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Photo: John Collie

Inside Cover: Work on the Gallery spaces is nearing completion. Photo: John Collie.
With thanks to Fulton Hogan

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Collections Matter

Since late 2006 when I started as director of Christchurch Art Gallery Te Puna o Waiwhetu, I've written several times about our art collections in *Bulletin* forewords. Given their centrality to our daily work and our reason for being, this is unsurprising. So it's good news that we're focusing on collections in this edition of our quarterly journal.

For me it is another chance to write of the importance of collecting art in Christchurch in advance of the Gallery's re-opening, and to remind ourselves of the history of our collections. It's also a chance to focus our community of supporters and readers on the purposes of our collections—to argue strongly for the benefits an art gallery brings to a city and its people—and to recall the visual pleasure and stimulation our collections give and will continue to give.

This is also an opportunity to express some concerns I have for the future funding of this gallery's collection. These concerns are not new and have been expressed in differing ways by my predecessors and others associated with collecting for Christchurch's public art gallery over the last eighty years. For, while the collections are our responsibility and while their care and presentation are foundational Gallery tasks, their broader social purposes are not always grasped.

HISTORY OF OUR COLLECTION

Christchurch citizens seem proud of—but perhaps a little complacent—about their cultural history. However it's worth noting that this city established a public art gallery only in 1932 with the opening of our predecessor institution, the Robert McDougall Art Gallery.¹ The city's call for financial support for a new facility at this time was prompted most immediately by the Jamieson bequest² in 1927 and initially, 160 British and New Zealand paintings and sculptures were displayed. Apart from the Jamieson bequest, these were largely from the Canterbury Society of Arts (now the Centre of Contemporary Art or CoCA) which, in its early incarnation, had amassed works by living British and New Zealand artists.

The city's collections have been strengthened regularly by donors of diverse origin, with a range of

historical works in the collection relating to where people (or their forebears) came from and where they travelled. Works of British origin are certainly more numerous, but the Dutch gain ascendancy in terms of quality. In 1932 the Van Asch family, who invited Petrus van der Velden to New Zealand, gave Christchurch his much-loved *Dutch funeral* (1872), and in 1964 Heathcote Helmore bequeathed perhaps our most important historical work, Gerrit Dou's *The physician* (1653). In 2010 Gabrielle Tasman, a Christchurch Art Gallery Foundation board member, was a major contributor to *The Leuvehaven, Rotterdam* (1867), an early van der Velden painting purchased in the memory of her late husband, immigrant businessman Adriaan. This work was completely unknown when former gallery director T.L.R. Wilson compiled a comprehensive catalogue of the artist's work; now it greatly enhances our knowledge of the world from which this artist came and provides an extraordinary contrast to the romanticism of his locally better-known paintings made in Otira.

Our Dutch works are a tangible example of how a collection builds on its strengths and over time is enabled to show more of the back story of a given artist and more of our shared history. I loved standing in a particular spot in **Brought to Light**, our upstairs collections exhibition from 2009, after we'd bought *The Leuvehaven* with matched funding from the recently established Challenge Grant, and seeing the progression of van der Velden's interests in three key works, all visible at the same time.

In 1938 the family of expatriate Raymond McIntyre donated paintings from England, the same year that McDougall also gave Ernest Gillick's *Ex tenebris lux* (1937). Apart from occasional gifts, however, the collection remained fairly static until 1949 when



the City Council established a collecting fund and began to allow for the more pro-active collecting associated with lively art galleries fulfilling a public remit world-wide.³

In the years following World War II, collecting activity focussed primarily on historical works by European artists, with notable exceptions including Rita Angus's *Cass* (c.1936), acquired in 1955; and Colin McCahon's *Tomorrow will be the same but not as this is* (1958–59), presented in 1962.⁴ And thinking of the 1950s, each time I look at an image or the online label for our painting by L.S. Lowry, *Factory at Widnes* (1957) and note that it was acquired for Christchurch the year after it was painted, I wonder at how it would be if our budget stretched to purchasing equivalent works by contemporary British artists now?

The 1970s was a decade of artists' gifts, with works for the collection donated by several including Ria Bancroft, Don Peebles, Barry Cleavin and Bill Sutton.⁵ Artists continue to be generous to us, with recent gifts of work by Philip Trusttun, Max Gimblett, Shane Cotton, and Sarah Lucas being added to the collection in recent years. And since the Gallery has been closed following the Canterbury earthquakes,

we've continued collecting quietly, only able to imagine visitor responses and possible contexts for these works, as yet unseen in Christchurch.⁶

Christchurch's collection now numbers 6,500 works of art: paintings, sculptures, and works on paper (paintings, prints, drawings and photographs) as well as smaller collections of ceramics, glass and works in new and mixed-media. This may sound a lot, but it's important to recognise that ours remains the smallest collection of the four main centres in New Zealand, both numerically and in terms of overall value. It has some wonderful gems, which engender considerable civic pride and which we celebrate in many ways, while being realistic about its overall value relative to other places.

On average, prior to closing, this gallery showed around twelve percent of its collections, a slightly better than average percentage. For while some contemporary works such as Bill Culbert's *Pacific Flotsam* (2007), and et al.'s *That's obvious! That's right! That's true!* (2009), may take up a whole room, many are diminutive and fragile. A large proportion of Christchurch's collection (more than sixty percent) is works on paper. While curators devise rotational

Left:

Petrus van der Velden **The Dutch funeral** 1875. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gifted by Henry Charles Drury van Asch 1932

Right:

Gerrit Dou **The physician** 1653. Oil on copper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Heathcote Helmore Bequest 1965

displays within the long-term collections, and while appointments may be made to see these when we re-open, they cannot be shown for extended periods because of the risk of damage from exposure to light.

COLLECTING—PRIVATE AND PUBLIC

Of course, individuals collect—whether family letters or photographs, books, wine, Matchbox toys, or art. Occasionally collections become unwieldy and eccentric, gaining a sort of fame or notability in their neighbourhood. But we can't all collect everything; it's not practical, nor do most of us have the available time, connections or space.

A city's institutions must take over, preserving memories on behalf of the community, revealing the multiple strands of our pasts and present. Collections matter because works of art hold stories. Our storerooms—and soon our exhibition spaces—are full of stories: about places, people, artists, ideas, and about us. These stories overlap and interlock. They give us perspectives on the times and places we've lived and explored—from the suburbs of Christchurch, to Canterbury's high country, to other parts of New Zealand and beyond to the Pacific, Asia, and the rest of the world.

Christchurch Art Gallery is this city's treasury of visual culture; a pātaka of our history; a rich armoury of images, memories and ideas. Without a collection, single works come and go. The lines connecting them to each other and to us are seldom drawn. The Gallery's collection is part of us, but with more continuity than any one of us and it gets more interesting over time.

The Gallery doesn't stand alone in its collecting for Christchurch. It is part of a tapestry of institutions (including museums and libraries) which collect examples of what we broadly term culture. Along with spaces with a contemporary remit, such as the Physics Room and the shortly re-opening Centre for Contemporary Art in Christchurch, this Gallery shows and promotes the understanding of current art and supports the creativity of artists. However, unlike the other contemporary spaces, and always within a limited budget, we collect.

Collecting is a continuous process. You can't turn it on and off like a light bulb. It's proactive and it takes knowledge, commitment to developing relationships with artists, their dealers and auction houses, as well as the experience and judgement we develop on the job. We cannot rely on gifts of works of art alone. For the generosity of individuals cannot be expected to stand in for the duty of governments and locally-elected councils to protect an independent and democratic stake in arts and culture.

This Gallery is not restricted to collecting on a domestic scale; and we don't collect only what's easy to live with. We collect works which are relevant and which enhance our collections and our ability to understand them. We recognise Ngāi Tūāhuriri as mana whenua, and we're mindful of the increasing cultural diversity of Christchurch and New Zealand in developing our collection. We are building a collection of its time, worth seeing now and in the future.

Let's not forget the important fact that people come here to see our collections. In 2010–11, the financial year in which we closed, when we were confidently predicting more than 700,000 visitors to Christchurch Art Gallery, a number more than twice the population of this city, we showed the hugely successful **Ron Mueck** exhibition⁷, neatly sandwiched between the September 2010 and February 2011 earthquakes. Throughout the time of this exhibition, forty-seven percent of all gallery visitors saw **Ron Mueck**, with fifty-three percent choosing to visit the collections.

The more important our collections, the more we can form genuinely reciprocal relationships with other art galleries and exchange loans for specific exhibitions. Imagine Te Papa's 2008–09 exhibition **Rita Angus: Life & Vision** without our *Cass* (c.1936). And imagine how much stronger our bid to be part of this tour became when Christchurch lent *Cass* and eight other works by Angus for the exhibition and national tour.

ROLE OF THE GALLERY IN A NEW CITY

Because of this city's collections and the way we interpret, present and expand on them with shorter-term and borrowed exhibitions, we can confidently

describe our Gallery as the cornerstone of art in Christchurch. We see ourselves as the pulse of a new city, the centre of which needs continuing intensive care. The reopening of Christchurch's Art Gallery is crucial to this city's recovery.

Over more than four long years, a productive core team has remained, now with increasingly tangible plans for re-opening keeping us buoyant. Our focus will be people, people, people. To adapt the great German artist Joseph Beuys's axiomatic statement, 'Everyone is an artist'; I want Christchurch Art Gallery to demonstrate how much 'Art is for everyone'.

During our closure, we've organised more than ninety **Outer Spaces** projects and temporary exhibitions in different, sometimes make-shift, city locations and we've maintained our relationships with artists (for their creativity inspires ours) and our audiences as well as we could. Our 'Gallery without Walls' has led to recognition for our Gallery's staff here and internationally. Speaking for myself, however, more than anything during this time, I've missed seeing people engaging with our collections and programmes every day.

When Christchurch Art Gallery re-opens, our visitors will enjoy the presence of old favourites back on view and be excited by a range of works they'd forgotten. We hope they will also be moved and surprised by what has been acquired since we closed for renovations. Many will experience great delight in spaces that have been absent so long. Sometimes we take comfort in art, sometimes it tosses a conundrum our way and we're challenged.

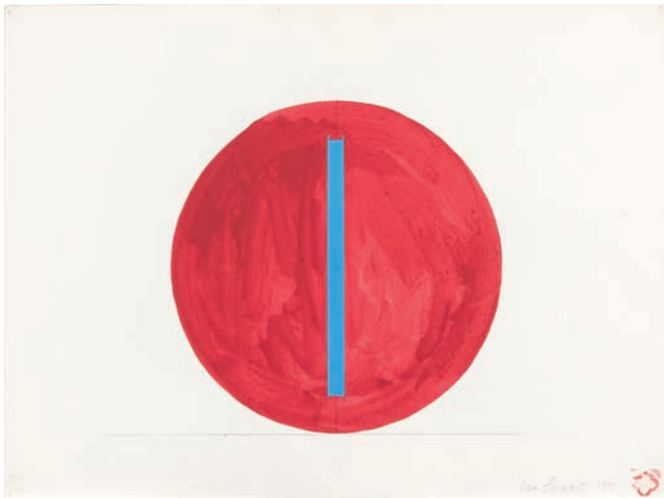
Auckland collector, Rob Gardiner, one of New Zealand's few really committed art philanthropists, who has enriched Auckland Art Gallery's collection immensely with the extended loan of his Chartwell Trust collection, sometimes describes art as a 'gymnasium for the mind'. And, just like getting fit, sometimes it takes time and energy to engage with art. Furthermore, we simply don't have to like everything the Gallery buys or shows; our visitors are completely free to leave a bewildering work behind and come back to it another time (or not).



Left:
Rita Angus **Cass** 1936. Oil on canvas on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu 1955. Reproduced courtesy of the Estate of Rita Angus

Bottom left:
Max Gimblett, **Center Turning** 1977. Pencil and acrylic polymer on watercolour paper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu. 1999, the Max Gimblett and Barbara Kirshenblatt-Gimblett Gift

Bottom right:
Barry Cleavin, **The hungry sheep look up – the final solution (2)** 1996. Etching. Collection of Christchurch Art Gallery Te Puna o Waiwhetu 1999. Reproduced courtesy of Barry Cleavin





Above:
Philip Trustt **Heavy going** 1989–2000. Acrylic on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the artist 2009



Below:
Max Gimblett **Classical Dragon** 1986. Sumi ink on Kochi Natural Japanese Kozo and Sulfite Handmade Paper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, the Max Gimblett and Barbara Kirshenblatt-Gimblett Gift

COLLECTIONS SUPPORT

This Gallery was among the top three city facilities people wanted restored to them when *The Press* polled Christchurch residents in May 2012.⁸ It will be the first city-operated cultural building in the city's centre to be brought back into full use following the disruptions which changed our city forever. Hallelujah.

When we re-open, the Gallery will once more be a social, educational and, I think, a spiritually uplifting place to learn and enjoy. We will build a community around the Gallery and its collections—a community which wants to think, get together, discuss art, and see collections strengthened. We will mount a range of exhibitions, current in their intellectual basis and occasionally contentious. We want to be thought leaders and acknowledge that—like university academics—one of the key roles artists (and by extension we) play is to be critic and conscience of society.

We recognise that the city in which we re-open will be different from the Christchurch in which we were closed. It will be more diverse, thriving in some areas, eerily empty in others—especially in parts of its centre. It's a place distorted by coming to terms with its need for transformation, at the same time as struggling with debt. For now, Christchurch is unusually focussed on the necessities of life, rather than what some of our decision-makers, elected and employed, judge as 'nice to haves'. As we know, it's rare for shorter-term gains not to dominate politicians' collective thinking within their inevitably limited tenures.

But let's remember that, whether we're well-off or relatively poor, each of us is acculturated within whānau and wider families and within cities, their social settings and institutions. A range of art spaces is crucial for the wellbeing and the broader economy of a rounded community. As studies elsewhere show, there is nothing 'nice to have' about art, nothing tangential, nothing 'soft'.⁹ The arts are central to our economy, our public life and our cultural health and wellbeing. People will want to live here if art and culture is supported openly and integrated strongly into this

city's recovery. Visitors will stay longer with a range of freely accessible, reliably good quality things to do and see.

There's been talk within the arts sector and during the city's 2015–24 long term planning process of how an updated city arts strategy is needed. Equally crucial for the arts, however, is the need for us to be seen as a pillar of the city's visitor strategy, an essential pivot of its wellbeing. Art galleries, museums and contemporary art spaces must research and articulate our value to the local economy and to the community's maturity and wellbeing. Imagine London, Paris, New York or any Australian state capital without their galleries and museums. Consider the transformation of Brisbane that began in the 1970s with the development of the South Bank precinct, now with two sizeable state-funded art galleries under one umbrella.

Everyone who travels knows how important public art galleries and museums are in forming one's view of another place, in grappling with its identity, in summarising what's special about it. Collections reflect and enhance a city's reputation. Christchurch's art collections provide a sample of cultural DNA you can find nowhere else on the planet, as well as numerous examples of generosity—individual and collective.

Now is the time for the arts and the Gallery to ensure our funding is firmly integrated into the city's plan, so that we can enhance longer-term cultural wellbeing. Imagine if Christchurch became an essential destination for cultural tourists as well as the gateway to the South Island's great outdoors. Let's build this into our recovery plans. Let's invest dollars to ensure people stay extra nights in Christchurch to experience the rich diversity of its arts. The alternative is that artists become increasingly detached from the city's concerns, and that visitors pass through instead of staying and talking about Christchurch in a positive and compelling way.

We cannot politely retreat or stagnate in adversity. We must collect and show art being made now, and grasp opportunities to enhance the historical fabric of our collection where we can. I believe, increasingly

throughout the world, but perhaps especially in this part of the world, contemporary art has moved from the margins to the mainstream. Cities are judged by their alertness and responsiveness to art's questions and provocations.

I am disappointed at the recent effective halving of public funding for building core collections and some of the views expressed publicly to justify this. Clearly there is a broadly informative role we need to play and play well when we re-open. Christchurch's collections need public as well as private support.¹⁰

In the wake of this news, Christchurch Art Gallery Foundation's TOGETHER endowment campaign is even more necessary now than when it was established—and will in the future be able to provide a buffer for us in this very situation. The Friends of Christchurch Art Gallery have helped to enhance the collection over the years. The Foundation's new endowment fund provides a framework for more individuals and small businesses to make a tangible long-term impact on our collections. If you would like to be involved, our Foundation insert in this edition has more information. Help us continue with our core task of collecting, and help us mark this extraordinary time with the presence of important art.

Jenny Harper
Director
August 2015

Notes

1. In comparison, Dunedin Public Art Gallery and Auckland Art Gallery Toi o Tāmaki were established in 1884 and 1888.
2. Robert McDougall generously donated £25,000 in response to the then Christchurch mayor's offer to build and name a gallery after whomever gave money for its construction. The construction of the gallery was spurred by the 1927 bequest of local builder James Jamieson, who had faith that a suitable gallery would eventuate for the works he wanted to be in it. Twenty-eight Jamieson paintings were accepted for the new gallery, with others finding a home in Canterbury Museum, refer to Mary Kisler, *Angels and Aristocrats*, Auckland: Godwit Press, 2010, p 29. For more detailed accounts of the development of Christchurch's collections, refer to Warren Feeney, *The Radical, the Reactionary and the Canterbury Society of Arts 1880–1996*, and Anna Crighton, *The selection and presentation culture of the Robert McDougall Art Gallery, Christchurch, New Zealand, 1932–2002*.
3. The Council cut the Gallery's operating budget by one hundred pounds to establish this fund.
4. Bought by public subscription, the purchase of this work by McCahon is a predecessor to the crowd-funding deployed by the Gallery and its Foundation in 2012, when Michael Parekowhai's *Chapman's Homer* was purchased by the city and its residents as a symbol of the resilience of local culture to the devastation wrought by the Christchurch earthquakes.
5. For a detailed history of donations and bequests, see, *Good Works, Works donated to the City's Collection 1932–1994, Christchurch: Robert McDougall Art Gallery, 1994*. A considerable bequest of work by William A. Sutton was received in 2000, with one of the opening exhibitions in the new Christchurch Art Gallery devoted to his work. See Neil Roberts, *W.A. Sutton: A Retrospective*, Christchurch Art Gallery Te Puna o Waiwhetu, 2003.
6. A section of the re-opening exhibition will be titled *Unseen* and will show works acquired while the Gallery has been closed.
7. We dream of acquiring a Ron Mueck sculpture for Christchurch's collections. He enjoyed his visit and was impressed with the installation of his exhibition here and the quality of attention and space we gave it—and we're still in touch.
8. Christopher Moore, 'Chch Art Gallery has won city hearts', *The Press*, 30 May 2012, p A5.
9. John Kampfer, chief executive of the Creative Industries Federation, cited in 'Publicly funded arts bolster the UK economy, study finds', *The Guardian*, 13 July 2015.
10. I recall here the late Jonathan Mane-Wheoki's words in a letter to Brian Muir, then director of the Robert McDougall Art Gallery: 'I wish somehow the City Fathers of Christchurch could be made to realise that art galleries reflect civic pride and that the McDougall is at the disadvantage of decades of purchasing neglect which two million pounds would not adequately remedy . . .', letter dated 16 January 1973.

*Based in Melbourne Patrick Pound is simultaneously artist, collector, curator, visual list maker and lecturer in photography. He spoke with **Serena Bentley**, Assistant Curator of Contemporary Art at the National Gallery of Victoria, about the logic of documents and museums of things.*

Patrick Pound

Gathering thoughts through things

Asked how his practice of collecting began, Patrick Pound reflects, 'I began collecting things to inform my work and what gradually seems to have happened is that the collections became the work.'

He describes his transition from collecting informing his practice, to collecting being his practice: 'I used to make collages more often than I do now. Collage is the limit case of citation. A piece of a thing stands in for itself rather than the artist rendering it. I think the collection works grew out of the slow realisation that the things could and should speak for themselves. I was always rather suspicious of any sort of artful mannerism, and was more interested in the way artworks held ideas I suppose. When you put

collected things together they work in a sort of collage anyway. A bit like a newspaper with its peculiar and random juxtapositions.

'Actually one of my earliest collections of images was the collection of thousands of newspaper cuttings of images taken from the daily papers. I liked the idea of the world being delivered to my door, and making art out of that. I cut out photos of people holding cameras, of people holding photographs, and of photos of photos and so on. I also cut out things on fire, people with their faces covered and so on. One huge collection was of people with their arms outstretched. I showed them at the Centre for Contemporary Photography in Melbourne. I pinned them in a very long row as if they were connected by more than the constraint, there were politicians, actors, sportspeople, magicians, criminals and priests and so on; it was as if they were holding hands. They were joined together by the single constraint of having their arms outstretched.

'I also have albums full of images collected in categories. I also collect other people's albums of images from newspaper cuttings to photo albums. I never break these up though. William Carlos Williams famously said: "No ideas but in things". I'm not sure what he meant exactly, but I know it applies to my work.' Pound pauses, 'To collect is to gather your thoughts through things. I think there is always something of a contest between art and life. For me art is really a way of living—not making a living . . . I like the idea of putting all these recently redundant things back to use—of giving them a new use.'

Patrick Pound **The Collector** 2014. A collection of copies of the novel of the same name



Asked where he sources his materials, and how he stores and catalogues his vast body of found material, Pound explains, 'I get nearly all of my things through eBay. It is a very efficient and thorough way to collect diverse things from diverse sources. I'm also very interested in its sorting, archiving and selling techniques and default habits.

'I store my things in my studio. It's full now though. People say can I come and see your studio. I say, sure we can look through the window. When they get here they realise I wasn't joking. I also have storage in the roof of our house but that's full too. I have hired off-site storage as well I'm afraid.

'Recently I have been working on a few other ways of generating and activating collections via the internet. Rowan McNaught and I made a museum of the middle where things that held some idea of the middle, or the centre, such as Verne's *Journey to the Centre of the Earth*, Eliot's novel *Middlemarch* and a postcard of a visitor's centre were then added to, ad infinitum, in the online *West Space Journal*¹ with links to everything from Greenwich Mean Time to the entire series of *Midsomer Murders*.

'We recently worked on a website for Judy Annear's **The Photograph and Australia** at the Art Gallery of New South Wales, where my collection of found photos of images featuring a spherical lens form were sent off into various computer programmes to find similar images and then to draw them onscreen before your eyes, and write them as text on your phone. I'm also now working on a sort



Patrick Pound **Portrait of the Wind** 2012



‘It will be interesting in the future if and when researchers can access deleted files. It might be rather revealing to look at what people didn’t want to be known by.’

of collector’s *dérive* (a rapid journey through different landscapes) where my vast collection of photos of people on the telephone, taken from cinema lobby cards to vernacular snaps, are linked to a mapping app that takes walkers to all the blank spaces where phone booths once stood in Melbourne.’

Pound’s collection-based works are generally thematic. Asked whether he has considered bringing objects together using a different rationale or framework, he answers, ‘Yes I have. I’m not simply interested in typologies at all. I’m interested in the different ways things might be found or made to hold ideas. I’m interested in the narrative implications of things in series. Some of my collections play on that.

‘I’m also interested in how the collection context changes the original and the intended meaning of things.

Detail from *Portrait of the Wind* 2012



My works sometimes play on that as well. In Korea I showed a huge set of found photos that when put together implied a cinematic narrative of a rather noir detective type simply by accumulation and association. There were photos of movie stars and crime scenes, of houses for sale and discarded clothing. There were crying people and people running. There was a rotting horse's head and a ransom note all in photographic form. Together the implications were clear. The exact story wasn't of course. I called it *The Writers' Room*.

I don't usually employ such blatant narrative techniques though. The National Gallery of Victoria recently acquired a huge collection of my found photos of *People who look dead but (probably) aren't*. The narrative is there too but not in the cinematic manner but in the collected way of successions and resemblances I suppose. It's a more poetic play on the collection as a meaningful accumulation of evidentiary details.

I am interested in the idea of the literary constraint. This came from Perec and the OuLiPo. Perec famously wrote a novel without the letter 'e'. The basic idea being that a constraint would derail the habits of literary writing and amusingly throw up new and useful forms.'

Our growing obsession with and reliance on screen-based technologies, means photographs now often exist only digitally. Pound suggests this has implications for collecting images. 'What photography was, is no more. Daniel Palmer recently noted that photos were once about recording and remembering but the digital turn has largely taken them into the different additional territory—or economy—of experiencing and sharing

the experiences of things,² Snapchat being the extreme example.

'But on the other hand, the digital age, even in this early stage, means we can search for analogue and digital photographs in totally new and extreme ways. The digital images are also out there waiting to be recuperated but far more often as files rather than physical objects. I collect these files. It's certainly cheaper than buying them.' Pound laughs. He suggests: 'It will be interesting in the future if and when researchers can access deleted files. It might be rather revealing to look at what people didn't want to be known by.' Pound describes the Pagework created for this issue of *Bulletin* as: 'An extract from an ongoing collection of found and bought photographic images, each of which features a body part, or a sense of fragmentation of the body in pieces. Fragmentation is one of the default positions of the photograph, the camera being a cropping as well as a collecting machine.

'The images are all analogue photographs bought on eBay from numerous sellers in several countries. Some are from defunct newspaper archives, some from discarded family snaps. They are recently redundant images. I'm collecting towards a logic of documents if you will. By collecting within various constraints I assemble otherwise disconnected things. This is something of a poetic and tragi-comic game. The camera reduces the world to a list of things to photograph. The internet is a great unhinged album of vernacular photographs. As Susan Sontag famously said: photographs aren't so much representations of the world as they are pieces of it³.

'My work treats the world as a puzzle. It's as if we might solve the puzzle if we could find all the pieces. Each photograph is a piece of the puzzle. Each leads to another and another in a relay of ideas. My collection-based works have the look of having been made by someone who on trying to explain the world and having failed, has been reduced to collecting it.

'I'm really interested in how things might be found to hold ideas, and how they might be used to stand in for them. So I have collections of things that hold a single idea. I put them into so-called museums of things. There's a museum of falling, a space museum, a white museum, a museum of holes, and a museum of air. I'm interested in the different ways a thing can be found, and made, to hold an idea. So the museum of air has everything from a bike pump to a fart cushion. The National Gallery of Victoria now holds this collection . . . it goes well with their Jacobean air stem glass and their ancient flutes and their painting of a sheep exhaling misty painted air.'

Serena Bentley is Assistant Curator of Contemporary Art at the National Gallery of Victoria.

Notes

1. *West Space Journal* is an online platform for criticism and commissions published twice a year www.westspacejournal.org.au.

2. Daniel Palmer, 'The Mistake in Photography: Patrick Pound, Jackson Eaton and the Paradoxical Self Image,' *Dissect 2*, ed. Chloe Sugden and Christopher Williams-Wynn, 2015, pp.15-32.

3. Susan Sontag, *On Photography*, Farrar Straus & Giroux, 1977.

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Six private collectors talk about what motivates them to collect art, what their collections say about them, and when they first realised they were collectors.

Tony de Lautour

My first purchase of an artwork was a Hotere *Black Union Jack* lithograph bought in the late 1980s, just after leaving art school, from the Brooke Gifford Gallery for a few hundred dollars. It was simply motivated by a desire to own a particular artwork I liked by an artist I respected. Later working part-time for the Brooke Gifford I had opportunity to look through the stockroom and spend my pay slowly buying early modestly priced works by artists I admired like Bill Hammond, Richard Killeen, and Julian Dashper. At the same time I also swapped my own work with Peter Robinson, Bill and others as well as looking for artworks at auctions.

What I collect reflects what I am interested in at a certain time. As well as art, I have collected old tin toys, rare books, photobooks, folk art, old Staffordshire figures and so on. These objects reflect an interest that may inform my own work or a curiosity to learn about particular objects by owning, handling and living with them. Sometimes the interest is constant, resulting in the collection growing, and sometimes it fades, ending that particular collection or evolving into a different area of collecting. Over the past 10–15 years my collection has changed alongside the growth of the internet which has made previously inaccessible overseas artists' works, prints, photographs and photo books easy to obtain.

When I filled my apartment and still couldn't put everything up on the walls, I realised I had an art collection. Some collectors stop when they cover the walls with art but others keep going, finding ways to store it to bring out occasionally and happy in the knowledge that they own it.

Tony de Lautour with pieces from his art collection. Left hand wall, top to bottom: Peter Robinson *Price War* 1995. Oil on canvas; Unknown *toy tank* c. 1950s. Wood and enamel paint; Peter Robinson *3.125% Car*. Oil & acrylic on wood; Peter Robinson *65%* 1997. Acrylic on wood. Right hand wall, left to right: Peter Robinson *Down 3.125% (North & South Edition)* 1994. Oil on wool; Tony de Lautour *Keeping Score* 1997. Acrylic on cricket bat; Tony de Lautour *State Security* 1997. Acrylic on baseball bat





Miranda Harcourt and Stuart McKenzie

Our four children tell us art makes our house interesting. Fourteen-year-old Thomasin says, ‘My two favourites are *Hell*, by Ronnie van Hout, and the one of the Kiwi fighting the Lion by Tony de Lautour. It is New Zealand fighting the old world of England. When they come round my friends say, ‘Wow! What cool artworks!’ I told my friend Lucy about the guns hidden in the trees in the Tony de Lautour painting and she immediately went to find them.’

We are interested in things that stimulate the eyes and the mind. Stuart and I do a lot of corporate coaching and I am an acting coach. We often rely on visual images to help actors and corporate performers understand. I send images of art to actors all over the world. Recently I have sent images of works by Tracey Emin, Sally Mann, Nan Goldin and William Yang. And I've also photographed artworks in our house as a way of communicating ideas about performance, such as Rose Nolan's *Forever* or John Ward-Knox's video work *Ellipsis* or a watercolour by Michael Harrison.

Stuart has always collected art, ever since he was a student at Canterbury Uni. We have works by his ex-flatmates Ruth Watson, Martin Whitworth and Rudolf Boelee. From our theatre years we have a great work of Derek Cowie's, *Little Purple Girl*. More recently we have collected Merylyn Tweedie, Ronnie van Hout, Tony de Lautour, Giovanni Intra, Neil Pardington, Robert Cherry, Julian Dashper, Rowan Wealleans, Francis Upritchard, and Shane Cotton . . . I guess these artists are of our generation and speak about things resonant to us. I hope our kids will find artists who speak to them in the same way.

Garth Gallaway

I bought my first work, a Jeffrey Harris drawing, when I was eight. I still hold onto it as a symbol of ‘the beginning’.

Collecting art is not for the faint-hearted. It requires passion, courage, endeavour, constant vigilance and, most of all, a genuine love of art. Over the years, I have refined our collection. We now live with works that still surprise me and undoubtedly have an intellectual rigour. The many works that remain are characterised by the strength of the idea that underpins the work. When I look at a work, if ‘the idea’ lacks integrity in any form, the work appears one-dimensional and flat.

My primary reason for collecting art was always the joy it gave me. That hasn’t changed but I am now motivated more by supporting artists and buying works that are bold, interesting, and confronting, made by artists who don’t sit still for too long. A primary motivation for buying art now is that the work is an important work; that it is of genuine significance to the artist who created it.

Another joy has been bringing up a family, where our children are surrounded by art. I remember lying in bed on a Sunday morning and hearing a bump. Fin, our eldest, then aged six, emerged in tears—he’d knocked a Julian Dashper drum skin off the wall with a ball . . . no growling, just a reminder that balls and art are not the best of friends. As I write, Bradman, our Labrador puppy, lies on a Michael Parekowhai sculpture of an antelope. He’s found comfort in it since day one and will no doubt be climbing on and off it for years to come. Scratches can be repaired. Our house is a home, not a gallery!

Garth Gallaway with part of his collection.
Left to right: Liz Maw **Jacinda** 2014; Michael Parekowhai **Ed Brown** 2004; Todd Robinson green balloon from **Oooh series** 2013; Yvonne Todd **Self-Portrait as Christina Onassis** 2008; A pair of Julian Dashper **Untitled** drumskins, 1996





Betty and David Purdue

It is now more than forty years since we made our first art purchase. It was a print by Barry Cleavin, which was all we could afford at the time. It was in this exhibition that we first saw works by Hotere and Truitt, and a few years later we went without a much needed kitchen renovation to make a major purchase of a work by Truitt. We have never regretted this, and over the years the pleasure we have had from our art has reinforced our feelings.

We have made buying art a priority—our family mantra has been that you can always buy carpet, but art is a comfort for the soul. Love for the work has been our motivation to buy—we have never bought art as an investment. Our art is alive to us, and as we have got older it continues to stimulate and satisfy. We have found it rewarding to be able to share our art with others, and have been privileged to become friends with many of the artists whose works we own.

When did we become aware that we had a collection? Probably when insurance became difficult!

Marian Maguire and Nigel Buxton

I wouldn't call myself an accidental collector but at times artworks seem to accumulate rather than be acquired purposefully. Sometimes Nigel Buxton or I swap something with a fellow artist or we are given a work. Sometimes I buy something for the simple reason that I want to look at it longer—artworks don't always reveal themselves on first viewing. There are times, however, when I buy a piece out of a distinct desire to possess it—I already think of it as mine before I've handed over the money. Nigel and I rehang the walls at home often. Sometimes the walls are sparsely populated, other times they are dense.

Aside from paintings, prints and drawings by living artists I own a large collection of eighteenth and nineteenth-century engravings, many relating to Captain Cook's voyages and the colonisation that followed. Owning these prints seeded ideas that emerged in my own work and it has been fabulous studying the real things without glass and being able to do so whenever I like. We also own etchings by Piranesi and Callot amongst others.

I realised I would be a collector soon after I left art school and I recognised I had a collection when it no longer fitted on the walls.

Marian Maguire with art from her collection, artwork from left to right: Ralph Hotere **Acre of Wounds** 1984; Unknown **Morte del Capitano Cook** c. 1775; Unknown **Hoofd van een Krigsman uit Nieuw-Zeeland** c. 1770; A piece of dry kelp given to me by my sister Teresa; Marian Maguire **Untitled** 2012, a more or less direct translation of a Greek vase painting by the Andokides Painter of Herakles wrestling the lion c.525–515BC; Nigel Buxton **Bluebeard's Castle, Tranquillo** c. 1997; Joanna Braithwaite **Two untitled paintings** 2001; Euan MacLeod **Figure Coming** 2002; On the chest of drawers are a jug by Simon Carroll, an English potter, bought from Form Gallery, and a vase by Marilyn Wiseman bought from Masterworks in Auckland





Dan Arps

My work definitely has an aspect that concerns collecting. For a start I am interested in constellations of objects perhaps more than any individual thing, in the way that meanings of objects rub off on each other to create a world when they occupy the same field. Accumulating objects is a part of everyday life.

For a long time I have collected things from second-hand stores, objects that I find interesting for the way they are recirculated rather than thrown out. They retain some kind of transferable value. This is regardless or perhaps even because of something's used-ness; I've noticed that an object that is cheap to buy new will be more expensive second-hand.

With old things there is a mystery about how they get to where they are in the world. Second-hand stores are interesting places to think about as a collection because they function as a diagram of the language of objects, how they fit in a space. They show the way groups of objects form sets or suites, how objects might help construct an identity.

1 July 2014–30 June 2015

The year in review...

a summary of the year in business at the Gallery

4,142

NUMBER OF HOURS OPEN
TO THE PUBLIC

PUBLICATIONS

Four editions of *Bulletin* (B.177, B.178, B.179, B.180)
Three education resources (*Spinner!*, *Dripper!*, *Makers!*)
Five exhibition publications (*David Cook: Meet Me in the Square: Christchurch 1983–1987*; *Max Hailstone: Book And Typographic Designer*; *Edwards+Johann: Rebels, Knights And Other Tomorrows*; *Pear Tree Press: Proceed And Be Bold*; *Dark Arts: Twenty Years Of The Holloway Press*)

OTHER WRITING AND MEDIA PROJECTS

Ken Hall

'Allegory of life's beauty, brevity and fragility', *The Press*, 15 August 2014, GO section, p.12

Sara Hughes, *Works in Public Spaces*, 2014, pp.3–5

'Mulling matters of inequality', *The Press*, 3 February 2015, p.A16

'I was married to Frankenstein's daughter', *The Press*, 25 November 2014, p.A13

'Picture-perfect postcards of our prominent places', *The Press*, 25 March 2015, p.A19

Tim Jones

'Wood-engraving artist finally won recognition', *The Press*, 2014 June 27, supplement, p.12

'Comic actor was never without a pencil', *The Press*, 2014 Sept. 5, supplement, p.13

'Artist captured poetry in wood carving', *The Press*, 2014 Nov. 11, p.A13

'Aristocrats at play', *The Press*, 2015 Apr. 14, p.A13

'Not-so-handsome prints with royal stories to tell', *The Press*, 2015 June 30, p.A13

Jenny Harper

'Good Art Really Matters', *The Best in Heritage*, conference abstract, Dubrovnik, Croatia, 2014, pp.104–7

'A city treasury of visual culture', Perspective piece, *The Press*, 21 August 2014, p.A13

'My favourite thing', *Museums Aotearoa Quarterly*, February 2015, p.6

'Provocative choice needs debate', Perspective piece, *The Press*, 28 February 2015, p.10

Felicity Milburn

'Living Colour: John Nicholson's Firewall', *The Press*, 1 August 2014, GO section, p.12

'Visible means of Support: Sarah Lucas' NUD CYCLADIC 1', *The Press*, 26 September 2014, GO section, p.11

'The Meticulous Small World of Rita Angus', *The Press*, 9 December 2014, GO section, p.A17

'An Ode to Yertle the Turtle', *The Press*, 13 May 2015, GO section, p.A19

'Edwards + Johann: Rebels, Knights and Other Tomorrows', Christchurch Art Gallery exhibition publication

Lara Strongman

'A Different Light', B.180, June 2015, pp.24–5 'The Colourful Life of Archibald Nicholl', *The Press*, 5 May 2015, p.A13

'The Wisdom of Crowds', B.179, March 2015, p.24

'Bright sparks from the worlds of art and science', *The Press*, 3 March 2015, p.A13

'Jonathan Mane-Wheoki: Teacher', B.178, December 2014, pp.6–15

'A Song from Under the Floorboards', Jolisa Gracewood and Susanna Andrew (eds.), *Tell You What: Great New Zealand Nonfiction 2015*, Auckland University Press, 2014, pp.19–26

'French artist captures modernizing of Railways', *The Press*, 14 October 2014, p.A13

Peter Vangioni

'Storms a c-c-comin' and it's gonna be me, interview with Jason Greig', *Art and Australia*, no.52.1, 2014, pp.152–9

'The Joys of Rediscovery', *The Press*, 18 July 2014, p.11

'Superb collaboration between Poet and Artist', *The Press*, 28 October 2014, p.A13

'Mighty Kauris inspire McCahon', *The Press*, 10 February 2015, p.A15

'Viewing Rita Angus with Leo's eyes', *The Press*, 26 May 2015, p.A13

516

NUMBER OF VOLUNTEER HOURS
OF VALUED SERVICE

Given to the Gallery by our volunteer guides, who helped and informed approximately 2,832 visitors

INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

Tim Jones

'Finding New Zealand Artists, the creation of findnzartists.org.nz', ARLIS/ANZ Arts Libraries Society conference, Auckland, 15 October 2014

Jenny Harper

'Michael Parekowhai: He Korero Purakau mo Te Awanui o Te Motu: Story of a New Zealand River, 2011', Tauranga Art Gallery, 15 August 2014

Session chair, Writers and Readers' Week, 31 August 2014

Invited opening speaker, National Art School, Sydney, 7 January 2015

'Making it happen', International Women's Day event, 6 March 2015

'Good Art Really Matters: Christchurch's Gallery without Walls', The Best in Heritage Conference, Dubrovnik, Croatia, 27 September 2014; Friends of Canterbury Museum, 1 July 2014; VUW Museum and Heritage Studies, 15 September 2014; U3A Wakatipu, 24 November 2014; U3A North Canterbury, 27 January 2015; U3A Mountfort 18 February 2015; U3A Kate Sheppard, 19 March 2015; Victoria University of Wellington, Stout Research Centre Shaky Grounds

30,171

NUMBER OF VISITORS*

*209 Tuam Street, SoFA gallery and ArtBox only, does not include other presentations throughout city.

Seminar series, 1 April 2015; Altrusa Woman's Service Club 21 April 2015; Govett-Brewster Art Gallery, New Plymouth, Monica Brewster Lecture, 28 May 2015; and Windows Women's Group, Christchurch, 8 June 2015

Gina Irish

'Seismic Risk Management, Storage and Display', Canterbury Disaster Salvage Team Symposium, Air Force Museum of New Zealand, 20 February 2015

Felicity Milburn

'New Acquisitions: Contemporary', WEA, Christchurch, 24 September 2014

'Still Essential Business', University of Canterbury, 12 May 2015

Lara Strongman

'The wisdom of crowds: Crowd-funding and Christchurch Art Gallery's collection, from Gibb's *Shades of Evening* to Parekowhai's *Chapman's Homer*', Friends of Christchurch Art Gallery, May 2015

'Choice!, Contemporary Māori Art and a Crisis of National Identity', paper at 'Indigenous Modernisms: Histories of the Contemporary', Symposium, Museum of New Zealand Te Papa Tongarewa, in association with Victoria University of Wellington and the 'Multiple Modernisms: 20th century Modernisms in Global Perspective' research project, December 2014

Peter Vangioni

'Printing on the Iron Hand-press', talk to Otago Polytechnic Design and Communication students, Otakou Press, University of Otago Library, Dunedin, 25 August 2014

'New Acquisitions: Peter's Choice', WEA, Christchurch, 8 October 2014

'Rita Angus and Cass', Cass 100th Anniversary Celebration Symposium organised by the University of Canterbury Biology Department, University of Canterbury, 6 December 2014

'Something Old, Something New', Friends of Christchurch Art Gallery AGM, St Barnabas Church Hall, Christchurch, 25 March 2015

EXHIBITIONS

Eight new exhibitions and **Outer Spaces** projects were created during the year:

Max Hailstone: Book And Typographic Designer;
Michael Parekowhai: Chapman's Homer; Edwards+Johann: Rebels, Knights And Other Tomorrows; Proceed And Be Bold: The Pear Tree Press; Dark Arts: Twenty Years Of The Holloway Press; Paul Johns: South Pacific Sanctuary / Peraki / Banks Peninsula; David Cook: Meet Me In The Square; Michael Parekowhai, Cosmo McMurtry

9,005

NUMBER OF PEOPLE WHO ATTENDED EDUCATION EVENTS

PROFESSIONAL ADVICE

Jenny Harper

Member, Editorial committee, *Art Monthly Australia*

Member, Editorial committee, *Journal of Australian and New Zealand Art History*

Member, Advisory Board, University of Canterbury College of Arts

Trustee, Ohinetahi Trust

Trustee, Christchurch Art Gallery Foundation

Gina Irish

Council Member, Australasian Registrars Committee

Member, CPIT Artwork Collection Committee

Blair Jackson

Trustee, W.A. Sutton Trust

Rebekkah Pickrill

Member, Canterbury Disaster Salvage Team

Lara Strongman

Peer Assessor, Creative New Zealand Arts Council of New Zealand

Peter Vangioni

Advisor, Ministry of Culture and Heritage, applications for export of protected items

TOP FIVE SHOP PRODUCTS

1. *David Cook: Meet Me in the Square* (publication)
2. *Shane Cotton: The Hanging Sky* (publication)
3. *Bill Hammond: Jingle Jangle Morning* (publication)
4. *S raphine Pick* (publication)
5. *Hanging Sky* T-Shirt

COLLECTION

87 additions to the collection, comprising 45 purchases, and 36 gifts

LIBRARY

The collection of the Robert and Barbara Stewart Library and Archives now comprises 1,671 artist files and 11,797 books. 370 new library items were catalogued, and 300 hours of audio and video digitised in the last year.

3,615

NUMBER OF PEOPLE WHO ATTENDED PUBLIC PROGRAMME EVENTS

AWARDS

Bulletin (B.175, 176, 177, and 178), joint winner, magazine, Museums Australia Publication and Design Awards, May 2015

David Cook: Meet Me in the Square, joint winner, exhibition catalogue (major), Museums Australia Publication and Design Awards, May 2015

Reflections on Riches

Tim Jones considers the challenges and pleasures of archive collections

While the Gallery may be closed, our archive collections continue to develop. As I write, three aspects of managing an archive are happening simultaneously. We are adding new material, cataloguing it, and assisting a researcher to use the archive. All the challenges and pleasures of archive management are on the table.

Art historian Julie King is working on the papers of Canterbury artist Olivia Spencer Bower (1905–1982). This collection was deposited in stages, mostly after the artist's death, with Christchurch Art Gallery's predecessor the Robert McDougall Art Gallery. The fragmented assembly of the papers and the fact that the papers' original creator cannot be consulted provide archivist and researcher with numerous challenges. Things that might belong together are separated. Items that seem to bear little relation to one another are adjacent. The documents have been used for previous publications and copies or notes resulting from this earlier work have been incorporated as if they were part of the original collection. Despite these complexities, the archival collection is vital as a source of biographical detail, and a path to understanding the artist's life and work.

King says that her research for her forthcoming book¹ began with the artwork—locating watercolours, acrylics, oil paintings, drawings, illustrations and linocut prints. Spencer Bower was an artist who rarely dated her paintings at any period

of her career, and looking through diaries and letters in the Archive, as well as exhibition catalogues and reviews played a key part in King's attempt to date individual works.

Material relating to Spencer Bower is also located in other collections, for example at the Alexander Turnbull Library and the Macmillan Brown Library. Artists collaborate and communicate with each other, exhibit in group shows together and otherwise interconnect. The narrative of a single artist's work is inevitably bound up in the work, and thus in the archives, of other artists, friends and colleagues.

Fortunately the Spencer Bower collection can be browsed not only by looking at the original letters, diaries, sketches and other items—some of which are extremely fragile—but also by consulting a magnificently detailed inventory created by in 2006 by Emma Meyer, then a student at Victoria University. This inventory helps navigate the archive and reduces the number of times documents need to be handled. King notes: 'The inventory comprises an indispensable record of 95 pages of precise description of various items, diaries, and photograph albums. Boxes contain folders that can hold an assortment of material accumulated from different periods of the artist's life: such as letters, a greeting card designed by a friend, a review, handwritten art notes, and an occasional recipe.'

Digitisation can help with both access and preservation of an archive collection, however it is by no means a complete solution. The original document still needs to be retained, and occasionally consulted. Consulting thousands of digital facsimiles is in many ways harder than consulting the same number of original documents and certainly no quicker. Typed or printed text can to some extent be digitally searched using optical character recognition, but handwriting, drawings, and sketches cannot yet be processed in this way. An inventory that can be read by a human and searched by a computer is often a more useful exercise than digitisation.

Such an inventory is being created at the moment by Abby Natrass, an art history student from the University of Canterbury. She is working on the papers of painter and university teacher Rudolf Gopas (1913–1983). These came into the Gallery's hands through his widow and date largely from the later years of the artist's life. They were not sorted or arranged by Gopas himself. This inventory will be a list and will also contain selected photographs of documents and drawings whose pictorial quality or whose striking layout cannot otherwise be captured.

Natrass reflects on her project: 'Something that struck me whilst working on the Gopas archive was the need to objectively describe each document that came before me. Whilst this sounds like an easy task, it is somewhat difficult to look at items free from presuppositions. For an inventory to be successful I think it must be as objective and factually descriptive as possible, and it is therefore crucial not to place your own value judgments on to items.'

This need to be neutral and objective in writing an archival inventory is crucial. Researchers are entitled to find precision and even-handedness. Judgements and evaluations will come later when archives are used by those researchers to argue particular points. Natrass points out: 'This meant I needed to treat loose bits of refill with illegible notes with the same care and detail as a beautiful sketch signed and dated by the artist. This was a challenge and something I constantly needed to remind myself of, especially as more often than not these judgments are done without thinking.'

These two archive collections are, each in their own way, highly problematic. They are incomplete and they have been filtered and re-organized without regard for how they originally existed. But we keep them and value them because they both contain treasures of the highest order. Spencer Bower's diaries and photographs of her visit to Europe in the late 1920s, for example, are peerless documents. Gopas's intense interest in astronomy and its effect on the human condition cannot be better expressed than in his own heavily annotated handwritten reflections. We accept the challenges that describing and managing an archive collection presents because of the riches they contain. All our archives, in one way or another, help us to understand the people who created the works of art we care for.

Having said that we don't mind a certain amount of chaos, we were delighted to receive a letter earlier this year offering a beautifully organized archival collection, complete in every way and pre-packaged ready for storage. This came from Jo van Montfort, current and indeed final president of the Town and Country Art Society who are winding up their affairs after nearly fifty busy years. This society, formed to promote the joy of painting, often outdoors and often in watercolour, sought advice in that practice from professional artists such as Frank Gross, Bill Sutton and, to come full circle, Olivia Spencer Bower. Artists of this standing also acted as judges in the Society's painting competitions. Times have changed though and a declining and aging membership has brought them to the decision to wind the Society up. As an incorporated society, they were obliged to do proper accounts, have an AGM and maintain lists of members and activities, all of which have been retained, from their first day to their last. Moreover there are people around who can explain anything that is unclear. This is the stuff of which archivists dream!

We are the stewards of many other important archive collections, including the archives of the Gallery itself. We have the plans for the Gallery as it was built, as well as the ninety other designs that were not. We have the records of the Robert McDougall Art Gallery, including McDougall's letter enclosing his cheque for £25,000. We care for the artist archives of Bill Sutton, Russell Clark,



3985

UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

Miss Olivia S. Bower, GOWER STREET, LONDON, W.C. 1. N.S.
 Cecilia Club, 8, Southwick Street, 8th October 1929.
 W. 2.

FACULTY OF Arts (Slade School)

Statement of Fees due for Miss Olivia S. Bower
 for the Session 19 29/30 Term

Composition Fee for 6 days weekly Subject (Received only in October)	29	8	-
If paid in instalments -			
1st T £18.12.0 plus 2.5.0 Reg. fee & U.K.			
£14.17.0			
2nd T £11.11.0			
3rd T £11.11.0			
£ 37.19.0			
Additional Fees Entrance Reg. Fee	2	3	-
*Materials and Apparatus Fees			
*Deposits			
Union Subscription (when not included in Composition Fee)			
Union Key		3	-
	£	51	13
Voluntary Subscriptions (see Provost's letter enclosed):			
Great Hall		5	-
Athletic Ground (Men)			
Athletic Ground (Women)			
	£	31	18
			0

EXTRACT FROM COLLEGE REGULATIONS:-

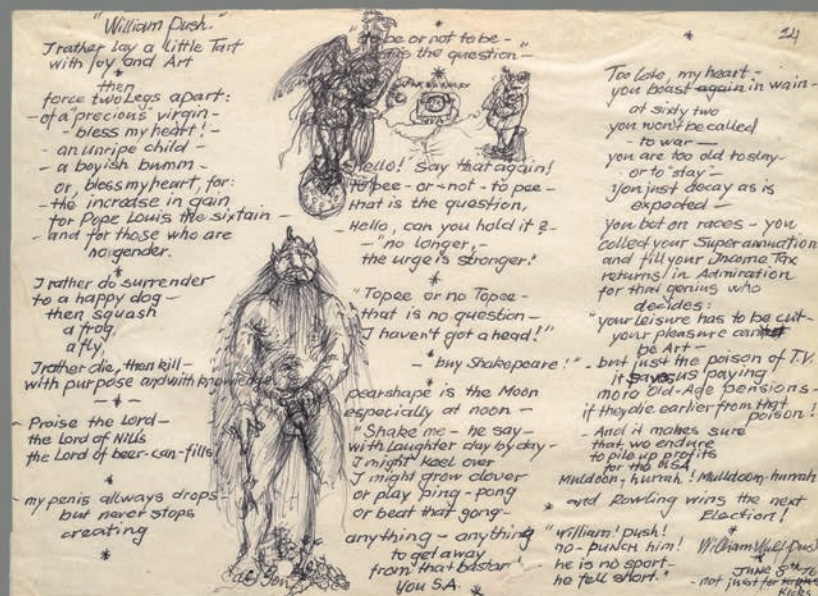
(i) All fees are to be paid in advance (i.e. at the beginning of the Session or Term on account of which they are due), and are not returnable.

(ii) All fees should be paid by Cheque or by Money Order drawn in favour of "University College," London, and crossed "National Provincial Bank, Ltd."

(iii) On receipt of the Fees, a Class Ticket of Admission will be supplied to the Student in the College. This Ticket must be presented by the Student to the appropriate Professors or other members of the Academic Staff within 14 days of beginning attendance. An acknowledgment will be sent to the person sending the Cheque or Money Order.

N.B.—This account, accompanied by a Cheque or Money Order, should be sent to THE SECRETARY, UNIVERSITY COLLEGE, GOWER STREET, LONDON, W.C.1.

W. & S. Ltd. * These should be paid on or before the first day of term.



Raymond McIntyre, Vivienne Mountfort and Barry Cleavin. We are always on the lookout for other archives and we welcome enquiries. Many collections reach us after the death of the person who assembled them, when family members clear a house or studio. But we also have relationships with living artists where we act as a recipient of their material over a longer period of time. In both cases, our motivation is to preserve documents that throw light on an artist's practice.

Not all collections are well-described or well-arranged and we have further preventive conservation, digitisation, and inventory writing to do. Engaging university students to work on these projects has been fruitful. We benefit from having a person focused on a single project, while students are able to handle art historical raw material that relates to their course of study. It is perhaps curious but we find students who are not familiar with a particular artist are often best suited to do very detailed inventories. Having no prior knowledge means that each document is treated equally and with complete neutrality.

The archive collections are never complete. We collect and collect and collect. But while the Gallery is closed we acquire more collections, better describe the documents in our care, and relish seeing researchers use the archive.

Tim Jones

Librarian and archivist

1. *Olivia Spencer Bower: making her own discoveries* by Julie King is due to be published in December 2015 by Canterbury University Press.

The Christchurch Art Gallery Archive collection can be searched using Christchurch City Libraries' online catalogue. We welcome visitors who may wish to view items in the archives by appointment.

Image credits, clockwise from top left:
Christmas card from Olivia Spencer Bower.
Folder 6c, Olivia Spencer Bower Archive,
Robert and Barbara Stewart Library and Archive,
Christchurch Art Gallery Te Puna o Waiwhetu

Self portrait of Rudolf Gopas, newspaper clipping
from issue 2281 of the *Tiroler Tageszeitung*, 4
December 1948, p.5. Folder 3a, Box 2, Rudolf Gopas
Archive, Robert and Barbara Stewart Library and
Archive, Christchurch Art Gallery Te Puna o Waiwhetu

Poem with drawings by Rudolf Gopas. Box 7,
Rudolf Gopas Archive, Robert and Barbara Stewart
Library and Archive, Christchurch Art Gallery
Te Puna o Waiwhetu

Statement of fees due, University of London,
Faculty of Arts, Slade School, 8 October 1929.
Folder 6c, Olivia Spencer Bower Archive, Robert and
Barbara Stewart Library and Archive, Christchurch Art
Gallery Te Puna o Waiwhetu

Andrew Barber **The Sea** 2013. Enamel and acrylic paint. Installation view, **A world undone**, Auckland Art Gallery Toi o Tāmaki November 2014 – April 2015. Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

A Gymna for

Sue Gardiner discusses the Chartwell Collection



siuum
the Mind

Who would have thought New Zealand's first dating game, Computa-Pal, was a fundraising idea to support the visual arts? Ahead of its time, the project demonstrated the kind of creative thinking that eventually led to the development of the Chartwell Collection of contemporary New Zealand and Australian art.

Computa-Pal was a punch card system matching couples, using data collected from questionnaires. It was developed in the early 1970s by my father Robert Gardiner, CNZM, who was then a Hamilton businessman and accountant. As well as being a fundraiser for a newly established Hamilton Art Gallery Trust, it successfully married our family babysitter to her Computa-Pal match.

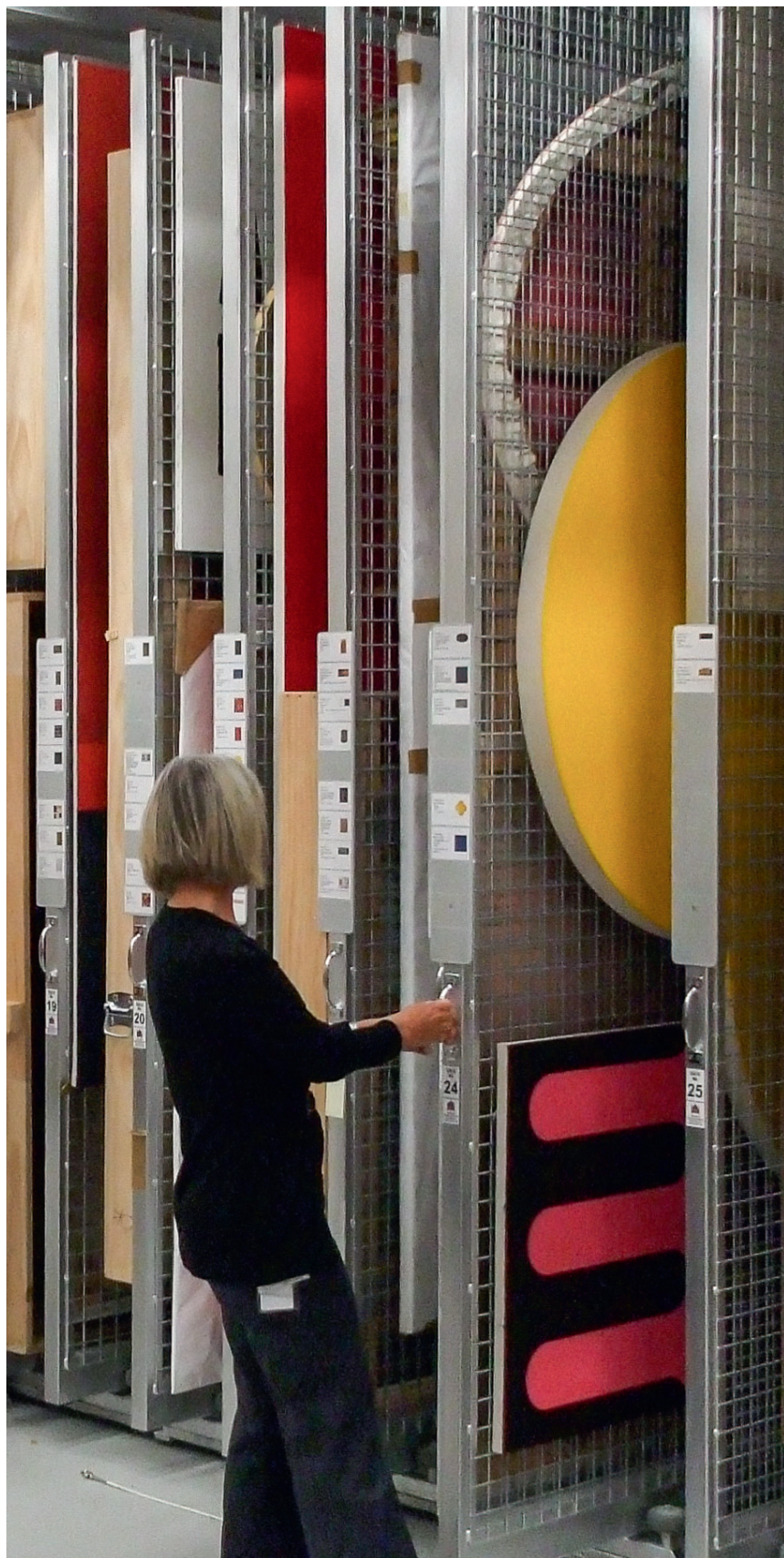
This Trust was formed to support and raise funds for the development of a new public art gallery for the city. Gardiner recalls: 'I was on the Waikato Society of Arts Acquisitions Committee, became interested in growing the Society's Collection, and later was an inaugural trustee of the Gallery Trust, advocating for a new Hamilton Art Gallery building.'

While the city art community waited for the newly named, purpose-built Waikato Museum of Art and History to be realized, it operated in temporary premises in London Street, Hamilton. About this time, his Computa-Pal match-making days coming to an end, Gardiner established the Chartwell Trust to further assist the visual arts. The first Chartwell Collection acquisitions of contemporary art were made under the auspices of this new independent charitable trust.

Gardiner remembers the early days. 'The Collection was named after the suburb our family lived in and was established as a privately managed public collection on loan to the public gallery sector. It was maybe a new model for its time in New Zealand, and still continues today—41 years later.' Reflecting on the Chartwell Collection's private/public foundation, he recalls that it was conceived to operate well beyond his lifetime, noting: 'From day one all acquisitions went immediately into public gallery care and use, being available for loans. I have maintained a close relationship and empathy with the professional ambitions of public art galleries in New Zealand and I increasingly became interested in their governance and collection activities.'

In writing Chartwell's first acquisition policy, Gardiner says, 'We looked to complement the Waikato Museum's existing public collection, so early acquisitions were closely matched to their focus on prints at the time.' The first Chartwell acquisitions were a group of ten prints and works on paper acquired during a visit in April 1974 to Mildura and





Melbourne with Campbell Smith, Director of Fine Arts at the Waikato Museum. These Australian artworks included silk screen-prints by Alun Leach-Jones and John Coburn.

These works were quickly joined by other acquisitions in 1974 and 1975 by key contemporary New Zealand artists: William Sutton, Pat Hanly, Michael Smither, Gordon Walters, Phillip Trusttun, Robert Ellis, Gretchen Albrecht and two artists with strong Waikato connections, Mary McIntyre and Margot Philips. Between April 1974 and December 1981, Chartwell acquired 80 works, including works by Colin McCahon and Ralph Hotere, as well as a number of small works by local artists.

Gardiner takes up the story. 'Around that time, Ken Gorby, then Director of the Waikato Museum, asked me to remove the Collection as there was not enough storage room.' The Chartwell Trust purchased the ex-Hamilton Hotel Buildings at the south end of Victoria Street on the bank of the Waikato River, and converted them into the Hamilton Centre for Contemporary Art (CFCA) and Left Bank Theatre. The CFCA may have been New Zealand's first privately funded public contemporary art gallery and the Chartwell Trust presented 134 contemporary exhibitions in the space over the next 14 years. Many groundbreaking projects with artists from New Zealand and Australia were developed and the Collection was stored in state of the art facilities on site.

Agreements with exhibiting artists provided that any purchase enquires would be referred to the artist's dealer. This encouraged significant private dealer gallery support for the growing Collection, important for a Hamilton-based project, and important relationships with private dealers in distant cities in Australia and New Zealand were developed. Gardiner says, 'The endeavour to understand the nature of art and its benefits was an important and rewarding motivation for me.' As visitors came to visit the CFCA from far and wide, respect for the project grew. Sue Crockford was a great supporter. She wrote to Gardiner in 1985, saying, 'What you are doing—gathering a major collection—is a very real, positive commitment to New Zealand contemporary art.' After visiting **Chartwell Collection Viewing 1985**, an annual presentation of works, which included new Australian acquisitions, Crockford noted the

Opposite page: Jessica Stockholder **A–H** 2013.
Ladder, number 5 brass, grey plastic toy modules,
yard, string, green electrical cord, ochre Plexiglas,
rope, acrylic paint, fake fur, cardboard angle,
cable ties, TV mount, white hook, yellow tacks,
2146 x 686 x 1245 mm, installation view,
A world undone, Auckland Art Gallery Toi o
Tāmaki, November 2014–April 2015

This page: Collection store — Louise Pether,
Auckland Art Gallery Toi o Tāmaki, 2010

excitement of seeing New Zealand work hanging alongside Australian contemporary art—something she hoped would develop more in other institutions in the future. Writing in the exhibition catalogue about the emergence of Australian work in the Collection, Gardiner recognised: ‘There is a need to increase New Zealanders’ knowledge of Australian art.’ That 1985 collection viewing also exhibited sculptures for the first time, reflecting a change in the collecting policy.

In 1987, Chartwell acquired the first of many works by Aboriginal artists, an aspect of the collection policy Gardiner felt strongly about, recognising the opportunity to reveal interests explored by indigenous artists in both countries. Few New Zealand collections were buying art in Australia at the time.

By the 1991 annual Chartwell Collection exhibition, works by major Australian-based artists such as Tony Tuckson, Sidney Nolan, Charlie Tjungurrayi, Davida Allen, Rosalie Gascoigne and Ian Fairweather were being shown alongside those by Richard Killeen, Jacqueline Fraser, Tony Fomison, Milan Mrkusich, Greer Twiss, Billy Apple, Jeffrey Harris and Stephen Bambury. One visitor wrote of his excitement after a visit to Hamilton, saying, ‘I left with adrenalin coursing through my system and a head full of ideas’ The CFCA was having far reaching consequences for the visual arts and their place in society.

The Collection grew substantially from 1982 to 1994, as Gardiner travelled regularly to view potential acquisitions and undertook sustained reading and study. More than 300 works were added to the Collection. Major acquisitions included works by Julian Dashper, Bill Hammond, Michael Parekowhai, Richard Killeen, Jacqueline Fraser, Don Driver, Peter Peryer, Neil Dawson, Andrew Drummond, John Reynolds and a large group of Australian works by artists such as Judy Watson and Janet Laurence.

The CFCA days were pre-email, so Gardiner’s fax machine ran red hot as he corresponded with art professionals the length of the country, while receiving slides and photographs, and loan requests for works to travel beyond Hamilton. Gardiner remembers, ‘There was a lot of active thinking and making, exhibiting, meeting artists and gallerists in New Zealand and Australia, analysing ideas, considering creative thinking in art making and the social, historic, cultural and political issues around the visual. Much of this theoretical study contributed to assessments of the cultural value of artworks entering the Collection.’

The new Waikato Museum of Art and History building finally opened in 1987 with Bruce Robinson as Director. With curators Linda Tyler

'You see the artwork, the work shapes you and you become possessed by it as you try to enter the mind of its maker and the moment of its creation.'

followed by Lara Strongman, he immediately began to work with the Chartwell Collection. By 1993, the Collection had once again become fully integrated into the Museum under a loan agreement, with final Hamilton Centre for Contemporary Art exhibitions held in 1994.

A few years later, in 1997, the Collection was placed on long term loan at Auckland Art Gallery Toi o Tāmaki. In an unpublished interview with Alexa Johnson in 1997, Gardiner talked more about his collecting processes saying, ‘All the time I have felt the need to keep an open learning mode in place. You see the artwork, the work shapes you and you become possessed by it as you try to enter the mind of its maker and the moment of its creation. The artist is putting the work out in the world and giving you the opportunity to access the process of its creation as best you can. By keeping on doing that, you are, in your own way, creating something—the cumulative experience of seeking to engage in the creative processes involved.’

The Collection’s growing significance at this time was demonstrated by the inclusion of a Chartwell work by Australian artist Emily Kame Kngwarreye at the Australian Pavilion at the Venice Biennale in 1997. A major Samoan tapa cloth was also acquired that year, and the Collection’s first video work, by Yuk King Tan, was acquired in 2001. Recently the Collection’s long term commitment to the practice of Australian artist John Nixon was recognised with a generous gift by the artist of more than 45 works, joining other gifts by artists to the Collection.

Now with more than 1500 works and loans to institutions around the world, the Collection has been the subject of several recent exhibitions including **As Many Structures As I Can**, curated by Emma Bugden at the Dowse in 2013, **Made Active**, curated by Natasha Conland in 2012 and **A world undone**, curated by Stephen Cleland at Auckland Art Gallery Toi o Tamāki, in 2014. This exhibition was unusual in that it profiled, for the first time, some of the international acquisitions that



have been achieved in recent years, most notably a significant sculpture by Chicago based Jessica Stockholder.

Researching the Collection, Stephen Cleland highlighted Gardiner's unwavering curiosity that has underscored such sustained and focused collecting. In 2001, the then Director of Auckland Art Gallery, Chris Saines, CNZM, wrote about the unique freedoms associated with the Chartwell collecting model. He explains this has created a collection that, 'Positively crackles with points of difference from every other institutional and major private collection in New Zealand . . . Chartwell is simply not and never has been more of the same . . . the collection has become an effective diagnostic of art's prevailing condition.'

Gardiner has long viewed the Collection as a collection of ideas. In addition to its cultural functions, each art work demonstrates the practice of creative visual thinking by the artist. 'I have come to believe in the value and potential of contemporary art in developing general creative thinking processes, together with enhanced life experiences. Primarily, there is a belief in the power of the ideation processes involved in both making and viewing art and there is a conviction that the sense-activated imagination needs to be more widely valued.'

Viewing the Collection then as a place where ideas are directly experienced, the works offer opportunity for an engagement, through intuitive sense based thinking, with the creative visual thought processes involved. Gardiner reflects, 'If the domain of art, and of collecting, is an exercise space for the senses and the imagination, then it follows that the public art gallery is a gymnasium for the mind available to all who visit. There, we can access a community's creative capacity within an aesthetic context, and through an understanding of the processes of making by the artist and perception by the viewer, we can enable a deeper understanding of self and the world.'

Earlier this year Gardiner wrote: 'I believed when Chartwell started and still do that there is not enough general political and communal understandings about contemporary art, its nature and role in building a culture with its potential for fulfilment for a nation and its citizens.'

Sue Gardiner is the Co-Director of the Chartwell Collection and a trustee of the Chartwell Trust. The Chartwell Collection is on long term loan at Auckland Art Gallery Toi o Tāmaki.

W.D. Hammond **Passover** 1989. Acrylic and varnish on aluminium, 1200 x 613 mm, Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

It is in that inch that we all live

Jamie Hanton writes on the collegiate art collections of Canterbury.

‘People do get attached to works of art; perhaps even unreasonably attached.’¹ When Dr Peter Gough began at the University of Canterbury as Lecturer in the Department of Electrical and Computer Engineering in 1980 he may not have predicted that thirteen years later he would be called on to assuage an inter-departmental stoush—Chemistry vs. History—over a hotly contested Peter Ransom drawing. As Chairperson of the Art Purchases Committee there is no doubt that Dr Gough’s use of the phrase ‘unreasonably attached’ was not delivered flippantly, but in a knowing manner that acknowledged the strong feelings that works of art can provoke in their audiences. The problem of such territorial ownership—if the overwhelming desire of two different parties to be close to an artwork could be called a problem (most curators, gallery directors, and fundraisers would say not)—is quite distinct to university collections.

The three largest tertiary institutions in the Canterbury region: the University of Canterbury (UC), Lincoln University, and Christchurch Polytechnic Institute of Technology (CPIT) all hold significant art

collections which provide their audiences with daily art encounters. CPIT has just under 400 items, Lincoln’s collection has 280; and prior to its amalgamation with the University of Canterbury, the Christchurch College of Education held its own significant collection of art, which is now administered by UC whose total collection numbers close to 5,000 works. While each of these tertiary art collections has a unique history, they are united by the fact that they are not museum collections. They do not have a dedicated space for display or exhibition and they are not required to act as the public record of the day as public galleries and museums are. This lack of expectation creates a certain freedom, but with this freedom comes a longing and searching for a recognisable identity and purpose.

The artworks in the University of Canterbury Art Collection, like most university and college art collections, were not acquired with a clearly focused collecting strategy but were rather accumulated over the years in a somewhat arbitrary manner by various departments, individuals, and by purchase and gift. Departmental collections reflected specific

aesthetic and research interests. The consolidation of the university’s 13 sub-collections under a single administrative unit is a relatively recent phenomenon, which occurred with the establishment of a Collections Registrar in 2004.²

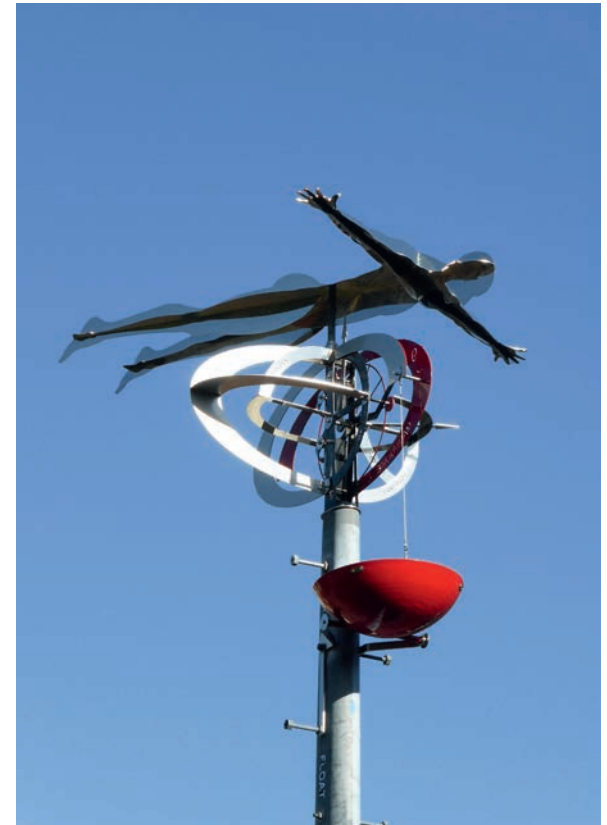
In James Hamilton’s influential article, ‘The Role of the University Curator in the 1990s’, the author proposes that the four most common roles performed by university collections are ceremonial, commemorative, decorative, and didactic.³ Until the formation of the University of Canterbury Art Purchases Committee (APC) in 1988, the great majority of art purchasing within UC was commemorative, via the commissioning of portraits of distinguished professors and Vice-Chancellors. Hamilton goes on to say, ‘It is the existence of the final didactic category that pays the University Curator’s salary . . . it is the management of the evolving balance between the decorative and the didactic that will keep the various collections in the curator’s charge active and relevant. There may only be an inch between the ‘decorative’ and the ‘didactic’, but it is in that inch that we all live.’⁴

If we use Hamilton's language, we could say that the Art Purchases Committee was addressing the inch between decorative and the didactic, when in the original terms of reference for the group they state: 'The function and responsibility of the committee will be to see that the university appropriately and adequately fulfils its role of providing a cultural and intellectual education for all its students especially with respect to the visual arts by the judicious purchasing and display of work to improve the cultural and physical environment of the University with the best, and most challenging and inventive examples of recent developments in the arts.'⁵

The language used above, and in other contemporaneous documentation, is indicative of the era towards the end of peak art education in primary, secondary, and tertiary institutions—where the dominant discourse centred around the provision of a widespread and inclusive visual literacy. The cultural landscape—nationally and internationally—underwent a shift in the 1990s as neo-liberal financial doctrines and output and result-based policies became entrenched. At UC at least, this was not felt financially. The Art Purchases Committee saw over a decade of year-on-year budget increases for acquisitions. This was due in large part to the strength of the personalities operating at the time—including Julie King and Riduan Tomkins—and campus-wide buy-in for the programme. New acquisitions were displayed at the end of each year, and departments were able to bid via votes for the work they most desired. There were however pushes to extend the use of the collection beyond its primarily furnishing nature. Jonathan Mane-Wheoki—nominated buyer for the APC for half of the decade—argued against the additional demands on the collection and its voluntary committee in favour of adhering to the committee's stated purpose as purchasers of art rather than curators. An avid supporter of artists and their ongoing development, Mane-Wheoki was responsible

for some of the most prescient purchases completed by the committee, buying early Shane Cotton and Séraphine Pick pieces. He also sought to expand the APC's remit from easy-to-hang framed works on paper to larger, more ambitious pieces in a range of media including a suspended Neil Dawson sculpture and a pair of mirror-tile-encased wall-hung Richard Reddaway figures, as well ensuring the collection represented Māori practitioners working in traditional Toi Māori.

However, as the collection grew, its support structures, both human and physical were stretched. This process of organic growth 'parallel to the core business of research and teaching'⁶ is a common feature of tertiary collections, and arguing for further resources including increased storage and professional care often means re-aligning the collection towards more measurable outcomes. This potential re-alignment taken to its logical conclusion raises a number of important questions: when does the purchasing of art become over indebted to pedagogical directives rather than providing broader campus benefits? How should the teaching aims of the various departments be balanced? Current methods of using existing collection items across a range of disciplines at CPIT, Lincoln and UC prove that a balance between the decorative and the didactic can be achieved. These approaches draw on diverse subject matters to achieve a variety of pedagogical objectives. At CPIT a number of artworks are used in the teaching of social work; Sandra Thomson's *Neglected Women Jump* and Michael Reed's exploration of the issues surrounding the Vietnam war and nuclear testing are used to demonstrate the way in which art has historically been used to advocate for social change. At UC Russell Clark's collection of illustrations for the *New Zealand Listener* of quotidian Kiwi life and Juliet Peter's depiction of land girls working in a rural setting are regularly used in teaching New Zealand history. In Fine Arts, Zina Swanson's intricate watercolours are used in classes relating to



Graham Bennett *Oversight* 2012. Collection of Lincoln University. Reproduced courtesy of Lincoln University

expanded drawing techniques, and in Art History and Theory Nathan Pohio's experimental cinematic photographs are used alongside Liyen Chong's embroidered hair work in the examination of medium and materiality. At Lincoln University artworks from the collection are utilised in the teaching of Cultural Landscape in the disciplines of landscape architecture and design. Bill Sutton's *Plantation Series XVIII* provides a strong example of the way falling light and topography combine to create a powerful landscape, whereas Graham Bennett's recent sculpture *Oversight* created as Sculptor-in-Residence is a more direct lesson in physicality and scale.

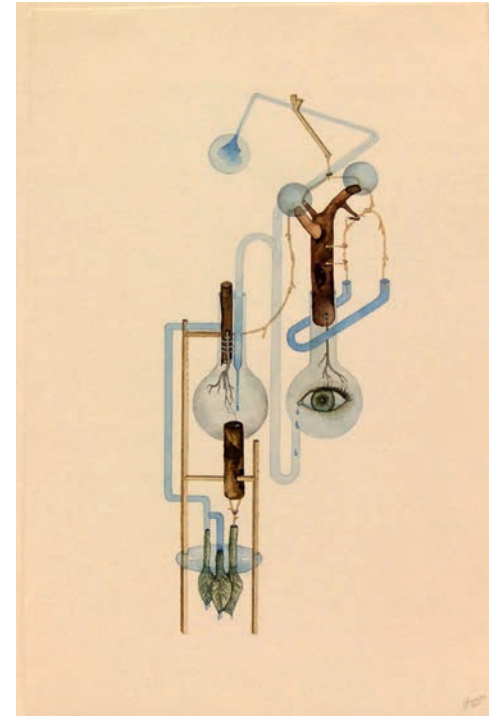


One of the more contentious issues around the development of tertiary collections is the place of student artworks. Arguments against collecting student work often cite the preservation of the overall level of quality and prestige of the collection as key factors; that in purchasing student works it is difficult to discern a future pedigree of artist at such an early stage. There is, however, a precedent dating back to the Canterbury College School of Art of student work being integrated into the collection for display and future use as exemplary models via examinations, scholarships, and awards. Changing modes of teaching at the School of Fine Arts along with changing disciplines and an ongoing increase in students meant that collecting student work became impractical. In 2009, the Art Purchases Committee at the University of Canterbury agreed to dedicate a certain amount of its annual acquisitions budget to purchase outstanding work completed by graduating students through an annual

competition and exhibition, SELECT. In 2013, in an *EyeContact* review of the SELECT exhibition, Keir Leslie argued that selecting for 'the best, the most stimulating, and the most inventive' unfairly privileged certain kinds of practice over others.⁷⁷ In the academic arena, where objective merit is arguably the highest value held, a competition like SELECT is bound to be problematic, as would any competition which relies on the subjectivity of an external judge. Some of the arguments above can be countered by the fact that the beauty of a university collection is its ability to reveal other histories, rather than solely create and perpetuate an art historical canon based on individuals. The School of Fine Arts sub-collection, from the late 19th century to the middle of the 20th century captures the historical shifts in studio disciplines through its active collecting of staff and student artist models. These works from Arts and Crafts embroidery and printmaking, silversmithing, and calligraphy are now

invaluable and reference a social and political heritage, as well as an artistic lineage.

This transportive potential lives in the hallways and public spaces across campus and provides daily encounters that, at one end of the spectrum can provide a moment of brightness, and at the other end can change the way one looks at the world. A simple one-page unsigned report written about the Christchurch College of Education Art Collection on the occasion of the latest acquisition in 1966, a Doreen Blumhardt pot, perhaps captures this William Morris-esque belief best. 'These works help to make the precincts of the college more interesting and provide a starting point for stimulating discussion. Students are encouraged to develop discrimination and good taste concerning the aesthetic aspects of their environment so that when they leave college they are able to hold informed opinions on the many aspects of design in the community at large.'



These sentiments are brought into even sharper focus given the current environment in Christchurch, where much of what was held dear has gone and we are now left to decide how to proceed. The Ria Bancroft and Pat Mulcahy collaboration, *Energetic Forms* once located in the Science Lecture Theatre Building at the University of Canterbury becomes poignantly emblematic of this; its heroic presence emphasised by its absence. If there ever was a time to become ‘unreasonably attached’ to a work of art, it is now.

Jamie Hanton Art Collections Curator,
University of Canterbury

Sincere thanks to Julie Humby of CPIT, Dr Jacky Bowring of Lincoln University, and Max Podstolski from the University of Canterbury.

Notes

1. Correspondence, Peter Gough, 1993.
2. This role became a curator's position in 2006.
3. James Hamilton, ‘The Role of the University Curator in the 1990s’, *Museum Management and Curatorship*, 1995, 14, p.1.
4. Ibid.
5. Art Purchases Committee, Terms of Reference, 1988.
6. Catherine Giltrap, ‘20:20 Hindsight: Retrofitting Research Relevance to the University Art Collections at Trinity College Dublin’, *UMACJ*, March, 2010, p.73.
7. Keir Leslie, ‘Select at Ilam,’ *EyeContact*, EyeContact Ltd, 12 November 2013. Web. 20 August 2015.

Opposite page, left to right:

Sandra Thomson **Neglected Women Jump** 1988. Linocut. Collection of CPIT. Reproduced courtesy of CPIT Artwork Collection and the artist

Michael Reed **Agent Orange and the NFG** 2008. Screenprint. Collection of CPIT. Reproduced courtesy of CPIT Artwork Collection and the artist

Russell Clark **As the gang gets under way** 1955. Indian ink on paper. Collection of Macmillan Brown Library and University of Canterbury. Reproduced with the permission of Rosalie Archer and courtesy of the Macmillan Brown Library and University of Canterbury

This page, left to right:

Ria Bancroft and Pat Mulcahy **Energetic Forms** 1965–66. Collection of Macmillan Brown Library and University of Canterbury. Reproduced with the permission of Peb Simmons and courtesy of the Macmillan Brown Library and University of Canterbury. Photograph Laura Dunham

Zina Swanson **Untitled No.1** 2010. Watercolour. Collection of Macmillan Brown Library and University of Canterbury. Reproduced with permission of Zina Swanson and courtesy of the Macmillan Brown Library and University of Canterbury

TOGETHER

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PAGEWORK no. 27

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

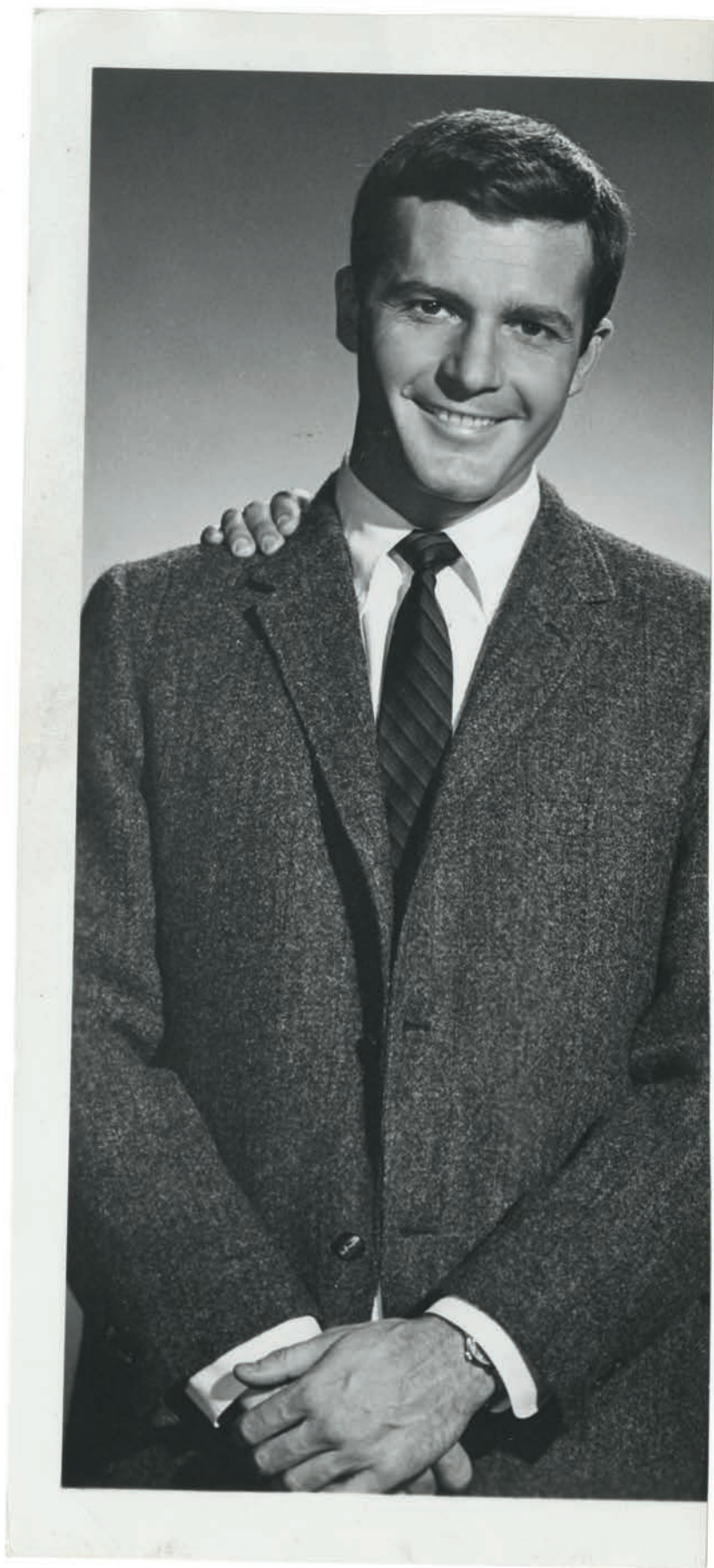
Patrick Pound's *Body parts* belong to a vast, open-ended set that appears to embrace the purpose and probability of forever remaining incomplete. Pound's process for gathering imagery — discarded vernacular family snapshots or promotional photographs scoured from the internet, mostly eBay — appears well-oiled for bringing to the surface tantalising hidden lodes. While his search radar operates within specific frequencies, it seems likely that while in pursuit of hard copy imagery, Pound's desired categories are not always completely clear. The raw material in this instance is photographically amputated limbs or bodily extremities: shoulders, toes and (mostly) disembodied arms or hands.

Body parts rescues ephemeral photographic failures through the archival impulse, elevating unwanted effects to a higher plane. It also raises impossible questions: Why a snapshot of freshly-painted toenails? Was it the first time they were painted? Or was this the only reject, and the other three shots were kept?

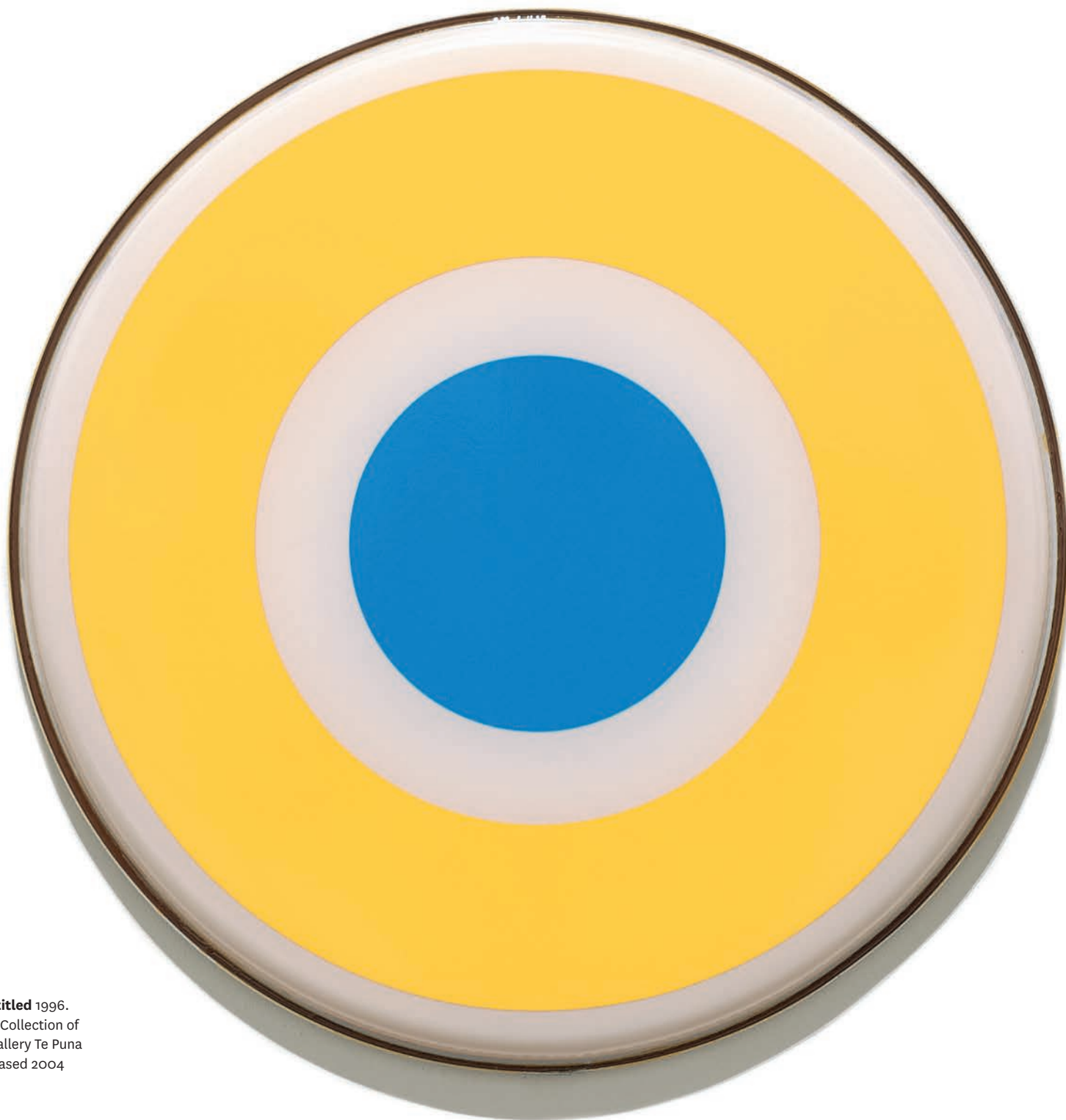
Ken Hall
Curator

'Pagework' has been generously supported by an anonymous donor.

Patrick Pound *Body parts* 2015 (from a collection of found photographs).
Copyright Patrick Pound, represented by Stills Gallery Sydney







Julian Dashper **Untitled** 1996.
Vinyl on drumskin. Collection of
Christchurch Art Gallery Te Puna
o Waiwhetu, purchased 2004

MY FAVOURITE

When asked about one of my favourite things I realise it is a John Coltrane moment rather than a Julie Andrews one, not that I don't have a soft spot for that woman. But like when Coltrane takes a little song and it can span a whole album side, or more, I have more than a few favourite things in the Gallery.

I mentioned to a few people that I had been asked to do this and they jokingly suggested *Cass* or *Tomorrow will be the same but not as this is*, which I like to call *Tomorrow never knows*. But I said, 'No. I have a thing which has been a secret love for a long time with a personal sonic connection. Besides *A Constant Flow* has better light and there are two works called *Cass* in the Gallery—don't you know,' (said the Gruffalo).

So I thought of my favourite work, Carl Sydow, *Construction I*, and my connections with it, and the magic of the retrospective show in 1979 when I first encountered it. The catalogue of that 1979 show is online; one of those fantastic hidden treasures that the Gallery website has.

But when I told the Gallery of my choice they came back and said, 'Well the photo we have is a bit lacklustre, and, um, we can't get to the work to photograph it right now'.

And here I was hoping I might be able to go in behind the scenes and pluck the springs. With white gloves on of course. I wanted to explore memories of how my relationship with the work was established and what burning sonic secrets we held. Another work by the same artist was proposed, kind of similar but there was a good image. But it didn't do it for me. I could never have touched the springs of this work as it was enclosed in Perspex, not that I had touched the other one. But I am super

keen to see if both these two works appear in the reopened Gallery.

So I went back and tried to think what else was special for me. I have blurred memories of the Gallery spaces, and the recently reconfigured permanent collection hang that had just happened before all those quivery things. And then I felt a great sense of loss. I have always enjoyed visiting the Gallery and seeing changing shows, and I had become very accustomed to some of the treasures: the McCahons, the Anguses, the Warhol, and the Lowry et al. And I admit I even miss the glimpse of *The Dutch funeral* and *Otira* and that nudie by the boat. It was a sad reminder that this work has been out of bounds for the City for five years.

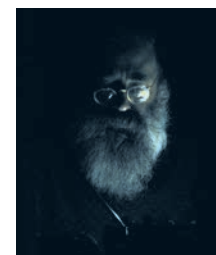
Rewinding Gallery visits in my mind I remembered some great shows, and some misses, and the sheer joy of meandering through the permanent collection, mostly the contemporary bit, hoping there was a change, a new work or a new juxtaposition, a little pun that was maybe in my head only. I was looking for my madeleine moment out of all the memories. Then it hit me. That other *Cass* and the other *Anguses*. The unsung best show that the Gallery has had, **To the Unknown New Zealander**, an exhibition by Julian Dashper.

My first encounter with Dashper was a show at the Brooke Gifford, I don't remember the work but I had a nice meal afterwards with art student friends, Dashper, and John Reynolds. The first work I remember was the exhibition **Slide Show** at the Annex in 1992. At the same time *The Anguses* were being shown across town in a bookshop opposite Dashper's dealer gallery, having been rejected by the Robert McDougall Art Gallery. One person's experience with

The Anguses at Smith's Bookshop is lovingly told by Peter Vangioni in the catalogue for **To the Unknown New Zealander**, including an analysis of the meaning of the missing cymbals.

Fifteen years later the Gallery mounted **To the Unknown New Zealander**. The five drumkits of *The Big Bang Theory* were displayed around the Gallery, with the tour de force being *The Anguses* lovingly situated in front of not just *Cass* but a wall of works by Angus. The Anguses and *The Anguses* rocked!

Sadly the Gallery does not own a Dashper drum kit. But they do own a drumhead, dramatically titled *Untitled*. Dashper died too soon, but he left behind a charming collection of work. I hope we see more of his work at the reopened Gallery. Looking back through the catalogue for **Slide Show**, I see Dashper had a timely last word for Christchurch; 'Watch the donut and not the hole'.



Paul Sutherland is one of New Zealand's pioneering sound artists having begun experimenting in the early 1980s with modified electronic noises. He performed and recorded solo and in a number of avant-garde freeform bands such as *The Incidentals* and *Don't Make Noise*. He has also made sonic sounds in the legendary Christchurch band *Into The Void* since its inception in 1987.

BACK MATTER

\$100,000 Fellowship Awarded to Areta Wilkinson

We were pleased to see Creative New Zealand's \$100,000 Craft/Object Fellowship awarded to Canterbury artist/jeweller Dr Areta Wilkinson (Ngāi Tahu) for June.

Dr Wilkinson has been a practising jeweller since the 1990s. Having recently completed a doctoral thesis examining concepts of taonga relevant to her own contemporary practice, Wilkinson says the fellowship will enable her to 'realise a body of work that synthesises the doctoral research.' Her project titled *Hine-Āhua: Absences and Presences* will use gold sourced from Te Tai Poutini (the West Coast) and Ōtakou (Otago) regions.

Dr Wilkinson's doctorate exhibition, **Whakapaipai: Jewellery as Pepeha**, describes a journey by the artist to acknowledge her whakapapa as a maker. Wilkinson says, 'Whakapaipai infers improvement through adornment. For me this improvement involved deeper inquiry, into knowledge unique to New Zealand and the world, and into my relationship to early adornments from Te Waipounamu.'

As a result of her investigation Dr Wilkinson positions the cultural production of tupuna and Māori knowledge as central and critical to contemporary works. Her exhibition, **Whakapaipai: Jewellery as Pepeha** opens at Objectspace in Auckland then tours to the Dowse Art Museum in Lower Hutt.

Curator's Tour of China & Japan

Christchurch Art Gallery Senior Curator Lara Strongman visited Japan and China in August with Abby Cunnane, Assistant Director at ST PAUL St Gallery, AUT University, Auckland, and Emma Ng, Curator and Manager of Enjoy Public Art Gallery in Wellington. The three curators visited leading art museums, galleries, and artist spaces to explore future collaborations. The Asia New Zealand Foundation runs the curators tour in association with Creative New Zealand. Lara will write on her tour experiences in the next edition of *Bulletin*.



TOGETHER Collectors Evenings

Christchurch Art Gallery Foundation launches **TOGETHER** Collectors Evenings in October with two evening discussions with Gallery curators. Level Three partners are invited to discover the emerging artists our curators have their eye on. Level Two partners discuss how the curators select works for our collection and the art that excites them right now.

These evenings are one of the exclusive benefits **TOGETHER** partners enjoy as Gallery family. To find out more visit www.christchurchartgallery.org.nz/Together

Left: Areta Wilkinson, **Hine-Āhua and Huiarei** (toggle), Neckpiece, 2013. 24 carat gold (Tai Poutini West Coast, NZ), muka flax fibre, legal ribbon. Photo: Studio La Gonda, reproduced with kind permission of The National, 241 Moorhouse Avenue, Christchurch

Right: Areta Wilkinson, **Hei Tio (tio paru paru)**, Neckpiece, 2014. Sterling silver, muka, paint. Photo: Studio La Gonda, reproduced with kind permission of The National, 241 Moorhouse Avenue, Christchurch



Christchurch Art Gallery Fundraising Gala Dinner

Christchurch Art Gallery Foundation will host its third annual fundraising gala dinner on Saturday 26 September 2015. The Foundation has commissioned 2001 Turner Prize winner UK artist Martin Creed to create a new work for Christchurch, to be revealed at the dinner. This is the third great work for our **TOGETHER** campaign. New Zealand-born chef Peter Gordon will theme the culinary side of the evening. The godfather of fusion cuisine will create a five course menu, matched to five great North Canterbury wines.

The Big Draw

The Big Draw is the world's largest drawing festival with a variety of enjoyable drawing activities to connect people of all ages with museums, outdoor spaces, artists, designers, illustrators — and each other. The Big Draw is for those who love to draw, as well as for those who think they can't! Activities include Drawing like Michelangelo, Taking a Line for a Walk, Spin Art, Cyanotype printing and artist-led activities.

3 October / 10am – 4pm / Market Square, The Arts Centre of Christchurch / Free



Billy Apple Retrospective

Auckland Art Gallery's terrific retrospective exhibition **Billy Apple®: The Artist Has to Live Like Everybody Else**, curated by Christina Barton, closed recently. Canvassing Apple's distinctive practice, from his early conceptual works through to his recent forays into branding and biomedicine, it was accompanied by satellite exhibitions of Apple's work at other venues across Auckland. We were delighted to be able to lend one of Billy's works from our collection — *Censure Realised, Brooke/Gifford Gallery Christchurch (1979)* — and we're looking forward to working with him on a Christchurch Art Gallery project, **Great Britten!**, next year.

Above: **Billy Apple Censure Realised Brooke/Gifford Gallery Christchurch 1979**. Hand coloured silver gelatin print, bromide print and architectural elements. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2010. Purchase supported by Christchurch City Council's Challenge Grant to Christchurch Art Gallery Trust Collection. Reproduced with permission

Left: Turner Prize winner, British artist Martin Creed has been commissioned by the Gallery Foundation to create a new work for Christchurch. Photograph by Maria Baranova. Reproduced with permission

... Francis Upritchard, Vincent Ward, Dan Arps, Shane Cotton, Tony de Lautour, Julia Morison, Bill Culbert, Peter Robinson, Neil Dawson, Rita Angus, Saskia Leek, Eddie Clemens, David Hatcher, Tony Fomison, Séraphine Pick, Jason Greig, Joanna Langford, Miranda Parkes, Zina Swanson, Robert Hood, Ruth Watson, Heather Straka, John Coley, Olivia Spencer Bower, Marie Le Lievre, Raymond McIntyre, Emily Hartley-Skudder, Quentin MacFarlane, Hamish Keith, Anton Parsons, Chris Heaphy, Barry Cleavin, Pat Hanly, Jim Speers, Toss Woollaston, Bill Sutton, Ronnie van Hout, Margaret Stoddart, Juliet Peter, John Hurrell, Trevor Moffitt, Ngaio Marsh, Chloe Geoghegan, Sydney L. Thompson, David Low, André Hemer, Philip Trusttum, Allen Maddox, Nathan Pohio, Mark Adams, Simon Morris, Darryn George, Mark Braunias, Dick Frizzell, Tjalling de Vries, Tom Kreisler, David Cook, Terry Urbahn, Matthew Galloway, Maddie Leach, David Rittey, Jane Zusters, Jonathan Mane-Wheoki, Carl Sydow, Ella Sutherland, Paul Johns, Philippa Blair, Paul Cullen, Hannah Beehre, Bing Dawe, Austen Deans, Euan Macleod, Jason Ware, Joanna Braithwaite, Cornelius (Kees) Bruin, Peter Trevelyan ...



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The Gallery is currently closed to the public.

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