



chrysalis seed trust



Hidden places light water land

*'Waterfalls fell and raged and became still and silent falls of light for all time. I look back with joy on taking a brush of white paint and curving through the darkness with a line of white.'*¹

Art school experimentation: water

Discovering tiny lands of sparkling watery light refracted through the lens of my camera is something I look back on with joy from my art school years.

My photography grew out of a course of experimentation and encounter that began early in my second year at art school. I had an affinity with water, realizing it to be a

universally recognized metaphor, frequently mentioned in the Bible, and substantially displayed in art history. Searching for ways to visualize my faith, I began to investigate the use of water as a purifying agent, observing both its power and its beauty: firstly through painting, then alternative photography. My final two years at art school were devoted to a photographic project, experimenting with the actual substances of water and light. This developed

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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, 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!

Snow is still lighting and cloaking the Southern Alps. By the time you receive this edition, it is likely to have melted as summer approaches. Globally, new movements are

emerging which affirm art as being central to Christian experience and thought. Two of these are alluded to in this issue, which explores the link between art and theology.

'Theology through the arts' is a long-term collaboration between top thinkers (theologians) and artists. Based in the UK it was launched by musician-theologian Jeremy Begbie. As part of this initiative, he launched a major arts festival in Cambridge 2000. In essence this movement is concerned with experiencing and thinking about God, through the process of art making. This is quite different to using narrative to illustrate pre-determined theory.

'Alternative worship' is a term used by the 'emerging church'. Growing numbers of followers of Jesus are seeking fresh and creative ways of expressing their faith. One core aspect of this movement is the use of visual arts in 'curating' a worship experience. Steve Taylor (BCNZ Christchurch) Mike Riddell (Hamilton *Jerusalem, Jerusalem*) and Mark Pierson (formerly of Cityside, Mt Eden Auckland) are all leading players in this 'curation'.

In traditional tribal cultures there is no separation between art and the rest of life - including religion. In mainstream 'secular' western art, we pretend a separation. In reality, every work of art reflects a worldview, including the artist's response to the spiritual world, and to God.¹ Worldview usually operates at the unconscious level of what we think and do.

Recently, quilt-maker Sue Spigel unwittingly sparked a major controversy in the Anglican Church through a spectacular work of art. Her commissioned altar cloth is the apex of both her artistic career and her fusion of art and theology. So tightly stitched together are theological implications and artistic achievement, that even though the opponents of the cloth honour its aesthetics, they reject it because of what its symbolism communicates to them. The

extreme reaction to this work of art has even caught the cynical notice of the wider arts community, as encapsulated by *The Press* arts editor, Christopher Moore.

In this issue we are exploring positive and creative ways in which Christians are involved professionally in the visual arts, and how that relates to their life and thought as believers. We also pick up on our January issue and look more closely at the vision of the landmark exhibition: *Toi Te Papa* - stage two. Jonathan Mane-Wheoki and his team are showcasing the art of two streams in our emerging nation. He reinforces his conviction that the core of our nation's art and culture should be anchored in the Pacific. Part of the ongoing challenge of the art/theology journey is exploring it through the lens of Polynesian and Asian kiwis' eyes. Some of the interviews and reviews here reflect this process. We can contrast the *Stations of the Cross* by Llew Summers with those of Nanette Lela'ulu. The two traditions weave their way through the artistic journey of Darryn George. Biblical metaphors and themes alluded to in his work make an interesting comparison to those in Kees Bruin's paintings. Both Western and Pacific traditions are drawn upon in these works. Tim Brown, in his latest sculpture, has returned to referencing Pacific motifs in his fresh white ceramics.

In our leading article, recent Otago graduate Joanna Osborne explores the themes of light, water and the land in both her own work and that of other New Zealand artists. She reflects on what it says about God's nature and how it relates to Jesus' teaching.

The Bible College of New Zealand at 70 Condell Ave (Christchurch) is deeply committed to exploring the connection between art and theology. They show this in both their learning spaces and their class material. Site-specific work by Mark Lander, Rob d'Auvergne and other artists sets the tone for visitors and students alike. In this edition we interview Dean Bob Robinson - 'Drowning in Words'. Next year we will publish interviews with Steve Taylor and Kevin Ward (Otago University) exploring the link between film and faith.

Peter Crothall

- 1 Charles H Kraft. *Anthropology for Christian Witness*. (Orbis Books, New York, 1996, pp 51-67, 115-131)

Aerial view of *Christmas Journey* installation, Peter and Joyce Majendie, southeast corner of Cathedral Square, 2005. Photo: Joyce Majendie.





Untitled II (from *Magnify* series),
Joanna Osborne, 2005, Colour transparency.

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**water is the sign of God,
common, indispensable,
easy to overlook**

Hidden places (continued from p 1)

into a final presentation of enlarged and projected macro photographs of luminous water and landscape.

The illusion of vast spaces is a feature of this kind of macro photography. In *Untitled:Land* (2005) a paper ground is exposed in focus, revealing a shoreline of bright light, a direct reflection of a section of white that appears to hover above the land. A slice of golden beam emanates away from the land towards a white expanse. Foreground clusters of lights embedded in deep green are repeated in the background, emphasizing the sense of space. Darkness and light wrestle with each other. Bursting beads of light generate from the watery subject to replace the dark.

Origins

'For in you is the fountain of life; in your light we see light.'² The image of God as light has ancient and universal foundations, from the Baal of Semitic paganism, the Egyptian Ra and Persian Mazda, to the Platonic 'Sun' of the Ideal. This image of God as light

then passed on to neo-Platonism and was affirmed in Christian tradition by Augustine. The medieval visionary Hildegard of Bingen writes of the Spirit: 'I am that living and fiery essence of the divine substance that glows in the beauty of the fields. I shine in the water, I burn in the sun and the moon and the stars.'³

The image of God as water is also understood in Christian tradition. Water, light and the land are fundamental and timeless metaphors of spirituality that have been employed throughout history and continue to be out-worked in a contemporary context.

Land and light as a metaphor

Photographer Stefan Roberts works under the cover of night to expose and disclose hidden worlds of light and colour. Ephemeral heavenly blues and beautiful seascapes are splashed with beams of light. The spirit is alluded to and the land is given a numinous quality that radiates a sense of mystery. By giving the land a sort of aura it directs the viewer to consider the otherworldly in a way that is not always overtly Christian. An ambiguity intrigues and enables the viewer to take their own stance, while some works make subtle hints to Christianity. This is seen in *Wandering Stock* (2005), where a country road sign alludes to the parable of the lost sheep. While the parallel is slightly amusing the photograph is solemn; a misty, dark and eerie land carries a road sign emphasized with intense luminosity.

Another artist who imbues landscapes with spiritual presence is Dunedin-based Claire Beynon. Spiritual aspirations are drawn onto the land with luminous marks. Doorways and horizons of light invite the viewer to approach the work in wonder as to what may lie beyond. In *Songs of Certainty & Doubt III* a skyline shimmers in white heat against dark sky and land, while tiny stars shoot up into black. Not having to rely on religious iconography⁴ to convey meaning, the land itself could act as a metaphor for God. It is light that gives life to the land, and light conveys hope, which is the essence of faith.

I have approached my photography with this view. *Untitled II: Magnify* is like the entrance to a gravelly road that leads to light on the horizon. The image gives an invitation, alluding to a space that one could perhaps enter and walk the upward path. Darker, with rich sombre tones of brown this image hardly recalls a fertile land, but offers a distant glimpse of something more.

I have been working with light as a way to convey hope in the God who reflects aspects of Himself in the land. Without specifically referencing religious symbolism, the works are made via a process that refers to transformation. This becomes a parable of the way God works unexpectedly - and always outside of the box in which religion often attempts to place Him. The work attempts to function as a demonstration of the capacity that God has to create and recreate, to order and re-order, to redeem, transform and transfigure. In *The Light of our eyes* from the series *Magnify* (see cover image - p 1), a curve of focus runs across a dense area of clay particles, each one reflecting an individual beam of light. Shooting beams of white-golden light leap off the surface of a deep blue, flying upward, extending heavenward. A photograph of an instant of movement, it reveals the reaction of light upon a clay-covered,



Untitled: Land (from *Magnify* series),
Joanna Osborne, 2005, Colour transparency.



Songs of Certainty & Doubt II
Claire Beynon, 2004, Pastel, 700 x 735 mm.



Joanna Osborne (above) graduated in 2005 with a Bachelor of Fine Arts in photography (Otago Polytechnic School of Art). She is currently working as PA to the director of Chrysalis Seed. This article was developed from material she wrote in an extended essay as part of her course work in 2005. (Photo: Andrew Clarkson).



Wandering Stock, Stefan Roberts, 2005, giclee on paper, 930 x 825mm.

reflective surface that causes the image to dance. This image is more suggestive of sky than land, a pure incident of light falling on water, magnified to record the detailed workings of reflection. Water flows and travels where it will, forming imagery that is not anticipated, but discovered. It is the work of light refracted through a lens, capturing reflection and those emanating beads of light, that brings the image to life.

Jesus as Light and Water

It was Jesus who used water and light as metaphors of life. 'In him was life, and that life was the light of men. The light shines in the darkness, but the darkness has not understood it.'⁵ Since Christ is God inherent in the world as its life, He is also its light - that is, He is the source of the knowledge of God. The light and life of the Word/Jesus are two major interconnected themes in the Gospel of John, in which knowledge is an important concept - a knowledge that is not merely intellectual, but is linked with faith, which leads to knowledge of God.

Image-making can attempt to convey this knowledge by connecting word and image, directing our attention through very natural and universally recognized metaphors to the source of knowledge.

' - water is the sign of God,
Common, indispensable, easy to overlook - ' ⁶

Water becomes a metaphor for Spirit, accentuated by the way it is infused with light. 'I am the light of the world, he who follows me shall not walk in darkness, but have the light of life.'⁷

Jesus made this statement at the Feast of the Tabernacles, an eight day autumn festival that marked the completion of the harvest and historically commemorated their Jewish ancestors' wanderings in the wilderness. His claim to be the 'light of the world' was particularly meaningful to His listeners. One of the ceremonies connected with the Festival was

the lighting, in the court of the women, of the four great candelabra: a branched and highly ornamental candle-stick. The ceremony was an illumination of the Temple. Jesus is presenting Himself as the fulfilment of this tradition, and as the Temple itself. He re-installed a living, direct and accessible way to connect with God.

Another ceremony connected with the Feast, was the fetching of water and its solemn libation: a pouring out of water in honour of God at the altar of the Tabernacle. Jesus made this statement about himself: "If anyone is thirsty, let them come to me and drink. Whoever believes in me as the scripture has said, streams of living water will flow from within him." By this he meant the spirit of God.⁸

Joanna Osborne

- 1 Colin McCahon, *Colin McCahon / a survey exhibition*, Auckland, New Zealand: Auckland City Art Gallery, 1972
- 2 Psalm 36:9, NIV
- 3 Umberto Eco, *Art and Beauty in the Middle Ages* (Yale University Press, 1986, p 47)
- 4 Iconography means conventional symbolic representation
- 5 John 1:4-5, NIV
- 6 James K Baxter, *Winter Monologue* in *Collected Poems* (Oxford University Press, NZ 1979, p 496)
- 7 John 8:12, NIV
- 8 John 7:37-38, NIV



The cloth of fire



Sue Spigel seems the most unlikely person to have ignited a huge public row in the Anglican Church. She is a talented artist who is very grateful to the cathedral for providing a spiritual home in a time of transition. She has a passion for peace. Ironically, she is motivated by a desire to promote peace and unity between very different peoples. The inception and production of the cloth has brought her closer to God and given her a fresh appreciation of His heart for all peoples, and of His many faceted nature. In 2005 the Chapter (cathedral leadership group) made a decision to invite Sue Spigel, as both a quilter of international repute and a member of the cathedral community, to design and produce an altar cloth for Pentecost. This invitation was part of the 125th anniversary celebrations of the ChristChurch Cathedral. After the cloth was completed, some theological objections have arisen from Sue's inclusion of a barely visible Sanskrit text. At the time of writing, the final decision has not been made on how to resolve the tensions and where to place the cloth.

Some of the questions this raises for me are:

the monk Savonarola. How much longer will the wider arts community know the church community for what it is against, rather than for what it affirms? Outcry against *The Madonna in the Condom*¹, *Piss Christ*² and other such misunderstood works often seems to be all that many artists hear from the church concerning the visual arts. Chrysalis Seed is seeking to change that perception. The way the altar cloth controversy has evolved has not helped. While there are legitimate theological concerns raised by fellow evangelicals in this furore, the controversy does not help artists to feel confident in exposing their work and hearts in church settings. I was also concerned to hear the altar cloth described as 'an idol' by one of the objectors. This takes us back to Sinai and the giving of the Ten Commandments. Idolatry means worshipping something in place of God. It so happened that the 'form' of that idolatry was a golden calf sculpture. Ever since then, many of those in the Judaic/Christian tradition have been somewhat confused about the place of the visual arts. Every few centuries this takes the form of *iconoclasm*, where all images in places



How much longer will the wider arts community know the church community for what it is against, rather than for what it affirms?

Top Left: Sue Spigel. Photo: Andrew Clarkson.

Left: Detail of *Pentecostal Altar Cloth for ChristChurch Cathedral* by Sue Spigel.

Right: *Pentecostal Altar Cloth for ChristChurch Cathedral*, Sue Spigel, 2006, Cotton fabric, textile paints and dyes, cotton, polyester and metallic thread, 4.6 x 2.65 m.

1. Process and nature of commissioning art

Commissioning art by an organization representing many people is, by nature, problematic. I think that when the work is commissioned and the design is formulated, it is at that stage the people who will have a bearing upon its use and acceptance should have a chance to have input. This avoids the situation where an artist creates a major work only to find that it may not be used because it is not accepted by some who have influence over its acceptance. Is it ethical to commission a major artist to undertake a labour of love and creativity, for them to later discover they are subject to some modern aesthetic inquisition?

2. Censorship, 'idolatry' and iconoclasm

It also raises issues of censorship and brings to mind the cheerful burning of major works of art in the Renaissance. This included no lesser artist than Botticelli, in his response to the fiery preaching of

of worship are smashed. A poverty of spirit and place often arises from these extremes. Many evangelicals today are only just getting over this Cromwellian hangover. Cromwell and his Puritan troops, though fervent in faith, rampaged through England's churches and cathedrals smashing stained glass and statues following the seventeenth century civil war. It's ironic that Sue Spigel was trying to avoid being prescriptive in her response to the giving of the Spirit at Pentecost.

This event was about the outpouring of the Holy Spirit to all peoples. This leaves us with the question: has this debate helped or hindered witness to the nations and to contemporary artists?

Peter Crothall

- 1 1998 Te Papa exhibition from the UK
- 2 1989 US artist's work

Toi Te Papa: An interview with Jonathan Mane-Wheoki

Who was responsible for the concept of *Toi Te Papa*?

'Ultimately I was. I came to Te Papa in February 2004 with that name on my lips. There were two main things that it signified. I came in here thinking about how one might write a history of visual culture in Aotearoa New Zealand. It seems to me that most art history has been framed from the point of view of the coloniser. I appreciate that Pakeha do have to put down their feet and talk about their reasons for being here, but there was a part of the story that was not being told. So the *Toi Te Papa* concept is also about us, about Maori. It is about the possibility of discussing the visual arts in Aotearoa across a 1000-year timeframe. That was one thing.

'Secondly, I came to Te Papa with the knowledge that although I was responsible for collections of art in the western traditions, including New Zealand art, a good deal of what I would regard as art lay outside my directorate. That included fantastic collections of *taonga*, wonderful collections of Pacific treasures, and the applied and decorative arts as well. I had a very clear idea that there was an opportunity for Te Papa to do an exhibition that no other institution in New Zealand could possibly do from its own collections. Whatever other misgivings people have about Te Papa, I wanted to demonstrate that our collections encompass an extraordinary range of art traditions that no other institution in the country can cover. Other places have better individual collections than we do, but no one has the span of collections to present something approaching a World Art view of art – as, for example, the Metropolitan Museum of Art, New York, and the National Gallery of Australia do.

'For me the pivotal symbol is *Te Hau ki Turanga*, sitting on the cusp of *Te Ao Tawhito* (the Ancient World) and *Te Ao Hou* (the Modern/or Contemporary World). Sir Apirana Ngata called that whareniui 'the finest flowering of Maori art' and it was more recently described as New Zealand's greatest national treasure. Now we are not going to be able to draw *Te Hau ki Turanga* into *Toi Te Papa*, but I am very clear in my own mind that this whareniui is the pivotal point in what I hope is a new way of thinking about culture in New Zealand.'

The concept is broader than the two exhibitions that have shared the title of *Toi Te Papa*. How does the broad concept function?

'Think of it in terms of the *waharoa*, the gateway. Te Papa's fourth corporate principle is that the museum is a *waharoa*. I thought, how would it be if *Toi Te Papa* was conceptualised as a *waharoa*, as a gateway to all the art in Te Papa, not just that which will be found on Level 5 when the exhibition opens? There has always been art on show but it hasn't been shown in a way that more traditional art audiences have responded to. But it is there, hundreds of works. Of course, these audiences might not consider *taonga* or Pacific objects to be art, but I would beg to differ. *Toi Te Papa* will function as a pointer to these other artworks all around the museum. I want to try to link all of the spaces where there is art.

'The point is not to banish art to a ghetto on level 5, but to show that it is on levels 2, 3, 4 and 6 as well.

'The exhibition, which will probably be the largest art collection hung in any museum in the country, and contain 306 works when it opens, has changing components, so that 80 works will rotate through that space on level 5 every twelve months. Over 5 years approximately 700 works will have changed giving a total of about 930 works from our collections in that space. Most of these will be drawn from the 12,276 works in our art collections but we are also drawing on our Photography, Maori and Applied and Decorative Arts Collections.'

What aspects of the *Toi Te Papa* exhibitions make them unique to Te Papa?

'I think the integration of *taonga* with western art traditions is a major one. Another aspect would be the normalising of New Zealand art. I have fought this battle in the museum and academic worlds. Take the notion of an International Art curator in a museum. Their title mentions international art, but what it means is European art. It doesn't include Asian or African art, let alone Maori or Pacific art. It means western. *Toi Te Papa* is about normalising New Zealand, making it the core, the centre. We have drawn in Maori and Pakeha art, and European art as well. European art is a part of our heritage; it is a significant part of our heritage as Maori art is. But European art isn't to our cultural and national identity and heritage what it is to Europe. Maori art plays this role for us in Aotearoa. My big regret is where we have left Pacific art. We haven't integrated Pacific art into the show very well, although there will be works by Pacific artists in *Toi Te Papa*.

'Conceptually I went right back to the world of ancient Greece and back to the ancient world of the Pacific and beyond that to Asia, and thought about what subsequently happened, the convergence of these traditions. Two ancient pathways coming together at the point of European contact with Maori in Aotearoa. Now they are woven around and into each other and flaring out into new pathways. The heritage of China and Asia is now kind of domesticating itself in New Zealand. What will our culture look like in 15 to 20 years? Te Papa (of all museums) should be right on the edge in anticipating these kinds of shifts and changes. A lot of that thinking underpins *Toi Te Papa*. It is not stated in any document, or on the walls, but that is the subtext. Of course, as with Pacific art, you don't always get everything right.'

How is *Toi Te Papa* organised?

'I often start off thinking about what kind of feeling I want people to experience with an exhibition. I don't want people just to walk up those dreadful stairs. I want some sort of fanfare so people are swept up. When they hit the top of the stairs they will see Colin McCahon's *Northland Panels*, unencumbered by a fridge, at the far end of the vista. The viewer will be drawn towards a kind of forecourt, with all sorts of beginnings, different paths, represented by a range of art works.

'Turning to the left, you will see a selection of *taonga*, mainly from the period before contact with Europeans. That is one kind of tradition, and then I wanted to have something that talked about European traditions. The



***Toi Te Papa*
is about normalising
New Zealand (art),
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the centre**



Above: *Hei tiki* (red),
Rangi Kipa, 2001, Corian and pāua shell,
Courtesy Museum of New Zealand Te Papa Tongarewa

important date there is 1768. It was the founding of the Royal Academy and Cook set out on the first of his voyages. Those things are linked. What the artists did on board those three voyages ended up being exhibited at the Royal Academy. This world, and that world.

'So then we come around to new worlds, colonial art beyond the Royal Academy. Maori art begins to show an awareness of Pakeha. Then back to Europe, the New Zealanders going to Europe. We are going to put Frances Hodgkins and Len Lye in a grouping with the Seven and Five Society. After all, they were two members of the Seven and Five group, but also this will be an opportunity for us to show one of our strengths, which is modern British art. I know we are going to have people saying 'I thought this was about New Zealand art?'. In a sense it is, considering where New Zealand culture was in the 1920s to 1950s, still thinking very much of Britain as the hub of our culture.

'Next comes New Zealand Art from the 1920s to the

artworks. Well, perhaps we borrow the rest and put our collection into a wider context.

'And then of course audiences will be encouraged to go from the exhibition to the rest of the art in Te Papa. They will be pointed to other places where art resides, and encouraged to see it. *Toi Te Papa* – art in the museum, art at Te Papa. It is as simple as that.'

What related exhibition events will support *Toi Te Papa*?

'I see it as a platform for a whole range of public events. We have very quietly launched a monthly *Art After Dark* programme on Thursdays. The first three are to do with the Constable exhibition, but then that space will be dedicated to *Toi Te Papa* events – for quite a long time, I imagine. In addition I am hoping that we will be able to draw in various New Zealand specialists to present lectures, to give floor talks, to write articles.



Above: Jonathan Mane-Wheoki. Photo: Lloyd Park

Right: *Indian Summer*,
Gretchen Albrecht, 1974, acrylic on canvas,
Courtesy of Museum of New Zealand Te Papa Tongarewa



1960s. That again is one of our strengths, we have fantastic works. Then there is a collection focus area, which will change every year. The first focus will be on Colin McCahon. We have a very large collection of McCahon artworks now, and quite a significant one. I am not sure what will go next. Perhaps Toss Woollaston, or the modern Maori art movement. There will be a series of themed exhibitions.

'The next section is the maturing of New Zealand art – internationalism on one hand, and independence on the other. This will cover the period from the 1960s to the 1980s. Finally there will be a contemporary art section, and another focus area. This will change every six months, and it won't just be items from our collection. We might think of doing a Shane Cotton show but we have only got three Shane Cotton

'There is a little brochure, a colour souvenir that won't carry much more text than what will be found on the walls. We are also working on a book of Te Papa's art collection at the moment, which is shaping up well. I think people will be very surprised at what we have, at the depth of the collections in certain areas. That is due for publication in 2008. In terms of a book that would track the themes of *Toi Te Papa*, we just aren't able to cope with that just yet. Considering my own background, I would have wanted to be involved in leading such a project but I am only a part-time Art Director. A greater part of my time is taken up with collection services. We couldn't contemplate it at present given the relative smallness of our curatorial team.'

Damian Skinner



Darryn George.

Unfolding language

An interview with Darryn George

In his 15th year of making art, Darryn George embraces the Maori heritage he was once estranged from, alongside the deep roots of Christian belief and experience. Through his work, he is able to reconcile the two worlds.

It's always inspirational to search into the point of intersection at which an individual's Christian faith meets, enters or translates itself into the arts.

Darryn George was raised as a Christian, European New Zealander with a Maori heritage. He's now some 15 years into his art practice and the diverse threads of these histories emerge, are wrestled with, worked through and presented as the unfolding substance of his life and work.

It positions him within the generation of *potiki* (the younger generation) of impressive Nga Puhī (northern Maori) arts practitioners - painters, scholars, historians and writers; amongst these are Buck Nin, Muru Walters, Clive Arlidge, Ralph Hotere, Hone Tuwhare, Jonathan Mane-Wheoki, Dr Deidre Brown, Kura Te Waru Rewiri, Maureen Landers, Shane Cotton and Lisa Reihana.

Maori world, however, is territory of relatively recent arrival for Darryn George, of whom it's written that he was embarrassed about being Maori when he was young. It's more likely his disquiet was about knowing less than was comfortable of the world he had inherited - *whakapapa* Maori.

'In my early art-making years, I couldn't make any connections to Maori art, either the contemporary or the traditional forms. In fact I believed I had an aesthetic not tuned to such art forms.'

Going back to an earlier starting point in his fifth form year at high school, art teacher Colin Loose infused sufficient confidence in him to convey he was good at making art. 'I didn't realize the potential of that and of many compelling ideas until my last year at Uni.'

What he wanted to delve into were the marks and symbols of his Christian heritage. The problem was that he was making the work but it had nothing of himself in it. 'My question was - how do I create a language?'

Things started to change when he went to a Maori arts hui in Whangaraa (Poverty Bay) where, in esteemed company, he affiliated easily with the thinking of those there. In fact he found that elements of his own upbringing he once thought weren't overtly Maori, belonged in that environment.

However nothing changed his mind about Maori spirituality. It simply didn't mix with him. 'I was approached by a man at that hui who knew Christian truths were important to me and he said: "you must realize you can use the vocabulary of Maori imagery to translate Christian ideas and thinking".' (*Ribs – The Whare of Moses*)

Something else happened in that period of time that was important. He took his new-born baby to a *powhiri* and found himself moved deeply when he heard afresh, in that place, *waiata* his father had also played through his childhood. Something opened in his spirit that day - enough that he could glimpse *wairua* Maori. He acknowledged this was a time when deep seeds were sown, that these people were his people, his whanau, and his Maori heritage was to be embraced and celebrated.

Darryn George graduated from the University of Canterbury's School of Fine Arts in 1993. His lecturers came from outside the culture and they brought international influence and perspective to his thinking. They encouraged him to step outside known institutional boundaries to pursue his native, indigenous history.

Lecturer Riduan Tomkins introduced Darryn to the work of Richard Diebenkorn, known for translating man-made divisions of the natural landscape into subtle angular abstraction.

Italian Mimmo Paladino's works – sometimes



Kowhaiwhai #5,
Darryn George, 2005, oil on canvas, 180 x 180mm.



Ribs - The Whare of Moses,
Darryn George, 2005, oil on canvas, 2000 x 1500mm.

Hoani Kaiiriiri,
Darryn George, 2004, acrylic on hardboard,
11650 x 2800mm, Collection: Wellington City Gallery.
Photo: Michael Roth, Courtesy of Wellington City Gallery.

described as earthy, surrealist, spiritual poetry, and 'supernatural aspects of human experience' - was where there was currency for him.

Established and represented nationally and internationally, and in a position of luxury as an art teacher in residence at Christ's College in Christchurch, he describes himself as an abstract arts formalist. He is known for his lined works, meticulously textured surfaces and interesting and different use of colour that occurs partly as a result of his colour-blindness.

It's in his *Tipuna* series of work that the diversities of Christian experience and Maori knowledge marry.

Sarah Farrar talked, in *Telecom Prospect 2004*, about his work in his ongoing *Tipuna* series which has as its starting point the *Poutama* (Stairway to Heaven) design found in *tukutuku* panels of meeting houses.

'I was particularly attracted,' George explains, 'to the conceptual idea behind the "Stairway to Heaven" design, in that it pointed to Tane (an ancestor) who had gone on before the people and who had gone into heaven.'

The titles of the works in the *Tipuna* series are Maori transliterations of the names of Biblical characters (other ancestors of faith who have gone to heaven).

One of his intentions with this series was to make a tribute using symbols of salvation. He achieved this through the work *Manasseh*, an evil character in the Bible who is represented in a black painting in the configuration of a swastika. In its negative space is the form of a cross - the symbol of both strength and salvation.

Another significant outcome of the series, possibly overlooked, is the well known concept of Maori thinking *i tuku iho* - knowledge handed down generationally through *whakapapa* (inherited histories).

These are qualities that emerge, are evidenced in his meticulously painted lines, in the same way that the carved marks and lines of a *tohunga whakairo* (carving expert) are made and read on wood or skin.

In the lines there is unmistakable evidence of preparation, of things having been thought about, of accuracy of mark and line, of upholding or maintaining its pattern, of a link to an eternal continuum.

These qualities all knit together with ease and humour through what he calls the 'feel' mechanism. 'It's all about feel. If a work doesn't have that feel, I've got to go back and re-work the thing.'

'Feel' is, in his thinking, an essential part of making and reading art. It's a highly intuitive reading process that reports the accuracy of a mark back to its maker the moment it's made. At every step it's articulate and measured through the inbuilt mechanism of instinct and spirit.

One of the successes of his work is a balance between calculation, research and method that gives way to working by 'ear', instinct and grace.

Moana Tipa





Art as theology and drowning in words

An interview with Dr Bob Robinson

Dean, Bible College of New Zealand, Christchurch

Beauty is one of the pathways to God, because of the created world - what Calvin called 'the theatre of the Divine'. We see things in this theatre; see things about God, through creation, through beauty, that we may not see elsewhere.

Bob Robinson was born and bred in Christchurch. He went to Sydenham School and Christ's College and earned a degree in psychology at Canterbury University. He contemplated practising psychology but felt it provided only insights and couldn't transform people. 'Psychology is great for the symptomatic stuff but can't deal with the human predicament. My motivation was to get to the heart of things, dealing with causes rather than symptoms.' It was this view that led him to theology (Ridley College, Melbourne). Converted along the way as a 16-year-old at St Stephens Anglican Church, in Christchurch in 1962, Robinson did a curacy at St Stephens, during which he completed his MA in Philosophy and Religious Studies. He served six years as a missionary in Singapore with the Church Missionary Society, but was called back to be their CEO. Prior to his appointment however, he spent two years in London completing his PhD on the Hindu/Christian encounter. Bob Robinson served 12 years as CEO with CMS and is coming up to ten years as Dean of Bible College, Christchurch.

What is your interest in the arts and where/how was that first engendered? Your parents?

'No. I grew up in a working class Christchurch family, no books, no art, no music, a "Shall-we-give-Dad-a-book-for-Christmas?...No-he's-already-got-one" sort of home. An interest in the arts began as an engagement with life in all its richness in Singapore. Working with the Indian community opened more dimensions visually, because Hinduism is nothing if not a visual religion. I grew sensitive to the role of music, the visual arts, poetry and drama in reaching places that words don't reach.'

Was part of that evolution, then, a reaction to your upbringing, furthered by a culture shift to Singapore?

'No. I'm just curious about everything. Curiosity made me ask why it was that the visual arts and music can reach places emotionally and religiously that words don't.'

How then can the arts shape our view of God?

'This morning in class I began a lecture with Hopkins' poem *Pied Beauty*¹. I pushed the last line of that, "He fathers-forth whose beauty is past change: Praise him". There's quite a sophisticated argument for the existence of God called the "aesthetic argument" (used in a mild form by C.S. Lewis). Part of God's glory is beauty. We all resonate with what we know to be true and good and beautiful.'

Do you draw on the arts in your teaching practice as a way of opening up an understanding of God, theology, beyond words?

'Yes. I use visual art, a series of case studies. I use Rublev's *Trinity* icon² - a wonderful tool for teaching on the Trinity. When it comes to sin, I use Max Beckman's painting *In The Night*³ an absolutely chilling painting done after the Great War about the collectiveness of sin - very powerful. I use Rembrandt's *The Return of the Prodigal Son* (ca.1662) on redemption and salvation. For Christology I use Dali's *Christ of St John of the Cross* (1951) - his suspended Christ looking down over Port Lligat, the bay in Spain where Dali lived.

'I always give students a chance to do theological case studies, based on those works. Not many take it up, which may show how impoverished students are at reading art theologically.'

Has the presence of the Kauri Collection benefited Bible College in any way?

'The beauty and interest of the Kauri Collection makes that art worthwhile on its own. People come in; their eyes warm to the art in the way they wouldn't to a blank wall. There's good light here; the large scale of the art is appropriate. It helps create a sense of sacred space. I want to see our lecture rooms and public spaces as sacred space, places that are set apart to encounter God. The Kauri Collection helps to do that.

'Secondly, it has didactic value. This morning in a theology class, I was able to refer to the rather whimsical work above and around the doorway to the cafeteria [Mark Lander's *Tree of Life*, 2001] about the Fall, the pursuit of the knowledge of good and evil. I was able to say to the class, "as you can see in this piece of art..."'

Do you think the arts have a role to play in training and equipping church leaders, related to the 'new horizons' confronting Christianity?

'In two ways: the arts point to a more than rational, greater than verbal, dimension to understanding who we are as humans, and who God is. Evangelical theology, like the theology of Bible College, has typically been so word-centred that we often threaten to drown in words. We are often made anxious by silence, feel that silence has to be filled with words. To appreciate things that are beautiful can move the human spirit, in a way that words can't. Music and the visual arts can point to parts of our humanness, and ultimately that we are made in the image of a creative, creating God.

'I would add that people respond to what is beautiful, which makes it all the more puzzling that all too often our churches are barren and visually ugly.'

The Catholics have a good handle on that, but the Protestant tradition is very barren isn't it? Traditionally a reaction to beauty, creativity and ornate decoration...

'Yes, the arts can remind us of some forgotten dimensions, such as the importance of creation, the stewardship of creation. Our God calls us to a "cultural mandate" on behalf of Himself; even this



I grew up in a working class Christchurch family, no books, no art, no music, a "Shall-we-give-Dad-a-book-for-Christmas?...No-he's-already-got-one" sort of home

Dr Bob Robinson. Photo: Andrew Clarkson.

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**Part of God's
glory is beauty.
We all resonate
with what we
know to be true
and good and
beautiful**



fallen world is to become the object of his redemption. Redemption is to do with wholeness. That means the whole of creation, not just “saved souls”.

Is there a particular exemplar or artist or genre that means a lot to you personally in terms of what it teaches and how it acts as a theological portal?

‘The icons of the Orthodox Church do function for me as a “window on eternity”. Orthodox theologians say they can function that way. It’s not just didactic, they are beautiful in their own right, and they somehow lift the human spirit. They repay careful reflection, when you realise they were often painted over many years, and under conditions of prayer and meditation. So there are dimensions and depths to them that appear only when approached in prayerful silence.’

John Stringer

- 1 Gerard Manly Hopkins, *Pied Beauty* (1918)
- 2 Andrei Rublev, *Icon of the Trinity* (1410)
- 3 Max Beckman, *In the Night* (1918-1919)

Left: *The Return of the Prodigal Son*, Rembrandt (ca.1662).



Pacific passion and emotive paint

Review

Ashes to Ashes, Dust to Dust Nanette Lela'ulu

**Salamander Gallery, Christchurch,
15 November – 4 December 2006**

A series of Polynesian contextualised Roman Catholic Stations of the Cross with allusions to McCahon, particularly in *First Station - Condemned*. The power of the paintings is in the facial expressions of young Maori and Samoan children, women and men. Lela'ulu has the ability to capture pathos and emotion without being clichéd. The juxtaposition of New Zealand landscape and contemporary imagery beside Roman Catholic iconography creates a dynamic fusion of powerful elements that build the emotional impact of the pieces.

Brooding and dramatic skies add to the Passion theme and pseudo-surreal treatment (such as swallows tearing at the flesh of the Christ, and vacant landscapes) adds an edge.

The largest work – and the climax to the exhibition - is a dead Christ in colour, surrounded by black impasto landscapes of contemporary New Zealand scenes and objects. These can be viewed as a womb or tomb of death surrounding the colourful Christ. The Auckland Harbour Bridge, suburban homes, streets, and a repeated lamp-post - perhaps a modern symbol of the cross - are elements that appear in the other paintings but are gathered together in the climactic work, which is perhaps the weakest of those offered. The execution in black diminishes the impact of the other paintings. I would have curated these out of the exhibition as they blunt the climax. There are some foreshortening hiccups, but overall the impact of these works is high, with an engaging emotional and visual impact.

Lela'ulu makes quality use of red in all the paintings, as a burning or brooding sky; a blazing Tee shirt on a young Mangere boy-Christ (2: *Taking Up the Cross*); a young girl lying on the ground on a bleeding field. There are red rainbow arches through a black sky; bleeding red hearts stabbed with spears; a single trickle of red paint dissecting a black sky features in many of the works, indicative perhaps of the coming of the sacrifice of Christ. It is repeated again in a single trickle of blood down the forehead of Christ (7: *Second Fall*) and the tearing of his flesh by birds (8: *Stripped*). This use of red binds the works together in a powerful symmetry.

The emotion captured on the faces of Lela'ulu's models reiterates the emotion of the Passion but in a contemporary Polynesian context. It is a successful juxtaposition and a tribute to a modern Polynesian artist re-working timeless themes with intelligence and respect. The models are of varying ages and do give a sense of a life journey across male and female subjects, achieving the artist's intent.

The idea behind this series (*Ashes to Ashes, Dust to Dust*) comes from the Stations of the Cross. The stations are Roman Catholic representations of the

last 14 events leading up to the burial of Jesus Christ. I have been interested for some years in using the Stations to represent the present society in which we live, through a reflection of the life of the people living in New Zealand and the landscape that envelopes us.

'I wanted the paintings of the stations to read like a journey in one person's life, from the age of a child to a young man. I have painted two young Maori boys to represent the first stations: *Jesus is Condemned to Death* and *Jesus Is Made To Bear His Cross*. These relate to the need for young Maori men to be heard and offered opportunity without condemnation. For the middle stations *Veronica Wipes Jesus' Face* and *Jesus is Stripped*, I have used a young Samoan *afakasi* man who represents my own culture and the loss of a homeland and discovery of a new land.

'For the final stations I have painted rural nightscapes to represent a returning to the earth and the completion of a journey we are all on...all made of the same bone and flesh and all becoming like ashes to ashes, dust to dust.' [The artist, Nov 2005]

My pick of the paintings is *Condemned*. This work, demonstrating McCahon influences, shows a young boy carrying a candle looking sadly down to the ground. He realises his condemnation and what is to



Left: *Fourth Station - Reaching For His Mother*, Nanette Lela'ulu, 2005, Acrylic on canvas, 950 x 1200mm.

Above: *First Station - Condemned*, Nanette Lela'ulu, 2005, Acrylic on canvas, 1200 x 600mm.

Right: *Sixth Station - Breeze*, Nanette Lela'ulu, 2005, Acrylic on canvas, 800 x 1000mm.



happen, which is portrayed as a sepia cartoon design, and as text, on his shirt. A blazing red sky over his shoulder in the right background suggests the blood and sacrifice that is coming, as well as the fate of Jerusalem (which is referenced textually on his lapel). Textual references mention Pilate, Passion scriptures ('rejected of men', 'a man of sorrows', 'naked', 'second fall') and 'he shall grow up before me as a tender plant and a root out of dry ground'. The young Maori boy represents the tender shoot of youth; Christ as a boy looking toward his adult sacrifice and death.

A powerful exhibition with the colour and vitality of Polynesia successfully interwoven with the pathos of religious themes. Lela'ulu succeeds in bringing an interpretative freshness to a well-worked canon.

John Stringer



Review

Stations of the Cross Llew Summers

Christchurch Cathedral of the Blessed Sacrament, Permanent Collection

Approaching the Christchurch Cathedral of the Blessed Sacrament from the city centre is a tantalizing experience. Walking up High Street toward Ferry Road and short-cutting through the Polytechnic Grounds, the great domes of the Cathedral slip in and out of view, seeming near, while still so far away. Suddenly the Cathedral appears, face on, set back from Barbadoes Street, the broad façade immediately pleasing the

sculpted by the Christchurch artist, Llew Summers.

To walk the 'Way of the Cross' dates from earliest times when Christians desired to visit those places in Jerusalem associated with the trial and crucifixion of Jesus Christ. Since the Middle Ages it has been a custom, in some churches, to have a set number of tableaux placed around the walls, each one portraying a key scene in Christ's Passion, thus enabling people to participate through their own pilgrimage of prayer and meditation.

A religious work of art is an exacting brief. The artist must remain true to his or her artistic spirit, respect religious tradition, liturgy and Scripture, while retaining the possibility of creating something unique.

Llew Summers' consistently earthy and virile sculptural style does not immediately come to mind when considering 'the last hours of a completely innocent man condemned to die a brutal and barbaric death by crucifixion'¹. Although some of the 'Stations' [*statio* (Latin) a standing still] carved in Carrara and Greek marble, do succeed in this retelling, in others, his interpretation might be seen as too innovative, and be rejected by those who prefer traditional tableaux.

The variously shaped panels, above eye level, set into pilasters and piers around the perimeter of the Cathedral, portray the Crucifixion events in a neutral setting. Without direct lighting, the low relief, stolid carvings are sometimes difficult to read. Irregular light from side windows obliquely highlights the polished marble, while areas of less refined finish create an aura of grieving heaviness.

With the *First Station* it is evident that these tableaux are in direct contrast to the usual graphic illustrations. Those memories will need to be discarded, as each

This page from top to bottom:

Thirteenth Station (detail). Jesus is taken down from the cross, Llew Summers, 2005, Marble, 658 x 455mm.

Fourteenth Station. Jesus is placed in the tomb. (Detail), Llew Summers, 2005, Marble, 515 x 707mm.

Opposite page from top to bottom:

Second Station. Jesus takes his cross, Llew Summers, 2005, Marble, 456 x 440mm.

Seventh Station. Jesus falls a second time, Llew Summers, 2005, Marble, 442 x 455mm.

Thirteenth Station. Jesus is taken down from the cross, Llew Summers, 2005, Marble, 658 x 455mm.

Fourteenth Station. Jesus is placed in the tomb. Llew Summers, 2005, Marble, 515 x 707mm.

Poems by Bernadette Hall.

Reproduced from *The Way of the Cross*, Cathedral of the Blessed Sacrament Charitable Trust, Christchurch, 2006. Used by permission.



eye as it assimilates the size and majesty of the architectural gem, deserving the many accolades it has received in a hundred year history.

To enter through a side-door is to be enveloped in peace, as the world's noise and confusion falls away. The sight adjusts to a gentler light, becoming aware of the stately Ionic columns marching full length down the two interior side aisles.

The architect, Francis Petre (1847-1918) designed this neo-classic basilica, a work of harmonious grace. It contains many individual religious works of art, gathered over the decades, as well as a more recent acquisition, the Cathedral Centenary *Way of the Cross*,

of the unconventional 'Stations' demands thoughtful response. And in spite of uncluttered design, physical portrayals in some scenes may provoke controversy.

Each viewer will discover whether this unique *Way of the Cross* inspires meditation, and prayerful pilgrimage, traditionally associated with contemplating the Passion and Death of Jesus Christ.

Peb Simmons

¹ External back cover *'Way of the Cross'* publication.
(See Book Review this issue)

Second Station

*Thou hast called as in a solemn day
my terrors round about.
Lamentations 2:22*

I am a man who loves trees, cedar of Lebanon,
sad myrtle, Rose of Sharon. I am of the root
of Jesse, a man who loves to work with wood.

I know the knots, the joints that interlock
as my hand locks into my wrist, my arm
into my strong shoulder. A heavy thought

like a strange, new tree hangs over me.
Like a storm cloud, beautiful and deadly.
Like a plane crash. I hide my eyes from it.

Once upon a time I uttered a word that broke
like a leaf breaking out on a grainy branch,
like a bud that swells and bursts, sweet perfume

of a new flower, aroha. Now my big
hand flings out, clutching at thin air. I am
a wonderful machine. They will dismantle me.



Seventh Station

*He hath made my strength to fall.
Lamentations 1:14*

My back curves like a whale breaching.

I lift my right foot. I am walking, still capable
of walking upright or nearly. I am folding
down like a landslip, like a collapsing building.

I have grown big in their minds, too big.

Like a tree I am shading them, bleaching out
their dreams. They have no idea what to do
with me. They cannot imagine any alternative.

I am a strong man, being cut down like a kauri.

Thirteenth Station

*For ye shall be as an oak whose leaf fadeth,
and as a garden that hath no water.
Isaiah 1:30*

For one split second everything
holds its breath. The heavens
darken, clouds are torn asunder,

no-body smiles.
It is the end, as they say,
of a very unfortunate episode.

Then the world resumes its busyness.

His friends arrive. They weep,
they are distressed as a woman in childbirth
is distressed. They climb the ladder.

They gather him up in their arms
like blossom, like a harvest of sweet plums.

Fourteenth Station

*I will plant in the wilderness the cedar,
the myrtle and the olive tree.
Isaiah 41:19*

The women rest their chins
on the hillside of his cold body.

He is the canoe that must be launched,
the precious manuscript that must be studied,
te wakahuia, the carved treasure chest.

His hair hangs down like a braided river.

They lay him gently in the crowded dark
where root and stem and bud and flower
begin, light flickering on the horizon.



From left to right:

Hope in the Door (triptych - part 1),
Kees Bruin, 1990, oils on canvas, 1400 x 1060mm.

Door-to-door (triptych - part 2),
Kees Bruin, 1991, oils on canvas, 1400 x 1400mm.

Hope in the Door II (triptych - part 3),
Kees Bruin, 1990, oils on canvas, 1400 x 1060mm.

CHRYSLIS SEED ARTS NOVEMBER 2006

Review

Allusion & Illusion

Kees Bruin

Christchurch Art Gallery Te Puna o Waiwhetu,
10 February – 7 May 2006

Juxtaposed somewhat ironically beside Jason Greig's *The Devil Made Me Do It* exhibition [William A. Sutton Gallery, same dates] (Greig apparently listens to Black Sabbath while he paints), Kees Bruin's exhibition in the Ravenscar Gallery for New Zealand Art was a celebration of light and Christian faith.

This retrospective of 25 oil paintings gathered from private collections showcased Bruin's work over three decades (1977 to 2005). It opened with his magnificent, luminescent *Cave Rock at Night*, 1985, a good choice for the welcoming piece. The exhibition was curated around five themes (generally left to right): landscape, the figure in space, interior space, reflections and historical allusion. In my view it would have been more helpful to hang the paintings chronologically, so we could review the artist's progress and development. The allusion to arbitrary thematics is interesting, from a commentary point of view, but is imposed on the artist from outside and is

not really conscious in his art. Moreover, the works did not always fit snugly within these definitions (i.e. are *Tim*, 1978, and *Achilles' Halo*, 2004 'figures in space', 'historical allusion', or simply 'portraits'?). Works this complex and subtle obviously cross over; tidy boxes do not always serve well when attempting to access an artist's intent. The Gallery would also have done well to remove fly dirt from some of the works before mounting in public.

Achilles' Halo, 2004, is an allusion to the Athens Olympics (note the classical relief wall at left) and perhaps Wolfgang Petersen's *Troy* (which came out the same year) as well as the hubris of man. 'Human nature has an inherent depravity' said Bruin on the mount board. Kaikoura mountains make a cameo appearance where sky and sea meet. Canterbury geography (particularly Sumner) is a hallmark of Bruin's work (Mt Cook makes an appearance in *Baptism of Christ*, 2005). *Achilles* can perhaps be linked to his 'Eve and Lilies' series, where Bruin discusses humanity's wrestling with our fallen theology. Of this work he says, 'It is a metaphor for humankind's attempts to aspire to a higher plane of greater goodness, or even celestial saintliness. Ultimately however, the base elements inherent in human nature mean that too often this is illusive and beyond reach.'



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Kees Bruin is a master amongst us. If he lived in New York he would be worth millions, painting for presidents and Rockefellers.

CHRYSLIS SEED ARTS NOVEMBER 2006

The works for which Bruin is best known - his 'Bridal series' - were well represented (*Christchurch Bride II*, 1998; *Musterion*, 2001; *Imminent Harvest*, 2002). Described by the Gallery as 'spiritual symbolism of the brides of Christ on their journey into heaven' (Nigel Roberts) they are more accurately described as a series on the rapture and the Church (Bride, not 'brides') with an indirect allusion to 'the foolish virgins' quoted in the mount. The astral bride represents the Church and her rapture into paradise. The foolish virgins are notable for missing the Groom. *Musterion* is Greek for 'mystery', and the artist has previously explained this painting to be about the Rapture. The text for *Imminent Harvest*, cited Revelation 14:14-20, which is about harvest and the 'catching away' of the Church (the Bride) to be with God. The artist's Christian allusions are quite plain here.

I have always viewed Bruin's 'Bridal series' as a subconscious allusion to his fiancée Elizabeth — it was begun shortly after her death. The artist clearly explores his loss of his bride in this treatment of the Bride of Christ. They are pictures of hope, love and death underpinned by Bruin's belief in resurrection. Their origin is in *Elizabeth and Goldfinch*, 1994, from the Gallery collection, perhaps one of his most poignant - and personal - paintings. Again,

a chronological hanging would have assisted this revelation. 'Elizabeth' led us to the 'interior space' category where female subjects engaged more fully with the viewer. In turn, we were led to the greater emotional capture of his 'historical allusion' paintings from 2001. Bruin is more powerful in this area than in painting waves, skateboarding scenes, or raptured brides.

Kees Bruin is a master amongst us. If he lived in New York he would be worth millions, painting for presidents and Rockefellers. His skill shines in the close and demanding detail captured: the disturbed sand of Sumner shore (*Sumner Beach in Twilight*, 2001), the cityscape, including the Basilica, of *Christchurch Bride II*, 1998, and the hair of *Helen and Giorgione*, 2005. In recent years, his composition has become much stronger working with more intense figural subjects. Closing the space around his subjects has intensified the emotion of his figures. This has shifted the focus from waves, clouds and sky of earlier paintings. Earlier human subjects are more distant and less engaging, lost within expansive surrounds.

The 'historical allusion' works quote masters such as Vermeer, Caravaggio and the Pre-Raphaelites in an exciting range of new works that are more dramatic and less ethereal. Bruin's palette has also widened.



In my view this artist is wasted on landscapes (pretty pictures) because he has such a strong sense of the person, of emotion. Subtleties of emotion imbue his creativity with more pathos than do mountains, seas and skies - beautiful as they are. I would love to see him rework the marriage series (such as Hogarth or Leyster's *The Proposition*, 1631) as a natural progression from his Bridal works, grounding

his ethereal themes in the grittiness of Greuze or Van Gogh's humanity. (Bruin is of Dutch heritage and supplies an Amsterdam gallery.) His works are an assemblage of symbols, metaphors, ideas, people and images organised around themes that are important to him. His latest work, *Baptism of Christ*, 2005, depicts John the Baptist, Christ, and perhaps the painter himself (in jeans) in a New Zealand river, with

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Bruin quotes Matthew 13:44 as explanatory of his entire purpose: 'the kingdom of heaven is like treasure hidden in a field'





***There is hubris, death,
disappointment, sex,
betrayal, vanity
and loss***



Aorangi soaring in the distance. This local allusion is a recurring motif: Sumner, Christchurch, Southshore, the Kaikouras, Mt Cook, even the Chrysalis Seed newsletter (*Reading*, 2004) anchor the paintings in time and space.

A number of other motifs recur in Bruin's paintings. The Bride is obvious, and she reappears in other works (as Eve, and a nude in *Vanitas*, 2004). Eve and lilies depict allusions to the Fall. For example, in *Restored Eve No. IV* (1996) he explores love, death and the age of innocence pre-Fall. The black pansy is a duality for both love and death. The goldfinch appears in numerous works, black sneakers with white laces are present in *Vanitas* and *Achilles' Halo*. Mirrors, reflection, cameras repeat, even the artist makes a cameo, like Hitchcock and Jackson in their films. I enjoy this insertion, as it allows us to observe the artist through the years and makes him present along the journey, adding a personal human touch to many of the works. Some of the paintings feature a battered and dented metal or dark wall (*Restored Eve No. IV*, *Easter Lily & Eve*, 1995; the *Door triptych*, 1990-1991) where the artist creates a forward stage on which his characters perform their allegorical play about life. Christ frequently 'appears' as a door space in this wall, the wall being the barrier that separates humanity and God.

Reflection is another illusion/allusion. It has been used from earliest days to demonstrate his prowess (*Self portrait*, 1977) painted at age 23. There is the reflected glass window of the antique shop (*Aotearoa*, 1994), an entire kaleidoscope of illusions (which objects are reflected and which are in the shop?) and the clever apparition of the woman in *Witness Caravaggio*, 2004 [originally *Is That You, Caravaggio*] that is not really a reflection at all.

It was difficult to select a highlight, Bruin's work is so consistently good. A wonder confronted the gallery patron at every turn. For me, the luminescence of the welcoming piece captured solely by the placement of paint was awe-inspiring. The 'historical allusion' paintings are the strongest compositionally. *Reading*, 2004, is my personal favourite for its quotation and light, and *Achilles' Halo* for its energy and quirkiness.

The artist's faith was obliquely referred to at the opening, and is down-played somewhat in the exhibition. Bruin quotes Matthew 13:44 as explanatory of his entire purpose: 'the kingdom of heaven is like treasure hidden in a field'. His meanings are subtle and have to be sought for in the works, but it is Christian ideals and truths he is alluding to. Elsewhere he has said, 'I'm a painter who happens to be a Christian but I don't know what I'd do without my faith...my faith is absolutely essential to my paintings...my art is now an expression about the truth of life.'

Allusion and Illusion represented 30 years of parochial painting of the highest international quality by one of our most talented New Zealand painters. We should be proud of his commitment to, and reflection of, our locality in such masterful works, and it is a surprise that Kees Bruin is not lauded more in Canterbury for his accomplishments, alongside personalities like Andrew Mehrtens, Daniel Carter, and Todd Blackadder.

Here is a master painter of deep spiritual power and thought, quietly at work in Sumner. Humble and self-effacing, Kees Bruin's paintings exalt and celebrate life while addressing the hard stuff. There is hubris, death, disappointment, sex, betrayal, vanity and loss, all within an unapologetic Canterbury context. He executes his sermons with incredible accomplishment and he remains, for me, one of the great lights in the firmament of contemporary New Zealand art.

John Stringer

Top left:
Cave Rock at Night
Kees Bruin, 1985, oils on canvas, 900 x 1200mm.

Left:
Reading
Kees Bruin, 2003, oils on canvas, 500 x 610mm.

Top right:
Is That You Caravaggio II
Kees Bruin, 2005, oils on canvas, 1400 x 1060mm.

Review

Because your love is better than life Nina Brown

**Quattro Café, 285 Cashel Street, Christchurch,
4 April – 4 May 2006**

On the walls of Quattro Café, a number of monochromatic canvases vary a theme on the transience of life, but with a subtle emphasis on the love of God as a statement of faith.

The artist refers to Psalm 63 to title the works: 'Because your love is better than life...'

For the artist these words 'highlight the temporary status of our lives as opposed to the solidness of (God's) love'. Brown has chosen words that seem to transcend the painting and indicate an attitude of devotion. Across the canvas, grey moves smoothly from dark to lighter tone. Little dandelion seed heads at various stages of release are placed in the paintings; a symbol indicated by the artist as a 'picture of life, fleeting and fragile, beautiful and intricately made', the transience of life. The dandelion is also a traditional symbol of the suffering Christ. Although beautiful, the dandelions are fading and falling away against a grey of 'day to day without reason' which is questioned by the artist. Inscribed across each canvas

is a reminder of the cross, cut through and stitched up, a reminder also of the way James Robinson cuts and stitches his canvases in his ruthless search for substance and meaning beyond surface appearance.

Variations of the words 'Because your love is better than life' printed in bold white across Brown's canvases, seem to me to make a statement of faith - one that communicates that there is an eternity of love and life beyond a mundane and meaningless existence, love that may be stated in Brown's paint but not seen in it.

Joanna Osborne

Your love is better than life,
Nina Brown, 2006, Multi-media on canvas, 450 x 850mm.



Review

Signs and wondering Richard van der Aa

**Campbell Grant Galleries, Christchurch,
9 – 27 May 2006**

Filling the space of the cube-shaped gallery, Richard van der Aa's coloured geometric 'cut-outs' gave the impression of a 'sparse, abstract Killeen'. Sketchily cut-out panels of various shapes, painted predominantly with one colour brushed on by hand, were spaced and hung in a speckled but calculated arrangement. Whether or not they were intended as such, the very minimalist nature of the paintings lured the eye into viewing them collectively, rather than as individual works. The relationships between the paintings and their positioning in the room being the prime focus of the exhibition.

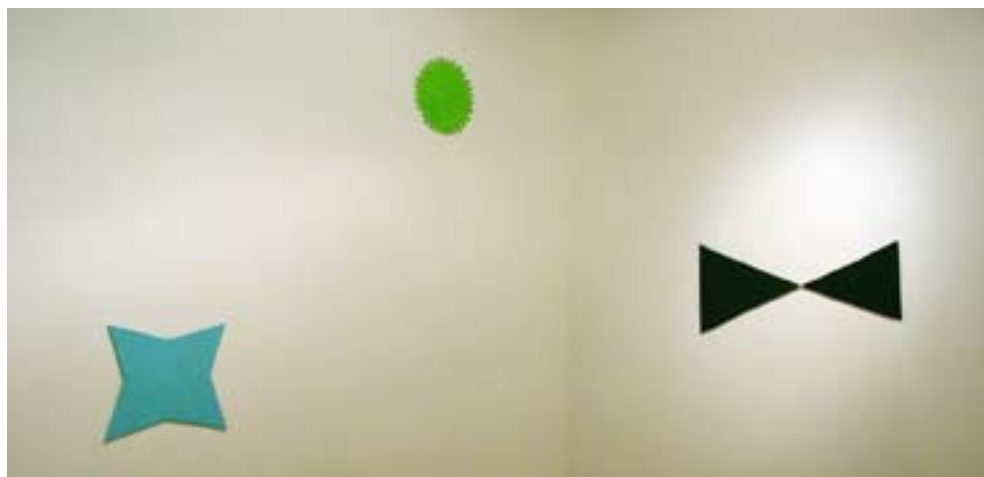
As individual works my appreciation of them was limited. Needless to say I appreciated the conflict between what could have been precise, abstract

shapes and the human hand that created them - a juxtaposition intended, as the show title suggested, to bring about an interpretation of abstract form as a mark or sign. The clearly seen evidence of human involvement suggested that there was something other than the simple geometry of the paintings; something that was elusive yet human and significant. The degree to which the paintings were successful relied upon the heavy swirling brush strokes and the wavering inscribed lines hand-cut across the surfaces.

However, by far their greatest strength and significance was gained from their position within the group. The works' 'humanism' was seen most strongly in the selection and placement of the paintings. Seen together in that manner, it became apparent that the paintings were an abstract signage, perhaps a language of sorts. But as to what the paintings represented one can only wonder: their hidden meaning was only suggested by the human overtones, not revealed.

Jonathan Baker

Signs and Wondering installation details,
Richard van der Aa, 2006, Acrylic on aluminium.



Review

End To Begin Again

Selections from ongoing work by tutors at the CPIT School of Art & Design, with particular reference to the work of Tim Brown and Stefan Roberts

**CoCA, Mair Gallery, Christchurch,
7 – 25 March 2006**

To climb the stairs to the Mair gallery on a winter evening was to enter a world of colour and movement. To the left, the vibrancy and scale of Michael Reed's *Culture Vulture, State 2* rose up to greet the viewer. In the centre, Sandra Thomson's *Annunciation dresses* swayed modestly, belying the questions subtly raised by the screen prints marching across the fabric. At the far end, Bing Dawe's *Downstream Under (Black Shag Across the Oxbow - Tekapo)* drew me back again and again.

In the centenary year of CPIT, the School of Art & Design has chosen to bring together work by twenty of their tutors, showing what they achieve in the balancing act of practice and teaching.

A significantly large proportion of the works in this show were photographic. Here was photography asserting its right to a place among the arts.

Stefan Roberts, at the top of the stairs, had a good position for two strong photographic works. *The Incident* is one of his 'subjects in dark, isolated and lonely spaces', gleaned from his continual collection of encounters with landscape and objects around Banks Peninsula. *Relic* has that detachment from a defined time which Roberts explores, both in his choice of subject and in the actual technical process of his photography. It takes us to a mysterious 'world that we will never see'. In this series there is an increasing sense of unseen human presence in the landscape, those meanings layered with the anthropomorphism

of the chosen subjects. The two works here take on a role as guardians of the exhibition. The more static nature of *Relic* acts as a foil to the other more dynamic work. This creates quite a different tension to the meditative mood prevalent in Roberts' exhibition last year at the Campbell Grant Gallery, in which *Relic* featured.

Tim Brown's large scale ceramics take a new direction from his missile series. He seems to be going back to the technical challenges and interest in pure form of his earlier work - even going back to simple, merely functional plinths - perhaps waiting for new meanings to emerge as they did in the *Necessary Protection* works. Those works explored 20th century anxieties of world-wide annihilation. Perhaps in the 21st century we are reverting to tribal, rather than nuclear, war. The shift to all white objects gives a calm detachment, at odds with shapes referencing Pacific weapons, in particular Tongan Apa'apai wooden clubs. It will be interesting to see what emerges from this new series.

The simple white forms suffered from their placement in the gallery, surrounded by busier works. This is a challenge when organising a group show with such varied work by twenty artists in one large space, such as the Mair Gallery. The show as a whole was exhilarating and not over-crowded, but inevitably some works suffer, particularly free-standing objects where you see others beyond. In a situation of colour and movement quieter works suffer. Perhaps the space could have been divided or screened in some way.

End To Begin Again could describe, not only the divine discontent of the artistic process, but also the encounter of practising artists with their students at the beginning of their careers. This exhibition served to remind Christchurch of the breadth of talent of the tutors at CPIT School of Art & Design. Arno Wirtz's statement talked of 'the incredible variety of things that make people tick'. Certainly this group of artists gave us variety as they generously shared their journey.

Janet Chambers



Above:
Zigzag form #1, 565 x 225mm,
Zigzag form #2, 565 x 180mm,
Tim Brown, Ceramics.

Right:
The incident,
Stefan Roberts, 2005, (edition of five),
giclee print on paper, 930 x 825mm.





Review

Four / Thirds

Ross Gillies, Peter Majendie,
Robin Walsh, Bryan Lawrence
and Greg McKenzie

The Silvan Gallery & Café, Christchurch

13 May – 10 June 2006

Gillies' painting made fervid statements with royal purples and golds, expressive marks composed in squares with definite ticks and crosses, in one instance marking a *Journey into the present*. Two of the titles suggest a convergence to points of significance, self-consciousness and immediacy, delving right to *The Heart of the Matter*. Goblets, skulls, hearts and umbrellas: loaded symbols help lend this life and death meaning to his work.

DNA strands are one feature of Majendie's work, which exhibited a range of style, subject and media. *DNA of a Tree House* stands as the centrepiece in the exhibition. Red-roofed houses hang with leaves like apples from a tall tree of DNA formed from twisted, polished willow. Majendie's work, like Gillies', is stripped to essential issues of identity. A story comes to mind in association with the curling 'vine of Christ': of the body of Christ, a parable of the core identity of Christianity that produces fruit or life.

Like the strands of DNA, Walsh makes reference to strands of rope in one of her paintings *3 is better*, linking identity to relationship with God and with others; '...a rope of three strands is not easily broken.' (Ecclesiastes) Two figures can be seen aglow in warmth through a window of a dark house built precariously on a curiously dangerous looking mountain of boulders. The message of assurance becomes confused when the house looks as though it may crumble.

Lawrence's photographs filled the entrance area to the Café with flowers - delicate, luscious and an interesting juxtaposition to the ruddy-orange rusted and glass commercial and industrial sites of McKenzie's photography. Both the photographers crop to the chase, and like the painters, frame the essence of their subject to present the core, of a rose or of the structure of a thing.

Certainly an eclectic assembly: roses, rusted metal, wine bottles, lead jackets, umbrellas and twists of DNA competed for space in the cozy Café; *Four/Thirds* was almost bursting through the doors and out onto the street. There would have been something there for everyone.

Joanna Osborne

Editor's comments:

This exhibition, curated by Mike Palmers, was organized with far more verve and sensitivity than the group's previous exhibition last year at the Trish Shaw Gallery. The number of works were fewer than in the clutter of the previous year, allowing a little more space for each work to breathe and have its own room. Works with a common aesthetic connection were grouped carefully to give the exhibition cohesion. More culling yet would have strengthened the show as a whole and done more credit to the remaining works. The space of this new gallery with lots of corners was used to advantage. The next exhibition by this group would be better served through having one third less work and possibly one less artist, with a more rigorous process in selecting the works. Peter Majendie's DNA work stood out as being the most imaginative work in terms of both his choice of materials and the underlying concept.

OTHER REVIEWS

Short Reviews

CIVA (www.civa.org - CIVA Recommends) highlighting some excellent resources that may be of interest to CS Arts readers.

a) *On the Strange Place of Religion in Contemporary Art* by James Elkins, an art history professor at the School of the Art Institute of Chicago. This is a pretty quick read with a format that reflects the five ways Elkins feels that contemporary artists work with religious topics in their practice. While I do disagree with some of Elkins' conclusions, I also think he is raising important topics regarding how religion is perceived within the contemporary art world.

b) *Post Modern Heretics: The Catholic Imagination in Contemporary Art* by Eleanor Heartney. This book genuinely engages with the diverse work and lives of some of the more controversial figures of the late 20th century art world. Many of the artists, Heartney concludes, were either working against their Catholic upbringing or producing works that could only come from a more sacramental view of life. In the end, whether or not one disagrees with the works, Heartney shows that the power of Christianity (i.e. Christ) is still largely present within contemporary art. This is certainly a thought-provoking book and a necessary part of the contemporary dialogue.

ACE ART AND CHRISTIANITY ENQUIRY, JULY 2006

a) *Word and Image in the Book of Kells*, by Heather Pulliam, (Dublin: Four Courts Press, 2006) Pulliam, Asst Professor of Art History at Western Kentucky University develops her PhD thesis and examines the minor decoration in the *Book of Kells* as expressions of salvation, her area of research being word-image relationships in 8th and 9th century gospel books.

b) *Spirited Arts: exploring and expressing art in primary RE (Religious Education)*, Rachel Barker (Editor) (RE Today Publishing, 2005). The *Spirited Arts* pack, created by members of the RE Today professional team, is a comprehensive set of ideas and activities to help children gain an understanding of religion through art. This practical publication encourages children to search for meaning within art works and to respond to life's ultimate questions, not only in words but also through painting, collage, sculpture or photography.

c) *Re-Viewing the Passion: Mel Gibson's Film and Its Critics*, S. Brent Plate (Editor) (Palgrave Macmillan, 2004). This book looks at issues raised around Jewish-Christian relations; Christian-Christian relations; visual and verbal theologies; and media approaches to Mel Gibson's *Passion of the Christ*. Some of these issues are the alleged anti-Semitism and the conflicting details between gospel facts, and the over-emphasis on suffering and violence of traditionalist viewpoints. The twelve authors raise huge questions in their analysis of the film – making the book well worth investigating.

ARTS: THE ARTS IN RELIGIOUS AND THEOLOGICAL STUDIES, Journal. Vol 17, No. 2. (www.artsmag.org)

Although a little delayed in coming out, this issue was packed with a diverse range of interest. The contents included:

a) *The Museum of Biblical Art (MOBIA)* has opened in Manhattan, New York City. Predicted to become America's most prominent museum of art and the Bible, it opened in May 2005 with 'a goal to re-contextualize Judeo-Christian images for the public, presenting them in a way that would shed light on their original function and continued relevance'.

b) *Painting as Sacrament: A search for Dali's Sacramental Imagination*. Paul O Myhre discusses the sacramental theology of Dali with reference to his Christological paintings of the 1950s, after a rediscovery of Catholicism, his interests in Freudian psychology, science (DNA discoveries and nuclear fission), and notions of theology all combine in painting. A search to connect the metaphysical and physical in the visual.

c) *Doug Adams' article Exodus and Resurrection of Freedom: Christo and Jeanne-Claude from 'Valley Curtain' to 'The Gates'* highlights the Christian perspective of husband and wife team Christo and Jeanne-Claude, the process involved in making their works and the theological significance of their work. It talks about *The Gates* (2005) in New York Central Park, *Valley Curtain*, *Umbrellas*, and other works including a proposed work in Colorado - *Over the river, Project for the Arkansas River* - placing a blue coloured cloth over a seventeen mile stretch of water.

d) *Contemplation and the Practice of Art*. Deborah J. Haynes (Professor of Fine Arts, University of Colorado) describes her commitment to art as a contemplative practice and offers resources, including five practical examples of a contemplative approach to art making. She mentions the interconnectedness of art and life; the notion of art as a gift - the process of creating gifts for beloved others; and the dialogue of religious aspiration and artistic practice that informs her understanding of contemplation and the practice of art.

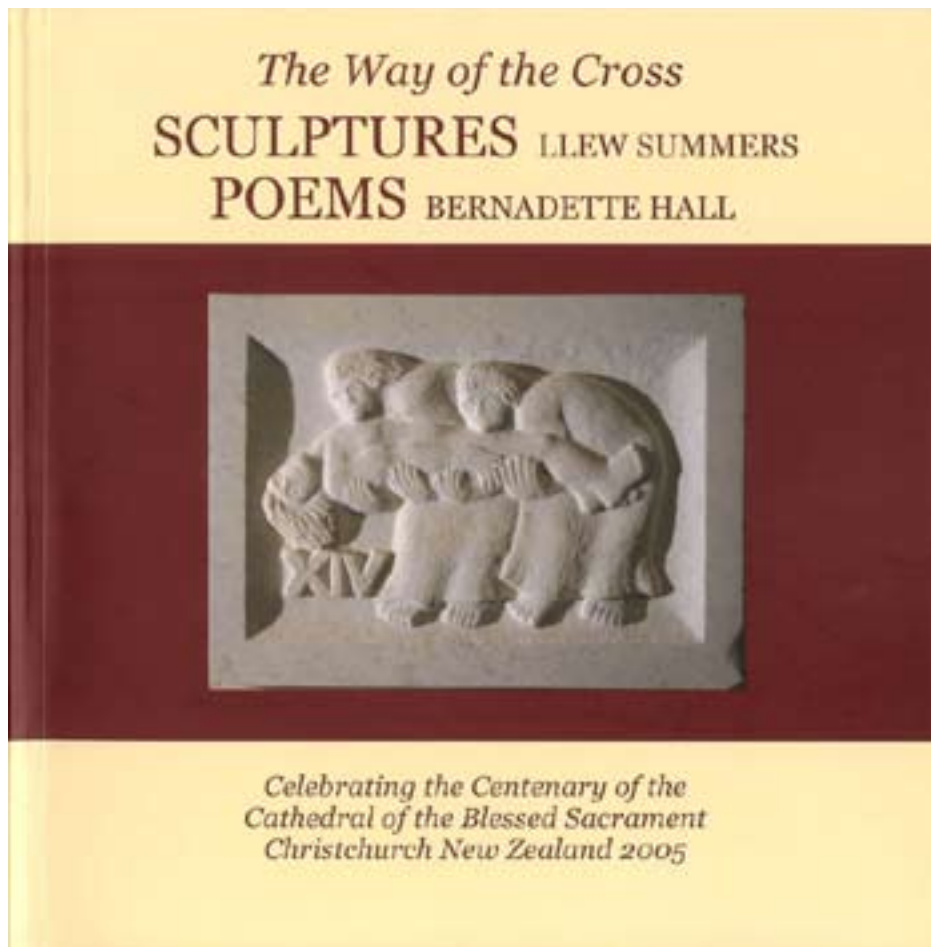
e) *Frank Burch Brown reviews two books in 'Theological Aesthetics Renewed'*. 1) *The Beauty of the Infinite: The Aesthetics of Christian Truth* by David Bentley Hart, a theological rhetoric with a cosmic emphasis on art, rather than engaging with the theories and practices of the arts, and 2) *Theological Aesthetics: A Reader* edited by Gesa Elizabeth Thiessen, which covers a wide collection of theological writings on art, imagination and beauty, spanning the second century to the twenty-first century.

The whole edition

It's not often that one finds the majority of a single magazine worth reading. However in this edition I was able to find something significant in each contribution. In all respects this issue seemed to be timely.

Joanna Osborne

FROM OUR LIBRARY



Review

The Way of the Cross

Sculptures: Llew Summers;

Poems: Bernadette Hall

Book Design: Professor John Simpson;

Foreword: Bishop John Cunneen; Editor: Alice Flett.

Colour and Toned Photographs. 46 pp. RRP \$24.95.

Published by The Cathedral of the Blessed Sacrament Charitable Trust, 2006

It was fortuitous the Cathedral Trust commissioned and published this handsome book. The essays by John Simpson and Alice Flett give needed explanation into the history and aim of *The Way of the Cross* relief sculptures. The colour inside front cover and endpapers show Cathedral interiors with the 'Stations' *in situ*. The inside back cover presents the Cathedral Sanctuary and previously commissioned works of art: the *Tabernacle Screen Doors* with surrounding Tapestry, and the Mary Chapel stained-glass window.

Through this publication Llew Summers' ponderous relief sculptures become accessible, even intimate, the designed vulnerability drawing the viewer into an unexpected depth of contemplation. The clear face-on photographs allow an appreciation of the artist's interpretation of Christ's Passion and Death. The varied relief of the carvings cast intentional diverse shadows, heightening the brooding sense of tragedy, in which I must become involved. Bernadette Hall's stark poetry, with accompanying quotations from 'Lamentations' encourages me to look then read, think and pray.

This Son of God, so cruelly treated, is also Everyman. Interrogation, unjust condemnation and death continue, to this very day. Am I involved in this act by sins of omission or commission?

Each Station subtly reveals a Christ I had not previously considered. New thinking is demanded by the poetic word. *'Before you, I am a small boy, my head full of dreams as is the way with small boys.'*

Heavy carving reinforces the real weight of the cross. Each time Christ falls he is pressed down by the awful unseen weight of human sin. And Hall's true statement: *'My body is being shaped by the wood, blood bursting in my ears, my ragged breathing'* evokes his humanity and knowledge of terrible physical stress.

The sight of Mary's total grief unites with the overwhelming grief of all those who see their children suffer and die *'beyond making any new shape in the world except loneliness'*.

This *Way of the Cross* will speak to people out of their own experience and suffering. For me, *Station VII – Jesus falling a second time*; *Station XI – Jesus nailed to the Cross*; and *Station XIV – Jesus placed in the tomb*, stir deep feelings of spiritual and human involvement, from the past, and on into present suffering.

Llew Summers' unique, minimalist interpretation of the Way of the Cross could be seen as offensive, but then, so was crucifixion. Salvation was bought at great price. The gift from God the Father and the Son.

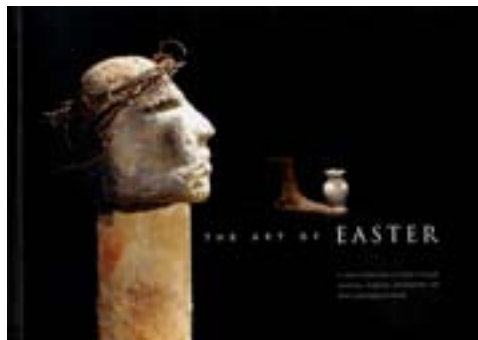
Hall's closing poetic words bring a retelling of this brutal event to a tender conclusion: *'They lay him gently in the crowded dark where root and stem and bud and flower begin, light flickering on the horizon'*.

Resurrection was inevitable!

Peb Simmons

Thirteenth Station. Jesus is taken down from the cross, Llew Summers, 2005, Marble, 658 x 455mm.





And Jesus was crucified, Graeme McConchie, 2004,
Photographic print, 170 x 250mm.

Review

The Art of Easter – featuring works from the Easter Art Exhibitions 2004 – 2006 at the Rawene Centre, Birkenhead Auckland. Foreword by Jenny Green; text by Kelly Christie and Reuben Bradley; coloured and black and white photography by Jeff Hagan and Paul Smith. 104 pp. Publisher: Birkenhead Community Church 2006

‘As creatures of the creator we are all blessed with the spark of creativity. Often all it takes is a wind of opportunity for that spark to be fanned into the flame of art.’ [Anon]

The above quotation, on the same page as the Foreword, encapsulates the serendipitous happening

and purpose of the Easter Art Exhibitions 2004 – 2006. Jenny Green conceived the idea of mounting an exhibition that depicted the Easter story, inspired by what she had seen in Glasgow, Scotland, and an earlier exhibition viewed in New Zealand.

A team of exhibition organizers was gathered, many of whom attended the Birkenhead Community Church. The team benefited from having access to the 3000m² ageing electronics warehouse recently purchased by the Church. In this gigantic basement space, imagination and opportunity combined into an exhibition of unprecedented originality. Eventually more than thirty-three artists of varied styles, ethnicity and age contributed to the exhibitions of 2004, 2005 and 2006.

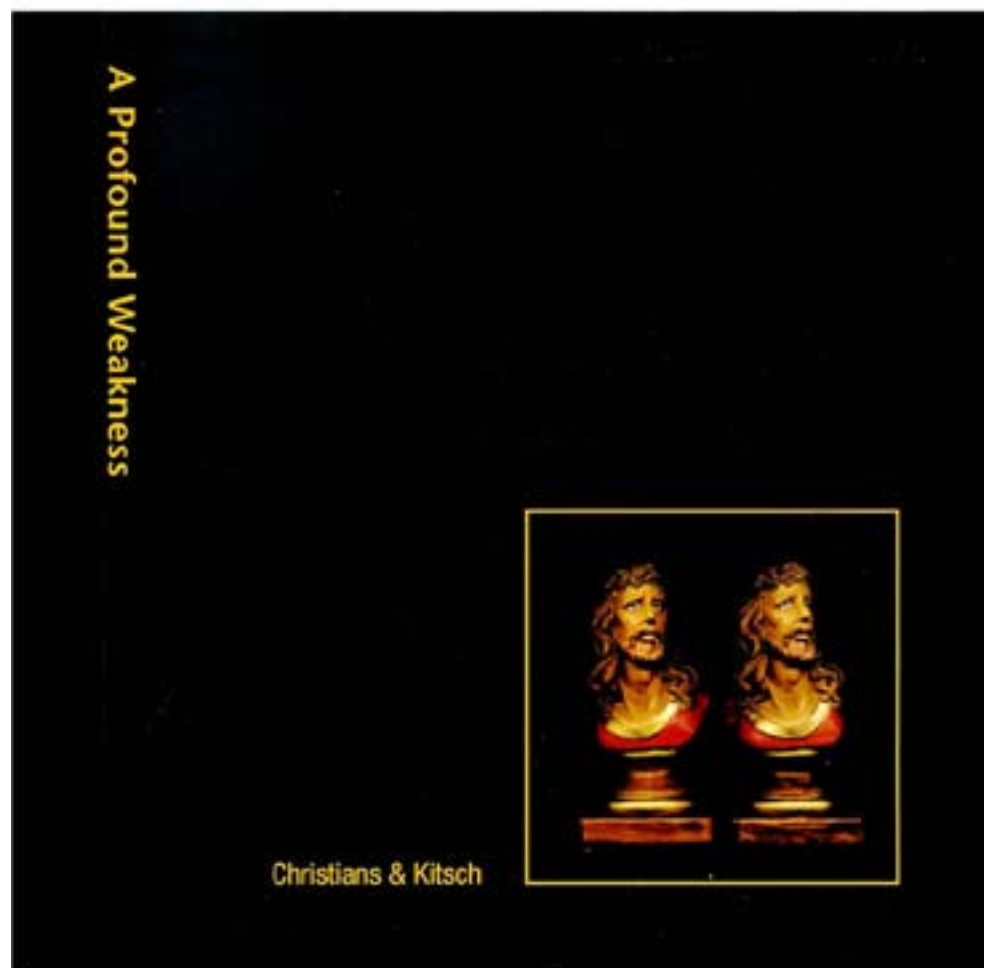
The Art of Easter is an A4 size publication, recording the exhibitions held at the Rawene Centre, Birkenhead. A book of immediate wonder and visual delight, it illustrates paintings, prints and sculpture, comprising a modern, yet deeply spiritual Stations of the Cross, retelling, with New Testament quotations, the Easter story of Jesus: ‘his life, death, resurrection and ascension back to God his Father in heaven’.

Double page layouts display some of the art in the exhibition space. Other photographs reveal the viewing public entering into the total Easter experience. Further illustrations of artists working in their various mediums give immediacy to the total presentation.

Thousands of people over the years 2004 – 2006 were overwhelmed by the content of the exhibitions and their artistic achievements, from experimental to minimalist, and variously representational. But alongside the impact of the art was a deep sense of the spiritual moment, conveying ‘a unified message of hope and the love of God’.

Despite the book size, it is physically accessible, inviting the reader into its pages, beginning with the plain black cover, sculptured stone head and twisted crown of thorns. On the back cover is the text: ‘Greater love has no-one than this, that he lay down his life for his friends’ [John 15:13]. Meditating on the illustrations inside, it is possible to discover the truth of those profound words.

Peb Simmons



Review

A Profound Weakness: Christians & Kitsch

Betty Spackman

Published by Piquant Editions Ltd, Carlisle, UK, 2005

Written from the perspective of an experienced Christian artist, Spackman discusses the relationship between her art and faith. The book tracks her progression of thoughts as she begins to resolve the conflict between the differing values she holds. Beginning with a commitment to Modernist aesthetics, she finds it increasingly difficult to maintain if she is going to adequately address faith issues in art. 'Art for arts sake', the aesthetics associated with Fine Art and all the derived hierarchical distinctions of craft or kitsch are found fruitless in dealing to an artwork's spiritual conviction. In an appropriate response, she adopts a pluralistic view of art, elevating the spiritual integrity of an artwork to an equal status with that of Modernist aesthetics. In what follows, from what could best be described (to some tastes) as an academic discussion, is an invigorating and motivational understanding of art.

With theory out of the way, the book's main focus is on putting it into practice. What was previously not worth considering, now becomes the centre of attention. She re-evaluates previously dismissed art, not only according to their aesthetic basis, but examining their spiritual convictions as well. The book takes its title from one such re-evaluation. Kitsch, an art form regarded as aesthetically inferior because of its tacky and superficial nature, has as its cause a well-meaning and sincere expression of faith. Following

on is an extensive photographic journal, which takes up nearly all the book's 440 pages, sympathetically analyzing common occurrences of kitsch in the every day.

The result is both provocative and reflective, as it draws upon the history and cultural significance of such things as graveyards, signs, constructions, tattoos and all sorts of other paraphernalia taken for granted or thought mediocre. By discussing how specific examples of kitsch became recognizable Christian symbols and possess the importance and meaning associated with them, questions begin to arise for the reader. The reader becomes aware of their past complacency and offhand responses to what could possibly be seen as touching and intimate spiritual convictions.

The book encourages the revisiting of the familiar, to refresh and renew what could be Christian symbols devoid of any conviction. It prompts a response to reinvent an artwork's spiritual content so it is derived from personal experience and not from cliché.

Jonathan Baker

EVENTS

SEMINAR ON INSTALLATION AND INTERACTIVE ART

On Saturday 23 June 2006, **Peter and Joyce Majendie** presented a seminar at Opawa Baptist Church, Christchurch, on installation and interactive art as a medium to engage people in their own spiritual journeys. Peter's statement: 'if it connects and speaks I give it the name art' underpins his work. Their installations, using as many as nine shipping containers, are large-scale works presented in churches and in public spaces.

The seminar facilities were not personally engaging. The church's modern architecture does not reflect the urban and residential landscape in which the building is located. Nor does the building engender the sense of awe, mystery, silence, timelessness and majesty that a cathedral, for instance, can inspire. How can art installations, especially 'Christian' ones, avoid the same limitations? Yet, within spaces like this church building, the Majendies and their helpers succeed in creating multi-sensory experiences using a variety of media.

Such installations raise important issues – like the divorce between art and faith, church buildings as creative spaces (particularly since the Reformation) and the church's wariness of sensuality. Many Christians know little about art or how to tell their story visually. Prior to the arrival of printing technology, stained glass windows told the Christian story. The Majendies' art extends beyond communicating a particular story. Their work allows the individual to interact with it, without a predetermined outcome or interpretation from the artist, in the same way as with works in a gallery.

The artists' intention is to create a sense of mystery in their installations, rather than expressing everything directly. Meaning is a product of self-discovery; the environment speaks to those within it gradually. The large scale of the conception is achieved by arranging small-scale installations in a sequence, which reveals its overall meaning. The installations can be experienced either as contemporary 'stations of the cross' or as a labyrinth; for example people can place their own hands into a simple clay pot with hand imprints, and in doing so begin to explore the intensity of Jesus' experience of unanswered prayer in the garden, and reflect on their own unanswered prayers. The Majendies' work relates a faith story to the stories of individuals, so enabling people to make their own connections. The repetition of the same action by many individuals, as they take part in the interactive sections, is a critical element in the installations.

Two problems within the presentation were related to the artists' depth and breadth of experience working in public spaces and within their community of faith. There was a lack of clear focus, and too much material – from philosophy to 'nuts and bolts' – was introduced. Yet it was a worthwhile seminar for those interested in communicating faith journeys and stories in ways

that allow people to make connection with their own journeys, at their own pace.

As recipients of the Wayne Wright Scholarship, the Majendies filmed the making of an installation, used for Saturday night worship, and videoed the seminar to produce a DVD. The Scholarship is designed to help artists like the Majendies to disseminate what they have learned, and to encourage the church to discover again the joy and importance of art, and to learn how to communicate without relying on what can be addressed to the ears.

Mike Palmers

THE ARTIST UNLEASHED

ARTS IN MINISTRY CONFERENCE (COLORADO)

Jul/Aug 2006. This conference was for artists and musicians in ministry who desire to explore a non-profit, vocational structure for their ministry goals. The conference dealt with the theology and strategies of the arts in ministry, and the ministry skills and spiritual formation that empower the artistic Christian for ministry. For more info visit www.ACTinternational.org. Some of the conference speakers included Byron Spradlin, Karen Covell and Steve Scott. Spradlin commented 'It's time the church wakes up to the reality that the Hollywood arts and entertainment sub-culture is actually "shaping" the way Christians think about life and living. It's also time the church takes pro-active efforts to equip, commission and send qualified "ministry agents" into that sub-culture.' Covell, a leader in profiling that sub-culture, said it is a true 'missions field'. Karen is the director of the Hollywood Prayer Network [www.hollywoodprayernetwork.org] and through her job as a film and television producer she has lived her faith in the film industry for years, while modelling and developing ministries of evangelism and discipleship within that community. You can contact Karen directly at hollywoodprayer@earthlink.net. Dave Durham is one of the most experienced pioneer-spokesmen for the Arts in Ministry & Missions globally. Visit him at www.crucibleinternational.org. Steve Scott heads up the *Christian Artists Networking Association* [CANA] which primarily functions internationally with its own conferences, most recently in Asia. Steve's website is www.canagroup.org.



Peter and Joyce Majendie. Photos: Andrew Clarkson

NOTICES



Jenny Harper. Photo: Neil MacBeth Photography.



Tony Preston. Photo: Brendan Lee.

CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU, THE PARADIGM SHIFT, FIVE YEAR STRATEGIC PLAN 2005–2010

'The Paradigm Shift', or five year Strategic Plan, is a Council-approved vision framework for the gallery to achieve their aim to increase annual visitor numbers from the current 290,000 to 400,000 by 2009/10, plus reducing the cost per visitor. Council Community Services General Manager Stephen McArthur says, "The Paradigm Shift" has begun and with a new organisational structure, processes and procedures, the Gallery will evolve during the next four years through the celebration of the City's creative spirit and a balanced programme of exhibitions, events and programmes that expands the public's perception of art'.

In April 2006 Director Tony Preston resigned after 12 years at the helm, which included steering the shift from the McDougall to the new site in Montreal Street in 2003. Jenny Harper was appointed as the new director of Te Puna o Waiwhetu and started in her new role in October 2006.



Allie Eagle and assistant. Photo: Riley Claxton.

Allie Eagle writes, 'I am currently working to hit a deadline for the large piece I am painting for the Waitakere City Council, which has been commissioned for the brand new civic building outside the debating chambers in the reception foyer. I am working with an atelier team of assistants and it is furthering my own research into how artists' studios may once have worked, and developing a rationale for working in the 21st century.

'After we have completed this project, we hope to regroup to further the ideas of our practical and contextual research by making three exhibitions

for the Corbans Arts Estate scheduled for February, which will show how we have worked as a group to resource the large commissioned painting, up-skill ourselves, train and develop ideas and community. This will include a group show, a solo show by myself, and a photographic exhibition by Anabelle Cameron-Lewis who has been my assistant and companion photographer and who is compiling a series of photographic studies around one of the areas of this painting's drivers: namely the Croatian settlers of Waitakere West Auckland.'

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



RECENT EXHIBITIONS

June – October 2006

DUNEDIN

Glimpse of Unseen Gems, Peter Belton, **Claire Beynon**, **Kees Bruin**, Michael Dell, Inge Doesburg, Lloyd Godman, **John Mitchell**, Glenn Smith, Wayne Wilson Wong, 4-9 Aug, Peter Rae Gallery.

Silent Speech, **Chrysalis Seed Exhibition** featuring **Maria Kemp**, **Claire Beynon**, **Rachel Callander**, **Mary Horn**, **Shelly Johnson** & **Joanna Osborne**, 16-27 Sep, Peter Rae Gallery.

CHRISTCHURCH

Four/Thirds Group Exhibition, **Pete Majendie**, **Ross Gillies**, **Greg McKenzie**, **Robin Walsh** (all from Side Door) & **Bryan Lawrence**. The Silvan Gallery & Cafe, 320 Selwyn St, 13 May-10 Jun. (See review this issue)

Not EMPTY not SILENT not WHITE, **Claire Beynon**, 25 Jul-13 Aug, The Arthouse. (To be reviewed in CS Arts March).

Darryn George & **Gary Freemantle**, 15 Aug-9 Sep, Brooke Gifford Gallery.

Jim Instone, *Metal-morphosis*, 18-27 Sep, Cloisters Gallery.

End to Begin Again, Selections from ongoing work by tutors at the CPIT School of Art & Design, 5-22 Jul, Mair Gallery, Artists included **Tim Brown** & **Stefan Roberts**. (See review this issue)

Graham Bennett's third public artwork in Christchurch, *Engage*, was unveiled at Christchurch South Library on 12 Jul. The four-metre high, seven piece sculpture features polished stainless steel rods topped with curved metal blades, and boulders from the upper Waimakariri River.

A Midwinter Celtic and Calligraphy connection and accompanying exhibition of works by **Lorraine Brady**, CWC Club Rooms, 190 Worcester St, 17 Jun. Lorraine Brady is a Christchurch calligrapher who studied in

London and was elected a Fellow of the Society of Scribes and Illuminators. She has a specific interest in similarities between The Book of Kells & Lindisfarne Gospels and traditional Maori patterns.

Macmillan Brown Lectures. **Jonathan Mane-Wheoki** spoke on national identity and New Zealand art history, focussing on the rise of Maori & Pacific arts in Aotearoa. Two lectures were held in Christchurch in the Carter Auditorium on Fridays 11 & 18 August and a third lecture at Te Papa, 25 August.

A Spiritual Quest – **Michael Galovic's** interest in iconography began at an early age, having been born into an artistic family with a father who restored frescoes and icons in Serbian churches and monasteries. He graduated in painting and printmaking from the Belgrade Academy of Arts in 1974, travelled widely in the Middle East, Spain and Africa, before eventually making his home in Australia. Galovic has been painting icons for over thirty-five years and has exhibited throughout Australia, and elsewhere. His iconography – contemporary as well as traditional – is held in many churches and private collections. He has a particular interest in combining medieval art style with contemporary art – 'to create a contemporary icon based on the Byzantine tradition'.



St Luke the Iconographer, Michael Galovic, 1994.

Having exhibited in Auckland in 1996, he returned to Christchurch with *Byzantium revisited* – an icon exhibition in July, at St Michael's church.

Heritage Week at Merivale. St Mary's Church, Merivale brought a fresh approach to heritage week by bonding the old with the new in its celebration of visual art, music, jazz instrumentalists, a costumed walk, and precious stained glass. On Sat 14 Oct parishioners walked from St Paul's, Papanui (the original church) to St Mary's. **Betty Sinclair** presented an exhibition of modern paintings called *Re-invention*, followed by a public lecture with St Mary's historian, Norman Daniels, about the stained glass windows. These windows serve as an inspiration to all who view them, and are a witness to the artist craftsmen who designed and made them.

WELLINGTON

Colin McCahon, *The Titirangi Years 1953 – 1959*, 25 Aug–8 Oct, Lopdell House Gallery. Throughout the duration of the exhibition the Lopdell House Gallery ran a series of Thursday night floor talks and a free screening of the documentary film *Colin McCahon – I AM*. The Colin McCahon House Trust was set up to preserve the small house in French Bay, where Colin McCahon and his family lived, and to establish a residency in his honour. For more information about the project, visit www.mccahonhouse.org.nz.

Global Eye - International Perspectives on Conservation and the Environment, Pataka, Porirua City, 27 Jul-13 Aug featured the works of 19 artists from a variety of cultures seeking to raise awareness of our environment and environmental issues. Artists included **Anne-Marie Verbeek** & **Aaron Frater**.

Eye See Group Show including artist **Aaron Frater**, August, ROAR gallery. He has also been part of a group show at The Wellington Arts Centre Gallery – *Forces of Nature*, had a show at the Chronicle Glass Studio Wanganui, and has been working with Augustus Firestone on a painted sculpture idea exploring a philosophical notion: *Finalism* – which

Markus Hoetjes. Photo: Andrew Clarkson.



resulted in a show from 9-18 October at Thistle Hall, Te Aro, Wellington.

Persona: A Tribute exhibition to John Bevan Ford, artists included **Baye Riddell**. Expressions Arts and Entertainment Centre (Upper Hutt), during August.

Post From Home, **Ann Moore** & **Poppy Moore** (mother & daughter), 29 Jun-16 Jul, ROAR! Gallery, Smith St.

Jan Lucas' book, *Creatures Mad & Glorious – A lifetime of animal and human dramas* was launched in August. Copies available from www.FirstEditionPublishers.com or in NZ phone 0800782547. \$29.95&pp.

AUCKLAND

Christina Popovici, *Places and Memories*, 13-23 Jun, SOCA Gallery.

Kristin Herman, **Arthur Amon** & **Alister Kitchen**, *Sex, Politics & Religion*, 1-20 Jul, EA Gallery, High St.

Garry Currin, *Quotation of Dream*, 5–22 Jul, Milford Gallery.

Anna Korver, *Love*, 2-21 Sep, EA Gallery, High St.

CURRENT/FUTURE EXHIBITIONS

November 2006 – February 2007

DUNEDIN

SITE 2006, 16–18 Nov, Otago Polytechnic School of Art.

CHRISTCHURCH

A new Christchurch art project, The Hype Initiative, has opened in the former Space Gallery on the corner of Manchester Street and Bedford Row. The gallery is open for arts-related events as well as exhibitions. Anyone wishing to make a submission or enquire about the venue, contact gallery directors **Jamie Hanton** and **Abigail Hurford** at The Hype Initiative, 1st Floor Bedford House, 1 Bedford Row, Christchurch, phone 03 365 5741 or email info@thehypeinitiative.com.

Shift 06, 2-3 Dec, Space Gallery. **Markus Hoetjes** Curator of *Shift 06* writes: 'The concept came to me early last year when working on a project for myself. The idea was simple and effective - I wanted to showcase the talent of some of the top student artists in New Zealand, and bring their works to the garden city. The exhibition which celebrates a "shift in art times" gives students a chance to increase their exposure, showcase their work and gives them a forum to sell their work with most of the profit going back to them. With its successful debut in December 2005, under sponsorship of Muddywater Winery, the exhibition received much positive feedback from both artists and enthusiasts, confirming a repeat in 2006. *Shift 06* will collaborate 20 talented, undiscovered artists from around New Zealand, showcasing a variety of mediums and styles in a ticketed exhibition held 2-3 December at Space Gallery Level 1, 1 Bedford Row, starting at 5.30 pm.'

SALT 06 - A Creative Convergence, 16–18 Nov, Majestic House, City New Life Centre, Thurs evening: Catwalk Fashion Show, Fri evening: Film Festival, Saturday evening: *Beneath the Noise*: Musical



showcase/dance event. See www.salt.org.nz for details, costs and workshop events.

SCAPE 2006: Biennial of Art in Public Space, 30 Sep-12 Nov 2006, Christchurch. This year's theme *don't misbehave!* is curated by Natasha Conland and Susanne Jaschko in an event dedicated to examining the role of art in the public space. The title and theme for *don't misbehave!* playfully alludes to the way in which art might alter public space and its perception. With an eye for the increasing relevance of public space, they have selected artists who have the potential to activate Christchurch's city centre through 25 new outdoor projects and 20+ indoor works. A new website www.scapebiennial.org.nz has been launched.

Bricklane Studio Artists: **Jinji Koyama** graduated from University of Canterbury Fine Arts programme before completing a Masters degree in Religious Education at Fordham University, USA. Works with wax forms on paper. Jinji is planning an exhibition

of experimental new work at CoCA in November.

Jenny Lee graduated from CPIT in Visual Arts in 2004, focusing on printmaking and painting. In 2005 she helped set up Brick Lane Studio that she shares with three others; the history of this site informs her practice. The other artists connected with the studio include: Stuart Farmer, Madelaine Green, Jan (Yinghua Jiang), Alexander Smirnoff, Sandra Thomson and Simon van der Sluijs.

GREYMOUTH

Jessica Crothall is currently showing her new work at the Left Bank Gallery, Tainui St, 19 Oct-7 Nov.

HOKITIKA

John Stringer writes: '*Take-A-Seat* public art project is a long-term arts project to develop a series of artworks along an "artwalk" as part of the Hokitika Heritage Walkway. The project invites artists and designers to enter a competition to create permanent outdoor art works that are suitable, unique, attract attention and interest and are accessible to the public. They have to connect with the social context of their site and respond to the environment. The first seat (2005) was installed as a memorial to Henry (an ex-mayor) and Pat Pierson on the esplanade of Hokitika beach just down from the Tampon ship memorial. One will be added each year, presenting a worthy public sculptural initiative in a small town making a name for its entrepreneurial and creative community spirit (Wild Food Festival etc). A panel of judges awards \$500 each to the top three entries to develop scale models with detailed specifications and budgets. An \$8000 commission goes to the winner for their work to become a part of Hokitika's landscape for years to come. This year's seat commemorates the "Year of the Veteran", a design that honours the sacrifice and service of New Zealand's service men and women. In early 2007 the next art seat will be unveiled and the competition cycle repeated for 2008. For more information Lindy Roberts lindy@hyper.net.nz 03 755-5362. For entry forms and details visit www.westcoastarts.co.nz.'



Artseat one, 2005 by Veronica Mazer (pictured), poured, painted and inscribed concrete with site sand and cement glaze and inlaid local pebbles. Photo: John Stringer.



Pancake Rocks (Black and White),
Jessica Crothall, 2006,
Acrylic on canvas, 910 x 1220 mm.

POETRY

Andrew Killick has new items on his website
www.andrewkillick.com.

INTERNATIONAL - Recent

AFRICA

The first joint venture between CIVA artists and the Christian Fellowship student organization on the University of Makerere campus in Kampala, Uganda, took place in June 2006, in the form of a painting workshop. Organized by graphic artist Godfrey Mwange and taught by **Barbara Lidfors**, a CIVA artist who lives in Germany, the three-day workshop at the Fine Arts School campus challenged 20 young African participants to focus on *Finding Content in your Work*.

USA

CIVA Travelling Exhibition Program places exhibitions of work by CIVA artists, or by other artists within the collections of CIVA members, in venues around the US and Canada. For a printed or pdf version of the brochure with all the CIVA Shows listed, contact office@civa.org.

The Next Generation: Contemporary Expressions of Faith. This show first opened at the Museum of Biblical Art in New York City August 2005 and is now making its way across North America. MOBIA

and Wm. B. Eerdmans Publishing Co have also published an impressive catalogue of the exhibition. The book comprises an artist statement and work of the 44 contributing artists with an introductory article *Dancing in the Dark, Waltzing in the Wonder: Contemporary Art about Faith* by Wayne Roosa, Professor of Art, Bethel College, which explores each contribution in context. For more information contact the CIVA Office at office@civa.org.

Alexis Wilson wrote: 'On 4 July I travel to Korea. Esther Lee, a student in one of the first Fine Arts schools in Kona (Hawaii) who then served on staff with the schools, had a vision in the early 90s to start a Fine Arts School with a mission emphasis in Korea. This year she will head up the first art school and I will have the honour to teach there for two weeks on colour theory, watercolour painting, and a Biblical view of the arts. So 5-23 Jul, Soul (Jeju), Korea Color Theory, BWV of the Arts and then 24-27 Jul I will be in Kona to spend time with Lael, Anna & new grandbaby. Please remember those who are attending *A voice for the voiceless* school in Singapore, as they are learning how to bring justice to the abused and afflicted children of the world, and how art can play a role in this.'

C.S. Lewis Summer Institute made its very first appearance in North America in July 2006. For more information go to <<http://www.cslewis.org/programs/institute/summer2006.htm>>.

Days of Awe Christian arts festival was held 22-23 Sep on the grounds of the historic Elfindale mansion and monastery in Springfield, Missouri.

UK

Edinburgh Fringe Festival, 6 Aug for three weeks. 20 new venues were created in the small city of Edinburgh, to accommodate 1,119 more venues than last year. Gudgin said this year a number of shows were centred around the theme of religion and faith, often very much on the verge of cynicism: *Petrol Jesus Nightmare* is an apocalyptic thriller about the violent consequences of faith, while *Mary and the Stripper* compares a modern girl's life with Mary Magdalene's. In *Jesus: The Guantanamo Years*, Jesus the stand-up comic returns to Earth for his comeback tour. He does not get past Immigration – he is a bearded Middle-Eastern man prepared to die as a religious martyr. Meslier tells the story of a dutiful 17th century priest who was a secret atheist, and in the *Bible Babel Live*, the whole Bible was read in 10 days. There were also performances of *Godspell* and *Jesus Christ Superstar*.

VISIONS X International Juried Art Exhibit

Reflections of ideas and images of the spiritual, the sacred, and the holy, 22 Sep-22 Oct 2006. The VISIONS Art Exhibit was established in 1995 to celebrate Covington Cathedral's 100th Anniversary and to showcase its importance as a creative touchstone and patroness of the arts. Unique in its theme and growing in scope and reputation, this annual show explores the spiritual, the sacred, and the holy, as manifest by the creative imagination. Go to <<http://covcathedral.com/found2.htm>> and click on *Visions X* at the bottom of the page to download a prospectus and to view images from last year's exhibit.

CHILE

El Ciclo de una Vida (the cycle of a life): PROYECCIÓN v/s INSERCIÓN, **Francisca Lagos & Ana Catalina Vicuña**, 11-22 Jul, Casas de Lo Matta (Av. Kennedy 9350), Vitacura, Chile.

JAPAN

Japan Christian Art Association 30th Exhibition, 28 Jun–9 Jul, Tokyo Gospel Fellowship Centre.

INTERNATIONAL - Current

USA

Reverence, an exhibition at the Hudson Valley Centre for Contemporary Art, addressed universal hopes and spiritual aspirations that are beyond particular religious iconography. The exhibition featured the work of 33 internationally renowned artists from 13 countries. The exhibit runs until 26 Feb 2007. The Centre is located in Peekskill, NY. For more details contact info@hvcca.com or go to www.hvcca.com.

In November 2006, **Five Talents**, a microenterprise mission of the Anglican communion, is holding an inaugural art exhibition and auction to establish a scholarship fund in memory of Diane Knippers. The Knippers Education Fund will honour founding board member, Diane Knippers and her passionate commitment to empower the poor in developing countries. This fund will provide scholarships for business and management training to transform the next generation of church and community leaders in developing countries. Organized by **Edward**

Knippers, Sandra Bowden and Jerry & Twila Eisley, the exhibition features the works of nationally recognized Christian artists. It will be held at the Foxhall Gallery in Washington, DC 8-10 Nov, followed by a silent auction and reception 11 Nov 2006. An online auction will be available on the Five Talents website four weeks prior to this event. Contact nancygreen@fivetalents.org to find out more.

The Society for the Arts in Religious and Theological Studies will hold its annual meeting in Washington, DC, 18 November 2006. For additional info, contact Kimberly Vrudny at 651-962-5337 or kjvrudny@stthomas.edu.

The Winter 2006 edition of *Religion & Education*, published by the University of Northern Iowa (UNI), featured the *Merkaba Mandala* by CIVA Member **Robert G. Wertz**. This work was originally featured in the exhibition *A Question Of Faith* hosted by the UNI Gallery of Art and may be viewed at www.institute-of-the-divine.org.

McKenzie Study Center: An Institute of Gutenberg College:

Articles on the arts from a Christian perspective can be viewed on www.mckenziestudycenter.org/arts/articles/index.html. McKenzie Study Center is a ministry devoted to the study of the Bible and the promotion of a Christian worldview. It was founded by R. Wesley Hurd in 1979. Wes is a tutor at Gutenberg College and directs the work of Art Project, an institute of Gutenberg College in Eugene next to the University of Oregon.

ACE



From ACE email newsletter:

Ceremonies of Peace : **Yoko Ono & Makoto Fujimura**, present two site-responsive art installations for the City of London Festival, 26 June-13 July 2006. **Yoko Ono**, *Morning Beams for the City of London*, St Paul's Cathedral, London EC4, curated by Astrid Bowron and coordinated by Paul Bayley for Art + Christianity Enquiry, a dramatic installation situated in the North Transept of St Paul's Cathedral. Using rope to create the illusion of beams of sunlight, the work is at once an extremely powerful physical

Morning beams for the city of London, Yoko Ono, 2006. Photo: Elizabeth Sanday.

Wish Tree,
Yoko Ono, 2006. Photo: Elizabeth Sanday.



presence and is also one of serene simplicity. Together with the interactive works *Cleaning Piece* (Riverbed), and *Wish Tree*, they direct us to look at the beauty of the natural world whilst inviting acts of our own quiet contemplation. These are works that speak to people of all ages, denominations and cultures in the artist's tireless quest for a more peaceful world.

Makoto Fujimura: *Making Peace*, Ground zero meditations on the nature of reconciliation at All Hallows on the Wall, 83 London Wall EC2. *Making Peace* was curated and co-ordinated by Meryl Doney. It is an installation combining paintings using Japanese medieval materials in the Nihonga tradition, with video images taken from Hiroshima and Nagasaki. Fujimura is based in Manhattan, New York and made this work in response to his experience of the tragedy of 9/11. Entitled *TriBeCa Temporary*, it was described as 'a ground zero teahouse - a meditative space where people can share their experiences and ideas'. Following these experiences, similar pieces were installed in Sato Museum and the Cathedral Church of Saint John the Divine. *Making Peace* will be the third evolution of this work, specific to London.

ACE and Tom Devonshire Jones

The Rev. Tom Devonshire Jones retired from the end of June this year after 12 years as Director of Art and Christianity Enquiry (ACE). ACE emerged from an international gathering in London in 1991 hosted by Devonshire Jones, who then went on to found the new trust in 1994. In both church and art circles Devonshire Jones has negotiated new ground for a better understanding of the relationship between religious faith and art.

Much of Devonshire Jones' achievement has been in discrete consultancy work on new commissions and exhibitions, including Neil McGregor's exhibition *Seeing Salvation* at the National Gallery and *Presence*, the touring exhibition for BibleLands in 2004. He has initiated ACE study days at the Tate, the British Museum and the National Gallery. In 2005 he co-authored an important piece of research commissioned by the Arts Council of England on *English Cathedrals and the visual arts*.

ACE's work will continue with Paul Bayley and Laura Moffatt in posts as Art in Churches officer and Project Developer respectively, and with the active support of its trustees. ACE is the leading UK educational charity in the field of visual art and religion, offering stimulating educational projects and publications, advice, information and skills. Please visit <http://www.acetrust.org> for more information.

CHINA 2008

College of the Arts in Youth With A Mission is hoping to have a 'mobile gallery' during the Olympics.

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