



chrysalis seed trust



Crossing the threshold

An interview with Baye Pewhairangi Riddell (Whanau a Ruataupare, Ngati Porou, Ceramicist)

I went back to Tokomaru Bay in 1979 to find tribal roots. We'd moved away from the East Coast in 1956 with the urban drift, to Hawkes Bay to a farm where my father worked. I was brought up in Taradale and didn't retain relationship with Tokomaru Bay except for occasional tangi. People didn't travel as much in those days as they do now.

I'd gone back to Tokomaru in 1974 for a family reunion, decided that's where I wanted to be and started the journey back in 1975. It was a journey that took four years. I set up a pottery in an historical homestead called Ashcott near Waipukurau. In 1977 I moved to another historic homestead called Waipare at Anaura Bay and set up another pottery.

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CS ARTS

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Who we are

Founded in 1998 the Chrysalis Seed charitable trust serves a growing number of contemporary artists. We aim to 'help resource the arts community from a Christian perspective'. We meet regularly to encourage each other and participate in a range of activities designed to support artists and their profession. We operate a resource centre in the heart of the Arts Centre, where all are welcome.

CS Arts

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

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

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Chrysalis Seed Trust

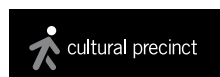
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E nga mana, e nga rau rangatira o te motu, tena koutou, tena koutou, tena ano koutou katoa.

This is the second part of a series of interviews with established Maori artists and arts professionals initiated in the July issue of *CS Arts*. In this issue we present the thinking of ceramicist,

Baye Pewhairangi Riddell, senior lecturer Dr Deidre Brown, as well as the second part of an interview with visual arts curator Megan Tamati-Quennell. All three interviews are primarily direct transcripts.

Chrysalis Seed Trust acknowledges their wonderful contribution.

Moana Tipa



Te Kohurau te mauka (Te Kohurau is the mountain)

Arai te Uru te tai tonga (Arai Te Uru, the southern tide)

Arai te Uru te waka (Arai te Uru, the canoe)

Poutaiki te pa tawhito (Poutaiki, the ancient pa)

Oraumoa te puke (Oraumoa, the hill)

Maarahii te maara (Maarahii, the garden)

Moeraki te kaika marumaru (Moeraki, the village of shelter)

Kati Parakioro, Kati Urihia, Kati Matamata, Kati Mutu,

Kati Puneke oku hapu These are my hapu (sub-tribes)

Kai Tahu, Ngati Kahungunu me Celtic i whakatupu These are the tribes / people through whom I descend

Moana Tipa taku ingoa – Moana Tipa is my name

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Kia ora!

It's a delight to present our second issue focusing on the intersection between Maori identity, contemporary visual art and Christian faith. In the absence of an article on this

subject, the theme is addressed through the lives and stories of the people interviewed by Moana Tipa. Some of the strands emerging include the artistic expression of the Maori Prophetic Movement, through art and architecture up until the time of Ratana. This shows that even after the disastrous land wars, there was some remaining openness to Jesus in Maoridom, as long as it could be expressed in terms of their own culture and aspirations. Baye Riddell reflects on how he has discovered 'eternity' in the heart of Maori culture. The 2005 Christchurch Arts Festival included several contemporary te ao Maori elements in its exhibitions. Moana Tipa reviews *Remaking the Elements* at CoCA, *Pepeha Across the City* and *Taonga Whanau* at SoFA. Ralph Hotere's exhibition of lithographs at Christchurch Art Gallery Te Puna o Waiwhetu will be reviewed in our next issue. Exhibitions of artists linked to our collective are here also, as well as John Stringer's reflections on *Passionpaint*, our second group exhibition this year.

Symbols of sovereignty

Whilst recently in Porirua and Auckland, Jessica and I had the opportunity to view two other major exhibitions including Maori artists, both with a considerable historical focus. One of the core concerns embedded in both events was the issue of identity, particularly for Maori. *Symbols of Sovereignty* (Pataka, May to early October 2005) explored 'the extraordinary evolution of flags in New Zealand'.

comprehensive perspective. Appropriation of cultural motifs by Pakeha artists (like Dick Frizzell) in modern New Zealand art has become a contentious issue in recent years. This exhibition provided a visual reminder of some of the issues around one of our national icons or taonga. They range from historical photographs, plastic tourist mementos and the Beatles, resin tiki on lollypop sticks (Wayne Youle) and tiki slot machines by Michael Parekowhai. The potential of *Te Hei Tiki* to be a uniting taonga for both cultures is alluded to by the curator who says "Is it possible that what is being communicated is the suggestion that New Zealand culture can and must arrive at an acceptable identity for 21st century Maori and Pakeha?" (Ngahiraka Mason, Indigenous Curator, Maori Art). Artists like Baye Riddell have a clear perspective on such identity issues, relevant for both races. A cultural insider of te ao Maori, he is also unambiguously a follower of Jesus Christ.

'Colin McCahon was not a Christian'

It has been intriguing to observe an exhibition in Dunedin *For the Love of Christ*. As well as displaying some of the gallery's religious art, both past and present, it touches on some themes and issues not often articulated in contemporary art writing and exhibiting today.

What does it mean to be a Christian and a Christian artist? The curator of this exhibition¹ makes the controversial comment 'Colin McCahon was not a Christian'. How was this judgement made and arrived at? There is much evidence to the contrary. It seems in contrast to assumptions made by Maria Bloem, the curator of *A Question of Faith*. Most of the works in *For the Love of Christ* have devotional or obvious religious references; does that make them 'Christian Art'? Is this determined by the content of the art, or by



Moko-Barcode, Darryn George, 2005, oil on canvas, 3000 x 1000 mm.

A major component of one of these exhibitions (*Flagworks*) was exploring the evolution of designs for a national flag by Maori. This included designs coming out of the prophetic movements referred to in our interviews. They are historical and aesthetic responses to the coming of the Pakeha and the message of Jesus. Brown and Tamati-Quennell allude to how Maori adopt Pakeha symbols of power for their own purposes and mana, investing them with new meaning in a Maori context. These exhibitions at Pataka provided some clear examples of this process.

Te Hei Tiki

Te Hei Tiki on at the Auckland Gallery (11 June - 4 September 2005) gave another complementary and

the beliefs and life of the artist?

A symposium organised by art student Jo Osborne, who also reviews the exhibition, was held in September to explore these issues, amongst others. It was held on 17 September at Otago Polytechnic School of Art. *For the Love of Christ* is another reminder that in seeking to encourage a credible voice and involvement by Christians in the contemporary arts, we are building on an historical heritage, both European and Maori.

Peter Crothall

¹ Robyn Notman, Dunedin Art Gallery, Visitor Programmes Co-ordinator.



***Crossing the threshold* (continued from p.1)**

Finally in 1979 I went back to Tokomaru Bay.

My pottery making started a few years earlier in Christchurch in 1973/1974 with Paul Fisher, whom I met whilst doing a stint on the railways. We used to party and play music and when I went to his place he'd be throwing pots at the wheel. This appealed to me as a means of being self-sufficient in my intended move back to the East Coast. At that stage he'd been making pots for a year. I was with him for 18 months learning and had my first exhibition in Christchurch. In those

days it was domestic ware. Pots sold for between \$30-\$40, which was quite a lot in those days. I had begun to put tentative and very clumsy Maori design on my pots, and in the potting fraternity in Christchurch I was consequently nicknamed 'the native'.

Life in Christchurch had become increasingly aimless and messy. The damp smoggy winters further added to my resolve to seek a better life back in the warmer climes of the East Coast. People were going back to the land in the seventies to sort out their values in simple uncluttered lifestyles. Pottery was to me a wholistic means to sustain my family and myself. Even in those days there wasn't a lot of work on the Coast and I had the vision of living and producing from the land, as did many others.

Going back to Tokomaru Bay and exploring my taha Maori was like my feet were connected again. The studio was producing well and there was a group of us living at Waima. Helen Mason, a well known craftswoman, potter and weaver, had a house there and I had one down the road from her. There was a collective of arts people - weavers, Maori weavers, potters and itinerants coming in and out. Yet despite the achievement of a high degree of self-sufficiency from my craft it came at a cost. My marriage broke up and I was heavily into dope.

My work began to incorporate Maori mythology and symbolism to a greater extent. I became involved with Nga Puna Waihangā in the early 1980s; Para Matchitt, Cliff Whiting, Ross Hemera, Bob Jahnke, Georgina Kirby, Toi Maihi, Darcy Nicholas, Fred Graham, Sandy Adsett and many others. For me it was a very inspiring time. In terms of my work, Nga Puna Waihangā encouraged and enabled me to legitimise in my own

Tihei Mauriora, Baye Riddell, 2002 (detail).



Nga Korero a Kawari - Conversations at Calvary,
 Baye Riddell, April 2004, wood fired terracotta clay,
 height: 940 x length: 700 x width/depth: 470 cm,
 courtesy of Museum of New Zealand Te Papa
 Tongarewa (I.006108).

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**As Maori
 we come as far as
 Maui in our quest
 for eternal life and
 then the path ends.
 Our tipuna, I believe,
 also knew this and
 that is why they
 were receptive to
 the gospel message**



mind and in my practice as a Maori. Within Nga Puna Waihangā we were going through the same kinds of things, validating Maori expression through new media. Maori response to the use of clay has always been good, there is the connection to the earth, Papatuanuku. What came out of that period was a strengthening of my own work. Initially I was the only clay artist and then in the mid eighties Manos Nathan, Colleen Ulrich, Paparangi Reid and Hiraina Marsden came in. They had been working with Robyn Stewart up North.

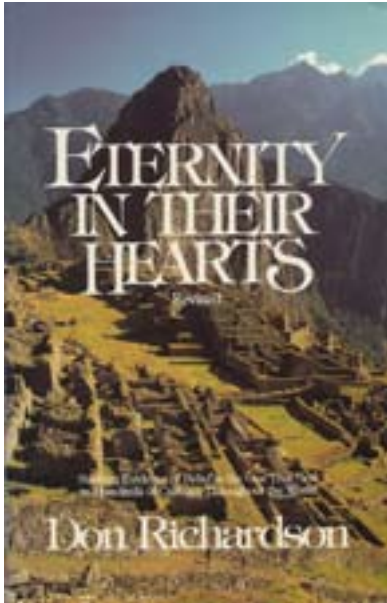
Role models

Meeting Manos and Hiraina Marsden provided a major link in my Maori/Christian interface. Hiraina's father was Maori Marsden, an Anglican minister, kaumatua, philosopher and writer, (*The Woven Universe*). Having given my life to the Lord in 1985, I was looking for role models to help me synthesize my new Christian faith and my taha Maori. It was wonderful to sit with Maori and bounce ideas, to glean nuggets of understanding from his scholastic and spiritual knowledge of both worlds. I had also

talked to Anaru Takarua, my kaumatua at Tokomaru Bay, an Anglican minister. He had encountered similar struggles in resolving the two. The deeper I went into Christianity, or my taha Maori, the more it seemed I had to choose one or the other, which I didn't want to do. When I talked to him about this he laughed knowingly and said, "when you find the answers, let me know". Yet over the years I saw his Christianity lived out in his Maoritanga and simply expressed in his aroha and service to the people. He retained the things vital in te ao Maori, wairua and whakapapa; the vitality of expression of Maori culture, a love for life.

Atua

Prior to crossing the threshold into a living relationship with Christ I had been exploring Maori spirituality. This included the atua, gods. I had made clay figures of relevant atua, which I hung around my garden. Then I noticed they started disappearing, which quite perplexed me. Years later some members of my (Maori) Christian community told me they'd taken them down. I thought this was ironic and rather humorous as they were just then going through the



To see reviews of, or purchase *Eternity In Their Hearts* visit the following link: www.amazon.com/gp/product/customer-reviews/0830709258/ref=cm_cr_dp_pt/002-3933576-0593630?%5Fencoding=UTF8&n=283155&s=books

process of resolving their Maoritanga and Christianity and were happily fashioning carved figures for the local kura kaupapa.

Arizona and 'eternity in their hearts'

In 1989 a Fullbright Scholarship to go to Arizona and New Mexico, to the main ceramic areas, was important for me as a Maori. Manos and I went over and it was interesting to find we were facing the same kind of political issues in terms of land, resources, government policy and so on. I met a Hopi Christian potter whom I still keep contact with, Al Qoyawayma. He is a remarkable person. He's a scientist with a background in electronics and designing navigational systems for aircraft. As an artist, he is accomplished culturally and is involved in education initiatives for his people.

He related to me that within his own Hopi tradition there was a prophecy of the coming of the gospel message. The priesthood of his tribe held this knowledge and so they were in a sense waiting, and aware of what was going to come to their land. However when the Spaniards came with their brand of Christianity, it soon became evident that they wanted gold and the wealth of the land. While we were there we heard accounts of how they were forced into slave labour to build the churches of the Spaniards. The pain and suffering of that time is still felt keenly, and the hurts retained are still in many ways a barrier to receiving the true gospel.

In the Maori experience similar disenchantment with these unholy religio-political alliances prompted the caustic remark: "You tell us to look to heaven, and whilst our eyes are fixed on heaven you steal the land from beneath our feet".

According to my Hopi brother, when the Mennonites came (a branch of the Quakers, a group of people who lived and worked quietly according to their faith) their gospel was a stark contrast to that of the Spaniards who had pillaged and committed atrocities under the guise of Christianity. So it was the Mennonite community that began to speak to, and be accepted by, the Indians.

Al Qoyawayma sent me a book by Don Richardson *Eternity in their Hearts – the Prophecies of Christ within Indigenous Cultures* which could also be looking into our own culture.

"Kei muri i te awe mapara he awe, he ma". As far as I know this is a pre-European prophecy. It has been translated as – "Behind the tattooed face there is another face – a white face". This has been interpreted to mean that one day the face of rangatiratanga or governance would be a white face – predicting the arrival of, and government by, the pakeha. Whilst this may be a valid interpretation at one level, I believe that at another level this prophecy foretells the arrival of the Kingship (Rangatiratanga) of Christ. The word "ma" can also mean bright, shining, and radiant. So a bright, shining, radiant face – a divine visage.

Te Papa: The Three Crosses

By cross-referencing my cultural beliefs and other cultural accounts with the Bible, the only logical conclusion I can come to is that Christ is the fulfilment of every cultural path. As Maori, we come as far as

Maui in our quest for eternal life and then the path ends. Our tipuna, I believe, also knew this and that is why they were receptive to the gospel message. They were a highly intelligent, astute, culturally intact people and I don't believe they were duped into Christianity. I think they also concluded that Christ was the way to eternal life.

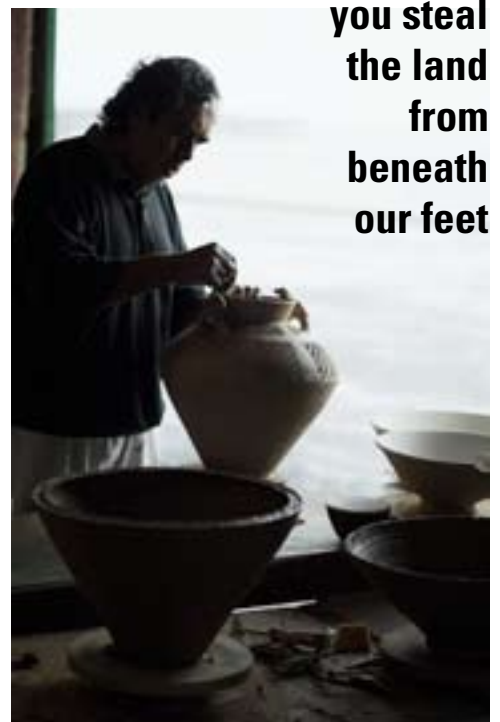
Having said that, I personally don't feel the need for a cultural or intellectual justification of my faith – that is just a bonus. I have a personal relationship with a living God that has changed my life. And whilst I struggle in many areas to live out my faith, I have no need of a cultural framework to validate this simple yet deeply profound conviction that Ihu Karaiti is who He says He is, the Messiah, the Son of God – the utu – payment for my sins.

Along with other Christian artists I am in a position to proclaim this message through my work, and indeed the message and cultural cross-referencing provides a wealth of artistic possibility. Three recent works at Te Papa are three crosses, *Nga Korero o Kaware Conversations at Calvary*. The three crosses represent Christ, the penitent criminal and the unrepentant criminal. The two criminals represent our response even today when Christ confronts us – we recognise His divinity and the price He has paid for our salvation. We either ask His forgiveness or we reject Him. The choice is still the same today as it was then.

Moana Tipa



**You tell us to look
to heaven,
and whilst our eyes
are fixed on heaven
you steal
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Those who are bent by the wind shall rise again when the wind softens

Te Whiti o Rongomai – Prophet

An interview with Dr Deidre Brown (Ngati Rehia, Nga Puhi)

Senior Lecturer, School of Architecture, Auckland University;
Lecturer Maori Art History, Canterbury University from 1998 to 2003

I was involved in te ao Maori when I was growing up in New Lynn but I didn't know I was. All my mother's (Rosine Brown) relatives were Maori who didn't go to marae and I was raised in suburban Auckland. We never had money to travel. I grew up in the 70s and 80s when revival was taking place through te reo. My mother got me to do school projects and she would help me to talk about these things but what she had been talking to me about was different from 'mainstream' Maori thinking. She wouldn't attend

tangi, she didn't drink, didn't identify tribally, and she was very wary of the marae because in her upbringing those things were seen as te ao tawhito (the old world). All the things she taught me were at odds with what was 'authentically Maori'. But I took Maori studies alongside architecture and was encouraged to look at the Prophetic Movement as a means of rediscovering my own Maori background. I felt that it was a significant and important thing to do.

Dr Deidre Brown, 2005.
Photograph: Grant Bulley.





Ratana church, Raetihi. Converted from an earlier building c. 1957. Photograph: Dr Deidre Brown.

And I had always wanted to be an architect. I had a feeling for three-dimensional space, and I guess once you have that, you think about a career in architecture. From an early age I worked towards that. When I got to architecture school, everything there was about conceptual thinking, and that wasn't particularly formed in me at 17 years of age, but Maori ideas and thinking came from my mother. She had gotten me to think about Ratana because my great-grandfather helped Ratana establish his church just after the flu' epidemic in 1918. He was the Rev. Hapeta Renata, a Methodist home minister in Kaeo. They were Maori ministers who may or may not have been ordained. Anyway, Kaeo was the first Methodist Mission Station in NZ and when Ratana's mission started to develop, Arthur Seamer encouraged home ministers to work with Ratana, as the Anglican Church may have done as well.

At that time after World War 1 and just after the influenza epidemic, people were looking for faith. For mainstream churches in the north, the idea that a Maori was faith-healing just down the line was something they could support. Orthodox ministries had an interest in faith-healing so they were happy to support the Ratana movement as a way of bringing local Maori into their own churches. When Ratana formulated the idea of having a church around 1927, Hapeta helped him do that. Later he helped him write the Blue Book that's still used as a hymnal today. They

were both evangelists and revivalists. When it was time for Ratana to open his church, his helpers had to decide whether they were going to stay Methodist or go with him (Ratana).

The Anglicans dropped away for a number of reasons but the Methodists were more embracing. Hapeta stayed on. He was 90 when he died in 1950. He didn't get involved in the political aspects of the Ratana movement or much of the building of Romanesque-style Ratana churches in the north at Ahipara, Te Kao, Te Hapua and Mangamuka. They were built between 1947 and 1966 by apotoro (apostles).

There are other Ratana churches in the north, west and southern parts of New Zealand but they don't have the twin bell tower design. As an art form they were trying to look like the Ratana temepara (temple), which were built in the materials of the day, and they were quite contemporary for their time. The Ratana arch and the hall at Temuka are southern manifestations. Ratana didn't encourage carving at the beginning of his mission but rather perpetuated the building of plain meeting houses ... Niu Tirini at Arowhenua is an example. They're interesting to study because the story of Maori art and architecture is usually divided into customary and contemporary disciplines. These buildings sit between those. I'm not the only person to study these buildings; it was a new area to look at and they decided to call it 'Morehu Architecture' (morehu - survivor).



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We applied the term to everyone who was working in this style of Prophetic art and architecture from 1850 to 1950. Customary (traditional) art practice was changing and in many ways went into a steep decline with the arrival of missionaries. What I argued in my thesis is that it wasn't that Maori customary art was dying out, it was more that everyone was excited by the new Christianity and Maori wanted to encompass this new world view with the new materials available.

For the last 50 plus years, more and more aesthetic views have layered themselves into the landscape. There is a balancing between the Maori spiritual way and the Christian spiritual way. The Old Testament and Maori way of life were very similar. The idea was that a leader was someone who was strong. Maori had issues with Christ being humble and his life being one of sacrifice. Rua Kenana saw himself as an Old Testament leader.

Rua Kenana worked with the Presbyterian mission, and the Reverend J G Laughton. The Church had strengthened their message during Rua's imprisonments on rather shaky charges of sly-grogging and morally resisting arrest. (Rua challenged the idea that Maori were not allowed to sell alcohol and claimed they deserved the same legal rights as Pakeha.) Even Te Kooti's re-development of the meeting house and figurative symbols of playing cards and plants, with the exception of the heart were based on the Old Testament.

What I concluded in that work is that Maori art and architecture was better understood as a process of whakapapa (genealogical/chronological process) rather than as a history.

Customary architecture of meeting houses and pataka¹ was promoted by Sir Apirana Ngata, and his School of Maori Arts and Crafts, as a tribally-based alternative to Ratana, which was non-tribal. Furthermore, the passing of the Tohunga Suppression Act [1908]² was indication of how the government felt about the political threat posed by Maori spiritualism. Ngata's type of architecture and social organization was more acceptable to the conservative elements in government and received state funding and historical recognition. As a consequence, we tend to think of Maori art and architecture as being either customary or contemporary, and as such art historians often build walls around them. There is at least one other Maori art history belonging to the Morehu. Revival of Customary Maori art occurred through Ngata and was included in my thesis. He operated at the same time as Ratana and Te Puea Herangi of Tainui. She was Catholic and Paimairire and Ngata was Anglican. The 1950s was the time the Ratana movement stopped constructing those buildings. They told their followers that they had to build for the time. Sir Apirana Ngata told all the people he trained to perpetuate customary art. The Taiapa brothers established the carving institute at Whakarewarewa out of that time.

Local people living in Ratana interpreted things with the skills they had at that time. So that particular type of architecture started to disappear and urbanism started to develop.

The Tovey generation came forward out of Dunedin and around the country, and that supported development of contemporary Maori arts and its artists. Tovey also promoted the idea that to be an

artist you had to go to school. Architecture was one of the few arts that was not part of their programme. This has had a profound effect on its status in this country. Morehu art and architecture went into a further decline.

In the 1970s Margaret Orbell edited the Maori Affairs Department periodical *Te Ao Hou* (A New World) and wrote about Ringatu painted houses. Cliff Whiting worked with the Historic Places Trust and Muldoon started the PEP schemes. One of the goals through that collective body of work was to renovate meeting houses. Ringatu whare had been painted over at the time of Te Kooti's death. Under layers of paint on the walls of Ringatu whare, Cliff Whiting discovered and immersed himself in the symbolism of that earlier time. As a result of that work Roger Neich, who recorded many of the paintings in his capacity as an ethnologist, wrote *Painted Houses*.³

Shane Cotton (Nga Puhī), Peter Robinson (Ngai Tahu) and Chris Heaphy (Ngai Tahu) graduated from the University of Canterbury, influenced by the work of that period; particularly the painted symbolism of the Rongopai house. Cotton adopted many of the motifs, such as plants, Heaphy developed an early interest in card symbols, and Robinson adopted the black, red, and white colours of kowhaiwhai (scroll painting). Their recognisable symbols didn't require a background in kawa and tikanga to enter into them.

Shane Cotton further evolved his work from that period. He made a lot more contact with his own people, the Katene whanau who were always heavily involved in the Anglican Church history of the north. Another painter using Ratana symbolism, who also trained at the University of Canterbury, is my cousin Kura Te Waru Rewiri. She has strong connections to the Church in that her late father, Sam Davis, was an apotoro and her mother, Geneva, an awhina. It's astonishing that Kura and I, quite independently, both found ourselves at Canterbury (she as a student, me as a lecturer), both developed an interest in Ratana iconography, and have both written about Northland Maori carving (her thesis, my book). But then again, perhaps it was fate!

Moana Tipa

This is the Ratana church at Ahipara, Northland opened in 1966. Photograph: Dr Deidre Brown.



1 Neich, R. *Carved Histories: Rotorua Ngati Tarawhai Carving*, 2001, Auckland University Press.

2 Sponsored as a Bill by Maui Pomare. Tohunga Suppression Act [1908]; was repealed 1962.

3 Neich, R. *Painted Houses: Early Maori Figurative Painting*, 1993, Auckland University Press.

Review

Passionpaint

Chamber Gallery, Rangiora Library

3 July – 4 August 2005

Margaret Hudson-Ware

Jessica Crothall

Stephanie Brook

Averil O'Hara-Safanov

An exhibition in an antechamber off a busy public space, this is a quality exhibiting space and the show was well hung. Margaret Hudson-Ware's five works stand out on the facing wall, offset across the room by Stephanie Brook's *Strangers in a Strange Land* a multi-media Abstract Expressionist work in the style of Jackson Pollock but heavily textured with appliqué mixed media.

Brook's work is busy and exciting, with good use of colour. The textural appliqué is different languages and torn collage from photos, magazines and books. The work conveys a sense of immigration and

'otherness' perhaps representing the great melting pot of peoples that come together in the busyness of modern life (expressed in the energy of the work).

Jessica Crothall's works are more sublime. She presents a lacerated Christ figure in reds and ochres, an imperious Generalissimo figure in blues, and a large Impressionistic reworking of the betrayal of Christ (after Caravaggio). *The Kiss* is the strongest of the three works; the subliminal message of *Power* is strong, but the portrayal of *Power in Weakness* in the lacerated Christ is perhaps a little naïve. Her use of textured paint to convey the wearied facial expression of her South American dictator is very effective, as are the military medals picked out in reds and yellows against the gaudy blue.

Hudson-Ware provides the only descriptive label beside any of the works. A lack of these being a weakness of this exhibition. It explains her interest in the dignity of ordinary lives amid destruction, trouble, danger and heartache, conveying the artist's deep compassion for humanity (a driving force in her work). "They live precariously on the edge, not by choice,

A Bruised Reed: Polepeople III (Detail),
Margaret Hudson-Ware, 2003, Oil on canvas,
1660 x 750 mm, Collection of the artist.





Top of page: *Strangers in a Strange Land*, Stephanie Brook, 2003, Mixed media, 1100 x 1400 mm, Kauri Trust collection.

Above: *Power*, Jessica Crothall, 2005, Acrylic on canvas, 915 x 1245 mm.

but by circumstance, by acts of man or nature..." Her complex central piece shows people on tiny platforms wrapped around an elevated central column. A couple dances, a mother clutches a child, another looks off into the distance. Her typically powerful figures (etched in a burnt red and black slash linear style) are precariously perched, symbolic of our precarious lives amid the danger of life. As well as her pathos, her humour emerges - a woman and child, a man and piglet, the five works framed by a portrait of a girl at left, the piglet at right. The background reds and purples evoke danger, fire, perhaps war. These works are kindred to her *Refugees* exhibition pieces during the opening of the Christchurch Art Gallery two years ago.

Averil O'Hara-Safanov's work is abstract using textural squares and circles and stitched material adhering to the canvas. She uses lace; one work is monochrome the other multi-coloured, an artist in development.

Brook demonstrates a more mature control of her chosen media; an obvious progression, despite this being an older work. Her interlacing of red acrylic throughout the work is reminiscent of John Himmefarb, the underlying circles recalling either crop circles or gender icons.

Overall a mixed collection with some strong highlights loosely collected together under 'passion', presumably the passion of the artists. Strong thematic with lighter contributions from O'Hara-Safanov and

Crothall. I particularly enjoyed Crothall's *The Kiss* and Hudson-Ware's *A Bruised Reed: Polepeople III*. Crothall selects large narrative themes to convey her message, while Hudson-Ware draws out the drama of ordinary lives to express her passion, and Brook the complexity of many lives, such as immigrants. Without any didactic labelling it was difficult to place the rationale of the exhibition; however Hudson-Ware's contribution added some insight. It would have been good to have a wall panel or an information sheet talking about the rationale for the show and the artists, and why they were being exhibited together, but I enjoyed *passionpaint* very much.

John Stringer

Arts Advocate

He toi whaakairo, he mana tangata Where there is art, the people flourish ...

An interview with Megan Tamati-Quennell (Te Atiawa, Ngai Tahu)
Curator, Art and Visual Culture, Te Papa Tongarewa, Wellington, New Zealand

In the first interview with Megan Tamati-Quennell (*CS News* July 2005 issue) she talked briefly about movement in her life towards nga toi o te ao Maori (the arts of Maori world) and a role she might play to broker a place for Maori visual arts language within the national arts institution.

Underpinning this, she offered another important notion, that already within her, and continually evolving, is an internal reader, an intrinsic response to the life, the creativity and the art of an art work. Within the second part of the interview, we see those and many other skills and qualities being outworked, in analysing, reviewing and simply appreciating artists and their chosen language of expression.

Part 2 continues

The Maori Prophetic Movements

Reflecting on the Maori Prophetic Movements of Te Whiti o Rongomai, Te Kooti, Rua Kenana, Ratana (who was the last of the Prophets) and others from that period, a lot of their thinking was based in the Old Testament. Those movements signify Maori response to, and relationship with, faith and Christianity.

It was a time of creative renewal, and I suppose for us it was like developing a new way of operating because of colonisation in a new and changing world.

Whakaoratia, Te Papa

For the opening of Te Papa I put together an exhibition called *Whakaoratia* which looked at Maori innovation and creative genius. The brief for the exhibition was really 'art as an agent of change' so the exhibition was my take on that. I focused on that period of major change in Maori history, with a time frame of 1860 through to about 1930, and our adoption and innovative use of new and introduced technology. So it was a slice of time and some of the events and movements happening then.

The Prophetic Movements became part of the exhibition as they were such potent and important examples. They were highlighted in the exhibition as highly political movements, as well as major spiritual movements that created new ways of being and operating in a rapidly changing world. New religions created new Maori iconography and art.

Some of the symbols from those new religions were universal forms, adopted and given Maori application and meaning. They included the symbols on Te Kooti's flag, the symbols of Te Manawa, (the heart), Te Ripeka (the cross) and Te Maunga (the triangle). Paratene Matchitt picked up these symbols in his work in the 1980s. Other symbols were the painted houses on the East Coast (discovered by Cliff Whiting and documented by Roger Neich), the architecture of Parihaka, the playing card symbols on Te Kapua and the two storied house at Parihaka.

The people of Parihaka adopted some European ideas and technologies and Pakeha were employed to teach skills so they could build their houses; state of the art houses at the time with running water, gas lamps, a bank. . . The colours and symbols of Ratana, the whetu-marama (star and moon), again universal symbols translated through whakaaro Maori (Maori thought). Similarly the colours used by Ratana – his visions of the archangel Gabriel, the angelic realm and the temple he dreamed about – were all part of that vision and of his faith and beliefs.



Megan Tamati-Quennell and son Taniora.
Photo: Moana Tipa.





Drawing of Te Whiti and Tohu, George Sherriff, 1881, pen and watercolour, 100 x 75 mm (irreg.), Museum of New Zealand Te Papa Tongarewa.

Lying in the Black Land, Shane Cotton, 1997–98, Oil on canvas, 2000 x 3000 mm, Collection Jane Vestey and Brian Sweeney.

Deidre Brown and Ratana

Dr Deidre Brown (Nga Puhi) in her thesis *Buildings of Nga Morehu* studied the Prophets, Prophetic Movements and architecture (See p.7-9).

Deidre used a concept of counter-colonisation that looked at Maori appropriation of European symbols of power. I really liked both the terms she used and how she framed it. We signalled tino rangatiratanga at that point, by appropriating European symbols that represented status and authority; we took the symbols that European culture recognised and interpreted them through Maori life and values and reflected them back. That idea could be seen in the clothes we wore, like Te Rauparaha wearing a Naval/Captain's uniform (there are paintings of him dressed that way); in our architecture, the type of houses we built. There was increased building of meeting houses illustrating the ownership of land through occupation; there was the adoption and creation of Maori flags, ideas like the 'aukati lines' that marked boundaries. Similarly with

religion we retained some of our own practices but expressed them through the principles of Christianity. Art became iconography for a new world. In recent work there are references to those movements. Peter Robinson used a plane in *My Marae, My Methven*, after discovering Ratana's symbolism of a plane, car and a stepladder. The car represented every day existence; the ladder was the connection between the car and the plane (the spiritual realm). Peter's plane was about the mobility of culture, about it not being static, and his humorous connection to his tipuna. He used that plane image in other works, his *Percentage* works.

Shane Cotton also looked at that period in his work - the painted houses of Te Kooti on the East Coast, and then Papahurihia and Te Atua Wera from an earlier time. Cotton's *Blackout* series with the use of the serpent, mixes Christian and Maori from his northern perspective.

Moana Tapa



Review

Sense of Place, Jessica Crothall
Dobson Bashford Gallery, Christchurch
June/July 2005

I recently had the opportunity to visit the Dobson Bashford Gallery in order to view new works by Cantabrian artist Jessica Crothall. Her exhibition was entitled *Sense of Place*. Jessica's personal reflections on 'place' can be attributed to her upbringing in South Canterbury, (Waimate to be exact) and to her somewhat nomadic experiences, including stints in America, Thailand and Europe before returning home to her South Island roots. Her artistic background is delightfully eclectic. With a strong painting tradition woven throughout her career, she has also been a practising printmaker, graphic designer and illustrator.

With many exhibitions behind her, Crothall now focuses almost exclusively on the pursuit of painting. The ten pieces in *Sense of Place* are pure Crothall. Those who know her work have come to expect the fine eye of a colourist, a tonal artist. This show did not disappoint. In terms of the content these ten works move comfortably across the boundaries between expressionism, impressionism and abstract. We find

landscapes fractured and divided with colour and geometry such as *Glass Wall Triptych*. Others are more literal, more impressionistic as in *West Coast Bush* and *River and West Coast Beach*. Further down the spectrum are pieces like *Coastal Trees I*, *Coastal Trees II* (together as a dyptich) and *Windswept Trees II*, all three of which reside in the abstract family of imagery... lively 'finger-paintings' in heavy acrylic. These pieces dance with motion and energy. My personal favourite was *Truman's Bay*, a big, 'grunty' piece of work boldly depicting massive rocks meeting the sea at the shoreline. The craftsmanship, coupled with the elemental shapes and confident palette, caught my eye immediately. Each of the ten works in *Sense of Place* present a heavy and luxurious use of pigment... as three dimensional as you can get without moving into solid materials.

Strength of shape, form, media and tone come together in a persuasive manner. Given the artist's diminutive size and gentle way, it is curiously delightful that such unbounded work should originate from her hand.

Rick Lucas

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



Left: *Windswept Trees*, Jessica Crothall, 2005,
Oil on canvas, 1060 x 1000 mm.

Above: *Truman's Bay*, Jessica Crothall, 2004,
Oil on canvas, 240 x 910mm.



From our Resource Centre

Image: Christ and Art in Asia (magazine)

The official publication of the Asian Christian Art Association (ACAA), which celebrated its 25th anniversary in 2004, *Image* is published quarterly for international members out of Indonesia. An attractive A4 full colour quarterly, *Image* has been published without interruption since October 1979, following a conference on Asian Christian art in 1978. Past editors have included Masao Takenaka and Rhyu Tong Shik, Kyoko Yamauchi and the publication is currently edited by ACAA President Judo Poerwowidagdo. Printed on gloss stock, it has a generous range of large colour reproductions of art, pleasingly complementing a periodical that professes an arts belief. It ranges in page size (issue 97 Dec 2003, 12 pages; issue 100 Sept 2004, 24 pages) and has a number of international contributors as well as a small news section on the inside back cover.

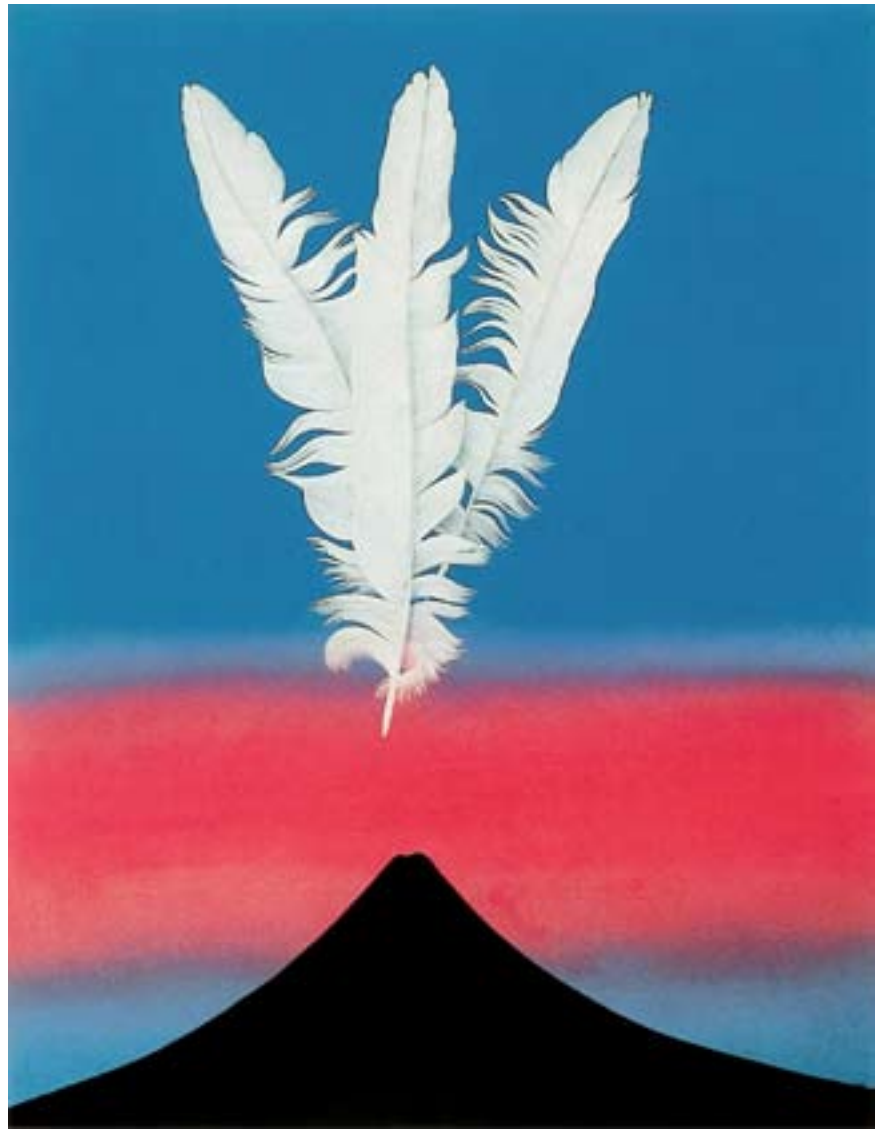
Image has created a network of artists, advocates and friends across the world focused on Christian art in Asia. It plays an important role in communicating faith across cross-cultural divides. Western Christians will benefit from *Image*'s representation of Christian art, imagery and thought from an Asian perspective. The paintings and sculpture portrayed will challenge Western mindsets of Renaissance-filtered Christianity, which of course originated in the East. It is one of the few magazines to capture the truly cosmopolitan and international nature of the wider Body of Christ.

Art is brought to us from China, Sri Lanka, the Philippines, South Korea, Japan, Australia, Indonesia, New Zealand, India, Thailand, Malaysia, Pakistan *et al*, featuring a wide variety of styles. The work is characteristically bright, colourful and vibrant with fresh perspectives and interpretations of biblical themes and episodes so well known to the Western tradition.

A recommendation to anyone interested in expanding their Christian 'box' and wanting to gain a cosmopolitan appreciation of the universalism of Jesus' love and creativity at work in the world.

\$20-\$30 US p.a. depending on country of subscription.

Contact: Perum Duta Wacana No. 2, Jatimulyo, RT 05/RW02, Yogyakarta 55242, Indonesia. acaajudo@indosat.net.id, www.asianchristianart.org



Ask That Mountain, Michael Smithers, 1973, oil on board, 735 x 561 mm. Maarire Goodall collection. Used by permission.

Between Tsunamis

It's how you come in that decides
The scale of your claim on a place.
Tsunamis are murderous tides.
The second-last dominant race

Erases like marks in the sand
The answers it finds when it comes.
It's getting the hang of its sums
When the stick is crashed out of its hand.

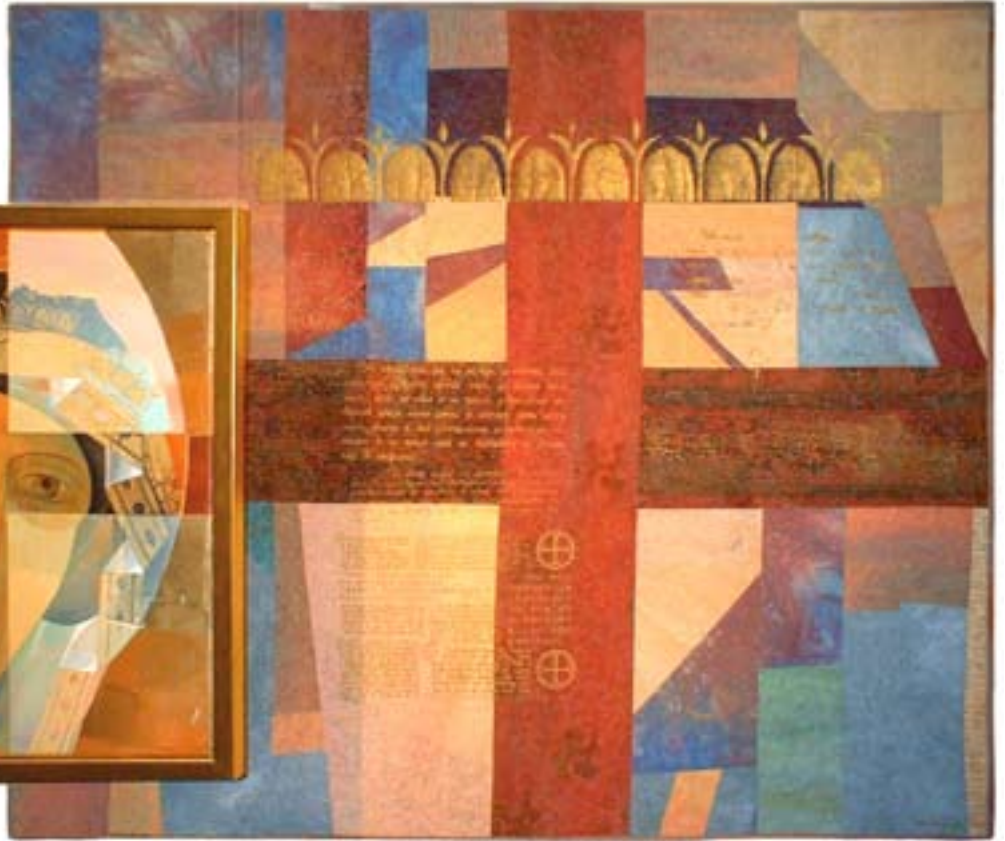
Robert Handicott

Reproduced from *Studio* – a journal of Christians writing. Number ninety-nine, Winter 2005, NSW Australia. Used by permission.

Left: *After the Icon The Virgin Hodegetria*, Galina Kim, 2005, Acrylic.

Right: *Quilt After the Icon*, Sue Spigel, 2005, Fabric.

These works were together hung as pictured at the *Dialogues* exhibition, Selwyn Gallery, Darfield, July 2005.



Review

***Dialogues*, Galina Kim and Sue Spigel
Selwyn Gallery, Darfield,
with Malvern Community Arts Council,
29 July – 25 August 2005**

A collaborative exhibition by painter Galina Kim and textile artist Sue Spigel drew more visitors to the Selwyn Gallery than any previous exhibition. That is understood when viewing the works. The exhibition featured tapestries by Spigel and paintings by Kim as well as innovative combined tapestry/paintings by both artists – dual works. The show featured Orthodox icons stitched into, hung alongside, or framed with tapestries in rich purples, blues, golds, mauves, reds – a rich palette of colours. Panelled works combined centralised paintings, framed by tapestry pieces top and bottom, and framed as a unified whole (*Archangel Gabriel*, *Archangel Michael*) or hung together as foreground and background (Kim's *Art's Centre* with Spigel's *The Last Kaleidoscope*).

The artists use mixed media (stitching, textile, metallic threads, beads, collage, acrylic paint, wallpaper and appliqué) to create decorative historical pieces of expressive romantic, religious and contemporary resonance. The painting style shares a symbiosis with the symmetry of the textiles triangles, squares and other geometric shapes. Kim and Spigel demonstrate a strong complementarity.

This is a fourth exhibition by the pair; a merging of tradition and culture, colour, texture and line. The collaboration is an exhibition of spirit in a contemporary style quoting an historic oeuvre (neo-Byzantine). The show quotes T.S. Eliot: "We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time."

Kim is a strong, talented painter (a recent Telecom Art

Awards finalist). She builds up her canvas in a palette knife applied patchwork, which is then over-painted. This adds a textural quality and altered perspective to each work as well as a dimensionality of shadow and relief. The relief delineation of the under surface assists and accentuates the lines and edges of the painted surface. Spigel's use of beading, stitched materials, gold threads and her vibrant use of colour demonstrate a master craftsman fully in control of her medium and revelling in its possibilities. A central piece in the show is a gold-framed work by Kim (*After the Icon The Virgin Hodegetria*) hung with a pink and gold Spigel textile (*Quilt After the Icon*), alongside a strong triptych (*Don's Monastery*).

The artists first met two years ago at the Christchurch Arts Centre (where Spigel has a studio) during a Cloisters Gallery exhibition. Kim arrived in New Zealand ten years ago from the Ukraine (a native of Kazakhstan) where she studied music and fine arts; Spigel came from America 27 years ago with a love of textiles and from a heritage of quilt-making.

Dialogues was a very strong exhibition between two collaborative female artists who would do well to continue working and showing together. Their works complement each other to a degree that is perhaps unrealised in isolation.

I thoroughly enjoyed this exhibition and look forward to seeing more of their work. Spigel and Kim are an example of immigrants enriching and deepening the New Zealand arts scene ("Welcome here...with hearts wide open...there's a place for you" to quote Dave Dobbyn's current hit single). They bring a strong artistic practice, disciplined by training, alongside a creative and innovative exploration of spiritual ideas set firmly in a contemporary oeuvre that draws richly on traditions from the past. This is valued in a country of relative youth where traditions are adolescent and still in formation.

John Stringer Arts Advocate

Review

The Gallery's Collection: *For the Love of Christ*, Dunedin Public Art Gallery, Ends 28 August 2005

The life, death and resurrection of Christ has been represented by painting throughout European history to reveal the love of Christ which is the foundation of the Christian faith.

The Dunedin Public Art Gallery has a delightful sample of mostly Italian and Dutch painting. *For the Love of Christ* also holds a few of New Zealand's own who have considered the richness of Christ's history. The exhibition space is broken into two halves; at one end of the room are fourteen elaborately carved frames, a treasure trove containing a colourful celebration of the life and death of Christ. From the glorious and extravagant gestures of dancing angels or the agonising Christ to the compassionate gazes of the Holy family, the love of Christ is something that is valued. The oldest, dating from 1340, Jacopo del Casentino's *Two Wings* from a Triptych (with the centre piece missing), depicts the crucifixion on one half, and the other St George slaying the Dragon and St Francis receiving the Stigmata through fine gold threads that touch his hands, heart and feet. Zanobi Machiavelli's *Madonna and Child* is placed above a 16th Century Austrian oak chest, which seems to suggest an altar, adding an active devotional

sacredness to the space.

The other end of the room holds an array of monochromatic images. Ralph Hotere's 1986 *Les Saintes Maries de la Mer* (St Maries of the Sea) is an image of the heart. It potently expresses the love of Christ: an anguished heart pierced by the cross. An image of a great love that penetrates our brokenness. The gallery inscription adds that 'The heart is a motif that occurs frequently in Hotere's art...echoing the iconography of Maori millenarian Christianity'.

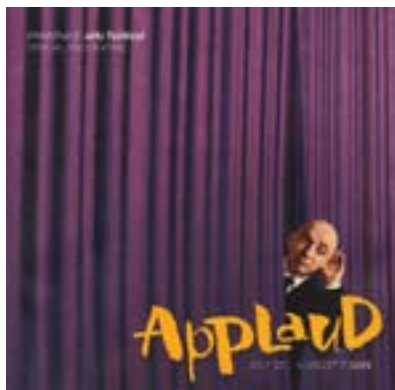
Among a grouping of Dutch and Italian 16th Century etchings Jeffery Harris's crucified figure and figures in a landscape sits at the top of one wall. John Reynolds's *The Deposition* (a polished aluminium sign-post) lies as if it has fallen in the centre of the floor. A cross solemnly stands in one of McCahon's three contributions *The five Wounds of Christ, No 3*. With more of an emphasis on the momentous occasion of the crucifixion; here the love of Christ is displayed through His death.

Jo Osborne

4th year student at Otago Polytechnic School of Fine Arts.

The Deposition, John Reynolds, 2002,
Polished aluminium. From the collection of The
Dunedin Public Art Gallery.





Review

Applaud – Christchurch Arts Festival 20 July – 7 August 2005

Many visual arts exhibitions were presented within the 2005 Christchurch Arts Festival (see *CS Notices*); several of them had a connection with the contemporary Maori art movement.

Taonga Whanau

Recommended by press and arts practitioners alike, this work was a delight to enter. As the name implied, the work encompassed in every sense the spirit of family, the handmade work of an 81 year old Nga Puhi / Ngai Tahu pounamu carver Otene Rakena and his daughters, Hana Rakena (ceramic art) and Rachael Rakena (digital video). This collaborative exhibition explores relationship between generations; between object and non-object; between traditional materials and new media. The taonga pounamu tell stories of whanau across a landscape of people and places throughout the country. The absolutely tangible element of this work was its underlying spirit that produced an inviting and restful space to sit or rest within. The curatorial design of the exhibition was appealing: the darkened space of SoFA Gallery, a long rectangular (slightly higher than usual) table, and its shiny, black glass surface.

Placed on that were a number of exquisitely shaped hand-carved bowls and vessels that might have been filled with water. These anchored the exhibition. Suspended above them were hand-carved pounamu pendant-sized works, beautifully fashioned, hand-held, works carved by Otene for family, for friends, for the love of carving image from stone. Digital light and audio works linked, caressed and passed over and between both stone and clay, sometimes as piercing prisms, other times as softly muted light patterning dark space. Light, and lack of it, accompanied by a sound track known to stone and water.

Another aspect of this exhibition was filmed dialogue with Otene and his brothers and sisters screening on the gallery's internal wall. However important this part of the work was to whanau, it might have worked better as optional viewing, so as not to impinge on the spirit of the work, nor weigh the work with detail that could potentially steal its mystery.

Remaking the Elements

Remaking the Elements at CoCA's upstairs galleries built on the success of an earlier Arts Festival exhibition, *HeadHandsHeart*. The work may have been considered developmental in its transference of fine arts ideologies and imagery into textile, sculptural and ceramic craft arts. The theme invited response to the imagery of Canterbury's iconic landscape painter W.A. Sutton, by eleven of the country's foremost craft arts practitioners including Sue Spigel. Sutton was an enduring talent of a man whose Retrospective in 2003 refreshed New Zealand art audiences and introduced them to his lifelong pursuit: to extract the essence of Canterbury's dry bone land and sky scapes. There were some thoughtful responses within this show: David Murray's exquisite translucent glassworks and Lyn Kelly's delicate grass jewels – worn close to the heart in response to Sutton's fabulous and famous

grass series. Bronwynne Cornish personified the four seasons in her humorous organic womanly characters. A noticeable strength and quality of *Remaking the Elements* was the curatorial relationship established by Hargreaves with the artists and with Sutton's work. It's questionable however, whether the brown, gold and earthy tones of the show were supported by traditional, stark white gallery walls, or whether they rendered the overall look of the work drab and isolated from the landscape of their original inspiration. Contextual surrounding colour and individual lighting of work may have given them more support and brought about a different response from each of the works to the theme, to the overall voice of the show and to its audiences.

There may have been other curatorial deliberations at work however. Co-ordinator/curator Marianne Hargreaves, a textile practitioner, has been inspired by the scale and skill of American craft artists working through the SOFA (*Sculptural Objects, Functional Art*) Craft Fair held annually in New York in June and Chicago during October/November.

Pepeha Across the City

Pepeha are customary forms of spoken expression. They can be cryptic and provocative. They are codes for living, landmarks of the past and of the future, they provide a different insight and perspective of the world and they have varying definitions.

Pepeha Across the City was originally thought of as a creative vehicle through which the southern iwi, Ngai Tahu, in association with Christchurch Arts Festival, might introduce a range of pepeha to established, nationally known artists, writers and commentators with the purpose of presenting other thinking, values and dialogue. In 2003, the work was given a working title *He Kororero* (a discussion).

Playwright Jo Randerson presented the idea of pepeha translated as graphic arts imagery to be found in unexpected places across the city as posters and post-cards throughout the festival season. This led to a significant relationship with CPIT School of Art & Design whose students interpreted pepeha through arts, graphic arts imagery and text.

Critical to the entire process was the location and role of Te Runanga o Ngai Tahu corporate leadership, in extending and challenging discussion towards issues that will increasingly affect all communities within its rohe and nationally.

Pepeha Across the City was, in its first arts festival season of dialogue and exchange, somewhat cautious and measured. However, it's worth noting that a reasonable foundation might have been laid upon which to build and strengthen dialogue that is able to reflect different thinking and diverse values in a time of political and social challenge. Ngai Tahu could be one of the first iwi to take such a stand.

E rite ana matou ki te Kauwau e noho ana i runga i te toka; ka pari te tai, ka ngaro te kohatu ka rere the man.

Moana Tipa



Anita Parkinson, student at CPIT School of Art And Design, Christchurch, 2005.

Clear Rinse

Waitangi Day. Up north tears fall
as I recall another time and place
where race played the lead on a more
suburban set. A teacher I knew
moved into a street owned by a man
pleased to finally see a Pakeha
among his mainly Maori tenants.
Comes rent day he apologises
for the abandoned cars squatting
in neighbouring yards, rust bleeding
onto the largely unmown lawns.

'Oh that's fine, I see them as free
standing contemporary sculptures,'
the teacher replies, then asks for
a better washing machine. Next day
showroom fresh the latest model
stands tall on their front doorstep.

Teacher suggests the Island family
next door, still washing by hand,
could benefit from their old one.
Landlord says no, then takes it off
to the tip. Returning, sees the teacher
swinging an axe with measured fury
into the remains of the once proud
Fisher and Paykel, now totally
disembowelled on neatly cut grass

Barry Southam

Reproduced from *Footprints on a Gravel Road*
by Barry Southam. Square One Press, 2005.
©Used by permission.

The Message that Time Forgot,
Helm Ruifrok, 2004,
Oil on canvas, 297 x 420 mm.



Review

Paintings and Drawings, Wilhelmus (Helm) Ruifrok

**Campbell Grant Galleries, Christchurch,
19 April – 7 May 2005**

Six new paintings were amongst a collection of 28 works shown by Helm Ruifrok at the Campbell Grant Galleries in Christchurch. References to mysticism, science, humanism, new age-ism and sexual occultism permeate a baroque, classicist style. In this work, the artist uses four media; water colour and pencil on paper, oil on paper, oil on aluminium and oil on canvas. Paradox is an underlying current in Helm's work through two key streams of thought. One is the artist's stated search for, and fascination with, innocence, grace and light. The second stream is the sense of old systems of knowledge, measure and value, gathering,

heaping up without resolve. These references sometimes occur in the same works - *Homage to Innocence and Knowledge* for example, which overviews civilizations and humanity, masters and men, knowledge and science, overlapping, merging, colliding, melting at a vast and ancient doorway. Similarly with *Mount of Aspiration*. Other pieces seem somewhat isolated, or not connected easily to the fuller body of work; *Astronomer*, *Vortex*, *Rose*. The oil on aluminium works similarly, left a question about whether the medium was fully worked, given its potential to support and extend the authority of the artist in his particular subject matter, by different or fuller use of it. Also somewhat separated, and aside from the main works and in the smaller gallery, were a number of works including *The Anatomy of Sex*, knowledge of beauty tainted; and *Madam*, mechanised sexual knowledge, rendered mundane.

Moana Tipa

Hagley Park

is it God walking in circles
the rim of the moon
between the open fire
and the chimney crack
an old woman with a moko
an old man with a long beard
in the autumn month
of May

Kathleen Gallagher

Reproduced from *Twilight Burns The Sky*
by Kathleen Gallagher. Doygal Press,
Christchurch, 2001. Used by permission.

Review

***Autumn*, Anna Korver**

Gallery O, Christchurch

23 - 29 May 2005

Anna Korver's carving installation in *Autumn* (exhibiting with Mel Sebastian H) is a collection of suspended, free-standing silvers and forms often featuring the female torso. These elegantly stylised, life-size forms in blonded macrocarpa, pale gold oak, copper beech and lime wood are thoughtful works based on Korver's knowledge of the female form and the potential of power, movement and fluidity within it.

While some of her works influenced by Barbara Hepworth's structural style and surface treatment might take time to work through yet, Anna Korver's output as a carver is young and fresh. Her strength is an unassuming confidence in extracting from the density of wood often exquisite and exacting forms that might well be inextricably linked to her own.

Apart from a life in arts, she's already had a successful career representing New Zealand in the

Commonwealth Games of 1998 as a Women's Sabre Fencing Champion. This exhibition of work reflects much about that period, and the foundations of form, movement, agility, power and an unassuming authority, all of which appear to have imparted themselves to her as a result of years spent in discipline and training.

Of Dutch, English and Irish descent, Anna grew up around Whakatipu in Nelson where her father introduced her to carving wood as a child. It's a medium she's comfortable with, has an instinctual response to, and to which she returns.

She knows how different woods respond to hewing, cutting, gouging and paring and the sanding and shaping of final surface lines. The works belie the challenges of heavy machinery and labour-intensive finishing to produce the quality that compels her. She has a Bachelor of Fine Arts from the University of Canterbury.

Moana Tipa

Below Left: Korver at work. Photo: John Stringer.
Below Right: *Twin One*, Anna Korver, 2004, Spruce, Approx. 1800 mm.
Collection of M & G Korver.



NOVEMBER 2005 NOTICES

PAST (Jul-Oct 2005)

DUNEDIN

23-31 Jul, Art Exhibition and Winter Festival at Opoho Church including *The Essence of Plants*, camera-less photography by **Isabel Sutherland**.

6-25 Aug, **Rebecca Harris**, Milford Galleries

OAMARU

22 Jul-4 Sep, **Marilynn Webb** (printmaker) exhibited works responding to the Waitaki River *Waitaki Unplugged* at the Forrester Gallery

CHRISTCHURCH

Dawn Mann new work in *Abacus and Icon* Studioworks Gallery.

22 Jul-24 Oct, **Ralph Hotere**: *Empty of shadows and making a shadow*. Lithographs. Christchurch Art Gallery Te Puna o Waiwhetu.

Jul/Aug, **Sharyn Ley & Sarah Ferguson** showed recent works at Gallery O, The Arts Centre.

7 Aug, *Tau Te Mauri, Breath of Peace*, documentary film launched at Academy Theatre, The Arts Centre. Produced and directed by **Kathleen Gallagher**, *Tau Te Mauri, Breath of Peace* tells the story of 8 peace people from Aotearoa NZ 1940-2000. Feature film 72 mins, colour, English and Maori. DVDs and VHSs (\$20.00 plus postage) are available from Wickcandle Film, PO Box 8390, Christchurch 8002, ph 03 332-9192 or www.wickcandle.co.nz.

Chalice Publishers have produced a book and a video by **Jenny Barrer** and **Colin Jamieson**: Port Hills Poems.

26 Aug-22 Sep, **Ria van Rooyen & Karen Symons**, *Celebrating d'Arts* Selwyn Gallery, Darfield.

30 Aug-25 Sep, **Cristina Popovici**, *Reflections*, new paintings, The Arthouse.

Aug-Sep, **Craig Dixon** and **Kees Bruin** were finalists in the Cranleigh Barton Award and Exhibition at the Christchurch Art Gallery Te Puna o Waiwhetu.

5-18 Sep, **Helen Sutherland**, Recent Painting, Gallery O, The Arts Centre.

22 Sep, *Activate: 45 contemporary artists - a fundraising auction* at CoCA included works by **Stefan Roberts** and **Tim Brown**.

27 Sep, **Sam Harrison** & Soeur Design, 48 St Albans St, Merivale.

4-23 Oct, **Margaret Hudson-Ware** & Friends, drawing, Salamander Gallery.

Jenny Vartha held another show of recent work at the Cloisters Gallery, The Arts Centre.

RANGIORA

5-26 Oct, **Erica d'Steewart** exhibited her latest ceramics along with Dave Walker and Jan Russell in *Form and Figure* at the Form gallery.

22 Oct-6 Nov, Parua Bay Gallery *Inaugural Exhibition* includes paintings by **Jill Perrott**.

NELSON

Jul, **Wendy Lineham** had her ceramics on display in the foyer at The Suter Gallery.

5-30 Jul, **David James** and **Niki Jiminez** were part

of a group show at the Catchment Gallery *Lusk – A Tribute to Doris Lusk*.

Oct, **Rosalina McCarthy** had an exhibition of watercolours at the Morrison St Café.

4 -19 Oct, **Nic Foster** was part of a group exhibition at the Catchment gallery *Nelson Rediscovered*.

MARLBOROUGH

29 Aug-25 Oct, **Don Binney** new works, Diversion Gallery, Renwick.

17-30 Jun, **Andrew Panoho & Linda Waimarie King** were part of *Kei Puta te Wairau* at the Millenium Gallery in Blenheim.

GREYMOUTH (WEST COAST)

5-31 Oct, **Jessica Crothall** *Wild places* & **Anne-Marie Verbeek** *Wee Gems for the Vault* at Left Bank Gallery.

WELLINGTON

15 Jul-6 Aug, **Simon Kaan's** works Tinakori Gallery.

Damian Skinner presented material from his recently completed PhD thesis at Victoria University at a public lecture in Aug. He explores aspects of the modern movement in Maori art.

11 Aug-4 Sep, **Anne-Marie Verbeek** *Identity, Belonging & Belief* and **Poppy Moore's** new work at the ROAR Gallery.

16 Aug-11 Sep, *Kia Ora Bro* new work by **Wayne Youle**.

26 Aug, **Kerry Thompson** opened at Kura Gallery, 19 Allen St.

To 3 Sep, **Glen Skipper**/Ngataiharuru Taepa, contemporary Maori sculpture, Tinakori Gallery, Wellington.

To 9 Oct, *Nga Toko Rima Contemporary Clayworks*, Te Papa, Wellington. including the works of **Baye Riddell** (see interview). These works will be exhibited at the Tinakori Gallery, 3– 12 Nov.

13 Sep-9 Oct, **Graham Fletcher**, Bartley Nees Gallery.

20 Sep-1 Oct, **Tracey Tawhiao & David Thomas**, *Young Guns*, Ferner Galleries.

To 18 Sep, *Parallel Practices: Biculturalism in Contemporary Art*, Hawkes Bay Exhibition Centre.

PALMERSTON NORTH

7-27 Oct, **Bob Jahnke, Israel Tangaroa Birch**, Thermostat Gallery.

WANGANUI

Hannah Dennison was part of a review exhibition at the Sarjeant Gallery Sep/Oct.

HAMILTON

30 Aug-17 Sep, new narrative painting curated by **Geoff Clarke**, Platform01, Hamilton.

Lynda Wilson was part of a group show at the ArtsPost Galleries in Aug.

AUCKLAND

8-25 Jun, **Para Matchitt** and **Zarahn Southon**, Milford Galleries.

2-15 Jul, *Images of the Sacred* at Depot Gallery, St Georges, Takapuna, & Spiral Gallery Queen St,

DAYSTAR ART COMPETITION

DayStar is sponsoring a 2005 competition with \$1,000 in prizes. Submit an original A3-sized painting on canvas, card or firm paper, framed or unframed.

THEME

Interpret a parable of Jesus from Matthew 13 for life today.

PRIZES

Adult section	
First Place	\$500
Second Place	\$250
Third Place	\$100
Children's section (12 and under)	
First place	\$75
Second place	\$50
Third place	\$25

ENTRIES CLOSE 10 December 2005

ENTRY FEE \$10 (payable with entry)

SEND ENTRIES TO:

DayStar Art Competition,
C/O Kathleen Nicholls,
73 Kohimarama Road,
Auckland 1005

The decision of the panel of judges will be final.

WINNERS ANNOUNCED
20 December 2005.

PUBLIC DISPLAY: 20 - 23 December 2005,
Baptist Tabernacle, 429 Queen Street,
Auckland.

In partnership with the Tabernacle's
Christmas display of *The Lion, the Witch
and the Wardrobe*.

Private sales by arrangement.

For more information contact Kathleen
Nicholls on (09) 528 6845, or email
<bnichol@ihug.co.nz>

Auckland. Over a hundred works by artists of different spiritual backgrounds.

12-23 Jul, **Tracey Tawhio**, new works, Ferner Galleries.

27 Jul-30 Aug, **Michael Parekowhai** and **Ans Westra**, Michael Lett Gallery.

8-26 Aug, Invitational Portrait Exhibition, *Picture of Dorian Grey*, SOCA-EXIT, 5-7 Kingdom St, Newmarket. Including the work of **Cristina Popovici** and **Steve Harris**.

10-27 Aug, **Ralph Hotere**, Milford Galleries, Auckland

20 Aug-4 Sep, *Pacific Rhythms*, **Jenny McLeod**, **Mahiriki Tangaroa**, Letham Gallery.

23 Aug-10 Sep, **Kura Te Waru Rewiri**, new works, Ferner Galleries.

To Sep, *Te Hei Tiki*, New Auckland Art Gallery (see editorial).

23 Aug-3 Sep, *Destinations*, an exhibition featuring installation, photography and video work. Exhibiting artists included **Leafa Wilson**. K Road Fringe Art Festival.

1-4 Sep, The Inaugural Auckland Art Fair, contemporary art from 30 select galleries in New Zealand & Australia.

2-4 Sep, **Kura Te Waru Rewiri**, Ferner Galleries at Auckland Art Fair, Britomart Events Pavilion, Cnr Gore & Tyler Sts, Auckland City.

To Oct 30, *Te Moana nui a Kiwa*, Auckland City Art Gallery.

INTERNATIONAL

USA

CIVA Summer workshops were held at Gordon College, 10-16 July.

The Grove Artist Gathering 14-16 Oct, at Shelter Pointe Hotel, San Diego. The vision - Christ in culture through art; the Mission - Encouraging creativity through Christian community.

The 2005 *Image* Conference will examine the changing relationship between worship and contemporary culture, both high and low, the ways in which fine art and liturgical art influence one another, and the renewal movements in both traditional and emerging churches. 10-13 Nov Houston, Texas.

UK

Opened on 20 Jul, Exhibition at the Wallace Space, a fascinating old warehouse building at 2 Dryden St, London, between Covent Garden and Holborn. Artists included **Carla Moss** (drawings).

Jane Simpson has recently started teaching in Religious Education and History at a school near Ely and Cambridge in England.

CURRENT (November 2005)

DUNEDIN

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

CHRISTCHURCH

Janet Chambers (sculpture) and other students: exhibiting work from the year, Canterbury School of Fine Arts.

10-12 Nov, SALT Creative Arts Conference, **Jeff Crabtree/Mark de Jong/Parachute Band** at Christchurch New Life Centre. Details:www.salt.org.nz

Stefan Roberts solo show at Campbell Grant Galleries, opening around 15 Nov.

Janet Joyce is exhibiting work from her final year of study at the School of Art and Design at Studioworks Gallery, 809 Colombo St. Late Oct-mid Nov.

ALEXANDRA

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

WELLINGTON

29 Oct-17 Feb, the Koru Club looks at the ongoing reverberations and enduring impact of the work of Gordon Walters among a new generation of artists, both Maori and Pakeha, including **Michael Parekowhai** & **Darryn George**, at Pataka, Porirua, 69 Kenepuru Drive.

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

WANGANUI

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

TAUPO

Kura Gallery, contemporary ethnic art.

HAMILTON

1-12 Nov, Wintec Group Show, Platform01, Hamilton.

INTERNATIONAL

Creative Artists and the Church Conference 2005, Monday 7 Nov 2005, *Commissioning New Art in Churches and Cathedrals*, London. Email: debbie.cunningham@c-of-e.org.uk.

FUTURE (late Nov 2005-Jan 2006)

CHRISTCHURCH

8 Nov-3 Dec, **Esther Leigh** & **Glenys Brookbanks**, 64zero3.

DUNEDIN

Jessica Crothall will be part of a Christmas group exhibition at the Peter Rae gallery.

New Gallery Opens-Bien Aime Art Gallery, Port Chalmers, 3 George St, Port Chalmers, Dunedin featuring a number of Otago artists including **John Mitchell** of Oamaru who was part of a group exhibition *Intimate Alignment* 2-31 July.

LITERATURE

Peb Simmons has continued to write, illustrate and produce children's books over the last year. They include: *Freddie and Flukes Save the Dragon* and *Does the Kiwi See Me? and Other Poems*. Plus *Mr Twilio Among the Flowers* by **Kathleen Gallagher**. These, as well as *The Adventures of One-Eared-Blue-Bear*, are all available for \$10.00 (p&p included) from BQS Publishing, PO Box 275, Christchurch or email alden@actrix.co.nz or phone 03 3555 898. Peb has two other books due out soon: *The Garment of Love* (a spiritual journal) and *The Gift of You* (help and support for those who have lost a child).

In Aug **Barry Southam** launched a new book of poems and short stories *Footprints on a Gravel Road* published by Square One Press in Dunedin.

REVIEW

Katharine Dolan reviews *Working Voices* by **John O'Connor** and **Eric Mould** (Hazard Press, 2003) in Glottis No.10, 2005.



ARTISTS ALLIANCE SPECIAL MEMBERSHIP OFFER JOIN FOR ONLY \$50 – SAVE \$20

Artists Alliance would like to make a special offer to *CS Arts* readers to join Artist Alliance at the discounted rate of \$50.

If you join before the end of December 2005 we will waive the joining fee of \$20 and you will pay only \$50 for a year of membership benefits.

These include a copy of *The artists' workbook. An inquiry tool: professional development for visual artists* - this resource is available free to members only; plus six issues of the Artists Alliance bi-monthly magazine and its supplement *Appliance*. It also entitles you to a members' discount on the recently published *Code of Practice for Artists and Dealers*.

Complete the form below and return with your payment to:

**Artists Alliance *CS Arts* Membership Offer,
1 Ponsonby Road, Newton, Auckland.**

Name:

Address:

Phone:

Email:

Preferred password to gain access to the members' only section of the website:

www.artistsalliance.org.nz

Code of Practice for art sector to stem tide of intellectual property theft

Increasing numbers of copyright infringements against artists has prompted industry body, Artists Alliance to launch a Code of Practice.

The Code, developed in consultation with the Contemporary Fine Art Dealers Association (CFADA) was launched at the Auckland Art Fair on 2 September. It aims to build consistent, ethical practice amongst artists, dealers and gallery operators.

Artists Alliance Executive Director, Maggie Gresson says there is an urgent need for the Code of Practice.

'This year has seen a ground swell of unethical and illegal practices by artists, galleries and businesses who seek to profit by copying artists' ideas. It is shattering to the artist whose work gets copied; it can sully their reputation, and that of the art sector in general; the infringer is trading off the excellent reputation artists have worked hard to establish; and it may cause confusion in the market-place over whose work they are looking at and buying.'

Ms Gresson says the Code of Practice will set guidelines for professional practice for artists and dealers alike.

The initiative comes as a relief to established artist, Nicky Foreman whose work was recently copied and the offending works offered for sale on the internet.

'Seeing the work so clearly copied from mine was a real shock. I felt sick at the thought of the legal expense required to fix it,' says Ms Foreman, who has been painting full-time for 15 years.

Ms Foreman says the opportunities for miscreants is easier now than ever with digital cameras and mobile phone cameras easily taking photos of works in galleries which are later copied, and also the ease of selling works on the internet.

Dr Owen Morgan, a specialist in Intellectual Property Law says he supports the introduction of the Code of Practice.

'It [the Code] is important for at least two reasons: (1) it raises the profile of artists and their right; and (2) it has been developed after consultation with the dealers' association and therefore has credibility,' says Dr Morgan.

Both Dr Morgan and Ms Gresson agree the next step in the fight against the theft of artists' intellectual property is the establishment of an ArtsLaw Service.

'It is intended that in the first instance an ArtsLaw Service would take a 'preventative medicine' approach; supplying artists – as well as dealers and people who commission artworks - with copyright and contract information at the beginning of a project. That way there is less likelihood of things going wrong and requiring expensive legal attention,' says Ms Gresson.

Artists Alliance is a membership based organisation established in 1991 to represent and advance the professional interests of the visual artists of Aotearoa/ New Zealand.

The Code of Practice for Artists and Dealers is available from the Artists Alliance office. Content includes information on copyright; contracts – including dealers' obligations; artists' obligations; exhibitions; and artwork sales and management.

Cost : \$10 to Artists Alliance members and \$20 to non-members.

Send your payment to Artists Alliance,
1 Ponsonby Road, Newton, Auckland
Email: admin@artistsalliance.org.nz
Website: www.artistsalliance.org.nz
Phone: 09 376 7285

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