



chrysalis seed trust



Fugitive Beings, Female Huia, *Heterolocha acutirostris*, Mangoroa Hill AV 2746, Hutt Valley. 1885, Collector, Len Harris. Fiona Pardington, Unframed silver gelatin print, 450 x 650mm, Collection of the artist. © Reproduced courtesy of Fiona Pardington.

He mihi ...

ki a koutou katoa, nga iwi o te motu

Kei te mihi

Kei te mihi

Kei te mihi ...

In the pages of *Chrysalis Seed News* – some for the first time, are the stories of Maori arts practitioners, educators and curators whose whakapapa (genealogies/inherited histories), their working worlds and/or personal lives are brushed, impacted or shaped by faith.

The intersection of Christian faith and te ao Maori is often a place of internal wrestle and breakthrough for those called to navigate its territory. Visual and language arts have long been a critical tool in unfolding the rich legacy of this intersection.

Chrysalis Seed Trust would like to acknowledge the generous contribution of Baye Riddell, Dr. Rangihira Panoho, Andrew Panoho, Dr. Deidre Brown, Megan Tamati-Quennell and Gabrielle Huria for their contribution to initiating dialogue in this and October's issue of *Chrysalis Seed News*. Thanks also to Creative Communities, Christchurch for helping to fund this edition.

In the months to come, we can continue to expect stories of an increasing number of Maori visual and language arts practitioners and advocates whose work is either inspired by, focused toward, or touches on, the legacy of faith.

Moana Tipa

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Who we are

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

CS News

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

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

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Te Kohurau te mauka (Te Kohurau is the mountain)
Arai te Uru te tai tonga (Arai Te Uru, the southern tide)
Arai te Uru te waka (Arai te Uru, the vessel)
Poutaiki te pa tawhito (Poutaiki, the ancient pa)
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Moeraki te kaika marumaru (Moeraki, the village of shelter)
Kati Parakiora, Kati Urihia, Kati Matamata, Kati Mutu,
Kati Pukeke oku hapu These are my hapu (sub-tribes)
Kai Tahu, Ngati Kahungunu me Celtic i whakatupu These are the tribes / people through whom I descend

Moana Tipa *taku ingoa* –

Kia ora!



On the heels of Night and Day at CoCA, next week on the 3rd July 3:00pm our second and smaller group exhibition in 2005, at the Chamber Gallery, Rangiora Library, will be opening with a focus on expressionist painters of faith, headed up by Margaret Hudson-Ware. With the help of writer Moana Tipa, this edition of *CS News* is the first of two that attempt to bring a focus on contemporary Maori artists. Here we will begin to explore the intersection between contemporary art, Maori identity and Christian faith. It will primarily be through the lives of various artists and thinkers interviewed. To begin to have a clear perspective on these issues we need some background. With this in mind, the interviews are a mix of story and outlining some of the issues. In this edition we look at them through the interviews with lecturer Dr. Rangihiroa Panoho, Art curator Megan Tamati-Quennell and artist Andrew Panoho. The poetry of Apirana Taylor is here both to foreshadow the next edition, and as an apology and a reminder, 'lest we forget'. In looking through the doorway meaningfully into any

real understanding and partnership with Maori today, history needs to be acknowledged accurately and clearly. One of the most poignant and shameful incidents in our collective memory is what happened at Parihaka to the prophet Te Whiti and his people at the hands of government Pakeha troops. A whole movement in art and architecture arose from the prophetic movements in Maoridom between about the 1850s and the 1920s. This will be explored in the next edition of *CS News* as essential background. Around the major poetry event *Fugacity*, recently held in Christchurch, Jim Norcliffe (review p 14), Michael Harlow and Michael Leggott launched their latest collections of poetry, which are available at our library at the Christchurch Arts Centre, as is Apirana Taylor's latest collection *te ata kura, the red-tipped dawn*. This edition includes some small changes to the layout. Two pages of *CS Notices* will now be part of the main text, the more personal news in a separate newsletter called *CS Prayer*. The insert is now focused on arts related advertising and our response box.

Peter Crothall

I bring myself ... I bring my broken humanity

An interview with artist Andrew Panoho (Ngati Te Uriroroi, Ngati Parawhau, Ngati Hine)

Looking over Andrew Panoho's monumental art works and writings, there's an impression of a life marked, hewn, cut into, carved and being shaped.

A son of two war-faring nations, of Nga Puhi (Maori) and Scots descent, he's one of three boys; young men raised mostly by a Scottish mother. He didn't grow up knowing his father and he'd probably say that his search for identity, for self and for his roots started right there.

He also says that the paternal void of his Maori heritage was only partially filled by adolescent contact with his father's family and marae visits during high

network of established and emerging Maori artists set up in the 1970s to strengthen the vision, voice and presence of Maori arts and practitioners across the country. He made a concerted choice at that time not to use Maori art forms until the deep-set issues relating to his father and te ao Maori (Maori world) were resolved in him.

In 1991 he exhibited at the *Memphis in May* Festival USA; *Te Poho o Ihu Karaiti (Shoulder of Affection - Jesus Christ)* and continued travelling on to London where he planned to set up a studio. It was a demanding time in many ways; he'd left familiar



Andrew Panoho and his work:
A Change in Season, 1998, watercolour on paper,
185mm x 6.45m (triptych). Part of the Chrysalis Seed
group exhibition, 12, in 2003. Kauri Trust collection.
© Reproduced courtesy of the artist.

school years. Not having his Dad around meant that every-day self-knowledge remained untouched, beneath the surface. "Like a lot of my Maori and Polynesian mates around me, there was a huge search to understand cultural identity in a Pakeha world." But art was a currency he knew and was comfortable with from the time he was young. People said he was good at it.

At six he reasoned that he'd be an artist later on and began drawing with purpose. At seventeen he was accepted to exhibit his first paintings, and when he was 23 he'd completed a Masters in fine arts at Elam School of Fine Arts (Auckland University).

In that six years at Elam, amongst many things, he came into contact with *Nga Puna Waihangā* a national

land, family, friends, an arts environment and what he describes as 'pampered security'. Identity had emerged out of what he had accomplished. Art brought the affirmation he sought.

He was accomplished in sport as well. "So when I found myself in London, those sources of affirmation just weren't there. It was as good as being in a desert until I saw that the Lord was in the middle of it, and had in fact instigated it. More important than the emptiness I was feeling, was the lack of worldly success or what I perceived as success. And that really was the point in question; it was time for those areas of identity to be dealt with.

"I would spend my pre-dawn hours in prayer at the side of the muddy river Thames. I love to pray beside



Adam where are you?, Andrew Panoho, 1998, watercolour on paper, 134 x 173cm.
© Reproduced courtesy of the artist.

water. They were painful and yet profound times of hope communing with my God. Many of my landscapes are records of those times. *Son Rise at Barnes Bridge*, 1997, *Son Rise at Chiswick Bridge*, triptych, 1997, trees and forest-scapes likewise were places of transcendence, points of reference connecting me to the Father's presence.

"Water is a metaphor, a symbol – and watercolour as a medium is spontaneous and a very challenging, hard medium to master - I love it. Rivers speak of transitions, baptisms, death, on and on I could talk.

"In material terms I had everything I needed. From daily bread, to a three storey studio in the centre of London. I started fellowship in a small Anglican congregation that became my church family for the period I was in London.

"The liturgical content of those Anglican services became a compelling thread of expression in the art made in that time; church services well put together in a beautiful language. I took elements of that liturgy and created visual images alongside it. Part of the Anglican / Anglo Catholic tradition is their strength and use of metaphor and a basis of art is metaphor. To engage with Yahweh through the medium of the arts, is a powerful part of arts practice."

Through the spiritual guidance of the vicar of that Anglican Parish - Reverend Bill Heald - the man who had become a father figure to Andrew, the language and marks of te ao Maori (Maori world) began to emerge in his work in the form of kowhaiwhai (scroll ornamentation) and tamoko (imprint by tattoo). Through that providential relationship, a 're-parenting' occurred – a result of which was that he was able to connect with some of the imagery of his father's world of te ao Maori.

The work that was finally birthed out of that desolation in London in the winter, of the nine and half years in London, 1990-1999, was *Faith*, a series of huge watercolour works. Interesting also, that the underlying marks in the very large *Faith* painting, show up as a korowai (cloak) of many weavings, a covering, multi-layerings of spirit, the whakapapa (genealogy)

of substance built into the man, and in turn showed up as the ground that that particular work was grown and shaped out of.

"So my time in London opened up new forms of creative expression. I became at ease about using both traditions. Half of my painting became kowhaiwhai and tamoko images and the other half was figuratively based. In my eyes, both traditions are distinct because they are expressed from differing world orders and involve completely different processes of creative thought. An enforced synthesis of these art traditions, in my experience, is not possible. I don't mix them so as not to muddy the particular vantage point that each provides."

A viewer of his work might argue that there appears to be a natural synthesis of the two traditions - the ritual of liturgy which inspired Andrew so deeply, and the ritualised language and order of kowhaiwhai in the work *Faith*.

In a letter he wrote home to his brother in this period Andrew says, '... I'm seeing the elemental curvilinear forms of the so-called 'classical Maori arts' as a natural extension of the 'cyclic' or 'seasonal' world view of life. It's strange but somehow this revelation has been as a missing key that has previously eluded me and kept me from using our own traditional art forms as resource material. I am now more at ease with tamoko and kowhaiwhai and have begun using them for their value in communicating theological truths...'

His figurative paintings - *Preparation Studies*, *How do you do?*, 1995 – 1997; *Baptism of Fire*, 1996 – 1997; *Alas I knew him well – too well*, 1997; *Adam where are you?*, 1998; present a theme which occurs again and again – 'the body as a tool of worship'. About this he says "transparency before God and transparency before mankind is hinted at in the nakedness of the figure. In our sexually distorted culture, nakedness is allied to lust or shame, however in these paintings I view nakedness as honesty and vulnerability".

The notion that painting is a priestly art is something Andrew Panoho continually articulates and, increasingly, others also recognise. At the core of this dialogue, is his early search for identity, which led him to eventually encounter Christ. The search would take on different dimensions from that point; something he describes as 'upwards and inwards – up into the realm of God and inwardly towards my own humanity'.

"Painting is a discovery of self that is personal and deeply spiritual. To paint is to be in a place where I am aware of the presence of my Creator and I am aware of the need to articulate whatever is within me at that moment. I bring myself, my memories, I bring my broken humanity, I bring physical paint and brushes and I journey on paper and canvas to the place that is unburdened, released, washed, resolved in the presence of God. It might be that one of the roles of an artist is to articulate that inner dimension."

These days Andrew Panoho is at home in Blenheim, New Zealand with his wife Anna and three young children. They're establishing their family, a home, and a working studio.

Moana Tipa

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

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

"Art is the recording of humanity. They mark our place and time here on the earth. You go back into France and the caves at Lascaux and there is rock art like we have rock art. As soon as there were people, there was some recording of life and vision. And people still do it. Kids do it naturally. I'm so impressed with my boy's drawings because they're so pure. What he sees is what he draws. I love abstract work because that's where things can be opened up and be as broad as they need.

"Art is important and artists are important people, some of them. There's a lot of surface rubbish. Some aspects of the art world are not great to be around, but the work, the essence or spirit of what people produce, is amazing. I fell into working in the area really. I ended up doing an internship in the National Art Gallery when they offered internships for the first time in 60 years since opening in the 1930's. I chose to work in the contemporary area because I loved art and because at that time there were very few Maori involved in art galleries, no one in the National Art Gallery. I felt it was important we (Maori) were present and represented in a contemporary sense, not just frozen in time, because I knew we were still making work and had things to say.

"I worked downstairs first in the National Museum, in the time when the art gallery sat above the Museum, and found it interesting that Maori would go to the Museum and look at the taonga but would never go

upstairs to the art gallery because there was nothing there for them. It was a whole world, an intellectual, cultural and spiritual world that we were not part of, were locked out of, and I wanted to open that up, offer an entry in for those who wanted it, if I could.

"So what else has taken me into nga toi Maori – (the arts of Maori)? I'm sure it was wairua (spirit). I know it was. I went through mate Maori (Maori sickness) when I was 22. I was blessed and cared for by my family during that time, by people like my Uncle Sonny Waru. I came out the other side of that to enter a journey through raranga (weaving) and working with weaver Diane Prince for a year and then at Waiwhetu Marae with Erenora Puketapu Hetet, who asked me to come and work with her. I am connected to Erenora through whakapapa on my Taranaki, Te Atiawa side. I knew I could weave before I ever began to weave and I loved it. It taught me and gave me heaps. I still weave sometimes. I went through that time and it pushed me further into the arts.

"In 1990 I started working at the National Art Gallery. Everything I had done to date at that point had formed a foundation to my curatorial work in a way. I had a background in journalism; I had a calling to write when I was young, wanted to be a journalist even at school at 13 or 14, but I found journalism very disappointing especially newspaper journalism. I worked in print media. I was interested, and worked briefly, in the area of film.

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





Ake Ake Huia, Fiona Pardington,
Unframed silver gelatin print, 450 x 650mm.
© Reproduced courtesy of Fiona Pardington.

"As a journalist I worked on a preview supplement of *Te Maori - Te Hokinga Mai* for the *Evening Post*, that turned my thinking entirely. They gave the most junior reporter the most significant task of previewing that exhibition before it opened in New Zealand after being in New York at the Metropolitan Museum of Art and other places. I don't know if they realised its importance.

"I got to talk to people like Hirini Moko Mead, Wiremu Cooper, Maui Pomare, my Aunt Marge Raukupa who were all involved in that exhibition. I was young, 19 maybe, and maybe it was wairua back then, but the impact of writing about that exhibition and the bringing together of those taonga, was major and I knew it. I also sort of knew I would have something to do with them in the future. That exhibition was a pivotal point and there was a shift in me.

"Working with contemporary Maori art, although I had chosen to do that, became even more important after I had been to New York and Seattle in 1993 and saw within that context, that Native American artists were still not collected, shown or represented in large institutions like the MOMA or the Met (Metropolitan Museum of Art). They were not part of that art history. I thought in New Zealand with contemporary Maori art it could be different, we could be present.

"I have always been someone who has worked outside the square. Someone who wanted to help effect change, for good. I worked at one stage for the Wellington Unemployment Union running a journalism course for unemployed. That was when I was 20, which is quite young to carry, do that... I was involved with Te Manu Aute, Maori in the area of communication. I got involved in film through them, through people like Barry Barclay.

"I'm not a surface skimmer; at times I wish I was. I do what I do because I believe in it. I can't really do things that I don't believe in, I find that really hard. I love working with art and with artists. I do think it is important.

"If a work is good you have an instinctive response to it. If a work contains within it a truth, you can read it, see it, and feel it, it's not necessarily tangible.

"It's my perception of what needs to be done in order that the truth can stand, that forms the basis of my work. Sometimes you are a facilitator rather than a curator, you can help make things happen; make them unfold.

"I've always thought the role of the curator was partially to create the space, the environment that is conducive, that would support, so that the artist can do what they do best.

"Taonga Maori are different than contemporary arts. They come from a different place. Because of their nature they have a wairua (spirit), a depth. They are whakapapa (genealogy) and are imbued with things that come out of our culture that are deep, old and spiritual. We had the capacity to understand the natural world and the world of spirituality. We had a command of those things and a depth of understanding. They were structured into our culture, so taonga come out of that. They have a power. I can't necessarily carry them. I am not sure I am supposed to.

"I like contemporary work because it's lighter, because they're of now and I can work with them easily. Taonga

Maori carries a residue of something that might have been transferred into them because the taonga came out of the ground, the river, the earth or out of something based in spirit, because of what surrounded it. Contemporary struggles are mostly not regarded in this way and not every artist accesses the dimension of spirit.

"Art to me is about the things that people envision and understand. It's about connections, ideas and always about people, sometimes in the broadest sense – a representation of us as humans.

"I looked at the work of Mark Rothko when I went to New York for the first time in my life. His huge colour fields were like doorways that you could step through. Good art can take you from one place to another. You can have an emotional or spiritual response to someone like Mark's work, you don't have to 'understand it', know academically about it. You can still experience it without having that background or knowing that. I saw those paintings at the Metropolitan in New York and they absolutely moved me.

"I wonder sometimes if good art is work that is consistently beautiful, art that has intensity and a depth that keeps unfolding or causes a response or reaction in you. It can be in anyone's work, whatever culture. Some artists may not be entirely conscious of what they're doing or what is contained within the spirit of their work.

"Some of McCahon's work remind me of Rothko's beautiful colour fields - *Into this pure land is a constant flow of light*... His *Jet Out* series moved me, his series of waterfalls. In his biblical references he never actually stated he was Christian, maybe he was, maybe he wasn't. I think he tried to understand Maori spirituality and maybe he got close to it, like in his *Beach Walk* work, maybe he didn't, maybe he used a western logic to try and understand it. At least he knew it existed, we existed, sign posted our existence to the art world ...

"Hotere's works of black on black throughout his career are works that contain an essence for me, a depth, a substance, a knowing... maybe that is to do with faith, belief. His *Black Light* work with Bill Culbert is beautiful and poetic. Lots of his work is to me. Shane Cotton's work, Brett Graham's work about this place, within this land and culture. I don't know if faith translates into their work, that might be putting a layer that's not there, but their work has something that can be read and felt. When I first looked at Fiona Pardington's photograph *Ake Ake Huia*, I seriously ached, it was so beautiful. It was sublime. The image was just the tail feathers of a bird held in a Museum collection, but was the best work I'd seen for a very long time. Maybe that is just the seductive nature of photography, but I don't think so. I think it is more than that. She talked about it when I talked to her recently in an interview about standing in the stream of something with her work... and transference. If there were something that is manifest in her work then I would argue that it comes from within her. It is her eye and hand that makes the work. Not everyone operates on that level."

Moana Tipa

To be continued: October 2005 CS News - Issue 22

Faith / Te Ao Maori / Arts

An interview with Dr. Rangihiroa Panoho (Te Parawhau, Te Urioroi)

Art historian and curator

'There is something powerful about locating ourselves in Spirit in relation to both our being Maori and our being people inevitably enmeshed in wider global culture. This is both a challenge and something which is central to personal and professional growth.'

Dr. Rangihiroa Panoho inside Tanenui a Rangi, Waipapa Marae, University of Auckland, 2003.
Photographer: Godfrey Boenke.
© Reproduced courtesy of Dr. Rangihiroa Panoho, University of Auckland.



The growth is connected with negotiating the often-differing range of cultures that we practise and the challenges that each context provides the other. Perhaps one of the important things Panoho says, "is to recognise that there is flow between these different paradigms".

He now works as a lecturer in Maori and Polynesian Art within the discipline of art history. In 2001 he completed the first PhD thesis devoted to Maori art. The dissertation employed the metaphor of a river to talk about continuum in the arts. He suggested that Maori art is like a river caught between its quieter spring fed nga puna matauranga (pools of knowledge) legacy, and a vast churning harbour mouth which engages trade from global cultures.

Pahoho sees Maori art at the stage where rangatahi (youth) occupy the lower regions where waka risk being overturned; where patrons and audiences are primarily pakeha. The challenge, he suggests, is one where Maori (and the pakeha arts community) actively involved in trying to shape and manage this art, are able to negotiate both parts of the river so that respectful cultural counterpoint becomes more of a characterising feature of the system.

His hydrological interest is derived partly from

Omeru, Wairua Falls, 1998. Ancestral portage point above last navigable point on the Wairoa ki Te Tai Tokerau River, Northland. Photographer: Mark Adams. © Reproduced courtesy of Dr. Rangihiroa Panoho, University of Auckland.





Top: Aerial photograph of upper Northern Wairoa River at Tangiteroria, showing three horse shoe bends at the feet of the Tangihua Ranges. Left to right these are Te Aotahi, Pirirata and Mareikura. 27 October 1998.
Photographer: Mark Adams. © Reproduced courtesy of Dr. Rangihira Panoho, University of Auckland.

Above: Entrance Kaipara River looking out to the Harbour system. 26 September 1996.
Photographer: Haruhiko Sameshima. © Reproduced courtesy of Dr. Rangihira Panoho, University of Auckland.

spending portions of his life living alongside the Tasman Ocean and the Whanganui River. He grew up in the 1970s on River Road, Mangawhare in Dargaville. This was down river from Te Tirarau and Maungarongo, his two marae. The muddy, churning Te Wairoa ki Te Tai Tokerau, then one of five rivers feeding into the vast Kaipara Harbour, was an ever present backdrop of childhood. Today he continues to live on the Kaipara, this time on the south head peninsula at Mairetahi. "An aunty once told me that these were not so much considered separate awa (rivers) but rather fingers of the wider whanga inland sea, branches of the same Kaipara waterway."

Panoho's people are Te Parawhau and Te Urioroi hapu occupying the southern portions of Nga Puhinui tonu in the Whangarei, Kaipara regions. He sees the movement across the spatial boundaries of these northern Kaipara and southern Nga Pui rohe as emblematic.

"It is an ongoing theme in how I situate myself in relation to my identity and, I think, my profession. While I am not interested in the currently fashionable post-modern idea of an indigenous person being in-between cultures I think that in Maori art history at least there is, or should be, more room for cultural counterpoint."

He returns to his tribal areas for family, for rites of passage and for research, however, he is clear that there are vastly differing parts to this identity that require different codes and rules for belonging.

"In the background the autanga (flow/current) of the river is a reassuring element which is always moving through our lives.

"Many Maori make excuses for not being Maori enough, not having te reo, not knowing genealogies, histories...and so on. We need to get past agonising

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over what we are not and reconnect with, and rebuild, those parts of who we are and what our ancestors envisaged we would be.

"So how does this all relate to the Christian context of this magazine? I think it is too easy to talk about the form of religion we practise. The more difficult task is honestly working within the tougher context in which it must be practised.

"In the intellectual field, in the humanities and in the gallery system, there seem to be powerful codes of behaviour and 'taste'. These set the tone for the way in which religion is both viewed and the ways in which it is found to be acceptable. There are modes for entertaining versions of Christianity, for example, but they're often filtered by sometimes overly worked ideas of logic and reason. If you're talking about spiritual things you would get more currency talking to wairuatanga, tohunga-ism and nga poropiti (i.e. nineteenth century separatist 'Maori prophets') than you would dealing with more conventional forms of religion.

"I think that the American art historian Thomas McEvilley's musing about 'otherness' (*Art and Otherness: Crisis in Cultural Identity*, 1992) might be applied here. That is, in these sorts of contexts, religion, like ethnicity, has become something that the 'west' or the majority culture needs to be different so that it might better locate itself in relation to it. However, needing the other to be different isn't necessarily reflective of broader Maori experiences. In a community context, for example, it is quite normal to move fluidly from he himene Mihinare (an Anglican hymn) to a more orthodox karakia (prayer) or waiata (song) or the formalities of maharatanga (remembering) and the acknowledgement of the deceased. Both modes of worship can involve quite different frameworks of spirituality. In other words Maori are not simply this or that entity, they may very well be both - and at the same time!"

During 1988-1992 Panoho worked as a curator for the Sarjeant Gallery, Wanganui and other galleries. His work involved curating some pioneering exhibitions in Maori (*Whatu Aho Rua*, 1989 & 1992) and Pacific (*Te Moemoea no Iotefa*, 1990) art that travelled around New Zealand and Australia. Panoho says, "I realise, looking back, that my sourcing taonga equally from collections in museums and galleries in the North Island was a continuation of work undertaken while researching the Maori artist Paratene Matchitt (Developments in Contemporary Maori Art Masters Thesis, UOA, 1988). By travelling around East Coast Maori communities and spending some time with the artist, his colleagues and his family I became more familiar with the broader continuum of the art.

"It wasn't so much about going into the right meeting houses and viewing private or public collections of Matchitt's work that comprised the deeper learning experience. Rather it was other surprisingly small details that made fuller sense of the meaning of the taonga that I was encountering.

"I remember going with Matchitt's mother, Harata, and his sister, Elaine, to a function at the local Te Kaha Area School. I had been looking and thinking a lot about Te Whanau a Apanui carving style found on the where whakairo Tukaki (carved house). It was a post World War II Rotorua Carving School rendition of the famous Te Kaha pataka now held in the Auckland Museum. It represented a pakake (whale) being pulled ashore by tiki figures.

"One of the highlights of the evening entertainment was a haka. Younger children and older college kids physically took on the form of these tiki figures seen on the Tukaki barge boards. They became moving carvings pulling the whale ashore in their performance.

"The other thing that impressed me was the aroha that these rangatahi, and indeed the whole community, seemed to have for their kuia (older women). They and their leaders, like Wiremu Tawhai, quite clearly revered and cherished them. Those kinds of demonstrations of a dynamic culture in action characterise one of the key problems that any structure, like a gallery or a university system, have in relating that experience through a static art, or a theoretical or architectural tradition that is outside the terms of the indigenous culture. There are so many illustrations in te ao Maori (Maori world) of the ways in which the culture moves fluidly outside the limitations of these kinds of confines.

"The river is one metaphor, the kahu (hawk) is another. I remember going back to Te Tirarau, my marae at Tangiteroria, prior to doing research at the Museum fur Volkerkunde in Vienna in 1998. The trip involved visiting an ancestral carved figure of the Te Parawhau leader Te Tirarau. In 1879 Austrian adventurer and taxidermist Andreas Reischek travelled up the Wairoa ki Te Tai Tokerau and raided my ancestral uncle's house Te Wharenui. More than a hundred years later I found myself talking with relatives about Reischek's visit.

"My uncle, Te Ihi Tito, described a mihi where the speaker becomes the hawk. Gliding over the tribal landscape the kahu brings news. Under its wide gaze vast tribal territories are named as they pass under its wings. Symbolic of the visionary leader this special bird has the bigger picture but can also see parts of its panorama in detail. That macro micro view which incorporates, which refuses to compartmentalise or favour either the orthodox or the avant-garde, which seeks to embrace and which serves its people with vision and foresight, that is how our ancestors located themselves in spirit. I also suspect that artists, at moments in their career, reach a similar breadth of vision in their work. For a moment of time their art shares the same hau (breath) and becomes a taonga tuku iho (treasure handed down), a different vessel nurturing the very same wairua."

Moana Tipa



Aaron's Branch, Mark Lander, 2005, hand-made harekeke paper installation, 2005.

Review

***Night and Day*, CS Group Exhibition
Centre of Contemporary Art, Christchurch
9 March – 2 April 2005**

The latest group exhibition by Chrysalis Seed Trust – *Night & Day* was held at the North and Mair Galleries of CoCA from March 9 until April 2, 2005.

Although the exhibition was planned over a two year period, *Night and Day*, was in fact, a very difficult work to read without encountering evidence of a major interruption in its delivery through the sudden unavailability of the North Gallery five weeks prior to opening.

The demanding situation called for a revision of how the work might best be served and still reconcile with the original vision given that only half the intended space was available for sixteen of the 26 days of exhibition. At that point, the art had started arriving from different parts of the country.

Nonetheless, when the show opened in the Mair Gallery on March 9, and informally later at the North Gallery on March 23, the essence and core of each individual work was absolutely intact and relating – invisibly, inevitably as art works do, to other works around them.

However, the curatorial process didn't seem to reflect a reading about both individual and/or collective relatedness – to one another or to the vision. Maybe it wasn't intended to. Maybe it didn't need to.

However, it raised a key question.

As a reader of art, where the greatest difficulty often appears to lie, especially at this intersection, is the lack of response of the arts institution to the very sensitivities of the works that, for many within this particular grouping of artists, are likely to be of primary concern.

No surprise then that there was a brooding of spirit over this exhibition that consistently showed up with information very different from what I was expecting, or prepared to talk about. The biblical sub text for *Night and Day*, Genesis 1 was already at work.

The next reference was to look lightly over the traditionally cautious arts communities, institutions and audiences of this country where we might hope to find increasing recognition of the rich and fertile legacy; of ground most powerfully broken and pioneered, interestingly, at the point where faith and arts intersect.

Prior to McCahon, and masterfully through him and his contemporaries, that legacy continues to inform and influence all who are able to enter its doors. In *Night and Day*, Don Binney's work is the link or continuum from that earlier period.

Bloem and Browne of the Stedelijk Museum of Amsterdam (2002), curators of *Colin McCahon - A Question of Faith*, comment in their publication of the same name about the thinking that continues to challenge the expression of art and faith in New Zealand today.

Genesis

Heaven and Earth

First this: God created the Heavens and Earth – all you see, all you don't see. Earth was a soup of nothingness, a bottomless emptiness, an inky blackness. God's Spirit brooded like a bird above the watery abyss.

God spoke: "Light!"

And light appeared.

God saw that light was good and separated light from dark.

God named the light Day, he named the dark Night.

It was evening, it was morning – Day One.

The book of Genesis

Chapter one from the Message (The Bible in contemporary English) p. 20, Nav Press, 2002

They note the generally 'post modern' perspectives on McCahon, "often discussing McCahon's spiritual explorations as though they were a type of intellectual exercise".

They write: "The overwhelming impression is of a group both too uncomfortable to acknowledge that the artist might have wrestled with the possibility of believing in a living God, and uneasy at appearing to be anything other than sceptical of these core beliefs of the artist at a time when such beliefs are so unfashionable."

How do arts institutions, advocates, practitioners and audiences view the exploration of faith today?

Is it a question to be concerned about? How do arts advocates, designers, writers, administrators, installers, lighting engineers serve the sector.

More critically perhaps, can traditional art institutions adequately serve this growing voice?

Can they be expected to? Or, are practices too slow and weighty to be able to turn their thinking, to accurately read, guide and curate works that they have for so long focused on deconstructing, analysing, and rationalising.

The works

Don Binney's *Baptism After Piero: An*

Adaptation is a work that continues to fly wonderfully in front of tired arguments. In this piece, but probably more so in earlier works, Binney talked about the frustration of arts audiences at his continual return to the same place within the landscape, to make the same brush strokes, and gather up only the very slightest changes in information.

His dialogue resonates fully with **Glenys**

Brookbank's work *Evening and Morning* where she returns and passes over the same surface many times in the building of the work. Both speak of communion, of attuning, of joining again with, and of returning to – as part of every day life. Her work speaks of relationship, practice, the language and marks of faith visited, revisited, worked and known.

Stefan Robert's *Trig I and II* giclee photographs link with these works and allude to the notion of taking up and maintaining a position; of a pulse, something which is constant – that which goes on, both within the landscape and the internal dimension, against a background of night and day and the constant changes of light and dark.

The first of **Tim Croucher's** three works talk about slowing to meet with, arriving at, coming into, or pausing within time; *Madison after the heat #2* in the North Gallery. His works were separated - *Madison after the heat #3* at CoCA's street entrance, and *Madison after the heat #4* in the Mair Gallery. This meant that the language, or marks of memory, that emerge differently in his works, risked being unread as a result.

Kees Bruin (North Gallery) is established nationally and internationally. He categorizes his work as photo-realism, super-realism and what he terms 'visionary realism' - making the unseen, seen. Particularly interesting was an unexpected sense of new life unseen yet, but invisibly set within the earth

of *Musterion* (2000).

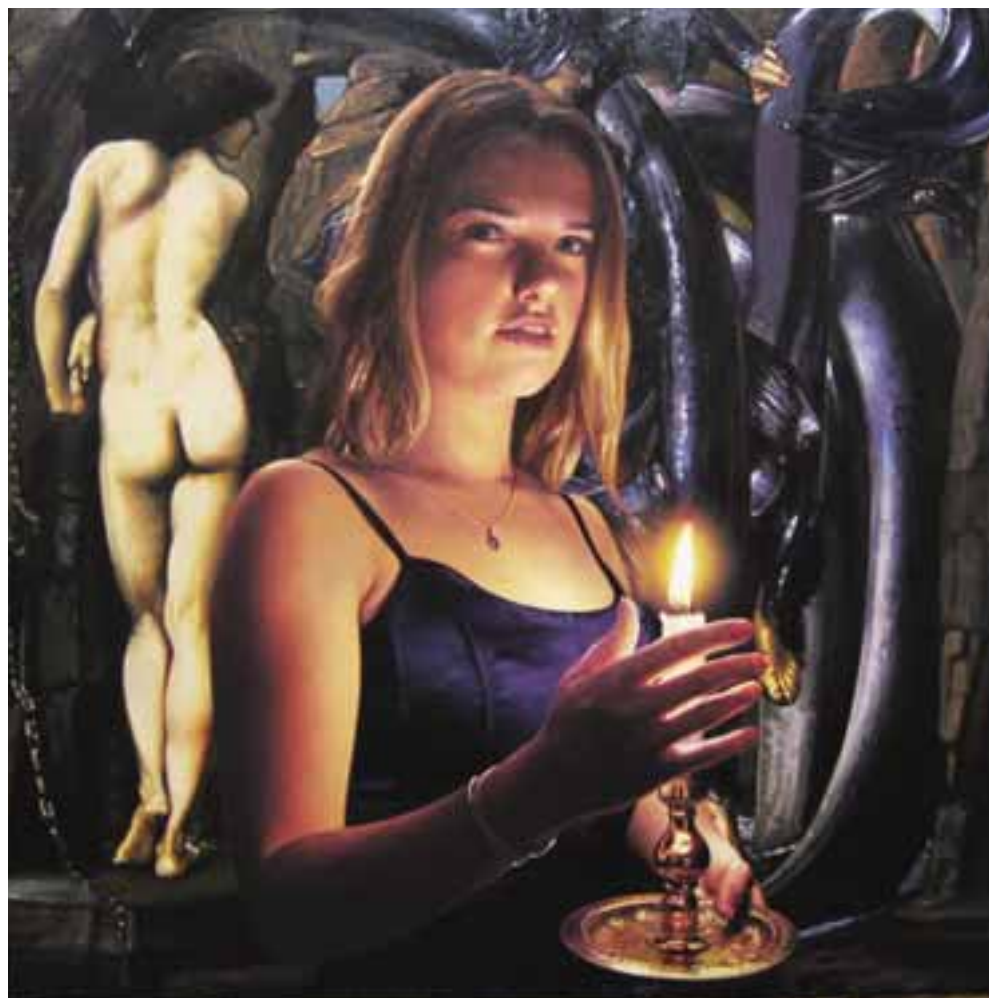
His other works presented are *The Easter Lily & Eve* (1995) and *The Doom Fulfilled and the Light of the World* (2005). Personal revelation and spirit inform his work which in turn brings Christianity fresh and living to viewers.

At the entry to *Night and Day* at the Mair Gallery, two works fully engage in reciprocal exchange, possibly at the expense of those around them.

Mark Lander's *Aaron's Branch* an installation that commands the entire south wall of the gallery is massive in its proportions. The floor to ceiling

Salt Slaker, Gareth Williams, 2005, Copper, Brass, Tin, Steel, Glass, Perspex, Salt, Water, 310 x 310 x 1670mm





multi-layered and textured hangings of hand-made harakeke paper skirt a central and signature bud with warm earth coloured imagery of the South Pacific. It's a generous, birthing and nurturing prophetic work.

Juxtaposed is **Tim Brown's** dramatic *Lament* - a series of three ceramic and wood sculptures of warfare. While reminiscent of missiles, dark harbingers of death, destruction and night, they might also be seed pods of hope and faith – a short season away from breaking. Seeds; marked, imprinted, conceived and grown in the dark.

Gareth William's *Salt Slaker* and *Cylinder One* are copper, brass, water, salt, tin, steel and glass structures that use formal and conceptual elements of physical transformation, structure and energy. Positioned in the North gallery, they form an unexpected, exquisite and invisible arc with Stefan Robert's works *Trig I* and *Trig II* even though they were separated by a transitional wall, by media and premise.

Wendy Grace Allen's work in the Mair Gallery, a conceptual dreaming/sleeping installation with its 1960s veneer night table, alarm clock, single bed and dreaming pillow, was accompanied by three, out of focus, acrylic works on Holland blinds; *Blind 11am*, *Blind 2pm* and *Blind 9pm* through which she questions assumptions and realities; lenses, frames, filters and daily patternings that we read and translate our lives through and paradoxically, remain asleep within.

One of **Janet Joyce's** two works was in the Mair Gallery. *Two Figure Large Work* presents constructions of etymology, (multiple emerging readings of single words). Its deep turquoise pools were compelling at a second and third visit. Her *Orange and Black* work in the North Gallery stands well alone.

Of **Jessica Crothall's** four works *The Kiss* (acrylic on canvas), relevant in any period of time is a weighty work that speaks of betrayal, of density, of hope and of dispersion. *First Light on the Rocks* is beautiful in its content, spirit and relationship with both Don Binney's and Glenys Brookbank's works. I was uncertain whether use of metallic paint served the integrity of the work. Her two *Boxed Set* works (catalogued) were not strong works placed alongside Tim Croucher's *Madison after the heat #4* (North Gallery).

Ann Fountain's signature and stylised works, changing and engaging images of the 12th century Lewis Chessmen' *Night Knight* and *Day Knight*, engaged with the theme *Night and Day* and might have also presented – intended or otherwise - dark and lovely dimensions of the human soul and spirit. Positioned alongside the lift-well amongst exhibition didactics, they appeared to be a casualty of space constrictions.

Wilhelmus (Helm) Ruifrok's *Christ Casting Out a Demon* (2003) acrylic on metal with light box. Helm is highly skilled; his art is known – increasingly. His work spills at a velocity close to fury out of a vast, inherited treasury of metaphysical, mystical and



temporal knowledge and imagery. He is inspired, as he must be, to seek out grace and innocence as he appears to wrestle to understand humanity's place, a place of grace, the source of light in a burning world.

This is the 11th work presented by the Chrysalis Seed Trust since it was established in 1998.

Moana Tipa

Review

***Night and Day*, CS Group Exhibition
Centre of Contemporary Art, Christchurch
9 March – 2 April 2005**

The recent Chrysalis Seed Trust group exhibition *Night and Day* was as challenging for the viewer in its diversity as the theme borne by the title of the show must have been as inspiration for the artists represented.

However by far the piece de resistance was Mark Lander's magnificent paper installation work, *Aaron's Branch*. Not since his 1993 totemic *Bending Branch* installation at the Robert McDougall Art Gallery has Lander exercised his virtuosity in hand made paper on such a grand scale. It is fitting that Lander should choose the miracle of Aaron's staff for a group exhibition of artists of a Christian persuasion and that the work should hold such a commanding position within the exhibition space.

In the Christian story the rods of the 12 tribes of Israel were set up in a tabernacle before God who chose just one for his blessing, this being the rod of Aaron, brother of Moses of the tribe of Levi. Aaron's rod sprouted and blossomed and eventually bore fruit. The symbolic meaning being that for the Christian, belief in God holds the answer to life without which there is no life.

Aaron's Branch was a work of great theatricality, it

presented as if it was the set of an ancient tabernacle dominated by the burgeoning seven branch head of the staff symbolizing the seven divine tenets of a Christian's faith.

Like Aaron's rod the other 12 artists in the exhibition each seem to have blossomed at the challenge of *Night and Day* and met this within the carefully honed disciplines of their individual work with varying degrees of success.

Neil Roberts

Manager of Collections –
Senior Curator Christchurch Art Gallery Te Puna o Waiwhetu

Letters to the Editor

***Night and Day* exhibition**

I am aware of the challenges that this exhibition ended up facing and I was very pleased with the manner in which I felt they were fully resolved. Having had the space for exhibition reduced to just the Mair Gallery I was very pleased with the manner in which the artists dealt with this. Usually with any group exhibition the dilemma is trying to get the work to sit as though it wants to share the same space as the work beside it, while also ensuring that it retains a sense of its own identity and presence. I felt that the positioning of the work and the introduction of the false walls managed to resolve these concerns very successfully. I was particularly pleased with the way that Tim Croucher's and Janet Joyce's pieces sat against Mark Lander's and the way Jessica Crothall's work was sited next to Stephan Roberts. I was also very pleased that Tim Brown's pieces were provided with plenty of space to allow them to complement Mark's work and fill the centre of the gallery. From my perspective this was a beautifully resolved exhibition.

Warren Feeney

Director, Centre of Contemporary Art, Christchurch

Parihaka

we never knew
about Parihaka
it was never
taught anywhere
except maybe
around the fires
of Parihaka
itself at night
when stories
are told
of the soldiers
who came
with guns
to haul us up
by the roots
like trees
from our land
though the prophets
called peace peace
it was never
taught at school
it was all hushed up
how we listened
to the prophets
Tohu, Te Whiti
who called
peace 'Rire rire
Paimarire'
but the only
peace the soldiers
knew
spoke through
the barrels
of their guns
threatening
our women children
it was never
taught or spoken
how we
were shackled
led away to the caves
and imprisoned
for ploughing our land

Apirana Taylor

Reproduced from *te ata kura,*
the red-tipped dawn
A collection of poems by Apirana Taylor
Canterbury University Press 2004, pg 20.
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From our Resource Centre

Poetry Review by David Gregory

along Blueskin Road

a collection of poems by **James Norcliffe**

Canterbury University Press, 2005.

I was happy to launch this book at UBS recently, so how can I cast a critical eye over it? Well James and I are members of a small group of poets who assemble for the sole purpose of critically analysing each others offerings of poetry. Sometimes the assembled group turns them into burnt offerings!

As I said at the launch, within James Norcliffe's sensible jackets, (no, not the book jackets) there seems to be a happy conjoining of a voluptuary and an aesthete. Possibly, like *Chang and Eng*, from the sequence *The Greatest Show on Earth* which winds up the book, they appear to get on really well. How do the two co-exist?

Regard the language *mes amis*. As in James' other books, much of the writing has a rich, sensual quality (try *lemon pepper* on page 33) but not overblown and sickly, and this is where the aesthete operates, tuning the language and seeking the true image in the clutter of interference.

We all seek to organise and categorise our experience, and our experience of reading poets is no exception. Sounds like..., similar to... are epithets applied to more ordinary writers as we seek to identify the derivations of their work. Well, the work of James Norcliffe sounds exactly like James Norcliffe! Not to say that his books merely repeat, but that in them you hear a clear and increasingly sure voice. Poems revolving round small recollections/observations; or unwinding from small, often mundane actions; poems that highlight a grim experience (*Aids billboard on Labuan*) simply by not really referring to it, but casting into high relief by employing a language of decay.

At the end of the book there are a couple of pages of notes. I am always troubled by poems which require notes, as if you are trying to explain a joke. It seems to suggest, as someone once acidly said to me, a confusion between profundity and obscurity. However, in this case, the words do their work without the notes but are additionally illuminated by them.

Never take a reviewer's words as gospel. Pick up the book and judge for yourself.

JULY 2005 NOTICES

Dear readers

As from this issue we have restructured the presentation of news. Personal and staff news will be in our 6 weekly newsletter *CS Prayer*. This will leave *CS Notices* to focus on visual arts and poetry events, mainly by people who are part of our network. This remaining list will be included as part of the main text of *CS News*.

In this edition, the growing movement of contemporary Maori art in New Zealand is reflected throughout the following list.

Peter Crothall (editor)

RECENT EVENTS

CANTERBURY

Helm Ruifrok Campbell Grant Galleries, Christchurch over April; exhibition of new work (to be reviewed in *CS News* October 2005).

Dawn Mann (with Vladimir Chirokov) held an exhibition *Abacus and Icon* at Studio Works Gallery, 809 Colombo Street, Christchurch 25 May–15 June.

An exhibition of the latest sculpture by **Anna Korver**, along with paintings by **Mel Sebastian**, was held at Gallery 'O', Christchurch Arts Centre, 21–29 May.

Jill Perrott's exhibition of recent paintings *Beaches and Backwaters* was shown at Little River Gallery, 4–22 June.

Averil O'Hara-Sefanov and **Stephanie Brook** have had another exhibition of recent work at Gallery 'O', Christchurch Arts Centre, in April.

In early June, **Ross Gillies**, **Peter Majendie**, **Robin Walsh**, **David Lloyd** and others held a group exhibition *Thread and Connection* at the Trish Shaw Gallery, Christchurch.

Jo O'Hara contributed a painting *Wings of the Morning* to a National Women's exhibition, sponsored by Lindauer, in Gisborne at Queen's Birthday Weekend.

The *Fugacity Poetry Symposium* Christchurch April 21–23, included book launches of new poetry collections by **Michelle Leggott**, **Michael Harlow** and **James Norcliffe** as well as launches of several poets onto a new website.

BLLENHEIM

17 May–1 July: **Claire Beynon**, *There is a Place*, The Diversion Gallery - Grove Mill Winery.

NELSON

Land and Form by **Don Binney** and others at George Perry Gallery, over June.

WELLINGTON

Anne-Marie Verbeek, **Chrissy Tetley** and others will be submitting a design for *Excessive Accessories*, a parade for *World of Wearable Art*.

26 Feb–1 May: **Lisa Reihana**, *Destiny Deacon - walk & don't look back* Adam Art Gallery, Victoria University of Wellington.

HAMILTON

Glenys Brookbanks (along with **Helen Calder**) exhibited at the second exhibition in a new dealer

gallery, The Signal, run by John Hurrell and Anthony Ralm in Hamilton.

AUCKLAND

Allie Eagle held an exhibition of recent work at the Signal gallery in February.

Apr–May 8: **Don Binney** *There Before the Gulf: Hauturu Suite & Other Works*, Artis Gallery, Parnell.

Apr 11–22: **Cristina Popovici** *Height*, April 11–22 at SoCA in Newmarket.

Jun 6–Jun 18: **Areta Wilkinson**, *Legere, to Gather, Fingers*, Auckland Central.

Jun 8–Jun 25: **Para Matchitt**, Milford Galleries, Auckland Central.

May: **Baye Riddell** and **Ron Hall** had an exhibition at the Courtyard Gallery, Parnell, Auckland.

INTERNATIONAL

CIVA (Christian Artists in the Visual Arts) held its 25th Anniversary CIVA Conference at Azusa Pacific University in Southern California in June. Further details at www.civa.org.

In April, *Case de Poesia* in Los Angeles published a new collection of **Ron Riddell** poems entitled *Leaves of Light*.

CURRENT EVENTS

DUNEDIN

Jul 15–Oct 19: Work by **Wallace Crossman** and **Patterson Parkin** is showing at the Roslyn Gallery, Dunedin.

CANTERBURY

Jun 22–Jul 13: *Sense of Place*, an exhibition of **Jessica Crothall's** recent paintings, is currently showing at the Dobson Bashford Gallery, Peterborough St, Christchurch.

BLLENHEIM

17–30 June: *Kei Puta te Wairau*, Millennium Gallery, Blenheim. The primary focus was celebrating Maori historical and cultural presence within Marlborough – particularly the Pre-European presence. **Andrew Panoho** was one of the contributing artists.

WELLINGTON

To Aug: The exhibition *Toi Te Papa. Art of the Nation 1940 – Today*, curated by **Jonathan Mane-Wheoki** is reviewed by Peter Shand in *Art New Zealand* 110, pp.54–59. This exhibition 'initiates a long term strategy to highlight the range and quality of the art held at Te Papa . . . It represents a major rethink of the positioning and presenting of art at Te Papa.' (Peter Shand p.54.) At Te Papa, Wellington.

To Sept: *Nga Toko Rima/Contemporary Clayworks*, Te Papa, Wellington

TAURANGA

Land and Form, **Don Binney** and others at George Perry Gallery, over June.

AUCKLAND

Allie Eagle has received funding to produce five large panels of men that will accompany the five

zigzag roads

roads in Taranaki
zigzag and snake their way
over the bitter earth
they seldom run straight

roadmakers
paid compensation
only when they ran the roads
through Pakeha land

they didn't pay
if they pushed their roads
through the tattered remnants
of Maori land

hence roads crazily
snake and zigzag
through the province

the liars' road
is never straight

Apirana Taylor

Reproduced from *te ata kura,
the red-tipped dawn*
A collection of poems by Apirana Taylor
Canterbury University Press 2004, pg 24.
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large panels of women that showed in the film *Allie Eagle and Me in a* touring exhibition. She visited Wellington at the beginning of June for the opening of the Women's Convention, and visited Jane Zuster's installation at Porirua.

The following shows are on at Lopdell House Gallery, Titirangi: May 27-Jul 3: *Nga Maunga Toi O Matariki*, showcasing three senior Maori contemporary artists (**Robyn Kahukiwa, Emily Karaka, James Webster**) alongside emerging artists **Priscilla Cowie** and **Charlotte Graham**; foreshore jewellery, **Alan Preston, Nga Kanoi O Te Rangī**; **Areta Wilkinson**, installation.

Don Binney OBE, has agreed to become Patron of the Friends of the Auckland Art Gallery (Inc).

Jun 21-Jul 6: **Don Binney OBE** will be judging the *Pumphouse Art Awards* on the theme of *See The Light*, Jun 21-Jul 6 at the Pumphouse Gallery, Takapuna, Auckland.

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

FUTURE EVENTS

DUNEDIN

Art/faitb Forum: 17 September. An afternoon forum will be held on 17 September in Dunedin to discuss issues around the visual/creative arts and the Christian faith. A panel will present individual viewpoints, after which it will be opened to the floor for group discussion. The speakers will be: **Peter Crothall**, editor of *Chrysalis Seed News* in Christchurch; **Rev Martin Baker**, of First Church in Dunedin; **Murray Rae**, a theologian from Otago University; the artist **Allie Eagle**; composer **Susan Frykberg**; and **Joanna Osborne**, fourth year art student at Dunedin Polytechnic. The forum is designed to provide an opportunity for Christians who are involved in art-based careers to meet together, share views and visions and to discuss the position of Christian art within the church and in the wider art community. For further details: jo_os91@hotmail.com or ph (03) 477 9678.

CHRISTCHURCH

Helen Sutherland will be holding an exhibition of paintings in Gallery 'O' at the Christchurch Arts Centre, Sept 5-18.

NELSON

Allie Eagle hopes to be participating as a speaker, plus running a workshop, in Nelson through the Anglican Diocese on Christian Arts. For further info: allieeagle@xtra.co.nz or ph (09) 810 9366.

AUCKLAND

Aug 20-Sept 4: *Pacific Rhythms*, **Jenny McLeod, Mahiriki Tangaroa**, Letham Gallery, Ponsonby.

Aug 23-Sept 10: **Kura Te Waru Rewiri**, new works, Ferner Galleries, Auckland Central.

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

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

INTERNATIONAL

CIVA Summer workshops will be held at Gordon College, USA Jul 10-16.

Christian Artist Network (CAN) is holding an expo, *White Noise – Gospel Art and Culture Expo* at City Church of Christ, Perth, WA., Saturday 16 July. For further details: www.christartnet.org.

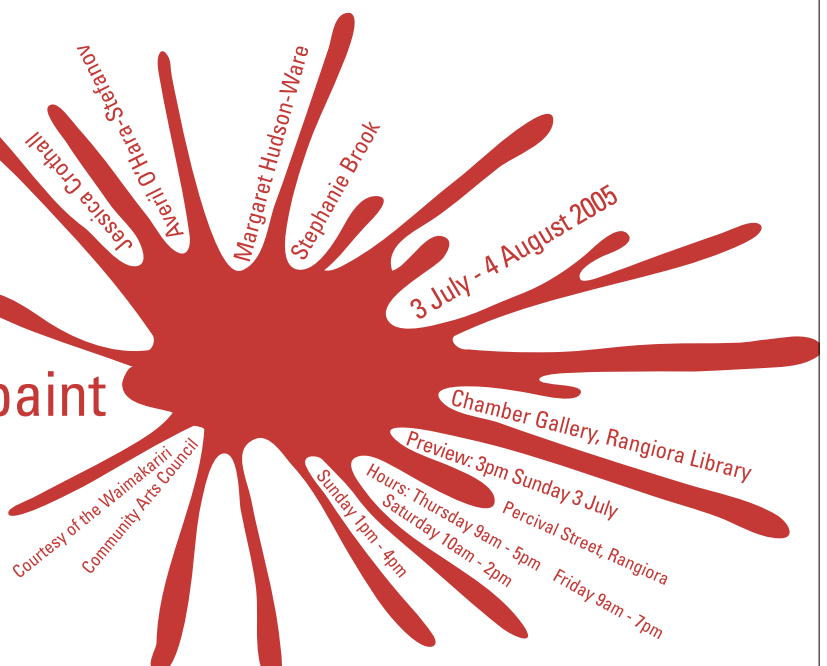
CIVA members attended the opening of The Museum of Biblical Art, located in Manhattan. An exhibition *The Next Generation: Contemporary Expressions of Faith* featuring CIVA artists will open in August.

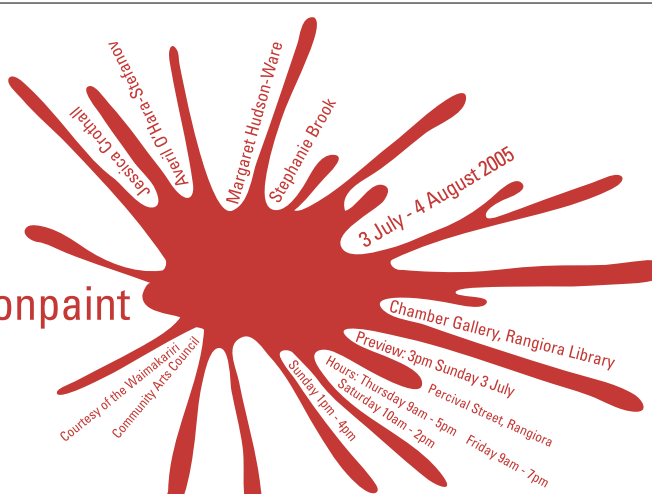
New Zealand artists **Fiona Pardington** and **Michael Parekowhai** will both have their art featured in a new French museum - currently under construction and due to open in 2006. The two series of photographic works have been gifted by New Zealand.

POETRY

Poet **Ron Riddell** will be the Director of the *3rd Wellington International Poetry Festival*, Nov 2-7. He plans to attend and participate as guest poet at a number of international poetry festivals this year.

passionpaint





passionpaint

3 July - 4 August 2005

Chamber Gallery, Rangiora Library

Preview: 3pm Sunday 3 July

Hours: Thursday 9am - 5pm Percival Street, Rangiora

Saturday 10am - 2pm

Sunday 1pm - 4pm Friday 9am - 7pm

Artists: Jessica Crothall, Avril O'Hara-Stewart, Margaret Hudson-Ware, Stephanie Brook, Margaret Hudson-Ware, Stephanie Brook, Jessica Crothall, Avril O'Hara-Stewart, Margaret Hudson-Ware, Stephanie Brook

Courtesy of the Waimakariri Community Arts Council

chrysalis seed trust GROUP EXHIBITION



Jessica Crothall – *Sense of Place*

Opening 5–7pm Wednesday 22 June – 13 July, 2005

DOBSON BASHFORD GALLERY 112 Peterborough St, Christchurch, New Zealand. Ph 03 377 2327, Fax 03 355 2390.

creative communities *NZ*

Christchurch City

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- ☐ Please note my address / email has **changed** (write new address details below).
- ☐ Enclosed is \$25.00 as a one year subscription to *CS News* as from December 2004.
- ☐ Enclosed is a donation of \$ NZ to help cover *CS News* running costs.
- ☐ Please send me information about becoming a financial member of *Chrysalis Seed Trust*.
- ☐ I would like to volunteer to help with *CS News* mailouts.
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introduction

Located in Christchurch New Zealand, Snow is the city's smallest and possibly best design firm.

services

Brand planning, television, radio, magazine, newspaper, outdoor and point of sale advertising; video production; direct marketing, media planning and account management; corporate identity, annual report, exhibition catalogue, brochure, packaging, website, and environmental design.

history

Born in Nelson, Andrew Clarkson has worked as an art director in Switzerland, Germany, USA and New Zealand. In 2000 he formed Snow. He is responsible for the art direction, design or redesign of many recognised, award winning corporate and brand identities including: Powerstore, Orion, Crop Care, Christchurch City Council and The Orbiter.

case studies

Brand Canterbury Fresh

Product	Premium export lamb
Market	United States meat wholesalers, supermarket owners and their customers.
Scenario	NZ lamb is more expensive than US lamb which is more expensive than US beef; US consumers prefer beef to lamb and they much prefer chicken to beef!
Aim	Gain entry into the US export market.
Strategy	Develop professional brand identity.
Elements	Logotype, stationery, labeling and point of sale brochure.
Rationale	Logo incorporates ribbon device and mountain representing award-quality, clean, green, natural etc. Retail product label is also ribbon shaped. Point of sale signage and brochures challenge America's tastebuds to something new: "Try lamb. You don't need to be chicken."
Results	Exclusive and ongoing export deal with major US Supermarket chain.

Brand Twistee

Product	Snowfreeze
Market	Dairy/restaurant owners and their customers nationwide.
Scenario	One very big brand monopolises the NZ softserve market. Twistee is small but offers a much better tasting, better priced product. No-one wants to buy Twistee because of it's poor image and lack of point of sale advertising.
Aim	Increase Twistee market share.
Strategy	Develop a contemporary, youth focused brand identity.
Elements	Logotype, stationery, advertising, street sign, instore menu, and packaging.
Rationale	Twistee's logo borrows red and white from Switzerland, the world pinnacle of fine dairy products. A 'Mont Blanc' summit twists (like snowfreeze) – it's slopes highlighted by a beautiful red koru. Advertising invites retailers to compare Twistee with their present softserve supplier. Street signs display a huge snowfreeze mountain – Mount Twistee!
Results	Steadily increasing Twistee market share – retailers confidently swapping allegiance.

contact

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