

# B.

213



Christchurch Art Gallery  
Te Puna o Waiwhetū

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Spring 2023



# B.

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Elizabeth D'Oyly and Charles D'Oyly *Blue Honey Sucker*  
1826. Watercolour on paper. Private collection

Left: Elizabeth D'Oyly and Charles D'Oyly *Pin-tailed Sand*  
*Grouse (detail)* 1826. Watercolour on paper.  
Private collection

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# B.

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Natasha Ratuva.

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### Exhibitions

What's on at the Gallery this quarter.

# Director's Foreword

**BLAIR JACKSON**

August 2023

Welcome to the spring edition of *Bulletin*. As I write, *Te Rā: The Māori Sail* has been with us at Te Puna o Waiwhetū for three weeks, and its presence continues to fill our building and hearts with a sense of warmth and wonder. It has been truly an honour to spend time with Te Rā, whose arrival and welcome was an incredibly important moment for Aotearoa. I felt very privileged to have experienced some of the excitement, joy and knowledge shared by so many during the wānanga and the opening weekend.

We have been fortunate to work with the wonderful Ariana Tikao and Mat Tait, to produce a very special commemorative publication that celebrates the homecoming of Te Rā. Lyrically written by Ariana and beautifully illustrated by Mat, this little book imagines the story of Te Rā—from its beginnings as harakeke, harvested and woven by many hands; to its voyaging along coastlines and across waterways; its experience as a taonga taken to another land far from home; and finally the moment Te Rā was brought back into the light. The billowing sail raised up again.

The return of Te Rā and development of this exhibition has been a huge project for the Gallery team, made possible through close collaboration with numerous experts from Aotearoa, Australia and England. In this issue of *Bulletin* we feature a short photographic essay that documents the work that went into the installation, and some of the people that made it happen. Donna Campbell, who is part of the research group that brought Te Rā to Aotearoa, writes movingly about when she first experienced Te Rā in a storeroom at the British Museum in 2014.

Elsewhere in the Gallery, *Robin White: Te Whanaketanga | Something Is Happening Here* is a major survey of the career of one of Aotearoa's most-loved artists. Including more than fifty works that form what Robin White describes as a "family reunion", the exhibition was jointly developed by Auckland Art

Gallery Toi o Tāmaki and Te Papa Tongarewa, and we are very pleased to be able to host it here in Ōtautahi.

Another moment to celebrate this season is the extraordinary gift of fifty-seven works by thirty-two contemporary Pacific artists from the private collection of writer, researcher and lecturer Karen Stevenson. We are indebted to her for this gift, which significantly enriches our collection and will benefit future exhibitions and audiences. Formerly a lecturer in art history at the University of Canterbury's School of Fine Arts, here Karen tells our lead curator Felicity Milburn just what the gift means to her.

Our Māori material culture and our place in the Pacific means that there are textile treasures in many homes. From kete and tivaevae to tapa and hiapo, how do you care for textile-based artworks in a domestic setting? *Bulletin* asked several experts for their tips and advice. We also hear from artist Maureen Lander, who with her daughter Kerry is working on a project to digitise her archive. Maureen's exhibition *Aho Marama Strings of Light* lets us look back in time, reimagining her pivotal 1998 installation *String Games*, and celebrates a stunning new addition to our collection, *Wai o te Marama*.

We look ahead to a major transformation of our ground-floor spaces with an ambitious contemporary exhibition that takes the pulse of the Aotearoa arts scene, with *Spring Time is Heart-break: Contemporary Art in Aotearoa*. For *Bulletin*, curatorial assistant Jane Wallace talked to five of the artists involved in the show. Heidi Brickell, Priscilla Rose Howe, Lucy Meyle, Steven Junil Park and John Harris offer glimpses into their studios and practices as they work towards the exhibition.

In *Flitting, Gliding, Strutting, Cavorting*, curator Ken Hall looks at a previously unpublished folio of delicate watercolours of Indian birds. Painted around 1826 by Elizabeth D'Oyly, with some works co-created

by her husband Charles, this charming group of works has come to us on loan from the artists' family and is on display in *Out of Time*, which opens in September.

Our Pagework comes from Fijian-born artist Natasha Ratuva, whose hand-painted masi works celebrate the connections between Pasifika and Māori culture. My Favourite is a sweet and moving reminiscence from the Gallery's longtime cleaner Amanda Gillard, who selects a stained-glass window salvaged from an earthquake-damaged church on Barbadoes Street.

Lastly, on 1 August 2023, we celebrated a very significant moment. Thanks to the generosity of the Christchurch Art Gallery Foundation's TOGETHER partners, we have achieved an incredible milestone—our collection development endowment fund has now reached its original \$5 million target. The support of many generous donors has made this possible, and we are truly grateful for their vision and commitment. Reaching the \$5 million mark means we are in a fantastic position to spend future income on significant acquisitions for the collection. This is an extraordinary moment for the Gallery and Foundation. We thank everyone who has played a part in creating such an incredible legacy for the city and people of Ōtautahi Christchurch. Of course, our fundraising ambitions are certainly not over! We look forward to a new programme of activities and fundraising events that will support the Gallery to ensure we continue to offer an ambitious and dynamic programme for Ōtautahi.



*Flitting, Gliding,  
Strutting, Cavorting:  
An Album of Indian Birds*

Ken Hall





Elizabeth D'Oyly and Charles D'Oyly *Pin-tailed Ducks* (detail) 1826. Watercolour on paper.  
Private collection

**Ranking highly among the privately-owned works of art that have fallen across this curator's path is an exquisite late-Georgian era album of Indian bird watercolours. This significant, previously unpublished folio contains twenty-five delicate watercolours and three small lithographs. Most paintings were produced collaboratively in 1826 by an interesting couple, Elizabeth (Eliza) Jane D'Oyly and her husband Charles Walter D'Oyly, the latter recognised in India as "perhaps the most famous of the amateur British artists who depicted the Indian scene."<sup>1</sup> A treasured gift from Elizabeth to her sister Isabella Gilbert in 1866, the album has stayed in the same family since then. It also carries sombre themes alongside its splendours.**

Twenty paintings are signed by both Elizabeth and Charles, recording a productive partnership through the spring of 1826; the dates show an average of one completed every five and a half days over a four-month period. Three further works are signed only by Elizabeth, including *Great Rock Eagle Owl*, the last dated and one of the finest in the collection, completed 21 April 1827. Two small undated paintings are by Charles and two hand-coloured lithographs are by Elizabeth's cousin, civil servant Christopher Webb Smith, an amateur ornithologist and undoubted influence.<sup>2</sup> For the co-signed watercolours, Elizabeth is credited for birds, flowers and foliage, and Charles for the backgrounds.

When the album was made Elizabeth and Charles D'Oyly were living in an expansive stone bungalow in residential Bankipur—a thriving East India Company (EIC) commercial centre by the Ganges near the predominantly Hindu city of Patna in Bihar. The D'Oyllys were stationed there due to Charles's employment with the EIC, which he entered in his teens. Their move north from Calcutta (Kolkata) in 1820 came through his appointment as opium agent and commercial resident in Patna, a role in which he was expected to expand British revenue through the lucrative, and mercenarily destructive, narcotics trade.

Charles D'Oyly was prolific as a painter and lithographer and has been well recognised for his work. Elizabeth, however, has been little known as an artist and is recognised primarily as a significant early transcriber of Gaelic music. Although several of her lithographs are in the collections of the Metropolitan Museum of Art in New York, the Yale Center for British Art in Connecticut and the British Museum in London, few beyond her family have seen her paintings.

Elizabeth was born in 1789 at Gowrie Castle Artillery Barracks in Perth, Scotland, the daughter of Major Thomas Ross of the Royal Artillery, who had served in the Caribbean. Her mother Isabella Ross (née MacLeod), born on Raasay in the Inner Hebrides, was celebrated for befriending Robert Burns and inspiring him to complimentary verse.<sup>3</sup> Major Ross served next in India, where he was badly wounded in the 1792 British attack on Seringapatam. He died two years later in Madras (Chennai), aged 54. Elizabeth's sister Isabella Rose was born in Madras three months later, and the following year their 23-year-old mother left for Scotland with her daughters on an East India Company Indiaman well-stocked with soldiers and cannons. She tragically died during the voyage in late August and was buried at sea between St Helena and England.



Elizabeth D'Oyly Great Rock Eagle Owl 1827. Watercolour on paper.  
Private collection



Elizabeth D'Oyly and Charles D'Oyly *White or Barn Door Owl* 1826. Watercolour on paper. Private collection



Elizabeth D'Oyly and Charles D'Oyly *Large Black and White Diver* 1826. Watercolour on paper. Private collection

The sisters went into the care of their uncle James MacLeod, Laird of Raasay, and his wife Flora. Elizabeth studied at Mary Erskine School in Edinburgh, where she boarded with an aunt and gained a solid musical education, including on the pianoforte and concert harp. Her musical accomplishment expanded on returning to Raasay, where her uncle played violin and his clansmen were all pipers. Elizabeth transcribed several *piobaireachd* (Highland bagpipe compositions) into pianoforte notation and collected many local songs. By 1812, aged about 23, she had transcribed 150 “Original Highland Airs” shared by the isle’s singers and musicians, including the Laird’s principal piper.<sup>4</sup> She remains honoured as “a poet and bard [with] a great love of the Gaelic language” and her work is celebrated.<sup>5</sup>

Elizabeth and Isabella returned to India in 1813 as wards of Sir Francis Rawdon-Hastings, who was married to their cousin Flora Elizabeth Rawdon-Hastings, Countess of Loudoun. Lord Hastings (also Baron Rawdon and Earl of Moira) had been a prominent politician as well as celebrated soldier in the American and French wars, and was India’s newly appointed Governor-General—his decade-long Indian tenure would be remembered for its aggressive military policies. Elizabeth Ross and Charles D’Oyly likely met in Calcutta at Government House. Charles was then collector of Dacca (Dhaka), a revenue administrator, as well as honorary aide-de-camp to Hastings during sessions in the capital.

Charles had been born in 1781 into a titled, extremely wealthy British military family in Murshidabad; his father Sir John D’Oyly was then resident at the court of the Nawab of Bengal.<sup>6</sup> The family relocated to England in 1785 for Charles’s mother’s health. His father entered British politics and Charles received an education before himself entering the civil service, sailing to India in his sixteenth year. In 1798, at seventeen, he was appointed assistant to the registrar of the Court of Appeal at Calcutta;

at 22 he became keeper of the records for the governor-general Lord Wellesley. Charles married his first wife (and cousin) Marian Greer in 1805. Two years later he met George Chinnery, then the leading British artist in India, and when stationed to Dacca in 1808 invited him along; Chinnery lived there for three years and provided vital lessons, including on sketching tours. D’Oyly’s earliest published drawings were engravings produced in London in 1813 for *The Costume and Customs of Modern India* and *The European in India*, followed in 1814 by *Antiquities of Dacca*.<sup>7</sup>

Elizabeth met Charles’s first wife Marian before her untimely death in January 1814. It is said that “when dying, she [Marian] pointed out the present Lady D’Oyly as the person most likely to make him happy, and after a short time he married the beautiful Miss Ross.”<sup>8</sup> Next to this bestowal, Elizabeth had esteemed family connections and was “was beautiful, a good musician and also a dedicated sketcher.”<sup>9</sup> Charles D’Oyly and Elizabeth Ross married on 8 April 1816 in Cawnpore (Kanpur), he at 34, she at 26. In 1818 Charles inherited his father’s baronetcy and became collector of government customs and town duties at Calcutta. Two years later he became the East India Company’s opium agent and commercial resident (or tax collector) in Patna. He sketched and painted throughout the three-month voyage up the Ganges on a pinnace budgerow barge to create a spectacular sequence of passing ruins, towns, temples, jungles and mosques.

It has been observed that “With the move to Patna in 1820, D’Oyly entered a new phase of his artistic life. His official work as opium agent seems to have left him ample time for his painting and printing enthusiasms.”<sup>10</sup> D’Oyly’s Company role has been typically underplayed, but with opium being one of the EIC’s most profitable commodities and Patna the main centre in northeast India for its collection and manufacture, he was clearly overseeing a huge operation. The vast patchwork under poppy cultivation in the region at this time is recorded as about 90,000 acres (36,400 hectares).<sup>11</sup>

The Company maintained a strict monopoly over production and export, processing opium into cakes in its Bihar factories and warehouses before sending it downriver to Calcutta for shipping to China. The impact on Indian communities and public health included disrupted agriculture, exploitation of local farmers and reduced food security; in China it caused increasing societal damage including widespread addiction and social degradation. However, Britain evaded China's attempts at prohibition, opium being too profitable and expedient a means of obtaining required Chinese goods, primarily tea and porcelain. Apart from silver, China spurned European commodities, and so Britain continued the opium trade with determined indifference.

The D'Oyllys' home became a cultural and artistic hub, hosting regular visitors, concerts and parties. Charles remained a prolific artist; as a contemporary observed, "his pencil like his hookah-snake was always in his hand."<sup>12</sup> A pair of 1824 watercolours, in the collection of the Yale Center for British Art make this visible, alongside Elizabeth playing the harp. In 1824 the D'Oyllys initiated "The United Patna and Gaya Society, or Behar School of Athens, for the promotion of Arts and Sciences and for the circulation of fun and merriment of all descriptions."<sup>13</sup> Under this directive, "cheerful groups set off on horseback or in carriages on sketching expeditions."<sup>14</sup> Doubtless onboard was Elizabeth's cousin, civil servant and amateur ornithologist Christopher Webb Smith, who married at the D'Oyllys' home in August 1824 and hosted them both in Patna later that year.<sup>15</sup>

While Elizabeth's painting is scarcely known, she has been recorded as "a considerable artist in her own right". Inventories dated 1830 and 1850 also record eight paintings by "Sir Charles and Lady D'Oyly", now identified as a group of impressive oil paintings from Bihar dated around 1825.<sup>16</sup> The collaborative 1826–27 watercolours present a world of sometimes precariously perched birds on branches, tree-trunks and craggy

ledges; extracting nectar; strutting, preening, cavorting; frozen in flight; gliding afloat. All are likely based on shot specimens: one painted backdrop includes a gentleman—perhaps Smith on one of his early morning hunting walks—blasting his shotgun from a distant riverbank, behind a group of pin-tailed ducks (*Anas acuta*) in flight.<sup>17</sup> Other settings include elephants, sailing vessels and people labouring in fields.

In 1828, Charles had a book of satirical engravings anonymously published in London, *Tom Raw, the Griffin: a burlesque poem... descriptive of the adventures of a cadet in the East India Company's service*. He also launched his Behar Lithographic Press in Patna in that year.

Several of Elizabeth's birds were thus reworked as lithographs in two self-published ornithological folios, *The Feathered Game of Hindostan (1828)* and *Oriental Ornithology (1829)*, produced by Charles and Smith. Smith, however, was solely credited for the birds and Charles for the backgrounds. The Behar Lithographic Press ran with the help of Indian assistants including the artist Jairam Das. Further publications included *Indian Sports (1829)*, *Costumes of India (1830)* and *Sketches of the New Road in a journey from Calcutta to Gyah (1830)*.

**“The collaborative 1826–27 watercolours present a world of sometimes precariously perched birds on branches, tree-trunks and craggy ledges; extracting nectar; strutting, preening, cavorting; frozen in flight; gliding afloat.”**





In 1832 The D'Oyllys took a year's leave at the Cape of Good Hope, South Africa, where Charles continued his art. From 1833 to 1838 they were again in Calcutta, Charles as senior member of the board of customs, salt and opium, and of the marine board, holding this post until his retirement due to ill-health in 1838. Relocating firstly to London, by late 1840 they were settled at the villa Casino Pecori overlooking the Arno in Florence, Italy. Charles was knighted in November 1843 for his work in Bengal as a civil servant and contributions to the field of art, and died in Tuscany in 1845 at Ardenza, near Livorno. Lady D'Oyly, as she now was, returned to England, settling at Iwerne Minster in Dorset. She took up composing Gaelic songs in her later years and died in 1875.

Elizabeth and Charles D'Oyly's fascinating album provides a rare glimpse into a unique artistic partnership, and a chance to reflect on a chapter of global history that is often hidden. It will be displayed in *Out of Time* for six months from September 2023, with pages changed every few weeks and full contents viewable on a small screen. We are grateful to the album's owners for enabling us to appreciate its extraordinary contents.

### **Ken Hall**

Curator

*Out of Time is on display from 23 September 2023 until 28 April 2024.*

- 1 Pauline Rohatgi and Pheroza Godrej (eds.), *Under the Indian Sun: British Landscape Artists*, Bombay, 1995, p. 81.
- 2 Christopher Webb Smith (1793–1871) was an acting judge and magistrate at Patna from 1823–33.
- 3 Robert Burns, 'To Miss Isabella MacLeod', 1787. Tim Rossiter, 'Isabella MacLeod: Tragic Heroine of Burns' Poems', *Clan MacLeod Magazine*, October 2014, pp. 231–3.
- 4 Leonard McLeod, 'Lovely Isabella and her Daughter Eliza', *Clan MacLeod Magazine*, April 2015, pp. 271–3.
- 5 Peter Cooke, Morag MacLeod and Colm Ó Baoill (eds.), 'The Elizabeth Ross Manuscript, Original Highland Airs Collected at Raasay in 1812 by Elizabeth Jane Ross', University of Edinburgh School of Celtic and Scottish Studies online publications series, <https://www.ed.ac.uk/files/imports/fileManager/RossMS.pdf>. Also *Original Highland Airs Collected on Raasay in 1812, For Voice, Fiddle, Bagpipe & Piano, The Eliza Ross Collection*, Musica Scotica, 2016 (republished 2022).
- 6 Rohatgi and Godrej, *Under the Indian Sun*, p. 81.
- 7 'The European in India, with a preface and copious descriptions by Captain Thomas Williamson, and a brief History of Ancient and Modern India by F. W. Blagdon', 1813. 'Antiquities of Dacca' with engravings by John Landseer, from Charles's drawings, first published 1814.
- 8 Warren Hastings, *The Letters of Warren Hastings to his Wife, Annotated by Sydney C. Grier*, W. Blackwood, Edinburgh, 1905, p. 443. Marian D'Oyly died 9 January 1814, aged 34.
- 9 Archer and Lightbown, *India Observed*, p. 71. Elizabeth's sister Isabella Rose Ross married Walter Raleigh Gilbert in Calcutta on 1 June 1814.
- 10 Rohatgi and Godrej, *Under the Indian Sun*, pp. 87 and 90.
- 11 This figure is from 1830, the equivalent of about quarter the size of present-day Christchurch. UNODC United Nations Office on Drugs and Crime, *A Century of International Drug Control*, 2010, p. 20. [https://www.unodc.org/documents/data-and-analysis/Studies/100\\_Years\\_of\\_Drug\\_Control.pdf](https://www.unodc.org/documents/data-and-analysis/Studies/100_Years_of_Drug_Control.pdf)
- 12 William Prinsep, quoted in Rohatgi and Godrej, *Under the Indian Sun*, p. 81.
- 13 Mildred Archer, "'The talented baronet': Sir Charles D'Oyly and his drawings of India", *The Connoisseur*, vol. 175, no. 705, November 1970, p. 177; Archer and Lightbown, *India Observed*, p. 71.
- 14 Archer, "'The talented baronet'", p. 177.
- 15 [https://en.wikipedia.org/wiki/Christopher\\_Webb\\_Smith](https://en.wikipedia.org/wiki/Christopher_Webb_Smith)
- 16 Rohatgi and Godrej, *Under the Indian Sun*, pp. 100–101. Some of Elizabeth's landscape drawings were also later reworked as lithographs.
- 17 [https://en.wikipedia.org/wiki/Christopher\\_Webb\\_Smith](https://en.wikipedia.org/wiki/Christopher_Webb_Smith)

# SPRING TIME IS HEART- BREAK

Contemporary art  
in Aotearoa

In anticipation of our major summer exhibition, curatorial assistant Jane Wallace talked to five of the artists involved in the show. Working across a range of media, the twenty-five contemporary artists in *Spring Time is Heart-break* have a shared interest in storytelling. They consider ideas around communication, distance, memory, the body and materiality, generating works that gently reveal contemporary forms of image-making and circulation. How can we communicate through time, or in a different tongue? What do materials reveal to us as they are transformed from one state to another? From rimurapa harvesting to cavorting queer tableaux and fish 'n' chips, Heidi Brickell (Te Hika o Papauma, Ngāti Kahungunu, Ngāi Tara, Rangitāne, Rongomaiwahine, Ngāti Apakura), Priscilla Rose Howe, Lucy Meyle, and Steven Junil Park and John Harris share their energetic practices—a small glimpse of what will be on display this November.

Priscilla Rose Howe installing at Jhana Millers Gallery.  
Photo: Cheska Brown



# PRISCILLA ROSE HOWE

ŌTAUTAHI

## Tell us a little about your practice...

I create figurative works that explore and interpret tensions between the domestic, built spaces and fantasy, exploring queerness, phenomenology and the supernatural. I like to use drawing materials like colouring pencils, graphite, oil pastels and oil sticks mostly.

## What are you making for *Spring Time is Heart-break*?

I am creating four large works in oil stick on canvas —big, sticky exuberant scenes. Think Canterbury pub, mixed with the delicious meals in Peter Greenaway's 1989 film *The Cook, The Thief, His Wife & Her Lover*, but everyone is gay...

## Do you have a regular studio routine?

I do, I'm generally in the studio working four days a week, give or take, depending on where I'm at with a project. My studio is connected to a community garden and orchard which is pretty nice, so I can wander around and eat apples on my break. It's super romantic. Sometimes towards crunch time I take my work around to my sister and her partner so I can watch things with them while I work.

## What are you listening to while you work at the moment?

Lots of folk music actually! Crosby, Stills & Nash, Donovan, The Byrds... I also really love listening to the *Triplets of Belleville* and *Waking Life* soundtracks. I really like it when the soundtrack just transports you into the atmosphere of the film. Oh, and Meat Puppets too, lots of that!



Priscilla Rose Howe. Photo: John Collie



Priscilla Rose Howe *Roosting* 2023. Wax pencil on paper. Courtesy of the artist and Jhana Millers Gallery, Wellington. Photo: Cheska Brown

# STEVEN JUNIL PARK AND JOHN HARRIS

ŌTAUTAHI

## Tell us a little about your practice...

**SJP:** I'm a designer and multi-disciplinary artist living and working here in Ōtautahi. I studied at Elam to be a painter/printmaker but I became a bit disillusioned with artmaking; I started my label 6×4 as a conceptual framework to make clothing and functional objects within an art context. 6×4 has since become my entire practice, and I make one-off pieces of clothing, shoes, accessories, furniture and homeware using second-hand or repurposed materials. I am interested in the previous lives that these materials have lived and the making processes that allow them to live on as new objects in a context of excessive waste. As a Korean-born New Zealander, my work has been a way to explore ideas of identity through functional objects that speak to the everyday human experience and challenge the cultural constructs that place fine art above craft. I am learning about the traditions of Korean craft as a way to understand my heritage and the world around me, finding home in the negative space between different cultures.

**JH:** I'm not sure if I would call what I do a practice—I have spent the majority of the last four years developing record lathes and record-cutting heads, which has pushed my skill set into manufacturing, fabrication, mechanical design, programming and a little bit of audio engineering. I'm lucky enough to have had people approach me with a wide range of projects that have allowed me to develop my skills further.

## What are you making for *Spring Time is Heart-break*?

**SJP:** For this show John and I will be expanding on ideas we have been developing for a show at Public Record in August. That will be the first time we have created a body of work together, and *Spring Time is Heart-break* will be our first large-scale work. We wanted to explore the ground between our practices, which deal with very different material and conceptual concerns. When we started talking about these two shows it felt very natural that they could be a way for us to examine the shared roots that have grown deep over the many years we have known each other. For the Public Record show we will be using John's practice as a conceptual starting point to make a record-playing turntable (alongside supporting works on paper and textiles) but use materials from the language of my practice: stone, silver, wood, maybe glass and even horsehair. In *Spring Time is Heart-break* we were offered the opportunity to work on a larger scale and we wanted to make full use of this. Our practices are often limited by practicalities—size and utility—so having a chance to create an immersive, multisensory work in a public space was very exciting. I usually work to the scale of a single human body, but I always enjoy expanding out to an architectural scale as this allows experiences to be shared by several bodies in space.

**JH:** I have been thinking about large-scale audio records for a while now. I think people find the concept of turning kinetic energy into audio quite an unknowable and mystical thing. However, if you look at a record under a microscope you see a representation of audio over time, as opposed to hearing it in a single instant. Similarly, it is difficult to see the movement of a speaker cone as it produces sound, but it is the same movement that the stylus scratches into the record surface, seen over a time period. It's this direct and simple translation that interests me in the format; the sound we hear from a record is vibrations from the air translated onto the record's grooves.



John Harris and Steven Junil Park. Photo: John Collie



Studio detail. Photo: John Collie

The process is simple, but the scale can make it baffling. The materials used to both make the groove and playback stylus also change the sonic texture of the audio; in the realm of technical playback you are searching for materials that are as sonically transparent as possible. I see Steven's practice as being the opposite of this—he chooses the materials and lets them speak for themselves. I am interested in how the sounds, harmonics and resonances come through objects designed with aesthetics at the forefront.

#### **Do you have a regular studio routine?**

**SJP:** I don't have much of a routine, which can be both a help and a hindrance to my work. This lack of routine allows me to take time off when I like, and also pick up projects according to mood, deadlines or weather. However, as I rely on my work for income I tend not to take much time off—there is often a sense of guilt in the back of my mind when I'm not in the studio. The work/life balance has been difficult to find but I'm getting better at managing this; I feel extremely privileged to be able to do what I do for a living. Earlier this year I started going swimming in the ocean at sunrise with my friend Josie Archer. This has been a really positive reason to get out of bed in the morning and kickstart a bit of a routine. The intention was to do it every day but now I just do it when I can.

**JH:** I worry my studio routine could be considered chaotic, and my projects tend to stretch out over a

considerable time, sometimes feeding into each other. I don't tend to see it as a failure as if the outcome is not what I want—it is generally shelved and will prove itself useful in another project. It has been a balancing act as, earlier in my life, I had the habit of starting things and not completing them. Later I tried to finish things no matter what (which often ended up in some questionably 'finished' things). Now I have moved to a more harmonious mix of the two—where I am giving myself more time for conceiving ideas, physically starting things then letting them rest, further developing them in my mind, and then picking them up again later to finish them.

#### **What are you listening to while you work at the moment?**

**SJP:** I listen to all sorts of things. For a while I was listening to podcasts all the time, but they became background noise so I'm trying to work in silence more often. There is a school close to where we live and I like hearing the distant sounds of kids running around at recess and lunch. I like the sounds of birds in our overgrown garden.

**JH:** I am mostly revisiting the music I was listening to in 2005, but with a curiosity for what the artists are performing now. I like to listen to artists in clumps so it'll be all the albums running on together: Swamp Dogg, Harry Nilsson, Black Lips, Sarabeth Tucek, The Brian Jonestown Massacre, The Dandy Warhols (weirdly enough, particularly the *Odditorium* album, even though I really disliked it at first).

## HEIDI BRICKELL

TE HIKA O PAPAUMA, NGĀTI  
KAHUNGUNU, NGĀI TARA, RANGITĀNE,  
RONGOMAIWAHINE, NGĀTI APAKURA  
ŌTAKI

### **Tell us a little about your practice...**

At its most basic, making is how I process the world I live in, navigating relationships and ngā kare ā-roto, the waves inside, or feelings. It's very personally motivated. The layer on top of that is an ontological exploration, and I guess this is where I see the politics or the social relevance of my work. I have grown up with one foot in te ao Māori and the other in te ao Tauwiwi. Of course, those worlds are not hard binaries, but in honesty, I've often felt very aware of the divisions, and the mamae, the pain and fear and misunderstanding, that has existed between them. Of course, there are so many pockets of joyful exchanges, cross-fertilisation, and mutual growth between them too, but I have been compelled to carve more space and more respect for mātauranga Māori within Tauwiwi spaces. However, I am probably most concerned with reconciling what it means for me to Indigenise, and to cultivate an imagination rich with mātauranga Māori that is free to celebrate and be enriched by mātauranga Tauwiwi. Mātauranga is treasure.

My practice is driven by a healing imperative. It is cultivating a mindscape through visual language in which the richness of both mātauranga Māori and mātauranga Tauwiwi can play, mirror and push against one another, get confused, copulate and dance. Mātauranga is often translated as 'knowledge' or taken to mean 'Māori knowledge'... but this conceptual word derives from an object: the matau or fishing hook. And 'ranga' is a sort of a double nominalising suffix, belonging to a family of suffixes that effectively mean 'ness' (Māoritanga = Māoriness). 'Ranga' is

related to rāranga (weaving). Matau also means right, like a right hand, often the one doing the grasping or perhaps the more conventional, linear mahi. Whereas mauī refers to the left. Te Matau ā-Māui—now there's a story there that connects to some ancient mātauranga. Māui could in some respects be seen as the archetypal 'left-hander' in his context; one who is different, and who others are suspicious of. But this is a whole other wānanga... let's waiho this whakaaro, leave this tangent here.

With these images in mind, I ask myself what does mātauranga mean as a way of knowing? To whakamātau something is to grasp it by exploration, experimentation, familiarisation. Like learning to cast a hook into the ocean in a way that retrieves digestible taonga from the depths that has floated close enough for you to access it. And the ranga, the weaving... well that seems to refer to then integrating these catches into a larger fabric (whāriki), or a thread (aho or whenu). My practice is based primarily in drawing. That explorative space led by discovery more than intention, or at least letting intention play out in ways that are spontaneous, ready to respond to the surprises of the present. From there, I select moments of magic and go about recreating them with a balance between rawness and resolution.

### **What are you making for *Spring Time is Heart-break?***

It will be a three-dimensional work exploring motifs of Tangaroa, ngā kare ā-roto and ngā kare ā-waho, the relationships between waves inside and out. Separation, reflection, internal and external, those are guiding modalities as I'm making it. Right now, I'm developing the mechanisms that will hold it together...

### **Do you have a regular studio routine?**

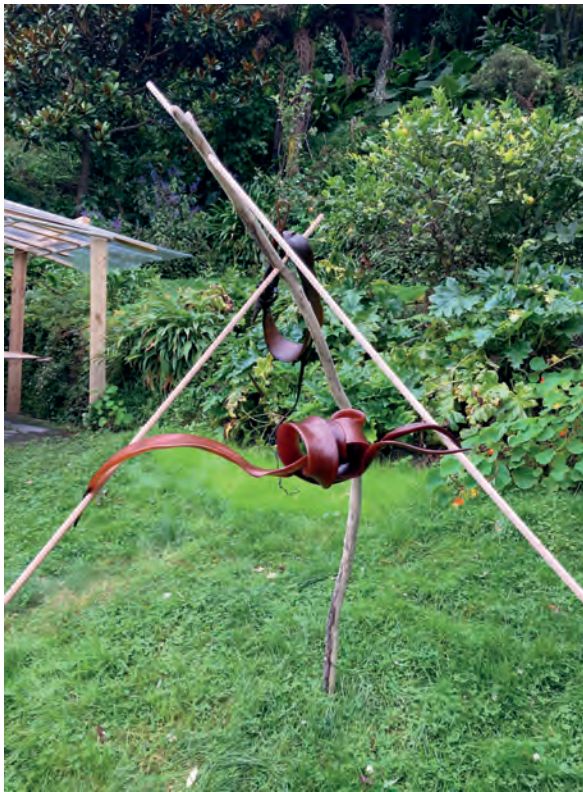
I integrate an abundance of processes and materials into my work, and I'm always folding new ones in. They all have different needs. Some components,



I can make nomadically and socially, while others require a very specific set-up, or can only be executed in one go; for such tasks, I can't start until I get a stretch of time during which I know will have no interruptions. My latest material is rimurapa (bull kelp), and I have never had to be so responsive to either the weather that yields it or a material during its various phases of 'becoming art'. Sea storms, tides, UV light, high ground, humidity levels and slipperiness are elements that necessitate flexibility and make routine impossible! It sounds Indigenous doesn't it? But it's hard to feel that Indigenous when you have to have a J.O.B.

### **What are you listening to while you work at the moment?**

I'm on an audiobook rerun list. Achille Mbembe's *Necropolitics* is an epic vision of late-capitalism having spiralled back to dish up the experiences of colonised people to the middle classes this time around. It's bleak. I fear humans have lost the ability to unite when we most need to. I think this text expresses an anger that is worth addressing. Jia Tolentino's *Trick Mirror* is a materialist micro-history of the internet, surveillance capitalism, and how its evolving mechanisms compel us into representational modalities instead of reciprocal conversations. I'll chase these two with some bell hooks, a writer of love, of atawhai and transcendence.



Work in progress at the Enjoy Contemporary Art Space 2023 Summer Residency at Rita Angus Cottage. Photo: Daniel John Corbett Sanders



Heidi at the Enjoy Contemporary Art Space 2023 Summer Residency at Rita Angus Cottage. Photo: Daniel John Corbett Sanders

# LUCY MEYLE

TĀMAKI MAKĀURAU

## Tell us a little about your practice...

I'm interested in places where humans and non-human animals / the more-than-human transgress into each other's zones of interest, and the varied attempts from humans to control or regulate those spaces, either explicitly or otherwise. I like to work with several overlapping research areas at once: historical or contemporary, the observed or the imagined. But the outcome is always sculpture—for me that encompasses lots of different materials or processes but a constant is printed publication of some type.

## What are you making for *Spring Time is Heart-break*?

My starting point is paintings of Saint Jerome. There is an image tradition that depicts him in his study, with a specific type of furniture and an array of objects. I'm interested in how these interior elements have set a particular posture towards the animal who almost always appears with him in those images—the lion. This has also spiralled outwards to draw in other seemingly 'fixed' animal/human relations that might become a bit unstuck through re-making and re-imagining, within an expanded sculpture that is able to be traversed by gallery visitors.

## Do you have a regular studio routine?

No, I'm erratic when it comes to working in the studio, and it doesn't happen unless I have a project (and a deadline) unfortunately. I spend a lot of time at my desk, at the outer edges of a project, collecting images and researching before committing to actually making anything. Lately, I've been trying to get to that making point earlier because it is the best bit. What that looks like right now is making models or samples of things or bringing older work/tests into my studio as places to start from.

## What are you listening to while you work at the moment?

My favourite NTS Radio shows and DJs: Naomi Asa, Soup to Nuts with Anu, Nile to Bank with Nihal, Calm Roots with Alex Rita. I need new recommendations because I repeat listen so often! A friend recently sent me a short audio work by Marcel Broodthaers from 1970, *Interview with a Cat*, so I listened to that while sitting at my desk. My level of understanding of the French language and the cat language are probably about equal, but it was a very enjoyable listen.



Studio detail. Photo: Lucy Meyle

*Spring Time is Heart-break: Contemporary Art in Aotearoa* is on display from 25 November 2023 until 19 May 2024. It will be accompanied by a special edition of *Bulletin*.



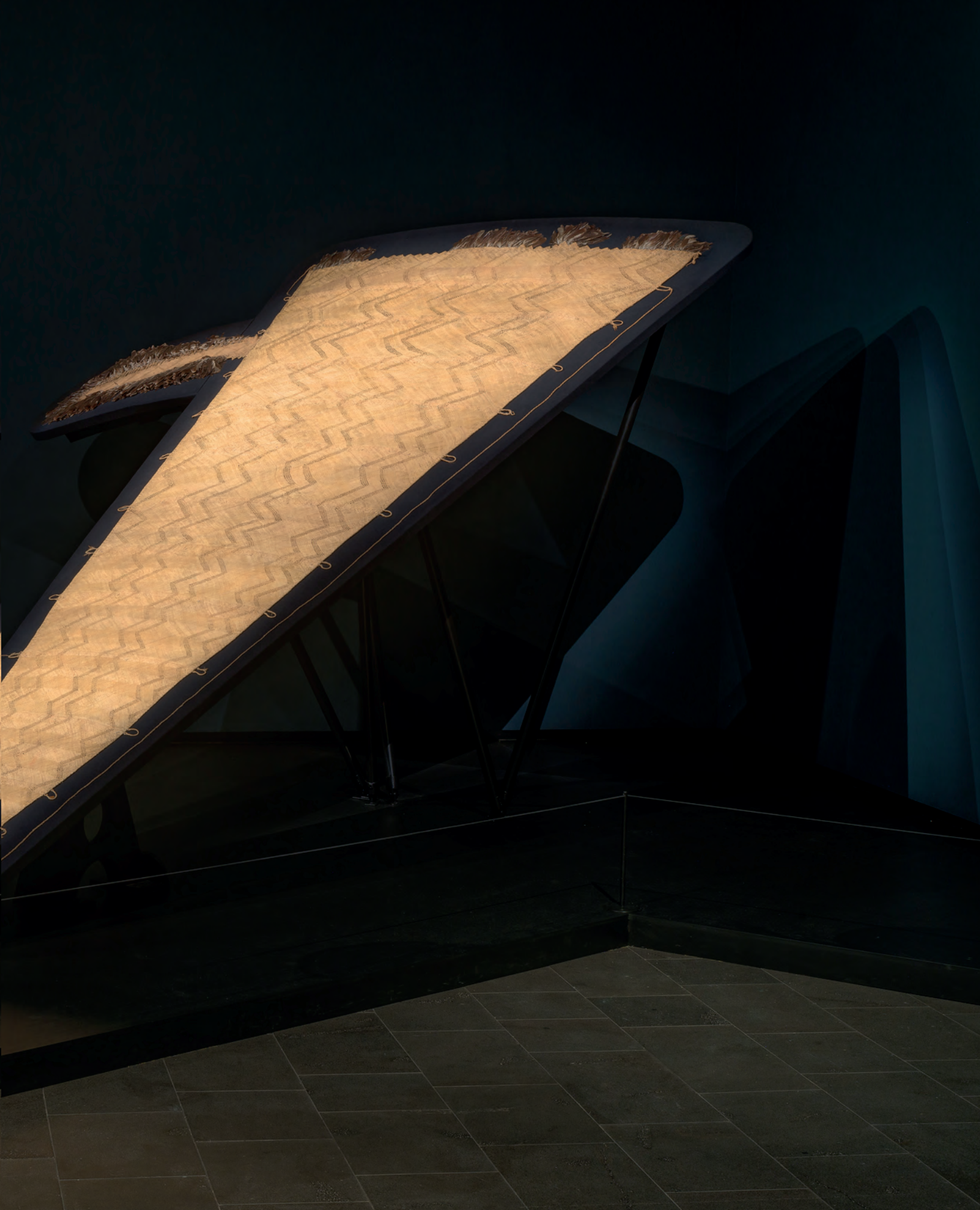
Lucy Meyle. Photo: Kate van der Drift

# TE RĀ

at Christchurch Art Gallery: Welcoming the Māori Sail

On 8 July 2023, Christchurch Art Gallery Te Puna o Waiwhetū opened *Te Rā: The Māori Sail* to the public. The opening was a celebratory event to which manuhiri travelled from around Aotearoa, excited by the opportunity to view the only known customary Māori sail in existence. The development of the exhibition required the knowledge and skills of numerous experts from the Gallery team and elsewhere in Aotearoa, Australia and England. This photo-essay documents the work that went into the installation, and some of the people that made it happen.





Te Rā was packed meticulously for its journey by the British Museum conservation team, including Nicole Rode, who travelled with the taonga to Aotearoa. Whaea Ranui Ngarimu, weaver, researcher and advisor to the Gallery, also accompanied Te Rā from London. On its arrival Te Rā was unrolled in our conservation lab and checked by Nicole and Christchurch Art Gallery conservators Carla Pike and Eliza Penrose.



The installation of Te Rā involved many experts from inside and outside the Gallery team. Conservators Rangi Te Kanawa, Erina McCann, and Jade Hadfield travelled to Ōtautahi to offer their expertise for this challenging task. A bespoke mount was designed and built by our exhibition designer Jamie Richardson to which Te Rā was carefully pinned by the team of conservators. The final exhibition included supporting artworks from Fayne Robinson, Riki Manuel, Cath Brown, Louise Pōtiki Bryant, and Paddy Free.





The Gallery's conservation lab was open for three days of public viewings of Te Rā. We opened and closed each day with karakia, and manuhiri were invited to view, touch, and study the sail. Over 300 visitors were welcomed over this period, and visitors travelled from Tāmaki Makaurau, Rotorua, Motueka, Ōtepoti, Karitane, and Te Tai Poutini. They included weavers, artists, conservators, archaeologists, sailors, carvers, writers and researchers from Te Rūnanga o Ngāi Tahu, Māori Women's Welfare League, Tāmaki Paenga Hira Auckland War Memorial Museum, Tūhura Otago Museum, Canterbury Museum, Te Wānanga o Aotearoa, University of Canterbury, Ministry of Education, Ngāi Tahu Archives, Archives New Zealand, McMillan Brown Library, Tahu News, New Zealand Geographic, Fibre Gallery and The Physics Room, among other organisations.





The exhibition was opened by Ngāi Tūāhuriri with a mihi whakatau in the early morning. We welcomed a large delegation from Toi Māori: Māori Arts New Zealand, and other manuiri from around the country. A weekend of events followed including panel discussions and a film screening. Te Uhi ā Mataroa—a group of leading moko artists including Tā Derek Lardelli—offered live demonstrations of their artform in the Gallery foyer, and weaving took place alongside Te Rā in the exhibition space.









Installation views of *Te Rā: The Māori Sail* at Christchurch Art Gallery Te Puna o Waiwhetū in 2023 also feature work by Cath Brown, Paddy Free, Riki Manuel, Louise Pōtiki Bryant and Fayne Robinson. *Te Rā* is on loan from the Trustees of the British Museum. © Whakaarahia anō te rā kaihau Te Rā Project



Te Rā: The Māori Sail is on display until 23 October 2023. A partnership project between Christchurch Art Gallery Te Puna o Waiwhetū and Tāmaki Paenga Hira Auckland War Memorial Museum.



# Ka Oho te Taonga, Ka Oho te Tangata

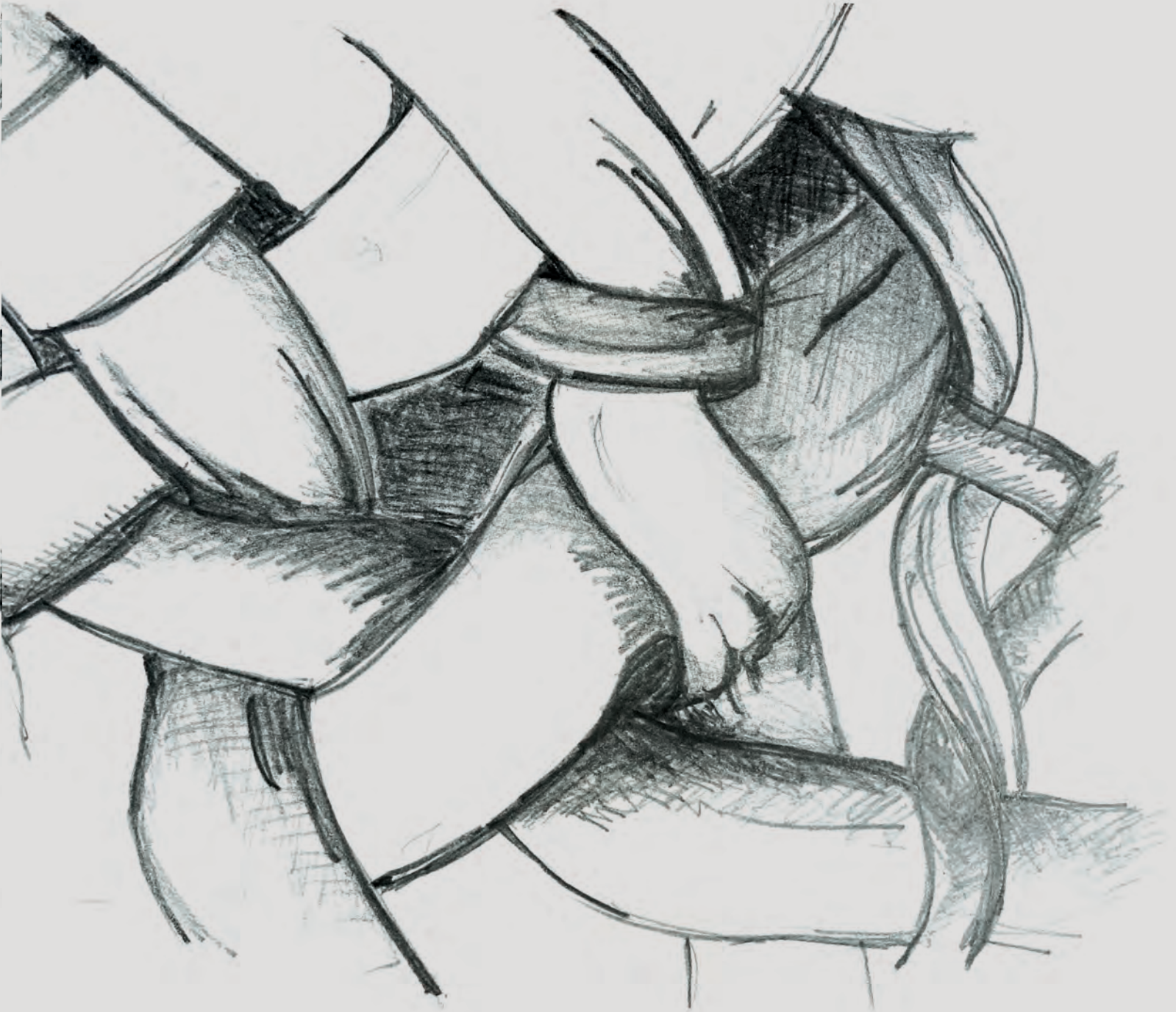
## As the taonga awakens so too do the people

DONNA CAMPBELL

In 2014, a team of University of Waikato researchers led by Linda Tuhiwai Smith CNZM travelled to Norway to present their research at the New Zealand Studies Association Conference, held at the Kon-Tiki Museum in Oslo. The group included myself and Aroha Mitchell (researchers, artists and kairaranga), Rangi Mataamua (researcher and scholar of Māori astronomy) and Haki Tuaupiki (researcher, navigator/waka sailor).

Linda knew of my fascination with Te Rā and encouraged me to organise a visit to the British Museum while we were overseas. Emails flew back and forth between Aotearoa and London, and fortunately the times aligned and we arranged to spend two days at the museum documenting the construction of, and reflecting on the function of, this taonga.





Aroha Mitchell *Working drawing of weave pattern in Te Rā* 2014.  
Pencil on paper

We were lucky that at the time we could visit, the sail would be in storage so we could have full access. Other kairaranga had visited Te Rā previously, therefore the museum staff were very aware of the keen interest of many in Aotearoa, and considerate of the significance of this fascinating taonga to us. Maureen Lander had kindly sent me detailed photographs, notes and measurements of Te Rā from her visit some years earlier, and I had used these as I attempted to weave some of the techniques. However, I needed to visit Te Rā myself for closer analysis, so this trip was something I had been looking forward to for some time. Consequently, I was very excited to at last 'be' with Te Rā.

As kairaranga, Aroha and I intended to concentrate on the construction and functional aspects of the raranga, in order to rediscover and recreate the techniques used in the production of this fascinating textile. As researchers it was also important to us that the expertise of sailors and navigators be included, and accordingly our team was complemented by Haki and Rangi, who broadened our scope of engagement with Te Rā.



Donna Campbell and Linda Tuhiwai Smith at the British Museum in 2014.

We arrived at the British Museum stores in London on a hot sunny day, full of enthusiasm for the task ahead. As we entered the space of the museum store I felt heaviness and sadness, as well as the thrill of at last seeing Te Rā. I sensed the taonga stored in these rooms and their mauri and thought of how lonely Te Rā and the many other treasures in here must be, being so far away from home. It was wonderful to be visiting our taonga, our tūpuna—I felt awed to be there, and humbled by the energy of our taonga. Te Rā was rolled up awaiting us. As we carefully unrolled her the reciting of karakia by Rangi and Haki began.

Their voices reverberated around the storeroom, wrapping Te Rā in a cloak of aroha and mana as it was awakened again. This taonga before us embodied the ancestors: those who made her, those who had sailed with her, all those who have had contact with her, and all the tūpuna who have gone before us. The depth of knowledge in the ancient karakia Rangi and Haki recited brought forward waves of emotion in all of us. These karakia related to Te Rā as an ancestor, a taonga with mauri and mana. They opened up the space for us to be able to engage with Te Rā and to acknowledge its significance. The embodiment of the ancestors

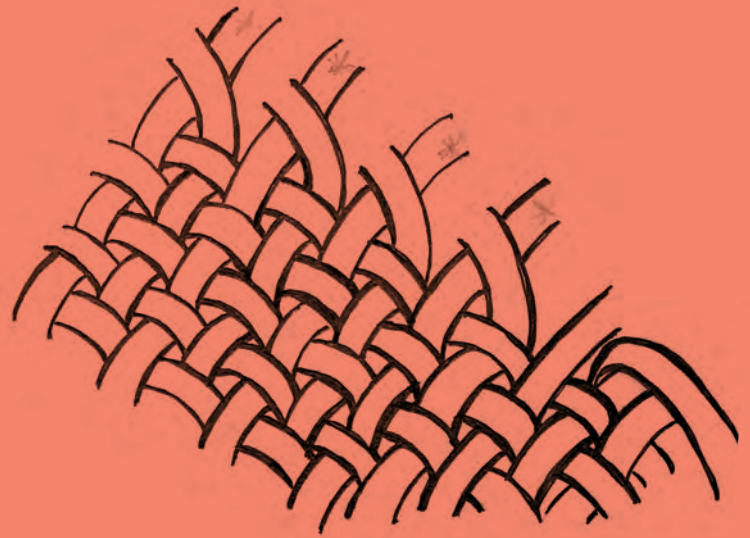
Aroha Mitchell Working drawing of weave pattern in Te Rā 2014.  
Pencil on paper

was brought forth through the process of karakia, and within the walls of the museum store all the taonga from many other places were also acknowledged.

Like the raranga technologies developed by our tūpuna in the creation of kākahu, Te Rā embodies the interconnectedness of our tūpuna—their relationship with and understanding of their natural world. Te Rā is an exemplar of some of our earliest traditional ecological knowledge and provides us with a view into both the power of raranga and the skill of the kairaranga to create such a taonga. It is important that this knowledge is investigated by both current and future generations.

The fascinating raranga techniques used in the creation of Te Rā are already inspiring new works for kairaranga and kaiwhatu alike. Te Rā exemplifies the embodied knowledge inherent within our taonga, epitomising woven memories. This embodied knowledge is what many kairaranga are working to ensure remains available for our tamariki and mokopuna.

**Dr Donna Campbell** is an associate professor in the Faculty of Māori and Indigenous Studies at the University of Waikato. *Te Rā: The Māori Sail* is on display until 23 October 2023. A partnership project between Christchurch Art Gallery Te Puna o Waiwhetū and Tāmaki Paenga Hira Auckland War Memorial Museum.



Aroha Mitchell Working  
drawings of weave  
pattern in *Te Rā* 2014.  
Pencil on paper

**kairaranga – weaver**  
**mauri – life force energy**  
**tūpuna – ancestor**  
**karakia – incantation**  
**aroha – love**  
**mana – respect / prestige**  
**raranga – weaving**  
**kākahu – Māori clothing**  
**kaiwhatu – weaver**

The background is a solid teal color with several thick, white, irregular lines that create abstract shapes, possibly representing a map or a stylized landscape. The lines are most prominent on the right side and bottom of the page.

# Supporting a Pacific Presence:

Behind the Karen Stevenson Collection

Sheyne Tuffery *Monumental Fale* (detail) 2007. Linocut.  
Collection of Christchurch Art Gallery Te Puna o Waiwhetū,  
Karen Stevenson Collection, presented 2022



Karen Stevenson. Photo: John Collie



**In 2022, the Gallery received an extraordinary gift: fifty-seven works by thirty-two artists from the private collection of writer, researcher and lecturer Karen Stevenson. Of Tahitian heritage, Stevenson was raised in Los Angeles and moved to Ōtautahi Christchurch in 1995 to take up the position of lecturer in art history at the University of Canterbury School of Fine Arts. She told Felicity Milburn just what the gift means to her.**

**Felicity Milburn: Your collection is strongly focused on Indigenous practice from around Te Moana-nui-a-kiwa. Was this always the case? Why is this important to you?**

**Karen Stevenson:** For the most part, I was unaware of ‘contemporary Pacific art’ before coming to Aotearoa New Zealand and seeing *Bottled Ocean* in 1995. That was such a turning point for Pacific art and for myself. Prior to that my area of specialisation was Tahiti—art, politics, festivals. I was fortunate to be able to travel frequently within the Pacific region and meet artists from different islands. I also spent a year and a half in Fiji. I am continually surprised by the art produced in the region and want to support these artists and their practice.

**FM: What works or exhibitions do you remember seeing when you were first getting to know Pacific artists here?**

**KS:** *Bottled Ocean!* Life changing. It was the first exhibition that I saw in New Zealand and I was completely taken aback by the diversity and quality of the work. It opened my eyes (as well as everyone else’s) and sent me down a very different career path. The combination of the past and the present was what so much of the early years of contemporary art was about. It was about asserting or creating a presence. About learning the historical traditions that were drawn upon; creating a place for Pacific peoples in New Zealand society.

The Macmillan Brown Artist-in-Residence Programme brought Fatu Feu’u, Michel Tuffery, John Pule, Johnny Penisula, Lonnie Hutchinson, Andy Leleisi’uao, Ioane Ioane, Filipe Tohi, Stone Maka... Having the opportunity to meet with these artists, watch them going through their processes, learning from them what questions to ask was priceless. Being able to create a community, and to introduce Christchurch to their work... It was a magical time.

**FM: When did you start collecting and why? Do you remember the first piece you collected?**

**KS:** The first work I bought was by Fatu Feu’u (*Night of the Yam Ceremony*) and it’s still part of my collection. He was the first Macmillan Brown artist in residence in 1996. I had spent some time chatting with him while he was working. I went to LA over a semester break and upon my return he had an exhibition. It was in the small space near my office, and I was surprised by how much he had accomplished. There was one work that was different. It was inspired by time spent in New Caledonia. There were three figures with piercing eyes. I went back to my office to work, but those eyes seemed to find me through three offices. I was entranced and went to chat with Fatu about purchasing it.

**FM: As a collector, are you more strategic or spontaneous? What motivates you?**

**KS:** I am spontaneous! If I see something that moves me (and I have the funds) I will buy it. I feel that Pacific artists created my academic career, and I want to support them. I enjoy supporting newer artists, just because they need it. But I only buy what I like... I do not buy as an investment.

**FM: How do you most often acquire works? Directly from the artists, or through exhibitions?**

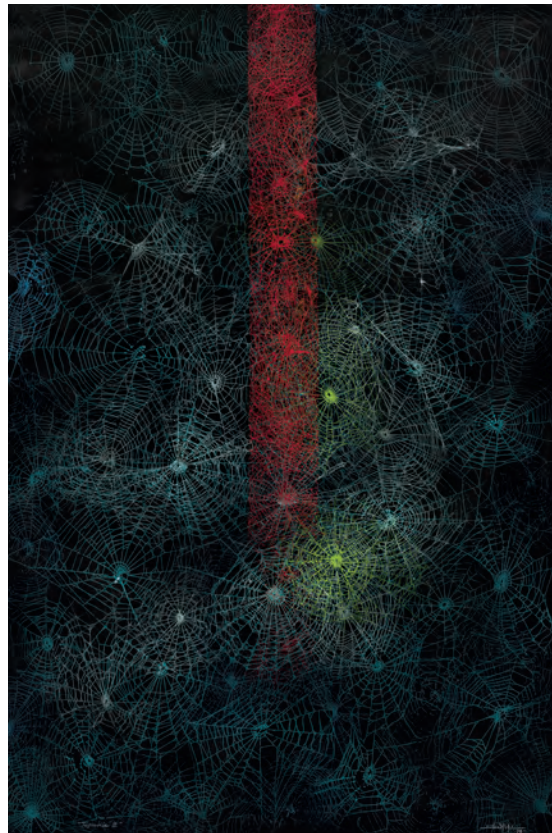
**KS:** Probably from exhibitions. That would be where I am exposed to a greater diversity of artists and artwork. However, I do also acquire work directly from the artist. When I first came to New Zealand, Jonathan Mane-Wheoki told me that it would be very important for me to get to know the Pacific artist community. It is through these relationships and friendships that I have been able to talk and write about contemporary Pacific art. Having a connection to the artist is important. It's about the community, about trust that I will 'do right' by them. It is also quite fulfilling to watch younger artists grow into their practices.

**FM: Your collection is wide-ranging; everything from sculpture and prints to painting and textiles. If you had to narrow down your taste to one style or medium, what would it be? Is there anything that doesn't appeal to you?**

**KS:** There are artists who do not appeal to me! At first, I was collecting prints because I could afford them. But if I had more space, I would like to collect more sculpture. And, unfortunately, a lot of work is just too big; it's created with galleries in mind, not one's home. Honestly, I couldn't tell you what it is that excites me about a work—sometimes the medium (how many artists paint with smoke?), sometimes a relationship to an object or time, sometimes just because it strikes my fancy!

**FM: What do you find most interesting in contemporary practice?**

**KS:** To me, one of the most interesting aspects is a negative one; the fact that artists need to propose and fund exhibitions as opposed to curators creating them. I also think it's quite surprising that there have been so few exhibitions that have travelled. There are a number of artists that have been practicing for twenty-five years or more who only have a small presence in the galleries of New Zealand. I would like to help rectify that. I think that many young artists are reinventing the wheel (as are curators), but I hope that social and environmental issues will become an inspiration.



Kulimoe'anga Stone Maka *Topukie II* 2021. Smoke, enamel, spiderwebs on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Karen Stevenson Collection, presented 2022



Mahiriki Tangaroa *Passing Through the Garden of Grace* 2010. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Karen Stevenson Collection, presented 2022



Michel Tuffery Omai, Kakura, Cookie 2006. Lithograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Karen Stevenson Collection, presented 2022

I also find it interesting that many artists continue to address the concept of colonialism. Not as a part of a contemporary political reality, but in the sense of wanting past wrongs addressed. Separated from their cultural traditions, some risk creating a generic Polynesia. That is something I find intriguing, because such generic imagery stereotypically originates from a ‘white’ mindset.

**FM: When did you become aware that your collection was developing a significance beyond that of a personal collection?**

**KS:** I think it’s been in the last seven or eight years that I have thought of myself as a ‘collector’. And that idea may have come with the reality that I was buying work and had no more wall space to hang it on... but I still wanted to support the artists.

**FM: Are there works in the gift that are especially meaningful to you?**

**KS:** Unlike many art historians, I do not choose or like a work for its complexity or structure, but for how it makes me feel. I guess I am much more nostalgic. I also like the sense of humour that is often associated with Pacific art, as well as the way many artists bring together their traditional past

with their contemporary present. I think that the relationships I have developed with many of these artists makes their work quite special to me.

One of my favourite works is Mahiriki Tangaroa’s *Passing Through the Garden of Grace* (2010). There are many layers of interest for me in this work. Firstly, the key image is of Tangaroa, the god of the seas and creation. The Cook Island depiction of this god comes in many forms, all of which have always intrigued me. His relationship to the ocean has a lot of meaning for me as I like to spend as much time as I can in the ocean. Secondly, the key colours are red and yellow, which are royal colours in both the Cook Islands and Tahiti, which is another personal relationship that created an immediate bond with this work. I also like the inclusion of some pāreu material [also pareo, a wraparound skirt], which brings Tangaroa into the twentieth century for me (it just so happens that my father had a pāreu from that same pattern). I also like that Mahiriki is poking fun at the church by utilising a title that references the Bible, yet portrays a traditional god. In essence, this image brings together my personal and academic life and interests.

The second is a group of works, all from Samoan artists. The reason I choose these is that each of them



Sheyenne Tuffery *Monumental Fale* 2007. Linocut. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Karen Stevenson Collection, presented 2022



Niki Hastings-McFall *Dangerous Curves* 2001. Reflective tape on aluminium sheeting. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Karen Stevenson Collection, presented 2022

blends the past and the present, the island and the urban, suggesting that contemporary artists (Pacific Peoples) can have a foot in both camps. They are not ‘afa kasi’, they are not colonised and without a voice. They assert a Pacific presence as a dominant position.

In Michel Tuffery’s *Omai, Kakura, Cookie* (2006), Michel depicts Cook with a moko. In complete contrast to a ‘victim’ mentality or an artist who embraces the notion of colonialism, Michel more than suggests that the Pacific literally got under Cook’s skin. Here he suggests interactions of the time, with men of equal status. He suggests that Cook was changed by these relationships. These suggestions are more historically accurate than the narrative of islanders being duped.

In *Monumental Fale* (2002), Sheyne Tuffery draws on the architecture of Samoa as well as the patterns utilised in tattoo, bark cloth and lashings to invent or imagine a modern Pacific community. This scenario suggests more than a Pacific presence, but an urban environment that embraces a Pacific aesthetic.

Niki Hastings-McFall epitomised the idea of the Island in the urban, and her 2001 work *Dangerous Curves* is an example of why. Utilising reflective roadside vinyl, she creates pieces of a puzzle that can be configured in many ways. We can read the image as road marker arrows or look to tattoo and barkcloth for the pattern’s origin. Niki plays with ideas and patterns that utilise a modern symbol yet reference a traditional belief system.

**FM: Why is it important to you that these works come into Christchurch’s public collection?**

**KS:** As you know, this is the starting point of a gifting relationship that will hopefully last a while. I wanted this collection at Christchurch Art Gallery because this is where I live, where I worked, and where I first saw contemporary Pacific Art. Christchurch was quite the hotbed of Pacific artistic activity, which many (across the country and in Auckland) did not realise or acknowledge. I hope that this gift can enhance the

Gallery’s collection and give Christchurch its due. I hope that having these artists represented in the city’s collection will enhance their standing as artists. I also hope that this collection can add depth to what you already have and that it will enable more exhibitions including contemporary Pacific art. I would love, one day, to see a space in the Gallery that was dedicated to the arts of this region.

**Karen Stevenson received her PhD in Oceanic Art History from the University of California, Los Angeles. She is the author of *The Frangipani Is Dead: Contemporary Pacific Art in New Zealand, 1985–2000* (Huia, 2008), *Filipe Tohi, Journey to the Present—Makahoko mei Lotokafa* (USP Press, 2015) and *Johnny Peninsula, Reinterpreting Tradition* (USP Press, 2016).**

# “ THE MAUREEN LANDER ARCHIVE

A kōrero between Maureen Lander and Kerry Lander

After nearly forty years as a practicing artist, Maureen Lander (Ngāpuhi, Te Hikutu, Pākehā) is developing a digital archive of photographs and related materials documenting her career to date. This has been made possible by the return of her daughter Kerry to Aotearoa New Zealand after twenty-three years in Australia. Assisted by Heritage Studios staff and funding from Creative New Zealand, Kerry is working to archive and digitise everything, which will eventually be available to the public. Maureen and Kerry share thoughts about the process so far.

**Kerry Lander: What made you start your ‘file box archive’ back in your early exhibiting career?**

**Maureen Lander:** After I completed my BFA at Elam in 1986 I started working as a photographer for the Anthropology Department at the University of Auckland. They had a photographic archive and I became aware of the importance of storing my own photos and slides in archival sheets and folders. So I guess that was a beginning for my own archive.

By then I was also finishing a BA and was just starting to exhibit my artwork. Already I had accumulated lots of research and art-related material and I needed to organise it so I could find things. I started grouping items into manila folders in file boxes marked for each year: research, university essays, gallery floor plans, installation proposals, correspondence from curators, reviews and so on. In each exhibition folder I also filed collected ephemera such as gallery invitations, cards, letters and feedback.

**KL: Such as the drawings and letters by school kids in response to your early installation *Pae in the Sky*—that’s a favourite of ours, eh?**

**ML:** Yes, I enjoy getting feedback from children.

**KL:** Now the file box archive is digitised, it’s becoming a legacy project that others can access. I’ve personally been fascinated by your processes: writing proposals, the lengthy correspondence between you and curators, the notes and concept drawings, even intriguing lists of possible titles. There are many gems to come across.

**ML:** Digitising the archive is already solving problems in access to past items. I get constant requests for images and information, but now you can find these much more readily than I used to be able to when searching my boxes. I’m glad you’re hands-on with the technical side of the digitisation process. You say you’re learning a lot?

**KL:** I’m certainly discovering processes that are brand new to me, including high resolution digitising using camera equipment rather than a scanner, Lightroom Capture software, Airtable for data entry, and the power of spreadsheets throughout the complex ‘reconciliation’ process.



Kerry and Maureen Lander in June 2023.



**ML:** What's the most surprising thing you've learnt?

**KL:** I've learnt a lot more about what you were doing besides 'being a mum', and what you were up to during my years in Australia. As for surprising things:

**One:** while our family knew your interest in your whakapapa, I didn't know until reading your writings that you felt Māori from a young age, even while growing up Pākehā. For many years you expressed and explored te ao Māori through your art practice, but I hadn't known how important it was to seek that part of your identity. You didn't speak much to us about it, yet you spoke through your art. Your wisdom and personal mana is now something I'm seeing fully.

**Two:** you're extremely well-connected! From collaborators to weavers to curators to artist friends, I am often surprised by the numerous connections you have in the art world and your social life.

**ML:** I think I've pulled you in to some of that too—helping install work, attending meetings and hui, getting to know my artist friends. All that activity in my life is probably why I don't have a lot of time to deal with the archive myself.

**KL:** We still have a fair bit of mahi to do in pulling the archive contents together. So far, I've been handling physical materials and analogue photos from 1984 through to the early 2000s, but after that time, these noticeably decrease as you gained more digitally born files.

**ML:** I know! We have to find and organise my digitally born files ready for the database. My digital photos,

emails and attachments are scattered across old laptops and USB drives, and I haven't been as meticulous about collating those all in one place. I recommend to artists to keep a hard drive for storing records of their work, and get in the habit of using it.

**KL:** As for other good archiving practices, we've had some excellent advice from Caroline McBride, librarian / archivist at the E. H. McCormick Research Library, at Auckland Art Gallery,<sup>1</sup> where the archive is being housed.

Maureen Lander: *Aho Marama Strings of Light* includes a work from *Te Papa Tongarewa*, *String Games* (1998), and is on display until 1 July 2024. Images from Maureen's archive are being posted by Kerry on Instagram @maureenlanderarchive

<sup>1</sup> Caroline McBride's helpful article 'Archiving for Artists' can be found on Auckland Art Gallery's website. <https://www.aucklandartgallery.com/article/archiving-for-artists?q=%2Farticle%2Farchiving-for-artists>





# Looking After Your Taonga

How do you care for textile-based artworks if you have them at home? *Bulletin* asked some experts for their tips and advice.

## Looking After Tivaevae and Kete

The collection at Christchurch Art Gallery Te Puna o Waiwhetū comprises approximately 8,400 artworks, including historic paintings and sculpture, works on paper, and modern and contemporary art pieces, including textiles. Textiles are considered among the most sensitive materials in our collection. They undergo physical changes from fluctuating temperature and humidity, are damaged by prolonged exposure to light, sensitive to air pollutants and dust, and prone to attack from pests such as insects and rodents.

Textiles make up a small proportion of the Gallery collection, with under 100 objects currently held here. Over the past few years, we have seen an increase in the display and acquisition of textile works. The collection exhibition *Te Wheke* saw the display of four consecutive installations of tivaevae, a form of traditional artistic Polynesian quilting.

When caring for tivaevae and similar works in the home, ensure that they are free of dust and inspect for insects before packing them away. It is generally best to avoid wet-cleaning tivaevae, due to the sensitivity of the dyes and the risk the colours will run and bleed. Within the Gallery we tend to roll large flat textiles to reduce folding and creasing of the fibres, however, it is also acceptable to fold the tivaevae. Use the largest container you can to reduce the amount of folding needed, and pad the folds using scrunched acid-free tissue or

‘sausages’ made from fabric with polyester batting to reduce creasing. Store it in a specialised box or within an inert plastic container.<sup>1</sup> Line the box with pre-washed cotton fabric or acid-free tissue, and wrap or cover the tivaevae with similar. The Canadian Conservation Institute has a great series of online publications called *CCI Notes*, one of which deals with objects made from textiles.<sup>2</sup>

The recent exhibition *Te Puna Waiora* saw the display of Māori textiles in the form of kākahu, kete and other traditionally woven objects. Woven Māori taonga are often composed of harakeke and frequently include other natural or synthetic fibres, feathers and beads.

Kete are a common object found within the New Zealand home. When not in use, store your kete in a clean, lined and acid-free box or container. Since kete have a hollow interior, add padding of acid-free tissue or a Dacron-stuffed fabric pillow to retain its shape and prevent crushing the fibres. If dusty, a soft gentle brush can be used to dry-clean kete, taking care around delicate feathers and adornments.

For more advice you can find conservators here: <https://nzccm.org/Find-a-conservator>

**Eliza Penrose**

*Head conservator*

**Carla Pike**

*Exhibitions conservator*

<sup>1</sup> Specialized storage boxes and acid-free tissue can be purchase online.

<sup>2</sup> <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/flat-storage-textiles.html>

## Small Tips On Caring For Your Hiapo

Tapa, ngatu, masi, hiapo ... barkcloth goes by many names. Here in Aotearoa, living so close to the Pacific Islands has meant we are very familiar with these Pacific barkcloth practices, and some of us have large pieces folded up in the cupboard or placed under a bed. I have been asked by many people what they can do with their tapa cloth besides having it folded up. Firstly, they are not made to sit unused in your cupboard, but I know what it is like to have metres of tapa cloth that you can't display because the walls in your house are not big enough.

---

### As you'll see, caring for your tapa is simple if you follow a few simple steps:

1. Do not fold it but roll it if possible. You can get old cardboard tubes from fabric stores and use these to roll up your hiapo. If you absolutely must fold it, the fewer folds the better.
2. Place a clean bed sheet on top of your hiapo before you roll it up with a tube.
3. If it gets wet, lay it out in the sun on the next sunny day to dry mould and check for any bugs that might be eating it. You can also use a dehumidifier in a closed space to help dry it out.
4. Store it in a dry and cool space—I use the tops of shelves or wardrobes that are out of the way—and never stack anything on top of it.
5. Hang your hiapo on the wall with magnets if you do not want to damage the cloth. Otherwise using small pins in multiple places helps to hold the weight of the tapa and only leaves tiny holes.
6. If you have rips or holes in your hiapo and can't find a local maker to fix it you can also do small repairs yourself. Use a natural paper or even scraps of hiapo to glue to the back in the spots that need repair. This will give them support from further damage. Always use archival products and a clean working space when making repairs.

However, if left unattended and collecting dust, this will eventually lead to them weakening and tearing in the folded areas. Some of us may be lucky enough to receive pieces as gifts, at formal events such as birthdays, funerals or weddings. Within the Pacific community and beyond a gift of tapa is a treasured taonga, so if you have a piece that may be suitable for a special occasion, then you have an opportunity to pass it on to another whānau or friend. Alternatively, the instructions below will help you care for the taonga that you have.

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### Hot tips:

Every few months I take my cloth out to let it breathe and to check for bugs and mould. I enjoy seeing how the surface changes over time. As it ages the cloth will get softer so taking care of it is important if you want to pass it to the next generation. However, I also have many garments that I have worn multiple times and these are wearing out a lot faster, which is fine with me as I want to enjoy them as taonga.

Keep it away from water and do not use commercial dyes to 'fix' any faded paint areas, the natural dyes are most likely fading due to age or sun exposure. Accept the natural ageing process and enjoy the cloth and materials for what they are—impermanent.

I have been making hiapo for around eight years and have found many ways to care for my pieces, however these are just some helpful tips that have been useful for others. Enjoy your taonga!

***Cora-Allan is a multidisciplinary artist of Māori and Niuean descent, originally from Waitakere.***

Kulimoe'anga Stone Maka Koekilukilua (detail) 2007. Oil, clay and dye on tapa cloth. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2021

KOKILUKILUA



# The Year in Review

1 July 2022 – 30 June 2023

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314,945

Number of visitors.

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26,589

Number of people who attended public programme events including lectures, talks and tours by Gallery staff, Gallery volunteers, invited experts and artists.

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11,123

Number of students who attended Gallery-led education sessions.

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2,846

Number of hours of valued service given to the Gallery by our volunteer guides, who helped and informed approximately 12,500 visitors.

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2,768

Number of hours open to the public.

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16

Number of exhibitions/artist projects held at the Gallery.

### Gallery Publications

In addition to a range of guides, fliers, posters and newsletters, the Gallery's publishing team produced the following publications:

*A is for Art*, 2022, children's board book, 50 pages

*B.209*, Felicity Milburn, Melanie Oliver, Peter Vangioni, spring 2022, 64 pages

*B.210*, Ken Hall, Melanie Oliver, summer 2022/23, 64 pages

*B.211*, Felicity Milburn, Peter Vangioni, autumn 2023, 56 pages

*B.212*, Chloe Cull, Jane Wallace, winter 2023, 56 pages

*Cheryl Lucas: Shaped by Schist and Scoria*, Felicity Milburn et al., 2022, 56 pages

*Ink on Paper: Aotearoa New Zealand Printmakers of the Modern Era*, Peter Vangioni, 2023, 184 pages

4,330 Christchurch Art Gallery books were sold around the country.

### Other Writing

#### Felicity Milburn

'Foreword', *The Tai Tapu Sculpture Garden*, Manuka Press, 2023

#### Melanie Oliver

'Ella Sutherland: Lines That Aren't Straight', *Art News New Zealand*, summer 2022

### Collection

Acquisitions: 275 (including 56 gifts)

Outward loans: 8

Inward loans: 168

### Library

The collection of the Robert and Barbara Stewart Library and Archives now comprises 14,441 items and 116 archival collections.

### Invited Public Lectures and

#### Industry Workshops

##### Chloe Cull

Guest lecture, ARTH 215, Department of Art History and Theory, University of Canterbury, May 2023

##### Ken Hall

'Small Miracles: Treasures in the Christchurch Collection', Ellesmere U3A, Lincoln, August 2022

'Simpson and his donkey "Murphy"', Christchurch Officers' Club, September 2022

##### Gina Irish

With Dr Dolapo Fakuade, 'The Implementation of the Sendai Framework for Disaster Risk Reduction 2015–2030: Sustainable Disaster Management at Christchurch Art Gallery Te Puna o Waiwhetū', Association of Registrars and Collection Specialists Sustainability 360 Virtual Conference, 12 May 2022

##### Eliza Penrose

'Stories From the Land of the Long White Cloud: Reflections From a Time-based Media Project in Aotearoa New Zealand', American Institute for Conservation 51st Annual Meeting, June 2023

### Professional Advice

#### Chloe Cull

Panellist, BFA Honours presentations, Ilam School of Fine Arts, University of Canterbury  
Chair, The Physics Room Board of Trustees

#### Kirsty Glengarry

Trustee, Tautai Pacific Arts Trust

#### Blair Jackson

Trustee, W. A. Sutton Trust  
Trustee, Sutton Heritage House and Garden Trust  
Selection Panel, McCahon House Artist Residency

#### Ken Hall

Expert Examiner, Manatū Taonga Ministry for Culture & Heritage

### Felicity Milburn

Selector, Olivia Spencer Bower Award 2023/24

Judge, Parkin Drawing Prize 2022  
Judge, Ashburton Art Society 2022

### Melanie Oliver

Member, Te Kopa Iti Collection Committee  
Member, SCAPE Curatorial Committee  
Judge, National Contemporary Art Award 2023, Waikato Museum

### Design Store

100,262 visitors to the Design Store bought 31,515 items. These included 2,256 books, 2,784 greeting cards, and an incredible 15,577 Gallery-branded items (of which 1,428 were Gallery publications, 9,242 were cards or postcards, and 1,397 were printed reproductions).

### Awards

*Bill Hammond: Across the Evening Sky*, Peter Vangioni et al., designed by Aaron Beehre, Best Design Awards 2022 (Silver)

*Hellzapoppin: The Art of Flying Nun*, Peter Vangioni et al., designed by Alec Bathgate, Best Design Awards 2022 (Gold and Purple Pin)

*Te Puna Waioara: The Distinguished Weavers of Te Kāhui Whiritoi*, Nathan Pōhio et al., designed by Peter Bray, AAANZ Art Writing and Publishing Awards 2022, (winner, Best Art Writing by a New Zealand Māori or Pasifika; joint winner, Best Medium Exhibition Catalogue)

# My Favourite

*Amanda Gillard is a one-eyed Cantabrian, born and bred. She's a keeper of secrets and a woman of mystery.*

You may be wondering why I chose this piece of art as my favourite. Perhaps you think it's for the craftsmanship of the stained glass. Or maybe I've lost someone, and the artwork brings me comfort. But you'd be wrong. This piece of art, which was rescued from the Barbadoes Street Cemetery Chapel, triggers a memory.

When I was a little girl, I spent a lot of time with my granddad. He lived in Ely Street in Christchurch, and his house backed onto the Barbadoes Street Cemetery. It was a special place for our favourite outings.

We would pack up my little red wagon with:

- a blanket,
- Mr Bear,
- Ms Dolly,
- my plastic tea set.

Granddad would bring:

- a flask of sugary, milky tea,
- a handful of cookies,
- a transistor radio,
- TAB forms,
- the cat (sometimes).

At the cemetery I was always allowed to choose our guest. We'd set up our mini picnic on the side of their grave (we never sit on our guest) and I would use my very poshest voice and longest vowels to make the introductions.

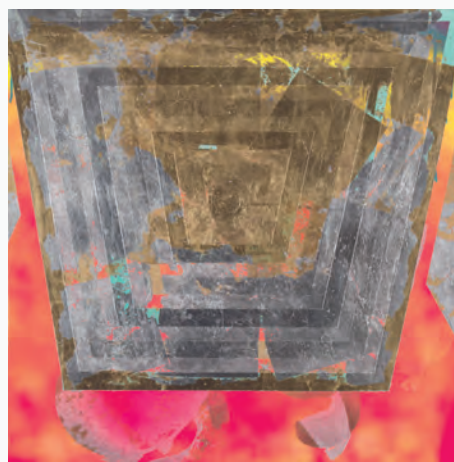
After the formal part of the outing, I'd snuggle into granddad's arms and we'd look at the TAB and decide which horses we liked the best. Granddad went on form; I went on funny names. Sometimes I'd win and he'd beam at me and exclaim, "Good on ya Weedo! If we'd put money on that we'd be rich I tell ya."

While granddad packed up and had a quick ciggy, I would go off on an adventure and try to find the elusive gravestone with the bleeding handprint. I never did find it.

So every time I walk past this stunning piece of art I can almost hear him whisper, in his poshest voice "Come on Weedo, time for a tea party."







# Auction Event 2023

What a wonderful evening Auction Event 2023 was, thank you to everyone who attended and supported it, the passion and enthusiasm that was evident on the night is heartwarming. All money raised from the sales go towards enabling the growth of our public collection. We are grateful to be able to give to the Gallery in such a tangible and useful way.

A massive thank-you to our generous sponsors, your generosity plays a vital role in the success of this major Friends biennial fundraiser.

Malcolm Terry *Paper 7* 2022. Watercolour and ink on paper. Courtesy of the artist

Tony de Lautour *Inventory* 2023. Acrylic on canvas. Courtesy of the artist and Nadene Milne Gallery, Christchurch

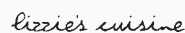
Miranda Parkes *Be a Yes* 2020. Acrylic, metallic leaf and varnish on board. Courtesy of the artist and Jonathan Smart Gallery, Christchurch

Quentin MacFarlane *Untitled* c. 2005. Acrylic on canvas. Courtesy of the estate of Quentin MacFarlane

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TE PUNA O WAIWHETŪ

# Pagework

## no.58

*Each quarter the Gallery commissions an artist to create a new work of art especially for Bulletin. It's about actively supporting the generation of new work.*

Born in Fiji (Kadavu vasu i Bua) and now based in the Wairarapa on Ngāti Rakaiwhakairi whenua, Natasha Ratuva is a multi-disciplinary artist. She draws inspiration from her iTaukei heritage as an Indigenous Fijian woman, working with customary iTaukei art forms such as masi (Fijian barkcloth), alongside digital art, fashion and poetry. The two works that follow as this issue's Pagework were both hand-painted on masi (iTaukei barkcloth) from Vatulele Island in Fiji. Of *Cagilaba / Cyclone*, Ratuva says: "A cyclone is brewing. Notice the shifting and rising of the ocean. This piece represents the cyclones that devastated parts of Bua, Kadavu and other places in Fiji. The masi critiques the exploitation of Indigenous communities by extractive capitalism. If humanity is to survive imminent ecological collapse, Indigenous knowledge and practices must be prioritised." As with much of Ratuva's work, it celebrates the long

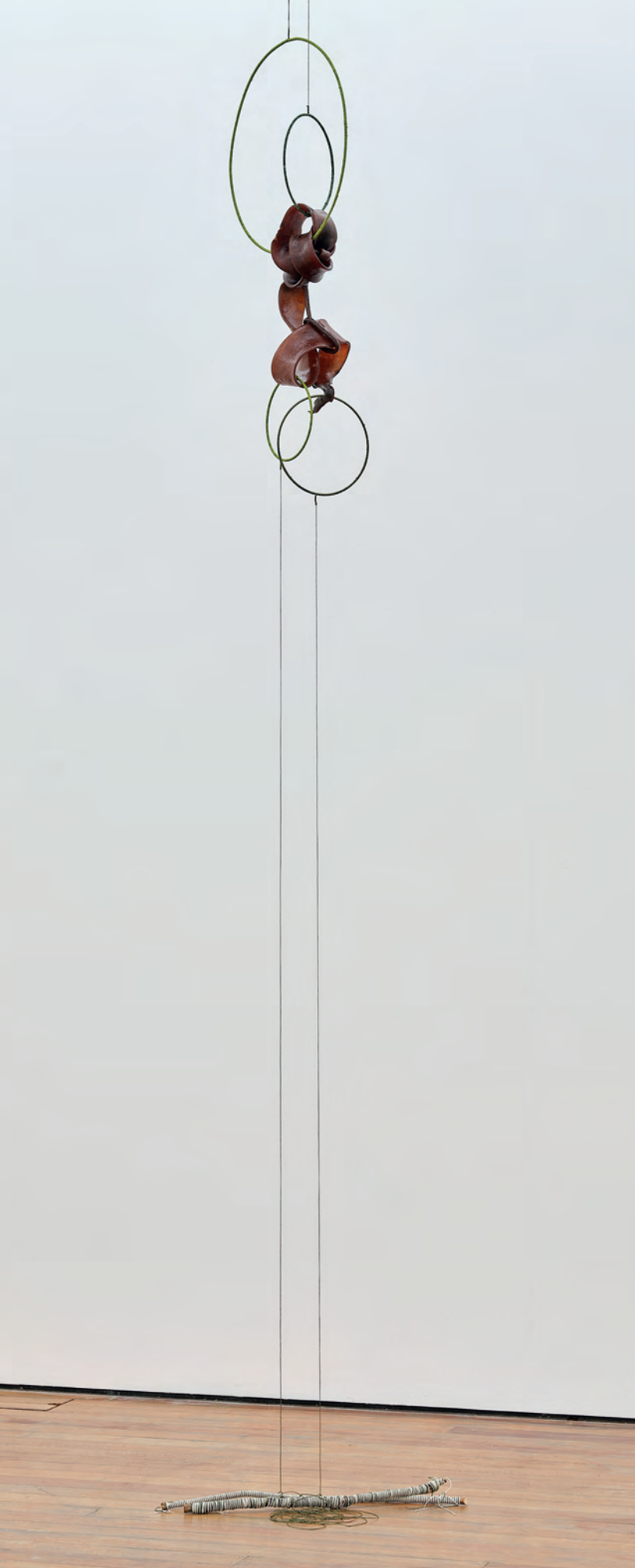
and ancient connections between Pasifika and Māori: "we're so much stronger and more resilient together." She will donate all proceeds from the sale of this work to support those in Wairoa affected by Cyclone Gabrielle. For *Ratuva, Noda Vakanananu / Collective Remembering* represents "the ceremonial layering of masi, ibe (pandanas woven mats) and kuta (woven reeds from Bua and Macuata). The multi-geometric design reflects the many layers of iTaukei (Indigenous Fijian) society; Vuvale (nuclear family), Tokatoka (extended family), Mataqali (group of Tokatoka) and Yavusa (group of Mataqali). Each plays an integral role in nurturing and transmitting collective knowledge and memory."

**Felicity Milburn**  
Lead curator

Natasha Ratuva *Cagilaba / Cyclone* and *Noda Vakanananu / Collective Remembering 2022*. Charcoal, soot, Indian ink, Fijian plant dye, masi (iTaukei barkcloth)







# Exhibitions

## Opening this Quarter

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### **Out of Time**

*23 September 2023 – 28 April 2024*

The storytelling power of art uncovered.

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### **Spring Time is Heart-break:**

#### **Contemporary Art in Aotearoa**

*25 November 2023 – 19 May 2024*

A major exhibition of contemporary art from around Aotearoa New Zealand.

Heidi Brickell *Tū Sky Mind Ipu Runga* 2022. Rimurapa, polyurethane, cyanoacrylate, egg yolk, cotton twine, beeswax, acrylic, wire, rākau. Courtesy of the artist and Michael Lett Gallery, Auckland. Photo: Sam Hartnett

## Closing this Quarter

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### **Ship Nails and Tail Feathers: Historic Treasures from the Collections of Christchurch Art Gallery Te Puna o Waiwhetū and Canterbury Museum**

*Until 23 October 2023*

The stories told by rare, extravagant—and even curiously ordinary—objects.

---

### **Te Rā: The Māori Sail Kaua mā te koroingo noa iho, engari mā te werawera rānō\***

*Until 23 October 2023*

Experience the wonder of Te Rā, the only known customary Māori sail in existence.

---

### **Robin White: Te Whanaketanga | Something Is Happening Here**

*Until 5 November 2023*

A major survey of the fifty-year career of one of Aotearoa New Zealand's best-loved artists. Jointly developed by Auckland Art Gallery Toi o Tāmaki and Te Papa.

\*The title for this exhibition has been taken from a quote by Te Rangihīroa Sir Peter Buck, gifted by Jamie Tuuta (Ngāti Mutunga). It can be interpreted in English as, "Success cannot be attained by resting on the doings of our ancestors but is achieved by hard work, sustained effort, and unyielding courage".

## Ongoing

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### **Maureen Lander: Aho Marama Strings of Light**

*Until 1 July 2024*

A magical UV light installation bringing together different art forms and histories.

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### **Perilous: Unheard Stories from the Collection**

Making room for fresh voices, untold narratives and disruptive ideas.

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### **Mata Aho Collective: Tikawe**

An ambitious installation that descends from the skylights to zing across the foyer.

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### **Xoë Hall: Kuini of the Worlds**

A wild mural from Kāi Tahu artist Xoë Hall celebrating atua wāhine.

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### **Lonnie Hutchinson: Hoa Kōhine (Girlfriend)**

An intricately cut-out billboard celebrating supportive friendships between women.

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### **Martin Creed: Everything is Going to be Alright**

A completely unequivocal, but also pretty darn ambiguous, work for Christchurch.

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### **Reuben Paterson: The End**

A sparkling elevator installation providing an unexpected space for contemplation and connection.

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### **Séraphine Pick: Untitled (Bathers)**

Pick's lush watercolour offers a utopian vision in the carpark elevator.

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### **Tomorrow Still Comes:**

#### **Natalia Saegusa**

A fragmented, poetic temporary wall painting by Natalia Saegusa.

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### **Kelcy Taratoa: Te Tāhū o ngā**

#### **Maunga Tūmatakahuki**

A vast painting about how we are bound together.

See the Gallery website and *What's On* guide for our events listings.



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**Verum Group is proud to be a partner of Christchurch Art Gallery Te Puna o Waiwhetū.**

We believe our interest in art can be explained by the simple fact that, as for art, true innovative research requires creativity.

Verum Group works in a variety of fields, ranging from biodiversity, industrial and workplace-monitoring to geology. Our laboratory capabilities include waste and drinking water testing, fuel and asbestos testing and the determination of elemental composition of materials.

We see ourselves as long-term supporters of Christchurch Art Gallery Te Puna o Waiwhetū.

**Luc Bohyn**

Chairman of the Board – Verum Group Limited

**Verum Group**

### Christchurch Art Gallery Foundation

Join us and be part of an exceptional group of supporters who are making Ōtautahi Christchurch a vibrant, creative and diverse city where the arts thrive. Every dollar of your commitment will go towards supporting these key areas: Collect, Show and Inspire. TOGETHER we'll continue to make great things happen in our city. Christchurch Art Gallery Te Puna o Waiwhetū is a truly special place. Your support will ensure that our gallery thrives as a vibrant hub of artistic expression where good art really does matter, and so do the people who support it. TOGETHER, the legacy continues.

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Please see [christchurchartgalleryfoundation.org.nz/together-partners/](http://christchurchartgalleryfoundation.org.nz/together-partners/) for a full list.

### Christchurch Art Gallery Foundation's Five Great Works:

**Michael Parekowhai Chapman's Homer 2011**  
1,093 generous donations from Christchurch and beyond, along with proceeds from the first annual gala dinner.

### Bill Culbert *Bebop* 2013

Purchased with assistance from Gabrielle Tasman and proceeds from the second annual gala dinner.

### Martin Creed *Work No. 2314 [Everything is going to be alright]* 2015

Purchased with the generous support of Grumps, and installed with proceeds from the third annual gala dinner.

### Bridget Riley *Cosmos* 2017

Purchased with the generous help of: Heather Boock; Ros Burdon; Kate Burt; Dame Jenny Gibbs; Ann de Lambert and daughters, Sarah, Elizabeth, Diana, and Rachel; Barbara, Lady Stewart; Gabrielle Tasman; Jenny Todd; Nicky Wagner; Wellington Women's Group (est. 1984); and installed with proceeds from the fourth annual gala dinner.

### Ron Mueck *chicken / man* 2019

Purchased with the generous help of: Catherine and David Boyer; Friends of Christchurch Art Gallery; Ben Gough Family Foundation; Charlotte and Marcel Gray; Christchurch Art Gallery's London Club; Jenny and Andrew Smith; Gabrielle Tasman and Ken Lawn; proceeds from the fifth annual gala dinner; and 514 big-hearted individuals and companies.

Christchurch Art Gallery Foundation's most recent acquisition:

### Bill Hammond *Bone Yard Open Home, Cave Painting 4, Convocation of Eagles* 2008

Purchased 2021 with assistance from Christchurch Art Gallery Foundation, Friends of Christchurch Art Gallery, Lyttelton Port Company, Mel and Marcel Brew, Paul and Dianne Chaney, Liz Collins, Brian and Jannie Gillman, Max and Margaret Luisetti, Alison and Ian O'Connell, Gabrielle Tasman and Ken Lawn, Three Lakes Cultural Trust, along with 97 other generous individuals.

Christchurch Art Gallery Te Puna o Waiwhetū



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If you would like to discuss partnership opportunities, contact Jacq Mehrstens on (+64) 21 404042 or [jacq@christchurchartgallery.org.nz](mailto:jacq@christchurchartgallery.org.nz)

[christchurchartgalleryfoundation.org.nz](http://christchurchartgalleryfoundation.org.nz)

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