

"When you look at this what do you see?" (detail) by Darryn George

## Easter 2002: The Fine Art of Raising the Dead. Review Edition.

*This first issue of Chrysalis Seed News, an expansion of the former Seven Plus News, focuses on reviews and images from our recent festival of arts held in Christchurch, New Zealand, over the Easter season.*

### up/down\up

**Canterbury Museum, 20 March - 7 April, 2002**  
Darryn George, Mark Lander, Tim Croucher, Gareth Williams and David Cook.

### Emergence

**Salamander Gallery, 25 March - 7 April, 2002**  
Kees Bruin, Anne Fountain, Jessica Crothall, Stefan Roberts, Ben Lander and Jo O'Hara

#### *Review by Don Binney*

These are two quite distinct shows in scale and texture and I would not be fool enough to start applying any faith geiger counter to either. Both shows were meeting places.

*up/down\up* was of its nature more professionally strenuous and had a greater degree of interactive exactitude - it was Museum scale and had unanimity of intent and scale. There was an implied interactivity particularly with Darryn George and Tim Croucher with careful arrangement struck between their work

and the water tables. This harmony of presentation was carefully sustained between the key players by a co-empathising of vertical and planal dynamic in the work of George, Croucher and Williams - moving, changing, constantly re-forming. The height of the venue, a vaulted room, gave scope to the verticality of the works. Here, Mark Lander's work was like an organic dosage - or, a shrine of anti-technology amidst the sleekness of the other works. His self-fabricated tabernacle with its "menorah" tree (a shrine within a bigger shrine) had a sort of fibrous rough and readiness, anti-rigidity and home-baked quality. David Cook's photographs were contributory to this very rich five-fold. The proof sheets to presentation print ascent is a big thing in itself; I respected the integrity of that whole journey from notation to summation. This work stood aside a little from the rest.

*Emergence* had a very accessible vigour with, at a certain level, specificity of religious content becoming more readable. These works were relatively eclectic - each looking quite distinct, without the same cultivated interactivity of the other show. The *Emergence* works were clearly more self-demarcated as opposed to the self-rehearsed nature of *up/down\up*, and if they did not run to the same experimentalism then there was compensating, vigorous, nitty gritty. Thank God that no means-test of faith is possible!



chrysalis seed trust

## Who are we?

Founded in 1997, the Chrysalis Seed Charitable Trust serves a growing number of contemporary artists from all arts disciplines. We meet regularly to encourage each other and participate in a range of activities designed to support and develop the Arts. We actively engage in arts networking. Our involvements include the visual and physical arts, poetry, literature and theatre, amongst others. We operate a Resource Centre in the Christchurch Arts Centre where all are welcome to access our comprehensive collection of resource materials and literature.

The mission of Chrysalis Seed Trust is to help resource the arts community from a Christian perspective.

### Chrysalis Seed Trust Trustees

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## Kia ora!

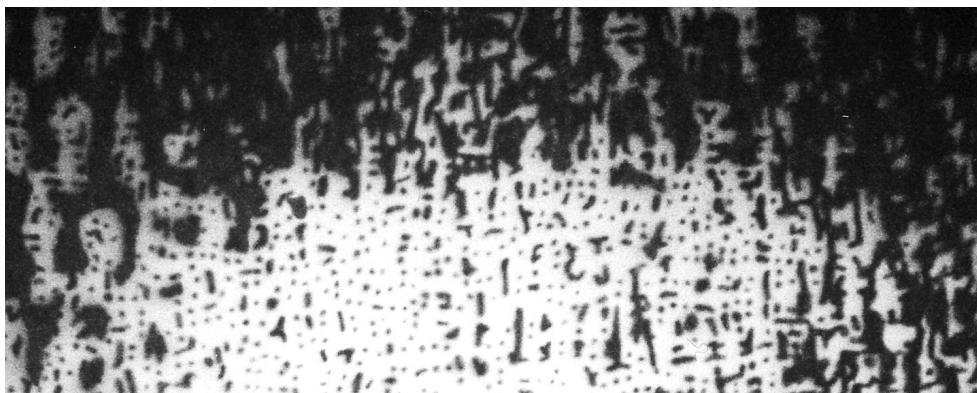
*I am still sailing on the aftermath of the wonderful events of the Easter festival. According to Canterbury Museum statistics some 16,000 people walked through the up/down\up show during its 18 day run, and the opening night, with vibrant jazz, milling people, thoughtful speeches made a very sparkling launch of the whole festival. Other festival highlights for me were the Majendie's **Easter Journey** where I revelled in the stillness of the garden with its mysterious subdued lighting, evocative music and welcome moment to stop and be still before God. I also really enjoyed **Hautu**, which brought to light the important voice of conscientious objectors in our wartime history. **The Arts & Spiritual Life: A Forum** challenged me to think afresh on the engagement of faith with contemporary culture. The festival has reinforced to me the considerable infrastructure of Christians*

*working in the arts in this country. Yet strangely, this community has been somewhat invisible. I find myself agreeing with Jonathan Mane-Wheoki who stated in his forum paper:*

*'So how is it that in this post-modern, post-Christian age we have allowed ourselves to become marginalised - to become excluded? Our condition as part of the larger human condition, our condition as Christians is of a marginalised excluded not minority but majority. How did that happen?...Its a two-edged sword. Should Christians engage with the world? Others tell us we should withdraw becoming a city of God...I think it is important to ensure that the Christian point of view is seen and heard.'*

*God bless and arohanui!*

*Bridget Underhill*



'Sinkhole' by Tim Croucher

## Other comments about up/down\up

### Jonathan Mane-Wheoki

*Dean of Music and Fine Arts and Senior Lecturer in Art History, University of Canterbury.*

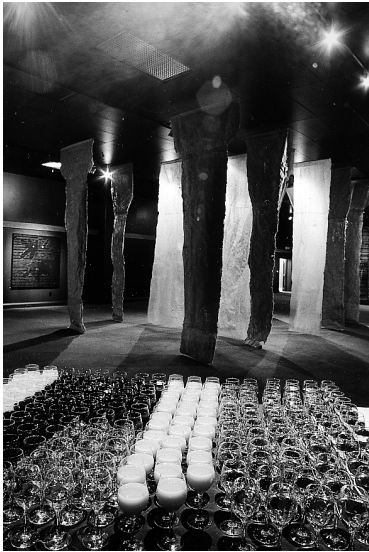
*Excerpts taken from 'Reflections on the Post-Christian Condition of Art' at The Arts & Spiritual Life Forum, Hurst Seager Room, Christchurch, 6 April 2002.*

Well of the up/down\up exhibition at the Museum, I was informed that the people involved are professional artists and they are all Christians. There is a perception out there that Christian art is all crosses and angels, the reality is that these artists are meeting the cutting edge of New Zealand art. However, in a review by Dorothee Pauli in *The Press*, the critic seems to be drawing on a stereotype, on an expectation of what Christian art might be. She is a little confused about it, she's looking for a hook, some kind of narrative. She concludes her review with this comment 'the works serve as a timely reminder of how rarely these days artists tackle the question of religion with the power and passion of, dare I say it, a Colin McCahon.'

Here one has to observe that Colin McCahon was tackling those questions in the language and with insights that were available to him in his time. The challenge now is for this generation of artists to find the ways in which to communicate the same kinds of issue even with that same kind of power and passion in ways that make sense in the present generation.

Somewhere in these present manifestations of something called Christian art there is the germ, there is the seed, of the visual mode of Christian expression that might be expanded outwards to frame our immediate experience of being Christians in a post-modern post-Christian age. For example, as you walk in [to up/down\up] there is this wonderful tower of glass - the scale of it, the sight of it, will, I'm sure, strike a chord with everyone. Water remains one of the uncorrupted symbols, though we are now very well aware of our own human ability to corrupt the very water we rely on to live. But there it is, a stacked tower of sheets of glass with the water trickling down. A beautiful artistic statement in its own right. Not a statement that wears any Christian message on its sleeve but a statement that nevertheless will strike home to any person of faith - from the presence of the water, and



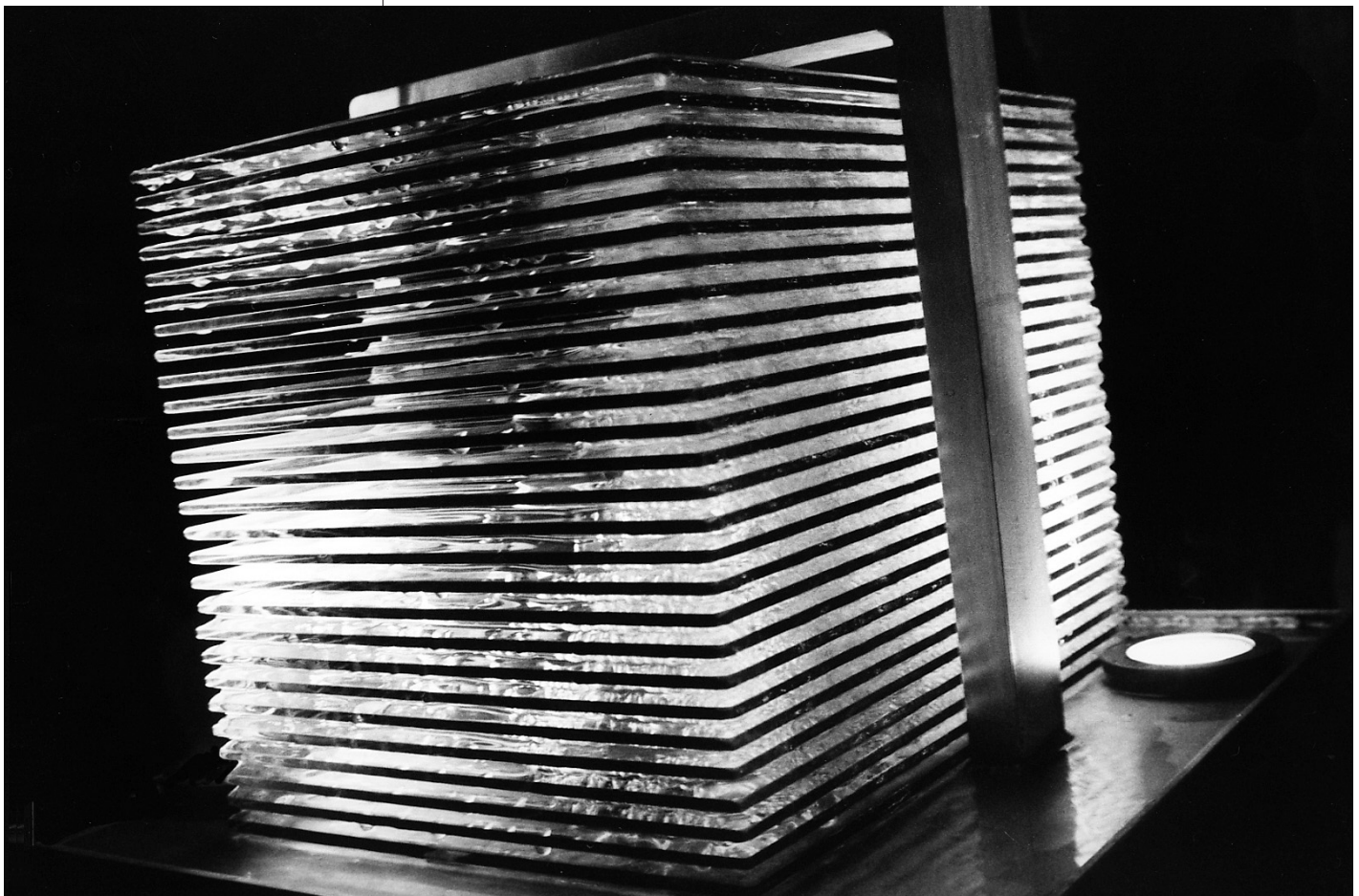


Why people enjoy art openings...  
up/downlup - Canterbury Museum, Christchurch

from the impressive scale and the lightness in appearance of that beautiful object. But as with many of the works in the exhibition - the works by Tim Croucher, the beautiful paintings by Darryn, the curtains by Mark Lander, I found myself thinking in here there is the germ or seed of something that could be expanded outwards in several ways. It would be very unlikely now that anyone would build a worship facility, or church, and build it exactly as the Victorians built it, that was based on a fantasy of the Middle Ages as the Middle Ages had never been. That's gone, but something can happen, something can expand outwards to provide an appropriate surrounding in which we feel as Christians that we belong, that this affirms us, that this delights us, that this raises our spirits and all the other things we are entitled to expect from works made by people expressing Christian faith.

I feel what the Chrysalis Seed Trust has revealed

representational. This show is a combination of dark, low lighting and calm atmosphere with an urban-cyber quality about it. Mark's piece, primal yet 21st century, is very kiwi with its handmade yet sophisticated edge - you can smell the flax as you walk through it. I liked the way the elements were put together in the water pieces. The sophisticated combination of simple materials put elemental water into a very contemporary environment.

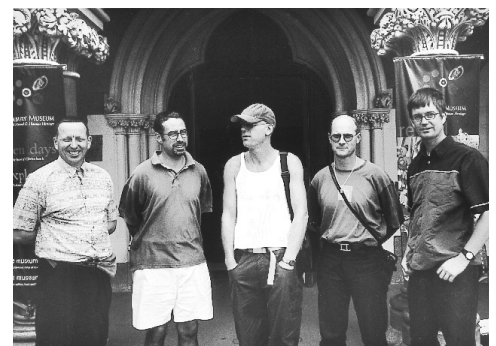


'Fountainhead' by Gareth Williams

is that there are artists among us of faith and it has identified some of them. What I have now come to realise is there are many more individual and isolated artists of faith in New Zealand working with words, working with music, working at the cutting edge of contemporary visual art waiting to be discovered, who are fellow travellers and maybe now is the time to consider going national.

**Mark Pierson** - *Pastor of Cityside Baptist Church*

It's so good to see Christian artists showing work in the public arena that is not purely



up/downlup artists outside Canterbury Museum, Christchurch

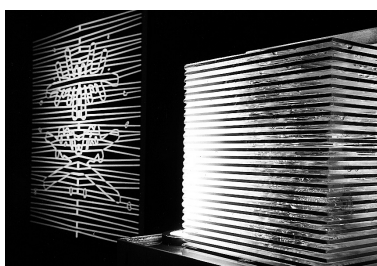




up/down\up - Canterbury Museum, Christchurch



'Fire water paper clay' (detail) by Mark Lander



'When you look at this what do you see?' by Darryn George (left).  
'Fountainhead' by Gareth Williams (right)



'Wasserleiter' (detail) by Gareth Williams

## Hautu by Kathleen Gallagher

*Presented by Re Act Theatre and directed by Lesley McMillan.  
Southern Ballet Theatre, 23-28 March, 2002*

### Review by Godfrey Sim

*Hautu* is a narrative of the personal conflicts of two conscientious objectors interned during the Second World War, and of their families back at home. Structurally this narrative platform has allowed Kathleen Gallagher to use symbolic action through chorus, physical imagery, song and use of object to explore the wider themes of military/pacifist action, moral courage/compliance, separation, and isolation/collectivism.

Although at times the many 'scene' changes tended to break continuity, the combination of realistic expressionistic acting styles suited the overall intention of this challenging text. Lesley

McMillan and her production team managed to design a simple yet versatile set and isolate through use of tight lighting angles, spaces which emphasised themes the play is exploring - particularly distance, isolation and the sacrifice of 'standing up for what you believe'.

It is also evident that the cast had contributed significantly to the development of their characters and to choric and musical expression. Their strength as an ensemble with clear definitive facilitation by Lesley McMillan is to be commended in the development of this new work.

While the challenges to author, director and cast in this kind of collaboration are rarely successfully met, I believe they have been in this production. The result is a moving play which both stimulates the mind and moves the heart. Thank you Kathleen, Re Act Theatre, and organisers of *Easter 2002: The Fine Art of Raising the Dead*.

## The Arts and Spiritual Life: A Forum

Seminars by Mike Riddell, Jonathan Mane-Wheoki, Kathleen Nicholls, Kevin Ward.  
Panel discussion with the addition of Don Binney

*Hurst Seager Room, The Arts Centre,  
Saturday 6 April, 2002*

### Review by Bruce Nicholls

The forum discussion on the afternoon and evening of Saturday April 6th brought the *Easter 2002: The Fine Art of Raising the Dead* to a fitting climax. At the afternoon forum, four speakers with considerable depth brought their own insights regarding the function of art in making the invisible visible and the inexpressible intelligible.

The novelist Mike Riddell of Otago University struggled to unravel the relationship of the silence of the void with the impossibility of maintaining silence. He argued that the starting point of all art is to enter the emptiness of the void which he called 'voiding the void'. While the mystic leaves the void untouched, the artist mines it in search of meaning. Mike explored the Judeo-Christian story of creation in the opening verses of Genesis 1 where the earth was without form and was void. As the breath of God brooded over it and the Word of God brought form to it, so the Christian writer seeks meaning out of emptiness and darkness. Mike recognised that his own compulsive urge to write becomes therapeutic as he oscillates between hope and despair. His searching but cynical spirit raises more questions than it answers. But perhaps this is the lonely journey all artists travel. One wished that the biblical hope of order out of chaos were more evident in the presentation.

Jonathan Mane-Wheoki, Dean of Fine Arts and Senior Lecturer in Art History at the School of Fine Arts, University of Canterbury, took us through a breath-taking sweep of the history of

art before focusing on the post-Christian condition of contemporary art. He reminded us of the need to accept the inevitability of change. The 18th century cyclic view contrasts with the rationality of the 19th century. Symbols change and acquire new meaning. For example, the roadside crosses warning the motorist of the meaningless of death are a corruption of the Christian symbol of the Cross. Again, the representation of the Virgin Mary with full moko, meant as the highest honour, shocked European sensibilities of the time. Some cultural values are ever changing, others remain constant. For Maori, 'bread' in the Lord's Prayer is always taro, even for those born in our urban society.

Our celebrated artist Colin McCahon interpreted the Gospel in symbols drawn from the Nelson landscape. For example, the cross becomes visible with a man up a power pole. In his art the artist's life documents his spiritual journey. For McCahon it was from faith to doubt. The certainties of faith are now drowned by the materialism of the here and now. The death of God motif of the 1970s is still with us as we move into the post-modern era; it does not die.

Jonathan showed that the post-modern search for the irreducible essence of reality ends with a bleak canvas. 'Where do we go from here?' he asks. 'Post modernism is the death of art.' Post-modernism is post-Christian. He went on to argue that Christian art in a post-Christian age must show the impact of Christianity on art. He cited the works by Christian artists in the up/down\up exhibition in the Canterbury Museum sponsored by the Chrysalis Seed Trust. Here is the cutting edge of art. He urged that Christian artists turn popular culture to Christian use. He concluded that art must bring together the realities of the external with the mystical reality of the Christian Faith.



Bridget Underhill - Exhibitions Coordinator  
and Ruth Unger - Easter 2002 Coordinator



'Fire water paper clay' by Mark Lander



'Fire water paper clay' by Mark Lander



'Measure for Measure' by Jo O'Hara

In the third hour of the Forum Kathleen Nicholls spoke on North-South Art and the Christian hope, drawing on her wide experience in leading consultations of Christian artists in several countries in Asia, West Africa and Central Europe. Her presentation was illustrated by colour transparencies of work by painters and sculptors of many cultures. Kathleen discussed the relation of Symbols and Reality. Through symbols, as distinct from signs, the artist engages in reality. She traced the use of Christian symbols in modern church life, but noted that they became idolatrous when the symbol and the reality merge into one. True art expresses the soul of the artist in experiencing reality. However, in the case of Christ, artists often interpret him through their own traditional art forms. These widely differing interpretations of Christ can be justified by the reality of the Incarnation - the meeting of the divine and the human.

Kathleen then traced the interpretation of the biblical themes of Creation, the Fall and Re-creation by Christian artists of many cultures. She noted that while Christian artists have interpreted the person and death of Christ in a multitude of ways, few have been able to envisage the Resurrection of Christ, yet it is in this unique event of re-creation that meaning is given to the reconciling power of the Cross and the final transformation of all things into 'a new heaven and a new earth'. The directness and the simplicity of the work of Asian artists drawing on their millennia of national culture are a challenge to the artists from the younger cultures of the West to strive for greater clarity of meaning and message through their art forms.

In the final session of the afternoon Kevin Ward, a lecturer at the Bible College of New Zealand, focused on spirituality and fantasy in modern films. The rationalism and scientific truth of modernity dominated the film industry until 1950. Since then, the spirit of post-modernity has given new directions to their films. The search for spiritual reality is now central. Religion and the Church as an institution appear to be in decline though there are many exceptions to this generalisation. The death of God theme of the 1970s has refused to die, but for many the cinema replaces the Church. The prophets of today are the musicals and the cinema.

The new interest in the transcendent and in the spirit world is seen in the shift from the rational behaviour of Spock in *Star Wars* to the robot who wants to become human.

*Matrix, Armageddon, Rain, The Gladiator, Chocolat* and a host of others reflect this change in worldview.

Kevin illustrated the increasing role of fantasy and myth in modern films from *Jurassic Park*, *Harry Potter* and *Lord of the Rings*. C S Lewis and Tolkien foresaw the end of the scientific age and the coming of the spiritual power of fantasy. However, the film *Lord of the Rings* fell short of Tolkien's spiritual depth. Kevin called for the

revisiting of spiritual images in the life of the Church. Since Guttenberg the Church and especially its Pentecostal wing has centred on the written word and has ignored the role of art in worship and witness. He noted that the Catholic and Orthodox churches are the only ones growing in New Zealand. Churches should learn from the cinema which is using contemporary culture as the source of stories. New directions in the cinema open up new possibilities showing the relevance of the Gospel for our churches. Christians need to use pagan symbols as bridges for their proclamation.

In the evening Don Binney with his wealth of wit and insight joined the panel of the four seminar contributors. This part of the event was ably chaired by John Stringer, a cartoonist with a background in graphic design and politics. The evening session brought together many of the themes explored in the afternoon such as the need to move beyond the false separation of the sacred and profane in church life. The starting point was a lively discussion on Stuart McKenzie's comment that 'the age of modernity is often characterised as a displacement of religion by art'. It is now art rather than religious myth that presents the sacred.

In their concluding remarks Don called for unity in vision and work against the backdrop of the clash between iconoclasm and the veneration of the arts; Mike appealed for an attitude of gentle drawing rather than a spirit of compulsion; Jonathan warned against judgmentalism and the need to see the larger picture of creativity; Kathleen suggested that the great traditions of preaching and music had not lost their appeal amongst many young people as illustrated by an Anglican church in Vancouver; Kevin called for a post-modern community of memory and hope. The participating audience expressed their hope that Chrysalis Seed will continue to sponsor such stimulating forums.

[Tapes from this arts and spiritual life forum are available from CS centre at \$4.00 per copy, \$20.00 for a whole set. Ed]



up/downlup - Canterbury Museum, Christchurch

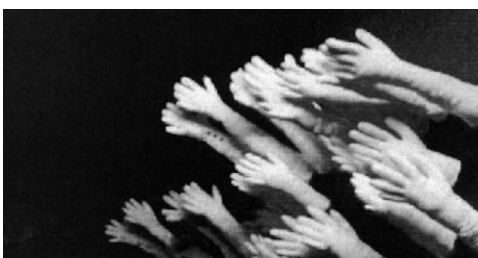


## Easter Journey

An installation at Opawa Baptist Church  
by Peter & Joyce Majendie.

Review by Ruth Unger

This event was one of the more remarkable events of *Easter 2002: The Fine Art of Raising the Dead*. While it did not display the sophistication of the *up/down\up* exhibition at the Canterbury Museum, or the intellectual appeal of the April 6 art and spirituality seminars, it certainly was the event that inspired the most profound spiritual and emotional responses from the almost 1700 people who visited the installation.



Detail from *Easter Journey* by Peter & Joyce Majendie

Opawa Baptist Church, with absolute trust in Peter and Joyce Majendie, (the creators of the project), commendable bravery and substantial perspicacity, allowed the interior of the building (with its \$25,000 carpets) to be pushed around, pulled out, poured on, twisted up, covered over and generally gutted until the interior became unrecognisable as a church, instead transformed into a labyrinth that inspired a mysterious, numinous journey of the heart. The installation was a New Zealand version of the Stations of the Cross, familiar in its locally-resourced materials and down to earth in its portrayal of something ancient and yet contemporary.

The Stations of the Cross is an ancient ritual followed by many Christians each Easter season as they recall fourteen stages of the final journey of Jesus towards the cross. He is beaten and tortured, he stumbles and falls, he is comforted by grieving women and finally he dies, only to miraculously resurrect after three days in a lonely tomb. All of these dramatic moments are re-created in the *Easter Journey*. From the moment the visitor enters the surreal atmosphere of the first station and picks up a representation of the cup Jesus held during his last meal - with moulded crevasses so the visitor too can hold the cup - to the final climax of the serene and beautiful garden with its bronze cross and seats for meditation, the experience was one that moved and immersed the visitors, evoking an outpouring of gratitude for hearts touched and healed, witnessed to by the hundreds of comments in the visitors book. This work was truly memorable and I think most visitors will look forward to what the Majendies come up with next. But more importantly, this was something that spoke to many people. Most people who attended left with something - an uplifting of the heart, new comfort or just an impression of something truly special.



'Keys' (detail) by Anne Fountain

## 'Our reflections on the Festival'

By Peter and Jessica (Chrysalis Seed directors)

We were inspired and encouraged by *Easter 2002: The Fine Art of Raising the Dead*, from the germination of the title (thanks Andrew) to the panel discussion at the end. It was a credit to the tireless work of Ruth Unger and Bridget Underhill, liaising with many others in the emerging of a significant step forward for Chrysalis Seed. It reflected months of careful thought, planning and teamwork. We were encouraged by the variety of media and the professional standards maintained by most events.

Each individual event was of merit in its own right. Together the events generated a sense of momentum, movement and synergy. At the opening of *up/down\up* at the Museum, music, people, speechmaking, complemented and pointed to the dynamic interrelationship of the paintings, photos and sculptures, symbolic of the festival as a whole. Dynamic colourful paintings, carefully conceived photographic records, exuberant paper installation, and the meditational water sculptures, each connected and deepened the other. Each piece valid in its own right, yet they became something greater through being together as a whole.

We were excited about the opportunity to work in with some other groups outside Chrysalis Seed. It was great to be able to serve those groups and in the process presenting something beyond ourselves as a combined presence in the wider arts community. It was heartening to see the response to *Easter Journey* (Peter and Joyce Majendie), which provided direct reference to the Easter events and many points for meditation upon them through contemporary art. We look forward to lots more of this kind of networking in the future.

We found the combination of doing art and reflecting on it more satisfying than a 'Conference'. We experienced art before reflecting on it in the forum. From this varied feast of input on art/faith issues, we were left tasting Jonathan's comment that he is discovering a surprising number of contemporary art shows by Christians emerging in various parts of the country. This highlights a key challenge to us: to keep moving forward to explore creative ways of encouraging isolated artists and connecting them with a community, artistically and spiritually.

by *Peb Simmons*

One evening in December last, a large group of people gathered at the Sacred Heart Community Hall to welcome Kathleen Gallagher's new prose and poetry collection 'Twilight Burns the Sky'. The joyous launch allowed friends and well wishers to discover a book to immediately enjoy and cherish. Everyone was encouraged to participate in a true multi-media artistic event, comprising a string quartet, Irish dancers and a display of artwork by Marie Beliski, Jessica Crothall and Lucy Mhoma. A truly memorable evening!

In May 2002 Chrysalis Seed members and friends can look forward to the 'Books & Beyond' festival and the **launch of the CS Poets Anthology 'With Our Eyes Open'**, which will be held in the **Hurst Seager Room in the Arts Centre on 29 May at 7:30pm**. Production of this new volume is well advanced with the generous response of eleven of Canterbury's established, known and emerging poets contributing an eclectic variety of poems, illustrated by the sensitive full colour art photographs of Stefan Roberts. The following poems by Diana Neutze and Jane Simpson, are excerpts from the forthcoming anthology.

## At St Peter's Teddington

ancestors look up  
to the hills

this little church  
above the salt-lick sea  
slumps and lists

inside we lean  
towards the nor'wester  
heave to  
go about

the little church  
tacks  
takes us  
beyond  
safe harbour.

*Jane Simpson*  
*from An Exchange of Gifts (NZPS 2001)*

## How much

how much should I pay for a canary's song?  
these days when all is money-related  
if I ask what something is worth  
I am not talking values or quality  
I am talking dollars  
so how much should I pay for a smile?  
can I set a price for the ringing song  
decide a cash register at the ready  
whether a smile has market value?  
if I smile as I hear the impassioned trill  
is that a bargain two for the price of one?  
if the dollar falls how will that affect the price?  
I listen attentively as the singing fills  
the morning but still I cannot decide  
how much should I pay for a canary's song?

*Diana Neutze from 'With Our Eyes Open'*

## News of Chrysalis Seed members and friends

**Jessica Crothall and Kim Peters** showed paintings and sculpture on the theme of war and peace during **Re Act Theatre's** production of *Hautu*.

**Auckland's Cityside Baptist Church's** contemporary *Stations of the Cross* saw a 50% increase in attendance over the previous year. This, their 6th installation, involved 19 artists, designers, graphics and audio artists creating 14 stations of the cross with 950 people attending over three nights.

**Katie Thomas, Rob d'Auvergne and Ken Hall** were part of the *Shift* group show at the newly relocated Campbell Grant Galleries in Christchurch in April.

**Mark Lander** is producing 18 big works evolving from the prototype he developed for the Easter festival for a show in Hastings opening 10 May. This exhibition will be called *'Fire Water, Paper Clay'*, and draws inspiration from Ps. 66. This major regional exhibition will be Mark's most significant show since his major installation at the Robert McDougall Art Gallery in 1993.

**Sam Lander** (performing artist) is back in town for a few days with Weber Brothers circus. He's reportedly doing well and is getting lots of experience in the circus.

**Anne Fountain** has a solo show at Christopher Moore Galleries in Wellington in June.

**Darryn George** is exhibiting new work at the Peter McLeavey Gallery in Wellington opening 25 June.

**The Bible College of New Zealand (Christchurch Centre)** at 70 Condell Avenue has a wonderful collection of art works by **Mark Lander, Katie Thomas, Stefan Roberts, Kees Bruin, Tim Brown, Rob d'Auvergne and Jessica Crothall**. *Portals*, an information guide to the collection, has been produced for Chrysalis Seed by **John Stringer** and can be purchased at BCNZ or at the Chrysalis Seed Centre for \$2.

**Tussocks Dancing Concert**. People from a wide variety of churches thoroughly enjoyed the new hymns sung at a concert at the Oxford Terrace Baptist Church on 23 March. Most of the fifteen pieces were written last year by Christchurch poet and composer, **Jane Simpson**. Among the favourites was Jane's Pacific carol, *Welcome the Dawn*. Four weeks later, the nine-strong **Poiema Voices** ensemble recorded the items under the direction of **Chris Graham** with pianist/organist **Barry Brinson** and percussionist **Jeremy Thin**. Children joined in two children's songs for the 'Tussocks Dancing' CD of Jane's music to be released in about September. In May **Poiema Voices** will become one of the five Christchurch choirs to be recorded by TV One's 'Praise Be' for this year's series. One non-church goer summed up the concert: 'I didn't know that hymns could be so much fun!'

## Awards, residencies, opportunities

**2002 CoCA Award, CoCA/Guthrey Travel Award, and Margaret Stoddart Prize**. Open to all artist members of the Centre of Contemporary Art. Submit a CV and covering letter indicating the suitability of your work. Applications at CoCA.

**NCC New Zealand Art Award**. Sculpture, ceramics, works on paper for artworks in secondary materials. Submitted artworks must be made up of at least 80% reclaimed or re-used materials. Applications close 29 May, 2002 with slides of work and \$25 entry fee. Ph.365 3829 Email: pro.arts@netaccess.co.nz

**Gridlocked** - a new installation initiative using sites around Central Christchurch can be utilised by local artists. Forward proposals to gridlocked@hotmail.com

## Upcoming events

### NEXT SEVEN PLUS EVENT

**Saturday 8th June. 6.00 pm pot luck tea. 7.30 pm meeting. Venue: St Michael's Anglican Church lounge, corner Oxford Tce, Lichfield and Durham Sts. Focus: Next Seven Plus group exhibition at CoCA which is booked for April 2003. More details later.**

**Artists in faith and business**. Pot luck tea at 6pm, 15 May, 30B Park Tce. This group is for anyone who is in business as an artist (any discipline) in any sense (part time/full time). We meet monthly to connect informally on art/business/faith issues. Topic: brainstorming for future exhibitions. All Seven Plus artists welcome. Enquiries ph 366 2848. June meeting: 7:30 pm. Tuesday 4th June.

**CS Book Club**. 12.30pm, 25 May, Chrysalis Seed Centre, The Arts Centre. Meets every fourth Saturday to discuss how to relate our faith to art and to consider the use of fantasy/imagination in the arts. All welcome. Enquiries ph. 389 1898

**WEA poetry readings**. 7.30pm Thursday evenings, WEA Club Rooms in Gloucester St.  
**2nd May** - Bernadette Hall/John O'Connor.  
**9th May** - David Gregory/Harry Ricketts

**Launch of 'Your Eyes Open' poetry anthology by CS Poets**. 29th May 7.30 pm. Hurst Seager room, Arts Centre. See *Font* for details.

**Poets Salon**. Continues on the last Friday of every month upstairs at Mainstreet Cafe, Colombo St at 7.30 pm. Details see Eric Mould ph. 03 313 4980. Next meeting: 31 May.

### A Christian art gallery in Christchurch?

Proposals are requested from Christian artists who want to continue on in the spirit of the Easter festival by being part of a proposed new Christian art gallery. Enquiries: The Director, 27 Cashmere Road, Christchurch. Ph. 021 354 744

**"Spirit in a Strange Land: a collection of Spiritual verse"**. This recent publication is available in the CS library and on sale at local bookstores.