



chrysalis seed trust

Night and Day: a vision of the land

Environment, conscience, faith and art

When I look at a tree I realise that my ways of knowing are limited. I can classify it, determine the climate it prefers but its reason for existence and how it came into existence requires a different way of knowing. Such knowing can not be isolated from my existence in place and time. Somehow, I am related to a physical world that is more than what I can perceive by sight and measurement. My existence is not independent of my knowing about the world.

The *Night and Day* exhibition is an opportunity to reflect on my own journey into the sphere intersected by art, faith and environmental issues. The exhibition explores a recurring theme of light and dark within the visual arts. The great painters and poets were never far from some spiritual or religious expression.

New Zealand artists, like Colin McCahon, explored our sense of place and identity within the context of landscape. Don Binney, too, readily exposes our connections to place and the habitation of other species and our responsibility for them, so poignant in his 40 year retrospective exhibition. One of Bill Sutton's paintings portrays an army of *Pinus Radiata* marching over the land, as a monoculture of conquest - death. I would suggest these

artists made the connection between their being within a geographical location due to awareness of the spiritual, and a sense of identifying with the landscape. This has been part of the cultural search for a New Zealand identity, the links between landscape and belief, to quote Binney: "Every natural ecology becomes a spiritual ethology, and we must come to terms with this".

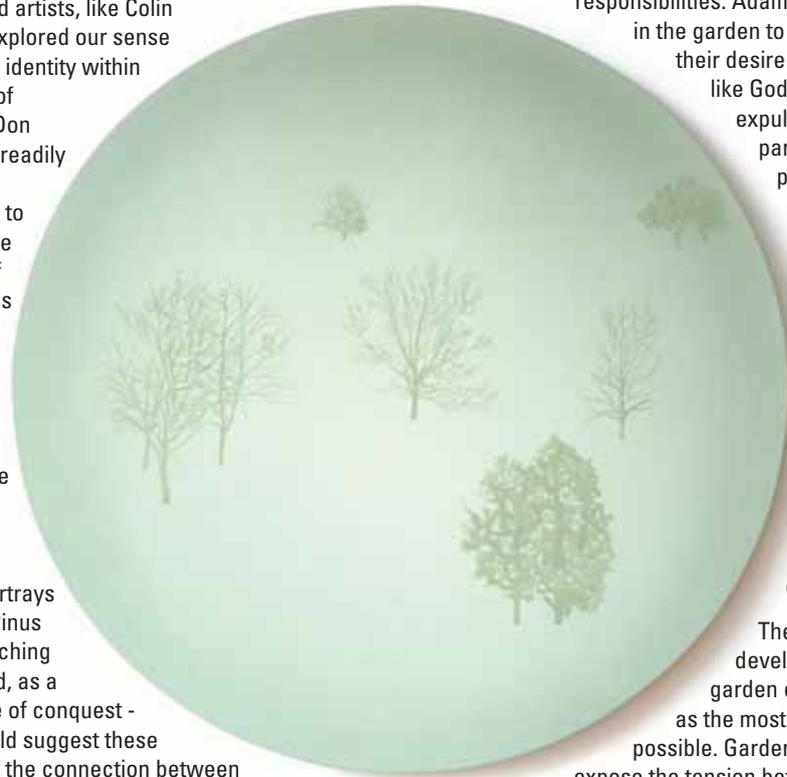
We often think of the day and light coming first but in both biblical and Maori creation stories it is the day that follows night, a physical shift from darkness to light that is precipitated in the spiritual realm. Colin McCahon's *Takaka: Night and Day* (see p. 8) had the order right. The words night and day conjure up images of physical polarity and the primal experiences of light/dark; warmth/cold; life/death. The scripture writers used the light metaphor to explain our connection to this world. Gareth Williams uses salt to corrode bronze in his sculpture making the natural process of decay tangible and explores the darkness of decay in our broken and bruised world, yet the purity of water inhabits the sculpture. Jesus is

described as the light that has come into this world. Life is a journey in which we continuously experience the juxtaposition of grace, redemption and hope with the experiences of destruction, pain, suffering and evil. The relationship between humanity and nature is fraught with tensions. The *Two Figure* work of Janet Joyce expresses the necessary entanglement of relatedness with its multilayered implications. You cannot separate God, humanity and the environment. God chose to enter the darkness and suffering of this world in our space and time. The light of creation still shines in the darkness of our own making. The light in the darkness is evoked in Stefan Roberts' iconic photos. The anthropocentric assumption that humanity has a greater right to exist than any other species cannot be supported when we carefully read the Bible. Our rights are conditional upon our

responsibilities. Adam and Eve were put in the garden to look after it but their desire for control, to be like God, led to their expulsion from paradise. The promises God made after the flood were to all species, and due to human activities all animals were given a fear of people. The rainbow symbolises God's promise to save the world, not to destroy.

The design and development of a garden can be perceived as the most creative act possible. Gardens continue to expose the tension between human

habitation and other species' right to be. For example, in some Christchurch suburbs there is active opposition to revegetating the natural watercourses with native plants, a penchant for lavender and roses is the owner's property right. The exhibition *Walking Past Each Other* at the Suter Gallery elicited the cultural assumptions imbedded in some of our "public" gardens. We transplant and acclimatise species to recolonise them into our own image of paradise. Gardens are artificial ecosystems, often poorly functioning, and their creation may have destroyed the diversity and abundance of life that preceded their existence. Gardens are inherently ambiguous because they break our relationship with the natural world, a slip into darkness, and yet we still comprehend the beauty of each species planted. For example, the skeletal tree forms used by Tim Croucher evoke both a sense of death and the hidden hope of new life; the trees are suspended in space, there is a



Above: *Madison after the heat # 3*, Tim Croucher, acrylic on canvas, 800mm diameter.

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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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Kia ora!



Colin McCahon's iconic work (of 1948) pp 8-9 of this issue sets the tone and raises issues for artists to respond to in our group exhibition. The exhibition is not a response to McCahon as such, however he sets a

powerful New Zealand precedent. The work operates on several levels as does our group exhibition. Set firmly in a New Zealand context, the work explores various spiritual and aesthetic issues. These include a passion for the environment and awareness of the account of the creation of the world in the book of Genesis. It clearly confronts us with opposites and contrasts in both the simplified composition and the dramatic tonal treatment.

In this issue, designed to complement the exhibition, we look at some of the people behind the art being shown, whereas the catalogue focuses on the art itself.

Mark Lander's interview includes snapshots of his recent participation at a hui in Hastings, with 60 different providers of Maori tertiary education. New doors are opening up for Mark to teach papermaking in New Zealand as well as overseas.

Other artists interviewed include: Wendy Grace Allen from Palmerston North, Tim Croucher (Hamilton), Glenys Brookbanks (Auckland) and Anne Fountain and Janet Joyce (Canterbury). Jessica Crothall and Gareth Williams will be

covered in a later edition. Tim Brown and Stefan Roberts were covered last year in CS News (see the web site). Mike Palmers' article reflects on the underlying links between a passion for the land, God and art. This comes out of years of experience as a landscape designer, his current theological studies and his love of art.

The organic flavour of much of the art in this year's show, along with the use of materials reflect a sensitivity to the land and the one who holds it together and created Night and Day.

See you at one of our floor talks. At this stage the times are: Wednesdays 12 - 1pm throughout March after the 9th, and Easter Sunday 2 - 3 pm These dates are subject to change without notice, so check with the gallery (CoCA).

Peter Crothall



Working drawing for installation in *Night and Day* group exhibition, CoCA, 9 - 27 March, 2005), Mark Lander, February 2005, 650 x 420 x 85mm deep.



Interview: Mark Lander

Mixed media artist, Oxford

//
isn't that a
job supposed
to be done
by virgins!!!

Papermaking has been a real passion for artist Mark Lander over the last 15 years and is synonymous with his oeuvre. Mark and his wife Yvette are domiciled in an historic refurbished hotel in Oxford. The Landers are country folk, totally committed to Canterbury because it is rich in the resources Mark needs. Both Oxford and Cust have great flax valleys of the varieties best suited to papermaking and interesting coloured clays the artist makes his paints from. "I feel happiest in a farm town," he says, "because I'm like a primary producer, the people I most readily identify with. And I'm understood in country towns, they understand things like grinding of clays, making of paper from flax, etc. I love the collecting of materials, the harvesting, saying a little prayer as you gather the plant, and I begin to visualise the work of art I'm going to make."

"Papermaking can be very intricate and precious or large and architectural. I was very interested in the huge and architectural at the start. I was contemplating how Durer produced a monumental arch of prints for the King or the Emperor because he couldn't afford a real one. He constructed it out of woodcut prints. It was magnificent."

"It's a wonderful process going back to absolute scratch instead of finding a piece of paper in a store. You're going back a stage further, learning the skills to manufacture your visualisation exactly how you want it. There's less compromise."

JS. Have you been moving away from art making recently and into the business of papermaking?

"It's been a journey of discovery. There's a network of papermakers throughout the world. I was busily doing my thing, there was a knock at the door and there was a paper scientist and his wife from the USA. We had sandwiches, a cup of tea, all the dogs sat round and watched them eat. He said, "What you do is impossible!" I'd developed in isolation to other papermakers, built my own equipment for \$100 out of an old crate and a sink. Overseas it can cost \$15,000. We work on a large scale in New Zealand because we have the resources no one else enjoys, except perhaps in tropical regions. When I go to Chicago, it's a day journey just to get to the outskirts of the city and then there are only bullrushes, which are not great papermaking plants. In NZ we have vast resources to tap into."

"At the moment I've been concentrating on networking. I've always enjoyed education [Mark Lander was an adult educator for 18 years at Hagley Community College]. Now I'm working on the internet. An opportunity will come up to help a village on Niue Island and I'll respond. The overseas Government pays aid money to build the equipment. I create it and ship it; someone else comes in and teaches. The equipment is left there and a cash income is created for the village."

"I'm interested in the art side, but also the aid programmes. Because education has been such a passion of mine, not only educating myself, I enjoy facilitating things for other people."

So, you're creating papermaking equipment here in Oxford, using the internet to find opportunities, contexts like government contracts?

"Also private contracts. This is not my primary focus; it's more like a sabbatical. I'll do this for a few years and then move on, which is always how I've worked - develop a passion and go with it."

Has this taken over from your art making?

"No, definitely not. I'm working right now on the next Chrysalis Seed show, which will be at CoCA in 2005, and I'm doing several private commissions. The loveliest commission I did was for a farmer. His wife came in about his 50th birthday. So I painted a work after researching



I don't like the word "stable," it implies you're a race horse and we all know what happens to race horses that don't perform.

Mark with one of his papermaking machines.

about them. I got the clay out of their water race, and made the paint, took the flax out of another part of the farm and made the paper. Because it was a dry land farm, I placed a beautiful fountain in the middle of the painting; they had so many children, so there were so many trees, etc. It was all very personal.

"After working for 15 years with dealer galleries, I'd never actually met anyone who bought one of my paintings. It was all done through a second or third party. It's been thrilling to be grounded this way, instead of feeling disconnected. I prefer the direct route.

"At the moment I'm negotiating to move back into the dealer gallery system. I have an offer from a gallery up north, to be part of their "stable" of artists. I don't like the word "stable", it implies you're a race horse and we all know what happens to race horses that don't perform. You can go for so long and you run a bit dry, you get burnt out, next thing you get the letter...it hurts, it's taken me a while to get over the rejection of all that. Art is a business, and you can't be a naive person, that everything you do is wonderful. There has to be a context. For any business the bottom line is, it has to be able to function."

How long do you think this networking period is going to last, and do you have any sense of what's coming next?

"I'm itching to get back into more painting. At the moment it's 60% papermaking and 40% art. I'd like to reverse that, to be more 80% art 20% other."

What about your pottery?

"I love that side. I had to take my lovely three-phase kiln out of my house, because of the fire risk, in this old hotel, and needing the space for the family. The kiln is in parts out the back waiting for me to reassemble it. I primarily created ceramics as elements for installation works. But once you start studying the history of ceramics you want to explore all that. It was a marvellous passion that lasted six or seven years. It takes a couple of years of experimenting. I've always believed if you've got an inspiration, just follow it."

Where is your faith in your practice at the moment, between the art and papermaking. Has there been any evolution there?

"I'm always mindful of God's voice and asking Him what is next. Life is tremendously exciting. I follow inspiration, a bit like the pillar of fire in the Bible. When it picked up and moved, the Israelites moved with it. Inspiration might take you places that others don't understand, or disapprove of. 'A more sensible option might be for Mark to do this, or that'. I have to go with what I feel, otherwise it becomes a plod doing things you don't enjoy. I'd rather follow excitement. If you feel excited about what you're doing, then other people will too. People are always quick to look and feel for the 'spirit' behind a painting. What is actually going on here? That's part of where my faith is, following a leading. Who knows where it's going to take me."

What's inspiring you at the moment?





Papermaking Hui: 'lifting the screen'.



Papermaking Hui: 'throwing in the pulp'.



Papermaking Hui: 'stirring the pulp'.



Mark with one of his babies.

"My work has always been autobiographical. It's like a visual diary. Special occasions, like a birth of a child, and family, are important to me. Family is central to me, my first support network."

John Stringer

STOP PRESS:

HUI IN HASTINGS: new teaching opportunities

Mark has just streamed back from a dream time at a marae in Hastings. It was a gathering of 60 teachers from Maori tertiary institutions around the country.

When Mark initially started making his own paper,

it was with some trepidation and fear. 'I felt like I was trespassing on a cultural area.' However when he went to a similar symposium on a marae in Wanganui 10 years ago he was reassured by taumatua and other Maori, who welcomed his experimentation in making paper out of flax.

Mark's enthusiastic and personal approach to teaching papermaking fits well with ways at the marae. No poring over textbooks and grappling with abstract models. Instead Mark starts the class with action and lots of laughter, slicing flax, thrashing the stuff, pulping it; working together as a group, not just as individuals; learning through doing in a spirit of fun and humility so typical of this artist. The motto of the hui was 'head, heart and hands'. The group commented to Mark, 'You put your heart into papermaking'. They caught his passion and enthusiasm for paper making and the desire to pass what he's learned onto others. No concern here about 'intellectual capital' – rather a spirit of generosity and sharing. Unintentionally Mark had already been doing the right protocol. In a very unaffected way, it has been the artist's habit to pray over every visit to harvest and cut more harakeke. In many ways Mark's art and papermaking has deep connections with indigenous values and the art that flows out of them in Aotearoa. A concern for the land and respecting the materials harvested from it is

obvious. More in the next issue..watch this space.

He adds:

"..I have been away for four days with sixty tutors from the Te Wananga O Aotearoa, at a Hui based on their campus in Hastings.

"My job has been to present my research in the field of hand papermaking, particularly in using New Zealand flax. They have wanted to introduce papermaking into their fine art courses as a complimentary discipline with weaving, painting and wood carving.

"I arrived with a van load of equipment, Hollanders Hydropulpers, moulds, deckles, vats, and boilers. The papermaking complements the weaving as we can use all the scraps of flax – what is discarded from the weaving process. I usually have a very noisy mechanical flaxcutter, that can process a truckload in about an hour...this time we sat around in a circle and used cutter knives, slicing the leaves into one inch lengths for the cooking a lovely quiet process of chatting and laughing. I have brought some pulp so the Hollander is rumbling away in the background.

"We have the vats ready, one for the A1 size paper and a great three by two metre swimming pool size....filled with water ready. Three people with buckets run, scream and throw what looks like liquid cow pat into the vat, there is lots of laughter as four of us take off our shoes and socks and wade in the 'pond' to stir the pulp. Someone calls out 'Hey, isn't that a job supposed to be done by virgins!!!'

"Twenty of us all gather round and pull the loose mould out of the water, there are five of them to make, all laid out in the sun to dry. We could make a ten by seven metre sheet, ...'the biggest in the world' but the local business are complaining that we are using up too much of their water, 'Who's gonna pay for the excess and get off our carpark!!'

"Everyone can have a go at the different disciplines, this is a hands on Hui!

"There is a speech of welcome, lots of beautiful singing and we all sleep on the marae mattresses, the covers of which are big 20 dollar notes, 'Hey...I'm going to sleep on the Queen'.

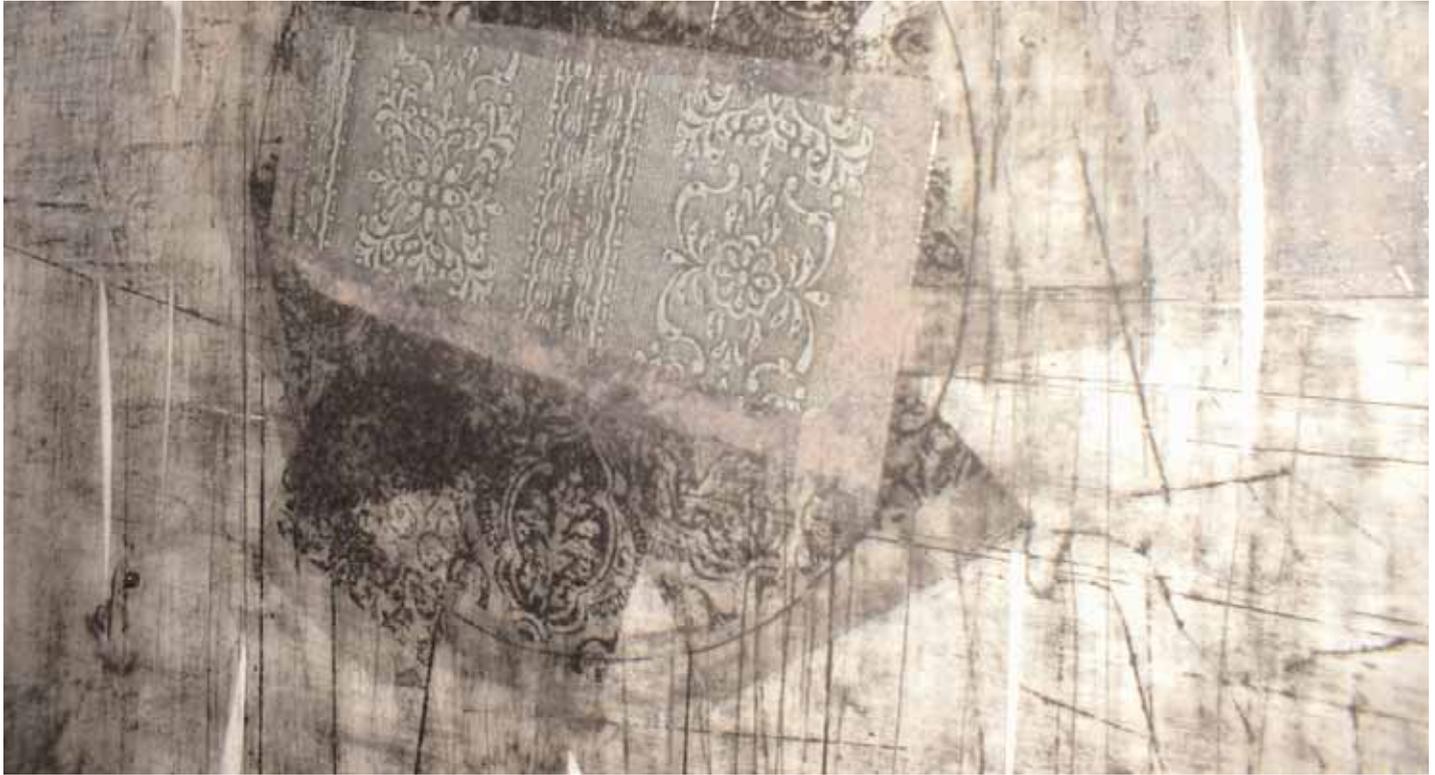
"There are many international visitors, Terrol from North America brings us some yucca, a traditional weaving material and we make paper from that; Barbara, a professor from New York City, is really enjoying the Aroha love of the marae, she says it is 'So nice to be among civilized people!' And Danny, a cyclist from East Germany, entertains us with stories of living off roadkill in the heart of the Australian desert.

"I already have invitations to go to Gisborne and Huntly, and just about everywhere else. Who made life so busy!!

"Blessings from Mark,

"Yikes...gotta go and bath boys!!"

Mark Lander and Peter Crothall



Husk (detail), Jonathan Baker, silk frottage and screenprinted Japanese collage on perspex, 805 x 1186 mm.

Review

Jonathan Baker, Jonathan Baker
Campbell Grant Galleries, Christchurch,
25 January - 12 February 2005

16 silk frottage and screen printed collage works in two sizes confront the viewer in the main gallery and hall of the Campbell Grant. Largely monochromatic in black or grey, with an obvious Japanese influence, a closer inspection reveals an attention to detail and subtlety. Each work contains small references to chosen objects: a hoof print (*Hoof*), a poppy flower (*Poppy*) and a slight use of colour: greens (*Green Isle*), blue and gold (*Two*).

The larger works (805 x 1186 mm) are silk frottage (paths, worn desk tops) and screen printed Japanese collage (wall papers) on perspex mounted out from the wall, which allows light to illuminate the works from behind. In some cases Baker adds texture to the surface, or cuts away the frottage silk to create clear windows on the perspex. The smaller works (200 x 290 mm) are screen printed Japanese collage on paper and are less colourful than the larger works.

The exhibition references cracked brick paths, scratched desks (the frottage) and torn wall paper, the cumulative process of deterioration and building processes. Baker's marks of disrepair are chaotic, disordered and unstructured, patterns juxtaposed with geometric lines, desk rubbings that create a "spatial disjunction". Interior and exterior spaces collide, yet the works generate a sense of order from the broken materials. For example *Two* while at first random, reveals a balancing of two random constructions (a block of patterned gold collage and three thick vertical brush strokes)

floating in a chaotic spatial panel. *Cluster* likewise, reveals a cluster of intense artwork on a chaotic background of scratches.

Gallery owner Grant Banbury finds the works "intense in their allusion as abstract works, the unique use of silk frottage and their planometric quality which makes them difficult to pinpoint in terms of their own space or locale". Baker is completing an MFA in printmaking at Ilam. References to printmaking techniques, in the Japanese tradition, are one fixture point; an attention to detail amid a minimalist aesthetic is another co-ordinate on this artist's otherwise elusive map.

The artist is a South African-Kiwi from Capetown (born 1981) who emigrated with his family over a decade ago to find better opportunities in life. Baker was 13. He is now married with children and is described as a deep thinker, meticulous, with an eye for detail obvious in the works, and another interest in sculpting and painting small period miniatures.

"I'm interested in the Japanese landscape, how Japanese artists suggest a naturalistic setting with a few brush strokes, using the allusion of a few rocks to create a mountain, a few things to create a recognised space."

Baker is a Christian, but his faith does not yet consciously infuse his work. "I took a number of philosophy papers at university and that comes through. And while new life can be discerned amid corruption, my art is more about the subtle presence of divine design or structure as a conception that gives rationale to things that are seemingly random."

John Stringer

Interview: Tim Croucher

Tim Croucher is an artist who is academic Dean at the Waikato Institute of Technology where he lectures in painting

Describe the history of your art practice and training.

"I received a fairly conventional art education, majoring in painting at the University of Canterbury during the early - mid 1980s. I grew up on European and American Modernism and tried out making various sorts of painting as a typical self-conscious student in New Zealand, acquiring most of my experience of painting through books in the school library.

"A friend and I, having grown tired of working in factories to support our study, got several commissions to paint murals around town; this opened up not only a lucrative and entertaining source of income, but became for me an invigorating and relevant form of artistic practice. Upon graduating, I went into full-time work as a self-employed mural painter.

"As Christchurch got painted out and I got inclined toward a new adventure, I, my wife and young family left town for a teaching position at the then Waikato Polytechnic. Here, my interest gradually moved back towards forms of painting I had been educated in and am now teaching."

Who influences your work?

"My influences in painting come from those who engage in rather subtle forms of post-modern responses to painting, contributing contemporary

influence my work 'cos they pinch some of my ideas but I pinch from them too."

What inspires you to create artwork?

"I reckon inspire is a bit kind of social and mystical: I make painting 'cos I've done it for a long time, 'cos I have a great job that enables me to get resources, and because I like painting traditions and the kind of persistent and stuck quality it has now. I like messing with games of form and content, figuration, abstraction, objective, subjective that painting can still be drawn into."

Describe your recent work.

"I'm making paintings on different sized canvases that manipulate good 'ole riddles of pictorial illusion, surface, materiality, and things. I'm using photos of skies and trees and combinations of mural painting techniques and gestural abstraction."

What are you working towards for 2005/6?

"I'd like to build this current series of paintings out into a more complex and well thought out project. I'd like to visit Madison in the winter and go to the Venice Biennial next year. I'm a big et al fan, and I like boats."

What is the process you go through to produce an exhibition/series of work or individual piece?

"Producing work for an exhibition involves reducing and managing possibilities in the work, to sort out how the group will function as a



(Above right) *Madison after the heat # 1*,
Tim Croucher, acrylic on canvas,
2000 x 800mm.



moves to re-evaluate painting's place in art - a place that acknowledges such things as photography and film. I have a long standing interest in the North American painter, Ed Ruscha, who I think came out of photo realism and Post-Pop art. I enjoy the humour, sentiment and conceptual variety of his work. I enjoy Gerhard Richter's finesse in the displacement of codes in painting and photography. I enjoy Eric Fischl and Balthus for their potent and ill-mannered digging around. I sometimes manage to like a read of Yves Alain Bois, a great art historian who can turn my thinking about modernist art on its ear. He and Rosalind Kraus did this fantastic exhibition way back in 1996, that flogged some life out of the old nag. My students

whole, with bits feeding and trading off each other. Then there's the logistics involved, and the dynamics of the gallery, its audience, etc. and the other exhibitors if any, whose work always complicates and adds to the dynamic. Developing a series of work involves opening up options, considering things that have been hanging around a while that are still valuable, exploring materials blah, blah. It requires some discipline to be playful at times and restrained and systematic at others. This is where pinching from students becomes useful."

Wendy Grace Allen



Environmental conscience
(continued from p. 1)



**postmodern
deconstruction...
in itself is a message,
like deciding
not to act is an act.**

connection and relationship, we recognise them as deciduous trees, but they appear somewhat disassociated from the light. In one painting the colour change is evocative of the light that has come into the world but the trees remain dormant, they have not received it. The Christian narrative has come into the world, it defines itself as the light of the world yet we continue to see the destruction of the natural world. I wonder if this is part of what Tim is saying. The sphere with the repeated naked trees is evocative of a pre-dawn winter morning. The background colour holds expectation of change, a new day, a day unlike any other we have ever experienced.

The works in this exhibition portray a broad dialogue with the theme of night and day. It is great to see such diverse expression which conveys the diversity of life experiences. In Mark Lander's work there is a very direct connection with place through the materials used. His paper is made from New Zealand flax and paints from crushed rock. This, for me, brings an exciting element of environmental habitation into Mark's works. You can not disassociate his works from

the materials' source in both place and time. He incarnates the environment into his work. The scale of his installation envelops the viewer. Jessica Crothall seems to explore the emotion of being and sense of place, the feelings associated with packing up and shifting. The yellow mediates the blue and dark spaces of our existence. Whether the yellow is understood as spiritual, God, higher power or mother earth, we cannot avoid relating to it in some way. The *Red and Black* painting evokes a strong parochial Canterbury image; is there more to life than sport? At a more esoteric level the black is a broken image being given life through the red "blood". Using colours as painting titles cleverly alludes to white light being the expression and harmonisation of all colours in the visible spectrum, God making all things new. Glenys Brookbanks plays with the childlike simplicity of the shade and light (night and day) patterns of corrugated iron. The corrugated iron motif is inherently part of New Zealand's cultural and visual landscape and readily expresses the qualities of New Zealand's light, an expression of joy in the darkness because the light is near.



Gardens are inherently ambiguous because they break our relationship with the natural world, a slip into darkness...

So where do exhibitions like *Night and Day* leave us? If art is communication then by definition it can also be communitarian (that is community forming and informing). The Christian tradition speaks of two forms of communication from God: special revelation which produced scripture, and general revelation. The Hebrew poet who wrote Psalm 19 revels in how God shows Himself in the natural world. Likewise the author of Genesis 1 used poetry to tell about creation. Art therefore communicates a message, not a popular thought for postmodern deconstruction, but that in itself is a message, like deciding not to act is an act. Art can be part of the sacred narrative, to deepen our perception, understanding, to glance through the veil to the unseen, "...to live the mystery of creation". The link between where we live and how we live is knowing that creation is not a finite one-off event of God's doing. The radiance of the good creation is dulled by the shadow of Adam and Eve's desire to refashion creation, by pursuing knowledge that was out of bounds to them. The Christian story at its heart is God, cohabiting with the cosmos. To maintain this relationship

God became human. The links between art, faith and the environment are tangible. The *Night and Day* exhibition touches on both joy and pain of living in a broken world with the hope of the renewal of the whole creation, paradise restored.

Mike Palmers

Mike Palmers is currently on the national council of the Soil and Health Association NZ and a director of Bio-Gro. He is doing graduate studies in theology in contemporary society and the environment at BCNZ. As a landscape designer he assisted Peter Majendie with *A Load of Rubbish*, 2003, and *The Eyes Have It*, 2004, installations.



Mike Palmers

Interview: Wendy Grace Allen Artist, Palmerston North

Wendy Grace Allen is a visual and performance artist participating in the forthcoming Chrysalis Seed group show (9 March - 2 April). She has a Master of Visual Arts degree (University of South Australia), a Diploma of Fine Arts (Otago Polytechnic) and a Graduate Diploma in Teaching [Secondary] (Massey University). After an academic arts career, lecturing and tutoring at tertiary level (in Nelson and Adelaide, as well as with online students in 1998) and studying to teach art at secondary level, she returned to her native Palmerston North to commit to a full-time arts career. Allen operates out of her Remarque Studio in the Square Edge Creative Centre, Palmerston North. She started Remarque Studio in 2004 utilising the French word 'Remarque' that has two meanings: to "remark" or to make a comment (equivalent to the English meaning of the word), and to make a "remarque" or a small mark or sketch engraved in the margin of a plate to indicate its stage of development prior to



(At right) *Blind 3. 9pm. (Process 5.2) (detail)*, 2005, Wendy Grace Allen, acrylic paint and mixed media on Holland Blind with attachments, 2100 x 1800mm.



completion. A "remarque" is also a print or proof from a plate carrying such a mark. "I really like the process of art, so I enjoy both those meanings coming together; the processes of art to make a comment."

How does your visual and performance art contrast?

"There is quite a lot of cross over. It's mostly conceptually based. The performance work I do has an idea I'm wanting to realise, but in a more interactive way. My performance work is often also collaborative, such as my work with Nelson composer Ian McDonald. That work involved a performance that was a response to a Colin McCahon painting; I wrote (and read) the text of a poem and Ian wrote an original composition to accompany it. It was a more traditional style of performance, rather than incorporating visual lighting and movement as with a more conventional contemporary performance. Performance is an additional way of working with visual ideas. I come from a sculpture/installation background - it's a natural extension of that, rather than a drama, which I have no training in."

How did you find tutoring and lecturing at tertiary level?

"My experience of working within tertiary education was quite different at the university in Australia from working in the polytechnic environment in Nelson. In Adelaide I taught about 700 students art, architecture and design, history and theory over several levels over a two-year period. There was quite a cross over of subjects. I enjoyed interacting with the students and tutoring has taught me a lot. Nelson was different; I covered a different range of subjects. I was lecturing and writing up the three-year degree programme in my subject area amongst other roles in a small art school, whereas, in Adelaide I was one tutor in a team of many, at a large and well resourced art school (maybe 300 students), and as part of a team at the school of architecture and design."

Could you comment on how you came to choose your medium as being sculptural installations?

"I enjoy exploring the processes of making art with a diverse range of art materials. I have used everything from long-term materials such as bronze and resin, to short-term materials such as chocolate, lard and seaweed to create my work. Installations are an obvious way to work with these materials; in relationship to light, space and within the context of the chosen site. I use materials that I feel best suit the ideas I am working with, so this includes painting, bookbinding and photography."

What is the relationship for you between your writing on art and making art? How do the two feed into one another?

"Several years ago I was studying for my Masters degree in Visual Arts in Australia, I was training to be a Gallery Guide at the Art Gallery of South Australia (one day a week) and also tutoring in various subjects including the History and Theory of Art, Architecture and Design at the University. The combination of researching, seeing, writing about art, and the making of art was fairly interconnected and fluid for me at that time. For example my research into notions of 'The Other', cultural difference, postcolonial theory and art in the Asia Pacific region feed back into the art I created. This was where I really began writing about art AND enjoying it. God has a sense of humour because I ended up writing a couple of theses and marking about 5000 student essays in a couple of years; prior to this I had avoided writing like the plague! It is more difficult to see how the making of my work informs my art writing but there are definitely strong connections. Sometimes I need to 'put aside' the intellectual art history/theory part of my brain so I can start creating art, because I have analysed and critiqued everything I've created before I've even started making it!"

John Stringer

Interview: Anne Fountain Artist, Canterbury

Anne Fountain was born in Surrey and raised in the New Forest area of Hampshire, England. She arrived in New Zealand in 1963 and attended life drawing and landscape classes. In 1967 she married Ross. After raising three girls she resumed painting in 1978 and in 1981 became a working member of the CSA and a founding member of the Canterbury Colourists art group. From 1991-93 she completed a diploma at the Studio Art School, Christchurch, where she discovered mixed media techniques, particularly encaustic, to express ideas. While at the Studio Art School she was influenced by Seraphine Pick, Grant Banbury, Neil Frazer, Shane Cotton, William McAloon and Joanna Braithwaite. Anne is a deacon and her husband Ross priest at St Paul's Anglican church, Tai Tapu, where they reside.

Anne Fountain is a consistent and dedicated artist, one of nine featuring in the upcoming Chrysalis Seed group show *Night and Day*.



(At right) *Light Knight*, Anne Fountain, 2004, mixed media with encaustic, 300 x 300 mm, *Night and Day* Chrysalis Seed group exhibition, CoCA, Christchurch, 9 March – 2 April 2005.



Working again with her signature Lewis Chessmen, her completed two works for *Night and Day* feature knights concealed in an overlaid encaustic circle, intended as a new moon, on a square mount. One 'moon' is dark wax *Light Knight*, the other *Day Knight* is under a white moon/circle, each of which is barely discernible. Celtic uncial-style script surrounds each knight image within their Day and Night circles beneath a patina of cracking varnish.

J.S.: After raising three girls (among them artist Katie Thomas) you got involved in the Studio Art School. How did you first come to painting and your present media (wax encaustic)?

"I had always loved painting at school, and wanted to go to art school in those days, but my parents felt that was not an inappropriate career for a girl, so I did secretarial work. At the same time I never gave up painting. While at the Studio Art School Seraphine Pick did some holiday work-shops, one on wax. She used paraffin wax and turps as thinners and gouged it out with a knife. When I saw all that fluid wax I could see the possibilities of doing many other things with

it as well. So it was Seraphine Pick's little day workshop that got me started."

Your work has a lot of text in it. What is that connection?

"I used words from the beginning. I loved Uncial script (a bit like on the Book of Kells but more legible) attracted by its Celtic swirling, and did work that lent itself to Celtic infiltration."

So your later love affair with the Lewis Chessman married to the Uncial text at an aesthetic level?

"I'd earlier done some work on the Song of Songs, and the Four Seasons and did exhibitions on those themes. They lent themselves to words, as well as music, so I branched out into the music of the Four Seasons. The start of it was the little symbols for the seasons that are Celtic looking images. I haven't been able to trace where they actually come from. They look a bit like writing, so script fitted with those themes very easily. The Kings, Queens and Bishops of the 12th century Lewis Chessmen also have Celtic designs on the back of them."

Where did the Lewis Chessmen theme start for you then?

"I was in a low spot, had a bad cold and one of my commissioned works hadn't been liked all that much. I came home feeling a bit blah and looked up at my Welsh dresser and here were these little replica chess pieces looking down at me. I thought I could work with those, so it all came from a low patch, and I became inspired.

They were found in 1831 but date back to the 12th century. Being hand made they're all individualistic and that gave me liberty to put my own expressions on them and do my own things to them. None of them were the same."

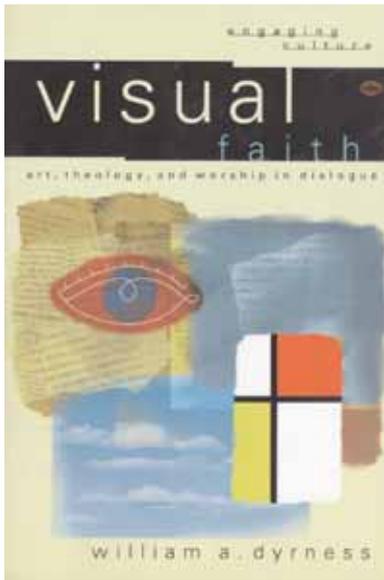
Is there life after the Chessmen?

"In my last show, the Lewis Chessmen didn't appear so much, only in a fragmented and abstract form. I thought I might branch out into something new, but found myself coming back to them. I thought about Bill Hammond and his birdmen thing and other artists' iconography, and there is no real reason why I can't continue to use them if I want to. I can still do anything that excludes them, but if they want to keep appearing, that's fine too."

What are you currently working on?

"My next solo show is 2006 and I'm involved in *Night and Day* before then, so that gives me some time to experiment. I want to do things with rusted tin under various conditions. I've had some ideas about 'moth and rust corrupting, thieves breaking in and stealing', things like that."

John Stringer



From the Resource Centre

Visual faith: art, theology, and worship in dialogue

William A. Dyrness

Baker Academic, 2001, (*engaging culture series*), 188 pages, paperback, NZ \$60.00.

An easily digestible book, not too academic (Dyrness is a theologian) with an accessible written style, which is illustrated sparingly but appropriately to the text.

After an essay on the uneasy relationship between art and faith, Dyrness conducts a survey of the visual arts through the history of the early Church, the Reformation and into the 21st century. He progresses into theological and contemporary issues facing modern Christians and suggests positive opportunities for Christians wanting to be involved in the arts. A concluding chapter is titled "Making and Looking at Art" followed by an appendix/conclusion "Dreaming Dreams and Seeing Visions" which is Dyrness' 'sermon' on the subject that singles out the relationship between Protestantism and the arts.

The book is a well-crafted critique of traditional Protestant bias against the arts. It seeks to invigorate the modern Christian dialogue with the visual arts. The book is a product of the growing debate among Protestants about the reviving 'liberal arts' in their midst, which Dyrness ties to theological issues surrounding our relationship with the creative Holy Spirit and our responsibilities to, and function in, the wider world.

A great introductory title on the topic and a worthwhile contribution to the discourse. Heavily priced due to being a short run specialist title in our small market.

J.S.

A Routine Day

Poetry By Diana Neutze

59 pages, Hazard Press Ltd, 2004.

Despite her being confined to a wheelchair, and to her house, for the past four years, Diana Neutze's second collection of over 40 poems inspires and uplifts. Reflecting her unfettered mind and spirit, the poems are an insight to her daily routine, her physical environment and contemplative nature. Diana Neutze holds a Ph.D. and tutored in English for thirteen years at the University of Canterbury. She began writing poems eighteen years ago following the death of her only son and the end of her remission from Multiple Sclerosis. Diana lives in Christchurch with her cat, canaries and numerous wild birds attracted by the bird feeders in her garden. Previous publications include: *As for Tomorrow, I Cannot Say: 33 Years with Multiple Sclerosis* (Hazard Press, 2002), and *Unwinding the Labyrinth* (Hazard Press, 1997). Diana is also the co-author of *Design for a Century: A History of the School of Engineering, University of Canterbury 1887- 1987* (1987).

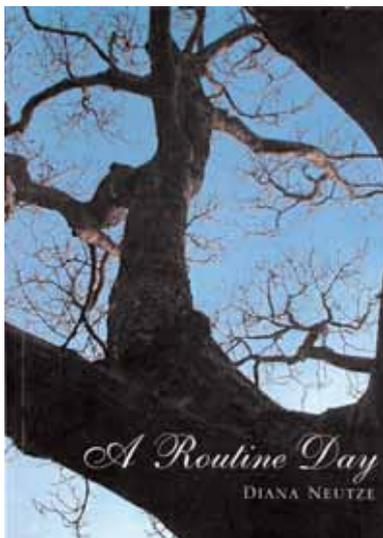
Trust

it was bruising its wings
against my window pane
so I rescued it I held out my hand
and it climbed quivering on to my finger
for a short while I wore it like a jewelled ring
before it flew upwards into the air

that was long ago
but I have retained the memory
the clasp of tiny feet around my finger
in that brief moment of trust
I had entered a moth's world

Diane Neutze

Reproduced from *A Routine Day*
Diane Neutze
Hazard Press 2004 p. 9



Detecting Art: An interview with ex cop turned artist Janet Joyce

Art captivated her after labouring as a managing cook, having a daughter, marriage breakups, ten years in the NZ police force, training to be a detective, and a year spent recovering from M.E. in 2000. Born in Blenheim in the late 1960s, into a Christian home (the artist relates to consciously being a Christian herself from an early age) Janet Joyce was good at art and sport (Nelson Girls and Burnside High School, Christchurch) both of which she found an expressive release. Almost 20 years later, she quit detective studies and the force after her recovery from illness when sensing a call to the arts that was first engendered at high school. She is now in her fourth year of a BFA (Painting) at Design and Art College NZ.

A year out from art school, while in her mid-thirties, Joyce suffered the death of her father and during her first year at art school, her grandfather also died.

Two Figure Large Work, Janet Joyce, 2004, oil on stretched canvas, 1000 x 1600 mm.



J.S.: Did those paternal deaths have an impact on your art career?

"No. I hadn't long started arts school when my grandfather also died. He'd been a fisherman, had loved the water and I spent a lot of time rowing, but I was already on my course."

So, what motivated you into the arts?

"I took a step back from training to be a detective because of my illness. While on that path, I sensed a calling in art, and decided to go to art school. I hadn't done any art in 17 years, since high school. My decision to quit the force and study art surprised everyone and me but there was also a broad acknowledgement and support for that move."

What is your passion and what inspires you artistically?

"I'm in love with oil and colour and abstract expressionism, particularly mid-20th century American abstract expressionists. I love Colin McCahon. I'm enjoying playing with the etymology of words, using text as a compositional device, a

way of expressing the subconscious."

Is that something that derived from your love of McCahon?

"No. I enjoy the way McCahon expressed his spirit in his work using text, which was as much an aesthetic as anything else, but I also enjoy writing. I use it as a compositional tool. A year ago I was quite against the use of words in paintings. I hate that saccharin sweetness of some words in contemporary decorative art."

Why did that annoy you?

"I don't like it being so obvious or the cliché of words (love, peace, faith, hope). The words in themselves, when you really look at them are fantastic, but not if they are portrayed in a surface way. If I use those words I want to delve into the deeper meaning, the history of the word."

So, was the superficial element of it as a decorative motif?

"Yes. I play with the history of words. I explore connections between words and play with free-flow writing that examines the subconscious coming through into the conscious and then I analyse that deeper and deeper."

I noticed in your works in *Word About* a reaction to the computer age. Does that relate to a whole dynamic of a love for words?

"It is a reaction. I don't like the tool of the computer in art; the way it removes artists from their media. I like a person's signature or their personality being seen in their writing. I'm currently using my own handwriting and to me that is a form of self-portraiture. It reveals flaws in a person and that makes a connection with other people, of trying to accept differences."

What other themes and ideas infuse your art practice and thought?

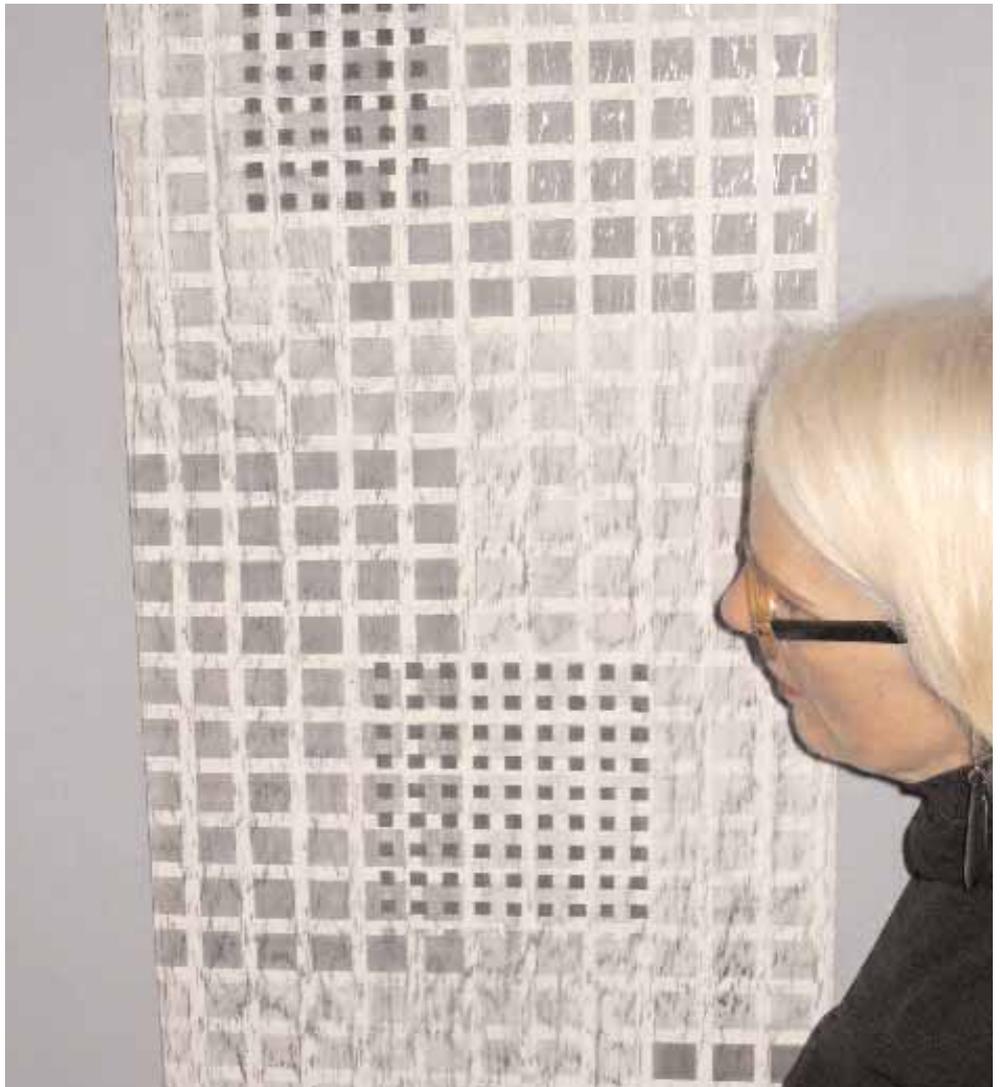
"I'm interested in philosophy and psychology, and recently theology has been finding its way into my work. Those three studies are coming together, using my words."

Janet is one of ten artists featuring in the next Chrysalis Seed group show, titled *Night and Day* (9 March - 2 April, CoCA) and will exhibit two large works. *Orange and Black*, painted on recycled canvases stretched over board from the 1970s, uses text and handwriting ("I run," "I walk", "I'm here"). It is autobiographical, a personal cry, a stand in a landscape form. The title relates to the primary colours in the work, which began as landscapes with the words "orange" and "black" repeated over the work as a compositional structure. *Two Figure Large Work* (which Joyce says is a deeply personal work about a specific relationship not being accessible) is also strong in text but features two silhouetted figures. Working through the art, it became evident to her it was more about a spiritual presence with the artist the whole time, a revelation of God or Jesus who was linked to her.

John Stringer

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A sort of silent speaking was what I wanted.



Interview: Glenys Brookbanks Artist, Auckland

Glenys is an established artist based in Auckland, graduating as a returning student in B.F.A. from Elam School of Fine Arts in 1988.

Her work is held in a wide range of collections in New Zealand including Te Papa, and has been a finalist in many prestigious awards; most recently James Wallace (2000).

She has been in many group and solo shows around the country, the most recent being at 64zero3 Gallery, Christchurch (2004). Since visiting Canada she has embraced her own vision of geometric abstraction.

Describe the history of your art practice since you completed your BFA training.

"In the beginning my painting genre was still life, it was metaphorical for the first four years. I used multimedia based on textile art/fabric and 1980s embroideries. I moved into using oil paints with enriched surfaces, calligraphic marks and glazing techniques. I used a full colour palette.

"Then in the 1990s I created large 2m square acrylic canvases that hung from the wall like tapestries... also smaller motifs around notions of mystery themes that used the metaphor of the purse as a closed object containing personal items."

Which artists' work do you particularly admire, and what inspires you to create artwork?

"I moved to Canada for 9 months and saw Barnett Newman's *Voice of Fire* in the Ottawa Public Gallery (a 30 feet high purpose built gallery). The scale and power of the abstract painting impacted me, and the use of austere reduced motifs to carry message. I became interested in the power of the abstract language of painting.

"I stayed for ten days in central New York and there saw more of Barnett Newman's surface paintings and Sean Scully's fugitive colour - the vocabulary of the abstract. I also saw Agnes Martin in Pace Gallery in private preview. I had a very strong connection with the idea of conveying feelings and impressions using minimalist means. I saw parallels between the fragility and repetitive marks and what I was doing by then. Martin's work conveyed persistent gentle intention, with strong after effect or memorable presence.

"When I got back home to New Zealand I adopted the grid as the simple motif to carry all the myriad sensitivities I wanted to convey. I cut out the sensuality of the paint surface and adopted graphite and tempera as the main

media. I folded paper and pastel using fugitive colours all in an attempt to make work which had the capacity to carry ideas about the interior life and to avoid the presence of the artist as intruder therefore, no reflecting surfaces and colours which could not necessarily be recorded on film or described in language. The work took precedence over the artist but the matt surfaces or flickering graphite was used to bring the attention of the viewer to some lively, quiet focus on the surface. A sort of silent speaking was what I wanted.

'I have made strong connections with St Teresa of Avila in her writings. In *The Castle* she lays out a blueprint for the interior life of devotion to Christ. She describes the progress of one's spiritual life as a journey towards a deeper place, into the interior of a castle - room by room. This is a kind of architecture of the soul, and I have become increasingly aware of the environment around the work and the architectural space in which it hangs. The work feels to me as though it has an interior life of its own and needs to find an equilibrium in its placement in the environment.

I would like my work to bring a gentle and thoughtful focus on the surface as a window through and into the interior world."

Describe your recent work and the process you go through to produce a series of work or individual piece and what are you working towards for 2005?

"I have kept the use of graphite. I like the mobility of the surface and the literal vulnerability that graphite is symbolic of, and that I want the work to facilitate in the viewer. The graphite is carried throughout by the process and clouds the surfaces in random ways. The gleam is very changeable and helps to continue

the liveliness of surface which I want to sustain, but I use it for its subtlety.

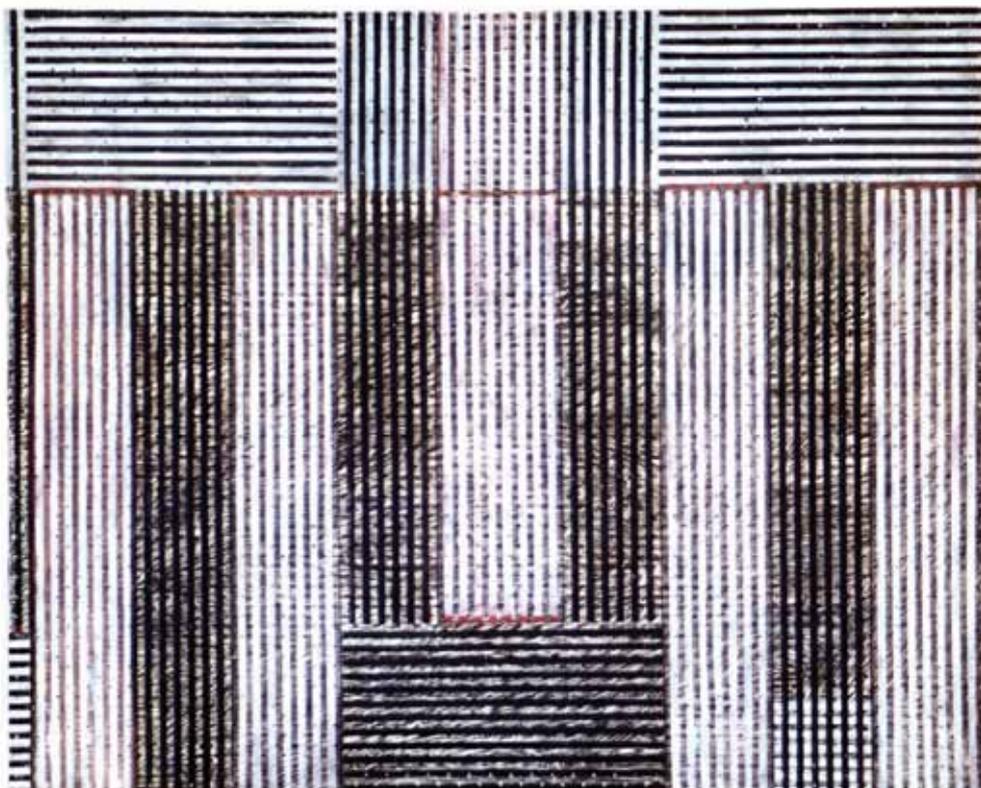
'I am making all my own gesso and tempera but also working at present with other media, and painting on 10cm deep supports or other three dimensional panels, and painting the edge continuous to the picture plane. This is to heighten the feeling of the interiority of the work, by making the painting contain space; also the use of perforated surfaces is to carry the sense of permeable surface, and make the interior accessible.

'I am working towards a development of the works of 2004, and I am setting up a series which communicates variability but serialises at the same time. The processes of painting are always evident. The continuous surface carries messages, memories and even feelings of the interior, unseen realities. My current work is under-painted in cyan blue which has a luminosity, and supports the feeling of light coming from within the work rather than the surface. The work is very labour intensive and there is a lot of handling of materials - I paint with my hands and don't use brushes. I pass over the same surfaces again and again with different pressure, and materials, and treatments of surface.

'I would like to show the work which I started in November 2004, and am continuing to work towards a group of works for a solo show at the end of the year - after I get back from Europe and the United Kingdom."

Wendy Grace Allen

Evening and Morning, Glenys Brookbanks, 2004, tempera and acrylic on gesso, 980 x 1200 x 50mm.



9 March - 2 April 2005

Preview: Tuesday 8 March 5.30pm

Centre of Contemporary Art

66 Gloucester Street, Christchurch, Phone 03 366 7261

Hours: Monday - Friday 10am - 5pm

Saturday - Sunday 12 - 4pm



night and day

Wendy Grace Allen
Glenys Brookbanks
Tim Brown
Jessica Crothall
Tim Croucher
Anne Fountain
Janet Joyce
Mark Lander
Stefan Roberts
Gareth Williams



chrysalis seed trust
GROUP EXHIBITION



(Above left) *Trig 1*, Stefan Roberts, 2004, giclee photographic print, 1000 x 1100mm mm framed (700 x 820mm unframed), *Night and Day* exhibition, CoCA, 9 March – 2 April 2005.



(Above right) *Trig 11*, Stefan Roberts, 2004, giclee photographic print, 1000 x 1100mm mm framed (700 x 820mm unframed), *Night and Day* exhibition, CoCA, 9 March – 2 April 2005.

Both / and

the day is brightening
as the cloud cover thins
leaves are polished with light
yet at the same time a misty rain is falling
there's no choosing between them
either sunshine or drizzle
instead raindrops sparkle with light

life is full of such moments
a safely domesticated cat
with his penumbra of wildness
at home in front of the fire
or wide-eyed under the stars
to choose is to distort
in fairy tales beware
one who does not cast a shadow

Diane Neutze

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Hazard Press 2004 p. 43