

# b.139

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU summer december 2004 – february 2005



# Exhibitions Programme

## OCTOBER

**Coming Home in the Dark**  
**RAVENSCAR GALLERY**  
**15 OCTOBER – 27 MARCH 05**

Fourteen artists with connections to the Mainland are represented in an exhibition that explores the dark underbelly of the region's genteel appearance.

**Squeeze**  
**WILLIAM A. SUTTON GALLERY**  
**15 OCTOBER – 9 JANUARY 05**

An exhibition of new work by local artist Tony Bond, using ordinary and often disregarded objects to create large-scale sculptures that are playful and intriguing.  
*Catalogue available*

## NOVEMBER

**Frank Carpay**  
**TOURING EXHIBITION GALLERY C**  
**19 NOVEMBER – 27 FEBRUARY 05**

An exposé of the artist's design career during the emergence of modernism in New Zealand.  
*Catalogue available*

**Proposal for an unrelated site**  
**BORG HENRY GALLERY**  
**19 NOVEMBER – 27 FEBRUARY 05**

A dramatic new installation project by sculptor Paul Cullen using everyday found objects to explore traditional sculptural concepts and alternate realities.

**Simplicity and Splendour**  
**TOURING EXHIBITION GALLERIES A & B**  
**19 NOVEMBER – 27 FEBRUARY 05**

A comprehensive overview of the beloved Arts & Crafts movement and its considerable impact on Canterbury since 1882.  
*Catalogue available*

## DECEMBER

**51° South**  
**TAIT ELECTRONICS ANTARCTICA GALLERY**  
**10 DECEMBER – 3 APRIL 05**

A group show examining a range of responses from artists who have visited the remote Auckland Islands.

## JANUARY

**Boom**  
**WILLIAM A. SUTTON GALLERY**  
**21 JANUARY – 28 MARCH 05**

A rarely seen corporate collection from the Bank of New Zealand, acquired during the investment boom of the 1980s.

## LONG TERM

**The Collections**  
**COLLECTION GALLERIES**

Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of the treasures of the Gallery's permanent collections.  
*Acoustiguide® and catalogue available*

**Suites from the Collections**  
**BURDON FAMILY GALLERY**  
**UNTIL 3 APRIL 05**

An exhibition of five suites of prints by contemporary New Zealand artists Tony Fomison, John Pule, Denise Copland, Barry Cleavin and a collaboration between Ralph Hotere and Bill Culbert.

**Portraits and Personalities**  
**MONICA RICHARDS GALLERY**  
**UNTIL 3 APRIL 05**

An exhibition featuring self-portraits, family portraits and portraits by and of New Zealand artists, drawn from the Gallery's sculpture, painting, photography and works on paper collections.

# TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

Bulletin Editor Sarah Pepperle  
 Director Tony Preston  
 Curator (Contemporary) Felicity Milburn  
 Curator (Works on Paper) Peter Vangioni  
 Curatorial Assistant (Contemporary) Jennifer Hay  
 Public Programmes Officer Ann Betts  
 Gallery Photographer Brendan Lee  
 Friends of Christchurch Art Gallery Marianne Hargreaves

## Other Contributors

Ann Calhoun, Ferne Every, Douglas Lloyd Jenkins, Ian Lochhead

Tel (+64-3) 941 7300 Fax (+64-3) 941 7301

Email bulletin@ccc.govt.nz info@christchurchartgallery.org.nz

Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



## CURRENT SPONSORS OF THE GALLERY

### Gold

EUREKA TRUST  
 MONTANA WINES NZ LTD  
 PYNE GOULD CORPORATION/PERPETUAL TRUST  
 SPECTRUM PRINT  
 SPICERS PORTFOLIO MANAGEMENT LTD  
 STRATEGY ADVERTISING & DESIGN  
 THE CARTER GROUP

### Silver

ARCHIBALDS CITROËN  
 GLASS TOWER STRATEGIC COMMUNICATIONS  
 THE PRESS  
 VERVE DIGITAL LTD



## STRATEGY

Advertising & Design  
 Design & Production

Art Director Guy Pask  
 Editorial Design Douglas Maclean  
 Designers Jeffrey Docherty  
 Stephen McCarthy  
 Production Manager Lynda Courtney  
 Photolithography Verve Digital Ltd  
 Printing Spectrum Print

ISSN 1176 – 0540

# b.139

2 **From the Director's desk**  
*A few words from the Director*

3 **My Favourite**  
*Ferne Every makes her choice*

4 **Noteworthy**  
*News bites from around the Gallery*

6 **Simplicity and Splendour**  
*The Canterbury Arts & Crafts Movement from 1882*

14 **Art/Speak: Ian Lochhead**  
*Revealing the Arts & Crafts in local architecture*

18 **A war against rosebuds**  
*Frank Carpay at Crown Lynn and beyond*

22 **Boom**  
*Banking on art in the eighties*

24 **Proposal for an unrelated site**  
*Words with Paul Cullen*

26 **Artist Profile: Tony de Lautour**  
*Portrait of the artist*

28 **Recent Acquisitions**  
*New works for the Gallery's permanent collections*

30 **Friends of the Gallery**  
*People, places and events*

33 **In Memory**  
*Remembering Cath Brown and Pat Hanly*

34 **Coming Events**  
*A look at what's on at the Gallery*

36 **Coming Soon**  
*Previewing The Scenic Eye*

Cover: Fashion shoot for Frank Carpay Designs Ltd c. 1965 Frank Carpay, design; Robert Leek, clothes. Photo courtesy of Hawke's Bay Museum

Back cover: Hand-painted plate c. 1912 Miss N. Jakins. Limoges enamel on porcelain. Private collection

Please note: The opinions put forward in this magazine are not necessarily those of the Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.

## From the Director's desk

P. ANTHONY PRESTON



During this summer quarter at the Gallery, our exhibitions programme features a number of exceptional Canterbury and New Zealand artists. Profiled in *b.139, Simplicity and Splendour* considers the works of nearly sixty artists in a comprehensive exhibition on the Arts & Crafts movement in Canterbury from 1882. Guest curator and art historian Ann Calhoun discusses the exhibition, placing Canterbury in the broader context of the New Zealand and British movements. Douglas Lloyd Jenkins, curator of *Frank Carpay at Crown Lynn and beyond*, introduces an exhibition that also references the Arts & Crafts milieu, revealing the struggles of an immigrant artist whose works are now reaching record prices in auction rooms around the country. Several prominent New Zealand artists feature in *Boom*, a show of works from the extensive collections of the Bank of New Zealand, including Tony Fomison, Ralph Hotere, Colin McCahon and Gordon Walters. Finally, Felicity Milburn speaks with Paul Cullen on his intriguing new exhibition.

Additionally in this issue, Ian Lochhead shares his extensive knowledge of New Zealand architecture, discussing the impact of the Arts & Crafts movement in our Art/Speak article. I am also delighted that long-time Friend of the Gallery Ferne Every agreed to write on one

of her favourite artworks – *A Goddess of Mercy* by Canterbury artist Rita Angus. We welcome, too, the return of the Artist Profile, starting the series with Tony de Lautour, whose works currently feature in the Gallery's contemporary collections and in our summer exhibition, *Coming Home in the Dark*.

Finally, it is with great sadness that we acknowledge the deaths of two esteemed artists. In August, Ngai Tahu artist and educator Cath Brown (whom I had known, and greatly respected, since my arrival in 1995) died. A talented weaver, Cath was an important supporter of Maori arts in Canterbury and throughout New Zealand. Pat Hanly, celebrated as a painter of great energy and joyfulness, died in September. Their work (both as artists and very influential figures in their respective communities) will endure as memorials to their contribution to the arts. They will be much missed. Vale.

P. ANTHONY PRESTON  
Director, Christchurch Art Gallery  
Te Puna o Waiwhetu

## My Favourite

FERNE EVERY



What are the experiences that help me decide which of the many paintings in this wonderful gallery I love most of all? One of the many reasons that I chose Rita Angus's painting *A Goddess of Mercy* is that Rita was a personal friend of mine. In 1938, when I arrived here in New Zealand from the United States with Ron, my New Zealand husband, Rita was one of the first visitors to welcome me. My husband's first cousin, Harvey Gresham, was going with Rita at that time, and he brought her out with him on his first visit to us. On my mantlepiece ever since has been the Chinese ginger jar that she brought as a welcoming gift to me. Of course, then it was full of candied ginger; now it holds a fresh bouquet of daffodils.

My next association with Rita was in the forties when she came to live on Aranoni Track further up Clifton Hill from my home. Her sister and son came to stay with her for a while. This sister's son was the same age as my first son, Karl, who is now sixty-five years old. Rita, her sister and son came to my home many times, and our sons would play together. Sometimes, we all went to Sumner beach with the children and had a great time.

When Rita was in my home, she saw the many Chinese treasures I had and expressed interest in them. She was also very interested in Chinese brush strokes and said the brush strokes that make up each Chinese character were a masterpiece in design. On my mantlepiece I have a carving of an old, wise-looking Chinese man holding a peach, which is the elixir of life. Rita admired it, and her painting of her sister holding a crocus flower reminds me of this.

It is understandable that growing up in China should influence my choice. I was surrounded by Chinese art. The walls were covered with Chinese painted scrolls, and I loved watching our cook paint the birds, fruit, flowers and kitchen god onto tissue paper to be fashioned into New Year's lanterns to be hung at the entrance of our courtyard for the full two weeks of Chinese New Year Celebration.

One print on our wall was not Chinese; it was Leonardo da Vinci's *Mona Lisa*, which was my mother's favourite painting. Rita's *A Goddess of Mercy* has been my New Zealand *Mona Lisa*. I also love the painting for itself. The composition is perfect. The drawing is most careful. The lines express most wonderfully the subtlety of form. The colour is clear. The background is full of nature, mountains and branches of trees hanging around her head, probably representing a halo.

I did own one of Rita's paintings and loved it because I could see the influence of the Chinese brush strokes in the many pine needles around the red toadstools.

FERNE EVERY  
Friend of the Gallery



*A Goddess of Mercy* 1946/47 Rita Angus. Oil on canvas. Collection of the Gallery, purchased by the Christchurch City Council, 1956

**Scissor**

Morgan Jones, who immigrated to New Zealand from England when he was 21, has been making sculpture since the mid-1960s. One of the first sculptors to harness New Zealand's rural vernacular, he has built up a distinctive and original practice that marries simple materials with his deep interest in human nature.

Acquired by the Gallery in July 2004, his most recent work – *Scissor* – is a towering sculpture sited in the northern corner of the Gallery's Sculpture Garden. *Scissor's* symmetrical black steel sections interlock and oppose each other to form what Jones has described as a "visual anagram". Operating as a mirror, they energise the space between them, two halves of a mysterious equation. Like all of Jones's work, *Scissor* has its origins in an ordinary object – a Yale padlock. He says, "I was interested in the basic cube structure. I find the best things you make are simple – they shouldn't be complicated at all."

*Scissor* 2004 Morgan Jones. Steel. Collection of the Gallery



**School Holiday Programme**

The search and discovery Holiday Quiz for the Summer school holidays is called Summer Daze. This fun quiz will introduce children to some of the interesting scenes in the Gallery's art collections.

The Quiz is for family groups and children aged 5 to 11 years and is available daily, 10 am to 4 pm, from 8–30 January. The Quiz is free and no booking is required.



*The Heathcote Valley* 1932 Cecil Kelly. Oil on canvas. Collection of the Gallery



*Wall hanging* 2004 Tim Main. Hand-screenprinted fabric

**The Shop**

The Shop is now stocking an exciting addition to its range of wall hangings inspired by native plants from Christchurch fabric artist Tim Main. The koru, or unfolding fern bud, is part of the essence of the New Zealand bush.

Using six screens, in his most recent hand-screenprinted hanging, Tim has captured the fern's delicate patterns and subtle colours.

*Size: approximately 1.9m x .5m; fabric \$275, wall hanging \$375.*

**Canterbury Art on Tour**

2005 marks the sixth anniversary of Canterbury Art on Tour, a popular community venture between Christchurch Art Gallery and the Centre of Contemporary Art (CoCA) to take original works of art by leading and emerging Canterbury artists into local secondary schools.

The project aims to undo students' perceptions of art galleries as unwelcoming to young people, instead encouraging them to gain valuable insights into the ideas and working processes of practicing artists within their own community, as well as first-hand experience of original art work, thereby making art and the Gallery a more familiar experience for students.

The practice of each artist is documented on a set of display panels incorporating art works, biographical information and photographs of the artist at work. Excerpts from artists' workbooks are often included.

Participating artists have included Victoria Bell, Barry Cleavin, Denise Copland, Simon Edwards, Kristin Hollis, Linda James, Tim Main and Kate Rivers.

*For more information on Canterbury Art on Tour, please contact Judith Hoult on (03) 941 7373.*



Canterbury Art on Tour 2004



**Alchemy in Summer**

Alchemy Café & Wine Bar celebrates summer with a fantastic new menu plus a delicious evening Tapas selection. Happy Hour continues with Lindauer Fraise and Brut plus a range of Monteith's beers at only \$3, Wednesday through Saturday, 5–7pm.

Alchemy is the perfect venue to cater for your festive occasions, and don't forget Friends of the Gallery receive a 20% discount from the main menu every Thursday evening.

Inside or out on the terrace in the sunshine, Alchemy Café & Wine Bar is the place to be.

**Vivienne Mountfort**

The family of the late Vivienne Mountfort has generously deposited their mother's papers in the Gallery's archives. There they join the archives of other eminent Canterbury artists such as William Sutton, Ria Bancroft and Olivia Spencer Bower. Vivienne's interests were wide-ranging and the documents deposited reflect not only her art, but also her role as a teacher, the inspiration she drew from travel and her passion for conservation and peace issues.

Original archival material, for example letters, diaries and photographs, are an important research tool and the Gallery is always pleased to discuss other such gifts.

**Sponsorship Awards**

*The National Business Review's* 2004 Awards for Sponsorship of the Arts were announced in September. The Gallery is delighted to congratulate Te Runanga o Ngai Tahu on their Special Merit Award for their involvement in the Gallery's inaugural touring exhibition 'Te Puawai o Ngai Tahu'.

Strategy Advertising & Design was also awarded a Special Merit for their work creating a brand identity for the Gallery. Strategy has partnered the Gallery for more than five years, and their outstanding design work has won numerous awards. As the judges said, "Unbelievable commitment ... extremely creative and thought out."

# Simplicity & Splendour

The Canterbury  
Arts & Crafts  
Movement  
from 1882



“Art is drudgery  
made divine.  
We have to make  
beauty out of all we do.”

*Home & Country Arts,  
National Federation of  
Women’s Institutes,  
London, 1930.*

In the late nineteenth century under the influence of the Arts & Crafts movement, the words ‘trade’ and ‘craft’, originally synonymous, acquired new meanings. With British art critic and social commentator John Ruskin as a powerful advocate, craft was elevated and separated from the evils of the machine and the Industrial Revolution. Craft, the work of the artisan, was venerated as part of an enviable medieval world and evolved to exemplify the pleasures of handcraft.

Ruskin was a powerful influence on William Morris, who for so many defines the Arts & Crafts movement. The ideas of these two key figures impacted on the development of the movement in Canterbury. Morris, in his first public lecture in 1877, stated: “I do not want art for a few, anymore than education for a few, or freedom for a few.” For him, the home was the place for rest after toil. He later said in 1880: “Have nothing in your houses that you do not know to be useful, or believe to be beautiful.” These quotes

encapsulate the Arts & Crafts movement in Canterbury – the movement had a social message and required that people have ‘beauty’ in both work and daily life.

The Arts & Crafts became a part of life in Canterbury through the opening of the Canterbury College School of Art (CCSA, now the University of Canterbury School of Fine Arts) in 1882 under David Blair. Blair was part of the drive to keep British products competitive. The need to design ‘tasteful’ manufactures had



Left: Hand-carved drop front secretaire 1891  
John Henry Menzies. Kauri, beech and possibly totara.  
Private collection

been a concern for over forty years and had led to the establishment of the South Kensington system of art, drawing and design education. The system spread throughout Britain, its Empire and to the United States.

The Arts & Crafts movement was finally named by a fellowship of like-minded men in London in 1887. They sought to define art and craft as a single entity. Following successful exhibitions, the Arts & Crafts was effectively linked to the South Kensington system in 1896, when the central London school received a royal mandate and was renamed the Royal College of Art (RCA). The same year, the CCSA officially joined the South Kensington assessment system. George Herbert Elliott was headmaster, and staff included Samuel Hurst Seager and Charles Kidson. Through the 1890s, the movement stirred in Canterbury, the distinctive work of John Henry Menzies now becoming known. His 1891 hand-carved dropfront secretaire has Mount Cook lilies on the lid and mountain daisies on the cupboard doors, the decorative patterns following Arts & Crafts use of indigenous motifs to celebrate the natural beauties of a nation. Menzies similarly used 'Maori' patterns on work in the exhibition.

Seager became a leading Christchurch architect and taught at the CCSA until 1918. In a lecture

in 1911, he said, in words that were as relevant to the interior as to the exterior of a house: "Fortunately, it is not necessary that we should build grandly or expensively in order to attain that wished-for harmony between Nature and Art. It is only necessary that we should build simply and truthfully, that we should free our buildings from all useless excrescences and meaningless ornaments." Canterbury artist Kate Beath worked in his architectural practice from 1904 to 1908, subsequently travelling to Britain to see "this delightful old world", as he advised.

Ideas associated with the Arts & Crafts frequently came from imported publications. *The Studio* (London) was a favourite voice for the movement. Others' voices were more specific. The cover of the November 1905 issue of the English magazine *Arts & Crafts: A Monthly Practical Magazine for the Studio, the Workshop and the Home* carries the popular Arts & Crafts logo of the tree-of-life and *The Studio*-like imprint AS THE SUN COLORS FLOWERS SO ART COLORS LIFE.

Over the summer of 1906–7, in temporary buildings in Christchurch's Hagley Park, the city enjoyed the New Zealand International Exhibition of Arts and Industries, the equivalent of the 1851 Great Exhibition in London's Hyde Park. At this time, the movement was at its most popular internationally,

James Johnstone stressed design basics – the design had to complement the basic shape not the other way around!

Alfred Longden, co-selector with Walter Crane, of the 690 Arts & Crafts works on sale at the exhibition, claimed in *The Press*: "It is now generally conceded that applied art is entitled to take rank as high art, and should be connected with it." Fabulous works purchased from the exhibition, now held at the Christchurch Art Gallery and in the Art Gallery of South Australia, Adelaide, are included in the exhibition *Simplicity and Splendour*.

Crane, a disciple of Morris and briefly principal of the RCA, and William Richard Lethaby, the first RCA Professor of Ornament & Design and head of the Central School of Arts & Crafts, affirmed the practical handcrafted aspect of the Arts & Crafts teaching. Handwork became the focus of Arts & Crafts instruction at the CCSA. From the time of the New Zealand International Exhibition, metalwork became the leading skill sought by students. James Johnstone, appointed Crafts and Design Master at the CCSA from 1926, imparted a love of design and its uses to his students. Joan Edgar, who sadly died in September 2004, two months before the exhibition opened, talked of Johnstone as "keen-eyed and dextrous". Chrystabel Aitken, now 100 and still living in Christchurch, wrote: "James Johnstone stressed design basics – the design had to complement the basic shape (not the other way around) – and the good



Below: Exhibition banner c. 1904 Walter Crane.  
Gouache on scrim. Collection of the Gallery

Arts and Crafts used indigenous motifs to celebrate the natural beauties of a nation.

Maori whare and tiki design 1932 Doris Tutill. Watercolour.  
Private collection



I just loved every bit of it – the rickety old stairs and I can remember every detail. I can remember the details of what the teachers wore.

An artist's impression of the New Zealand International Exhibition 1906–7. Cover of NZ Pictorial Postage album 1906–7. Reproduced courtesy of Aotearoa New Zealand Centre, Christchurch City Libraries

or best planning of the material itself. Not too many frills etc. (distracting!)” Peggy Hay, at the school from 1943 to 1948, recalled his “delightful chuckle” and realised later how valuable his teaching was to her sense of design. Roy Entwistle, who died in March 2004, wrote: “Johnny’s own work was, I think, the epitome of sound craftsmanship!”

The school was also distinguished by the line work produced by staff and students, from illustration to stencilling. And vying with metalwork as a favoured subject, particularly for female students, was art needlework in all its guises. A specialist in needlework design and needlework, the Reverend Doris Tutill noted that “Maori patterns abounded”, and reminisced: “I always call my years

at the School of Art 1929 to 1934 my ‘halcyon’ years. I loved them. I just loved every bit of it – the rickety old stairs and I can remember every detail. I can remember the details of what the teachers wore.”

Florence Akins (Flo), aged 98 and living in Nelson, taught design basics at the school from 1926 until 1969 and instituted a foundation weaving course in 1946. She is remembered warmly by her students. Entwistle remembered her as “a most gracious lady!”, and added: “The actual technique of plant-form drawing, more than just teaching us to draw plants, was enhancing our ability to observe detail [...] From careful observation a library of material was available to be put to great use in design work.” The plant-



Above: **Box** c. 1889 Audrey Bascand. Standard silver, silver repoussé backed with titanium, 16 carat gold. Private collection

Below: **Coffee pot** 1951 John Simpson. Standard silver, ivory. Private collection



(D. J. C. Copyright.)

form designs by past students at the school are among the highlights of **Simplicity and Splendour**.

Further treasures in the exhibition include Gladys Smith’s metre-long peacock embroidery (1922–24), the handmade and illuminated book by William Sutton, *Aucassin and Nicolette* (1939–40) and Peter Noonan’s *Processional Cross* (1968).

The purity of purpose and high-minded ideals present in the designs, objects and other work in the exhibition impart a made-in-Canterbury identity to the work and recollections of a beloved British movement. The movement, with its respect for people-friendly cityscapes and the environment, has in many ways never lost its place in the lives of Cantabrians.

**ANN CALHOUN**  
Ann Calhoun is an art historian with a particular interest in the Arts & Crafts movement in New Zealand. Ann has written numerous texts, including a comprehensive essay for the exhibition catalogue, and lectured widely on this subject, and has curated a number of exhibitions. She is guest curator of *Simplicity and Splendour*.

**Simplicity and Splendour: The Canterbury Arts & Crafts Movement from 1882** is in Touring Exhibition Galleries A and B until 27 February. A catalogue is available from the Gallery Shop.

#### Related Events

**Film: Looking Again at the Ordinary** 29 December, 6.00 pm. This film, produced by Françoise Darman, looks at the work of ten leading French designers who combine the concepts of simplicity, economy and formal beauty. Venue: Philip Carter Family Auditorium.

**Film: Sitting Down** 5 January, 6.00 pm. In this French documentary, six chair designers analyse the complex techniques used in the manufacturing processes. Venue: Philip Carter Family Auditorium.

**Lecture: Weaving Magic** 19 January, 6.00 pm. Leading hand weavers Marilyn Rea-Menzies, Wilson Henderson and Anne Field discuss their practice. Venue: Philip Carter Family Auditorium.

**Lecture: More Object Art** 2 February, 6.00 pm. Marilyn Rea-Menzies (tapestry weaver), Rebecca Brown Thompson (silver and bead craftsperson) and Tony Shatford (wood sculptor) discuss future trends in craft arts. Venue: Philip Carter Family Auditorium.





## THE ARTS & CRAFTS IN ARCHITECTURE

*Ian Lochhead, respected specialist on the history of New Zealand architecture, draws a line from the Red House in Kent, England, to the Church of the Good Shepherd at Lake Tekapo in the South Island.*

When William Morris and his friend, the architect Philip Webb, built Red House at Bexleyheath in Kent in 1859, they can have had little idea that they were initiating an artistic movement that would, within fifty years, spread around the globe, influencing art, architecture and design in places as remote from one another as Helsinki and Dunedin, Chicago and Christchurch. Red House was built for Morris and Jane Burden, his wife, in an uncompromisingly simple style. Soon after its completion, the interior was described by the artist William Bell Scott: the hall was “painted coarsely in bands of wild foliage over both wall and ceiling ... if one had been told it was the South Sea Island style of thing one could have easily believed such to be the case.”

Forty years later, German architect Hermann Muthesius

identified Red House as the key building in the revolution in British housing that had occurred over the previous half century: It is the first private house of the new artistic culture, the first house to be conceived and built as a unified whole inside and out, the very first example in the history of the modern house. Not only was the interior revolutionary but in its external design too it

was unique in its time. Built entirely of red brick, it was the first example of the use of this material for a dwelling-house.

If the unpretentiousness and simplicity of its architecture set Red House apart, the same attributes could be found in the furnishing of its interior. Morris could find nothing commercially available to furnish his house, so he and Jane, assisted by Webb, Burne Jones and their friends, set about designing and making the furniture and hangings that were to turn Red House into a palace of art and make it the first artistically integrated Arts & Crafts home.

From this venture emerged the firm of Morris Marshall, Faulkner and Co., later simply Morris and Co., which played a critical role in the revival of domestic design and the associated crafts that was such a prominent part of late Victorian culture. Morris may have been thinking of Red House when he argued that we should have nothing in our homes “unless you know it to be useful or believe it to be beautiful”. Red House and the subsequent houses designed by Webb, W. R. Lethaby, C. F. A. Voysey and other Arts & Crafts architects, also demonstrated the importance of thinking of architecture and the decorative arts as a totality.



*The Spur, Clifton Hill, Sumner c.1905 Samuel Hurst Seager. Photo: Alexander Turnbull Library*



Knowledge of these new ideas was spread internationally through the pages of journals such as *The Studio*, which began publication in 1893, and through international exhibitions such as that staged in Christchurch in 1906. Here, the British Government exhibit included a selection of designs by contemporary architects, many associated with the Arts & Crafts movement, along with examples of the work of leading decorative designers. Well before that, Christchurch architect Samuel Hurst Seager had encountered the new attitude towards domestic design while studying in London in 1885. Writing to his former teacher, Julius von Haast, Seager observed:

There is in England now a very widespread desire to improve, in every particular, the homes both of rich and poor and anything which will tend to this – either in Science or Art – is receiving the careful attention of eminent men, & by their means being forced upon the notice of an, hitherto, apathetic public ... it is no use having store houses of art treasures if the people are not educated to value them, that they never can be while surrounded in their homes by inartistic furniture and utensils.

Following his return to Christchurch, Seager was to have a profound influence on architecture in Canterbury, both as a designer and as an educator. From around 1900, he built a series of modest timber bungalows in Cashmere and on Clifton Hill at Sumner, in which he adapted the principles of the Arts & Crafts movement to the New Zealand vernacular of timber construction. As a teacher at the Canterbury College School of Art, he also influenced the ideas of a generation of architects who studied there. Perhaps the most important lesson that Seager derived from the Arts & Crafts movement was the need for architects to draw on local traditions, materials and conditions to create an architecture that was appropriate to the place in which they lived and worked.

Among Seager's pupils at the College of Art was Cecil Wood, who gained further knowledge of Arts & Crafts principles through working, from 1901 to 1905, in the architectural department of the London County Council and in the offices of the English architects Leonard Stokes and Robert Weir Schultz. Wood's Hare Memorial Library at Christ's College (1916) demonstrates his ability to use traditional design elements in a free and original way while employing local materials and skilfully incorporating



decorative carving. His small parish churches, built throughout Canterbury, reveal the Arts & Crafts concept of total design and the close cooperation of artist and craftsman. This can be seen, for example, at St Paul's, Tai Tapu (1930–31), where Wood worked closely with carver Frederick Gurnsey. Every feature of both exterior and interior has been carefully considered and meticulously crafted, producing one of the finest examples of Arts & Crafts design in New Zealand.

At the Nurses' Memorial Chapel at Christchurch Hospital (1927–28), Gurnsey worked in collaboration with architect J. G. Collins; the inclusion of stained glass windows by leading English Arts & Crafts glass artist Veronica Whall adds to the richness of the architectural experience.

Perhaps the best known example of Arts & Crafts architecture in Canterbury, if not New Zealand, is the Church of the Good Shepherd at Lake Tekapo, designed by Christchurch architect R. S. D. Harman in 1935. A building of almost elemental simplicity, it rises out of the rocks and tussocks of the lake shore as if it had always stood there. Its exterior walls are clad in boulders gathered from the surrounding landscape and on its interior natural materials

are directly expressed. Here again can be seen the carving of Gurnsey, executing the ideas of Harman but with the craftsman allowed sufficient freedom to impress his own personality on the work. The fundamental Arts & Crafts doctrines of truth to materials, honesty in construction, expression of place, and the importance of nature as a source for art, are all in evidence at the Church of the Good Shepherd. It is a long way from Red House, but the presence of William Morris is there for all who care to see.

IAN LOCHHEAD

*Ian Lochhead is Associate Professor of Art History at the University of Canterbury. Ian has published widely on the architecture of New Zealand, and is author of A Dream of Spires: Benjamin Mountfort and the Gothic Revival (1999). In 2000, he was Laing Distinguished Visiting Professor of Architecture at the University of Illinois at Urbana/Champaign.*

Previous page: **The Angel of Hope, Nurses' Memorial Chapel, Christchurch Hospital (detail) 1952–53** Veronica Mary Whall. Stained glass. Photo: Duncan Shaw Brown, University of Canterbury

Left: **The Spur, Clifton Hill, Sumner c.1905** Samuel Hurst Seager. Photo: Alexander Turnbull Library

Below: **Church of the Good Shepherd, Lake Tekapo 1934** R. S. D. Harman. Photo: School of Fine Arts, University of Canterbury





# A WAR AGAINST ROSEBUDS

Frank Carpay at work on his *Black Lips* lamp 1953

Fifty years after Frank Carpay arrived in New Zealand, his ceramics are reaching record prices in auction rooms around the country.

The artist's life, however, tells a tale of financial struggle and stubborn aesthetic ideals.

Frank Carpay was thirty-five when he arrived in New Zealand from Holland in 1953. He had been working as a designer since the early 1940s and had a broad expertise in design. He had also developed the motifs of his highly recognisable personal style in which his Dutch heritage was moderated by the innovations of modernism.

A shortage of design work in his home country, combined with fears brought about by the escalating Cold War, motivated Carpay and his wife, Carla, to consider emigration. Auckland was selected after sighting a postcard image of the city featuring palm trees. Carpay wrote to the Mayor of Auckland, John Allum, to ask if there might be a pottery at which he could find work. The letter was passed on to businessman Tom Clark and a job was quickly created at Crown Lynn.

The Crown Lynn factory was experiencing a period of unprecedented growth in 1953. Established in 1940 as the Specials Department, this rather prosaic name reflected its position as one of many factories run by the Amalgamated Brick and Pipe Company. After 1945, an increase in demand for household goods saw the domestic pottery arm of the company begin to prosper.

Crown Lynn initially left Carpay to his own devices. From a bench in the corner of the design room, Carpay began painting and decorating the company's earthenware. Margaret Gillies of *The Auckland Star* newspaper reported in July 1953 that Carpay's new *Handwerk* lines were "all experimental work" and that "visitors to the crowded studio in New Lynn find a bowl or dish thrust under their nose with Frank Carpay's questioning gaze and words of warning: 'Be careful, this one's abstract art'."

Picasso and Matisse remained primary references for Carpay, alongside other European moderns. Common motifs appear – the dove of peace being the most obvious example. Carpay soon developed a recognisable personal style. The distinctive appearance of the *Handwerk* range was rooted in his individualistic brushwork, which allowed highly stylised and fluid drawings to be translated into ceramic decoration without losing their original spontaneity and appeal.

In 1956, without warning, Carpay was 'let go' from Crown Lynn, and *Handwerk* ceased production. The reasons for *Handwerk's* demise were complex and mostly beyond Carpay's control. In the end, Carpay and his *Handwerk* range were caught between dual suspicions; those of the imported and the local – the foreign had to be suspicious, the local had to be inferior. The 1950s, at least as they occurred in New Zealand, was a climate in which *Handwerk* could not possibly succeed.

Devastated by the company's decision to dispense with his services, Carpay tried to get work as a graphic designer with a local advertising agency, showing off his skills in two dimensional graphic design. With an elegant sense of line and flatness of form, Carpay's drawings remained uncompromisingly Carpay-esque. Although these superb works are highly appealing to today's eye, to the advertising world of the 1950s they would have appeared confrontational, offering a strong challenge to the conventions of local design.



Towelling's lowly place in the hierarchy of textiles meant that Carpay's work snuck in under the radar of good taste.

For a while Carpay took what he could get, teaching and lecturing, giving pottery demonstrations, exhibiting paintings, finally taking a job teaching at Howick District High School. Dispirited, by 1961 Carpay decided it was time to leave teaching, and he set out on his own as a printer of textiles.

He began designing and printing beach ware, creating motifs that were both bold and simple. Towelling's lowly place in the hierarchy of textiles meant that Carpay's work snuck in under the radar of good taste. The promulgators of good design tended to dismiss the material as unattractive and popularist – almost kitsch. Carpay's work was barely noticed either in the art societies or in the new architecturally driven modern homes of the 1960s. However, in the less aesthetically censored space of beach culture, Carpay was able to connect with an audience and to make a permanent impression on New Zealand design.

Produced in the designer's Titirangi home, Carpay's beach ware captured the imagination of a growing teenage market who, caught in the explosion of awareness of image and style that *Vogue New Zealand* called "the Youthquake", were interested in personal style and the importation of European cool. By the mid 1960s, New Zealand was a very different place from the awkward, provincial New Zealand Carpay had

first encountered. A new affluence had bred a hunger for the good life. People wanted a veneer of sophistication. The conformity of dress and appearance that characterised the 1950s had begun to evaporate.

By the mid-1960s Frank Carpay Designs Ltd was well established and beginning to attract attention from the national press. Carpay described his work as "a war against rosebuds", referring to the New Zealand taste in floral textiles. He told *Women's Weekly*: "I love rosebuds alright – but outside." However, undercapitalised, the Carpays' company was little prepared for disaster – the business was forced under when an entire shipment of towelling proved faulty.

Carpay died in 1985 at the age of sixty-eight, and it isn't hard to think that he must have died a disappointed man. A talented designer of immense potential had, it seemed, been thwarted by the limitations of New Zealand pragmatism. However, almost immediately after his death the tide began to turn. The sale of Crown Lynn in 1989 meant that works by the company became highly collectable and eagerly sought after – *Handwerk* pieces became among the most keenly collected and Carpay's reputation as a designer rose rapidly. Carpay died never knowing that he would one day be acknowledged as one of New Zealand's most respected designers.



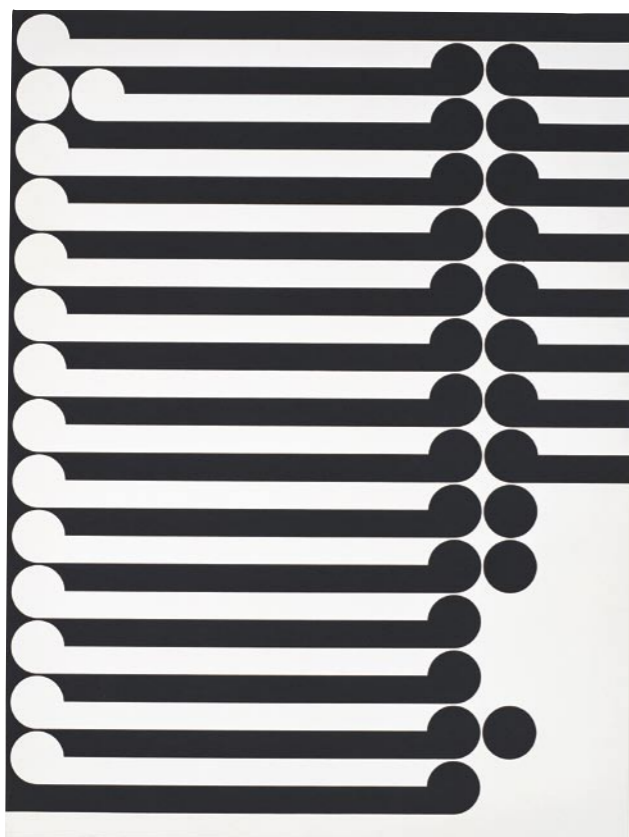
**DOUGLAS LLOYD JENKINS**  
Douglas Lloyd Jenkins is a writer, teacher and commentator on architecture and the arts, and a design historian. He is Associate Professor at Unitec School of Design, Auckland. Douglas is guest curator of *Frank Carpay at Crown Lynn and beyond*.

**Frank Carpay at Crown Lynn and beyond** is in Touring Exhibition Gallery C until 27 February. Curated for the Hawke's Bay Museum and funded by the Hawke's Bay Cultural Trust with the assistance of Unitec School of Design and Creative New Zealand.

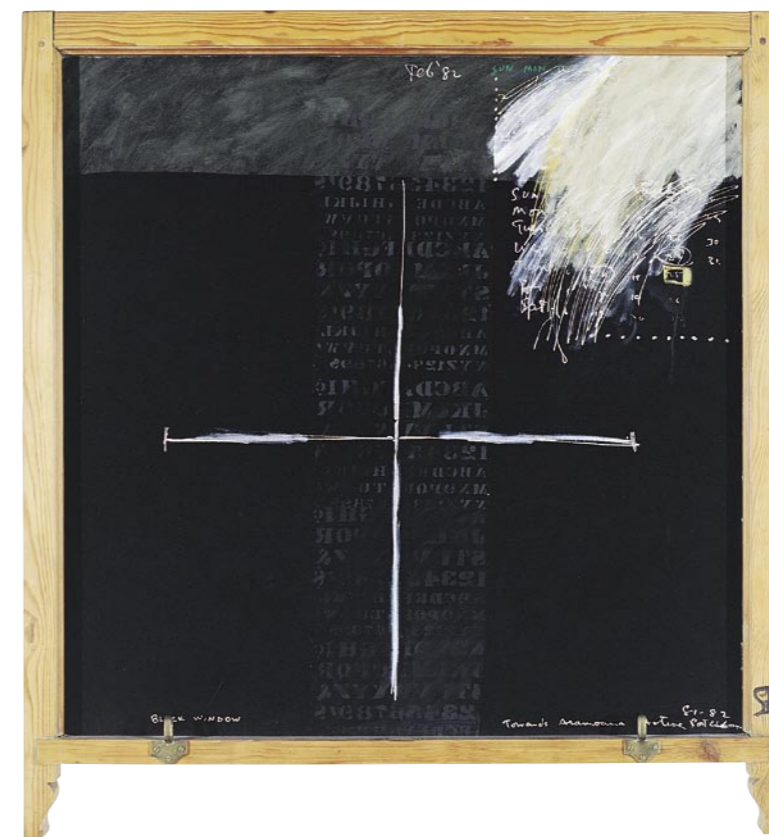
#### Related Event

**Lecture: The War Against Rosebuds**  
1 December, 6.00 pm. Carpay's distinctive style is discussed in a lecture by Douglas Lloyd Jenkins. Venue: Philip Carter Family Auditorium.

Left: Fashion shoot for Frank Carpay Designs Ltd c. 1965 Frank Carpay, design; Robert Leek, clothes  
Above: Untitled screen printed towelling c. 1965 Frank Carpay



The notion of art as investment exploded in the 1980s as bull markets and high liquidity encouraged the century's greatest spending spree. **Boom** is a representation of the extensive collection of the Bank of New Zealand, developed over five years between 1982 and 1987.



# BANKING★ON ART IN THE EIGHTIES★BOOM

The Gallery has secured a selection of twenty-two paintings from the collection of the Bank of New Zealand (BNZ) in an exhibition opening at the Gallery in January. Developed during the 1980s, at a time when art as an investment was attracting increased interest from major corporations, the entire BNZ collection comprises 650 art works and is representative of major developments in New Zealand painting, including minimalism, abstract figuration and realism.

Neil Roberts, Senior Curator at the Gallery, has selected a body of work for the exhibition that spans the period 1955 to 1985 and consists of significant examples by Colin McCahon, Tony Fomison, Pat Hanly, Gordon Walters and Ralph Hotere.

Notable collectors of New Zealand historical and contemporary art, such as Jim and Mary Barr and Peter McLeavey, were recruited to advise on the bank's acquisitions,

and their expertise and taste is represented by the examples in **Boom**. During the 1980s, reflection on where New Zealand painting was heading and what it had accomplished was prevalent. As Gregory O'Brien writes:

The 1960s, 70s and 80s are often considered the era in which New Zealand art came of age. Not only was painting no longer bound to overseas models, the pressure to conform to any nationalistic agenda had dwindled. Art was still a journey of discovery but it could now travel in any direction it wanted. Works from those heady, at times euphoric, decades dominate the Bank of New Zealand Art Collection.

*Makora* by Gordon Walters is perhaps one of the defining examples of his koru painting series that he began in 1964. An amalgamation of Maori design with modernist abstraction, *Makora* impresses with its Op Art visual effects and formal intersection of line colour and form.

**Boom** also includes two Tony Fomison paintings, *Christ in the desert: crossing the pass* and *Ikon*, Ralph Hotere's *Toward Aramoana (Black Window)*, three paintings by Milan Mrkusich and two by Colin McCahon, *Kauri* and *O Let Us Weep*. *O Let Us Weep* is part of a larger series inspired by Matire Kereama's book *The Tail of the Fish*, in which her memories and those of her tribe, Te Aupouri, are recorded. It is a four panelled painting that incorporates text from the book hovering in the sky above the sea. It centres on the tribe's ideas on the nature of death and the belief that people preferred to die at low tide, as this enabled them to reach Te Rerenga Wairua, 'The Leaping Place of Spirits', in the far north of the North Island.

Other examples include an early Canterbury landscape painting by Leo Bensemann and Michael Smither's *Sarah Cleaning Knives and Forks*. Indicative of the times, there are few paintings by women in the Bank's collection; however,

a portrait by Glenda Randerson, *Carole* (the artist Carole Shepherd), is included for this exhibition.

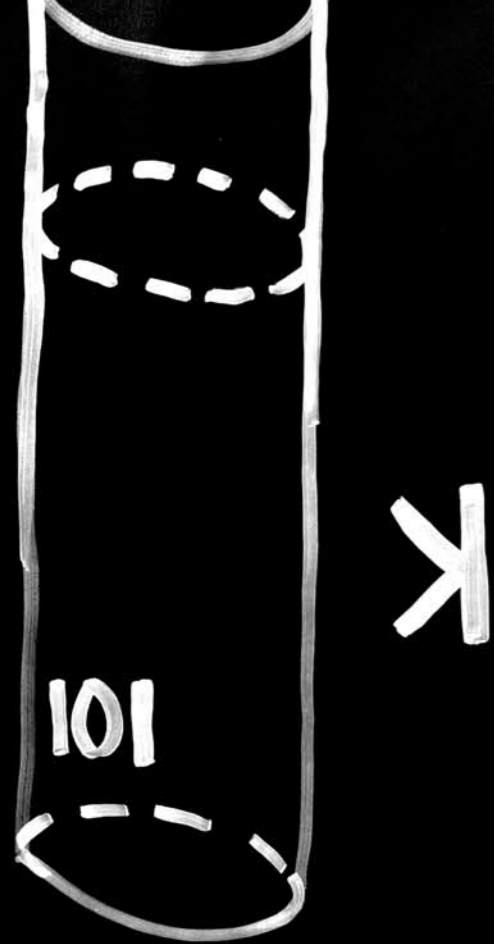
This is a unique opportunity to view a corporate collection rarely seen in public, and to witness elements in the journey that is New Zealand contemporary painting.

JENNIFER HAY  
Jennifer Hay is Curatorial Assistant (Contemporary Art) at the Gallery.

**Boom** is in the William A. Sutton Gallery, 21 January to 28 March. All works on loan from the Bank of New Zealand.

Left: *Makora* 1979 Gordon Walters. Acrylic on canvas. Collection of the Bank of New Zealand

Above: *Towards Aramoana (Black Window)* 1981/82 Ralph Hotere. Acrylic on board in wooden window frame. Collection of the Bank of New Zealand



# Paul Cullen

## Proposal for an unrelated site

Paul Cullen's new installation resembles a mysterious experiment in which visitors are invited to scrutinise the 'evidence' for clues. The artist spoke to the Gallery's Curator of Contemporary Art, Felicity Milburn.

In *Proposal for an unrelated site*, you've suggested a kind of parallel universe or impossible space, where gravity is suspended.

Rather than suggesting this to be something universal, I'm thinking of it as more localised, like a disturbance in the field of known things. It's a kind of proposition, a proposal for some other place. First and foremost, it's a sculptural project involving objects, drawings and the architectural spaces of the gallery.

You've spoken about your practice as a kind of testing out of ideas. What are you trying to discover?

To be interesting I think art should be a kind of testing ground. What is being tested involves visual ideas rather than those that can be expressed in written or spoken language. For viewers it should be a visual and spatial experience that raises questions. The installation doesn't have any kind of

narrative attached, it's not telling a story or setting out to prove anything. I've used drawings alongside objects in the work to provide a kind of context, not one that is clearly defined, but one that's more referential and poetic. I'd like people to go away with an impression of possibilities, not a sense of closure or definition.

You have used quite ordinary materials – furniture, appliances, pencils. Why is this?

Being commonplace is important because it takes the activity into the realm of the everyday. I'm interested in aspects of the traditions of sculpture, such as materiality, space and the use of found objects. The everyday is an important consideration in art practice in terms of subject matter, in the methodologies employed and in materials used. Making something from scratch has a long tradition behind it and the use of the everyday does too.

I am always working in relation to this tradition of the found object. I like to dismantle or alter objects when I include them as components of my work. In the case of this exhibition, the tables have been altered in various ways, more as a kind of irrational act than to fit them for some new purpose.

Your work often has a scientific feel. What draws you to gravity and chemistry?

Gravity is important because it is one of those fascinating invisible things and because it has long been regarded as an essential concern in sculpture. It's the weakest force in the universe and I read recently that it's been suggested that this is because it leaks off into other dimensions. I haven't the faintest idea what this means, but I like it. Science and the Enlightenment have had a profound impact on how we view the world. Italo Calvino's Mr Palomar was a quester after knowledge. Deciding to view the stars, he took a star chart and a flashlight to a lonely beach. After reading his chart with the torch his eyes had adjusted to the light and he couldn't see anything. When he could finally see the stars he'd forgotten where they were on the chart. I don't think the arts can provide answers, but they expose those existential mysteries which make life such an enjoyable and odd business.

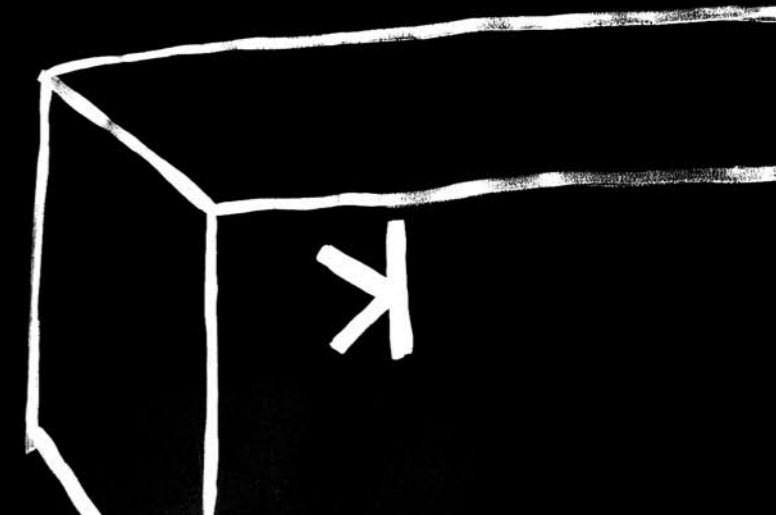
*Proposal for an unrelated site* is in the Borg Henry Gallery until 27 February.

### Related Event

**Meet the Artist: Paul Cullen** 9 February, 6.00 pm.  
The artist discusses his practice and the exhibition.  
Venue: Philip Carter Family Auditorium.

Above left: *Proposal for an unrelated site – First Version* (detail of working drawing) 2004 Paul Cullen. Acrylic and oil on paper. Courtesy of the artist and Jane Sanders, Art Agent

Below: *Proposal for an unrelated site – Second Version* (detail of working drawing) 2004 Paul Cullen. Acrylic and oil on paper. Courtesy of the artist and Jane Sanders, Art Agent





## Tony de Lautour

One of Canterbury's notable contemporary painters, Tony de Lautour's work often delves into the seedy side of life where degenerate characters, fuelled by drugs and alcohol, occupy sinister and sometimes violent worlds. His work currently features in *Coming Home in the Dark*, Ravenscar Gallery, until 27 March.

Photography: Guy Pask

## Recent Acquisitions



**Shag Pile** 1994 Bill Hammond. Acrylic on fabric wallpaper. Collection of the Gallery, purchased with the assistance of the Christchurch Art Gallery Trust and the Friends of the Christchurch Art Gallery, 2004/5

An eerie assembly of shags, some rendered in profile, others draped lifelessly over tables, provides grim contrast to the lustrous golden ground on which it is painted in Bill Hammond's *Shag Pile*.

Cluttered with teetering tables, dripping floorboards and sinister pot plants, the anxious and oppressive interior reveals Hammond at his lawless best, combining errant ground lines and uncertain perspectives with references to the work of the noted New Zealand ornithologist (and notorious 'bird

stuffer') Sir Walter Lawry Buller (1838–1906). This major acrylic on fabric wallpaper painting, which was included in the recent Hammond survey exhibition '23 Big Paintings' (initiated and toured by Dunedin Public Art Gallery), has been acquired for the permanent collections with the generous assistance of the Friends of the Gallery and the Christchurch Art Gallery Trust. Discordant, poignant and grimly beautiful, it extends and strengthens the Gallery's holdings of works by one of New Zealand's most significant and original artists.

FELICITY MILBURN  
Felicity Milburn is Curator (Contemporary Art) at the Gallery.

## Recent Acquisitions

Laurence Aberhart  
**Dargaville (Mt. Wesley Cemetery), Northland** 2003  
Photograph  
Purchased, 2004

Emma Camden  
**Cast Glass Tower** 2004  
Cast glass  
Purchased, 2004

Judy Cassab  
**Figure at the Window** date unknown  
Oil on board  
Diana Eley Bequest in memory of her parents, Edward Chalmers Huie and Frances Dagmar Huie, 2004

Len Castle  
**Earth Book** 2004  
Stoneware  
Purchased, 2004

Barry Cleavin  
**And they're off now...** 2004  
**Neck & Neck & Stride for Stride** 2004  
**And the Winner is...** 2004  
Lithographs  
Purchased, 2004

Denise Copland  
**The lure of little voices** 2004  
Embossed paper  
Purchased, 2004

Jason Greig  
**Marsden** 2004  
Monoprint  
Purchased, 2004

Bill Hammond  
**Shag Pile** 1994  
Acrylic on fabric wallpaper  
Purchased with the assistance of the Christchurch Art Gallery Trust and the Friends of the Christchurch Art Gallery, 2004/5

Lonnie Hutchinson  
**Pigeon Tarot** 2003  
Ink  
**Pigeons and Crows Dancing in the Moonlight** 2003  
Lithograph  
Purchased, 2004

Paul Johns  
**Untitled** 1998  
Enamel on canvas  
Purchased, 2004

Morgan Jones  
**Scissor** 2004  
Steel  
Commissioned to accompany survey exhibition of Morgan Jones's work, Christchurch Art Gallery Te Puna o Waiwhetu, July 2004

Cheryl Lucas  
**Split** 2004  
Ceramic  
Purchased, 2004

James Nairn  
**Roy** 1890  
Oil on canvas/board  
**The Mataura Fat Boy, Cordu Roy** 1890  
Pencil  
Gifted to the Gallery by John Butler MacGibbon, 2004

Christopher Perkins  
**Great Offley** 1945  
Oil on canvas  
Diana Eley Bequest in memory of her parents, Edward Chalmers Huie and Frances Dagmar Huie, 2004

John Reynolds  
**Catherine Wheel** 2004  
Woodcut  
Purchased, 2004

Cedric Savage  
**Untitled** 1932  
Watercolour  
Presented in memory of Cecil and Winifred Dunn by John and Maralin Dunn, 2004

Leslie Taylor  
**The Supper at Emmaus** 1958  
Watercolour and ink  
Purchased with assistance from the Hutton Bequest, 2004

Edwyn Temple  
**Rakaia Gorge** date unknown  
**Takamatua, Akaroa Harbour, New Zealand** date unknown  
Watercolours  
Purchased with assistance from the Olive Stirrat Bequest, 2004

Imants Tillers  
**Diaspora** 1997  
Etching  
Gifted By the Viridian Press, 2004  
**The Pure Land** 1997  
**Diaspora I & II** 1997  
**Diaspora III, IV, V & VI** 1997  
**Diaspora VII & VIII** 1997  
**Diaspora IX, X & XI** 1997  
**Diaspora XII, XIII & XIV** 1997  
Etchings  
Purchased, 2004

Pat Unger  
**These colours won't run** 1998  
Mixed media  
Gifted by the artist, 2004

Marilyn Wiseman  
**Pacific Rim** 2004  
Clay  
Purchased, 2004

Presentation of cheques by the Christchurch Art Gallery Trust and Friends of the Gallery towards the acquisition of **Shag Pile** 27 October 2004.  
(L-R) Dr Alex Fu, Bruce Irvine, Marianne Hargreaves (President, Friends of the Gallery), Tony Preston (Gallery Director), Chris Brocket (Chairman, Christchurch Art Gallery Trust), Ros Burdon, Robert Stewart





**President's Welcome**



As the year draws to an end, the Executive Committee would like to wish all members a Happy Christmas and a Joyful New Year. We look forward to seeing you at the Christmas party! There won't be much rest, though, as we plan plenty of activities for the coming year. We start the year with a trip to the marae at Kaikoura, an experience I thoroughly recommend. This is a place where art is incorporated into the architecture of daily life.

Looking ahead, in March we will have trips to Banks Peninsula, and in late April we will venture further afield to Gore to see the new John Money Collection at the Eastern Southland Art Gallery. More details of these will be in the next *Bulletin*.

Following another Art Event, it is with great pleasure that we can reflect on the success of these fundraising events. Having fun and earning money is a great way to achieve the funds that resulted in Jim Speers lightbox in the Oriel window being a joint gift between the Friends and the Gallery. We would like to congratulate Jim on winning the Wallace Art Award 2004, and pay tribute to all the artists who contributed so generously to the Art Event.

Whenever I go to other places around the country I am amazed at how many people have been to Christchurch and visited the Gallery. Over the Christmas holidays, I'm sure nearly every visitor to the city will call in and discover what we have known for 18 months – we have a national treasure on our doorstep!

Happy Holidays!

*Marianne*

MARIANNE HARGREAVES  
President



TO BECOME A FRIEND, OR FOR INFORMATION ON BENEFITS AND PROGRAMMES, PLEASE CONTACT:  
Friends of the Christchurch Art Gallery: PO Box 2626, Christchurch, Tel: (+64 3) 941 7356, Fax: (+64 3) 941 7301, Email: friends@ccc.govt.nz

**Summer Trip: Takahanga Marae**

**SATURDAY, 19 FEBRUARY  
FREE ENTRY**

The Takahanga Marae in Kaikoura opened twelve years ago and is renowned for its wonderful contemporary collection of art and sculpture by artists who lived on site to create works that are an integral part of the marae.

Artists who have worked on the marae include Chris Booth, Michael Smither, Anne Noble, Neil Dawson and Bill Hammond. As a working marae, guests must be officially welcomed and observe protocol and ritual. Friends are invited to tour the marae, enjoy the works and take in the magnificent view across Pegasus Bay.

Details are in the flier included with this *Bulletin*.



Takahanga Marae entrance portal Chris Booth

**Christmas Party**

**TUESDAY, 14 DECEMBER, 7 PM  
FREE ENTRY, LIMITED TO 400 VISITORS**

Join us for a festive evening at the Gallery and enjoy Christmas spirit, great company and conversation. There will be a cash bar in the Foyer and refreshments will be served. Please respond by Wednesday 8 December if you are coming, so we can cater accordingly.

We encourage you to bring a gift for a child on the night, as there will be a collecting area and all gifts will be donated to a local charity.

**Speaker of the Month**

At 10.30 am every third Wednesday of the month in the Philip Carter Family Auditorium, ground floor. Coffee and tea will be served in Alchemy Café & Wine Bar, 10.00–10.25 am, \$2. Friends \$2, guests \$5. No booking required.

**New Year, New Work**

**WEDNESDAY, 19 JANUARY**

Felicity Milburn, Curator (Contemporary Art) at the Gallery, will preview the Gallery's contemporary exhibition programme for 2005. The schedule includes **The Scenic Eye**, which showcases works by some of Germany's leading contemporary artists, an exhibition of new Korean art (scheduled to celebrate the tenth anniversary of Christchurch's sister city relationship with Songpa-Gu) and a survey of recent works by Canterbury-trained painter Joanna Braithwaite, produced in partnership with Dunedin Public Art Gallery.

**Developing an Identity**

**WEDNESDAY, 16 FEBRUARY**

Strategy Advertising & Design has won many accolades and awards for its work developing the visual identity for the Gallery. Guy Pask, director, will talk about the process of development, the challenges involved and the ongoing usage of the type design within the now recognisable visual identity of the Gallery.

**The Art Event 29.10.04**



**LocArt**

LocArt visits are for members of the Friends only. There is a \$5 donation to cover costs. Please register by sending your name, address, phone number and the event and date you wish to attend along with your payment to FOCAG, PO Box 2626, Christchurch.



Sila Grande 1999 Tom Field. Oil on canvas

**Tom Field – Painter**

**WEDNESDAY, 2 FEBRUARY, 2 PM  
LIMITED TO 15 MEMBERS**

Back in the 1960s, in the days of black and white television, Tom Field worked as a graphic artist for TVNZ. With a Diploma of Fine Art from Canterbury, he went on to lecture graphics and design at Hamilton Teachers' College, and then to Otago Polytechnic School of Art where he lectured for 23 years. During those years, Field exhibited his paintings widely throughout New Zealand achieving a number of art awards along the way.

Currently he paints themes of the sea as shown at his most recent exhibition at the Dobson Bashford Gallery in October 2004. Friends are invited to meet Tom Field at his home.

Please meet Rebecca Garside outside 1 Marama Crescent, Mt Pleasant, at 1.50 pm on the day.

Above left: Terry Stringer sculpture being auctioned. Tony Preston and Marianne Hargreaves, spotters, John McCormack, auctioneer

Left: Waiting for the auction to begin

**Featured Artist**

Clare Noonan was awarded a scholarship from the Friends in her final year of study at the University of Canterbury School of Fine Arts.

After graduating with a Bachelor of Fine Arts in Sculpture in 2003, Clare has continued her practice in Christchurch. In 2004 her work was exhibited in Auckland, Dunedin and Christchurch. Her most recent show was 'VistaTracking' with Australian artist Sam Smith at High Street Project gallery in Christchurch. Currently, her work is showing at Enjoy Public Art Gallery, Wellington.

Clare continues to explore ideas of land and memory. Looking at the way in which we perceive, measure and understand the spaces we live in, her work plays with the relationship between man-made conventions and organic artifacts.



Levels / Foothold 2004 Clare Noonan. Mahogany, stainless steel, resin, earth samples from N S W E boundaries at 172°25'E, 43°30'

**New Members Night 20.10.04**



Kate Kempthorne, University of Canterbury Scholarship recipient; Eric and Susan Crampton



Jacqueline Smith, Pat Reed, Jay Rogers

**New Members**

Dr Emma Baird, P. & A. Beukman, Paul and Ferne Bradley, Stephen & Tracey Brodie, Ann Calhoun, Susan & Eric Crampton, Jane Doherty & Stephen McArthur, Norma Elphinstone Elcock & Graham Elcock, Dwayne and Karina Francks, Dora Ganev, Lynne Harrison & Simon Stock, Ernesto & Jill Henriod, Helen Johnston & Alastair Bell, Ngarita Johnstone, Judy Kremer, Beverly & James Lehman, Jill McKellar, Jeremy Murphy, Yvonne Ower, Denise Pankhurst, Pat Reed, Suzanne Robin, Jay Rogers, Leslee & Peter Ross, Niki Scott-Brosnahan, Drina Sisarich & Ian McLeod, Roger and Mary Smyth, Shirley Taylor, Thomas & Jessica Thompson, Peter & Robyn Wehner, Michael Woods, Dale Wreford

**Life Members**

Sarah Burdon, Paul Dalziel & Jane Higgins, Don & Prue Peebles, Peter & Rose Townsend, Sir Tim & Lady Wallis



**CATHERINE ELIZABETH BROWN (1933 – 2004)**

*Hutia te rito o te harakeke,  
Kei hea te komako e ko?*

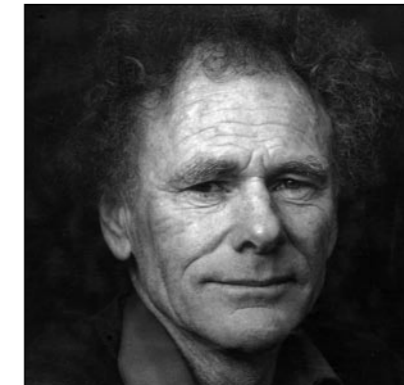
*If the central shoot of the flax bush were plucked out,  
Where would the bellbird sing?*

Catherine Elizabeth Brown, a well-known figure in Ngai Tahu art, in mahi raranga and in art education, died on 7 August. Cath was born in 1933 in Taumutu, located on the southern shores of Te Waihora/Lake Ellesmere, and grew up in a small rural community. Cath was one of the golden generation of Maori artists tutored by the inspirational educator Gordon Tovey to become an art and craft advisor with the Education Department. Under Tovey's and Pine Taiapa's influence, these Maori Art Advisors played a pivotal role in the development of contemporary Maori art.

A skilled weaver, Cath considered herself privileged to learn from a number of gifted artists up and down the country. She, in turn, worked tirelessly to pass this knowledge on, teaching Maori art and craft throughout New Zealand. As well as her work in the arts, Cath was a keen sportsperson, chair of her marae Ngati Moki at Taumutu for many years, a member of Te Runanga o Ngai Tahu and chair for a long period of Te Roopu Raranga Whatu o Aotearoa (the national weaving committee).

Cath was a key figure in the Gallery's touring exhibition 'Te Puawai o Ngai Tahu', producing a flax-cloaked, ceramic matriarchal kai karanga figurine – her last ever work for exhibition – that was placed in a prime position where it presided over the work of eleven other significant contemporary Ngai Tahu artists.

In addition to her contribution as an artist and educator, Cath's generous guidance and long-term support of the Gallery will not be forgotten. In the words of Jonathan Mane-Wheoki, celebrant at Cath's tangi: "To adapt from a whakatauaki of my Ngapuhi ancestor: The central shoot of the flax has been taken away; the bellbird cannot sing in that spot again. An absence. A perfect stillness. A perfect silence. Let the leave-taking begin."



**PATRICK HANLY (1932 – 2004)**

James Patrick Hanly, celebrated as a painter of boundless vitality, died on 20 September after a long illness. Born in Palmerston North in 1932, Pat was one of a lively group of artists at the Canterbury College School of Art (now the University of Canterbury School of Fine Arts) in the mid 1950s. Impatient and energetic, he left before he graduated and went with his wife, Gil, to England, working in London, Holland and Italy.

Returning to New Zealand in 1962, Pat began painting full time, although he accepted a part time lectureship in drawing at the Auckland University School of Architecture. Considered by some to be one of the finest artists of his generation, his paintings were charged with emotion. When he painted an almost abstract series about the Pacific light, he decided they were too abstract, too unemotional, and, although they were admired, he destroyed all he could lay his hands on.

In search of direct expression without any tricks of style he cleared his eye and his hand by briefly painting in complete darkness. What followed was acute perception of the vibrant life which imbued all living things. Pat's inventiveness extended to his many prints, some made by methods all his own and others done in conventional techniques.

Throughout his long career, Pat juggled his need to express his response to matters of social conscience with his gift for creating paintings that convey great joyfulness and sincerity. The resulting works have been variously political, reflective, and observational, particularly of family and friends.

Cath Brown Photograph courtesy of Te Roopu Raranga Whatu o Aotearoa / Toi Maori Aotearoa  
Patrick Hanly Photographed by Gil Hanly

# Coming Events

Visit our website at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz) for updates and details of additional programmes, performances and events. The Art Bites programme is offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works currently on exhibition and delivered by a range of different speakers. For details of artworks and speakers please check the weekly 'Arts' section in *The Press* or *The Christchurch Star* each Wednesday, or visit our website.

The latest search and discovery Holiday Quiz for family groups and children is available daily, 10 am to 4 pm, from 8–30 January. See the Noteworthy pages for more information.

## December

### The War Against Rosebuds

**1 6.00 PM LECTURE**  
**PHILIP CARTER FAMILY AUDITORIUM**

Frank Carpay's distinctive style as a ceramicist and designer is discussed in a lecture by Douglas Lloyd Jenkins, Associate Professor at Unitec's School of Design in Auckland. This programme is in association with the exhibition **Frank Carpay at Crown Lynn and beyond**.

### Jingle all the way

**8 6.00 PM PERFORMANCES**  
**GALLERY FOYER**

Come to the Gallery for a festive and entertaining evening of young talent. Enjoy the skill and flare of the juggler from Sillicon Planet and the talented musicians in the Ben Morrison Jazz Quartet.

### Christmas Party

**14 7.00 PM FRIENDS EVENT**  
**GALLERY FOYER**

This event is open to Friends of the Gallery only. Enjoy Christmas spirit, company and conversation in this exclusive event. Please see the Friends pages for more details.

### 'Tis the Season

**15 6.00 PM PERFORMANCES**  
**GALLERY FOYER**

The festive season comes to the Gallery, making it the perfect place for an evening out in the busy lead-up to Christmas. Join us for a charming evening with young Christchurch dancers from the Sharon Howells School of Ballet, students from the New Zealand Secondary Schools Choir and the ChristChurch Cathedral Handbell Ringers.

### Looking Again at the Ordinary

**29 6.00 PM FILM**  
**PHILIP CARTER FAMILY AUDITORIUM**

This film, produced by Françoise Darman, looks at the work of ten leading French designers who combine the concepts of simplicity, economy and formal beauty. This programme is in association with the exhibition **Simplicity and Splendour**.

## January

### Sitting Down

**5 6.00 PM FILM**  
**PHILIP CARTER FAMILY AUDITORIUM**

In this French documentary, six chair designers analyse the complex techniques used in the manufacturing processes. This programme is in association with the exhibition **Simplicity and Splendour**.

### Face to Face

**12 6.00 PM FILM**  
**PHILIP CARTER FAMILY AUDITORIUM**

Leading New Zealand photographers Fiona Pardington, Ross Smith, Marti Friedlander, Brian Brake, Ans Westra and Robin Morrison discuss their work and inspiration. This film is in association with the University of Canterbury's Creative Summer programme.

### New Year, New Work

**19 10.30 AM SPEAKER OF THE MONTH**  
**PHILIP CARTER FAMILY AUDITORIUM**  
**FRIENDS \$2, PUBLIC \$5**

Felicity Milburn, Curator (Contemporary Art) at the Gallery, will preview the Gallery's contemporary exhibition programme for 2005. Please see the Friends pages for more details.

### Weaving Magic

**19 6.00 PM LECTURE**  
**PHILIP CARTER FAMILY AUDITORIUM**

Leading hand weavers Marilyn Rea-Menzies, Wilson Henderson and Anne Field discuss their practice. This programme is in association with the exhibition **Simplicity and Splendour**.

### Raranga – Maori Women's Weaving

**26 6.00 PM LECTURE**  
**PHILIP CARTER FAMILY AUDITORIUM**

Dr Jo Diamond, lecturer in Maori Art History at the University of Canterbury, discusses the relegation and revival of raranga.

## February

### Tom Field, Painter

**2 2.00 PM LOCART**

This event is open to Friends of the Gallery only. Visit the home of painter Tom Field. Please see the Friends pages for more details.

### More Object Art

**2 6.00 PM LECTURE**  
**PHILIP CARTER FAMILY AUDITORIUM**

Marilyn Rea-Menzies (tapestry weaver), Rebecca Brown-Thompson (silver and bead craftsperson) and Tony Shatford (wood sculptor) present a lecture discussing future trends in craft arts. This programme is in association with the exhibition **Simplicity and Splendour**.

### Paul Cullen

**9 6.00 PM MEET THE ARTIST**  
**PHILIP CARTER FAMILY AUDITORIUM**

Paul Cullen's new installation at the Gallery, **Proposal for an unrelated site**, resembles a mysterious experiment in which visitors are invited to scrutinise the 'evidence' for clues. The artist discusses his practice and the exhibition.

### Developing an Identity

**16 10.30 AM SPEAKER OF THE MONTH**  
**PHILIP CARTER FAMILY AUDITORIUM**  
**FRIENDS \$2, PUBLIC \$5**

Strategy Advertising & Design have won many accolades and awards for their work developing the brand for the Gallery. Director Guy Pask will talk about the process of development. Please see the Friends pages for more details.

### Barry Cleavin

**16 6.00 PM MEET THE ARTIST**  
**PHILIP CARTER FAMILY AUDITORIUM**

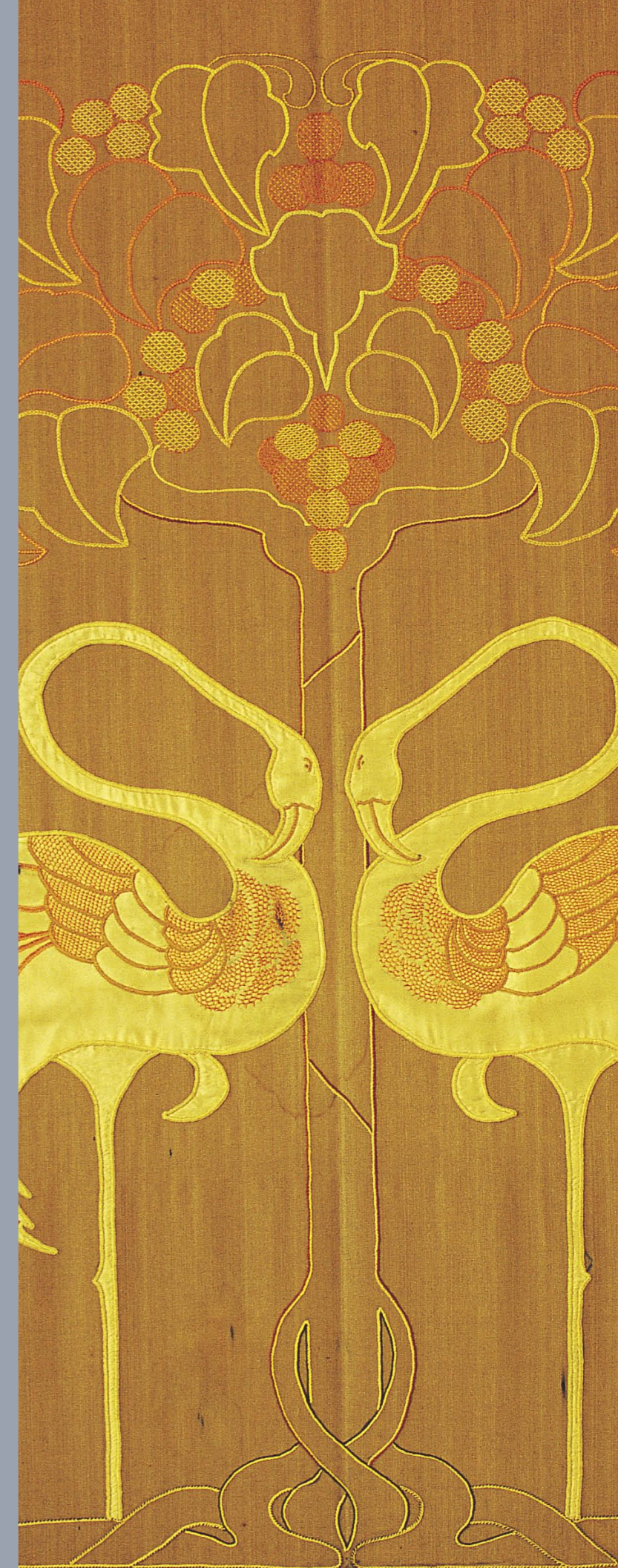
Leading New Zealand printmaker Barry Cleavin discusses the biting edge and subtle humour intrinsic to his art. This programme is in association with the exhibition **Coming Home in the Dark**.

### Curators' Floortalk

**23 6.00 PM FLOORTALK**  
**TAIT ELECTRONICS ANTARCTIC GALLERY**

The curators discuss highlights in **51° South**, a group exhibition of work inspired by the Auckland Islands.

Appliqué hanging (detail) 1933 Doris Tutill. Private collection. Photograph: Karl Valpy for Lloyd Park



Coming Soon

## the scenic eye



The Legend of Colour 1996 Qin Yufen. Sound installation, 20 Mao jackets, silk, speakers, cables. Reproduced from the exhibition catalogue, courtesy of the Institut für Auslandsbeziehungen (ifa)

The fine arts of the present day have long since taken over forms of the theatre, a place that has for centuries inspired human imagination. An exhibition from the Goethe-Institut, **The Scenic Eye** presents a new understanding of theatre and fine arts in Germany since the 1960s.

Curator Wolfgang Storch invited nineteen of Germany's most interesting contemporary artists to approach the concept of theatre from within the framework of their own artistic styles and strategies. Most artists selected a literary or dramatic theme, creating a work of art which would represent the literary work by visual means. Others created works of art based wholly on formal parameters; here, the interaction between the work of art, the public, the actor(s), and the text was important, for a play is always dependent on the audience. In contrast, just a single viewer is sufficient for a visual work, which requires intimate contact between itself and the beholder. Thus, the objective was to create a

On our German stage, you know, we like to try out all we can; so don't be stingy on this day with panoramas and machinery. Employ the great and small celestial light and scatter stars without constraint; nor are we short of water, fire, rocky crags, and birds and beasts we have galore. Within the narrow confines of our boards you must traverse the circle of creation and move along in measured haste from Heaven through the world to Hell.

J. W. Goethe, Faust.  
Prelude in the Theatre.

visual work of art while keeping in mind the theatre and taking into account the various rules governing theatrical and visual art.

What has emerged is an exhibition that presents a clear and vivid dialogue of fine art and theatre in a close and mutual relationship. The works range in media from sculptural objects and photographs to video works and installations. **The Scenic Eye** looks back on the intimate relationship between the two expressive genres and reflects on the true meaning of Gesamtkunstwerk, a 'total work of art'.

**The Scenic Eye: Visual Arts and the Theatre** is opening in Touring Exhibition Galleries A, B and C, and the Borg Henry Gallery, from 25 March to 26 June. The exhibition is developed and toured by the German Institute of Foreign Cultural Relations and presented in Christchurch in association with the Goethe-Institut, New Zealand.



SPECTRUM – PRACTISING THE ART OF PRINTING

PRIDE IN PRINT GOLD MEDAL WINNERS  
1993, 1995, 1996, 1997, 2000

SPECTRUM PRINT, 134 ANTIGUA STREET, CHRISTCHURCH  
PHONE 03 365 0946, FACSIMILE 03 365 0947



the technology between imagination and reality





TE PUNA O WAIWHETU  
CHRISTCHURCH  
ART GALLERY



Open 10 am – 5 pm daily, late night every Wednesday until 9 pm  
Admission free

Cnr Worcester Boulevard & Montreal Street, PO Box 2626  
Christchurch, New Zealand

Tel (+64 3) 941 7300, Fax (+64 3) 941 7301

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

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

Gallery Shop tel (+64 3) 941 7388

Form Gallery tel (+64 3) 377 1211

Alchemy Café & Wine Bar tel (+64 3) 941 7311

Education Booking Line tel (+64 3) 941 8101

Art Gallery Carpark tel (+64 3) 941 7350

Friends of the Christchurch Art Gallery tel (+64 3) 941 7356



CHRISTCHURCH  
CITY COUNCIL · YOUR PEOPLE · YOUR CITY