

ARTBEAT

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Caroline Billing: The National. Shifting Perceptions about Precious Objects

WRITER

Warren Feeney

Contemporary jewellery gallery, The National, opened in High Street in 2004, becoming part of a cluster of exhibition spaces in the vicinity of High/Lichfield and Manchester Streets, with the Jonathan Smart Gallery, The Physics Room, 64zero Three, Campbell Grant Galleries and Brooke Gifford Gallery. Collectively, it represented a response to the historical arts precinct on the other side of the city: The Arts Centre of Christchurch, Canterbury Museum, the Christchurch Art Gallery Te Puna o Waiwhetu and CoCA Centre of Contemporary Art.

As a contemporary jewellery gallery, director Caroline Billing knew that The National was in the right location. Billing remembers that her High Street gallery was small, a 20 square-metres space that had monthly exhibitions focused on New Zealand and Australian jewellers, and emerging artists. The gallery sought to highlight contemporary materials, artists, and approaches to design and the handmade (plastic and recycled materials were among the new wave in 2004).

In 2021, The National represents local, national and international contemporary jewellers, sculptors, and object-makers and is a gallery that has played a vital role in the development of contemporary jewellery in Aotearoa, creating links to international practice, encouraging experimentation and critical development in the field. The expansion of the gallery's space, now at 249 Moorhouse Avenue, has seen its increasing reputation with the addition of ambitious collaborative projects and surprising and unanticipated curated group exhibitions.

Billing also notes that central to its progress has been the relationships that she shares with her artists and the impact of the February 2011 earthquakes. At that time she was already wishing to expand the way that she exhibited, giving a context to contemporary jewellery, and she embraced the immediate post-quake period.

'My artists were so supportive and open to other ways of doing things at that time and in the creative industries it is all about innovation. I had a pop-up exhibition in Addington shortly after February 2011, when there were no cafes or places to gather. That was a key moment as it showed me how important the arts were to our community and how strong our networks were with each other. Many of my clients went on to become friends, so that immediate earthquake period solidified that passion for building audiences and staying here in Christchurch'.

Billing's attention became less about a gallery space and more about the intellectual property of her artists and jewellery's wider potential, The National coordinating "Host a Brooch" with contemporary Australian jeweller, Jacqui Chan for the Christchurch Arts Festival in October 2021 in Hagley Park. Chan converted a shipping container into a project space and offered brooches made of salvaged materials for visitors to wear and



consider their experience, making connections and associations between their brooch (materials, colours, etc) and the world around them.

'At that time I didn't have a gallery and "Host a Brooch" made sense. All sorts of people were involved, children took part. Five of those brooches are now in Te Papa's collection and the Canterbury Museum also has one. The works were conceptual and meticulously made. At that time there was such support from all my artists at The National, and I felt that, no matter where they were. There were a lot of things about what I was doing then, that were important and that became clarified and strengthened'.

The National was also among the first galleries to reopen in the central city, relocating to Ng Building at 212 Madras Street in 2012. 'We were some of the first to reopen our businesses, the front door still opened into the Red Zone for the first six months! We shared a passion for our audiences with Ng and also the Christchurch Art Gallery, which was temporarily relocated upstairs. That was also the first chance I had to take jewellery out of the cabinets for exhibition and invite my artists to present their work in new ways, contextualising their practice. Having a larger space I was also free to show ceramics'.

Billing moved The National in 2013 to 241 Moorhouse Avenue, adjacent to Chambers Gallery prior to her current location in the former Limeworks print-studio and gallery at 249 Moorhouse Avenue, by that time cultivating an impressive lineup of contemporary jewellers and object-makers that included: Areta Wilkinson, Warwick Freeman, Kobi Bosshard, Lisa Walker, Karl Fritsch, Crystal Chain Gang, Cheryl Lucas and Madeleine Child.

'The earthquake hit suddenly but I was able to continue that vision with a clear set of goals that I wanted to achieve. I set about



developing the first dealer gallery for jewellery and craft, representing works that had not been shown previously and arts practices that Christchurch hadn't seen and New Zealanders hadn't seen. Influencing and changing ideas about how jewellery was experienced. For me, that was about being an agent for change, always with the artist at the heart of my practice'.

'The post-quake phase was very focused on the local and then it reached out more internationally. I travelled three or four times to Munich and was able to more prominently highlight the conceptual rigour of jewellery and some of our best makers'.

'We have a very strong international contemporary jewellery scene and New Zealand's jewellery has forged strong connections internationally, with contemporary jewellers like Warwick Freeman and Lisa Walker supported and strengthened through Creative New Zealand'.

'In recent years and with more space, The National is now five times larger than the space I started in. I am now able to show larger-scale works which means I am able to diversify, and I am very interested in the intersection of other contemporary practice. I am able to explore this within my exhibition programme. My artists know I have an audience for three dimensional, tactile and object-based works and the handmade is a thread that goes throughout my gallery's programme with attention upon the quality of an idea. My recent show in June, Andrea du Chatenier's *Eigenleben*, represents a lot about what I do'.

As the recipient of the Premier Portage Award in 2017, Billing says that she found out about du Chatenier through writer and collector of ceramics, Richard Fahey, 'showing me the exhibition catalogue for her Sarjeant Gallery from last year. Seeing such a large body of Andrea's work, got me excited. There is a rule-breaking / boundary



↑ Andrea du Chatenier, *Biome*, 2019, ceramic

↖↖ Andrea du Chatenier, *Tethered Asteroid*, 2020, ceramic

↖↖↖ Andrea du Chatenier, *Blue-bloom*, 2020, ceramic, steel

pushing and freedom with her ceramics, and that fits well with my programme'.

Through exhibition-making I am able to push people's perceptions. I showed a large body of Karl Fritsch's jewellery to Ōtautahi audiences in 2009 for the first time. Now he's a programme favourite – pulling large crowds.

Billing is also thrilled with the success that the artists that she represents have attained: 'Areta Wilkinson recently had a significant solo exhibition at Christchurch Art Gallery, Areta and Warwick Freeman are currently in the group exhibition, *Mark Work*, at CoCA Toi Moroki. Lisa Walker has a major retrospective touring exhibition at Te Uru in Auckland and Jane Dodd is at The Dowse with a retrospective exhibition, *Wild Domain: The Natural History of Jane Dodd*, and has just launched a new book.

I am proud to look back at the last 16 years. There are huge achievements in our field, and you can see that across public institutions and amongst public perceptions around craft. Alongside curators and writers, we are all doing it together, and it is so rewarding to be part of it.'

The National
249 Moorhouse Avenue
Tuesday – Friday 11am – 5pm
Saturday 11am – 4pm
www.thenational.co.nz

The innovative Askew One



WRITER
Reuben Woods

The Ara Institute of Canterbury has added to its collection of murals with a new work from one of Aotearoa’s most successful urban artists. The urban campus received a striking facelift at the end of 2020 with the production of Dcypher’s illusionistic mural greeting the passing Madras Street traffic, and now internationally renowned Elliot ‘Askew One’ O’Donnell has added a striking new mural to the Tahatika block.

The mural commission was completed during O’Donnell’s stay in Ōtautahi for the exhibition *Continuum*, a collaborative undertaking with his photographer wife Jasmine Gonzalez held at Sydenham’s Fiksate Gallery. With a long connection to the city, the Auckland-raised, now U.S.-based artist’s

work is already familiar, his large portrait-based murals, *Paris* in Sydenham and *Kristen* in Cathedral Junction, produced for the festivals *From the Ground Up* and *Rise* respectively in 2013, have become markers of place, while his graffiti roots are evident in the TMD collaboration for the 2015 ‘Ironlak Family Tour’ on the side of Sydenham’s Embassy skate store.

With the Ara mural, O’Donnell continues his exploration of digital image-making techniques, a fascination that also extends to his studio practice. In addition to the gestural, abstract surface imagery, the mural also displays his interest in the power of words. The artist’s recent mural works have incorporated single words such as ‘Empathy’,

‘Symbiotic’ and ‘Everything’, O’Donnell searching for terms that can encapsulate concerns of contemporary society.

Presented with an open brief, O’Donnell developed three treatments using the word ‘Innovate’, the word couched within the abstract contortions rendered through digital sculpting and glitching techniques. ‘Innovate’, a fitting term for an institute of technology, struck O’Donnell for its ability to evoke excitement and concern, revealing the artist’s interest in the nuances and complexities of recent history. Embracing the potential in technological innovation in his own work, the artist is also aware of the potential problems of constant growth.

Rendered with paint brushes rather than

aerosol, the mural bridges its digital origins with the analogue process of painting, the complicated details realised with painterly gestures. Imperfections add to the conversation with drips and blends leaving traces of the artist’s hand. Within the sweeping and writhing ribbons, the word, ‘INNOVATE’ reveals itself, becoming apparent with greater distance as the viewer’s eye scans the surface. Separated into three lines, the jolted letters are camouflaged by the composition but demarcated by colour, the letters in reddish pinks and the background in blues. Like reams of water and paint, the image exudes a fluidity, the use of black and white highlights emphasising an overlapping sculptural quality and creating an alluring spatial dynamic.

This impressive production was not realised without challenges. O’Donnell has joked that he has developed a reputation for things going wrong (admittedly not through any of his own fault), and his time in Christchurch continued that trend. The deluge that soaked the Canterbury region at the end of May, largely bringing the city to a stop, halted painting after the initial sketch had been laid down. Finally returning to action several days behind schedule, the artist found sections had been washed off the wall. Determined to complete the mural, O’Donnell forged ahead only to find the mire of mud at the foot of the wall bogged his scissor lift, requiring it to be pulled free and boards put in place to create a steady ground. Despite the difficulties, O’Donnell finally finished the painting the day he returned to Auckland, leaving behind a sophisticated legacy as part of the city’s urban art profile, a reminder of the vast potential within contemporary muralism’s diverse visual approaches.

Askew One’s *Innovate* faces towards Moorhouse Avenue between Madras St and Barbadoes St

NEWS &



↖ Bing Dawe, *A Landscape with too Many Holes, Waiting for St Francis – A Gateway*, 2015, bronze and steel, permanent-collection, Tai Tapu Sculpture-Garden



↖↖ Holi Festival, Hagley Park, 2018, Summer Robson, CCL-SR-44-U4A7566. Place in Time: The Christchurch Documentary Project



↖↖↖ We Stand Here, New Cathedral Square, panel 3 of 6. Luca, Ruby, Ranesh, Timothy with Tim J. Veling, 2021. A collaboration between Christchurch East School and Place in Time: The Christchurch Documentary Project

Call to artists for proposals: Tai Tapu Sculpture Garden: A call to artists for proposals for Tai Tapu Sculpture Garden’s 9th Annual Autumn Exhibition in March 2022. The deadline for proposals is 10 Oct 2021. Artists will be advised by mid-November. We’re interested in concepts for 3D sculpture in all media suitable for long-term, outdoor exhibition; participatory and performance works; and light and sound works. All new and original artwork will be considered. taitapusculpturegarden.co.nz/proposals

Matariki at the Arts Centre Te Matatiki Toi Ora: *OneOne* is a dance cinema and virtual reality experience in the main exhibition of the Great Hall for Matariki. *OneOne* is an award-winning AV/digital dance installation by internationally recognised New Zealand arts laureate, Daniel Belton and Good Company Arts, a spellbinding Asia-Pacific fusion to enhance the magic of Matariki. Also opening at Yinzi Theatre, Chongqing, China (installations and online VR). Friday 9 – 19 July 10.am – 4pm and FRI 9 July 6-6.30pm: Opening live performance featuring Daniel Belton (film-sound), Alistair Fraser (taonga pūoro), Nancy Wijohn (dance), and harakeke weaving from Kahu Collective. www.artscentre.org.nz/whats-on/oneone/

Lecture by artist, curator and academic, Nigel Borell (Pirirakau, Ngāti Ranginui, Ngāi Te Rangi, Te Whakatōhea): Nigel Borell is making a two-part presentation at the Arts Centre Te Matatiki Toi Ora and Christchurch Art Gallery Te Puna o Waiwhetū. The first presentation is at the Arts Centre: *Thinking through the big picture... the challenges and successes in presenting the exhibition project Toi Tū Toi Ora: Contemporary Māori Art*, the largest exhibition in the 133-year history of the Auckland Art Gallery Toi o Tāmaki (AAG) featuring over 300 artworks by 110 Māori artists. Rutherford’s Den Lecture Theatre, 16 July, 5.30 – 6.30pm. Free entry. www.artscentre.org.nz/whats-on/thinking-through-the-big-picture/

Discover Place in Time: Christchurch Documentary Project at Tūranga – Talks and Activities: An exhibition celebrating the collaboration between Christchurch City Libraries and the University of Canterbury, School of Fine Arts to document the people and physical environment of Christchurch communities in a time of rapid change. Over five years, over 1,500 images were made by University of Canterbury internship students that focused on five Christchurch communities. This exhibition is a selection of images curated by Senior Lecturer and Project Director, Tim Veling that showcase often overlooked moments of community life. 10 July – 27 September Te Pito Huawera | Southbase Gallery, Tuakiri | Identity, Level 2, Tūranga

Floor talk by Photographers Tim Veling, Glenn Busch and Doc Ross at Tūranga: Discover the Christchurch Documentary Project and explore the process of documenting a city and its people with senior lecturer in photography at the University of Canterbury, Tim Veling and photographers, Glenn Busch and Doc Ross. Tuakiri / Identity, Level 2, Tūranga, Friday 9 July, 6pm, free entry.

Family Makerspace at Tūranga: Taupuni Auaha / Creative Space, Hapori | Community, Level 1 Saturday 10 July, 2.30-4pm Sketch at Tūranga A creative sketch session where you can create your vision of Ōtautahi. Everyone welcome! Free, materials provided. He Hononga | Connection, Ground Floor Sunday 18 July, 2-4pm

Create your own vision of a liveable Ōtautahi: What do you think a liveable central city looks like? Create your own vision in a free, drop-in activity to accompany the Place in Time: Christchurch Documentary Project. We Stand Here: Children’s Vision of their Ōtautahi is a collaboration between students at Christchurch East School and Tim Veling. Inspired by conversations and workshops that asked children to consider their connection to the central city area and ideas that would make it feel like their place, the resulting panoramic artwork reveals creativity, imagination and above all an aspirational city that they would feel proud to call ‘home’. Hapori | Community, Level 1, Tūranga, 10 July – 27 September

Philip Trusttum’s *Signage Series* – New Rugs from Dilana



WRITER
Warren Feeney

Frequently described as Aotearoa’s most prominent Expressionist artist, Philip Trusttum has often confirmed its influence in his paintings. Yet, in the numerous and varied series that he has explored over the past five decades, his work has refused to be constrained by his varied responses to the application of paint to canvas or his selection of subjects and narratives. Arguably, it may be that the nature of human behaviour is his essential subject.

Founder and director of Dilana, Hugh Bannerman’s and design director, Sudi Dargipour’s recent visit to Trusttum’s studio, like that of most visitors, may have commenced with paintings by the artist from his *Tennis Series*, 2009, (a major body of work, simultaneously figurative and abstract, recording and referencing the experience of the artist engaged in a favourite sport), but Dargipour also recalls: ‘He brought out all these paintings and suddenly we saw these other works from just after lockdown and Covid 19’.

Dargipour describes the recent paintings from Trusttum’s *Signage Series* as ‘single figures just moving... the only sign of human beings that you saw during lockdown. I related to those painting. They are ‘us’ in a way and you notice all the detail about the movement of people that you never see or usually do not notice’.

These subjects in Trusttum’s art from Covid 19 lockdown have their origins in 2011 post-earthquake Christchurch, the artist no longer able to work in a dedicated studio. Trusttum sustained his practice over a fifteen month period, completing over 1600 drawings in volumes of hand-made paper books that he purchased from Trade Aid, filling them with people, creatures, toys and figures. These drawings were followed by new paintings of figures cycling and walking, and later trams and street signs. Trusttum acknowledged his interest in these subjects in spite of wishing to avoid comparison

with other well-known New Zealand artists who had explored the urban environment through their work. Yet, in spite of initial concerns about road signs and directions as subjects for his work, they fitted well within his practice. He noted that with signs; ‘they have already done the hard work, [by refining their subjects]. Trusttum’s silhouetted figures became essential abstracted forms on bikes, crossing the road and walking, no less animated or distinct as the individuals that he had observed and drawn them from.

Trusttum’s figures in motion became the subjects of Dargipour’s designs in response. She comments that the only thing that she did was reduced the white. ‘He picked the red and I tried to capture the person by adding more white around it. You can see a head at the top, and the brush marks or canvas creases are heightened, that interrupts the figures, which are solid shapes’. Dargipour’s designs for these rugs have Trusttum’s marks and gestures and the life of his animated figures, as well as a spirited, painterly quality, shared and recognised in Trusttum’s paintings.

Dilana, 102 Buchan Street, Sydenham
Monday – Friday 9am – 5pm, weekend on appointment



↑ Philip Trusttum, *Signage Series*, 2020, acrylic on canvas

↓ Sudi Dargipour, *Coca Exit* 1.5 by 2.2 metres hand tuft, 100% wool

AT THE



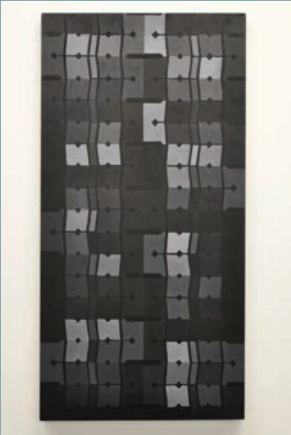
↘ Estefania Mondaca, *The day I came back to my home*, 2021, oil on paper



↘↘ Ali Nightingale, *Wind Sock*, 2021, silk, bamboo, tape, waxed string



↘↘↘ Bridgit Anderson, *Camera, Candle, Cup*, pigment ink on Canson Baryta paper, ed. 1/7



↘↘↘ Francis van Hout, *Cloud*, 2021, oil on stretched canvas



↘↘↘↘ Robyn Webster, *Hold and Release*, 2021, Harakeke imprint with inks on paper



↘↘↘↘ JQ2, *Whore*, acrylic on paper

This sample of works covers the first years of the artists’ stay in Christchurch, after emigrating from Latin America. In this exhibition different visual languages are put into a conversation that intertwines to tell a story from the pigmentation of shadows to matter. The artists describe the subjects of their painting. Nanenko Olmos and Estefania Mondaca, *In Synthesis, Another View*, Art Hole, 336 St Asaph Street, opens 5.30pm 6, 7-10 July

Ali Nightingale’s *Wind Sock* is from the July Student Series, exhibitions at Ilam Campus Gallery. Each year third year, fourth year and postgraduate students are invited to submit proposals to be part of a Student Series of exhibitions as part of the Ilam Campus Gallery’s aims to foster current practices in contemporary art, critical dialogue and maintain high artistic, academic and research standards throughout its activities. Four short exhibitions were chosen for the 2021 series: Tracy Hay, Barbara Boekelman and Chloe Summerhayes, *Re Surface*, Anna Welham and Melissa Wong, *MB14 periferel*, Moana Lee, Ellie Waters and Janneth Gil, *Inside, outside and in-between*, Ali Nightingale, Rachel Sleigh and Sam Towse, *Found Bearings* Ilam Campus Gallery, Fine Arts Lane, off Clyde Rd, Ilam 28 July-20 August

... Baroque still-life paintings with their elaborate arrangements of everyday objects, as seen in the works of seventeenth century Spanish painters Francisco de Zurbarán and Diego Velazquez. Some of the introduced objects call on that tradition of symbolism: a pomegranate, a symbol of resurrection in Christian art; an extinguished candle, representing death (the bodies of two of Stella’s sons were laid in the sitting room before burial) From a review by Sally Blundell for *Photo-forum* of the book: *Stella & Cecil: A Kaikoura Composition* by Bridgit Anderson and Margaret Egan, Steele Roberts Bridgit Anderson, *Stella & Cecil: A Kaikoura Composition*, PG Gallery, 192 Bealey Avenue, 6-27 July

In *re:Tyre-Meant*, Francis van Hout abstracts the pattern, depth and weave of tyre tread. These meticulously painted artworks play with our relationship to the tyre and the impact it has on the landscape. Cameron Ralston on Francis van Hout’s *re:Tyre-Meant*. City Art Depot, 96 Disraeli Street, Sydenham, 6 – 26 July

The vessel is, for me, a symbol of contained memory - memory as a valuable possession. The load we carry around with us, the baggage of our personalities and histories, lugged along into new experiences. Robyn Webster on her exhibition, *Hold and Release* Chambers Gallery, 80 Durham Street, Sydenham, 7 – 25 July

This annual art exhibition, hosted in alternating cities around New Zealand, began as a platform to allow sex workers the ability to share their stories with anonymity and free from media agenda. Sex Workers of Aotearoa seeks to challenge stigmas and stereotypes through art. Media release Sex Workers of Aotearoa, *A day in the life of*, Pūmanawa, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Boulevard, July 6 - 18

GALLERIES

CoCA Toi Moroki and *Mark Work*: Anchored in the Artist’s Studio



WRITER
Warren Feeney

Re-opening in February 2016 after five years of closure, both CoCA Toi Moroki’s building and agenda for the visual arts underwent a thorough review, the building’s restoration and refurbishment, paying due attention to its ‘brutalist’ architecture, accompanied by comprehensive changes to its exhibition programme and the structure of its operations. Its membership of working artists and arts supporters, central to its programme over the previous 134 years, was legally dissolved through a Deed of Amendment and Restatement in February 2014 and its exhibition programme shifted its attention towards ‘an expansive view of contemporary art and diverse cultural perspectives’.

Five years later, Kim Paton, director of Auckland’s Objectspace, is also CoCA’s artistic director and *Mark Work* is her first exhibition developed by the combined Objectspace and CoCA team, and one that gives consideration to the shared territory between the organisations’ exhibition programmes; CoCA’s ‘expansive view’ of the fine arts and Objectspace’s dedicated programme of craft, design and architecture.

Curated by Paton alongside colleague

Warwick Freeman, Workshop Manual, (detail). Photographer: Samuel Hartnett

Warwick Freeman, Workshop Manual, (detail). Photographer: Samuel Hartnett

Zoe Black, *Mark Work* is one of three recently opened exhibitions for CoCA’s quarterly scheduled programmes in 2021. In addition to *Mark Work*, Head of the Ilam School of Fine Arts, Aaron Kriesler has curated Hannah Watkinson’s *The Near Future*, and curator Jamie Hanton is accountable for Nathan Pōhio’s (Waitaha, Kāti Māmoe, Ngāi Tahu), and Luke Shaw’s, *The Mist and the Horizon*. In addition to the inclusion of Hannah Beehre and Areta Wilkinson (Ngāi Tahu) in *Mark Work*, the presence of these five local artists in the three current exhibitions, also feels a bit like a milestone.

Paton notes that CoCA’s programme needed to feel right for both places and an exhibition examining the role of mark making in many different types of practice feels like an important foundation to begin with. ‘We are undertaking a partnership, confident that the programme has something to offer Canterbury audiences. In the disciplines that Objectspace focuses on, there is an accessibility and a democracy as to how audiences relate to them, and this is also what is important about mark making’.

Moreover, Paton’s consideration of mark making, (drawing) is generous. ‘Mark making is one of the first creative acts undertaken as a child. At some point we lose that freedom. Art education has a lot to answer for, as to prescribed notions of ways in which we think drawing is made. I rail against the idea that representational drawing is a foundation for measuring artistic ability. There are an extraordinary range of ideas and devices for making art that can lead to rich and high-quality outcomes – imagine if we taught more of these in the school system’.

Paton describes the exhibition as making connections across arts practices. ‘Working with CoCA we are also building connections across disciplines; contemporary painters, architects and jewellers, feature in *Mark Work*, a group of practitioners who would perhaps never normally be brought together.’

It is no surprise that for *Mark Work*, Paton made numerous studio visits. ‘A lot of the work has not been seen before and it anchors us

back to the artist’s studio. We started with a very long list of ways that we could develop the show and then some of the works and our time spent in studios set the course’.

Contemporary jeweller, Warwick Freeman is famous for establishing a ‘local contemporary voice for jewellery’, through his materials of choice; bone, stone and shell, yet in *Mark Work*, he is represented for the very first time, by his drawings. Paton observes that Freeman has a very long established association with Objectspace and she was surprised to discover that he had been drawing for forty years but in a way that was very different from his jewellery. ‘In the early 1980s he made a decision to undertake drawings in a consistent A2 format, a considered shift from the small scale of his jewellery. Over four decades he has accumulated drawings that express something of his wider work and thinking that exists around his jewellery. Seen together for the first time it is an extraordinary record of time spent in the studio.’

Over the past two decades, Areta Wilkinson’s has identified her practice as a contemporary jeweller, directly engaged with Ngāi Tahu values, its carvers and makers. In *Mark Work*, Wilkinson’s installation of 36 pendants in silver suspended from a cord along a 15 metre wall in CoCA’s Mair Gallery, *Ka Take Te Wā – Time Passed* is evidence of 36 days of lockdown. Paton observes: ‘The pendants are formed with stone from Ngāi Tahuawa, created by the iterative act of marking with stone; these objects carry the imprint and memory of this action on their surface.’

Arguably, Hannah Beehre is best-known for her nebula series, exploring and recreating the infinity of the universe in painting on white velvet with dye, acrylic paint and Swarovski crystal, and reconciling associations between science and art. In *Mark Work*, Beehre’s *Excerpts from an investigation on drawing in flow*, 2018 -2019, is the outcome of research for her MA and the realisation of the possibilities of being immersed in an activity. Paton notes that Beehre has ‘taught drawing over two decades and recognised that feeling of being blocked when making work. In the

“flow state”, she describes, your inhibitions are freed. She has used her teaching to formulate exercises for students, a foundation of returning to a more intuitive open space for creativity to occur within’.

Paton describes architect and designer, Raukura Turei’s *Te Poho o Hinemoana*, as about a ‘connected bodily engagement with mark making. Turei’s approach is deeply personal approach that doesn’t seek connections with western canons of art history or prescribed notions of painting, rather it foregrounds a powerful connection with whakapapa and the physical body. *Te Poho o Hinemoana* presents the viewer with a visceral close-up and large-scale engagement with mark making.’

K&J is collaboration, between architect, Krystina Kaza and artist, Julian Hooper, their choice of materials; cardboard, canvas, rolled wire and aluminium, and paper taken from their shared studio. Paton recalls how exciting it was for her and colleagues seeing the work spontaneously developing within their studio. ‘Julian has created a striking visual language for his own work, he mines symbols or forms, and has been interested in alphabet form for many years. For *Mark Work* you can see the influence Krystina’s work is having on Julian and vice versa – an outcome of their shared studio. Without a specific plan to create a work together they have developed a shared visual language and there is a very clear visual sense of the work talking to each other. We wanted to express the magic of what was happening in their studio within the exhibition. For me *K&J* is powerful and poetic, an entirely unique tribute to two artists in quiet conversation over many years.”

Hannah Beehre, Warwick Freeman, Julian Hooper & Krystina Kaza, Raukura Turei and Areta Wilkinson, *Mark Work*
CoCA Toi Moroki, 66 Gloucester Street
Tuesday – Friday, 10am – 5pm
Saturday 10am – 3pm
12 June – 28 August



Warwick Freeman, Workshop Manual, (detail). Photographer: Samuel Hartnett

Min–Young Her and Orissa Keane: ‘Art Seconds’ Sales Report for May 2021



WRITER
Orissa Keane
Art Seconds was an exhibition by curators, Min-Young Her and Orissa Keane at The Den, 8 – 19 May. Applying the idea of ‘factory seconds’ to artworks, *Art Seconds* showed and sold the duds, olds and embarrassing works of practitioners from a variety of creative backgrounds and in varying stages of their careers. Artworks were presented anonymously and within a fresh context, inviting visitors to rethink value ‘standards’ and gallery etiquette.
Sales Report
Of sorts
Art Seconds involved > 50 contributors, > 200 visitors and > 150 participants (buyers). 5% of submissions came from the North

Island while the rest were local to Ōtautahi. A range of mediums were available including digital sound and moving image. Contributors were given the choice to opt out of the closing event during which the works that hadn’t sold would be offered for free (fig. 1). Approximately 33% of contributions were ‘opted out’. Of those items, 58% sold during the exhibition. For the closing event only about 20% of the starting amount of artworks remained.
For many contributors, making money was a byproduct of getting rid of artworks they didn’t want. Prices were not regulated (except for the price cap of \$150) and were

therefore quite random. This was not a problem, however, as visitors simply bought what they liked – some even paid more for items they thought were worth it (fig. 2). In general, contributors were surprised and grateful that their works sold at all – further, many donated their sales to either Min or Orissa or to The Den.
Summary
One person’s junk is another person’s treasure, so it goes.

Min–Young Her and Orissa Keane, *Art Seconds*
The Den, 181 High Street, 8 – 19 May

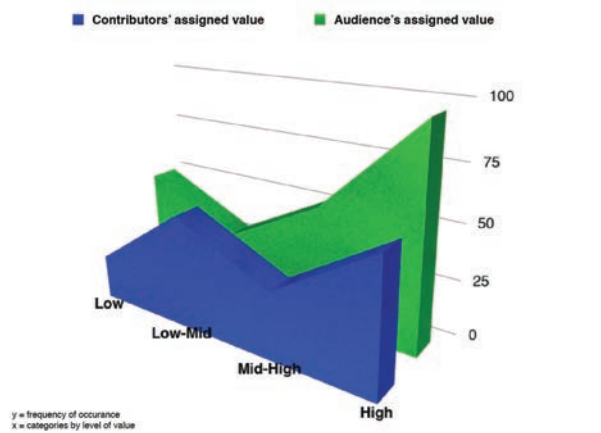
| | | | | |
|-----------------|------------------|-------------------|---|----------------------|
| Scenario One: | Opt out + Sold | Audience’s value* | ≥ | Contributor’s value* |
| Scenario Two: | Opt out + Unsold | Audience’s value* | < | Contributor’s value* |
| Scenario Three: | Opt in + Sold | Audience’s value* | > | Contributor’s value* |
| Scenario Four: | Opt in + Unsold | Audience’s value* | = | Contributor’s value* |
| Scenario Five: | Free + Taken | Audience’s value* | ≥ | Contributor’s value* |
| Scenario Six: | Free + Not taken | Audience’s value* | ≤ | Contributor’s value* |

*value assigned to any given item

← *Art Seconds*, opening night, 8 May. Photograph: Kusal Ekanayake

↑ Figure 1. This chart shows the possible comparative relationships between the audience’s and contributors’ respective ideas of value using the mathematical signs for equality and inequality based on whether or not the items were opted in or out of the ‘free’ closing event and whether or not they were sold or taken.

↓ Figure 2. Graph to measure contributors’ assigned value against audience’s assigned value.
NB: While the above graph represents a true scenario, its data are entirely fictional and only meant to approximate a visual representation of actual events.



Have You Read the Christchurch City Council’s
Toi Ōtautahi – Strategy for the Arts and Creativity 2019 – 2024?

WRITER
Warren Feeney
Launched in 2019, the Christchurch City Council’s working strategy for the arts in Ōtautahi has been online for more than two years now, but I only know one person who has read it – and they are employed by the City Council.
Why is it so invisible to those who most need to discover it – our artists, arts organisations and the entire population of Ōtautahi? In the first instance, it may be that a search for it under ‘arts strategy’ on the City Council’s website, ccc.govt.nz brings Toi Ōtautahi – Strategy for the Arts and Creativity in at number 9 in a list of the first 10 links to it.
Secondly, it is a document in which its discussion of the arts often seems to be giving more priority to community than it does to the artist. Do a word search on ‘wellbeing’ and it appears 18 times in the document, and ‘identity’ comes up 11 times, yet the word ‘artist’ only registers 16 times. (Plus “Arts and Wellbeing” gets its own appendix at the end).
The document is also characterised by principles with qualified practical outcomes – although a strategy is identified, and it encompasses a collaborative relationship from City Council with Creative New Zealand, the Rātā Foundation (Rātā) and Christchurchnz (the city’s ‘economic development and city profile agency’).
Collectively, these four organisations’ attention is on access to resources and funding for artists and arts organisations, rather than City Council acting alone. In terms of the current environment of frugality in local government spending, Toi Ōtautahi – Strategy for the Arts and Creativity, not surprisingly, seems an anticipated and timely plan.

In May 2020 in *Artbeat* (online and in lockdown) I discussed the Toi Ōtautahi document, referencing artists, Audrey Baldwin’s and Jennifer Shields’ *Winter Wander*, an eight day event in the central city in August 2019, featuring sixty local artists in exhibitions, installations and lunch-time sketching classes in Cashel Street, the Terrace and The Crossing with City Council/ Christchurchnz as key to the projects delivery. It is worth mentioning again as a strength of the idea of collaborating and sharing resources, yet, for all their strengths these are one-off arts events and Toi Ōtautahi misses the opportunity to deliver a long-term strategy that grow and strengthens an infrastructure through long-term planning. (Okay, I know that designated buildings for the arts like The Piano and the new Court Theatre’s premises can be identified as long-term planning, but in principle they reinstate a hierarchy of arts organisations whose history goes back fifty years. It would have been of more value if Toi Ōtautahi delivered a more holistic strategy in its consideration of the complex and vital arts infrastructure of Ōtautahi).
This is one of a number of good reasons why anyone working in and supporting the arts should read the City Council’s six year strategy document. It is worth noting claims in its commitment to ‘supporting local artists and providing new employment opportunities in the creative sector,’ the need to ‘make sure there is space for all of the diverse voices of our city to be heard’, and ‘to become known as New Zealand’s best city to create, explore and experience art’.
However, of central interest is its delivery of a strategy that, in its collaborative



↑ Kidsfest: *Night of D'light*, a former arts event and festival for children from the Christchurch City Council, 8 – 12 July 2015, photograph Aaron Campbell

nature, sees City Council as one partner in a group of four which highlights both its benefits as it also, implicitly raises questions about the reasons for its necessity.
‘Kōkiri Leadership: Strong and collaborative leadership for the arts in Ō Tautahi is crucial for creating an environment where artists can thrive and the sector can grow. This strategy has been co-created and is intended to be co-owned by the sector, tertiary, arts funding agencies, and local government. This means that the city’s arts strategy is no longer solely adopted and implemented by the Council. While the

Council will continue to play a leading role supporting the sector, there is recognition that collaboration is needed to deliver on our aspirations’.

Toi Ōtautahi – Strategy for the Arts and Creativity 2019 – 2024. See: ccc.govt.nz/assets/Documents/The-Council/Plans-Strategies-Policies-Bylaws/Strategies-for-Arts-and-Creativity.pdf

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Square

B William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Square

C George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Terrace and Worcester Boulevard

D Riki Manuel, *Poupou*, 1994, Victoria Square

E Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer

F Monument / Sculpture Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Boulevard and Oxford Terrace

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 streets

J Regan Gentry, *Flour Power*, 2008, cnr High and Colombo streets

K Anton Parsons, *Passing Time*, 2010/11, High Street entrance to Ara Institute of Canterbury

L Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore streets

M David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens

N Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh streets

O Mischa Kuball, *Solidarity Grid*, 2013/15, Park Terrace, 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 Avenue

Q Peter Atkins, *Under Construction – Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester Street

R Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Boulevard

S Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre, Ōtakaro-Avon River between Worcester Boulevard and Gloucester Street

T Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield Street

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, Kilmore and Madras street corner

Street Art Murals

X Askew One (Elliot O'Donnell) (NZ)–*Kristen*, 2013, 162 Gloucester Street

Y Rone (Aus), *Untitled*, 2013, 105 Worcester Street

Z Adnate (Aus), *Untitled (Giving Hands)*, 2015, 132 Kilmore Street

AA ROA (Belgium), *Untitled*, 2013, Canterbury Museum, 11 Rolleston Avenue

BB Chimp (NZ), *Organic Matters*, 2018, Justice & Emergency Services Precinct, 44–52 Lichfield Street

CC Jacob Yikes (NZ), *Untitled (Alice in Videoland)*, 2017, 201 Tuam Street

DD Kevin Ledo (Canada), *Whero O Te Rangī Bailey*, 2017, 128 Armagh Street

EE Wongi 'Freak' Wilson (NZ), *Rauora Park*, 2018, Rauora Park, 214 Manchester Street

FF Amparrito (Spain), *Untitled*, 2017, 30 Allen Street

GG Tilt (France), *Untitled*, 2015, 51 Victoria Street

- 1** **Absolution**
Jay Hutchinson and Gareth Perks, *Speed Weed Greed*, 1–26 Jul, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
Ann Shelton, *the missionaries*, until 15 Aug, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

3 **Arca Gallery**
127a Hackthorne Rd, CHCH, Tue–Sat 11–4pm

4 **Art Hole**
Estefania Mondaca and Nanenko Olmos, *Another View*, opens 5.30pm 6, 7–10 Jul, Sarah Lund, *not here*, 20 Jul, 336 St Asaph St, CHCH

5 **Art on the Quay**
176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

6 **Artbox Gallery**
1/16 Loftus Street, Papanui, Christchurch, Tue–Fri 11–4pm, Sat 11–2pm

7 **Arts in Oxford**
Nigel Borell, *Artist in Residence, Exploring Māori Creation Narratives Through Painting*, until 15 Aug, Main St, Oxford, Thu–Sun 10–4pm

8 **Ashburton Art Gallery**
Ashburton Society of Arts ASA,

- 57th Annual Exhibition, 6–30 Jul, John Wishart, *Abandoned Works*, until 23 Jul, Mark Soltero, *Cinéma of the Rorschach*, until Oct, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

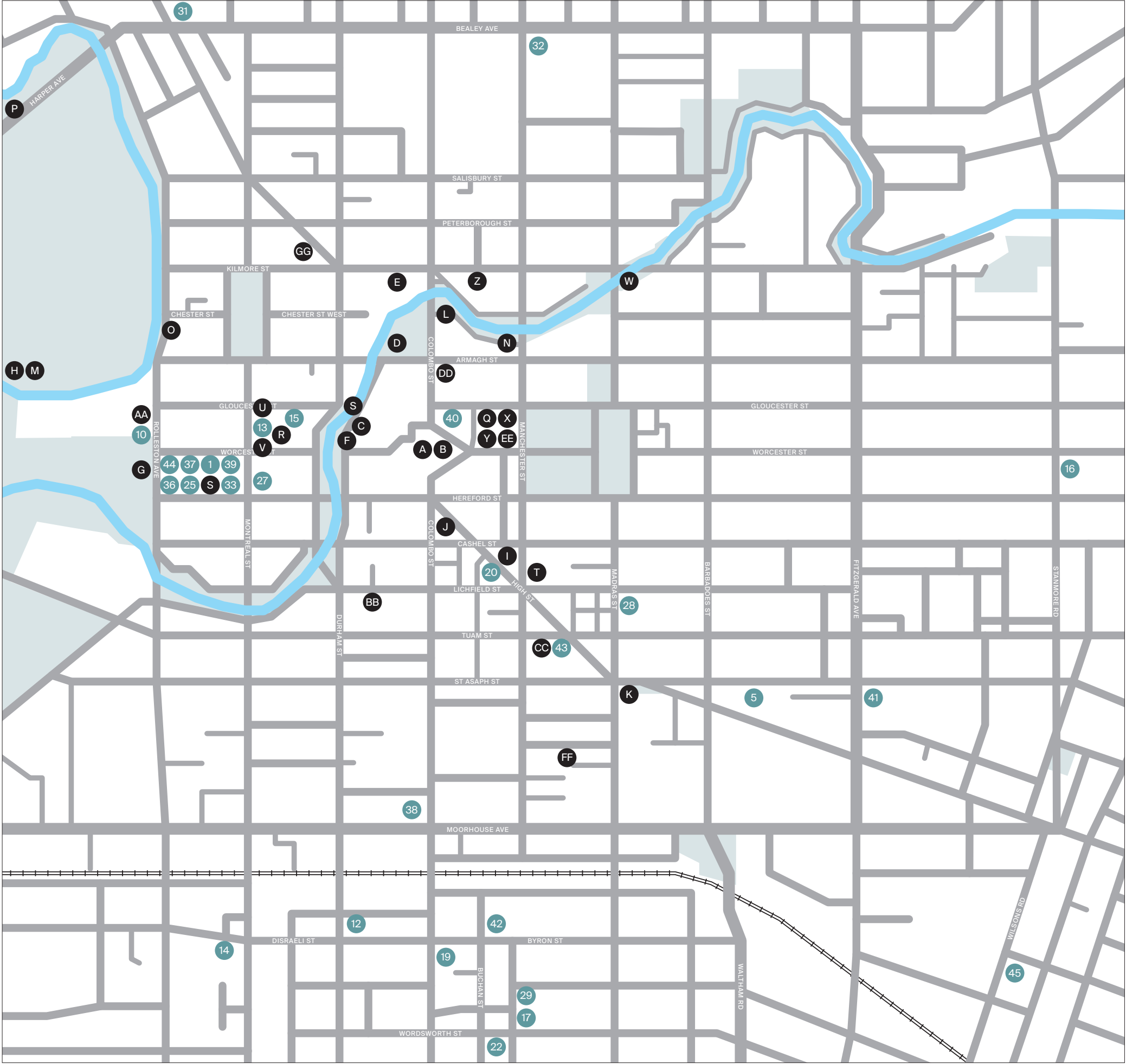
9 **Bryce Gallery**
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment

10 **Canterbury Museum**
Galileo: Scientist, Astronomer, Visionary, until 31 Oct, *AXIS + AXES: Graham Bennett Experimental Works*, until 24 Oct, Rolleston Ave, CHCH, Mon–Sun 9–5pm

11 **Rangiora Chamber Gallery**
Uncovering Hidden Talent, until 19 Jul, Rachel Harre, *Degrees of separation*, 11 Jul–5 Aug 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

12 **Chambers Gallery**
Olivia Baker, Suzanne Carvell, Raewyn Crosbie, Carolyn Currie, Jane McGowan, and, Georgie Yeates, *Ara Graduate Group Exhibition*, until 3 Jul, Robyn Webster and Maddy Thomson, 7–25 Jul, 80 Durham Street, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

13 **Christchurch Art Gallery Te Puna o Waiwhetū**
Ralph Hotere, *Ātete (to*



resist), until 25 Jul, Olivia Webb, *Anthems of Belonging*, until 11 Jul, Lonnie Hutchinson, *Ahu Timataka/Trace Element*, until 31 Oct, *Te Wheke: Pathways Across Oceania*, until 23 May 2022, Cnr Worcester Blvd and Montreal St, CHCH, Mon–Sun 10–5pm, Wed to 9pm

14 City Art Depot
Francis van Hout, *re:Tyre-Meant*, 6–26 Jul, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm

15 CoCA Toi Moroki
Hannah Watkinson, *The Near Future*, until 28 Aug, Nathan Pöhio and Luke Shaw, *The Mist and the Horizon*, until 28 Aug, Raukura Turei, Julian Hooper & Krystina Kaza, Areta Wilkinson, Warwick Freeman and Hannah Beehre, *Mark Work*, until 28 Aug, Ella Sutherland, *House Painting I + II*, until 31 Dec, 66 Gloucester St, CHCH, Tue–Fri 10–5pm, Sat 10–3pm

16 Eastside Gallery
Te Whare Māire o Nga Punawerewere, until 17 Jul, Keith and Trish Morant, *The Morants*, 19 Jul–Aug, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed–Sat 11–5pm

17 Fiksate
Elliot 'Askew One' O'Donnell and Jasmine Gonzalez, *Continuum*, until 3 Jul, Bols, Miss Van and Polish artist Pener, *Unof-*

ficial Group Show, until 31 Jul, 54 Hawdon Street, Sydenham, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm

18 Fo Guang Yuan Art Gallery
Hong Ying Yao, *Magnificence of Embroidery*, until 29 Aug, 2 Haraakeke St, CHCH, Tue–Sun 9–4pm

19 Form Gallery
Greg Swinburne and Hamish Webster, *Cutter's*, 3–30 Jul, 468 Colombo St, CHCH, Tue–Sat 10–5pm

20 Hot Lunch
An exhibition curated by Jane Wallace, work by Priscilla Howe and Eiko Olykan, 16–31 Jul, 227 High St, CHCH, Tue–Sat 10–5pm

21 Ilam Campus Gallery
Tracy Hay, Barbara Boekelman and Chloe Summerhayes, *Re Surface*, Anna Welham and Melissa Wong, *MB14.periferal*, Moana Lee, Ellie Waters and Janneth Gil, *Inside, outside and in-between*, Ali Nightingale, Rachel Sleigh and Sam Towse, *Found Bearings*, 28 Jul–20 Aug, Fine Arts Ln, off Clyde Rd, CHCH, Mon–Fri 9–4pm

22 Jonathan Smart Gallery
Eugene Huston, *The Song Remains The Same*, until 17 Jul, Sam Harrison, 23 Jul–Aug, 52 Buchan St, CHCH, Wed–Sat 11–5pm

23 LEstrange Gallery
Container Artist, until 31 Jul, 17 Marriner St, Sumner, CHCH, Tue–Fri 11–5pm, Sat–Sun 12–5pm

24 Little River Gallery
Tim Wraight, *New Wood For Old Iron*, until 27 Jul, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm

25 Maxine Burney Artist's Studio
New work, Maxine Burney, fibre artist, Wil Henderson, The Arts Centre 28 Worcester Boulevard, Mon–Sun, 10am–5pm, 1–31 Jul

26 McAtamney Gallery
Susanna Izard, *It's All Gone Pear Shaped*, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm

27 NMG
Legacy: Four Decades of Contemporary Art. Exhibition online: www.nadenemilne-gallery.com, Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed–Sat 11–5pm

28 Ng Space
Brooke Georgia, new works, and Nathan Pohio's *In a dream of Natasha Von Braun*, Level 1/212 Madras St, CHCH, Mon–Fri 10–5pm, Sat 10–4pm

29 NZ Artbroker
Works by John Parker and Martin Whitworth, 2 Kingsley Street, Sydenham

30 Orion Powerhouse Art Gallery Akaroa
1 Rue Pompallier, Akaroa, Mon–Sun 10–5pm

31 Paludal
James Oram, instagram: [paludal_chch](https://www.instagram.com/paludal_chch), 5/2 Papanui Rd, CHCH

32 PGallery192
Grant Takle, *CLUSTER*, until 2 Jul, Bridgit Anderson, Stella & Cecil, *a Kaikoura Composition*, 6–23 Jul, Andy Leleis'uaio and Sefton Rani, 27 Jul–20 Aug, 192 Bealey Ave, CHCH, Tue–Fri 10.30–5pm, Sat 10.30–2pm

33 Pūmanawa
Sex Workers of Aotearoa, *A Day in the Life Of*, 6–18 Jul, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

34 Stoddart Cottage Gallery
Breana Vosper, Bronte Lovell, Hinnie Hobeyn & Joel Graham, *Zoomers*, 2–30 Jul, 2 Waipapa Ave, Diamond Harbour, Fri–Sun and most public holidays, 10–4pm

35 Susan Badcock Gallery
John Badcock & Susan Badcock, *Foraging*, 4–25 Jul, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

36 Teece Museum of Classical Antiquities
Myths and Mortals: Life in Ancient Times, until Nov 2021, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed–Sun 11am–3pm

37 The Central Art Gallery
Stanley Palmer and Mark Mitchell, until 25 Jul, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

38 The National
Aaron Beehre, *The Venetians*, until 17 Jul, Maron van Kouwsijk, *Making Faces*, 21 Jul–7 Aug, 249 Moorhouse Ave, CHCH, Tue–Sat 10.30–5.30pm

39 The Physics Room
Fiona Connor, Lucy Skaer, Rachel Shearer and Cathy Livemore, *Light enough to read by*, until 25 Jul, 301 Montreal St, The Arts Centre Registry Additions Building, Tue–Fri 11–5pm, Sat–Sun 11–4pm

40 Tūranga
Tim Veling, *We Stand here: Celebrating five years of the Christchurch Documentary Project*, 10 Jul–27 Sep, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm

41 Windsor Gallery
Work by Diana Peel, Bruce Stilwell and Joel Hart, until 31 Jul, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm

Not Pictured in Map:

2. Aigantighe Gallery
4. Arca Gallery
5. Art on the Quay
6. Artbox Gallery
7. Arts in Oxford
8. Ashburton Art Gallery
9. Bryce Gallery
11. Rangiora Chamber Gallery
18. Fo Guang Yuan Art Gallery
21. Ilam Campus Gallery
23. LEstrange Gallery
24. Little River Gallery
26. McAtamney Gallery
30. Orion Powerhouse Art Gallery
34. Stoddart Cottage Gallery
35. Susan Badcock Gallery

No Current Listings:

42. Dilana
43. The Den
44. The Great Hall
45. XCHC

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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Artbeat: ISSN 2624-2664

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12 June –
28 August

Image: Warwick Freeman, drawing.
Photograph: Samuel Harrold

Mark Work

Raukura Turei, Julian Hooper, Krystina Kaza, Areta Wilkinson, Warwick Freeman, Hannah Beehre

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we bled on the grass but we didn't wake

WRITER

Tessa McPhee

Saskia Bunce-Rath weaves a series of uneasy yet alluring visions with *we bled on the grass but we didn't wake*. Conscious of impending environmental disaster, the artist intertwines contemporary embroidery and poetry to question fantastic futures in a post-humanity landscape. Taking cues from slippery arts and craft histories, earth magics and biography, pieces conjure new mythologies in their own formal language, a Carrollian nonsense of line and colour.

Above shifting sunset planes, alien forests bloom and psychedelic starbursts trail sparks across midnight skies. Changeling creatures stir, their claws and fox-like ears morphing into lancing peaks and pinnacles, winged shades with glowing eyes. These evocative inhabitants wander oblivious, preoccupied with pagan deliberations and bacchanal. Carefully ordered, these dimensions conjure both a release and a quiet - a kind of hazy celestial atmosphere that is at once ominous and unperturbed.

The liminal realm of *we bled on the grass but we didn't wake* is made tangible by the artist's intricate textile practice. The inherent labour of these embodied objects lends a curious tension, an irrepressible hand-felt desire to touch, tempered by sympathetic reflex for the artist's aching fingers. Each painterly translation is painstakingly worked into being, invoking expansive cosmic environs in minute stitches, the record of long hours and a hundred-hundred repeated gestures.

Bunce-Rath's intimately scaled pieces pose a quandary of fluid dimensionality. Lush embroidery meanders across the ground in a woozy current of Expressionist movement. Stars spin overhead as ripples of thread on calico give way to immersive

← Saskia Bunce-Rath, *I dreamt of strange men finding my teeth and turning them into crowns as they danced across the ground* (2021). Embroidery thread on calico. Image courtesy of the artist and City Art Depot, Christchurch. Photograph: Cameron Ralston



poools and elusive planes. These looking-glass fragments offer a vantage from which one might observe private rituals, unseen - irresistible portals onto imagined worlds.

Accompanying poetry by Bunce-Rath deepens this mystery. Passages extend little by way of definitive inroads or illumination; the absorptive attitude and personal positing of the artist's words instead, act to implicate the viewer in sensuous phenomenology. Hypnotically fixed in place, audiences are enticed to lose themselves in the unfamiliar lands of her making, drawing emotive effect from pointed yet pleasurable ambiguity.

A heady mix of comfort and apprehension, object and implied action, these multi-faceted treasures speak to an attuned understanding of medium. *We bled on the grass but we didn't wake* - the strange fruit of a study in mythopoesis and quasi-narrative, imagines a vibrant post-collapse cosmology in the considered interplay of linguistic and aesthetic.

Saskia Bunce-Rath

we bled on the grass but we didn't wake

City Art Depot, 96 Disraeli St, 8 – 28 June

Light enough to read by

WRITER

Orissa Keene

Light enough to read by considers the re-launch of The Physics Room library, the gallery itself and new works by Fiona Connor, Lucy Skaer and Rachel Shearer in collaboration with Cathy Livermore.

I was first introduced to The Physics Room's library after the gallery moved from the old post office building into its temporary home at the Christchurch Art Gallery Te Puna o Waiwhetū. This transitional space with a floor to ceiling glass front let in the light and suited the library well but did little for the exhibition space. The shift to its current permanent location in the Te Matatiki Toi Ora Registry Building offered a two-room exhibition space perfect for video and projection work but with no space for the library.

The Physics Room director, Abby Cunnane, recognised the library as a public resource; the gallery is publicly funded and has an obligation to serve its community. The architecture of the gallery had to be changed – beyond the necessity to physically accommodate, it was important that the library and its impact be acknowledged through such a gesture. What does it look like, sound like and feel like to treat the library as an exhibition and an exhibition as a library?



↑ Fiona Connor, Lucy Skaer, Rachel Shearer and Cathy Livermore, *Light enough to read by* (installation view), 2021. Photo: Janneth Gil.

→ The Physics Room Library



Connor encourages audiences to consider new relationships between concepts and forms; the exhibition space as a sculptural form, the gallery as a holistic entity, the publication as a social practice. Shearer and Skaer, respectively, treat history as an embodied experience and text as a material form. Blinds up, black out off, a wall cut-out reveals a window. Interruptions to the white cube open the gallery to its external surroundings, welcoming in the light at this time of year as it changes throughout the day – and day to day. The exposed windows and the relocated workshop door is Connor and Skaer's gesture towards opening up all the working parts of the gallery, nothing hidden or separated, every pride and problem of the gallery is treated the same.

Consider the act of translation, as movement, carrying meaning through time and space and between different forms. With Te Huri Wai, Shearer and Livermore invite the winds of Waitaha (Canterbury), by name, into the gallery, each of whom perform a different role. Seven speakers act as a compass, corresponding with the principal winds and water of a Ngāi Tahu whakapapa narrative. Skaer translates a written sentence into

object and material forms, recognising the many processes and hands that materialised this work in Ōtautahi. With the artist based in the UK, every attention is given to how and by whom and with what material each component is made. Connor's *Untitled (mailbox) #1-#8* are internal casts of mailboxes, characteristically honouring the mundane objects whose plaster bodies glow in the light of the gallery.

Part of reading is attentiveness, attention to surroundings. *Light enough to read by* offers the audience many opportunities to take in their surroundings whether that be by noticing changes to the gallery and library architecture or by letting Te Huri Wai surround them.

Fiona Connor, Lucy Skaer, Rachel Shearer and Cathy Livermore, *Light enough to read by*
The Physics Room, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora Registry Building
11 June – 25 July

The Associates at the Ashburton Art Gallery: *A Stone to Strike and a Rock to Stumble Over*



WRITER
Andrew Paul Wood

The Associates are a group of artists that first came together as part of an initiative by CoCA Toi Moroki in Ōtautahi which eventually took on an impetus of its own. (The Associates are: Sarah Anderson, Janneth Gil, Karen Greenslade, Lee Harper, Sarah Harper, Mikyung (Amelia) Jang, Viv Kepes, Stephanie McEwin, Gaby Montejó, Gaby Reade, Olivia Isabel Smith, Mark Soltero, Nicki Thorne, Akky van der Velde and Susanne van Tuinen).

Their exhibition *A Stone to Strike and a Rock to Stumble Over* at the Ashburton Art Gallery shows what can happen when artists have space, time, and mutual support. For a highly diverse group of artists from multiple cultural backgrounds, working in vastly different media, there is a surprising cohesion to the whole. Certain themes harmonise and repeat – our relationship with nature and the world, human and natural environments. Each artist has their own take on what they are doing, in part, that just acknowledges the organic, holistic process of art making in general.

Some of the artists make a direct appeal to nature as a source of beauty and/or something worth protecting. Viv Kepes in her characteristic macroscopic soft-focus painting style zooms in on a rare Banks Peninsula manifestation of a native dwarf broom plant in the triptych *Carmichaelia Corrugata*, highlighting its fragility by dramatically expanding it on the canvas. Stephanie McEwin, inspired by the way Japanese craftsmen repair ceramics with precious metals (kintsukuroi) translates the flora, fauna, and foragers of wetland ecosystems verging irrigation ditches à la japonaise into flat decorative compositions on gold and silver leaf grounds in *Golden Dreams* and *Silver Linings*. Gaby Reade's delicate solar-etched collagraph prints of moths making up *Symphony for the Seemingly Insignificant* likewise emphasises the vulnerability of the creatures we share the planet with.

Sarah Anderson and Karen Greenslade take more abstract approaches to appreciating and speaking for nature. Anderson's *Vegetable Outlaws* meticulously detailed drawings of tangled forms seem almost microcosms of the human emotional inscape as much as exuberant celebrations of organic form. Their slow withering, mimics our own lifespan in an elegant memento mori. Greenslade's vertical hangings of handmade flax paper, *Where the Creek Runs*, with their echoes of Chinese calligraphy and landscape painting, incorporate collaged pieces of plastic refuse gathered in the Waimea/Awarua catchment area as a warning against this negative intrusion into natural space.

Olivia Isabel Smith's, also painterly and abstracted imagery, is more concerned with human space in *My altar, my echo chamber* series of still lifes, reminiscent of Giorgio Morandi's still lifes as mini cityscapes, though much softer and less distinct, being painted while viewed through glass. The bottles,

Installation. From Left: Viv Kepes, *Carmichaelia Corrugata I, II and III*, 2021, oil on linen and Sarah Harper's pit-fired stoneware clay vessels

Installation. From Left: Mi Kyung (Amelia) Jang, *The Connected*, 2021, hand twisted flax, partially dyed with food colouring, and Stephanie McEwin, *Silver Linings*, 2021, silver leaf and acrylic on gesso panels and *Golden Dreams*, 2021, acrylic on gold leaf on board

Installation. From left: Gaby Montejó, *eye 4eye*, 2021, collage, Akky van der Velde, *Self Reflection*, 2018, drawings on 15 MDF panels + 10 Mirrors, 5 aluminium Rails+ screws, acrylic, black oil stick (sennelier), Nicola Thorne, *Chloe Rose*, 2017, 406 x 610, Archival Pigment Ink on Hahnemuehle Paper, Edition 1/10, Viv Kepes, *Carmichaelia Corrugata I*, 2021, oil on linen Lee Harper, *Wall*, 2021, Linen, steel, hair, Perspex, (centre), Gaby Reade, *Symphony*, 2021, collagraph and solar etching, Sarah Anderson, *Vegetable Outlaws*, 2020-21, watercolour pencil and pencil on Hahnemuehle Paper, Lee Harper, *somoars*, soap, hair and fabric, Olivia Isabel Smith, *My altar, my echo chamber*, 2021, oil on canvas, and Karin Greenslade, *Creek*, (from the series, *Where the Creek Runs*), 2020-2021, acrylics, vanishes, handmade natural dyes and found materials. 3 panels on 300 gram paper, mixed media mounted on linen.

stones, and shells are altars of offerings that invite our contemplation.

Mark Soltero is also interested in human space, though in his case filtered through memory and mechanical/digital processes. Taking a found photographic image of a cinema interior from his 1970s youth in San Francisco, Soltero digitally removes all but tonal skeleton of the scene, reflects the image along its central vertical axis, and paints the result in greatly expanded form in silver and black on the canvas with squeegees. The painting, *Cinema of the Rorschach – Silver*, without context, has the appearance of abstraction, but perhaps is a statement of the unreliability and temporal nature of memory. Like a Rorschach test the painting invites us to project our own interpretations and desires upon it.

The relationship between human and nature finds expression through culture in the elaborate, organic and maximalist installation of knotted and interwoven harakeke fibre by Mikyung (Amelia) Jang, channelled through the rural craft traditions of her native Korea. The result is *The Connected*, a huge, encompassing net with unrolling satellite balls of fibre which perhaps invokes a desire to engage with a new homeland and a visualisation of Gaia, the interconnected whole. Diamond Harbour-based Sarah Harper's idiosyncratic earth-fired ceramics with their enigmatically poetic titles, on the other hand, forge an allegorical and explicit connection between the connection of clay pot to the earth, and to the body as a symbolic container of emotions and experiences.

Sometimes the artists are more directly interested in the human relationship with the land. Akky van der Velde, draws on her family farming background and her familiarity with Canterbury dairy farms in *Thinking about it*, to celebrate the cow in rich black oil stick drawings and highlight concerns that the special

relationship between farmer and cow is being eroded as farm turns into ever more efficient productive units. Nicki Thorne likewise refers to this relationship in her atmospheric black and white photographs, *Not just Tea and Scones*, concentrating on the lives of dairy farming women. These are portraits of strength, endurance, ingenuity, and resolve – the female backbone of Canterbury.

Lee Harper's *Wall* relies on the metaphorical potential of materials to explore the complexities of the human condition. The installation of hanging linen sheets in the middle of the gallery space is a reference to recent upheavals in her and her family's life – moving house, loss of employment, a death. For her, the linen has healing associations – bandages and bed sheets – recalling Joseph Beuys's use of felt. Her "somoars" (a contraction of "soma" – Greek for the body, and "bezoar" – a ball of hair found in the stomachs of ruminants and believed to have healing powers) are heavily worked organic forms made from soap, hair, fabric, and other materials. They are curiously feminine, decorative little objects born of artistic catharsis. The use of soap, and the little pieces moulded as chocolates, suggests Beuys's symbolic use of lard – healing, energy, transformation – and Janine Antoni's *Gnaw* works in their associations between materials, consumption, the body, and female experience.

In a related instrumentalization of art as a kind of affect therapy, Janneth Gil contributed *The Significance of Life and Death* from her ongoing *Darkness into Light* project, documenting the Christchurch mosque attacks of 2019 by archiving the emotional landscape around those horrific events and the grief and healing of the survivors. As an immigrant herself, and familiar with the violent social upheaval of her native Colombia, Gil is an able interlocutor. A hanging sheet – an echo of veils and curtains – is printed with statements

from Ambreen Naeem who lost her husband and son, its faintness forcing the viewer to get up close and share its intimacy. It is stained, indirectly suggestive of blood, but actually a pigment extracted from the flowers left outside the mosques by the community in the aftermath. At its base, the sheet seems pinned by a wooden journal, a poem by Talha Naeem, handwritten on a lined notebook and etched onto a block of wood.

Two of the Associates make an indirect response to the Covid pandemic in their work. Susanne van Tuinen took as provocation the now overly familiar word "cluster", everywhere in the media, creating abstract, minimalist clusters of folded oblong aluminium tubes in a restrained chromatic-scale palette. Gaby Montejó's *Eye4eye*, in a significant departure from his performance-based installations, contributed collages of human faces excised from album covers, cut up and arranged in circular compositions – a reference to the loss of all-important human contact during Covid lockdown. These faces were put on album covers as a kind of idealised engagement to entice their purchase, making them an apt source for a consideration of what we most value in our engagements with others.

A Stone to Strike and a Rock to Stumble Over is both cross-section and snapshot of practices, connected by a shared context of experience, events, community, and landscape, despite their unique individuality.

The Associates, *A Stone to Strike and a Rock to Stumble Over*, Ashburton Art Gallery
327 West Street, Ashburton, 18 April – 18 June



↑
Dr. Suits, *Watchful*, Aerosol on glass, 1219mm (H) x 919mm (W)

ARTBEAT



John Wishart’s *Abandoned Works* at the Ashburton Art Gallery

Murihiku-based artist, John Wishart’s *Abandoned Works* is a series of sculptures from 2018 – 2019 that he describes as speaking to the premise that an artwork is never finished, rather ‘abandoned at a certain point in its production’.

Yet, in its title it also represents an allegory about the history of Southland and the workers that once occupied the Ocean Beach Freezing Works (1891 – 1991). Ngāi Tahu historian Dr Michael Stevens has described ‘The Beach’, (the name used by locals for the Works), as attracting “hard personalities to do dirty work.” The Beach employed generations of Southlanders and was the first in New Zealand to employ women (1970s), yet it closed in 1991 with 1,450 job losses. *Abandoned Works* makes reference to found-objects washed in by the tides constitutive of what remains of the Ocean Beach Freezing Works.

Wishart re-imagines collected remnants to produce and preserve mimics of historical ‘in-between-ness’ that reflect on the ocean’s transformation and eventual abandonment of these traces of industry. The

integration of man-made industrial waste with natural ocean debris has prompted him to question the categorisation of what is perceived as ‘natural’. He states:

The Ocean Beach Freezing Works does not quite lie at the southernmost tip of the South Island, falling a mere six kilometres short, but it must surely have qualified, at least in its time of production, as the world’s southernmost meat works.

High, dry and abandoned in the early ‘90s, its empty shell has only recently been re-inhabited, appropriately enough, by the fishing industry and its by-products. The beach at the foot of its ramparts is strewn with the detritus of past lives. Along with the residua of shells, carapace and kelp lie the artifacts of occupation – bleached buoys, concrete slabs rounded, bouldered, ribs still showing, bottles beaded and blasted, transformed into objects of an uncertain provenance, an uncertain beauty. It has been my joy as a sculptor to cast these objects, or at least their simulacra, and the spirit residing in them onto our urban shores in the hope that they may re-occupy our own barren and

→ John Wishart, *Ocean Beach Series*, 2018, plaster, sisal, steel (nine piece work)



abandoned places.

Wishart is a graduate from the Otago Polytechnic School of Art. He later studied under Selwyn Muru and Brett Graham at the Elam School of Art, Auckland. *Abandoned Works* is supported by DIY Museums.

John Wishart, *Abandoned Works*
Ashburton Art Gallery, 327 West Street
27 May – 23 July

John Badcock and Susan Badcock, *Foraging*

Foraging is a collection of crop subjects based around the South Canterbury landscape, both artists working en-plein air amongst sunflowers, carrot seed and other crops, interpreting their subjects in their own medium, John Badcock with his heavily applied oil paint and Susan Badcock with her more delicate hand-coloured photographs. *Foraging* is the act of gathering wild food for free, and plays an important role in an animal’s ability to survive and reproduce. Correspondingly, Susan and John have foraged the landscape for their inspiration, resulting in a rich and evocative series of works through the eyes of two very different artists.



← Susan Badcock, *Sunflower 1*, 2021, hand-coloured photograph, 37 x 42cm

→ From left: Breana Vosper, Hinnie Hobeyn, Bronte Lovell and Joel Graham

← John Badcock, *AM 8.3.21*, 2021, oil on board, 50 x 64cm

John Badcock and Susan Badcock, *Foraging*
Susan Badcock Studio, 47 Talbot Street, Geraldine
Exhibition Opening Sunday 4 July 4-6pm, 4 – 25 July

Zoomers at the Margaret Stoddart Cottage in July



Zoomers is an exhibition by four Generation Z artists: Breana Vosper, Bronte Lovell, Hinnie Hobeyn and Joel Graham, who live in Diamond Harbour and attend Cashmere High School. Breana Vosper has been painting most of her life, currently using oils, watercolour and acrylic. Her work has undergone a major evolution over the past year, refining the way she views her subjects, painting scenes of nature and different light forms. Bronte Lovell creates comics, characters and stories in digital art and painting. Hinnie Hobeyn has lived in Diamond Harbour her entire

life and is a self-taught artist, drawing ever since she was able to pick up a pencil, her work spanning a variety of mediums. Joel Graham’s subjects are portraits and figures that draw upon on his childhood spent partly in Afghanistan, where his parents worked in aid and development, helping trafficked women and children. All artists are donating 10% of the sale price of their artworks sold to Artists Against Slavery.

Breana Vosper, Bronte Lovell, Hinnie Hobeyn and Joel Graham, *Zoomers*
Margaret Stoddart Cottage
2 Waipapa Avenue, Diamond Harbour
Opens 2nd July, 5-7pm, 2-30 July 2021

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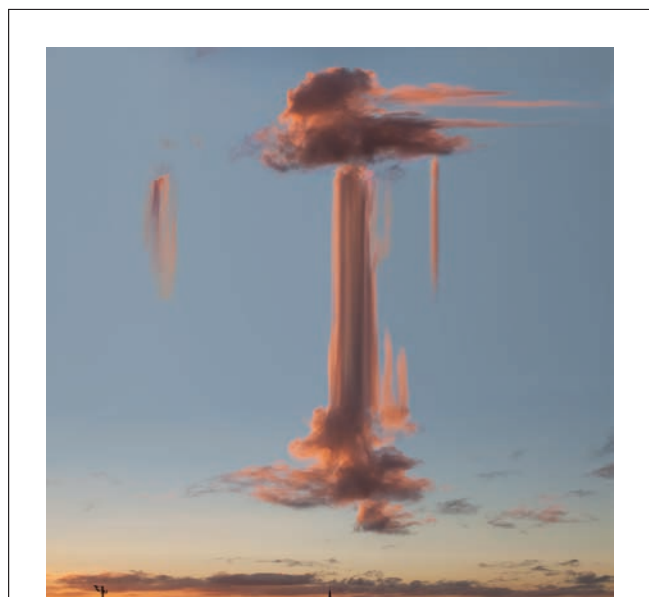
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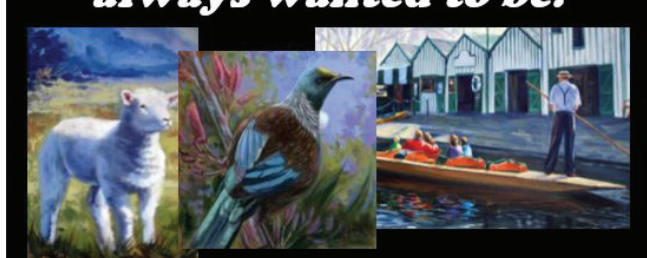
Jae Hoon Lee, *Sunset in Whanganui*, 2020, chromira print on matt paper, 1084 x 1100mm, 1/3

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