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BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **summer** december 07 – february 08



Exhibitions Programme

December, January, February

OF DEITIES OR MORTALS

Eight contemporary New Zealand artists respond to objects from the James Logie Memorial Collection, one of the finest collections of ancient world treasures in the southern hemisphere.

Developed in association with PhiloLogic and the University of Canterbury Classics Department.

William A. Sutton Gallery
• until 10 February
• catalogue available

ART SCHOOL 125

Celebrating 125 years of the School of Fine Arts at the University of Canterbury.

Organised in partnership with the School of Fine Arts, University of Canterbury.

Touring Exhibition Galleries & Borg Henry Gallery
• until 17 February
• www.artschool125.co.nz

ANOTHER DESTINATION

The Gallery again celebrates the strength and breadth of visual arts practice in Canterbury today with a summertime exhibition of emerging Canterbury artists.

Supported by Coffey Projects.

Ravenscar Gallery
• until 16 March
• catalogue available

I SEE RED

An interactive journey through an eclectic selection of contemporary and historical artworks exploring some of the powerful ideas and meanings attached to the colour red. Designed for children and families.

Monica Richards Gallery
• opens 5 December

FOSSIL CAIRN: THE WEIGHT OF DESTINY

The fossils collected by Robert Falcon Scott and his ill-fated polar party on their return journey from the South Pole are a catalyst for consideration of human endeavour in this exhibition by Megan Jenkinson.

*Tait Electronics
Antarctica Gallery*
• 7 December – 16 March

JOHN REYNOLDS: UNDER MILK WOOD BY DYLAN THOMAS

An exhibition project resulting from the collaboration between artist John Reynolds and actor/director Geraldine Brophy in a presentation of Dylan Thomas's poetic classic, *Under Milk Wood* at The Court Theatre.

Burdon Family Gallery
• 25 January – 20 April

Performances at The Court Theatre
• 23 February – 22 March

TWINSET: VIDEO ART IN THE GALLERY FOYER

Check out the twin screens in the foyer for a rapid-fire programme of fresh video art by artists from Australia, Europe, USA and New Zealand. This quarter featuring artists from Art School 125. Coming attractions include Daniel von Sturmer, Sarah Jane Parton, Nicolas Jasmin and more.

From the Gallery Collections

THE COLLECTIONS

Divided into Historical, Twentieth-Century and Contemporary Collections, this installation displays a rotating selection of treasures from the Gallery's permanent collections.

Collection Galleries
• *Collections catalogue available*

PAINTERS AS PRINTMAKERS

Many of New Zealand's most significant painters have also excelled at printmaking, as this outstanding selection of modernist prints from the Gallery's collection shows.

Burdon Family Gallery
• until 20 January

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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Cover: Red 2006 Boyd Webb. C-type photograph. Private Collection, Christchurch

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Director's Foreword

JENNY HARPER



The spectacular foyer of our Gallery has been the subject of many discussions about how we can best use it for the display of art. Unlike our regular display spaces, the foyer presents a number of new challenges to consider. It is a very large space with the potential to dwarf smaller works – which is why Michael Parekowhai's enormous rabbit *Jim McMurtry* worked so well there earlier in the year. With the many hundreds of panes of glass that make up the Gallery's facade, the foyer is a suntrap, so we need to consider works that are either unaffected by harsh light or that we can show for short periods. Another factor we keep in mind is the public nature of the space – while we'd like to think that all our visitors respect our request to not touch the artworks, that's not always the case – not to mention our responsibility for artists' copyright when it comes to visitors wanting to take photographs in the foyer. Our series of video projects under the stairs has been popular with visitors, and we've enjoyed having Rose Nolan's *Big Word. Whenever* and Lee Joong Keun's *Super Nature* bring life to the space. This quarter, works from *Art School 125* spill out of the exhibition spaces, and we also welcome a new work by Dutch artist Jan van der Ploeg, designed specially for one of the hallways off the foyer.

The past two years have been a period of positive strategic change for Christchurch Art Gallery, as it matures into its role as the city's primary arts institution. The impetus for change of course comes from the team behind the Gallery, and we are fortunate to have such a talented, engaged staff. It is an exciting time, and I was delighted to be able to announce in August the appointment of Justin Paton as the Gallery's new senior curator. Justin is acknowledged as one of New Zealand's finest curators, with a strong publishing background. We very much look forward to what he will bring to our programme. We also welcome Sean Duxfield to the position of exhibitions and collections team leader. Sean has several years' experience project-managing exhibition design and installation, and comes to us from his Auckland-based company, Art Solutions.

In this issue of *Bulletin*, we introduce five new exhibitions. *Art School 125*, a partnership project with the University of Canterbury School of Fine Arts, has been a major undertaking. Four curators, led by Lara Strongman, have worked for several months to bring together a selection of art to represent 125 years of the school – no easy feat.

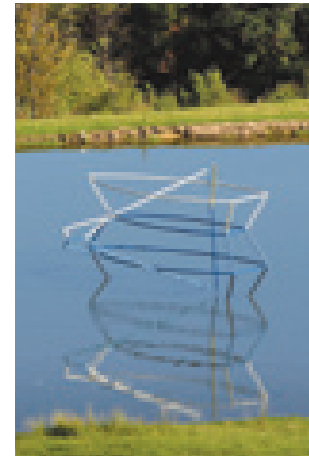
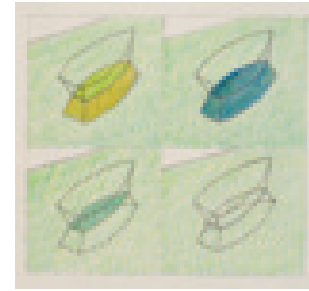
Contemporary art is featured in *Another Destination*, curated by Jennifer Hay and featuring five of Canterbury's emerging artists. *Of Deities or Mortals*, curated by Ken Hall, brings eight of New Zealand's leading contemporary artists together in a unique interpretation of the University of Canterbury's James Logie Memorial Collection of classical objects. Ken has also selected works for *I See Red*, the Gallery's latest exhibition for children and families. And finally, Megan Jenkinson brings us *Fossil Cairn: The Weight of Destiny*, featuring the fossils collected on the return journey from the South Pole by Robert Falcon Scott and his polar party.

Preparations are now well underway for our two major exhibitions opening in March – *Morris & Co.* and *Colin McCahon* – both of which we expect will be hits with our visitors!

JENNY HARPER
Director
November 2007

My Favourite

RODNEY WILSON



Above: *Seascape* (installation at Robert McDougall Art Gallery) 1979 Neil Dawson. Assemblage. Collection of Christchurch Art Gallery, purchased 1979

Top left: Preparatory drawing for *Seascape* 1979 Neil Dawson. Pencil and felt tip pen on paper. Collection of Christchurch Art Gallery, gift of the artist, 1979

Left: *Dinghy* 2002 Neil Dawson. Collection of Gibbs Farm, Kaipara. Photograph: Simon Devitt

When we initiated a series of Artist Projects at the Robert McDougall Art Gallery in 1979 and 1980, we sought to provide an opportunity for artists to produce a work or installation that might not otherwise be possible, and to reveal (by exhibiting drawings and models) something of the making process, as the artist took an idea and worked it through to its eventual conclusion.

The most successful of these was Neil Dawson's *Seascape*. Prior to this, Neil had exhibited rather esoteric, finely crafted but obscure installation works. The McDougall assignment caused him to rethink the conceptual and development processes.

Living above the yacht moorings at Redcliffs at the time, he was captivated by the boat hulls perched upon mirror images of themselves. He modelled this phenomenon with little 'model' boat hulls, eventually arriving at the series of cones stretched at oblique angles, with the hulls fixed to green mesh, that we recognise as *Seascape*. It was highly popular with our visitors, and eventually we were able to purchase the piece for the city's collection.

As Neil acknowledged himself, this work transformed his thinking. Henceforth, all of his sculpture would explore ideas of spatial illusionism, ambiguity, reflection and so on – the concerns of *Seascape*. This McDougall Artist Project was the catalyst for one of the most interesting bodies of sculptural work to emerge in New Zealand.

Imagine my surprise (and delight) when I discovered, decades later, that Neil had returned to the same theme in *Dinghy*, a large-scale outdoor sculpture with a boat hovering above a pond at the Gibbs' farm on the Kaipara Harbour. *Seascape* is not only a favourite work from the Christchurch Art Gallery collection for me, but is the result of one of the most satisfying projects in my thirty-year career in museums and galleries.

Dr T. L. Rodney Wilson retired to Akaroa recently from the position of Director of Auckland Museum. He is a former Director of the Robert McDougall Art Gallery.



Artist's digital impression of artwork for Gallery foyer 2007. Courtesy of the artist

Foyer Art

Jan van der Ploeg

Dutch artist Jan van der Ploeg is known for his limited but robust palette, which he uses in his wall paintings for indoor and outdoor spaces. Using colour, form and line, he creates site-specific art that integrates into its environment and invites viewers to experience spaces in new ways. The Gallery has asked Van der Ploeg to create a work for a hallway wall leading off the foyer, to be revealed in December.

Van der Ploeg studied art in his native Amsterdam at the Gerrit Rietveld Academie and at Croyden College of Art in London. He first began painting on the walls of buildings in Amsterdam, and has since painted his geometric motifs in hundreds of permutations at galleries and institutions all over the world.

CHRISTMAS AT THE GALLERY

Sunday Serenade

Sunday 9 December

1pm: A Bit on the Side

Let the rich harmonies lead you to discover where this group of singers will be performing a capella, gospel and world music.

2pm: Jubilate Singers

Be entertained with festive songs for the Christmas season by this renowned choir.

Christmas Time's a Comin'

Sunday 16 December, 2 pm, foyer

Join storyteller Liz Weir for a programme of Christmas stories from around the world.

Christmas Ballet

Montana Wednesday Evening, 19 December, 6 pm, foyer

A very special Christmas ballet by the young dancers of the Sharon Howells School of Ballet.

Gold Medal for Giacometti Campaign

Strategy Design and Advertising won several major awards at the recent 2007 New Zealand BeST Design Awards. Topping the awards was a gold medal for the 'Shadows' campaign developed for the Gallery to promote the exhibition of sculptures, prints and drawings by Alberto Giacometti. The concept of using 'shadows' of the more famous Giacometti sculptures and chalking these off lampposts, park benches and other fixtures around the central city was, according to the judges, 'a truly excellent entry that demonstrated the power of a good idea well executed'.



Māori Language Week

Gallery Wins National Award

The Gallery recently received a national accolade for its suite of activities celebrating Māori language, winning the Art Award at the 2007 Māori Language Week Awards. The Gallery was acknowledged for producing the first Māori language art audio guide, providing background to and interpretation of Māori and European works of art; the production of Māori language labels for a number of works in the Gallery's permanent collections; and a Kapa Haka performance during the regular Thursday Kids in Town public programme.

The Māori language audio tour is a world-first, and can be hired as part of the Gallery's iPod Audio Tours at the information desk in the foyer, or downloaded free by anyone anywhere in the world from the Gallery's website.

Justin Paton

Senior Curator

The Gallery welcomes its new senior curator, Justin Paton, who joined the team in November. Justin was curator of contemporary art at Dunedin Public Art Gallery from 1999 until October of this year, where he established a reputation as one of New Zealand's most significant curators with an inventory of outstanding exhibitions.

Justin's publishing record is equally impressive, having authored, among others, *Jeffrey Harris*, which was a finalist in the 2006 Montana New Zealand Book Awards, and *How to Look at a Painting*, a category winner in the same awards. He also collaborated with Christchurch Art Gallery on *Julia Morison: A Loop Around a Loop*, which was a finalist in the 2007 Montana Awards. From 1999 until 2005 Justin was editor of the journal of arts and letters *Landfall*. He is widely published as an art critic and has written books on artists including Michael Parekowhai, Ricky Swallow, Anne Noble, Ronnie van Hout and Jude Rae. Justin is a governor of the New Zealand Arts Foundation and a contributing editor of *Art and Australia*.

A resident of Christchurch until 1996, Justin said of his return, 'All around the country you can feel the excitement about what Christchurch Art Gallery is up to. There's a great team and a real commitment to the people that make art and the people that love to look at it. It's terrific to be coming back to the city at a moment when so much is possible.'



Justin Paton

Art for Families

For more information on children's programmes at the Gallery phone 941 7302.

I See Red

Opens 5 December

Designed for children and families, this vibrant, interactive exhibition uses an eclectic selection of contemporary and historical artworks to explore some of the powerful ideas and meanings attached to the colour red.

Sunken Treasure

7 January – 1 February, weekdays
10 am – 12.30 pm, 1.30 – 4 pm, \$2 per person per activity, Education Centre
Ahoy treasure seekers, what would you hide at the bottom of the ocean? Design and fill your own treasure chest with pirate maps, precious jewels or your own special treasures!

Water, Water Everywhere!

7 January – 3 February, 10 am – 4 pm,
free from the Information Desk
Water inspires artists, tells a story,

and even creates art materials. The new search and discovery **holiday quiz** will take you on a hunt through the Gallery's collection to discover the clever ways artists experiment with water. The quiz is suitable for family groups and children aged 5–12 years, and each completed quiz receives an arty 'tattoo'.

Kia Ora Ōtautahi: Waitangi Day Celebrations

Wednesday 6 February, 12 – 4 pm
Enjoy a fantastic line-up of events. Please check the website for programme details.

Kids in Town

Every Thursday during the school term from 12 noon – 1 pm the Gallery hosts **Kids in Town** – free performances by children from schools around Canterbury.

Gallery Recognised for Race Relations

The Human Rights Commission recently acknowledged the Gallery's contributions to race relations for the popular *Around the World in Five Workshops* series. The workshops encouraged interaction between the public and volunteers from different ethnic communities through a variety of cultural traditions, including music, traditional dress, games, decorations and celebrations.

Christchurch City Council was one of eleven organisations to receive an award from the Human Rights Commission, recognising their outstanding contribution to positive race relations in New Zealand. The Council undertakes a wide range of projects and programmes that contribute to cultural diversity, of which the Gallery's series of workshops was a part.

New Zealand Icon

Don Peebles

Congratulations to Christchurch artist Don Peebles, patron of the Friends of Christchurch Art Gallery, who was one of five artists to receive a prestigious Arts Foundation of New Zealand Icon Award in August. According to the Arts Foundation, Peebles is 'a key figure in the emergence and evolution of New Zealand abstract art. He is not only known as a leading force in contemporary New Zealand painting but also as one of New Zealand's most senior and respected active artists.' The Gallery has a collection of nineteen works by Peebles.

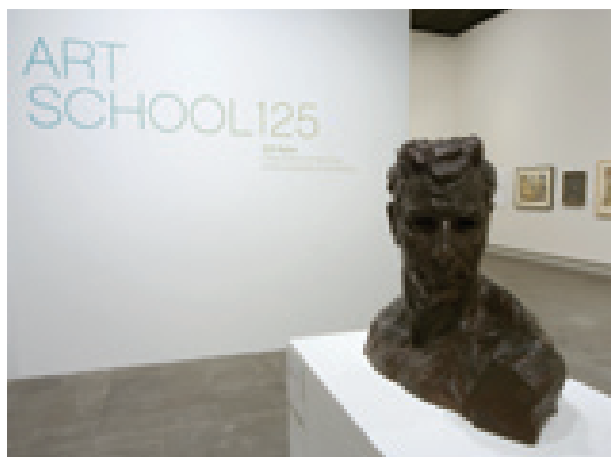
Jingle Jangle Morning Touring to Wellington

The exhibition **Bill Hammond: Jingle Jangle Morning** has been a favourite with visitors, and will be touring to City Gallery Wellington from 16 November to 10 February.

ART SCHOOL 125

125 YEARS OF THE
UNIVERSITY OF CANTERBURY
SCHOOL OF FINE ARTS

9 NOVEMBER – 17 FEBRUARY



Students were required 'to conduct themselves with order, quietness, and regularity. No talking or unnecessary moving about was permitted.'

¹ Prospectus, Canterbury College School of Art, 1882.

² Appendix to the Journals of the House of Representatives, 1889.

³ Ngaio Marsh, *Black Beech and Honeydew: An Autobiography*, revised edition, Auckland: Collins, 1981, pp. 89, 90.

⁴ Prospectus, Canterbury College School of Art, 1882.

In 2007, the School of Fine Arts at the University of Canterbury observes its 125th anniversary. **Art School 125**, developed by Christchurch Art Gallery, celebrates the rich history of New Zealand's second oldest, and longest running, art school. Drawn from the collections of the Gallery and the University of Canterbury, and supplemented by private and public collections throughout the country, the exhibition brings together works by some of New Zealand's most notable visual artists who studied or taught – in some cases both – at Canterbury's School of Fine Arts between 1882 and 2007.

Curated by Ken Hall, Jennifer Hay, Lara Strongman and Peter Vangioni, the exhibition begins with the arts and crafts-influenced artworks and decorative objects that characterised the earliest years at the school, when the syllabus and models for teaching were imported from the South Kensington School of Art in London. The Canterbury College School of Art opened in 1882 in the old Girls' High building in what is now the Arts Centre, with two teachers and twenty-three cases of 'antique' plaster casts, models and books, all sent out from England. The students were directed to draw inspiration for their work directly from nature, and produced designs incorporating New Zealand flora and fauna, as well as motifs drawn from Māori art. The first head of the school, David Blair, was known as the Headmaster, and rules were strict: the students were



required 'to conduct themselves with order, quietness, and regularity, and to sit down immediately in their proper places on coming into the school. No talking or unnecessary moving about [was] permitted.'¹

Among the first intake of students were Margaret Stoddart and her sister Frances, Edith Munnings (who was appointed to the teaching staff in 1893), Rosa Budden and women's suffrage campaigner Kate Sheppard. Although women artists were well represented from the beginning, they were not able to take life drawing classes until 1888, after which the school's second headmaster, George Herbert Elliot, commented: 'A class for the lady students for the study of the full figure was established last year, and so far the attendance has justified it, though it is difficult to get satisfactory models.'² Later, Ngaio Marsh, a student between 1913 and 1919, recalled the life-room 'exclusively at the top of its own flight of stairs ... smelling very strong indeed of paint, turpentine and hot stoves', and the model 'who came to us from show-business' and whose poses were arranged under the watchful eye of a chaperone.³

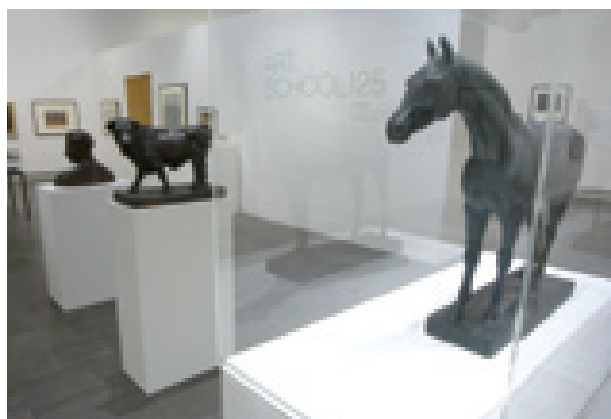
Interestingly, as was common in this period, the school was established not only to develop the application of Art to the common uses of life', but also to teach art in order to supply 'the requirements of Trade and Manufactures'.⁴ Over the first few decades, trade-related courses included architecture, building construction, design, sign-writing,



Above: The Life Room, Canterbury College School of Art, 1947

Top: Painting Class, Canterbury College School of Art, 1907. A painting class held in the life drawing room, now known as the Francis Shurrock Studio. One of the classical plaster models sent out from the South Kensington School of Art is visible at the far end of the room.

house-painting and decorating. By 1900, the school's prospectus noted that 'over seventy-five per cent of the students are young tradesmen engaged in some industry, where a knowledge of art will be of value. Its influence for good on the whole community, by the general improvement in taste, and on many branches of industry has been most marked.' The trade classes continued until the curriculum was reorganised immediately after the Second World War.



This group of students sought to express an 'authentic' national vision by painting the regional landscape.

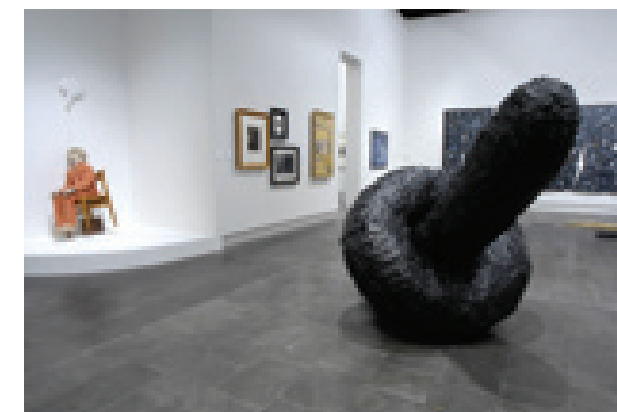
Any anthology exhibition must necessarily be selective, and partial. *Art School 125* is arranged in loose 'chapters', which bring together waves of Canterbury-trained artists around significant historical moments in the development of New Zealand art. Regrettably, it has not been possible to include work by many artists whose practice and presence at the school have been notable. The exhibition represents the history not only of individual artistic achievement but of peer groups formed while, and since, studying at the school. Following a section looking at the expatriate artists of the first years of the twentieth century, the exhibition chronicles the emergence of the Canterbury School in the 1930s, which included Bill Sutton, Rita Angus, Olivia Spencer Bower and Rata Lovell-Smith. This group of ex-Canterbury College School of Art students sought to express an 'authentic' national vision by painting the regional landscape; among their works are some of the iconic images of New Zealand art.

In 1932, an exhibition of work by recent staff and students was held at the Canterbury Society of Arts' Armagh Street gallery to mark the fiftieth anniversary of the art school. There were also many other festivities, such as a fancy-dress ball. A significant work by Elizabeth Harrison, a sculpture student under lecturer Francis Shurrock in the early 1930s, was included in the jubilee exhibition but has not been publicly seen since. *Persimmon*, a plaster sculpture of King Edward VII's famous race horse, has been lent for the current exhibition by the artist's family, who have held it since her untimely death at the age of twenty-five.

School of Fine Arts, Okeover, 1970s



Conceptual art arrived at the school with a vengeance in 1971 in the form of Boyd Webb's notorious honours submission.



The Depression forced other New Zealand art schools to close their doors, but the Canterbury College School of Art remained open. Hard economic times did, however, prevent a planned expansion of the school's accommodation: a purpose-built building on the site of Ross House, on the corner of Gloucester and Montreal streets, where the new Christchurch Art Gallery eventually opened in 2003. In 1957, when the school began its move to new accommodation in the old Okeover Homestead on the Ilam campus, surrounded by vegetable gardens and orchards, it was the first university department to leave the central city site. It was the final department at Ilam to be housed in purpose-built facilities, which opened in 1979 and are still in use. As critic Evan Webb noted at the time of the centenary commemorations in 1982, 'The new building provides the kind of space, light, plant and equipment that would be the envy of any modern art school.'⁵



Art School 125 also looks at the development of various artistic disciplines over the school's long and fertile history. The flowering of printmaking before the Second World War is represented by the works of Francis Shurrock and Florence Akins. The facilities for printmaking were very limited, however: printmaking took place in a small side room with a single etching press. Printmaking developed a strong presence again during the 1980s, due largely to the efforts of Barry Cleavin, who was appointed senior lecturer in printmaking in 1978. Under his guidance, the art school developed a more professionally equipped printmaking department and fostered the notion of printmakers working in collaboration with other artists.

The development of graphic design, film and photography as autonomous disciplines coincided with the emergence of socially and politically motivated art in the 1970s. Lecturers with significant professional practices were appointed, including Lawrence Shustak, who had contributed photographs to *Life* magazine, Maurice Askew from Granada Television, and Max Hailstone, whose modernist Swiss typographical style and notion of graphic design as an

academic discipline were to be vastly influential over nearly three decades. Conceptual art arrived at the school with a vengeance in 1971 in the form of Boyd Webb's notorious honours submission, for which he hired a secretary to answer the examiner's questions by referring to documentation kept in a filing cabinet, while the artist telephoned from time to time to check on progress. Integrated into the *Art School 125* exhibition is a moving-image programme curated by current film lecturer and graduate John Chrisstoffels, which includes films by notable graduates including Vincent Ward, Alison Maclean, Gaylene Preston and David Rittey, and promotes a view of film-makers as visual artists.

Along the way, the exhibition takes in the explosion of energy around the 'Little Bohemia' of art students flitting together at 22 Armagh Street during the mid-1950s. In their fisherman's jerseys and stovepipe trousers, tenants of this communal building such as John Coley, Quentin Macfarlane (who painted the first abstract work at the art school), Bill Culbert, Pat and Gil Hanly (née Taverner), Trevor Moffitt and Dick Ross individually and collectively pushed the boundaries of the conservative Christchurch art scene. The influence of painting lecturer Rudolf Gopas on the local taste for expressionism is acknowledged by a section of the exhibition featuring works by several of his prominent ex-students, including Philip Clairmont, Tony Fomison, Kura Te Waru Rewiri and Philip Truettum. Gopas's

⁵ Evan Webb, 'Exhibitions: Christchurch', *Art New Zealand*, no. 25, 1982.

teaching methods were the stuff of legend: students were purportedly encouraged to produce smaller paintings (so that they would fit into the rubbish bin), and to add more turps to their paint (so their works would burn more easily). His comments could 'strike at your whole psyche', said Philip Trusttum,⁶ Dick Frizzell commented that Gopas cultivated a 'dark bohemian mood ... with the black curly hair, dark clothing, dark knitted ties, dark tweedy coats, eyebrows bunched down, the jaw sticking out and the pipe puffing. He was like a young student's dream of a European art lecturer ... just the look of him walking across the campus made you think you were at the right place.'⁷

In contrast to the historical focus of the centenary exhibition mounted by the Robert McDougall Art Gallery in 1982, **Art School 125** concentrates on the mature work of living artists and on recent work. A section of the exhibition looks at the post-modernist pluralism of the 1980s, where a range of styles and approaches to making art co-existed as the school was starting to leave its modernist teaching behind. Richard Reddaway, who graduated in 1985, commented: 'Tom Taylor, who was head of sculpture, was still teaching us modernism, but when he said "less is more" (and he did, I can remember it), he said it with a question mark and a profound interest in what else there could be.'⁸ A subsequent chapter looks at art's more recent concern with personal and cultural identity politics. Major new works by prominent contemporary artists including Shane Cotton, Séraphine Pick, Tony de Lautour and Peter Robinson are exhibited alongside those of a slightly earlier generation who share similar concerns – Bill Hammond, Ronnie van Hout and Robin Neate (currently lecturing in painting at the school). **Art School 125** closes with works in a wide range of media by recent graduates.

The exhibition is accompanied by an online publication which includes interviews with graduates from the 1940s to the current day. Although the definitive account of the school and its influence is still to be written, the **Art School 125** project provides an introduction to some significant milestones in the school's rich past.

LARA STRONGMAN

Formerly Senior Curator and Deputy Director at City Gallery Wellington, Lara Strongman is a writer, curator and editor based in Christchurch, where she is completing a PhD in Art History at Victoria University of Wellington. She is a former curator at the Robert McDougall Art Gallery (1990–1993) and is the co-ordinating curator of **Art School 125**.

Art School 125 is in the Touring Exhibition and Borg Henry Galleries until 17 February. Organised in partnership with the School of Fine Arts, University of Canterbury.

www.artschool125.co.nz

⁶ Chris Ronayne, *Rudi Gopas, A Biography*, Auckland: David Ling Publishing, 2002, p. 122.

⁷ Ibid, p. 126.

⁸ Richard Reddaway, interview with Lara Strongman from *Art School 125*, September 2007.

Related Events

Exhibition: Cinematic Constructions

Centre of Contemporary Art: Mair Gallery, 15 January – 3 February
Cinematic Constructions is an exhibition by 4th-year printmaking and film students at the School of Fine Arts. It introduces a new generation of artists in a body of work linked by its reference to cinematic scale and technique. The participating artists are Nicole Bourke, Jane Bowman, Nik Geene, Tia Parker and Matt Ward.

Art in the Morning: SoFA so Good

Saturday 8 December, 8.30 am
Meet in Alchemy for a light breakfast from 8.30–9 am, followed by a guided tour with two of the curators, Peter Vangioni and Ken Hall. Friends \$15, non-members \$25. See Friends pages for more information.

Curator's Floortalk

Wednesday 12 December, 12.30 pm
Join curator Lara Strongman for a floortalk on the exhibition.
Venue: exhibition space

Grand Saloon Live

Montana Wednesday Evening, 9 January, 6 pm
The Grand Saloon perform in the foyer with their lonesome sounds of the South Pacific. Real Southern music the way it was meant to be played and sung. The Grand Saloon features faculty from the University of Canterbury School of Fine Arts.

Women and Art History at the School of Fine Arts

Montana Wednesday Evening, 16 January, 6 pm
Julie King looks at the women's art movement of the 1970s and the issues that it raised for art history. Thirty years on, she asks: what was achieved?
Venue: Philip Carter Family Auditorium

22 Armagh: A Commentary by Bill de Friez

Montana Wednesday Evening, 23 January, 6 pm
This raw and unmediated documentary by Jessica Keogh is a testament to the artistic freedom and risk-taking embraced by students at the School of Fine Arts.
Venue: Philip Carter Family Auditorium

Flashback and Film

Sunday 27 January, 2 pm
John Christoffels recalls his time as a student of the School of Fine Arts in the late 1980s and comments on the unique genre of band videos produced by the students.
Venue: Check at the Information Desk

An Artist Licensed to Dream: The Fantastic Art of Boyd Webb

Montana Wednesday Evening, 30 January, 6 pm
Director Jenny Harper presents a talk on the surreal visual adventures of this graduate of the School of Fine Arts.
Venue: Philip Carter Family Auditorium

Early Days and Late Nights

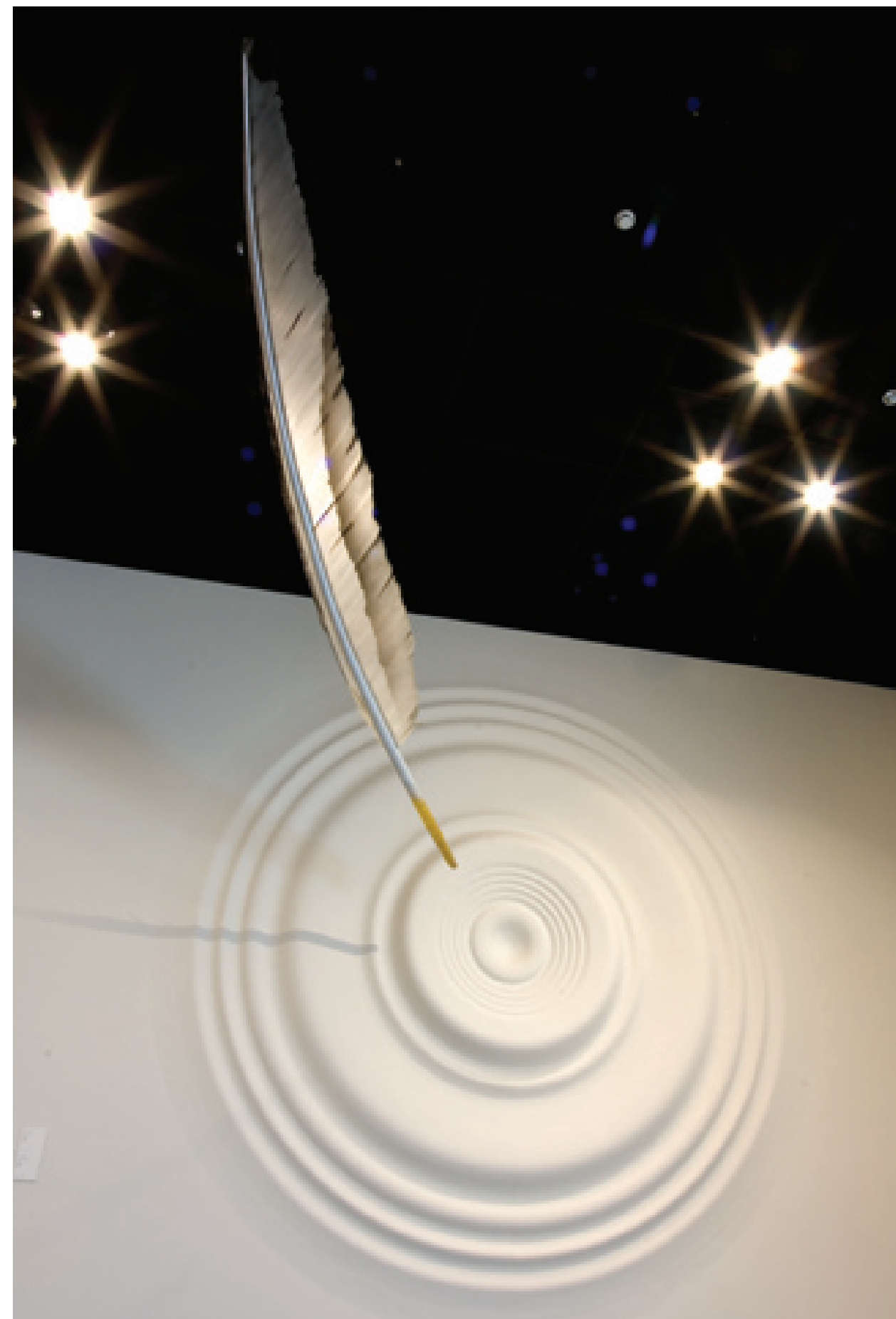
Montana Wednesday Evening, 6 February, 6 pm
Michael Eaton, artist and former student at the School of Fine Arts, presents a guided tour and amusing anecdotes of the School's first site at the Arts Centre of Christchurch.
Venue: Check at the Information Desk

Art in the Morning: Nightflights and Freefalls

Saturday 9 February, 8.30 am
Meet in Alchemy for a light breakfast from 8.30–9 am, followed by senior curator Justin Paton discussing Shane Cotton's recent painting, *Takarangi*. Friends \$15, non-members \$25. See Friends pages for more information.

The Stronghold of Canterbury Art: 1882–1987

Montana Wednesday Evening, 13 February, 6 pm
Warren Feeney discusses the relationship between the Canterbury Society of Arts (CSA) and the Canterbury College School of Art. The intimacy of the bonds between these institutions was unique in New Zealand culture and both praised and condemned throughout its history until its demise in the late 1980s.
Venue: Philip Carter Family Auditorium



Maggie Feather 1989 Neil Dawson. Fibreglass and polycarbonate. Collection of Craig Potton
Ripples II 1989 Neil Dawson. Mixed media. Collection of the artist

ANOTHER DESTINATION

*Five Canterbury Artists
16 November – 16 March*

Rachel Brunton, Francesca Heinz,
Simon Lawrence, James Oram and
Zina Swanson, all graduates from
the University of Canterbury
School of Fine Arts, will this year
contribute to the Gallery's annual
exhibition of emerging talent.

Another Destination, which follows on from the successful *Out of Erewhon* exhibition, also augments the art school's 125-year celebration.

Taking its title from Marcel Duchamp's inclusion of the ready-made object in the realm of fine art, *Another Destination* consists of installation, performance, sculpture, video, drawing and painting. It explores artistic processes and concepts that relate to communication, the environment, biology and social constructs. It also hints at the many individual ways in which we view and interpret the world.

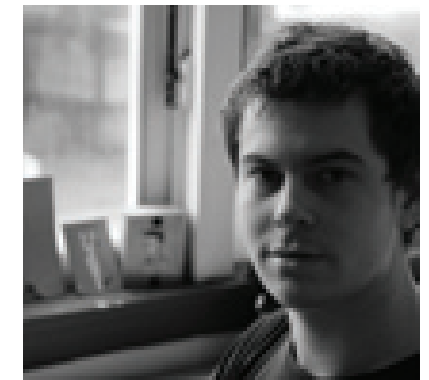


Francesca Heinz

In the work of Francesca Heinz, parchment-dry animal skins are transformed into large-scale paintings. Stretched and taut, their grid format invites a modernist reading, yet their quilt-like appearance also evokes comfort and warmth, the beautiful and the grotesque and the idea of shedding and growth.

'I have found through the use of skin a very interesting relationship between inner and outer. Skin has the ability to conceal at the same time as revealing things to us.'

Francesca will graduate with a BFA (Hons) in painting in 2008. She has exhibited in group and solo exhibitions in New Zealand.



James Oram

James Oram explores the metaphorical language of materials, and their ability to comment on social systems and reveal his individual position in the world. For *Another Destination* James has filmed himself performing a strenuous task in order to remain a visible, viable entity. A lighting rig spelling out the word 'ME' is powered by his efforts on an exercycle. James describes *Self Generating* as about 'social constructs and how they define us, make us seen ... in this case a machine powered by work'.

James, who graduated with a BFA in sculpture in 2004, has exhibited in group and solo exhibitions in Christchurch, Wellington and Dunedin.

Another Destination hints at the many individual ways in which we view and interpret the world.



Rachel Brunton

Rachel Brunton has consistently made sleek and beautifully crafted sculptures that usually develop out of an analysis of a given space. Using technology to shift dimensions, she manipulates the impact of her work on the viewer. In *Another Destination* she has created *Stem Parametro*, an interactive computer-generated drawing programme based on mathematical algorithms. The patterns and repetitions of these crystallised forms evoke a sense of the physical and biological energy in all living matter. 'The use of digital tools,' she says, 'offers new ways of interpreting, manipulating and visualising the world around us. Creating digital art using software as a medium enables a response from the viewer, control of their surroundings and forms a direct connection to the artwork.'

Rachel graduated with a BFA in sculpture in 2003. She has exhibited in Christchurch in group and solo exhibitions and lived in Milan for two years.



Zina Swanson

Zina Swanson's botanical tableau entitled *Some people's plants never flower...* seals specimens behind glass – insects, seeds, flowers, leaves and webs – as if they are rarities, presenting a taxonomy of nature. Her delicate ampoules, jars and fragile blown glass sculptures are a fusion of the natural world and the handmade. Like the objects they contain, they are signs of the ephemeral quality of life.

'There's something about nature and its processes that makes me feel a certain way ... like the feeling I get when a bird nearly gets hit by a car ... that apprehension of what is going to happen next ... when you stop breathing for a few seconds.'

Zina graduated with a BFA in sculpture in 2004. She was the 2002 CoCA/Anthony Harper Award winner and has exhibited in Christchurch, Wellington and Dunedin.



Simon Lawrence

Simon Lawrence's practice draws on other-worldly, supernatural qualities and themes of sending and receiving arcane information. By using common objects and materials such as cardboard, electrical devices and video projection he creates installations that tap into the unseen. For *Another Destination* Simon has combined a fabricated transportation portal to a distant room via the air-conditioning system with a video of what is happening at the other end of the device to suggest a weird scene taking place in the inner core of the gallery.

Simon graduated with a BFA in sculpture in 2000. He has exhibited in group and solo exhibitions in New Zealand and Australia, most recently in *Break: Construct 2007* at the Govett-Brewster Art Gallery in New Plymouth.

JENNIFER HAY

Jennifer Hay curated *Another Destination* and is Assistant Curator at the Gallery.

Another Destination is in the Ravenscar Gallery until 16 March. A catalogue for the exhibition is available in the gallery space. The exhibition is supported by Coffey Projects.

Related Event

Floortalk: Jennifer Hay and artists
Saturday 8 December, 2 pm

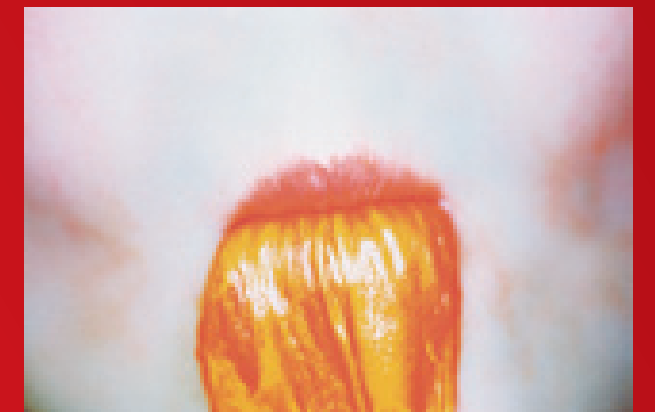
Join curator Jennifer Hay and artists for a floortalk on the exhibition.

I SEE RED

OPENS 5 DECEMBER

Curator Ken Hall introduces **I SEE RED**, a vibrant new exhibition for children and families. Visitors are invited on an interactive journey through an eclectic selection of contemporary and historical artworks to explore some of the powerful ideas and meanings attached to the colour red.

Red can be *in-your-face* and *dominating*. It's attention-seeking – the attention red wants, red gets. Anne Noble's enormous cheeky photograph *Mouth (Ruby's Room)* gives more than an eyeful of her daughter Ruby's protruding tongue and chewing gum. More red tongues in Dick Frizzell's *From Mickey to Tiki Tu Meke* (here's a work that's made some *see red*). What was he thinking? A comment, perhaps, on the trivialisation of treasured cultural symbols, and the reduction of everything to brand? Or is he simply taking the mickey, playing a naughty little visual game?



Mouth (Ruby's Room) 2001 Anne Noble. Photograph. Collection of Christchurch Art Gallery, purchased 2001. Courtesy of the artist and Jonathan Smart Gallery



Red and Black Landscape 1959 Colin McCahon. Solpah and sand on board. Collection of Christchurch Art Gallery, donated from the Canterbury Public Library Collection, 2001. Courtesy of the Colin McCahon Research and Publication Trust

The colour is full-blown and bursting out like flames to embrace you.

Red can stand for passion and power, and its visual power is proven (and possibly unmatched) in Boyd Webb's *Red* (see cover image), a large photographic work where the colour is full-blown and bursting out like flames to embrace you. Which leads us to true love: 'my love is like a red, red rose'. Thank Robbie Burns for the old Scottish song, and Margaret Stoddart for her *Roses*, where the red is the red of a living, beating heart, a red that unfolds into full bloom, promising love that will last.

Still from the heart: red is blood, red is life. Beneath the surface of your skin, tiny veins and capillaries send the red stuff racing around inside you, constantly replenishing and healing, keeping you alive. Pinch your cheeks and find proof – see if you match the rosy cherub cheeks of Petrus van der Velden's *Bubbles* child.

Peter Robinson's *Untitled* looks at the topic of blood from a different angle. His pastry-coloured pilot is alone and airborne, negotiating his way through curling forms representing bloodlines, with an obsessive eye to percentage calculations. Madly spiralling koru, some in kura (red), are joined by scrawled numbers as the work explores (that particularly early-1990s phenomenon) the idea of seeking validity through genetic make-up. The work is self-referential and at least partially satirical, as Robinson both signals and questions the role of his own percentage of Ngāi Tahu ancestry as a tie to the land.

On the opposite wall, the red in Grant Takle's *No Smoking* seems to spell warning, heat and danger. Or is it anger? Look closer, and you see cherished notions – the crown of Dominion, the New Zealand map, the acorn that becomes a mighty oak – all shot down in flames. And again equations and calculations, which in this work add to the picture of an idealised nation under threat. It's become an uncomfortable place to be, a nightmare to wake up from, a hopeless situation.

As well as danger and warning, Jude Rae's *SL 145* offers further possibilities for red as rescue and safety – alongside fire extinguishers, think fire engines and stop signs.

Meanwhile, quietly but assuredly, Ann Robinson's *Wide Bowl* in glass and lead crystal holds an intense, concentrated red that is both contained and containing, a vessel to hold and embrace the essence of life. Within, the red fire glows and affirms.

KEN HALL

Ken Hall curated *I See Red* and is Assistant Curator at the Gallery.

I See Red opens in the Monica Richards Gallery on 5 December.



No Smoking 2005 Grant Takle. Enamel on board. Collection of Christchurch Art Gallery, purchased 2005



SL 145 2003 Jude Rae. Oil on linen. Collection of Christchurch Art Gallery, purchased 2005



Roses 1901 Margaret Stoddart. Watercolour. Collection of Christchurch Art Gallery, presented to the Gallery by Miss R. J. Reynolds, 1991



Jamie Richardson

Inspired by popular culture and entertainment, Jamie Richardson's cast of sculptural characters (zombie wrestlers, gangsters or bullies) reveal his observational fascination with the acting out of roles.

CPIT-trained Jamie has exhibited in Christchurch and Dunedin, and at the Victorian College of the Arts in Melbourne. One of his newest works is in **Of Deities or Mortals**.



Jacquelyn Greenbank

Jacquelyn Greenbank's arrangements of fabric and wool-covered objects pay homage to New Zealand's tradition of homemade craft and kiwiana.

In 2005 Jacquelyn graduated from the University of Canterbury School of Fine Arts with a Master of Fine Arts (Distinction) in painting. She has exhibited in New Zealand and at Melbourne's Victorian College of the Arts, and currently has work in **Art School 125**.

OF DEITIES OR MORTALS*

Contemporary artists respond to treasures from the ancient world

16 NOVEMBER – 10 FEBRUARY

The James Logie Memorial Collection at the Classics Department of the University of Canterbury is recognised as one of the finest collections of Greek and Roman antiquities in the southern hemisphere. Used primarily as a teaching resource, the collection consists of nearly 300 material fragments of mainly ancient Mediterranean culture, and also includes a number of Egyptian items.

The collection was formed and established by Marion Kerr Steven (MA, MB, Ch.B (NZ)), who enrolled at the university in 1938 to study Greek and Classics, and thus commenced a lifelong passion for Greek art, pottery in particular.¹ Most of the objects were personal purchases, made long-distance from New Zealand through British auction houses and dealer catalogues, though some resulted from collaborative archaeological digs financially supported by Steven and the university. Employed in the Classics Department from 1942 to 1977, Steven was a popular lecturer, senior lecturer and reader. In 1950, she married James Logie, who was registrar at the university from that time until his death in 1956. In 1957, the collection was

entrusted to the university in his memory, and in 1998 was formally gifted from Steven's estate.²

In 2007, Christchurch Art Gallery invited eight artists to make new works responding to objects selected from the Logie Collection. Liyen Chong, Tony de Lautour, Sara Hughes, Marian Maguire, Neil Pardington, Reuben Paterson, Jamie Richardson and Francis Upritchard were selected for the strength of their work, together with their ability to offer the unexpected.

Several months after this challenge was accepted, the artists' persuasive results began to arrive: in every instance each delivered new works that sit convincingly alongside their usual range of production. In making links with objects from antiquity, however, they have created lively juxtapositions as well as thoughtful encounters with both the present and the ancient past. Interestingly, most of the new works hold a serious (even sombre) tone, which should perhaps not be surprising given that all of the selected objects would have been discovered in burial sites, and half of these with a directly funerary role.

* from a line in John Keats' *Ode on a Grecian Urn* (1819)

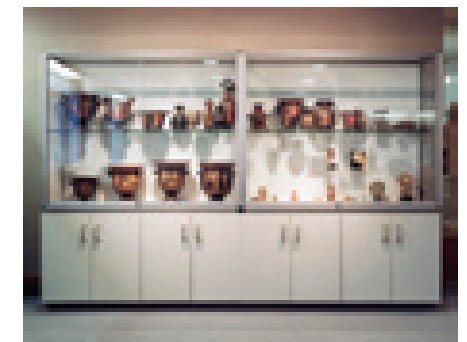
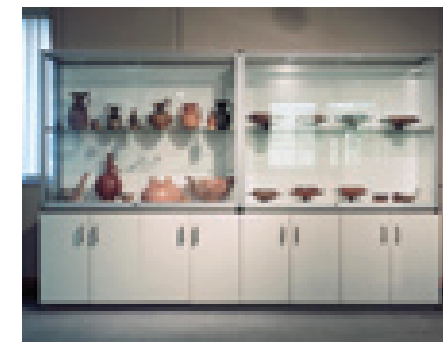
As a sampler, three of the eight pairings:

Wellington-based photographer Neil Pardington has selected a 5th-century BC southern Italian Red-Figure bell-krater, or wine-mixing vessel, showing on one side three standing figures (thought to be mortals, not deities) in animated conversation. The woman in the centre holds her robes tightly – probably an appropriate response when standing between naked athletes. Pardington has included the vase within the right-hand panel of *Memorial #1*, his large-scale triptych; the other clear link between object and artwork is their three-part symmetrical composition. Apart from these factors, the link seems arbitrary, and Pardington has negotiated the project by maintaining sharp distance.

With a large-format camera, Pardington captures a flanking pair of 1980s grey cabinets packed with treasures, while the central image focuses on an obstructed back



Bell-krater, attributed to The Cyclops Painter 420–410 BC, Lucania, South Italy. Height 339 mm. James Logie Memorial Collection, Classics Department, University of Canterbury (CUC 18/53)



corridor entrance, with a pair of plaster replicas blocking the view. Pardington says of his title for the work, '[It] provides a shift in the reading of the collection. As a memorial it almost personalises the objects, as if they were buried in a tomb alongside their owner. The statues at the door, then, could be standing guard.' Pardington has kept the collection objects in a strange and difficult-to-access zone, and the result ties in well with his *The Vault*, an expanding series with a focus on storage and collections.

Memorial #1 2007 Neil Pardington. Chromogenic prints on Dibond, 1200 x 3400 mm (triptych). Courtesy of the artist and Jonathan Smart Gallery

¹ Marion Steven is also notable as the founder and donor of the University of Canterbury Library Detective Fiction Collection, consisting of some 1600 volumes, including many rare items and first editions.

² *A Catalogue of the James Logie Memorial Collection of Classical Antiquities at the University of Canterbury, Christchurch* by J. Richard Green is due for publication by the University of Canterbury Press in 2008.



Red-Figure Volute Krater, attributed to the Ganymede Painter c. 320 BC, Canosa, Apulia, South Italy. Height at lip 746 mm; diameter 402 mm. James Logie Memorial Collection, Classics Department, University of Canterbury. Gifted by M. K. Steven (CUC 158/75)

Auckland-based Sara Hughes viewed the Logie Collection shortly before leaving New Zealand for her art residency at New York's ISCP (International Studio and Curatorial Program). She was almost immediately drawn to the possibilities attached to an impressive 4th-century BC South Italian Red-Figure volute krater. It was not, however, the elaborate frontal decorations of the funerary vessel paying homage to the deceased that drew her eye, but instead the highly optical palmette motif on its sides, linking as they did to an ongoing project and body of work connected to pattern and its historical associations.

Hughes visited European museums en route to New York, then later the Greek and Roman galleries at the Metropolitan Museum: the palmette (thought to represent a tree of life) was observed frequently on Mediterranean pottery from the 4th to 1st centuries BC. Interestingly, further research into the palmette motif revealed that it also existed in much older (2nd-millennium BC) locations, including 15th-century BC Assyria: present-day Iraq. There may be many reasons for her work's title: *Mourn*. Consisting of 300 clear plastic food trays (the everyday food packaging of New York) of various shapes and sizes, pinned to the wall, with a variety of palmette designs painted on the reverse in black and white, the installation's intention for Hughes is to 'reference both an archaeological dig and a salon hang... [and] have an overall feeling of darkness; its sentiment one of memorial to the unknown person whose ashes were once held in this cremation urn, as well as to the excess of the present day'.



Mourn (detail) 2007 Sara Hughes. Plastic containers, acrylic paint and pins, dimensions variable. Courtesy of the artist and Gow Langsford Gallery



Above: Attic Black-Figure Amphora, attributed to The Swing Painter c. 525 BC, Athens, Greece. Height, 435 mm. James Logie Memorial Collection, Classics Department, University of Canterbury. Gifted by M. K. Steven (CUC 41/57)

Left: *André we hardly knew ye* 2007 Jamie Richardson. Polyester felt, sequins, polyester fibre filling, cardboard and MDF, 1350 x 1250 x 380 mm. Courtesy of the artist and 64zero3

Jamie Richardson has built a growing fan base for his bad-ass characters exhibited in Christchurch and Dunedin in mainly non-establishment artist spaces. Drawing upon subcultural sources for inspiration – comics, anime, low-fi video games and cable wrestling – Richardson squares up here to the most internationally known object in the collection, a 6th-century BC Black-Figure amphora depicting popular Athenian entertainment. Attributed to one of the most productive painters of the period 540–520 BC, the amphora shows on one side five bearded men on stilts – a unique scene in Greek vase painting. Thought to be actors in a chorus, possibly representing giants, their connection to comedy (at this early period) adds to their significance. Richardson's response is a generous cuddly sculpture paying homage to seven-foot celebrity wrestler André the Giant, a colossal presence on television and movie screens from the 1970s to the 1990s. It's the sideshow souvenir every Athenian bruiser would have wanted to take home.

KEN HALL

Ken Hall curated *Of Deities or Mortals* and is Assistant Curator at the Gallery.

Of Deities or Mortals is in the William A. Sutton Gallery until 10 February. A catalogue for the exhibition is available in the gallery space. The exhibition has been developed in association with PhiloLogie and the University of Canterbury Classics Department.

Related Events

An Evening of Greek Treasures

Montana Wednesday Evening, 12 December, 6 pm

Join curator Ken Hall on a floortalk through *Of Deities or Mortals*, followed by 'Sex, Drinking and other Religious Activity in Ancient Greece', an illustrated lecture by Dr Patrick O'Sullivan exploring the Greek symposium – or drinking party – as not only an aristocratic social phenomenon, but as an occasion for sophisticated and earthy sensual pleasures.

Carnival of Greek Film

Saturday 15 December

11:00 – 1:15 Captain Corelli's Mandolin

1:30 – 3:45 Zorba the Greek

Sunday 16 December

11:00 – 12:30 My Big Fat Greek Wedding

1:00 – 2:30 Never on a Sunday

Films generously provided by Alice in Videoland.

Art in the Morning: Curator's Floortalk

Saturday 26 January, 8.30 am

Meet in Alchemy for a light breakfast from 8.30 – 9 am, followed by a private viewing of the exhibition with curator Ken Hall.

Friends \$15, non-members \$25.

Email friends@ccc.govt.nz or phone 941 7356 to register.

Ronnie van Hout:
Mother to all comers / Father to all goods and services
2006 Mixed media, includes audio and mechanical components.
Courtesy of the artist and Hamish McKay Gallery, Wellington



fossil cairn

the weight of destiny

Megan Jenkinson
7 December – 16 March

*“The atom is as porous as the solar system.
If we eliminated all the unfilled space in a man’s body and we collected
his protons and electrons into one mass, the man would be reduced
to a speck just visible with a magnifying glass.”*

Arthur Eddington, The Nature of the Physical World.

Megan Jenkinson’s installation **Fossil Cairn: The Weight of Destiny** features photographs of the fossil and mineral samples collected by Robert Falcon Scott and his polar party on their fated return journey from the South Pole.

Taking on the form of the snow cairn built by the rescue party over the tent containing the bodies of Scott, Bowers and Wilson after they were found, **Fossil Cairn** is a memorial to the lives of those lost. However, Jenkinson also intends this pile of rocks to act as a visual catalyst for a wider discussion of issues relating to human endeavour.

The Scott Collection of rocks and minerals, housed in the Natural History Museum in London (with a few other samples also held in Christchurch’s Canterbury Museum and the Scott Polar Research Institute in Cambridge), are of interest for what they reveal about a much older Antarctica, when forests flourished in more moderate temperatures. They are also inextricably connected to Scott’s endeavour to be first to the Pole, and its subsequent tragic consequences. It is ironic that although such careful plans were laid, with provisions and their weights carefully calculated in relation to distances to be crossed, the weight these samples added to the men’s burden was calculated in favour of their value by way of an increased understanding of the world. But rather than dwell on Scott’s demise, Jenkinson hopes to use

text to draw into the discussion issues relating to aspects of weight, time, dilemma and decision-making processes and their effect on destiny.

Therefore, while these rocks may be seen as remnants of lithic history, they also assume the role of *ponderable matter*, in which the material aspects of the installation assume relevance beyond that of their component parts.

Megan Jenkinson was an Antarctic Artist’s Fellow in 2005, a fellowship supported by Antarctica New Zealand and Creative New Zealand. Fossil Cairn is Jenkinson’s third exhibition of Antarctica-related work, previous exhibitions being ‘The Dark Continent’ at the Jonathan Smart Gallery, Christchurch and ‘The Weight of Water’, Mark Hutchins Gallery, Wellington, both in 2007.

Fossil Cairn: The Weight of Destiny opens in the Tait Electronics Antarctica Gallery on 7 December.

Artist’s Talk: Megan Jenkinson
Montana Wednesday Evening, 27 February, 6 pm

Megan Jenkinson discusses her installation of digital photographs.

Venue: Philip Carter Family Auditorium



Visitor Services Team



The Visitor Services team is the face of the Gallery. These are the people that greet you when you enter the Gallery, and that you see throughout the exhibition spaces and behind the Information Desk. Their role is to welcome visitors, provide information about the Gallery's exhibitions, events, facilities and services, and monitor the spaces to ensure that visitors and artworks are safe during opening hours.

The team of seventeen permanent, part-time and casual staff is led by Operations Manager Mike Heinemann and Visitor Services Supervisors Lynley McDougall and Rebecca Noonan. 'The Gallery is a friendly, accessible place,' says Mike, 'and our team reflects that. We're here to enhance the visitor's experience and provide a knowledgeable, approachable frontline.'

All Visitor Services staff have a keen interest in fine arts (some staff have fine arts and art history education, while others have customer service and travel and tourism backgrounds), and have customer service and first aid training. Staff need to also have knowledge about the surrounding Cultural Precinct attractions and other tourist destinations around the city.

A Visitor Service staff representative is part of each exhibition project team to ensure the needs of the visitors are met. The Visitor Services team looks forward to greeting you at the Gallery soon.

Volunteer Guides



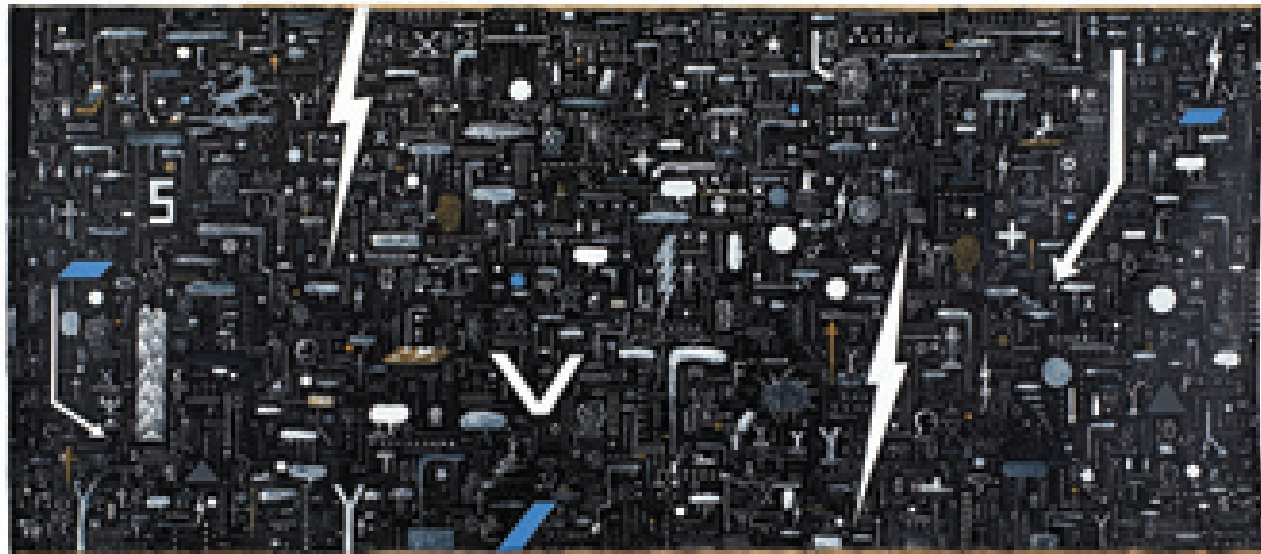
The Volunteer Guides are a valued and vital part of the Gallery's team. They are passionate about fine arts and enjoy sharing their knowledge with Gallery visitors.

Volunteering at the Gallery is a fun and rewarding way to meet new people, extend arts knowledge and offer time and skills to the wider community. Duties include guiding our free daily tours, guiding community groups and school groups, assisting with school groups in the Education Centre and handing out and marking the children's holiday quiz at the Information Desk. Other optional duties include tutoring art Insight appreciation courses and presenting Art Bites.

All our Guides undertake a comprehensive training programme before they are rostered for duties, and there are ongoing training sessions scheduled for each new exhibition.

The Gallery currently has thirty-seven Volunteer Guides, with another twenty recently recruited who will commence their training in December.

Recent Aquisitions



Underworld 2 2006 Tony de Lautour. Acrylic on canvas. Purchased by the Friends of Christchurch Art Gallery, 2007. Reproduced courtesy of the artist.

A significant recent addition to the Gallery's painting collection is the large unstretched canvas *Underworld 2* by Tony de Lautour. The work was one of three major additions to the collection generously gifted to the Gallery earlier in the year by the Friends of Christchurch Art Gallery (the other two works were Ronnie van Hout's 2005 mixed media work *Ersatz (Sick Child)* and Toss Woollaston's 1952 painting *Greymouth with Tower*).

De Lautour's *Underworld 2* is one of the key works in his recent series of paintings in which he combines a myriad of symbols and shapes, systematically arranged and painted over a black background. The work appears disorderly, with shapes seemingly painted at random throughout the composition. However, the use of small dots and dashes arranged in small geometric grids serve to bring order and a sense of sequence to the work – balancing and connecting the more haphazard shapes and symbols. Strategically placed white lightning bolts, arrows and circles punctuate the work, breaking up the more freely painted subject matter. In many ways, the paintings from de Lautour's latest series combine interdependent elements to form a collective entity and provide a reference to and coordinated assemblage of many images from his previous works – for example the plywood-base landscapes, profile heads, ghostly mountains, clouds dispensing lighting bolts and koru-shaped raindrops.

Underworld 2 is an optically unsettling painting, with a composition that proves difficult for the eye to focus on as a whole. The work is highly charged, loaded with a network of connected imagery that leads the viewer through the composition.

The work is currently on display in Art School 125.

PETER VANGIONI

Peter Vangioni is Curator at Christchurch Art Gallery.

Recent Aquisitions

Gretchen Albrecht
Atoll 2002
Lithograph
Purchased 2007

John Coley
Cut Back Macrocarpa 1960
Oil on canvas
Purchased 2007

Shane Cotton
Kikorangi 2004
Lithograph
Takarangi 2006
Acrylic on canvas
Purchased 2007

Thomas Cousins
On the Wilberforce River near Bonds Station 1889
Watercolour
Gifted to the Gallery by Dawn and William F. Jamieson, 2007

Julia Morison
Flotsam and Jetsam IV 2006
Etching
Purchased 2007

Vivienne Mountfort
Spiral Inlay on a Tower 1991
Fibre on wood panel
Gift of the Estate of Ava Mountfort, 2007

Fiona Pardington
D63.30 Whakai-o-tama, Temuka, Tuaki, Rapaki, Mactra ovata Grey, 1843 2004
Photograph
Purchased 2007

Neil Pardington
Land & Marine Mammals Store (triptych) Museum of New Zealand Te Papa Tongarewa 2007
LED/C-Prints on Dibond
Purchased 2007

Craig Potton
Island 2, Ross Sea 2000
Barne Glacier 2, Ross Sea 2000
Photographs
Gifted by the artist, 2007

Peter Robinson
Cascade 2007
Polystyrene
Purchased 2007

Ronnie van Hout
End Doll 2007
Mixed media
End Doll 2007
DVD
Purchased 2007

Welcome



Are you making the most of your Friends membership this year? Did you realise there have been fifty-eight events over the last twelve months in

which you might have been involved? A recent addition to the line-up has been the 'Art in the Morning' series that combines breakfast with a private viewing at the Gallery and guest speaker. These have been well attended and feedback has been great.

I participated in the LocArt visit to the studio of photographer Margaret Dawson and was surprised and delighted to find myself, instead of an observer, a co-participant and model in a photo shoot. It was unexpected and, while it may not be everyone's cup of tea, I enjoyed the unusual insight into the artist's thinking and work process. I look forward to seeing the results.

The Art Event continues to be a highlight of the Friends calendar. Again, I enjoyed being part of the evening and left feeling privileged to work with such a happy bunch of people. We are pleased that your contribution to the Acquisition Fund bettered last year's, and we expect even more next time. Let's not beat about the bush – boosting this fund is one of the prime objectives of the Friends in our support of the Gallery. So please keep this in mind when paying your annual subscription.

Topping off the year is the Christmas party. This promises to be a fun night and an opportunity to flaunt your knowledge of art. See you there.

PAUL DEANS
President

Memberships

MEMBERSHIP RENEWAL

For many of you, your subscription will be due for renewal at the end of December. If you are on our email list, your renewal information will have been emailed to you. If you have not received it, please contact friends@ccc.govt.nz. Make sure you renew in time to receive your new card for the holiday break.

GIFT MEMBERSHIPS

A Friends subscription is an excellent gift for art-loving family or friends. It's a present that lasts for a whole year, and the recipient enjoys the same great benefits you do. It is easily posted, directly to them or to you, and we include a complimentary card for your own message. If you wish to give a subscription see the enclosed form, download one from the website or contact the Friends office.

NEW MEMBERS

Christine Aarons, Janine & Bruce Banbury, Lynley Bell, Boris Bereza, Lieve Bierque & Gavin Bonnett, Kevin Bowie, Sue Buick, Robert Capaldi, David K. Carmichael, Sally Copeland, Leasa Creagh, Charlotte Davis, Peter & Pauline De Ath, Joanne Easterbrook, Gaye Ellis, Lesley Evans, Sarah Fox, Sarah Gnad, Renee Grant, Juliet Gray, Alison Griffith-Collins, Alyson Grigg & Janet Eales, Jessica Gunn, Kerry Haveron, Jean Herron, Charli Knowles, Margaret Lanyon, Toby Macalister & Rosa Guthrie, Fiona MacDonald, Neil McNulty, Gaye Morton, Julia Northcote, Maureen Pearce, Angela Pearce, Justin Prain & Ruth Leslie, Sue Price, Bruce Renwick, Gary Richwald, Glen Saunders, Annette Scully, Jennie Shearer, Peter Smith, Sally Smith, Paul & Mary Stewart, Rachael Streeter & Maura Stephens, Diane Swain, Helen Taylor, Riduan Tomkins, Pauline Wayman, Paul J. Weber, Keith West, Grant Wilkinson

Life Members

Cynthia Ellis, Murray & Sue Jones, Alastair McArthur, Rachel Murrell, Josephine & John Ullrich

Calendar of Events

December

- 4 **Friends Christmas Party**
- 6 **Preview**
Fossil Cairn: The Weight of Destiny
- 8 **Art in the Morning**
SoFA so good
- 14 **LocArt**
Geoff Dixon

January

- 16 **Speaker of the Month**
Dorle Pauli
- 24 **Preview**
John Reynolds: Under Milk Wood by Dylan Thomas
- 26 **Art in the Morning**
Of Deities or Mortals

February

- 9 **Art in the Morning**
Justin Paton
- 14 **LocArt**
Mark Whyte
- 16 **Summer Trip**
- 20 **Speaker of the Month**
Cheryl Lucas
- 23 **LocArt**
Roger Bays

To become a Friend, or for information on benefits and programmes, please visit www.christchurchartgallery.org.nz/friends or contact:

Friends of Christchurch Art Gallery
PO Box 2626, Christchurch
Tel: (+64 3) 941 7356
Fax: (+64 3) 941 7301
Email: friends@ccc.govt.nz

Christmas Party

Tuesday 4 December

Members only

Friends are invited to join in a quiz night for our Christmas party. Answer serious and not-so-serious art-related questions to compete for prizes (including a signed Bill Hammond book). Bring a team or join one on the night.

Christmas gifts are also welcomed, for donation to the Mayor's Welfare Fund. The Fund distributes hampers for families and gifts for children. Please label gifts with appropriate gender and age. If you are unable to attend the party but still wish to donate a gift, these can be left at the Friends office prior to 4 December.

Summer Trip: Art at Ilam

Saturday 16 February

This year's Summer Trip starts with a private viewing of **Art School 125** for an overview of the history of the School of Fine Arts. Then on to Ilam to visit College House and the University of Canterbury with its diverse art collection covering a broad time period. The tour encompasses works housed throughout the campus, including the Macmillan Brown archive and the Logie Collection. Many of the artists have strong ties to the university. For more information see the attached flier.

Previews

Friends are invited to preview new exhibitions before they open to the public. For entry present your Friends members card. Enjoy Happy Hour prices at Alchemy from 4 pm.

FOSSIL CAIRN: THE WEIGHT OF DESTINY

Thursday 6 December, 4–5 pm

Also includes a floortalk for **I See Red**.

JOHN REYNOLDS: UNDER MILK WOOD BY DYLAN THOMAS

Thursday 24 January, 4–5 pm

LocArt

LocArt visits are for members of the Friends only and cost \$5. Register by using the enclosed form.

Visit www.christchurchartgallery.org.nz/Friends/LocArt for more information about the artists.

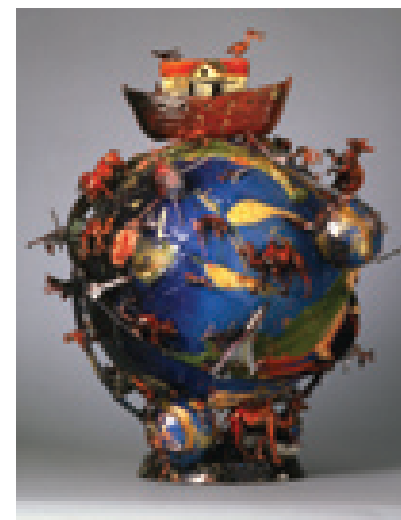
Weekday Events

STUDIO VISIT: Geoff Dixon

Friday 14 December, 10.30 am

Born in New Zealand and now based in Cairns, Geoff Dixon has an exuberant artistic style which focuses on technology and the environment. He synthesises these themes, embracing one while expressing his concern for the other. The resulting sculptures and paintings lead the viewer into a complex world of phantasmagorical wonder, with each bird, animal or object intricately woven into the artwork. During October and December, Dixon will hold the artist residency at the Arts Centre and has offered to host Friends at his temporary studio.

Maximum 20 members. Meet Margaret Duncan at Le Café for coffee at 10 am.



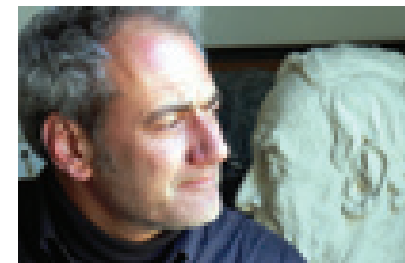
Blue globe / Big ark 1998 Geoff Dixon. Mixed media. Collection of Christchurch Art Gallery, purchased 1999

STUDIO VISIT: Mark Whyte

Thursday 14 February, 10.30 am

Sculptor Mark Whyte is a multi-talented artist with an easy-going sense of humour. A fine arts graduate from the University of Canterbury, he is known for several public works, including *Caryatid*, between the Law Courts and the Avon River, his sculpture of Charles Upham VC and Bar in Amberley, and *Coil* at Wairakei Reserve. His current project is a series of bronze portrait busts of well-known Cantabrians.

Maximum 30 members. Please meet Paul Deans outside 55 London Street, Lyttelton at 10.20 am.



Mark Whyte

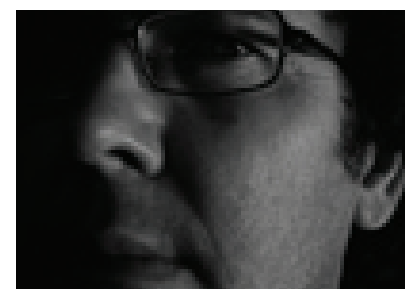
Weekend Event

STUDIO VISIT: Roger Bays

Saturday 23 February, 10.30 am

Artist Roger Bays is a designer, photographer and short-film maker. His most recent work, *Semaphore*, invites the spectator to enter a mixed reality world via a virtual reality headset. The 'real world' – the installation, the gallery space, and the people within that space – visually collides with a 2D and 3D virtual world. It's not magic, but the effect is quite magical.

Maximum 20 members. Please meet Melissa Reimer outside 11 Aston Drive, Waimairi Beach at 10.20 am.



Roger Bays

Speaker of the Month

Philip Carter Family Auditorium, 10.30 am. No booking required. Friends \$2, non-members \$5, students with ID free. Coffee and tea served in Alchemy Café from 10 am, \$2.50.

Visit www.christchurchartgallery.org.nz/Friends/SpeakerOfTheMonth for more information about the speakers.

Dorle Pauli

Not Accepting Oblivion: The Life and Work of Cedric Savage

Wednesday 16 January

Cedric Savage (1901–69) graduated from the Canterbury College of Art in 1922, and after some years working as a designer and architectural model maker turned to full-time painting in the 1930s. A lively and outspoken member of

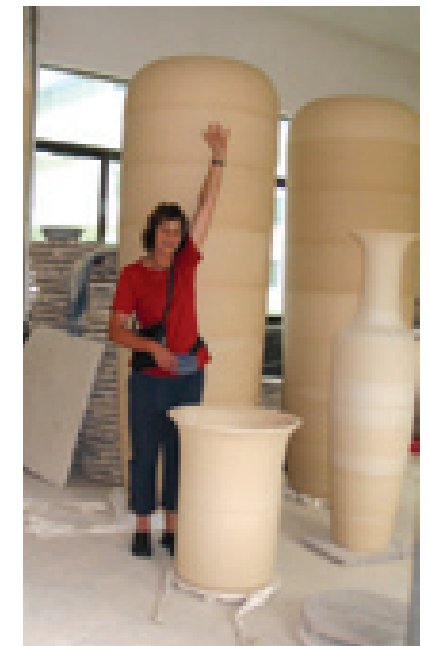
New Zealand's art community, he spent the later years of his career dividing his time between Europe and his home country. One of the most prolific and popular painters of his generation, his work is widely represented in New Zealand and Australian collections. Dorle Pauli is a senior lecturer at the School of Art & Design at CPIT. Her main research interest is nineteenth and twentieth century New Zealand art.

Cheryl Lucas

Ceramics: In and Out of China

Wednesday 20 February

Six New Zealanders exhibited ceramics in China at the FuLe International Ceramic Art Museums (FLICAM). Cheryl Lucas, renowned for her metaphorical jug pieces, will talk about this experience and about her own practice of making large ceramic vessels.



Cheryl Lucas

Art in the Morning

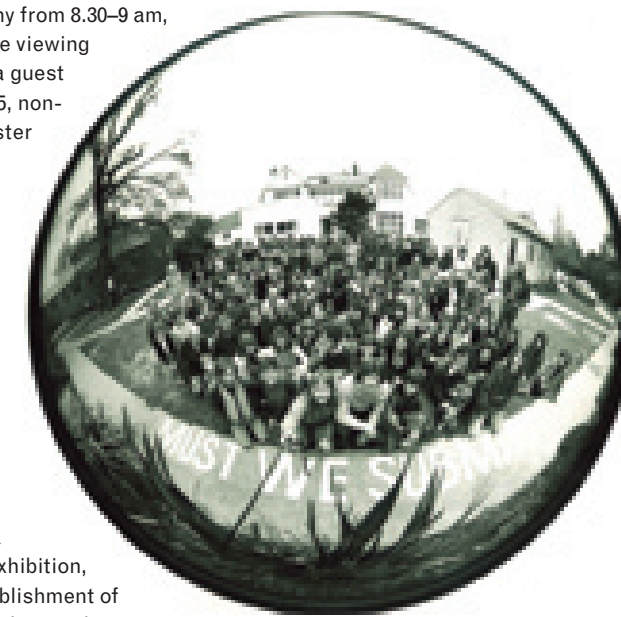
Join us on Saturday mornings for light breakfast in Alchemy from 8.30–9 am, followed by a private viewing at the Gallery with a guest speaker. Friends \$15, non-members \$25. Register using the enclosed form.

SoFA so Good

Ken Hall and Peter Vangioni

Saturday 8 December

Two of the curators for **Art School 125**, Ken Hall and Peter Vangioni, will give a guided tour of the exhibition, discussing the establishment of the school, its early days and some of the key players. You will also hear about more recent times, including the arrival of modernism, the prominence of printmaking and key features of the school's later periods.



Canterbury College School of Art c. 1977

Of Deities Or Mortals

Ken Hall

Saturday 26 January

Eight contemporary New Zealand artists have responded to objects from the James Logie Memorial Collection, one of the finest collections of ancient world treasures in the Southern Hemisphere. Learn about the ancient treasures and how the artists have interpreted these to create new artworks.

Nightflights and Freefalls

Justin Paton

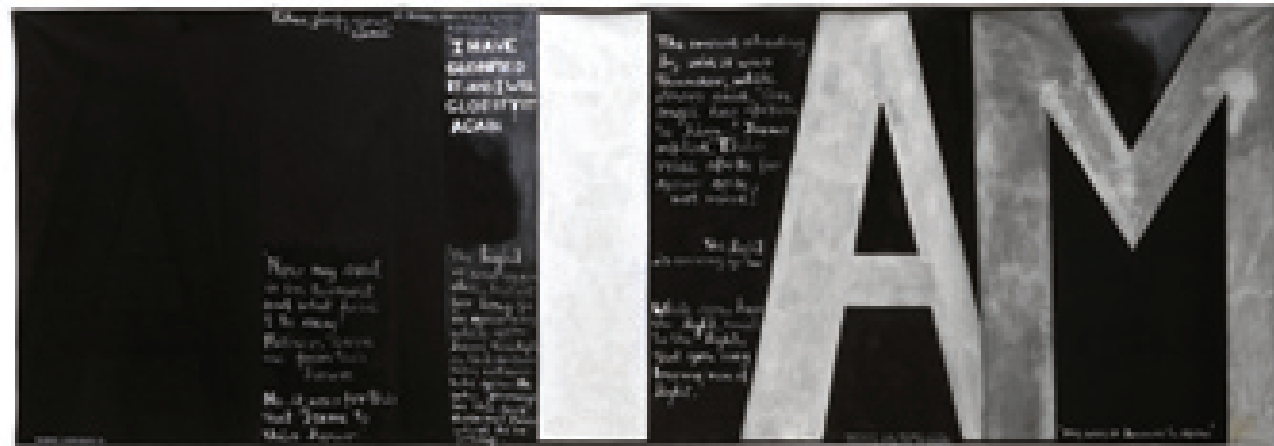
Saturday 9 February

Senior curator Justin Paton talks about Shane Cotton's recent painting, *Takarangi*, in the exhibition **Art School 125**.



Takarangi 2007 Shane Cotton. Acrylic on canvas. Courtesy the artist

Coming Soon



Victory over death 2 1970 Colin McCahon. Synthetic polymer paint on unstretched canvas, 207.5 x 597.7 cm. Gift of the New Zealand Government 1978. Courtesy of the Colin McCahon Research and Publication Trust

Colin McCahon

Opens 7 March 2008

Two decades after Colin McCahon's death, this touring exhibition brings together paintings and works on paper by one of the most widely acclaimed New Zealand artists.

McCahon (1919–1987) is considered one of the most influential modernists in the Australasian region, producing his most strikingly original works from the late 1940s to the early 1980s. His early figurative work of the 1940s and 1950s was dominated by images drawn from religious paintings, often set in the New Zealand landscape. By 1959 he had produced his first body of written paintings' – the *Elias* series. From this

time on, text was to be the central motif in McCahon's work. In the final decade of his career most of his works consisted solely of numbers and texts drawn from the Bible or from Māori and English poetry. In these works he explored his growing interest in Māori culture, personal responses to Christianity, the symbolism of numbers, environmental concerns, and the challenges of faith.

Toured by the National Gallery of Australia.

Morris & Co: The Art of William Morris
Opens 14 March 2008

Spectrum – practising the art of printing



Spectrum Print

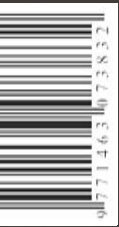
Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

Pride in Print gold medal winners 1993, 1995, 1996, 1997, 2000



the technology between imagination and reality

VORVE



TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

Open 10 am – 5 pm daily
Late night every Wednesday until 9 pm
Closed Christmas Day
Admission free

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PO Box 2626, Christchurch, New Zealand
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www.christchurchartgallery.org.nz

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Art Gallery Carpark tel (+64 3) 941 7350
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Christchurch Art Gallery Trust tel (+64 3) 961 1902



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