



The Wake, 1958, ink and monocoat on canvas. 16 panels 1785 x (varying) 610-1240mm, Colin McCahon (Collection of the Hocken library; photographed with permission, Colin McCahon Research and Publication Trust and CoCA).

A prophetic view of art Colin McCahon back in Canterbury

Answering Hark: Caselberg/McCahon: Poet/Painter at CoCA 7-24 August, 2002.

It has been 15 years since Colin McCahon was last shown in Christchurch; 'The Prophet' finally returned to Canterbury in an exhibition curated by Peter Simpson of the Hocken Library, Dunedin. 15 original McCahons were mounted along with the 16-panel "The Wake," five lithographs in the "Van Gogh" series and his "Northland triptych," (total 39 works). The Mair and North galleries did this exhibition proud, which was expanded by a collection of papers, booklets, gallery cards and personnel letters in four glass cabinets. Included in the literary collection was a handwritten and typed draft of Caselberg's 1957 nine-poem elegy to his beloved great dane Thor ("The Wake") as well as personal notes and letters between McCahon and Caselberg. Of particular interest were several McCahon doodles and his rough illustrations for a draft art manifesto "On the Nature of Art" (1953) featuring his iconographic kerosene lamp and candle-in-holder that feature in so many classic McCahon works (see 'Crucifixion' 1947 below). The collaborative Caselberg/McCahon manifesto was exhibited for the first time (see back cover).

Viewing the works 'in the flesh,' one is struck by how much duller they are than the condensed reproductive versions more readily digested by art patrons in books and magazines - the media that has truly immortalised McCahon. However, there is no getting past experiencing the true size, shape and dimension of Colin McCahon's paintings up close; and the \$5 floor charge was well worth the experience.

The 16-panel "The Wake" was originally designed to be mounted in a 'u' shape. During the original New Zealand tour, McCahon had read poems to an audience surrounded by the panels to evoke a wake

within a circumference of kauri trees. CoCA's mounting of this colossal work in a linear frieze along the west wall of the Mair, did nothing to lessen the impact, and in some ways enhanced the viewer's ability to absorb the scope of the entire work while more easily following the text of Caselberg's poem. This departure and innovation was well received.

The exhibition draws its name from a line in Caselberg's poem *Van Gogh III* which is painted on *John in Canterbury* (1959) [p. 6] the long narrow dimensions of which are said to signify the flatness of the Canterbury Plains.

The experience of *Answering Hark* was enhanced by a series of floor talks featuring son William McCahon, Don Peebles and others. A highlight was family friend and McCahon expert Jonathan Mané-Wheoki's insights in to some of the applied symbolism in the paintings and his personal knowledge that helped unwrap some of the visual iconography of these classic New Zealand artworks.

John Stringer



Crucifixion with Lamp, 1947, oil on board, 760 x 912mm, Colin McCahon (Collection of the Hocken library; used with permission).



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

Art & Faith Resource Centre
2nd Floor, Scott Block, The Arts Centre
PO Box 629, Christchurch
ph + 64 3 374 5721
fax +64 3 379 3762
cstrust@xtra.co.nz

Hours

Monday-Friday 12:30-5:30pm

Library

Mike Palmers

After Hours

Peter Crothall, ph +64 3 366 2848

Directors

Peter and Jessica Crothall
30B Park Tce, Christchurch 8001.
ph +64 3 366 2848, fax +64 3 366 2849
pdjrc@netaccess

CS News Editor

John Stringer, ph/fax +64 3 354 5514,
j.stringer@clear.net.nz

Design

Snow, ph +64 3 332 2092
www.snowsite.co.nz

Photography this edition

John Stringer

Trust Board

Peter Phillips (Anthony Harper lawyers)
Derek Craze (Kendons Scott McDonald accountants)
Don Kempt (Spreydon Baptist)
Jessica Crothall
Peter Crothall

Kia ora



Perhaps the most significant art event in Christchurch so far this year, would be the return of an exhibition of Colin McCahon's paintings to our city. Full marks to Warren Feeney and the CoCA team for arranging 'Answering Hark...' to be here. We felt this was such a significant event, special invitations were sent to all Friends of Chrysalis Seed for the floortalk/lecture by CS Friend Jonathan Mané-Wheoki, a leading expert on McCahon and someone with a unique insight into his work, having grown up in and around the McCahon family.

McCahon is a New Zealand icon, perhaps our own 'Van Gogh.' Both artists trod an angst-ridden personnel odyssey from faith to doubt, from hope to despair, and produced a canon of magnificent work as a fruit of that turmoil. 'Hark' is a must see for anyone on the borders of faith and art.

Following the successful publication by the Trust of the poetry anthology *With Our Eyes Open*, featured last edition, I asked "Answering Hark..." curator Peter Simpson for an insight into John Caselberg (p. 6) the New Zealand poet who provided so much material for McCahon ("I will need words... Could you supply the

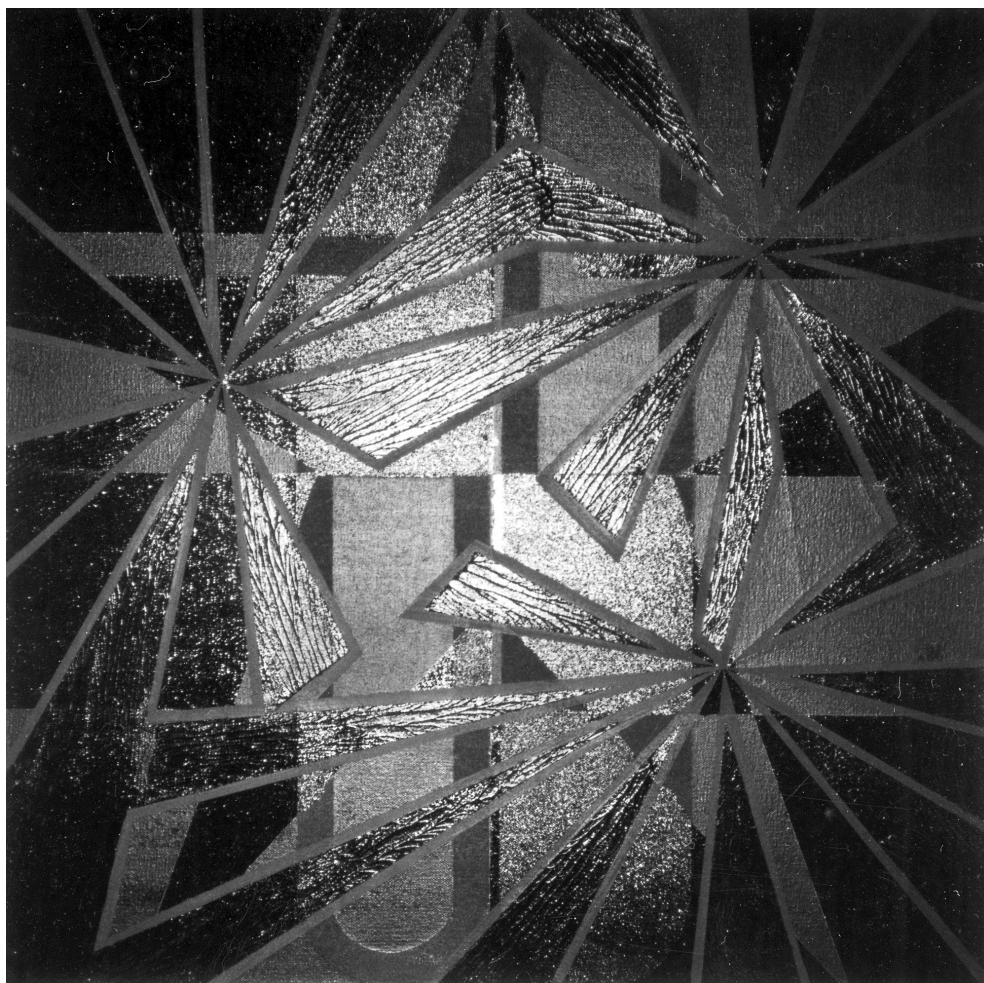
words?" McCahon to Caselberg 1960). Caselberg is the other, literary, half of this important exhibition.

From September to November the Art & Industry biennial Urban Arts Festival SCAPE begins, with significant art installations in and around the city. This follows the successful inaugural festival in 2000 which saw a number of permanent artworks finding homes in Christchurch and controversial works such as Andrew Drummond's *From Here To There* Millennium Footbridge 2000 and Philip Trustrum's *Tapestry* 2000. The 2002 festival is also not without controversy, with the proposal to erect large fibreglass bunnies by Auckland sculptor Michael Parekowhai in Cathedral Square. The latter proposition is not without some risk, and I have traversed those potentialities in the article opposite.

I'd also like to draw your attention to the literary evening on 6 September at 7.00pm (see "Font" insert) and the opening of the new Chrysalis Seed library in the Arts Centre (Scott Block, above Southern Ballet) on 18 October at 5.30pm.

Enjoy your art, hope to see you at an exhibition soon!

John Stringer



Booommm!!, paint on canvas, 2002, Darryn George (photographed with permission).

Council could be sued for Bucks!!

One issue not traversed in the hot civic debate over the controversial Art & Industry 'Bunny-SCAPE' sculptures (Urban Arts Festival 1 September - 30 November) proposed for Cathedral Square, is that of artistic copyright and intellectual property.

While the fibreglass 'rabbits' of Auckland sculptor Michael Parekowhai have raised Christchurch hackles as well as a vigorous debate over their artistic merit, no-one has discussed how the artworks breach copyright or invade someone else's intellectual property rights. It is an issue of concern, for the city council (as core funder), the artist, and Art & Industry, could be exposed to a legal suit. They may be confronted by a vigorous plaintiff; The Walt Disney Co. Inc. is notorious for pursuing 'small fry' to protect and control the use of their images internationally.

The Parekowhai artworks are less "rabbits" (as drawn on the cover of *Watership Down*) as Walt Disney 'bunny wabbits,' particularly Thumper from *Bambi*, and therein lies a dilemma.

Disney Inc.'s *Office of Counsel* on Park Avenue is diligent to the point of pedantry. Several years ago, a small New Zealand town was forced to overpaint an obscure toilet block featuring an amateur mural of Donald Duck and Mickey

Artists were shown in vivid illustrated colour, several celebrated cases in Australia that have proved the expensive point. The appropriation of even the *composition* of another work (such as an advert imitating an artwork) can be deemed to be a breach of the original copyright. There are exceptions, such as reproducing for review and critique [section 5.41], educational or library purposes, for private research, or when reporting the news [section 5.42].

In May at CoCA artist Rudolf Boelee's exhibition "Runaway" fell foul when it was revealed he had appropriated images from the National Film Archive without permission. Galleries around the country thereafter shied away from mounting the exhibition.

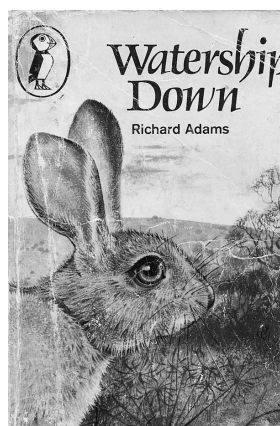
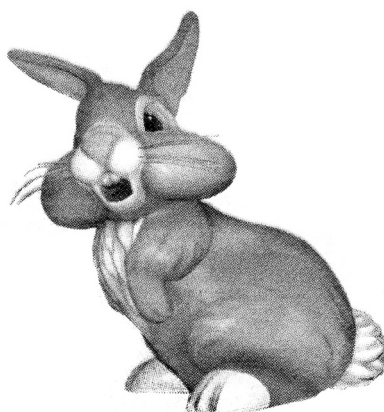
Boelee is a post-modern pop artist, working in a genre hallmarked by the appropriation of others' images (*Warhol*-Monroe and the Campbells soup can, *Frizzell*-Mickey Mouse and the Phantom, *Lichtenstein*-comic panels). Tim Bollinger writes in *Gruesome! The Influence of Comics on Contemporary NZ Artists*, "Painters took panels and characters out of their original context and used them to 'comment' on popular culture, as a form of 'irony', or to 'challenge' orthodox academia and the so-called definition of art." The difficulty is such actions, while a recognised

Left to right:

Artist impression of one of the Parekowhai 'bunnies';

1974 cover edition *Watership Down* drawn by Pauline Baynes © Rex Collings Ltd 1972;

Thumper the bunny from *Bambi*
© 1975 Walt Disney Productions
(world rights reserved)
based on the Walt Disney motion picture of Felix Slaten's original story *Bambi, A Life in the Woods*.



Mouse. Centralised Disney Inc. legal beavers even return unsolicited creative material sent to daughter companies UNOPENED "as a matter of long-standing policy" to "prevent any confusion over the ownership of ideas that the Company is working on or considering" (July 2002).

Copyright law is designed to protect income, to secure control and economic exploitation, essentially the *right to reproduce an image* ("copy-right"). At a packed seminar earlier this year at "The Physics Room" gallery (indicative of the interest by Canterbury artists and arts advocates in this issue) the Arts Law Centre of Australia (which specialises in Art/copyright law) informed our arts community the appropriation of the imagery of artworks for other uses, can be a breach of a creator's copyright.

artform, also challenge the law. The appropriation of others' images simply because it is an artistic movement does not excuse artists from the consequences of a breach of copyright. Artists may want to 'throw a urinal in the face of art dealers'² (as Parekowhai appears to be doing to the settler establishment of Canterbury in the thematic of his 'bunnies') but that does not mean he is exempt from being sued!

The law of intellectual property expressly protects, in a bundle of exclusive rights, the right of any creator to reproduce, copy or use the original 'iconography' of their images. That the 'Bunny-SCAPE' works are cast in fibreglass will not exempt them, if it is ruled the idea and form have been appropriated. What is more, international copyright conventions allow the aggrieved party to sue in the country of offence,

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Artists may want to 'throw a urinal in the face of art dealers'² (as Parekowhai appears to be doing to the settler establishment of Canterbury in the thematic of his 'bunnies')

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as if they were a citizen. That means Walt Disney Co. Inc can sue the Council, Art & Industry and the artist under NZ copyright law.

Decisions on copyright infringement hinge on whether or not there exists an objective similarity in a substantial reproduction of the work. The image by Pauline Baynes on the 1974 cover of *Watership Down* is a rabbit, any rabbit; the Parekowhai sculptures look like Thumper from *Bambi*. Parekowhai would have us believe they are symbols of colonial oppression epitomised by the introduction of rabbits by European settlers or perhaps the incursion of Disney cartoons into our western tradition of cinema, comics, books and videos. Either way, they appear appropriated from a Disney source not a nature book.

Public artworks can be exempt from copyright law in special circumstances (such as appearing in the background of a film for example) but again, are NOT exempt if they are a substantial presence, which is clearly the case in the proposed 'Bunny-SCAPE' installation.

Furthermore, the law provides that some works are not copyrightable. These include typeface designs and works in the public domain. This means that anything for which copyright protection was not acquired, or works in which protection has expired (in different categories it is generally 50 years, sometimes for a lifetime) and certain works created by or for governments, are not copyrightable and anyone can use them. These would include images such as the Mona Lisa, Classical statuary, the text of the Bible, etc. Toward the end of the copyright periods of A. A. Milne's *Winnie the Pooh* (1926) and Beatrix Potter's *Peter Rabbit* (1902), books

and merchandising were rushed out before others took commercial advantage of the lifting of copyright. Pooh was then sold to Disney and transformed (with new copyright protection).

It can be possible to copyright the embellishments, illustrative characteristics, or pictorial elements which are sometimes added to typefaces, slogans and phrases, or to works in the public domain. In the case of 'Bunny-SCAPE' it is difficult to understand where any embellishments are. They appear to be an appropriation, moulded in monumental fibreglass and dumped into a public space.' (One has to ask: if an artist simply sculpted a common cartoon character from TV and plonked it into Cathedral Square, how would that differ from what is intended? Are we paying several hundred thousand dollars for some 'emperor's new clothes'?)

It is perhaps fortuitous that Art & Industry failed to raise the \$80,000 necessary to erect the 'Bunny-SCAPE' art, although the scale models intended for public display in Worcester Boulevard may still breach copyright. I do not agree with Wellington city gallery art curator Lara Strongman that the works are "magical." The only magical effect they will have, is making large amounts of arts-money 'disappear' in a potential copyright suit. The struggling artists of Christchurch have a right for the currency of their industry (the funding, images and creative integrity of art generally, particularly as represented in public spaces in their city) to be better managed than that.

John Stringer

Trustee comment

The work of Colin McCahon and James K. Baxter, two key figures in our recent folklore, are reappearing in Christchurch this year; McCahon paintings at CoCA, and 'The prophet of Jerusalem' in John Weir's seminars planned for the first weekend in November (more in the next issue) [and see p. 6 -Ed.].

The place of McCahon and Baxter in mainstream Kiwi culture shows that Jesus is relevant not only to the development of the arts in Aotearoa, but indeed to their experimental edge. We hope to nurture an environment and resources to encourage and reveal artists of faith in today's arts context who will be as significant and experimental as these figures from the past. We want to be a catalyst in the process of affirming significant artists to continue their journeys of discovery, without having to experience the depths of rejection and despair which surface through McCahon's work and life.

The past two months have featured both our most significant poetry effort (*With Our Eyes Open*) being distributed and the first stage of planning for our group show next year. The next two months will continue the process with both

events, underlining our involvement in both mediums. Our Resource Centre has material on both. Books and journals will be more accessible with the opening of our new library space on 18th October.

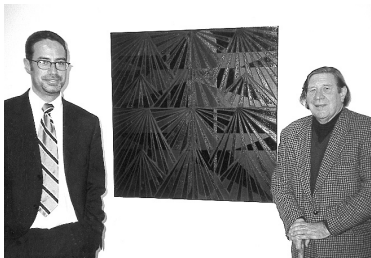
On 6th September we complete the formal promotion of the anthology in an evening graced with several literary figures; on the 2nd of October our next SevenPlus meeting will continue the process of exploring ideas and work in progress for our group show next Easter. At the last SevenPlus meeting Tim Brown and Kees Bruin unwrapped their ideas for the 2003 show ('12'). As poets we'll be considering practical options for future poetry involvement alongside a strong exhibitions programme - any feedback most welcome.

Part of being relevant is interacting with what's going on in the arts today. In the next few months John Stringer as editor is writing a series of articles which aim at responding to current issues in the visual arts community. This continues the seam that was started by Bridget Underhill with Peter Biggs' article on the place of the arts in transforming society.

Peter and Jessica (directors)

¹. *Gruesome! The Influence of Comics on Contemporary NZ Artists*, exhibition catalogue (curator, Warren Feeney) McDougal Art Annex (1999)

². P.51 *Postmodernism for Beginners*, Appignanesi and Grant, Icon Books, 1995.



Brooke Gifford stable-mates Darryn George and Don Binney with George's *Bing Bang Boom!!* (*Expedition* launch 20 August, 2002).



Lindsay Stringer (left) and Jessica Crothall, in front of *Ba Boom!!*, launch 20 August.

Punakaiki-Pancake Rocks II, acrylic on canvas, Jessica Crothall, Left Bank exhibition, 14 August - 3 September, 2002

Review: *Expedition*

'We apologise, appar we to be having some technically probl be backk soon'

**Darryn George,
Brooke Gifford 20 August - 14 September.**

Ascending the stairs of 'the Brooke' to view Darryn George's *Expedition* - the furtherance of an abstract geometric theme in Christchurch art currently - one immediately notices one of his hallmark colourful rectilinear works, "Soon." "We appar....," "To Be," "Having Some", "Technically Difficulties," "Apologise" and "Soon" (read concurrently) dominate the side gallery with luminous fluoro. yellows and pinks set against dark blues, blacks and textured white painted bands. These quintessential George works explore the relationship of colour and line, Mondrian-style.

The side gallery works are invaded by two larger square black canvases, "Booommm!!" (p. 2) and "Bang!!" 'B and B' explore monochromatic black firework bursts in a graphic style (to quote the artist) reminiscent of crystals (to quote fellow Brooke Gifford artist Don Binney at the opening) or perhaps the familiar patterns of a kalidescope. Underlying the vibrant patterns are more subdued elliptical ovals which sometimes emerge as segmented 'J's or 'U's. Within their mono constraint, these works explore the texture and application of black paint in layers: shiny foreground triangles are edged with flat masked grey lines on top of a background of painted black fields.

The front gallery develops these themes with three further Bang!-type works, along with some colour variations, that are larger in size. The most striking is "Ba Boom!!" a large canvas illuminated with pinks, flat whites and textured whites in a grid of 36 rectangles cross-layered with graphic

firework bursts radiating out from seven centres. This painting is multi-dimensional, and takes some viewing. Nine five-pronged stars can be seen across the scape of the painting to a dedicated viewer prepared to go beyond the cursory.

While I find the black works beautiful but brooding, perhaps even menacing, Brooke Gifford director Judith Gifford prefers them, "they are more instinctive to me." She describes *Expedition* as, "cleverly designed, demonstrating he is better than ever."

Following his last exhibition, *The Hippy Hop Show* (2001) which celebrated fluorescent colours, Darryn Georges' *Expedition* is altogether a strong graphic and textural journey in painting, exploring layered and inter-connected shapes with a side tramp into a successful monochromatic study that generates an emotional response.

John Stringer

Review: *Lifecycle*

**Jessica Crothall,
Grays Studio, Dunedin, 6-26 May, 2002.**

In a small remote place outside Dunedin, Jessica achieved an exhibition which was diverse in character and expression while consistent in attitude and style. I am familiar with her works as painted montages, coarse in texture, each making a complex statement. I respond more emotionally to her simple, more personal pieces, than her other works which are sometimes more difficult to assess as either ascetic or political considerations.

Kate Spencer



The wordsmith behind McCahon: John Caselberg

John Caselberg (1927 -) poet, dramatist, critic, and story writer was born in Wakefield near Nelson and was educated at Nelson College and Otago University. After a period travelling in Europe 1949-50 he lived in Christchurch and later in Auckland where he became friendly with the painter Colin McCahon. They worked together on dramatic projects, and briefly collaborated on the journal *Issue* (1952-53). McCahon made several art works based on Caselberg's poems, including *The Wake* (1958); Caselberg also provided the text (taken from the Old Testament) for McCahon's painting

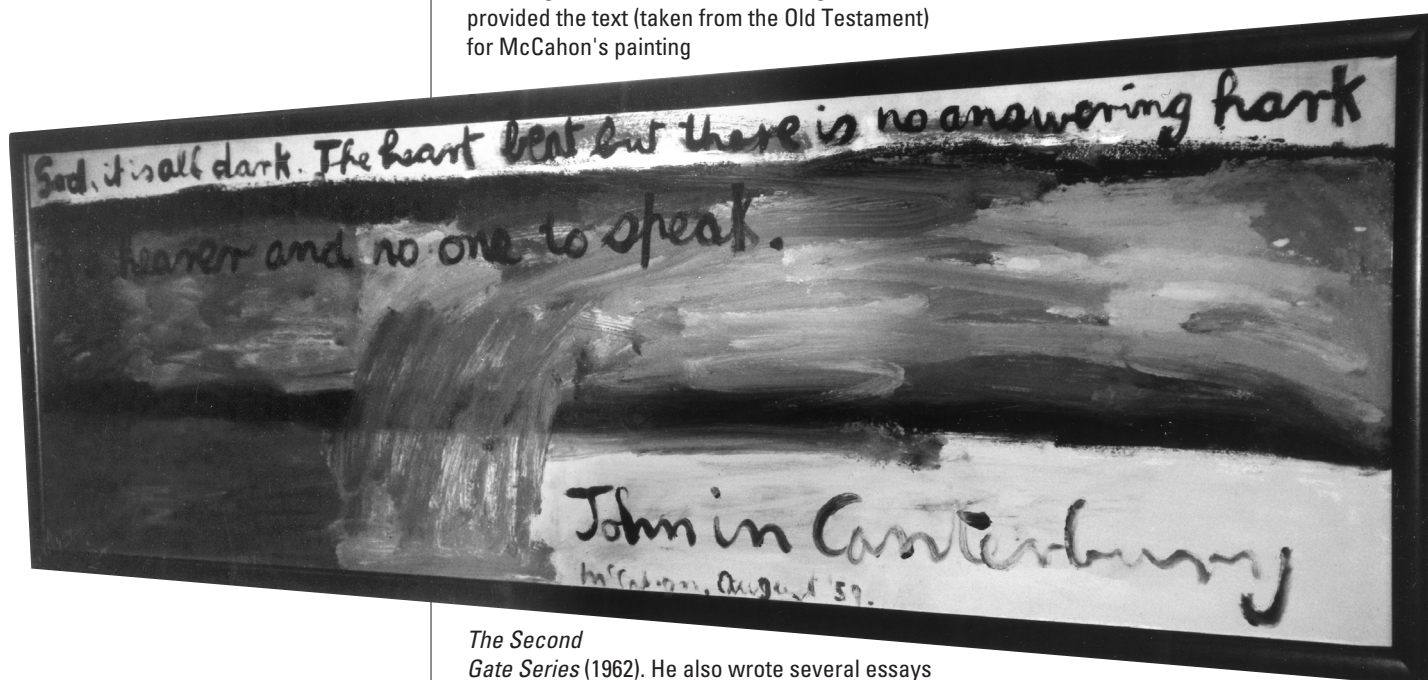
He has lived in various parts of New Zealand and Australia. He currently lives with his wife, the painter Anna Caselberg (the only daughter of Toss and Edith Woollaston), on Otago Peninsula and continues to write poetry and plays.

Dr Peter Simpson

Curator: *Answering Hark:*

McCahon/Caselberg: Poet/Painter.

Associate Professor of English,
Auckland University.



The Second

Gate Series (1962). He also wrote several essays about McCahon's work including the introduction to the retrospective exhibition of McCahon and Woollaston at the Auckland City Art Gallery in 1963. His collaboration with McCahon, a lifelong friend, is documented in 'Answering Hark...'

Caselberg's first book was a collection of poems, *The Sound of the Morning* (Pegasus, 1954); it included the sequence "Van Gogh," later made into lithographs by McCahon. He also contributed several unusual stories to *Landfall*, during the period of Charles Brasch's editorship, one of which "Eli Eli Lam Sabachthani" (*Landfall* 41, March 1957) was awarded the Landfall prose award (jointly with Maurice Shadbolt) in 1958 and included in *Landfall Country*, ed Charles Brasch, Caxton 1962. His other Landfall stories were:

"Which Red Heart," *Landfall* 24, Dec. 1952

"The Halt," *Landfall* 38, June 1956

"Earth Water Fire Air," *Landfall* 49, Mar. 1959.

He was the Robert Burns Fellow at the University of Otago in 1961. His other publications include:

Six Songs and The Wake, poems
(Nag's Head Press, 1965)

The Voice of the Maori, a culture conflict
anthology, (NHP, 1969)

Chart to My Country: Selected Prose,
1947-71 (McIndoe, 1973)

Maori is My Name (ed.), historical Maori
writing in translation (McIndoe, 1975)

God it is all dark

The heart beat but there is no answering hark
Of a hearer and no one to speak.

"Van Gogh III" *The Sound of Morning*, John Caselberg 1954.

John in Canterbury, 1959, oil on board, 521 x 1684mm,
Colin McCahon (Collection of the Hocken library;
photographed with permission, Colin McCahon Research
and Publication Trust and CoCA).

A weekend with James K. Baxter

"A Man Went On a Search: The Spiritual Journey
of James K. Baxter." 1-2 (3) November.

**Friday 1 Nov: 7.30pm, Ngaio Marsh theatre,
Canterbury University**

*A one-man monologue on James K. Baxter, plus
a panel discussion.*

**Saturday 2 (and possibly Sun. 3) from 10am
onwards, William Sutton room, Arts Centre.**

Four papers on a variety of topics surrounding
Jerusalem (NZ), its notable personalities, and
the work of James K. Baxter. Contributors: John
Weir (editor, poet and critic, Chch), Mike Riddell
(novelist, Dunedin), Sue Cosgrove (Member of
the Sisters of the Home of Compassion, Island
Bay, currently resident at Jerusalem), Colin
Durning (close friend of JKB from the Dunedin
and Jerusalem days). [More next issue].



James K. Baxter, Nigel Brown, collection of the
Dunedin Public library

News of Chrysalis Seed members and friends

Encouraging fellow Christian artists by building a sense of community as a break to isolation.

Darryn George is exhibiting at the Brooke Gifford 20 August - 14 September.

Jessica Crothall is exhibiting at Left Bank, Greymouth 14 August - 3 September and has been booked again for September 3-30, 2003.

Yong-Hyun Kwon exhibited in a group Asian artists exhibition *Re-location* at CoCA (Mair gallery) 26 June - 13 July.

Andrew Clarkson, Stefan Roberts and Slavko Martinov's most recent music video will be shown at the next artists in business meeting, see "Upcoming Events" (p.8).

Jo O'Hara's limestone sculpture *Measure for Measure*, 2002 has been installed in the Quad opposite the Cloisters Gallery at the Arts Centre. Her *Jacob's Head* work will be on display at the Bible College alongside the *Portals* collection. Jo is currently illustrating a children's book by **Peb Simmons** and preparing a sculpture for an annual exhibition at St Aidan's Anglican church, 63 Brookside Tce, Bryndwr, Friday 27 September, 6-10 pm. For more details contact Sandra Sherlock at the church office.

Ken Hall recently had an exhibition of some of his current work at "the two seater" exhibition space at the School of Fine Arts, Canterbury University. Currently he has an installation as part of an exhibition of painting students (SFA)

who are 3rd/4th year and postgraduate. They're in the old church building, corner of Brougham and Colombo Sts, Sydenham, showing until September the 10th.

Verdun Cochran is busy outside art at present, having been appointed property manager at Spreydon Baptist church.

Terry Allpress recently graduated in photography at ChCh Polytech and is exploring options for a professional photographic career.

Kees Bruin has an exhibition of Giclee versions of many of his paintings (fine art editions) at Wakefields of Sumner, Wakefield Ave, Wednesday 4th September, 6-7.30 pm to which all are invited.

Rob D'Auvergne recently started working on the staff for Chrysalis Seed. He is responsible for database and mailouts on top of developing his sculpture practice.

Ngaire and George Hewson (formerly of the Several Arts gallery) have shifted from Ilam to a retirement home at 51 Bridwood Ave, with improved health and are welcoming visitors.

Kathleen Gallagher has published a new collection of her plays, *Peace Plays*, Doygal Press. A collection of three plays, it includes *Hautu* written for our arts festival this past Easter.

The Chrysalis Seed Trust has leased an additional room next to the current resource centre. Following refurbishment it will become a **library** separate from the office. With the added space we will expand our materials on faith and the arts and a computer will be added to assist your research. Opening 18 October.

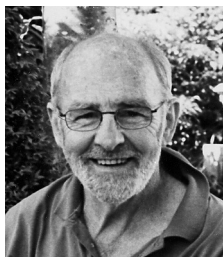
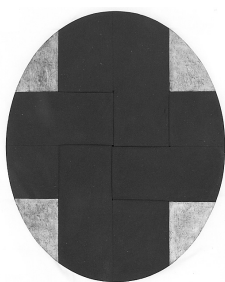
Opportunities

Photo Travel Contest

Amateur photographers submit no more than three photos. Submit duplicates only, of unpublished transparencies, colour or black and white prints. No photos will be returned. Winners of three travel prizes, one camera and ten travel accessories will be published in the December 2002 issue. Contact kate@artists.co.nz for entry form or download at hemispheresmagazine.com

North Shore City Art Awards

These awards celebrate our varied experiences of, and traditional links with, the extensive NZ coastal environment. Established in 1995 they commemorate winning the Americas Cup. The competition is for works related to the coastline, coastal settlement, flora, fauna, the sea, marine life, or maritime activity. Art works must be 2D, under 1.5 sqm including frame; excluding photography, computer and digital media. Two new works may be submitted with \$10 entry fee. Closing date for entry forms is Friday 19 October. Top prize is \$3,000. More info and forms from: Mairangi Arts Centre, PO Box 65 121, North Shore City. 20 Hastings Road, Mairangi Bay, Auckland, NZ. Phone (09) 478 2237, Fax (09) 478 2837.



Obituary

On the 20th June, Will Cumming, a Christian believer, was tragically killed, run over outside the Christchurch Polytech. Will worked in the conservation department at the Robert McDougall Art Gallery and was the curator of the Olivia Spencer Bower collection, based in the Arts Centre right next to the Chrysalis Seed Resource Centre. Will was a practising artist himself, and had an exhibition at CoCA in April. We'll be paying a special tribute to Will Cumming's art in the next edition of *CS News*.

Upcoming events

• **1 September - 30 November**, Urban Arts Festival (Chch) Art & Industry

• **4 September**, Wednesday, Giclee exhibition, Kees Bruin, Wakefields, Sumner. 6-7.30 pm.

• **5 September**, Thursday, next meeting of **artists in business**:

6 pm simple meal at 30#B Park Tce (provided by Peter & Jessica Crothall) please bring a pot luck desert.

7.30 pm meeting with a viewing of a recent music video by **Andrew Clarkson**, **Stefan Roberts** and Slavko Martinov.

• **6 September**, Friday, 7 pm Literary Evening, Lovell Smith room, Arts centre. Live music and poetry readings (see enclosed "Font" insert)

• **21 September**, Saturday, "The Cart," 10-2.00 pm, Linwood Community Arts Centre.

• **27 September**, Friday, annual exhibition, St Aidan's Anglican church, Bryndwr.

• **28 September**, Saturday 12.30 pm, CS Bookclub at the CS Centre.

• **28 September**, Saturday 10-4.00 pm:

Poetry - the Whole Works.

Want to improve your poetry reading and explore ways of combining it with music?

Sue Robinson and Adrienne Jansen will be taking a poetry and music workshop at the WEA Centre, 59 Gloucester St.

Details: Elaine Jakobsson ph. 341 0921.

• **30 September**: entries close 2002 Takahe Poetry competition.

• **October 2002 - April 2003** three artist in residencies in select DOC conservancies.

• **18 October**, Friday, opening of the new Chrysalis Seed Trust library, 5.30pm, Scott Block.

• **2 October**, next SevenPlus meeting.

• **1st November**, Friday.

Dunedin SOULPLEX (exploring issues of faith & spirituality) is hosting a storytelling and poetry night "Word become Fresh."

Several artist's from around the country, including: Simon Brown, one of NZ's best storytellers; Mark Pierson, renowned leader/resourcer of alternative & emerging worship; Scott Malcolm & Arthur Amon, superb Auckland poets (yes good things can come out of Auckland); Peter Majendie, comedian/storyteller extraordinaire from Chch; along with other talented local artists. Tickets \$10, bar snacks provided. This will either be held in a pub or a venue where you can bring your own alcohol/juice and will be a night to remember! Register early as there will be limited seats available. Details: Jen Long ph. (03) 545-208

• **1-2 November** "A Man Went On A Search: The Spiritual Journey of James K. Baxter," theatre, panel discussion and papers. For details, see story (p.6).

• **Poet's Salon** continues on the last Friday of every month upstairs at Mainstreet Cafe,

Colombo St at 7.30 pm. 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**, 7.00 pm, The **Live Poets' Society** Linwood Community Arts Centre, Chch, Alan McLean ph. 389-0908.

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

• **Last Friday/month**, 7.30 pm, Mainstreet Café, Colombo St, Chch, Jeffrey Harpeng or Eric Mould eric.mould@xtra.co.nz.

• **Prayer meetings**

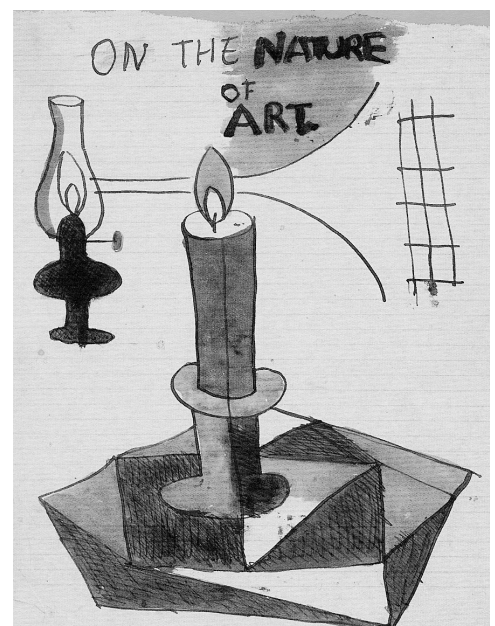
1. Every **Wednesday 10.00** am at the CS Resource Centre

2. Prayer walks every **Friday morning**. Meet at CS Centre 7.00 am.

• **CS Support group**

This group meets weekly on **Wednesday nights** in homes to support each other and Chrysalis Seed. It is a spiritual growth group which explores ways of fulfilling its vision to be creative, biblical and prayerful. Venue: either 2 Holmcroft Place or 30#B Park Tce. Details: Peter/Jessica ph. 3362848. All welcome.

• A new arts trust has been formed, the **Straw Umbrella Trust**. It aims to "support change through creativity'." Its first formal event ("The Cart") is on Saturday 21 September, 10-2.00 pm, Linwood Community Arts Centre. A chance to network with other arts groups and organisations in Christchurch, and check out what's going on. 13 different groups will be represented there, including Chrysalis Seed. Details: Ruth Greenaway ph. 385-5918.



Cover of a proposed Caselberg/McCahon manifesto, *Answering Hark* exhibition (Hocken Library).