

An abstract painting featuring a rich palette of colors including deep blues, purples, greens, and reds. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is layered, with some colors appearing more prominent than others, suggesting a complex narrative or emotional state.

B. 197

**Christchurch Art Gallery
Te Puna o Waiwhetū
Bulletin Issue no.197
Spring 2019**

**Looking at Forty Years of
Māori Moving Image Practice**
Bridget Reweti and
Melanie Oliver.

**Te Āhua o te Hau
ki te Papaloa**
Terri Te Tau on
Operation 8.

Raising a Glass
Ian Wedde remembers
Bill Culbert.

**What We Talk About
With McCaon**
Simon Palenski and the
artist's shadow.

Farewell Quentin MacFarlane
Peter Vangioni on one of
New Zealand's foremost
marine painters.

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Previous spread: John Coley *Rain, Rain* 1968. Silkscreen. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, presented by Maurice Askew

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Director's Foreword

BLAIR JACKSON

August 2019

Welcome to the spring edition of *Bulletin*. Our downstairs touring exhibition galleries are currently alive with video and moving image art, all of it produced by Māori practitioners in the last thirty years. This exhibition, which tours to us from the Dowse Art Museum in Lower Hutt, looks to capture and collate the contribution of Māori artists to time-based art practice in this country. Its curators, Bridget Reweti and Melanie Oliver, talk here about the challenges and opportunities they found in the show. We also hear from one of the artists featured in the exhibition, Terri Te Tau, who writes about the increasingly pervasive surveillance we experience as a society, and the societal bias that causes this to be heavily skewed towards some of our most vulnerable citizens.

We take a look back at the Gallery's achievements over the last year with our Year in Review, and we highlight our most recent line of art products, which were launched at our recent Art Do. Our wines have been created with Greystone Wines in collaboration with artists Shane Cotton and Gretchen Albrecht. And we're also excited to be working with renowned Italian designer Martino Gamper to launch a limited Christchurch Art Gallery run of his wonderful Arnold Circus Stools.

Our Pagework comes from Christchurch artist Marie Le Lievre, and our My Favourite is from Lucy Gray, a year 8 student from Christchurch's Beckenham Te Kura o Pūroto school. Lucy is a co-convenor of the

National School Strikes 4 Climate team and rather pointedly picks a comparatively new work in our collection—Cerith Wyn Evans's *Things are conspicuous in their absence...* (2012). As part of a generation who are quite rightly worried for their and our future, she asks what we are on the path to losing.

Also in this issue of the magazine, poet, novelist and critic Ian Wedde pays tribute to artist Bill Culbert, who died in March of this year. Wedde looks at Culbert's life and work, and reflects on an artist who shone light on stories and objects that touched him. And writer Simon Palenski looks at the continuing legacy of another New Zealand artworld luminary—Colin McCahon. This year is the centenary of the artist's birth, and Palenski looks at the shadow he continues to cast.

I'd like to acknowledge the recent death of artist Quentin MacFarlane. Quentin was a true friend and supporter of the Gallery; this magazine's cover features a work of Quentin's from our collection, and curator Peter Vangioni pays tribute on page 56. I also note the recent passing of artist Llewelyn (Llew) Summers, a much-loved and respected member of the Christchurch arts community. Llew held his first exhibition in 1971, encouraged by the artist Tony Fomison who was working as exhibitions officer at the Canterbury Society of Arts. Since then, Llew's work has been exhibited throughout Aotearoa New Zealand, inside galleries and outdoors, and he is especially known for his exuberant and voluptuous sculptures, which can be found in many

public spaces throughout the country. Over almost-five decades of practice, he resolutely maintained his commitment to depicting the human body in all its ordinary, imperfect beauty, saying: “We are human beings. As long as we are human beings the figure will be there.”

I would also like to introduce you to the Gallery’s new audience and programmes manager, David Sheldon. David comes to us from the UK, with a background in public programmes, learning and public affairs. We’re also very pleased to welcome Gwynneth Porter to our public programmes team as visitor programmes coordinator; and Bianca van Leeuwen, who returns to the Gallery as our educator. I’m sure you’ll join me in making all three of them feel welcome in their new roles at Christchurch Art Gallery Te Puna o Waiwetū.

LOOKING AT FORTY YEARS OF MĀORI MOVING IMAGE PRACTICE

Māori Moving Image: An Open Archive is co-curated by Bridget Reweti and Melanie Oliver. The following text is a conversation between the two curators around co-curating, archives and Māori moving image practice.

Māori Moving Image: An Open Archive. Installation view, the Dowse Art Museum, 2019. Photo: John Lake





Bridget Reweti: The exhibition *Māori Moving Image* has an experimental aspect—it's in the second half of the title: *An Open Archive*. For this part of the show, we tried to source as many texts about the twenty featured artists as we could. We knew we wouldn't find everything written or published and that this would be an ongoing process. But we also learnt that there was very little published material about most of the artists. Within this space, or lack thereof, we recorded a series of talks, round-table discussions and performances that would contribute to the archive. What do you think we should do with the recordings?

Melanie Oliver: The exhibition certainly felt like a different way of curating. The archive space provided an opportunity to make public the research processes that generally sit behind an exhibition; a chance to ask questions and invite responses from the arts community instead of presenting a fully formed argument. Through the public programme, the ongoing conversations with artists, curators and interested participants echo the private discussions that usually inform the curation of an exhibition. So I think the documentation of these events needs to also become a public archive in some way, but it is not a finite resource. A print publication is perhaps the simplest way of distributing information, but the exhibition is not positioned as complete or authorised and incorporates the views of many others with wide-ranging knowledge and experience. As a living archive, an online forum could be best?

One of the aspects that you were particularly keen to include was the list of things that artists felt inspirational for their work—the suggested documents to read or watch—as a way to show the variety of influences and connections for practitioners. What did you expect to come out of this?

BR: We asked for a number of suggested texts from artists; whether films, essays or books, they were a way to show audiences what Māori artists are inspired by. I'm focused on allowing the diversity of Māori research interests to highlight our varied lived experiences. I think it's important to provide points of access into an artist's practice and, by learning their area of interest, provide another spark of connection. There were both national and international art theory texts sitting alongside RNZ web series and programmes from Māori Television. So while the archive holds texts about the artists' work, the influences they suggested help to further unpack the depth of their work and practice. Did you come across any texts in the archive that broadened your understanding of an artist's practice?

MO: Definitely. The archive brought to light a lot of interesting texts for me and helped me to better understand some of the concepts that are foundational for Māori artists. There's an early essay by Lisa Reihana that outlines the importance of moving image practice:

Māoritanga is not stuck in a nineteenth-century world view. Film and video is the major medium in which people now receive information, this medium has an important role to play in teaching people ways to perceive our culture. Māori filmmakers accept this responsibility as part of their kaupapa; and are constantly pushing boundaries, ideas, and ways of seeing ourselves, not only with Pākehā but also with other Māori.¹

I really enjoyed the texts on the CD-ROM catalogue that accompanied the landmark exhibition *Techno Māori* (2001), and Maree Mills's writing in the *Aotearoa Digital Arts Reader* (2008) provided a great description of the beginnings of contemporary Māori women's new-media practice. Deidre Brown articulates well the significance of the architectural structure of the whare in her text 'The Whare on Exhibition' (2004), which documents also the important *Whare* exhibition that she curated in 2002. Of more recent publishing, I found writing by Cassandra Barnett and Natalie Robertson in *Animism in Art and Performance* (2017) was also enriching. And lastly, Rachael Rakena's master's thesis was particularly helpful. It's not often that you get around to reading academic documents, and in this she provided a clear sense of the kaupapa that underpins her work. Rachael created the term "toi rerehiko" to describe her moving image practice—"art that employs electricity, movement and light". For the work that we included in the exhibition, *...as an individual and not on behalf of Ngāi Tahu* (2001), the depiction of water overlaid with a string of email communication created an insightful metaphor for new forms of connection; a way of considering how we converse and find belonging in a contemporary world.

Something that I hadn't expected from the exhibition was the way that the quality and texture of the images would shift across the different formats. The technological aspect of each work was sometimes challenging, securing a 16mm projector or a CRT monitor for example, but the way the images looked on these different apparatus surprised me—the richly textural, sculptural aspects of moving image practice.

BR: There are so many practical spatial elements to consider when exhibiting multiple moving image works. Showing works on the formats they were made for is important to maintaining their integrity. This is also true for giving the works space, especially in terms of sound and light bleed. Whilst it is somewhat inevitable that ambient sound from one work will be present when viewing another, it's incredibly important to spend time getting the sound levels right; making sure the works are in conversation and not competing. We've spent a lot of time discussing how to exhibit as many Māori moving image artists as possible, whilst honouring their work with space. What did you think about these curatorial challenges?

MO: People sometimes think that showing a video is easy... and I would completely disagree! As you say, exhibiting moving image works alongside each other is tricky at times, and spatial considerations are key to ensuring the works are seen in the way the artists intended. Some need to be given a cinematic environment, others are better at a more intimate scale; some are immersive experiences, others can be viewed on a simple screen. With the first iteration of the show, we hoped that the rotating schedule would encourage visitors to return and spend time with the works. Time-based art is demanding in that sense—you need to sit with it (although a good painting will make you do that too). It's very exciting that there is enough space to present all of the works simultaneously at Christchurch Art Gallery though, as this will enable us to read them together and form new connections.

The collection of video or time-based media is challenging for institutions for a number of reasons, so it's been a good opportunity to bring out a number of historical works that might not otherwise be seen alongside contemporary practice. As a moving image artist yourself, what do you think about the difficulties of collecting and archiving video?

BR: To be honest I'm not sure how often this actually happens, but as artists we need to be archivists as well. Backing up works and migrating them to different formats, whilst maintaining the integrity of the format they were originally made and shown in is incredibly important, but difficult once you've moved on to a new project. Which is partly why the institutional collecting of moving image works is so essential. Christchurch Art Gallery acquired Rachael Rakena's *Rerehiko* (2003) from one of their opening exhibitions in 2003, *Te Puāwai o Ngāi Tahu*. And when we knew *Māori Moving Image* would be shown at the Gallery, there was enthusiastic discussion about being able to show Shannon Te Ao's *Untitled (Malady)* (2016), which they had recently acquired. However, collecting moving image works is a slowly growing practice; Lisa Reihana's *Native Portraits n.19897* (1997) and Robert Jahnke's *Te Utu* (1979) are on loan from Te Papa and Ngā Taonga Sound & Vision respectively, but all other works



Māori Moving Image: An Open Archive. Installation view, the Dowse Art Museum, 2019. Photo: John Lake

have been provided by the artists themselves. As an online platform, I think CIRCUIT has been really helpful for a number of artists in assisting with the visibility of and critical discourse around their practice.

In order for more works to be collected, they need first to be exhibited, which is a significant aspect of *Māori Moving Image: An Open Archive* in that we cast our net as wide as possible to show as many important works from Māori artists as we could find. This exhibition is the first of two and in the second iteration we plan on commissioning new works and producing a publication to document and support it. So it's exciting times!

Māori Moving Image: An Open Archive is on display until 26 January 2020 and toured by the Dowse Art Museum.

Note

- 1 Sunil Gupta and Lisa Reihana (eds.), *Disrupted Borders: An Intervention in Definitions of Boundaries*, Rivers Oram Press, London, 1993.

Opposite: Lisa Reihana *Native Portraits n.19897* (1997). Eleven-channel video waharoa. Courtesy of Te Papa Tongarewa.
Photo: John Lake







Ana Iti Treasures Left by Our Ancestors 2016. HD video. Running time: 20 mins. Courtesy of the artist. Photo: John Lake





Terri Te Tau Te Āhua o te Hau ki te Papaioea 2015. Suzuki Carry van with projection and sound. Music composed by Rob Thorne.
Courtesy of the artist. Photo: John Lake



Māori Moving Image: An Open Archive. Installation view, the Dowse Art Museum, 2019. Photo: John Lake



Māori Moving Image: An Open Archive. Installation view, the Dowse Art Museum, 2019. Photo: John Lake

TE ĀHUA O TE HAU KI TE PAPAIOEA

He kokonga whare e kitea, he kokonga ngakau e kore e kitea
—*The corners of a house can be seen, but not so the corners of the heart.*

The ‘Operation 8’ anti-terror raids in October of 2007 were the culmination of a police investigation that led to the raiding of homes across New Zealand. The raids were conducted after an extended period of surveillance, which was enabled through use of the 2002 Terrorism Suppression Act. In 2013 the Independent Police Conduct Authority found that police had “unnecessarily frightened and intimidated” people during the raids.¹

In Noti Teepa’s reflection of that time in *The Day the Raids Came* she mentions noticing that one of her mokos kept looking to the corners of the whare.² She understood this to be a sign of ongoing trauma from the terror raids. Noti’s reference to the “corners of the whare” invokes a well-known whakataukī which takes on a hauntingly different aspect when viewed through the context of surveillance: “He kokonga whare e kitea, he kokonga ngakau e kore e kitea—The corners of a house can be seen, but not so the corners of the heart.” Sixty homes were raided during Operation 8, and in each home every corner was carefully scoured in search of evidence to support plans for terrorist activity. But after one-and-a-half years of surveillance the intentions of those targeted were still unclear—the corners of their hearts remained unseen. The people caught up in the raids were Māori and allied activists, and the predominant narrative written by those responsible for leading the investigation was framed around terrorism—this was the lens through which all activities and data were viewed. This terrorist narrative, however, was far removed from my personal experiences of the people who were implicated and for me it raised questions around what we assume to be empirical evidence derived from surveillance data, and how susceptible it is to cultural bias and prejudice.

My memories of the morning our house was raided are a bit fragmented after twelve years. My partner Teanau Tuiono had arrived back in the country the night before. I

remember our sixteen-month-old running in to wake us up in the minutes before the police knocked on the door; a crowd of police holding a search warrant that said they were searching for guns and other weapons; being questioned in our bedroom while I breastfed our three-week-old and the officer cutting it short because I think he felt uncomfortable; another officer—the only woman—standing by my bedroom door looking really apologetic; being asked to leave my bedroom so they could search it; going to the kitchen to feed the toddler breakfast while one of the Pākehā officers talked about how cool it was that we spoke Māori to our boy and how more people should learn; Teanau cracking a joke when someone was searching through the nappy bucket that “the only pū you’ll find in there is the crap on my kid’s nappy” (pū is a Māori word for gun). There were police everywhere inside and out, going through the sheds and backyard. I hid my feelings away during the raid but became upset afterwards when I saw that our family photos, old letters and personal things were tipped over the floor and bed. The real frustration and worry came in the days that followed as I tried to understand how friends and acquaintances could be facing charges of terrorism.

When family and friends asked why our home had been raided, my standard answer was that it was about my partner’s activism—his involvement with, and support for, indigenous and marginalised communities in different struggles—and also the fact that he’s really good at facilitating connections between people. I felt that perhaps it was something an agency dedicated to finding terrorists might deem suspicious—Māori Tino Rangatiratanga activists hanging out with Pākehā snail-saving environmentalists? Dodgy, right!

My answer to that question now would be simpler. Operation 8 and the raids were the result of racism. Around the same time I remember there was an image floating around online of the National Front; a group image of white men all holding their guns. They were very open about their hateful ideology, but savvy enough to know they didn’t need to worry about being the subject of a police investigation. That’s a reality that has been brought into brutal focus by the Christchurch terrorist attack and the revelation that in ten years of state surveillance there was no mention of White Supremacy.³

When people become aware that they’ve been under surveillance and part of an investigation it can open a psychological door that’s hard to close, causing them to modify or guard their behaviour. This can be related to the forms of surveillance that we experience in everyday life, such as speed cameras; when they are known or visible these can act as external motivators, a way to remind us that we’re seen and accountable. At the extreme end this form of surveillance can take on a dystopian *Black Mirror* quality, but it’s worth thinking about, especially as systems like China’s Social Credit are increasingly utilised.⁴

The presence of surveillance as an external motivator raises questions about the possible effect on intrinsically motivated actions like self-direction and benevolence, which are often associated with challenging convention and the status quo. This is

of particular concern when such systems are disproportionately focused on Māori, Muslims, migrants of colour and activist communities—how, for example, does Māui slow the sun and fish up Te Ika a Māui in a reality where all his movements are recorded and monitored by ubiquitous surveillance?⁵ It seems clear that those needing the most support in our society are the most likely to be targeted, because our systems are imbued with race, class and gender bias. The technologies that we increasingly apply to these systems can't fix them by themselves because they are also a product of the world and of the human prejudice that exists within it. Machine learning and AI learn from and reflect the information that is available, where people of colour, migrants and low-paid workers are paired with negative associations.

After the raids of Operation 8 there was a strong response across art communities to raise awareness and funds to support impacted whānau. There were art exhibitions and auctions, even a compilation album made by supportive musicians called 'Rise Up'. For me, exploring this kaupapa as an artist was quite different to the kind of direct action that stems from activism, where there are definite objectives and desired outcomes. If the kaupapa was a ball then an activist might have a clear direction they want to kick it, while an artist might want to deflate it and turn it inside out before putting it in a gallery.

Te Āhua o te Hau ki Te Papaioea is a surveillance vehicle that sits within a gallery space. The film playing on the windscreen follows the van as it drives past each of the four houses raided in Palmerston North. It's a bit like those old movies that show people 'driving' in a car while a screen behind them shows scenery passing, but in reverse—visitors are invited to sit inside and watch as the van navigates the road ahead. The surveillance van is calibrated to capture qualities of the 'unseen heart' referred to in the whakatauki earlier. These qualities are imagined as hau—an invisible aura that encompasses people and land. Hirini Moko Mead described hau as "wairua in the form of coloured rays coming off the body".⁶ Te āhua o te hau is the aura, a "material form of the invisible hau" which encompasses personality and lingers after people have left.⁷ Encapsulated within the concept of hau are qualities such as mauri, mana and tapu—values that define and express individual and community relationships to life and the world. Mauri is a life force that Māori Marsden described as a "bonding element creating unity in diversity".⁸ Tapu is an energy that surrounds people like a force field and which Katarina Mataira expressed as representing "sacred boundaries within which power is used for purposes of good virtue".⁹ Mana is often described as a creative energy. Charles Royal said that "while mana is a creative entity in itself it does not encompass the negative aspects of the kind of power that leads to harm in society. This is why mana fosters relationships and community, whereas power does not necessarily foster relationships."¹⁰

The first iteration of the van played a different film, gathering data as it drove through the streets of a small town. The graphics were based on the head-up displays we see in sci-fi films, where simulations mediate the interface between the viewer and their

environment. As the journey progresses the volume of onscreen information increases until the contextual information from the landscape is obscured. *Te Āhua o te Hau ki Te Papaioea* is also a simulation but of elements that are intangible. I was conscious when making this work of the way explorations of surveillance tend to rely heavily on the visual, which was something I wanted to resist, when so much of our prejudice stems from how we physically present or are represented in the world. The outcome is a visual representation of a type of surveillance that involves ways of seeing while alluding to things unseen—a gaze reorientated from policing to one that imagines the interconnected relationships between mana, tapu, mauri and hau, attributes that reach beyond the corners of the whare.

Terri Te Tau (Rangitāne, Ngāti Kahungunu ki Wairarapa) is an artist and writer whose research explores intersections between historical Māori narratives, science and speculative fiction. She is a member of Mata Aho, a collective of four women who together work on large-scale textile-based projects.

Notes

- 1 "Anti-terror" raids in Urewera, Ministry for Culture and Heritage, updated 11 August 2017. <https://nzhistory.govt.nz/page/anti-terror-raids-urewera>
- 2 Valerie Morse (ed.), *The Day the Raids Came: Stories of survival and resistance to the state terror raids*, Rebel Press, Wellington, 2010.
- 3 Jane Patterson, 'No mention of right-wing extremist threats in 10 years of GCSB and SIS public docs', Radio New Zealand, 20 March 2019. <https://www.rnz.co.nz/news/political/385173/no-mention-of-right-wing-extremist-threats-in-10-years-of-gcsb-and-sis-public-docs>
- 4 Genia Kostka, 'China's social credit systems and public opinion: Explaining high levels of approval', *New Media and Society*, 2019. <https://journals.sagepub.com/doi/full/10.1177/1461444819826402>
- 5 Terri Te Tau, *Beyond the corners of our whare : a conceptual Māori response to state surveillance in Aotearoa New Zealand*, doctoral thesis, Massey University, 2016.
- 6 Hirini Moko Mead, *Tikanga Māori: Living by Māori Values*, Huia Publishers, Wellington, 2003.
- 7 Ibid.
- 8 Māori Marsden, *Kaitiakitanga: A Definitive Introduction to the Holistic World View of the Māori*, Ministry for the Environment, Wellington, 1992.
- 9 Katarina Mataira, 'Mana and Tapu: Sacred knowledge, sacred boundaries', in Graham Harvey (ed.), *Indigenous Religions: A Companion*, Cassell, London, 2000.
- 10 Te Ahukaramu Charles Royal, 'A Modern View of Mana', presented at the Joint APS/NZPsS Conference, Auckland, September 2006. <http://www.psy-chology.org.nz/wp-content/uploads/Bulletin-Nov06-JC-KeynoteCRoyalsmall.pdf>



Raising a Glass Remembering Bill Culbert

Bill Culbert died aged 84 on 28 March this year at his home in the Vaucluse region of Provence. Built from dilapidated farm buildings on a small hilltop at a deserted hamlet called Croagnes, it's a home that he and his wife Pip began to establish in 1961. Then, the region was a sparsely populated economic backwater—the Culberts bought the hilltop buildings for just £100. In the valleys and on the surrounding slopes were a few small vineyards and farms. A 1962

painting, *Gerard Going to Work*, shows their neighbour, the farmer Felix Gerard, trudging off down the stony hillside wearing a wide-brimmed hat like the one worn by Vincent van Gogh at Arles.

From Croagnes, the view rose northward towards the slopes of a steep escarpment near Sault on the high Plateau d'Albion, down which spilled the discarded rubbish of a *décharge* or tip—there's a triptych colour photograph of the site in

the collection of Christchurch Art Gallery, *Décharge, Sault* (1991). This tip and many like it were cleared away after 1992 when a landfill tax finally doomed the rural *décharges* and the region became fashionable—and very expensive. But when the frugal Culbert family began to fix up the tumbledown buildings at Croagnes the tip was a vital source of recycled materials.

Culbert himself regarded the tips as historic sites with links

back to Neolithic culture. In a vital sense, what he was recycling in the process of fixing up and furnishing the house at Croagnes was also the fragmentary traces of stories that had passed out of meaningful use in the midden—he was recycling their meaningfulness as well as their usefulness.

The tip also became a source of materials for many of his artworks, such as the melon-harvest box of *Box 1* (1974). These works combine the sense of recovered stories with the idea of the found object, whose origins are often sourced to Pablo Picasso's *Still Life with Chair Caning* (1912). In that work a printed image of chair caning is pasted on the surface of the painting, becoming integral to the work's governing topic. More pertinent in Culbert's case, however, is Marcel Duchamp's entirely autonomous *Bicycle Wheel* of 1913, which announced itself as a work of art by being mounted blithely on a plinth. Culbert's strategy—engaging and even affectionate compared to Duchamp's critical irony—has often been to light the object with electric bulbs, fluorescent tubes, direct sunlight or natural light reflected in various ways. Sometimes his interest has been as much in the effects of shadows as of light itself. These strategies are often very

simple, as for example in *Bucket, Croagnes* (2012) in which a plastic bucket is filled with sunlight. They can also be complex and jazzy, as in *Bebop* (2013), part of Culbert's large, multi-component work for the 2013 Venice Biennale, *Front Door Out Back*. The mid-century chrome and Formica tables and chairs that seem to be dancing pell-mell towards some unknown destination were design favourites of Culbert's, but their provenance as narrative recoveries and the brand-name 'Bebop' also coincide with the arrival in Provence of many Algerian 'Pieds-Noir'—people with French settler origins who fled or were expelled from the colonial territories after the end of French rule. The brand-name references bebop jazz, a Culbert favourite, and the recycled Bebop table implicitly puts back into circulation or at least embeds a fragment of the lost story of the Pied-Noir family that had owned it.

In 1991, as if anticipating the demise of the tips, Culbert held an exhibition at the Galerie Froment & Putman in Paris with the title *À Charge de Décharges*. The title can be understood in a variety of ways. Culbert himself enjoyed the possibility that he was 'charged up' (like a battery) by the tip, and also the meaning 'on condition of', implying

that in using the resources of the tip he was repaying its largesse. The recycling of materials in Culbert's art implies a kind of return journey, not in any literal sense but rather, as Jérôme Sans wrote in his catalogue essay for *À Charge de Décharges*, quoting Paul Virilio, as watchful archaeology, as being on the lookout for "whatever has been silent that will now speak, whatever was shut that will now open up".¹

Though it would be an excessive stretch to see the jostling queue of *Bebop* as representing at some level the arrivals of refugee Pieds-Noir from Algeria, other works by Culbert—not least his collaborations with Ralph Hotere—have clear political narratives in respect of "whatever has been silent that will now speak". The Gallery collection contains a number of lithograph drawings referencing his large floor-based collaboration with Hotere, *Pathway to the Sea—Aramoana* (1991), protesting at the proposed aluminium smelter at the Otago Harbour heads. Another example of Culbert giving voice to silent or silenced subjects is *Stand Still* (1987), a selection of seven mundane objects, such as a plastic bucket, mounted on upright neon tubes, which represent ordinary citizens commanded to halt and 'stand still'



on the Protestant and British lines in the town of Derry during the Troubles. The ordinariness of the found objects is poignant, but also wryly subversive given the simple splendour they have had bestowed on them by the neon tubes. The front window of the Culberts' house in Putney, London, has a standard lamp in it made of a lamp stand with a plastic bucket instead of a lampshade. Though not declared as a work of art, like the self-deprecating objects in *Stand Still* the bucket glows with a kind of emancipated dignity.

In 1978, having left New Zealand in 1957 after four years at the

Canterbury University College School of Art, Culbert returned to Christchurch as a visiting fellow. Among the several works he made during his tenure are *Blackball to Roa* (1978), a kerosene tin pierced by a fluorescent tube. This type of tin would certainly have been familiar from his childhood in Port Chalmers on the Otago harbour. The family home was near the Carey's Bay graveyard where Culbert's maternal great-grandfather, Captain Alexander Rae, is buried; Bill and Pip Culbert's son Rae is named after this ancestor. In the Culberts' Putney house is a maritime painting by Nicholas

Previous: Bill Culbert
Bebop 2013. Furniture, fluorescent tubes, electrical components, wire, sheet glass. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased with assistance from Gabrielle Tasman and the Christchurch Art Gallery Trust, 2014. Reproduced courtesy the Estate of Bill and Pip Culbert

Above: Bill Culbert
Décharge, Sauff. Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1991. Reproduced courtesy the Estate of Bill and Pip Culbert



Cammillieri of the brigs *Aurora* and *Dasher* entering Malta Harbour. Both vessels were from Kirkcudbright in Scotland, and miniature buoys from them used to hang in Culbert's grandparents' house.

There is a tension in *Blackball to Roa*, between the work as a stand-alone art object, the significance of which is found principally within art-historical discourse, and Virilio's "watchful archaeology", which might locate the work's signification within a complex of recovered or reconstituted memories activated by an old kero tin. Of course few if any of these memories will be accessible to most viewers of the work. And yet the presence of narrative haunts the old tin of *Blackball to Roa*—perhaps the memory of the rubbish that used to spill down the slope to the 'Back Beach' at Port Chalmers. Or, to locate the work's geographical provenance and narrative more exactly, somewhere on the West Coast road between Blackball and Roa where, in 1978, there were a number of old coal mines and, no doubt, plenty of tips with empty kero tins on them (if they hadn't already been recycled, with the tops cut off and wire handles fitted like the ones I remember from childhood). The word 'redolent' seems stuffy and old fashioned when used to describe Culbert's work, and yet it usefully

subverts a narrative-averse account of the aesthetic impact of artworks. The marvellous and even dazzling aesthetic presence of many of his major works is undeniable—they delight and amaze in ways that seem largely self-sufficient. And yet an installation such as *Voie lactée* (Milky Way) at Tournus in 1990, even with its inbuilt art-historical reference to the erotic Milky Way element in the upper part of Duchamp's *The Large Glass (The Bride Stripped Bare by her Bachelors, Even)* (1915–23), is redolent of what Culbert called conditions. Such conditions at Tournus might include the fact that the location was the refectory of the Abbaye Saint-Philibert, to which the blue enamel milk jugs could well have belonged. The fluorescent tubes seem to spill their milky light over the flagstones from the jugs. At night, the Milky Way seen through the arched windows might pour its starlight on to the floor. The installation as a whole becomes a night sky flooded with milky stars and projected into the refectory through its windows.

Another major floor-based installation of neon tubes and containers is *Pacific Flotsam* (2007), originally made for Brisbane's Institute of Modern Art, subsequently exhibited at

Bill Culbert *Bucket*, Croagnes 2012. Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of the artist, 2014. Reproduced courtesy the Estate of Bill and Pip Culbert

the Govett Brewster Art Gallery in New Plymouth, and acquired by Christchurch Art Gallery in 2008. The image of this work on the Gallery's website shows a topographic view—not the one experienced by viewers in a gallery, who would look at it laterally as if from the margins of an expanse of water. But the top-down viewpoint of the museum's photograph is *redolent* in several ways: it conveys the density of a floating island of plastic rubbish on jostling crosscurrents of light; and it matches the detailed topographic installation map drawn by Culbert, which is in itself a calligraphic narrative or storyboard.

There's a story behind one of Culbert's best-known images, a glass of red wine lit by sunlight and casting what appears to be the paradoxical shadow of a lightbulb. Culbert made many versions of this, both as photographs and as a major installation. But all reflect to some degree the moment when, sharing an evening glass of eau-de-vie with friends at Croagnes, he noticed that his glass was refracting an image of the overhead lightbulb on to the table. This small congenial narrative detail is perhaps the most appropriate to recover from the *décharge* of memories associated with Bill Culbert, and with which to

salute a great artist whose work was always hospitable to its conditions and their narrative traces.

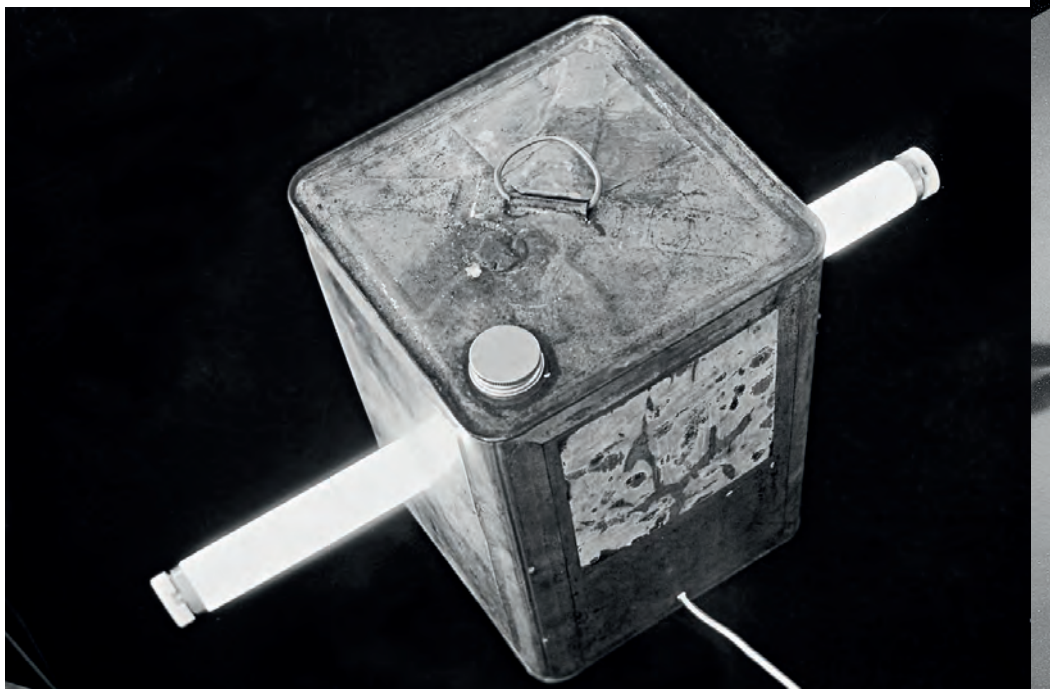
Ian Wedde is the author of Bill Culbert: Making Light Work (Auckland University Press, 2009).

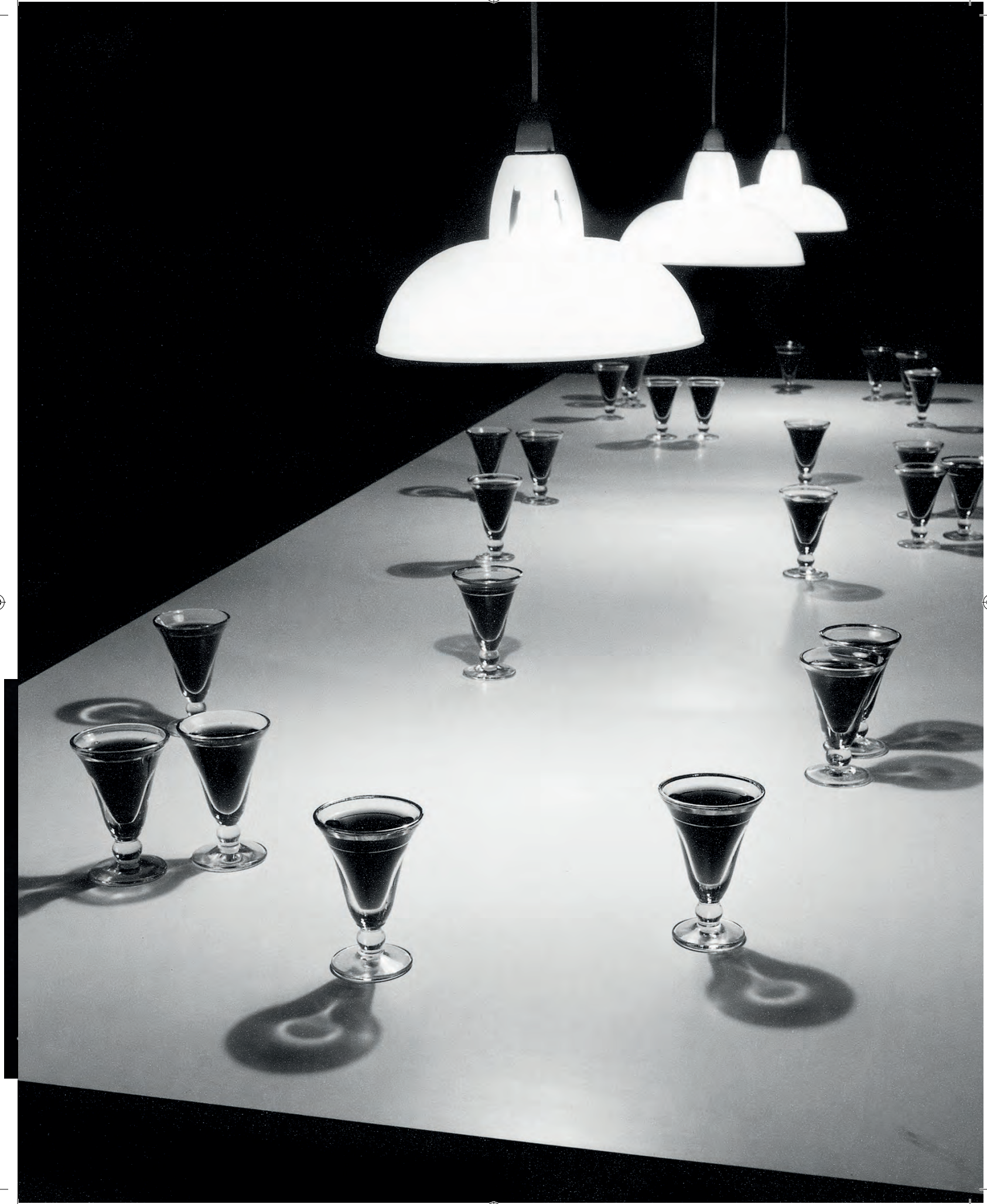
1 Paul Virilio, *L'Horizon Négatif: Essai de Dromoscopie*, Paris: Editions Galilee, 1994.

Below: Bill Culbert *Blackball to Roa* 1978. Kerosene tin and fluorescent tube. Photo: Bill Culbert. Courtesy Auckland University Press and the Estate of Bill and Pip Culbert

Right: Bill Culbert *Small Glass Pouring Light* 1983. Serpentine Gallery, London, 1983. 25 verres bistrot, wine, Formica table, lampshades. Collection FNAC, Château d'Oiron. Photo: Bill Culbert. Reproduced courtesy Auckland University Press and the Estate of Bill and Pip Culbert

Following spread: Bill Culbert *Pacific Flotsam* 2007. Fluorescent light, electric wire, plastic bottles. Purchased 2008. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, reproduced with permission and courtesy the Estate of Bill and Pip Culbert









What we talk about with McCahon

Simon Palenski

Where to begin when writing or talking about Colin McCahon? I remember seeing one of his paintings for the first time, a North Otago landscape painted deep green with a sunless white sky on a piece of hardboard, hanging at the Forrester Gallery in Ōamaru while on a family trip when I was a young teenager. I felt like I recognised the landscape depicted from what I saw around me growing up, but I hadn't seen it reduced to something so stark and primal before. That initial effect has since worn away for me. I find McCahon weighty and in some ways unknowable now. I find it hard to untangle McCahon the person, his paintings, and the myth-making that wraps itself around him and his art. At the moment, I live in Waltham in Christchurch, the same neighbourhood that McCahon lived in from late 1948 to 1953. His house was on Barbour Street, a short walk across the railway tracks from mine, and he lived there with his wife Anne and their four children. It is still there, though it has been converted into a car parts supplier called Beachy's Auto Spares.

One morning, while researching McCahon, I visited the house and tried knocking on the side door—the front door was covered with an overgrown vine and car tyres and bumper bars were piled in front of it. The doorstep had a pair of gumboots on it, and through the window I could see a white timber and cast iron fireplace with William Morris-esque flower tiles. No one answered the door. A coal train rumbled by as I left.

McCahon completed many paintings while living here; landscapes, often of the Canterbury Plains and Port Hills (which he had a clear view of from his front room), religious paintings, and some of his first abstract paintings. In August 1951, he went on his first overseas trip, to Melbourne, and was inspired by the art he saw (Cézanne, El Greco, Goya...) and by a chance encounter with the painter Mary Cockburn-Mercer, who gave him lessons in cubism.

Between July and September 1952, McCahon painted one of his best-known paintings, *On building bridges: triptych*, using the living room sofa as a makeshift easel for the hardboard panels. During this time, the Waltham Road overbridge was being constructed not far from the house. McCahon must have walked or cycled past the construction site many times, back and forward from his house to the central city. The Cathedral of the Blessed Sacrament was nearby too. Around the corner from his house and across Lancaster Park, the Cathedral's bell towers and copper dome would have loomed over the skyline.

Ron O'Reilly, the city librarian from 1951 to 1968 and a supporter and close friend of McCahon, wrote in the introduction of the catalogue for McCahon's 1972 survey exhibition that McCahon was not a Catholic, though "he has been attracted by Catholicism and gratified by the interest the Catholic Church has taken in his works". In the same catalogue, McCahon wrote "my painting is almost entirely autobiographical—it tells you where I am at any given time, where I am living and the direction I am pointing in."

This is the centenary year of McCahon's birth, and he casts a long shadow in Aotearoa New Zealand. But how long? The idea of McCahon as being inescapable for artists is perhaps taken for granted. For this article I wanted to talk to artists who did not, on the surface, seem to be much influenced by McCahon, and I also wanted to talk to artists who make art in different mediums: textile and sculpture artist Emma Fitts, mixed-media and film artist and dancer Sriwhana Spong, and painter Tjalling de Vries. I asked them what they remember from seeing McCahon's work for the first time; whether they have a favourite McCahon painting or series; whether they believe their own art is influenced by McCahon or they relate to it in some way; and what they think about his legacy or continuing influence. Here's what they had to say:

Emma Fitts

I don't have a particular McCahon moment and I think part of that is because his paintings were so drilled into me at high school as a very popular folio board artist. There wasn't a lot of room left for appreciation outside of this. It wasn't until much later that I started to gain my own understanding of his work. This came from having the opportunity to see his work outside of the pages of a book in public galleries. His were some of the first really large-scale works I experienced. The idea that you could move past/along a painting as a process of comprehension was really memorable. I liked the way that the body was drawn into the experience of viewing his work, looking up and along; this was an experience totally other to the one I'd had of his work in books. I've always been interested by the way his work changed so much with getting out of the bush and experiencing an international scene. I find the journey of those paintings really inspiring.

I was intrigued by the *Northland panels* and the way that they brought a much wider influence in to the Titirangi studio. They were made all over his home—on the deck, in the living room, in the studio, everywhere—which I found really fascinating; the landscape can infiltrate the domestic in such a strong way, but it's much less frequent to have the domestic infiltrate the landscape in a series of works.

I was interested in ideas of privacy and the domestic life of the McCahons while I was Parehuia Artist in Residence at the McCahon House. The house is really wonderful, and also really small. They had to be very clever with space to fit a family of six in there (baths becoming tables, exteriors becoming interiors) and it really does function as one body, one section moving into the next, a lot of it reconfigured by Colin himself and to his scale, I felt. The series of canvas works that I made for *In the Rough* were made for the interior spaces of the house; they were envisaged as partitions to offer moments of

privacy from the kitchen to the living room, from the laundry to the bathroom or the bedroom to the forest.

Although I had gone to the residency with Anne McCahon at the forefront of my mind, the whole environment—their house, the museum, the huge kauri trees, the incessant rain, the studio hovering amongst it all—felt very intense and it was hard to escape McCahon's paintings, which become so caught up in the landscape and conversations had. When it came to documenting my works, I tried hanging them in the house, but they felt more alive on the exterior of the home, where they intermingled with the textures of the landscape.

I began the residency with an interest in the life and work of Anne—I was curious about how she managed her life out there in the Titirangi bush and tried to keep her at the forefront of my mind. Everything always gets mixed up though, and I like that about life and people. Life is messy. McCahon and his legacy is messy.



Emma Fitts *The Huntress with Silk and Felt on the Deck* 2018. Courtesy of Melanie Roger Gallery

Sriwhana Spong

My school-friend's father had a collection of New Zealand artworks, and visiting her house was the first time I ever saw paintings that weren't in books. I still remember the Hammonds in one room, the Fomisons in another, staring down at me from on high. In the foyer was a McCahon, one of his *Teaching aids* paintings (to my memory), and we would put our shoes underneath it when we came inside. I hadn't been into a gallery before or seen modern art—not that I can recall anyway—so this was quite a formative experience for me at twelve. I remember being pretty ambivalent about the Hammonds, terrified by the Fomisons, and curious about the McCahon—roving numbers and just black and white. Who knew that could be art? What was this art thing?

Perhaps my favourite paintings would be his late works based on the book of Ecclesiastes. It seems to me that McCahon sublimated his struggles into his work—his battle with faith/God being the most present. And it seems so ridiculously poetic and apt that his last paintings were based on Ecclesiastes, which proclaims all human acts to be futile. For an artist to declare the futility of their own work at the very end, is to me a powerful gesture of submission to the cycle of life and death. I seem to remember reading somewhere that they were found face down? Perhaps I'm romanticising somewhat, but I do like them.

My work is not influenced by McCahon, although perhaps my very early black and white Super 8 films were unconsciously partly influenced by his black and white paintings. I relate to the works on a more personal level. I was raised in a rather dogmatic religious environment, which I was lucky enough to be able to walk away from. Leaving a system that I was indoctrinated into was a very difficult process of unbuilding and rebuilding; indoctrination is a very, very sticky thing to untangle. The Law, The Word, attaches itself to everything, and I see this

in McCahon's work. He's the only artist I've encountered that somewhat captures this particular experience. I don't know whether he ever resolved his questions, but his practice encapsulates to me a very deep struggle with faith and doubt, and the work contains a rawness and vulnerability because of this.

His shadow is only as long as New Zealand, and I do love that about his work. I remember reading somewhere that his exhibition *A Question of Faith* at the Stedelijk Museum, Amsterdam was an attempt to bring him into an international modernist history that ultimately failed. If this is true, I think it says so much about the kind of artist he was. I think it's an excellent thing not to be translatable into an 'international' canon—this failure is perhaps his greatest achievement as an artist.



Sriwhana Spong *Ida-Ida* 2019. Performance documentation, Spike Island. Courtesy of the artist and Michael Lett. Photo: Max McClure

Tjalling de Vries

To be honest, I don't know when I first encountered McCahon's work. I remember reading about him when I studied art via correspondence school at Akaroa High. I'm sure I would have seen reproductions in art books—something that we all know does no justice to paintings, particularly not in black and white photocopies. I would also have seen his work at the Robert McDougall, but at that time the works that stuck in my mind were very different.

Coupled with this is that although I was brought up by two practicing artists, their artistic background was very much European, and that filtered into my own artistic interests. So I'm a latecomer really, but I have warmed towards his work over the years. There was no great knockout moment with McCahon and I... Taking all that into account, I don't think his work has much influenced my own directly. I do think, however, that there are wider connections, in particular those relating to the process of making a painting.

Despite often being consumed by the landscapes around me and finding energy from being in, and a part of, the New Zealand landscape, generally I don't use it in my work. Obviously McCahon does, and I see a strong reflection, particularly of the South Island, in his work. What strikes me most, in relation to my own practice, is that I am drawn to many of his works by the familiarity of the landscape and the emotional weight of the shapes, colours, and text. There is something in them that makes me think into and through the painting about the depicted world. At the same time, there are motifs that draw me back again to the fact that I am looking at an object, a painting made with a brush and a support. The works brilliantly 'contain' both these seemingly contrasting elements for me.

I don't think I have a clear favourite work or series, although two from the Gallery's collection are definitely up there for me. *As there is a constant flow of light we*

are born into the pure land first pulls me into a seascape between two dark forms that feel like headlands, my eye is then drawn to the orange triangle and line to the left that flattens and distorts the painting. I am constantly moving between the two. It's slightly uneasy, but that's something I like a lot in paintings.

Something similar happens for me with *Tomorrow will be the same but not as this is*. It's in the depth in the colours (despite using house paint!) and the basic landscape composition of horizontal sections against the text at the bottom and the linear motif hanging down from the top. I feel like text is a very difficult thing to use successfully in paintings, but McCahon made it function on multiple levels. I also enjoy the top-right chipped corner against the painting's box frame. The kind of thing that is unlikely to be intentional, but does nice things for the reading of the edge of the work. And what a fantastic title.

I also found a work online that I liked the look of; it's by no means a great work in his oeuvre but tickles my fancy nonetheless. It is a potato print called *Hoeing Tobacco*, a simple black print with clumsy yet attractive shapes depicting a figure doing just as the title suggests.

And as for the shadow he casts, I guess this depends on context, I have never particularly felt it myself but I am sure it was most strongly the case for artists that came directly after him and worked in a similar field. I suppose that if it means his work is still relevant and at the forefront of artists minds, then it is probably often true. I do think that his work reflects a New Zealand that was, and of which some elements remain.

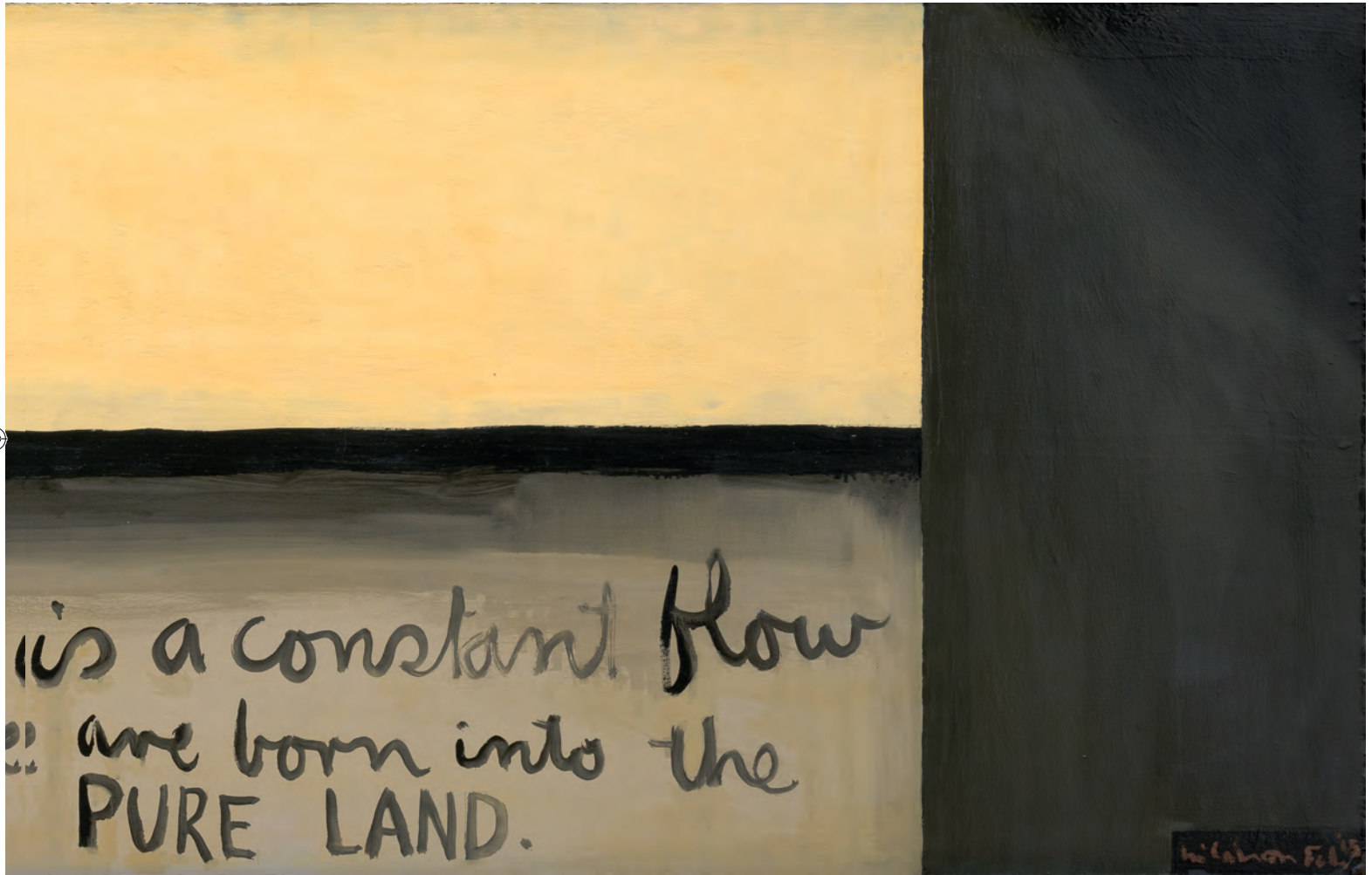
Simon Palenski is a writer who lives in Christchurch.

Following: Colin McCahon *As there is a constant flow of light we are born into the pure land* 1965. Synthetic polymer emulsion on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased with assistance from Queen Elizabeth II Arts Council, 1982. Reproduced courtesy of the Colin McCahon Research and Publication Trust



Tjalling de Vries *Slab Crude* 2019. Courtesy of Jonathan Smart Gallery. Photo: Vicki Piper





Greystone Wines x Christchurch Art Gallery Te Puna o Waiwhetū Art Wine

New Zealand art legends Gretchen Albrecht and Shane Cotton have collaborated with Greystone Wines to produce forty-eight magnums of their award-winning 2017 Pinot Noir. Each bottle comes in a handmade box so you can choose to save it, or swill it.

Produced by Christchurch Art Gallery Foundation, all proceeds go toward supporting ambitious artist projects in Ōtautahi Christchurch.

48 limited-edition bottles for sale. Email together@christchurchartgallery.org.nz to secure yours today.

Shane Cotton

\$400
a bottle

Gretchen Albrecht

\$500
a bottle





Circus Stools for Christchurch

Prepare to take a seat, because famed Italian furniture designer Martino Gamper has given his famous Arnold Circus Stool a special Ōtautahi twist. Created just for Christchurch Art Gallery, in our very own colour way, all proceeds from this one-off collaboration go towards supporting ambitious artist projects in Ōtautahi Christchurch.

Produced in New Zealand by Martino Gamper, with support from Michael Lett, Andrew Thomas, Brown Bread and Stephen McCarthy and Rachel Gafa.

Only 100 have been produced and they are a fantastic reminder of creativity in Ōtautahi. Email hannah@brownbread.co.nz to secure yours today.

\$325

1 July 2018 – 30 June 2019

The Year in Review...

A summary of the year in business at the Gallery

367,376

Number of visitors

25,271

Number of people who attended
226 public programme events

Including lectures and talks by Gallery staff and invited experts.

9,730

Number of students who
attended 289 Gallery-led
lessons

3,180

Number of students who took
part in tours of the Gallery

3,060

Number of volunteer hours of
valued service

Given to the Gallery by our volunteer guides, who helped and informed approximately 14,361 visitors.

2,758.5

Number of hours open
to the public

Exhibitions

17 (including 1 touring) + 3 artist projects

Collection

Acquisitions: 148 (including 110 gifts)
Outward loans: 22
Inward loans: 616

Gallery Publications

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

Sarah Pepperle, *ART-TASTIC*, 2018, 108 pages

Peter Vangioni, *Eileen Mayo: Nature, Art and Poetry*, 2019, 88 pages

Ken Hall, *Hidden Light: Early Canterbury and West Coast Photography*, 2019, 144 pages

Ken Hall, Felicity Milburn, Nathan Pohio, Lara Strongman, *B.193*, spring 2018, 64 pages

Nathan Pohio, Lara Strongman, *B.194*, summer 2018/19, 64 pages

Janet Abbott, Ken Hall, Lara Strongman, *B.195*, autumn 2019, 64 pages

Felicity Milburn, Lara Strongman, Peter Vangioni, *B.196*, winter 2019, 64 pages

Other Writing

Janet Abbott

Taylor's Mistake, Rotten Row, Boulder Bay Press, 2018, 36 pages

Ken Hall

'Raymond McIntyre: Woman in Black Jacket, Edward McKnight Kauffer', 'Don Binney: Pacific Frigate Bird', Mark Stocker (ed.), *New Zealand Art at Te Papa*, Wellington, pp.102–3, 176

Tim Jones

'Website as Publishing Platform', *Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites*, Routledge, 2019

'Audio Extras', *Art Libraries Journal*, vol.44, no.3, Cambridge University Press, 2019

David Simpson

'Website as Publishing Platform', *Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites*, Routledge, 2019

Lara Strongman

'Building Narratives', *Gregor Kregar: Reflective Lullabies*, Auckland, 2018.

Peter Vangioni

'Don Peebles: Relief C', Mark Stocker (ed.), *New Zealand Art at Te Papa*, Wellington, 2018, p.197

Invited Public Lectures and Industry Workshops

Ken Hall

'Hidden Light: Early Canterbury and West Coast Photography', Friends of Christchurch Art Gallery, March 2019

'Hidden Light: Early Canterbury and West Coast Photography', Christchurch Club, May 2019

Gina Irish

'A Day in the Life' and 'The Copyright Wish List', Screen Association NZ, Getting Copyright Right in New Zealand seminar, Wellington, October 2018

'We're in this Together', European Registrars Conference, London, November 2019

'Best Laid Plans', Australian Institute for the Conservation of Cultural Material, Managing Risks to Collections conference, Melbourne, Australia, February 2019

'The Disaster Toolbox', Christchurch City Council, Bringing Heritage and Emergency Management Together workshop, April 2019

Tim Jones

'Audio Extras', ARLIS Australia New Zealand conference, Canberra, September 2018

Felicity Milburn

'The Life and Work of Dora Meeson', Heritage Week, 18 and 19 October 2018

In addition, Gallery staff gave a range of Public Programme, U3A and Probus talks throughout the year.

Professional Advice

Ken Hall

Board member, Commonwealth Association of Museums

Airi Hashimoto

Canterbury regional ambassador, National Digital Forum

Gina Irish

Chair, Australasian Registrars Committee

Blair Jackson

Trustee, W.A. Sutton Trust

Trustee, Sutton Heritage House and Garden Charitable Trust

Member, Christchurch Arts Audience Development steering committee

Judge, SELECT, ILAM 2018, University of Canterbury School of Fine Arts

Selection panel, McCahon House Artists' Residency

Tim Jones

Canterbury regional ambassador, National Digital Forum

Member, Find New Zealand Artists steering group

Archival management advice provided to Canterbury Potters Association, March 2019

Felicity Milburn

Judge, Aspiring Art Prize, Wanaka, January 2019

Judge, Zonta Ashburton Female Art Award, Ashburton Art Gallery, March 2019

Eliza Penrose

Organising committee member, 'Managing Risks to Collections', Australian Institute for the Conservation of Cultural Materials, Melbourne, February 2019

Lara Strongman

External examiner, BFA (Hons), MFA, Elam School of Fine Arts, University of Auckland

Curatorial group, SCAPE Trust Board, Christchurch

Selector, Sculpture on the Peninsula, Lyttelton Harbour

Governance group, Arts Strategy, Christchurch City Council

Jurist, Walters Prize, Auckland Art Gallery

Library

The collection of the Robert and Barbara Stewart Library and Archives now comprises 13,197 items.

Design Store

Top 5 products sold (by quantity):
Cass (Rita Angus) greetings card

Eileen Mayo: Nature, Art and Poetry (Peter Vangioni et al.) publication

Untitled (Gordon Walters) greetings card

A Garden Enclosed (Eileen Mayo) greetings card

ART-TASTIC (Sarah Pepperle) activity book

Awards

ART-TASTIC: Museums Australasia Multimedia and Publication Design Awards 2019 (winner, Best Children's Book)

Us v Them: Tony de Lautour (collector's edition): Museums Australasia Multimedia and Publication Design Awards 2019 (winner, Best Book and Best in Show); Best Design Awards 2018 (finalist, Editorial and Books)

Bulletin: Museums Australasia Multimedia and Publication Design Awards 2019 (winner, Best Magazine)

Venue Hire

42,971 people attended 242 events

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Bill Hammond

Playing the Drums

Image: Bill Hammond *The Fall of Icarus (after Bruegel)* (detail) 1995. Acrylic on canvas.
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1996

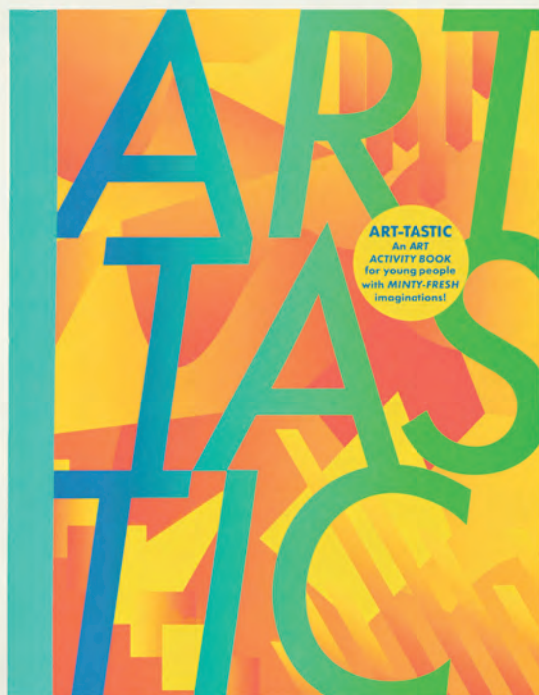
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New Zealand Book Awards for Children and Young Adults 2019

Winner, Elsie Locke Award for Non-Fiction
 Winner, Best First Book Award



“This is a rare book that makes art accessible and fun for young readers and shows how it can touch all aspects of our lives. The book has so many wonderful design features and the writing is outstanding: instantly engaging, slyly educational, and peppered with a sense of humour that sometimes (to quote one of the judges) ‘just goes full dork’. It’s a wonderful hands-on book which will inspire self-expression for all ages.”—Judges

Go full dork on your own copy, available online or at the Design Store.



Auction Event

**One night.
Thirty-nine artists.
Let's get together for
great art in Ōtautahi
Christchurch.**

**Fundraising Auction
Friday 20 September 2019,
6.30 – 10.30pm
Bayleys Knight Frank Foyer
Christchurch Art Gallery
Te Puna o Waiwhetū
Tickets \$60**

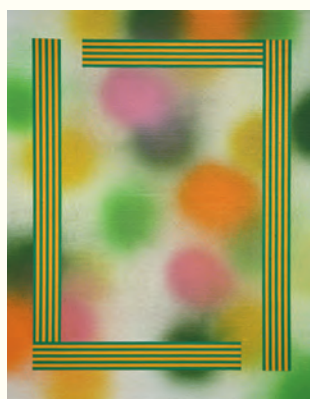
Mark Adams, Nick Austin, Sharnaé Beardsley, Tony Bond, Joanna Braithwaite, Vita Cochran, Bronwynne Cornish, Judy Darragh, Bing Dawe, Tony de Lautour, Andrew Drummond, Allie Eagle, Simon Edwards, Tyne Gordon, Jason Greig, Jacquelyn Greenbank, Rebecca Harris, Emily Hartley-Skudder, Veronica Herber, Sara Hughes, Robyn Kahukiwa, Marie Le Lievre, Saskia Leek, Richard Lewer, Kim Lowe, Simon Morris, Julia Morison, Solomon Mortimer, Kazu Nakagawa, Oliver Perkins, Chris Pole, Hana Rakena, Aiko Robinson, Doc Ross, Richard Stratton, Peter Trevelyan, Janna van Hasselt, Ans Westra and Mervyn Williams.

Tickets christchurchartgallery.org.nz/auction-event-2019. Join us for an evening of spectacular art, great eats by Lizzie's Cuisine and an open bar from Greystone Wines and Three Boys Brewery.

Images: Mervyn Williams *Catalyst [red]* 1994. Acrylic on canvas. Courtesy of the artist. Sara Hughes *Spotter* 2016. Acrylic on canvas board. Courtesy of the artist and Gow Langsford Gallery. Richard Stratton *Caffeine on feet* 2017. Ceramic (agateware). Courtesy the artist and Anna Miles Gallery. Ans Westra *National Park (self portrait)* c. 1963. Photograph. Courtesy of the artist and {Suite}

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Pagework no.42

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.

Delicately balanced orbs—skinless balloons of black oil and translucent glass, pale and antique—appear weightless, suspended in light. Severed from origins or explanation, they invite forensics but seem set to defy narrow analysis. Seeping and blurring, the amorphous forms appear frozen; their glacial processes suspended, colliding worlds encased on blotted parchment as if between laboratory slides. Marie Le Lievre's *Wayward (Tomes)* works itself out in ways that are both vast and microscopic—the incongruence, however, is well balanced and resolved.

Le Lievre displays a sense of purpose and investigational analysis in her working process, and an application that appears rigorous, consistent and scientific. Her results, however, are far from dryly procedural or analytic, veering closer instead to the extraordinary and ethereal, a landing place for mysteries small and large to collide, generating the veiled and illusory interior.

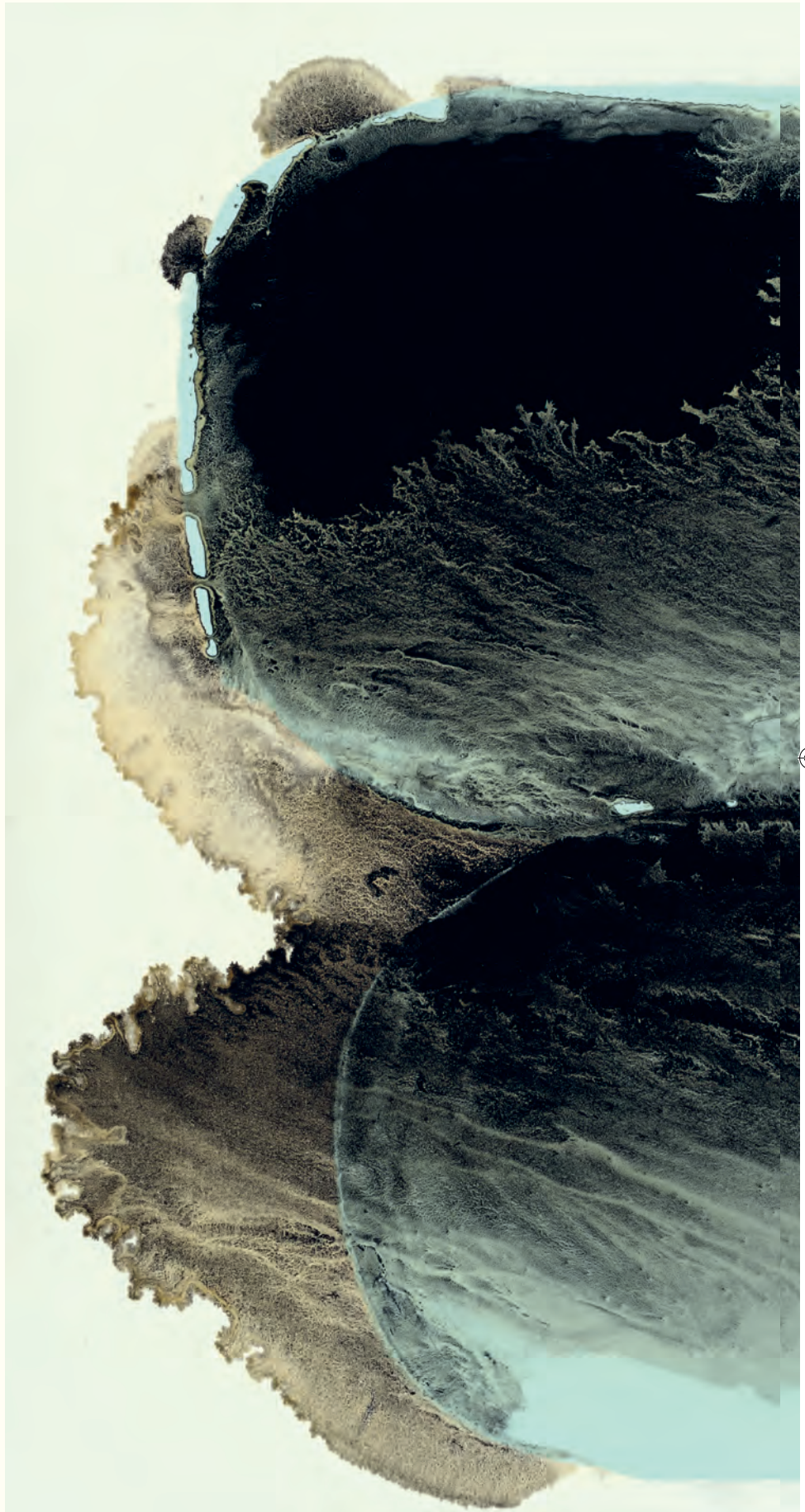
In looking in these fugitive forms for something concrete to perceive, might one discover splitting cells—a moment beyond conception, or perhaps incompatible twins in a test-tube waiting room? Or are they semi-precious stones, traces of pale turquoise or chalcedony being examined at 1000+ zoom? Still in the science lab, could this be the waiting contents of a dissection slab, eyeballs of Moby Dick, the terrifying white whale? (The disembodied jelly remains

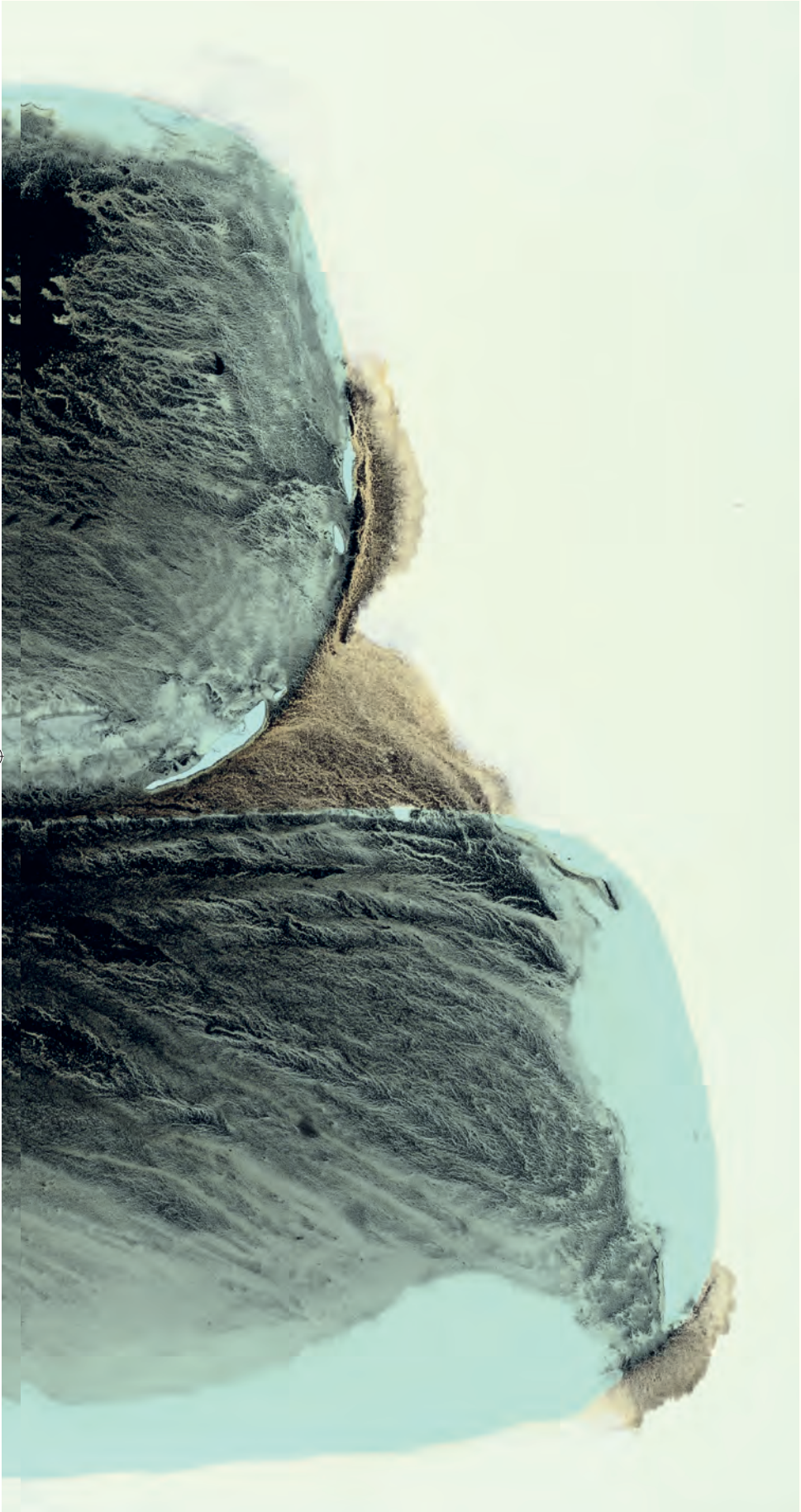
confronting to behold.) Or paring back, are we simply watching chemical process, where alkaline meets acid and channels and rivulets form in dynamic response? Among metaphors that attempt to settle might be the surface of distant, embryonic planets. There is room for speculation, uncertainty and slippage.

Marie Le Lievre is a Christchurch-based artist with a Master of Fine Arts (with Distinction) from the University of Canterbury. Le Lievre is represented in the Christchurch Art Gallery Te Puna o Waiwhetū collection.

Ken Hall
Curator

Marie Le Lievre *Wayward (Tomes)* 2019. Oil on canvas







My Favourite

Lucy Gray is a Year 8 student at Beckenham Te Kura o Pūroto. She is a climate activist and budding musician. Lucy has been involved in organising the School Strikes 4 Climate in Christchurch and other local events to encourage youth to have an active voice in issues related to climate change and a safe future. She is also a co-convenor of the National School Strikes 4 Climate team.

I have never seen an artwork reflect something so true. “Things are conspicuous in their absence” is such an uncommonly heard reflection that it is eye-catching. When things are around us, they seem normal and often go unnoticed; the moment they are gone it can be startling and we wake up. Some people might think it’s crazy if someone has billions of dollars—for the person with the money, it is just the norm, but for those without the means to meet their basic needs, their own lack of money is very conspicuous. It’s the same with environmental issues. We are appalled when we see images of plastic straws blanketing beaches and plastic bags and bottles swarming the oceans because it is not what we are used to. But just because we are lucky enough to have beautiful beaches and oceans, we can’t forget that we are still a huge part of the problem. We are the ones that ship our plastic away so we don’t have to deal with it. And that mountain of plastic becomes the norm for another country. It might be absent from our surroundings, but the problem has not gone away. With the climate crisis, we are already seeing the loss of native species, and that’s only going to continue. Animals that we have grown up with and loved will be conspicuous in their absence for future generations. I like how this artwork is a neon sign, like a traffic light. When you first see it, it’s so bright it’s almost blinding,

but when you look again, it’s only blinding because it is obvious. It makes us stop and think—what are we not seeing and what are we on the path to losing?

Cerith Wyn Evans *Things are conspicuous in their absence...* 2012. Neon. Acquired by Christchurch Art Gallery Foundation 2018 to mark the contribution of Jenny Harper on her retirement as director of Christchurch Art Gallery Te Puna o Waiwhetū. Purchase supported by Ros and Philip Burdon, the Philip Carter Family, Rob and Sue Gardiner and the Chartwell Trust, Dame Jenny Gibbs, June Goldstein, Sonja and Glenn Hawkins, Julianne Liebeck, Stephen and Charlotte Montgomery, Jenny and Andrew Smith, Mike and Sue Stenhouse, Gabrielle Tasman, two anonymous donors, and a collective gift from the staff of Christchurch Art Gallery and Brown Bread.



In Memory of Quentin MacFarlane

Staff at Christchurch Art Gallery Te Puna o Waiwhetū were saddened to hear of the death of Quentin MacFarlane in July. Quentin was a true friend and supporter of the Gallery; he was the unofficial go-to historian for anything relating to Canterbury art from the 1950s through to the present day. After moving to Auckland in the 1990s he would always visit the Gallery when he was back in Christchurch. On these visits he'd enjoy the exhibitions, though he was never afraid to offer advice, visit the Gallery's library where he would offer up items for the archive collection and then have a coffee and chat with any staff that were keen. He and Judy Gifford made several generous gifts to the Gallery's collection, including a Carl Sydow sculpture and, just recently, an oil painting of Arrowtown by his close friend and fellow artist Bill Sutton.

Quentin attended art school here in Christchurch at the University of Canterbury College between 1956 and 1958 along with fellow students John Coley, Ted Bracey, Pat Hanly, Gil Taverner (Hanly) and Bill Culbert—he stayed lifelong friends with all of them. He taught at the art school during the 1970s and 1980s and was highly respected by his students.

Described as one of New Zealand's foremost marine painters, Quentin loved sailing and was often in the crew of publisher Albion Wright's yacht *Pastime* along with architect Peter Beaven. It was on these sailing forays around Banks Peninsula that he got much of his inspiration from the sea for his paintings, including this painting of *Southerly Stormclouds*.

Vale Quentin, you will be missed.

Peter Vangioni
Curator

Exhibitions

Opening this Quarter

Maureen Lander:

Flat-pack Whakapapa

7 September until

28 October 2019

An installation of hand-woven harakeke speaks of the contemporary Māori experience.

Brent Harris:

Towards the Swamp

6 November 2019 until

23 February 2020

Brent Harris explores uneasy psychological states in works that are both elegant and grotesque.

Ongoing

Backstory:

Women's Suffrage Embroidery

Until 15 December 2019

The Women's Suffrage Embroidery hangs in the Christchurch Town Hall. This is the story of its design and creation.

Bill Hammond:

Playing the Drums

Until 19 January 2020

Paintings, prints and drawings by New Zealand's favourite painter/drummer.

Māori Moving Image:

An Open Archive

Until 26 January 2020

Māori artists using moving image from the 1970s to today. Toured by the Dowse Art Museum.

Wheriko—Brilliant!

Until 16 February 2020

Artists play with shadow and light, transforming the familiar into the extraordinary.

New Dawn Fades

Until 23 February 2020

A selection of the Gallery's most-treasured historical European artworks.

Now, Then, Next:

Time and the Contemporary

Until 8 March 2020

Artists explore the multiple anxieties of the future or the persistence of the past in the present.

Endless Light

Until 8 March 2020

Historic European artworks that embrace the thrill-filled moments that art and light provide.

Turn, Turn, Turn: A Year in Art

Until 8 March 2020

Crisp autumns, icy winters, blossom-filled springs and scorching summers.

Our Collection:**19th and 20th Century****New Zealand Art**

Until 8 March 2020

Our lively historical collection exhibitions explore Māori architecture, colonial portraiture, early landscape painting and mid-century abstraction.

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

A collaboration based on an old-school platform video game, commissioned by Christchurch Art Gallery Te Puna o Waiwhetū.

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

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

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

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

Reuben Paterson: The End

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

Séraphine Pick:**Untitled (Bathers)**

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

Marie Shannon: The Aachen Faxes

Shannon's sound work contemplates love, loss and longing across distance.

Tomorrow Still Comes:**Natalia Saegusa**

A fragmented, poetic temporary wall painting by Natalia Saegusa.

Events

Talks

Laurence Aberhart on Bill Hammond

4 September / 6pm / meet at the front desk / free

Join Laurence Aberhart, photographer and long-time friend of Bill Hammond, in the exhibition *Bill Hammond: Playing the Drums*. Debunk some myths and make some new ones.

Maureen Lander: Flat-pack Whakapapa

7 September / 2pm / meet at the front desk / free

Phenomenal weaver Maureen Lander talks about *Flat-pack Whakapapa*, her practice and the relationships between whakapapa (genealogy) and raranga (Māori weaving).

A Sketch in Copyright

11 September / 6pm / Philip Carter Family Auditorium / free

Arts Canterbury presents a seminar by local intellectual property lawyer Virginia Nichols, outlining the legal protection for visual arts, erasing myths and providing a framework for commercialisation.

Friends Speaker of the Month: Grant Banbury

18 September / 6pm / Philip Carter Family Auditorium / \$10, Friends \$5, students with ID free

Join Grant Banbury, coordinator of the Friends Auction Event, as he introduces the thirty-nine contemporary New Zealand artworks to be auctioned at the Gallery on Friday 20 September.

Patricia Wallace on Flat-pack Whakapapa

22 September / 2pm / Philip Carter Family Auditorium / free

Hear distinguished academic and weaver Dr Patricia Te Arapo Wallace speak about the research context of Maureen Lander's *Flat-pack Whakapapa* project. Adjunct fellow at the Aotahi School of Māori and Indigenous Studies at the University of Canterbury, Wallace will address aspects of Lander's installation and political work.

Warwick Freeman

25 September / 6pm / Philip Carter Family Auditorium / free

Stellar New Zealand jeweller Warwick Freeman—also a prominent member of Auckland jewellery cooperative Fingers and a Laureate of the New Zealand Arts Foundation—talks about his work on the occasion of his exhibition at local gallery The National.

Māori Moving Image: An Open Archive

28 September / 11am / meet at the front desk / free

Celebrate Māori Language Week with artists Nathan Pohio and Rangituhia Hollis in conversation about their works in *Māori Moving Image: An Open Archive*, the reo, and the exhibition project as a whole.

Friends Speaker of the Month: Emma Bugden

2 October / 6pm / Philip Carter Family Auditorium / \$10, Friends \$5, students with ID free

Emma Bugden, newly appointed managing curator of SCAPE Public Art, takes you inside the selection processes and underlying themes that informed her choices for the SCAPE Public Art 2019 *Rock : Paper : Scissors* event, which launches on Saturday 5 October.

Felicity Milburn and Ken Hall

9 October / 6pm and 7pm / meet at the front desk / free

Gallery curators Felicity Milburn and Ken Hall will give a special Heritage Festival talk in the exhibition *Turn, Turn, Turn: A Year in Art*, focusing on works that connect with the history of Ōtautahi Christchurch. Ken will then talk about the work of fascinating early twentieth-century photographer Stefano Webb.

Margaux Warne: Domesticity, Femininity and Childhood

30 October / 6pm / Philip Carter Family Auditorium / free

Art historian Margaux Warne will examine the themes and subjects in the work of impressionist artists Berthe Morisot and Mary Cassatt, and their relationships with other artists including Corot, Manet and Degas.

Brent Harris and Lara Strongman

6 November / 6pm / meet at the front desk / free

Join New Zealand/Australian painting luminary Brent Harris and curator Lara Strongman in conversation in the exhibition *Brent Harris: Towards the Swamp*. In Harris's painting the swamp—a gelatinous, dripping, bulbous, stretched suite of marks—references the human body, its forms, gestures, desires and secretions.

Friends Speaker of the Month: Cheryl Lucas

13 November / 6pm / Philip Carter Family Auditorium / \$10, Friends \$5, students with ID free

Ceramic and sculptural artist extraordinaire Cheryl Lucas will share insights about the specialist heritage work involved in recreating original ceramic chimney pots and other architectural embellishments in the wake of the Christchurch earthquakes.

Special Events**Friends Auction Event**

20 September / 6.30pm / Bayleys Knight Frank Foyer / \$60

Purchase original works by great New Zealand artists with proceeds going to the Gallery's acquisition fund. Exceptional art and great eats will make it a night to remember. The works will be on display on the Gallery balcony from 18 September, and look for the catalogue online. See *the Gallery website for details*.

Coffee + Art

27 September, 25 October and 29 November / 11.15am / Universo Brasserie & Bar / Art Bite / free

Join the Friends for coffee and great conversation, then enjoy a 30-minute Art Bite. Every week a guest speaker talks in-depth about a work that is special to them. It's a great opportunity to test your perceptions in a friendly environment with like-minded and curious others.

SCAPE Public Art Season 2019 Opening Weekend

6 October / 11am / Gallery forecourt / free

Enjoy a performance by the New Zealand Secondary Schools Choir before moving to the Philip Carter Family Auditorium to hear SCAPE managing curator Emma Bugden in conversation with artists featured in the SCAPE Public Art Season 2019. Talks start from 12.30pm and continue across the afternoon. See *scapepublicart.org.nz for details*.

Friends Samuel Hurst Seager Architecture Trip

12 and 13 October / \$120 for one day or \$200 for both days

Join us for weekend exploring the architecture of prominent Arts and Crafts architect Samuel Hurst Seager. We'll visit Terrace Station, Hororata on Saturday and Ngaio Marsh House, Cashmere, and The Spur, Sumner on Sunday. Price includes bus travel from the Gallery, morning and afternoon teas, and a packed lunch on both days. *Friends-only event*.

We are not Prepared

16 October / 6–9pm / Bayleys Knight Frank Foyer / free

A time-stretching mini-festival of night art including a drone installation-performance by Michael Morley, Audrey Baldwin improvising to exhibitions, multiple artist talks and Nova Paul's 16mm film screening—Mess with clock-time and bliss out. Bring your people and take over the Gallery. Bar, food and altered states supplied.

Judy Darragh: The Grid

26–28 October, 11am–3pm / Bayleys Knight Frank Foyer / free

Join us this Labour Weekend and take part in a massive artist's take-over project involving a riot of colour and a heap of paper-based tape. Help Judy Darragh make grids over the glass surfaces in the Bayleys Knight Frank Foyer and make an object from the tape afterwards. This is your chance to make friends with art and go ape with tape!

UC Percussion Ensemble

27 October / 3pm / Bayleys Knight Frank Foyer / free

The University of Canterbury School of Music's Percussion Ensemble is performing in celebration of the exhibition *Bill Hammond: Playing the Drums*. Prepare for some wild sounds from this heavy-hitting collective.

Muka Prints

15–17 November, 10am–5pm

The annual exhibition of Muka Studio lithographs especially for kids is back this show weekend. Muka Prints makes contemporary art accessible by compiling original lithographs from international artists, covering the artists' names, and inviting young people (under 19) to connect with works that speak to them.

Family and Kids

School Holiday Workshop: Let There be Light!

Weekdays, 30 September – 11 October / 11am – 12.15pm /

Education Centre / free

Come and decorate a paper globe lantern—and light up your life a little more. This playful, messy-if-you-want workshop is part of the public programme for the exhibition *Wheriko—Brilliant!*

Ages 5+

Kids Trail: 'What's the Story?'

7–28 October / free

Explore the hidden heritage of Ōtautahi Christchurch, piece together the clues, get your trail guide stamped, and delve deeper into the Gallery, Tūranga Central Library, Canterbury Museum and Botanic Gardens. Collect the trail guide from any of the venues and dive in!

Ages 5+

Films

Revolt, She Said

13 October / 2pm / Philip Carter Family Auditorium / free
New Zealand filmmaker Louise Lever presents her new film, and hosts a Q&A after the screening. *Revolt, She Said* is a documentary that asks “what is the female voice?” and weighs the dominant narratives in society. Let your inner feminist run free.

Eighteenth Latin America and Spain Film Festival 2019

23, 26 and 27 October / Philip Carter Family Auditorium / free
Six glorious Latino films for lucky audiences—join us for the opening night fiesta on Wednesday 23 October at 7pm, and see the events page on the Gallery website for this year’s fabuloso programme schedule.

Women of the Impressionist Movement

30 October / 7.30pm / Philip Carter Family Auditorium / free
Screening to complement Margaux Warne’s talk at 6pm, this documentary explores the work of Berthe Morisot, Mary Cassatt, Eva Gonzalès and Marie Bracquemond, and the contention that “Impressionism is female”. 45 mins.

Canterbury Film Society’s Halloween Spook Night Special

31 October / 7.30pm till late / Philip Carter Family Auditorium / free
A Halloween double feature for your viewing horror! Dario Argento’s gore-geously coloured *Suspria* (1977, 92 mins. R16) and Stuart Gordon’s schlock-classic *Re-Animator* (1985, 105 mins. R16). It’s all a bit wrong, but don’t miss out. For cine-horror-loving adults only.

Japanese Film Festival

19–22 November / Philip Carter Family Auditorium / free
Another instalment of this much-loved screen programme. Breathe in the rich yet subtle tapestry of Japanese life and culture. See our website for more details and the full schedule.

4

27 November / 6pm / Philip Carter Family Auditorium / free
4 is an Australian documentary film exploring Vivaldi’s *The Four Seasons* through the work of four contemporary violinists—each associated with a season paired with their country of origin—screening to connect with the exhibition *Turn, Turn, Turn: A Year in Art*. 88 mins.



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Christchurch Art Gallery Foundation

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

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Please see christchurchartgallery.org.nz/support/foundation for a full list.

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

Michael Parekowhai Chapman's Homer

1093 generous donations from Christchurch and beyond, along with proceeds from the first annual gala dinner

Bill Culbert Bebop

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

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

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

Bridget Riley Cosmos

Purchased with the generous help of: Heather Boock; Ros Burdon; Kate Burt; Dame Jenny Gibbs; Ann de Lambert and daughters, Sarah, Elizabeth, Diana, and Rachel; Barbara, Lady Stewart; Gabrielle Tasman; Jenny Todd; Nicky Wagner; Wellington Women's Group (est. 1984); and installed with proceeds from the fourth annual gala dinner.

Ron Mueck chicken / man

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

Christchurch Art Gallery Te Puna o Waiwhetū



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