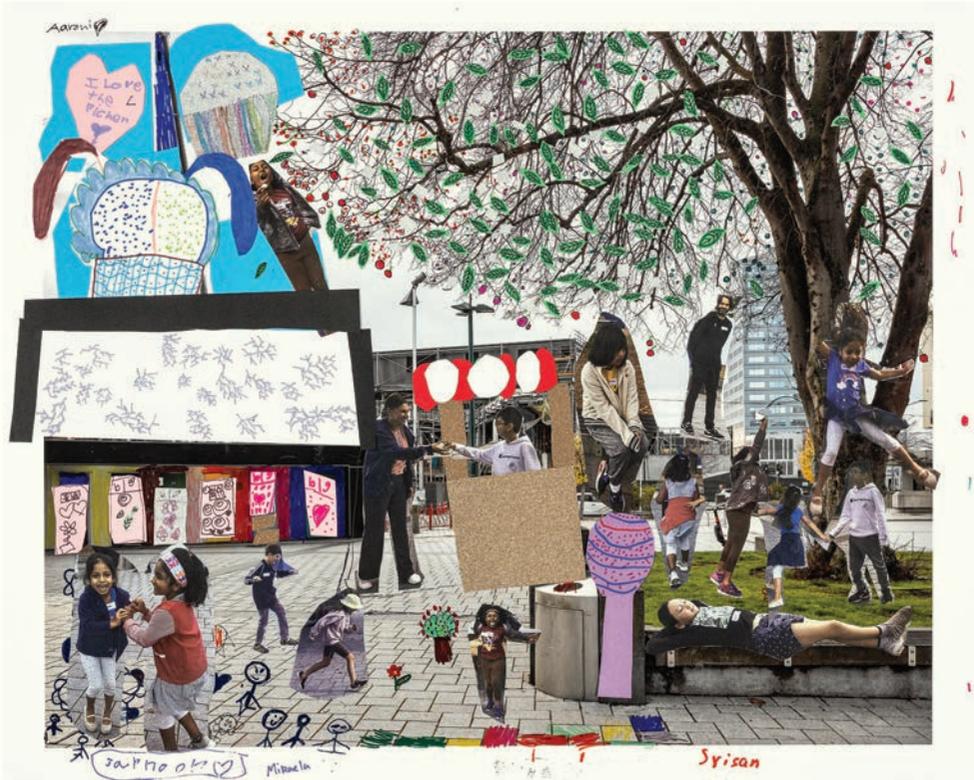
artwork reveals creativity, diversity and above all an aspirational city they would feel proud to call 'home'.

From an exotic fruit vendor specialising in Nepalese delicacies, to a monument to our national bird. Cherry trees to commemorate Japanese people tragically lost in the earthquake, with fanciful tree houses built within them—a place for people to sit and reflect. Plus the children themselves, the lifeblood that gives it all purpose. This is the place of their dreams, but does it have to be? Veling's challenge to those in positions of influence is to look at this vision and listen to all these creative minds have to offer.

**We Stand Here: Children's Vision for their Ōtautahi can be seen at Tūranga Christchurch Central Library. Veling's work is also on display in Things That Shape Us until 7 November 2021.**

*We Stand Here: Children's Vision for their Ōtautahi* is a collaboration between students of Christchurch East School and Tim J. Veling, with assistance from Raine Angeles, Andrea Baker and Nadine Luscombe. Participants: Sonya Mallard, Akina Baker, Liana Martin, Riley Kauri Birt, Zhia Evangelista, Ranesh Gnanamani, Luca Heca, Minahil Rizat, Japnoor Khubber, Aimee Sharma, Tane Kumeroa, Aaron Kumar, Jasmine Biswa, Adhviayja Peesu, Zakria Ayobia, Tanishqa Patil, Nina Bean, Tim Kernahan, JC Omugton, Joshua Smedley, Ruby McNabb, Rayyan Ali, Srisan BC, Mikaela Patpat. For more information and past projects, please visit [placeintime.org](http://placeintime.org)







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# Pagework no.50

*Each quarter the Gallery commissions an artist to create a new work of art especially for Bulletin. It's about actively supporting the generation of new work.*

As part of the *Ralph Hotere: Ātete (to resist)* exhibition, the Gallery invited three artists, Ana Iti, Darryn George and Wayne Youle, to speak in response to one or more of Hotere's works. For Youle, who has long admired the artist's practice, it was a daunting prospect. He visited the Gallery early one morning, before it opened to the public, to scout for possible subjects.

*My first thought was: "Holy smokes, I'm intimidated by every work in here". I sat down and started looking at Black Phoenix and I thought to myself "There is not a hope in hell that I'm going to talk about that!" I didn't want to get into any technical and in-depth thing about the works I chose, because I just had a kind of visceral, poetic response. I was looking around, and I saw these three paintings [Port Chalmers Painting No.8, Port Chalmers Painting No.10 and Port Chalmers Painting No. 11] behind me and I thought that they were the least intimidating works in the show. So felt like I was okay to talk to these ones.*

In just under an hour, Youle wrote four poems about them, which he later shared with the public as his response to Hotere's work.

There was an additional resonance behind his selection. The works were painted at Carey's Bay in Port Chalmers, a place Youle spent time in while staying in Dunedin. His biggest memories of that time were the

darkness, the cold—as he wrote in one poem: *It was cold/So very cold/The coldest I have ever been in fact—* and a sense of Hotere's elusive presence: *I heard that you were in town/and that was enough for me.* Youle met Hotere a couple of times, but it didn't do much to reduce his awe: *The longer I talk to you/ The less I think I know/ And I am very much ok with that.*

The time Youle spent absorbing the works, his “nose pressed right up”, let him appreciate the subtlety of Hotere's surfaces and palette. What at first glance appeared to be the artist's classic ‘black on black’ revealed itself as a deep brown: *dirty/cleaned/then made dirty again* he wrote. *You've managed to fashion a colour that I would describe as/ the light at the end of a tunnel/Or better yet/ The back wall of a cave.*

The poem reproduced on the following pages is Youle's favourite of the four he wrote that day, with a line summing up his respect and affection for Hotere and his work: *...done to the highest level/ With the least amount of fuss.* It was printed at the Kōwhai Press, operated by Peter Vangioni, one of the curators of the *Ātete* and is set in the typefaces Gill Sans and Joanna. The cases of old lead type used to set and print this piece do not allow for tohutō (macrons).

## Felicity Milburn

### Lead curator

*Ralph Hotere: Ātete (to resist)* was a partnership project between the Dunedin Public Art Gallery and Christchurch Art Gallery Te Puna o Waiwhetū.

Wayne Youle *In response to Port Chalmers Series '72* No.8, Port Chalmers Series '72 No.10 2021



+

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21 May 2021

Te Puna o Waiwhetu

In response to

*Port Chalmers Painting No. 8 '72 (blk)*

Acrylic on canvas

*Port Chalmers Painting No. 10 '72 (purple)*

Acrylic on canvas

This is the end result of  
Distant shores  
Every colour has come to this  
Generation after generation of  
Magicians, hole diggers, scientists and soldiers  
What is left after fire?  
What is left after a month of fires?  
After all is said and done  
Then done again  
And done to the highest level  
With the least amount of fuss



# My Favourite

*Shay Horay is an actor, comedian and street performer. He holds two Guinness World Records, has performed in thirty-two countries, and is so funny he should have been twins.*

I am a clown. I spent my whole life perfecting the art of idiocy, learning my trade outside the Gallery on the corner of Worcester Boulevard and Montreal Street—cutting my teeth as a street performer. Then one day, I was invited to step *inside* the Gallery, to write about art. Naturally, I felt nervous, but excited.

After playing for perhaps a little too long with the kids' puzzle wall in the foyer, I took a slow stroll through the richly adorned, august walls, surveying the works of legends Ralph Hotere and Bill Hammond. I felt tiny, stood in the shadow of their imaginations.

My instinct was to write about Shane Cotton's five-panel monster, *Haymaker*—it was cryptic and overwhelming, and my head was whirling, so I decided to go outside, to catch my breath.

Wow.

But out in the air I couldn't stop thinking about the journey downstairs—the simplicity of sparkles in a square box that I'd encountered. I'd enjoyed my one-floor adventure and I wanted to ride again. I found myself laughing, how extraordinary that in a building racked with wonder, that this galactic cube would tickle me most. Becoming disorientated in a box that travels through time and space was initially a very challenging experience—it overloaded my senses, distance and depth disappeared. What way was up, what way was down? As it started to travel I felt weightless, like I was in space, like I was travelling to another time, another place.

I rode that galactic time machine again and again like a child. A mother and two small children joined me for one trip, and I was validated by one of the kids as he said "WOW!" too.

What would I write about I asked myself?

Reuben Paterson's upgrade on the great glass elevator, called *The End*.

Reuben Paterson *The End* 2016. Cotton fabric with metallic particles. Courtesy of the artist and Milford Galleries, commissioned by Christchurch Art Gallery Te Puna o Waiwhetū

# The Year in Review

1 July 2020

- 30 June 2021

**303,245**

Number of visitors

**35,066**

Number of people who attended 279 public programme events including lectures and talks by Gallery staff and invited experts

**11,703**

Number of students who attended 315 Gallery-led lessons

**3,044**

Number of volunteer hours of valued service given to the Gallery by our volunteer guides, who helped and informed approximately 14,000 visitors

**2,767**

Number of hours open to the public

**16**

Number of exhibitions held at the Gallery

## Gallery Publications

In addition to a range of guides, fliers, posters and newsletters, Gallery staff contributed to eight publications:

*B.201*, David Simpson (ed.), Ken Hall, Melanie Oliver and Peter Vangioni, spring 2020, 72 pages

*B.202*, David Simpson (ed.), Ken Hall, Melanie Oliver and Nathan Pōhio, summer 2020/21, 64 pages

*B.203*, David Simpson (ed.), Blair Jackson, Melanie Oliver, Nathan Pōhio and Peter Vangioni, autumn 2021, 64 pages

*B.204*, David Simpson (ed.), Nathan Pōhio, winter 2021, 64 pages

*14 Blown Kisses*, Sarah Pepperle (ed.), 2020, 32 pages

*14 Ngā Tohu Aroha Ka Tukuna*, Sarah Pepperle (ed.), 2020, 32 pages

*Lockdown: Tales from Aotearoa*, Sarah Pepperle (ed.), 2020, 108 pages

*Ocean Wheel: Max Gimblett*, Peter Vangioni, designed by Peter Bray, 2020, exhibition handout

## Other Writing

### Janet Abbott

*Daughters of Design*, Boulder Bay Press, 2020, 41 pages

### Felicity Milburn

'Skinning', in Kristin Hollis: *Skinning*, Christchurch, 2021

### Melanie Oliver

'Alice Connew: Petrolettes', *PhotoForum*, August 2020

## Collection

Acquisitions: 124 (including 70 gifts)

Outward loans: 15

Inward loans: 201

## Library

The collection of the Robert and Barbara Stewart Library and Archives now comprises 13,721 items and 100 archival collections.

## Venue Hire

20,124 people attended 156 events.

## Invited Public Lectures and Industry Workshops

In addition to regular talks and events as part of the Gallery's public programme, Gallery staff gave the following talks and presentations:

### Ken Hall

'Antipodes Academy? Trailing the influence of classical art on Aotearoa New Zealand art and artists', Teece Museum of Classical Antiquities, 15 April 2021

### Felicity Milburn

Friends Speaker of the Month, with Melanie Oliver, 18 November 2020

### Melanie Oliver

Friends Speaker of the Month, with Felicity Milburn, 18 November 2020

Walters Prize: Kōrero with the Jury, Auckland Art Gallery Toi o Tāmaki, 15 May 2021

Human Hand: Artist talk with Fiona Amundsen and Tim Corballis, online, 8 May 2020

### Carla Pike

'Room for Observation: Artist interview and installation with artist Andrew Drummond', NZCCM 2020: Unmasked: Reflections and Directions in Conservation, 23 October 2020

### Nathan Pohio

Walters Prize: Kōrero with the Jury, Auckland Art Gallery Toi o Tāmaki, 15 May 2021

## Professional Advice

### Blair Jackson

Trustee, W. A. Sutton Trust

Trustee, Sutton Heritage House and Garden Trust

Selection Panel, McCahon House Artist Residency

### Felicity Milburn

External Examiner, MFA candidate, University of Canterbury

Panel Member, Post-graduate Seminars, University of Canterbury School of Fine Arts

Judge, 2021 Rydal Art Prize

### Melanie Oliver

Jury Member, Walters Prize

### Carla Pike

Canterbury Representative, New Zealand Conservators of Cultural Materials

### Nathan Pohio

Jury Member, Walters Prize

Chair, The Physics Room

Board Member, Paemanu Charitable Trust

Board Member, Te Ūaka Lyttelton Museum

## Design Store

84,042 visitors to the Design Store bought 28,711 items (including 3,699 books and 12,065 Gallery-branded items)

Product was created in collaboration with the following artists: Lonnie Hutchinson, Helen Calder, Holly Best, Emma Fitts, Miranda Parkes, Tony de Lautour, Robin Neate, David Cook, Jason Greig, Hannah Beehre, Wayne Youle, Tim J. Veling, Julia Morison, Andrew Drummond, Gretchen Albrecht, Max Gimblett, Ani O'Neill, Yvonne Todd, Judy Darragh, Peter Madden, Steve Carr, Reuben Paterson, Shane Cotton, Shannon Te Ao, Graham Bennett.

## Awards

*Lockdown: Tales from Aotearoa* (editor Sarah Pepperle, designer Aaron Beehre): Museums Australia Publication Design Awards 2021 (winner, Best Book)

*14 Blown Kisses* (Wayne Youle, designer Peter Bray): Museums Australia Publication Design Awards 2021 (highly commended, Best Book)

*Little Books of Art 2* (editor Sarah Pepperle, designer Aaron Beehre): Museums Australia Publication Design Awards 2020 (winner, Best Book); PANZ Book Design Awards 2020 (shortlist, Best Illustrated Book)

*Brent Harris: Towards the Swamp* (Lara Strongman, designer Peter Bray): Museums Australia Publication Design Awards 2020 (highly commended, Exhibition Catalogue Small)

*Louise Henderson: From Life* (Felicity Milburn, Lara Strongman and Julia Waite, designer Aaron Beehre), PANZ Book Design Awards 2020 (shortlist, Best Cover); AAANZ Arts Writing and Publishing Awards 2020 (winner, Best Large Exhibition Catalogue)

*Eileen Mayo: Nature, Art and Poetry* (Peter Vangioni, designer Peter Bray), PANZ Book Design Awards 2020 (shortlist, Best Typography)

*Bulletin B.199, B.200, B.201 and B.202* (editor David Simpson, designer Ilam School of Fine Arts): Museums Australia Publication Design Awards (winner, Best Magazine)

# Exhibitions

## Opening this Quarter

### **Reuben Paterson: The Golden Bearing**

October 2021 –  
30 January 2022

Share a moment of magic and possibility under glittering golden leaves.

### **Leaving for Work**

September 2021 –  
1 May 2022

Exploring the exceptional art of everyday working life.

### **The Moon and the Manor House**

12 November 2021 –  
1 May 2022

Aestheticism, Arts and Crafts, and the avid pursuit of beauty.

## Closing this Quarter

### **Kulimoe'anga Stone Maka: Toga mo Bolata'ane**

Until September 2021

Monumental contemporary ngatu tā'uli by local Tongan artist Kulimoe'anga Stone Maka.

### **Things That Shape Us**

Until 21 November 2021

Art, democracy and collective action in the aftermath of trauma.

### **Lonnie Hutchinson: Ahu Timataka / Trace Elements**

Until 31 October 2021

An exciting new project by celebrated Ngāi Tahu artist Lonnie Hutchinson.

### **Hellzapoppin! The Art of Flying Nun**

Until 28 November 2021

Unruly art and design from the early years of Aotearoa New Zealand's maverick record label.

## Ongoing

### **Te Wheke: Pathways Across Oceania**

See, experience and rethink Aotearoa's art history from a Pacific perspective.

### **Jess Johnson and Simon Ward: Genetekker Archaic**

A collaboration based on an old-school platform video game.

### **Lonnie Hutchinson: Hoa Kōhine (Girlfriend)**

An intricately cut-out billboard celebrating supportive friendships between women.

### **Martin Creed: Everything is Going to be Alright**

A completely unequivocal, but also pretty darn ambiguous, work for Christchurch.

## Coming soon

**Reuben Paterson: The End**

A sparkling elevator installation providing an unexpected space for contemplation and connection.

**S raphine Pick: Untitled (Bathers)**

Pick's lush watercolour offers a utopian vision in the carpark elevator.

**Tomorrow Still Comes: Natalia Saegusa**

A fragmented, poetic temporary wall painting by Natalia Saegusa.

**Kelcy Taratoa: Te T h  o ng  Maunga T matakahuki**

A vast painting about how we are bound together.

**Joanna Margaret Paul: Imagined in the Context of a Room**

4 December 2021 –  
13 March 2022

A major retrospective celebrating the career and legacy of Joanna Margaret Paul.

This magazine was printed during a period of Covid-19 lockdown, and some dates may be subject to change. Please check the Gallery website for dates before visiting. See our website and *What's On* guide for our events listings.



This spring issue of Bulletin is the last issue to be produced under the art direction of this guy. After multiple design award ceremonies, including a memorable trip to the Australian desert in 2019 where he took out Best in Show at the Museums Australasia Publication Design Awards, Aaron is handing over the reins of this incredibly successful internship programme he instigated in 2014.

Ilam Press, under the direction of Aaron Beehre and Luke Wood at the Ilam School of Fine Arts, produces award-winning short-run publications. These publication projects generate opportunities for Ilam students, and we look forward to their ongoing success as leaders in this field of visual arts.

Photo: John Collie

### Christchurch Art Gallery Foundation

The Christchurch Art Gallery Foundation is committed to building an endowment and a collection that reflects a truly significant period in the history of our city. We have the chance to shape the culture of Christchurch by developing a collection which honours the past, reveals the present and helps us imagine the future. We began the TOGETHER programme in 2014 and are continuing to offer opportunities for businesses and individuals to help us realise our mission.

#### Level One TOGETHER Partners

Heather and Neville Brown  
Phillip Carter Family  
Chartwell Trust  
Sandra and Grant Close  
Ben Gough Family Foundation  
Grumps  
Joanna and Kevin Hickman  
Gabrielle Tasman  
Sheelagh Thompson

#### Level Two TOGETHER Partners

JJo and Andrew Allan  
Katrina and Mark Anderson  
Paul Archer  
Heather and Stephen Boock  
Janette and Jim Borthwick  
Catherine and David Boyer  
Mel and Marcel Brew  
Jeannette and Garry Early  
Hall Cannon and Miles Refo  
Stephen Collins Family Trust  
Merle Cooney  
Christelle and Paul Dallimore  
Patsy Dart and Michael Norris  
Rosie and Nick Davidson

Louise Edwards  
Gaye and Kent Gardner  
June Goldstein  
Charlotte and Marcel Gray  
Nicola and Ben Hardy  
Catherine and Ernest Henshaw  
Juliana Hilson and James Anderson  
Sir Christopher and Dayle Lady Mace  
Jacqui and Steven McDonald  
Lynette and John McFadden  
Leanne O'Sullivan and Andrew Vincent  
Annette and Michael Potter  
Sue and Ron Pynenburg  
Debra and Humphry Rolleston  
Monica Ryan  
Jenny and Andrew Smith  
Benesia Smith  
Sue and Mike Stenhouse  
Barbara and Robert Stewart Charitable Trust  
Fiona Timms and Richard Laing  
Margaret and Carey Wood  
Anonymous Partner  
Anonymous Partner

#### Small Business TOGETHER Partners

Alex Malone Ltd  
Cowdy and Co  
Crane Brothers  
Fendalton Eye Clinic  
Images by Kia  
Mod's Hair  
Orari Boutique Hotel and Apartments  
Tavendale and Partners  
The Cosmetic Clinic

#### Level Three Partners (100) and Hospitality Partners (5)

Please see [christchurchartgallery.org.nz/support/foundation](http://christchurchartgallery.org.nz/support/foundation) for a full list.

Thank you to the generous partners of our five great works:

#### Michael Parekowiha Chapman's Homer

1,093 generous donations from Christchurch and beyond, along with proceeds from the first annual gala dinner.

#### Bill Culbert Bebop

Purchased with assistance from Gabrielle Tasman and proceeds from the second annual gala dinner.

#### Martin Creed Work No. 2314 [Everything is going to be alright]

Purchased with the generous support of Grumps, and installed with proceeds from the third annual gala dinner.

#### Bridget Riley Cosmos

Purchased 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; Wellington Women's Group (est. 1984); and installed with proceeds from the fourth annual gala dinner.

#### Ron Mueck chicken / man

Purchased with the generous help of: Catherine and David Boyer; Friends of Christchurch Art Gallery; Ben Gough Family Foundation; Charlotte and Marcel Gray; Christchurch Art Gallery's London Club; Jenny and Andrew Smith; Gabrielle Tasman and Ken Lawn; proceeds from the fifth annual gala dinner; and 514 big-hearted individuals and companies.

### Christchurch Art Gallery Te Puna o Waiwhetū



#### Strategic Partners



IN ASSOCIATION WITH  
Knight  
Frank



#### Product Partners

Greystone



#### Foundation Partner



Almighty



#### Gallery Partner



[www.christchurchartgallery.org.nz/support](http://www.christchurchartgallery.org.nz/support)

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**TE PUNA O WAIWHETŪ**

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Tel: (+64 3) 941 7370

Email: [shop@christchurchartgallery.org.nz](mailto:shop@christchurchartgallery.org.nz)

**EDUCATION BOOKINGS**

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Email: [schools@christchurchartgallery.org.nz](mailto:schools@christchurchartgallery.org.nz)

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