



chrysalis seed trust



**CS
ARTS**

OCTOBER 2007 - ISSUE 28

www.cs.org.nz

Hidden places

Gretchen Albrecht's lithographs shimmered in an exhibition at Christchurch's PaperGraphica. Residue from a wash of ink floated lace-like on the surface of the paper, a silver sheen on inky black. Ovals were like windows to a macro expanse of the night sky, or the earthy-green, microscopic fungi in her work *Mycelia* (2006). From an incomprehensible expanse to microscopic detail, the illusions of scale played with perspectives. The experience of being part of an

annunciation and incarnation

existence much greater than ourselves was explored through the luminous matter of ink and water. 'All my work springs from my personal life experiences. The spiritual and the physical and the formal are three strands intertwined and inseparable.'¹ In such abstract fluid- and light-scapes, an annunciation or visual anticipation toward an understanding of spiritual activity and presence may be glimpsed.

continued on p 10

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'.

CS Arts is our main publication, distributed to individuals, institutions and businesses throughout the arts community. It seeks to engage with contemporary artists, current art issues and events.

We have a number of groups who meet regularly to support each other professionally. Our office and library are located in the heart of The Arts Centre, where all are welcome.

Chrysalis Seed Trust

2nd Floor, Scott Block, The Arts Centre
PO Box 629, Christchurch 8140
New Zealand
ph +64 3 374 5721
fax +64 3 379 3762
info@cs.org.nz
www.cs.org.nz
Library Hours: Monday–Friday, 1–4pm

Production Team

Editor: Peter Crothall
Sub Editor: Rob d'Auvergne
Producer: Gloria Heazlewood
Assistant Producer: Jonathan Baker

Designer

Andrew Clarkson
www.snowsite.co.nz

Printer

Rainbow Print

Trust Board

Peter Phillips (Anthony Harper lawyers)
Derek Craze (Kendons Scott McDonald)
Don Kempt (Spreydon Baptist community)
Sarah Newton (the black rubric)
Jessica Crothall (artist and founding Director)
Peter Crothall (founding Director)

Note: The views contained in this magazine are not necessarily representative of the values of Chrysalis Seed Trust.

© No images or text here can be reproduced without written permission.

ISSN 1177-4592 (print)
ISSN 1177-4606 (online)

Contents

FEATURES

- | | | |
|---|---------------------------------|---|
| 1 | <i>Hidden places</i> | Continued from issue 25—Joanna Osborne considers artists exploring the divine through metaphors of water and light |
| 8 | <i>New insights through art</i> | The founder of Theology Through the Arts, Jeremy Begbie, advocates a mutually informative conversation between art and theology |

INTERVIEWS

- | | | |
|----|---------------------------------|--|
| 4 | <i>Through the lens</i> | Briar March (documentary filmmaker) |
| 16 | <i>Spaces and conversations</i> | Murray Rae (lecturer in systematic theology) |

EXHIBITION REVIEWS

- | | | |
|----|---|---|
| 18 | <i>Giacometti: Sculptures, prints and drawings from the Maeght Foundation</i> | Alberto Giacometti
Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch |
| 20 | <i>The Eternal Thread —Te Aho Mutunga Kore</i> | Group Exhibition
Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch |
| 22 | <i>Strange Weather</i> | Chrysalis Seed Group Exhibition
Centre of Contemporary Art, Mair gallery, Christchurch |
| 24 | Jonathan Baker | Campbell Grant Galleries, Christchurch |
| 25 | <i>Don Binney '96–'06</i> | Don Binney
Artis Gallery, Parnell, Auckland |
| 26 | <i>Rust and Moth</i> | Anne Fountain
Centre of Contemporary Art, Canaday gallery, Christchurch |
| 27 | Samuel Harrison | Centre of Contemporary Art, North gallery, Christchurch |

POETRY

- | | | |
|----|--------------------------|------------------|
| 13 | <i>The Overshadow</i> | by Luci Shaw |
| 15 | <i>Symbols for Light</i> | by John O'Connor |

FROM OUR LIBRARY

- | | | |
|----|---|------------------------------|
| 28 | <i>Reformed Theology and Visual Culture</i> | by William A Dyrness |
| 28 | <i>Faith in Film</i> | by Christopher Deacy |
| 28 | <i>A Wounded Innocence</i> | by Alejandro R García-Rivera |

FILM REVIEW

- | | | |
|----|----------------------|---------------------------|
| 29 | <i>Amazing Grace</i> | Directed by Michael Apted |
|----|----------------------|---------------------------|

EVENTS AND NOTICES

- | | |
|----|---------------------|
| 30 | Recent Exhibitions |
| 31 | Current Exhibitions |
| 31 | Publications |
| 31 | Film |
| 32 | International |

LETTERS

THE CHRYSALIS SEED TEAM



Kia ora!

'Contemporary art and religion don't mix'

Fine arts graduate student Susan Mulder was recently corrected over part of her course work. Although contemporary in style, it was rejected because of

its religious iconography.¹ Art historian James Elkins suggests in his recent publication² that contemporary art and religion don't mix. There was a lively debate around his position at a conference we attended.³ Cultural theologian William Dyrness has uncovered a significant involvement of believers in the main movements of modernism in the twentieth century—Georges Rouault is one of the better known. They are revealed in Paris, Russia, England, and in the abstract expressionism in mid-twentieth century New York.⁴

What is so fascinating about the silence of modern art critics and teachers on such matters is the parallel between the international arena and the attitude of secular art historians in Aotearoa/New Zealand. Our most iconic artist, Colin McCahon, has received similar treatment by scholars who dismiss, or downplay, the obviously religious content in much of his work. It took a curator from an internationally acclaimed art museum⁵ to bring this firmly to the attention of the visual arts fraternity 'down under'. Her exhibition *A Question of Faith* reflected on his religious work, and toured several countries as well as New Zealand.



Theology and art

This issue is focused on a conversation between theology and art. Professor Jeremy Begbie has pioneered a movement in the United Kingdom called Theology Through the Arts (TTA). He is revisiting the role that art can play in revealing and signposting the presence and activity of God in our midst. Recent graduate Joanna Osborne explored the suggestions of the divine through capturing glimpses of light, land and water in her experimental photography. She presented an initial summary of her findings in the cover story of *CS Arts* November 2006. In this edition she picks up

the thread and explores a theme central to followers of Jesus.

A pregnant virgin

The angel's announcement to a humble woman that God would come to earth through her is referred to as 'the annunciation'. Last year, *The Nativity Story* (2006) portrayed this miracle in film, starring Keisha Castle-Hughes (*Whale Rider*). Western artists have explored the biblical story since the days of the early church. Some contemporary artists in Aotearoa today continue this tradition, including Gretchen Albrecht and Garry Currin; building on the work of McCahon himself.⁶

The Nativity Story encapsulates the core of the Christian faith: God becoming a human being, 'the incarnation'. A fundamental assumption of TTA is that art has a vital role to play today, reflecting the life and work of Jesus Christ. Does this attempt to operate in a vacuum of contemporary, faith-based art? Professor Dyrness, and other like-minded theologians, would say not and would provide solid evidence.

Don Binney also reflects theologically through his painting. We review his work of the last ten years, as shown in the recent Parnell exhibition.

Interwoven threads

The Eternal Thread is reviewed by Moana Tipa. Acclaimed as the female counterpart to *Te Maori*,⁷ it clearly reflects a Maori worldview. *Kakahu* (cloaks), both traditional and modern, remind the onlooker of the seamless weaving of art and religion, the spiritual and the practical in *Te Ao Maori*.

Peter and Jessica Crothall

- 1 Susan Mulder reported on this at the biennial CIVA Conference June 2007, during the debate about James Elkins' recent book (below).
- 2 Elkins, J.: *On the Strange Place of Religion in Contemporary Art* (New York: Routledge, 2004).
- 3 CIVA (Christians in the Visual Arts) is a network of visual artists, and others involved professionally in the visual arts across the United States of America. It has been going for over 25 years. It networks visual artists through a biennial conference, a journal (*Seen*) and various exhibitions and other related events. The latest conference was held at Messiah College, Pennsylvania, June 2007.
- 4 Dyrness, William: *Towards a Theology of Twentieth Century Art*. Unpublished paper presented at the biennial CIVA conference, June 2007. Dyrness is Professor of Theology and Art at Fuller Theological Seminary, Pasadena, USA.
- 5 Marja Bloem of the Stedelijk Museum of Art in The Netherlands.
- 6 *The Annunciation* by Colin McCahon was displayed in the first stage of the exhibition *Toi Te Papa: Art of the Nation* (Te Papa Museum of New Zealand, Wellington) in 1995, and was the key image used in the branding of the event. It showed the angel coming to Mary in the context of a distinctively New Zealand landscape.
- 7 *Te Maori* was the ground-breaking exhibition of Maori art and culture that took New York and Aotearoa by storm in 1984. It was a 'marker event' that ensured a new level of respect and awareness for Maori art, *taonga*, both ancient and modern. The dynamic movement amongst contemporary Maori artists today was significantly sparked by this touring event.

The Angel of Annunciation,
1947, Colin McCahon, Oil on cardboard, 647 x 520mm,
Collection Museum of New Zealand Te Papa Tongarewa,
reproduced courtesy of the Colin McCahon Research
and Publication Trust.

A photograph of two women standing in front of a traditional thatched-roof building. The woman on the left is wearing a striped short-sleeved shirt under a long red wrap, a headband, and dark sandals. The woman on the right is wearing a yellow sleeveless dress with a ruffled collar, a beaded necklace, a beaded belt, and sandals. The background shows a dirt path and more of the building.

Through the lens

An interview with Briar March

Director **Briar March** is well known for her first full-length documentary film *Allie Eagle and Me* (2003) a project she began while in her final year at Elam School of Fine Art. During her degree course, Briar worked in multi-media and moving image, despite an early intention to be a painter, like her father. Initially, she made video pieces that explore embodiment, identity and place, many of which subvert traditional film narrative. However, since graduating, Briar has worked mainly with narrative filmmaking.

Briar finds this a very direct way to communicate her ideas to a wide audience. She also identifies her art practice as a process of exploring her own beliefs (whether spiritual, political or personal) in relation to what she sees through the lens. Besides *Allie Eagle and Me*, recent works include three music videos, a commercial for the NGO ECPAT (Non Government Organisation End Child Prostitution and Trafficking) and three documentaries on activism that she edited with producer/director Claudia Pond Eyley. Never one to sit still, Briar is currently developing several television documentary ideas and working on her latest film about the sinking island of Takuu, 250km off the coast of Bougainville, Papua New Guinea.

How did you get started as an artist?

'I was one of those lucky people who grew up in a nurturing, creative environment where there were crayons and paint and dress-ups. Also, my parents were never-ending in their activities. For example they made these masks for a play and we kept them for a long time because they were absolutely brilliant—these huge masks that you stuck over your head, made of papier mâché and chicken wire. Later on in our teens we'd stick them on and dance to Spanish music, and it looked really funny, as you can imagine. And my Dad is a painter and has always dealt with very serious themes to do with the environment, to do with spirituality, to do with the world. That has probably had an influence on the way I work.'

What was it that attracted you to the medium of film?

'I went to Elam Art School in the second year of my degree (having completed the first year at Unitec). I majored in Intermedia [Studies], which is a wonderful word that really refers to what happens when art forms collide, fuse together or cross over one another. The word could also relate to the process of filmmaking, which combines so many different elements together, and I guess this is why I was attracted to it.

'During my time in Intermedia, I worked mostly in the medium of video, making installations and performances. I orientated myself with editing software, cameras and stuff that one would call the tools of a filmmaker. In my third year I went to a course on documentary-making, and this was really the beginning of my direction towards making longer-form pieces that have a narrative and tell a story.

'At the same time a deeper thing was going on for me. Probably like many people who go to art school, I was grappling with the experience of being an artist. I had shows where I'd spend heaps of time on a work, and then see that only a small portion of society came to the gallery to see it or understood what I was on about. I still think of myself as an artist, and I do

believe art is very important and would like to return to making it one day, but my move towards film was a reaction to some of these things. Film can reach people in ways that I haven't seen other art forms do. We all relate to moving image, having grown up with TVs and cinemas. Also I loved the experience of making documentaries on so many levels—I wasn't totally involved in my own personal views on the world—I had to think about others and their views (in relation to mine) a lot more.'

What led you to make a film about Allie Eagle?

'The birth of a project is often very organic with no one particular thing being the main impetus for its creation. Should I tell you it was because I wanted to buy a camera and making this project was an excuse to do that? Or should I tell you that I was interested in the issues around Allie's work, or that Allie is actually one of my neighbours and long-time family friend? All of these answers could be partially correct, but in the end, after having talked to Allie about it in some depth, I think I realised that it could be a very interesting story. And at the time I was very inspired by the Agnès Varda film, *The Gleaners and I* (2000). I liked the way Varda put herself in the frame, which is reflected in the style I chose for *Allie Eagle and Me*.'

Allie Eagle and Me considers Allie's spiritual and religious motivations. How do you think your filmmaking is informed by your own spirituality?

'I grew up in a Christian home, so I've always had an insight into Christianity from that experience. Like lots of people, when I reached my twenties I realised I couldn't easily accept the idea that there was only one way to God—through Jesus Christ. What about all the other religions out there and the other spiritual teachers? And that questioning has come through in my work.

'Allie is an artist who has moved from being a lesbian separatist to being a Pentecostal Christian. She was brought up in a Christian home, meaning her upbringing is similar to mine. I thought, "this is an interesting story about an artist who seems to have moved from one camp to another, or in her older life gone back to her childhood roots—and what does this mean?" But there was also a personal searching, with me thinking "what is my opinion?" and "what's my relationship with this idea?". It's something that's slightly subconscious. Why am I interested in certain themes? Potentially it's because I'm trying to find out certain ideas for myself—it's about using your art practice as a way of trying to understand things—which is what artists are doing all the time.'

Is this a motivation in your other work as well? What about your foray into more commercial works like your music videos or your editing and shooting on Claudia Pond Eyley's activist pieces?

'I get excited about a lot of things, so maybe that is the best answer! I am still developing a style to my work, so I like to cross a whole lot of genres of filmmaking, and I am still discovering things I am interested in. I've made three films with Claudia Pond Eyley. They've all been about activism in New Zealand, including about the Rainbow Warrior (*The Women who Launched a Rainbow*, 2006), New Zealand becoming nuclear free, and the nuclear testing in

Mururoa. The music videos are fun and very visual, and get me back to my purely creative side. I wanted to make them as a way into directing commercials, since I thought making commercials would support my documentary projects, but to be honest I'm not sure how I feel about this any more—it doesn't sit very well with my politics.'

Your current project is a documentary about a sinking island. What inspired this, and what challenges did you face?

'With the film on Takuu, I was looking for a new story and one day I was reading an article about Richard Moyle, an anthropologist who has been to Takuu many times, and also written about it. He was describing the island and I was really fascinated, firstly because the article claimed that the island was sinking and

that I imagine some people would have found pretty uncomfortable. What should I mention? The mosquitoes, the chickens running through our house and the roosters crowing on our roof at all times of the morning and night? The rat that loved to watch me from the edge of my desk? Being made to dance in front of a crowd of laughing women in my underwear? Going to the toilet in the ocean every morning? Well, I actually love these kinds of experiences!

'On a more serious level, one of the biggest concerns I had with a project like this was the responsibility I had to accurately capture on film a culture different to mine. Everything is subjective to a degree, but how could I go in there and make a sensitive and fair record? Also, perhaps I wasn't the best person to be making the film—some people might argue that somebody from Takuu should make it.



Briar working at her desk on Takuu. Although the Panasonic Toughbook laptop is powered by stored solar energy, light is provided in the form of a very old-fashioned kerosene lamp. Photo: Zane Holmes.

that the community would potentially have to leave, and secondly because they were a very unique community, quite isolated, and for them a shift would be such a huge thing.

'We had enormous issues with visas, getting the right equipment, booking travel through Papua New Guinea, the logistics of shooting on a tiny budget, no power and no way to buy peripherals like batteries. Getting the funding was tough too; fortunately The Screen Innovation Fund was very generous, and we found the rest of the money from Robbers Dog and Occasional Productions, two companies I've worked for.

'On a day-to-day level, there were lots of things

'While we were shooting I was having to think about Christianity again, because another important issue is the religion on the island. The people on Takuu still practise their traditional Polynesian religion, and they're one of the last places in the world to do this, although Christianity has recently been introduced. When I went to the Christian churches on Takuu, what I perceived, in a lot of the practising Christians, was a very simplistic sort of faith—God loves us, we trust God and so everything will be okay. So when it came to issues like whether the island is going to go under, or any of the dangers that a low-lying atoll could face at this point in time, the response was God loves us, we trust God, we will be okay. And I, personally,

didn't want to think that way about God. I found it made people optimistic about their situation to the point that they believed nothing bad could happen, and they weren't prepared to challenge anything. But then, similarly, some of the old people who practise the traditional religion think the same way. They told me the spirits will protect them, that they could stop a tidal wave from coming.'

How does that relate to the way that you shot the film, and what you're thinking about for the edit?

'I would never say that the Christianity practised on the island is a bad thing and should never have been introduced, and neither would I say that the traditional religion is a bad thing and should be stopped. I would prefer to explore all the different ideas around these issues—look at different people's perspectives on it.

have a very analytical mind (it drives my friends crazy), but the documentary medium is perfect for this way of thinking, and the best place for me to use my time breaking things down into arguments or ideas. It's important to try and understand where your subject is coming from, and to have sensitivity to their values and beliefs. I'm continually being challenged and opened up to new ways of thought, and always having to re-think or re-consider my views, and that's what I love.'

Lyn Collie

Find out more about the making of the *Takuu* documentary on the blog www.takuu.blogspot.com



Dawn on Takuu. A woman washes as the tide reaches her kitchen's edge. Photo: Briar March.

I think that to be an interesting filmmaker, you don't want to preach one kind of view, you want to show different ideas and the debate amongst them. I also have to recognise that in some ways I am not in a position to judge my characters, as they are from another culture and way of existing that is completely different to mine. At all times I have to balance these kinds of considerations, and it is these considerations that make a film more interesting and potentially more truthful.

'What's more, I have to admit that through the process of telling somebody else's story, I will often learn more about myself, and even change my own views. This is why making documentaries, for me, is so rewarding. I

New insights through art

The arts are playing an increasing role in the way we access and react to the world around us. Theology Through the Arts (TTA)¹ is a project that engages with this growing artistic ferment. It aims to show how the contemporary arts can help us discover and explore afresh the riches of the Christian faith.

'Theology' is, of course, one of the most contested words in history. For the purposes of TTA, it is Christian faith seeking clearer perception and deeper wisdom. Theology's immediate aim, we are suggesting, is wisdom, and in the ancient tradition of Proverbs and biblical wisdom literature, gaining wisdom concerns much more than amassing information for the mind's scrutiny. Wisdom is evident in the making of appropriate judgements in particular practical situations, and is geared towards a whole lifestyle 'in tune' with God. Being theologically wise means being able to discern what is right to say and do in a specific situation—this time and place—in a way that

of other functions of the arts (e.g. self-expression, entertainment). Rowan Williams expands: 'Art, whether Christian or not, can't properly begin with a message and then seek for a vehicle. Its roots lie, rather, in the single story, metaphor or configuration of sound or shape that requires attention and development from the artist. In the process of that development, we find meaning we had not suspected; but if we try to begin with the meanings, they will shrink to the scale of what we already understand: whereas the creative activity opens up what we did not understand and perhaps will not fully understand even when the actual work of creation is done.'⁴

The same goes for enjoying art. We can perceive what we have never perceived, or only part-perceived, before. And this extends far beyond unearthing the inner thoughts of the artist (if that is ever really necessary, or even possible). Realities hitherto unnoticed come to meet us through art, call forth our



reflects what the Apostle Paul calls 'God's wisdom'.² Hence theology, as the pursuit of this wisdom, though undoubtedly intellectual, is integrally related to right action, indeed to every aspect of being human. Wisdom is lived knowledge.

Discovery and articulation

Christian theology is unavoidably interpretative. It takes its bearings from a received Gospel or *kerugma*³ and issues in a new 'word' —in and for this time and place. This interpretative activity involves a process of both discovery and articulation in a complex interplay. TTA seeks to find ways in which the arts can serve this process.

With regard to discovery, TTA is especially concerned to recover a sense of the potential of the arts to reveal. This capacity of the arts has in the modern world frequently been downplayed or forgotten in favour

attention, shift our outlook. (This, of course, is not to assume that the arts necessarily disclose truth, they can be media of distortion as well as discovery.)

With regard to articulation, TTA is concerned with the ways in which the arts can assist and enable an appropriate presentation of the Christian faith. This 'presentation', of course, can be in artistic form in addition to the more traditional prose of theological disciplines.

Art and reality

Since its inception, TTA has found itself working with a number of associated convictions concerning the arts, some of which, though not controversial, are worth registering. The arts are not necessary for biological survival, but it would appear that they are for full human flourishing. TTA makes no apology for treating the arts as more than dispensable luxuries.

Hovering, 2007, Stefan Roberts,
(edition of five), Giclee print on paper, 520 x 415mm.

//
**One of the primary
 services the arts
 can render to
 theology is their
 integrative power,
 their ability to
 interrelate the
 intellect with the
 other facets of our
 human makeup**

The arts are socially and culturally embedded. The arts will always embody social and cultural reality, no matter how individualistically produced, no matter how intertwined with the circumstances of a particular artist, no matter how autonomous with respect to intended function. The arts can be authentic modes of knowing. That is, though they are obviously constructive practices, the arts can constitute means of coming to terms with realities beyond the fabrication of the human agent.

Why is Theology Through the Arts needed?

There are a number of reasons, I would suggest, why the issue of the contribution of the arts to theology should be pressed today. Some result from aspects of our culture. For example, it is common to point to the saturation of many parts of Western society with artistic forms of one sort or another, and to the explosion of the electronic media, which not only disseminate art with unprecedented power but have also generated many new forms of art. Disillusionment about some of the grand claims once made for the natural sciences and an unease with direct and unambiguous styles of representation have led many to seek fresh meaning in the world of the arts and the imagination. Many would also allude to the ways in which matters of 'spirituality' are increasingly explored through artistic forms, even if such 'spirituality' is often diffuse and unformed.⁵ If part of theology's calling is to engage the main currencies of the cultural environment in which it finds itself, and if the late- or post-modern ethos is in many respects an artistic or aesthetic one (especially when broadly religious concerns are in view), then it is clear that those concerned to grow in wisdom about God cannot afford to ignore the arts.

Another reason why theology might find a ready engagement with the arts today is because of a certain kind of damaging intellectualism in much theology, especially that of the modern Western academy.⁶ One of the primary services the arts can render to theology is their integrative power, their ability to interrelate the intellect with the other facets of our human makeup—our bodies, wills, emotional lives, and so on—thus helping to nourish 'wise' theology and offset the dichotomies which have plagued so much theology in the past.

Anxieties and objections

It must be acknowledged that some people have concerns that the proposed interaction risks compromising the integrity of theology or of the arts respectively. Several things can be said in response.

First, there is no intention of using the arts to displace the traditional prose of theology. Neither is it being suggested that artistic and non-artistic modes are intrinsically at odds with each other, or that one is superior to the other in all respects or for all purposes. Rather, what is being sought are ways in which artistic modes may enrich, illuminate, complement and interact with more 'traditional' modes of theology. Precisely in order to be more rigorous and accurate—and thus more appropriate, more faithful to its subject-matter—there may be times when theology requires the arts (and its secondary disciplines—for example the psychology of music), in order to approximate more closely to God's truth.

Another understandable hesitation is that the arts will eclipse appropriate criteria of theological truth. In other words, some will fear that the foundation from which Christian faith receives its identity will

be lost. Of course, the anxiety is hardly surprising. History is replete with examples of the arts overdetermining theology: among the most extreme forms, the exaltation of art to quasi-divine status by the Romantics; among the subtler forms, the way in which some are keen to label the immense psychological power of music, film, painting or whatever as 'spiritual', and then cultivate some strain of 'theology' accordingly. The 'pressure of interpretation' in responsible Christian theology must come ultimately from the self-disclosing activity of God, not from this or that artistic practice.

From the artistic side, concern will be voiced about artistic integrity. It is feared that talk of the arts enriching theology inevitably means they will be dragooned into becoming mere carriers of pre-determined theological messages, or even worse, choked by some rigid orthodoxy. Accordingly, some Christians have joined a steady stream of writers who want to pull the arts apart from all questions of practical or extra-artistic use altogether. It is undeniable that the arts have often been treated by Christians as little more than an attractive gloss for conceptual 'truths'—secondary and colourful wrapping, to be tossed away once an idea has been grasped. Nonetheless, a theological orientation towards the self-disclosing activity of God, and a recognition that the 'pressure of interpretation' must always come from this source, does not necessarily entail that the particularities of artistic creation and enjoyment are effaced or distorted.

Theology Through the Arts is an attempt to rediscover complex interrelationships. It is an acknowledgement that the resources needed to discover, understand and bear witness to the wonder, profound meaning and purpose of the created order are not confined to one discipline or to one field of expression alone. TTA seeks on theology's behalf the enrichment of mutual conversation, of new insight and of a shared apprehension of God's nature.

Jeremy Begbie BA BD PhD LRAM ARCM FRSCM

Director of Theology Through the Arts, Associate Principal of Ridley Hall, Cambridge, and an Affiliated Lecturer in the Faculty of Divinity, University of Cambridge. He is also Honorary Professor of Theology, and Associate Director of the 'Institute of Theology, Imagination and the Arts' at the University of St Andrews.

- 1 *Theology Through the Arts* (TTA) was set up in September 1997 as a project within the Centre for Advanced Religious and Theological Studies in the Faculty of Divinity, University of Cambridge. It now has its home at The Institute of Theology, Imagination and the Arts at the University of St Andrews. www.theoarts.org
- 2 1 Corinthians 1:18-2:16, the Bible.
- 3 *kayroog-ma*: that which is proclaimed by a herald or public crier; a proclamation by herald. In the New Testament, the message or proclamation of the heralds of God or Christ.
- 4 'Making It Strange: Theology In Other(s) Words', in *Sounding the Depths: Theology Through the Arts*, ed. Jeremy Begbie, London: SCM Press, 2002, p 28.
- 5 See for example, Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley: University of California Press, 2001).
- 6 It is a common lament that theology has often been captive to a Cartesian or quasi-Cartesian exclusive concentration on the mind. Theology becomes construed as an activity of the isolated mind, prior to, superior to and essentially separate from 'action'—the embodied commitments and activities which make up our lives from day to day. 'Liberation theologians' among others have quite properly protested against this arid and self-serving vision of a supposedly 'pure' theology.



*Art can only be
a vague reflection,
never expected to
explain away
the mystery of God*

//
**We can only
 ever hint and
 whisper at what
 is truly real**

Hidden places annunciation and incarnation

(continued from cover)

I'm uncertain of the term 'artist'. I don't feel like one, possibly because I'm new to the exhibiting world, or have settled into an art practice to the point that it is now an ordinary activity. It's life, and it's spiritual. Like Albrecht, through my photography, I also have explored images of places unseen by the naked eye: hidden places, in the glimmer of grit and water, in an amalgamation of light and earthy filtrate—physical and spiritual integration; light radiates towards the viewer, making shadows hide in the hollows of an uneven surface.

The photograph *Aureole* (2005), an encrusted earthy ground encircled by a liquid sheen, is about the sanctity of a physical world. Part of the focal arrangement is a small crescent meniscus: the

consider ordinary and practical things as part of a life before God. To think of art-making as a spiritual activity, one enters into a sort of dialogue with materials, and agreement is reached when the work resounds with balance and dynamism. Through a conversation with photography, I attempt to search for a way of creating the sense of a sacred space. Drawing correlations to established and Christian artistic themes is only part of the perspective. The ordinary work and process with the materials is equally part of spiritual activity.

In biblical terms, the spiritual is as much part of our humanity as the physical. Greek thought established a description of human beings as consisting of separate 'parts' which make up the whole: body and soul; or body, soul and spirit, often with the assumption that the physical is of lesser value than the 'eternal' value of the soul.² The Bible doesn't give a scientific description of our psychological make up, but it uses Hebrew or Greek terms like spirit, soul and heart interchangeably. Recent theology has recognised that



curved surface of still liquid—a meeting point. The smaller crescent echoes a larger-looming and golden hemisphere at the top of the image. This semicircular glow is a reference to 'the hand of God', one of the earliest known symbols in the history of Christian art for God the Father. A right hand, usually extended out from the clouds, represented the presence of God. A whirlpool of golden orange light bleeds down from the hemisphere and enfolds the ground. Through merging forms of raw, gritty filtrate with the golden glow of light, the work attempts to communicate a definition of the spiritual in the realm of the physical.

The work of our hands: art as a spiritual activity

We can consider daily life and all its activities as being spiritual, not simply attending a meeting, or assigning a particular amount of time, to *be* spiritual. This is not to discount these times, but rather to

these terms may not indicate separate faculties but different ways of viewing the whole person.³

Reflections of the mysterious

The mystery of Life, the mystery

Of Death, I see

Darkly as in a glass;

Their shadows pass,

And talk with me.⁴

Ambiguity is part of the emphasis of my work in the *Shrouded* exhibition (see page 32 for details). We can only ever hint and whisper at what is truly real. The work itself is like a shroud; darkness enfolds a grey and monochromatic sheen. It hangs there from above, obscuring more than it reveals. There is no face, no story. *Shrouded* is about the sometimes dim,

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

Opposite: *Threshold II* (from *On this Mountain* series),
 2007, Joanna Osborne, Colour transparency.

but not hopeless, experiences of relationship with God, reflections of light as only faint indications of the mystery. In contrast, one of the works, *On this mountain*, makes reference to freedom: 'On this mountain he will destroy the shroud that enfolds all peoples'.⁵ It is brighter, clearer, cleaner and dynamic. Reflections fly outward and enfold the image in light. However the picture is not 'complete'.

Art can only be a vague reflection, never expected to explain away the mystery of God. But it is a setting in which we can begin to make meaning, a signpost along a path of understanding spiritual truth in Christianity—the form of God in the physical and historical man of Jesus Christ. It is important to mention that neither art nor the artist can ever attempt to direct a spiritual experience. Art's place is distinct and our role is one of attentiveness—in 'waiting on God'—and participation in view of the works' cultural context.

Annunciation and Incarnation

A very popular theme in the history of Christian art was the 'Annunciation of the Incarnation': the moment when the angel Gabriel visits the Virgin Mary to announce she is to give birth to the Son of God—His human form on earth. This extraordinary occasion of the miraculous conception of a life marks the entrance of God into our physical and historical existence in the life of Jesus Christ. The account by physician and historian Luke unfolds Mary's emotional response to the angel's words. 'Mary was greatly troubled at his words and wondered what kind of greeting this might be. But the angel said to her, "Do not be afraid, Mary, you have found favour with God. You will be with child and give birth to a son, and you are to give him the name Jesus. He will be great and will be called the son of the Most High." "How will this be," Mary asked the angel, "since I am a virgin?" The angel answered, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God."' ⁶

The Incarnation was the intersection of the timeless with time, the place where spirit came into contact with matter. Art can be considered in these terms, like a horizon line where matter comes into contact with spirit—a window or a signpost towards spirituality. Art may even help towards an understanding of relationship with God: not simply through analogy, but understanding redemption through God's empathy with our physical and human nature. His taking human form gave justification for appreciating our senses and for perceiving something of the transcendent.

Garry Currin's *Annunciation* (2005) is a work of particular interest. Turbulent water rushes to crash against rock and throw lighted mist into the hazy horizon. In the words of Simone Weil, 'One merely thinks of water, actual water itself, but the image of water is like a cry from our whole being'.⁷ The water in this work is like a cry from the earth, a roar of desperation, moving, life-giving, whilst at the same time displaying nature's perilous power.

Consider this particular work of Currin's as an announcement, as an almost prophetic reference to the spiritual through water and light. Could this painting work as another announcement of the incarnation of God in Christ who claimed to be the 'water' and 'light' of life? Images that deal with fluidity

will adhere to any reference—psychology, global warming or other spiritual sensibilities. This sort of art is inclusive and adaptable, regardless of 'the eye of the beholder'. Light shining in a darkened land does not only communicate 'Christianity'. It is only through Jesus Christ the metaphor is made explicit and given context. In this instance the title helps—linking to historic figurative and didactic Christian images—anchoring Currin's work to a Christian perspective.

Albrecht's painting also works in this kind of way. Although her work is more abstract in nature, she draws on the heritage of Christian art to inform her work. *Pacific Annunciation* (1983) is one of her many reflections on this theme. The colours in this work correspond to the colours of the cloth that traditionally clothed the Angel of God and Mary—pink and blue—seen in so many fifteenth century Italian paintings of the Annunciation. Here they are perfect halves of a hemisphere, heaven and earth. The left side flickers heavenly pink, light-filled fluid paint in dialogue with the deep blue right side of the painting: Mary's contemplative reflection on the angel's greeting. For Albrecht, the division line down the centre of the hemisphere was the point of conception, the moment of physical formation, the Incarnation in a line of light. Albrecht's work at this time was linked to her own sense of motherhood; her hemispheres were resonances of her own experience, as both mother and artist. They bear bodily references, the mound of a pregnant belly, the fusion line of a caesarean scar. As one stands in front of this hemisphere, the fluid colour curved heavenward enfolds the viewer in a meeting point of the senses and the spiritual, like being in the presence of a speaking voice.

The association of these works with a significant event in Christian tradition allows us to explore their themes in a new way and to perhaps hear the resonance of an announcement in our spirit. The works bring us to the boundary, the moment, the horizon line—a meeting point.

Joanna Osborne

- 1 Ron Brownson, *Gretchen Albrecht Illuminations*, Auckland Art Gallery 2002, New Zealand.
- 2 For further reading on Greek concepts of Trichotomy, Dichotomy and Gnosticism see *Created in God's Image*, Anthony A Hoekema, Eerdmans, Grand Rapids, USA, 1986.
- 3 For further reading on the use of Hebrew terms in Scripture, see *Bodies—That is, Human Lives: A Re-examination of Human Nature in the Bible*, Joel B Green from *Whatever Happened to the Soul? Scientific and Theological Portraits of Human Nature*, Warren S Brown, Nancey Murphy and H Newton Maloney (eds), Fortress Press, Minneapolis, USA, 1998.
- For further reference (Greek and Hebrew) see: Paul K Jewett, *Who we are: Our dignity as Human, A Neo-Evangelical Theology*, William B Eerdmans, Grand Rapids, USA, 1996, pp 26–46, and Joel B Green (ed.) *What about the Soul? Neuroscience and Christian Anthropology*, Abingdon Press, Tennessee, USA, 2004, pp 47–61.
- 4 Christina Rossetti, *Mirrors of Life and Death. From The Works of Christina Rossetti*, Hertfordshire, United Kingdom, 1995.
- 5 New International Version of The Bible, Isaiah 25:7.
- 6 Ibid., Luke 1:26–35.
- 7 Simone Weil, *Waiting on God: The Essence of her Thought*, Collins, Fontana Books. Great Britain, 1950, p 168.

Opposite: *Shrouded*
[detail] (from *On this Mountain* series),
2007, Joanna Osborne, Colour transparency.

The Overshadow

*"...the power of the Most High
will overshadow you..."*

Luke 1:35

When we think of God, and
angels, and the Angel,
we suppose ineffable light.

So there is surprise in the air
when we see him bring to Mary,
in her lit room, a gift of darkness.

What is happening under that
huge wing of shade? In that mystery
what in-breaking wildness fills her?

She is astonished and afraid; even in
that secret twilight she bends her head,
hiding her face behind the curtain

of her hair; she knows that
the rest of her life will mirror
this blaze, this sudden midnight.

Luci Shaw

Accompanied by Angels: Poems of the Incarnation
William B Eerdmans Publishing Company, United
States. Reprinted by permission of the publisher. To
purchase this, or other Luci Shaw titles, please visit
www.eerdmans.com or call 1.800.253.7521.



Symbols for Light

- after Jessica Crothall's exhibition, 'Sense of Place' -

a narrow flight of stairs

it leads
to the gold hills, the blue hills

to the
yellow trees, the white trunks

the white-
water pushed back from the storm-sky /

*river
beneath diagonal light
cliff
beneath foreshortened horizon
lagoon
beneath the metallic light*

*

noise
from
the
street /

A SHOUTED IMPERATIVE
to meet him
at six /

*

her
answer
drowned
by

*the windswept darkness
the branches of Truman's
Beach / the braided
river behind the wild tussock...*

John O'Connor

Murray Rae is a senior lecturer in Systematic Theology at Otago University. He is involved internationally with the Theology Through the Arts (TTA) movement, jointly chairing the Theology and the Built Environment Colloquium. Murray spent several years as an architect before pursuing theology, which he studied in Otago, Germany and London.

After three years as chaplain at the University of Auckland, he spent seven years teaching theology at King's College in London where his courses on the person of Christ regularly incorporated the visual arts in teaching. He then moved back to Otago in 2005, and is currently writing a book on Theology and the Spatial Arts. Murray talks to *CS Arts* about his architectural

'I think the kind of spaces we inhabit do matter. Winston Churchill once remarked that we shape our buildings and then they shape us. It's not quite as simple as that, but the spaces we live and work in can contribute to our wellbeing, or indeed they can work against human wellbeing.

'Architecture always has to reckon with constraints of various kinds. That's quite proper, and good architecture is architecture that responds well to the constraints of environment, budget, client expectation... Sometimes, however, architects are constrained by a client's curtailed vision of what it means to be human, and by their not being prepared to entertain anything beyond merely pragmatic

Spaces and conversations



Murray Rae. Photo: Kelk Photography.

background and how it has contributed to his involvement in TTA. He also shares with us his vision for the movement, both its position internationally and its place here in New Zealand.

Architectural inclinations

'My interest in buildings was prompted by walking past building sites on my way to school as a child and being fascinated by the construction—things emerging and spaces being created. For a while I thought that it would be good to be a builder, but then I discovered what an architect was and decided that that would be even more fun. The challenge of designing space is what attracted me.

'I found it very satisfying making space for people to live life, whether at work or at home or, as happened a couple of times in my architectural career, in worship. I mean that not just in a physical sense—obviously architecture provides shelter from the rain and so on—but I'm concerned about people's spiritual and emotional wellbeing as well.

considerations about the space we inhabit. Sadly, I have encountered that attitude even in the building of churches.'

From the structural to the sublime

'The shift [from architecture to theology] came in response to the call of God. Just as I was about to embark upon my architectural training at Auckland University, I felt very strongly God's call to offer myself for ministry in the Presbyterian Church. My father, also a minister, wisely advised me to continue with architecture in the meantime, and to train for ministry after gaining some experience of the wider world. I completed my architecture degree and worked for three years in Auckland in private practice, before moving to Dunedin to study theology. I'm pleased that I took that course. I've not lost my love for architecture and building, and am now able to combine two passions—theology and architecture—through chairing a research group on theology and the spatial arts.

'Theology and architecture are both concerned with good and responsible habitation of our world. Architects are concerned with human wellbeing and with human flourishing, increasingly so in ways which are responsive and responsible to the wider creation. Sometimes architects have operated with a deeply impoverished and sinfully distorted vision of what constitutes human wellbeing. That is, in some measure, true of us all. Theologians will be glad to join in conversation with architects, therefore, about what human wellbeing really consists of—they too have important things to say about what responsible habitation of our world entails.

'There has been very little done in this area. Theologians have tended to neglect the question of what it means to be in space. They've said an awful lot about time and history and so on, but not much about space. It's an interesting area to be in because it's new, kind of ground-breaking. I specifically enjoy talking about theological space, church architecture for instance. We all go into churches all the time and meet a lot of people who are tone deaf—if I could use a musical term—to what's going on in the architecture. So it's great fun walking through with people and pointing out to them how the architecture works—what the symbolism and meanings are. I find that very satisfying.'

Our own designs

'I wouldn't speak of "designing" ideas about God. Theology is not essentially concerned with ideas of our own making or design. It begins rather with silence, the silence of attentiveness to the God who makes himself known, who speaks his own Word to us, and gathers us into communion with him. We don't design that process; indeed, faithfulness in theology very often requires that we leave aside our own designs, our own conceptions of who God is and how God should behave. Our privilege is to participate in the design God has for the world and to bear witness to it, in word, in deed, and in art as best we can.'

Theology Through the Arts

'Through most of its history, Christian theology has been shaped to a very considerable extent by its conversation with the prevailing philosophies of the day, and more recently by its conversation with science. Despite a rich history of Christian art, theologians have not engaged in conversation with artists as much as they might have done. TTA thus seeks to broaden the conversation. Artists typically open up new ways of seeing the world. It is assumed by TTA that they may also help theologians to new ways of seeing, new insight, and new ways of expressing their particular subject matter, namely the reality and purposes of God. So we are in that mode really, to have a conversation with artists and see what comes of it. Not attempting to tell artists how to do their job—how and what they should be saying—we are hoping to learn more rather than teach through this conversation.

'Jeremy Begbie is the founder of the movement. A brilliant musician in his own right, Jeremy has always thought about theology and music together. He began TTA precisely in order to support and encourage others who might be interested in bringing theology and the arts into constructive conversation.

'Jeremy is chair of the Theology and Music Colloquium, and Alan Torrance and I jointly chair the Theology and the Built Environment Colloquium. I must say, however, that I prefer to speak of "Theology and the Spatial Arts". The Colloquium has drawn together architects, theologians, art historians, geographers, and philosophers. Hopefully there will be more established in the future, for the visual arts, for film—those are yet to emerge.

"Spatial arts" comes as all sorts of things ... architecture is one of them, but it includes everybody that is involved in shaping our built environment, so that can include town planners, geographers, engineers, and also sculptors. Frequently these days, public building projects are encouraged to incorporate art in public space, so sculpture is quite important in a definition of spatial arts. Any artist who is working in three dimensions is creating space, and qualifies.'

A vision for New Zealand

'I do hope that there will be many people who are able to come to Dunedin to participate in the summer school course.¹ As well as being an excellent musician and theologian, Jeremy is a superb communicator. He regularly lectures to packed auditoria in the United States and typically sits at the piano as he delivers his lectures, regularly using art and music to communicate the theological point. I hope therefore, that Jeremy's course will open the eyes of theologians to the fruitfulness of conversation with the arts.

'I hope too that it will attract artists from around the country, as well as people doing theology degrees. It would be really good for them too to engage with the theologian who's at the forefront of this whole area, and hopefully begin to see how they might be inspired to think more deeply about theology and art.

'I would hope that the art community in New Zealand can learn more about theology and the Christian Gospel. The Christian tradition for the most part has used art a great deal. Where would the western artist heritage be without Christian themes and explorations? And when you scratch below the surface there is quite a strong tradition of that in New Zealanders. Despite the kind of official creed in New Zealand being secular, a lot of artists have actually engaged in religious exploration through art.

'The other thing I'd like to see is more attention to religious art in secular media. One of the things that concern me about school education—even university level education—in the arts and literature is that students these days are increasingly ignorant about Christian tradition. They haven't a clue about how to actually understand the cultural and artistic heritage because, for instance, they just don't get the biblical allusions. They have no framework within which to understand a lot of the religious themes in art. I'd like to see a bit of an education campaign, in which some sort of biblical literacy is recognised as vital to understanding our culture more generally.'

1 CHTX 412 Theology in the Company of the Arts, Professor Jeremy Begbie, 21-25 Jan 2008, University of Otago. Contact theology@otago.ac.nz for further info.

EXHIBITION REVIEWS

Impressions of dissillusionment and hope

*Giacometti:
Sculptures, prints and
drawings from the
Maeght Foundation*

Christchurch Art Gallery

Te Puna o Waiwhetu

17 November 2006–25 February 2007

This major exhibition came to Christchurch from the Art Gallery of New South Wales, curated there by the director, Edmund Capon. The viewer's first encounter was with the early surrealist pieces. The large-scale New York figures occupied their own separate space. The fragile, delicately-scaled *Women of Venice* group resolutely faced forward on individual plinths, with a total height just slightly below the viewer's eye level. This added to the sense of figures seen from a distance, eaten away by space. Capon writes, 'They look through us, over us, to that sensed but unseen world beyond the reality we can actually experience, to some other horizon. So the sense of being strange, even estranged, in that isolation of the figure is an absolute certainty of Giacometti's work. That sense of isolation and solitude is even more keenly felt in the figurative groups.'¹

Going through to a further gallery, the smaller works were dispersed around with visitors wandering amongst them. Some were at ground level, others on plinths; some were protected by perspex boxes, others open. There was almost too much going on in the one space. I did, however, enjoy being able to get a really close look at the small-scale works. They were surrounded by the prints and drawings, mainly studies of people, in particular Giacometti's brother Diego. I was struck by the way the drawings set the figure in a context, in a space—a sculptor's drawings. There was a deliberate decision by the curator to not include any paintings, considering the relationship between drawings and sculpture as being more significant.

Pessimism, despair and post-war disillusionment

Having grown up in the second half of the twentieth century, when I visited this exhibition of one of that period's greatest sculptors my response was—this is what sculpture is! The works had a familiarity about them, even those I did not recognise. The figures tugged at the heartstrings like

a Lowry painting. The lonely, blurred, distant outlines seemed to sum up the twentieth century view of humanity.

The problem with the greats of the twentieth century for Christian viewers—having got used to fierce, Modern Art—is that they do it too well. They present the pessimism and despair, the post-war disillusionment and the aftermath of the holocaust, the sense that humankind is on its own, standing on its own two feet, without God. There is the search for truth, but with the proviso (almost unanimously) that it must stay clear of the Christian God, and certainly of the church. Was there any alternative to this revolt against Christianity? Let us be realistic and say not among the very top tier of twentieth century artists. However, that is not to say that there were not other artists working away to their own drumbeat. Perhaps now, from the distance of a new century, there can be some reassessment of these others.

An example of a twentieth century artist working with a Christian faith is the French painter Georges Rouault (1871–1958). He was a pioneer of the early Expressionist movement in France. He is described as 'a man with a keen sense of human misery, but also with a healing sense of the presence of God'.² Rouault worked independently of schools of influence and although he lived within the Catholic Church, his work was not church art. The church hierarchy did not consider him for commissions, perhaps because of suspicion of 'the dark and sinister nature of his earlier work'.³ Giacometti is also characterised by his 'determined, artistic independence'; Capon writes, 'In an age when works of art seem to be ever more self-referential, how refreshing it is to see the work of art virtually divorced from the history of art'.⁴

The figure and the individual

A similarity between these two artists is their involvement in figurative work. With his break from the Surrealists (late 1934), Giacometti returned to drawing directly from the human figure, as shown in the many drawings and prints in this exhibition. Rouault also continued to paint the human figure. He was described and criticised as a medievalist, living in the past, but I think this is partly a matter of style, as his two-dimensional black outlines and rich colours show signs of his early apprenticeship to a restorer of stained glass. Rouault was a man of his era in his use of the figure.

'In spite of his constant emphasis on the human elements of a scene', as in *Les fugitives* (1911) 'he seems to be in harmony with a more general



tendency to de-emphasise the individual'.⁵ Like Giacometti he searches for 'the universal arising out of the particular',⁶ for example, the clown figure of *Qui ne se grime pas? (Don't we all wear makeup?)*. His subjects are drawn from the secular life of his day, such as judges and prostitutes, as well as from biblical narratives, with an increasing concentration on the figure of Christ. So the artist focused on the person of Christ without producing 'religious art'. Giacometti, in contrast, aimed to exclude narrative.

A divergence of worldviews

Neither artist particularly wanted to visit exhibitions and art museums or socialise with artists. Giacometti is well known to have preferred the company of philosophers and writers, such as Jean Paul Sartre and Samuel Beckett. In discussion of 'religious or sacred art', Dyrness comments, 'As usual, Rouault refused to be brought into a debate.'⁷ Both artists demonstrated a dependence on their own personal experience, not interpreted by others, but Giacometti did this from an existentialist view while Rouault's inner experience was based on Christ.

Capon writes, 'If we accept the, or a, definition of existentialism as a mood or philosophy which reflected the spiritual crisis of modern post-World War II times through the denial of objective universal values, in which humans must seek their own realities through the individual's own values, intuitions and experience, then Giacometti must certainly be considered one of their number.'⁸

We need to understand this, appreciate Giacometti's achievement and then part company if our view of what it means to be human is different. Christians look to Christ for life and fulfillment and encourage people not to despair. This exhibition gave the antipodean audience the opportunity to appreciate the great sweep of Giacometti's artistic output. The Christchurch Art Gallery gave the viewer plenty of space to be with the works and feel his 'eternal quest for a reality perceived but never quite realised',⁹ as well the uneasy awareness that he was travelling without intention to arrive.

Janet Chambers

- 1 Edmund Capon, *Giacometti: sculptures and drawings from the Maeght Foundation*, article first published in *Look* membership magazine of the Art Gallery Society of New South Wales, July 2006 and reprinted in Christchurch Art Gallery Te Puna o Waiwhetu *Bulletin*, Summer: December 06–February 07, p 11.
- 2 William A. Dyrness, *Rouault: A Vision of Suffering and Salvation*, Michigan 1971, p 7.
- 3 Ibid. p 14.
- 4 Edmund Capon, 'Facing Giacometti', *Giacometti: sculptures, prints & drawings from the Maeght Foundation*, exhibition catalogue, Art Gallery of New South Wales, 2006, p 11.
- 5 Dyrness, p 198.
- 6 Ibid. p 200.
- 7 Ibid. p 15.
- 8 Capon, 'Facing Giacometti', p 12.
- 9 Ibid. p 11.

Left: *Standing Woman II [Femme debout II]* 1960, Alberto Giacometti, Bronze, 277 x 60 x 35 cm, Gift of Marguerite and Aimé Maeght, 1964, Marguerite and Aimé Maeght Foundation, Saint-Paul, © Alberto Giacometti/ADAGP. Licensed by Viscopy, Sydney, 2006.

Right: *Walking man II [Homme qui marche II]* 1960, Alberto Giacometti, Bronze, 187 x 27 x 109 cm, Gift of Marguerite and Aimé Maeght, 1964, Marguerite and Aimé Maeght Foundation, Saint-Paul, © Alberto Giacometti/ADAGP. Licensed by Viscopy, Sydney, 2006.





The Eternal Thread *Te Aho Mutunga Kore*

The Art of Maori Weaving

Christchurch Art Gallery Te Puna o Waiwhetu

16 February–27 May 2007

Kawea te muka
whenua ki te rangi
tuia ki te ngira wairua.
He aho tapu, he aho mutunga kore
Kokoia! E ara ee!

(Cast the earthly fibre
towards the heavens
let it pass through the eye of the spiritual needle.
A sacred thread, an eternal thread,
may it continue to excel!)

Tepene Mamaku, Ngati Awa

The landmark international exhibition *The Eternal Thread—Te Aho Mutunga Kore* celebrated the ancient art of raranga whatu (Maori weaving). It showed at Christchurch Art Gallery Te Puna o Waiwhetu from February to May of this year.

The exhibition offered to both Maori and European art audiences a window into an earlier time in this land, where values, knowledge and relationship with the earth and the elements were critical to life itself. Evident throughout the exhibition was the principle of the taonga tuku iho (treasures or gifts handed down), knowledge passed from generation to generation.

The maintenance of this continuum—a tenet of traditional Maori life—has been contributed to immeasurably by many of the artist weavers. The exhibition is a rich testimony to those whose work

continues effortlessly to influence many artists in Aotearoa. Among them: Dame Rangimarie Hetet (circa 1898–1995), Flora Mei Reiri (1916–2003), Emily Rangitiaria Schuster (1927–1997) and Catherine Elizabeth Brown (1933–2004). Diggeress Rangituatahi Te Kanawa, at 87 years of age, exhibited *Kohikohinga Rau Manu Me Nga Taaniko*, a distinctive korowai (cloak) blending feather decoration and taaniko (finger weaving) in the body of the cloak.

Traditional works

These traditional korowai form the heart of the exhibition, installed in front of large photographs of tipuna Maori (ancestors) courtesy of the Alexander Turnbull Library. The photographs, chosen for the garments worn by tipuna, reinforce the concept of eternal thread. The traditional works are beautiful, positioned like silent memorials to occasion, ceremony and environment. Amongst these is *Kakahu*, a cloak by Erenora Puketapu Hetet, awash with a large volume of kiwi feathers set in the same direction, and adorned by the feathers of other native birds including the distinctive pukeko.

Kaitaka by senior weaver Te Aue Davis, assisted by the late Bill Solomon of Ngai Tahu (Kaikoura), is made from a type of harakeke (flax) known as taeore. The attraction of this work is that it is woven from front edge to front edge with the aho (weft) running the length of the work rather than horizontally across the body of the garment. The beautiful mawhitiwhiti (decorative patterning)—triangular formation that is rich in colour—is placed at the lower edge of the garment. These patternings represent the Kaikoura mountains—Nga Tapuwae o Uenuku. The garment's simple beauty is the lack of adornment in its body, exposing the workings and the sheen of the muka (the prepared fibre of flax).

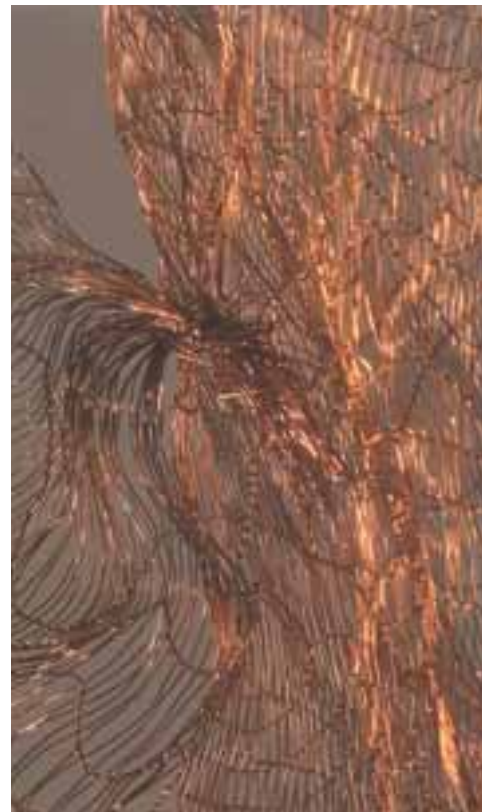
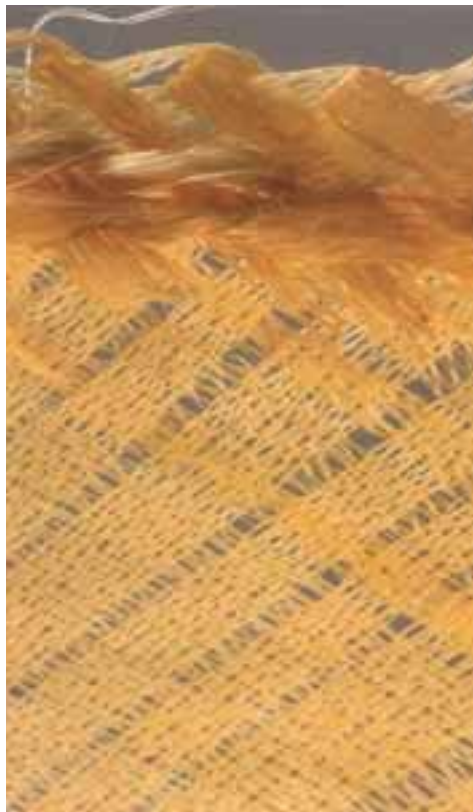
Kahu poa, a cloak made by Te Waipounamu weavers Ranui Ngarimu, Morehu Flutey-Henare and Reihana Parata (assisted by Matakiwi Wakefield and Koara Voice) is made from alpine plant fibre. With its collar of tikumu (mountain daisy) leaves and body of harakeke, houhere/hoheria (lacebark), emiemi (Dracophyllum—a shrubby plant) and five varieties of poa (mountain grass), it's easy to imagine such a work on fashion catwalks.

Contemporary interpretations

Donna Waiariki, Pip Devonshire and Elaine Bevan created fine and innovative ceremonial piupiu (capes). Edna Pahewa exhibited a Pake (rain cape) with two layers of thickly thatched undressed muka. Elaine Bevan presented an alternatively coloured piupiu of muka and harakeke, dyed from tanekaha (a tree from which brown and tan dyes are obtained), tawhero (a native lowland forest tree) and paru (black mud), and dotted occasionally with orange pheasant feathers.

In many ways Lisa Reihana's early work, *Tauira* (1991), set the pace for the contemporary scene. Through digital animation she layered elements of whakaaro Maori (Maori thinking). The movement and positioning of the images, genealogical and traditional values, patternings and cycles, time and rhythm, people and their heartbeat, keeps the culture alive and evolving.

Kakahu (detail),
1986, Erenora Puketapu Hetet,
Muka: feathers from kiwi, pukeko; vegetable dyes,
990 x 1050 x 70mm, Collection of the Hetet whanau.
Photo: Norman Heke.



Equally compelling is Maureen Lander's *Wai o te Marama* for the ease in which it transits traditional and contemporary form. Strands of harakeke and muka suspended from nylon line are held together in rows to form the triangular maro (loincloth). She uses ultraviolet light and fluorescent paint to give the work an ethereal element.

The art of the functional

There were a number of good examples of functional work. Amongst these was Donna Campbell's well known *Nga Karu o te Ao*, a stunning three piece costume of wearable art using raranga (plaiting) techniques; the beautiful whariki (mats) of Matekino Lawless and Christina Hurihia Wirihana; and *He Kakahu mo Tangaroa*, a metal, feather and shell cloak by Erenora Puketapu Hetet.

About 45 kete (baskets or kits)—*kete whakairo*, *kete kouka*, *kete kaawhiu*, *kete koeaea*, *kete houhere*—were presented, and reflected uses for every occasion by their size, colour, dye and materials. These included kiwi feathers, harakeke seedpods, muka, hoheria, kiekie, pingao, metal, paua, muka, kouka leaves and copper-wire. Christina Hurihia Wirihana's translucent *Kete Houhere*—a small bag made of finely stripped houhere bark—worked in takitahi (one under, one over check plait), is simply exquisite.

Celebrations and collaborations

Developed by Pataka Museum in Porirua City, in partnership with Toi Maori Aotearoa (Maori Arts New Zealand) and Te Roopu Raranga Whatu o Aotearoa (The Maori Weavers' Collective), the exhibition was funded significantly by Te Waka Toi, the Maori Arts Board of Creative New Zealand. Since its inception as an idea 13 years ago, this exhibition has celebrated Maori life, art and artists throughout the indigenous nations and arts communities of its host countries.

It premiered during the New Zealand International Arts Festival in Wellington, February 2004, before touring to the Rotorua Museum of Art and History and the Auckland War Memorial Museum during 2005. From Auckland, the works toured the American West Coast, California, Oregon, Washington, and British Columbia and Alaska.

By the end of 2006, the exhibition had reached audiences of over 90,000 people. Collaboration between Native American and Maori artists at each venue, led to groups of Native American and First Nation Canadian artists coming to Christchurch for the launch of the exhibition.

Moana Tipa

Left: *Kete houhere* (detail), 2003, Christina Hurihia Wirihana, Houhere, muka, 170 x 215 x 100mm, Collection of the artist. Photo: Norman Heke.

Right: *Nga Puihi o Nga Whetu* (detail), 2004, Diane Prince, Copper wire, 1120 x 500 x 150mm, Collection of the artist. Photo: Norman Heke.

ARTISTS IN ALPHABETICAL ORDER WERE: Rhoda K Abraham Eva Anderson Florrie Berghan Elaine Bevan Catherine Elizabeth Brown Donna Campbell Te Aue Davis Pip Devonshire Morehu Greta Flutey-Henare Kohai Grace Hinemoa Harrison Erenora Puketapu Hetet Rangimarie Hetet Veranoa Hetet Judy Hohaia Heeni Kerekere Kelly King Maureen Lander Matekino Lawless Tilly June Titihuia Matthews Edward Maxwell Ranui Ngarimu Cloudy Ngatai Edna Pahewa Reihana Parata Nora Pikia Rangiuuru Pohatu Diane Prince Flora Mei Reiri Ruta Taporena Rene Te Atiwei Ririnui Emily Rangitiri Schuster Riria Maria Smith Sonia Snowden Rose White Tahuparae Diggeress Rangituatahi Te Kanawa Kahutoi Te Kanawa Te Muri Turner Katerina Waiari Donna Waiariki Christina Hurihia Wirihana

Strange Weather

Chrysalis Seed Trust
group exhibition

Centre of Contemporary Art (CoCA)

Christchurch, 28 March–14 April 2007

Strange Weather formed the conceptual basis and title of an exhibition presented by Chrysalis Seed Trust, featuring works by Tim Croucher, Margaret Hudson-Ware, Mark Lander and Stefan Roberts, at the Centre of Contemporary Art (CoCA). *Strange Weather* seems particularly pertinent in a time when there has been considerable focus globally on climate change and the much-debated possible ramifications for future generations.

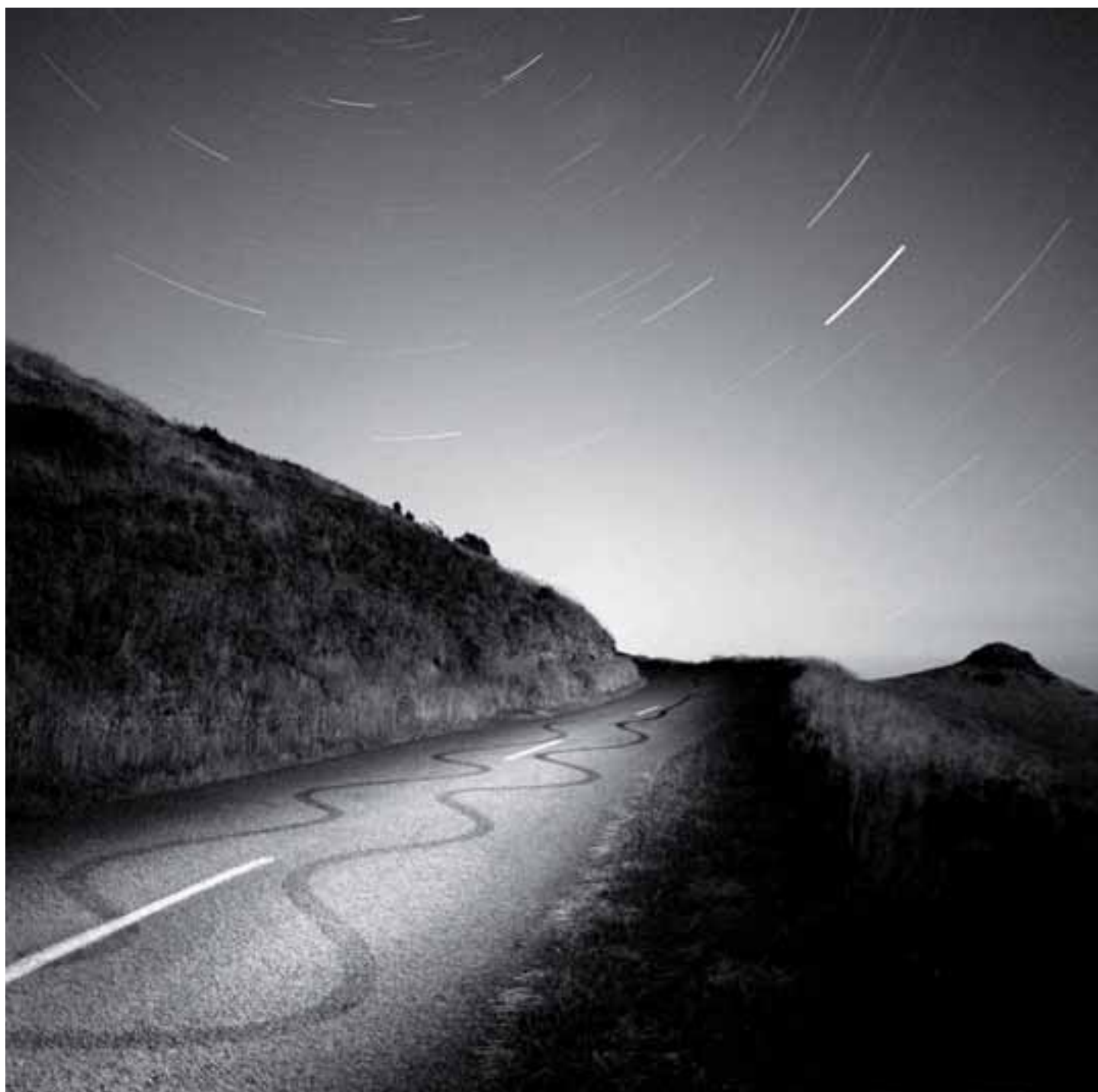
CoCA is an interesting exhibition venue offering a host of different spaces for artists to explore.

One enters from doors at ground floor level and is directed up a flight of stairs. Upon reaching the top, there is a large gallery with high ceilings that has a very monumental feel. It does seem fitting that *Strange Weather* occupies this space. The desire for quiet contemplation is inherent in the space as one becomes conscious of the sound of one's own footsteps echoing around the gallery. I find myself tiptoeing from work to work and then sit to take in the exhibition as a whole. This would seem to support the idea that a number of people in New Zealand identify the space, or experience, of an art gallery as similar to that of a church.

Sacred places

Churches can be considered to be sacred spaces that influence people to behave in particular ways. Generally—regardless of differing spiritual beliefs—the space of any church is treated with respect,

In the wilderness II,
2007, Stefan Roberts, Giclee print on canvas,
70 x70cm, Edition of 5.



demonstrating an awareness of the importance or significance of such space. There is a sense here that one is engaged in more than just a visual relationship with art works hanging on the wall. The exhibition is occupying more than just the physical walls of the gallery.

As a whole, *Strange Weather* felt less like a curated exhibition than a group of artists who have been brought together under the umbrella of a concept. The exhibition's weakness lies in the lack of cohesion between the varying bodies of work. Group exhibitions tend to be notoriously difficult from a curatorial perspective. Much can be achieved by artists and curators meeting well in advance to discuss how works will come together successfully within one space, and to ask some questions. What is the aim of the show? What is being communicated? How will the works relate to each other? How will the viewer navigate the exhibition as a whole? It may be helpful for individual artists to think through and present some text explaining how they have chosen to speak to the concept of strange weather.

Ambiguous places

Margaret Hudson-Ware's series of paintings *After the Fires: Remnants of Humanity* portrays those escaping or fleeing from disaster—displaced groups of people seeking refuge. Distressed families huddle together in boats or are pictured sleeping in hammocks, exhaustion evidently having taken its toll. Hudson-Ware labels each work in the bottom left hand corner with the text 'Zone', 'Remnant' and 'Sighting', referring to the surveillance from satellite stations that monitor and document the movement of groups from displaced communities. The background of Hudson-Ware's artworks are perhaps intentionally ambiguous, in order that the viewer may consider the works on a more personal level—leaving the viewer to picture their own family and friends escaping the aftermath of catastrophe. The focus is on people rather than place, as although a kind of coordinate is clearly visible in the works, these are indecipherable and therefore leave the viewer to find their own sense of place.

Dramatic places

Mark Lander's monumental work, *Moses and the Burning Bush*, is visually dominant when entering the gallery. Its impact reinforces the feeling of a sacred space, where one is compelled to quietly contemplate the story unfolding in glorious layers of tactile, handmade paper. Curtains appear dramatically drawn-aside to the outside of the work, revealing the narrative taking place. Mark Lander is a master of paper. *Moses and the Burning Bush* displays Lander's distinctive and outstanding talent for manipulating his hand-made flax papers, which are often coloured with the soft hues of natural clay pigments. Lander's visual language—flames, vessels, and palm trees—is used here to tell the story (in the Book of Exodus) of Moses discovering the miracle of the burning bush which, although in flames, is not being consumed. Lander has achieved a great feeling of movement within the work, which brings to mind the experience of live theatre—anticipating the next exciting development in the plot. Memories of, and nostalgia for, the colour and adventure experienced through childhood pop-up books give the work a playful dimension in contrast to the more serious and significant story depicted.

Stefan Roberts' contributions read as apocalyptic visions where the remnants of human existence are on display against the backdrop of the rural New Zealand landscape. Black and white photographs are unusual in their depiction of dark spaces bathed in light, alerting the viewer to evidence of human life—power lines, barbed wire fences and car tracks stretching out into the distance.

Tim Croucher embarks on a spiritual journey in a series of vibrant, abstract landscapes. Clashing colours stain and bleed across the canvases' surfaces. A figure is seen exploring foreign environments and far away places. To a viewer, *Strange Weather* presents a somewhat confusing range of concepts, some are vague and lacking depth, while others speak to the viewer directly and with authority.

Kathryn Mitchell



Moses & The Burning Bush,
Mark Lander, 2001,
Flax paper, wood, paint, coloured clay,
charcoal and limestone, 2300 x 4727mm,
Kauri Trust art collection.

Reclamation: Women's Wash Day,
Margaret Hudson-ware, 2007,
Oil on canvas, 1020 x 760mm.

One Peak Moment, Tim Croucher, 2007,
Acrylic on canvas, 1000 x 1000mm.



Jonathan Baker

Campbell Grant Galleries, Christchurch

23 January–10 February 2007

'Jonathan Baker's mixed-media prints are ... concerned with the random and the abstract. The larger *Shakkei* works derive their name from a practice in Japanese landscaping meaning "borrowed scenery". This involves incorporating the elements in the surrounding landscape into the garden. Baker imitates the effect through tight control of his flattened pictorial plane where seemingly chance scratches and specks mingle with brightly coloured pieces of silk laminated onto the MDF board ... Baker relies heavily on the arbitrary nature of found marks and textures, manipulating them for the desired aesthetic effects. The *Shakkei* marks, for instance, are derived from taking rubbings from industrial benchtops. The smaller *Child's Play* works make use of his young daughter's drawings. The results are thoughtful, balanced and beautifully composed.'¹

Jonathan's exhibition of new work at the Campbell Grant Galleries showed consistency with his last body of work exhibited two years ago, around the time of his graduation from art school (MFA printmaking). Jonathan displays ongoing curiosity to try fresh ways of exploring similar themes and concerns. He has used his training in printmaking to explore a range of mixed-media, reflecting on the balance and interplay between the random and a planned, underlying structure.

Drawings by his children and patterns from an industrial workbench are the random resources used as a starting point. The artist takes these seemingly random marks, not designed by him in any sense, and gives them a sense of structure. In resetting the resources, the artist is giving them a new context and meaning. He shows a strong sense of composition and an ability to analyse the random and the intuitive.

This can reflect an older tension. The biblical book of Genesis speaks of a Creator God who makes order out of chaos. The entire cosmos is created and given order. Yet within this sense of structure, there is infinite room for random movements and decisions. For human beings, it echoes the tension between God's grand designs and principles and the enormous scope we have for taking the initiative and making genuine choices. At another level it can echo the tension between the left and right brain; the analytical and the intuitive in individual personality mixes. While some of these themes may not have been an explicit concern of the artist, his deceptively simple compositions allow this ambiguity, tension and meditation.

Peter Crothall

- 1 Andrew Paul Wood, *The Press*, Christchurch, 31 January 2007, D2.

Shakkei V, 2006, Jonathan Baker,
Collage mixed media on MDF, 600 x 850mm.

Don Binney '96–'06

Artis Gallery, Parnell, Auckland

7 March–1 April 2007

Grace and Peace to you from God, a stained-glass watercolour design for St Thomas's Anglican Church in Tamaki, provided a vibrant vista into the survey exhibition *Don Binney '96–'06*. The 1990s saw Binney return to his highly recognisable painting style, having spent a period of time working predominantly with collage, graphic design and drawing. The exhibition defined the contours of Binney's proficiency in a variety of techniques and his dedication to the environment, conservation and spirituality.

During the 1960s Binney's paintings were highly praised. The clean lines and bold use of contrasting colours situated Binney within the movement of New Zealand Modernist painting. His continual depiction of a natural and spiritual ecology within a New Zealand context saw him keenly embraced and proclaimed as a painter who embodied the spirit of a New Zealand identity, an idea being keenly championed at the time. Binney's long interest in ornithology and respect for Maori culture ensured that native birds were known by their Maori names; as were places, expressions of distinct local histories.

While many are quick to associate Binney's work with these ideas of national identity, exhibited alongside his distinctly New Zealand imagery were lithographs, oils and sketches from Binney's travels overseas. These act as reminders that his oeuvre is not solely situated within a local context. The pencil drawing *Avebury Megaliths* and the colour lithographs *Abbey Hedge Walsingham* and *Cerne Abbas III* engage in Binney's long committed interest in spirituality within the landscape. In these studies, archaic and sacred places in England can be seen to be in conversation with sacred spaces within New Zealand, as in *Port Hills: Four days of Easter* (alongside Binney's other well recognised paintings of the Ratana Church,

synagogues and other spaces of worship). A quadtych in colour pencil, the colours are clearly reminiscent of the Canterbury region. Rendered in lucid gold hues, the light within *Port Hills* is emblematic of the mood of the four days of Easter. The first panel is characterised by a desolate light, which transforms to an illuminated and distinctly divine, pious light in the fourth panel.

Kokako, Tiritiri Matangi provided a fitting summation of the ten-year survey of Binney's works. In an oil and acrylic painting of a kokako suspended in flight above the island sanctuary of Tiritiri Matangi, Binney pays homage to spaces set aside for both ecological and spiritual renewal. This island in the Hauraki Gulf provides a space that encourages regeneration, reforestation and so the prospect of flora and fauna flourishing. Within either a rural or an urban setting, a natural and spiritual ecology remains a predominant force in the composed serenity of Binney's work.

Bopha Chhay



Kokako, Tiritiri Matangi, 2006/07, Don Binney,
Oil and acrylic on canvas, 750 x 600mm.

Cerne Abbas III, 1997, Don Binney,
Oil and acrylic on canvas, 800 x 650mm.

Rust and Moth Anne Fountain

Canaday gallery, Centre of Contemporary Art,
Christchurch, 7–24 March 2007

I listened as radio broadcaster Kim Hill interviewed a British art critic. He explained how the cutting edge of British contemporary art is focused on superficiality. His comments struck me as a reflection on the global consumerist culture, that values getting what we want instantly.

Anne Fountain has become a fixture of the Canterbury contemporary art community, exhibiting paintings consistently for over 15 years. Her work is characterised by a dedication to the artistic process, and to an underlying spiritual challenge. By choosing the highly involved wax encaustic technique, she ensured a high level of technical challenge and integrity. The Lewis chessmen, appearing in her iconography several years ago, have given her work continuity and compositional focus. The quirky chessmen, wax encaustic and lettering—usually from scripture—have become the Fountain trademark. Humour balances weighty themes, layered throughout the continuous use of this motif.

Since the first chessmen exhibition, each show has been a journey of exploration. Autobiographic, spiritual and aesthetic development have been intertwined and subtly mapped through each event. Colour and composition are used to convey a series of varying states and emotions. This exhibition is apparently the last of the Lewis. With the onset of debilitating

illness, the current technique will unfortunately be unsustainable by the artist in the future.

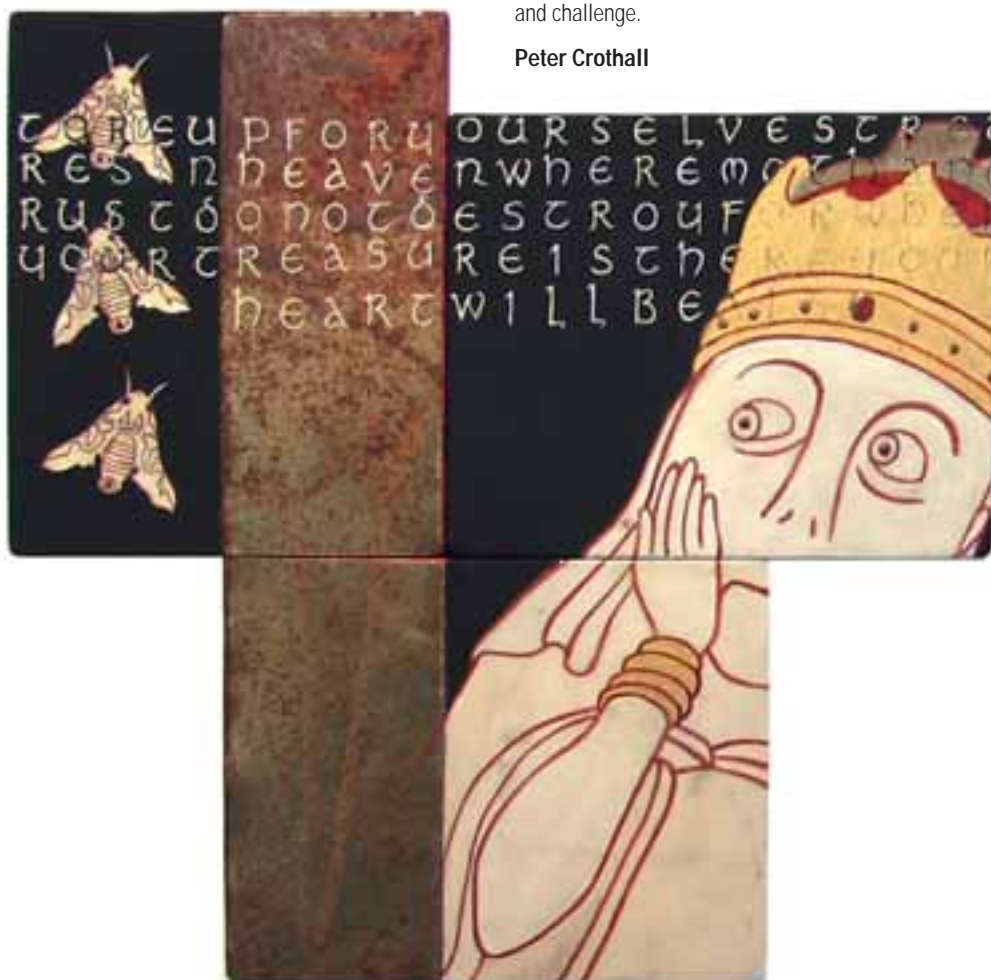
I have found *Moth and Rust* the most satisfying and resolved of the Lewis chessmen series. Ironically, this is because of the tension between her personal uncertainty and suffering, and future hope. These are conveyed in a way that is neither obscure nor too obvious. Some of her earlier works verged on the sentimental and didactic—this latest offering avoids both. Her faith through her struggle with serious illness is implicit in her honest and ultimately confident manner. It is reinforced through her employment of new and trademark features.

The works are aesthetically tight and focused. The introduction of moths and rusty metal into the equation brings both compositional depth and a simultaneous sense of unease. The artist, echoing the words of Jesus in Mathew 6, asks: where does *your* treasure lie? The challenge is issued without being in your face. Such nuances gradually reveal themselves after careful contemplation.

The exhibition needed to be read as a single work, the relatively peaceful compositions of the single knights counterbalanced by the more tense *Crossed Queen*. Our eyes move into the irregular shaped canvases on the left, which included the rusty metal. The curation, whilst sympathetic, could have been strengthened by showing less work.

We are seeing an artist at the height of her powers, keeping within the discipline she has set herself. She is branching out with new features: rusty metal and irregular canvases. She has kept a steadiness of hand and clarity of purpose to leave a statement to comfort and challenge.

Peter Crothall



Queen, Moth & Rust,
2006–2007, Anne Fountain,
Mixed media on board, 440 x 440mm.



Samuel Harrison

**North gallery, Centre of Contemporary Art,
Christchurch, 7–24 March 2007**

Derived from a single source (the Pyramid Valley landscape), the exhibition highlighted Harrison's strong visual response to his subject matter. The impression was of an artist who revisits, reinvents and refreshes his imagery via a process of careful selection and re-evaluation of marks; a process implicit throughout the exhibition. With each artwork Harrison returned to his landscape source and painted a fresh image—different, but closely linked to the last. Clearly, Harrison's concern for the 'image' is central to his art practice, as meanings and interpretations take a back seat. This is evident in the absence of titles and the generic appearance of the works. In fact, were it not for the brief written description, I would not have known of the landscape's source—which to my mind was incidental anyway. The result of Harrison's uncompromising aesthetic, sweeping aside unnecessary connotations, was a tightly conceived and executed series of artworks that explored the representation of a landscape. Freshness of marks and innovation were key characteristics.

Forming part of the emerging artist series at CoCA, Harrison's exhibition was well received; at least if sales are anything to go by. It's easy to see why there was a positive response. His painted landscapes were accessible and arresting as they comfortably described a landscape while retaining a succinct and abstract

look and feel. Set on a quiet and muted background, the eye was drawn over the details of the landscape through an assembly of intersecting and transposed figurative lines. Harrison's images conveyed scale discrepancies, topographical forms, and numerous details and textures. They suggested the landscape's details up to a point, while the viewer's imagination completed the scene.

Perhaps a bit distracting was the amount of artwork. While it was informative to display the preliminary drawings alongside the paintings, a 'less is more' approach could have been beneficial. At least, a simpler approach would have complemented the paintings by echoing the strong and uncomplicated aesthetic that linked the artwork.

Jonathan Baker

Untitled X,
2007, Sam Harrison,
Oil on canvas, 2000 x 1450mm.

FROM OUR LIBRARY



Faith in film

Christopher Deacy

Ashgate Publishing Limited, United Kingdom, 2005.
170 pages, hard cover.

How plausible is it to examine the medium of film through a Christian lens? Are there any grounds for supposing that in 'going to the movies' one is participating in an inescapably religious activity? Is there any truth in the notion that film is a viable and fertile site of theological significance in modern society? *Faith in film* identifies and explores these key questions.

The argument at the kernel of this book is that the boundaries of what constitutes 'religion' are not fixed, and religion often changes shape and appearance as society itself mutates. Accordingly, religion begins to appear in unexpected places and through new media. Deacy argues that the film industry is one of many contemporary 'secular' agencies that have taken on some of the functions that we would historically associate with traditional religious institutions. He concludes that as a result, movies can and do raise vital questions about the spiritual landscape and normative values of society today.

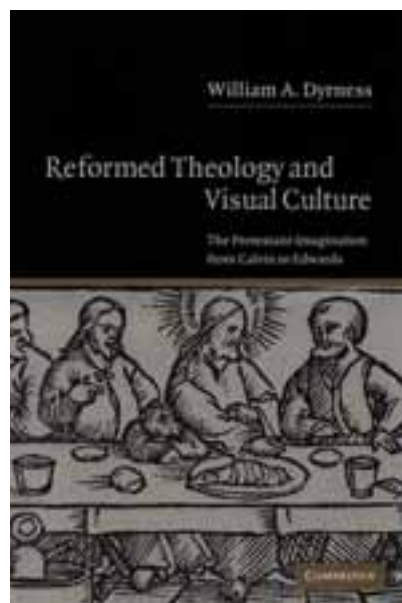


A Wounded Innocence Sketches for a Theology of Art

Alejandro R García-Rivera

A Michael Glazier Book Published by The Liturgical Press, USA, 2003. 139 pages, paperback

The impetus for this book comes from trying to answer the question: 'what would happen if we took the visual seriously in theology?' There exists a type of theology that could be called 'living' as opposed to 'textual'. 'Living theology' has its home in symbols, images and songs. Theology lives in the music, imagery and cultural symbols of those who must live out that which 'textbook theology' attempts to understand. García-Rivera says he is not disparaging textbook theology, but simply saying it is insufficient in the study of a living faith.



Reformed Theology and Visual Culture: The Protestant Imagination from Calvin to Edwards

William A Dyrness

Cambridge University Press, United Kingdom, 2004.
340 pages, paperback.

This book attempts to describe how a way of thinking about the world and God, an 'imagination', that was uniquely Protestant, and in particular Reformed, developed from the Reformation to the eighteenth century. The particular focus is on the interaction of theology and visual culture, and the way this interaction shaped the world Reformed Christians inhabited. Though it is primarily a work of historical theology, it will necessarily transgress onto fields occupied by people not ordinarily consulted by theologians: historians of art and popular culture.

FILM REVIEW



Amazing Grace

**Ingenious Film Partners 2 LLP on behalf of
Walden Media, LLC
Director Michael Apted**

The plot is well-known. British politician William Wilberforce works tirelessly, in partnership with the Clapham Sect, for over 30 years in an attempt to outlaw slavery in the British Empire. The ending is predictable and the music suitably triumphant.

But I still cried. *Amazing Grace* got under my skin and into my tear ducts. Perhaps it was the sheer joy of hearing decent theology, as the butler enquires 'You found God, sir?' and Wilberforce replies, 'I think He found me'. Perhaps it was appreciating the sheer dogged persistence required to bring about a better society. Possibly it was seeing the history of a grace that has fused amazing faith with real life issues of slavery, in real life people like William Wilberforce.

I applaud the acting skills of Albert Finney as a guilt-ravaged John Newton, and Michael Gambon as a cool and cunning Lord Charles Fox. Ioan Gruffudd as William Wilberforce, and Romola Garai as Barbara Spooner, turn in solid, although never spectacular, performances.

The repeated use of scenes of parliamentary debate in the British House of Commons was a masterstroke. It not only lent the narrative coherence, but served to raise tension and expose the complexities involved in bringing about political change. We realise that amazing grace is offered through a relentless mix of determination, publicity stunts and the odd bit of skilful subterfuge.

Critically, the opening scene needed to work harder at demanding audience attention. The cinematic technique of cutting between early Wilberforce

and later Wilberforce was at times unclear, and a little forced. Further, the film, in choosing to focus on slavery almost entirely through the whites of Wilberforce's colonial eyes, leaves itself open to the charge of paternalism.

Nevertheless, *Amazing Grace* remains compulsory Christian viewing. It is (and always has been) tempting for Christians to view belief as separate from acts of justice. The life and legacy of Wilberforce is a poignant reminder that such a separation is nonsense, for all of life—including politics—can be Christian ministry. As Wilberforce finds God and considers giving up politics for a clerical collar, his Clapham friends speak: 'Mr Wilberforce, we understand you're having problems choosing whether to do the work of God or the work of a political activist. We humbly suggest that you can do both'.

At Opawa Baptist, we have taken a gamble and block-booked an entire movie cinema for a Sunday evening. I hope that our church community will be inspired by the life of William Wilberforce, his persistence in the face of setback and disappointment, his generosity as he fed beggars at his kitchen table and his willingness to marry his faith to his work.

Amazing Grace was released on the two-hundredth anniversary of the slave trade abolition by the British Parliament. As Wilberforce exclaims: 'No matter how loud you shout, you will not drown out the voice of the people!' And so may a new generation of Wilberforce's find their voice on behalf of all Twenty-first century enslaved peoples.

Rev Dr Steve Taylor

(This review was originally published in Touchstone Magazine, April 2007. Reprinted with permission.)

Rev. Dr Steve Taylor lectures in Gospel and Film at the Bible College of New Zealand. He is the author of *The Out of Bounds Church?* (Zondervan, 2005) and writes regularly at www.emergentkiwi.org.

EVENTS AND NOTICES

RECENT EXHIBITIONS

DUNEDIN

The writing on the wall 4, **Alison Swan**, Apr, Dunedin Community Art Gallery. The exhibition featured a series of large black and white calligraphic artworks. Reminiscent of medieval illuminated manuscripts, they beautifully presented excerpts from the King James Bible.

What the Window Says, **Mary Horn**, 12–30 May, Peter Rae Gallery.

Messages for the Corporate World; no one is the big baddie? **Rachel Ovens**, 15–21 May, Dunedin Community Art Gallery. The exhibition included two installations flanked by eight mixed-media paintings/framed works.

Blue, Blue Winter Group Show, **Claire Beynon, Don Binney, Kees Bruin, Peter Gregory, Stephen Howard, Clive Humphreys, Maria Kemp, Emma Pratt, Michael Smither**, 5–28 Jun, Peter Rae Gallery.

Claire Beynon's limited edition publication of poetry and images, *Open Book* was launched in August in conjunction with an exhibition of her lithographs. Published by Steele Roberts Ltd, Wellington.

Breaksea Residency: Five men and six women from a range of creative disciplines will be spending a week together on board a motorised yacht, the Breaksea Girl. This fabulous new residency has been created by the Anna and John Caselberg Trust in Dunedin, whose intentions are that it become a regular event. Boat owners/skippers Ruth and Lance Shaw will set sail from Manapouri on 1 October and travel with the group to some of the most remote areas of Fiordland, Doubtful and Dusky Sounds. On board will be **Gillian Whitehead** (composer), **Marti Friedlander** (photographer/filmmaker) and her husband Gerrard, **Lynn Kelly** (jewellery maker), visual artists **Nigel Brown, Marilynn Webb** and **Wayne Seyb**, dancer/choreographer/filmmaker **Daniel Belton**, writers **Alan Roddick** and **David Eggleton** and visual artist/poet **Claire Beynon**. Discussions are under way for a post Breaksea exhibition/event to be included in the Otago Festival of the Arts in October 2008.

OAMARU

Art and Other Vices: Burns Pollock's Collection, Group Show, 30 Mar–22 Apr, The Forrester Gallery.

CHRISTCHURCH

Exhibition of jewellery, **Peter McKay**, curated by Damian Skinner, 17 Apr, CoCA.

Personal Symbolism, **André Catherall**, 30 Apr–8 Jun, Quattro Café.

123, **Amanda Brooking, Alannah Brown, Inge Doesburg**, 2–23 May, Studioworks Gallery.

Rula, exhibition and art auction featuring prisoners' artwork, 4 May, Christchurch Men's Prison. Supported by Department of Corrections Ara Poutama Aotearoa with the Family Help Trust.

Lot 981, **Jenny Lee**, 23–29 Jun, Allegory Art Gallery.

Mary, **Vicki Sharman**, 17–19 Aug, St. Mary's in Merivale.

Still looking, **Stefan Roberts**, 11 Sep, Campbell Grant Galleries.

Paul Deans and **Austen Deans** have launched their new website www.deansart.co.nz

BLLENHEIM

Beyond the Road, **Don Binney**, 18 Jun–11 Aug, The Diversion Gallery.

WHERE THERE IS ICE, THERE IS MUSIC, **Claire Beynon**, Aug–Sep 2007, The Diversion Gallery.

NELSON

Close to Heaven, **Rosalina McCarthy and Marilyn Andrews**, 23 May–10 Jun, The Suter. www.thesuter.org.nz

following distance, video installation exhibiting the culmination of **David James'** work for the Master of Arts (Art and Design) through Auckland University of Technology, 4–6 Jul, The Fishbowl Gallery, Nelson Marlborough, Institute of Technology.

Spirituality in the Public Domain, **Radha Sahar**, 7 Jul–5 Aug, The Suter.

WELLINGTON

Created Villages, **Athina Moisa**, 11–28 Jul, ROAR!

Living in Nieuw Zeeland, **Anne Marie Verbeek**, 2–18 Aug, ROAR!

Painter and Picture Maker, **Bill Allan**, 2–18 Aug, ROAR!

PORIRUA

Invisible Landscapes, **Poppy Moore, Anne Philbin, Rosie White**, 5 May, Pataka, Blue Pacific Gallery.

The New Painting, **Darryn George, Sara Hughes, Andrew McLeod, Kelcy Taratoa and Tim Thatcher**, 12 May–12 Aug, Pataka.

WANGANUI

Reaching for the Light: 30 years of the Quaker Settlement in Wanganui, **Leigh Mitchell-Anyon and Richard Wotton**, 5 May–15 Jul, Sarjeant Gallery.



The Way of the Cross, Mary Horn, 2007, Oil on hardboard and window frame, 400 x 207mm individual panel size.

AUCKLAND

100% Organic Design, **Valentin Tinc** and **Cristina Popovici**, 11–31 May, Flagstaff Gallery.

Auckland Art Fair, 18–20 May, Marine Events Centre, Viaduct Harbour. **Rob d'Auvergne**, *CS Arts* sub-editor, attended the second biennial Auckland Art Fair. Over 30 leading galleries from New Zealand and Australia showcased the best of their contemporary art. www.aucklandartfair.co.nz



A working drawing for *Child Jesus in the temple: A community parable for the city of Waitakere*, 2006–07, Allie Eagle and Atelier assistants, 7000 x 2000mm. Names of people present from left to right: Julie Wilson, Anabelle Cameron Lewis, Allie Eagle (standing), Sue Strom and Anabelle's dog Indie. Photo: Anabelle Cameron Lewis.

Auckland Festival of Photography, 1–24 Jun, www.photographyfestival.org.nz

Birds, Birds, Birds, **Derek March**, 17–26 Jul, The Estuary Arts Centre, Orewa.

Tracy Trinder curated the *NZ Body Art Awards Exhibition: Walking the Art from 2006*, 6–14 Jun, The Lake House Arts Centre, Takapuna. This led up to the NZ Body Art Awards 2007 held at The North Shore Events Centre, 16 June. www.bodyartawards.co.nz

Turbulence, 3rd Auckland Triennial, 9 Mar–21 Apr 2007. The Auckland Triennial is New Zealand's premier international contemporary art exhibition providing a window into the art of today, featuring artists from around the world dealing with the turbulent times in which we live.

Allie Eagle has finished the heritage-commissioned 'metaphorical landscape' work for the Waitakere City Council. It is now installed on the wall nearest the debating chambers. It consists of a triptych painting with wooden supports.

CURRENT EXHIBITIONS

DUNEDIN

The writing on the wall 5, **Alison Swan**, 30 Oct–6 Nov 2007, Dunedin Community Art Gallery.

CHRISTCHURCH

Shrouded, **Jonathan Baker**, **Janet Chambers**, **Jessica Crothall**, **Joanna Osborne**, Chrysalis Seed Trust Group exhibition, 30 Oct–18 Nov, CoCA.

HAMILTON

Existence: Life according to art, artists include **Kees Bruin**, **David Cook**, **Tim Croucher** and **Heather Diprose**, curator **Leafa Wilson**, 14 Jul–14 Oct, level 5, Waikato Museum. *Existence* explores ideas of how life came into being, how we exist and life's ultimate destiny, through artworks that represent aspects of life.

Trans-LUCENT, cast glass works by **Ann Robinson**, 16 Jun–7 Oct, Waikato Museum.

AUCKLAND

Mystic Truths, curator **Natasha Conland**, 30 Jun–14 Oct, New Gallery, Auckland Art Gallery.

PUBLICATIONS

The Canterbury Regional Arts Guide, promotes the arts in Canterbury. www.artscanterbury.org.nz

The New Zealand biennial journal, *Music in the Air*, explores the expression of spirituality in the arts within church and community. In the winter 2006 issue the Rev Rob Yule writes on the spiritual journey of Colin McCahon. Nigel Brown contributed 12 original line drawings to the Winter 2005 issue and has also contributed to the Summer 2007 issue with comments on spirituality. The journal is 36 pages A4, full colour cover with black and white illustrations. John Thornley, Publisher/Editor, welcomes enquiries re subscription (\$24.00 pa) and/or publication of articles. A limited number of back copies are available (\$12.00). Further enquiries: *Music in the Air*, 15 Oriana Place, Palmerston North, or john.gill@inspire.net.nz

FILM

BCNZ Film Website

A BCNZ class will develop a website on the topic of Kiwi films from a theological perspective. Steve Taylor writes: 'I have built a wiki for the class, which you might want to check out at <http://kiwifilm.wetpaint.com/>. By building a website, we continue to influence society even after the course is finished. It also means that next time I teach a class, they can add their work to this, and so the website continues to develop. I do not know of any websites specifically addressing this—Kiwi films from a theological perspective, so think there is a niche for BCNZ to be involved in this sort of public discourse.'

Jonathan Mane-Wheoki writes: 'Te Papa's second series of *Art After Dark* events got off to a flying start in April with a very engaging and well-received lecture presented by Fran and Paul Dibble. They shared with a large audience their experiences and insights in developing and completing the New Zealand Memorial they and their team were commissioned by the



30 October - 18 November 2007

Preview: Tuesday 30 October 5.30pm
COCA Centre of Contemporary Art (north gallery)
66 Gloucester Street, Christchurch
Phone 03 366 7261
Hours: Tuesday - Friday 10am - 5pm
Saturday - Sunday 12 noon - 4pm
www.coca.org.nz

shrouded

Jonathan Baker
Janet Chambers
Jessica Crothall
Joanna Osborne

COCA

creative
community
NZ
Christchurch City

The
Canterbury
Community
Trust

chrysalis seed trust
GROUP EXHIBITION

Ministry of Culture and Heritage to install at Hyde Park Corner in London ... Associate-Professor Mark Stocker (University of Otago) rounded off a very enjoyable evening with a floor talk on selected sculptures in the exhibition *Toi Te Papa Art of the Nation*.'

INTERNATIONAL

FRANCE

Things seen & unseen, **Richard van der Aa**, 31 May–16 Jun, Le Pave Dorsay, Paris.

INDONESIA

An Indonesian architect, **Eko Prawoto**, was invited to participate in the celebration of Australia Day in Lakes Entrance, Victoria, Jan 2007. In that celebration, Eko Prawoto, in collaboration with the country's indigenous people, designed a tree bearing the totem of a lizard at the bridge of Lakes Entrance. Peter Craven, a Melbourne critic, called his design 'a symbol of reconciliation, remembering the generosity of the Aboriginal people who participated in that celebration'.

KOREA

Prayer on the Word of God and Painting by **Kim Jae-Im**, Korea, publisher Korea Lutheran Hour, Dec 2006. This book features her artworks, reflecting her meditation on selected themes from Bible stories.

THE NETHERLANDS

Christian Artists Seminar, 28 Jul–2 Aug, Christian Artists Europe, ca@continentalart.org

UNITED KINGDOM

Greenbelt Festival 24–27 Aug 2007. www.greenbelt.org.uk/lineup

UNITED STATES OF AMERICA

Hanna Varghese, an Asian Christian artist from Malaysia, was at OMSC, New Haven, Connecticut, and USA on Sabbatical until the end of May 2007. An exhibition of eighteen of her batik art works was on

display at the Yale Institute of Sacred Music from 29 Jan–23 Mar 2007. Hanna Varghese is the fifth Asian Christian artist who has had the opportunity to be the Paul Lauby Artist in Residence at the OMSC since 2001.

A national symposium, *Transforming Culture: A Vision for the Church and the Arts*, 1–3 Apr 2008, The Hill Country Institute for Contemporary Christianity. Speakers: Eugene Peterson, Jeremy Begbie, Barbara Nicolosi, Andy Crouch, David Taylor, and John Witvliet. www.HillCountryInstitute.org

The **Washington Arts Group** hosted an International Arts Convocation, *Jumping Out of the Self-Referential Box: Certainties and Adventures in the Arts for the 21st Century*, 18–19 May, National Presbyterian Church and Centre, Washington DC. Speakers included: **Jeremy Begbie**, John Franke, Tom Howard, Frederica Matthewes-Green, Gregory Wolfe, and many more. www.washingtonartsgroup.org

CIVA (Christians in the Visual Arts) Conference—co-directors of Chrysalis Seed Trust (CST), **Peter** and **Jessica Crothall**, attended the biennial CIVA conference, 14–17 Jun, Pennsylvania, USA. CST is part of an international movement of contemporary Christian arts organisations involved professionally in the visual media. www.civa.org

Mark Lander has been invited to exhibit in the Corcoran Gallery in Washington DC, USA along with another artist from Japan, to show a huge handmade paper installation. Earlier this year Mark spent two weeks in Burnie, Tasmania, the papermaking 'centre' of Tasmania. There he assisted with papermaking machinery maintenance, had an art exhibition and worked with schools—385 children handmade 31,000 pieces of paper in one day.

An International Art Exhibit, with a Jury. *Let There Be Light*, a 2008–2009 travelling art exhibit to Los Angeles, Dallas, New York, Seattle and Paris. Sponsored by Masterpiece Christian Artists Conference, Oregon. www.boxrranch.com



WWW.CS.ORG.NZ

IS A WEBSITE FOR VISUAL ARTISTS

It offers free access to both an extensive directory of national and international arts organisations, and *CS Arts* magazine.

These resources connect professional artists and fine arts students with practical information to help succeed in a challenging career.

This website explores the compelling relationship between faith and contemporary art.

LETTERS

WAIT UP HARRIET

The original idea for *Wait up Harriet* was first inspired by an oil painting by Christchurch artist André Catherall. Some years later, after a personal tragedy in the writer's family, Hanna Eichler's core inspiration for the story was formed and the writing process began. Hanna had initially begun developing the story into a play and it wasn't until meeting filmmaker Angus Benfield in late 2005 that the thought of turning the play into a film was even imagined. Inspired with the independent film spirit of John Cassavetes, Jim Jarmusch, Hal Hartley, Spike Lee, Ed Burns, Kevin Smith and others, we felt that a well-made film could be produced for around \$20,000. So, armed with Dov Simens' two-day film course book under our arms, we set out to do the impossible, and to do it in ten days.

We shot 60% of the film at Angus's house, and the rest around Christchurch, at a break neck speed, with only 10 days to complete all of the shooting. With much faith and sheer determination, we made the film on schedule and on budget, and got it 'in the can'—or at least the cassette tape—at sundown, on day ten of the shoot.

Shortly after completion, Echelon Studios in Los Angeles contacted us after we sent them a 'screener', and immediately wanted a contract with us as our international sales and distribution agents. It will be submitted to approximately 20 film festivals around the world.

Wait Up Harriet is a film with heart and soul. It was 'birthed' out of passion and formed out of love, and we believe we have made a film that will touch your heart too. View our website www.waitupharriet.com

Hanna Eichler and Angus Benfield

Directors

SMALL, GOOD AND PRETTY

Congratulations on another good issue of *CS Arts*. It is great the way you are devoting each edition to a special theme. It gives the reader an overview of that particular creative stream.

In particular I enjoyed the visual work and poetry of Claire Beynon. Having lived in the Canadian winters, I could feel her poetic portrayal of the Antarctic world.

I have been reading with enjoyment *Art & Soul*... it confirms absolutely the reason for Chrysalis Seed Trust. Even though New Zealand is going through this dreadful secular phase, Chrysalis Seed will be seen one day as the courageous forerunner of cultural renewal. Society cannot continue with its adulation of 'the big, the bad and the ugly'.

Peb Simmons

THE DESERT FILES

The Desert Files concept as it emerged included the following aspects: there would be a web-based creative process throughout Lent, which anyone could access, and there would be an exhibition of works at the end of the process, in Easter week.

The web-based process would include prayer instruction and guidance, and regularly updated creative stimulus for people to reflect on, and incorporate into their creative product. Participants would be invited to choose one of the seven sayings from the cross as the theme or starting point for the creation of an art piece, and to keep a process journal of some kind.

There were probably about 40 Citysiders involved in the process and exhibition, from renovating the hall, to contributing art, to sitting on the door, to participating online. It seems as though a Lent/Easter project is still something that has significant support from within the community.

THE LENTEN PROCESS

We set up some pages linked to the Cityside website, specifically for *The Desert Files*. We had an intro page that invited people into the process, set out the seven sayings, and links to separate pages for stimulus and prayer paths. We provided weekly guidance on Body Prayer, Ignatian Prayer, Centring Prayer and *Lectio Divina*.

The Desert Files intro page received around 1000 visits and it was nice to have spontaneous comments from a few participants in other parts of New Zealand and the world. One woman from Arizona sent through images of the mandala she created, together with her journal.

EASTER—THE EXHIBITION

We opened the exhibition space on Maundy Thursday, Good Friday and Easter Saturday. Contributions covered a range of media, from film to story to painting, to sculpture to photography... we hung organza over the windows, which still let in natural light but less brightly. There was a sandpit in the middle of the space where people could walk or draw and also place written prayers between the rocks round the edge. We used the Tavener/Bjork *Prayer of the Heart* as the soundtrack. The 'reflection' space was a sofa and armchairs and a lamp with a small table in one corner of the space.

Over the 23 hours we were open, we had roughly 300 visitors to the exhibition. People were responsive and positive, taking the opportunity to write prayers and offer reflections in the book we provided.

Brenda Rockell

Curator, Cityside Baptist church

OPINION

Views expressed in *Letters* are not necessarily those of the Editor or representative of the values of Chrysalis Seed Trust.

CONTACT US

Email letters to subeditor@cs.org.nz, or post to The Editor, CS Trust, PO Box 629 Christchurch 8140, New Zealand. Letters will be published at the editor's discretion. A postal address and phone number are needed. We do not publish letters with pen names.

The Chrysalis Seed team

Our many contributors come from a range of backgrounds in the arts and journalism. Their interviews open windows into artists' lives, and their reviews and articles add new levels to our appreciation of the arts; here are some of them.



John Stringer

John is a freelance polymath with an academic background in the arts and classical studies. He has written and published widely. He graduated from Victoria University with an MA, and is a graduate of the New York Film Academy. After a career in small business and politics, John moved to Christchurch, stood for parliament, worked as a curator at CoCA, and was on staff at the Bible College of New Zealand for five years. He is now a full-time pastor in New Zealand's largest Anglican church. His passions include his children, film, the arts and ancient history. He considers *In My Father's Den* the best New Zealand film ever made, and his favourite New Zealand artists include Don Binney and Kees Bruin. John is a solid supporter of the Chrysalis Seed Trust.



Moana Tipa

Kai Tahu, Kati Mamoe, Ngati Kahungunu

Moana's background is in broadcasting and print journalism. She has practised as a contemporary visual artist and singer-songwriter. Alongside print journalism, her work in the past ten years has been amongst Maori arts communities of Te Waipounamu (the South Island). This has involved curation of contemporary Maori visual exhibitions for the Christchurch Festival seasons 1998, 2000 and 2002. In 2000 she curated *Aukaha Kia Kaha* at the Dunedin Public Art Gallery and *The Space Within* at the Fortune Theatre. The last five years have found her facilitating art development within Canterbury prisons.



Janet Chambers

Janet Chambers graduated Bachelor of Fine Arts, majoring in sculpture, in 2005. She is originally from the United Kingdom where she trained as an architect. She married a physician from New Zealand, and after spending three years in the United States (1984–87) they settled in Christchurch. They have two sons, aged 17 and 11. Janet has been developing installations in high-ceilinged, non-art gallery spaces, such as a church and a shopping mall. Recently these have explored Christian themes. This year she returned to the University of Canterbury School of Fine Arts to begin postgraduate studies in Art Theory. She hopes this will develop her writing skills as well as complementing and stimulating her art practice.



Lyn Collie

Born and raised in the deep-South, Lyn's interest in documentary filmmaking brought her to Auckland in 2003. She completed a Masters in documentary directing under Annie Goldson at Auckland University, and has since worked on a number of Annie's films, while directing promotional material for the Faculty of Arts and the Sustainable Business Network. Lyn's most recent documentary *Cruise Control* examines boy-racer culture in Auckland city and screened in AK05 and at Showreel 2005, both in Auckland city. Previous video works have screened at the Mothra Film Festival, University of Otago and The Dunedin Fringe Festival. Lyn currently works for the New Zealand Herald and writes regularly for *Take*, the Screen Directors' Guild Magazine and other publications. She has published poetry in *Glottis* and Otago University's *Literary Review* and enjoys still photography in the odd moment she has off.



Kathryn Mitchell

Kathryn is the Manager/Curator at the Ashburton Public Art Gallery, a writer and an artist. 'My art making practice is very closely aligned with my varying roles within the visual arts sector in New Zealand. I am interested in the concept of institutional space and theories associated with collections. As the Ashburton Art Gallery is currently addressing redevelopment issues, this has allowed for further thinking about the public space of the art gallery, its role in the community and the relationship between artists and art galleries.' Kathryn has been in Ashburton for approximately two years. Previously she studied at Otago Polytechnic School of Fine Art, completing a Masters of Fine Arts in 2005. Kathryn also manages a charitable trust: Introspect Contemporary Arts Trust, which works to assist emerging artists in the early stages of their art careers. Kathryn is currently focused on the Ashburton Art Gallery's proposed redevelopment, exploring options for further study and working towards upcoming exhibitions of her work.

Moana Tipa photo by Andrew Clarkson.
Janet Chambers photo by Joanna Osborne.

Saturday 26 January 2008

St David's Lecture Theatre, St David's Street,
Otago University, Dunedin

artist's symposium

christian theology and the arts

A chance to meet and mix with
Christian artists around Aotearoa.
The day will include opportunities
to reflect together on how your
art and faith connect.
Further information and
symposium registration form
are available at www.cs.org.nz
Phone 03 374 5721

In association with the Department of Theology
and Religious Studies, University of Otago



chrysalis seed trust

- 1 ☐ Please **put me on your CS Arts mailing list** to receive: ☐ hardcopy ☐ electronic
I am professionally involved in contemporary visual arts, as an: ☐ artist ☐ other
- 2 ☐ Please **delete** my name from the CS Arts mailing list.
- 3 ☐ Please note my postal/email address has **changed** (write new address details below).
- 4 ☐ Enclosed is a donation of \$ to help cover CS Arts running costs.
- 5 ☐ (For organisations only) Please send me more/less copies of CS Arts. A total of: copies.
- 6 ☐ I am not professionally involved in contemporary art but would like to subscribe to CS Arts. Enclosed is my \$25 annual subscription. Please make cheques payable to 'Chrysalis Seed Trust'. Please fill in your contact details below.

Name..... Phone/s

Email Street / PO Box

City Postal Zone Country

Thank you for filling out this form. Please post it to:

Freepost # 154 215, Chrysalis Seed Trust, PO Box 629, Christchurch 8140, New Zealand.

(You might like to save us money by omitting our Freepost number and using a stamp!)