

ARTBEAT

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Sydenham: Our Visual Arts Precinct

In 2021, two dealer galleries and a dedicated street-art gallery vacated the central city, relocating to Sydenham. All three initially explored relocating within the four avenues but after numerous options over six months, they leased properties in Sydenham. Their new spaces are affordable with all the necessary facilities and benefit of more floor space, natural lighting and ample studio space for local artists.

This comes as no surprise. Leasing spaces in the central city for dealer galleries and artists' studios is challenging. To their credit, Christchurch City Council and Life in Vacant Spaces (LIV) have assisted over the past ten years with short-term leases for pop-up events. But an active long-term plan for an arts infrastructure that prioritises the arts as of central importance to the city's heart will most likely never happen.

The visibility of galleries in Sydenham has progressively increased over the past two decades. City Art Depot in Disraeli Street led the charge in 2000, extending its picture framing premises with a purpose-built gallery space downstairs. In 2011, Dilana and Form Gallery relocated from the central city to Buchan and Colombo streets respectively, and the Jonathan Smart Gallery, previously in High Street and briefly in sculptor, Neil Dawson's Linwood studio, in 2013, opened in Buchan Street.

Now with seven galleries and numerous artists' studios, Sydenham is an impressive centre for the arts, the distinct exhibition programme of each gallery, collectively representing all aspects of contemporary art. With most of the galleries opening new exhibitions every three weeks, it adds up to approximately 100 exhibitions by local, national and international artists each year. The galleries form a circular network through Sydenham, from Form Gallery as the entry point on Colombo Street, tracking around the corner to Buchan Street and then to Durham and Disraeli streets. In street-by-street order:

Form Gallery 468 Colombo Street

Director Koji Miyazaki says that Sydenham has changed dramatically since moving to the area. The decision to move was based



on its proximity to the central city, rent, street visibility and its industrial ambience. Form Gallery presents the work of emerging and established object artists. In June it features a solo exhibition of ceramics by Elena Renker who lives on a farm, north of Auckland and works with clay from her own land. Over 40 years she has focused on making shino glazed bowls and cups, faceting the exterior of her pots, opening up the clay and exposing its impurities to create interesting surfaces for her shino glazes to interact with - and iron oxide decoration provides an extra focal point. Elena Renker, *Gestures*. From 5 to 25 June

Dilana 52 Buchan Street

Founding director of Dilana, Hugh Bannerman relocated his rug making workshop and gallery space to Sydenham over a decade ago. He says that it provides ideal and affordable space for niche businesses with a destination brand, is close to the CBD and has retained its easy access for pickups, delivery and customer parking. 'Through to June this year our workshop is producing a large commissioned piece for a Canterbury community building and also preparing a solo show of rugs designed by a prominent Christchurch painter - to be announced.

Recent new work at Dilana includes the production of artist Simon Ogden's rugs. We used the latest Austrian and German carpet print technologies, ideal in capturing the printed heritage linoleum patterns the artist uses in the larger compositions for his linoleum works'.

NZartbroker 2 Kingsley Street

Jules Holland and Gill Hay are co-directors of NZartbroker which predominantly focuses on the secondary market of artists' sales but they also have several local artists that they represent. NZartbroker moved to Sydenham in December 2020. Hay says, 'the building we were in previously had been sold. We liked the industrial feel of Sydenham and surprisingly, easily found a large renovated space with lots of natural light. We have continually changing work on display and a large stock room for viewing. Current works include smaller bronze's sculptures from Alison Erickson, works by Karl Maughan, Seraphine Pick, Kees Bruin, Darren George and photographs by Holly Best. The move has really enriched our business. The new space has enabled us to display a larger number of works and our customer-base has extended in visitors and online traffic.' nzartbroker.com



↑ Sanjay Theodore, an image from his exhibition, *Crusader*, (Jonathan Smart Gallery)

↔ Jasmine Gonzalez and Elliot 'Askew' O'Donnell, from the exhibition, *Continuum*, painting/photograph, (Fiksate)

Fiksate 54 Hawdon Street

Fiksate moved to Sydenham in January 2021 and artist/manager, Jenna Ingram says: 'When our lease came to an end in the central city with no extension available, we looked at around 13 different locations for our gallery and studio. Sydenham was early on our list but we kept looking and finally came back to the amazing space we are in now. The vibe in Sydenham is so great and the gallery and studio space we have now is something we've dreamed about since we started Fiksate in 2015. Sydenham has got a small-village feel and people have been very welcoming. Our June exhibition, *Continuum* is a collaborative by US-based artists Jasmine Gonzalez and Elliot 'Askew' O'Donnell. With backgrounds in fashion, graffiti and muralism respectively, *Continuum* combines Gonzalez's photography with O'Donnell's explorations in portraiture and abstraction in a striking and unsettling body of work. Jasmine Gonzalez and Elliot 'Askew' O'Donnell, *Continuum*. 4 June to 3 July

Jonathan Smart Gallery 52 Buchan Street

Jonathan Smart has been working out of 52 Buchan Street for almost eight years. He recalls: 'I was looking for a ground floor, light industrial warehouse somewhere central in Christchurch and Buchan Street fitted the bill perfectly. It also has off-street parking. I felt the light industrial aesthetic of this building would really suit good contemporary art, and I like the unassuming hard-working aspect that is Sydenham. The gallery presents the very best contemporary NZ art that it can. Sanjay Theodore is showing in June, an exhibition called *Crusader*. He works in a variety of media (from painting, through photography to installation), and *Crusader* will materially and politically raise a few eyebrows. In the second half of June a group show curated by Eugene Huston opens, called *The Song Remains the Same*. It will include work by Steve Carr, Jae Hoon Lee, Yvonne Todd, Mark Braunias, Neil Pardington, Rob Hood, Sanjay Theodore, Hye Rim Lee, Matt Hunt and Anne Noble.

← Simon Ogden, *Heading North*, 2021, printed dye injections rug, (Dilana)

← Shino glazed bowls and cups by Elena Renker (Form Gallery)



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← Benjamin Work, *Motutapu II*, 2021, detail, South wall, Canterbury Museum



→ Benjamin Work, *Motutapu II*, 2021, installation photograph, Canterbury Museum

WRITER

Reuben Woods

When the Canterbury Museum hosted OI YOU!'s *Rise* Festival in 2013, the exhibition drew record numbers and won widespread acclaim. The transformation of the Museum's main exhibition hall into a gritty, bustling streetscape filled with art, both in playful gallery spaces (such as the living room filled with Milton Springsteen's reworked paintings) and painted directly on to the museum walls, signalled the global profile of urban art while also hinting at the blossoming local presence. When the exhibition ended in early 2014, the street scene was deconstructed and the murals painted on the walls were covered in long black curtains, with only glimpses available to inquisitive visitors.

With *Hakē: Street Art Revealed*, the Museum has taken the opportunity to unveil the wall works to the public for the first time in seven years, while adding to the *Rise* legacy with the creation of a prominent new work. Joining the wall paintings by Askew,

Berst, BMD, Drapl, Eno, Thom Buchanan, Wongi 'Freak' Wilson, Ikarus and Jacob Yikes, Auckland artist Benjamin Work was commissioned to produce a mural spanning the exhibition hall's floor and sections of the walls to the east and west.

While bringing urban art credibility as a member of the celebrated TMD crew (the graffiti collective is currently the subject of an impressive survey show at Lower Hutt's The Dowse Museum), Work also exemplifies the trajectories of those artists who emerged from graffiti culture but no longer fit neat categorisation, his art more concerned with a shared personal journey than the trends of contemporary urban practice that *Rise* sought to reveal. Since 2011, Work has developed his practice by exploring his Tongan heritage and the iconography of his culture, specifically through the designs found on tapa, fala and 'akau tau (war clubs). Engaging with treasures in museum collections here in

Aotearoa and further afield, Work has found new settings for Tongan visual culture via installations and public murals.

Drawing inspiration from the Museum's collection of 'akau tau, Work created the impressive floor-to-wall *Motutapu II*, a metaphoric gateway marking arrivals and departures of voyaging vaka (the title refers to a pan-Polynesian concept of sacred sanctuary islands encountered prior to arriving at the mainland). The mural extends from two orange diamond shapes, described by Work as 'matapā' or 'eyes of the pā', with vertiginous, interlocking blocks of black and white leading the viewer towards either end of the hall. At the eastern end, a māhina (moon) glows in mottled orange, while to the west, a Tropicbird soars above three figures symbolising Tonga's chiefly lineage.

The work is an exercise in exploration and voyaging, encouraging viewers to enter the work while providing sacred icons

as framing points, (importantly placed on the vertical walls where the public cannot walk over them). Using a strikingly refined graphic style to engage a meaningful cultural dialogue, *Motutapu II* is a fitting addition to the Museum, raising questions about the access to and engagement with cultural artefacts, while also extending the discourse around the performances of contemporary muralism.

Rise was a significant milestone in Ōtautahi's post-quake urban art story, an event that introduced many to the wide spectrum of graffiti and street art and raised the profile of the city as a creative destination. With *Hakē: Street Art Revealed*, the legacy of *Rise* is both revisited and expanded, highlighting the evolution of artists who now refuse simple definition as they push their work in new directions.



Artist Margaret Stoddart (1865 - 1834), a photograph most likely taken by her sister, Mary Stoddart, Stoddart Cottage Archives

Georgia Jolly, *Off to School*, edition print collection 2020, (Rangiora Chamber Gallery)

Mollie Shaw, *The Strong Woman*, SCAPE Public Art Season 2020 Re:ACTIVATE Aspiring Artists



NEWS &

A Call for Exhibition Proposals. Stoddart Cottage Gallery: Diamond Harbour's Stoddart Cottage Gallery is inviting proposals from artists interested in being part of its 2022 exhibition programme. Housed in the birthplace of respected impressionist painter, Margaret Stoddart, the gallery is particularly interested in contemporary art that actively engages in an original way with themes that resonate with the building's heritage such as; ecology, the local environment and female arts practice. Details on how to submit can be found at: stoddartcottage.nz/exhibit-here

A Call Out to Young Aspiring Artists: Re: ACTIVATE - SCAPE Public Art is calling aspiring artists and designers (aged 18 years old and under) to have their idea for a public work of art become a reality, the winning works to be exhibited in Hagley Park, near the Armagh Street entrance. Submitted designs will be shortlisted, considered by a selection panel, and up to two designs in each category will be produced by SCAPE and exhibited during the SCAPE Public Art Season 2021. Open to all entries until 25 June: For full details, go to: scapepublicart.org.nz/reactivate-aspiring-artists

EVENTS WORKSHOPS

Life Drawing Classes at Arts in Oxford Gallery: Arts in Oxford Gallery offers Life Drawing in essential observation and drawing techniques with models. The classes are instructed sessions providing an opportunity for drawers to improve their skills. The gallery supplies drawing boards, easels, newsprint and sugar paper, tea/coffee break. Bring your own drawing materials. This year we have two local artists who will share the instructed sessions, Casey Macaulay from Oxford and Cust artist Kris Waldin, kriswaldinartist.co.nz
DETAILS: 7-9pm Thursdays, 3 June, 10 June and 17 June. Location: Arts in Oxford Gallery. Doors open 6.45pm. Fees are non-refundable once the course commences. A minimum of six full registrations are necessary to proceed. Three payment option 1: Full Payment in advance. Option 2: 50% Deposit. Option 3: As you go. Pay per session. Please note; no refunds for all 3 payment options. Please register and make your payment to secure your place. Contact details: PH: 03-312 1639. Payment may be made at Arts in Oxford Gallery, by credit card via telephone, or direct credit (Oxford Arts Trust 38-9006-0853080-03). Classes will accommodate up to 12 people with allocated seating. COVID-19 Alert Levels will be taken into consideration. Arts in Oxford Gallery, 72 Main Street, Oxford, North Canterbury, open Tuesday - Sunday, 10am - 4pm

Saving Art from the Skip for a Brighter Future: The Creators' Room was launched in 2018, supporting and advocating for Senior Visual Artists (Year 11-13) showcasing their work and connecting it with art collectors. They provide financial support for students, through the purchase and professional framing of original artworks and fund reproduction of student's limited edition prints. Artworks are made available for collectors through their online gallery and annual exhibition, with an artist's commission for all sales. Since 2018, The Creators' Room has provided upwards of \$210,000 in financial support to young creators in Canterbury alone. An annual scholarship is awarded to one creator, judged and selected by an independent panel, consisting of \$3,000 to support the development of their artistic career. The Creators' Room is exhibiting a range of secondary school works from their 2019 and 2020 collections at Rangiora Chamber Gallery *Uncovering Hidden Talent*, 13 June - 9 July

Thomas Heaphy, *Beyond the Glass*: In the May issue of Artbeat, Thomas Heaphy's Chamber Gallery Rangiora exhibition was correctly listed as *Beyond the Glass* on page six, but incorrectly named, '*Behind the Glass Door*' on page nine in an article on Heaphy's show.



Continued from page 1

Chambers Gallery 80 Durham Street. Opening in Moorhouse Avenue in 2011 Chambers Gallery and its artists' studios relocated to Sydenham in December 2020, opening its first exhibition in February 2021, in its new and more expansive spaces for its studios and natural light in its gallery. Director Ron Mottram and gallery manager Julie Williams say that their exhibition programme encompasses senior New Zealand artists, including Jason Greig and Roy Good, as well as a strong programme of recent graduates and emerging artists from Ōtautahi Christchurch's tertiary sector in fine arts and design across a range of disciplines; painting, printmaking, photography, sculpture, drawing and installation. In June, Chambers Gallery opens *Ara Graduate Group Exhibition*, a group show featuring six recent Ara School of Art and Design graduates: Olivia Baker, Suzanne Carvell, Raewyn Crosbie, Carolyn Currie, Jane McGowan and Georgie Yates. 16 June – 3 July

City Art Depot. 96 Disraeli Street

Founder and Director David Trerise says that City Art Depot was established in Sydenham in 1989. 'The suburb at that time was definitely on the "wrong side of the tracks". Most of Christchurch's galleries were within the four avenues, particularly around the High Street area. The cluster of light industry was a natural fit for City Art Depot with its attention to craftsmanship and conservation values. In 2000 City Art Depot was extended to include a downstairs gallery, showing the work of emerging and experienced South Island artists. Since then, in the wake of the earthquakes, an upstairs stock gallery has been added. We are proud Sydenham-siders and appreciate the history of the suburb and combination of small industry and, increasingly, galleries and cafes'.

City Art Depot promotes contemporary art by new and experienced South Island artists. These include Francis van Hout, Clare Logan, Kathryn Madill, Shannon Williamson, Dean Venrooy, Charlotte Watson, Olivia Chamberlain, Henry Turner and Martin Whitworth'.

City Art Depot's June exhibition is Saskia Bunce-Rath's *we bled on the grass but we didn't wake*. A recent graduate of the Masters of Fine Arts programme at the University of Canterbury, she uses the traditionally domestic sphere of stitchery, applying a painterly sensibility to dynamic narratives encompassing mythic traditions, creation stories, fairy tales, poetry, music, film and art history. Saskia Bunce-Rath, *we bled on the grass but we didn't wake*, 8 – 28 June



↑ Carolyn Currie, *Opera House Lane*, 2021 monoprint (Chambers Gallery)

↓ Saskia Bunce-Rath, *feeling pearly feathers grow under my shoulder blades*, 2021, embroidery thread on calico fabric

AT THE

↘ Nathan Pöhio, *The Mist and the Horizon*, 2021, promotion image

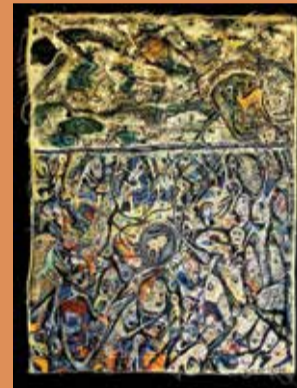
↘ Grant Takle, *Variant 3*, 2021, acrylic and galvanized enamel on board

↘↘ Michael Springer, *Boarder Lands*, 2021, acrylic on canvas

↘↘↘ Jmz robinson, *untitled*, 2021, collage

↘↘↘↘ Emma Wallbanks, *Detail from Morphia*, courtesy of the artist

↘↘↘↘↘ Hong Ying Yao, *untitled (Wheel of Life)*, embroidery



This experimental and collaborative exhibition, curated by Jamie Hanton, can be read as a kind of lyric poem. A call and response about love. The ever present risk of loss that swoops across Ngāi Tahu creation stories, via elemental forces is contrasted by epic duets of country music.

Curator Jamie Hanton introduces the context for this collaboration exhibition from Nathan Pöhio and Luke Shaw. *The Mist and the Horizon*, CoCA Toi Moroki, 66 Gloucester St, 12 Jun -28 Aug

'Grant Takle's intricate silver and black paintings... [see] with symbols, puns and allusions...' Elizabeth Caldwell and Felicity Milburn, *Skywriters and Earthmovers*. Christchurch: McDougall Art Annex, 1998 Grant Takle, *CLUSTER*, PGgallery192, 192 Bealey Ave, 8 Jun to 2 Jul

All Springer's created works, in whatever medium, seem to be haunted by archetypes and tribal spirits. The works are usually untitled, allowing the viewer to draw from them whatever he or she will without any prompting from the artist. Writer James Dignan on the enigmatic paintings of Michael Springer. See: *The Un-Naming of the Beasts | Black Asterisk* Group exhibition, *The Longest Night*, Eastside Gallery, 388 Worcester Street, 29 June – 17 July

Motoko Kikkawa's exquisite drawings join jmz robinson's naive collages in an exhibition exploring happiness, play, innocence, and humour.... Motoko explores Nietzsche's three metamorphoses of The Camel, The Lion and The Child in order to conquer the despair of nihilism. Jmz provides a contrast by exploring anatomy, childhood, and the viscerally absurd. Motoko Kikkawa and jmz robinson, *No Drafts*, Art Hole, 336 St Asaph Street, opens 24 Jun

[Emma Wallbanks'] work alludes to a nonlinear, non-confined or chronicled feminist history offerings that are instead emotive, personally muffled and at times a bizarre challenge. Introduction to Emma Wallbanks *Heteroglossia*, CoCA Toi Moroki, 2020 Emma Wallbanks, *Morphia*, Ilam Campus Gallery, Fine Arts Lane, off Clyde Rd, 4 Jun – 9 Jul

Born in Zhenhu village, Suzhou city, China, Hong Ying Yao grew up in a family of embroidery artists and from the age of eight observed embroidery, developing a profound interest in this traditional folk art. She apprenticed and sharpened her skills under Suzhou embroidery masters Gu Wenxia and Madame Wang Zushi for more than ten years. Curator Ryan Wong details the background to Hong Ying Yao's embroidery Hong Ying Yao, *Magnificence of Embroidery*, Fo Guang Yuan Gallery, 2 Harakeke St, Riccarton, 15 May – 29 Aug

GALLERIES

Artists in Residence at The Arts Centre Te Matatiki Toi Ora in 2021



Eight artists representing various disciplines take up residencies at The Arts Centre Te Matatiki Toi Ora in its Arts Four Creative Residency 2021 programme.

Two series of four residencies are scheduled from May to July and August to October and, where to date, the reopening of the Arts Centre has been measured by the progressive restoration of buildings, the residencies are about its prime directive; an arts centre supporting artists to engage and develop new work - that necessary beacon signalling that the Arts Centre is opened for business.

It is worth noting that, pre-quake, its residency programme hosted an impressive line up of artists that, among many, included print-maker and performance artist Michel Tuffery and contemporary jeweller Areta Wilkinson (Ngāi Tahu, Ngāti Iraheku and Ngāti Wheke).

So what to expect in 2021? From May to July, the four artists' are: Interdisciplinary artist

↗ Creative residency artist's studio, The Arts Centre Te Matatiki Toi Ora

↗ Ana Iiti, *Takoto 2020*, commissioned by Auckland Art Gallery Toi o Tāmaki, 2020, supported by the Chartwell Trust and the Contemporary Benefactors of Auckland Art Gallery

Ana Iiti (Te Rarawa) developing a new body of work, responding to Ralph Hotere's relationship with text and printing to produce an experimental video and limited-edition of letterpress prints. Poet and songwriter, Claudia Jardine is completing her first full collection of poetry, exploring themes around textile manufacturing in the ancient world and the history of the women in her family. Multisensory artist, Jo Burzynska explores a new method of creative enquiry, sensuous psycho-geography; an urban-walking practice guided by the non-visual senses. Seeking to answer the question: 'What might we find when we stop looking?' and creating new multisensory works. Playwright and documentary maker, Julie Hill is producing a six-part sound installation/podcast series inspired by missing family and friends due to COVID-19, giving consideration to how easy it is to lose touch, even with people you love.

For the August to October programme: Fiction writer, A J Fitzwater's plans to write a queer speculative mosaic novel set in Aotearoa New Zealand, its narrative linked by themes of joy and found family. Children's book-writer, Maria Gill, is researching and writing a children's novel on Ōtautahi/Christchurch born scientist, Sir Ernest Rutherford (1871 - 1937), whose laboratory was based at Canterbury College (the Arts Centre). Visual artist and writer, Matilda Fraser, is developing a series of weavings connecting certain objects within the Christchurch Art Gallery Te Puna o Waiwhetū textiles collection, with The Arts Centre's architectural history, and playwright and performance poet, Nathan Joe, writing a long-form poetic essay *Gentrification & Other Wet Dreams*, 'an ongoing exploration of identity alongside wider questions of citizenship, questioning what it means to return to a home that was never yours'.

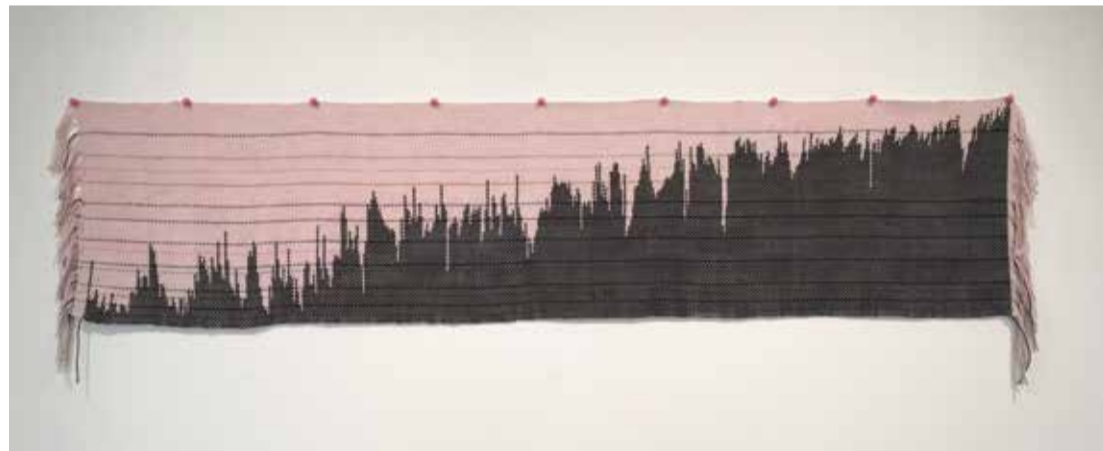
Arts Four Creative Residency is a diverse grouping of artists among which the visual arts are well-served. Ana Iiti is nationally distinguished for her work in moving-image, text, sculpture and installation. A McCahon House artist-in-residence in Tāmaki Makaurau Auckland in 2020, her recent work, *Takoto, 2020*, was commissioned by the Auckland Art Gallery Toi o Tāmaki for the survey exhibition, *Toi Tū Toi Ora. Contemporary Māori Art*.

Takoto is located in the Auckland Art

Gallery on its North Terrace landing, looking out and responding to Albert Park. The Gallery's Curator of Contemporary Art, Natasha Conland observes:

'Albert Park has a layered and complex history in Tāmaki Makaurau/Auckland, once known as the Albert Barracks and formerly the site of Te Horotiu Pā. Iiti draws on a remaining fragment of this history - a segment of wall located about 300 metres east of the Gallery on the university grounds. The wall, which once surrounded the barracks, was commissioned by Governor Grey in 1846 to protect the then capital city from invasion during the Northern War (1845-46). Iiti notes that the wall was built primarily by Māori labourers, and a *New Zealand Herald* article from 1873, just prior to the demolition of the bulk of the wall, reported that 'over the front gate there is an inscription in the Maori language.... The word takoto in the title, meaning 'to lay down', has two possible interpretations... - the last breath of the wall or laying forth an agenda to approach this conversation about history. In the adjacent text work, Iiti re-imagines this forgotten phrase as a message from the past to the future. (see: *Takoto | Auckland Art Gallery*)'

The Arts Four Creative Residency 2021 programme at The Arts Centre Matatiki Toi Ora is supported by funding from Creative New Zealand and the Stout Trust.



← Matilda Fraser is artist in residence at The Arts Centre Te Matatiki Toi Ora's 2nd residency, commencing in August. In 2020 Fraser was artist in residence at Toi Pōneke in Wellington. Giving consideration to the question of work in a world, transforming and responding to a series of economic, technological and human events, Fraser examined the re-imagining of our time as '24 potentially billable hours'. Image: Matilda Fraser, *Unemployment*, 2020 from her exhibition, *Garden Leaves*, Toi Pōneke, 14 November - 5 December 2020

Artist Maxine Burney returns to her Arts Centre Studio

Until February 2011, Maxine Burney had worked from her studio in the Arts Centre for fourteen years. After ten years working from home as the studio space for her paintings, prints and clients, and exhibiting widely; she is back in the Arts Centre. She describes the return as 'a bit of an unscripted new chapter' and she is open to it evolving.

Burney is both a long-standing studio artist and client of the Arts Centre, and the first to return full-time. How did this come about and why the Arts Centre?

'My studios (4 in all) were in the old chemistry building. Post Earthquake I went home to work but since the buildings have begun to reopen [from 2016] I have been in Pūmanawa's gallery space, as an exhibiting artist, six or seven times. (I also had my first Christchurch exhibition 'The Nature of Spirit' in 1997, in the Painter's Gallery, now Pūmanawa)'

'Working from home suddenly came to an end for me when I realised I didn't want to be working solo anymore. While doing a pop-up working exhibition/gallery stint in March in Pūmanawa, the room next door became vacant. Having to act quickly, and with support from my husband Craig, my dream to return to The Arts Centre, became reality'.

'I am a painter, working from the real-

istic to abstract with a lot of interpretation, and alongside my original work, I also sell reproductions and cards of my work. I take on commissions, currently happily working on a large garden work with animals and people'.

Burney has been working professionally as an artist for more than 30 years. Early studies were in embroidery while in India 1984 and then in London at the Royal school of Needlework 1985; followed by formal studies in NZ learning institutions. Her practice has evolved from embroidery to pastels, acrylics, mixed media and now oils, and working as a portraitist artist - both people and animals!

She has also tutored over 20 years of community classes and on 5th June is tutoring in the Arts Centre's Maker Space, (the former School of Fine Arts Room, bordering Rolleston Avenue). She describes it as 'a creative acrylic painting workshop, mark-making and expressionism from 10-4pm. Easels are on site and it is a class for all'.

'We are very lucky in New Zealand; and also at The Arts Centre which is reviving and evolving and is also a great place to work. I see myself back here for the long haul. Long term there will be a guest-artist wall



in my studio and other artists will be invited to work here'.

↑ Maxine Burney in her Arts Centre studio

Maxine Burney's studio is located: First floor, Boys' High, Worcester Boulevard, The Arts Centre Te Matatiki Toi Ora and her workshop: Creative Acrylic Painting - Mark Making and Expressionism, Makers Workshop, 5 June, 10am - 4pm

Friends of the Christchurch Art Gallery – Auction Event 2021

The Friends of the Christchurch Art Gallery Te Puna o Waiwhetū are holding their celebrated Auction Event featuring 40 works of art as a fundraiser in support of Ōtautahi Christchurch's public art collection in June.

Now a biennial event, the Friends' Auction Event is their major fundraiser and greatest opportunity to boost the gallery's acquisitions and its staff development fund. President of the Friends, Sarah Anderson states that 'central to the Friends' support in the current climate of low interest rates, has seen active fundraising become a particular focus for us, principally for the purchase of works for the Gallery's collection'.

Anderson notes that the Friends have purchased works for the collection since its inception in 1971. 'The highlight in 2020 was the purchase and gifting of three significant paintings from Louise Henderson's "Twelve Months" series. This could not have been achieved without the proceeds from the previous Auction Event. With an ever shrinking public purse the support we offer to the Gallery becomes progressively more vital, without this, the important work of collection-building would be adversely impacted. The auction event has a dual focus, as it both raises funds and showcases NZ/Aotearoa artists.'

For Grant Banbury, event coordinator for the 2021 auction it is his sixth for the Friends. He is also a former Friends' president and was a committee member in the 1980s and 2000s. Banbury is a long-term dedicated supporter of the Christchurch Art Gallery with a background as director of the Campbell Grant Galleries which opened in Lichfield Street in 1997.

Banbury describes the Friends' auction

as 'a way of bolstering and supporting the gallery's acquisitions funds through its membership. I have a list that goes back to 1985 and the Friends have gifted or supported the purchase of 75 works for the Christchurch Art Gallery's collection and it is very broad ranging across arts disciplines; painting, ceramics, sculpture, photography and printmaking'.

He also comments that the Friends' engagement with the city's public collection has evolved over time. 'Early on the committee members would find works and gift them, but that has changed. Now it's the professional role of the gallery staff and the Friends support their acquisitions and the Friends wait to be approached, regarding the selection of works'. Moreover, as the market value of New Zealand art has continued to increase over the past decade, Banbury also emphasises the increasing importance of the Friends' support through its biennial auction.

In selecting works for the Friends' Auction Event he gives priority to both a variety of works across art practices, and the excitement in bringing younger artists' work to the Auction Event, 'those not represented in the collection'.

'Every two years we have a list of artists to support the Friends' auction and they set their own reserves on their work. Over several months, artists are approached with a formal invitation to participate and are asked to discuss it with their dealers, who are very supportive. It is a two-way relationship, as the Christchurch Art Gallery acquires works for its collection through dealer galleries.'

On the list of forty artists this year, Banbury makes note of Melissa Macleod, the 2021 recipient of the Olivia Spencer Bower



↑ Saskia Bunce-Rath, *I was out eating the air, eating the late night*, 2021, cotton embroidery thread on calico (Auction 11 June)

↓ Shaun Waugh, *Covenant cut-out, Moderate Red*, 2012-2014, archival pigment print (Auction 11 June)



↑ Peter Hawkesby, *Blunted Devil Cup*, 2018, ceramic (Auction 11 June)

Award, who currently has work in the Christchurch Art Gallery's exhibition, *Te Wheke: Pathways Across Oceania*. 'Conceptually her work is outstanding. The Crystal Chain Gallery are there for the first time and there is also a neon work by Wayne Youle and a beautiful ink drawing by John Pule, and large ceramic object from Nichola Shanley 'Our target for the event in 2019 was \$170,000, and we are looking to match that in 2021'.

Auction Event: Friends of the Christchurch Art Gallery Te Puna o Waiwhetū
Friday 11 June 6.30 – 10.30pm
Auctioneer: Ben Plumbly
Viewing: Christchurch Art Gallery foyer.
Wednesday 9 June to Friday 11 June
Lecture: Grant Banbury is giving a lecture at the Gallery about the auction works, Wednesday 9 June, 6pm. See: christchurchartgallery.org.nz/events/introducing-the-2021-auction-event-with-grant-banb
Auction: Friday, 11 June 6.30 - 10.30pm.
Christchurch Art Gallery Te Puna o Waiwhetū, cnr Montreal St and Worcester Blvd

Elliot 'Askew' O'Donnell and Jasmine Gonzalez – *Continuum* at Fiksate Gallery

Elliot 'Askew' O'Donnell and Jasmine Gonzalez's *Continuum* opens at Fiksate, 4 June, a collaborative body of work forged from the tumultuous experiences of the Covid pandemic and broader civil unrest and the resulting philosophical outlook the married artists adopted as a "coping mechanism". Taking the titular term as a starting point, the exhibition reflects on such events as part of a larger holistic continuum and the interconnectedness of our seemingly isolated experiences.

One of the most celebrated figures to emerge from Aotearoa's graffiti art landscape, O'Donnell has built an international reputation with his large-scale murals and studio work. In contrast, *Continuum* will be the first show for US-born Gonzalez, who has a background in fashion design but began exploring her photographic practice during the pandemic. The show developed from the pair's experiences in the US during the pandemic and associated unrest, both artists

finding resonance in the concept of a continuum amongst such destabilisation, the realisation that things never occur in a vacuum.

Continuum springs from a series of photographs taken by Gonzalez with Wellington-based dancer and poet Jahra Wasasala and O'Donnell's florist mother Meghan Humphries, the images eventually over-worked with digital rendering, printing and analogue painting techniques in a thoroughly collaborative and process-driven approach, balancing Gonzalez's meticulous planning and O'Donnell's relaxed experimentation. The resulting sequence of paintings, combine the powerfully expressive performances of Wasasala and O'Donnell's glitchy, gestural painterly compositions, manifest as a confronting continuum.

Continuum
Fiksate Studio & Gallery, 54 Hawdon Street, Sydenham, 4 June – 3 July

→ Elliot 'Askew' O'Donnell at work on a piece for *Continuum*, a collaborative show with his wife Jasmine Gonzalez.



Andrea du Chatenier's *EIGENLEBEN* (A life of its own) at The National

Andrea du Chatenier is a ceramic artist and educator who makes vessels that often appear to be in a progressive process of meltdown.

The recipient of the prestigious Portage Ceramic Residency Award in 2017, du Chatenier was also the winner of the Wallace Arts Trust Vermont Award in 2018. Curator and judge for the 2017 Portage Award, Emma Bugden commented on du Chatenier's award winning work, *Untitled (Yellow Stack)*: 'The casualness of this sculpture belies a deft mastery of technique; it takes a specific kind of energy to be this relaxed'. Both awards saw the

development of new work for her exhibition, *EIGENLEBEN* (German for "A life of its own") at the Sarjeant Gallery Te Whare o Rehua in 2020. Her solo exhibition at The National in June shares its title with the Sarjeant Gallery's with ceramics from the same period.

Du Chatenier's hand-built glazed vessels has been described as 'grotesquely beautiful... eschewing anything resembling a vessel, these elaborate constructions privilege surface and exuberant glazing techniques'. Du Chatenier would no doubt agree, commenting in an interview that she wants people 'to reach

→ Andrea du Chatenier, *Arctic Fortress*, 2020, ceramic



out and touch, or even better, lick the work... to truly understand these works, the eye is not enough'. Yet, her description of experiencing her ceramics is also qualified by their politics: 'That over-indulgence in surface over form is an inescapable aspect of growing up female. "Form" was always a masculine concept. Surface was defined as a type of feminine dress or skin'.

Andrea du Chatenier, *EIGENLEBEN*
The National, 249 Moorhouse Avenue,
2 - 27 June

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 Potauaiane, *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

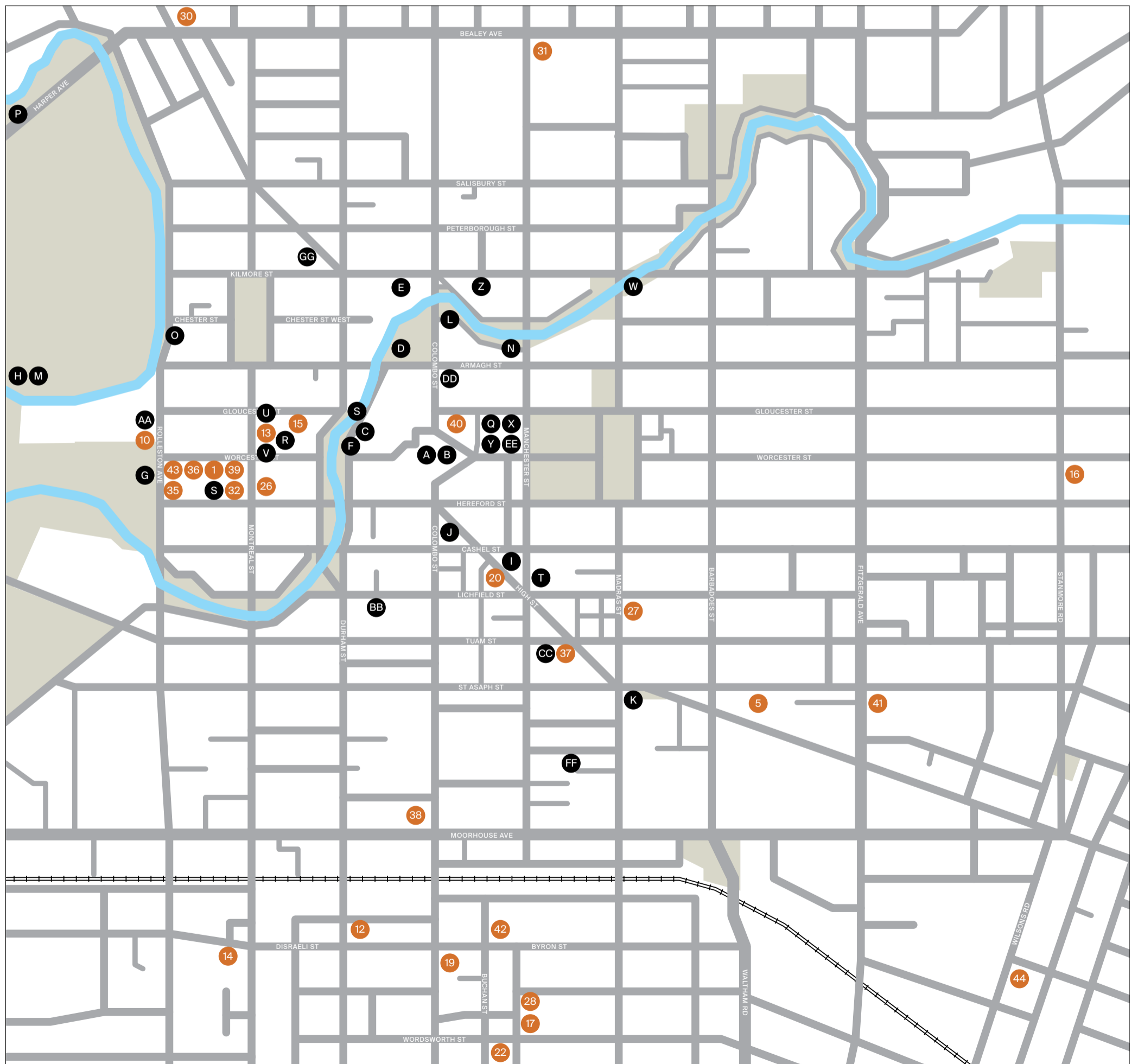
W Graham Bennett, *Tribute to Fire Fighters*, 2002, Kilmore and Madras street corner

Street Art Murals

- X** Askev 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 Rangi Bailey*, 2017, 128 Armagh Street
- EE** Wongi 'Freak' Wilson (NZ), *Rauora Park*, 2018, Rauora Park, 214 Manchester Street
- FF** Ampparito (Spain), *Untitled*, 2017, 30 Allen Street
- GG** Tilt (France), *Untitled*, 2015, 51 Victoria Street

- 1** **Absolution**
Louann Sidon, *Menagerie*, 3-28 Jun, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Ann Shelton, *the missionaries*, 12 Jun-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**
Motoko Kikkawa, *jmz robinson, No Drafts*, 24 - 27 Jun, 336 St Asaph St, CHCH
- 5** **Art on the Quay**
Nature Photography Society of New Zealand, *Colours of Nature*, until 2 Jun, Group exhibition, *Our Studio* Jul 15 - Aug 25, 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, *Haumanu Hauora*, 24 Jun-15 Aug, Main St, Oxford, Thu-Sun 10-4pm

- 8** **Ashburton Art Gallery**
The Associates, *A Stone to Strike and a Rock to Stumble Over*, until 18 Jun, Glenn Jowitt and Andrew Matautia, Faka-Tokelau: *Living with Change*, until 18 Jun, 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**
House of Treasures: Ngā Taonga Tuku Iho, until 13 Jun, *Hāke: Street Art Revealed*, until 6 Jun, *AXIS + AXES: Graham Bennett Experimental Works*, until 24 Oct, Rolleston Ave, CHCH, Mon-Sun 9-5pm
- 11** **Rangiora Chamber Gallery**
Thomas Heaphy, *Beyond the Glass*, until 3 Jun, *Uncovering Hidden Talent*, 13 Jun-19 Jul, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 12** **Chambers Gallery**
Work in Stock, until 12 Jun, Olivia Baker, Suzanne Carvell, Raewyn Crosbie, Carolyn Currie, Jane McGowan, *Ara Graduate Group Exhibition*, 16 Jun-3 Jul, 80 Durham



Street, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

13 Christchurch Art Gallery Te Puna o Waiwhetū
Larence Shustak, *air gun?*, until 6 Jun, Ralph Hotere, *Ātete (to resist)*, until 25 Jul, Olivia Webb: *Anthems of Belonging*, until 11 Jul, *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
Saskia Bunce-Rath, *we bled on the grass but we didn't wake*, 8–28 Jun, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm

15 CoCA Toi Moroki
Hannah Watkinson, *The Near Future*, 12 Jun–28 Aug, Nathan Pōhio and Luke Shaw, *The Mist and the Horizon*, 12 Jun–28 Aug, Raukura Turei, Julian Hooper & Krystina Kaza, Areta Wilkinson, Warwick Freeman and Hannah Beehre, *Mark Work*, 12 Jun–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
First Steps, until 4 Jun, *The Longest Night*, 8–26 Jun,

Te Whare Maire o Nga Pun-awerewere, 29 Jun–17 Jul, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed–Sat 11–5pm

17 Fiksate
Elliot 'Askew' O'Donnell and Jasmine Gonzalez, *Continuum*, 4 Jun–3 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 Harakeke St, CHCH, Tue–Sun 9–4pm

19 Form Gallery
Elena Renker, *Gestures*, Jun 5–25, 468 Colombo St, CHCH, Tue–Sat 10–5pm

20 Hot Lunch
Caitlin Clark, *Belly full of green*, 18 Jun–30 Jun, 227 High St, CHCH, Tue–Sat 10–5pm

21 Ilam Campus Gallery
Emma Wallbanks, *Morphia*, 4 Jun–9 Jul, Fine Arts Ln, off Clyde Rd, CHCH, Mon–Fri 9–4pm

22 Jonathan Smart Gallery
Sanjay Theodore and Leigh Martin, until 19 Jun, Eugene Huston, *The Song Remains The Same*, Jun, 52 Buchan St, CHCH, Wed–Sat 11–5pm

23 LEstrange Gallery
Container Artists, 17 Marriner St, Sumner, CHCH, Tue–Fri 11–5pm, Sat–Sun 12–5pm

24 Little River Gallery
Brent Forbes, *Round Here*, until 22 Jun, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm

25 McAtamney Gallery
Susanna Iazard, *It's All Gone Pear Shaped*, 30 Jun, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm

26 NMG
Max Gimblett, *The Magical Kingdom*, until 30 Jun, Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed–Sat 11–5pm

27 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

28 NZ Artbroker
New works from Sam Mahon, 2 Kingsley Street, Sydenham

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

30 Paludal
Phoebe Hinchliff, instagram: paludal_chch 5/2 Papanui Rd, CHCH

31 PGallery192
Ralph Hotere, *Round Midnight & other lithographs*, until 4 Jun, Grant Takle – CLUSTER, 8 June–2 Jul, 192 Bealey Ave, CHCH, Tue–Fri 10.30–5pm, Sat 10.30–2pm

32 Pūmanawa Community Gallery
The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

33 Stoddart Cottage Gallery
Michael Lidski, *Stone Groove*, 4–27 Jun, 2 Waipapa Ave, Diamond Harbour, Fri–Sun and most public holidays, 10–4pm

34 Susan Badcock Gallery
Esther Dean, *Glass Houses*, until 30 Jun, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

35 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

36 The Central Art Gallery
Ann Robinson, Lonnie Hutchinson, Hannah Kidd,

Miranda Parkes and others, until 20 Jun, Stanley Palmer and Mark Mitchell, 24 Jun–25 Jul, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

37 The Den
Emma Wallbanks and Tim McLaughlin, *Alien Headstand*, 2–12 Jun, Group exhibition, *Daisy Chain*, 16–26 Jun, 181 High St, Wed–Sat, 10–4pm

38 The National
Andrea du Chatenier, *EIGENLEBEN*, 2–27 Jun, 249 Moorhouse Ave, CHCH, Tue–Sat 10.30–5.30pm

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

40 Tūranga
Gavin Bishop, *Wild Ōtautahi: Exploring the Wildlife in our City*, until 20 Jun, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm

41 Windsor Gallery
Work by Joel Hart and Gillie and Marc, until 30 Jun, 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
25. McAtamney Gallery
29. Orion Powerhouse Art Gallery
33. Stoddart Cottage Gallery
34. Susan Badcock Gallery

No Current Listings:

42. Dilana
43. The Great Hall
44. 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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ARTS COUNCIL OF NEW ZEALAND TOI AOTIAROA
Artbeat: ISSN 2624-2664

TOI MOROKI
CENTRE OF
CONTEMPORARY
ART

12 June –
28 August

Image: Warwick Freeman, drawing
Photographic: Samuel Hartnett

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

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REVIEWS

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TRUE LOVE: A Tribute to Grant Lingard

WRITER

Andrew Paul Wood

Maybe it's because Grant Lingard (1961-1995) died so young and in Sydney, but despite being one of the most interesting talents to come out of the Canterbury University School of Fine Arts in the 1980s, his name often draws a blank look from younger generations of artists and writers.

He was a bundle of contradictions – a Punk who liked disco and pop, a Blackball miner's gay son from Greymouth who became one of Aotearoa's most prominent gay art activists. His work, too, was contradictory – a minimalist exploring the mysteries of sexuality and masculinity with gracious wit at a time when New Zealand really didn't know what to do with him.

TRUE LOVE: A Tribute to Grant Lingard at Canterbury's SOFA Ilam campus gallery commemorates 25 years since Lingard's death due to AIDS related complications.



Overseen by his friend and fellow artist Richard Reddaway, *TRUE LOVE* brings together some rare examples of Lingard's art with works in response by some of the people who knew him best.

The lazy thing to do would be to treat Lingard like a kind of Antipodean Félix González-Torres, but often his references have a distinct terroir. *Night Moth* (Collection of Simon Morris, 1988) is assembled from parts of a wooden tray in such a way as to suggest the work of Don Peebles and Don Driver. *Drought* (1992, collection of Teri Johnson, restored by Johnson in 2021), a glass tank with a tap attached filled halfway with plaster phalluses, is as much a comment on Lingard's rural upbringing as sexual deprivation.

One of Lingard's best-known motifs was the ubiquitous pair of white Y-fronts, often rendered tumescent with a bar of Sunlight

Soap concealed in the crotch. Several artists chose to respond to that, alluded to by the inclusion of Lingard's *POSTER* (1994), a vertical, black and white poster Diptych of two pairs of underpants. This is picked up in Paul Rayner's painting *Jockeys* (2021), Teri Johnson's *Dress* made of undies, and Séraphine Pick's sculpture *Waxing and Waning* (2021) where underpants are reinterpreted as pantihose-cum-dangling testicles weighed down with soap.

Lingard's collection of bric-a-brac (seen in works of his, lent by Julia Morison and John Hurrell) are taken up by Ruth Watson's *Key chains and snow storms* – a ladder crusted in charms and figurines. His eclectic music taste pours from the speakers of Reddaway's *I feel love/I fell*. Other contributing artists include Grant Takle, Terry Urbahn, Michael Armstrong, Gina Ferguson and many others. It's a marvellous show.

← Ruth Watson's *Key chains and snow storms*, 2021, mixed media. Photograph: Ellie Waters

TRUE LOVE: A Tribute to Grant Lingard
Ilam Campus Gallery,
Fine Arts Lane, off Clyde Rd, Ilam
30 April – 28 May

Alix Ashworth (Kāi Tahu, Kāti Māmoe, Waitaha), *Ritual Offering*.

WRITER

Tessa McPhee

Alix Ashworth considers identity, transformation and connection to local whenua with *Ritual Offerings*. Ashworth reflects upon relationships between people and landscapes, foregrounding narratives of violence and guardianship, through a conscientious gathering practice and contemporary ceramics. An apprehensive seer, the artist weighs poignant personal experience and ancestral stories with questions of the future.

Eighty stoneware vessels house measures of fired organic and terranean mediums – customary resources and materials gathered from, and with close spiritual ties to, her ipukarea. Taonga including sand from Rakiura and Te Mata Hapuku are remade in destruction by fire. This is a volatile alchemy. Each tiny vessel resonates with far-reaching seismic affect, a sublime



vibration. Introduced to the gallery space, these conduits become points by which to navigate, a full circle marked in four shades of uku (clay).

Under the watchful eye of kaitiaki (guardians) Tōku Whenua and Tōku Manawa, earthenware crucibles invoke the curious lure of seashells. Glazed interiors are speckled with inclusions, pearlescent, but sheltering something, perhaps unsettlingly biological, within. Each taonga reacts to the firing changefully:

↑ Alix Ashworth's *Ritual Offerings*, installation, *Vessels #1 to #80* (2020), hand-blended uku and native taonga. Image courtesy of the artist and Absolution. Photograph: Chloe Langley.

crumbling, clinging in lichen-like blooms, or pooling in glassy suspensions.

Sacred pigment Kōkōwai is made anew in glittering grains. Fragile plumes of salt-crystals and milk-blue marbling left by coastal Pīngao hold the promise of further change or imminent collapse, continuing cycles of transformation. These earth-bound treasures operate as spaces for projection, touchstones for feelings of empowerment, affirmation, or loss; each an

indexical annotation speaking to an emotive and embodied methodology.

Pieces document Ashworth's ritual study of personal connection, sites or understandings shared with her children or with wahine of the collective Kauae Raro. In place of traditional knowledge systems for gathering and making, the artist offers an experimental clay practice grounded in community, storytelling and social conversation. Covetable objects prompt questions around possession and reclamation, inheritances and duties of safekeeping.

Absolution lends a compelling, outsider glamour to encounters in the gallery space. Objects invite approach but are perhaps trepidatious to view; a distance which gives pause, a moment's hesitation. Accompanied by the underlying hum of music and needle, this exhibition conjures an encompassing gestalt, an electric atmosphere appropriate to commentaries on place and preciousness.

Artefacts in *Ritual Offerings* frame dialogues on our volatile interactions with the land, bringing a moving experience of intertwined earth and anthropos to Absolution gallery.

Alix Ashworth, (Kāi Tahu, Kāti Māmoe, Waitaha) *Ritual Offering*
Absolution, 2 Worcester Boulevard, Arts Centre Te Matatiki Toi Ora, Christchurch
1 – 26 April

Sam Clague and Gareth Brighton, *Formication*

WRITER

Warren Feeney

Formication is defined as the feeling of insects crawling across or underneath your skin, and from the perspective of the 'otherness' of Sam Clague's and Gareth Brighton's objects, paintings and sculptures in this collaborative exhibition, it aptly describes the experience.

Formication felt like a strategy and metaphor for an attitude about making, confirmed – for this reviewer at least – in an introductory floor-talk by Brighton, who made note of Clague's recent work and his ongoing curiosity and interest in 'The Sorcerer's Apprentice', from Walt Disney's 'magnum opus', *Fantasia* (1940). Specifically, it is Mickey Mouse as practicing sorcerer, borrowing his master's magical hat, bringing alive a never-ending supply of brooms to assume his cleaning duties that is central to the context of *Formication*. It is a notion and principle about the artist's

→ *Formication*, installation, (Gareth Brighton's stools in foreground with paintings and wall works by Brighton and Sam Clague on walls). Photograph courtesy of Leia Brighton



given capacity to bring new-life to inanimate objects, seeing them anew as creatures for fresh and novel ideas – and possibilities about materials and making.

Among the orderly bric-a-brac of objects on the floor by The Den's large street-front windows were small, large, colourful, weathered and disfigured objects

from Clague, all seemingly in conversations with one another. It's an installation, literally flat on its back that has everything to say. Brighton rightly comments that it could be read as an abstract-expressionist painting, and it is, as a myriad of conflicting and opinionated colours and materials in a harmony of sorts.

Complementing Clague's window installation were Brighton's makeshift stools, arching and measuring their span across the gallery's floor and curiously, doing so with pointless and purposeful intention. Their presence in the gallery reason enough, confirmed by a sense that their good friends, the paintings and sculptures that surround them on the gallery walls, gaze with pleasure at their animated company.

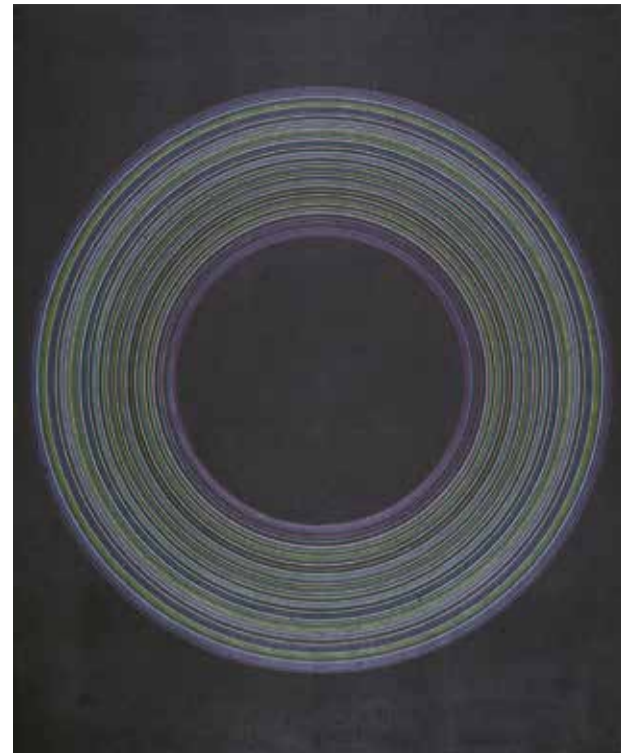
Formication was an uplifting and joyous occasion, two artists at the top of their game, embracing the pleasure of doing all those things that your parents told you not to, it seemed informed by a kind of 'Gilbert and George' methodology, where humour and profundity were endlessly in conversation with one another.

Sam Clague and Gareth Brighton, *Formication*
The Den, 181 High Street, Christchurch,
20 April – 1 May

Ralph Hotere, *Ātete (to resist)*



← Ralph Hotere, *Black Phoenix*, 1984 – 1988, burnt wood and metal. Collection of the Museum of New Zealand Te Papa Tongarewa, purchased 1988 with Maru Buick Bequest funds



→ Ralph Hotere, *Black Painting*, 1969, acrylic on canvas, collection of the Christchurch Art Gallery Te Puna o Waiwetū, purchased 1969

WRITER

Honey Brown

Based on a spoken response to *Black Phoenix* (1984-88) by Honey Brown as part of Te Puna o Waiwetū Christchurch Art Gallery's public programme 'Hotere 101'.

My people are a phoenix, living on through the generations that are, have been and are yet to come. I live today, facing the future, with my eyes on the past, reminded of my Tupuna and how I carry them with me.

Ka hinga atu he tete kura, ara mai he tete kura. When one red frond falls, Another red frond rises to take its place.

This whakatauki, inscribed into the burnt timbers, really resonates with me. It is a reminder that although objects, people, and places are not permanent, what is permanent is continuation itself.

Surrounded by this large collection of works by Hotere in *Ātete*, I see me and my people; our truths, our struggles, our strengths and stories. Hotere used his art as a language of protest. Art allows us to speak freely – words are no longer a barrier. This exhibition is proof that our voices are not just an echo in the background of white noise, but a siren that commands the room.

Communication, like time, is slippery. Art can be a conduit between artist and

audience, each bringing to it one's individual thoughts, feelings, emotions and understandings – bringing past, present and future into one conversation.

For me making art is the only language I know where I don't feel any sense of shame, or guilt, or *mamae*. It is a language where I grant myself control over what I want to communicate to people.

While I am often met with my own insecurities in my practice, I know I'm in good company. Reminded of artists like Hotere, I hear my voice as part of a choir of those who have come before me, those who stand beside me now, and those who are yet to come. Like a phoenix my people have been resurrected through continuation just as Hotere, his voice and *wairua* will continue through his artworks and through the artworks of those he has inspired.

WRITER

James Te Heuheu

Based on a spoken response to *Black Paintings* (1968 - 1969) by Jamie Te Heuheu as part of Te Puna o Waiwetū Christchurch Art Gallery's public programme 'Hotere 101'.

Hotere's *Black Paintings* reminds me of one of my first major experiences of Hotere's work, *Orange on Black* (1968) which I encountered at the early stages of a BFA.

My education prior had been dominated by Eurocentric and American art discourse. I came to understand these works through reproductions, while this helped to appreciate these works formally. However, this has its limits because authenticity and the power of an artwork rely on in-person experiences. This experience several years ago helped me realise the importance of engaging with the local art scene in Aotearoa – to see power and authenticity of artworks in close proximity. It's a continual source of motivation.

Now visiting *Ātete (to Resist)*, it acts as a reminder of many of the mark-making techniques that have influenced my practice often from distant lands, and the works I have experienced from artists on home soil. Hotere's allegiance to international modernism makes *Ātete* a welcome exhibition for me and many young artists – navigating the art world can be

difficult, one needs a guide.

Known for saying little about his own work, Hotere leaves interpretation open to the viewer, and encourages us to trust in our own aesthetic intuition. His mastery of picture making devices, such as colour, line, and applied processes are a driving force to evoke varied moods and feelings, to bring our own experiences and emotions to his works. Too often, our search for some reigning meaning in art can cloud the viewing experience.

I stand in front of the celebrated *Black Paintings*, and what do I see? First, an uninterrupted field of black; the void. Broken by elegant lines, the colours of the spectrum which together create light. Forms and beams of light move across the picture's surface. And of course, I see myself, the viewer. Move around the work and it constantly changes what I can and cannot see. Our relationship with this work is not passive – we are active – we are a part of the art.

Ralph Hotere, *Ātete (to resist)*
Christchurch Art Gallery Te Puna o Waiwetū,
cnr Worcester Blvd and Montreal St,
27 March – 25 July

Ann Shelton's *the missionaries* at the Aigantighe Art Gallery

Ann Shelton's *the missionaries* continues exploration of the powerful and complex relationships between colonisation, nationalism, feminism and plants, within the context of Aotearoa. In Shelton's striking photographs she creates contrived plant arrangements set against the musty colour palette of the 19th century Arts and Crafts movement. These domestic botanical epitaphs engage the reasons emigrants brought plants with them to Aotearoa - how these plants fostered a sense of 'comfort' by transplanting something familiar to an unfamiliar landscape, and creating a sense of control over their environment. But these arrangements also address the consequences of these interventions ecologically and environmentally on the fragile ecology of Aotearoa.

Shelton's photographic still lifes examine the utilitarian uses, contemporary consequences, lost narratives and histories of these plants. In particular, they examine the intersections of these histories with human knowledge systems, with Western notions of home building and with colonising strategies that continue to be exerted through the organisation, trade, aestheticisation and distribution of plants.

Ann Shelton was born in Timaru and completed a Master of Fine Arts from the University of British Columbia (2001), Vancouver, and a Bachelor of Fine Arts (1995)

from Elam School of Fine Arts, Auckland University. She is currently Honorary Fellow in Photography at Whiti o Rehua School of Art, Wellington [courtesy of the Aigantighe Art Gallery].

Ann Shelton, *the missionaries*
Aigantighe Art Gallery, 49 Wai-iti Road,
Timaru, 12 June -15 August 2021



← Ann Shelton, *The Woods-woman, Gorse, (Ulex europaeus)*, 2017, archival pigment print

Our Studio Art at Art on the Quay in Kaiapoi

Our Studio comprises a group of artists with intellectual disabilities based at the IDEA Services facility in Rangiora (IDEA Services encompass; empowerment, inclusion, responsiveness and support).

It originated in Christchurch with a group called Your Studio at The Art Centre Te Mata-tiki Toi Ora, forced to close after the 2011 quakes. Their arts tutor, Victoria Bennett, moved to Rangiora and established classes at the Te Roopu Taurima Trust facility with art classes drawn from Te Roopu and IHC New Zealand which currently host Bennett and her students.

Our Studio artists have held a number of successful exhibitions at Art on the Quay and Rangiora Chamber Gallery since 2012 with the assistance of Creative Communities Waimakariri and have achieved success nationally in the annual Art Awards IHC New Zealand. The emphasis is on channelling the artists' creative abilities, with minimal input from the tutor, through a mixture of individual and class projects in drawing, painting, printmaking, 3D, pastel and collage. This year's exhibition opens on Thursday June 3 at 5.30pm.

Our Studio Art
Art on the Quay, 176 Williams Street, Kaiapoi



↑ Cameron Pearce, *Dog*, 2021, acrylic on board



Arts in Oxford Gallery's Artist in Residence in June is Nigel Borell (Pirirakau, Ngāti Ranginui, Ngāi Te Rangi, Te Whakatōhea)

Arts in Oxford Gallery is celebrating Matariki the Māori New Year with Auckland-based and now Oxford's Artist in Residence, Nigel Borell experimenting and evolving a new body of work exploring creation narratives in its main gallery over four weeks.

Borell was Curator Māori Art for *Toi Tū Toi Ora: Contemporary Māori Art* the largest exhibition in the 132-year history of the Auckland Art Gallery Toi o Tāmaki, featuring over 300 artworks by 110 Māori artists. His role as artist in residence is exciting and gives voice to Arts in Oxford Gallery's commitment to contemporary Māori art in Aotearoa and their capacity to deliver significant outcomes for all in Waitaha Canterbury. Besides making his own artwork during his residency, Borell will facilitate invitational wānanga (workshops) with Māori art practitioners as an opportunity to share mātauranga toi Māori arts knowledge.

Borell's exhibition, *Haumanu Hauora* is an expression that speaks to health and wellbeing. *Haumanu* means to revive or restore to health while *hauora* means to be well, healthy and in good spirits. Together these words represent the simple tenet for

the exhibition and residency, an opportunity for the artist to explore ideas about the land, people and cosmological ties to both, told through an evolving painting installation over the duration of the residency in Oxford, Canterbury.

The residency encompasses Matariki-the Maori New Year, which is also a time to reflect on the year that has been and set new goals and horizons for the year ahead. *Haumanu Hauora* is a positive statement of renewal, regeneration and wellbeing. It prioritises and proposes that our personal health and wellbeing is central in realising future goals and aspirations..

Nigel Borell: *Haumanu Hauora*
Oxford Gallery Artist in Residence
72 Main Street, Oxford, 7340
24 June - 15 August 2021, opening 3pm Sat 26 June. All Welcome



→ Nigel Borell, *Untitled 1*, 2021, acrylic, ink and silk brocade on paper.

Jamie Hanton Arts Advisor on 'What's Up' from Christchurch City Council in June

Tīrama Mai is the light festival in the Botanic Gardens for Matariki in Ōtautahi in 2021. Kiri Jarden, principle arts advisor for the Christchurch City Council is advocating for the arts to play a bigger role in the city's events. Tīrama Mai is a reimagining of previous Matariki events, focused on working with Māori artists. This is the wider role that we want the arts to have, generating work for artists through festivals.

The other major project is the Toi Ōtautahi website, which is the first stage in the implementation of the Christchurch City Council's arts strategy. Everything will be on it; listings of performances, exhibitions, jobs and Pan Arts. It will be launched in the latter part of 2021. As well as events listings, it will include partnering with national agencies to create 'how to' content, and advice for artists on contracts, copyright, supporting the intellectual property of artists and answering that question: How

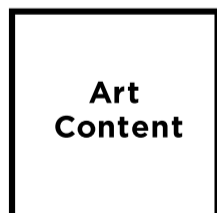
do I become an artist? It will be a resource that artists can use to network and learn from. Ōtautahi's tertiary arts institutions have served as an advisory group and the content is being developed by the Christchurch City Council.

There is also Go Live, a music industry event in Christchurch, holding professional development workshops and gigs around the city. It is being delivered by the Christchurch City Council's events team.

Tīrama Mai: Explore the lighting trails from Friday 25 June until Saturday 10 July, between 6pm - 11pm every night. Installations located around The Arts Centre Te Matatiki Toi Ora, Christchurch Art Gallery Te Puna o Waiwhetū, Worcester Boulevard, Ōtākaro Avon River, Riverside Market, New Regent Street, Victoria Square and New Brighton Pier. Tīrama Mai will conclude with a Matariki fireworks display on Satur-

day 10 July in New Brighton. Go Live: See the Christchurch City Council's Facebook page: Search 'Go Live' or go to Christchurch City Council - Posts | Facebook

→ *Waiti*, created by Māui Studios. Ka titiro whakarunga ki tekāhui o ngā whetū. Māui Studios are storytellers working in digital media creating work from a te ao Māori perspective. They have a growing body of work in virtual reality, illustration, animation and gaming and this experience led to the invitation to create characters for each of the ten stars highlighted as part of the Council event Tīrama Mai, celebrating Te Tau Hou, the Māori New Year. Characters for Puanga, Matariki, Tupuānuku, Tupuārangi, Waiti, Waitā, Waipunarangi, Ururangi, Pōhutukawa, and Hiwa-i-te-rangi are all in development. You can discover them at Tīrama Mai, launching June 25.



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Image: Reuben Paterson Te Ika Whenua o te Rangī (detail) 2021. Courtesy of the artist

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M. K. Gandhi
At a Woods
C.P.
India
25.12.39

Dear Mr. Theodore,

I write to you with regards to your letter dated 23.7.39. Finally I will take this opportunity to wish you a happy and prosperous Christmas.

Your letter was unexpected and my time has been very hard of late. Thank you for your kind words and your offer of friendship. I succumb to a great reluctance since over me in preparing a counter proposal, a steady I attribute to my dealings with India. I am not a man who seeks conflict. I have the highest regard for the English, their moral strength and faith, second me greatly. It came as a shock that my misstatements of peace were rebuked by them.

Germany wishes to harm upon your people the Hindus. I will however guide him in the direction of a limited Hindu governance. I have read a speech from a past New Zealand leader, Bodden. He spoke that he did not wish for Hindus to come to his country as in his words, the Asiatic hordes will push us into the sea. I am at work even now to solve the same problems caused by the International Jewry in Europe. As I understand the situation now in that country, New Zealand, did give your Hindus many graces including the right to receive a position in 1936, along with that of the lovely 'Yellow Man'.

Mr. Gandhi I view you, the Asiatic, as a good hearted and simple people who will gain much from the guidance of your English leaders. The way you write of is planned and instigated by the International Jewry. They wish upon us all a conflict where the only nation remaining will be the Jew. They pit out race at every turn in conflict with one another.

It is to them I encourage you direct your misstatements Mr. Gandhi, not to me.

I remain Yours,
Her Hindu
Sanjay

**Crusader
Sanjay Theodore**
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Sanjay Theodore, Replacement Theory, detail, mixed media including two acid-etched brass plates

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