

# Paradigm Shift

## Five-year Strategic Plan

### UPDATE

June 2007

## Art Gallery celebrates successful first year under Paradigm Shift

Visitor numbers are on target to reach 350,000 this financial year, exhibition spaces are buzzing with a new energy and Christchurch audiences - old and new - are experiencing an exciting and fresh exhibition programme as the Christchurch Art Gallery celebrates a successful first year under the Paradigm Shift.

Christchurch City Council Mayor Garry Moore says he is proud of the milestones that the Gallery has achieved during the first year under the Paradigm Shift or Five-year Strategic Plan.

"It has been a challenging time for everyone to learn to work in new ways and it is a tribute to not only the Gallery staff for embracing change but also the Gallery's key stakeholders and Christchurch community for taking ownership and playing an important role in re-energising their Gallery."

He says there is a real sense of excitement in the Gallery which is heartening.

"Art is spilling out of the galleries in to the foyer, forecourt and the garden. We've had a live sheep installation, art on the Montreal Street entrance to the car park, a giant inflatable bunny in the foyer, art ascending the stairwell and public programmes that have been fun, entertaining and educational.

"It is fantastic to see the Gallery beginning to become such an integral part of the community by playing a key role in achieving the Gallery's Vision of making the Cultural Precinct and Worcester Boulevard the most visited cultural tourism site in New Zealand," Mr Moore says.

The Paradigm Shift or Five-year Strategic Plan is a framework to guide the Christchurch Art Gallery to achieve its Vision and increase visitor numbers to 400,000 by 2009/10 while reducing the cost per visitor. It followed falling visitor numbers and a peer review which labelled the Gallery's exhibition programme as "polite, low-paced and not rebellious enough".

Under the Five-year Strategic Plan, the commitment is to new audiences through a dynamic new exhibition programme; exhibitions which are more varied in content, style and subject; a focus on partnerships to tap into new opportunities and activities

to link with city-wide festivals; and a strong emphasis on creating a new, stimulating visitor experience.

Council Community Services General Manager Stephen McArthur says the Gallery has made phenomenal progress in the last few months to fulfil its Vision and achieve its KPIs.

"There is already evidence of new audiences beginning to enjoy the exhibitions, events and programmes on offer at the Gallery. Visitor numbers at the end of June 2007 are expected to reach the target of 350,000 - an increase of 60,000 from the previous year. This will be an outstanding result."

With a new management team led by new Director Jenny Harper, strong partnerships being formed with key stakeholders, and an exhibition programme that challenges, entertains and stimulates, Mr McArthur says he is confident the gallery will thrive and achieve its Vision.

The Paradigm Shift or Five-year Strategic Plan is a source of drive, inspiration and accountability for the Gallery.

"While there has been considerable progress in creating a Gallery that connects with a wider audience, yet continues to stimulate its loyal arts community, there are still challenges for the future," says Gallery Director Jenny Harper.

"The Gallery must achieve 400,000 visitors by 2009/10 and embrace new audiences. This is about an evolution; shaping a public art institution in which all Christchurch residents share a sense of ownership, where they want to visit frequently because they find they are entertained, provoked and challenged by the experience, and a place that they are keen to share with family, friends and visitors to the city."

Ms Harper says Christchurch Art Gallery is evolving with fresh and innovative ideas, and has the potential to become one of the city's favoured leisure destinations for residents, visitors and tourists as well as one of New Zealand's most visited cultural sites.



*The Gallery has achieved significant milestones during the first year of the Paradigm Shift or Five-year Strategic Plan.*



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# The Gallery's 2006-07 highlights



*Families were identified as a key audience for the Gallery. Art Detectives responds by using an eclectic mix of New Zealand artworks – contemporary and traditional – to encourage children to connect with art through a sense of play and interactive, hands-on activities.*



*Giacometti: sculptures, prints and drawings from the Maeght Foundation was unquestionably the most important solo exhibition of sculpture to be seen in New Zealand in the last 50 years.*



*Art has spilled out of the galleries into the foyer, forecourt and gardens. Korean artist Lee Joong Keun's work Super Nature ascends the marble stairs, a focal point in the Gallery's foyer, helping to enhance the visitor experience.*





*The Christchurch Art Gallery's new Management Team, from left Operations Manager Mike Heinemann, Visitor Experience Manager Blair Jackson, Director Jenny Harper and Projects and Team Facilitation Manager Neil Semple.*



*The Gallery was honoured to host the homecoming of the Toi M ōri: The Eternal Thread - Te Aho Mutunga Kore exhibition after an acclaimed international tour. It was the first major international touring exhibition to celebrate the changing art of M ōri weaving.*



*Out of Erehwon: New Directions in Canterbury took art to new heights at the Gallery. Artist Robert Hood's work Observation Deck had a high-profile location on top of the Montreal Street entrance to the Gallery's car park.*





Christchurch Art Gallery Te Puna o Waiwhetu's exclusive summer exhibition Giacometti: sculptures, prints and drawings from the Maeght Foundation drew an audience of almost 19,000 – only 10,000 fewer than in Sydney.



Serious art met country culture in a take on one of Canterbury's favourite rural traditions – the Royal New Zealand Show – with the Gallery's A & P Show – Art Goes Country exhibition. A highlight was Gregor Kregar's live sheep installation - 12 sheep dressed in brightly coloured 100 per cent New Zealand woollen body suits enclosed in a white picket fence in the Gallery forecourt.



Jim McMurtry – artist Michal Parekowhai's 12-metre long giant inflatable bunny – burrowed into the Gallery as part of the contemporary art exhibition Reboot: the Jim Barr and Mary Barr Collection. He will be languishing in the foyer until 1 July 2007.

Artwork courtesy of Michael Lett Gallery.



Visitor numbers are on target to reach 350,000 this financial year – in line with key performance indicators. This is increase of 60,000 visitors from the previous year and an outstanding result.

# Hammond show leads exhibition line-up

**Bill Hammond: *Jingle Jangle Morning***, a survey exhibition of almost 30 years of work by one of New Zealand's leading painters, leads the line-up of exhibitions at the Christchurch Art Gallery during the next eight months.

Hammond's work reflects a unique expression of New Zealand's cultural landscape through his use of humour, beauty and lyricism.

*Jingle Jangle Morning* is centred on the theme of music. It includes his early music inspired paintings, the Walter Buller series painted after his visit to the sub-Antarctic, the startling zoomorphic paintings, ancestral studies and recent work in which the Giant New Zealand Eagle is his muse.

Hammond is renowned for his luscious palette of inky blues, his signature use of emerald green and gold and his endlessly inventive combination of anthropomorphic birds, horses and hybrid creatures. The exhibition runs from 20 July to 22 October.

**Handboek: *Ans Westra*** is a major survey exhibition of the work by one of New Zealand's most significant photographers, who is best known for her debated documentary photography.

*Ans Westra's* work spans 45 years of "everyday" life in New Zealand, the exhibition being a veritable trip down memory lane for some, for others a glimpse of recent history looking at what we wore, what sport we played, what was fashionable and how we lived. The exhibition is from 13 July to 4 November.

Through the camera lens, Westra recorded the lives of people that display a positive, humanist view of the world. She believes New Zealanders have an identity they should be proud to own.

**To an Unknown New Zealander** is contemporary artist Julian Daspher's conceptual artistic response to the lone figure seated on the railway platform in Rita Angus's iconic *Cass* painting.



A red figure volute krater from Apulia, South Italy, dating from 320 BCE and attributed to the Ganymede Painter. The krater (vase) is part of a collection of the Mediterranean antiquities, part of James Logie Memorial Collection of University of Canterbury's Classics Department.

Voted last year as New Zealand's Greatest Painting, *Cass* will be exhibited along with Daspher's various works inspired by the 1936 painting. The mixed media show, from 10 August to 14 October, will feature paintings, photographs and one of Daspher's signature found object pieces - drum kits.

**Ancient meets contemporary** in the as yet untitled exhibition of ancient treasures – including classical Greek vases – which opens

at the Gallery on 16 November.

Eight objects from the University of Canterbury's James Logie Memorial Collection have been selected and eight contemporary New Zealand artists, including Sara Hughes, Jamie Richardson, Neil Pardington, Reuben Paterson, Marian Maguire, Liyen Chong and Francis Upritchard, have been invited to each respond to a work. The ancient treasures will be exhibited along with the individual artist's mixed media response to their chosen Logie work.

The University of Canterbury's School of Fine Arts celebrates 125 years in 2007 and the Gallery's major summer exhibition will examine the history of the School's artistic and cultural achievements. It will open 9 November and run to mid-February.

Drawn from the Christchurch Art Gallery, University of Canterbury and other private and public collections, the **School of Fine Arts 125<sup>th</sup> Anniversary** Exhibition will feature work by such graduates as Margaret Stoddart, Shane Cotton, Ronnie van Hout, William Sutton, Leo Bensemann, Francis Upritchard and Bill Culbert.

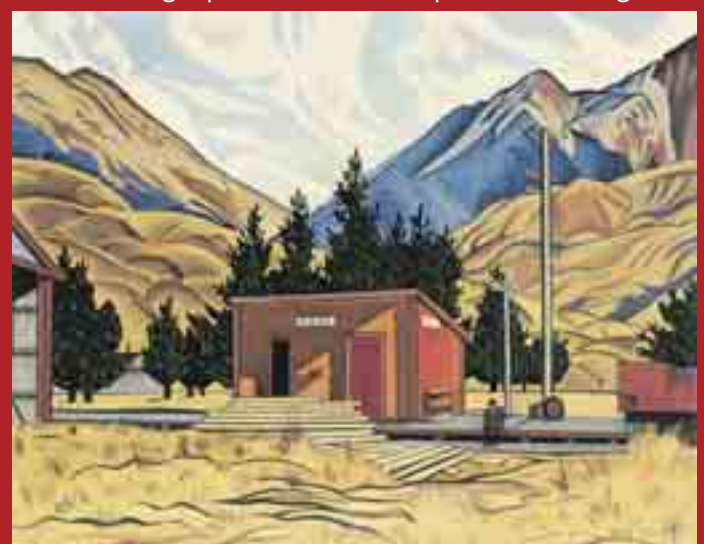
Designed in chapters, such as early pre-modernist era (pre-1930), regionalist painters (c1945 to 1960) and 60s-70s expressionism, each chapter will cluster work by style and/or conceptual approach.

The exhibition will feature works in a range of media – paintings, sculpture, film, photography, printmaking and the earlier decorative arts that were taught at Canterbury – and be accompanied by a website publication looking at the role of the art school in the lives of many significant New Zealand artists.

Completing the programme, the Gallery will again celebrate the strength and breadth of visual arts practice in Canterbury today with a summertime **Emerging Canterbury Artists** exhibition. This group show from November 2007 to February 2008, will profile a selection of promising artists that will offer a fresh viewing experience that will surprise and challenge.



*Predator Rock 2007*  
Acrylic on canvas 600 x 1000 mm  
Private Collection. Image reproduced courtesy of the artist.



Rita Angus, *Cass*, circa 1936. Oil on canvas on board. Collection of the Christchurch Art Gallery Te Puna o Waiwhetu. Purchased 1955.



# The designer world of William Morris

William Morris was one of the greatest pattern designers of all time who became the most influential British interior designer of the late 19th and early 20th centuries.

The Christchurch Art Gallery Te Puna o Waiwhetu will exhibit the largest collection of the world famous Morris & Co furnishings ever seen in this country from mid March to end June 2008.

Gallery Director Jenny Harper says it is a privilege to host the exhibition and pay tribute to the remarkable talent of one man who created such opulent handcrafted pieces of furniture and furnishings.

"Morris's works are true design treasures. His creative talent and philosophy of handmade quality, with individual workers completing all stages of production, is truly celebrated with this Morris & Co exhibition."

Morris's designs, inspired by the Gothic period and medieval art, in which natural forms, flowers and animals are always discernible, came to be regarded as a "true English style". His patterns have been constantly revived since the 1960s with many designs still available today.

Morris & Co – also the name of William Morris's London firm which operated in various incarnations from 1861 to 1940 – will feature more than 100 pieces, including furniture, carpets, tapestries, wallpapers, embroideries and tiles.

Ms Harper says the exhibition is drawn from the Art Gallery of South Australia's extensive collection of William Morris pieces, donated to the Galley in 1982 by the Barr Smith family. From 1889 to 1929 the Barr Smiths' furnished seven huge homes – over three generations – almost entirely in Morris designed and handcrafted pieces. They also commissioned many individual pieces.

William Morris's company gained recognition at the London International Exhibition in 1862, this success resulting in some significant commissions such as designs for the interior of St James's Palace in 1866-67 and the beautiful Green Dining Room (now the Morris Room) at the Victoria and Albert Museum in 1867.

"His rich, lavish fabrics, carpets and embroideries, intricate wallpaper patterns and beautiful handcrafted furniture will appeal to a broad audience and is an exciting exhibition for the Gallery," Ms Harper says.

- **Morris & Co exhibition is toured by Art Gallery of South Australia.**



*MORRIS & COMPANY, London, Britain, 1861-1940 after William MORRIS, designer, Britain, 1834-1896. J. H. DEARLE, designer of border, Britain, 1860-1932. Carpet, c.1895, London. Hand-knotted wool pile on cotton and jute warp, 360.0 x 265.0 cm. Gift of Mr & Mrs Jock Gosse and the Jean Smith Bequest Fund 1999. Art Gallery of South Australia, Adelaide. Bequest Fund 1999.*



*William MORRIS, author and designer, Britain, 1834-1896. Edward BURNE-ONES, illustrator, Britain, 1833-1898. KELMSCOTT PRESS, publisher, Britain, 1891-1898. The Well at the World's End, 1896, Hammersmith, London. Handmade paper, woodcut, wood engraving, ink, 30.0 x 22.0 x 5.2 cm (closed). Helen Bowden Gift Fund 2005. Art Gallery of South Australia, Adelaide.*

*Background image: MORRIS & COMPANY, London, Britain, 1861-1940. William MORRIS, designer, Britain, 1834-1896. JEFFREY & COMPANY, printer, Britain, 1836-1930. Willow boughs wallpaper, c.1900, London, colour woodcut on paper, 79.0 x 57.0 cm. Gift of Mr & Mrs Jock Gosse 1990. Art Gallery of South Australia, Adelaide.*