

In our living rooms we have naked women.

Both are contemporary paintings (by Kees Bruin and Linda James). Bruin's beautifully painted *Eve and Easter Lily* (1996) is a nude directly referencing the Classical sculptural pose, echoed in many works through the centuries. James' *Bathsheba* (1995) [p. 3] depicts her at her toilette, referencing Artemesia Gentileschi of the mid-seventeenth century. In the history of art and the church, relationships between art, the depiction of the body and Christian believers has often been strained. Michelangelo's nudes in the Sistine Chapel were commissioned by one Pope and 'clothed' by another, illustrating a mixed attitude to sex.

Censorship in the arts has always been a minefield, often confused over definitions of the *erotic* and *pornographic*. If we accept the precept of divine biblical authorship, then Christians must also affirm the implications of the Creation story in *Genesis*: that God created all things good, and that men and women were *both* made in the image of God. They were naked before the account of their mortal failure that introduced suffering, sin and death into Paradise. Humanity's first response was to hide their 'shame,' their genitalia, a rupture in both their relationship with each other and God, and a distortion in their sexuality.

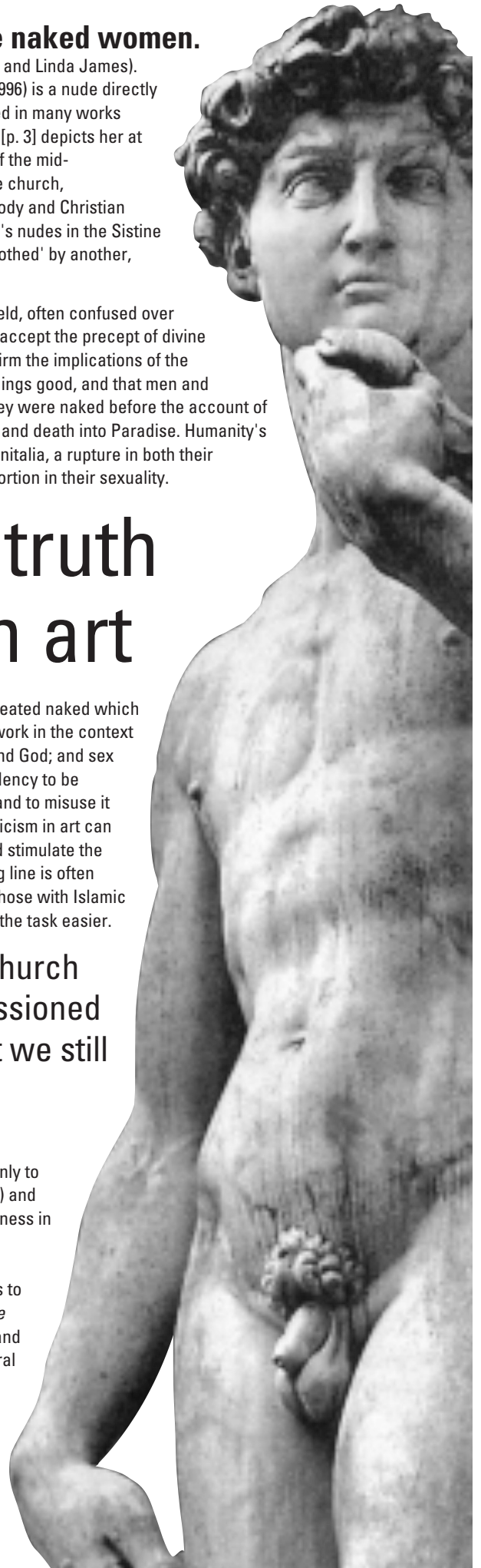
The naked truth on nudity in art

Three things are clear: people were originally created naked which was good in every respect; sex was created to work in the context of male and female commitment to each other and God; and sex has since been distorted. The distortion is a tendency to be ashamed of sex and to consider it bad and evil, and to misuse it for selfish ends. The depiction of nudity and eroticism in art can either affirm divine inspiration or can arouse and stimulate the voyeur to misuse God-given desires. The dividing line is often subjective and blurred; some censors (such as those with Islamic and Victorian values) simply ban nudity to make the task easier.

/// The contemporary church would never have commissioned Michelangelo's *David*, yet we still have *Song of Songs*."

Jeff Crabtree [See page 3 and 6]

Christianity clearly accepts eroticism (one has only to read *Song of Songs* to understand that - see p. 4) and has a long continual tradition of depicting nakedness in art. Jan van Eyck's *Adam & Eve* on the Ghent altarpiece (1432) is a study of humanity's naked naivety, the figures modestly clutching fig leaves to their genitalia. The raw nudity of Masaccio's *The Expulsion from Eden* (1427) featuring both male and female nakedness, is emotive because of its literal rendering; Michelangelo's *David* (1501) unashamedly exposes himself, in an overt celebration of the Greek and Renaissance conceptions of the ideal human form. Leonardo da Vinci's *Human Figure in a Circle and Square, illustrating Vitruvius on Proportion* (1485-90) is a literal study of full frontal male nudity and Gericault's *The Raft of the 'Medusa'* (1819) shows all.





seven plus



chrysalis seed trust

Who we are

Founded in 1997 the Chrysalis Seed charitable trust serves a growing number of contemporary artists. Our mission is to "help resource the arts community from a Christian perspective." We meet regularly to encourage each other and participate in a range of activities designed to support artists and their profession. We operate a resource centre in the heart of the Arts Centre above Southern Ballet where all are welcome to explore, read and coffee.

We have a number of groups and collectives with regular events. The two main artist collectives are for visual artists (Seven Plus) and contemporary poets (CS Poets).

Seven Plus is a visual arts collective with an emphasis on exhibiting and producing contemporary visual art.

Chrysalis Seed Trust

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www.artists.co.nz/chsead

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Monday-Friday 12:30-5:30pm

Library

Mike Palmers

After Hours

Peter Crothall, ph +64 3 366 2848

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Derek Craze (Kendons Scott McDonald accountants)
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Jessica Crothall
Peter Crothall

Context is clearly important. If a performance artist were to stand naked in the Palazzo Vecchio, Florence, he would be offensive to many, yet Michelangelo's colossal *David*, with a large uncovered penis, standing close by, would not. Robert Mapplethorpe's photographs of nude children might be unacceptable because of sensitivities about child pornography and abuse, yet a cavorting putti in any of Correggio or Titian's works is almost universally acceptable. The conclusion is, **nudity is not, of itself, wrong, even though it might offend some sensibilities.** The human body has always been a primary vehicle of comment. The earliest forms of human art (*The Willendorf Venus*, the carved *Laussel Venus*, etc) are sculptures of nude female bodies. Christianity has mostly embraced this and the neo-Classical tradition, so entwined with the history of church art, elevated human nudity within a context of lofty abstract ideals.

Intent is the difference. *HOW* nakedness is used is the issue. *Eroticism*, perhaps defined as the reproduction of, or allusion to, sexual desire, is celebrated by Christendom. *Pornography*, the use of erotic content to specifically stimulate or arouse sexual feelings, is considered unacceptable. As Paul has said, "all things are lawful for me, but not all things are helpful." Jeff Crabtree (p. 3) makes the point that gratuitousness for its own sake is self indulgent and is often a misuse of nakedness.

Some modern artists attempt to shock and create controversy for its own sake, often to gain attention and to propel their work into the public eye. Other artists have socio-political agendas (to promote sub-cultures they belong to, for example) or make fringe statements about abstract concepts on the very borderline of taste (bottles of urine, artworks made from human cadavers, body parts, faeces painting). Nudity is often exploited in this context as the conduit of message. Christians have the right to question if this is a valid mechanism. Could other subjects be used more intelligently to provoke, rather than tiredly appropriating human nudity?

Culture is also very relevant. Some cultures (conservative elements of Christendom, certainly Islam which eschews any form of animal or human depiction) oppose nudity per se. For others, nudity is intrinsic (Maori and African art, the art of the East) with erect penises and overt vulvas being important symbols of mythological and cultural meaning. Tenth-century Indian temples overtly feature sexual desire and remain good works of art because eroticism is part of the philosophy inherent to the temples. That Christianity may disagree with that philosophy does not make the art work invalid, because the decoration is contextually sincere and true to its belief.

Many Christians would take issue with trends that emerged in the European art and literary traditions that followed the Renaissance, where eroticism became a vehicle for titillation and gratuity. Women became the subject of the so-called "male gaze". The *Hotel de Soubise* is an example of eighteenth century 'erotic'

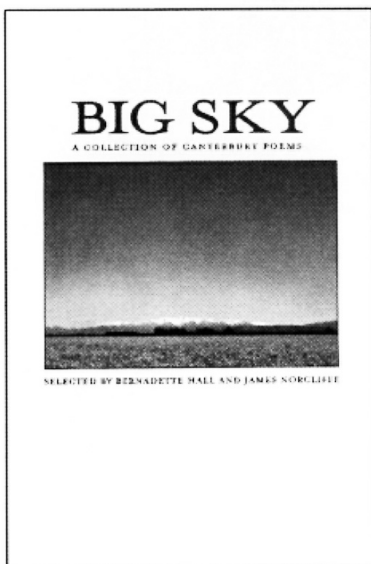
architecture and decoration full of erotic art (such as *Cupid & Psyche*, 1738, by Natoire). Mythology and the Classical tradition were used as a pretext for a cross-over from eroticism to pornography. Boucher led a risqué development, where inherent eroticism became more explicit. Fragonard combined the pastoral tradition of painting with popular erotic print culture devoid of the interpretive Classical allusions leading to the question - do his paintings depict nymphs or just naked eighteenth-century women? What is his meaning and intent? What was behind his creation of "bedroom art," and what is the purpose of his erupting evocative foliage, suggestive swords, spindles and gaping gateways and doorways on the rustic fertile imagination? What do paintings such as his *Useless Resistance* (1770) and Delaunay's *The Indiscreet Spouse* (1771) set out to achieve and be?

In conclusion, human nakedness in art is common from the earliest of times and is a tradition largely developed by Christian art. Eroticism is an accepted, even biblical, reality understood as "good." Context and intent, often influenced by culture, are important facets of determining whether nudity in art has validating merit. In many contexts, nudity is exploitative, gratuitous, a vehicle for controversy, hidden agendas (such as gaining attention otherwise unmerited or to promote other messages) or mere titillation. The use of the naked human form in this way might be considered demeaning or a misappropriation. There is no definitive "Christian perspective" except perhaps to reflect on the bare facts of the central tenet of Christianity that "The Word [God Himself] became *FLESH*..."



John Stringer and Peter Crothall

BA art history, MA classics (Victoria); BA art history, BD church history, MA inter-cultural studies (NZ & USA).



Peb Simmons and Jo O'Hara (left to right).

"The Adventures of One Eared Blue Bear" is available for purchase at Arts Centre Bookshop.

News

Tim Brown has been awarded a six month ceramics scholarship for 2003 (two days per week). He will be working in the context of an artist's residency at the Christchurch Polytechnic alongside Canterbury sculptor Bing Dawe.

In addition, **Jo O'Hara** has begun a commission to create a 2m stone sculpture for the Arts Centre, following **Rob d'Auvergne's** similar commission a few months earlier. Jo's piece will relate to the nineteenth century neo-gothic buildings that define the Arts Centre as well as incorporating the unfurling pattern of the Koru. Both works will be associated with the '12: Dialogues with Time' group exhibition in April.

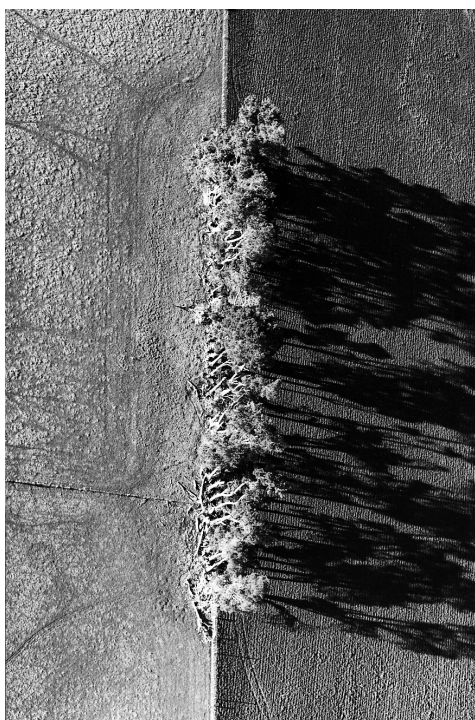
A number of artists associated with *Chrysalis Seed* had art featured in the CoCA Christmas exhibition *Less Is More More or Less*, including **Anne Fountain** and **Jessica Crothall** (3 paintings each), **John Stringer** and **Alan Brydon** (3 photographs each).

Katie Thomas and **Ken Hall** both had art featured in the Christmas show at the Campbell Grant gallery.

A new group exploring redemptive themes from *Lord of the Rings* is going to start on Saturday January 25, 2pm, at 30B Park Tce. Shared lunch, regular times to be finalised at the meeting, showing of 'Fellowship' and then *The Two Towers* in the evening.

Ian Brodie's *The Lord of the Rings Location Guide* was recently added to the CS Library. "This unique and definitive guidebook showcases the principal movie set locations around New Zealand as seen in the first two films."

Peb Simmons recently published a children's story book, *The Adventures of One Eared Blue*



Canterbury Plains 1, John Stringer, 2002, Kodak print, *Less is More More or Less* exhibition.(CoCA)

Bear, illustrated by **Jo O'Hara**. Retailing for \$9.95.

Two poetry anthologies were published recently involving several CS Poets. The NZ Poetry Society's annual anthology was launched on 27 November and was edited by **Joanna Preston**.

The Big Sky: a collection of Canterbury poems, published by Shoal Bay Press - an answer to a recent collection of Wellington poetry called *Big Weather* - was edited by **Bernadette Hall** and **James Norcliffe**. 'Sky' was launched at Madras Books on 10 December to a packed audience. It is a significant anthology of the best of both past and present Canterbury poetry. The anthology includes **Eric Mould**, **John O'Connor**, **James Norcliffe**, **Michael Harlow**, **Jane Simpson**, **Jenny Barrer** as well as **Bernadette Hall**, **Gregory Dally**, **Joanna Preston**, **Jeffrey Harpeng**, **Jonathan Fisher**, **David Gregory** (to mention a few) as well as historical greats such as Dennis Glover and Allen Curnow and Ursula Bethel. It's a definitive text worth checking out.

Mike Riddell's play *Jerusalem, Jerusalem* is booked in Wellington at the Circa (8-16 February) and in Dunedin at the Fortune (6-14 June). In a more ambitious venture, plans are under way to take the show to the Edinburgh Fringe, Belfast and Cheltenham in August 2003. The play will be in print soon.

Opportunities

Creation has scheduled a ten-day **fringe festival** for 16-25 July parallel to the Christchurch Arts Festival and is calling for proposals. Theatre, film, dance, comedy, poetry, music, performance art, bands, DJs, urban/street art, fashion, wearable arts, visual arts, everything and anything! Other arts groups involved include: *the Christchurch Arts Festival*, *The Physics Room*, *Blah Blah Entertainment*, *Massive*, *Belladonna Film Trust*, *Operate*, *Ricochet Predicament*, *Dance and Physical Theatre Trust*. Deadline for proposals is 6 January 2003. For more details: creation.yht@ihug.co.nz

The Belladonna Film Trust is running a **poster competition** as part of the lead-up to its second annual festival of short films by New Zealand artists, in July 2003. The competition is open to any Canterbury student of graphic design (currently in study or just recently graduated) to create an original poster to promote the festival. The prize is \$200, a season ticket to the short film festival, and an opportunity to work with our regular graphic designer on the completion and printing of the poster. Key colours are orange and red. The competition closes on Friday, 21 March 2003 at 5pm. For more details: www.belladonna.inet.net.nz

Performers are sought for free "street art" workshops between 20 Jan - 14 February (12 -4pm), supporting performance as a more visible part of the central city. Details: lucette 374 6929, oilnutcrusher@yahoo.co.nz, the clinic www.theclinic.co.nz, or operate charitable trust 374 9696.

Plainsong I

Bernadette Hall

Big Sky: a collection of Canterbury Poems, p. 79.

The monkish garden seethes
the misty whorls and spires

a labiate architecture
& the child dances a slow

movement for herself
plucks skeins of fragrances

weaves airy nets. Illuminated
the bright blade of her hair

as if we were in holier times.
I sing a plain song

constructing a landscape
the whole point being

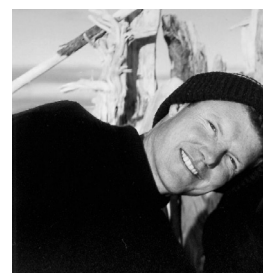
the definition of freedom.
Amber bees flick from blue

to blue something flows
silky like water

joy I suppose
& this a prayer.



The chess players, Andrew Clarkson, 1996, oil on canvas, 1000 x 1500mm.



The *art* of domestic violence

Review: *It Happens At Home*

Display by Haling Ogonowska-Coates
Community House, Christchurch, November 2002,
Rangiora Art Gallery after November 29, 2002.

It is perhaps obscene to refer to domestic violence as art, yet a tasteful but dynamic display of doorways, curated by Haling Ogonowska, displays the stories of four New Zealanders on exhibition around Christchurch.

Five different doorways (sandblasted stag motif, a frosted glass frontage, veneer, panel, and painted) all with different door knobs, act as a canvas for separate personal stories. Each door features two white-framed portrait photographs of the contributors: Canterbury sculptor **Llew Summers**, well known to the arts community, **Dawn Margaret**, **Phil Siataga** and **Te Inupo**. Their own words are adhered to the doors in a typographical assemblage with some pen work. Words like "zombie," "VIOLENCE," "F--K"

punctuate and accentuate the narrative, drawing this difficult subject away from the purely textual into something visual.

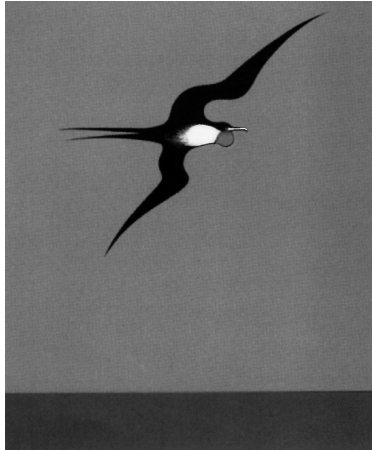
The display is less about imagery as the words and emotion conveyed. The use of residential doors is a thoughtful motif. It is behind doors that domestic violence takes place; using them as a palate to expose is poignant and appropriate, forcing us all to read and see on the door, behind which so much is concealed. The display is powerful, reflective and challenging and well worth a visit to read each story and reflect on the trauma, suffering and tragedy that is all too common in our midst.

"It's a see-saw that you get into and its either full-on anger or full-on love" (Summers).

"So there was this thing called VIOLENCE which hurt our family, it came and went and left its marks...it affected us all differently. It was loud and it was quiet" (Siataga).

Pacific frigate bird, Don Binney, 1969, screen print, Auckland Art Gallery Toi O Tamaki collection.

Don Binney is one of the '12' contributing artists in the *Chrysalis Seed* 2003 group show at CoCA (April 8-27).



Large Soaring Bird

based on a sculpture by Bing Dawe

Jane Simpson

Big Sky: a collection of Canterbury Poems, p. 117.

majestic even in death
bones blackened by the sun
white down once
an aurora to the wind
now stripped
brake cables flap
wing bones broken
yet you soar
above kauri
marlin twine
and cycle parts



Chrysalis Seed end of year BBQ at Mark & Yvette Lander's place, Oxford, 7 December 2002; Jessica, Peter, Mark.



BCNZ Arts courses

The Bible College of NZ will be offering two arts-related courses in 2003 at its new contemporary campus in 70 Condell Avenue, Papanui.

Art & Theology A new seven-week course in the second term of 2003 that takes a fresh look at the role of today's artist in the church and community. The course will include interviews with artists and poets.

Text: *Art & Soul* (ed.s) Brand & Chaplin.

Lecturer: Peter Crothall.

Gospel & Film An examination of the way religious themes are portrayed in films, how they reflect contemporary culture and the ways in which Christianity might interact.

Text: *Jesus at the movies*, Tatum;

Reel Spirituality, Johnston.

Lecturer: Steve Graham.

Ph 354-4270 for a prospectus. Enrolments by 11 February, Orientation week 18-20 February.

Thai Conference

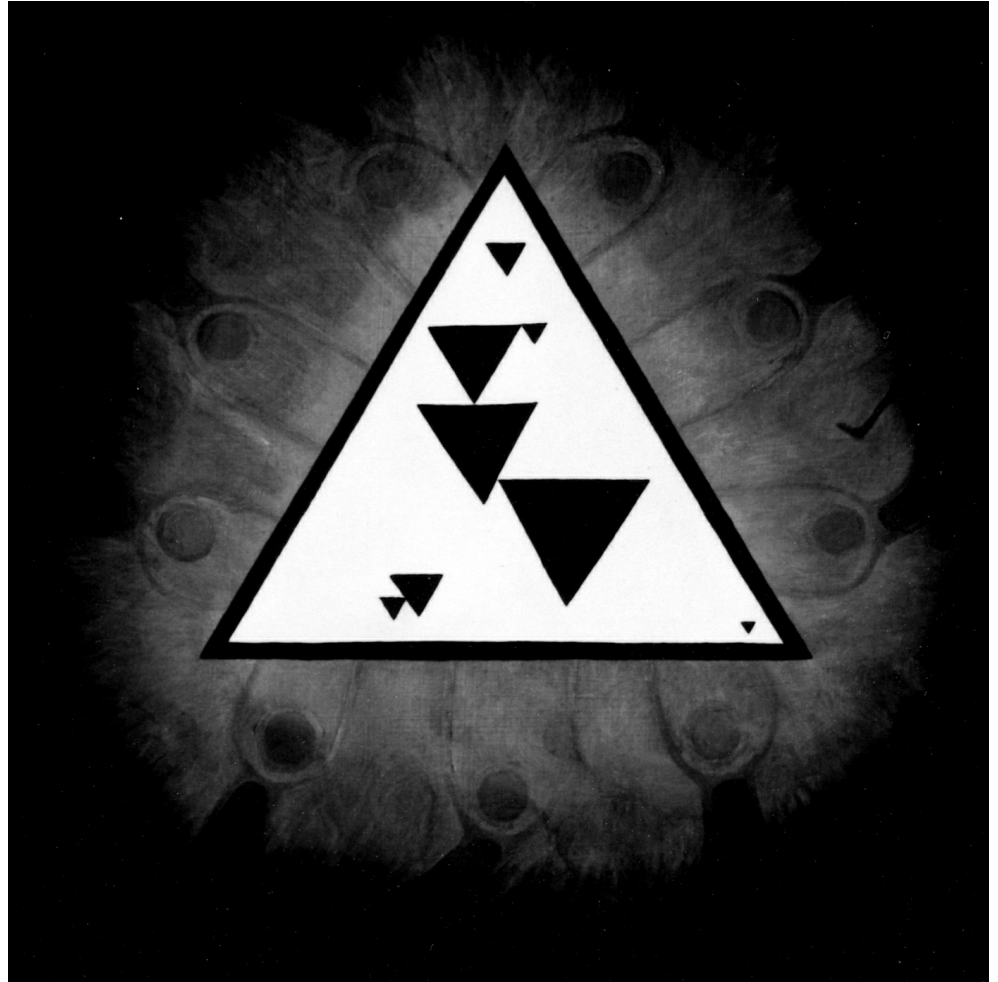
Mike Palmers and Andrew Panoho attended the *Traditional Media Unit International Artists* conference in Chiang Mai, Thailand in November 2002 and made several good contacts with artists from Eastern nations. Andrew and Mike presented papers. The conference was organised by TMU and Kathleen Nicholls who was a guest speaker during the Trust's 2002 Easter festival.



Biblical erotica

"Your lips are like scarlet ribbon;
your mouth is lovely...
Your two breasts are like two fawns"
(*Song of Songs* 4:3,5) .

"How beautiful you are and how
pleasing, O love, with your delights!
Your stature is like that of the palm,
and your breasts like clusters of fruit.
I said 'I will climb and take hold of the
fruit'...May your breasts be like the
clusters of the vine the fragrance of
your breath like apples, and your
mouth like the best wine...May the
wine go straight to my lover flowing
gently over lips and teeth. I belong to
my lover and his desire is for me"
(7:6-9).



You were not yet thought of, Neville Sinclair, 2002, oil on board, 60cm square. [Hanmer Springs opening 1 February 2003].

2003 meetings

Get your diary out! Chrysalis Seed meetings for 2003 will be the first Tuesday of the month, after 7pm. There will be six **Seven Plus** meetings, six **Artists in Business** meetings and four **CS Friends** meetings during the year. Some Seven Plus and CS Friends meetings will be combined as special events:

January 7	Arts in Biz (i)
February 1	SevenPlus 1 / CS Friends A
February 25	CS Friends B
March 4	Seven Plus 2
April 1	Arts in Biz (ii)
May 6	Special event 1 (Seven Plus 3 / CS Friends B)

June 3	Arts in Biz (iii)
July 1	Arts in Biz (iv)
August 5	Seven Plus 4
September 2	Arts in Biz (v)
September 30	CS Friends C
October 7	Seven Plus 5
November 4	Arts in Biz (vi)
December 2	Special event 2 (Seven Plus 3 / CS Friends D)

The CS home group and prayer meetings will be managed separately as per normal.

A cheap day/night retreat for the wider arts community, with an emphasis on practical helpful workshops for artists, at Hanmer Springs is also being planned for mid-winter. Lie in the hot pools and talk art!

Interview with Jeff Crabtree

Principal, Christian City Church School of Creative Arts (SCA), Oxford Falls, Sydney.

/// Plastic poverty-stricken two-dimensional bumper sticker attitude of the church to the arts!"

What was the perceived need that led to the C.C.C. School of Creative Arts?

Plastic poverty-stricken two-dimensional bumper-sticker attitude of the church to the arts! Phil Pringle, the senior pastor of C.C.C. Sydney - who is from Christchurch - was hanging in Christchurch cafés and had a vision for a Sydney church that was vital and empowered. He's an artist himself, actually one of Australia's top ten-selling painters; he wants to see a renaissance of the arts in the church.

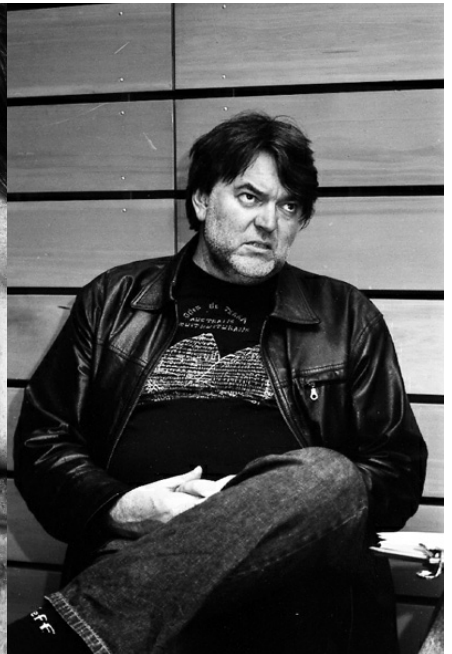
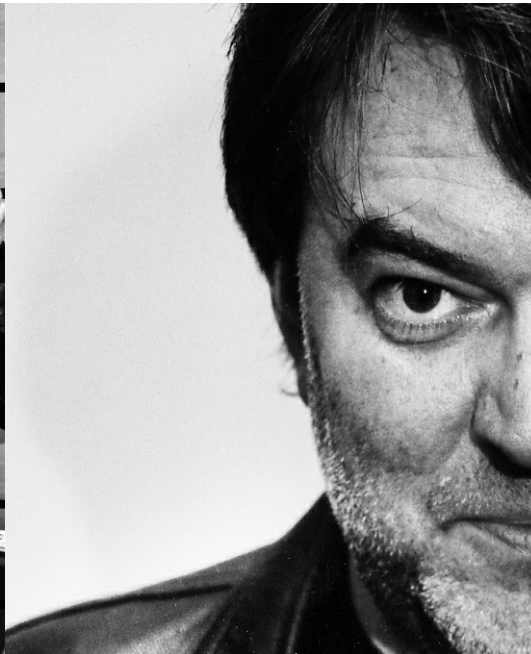
What's your artistic response to nudity in art? Where, how, if, when?

We have life drawing sessions at College but the models are clothed. Some of our artists paint nudes, we have nude paintings in our halls, our

method; the rise of humanism; and the industrial revolution. These all conspired to generate great social and intellectual upheaval and change, particularly in the UK. Australia, New Zealand and America are largely a consequence of those pressures. Humanism seemed to be more right. Artists flocked to it - because it was new. The church had no answers. It literally lost people to the cities. Congregations shrunk, churches lost money and patronage suffered.

Rookmaaker talks about modern art as an expression of the death of a culture. How as Christians can we use art to express culture?

Rookmaaker traces the hopelessness of modernism and humanism as seen through the arts, that is 'black art' and the depression of modern life, the existentialist end of life and



Bathsheba Artemesia Gentileschi 1640, *Disegno Interno*, Linda James, 1995, oil on canvas, 1.2 x 1.5m.

minister bought one. I personally don't have a problem with nudity in paintings and photographs in a contemporary church. The human body is beautiful - well, some are more beautiful than others. I have a problem with public nudity (on beaches for example). There's a place for it, we shouldn't be ashamed of the human body, nudity in a film for example IF it contributes to a story that adds value. Otherwise it's just gratuitous.

The contemporary church would never have commissioned Michelangelo's *David*, yet we still have *Song of Songs*.

As a major patron, motivator and catalyst for the arts over much of the last two millennia, what happened to the arts in church, where are the artists?

The church was replaced as a patron of the arts about 200 years ago by business interests. It occurred as a result of a confluence of several historical factors: the emergence of scientific

suicide. Christian art should illustrate the life we have, communicate the NEW other than dead-end nihilism.

I feel the next phase [past post-modernism] is a turn toward spirituality - the death of Modernism and the slow strangulation of Post-modernism. People are looking for truth; a re-awakening. 9/11 and 'Bali' won't stop. Events like that will create fear, people will respond by seeking what's right. It's an unequalled opportunity for the church to gain back what has been lost in terms of delivering good news to everyone looking for hope. I believe by 2025 the Arts will replace sport as a primary activity in Australasia.

SCA offers diplomas and certificates in the creative arts within a variety of one to three-year courses, full or part-time. There are two intakes each year (February and July). Courses cover song writing, vocals, music, dance, acting, screen production and visuals. For more information: sca@ccc.org.au, www.ccc.org.au

The Laughing, Happy, Loving Jesus Project is drawing together a collection of 50 paintings for an **exhibition** in March 2003 showing a laughing, happy, loving Jesus, either in an historical context or in the artist's own contemporary context and culture (sitting at a village sing-sing, at a football match, etc). A book is planned as well as an international tour. The organisers propose to pay for the paintings but seek the copyright for reproduction purposes. The project is being run in association with the *Pacific Asia Arts Forum*, a group set up in collaboration with the Uniting Church in Australia, and is managed by Pat and Harry Wallace. It is a not-for-profit project. The Wallace Family is providing the initial funding. Details: Fax: 612 9875 1875, baradeen@bigpond.net.au

Seven Plus art in public spaces

Recent works by **Andrew Panoho**, **Mark Lander** and **Jessica Crothall** have been installed in the Anthony Harper building in Cathedral Square. Two large photographs by **Stefan Roberts** will be added. Sculptors **Rob d'Auvergne** and **Jo O'Hara** are working on Kauri Trust commissions for the Arts Centre.



Opening of the new library,
Chrysalis Seed Art & Faith Resource Centre,
18 October 2002.

Get connected! House concert

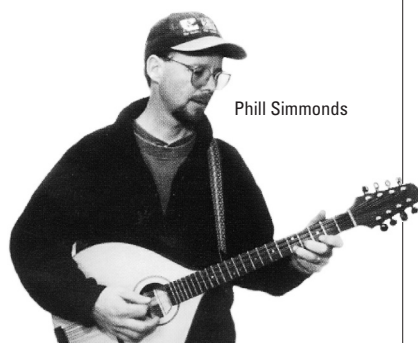
James Wilkinson
Andy Thompson
Phill Simmonds

BYO BBQ or plate/koha for artists.

15 Tomes Road, Papanui.

Phone John: 354 5514 for invites
(bring a friend).

Friday 24 January, 7 pm.



Phill Simmonds

CHRYSLIS SEED NEWS JANUARY 2003

Upcoming Events

7 December - 9 March, **Colin McCahon: A Question of Faith** at the City Gallery, Wellington. Free admission, curated by Marja Bloem, Amsterdam. A major international exhibition of art by a New Zealand artist in one of the major European exhibition spaces (Stedelijk Museum) visits Wellington. The European curation allows a more objective but sympathetic treatment of one of our cultural icons, with a focus on some of the faith issues raised by **McCahon**. The catalogue is available at Madras Books.

10 December - 23 March, *Turangawaewae/our people our place* exhibition at the Suter gallery, Nelson, of contemporary Maori art, including work by **Andrew Panoho**.

20 January - February 14, 12 -4pm, "street art".

1 February, Seven Plus/CS Friends special event including "Beyond Euclid" exhibition, Neville Sinclair (p.6), Hanmer Springs.

11 February, registrations close: BCNZ.

8 - 16 February, *Jerusalem, Jerusalem* playing at Wellington's Circa. (Dunedin 6-14 June)

March, *Laughing, Happy, Loving Jesus Project* exhibition of 50 paintings.

21 March, Friday, 5pm. Deadline for Film Trust poster competition.

8 - 27 April, Chrysalis Seed group show at CoCA, '12:' *Dialogues with Time*.

10 May, Saturday, the new Christchurch Art Gallery *Te Puna o Waiwhetu* will officially open.

16 - 25 July, proposed ten-day fringe festival.

2003 DONATIONS PLEASE! JOIN US!

Directly support the work of Canterbury artists and poets by making a 2003 donation to the work of the Chrysalis Seed charitable Trust. The Trust directly supports a wide diversity of Canterbury art lovers, visual artists and writers through events, supportive networks, scholarships, workshops, exhibitions, publications and promotion. "Helping resource the arts community from a Christian perspective."

Benefits of being a supporter, include:

- Six mailed editions of CS News
- Personalised invitations to special arts events
- Access to the Chrysalis Seed library with a range of current arts books and magazines

- ☐ Please delete my name from the Chrysalis Seed News mailing list.
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Thank you! Please fill out, clip and mail this form with your cheque to:

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