



chrysalis seed trust



Toi Te Mana

An interview with Jonathan Mane-Wheoki

(Nga Puhi, Art Historian, Architectural Historian, The Museum of New Zealand Te Papa Tongarewa)

*Nga maunga ko Puketi
Te awa ko Waihou
Ko Ngatokimatawhaorua te waka
Ko Nga Puhi te iwi*

Secure within a storehouse of gathered and recorded knowledge, encompassing a number of disciplines, Jonathan Mane-Wheoki is well-positioned to influence change within the arts.

He is a scholarly man with considerable expertise at a number of intersections: where the arts meet education, architecture and ecclesiology.

His appointment to Te Papa in February 2004 as Director of Art and Collection Services was a landmark decision. It has proven one of a number of highlights in an already

impressive career as a scholar and arts educator.

Early pathways

Jonathan Ngarimu Mane-Wheoki was born into Nga Puhi at (what he terms) 'the edge of a dying world'.

His father was Heteraka Mane Wheoki. His mother, Myrtle, was Pakeha. He talks about some of the memories that are an important point of connection with his whakapapa.

One early childhood memory is of his family moving to Titirangi, Auckland from Pongakawa near Te Puke, where his father had worked on a farm. Another memory is of family holiday. 'We traveled by Road Services bus up to Rahiri in the Waihou Valley, north of Okaihau, to visit the grandparents. We got off the bus at what I remember as a remote spot, father waded with us across a river and

continued on p.4

CS ARTS

JANUARY 2006 - ISSUE 23

www.csa.org.nz

Who we are

Founded in 1998 the Chrysalis Seed charitable trust serves a growing number of contemporary artists. We aim 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, where all are welcome.

CS Arts

This is our main publication, which goes to artists, galleries, poets and supporters around New Zealand and overseas. Designed for the wider arts community, it engages with contemporary artists, art issues and events.

We have a number of groups and collectives. The main collective is for contemporary visual artists.

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Cover page: Jonathan Mane-Wheoki, photographed by Lloyd Park at the opening of *Rukutia! Rukutia!*, an exhibition of southern Maori art for the Christchurch Arts Festival Season, 1999 in association with Te Runanga o Ngai Tahu. Curator: Moana Tipa.



Kia ora!

This January we thought we would greet your return from beach and bush with a special edition of *CS Arts* focussing on the role and architecture of art museums in general and on Te Papa in particular. The second stage of the showcasing of its permanent national collection is scheduled to be launched in October 2006. *Toi Te Papa* is being curated by Jonathan-Mane Wheoki. Our interview material in this issue is built around his life and work.

The museum theme is complemented with an article by Dutch fine arts student Willemijn de Groot on *A Temple For the Arts*, looking at the sacred and religious aspect of art galleries and their relationship to the community. Murray Rae, architect turned theologian (from Otago) reflects on Te Papa the building from a theological angle. Like *Toi Te Papa*, the building reflects both Maori and Pakeha heritage. The exploration of contemporary Maori art issues continues in both the interview and in this reflection, and the review of Ralph Hotere's exhibition at Te Puna o Waiwhetu. Super Realist painter Kees Bruin builds directly, in a contemporary context, on the grand tradition of western oil painting. His forthcoming exhibition at Te Puna o Waiwhetu will explore a range of his work over the last 25 years. The most recently

completed of these is *Baptism of Christ* which is covered in an interview with the artist.

The reviews include those exhibitions by artists connected with our network. They include work by two graduating students, Sam Harrison and Janet Joyce. Our team of writers includes recent graduates Jonathan Baker and Janet Joyce, plus researcher Juliana Venning. Three recent events exploring the relationship of faith to contemporary art are reviewed: London, Dunedin, Christchurch. The London Festival presented six local churches as housing contemporary art installations, reflecting another take on the role of galleries and churches. We continue our reviews of publications which are available to the public at our library on the second floor of the Christchurch Arts Centre.

The *CS Notices* are shorter with more of a visual focus.

CS Arts June 2006

If any reader has exhibition/publication news do let us know if you want to be included in the next edition, which will not be out until June. The focus will be on Canterbury sculpture, including interviews with Llew Summers, Paul Deans, Jim Instone and Peb Simmons (Ria Bancroft). We also welcome and publish letters to the editor!!

Peter Crothall

Te Papa from harbour. Courtesy of the Museum of New Zealand Te Papa Tongarewa



I remember walking home from the McCahon's house and seeing something like a vision... I had heard the story of Balaam and the ass at Sunday School and I now fancied I saw that angel on the deserted road and was terrified.

Toi Te Mana (continued from p.1)

disappeared up a bush track. We followed along, coming to a clearing with a corrugated iron hut and dirt floor. This was where my grandparents lived.

'My Grandmother, Rahera (nee Lazarus from Te Aupouri) spoke no English and my Grandfather, Pouri Mane Wheoki, managed some English. I saw his tombstone last December inscribed in Maori, acknowledging he was one of the pioneers of the Ratana Church in Te Tai Tokerau. I hadn't known that. I knew my father was Ratana and that they all used to go down to Ratana Pa for the annual hui. In later life my father was a bus driver.'

Jonathan's English grandparents were both Londoners and he describes them as an odd couple.

'My grandfather, Frank Ferris, was clearly upper class; he spoke with an accent and had a pretty good schooling and education in the classics. He seemed to have a command of Greek, Hebrew and Latin, whereas my grandmother, Maude (nee Pickering) was a Cockney born in Shoreditch. Her father was a shopkeeper who dealt in art supplies.'

Jonathan recounts they were very involved in church life. His grandmother had been a church organist in the East End of London before they came out to Aotearoa.

While Jonathan had a very interesting upbringing influenced by these different faiths, he also remembers tremendous tension around two different world-views with domestic situations where parents were unable to cross the cultural divide. He and his sister, Moea, were caught up in that confusion.

At school things were not comfortable either. 'There was some kind of difference that was perceived in me by other children and it dogged me right throughout my school years – a sense of difference and not quite belonging. I gradually began to realize what that was - my father was Maori, and that seemed to be a problem for people who were not. Occasionally this erupted into taunting and this caused me to withdraw into myself; I became an introverted and highly self-conscious teenager.'

Creative influences

Layering of creative influence came from many sources in the early years. Colin McCahon lived nearby in Titirangi. Jonathan, who was about ten years old, became friends at school with McCahon's children. He says:

'I practically lived in that house (McCahon's) and he became a very important mentor and role model for me'.

Amongst many experiences from that time, one stands out. 'I remember walking home from the McCahons' house and seeing something like a vision. I was half way home, it was quite a long way and Titirangi is a bush suburb. The clouds boiled over and looked ominous. I had heard the story of Balaam and the ass at Sunday School and I now fancied I saw that angel on the deserted road and was terrified. I must have recounted this to McCahon for he reminded me of this story (in later years) as he was inclined to believe the innocence of children.' In his 1966 essay¹ McCahon talks about angels.

'I saw an angel in this land (Otago). Angels can herald beginnings.' In those visits, Jonathan witnessed some of McCahon's iconic imagery developing that later formed a foundation for New Zealand's contemporary visual art history.

At twelve years of age Jonathan excelled at written expression as well as at music and field sports. While at primary school he became interested in the music of Bach, Beethoven, Brahms, Mozart, Offenbach and Vaughan Williams as well as the music genre of the day: rock 'n' roll and Auckland's Johnny Devlin. His art teacher, Garth Tapper, at Kelston High School in Auckland encouraged his attendance at exhibitions and concerts.

At 15, however, he left school to work as a grocery assistant.

He started thinking about an arts career and undertook preparatory arts study to help him towards his goal of becoming an artist. He undertook a preliminary Diploma in Fine Arts (1963), studying painting with Colin McCahon at Auckland City Art Gallery, and sculpture with Alison Duff. He also studied speech and drama with Gil Cornwall and singing with Beatrice Webster. He attended performances by the New

The Angel of the Annunciation,
Colin McCahon, 1947, oil paint on canvas,
Courtesy of the Colin McCahon Research and Publication Trust/
Museum of New Zealand Te Papa Tongarewa (1.006308)



Zealand Players, the New Zealand Ballet, the National Orchestra (conducted by John Hopkins) and local, amateur theatre productions (in some of which he acted).

At 21 he was able to enter university by what he terms 'the back door'. Following meetings with the Maori Education Foundation representative in Christchurch, and with Professor John Simpson at the University of Canterbury School of Fine Arts, he was quickly enrolled. 'A course was set and I have to say that if I hadn't received assistance from the Maori Education Foundation and the encouragement of staff in the University, this could not have happened.'

Russell Clark, Bill Sutton, Doris Lusk, Tom Taylor and Rudolf Gopas were amongst his teachers at

Canterbury. He did as well in academic study in his second and third years as he did in his practical work.

'When Gopas praised anything I did it was because I was Maori. If on the other hand, my efforts displeased him, that was my Pakeha side coming out!'

Jonathan graduated from Canterbury University with a Diploma of Fine Arts with Honours in Painting and with a Bachelor of Arts in English Language and Literature. His inherited passion for music was translated into a Diploma of Fine Arts, Honours thesis², which examined musical analogies with abstract painting. He was encouraged to further his studies by applying for admission to an undergraduate degree programme at the Courtauld Institute of Art in London - but was turned down. He was advised that his qualifications would give him a better chance of

'I have a continuing interest in the transmission of ideas around church architecture, theology, liturgy, stained glass windows, music, church vestments, embroidery, in fact, everything to do with the Victorian church and its expansion, both through the British Empire and globally. That's been a consuming interest for a long time now.'

In 1975 he returned to Aotearoa to an appointment as an art history lecturer at the University at Canterbury. His newly-acquired knowledge of Western arts established him as a valuable lecturer in this field. This would be the knowledge-base he would impart to generations of art history students.

His teaching has been wide-ranging across modern and contemporary Western art, 17th and 18th century European art traditions, Greek art, modern and



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Jonathan Mane Wheoki, photographed by Lloyd Park at the opening of *Rukutia! Rukutia!*, an exhibition of southern Maori art for the Christchurch Arts Festival Season, 1999 in association with Te Runanga o Ngai Tahu. Curator: Moana Tipa.

getting into the Master's programme. That was to be the next major step.

Looking at the range of options, a decision was made to study nineteenth century English and French painting. This included a series of six or so lectures on Victorian architecture. This study struck a chord with him when he realised the origins of 19th century New Zealand architecture. Thus he went on to complete a Master of Arts in Art History at the Courtauld Institute, writing his dissertation on the aesthetics of High Victorian Gothic church architecture.

He became an expert in the 'science' of ecclesiology, a hugely influential movement that had begun in the specifics of church architectural studies, in particular through the Cambridge Camden Society, which was established at the University of Cambridge, in 1839³.

contemporary New Zealand art and New Zealand architecture. He has involved himself in latter years with re-examining, writing and lecturing on contemporary Maori art.

Returning to teach in New Zealand, his internationalist, Eurocentric arts view acquired at the Courtauld Institute of Art in London, changed. The death of his father, Heteraka, created a profound shift in his world view and positioning about things Maori – about Maori arts and the pressing need to have an articulation through a Maori voice.

Jonathan began to see himself as anchored in the Pacific and began actively to include contemporary Maori art into his research and, subsequently, his teaching at Canterbury University.



**I had thought that the
centre of the universe
was Waterloo Bridge
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what do I know about
art from Indonesia?**

A third major shift would occur through his involvement with the 1993 Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery in Brisbane⁴. 'I had thought that the centre of the universe was Waterloo Bridge in London. I'd do a 360 degree revolve and everything was there; St. Paul's Cathedral, the Houses of Parliament, the South Bank Centre. Everything that gave my life meaning, and purpose and enlarged it, was encompassed. The Asia-Pacific Conference turned all of that on its head. I realised this when I saw art from Indonesia, thinking, "what do I know about art from Indonesia?" I didn't know anything, I'd never thought about art in what turns out to be the world's fourth most populous country.'

It was a major shift for Jonathan, both professionally and privately, and of that he says:

'I flipped right over to be absolutely anchored in this place, the Pacific.'

The modern Maori Art Movement

Jonathan Mane-Wheoki has written extensively on this subject, on the pioneering artists of the contemporary Maori art movement, incorporating the findings of this research into his teaching of New Zealand Art History.

Sir Apirana Ngata was responsible for legislation in 1926 to preserve the arts skills of whakairo, tukutuku and kowhaiwhai, enabling the Arts and Crafts Institution to be built in Rotorua under Harold Hamilton. In 1944 Dr Clarence Edward Beeby, then Director of Education, set up visual arts education⁵ and widened the scope by introducing plans for teaching Maori arts and crafts through ordinary school curricula. This came to fruition by 1957 with a course established at Auckland Teachers' College with a section on Maori Art. The following year *Te Ao Hou*, a journal circulated through the Ministry of Maori Affairs, reported 'At the request of the Director of Education, pupils of Northland College are sending samples of their Maori arts and crafts work for exhibition at the New Zealand Embassy, Washington.'⁶

'With the new Labour government in 1958, there was a further move forward with in-service hui for primary school art advisors at Ruatoria (where Cliff Whiting was one of the first trained) which progressed Maori art education. The exploratory art scheme was established and Gordon Tovey 'first appointed to look at the curriculum, 1946,⁷ under Beeby, set forth concepts of art knowledge for teaching (practice), on Maori arts and crafts.'⁸

Artists in that first generation were Selwyn Wilson (attained his Diploma in Fine Arts at Elam in 1952), Fred Graham, Ralph Hotere, (Te Aupouri), Arnold Wilson (Tuhoe, who was probably the first Maori to complete a Diploma of Fine Arts (Honours) from Elam School of Fine Arts, Auckland)⁹ Katerina Mataira, Muru Walters, Paratene Matchitt, (Whanau a Apanui), Cliff Whiting and from Ngai Tahu, Catherine Elizabeth Brown. They began to forge a distinctive, culturally-inflected art from their exposure to the forms and styles of European modern art—which was their first engagement with the art form. They were termed part of the Tovey generation, as they were Arts Advisers, and further trained through the Crafts Institute at Rotorua. Their knowledge and art practice

became one of a number of important influences in terms of Maori contemporary visual art today. Ralph Hotere held solo exhibitions at the Dunedin Public Art Gallery in 1952 and 1966. Arnold Wilson exhibited in 1962 at Auckland Art Gallery's Contemporary New Zealand Painting exhibition, then in 1968 featured with sculpture in *Recent New Zealand Sculpture*. Buck Nin exhibited at the CSA Gallery in 1965 (after his graduation from Canterbury with his Diploma).

In 1966 the Maori modernist movement was underway with *New Zealand Maori Culture and the Contemporary Scene* at the Canterbury Museum. This exhibition featured the work of Buck Nin, Selwyn Muru, Frederick Graham, Norman Lemon (Te Whata), Katarina Mataira, Arnold Wilson, Cath Brown and Jonathan Mane-Wheoki. The exhibition went on to the National Art Gallery, Wellington the following year and then '...left New Zealand 1967 to tour Australia, Western Samoa, Singapore, Malaysia, Hong Kong and Japan. Buck was to regularly exhibit with the New Zealand Academy of Fine Arts, Wellington, from 1966-1976.'¹⁰ Cliff Whiting went on to create *Te Wehenga o Rangi Raua ko Papa*, 1969-76, a mixed media mural for the National Library of New Zealand.

The *Toi Te Papa* brochure notes:

'In 1943, R O Ross, President of the Auckland Society of Arts wondered: "Is a renaissance, a new flowering of the Polynesian genius for sculpture and painting so unlikely that we need do nothing about it, or is our outlook so insular, so parochial that we can't find interest or duty outside the narrower outlook of the European arts?"'¹¹

During the next thirty years, answers to this challenge unfolded and coincided with a massive movement of the Maori population from traditional country homelands, to urban living and stimulating modern art environments.

Whiti te ra, Para Matchitt, 1962, gouache on board, 675 x 428 mm, Courtesy of the Museum of New Zealand Te Papa Tongarewa.





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Above: Toi Te Papa: Art of the Nation
exhibition space. Courtesy of the Museum of
New Zealand Te Papa Tongarewa.

Right: Jonathan Mane Wheoki
at the opening of *Rukutia! Rukutia!*
Photo: Lloyd Park.



Toi Te Papa: Art of the Nation

Jonathan's relatively new role as Director of Art and Collection Services at Te Papa (February, 2004) positions him at the forefront of a new set of challenges in the on-going dialogue about New Zealand's art history in the making. His experience well-fits him for this role by a deserved academic standing¹² and through his cultural heritage.

His first undertaking as Director of Art and Collection Services was to establish *Toi Te Papa: Art of the Nation* – an overarching strategy in relationship to the arts and art practice in New Zealand at Te Papa Tongarewa.

A thousand years

The first component of *Toi Te Papa: Art of the Nation* was focused on the contemporary end of the New

collection of art in front of people that belongs to all audiences of New Zealanders. Within that, audiences have seen and can expect to see a mix of icons, old familiars and new acquisitions that document and track the nation's cultural development and people's shifting taste.

The doorway of two very different art traditions

The curatorial style of *Toi Te Papa* presents works that embody art movements or evoke statements in a developing New Zealand art history. It is an accessible reading style that is primarily aimed at the general public. The second stage of *Toi Te Papa: Art of the Nation* more critically, perhaps, will present the art of two paradigms; the Western art tradition, and what we know as traditional indigenous art. The project makes no statement beyond arriving at the doorway of these very different art traditions.

The emergence of the Pacific

'New Zealand has an extremely lively arts culture, a tremendously dynamic Maori and Pacific arts culture, and an important Pakeha arts culture.

'Maori engagement with western art forms was beginning to be acknowledged between the 1960s and the 1970s. A notable contemporary Maori work by a woman artist, acquired in 1985 by the National Art Gallery in Wellington, was *Hei Purapura i ruia mai Rangiatea* by Robyn Kahukiwa. This was preceded by patronage from BNZ competitions and local galleries Dowse, Sarjeant, showing works by Maori and women artists, e.g. in 1981 Jacqueline Fraser exhibited in *Three Women Sculptors* (with Christine Hellyar and Pauline Rhodes) at the National Gallery. The National Art Gallery acquired a work by Selwyn Muru 1965 after his 1964 Auckland Society of Arts Exhibition which 'won him wide acclaim'.¹³ A painting by Buster Black (Pihama) was also purchased around that period.

'By 1990 – our sesquicentennial year - Maori would no longer be excluded from representative exhibitions of New Zealand art. *Mana Tiriti - the Art of Protest and Partnership* that year brought together diverse artists, both Maori and Pakeha, to reflect upon *Te Tiriti*, at City Gallery Wellington Te Whare Toi. Later,



Zealand art story beginning in 1940 and coming up to the present day. The second part opens in October 2006 and will feature European heritage art, taonga Maori, art from the period of European-Maori colonial encounter, European modern art, and New Zealand art up to the present.

'It's an exhibition of the visual culture of the islands of Aotearoa New Zealand, unfolded across a thousand year time-frame of human settlement in these islands, rather than the more recent time-frame of the Pakeha colonisers.'

Audience

A key focus for the exhibition has been to place a

- 1 *Beginnings*, p 364, *Landfall* Vol. 20, No. 4, December 1966.
- 2 *The musical phase of modern painting*, University of Canterbury, Honours thesis, 1969.
- 3 *Ecclesiology Today*, *Journal of the Ecclesiological Society*, Issue 25, April 2001, published by The Ecclesiological Society, University of Cambridge.
- 4 September to December 1993, Australia, the first exhibition to focus on the contemporary art of Asia and the Pacific, with 200 works by 76 artists from South East Asia, East Asia and the South Pacific.
- 5 Brodie, Ann, *Like Writing off the Paper*, journal article for Ministry of Education, September, 2005.
- 6 *Te Ao Hou* No. 24, October, 1958
- 7 p 113, *Mau Mahara*, *Crafts Council of New Zealand* publication, 1991.
- 8 *The Arts in the New Zealand*, Curriculum Paper for Ministry of Education, April, 1999.
- 9 p 2, *Notes Towards a History of Contemporary Maori Art in Three Contemporary Maori Artists*, by Jonathan Mane-Wheoki, published by Christchurch City Council for McDougall Art Annex, June, 1990.
- 10 pp15-17, from an essay in *Forever Buck Nin* by Jonathan Mane-Wheoki, Senior Lecturer, Fine Arts, Canterbury, (editor of the catalogue, Darcy Nicholas, currently General Manager, Cultural Services, Porirua City).
- 11 *Toi Te Papa Art of the Nation*, brochure, 2004, Museum of New Zealand, Te Papa Tongarewa.
- 12 Jonathan held the appointment as Dean of Music and Fine Arts at Canterbury University, before taking up his position at Te Papa Tongarewa and was also Kaitiaki of Christchurch Art Gallery Te Puna o Waiwhetu.
- 13 *Te Ao Hou*, comment by Rosemary Vincent, issue, March, 1964, Ministry of Maori Affairs.
- 14 p 67 *Cultural Safety, Contemporary Maori Art in Germany* by Jonathan Mane-Wheoki, in *Art New Zealand*, No. 79, Winter 1996.
- 15 *A Recentred World: Post European, Pro-Indigenous Art From Aotearoa / New Zealand and Te Moananui-a-Kiwa / The South Pacific*, delivered at Second Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia, 1996.
- 16 pp123-133, *Headlands –Thinking Through New Zealand Art*, a catalogue (accompanying an exhibition of New Zealand Art) edited by Mary Barr, published by The Museum of Contemporary Art, Sydney, Australia, 1992.



Top: *New Zealand landscape* 1947, Gordon Walters, 1947, oil on cardboard, 325 x 425 mm, Courtesy of the Museum of New Zealand Te Papa Tongarewa.

Above: *The red shed, Jackson's orchard, Mahana*, Sir Mountford Tosswill Woollaston, 1943-48, oil on cardboard, 590 x 597 mm, Courtesy of the Museum of New Zealand Te Papa Tongarewa.

a representative exhibition of New Zealand art, which would travel overseas as *Cultural Safety*, included diverse Maori artists. They were not there because they were Maori, but because they were unavoidable; for the quality and interest of their art...however, we had also reached a point where, politically, "survey exhibitions of contemporary New Zealand art could hardly be considered authentic or complete without Maori representation".¹⁴ Jacqueline Fraser, Fiona Pardington and Peter Robinson (Ngai Tahu), with Michael Parekowhai, (Nga Ariki/Te Aitanga) were four of the seven artists.

'I presented a Paper¹⁵ at the *Second Asia-Pacific Triennial of Contemporary Art* where I was able to predict that it was going to become impossible to exclude Pacific artists. Not long after: John Pule, Michel Tuffery and Ani O'Neill; that first generation began to come through.

'In the 1990's artists like Yuk King Tan and Denise Kum were making a strong impression and reflecting a living experience of being Asian in this land, as were Pacific and Maori. A critical question was raised in my mind – where does this leave Pakeha? I recalled Robin White, when she was delivering a floor-talk, based on remembering when she was a student at Elam School of Fine Arts in the mid-sixties, saying that her tutor Colin McCahon predicted that the Pacific would become the centre of the art world.

'The Pakeha majority (in 1993 around 80% of the then population of 3.6 million) have had to adjust to dramatically altered circumstances, including the re-

centering of art in their own country and in the Pacific region. Some Pakeha artists have already embraced this altered world view.'

Maori art: 'at the centre on the margins'

Jonathan also cites an important essay by Rangihiroa Panoho *Maori: At the Centre, on the Margins*.¹⁶ The Maori art historian asks, at the close of his essay: 'Given Aotearoa's geographical isolation from Europe and the presence of such a rich local tribal culture, the question to be asked is: shouldn't the idea of centre/ margins be reversed?'

'Reversing the idea', Jonathan says 'would mean seeing Europe as geographically remote from Aotearoa/New Zealand, as New Zealand's antipodes, and positioning the Maori cultural presence as the core element in the country's national and cultural identity.'

One of the first 'formal' re-positionings of Maori art and culture was marked by the advent of Britain's entry into the European Economic Community and the Treaty of Waitangi Act of 1975 as the turning point for the development of New Zealand identity and culture.

'However the impact of *Te Maori: Maori Art from New Zealand Collections* at the Metropolitan Museum of Art, New York in 1984 established Maori art as one of the world's great art traditions and assured it of a place in international art discourse.'

Future vision

Of a future and vision for the arts of this nation, he is measured. 'Before critical considerations are made for the future vision for the arts of these islands, I think it's essential that Maori and Pakeha look at our world views and values - they are seriously out of synchronisation. It's not anyone's fault but when I look at this land I cannot see the faces of my English ancestors in any form within it, but when I walk in Te Tai Tokerau, my ancestors are absolutely all there before me.'

Moana Tipa (initial interview)

Juliana Venning (additional research and writing)

spirits bay

We expected it to make
our hearts quicken
Peace or another
Kind of intensity
to fill us.
The plains were
rough
with skeleton trees
grey with red earth
& painted purplish sky.
With horses that stood
Like monuments of our mythology.
And a tree that
hung half way
off a cliff.

We sat on
unimprinted sand
drift-wood flames
four hippies, one
guy three girls, with
fire poi; a keri keri
guy who liked his
body; & two others,
non-descript;
while the spirits
passed this way
over-head on their way
to the cape.

The light in the morning
offered some relief
as I endeavoured
to weave the place
into silver nitrate
grains.

When we left,
it was quickly,
over gravel
& back south

Andrew Killick

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Resurrect me in the rain

I want my bones to lie
where Mawhera and the sea
meet under the pounamu eye
of the tuatara, Poutini:
resurrect me in the rain.

If through death I have to rot
until a bare white coat
is all I am, and my throat
that sang is a bone flute:
resurrect me in the rain.

Knit me back together
when time stops to roar
for eternity and everywhere
is water and all is an ear:
resurrect me in the rain.

Button on my invisible clothes
and let me pass through showers
that stipple, the skies of overflow
lift me clear to the source:
resurrect me in the West Coast rain

and let me be what I was, what
I am, the eye of an anticyclone.

Jeffrey Paparoa Holman

Reproduced from *As big as a father*
by Jeffrey Paparoa Holman. Steele Roberts Ltd,
2002. Used by permission.

Te Papa Tongarewa: A theological response to the building

The architectural brief for the design of New Zealand's National Museum called for a building that would 'powerfully express the total culture of New Zealand' and represent the 'bicultural nature of the country, recognising the *mana* and significance of the two mainstreams of tradition and cultural heritage and provide for each to contribute effectively to a statement of the nation's identity.'¹

The expression of identity, particularly the identity of a people, is a considerable challenge, but it is one that Christianity, along with other faiths, is well practised at. Personal identity for Christians is marked out by a story told of God's creative and redemptive gathering together in Christ, a people to be a witness in worship and in mission. The story is told and enacted whenever that people meets for worship and celebrates its identity in baptism and in eucharist, and it is told, too, in the architecture of worship. Church buildings are themselves liturgies, giving glory to God, and proclaiming a story about God's place in the world.

But what of the identity of a nation? What story is to be told in a National Museum of who we are as a people, of the history that has formed us, of what binds us together in the present and provides a basis upon which we can move into the future? Much has been written already, and much of it highly critical, of the way the identity of Pakeha culture in particular has been portrayed in the museum. The Maori cultural items are displayed with great reverence in ways commanding quiet and respectful consideration, whereas European and more recent settler displays were frequently criticised, initially at least, for having the character of an amusement arcade.² Most critics had no argument with the respect encouraged for Maori cultural heritage but some lamented what 'seems to be a scrupulous avoidance of the sacred in the Pakeha cultural history'.³

I do not propose to add further to the debate occasioned by the exhibition halls but rather to consider how the bicultural identity of New Zealand



Maori identity is perceived by the architects as oriented to the land, to nature, to what is given to humanity for our habitation and for blessing. European identity on the other hand is oriented to what is made with our own hands, to an order fashioned according to our own design



Above: Te Papa main entrance and grey 'fault-line' wall that runs from the exterior through the whole interior.



Left: Te Papa conceptual plan⁵.



Above: Te Papa gate sign and museum exterior.

Below: Museum architectural detail.

Right: Bush City aerial view.

Courtesy of the Museum of New Zealand Te Papa Tongarewa.



the building, albeit in a form somewhat altered from the original plan by force of changing client priorities. Maori identity is clearly conceived in terms of openness to that which lies beyond, the land, the sea, the sky, whereas European identity is determined much more clearly according to an order that Europeans have fashioned for themselves.

This is an interesting juxtaposition; Maori identity is perceived by the architects as oriented to the land, to nature, to what is given to humanity for our habitation and for blessing. European identity on the other hand is oriented to what is made with our own hands, to an order fashioned according to our own design. This is interesting theologically. Is it true that European culture is best represented by an order that we have imposed upon the world, while Maori culture and identity is best conceived in terms of its orientation to something other than itself, to something received as gift to be enjoyed and inhabited but never possessed?

There are theological resonances here - resonances that may cause us to wonder whether the building reflects accurately, though perhaps unwittingly so far as the theology goes, the largely secular identity of European cultures in New Zealand as contrasted with a Maori culture still perceived as 'spiritual'.

- 1 pp18-19, 18, Bossley, Pete. *Concepts in Culture* in *Architecture New Zealand*, Special Edition, Feb 1998, 18-19, 18.
- 2 This reaction is reported by Michael Goldsmith in 'Our Place' in *New Zealand Culture: How the Museum of New Zealand Constructs Bi-Culturalism* in *Ethnologies Compared*, no.6 (Spring 2003).
- 3 Jolly, Margaret. *On the Edge? Deserts, Oceans, Islands* in *The Contemporary Pacific*, 13.2 (Fall, 2001) 417-466. 446-7.
- 4 Bossley, *Concepts in Culture*, 18.
- 5 The graphic is taken from Pete Bossley's article *Concepts Redirect, Redevelop*, in *Architecture New Zealand*, Special Edition (Feb 1998) 22-23, 23. Bossley was one of the architects from Jasmax who led the design team.

as referred to in the architectural brief is portrayed in the building itself. Again here, there are interesting contrasts between the ways in which Maori and Pakeha identity have been conceived. For the architectural firm Jasmax, winners of the competition to design the National Museum, the nation's identity was conceived as an evolving relationship between two cultures that have settled differently in this one land. While Maori settlement favoured orientation to an open landscape and the rising sun, with enclosure behind, the predominant European approach utilised an orthogonal street grid to mark and inhabit the land.⁴ These preferences are expressed in the planning of Te Papa. The marae and Maori galleries are oriented to the sea and sky with the hills of Wellington behind, while the European or Tangata Tiriti galleries take their form from the grid of the city much closer at hand.

The conceptual plan shown on the previous page⁵ reveals the concepts that generated the design of

Spirituality designates, at the very least, openness to an order not of our own making.

A further feature of the building is the symbolic fault line that runs through it. A fault line represents the ever-present threat of disruption and reordering. The geological threat is undoubtedly the reference here, but that it should feature so prominently in a building designed to represent our identity as a people may serve also to remind us of the fragility of human identity, a fragility not overcome by the works of human hands but solely by the creative and redemptive love of God.



Dr Murray Rae

Lecturer in Systematic Theology at the University of Otago, (formerly an architect).

A temple for the arts

Galleries as spiritual spaces

The first public museums opened their doors at the end of the 18th century. The history of art and collecting goes back further than this, but access for the general public to collections was new at this time. People visited the museums to study the works of great artists and started to cultivate the study of art. It was generally believed that art could contribute to the elevation of mankind. Art was removed from everyday life and became set apart as a separate world. Consequently there was a need for an appropriate place for showing and storing art. Art was highly valued, and called for a worthy repository. The descriptive terms that were given to museums are telling: 'cathedral of art', 'temple of the muse', and art itself was considered a new kind of religion. This change of attitude toward art, which started at the end of the 18th century, can be expressed as the realisation of the spiritual potential of art and museums; both were accorded the status of being 'holy' and 'sacred'.

Nowadays museums still have something of this sacred character. However some things have changed. Today, as well as studying art for its own sake, visitors seek the opportunity for silent contemplation while looking at art. Religious experiences in a museum are not at all uncommon.

Thus, when looking at the history of museums, we see a developing recognition of their latent spirituality. Some characteristics remain the same as in the last

century, but new aspects are also beginning to show themselves. How should we assess the nature of this development? Is it superficial or has it a basis in something profound? This essay examines the realisation of this spiritual quality and the responses to it.

Appearances

The architecture of the museum - the building itself - is a statement about how art is regarded. Museums are often prestigious buildings, designed by prominent architects. The national art collections of Holland are mostly housed in buildings that date from the era the museum came into being. It is no coincidence that 19th century museums breathe an atmosphere similar to that of a cathedral, as these cultural institutions began taking over the life-shaping role of religion. The museum entered the stage as a replacement for the cathedral.

The Rijksmuseum¹, built in 1885, can serve as an example. On its website the building is described as 'the impressive cathedral of architect Cuypers'. The rooms are indeed impressive and the building is richly decorated. A wide staircase leads up to the floor where the artworks are on display.

The Stedelijk museum of Amsterdam² dates from the same decade. It was built in 1895 and designed by Weissman. This impressive building also has a staircase that allows visitors to climb up to the



Rijksmuseum. Photo: John Naughton.



Rijksmuseum, Amsterdam.

Stedelijk museum, Amsterdam. Photo: Melinda Minch.

Gemeentemuseum, The Hague. Photo: Harry van Reeken.

Groninger museum, Groningen. Photo: Ralph Richter.

exhibition floors. The Gemeentemuseum of The Hague³ was designed by Berlage, who introduced a new style of museum at the end of the 19th century. The Gemeentemuseum therefore has a different style from its predecessors, but the impulse to set art apart from everyday life is still apparent. To enter the museum, one must cross a bridge with water on both sides. The entrance, a long glass corridor, leads into a different world.

Berlage wanted to make a properly organized and structured museum where the visitor could enjoy the optimum environment for studying art. Art was considered to be of a timeless beauty that should be appreciated without the disturbance of any noise, and should therefore be insulated from the hustle and bustle of common life. A plaque in the hall articulates this belief: "Eer het god'lijk licht in d'openbaringen van de kunst" – Honour to the godly light that is in the revelations of art. The new Groninger Museum⁴, opened in 1994, varies from the theme of ascending to the level of art. Here the visitor has to descend, down a relatively narrow spiralling staircase. Nonetheless, a big golden tower, right at the centre of the building attracts the attention of every visitor. It is the repository of the art objects, and Mendini, the architect, considers it to be the heart of the museum, the vault for the precious treasures.

All of the examples above illustrate the function of the museum as that of a temple, with sacred rooms filled with art objects. This concept was well understood when the museums were built, and sometimes it is even played upon. In all museums we see that on entering the museum one enters a different world, the world of art. Besides the special forms, shapes and structure the architect imposes on the building, we also notice a spiritual quality in the atmosphere. There is an indefinable sense of reverence, an aura of uniqueness, a feeling that one should only speak respectfully, in a hushed voice.

The museums also display their artworks as icons. The objects are not merely an expression of art, they represent art themselves. Placed on pedestals, with special lighting, behind glass, the works are meticulously exhibited and protected.

Beyond appearances

To collect and set aside selected objects is in itself a declaration of their holiness. The museum is a special place where carefully selected objects are set apart from the regular world, as being holy.

Art and religion speak a similar language. Both seek to be freed from the restrictions of life. Art is about the impression and expression of the 'experience of life'. However, art itself and the life experience it alludes to, are not the same thing. Art is a new world that is being created by the artist, who in turning away from his or her world and fully toward another world, is able to create and recreate.

Religion also offers another world – a reality, totally different from this world, but connected to it in an essential way. Both artist and believer have awakened and want to interpret their dream. They want to show this other reality to mankind.

In a museum the visitor is confronted with these interpretations of another reality. Museums endorse this perspective by providing an appropriate and fitting entrance and passage. A person seeking for a new experience has much in common with a religious person, and so the art lover and the believer have

many similarities. When the attention of a museum visitor is caught by an abstract painting, eg the mystic blue of Barnett Newman's *Cathedral*, and he reflects deeply upon this painting – is he then an art lover or - in a broader sense - a religious person?

Recognition of the spiritual, apart from its physical manifestation in shape and form, is probably also, at a deeper level, an intrinsic value of museums.

Higher meaning

Contemporary society seeks meaning, and desires to transcend the humdrum. Our powerlessness in the face of the catastrophic events we see around the world almost every day impels us to search for a higher meaning in life. In an individualistic society, people long for a sense of community. Is this what we are looking for in a museum? Are people trying to forget one world by entering into another?

The swift secularization in the Netherlands after World War II seems to have had the effect – more so here than in other European countries – that people are visiting museums to retrieve some kind of religious experience. Observation suggests that the reason many people visit a museum is for silent contemplation and to search for meaning. A lot of mainstream museum visitors do recognize and admit to a kind of religious experience.

The director of the Den Haag City museum states: "In my view the ideal museum is a synthesis of art, life and nature. A sort of paradise, but without snakes". He conjures up an image of a perfect world, an innocent world, a dream of a future in which no evil exists. He uses religious (biblical) language as a metaphor for his dream of the ideal museum. He thus endorses the sacred role of the museum.

This expression of his views is exceptional however; the spiritual role of the museum is not often openly acknowledged by curators. Many see the role of the museum changing from temple to forum, and think that in the future the museum will evolve into a centre of information. The religious role of the museum seems therefore to be denied.

Separation of art and religion

The Dutch government policy for the arts and art objects has, since the 90s, been based on ideological, neutral, cultural-political principles; policy effectively makes for a religion-free zone. The separation of religious experience and art participation has thus become an unwritten rule.

Although realization of the spiritual potential of art is not openly admitted, and is discouraged in Government policy, many people now are conscious of the fact that in a museum a spiritual experience can occur – something that curators had not anticipated. This is an important fact: despite the imposition of a religion-free zone, people can and will have significant experiences of a spiritual nature in a museum.

Comments? Do not hesitate to contact the author: ballroom@zonnet.nl



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1 www.rijksmuseum.nl

2 www.stedelijk.nl

3 www.gemeentemuseum.nl

4 www.groningermuseum.nl

5 Prof. Dr G. van der Leeuw was a Dutch theologian and phenomenologist who wrote books on art and religion in the period after the second World War. *Sacred and profane beauty; the holy in art* is his main work.

The expansion and use of art galleries and churches in New Zealand



Above: Spreydon Baptist church complex, Christchurch.
Photo: Andrew Clarkson.

Below: Cathedral of Notre Dame, Paris.
(from old postcard).

Damien Skinner in a recent article¹ reflects on the building boom in public galleries around the country over recent years, led by the flagship for these changes - the building and presentation of Te Papa. Considerable discussion of building issues included reference to the plans to radically redevelop two significant regional museums, the Dowse (Lower Hutt) and The Suter in Nelson, and quotes from the *New Vision Report* of 1997, which suggested 'more attention is being paid to the needs of the arts consumer at the expense of the arts producer.'

As part of this expansion, there has been a change in approach with more investment and focus on management and less on curation.

Skinner draws our attention to the tendency to extend building space, sometimes with spectacularly impressive architectural designs, without always giving adequate consideration to exhibition programme development and professional practice. Part of the reason for expansion, he says, is simply the need to better service what the galleries already have. Helen Telford mentions the need for climate control, improved security and staff accommodation. However, the writer goes on to say that often the act of meeting these very real technical needs can open a Pandora's box of responding to changing ideas of what galleries are and how they function in the community. He gives extensive quotes from his various sources, especially from the Suter and the Dowse. Critical questions and issues are raised for both the visual arts community professionals serving the arts and the wider community. It also raises fundamental issues as to the function of galleries and their relationship with the community.

Temples of art and worship for the community

There are fascinating parallels in this and the debate about the relevance and the use of church buildings to the communities in which they exist. In the debate

about both buildings of faith and art, we are reminded to not lose sight of the core function that justifies their existence. For galleries this is the preservation, development and presentation of art. Churches' core function is to facilitate the gathering of God's people to strengthen them in their faith and mission. An integral part of this is in serving the community, local and global. There will be no living and ongoing development of either art or faith if the local 'temples' of these sectors become too inward-looking in seeking to promote their core functions. Their world view, strategies and, therefore, buildings must be outward-looking and relevant to embrace the communities in which they are placed. Without this, there will be no ongoing dynamic faith or art as there will be fewer followers in the next generation. The danger in placing too much emphasis on building programmes is that the original vision and purpose of the institution can be lost in an attempt to be open and relevant to the community, partly in an effort to fund greater operating expenses.

'Church', Middle Ages and today

First, what is 'church'. One of the Greek words for 'church' suggests simply 'God's people gathering together'. Church buildings are meant to facilitate meaningful worship. In the Middle Ages the great cathedrals were not only centres of worship, preaching and encouragement of faith; they were community centres, out of which the first universities grew (from the cathedral schools). They also integrated art, architecture, faith, and worship in a way that was accessible and understandable to a majority of the population. The stained glass windows helped both to instruct in faith and to inspire artistically even if the preaching (mainly in Latin!) was not meaningful. Over the centuries the community function of the cathedral/church building has often shrunk to that of simply being a place of worship by a few.





Top: Spreydon Baptist worship auditorium.

Above: Spreydon Baptist worship auditorium (external detail). Photos: Andrew Clarkson.

A contemporary 'cathedral' in the community

There are a growing number of exceptions to this. Spreydon Baptist church complex in Christchurch is a clear example. The buildings in Lyttleton Street are used literally day and night for a range of community and church groups. The worship auditorium is transformed back into a gym as the seats are stowed away under the stage at the end of the last Sunday service. Other activities on site during the week include a fulltime day care centre for children, holiday and after school programmes for children, a range of youth activities, divorce care group, craft classes, a cafe: *the Hub*, solo mums' activities, music and movement for young mums, and an English Language school, to name but a few. Many other community services based here are operating physically in the wider community. These include Kingdom Resource Trust (budgeting advice and interest free loans), various services assisting those with mental health needs (Stepping Stone Trust, Sarona House, and a trust providing chaplaincy services). A cross section of gender and age groups in the community are addressed. These include working amongst local high schools 'at risk' youth, various services to neglected women, including those in prison², those working with the elderly providing both accommodation and outings. Chrysalis Seed Trust, as one of these services, seeks to serve visual artists nationally. The key challenge for the church here is how to cultivate an aesthetically-pleasing contemporary environment that will fit the

range of physical activities and complement the worship, especially for artists and others who are visually inclined!

Damien Skinner in his article mentions (referring to the plans for the Suter and Dowse galleries) '...both galleries reflect the transformation of the monolithic gallery - modelled indirectly on the 'temple' of culture sited above the city - into an institution physically and conceptually open to people and activities other than aesthetic contemplation'.

Perhaps part of the confusion about the role of public art galleries is the use of the word 'museum', which suggests a static preservation of the past. Why can't there be models of both churches and galleries that allow their core mission, while also being relevant to the wider community?

I suggest we reflect again on the way that the great cathedrals of Europe functioned in the Middle Ages and seek to learn from that remarkable synthesis of faith, art, architecture and community. They typically took hundreds of years to construct, stone by stone, as the community maintained over the generations a commitment to implement the original vision and purpose of these great galleries of community and faith³.

Peter Crothall

1 Damien Skinner, *Build it and They Will Come: The Expansion of Art Galleries in New Zealand*, p. 93-95, *Art New Zealand* No.116 Spring 2005.

2 Details of these community services can be found by contacting Spreydon Baptist church ph 03 338 4163 or by visiting www.spreydon.org.nz

3 Mark de Jong referred to the building of Notre Dame in a recent address at the SALT Conference.

Review

Empty of shadows and making a shadow, Ralph Hotere

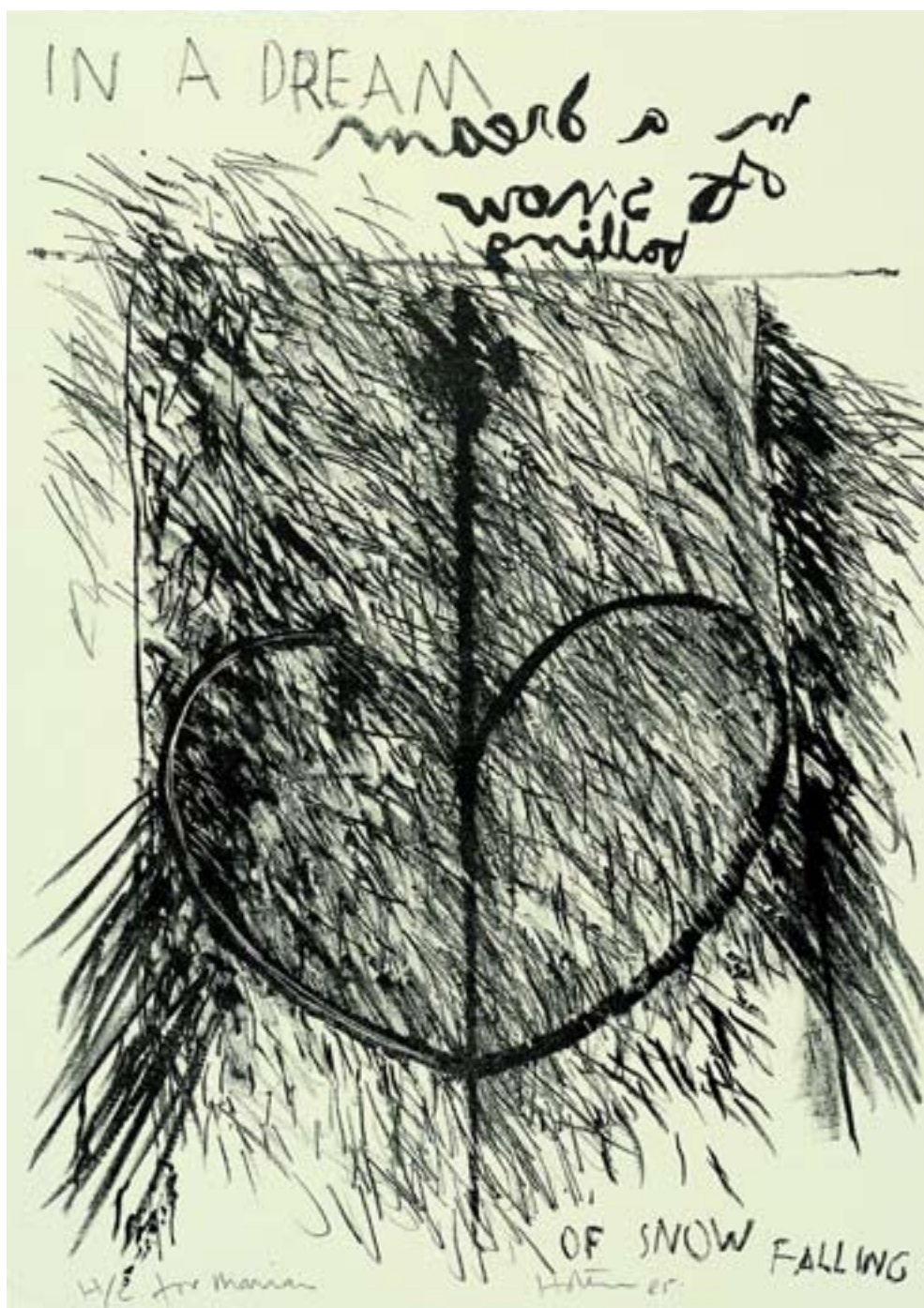
**Christchurch Art Gallery Te Puna o Waiwhetu,
22 July – 24 October 2005**

The exhibited prints, spanning a period of over two decades, all have in common a sense of continuity and shared authorship. They all show and point to the clearly defined and accomplished aesthetic that we associate with Ralph Hotere, namely, a strong and elegant visual response to the used medium, which while full of sincere concerns and emotive statements is never over-embellished. It is Hotere's ability to seamlessly incorporate symbolic meaning, both written and visual, into abstract composition that makes his art so rewarding. In short, his art is a synergy of human concerns and graphic sensibility. The current show reinforces and reiterates the merit

and skill of his artwork.

The show has a large body of work that ratifies the interests and intentions of the artist. Accordingly, to help elucidate the understanding of the art works, many prints have been curated into either themed categories or series. However I am uncertain as to whether I found the themed categories helpful. While the Gulf War, poetry, religion and Otago harbour may certainly be themes in his work one has to wonder whether they are appropriate categories to divide his works into, and by which to understand them. They did not notably add to my appreciation, as they were somewhat over simplified and general, which is why I preferred the projected images and the prints exhibited in series. In both, even though the projections lost the immediacy of the actual print, the work could speak for itself and consequently be seen to have more significance and sincerity.

One aspect that defies categorization is the pivotal cross motif present in so many of the prints. Unlike





Above: *La CRUZ*, 1992, Ralph Hotere. Collection of the Christchurch Art Gallery Te Puna o Waiwhetu.

Left: *In a dream of snow falling*, 1985, Ralph Hotere. Private Collection.

Right: *Untitled (AORAKI is the Mountain WAITAKI the RIVER)*, 2004, Ralph Hotere. Private Collection.

most of Hotere's art, which can be clearly identified with particular worldly concerns, the motivation for the cross motif is ambiguous. Thus it is inadequate to categorise it as a religious motif. However, one would assume that there is more to the cross than meets the eye, due to his work typically never being entirely abstract. I think that he is quite aware of the implications, for interpretation, of repeatedly using differing cross motifs, as he is aware of the versatility and strength of the cross as a compositional device. The fact that a lot of Hotere's work engages us with a strong statement would suggest that the ambiguous nature of the cross motif is intentional, as he does not have anything in particular to say about its spiritual nature.

Distinctive to the show was the print medium and Hotere's response to its particular characteristics. The earlier prints are more graphic and linear in nature, while the later involve *tusche* washes and painterly gestures. Also of note is the characteristic manner in which the print process is evident in the work in repetition; the reusing of plates to explore pictorial possibilities. It is for this reason, but not exclusively, that some of the works are more successful than

others. The particularly good ones contain a confident expression that is not hindered by the planned process of printmaking. While there is nothing wrong in having the process evident in the work, when it becomes too apparent it can mar it by compromising the intention of the art. In some instances in the show, the pre-meditative printing process does not sit easily with the fresh and immediate drawn marks.

Of course the advantage of the lithographic process can be seen in such works as the *Anzac* series, where the overlaying and repetitiveness only strengthens the image through it harmonizing with the solemnity and multitude of deaths alluded to. Similarly, the series *Aoraki is the Mountain Waitaki the River* is composed of written words printed over gestured layers, creating a simple strong effect. In my opinion, this is Hotere at his best, when he is able to depict a concern in such a manner as to bring to it a gravity or significance over and above the mere facts. In doing so, Hotere realizes the potential of his medium, which in this particular show is lithography.

Jonathan Baker

Recent Canterbury School of Fine Arts graduate (MFA in printmaking).





Pilgrim's talent



Lander is on intimate terms with his Maker, but hearing the tribulations that have waylaid him, one might question if his guardian's attention had not wandered from time to time

Artist Mark Lander lives in two places: a rambling, century-old, 19-room, former general store-boarding house in Oxford and on the edge of penury.

His is a story of sincere Christian belief, a will to live as an independent artist on an erratic income, and a personal generosity that has led him to contribute his talent to help the economically deprived in distant places.

Few would have stuck through the difficulties that have beset this pilgrim's progress or faced them with such good humour and total belief that his Creator is watching out for him.

Lander is on intimate terms with his Maker, but hearing the tribulations that have waylaid him, one might question if his guardian's attention had not wandered from time to time.

First, as an art student, he was marked down as a failure. It was six years before he overcame this shock to his self-confidence. In the meantime, he married and struggled to provide for a young family. His prodigious use of oil paints conflicted with the food budget, forcing him to work in less expensive media. He made hundreds of water-colours on Banks Peninsula, but sales were slow, materials still costly. On one of his outings, pondering the problem of how to afford materials for his large works, he drew on his studies of cave painting, marvelling that these artists had no access to chemically complex pigments. He then realised that he was sitting on top of a volcanic area, rich in coloured clays - ochres, reds, browns. He would use them. As for paper, all paper was made from fibrous vegetable matter. He would make his own. Two years of experimentation followed, then the characteristic earth-hued works on handmade paper typical of Lander's work emerged, as natural a product of his character and inventive mind as his materials are to the earth itself.

The Papermaker

The ample Lander paintings on king-sized bed sheets of tough paper are now in major collections and have been shown in galleries throughout New Zealand and overseas. Along the way, his first marriage came to an end. Lander made his first hollander - the pulping

machine of Dutch invention used by paper makers to produce the slurry that becomes a sheet of paper - from scrap metal and parts for \$100. Word spread of his remarkable papermaking skills. The visit to his Oxford workshop by renowned paper expert Dr Wavell Cowan brought him to international notice.

Invitations to attend prestigious paper conferences and exhibit in the United States followed. It was noted that the Lander hollander he had developed cost one-sixth the price of the \$US7000 American-made machine.

In the Amazon

It was a missionary's talk to the Oxford Baptist congregation that set Mark and Yvette Lander - the artist had remarried - on a new course. In the depth of the Amazon rain forest, tribes threatened by Western ways of life needed transitional handcraft economies. Any ideas? The couple decided they could help. A compact 25 kg hollander was designed and built in the Lander backyard bloke's shed. The model could be shipped anywhere in the world for \$250. The machines are now helping people to create viable papermaking businesses in Nigeria, Papua New Guinea, Niue and Venezuela. Lander estimates he has made about 200.

The future

After 20 years of prolific activity, Lander has been recognised as an original, well-regarded artist. If this sounds like financial security, it is not. The Landers' ethical beliefs and independence are at odds with the notion of wealth creation. Yet it seems that Lander's compact and beautifully crafted hollanders could be just what amateur paper makers around the world would treasure if only they could get one.

In the meantime, production is slow and income is lumpy. The Landers' commitment, creativity and industry deserves better reward. A licensing arrangement with a manufacturer could perhaps bring the financial security that has passed them by, but they are happy to continue on their pilgrim journey.

John Coley

Former Director of the Christchurch Art Gallery, The McDougall. Reproduced courtesy of the Christchurch Press and John Coley. This article was first published in the Christchurch Press, 23 November 2005 (D3).

Baptism of Christ by Kees Bruin

An interview with Kees Bruin

Kees Bruin has been working and reworking this theme for some years. Initially there was the drawing, in which the figures are more dominant, set at Sumner beach. The artist was unhappy with some aspects of the composition, done about 8 years ago, put it aside and revisited it seriously 18 months ago after being commissioned to do the work as an oil painting. After several months of searching for the setting he was looking for, Kees finally decided on Punakaiki bush on the West Coast (of New Zealand) as the background for this contextualized treatment of *Baptism of Christ*. While not directly influenced by McCahon, it continued the tradition of putting biblical figures in local settings to emphasize the relevance of the story to local viewers, which showed this contemporary artist's connection with grand traditions of western

oil painting. This work has come into being, a brushstroke at a time, in between other tasks and compositions. It is to be part of the forthcoming exhibition *Allusion and Illusion* a major showing of a cross-section of Bruin's work over the last 30 years.

This will be displayed at Christchurch Art Gallery Te Puna o Waiwhetu, from February 2006.

When did the idea of this composition first come to you?

'It began with my dissatisfaction with the way that the baptism of Christ has been portrayed in paintings and all the gospel movies that I have ever seen. From the way that I have read the Scripture, it was a mind-boggling concept. The heavens opening. That was

the first aspect. The second was the way He burst out of the water after the baptism. The opening in a blue sky. God put the inspiration in my head. I liked the way the heavens were opening and the way the figure burst out of the water.'

He mentions that, after he had put the drawing aside for several years, a certain friend 'provoked me to address the subject again. The original sketch for the painting was changed. It included more foliage and an altered horizon line. Although it looks right, the horizon is impossible.'

'The composition for this painting came to me after I did some research into the way the subject has been treated by Western Judaeo-Christian artists from as far back as 1300-1400 AD, although there wasn't any one painting I was inspired by. I made the decision about the composition as a whole after being at prayer one day.'

He explains that he wanted to 'have some foliage on one side, along with a silhouette of Jesus and John in the landscape, using an authentic biblical site.' After exploring that briefly, the artist decided that this was far too uninspiring and didn't offer enough aesthetic possibilities. 'I wanted to incorporate my immediate surroundings, as well as including contemporary elements. The rough sketch came out in a flash.'

The parting of the heavens, and the original drawing

'One of the reasons I wasn't happy with the first drawing was that Christ was facing us, and John the Baptist looked so passive. From that angle, he couldn't be looking at the parting of the heavens if he was also looking at us. The scriptures describe that "Immediately He came out of the water and the Spirit came out of the heavens like a dove". A back and a side view would more easily convey this, I thought; this way we would get an impression of His gaze. I always feel uneasy painting Christ's face - that is why I did a back view. The eye can imagine Him walking into the wilderness. John shows dramatic emotion on his face and his eyes are rolled up inside His head in amazement. His hand is reaching out to us, inviting us to participate. The loincloth keeps it historical.'

Referring to the third figure in jeans, Kees mentions 'I was influenced by Poussin's paintings which had people getting undressed for baptisms'. It was also a device to build in depth and the unexpected, as part of making it a modern painting.

How did Mt Cook get in there?

'I wanted mountains in there right from the beginning, as Jesus was led up to a high place by the devil at the time of his temptation, straight after the baptism. The pebbles on the beach symbolise the stones which Jesus was tempted to turn into bread. I wanted to include primeval, untouched New Zealand bush, as a reference to the purity offered by Jesus. I wasn't really influenced by Colin McCahon. Earlier artists have presented the biblical stories in their contemporary landscape. There was a dead punga fern trunk lying on the bank. I was going to eliminate that, and ended up using it because it had the appearance of a serpent.'

Past and present

'I am playing with mixing up time by including both a modern figure and also traditional figures.'

On his treatment of the sky, Kees mentions 'I've painted the farthestmost supernova, at the very edge of the Universe. This hole is taking you to the edge and there is a sweep into the present-day setting. I'm trying to show the split second when Jesus emerged from the water.'

Why the shift from Sumner to the West Coast?

'It didn't have to be the West Coast - I just wanted something with lush New Zealand bush. A backdrop was needed for the figures. I wanted to make it an obvious New Zealand setting.'

What personal spiritual meaning does this have?

'John the Baptist is reaching out - trying to draw the

Below: *Baptism of Christ*, Kees Bruin, 1999, Lead Pencils on Paper, 370 x 280 mm.

Bottom of page: *The Transfiguration*, Kees Bruin, 1984, Oils on Canvas, 525 x 580 mm.





spectator in, as an appeal to observe, listen and follow the one being baptised.

Where does it fit into your larger body of work?

'In the final year at art school, I had tried to do the 'Transfiguration' but it didn't work. I was trying to paint an intricate biblical scene in a local environment.

'Angel with first trumpet has New Zealand in full view. Second coming of Christ has New Zealand in it.'

Why will it be in *Allusion and Illusion*?

'It is one of the best I have done. I'm only allowed to choose 20 paintings out of thirty years' work.'

Kees Bruin's work has been relatively unknown until recently. This is despite the fact that he has been working consistently, producing quality contemporary works from Sumner for over 30 years, with works held

in public collections nationally and internationally. This forthcoming exhibition promises to be another step towards the artist being included in our collective memory, and gaining the respect and recognition that he merits. It is my hope that the *Baptism of Christ* painting will be symbolic, for Kees, of his initiation into a new phase of development and artistic exposure as one of New Zealand's finest Super Realist artists.

Peter and Jessica Crothall

Punakaiki

pungas tower as vertical scaffolding on limestone cliffs waters race and narrow

fantails and wekas hide as ferrets hunt in Te Wai Pounamu

the plunging neckline of Porari and Punakaiki

seduce the wanderer

towards a time

before

Cook,

Tasman

and

Te Rauparaha

before

mills

and

settlers' embers

they

call us

back

to

Aotearoa





Annunciation, Garry Currin, 2005, Oil and mixed media on canvas, 1675 x 2136 mm. Courtesy of Milford Galleries, Dunedin.

Review

Gary Currin

Milford Gallery, Dunedin,

July 2005

The artistic highlight of our visit to Dunedin was the presentation of recent work by Garry Currin at the Milford Gallery in Dunedin. Coupled with the latest instalment by Neil Frazer, there was a gallery ignited with material to light the emotions and expand the mind.

Garry Currin's monumental canvases take the onlooker by storm. The biblical titles are reinforced by a *tour de force* of movement, unusual compositions, *chiaroscuro* and unexpected detail, which emerge from the mist.

The titles allude to very elemental themes: *Genesis*, *Annunciation*, *Before Damascus*, and *After Damascus*. These topics allude to radical change, be it on a personal or cosmic level.

The canvases seem to be on the brink of turning into kinetic sculpture, as they appear so full of movement. They confront and draw the onlooker into the drama, which seems to be full of geysers from Wairakei and Antarctic storms.

This is the first time I have had the chance to encounter Currin's work. This is the work of a mid career artist, at the height of his powers. The painterly

skill strengthens the considerable emotional impact and spiritual challenge. While the artist does not claim to be a follower of Jesus, the themes and their treatment reflect a religious upbringing out- worked in a contemporary context. Important questions are being alluded to at several levels. They leave me with the questions: where have we come from, where are we going, and what is the origin of our creativity? While birthed in the context of contemporary art, Currin's work is a refreshing change from the onslaught of conceptual art, where the operative dynamic seems to be what is written about the work, leaving little room to enjoy evidence of technical excellence or painterly celebration.

Peter Crothall

Review

Cristina Popovici

The Arthouse, Christchurch,

September 2005

This exhibition offered the Canterbury art public another taste of the celebration of paint. Both Currin's and Popovici's exhibitions are powerfully painterly.

While Currin's exhibition had more of a prophetic edge, asking questions and challenging the onlooker to change, Popovici's later offerings are more predominantly a celebration of life and of the One who has made it. She has firmly moved on from her classic, earlier Abstract Expressionism to a style exploring multi layered textures. This stage has been emerging over the last two years. Some canvases were more strongly resolved than others. The new style was most satisfyingly presented within the challenge of circular compositions.

Popovici continues to sing skilfully through the use of

a wide range of colour and tone.

Currin achieves a more foreboding presence through keeping to a relatively monochromatic approach. Both exhibitions created strong emotional appeal.

Currin achieves this primarily through size, movement, and focussed colour and composition, Popovici through her wide palette and bold splashes. I would argue that she moves beyond a mere 'studio style' anchored in the '50s, to skilful experimentation that needs to be taken seriously as contemporary art today.

Cristina asserts: 'Here is one thing that I always want my art to transmit: my commitment to provoke new challenges with every single gesture, stroke and touch of paint. This is the essence of my reflection about art. I am very fortunate to have this chance to learn about the world through painting. It is a tool, which opens boundaries, dissolves limits and connects meanings, but also reflects back all the findings.'

(C. Popovici August 2005. Taken from the artist's statement on The Arthouse website).

Peter Crothall

White Shadows, Cristina Popovici, 2005, Mixed media on canvas, 2000 x 1570 mm. Courtesy of The Arthouse, Christchurch.



On the West Coast

pale driftwood on black
sand; drops on a kowhai
tree, rain boughs

tourists look for
pounamu, take home green
schist

Elizabeth Isichei

Reproduced from *Stoptide*
By Elizabeth Isichei. Astra Print, 2005.
Used by permission.

Papatipu kissing me

(*te kuku o te manawa*)

Ancient rivers wake me with whispering.
They know I'm home, they call you too.
Invisible, you move beside me, sleep in my heart
like the lie of the land. I can feel my
rhythms return from beyond: we

rumble through the mountain pass,
again the suction of being born, again
the chorus of buried bones, and liturgy
graven by the weight of the stone.

I have dreamt, like a pope, of
kissing this land: papatipu, papatipu.
And now I bend to so kiss you.

Te kuku o te manawa!
The pincers of the heart!
Te kuku o te manawa!

Jeffrey Paparoa Holman

Reproduced from *As big as a father*
by Jeffrey Paparoa Holman. Steele Roberts Ltd, 2002.
Used by permission.

Abacus, Dawn Mann, 2005, Oil on canvas stretcher, 403 x 1215 mm, Saunders Collection.



Review

Abacus and Icon, Dawn Mann

StudioWorks Gallery, Christchurch,

25 May – 10 June 2005

It has been almost two years since last having the opportunity to view/review the art of Dawn Mann. Her recent exhibition, *Abacus and Icon*, at StudioWorks Gallery, Christchurch, maintains the same focus and theme as her previous show. Mann draws upon riverbeds, particularly the Waitaki River, for inspiration. The object of her attention, and the primary building block of her work, is the smoothed and humble river stone, it being the evidential manifestation of a river's perpetual motion.

In this new series of paintings, drawings and lithographs Dawn takes more control of her subject matter (river stones), manipulating them in some images and choreographing them in others. It is best to talk about these works in groupings, as they have been created.

The five paintings *Abacus 1, 2, 3, Ethereal Calculations, Man&Planet 70% Water*, display an evolution through a range of palettes, each successive

image losing colour until the final piece *Man&Planet* is comprised almost entirely of faded blues and bleached whites. Most are panoramic in their proportions, bringing the viewer into an underwater world of curvaceous shapes, patterns and tints.

Two other paintings, *Comprising of* and *Blue Suede Stones*, depict stone shapes almost as dancing, animated bubbles...pastel hues floating in light blue space. I found these to be my favourites in the painting category.

As a counterpoint to the canvases were two lithographs *Water Over Rocks* and *Water Towers* and a set of black & white drawings *Columns of Stone*. These pieces were more graphic and architecturally structured, depicting stacks of river stones almost as city-scapes or ancient monoliths.

This body of work represents both a continuation of a theme and a progressive step to another level within that theme. Mann exhibits a wider range of skills and approaches applied to her subject matter, presenting an enhanced level of maturity and confidence. I will look forward to future works by this artist.

Rick Lucas

Senior Lecturer, School of Art and Design,
Christchurch Polytechnic Institute of Technology

Review

Sign

Stefan Roberts

Campbell Grant Galleries,

Christchurch,

15 November – 3 December 2005

At the top of the stairs at the entrance to Stefan's recent show, there is an astonishingly captivating photograph, *Warnings II*. Its calm foggy cove setting is deceptively ordinary in its appearance, but for the main subject of two floating markers. Like a dream, where reality is transposed with fantasy, the buoys are transformed from being natural to mystical figures. What makes the image so powerful is the ease with which the buoys belong to both the natural and the supernatural. Their presence in the landscape is not out of place, but yet, they seem detached and of a different nature.

By using lighting effects Stefan emphasizes his chosen subjects. As can be observed in all the works in the show, there is an interest in finding objects and altering the way that they are seen. By illuminating the subject, altering our sense of time through long

exposures and using unnatural colour, he alters the manner in which the viewer perceives the common place objects. As a result, the familiar object is placed into an unfamiliar context, and hence the viewer is forced to come to a new understanding of the subject. Stefan is very adept at achieving this.

His artwork, which focuses on the objects' mystical transformation, is both beautiful and haunting. Accordingly, the photographs in the show have varying successes depending on this transformation. The more successful ones like *Warning II* and *Warnings I* have subjects that cannot be easily categorized. The subject, being something other than itself, has multiple interpretations. Linked to their success is the ambiguity in which the photographs were made. That is, they maintain their illusion.

Compared to his last show, his main subject has become more a part of his surroundings. There is more seen detail in the photographs, to the point where I am unsure whether some were taken at night. In some instances it strengthens the relationship between the natural and mystical because it emphasizes the differences. It is an intelligent development in his art, just as it is a sharp exhibition and well worth seeing.

Jonathan Baker

Warnings II, Stefan Roberts, 2004, (edition of five), giclee on paper, 540 x 695 mm.



Review

Related Marks

Janet Joyce

StudioWorks Gallery,

Christchurch,

2 – 6 November 2005

The graduation show by Janet Joyce is best characterized by its sense of searching. It seeks to both further explore her personal experiences through their visual depiction and investigate the most appropriate means to do so.

As a whole, the show has a strong drive and focus on what Joyce wants to accomplish. Nonetheless, the variety of colour, use of material and composition suggest that this is the early stage of exploring how to give cohesive expression to the artist's vision. However, despite its experimental nature there is a shared reasoning and strong visual sensitivity underpinning the work.

Underlying all the seven paintings is an interest in merging autobiographical statement with abstract expressionistic painting. Most of Joyce's paintings are composed by layering words and fragmented phrases over each other. It is clear that writing is a central theme and device used in Joyce's art. For good reason, it forms a fluent bond between the abstract composition and the conveyed message or meaning of the painting. It is a strong and versatile basis to the work. In its usage, Joyce's art avoids relying on the superficial meaning of words for strength. In particular, *Trust*, with its figurative red gesture and *Prominence or Significance*, with the beginnings of disjointed and counterpoised lettered planes, are instances of writing being used successfully as elegant abstract forms. Complementary to this, is the manner in which Joyce uses resin to emphasize the flat pictorial space.

It is on account of using writing and its successes, that I think the paintings in the show could be more developed. As abstract form the writing is successful, but how it communicates meaning or what purpose it serves besides abstraction is unclear. Thinking of Colin McCahon's or Ralph Hotere's paintings, writing can

be seen to convey a very clear or strong statement. At the least, writing sets up a distinct approach to how the viewer understands the artwork as a whole. In Joyce's paintings the writing gives us little indication, and does not help explain any further how the painting is to be understood. Its potential is yet untapped. The *Save me – triptych* title appears to be incidental to the painting itself. At this point the artwork wants further resolution, by realizing the relationship and dual role writing has in being both form and meaning.

Altogether, Joyce's work is energetic and fresh. The visual successes and vigour of Joyce's intent mitigate any further needed resolutions. An exciting stage in her work, I look forward to her next show.

Jonathan Baker



Above: Janet Joyce, 2005.
Photo: Neil MacBeth

Right: *Prominence or Significance*,
Janet Joyce, 2005, Oil paint and resin on canvas,
1600 x 1000 mm.

Review

Vineyard Series

Sam Harrison

Soeur Design, Christchurch,

September 2005

One of the most talented emerging artists I have come across in recent years is 20-year-old Sam Harrison of Christchurch, a student of Christchurch Boys' High, where I studied art myself. Sam's September exhibition at Soeur Design, a small suburban fashion gallery in St Albans, was well-attended on opening

the veins of grapevine leaves highlighted against the darker transitioning hues of autumn.

Harrison's works are largely autobiographical and express his emotional connectedness with a community of individuals outside the culture of his Christian church upbringing. It is a contrast he enjoys and is actively exploring through his art. The exhibition explores the artist's feelings of faith (light) against a darker palette of people who do not share his beliefs. This is expressed in many of his titles: *Place of Rest*, *Always Moving*, *A Perfect Beginning*, *Through The Darkness (I, II, III)*, *Towards Rest* [all 2005]. Most of his work remains untitled, however, the artist wanting

Right: *Through the Darkness 3. Vineyard Series.*
Sam Harrison, 2005,
Acrylic, oil, charcoal on canvas, 880 x 880 mm.

Below: Sam Harrison, 2005. Photo: John Stringer.



night and much of his work sold, indicative of the respect this young artist is generating among collectors and patrons of the arts, including overseas buyers. The eight commissions resulting from the exhibition were also indicative of a talent well on the way. He has a dedicated practice, passion and commitment to his art above many of his peers, producing over 21 works for this spring exhibition.

Harrison paints in mixed media (mainly oil, charcoal and acrylic) on stretched canvas. *The Vineyard Series* - inspired by his holiday work at an organic vineyard in Pyramid Valley, Canterbury - presented abstract expressionist works in a dark palette. His square works (11 works at 300 x 300 mm) and the larger rectangular pieces (up to 1180 x 1820 mm) exhibit a current fondness for black, following experimentation with an earlier series of off-white paintings. The works are brooding dark frames of paint interlaced with flat areas of dark green, off whites, creams and veins of blues and greys. For me they evoke packing shed windows reflecting a muddy nor' west arch, or

people to interact subjectively with his painting and generate their own responses.

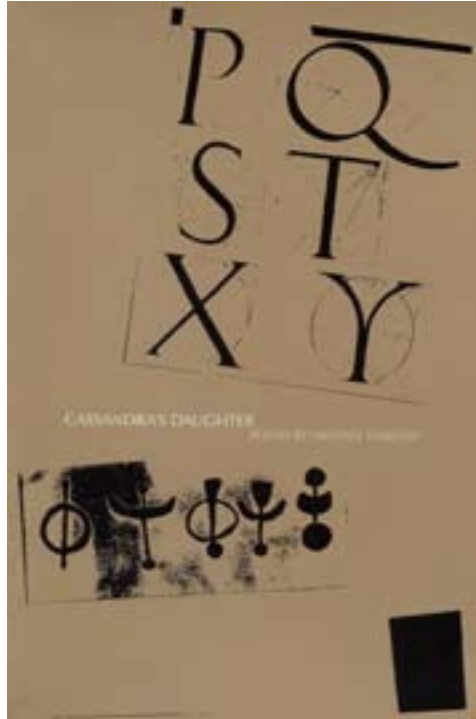
"I struggle quite a bit to name my works, because that gives them closure. I'd rather remain open to interpretation. I'd rather my art be what you want it to be rather than what I title it."

The exhibition was well hung; the directors of Soeur, despite their suburban context, have an eye for style and fine art and have served this artist well.

An excellent exhibition of fine output, maturely displayed for one so young. I look forward to seeing more of Harrison's work as he grows and matures further. Future work is turning more to portraiture and figural practice as this artist shakes off any intentions by commentators like me to box him within a particular genre or style. This young man just enjoys his art, and that shows.

John Stringer (Arts Advocate)

From our Resource Centre



Review

Cassandra's Daughter: Poems

By Michael Harlow.

Auckland University Press, 2005.

Although Michael Harlow has not published a book of poems since *Giotto's Elephant* (1991), he has not stopped writing and 'new' poems have been accepted for publication in various periodicals from time to time. In fact, Harlow is always creating poems, for, as he says: 'Writing is my way of keeping myself alive in the world of language and imagination'.

His recent book is a revelation. There are six sections and a coda. The poems in each section are not only linked theme-wise, but each poem informs the next poem, illuminating significant moments. Subtly, through the alphabets of sound and symbol, Harlow explores the unexpressed silences, working through the literal to the metaphorical, using dream language and figurative devices, like paradox ('dark lies down with the light'), onomatopoeia ('wind/puts shivers in the water, shaking/the keys in their locks'), simile ('slick as an ace up a high roller's sleeve') metaphor ('doves... daubs of colour in a toss of light') which are fusions of more than one device, and which surprise the reader into looking again at the image to see what was, perhaps, missed in the first reading and in the hearing.

Even more starkly than in his previous collections, Harlow exposes multi-levels of meaning in words and, as he said to Steve Hepburn, 'pushes the edges of language' to articulate the inarticulate. Cassie (subject of the title poem) like all of us struggles to achieve self-realisation, and the sequences of poems portray this process.

Cassandra's Daughter, opening with the title poem, introduces the themes of dancing, singing, dreaming, stories and calling out names, all of which signify

how 'one word wants another' and 'every word was once a poem'. The reader needs to look, listen, notice, peer and enter the story to understand how 'words are presences' and when we name them we discover our identity. The 'presence' lies in the unconscious and our life's journey is to bridge the gap between the external and internal facets of experience, the invisible and the visible. The symbolic use of 'blue devils', 'shadows', 'stones' and 'daymoon' reveal the dark side of the journey; but our travel is helped on by 'birds', the 'sun', 'laughter', 'wings' and a 'blaze of stars' which light our way. While set phrases seem similar, they sound different in context: 'Inside the alphabet now/... she asks ...' or 'waiting for the alphabet/ to appear' or 'pluck out all the letters of the alphabet'; 'looking into the mirror' or 'behind the mirror' or 'inside the mirror' or 'mirrors turned to the wall' – all these turns of language bring images into the light to facilitate an understanding of the dream, of Cassandra's birth and heritage.

The second section, of three poems, concerns the revelation of self to self, and of self to another. This requires 'touching' and opening up the dark spaces.

Section three refers often to twins: the two sides of self, like a piano with black and white keys; allowing the other to search the palm of the hand or read our thoughts. Before finding harmony between the dark and light sides, we must wait. To achieve harmony we need the childlikeness within to teach us simplicity.

In section four, while making magic, playing games, dreaming deeply and waking the spaces behind the eyes, the light brings memories into consciousness.

We pick up broken dreams and move on with the green light in section six. All the images come together as we 'hurry up and slow down' to live out our poem.

The coda illustrates our efforts to bring into the light Cassie's story, which is everybody's story. It is 'No problem, but not easy'.

To achieve true balance, space is needed, and the poems fill their own spaces on the pages, not as individuals but like the movements of the trapeze artist where every action contributes to the total performance.

Having studied Harlow's other collections, I believe this is a finely-tuned book worth reading and re-reading. The apparent seamlessness of the production, from cover to cover, demonstrates the previous hours of thought, amending, revising, redrafting and polishing that is Harlow's customary practice. Each gem comes from his ability to stretch the boundaries of form, language and psychological insight to write out of his 'persistent imaginal'. To work with a Harlow poem, to read his poems aloud, is indeed to receive illumination.

Helen O'Neill

(Helen O'Neill, QSM, has returned to the *University of Canterbury* after 38 years of teaching, to complete a PhD on poetry and the New Zealand curriculum. For her MA, she wrote on *Making the Unconscious Conscious* through the poetry of Michael Harlow.)

Evangelical 'high roller'

On a roll he is slicker than
and always on the game; leaning
back out of the light, he
flicks the brim of his black hat,
unfolds into a fan his
greasy cards, doesn't blink an eye.

Talking to a time
at the beginning of the end,
apocalyptic greeting-card,
with a wide smile claims he can
deal to any fault-line
called for, or sideshow
of 'wantonness' if it
comes to that – then calls for a hit

on the blind-side of tomorrow.
He flips one card then another;
unchecked in mid-flight
he is a torrent of words, all the silky
persuasions of salvation chatter.
He would have the world holy,
no less than remarkable,
shut up the sea with doors, and look
for the wild man in the deck

to turn over a new life, and a rich
one, too – consent even
to a touch of midnight fumbling
in the dark: a dreamy
resurrection to call him home.

At the end, played out,
he talks of picking up the broken
dream, even if the real estate
of heaven is a full-house.

His game, a trump card
of course, Our Lady of Hearts;
calling out, he opens his arms
and closes his eyes: all praise he is
in love with running water
and the nature of God.

Michael Harlow

Reproduced from *Cassandra's Daughter*
by Michael Harlow. Auckland University Press 2005.
Used by permission.

before the mountain

soldiers

|||||

come
at Parihaka
we sit

&&&&&&&&&&&

men women children
before the mountain

in peace

+
the soldiers

.....

.....

.....

row upon
row upon
row upon
row

come take us away
to tear us from the land
we the people
of the prophets
Te Whiti and Tohu
who sat

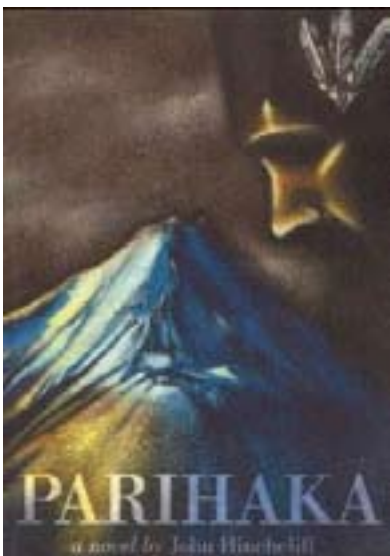
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before the mountain
in peace

+

Apirana Taylor

Reproduced from *te ata kura, the red-tipped dawn*
Apirana Taylor, Canterbury University Press 2004, pgs 22-23



Review

Parihaka

By John Hinchcliff

Wellington: Steele Roberts Ltd., 2004. (Box 9231, Wqtn.) 378pp. RRP \$35

Did you know that well before Mahatma Gandhi and Martin Luther King, an effective non-violent resistance campaign was conducted against the New Zealand government's expropriation of Maori land in Taranaki from the 1860s to the 1880s?

Did you know that the two chiefs and prophets of Parihaka, Te Whiti-O-Rongomai and Tohu Kakahi, inspired this campaign of non-violent action on the basis of their understanding of the Bible and of the teaching of Jesus?

Did you know that the New Zealand Government incarcerated these two prophets and many others without trial for a considerable period of time?

While these events have become part of New Zealand's history, and are recounted vividly in books such as Dick Scott's *Ask That Mountain*, Dr John Hinchcliff has brought them to life in his interesting novel, and made them much more accessible. There

is something heroic and even Homeric about his style, as he recounts the story of warriors and prophets.

The use of quite lengthy speeches to pass on basic information means the characterisation is somewhat stilted at times. Yet the book is full of sometimes-unlikely humour, such as the comment that the Anglicans will "never take any principle beyond the point of moderation. They'll totally abstain from abstaining totally." Or the Methodist minister who hid his bottle of champagne behind his copy of Calvin's Institutes of the Christian Religion on his bookshelves. Love stories and personal tragedy add spice to the story.

What gripped me, however, was the description of Pakeha prejudice and stereotypes about Maori, dismissing them as uncivilised savages and at best only superficial Christians, in spite of the quality of life at Parihaka and the deep Christian influences in the teachings of Te Whiti and Tohu.

This novel should be read as an accessible and enjoyable account of an important part of our history.

Rinny Westra

Reviewed by Rinny Westra in the November 2005 issue of *Daystar* magazine <www.daystar.org.nz> and reprinted by permission.

EVENTS

SALT a creative arts conference

Salt, a Christian creative arts conference, has happened! It took place over three days from Thursday 10 November through to Saturday 12 November at the City New Life Church (cnr Manchester and Lichfield Streets, Christchurch). It was a dynamic, informative, worship-filled and inspiring event; planned to be an annual occurrence. The organizers Andre Hansen and Annie Pearce (supported by a dedicated team of 50 helpers within the church) have a vision of creating an event where people can encounter God and gain insight into how the creative arts can be used for God's purpose. They desire to strengthen and inspire artists in their work, and to reach out to a community who might not normally enter a church. Experiencing this event first hand and seeing the organizers achieve their goals was indeed an encouraging, edifying and motivating encounter.

Thursday evening erupted with a rock star type performance from contemporary Hip-Hop and Break dancers, led by the extremely energetic and talented professional dancers Elly Pascoe and Steve Tiwa. With the Parachute band following, the statement was made that God is alive, and He is still creating today through contemporary professional arts practice.

Jeff Crabtree reiterated this message, speaking on the spiritual and transformational power of the arts, poignantly using the Beatles as an example of this. Citing Mikhail Gorbachev's speech to Paul McCartney, in 2003, in which he thanked him, and attributed to the Beatles a powerful catalytic influence in bringing down Communism in Russia.

Mark de Jong spoke the following morning on the importance of 'A Long Haul Mentality' for people working within the arts. He quoted Mathew 7:24-29 (building your house on a rock) as he stressed the importance of establishing good foundations in building a successful arts practice, saying "Good things take time – great things take longer". This message was then enhanced by Jeff Crabtree's second lecture on 'Transformational Worship'. Having not previously heard either Jeff or Mark talk, I was impressed with their ability to articulate inspirational messages with sincerity that was biblically grounded.

The afternoon sessions of the conference consisted of chosen electives from: dance (Hip-Hop and Breaking), multimedia (film and graphic design), music (band, song writing, vocals and worship leading) and visual arts (graffiti, fine and contemporary painting). These gave participants an intimate experience of their chosen elective with shared knowledge and often hands-on involvement in small groups, led by professionals in their distinct fields. I was particularly affected by the lecture of Darryn George (a respected professional contemporary painter). His personal journey as an artist was described with candour, while enlightening the audience as to the process and depth of meaning within his art.

Friday evening was described by many as 'revolutionary' in that it brought a stunning and professional fashion show into the church, which

was followed by a film festival. Saturday night ended the conference as it had begun, with a charged performance from the Parachute band, and an electric atmosphere was created with the music elective leaders 'jamming' in jazz style.

The conference was extremely well organized and offered insight into a diverse range of art practice for people to increase their knowledge and understanding of various arts. It was informative and inspiring personally, while being innovative in its ability to communicate to a wider community outside the church and within the insular world of art.

I commend the organizers and their team, not just for a successful conference, the hum of which lingers in the city, but also for their continued commitment to encouraging artists within the community. They hope that this conference will inspire others to find new and exciting ways of glorifying God within their own churches, and in reaching out to the world through the communicative and transformational power of art, be it visual, dance or music.

Janet Joyce

ACE at the City of London Festival

INSIGHT:

Six contemporary artists in six city churches

ACE's contribution to the City of London Festival 2005 celebrates the architecture and history of City churches with a series of six interventions by contemporary artists. Paul Bayley, ACE's Art for Churches officer writes:

The visual arts programme at this year's City of London Festival is largely the result of ACE's encouragement of contemporary artists to engage with the fabric and faith of the church. In the course of my job as ACE Artworks in Churches Officer, a number of interesting discussions with artists ended with them asking to see a variety of church interiors which might then act as inspiration or site for their ideas and projects. The forty or so City of London churches are a unique and easily accessible collection of sacred sites and as such almost always provoke an interesting artistic response. Over the course of a year or so I had received half a dozen proposals from artists to engage with specific city churches. It was this organic process that led to the realisation that by showing these very individual responses together as a linked exhibition it would not only reinforce the sense of an artistic dialogue with the city churches as a whole but also provide an opportunity for a wider public to visit some of London's most beautiful, if overlooked, public spaces.

As these projects developed it was clear that there was a shared concern with 'site' from the artists. These were projects that could only be realised in their chosen venue, from John Newling's abiding interest in the interaction of currency and belief in the Lombard Street location of St Mary Woolnoth to Adele Prince's interest in the founding of The Samaritans at St Stephen Walbrook. Discussions with my co-curator Meryl Doney resulted in a working



Top: Jeff Crabtree.

Above: Mark de Jong.



Above: *Resurrection*, Luke Elwes, 2004, Oil on linen, 30 x 48 inches.

Right: Allie Eagle, one of five speakers contributing at the *Art and Faith Forum*, Dunedin, 17 September 2005.

title *Insight* and it was logical to approach the City of London Festival who were keen to include it as a visual arts strand in their overall programme. Over the past six months funding and partners have been sought and, crucially, the prolonged but positive negotiations with the Hayward Gallery and St Paul's Cathedral helped programme the installation of Rebecca Horn's Moon Mirror at St Paul's. We are now able to present an ambitious, critically engaged contemporary art exhibition that has enabled artists to work hand in hand with individual churches to realise their proposals. This sort of process favours the conceptual and installation artist over more traditional painting and sculptural work. While it may have been easier to simply draft in one or two paintings and place them in a sympathetic church setting, I think it would be truthful to say that both churches and curators wanted *Insight* to be ambitious in the sense that it would exercise the viewers' preconceptions about contemporary art in churches. I am glad that we 'stuck to our guns' and I am exceptionally grateful to the churches themselves for the willingness to listen, engage with and actively encourage the artists and to the Ven Peter Delaney, Archdeacon of London, for his suggestions and support.

Reprinted from *Art & Christian Enquiry*, July 2005. Used with permission.

ART & FAITH FORUM

Dunedin

An event was held on Saturday 17 September, 2005 at the Otago Polytechnic School of Art, to discuss art and faith issues. Five speakers were invited to contribute: composer Susan Frykberg; Reverend Martin Baker, Minister of Dunedin First Church; Dr Murray Rae, Theologian and Lecturer in Theology and Religious Studies at Otago University; Peter Crothall, founder and editor of Chrysalis Seed Trust; and artist Allie Eagle. The seminars covered a diverse set of topics encompassing art and the Christian faith.

Susan Frykberg framed her presentation with two songs, the second, from a mass she is composing, performed live. A statement that Pope John II made in 2004 (VIS 040126) about the responsibilities artists have, in reflecting the image of the Creator and in

serving society with one's talent - in not only the aesthetic dimension but the moral - was the basis of a discussion which allowed interactive participation from the audience.

Martin Baker compellingly portrayed the fundamentals of art and religion as providers of symbols that encapsulate humanity's ultimate concern: our meaning and existence explored and wrestled with through the relationship between religion and art. Some examples of contemporary New Zealand art that make reference to Christianity were discussed, which focused attention on our New Zealand heritage.

Murray Rae titled his seminar *Rendering Salvation: Artistic Depictions of Christ as Saviour*. He presented a collection of traditional Christian paintings to illustrate the intertwining of theology and art: depictions of Christ that provide a way of communicating the saving work of Christ, images that remember and remind us of the grand and rich heritage of Christianity.

Peter Crothall spoke about the position Christian artists occupy today, based on foundational biblical viewpoints. God's creativity and our potential creativity is described in Genesis 1: human beings made in the image of God. And in the New Testament we are called by Jesus to be positive influences as light reflectors and grains of flavour for God. Chrysalis



Seed Trust gives great encouragement and support to Christian artists seeking to get involved in the arts community.

Allie Eagle spoke from her experience of change, and her position now in the arts community. She discussed her recent works from *The Sudden Imperative*, and emphasised the importance of community, with reference to her studio *Atelier/wananga*: a supportive community workshop. Her presentation was engaging and encouraging and continued the following afternoon with a screening of Briar March's film *Allie Eagle and Me*.

There was an atmosphere of warm appreciation, and a genuine sense of unity in a supportive environment where individuals were challenged and encouraged to extend their art practice.

This was not simply an event that discussed, reflectively and in depth, art and faith issues, but essentially an afternoon of talking about God, involving his presence and inviting that beautiful presence.

A range of Christian denominations were represented, complementing each other. All the facets combined, creating a whole that was truly indicative of the Body of Christ - the way it's meant to be.

Jo Osborne

CS NOTICES

RECENT EXHIBITIONS

DUNEDIN

Exhibitions of fine arts students' work included those by **Jo Osborne, Tracy Trinder & Rachel Walker.**

CHRISTCHURCH

11 Oct-3 Nov, **Glenys Brookbanks**, 64zero3.

Janet Chambers and other sculpture students exhibited work from the year, Canterbury School of Fine Arts at various venues around the city (see below).

9-11 Dec A Building of Light, photographic works by **Guy McCracken** and **Jeremy Vargo** supported by **Matt Smith, Tania Kurbatoff**, and **Dan Cooper** at the Space Gallery, 1 Bedford Row, Christchurch.

Stefan Roberts' solo show, *Sign* at Campbell Grant Galleries, opened 15 Nov (review by J. Baker).

Janet Joyce exhibited work from her final year of study at the School of Art and Design at Studio Works Gallery, 809 Colombo St. Late Oct – mid Nov (review by J. Baker).

Dennis de Visser at Studio Works Gallery opened at 5:30pm Wed 30 Nov and ran through to Christmas.

Salamander Gallery: *Ashes to Ashes – Dust to Dust* ... paintings by **Nanette Lela'ula**. *Hope* ... paintings by **Y-H Kwon**.

Sculpture in the Garden 4-6 Nov 2005, Loudon Homestead, Teddington included a vast presentation of sculptors from around the country. Amongst others

they included **Jim Instone, Paul Deans, Llew Summers** and **Tim Brown**.

Juliana Venning's exhibition, *Avian Encounters*, held at the Cultured Gallery during November 2005.

GREYMOUTH

5-13 Oct **Jessica Crothall** and **Anne-Marie Verbeek** exhibited recent work at the Left Bank Gallery.

HOKITIKA

Hokitika Craft Gallery Co-Operative celebrated over December the anniversary of their opening 20 years ago with a display of one special innovative work by each of the current 19 members. Also compiled is a short history and reflection by members. Irene Richards writes 'many of the members are believing Christians so we had the gallery building and business that we own blessed at the opening'.

KAIAPOI

4 Dec 2005 opening of studio and gallery 'Fragments of Grace' (name of gallery) run by Rachel Harre and Frank Malone out at 60 Hilton St, Kaiapoi.

ALEXANDRA

Oct 17 - Nov 10, **Dawn Mann**, The Red Tussock Gallery.

WELLINGTON

29 Oct-17 Feb, the Koru Club looks at the ongoing reverberations and enduring impact of the work of **Gordon Walters** among a new generation of

In an ideal world no-one would die,
Janet Chambers, 2005, Cast dust and woodglue,
Feet - lifesize.



Jim Instone beside his sculpture, *Heron*, 2003,
Gas welded steel, 1.5 x 1m.



artists, both Maori and Pakeha, including **Michael Parekowhai** & **Darryn George**, at Pataka, Porirua, 69 Kenepuru Drive.

2-7 Nov, 3rd Wellington International Poetry Festival. Organised by **Ron Riddell**. Included Canterbury poet **James Norcliffe**.

4-12 Nov, Tinakori Gallery, 132 Featherston St, Wellington had an exhibition *Nga Toko Rima* (contemporary maori clayworks) featuring **Paerau Corneal**, **Manos Nathan**, **Baye Riddell**, **Colleen Waata-Urlich** and **We Taepa**. They were founding members of *Nga Kaihanga Uku*.

WANGANUI

Graduation show, 12 Nov 5.30 pm, **Hannah Dennison**, Quay School of the Arts, Taupo Quay, Wanganui.



Cross Face, Anne-Marie Verbeek, 2005,
Oil on canvas, 330 x 250 mm.

PAST (Nov - Dec 2005)

DUNEDIN

Jessica Crothall was part of a Christmas group exhibition at the Peter Rae Gallery.

FUTURE EXHIBITIONS

CHRISTCHURCH

10 Feb - 7 May **Kees Bruin**, *Allusion and Illusion*, paintings, Christchurch Art Gallery Te Puna o Waiwhetu.

1-4 Feb *Annual Pacific Arts Festival* held at various Christchurch venues in February each year. The festival is the celebration of contemporary and traditional Pacific art, music, dance, and film that showcases some of New Zealand's most exciting Pacific talents. Two of the artists are **Raphael Stowers** who works with the gallery (Gallery Pasifika) and **Felolii Maria Ifopo** who is the visual arts curator for the Festival.

Workshop: Jan 28-30 **Jane Zusters** is running a workshop at Sister Evelyn House, *The Painted Page: Create an Artist's Book*. More information at www.janezusters.co.nz Ph. 03 389 3509.

AUCKLAND

9 Dec 2005-12 Feb 2006 **Helen Grant**, **Liz March** and **Richard Ingamells** at the Lopdell House Gallery. *Icarian Wax*, Lopdell House Gallery, 418 Titirangi Rd, Titirangi, Waitakere City.

Kristin Herman, exhibition of new paintings titled *Mandalas of the two Worlds*, at a new Auckland gallery: Marco Gallery/Project Space, 47 New North Road, Eden Terrace, Auckland, dates: opening Friday 7 April to 4 May.

Kristin writes 'This is a new space....run by 3 women... one a creative therapist, one works with children and art, and one a graphic designer. They have taken the lease on the whole building, and are doing some really interesting things with a people focus, which is a nice slant on a gallery space'.

25 Nov-14 Dec 2005, *Vision*, an exhibition of new paintings by **Amanda Watson**, BFA painting. At the Morgan Street Gallery, 9 Morgan Street, New Market, Auckland. Email: amandawatson@clear.net.nz Web: www.amandawatson.com

WELLINGTON

Art and Belief (Lunchtime Seminars – Free Entry) 1-16 Mar. The popular Art and Belief Seminars return in 2006 with an exciting line-up of international and local artists. These lunchtime seminars feature creators from a range of disciplines discussing how their beliefs inspire their art. This is your chance to meet the minds behind the masterpieces. The National Bank Festival Club, 1.15pm, Duration approx 50 mins.

CHRISTCHURCH

The Common Good (Taking a Preferential Option for the Poor) – a newspaper published by *The Christchurch Catholic Worker*. *Voluntary Poverty and Contemplative Action*, article by **Kathleen Gallagher** (No 35, Advent 2005).

and developing the displays. For more information, contact artandindustry@xtra.co.nz or visit www.artandindustry.org.nz

Learn Sculpting/bone carving with Te Pani Sculpture tutors. Contact Jacky Morren, 03 388-5847, tepani@xtra.co.nz or www.tepani.org.nz

ARTICLES

Damian Skinner has written a review of *Making Ends Meet: Essays & Talks 1992 - 2004* by Ian Wedde, published by Victoria University Press, Wellington, 2005, and an article *The Expansion of Art Galleries in New Zealand* in *Art New Zealand* Number 116, p. 92.

Two books have been published recently about **Darryn George** and his arts practice. *Darryn George – Tipuna* an essay by **Jonathan Mane-Wheoki**. *Darryn George – Maui Ki Mohi* an essay by **Gregory O'Brien**.

Right: *Breaking Forth*, Hannah Dennison, 2005, Acrylic on board, 120 x 160 cm.

Below Right: Hannah Dennison



POETRY

A collection by poems by **Andrew Killick**, *Epilogue* (published by Shadow Press) www.andrewkillick.com

NEW POSITION

Susan Frykberg has been appointed to a new position as a Lay Pastoral co-ordinator in the Catholic Church in North Taranaki. Sacred Heart Church, 13 Standish St, Inglewood, North Taranaki from November 7, 2005.

OPPORTUNITIES

Curators are wanted for the SCAPE Art and Industry Urban Biennial 2006. The event will feature urban visual artworks in Christchurch's Cultural Precinct for six weeks from mid-September. One international and one national curator are sought. They will jointly be responsible for building the profile of the event



Ewan Eason of *Artisans* visited New Zealand over November. Shown here at The Arts Centre, Christchurch.



INTERNATIONAL

Ewan Eason (UK) of *Artisans* visited NZ over November. His networking trip included Auckland, Wellington and Christchurch. *Artisans* aims to promote 'unity, humility and prayer' amongst Christian artists world-wide. They do this through combined prayer gatherings, a quarterly publication and a newly developed website. The organization is based in the UK and now has prayer gatherings in LA and New York. They are exploring ways of working with artists in New Zealand. They support artists professionally involved in 'the arts, media, entertainment and fashion industries'. Ewan was able to meet a cross section of professional artists of various media during his visit.

NZ/COLOMBIA

Michael Harlow has been invited to represent NZ at the *XVI International Poetry Festival of Medellin* (Colombia) in 2006 between 24 June and 2 July, 2006, with the participation of 70 poets from 50 countries of all regions of the world. The Festival will be convened and organized by the poets, editors of the *Prometeo Poetry Review*, founded in 1982, who have so far published 72 issues. The organisers write 'the Festival is an expression of the spiritual and cultural resistance

of our people, aspiring to live in country free for life and dreams. In the Festival have taken part more than 700 poets from 125 countries. Each year, more than 150,000 spectators attend the free and open poetry readings.'

John Coley wrote a 'perspective' *Pilgrim's talent* on **Mark Lander**, published in the Christchurch Press on November 23 2005.

Christopher Moore (arts editor of the Christchurch Press) wrote items on **Stefan Roberts** (late Nov) and **Kees Bruin** (early Dec) in *art beat*, the arts section of Christchurch Press.

COMMUNITY RADIO

Focus on Art-Otautahi goes to air fortnightly 2:30pm Plains 96.9 FM alternate Saturdays:

January 21st - **Jason Greig**

February 04 - **Marilyn Rea-Menzies**

February 18 - **Kees Bruin**

and continuing with **Anna Korver**, **Amy Dickinson** and other emerging and established artists. Organised and interviewed by director, Juliana Venning.

Mark Lander was interviewed by National radio and broadcast on Thursday 8 Dec 2005.

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