



chrysalis seed trust

The big picture



CS ARTS

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www.cs.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, libraries 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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Kia ora!

The Christchurch City Council is increasing its demand to have art gallery programmes with wider community interest. More numbers through the door. 'What does it mean...

what can you do with it?' Art is seen by some as only being valid if it has a specific meaning and a practical use. Film is increasingly used for teaching. The temptation to use it crudely as a pragmatic tool is greater than ever, especially in church contexts. There is an increased danger of reducing finely crafted works to 'sound bites' in video clips. Several of those interviewed for CS Arts respond to this tendency. John Stringer warns us against taking ourselves too seriously as we seek *deep* meaning in films. He calls on us to enjoy art, as God enjoys the world. In our legitimate search to find God through film, let's not allow that to stop our aesthetic appreciation and enjoyment of 'art for arts' sake'.

Film and spirituality

Chrysalis Seed exists to serve contemporary visual artists. In this issue we begin to provide material for those involved in the film industry and involved with the 'moving image'. Theologians with a passion for film are interviewed. All teach courses on film and spirituality. Steve Taylor is currently running one for BCNZ Christchurch, culminating in a film festival half-way through the year. The next issue will feature the interviews and stories of several New Zealand film-makers.

Public art, and the environment

Several threads from other recent issues are continued. Janet Chambers picks up on the public art theme explored in our July issue, with her review of the SCAPE biennial in Christchurch. Kathryn Mitchell reviews the only Chrysalis Seed group show of 2006, held at the Peter Rae Gallery in Dunedin. Claire Beynon's exhibitions become more urgent as we

respond to the 'inconvenient truth' of global climate change. Her exhibition reviewed here is a sensitive ground-breaking expression of her recent time in the Antarctic, reflecting on its power and fragility. To varying degrees, all the other exhibitions reviewed reflect environmental concerns and a response to the land. Curiously, the next CS group exhibition planned at COCA for 27 March – 15 April 2007 is called *Strange Weather*. This will feature Mark Lander, Tim Croucher, Stefan Roberts and Margaret Hudson-Ware, curated by director of COCA, Warren Feeney.

Many artists have a passion for the environment. This connection has been recognised by an entrepreneurial organization in Picton. The 'Lochmara Lodge: Marlborough Sounds Wildlife Recovery and Art Centre'¹ offers artists' residencies and other opportunities to explore the interaction between art and concern for the environment.

Peter Crothall

¹ See p 33 for details.

INTERVIEWS

Theologians on film

In the June edition we will have an article by John Stringer, articulating some of the issues in the meeting place between faith and film, exposing the hollow optimism of Hollywood. The following three interviews (pages 4–9) open up the subject through the passions, research, teaching and personal journey of three lecturers. Based in three different locations across the Pacific, they all have a deep commitment to contemporary culture, biblical teaching and the contemporary arts, especially the moving image. They all embrace film as a critical component in their teaching, research and worship.

Current films are seen as a powerful way of discerning and communicating God at work in the post-modern world. Potently visual, film crosses boundaries of media and class. More than any other medium, it provides the most profound bridge between snobby artistic elites and global mass culture that engages all but the hermit. It has often been described as the modern 'market place': a forum for the ideas and philosophies that drive and mould us. Let us now begin to consider this 'market place' through the stories of these three teachers as we continue, through film, the dialogue between art and theology. In June we will explore this theme further through the work and lives of local film-makers.

Kevin Ward, 2006. Photo: Rachel Callander



Theology and art: revelation, art and film

An interview with theologian Rev Dr Kevin Ward

Dean of Studies, School of Ministry, Knox College, Dunedin (teaches on spirituality in film)

Kevin Ward grew up in Timaru in the 1950s and 60s and went to university in Christchurch, graduating with a Master's degree with Honours in History. He was raised in both the Brethren and Baptist churches, but drifted away in his early university years. Whilst at Teachers' College he began a post-graduate Diploma in Education which he continued through Massey University, while teaching. He came to faith after a profound awakening in 1969 and since that time has felt a call to ministry. After several years teaching in Tauranga he was ordained as a Baptist minister and spent eight years in ministry in the Hutt Valley and Auckland. He went teaching again, and was on staff for 13 years at the Bible College of New Zealand in Christchurch, before being appointed Dean of Studies at the School of Ministry at Knox College, Dunedin, in 2003.

JS: Is there a place of unity between art and theology; can the two mesh?

'Art raises a lot of questions about life and the meaning of life. Art is very open-ended, it raises

questions, and artists are painting a picture of reality as they view it. Because they are using image and metaphor instead of conveying facts, it can be read in a variety of different ways. Art connects more with our feelings and our creative side. Art works around the edges of life and has always done that.'

Those are all good things, but where are the blockages and hindrances between art and the church? What is it the church struggles with in the art universe?

'Two things: the open ended-ness of art and raising questions rather than trying to give answers. Religion is seen as 'shelling out' answers in black and white terms. The church feels uncomfortable about thinking and questioning. Art is evocative. This is so for Protestants particularly, because of that historic focus on the word and a suspicion of art - that whole tradition of suspicion of icons and thinking of images as being idols. Art was almost completely removed from Protestant life and was replaced by the word. Some of the most austere and terrible buildings you

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**Much of the bible is art.
 It's not propositional,
 or law, a lot of it is story,
 narrative and images**

can find are early Baptist, Presbyterian or Methodist churches. They are barren.

'Also, to some extent the whole Greek metaphysical dualism came in, where the body was seen as being bad, the mind and spirit as being good.'

Do you think art has a role, a place, in equipping church leaders for better service?

'I do. Part of the post-modern twist in culture was the old culture which came out of the Enlightenment that celebrated rationality, the word. Our culture has moved more to art as a meaningful form of communication, so we have to learn to engage with that if we are going to engage with our culture.'

'Historically, art has been a very important way of thinking in the church, creating metaphors of meaning. Much of the bible is art. It's not propositional, or law, a lot of it is story, narrative and images.'

That was an interesting aspect of the whole 'church versus Harry Potter' debate. Some clever chap put up a list of all the fantastical images in the scriptures and set it beside Harry Potter. It made a laughing stock of the legalistic anti-Potter approach.

'Fiction helps us to understand scripture. The Book of Revelation is art really. Revelation is like a movie, creating incredibly powerful evocative images that are drawing off images that existed within a mythical worldview. The problem is, certain sectors of Western culture have tried to read Revelation as an historical doctrinal dogma that is describing actual physical realities. The more we can understand about how art works and functions, the more we come to understand something like the Book of Revelation.'

That raises a natural segue to my next question; what about film and how it interacts with, and has an effect on, the church?

'Sociologically, the one activity amongst Western countries that people do more than going to church (in terms of a voluntary associational activity) is going to the movies. Film has become a major way people re-create their imagined worlds. George Lucas said in an interview that people couldn't live without myth; that we need a mythical dimension to our lives. The church used to tell the myths (I use the word in the technical sense, rather than regarding whether something is true or not). People created meaning and had their imagined world in religion. But they weren't doing that any more in America because they weren't going to church. So what George Lucas was apparently trying to do in *Star Wars* was pick up some of the religious mythology and use the structure of that to create *Star Wars* as a new mythic venture.'

'He wasn't trying to hang it on any particular religion, rather trying to create a myth structure that people of any religious faith could hang their own religious meanings and values on.'

How can contemporary Christians interact with *Star Wars* or *The Matrix Trilogy* or *Lord of the Rings*? What is a healthy response?

'It's doing exactly that - exploring what in the mythical structure and narrative tells truths commensurate with a biblical understanding of reality. In all those films there are enough things that do that, but because

they're not trying to directly convey the Christian story, there are other points which do not do that. I'm a great believer in Paul's approach in Acts 17 where he begins at points of contact between faith and culture. We need to start by looking at the things in life that help us to understand, that carry biblical meaning.'

'At the same time, we also need to critique the mythical structure and be aware of the points at which the structure falls short of scriptural truth or is its counter.'

Do you involve art and film in any of your discussions and teachings of theology?

'I teach a spirituality and film course at Otago University. I also use material from films when talking to churches about leadership and change. I've just been away on a seminar where I used several film clips (including *Chocolat* and *Whale Rider*) to highlight issues and challenges that the church faces and how we can respond.'

In the future, does the Church need to integrate the arts more with theology or will that be a natural progression?

'Philosophy used to be the dialogue partner with theology, because it was the philosophers who set the cultural tone for society. But now it's the artists who set the tone. Increasingly that needs to be the dialogue.'

'American sociologist Robert Wuthnow has researched a book called *All in Sync*¹ which explores the role of music and the arts in the life of the church. He argues one of the reasons for the ongoing place of religion in Western society is that music and art are actually very friendly toward it, more than against it, which has been the church's view. Music and art have carried on religion and spirituality both in the wider culture and in the church. Wuthnow's research shows that people who are engaged in these pursuits are much more positive towards religion in general, and Christianity in particular, than those who aren't.'

'That is interesting in the light of the great suspicions cast on the arts from large parts of the church.'

Do you feel BCNZ benefited from having the Kauri art collection on display in an academic training context? How can visual stimuli assist academia?

'What it does, is it says we're trying to interact with the contemporary world in which we live; that we're not just an isolated group of academics doing theology and not relating to the real world in which we live. It helps to create that context.'

John Stringer

Kevin Ward's PhD thesis was 'Losing My Religion? An Examination of church decline, growth and change in New Zealand 1960 to 1999, with particular reference to Christchurch: a thesis submitted for the degree of Doctor of Philosophy', 2003.

1 *All in Sync: How Music and Art Are Revitalizing American Religion*, Robert Wuthnow, University of California Press, 2003.



Lobotomised Christians and the Colonial Cringe of New Zealand

Steve Taylor

An interview with Rev Dr Steve Taylor

Senior Pastor at Opawa Baptist Church and Lecturer in Practical Theology at Bible College of New Zealand (Christchurch). He is the author of *The Out of Bounds Church?* (Zondervan, 2005) and writes regularly at www.emergentkiwi.org.nz

For some years Opawa Baptist, Christchurch, has been interfacing with art. The church's new minister, Christchurch-raised Dr Steve Taylor, is engaging his congregation in new ways of seeing and of being a church. His PhD thesis (Otago University) was titled *A New Way of Being Church?* His book *The Out of Bounds Church?* (Zondervan) contains a whole chapter on creativity and play, as part of the future of theology. He and his wife Lynne planted an Auckland church (Graceway) and before that Taylor was an orchard manager in Otago. He grew up in Christchurch in a Christian household; his parents had been missionaries in Papua New Guinea.

'Opawa Baptist is on a journey. We're exploring the Christmas and Easter journeys. I'm working hard to help the congregation realise that Easter and Christmas, through art, are a way of us connecting with the Jesus story in fresh and new ways. The longer you are a Christian the more you need those fresh connections. Art opens up different perspectives.'

'We have also showed the Allie Eagle film. That was us trying to dialogue with issues outside normal church issues, like abortion and faith, but with new lenses. It brought fresh questions.'

'At Pentecost we're running an outdoor creative project where everyone will make kites, and do metal work. It will be tied in with teaching, as a way to access more than our heads in our spirituality.'

JS: You see art as a mechanism for stepping outside the intellectual headspace of theology, more of the 'feeling/heart space'?

'I don't like the phrase "art as a mechanism", because it sounds like art is something you use for another good. There's something intrinsically worthwhile about art in its own right. Certainly it provides ways. I often think Christians are lobotomised, walking around with heads that have no appreciation of beauty, creativity or image. Art, or engaging with film, reminds us that we are made whole in 'the image of God'. To be authentic disciples, to be a true church, a whole church, we have to have these kinds of discussions.'

Over the last few years, prior to Taylor's arrival, the Majendies have created Christmas and Easter Journey installations, each year with a different focus, reworking the themes in different ways.

'My primary task has been to give Peter and Joyce (Majendie) the space to do it. And to increase our

// Why are New Zealand films so dark?

A Christmas Journey (exterior), Peter & Joyce Majendie, Shipping container: 6 x 2.4 x 2.4 metres, Fourth of eight *A Christmas Journey* installations erected for the two weeks preceding Christmas 2006, Various inner city Christchurch locations. Photo: Andrew Clarkson.



church's sense of involvement with art.'

Did you come from a culture of that?

'I have no art background in my heritage. My pastoral ministry at Graceway (Auckland) was a journey of discovery. It was really a theological insight: we're whole-bodied; made whole in the image of God; heart, mind and soul. Art and creativity are one of those dimensions. So what does that mean? Why do we just sing in our worship?'

What is the relationship between art and theology for you?

'I draw them as two separate circles that overlap. Neither should domesticate nor serve the other. In the middle is a very fertile zone for discussion and debate. Sometimes theology won't meet art and vice versa. There shouldn't be a pressure from either side to do that.'

How does art shape our view of God?

'Art asks us fresh questions about our views of God. We have this Jesus, and our impressions. If we really love Jesus then we will check whether our impressions of Him are the 'real thing'. That's why we study the Bible or do theology, because we love Jesus so much. Art throws in fresh questions and challenges presuppositions. It helps our pursuit of understanding.'

What is the future for the arts in the church and how might the two interact?

'I was in a new library recently. It had a big reception area, was freshly carpeted, two storeys, and someone said to me, "This could be your church building! Big 2000 seat auditorium." I replied, "Nothing could be worse. If you offered me an art gallery and a café and separate diverse worship spaces, maybe." So right there are two very clear differences on the future of the church.'

'My dream would be that church was an art gallery and people worshipped inside that. At the same time, the church has to be wary of domesticating art for its own use, or even just hanging it on the walls to

appreciate beauty. We must continue to accept that art is a worthy pursuit in itself.'

What are the main challenges for the church wanting to embrace the arts?

'We have to confess our lobotomy, that God is much bigger than our heads. It's something I've learned more deeply from doing the *Gospel and Film* course at Bible College, and the *Easter Journey* this year at Opawa Baptist. One of the things we offered this year for the *Easter Journey* was tour guides. Part of me said, "We don't need to do 'explain art!'" and another part said, "but people don't have the skills to interpret like they used to". A few frameworks help things to "click" and enhance appreciation. So I think the church has a training role - helping to regain lost skills.'

What about the role of film? Is that a medium the church could interact with more and how can it do that?

'It could run film festivals. At Opawa we're working toward regular monthly films, with discussion and interaction after that, to get discussion going. In the lead up to the UK elections, there's a Christian group showing films around what they feel are key election issues. That's a good way of entering into debate, into a conversation. The danger for the church is that it thinks it always owns the conversation. Film is a chance for us to listen to someone else's voice. We need to listen in a way that respects that voice and doesn't colonise it. That's the danger of using film. The other danger is it just becomes an illustration of your point. So the use of movie clips in sermons etc. It's like going to kindergarten, it's a good start.'

Steve, some reflection on movies that have been an 'other voice' to you of late, the stories of those movies and how you're thinking about those from a theological point of view.

'*The Motorcycle Diaries*¹. In many ways it's an incarnational film about a person who swims across the Amazon to get to the lepers on the other side. It's an example of Jesus coming to us, crossing over to our side. I liked the way in the movie that it was the stories of people that turned a rich young medical student around, changed his value systems. A trend in theology is to listen to people's narratives as a starting point.

'*In My Father's Den*². I hated that movie in some ways. The whole Maurice Gee "New Zealand is horrible, religion is repressive" thing. It was weird to see a wonderful New Zealand movie that paraded our movie-creativity, while telling a story of how oppressed New Zealand was and how Kiwi identity could only be found in Spain. A great movie but a very sad movie. I spent time in Roxborough in Central Otago, so it was a landscape I could identify with. I've walked orchards in blossom. I've been in the spray sheds.

'But why are New Zealand films so dark?'

John Stringer

- 1 *The Motorcycle Diaries* (2004), director Walter Salles, Fr/Gy/UK/S. America/USA collaboration, writer Ernesto (Che) Guevara.
- 2 *In My Father's Den* (2004), written & directed by Brad McGann (based on a novel by Maurice Gee).

REEL SPIRITUALITY 2007

Steve Taylor writes: I have a secret. It is deeply personal, so please treat it with respect. This is my secret: God speaks to me in the dark. With my eyes wide open.

I am talking of course, about movie watching. My secret is that my spirituality has been profoundly shaped by movie moments, including the ending of *The Matrix* and the honesty of *The Interpreter*.

And I am not alone. While historically many Christians grew up thinking film was bad, the reality is quite the opposite. Movies today are an essential vehicle for the formation of spiritual and cultural identity.

In fact, if the apostle Paul were to wander our cities today, I have a hunch he would stop outside our movie cinemas. He would point at the latest movie blockbuster. Just as in Athens

(Acts 17), he would applaud the box office for taking religion seriously.

Movies are a mirror on contemporary culture. If Paul took the time to read his culture's poetry, then Christians today should take movie-going seriously. And I am not only talking about *The Passion of the Christ* or *The Lion, the Witch and the Wardrobe*.

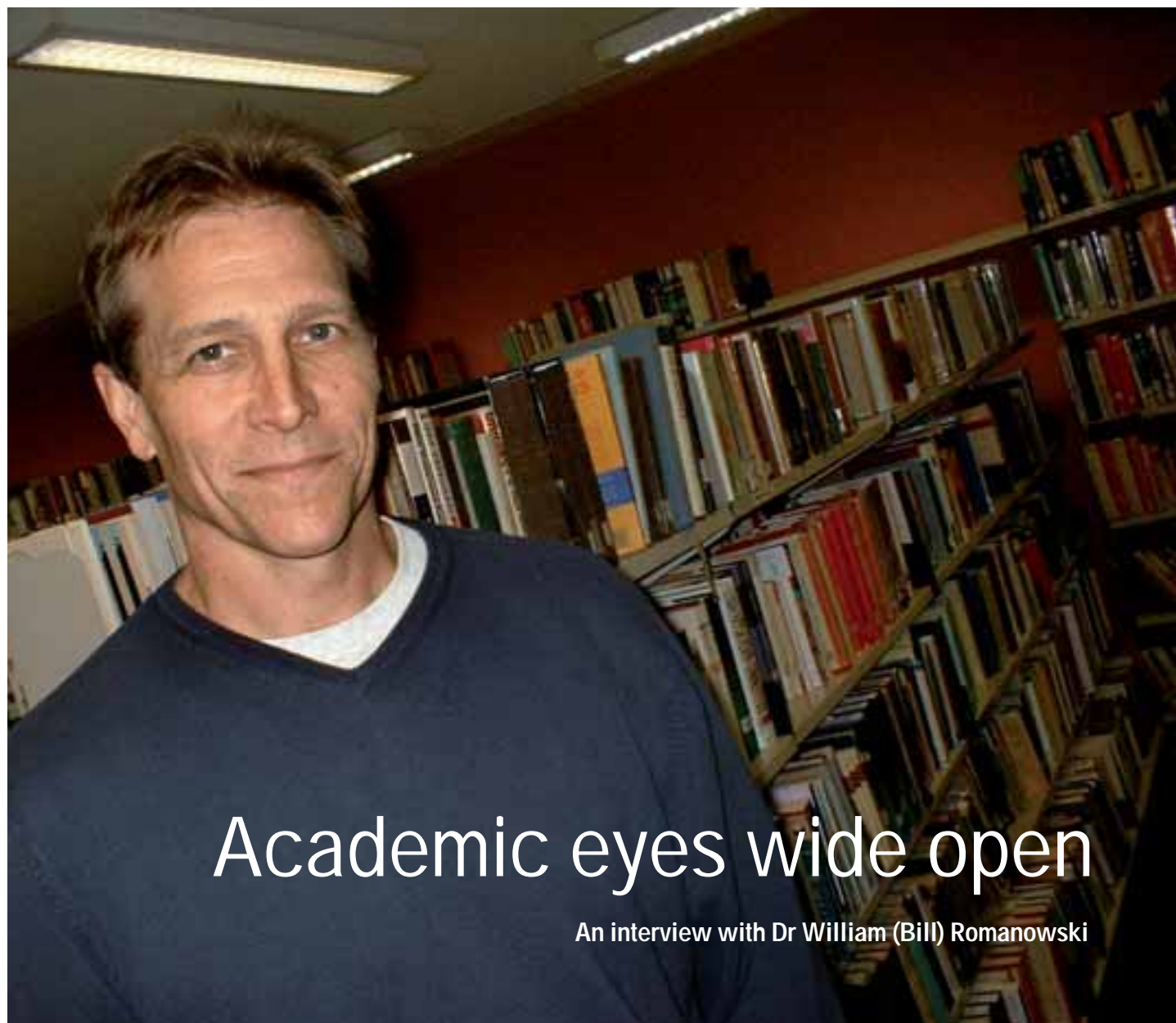
The task of being a Christian has always been a conversation between faith and culture, between our stories and God's story. The apostle Paul had developed the skills to engage the spirituality of his culture. Can we?

'Who are we?' is the question being asked by movies like NZ's *Sione's Wedding*. 'What is wrong?' is the question being asked by *Crash* or *Out of the Blue*. 'Is there a remedy?' is the question being asked by *Shawshank Redemption*, *The Interpreter* or *The Three Burials of Melquiades Estrada*.

In 2007, Bible College of New Zealand is offering a 14 week course titled 'Reel Spirituality'. Each week a variety of films: Jesus movies, Hollywood blockbusters, Kiwi films, will be discussed with the aim of listening to, and engaging with, the spirituality of our culture.

Those wanting to deepen their appreciation of movies as a spiritual discipline can seek more information from Bible College of New Zealand (Christchurch) on 03-3544270 or chch@bcnz.ac.nz

Plus – Otago University are offering in 2007: RELS 103 *Spirituality in Film* (summer school and second semester) 18 points. With a decline in formal religion in the West, contemporary film has become an important vehicle of religious and mythic meanings. This paper examines the spiritual significance of film. Lecturer Eric Repphun, M.A. Associate Lecturer, University of Otago, Theology Department.



Academic eyes wide open

An interview with Dr William (Bill) Romanowski

//
**My parents divorced...
 Some years later, my
 father was hit by a
 car and became a
 quadriplegic. While he
 was on a respirator in
 an Intensive Care Unit at
 the hospital, my mother
 remarried him**

Opposite: Bill Romanowski. Photo: John Stringer.

'An all-round brainy geezer and lovely with it,' is how an English rock fest described him. With a name like 'Romanowski' you'd expect something interesting and engaging, and Dr Bill Romanowski's tour on popular culture and film through Auckland, Wellington, Christchurch and Dunedin in association with Carey Baptist College in 2005 delivered the goods. I caught up with the Professor (of Communications Arts and Sciences at Calvin College, Grand Rapids, MI, USA) during his Christchurch visit.

As well as working as a musical and dramatic performer, Romanowski lectures on film and pop culture and their relationship to the Christian church and mindset. He has authored several books: *Risky Business: Rock in Film* (co-authored, 1991); *Dancing in the Dark: Youth, Popular Culture and the Electronic Media* (co-authored 1991); *Pop Culture Wars: Religion and the Role of Entertainment in American Life* (1996); *Eyes Wide Open* (2001), which title plays on Stanley Kubrick's 1999 film *Eyes Wide Shut* starring Tom Cruise and Nicole Kidman. A second expanded and revised edition of *Eyes Wide Open: Looking for God in Popular Culture* is in production and due for publication in January 2007. It adds several new chapters and focuses on being a tool for liberal arts colleges and educational contexts exploring media, film and popular culture.

Romanowski's background is in American culture studies, specifically the intersection of American christianity, popular art and culture. He received his BA from Indiana University of Pennsylvania, his MA from Youngstown State University, and a PhD in American Culture Studies from Bowling Green State University.

JS: What does your research centre on specifically?

'My research interests are centred on what was known for a long time in conservative Protestant circles as the "worldly amusements". Although I continue to write about popular art and culture; my teaching, speaking engagements and research agenda have increasingly focused on the cinema.'

What are you working on at the moment?

'Currently I am working on a history of the Protestant negotiation with the American film industry. Based largely on original historical sources, this is a significant yet untold story that goes to the heart of the role of religion in a democratic society. It traces what scholars have identified as an "epochal...transition from Protestant America to pluralist America" by focusing on a crucial aspect of contemporary life – the emergence of the cinema as a means of mass communication.'

What is your background and where did you grow up?

'I grew up in a working-class Catholic home. My parents separated when I was sixteen and then divorced about ten years later. There's actually an incredible story there. Some years after the divorce, my father was hit by a car and became a quadriplegic. While he was on a respirator in an Intensive Care Unit at the hospital, my mother remarried him to be able to care for him. I still find it remarkable. Anyway, I had a Christian conversion experience in college and afterwards worked for a campus ministry for twelve years before completing a PhD in American Culture Studies.'

What led you into the academic/popular culture realm?

'I was very interested in music and was playing about - guitar and piano. Along the way I developed a show, writing and performing a solo act in which I played a character that lived through the history of rock'n'roll. I changed costumes, had a slide show and did impersonations of Elvis, the Beatles, Bob Dylan, Barry Manilow, disco, up to punk and New Wave music on MTV. That got me interested in American history, popular art and culture. I was never good enough to make it at music. A guy once told me my music "grieved" his spirit. I did a pretty good Dylan, but we're talking about a folk singer that a critic once described as having a voice that sounded like "a dog caught in barbed wire" or something like that. Anyway, researching that show sparked my interest and so I went on to pursue American cultural studies at the doctoral level. A book I co-authored with a Professor when I was a doctoral student expanded my research interests in both popular music and film. My writing has moved decisively into film studies (which is what I teach).'

What do you feel is one of the great mistakes in the church's dialogue with popular culture?

'The church is still trying to overcome a long history of spiritual denigration and elitist attitudes about popular art and culture that resulted too often in censorial strategies. Church leaders perceived the entertainment media of the day (whether novels, theatre or motion pictures) as a competitor in the battle for people's hearts and minds. Consequently, the church has not fostered enough of a community and tradition in the arts that would support artists and help churchgoers better understand and appreciate the popular arts. Too many church folks think of popular art as a vehicle for evangelism or an educational tool instead of understanding popular art as art, evaluating works in terms of aesthetic quality and representations of life that help people navigate in the world.'

A favourite movie, and why.

'That's a difficult one. I don't really have a favourite film, but I like many for different reasons (comedy, cultural insight, artistically sound). I will say that my appreciation for New Zealand cinema was greatly enhanced by my visit and watching a documentary on the Kiwi cinema narrated by Sam Neill¹ with my class at Carey Baptist. Fascinating stuff. I see that Keisha Castle-Hughes² is in a couple of films coming out soon. She was spectacular in *Whale Rider*³.

John Stringer

1 *Cinema of Unease: A personal Journey* (1995), a documentary/ biography, directed by Sam Neill who was co-writer with Judy Rymer.

2 Keisha Castle-Hughes, is in *The Nativity Story* (2006), USA, director Catherine Hardwicke, writer Mike Rich.

3 *Whale Rider* (2002), NZ/Germany, director Niki Caro, writer also with Witi Ihimaera, from whose novel, published 1997, Reed Auckland, New Zealand, the screenplay was adapted.



EXHIBITION REVIEWS

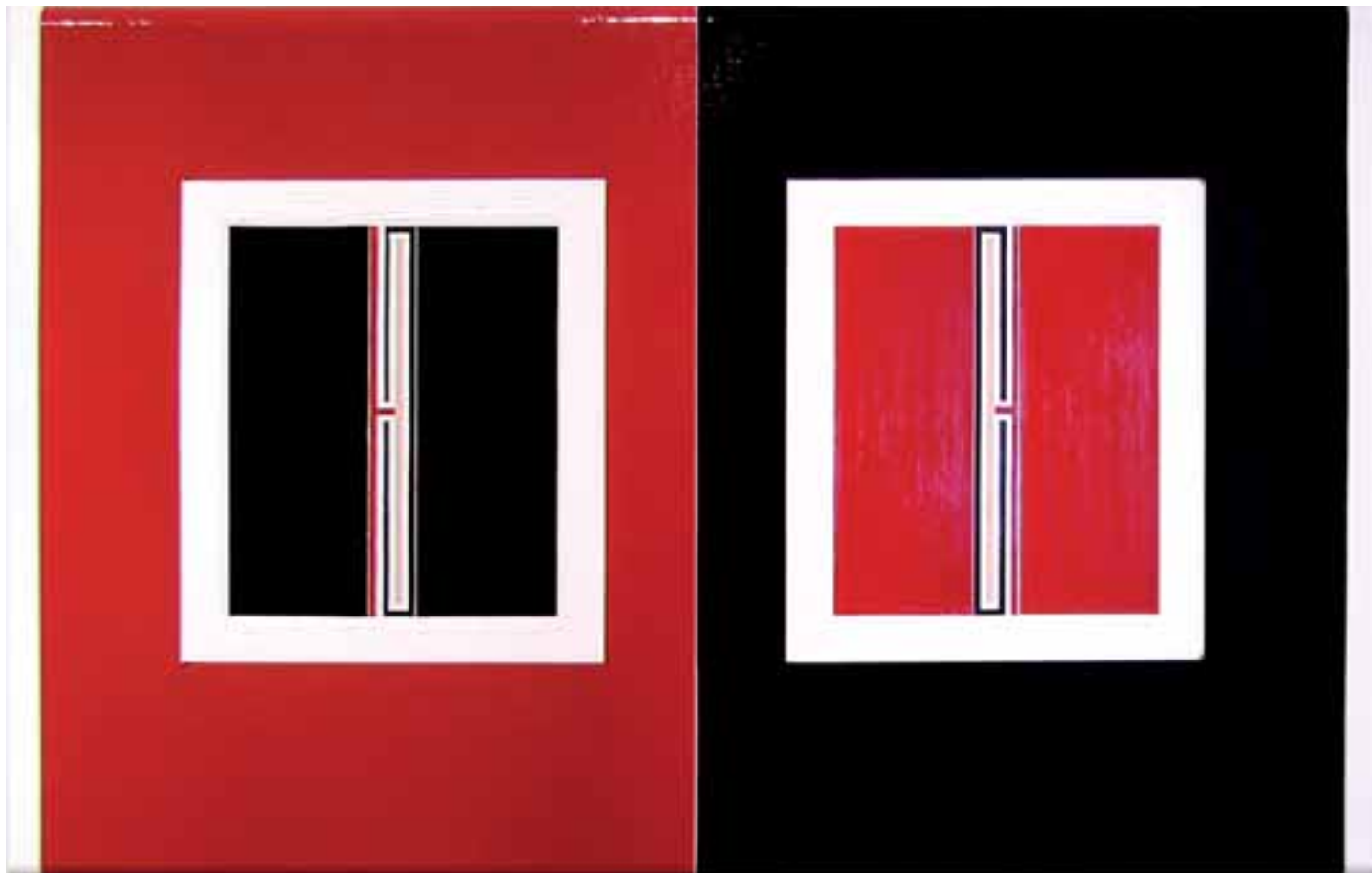
Rooms and Resonances Cristina Popovici

The Arthouse, Christchurch,
12 September – 8 October 2006

Cristina Popovici's exhibition *Rooms and Resonances* was another very successful exhibition of the always experimental, bold and exciting Popovici. This exhibition was particularly interesting for the shifts made by Popovici within her work. Changes made are not away from Popovici's expressive, abstract style (which is still very prominent), but now inclusive of the human form, faces, and words; all very expressive elements in their own right. These new works radiate with a deeper intensity of communication, crying out to the audience to be heard, amidst the noise created through the gestural ferocity and the dynamic colour use. *The Mountain Woman* includes the feminine form subtly painted in negative space, not immediately visible through the usual gestural energy of Popovici's work. The audience's attention is gained and held amid the use of pattern, seemingly light and friendly, balanced against the frenetic mark-making, pouring, dripping and large sweeping brush strokes. The colours of this work are subdued and coherent with the use of horizontal lines and natural colours of earth, sea and sky; it can be read as a woman within a landscape. Yet as a whole it (as do all Popovici's works) says more of the personal struggle, perhaps battle, and a desire to express and communicate in any means possible through the eclectic and varying use of paint upon canvas. This is further evident with the inclusion of text within some of the works, causing the viewer to attempt to read the words, yet at times making the text illegible. I surmise this to be a balance between being a cathartic, energy of mark-making and a desire for the artist to communicate with herself, through the process of painting. The entire process is incorporated within a painting that is layered both physically and emotionally, which in turn communicates a new holistic experience to the audience.

Janet Joyce

The Mountain Woman,
Cristina Popovici, 2006, Mixed media on board, 1500 x 700mm.



Above: *Matapihi 3*,
Darryn George, 2006, oil on canvas, 800 x 1200mm.

Below Right: *Tini*,
Darryn George, 2006, oil on canvas,
(6 works) 180 x 180mm each.

Matapihi Darryn George Brooke Gifford Gallery, Christchurch, 15 August – 9 September 2006

Comprising a series of formal and abstract paintings, *Matapihi* surprisingly merged its impersonal and modernist aesthetics with a humanised appearance. The fusion of spiritual, cultural and aesthetic concerns present in the paintings made for a highly tensile combination, made even more enjoyable by the fullness experienced in the depth of the work. *Matapihi* engaged with human notions just as strongly as it did with aesthetic ones. But more to the point, the exhibition goes further in this regard than its predecessors, by clearly drawing on the artist's cultural heritage. There is a distinct Maori presence¹ in the work. However, it should be said that the show's success is due not to the mere presence of Maori visual elements, but rather to the manner in which George (Nga Puhī) has incorporated them.

Strong colour combinations of reds, blacks and white in abstract patterns, were carefully selected and arranged to correspond with George's formal aesthetic. Indebted to Maori culture, the abstract arrangements succinctly took on a highly ordered and formal appearance, while expressing an underlying humanity at the same time. It was the tension between these two extremities that brought about what I enjoyed and disliked the most. In some instances the paintings would appear austere and unrewarding. In others their formality would do the very opposite and heighten the presence of human involvement, by what seemed to be its indifference to it. Hence the more successful paintings would become something bigger than their mere physicality:

a metaphor for human belief and value. In that sense, the most successful paintings had a commanding and authoritative presence about them.

Perhaps this is why I gravitated towards the larger paintings. Unlike the collection of smaller works, the large paintings were more constrained and less obvious. Their thick sticky-looking white impasto paint and the almost but not quite perfect painted lines 'spoke louder' than the more direct hand-drawn patterns of the smaller works. Also of note was the way in which some of the large canvases had curved edges, the painted surface flowing onto the sides of the canvas and meeting the wall. There may have been reason to the curved edges other than aesthetic concerns, but its significance escaped me. However, its appeal did not.

Matapihi shows Darryn George as an artist who has undergone a process of claiming his heritage. It further extends his visual repertoire.

Jonathan Baker

¹ This could be described as wairua.



Right:
Opening night! Foreground: *Still*, Ali Bramwell, 2006, salt encrusted barbed wire and galvanized fixings, 6000 x 5000 x 3000mm.
Background: *129 Oaks, Signs to the Unknown*, Iain Cheesman, 2006, Oak timber and gold leaf, Approx 2000mm in diameter/length.

Bottom Right:
Foreground: *Still*, Ali Bramwell, 2006, salt encrusted barbed wire and galvanized fixings, zinc-coated steel (leaves), 6000 x 5000 x 3000mm (wxhxd) – leaves spanned a wall length of approx 8000mm.
Background: *Lovelock lap of honour*, Iain Cheesman, 2006, Oval screen DVD projection, 2000 x 1400mm (projection screen).
Photos: Geoff Cloake, Timaru.



129 Oaks Iain Cheesman, Ali Bramwell and Pennie Hunt

**Aigantighe Art Museum, Timaru,
16 June – 23 July 2006**

129 Oaks was an eerie art installation as well as a solemn commemoration and exploration of the history surrounding Timaru's Lovelock Oak. As one of the 129 'Hitler oaks' that were presented to the winning athletes of the 1936 Berlin Olympics, the tree, which stands on the grounds of the Timaru Boys High School, is a living memorial to the famed middle-distance runner Jack Lovelock.

Iain Cheesman and Ali Bramwell's collaboration at Aigantighe informatively acknowledges the memorial and the 'shadowed' past that comes with it. Pennie Hunt's comprehensive text/review accompanies the artists by presenting the historical background and a lead into the exhibition.

Cheesman represents each of the 129 oaks in three separate groupings. Each piece finely sculptured from mature oak wood, 47 lean planks, polished and oiled, collectively salute in the formation of a tree to represent the living and located oaks. 49 empty picture frames, hung like medals with red ribbon, are pinned to the wall in rows, void of face, void of existence. 33 wooden signs point out to nowhere from the wall, to signify the unknown whereabouts of the remaining oaks. Leading the viewer they all point, more sword-like than sign, in one direction to the middle of the room, where three looming and twisted steel branches hang from the ceiling.

Ali Bramwell's steel oak branches bring a cool dimension to the show; leafy barbed wire, coated in salt, branches up to counter-weighted limbs of cut steel. Said to 'resemble bodily limbs held in suspension', the shadow casts are like bodily bones in memory of the horrors of war.

Behind these structures, 129 steel oak leaves line the

wall. These are also lit dramatically from beneath, creating beams of light and linking tonal variations to the black and white photograph of Lovelock taken at the closing ceremony of the 1936 Olympics. Spotlight beams of light were shot into the sky from the stadium's perimeter. This links Bramwell's steel contribution to Cheesman's works that are also lit dramatically, echoing again Nazi pomp and propaganda surrounding the 1936 games.

Cheesman's video work *Lovelock – Lap of Honour* brings a living and a present element to the ghostly atmosphere with colour and rustling leaves of the Lovelock Oak.

Cheesman's other works, oil on board, portray Lovelock in garish greens and pink; they are fleshy, one pays particular attention to the athlete's leg. They are placed alongside the original glass cup awarded to Lovelock. The combination of museum showcase and artistic interpretation makes for an interesting and educational exhibition.

Joanna Osborne



Katabatikos

Antarctica and her rebel wind

She never sleeps
deep REM sleep.

No. She tosses
and turns, cannot lie

still with bones and blood
at ease, always keeps one eye

open. The wind
might stir at any time

touch her cold
white skin, travel

every willing curve
and contour. She hears him

long before he comes
without warning

his hands trace her upper valleys,
her mountains and hanging glaciers

travel her frozen
coastline. She anticipates him

as the beloved awaits a lover.
There's nothing silent

or passive about them. And
when all is said and done

they both know
their meeting will shake them

it always does

but see, it's nothing more
than temporary dishevelment.

Theirs is a relationship refined
by this curiously lyrical insistence.

In this place

In this place, silence has a voice
wide-ranging as the continent.
Some say it's on the cusp
of madness, the way it hums
and stutters, mutters to itself
in quietest tones.

In this place, the universe
brims. Inside absence,
presence. Inside distance,
dust and our sleeping earth
dreaming beneath her thin blue
mask of ice.

In this place, the necessity
of memory, recollections
of a loved one's face
shape of laughter, weight
of breath.

In this place, nostalgia
roams, patient as slow
hands on skin, transparent
as melt-water. Nights are light
and long. Shadows settle
on the shoulders of air.

Time steps out of line
here, stops to thaw
the frozen hearts of icebergs. Sleep
isn't always easy in this place
where the sun stays up all night
and silence has a voice.

Thin ice

Step
out
onto
white

not
as
a
body
bearing
any
weight

but
as
a
feather
might

think
of
ink
in
a
quill

drawing
a
cantata
out
of
light.



Above: *Walking the transition - an ice labyrinth*, Claire Beynon, 2006, Archival inks on hand-latticed Hahnemuller paper, 970 x 1540mm.

Below: *Tracking III* (detail), Claire Beynon, 2006, Ink, gesso and acrylic on ply crate lid, 1000 x 1100mm.



not EMPTY not SILENT not WHITE Claire Beynon

The Arthouse, Christchurch
25 July – 13 August 2006

On visiting Claire Beynon's latest instalment there is a sense of entering into another world. We are ushered in by the microscopic and photographic *Labyrinth*, and then into the next room to reflect on her latest visual poetry. Venturing up the stairs, we're confronted with the rushing wind of the continent as we're drawn into the *Tracking* triptych. The sense of silent movement created by the positioning of the three works causes us to pause, take in the sense of vast mass and movement and explore the rest of Beynon's discoveries. The use of a lone figure in each work, intensifies a sense of scale and human insignificance.

The three key words are explored in detail in different works, as well as together. Our eyes are drawn to the lithograph survival series, which show the result of the Antarctic weathering and movement, both human and organic. The artist writes, 'Antarctica is a dance between opposites – an ancient and ongoing conversation between the immensely powerful and the extremely fragile. In this way it is every one of us.'

In this latest showing of her work, the artist draws out all stops to respond to the challenge of conveying the impact of her recent time working as part of a

scientific team in the Southern Continent. A new and awesome experience demands fresh tools and new ways of using proven ones. This 'dance of opposites' requires a greater range of visual media than have been used together in any of her previous exhibitions. Photography, painting, collage and posters complement the range of graphic media. For the first time, Beynon draws her passions for poetry and music directly into her compositions.

Graphic media

On the use of graphic media in the show, **Jonathan Baker** writes, 'The delicate and subtle mark-making of Claire Beynon is characteristic of an experienced and confident hand. Visually, the work is beautiful and displays an understanding of various media. Whether it is lithograph drawn over with charcoal, or gesso and ink, Beynon demonstrates an ability to use and adapt her chosen materials to suit her aims. On the whole, her work is as elegant as it is minimal in effort, and seeks to take advantage of subtle variances.'

'The four *Tracking* paintings specifically attracted my attention because of the intelligent and inventive appropriation of the used material. The paintings done on ply crate lids exhibited tear and staple holes that had become inherent in the composition. The lid's uneven surface was also apparent as dark ink filled its gullies and white gesso was scraped over the relief surface. What attracted me was the succinct manner in which the marks were conceptually linked



Survival series IV – Claire Beynon, 2006,
Lithograph with charcoal & pastel, 930 x 680mm.

to the content of the show: Antarctica. The crate lids are something quite common in a place such as Antarctica, or at least I can imagine them as such. And seeing a 'real' object incorporated into the painting gave the art-work a feeling of authenticity.

'Other works such as *Not Empty* successfully juxtaposed the sharp, clean printed letters against the painterly gestures in the background. The differing techniques were seamlessly amalgamated, neither vying for the viewer's attention nor distracting from the other. Much the same could be said for the art works that incorporated photographic images. I suppose it was the ease with which the marks were recognized for being simply what they were, that gave the works their overall sense of harmony. At no point did they seem pretentious or pretend to be something else. Beynon has finished the art works only with what was required and not at a point where they seemed laboured or over-embellished.'

Walking the transition – an ice labyrinth

(Archival inks on Hahnemuller paper)

Joanna Osborne writes, 'I was told that a day out walking on Antarctica was not a simple venture; tracks were made by the determining sounds their boots made upon the unstable icy expanse. If the sound of the ground became too dangerous to proceed they would have to turn, backtrack, and find another way. Beynon likened this path-finding to finding one's way through a labyrinth. *Walking the transition – an ice labyrinth* is a poetical response to her experience on the ice, together with the personal: life's 'transitions', and the scientific - a multifaceted photographic examination of the formation of Antarctic ice.

'104 images make up a lyrical array of subtle shifts in blues, whites and grey. Specimens of tiny fissures, frozen bubbles and microscopic structural patterns were selected through a process of refinement, like that of the research the scientists were undertaking, from a pool of photographic documentation. The photographic work is printed on a sheet of Hahnemuller paper, creating an aesthetic uniform to Beynon's characteristic drawing medium and integrating the work with the rest of the show. Displayed in the entranceway as an introduction, the work stands out in detail and in colour, not white, commencing and informing the theme of the exhibition.

'Beynon mentioned this was the first time she saw the value of photography in its own right. Certainly a most valuable tool where it was too cold to draw, the camera was Beynon's main tool for image gathering. *Walking the Transition* adds a photographic element to the exhibition not seen before in Beynon's practice, but one that might well be seen again.'

Word and image

Janet Joyce writes, '*Rebel Winds II*, lithograph with pencil text is a wonderful amalgam of word and image working in unison. On viewing this work, I attempted to decipher the intent of the artist while gauging my own reaction and making a judgement as to their success.

'As I read the words, recognising their representative meanings, I simultaneously notice the quality of the pencil marks they were made with, the scratched

type, and the pencil underlying the painted letters. I assess the chosen process while continuing to read the words.

'The author/artist's voice speaks through her choice of collected words and chosen phrases while my, perhaps less conscious, mind absorbs the subtle cold hues of the paint surrounding the words. The brush marks are truly expressive, and the lack of colour allows them greater impact. The words are from personal letters written and received during the artist's time in Antarctica, and the paint works in expressive style to communicate the atmosphere, and terrain of the land. As my mind wrestles with what is in front of me, my attention is interrupted. I recognize a significant energy change felt throughout my body, and sense an unfamiliar emotion. The painting as a whole, word and image, cuts through my judgement, my deciphering of language, be it in word form or that of painting (colour, mark-making and gesture) and affects me. The artist's own experience of Antarctica is successfully communicated. The dialogue of painting between artist, art work and viewer is forever ongoing.'

An 'inconvenient truth'

Mike Palmers writes, 'The images, objects, and poetry enabled me to join Claire's expedition to the "ice". The existential aloneness of the human figure in the *Tracking* series seems to ask if we have lost our way. The use of packaging materials and symbols provides an environmental and social critique of our place on Earth. The first work, a spectre of diversity in the ice colour and form, asks us if we really do know anything about this place, and consequently our place. The symbolised hands below the globe in *Handle with Care* are too small, individually, to deal with the environmental crisis, and raise questions about what the viewer values. The packaging labels are about human survival in this environment. What about protecting the Antarctic from humanity's detritus (left to fester) or are they monuments to human achievement? Are our environmental responses contrived packages too, rearranging the proverbial deck chairs?'

—Always present, Claire Beynon's ongoing concern for the environment is taken to a new level of artistic vision. Her circular *Mandala* works remind us of her underlying search for spiritual meaning. In Beynon's art, every part of life is considered and connected. Varied media, the land, human relationships, personal discovery and God are integrated parts of her visual offering.

Peter Crothall

Sue Cooke and Llew Summers

Selwyn Gallery, Darfield

14 July – 3 August 2006

(A review of Sue Cooke's work)

The sweeping landscape surrounding the Selwyn Gallery was a prelude to what was to be seen inside. Cooke's work was inseparable from the distinct New Zealand landscape from which, through its close affiliation, the art works gained their strength and significance.

Operating much like a mantra, the landscape motif of an earthen peak topped by sky dominated all of the works. Its constant, immediately recognisable and uncluttered form worked well when contrasted to the visual diversity within the show. When seen throughout a body of work comprised of etchings, collographs, water colours and acrylic/oil paintings my attention was drawn to its permanence and how it formed the common thread between the individual works. My overall impression of the show was of the importance that Cooke credited to the subject of landscape. Accordingly, what I enjoyed most was the constant reinvention and refreshing of the landscape motif through the differing media.

Having said that, there was little else that the works had in common. The selection of works in regard to

their mark-making was eclectic and each individual arrangement appeared haphazard in relation to the one beside it. It was quite clear that a work's merit depended on the strength of the landscape form. And so while the show had a cohesive drive behind it, its execution seemed somewhat experimental, the more successful individual works clearly portraying the landscape's strength and prominence to greater effect. In particular, some of the linear compositions, as well as the etchings' bold graphic forms, were more resolved in their articulation.

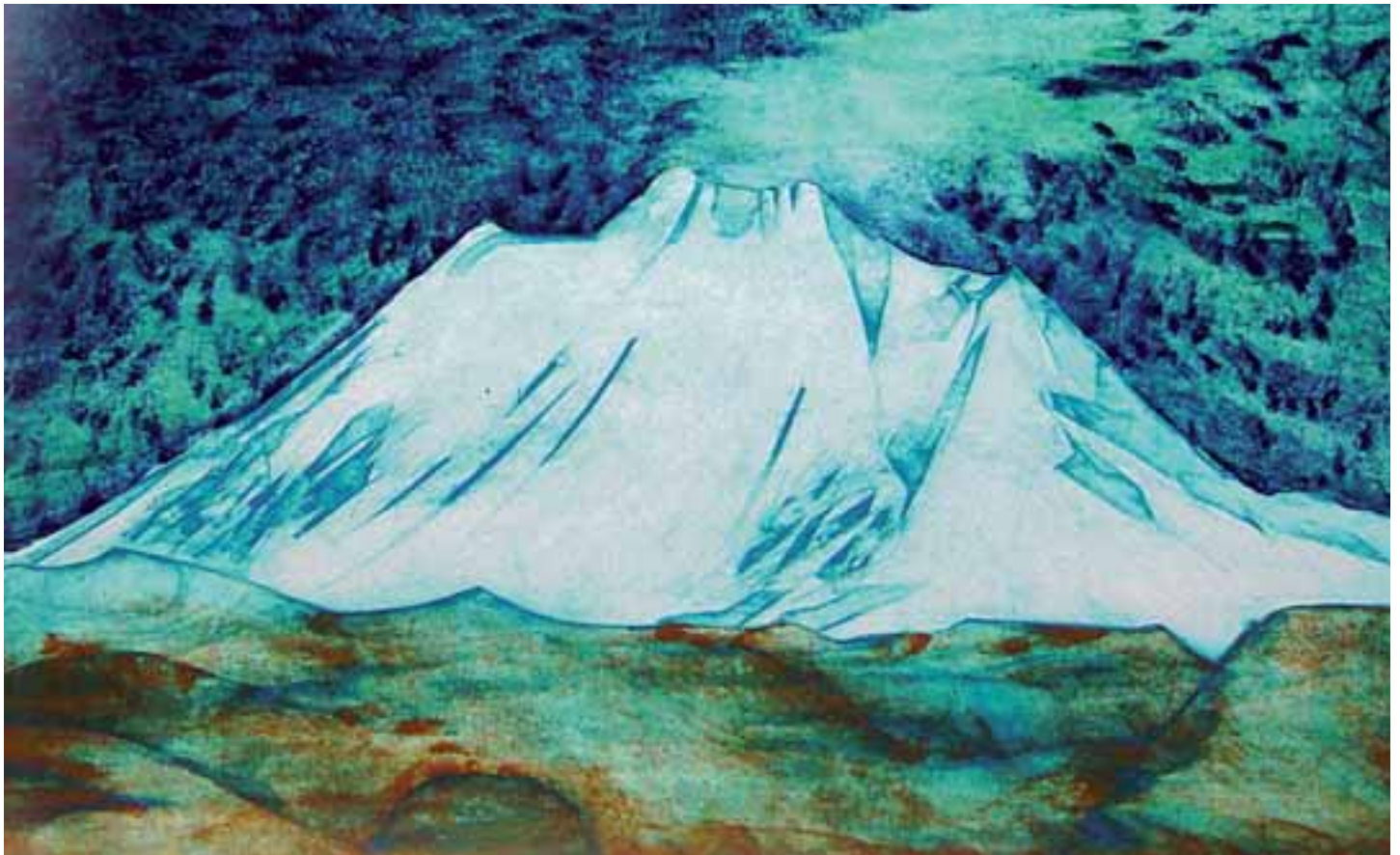
Given the importance of and the pivotal role played by the landscape, I understood it to be metaphorical in its use, with a meaning over and above the literal interpretation. It was not hard to see the printed or painted forms becoming something greater than the marks that they were. Being so closely associated with the environment, the art works were synonymous with the viewers' personal associations with the New Zealand landscape. Cooke's landscapes aspired to invoke that by which they were inspired.

Jonathan Baker

Top to Bottom:

Evening Rangitoto, Sue Cooke, 2002,
Handcoloured Collograph on Canvas, 95 x 610mm.

Ruapehu from Wanganui, Sue Cooke, 2002,
3 plate colour collograph on canvas, 460 x 725mm.



Silent Speech

Maria Kemp, Claire Beynon,
Rachel Callander, Mary Horn,
Shelly Johnson, Joanna Osborne

Peter Rae Gallery, Dunedin

16 – 27 September 2006

Silent Speech featured the work of Shelly Johnson, Joanna Osborne, Claire Beynon, Mary Horn, Rachel Callander and Maria Kemp. The notion of silent speech resurfaces the ongoing debate between word and image. 'Even in the most basic phenomenological reflections on intersubjectivity, the "self" is constructed as a speaking and seeing subject, the "other" as a silent, observable object, a visual image (Tiffany 1989).'¹ Can speech be silent and if so can these works be seen as communicating silently with the viewer? Is art always or ever silent? Claire Beynon's *Language of Ice I* and *II* refer to a visual or aesthetic language communicated through her images, and in the past Beynon has visually referred to sound, as in the *Octave Series* where titles were inspired by musical notes such as *B Flat* and *High B Flat*. Beynon's *Blue Solo* is subtle in its gentle tonal gradations from deep blues and greens through to pale blues and whites evoking a cool, swirling wind.

The exhibition is permeated with ideas surrounding



language – words such as *meeting*, *conversation*, *speech*, *unspoken* appear in titles of works. Shelly Johnson's works typically address relationships between word and image – the words 'only believe' portray an ornamental use of writing that can be seen in illuminated manuscripts or in the use of calligraphy which can act as both word and image. The text 'only believe' has been taken from a biblical text and its strength here lies perhaps in its ambiguity.

Multiple miniature canvases are presented in rows; the format is tight and controlled reminding one of the structure of a paragraph where one reads from left to right. The works may be understood as a code or language. Brightly coloured floral patterns represent

Top to bottom:

Blue solo, Claire Beynon, 2006, Pastel on paper,
220 x 380mm.

30 small works - individual titles,
Shelly Johnson, 2006, Transfer print and collage.



a collection of memories for the artist, who has utilised small pieces of fabric torn from pillow slips and personal and/or significant items of clothing to create her own language. Often overlooked domestic remnants such as old clothes and bedding provide the artist with a medium to communicate her own stories. Canvases are plump with stuffing, much like a comfortable chair from which inspiration for the shape of the works has been taken. A chair provides the weary traveller with a place to rest, and on this journey one does find comfort in Johnson's warm, hospitable and nostalgic offerings.

Many of the works in the show, like Johnson's, are presented as a collection of fragments. In *Patterns that surround me* Maria Kemp's stylised land forms are juxtaposed with squares of patterned, folded and draped fabrics. The thematic concern with pattern is carried through into other depictions of landforms where the composition appears as if layers have been stacked or painted one by one from the foreground to the background with little reference to the natural or gradual recession of distance. In more traditional depictions Kemp still seems less concerned with the substance of the forms than with their surface beauty.

Similarly Rachel Callander's twelve square photographs provide the viewer with a selection of glimpses of dramatically lit flowers which themselves pay particular attention to the patterns and textures inherent in their form, rather than to the flowers

from which life begins.

Group shows can be notoriously difficult from a curatorial perspective. In this respect the exhibition as a whole demonstrates some cohesion conceptually and aesthetically. Although the question of representation, reproduction and the intimate relationship between text and image may remain unresolved, the artists demonstrate a willingness to be part of an ongoing discussion as considered by the Roman Poet Horace who said 'ut pictura poesis' (as is painting, so is poetry).^{2, 3}

Kathryn Mitchell

- 1 W J T Mitchell, 'Word and Image', *Critical Terms for Art History* (2nd ed), eds. Robert S Nelson and Richard Shiff. The University of Chicago Press, Chicago and London, 2003: 60.
- 2 Ibid, p53.
- 3 Roman 1st century BC poet Horace, in *Ars Poetica*, compared the arts 'ut pictura poesis' which has several possible translations: so that the picture evokes language; as with painting, so in poetry, etc.



Untitled, Joanna Osborne, 2006,
Photographic print on board, 594 x 1260mm.

themselves. Here again images are formatted in a grid, reflecting the nature of photography as a medium which cuts a rectangular second from time and divorces it from its natural environment or network of associations. The *Gradually* series may be seen as a collection of specimens in an institutional environment read as evidence of a particular experience. In contrast Mary Horn's expressive paintings capture a feeling – an 'unforgettable glance' and an 'unspoken hope'. Joanna Osborne's photographic triptych alludes to watery beginnings, and the dark and unusual places

The Monastery,
Sue Spigel, 2006, Textile, 540 x 100mm (quilts);
Galina Kim, 2006, Acrylic 510 x 100mm (paintings).



On Pilgrimage Galina Kim, Sue Spigel and Father Alexis

**Cloisters Gallery, The Arts Centre, Christchurch,
28 September – 8 October 2006**

*I'm standing with the pilgrims as upon some promised
land. Dreaming with my heart outstretched as if it
were my hand. –Mary Chaplin Carpenter*

Late in 2005, under the proposition/guidance of Father Alexis (Abbot of the Holy Transfiguration Monastery in Australia) Kim, along with others from the Christchurch Russian Orthodox community, ventured out as a pilgrim on tour through the Holy Land, Israel. *On pilgrimage* is Kim's response, accompanied by Spigel's quilted panels and colourful cloaks and Alexis' traditional encaustic and egg tempera icon works.

Kim translated her journey into paint, centred mainly around their visits to Russian Orthodox monasteries and locations. The delicate brushwork of domed rooftops peaked with crosses was set against coarse palette knife mountains and pale roads through dry landscape. Her other works were not so literal. *The burning bush* – two panels of fiery interweaving grid and form – were surrounded by Spigel's quilted panels, echoing tree branches, iconic eyes, scrawling texts and rings of gold.

Chaotic compositions conveyed a sense of spiritual tension. Galina Kim's compositions spoke of the intensity of the convergence, especially in Jerusalem. Through this exhibition, I was able to glimpse her experience of this place, interpreted with an inherently Russian Orthodox flavour, deepened by Kim's origins.

Alexis' icon paintings expounded upon this flavour,

with traditional themes and a dominating presence. Spigel's works were placed adjacent to Kim's in a supportive and complementary arrangement, harmonizing colour, gifting a *Cloak for a Pilgrim*. In past exhibitions their collaborative style has been stronger, but with the inclusion of other stories in land/building scapes and iconic works, this coherence was lessened somewhat.

On Pilgrimage was not as sequential nor as harmonious as their previous 2006 exhibition, *Merging Traditions*, at the ChristChurch Cathedral. This was a more humble display, seemingly haphazard in areas of work displayed, but undoubtedly a significant point in their journeyings of faith.

Joanna Osborne

A.M.G.D At His Feet Mary Mulholland

Milford Galleries, Dunedin,

2 – 20 December 2006

(A.M.D.G.: Ad Majorem Dei Gloriam (Latin), meaning 'For the greater glory of God'.)

Across centuries and cultures flowers have played a rich and varied role as subject and signifier. Mary Mulholland's paintings of magnolias, lilies and agapanthus awaken our senses, evoking our emotive response. These celebratory paintings form a dialogue between Still Life and spirituality, between purity and sensuality.

Magnifying the scale and hue of her subject matter has enabled Mulholland to heighten the viewer's experience. 'So rich is the colour in Mary Mulholland's exhibition of flower paintings... that on entering the gallery you inhale in anticipation of the fragrance.'¹

To describe Mulholland's work as mere flower paintings is misguided. These are not the botanical and watercolour studies commonly associated with floral art. They are complex compositions in which emphasis is placed on colour, shade, texture and form,

where the rich hues of petals are revealed and hidden beneath layered folds of drapery.

Mulholland's paintings convey a spiritual narrative. She celebrates the vitality of life, utilising the floral motif to consider the fleeting nature of mortality. Flowers were historically thrown at the feet of Christ by his faithful as a sign of love and veneration. The drapery in her paintings alludes to the garments worn by Christ's followers. Here, Mulholland observes the subtle relationships between flower and garment. Upright agapanthus in bright blue and purple push their way to the surface of the canvas (*His Feet II*), pale pink lilies are revealed from behind a curtain of fabric (*At His Feet IV* and *VI*), while a gossamer film all but buries a magnolia bud deep within its creases (*His Heart*).

Mulholland has made the subject her own, producing a body of work that possesses a restrained elegance alluding to the profound.

Lydia Baxendell

- 1 Richard Dingwall, 'From pre-Raphaelites to postfeminists',
Otago Daily Times, 2005



The Poorest Of The Poor, Mary Mulholland, 2006,
Oil on linen canvas, 608 x 913mm.

At His Feet I (detail), Mary Mulholland, 2006,
Oil on canvas, 913 x 610mm.



SCAPE 2006 - Biennial of Art in Public Space, Christchurch *DON'T MISBEHAVE!*

30 September – 12 November 2006

Don't look at the elephant!

Now consider the double negative of *DON'T MISBEHAVE!* The title catches some of the contradictions of art in public space. The Art and Industry Trust for Christchurch invited 45 artists from 14 countries to take part in the fourth SCAPE Biennial of Art in Public Space. Many of the works were created for specific sites in Christchurch, often using material sourced here, others were site-related and some brought ongoing projects to experiment with, at this particular time, in these particular public spaces, in this particular city. The curators were interested to investigate 'what site-specificity means in times of globalisation'.¹ During the opening weekend there was a symposium, giving an opportunity to hear from many of the visiting artists, as well as the curators Natasha Conland (Auckland) and Susanne Jaschko (Berlin).

Artists desire to misbehave. Some artists expressed a desire to cause 'a small disruption' or be 'somewhat offensive'. Some were content with 'a very small intervention' or to make people 'just a little surprised'. Others wanted to hit something, anything, to pick a fight, but not cause any unforgivable damage! 'It is easier to get forgiveness than permission', said one placard at the High Street Project artists' party. And everyone who has ever attempted art in public spaces had anecdotes about getting permission from authorities - experiences which produce in even the mildest artist the desire to misbehave.

The artists arrived in Christchurch asking 'What kind of playground is this?' In *Ping Pong Country* Remeneo Schuurbiers and Bijan Dawallu (Netherlands/Iran) set up an evening of play at the SOFA Gallery in The Arts Centre. Nobody wanted to kill anyone - just engage in a little installation and socialising and perhaps meet a new girlfriend. Was it Art? Well they'd been invited hadn't they?

Johannes Gees (Switzerland) set up *The Christchurch Menetekel*, writing on the wall of the former Government Life Building. He kicked off with some texts of his own: WHERE IS GOD? RELIGION KILLS. Unfortunately nobody had told him that Cathedral Square had been killed some years back. Why hadn't he checked before coming? It probably never occurred to the international artists converging on Christchurch that a city centre could be so quiet at night. Admittedly there were 30,000 people at Jade Stadium on Saturday night, but if the public hadn't been there they would probably not have been in the Square, available to be drawn in to reflections on God or other weighty matters.

SCAPE 2006 had a light touch of fun and mischief, but weighty subjects attract Gees. Previous laser text works, such as *Helloworld*, were concerned with peace and world unity. This was the first time Gees had introduced a 'religious' theme. Why now? In his public lecture he said it seemed the right time. Many

“He kicked off with some texts of his own: WHERE IS GOD? RELIGION KILLS. Unfortunately nobody had told him that Cathedral Square had been killed some years back

people see the current world conflicts as religious conflicts, though they may rather be tribal conflicts. Was it the name Christchurch? We in New Zealand are so used to it – just part of the English heritage, but to a visitor it is a reminder of Christ. Gees came to Christchurch intending to begin his work with his own text messages on religion. It should have been on the Cathedral, he said. Like many artists, he referred to the choice of religious subject matter being in the tradition of the old masters.

The Christchurch Menetekel,
Johannes Gees, 2006, Commissioned for SCAPE 2006
DON'T MISBEHAVE! Photo: Dean Mackenzie.



Ping Pong Country,
Remeneo Schuurbiers & Bijan Dawallu, 2006,
Commissioned for SCAPE 2006 *DON'T MISBEHAVE!*
Photo: Dean Mackenzie.

'Number, number, weight, divisions': MENE, MENE, TEKEL, PARSIN contracts to the Yiddish title 'Menetekel'. This is the biblical story of the writing on the wall at Belshazzar's Feast, in the book of Daniel, as Johannes patiently explained to audiences who appeared unfamiliar with the story or even the saying, 'the writing on the wall'.

In Cathedral Square the ideas were amplified - technology versus human scale. *The Christchurch Menetekel* was different from *Helloworld* because it was for those present only, rather than linked to various sites. It was local, it was new each evening and it was subject to the weather. Like all public work it drew mixed reactions. It was intentionally aimed at a broad audience. Groups of street kids enjoyed their 15 seconds of fame as their messages to their girlfriends scrolled across the darkness – the genuinely anti-social misbehaviour of SCAPE.

It was exciting to see questions about God literally writ large – and also beautifully. It was somewhat disappointing not to see them taken up. The art world and the churches share a great desire to provoke people to think about the big issues – but often fail to connect.

Spectacle versus content

Another issue of SCAPE and public art in general is spectacle versus content. The public may perceive the work more as spectacle than conceptual - as circus. This may happen even when there is a depth of conceptual content, as in *Menetekel*. Also there is the possible diversion from art into cultural politics. The encounter with the public may turn into something other than aesthetic. Many of the works in SCAPE trod this borderland - playing with their audience.

Public participation?

The public may also desire to misbehave. Outdoor public art works are vulnerable to the weather and the vandals. For work in public space there is always a possibility of being trashed and also there is the possibility it was the artist who trashed the work. In the Botanic Gardens *Wheels within wheels* by Simon Denny (New Zealand) echoed the circular shapes of the nearby Peacock Fountain, but it was hard to see through the chain link and shade cloth fence erected both to secure the installation and to protect the public. Is just looking and thinking enough to count as public participation? A more successful strategy was taken by Choi Jeong Hwa (South Korea) with *Happy Happy* - a riot of colour to compete with the botanical specimens, actually formed from plastic objects collected by the artist. The work invited participatory additions from the public and cheerfully survived the removal of parts on rowdy Saturday nights. Interaction is one of the key issues of SCAPE. The curators see 'public space as a democratic and active sphere to which everyone can contribute'.²

Some artists, such as local Ronnie van Hout, claimed not to care if anyone saw his work, *Shift* - the shack outside the art gallery. Other artists expressed more interest in communication. An issue of public participation is the fascination of the uncertainty of public art. There may be an expected response, based on the artist's previous experience, but public art is by nature risky. The public may not follow the artist's agenda. While sitting in a tree waiting for an unadvertised performance work in the Gardens, Martin Creed was apparently attacked by some small boys with sticks, who were also playing in the bushes. This incident also illustrates the most frustrating aspect of SCAPE – the impossibility of seeing everything, especially the performance works. Spontaneous and

never to be repeated happenings are one of the joys of public art, but by nature miss-able.

Experimental playfulness

The works in SCAPE are by nature experimental. Most are temporary. The joyous *Nucleus* by Phil Price (New Zealand) is the Art and Industry permanent artwork for 2006. Private philanthropy has combined with public funding to present this work to the city of Christchurch. The theme of playfulness is a challenge to the city, but Christchurch does have passion for art in public spaces, as demonstrated by debate in the Press. Private patrons take the sting out of paying the piper. As there will always be pressing calls on the public purse, without them there would never be a sensible time for art - never a time to play or misbehave.

The SCAPE biennial just gets better each time. The increasing number of international artists converging on Christchurch for this event makes it more interesting each year and this must be stimulating to the local art world. My sense was that the festival was reaching beyond the regular participants to draw in the wider public. Public indifference to public art is a massive hill to climb, but each SCAPE Biennial takes some steps in the right direction. Communication about so many live events is no easy task for the organizers, but my experience this year was that the publicity was excellent and it was easier to find works and events than in previous years. In my personal straw poll of public awareness of SCAPE *Nucleus* came top for visibility, followed by *Happy Happy* and *Shift*. At the public lectures and seminars, issues of art in public spaces were debated with insight and

Top to Bottom:

Nucleus, Phil Price, 2006, Commissioned for SCAPE 2006 *don't misbehave!* Photo: Dean Mackenzie.

Happy Happy, Choi Jeong Hwa, 2006, Commissioned for SCAPE 2006 *don't misbehave!* Photo: Dean Mackenzie.

SCAPE 2006 advertising artwork.



wit. Despite the experimental nature of contemporary public art the standard of work was high throughout. Each artist I heard speak was professional and inventive in overcoming the difficulties of working in the biennial situation and committed to defending their viewpoint. The theme *DON'T MISBEHAVE!* was explored in a multiplicity of delightfully varied forms.

Janet Chambers

1 SCAPE 2006 curator Susanne Jaschko interviewed by Felicity Milburn, curator of Contemporary Art, Christchurch Art Gallery Te Puna o Waiwhetu, p13.

2 Ibid, p12.





Above:
Morning beams for the city of London, Yoko Ono, 2006.

Below:
Wish Tree, Yoko Ono, 2006.

Photos: Elizabeth Sanday

Yoko Ono in London: public art and people City of London Festival, United Kingdom June – July 2006

As part of the City of London Festival a series of interactive works by Yoko Ono were installed in St Paul's Cathedral. Joanna Osborne comments on Jonathan Cate's reflections in *Art and Christianity* on these works are reproduced here.

'Using white ropes *Morning Beams* created a beautifully simple evocation of light filtering through into the cathedral's north transept. These radiant beams 'illuminated' *Cleaning Piece (Riverbed)*, a dry riverbed of stones that snaked its way to the far end of the transept. On the other side of the door, *Wish Tree* echoed the trees in the temple courtyards of Ono's youth, to which she recalls writing out and tying wishes: "Trees in temple courtyards are always filled with people's wish knots," she says, "which looked like white flowers blossoming from afar." In these interactive works visitors were invited to perform simple acts of self-reflection by taking a stone from the riverbed and placing it upon a "mound of joy" or a "mound of sorrow", or by writing out a wish and tying it to a tree.'¹

Relational aesthetics

Jonathan Cate unwraps Ono's exhibition around Nicolas Bourriaud's term 'relational aesthetics', a recent theoretical expression in contemporary art practice that emphasises the public's participation and interaction in the role of the creation of the work. [Sound familiar, Canterbury art goers? See core themes in the latest SCAPE biennial (review by Janet Chambers) and Peter Majendie's installation in the Christchurch Square. Ed]

'A contemporary work is no longer simply a space that one moves through, but becomes a time to be lived through, "like an opening to unlimited discussion".'

Ono's work is described as an ongoing dialogue between the work and the viewer, both in shaping its form and in responding to its ritual. Visitors' responses to the installation were recorded, accounts of an 'entering into dialogue' with cathartic or cleansing processes at work within:

A woman takes a stone, places it upon the mound of joy, then cries and hugs an older woman who is with her (her mother perhaps). An engagement with the mound of joy produces tears, but are they tears of joy or sorrow? She appears to be very sad, but as we know, tears can be quite misleading.

In the setting of St Paul's Cathedral, *Morning Beams* strongly linked visions of the beauty of natural sunlight that filtered through, with associations of divinity; St Paul's conversion through light, to William Holman-Hunt's second image of Christ as *The Light of the World* that shared the same vicinity.

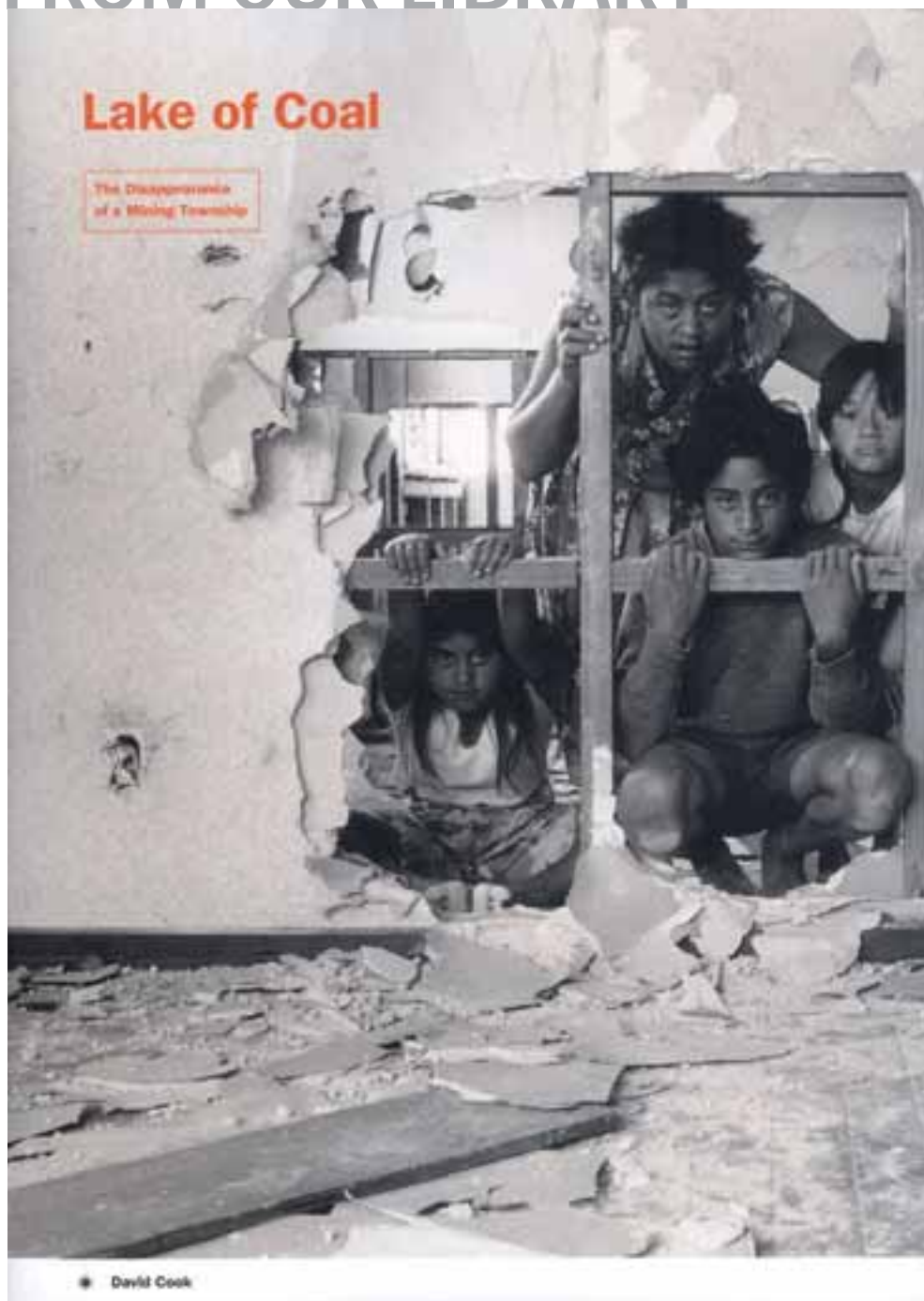
Cate indicated that the work functioned as more than a decorative feature of an ecclesiastical space, that it was 'a cohabitation of a work with its context' that at times produced a surprising interaction of ritual practices from visitors.

Reproduced courtesy of ACE. Jonathan Cate is a PhD student at Goldsmith's College, London.

1 Jonathan Cate, 'Poetic Practice: Yoko Ono', *Art and Christianity*, 48 (October 2006), pp 2-5.



FROM OUR LIBRARY



Lake of Coal – The Disappearance of a Mining Township

David Cook

Craig Potten Publishing and Ramp Press, 2006

David Cook's book *Lake of Coal* was launched in October 2006, a 20 year photo-documentary project on the destruction of the Rotowaro community.

'Houses being busted down left, right and centre. It was a strange feeling to have witnessed it all from the start to the finish. Rotowaro as we knew it was beginning to change forever. All that was being left for us was its memories' said Taniwha Williams, former Rotowaro resident.

Rotowaro was once a mining township on the Waikato coalfields west of Huntly. Situated in the path of an opencast mine, it was entirely removed in the late 1980s. The destruction of this community is the subject of *Lake of Coal*.

This groundbreaking book is a complex weave of photographs and text, a multi-layered work of social history that tells the story of Rotowaro from the point of view of the Tangata Whenua, the workers, their families, management and the photographer himself.

Lake of Coal puts a human face on the economic realities of the late twentieth century and asks the questions: What does coal mining mean on a local level? What happens when a community loses the ground beneath its feet?

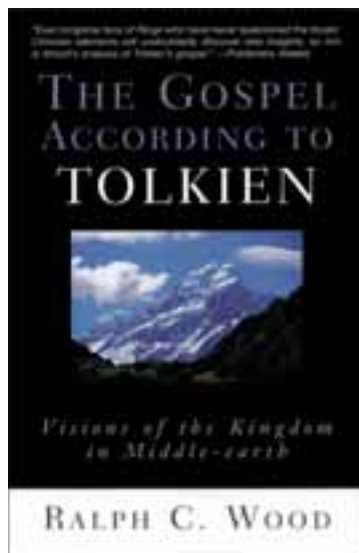
'One of the richest photographic investigations of location and "place" that has been carried out in New Zealand.' Anne Noble

Available at book shops, and through Craig Potten Publishing www.craigpotten.co.nz.

David was part of the *Up/Down/Up* Chrysalis Seed exhibition in Christchurch 2002, and teaches at Wintec, School of Media Arts, Hamilton.

The resources reviewed here can all be found in our library on the 2nd floor of the Scott Block at The Arts Centre, Christchurch. The hours are Monday to Friday 1 to 4pm. Phone 03 374-5721 for an appointment outside these times. Follow the butterflies up the stairs.

Resources reviewed here are not always 'just released or published' because we want to profile a cross-section of the contents of our library.



The Gospel According to Tolkien: Visions of the Kingdom in Middle-earth

Ralph C. Wood

Westminster John Knox Press, 2003

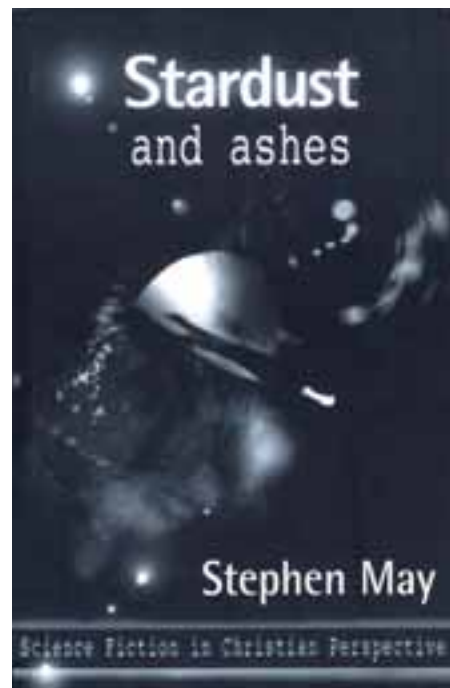
This is a recent addition to that raft of 'companion' books to Tolkien's masterpieces (*Lord of the Ring*, *The Hobbit*, etc.) and is a Christian version/interpretation, getting in on the act. (Tolkien's literary 'me-too's' breed like orcs; he's now so overcrowded by 'companions', that a sojourn on the Lonely Mountain might seem an attractive holiday package.) Genius inevitably attracts sycophancy. Tolkien would have bristled at the assumptions made in this publication, ('Tolkien's gospel'), but his dogged denial of the allegorical Christianity inherent in his work is now almost completely ignored, so determined are we to explore his talent as a reflection of our own interests.

Wood's book is good however (he is, after all Professor of Theology and Literature, at Baylor University). His subject matter is traversed with sensitivity, insight and less of the extended theological long-reaching apparent in other treatises with contemporary foci.

His opening chapter (there are only five in all) 'The Great Symphony of the Creation' is a reference to Tolkien's own Genesis account at the beginning of *The Silmarillion*, one of the more masterful non-biblical contributions to the whole mystery of the Divine 'Big Bang'. After creation, Wood explores the calamity of evil (*sin and death – my italics*) and the marring of the Divine (*the Garden and earth*), counter-actions to evil (*the church*), Tolkien's visions of the redeemed life (*heaven and the faith-life*), and Middle-earth restored (*the Kingdom come*). His essay follows a subtle biblical worldview on an odyssey of humanity's own path, with thoughtful insights into Tolkien's assumed faith and theology.

'Tolkien does not naively honour the ear and hearing... His immense mastery of ancient tongues, his desire to speak and hear them spoken afresh, his love of the wisdom inherent in their speech – all these put him in fundamental accord with the biblical tradition.'

A recommended read for any Tolkien fan, particularly Christian 'groupies', as a light respite prior to a fresh undertaking of the masterworks for the 'umpteenth' time.



Stardust and ashes: Science Fiction in Christian Perspective

Stephen May

SPCK (Society for Promoting Christian Knowledge), 1998

Claiming to 'go boldly where no previous guide has gone before' this 'pioneering study', written by an obvious Sci Fi fan, actually transits a well-beaten vapour trail across the cluttered night sky of 'theology-meets-secular-sky-junk'; another case of a theologian working a favourite hobby topic.

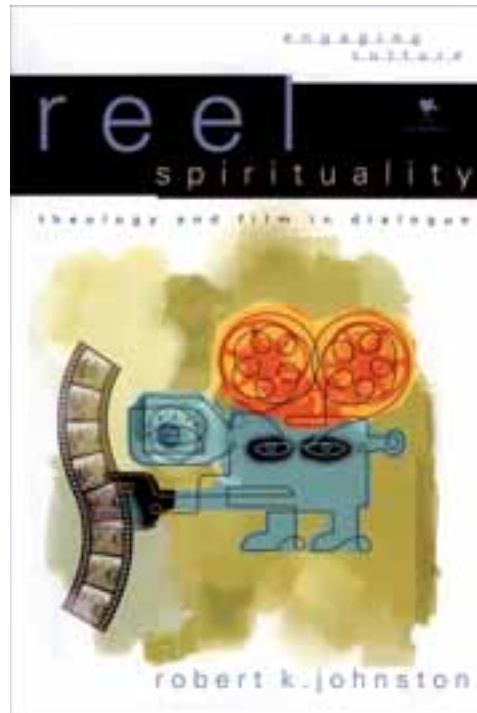
May is a lecturer in Theology at St John the Evangelist, Auckland, and his love for SF was first nurtured after discovering his father's SF magazine collection in an attic. The author sets out to examine the similarities between SF and religion, self-understanding, the 'other' and the new. He examines SF as a primary modern mythology (ie the Force, the Matrix and 'Spidey sense' replace Olympus, the Norse pantheon and Celtic faeries).

I found the writing a little impenetrable at times: '*SF is, however, nothing if not varied and, therefore, responses to this dualist vision are not always so enthusiastic. None of the dissenting opinions, for all this, deny the possibility of such transformations – just their advisability.*' Chapter headings include: 'the divinity of creation', 'a lonely universe', 'science and religion: (i) escape from religion' and (ii) 'eggheads and energy', 'Enlightenment: disciples of the new religion', 'science fiction and post-modernism'.

Interesting to anyone focused on the similarities between SF and faith, such as the author, but has a limited appeal. Perhaps better to have remained as lecture notes? Not enough material or substance to engage me, even as a SF fan myself. It was a bit like analysing the Ph of water when you could be swimming. What is it about us Christians that we have to over-analyse secular fun? Are we appropriating their flashy beads to enliven our self-created boring religious tedium? '*The sky declares the Glory of God, the stars the work of his hands.*' Psalm 19. Just look and enjoy, I say!

his dogged denial of the allegorical Christianity inherent in his work is now almost completely ignored, so determined are we to explore his talent as a reflection of our own interests

//
**One cannot imagine this
 'metro-sexual' appearing
 monk being anything of
 a catalyst for the most
 significant change in
 five centuries of Roman
 Catholic carnage**



**reel spirituality:
 theology and film in dialogue**

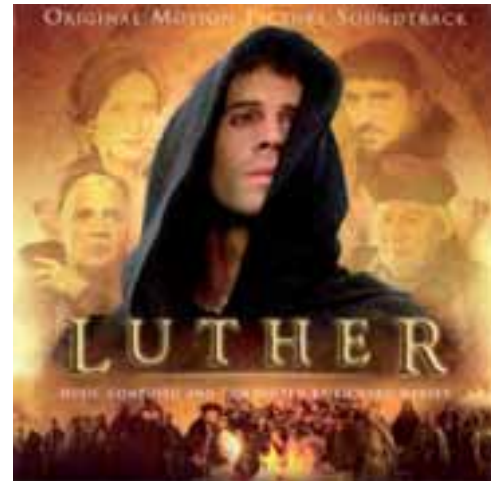
Robert K. Johnston

Baker Academic, 2000 (engaging culture series)

A general survey of a range of 'contemporary' and 'classic' movies paired with general theological themes, somewhat too sparingly illustrated (shouldn't a book on films be strongly visual?) but well-written and engaging in its theme.

Johnston begins by discussing the power of film, theological approaches to film and gives a brief history of the interaction between the Church and Hollywood (De Mille's excesses, the social backlash to Hollywood, the 'Fatty Arbuckle' scandal, the rise of the MPPDA, then the Legion of Decency). He discusses the importance of story, but then moves into somewhat oddly-ploughed fields: 'Becoming a Film Critic', 'Why Look At Film? A Theological Perspective', and 'Responding to Movies Theologically' with an in-depth study of the movies of Peter Weir (too selective in this general survey). An interesting book, but it left me feeling it was like a theological over-arching seeking to define everything in its image. Why, for example, should we 'respond theologically' to films or 'approach them theologically'? There is too much thinking here. The diagrams: 'realism/entertainment/education/fantasy', 'Hearing God's story/Telling our stories/Merging the stories in Praxis', etc are 'a bit much' and an example of Christians over-spiritualising. Enjoy movies, like sunsets, for the pure art they are. Is there a deep and meaningful reason God invented colour, or was it simply a creative indulgence made for our and His pleasure? ('Are Movies Art?') There is a tendency in some Christian contexts to miss the point and 'go theological'. This is a book by a person who really likes theology and some film-viewing but over-analyses life from that one perspective. What next: 'theological approaches to enjoying sport'?

Perhaps a book too far, but worthwhile in terms of its survey of films up until 2000, and there are some quality explorations within the text.



Luther (FILM)

Released 2003, NZ 2006

Director Eric Till scrapes the bottom of the historical drama barrel (*Braveheart*, *Rob Roy*, *Gladiator*, *Patriot*, *Troy*, *Arthur*, *Alexander*) with this ill-cast 16th century piece on the life of Martin Luther. Joseph Fiennes (not to be confused with Ralph Fiennes, *The Constant Gardener*, 2005) is a weak and vacillating choice as the thunderous German firebrand who ignited the simmering Reformation into a blazing European firestorm. And that is the chief disappointment with this film. Roger Ebert of the Chicago Sun-Times agreed: '...(Joseph Fiennes) never gives us the sense of a Martin Luther filled with zeal and conviction'. He was superb as the dandy, the Earl of Leicester, Robert Dudley in *Elizabeth*, 1998, but doesn't ignite his character here.

Historically accurate to a 'T', the costumes, the German and Italian locations are great, (some real cutaways of Wittenberg would have been welcome) and the plot structure is all right, but Fiennes is the wrong person for this role. He's too tall and too good-looking. One cannot imagine this 'metro-sexual' appearing monk being anything of a catalyst for the most significant change in five centuries of Roman Catholic carnage wrought amidst the violence and filth of 16th Century Europe.

The movie opens with the thunderstorm that led Luther to abandon the law for the monastery. It follows his period of self-doubt and his wrestling with guilt. Then his visit to corrupt Rome ensues where he discovers his inner mission. Luther runs up against the Pope's tax-gatherers collecting to build the Basilica of St Peter's in Rome. Chief Basilica 'pimp' played by Alfred Molina - who was cast as Diego Rivera in *Frida*, 2002 (see him also in the upcoming *Da Vinci Code* as Bishop Aringarosa) - would have been a much more credible Luther.

The film diminishes, dissolving into a series of under-baked snap shots of 'worked-up' Wittenberg students and academics, outraged clerics, and a frightened and feminised Luther. A redeeming counter-balance is Peter Ustinov, cast as the political pragmatist, Frederick the Wise, who, with support from other European princes, did manage to save Luther's life. While not as bad as the appalling pseudo-gay *Alexander*, personally, I think the director should recant.



***Mother Teresa of Calcutta* (FILM)
Italian TV biopic 2003, NZ cinema 2005**

Director Fabrizio Costa does a great job on this Italian-made TV biopic of Catholic nun, Mother Teresa of Calcutta (1910-1997), produced around the time of her Beatification by the Pope.

The TV series is set mainly in India (shot in Sri Lanka and Italy) and begins in the 1950s when British rule has concluded (1947) and civil war between Hindus and Muslims erupted with particular intensity in the streets of Calcutta. It shows her now 'historic' meeting with a dying street beggar, that catalysed her life mission and her founding of the Order of the Sisters of Charity. The film traverses Teresa's personal conflicts with the authorities as well as with her Church as she presses for the overriding needs of the poor and the destitute.

London-raised actress, Olivia Hussey, born in Argentina, (*Batman Beyond*, *Star Wars*) is an inspired choice as Teresa. She has the distinction of being one of the few teenagers to play Juliet (Franco Zeffirelli's *Romeo and Juliet*, 1969, for which portrayal, she won the Golden Globe Award). At the age of 52, she turns to one of her great personal heroines in an acting 'tour-de-force'. The daughter of Catholic parents herself, Hussey had a deep personal commitment to the role, falling on her knees in prayer to get the part, but practises a kind of non-confessional universal spirituality, that accepts no bounds of faith or race. And this is perhaps a weakness of this TV-film. The poster and trailers declare: 'A Muslim must be a good Muslim, a Christian must be a good Christian and a Hindu must be a good Hindu.' While this is a laudable sentiment, it subtly undermines the Jesus of the Bible who was at the heart of Teresa's motivating faith; a typical 'Hollywood' 'all religions lead to God'; an epic sanctified by the good works of a Catholic nun. These movie appropriations of spiritual figures which avoid the heart of the person (such as Martin Luther King portrayed as anything but a Baptist preacher), annoy. However, the movie is gripping and a great watch despite the sanitised 'world religion' take.

Teresa herself, now on the road to Catholic sainthood, was born in Uskub, (now Skopje) Macedonia and was made an honorary citizen of the US by President Bill Clinton. She died in 1997 of heart failure six years before the film was made. The film itself follows previous movies and documentaries on Teresa's life, *Something Beautiful for God*, 1969; *Mother Teresa*, 1986; and *Hell's Angel*, 1994, but this is perhaps the best-dramatised offering.

The makeup is not cringe-worthy and the supporting cast is solid. A small criticism is that the structure is at times a little fragmented; however this could be due to the English version being 40% shorter than the original Italian production. Well worth a look for those wanting to grasp an insight into this wonderful saintly figure/model of modern Christian times. One of the better religious/biographic films of recent years.



'A Muslim must be a good Muslim, a Christian must be a good Christian and a Hindu must be a good Hindu.' While this is a laudable sentiment, it subtly undermines the Jesus of the Bible who was at the heart of Teresa's motivating faith

The Chrysalis Seed admin team

We often do not give enough credit to those 'behind the scenes'.

The writers, photographers and artists would not get their material past the office and the studio if it weren't for those doing the 'nuts and bolts' of essential administrative functions. Gloria, Annie and Gisela have all played important roles in different ways to improve our systems in a time of growth. The magazine simply wouldn't have been happening without their timely contributions. Annie will be missed for her sense of humour and cheerful manner.



Annie Clarkson

Annie has been working for us for two and a half years in various roles in between starting her family and study. She came to New Zealand from Vietnam in 2003 and married our designer, Andrew Clarkson. Previously not knowing any artists or about kiwi culture, it's been a steep learning curve. Annie came from a background in admin and HR-related work, having worked for World Vision (Vietnam) for many years. This included work as a Project Manager and Staff Training Coordinator.

Her roles at Chrysalis Seed have ranged from database input to Office Supervisor. With her second baby on the way and corporate ambitions, Annie finished work for us in January 2007.



Gloria Heazlewood

Gloria has been part of the team for over two years now. She's brought to us the richness of 30 years experience in administration and PA work. This included over 11 years as PA to the senior pastor at Spreydon Baptist. Gloria is the Producer of CS Arts. We didn't expect the magazine to develop as it has over the last 2 years, and it couldn't have happened without Gloria as backstop. This role is the backbone of the magazine, which involves liaising with everyone and everything to do with CS Arts. She is a steady and calming influence on the whole team.



Joanna Osborne

Joanna graduated in photography at Otago Polytechnic School of art in 2005, and is now PA to Peter Crothall. She helps him complete the details of most of his roles and projects. Her tasks currently include maintaining the library, compiling the notices for this magazine, producing our prayer newsletter, liaising group exhibitions, sorting files and greeting visitors. She also writes some of our reviews and articles (see CS Arts Nov. 2005 and pp 12 and 19 of this issue)- all this while developing her own contemporary arts practice.



Gisela Kraak

Gisela has come to us with 15 years' experience in a range of administrative and secretarial positions, the most recent being Industrial Research. She also studied for a year in multimedia at the National College of Design and Technology.

An aspiring artist with 10 years' experience herself, she is playing a vital role for Chrysalis Seed, in strengthening our office systems, plans and procedures.

All photos: Andrew Clarkson

EVENTS AND NOTICES

RECENT EXHIBITIONS

October 2006 – February 2007

DUNEDIN

Route Marking, **Claire Beynon**, 24 Nov–14 Dec, Peter Rae Gallery.

Rosy Harray takes a critical look at the state of Christianity through her work *Cathedra Domine (Throne of God)*, a 'skeletal framework' of a Gothic-style Cathedral. *Site 2006* Otago Polytechnic School of Art graduate show. Rosy comments: 'I am dealing with stereotypes that exist with the label "Christian", because of conventions that have been established in the Church, over history. I am wanting to undo some of these conventions by exposing the hierarchical, hypocritical and political systems, that are found within the architecture and religiosity of Christianity. I have taken the architectural structure of the medieval cathedral, as a symbol for Christianity; it provides a base for the conceptual symbolism in my work to stem from.'

'I have removed all the peripheral structures of the Catholic cathedral by discarding all the statues, altars to saints, side chapels, the confessional; things that indicate a hierarchy being necessary in order to reach God.'

'The skeleton framework is a way of "taking down the walls" of the church. To strip back the excessiveness, expose it and provide a transparency that makes it vulnerable. A transparent Church is capable of many possibilities, inherently and importantly it has the capacity to contain light. A Church which has transparent walls allows the people on the outside to see in and provides accountability.'

CHRISTCHURCH

Our Mothers; Ourselves, **Tiffany Thornley & Jane Zusters**, 9-21 Oct, Linwood Community Centre – Te Whare Roimata Trust, Christchurch. These two long-time friends collaborated on an exhibition about their mothers, about aging, and how it has affected their lives.

Peter Majendie, exhibition of recent sculpture, *Suit Yourself*, 13 Nov-1 Dec, Sylvan Gallery. (To be reviewed in CS Arts June)

Jinji Koyama, 29 Nov–17 Dec, The Centre of Contemporary Art.

The Light, **Yong-Hyun Kwon**, 5–24 Dec, Salamander Gallery, The Arts Centre.

North Canterbury artist **Neville Sinclair** had an exhibition of recent paintings in early November at Cloisters Gallery, The Arts Centre.

Jonathan Baker had an exhibition of new work at the Campbell Grant Gallery with **Kate Rivers** in late January 2007.

Strands: a group show, artists included: **Stefan Roberts, Katie Thomas & Jane Zusters**, 5-23 Dec, Campbell Grant Gallery.

Kinder Galleries: Suppliers of Contemporary

New Zealand Art, opened on the 30 November 2006. Artists represented include: **Kees Bruin**, Philip Trusttum, Ralph Hotere, Dick Frizzell, **Tim Brown**, Nathan Evans, Andrew Bond.

David Clayton, British iconographer and art lecturer, held a one day workshop on the technique and theology of egg tempera painting in the production of sacred icons. Hosted by the Christchurch Montreal Street icon workshop. David is Managing Director of ResSource Ltd – check out their web-site www.ressource.co.uk.

Peter & Joyce Majendie, working with Side Door Trust, set up Stations along the Tram Route during December as part of *The Christmas Journey* around central Christchurch.

BLENHEIM

Prized Views: Scenes of New Zealand from the Kelliher Collection, 2 Dec–28 Jan, Marlborough's Public Art Gallery. Developed by collections curator Peter Shaw and art historian and curator **Dr Damian Skinner**.

PALMERSTON NORTH

Subjects to Hand, **Joanna Margaret Paul**, 18 Nov-3 Feb, Te Manawa. The exhibition focused on Paul's drawing practice accompanied by a selection of her experimental films.

NEW PLYMOUTH

Michael Smither: *The Wonder Years*, 7 Oct–3 Dec, Govett-Brewster Art Gallery.

HAMILTON

Rotowaro: Lake of Coal, Oct–Dec, Waikato Museum. This exhibition coincided with the launch of **David Cook**'s book, *Lake of Coal*. The show featured work from his book with 13 recent colour photographs exploring opencast mining activities at Rotowaro, and a wall-mounted monitor displaying 140 black and white images from Rotowaro in the mid-1980s. (see book review p 25)

AUCKLAND

A Sense of Place, **Lu Ossevoort**, 24 Oct–4 Nov PPg gallery, New Lynn.

Dreams and Dementia, **Isabel Sutherland**, 25 Nov–7 Dec, Small Dog Gallery, The Depot Artspace.

Hannah Dennison had an exhibition at Jude and Stewart Tiller's house in November.

CURRENT EXHIBITIONS

February – May 2007

DUNEDIN

Messages for the Corporate World: no one is the big baddie?, **Rachel Ovens**, 15-21 May, Dunedin Community Art Gallery.

CHRISTCHURCH

Anne Fountain, 6-26 Mar at COCA.

Chrysalis Seed group exhibition, *Strange Weather*, **Mark Lander, Stefan Roberts, Margaret Hudson-Ware & Tim Croucher**, 27 Mar-15 Apr, COCA.

New Plymouth

Double harmonic, **Len Lye & Tony Nicholls**, until 25 Mar, Govett Brewster Art Gallery.

OTHER NOTICES

Artist **Peter Woods** (Melbourne, Australia) writes: '...I've moved to a new place – now half time artist and half time Anglican Priest. Lovely studio in backyard and creating lots. Have done some paintings out of my involvement with justice for West Papuans and helping the recent 43 asylum seekers here in Melbourne.'

Raglan artist **Amanda Watson** writes: 'Just a quick update on my work. I have just exhibited in my hometown of New Plymouth at Kina, it was great to exhibit in the place where I grew up, the first time I have shown there since art school ten years ago.'

'From November 17-19 I had some work in a huge Raglan artists' exhibition, I was one of about 45 artists exhibiting work. It was the first of its kind in the large artistic community of Raglan – ranging from full-time artists to those who are starting out.'

'From 1 Dec-8 Jan I had some paintings in a group *Christmas Show* at The Washington Gallery in Cardiff, the United Kingdom. I am very excited to have been invited to show with them. Currently my work is represented in the Morgan Street Gallery, the Mt Eden Picture Framers' Gallery, and the Parnell Gallery in Auckland. Also, a few places here in Raglan have some of my work, and I am establishing an Open Studio at my working studio in Raglan.'

Allie Eagle writes: 'I am on my final weeks of the painting for the Waitakere City Council. The painting has about 30 people (portraits) in it. **Anna Nicolson** went off to do some craft missions in Cambodia and is getting married in January. So while we have sadly lost her from the atelier we have gained **Julie Wilson**, an architect who has been helping me with the drafting of the big pic. It has been a fascinating time building stronger notions of atelier. **Sue Stromm** has been managing the project and **Annabelle Cameron-Lewis** has been the resident photographer. There have been others too in the project and really the most appropriate thing is to give thanks to God for all his provisions. The research component of the project has been huge and in some ways the painting part seems much more plain sailing.'

Esther Hansen wrote (in November): '**Vicky Moore-Allen** and I have been avid readers of your newsletter and I have also visited the website. We teach together at Pukekohe High School. We have both just finished our MFA at Whitecliffe College of Art and Design in Auckland and we are both committed Christians. Vicky's MFA show dealt with light installations and light being a metaphor for spiritual content. My work was also installation that dealt with the haptic aesthetic and the ideas of abundance in relation to family connections through generations.'

From the Netherlands artist, activist and student **Willemijn de Groot** [see *CS Arts* issue 23, January 2006, article - *A temple for the arts: Galleries as*

spiritual spaces] writes: '...the academic year has just started. I've had a wonderful summer doing projects, visiting Ireland and spending one week in a convent together with other visual artists. This year I will be doing a Masters in Tilburg (Netherlands). The programme I wanted to attend in Scotland (St Andrews) has been put "on indefinite hiatus". It took some time to overcome the disappointment, but now I have signed in for a Masters about "Christendom and culture" at a catholic university. I love going to class, writing notes and reading all the books they prescribe! Studying really is one of my passions and one that got neglected a little over the past two years at the fine arts academy. I intend to continue attending the fine arts academy too. I finished the second year, and besides the Masters I want to try and follow a couple of third year courses there.'

Artigiano Gallery in Auckland have changed their name to **Sanderson Contemporary Art**. Check our their web site at www.sanderson.co.nz.

Life Drawing at The Arts Centre, Christchurch (above Salamander and Cave Rock Gallerys) Wednesdays 7.00–9.45pm \$12 per night casual fee. Term fees available. Contact: Nigel Jamieson 021 2027796 (03 328 8828) or Neil Fitzgerald 03 339 4222 (027 3423227)

Opportunities to showcase art work electronically:

Arts Canterbury has been launched! Please see website for details: www.artscanterbury.org.nz

Artist collective www.artists.co.nz is still up and running. Please see website for details.

ARTISTS GROUPS

WELLINGTON

Artway, 1st Monday of every month. Continuing to meet at studio 4 Resolution St, Lyall Bay

Artway Prayer, 2nd Friday of every month. Contact Chrissy 04 971 0208.



Anne Marie Verbeek who heads up *Artway* writes: '...I'm planning to try for a critique group next month, subject to interest. I like the idea of an art group focusing on art. Funny that. One of our group - Sally Hughes, has asked to use the studio space for her work. She has been at the Learning Connection and exhibits also at ROAR! Gallery. We have built up a functioning creative community on a modest scale. Max is off to Australia this month. He intends to stay for a while, all going well. He will be missed from our studio. Tomorrow evening is the opening of *Tom Scott and Friends* – The Wellington Artists Gallery Trust

Anne Marie Verbeek,
Opening night of "Tom Scott & Friends" at Westpac St
James Theatre, Wellington, October 2006

(WAG) at Westpac St James Theatre (foyer). This is the second one I have been invited to show with. I have submitted *Playground for the Unborn Children* – Chairman, Peter Coates' choice. It is a great space for large work, and good company...'

CHRISTCHURCH

The Critique Group continues to meet on the first Thursday of every month and is working toward two group exhibitions, one at COCA in November 2007 and the other at the Selwyn Gallery in early 2008. For details contact **Janet Chambers** on 03 332-4616 or email janetchambers@clear.net.nz



Janet Chambers. Photo: Joanna Osborne.

POETRY

Poetry Book Launch: *The Unbelievable Lightness of Eggs: Light poems and verse* from poets including **John O'Connor**, Madras Café Books, 18 Oct 2006.

INTERNATIONAL

SOUTH EAST ASIA

An article on the various contributions to the birth of political art in South East Asia, including a movement in the Philippines, summarised by one of the founding members **Pablo Baen Santo** is listed on this website: www.iht.com/articles/2006/10/17/opinion/PHILART.php For more paintings of Pablo Baen Santo go to www.beta-sigma.org/flash/new/adi-frameset.htm.

UNITED KINGDOM

Arts Centre Group - e-info 9 highlights the following:

1. *Healing Arts* - Isle of Wight sculptor **Colin Riches** recently completed a 3 metre high landmark sculpture commissioned by Healing Arts to stand out-of-doors near the entrance to the children's ward of St Mary's Hospital in Newport.
2. *Imaging the Bible in Wales* - The Bible has played a vital role in the religious and cultural life of Wales. Its stories, characters and places have been depicted in many imaginative ways: through sculpture, painting, stained glass, tapestry, wood-carving and engraving.

Much of this artwork from the nineteenth and twentieth centuries is little known or appreciated. The *Imaging the Bible in Wales* project seeks to record significant examples and analyse the social, political and theological issues that they raise. During this three-year research project there will be two symposia to disseminate new research in the field, with contributions from biblical scholars, art historians and practitioners. For further details about the symposium and project please visit <http://www.imagingthebible.org/artandartists>.

OTHER EVENTS

International contemporary art curator and writer **Claire Doherty**, as Litmus International curatorial fellow 2006 in association with Massey University, gave a series of public lectures around New Zealand during November and December. *From Studio to Situation: How contemporary art grew out of place*.

LINKS TO INTERNATIONAL ART / FAITH ORGANISATIONS

Veritasse-Arts-Society: www.veritasse.co.uk

Artisan: www.artisaninitiatives.org

CIVA: (Christians in the Visual Arts) www.civa.org

Art and Christianity Enquiry: www.acetrust.org/index.php

ART, THE ENVIRONMENT AND JUSTICE

1. Black gold, traders and cafes

Fair Trade is a trading partnership, based on dialogue, transparency and respect, that seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing the rights of, marginalised producers and workers. In the light of the Sundance film festival there has been an increased awareness of injustices in the conventional trading system. The movie *Black Gold* highlighted the coffee industry as a problem area. Please support Fair Trade products. For more information and locations of cafes and supermarkets that sell Fair Trade coffee see www.tradeaid.org.nz

Adam Montgomery, Sundance Film Festival, 2006 writes, '*Black Gold - The Story*: In an increasingly global economy, where the profit margins of huge multinational coffee companies continue to rise, prices paid for coffee harvests have reached an all-time low, forcing farmers in some of the world's poorest countries to abandon their once bountiful fields.

'Among the hardest hit by the devastating effects of this crisis is Ethiopia, the birthplace of coffee. Tadesse Meskela is one man on a mission to bring a fair-trade market to the more than 70,000 struggling farmers whom he represents. As these hard-working people strive to keep the rich cultural heritage of their country intact by continuing to harvest some of the highest quality coffee beans available, Tadesse travels the world in an attempt to find a fair price for the fruits of their labour.

'This seemingly Sisyphean endeavor takes him on an international journey to some of the biggest coffee marketplaces in the world, where he discovers that there are no easy solutions for the trade issues facing his impoverished countrymen.

'*Black Gold* is a moving and eye-opening look into

the 80-billion-dollar global coffee industry, where the spoils of overpriced lattes and cappuccinos are sparsely shared with the farmers who make it all possible.' www.blackgoldmovie.com

2. Lochmara Lodge: Marlborough Sounds Wildlife Recovery and Art Centre is an exciting opportunity to become involved in an innovative project designed to merge a concern for the environment with art. Their goal is to enhance awareness and contribute to New Zealand's conservation projects.

Currently, Lochmara Lodge is operating as an environmentally active eco retreat. In a short time it has achieved both national and international recognition as being one of the top places to stay within New Zealand. The Lodge was created by locals Shayne Olsen and Louise Bright and has been operating since 1997.

They are currently developing the lodge into a national and regional asset, in the form of a Wildlife Recovery and Art Centre. The aim is to be a world-class facility where national and international visitors can interact and appreciate New Zealand's conservation and art.

The art centre offers a gallery, an annual artist retreat, an artist residency programme and various other events throughout the year. In addition, there is the unique opportunity to register as an 'eco artist'.

For more information on how to get involved contact Lochmara Lodge, (03) 573-4554, PO Box 172, Picton. Check out the website www.lochmaralodge.co.nz or email them at enquiries@lochmaralodge.co.nz

PUBLICATIONS CREATED FOR ARTISTS

PIQUANT EDITIONS

A Publishing Company for Christian Artists.

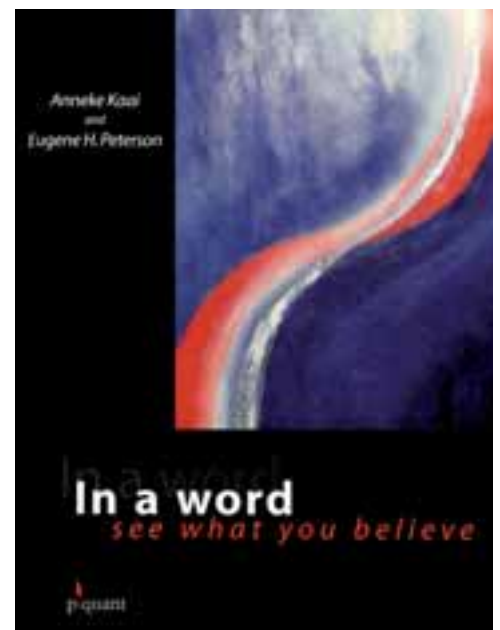
Piquant Editions is a small UK publishing company that specialises in producing books dealing with Christianity and the arts. **Pieter Kwant**, the managing director, has had a lifetime's experience in Christian literature including retail, international sales, distribution, editorial consultation and publishing. In 1999 Pieter and his wife, Elria, started Piquant with the publication of *The Psalms: An Artist's Impression* by Anneke Kaai (with *The Message* text of Eugene Peterson.)

In 2004 Piquant (a hybrid of Kwant's first and last names, also discovered in the dictionary to mean 'pleasantly disturbing, appealingly provocative') multiplied into two new companies: Piquant Editions Ltd and The Piquant Agency, a literary agency that helps the many authors who submit manuscripts outside the limited brief of Piquant Editions or manuscripts that clearly need the marketing expertise of a bigger publishing company. It is the Agency's undertaking to try and find the very best publisher for every manuscript! As far as artists are concerned, the Piquant Editions' vision is to encourage Christians in the arts because there are so many excellent, experienced and thoroughly professional individuals at work today.

The publication of the *Complete Works of Hans Rookmaaker* (six volumes) has been a key moment for Piquant Editions. When the Kwants stayed at L'Abri

in 1986 they became convinced that Rookmaaker's many writings and teachings had much for people to contemplate (he is often known only in the context of his *Modern Art and the Death of a Culture*, but taken in isolation that could give quite a limited impression of all Rookmaaker was trying to communicate). The Kwants also met artists in many different contexts who had been profoundly influenced by Rookmaaker during their early journeys, many claiming had it not been for him they would have abandoned their calling altogether!

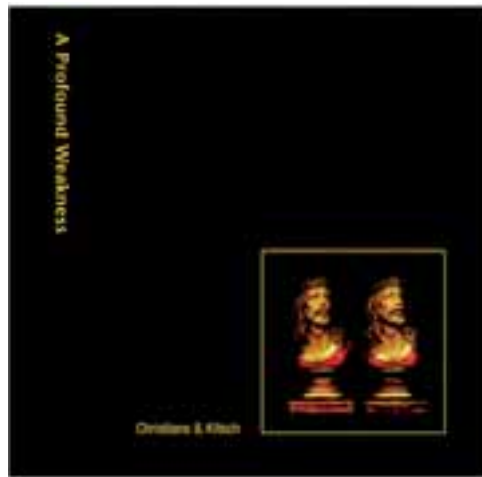
In 2005 Piquant Editions published *A Profound Weakness: Christians & Kitsch* by Betty Spackman (see *CS Arts* June 2006 for a review). This is a textbook for anyone using, choosing or making objects and images to reach the masses with spiritual themes. It's unfortunate that there is such a confusion among Christians on how to evaluate and use the strong visual 'popular culture' today and that most churches can give little guidance in this. Piquant Editions tries to stimulate an awareness of the work of Christians in the arts, encourage a dialogue between every believer and the imaginative dimension that visual language (inspired by the Word of God) can add to life, and provide resources to help everyone learn to be more discerning about the art that intersects our daily lives.



During 2004 Piquant started an 'arts club' called *Outside the Box* to encourage folk to invest in two new arts titles a year. Although the 'club' idea did not flourish, that idea has now been recast as a full-blooded arts series. Another recent development has been a new website for Piquant last year, with up-to-date information and the facility for individual as well as trade customers around the world to buy on-line www.piquanteditions.us (for countries outside UK and Europe).

2. ARTISTS' ALLIANCE

Artists' Alliance magazine, *Art All*, issue 80/ October / November 2006 continues to offer interesting current event articles and practical tips and services for the professional interests of visual artists. Keeping readers up to date and offering advice or presenting reviews on various significant events, this magazine is certainly worth a look.



The following are some highlights:

1. Write-ups on the Melbourne Art Fair (2-6 Aug 2006); NZ Sculpture Onshore; and the Auckland Museum's recent renovations. On the *Melbourne Art Fair*, Rozzy Middleton writes: 'the presence of New Zealand art was undeniable. The moment you walked through the door visitors were greeted by Michael Parekowhai's huge inflatable sculpture of a rabbit entitled *Cosmos...* (the Fair) included over 80 galleries representing over 3000 artworks from more than 900 acclaimed contemporary artists from Australia, New Zealand, Japan, China, Korea and Taiwan.'

NZ Sculpture Onshore showcased 106 artists at Fort Takapuna Historic Reserve, Vauxhall Road, Devonport. Proceeds from this prestigious art exhibition will benefit NZ Women's Refuges by providing emergency essentials for children arriving at the refuges. Curator Helen Schamroth was delighted by the diversity of thinking, materials and processes used by artists who have produced works that include the beautiful, the challenging, the provocative and the quirky.

2. **Bill Cooke** writes around Chinese poet and philosopher Wang Guowei's (1877-1927) notion of *jingjie*: 'the fusion of subjectivity and objectivity in an artist who is honest and clear-minded', in connection with aspects of the Chinese art scene in Auckland. Also translated as 'the poetic state *par excellence*'.

3. Artist **Astrid Visser** shares with readers the path she took for getting through the 'nobody-bunny-hops' in '*from artist nobody, to public art somebody: a guide for the first timer*'.

Visser poses the question, 'How do you get public art out there when there are no calls for submissions, and there's no money?' She decided to create a submission for the arts section of the Nelson Public Library, which they enthusiastically received but with the 'How much will this cost us?' question. The council was not prepared to fund the work, 'let alone pay an artist nobody'. Visser decided to find the money herself, and goes on to explain various steps she took to gain funds on top of a \$500 grant from Creative Communities scheme for non-profit work in public space.

4. The theme *Turbulence* was selected for The Third Auckland Triennial 2007 from 9 Mar-3 Jun 2007. As stated in the concept for the show, 'At no other time in history have so many people been moving around the world. This movement of peoples has been both in the spirit of hope and of despair, as travellers take a tourist route, immigrants find new homes, and

asylum seekers go in search of sanctuary. A theme that is particularly pertinent to our era and also our status as an island nation with our many different cultures, nationalities and turbulent colonised cultural histories'.

5. An anonymous critic looks at the 2005 Walters' Award finalists and the winner of the Wallace Award. (Walters' Prize winner, **Frances Upritchard: Doomed, Doomed, All Doomed**, 2005 features on their front cover.)

6. Andrea Gaskin writes on *The Craft League*, twice yearly events that burst at the seams with handmade craft, homemade baking, games and cups of tea. Artists and designers **Eimi Tamua**, **Andrea Gaskin** and **Natalie Keane** are passionate about craft, 'committed to dragging craft out of the cupboard of "things Nana gave me" to the forefront of contemporary art and design. They believe the boundaries of art, craft and design are blurred and therefore open for exploration.'

OPPORTUNITIES AND PUBLICATIONS OFFERED

Pro bono legal service in Auckland: MGF Webb is offering a pro bono service for emerging artists. Based in Auckland. See website for further details: www.mgfwebb.com

Artists' Alliance launched *Getting Art There: An Artists Marketing Manual* in November. Developed by our Australian colleagues at NAVA, the guide is an all-inclusive handbook of how to promote and sell your art. It is a valuable tool for artists who do their own marketing and promotion. Chapters include: understanding the market; channels to promote your work through; emerging markets for your ideas; skills and artworks; how to put a price on your art and most importantly – how to make an impact. These chapters are supported by comprehensive case studies and situation analyses. The manual will be supported by a new and extended resources area which was launched on the Artists' Alliance website. The manual is sold at special members price of \$48 or \$55 for non-members. Add \$2 for postage and handling. Limited stock! Please contact the Artists' Alliance office on (09) 376 7285 or admin@artistsalliance.org.nz

Artists' Alliance tip: The Members area of our website provides a range of extra resources and information exclusive to our members. Contact Rozzy rozzy@artistsalliance.org.nz with email address to receive members' log-in.

INTERNATIONAL

CIVA Biennial Conference 14-17 Jun 2007

The conference will be held at **Messiah College** in Grantham, PA. The theme is *Transforming Spaces: Virtu(e) and the Virtual*.

Keep watching the E-news in coming months for calls-for-papers, an extensive list of presenters, panels and workshops, and a list of tours. Current CIVA members will also have the opportunity to enter work in the biennial juried exhibition which accompanies the conference.

CIVA Travelling Exhibitions Updates

The *CIVA Travelling Exhibition Program* places a variety of exhibitions in venues around the US and Canada.

A Christmas Journey (exteriors), Peter & Joyce Majendie, Shipping container: 6 x 2.4 x 2.4 metres, Eight installations erected around various inner city Christchurch locations for the two weeks preceding Christmas 2006. Photos: Andrew Clarkson.



Highly Favoured: Contemporary Images of the Virgin Mary was held 21 Oct-12 Dec at Gordon College in Wenham, MA.

The Next Generation: Contemporary Expressions of Faith, was from 25 Oct-30 Dec, Evangel University in Springfield, MO.

Ordained to Create: The Self-Taught Art of Southern Preachers, Prophets and Visionaries was from 15 Oct-15 Dec, Columbia Theological Seminary in Decatur, GA.

SILVER: CODEX VI, held 20 Oct-4 Dec at Luther College in Decorah, IA. Go to www.civa.org/exhibitions.php?subID=78 to see the images for this show.

TALMUD in the Art of Chagall and Ben Zion, the Hearst Art Gallery at St Mary's College in Moraga, CA 4 Nov-17 Dec. For a printed or pdf version of the brochure with all the CIVA shows listed, contact office@civa.org.

OTHER RECENT AND UPCOMING EXHIBITIONS

The S-Word: The State of Spirituality in Contemporary Art. This exhibit at the Judson Gallery in Los Angeles featured works produced from 1979 to the present that engage spiritual and religious imagery. The exhibit ran through to 6 Jan 2007. On 28 Oct a discussion was held on *The State of Spirituality in Contemporary*



Art and included CIVA artists Lynn Aldrich, Laura Lasworth, and Patty Wickman.

Deborah Scales' painting, *Mercy* from her travelling *Fiji Collection* is currently in the SEEDS Fine Arts exhibit *Dawn to Dawn* until 1 July.

OPPORTUNITIES, INFORMATION, AND NEWS

Art Ministry Opportunity in Paris

Al FERIA with La Fonderie, is a ministry to artists in France, and has just opened a new gallery and meeting space right across from the Musee d'Orsay in Paris. www.lafonderie.org

CIVA member **Mark Staff Brandl**, an artist, art historian and critic based in eastern Switzerland, has recently become the 'foreign correspondent' for the blog-zine titled *SHARKFORUM: Opinion With Teeth*. Brandl's work has been featured in *Art in America* and other leading magazines. To find out more about this on-line publication go to www.sharkforum.org

Five Talents held its inaugural art exhibition and auction to establish a scholarship fund in memory of Diane Knippers. Organized by **Edward Knippers**, **Sandra Bowden** and Jerry and Twila Eisley, the exhibition and auction featured the works of nationally recognised Christian artists, including several CIVA members.

The first prints from a limited edition of 300 copies of *Healing Hands* by **Paula Novak** were presented to the president of the Ratana church and movement Harerangi Meihana, former Labour MP Whetu Tirikatene-Sullivan and senior apostles of the Ratana faith, along with copies of the new book.

Paula can be contacted via email: paula@paulanovak.com. Or visit Paula's new website www.paulanovak.com to see further samples of her work from the past decade or so.

27 March - 14 April 2007

Preview: Tuesday 27 March 5.30pm
COCA, Centre of Contemporary Art
66 Gloucester Street, Christchurch
Phone 03 366 7261
Hours: Tuesday - Friday 10am - 5pm
Saturday - Sunday 12 noon - 4pm
www.coca.org.nz

strange weather

Tim Croucher
Margaret Hudson-Ware
Mark Lander
Stefan Roberts

chrysalis seed trust
GROUP EXHIBITION

COCA



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I am professionally involved in contemporary poetry as a: ☐ poet ☐ other
- 2 ☐ Please **delete** my name from the *CS Arts* mailing list.
- 3 ☐ Please note my address / email has **changed** (write new address details below).
- 4 ☐ Enclosed is a donation of \$ to help cover *CS Arts* running costs.
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