



Untitled, anthology cover photo by Stefan Roberts.

Poetry book launch: *With Our Eyes Open*

Book Launch Review by Eric Mould - Poet

One of the first events for the 2002 *Books and Beyond* festival was the launch of *With Our Eyes Open* a poetry anthology of works by 11 Canterbury poets, edited by Kathleen Gallagher and Peb Simmons.

A crowd of about 80 people of all ages filled the Hurst Seager room in the Arts Centre to celebrate the launch of the anthology on the 29 May. Musician Andy Thompson provided original music on entry while we mixed and mingled. [A nice touch was to be handed home baked 'poetry cookies' at the door, fortune cookies containing poems from the book – now that's eating our words!]

11 poets provided the poems for this collection: Jennifer Barrer, Peter Crothall, Kathleen Gallagher, Michael Harlow, Eric Mould, Dianna Neutze, James Norcliffe, John O'Connor, Peb Simmons, Jane Simpson, and John Weir. Photographer Stefan Roberts took the photographs in the book. John Stringer as host gave us an introduction and nine of the poets provided readings of their own work, two by proxy. Andy Thompson entertained us with a selection of his songs midway through the readings. Then a cake was cut by Peb and Kathleen (I still don't know how the book's cover ended up as icing!) which was distributed amongst the crowd.

The closing remarks by Peter Crothall acting in his capacity as one of the founding directors of the Chrysalis Seed Trust even made mention of someone named Jesus Christ. This was appropriate, as *With Our Eyes Open* is a diverse collection that speaks "to different experiences from the understanding of a common faith." Some of the poets are published at an international level, others are just finding their place nationally among their peers.

This collection is the result of an invitation to the contributing poets to give something of their own creation. They didn't have rules to abide by, just a request to share the fruit of personal reflections and to reach out to others with the gift of poetry. Their resulting work is generous and brings delight to the reader, as they find their inner space touched.

With Our Eyes Open began with the vision of the Chrysalis Seed Trust, to explore ways of resourcing the arts community from a Christian perspective. Out of that vision a group of committed poets (*The CS Poets*, formerly the *Urban Astronauts*) began to meet regularly. An invitation followed to various poets to work on a collection; to open their eyes through poetry to the joys, beauty, wonder, history, suffering and intimacy of the human event called life; hence the title, *With Our Eyes Open*. (Ed.).



Half of the contributors to *With Our Eyes Open* (left to right) poets Dr Jane Simpson, Eric Mould, James Norcliffe, John O'Connor and editor Peb Simmons at the launch, 29 May.



seven plus



chrysalis seed trust

Who we are

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

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.

CIVA (Christians Working in the Visual Arts) meetings are broader, for Christians involved professionally in servicing the visual arts community (such as in education, arts advocacy, etc).

Chrysalis Seed Trust

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Kia ora!



The launch on 29 May of the poetry anthology *With Our Eyes Open* concluded the Easter Festival 2002, The Fine Art of Raising the Dead, which was a success for the Chrysalis Seed Trust.

The last edition of CS News focussed on the visual arts component of the festival and what a fantastic job outgoing editor Dr Bridget Underhill and events coordinator Ruth Unger did. Both are leaving Chrysalis Seed to work on other things; I arrive to pick up some of the tasks they have so skilfully undertaken.

This July newsletter focuses on poetry. The first few lines of Hopkins' "Ash-boughs" seemed an appropriate herald for the poetry launch on 29 May,

Not of all my eyes see, wandering on the world.
Is anything a milk to the mind so, so sighs deep.
Poetry to it, as a tree whose boughs break in the sky.

"Appropriate" because Hopkins was a deeply committed Jesuit Christian who expressed his faith in poetry and verse as do the 11 poets and the photographer in this anthology; "Ash-boughs" mentions the deep power poetry has to express human emotion - encapsulating the flavour, themes and value of this anthology; the

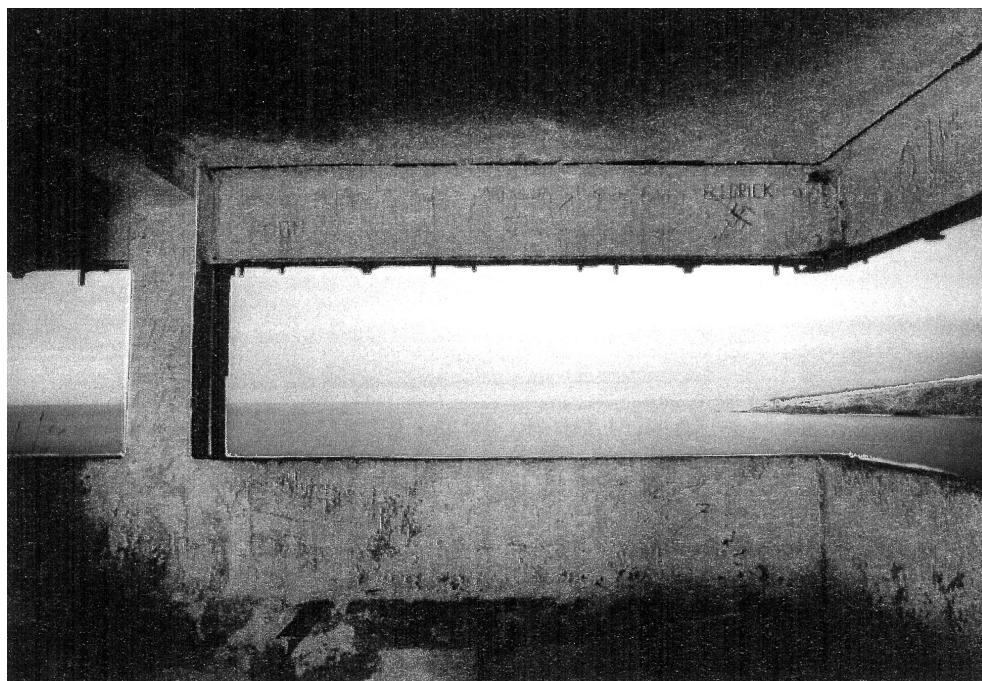
reference to tree boughs breaking in the sky parallels the strong visual image on the cover of the book, with its tawny gnarled tree boughs breaking the soft texture of the skyline. Poems and photographs from the collection are featured throughout the newsletter. On 8 June I hosted a successful Friends of Chrysalis Seed tour of the BCNZ art collection with artists Kees Bruin, Mark Lander, Jessica Crothall, Rob d'Auvergne and Stefan Roberts (see report p7).

The Trust has secured a major exhibition in 2003 at the Centre of Contemporary Art and this is outlined on page 6. 12 Seven Plus artists will exhibit in the Mair and North galleries under a working title 12: Dialogues with Time. The first of a series of Seven Plus meetings building up to that Easter 2003 exhibition will be organised shortly.

I look forward to a varied and dynamic involvement with the Chrysalis Seed Trust as it moves into a new phase of activity, built on the solid contributions of previous and current professionals and volunteers.

Enjoy your art! Hope to see you at a Chrysalis Seed event soon.

John Stringer



Beyond the bunker, by Stefan Roberts

Directors' report

Last Saturday sculptor Rob d'Auvergne unveiled his new wire mesh cocoon at the Bible College in Condell Ave. The timing of this event seems prophetic. Being a contemporary art movement, change is inherently part of Chrysalis Seed.

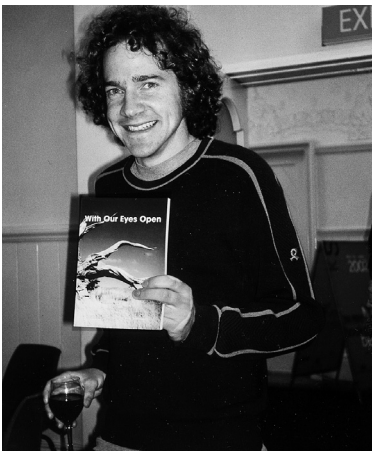
Personnel changes

Gradual change is a crucial aspect of the butterfly emerging from it's chrysalis. Three

people who have recently moved on are: Joseph McKone, Ruth Unger and Bridget Underhill. Our recent festival gave us a glimpse of the first part of the butterfly's wing appearing out of the crumpling case. In different ways this team played a crucial role in generating the momentum which prepared for events like our recent exhibitions and the launch of *With Our Eyes Open*: Joseph, in his unfailing availability to a multitude of vital practical tasks, in particular setting up the library; Ruth, in using her business



Poetry anthology launch *With Our Eyes Open*. Editors Kathleen Gallagher (top left) and Peb Simmons cutting the 'book' cake. Photos: 'H'.



Poetry anthology launch *With Our Eyes Open*, 29 May 2002. Top: contributing photographer, Stefan Roberts. Left to right: contributing artists, poet John O'Conner, poet Eric Mould, and musician Andy Thompson. Photo: P Crothall.

expertise blended with a passion for the arts to birth our first arts festival, the anthology, and membership system; and Bridget in endowing our exhibitions with professional credibility through organising five consistent and varied shows, as well as establishing the resource centre. As we change our staffing to several part time positions, it seems the baton is being passed on. This will allow us to consolidate and build on the foundations of previous achievements as we continue towards our vision for the arts community in Canterbury.

The Team

We welcome John Stringer as the co-ordinator of the *Friends of Chrysalis Seed*, Seven Plus events, and editor of the *CS News* as well as a number of short term projects. John has a degree in art history and a masters degree in classical studies (specialising in ancient art). Previously John curated shows at CoCA.

Mike Palmers continues in a variety of valuable support roles, some of them voluntary.

Rob D'Auvergne is helping us with some short term projects, as we prepare to extend the library into rooms next door to the Resource Centre.

We will be appointing some more part time positions in the next few months... as well as looking for more volunteers, including rostering the Resource Centre.

Currently an internship position is available for applicants. This could be a chance for an emerging artist to learn curatorial and editorial skills, through assisting with current projects. This reflects a deepened emphasis on mentoring that is emerging.

The Book

The last event of our festival, *With Our Eyes Open* is the first published anthology by *CS*

Poets, an event we have waited and prayed for over the last four years, since the start of *Urban Astronauts* in 1998. Part of the vision of Chrysalis Seed is to build bridges of credibility in the contemporary arts world by presenting professional experimental work. We are developing this in the visual arts through group shows, and now have launched the process in the poetry world with the publishing of this book. It is a privilege to have several well known published poets join us to reinforce this sense of professionalism. Many of these poets continue to play significant mentoring roles to others, in both the craft of poetry and the opportunity to publish. The emergence of Sudden Valley Press reflects this commitment.

It's especially exciting to welcome John Weir in our midst as the editor of *The Complete James K. Baxter*. A reminder that the two best known figures in our recent artistic folklore have had journeys of faith: Colin McCahon's from faith to despair, in contrast to James K Baxter who grew in faith and overcame the drink that destroyed McCahon. However his words and iconography remain, recalling his wrestling with angels. The combination of word and image in his pioneering work calls us on, as we consider ways to carefully collaborate between painter and poet in a way which respects the integrity of both. Exploring this challenge, Stefan Robert's photographs are visual poems.

Peter and Jessica (directors)

Reviews:

With Our Eyes Open

Poetry anthology published by Chrysalis Seed Trust, edited by Kathleen Gallagher and Peb Simmons.

Barry Southam

A handsomely produced volume, with some stunning colour photographic art by Stefan Roberts, *With Our Eyes Open* features the work of 11 Canterbury poets.

One is struck immediately by the closeness with nature in the opening poems - landscape and animals are predominant, mainly in an affirmative tone, in spite of "An Ecological Disaster" (p. 29). Lyrical tradition is present, as are some fine examples in the manner of Haiku form (Eric Mould).

There is a shift to the eternal subjects of love and

death, including a sensitive and evocative treatment by John O'Connor in "At Port Levy" (p. 53). Similar in its humanness is James Northcliffe's "The Visit of the Dalai Lama," (p. 67) and John Weir's poignant portrait of his mother in "At The Hospital" (p. 70), seeming to be effortlessly sketched.

War, always waiting in the wings, insinuates itself as subject matter for several contributors. Always a difficult subject: polemic, the literary minefield, never far away; neatly avoided here in the main, with the use of gentle irony and some positiveness of the human spirit as a counter-balance to those continual depressing images that nightly bombard us from the Middle East and other trouble spots.

Jane Simpson ("Start With Your Thighs" p. 36) "seek(s) knowledge of good and evil," mindful of history as she learns with her child "bounded by the cosmos" (though it too has its negative potential - an asteroid large as a football field

missed earth by a mere 120,000 kilometres at the time of writing this review). The biological certainty comes through strongly as the "critical editor" is turned off.

There is a broad range of human experience painted on this anthology canvas and it is heartening to see the many emotions explored,

and the use of humour. The eyes have indeed been open for all these poets and the transfigurations, the juxtaposing, the range of poetic technique has been well employed. This is a testament to the strength of creative writing in Canterbury, certainly worth a quiet reflective read on a winter's day.



Untitled by Stefan Roberts

Review: *up/down\up*

Rick Lucas

*Senior Lecturer School of Art & Design,
Christchurch Polytechnic Institute of Technology*

During Easter I visited an exhibition of visual art works on display at the Canterbury Museum, The Fine Art of Raising the Dead. I soon realised the title referred to not just this specific exhibition but to a series of arts-related events hosted by the Chrysalis Seed Trust.

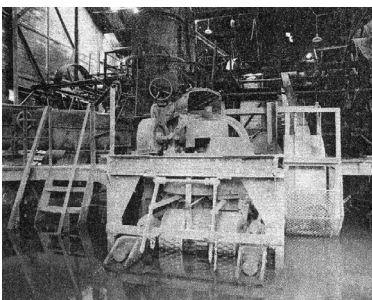
The exhibition was well-balanced, providing viewers an eclectic array of medium and perspectives representing works by five well-known New Zealand artists. From the intriguing ensemble of David Cook's photography to the physical constructions of Gareth Williams, the paintings of Tim Croucher and Darryn George, and the hand-made paper installation of Mark Lander, the offerings were large-scaled, bold, confident and stood well against one other in the large exhibition hall of the museum.

Upon reflection, my thoughts continue to revisit a common attribute of this show, that all five artists are Christian by faith and by lifestyle. Indeed, the Chrysalis Seed Trust embraces Christianity and the pursuit of art simultaneously, so that the

Christian perspective is, naturally, an anticipated ingredient of the display. This prompted me to look more deeply into each of the art works in order to perhaps identify aspects of the beliefs that each artist held dear.

What I discovered was not a set pattern of overt messages embedded in any of the artworks (sans preaching) but instead something much greater than the sum of the individual pieces. In total, the entire exhibition portrayed a generally uplifting essence through visual communication. There were no 'dark images' (even Darryn George's large black painting, *What Can You See in This?*, had a lyrical, humorous aspect), no sinister viewpoints or gloomy constructs. The works together delivered a thoughtful and enthusiastic experience which pleased the eye, mind and spirit.

It is worth noting that the insightful words of Jonathan Mane-Wheoki, who provided the opening address for this exhibition, deftly wove together issues of creative practice, spirituality and the nature of humanity. All of which has prompted me to consider that, in this age of escalating cynicism and eroding hope, there is ample room for more exhibitions of this nature.



Photograph from *Survey*, David Cook 2002.
[*up/down\up* exhibition- Easter 2002,
Canterbury Museum, Christchurch].

Zion

John Weir

With Our Eyes Open, 2002, p. 119.

The exile loves that city
on the holy mountain.
He loves the city of Zion
more than any other town.

Zion, Zion
golden town.

He looks up and sees
horsemen riding there,
pilgrims walking there,
princes dancing there.

In Zion we were all born,
on the holy mountain.

An Ecological Disaster

Peb Simmons

With Our Eyes Open, p. 29.

I heard one
lonely
only
solitary
bird;
last member
of that former
dawn chorus -
still singing his part;
bravely and true

Spring 2000

Roman Soldiers, A Narrative

Michael Harlow

With Our Eyes Open, 2002, p. 89.

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

Charles Upham VC and Bar

Eric Mould

Takahe 45, May 2002, p. 19.

In the Hurunui, the local hero is immortalised in bronze, to guard
the main drag through Amberley, left hand emphatic wait, he'll take
a look over the road, beyond the black tank, Hurricane gates, coils
of polythene pipe and wire netting in the Pyne Gould Guinness yard.
Prone bundles of fenceposts, stacked in heaps, hint at other spoils
over a corrugated iron fence. One of the stock agents is busy outside
leaning on a car, having a yarn on his mobile, while several loaded
logging trucks and lighter vehicles run the gauntlet, none turns aside.
Charlie could easily chuck one of his grenades to land over here close
to where all that gear conceals the Jerries' forward lines. Sunlight makes
me squint so I'm seen to give him a rough salute from outside the grey
painted corrugated iron shed, convinced his eyes pierce my walls. It takes
only his order for the company to fix bayonets and then charge to slay
the sentries, and in the confusion of battle, break out to reach the sea.

2003 Easter Show

The Trust has secured a main exhibition for 2003 at the Centre of Contemporary Art (CoCA) which will open in April at the same time as the new Christchurch Art Gallery next door to CoCA. 12 artists will be approached from a variety of media to exhibit in the Mair & North Galleries (the entire upstairs floor of CoCA) in a show tentatively titled *12: Dialogues with Time*.

Sculptors, photographers, painters and mixed media practitioners will be invited to reflect, reinterpret or comment on a personally chosen religio-historical work. The concept echoes the very successful millennium exhibition

Mentoring

We hear a lot today about mentoring, from the Prince's Trust, to the Police, sports bodies, and business groups like Business Angels and Business in the Community. In October 2000 the Arts Centre Group (an equivalent of Chrysalis Seed in the UK) launched a mentoring project in London, with positive results. Because mentoring is a microcosm of Chrysalis Seed, reflecting the Trust's emphasis on creating opportunities and nurturing artists, we will conduct a feasibility study on mentoring to see if that would benefit our artists in 2002/3.



Untitled by Stefan Roberts.

Encounters: New Art from Old held in the National Gallery, London, in 2000.

The exhibition working title recalls the 12 disciples, and the sub text, "dialogues with time" the sentiment or message each of the artists will choose to articulate in their new work inspired by the old.

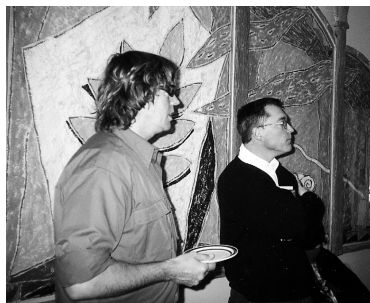
A component of the exhibition will be mentoring, as several well-established artists are paired with emerging artists, and everyone is encouraged to work alongside each other in the lead up to the exhibition as a source of encouragement, peer critique and creative motivation.

BCNZ Installation

In early June the most recent piece in the *Portals* art collection was installed in the foyer of the Bible College (Christchurch Centre) by sculptor Rob d'Auvergne. *Metamorphosis*, commissioned by the Kauri Trust, is a life-sized contemporary sculpture constructed of aluminium sheeting, fibreglass and electrics. The work hangs from the ceiling just inside the front entrance where its internal pulsing lights are discernible from outside. The work departs from d'Auvergne's more mechanical sculptures (*Flying Machine*, 1998, viewable outside the Chrysalis Seed Resource Centre, Scott Block, Arts Centre; *10drills*, 2000) exploring a more organic form. Theologically it investigates the idea of human nature in suspension, waiting for transformation. The pulsing lights will animate the work,



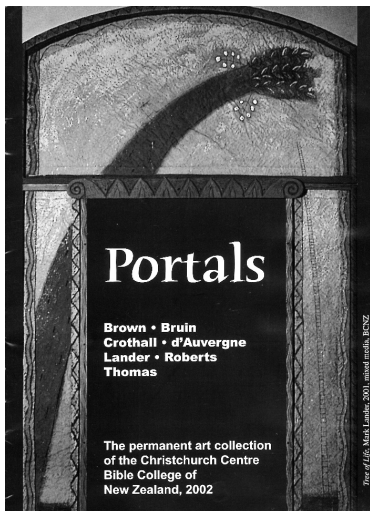
Installation of the Kauri Trust commissioned sculpture *Metamorphosis* by artist Rob d'Auvergne (pictured). *Portals* collection. Photo: J. Stringer.



Friends of Chrysalis Seed tour of the Bible College (BCNZ) art collection (*Portals*) 8 June 2002. Left to right: Kees Bruin (collection artist) and John Stringer (tour host) in front of Mark Lander's 'Moses & The Burning Bush, 2001'. Photo: P. Crothall.



Stefan Roberts (collection artist and photographer *With Our Eyes Open*) explains one of his works in the *Portals* collection. Photo: P. Crothall.



conveying a heartbeat within and forecast the celestial beings we are promised to become on resurrection.

Metamorphosis is the first work since Rob d'Auvergne stepped into a fulltime professional art career from his studio in Condell Ave.

Copies of the *Portals* catalogue featuring all the art in the collection are available for \$2 from the Resource Centre.

Tour of the BCNZ Collection

On 8 June the *Friends of Chrysalis Seed* toured the art collection of the Bible College of NZ at the Christchurch campus in Condell Ave. Artists Mark Lander, Stefan Roberts, Jessica Crothall, Rob d'Auvergne and Kees Bruin spoke to their works providing valuable artist insights into the processes, themes and ideas behind the art. Following a splendid morning tea, during which Mark Lander talked about his recent Hawkes Bay installation marathon, the tour visited Rob d'Auvergne's studio.

News of Chrysalis Seed members and friends

Poetry

Eric Mould presided as chair over a full and well attended meeting of the Poet's Collective on May 2 at the WEA. The two guest speakers were **John O'Connor** and **Bernadette Hall**. Two of Eric's poems, *Piwakawaka visits Juliet in Manhattan* and *Charles Upham VC and Bar* (see p. 5), feature in the May 2002 edition of *Takahe* (45), as well as *Steppenwolf* and *Veritas* which were published in the May edition of *JAAM* (17) *Just Another Art Movement*. Eric also chaired one of the two poetry meetings organised as part of the *Books & Beyond* festival.

On April 30, **Jane Simpson** launched her first book of poetry *Candlewick Kelp*, described by Alistair Paterson (editor *Poetry NZ*) as "a collection which introduces a poet that readers, critics and anyone else interested in poetry would be advised to read attentively and note well."

Southern Valley will publish **James Norcliffe's** fourth poetry collection *Rat Tickling* in the next few months, following a successful grant application to CreativeNZ. The work will contain poems written since *A Kind of Kingdom*.

John O'Connor is about to have his sixth collection published shortly, by Hallard Press, and his seventh with Headworx.

With the anthology out of the way, **Peb Simmons** is working on her next personal publication, an autobiographical work entitled *The Necessity of Love*. Using her life story as a scaffolding Peb builds on the theme of how we receive and give love to God and other people.

Visual Arts

Andre Catherall, who graduates from the school of Art and Design this year, exhibited some of his works in the Sollerterter jewellery gallery space recently.

Jessica Crothall's show *Life Cycle* ran from 6-26 May at Gray's Studio in Dunedin.

Kees Bruin and **Katie Thomas** exhibited alongside Helm Ruifrok in the Grantham Gallery (formerly Chiaroscuro) in Auckland in June.

Katie and Anne Fountain each had a work in the 2002 CoCA awards (June display in the Mair gallery, CoCA).

Ken Hall has a new job at the Your Studio Trust after completing undergraduate studies at SFA last year. He is one of two art tutors working with people with intellectual and psychological disabilities. On top of the new job and a brand new three-month-old baby, Ken is forging ahead doing Honours in Painting, having received a scholarship. Ken is based in the Cramner Centre, so why not drop in some lunch time. **Ben Lander** started training as an art teacher at the College of Education, this year, and **Rob D'Auvergne**, after exploring various options in 2001, has established a business as a fulltime sculptor in a studio in Condell Ave.

In June **John Stringer** signed a worldwide contract with international cartoon syndicators Intercontinental Features, and his cartoon recipe book *EzPz Lemon Squeezey*, with foodie guru and business partner **Jo Seagar**, was selected by publishers Random House as their entry in the 2002 NZ Childrens' Book Awards.

Mark Lander had a frantic yet really encouraging time setting up his exhibition, *Fire/Water/Paper/Clay*, in Hastings. Mark produced a number of colossal works for his exhibition, his most significant NZ show since his large Robert McDougal installation in 1993. Members of the public enjoyed coming into the venue to view Mark's work in progress. He had many late nights completing work and there were some busy workshops with children so enthralled and 'a-buzz' they barely looked at their sandwiches. The show has been well received and attracted quality media feature.

Watch out for **Jo O'Hara's** new sculpture *Measure For Measure* being set up in the North Quad in the Arts Centre.

Performing Arts

Poiema Voices, the ensemble formed last year to sing new hymns by the Canterbury poet and composer, **Dr Jane Simpson**, featured with four other Christchurch choirs on *Praise Be*, TV One on 9 June.

Aucklanders **Mark and Brenda Laurent**, formerly the *Millenium Hippies*, were in Christchurch in early June, playing at the Arts Centre and at Lincoln Baptist church.

Awards and residencies

2002 Takahe Poetry competition. First prize \$250. Second \$100. Two runners up one year subscription to Takahe; NZ Book Council also grants winners and two runners up one years membership of Council (four issues of Booknotes). Closing date 30 September for entries. Results posted December 2002. Download details from www.nzwriters.co.nz or write to Takahe, PO Box 13-335, Christchurch.

Wallace Art Awards: prize of \$20,000 in cash and a U.S. Residency and return airfare worth about \$17,500; two further awards of \$1500 for emerging artists. Applications invited from emerging through to established artists. Deadline for applications: 5:00 p.m. August 7th 2002. Application forms can be downloaded from www.wallaceartstrust.org.nz or by emailing auckland@wallace.co.nz.

Sydney Residency: visual artist. CreativeNZ is again offering a three-month residency (November 2002 - February 2003) at the Artspace, Sydney. NZ \$9,000 plus \$3000 towards material costs and travel, residential studio costs, costs of a project catalogue. Criteria as per Arts Board New Work funding programme, see www.creativenz.govt.nz

China Residency: visual artist. 3 to 4 months with the Beijing Art Academy artists-in-residence project in the Red Gate gallery. Approx. cost to artists US \$1000 (incl. studio and apartment, visa costs etc) plus insurance cover. Send slides or photos of recent works to Red Gate gallery, PO Box 9039, International Post Office, Beijing 100600, China. Email redgate@eastnet.com.cn

Upcoming events

8 July, 7.30-9.30pm: CS Poets evening at Peter & Jessica's, 30B Park Tce, Chch.

12 July Montana Poetry Day. Annual event organised by Booksellers NZ, Montana Wines and Creative NZ to broaden the appeal and accessibility of poetry. www.booksellers.co.nz. marlies@booksellers.co.nz

27 July, 12.30 - 2pm: CS Book Club. C. Seed Resource Centre. Focus: Fantasy and Faith.

14 August - 1 September: Jessica Crothall exhibition, Left Bank Gallery, Greymouth.

April 2003: SevenPlus exhibition CoCA.

Poet's Salon continues on the last Friday of every month upstairs at Mainstreet Cafe, Colombo St at 7.30pm. Details call Eric Mould ph. 03 313 4980.

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

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

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



Untitled, by Stefan Roberts.