

# ARTBEAT

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## TENT – Expanding and changing Art Experiences



WRITER  
*Warren Feeney*

From the organisation that imagined and delivered the Art Fair to Auckland (now the Aotearoa Art Fair), TENT is a nationwide event over a long weekend from 4 to 7 November. Described by co-director Stephanie Post as being both online and in real life, it is a response to her question: ‘Is there something we can do to encourage people to go into galleries?’

Post maintains that TENT does not replace the Art Fair. Rather it is an addition that sees galleries with a dual presence online and in pop-up exhibition spaces in Auckland, Christchurch, Cambridge, Hawkes Bay and Wellington for three days.

Post also acknowledges that it has materialised as an outcome of the 2020 Art Fair. ‘It was cancelled six weeks out. It was a massive hit for the Art Fair and 40 galleries and 100s of artists who had made work. We put everything online for four weeks from April to May and the galleries sold \$1.6 million of art with all the proceeds going to the galleries and their artists. We started thinking about 2021 and what was good and what wasn’t about a presence online and the possibilities of taking art out of the gallery into other situations in public venues.’

Post sees TENT as a cross-over with galleries as pop-ups and installations expanding audiences and changing art experiences. ‘Galleries chose the locations and decided what they wanted to do, choosing their exhibition partners. TENT’s programme brings together dealer galleries and artist-run initiatives and their agendas are differentiated from those of public galleries. ‘As a dealer you

are trying to move art out of the gallery and into people’s homes.’

The inaugural event will feature twenty-five galleries presenting live exhibitions and events at multiple locations throughout Aotearoa. Pop-up exhibitions from all the participating galleries will be outside their usual premises and in different cities and towns and in online exhibitions: [www.TENT.art](http://www.TENT.art). TENT will also see special events, suggested curated walks, chances to meet artists and more, taking place over three days.

All the participating galleries have made the decision as to where they wish to locate their pop-up space. The participating galleries nationwide are: Artis Gallery, Black Door Gallery, Fine Arts, Sydney, Föenander Galleries, Fox Jensen/Fox Jensen McCrory, GowLangsford Gallery, Robert Heald Gallery, Scott Lawrie Gallery, Michael Lett, Masterworks Gallery, Tim Melville, Jhana Millers, mothermother, Page Galleries, Parnell Gallery, PAULNACHE, Laree Payne Gallery, play\_station, Rm Gallery and Project Space, SCAPE Public Art, Starkwhite,{Suite}, Sumer, Two Rooms and Visions.

SCAPE Public Art hosts Heather Straka’s *Isolation Series* opening at the Hotel Montreal in Ōtautahi. It is an exhibition connected to the city’s culture and communities on a number of levels with a close association between the venue and the art. Straka has photographed a series of portraits in which the presence of her subjects is heightened by the authority of the hotel’s spaces in images that are also conscious of the city’s long-standing association and romance with Victorian

Heather Straka, *Memoria with Cagna*, 2021, (TENT pop-up exhibition Age of Discovery) image courtesy of the artist and SCAPE Public Art

Wayne Youle, *Ol’ mate*, 2021, framed enamel and acrylic on canvas, 470 x 370mm, courtesy of the artist and {Suite}

and Gothic Revival art and architecture. The contemporary reality of the figures is positioned somewhere between theatre, history and the present day, and the ambiguities of identity and social issues of privilege and homelessness.

Wellington and Auckland-based,{Suite} is opening Wayne Youle@TENT, an exhibition of new works by Waitaha-based Wayne Youle, as well as photographs from the estate of Ans Westra. Youle was the subject of a major solo exhibition of new works, *Look Mum No Hands*, at the Christchurch Art Gallery in 2017. *WayneYoule@TENT* is also a solo show of new works, featuring large-scale paintings, a new sculpture and neon work. Youle’s refined minimal paintings border on pure abstraction yet remains unable to resist the conceptual temptation of a myriad of potential narratives. {Suite}’s exhibition is at 65 Cambridge Terrace, the premises of Athfield Architects’ Christchurch office and former home and offices for Warren and Mahoney designed by Sir Miles Warren.

Wellington’s artist-run space *play\_station* makes a tangible and sincere connection to Ōtautahi and one of its most influential arts educators, W. A. Sutton (1917 – 2000). *Play\_station* takes up residence at the Sutton House in Richmond, a heritage house and garden, as well as a residence/studio for artists, overseen by the Christchurch Art Gallery Te Puna o Waiwhetū and the Ilam School of Fine Arts. *play\_station*’s presence also embodies an historical association between generations of artists. In addition to artists Ming Ranginui, Lily McRae and

Bena Jackson, two of the artists representing this artist-run initiative Mady Cheng and Max Fleury grew up in Ōtautahi and are conscious of the house and its post-quake status bordering on the red zone and the opportunity to reflect on the changing nature of the city and landscape.

Cheng concedes that they were ‘keen to head to Christchurch which is where we both grew up and where there has been a really exciting and active new scene of galleries/ARIs. [artist-run spaces]. We were interested in the Sutton House for its historical status and unusual placement within the residential red zone post-earthquake, ten years on a place in its own right inhabited by wild rabbits and trees for foraging, [and] the proximity to Fitzgerald Avenue and the city’s boy-racer culture.’

Fox Jensen & Fox Jensen McCrory gallery is based in Auckland and Sydney, bringing their representation of the work of Australasian and international artists to Ōtautahi. Andrew Jensen maintains it is an exhibition programme that has evolved somewhat intuitively through his response to travelling overseas and meeting and working with other artist and galleries. Jensen recalls that travelling overseas he came across work he was really attracted to, and when he brought that work back home, there was a local audience interested in that. There were overlapping conversations despite being from different parts of the world.

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# Advertising the Arts

WRITER  
*Reuben Woods*

Over the last decade, urban art has become synonymous with Ōtautahi’s creative profile. Promotional and tourism advertisements have routinely focussed on the blockbuster murals throughout the CBD as symbols of a vibrant new creative energy coursing through the post-quake landscape, a reason to explore the renewed city.

In fact, it might be suggested that the rise of street art has helped frame the arts more generally as a central part of Christchurch’s identity. But while the instantly recognisable façade of Te Puna o Waiwhetū – The Christchurch Art Gallery also appears as a regular city arts icon (unsurprising for a civic institution with a significant legacy), many of Christchurch’s smaller galleries seemingly receive less fanfare when it comes to celebrating the city. What does this suggest about the wider arts ecosystem in Christchurch and the relationship between the disparate worlds of art in the streets and the art found within the city’s network of gallery and exhibition spaces? Surely with the current profile of urban art, a closer relationship between the city’s art communities would prove beneficial, not just in the promotion of a healthy arts landscape, but in the potential for cross-pollination and collaboration, ensuring a truly vibrant scene for the city.

At the risk of sounding cynical, the use of colourful and transformative murals as promotional tools is not surprising (indeed, it is part of a wider trend, with urban art regularly used to sell cars, fashion and holidays), street art’s ability to reframe and re-imagine the desolate post-disaster terrain can be viewed with the potential to change perceptions on several levels. They have come to represent both a shift away from the city’s pre-quake colonial identity of squares, statues, and stonework (or even the idea of the city as a gateway to adventure tourism) and importantly, have provided an alternative public face to a devastated post-quake landscape, where the broken Cathedral, wriggling hurricane fencing and vacant spaces had become an established expectation burned into a collective memory by the quake narrative. The ability of art to impact our daily surroundings is made explicit when we see carefree smiling cyclists happily passing a bright, bold mural as they navigate the city with not a ruin in sight.

Would a gallery interior be able to communicate the same message? Can a white-walled gallery space change perceptions of the city outside its doors? The art inside can undeniably raise important discussions around how we experience our shared environments (or, of course, can operate with the distance the white cube context provides) but as an image, such spaces may lack the reassurance required to



↑ Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, acrylic on wall, commissioned by the Christchurch Art Gallery Te Puna o Waiwhetū. On the outer eastern wall of the Christchurch Art Gallery Te Puna o Waiwhetū, Worcester Boulevard

sell a city that has been through the wringer. Urban art immediately connects with a wide public audience, in part through its physical presence in the streets, but also through the recognition of this role and the deployment of a visual language and conceptual basis that is accessible and eye-catching. The problems of graffiti’s alien appearance are less obvious in crowd-pleasing murals and iconographic street art. In contrast, the gallery world can still seem isolating and strange to the uninitiated. While we can easily encounter street art murals on our daily commutes and lunch breaks, the decision to cross the threshold and enter a gallery space where our comprehension skills may be tested by contemporary practice is a more confronting choice for many. While this raises a bigger question around our engagement with art and its performances, and the place of art in our collective consciousness (with the choice between challenging and reinforcing conventions that art can present), these differences in accessibility suggest the potential available through greater interactions between these worlds. While graffiti and street art have historically been positioned as outsiders on the peripheries, sceptical of and distanced from the traditional art world, they have now become a more established public presence. There has long been a sense of borderline

condescension from the art world’s gatekeepers towards urban art, and graffiti and street art have created their own platforms, such as festivals, and harnessed digital media for exposure to gain a hard-fought spotlight and in some ways emphasising their difference. And yet, the potential for artists to shift between these realms is greater than ever (although some traditionalists may refuse to completely open the door in either direction). There are numerous ways for a back-and-forth exchange of ideas to inform each space, taking ideas from the streets inside and disrupting modes of display, and alternatively, infusing a greater conceptual weight to urban art practices by drawing on gallery practice. Ōtautahi is well placed to consider this mutually beneficial relationship. There is a local precedent in the inclusion of the likes of Jeroen Jongelen and Ash Keating in SCAPE Public Art biennial programmes with each artist experienced in guerrilla interventionist practice (even if these ‘street art’ backgrounds were obscured), highlighting the infiltration of the traditional public art space. Similarly, Fiksate Gallery offers the chance for urban artists to push their work in new directions within the confines of the exhibition world, while recent artist-run initiatives seem primed to embrace subversive and chaotic approaches that could easily straddle each setting.

Kelcy Taratoa’s massive mural *Te Tāhū o ngā Maunga Tūmatakahuki* on the outer eastern wall of the Christchurch Art Gallery (following Kay Rosen’s *Here are the people and there is the steeple*) should be viewed as an example of muralism’s returning relevancy within the institutional art world since urban art’s rise. It is interesting to note that while there is more fluidity, there are still apparent limitations on these transitions; many urban artists seem to favour installation and sculptural work as they venture indoors rather than direct-to-wall painting, and there are limited examples of artists jumping from studio to mural festivals, which reflects that in some ways it is easier to go from a street artist to a fine artist, but the other direction may be more tricky. But regardless of these challenges, it seems that the first step may be attempting to reconcile the idea that there is a great distance between ‘art worlds’ and focussing on how they can all serve each other. Murals are a perfect way to advertise Ōtautahi as a creative city, but they will be well served by a thriving gallery scene that supports these public forms, while exhibition spaces that are more inclusive and accessible will benefit from the profile that is afforded to the arts. A truly healthy arts community would be one fuelled by fluidity, embracing the diverse backgrounds of artists without limiting their definitions and potential.



← Grace Butler, *On the Beach New Brighton*, 1916, oil on canvas, Christchurch Art Gallery Trust Collection



←← General Pottery, *Rose Vase*, clae.nz pottery classes

# NEWS & EVENTS WORKSHOPS

**Request for Expressions of Interest - The Grace Butler Memorial Foundation Award at Ara 2022:** Expressions of interest are requested from artists who have an association with the region of Waitaha Canterbury whose practice gives consideration to place and environment, natural and/or built. The Award comprises a \$20,000 grant and three month residency with studio facilities and resources at Ara School of Art and Design. The Grace Butler Foundation and the artist’s daughter Grace Adams established the Award to support artists and students of art. Grace Butler (1886 – 1962) painted ‘plein-air’ and is known for her paintings of the Arthur’s Pass region and raising the status of landscape as a subject for women artists of her generation. To apply: [gracebutleraward.org.nz/](http://gracebutleraward.org.nz/) Submissions are requested: 25 October – 22 December 2021

**General Pottery call-out to attend one-off classes in November:** Come along to Clae this season to create unique one-off pottery projects. Visit and meet with our experienced team in a warm, modern studio space. This term we will have three weeks of pottery goodness where you can pick a one-off class experience to come and learn how to make beautiful practical items. Perfect for the home or as a lovely gift for someone special. No experience is necessary and all you need to do is bring an apron! Enrol now at [clae.co.nz](http://clae.co.nz)

**From November Artbeat will be delivered to Secondary Schools in Christchurch and Canterbury:** CES Education Services will provide schools with monthly copies of Artbeat. Providing quality services in the education and not-for-profit sectors, CES was formed in 1989 by 33 state secondary schools in Canterbury to succeed the former Christchurch Secondary Schools Council.

**The Arts Centre Sculpture Festival in November:** A world of unique, surprising, and inspired three-dimensional artworks will soon be brought to life at The Arts Centre Te Matatiki Toi Ora. Selected by curator Koji Miyazaki, the festival will showcase 40 well-known New Zealand artists and over 200 feature works – everything from ceramics to jewellery will be for sale. Opening weekend (12-14 Nov) will be a hive of activity with artist talks and demonstrations. Try a new skill at a creative workshop. Festival entry is free, but tickets need to be purchased for workshops and demonstrations. 12 - 26 November, open daily 10am to 5pm. [artscentre.org.nz/whats-on/sculpture-festival/](http://artscentre.org.nz/whats-on/sculpture-festival/)





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For TENT, Fox Jensen & Fox Jensen McCrory gallery are presenting works by British painters Erin Lawlor and Gideon Rubin, German sculptor Jan Albers and painter Imi Knoebel, American painter Winston Roeth and Australian painters Aida Tomescu and Tomislav Nikolic, as well as works by Bill Culbert. The Fox Jensen & Fox Jensen McCrory gallery’s pop-up opens in Ōtautahi at the rebuilt factory of metal fabricators G A Harris in Bromley.

In discussing the artists represented by both galleries in Ōtautahi Jensen rates Aida Tomescu as one of Australia’s most important painters, his work asserting a character that is deeply personal. ‘Tomescu is able to give us an experience of painting, of colour, of form, of material and gesture that doesn’t seek to mimic nature – it simply is its own nature. Winston Roeth is less a painter of colour as he is a painter of sensation, the notion of sensation as a function of feeling and perception. And yet colour remains the fundamental conduit to this awareness, albeit held within carefully defined compositions that concentrate his attention and ours. Erin Lawlor’s painting practice rests on a foundation that is secured by the act of painting itself. As fluid as these works appear they avoid the trappings of lyricism... a closer relationship to the world brings me back to the intimacy of Lawlor’s dissection of gesture. By placing us so near to this tumult, the painting arouses and heightens our sensitivity without recourse to sentiment.’

Auckland-based ARTIS Gallery is bringing the work of contemporary New Zealand artist across a range of disciplines. Taking up residency in The Arts Centre Te

Matatiki Toi Ora’s Pūmanawa Gallery their inventory of international and New Zealand artists include; Liam Barr, Bronwynne Cornish, Fatu Feu’u, Andy Leleisi’uao, Aroha Gossage, Peter Panyoczki, Michael Smither, Elizabeth Rees, John Blackburn, Brendan Burns, Ray Ching and Sean Henry.

British artist Sean Henry’s sculpture belongs to a history of British art about the contemporary and figurative, (for example: Paul Nash and Damien Hirst) creating large scale sculptures that displace perceptions of scale and our relationship to place. Art historian Tom Flynn observes: ‘Despite their observable realism, when viewed up close the works reveal a looseness of finish in the modelling and painting which announces the figure’s hand-made origin. He wants you to see where he’s been and how he’s made it. The result is an exciting, rugged, visually eventful texture which contributes significantly to our appreciation of the finished object.’

TENT: Galleries and Locations 4 – 7 November  
ARTIS Gallery, Pūmanawa gallery, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd  
Fox Jensen & Fox Jensen McCrory, G & A Harris Manufacturers, 45 Wickham Street, Bromley  
play\_station, Sutton Heritage House, 20 Templar Street, Richmond  
SCAPE Public Art, Hotel Montreal, 351 Montreal Street  
{Suite}, 65 Cambridge Terrace



↑ Erin Lawlor *This Fearful Country (Enchanted Trifles)*, 2019, quadriptych, outer panels, 200 x 120 cm, innerpanels 200 x 140 cm, overall 200 x 520 cm, courtesy of the artist and Fox Jensen & Fox Jensen McCrory

← Ming Ranginui, *Learner Lover. play\_station*, 2021. Photo by Hendrix Hennessy-Ropiha

# AT THE

↘ Maxine Inglis, *Coloured People*, 2021, ceramic

↘↘ Doc Ross, *self portrait with keith haring*, 2021, pigment print and varnish

↘↘↘ Gordon Walters (1919–1995) *Untitled*, 1991, acrylic on linen, courtesy of the Gordon Walters Estate. All Rights Reserved. Ravenscar Trust Collection 0094

↘↘↘↘ Jane McCulla, *Relayed Directions (49 piece)*, ceramics

↘↘↘↘↘ Dean Venrooy, *Untitled*, 2018, oil on gesso panel.

↘↘↘↘↘↘ Sue Currie, *Grand Lady of Orton*, 2021, watercolour



Even for a strand of culture that thrives on the new, artists do like to dip into history and head sculptures are, once again, having a moment. Gemma Tipton, Art of the Head: the portrait bust is having a moment, *The Irish Times*, 18 October 2021 *The Critique Group*, Christchurch, 388 Worcester Street, 7 – 27 November

It’s frightening how much power critics and curators have. People like that have enough power to write you out of history.... I bypassed them and found my public without them. They didn’t have the chance to take credit for what I did. I sort of stepped on some toes. Keith Haring on art critics About Haring, The Keith Haring Foundation [haring.com/!/about-haring/transitions](http://haring.com/!/about-haring/transitions) Doc Ross, Chambers Gallery, 80 Durham Street, Sydenham, 10 – 27 November

Francis Pound has pointed out that just as Gordon Walters’ koru paintings destroy themselves in the perpetual dissolution of figure into ground, in the ‘en abyme paintings’ [contains a mirror image of itself] the form of the total painting is “made to fall into the abyss of itself.” [flectchercollection.org.nz/artworks/untitled-walters/](http://flectchercollection.org.nz/artworks/untitled-walters/) Ravenscar House Museum Collection, 52 Rolleston Avenue. Opens: Monday 8 November, open daily

Working with clay is working with natural elements so it is not odd that Jane is inspired by mother nature herself, located in the Harbour of Lyttelton, coming from Ireland, Jane is forever trying new projects and designs. She is a heroine in productiveness and is found in galleries and workshops. Jody Boggiani, Jam Jar Magazine, [janemccullaceramics.com/reviews/One Pot, One Shot II](http://janemccullaceramics.com/reviews/OnePot_OneShotII) – Canterbury Potters, Form Gallery, 468 Colombo St, Sydenham, 6 - 27 November

Dean Venrooy paints Lyttelton and surrounding bays onto the smallest of surfaces and occasionally large canvases. These are not realist depictions of a Canterbury district but rather magical renditions of a landscape shrouded in mystery. Gina Irish on the painting of Lyttelton artist Dean Venrooy, ‘Exhibitions Christchurch,’ *Art New Zealand*, 115, Winter 2005 *2021 Showcase*, City Art Depot, 96 Disraeli Street, Sydenham, 23 November – 17 December

Much of the work in *Observing Colour and Water* reflects the land and seascapes local to Stoddart Cottage, the birthplace of the painter Margaret Stoddart. It’s an area with which Currie has strong ties, with a childhood in which weekends and holidays were spent at her family’s holiday home in nearby Charteris Bay. Jo Burzynska, Stoddart Cottage Gallery Manager on Sue Currie’s exhibition Sue Currie, *Observing Colour and Water*, Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 5-28 November

# GALLERIES



# SCAPE Public Art: Season 2021 - Shadows Cast



WRITER  
Warren Feeney

SCAPE Public Art’s 2021 season opens in November, the second of three from invited managing curator Jamie Hanton united by the thematic premise of Fictions. This year Hanton has titled SCAPE’s programme as *Shadows Cast*. Like its predecessor *Secrets and Lies*, the commissioned works from the participating artists celebrate and confront the histories and current realities of the life and values of the cultures and communities of Ōtautahi. Hanton describes the 2021 programme as aiming to introduce elements of mystery and moments of revelation to the city. ‘*Shadows Cast* takes the shadow as its point of focus, exploring the possibilities of shifting identities and new roles for our city. The shadow is a space of potential.’

The delayed opening of SCAPE’s annual season scheduled for October has also seen SCAPE turn the delay into a positive, announcing the new dates from 19 November to 14 January 2022. This means that its previously six week public art programme is extended to ten weeks, comprehensively covering the summer holiday period.

*Shadows Cast* explores ‘the lasting impact of certain fading histories and the possibilities for different histories to overlap and overwrite it,’ says Hanton, selecting eight national / international artists to respond. *Shadows Cast* features newly commissioned works from artists based in Aotearoa; Aroha Novak, Janet Lilo, Kate Louise Palmer, Sione Monū, and Olivia Webb

↑ Bona Park, still image from *The Circular Ruins*, 2021, 4K video with sound. Courtesy of the artist and SCAPE Public Art

as well as works from Kate Newby, now resident in Texas, renowned Korean artist Bona Park and Chinese artist Nabuqi.

Aroha Novak is a Ōtepoti Dunedin-based artist known for large-scale installations and her political commentary on issues of local and international significance. Her commissioned work for SCAPE, *The Native Section* is sited in Hagley Park, the artist looking at how this location was transformed in the late 19th century from an indigenous site of land with a range of native plants into its current manifestation as a grand Victorian English garden. Hanton backgrounds Novak’s research, commenting that she has looked at Manaaki Whenua Landcare Research’s collection of original plant specimens held by Botanist J B Armstrong (1850 – 1926) and his list of indigenous flora from 1864 in Hagley Park. ‘She is embroidering botanical specimens of those removed onto building scrim and displaying some of the original specimens inside the Canterbury Museum.’

Korean video artist Bona Park’s relational-based art is centred upon collaborations with other individuals from all walks of life, considering the small details of their occupations and stories to open up wider narratives about their histories and social context, as well as questions about the nature of all artists’ relationships with their audiences. For *Shadows Cast*, Park’s filming at two sites of Buddhist temple ruins outside Seoul are central to her work *Circular Ruins*, the artist following a girl touching the ruins and in

doing so, coaxing sound out of the ruins. ‘For Christchurch, Bona Park has overlaid it with even more sounds created by a foley artist, and its siting will prompt questions about how we engage with the histories of our built, and re-built environment.’

Sculptor and senior lecturer in Fine Arts at the University of Canterbury, Louise Palmer’s commissioned work for SCAPE is sited in the Kate Sheppard Memorial walk on the edge of the Botanic Gardens. Hanton comments that Palmer’s interests are in drawing our attention to a feminist history of Christchurch conscious of the absence of its visibility and also referencing Palmer’s casting practice. ‘Heritage bollards have been colour-matched to the colours of the camellias and have been placed at the perimeter of the area, twenty-four bollards shades of pink, cream and white and 24 plaques. It is in remembrance of the suffragettes as well as other women of personal significance and some of national/ international repute.’

The recipient of the Walters Prize in 2012 Kate Newby is famous for her installations and attention to the presence and personality of the spaces and environments that she comments on through her practice. Hanton backgrounds her work in *Shadows Cast* as representative of one of its stronger themes, architectural history and the shadows that it casts. ‘Newby’s *Take your chances with me* is the 3rd iteration of an installation from 2014 at the international arts centre and gallery, the Arnolfini in Bristol.

It was on the top of the building. Six strands of red rope wound through the architecture. For Christchurch it will be in the city’s former Lower Court House as a similar line-work by her that will thread across the building.’

Auckland-based film maker and multimedia artist Janet Lilo is Ngāpuhi, Samoan and Niuean. In *Shadows Cast* she constructs a much larger than life melted pen that she found in a laundrette. Hanton describes the object as ‘a homage to analogue communication. The pen is mightier than the sword with the pen scaled up to five metres. It will be going across the Market Square in the central city with the original pen on exhibition in the Canterbury Museum.’

Sione Monū is an artist of Tongan diaspora based in Auckland, working across a range of arts practice; photography, moving image, and adornment. For SCAPE Public Art’s 2021 season his work responds to Cunningham House in the Botanic Gardens. ‘Monū is working with traditional adornment and beading and flower work as costuming that expands into cloud forms. As an installation in Cunningham House it is a crossover of botanic and floral histories.’

Nabuqi lives and works in Beijing and exhibited at the Venice Biennale in 2019. Hanton describes her commissioned work for SCAPE as ‘speaking to two different realities. It is a printed billboard that spotlights a tropical beach but the billboard is perforated, the artificial and the actual in contrast to one another. It will be sited near the bunker on Montreal Street outside the Christchurch Art Gallery Te Puna o Waiwhetū.’

Of Dutch-Pākehā descent, artist and musician Olivia Webb brings together performance, video, sound and music and her project for SCAPE, *Resilience Training* is a work for community engagement. ‘Sited in the Botanic gardens, the work is a response to the last two years as a call to resilience. It takes on the four cardinal virtues and reconsiders them in a contemporary setting. There are rituals that audience scan participate in, as well as choreographed performances throughout the season.’

SCAPE Public Art Season 2021  
*Shadows Cast*: Janet Lilo, Sione Monū, Nabuqi, Kate Newby, Aroha Novak, Louise Palmer, Bona Park and Olivia Webb  
20 November 2021 - 14 January 2022



← Sione Monū, site render for *AoKakala Ōtautahi*. Courtesy of the artist and SCAPE Public Art

→ Aroha Novak, work in progress images from *The Native Section*, 2021. Courtesy of the artist and SCAPE Public Art





# Ravenscar House: A Collection for Home and Garden



WRITER  
*Warren Feeney*

Ravenscar House Museum opens to the public in the first week of November. Home to a private collection of New Zealand art, sculpture and classical antiquities that has taken on an additional life and presence it will be permanently open to the public seven days a week.

The Ravenscar collection is the gift of entrepreneurs Susan and Jim Wakefield to Christchurch, their initial plans for it to be displayed and open to the public in their Scarborough house, were reviewed after the 2011 earthquakes, leading to the decision to rebuild their house on a new site.

Ravenscar House has been designed by Patterson Associates and its surrounding garden by Auckland landscape architect, Suzanne Turley. Located opposite the Canterbury Museum, Ravenscar is administered by the Museum on land gifted by the Christchurch City Council. As a house museum it is a hybrid; a home and public gallery that is a unique experience as a public space for exhibitions; comprising a foyer, four main rooms, a dining room, bedroom, living room and a

library, collectively circling a central courtyard, its spaces resonating with a remembrance of the Wakefield's Scarborough home.

Trustee and Trust adviser on Canterbury Museum's curatorial team for Ravenscar House, Jenny May and Frances Lojkin (Susan's daughter) have been responsible for the furniture and other objects that make the collection a unique experience. May observes that Ravenscar is a house designed to accommodate a collection and it just works brilliantly. 'You could imagine yourself living there. The architects have had to consider the design around the collection but they haven't let that hold back the building's design. We have set things up to reflect how Susan and Jim had them in their Scarborough home however the new Ravenscar House does not reference the architecture of the Scarborough home... It is not a replication but a nod to it and it is a house I could have imagined Susan and Jim living in.'

The galleries/rooms all move around a central courtyard which also includes a roman impluvium (the sunken part of the atrium in a

Roman house that carries rainwater off the roof) above a window with an expansive view to the garden. May describes it as 'a spectacular waterfall effect.'

The garden is a subject of interest in its own right, landscape architect Suzanne Turley holding considerable discussion between the family and trustees about the choice of plants. As May says 'Susan had a large garden at Whitewash head in Scarborough and the Ravenscar garden reflects upon a relationship of a series of plants. It is not the same as Scarborough but it mirrors the plant types.'

'There isn't a huge collection of outdoor works, Paul Dibble's sculptures are the predominant ones with the main Dibble at the entrance that originally stood at the entry to the Ravenscar house on the hill. Its position in the Rolleston Avenue building reflects back to Susan and Jim entering their Scarborough home.'

May feels that 'One of the things with Ravenscar itself is that it is a very modern house sitting in an area of older gothic

↖ Dining Room, Ravenscar House Museum. Foreground: Unknown Artist, *Bacchus*, date unknown, bronze. Photograph courtesy of the Ravenscar Trust and the Canterbury Museum

↗ David Linley (1961-), Bedroom Suite, c. 1990s, oak, ash, walnut, cherry and sycamore. Photograph courtesy of the Ravenscar Trust and the Canterbury Museum

buildings but it has forms and peaks that relate to those buildings and its masonry is crushed brick and crushed stone from various earthquake damaged or lost places. There is an aspect of it as an earthquake memorial, its materiality reflecting the older 19th century building of the Arts Centre and Canterbury Museum beside it. It has a cultural historical connection to the city in a tangible and intangible way. This idea was really there from the beginning and might not have always been explicit but it was implicit. Patterson Associates have really considered its location, the siting and its relationship to the city. It has been designed for that site and Susan was confident that while it should make a statement of its own it would also be very much part of the city's urban fabric.'

Ravenscar House Museum  
52 Rolleston Avenue  
Opens: Monday 8 November  
10.00 am to 5.00pm (except Christmas Day)

## In the Hours After – Life as a Jigsaw

WRITER  
*Warren Feeney*

*In the Hours After* is a group exhibition from nine artists who also happen to be the staff for Gordon Harris Art & Graphic Store close to Ara Institute of Canterbury. Their exhibition *In the Hours After* opens at the BOXed Quarter, 270 St Asaph Street and brings together a range of arts practices that include painting, printmaking, jewellery, mixed-media, eco-printing, sculpture and embroidery. The contributing artists are Klaudia Bartos, Seonaid Burnie, Carrie Dingwall, Bebe James, Al Joice, Peter Pinckney, Louann Sidon, Olivia Isabel Smith and Theresa Waugh.

The exhibition's title *In the Hours After* acknowledges the challenges confronting many artists and the necessity to address and resolve the division of time between their arts practice and sustaining a regular income around it. Yet, like many serious artist their work outside the time in their studio shares commonalities of territory. At Gordon Harris this is evident in the relationships that they establish and maintain with other artists, designers, art teachers and galleries in Christchurch and Canterbury and there is, in general, a synergy between all parties.

Indeed, a survey of professional artists in Great Britain, (it was a decade ago but

the principle and model remain relevant) revealed the extent to which the overlap between the 9-to-5 job and studio time can work well for an artist in support of their practice. The British newspaper, *The Guardian* found that for a significant proportion of serious artists there was value in the duality of roles. [theguardian.com/culture/2010/jan/24/artists-day-jobs](http://theguardian.com/culture/2010/jan/24/artists-day-jobs) Citing the example of printmaker Adam Bridgland, who described his life as a 'jigsaw,' he balanced the exhibition and representation of his work through his London gallery, TAG Fine Arts with work that he regularly undertook installing exhibitions for a variety of galleries, including the Tate Britain and Tait Modern. He commented that both roles were important to him, installing the work of other artists and working with them had cultivated a network of friends and colleagues that was definitely important

*In the Hours After*  
A group exhibition of staff at Gordon Harris Art Supplies, Christchurch  
Opens: 5th November 5:30pm  
BOXed Quarter, 270 St Asaph Street  
6 -10 November 10am-3pm



↑ Theresa Waugh, *Four*, 2021, embroidery thread, stretched cotton over pane



↑ Klaudia Bartos, *Underneath*, gelli print/Mixed media



# 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** 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 Potauaaine, *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 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**  
Elek (Alex) Stephenson, *Silt Rainbow*, 4 – 29 Nov, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

**2** **Aigantighe Gallery**  
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 on the Quay**  
Paul Smith, *it's all in the mind you know*, 28 Oct–8 Dec, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

**5** **Art Box Gallery**  
1/16 Loftus Street, Papanui, Tue–Fri 11–4pm, Sat 11–2pm  
For updates: artboxgallery.info

**6** **Arts in Oxford**  
*INSIDEART Creativity Knows No Bounds*, until 31 Oct, Main St, Oxford, Thu–Sun 10–4pm

**7** **Ashburton Art Gallery**  
Group exhibition, *Configure*, 8 Nov– 21 Jan 2022, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

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

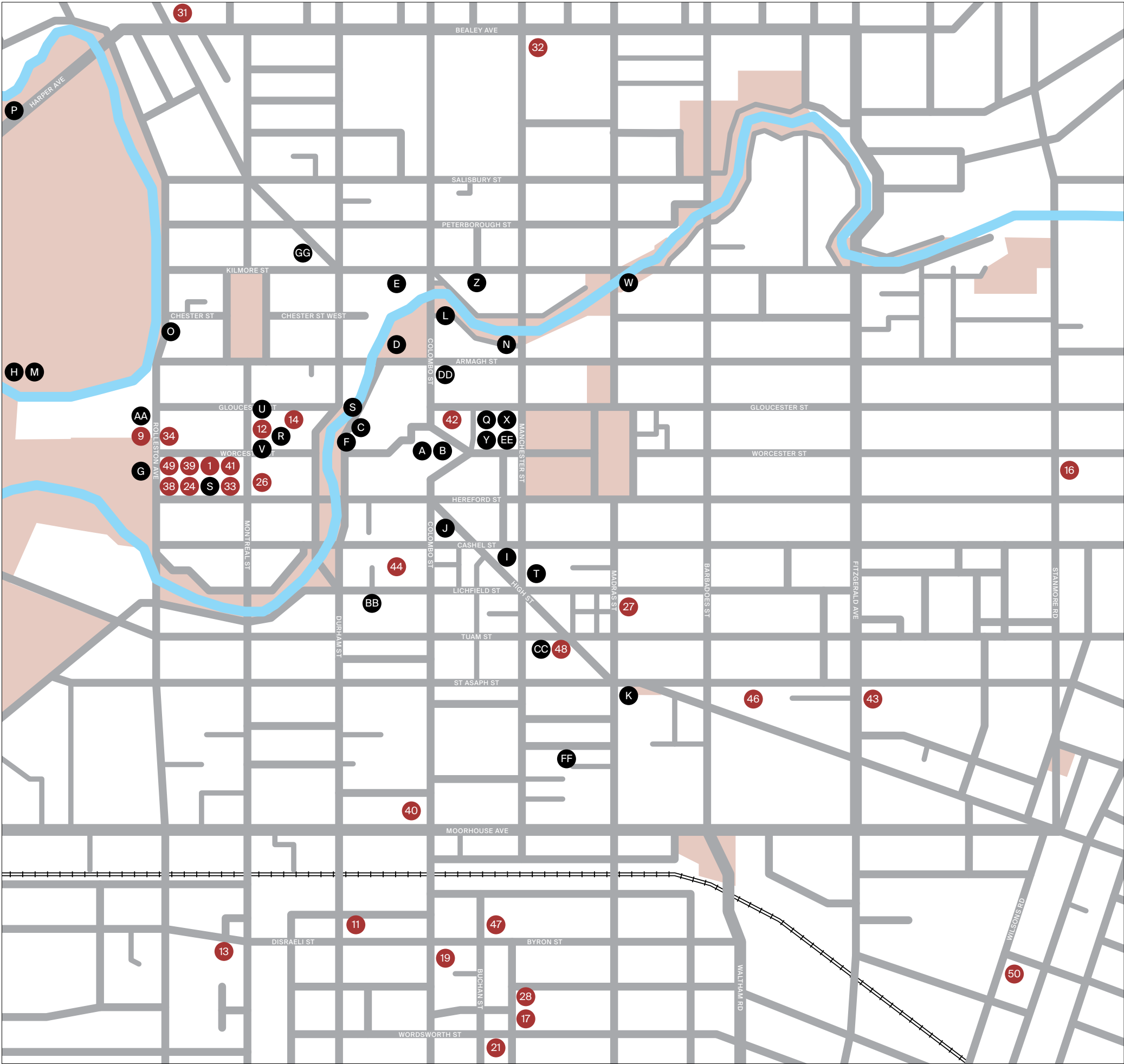
- 9** **Canterbury Museum**  
*Standish and Preece: Christchurch Photographers 1885–2020*, until 6 February 2022, 11 Rolleston Ave, Mon–Sun 9–5pm

**10** **Rangiora Chamber Gallery**  
Verina Thirlwell, *Quilts – from One Community to Another*, Michael Michaels, new works, 7 Nov – 2 Dec, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

**11** **Chambers Gallery**  
Tony O'Grady, Phoebe Senior and Bianca Scrimgeour, until 6 Nov, Helene Olivia Smith and Michael Springer, 10–30 Nov, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

**12** **Christchurch Art Gallery Te Puna o Waiwhetū**  
Reuben Paterson, *The Golden Bearing*, until 30 Jan 2022, Kulimoe'anga Stone Maka: *Toga mo Bolata 'ane*, until 16 Jan 2021, *Hellzapoppin! The Art of Flying Nun*, until 28 Nov, *Things That Shape Us*, until 21 Nov, *Postcards*, until 1 Nov, *Te Wheke: Pathways Across Oceania*, until 23 May 2022, *Leaving for Work*, until 1 May 2022, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

**13** **City Art Depot**  
*2021 Showcase*, 8–30 Nov, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm





- 14 CoCA Toi Moroki**  
Toro Whakaara: Responses to our built environment: HOOPLA, Isabel Thom, Lindsay Yee, Ngahula Harrison, Raphaela Rose, ĀKAU, Edith Amituanai, Kirsty Lillico, Stone Faletau and Wayne Youle, 19 Oct-4 Feb 2022, Steve Carr and Christian Lamont, *Fading into the Sky*, 19 Oct-4 Feb, Ella Sutherland, *House Painting I + II*, until 31 Dec, 66 Gloucester St, Tue-Fri 10-5pm, Sat 10-3pm
- 15 Down by the Liffey Gallery**  
Mike Glover, Andrew Bond and Vanja Venrooy, *Flights of Fancy*, 3 Nov-5 Dec, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 16 Eastside Gallery**  
Magdelane Clare, Joe Clarke, Alix Ashworth, Helene Olivia Smith, Sage Rossie, Linda James, Maree Cole, *Vernal Surfaces*, until 5 Nov, Maxine Inglis, Anne Spicer, Judy Rogers, Jenny Lee, Jill Goddard, Anne Fountain and Ying Hua Jiang, *The Critique Group*, *Christchurch*, 7-27 Nov, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed-Sat 11-5pm
- 17 Fiksate**  
Chimp, *Social Woes*, 5-27 Nov, 54 Hawdon St, 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 24 Dec, 2 Harakeke St, CHCH, Tue-Sun 9-4pm
- 19 Form Gallery**  
*One Pot, One Shot II* - Canterbury Potters, 6-27 Nov, 468 Colombo St, Tue-Sat 10-5pm
- 20 Iiam Campus Gallery**  
*Iiam 2021*, 20-26 Nov, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 21 Jonathan Smart Gallery**  
Mark Braunias, *In Search of the Saccharine Underground*, until 20 Nov, Pete Wheeler, new works, from 26 Nov, 52 Buchan St, CHCH, Wed-Sat 11-5pm
- 22 L'Estrange Gallery**  
17 Mariner St, Sumner, Tue-Fri 11-5pm, Sat-Sun 12-5pm
- 23 Little River Gallery**  
Clare Reilly, *Calming the Wild Heart*, until 23 Nov, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm
- 24 Maxine Burney Artist's Studio**  
Maxine Burney and guest painter, Adrienne Pavelka, *'Norwester'*, 1-30 Nov, The Arts Centre 28 Worcester Blvd, Mon-Sun, 10am-5pm, 1-31 Jul
- 25 McAtamney Gallery**  
Jennifer Harrison, *Memories and Impressions*, until 18 Nov, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm
- 26 NMG**  
Tony de Lautour, *Market of the Senses*, until 5 Nov, Shane Cotton,

- Things Behind the Sun*, from 19 Nov, Wynn Williams House, 47 Hereford St, Wed-Sat 11-5pm
- 27 Ng Space**  
Lamps by Nicola Shanley, Tim Main, *Celestials*, ongoing, Level 1/212 Madras St, CHCH, Mon-Fri 10-5pm, Sat 10-4pm
- 28 NZ Artbroker**  
New works by Gill Hay and Ewen McDougall, 2 Kingsley St, CHCH
- 29 Orion Powerhouse Art Gallery Akaroa**  
Simon Edwards and Ross Gray, *SPACE MATES '21*, 13 Nov-5 Dec, Luke Anthony, Shaun Burdon, Judy Cockeram, Rachel Hirabayashi, Megan Huffadine, Lynn Kelly, Jillian Porteous, Lynne Wilson and Nigel Wilson, *Indigo*, until 7 Nov, 1 Rue Pompallier, Akaroa, Mon-Sun 10-5pm
- 30 Oxford Gallery toi o Waimakariri**  
Main Street, Oxford, Tue-Sun 10-4pm
- 31 Paludal**  
instagram: paludal\_chch 5/2 Papanui Rd, CHCH
- 32 PGgallery192**  
Katie Thomas *Quiet Life*, Maurice Lye *Homeward Bound*, until 11 Nov, Catherine Brough, *Painting - An Extreme Sport*, 16 Nov - 3 Dec, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 33 Pūmanawa**  
ARTIS Gallery, 4-7 Nov, *Alternative Education Art Expo*, until 31 Oct, *Convergence*, 8-21 Nov, Silver-smith's Guild of Canterbury Exhibition, *With Flying Colours*, 29 Nov-12 Dec, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 34 Ravenscar House Museum**  
52 Rolleston Avenue, Opens: Monday 8 Nov, Mon-Sun 10-5pm
- 35 RightSide Gallery**  
Work by Joel Hart, Rush Sarah Albisser and Odelle Morshuis, 1-30 Nov, 380 St Asaph Street, CHCH, Sat 10-4pm & by appointment
- 36 Stoddart Cottage Gallery**  
Sue Currie, *Observing Colour and Water*, 5-28 Nov, 2 Waipapa Ave, Diamond Harbour, Fri-Sun & most public holidays, 10-4pm
- 37 Susan Badcock Gallery**  
Generations of the Badcock Family, *Flashbacks*, 13 Nov-4 Dec, 47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 38 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
- 39 The Central Art Gallery**  
Chauncey Ray and Leigh Martin, until 14 Nov, Bing Dawe, *Arboreal worlds*, 18 Nov-19 Dec, Arts Centre

- of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm
- 40 The National**  
Christopher Duncan, *More than Castles*, until 13 Nov, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 41 The Physics Room**  
Honey Brown, Josephine Jelich, Deborah Rundle, Isabel Wadeson-Lee, and Daegan Wells, *World made of steel, made of stone*, 6 Nov-12 Dec, 301 Montreal St, The Arts Centre Registry Additions Building, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 42 Tūranga**  
*Whakaata mai te Kūkuwai, Reflections from the Wetlands*, 10 Oct-7 Feb 2022, 60 Cathedral Square, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 43 Windsor Gallery**  
Works by Matthew Williams, Andris Apse and Kees Bruin, 386 St Asaph St, Mon-Fri 9-5pm, Sat 10-1pm
- 44 Xgaleri**  
Max Brown, *Light Through the Eyes of a Human*, 5-30 Nov, Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm
- 45 York Street Gallery of Fine Art**  
Work by Nigel Brown, Marilyn Webb, Llew Summers, Debbie Templeton-Page and more, 21 York St, Timaru, Fri-Sat 11-3pm, and by appointment.
- Not Pictured in Map:**  
2. Aigantighe Gallery  
3. Arca Gallery  
4. Art on the Quay  
5. Art Box Gallery  
6. Arts in Oxford  
7. Ashburton Art Gallery  
8. Bryce Gallery  
10. Rangiora Chamber Gallery  
15. Down by the Liffey Gallery  
19. Fo Guang Yuan Art Gallery  
20. Iiam Campus Gallery  
22. L'Estrange Gallery  
23. Little River Gallery  
25. McAtamney Gallery  
29. Orion Powerhouse Art Gallery  
35. RightSide Gallery  
36. Stoddart Cottage Gallery  
37. Susan Badcock Gallery  
45. York Street Gallery of Fine Art
- No Current Listings:**  
46. Art Hole  
47. Dilana  
48. The Den  
49. The Great Hall  
50. XCHC
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Artbeat: ISSN 2624-2664



## Toro Whakaara: Responses to our built environment

HOOPLA, Isobel Thom, Lindsay Yee, Ngahua Harrison, Raphaela Rose ĀKAU, Edith Amituanai, Kirsty Lillico, Sione Faletau and Wayne Youle

On Now until February 2022

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Image: ĀKAU, Kaikohe Basketball court, 2019. Photographer: Aerial Vision



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BOXED QUARTER  
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OLIVIA ISABEL SMITH | PETER PINCKNEY  
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# REVIEWS

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## *Ibid: In the same place*

WRITER

*Harriet Litten*

Mitchell Bright's exhibition at the Ilam Campus Gallery, *Ibid: In the same place*, tangentially references twentieth-century American landscape photography – vast landscapes, landmarks and importantly, precise geographical compositions which emphasise the greatness of 'the American landscape'.

'Ibid' is a word often encountered in academic writing: a term of reference that describes a source of information repeatedly called upon by the author. Far from plagiarising the well-known images by artists such as Ansel Adams, Bright consciously references past examples and creates his own vernacular of American landscape photography. Inferring the tradition of invoking awe in the viewer, Bright composes his images to capture the picturesque – those truly awesome landscapes. However, twentieth-century images of Yosemite National Park or The Grand Canyon – now arguably most frequently seen as postcards – serve not only as a celebration of the natural world but also entrench the historic colonial segregation between what is



↑  
Mitchell Bright, *Untitled (Ibid: In the same place)*, 2021, ink-jet prints on lustre paper, and shot with 6 x 7 negative film

considered human and what is natural.

Bright's formal references are underpinned by a contemporary concern: the state of our natural world straining under the weight of tourism, growing populations and the climate crisis. While artists like Ansel Adams celebrated purity of nature and 'untouched' environments Bright draws upon the lived-in, tarnished, and soiled landscapes. The artist's style emphasising features of the landscape that are often hidden beyond the frame: roads, housing, detritus.

Bright's photographs embrace the reality of human interventions into previously pristine environments as normalised features of our world. When artists like Adams photographed majestic scenes, they were attempting to communicate the feeling of awe inspired by nature. One hundred years later, Bright has captured these new American landscapes, focussing our attention on the irrevocable impact we have on the landscapes that sustain us.

Bright does not shy away from the realities

he experienced while travelling – that his journey surely had the same impact as thousands of other tourists seeking an American landscape experience. Many of us have played the role of tourist in some form or another. Paying for the privilege of visiting geographical landmarks or outdoor adrenalin experiences while also (somewhat) unintentionally contributing to the impact of transport, accommodation, experiences, food and souvenirs, to the degradation of the landscapes that we went to experience in the first place. Bright's photographs hero the landscape that we all hope will remain awe-inspiring under the pressure of this Anthropocene: images acknowledging the impacts of our very human determination to experience the world.

Mitchell Bright, *Ibid: In the same place*

Ilam Campus Gallery

Fine Arts Lane, off Clyde Road

24 September – 22 October

## *Vernal Surfaces*

WRITER

*Izzy Hillman*

Synonymous for spring: the term vernal was suggested by local Christchurch artist Magdelane Clare and adopted for the Eastside Gallery's annual spring exhibition. The curator suggested that the theme focuses more on surfaces and how different artists have responded to this theme. The exhibition presents varied mediums, including multimedia collages, photography, sculpture, and paintings. At one end of the exhibition space, Linda James' compositions are large-scale acrylics painted onto collaged clothes, at the other Joe Clark's horror-inspired eerie woodcuts and Helene Olivia Smith's smoke-fired stoneware.

Surface immediately becomes recognisably multivalent and aesthetically comprehensible in a multitude of methods. The focus piece on entry to the exhibition is *Residue*, a multimedia piece from established Christchurch artist Sage Rossie. *Residue* combines provocative photography and the materials of chains and rocks into the form



←  
Rebecca Harris, *Dubious Flowers II*, oil on board, 2021.

of a transformative and perhaps challenging sculptural installation. The chains hang in a cobweb, mounted on the surface of the gallery wall stabilised by two rocks on the ground. There is an applicable Māori proverb, and he where pungawerewere, used to complement intricate work compared to a spider's web. The constructed irregularities of the web contrast with the linear shiplap in the gallery creating resistance to regular surfaces and forms. The dialogue within the space established through this resistance is intersectional. It interacts with the artist's identity as a non-binary queer artist, furthering the complexity of surfaces, material or metaphorical – the photographs ensnared on the web further evidence the utility of nakedness as a surface for expression.

Different exposures of the metamorphoses of the human body echo renowned performance artists Marina Abramović and Carolee Schneemann. However, there is less attention on the abject. Yet, there is a significant emphasis on genitalia or bodily forms

that we might utilise for categorising identities. Another reading is seasonal notions of rebirth, youthfulness, or repetitious creative reproduction.

Other prominent local artists in the exhibition, such as Joe Clarke, Helene Olivia Smith, Linda James, Magdelane Clare, Rebecca Harris and Alix Ashworth also bring enormous value in their interpretation of vernal surfaces. Each artist develops a differing take on what the defining characteristics of vernal and surfaces are constituted by, undoubtedly informed by their own experiences. These artists blend intersectionality and transitionality as they interact with what it means to operate as an artist in Ōtautahi-Christchurch.

The exhibition *Vernal Surfaces* opened at the Linwood Arts Eastside Gallery on October 11th and continued to November 5th.

Group exhibition, *Vernal Surfaces*

Eastside Gallery, 388 Worcester Street

11 October – 5 November

## *iLakolako ni weniqia: A Veiqia Project exhibition*

WRITER

*Tessa McPhee*

Curators, creatives and researchers from Australia, Hawai'i, and Aotearoa New Zealand come together as The Veiqia Project – a collective of mana wahine breathing life into histories of indigenous female tattooing in Fiji. With a focus on transmitted knowledge, conversation, and exchange, *iLakolako ni weniqia: A Veiqia Project Exhibition* brings a collaborative practice of talanoa (dialogue) into contemporary art space.

Stepping into the gallery, the viewer is enveloped in an atmosphere of warmth and immersive sound – sustaining and energetic, resonating with collective voices raised in a vucu by Joana Monolagi. An expanse of nawa-nawa flower-orange illuminates and animates the space, upon which the ambling terrene impressions of seabirds are evoked in a design by Dulcie Stewart.

Three ancestral figures carved by Margaret Aull (Ngāti Tūwharetoa, Te Rarawa, Fijian) anchor the show at its centre. Aull's matakau are tōtara, cattle bone and mother of pearl;

24 carat gold leaf traces geometric lines of veiqia at chest and hip. Receiving such weniqia (patterns) from female daubati (tattooists) is a traditional rite for young women, marking passage into adulthood.

The exhibition occurs within the context of moving reconnection and reclamation of Fijian cultural knowledge, suppressed with the arrival of colonial missions. Material cultures such as matakau and liku (skirt) are investigated alongside tikanga like veiqia, reconciling them with the bodies of their female makers and wearers.

Reminders of roles, relationships and identities carried on the body; these are marks to be echoed in familiar touch, gifted knowledge to be passed down through generations. Concepts of whakapapa are significant to The Veiqia Project as a creative research practice invigorated by collaboration and collectivity. For women of Fijian heritage living in diaspora, this is a practice of self-determination and location – of situation both within a maternal



↑  
*iLakolako ni weniqia: A Veiqia Project* (installation view), 2021. Photograph: Janneth Gil.

lineage and communities of mark-makers.

*En route to Kia* (2021) documents the arrival of Dr Tarisi Sorovi-Vunidilo, Monolagi and mataisau Luisa Tora (Kadavu) on the northern Fijian island in 2018. There, through talanoa with the people of Yaro Village, indigenous

female tattoo traditions, language and terminology were explored in Fijian oral history.

*iLakolako ni weniqia: A Veiqia Project Exhibition* brings indigenous storytelling, matrilineal custom and Pacific feminism into the amorphous public space of the gallery, foregrounding the voices of iTaukei (indigenous Fijian) women in reviving discourse on the art of female tattooing. Equal parts reflection and reclamation, healing and reconnection, this striking exhibition considers how we move forward, looking to a promising future of continuing conversation.

Dr Tarisi Sorovi-Vunidilo, Margaret Aull, Donita Vatuinaruku Hulme, Joana Monolagi, Dulcie Stewart, and Luisa Tora, *iLakolako ni weniqia: A Veiqia Project Exhibition*  
The Physics Room, 301 Montreal Street, the Arts Centre Registry Additional Building  
25 September – 31 October



# In Search of the Saccharine Underground

WRITER  
Warren Feeney

Mark Braunias' *In Search of the Saccharine Underground* outwardly headlines its intentions with the allegorical promise of candy-coloured sweetness – and those visiting will not be disappointed, the subjects of his paintings delivering their Looney Tunes moments and high-key colours with attitude – but as Braunias lets us know, everything in life is a little more complicated than all those outward appearances.

For *In Search of the Saccharine Underground* he is dealing to the beating heart of his practice and its reach alongside the work of other artists with his paintings and works on paper animated and supported by hand-blown borosilicate glass sculptures, a collaboration with glass artist Jarred Wright and quilts a collaboration with quilt-maker Brenda Ronowicz, making *In Search of the Saccharine*

*Underground* a glorious visual experience

In highlighting an encounter with his work in an exhibition title that is essentially a public announcement about the rigour of Braunias' art, he has decided to further unravel and reveal more in the notes he provides to accompany his work. He makes a connection between the outwardly 'wacky' personalities of his subjects, the duality of the centrality of their humour and darker realities of their behaviours. It is a paradox that Braunias chooses to express within the context of popular 'saccharine' music from the late 1960s. A reminder that although The Beatle's B-side single *Revolution* had set the benchmark for what popular music should arguably be about at that time, questioning the politics of world leaders at the expense of more outwardly upbeat messages of the

→ Mark Braunias, *In Search of the Saccharine Underground*, front gallery installation. Photograph: Vicki Piper



pop music's hit parade. Braunias serves up a reminder that popular music in the late 60s and early 1970s could be cheesy and as such was assumed not to be part of any serious music scene. However, a darker mood under the sweetness of such music could also feature a surprising gravitas. (for example: American band Nazz)

In doing so, Braunias implicitly speaks to the dilemma and demands of the experience of his work. So, yes there are large and small scale paintings that are rowdy and

manic in colour and attitude, insisting that they be noticed, yet they also reveal a subtle and complex presence of multi-layered messages about frustration, joy, inspiration, anger and reconciliation – fundamental stuff about the very nature of human behaviour.

Mark Braunias, *In Search of the Saccharine Underground*  
Jonathan Smart Gallery  
52 Buchan Street, Sydenham  
8 October – 20 November

## Flashbacks: Five Generations of Artists

WRITER  
Pip Goldsbury

While numerous artists have explored and responded to the theme of family, it's a rare lineage that can artistically and individually explore diverse narratives that are visually arresting, exclusively unique and multi-generational.

However, in a remarkable feat of familial creativity, Susan Badcock Gallery will exhibit *Flashbacks*, a prodigious exhibition featuring five generations of the Badcock family.

A retrospective by painter John Badcock explores his prominent journey throughout the decades: his immersion into fashion, landscape, pointillism, realism, expressionism and contemporary iPad art, all a historical record of his prolific contribution to fine art. His genius remains relevant, thought-provoking, sometimes controversial, always exceptional. To accompany this

retrospective, John's is exhibiting his most recent work, *Path to the Unknown*, exploring his personal passage and encouraging the viewer to remember theirs.

Susan Badcock's latest works are a celebration of her own journey where art and business have blended seamlessly. It's an amusing yet triumphant series of photographs, eight years of successful gallery exhibitions where the backs of viewers have amalgamated with the art, unified and combined in a lively fusion that blurs the line between art and life – a vivacious flashback of flash backs, masking the demands of combining working artistry with viable commerce and observing this achievement.

In addition, an original painting by Susan's great grandmother, Claudia Colston-Sage will be on exhibition. Part of



↑ Susan Badcock, *Modelling Night*, 1990, oil on canvas

↗ John Badcock, *Path to the Unknown*, 2021, oil on canvas



a private collection, it pre-dates World War One and is rarely available for public viewing. Works by the late Douglas Badcock, Susan's grandfather, will also be featured, as will paintings by Susan's daughter, fourteen-year old Iluka Gardziej.

Rounding out the family narrative, Susan's sister, Helen Badcock and brother Steven Boyd, are also exhibiting. With prophetic foresight, Helen painted Geraldine's Old Post Office Building in 2016, now the home of the Susan Badcock Gallery,

while Steven makes up one half of Deadly Ponies, makers of luxury leatherware; fine art and high fashion with an abundance of texture, colour and sculptural poise.

*Flashbacks*  
Susan Badcock Gallery  
Old Post Office Building, (upstairs)  
47 Talbot St, Geraldine  
Exhibition Opening Saturday 13 November  
4-6pm, open until 4 December

## Simon Edwards and Ross Gray are SPACEMATES at Orion Powerhouse Art Gallery

Akaroa's Orion Powerhouse Art Gallery is presenting an exhibition of new works from Christchurch-based artists Simon Edwards and Ross Gray. From 2004 till 2016 Simon and Ross were close studio space neighbours in a number of the city's buildings sharing the lease of their artists' studios. Yet *SPACEMATES* is the first time they have exhibited as a duo, a party of two with their own group show.

Simon Edwards exhibits a new series of works that he describes as taking traditional ideas of landscape, the sublime and the beautiful and how these traditions have influenced our contemporary view of nature. 'The imagery is drawn from many locations in the Southern Alps, ranging from Kaikoura down to Milford Sound and the work is not a literal description of a specific place, rather, anything specific in the work acts as a reference point to suggest a space, a distance or a memory.'

Ross Gray held two solo shows at Chambers, *Paintbox* in 2017 and *Boxing On* in 2019

and he describes *SPACEMATES* as an exhibition that builds from there, working along an orbital theme, with 'bony-eye sockets' taking in circular movements in space.' Some small gestural aquarelle works extend into a series of paintings which explore formal and technical aspects while referencing heritage and memory in a world-in-a-spin context.'

Simon Edwards and Ross Gray, *SPACEMATES*  
Orion Powerhouse Art Gallery,  
1 Rue Pompallier, Akaroa  
13 November - 5 December



↑ Simon Edwards, *Western Valley I*, 2021, oil on aluminium composite panel

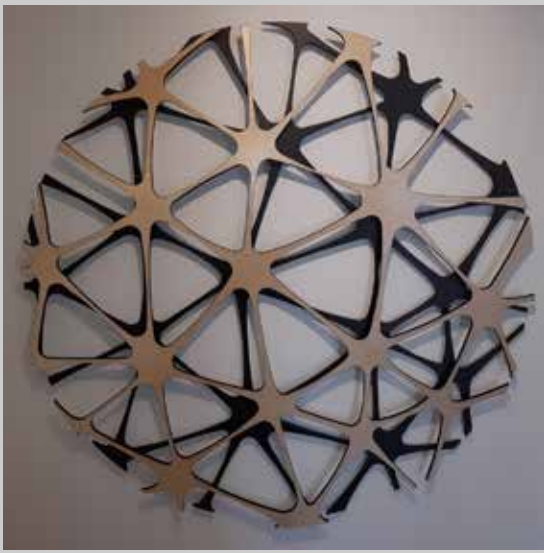
→ Ross Gray, *Orbital 3*, 2021, acrylic on canvas











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Dean Venrooy, Untitled, 2018

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