



The Art of War

It's a horrible

work, anything but sweet or lovely, and certainly not 'aesthetically pleasing' or harmonious. But this does not say anything about its quality.

A masterpiece by Picasso? Yes, there are many who would question such a statement and ask 'How can you call it such? Are you trying to be high brow? Is it an intellectual conclusion you reached? Or is this just repeating what a small group of self-proclaimed elitists are dictating that everyone should believe? Are you joining the tyranny of that clique that threatens to call everyone else ignorant, stupid, behind-the-times or simply dull?'

At first the design may appear strange and bizarre, so that we cannot possibly understand it at all, and certainly cannot figure out why it calls up such strong emotions in us. Yet it appears that the inner logic of the scene, the convincing power of its symbolic language, takes hold of us and irresistibly works itself into our soul.

Chunks of a man, his sword still clutched in his hand, lie scattered on the ground. A woman whose child has been killed becomes a monument of sorrow and hopelessness. A terrified, dismayed figure drags itself along, and another raises his hands to heaven in his utter distress. These figures are not individual people but symbolic figures who collectively express the misery of all...the woman jerking her head out of a window and holding an oil lamp...relentlessly powerful, could have been

imagined only by a truly great artist...To the left there is a bull, the symbol of the Spanish people, conscious of its own might, unmoved, for Spain will not capitulate! The horse appears as a symbol of Spain, but this time in fear and agony.

Words can hardly do justice to this work. So purely artistic is the arrangement of the whole, with its underlying unity that allows no unnecessary line or speck of colour. The whole surface expresses the artist's coming to grips with one single theme: Guernica, a complexity of human emotions...a wealth of emotion that could never have been achieved as convincingly had the subject been something idyllic or cheerful..

The theme of terror which one finds again and again in...Picasso's work...a way of voicing emotions that are normally only experienced in a nightmare or terrifying daydream...the signature masterpiece of modern art.

Hans Rookmaaker

Extracted from *Art, Artists and Gauguin: The Complete Works of Hans R. Rookmaaker*, Vol 1 (Piquant, 2002).

Guernica, a Basque village bombed on 28 April 1937 during the Spanish Civil War by German pilots sympathetic to Franco.



Guernica, Pablo Ruiz y Picasso, 1937, 1 May - 4 June 1937, oil on canvas, 349.3 x 776.6 cm.

The Confined (detail, see p. 9), Margaret Hudson-Ware, 2002, oil on canvas, 200 x 300cm.

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 have a 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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Kia Ora!



Chrysalis Seed has always celebrated a close association between word and image, poet and artist. In response to *12: dialogues with time* in April, a number of

poets visited our group show and put pen to paper deepening the dialogue. Those poems and artworks are featured in this edition. We conclude our showcase of '12' with a review by several people, including painter Vivienne Bashford.

The opening of Te Puna o Waiwhetu is celebrated with "Part 2: People in glass houses" (featuring Hubert Klaassens and Neil Roberts) as well as an interview with Christchurch painter Margaret Hudson-Ware, whose exhibition *Refugees* opened at Te Puna in May. *Refugees* traverses our theme of art and war as well as exploring issues of faith in the life of a local practising artist. Associate professor of art history Jenny Harper considers Peter Robinson's *Pakehas have Rights Too!*, 1996, and we extract world renown Christian arts writer Hans Rookmaaker's perspective on that great war-work, *Guernica*. Peb Simmons reviews Kathleen Gallagher's *Peace Plays* and we publish John Weir's poem "The Victims" alongside artworks that critique war, such as Tim's Brown's *Pressure Points, Necessary Protection I-III*, Graham Bennet's *Memorial* (to September 11th) and a painting by Christian painter Lillian Carland who explores in an Australian context, many of the themes considered by Margaret Hudson-Ware.

John Stringer

A New Darkness

Jeffrey Harpeng

after *Pressure Points, Necessary Protection I-III* by Tim Brown.

in Huygen's microscope
spores and sperm
flagelates and spirocytes
came into focus
and demanded a dialogue

you might have expected atoms
like pebbles on a river bed
and one day clink them like flint

when a spark is flinted
it kindles a new darkness

Pressure Points, Necessary Protection I of I-III, Tim Brown (2/12, 12: dialogues with time), 2003, ceramic, 1.2, 1.2 and 2m.



The Art and Faith of Margaret Hudson-Ware

Margaret was born in Christchurch in 1938. She graduated with a diploma in fine arts with honours (painting) from Canterbury University in 1959 and a teachers' diploma in 1975. She taught practical art and art history at a number of Canterbury secondary schools from the 1970s and has exhibited regularly in New Zealand and abroad since then. In 1996 she won the inaugural CoCA Annual Art Award.

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**I say this
as a wild
and
dangerous
person.**

CS News: Who do you see as the bullies in modern life?

You can't pick them, they're like bad drivers...anybody, anywhere, just in one's walk through life. The ultimate bullies are those in a position to displace millions of people to the distress of the entire world and the enslavement of their children. It just never stopped in the 20th century, in my lifetime.

Is that an important function of art, to expose, comment and make statements?

It depends on the person doing the work. Everyone has a different view and understanding about what art is about. One might be very joyful and glorious but I'm very interested in the human condition - the things that cause huge distress should be brought to light. A lot of people need an advocate. So I suppose I'm a self-appointed advocate.

What first inspired you to paint?

A parent. For 13 months we lived in Ireland after the Second World War and I went to the village school where they taught Erse (Irish Gaelic). I got a set of Children's Encyclopaedias full of the world's greatest paintings. My mother was a musician. She went to art school for a while part-time and took me to things, like the theatre.

What's your motivation to create such large sweeping canvases that would be so daunting to other artists?

Instinct. With the teaching of art history

you learn so much. I love medieval art, it's genre art, folk art, it comes from the gritty earth and people and has no distance. I love that intimacy, the crouching figures, the splendid figures. It has what's called continuous narrative; and its got huge attraction. One has to approach it bit by bit, taking in separate sections. It's not a jumble, you read it as intense drama, a whole little theatrical piece, an orchestra of art. An intense ridge full of discussion of many elements of the same topic.

I start drawing, then I add something and they just grow. It's such fun. I love art but I'm just a good 'grinder.'

You've said elsewhere your canvas is "a plane on which the essences of life are poured and fixed." What role the Christian artist?; what responsibility to pour, to say, to speak out?

The artist has a job. It can be anything, a discussion of the elements of colour, pure abstraction, I love everything that is different, we're watchers, we report, we evaluate. We're sideline people, except

[continued on page 9].

Refugees
12 paintings
at Te Puna o Waioheta
10 May - 19 October, 2003

Feed My Sheep (detail)
Margaret Hudson-Ware, 2002,
oil on canvas,
190 x 312.5 cm.

"Feed My Sheep."
John 21:17



Hubert was born in Holland. He has been in NZ since 1974 and is married with three children. He worked three years for the NZ Forest Service, mainly in the field, studied graphic design and art history, worked four years for the Education Department creating teaching resources, eight years at the McDougall as photographer, technician, and exhibitions officer, two years at the Museum of New Zealand as exhibitions /programmes manager, five years as manager of Nelson Provincial Museum, and one year at Christchurch Art Gallery as programmes manager.



CHRYSLIS SEED NEWS JULY/AUG. 03

Part 2: People in glass houses

An interview with Hubert Klaassens, Manager of Public Programmes, Te Puna o Waiwhetu.

CS News: What is your primary function as Manager of Public Programmes?

To plan and manage the public programmes (exhibitions), the education programmes and events, and the publications. I'm also responsible for the Gallery's marketing and publicity and liaising with the Friends of the Gallery.

What are some of the challenges faced during the transition to Montreal Street?

Last year's financial review would rank as significant. Financial reviews can be very useful, but the timing of this particular review was not good in that we were overloaded with work to get the new Gallery up and running. The review required major changes in the planned programmes, including extending the duration of short-term exhibitions, and cutting back on the scope of informal education programmes. We now have a fairly robust model, but it took some doing to create at such short notice.

How will public programmes be different than what was on offer before?

Here's a good case of bigger being better. The McDougall was a charming building, but it was very small. To encourage repeat visits from locals we had to sustain a ferocious exhibitions programme of up to forty shows a year. Being so much bigger, the new Gallery is able to present more art at once. If done well, it is more likely to encourage repeat visits from a broader section of the community. The second significant difference is that exhibitions are up for longer; our short-term exhibitions will on average be up for three and a half months, medium term exhibitions for one year, and long term exhibitions for up to five years. Associated education programmes and events are likely to reach a much wider audience. "Art Bites" is a good example of a new programme that is devised specifically for people who visit the Gallery.

What are your personal art interests?

I don't have a strong preference for any particular movement or medium, I'm not a purist or expert. I am probably more interested in the broader purpose of the arts in society, how this shapes our culture, and how this can be best communicated. My

experience has made me more sensitive to the challenges and risks inherent in isolating, interpreting, and presenting highly specific aspects of our cultural heritage. If this makes me more of a generalist than a specialist, then so be it.

Moods of Waiwhetu

JS



JS



Part 2: People in glass houses

An interview with Neil Roberts, Senior Curator and Collections Manager, Te Puna o Waiwhetu.

CS News: What is your primary function as senior curator and collections manager?

I've been a curator at the gallery for almost 25 years and was the first permanent curator appointed. Over the last ten years my focus has been mainly the historical collection. I build the collection, exhibition origination, writing publications and

How does the Gallery select works for purchase, what does it look for?

There is a curatorial team of four, including the director. We have an awareness of gaps and look for specific artists when they appear. I look at auctions in the city of older historical work, and monitor all auctions around the country.

Neil has lived in Christchurch all his life apart from five years teaching practical art at secondary school level in the Hawkes Bay. He has a teaching diploma, a diploma in fine art and a BA in art history and history from Canterbury University. He has been on the staff of the McDougall art gallery for almost 25 years and is a joint group author of A Concise History of Art in Canterbury 1850-2000.



JS

I lead a collections team involved in conservation, research and curation.

Please provide a context for the Chch collection.

There are some shortcomings because the collection was neglected from 1932-1969 due to limited funds. We lost much of that period. In 1969 there were 610 works, now there are over five and a half thousand. Brian Muir and others tried to broaden the collection; it did grow in ceramics, photography and fibre arts. Printmaking remained limited. There was painting and sculpture but it was a restricted collection and needed focus. Our collections policy is focused on Canterbury first, national art, then international works, the latter predominantly works on paper. It's not a parochial approach, it's an important focus because no other gallery would collect within this region in depth and we are a regional gallery, so it's our job! Auckland and Te Papa have greater international collections, we have a greater regional collection. That's our strength.

What are your personal art interests?

They are broad. I enjoy aspects of the historic and contemporary collections but I'm a generalist, 'catholic.' Working in a gallery one gets so used to art you can't have the luxury of being too narrowly focused. I prefer Expressionist painting the most because it comes from the spirit of the individual artist. Van der Velden was an early expressionist labelled a romantic and called a realist. Expressionism is a movement of the inner spirit and that is what attracts my eye.

A few thoughts on a favourite piece.

Pre 1960 McCahon's approach to landscape was influenced by van der Velden. Our 'Mountain Stream' within Van der Velden's 'Otira Gorge' series [see over] is a good example within the series. It shows an artist who got to grips with New Zealand in a different way from his colonial contemporaries.

Te Puna o Waiwhetu 2003, Jessica Crothall, acrylic on canvas, 92 x 60 cm.





From the Te Puna o Waiwhetu Collection

Mountain Stream, Otira Gorge, 1893.

Petrus van der Velden first visited the Otira region in 1891 after settling in Christchurch. He completed several large canvases of the Otira Gorge which together form an important series in the context of New Zealand art. Heavily influenced by the Hague School, his work is denoted by strong tonal contrasts and expressive technique that communicate the drama of the natural environment. Due to financial constraints ‘Mountain Stream’ was painted over an earlier painting, *The Convalescent*, which was painted in Holland. In 1898 he emigrated to Sydney, returning to Wellington in 1904. He died in Auckland in 1913. The Otira series was a high point in his painting career, and he returned to the subject while painting in Wellington.

Mountain Stream, Otira Gorge,
Petrus van der Velden, 1893,
oil on canvas,
136.2 x 194.3cm.

[Courtesy of Te Puna o Waiwhetu]

Before the Wake

Jeffrey Harpeng
after *Dead Christ* by Jessica Crothall

“I’ve never seen her look so relaxed,”
he says at the open casket.
“Yes, she certainly broke her back
for that family. Worked
her heart to the grindstone.”
“And do you think there’s
any gratitude?”
“Certainly doesn’t show. By the way
are you going round to the house after?
Hear they’ve put on quite a spread.”

Dead Christ (one of two sides), Jessica Crothall,
(5/12, *12: dialogues with time*), 2003, mirrors,
acrylic on MDF, 140 x 35 cm.



The Victims

John Weir

Bombs are through the chilly air
to target the bones of the desolate.
Effusions of flame lick at the sky.
Black ash drifts onto grey slush.
Bodies sprawl in gardens and
the wounded burn and bleed.
The war is fought each evening
between kids’ programme
and Doctor Proctor on ‘Pets.’
It smoulders in rich colour
upon millions of TV screens.
After the bombers’ dark litany
and the debauchery of the guns
there’s a full wrap-up of sports
and a squad of glittering people
chattering ever so bitchily
on ‘Entertainment Tonight.’
Bombarded, the victims
collapse in their customary chairs
glassy-eyed and twitching.



SR

Baptism, After Piero: An Adaptation,
Don Binney (1/12, 12:dialogues with time)
2003, oil and acrylic on canvas,
90 x 60 cm.

After *The Baptism of Christ*
Piero della Francesca, ca, 1444.

Pouring the light

Jeffrey Harpeng
after 'Baptism' by Don Binney

the dove's wings
are suspended
out of frame
by copper wire
strung from one side
of the universe to the other
that wire conducts
a pale blue voice
the dove's crop
is full of nebulae
full of seeds and miracles
that are about to form
a new star in your head

Woman in Red

John O'Connor
- after Don Binney's
Baptism, After Piero: An Adaptation -
April 2003

/

so still outside
you could almost hear a pin drop
inside the gallery

where the sky's
blue & getting bluer & a dove hovers
above what

might be
the Tigris if the dove were Black Hawk
& the hand

holding not
scorifying blue but scarifying red
& the figure to

the left
- as Piero - symbolic not in cloth
but fire

//

at each bend of the river
a taniwha

as you heft your cross & head
inland towards

higher ground once incendiary.
at Jerusalem

they say strange things happen
when *a son of*

man forgets he is *the son*
of man

///

from sky to river

the tracks
of Hiruharama

the streets
of Bagdad -

blue
orange
yellow
green

blue

Reviews

12: dialogues with time
8-27 April, 2003, CoCA.

This is the first exhibition by artists associated with Chrysalis Seed that I have been able to view. The feeling of space and the tranquility of the space was my first impression as I finally reached the top of the stairs.

Tim Brown's ceramic work *Pressure Points, Necessary Protection I-III* (after McCahon's *Muriwai. Necessary Protection* 1972) appealed to me as an artist who has dabbled in clay sculpture, mold making and slip casting. I not only admired the skill required to produce work of such a large size, but that the work was so relevant to today's world. It should be mounted in a very public space. It projects a feeling of strength and the ability to deal or not to deal with contemporary issues. Perhaps it reminds us that we need to nurture self discipline in our young to avoid some of the crises being repeated through future generations.

The second work to inspire was Anna Korver's sculpted door *Wedge*. Her sculptural form allows participation by the viewer, stimulating the viewers imagination, allowing it to flow as one imagines a child's thoughts do, and giving a feeling of ownership and belonging as one walks through the door to the dream on the other side.

Vivienne Bashford
Painter, Christchurch.

What I enjoyed most about being part of the show was having a theme and some references from art history. Responding to an historical work was refreshing and stimulating and enriching for my current art practice. It was a powerful show.

Mark Lander
Mixed media artist, Oxford.

It was a privilege and motivating to be part of this group show. I liked the diversity of the work that emerged...the way that no one artist set the aesthetic directives or exercised a strong influence to follow. Everyone seemed to have a clear sense of direction in their own art. I got a sense of security through the process building up to the exhibition. The excitement of others about the project increased my motivation to be part of it.

Kees Bruin
Painter, Sumner.

'12' was the most ambitious effort to date and looked professional. The show shared a level of sophistication and maturity that was gratifying. Chrysalis Seed is a sounding board providing opportunities for artists with common world views...for like minded people, which might not otherwise exist, yet is broad enough to embrace a wide variety of Christian experience and perceptions, but not broad enough for the lunatic fringe.

Jonathan Mané-Wheoki
Dean of Arts and Music,
University of Canterbury, Christchurch.



Tim Brown
Mark Lander
Kees Bruin

SR



12: dialogues with time launch
8-27 April, 2003, CoCA.

Visit to Tim Brown's studio at Polytechnic, artists associated with Chrysalis Seed. *Pressure Points, Necessary Protection I-III* in progress.

KS





Kathleen Gallagher and Peb Simmons

From the resource centre

Peace Plays

Kathleen Gallagher, Doygal Press,
New Zealand, 2002, 193 pages, \$20.

It is a sad irony to review this book of three plays, each speaking words of peace, so near the anniversary of 11 September 2001.

We might relate to the event, but don't hear the deafening sound of gunfire, explosions, screams; or feel the appalling heat of fire; or choke on the rising dust. Kathleen Gallagher's *Peace Plays* should wake us out of apathy. Her simple, almost artless style creeps past the reading eye into the brain, so that it is impossible to escape. *Peace Plays* subtly plead for a change of focus by governments and citizens alike, stimulating us to be concerned for those in need; encouraging fairness in the distribution of wealth, and, most urgently, to aid lasting

world-wide peace. Eventually we might understand why so many people are angry with the Western world and why some felt justified in plotting and instigating the Twin Towers slaughter.

Peace Plays should be required reading in all high schools, for the younger generation to understand where society has come from and where it might go. Kathleen Gallagher received the New Zealand Playwrights Award in 1993, and her first book of four plays *Mothertongue* was published in 1999. We are fortunate such a visionary dramatist lives and writes in our midst.

Peb Simmons

[First appeared in *Tui Moti*, October 2002].

The Confined,
Margaret Hudson-Ware,
2002, oil on canvas,
200 x 300 cm.



[Margaret Hudson-Ware continued from page 3.]

...we play a lot. It's all so delicious, but it's like the fruit of the vine, we create the fruit from our particular culture, or we say something about it and that's our job.

What about faith, where does faith fit in for you - an underlying stream or spring or is it just a facet of culture? What role does faith play in your art?

Well, faith saved me from insanity and illness and despair. Faith and those who believe - the community of the faithful - have retrieved me from loneliness, isolation, self disgust and guilt, through reading, listening and interaction. Faith is the blood of my life. It is nothing I can put on. It's not a garment I put on, it's just there. I say

this as a wild and dangerous person - if I didn't have it, I could be quite destructive. It's a discipline, an utter joy. It's everything really. If I'm right with my Maker, everything is possible.

There's an image of Christ in a lot of my work. *The Dispossessed* is about humiliation, so there's Christ in a humiliated state, naked and I cut off his hair because it dehumanises Him, but His face shows He knows what is happening. Juxtaposed with that is the smug businessman who thinks he knows what is happening, and there's a boat of vultures, looking for a bit of meat. Many of my canvases are about human interaction, with the forces of good and evil vying for possession and power.

Director's comment



A graphic mass of rusting twisted metal disturbs the peace of the Avon river in Cambridge Tce. The sculptural 'souvenir' from 9/11, reworked by sculptor

Graham Bennett is a symbol of the convergence of war, peace and art in Aotearoa.

Artworks such as the famous *Guernica* not only confront us with the human suffering of war, but raise aesthetic challenges. In a self absorbed universe called post-modern we often decry any attempt by artists to communicate a message through their work, and dismiss it as being didactic. Picasso, arguably the most inventive artist of the 20th century, was not generally known for using art as a medium for direct social comment. In *Guernica* we have a convergence of strong anti war protest and innovative aesthetics. It is in this tradition that Margaret Hudson-Ware pitches her graphic images of refugees from war, a timely reminder of the challenge to respond to the needs of immigrants in this nation, fleeing chaos.

Chrysalis Seed attempts to affirm both the place of art for its own sake, as well as its role as a catalyst of social and spiritual change.

In this process we seek to uphold respect for the integrity and innovation of all art forms.

One of the encouraging benefits of the '12' exhibition has been seeing the response of poets to the works, such as John O'Connor and Jeffery Harpeng. Over the next twelve months we intend to explore further the connections between word and image.

Don Binney's work 'Baptism, After Piero' is a reminder of his retrospective at the Brooke Gifford in September, and the book *Nga Mana, Nga Motu* written on him by Damien Skinner.

By August, Mike Riddell's play *Jerusalem Jerusalem* from Dunedin will be performing on the other side of the world at the Edinburgh Fringe Festival, in Ireland, and at the Greenbelt festival in England. Mike and Rosemary Riddell remind us of the heritage in our recent history, but also of an international network of artists. *Colin McCahon A Question of Faith* moves back to the world stage as it shifts to Sydney.

Finally, consider the violent execution of the Prince of Peace who refused to take up the sword against the Roman oppressors. He refused to say a word in his own defence, but continues to have the last word through an empty tomb.

Peter Crothall

SR

Memorial,
Graham Bennett, 2002,
recycled girders
from the
Two Towers,
New York.





JH

Pakeha Have Rights Too!
(a companion piece to
Maori Have Rights Too!)
Peter Robinson, 1996,
acrylic and oil stick on paper,
100 x 120 cm.

I bought *Pakeha Have Rights Too!* for my office at Victoria University's newly refurbished art history area in 1996. It was a striking challenging piece with several layers of meaning in it. I thought it might be appropriate in this context, epitomising the way we encourage students to think independently, to question the status quo, to engage with the tough issues as artists do. The work seemed to underscore a parallel role of the artist and the academic, for they also exercise a hard-won freedom to be critic and conscience in society - a right most fragile in regimes such as Nazi Germany.

What I did not fully realise at first was how, as well as being challenging (which I consider justifiable), the painting might be offensive (less so). Although I discussed it from time to time with individuals and groups of our students, I was surprised eighteen months after its placement, when a group of Maori students protested its presence in the student newspaper. Unaware of the artist's Ngai Tahu affiliation, of his longstanding use of irony in his explorations of the politics of biculturalism and political correctness, and without the benefit of the context of works in the exhibition from which I had bought it (which

included a partner piece, *Maori Have Rights Too!*), the students' working assumption was that it was a racist work. Another protest occurred some time later when a Jewish academic complained about the inverted swastika; again the objection was aired in the general press and on television.

The artist's explanation of how he himself found this symbol difficult to deploy since, whichever way around, it is powerfully associated with Nazism, meant little. Robinson had recently returned to New Zealand from a residency in Berlin. He was struck sufficiently by the activities and slogans of Christchurch's racist gangs (from which the title of the painting is drawn), alongside the exclusionary politics of Winston Peters in New Zealand and Pauline Hanson in Queensland, to adopt the reverse swastika in this work.

Having again been raised as a public protest, the issue for me had become one of freedom of expression - Robinson's and mine. As so often in conflicts, right and wrong are hard to define and, whatever response is made, one is placed in a difficult situation. To remove the painting would seem spineless, particularly now that the Maori community at university appeared to embrace it.

I have become interested in art that is controversial in different contexts and in the role of the artist as provocateur. I know that it is possible to show problematic and politically-engaged work without major fallout. Last year, for example, I was very impressed by the lengths which the Jewish Museum in New York went to when staging *Mirroring Evil*, an exhibition of commissioned art based on Nazi imagery, to ensure viewers were aware of the content of the exhibition and able to engage in the issues it raised. Unquestionably, as a result of owning this painting, I have become more conscious of the complexity of issues relating to offensive art.

I feel pleased, if not 100% vindicated, when Maori Studies students troop into my office on a tour of art on campus. I note that the controversies the painting spawned are discussed and debated as part of their learning. Despite its "challenging" and/or "offensive" character and despite the individual trauma it may have occasioned, *Pakeha Have Rights Too!* has earned its place at Victoria.

Jenny Harper
Associate Professor (Art History)
Victoria University of Wellington



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Upcoming Events

Five NZ Poets - Pacific Eyes

Readings by five Pacific poets express how ancient traditions are manifested in new poetry, placing New Zealand firmly as a Pacific nation. Albert Wendt, Robert Sullivan, Bernadette Hall, Keri Hulme, Brian Turner.

TVOne Pavilion, **July 27**, 5pm.
1 hour 30 mins. \$18-\$20.

Concise History of NZ Painting Book Launch

The new and updated version of Michael Dunn's book will be launched with a companion volume *New Zealand Sculpture*.

2nd floor
Christchurch Central Library,
July 31, 5.30p,
Free admission.



Opportunities

2003 Twelfth Annual Wallace Art Awards
\$35,000 including a UK residency; \$15,000 NY residency; two awards \$1,500. Entries close 13 August, entry forms: auckland@wallace.co.nz; Ph 09 3075271. Exhibition opens 14 September in Wellington.

Art & Faith competition 2003

NZ Catholic Newspaper

1. \$3000: a painting of a spiritual nature expressing the validity of the Christian faith, expressing the joy, vitality and hope found in Christian belief.

2. \$1250: a painting related to Mary the Mother of Jesus as she appears in the scriptures (to be retained by the Marist family as sponsors).

3. \$500: a representation of a Christian icon in a contemporary style.

Entries close 19 September, works to venue by 30 September.

Contacts: 09 524-8322, 09 524-8322
artrel@xtra.co.nz

White Noise 2003 Gospel Arts & Culture

Expo run by Christian Artists Network, August 9 at YWAM, 150 Claisebrook Rd, East Perth, Aus. Deadline for attendance is 25 July. Contact: Tim Bowles, C/- Scripture Union, 82 Matlock St, Mt Hawthorn WA 6016.

News

Everyday Miracles: The Art of Stanley Spencer, a partnership exhibition by the Auckland Art Gallery and Dunedin Public Art Gallery tours Auckland and Wellington from 5 July 2003 opening in Dunedin mid-March 2004.



Ken Hall was appointed to staff as a researcher at Te Puna o Waiwhetu in June.

Sawai Chinnawong of Payap University, Thailand, has been made the 2003-04 artist-in-residence at the Overseas Ministries Study Center, Connecticut.

Glenda Deed is running a series of Art & Spirituality workshops in Christchurch with a focus on releasing creativity, the senses, autonomy, community, and poetry of the soul. \$35 per session or \$160 for the entire workshop (6). Saturdays August 2 - Sept 27. 9.30am-12.30pm. For details: 16 Buckleys Road, Rangiora, numbers restricted. Forms available from the CS Resource Centre.

© Childhood Memories Running for Shelter,
Lillian Carland, 2003, oil on canvas, 2 x 2m.

