



chrysalis seed trust



*Station 13 - Jesus Dies, Arthur Amon (self portrait), terracotta, 640 x 900 x 200mm. Mark Pierson installation (see pg. 4).*

## Art and Lucre

If artists want their work seen there are plenty of opportunities, but when it comes to making a profit it's never been harder. Compared with ten years ago, there are more galleries, exhibitions, information and support groups for visual artists, than ever before. Competition for funding is fierce, says Kate Spencer, co-director of Fuse, a service for artists and professionals seeking advice and support to combine art and business.

There are, however, openings for the business-minded artist and, in terms of financial support, the **enterprise allowance** and **artists' wage** through Winz are the most significant. The enterprise allowance helps eligible unemployed job seekers wanting to start their own business. It is an allowance to help an artist with his/her cash flow for up to a year while working to get their business off the ground. It is a start up allowance, not a loan. To get the allowance, you need to have been enrolled with Winz for at least six months. Winz staff determine the exact amount with you, depending on how long you've been enrolled and the cash flow needs of your business. You will be required to submit a business plan. The artists' wage is for those who are on the unemployment benefit and is the same amount as a travel wage, which is around \$84 a month.

Kate Spencer says **Creative NZ** does have funding for emerging artists, however the criteria is strict. The project has to be of national benefit - one which will make a difference to New Zealand's art scene. **Public charities** and **The Community Trust** are unlikely to give funding directly to individuals, preferring projects for groups such as exhibitions and courses. **The Creative Communities Scheme** is a Creative New Zealand fund for community-based projects and is administered by local authorities (city or district councils). Its purpose is to provide support for the arts. Most grants range from \$500 to \$5000. Groups and individuals can apply but the project must benefit the community in some way.

**Creation** is a new Christchurch support network specifically for young artists. Located at 105 Worcester St, behind the Cathedral, they operate the **Metro Exhibition Space**.

For more information on available funding see the database at **Internal Affairs** in NZ House, 96 Hereford Street Christchurch. There's also a site in the Christchurch Public Library computer system called **Fundview**. Both are free.

**Harriet Jackson**

CHRYSLIS SEED  
**NEWS**  
MARCH 2003

[www.artists.co.nz/chseed](http://www.artists.co.nz/chseed)



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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## Kia ora!



Religious art themes jostle with money issues this edition: we preview four *Stations of the Cross* art installations for Easter 2003 (p. 4); review Serbian artist Michael Galovic's exhibition of traditional icons (p. 5);

Mike Palmers explores *Ikon* from the Trust library (p. 6); and Harriet Jackson discusses funding for the arts (p. 1) and interviews a sculptor on making an art career (opposite).

Biblical faith remains a primary source of art discourse, evident from a range of recent exhibitions: *A Matter of Faith*, Colin McCahon, City Gallery, Wellington, ex Amsterdam's Stedelijk Museum; *Icons* at the Holy Cross Chapel, Christchurch; and Israeli photographer Giora Dan's *Warp & Weft* multi-cultural critique of Christchurch's Anglicanism at CoCA.

Despite the advent of Postmodernism, which is said to decentralise, deconstruct, and dilute meta narratives, biblical faith continues to be a driving influence in contemporary visual art. Biblical allusions shape much modern art, as they do film, literature and other modern media.

The epic saga *Lord of the Rings* drips with biblical allusions. "Golem" is a Hebrew word meaning artificial man of clay; the resurrected Gandalf the White after his battle and defeat of the evil Balrog in the depths of darkest Khazad-dum is redolent of Christ on Easter morning.

Many of the artists in the Trust's group show *12: dialogues with time* (which will feature next edition) chose deeply religious works as springboards for their contemporary critique of an historic work: Michelangelo's *The Last Judgement* (1537-41); Piero della Francesca's *The Baptism of Christ*, (1440-50); and Colin McCahon's *Cross* (1959) to name a few. Other's chose biblical themes, such as the gates of hell or the 'pearl of great price,' to inspire works.

For Christians, the first creative act in the universe was God creating light "...and God saw that the light was good." If art is literally different shades of light and is viewed in different hues, then faith continues to be a lampstand of illumination for art lovers everywhere.

**John Stringer**



*Wedge*, Anna Korver, copper and wood (detail), 1 x 2.5m, 2002, Chrysalis Seed '12' group show (8-27 April) and opposite.



# Making art pay

*An interview with sculptor Rob d'Auvergne*

None of Rob d'Auvergne's artist friends have full-time creative work. And he asks the question, does the problem lie in the market place or in the minds of these potential artists?

Rob, who left Canterbury University School of Fine Arts two years ago with degrees in philosophy and sculpture, says a "stuff the world" attitude is common among young artists – and not to mention tutors and department heads.

He watched as many students in his class bought into the post-modern way of thinking that art was no more than an exercise in self-expression.

Whether they realised it or not, they had their own set of beliefs impacting their work, says Rob, who last year won a grant from the Canterbury Development Corporation to help get small businesses off the ground. The money has gone towards the first year of his three-year business plan, which includes identifying target markets for his sculptures. He is working full-time on the plan with the aim of making a living from his works.

"Art school is a test tube environment which even tutors get locked into. Students are told that it doesn't matter what the world thinks of their art."

Consequently, they alienate themselves from the real world, diminishing the likelihood of them getting full-time work as artists, he says.

Rob admits he studied philosophy to "keep him sane". "I needed stimulation because without it art can become very empty. Art doesn't come in a vacuum."

In order to make a living from art, he says an artist must realise that they are part of a community and therefore embrace what the critics say.

Rob, now aged 25, went to Rangiora High School and showed promise in both the arts and sciences. He had the marks to continue with sciences but art, being his first love, took centre stage. However, he has never given up on the science world and even today his interest lies in the crossover between science, art and industry.

"I enjoy using modern materials and drawing modern things. My work critiques the relationship between art and technology and I like looking at the way science and industry is borrowing so much from

organic forms. This can be seen a lot today in architecture, appliances and cars. People are starting to make buildings that 'breathe' and 'move' like living organisms. Materials like steel have been replaced by natural and synthetic materials – wood, foam, rubber – materials that move."

Rob has followed the theme of flight for some years and his latest work, soon to be erected in the Art Centre, has been commissioned by the Kauri Trust, which supports artists by lending out art to public places. The Bible College of New Zealand also has one of his works on loan which again was commissioned by the Kauri Trust.

Rob has sold his sculptures at group exhibitions, including one at CoCA in 2001 and another two at the Campbell Grant Gallery. All works were small sculptures made to look like multi-purpose tools taking on animal qualities. Rob shys away from many of the grants available for artists because the nature of the application tends to steer him in a particular social and philosophical direction.

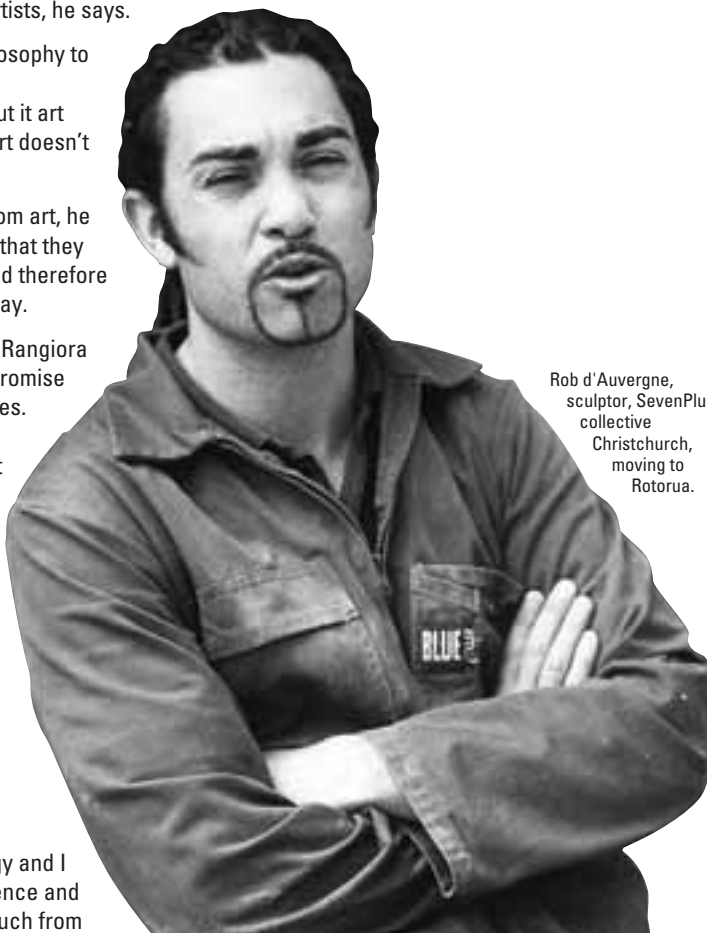
**Harriet Jackson**

## Roman Soldiers

Michael Harlow

*With Our Eyes Open, 2002, p. 89.*

Conscripts; from the backworld  
Of country habits - gossip, rough wine,  
Dicing; or in quiet, whittling  
A child's flute with notes the colour  
Of honey. And they are loyal.  
When the clench of the heart is quick,  
The Hour is called - orders barked  
From tent to tent. They dowse  
Their fires; they touch  
Each other at the wrist, shrug off  
The vague uncertainties that hum  
In their ears. With a nudge  
They remind themselves that they are  
Legion, and they swarm to the foot  
Of the tree: juice from the thornberries  
Blooding the palms of their hand  
They wipe against the sky.



Rob d'Auvergne, sculptor, SevenPlus collective Christchurch, moving to Rotorua.



Installation, Peter & Joyce Majendie, 2003.

## Without Icons

Helen Jacobs

*Big Sky, 2002, p. 78.*

Without icons from other worlds  
a green box is growing  
what will be trailing lobelia  
blue and white  
in the wrong season. Faith hangs.

An assembly of trees on the hillside  
gathers monastery shadows  
where everyday birds take insects  
on flight among the pillars,  
hunt seedheads through the garden  
bracts.

The kingfisher that stunned itself  
against the window  
is back after several days,  
observing from the telegraph wire.  
An ordinary occurrence of  
resurrection.

It is all ordinary -  
a paddock of upright dandelion heads  
made extinct overnight,  
mountains steeping white in early  
morning  
and who knows what conclusions by  
evening.

# Installation action stations

*Over the next few months a variety of installation artists will create a series of dramatic visual art works based on the Stations of the Cross. We preview four of them.*

## Seven Sayings of the Cross

**St Marys Merivale, Christchurch,  
6-19 April 2003**

*Peter & Joyce Majendie*

The seven sayings of Jesus from the cross will be interpreted using a variety of media. The set will be based on a rubbish dump, where Golgotha was located, using a variety of clean 'rubbish.' Each station will be constructed from recycled materials relating to a particular saying. For instance "thirst" will be constructed from empty wine bottles. An old fishing net may be stretched across the ceiling to lower the roof and create some interesting shadows with lighting. Professional lighting will create the best atmosphere, as well as a fog machine and appropriate sound tracks. A path winding through the various stations constructed from thinline bisonboard covered with old newspapers and sealed with polyurethane will be laid down with formed seating throughout the stations.

## Easter Stations of the Cross

**Opawa Baptist Church, Christchurch,  
14-20 April 2003**

*Peter & Joyce Majendie*

During Easter 2003 conceptual artists Peter & Joyce Majendie will present a contemporary exhibition of the Stations of the Cross, reworked as an interactive, mixed media, multi-sensory experience.

The fifteen stations will use distinctively NZ materials (e.g. corrugated iron, barbed wire, wire netting, concrete reinforcing rod and mesh) and other media such as plaster, bronze, stainless steel, ice and x-ray photography, set amidst flax and cabbage trees. This gives the art works a distinctive NZ flavour transforming the centuries old European Easter tradition into a post-modern genre. A unifying theme will be the use of hands as an expression of the title of the station itself.

The exhibition is in the peripheral rooms, passageways and auditorium of the Opawa Baptist Church. A similar exhibition was successfully staged there in 2002, with over 1600 people viewing the installations over the week. The main auditorium, entered after Station 14, will be transformed into a NZ paradise garden. This will be achieved by the removal of most of the pews, the use of camouflage netting to screen the upstairs balcony and the remaining downstairs pews and the installation of a fully landscaped garden, including wandering paths, water features, mature trees and New Zealand flora.

## Garden Stations of the Cross

**Cityside Church, Auckland,  
Wednesday 16 April,  
Thursday 17 April (6pm - midnight),  
Good Friday (midday to midnight),  
Easter Saturday (midday - 6pm).**

*Mark Pierson*

A real garden will be created to occupy the whole Cityside Church auditorium space which will be stripped. The entire floor will be covered in polythene and six cubic metres of sand brought in. A NZ coastal style garden with sand mounds, Pohutakawa and Karaka trees and up to 150 grasses and other plants will be created. Landscape designers and secondary school students will be involved in the planning and installation of the garden.

Stations will be installed against blacked outer walls and delineated by paths, shrubs, and a water feature. The centre of the space will allow for more people than previous years and unobstructed views of the stations. The garden will be a gloomy misty one, suggestive of Jesus in the garden of Gethsemane, and will be a station in its own right. The first station, the Last Supper, will be in the entrance way with a separate soundscape. People will be encouraged to remove their footwear as they enter the installation.

Opening hours will be increased to take pressure off the numbers in 2002. It is important to give people space and time to reflect.

## CyberStations of the Cross

**Mark Pierson, Auckland  
Easter 2003.**

Eight of the traditional *Stations of the Cross* will be interpreted by digital artists in digital media for display on both computer monitors in a ground based installation and possibly also on a website. The ground venue will be located in a non-religious cafe/gallery/design space in inner-city Auckland. CyberStations will be run in a low light, clean, minimalist, black venue, on G3 iMac computers sitting on black plinths around the space. Biblical texts relating to Stations will be available along with installation notes giving background to each artist and station. This installation would be open for two to three weeks up to and beyond Easter 2003.



# Review

## **An Exhibition of Icons**

Michael Galovic, Iconographer

**Holy Cross Chapel, Chancery Lane, Christchurch**  
**17-23 January 2003,**

Hidden in a narrow city mall just off Cathedral Square - the modern equivalent of a Byzantine alley just off the Bazaar - the Holy Cross Chapel exhibited 12 of Michael Galovic's icons on their white northern wall augmented with baroque-Byzantine choral music. The works ranged in size from less than an A4 to approximately 2 x 1.5 feet.

Subjects were traditional:

Saints Peter, George, Michael, Paul and Sava as well as madonnas (*Our Lady of Vladimir, Our Lady of Kazan*, my personal favourite of the show).

Galovic is a naturalised Australian Serb who grew up in the former Yugoslavia surrounded by traditional iconography. After graduating from the Belgrade Academy of Arts in 1974 (in modern art and European painting) he abandoned contemporary practise and now almost exclusively paints icons in the strict ecclesiastical code. This is a shame. By his own

admission it has become somewhat formulaic, "it became second nature for me to do this work...Everyday...without analysing it." This could suggest an artist who has stopped growing or thinking, a mere reproducer of forms.

His work is meticulous, beautiful and faithful to Byzantine forms of the 13-14th centuries; somewhat austere and rigid. Essentially the artist delivers beautiful modern copies of an ancient art form. It makes one wonder, beyond the technical expertise and obvious devotion, where the artistic merit lies. Are we improved by having contemporary copies of an art form belonging to the past?

My personal flavour would welcome a reworking of the genre (which Galovic does not seek or profess to do. "My long-standing wish was to create a contemporary icon based on the Byzantine tradition") into a more contemporary expression that engages the modern viewer with more relevance. Michael Smither or Nigel Brown paintings of biblical subjects, including madonnas in contemporary domestic settings spring to mind. Galovic's iconic renderings of Mary MacKillop (*Blessed Mary of the Cross* 1994) are a welcome step in this direction.

The 12 works were beautiful but distant to contemporary audiences other than as an historic fancy. Those with an emotional attachment to the religious paraphernalia of Orthodoxy and Catholicism will enjoy this exhibition - well placed in the chapel - but it remains for me narrowly contextual.

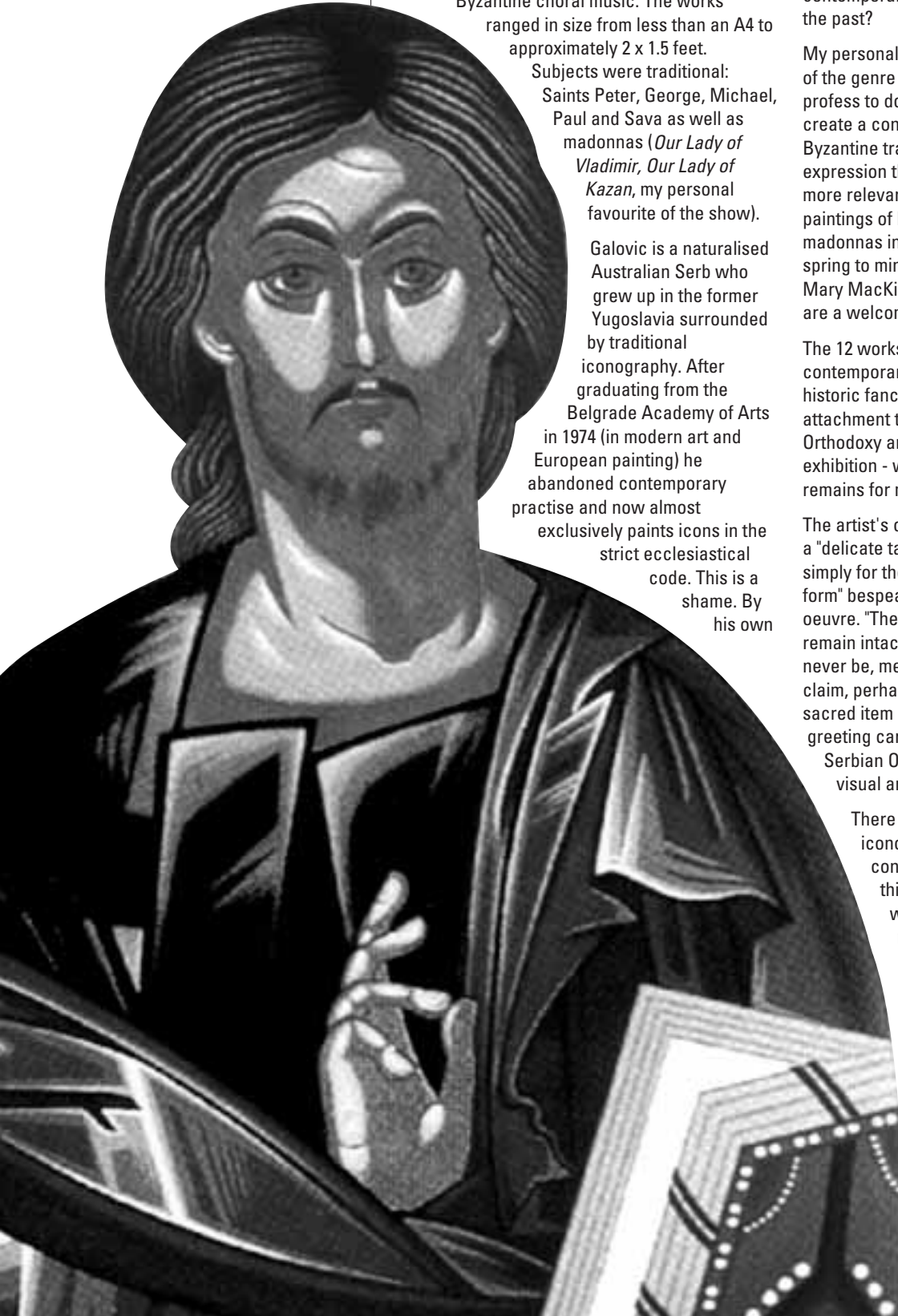
The artist's claim that painting traditional icons is a "delicate task, for it is not to be undertaken simply for the sake of change or modernisation of form" bespeaks the frozen nature of his chosen oeuvre. "The artistic and spiritual message must remain intact because the icon is not, and will never be, merely another visual artform," is a bold claim, perhaps disingenuous at \$700-\$1000 per sacred item and available as commissions or greeting cards. To those who do not hold to Serbian Orthodoxy they are simply another visual artform.

There is certainly a place for an iconographer like Galovic in contemporary art (I certainly enjoyed this exhibition) but I left feeling here was a talent that had stayed in the nest of familiarity and never flown.

**John Stringer**

The Holy Cross Chapel is open weekdays from 8am with an attendant priest. Mass is celebrated at 12.05 each day except Saturday.

*Christ Pantocrator*  
Michael Galovic,  
1996



## Director's comment

### Icons, Installations and Easter



A number of Seven Plus artists attended the opening of Neville Sinclair's exhibition "Beyond Euclid" in Hamner Springs. One aspect of the show was using geometry as a symbolic device to see from one dimension to

another, from the dream world to the conscious. Similarly, an icon acts as a 'window' from this world to the next; a symbolic image which acts as a portal between two interconnected worlds. Traditional icons insist on a formula to construct this. In reality the number of ways of creating an 'icon' is limited only by our imagination and the styles we can generate.

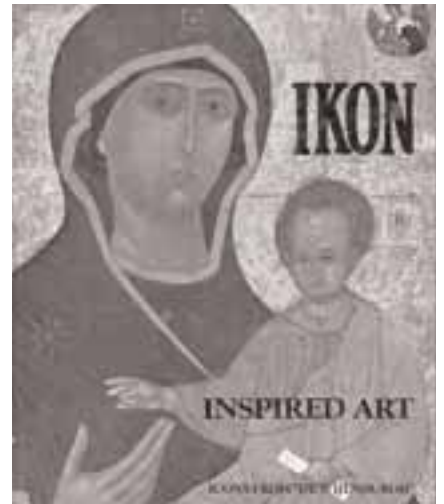
The range of contemporary Easter installations planned for Christchurch and Auckland this year attempt to achieve the same thing, to create a bridge to the divine through meditation using contemporary materials. Mark Pierson's electronic images are a current into cyber space which follows Baxter and McCahon who created icons rooted in images of Aotearoa. *Star Wars* and *Lord of the Rings* are two of many celluloid motifs alluding to death and resurrection. The new gallery in Montreal St can be seen as a

glass 'icon' connecting medieval cathedrals and Canterbury ecosystems.

The last seven Chrysalis Seed exhibitions have generally covered non religious topics. This year our main event, the '12' show will be a little different. In responding to historical or religious works we will be exploring ways of showing the continuity between spiritually-based art from the Renaissance to the present. A reminder that any style and epoch can allude to the divine and unlock the mystery of Easter. We look forward to celebrating with you at the opening at CoCA on the 8 April.

By the time you get this, Rob d'Auvergne will be married and settling in Rotorua. As well as being an ongoing presence in our last four exhibitions, Rob has played a vital role in developing our database and making our mailing system more efficient.

**Peter Crothall**



## From the resource centre

**Pictures of the Unseen**

At the CS Centre we are developing an extensive collection of books and resources on art and faith. In the history of the church icons have been honoured and adored and have initiated much controversy. In spite of such debates icons are a visual expression of faith and a creative link to the unseen world. There are a number of books in the CS library which explore and illustrate this fascinating aspect of the Christian faith. One such book is *Ikon Inspired Art: Icons from "De Wijzenburgh"* Robert J. Roozmond (1981) published by the Wijzenburgh Foundation in the Netherlands. This book provides a clear historical context of iconography from both the Byzantine and Russian traditions. Each icon (there are 106) is clearly photographed with accompanying notes. The book is based on an exhibition that toured internationally, including New Zealand, in 1980/81. The collection of icons are housed in a small 16th century castle in Echteld, Netherlands. This museum is now recognised as an international centre for the study of icons.

**Mike Palmers**



*The Kingdom*, Cor Monsma, 2000, oil on canvas, 99cm x 107cm

## Review

### *Beyond Euclid*, Neville Sinclair

Hanmer Springs Library, 1-28 February 2003.

It is 18 years since Neville Sinclair's last exhibition. 'Euclid' was a delightful, airy selection of mixed media works on board utilising embedded carved blocks, built-up MDF, and colour, with the repeated motif of triangles (thus Euclid). The current work is a marked departure from his previous surreal style, a blend of craft and fine art complimented with a woodturning exhibition of bowls and platters by Ben Hogan of Leithfield (Canterbury).

Neville Sinclair uses carved Lombard poplar in a variety of creative ways finishing with a painterly creation (it is not until you inspect more closely you discover the relief or recessed work embedded or built up on the 'paintings').

His largest work, *Timeless Calling*, is a rainbow vortex spinning around a central point from which black triangles spew. My favourite work, *Aversion*, is a yellow offset hexagon with three contemporary black line motifs depicting motion (almost Asian in aspect). It is presented in three segments as an aversion to each other, whirling around like atoms, yet united within a cube.

The artist explains his work is not heavily philosophical, rather he seeks to experiment with form, shape, texture and colour, something he sees as "a 'place' with its own rules."

A quality exhibition of geometrical elements presented in a fluid and animated style at refreshing prices ranging from \$400 - \$1000.

**John Stringer**

Neville Sinclair's *Beyond Euclid* exhibition opening, Hanmer Springs Library, 1 February 2003.



## News

The Form Gallery is the successful tenderer for the new City Art Gallery shop space off Worcester Blvd. A lease has been signed and the Form, currently on the cnr. Chancery Arcade and Cathedral Square will move into the new space at the end of April to open officially on 10 May.

**Jo O'Hara's** sculpture is due to be installed in the North Quad on Monday 24 March.

The next CART market will be on Saturday 22 March at CREATION Arts Centre on Worcester Street just behind the Cathedral. This market is also in conjunction with the first anniversary celebration of CREATION. There is a \$10 charge per stall, to register contact the STRAW Umbrella Trust straw@paradise.net.nz by 7 March.

**April Stevens** will be the first solo show of the year at Allegory Gallery, Christchurch (19 Feb -15 March) with 3D paintings in which she interprets most of the 30 Articles of the Universal Declaration of Human Rights adopted by the United Nations on December 10, 1948. Her works utilise common road signs as symbols together depicting a journey which is an analogy of life.

Canterbury Poets Collective readings at MCB 20 March - 1 May, 7pm - 10pm. Readings will finish by 9pm with another hour for socialising. First 40 minutes BYO poetry. Entry \$4 waged, \$3 unwaged. Programme of guest readers:

20.3.03 Bernadette Hall, Jonathon Fisher, Helen Bascand  
27.3.03 Tom Weston, Owen Marshall.  
03.4.03 Martha Morseth, Graham Lindsay, Barbara Strang  
10.4.03 Brian Turner, James Norcliffe  
17.4.03 David Ogle and West Coast poets  
24.4.03 Sugu Pillay, Jack Ross  
01.5.03 Barry Southam, John Weir, Helen Jacobs



Seven Plus "12" show meeting, Hanmer Springs, February 2003, and details of working drawings for art in progress.



**Miriam Gribble** returned from Adelaide recently after completing a three-month residency in contemporary jewellery at the Gray Street workshop.

**Sarah Wilson** who was involved in Urban Astronauts has opened a shop called *Azzizzi* at Redcliffs selling beads, jewellery and painted furniture.

**Anne Fountain** will exhibit as a double whammy in April, as one of the Twelve in our group show *12: dialogues with time* at CoCA in the Mair and North galleries, and additional new work in one of the lower galleries from 8 April.

## Upcoming Events

• **20 March**, Thursday, 7pm - 10pm. Canterbury Poets' Collective autumn season of weekly readings start at Madras Cafe Bookshop, Colombo St, Chch. (see below).

• **22 March**, Saturday. CART - art and craft market for emerging artists (see below).

• **25 July - 2 August**. YWAM's first international art gathering, at Biola University in CA, USA.

• **Second Wednesday/month**, 7.00pm, The Live Poets' Society Linwood Community Arts Centre, Chch. Contact Alan McLean 389-0908.

• **Every Third & Fourth Wednesday/month**, 7.00-9.00pm, the CS support group meets at 30B Park Tce, Chch. Contact Peter or Jessica 366-2848.

• **Third Tuesday/month**, 7.30pm, **Small White Teapot haiku group**, Mainstreet Café, Colombo St, Chch. Contact Joanna Preston jopre@ihug.co.nz.

• **Third & Fourth Tuesday/month** Lord of the Rings discussion group. 7:00-9:00 p.m. 30B Park Tce (see below). First night: Tuesday 11th March. Bring a bite to eat and come straight after exhibition openings. Contact Peter or Jessica 366-2848.

• **Last Friday/month**, 7.30pm, The Last Friday Salon upstairs at Mainstreet Café, Colombo St, Chch. Open text surgery and the laying on of words in the company of the muse." Contact Eric Mould eric.mould@xtra.co.nz. "

• **Fortnightly**, 10am, **The Airing Cupboard Women Poets**, Quiet Room, YWCA on Hereford St, Chch. Contact Judith Walsh Ph 359-7433 or Barbara Strang 376-4486 for dates.

• **Prayer meetings**  
Every Monday 7am prayer walk from CS Resource Centre; 7.30-8.00 prayer for CS and the Arts at the Centre.



*Cross*, Stefan Roberts, giclee photographic print, 100 x 100cm, 2002, Chrysalis Seed '12' group show, 8-27 April 2003.

8-27 April 2003

Exhibition Opening 8 April 5.30pm  
Centre of Contemporary Art  
Mair and North galleries  
66 Gloucester Street  
Christchurch

## 12: dialogues with time

12 contemporary New Zealand artists  
revisit historic works.



chrysalis seed trust

Seven Plus is the visual arts collective of the Chrysalis Seed Trust. We acknowledge with gratitude the support of the Community Trust and Creative Communities.

