

ARTBEAT

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Configure: An Exhibition that Doesn't Want to be Polite



WRITER
Warren Feeney

In November the Ashburton Art Gallery opened all its gallery spaces for *Configure*, a group exhibition from six Ōtepoti-Dunedin artists, Sarah Baird, Michele Beevors, Maggie Covell, Kiri Mitchell, Tamara Nicholson and Kylie Norton.

Configure is the second exhibition and response by three of the artists, Baird, Beevors and Mitchell to *Womanhouse*, Judy Chicago's and Miriam Schapiro's revolutionary feminist installation in Los Angeles, California in 1972. Transforming a domestic space into an exhibition/installation with work by the participating artists and engaging all aspects of making work and installing it, *Womanhouse* sought to shift perspectives on ideas about the relationships between women and home.

In 2017 Baird, Beevors and Mitchell held their first response to Chicago's and Schapiro's agenda, *Reconfigure*, which opened in a suburban Dunedin house, seeking to review and reinvigorate *Womanhouse* and its ambitions, to 'examine the relationships between feminist figurative works and to address the

↑
Configure,
(Installation
image), photo-
graph: Shirin
Khosraviani

idea that there were common themes that bridged differences in class, race and gender.'

Their Ashburton Art Gallery exhibition is also like its predecessors, reviewing the status and circumstances of women today. The participating artists state: '*Configure* observes social representations and expectations of women via the art of female artists. Particular interest and societal inquiry focuses on body image, identity, and how popular culture has – and continues to – shape our perception of femininity.'

All the works stand alone in the exhibition but they also have a strong relationship with one another. As an experience, *Configure* begins as an entertaining provocation and shifts towards uneasy questions insisting upon necessary answers, or, as Mitchell puts it: 'We wanted to make an exhibition that wasn't polite.'

Beevors and Mitchell add that *Configure* also has its origins in a smaller version at the Forrester Gallery, Oamaru and that their plans for that exhibition included a visit to Director of the Ashburton Art Gallery Shirin

Khosraviani. 'We had sent the gallery a catalogue and when we met, she proposed: "Why don't you have the whole gallery space," and that made us think about including other artists.' Beevors maintains it allowed them to generate works from students from the Dunedin School of Art that they had worked with. Tamara Nicholson was among those who responded, and *Configure* features *When Did it Come to This*, (two looping videos, *Jelly* and *Gravy*), and she also wrote extensively on suburbia for the catalogue. Exhibiting is one way of generating interest in the work and for me it is also a bit about teaching and a bit about the generosity of the work and new voices.'

Khosraviani knew Beevors from the Dunedin School of Art and she also remembers a conversation with her a couple of years ago. 'She came to the Gallery and we were having a conversation about 2017's *Re-Configure* and at the core of the current exhibition are those three artists - Michele Beevors, Sarah Baird and Kiri Mitchell.'

'When they came to look at the spaces in the Ashburton Art Gallery they were talking to me about which space they would like, and I was interested in giving them all the spaces, where each gallery could be taken over by the artists. It was a surprise to them that they could have the whole gallery. They indicated that they would include other artists as well, some of them emerging artists and that *Configure* would be about sculpture with a feminist lens.'

'They never imagined they would have the whole gallery. In terms of the spaces for these artists in particular, it is a reflection of what female artists are not accorded. They can't have "big shows." There are barriers to having large exhibitions in large public galleries and to even approaching galleries to have those conversations.'

Sarah Baird, Michele Beevors, Maggie Covell, Kiri Mitchell, Tamara Nicholson and Kylie Norton, *Configure*
Ashburton Art Gallery, 327 West Street
8 November – 21 January 2022

WRITER
Reuben Woods

With support from the Christchurch City Council's Enliven Places fund, *The Paste-Up Project* has transformed a central city Phantom bollard (located at 132 Manchester Street) into an installation platform for one of urban art's most enduring forms. The profile and visibility of paste-up art has blossomed locally in recent years, in part through the efforts of the loosely organised Slap City Collective, an ever-growing and constantly evolving array of artists producing and disseminating stickers and poster-based art across the city.

While the diversity and adaptability within this material approach is notable, paste-up art has often been overlooked as part of urban art's 'public art' infiltration. *The Paste-Up Project* highlights the possibilities of paper-based art as a distinct element of urban art's identity and in doing so, suggests the potential to harness these forms for commissioned public art projects.

With muralism maintaining its place at the apex of urban art's public hierarchy, paste-ups offer an interesting alternative for public installations with associated legacies and unique material qualities that reflect the contemporary urban environment's state of flux and information saturation. *The Paste-Up Project* draws on this legacy by utilising one of Phantom's instantly recognisable bollards and its expected performance, while pushing artists to explore the themes and formal qualities of their work through the opportunity of a visible and supported platform. Over the coming year, four artists will be given the chance to take over the bollard. The first installation, from Lyttelton artist Teethlikescrewdrivers is now in place, completed in the bright sunlight of the first weekend of October.

→ Teethlikescrew-
drivers, *Paste
Up Project*
bollard, 132
Manchester
Street

→→
Teethlikescrew-
drivers, *Paste
Up Project*
bollard, 132
Manchester
Street



A central figure in the local urban art scene, Slap City founder Teethlikescrewdrivers was an obvious choice, his pencils an instantly recognisable motif across the city while his network of collaborators stretches across the globe. His installation, *Connection, Collaboration and Community* is a vibrant reflection of the elements of paste-up culture that have become bedrocks of the artist's creative practice. Utilising the existing segments of the bollard, Teethlikescrewdrivers' work has the feel of a busy notice board, where inspection is rewarded. On one section, three parts of a giant pencil, monochromatic save for the rich yellow outline run



from top to bottom pasted over a collection of posters advertising Slap City meet ups, each a fond recollection of a community gathering.

The second section features countless collaborations between Teethlikescrewdrivers and his numerous creative partners, both local and international. From Flying Fortress to Bloom n Grow Gal, the inventive contortions of the artist's pencil icon are seemingly limitless. The final section makes use of the patina of the bollard, as silhouetted pencil shapes cut from variously patterned papers, from garish wallpaper to bright Ben day dots and gold flat colours, hover across the layered, torn surface, exposing the history of the structure (realising

he had attended some of the concerts advertised, the artist left snatches of information visible). The layered effect is dizzying, celebrating the worn surfaces so adored by an artist who regularly explores the urban landscape, emphasising the underlying connections between various forms of urban expression.

With *Connection, Collaboration and Community* in place for three months the next *Paste-Up Project* artist will take over the bollard in January 2022, presented with the opportunity to re-imagine the bollard's potential, inevitably drawing inspiration from Teethlike-screwdrivers' work and in turn creating a new thread of inspiration for those to follow.



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



Art on the Quay,
Ruataniwha
Kaiapoi Centre,
125 Raven
Quay, Kaiapoi

← *Stoddart at Home*, photograph of the artist, courtesy of the Stoddart Cottage Gallery

NEWS &

Artists submissions for The Grace Butler Memorial Foundation Award at Ara 2022 close 22 December: Expressions of interest are requested from Canterbury artists and artists who “have an association with the region” for The Grace Butler Memorial Foundation Award at Ara. The Award comprises a \$20,000 grant and 3 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.

Full details: gracebutleraward.org.nz/

Expressions of interest are requested from artists for Art on the Quay's exhibition programme in 2022: Art on the Quay is seeking proposals from artists to contribute to its public art gallery programme. Art on the Quay is located in the Ruataniwha Kaiapoi Centre in an adjacent space to its library, service centre and museum at 125 Raven Quay, Kaiapoi. For more details and to forward your proposal contact Art on the Quay manager, Jackie Watson at kaiapoiartonthequay@gmail.com Art OnThe Quay is one of two art galleries in the Waimakariri District operated by the Waimakariri Community Arts Council for Waimakariri District Council

EVENTS WORKSHOPS

Open Studio Day and Ceramic Diploma Graduate Show 2021. Potter Classes at Open Studio - General Pottery/Clae 27 Essex Street, off Fitzgerald Street: General Pottery and Clae celebrate the opening of their bespoke pottery space with an open studio day where you can explore the space, meet the makers and purchase some locally made goodies.
12th December 10-4pm.

General Pottery/Clae Ceramic Diploma Graduate Show 2021, *Reform*: An exploration of change and development through the shifting forces of time, energy and circumstance. This year, ceramic diploma graduates look at how change, with a constant state of flux and flow, impacts the mundane, our health and the psyche. Each external and internal pressure develops new directions that shift and reform to create the unknown with a shadow of the familiar.

Opening 1st December 5.30, 1-4 December 10-4pm

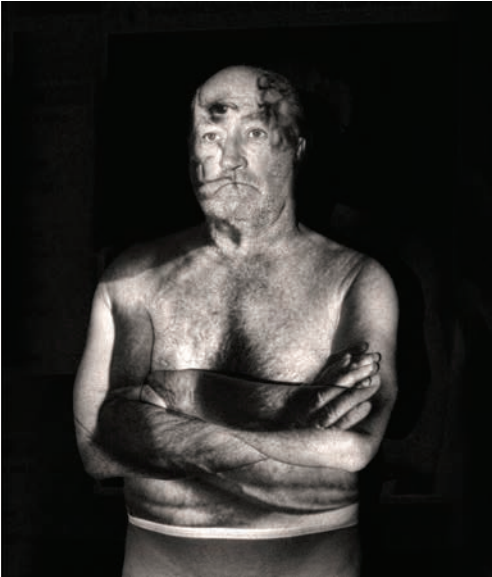
Margaret at Home, Stoddart Cottage Gallery, Lower Waipapa Ave, Diamond Harbour, 31 December - 4 January, open Friday, Saturday & Sunday, and public holidays, 10am-4pm: Featuring several lesser known original works as well as photographs, objects and images of some of her most familiar works, this exhibition highlights connections between well-known Canterbury impressionist painter Margaret Stoddart (1865-1935) and the place where she spent her childhood, Diamond Harbour. Held in the c.1862 house where she and her siblings were born, the display reveals the artist and her family in context, both domestic and within the wider Lyttelton Harbour Whakaraupo setting. This special exhibition runs for five days only.



→ General Pottery studios, 27 Essex Street

Doc Ross –

A Phantasmic Exposure of Self
Through Art



Doc Ross’ recent exhibition at Chambers Gallery of a series of self-portraits was like no other photographs by the artist. Laying portraits of famous artists over images of himself the combination was something far greater and compelling than the sum of its parts. Described by painter and academic Roger Boyce as a ‘photographically taxidermic record of his [Ross]’ own temporarily-iluminated skin.’

Where does Ross’ *A Phantasmic Exposure of Self Through Art* have its origin? Ross traces it back to an exhibition he had seen of self-portrait nudes by curator, museum director and photographer, John Coplans (1920 – 2003). ‘ He did an exhibition of himself large and naked in the 1970s in photographs in the tradition of influential American photographer Edward Weston (1886 – 1958). ‘I saw them in London at The Tate and thought that I would like to do something like that myself. It was because of the encouragement of Roger Boyce that I did the exhibition. If John Coplans could do it why couldn’t I?’

Ross also maintains that now he is 66 years old, ‘you do not care at that age. I now “uncare” a lot less than when I was twenty. I do not care about my body anymore or that I am old. I remember being really young and having my first solo exhibitions. When students tell me that they are having their first show, they are exposing themselves. At my point in time, this is me exposing myself and it is a combination of those things that made the show.’

More recently, Ross’ photography has also a tendency to explore new subjects and methodologies. ‘I am ever evolving with my processes and ideas. It comes back to this point in my life. I am going to be my own curator and curate things in my own life. I am the one in control of it and it is liberating.

More recently Ross also gained public attention for the gifting of a decade

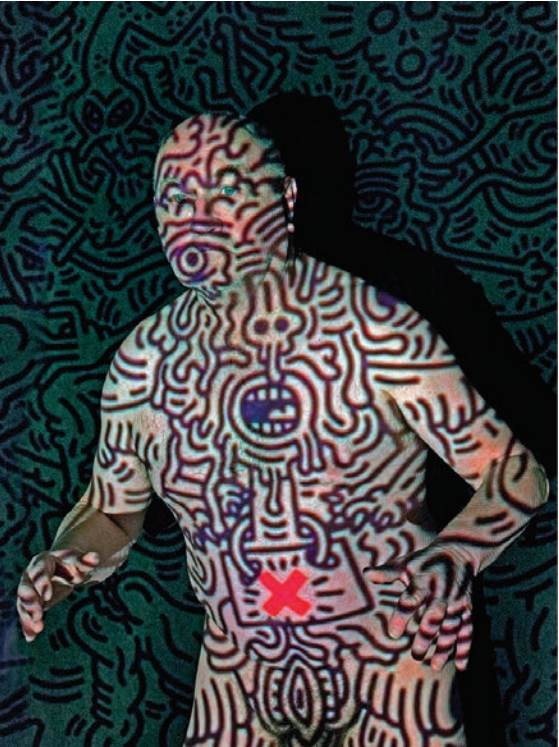
of his photographs from 2010, the *Doc Ross Photographic Archive of places and people in Christchurch* to Tūranga and, as a by-product of that decision, to the National Library. ‘I realised what I was seeing was the city through the people and the people through the city. I realised I was the only person who had the experience and time to make a body of work like that. Here is me and I knew that I had all day and everyday to do this and when I was finished I would give it to the city. I have never been motivated by making money but doing my own thing and creating my own treasures and I felt that the home for those work should primarily be Tūranga.’

From the self-portraits in *A Phantasmic Exposure of Self Through Art* he says that a number of the artists that he references were influential on his life and practice but predominantly they were chosen because of their potential to be integrated within the structure and composition of his figure in the images. ‘The self-portraits of me have some element of interest in their composition that would project in the right way onto my body, but Keith Haring, Jean-Michel Basquiat and Cindy Sherman are important because of their influence on my life. All of Sherman’s work is self-portraiture and I have always liked self-portraits. In *A Phantasmic Exposure of Self Through Art* the photograph of me wearing a t-shirt with her face and body means that it is layered as a self-portrait with a portrait of a self- portrait.”

Doc Ross: Series of self-portraits is at Chambers Gallery, 80 Durham Street, Sydenham

↑
Doc Ross: *DR Self Portrait – With Basquiat I* and *DR Self Portrait – With Picasso I*

↓
Doc Ross: *DR Self Portrait – With Keith Haring I* and *DR Self Portrait – With Cindy Sherman II*



AT THE

- ↘
Allan Hewitt,
Soil Process,
2021, soil and
acrylic paint on
canvas
- ↘↘
Pete Wheeler,
Dunno Yet,
2021, oil and
pigment on
canvas
- ↘↘↘
Ghostcat,
*Welcome to
Christchurch*,
2021, mixed
media.
- ↘↘↘↘
Sook Hwang,
*Embroidery on
fabric*, 2021
- ↘↘↘↘↘
Tamara Rookes,
Tsukumogami,
2021, clay, met-
al and fabric
- ↘↘↘↘↘↘
Terry Stringer,
Viewing Time,
(two views),
2021 bronze,
edition of 3,
photo Studio La
Gonda



The artists featured in this exhibition, Juer-gen Esperschuetz, Megan Balks, and Allan Hewitt, are all also soil scientists, and they link Art and Science with soils in paintings, and paintings with soil, to illustrate the importance of soil cycles.

Director, Liz Bolt, Eastside Gallery
Soil (Re) Cycling, Eastside Gallery, 388 Worcester Street, 29 Nov -18 Dec

I am drawn to certain images and certain things I see as paintings, and I don’t know why I see those things as paintings, and I don’t really need to know why, and I think that that is kind of the mystery of it.

The artist on his work as a painter.
Pete Wheeler, *Let Me Remember My Song In The Night*, Jonathan Smart Gallery 52 Buchan Street, Sydenham, until 18 Dec

Enamoured with 80s horror movies and influenced by outsider culture and urban decay, his output ranges from damaged heritage buildings and graffitied dumpsters to retro VHS tapes.

Reuben Woods on Ghostcat (Mike Beer). *Unofficial Group Show*, Fiksate, 54 Hawdon St, Sydenham, until 24 Dec

After years of making works that drew on painful family histories from the time of the Japanese occupation of Korea, Sook Hwang’s more recent works demonstrate an optimism through her use of rich colours and coarse-grained materials, such as raw silk. Korean-born Sook Hwang has a Master’s degree in Creative Arts from University of Wollongong, and now lives in Cass Bay. Prior to the earthquakes she worked from a studio in the Arts Centre.

Sook Hwang, *Stitched Emotion II*, Stoddard Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 7-30 Jan 2022

Used to drawing links between ceramics, jewellery and fashion design Rookes has followed threads to the work of her uncle, a ceramicist, jeweller and blacksmith who lived in Japan. The starting point to this body of work was a Kimono her uncle gave to her mother which has become part of Rookes’ collection. A keepsake, a pendant or a piece to wear, the exhibition pays homage to the objects around us and conjures up the belief that the pieces we live with become or are spirited, developing personalities.

Louise Johns on Tamara Rookes’art.
Tsukumogami, Rangiora Chamber Gallery, 141 Percival St, 5 Dec - 20 Jan 2022

There is a classical sculpturing tradition that I nod to all the time in my work. There is also the long tradition of church sculpture which I quote from too. All art comes from somewhere, it’s a language really that you understand by having heard or seen it before and it is a matter of where you choose your sources.

The artist describing his work. *Taranaki Chronicles*, 21 December 2008
Joanna Braithwaite, Nigel Buxton, Rebecca Harris, Chris Pole, Aiko Robinson, John Reynolds, Terry Stringer, XMAS, PGallery192, 192 Bealey Avenue, 21, 7-24 Dec

GALLERIES

CoCA and Our Built Environment: Look left if you normally look right

WRITER
Warren Feeney

Toro Whakaara: Responses to our Built Environment feels like an important milestone for CoCA and Objectspace, an exhibition simultaneously opening in both Ōtautahi and Tāmaki Makaurau with ten artists divided into two groups of five. HOOPLA, Isobel Thom, Lindsay Yee, Ngahuia Harrison and Raphaela Rose are in Tāmaki Makaurau and ĀKAU, Edith Amituanai, Kirsty Lillico, Sione Faletau and Wayne Youle in Ōtautahi.

Director of CoCA and Objectspace, Kim Paton, emphasises that *Toro Whakaara* has been conceived as one show and that initially there was no decision around which artists would be represented in each venue. She also notes that it is the biggest and one-of-its-kind exhibitions that Objectspace has ever worked on.

‘The approach to its development has involved a more collaborative attitude with artists, including a wānanga at Objectspace in early 2021, which saw all ten practitioners together. It began with each artist presenting on their work with feedback from other practitioners. There were lots of back and forth discussions but some bearings emerged and we thought that some artists would be best engaged from either venue and everything followed from that.’

Paton said that after multiple delays in the exhibition’s realisation due to Covid, it has been terrific to realise this project which aims to consider the potential or architecture and design from an exhibition making perspective. ‘We do not have a great legacy of showing this kind of work in galleries. Architecture is not a practice that is understood that well and it has been rarefied in Aotearoa for the small percentage of people who can afford it. But we all engage with public buildings and the urban environment. We have a very passive relationship with how design affects us and that was the aspiration we could pull ideas out from.’

‘We began research for the exhibition exploring the notion of hostile architecture or defensive design, urban planning strategies designed to deter certain types of behaviour. Obvious interventions include skateboard spikes or a park bench that is designed so a user cannot lie down. The idea of using this as a starting point was a consideration of how well the built environment cares for its



citizens. We encounter experiences every day that can be considered from this lens. If our experience walking across a park or down a street feels abrasive, unsafe or unwelcoming, then your intuition is telling you something about its design.’

Canterbury-based artist Wayne Youle (Ngāpuhi/pakeha) is represented by *Here Today, Gone Tomorrow and Back Again the Day After That*, a new work about bollards and his memories when the rebuild of the city started. ‘I’m interested in the role of these barriers – is it to keep us safe, or to protect whatever is on the other side?’ (For complete interviews see the exhibition’s newspaper/catalogue - details below)

New Zealand Samoan photographer Edith Amituanai’s work for *Toro Whakaara* continues her two-decades long work, documenting her own community of Rānui in West Auckland. Sites and human activity that occur at the intersection of public and private spaces feature heavily. She maintains that through her images she tries to build up a complicated picture of a space. ‘I’m approaching this image-making by looking at it from lots of different perspectives – between those who have power and those who do not.’

Te Whanganui-a-Tara Wellington-based Kirsty Lillico’s *Big Love* is one of her two installations in CoCA’s Ō Raki North Gallery.

↑ *Toro Whakaara: Responses to our built environment*, installation, CoCA. From left: Work by ĀKAU, Wayne Youle, Edith Amituanai, Sione Faletau, Youle and Kirsty Lillico

Big Love continues Lillico’s research and interest in modernist architecture. She uses floor plans taken from the contentious Gordon Wilson Memorial Apartments building in central Wellington, abstracting their geometry into cut carpet wall hangings. Her colour scheme is inspired by the cult films *Suspiria*, 1977 and *A Clockwork Orange*, 1971. She says she is also interested in the way ‘modern architecture has been stigmatised in part through its inclusion as a backdrop in dystopian works of fiction. My first experience of hostile architecture probably occurred while growing up in the Hutt Valley. The Upper Hutt City Council Chambers, town hall, library and Central Institute of Technology.’

An interdisciplinary artist of Tongan Heritage, Sione Faletau’s *Toro Whakaara*, began with his memory of Fatu Feu’u’s *Tatutai Matagofie* works of local landmarks, the Manukau Harbour and Aotearoa’s worst maritime disaster, the Orpheus shipwreck and ‘the harshness of the moana.’ He comments: ‘I was introduced to the idea of hostile architecture through working on this exhibition and now I understand this concept, it’s been hard not to see it everywhere. I’ve been thinking most specifically about an old brick bus stop. We used to shelter in the bus stop on the way to school, it was warm and cosy and we could hide in there as

it blocked off the elements.’

Based in Te Tai Tokerau and Tāmaki Makaurau, the architecture and design collective ĀKAU bring a real-world element to their project for CoCA, restaging a basketball court design that was realised in Kaikohe in 2019. They state: ‘We use a creative process to help conceptualise ideas, needs and aspirations with whānau for community projects... design is contextual and an authentic response to local culture and surroundings.’

Paton describes ĀKAU’s project as ‘great work in real life, that when restaged in a gallery context allows us to consider the power and potential of its design. It is about seeing things in new ways. Our ambition is that when people leave CoCA they look left when they may have normally been looking right.’

ĀKAU, Edith Amituanai, Kirsty Lillico, Sione Faletau and Wayne Youle
Toro Whakaara: Responses to our built environment
CoCA Toi Moroki
66 Gloucester Street, Christchurch Central
26 October 2021 - 05 February 2022
Newspaper/catalogue, ToroWhakaara: Responses to our Built Environment.
Presented by Architectus

General Pottery & Clae: Champions of Alchemy

WRITER
Warren Feeney

Potter Gwen Parsons opened General Pottery three years ago at 49 Ferry Road. A supply shop for students it was also an alternative for the purchase of clay online and it rapidly evolved to selling glaze materials, pottery tools, firing services and pottery.

It recently relocated to 27 Essex Street and is now sharing a larger spaces with

Clae, a complementary service overseen by celebrated potter and educator/lecturer for the National Diploma of Ceramic Art at Otago Polytechnic, Tatyanna Meharry and her equally famous World of Wearable Arts sister, project manager Natasha English, holding pottery classes and producing sustainable clay products. In Meharry’s



← General Pottery and its resources for potters

←← Clae, specialising in classes and sustainable clay products

words it is ‘a full pottery experience.’

Meharry is adamant that the only way to purchase clay and equipment is through a supply shop. ‘The whole thing about buying clay has been centred online, with Covid that has grown, but for a potter it is all about touching and feeling your materials and that is so different from buying online.’

Meharry has taught pottery for the past 10 years and makes note of its sustained public interest. ‘In the first term end of last year we had 120 enrol in term one. After the earthquakes we had an influx of people who were in need of wellbeing and pottery does that. It can deal to all your worries. When you are working with clay you only have to worry about your hand and eye coordination. Clay is also the ultimate in alchemy. It is all about discovery and keeping secrets close to the chest.’

‘I talk to my diploma students about why we create art and there are three reasons: To tell stories, to hold a mirror to the world and the third is for mental wellbeing, and we juggle the three most weeks. That is where

peoples’ interest has been and there has also been a solid hub for the national diploma which has an 80% hit-rate of success with students either working in the arts industry or across it. With the studio space at General Pottery there is that frontline thing, they come for short-term experiences and that sometimes feeds through to the diploma.’

‘One of the big things we face is the overwhelming amount of stuff in our lives and disconnect of where they came from. In ceramics there is this inherent idea of I do not have to throw that thing away. Head, heart and hands – Take your hands away and what have you got?’

General Pottery and Clae
27 Essex Street, Christchurch
Wednesday – Saturday 10am – 4pm
Scott Willis, Carissa Ptacek and Rachel Horne, *Reform*, (diploma graduates exhibition), 1 – 4 December

Sculpture on the Peninsula January 2022



WRITER
Warren Feeney

The inaugural event was held in November 2000 and Sculpture on the Peninsula will host its final biennial at the Loudon Farm in Banks Peninsula from 28 to 30 January 2022.

Event manager Gill Hay says that after twenty-one years it is time to call it a day. Established by the late Geoff Swinard from Governors Bay, over the past two decades it has been overseen by the Lombardy Charitable Trust. Its initial launch was also a first as the largest sculpture exhibition in Aotearoa Te Wai Pounamu, the South Island and something of that status remains in 2021, the Gibb Farm Sculpture Park in Tamaki Makaurau, Auckland is the most significant point of reference and opportunity to experience contemporary public sculpture in a rural setting in Aotearoa.

Sculpture on the Peninsula is also further distinguished as a public event that is only possible because of the scale of volunteers that has ensured its delivery and that has also informed Hay's decision around its demise. She comments: 'It has evolved by being run by volunteers and that dedicated core of people is getting older. It is a community of people and an event that has its own whanau - 200 volunteers made up of

↑ Mark Whyte
Last Order,
2021, black
granite

↗ Paul Dibble,
Apple Tree,
(detail), 2021,
cast bronze

our family and friends and it has been delivered by enthusiasm and passion. The cost of running Sculpture on the Peninsula is never highlighted.' Overseen by the Lombardy Charitable Trust, the event has ensured that the Trust has contributed nearly \$750,000 to Cholmondeley, with funds from the closing event similarly intended for Cholmondeley.

The 2022 Sculpture on the Peninsula is also an opportunity to look back and acknowledge its history with a selection of works from past fundraising auctions on display. On each occasion the auction has featured a "farm-related" theme. Hay has sourced a wide range of former items for 2022. 'The first auction was in 2005 and the subject was hubcaps and we have one from that year by ceramicist Cheryl Lucas. There have also been saws as well and there are four from sculptors Pippin Wright-Stow, Tony Bond, Mark Whyte and also painter/printmaker Bill Hammond. There were also shovels and these are represented by Whyte and sculptor Phil Price. From the year we did posts there is one from sculptor Alison Erikson and also from painter Roger Hickin.'

In 2022 the selection of works for display on Teddington's farm has been undertaken by

lead curator at the Christchurch Art Gallery Te Puna o Waiwhetū, Felicity Milburn and Director/curator of the Ashburton Art Gallery, Shirin Khosraviani. Their decisions for the final works took place in July 2021 on the premise that the event would be taking place in November. Like all public events in 2021 -22 Hay noted that pushing it out three months later has created complications with freight-ing and reorganising the delivery of works, particularly from the North Island and Auckland. 'We have cut people a bit of slack due to circumstances. We have a Paul Dibble work that is still in Palmerston North of an apple tree, currently sitting in his studio.'

From artists in the Canterbury region it has been more straight-forward. 'Mark Whyte is carving a large black piece of granite into a column. It is a stunning work and is one of a number of large works. There are others by Roy McDougall, Shane Woolridge, Hannah Kidd and from Motueka, Nick Duval Smith who is making a bell tower 2.4 metres high and 1.76 wide. Whyte has also been one of many regular artists over the past two decades. He is also one of two sculptors who have exhibited at every event. The other is

artist Ian Lamont, well-known for his *Poppies over Gallipoli* sculpture on the corner of Anzac Drive and Travis Road.'

Also of interest this year is conceptual artist/sculptor Trent Hiles, co-winner in 2020 who dug a large trench across a hill-side paddock on Teddington Farm. More recently Hiles has been volunteering his time at Rolleston's Men's Prison. 'He will be walking over an area where the trenches were dug in 2020 and placing on site works that some of the inmates have carved.'

Sculpture on the Peninsula
Loudon Farm, Banks Peninsula, 28, 29 and 30
January 2022
Tickets available:
sculpturenz.co.nz/grand-opening,
Saturday and Sunday, \$20.00 per person.
Children 15 and under free. Sorry, no dogs.
The Lombardy Charitable Trust complies
with Government Covid 19 Guidelines in
relation to entry. Vaccine Passports (or other
Government approved Certification) will be a
requirement for entry.
The Award will be judged in 2022 by Warren
Feeney

Kees Bruin:
Visions of the Real

WRITER
Warren Feeney

Sumner-based artist Kees Bruin is our most prominent international artist. In 2021 Bruin is in his 5th decade of painting with works in public and significant private collections in countries that include Italy, Switzerland, Great Britain, Canada, Austria, Australia and Aotearoa.

The publication of *Kees Bruin: Visions of the Real* is an acknowledgement of and introduction to an arts practice founded within the context of American photo-realist painting from the 1970s. Yet, to label Bruin's art as such is primarily to reveal the background to his painting processes. Indeed, the 'visionary realism' of his art, its subjects, philosophies and principles represent a paradox central to the heart and complexity of his practice.

It is also an irony that author and art historian, John C. Stringer assuredly navigates. The subjects of Bruin's paintings are complex. A manifestation of numerous influences and ideas: philosophy, Christianity, surfing, mythology, science, art history, still-life, the old masters, cosmology and more, all framed within, as Stringer observes, 'allusion and illusion.' *Visions of the Real* reveals that it is impossible not to be impressed by Bruin's skill as a painter and the broad reach of his philosophies and the subjects of his paintings. To his credit, Stringer frames and

→ Kees Bruin, *Imminent Harvest*,
2003 (detail), oil
on canvas, 1200
x 700mm (de-
stroyed in the
Christchurch
earthquakes
2011)



positions his discussion of Bruin's art predominantly within the context of Christianity, the Old and New Testament and in doing so provides a welcome means of navigation through the themes of Bruin's art.

And *Vision of the Real* rightly gives ample space to large-scale reproductions of Bruin's painting, encompassing nearly 200 works from surfing and skateboarding in the 1970s and 80s, Sumner beach in 2000 (once seen the painting

will be with you on your next visit to Sumner), the bride series from the 1990s and Greek mythology and cosmology from 2014 to the present day.

How to reconcile the range of Bruin's subjects with one another? *Kees Bruin: Visions of the Real* feels like the first step in such a process. Offering a good place to start is to reflect on a comment in 2005 from Christopher Moore, then arts editor for *The Press*, describing a painting by Bruin, *Is That You Caravaggio II*, as probing 'beneath the

veneer of human experience.' Moore could also be talking about Bruin's surfer/skateboard paintings from the 1990s and the wider context of all his work over the past 48 years.

John C. Stringer, *Kees Bruin: Visions of the Real*,
Quentin Wilson Publishing, 2021
Available from good book stores including:
UBS Canterbury, at: ubscan.co.nz/product/
kees-bruin-visions-of-the-real/

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 Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield Street

U Lonnie Hutchinson, *Hoa Kōhine (Girlfriend)*, 2018, Christchurch Art Gallery Te Puna o Waiwhetū, Gloucester St

V Graham Bennett, *Reasons for Voyaging*, 2007, Christchurch Art Gallery Te Puna o Waiwhetū, forecourt

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

Street Art Murals

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

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

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

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

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

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

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

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

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

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

- 1** **Absolution**
Paige Elder, *Observations of the Unknown*, 2 Dec–3 Jan, Nick Robinson, *Linwood*, 6–31 Jan 2022, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
Matthew Couper: *Isolation Paintings*, 4 Dec–20 Feb, 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**
Jeff Raines, *Christchurch – a photographic love affair*, 9 Dec – 19 Jan, Paul Smith, *it's all in the mind you know*, until 8 Dec, 176 Williams St, Kaia-poi, 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**
Group Exhibition, *Summer Show #7: A Sense of Wellbeing*, 2 Dec–30 Jan, Main St, Oxford, Thu–Sun 10–4pm

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

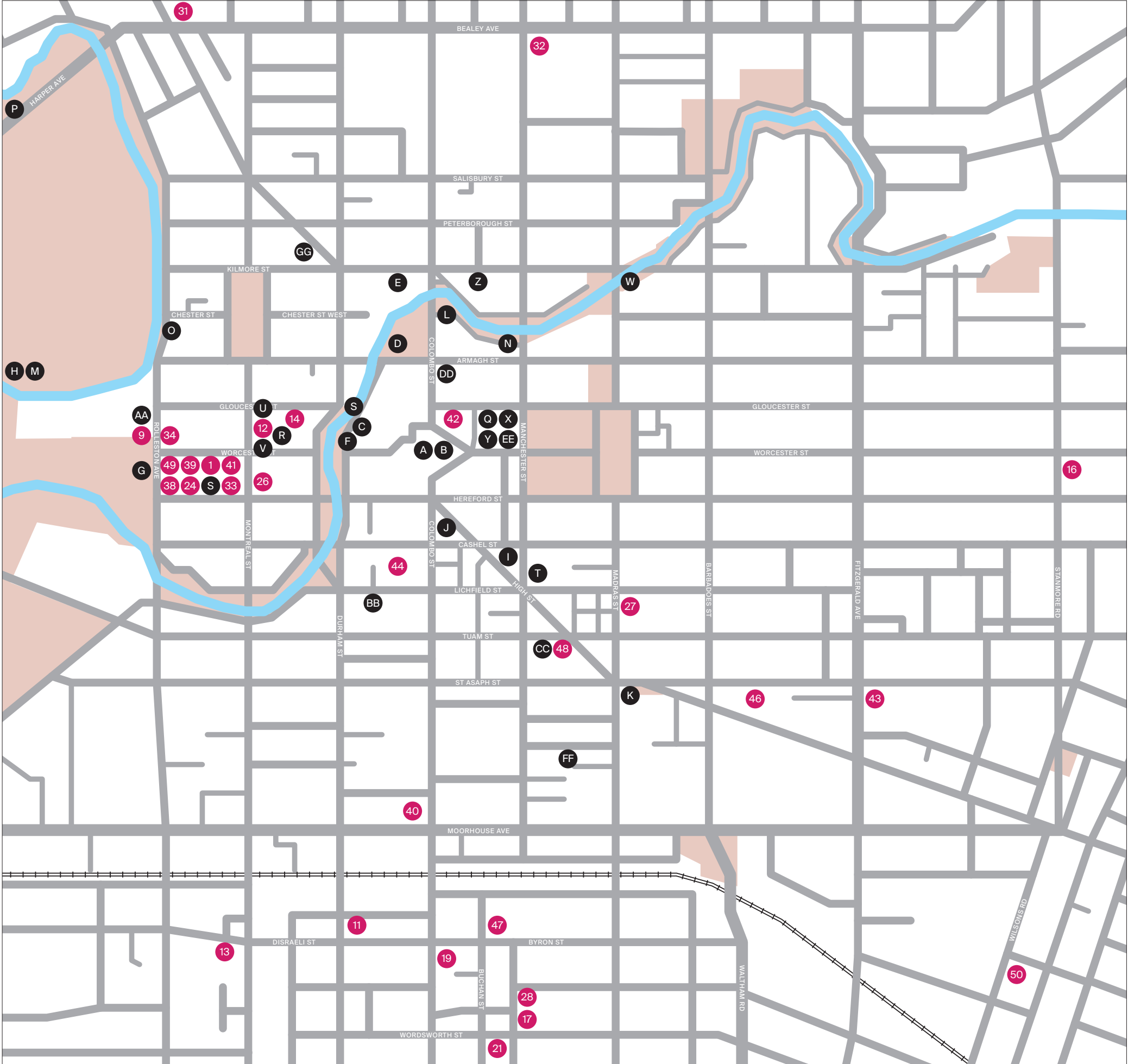
- 8** **Bryce Gallery**
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment

9 **Canterbury Museum**
Standish and Preece: Christchurch Photographers 1885–2020, until 6 Feb, Heather Straka, *Isolation Hotel*, until 20 Mar, *Fur, Fangs & Feathers*, 18 Dec – 6 Mar, 11 Rolleston Ave, Mon–Sun 9–5pm

10 **Rangiora Chamber Gallery**
Tamara Rookes, *Tsukumogami*, 5 Dec – 20 Jan, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

11 **Chambers Gallery**
Helene Olivia Smith and Michael Springer, 1–18 Dec, Sandra Hussey, Ben Reid and Michael Armstrong, 19 Jan, 2022, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

12 **Christchurch Art Gallery Te Puna o Waiwhetū**
Jen Bowmast: When the Veil is Thin, until 20 Feb, Reuben Paterson, *The Golden Bearing*, until 30 Jan, Kulimoe'anga Stone Maka: *Toga mo Bolata 'ane*, until 16 Jan, *Postcards*, until 1 Nov, *Te Wheke: Pathways Across Oceania*, until 23 May, *Leaving for Work*, until 1 May, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm



- 13 City Art Depot**
2021 Showcase, until 24 Dec, work in stock, 10-31 Jan, 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, Sione Faletau and Wayne Youle, 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**
The DBTL Member's Show 2021, 8 Dec-16 Jan 16, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 16 Eastside Gallery**
Juergen Esperschuetz, Megan Balks, and Allan Hewitt, *Sail (Re) Cycling*, 29 Nov-18 Dec, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed-Sat 11-5pm
- 17 Fiksate**
Unofficial Group Show, until 25 Dec, reopening 12 Jan 2022, 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 Hakeke St, CHCH, Tue-Sun 9-4pm

- 19 Form Gallery**
Matt Williams and Tony O'Grady, *Poles Apart*, 1-24 Dec, work in stock, 11-31 Jan 2022, 468 Colombo St, Tue-Sat 10-5pm
- 20 Ilam Campus Gallery**
Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 21 Jonathan Smart Gallery**
Pete Wheeler, *Let Me Remember My Song In The Night*, until 18 Dec, 52 Buchan St, CHCH, Wed-Sat 11-5pm
- 22 L'Estrange Gallery**
17 Marriner St, Sumner, Tue-Fri 11-5pm, Sat-Sun 12-5pm
- 23 Little River Gallery**
Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm
- 24 Maxine Burney Artist's Studio**
Maxine Burney, *Hope in a Shifting World*, Angela Mole, *Hope in Chaos*, Dec 1-24, Masako Fisher, *Printmaking*, Jan 17-31, The Arts Centre 28 Worcester Blvd, Mon-Sun, 10am-5pm, 1-31 Jul
- 25 McAtamney Gallery**
Richard Bolton, Mike Deavoll, Peter Latham, Mary Mulholland, Bobby Kurb and Bernadette Parsons, *A Showcase of Expertise*, until 30 Dec, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm

- 26 NMG**
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, until 5 Dec, *Banks Peninsula Artists*, 11 Dec-9 Jan, 2022, Kara Burrows and Paul Deans, 15 Jan-13 Feb, 1 Rue Pom-pallier, 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 PGallery192**
Catherine Brough, *Painting - An Extreme Sport*, until 3 Dec, Joanna Braithwaite, Nigel Buxton, Rebecca Harris, Chris Pole, Aiko Robinson, John Reynolds, Terry Stringer, *XMAS'21*, 7-24 Dec, closed 25 Dec-18 Jan, Revolving Summer Show, 19 Jan-11

- Feb, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 33 Pūmanawa**
Silversmith'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**
Ravenscar collection of New Zealand art, objects and classical antiquities, 52 Rolleston Ave, Mon-Sun 10-5pm
- 35 RightSide Gallery**
380 St Asaph Street, CHCH, Sat 10-4pm & by appointment
- 36 Stoddart Cottage Gallery**
Margaret At Home, 31 Dec-4 Jan, Stoddart Cottage Artisans, *Artisans Christmas Market*, 3-28 Dec, Sook Hwang, *Stitched Emotion II*, 7-30 Jan 2022, 2 Waipapa Ave, Diamond Harbour, Fri-Sun & most public holidays, 10-4pm
- 37 Susan Badcock Gallery**
Flashbacks: 5 Generations of the Badcock Family, until 4 Dec, 47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 38 Teece Museum of Classical Antiquities**
Myths and Mortals: Life in Ancient Times, until Jan 2022, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed-Sun 11am-3pm

- 39 The Central Art Gallery**
Bing Dawe, *Arborworlds*, until 19 Dec, closed 24 Dec-12 Jan 2022, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm
- 40 The National**
249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 41 The Physics Room**
Group Exhibition, *The 2021 Physics Room Annual Fundraiser*, 15-19 Dec, Group Exhibition, *World made of steel, made of stone*, until 12 Dec, 301 Montreal St, The Arts Centre Registry Additions Building, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 42 Tūranga**
Whakaata mai te Kūkūwai, Reflections from the Wetlands, until 7 Feb 2022, 60 Cathedral Square, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 43 Windsor Gallery**
Works by Joel Hart, Matthew Williams and Diana Peel, 386 St Asaph St, Mon-Fri 9-5pm, Sat 10-1pm
- 44 Xgaleri**
Paintings by Sheila Brown and Max Brown, 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:**
- Aigantighe Gallery
 - Arca Gallery
 - Art on the Quay
 - Art Box Gallery
 - Arts in Oxford
 - Ashburton Art Gallery
 - Bryce Gallery
 - Rangiora Chamber Gallery
 - Down by the Liffey Gallery
 - Fo Guang Yuan Art Gallery
 - Ilam Campus Gallery
 - L'Estrange Gallery
 - Little River Gallery
 - McAtamney Gallery
 - Orion Powerhouse Art Gallery
 - RightSide Gallery
 - Stoddart Cottage Gallery
 - Susan Badcock Gallery
 - York Street Gallery of Fine Art

- No Current Listings:**
- Art Hole
 - Dilana
 - The Den
 - The Great Hall
 - 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

For news/advertising email: artbeatwebsite@gmail.com

creative nz
ARTS COUNCIL OF NEW ZEALAND - TE Ō ATEAROA
Artbeat: ISSN 2624-2664



Toro Whakaara: Responses to our built environment

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

On Now until February 2022

Presented by: **CO CA** OBJECTSPACE
Image: ĀKAU, *Kaikōhe Basketball court*, 2019, Photographer: Aerial Vision

Presenting partner: **architectus™**

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REVIEWS

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ILAM 2021 Open Studio Exhibition

WRITER

Tessa McPhee

The thirteenth iteration of Ilam School of Fine Arts' annual *SELECT* award draws pieces from final year undergrad and postgraduate students for entry into the University of Canterbury Art Collection. The award evening commences a week of open studios, offering a rare calm, and a chance for curious visitors to sneak a peek inside the department.

The culmination of a year's research and experimentation for graduates across five disciplines, the ILAM exhibition presents multiplicities of new dialogues and diverse perspectives from emerging artists, offering a vibrant cross-section of contemporary creative development and revision as students each craft individual exhibition practices. These are marked within a dedicated publication, cataloguing all third, fourth, Honours, and MFA-year bodies of work up for accession into UC's celebrated tertiary collection.

In this latest edition, esteemed writer, curator, and Director of the Physics Room



↑ Rachel Sleigh, *Cut* (detail), 2021, microcrystalline wax and crayons, dimensions variable

Abby Cunnane brings a discerning eye to the unenviable role of guest judge, commenting on relationships of exchange and connection in her selection of three candidates. Contemporary sculpture is well-represented in the prize recipients for 2021; Sam Towse uplifts spare urban details to consider infrastructure as implicating both the public and private, while Rachel Sleigh casts "the familiar and discarded" in microcrystalline wax, moulding object landscapes in Beuysian boughs and kernels. Stella Sales reframes pervasive neoliberal philosophies, realising literary references in sleek noir performance and game design.

Successes at this junction raise conversations of location, in the fledgling shift into the sphere of independent practitioner, of graduation from that awkward equivocation 'student-artist' and from the shelter of the arts institution. The resulting sense of in-betweenness and thresholds crossed, of navigation and orientation, is a key part of the graduate experience.

While initially uneasy about the intent selective editing and curatorial aspect given the essentially varied premise, I was heartened to encounter a rather more generous perspective, one that balances polished snapshots of exceptional student outputs with innovative, green, or unruly thinking and artmaking - that which is so exciting about student awards exhibitions. Here, identity politics and personal narratives mingle with social commentary and institutional critique.

The annual rhythm of the end-of-year showcase reminds us of where we have been and where we are going, reflecting upon student achievement at the close of their studies, with an eye to the promise and potentiality of contemporary arts practice in Ōtautahi and beyond.

Ilam 2021 Open Studio Exhibition
Fine Arts Lane, off Clyde Road
20 – 25 November

Leaving for Work

WRITER

Margaux Warne

Leaving for Work is the Christchurch Art Gallery's most recent historical exhibition and its title comes from *Le Départ Pour le Travail* [*Leaving for Work*], Jean-François Millet's famous etching of two peasant labourers from 1863. The exhibition draws together European and New Zealand paintings and prints from the nineteenth century and first half of the twentieth century. Throughout, men and women have been captured performing tasks within their chosen profession, and the major industries and occupations represented include agriculture, factory work, nursing, domestic service, and retail.

Millet's *Leaving for Work* is included in the first part of the exhibition and alongside it are other images of rural labour including Petrus van der Velden's *Gathering Beet*, *Village of Rijnsburg* (c.1888) and Juliet Peter's *Sheep Sale* (1944). As well as her art training, Peter had nursing and farming experience and volunteered for the Women's Land Army during WWII. Factory work permeates



← Frank Bramley (attributed to), *Elizabeth Graham*, c.1885, oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Caroline Cameron, granddaughter of Elizabeth Graham Chalmers, 2020.

William Hogarth's engraving *Industry and Idleness*, *The Fellow 'Prentices at their Looms* (Plate 1) (1747) and L.S. Lowry's *Factory at Widnes* (1956).

A highlight of *Leaving for Work* is the digital presentation of photographs by Christchurch photographer, Stefano Webb. The photographs belong to the Alexander Turnbull Library and are projected on a wall, one at a time. They capture Christchurch people at work during the first decades of the twentieth century and personal favourites include the ladies' painting class at the Canterbury College School of Art from 1907 and photographs of local nurses from 1913 – 1914. Webb's images of nurses tie in beautifully with *Nona Hildyard* (1918), a portrait by Richard Wallwork. Hildyard, a local nurse, was part of the New Zealand Army Nursing Service. She was killed in 1915 in the Aegean Sea after her ship, the *Marquette*, was torpedoed by a German submarine. The inclusion of the nursing profession in this exhibition feels incredibly timely.

A surprise of the exhibition is *Elizabeth Graham* (c.1885), a charming late nineteenth-century painting of cosy domesticity: a young girl is perched at the fireplace, preparing the bellows for tea, while a little black cat keeps her company. It is attributed to Frank Bramley and was gifted to the Gallery in 2020. An emphasis has also been placed on mid-century women printmakers: Eileen Mayo's linocut of a travelling milkman in horse and cart in *Doric Dairy* (1935) and Juliet Peter's lithograph *Circus, Night* (c.1955) are remarkable. A small yet enriching exhibition, *Leaving for Work* explores the various aspects of working life and the dignity of honest labour.

Leaving for Work
Curated by Ken Hall
2 October 2021 - 1 May 2022
Christchurch Art Gallery Te Puna o Waiwhetū,
Cnr Worcester Boulevard /Montreal St,
Christchurch

A profile on Blue Flower Texts: from a conversation with Jane Wallace

WRITER

Orissa Keane

Blue Flower Texts is a bookshop project run by Jane Wallace. If you go to the website (blueflowertexts.co.nz) and scroll through the titles available you'll quickly get a feel for the kind of books they offer. Including fiction and nonfiction, you'll find independent art publications alongside publishers like Fitzcarraldo. The selection is ever-changing and carefully chosen. "Every title I have is a book that is exciting or intriguing to me... mostly guided by my own interests, as I think that is the best way to have a genuine and successful offering." In its earliest iteration (2021), Blue Flower operated online from Jane's living room. 'People could also come to my house and I would organise a selection of titles for them to browse based on what I thought they might be interested in.'

'In these early days I would occasionally see a brown paper bag in the unmistakable shape of a book exchanging hands. I found it really special to think a unique resource such

as Blue Flower can be found in Ōtautahi.'

The value of Blue Flower Texts' location in Ōtautahi goes beyond being simply a practical consideration for Jane. 'Ōtautahi is really supportive of new projects... I am also excited by the idea that not everything has to happen in big centres; I think it is healthy to have a national arts ecosystem that is active in both our cities and smaller and more provincial areas.'

Taking on the same terminology as experimental and artist-run galleries, Jane specifies the bookshop as a 'bookshop project'. This "allows Blue Flower to be more fluid in what it is and does." Further, in the same way the establishment of a new artist-run gallery comes from the desire for access to an exhibition space, Blue Flower came from Jane's desire for access to small press and independent art books. This is fortunate for everyone else who wishes for the same. 'The use of the word project allows it to be

→ *Blue Flower Texts*, book shop interior



a space in progress, or process... with the hope that even if it doesn't exist in its current form forever, that there will be future iterations as well.'

Before its current shop location at the BOXed Quarter, Blue Flower could be found on a Sunday in the stairwell of the NG Building on Madras St. 'I am really grateful to Sharon Ng for offering this space to me...' Jane describes the magic in uncertainty or surprise, reflected in the way the shop sometimes wouldn't be there because of rain or because she was running late. 'It was a kind of retail beginning that felt like it absorbed some qualities of what life is actually like.'

Blue Flower Texts
181 Madras Street, BOXed Quarter
11:00–3:00 Tuesday, 12:00–3:00 Friday, and
11:00–3:00 Sunday.

Best Art Books in 2021

WRITER
Andrew Paul Wood

Joanna Margaret Paul: Imagined in the context of a room
Lauren Gutsell, Lucy Hammonds and Greg Donson (Eds)
Dunedin Public Art Gallery 2021, ISBN: 978-0-9941353-7-7, RRP: \$65.00
Probably the most exquisite book in this selection – but then I am a shameless Joanna Margaret Paul fan. Beautifully illustrated, accessible, and finally positioning JMP as the major talent we faithful have always known her to be. A valuable adjunct to the touring exhibition put together by the Dunedin Public Art Gallery and Sarjeant. This year’s must buy for any serious art library in Aotearoa.

The Architect and the Artists: Hackshaw, McCahon, Dibble
Bridget Hackshaw
Massey University Press 2021, ISBN: 978-0-9951431-1-1, RRP: \$65.00
Collaborations between artists and architects in Aotearoa really don’t get enough attention, but this is a charming exception. The architect James Hackshaw, founder of The Group architects, produced around twelve uniquely fascinating builds in collaboration with Colin McCahon and sculptor Paul Dibble. Hackshaw and McCahon both shared an interest in Roman Catholic symbolism and Dibble was McCahon’s student. Although these projects included schools and private homes, it is the ecclesiastical architecture that stands out as taonga.

Bill Hammond: Across the Evening Sky
Peter Vangioni (Ed)
Christchurch Art Gallery Te Puna o Waiwhetū 2021, ISBN: 978-1-877375-67-5, RRP: \$69.99
Bill, not as aloof as he was disinclined to talk to people he didn’t want to talk to, will be greatly missed. Christchurch Art Gallery curator Peter Vangioni brings together written contributions from the great and the good who knew him to celebrate one of our most original painters.

Conversātiō: In the Company of Bees
Anne Noble, Zara Stanhope, Anna Brown
Massey University Press 2021, ISBN: 978-0-995140-75-2, RRP: \$60.00
For quite some time now leading New Zealand photographer Anne Noble has been obsessed – if that’s not too strong a word – with bees. This has resulted in a rich, macroscopic body of work exploring the crises that face these little handmaidens of nature, from colony collapse to climate change. For the first time Conversātiō provides a textual consideration of the ideas embodied in these powerful images that range from tintypes to images taken with an electron microscope and by camera obscura.

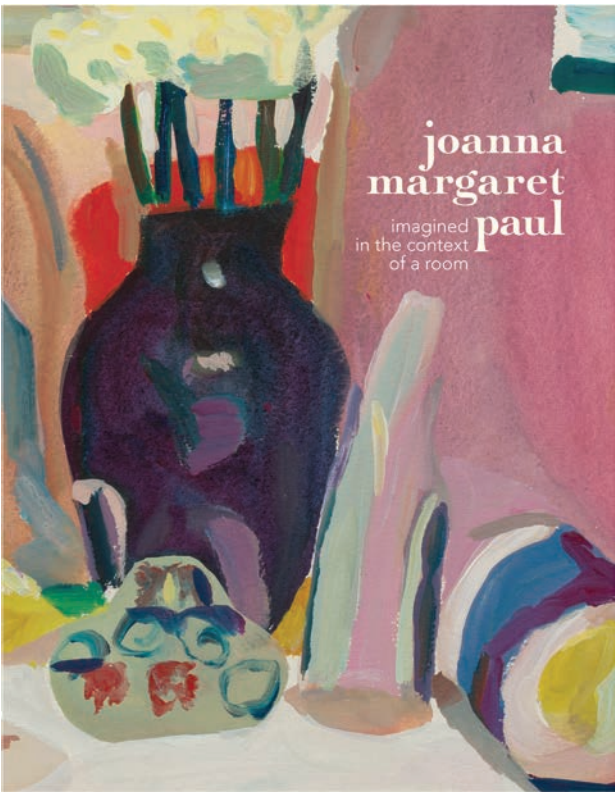
Kelcy Taratoa: Who Am I ?... Episode 001
Warren Feeney with te reo Māori translation by Hēni Jacob (Ngāti Raukawa, Ngāti Porou)
Quentin Wilson Publishing 2021, ISBN: 978-0-995132-92-4, RRP: \$60.00
An important book contextualising an important artist, Kelcy Taratoa (Ngāi Te Rangi, Ngāti Ranginui, Ngāti Raukawa) in his evolution from street art influences as a kid in Levin to his more recent interest in visual communication, the surveillance state and his engagement with Te Haka a Te Tupere, his wharenui at Rangiwaea marae. Bilingual in English and te reo Māori which is always to be encouraged.

Brokered Dreams: 98 Uses for Vacant Space, Urban Dream Brokerage 2013-2018
Mark Amery (Ed)
Letting Space with Wellington Independent Arts Trust 2021, ISBN: 978-0-473-53243-7, RRP: \$30.00
Wellington’s Urban Dream Brokerage project is well known for its ambitious negation of vacant spaces and creative needs to promote the growth of diverse artistic communities around the country. This book is the record of those innovative and inspiring projects of the 2010s. Inspiring and human.

Things I Learned At Art School
Megan Dunn
Penguin NZ 2021, ISBN: 9780143774853, RRP: \$35.00
If not quite an art book, certainly an art-adjacent book – Dunn will be known to many in Aotearoa’s art world, particularly in Wellington. This is a fascinating combination of memoir and essay-like ponderings on growing up and coming of age in New Zealand from the 1970s to the 1990s. It will strike a note with anyone in the art world (or anyone really) from these islands of a certain generation. I can’t recommend it highly enough.

Poems: Len Lye
Roger Horrocks (Ed)
Govett-Brewster Art Gallery / Len Lye Centre 2021, ISBN 9781988543123, RRP: \$12.00
Great things often come in small (and in this case, perfectly formed) packages. This delightful, exquisitely designed little book for the first time brings together and makes accessible the poems of Len Lye. Lye, perhaps second only to Francis Hodgkins, was one of the most internationally well-known artists New Zealand has produced. While his film and kinetic art is likely to be familiar to many, this contribution reveals another side to Lye’s genius.

An unreliable guidebook to jewellery by Lisa Walker
RMIT Design Hub Gallery and Perimeter Distribution, 2021, ISBN: 9781922545039, RRP: \$54.00
I’m cheating a bit because this is the second expanded edition of a book first published in 2019. This is a really important book about one of our most interesting makers of conceptual jewellery, Lisa Walker, in her own words. Edited by Kate Rhodes and Nella Themelios, this one is a little trickier to get hold of, but art gallery shops or online is a safe bet. A must have if you are interested in contemporary jewellery and design.



↑
Karina McLeod’s design for the cover of *Joanna Margaret Paul: Imagined in the context of a room*, published by the Dunedin Public Art Gallery

Fine Line: Twelve Environmental Sculptures Encircle The Earth
Martin Hill and Philippa Jones
Bateman Books 2021, ISBN: 9781988538914, RRP: \$70.00
In 1995, Aotearoa-based artists Hill and Jones decided to draw a symbolic line ringing the Earth marked out in twelve temporary environmental art projects in mountain locations in various countries. The line begins and ends in New Zealand with two art projects. This impressive volume documents the entire project in over 200 photographs, multiple essays by experts in art, ecology, design, and climate science and the personal story of two artists’ personal 25-year commitment to art and the environment.

A Showcase of Expertise in Geraldine

WRITER
Hugh McCafferty

A Showcase of Expertise is a group exhibition at McAtamney Gallery and Design Store in Geraldine, bringing together the diverse styles of six well-established artists.
English watercolourist Richard Bolton presents a series called *Geraldine and Beyond*. The Geraldine pieces are recent works which feature the town’s main street in autumn colours. He also includes some pieces culled from his travels abroad. ‘In these times of COVID, if we can’t travel we can at least look at the paintings,’ he says, offering glimpses of Rome, London and the Middle East.
Bernadette Parsons travels in the South Island painting landscapes. Unlike Richard, she prefers plein air to studio. She says, ‘the medium encourages us to experiment.’ Her loose style embraces the serendipitous things that happen as the pigment runs in the water.
Peter Latham is another who seeks to

capture the South Island landscape. His instrument of choice is the camera, specifically a Phase One. This precision instrument enables him to produce large prints on canvas with great detail. He uses very little postproduction, rather taking time to set up the photo, waiting for the play of light that he wants to capture.
Mike Deavoll originally trained as a sculptor. Recently retired from teaching, he is claiming back his art. His series of large but narrow landscapes, Turangawaewae, are slashes of bright colour scraped across a black ground. ‘The earth on which we stand is a fragile place,’ he says.
The exhibition catches Mary Mullholland in a stage of transition. The English-born, New Zealand-raised artist is well known for her large paintings of flowers. She offers us two details of plants and river, a moody landscape looking up through a gully between trees. “I’m on a journey,” she says.



→
Richard Bolton, *St Marks Square*, water-colour

Bobby Kurb, who might be better known to some as landscape painter Ashley Shaw, made a change of style and subject matter as he dealt with personal reversals following the Christchurch earthquakes. Using a lot of black, his mostly abstract paintings are a cry against injustice and violence.

Indeed, Gallery Director Carolyn McAtamney is to be congratulated for shoehorning such a cornucopia of talented work into her small gallery.

A Showcase of Expertise, McAtamney Gallery, 40A Talbot Street, Geraldine, until 30 Dec

Jeff Raines, Christchurch: a photographic love affair

Canterbury photographer Jeff Raines has been exhibiting his work in calendars for the past sixteen years, but his commitment to it goes back to his father buying him a camera for his 21st birthday. From the early 1990s he remembers getting up early in the morning, going to New Brighton and photographing not only from the shore but wading in the water for an hour or two.
His earliest success came after the 2011 earthquakes and his publication of his photographs of the city pre-quake with sale of 37,500 copies. Although he describes himself as an enthusiastic amateur he also maintains that if he doesn’t get it right the first time he

goes back, as well as sustaining an interest in long exposures of his subjects, taking shots that last fifteen to twenty seconds.
Among the subjects in his first solo exhibition at Art on the Quay is an historical image of Ōtautahi’s launch and renewal of its trams in October 1994. A panoramic image, Raines was also a member of the Christchurch Photographic Society and the recipient of a number of awards, yet he modestly comments: ‘I was standing on the bridge back in 1994 to take that photograph of those trams. I tend to do those things that I probably shouldn’t do.’

Jeff Raines, *Christchurch: a photographic love affair*
Art on the Quay, 176 Williams Street, Kaipoi
9 December – 19 January 2022



→
Jeff Raines, *Tramway Opening Day, 1994*, photographic print



Stoddart Cottage Artisans' Market

WRITER
Warren Feeney

In December, Stoddart Cottage Gallery transforms into a Christmas arts and crafts market organised by the Stoddart Cottage Artisans who run the cooperative shop at the Cottage. It features a wide selection of quality handmade items suitable for gifting or with a festive theme. All made by local artisans, the work for sale includes ceramics, paintings, handmade soaps, wooden toys and platters, advent calendars and Christmas decorations, cards and much more.

Among the artists and artisans in Stoddart Cottage market this year is manager of the Stoddart Cottage and quilter, Paula Smith. In 2021 she is represented in the market by *Souloa Surf*, a Pacific design typical of her practice. She describes her commitment to her designs and the necessary labour and subjects of her work, as informed by her love for the patterns and colours of tropical shirts. 'I especially like the recurring Hibiscus flowers and other botanical motifs. Squares are my favourite shape, especially with chequerboard effects which

have a lot of energy.'

'I make Pacific quilts from the shirts of men and boys. I made the first one years ago as a present for my niece who had a nice Tongan boyfriend. She is a redhead who is crazy about the colour blue. Everything she wears has always been blue.'

'The quilts that I have finished so far include *Pacific Blue*, *Hot Ocean* and *Aisokula*. The quilts cost \$200 - \$350 depending on how much work there is. I started to make them to sell because I was looking for a way to make some extra money in a way which can fit around my other work which happens at random hours of the days, nights and weekends. I sew them on the kitchen table. I am a landscape architect by profession but I haven't practised now for over 20 years, since my first child was born. Since then I have also started to use the leftovers to make other things such as bunting, handkerchiefs and table napkins.'



→ Paula Smith, *Souloa Surf*, quilt

Stoddart Cottage Artisans Christmas Market
Stoddart Cottage Gallery
2 Waipapa Avenue, Diamond Harbour
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