

ARTBEAT

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Suffrage in Stitches: Extraordinary Ordinary People



Celebrating the 130th anniversary of women's suffrage in Aotearoa, *Suffrage in Stitches* is a collaborative 274-metre textile work made up of 546 individual panels. The exhibition is toured by Wellington Museum and is part of a wider programme, celebrating women's suffrage in 2023 with exhibitions/installations in Auckland, Christchurch, Whanganui, Lower Hutt and Timaru.

Opening at the Ashburton Art Gallery and Museum in December, *Suffrage in Stitches*' dimensions represents the length of the 1893 Suffrage Petition, recognising Aotearoa as the first self-governing country to give women the right to vote.

How were the individual textile panels realised and what decisions were about their subjects? *Suffrage in Stitches* has been realised as a partnership in 2018 between Wellington Museum and Vinnies Re Sew, (a sustainable sewing initiative run by St Vincent de Paul in Wellington). Workshops were then held following a call-out for participants to respond to the theme and idea of 'something inspired by women'. The resulting textile panels came together in historical biographies of 546 women who either signed or did not sign the suffrage petition; their biographers either related or unrelated relatives. (See: suffrageinstitches.nz)

Among the inventory is the biography of Jessie Wheeler, panel 499; her biography and photograph provided by Amber-Jayne Bain, her husband's great-grandmother. Wheeler documents and reflects: 'While

being a convict did not thrill our ancestors, we were delighted to unravel Jessie Wheeler's secret 150 years later. Jessie was sentenced to 10 years transportation for burglary. She was not readily accepting of authority and the misconduct book that followed her sentencing records her singing and being insolent to the matron. Her solitary time on bread and water, and the 128 days voyage to Hobart prison, had not subdued our Jessie. She applied for and was denied permission to marry Robert Paul. They absconded but were recaptured and separated'.

'Jessie was given four months hard-labour while pregnant and the baby was born in the Cascades Female Factory.... Eventually pardoned, Jessie married William Wheeler and, with three children, moved from Hobart to Dunedin. Jessie became a landowner, ran a general store and had nine children. Jessie... was a strong advocate for her family, especially in difficult times. No one knew better than her what it was like to endure hard times. She is a role model to family today'.

Ada Wells 'biography (a former City Councillor) is detailed in Panel 274, her biography and photograph provided by Great-grandmother/ great-great-grandmother Ada Pike, who documents: 'Ada Wells was born in England in 1863. When she was 10 she travelled with her parents and siblings to Lyttelton on the Merope. Ada was academically talented and gained

Amber-Jayne Bain, *Jessie Wheeler*, (1830 - 1901), panel 499

Ada Wells, *Ada Pike*, (1863 - 1933)

a university junior scholarship to attend Canterbury College in 1881. In 1884 Ada married Harry Wells, an organist, at Christchurch. Harry's volatile temper and continual drinking meant he was unable to hold steady employment. Ada was forced to take sole responsibility for the economic and emotional support of her family [three daughters and a son]'.
'She took teaching positions and accepted private patients for massage and healing. It was said that her delicate, sensitive hands 'possessed a healing touch that came from the depths of her spirit'.

Perhaps as a result of her marital experience, Ada held strong beliefs on women's rights. Her talents as a fervent, efficient organiser and campaigner were invaluable to the women's suffrage movement'.
'After women won the right to vote, Ada continued to take an active role in local and national politics. She argued for many causes and held many offices in various charitable groups... In 1917 she stood as a Labour candidate and became the first woman to be elected to the Christchurch City Council'.

In 2023, this touring exhibition from the Wellington Museum and Vinnies Re Sew sustained and extends the reach of its ambitions through the unique opportunity it extended to 546 individuals, families and groups to hang their art in a gallery space regardless of their education, background or experience. Wellington Museum comment:

The makers include a few leading figures from the art/recycling community - however, the majority of makers are ordinary people who come from diverse cultural/ethnic backgrounds, ages, generations and skills levels.... Starting as a collective exhibition it has emerged as a sharing of history, connection of people and an amazing feeling of togetherness. It's "artist-makers" have discovered a love of history and renewed appreciation for those who went before them. They have made new friends, learnt new crafts and recycling skills, developing a deeper sense of belonging to New Zealand. So many stories have surfaced - intrigue, poverty, hope, crime and resilience.

Suffrage in Stitches
Ashburton Art Gallery and Museum,
327 West Street,
2 December 2023 - 18 February 2024

An upbeat reflection on the global profile of the city

WRITER

Reuben Woods

When I was asked to resurrect a street art commentary for *Artbeat*, it seemed apt that the first opportunity would be the closing issue for 2023. After a hiatus for most of the year, it is a chance to revisit a busy year for urban art in Ōtautahi. At the time of my last contribution, the gears were in motion for a landmark event that would kick off 2023, and in the months since, the city's urban art profile has continued to flourish.

SHIFT: Urban Art Takeover opened 2023 with a bang, the 73-day final act before Canterbury Museum's forthcoming redevelopment providing a watershed moment with nearly 100 artists contributing to a sprawling exhibition spanning five stories and over 4000 square metres of the iconic building.

As well as providing a platform for Aotearoa urban artists, the presence of SHOK-1 (England), Aches (Ireland), ROA (Belgium), and ex-pats Captain Kris (England) and Ling (Australia), served as a reminder of the many international artists who had visited Christchurch between 2013 and 2017, a significant part of the city's street art reputation of that period. While the physical presence of *SHIFT* proved more ephemeral than previous mural festivals, in its diverse stories and unique approaches, it impressively reinforced Ōtautahi's affection for and recognition of street art's potential, setting the bar early.

Before *SHIFT* closed its doors in mid-April, a number of other urban art related projects were underway. The large wall overlooking Te Pae's Gloucester Street car park became host to half a dozen temporary projection works over the year, including a surreal landscape by Jacob Yikes, an urban scene by Dcypher, a haunting portrait by Jessie Rawcliffe and blossoming flowers



by Bloom, each brought to life with animation by local digital artists. The *Spotlight* project suggested an alternative form of muralism, created collaboratively and unlocking new creative potential, the results striking, alluring and mesmerising.

Traditional murals proliferated throughout the year as well, from interior works inside refurbished commercial premises to public works that gave life to empty walls;

↑ DTR Crew production for the Christchurch Hip Hop Summit 2023

↑↑ Berst painting one of his contributions to *SHIFT* at Canterbury Museum

the SM Property building on Colombo Street booked the year with Distranged Design and Rightbrain Designs' *Sir Ed Hillary* mural and a cosmic science fantasy production by Dcypher respectively, making effective use of the visibility provided by the building's solitude. The Hereford Street Terrace Car Park's concrete exterior was transformed by the stunning *Wāhine Toa* mural, fittingly unveiled on the 130th anniversary of

women's suffrage. The mural, created with funding from the FIFA Women's World Cup, was created collaboratively by local artist Kophie Su'a-Hulsbosch and Tāmaki Makaurau artist, Janine Williams, the striking design celebrating the achievements of five significant wāhine, Elsie Locke, Neroli Fairhall, Airini Grennell-Gopas, WharetutuTe Aroha Stirling and Erihapeti Rehu-Murchie.

In September, the *Christchurch Hip-Hop Summit* afforded graffiti art a prominent focus, from a panel discussion at the event's keynote series and virtual reality workshops, to a multitude of productions; the DTR crew working their magic at the Dance-O-Mat site on Manchester Street, the FSA crew collaborating on a Colombo Street wall and a dozen artists painting a stretch of wall on St Asaph Street for the traditional graffiti jam. Gap Filler hosted their first *Yarnarchy* festival, adding woollen creativity to the city's urban fixtures through a trail of knitted installations. Ghostcat's *Leave No Trace* trail project took shape at points throughout the city, with the first miniature sculptures featuring Lyttelton's beloved Volcano Café, the infamous Atami Bathhouse and the Hack Circle. As I write this, the *Little Street Art Festival* prepares to install a range of smaller interventions throughout the central city, redefining urban creativity.

2023 proved a busy year for urban art in Ōtautahi, cementing the city's status as a destination, while providing plentiful opportunities for our talented local creatives. There are no guarantees such a trend will continue unabated, especially with uncertainty around funding streams, but if the enthusiasm generated in the last twelve months is anything to go by, 2024 has a lot to live up to.



← Tricia Hewlett, *Fantail Fall*, watercolour, (Maxine Burney Art Studio & Gallery)



← Nigel Brown, *Kererū*, acrylic on ply cut outs.



← Margaret Stoddart, *Blossom Orchard*, watercolour, 245 x 345mm

NEWS &

Request to Artists for Expressions of Interest: Eastside Multicultural Exhibition 2024: Theme: *Artists of the World Unite! (and take over)*. Artists are free to interpret the theme in any way they like and in any medium. Exhibition Dates: 29 January – 24 February 2024 To register your interest: Please request a Contributor Form by emailing arts@tewhare.org, or feel free to discuss your involvement either by visiting Eastside Gallery at 388 Worcester St, Tuesdays-Saturdays 12-5pm, late night Thursdays till 7pm, or by phoning 981 2881. Register your expression of interest by: Thursday 11 January 2024.

Container Art in Sumner 12 12 12: Now in its 12th year, this annual exhibition of artworks on large shipping containers has its origins with artist Bryan LEstrange, during the immediate post-quake period. In 2023/24 it features works by Hamish Allan, Nigel Brown, Alison Erickson, Jason Greig, Jeffrey Harris, Hannah Kidd, Bryan LEstrange, Ewan McDougall and Philip Trusttun. From 12 December 2023 and through to February 2024 at 25 Wakefield Avenue, Sumner.

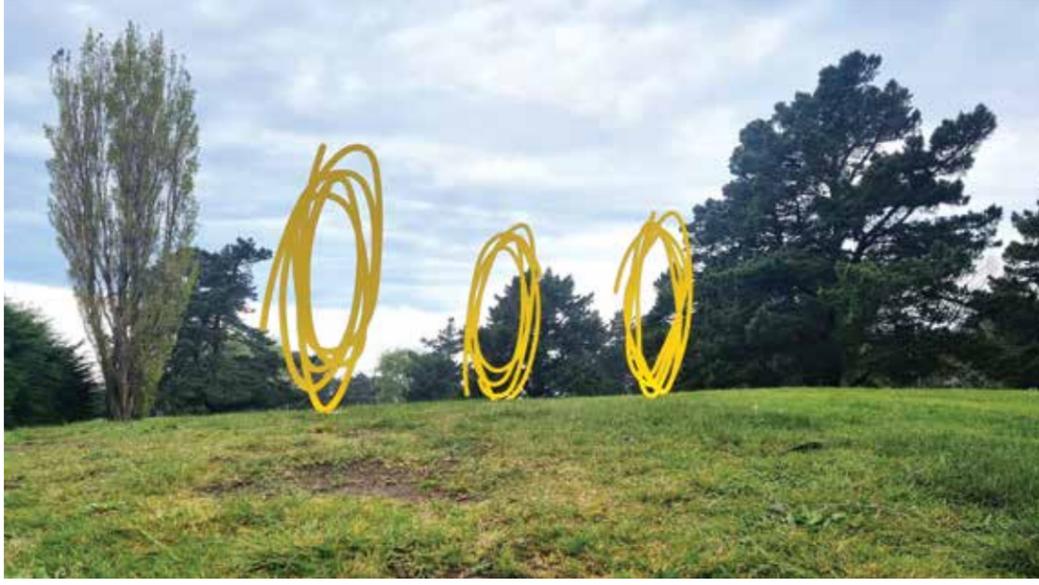
EVENTS WORKSHOPS

Art Shows Across Aotearoa partner with STUFF for new Art Award 2024: Established by Kate and John Morrison who now host five annual art shows in New Zealand cities, from 2024 *Art Shows Across Aotearoa* are partnering with *STUFF*, introducing a new national art award, *STUFF Art Aotearoa Gold Award*, the successful recipient receiving \$35,000. Details confirmed to date are that the Award will be adjudicated by three judges, the first to be involved in the panel's decisions in all Art Show locations: Christchurch, Wellington, Auckland and Queenstown. The 2nd judge will see the appointment of a different individual for each of these four locations and the 3rd, A *STUFF* nominated judge also acting nationally. The four finalists will be announced at each of the Art Shows scheduled in 2024 with the overall winner of the 2024 *STUFF Art Aotearoa Gold Award* selected from the finalists following the October Queenstown Show. See: artshowsacrossaotearoa.co.nz/our-partners

Artist-In-Residence: Maxine Burney Art Studio & Gallery, The Arts Centre Te Matatiki Toi Ora: Wildlife artist Tricia Hewlett lives and works on Hinewai Reserve, Banks Peninsula, depicting her neighbours, the critters that surround her on and near the wildlife sanctuary she calls home. Working predominantly in graphite, ink and watercolour, in early January she will be resident in Maxine Burney's studio and gallery, welcoming visitors to see her paintings in progress and works display alongside Maxine Burney's and Dave Shepherd's. Hewlett's residence is from 6th to 12th January. From 29 Jan – 10 Feb, artist Sandie Brown, will be in residence, working on traditional oil still-life paintings and Impressionist oil miniatures, as well as branching out into needle felting

Stoddart Cottage Artisans Christmas Market: From 10 to 26 December, Stoddart Cottage Artisans are taking up the entire cottage and selling a mix of artworks and hand-made products. See: stoddartcottage.nz, 2 Waipapa Avenue, Diamond Harbour, Fri-Sun, 10-4pm

Dr Suits: *Superimposition Loops*



Among the impressive line-up of artists in Tai Tapu Sculpture Garden's 2024 annual exhibition is Nathan Ingram's (Dr Suits), *Superimposition Loops* a unique installation that will juxtapose in perpetually shifting its relationship with the natural surroundings of its gardens.

Superimposition Loops aims to create an ephemeral dialogue between digital art and nature, wherein the landscape become integral to the work, its installation designed to emulate a digitally imposed gestural line, reminiscent of a scrawl or squiggle weaving its way across the landscape. By doing so, it accentuates and obscures the natural features of its location, producing an ever-evolving interaction between the work and its environment.

Of central interest is Ingram's capacity to build relationships through his work with audiences, his recent installation at Pegasus Bay Sculpture Garden, capturing a direct engagement with both children and adults. 'The installation incited a playful interaction, the loops of the installation acting as dynamic frames, each revealing different aspects of the garden's geographic and architectural features, contingent upon the viewer's perspective'.

In discussion with Warren Feeney, Ingram discussed the background for this series.

NI: 'I was introduced to this concept during time I spent creating collages and abstract compositions with my preschool-age son during lockdown. When I observed the boundless potential in a simple scribble he made in my sketchbook, I instantly wanted to explore this in my studio. Initially, my work was primarily characterised by hard-edge geometric abstraction with elements of spontaneity. These gestural lines were initially supplementary elements to disrupt the formal compositions, but over time they took centre stage within my visual language'.

WF: As marks/gestures *Superimposition Loops* can be seen as both an affirmation and a wiping clean or striking out. Is that important to you?

NI: 'Balancing affirmation and erasure is essential for me. Operating in both of these dimensions provides a broader scope for my practice, enabling me to continually delve into these themes and deconstruct and reconstruct visual elements. This paradox is evident in my layered works where traditional image construction is deceptive. What appears to be the foreground may, in fact, be a background layer, unveiling itself through what initially seems to be a formal negative space'.

WF: Is there a deliberate paradox in the measured crafting and identity of a spontaneous mark?

NI: 'The paradox is a cornerstone of my work, grounded in two main ideas: embracing chance and spontaneity while honing my craft through discipline. Embracing chance allows for the discovery of new ideas and processes, encouraging risks and unexpected outcomes that can propel works in new directions. Conversely, refining and perfecting these ideas through repetition formalises processes, enhances efficiency, and elevates execution quality. I'm intrigued

by the potential for exploring compositions and relationships using these lines to create a recognisable visual language that transcends various artistic mediums. The juxtaposition of minimalism and the vast opportunities that arise from working with fewer elements further fuels this paradox'.

'This body of work was initially intended as individual units. However, during the process of photographing and cataloging, I started experimenting with various compositions, rotating and assembling different arrangements. I found the way these pieces could form balanced and ordered patterns or take on a more informal and unpredictable appearance. Each work can be mounted from three points, allowing it to hang in three separate orientations. The potential for diverse compositions seems extensive, each work revealing itself as a playful exercise in abstract minimalism, engaging the audience in exploring visual elements and design principles within a predetermined grid and tactile object. I am fascinated by the multitude of opportunities that arise, working in this reductive manner.

Tai Tapu Sculpture Garden 2024
1/199 Cossars Road, RD2,
Over 3 weekends: 2, 9/10 and 16/17 March
See also: Fiksate
54 Hawdon St, Sydenham,
Wed-Fri, 11am-5pm, Sat 11am-4pm



↑
Dr Suits,
Superimposition Loops,
powder coated
aluminium

↓
Nathan Ingram,
Deep Dive,
aerosol Acrylic
on Layered
Glass, 650mm
X 950mm

AT THE

↘
Stanley Palmer,
From Mahurangi West- Motuora- Study, 2022,
oil on canvas



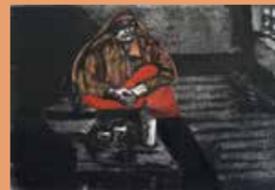
↘↘
Jennifer Shields, *untitled (Moss)*, photograph



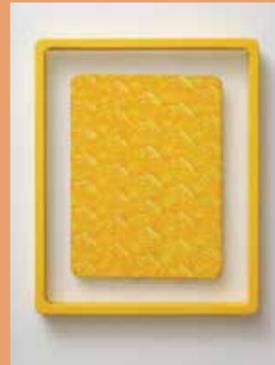
↘↘↘
Maxine Burney,
The Ladder, 2023, acrylic on canvas on board



↘↘↘↘
Gaby Reade,
The Old Woman Kuaia, 2023, solar etching, monotype, hand-coloured print.



↘↘↘↘↘
Henry Turner,
Special Purpose Entity 0.2,
Gouache on gesso panel



↘↘↘↘↘↘
Renata Przynoga,
Forest Marsh, oil on canvas



'He consistently sounds a note of caution over urban development and reminds one of things rural: the backblocks, the little houses on farm properties, the rugged landscape open to the elements and the magnificence of native bush and birdlife'.

Dr Anne Kirker on Stanley Palmer, *Imprint* vol 47, No. 3, 2012
Stanley Palmer and Layla Walter with Kirstin Carlin, The Central Art Gallery, Arts Centre Toi Matatiki Toi Ora, 2 Worcester Blvd, 7 Dec-28 Jan 2024

In an exhibition of new works, yet to be titled, Jennifer Shields presents photographs taken on walks and travels this year as part of her rainbow community mahi. *Photographs by Jennifer Shields, Absolution*
Arts centre Te Matatiki Toi Ora, 2 Worcester Blvd, 8 Jan-2 Feb 2024

The Ladder is a recent painting by Maxine Burney whose practice over thirty years has seen her transition from embroidery to working with pastels, acrylics, mixed media and oils. *The Ladder* is a figurative/abstract landscape, its figures and their ladder giving context to the curious world that they occupy.
Maxine Burney Artist's Studio, Arts Centre Toi Matatiki Toi Ora, 28 Worcester Blvd, 1 Dec-31 Jan 2024

'I am working on another collected tale by the Brothers Grimm, *The Robber's Bride*, a very dark tale with a gutsy young woman and an old wise one. I am having fun, exploring the darker side of things with monotype and solar etchings'.
Printmaker Gaby Reade on her work. *Tupu - Growth: The Critique Group Christchurch*
Eastside Gallery, 388 Worcester St, until 16 Dec

Let the Good Times Roll is Oxford Gallery's final exhibition for 2023. It celebrates local and invited artists, including newly refined paintings/objects from Henry Turner, who comments on his practice: 'Sometimes the work becomes enmeshed and representative of its workings.' Indeed, Turner's *Special Purpose Entity 0.2* delivers perfectly, among the gallery's impressive list of participating artists.
Summer Show #9
Oxford Gallery toi o Waimakariri, Main St, 30 Nov-28 Jan

Polish-born artist, Renata Przynoga, arrived in Christchurch in 2010, having emigrated to Aotearoa in 2004. Completing her MFA at the University of Fine Arts in Poznań in Poland, her paintings are as evocative of a specific place and time as they are shifting in a perpetual state of variation and change.
Renata Przynoga, *New Paintings*, Windsor Gallery, 386 St Asaph St, 1 Dec-31 Jan

GALLERIES

Vivienne Mountfort's *Sure To Rise*: Raising Attention about Women's Roles

"Using the natural fibres of wool, felt and flax I have gained great joy throughout my life portraying my vision of the world".
Vivienne Mountfort (1918 – 2004)

A widely respected weaver and artist, Vivienne Mountfort is recognised throughout Aotearoa and abroad for her innovative use of flax and wool in off-loom weaving technique and numerous collaborations, including working with artist and carver Riki Manuel, (Ngāti Porou). As a contemporary weaver, Mountfort's practice is characterised by its generosity, engaging with many cultures, communities and materials.

In 2023, Mountfort is also the subject of the exhibition, *Sure to Rise: Canterbury Women Since 1893* partnered by Heritage New Zealand Pouhere Taonga and MacMillan Brown Library at Te Whare Waiutuutu Kate Sheppard House. Curated by Lydia Baxendell, (Kaitiaki Kohinga Toi Art Collections at the University of Canterbury), the exhibition became possible following the restoration of Mountfort's felted wool wall-sculpture *Sure To Rise*, 1993. Baxendell documented its donation to the University's collection and its historical presence and exhibition in the Feminist Department's Belinda Room and the University's central library. Baxendell comments that 'it became a symbol, and curating this current exhibition I was able to put it in context. Its current exhibition in Te Whare Waiutuutu Kate Sheppard House is a really good fit'.

In 2023, Mountfort is increasingly acknowledged as an important Ōtautahi Christchurch artist and *Sure to Rise* is recognised as an innovative political work. As the central subject of the exhibition at Kate Sheppard House, Property Leader, Helen Osborne is an advocate for Mountfort's legacy and her historical and contemporary presence.

Mountfort's *Sure to Rise* and its "documentation" of Thomas Edmonds' garden and his factory, (famous for its commercial baking powder) and her groupings of 111 photographs of prominent women in the building's windows represents their achievements in art, culture, sport, education and politics in Aotearoa. In spite of Edmonds baking powder long-standing popularity, Mountfort looked beyond the kitchen door to the major contributions that the women in the photographs made to the wider community to mark the 100th anniversary of women's suffrage in Aotearoa.

Sure to Rise has assumed a life beyond that of the artist, its current exhibition at Kate Sheppard House, see it sharing residence in the former home of suffragist leader, Kate Sheppard, (1847 – 1934), and the headquarters of the national suffrage campaign. Osborne confirms that *Sure to Rise's* presence in the House reinforces Heritage New

→ Vivienne Mountfort, *Sure To Rise*, 1993. Felted wool, collage. Courtesy of University of Canterbury



Zealand's desire to continue Sheppard's legacy and acknowledge the contribution the women of Waitaha Canterbury have made.

Bree Smith, Visitor Services Co-ordinator adds that 'the media and visual elements of the work create an easily accessible path to women's history which is non-threatening, mirroring the subversive history which simmered within the genteel atmosphere of Kate Sheppard's house. The portraits of the women within *Sure to Rise* are held within the structure of the Edmonds building which is in turn held within the home of women's suffrage. Within both structures women's history and achievements are cared for'.

Although intended to close early in December, *Sure to Rise* has been extended until the end of January. Osborne commenting that 'there are people coming in for the first time to this exhibition. *Sure to Rise* includes interactive activity for the public to celebrate the achievements of women in their own lives and which matches the kaupapa of Heritage New Zealand's kaupapa to facilitate stories that engage New Zealanders with our collective identity and heritage.'

Sure To Rise: Canterbury Women Since 1893, 6 September – 28 January 2024
Open: Wednesday – Sunday 10am - 4pm
Entry: Free to Exhibition
Te Whare Waiutuutu Kate Sheppard House, 83 Clyde Road Ilam Ōtautahi Christchurch

Audrey Baldwin and *Sanctuary*: A New Creative Space



← Eli Watson, *Vulpes Vulpes*, pen on paper

Multimedia artist Audrey Baldwin is working on *Sanctuary*, a new space for making art that she describes as 'a creative takeover of Tūranga library.'

Baldwin confirms that *Sanctuary* is a project from Ōtautahi Creative Spaces (OTS), an independent arts organisation set up in 2015, its goal to boost wellbeing, with the arts as central to its means of building "connection and resilience through creativity, responding to high levels of distress and earthquake trauma, using a creative practice shaped to support vulnerable people to live full inspirational and creative lives'.

Thirty-five 35 artists are confirmed for the Tūranga exhibition (open until 4 February), which has been curated and co-designed with the artists. Baldwin states: 'We held a big hui with fifty people attending and asking: What do we want the exhibition to be like? Mostly led by the artists and I am the curator/producer, working with staff from OTS. The exhibition has a series of activation points and events, taking place around Tūranga.'

'I am there for three months with a rotating exhibition with four groups of people aged 18 to 28. It is a diverse group. Designer Sudi Dagapour from Dilana has confirmed a workshop on Arabic calligraphy and I am encouraging the artists to embrace new art forms. Many of the participating artists have anxieties, not feeling safe in public spaces and experiencing distress, so *Sanctuary* becomes a safe place for people who are struggling, a place for art therapy in which they have become artists.'

'*Sanctuary* also serves as an introduction to the Library's resources and being made to feel welcome.' This sees the participating artists working with laser cutters—custom-made stickers, digital drawings, multiple stickers and decals and working in its music and recording studios. Baldwin says that there is also a patch-making workshop, a sketching club in which people get can together and draw. Beyond the gallery's walls it is about fun to enable people'.

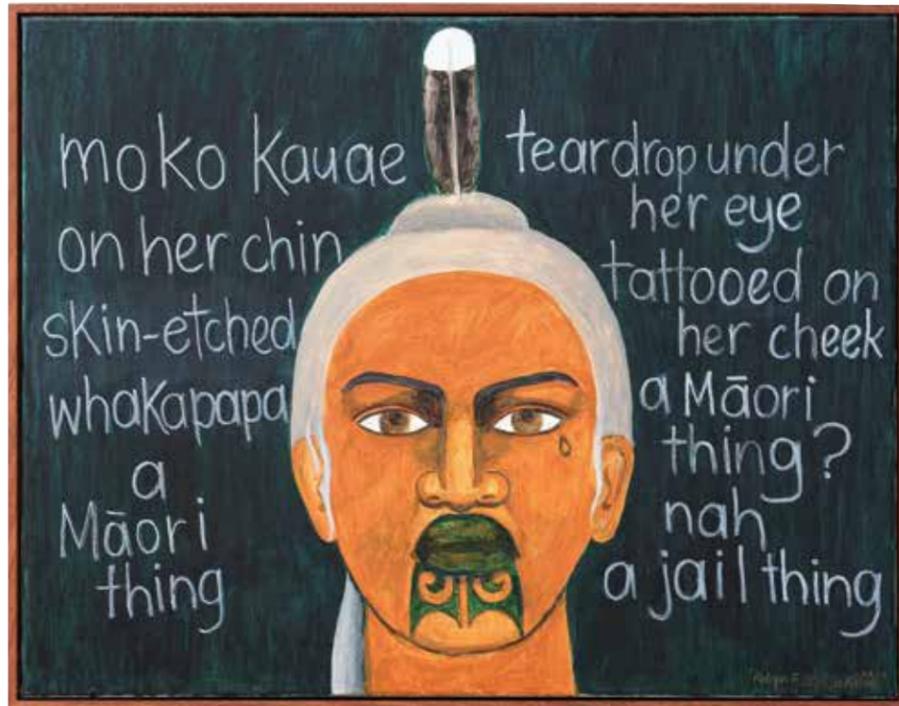
'There is a clear sense of community and showcasing of collaborative works and on

each floor of the library there will be a collaborative mural. Inclusivity is important to *Sanctuary* with a welcoming space for visitors.'

'My role is to take ideas put them into a spreadsheet and document its pragmatic realities. Activations in the library are important even though many are discreet making book marks and putting them in books – they are intimate rather than big. *Sanctuary* is very much about quality rather than quantity, and less about this making a difference for 10 people rather it is about more than 300 people'.

Sanctuary - A Creative Occupation of Tūranga, Te Pito Huarewa Southbase Gallery, Level 2, 60 Cathedral Square. 10 November – 4 February 2024.

Robyn Kahukiwa, *Tangata Whenua* at COCA TOI Moroki



Robyn Kahukiwa is of Ngāti Porou, Te Aitanga-a-Hauiti, Ngāti Hau, Ngāti Konohi, Te Whānau-a-Ruataupare, and Te Whānau-a-Te Aotawarangi descent. Her exhibition, *Tangata Whenua*, is the first in COCA Toi Moroki's programme in response to its call-out for expressions of interest to artists from late in 2022 to May 2023, outlining its agenda for COCA and a 're-imagined contemporary art programme'.

Robyn Kahukiwa's *Tangata Whenua* represents a welcome start for COCA's exhibition plans from an artist of central importance and influence in the visual arts in Aotearoa, with an arts

practice whose subjects and media had few, if any, precedents in the early 1970s. As one of Aotearoa's foremost artists she is acclaimed internationally and recognised for her 'strong political commentary, working in various media in painting, drawing, printmaking and sculpture and also as an award-winning author and illustrator'.

Kahukiwa has celebrated Māori people, culture, and human rights in subjects in her practice that include colonisation and dispossession, motherhood and wellbeing, whakapapa and tikanga Māori. They are valued for their power to speak to the experiences of Māori and other Indigenous

Robyn Kahukiwa, *Te Whaea me te Tamaiti*, 2022. Coloured pencil on paper. Photograph by Samuel Hartnett, courtesy of the artist and Season, Tāmaki Makaurau

Robyn Kahukiwa, *Survivor*, 2022. Acrylic on linen in custom sapele frame, 550 x 700mm

people from around the world.

In 2016, artist, painter, curator and writer, Peter Ireland reflected on Kahukiwa's practice in a review of the group exhibition, *Waitangi Wahine* at the Tairāwhiti Museum. He observed: 'In terms of more overt political art [in galleries in Aotearoa in the 70s] it wasn't long before Wahine Toa - women of strength - emerged to occupy the pae pae with the most direct and ferocious stances, Robyn Kahukiwa being the first and remaining the foremost... her ability to marshal successfully into pace and continuity, very complex imagery.' (See: eyecontactmagazine.com/2016/06/agitating-acute)

Both her early and new works share in social and political messages that continue to distinguish and surprise in their imagery and texts, frequently raising wider questions about the general absence of protest art in Aotearoa within an historical and contemporary context. As such, Robyn Kahukiwa's, *Tangata Whenua* is an exhibition that offers much to consider and look forward to.

Robyn Kahukiwa, *Tangata Whenua*, COCA Toi Moroki, 66 Gloucester St, 18 November – 14 January 2024

Jesus on High: Cube Art Gallery

Designer and artist Paul Rees is the founder of Cube Art Gallery at 153 High Street. He has recently opened the gallery's second exhibition, *Jesus on High*, bringing together giclee prints of works by the old masters and oil on canvas paintings by New Zealand artist.

Partitioned into a series of small gallery spaces, the exhibition is genuinely engaging, the mix of various prints of paintings that include Caravaggio's, *The Taking of Christ*, 1602, Rembrandt's *Christ in the Storm on the Sea of Galilee*, Colin McCahon's *Entombment (after Titian)*, 1947, and original paintings by Kees Bruin, including *Baptism of Christ in New Zealand River Scene*, oil on canvas.

The mix of originals and reproductions are in the good company of one another, with a sense of that experience of travelling

to Europe/Great Britain for that first-hand encounter with a history of paintings by the old masters. As both designer and artist-in-resident in Christchurch, Paul Rees manages to 'cut to the chase' allowing visitors to get up close to all the works in *Jesus on High* and this in itself surprisingly personalises our encounter with these prints, side-stepping the immediate and assumed 'precious' nature traditionally assigned to such an encounter.

Indeed, acknowledging the reproduction of all these images by the Old Masters means that they are accessible, yet manage to hold onto something of the "precious nature" of the originals. Rees' inspiration is in his Christianity. He comments: 'I picked up my paint brushes again, my Christian faith inspiring me to portray moments in the life, death and



Caravaggio's *The Taking of Jesus*, (original dated to 1602), giclee print

resurrection of Jesus.'

Inevitably, the exhibition raises questions about the appropriation of such works for a public exhibition. Can a painter/designer really create a sincere and related encounter that is credible in its delivery? The exhibition may be Rembrandt, Caravaggio and Dali by proxy, yet there is an absolute sincerity and practicality in its intentions and experience, delivering a credible experience not too far removed from being in all those art galleries in Europe.

Jesus on High
Cube Art Gallery
3/153 High Street, Central City
Mon – Fri, 9am-5pm

Tupu – Growth: The Critique Group Christchurch

The Critique Group Christchurch has its origins in COCA Toi Moroki Gallery and Riduan Tomkins (1941 – 2009), appointed head of painting at the University of Canterbury School of Fine Arts in 1987. Tomkins retired from the SFA and approached COCA, asking if there was a group of serious artists who would be interested in regular meetings at the gallery for the rigorous critique of their work. Following Tomkin's death in 2009, Christchurch artist Ross Gray, sustained its guiding principles and its commitment to the diverse practices of the group, (illustration, sculpture, painting, installation and figure drawing).

In 2024, the group is opening, *Tupu – Growth* featuring the work of seven of its artists, in an exhibition they describe as reflecting on their development over time. The participating artists are: Anne Fountain

(painting), Jill Goddard (monoprints), Max Inglis (sculpture), Jenny Lee (painting), Gaby Reade (prints), Judy Rogers (hanging pieces) & Anne Spicer (glass works).

Tupu – Growth
The Critique Group, Otautahi - Christchurch
Eastside Gallery,
388 Worcester Street, Linwood
20 November – 16 December



Anne Spicer, *Other*, fused glass

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sqr
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sqr
- C** George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester Blvd
- D** Riki Manuel, *Poupou*, 1994, Victoria Sqr
- E** Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer
- F** Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Blvd and Oxford Tce
- G** Coalbrookdale Foundry, Shropshire, *Peacock Fountain*, 1911, Botanic Gardens
- H** Paul Dibble, *E Noho Ra De Chirico*, 1995, Robert McDougall Art Gallery, Botanic Gardens
- I** Phil Price, *Nucleus*, 2006, cnr High and Manchester St
- J** Regan Gentry, *Flour Power*, 2008, cnr High and Colombo St
- K** Anton Parsons, *Passing Time*, 2010/11, High St entrance to Ara Institute of Canterbury
- L** Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore St
- M** David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens
- N** Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh St
- O** Mischa Kuball, *Solidarity Grid*, 2013/15, Park Tce, entrance to Hagley Park

- P** Nathan Pohio, *Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!* 2015, Harper Ave
- Q** Peter Atkins, *Under Construction - Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester St
- R** Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Blvd
- S** Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre and Ōtakaro-Avon River between Worcester Blvd and Gloucester St
- T** Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield St
- U** Lonnie Hutchinson, *Hoa Kōhine (Girlfriend)*, 2018, Christchurch Art Gallery Te Puna o Waiwhetū, Gloucester St
- V** Graham Bennett, *Reasons for Voyaging*, 2007, Christchurch Art Gallery Te Puna o Waiwhetū, forecourt

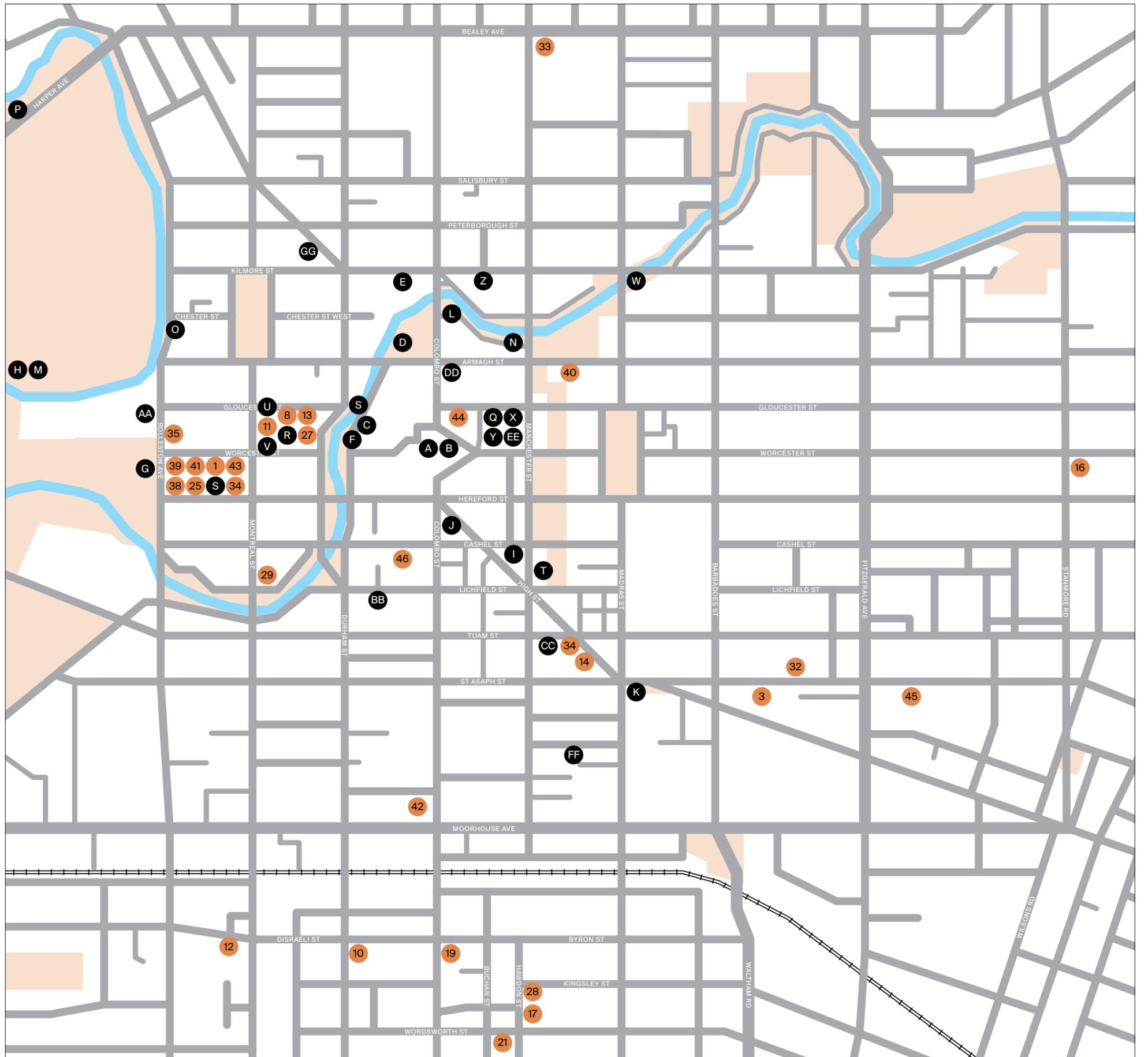
W Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

Street Art Murals

- X** Askew One (Elliot O'Donnell) (NZ), *Kristen*, 2013, 162 Gloucester St
- Y** Rone (Aus), *Untitled*, 2013, 105 Worcester St
- Z** Adnate (Aus), *Untitled (Giving Hands)*, 2015, 132 Kilmore St
- AA** ROA (Belgium), *Untitled*, 2013, Canterbury Museum, 11 Rolleston Ave
- BB** Chimp (NZ), *Organic Matters*, 2018, Justice & Emergency Services Precinct, 44-52 Lichfield St
- CC** Jacob Yikes (NZ), *Untitled (Alice in Videoland)*, 2017, 201 Tuam St
- DD** Kevin Ledo (Canada), *Whero O Te Rangi Bailey*, 2017, 128 Armagh St
- EE** Wongi 'Freak' Wilson (NZ), *Rauora Park*, 2018, Rauora Park, 214 Manchester St
- FF** Amparrito (Spain), *Untitled*, 2017, 30 Allen St
- GG** Tilt (France), *Untitled*, 2015, 51 Victoria St

- 1** **Absolution**
Junus Orca (a.k.a J Holmes), *A sudden Outpouring*, 4 Dec-5 Jan, Jennifer Shields, *untitled*, 8 Jan-2 Feb, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Gathered Voices: Highlights from the Fletcher Trust, 25 Nov-21 Jan 2024, 49 Wai-iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Irene Howe, *Brief Rules for Breaking, FT. ANA-LOGIA*, 6 Dec, 5.30pm, 336 St Asaph St
- 4** **Art on the Quay**
Zoe Wiseman, *The Stillness*, 23 Nov-3 Jan 2024, *Pictures by Karin Werner*, 4 Jan-15 Feb, 176 Williams St, Kaiapoi, Mon-Wed, Fri 9-5pm, Thu to 9pm, Sat 10-2pm, Sun 1-4pm
- 5** **Art Box Gallery**
1/16 Loftus Street, Papanui, Tue-Fri 11-4pm, Sat 11-2pm
For updates: artboxgallery.info
- 6** **Ashburton Art Gallery**
Suffrage in Stitches, 2 Dec-18 Feb, Chris Pole, *Crooked Spur*, 11 Dec-11 Feb, Iain Cheesman, *The River is*, until 19 Apr 2024, Saskia Bunce-Rath, *Eating Stars Together at Dusk*, until 10 Dec, West St, Ashburton, Mon-Sun

- 10-4pm, Wed to 7pm
- 7** **Bryce Art Gallery**
Cnr Paeroa and Riccarton Rd, Mon-Sun, 10am-5pm
- 8** **Canterbury Museum at CoCA**
Ngā Hau Ngākau, 15 Dec-28 Apr 2024, 66 Gloucester St, Mon-Sun 9-5.30pm
- 9** **Chamber Gallery Rangiora**
Yasmin Yussuf & Izabella Yussuf-Guy, *Beyond*, 3 Dec-25 Jan, Group exhibition, *Indigo*, 27 Jan-29 Feb, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 10** **Chambers Gallery**
Michael Springer, Hekene Olivia Smith, 6-23 Dec and 9-13 Jan, Dorothy Helyer, Dan Boyd and Nina Cook, 24 Jan-10 Feb, 80 Durham St, Sydenham, Mon-Fri 10.30-5pm, Sat 11-3pm
- 11** **Christchurch Art Gallery Te Puna o Waiwhetū**
Out of Time, until 28 April 2024, *Spring Time is Heartbreak: Contemporary Art in Aotearoa*, until 19 May 2024, Maureen Lander, *Aho Marama Strings of Light*, until 1 Jun 2024, Laura Duffy, *!ERROR!*, until 1 May 2024, *Perilous: Unheard Stories from the Collection*, ongoing, Cnr Worcester Blvd and Montreal St, Mon-Sun 10-5pm, Wed to 9pm



- 12 **City Art Depot**
Showcase 2023, 5–21 Dec, 96 Disraeli St, Mon–Fri 8.30–5pm, Sat 10–2pm
- 13 **CoCA Toi Moroki**
Robyn Kahukiwa, *Tangata Whenua*, until 14 Jan, 66 Gloucester St, Tue–Sun 10–5pm, Sat–Sun to 3pm
- 14 **Cube Art Gallery**
Jesus on High exhibition, 3/153 High St, Mon–Fri, 9am–5pm
- 15 **Down by the Liffey Gallery**
Jessie Christieson, Julie Shanks, Liz Clingan, *The nature of mediums – mediums of nature*, until 10 Dec, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 16 **Eastside Gallery**
Anne Fountain, Jill Goddard, Max Inglis, Jenny Lee, Gaby Reade, Judy Rogers and Anne Spicer, *Tupu – Growth*, 20 Nov–16 Dec, 388 Worcester St, Tue–Sat, 12–5pm
- 17 **Fiksate**
Works from Fiksate's artists: Askew One, Jacob Yikes, Jen Heads, Milton Springton and more, until 31 Jan, 54 Hawdon St, Tues–Sun 9am–3pm
- 18 **Fo Guang Yuan Art Gallery**
91 Master Pieces from 91 Local Artists, until 31 Jan, 2 Harakeke St, Tue–Sun 9–4pm

- 19 **Form Gallery**
Work in stock, 1 Dec–31 Jan, 468 Colombo St, Tue–Sat 10–5pm
- 20 **Ilam Campus Gallery**
Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 21 **Jonathan Smart Gallery**
Mark Braunius and Martin Poppelwell, 21 Nov–16 Dec, 52 Buchan St, Wed–Sat 11–5pm
- 22 **Kate Sheppard House**
Vivienne Mountfort, *Sure to Rise: Canterbury Woman Since 1893*, until 28 Jan 2024, 83 Clyde Rd, Ilam, Wed–Sun 10am–4pm
- 23 **LEstrange Gallery**
Annual Group Exhibition, *Container Art*, 12 Dec–Feb 2024, 25 Wakefield Ave, Sumner, Tue–Fri 11–5pm Sat–Sun 12–4pm
- 24 **Little River Gallery**
Luke Calder, Harriet Millar, Rebecca Smallridge, Tim Main and Harriet Collins, *Cherish*, 23 Nov–18 Dec, Group Exhibition, *Here & Now*, 21 Dec–29 Jan, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 25 **Maxine Burney Artist's Studio**
Tricia Hewlett, 6–12 Jan, The Arts Centre 28 Worcester Blvd, Mon–Sat, 10am–5pm
- 26 **McAtamney Gallery**
Group exhibition, *Indigo*, 1 Nov–10 Dec, Sue Syme, 12 Dec–31 Jan 2024, 40A

- Talbot St, Geraldine, Sun–Fri, 10.30am–2.30pm and 3.30–5pm, Sat 10.30am–5pm
- 27 **NMG**
Judy Millar, Julia Morison, Séraphine Pick and Gretchen Albrecht, *Stay Another Day*, 141 Cambridge Terrace, by appt.
- 28 **NZ Artbroker**
2 Kingsley St, Wed–Sat 11–2pm
- 29 **Object Space**
Group exhibition, *Living Room*, until 10 Dec, 65 Cambridge Tce Thur–Sun 10am–4pm
- 30 **Orion Powerhouse Gallery**
Meg Errington, Chris Walker, Emma Crew, Jason Crew, John Dean, Robyn Stuart, Kaye Millar, Bob Jones, and Mark Scambary, 1–31 Dec, David Tait and Judy Ward, 1–31 Jan 2024, 1 Rue Pompallier, Akaroa, Mon–Sun, 10am–4pm
- 31 **Oxford Gallery toi o Waimakariri**
Group exhibition, *Summer Show #9*, 30 Nov–28 Jan 2024, Main St, Oxford, Thu–Sun 10–4pm
- 32 **Paludal**
See: www.paludal.org
371 St Asaph St, Thu–Fri, 5:30–7:30pm, Sat 12–3pm
- 33 **PGallery192**
Group Exhibition, *XMAS'23*, 5–22 Dec, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm

- 34 **Pūmanawa**
The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 35 **Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects and classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 36 **Stoddart Cottage Gallery**
Ripon Street Collective, *Nine Lives*, 5 – 28 Jan, 2 Waipapa Ave, Diamond Harbour, Fri–Sun 10–4pm
- 37 **Susan Badcock Gallery**
Douglas Badcock, John Badcock and Susan Badcock, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 38 **Te Whare Tapere**
Juanita Hepi & Ngaio Cowell, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed–Fri, 11am–3pm
- 39 **Teecce Museum of Classical Antiquities**
Myths and Mortals: Life in Ancient Times, Arts Centre of Christchurch, 3 Hereford St, Wed–Sun 11am–3pm
- 40 **The Art Shop Gallery**
210 Armagh St, Mon–Sun, 10–5pm, Fri to 7pm
- 41 **The Central Art Gallery**
Emma Camden Collection,

- and new works by Elizabeth Moyle & Veronica Herber, until 3 Dec, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 42 **The National**
249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 43 **The Physics Room**
Selina Ershadi and James Tapsell-Kururangi, *My Throat/a Shelter*, until 10 Dec, 301 Montreal St, The Arts Centre, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 44 **Tūranga**
Sanctuary - A Creative Occupation of Tūranga, until 4 Feb 2024, 60 Cathedral Sqr, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 45 **Windsor Gallery**
New paintings by Asheley Elizabeth, Sean Fietje and Renata Przynoga, 386 St Asaph St, Mon–Fri 9–5pm, Sat, 10–3pm
- 46 **Xgaleri**
Paintings by Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 47 **York Street Gallery of Fine Art**
Senior and emerging contemporary New Zealand artists, 21 York St, Timaru, Fri–Sat 11–3pm

- Not Pictured in Map:**
2. Aigantighe Gallery
 4. Art on the Quay
 5. Art Box Gallery
 6. Ashburton Art Gallery
 7. Bryce Art Gallery
 9. Chamber Gallery Rangiora
 15. Down by the Liffey Gallery
 18. Fo Guang Yuan Art Gallery
 20. Ilam Campus Gallery
 22. Kate Sheppard House
 23. LEstrange Gallery
 24. Little River Gallery
 26. McAtamney Gallery
 30. Orion Powerhouse Gallery
 31. Oxford Gallery toi o Waimakariri
 36. Stoddart Cottage Gallery
 37. Susan Badcock Gallery
 47. York Street Gallery of Fine Art

Artbeat is a monthly arts newspaper with news, reviews, commentary and listings of exhibitions and events in Ōtautahi Christchurch and Canterbury. We cover all aspects of the visual arts, inform existing audiences for the arts and develop new ones

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creative nz
ARTS COUNCIL OF NEW ZEALAND TOI AOTIAROA
Artbeat: ISSN 2624-2664

BRIEF RULES FOR RULE BREAKING
FT. ANA-LOGIA
ART HOLE
WEDNESDAY
6 DECEMBER
17:30 NZST

Art on the Quay
Kaiapoi's premium artspace

Ruataniwha Kaiapoi Civic Centre
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a sudden outpouring

by Junus Orca

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Tangata Whenua

Robyn Kahukiwa

CO CA
CoCA Toi Moroki
66 Gloucester Street

18 Nov 2023 - 14 Jan 2024

REVIEWS

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Killers of the Flower Moon

WRITER

Nick Harte

During a recent Cannes press conference Spike Lee noted that Trump is the truest of gangsters, so it feels natural that the gangster film's most articulate sculptor should finally map out a vast topography of Trump's antecedents' insidious abuse of the Osage Nation.

Tragedies of the Osage Hills by Native American director James Young Deer fearlessly tackled the same historically accurate subject matter as *Killers in 1926* but was treated as sensationalistic by the media, and all five prints vanished after the death of fraudulent producer Frank L. Thompson. It's about time another film tackled this vital topic and Scorsese's decision to rewrite the source novel's detective thriller narrative under the guidance of the Osage Nation, to better reflect the historical truth, makes for infinitely rewarding viewing.

Among the most salient of the film's topics is the American colonist's obsession with wealth and success. For Scorsese, the

American dream means: "Get rich quick by any means necessary." As a youth, and priest in training, he was taught by Father Principe to avoid worshipping the "god that is success" (he was referring to the Academy Awards). Scorsese recently labeled America's obsession with box office figures "repulsive" and "insulting."

Score composer Robbie Robertson died before the film's release, but his minimal, pulsating, spectral improvisations languidly sustain the sinister aura the visuals demand. It's no mistake that the most recurrent guitar motif implements the so-called devil's tritone, which was banned in the middle ages. As always, Scorsese's brilliant hand-picked source music feels like it was composed explicitly for the film.

Thelma Schoonmaker has been Scorsese's secret weapon for all but a few of his 70s pictures, and here she contributes to the director's more subtle late style by applying her often jarring, psychologically intimate touch to



the plethora of various film stocks and ratios on display. Scorsese recently stated that he doesn't "feel the need to move the camera (much) anymore. So I don't move it."

It's heartily refreshing to witness Di Caprio emitting a kind of pathetic charm as a

↑ Still from Martin Scorsese, *Killers of the Flower Moon*

treacherous, Gump-like meathead. This is one of his great, complex characters; an imbecilic, bloodsucking puppet whose immense conflict lies in his genuine love for Mollie Burkhart (emotionally portrayed by Lily Gladstone, who is sure to win an Oscar for her performance).

Killers is a brutal film, especially because it is true. A pair of doctors' diabolical methods would make Jeffrey Dahmer blush. Apart from a painful Jack White cameo (who is eclipsed only by Tarantino's detestable anti-acting chops) that threatens to derail the scene, Scorsese heartbreakingly delivers the final lines of dialogue, which almost feel like a sincere farewell from the 80 year-old director. Let's hope not, but if so, this is a film that will age tremendously well.

Martin Scorsese, *Killers of the Flower Moon*, 2023
Written by Eric Roth, Martin Scorsese and David Grann. Starring Leonardo Di Caprio, Robert De Niro and Lily Gladstone
3 hours, 26 minutes.

My Throat/A Shelter

WRITER

Meg Doughty

The artists and exhibition, James Tapsell-Kururangi and Selina Ershadi, *My throat/a shelter*, are headlined in a pale text, contrasting a dark surrounding on the doors to The Physics Room. Inside, the diffused afternoon light illuminates the names in reverse as I close the door behind me.

At the juncture I enter, eyes on a screen to my right stare back at me just before it cuts to black. A ticking begins, a timer, a trigger, a clock, the sound of a bell. Tahī, rua, toru. A count begins. The white flesh of fish moves across a worn cutting board dissected by knowing hands, before the image returns to darkness. James Tapsell-Kururangi's (Te Arawa, Tainui, Ngāti Porou) film *Homman*, (2023) is grounded in deep affiliations with spaces and people in relationship. The sense of all-time created by representations of memory and present life, characterised by



↑ Still from Selina Ershadi and James Tapsell-Kururangi, *My Throat/A Shelter*

their changeability, is articulated through the ways of knowing presented in the film; te whenua, tereo, the eyes, the hands.

The experimental film works of both artists share this grounding in place, memory, family, and the disruption of time as linear. In the back space of the gallery, the contrary looping of two projections facing each other is compelling. The images match but are reflected in sequence and are simultaneously familiar and mythic: the in-between times of sunrise and sunset, the witching hour on a full moon, the rippling sun in flowing water, birth, blood, language, and home. In چشمچشمه (2023), Selina Ershadi (Iranian-born and based in Tāmaki Makaurau) meditates on the multisensory nature of meaning-making and memory-forming and questions these processes when seeing is diminished. The work leans into relationality, the many ways of knowing and

the layering of reality created by memory.

My Throat/A Shelter offers the space to hold this liminality, warmly enveloping those seeking embodied experiences and moments that exist out of, through, or as all time.

Selina Ershadi and James Tapsell-Kururangi,
My Throat/A Shelter
The Physics Room
The Arts Centre Te Matatiki Ora
301 Montreal St, Ōtautahi

Maureen Lander: Aho Marama, Strings of Light

WRITER

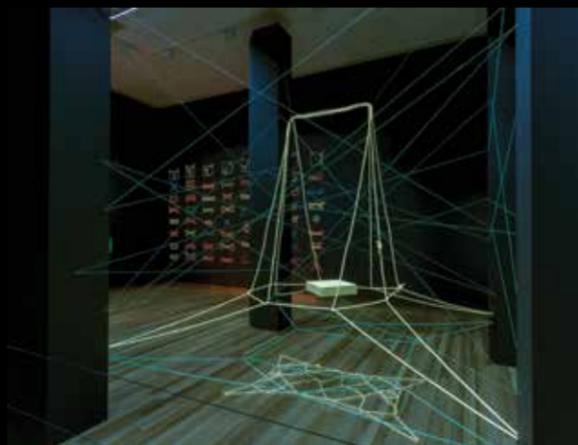
Nadine Muir

Dark walls and ultraviolet light transforms, almost negates, the gallery space into a dim void where fluorescent-painted sculptures and backlit screens push forward into the darkened room. Works glow and seemingly levitate. The viewer's attention is immediately demanded—almost magically—as transfixed, the mind catches up with the eye.

Maureen Lander: Aho Marama Strings of Light is comprised of four engaging works by the artist and academic who has been exhibiting for the past four decades. Celebrating innovation and relevance, *Aho Marama Strings of Light* showcases Lander's ability to intertwine old and new, to connect traditional Māori techniques and practices with contemporary technology and conceptual art history. On display is: *String Games* 1998, *Te Ara Pīkīpīkī a Tāwhaki* (a component of *Digital String Games II*) 2000, *Hyperthreads* (documentation) 2000, and *Wai o te Marama* 2004 which was purchased by the Christchurch Art Gallery in 2021 as a significant addition to the gallery's permanent collection.

Led around the space by a dynamic combination of UV-lit sculpture, moving image and sound, it is *String Games* which pulls at the viewer. Commissioned in 1998 for the opening of the Museum of New Zealand Te Papa Tongarewa, *String Games* was Lander's site-specific response to the museum's collection, its newly-changing museology, reflecting government's acknowledgment of the Treaty of Waitangi as the founding document of Aotearoa and the growing phenomenon of digital technology. Here, *String Games* is reimagined for the first time since its creation. A multifaceted installation, it winds and weaves fluorescent rope, captures whai (Māori string games) and conceptual art on video, and relates the digital world to physical digits (fingers) as it connects time and place through space.

A network of whai representations hangs behind a large depiction of customary string game, where kēhua—house of spirits. At its centre, nestled within its matrix, a fluorescent green box models the Te Papa



↑ Maureen Lander *String Games* 1998. Rope, nylon fishing line, fluorescent paint, string, cardboard, paper, linen, glue, video, photographs, UV light. Collection of Museum of New Zealand Te Papa Tongarewa, commissioned 1998

collection work *La Boîte-en-valise* by French artist Marcel Duchamp. An unusual soundscape, running the gamut of human emotion, pulls the viewer around the installation's perimeter to a video presenting *La Boîte-en-valise*. Filmed tightly, the box of miniature Duchamp replicas is deliberately unpacked by gloved hands and repacked by ungloved hands with items relating to *String Games* and Lander's practice. With a second video focusing on whai, combining contemporary moving image and historical footage, each component of *String Games* and each work in *Aho Marama Strings of Light*, reaches for the next, connecting like strings of binary code, creating a layered and rich narrative.

Maureen Lander: Aho Marama, Strings of Light
Christchurch Art Gallery Te Puna o Waiwhetū
cnr Worcester Blvd and Montreal St
12 Aug 2023–1 Jun 2024

Fling

WRITER

Warren Feeney

Fling is a group exhibition from four graduates attending CPIT/Ara Creative Industries more than two decades ago, stating that collectively they have 'nurtured their friendships and supported each other post-graduation.' Yet, *Fling*, is equally characterised by the diverse and measured nature of each artist's practice.

Whether intended or otherwise, *Fling* is an exhibition whose authority resides in the various choices of each artist's materials, Lucy Dolan Kang's *New Moon old Moon*, 2022, is a painterly work, yet realised on charred and repurposed wood, or Louann Sidon's *Lazulum*, 2023, and the ebb and flow of its silhouetted and fragile figures and forms, possessing a heightened sense of materiality and a diversity of surfaces

and mark-making.

Greg Yee is represented by *Portrait of a King I - III*, a series of ink on paper portraits, his subject and both the qualities and possibilities of his materials and making of marks, their shifting surfaces and spaces, establish a presence that is compelling. Or Rebecca Smallridge's mixed-media works on paper in watercolour, ink, acrylic, gold dust and leaf, visually shifting between subject and materials in unanticipated spatial relationships as curious as they are certain.

The wider context of such an exhibition is that it is part of a wider history of the visual arts in Ōtautahi Christchurch and such group exhibitions. Indeed, it is difficult not to think of COCA Toi Moroki pre-quake and its commitment to the work of local artists,

a role now realised across various galleries and institutions, including COCA's downstairs gallery, Linwood Arts Eastside and Chambers Gallery in Sydenham.

Lucy Dolan Kang, Louann Sidon, Rebecca Smallridge and Greg Yee, *Fling*, Linwood Arts Eastside Gallery 388 Worcester St, Tues - Sat 12-5pm, 24 October - 18 November



→ Louann Sidon, *Lazulum*, 2023, watercolour & bronze powder on paper, 850 x 650mm

Photosynthesis: Artists Studio and Event Spaces

Photosynthesis is a non-profit rentable photo studio and events space for artists in Ōtautahi Christchurch. Community-oriented, *Photosynthesis* began operating in November 2022, providing affordable spaces with professional equipment needed to create high-quality art.

Its deputy director and a founding trustee, Kieran Haymes recalls that they couldn't afford an enormous studio but found this space. 'As a Trust, we operate an inclusive and affordable creative studio supporting fine art photographers, committed to respecting the diversity of people, inspiring opportunities to create art, working cooperatively with others in related artistic and commercial communities.'

'Our location at 400 St Asaph Street situates us in the central city, providing photographers and videographers of all backgrounds and technical levels with the tools, community and spaces necessary to

create work at an affordable price. Anyone can hire the studio and as a non-profit, we are able to subsidise rates through revenue from studio hire and grants. Our workshops and events help creators build confidence and technical skills with all activities seeking to make visual storytelling accessible.'

'None of our activities better encapsulates our mission than our new fully subsidised scheme supported by the Rata Foundation. Artists that have projects involving the participation of people historically under-represented in art can work at *Photosynthesis* for free. This may include, but is not limited to, sexual and gender minorities, ethnic and cultural minorities, disabled and elderly communities and people pushing against historic social and cultural limitations. The output is diverse and could be works in digital or physical formats, printed books, zines, prints, uploading videos to digital platforms like YouTube or other substantial publication.'

'Before founding *Photosynthesis*, I worked with my partner, Federico Corradi, our current director, to crowd-fund a book of queer men through Boosted. We achieved the necessary \$22,500 for the book, giving a public voice to people traditionally under-represented. The connection between the publication and *Photosynthesis* is that spaces to work in can be layered in financial and social barriers. In 2021, Federico had been physically and mentally unwell and a big part of his healing was in meeting people and making a body of work in photograph. '*Photosynthesis* is making ongoing calls for expressions of interest and looking at possibly partnering with other galleries. Collaborations are at the heart of what we do.'

10/400 St Asaph Street, Phillipstown, Christchurch 8011 hello@photosynthesis.nz photosynthesis.nz



↑ Kieran Haymes, deputy director in *Photosynthesis*' studio

Ripon Street Collective at Stoddart Cottage Gallery in January

WRITER

Jo Burskowski

Nine Lives is a self-referential, collaborative installation of objects, created by an artist collective working across a diverse range of disciplines; ceramics, painting, drawing, jewellery and textile design.

The Ripon Street Collective comprises Greg Yee, Kate Watts, Lucy Dolan Kang, Lisa Patterson, Nichola Shanley, Marie Le Lievre, Donna Hughes, Jen McBride and Tash Mansbridge. Established in 2018, the nine artists meet regularly and participate in events that support each other and the wider arts community that they belong to in Ōtautahi, Ōtepoti and Ōhinehou. For *Nine Lives*, objects have been brought together to explore rituals of friendship, developed and still evolving, through the group's communal baking and eating, tramping and adventuring on the Banks Peninsula, all which continues to inspire each of their practices.

Highlighting the overlap between life

and art, the works in *Nine Lives* portray an abundant table setting, exploring a history of feasts amongst friends, eating, talking, walking together and reflecting upon Margaret Stoddart's own hiking adventures documented in her albums. This will be their first exhibition as a collective, fittingly in the historic Stoddart Cottage, given that like Stoddart, they have an interest in the beauty of the natural world and encouraging artistic connections.

Ripon Street Collective, *Nine Lives* Stoddart Cottage Gallery, 2 Waipapa Ave, Diamond Harbour, 5-28 Jan Open: Fri-Sun, plus most public holidays, 10am-4pm

→ Ripon St Collective Ceramics



Karin Werner: Painting and Drawing all her Life

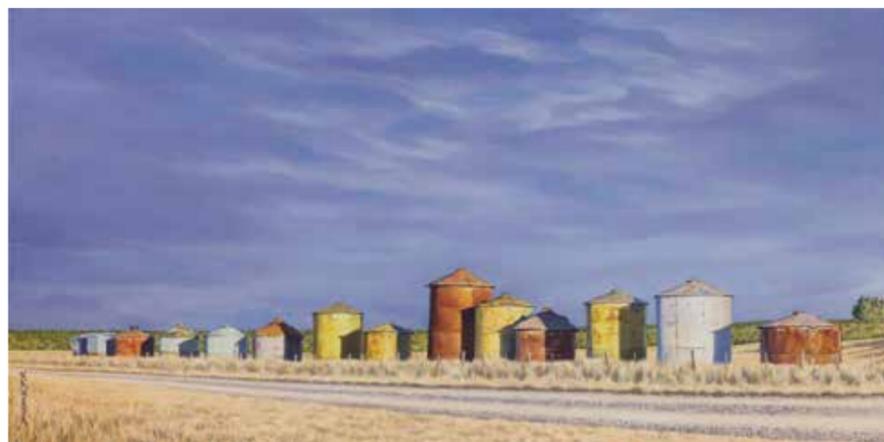
Karin Werner has exhibited over the past thirty years, initially as a member of the Otago Art Society, and also with the Ashburton Society of Arts, the Waimate Art Society, and after returning to live in North Canterbury in 2002, as a member of the Rangiora Art Society. Werner has also received numerous awards for her work. These have included the local section of the 1997 Totara Art Awards in Oamaru, with a stylised montage in gouache, Landforms, as well as the Ashburton Trust Premier Award for watercolour in 2009, and also being a finalist in 2013 in the Australian Inglis Equine Art Prize.

Werner comments: 'I have drawn and painted all my life. I work in oil, watercolour,

pastel and pencil and subjects have ranged from imaginative interpretations to realistic depictions. Horses and our South Island landscapes are favourites and I have recently started exploring my interest in classic vehicles through my art.'

Pictures by Karin Werner, 4 Jan-15 Feb Art on the Quay, 176 Williams Street, Kaiapoi, 4 January - 15 February, Mon-Wed, Fri 9-5pm, Thu to 9pm, Sat 10-2pm, Sun 1-4pm

→ Karin Werner, *Silos*, 2023, oil on canvas



SCAPE Public Art 2023 Season: *The Gift*



In 2023, SCAPE Public Art's annual contemporary public arts festival sees the first in a three-year programme curated by Tyson Campbell, (Te Rarawa/ Ngāti Maniapoto), a multi-disciplinary curator who has worked in Melbourne and Aotearoa, his practice described as engaging with relationships between 'the Indigenous and the settler-state imaginaries'.

For *The Gift*, he is bringing together eight new public artworks to SCAPE, as the first in a three-year tenure as its Managing Curator. Campbell has selected eight artists for its 2023 programme: Ming Ranginui, Te Ara Minhinnick, Synthia Bahati, Susu, Tūi Matira Ranapiri-Ransfield, Denise Porter-Howland, Priscilla Rose Howe and Maioha Kara.

The 2023 programme is also a first for its Executive Director Richard Aindow, who arrived in Ōtautahi in April to take up the position, following his time as General Manager of Footnote New Zealand Dance, (2014 – 2021), and General Manager / Editor of Wellington's *Fish Head* magazine.

So, what will residents and visitors to Ōtautahi encounter and experience as they make their way through the public walkway of Ōtautahi's central city and encounter the eight works that make up *The Gift*? Campbell replies: 'Their gift to the community will be multi-faceted, bringing groups and communities together, inspiring playfulness, generating

conversations, even pushing comfort zones'.

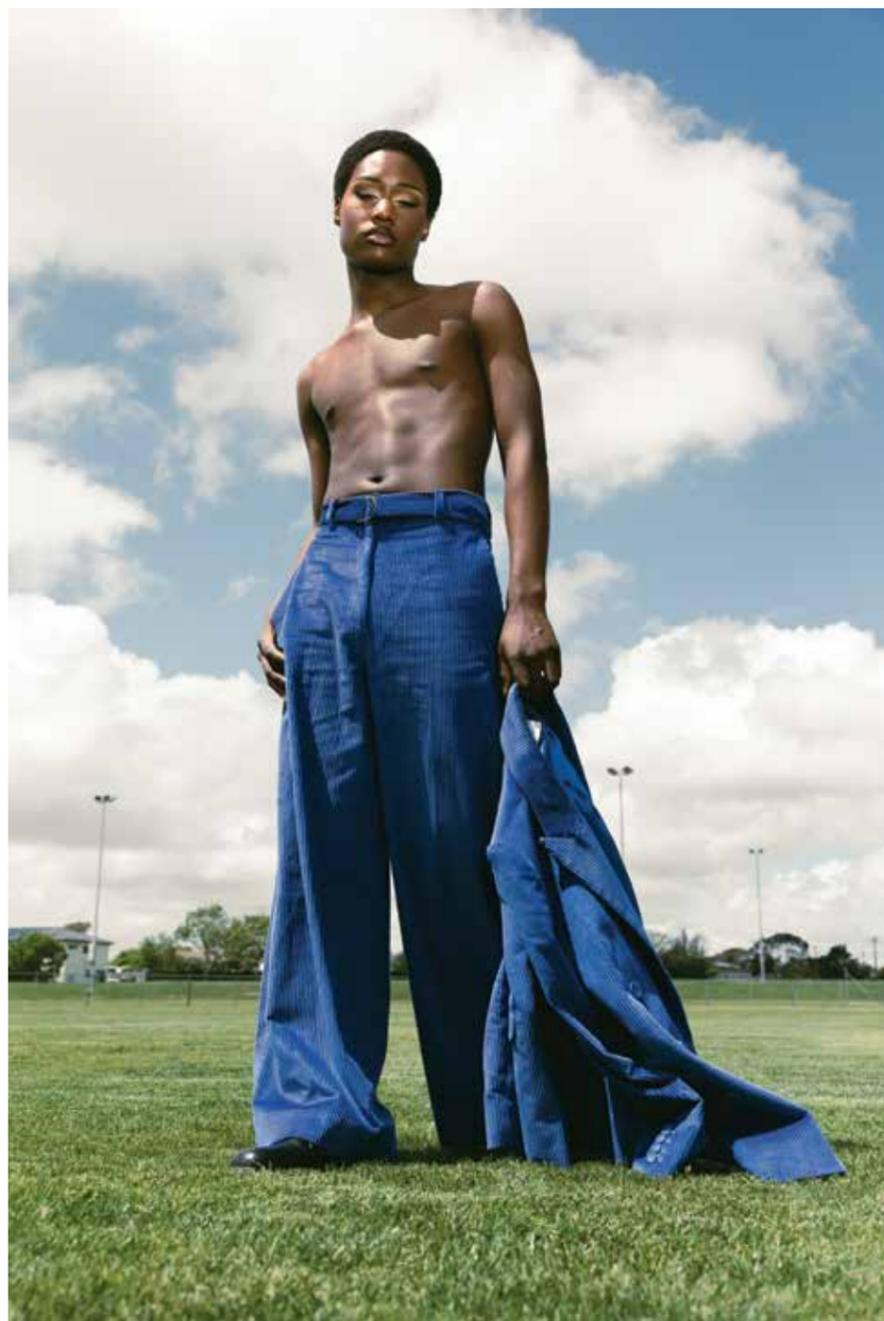
Campbell also highlights the multi-disciplinary aspects of a number of the artists' practices, with Tāmaki Makarau-based Denise Porter-Howland working primarily with ceramics; Susu, a Taiwanese artist working in digital fabrication, moving image and installation; and Tūi Matira Ranapiri-Ransfield, 'a direct descendant of Kāi Tahu pōtiki chiefs Kōrako, Taiaroa, Haereroa, Karetai. Tūi is a highly skilled Māori performing artist, creator and composer in the contemporary dance industry, producing a sculptural work alongside the Ōtakaro Avon River that speaks to the rich Māori history of the Taumutu-Waitaha Canterbury area'.

Campbell further highlights his commitment to younger emerging artist: 'Maioha Kara, a Pōneke-based artist whose practice draws on Te Ao Māori narratives and Ming Ranginui, also based in Pōneke, reimagining everyday objects into sculptures, often dressed in satin and her signature smocking'.

Some of the artists take inspiration from their communities, Synthia Bahati, is a photographic artist who grew up within Auckland's African community informed by fashion and driven by the people around her as well as her own lived experience of Blackness living in Tāmaki Makarau. In addition, Ōtautahi artist Priscilla Rose Howe is this season's Community Engaged Artist, creating figurative works

← Priscilla Rose Howe, *Making Fantasy a Reality*, (concept rendered by Warren & Mahony with the artist)

→ Synthia Bahati, *D6NIEL*, 2023



exploring ideas around queerness and phenomenology, and plans to create space for queer communities through their Season 2023 artwork'.

Finally, Te Ara Minhinnick is a ringatoi (artist) with roots in Waiuku constructing installations that interweave the area's historical, political, and material matter of whenua (land), uku (clay), and wai (water).

'*The Gift* is an invitation for people to consider the material, symbolic and

metaphoric possibilities of gift-giving within communities... a gift can also be something like imparting knowledge to a descendant, or a relational gift, like a really good mentor who can change the way you see the world'.

SCAPE Public Art's 2023 season: *The Gift*
25 November – 17 February 2024
Central Ōtautahi Christchurch

City Art Depot: New and Unseen Artworks *Showcase 2023*



← Ivan Lupi, *Questions of Disconnection (II)*, 2020, framed mixed media on fabric, 370 x 360mm

→ Richard Elderton, 水繁吹-Waterfall I & 水繁吹-Waterfall II, 2023, oil on stretched canvas, 300 x 395mm



WRITER

Cameron Ralston

In *Showcase 2023*, City Art Depot's annual group show, new and unseen artworks are exhibited by Olivia Chamberlain, Richard Elderton, Katie Hayles, Ivan Lupi, Lisa Patterson, Francis van Hout and Shannon Williamson. Each artist presents considered new artworks that build upon their practice. As a taster, the new works of Ivan Lupi and Richard Elderton are profiled below..

Ivan Lupi (born 1972, Ferrara, Italy), is an Ōtautahi Christchurch-based artist. In

Showcase he presents three artworks. The seemingly unrelated pieces, he says, "are instead connected as a body of work exploring feelings towards my personal history. As an immigrant dealing with memory, travel, returning and family, each piece is an attempt to answer to my ghosts, whilst building an ephemeral mausoleum in which I can take refuge and mourn."

Richard Elderton is a Te Waipounamu South Island based painter whose bicultural

upbringing has led to a particular fascination with 19th century Japonism and wayo secchu, which often forms a foundation to his practice. In these oil paintings, from his 2023 exhibition 無常 (mujō), he explores ideas of transience and impermanence. In his diptych of a waterfall, rushing water is suspended with impasto brushwork, abstracting the fleeting light and movement through each piece.

City Art Depot presents a great range of contemporary emerging and established

artists, and the annual exhibition is a fantastic time to explore the artworks across the gallery spaces. *Showcase 2023* opens 5.30pm on Tuesday the 5th of December and runs through to the 19th of December.

Showcase 2023
City Art Depot, 96 Disraeli St, Sydenham
5–19 December

Michael Springer's Paintings

WRITER

Warren Feeney

Michael Springer is an artist who describes and defines his practice through the perspective of the history and the reality of where he lives: 'At Birdlings Flat on the edge of Lake Te Ro- to O Wairewa, overlooked by eroding volcanic cliffs, ancient Pa sites and the ever-present rhythmic breath of the wild Southern Ocean'.

His observation bringing to mind each and every painting by the artist, once encountered, their presence and memory continuing to resonate, Springer an articulate commentator on Birdlings Flat and his practice: 'The land our home and studio sits on is Te Mata Hapuku. It was part of a Maori settlement and out the kitchen window, across the lake is Oruaka Pa. It's a windswept volcanic landscape that has witnessed a long pre-European settlement with all its joys and troubles. This and the accumulation of all my past experiences has seeped in and oozes out onto my canvas in ways that I can't,

to my satisfaction, verbally express, but I can at least try to do so with paint'.

'At the end of every day [at Birdlings Flat] I cross the water to walk the hills and contemplate. The past is undeniable here. It oozes unseen influences from high and low, significantly and mysteriously influencing my work. Using paint as a primordial sludge to summon forth unknown creatures from this surreal landscape, I feed off the long lived spirit- energy that leaks forth. In attempting to quiet my inner critic, I step back and trust in this unconscious unfolding to direct my brush, allowing the work to evolve into its own existence. The power and energy that inhabits this place tugs and pulls at me to delve ever deeper into the spirit nature, embodied in the earth, rock and water, it seeps in and falls out, resurrected one more time'.

Springer's driftwood sand sculptures are similarly worthy of attention. In post-quake Christchurch they represented one

of the most immediate responses from local artists to the city and its environs with new works of art in public spaces. In a later interview in 2014, he commented: 'Most of them [my driftwood sand sculptures] are like a sentinel... Painting is such an intense activity. Sometime I feel ungrounded in it, and making sculptures is a great start in the morning to going home and doing some painting. With paint, sculpture or whatever, I can use intensely felt but abstract concepts and put them out there to be reacted to or ignored by the viewer. It's an opportunity to remind others and mostly myself of what has been forgotten'.



↑ Michael Springer, *Upheaval*, acrylic on canvas

Michael Springer and Hekene Olivia Smith, Chambers Gallery, 80 Durham St, Sydenham 6 – 23 December

Indigo at Chamber Gallery Rangiora

Over 2023, the Otago-based artists' collective *Indigo* has sustained a programme of touring exhibitions that have included the Ashburton Art Gallery, Wanaka and in early December the McAtamney Gallery in Geraldine.

In 2024, *Indigo* maintain this schedule with the opening of an exhibition late in January at Chambers Gallery Rangiora, with artists Luke Anthony, Shaun Burdon, Judy Cockeram, Rachel Hirabayashi, Megan Hufferdine Jillian Porteous and Lynne Wilson, represented by their various practices in ceramics, painting, sculpture, photography and mixed media. As an artists' collective, *Indigo's* priorities are in the support they provide to one another and in the very nature of their collective exhibitions.

Representative of the diversity of their practices are Jillian Porteous' painting and ceramics with a commitment to the colour and light of central Otago, as well as various

species of birds, nesting in the region, part of a series of ceramics, acknowledging the Clutha River, its bird life and environs.

Indigo's Shaun Burdon is a former lecturer at the Dunedin School of Art and partner to fellow artist, Jillian Porteous. Burdon admits to a serious interest in ancient history, his works in 2023 the subject of an article in *The News*, November 2023. Inspired by early records of runes and hieroglyphics, he comments that one large canvas by him 'takes a bronze plaque from the ancient city of Byblos as its inspiration', the symbols on which have yet to be deciphered.

Group Exhibition, *Indigo*, Chamber Gallery Rangiora 141 Percival Street 27 January – 29 February



↑ Jillian Porteous, *Bord Totems*, ceramic



↑ Shaun Burdon, *Mixed Messages 4 Comb*, oil on canvas

Saskia Bunce-Rath, *eating stars together at dusk*



→ Saskia Bunce-Rath, *time is just a small dream, it won't take long*, 2023, embroidery on calico fabric

← Installation: four new works by Saskia Bunce-Rath for *eating stars together at dusk* (From left: *quiet whilst in ever sky, and that sky, and that sky, burning at the fresh awareness of elsewhere, specks of fire, all crowns all circles, oceans dissolving at the end of air*)



Saskia Bunce-Rath's exhibition, *eating stars together at dusk* at the Ashburton Art Gallery sees her modestly-scaled embroidery thread on calico fabric, significantly increase in dimensions, at least 7 times larger than previous works (from 194 x 160mm to 1450 x 900mm).

Over the past five years, Bunce-Rath has consistently worked on a modest scale, and the reality of their capacity to sustain

a substantial and compelling presence, distinct to her practices, the colour and materials that she uses, cumulatively seeming to 'glow in the dark'.

The inclusion of four new works by the artist scaled at approximately 1450mm x 900mm are without precedence and her decision, a response by the artist to the Ashburton Art Gallery's proposition that she take up the challenges of working on a

larger scale. Indeed, the reality of Bunce-Rath's response exceeds expectations, the four large-scaled works, holding and commanding the expansive gallery space that they occupy.

eating stars together at dusk is also Bunce-Rath's first solo exhibition in a public art gallery and as such, could not have been a more viable and affirmative outcome, a reminder as well about the nature of the best

of possible relationships between galleries and the artists that they represent and support.

Saskia Bunce-Rath, *eating stars together at dusk* Ashburton Art Gallery, 327 West St 19 October – 10 December

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Exhibition
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2023

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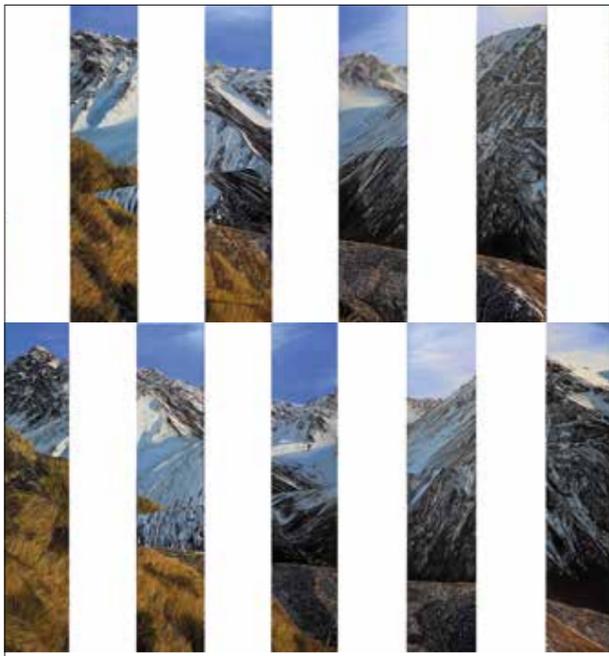
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CHRIS POLE

11 DECEMBER 2023 - 11 FEBRUARY 2024

Image: Chris Pole, Crooked Spur, 2023, oil on canvas.

ashburton MUSEUM | ASHBURTON GALLERY



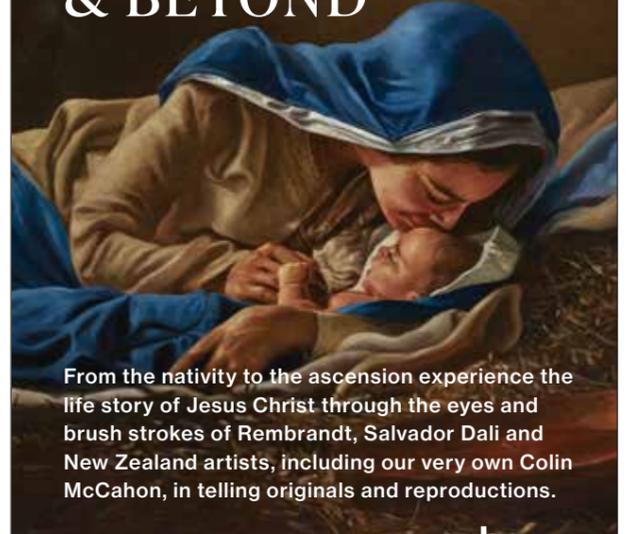
Indigo @ Chamber Gallery Rangiora
27 Jan to 29 Feb

indigo artists

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