



SR

Courtesy TPoW

*Queen Volland* (detail) from the '12' exhibition, Anne Fountain (8/12), 2003, mixed media with encaustic, 1000 x 760mm and detail of the new Christchurch Art Gallery Te Puna o Waiwhetu.

## People in glass houses *and* 12: dialogues with time

This edition of *CS News* considers our eighth group exhibition *12: dialogues with time* (8-27 April, CoCA), described by *The Press* as "satisfying modern interpretations," as well as the opening of the new Christchurch Art Gallery Te Puna o Waiwhetu on 10 May. The latter is such a big event it will feature throughout this edition and in July/August. The opening of Waiwhetu is the biggest art event in Christchurch for many years and '12' the Trust's biggest event this year. Faith and art are strong components of each.

McCahon was selected as an exemplar by a quarter of the twelve artists in '12.' His hugely successful European (and now New Zealand) exhibition *A Question of Faith*, courtesy of the Stedelijk Museum Amsterdam, resonates around personal faith as does Margaret Hudson-Ware's exhibition *Refugees* (the first solo show opening in the Waiwhetu programme). The seven previous Trust exhibitions (1997-2002) contained no overt religious narrative. '12' was the first time a more overt distinction emerged, not that "Christian art" (whatever that is) is of necessity deeply serious,

angst-riven or religiously momentous. As triple Oscar winner Nick Parks, the unpretentious creator of claymation stars Wallace and Gromit, has said, "I've come to believe that [simply entertaining people and making them laugh] can be pleasing to God...there's a pressure to be radical and make statements with your art. If you link that to being a Christian as well, then it gets really exaggerated."

'12' took place literally next door to the new Christchurch Art Gallery and we investigate some of the people within our new 'cathedral of art.' In part 1 of "People in glass houses" Director Tony Preston discusses the process that brought us to the 10 May opening; Curator of Contemporary Art Felicity Milburn (p. 5) explores the duality of modern art and the Gallery's collection of traditional works. Elsewhere we review Ken Hall's exhibition *utility series* at the Campbell Grant Gallery in March and the Majendie's colossal art installation at St Marys Merivale in April.

Enjoy your art - and your new gallery!

**John Stringer**

**ARTS**  
**BI-MONTHLY**

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

# CS NEWS

## 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.

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Peter Crothall

## Kia ora!



There was a large turnout of Canterbury arts patrons to the opening of the Chrysalis Seed Trust's eighth group show featuring 26 artworks by 12 artists (from Oxford, Tai Tapu,

Sumner, Christchurch, Blenheim and Auckland). The *Press* reviewer Margaret Duncan noted the show's "sense of community."

Mounting the stairs to the Mair and North galleries on the mezzanine floor of the Centre, viewers were guided up the ascending staircase by vinyl letters 1-11 culminating in a spectacular portal constructed of a large 12 on the topmost landing. The 12 portal ushered patrons into the main Mair space, framed above by Rob d'Auvergne's *Cygnets* tribute to da Vinci and the main cluster of works. At left was Don Binney's *Piero* adaptation, opposed on the right by Kees Bruin's *Imminent Harvest* in a cleverly constructed third gallery space bridging the Mair and North galleries.

The exhibition was supported by posters and a full colour 16-page catalogue (available from the office for \$2) designed by Andrew Clarkson. The catalogue was supplied to Christchurch high schools as a valuable teaching resource on 12 New Zealand artists (ten from Canterbury) providing documentation on the artists, the works in 12, and artist statements. Some of the exhibition art is documented throughout this newsletter along with the rationale behind the show (p. 6).

A worthy follow-on to the Trust's main Easter show in 2002 - *Up/Down/Up* (Canterbury Museum gallery) paired by the *Emergence* exhibition (Salamander gallery) - *12: dialogues with time* continues a strong and diverse demonstration of art and faith amongst it's participatory artists. We hope the painting, ceramics, sculpture and photography made a valuable contribution to the flavour and substance of the wider arts community in Canterbury. The show was supported by The Community Trust and Creative Communities.

**John Stringer**



*12: dialogues with time* exhibition,  
Centre of Contemporary Art,  
Christchurch, 8-27 April, 2003.

*Hair Piece*, Anna Korver (9/12), 2003,  
human hair, pegs and plastic rope, 2m.



*Tony was formerly Chief Education Officer at the National Gallery, Victoria (Australia's oldest). Originally from Adelaide, he has a BA in Fine Arts and English and postgraduate diplomas in Education and Museum Studies. Tony is a fellow of the Royal Society of Arts, London. In 1985 he was awarded a J. Paul Getty Trust Scholarship and was selected as one of three overseas participants for the Museum Management Institute, Berkeley University. He is a keen sailor and has travelled extensively throughout America, Africa, Asia and Europe.*



visitors to the McDougall were bedevilled by weather and parking spaces, being forced to run an unseemly gauntlet in the teeth of a raging sou'wester.

# Part 1: People in glass houses

*An interview with new Christchurch Art Gallery Te Puna o Waiwhetu director Tony Preston*

**CS News: what was the process that led to creating a new gallery in the city away from the McDougall site?**

The McDougall was acknowledged as early as 1940 as being inadequate. When the design was chosen the importance of education, facilities for exhibition changeover, lectures, any kind of extensive storage was not incorporated. What we effectively had was a charming pavilion in the park with no provisions other than for a permanent hang. The debate waxed and waned. In 1969 there was a recommendation by an overseas consultant that there be a new building as a matter of urgency. When I was interviewed in April 1995 there appeared to be real political will for a new building; that is what brought me across from the national gallery in Melbourne where I was chief education officer.

**Do you mean a central or regional political will?**

A municipal will to progress.

**Did you make the need to take plans forward as something of a rider for your appointment?**

I came because I'd stayed too long in an agreeable position; I required a new challenge, a new chapter after a protracted stay. That opportunities were developing for a new building, not just extensions or renovations, was a rare international opportunity. I had been negotiating with the national gallery in Singapore when the call came.

**What was the most difficult single obstacle or encumbrance during the whole process for you?**

I can turn that into a plus. I was aware there were insufficient funds to



One of several designs utilising abstract permutations of the specially designed Christchurch Gallery font. These street posters were plastered copiously city-wide.

correct the constraints under which the public collection of Christchurch had operated. I needed to go to the Canterbury community to seek their support to make it happen, and this is a spectacular new resource for the whole region. The end result has been an extraordinary degree of support from throughout Canterbury and the greatest proof of that is the level of private sponsorship achieved.

**How will the culture of 'Waiwhetu' differ from the culture of the old McDougall gallery?**

The scale and quality of the operation, the facilities and resources resulting, the opportunity to tell the whole story of the collection under one roof. It's great to have a fully integrated story about Canterbury art.

Also, that this facility can now be a focus for a range of community activities, not simply people coming to view the collection. They can come in and shop, lunch with friends, the complementary commercial nature of Form gallery, a 180-seat auditorium with changing rooms, a 200-car parking space. For years visitors to the McDougall were



(continued over...)



## Reasons for Voyaging

is the name of the monumental entrance sculptures at Te Puna o Waiwhetu designed as welcoming totems to people arriving at the gallery. The seven poles, up to 18 metres high, are a collaboration between local sculptor Graham Bennett and Gallery architect David Cole. The large curved pieces atop the poles are made of stainless steel. The shapes echo Maori and Polynesian canoes and reference ancient navigation systems (hulls and sails) and will be operated by motors and digital controls, rotating at certain times of the day.

bedevilled by weather and parking spaces, being forced to run an unseemly gauntlet in the teeth of a raging sou'wester. Now they can park underneath.

### What is your vision for the new gallery and people of Christchurch as director?

We have one of the foremost collections in the country which we are now able to show. We're not posturing in any international sense, we are a regional gallery but we're doing a job to the highest international standards. Christchurch will become part of Trans-Tasman/Asian travelling exhibitions. What we've achieved reinforces the South Island too. Dunedin and ourselves can now be seriously considered for any touring programmes, which was not the case before. Auckland was perhaps seen as a one-stop-shop, simply because of population size. Now, we've got the finest art gallery in the country.

In international terms we're small, but 'choice.'

### What are your personal art interests?

I recognise a responsibility as director to be diplomatic and that I am making purchases for a public collection, but my personal interests are in the decorative arts. I have an interest in 18th century English glass, and I've brought with me my collection of early 20th century Australian paintings with a focus on the impact of Australian artists' first encounter with Europe. If I was ever to have a momento of my time in Canterbury, it would be one of Bill Sutton's plantation series.

### A personal single highlight from the whole process of change. Perhaps a defining

### moment or anecdote that emerged, a person, comment, or occurrence...?

November 1995, when we were given approval at the last [Christchurch City Council] Projects & Property Committee to pursue negotiations for the purchase of this site. It came at the very last hour by a very tight vote. The story looks like it has been a dream one, but it's been a gruelling, nail-biting process, with victory snatched from the jaws of defeat on a number of occasions. There is no point in pretending....wait for my memoirs, or a TV soap version called "Gallery."

The moment the sculpture wall began to be glazed was significant to me.

Also, the realisation there were insufficient funds to secure the site - any of the sites. We investigated having a 'white knight,' a friendly partner to do a joint development on the site, because we didn't have even half the money. We had eleven days to convince then Trust Bank Canterbury Community Trust that they should join with us in a joint venture outlined by Sir Miles Warren. The idea was for two opposing arcs, the art gallery and an appropriate commercial enterprise (corporate offices, apartments, etc). We waited with baited breath. Our prospective partners were unable to do that, but they took off their entrepreneurial cap and put on their philanthropic bonnet, and gave us the shortfall to purchase the site outright.

It was remarkable the site had remained under-developed for so long, like it was waiting for the most appropriate use.

JS



### **Te Puna o Waiwhetu**

[Tay Poona oh Why Fetu] means something akin to 'the new well spring of the Avon' represented visually in the undulating glass frontage on Montreal Street.

**Te Puna** - well spring, new life

**waiwhetu** - sparking star light on water

**Waiwhetu** (capitalised) one of the source springs of the Avon.

If the gallery is the water, the art and artists represented within her are perhaps the twinkling star light, reflected off the water.

# Part 1: People in glass houses

*An interview with Felicity Milburn, Curator of Contemporary Art at Te Puna o Waiwhetu*

*Felicity Milburn graduated from Canterbury University with a BA (Hons) in Art History & English in 1995 and has been Curator of Contemporary Art at the McDougall since 1998. She sits on the Gallery's Exhibitions and Acquisitions Committees, is a member of the Acquisitions Advisory Committee for the Christchurch Polytechnic Institute of Technology and the Industry Advisory Board for the New Zealand College of Art and Design.*

### **CS News: What is your primary function as Curator of Contemporary Art?**

Researching and developing contemporary exhibitions from the collection and outside the gallery, that is temporary exhibitions. I'm also on the acquisitions committee responsible for developing collections of contemporary art.

### **What are some of your objectives for the future of contemporary art at the gallery?**

With more gallery space we've got options for delving a bit deeper into certain areas. I'm interested in a Pacific presence within the gallery. It's something we did on the odd occasion at the Robert McDougall. We have a responsibility to explore the art being made in New Zealand but also the South Pacific.

### **What is your take on the relationship of contemporary art and Waiwhetu's collection of traditional works? Is the gallery a house of the old or new and are the two in conflict?**

The collection gallery upstairs provides us with an opportunity for people to be led through the historic collection, into the 20th century collection then into the contemporary art collection. They can warm their toes in the pool first. I find there is a preconception

people will find contemporary art frightening or offputting, in fact the public response is very strong, as with Michel Tuffery's *Povi Christkeke* for example. They're pleased to see their old favourites, they also have strong reactions to contemporary work. I see it as a continuum; revealing connections that might exist but also enjoying the contrast of what artists are trying to do. Half the time artists are trying to shock us out of our old perspectives.

### **What are your personal art interests?**

Wide ranging. I'm interested in sculpture, new media work (video, sound) I'm also a bit of a traditionalist (I like a good painting when I see it). My works at home are quite varied. A uniting facet is a shared sense of passion.

### **So, you'd be interested in some of Picasso's etchings?**

Sure. With Picasso it's the obvious passion but his ability to do something with such economy - the immediate connection between the mind, soul and paper.

### **A few thoughts on a favourite contemporary piece in the Gallery collection.**

Lonnie Hutchinson's recently purchased *Sista 7*. It's monumental and comprises seven sections of folded builder's paper hand cut to reveal negative images of all sorts of different things, including Maori designs. The shadows created in behind are quite exquisite. I like the drama of it and the strong personal response to her local Lyttelton environment.

### **JS**

[Lonnie Hutchinson received the 2003 CoCA/Guthrey Travel Award 20 May, as we went to Press].



CvdL

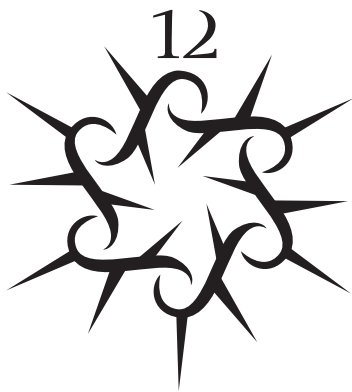
## Historic/contemporary: McDougall/Te Puna



Courtesy TPoW



The accepted design was unanimously shortlisted by the professional assessment panel and advisory committee.



## Clouds

after *Wounded* by Alan Brydon  
(below right)

Jeffrey Harpeng

at the end of an autumn day  
it is still dewy in the long grass  
in a clearing under oaks  
she reads at a picnic table

the clouds are about to break  
under their own weight  
and tattoo the gray timber  
to tattoo her

from her left steps the child  
to her right stands the hag  
with sagging flesh  
who serves as handmaiden  
to the skeleton  
dressed in torn parchment  
skin brittle as medieval thought  
when she stands naked  
in the text

a thought kneaded  
into the clouds is more comfort  
than the great universe

[Opposite] *Wounded*, Alan Brydon (4/12),  
2003, digital transparency, 58 x 35cm.

[Below] Exhibition Curator, John Stringer,  
at the launch of '12'.



CHRYSLIS SEED NEWS MAY 2003



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## Rationale

In 2002 the Chrysalis Seed Trust asked a number of contemporary artists, mainly based in Canterbury, to select a religio-historic work and create a contemporary response. Sculptors, photographers, painters and a ceramicist were asked to engage a chosen exemplar in a contemporary conversation, to: reinterpret, critique, question or comment - thus "dialogues with time." The concept was loosely based on the National Gallery's response to the new millennium (*Old Art from New*, 2000), London, in which leading European artists were commissioned to revisit works in the National Gallery collection. The works that resulted for this Easter 2003 exhibition (the Trust's eighth group show) allow viewers to participate in some of the great art dialogues that have traversed the centuries since the Renaissance, yet with a distinctly New Zealand (and Cantabrian) flavour, something quite singular.

It is of no surprise, that a quarter of the final 'Twelve' independently, yet perhaps instinctively, selected Timaru-born painter Colin McCahon for their critique. McCahon is only now coming to the attention of the wider European arts community with his brooding, disconsolate, visionary, yet refreshingly unique Antipodean modernism. What picks him out as our "first...major painter" in the eyes of some connoisseurs, is his expression of personal religious belief.

This is a theme that sits well with the arts practise of the Chrysalis Seed Trust. Many of the artists in 12 adhere to a personal Christian faith; all have sought to explore their creativity as an exercise in spirituality, using their religio-historic work as a springboard.

**Binney***della Francesca*

**Brown***McCahon*

**Bruin***Bravo*

**Brydon***Rodin/Matisse*

**Crothall***Holbein*

**d'Auvergne***da Vinci*

**Faison***Michelangelo*

**Fountain***Picasso*

**Korver***Rodin/Pisao*

**Lander***Bosch*

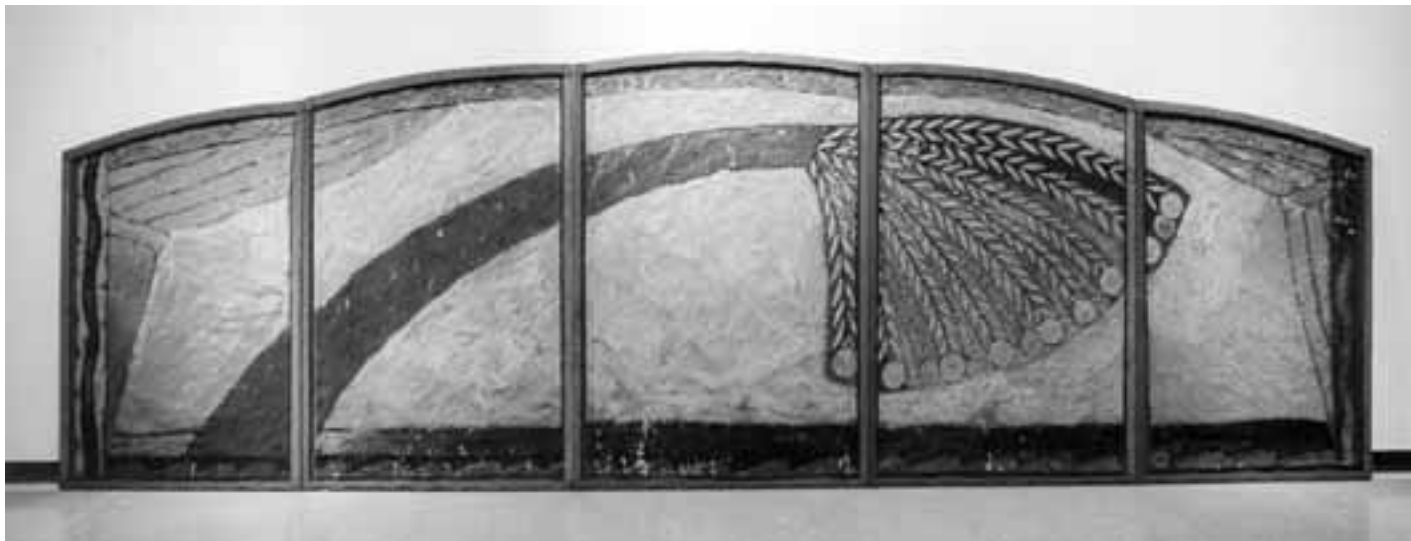
**Panoho***McCahon*

**Roberts***McCahon*





*Fruit Tree Bending with two Figures*, Mark Lander (10/12), 2003, flax paper, wood, paint, coloured clay, charcoal and limestone, 1.5 x 5.2m.



SR

## Three preparing for '12'

From left to right: **Tim Brown** at his wheel preparing to create *Pressure Points, Necessary Protection I-III*, **Alan Brydon** at one of the several artists' meetings in the build up to the exhibition, **Kate Faison** painting *Inside Michelangelo's Last Judgement Fresco*, 2003.



SR



*A Change of Seasons* (detail), Andrew Panoho (11/12), 1998, watercolour on paper, 1.85 x 6.45m.

*globe tower*, 2000-03, assemblage,  
2275 x 440 x 400mm.



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## Reviews

### *Utility Series*, Ken Hall Campbell Grant Gallery, 4-22 March

Ken Hall's show of assembled found objects, kitchen utensils and industrial knobs arranged formally as if for scientific study, spoke to me of memory and things past. *globe tower* (pictured) is constructed of worn child-used blocks and old globes, reminding me of warm afternoon's dozing in social studies classes. It makes a statement away from the plasticised newness of Warehouse merchandising, when things were in imperial measure and solid. *globe line* in the hallway of the Campbell Grant featured old Commonwealth maps with those areas of British Empire pink (imperial themes again). Another recurrent theme is symmetry. *twelve live jellyfish* is kitchen utensils (old colanders, etc) arranged in a horizontal viewing line across from *ironwork* (old industrial tap and valve handles), *sand circles* (Taranaki black iron sand glued to the wall in patterns) and *utility series* (16 lacquered black panels featuring symmetry of an industrial or natural origin).

*ironwork* was particularly interesting, exhibiting the anonymous craft of industrial iron makers creating circular tap handles of simple but beautiful variation and an extravagance rare in today's functional utilitarian society. But is this Hall's art or theirs?

The art is in the collection, assemblage and layout. Hall has created some works in response to the inherent creativity of the objects he has gathered, as in *egg piece* (eggs in a circle standing poised vertically, delicate and fragile) in

the small ante-gallery. Around the walls, at ground level he posted the illustrated leaves from a birdwatcher manual. The organic natural aspect of this work was a good companion to the industrial other works, and was well placed in the small gallery.

Overall, it was a subtle show with a lot of repetition, characteristic of a trend in some contemporary art. *globe tower* and *egg piece* were anchors from my perspective. When is a line of kitchen utensils on a wall more than a line of kitchen utensils on a wall? When it's arranged by an artist in a gallery? (*The Press* noted about *A Constructed World*, The Physics Room until 24 May, "home-made videos and shopping notes pinned to a wall are a tad too familiar for the majority of us to get excited about").

Ken Hall's creativity (he is after all a quality artist with 23 NZ postage stamp designs to his name) expresses itself best in his eye for objects and his ability to create shared themes between the diversity of objects. His exposure of commonality across obvious delineations (metal/industry vs natural/organic) is also a strength that explores his ability to see pattern within the eclectic. An example of this is his *utility series* of lacquered squares that evokes deep sea jellyfish swimming in darkness paralleled by the floral tap handles of *ironwork*.

Keep collecting Ken!

JS

A load of rubbish this is not...well sort of. The Majendies excelled themselves with a colossal and expansive installation of mixed media ('rubbish') in the hall of St Mary's Merivale at Passiontide. With winding discarded newspaper paths, water features, corridors of corrugated iron, enclave artworks at varying levels, and a spectacular entrance archway constructed of 4 ltr plastic bottles, it was a truly rewarding experience. The layout forced an enchanted forest-like experience with creative surprises at every carefully selected turn-in-the-road (the seven words of Jesus from the cross). The Majendies creativity never ceases to amuse and amaze. Highlights included: (station 2) a mock graffiti on a venetian blind that turned into a stylised Madonna and Child, the fountain of old bottles (station 5: I am thirsty), and the grass cross (detail p. 10) complete with textual implants pressed into the turf.

### *A Load of Rubbish?* Peter and Joyce Majendie St Marys Merivale, 6-19 April

Advertising hoarding (of a sort) for *A Load of Rubbish*.







*Imminent Harvest*, Kees Bruin (3/12), 2003, oil on canvas, 1200 x 600 cm, 12: dialogues with time.

SR

## This or this

Jeffrey Harpeng

*[written in response to Kees Bruin's painting  
Imminent Harvest (3/12) above]*

"Is it better through this or this?"  
the optician asks, "This or this?"  
and the answer is not in the eyes  
it is falling upward from the heart  
while out in some broad blue  
a sound of wings sickles  
down through the clear sky  
and the rising butterflies only help  
to confuse the answer. "This or this?"

## Director's comment



Art lovers in Christchurch are full of images of the new gallery: crescendos of glass, torrents of balloons flying to the winds, new facilities and crowds more reminiscent of the Tate Modern than the Robert McDougall. A

feast of art both historic and contemporary shown at last with the space and verve they deserve. A fitting opening overture in the exhibitions programmes included both a stunning retrospective of Canterbury's iconic William Sutton, and a major show by Margaret Hudson-Ware.

The '12' show at its core reflects in miniature the connection between historic and contemporary art shown at Te Puna o Waiwhetu. It demonstrates the historic continuity in addressing spiritual issues in art and in the existence of personal faith in the artists. Garry Moore's opening speech mentioned 'the heart of Christchurch' is seen in the Cathedral, 'the soul' of the city in this new gallery. Such semi religious language alludes to the spiritual function of art and the relevance of artists who embrace Jesus Christ as the inspiration for their contemporary art practice.

The new facility will be a catalyst for a whole new generation of artists and more community ownership of the visual arts in our city. Alongside that will be a searching for the energy and inspiration that fuels and sustains both the creative act and the professions which undergird and support them. The inclusion of a service of worship celebrating the new gallery in the opening festivities, acknowledges the type of spiritual dimension needed in this new phase of the arts in our communities.

'12' has been a primary focus for CS over recent months. Simultaneously we are in the process of sorting out a three year strategic plan for our exhibitions through to 2006. Fresh creative strategies are being considered, including options for exhibitions outside Canterbury. This *CS News* goes to over 300 galleries as well as the other 700 artists and supporters on the list. This signals our desire to serve artists around the country.

At the core of our vision and services is a desire to develop ongoing community amongst artists. This sense was suggested by the review of our show by Margaret Duncan, as she reflected on the physical suggestion of community through the walled entrance to '12'.

The wedding of Rob d'Auvergne and Marie Barrett turned out to be quite an art event from the look of Stefan Robert's photos at the beach and in the wine cellar! (p. 12).

**Peter Crothall**



'12' exhibition artist and Renaissance man, Rob d'Auvergne rises from the lower regions of his sculpture *Cygnets*.

PC



## From the resource centre

**Colin McCahon A Question of Faith, Marja Bloem and Rudi Fuchs, Craig Potten Publishing/Stedelijk Museum Amsterdam, 2002. \$59.95.**

This catalogue and series of essays provides some fascinating perspectives on our best known artist. Written to accompany the ground breaking show touring Australasia, it is more than a catalogue. It combines high standard reproductions of all the works on show, with its rationale and underlying concerns articulated in the leading essays by the curators. These are complemented with material by leading McCahon scholar, Francis Pound. A more personal aspect is unveiled through William McCahon's reflections on his father's work and intentions, and the material by Murray Bail, which includes a lot of quotes from McCahon. At the end of the volume there is a feast for scholars and archivists: a complete bibliography on writings by and about McCahon, a detailed list of exhibitions and a detailed illustrated summary of the artist's development and life chronologically.

This volume will surely be a definitive reference for McCahon scholars, as well as the most useful introduction for the uninitiated and the puzzled.

The book clearly outlines the intention and concerns of the touring exhibition. It would have been easy for the curators to have limited the material to later work, and confined the religious content to intellectual and aesthetic concerns, as a majority of scholars and art critics have done.

The curators show a refreshing honesty and enquiry in taking the religious content and spiritual quest of McCahon's paintings seriously. This is reflected in the title of the show and the breadth of works chosen. They unmask the secular and post-modern assumptions evident in the nature of most responses to McCahon. They maintain that, favourable or negative, the critics

have mostly failed to read the central intentions of McCahon and the intrinsic role that religious faith and doubt and other universal human issues played in his life and art.

Two overriding concerns emerge from the book: 1) that McCahon was not only our greatest painter, he deserves a role in the canon of post-war 20th century masters; 2) that his exploration of religious belief was central to his art and in that lies the seed of his international distinctiveness in a secular age, and the key to unlock the unity of his art and life passion.

*"Although we recognise that in the Modernist sense and from the perspective of the Western art world, McCahon's greatest achievements are his 'word' and 'number' paintings from the 1960's through early 1980's - the works that show him at his most original and authentic ...we also understand that to do the artist justice it would be necessary to present him as a questioner whose ongoing concerns had been apparent from his earliest works. The resulting exhibition - Colin McCahon A Question of Faith - focuses in particular on a central aspect of McCahon's practice that makes him singular among the great artists of the second half of the 20th century: his exploration of the nature of religious belief, and the challenges such personal beliefs posed in an increasingly secular age."*<sup>1</sup>

From this perspective the other facets of how works are considered, such as his environmental concern, anti-war feeling, Maori spirituality and land issues, are all strongly rooted within the context and landscape of Aotearoa.

The failure of most of the art world past and present to understand the spiritual issues at the core of his work, illustrates the dilemma of contemporary Christian artists with genuine religious questions and faith today and helps to explain why Chrysalis Seed needs to exist. It also illustrates a spiritual artistic heritage in Aotearoa we could follow and build upon today.

**Peter Crothall**

<sup>1</sup> Colin McCahon A Question of Faith, Marja Bloem and Rudi Fuchs, Craig Potten Publishing/Stedelijk Museum Amsterdam, 2002.

*A Load of Rubbish?: seven sayings of the cross* installation (detail), Peter and Joyce Majendie, 6-19 April, 2003, St Marys Merivale.





*Inside Michelangelo's Last Judgement Fresco* (right panel detail, 1 x 2 m), Kate Faison (7/12), 2003, oil on canvas, 12: dialogues with time.

Amsterdam until 15 June when it tours to Melbourne and Sydney. It is a comprehensive survey of McCahon's life and work, and focuses on his spiritual journey. The gallery is also presenting a series of related events: poetry, lectures, research, as well as other artists and designers responding to the work of one of New Zealand's most important 20th Century artists.

**After Baxter: *The Wind in the Fences*** (Artists pay homage to James K Baxter) is an exhibition commemorating the death of Baxter 30 years ago. Select artists were invited to create works for an exhibition at the Dunedin Public Art Gallery during the Wordstruck Writer's Festival. The climax is to be a charity gala dinner at the Savoy on 30 May, during which Invercargill mayor Tim Shadbolt will auction works to support Mike Riddell's play *Jerusalem Jerusalem* touring the UK.

**James Norcliffe** launched his latest collection of poems *Rat Tickling* published by Sudden Valley, at Madras Cafe & Bookshop on April 14 before a large gathered crowd.

**Kathleen Gallagher** is working on a new film of her play *Hautu* performed last year.

Congratulations to **John Stringer**, elected to the Exec. of Friends of the Gallery.

## Opportunities

**www.arts-inter.net** is a website dedicated to artists who want to present their work via the net. The site offers artists all over the world an important support (5-12 online photos per artist). The site does not sell the works or participate in any transactions - these take place directly between the artist and buyers who visit the site. Contact: [Infos@arts-inter.net](mailto:Infos@arts-inter.net) or [webmaster@arts-inter.net](mailto:webmaster@arts-inter.net) for more information.

**Zero Waste Art Awards 2003** is accepting applications from artists for their exhibition July/August. Registrations of interest need to be made to the Wastebusters Trust Canterbury by 1 July, artwork received by 11 July. \$4000 in prize money. Sections include: Kiwi Ingenuity, Garden Art, and Artistic. \$5.00 entry fee, application forms available from the Trust, Box 323, Ashburton, Ph 03 308-998, [mcwastebusters@clear.net.nz](mailto:mcwastebusters@clear.net.nz) For more information: [www.wastebusters.orcon.net.nz](http://www.wastebusters.orcon.net.nz)

**23rd Christian Artists Seminar *Change & Renewal*** for creative persons serious about their art is happening 23-28 August. Drawing together artists from all over Europe with music and workshops, with European Academy for Culture and the Arts. 2003 theme "a Christian artists in the midst of globalisation." Contact: Christian Artists Europe, Box 81065, 3009 GB Rotterdam, Holland or [info@continentalart.org](mailto:info@continentalart.org) for a kit.



Jo O'Hara's sculpture *Roots* in the quad opposite Annes, Arts Centre. The stone piece is designed to relate to the nineteenth century gothic buildings defining the space and to incorporate the dynamic unfurling pattern of the koru.

## News

Author **Peb Simmons** has published a second childrens' book following the success of *The Adventures of One Eared Blue Bear* (2002, with Jo O'Hara). *Freddie & Flukes Save the Dragon* (2003) is a full-colour story book for 4-7 year-olds, written and illustrated by the author. In addition, Peb's larger work '*The Necessity of Love*' will be published late this year or in 2004 by the Catholic Publications Centre under the title *The Garment of Love*, a journey based on Colossians 3.

Dunedin artist **Claire Benyon** presents a series of large scale pastel and charcoal drawings at the Ashburton Art Gallery 10 May - 15 June, under the title *Altered Ground*. This follows her successful exhibition *In Conversation* at the Arthouse in Christchurch in November.

The superb exhibition **Colin McCahon: *A Question of Faith*** is at the Auckland Art Gallery from the Stedelijk Museum in



## Upcoming Events

Opening exhibitions at Te Puna o Waiwhetu include:

- **The Allure of Light: Turner to Cézanne** - European Masterpieces from the National Gallery of Victoria. A stunning selection of Romantic and Impressionist paintings by Turner, Constable, Corot, Manet, Monet, Pissarro, Cézanne, and other European masters.

- **W.A. Sutton: a retrospective.** Over 100 drawings, watercolours, paintings, and designs by one of Canterbury's most influential and popular 20th century artists.

- **Te Puawai o Ngai Tahu.** An important exhibition of recent works by twelve contemporary Ngai Tahu artists.

- **Refugees.** A striking collection of new paintings by Margaret Hudson-Ware.

- **The Collection.** A major exhibition, in three parts, of significant historical and contemporary works from the collection of the Christchurch Art Gallery.

- **Works on Paper.** A selection of drawings, watercolours, and prints by international and New Zealand artists from the Gallery's permanent collections.

- **Essential Forms.** A selection of textiles, glass, and ceramics by predominantly New Zealand artists from the Gallery's permanent collections.

- **Antarctic Heart.** An evocative, multi-sensory installation by Auckland-based artist Virginia King, inspired by her recent artist residency in Antarctica.

**23-30 May After Baxter: The Wind in the Fences** exhibition, Dunedin Public Gallery.

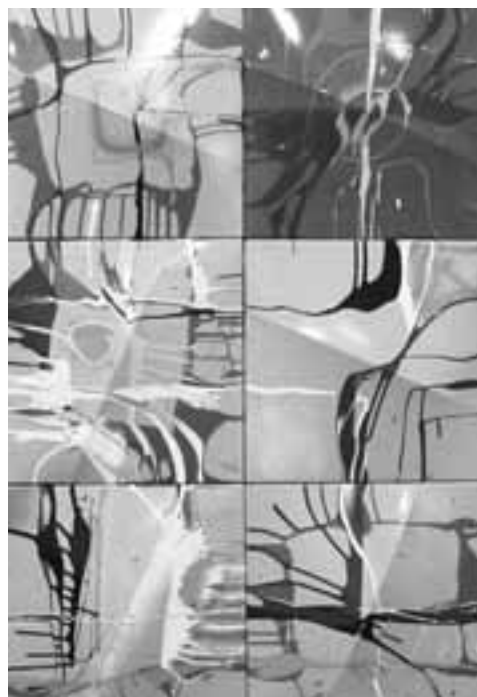
**28 May Faces and Places** exhibition by Jessica Crothall at Dobson Bashford Gallery, Christchurch.

**30 May** gala art auction and dinner, Savoy, fundraiser for *Jerusalem Jerusalem* UK tour. Tickets \$130.00. Contact: [mriddell@es.co.nz](mailto:mriddell@es.co.nz)

**30 May Books & Beyond Christchurch Book Festival:** An hour with Don Binney and Damian Skinner discussing Damian's biography: *Don Binney: Nga Manu/Nga Motu*. Grand Hall, 6pm, Arts Centre, \$2 entry.

**30 May Books & Beyond Christchurch Book Festival:** The Canterbury Poets Collective presents six poets (including Eric Mould and Jeffrey Harpeng). 7pm, Hurst Seager Room, Arts Centre, gold coin entry.

**August - September** Glenda Deed is planning a series of workshops looking at the interplay between creativity, personal growth and the faith experience. Canterbury subscribers see enclosed flyer for details.



Winner of the 2003 CoCA Art Award, *Pulsation* (detail: 6 of 9 square panels), Cristina Popovici, 2003, mixed media on PVC, 210 x 210 cm. Photo courtesy CoCA.

## Ebb

Joanna Preston  
*Big Sky* 2002, p. 47.

The estuary is mumbling to itself.  
Someone's dog bounds past  
barking.

a wet-feather smell ebbing into  
salt and spray. Your arms prickle  
with goosebumps, as the easterly

wraps our skirts hobble-tight  
around bare legs and our  
footprints bloom and fade in wet  
sand.

I lose your voice to the breakers,  
turn, catch you smiling and ache to  
capture this moment: your face  
tilted

against grey sea dusk, and the  
defiant purple of thistles,  
flowering beyond  
the sand dunes.



Former Chrysalis Seed staffer Rob d'Auvergne and Marie nee-Barrett on location for *Dune: The Wedding*, 22 February 2003.

## JOIN US! SUPPORT THE ARTS IN NEW ZEALAND.

Directly support the work of New Zealand 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 New Zealand 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

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