

ARTBEAT

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Check exhibition dates with galleries as they may have changed due to Covid 19

Kulimoe'anga Stone Maka: Memories of an Eight Year Old Boy at the Biennale of Sydney



WRITER
Warren Feeney

In 2020 Tongan/Christchurch artist, Kulimoe'anga Stone Maka was selected to participate in the 22nd Biennale of Sydney, one of 97 artists in a list of international names and part of a group of five based in Aotearoa invited that year, alongside FAFSWAG, Emily Karaka, John Miller and Elisapeta Heta, and Lisa Reihana. The Biennale's curator for 2020, Brook Andrew was the first indigenous Australian curator to take up the position. He titled the Biennale of Sydney, *NIRIN*, (meaning edge) and dedicated its exhibition and installation spaces to a first nations' programme of work from indigenous artists in the Pacific, Europe, Africa and America.

Andrew visited Kulimoe'anga Stone Maka in Ōtautahi Christchurch early in 2020 and selected two contemporary ngatu'uli (blackened tapa cloth) paintings each over 11 metres in length: *Toga mo Bolataane (Tonga and Britain)*, 2008 – 2010 and *Kuini Haati 2 (Two Queen Heart)*, 2008. Stone Maka's paintings gained attention and acclaim almost immediately, Professor of Contemporary Art at the University of Melbourne,

↑
Kulimoe'anga Stone Maka, *Kuini Haati 2 (Two Queen Heart)* and *Toga mo Bolataane (Tonga and Britain)*, 2008–10. Oil, clay, dye on tapa cloth. Installation view, Christchurch Art Gallery Te Puna o Waiwhetū. Courtesy of the artist. Photograph: John Collie

Charles Green writing in *Artforum* and singling out Stone Maka's smoke-on-canvas pieces as a focal point for the Biennale. Both are paintings, conceived and realised in oil, clay and dye on black tapa, which is distinct to Tonga.

Curator at the Christchurch Art Gallery Te Puna o Waiwhetū, Melanie Oliver has now provided the opportunity for residents in Ōtautahi to experience Stone Maka's biennale works, *Toga mo Bolataane (Tonga and Britain)* and *Kuini Haati 2 (Two Queen Heart)* in an exhibition that is an immersive experience about the splendour of the artist's materials and arts practice, and a story about the many layered responses about the nature of the relationship between Tonga and Great Britain - in particular, between Queen Sālote Tupou III of Tonga and Queen Elizabeth II.

Oliver observes that *Toga mo Bolataane (Tonga and Britain)* and *Kuini Haati 2 (Two Queen Heart)* 'reinterpret the meeting of these two queens in Tonga in 1953, and reflects on the relationship between these two women and between the nations they

represented'. Stone Maka's 'paintings' represent a form of black tapa (a barkcloth made in the Pacific region) that in Tonga is traditionally used to create works for royal occasions: 'Drawing on the traditions of ngatu tā'uli, usually made for royalty, Stone Maka innovates and adapts the common designs, symbols and narratives, presenting his own perspective as part of a lived, material connection to his homeland and experience of migration to Aotearoa'.

Both *Toga mo Bolataane (Tonga and Britain)* and *Kuini Haati 2 (Two Queen Heart)* are from a series of works by Stone Maka that he had initially exhibited in Ōtautahi in 2010. How did they become a part of the Biennale of Sydney in 2020? Stone Maka maintains that it was a surprise to hear of curator Andrew's interest: 'I received an email from Te Papa, from Nina Tonga, curator of Pacific Art and she mentioned Andrew. I had never heard of him. I was told that he was going to be in Christchurch to see one of the artists that he was thinking about for the Sydney Biennale, but she said; 'Andrew wants to drop by and

see you. Before he arrived I Googled his name and I was shocked when his profile came up. He had lived everywhere around the world'.

'He came and wanted to look at my work. I was excited to show my latest work to him but he wasn't interested. So I went into my bedroom and pulled out the tapa works that I had exhibited at CoCA Gallery, *Tohino'a 'o Manatu (Journal of My Memories)* in 2010.'

'After that exhibition I put them under the bed and never put them out until Andrew arrived. He asked if he could have a look at them. He looked at me. He wanted them in the Biennale'.

'I had never been in an international exhibition and the Biennale of Sydney is rated number three in the world. I went and I met more than 100 artists from all over the world. It felt different being there. You could see just how many artists had come to the Biennale with ideas about indigenous people. I have never been in a show with such a powerful message, delivered by all of the artists'.

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So, you want to be an urban artist?



Before and after of Mayonaize's mural at the rear of the YMCA, demolished in July 2021. Photograph: Reuben Woods

Along with Mayonaize's mural, work by New Zealand artist Sean Duffell was also destroyed. Photograph: Reuben Woods

WRITER
Reuben Woods
I have spoken about the impermanence of urban art in these pages previously, suggesting that ephemerality is a defining trait of both guerrilla graffiti and street art, and muralism, neither seeking the longevity and historical burden of other forms of public art. Urban art reflects the state of the world in which it exists, where change is constant and the direct relationship between the art and the built environment ensures there is no privileged pedestal or plinth providing security. The fate of the art is tied to the fate of the surface on which it is produced, whether it is renovation, demolition or obstruction. It is a golden rule of urban art, and it applies to artist and audience alike: don't get too attached.

Yet, when I received a message a few weeks ago telling me the rear section of the YMCA building on Hereford Street was being demolished, my heart still sank. I knew of the impending action for a while, the YMCA was always heading towards a new build and with it; the art that adorned the building was on borrowed time.
Strongly connected to Ōtautahi's urban art festivals, most notably the Spectrum shows (2014-2016) and Street Prints event of 2017, the YMCA's exterior features a number of works by celebrated artists. While Fin Dac's *Kaitiaki* overlooking Hereford Street might be most familiar, my personal favourites were found in the rear carpark. There was the giant pink

toothbrush painted by Tauranga artist Eno during the Rise festival to mark his daughter's birthday (he had mistakenly packed her toothbrush in his suitcase and was away for her big day) which had already been obscured, but also Sean Duffell's alien-like orbs floating casually across the west-facing wall, strange invaders surveying the terrain, references to our natural world, from koru-shapes to earthy tones, adding elements of familiarity. One bent around a wall, one was obscured by a window frame, while another's eyes creaked open as if awoken by the viewer's presence. I remember calling past as the artist painted in between skating the car park, the relaxed air evident in the work's

almost humble demeanour. It was a work that appeared as if it could have been an overnight intervention, reinforcing the invasion angle and making it closer to street art's roots than larger murals.
Around the corner in glorious black and ever-so-blue-white, Aotearoa-born, Australia-based Mayonaize's hypnotic mural captured my attention from day one. Produced for the Street Prints event in 2017, I had not observed the artist at work, but in its energy and line work, the physical exertion had always been clear. I loved showing off the calligraphic composition, suggesting references, but ultimately encouraging viewers to simply immerse themselves in the forms and explore the textural and gestural qualities. The tactile surface was hard to resist touching, as if trying to reach into the swirling vortex. I would regularly inspect the minutiae of brush marks and the lengthy, full-bodied sweeping strokes that had grown from the small wristy painted lines. The emanating circles emphasised the sense of growth and movement, and on the right day and at the right time, a blue-sky backdrop would illuminate the work, adding a sense of glowing liveliness.
So, as I watched the digger move around the rubble of the deconstructed building, small blocks scattered like jigsaw puzzles of the now fallen paintings, I was torn between disappointment and recognition of the inevitable.
Duffell and Mayonaize's paintings were reminders that muralism does not have to employ conventional approaches to be effective, that abstraction can be striking, and size doesn't always matter. But a message from Sean Duffell, responding to a photograph of the demolition site, reminded me that letting go is key and that artists are quick to move on. After jokingly asking to "Grab me a piece of rubble", Duffell added: "Jokes, I don't need a piece of my old crappiness!"



Oxford Gallery
toi o Waimakariri
TRADING AS ARTS IN OXFORD

NEWS &

EVENTS WORKSHOPS

← Eastside Gallery Linwood, Wayne Seyb's *How do you say Van Gogh?* October 2020 in the gallery's refurbished heritage space. (see exhibition proposals requested)
←← Oxford Gallery toi o Waimakariri's new logo
←←← Doreen Darnell, *Seed of an Idea*, 2021, acrylic board, (Maxine Burney's studio)

Exhibition proposals from artists, curators and groups requested: Eastside Gallery is pleased to invite individual artists, curators and groups to submit exhibition proposals for its 2022 programme. For a proposal package, email arts@tewhare.org or visit 388 Worcester St. Proposals close Wednesday 6 October. Linwood Arts is made up of Eastside Gallery and is one of the largest in Christchurch, it also includes the Mini Gallery and the Artroom. Eastside Gallery is committed to artist development through their exhibition programme and community development via participation in their creative spaces. To ensure accessibility exhibition costs are kept to a minimum. See: linwoodarts.tewhare.org/ eastside-gallery

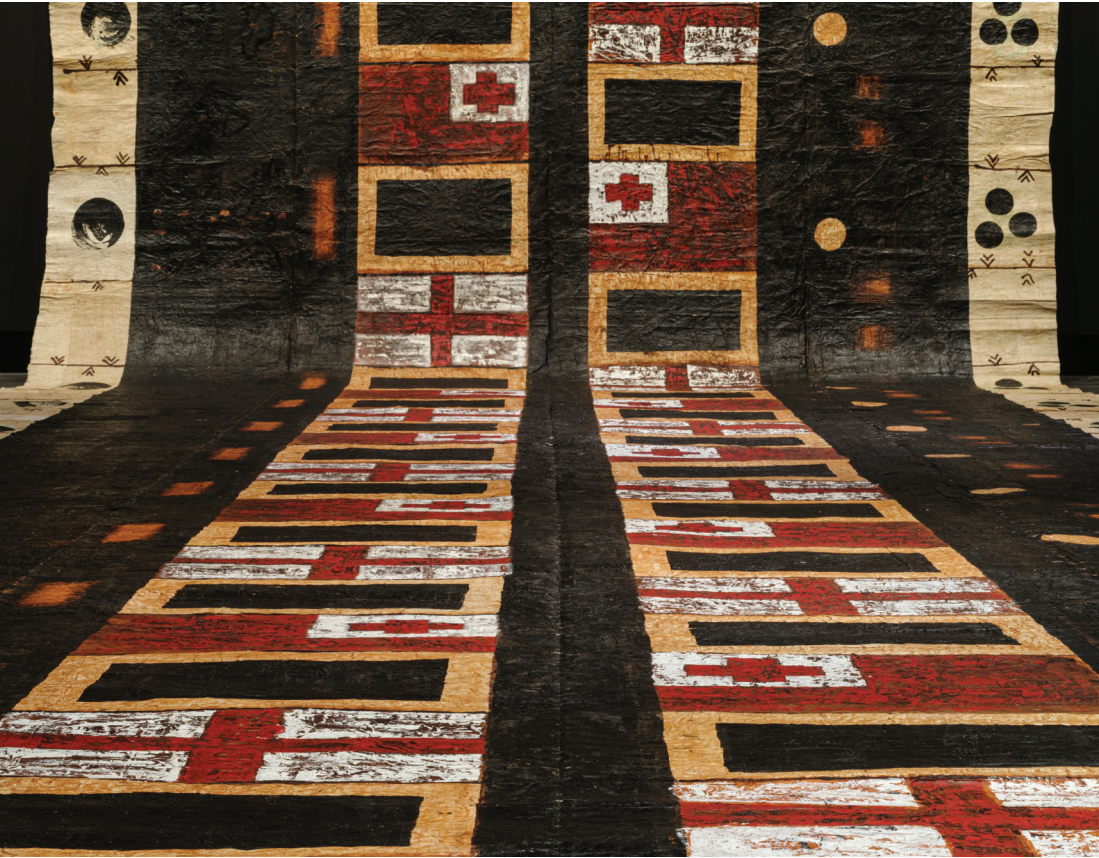
Guest artist, Maxine Burney Studio in September, The Arts Centre Te Matatiki Toi Ora: Artist, Doreen Darnell tackles the challenge of square-format canvases in classical still-life paintings. Fruit, flowers and folded cloth, and vases pay homage to today's potters and painters.
Inside/Out at Down by the Liffey Gallery, Lincoln: Artworks across a range of disciplines from Arts Canterbury members include Judy Rogers' mixed-media triptych, *Interiors* which began its life as part of a series of six works where the picture frames suggested window frames and the pictures inside views into homes, sometimes with the occupants looking out. *Inside/Outside*, Down by the Liffey Gallery, 1 James St, Lincoln, until 19 September, Wed-Thur 11.30-2.30pm and Fri-Sun 10-4pm

Arts in Oxford Gallery is now Oxford Gallery toi o Waimakariri: About our new tohu: The mark expresses the new direction of the gallery – a bold and timeless statement. The crossbar of the 'G' suggests a brush stroke and infuses energy. More importantly it references our river. Waimakariri in Māori means cold water, hence the blue. The accompanying text places the gallery in Oxford and the byline toi o (art of) Waimakariri gives the gallery a wider regional reach.
An exhibition of work by artists of Christchurch Men's, Christchurch Women's and Rolleston Prisons at Oxford Gallery toi o Waimakariri: "Through the exhibition we hope to give the community a glimpse at the incredible creativity inside local prisons and give the artists some support and encouragement to build on their art. Friends and whānau have the opportunity to connect with their loved ones by viewing their art on display in the community. The pieces represent an opportunity to be heard, to be seen and, through the donation to Canterbury West Coast Air Rescue Trust, to contribute to the community." Proceeds from the sale of artworks will be donated to the Canterbury West Coast Air Rescue Trust. Areta Wilkinson from Oxford Gallery toi o Waimakariri.
INSIDE Art Creativity Knows No Bounds. Work from Canterbury Prisons. 19 August – 3 October, opens 3pm Saturday 21 August



→ Judy Rogers, *Interiors*, 2021, mixed media, (down by the Liffey Gallery)





Continued from page 1

Yet, Stone Maka also notes that he felt that his works were a little different from the other works selected for the Biennale: ‘Mine was less about colonisation, it was about the way the two cultures, Tonga and Britain were linked to one another and still are. *Kuini Haati 2 (Two Queen Heart)* and *Toga mo Bolata’ane (Tonga and Britain)*, those two works are based on my memories as an eight year old boy. The first time that I met a white Englishman was when a cruise ship came to Tonga’. He describes the two works as being about his father, asking him as a young boy to go and sell little seashells to the tourists. His father telling him exactly what words to say. ‘The tourists rode in mini cars without the top. They were the English people who came on those cruise ships, the Queen Elizabeth. I look at those English people, riding on horses and, as they went past me, I held up whatever I was selling to them’.

‘I also have memories have of my neighbour, an old Silika (old women), walking to the beach and watching the English cruise ships leaving and I saw the old ladies crying. I ran back to my dad and asked him: “Why are they crying?” It was 1953 and they were crying for Queen Sālote and Queen Elizabeth, (Sālote Tupou III, Queen of Tonga, 1918 – 1965)’. Queen Elizabeth had been invited to come to Tonga and when she arrived it felt like the people already accept her as the Tongan Queen , because of this association that they made with Queen Sālote. When she left she got on board and the people were standing on the coast and the beach, waving and crying. They loved Queen Elizabeth’.

The second part of this background of Stone Maka’s memories is about the distinct and immediate impact of British colonial settlements in Tonga. ‘There is a piece of land called Bolata’ane. When I was young, a lot of things that I experienced about Tonga were not traditional, even the arts. The designs of some of the traditional art on tapa are not really Tongan designs. The dove and olive leaf is taken from the bible for tapa. It came from the missionaries and has become very traditional of Tonga tapa, and the eagle in tapa, taken from the symbol of the American eagle. The English also introduced those ideas of the lion and whales and the old English flag [in red and white] in *Toga mo Bolata’ane*’.

The treaty between England and Tonga was signed by the King of Tonga, Tupou II and King Edward VII in 1900 and Stone Maka has also included the dates in *Toga mo Bolata’ane (Tonga and Britain)*, noting that he was pleased to acknowledge this relationship on his work when he attended

the Biennale of Sydney.

He also comments that when he moved to New Zealand and to Auckland, studying and graduating from the Manukau School of Visual Art, as Bachelor of Visual Arts in 2005, then moving to Christchurch he recognised associations with his life as a child in Tonga. ‘I love Christchurch and the scenery and topography. Auckland reminded me more of Tonga but I love the scenery of Diamond Harbour and Governors Bay and I have time for my family and to create works ’.

‘*Toga mo Bolata’ane*’ is an exhibition about Tonga and positive childhood memories of that time, all from an eight year old boy and it is important to me to hold onto and freeze that moment’.

Melanie Oliver says: “It’s a real honour for the Gallery to exhibit Stone Maka’s works. With their scale, visual impact and personal narrative, they are one of the most important projects that Stone Maka has produced. We’re keen to highlight how, as a local artist, he has consistently worked in a unique way, gaining a significant place in the art history of Aotearoa and an international reputation. I love how his knowledge of traditional Tongan art practices and distinct perspective on Western art history exposes the subjectivity of that, and prompts us to consider other ways of looking at our past. It’s powerful, insightful and revolutionary’.

Kulimoe'anga Stone Maka: *Toga mo Bolata’ane* Christchurch Art Gallery Te Puna o Waiwhetū, corner Worcester Boulevard and Montreal Street, 21 August – 19 September Activities: September 11, 2.30pm: Taste some delicious food from Le Tautua Atunuu, 3pm: *Toga mo Bolata’ane*: Hear from local Tongan artist Stone Kulimoe'anga Maka and curator Melanie Oliver as they introduce this new exhibition of monumental contemporary ngatutā'uli. 2pm-4pm: Try your hand at Tongan art and language at our activity tables.

↑ Kulimoe'anga Stone Maka, *Toga mo Bolata’ane (Tonga and Britain)*, 2008–10, detail

AT THE

↘ Jacqueline Spencer-Macleod, *Rita Angus*, 2021, oil on Belgium linen

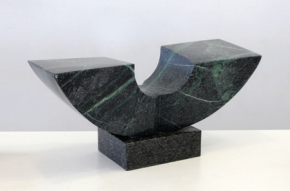
↘↘ Matt Williams, *Untitled*, 2021, black marble

↘↘↘ Charlotte Watson, *Nightwalk V*, monotype on Somerset paper, 2020

↘↘↘↘ Barbara King, *Under the Sea*, felted wool and silk tissue

↘↘↘↘↘ Tim Main, *Southern Cross*, 2021, Oak, Douglas Fir and ceramics

↘↘↘↘↘↘ Zina Swanson, *Pine Eyes*, 2021 acrylic on canvas



I seek to challenge the historically submissive nature of New Zealand women in painting, by exploring new representational paradigms of the New Zealand women.... where we have come from, who and what influenced us and who we are today as women of strength. The artist on her practice.

Jacqueline Spencer-Macleod, *Femme de Force*, Chambers Gallery, 80 Durham Street, Sydenham, 8 – 25 September

Matt Williams works with a range of both natural and man made materials, exploring the fundamental aspects of form. He started woodturning when he was sixteen. Offered a position in Dubai he was brought on to a Majlis project for the crown prince of Dubai and two pieces were bought for the internal collection. The artist backgrounds his practice Matt Williams & Tony O’Grady, *Poles Apart*, Form Gallery, 468 Colombo Street, Sydenham, 4– 25 September

No Such Thing as Summer brings together a series of monotypes completed over the long lockdown in Melbourne. Over the course of the winter months the psychological effect of limited freedoms began to creep in, resulting in a series that looks at how the slowing of time opens the capacity for noticing. Charlotte Watson backgrounds her exhibition Charlotte Watson, *No Such Thing as Summer*, City Art Depot, 96 Disraeli Street, Sydenham, 12 October – 1 November

Six local textile artists from the Textile and Fibre Arts Network (TAFAN) present a wide range of fibrous explorations from fashion, felting, embroidery, patchwork, knitting, up-cycled furniture and more. The Textile and Fibre Arts Network of Christchurch is a collection of Guilds and groups involved in textile and fibre arts Liz Bolt details Eastside Gallery’s exhibition for September Textile and Fibre Arts Network (TAFAN), *Textile Treasures*, Eastside Gallery, 388 Worcester Street, Christchurch, 30 August – 18 September

The broad theme of my work is based around observing order and purpose in nature and finding ways to visually express that. I work with the belief that art is a craft based tool for the study of consciousness. I feel that the pleasure of the aesthetic experience lies in a harmony of order and movement.... There is a yearning for perpetuity embodied in pattern, and a desire to understand nature’s sublime secret of creation. Tim Main on his arts practice and life Tim Main, *Southern Cross*, Ng Space, unit 8, 75 Peterborough Street

Through making the works I establish new memories and stories about the specific plants,” Swanson says. “Most of the time I am killing them – pulling them out, pressing them, trying to keep them in a state that makes them look seemingly alive, presenting them as a sort of relic of a collection process. I made a work decades ago that involved the collection of hundreds of rose thorns. It wasn’t until years later that I found out that rose thorns don’t grow back, but leave the plants more vulnerable to disease and infection.” Zina Swanson interviewed by author Chloe Lane, *The Spinoff*, thespinoff.co.nz/books/22-11-2020/50-years-ago-we-had-some-extremely-pe-culiar-notions-about-plants/ Zina Swanson, *Strange Pomander*, Jonathan Smart Gallery, 52 Buchan Street, Sydenham, 26 August - 25 September

GALLERIES

Artist Jo Burzynska asks: *What might we find when we stop looking?*



WRITER
Warren Feeney

Artist-in-residence at The Arts Centre Te Matatiki Toi Ora, Jo Burzynska, is concluding her residency with an exhibition, *What might we find when we stop looking?*, providing a context for her research and key aspects of her fieldtrips through the central city of Ōtautahi Christchurch from May to July. Recording sounds, and foraging wild plants for their flavours, textures and aromas from the environments that we inhabit, Burzynska is a multi-sensory artist. She completed her first degrees in London, and from 2016-2020 was in Sydney, researching multisensory art at the University of New South Wales.

Burzynska’s art seeks to shift perceptions about the ways we interact with the world, proposing that we use more than just our capacity for looking to understand and navigate our way through the places that we occupy, adopting a wider perspective through our senses, particularly touch, smell, taste and hearing.

Her residency in Ōtautahi has seen her

➤ Jo Burzynska, 2021, *Foraged botanical material*

➤➤ Jo Burzynska, 2021, *Multisensory Meander, Street walk, Tree Touch*

seek out individuals and groups who represent a more varied response to finding their way around the city, including the blind and low vision community and foragers. *What might we find when we stop looking?* is in many ways a collaborative exhibition, using input from all the walkers, and the direct participation of forager Peter Langlands, chef Alex Davies and composer/musician and urban planning academic Roy Montgomery.

How did Burzynska establish her practice as a sensory artist? She notes that she was readily positioned outside the visual arts with a separate background as a wine writer for several decades, including ten years as a columnist for The New Zealand Herald. ‘After finishing my masters I was working between sound art and wine, also moving into writing about both. While initially separate, in the last 12 years I’ve increasingly combined sound and taste in my practice, with a lot of my work now multisensory art presented as installations’.

‘The Arts Centre project has been very

relationship based. The walks have been with members of the general public, including the blind and low vision community. As they navigate the city, touching and hearing are important tools, which they used to pick up things that I hadn’t noticed. A number told me that they didn’t come into the city for recreation as the rebuild has made it a bit of an assault course. For people with no vision, being directed off footpaths onto roads can be a frightening thing’.

Burzynska previously lived in Canterbury from 2005 to 2012, and post-quake she describes it as the perfect place for her psycho-geographical research, allowing her to explore and find different modes of navigating the city. She makes reference to early responses from the city’s residents in Share An Idea, expressing her disappointment in its demise and its connection to the walks on her residency: ‘People wanted a pedestrian city and from the maps that I have of my current work, I can confirm that it is not a pedestrian

city. There are lots of barriers to moving around in the central city’.

‘With the walks I have asked people to turn down their vision and have more of a sensory balance. We let the visual dominate so much, but there is another world going on that we literally overlook if we don’t fully tune into our other senses. I am inviting people into this world. On the walks, people discovered a whole lot of different experiences that they wouldn’t have had. Actively touching the city was something few had done before: such as urban structures like lamp posts, but often drawn to natural elements, possibly due to the interest in the lack of uniformity of the textures of things such as the bark of trees and flowers’.

‘I wasn’t trying to be didactic. It was more about people being conscious of their own senses, and alert to the whole sensory spectrum of our urban environment. For example, with the professional forager, Peter Langland we spent an hour just on Worcester Boulevard finding so much to eat. There were different greens that could be used in salads, mushrooms, walnuts and edible flowers’.

‘My exhibition encourages the same spirit of sensory adventure as the walks. It is a series of multi-sensory installations using ideas and materials collected on the walks. There are sound-scapes from the sounds I recorded; smell-scapes using aromatic materials I found and distilled, foraged food and textural objects to interact with. I am fostering an active multisensory alternative, one that is often suppressed in our busy and visual-focused daily lives. *What might we find when we stop looking?* is literally hands on. It explicitly invites visitors to please do touch the artworks, and even taste them too’.

Jo Burzynska
What might we find when we stop looking?
Pūmanawa Gallery, The Arts Centre Te Matatiki Toi Ora
2 Worcester Boulevard, Christchurch
2-13 February 2022, 11am – 5pm
Artist Talk: Pūmanawa Gallery 16 September at 6pm in the gallery

The Creators’ Room: *Art Stars 2021*

Co-founded by secondary school art teachers and artists, Sophie Paterson and Charlotte Sherratt in 2018, The Creators’ Room is a unique visual arts organisation and event for young creative artists aged 15 to 18 years of age in Ōtautahi Christchurch. It hosts annual exhibitions of original works and edition prints by students providing prominent public visibility that has few, if any, precedents in both their



← Amie Coombes, 36.6 degrees, 2021, ink and watercolour

➤ Hannah Anderson, Summer, 2021, acrylic paint and fluid acrylic

presentation and the rigour of the selection process. Receiving more than 2,000 subjects from students each year, selected works are exhibited over two weeks, The Creators’ Room inviting art collectors on its database to consider and purchase.

The scholarship is judged by an independent judging panel consisting of practising artists and art experts. This year the scholarship was awarded to Annabelle Goodwin of St Margaret’s College. The judging panel included director of the Christchurch Art Gallery Te Puna o Waiwhetū, Blair



Jackson, Chambers Gallery manager, Julie Williams, and artists Janna van Hasselt and Kate Woodley.

Twenty guest artists from around Canterbury will also be exhibiting alongside the students.

Among the participating artists in 2021 are Hannah Anderson and Amie Coombes. Anderson says that being selected to exhibit in *Art Stars 2021* has been significant for her. ‘Influenced by artists Jen Sievers and Kate Pittas, being selected made my confidence skyrocket and also made me look into other parts of arts practice, for example, in clay and pottery. I would love to start selling my clay pieces one day and I am so happy that I can bring my family along to the exhibition’. Her painting *Summer* argues a convincing case for abstraction and painting as a means and end to realise the reality of the seasons.

Amie Coombes’ *36-6 Degrees* draws from her experience and memories of Kaiteriteri, ‘where I would always go as a kid. My work’s aim is to make people consider the environment more deeply and the impacts global warming will have on future generations. I watched Kaiteriteri gain in popularity and infrastructure, therefore losing its peaceful beauty. *36-6 Degrees* is about the overpopulation of beach destinations to hopefully encourage action against climate change’.

‘Being selected for this exhibition was very surprising as I have never thought much

of my artwork... this exhibition has given me a lot more confidence in my work. I am studying architecture at Victoria University of Wellington and my involvement in art during high school has been so helpful to my work at university’.

Since its inception in 2018, The Creators’ Room has provided upwards of \$210,000 in financial support to young creators in Canterbury alone, and to further artists’ continued participation in the arts, Paterson and Sheratt have set an annual scholarship to ‘one deserving creator, consisting of a \$3,000 cash contribution to support the growth and development of their artistic career’.

Fundamentally, exhibitions are centred upon the experience of a career as an artist, encouraging ongoing participation in and appreciation of the arts and while the programme is currently only available in Canterbury, the opportunity will be made available to all Secondary Schools throughout Aotearoa in the coming years.

Art Stars 2021
Hereford to High Street Atrium
Entrances: 248-250 High Street and 150 Hereford Street (beside City Fitness)
Exhibition dates late September, TBC
See: thecreatorsroom.co.nz
Supported by the Christchurch City Council’s Enliven Places Projects Fund.

Curate Me: A Response to The Ara Artwork Collection

Ara Institute of Canterbury is the largest vocational institute in Te Waipounamu and also home to one of the region’s most significant art collections with a particularly strong representation of the region’s art heritage, encompassing more than 700 historical and contemporary works of art displayed and installed over six campuses in Ōtautahi, Timaru and Ashburton.

The collection is well-represented by the work of Canterbury artists, Alumni, Academic staff, and Māori and Pacific works. Artists represented include Euan Macleod, Kaza Nakagawa, Evelyn Page , Fiona Pardington, Philip Trustttum , Margaret Stoddart, Cliff Whiting, Robin White and Wayne Youle.

Displayed throughout various faculties on Ara’s campus, the collection has a strong visible presence, yet it remains largely unfamiliar to the wider community. Ara’s curator Julie Humby and education developer, Alan Hoskins have put together a survey exhibition, *Curate Me*, which sees Ara’s collection reach out to the public. It features the exhibition of selected collection works beside new works made in response by 3rd year and postgraduate students, alumni and current staff.

For *Curate Me*, participants were given the opportunity to select a single work from a shortlist of fifty in the collection, responding with their own new work The intention, to encourage participation and conversations with the collection, from all of Ara’s faculties, seeking a diversity of students and disciplines; visual, three-dimensional, fashion, drawing and/or performative in nature.

Opening at PGgallery192 and scheduled throughout September, the exhibition’s curation also highlights Ara’s Bachelor of Design

learning programmes and the organisations wider infrastructure for teaching and learning, research and community engagement. The exhibition’s fundamental principle of arts practice, acknowledging the importance of the artist’s model, whereby the practice of all artists is founded within a global history of art and the historical and contemporary example of specific cultures, communities and the work of artists that have preceded them, is well represented by the collection, and is evident in *Curate Me*’s new works

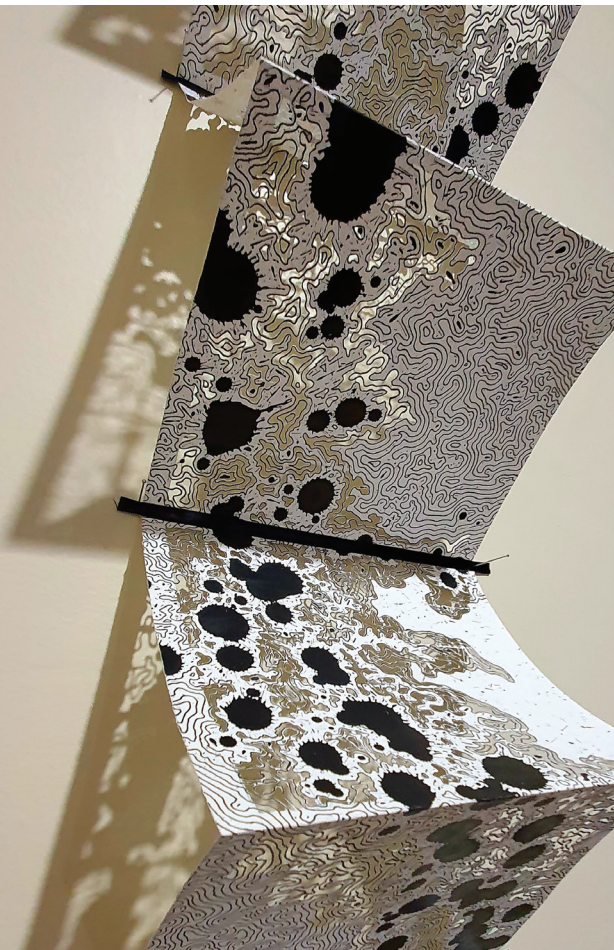
Curate Me also possesses a life outside and beyond that of the gallery exhibition. An app accompanies *Curate Me*, offering those who download it from its QR Code on their smartphones the opportunity to engage further with the artwork. All the works will be labelled and a QR code added, and although those from Ara’s collection are predominantly paintings, Humby described the responses as also encompassing; written, moving image, or recorded music, dance, or spoken word, which can all be accessed through the mobile app: ActionBound.

Humby maintains that this will further public engagement: ‘Artists and viewers may leave messages for each other in the form of video, audio, image and text. The app offers an active, alternative and focused viewing of an exhibition away from the historical and familiar cultural narratives of the exhibition space, where visitors can gain new perspectives on the ever changing world of the exhibition’.

Curate Me
PG gallery 192
192 Bealey Avenue, Christchurch
21 September – 8 October 2021



↑ Cora Wilding, *Mount Egmont*, 1930, oil on canvas, Ara Institute of Canterbury Collection.



→ Debra McLeod, *A-B*, 2021, concertina folded paper and ink

Ten by Tens: A Decade of Exhibitions at Art Box Gallery

WRITER
Warren Feeney

One of the earliest and strongest memories I have from 2011 was in the early stages of recovery and the visual arts in Ōtautahi and the re-opening of Art Box Gallery in Loftus Street, Papanui by its studio artist and gallery manager Beverley Frost. Post-quake city, Beverley and her co-owner husband Malcolm Frost made a commitment to provide space for quake-affected artists to exhibit, making additional use of the gallery in response to the catalyst of circumstances of 2011.

Art Box had initially opened in 2004 as Frost’s studios but February 2011 made it something else, a response to the wide concern about the absence of exhibition spaces throughout the city. It opened as an art gallery for group and solo exhibitions, initially representing the work of ten local artists in September 2011. Rapidly the list of artists rose and as their numbers grew, so did the visitors.

Frost looks back and commemorates the flourishing state of reinvention and renewal of her studio in September 2021 with a group exhibition that celebrates its history. *TEN BY TENS - A DECADE AT ART BOX*, is a group show that features works by Philip Beadle, Stephanie Crisp, Rachel Hirabayashi, Ruth Killoran, Galina Kim, Christine King, Melanie Hammett and many more.

Frost maintains that Art Box was initially a ‘knee jerk’ reaction in order to support local artists through pop-up exhibitions and ‘making good out of the bad’. She realised she could utilise her largely undamaged Papanui studio. She also recalls that Art Box opened accompanied by a news story from Stuff in The Press and Mayor, Sir Bob and Lady Jo Parker opened the first exhibition in September 2011.

The gallery has since been used for

shows, art collecting groups, concerts, U3A groups and similar interest communities, as well as being open to the public during the week. Frost works with the model of an art gallery with a wide variety of paintings from abstract to realist with a large range of narratives and thematic concerns, and Art Box is still the working space for artist Beverley Frost.

Now in 2021 Art Box has over 40 artists mainly from the South Island and over 3,000 clients from around the world. Frost’s exhibition programme and gallery also have an extended relationship with many local businesses, including picture framers, art shops, interior designers and hanging services.

TEN BY TENS - A DECADE AT ART BOX opens Sunday 12th September from 2pm to 5pm. In keeping with the nature of the event participating artists have completed two to four original works of art for the show at ‘ten by ten inches’ (25cms). The shared dimensions of the works establish the exhibition’s theme. Art Box will be supplying a catalogue which will be available listing the 60 plus new works by a variety of the gallery’s regular artists. There will be no pre sales, works will be available more widely online immediately after the show closes and may be purchased by messenger or emails. All works will remain on site as part of the show until 2pm Saturday 19 September as part of the celebrations.

Art Box
TEN BY TENS - A DECADE AT ART BOX
1/16 Loftus Street, Papanui, Christchurch 8053
Tuesday to Friday 11am- 4pm
Saturday 11am - 2pm
www.artboxgallery.info Facebook: Art Box Gallery@Loftus Instagram

→ A grouping of nine works of art all measuring, 25 x 25cm from the group exhibition *TEN BY TENS - A DECADE AT ART BOX*



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 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

Amparrito (Spain), *Untitled*, 2017, 30 Allen Street
- GG

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

- 1

Absolution
An exhibition by Jack, Ghosts, 2-27 Sept, Arts Centre Te Mata-tiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm
- 2

Aigantighe Gallery
South Canterbury Pottery Group, 18 Sep-24 Oct, 49 Wai-liti 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
Isaac Tait, *Why Are You Here?* Opens 14 Sep, 15-18 Sep, 12-4.00pm, 336 St Asaph St, CHCH
- 5

Art on the Quay
Joanne McDougall and Ruby Whitty, *Opposites Attract*, until 7 Oct, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm
- 6

Artbox Gallery
TEN BY TENS – A DECADE AT ARTBOX, 12 Sep, 1/16 Loftus Street, Papanui, Christchurch, Tue–Fri 11–4pm, Sat 11-2pm For updates: artboxgallery.info
- 7

Arts in Oxford
INSIDEART Creativity Knows No Bounds, until 3 Oct, Main St, Oxford, Thu–Sun 10–4pm
- 8

Ashburton Art Gallery
Ashburton Embroiderers' Guild,

- Braid Threads

5-26 Sep, Elizabeth Thomson, *Cellular Memory*, until 24 Oct, Mark Soltero, *Cinéma of the Rorschach*, until Oct, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm
- 9

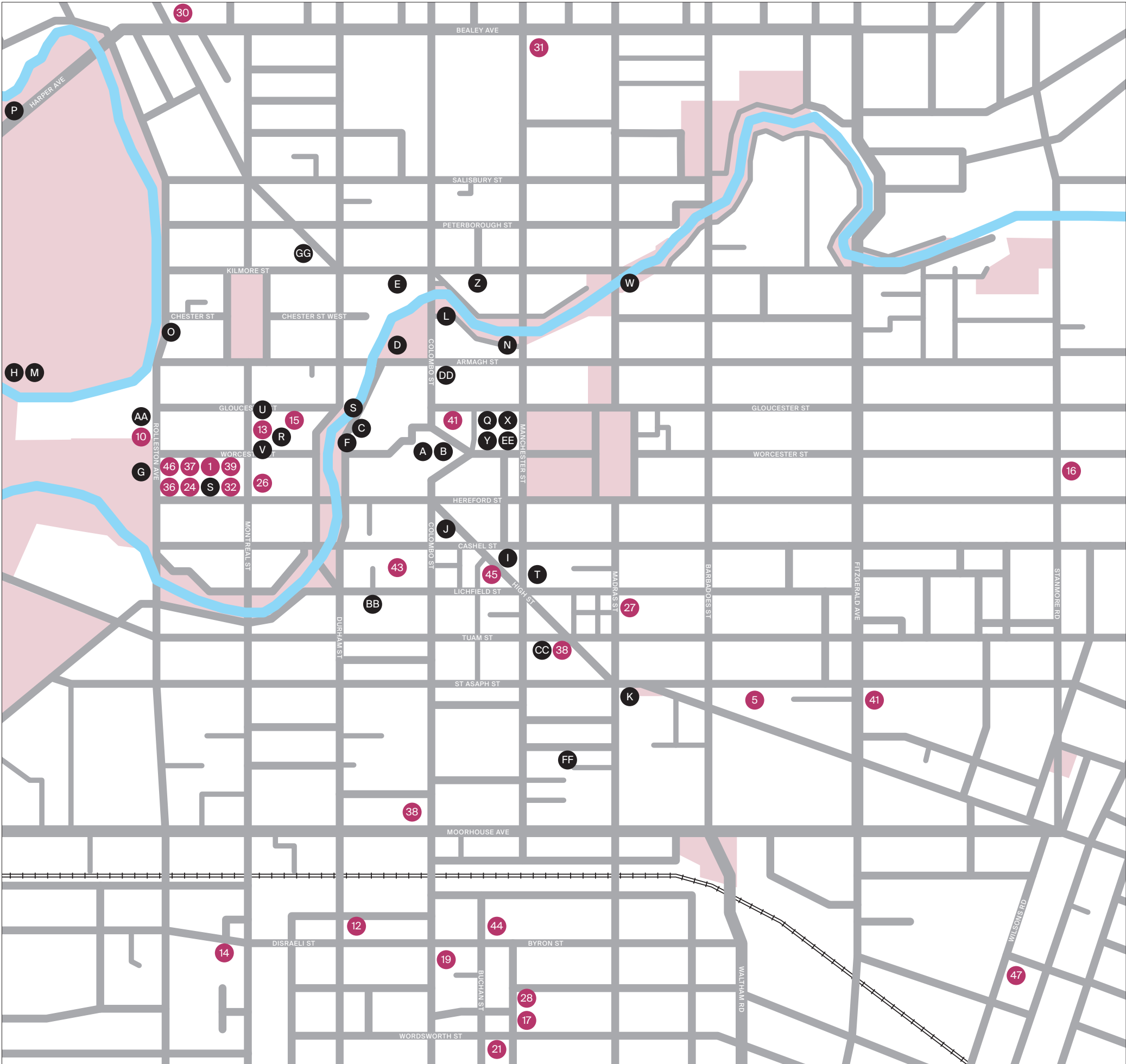
Bryce Gallery
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment
- 10

Canterbury Museum
Galileo: Scientist, Astronomer, Visionary, until 31 Oct, *AXIS + AXES: Graham Bennett Experimental Works*, until 24 Oct, Rolleston Ave, CHCH, Mon–Sun 9–5pm
- 11

Rangiora Chamber Gallery
Nikki Parker, *Oh Such foolishness!*, 5-30 Sep, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm
- 12

Chambers Gallery
Jacqueline Spencer-Macleod, *Femme de Force*, Dorothy Helyer, *Soundings*, 8-25 Sep, Hamish Allan, *Angst at the Edge of the Pleasure Garden*, new works by Donna Marie Patterson, until 4 Sep, 80 Durham Street, Sydenham, Tue–Thu 11-5.30pm, Fri to 5pm, Sat to 2pm
- 13

Christchurch Art Gallery Te Puna o Waiwhetū
Kulimoe'anga Stone Maka: *Toga mo Bolata 'ane*, until 19 Sep, *Hellzapoppin'! The Art of Flying*



Nun, until 28 Nov, *Things That Shape Us*, until 21 Nov, Lonnie Hutchinson, *Ahu Timataka/Trace Element*, until 31 Oct, *Postcards*, until 1 Nov, *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
Nick Harte, *Demonology*, 14 Sep–4 Oct, Charlotte Watson, *No Such Thing as Summer*, 12 Oct–1 Nov, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm

15 CoCA Toi Moroki
Edith Amituani, HOOPLA, Isabel Thom, Kirsty Lillico, Lindsay Yee, Micheal McCabe, Ngahua Harrison, Raphaela Rose, Sione Faletau and Wayne Youle, *Toro Whakaara: Responses to our built environment*, ĀKAU, Steve Carr and Christian Lamont, *Fading to the Sky*, Ella Sutherland, *House Painting I + II* For exhibition dates see: coca.org.nz 66 Gloucester St, CHCH, Tue–Fri 10–5pm, Sat 10–3pm

16 Eastside Gallery
Tiffany Thornley, Jane Zusters and Robyn Webster, *Dredging-New Histories-3 Women Printmaking*, until 18 Sep, Textile and Fibre Arts Network (TAFAN), *Textile Treasures*, 20 Sep–9 Oct, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed–Sat 11–5pm

17 Fiksate
New works by Milarky, Misery, Dr.Suits and more, 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 24 December, 2 Haraakeke St, CHCH, Tue–Sun 9–4pm

19 Form Gallery
Tony O'Grady and Matthew Williams, *Poles Apart*, 4–25 Sep, 468 Colombo St, CHCH, Tue–Sat 10–5pm

20 Ilam Campus Gallery
Oli Perkins and Luke Shaw, until 24 Sep, Fine Arts Ln, off Clyde Rd, CHCH, Mon–Fri 9–4pm

21 Jonathan Smart Gallery
Zina Swanson, *Strange Pomander*, 26 Aug–25 Sep, Mark Braunias, *In Search of the Saccharine Underground*, 1–23 Oct, 52 Buchan St, CHCH, Wed–Sat 11–5pm

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

23 Little River Gallery
Ben Reid, Hamish Southcott and Tania Bostock, *MISCELLANY*, 28 Aug–22 Sep, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm

24 Maxine Burney Artist's Studio
Maxine Burney and guest painter, Doreen Darnell, 1–30 Sep, The Arts Centre 28 Worcester Boulevard, Mon–Sun, 10am–5pm, 1–31 Jul

25 McAtamney Gallery
Fatu Feu'u and Lisa Wisse, new works, 1–31 Aug, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm

26 NMG
Tony de Lautour, new works, 3–30 Sep, Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed–Sat 11–5pm

27 Ng Space
Lamps by Nicola Shanley, 7–30 Sep Tim Main, *Southern Cross*, ongoing, Level 1/212 Madras St, CHCH, Mon–Fri 10–5pm, Sat 10–4pm

28 NZ Artbroker
New works by Sofia Minson, Neil Dawson and Seraphine Pick, 2 Kingsley Street, Sydenham

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

30 Paludal
Sorawit Songsataya, Instagram: [paludal_chch](https://www.instagram.com/paludal_chch) 5/2 Papanui Rd, CHCH

31 PGallery192
Group Exhibition, Spring Selection, until 24 Sep, *CURATE ME* – a response to ARA's collection, CURATE ME, 28 Sep–15 Oct, 192 Bealey Ave, CHCH, Tue–Fri 10.30–5pm, Sat 10.30–2pm

32 Pūmanawa
Jo Burzynska, *Nurturing Quarters*, 2–13 Feb 2022, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

33 RightSide Gallery
Work by Joel Hart, Rush Sarah Albisser and Odelle Morhuis, 1–30 Sep, 380 St Asaph Street, CHCH, Sat 10–4pm and by appointment

34 Stoddart Cottage Gallery
Bays Harbour Quilting Group, *Spring Quilting Collection*, 3–26 Sep, 2 Waipapa Ave, Diamond Harbour, Fri–Sun and most public holidays, 10–4pm

35 Susan Badcock Gallery
John Badcock + Susan Badcock, 1–30 Sep, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

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

37 The Central Art Gallery
John Walsh, New Work, 2 Sep–3 Oct, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

38 The Den
Richard Elderton, *Beyond the surface*, 21 Sep–9 Oct, 181 High Street, Wed–Sat, 10–4pm

39 The National
Rowan Panther, Victoria McIntosh and Kelly McDonald, until 4 Sep, 249 Moorhouse Ave, CHCH, Tue–Sat 10.30–5.30pm

40 The Physics Room
Emily Parr, *Surfacing*, until 5 Sep, Luisa Tora, *Velqia Project*, 11 Sep–24 Oct, 301 Montreal St, The Arts Centre Registry Additions Building, Tue–Fri 11–5pm, Sat–Sun 11–4pm

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

42 Windsor Gallery
Works by Andris Apse and Kees Bruin, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm

43 Xgaleri
Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm

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
20. Ilam Campus Gallery
22. LEstrange Gallery
23. Little River Gallery
25. McAtamney Gallery
29. Orion Powerhouse Art Gallery
33. RightSide Gallery
34. Stoddart Cottage Gallery
35. Susan Badcock Gallery

No Current Listings:

44. Dilana
45. Hot Lunch
46. The Great Hall
47. 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

Contact galleries for any changed dates due to Covid-19.

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Hot Girls with IBS

WRITER
Tessa McPhee

At long last Ōtautahi welcomes Claudia Kogachi (Awaji-Shima, 1995), a talented painter and textile artist picturing domestic scenes and personal narratives from her Eden Terrace studio.

Kogachi’s recent works have featured her alongside her mother and obachan (grandmother), poised amidst tumbling rallies of assorted sports. Matisse Blue bodies, locked in conflict or friendly competition, considered the potential for both fondness and friction within mother-daughter relationships. *Hot Girls with IBS* similarly approaches complex relationship dynamics and perspectives with an awkward yet unapologetic illustrative style and pointed sense of humour.

This exhibition pushes Kogachi’s intuitive feel for emotive subtleties, discomfort and decoration in a new but natural direction, looking beyond family connections to foreground friends in an animated host of ‘hot girls.’ *Hot Girls with IBS* is a sympathetic yet unsentimental affirmation of her friends’ digestive struggles. Kogachi depicts private moments of living with IBS symptoms with a candid and comic



↑ Claudia Kogachi, *Hot Girls with IBS*, 2021, installation view. Image courtesy of the artist and Hot Lunch

intimacy, unabashedly humorous and empoweringly forth-right.

Self-effacing subjects are unidealised, blobby and bright - a new pantheon of uncomfortable idols, resolutely occupying space in the gallery in spite of troubled tummies. Words by Nadine Paredes underscore the artist’s enthusiasm for the nuanced and comedic semiotics of individual expression, navigating the associative discourse of the ‘hot girl’ handle in cartoonish contemporary portraiture.

For the artist-run initiative Hot Lunch, this exhibition marks the end of an era. The creative minds behind the project (Lee Richardson, Liam Krijgsman and Millie Galbraith) had always intended that the gallery should be collaborative and community-orientated, a learning experience for the creators alongside the artists they represent. Lee remarks that artist-run spaces should be reactionary, in-the-moment; it was just as important to know when to bring the project to a close. Now it is time to let some new voices have a say, while the team embarks on new adventures.

Over a two-year run, Hot Lunch has

created something unique in the Ōtautahi Arts ecology - room for emerging artists and recent graduates to experiment. Whether as a digital platform, poster-drop series, or a bricks-and-mortar space, the project has become a key part of the reinvention of High Street and a much-loved staple of the local art scene.

Hot Girls with IBS serves as both a memorable introduction, and a perfect closing note; Kogachi’s first exhibition in the city is punchy and energetic, full of promise for the future -a vibrant and playful final chapter for Hot Lunch.

Claudia Kogachi
Hot Girls with IBS
Hot Lunch, 227 High Street, Christchurch
6 – 21 August

Mirror Falls

WRITER
Priscilla Howe

I’ll be honest, when initially entering into Julian Hooper’s *Mirror Falls* I felt like I was entering a puzzle. Cues, colours and arrangements seemed to reassure me into the familiar and unfamiliar simultaneously.

All is not what it seems. Each work felt as though it was crafting an illusion or perhaps revealing a code to unlock something strange. A work that stood out to me first was *Ringo*. What appeared to be a painting encased within a wooden frame is in fact canvas attached to another canvas. The “wooden frame” is painted on with dashes of dark brown to look like a wood grain texture. It is not perfectly realistic however and almost bordering on comical. The composition is symmetrical and the chain links seem almost translucent, contradicting the robustness of a real physical chain. The stark red background leads me to wonder what environment this



← Julian Hooper, *Zagnut*, 2019, plywood, dowel, acrylic. Courtesy of Ivan Anthony, photo James Oram

exists within.

Another work that stood out to me was *Zagnut*. I firstly enjoyed the name, but then I noticed how the “holes” in the wooden pipes were black circles painted on and the “wood” is actually brown paint; another illusion. Physically, the object is quite domestic from a distance. I think about a child’s wooden train set or book ends. However the object is completely impractical and illogical; but maybe that’s because it belongs to a different place.

Ruminating over *Mirror Falls*, I can’t help but think of the ‘silencio’ scene in Mulholland Drive. To me this scene depicted a halfway point between reality and the supernatural. The magic reveals reality but simultaneously a portal to an alternate realm. The works within this show give clues and cues to the world I am familiar with; symmetrical composition,

stacked bricks and pictures hanging on the wall. However there were moments that would throw me off balance through the illusionary and absurd. Paludal is a small and intimate space and the perfect space to inhabit Hooper’s works; the textures feel like they are a part of the show. The stacked bricks to support *Rolo*, connect with Paludal’s brick walls and the exposed concrete contrasts nicely with the chain links.

Overall, I really enjoyed how *Mirror Falls* allowed me to question my reality and to take a glimpse into another realm. I have been thinking about the show a lot since viewing and I have realised that the puzzle was never one to solve but to contemplate.

Julian Hooper
Mirror Falls
Paludal 5/2 Papanui Road, Christchurch
6 – 28 August

Surfacing

WRITER
Harriet Litten

Emily Parr (NgāiTeRangi, Moana, Pākehā) invites us to contemplate oceans , not as tools for separation as they are so often conceived, but as connecting spaces; environments for relationships and belonging.

Through her 35mm film photographs and drawings on the walls of The Physics Room, Parr unravels the dichotomous intimacy that a vast body of water can evoke when understood in the light of connection. Whāingaroa, the introductory photograph, captures a familiar moment of contentment shared amongst friends in water, a feeling of harmony with the environment and those around you. For many, there is something special about floating in the moana, sun shining down and needing nothing else from that moment but for it to continue for a little longer. In the middle of a rainy Ōtautahi winter, the warming memory of a summer

swim with friends is enough to make you pleased you visited Parr’s show. This sense of affection is continued throughout *Surfacing*, as she explores ideas of history, connection and belonging.

The artist feels at home with the ocean; a descendant of Tauranga Moana, Tonga and Samoa, she also draws on the ancestry of Europeans who travelled across the seas to the Pacific – a journeyed genealogy with deep connections to the world’s oceans. Parr is undertaking PhD research inspired by paikea (humpback whales) with whom she shares this history of belonging to the ocean. Responding to a deep instinct within themselves to move fluidly between places, (belonging to the ‘everywhere’ of international waters), the paikea hold an inconspicuous presence in Parr’s photographs; traces of their existence clear but their form hidden



↑ Emily Parr, *Surfacing* (installation view), 2021. Photo: Janneth Gil.

beneath the water’s surface.

The paikea is revealed in Parr’s generously painted whakapapa. Expressing the complex and abstract concepts of history and genealogy through a striking, weaving

acrylic mesh, Parr has marked the gallery walls with her history, drawing on toroa (albatross), paikea and Sāmoan ‘oli (red, scented flower), Parr rejects the conventional ‘family tree’. Rather than identifying the linear correlations between people, Parr explores the space between: the journeys and the relationships.

At its core, *Surfacing* explores the notion of relations, not only to one another, but to our environment, our collective past, and to our individual histories. In a time when the world feels both further apart and closer together than ever before, Parr’s exploration of connection feels timely and comforting.

Emily Parr, *Surfacing*
The Physics Room, 301 Montreal Street, Christchurch, 31 July – 5 September

Advancing Public Art in the Waimakariri District

WRITER
Warren Feeney

The Waimakariri District Council has established a public arts policy and a new charitable trust: WPAT, the Waimakariri Public Art Trust, to oversee the delivery of the Council’s strategy. It sets a welcome benchmark with an agenda that maintains, ‘public art projects will be most effective when they are part of a larger, holistic, multidisciplinary approach to enlivening a city or neighbourhood’. Its objectives also include the ‘integration of public art into the design and landscape of selected public spaces... where it will enhance the public’s enjoyment of public spaces’.

The Council’s ambitions are already confirmed and in action with first public work of art, Andrew Drummond’s three metre high kinetic sculpture, *Karo*, its acquisition supported through sponsorship from Blackwell’s Department Store, Kaiapoi.

In a wider content, this is a decision that also builds upon the Council’s art collection policy and its formation in 1995 through the Waimakariri Art Collection Trust, the precedent for its conception represented in the prior example of the region’s long-standing arts community and supporters, and the work of its numerous and varied arts groups. This includes the important contribution of weavers and craft artists in the Waimakariri in the 1940s and 50s, a six panel tapestry by “DRS”, a specific individual or the title for a community of artists. Displayed in the Council’s offices in Rangiora, its subject is a panoramic and vertical landscape of its paddocks, hills and townscape of the Waimakariri region, celebrating its farming industries, historical buildings, rivers, landscape and people.

Over more recent decades, the opening of Chamber Gallery Rangiora, as part of the new Rangiora public library in 1997, and in 2015, the opening of the new multiplex Ruataniwha Kaiapoi Civic Centre in Kaiapoi as the site its new library, museum and art gallery, Art on the Quay are influential forerunners to the public arts policy. Both galleries are significant resources for the region’s community and visitors, the opening of the Ruataniwha Kaiapoi Civic Centre, attracting 24,000 visitors in its first month of opening. Moreover, it is no coincidence that both Rangiora’s and Kaiapoi’s public art galleries are in their libraries, comprising the potential to be of service to existing supporters and develop new audiences for the arts from throughout the region.

Resident and curator for Art on the Quay, Jackie Watson remains a long-standing arts advocate for the district and a board member of the newly formed Waimakariri Public Art Trust, (also overseeing and curating its annual Art Expo in Kaiapoi held over the last weekend of July, its attendances averaging 5,000 visitors). Watson maintains that the Waimakariri district is home to many artists across all disciplines with an estimated 300 artists working in the region. Collectively, this makes for a close community that also extends to its Council: ‘The public art policy has been developed with the support of the Mayor, Dan Gordon and councillor Al Blackie, who has the portfolio for the arts. Meeting with the Mayor, as well as with representatives of the Oxford Gallery toi o Waimakariri, Chamber Gallery Rangiora and all the arts groups in the district, we have all been talking together and this has led to the establishment of WPAT’.

‘It took four years for Council to write the arts document. A committee was formed last October and that has been notable for its inclusion of local business people. This includes Nicol Webber, owner and manager of the real estate organisation, One

Agency, as well as local weaver and textile artist Wilson Henderson, as well as both former mayor and councillor, David Ayers. When Chamber Gallery Rangiora opened in 1997 he was there, and also local artist and key advocate for Art on the Quay, Elaine Armstrong’. Watson further comments that consultation for the policy has also included discussions and a presentation from Executive Director of SCAPE Public Art, Deborah McCormack who talked about contemporary public art and community engagement and the detail of the installation of public art.

‘We needed a public arts’ strategy and we now have one. We have a new public sculpture by Andrew Drummond and it will be sited on the stop-bank near Art on the Quay. The sculpture is kinetic and is part of a series of Australian and New Zealand leaf-shapes from the artist that rotate in the wind. (These include: Kowhai, Maho, Karo, Silver Gum and Blue Ash). It is three metres in height and made from stainless steel, its various blades acting like a wave’.

Historically, Drummond has developed a number of wind-activated leaf form sculptures, distinguished by their rotational startup that commences in 15 kilometre-hour breezes. He details these works as fabricated from stainless steel, ‘all working parts are precision engineered to ensure a long life with no maintenance. The sculptures are titled and numbered in the edition sequence. Each edition is limited to nine’.

Detailing the wider context of his kinetic works in the publication, *Andrew Drummond: Observation/Action/Reflection*, the title of the Christchurch Art Gallery Te Puna o Waiwhetū’s survey exhibition in 2010, kinetic works of art are represented in the artist’s practice in an early exhibition in 1973 at Dawson’s Gallery in Dunedin in a series of kinetic paintings. Sydney-based writer Pamela Hansford makes a more recent connection to Drummond’s kinetic sculpture works from the Dubai Project in 2007, a group of twenty-one sculptures whose forms were based on kowhai seeds and pods. Drummond’s skill and extensive knowledge across numerous disciplines are central to the realisation of this series, and characterise an arts practice that also encompasses performance, sculpture and installations, consistently realised through his extensive knowledge and experience, not only in the arts, but also in engineering and science, and his engagement with numerous materials and response to both nature and constructed environments.

Watson observes: ‘the Waimakariri is growing and people are supportive of wanting the arts as a means to contribute to the betterment of the region and with the arts strategy completed, we are working towards our steering group’s lead in increasing public art throughout the district’.

Andrew Drummond, *Karo*, port side opposite the Ruataniwha Kaiapoi Civic Centre,125 Ravens Quay, Kaiapoi

→ Andrew Drummond, *Karo*, 2021, stainless steel



→ Embroidery by DRS, either an individual or weavers group in the Waimakariri district c. 1940. (This date is estimated, acknowledging the prominence of such groups in New Zealand in Agricultural & Pastoral shows and national events such as the 1940 Centennial Exhibition. See: Claire Regnault, ‘Something to See: Women’s Institutes’. Karl Chitham, Kolokesa U Māina-Tuaiti and Damian Skinner, *Crafting Aotearoa*, Wellington: Te Papa Press, 2019, p. 229)



Graham Bennett, *AXIS + AXES*

WRITER
Warren Feeney

AXIS + AXES is the second of two survey exhibitions from sculptor/printmaker Graham Bennett. Its predecessor, *Seeking a Balance* was at the Christchurch Art Gallery Te Puna o Waiwhetū from October 2020 to February 2021. Where that exhibition delivered the anticipated art historical canon about Bennett's art, tracing his practice from the mixed-media, abstract geometric wall-work, *Parameters*, 1987 to the more figurative, *Push the Sky Away*, 2015, its certainty around the artist's practice and its evolution is never in doubt, Bennett's overriding narrative and concern, our ill-informed relationship with planet earth.

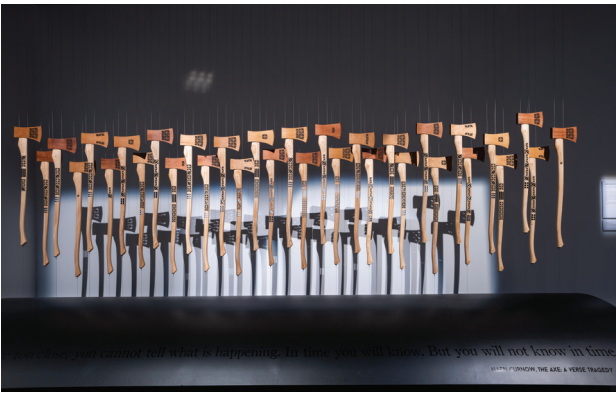
The Canterbury Museum adds significantly to that particular narrative, yet it also does something else. *AXIS + AXES* has other things to say about Bennett's practice and this is all to its advantage.

In the first instance, Bennett is not alone. Rather, in *AXIS + AXES* he collaborates. The exhibition includes a tapestry by artist weaver, Marilyn Menzies, *A Matter of Degree*. The tapestry is her response to Bennett's work of the same name and in the skill of its making, also serves as a partnership and

agreement between artists. Similarly, there are personal responses from Bennett in the selection of works, the artist quoting a favourite poet, Allen Curnow, and lines from his verse play *The Axe*, 1948. Installed in a series of rows, beneath 33 wooden axes in pine and native timber, Bennett's *Dispute* quotes Curnow's poem, a warning about the realities and legacies of colonialism.

In addition, *AXIS + AXES* gives due attention to Bennett's association with Canterbury Museum's Emeritus Curator Roger Fyfe, Senior Curator of Anthropology from the 1990s. Fyfe made it possible for Bennett to access William Ockleford Oldman's (1879 – 1949) collection of 18th and 19th century Pacific artefacts; ceremonial paddles, Māori toanga and Mangaia adzes.

The inclusion and influence of these objects is of enormous significance, revealing that Pacific artefacts have been essential to Bennett's art and he similarly acknowledges this in the gallery's wall-text: 'the privilege of close contact with an artefact... is to have a private conversation, across time, with the maker and to pay tribute to their skill, energy and application'.



↑ Graham Bennett, *Disrupt*, 2021. Thirty-three machine-shaped wooden axes, pine and native timbers. Photograph by Johannes van Kan. Collection of the Canterbury Museum. (Canterbury Museum)



Bennett's respect for these objects is tangible and heartfelt, yet seeing them on display, the questions raised by their present as appropriated artefacts, informing the work of the artist, they also become distinct as an idea central to the experience of the exhibition.

How to respond? *AXIS + AXES* is simultaneously inspired and confronting. Any engagement with it cannot help but confirm our respect for all the artists represented, and in doing so, this further heightens an awareness of the nature of 19th colonialism and its tangible legacy today. *AXIS + AXES* is a challenging and timely encounter.

Graham Bennett *AXIS + AXES*
Canterbury Museum, Rolleston Ave,
28 May to 25 October

← Graham Bennett, *AXIS + AXES*, installation view. Photograph, Johannes van Kan

Dorothy Helyer: *Soundings Too*

To anyone familiar with Dorothy Helyer's paintings, the title of her exhibition, *Soundings Too*, will immediately make a connection between her dedication to both music and the visual arts. (She notes that her father loved to paint in oils or sing in operas put on by the Dunedin Opera Company).

The title could be a reminder of her association with both practices, the musicality of her drawing and painting, its colour and lyricism, also a reminder of Kandinsky's thoughts and theories on painting, that colour is the artist's keyboard.

Helyer backgrounds *Soundings Too*, as an exhibition that brings together other important aspects of her previous interests, including microscopic and cellular images and dendritic forms and the multi layering and excavation of the surfaces of her paintings. 'I have come to the realisation that my artistic practice is driven by the complete unpredictability of my painting process. I find it really exciting that there is no certainty of outcome when I impulsively experiment in an effort to discover how the paints and mixed-media might react with each other'.

'In my previous exhibition, *Soundings*,

2018, the initial spur for me was *El Mundo Submarino*, a small book of photos from the world under the sea. That book highlighted species of sponges, corals and other amazing little sea creatures that have been used for therapeutic drug research and are now in great danger because of the threat of climate change. The paintings in *Soundings Too* have moved on from my vision of these internal seascapes, moving towards more abstract allusions that express my everyday actuality and metaphorically plumb the inner depths of thoughts and emotions'.

Dorothy Helyer *Soundings Too*
Chambers Gallery
80 Durham Street, Sydenham
8 – 25 September



→ Dorothy Helyer, *The Dream in the Drawer*, 2021, acrylic, mixed media

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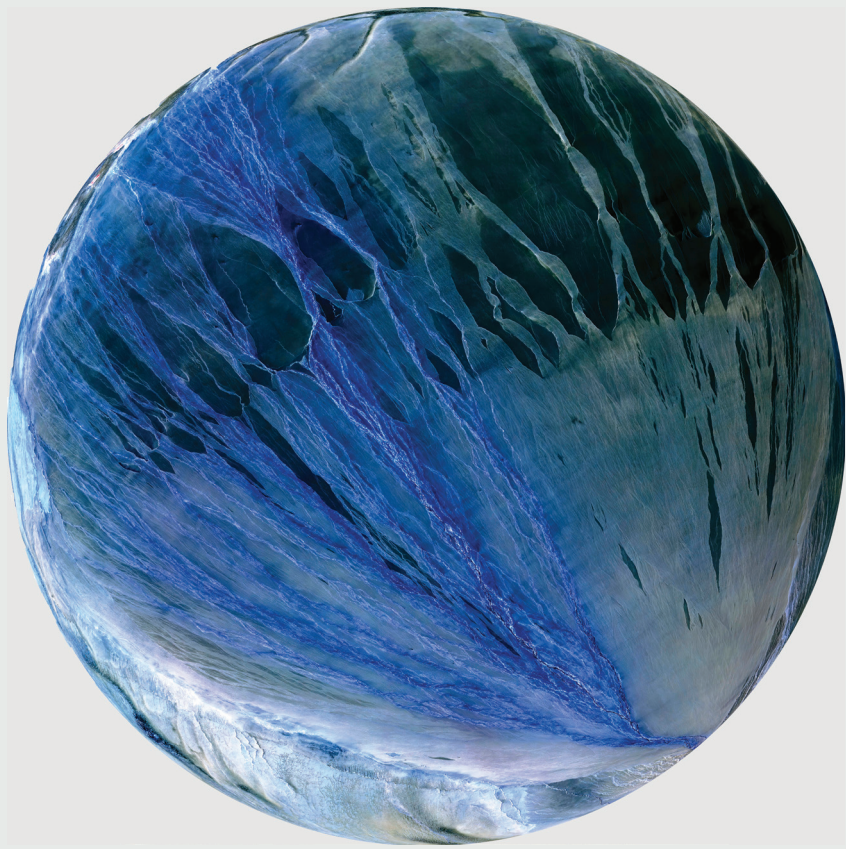
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Image: John Walsh, (detail) *Just Before They Came*, 2019, oil on canvas, 510 x 935mm

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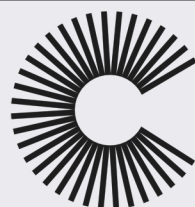


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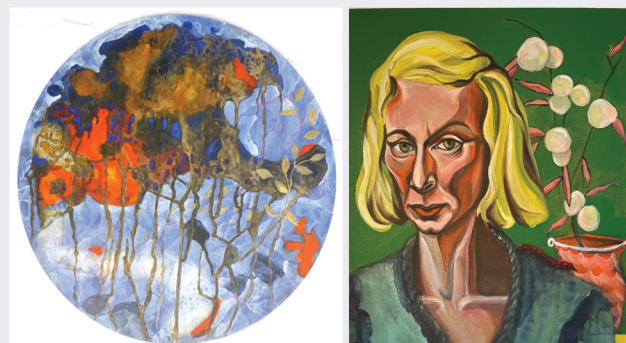
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