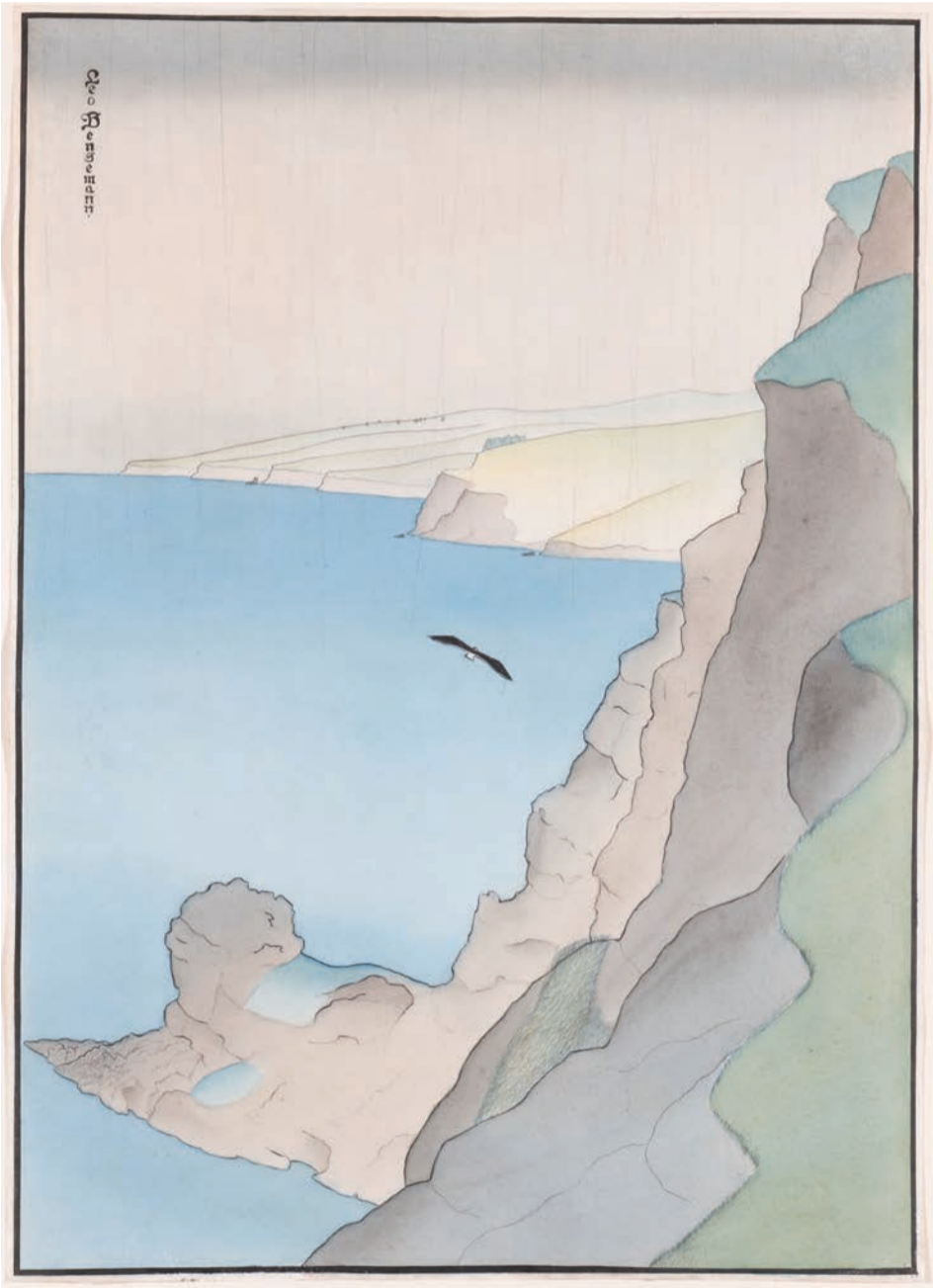


# ARTBEAT

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## Jim and Susan Wakefield: The Ravenscar Collection



WRITER  
Warren Feeney

The Ravenscar House Museum in Rolleston Avenue opens in Ōtautahi Christchurch in early November. The vision of entrepreneurs and art collectors, Jim and Susan Wakefield, Ravenscar is now the permanent home for their private collection of New Zealand art, objects and classical antiquities, transferred to the charitable Ravenscar Trust in 1999. Ravenscar House itself will be administered by the Canterbury Museum on land gifted by the Christchurch City Council.

Acknowledging Jim and Susan's close associations with Christchurch, Jim's son, Steve Wakefield says that the Ravenscar Collection began in Remuera. 'They lived in Auckland and Jim was the owner/manager of the Avis Car Leasing company and they initially purchased a few works to rejuvenate their home. Susan [then Susan Lojkine] had her own business in tax consulting in Auckland, working with Rob McLeod. They had a specialist tax firm, McLeod Lojkine Associates, and Susan later became chair of the Commerce Commission. Jim built up Avis Car Leasing in New Zealand and Australia and

when they sold the business to ANZ bank in the early 1990s they received a payment and that is the background to their art collection.

At the time they sold the car leasing business they moved to Christchurch and bought the land and location in Scarborough. They enjoyed the design element and the landmark of an architectural home and they loved Frank Lloyd Wright. They visited the United States and incorporated some aspects of his work into their home and that became their personal art gallery. They didn't just buy a work of art because it was historically significant. They bought what they liked across a broad range of artists' works and the collection became representative of New Zealand art from the past 100 years.'

The Wakefields' long-term plan was to gift their Scarborough home to the city in which to display the Ravenscar Collection. When their home had to be demolished after the earthquake they decided to fund the construction of a new Ravenscar House in the city. This led to the decision in 2016 to employ journalist and writer Sally Blundell to research and

Frances Hodgkins (1869–1947), *The Farmer's Daughter*, 1931, oil on canvas, No known copyright. Ravenscar Trust Collection 0043

Leo Benemann (1912–1986), *Untitled (Taylors Mistake)*, c.1933, watercolour. Courtesy of Cathy Harrington. Creative Commons Attribution Non-Commercial (CC BY-NC). Ravenscar Trust Collection 0009

write a publication documenting and discussing the collection. In the forthcoming book *Ravenscar House: A Biography* (Canterbury University Press), Blundell makes a connection between the international example of prominent art collectors and the Wakefields' ambitions. 'The book tells their story and that of the house on the hill. The collection is indicative of other private collections, such as Kettle's Yard in Cambridge.'

Blundell also highlights the relationship that Jim and Susan cultivated personally with the works they collected. One of their first acquisitions was Frances Hodgkin's *Venice*. 'They travelled a lot internationally and really enjoyed Hodgkins' painting of Venice. Susan was a successful business woman and she admired other successful women and she saw Hodgkins as a pioneer in art. The Ravenscar Collection has ten works by Hodgkin, more than any other artist. This reflects the Wakefields' personal taste and the research that drove their collection. It is one of its strongest elements.'

Susan's younger daughter and advisor

in the care of the collection to the Ravenscar Trust, Frances Lojkine remembers the Hodgkins' paintings and their presence in the family's Scarborough home. 'Hodgkins' *The Farmer's Daughter* was up the stairs towards the formal living room on the left and as you turned to go into it, there was *The Farmer's Daughter* – it really hit you between the eyes!'

Blundell describes the collection as an eclectic mix of paintings, sculpture and antiquities, spanning the nineteenth century to the present day, evidence of the rigour of the Wakefields' research, and emphasising that with all purchases their strongest criteria for an acquisition was that they both had to like the work. Among its highlights, Blundell identifies colonial artists, Charles Goldie and Wilhelm Dittmer.

The Ravenscar Collection is further distinguished by its representation of mid-twentieth century New Zealand artists, Blundell drawing attention to its grouping of paintings by Evelyn Page, Lois White, Rita Angus, and a work by Louise Henderson.

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A Welcome Return...

WRITER  
Reuben Woods

With news of the potential return of a major street art festival, it seems fitting to reflect on some significant milestones in post-quake Ōtautahi’s urban art trajectory. With support from the Government’s Covid Regional Events Fund and the group ARCC (Action Reaction Central Christchurch) raising additional capital, the March 2022 festival will be Christchurch’s first major urban art festival since 2017. Between 2013 and 2017, Christchurch became a destination for such events, the likes of *Rise* and *Spectrum* treating local audiences to blockbuster exhibitions while internationally renowned artists transformed walls across the city.

Pre-quake, Ōtautahi had no real history of street art festivals; although more graffiti-centric projects provided some precedence, they were smaller in scale. The first event to take place in the post-quake landscape was *From the Ground Up*, organised by artists Jacob Yikes, Holly Ross and Leeya Warrander in late 2013. An artist-centric festival, Askew One, Misery and Berst highlighted the impressive line-up of some of Aotearoa’s most celebrated urban creatives, mixing with local talent on large murals and collaborative productions throughout the central city and Sydenham.

Although responsible for some stunning productions, *From the Ground Up* was somewhat overshadowed by *Rise*, which took over the Canterbury Museum just days later. Built around the Oi YOU! collection of Banksy pieces, the transformation of the Museum’s main hall into a graffiti and street art-filled streetscape attracted a record number of visitors. In addition to the exhibition, artists such as Roa and Anthony Lister added to the city’s already growing mural collection with large public works. *Rise* gained widespread recognition and remains a landmark event in Christchurch’s urban art narrative, with its enduring presence inside the Museum



↑ Drypnz for *From the Ground Up* in 2013, Armagh Street. Photograph: Reuben Woods

↗ Wongi Freak Wilson and Ikarus’ Black book production for *Rise*, featuring contributions from participating artists, acknowledging the camaraderie of the event. Photograph: Reuben Woods



highlighted in 2021. Following the success of *Rise*, Oi YOU!’s inevitable follow-up shows were re-branded under the moniker *Spectrum*, shifting location to the repurposed recreation space at the YMCA on Hereford Street. The *Spectrum* festivals saw more artists converge on the city between 2014 and 2016, including the likes of Jorge Rodriguez-Gerada and Tilt. The shows once again proved popular, and plans were in place for a permanent street art museum to be instituted at the YMCA. However, the plan never came to fruition as the relationship frayed, also bringing an end to the *Spectrum* events. In 2017, the YMCA partnered with the North Island-based organisation Street Prints to present the mural festival *Street Prints Ōtautahi*, producing a dozen murals from

the central city to New Brighton and Lyttelton. Notably, outside of the young ‘apprentices’ paired with the headline artists, the roster included no local talent, a result of the fractured relationship between Oi YOU! and the YMCA. While *Street Prints* produced some of the city’s most popular murals, it ultimately proved one-and-done, not returning in following years.

Since 2017, despite significant individual mural projects and smaller events such as the SALT District’s *Highlight* street party in 2019, Christchurch has seen nothing of the scale and significance of these earlier festivals. But the return of a new festival is cause for excitement as Ōtautahi grapples with the evolving presence of urban art in the city.

It is easy to see the legacy of *Rise* and *Spectrum* in the murals that have become

icons of the city, but that ignores another vital impact. The importance of high-profile artists working in the city is notable not just for the wider audience exposure and the leverage gained for promotion, but also for the energy that infiltrates the local urban art community, especially as younger artists encounter influential figures and create new networks of opportunity.

This sense of validation and potential strengthens the local culture, creating a deeper community of artists beyond the city’s more established figures. Recalling the sense of camaraderie evident from my own involvement in the 2014 *Spectrum* exhibition, it is exciting to think that energy will return to Ōtautahi, a city already home to a diverse and engaged urban art community that will surely benefit.

NEWS & EVENTS WORKSHOPS



← Vernacular, design by Yujin Shin

← Annabelle Goodwin, *Reflections*, 2021, oil on board, (Art Stars)



← Graham Bennett, *AXIS + AXES*, exhibition installation, Canterbury Museum. Photograph by Johannes van Kan



→ Danae by Llew Summers, Sculpture on the Peninsula, 2015

**Support Vernacular on Boosted:** Arts writer/artist Orissa Keane is establishing an innovative online publication for emerging writers in Aotearoa, focusing on emerging practices. *Vernacular* will commission and host critical texts, responding to exhibitions at artist-run initiatives and relevant galleries. To donate go to: [boosted.org.nz/projects/vernacular-critical-writing-platform](https://boosted.org.nz/projects/vernacular-critical-writing-platform)

**Support Ghosts on Every Corner on Boosted:** Christchurch artist Ghostcat and arts writer Dr. Reuben Woods are collaborating on a major book project, combining Ghostcat’s beloved ‘scratch-built’ artworks with stories and recollections of some of Ōtautahi’s most cherished and iconic buildings and destinations, now lost as the city has been reshaped and reimagined over the last decade. To donate go to: [boosted.org.nz/projects/ghost-on-every-corner](https://boosted.org.nz/projects/ghost-on-every-corner)



**Graham Bennett, AXIS + AXES at the Canterbury Museum closes 25 October:** *AXIS + AXES* should be high on everyone’s list of essential viewing in 2021. Curated by Dr Maria Brown, it is an exhibition that brings together previously unseen works by sculptor and printmaker Graham Bennett. The connections between the artist’s work and the Canterbury Museum’s Pacific collection are a highlight, making *AXIS + AXES* an enlightening and challenging exhibition

**Rescheduled Exhibitions:** The Creators’ Room annual *Art Stars* exhibition, supporting young artists aged 15 to 18, has been rescheduled. *Art Stars* provides a first professional opportunity for students to profile original works and prints selected by an invited juried panel: director of the Christchurch Art Gallery Te Puna o Waiwhetū, Blair Jackson, gallery manager at Chambers Gallery, Julie Williams and artists Jana van Hasselt and Kate Woodley. *Art Stars 2021*, Hereford to High Street atrium. Entrances: 248 – 250 High Street and 150 Hereford Street, 25 September – 9 October. 9am – 6pm

**Extended dates for INSIDEART Creativity Knows No Bounds:** Arts in Oxford has extended *INSIDEART* until 31 October. The project is a collaboration between the Department of Corrections/Ara Poutama Aotearoa and Oxford Gallery toi o Waimakariri and can also be viewed online at: [oxford-gallery.org.nz](https://oxford-gallery.org.nz)

**Sculpture on the Peninsula postponed to 2022:** Event organiser Gill Hay has announced the rescheduling of the finale of Sculpture on the Peninsula: ‘The uncertainty of ongoing alert level restrictions, and our need to be at Level 1 to run, means that we are unable to continue planning with certainty for November. We look forward to your support in helping us promote what promises to be an outstanding event’. Rescheduled to Friday 28th January. Tickets sales from 21 November. For further information contact: Gill Hay: [gill@sculpturenz.co.nz](mailto:gill@sculpturenz.co.nz) mob: 021 0227 1157

**Ira Mitchell’s Portraits of Antarctica Women postponed:** The annual *Days of Ice Antarctica Festival* in Ōtautahi scheduled for October has been delayed until February 2022. Look forward to visiting Mitchell’s *Portraits of Antarctica Women* at the Canterbury Museum, an exhibition that asks and answers the question: Were only men involved in Antarctica exploration?

**The Grace Butler Memorial Foundation Award at Ara 2022:** Expressions of interest are requested in October from Canterbury artists and artists who “have an association with the region” for the Grace Butler Memorial Foundation Award at Ara. The Grace Butler Foundation and the artist’s daughter, Grace Adams established the Award to support artists and students of art. For details: <https://gracebutleraward.org.nz/>

Jim and Susan Wakefield: The Ravenscar Collection



Continued from page 1  
Alongside this grouping, Blundell highlights a group of paintings whose subject is the region surrounding the Wakefields’ Scarborough home: Sumner, Taylors Mistake and the estuary. ‘The year they moved to Christchurch, 1995, was the year that they bought the most work, mostly focussing on the mid-twentieth century’. Among these are paintings by Leo Bensemann and Colin McCahon’.

Frances discusses the McCahon acquisitions as significant to Susan and Jim’s plans for a cohesive collection of New Zealand Art characterised by its numerous conversations between works and their personal relationship with the collection. ‘They bought a painting of Taylors Mistake by McCahon and then another four paintings by him. McCahon’s, *Taylors Mistake*, was the first McCahon purchased. It used to be in the master bedroom and the view from that room is the view in the painting across Taylors Mistake and the Banks Peninsula headlands. That led to the other McCahon purchases of North Otago and South Canterbury and the small waterfall. The first McCahon was purchased before they had the house in Scarborough built and the other four purchased with the notion of a collection in mind.’

The nature of such relationships - aesthetic, thematic and historical - is complemented by the collection’s ability to surprise. Blundell comments that she was frequently asking herself; what prompted this purchase? Central to such questions have been works by artists that are not well known or represented by paintings untypical of their practice. Bensemann’s *Taylors Mistake* is a sublime and contemplative image without precedent in the artist’s practice, and Tony Fomison is represented by *Roads to the Coast a View You Have to Climb To*, Blundell maintaining it is ‘an extraordinary landscape, a stunning painting and not typical of Fomison’s work.’

It is an attitude that extends to the Ravenscar Collection of classical antiquities. Frances backgrounds it as having its beginnings with ‘Greek and Roman ceramics, but Susan was heading more and more to Rome than Greece. She loved the domestic objects, smaller and more feminine and homely objects than the big stuff. The collection has artefacts that give a sense of a person’s daily life. There are two favourite works of mine in the collection, a 2<sup>nd</sup> –3<sup>rd</sup> century razor for shaving and a Roman folding ruler, both of which still open and close.’

The Ravenscar contemporary glass collection is also of great personal interest, Blundell commenting that Susan really loved glass work. ‘Originally it was Venetian glass vases and once she moved to Christchurch she swung around to local glass artist including works by Ann Robinson and

Wendy Fairclough’. Fairclough, Australian based but New Zealand born, is represented in the Ravenscar Collection by *Tribute to Morandi*, a sculpture by the glass artist that makes apparent her admiration for the essential and summary nature of Morandi’s still-life paintings.

In more recent years the collection has focused on acquiring current contemporary works, while also ‘filling the gaps’, with mid 20th century New Zealand artists’ work absent from the collection. Frances mentions that Susan really wanted a Raymond McIntyre painting. ‘It was an important gap that needed be filled’.

Trustee and Trust adviser on Canterbury Museum’s curatorial team for Ravenscar Collection, Jenny May, comments: ‘Susan was very keen that the collection was not static and kept a very close eye on art sales and auctions. The McIntyre self-portrait came up for sale in Auckland in 2014. Susan raised the possible purchase with the Trust and asked our opinion. I answered earnestly with a short “monologue” about the significance of McIntyre’s self-portraits and portraiture in general within his oeuvre and noted it would be a great addition. Susan gave one of her charming sagacious grins and said “Well that is good because I have purchased it!”

‘It is an interesting portrait – rather muted almost monochromatic. McIntyre is not looking out at the viewer but downcast. His hair is short cropped and I imagine it is a later work from his London period – that jaunty youthfulness of many of his self-portraits is not apparent. It is a lovely work and I think that the Trust - and Ōtautahi - is very fortunate to have it in the collection.’

Ravenscar House  
52 Rolleston Avenue, Christchurch 8013  
Opens in early November



↑  
Colin McCahon (1919–1987)  
*Taylor’s Mistake*, 1948, oil on canvas, courtesy of the Colin McCahon Research and Publication Trust. All Rights Reserved. Ravenscar Trust Collection 0061

←  
Raymond McIntyre (1879–1933), *Self Portrait*, date unknown, oil on canvas. No known copy-right. Ravenscar Trust Collection 0063

AT THE



↘  
Artwork #1101, *Ice Cream on the Run*, 2021, knitted wood, card

↘↘  
Sarah Harper, *Radical unlearning and the whiff of the permission slip*, 2021, hand built, pit fired porcelain

↘↘↘  
Kenna Taylor, *Untitled*, 2021, etching, edition of 4

↘↘↘↘  
Linda James, *Sleep on the Forest Dreams of the Sea - Fiordland 1*, 2021, acrylic and oil on canvas layered with clothes

↘↘↘↘↘  
The Wizard of Christchurch, Ian Brackenbury Channell and assistant

↘↘↘↘↘↘  
Maurice Lye, *Publicity National*, 2021, pigment print on paper framed



This exhibition is the first time that artists from across Canterbury Prisons have shared a public gallery space. Artists were encouraged to use the mediums available to them. Some were limited to paper and pen and others extended to paint, metal, wool and other materials. Proceeds from the sale of artworks will be donated to the Canterbury West Coast Air Rescue Trust.  
Oxford Gallery toi Waimakariri details its current exhibition *INSIDE ART. Creativity Knows No Bounds*. Work from Canterbury Prisons, Arts in Oxford, Main St, Oxford, until 31 Oct

Kintsugi is a group show that explores the concept of brokenness, its repair, and how it can become part of a new whole. Kintsugi is the Japanese art of restoring broken ceramic vessels with lacquer and gold, the resulting object becoming more valuable than before.  
Stoddart Cottage media release. Artists against Slavery, *Kintsugi: embracing the scars of healing*, Stoddart Cottage, 2 Waipapa Ave, Diamond Harbour, 1-25 Oct

Printmaker, Kenna Taylor endeavours to inform people about epilepsy, to convey an emotional view instead of a scientific one. *Falling Sickness* aims to help others understand the condition by showing what it is like for someone living with it on a daily basis.  
Absolution on the artist’s current work Kenna Taylor, *Falling Sickness*, Absolution, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, 30 Sep-1 Nov

I am interested in how the human form is a component of our Western cultural language... and how I am compelled to both question and honour the cultural background I have been born with.  
Linda James on her arts practice, 1996. Bulletin, No.101, April/May 1996, p.2  
Group Exhibition, *Vernal Surfaces*, East-side Gallery, 388 Worcester St, 11 Oct– 5 Nov

Warhol had extraordinary ability, but what did he actually do with it? He was the ultimate expression of what modernism is all about. Passive, neutral, narcissistic, autoerotic. An icon who didn’t say anything for fear of being understood.  
The Wizard of Christchurch on Andy Warhol, John McCrone, ‘Wonderful world of the Wizard’, *The Press*, 24 November, 2013  
*The Wonderful Wizard of Christchurch*, Pūmanawa Gallery, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, 9 – 25 Oct

To me the most important thing is that I present and do justice to what I’ve seen in an honest straight-up way. I’ve always been an introvert, lurking in the background and maybe there’s a bit of that in the subjects I photograph.  
Maurice Lye interviewed in *Photo-Forum* by Peter Black, <https://www.photoforum-nz.org/blog/2019/2/27/maurice-lye-online-portfolio>  
Maurice Lye, *Homeward Bound*, PGallery192, 192 Bealey Ave, 19 Oct-11 Nov

GALLERIES

Exploring Miseryland



WRITER  
*Reuben Woods*

Fiksate Gallery is excited to welcome new works by Tāmaki-Makaurau artist Misery, into their ever-growing collection of urban contemporary art. The dual canvas *Speaking with Flowers*, 2021, arrives in Ōtautahi from The Dowse Art Museum in Lower Hutt, where they featured in the *TMD: An Aotearoa Graffiti Story* exhibition, a celebration of New Zealand’s most renowned urban art collective. Although Misery joined TMD in 2012, her profile as one of Aotearoa’s most recognisable urban artists was already well-established, her iconic characters spanning the streets, pop culture and gallery walls since the turn of the millennium.

Tanja Jade McMillan’s artistic roots were fostered by the creative women stretching through generations of her family: her mother a costume designer; her grandmothers; painters and her great-grandmother a commercial artist for the Auckland

↗ Misery: Mural from the mural festival in Lower Hutt that accompanied the exhibition at The Dowse, 2021. Photograph by Mire Moschella Coello

↗↗ Misery, *Speaking with Flowers*, 2021 from the exhibition *TMD: An Aotearoa Graffiti Story* at The Dowse

Civic Theatre. Through her Chinese-Tahitian grandmother, Misery was imbued with an enduring passion for Pacific and Asian art. These influences would merge with her childhood love of obscure cartoons and a fascination for all things magical to create the sweet yet unsettling visual landscape of Miseryland and its quirky inhabitants, a representation of the artist’s imagination.

Attending the art-focused Metropolitan College as a teen, Misery developed her signature characters and aesthetic while immersed within a wide network of young creatives. This network included members of the city’s graffiti community, whose influence would inspire Misery to take her doe-eyed characters to the streets. The artist would soon become a central figure in the emerging post-graffiti scene as urban art explored non-traditional directions. Misery’s ubiquity increased with her collaborations with Marty

Emond and Steve Hodge’s comic-infused Illicit clothing brand and the development of Misery Boutique, her work expanding into fashion, toys and animation, exemplifying urban art’s cross-over potential and Aotearoa’s increasingly diverse art worlds.

Recognising the consuming nature of the darkness and vulnerability underpinning her work, the artist would eventually perform a “ceremonial burial” of the Misery identity. Yet, Miseryland would return, now brighter and inspired by travel, love and new experiences. Misery’s new work, exemplified by the warm palette of *Speaking with Flowers*, is more playful and effervescent than before, loaded in fantastical Technicolor, yet still imbued with a sense of mystery and magic. Miseryland’s human occupants are joined by a menagerie of magical animals and vegetables, a raft of cultural influences evident. Their stories play out across these

bright new landscapes, the viewer invited to unravel the narratives before them.

Misery’s work continues to reach a wide audience through mural works, exhibitions, collaborations and the Misery Guts line for children. In late 2020, Misery and her husband Tom McMillan, along with Tristan Marler, established The Mercury Plaza, an artist-run space in central Auckland, further enhancing her contributions to Aotearoa’s creative communities. A leading figure in New Zealand’s urban art story, Misery’s profile now stretches far beyond such definition, spanning platforms while remaining instantly recognisable. Visit Fiksate to explore Miseryland for yourself.

Works by Misery at Fiksate  
54 Hawdon Street, Sydenham

Down by the Liffey Gallery in Lincoln Celebrates its 10 Year Anniversary

WRITER  
*Warren Feeney*

Run by the community for the community and typical of many galleries and museums outside the four main centres in Aotearoa, Down by the Liffey Gallery’s exhibition programme is centred upon the Selwyn district and its hinterlands, representing the work of local artists and Canterbury, through exhibitions, community events and projects.

Down by the Liffey Gallery opened in October 2011 in the historic Coronation Library building, opened to celebrate the coronation of King George V, 18 April 1912. Its transformation into a gallery was realised through an application by local artists and arts supporters applying to the Selwyn District Council. Down by the Liffey Gallery’s committee was granted a lease in exchange

↘ Akane Nakao, *Untitled*, 2016, ceramics

↓ Gray Leonard, *Fantasy Forest*, 2021, oil on canvas

for their care of the building.

Celebrating its tenth anniversary this October, the gallery’s attention to local artists and its communities in 2021 is timely. Recent discussions from Museums Aotearoa’s membership centred upon the delivery of services in public galleries and museums throughout Aotearoa has seen a shift in attention with institutions reflecting on their exhibition programmes and the communities that they serve, during the period of Covid-19 lockdown. Stuff journalist, Andre Chumko reported that as places people can be safe and together and share stories in, galleries and museums are thinking about that, rather than how many visitors or tourists they’re getting. Eloise Wallace, director of Tairāwhiti Museum in Gisborne, has described this shift as ‘a real re-focusing on our communities, and their relationship with their stories and their places’.

These principles are fundamental to many local galleries and museums and over the past ten years have reflected the programme at Down by the Liffey Gallery. It has served as the exhibition space for groups that have varied across generations

to include the work of young children in the Kids First Kindergarten and Play Centre Lincoln exhibition in 2015, as well as solo and group exhibitions across a range of arts practices. The Halswell Pottery Group Annual Members Show has been held over a number of years, and an exhibition in 2016 with participating artist Akane Nakao’s refined Japanese ceramics were served as a model and example for a series of paintings by local artists. Among the gallery’s regular annual exhibitions are many local members of the Lincoln Art Group and individual artists that include Gray Leonard, Don McAra and Ruth Killoran.

In 2019, Down by the Liffey curated an exhibition centred upon the history of its community with the work of four related families in *Art From Four Generations – over 100 years*. Featuring the work of six artists it encompassed four generations of the same family: Jack Gibson, Helen Seach, Richard Wise, Amelia Wise, Sophie Wise and Logan Wise.

For its 10th anniversary exhibition, Down by the Liffey Gallery has allocated fifteen canvases at 30 x 30cm to as many local and

regional artists to create new works, as well as works on paper at similar dimensions by five artists.

Participating artists: Hamish Allan, Cheryl Boon, Maxine Burney, John Burns, Justine de Spa, Paul Deans, Anne Dillon, Sid Fitzsimmons, John Foster, Sally Hope, Nigel Jamieson, Ruth Killoran, Min Kim, Gray Leonard, Lyn Leonard, Adrienne Pavelka, Sue Simpson, Neville Sinclair, Ian Walls, Ben Woolcome Group Exhibition and Silent Auction, 20 to 31 October - an exhibition and silent auction celebrating the gallery’s 10th anniversary with works by selected artists from Down by the Liffey’s 10 year history.

The exhibition and silent auction concludes with a GALA on Sunday 31 October, 5 pm – 7 pm

Open hours: Wednesday to Thursday: 11.30 am – 2.30 pm

Friday to Sunday: 10 am -4 pm



# Indigo: Central Otago Artists Exhibition at Orion Powerhouse

WRITER  
*Warren Feeney*

In 2019, nine artists from Central Otago set up Indigo, an informal group, assuming the responsibilities of curators, a task more frequently associated with staff in public galleries. Yet over the past three years their curatorial practice has encouraged them to explore the potential of each other's work and new relationships and ideas.

Collectively, the arts practices of Luke Anthony, Shaun Burdon, Judy Cockeram, Rachel Hirabayashi, Megan Huffadine, Lynn Kelly, Jillian Porteous, Lynne Wilson and Nigel Wilson encompass carving, ceramics, jewellery, painting and sculpture. Thematically, they are equally conscious of the potential of their group exhibitions as agents to reveal both diverse and shared thematic responses about their work.

All the artists are supportive of one another's practice and this is central to their reason for being. Working mainly with recycled native timbers, Luke Anthony's sculptures of fantails and other native species embody a respect for the environment and ecosystems, a principle that is shared by the collective. Certainly, this is evident in painter/sculptor Rachel Hirabayashi's intimate and expansive views of the Cromwell landscape and its measured occupation.

Working with clay in Cromwell since 2006, ceramicist Lynne Wilson's interest in her materials are, in part, about the relationships that her practice makes with the history of the land, and our presence in it today. Wilson makes impressions of samples of old ornamental ironwork, conscious of time and the elements taking their toll on her subjects. Painter/sculptor and installation artist Megan Huffadine is interested in the objects that we hold and value as artefacts. Yet it is not their particular histories, rather their display and possible reading in public and private spaces.

Lynn Kelly is a senior contemporary jeweller associated with the pioneering Fluxus workshop in Dunedin. Drawing upon a history of botanical studies and local plants, her response to her subjects whether ferns, seed pods or flowers are simultaneously about past and present.

Multimedia artist Judy Cockeram, previously taught drawing in digital technologies at the University of Auckland's School of Architecture. In 2021 her practice has returned to the physicality of mark making. She notes: It is that special human to human exchange that opens the conversation between the viewer and the thoughts of the maker'. Cockeram's organic forms, abstract or figurative, share



← Megan Huffadine, *still life with baroque vessel #2*, 2021, acrylic paint and other mediums on board

→ Lynne Wilson, *Cross Culture Cromwell*, 2021, ceramic



their association with nature and the environment with painter and ceramic artist Jillian Porteous, her work a response to the colour and light of Central Otago, the rivers and its bird species.

Former senior lecturer in painting and life drawing at the Dunedin School of Art, Shaun Burdon, shares this attitude, working intuitively, responding to the subjects of his work and their making as critical to their resolution. He describes his paintings as about 'incidents and accidents', making images

expressing the ambiguity and mystery of life. Painter Nigel Wilson's interests are with the qualities of his materials and the abstraction of his subjects. Living in Alexandra from 2000, Central Otago is both an abstracted and tangible presence in his work, touching upon the reality of being in the land.

*Indigo Artists*  
Orion Powerhouse Gallery  
1 Rue Pompallier, Akaroa  
16 October – 7 November

## Grant Wylie's *Seamaster*: Colonial Alternatives and What Ifs

WRITER  
*Warren Feeney*

Sculptor and installation artist Grant Wylie describes the objects and materials of his most recent work, *Seamaster*, as an installation 'in a paddock and a shed on a hill with a view of the ocean'. It opens to the public from mid-October to early November and will be located at 181 Seftons Road, Okains Bay.

*Seamaster* refines and resolves many of the ideas and threads of Wylie's work from the past fifteen years and in a wider context, belongs to thirty years of an arts practice he describes as sometimes private and independent.

Where did *Seamaster* come from? Wylie directs attention to *D Block* at the High Street Project in 2001 as a shift from previous works in which his kinetic sculptures emulated the movement and gestures of the body. He describes *D Block* as a pivotal shift to the next phase, using cast concrete components and quasi-institutional furniture. The gallery space and objects became an environment that the visitor now shared as a participant through their very presence.

The next stage for Wylie was *The Savage*, *Hardy & associates* show in 2003. 'It was the

next big step toward where I am now insofar as it introduced notions of cultural exchange to sit alongside institutional exchange. Everything since has been about refining the formal language I started using to diminish the institutional power of iterative formal motifs and maximise the power of cultural exchange.

*The Waka Erehwon*, 2006/07, was the next step. It was about developing a Pākehā Pacifican form, one that was distinctly not Māori but was distinctly of this place. The *Lands and Surveys* exhibition in August 2020 at The Welder in Welles Street realised this for me, working with native timbers, materials of nature engaged with and manipulated by hand. *Seamaster* uses these forms to imagine colonial alternatives and what ifs. It parodies tropes of the heroic quest that colour our colonial identity'.

Grant Wylie, *Seamaster*  
181 Seftons Road, Okains Bay  
23-25 and 30-31 October, 6-7 November and Friday 12 November, 10am – 3pm  
Preview: Friday, 22 October, 5pm – 8pm Covid-19 restrictions permitting)

→ Grant Wylie, *Erehwon Cloud*, foundation study, craft .04, 2006



For additional context and to make the most of the trip, it is suggested that travellers also take the opportunity to visit the Okains Bay Museum and St Luke's Anglican Church, Little Akaloa,

which features the artwork of J. H. Menzies (en route via Chortlon). It is my intention to create a Facebook event that may serve as a point of contact to facilitate ride-sharing.

## Eion Stevens (1952 – 2021)

WRITER  
*Warren Feeney*

Graduating with honours from the Otago School of Art in 1973 and studying at Exeter College of Art in England in the early 1970s, Eion Stevens sustained a resolute commitment to painting throughout his life. Everyone who spent time with him will have firmly etched in their memory, their experience of his work and his presence. His paintings and personality were inseparable.

My memories of Eion are predominantly from my time at CoCA, visiting him at home to select works for solo or group exhibitions and catching up with him briefly on his visits to the gallery. He was a regular exhibitor in the gallery's annual award exhibition, the CoCA /Anthony Harper Award for Contemporary Art. It filled the gallery spaces upstairs and I have this particular memory of Eion's diminutively scaled works (around 50cm x 40cm), in the expansive Mair Gallery, an exhibition space suited to large-scale works, yet his modestly scaled paintings commanded prime attention.

The succinct economy and authority of his paintings was metaphorically Eion's weapon of choice, his concise figurative paintings outwardly proposing that the subjects in his work could be immediately grasped. Yet, this was far from their reality. Even the one-word/ short phrase sentences that titled Eion's paintings were in on the act, representing a point of entry to their open-ended possibilities, probing and questioning.

There is an overwhelming sadness about Eion's death. He was a painter whose early success in the late 1970s should have continued to blossom into the 1980s and 1990s, as figurative post-modernism flourished but it didn't happen. In retrospect, this is not a surprise. Eion's humour, irony and observations on life were deeply and sincerely felt, and as such, he leaves all of us with the evidence and confirmation of a rich and exceptional arts practice.

→ Eion Stevens, *Pick Pocket*, oil on board



# 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**  
Kenna Taylor, *Falling Sickness*, 30 Sep–1 Nov, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm
- 2

**Aigantighe Gallery**  
South Canterbury Pottery Group, until 24 Oct, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm
- 3

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

**Art Hole**  
12–4.00pm, 336 St Asaph St
- 5

**Art on the Quay**  
Joanne McDougall and Ruby Whitty, *Opposites Attract*, until 21 Oct, Paul Smith, *it's all in the mind you know*, 28 Oct–8 Dec, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm
- 6

**Art Box Gallery**  
1/16 Loftus Street, Papanui, Tue–Fri 11–4pm, Sat 11–2pm For updates: artboxgallery.info
- 7

**Arts in Oxford**  
*INSIDEART Creativity Knows No Bounds*, until 31 Oct, Main St, Oxford, Thu–Sun 10–4pm
- 8

**Ashburton Art Gallery**  
Interactive Exhibition Services, *Microscopic Worlds on the Importance of Small*, 4–23 Oct, Elizabeth Thomson, *Cellular*

- 9

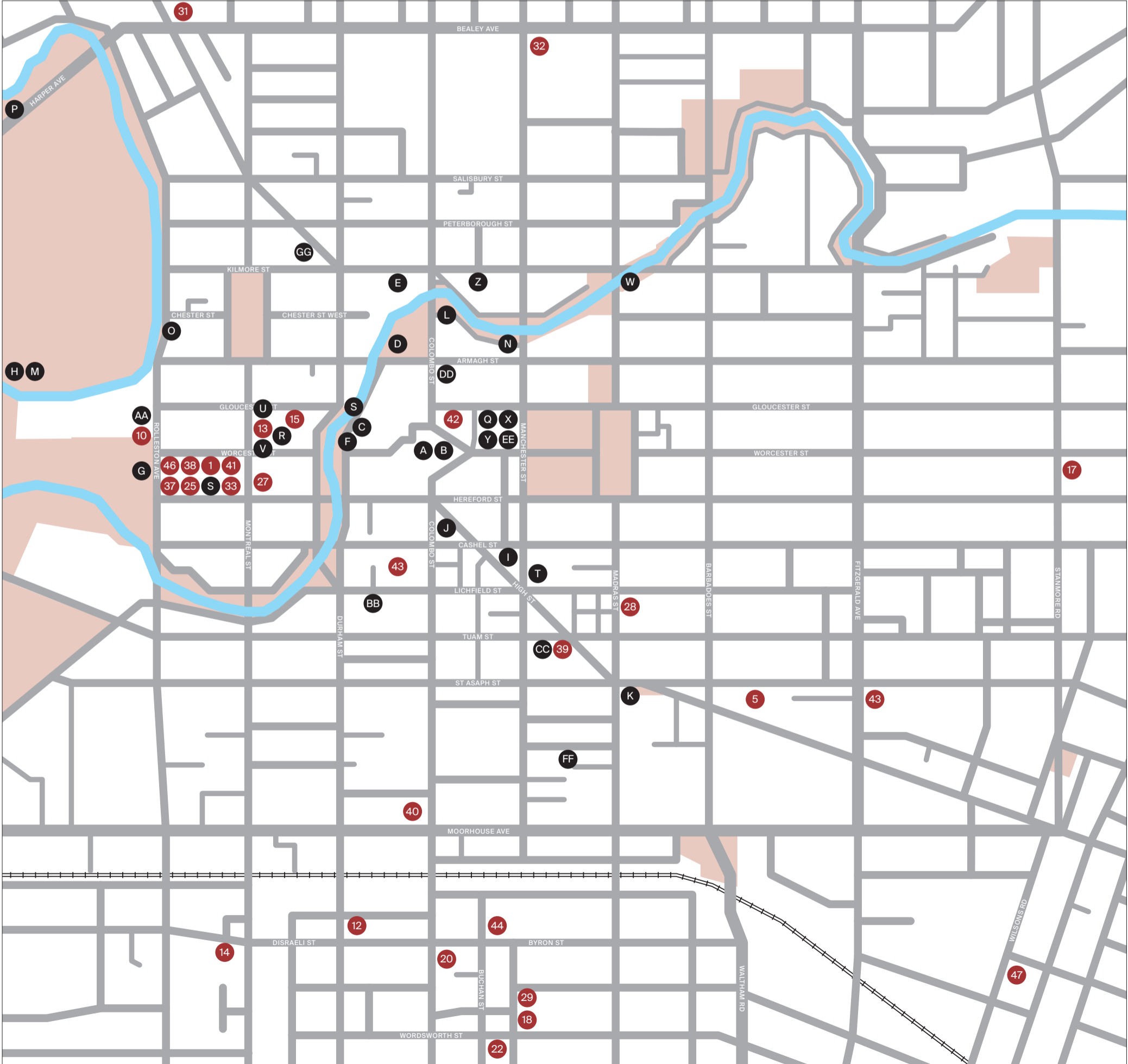
**Bryce Gallery**  
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment
- 10

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

**Rangiora Chamber Gallery**  
Michael Michaels, new works, 3 Oct–4 Nov, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm
- 12

**Chambers Gallery**  
Jacqueline Mcleod and Dorothy Helyer, until 16 Oct, Tony O'Grady, Phoebe Senior and Bianca Scrimgeour, 20 Oct–6 Nov, 80 Durham St, 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 16 Jan 2021, *Hellzapoppin'! The Art of Flying Nun*, until 28 Nov, *Things That Shape Us*, until 21 Nov, Lonnie Hutchinson, *Ahu Timatoka/Trace Element*, until 31 Oct, *Postcards*, until 11 Nov, *Te Wheke: Pathways Across Oceania*, until



23 May 2022, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

**14 City Art Depot**  
Nick Harte, *Demonology*, until 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**  
*Toro Whakaara: Responses to our built environment: HOOPLA*, Isabel Thom, Lindsay Yee, Ngahula Harrison, Raphaela Rose, ĀKAU, Edith Amituanai, Kirsty Lillico, Stone Faletau and Wayne Youle, 19 Oct–4 Feb 2022, Steve Carr and Christian Lamont, *Fading into the Sky*, 19 Oct–4 Feb, Ella Sutherland, *House Painting I + II*, until 31 Dec, 66 Gloucester St, Tue–Fri 10–5pm, Sat 10–3pm

**16 Down by the Liffey Gallery**  
Group exhibition, *10th Anniversary Exhibition*, 20–31 Oct, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm

**17 Eastside Gallery**  
Textile and Fibre Arts Network (TAFAN), *Textile Treasures*, until 9 Oct, Magdelane Clare, Joe Clarke, Alix Ashworth, Helene Olivia Smith, Sage Rossie, Linda James, Maree Cole, *Vernal Surfaces*: 11 Oct–5 Nov, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed–Sat 11–5pm

**18 Fiksate**  
New works by Milarky, Misery, Dr.Suits and more, 54 Hawdon St, Sydenham, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm

**19 Fo Guang Yuan Art Gallery**  
Hong Ying Yao, *Magnificence of Embroidery*, until 24 Dec, 2 Haraakeke St, CHCH, Tue–Sun 9–4pm

**20 Form Gallery**  
Anneke Bester, *Sitting Around*, 9–29 Oct, 468 Colombo St, Tue–Sat 10–5pm

**21 Ilam Campus Gallery**  
Mitchell Bright, *Ibid: In the same place*, until 22 Oct, Fine Arts Ln, off Clyde Rd, Mon–Fri 9–4pm

**22 Jonathan Smart Gallery**  
Mark Braunias, *In Search of the Saccharine Underground*, 8 Oct–20 Nov, 52 Buchan St, CHCH, Wed–Sat 11–5pm

**23 L'Estrange Gallery**  
17 Marriner St, Sumner, Tue–Fri 11–5pm, Sat–Sun 12–5pm

**24 Little River Gallery**  
Georgina Hoby Scutt, Galina Kim, Kerry Fenton and Harriett Millar, *The Flower Show*, until 25 Oct, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm

**25 Maxine Burney Artist's Studio**  
Maxine Burney and Guest artist, Alison Lowe, *Painting the Ab-*

*stract*, 5–31 Oct, The Arts Centre 28 Worcester Blvd, Mon–Sun, 10am–5pm, 1–31 Jul

**26 McAtamney Gallery**  
Catherine Coster, *Wild Days*, until 18 Oct, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm

**27 NMG**  
Tony de Lautour, Market of the Senses, Oct, Wynn Williams House, 47 Hereford St, Wed–Sat 11–5pm

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

**29 NZ Artbroker**  
New works by Sofia Minson, Neil Dawson and Seraphine Pick, 2 Kingsley St, Sydenham

**30 Orion Powerhouse Art Gallery Akaroa**  
Luke Anthony, Shaun Burdon, Judy Cockeram, Rachel Hirabayashi, Megan Huffadine, Lynn Kelly, Jillian Porteous, Lynne Wilson and Nigel Wilson, *Indigo*, 16 Oct–7 Nov, 1 Rue Pompallier, Akaroa, Mon–Sun 10–5pm

**31 Paludal**  
Sorawit Songsataya, dates TBC Instagram: paludal\_chch 5/2 Papanui Rd, CHCH

**32 PGallery192**  
Curator Julie Humby, a response to ARA's collection, *CURATE ME*, until 15 Oct, Katie Thomas *Quiet Life*, Maurice Lye *Homeward Bound*, 19 Oct–11 Nov, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm

**33 Pūmanawa**  
*The Wonderful Wizard of Christchurch*, 9–25 Oct, *Alternative Education Art Expo*, 26–31 Oct, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

**34 RightSide Gallery**  
Work by Joel Hart, Rush Sarah Albisser and Odelle Morshuis, 1–31 Oct, 380 St Asaph Street, CHCH, Sat 10–4pm & by appointment

**35 Stoddart Cottage Gallery**  
Artists against Slavery, *Kintsugi: embracing the scars of healing*, 1–25 Oct, 2 Waipapa Ave, Diamond Harbour, Fri–Sun & most public holidays, 10–4pm

**36 Susan Badcock Gallery**  
John Badcock + Susan Badcock, 1–31 Oct, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

**37 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

**38 The Central Art Gallery**  
John Walsh, *Things Have Changed*, until 10 Oct, Chauncey Flay, *His first exhibition in Christchurch*, 14 Oct–14 Nov Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

**39 The Den**  
Richard Elderton, *Beyond the Surface*, until 16 Oct, 181 High Street, Wed–Sat, 10–4pm

**40 The National**  
Karl Fritsch and Moniek Schrijer, *SchmuckCracker*, until 9 Oct, Christopher Duncan, 13 Oct–6 Nov, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm

**41 The Physics Room**  
The Veiqia Project, *ILakolako ni weniqia: A Veiqia Project exhibition*, until 31 Oct, 301 Montreal St, The Arts Centre Registry Additions Building, Tue–Fri 11–5pm, Sat–Sun 11–4pm

**42 Tūranga**  
*Whakaata maite Kūkūwai, Reflections from the Wetlands*, 10 Oct–7 Feb 2022, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm

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

**44 Xgaleri**  
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. Art Box Gallery  
7. Arts in Oxford  
8. Ashburton Art Gallery  
9. Bryce Gallery  
11. Rangiora Chamber Gallery  
16. Down by the Liffey Gallery  
19. Fo Guang Yuan Art Gallery  
21. Ilam Campus Gallery  
23. L'Estrange Gallery  
24. Little River Gallery  
26. McAtamney Gallery  
30. Orion Powerhouse Art Gallery  
34. RightSide Gallery  
35. Stoddart Cottage Gallery  
36. Susan Badcock Gallery

**No Current Listings:**  
45. Dilana  
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

For news/advertising email: artbeatwebsite@gmail.com

**creative nz**  
ARTS COUNCIL OF NEW ZEALAND TEI AOTEAROA  
Artbeat: ISSN 2624-2664



**Toro Whakaara: Responses to our built environment**

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

19 October – 5 February

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

Presenting partner: **architectus™**

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**FALLING SICKNESS**  
Kenna Taylor  
Opens September 30th  
Runs until November 1st

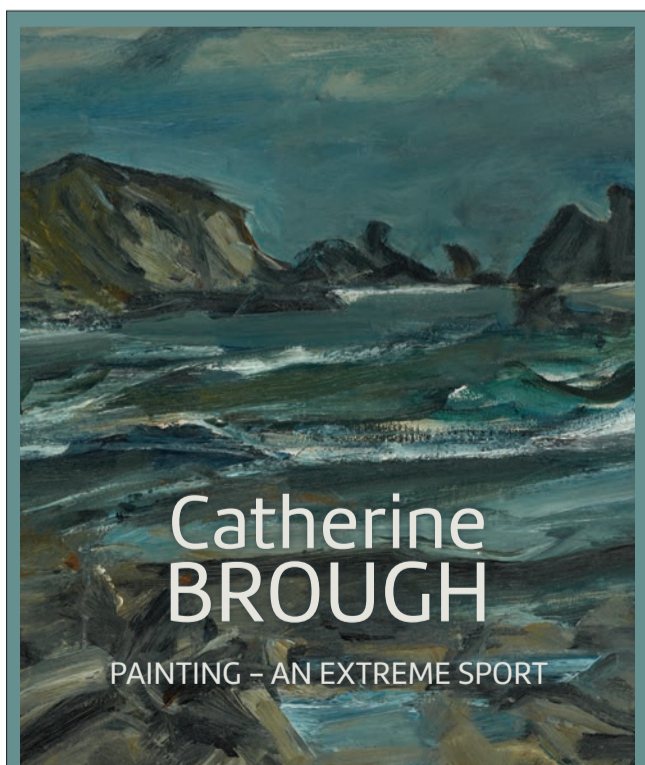
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**Chamber Gallery Rangiora**

Rangiora Library  
141 Percival Street  
Rangiora

@ChamberGalleryRangiora



**Catherine BROUGH**  
PAINTING – AN EXTREME SPORT

The Left Bank Art Gallery, Greymouth  
13th Oct – 6th Nov  
PG gallery192, 16 Nov – 3 Dec



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Demonology

WRITER

Tessa McPhee

“Spangled is the earth with her crowns, strange is the madness of those into whom demon foxes enter.” Accomplished cross-disciplinary artist Nick Harte calls in the witching season with *Demonology*. This exhibition convenes a circle of outsiders and elusive others: witches, demons and familiars, to consider early Witchcraft histories and practices, foregrounding culture and perspective in contemporary painting.

Textured abstracts feature metamorphous beings, magical figures and fauna, as instruments of the artist’s complex interest in systems of belief. *Demonology* draws subjects from Eastern and European storytelling traditions, such as the demon foxes of Japanese mythology; changeful of form and inclined to manipulate or masquerade as humans, they are alternately cast as malevolent tricksters, divine message-bearers, loving partners, or the practitioner’s help-mate. This painted series exhibits a similarly fluid, peculiar shape-shifting, like in nature to Harte’s transfigurative methodologies.



Nick Harte, *Demonology*, 2021, acrylic and pumice gel on wood. Image courtesy of the artist and City Art Depot.

Changes abound in his transmogrification of 12-inch record sleeves. Multi-instrumentalist Harte fields each article of found ephemera with an ease and familiarity, ground in hand in an echo of his parallel sound and film practices. Works are painted quickly, in intuitive sets of performative action, realising visions in gestural acrylic sfumato and nail polish, viscous and sensuous. The resulting surfaces are optically pleasurable, laden with medium-led happenstance and sophisticated command of colour and form.

This series is a natural continuation of Harte’s gothic oeuvre, a catalogue of cinematic offerings engaging with earth magics and narratives of organic collapse. *Demonology* paints the shape of the dark in isolated lenses, sheltering chambers and nebulous bruising. Works frame phenomenal spheres, miasmic illusions or delusions of those possessed. Minimal figuration can be discerned in these alchemical conjurings, slight suggestions of vulpine ears and snout.

Pieces are by turns beautiful or discordant, daring or light-shy, still in their earths.

This exhibition has teeth, yet arrests the audience in revelations of an unexpected vulnerability. Extending some secret mammalian understanding, the works and written companion ask us to place ourselves within Harte’s landscapes, watching through the eyes of his creatures, hunting, hunted. Airy and earth-bound, persecuted and predacious, the show finds an uneasy balance. With *Demonology*, Nick Harte, himself a many-tailed creative, delivers a suite of macabre morsels, weighing a fascination with bodily horror and carnal delight and questions of the unknown with a measure of the unguarded and familiar..

Nick Harte, *Demonology*  
City Art Depot, 96 Disraeli Street, Sydenham  
14 September – 4 October

Things That Shape Us

WRITER

Emma Cameron

*Things that Shape Us* reminds us that trauma is an integral part of the psyche of Ōtautahi Christchurch. Curated by Melanie Oliver, this exhibition at the Christchurch Art Gallery Te Puna o Waiwhetū considers the trauma that Ōtautahi and wider Aotearoa has faced as a community. From the legacies of colonial violence to the earthquakes and mosque attacks, *Things that Shape Us* documents these events, and calls us to consider our collective response carefully.

The exhibition can be read on various levels. On one level, there is a sense of celebration of collective response to mutual experience. We see how the community has come together and cared for one another in different ways, as in Tim J. Veling’s *Support Structures*, where he has captured damaged buildings that are physically held up. It can be read as a didactic appeal to remember the way Ōtautahi residents have cared for each other through painful events.

In addition, the need to step outside of institutional power structures to seek action



Tim J Veling, *Support Structures* #3, Tonbridge Street, 2011, collection of the Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2015

is also explored and questioned. Spanning Aotearoa’s history, cultures, and its rights and inequalities, the expression of collective frustration and helplessness of the people of Aotearoa is depicted in John Miller’s documentary of protests. The work highlights the need to challenge decision-makers to work towards a more democratic future and an identity reflective of all its people.

Artist and designer Matthew Galloway discloses the other side of the picket line with his consideration of the Christchurch City Council’s post-quake rebranding. He problematises the dominance of colonial identity, putting forward suggestions for a design/logo that reflects the broader identity of the city and we are challenged to consider a proactive response.

In the enveloping, three-channel video by Graeme Atkins, Natalie Robertson and Alex Monteith, the viewer is forced to audit the lens of their relationship to the land. We are confronted with the extensive damage the whenua of the Waiapu River region faces, and

our temptation to call this ‘human’ damage, when, in the context of Aotearoa, it should more accurately be called ‘colonial’ damage. We are challenged to respond to this work and our wider environment, to think through these issues within a mātauranga Māori framework, sensitive to and respectful of the needs of the whenua, understanding how it behaves with an unfamiliar humility. *Things that Shape Us* challenges our often familiar conceit in our responses to trauma, a calling to pro-action, rather than reaction.

Curated by Melanie Oliver, *Things that Shape Us* features works by: Fiona Amundsen and Kanariya Eishi, Graeme Atkins, Alex Monteith and Natalie Robertson, Matthew Galloway, Janneth Gil, John Miller, Miranda Parkes, Ella Sutherland, Tim J. Veling  
Christchurch Art Gallery Te Puna o Waiwhetū, corner Montreal St and Worcester Blvd  
24 July – 21 November

Kelcy Taratoa: Who Am I? Episode 001 – A new publication on the artist and his practice

WRITER

Andrew Paul Wood

When Kelcy Taratoa (Ngāi Te Rangī, Ngāti Ranginui and Ngāti Raukawa) first emerged with a bang as a very young artist in 2003, there were some – me included – who worried that early fame and the dealer system might freeze the development of his work.

Thankfully as *Kelcy Taratoa: Who Am I? Episode 001* amply details, this was not to be the case. Taratoa has gone from strength to strength to become an artist of intellectual heft and technical substance.

The publication relates to the mid-career survey exhibition of the same name, covering two decades of the artist’s work that showed at Tauranga Art Gallery Toi Tauranga from 5 October 2019 to 30 May 2020. Written by long established art writer Dr Warren Feeney (it seems redundant to make the disclosure that he is *Artbeat*’s editor), with foreword by Tauranga Art Gallery Toi Tauranga director and exhibition curator Alice Hutchinson, and

in a splendid move, bilingual, with the text translated into te reo Māori by Hēni Jacob (Ngāti Raukawa, Ngāti Porou), is spectacular.

The design is stunning, particularly the black board cover with its references to Taratoa’s graphic style and embossed vertical text. Rather than getting too much in the way of the art and artist, Feeney skilfully lays out the territory of Taratoa’s career, letting the artist, and the documentation do most of the talking, taking us on a journey from the artist’s childhood in suburban Levin to the impact of Te Haka a TeTupere, the wharenui of Ngāi Te Rangī at Rangiwaea marae in Tauranga.

The work evolves from the early cluttered-but-effective semiotic tsunami of pop culture and urban art references into something far more structured, pared back, concentrated in power, composition, and intent. We get a picture of Taratoa’s full



Design: areadesign.co.nz, Kelcy Taratoa: Who Am I? Pages 16-17

range, exploring the interplay and counterpoint between the culture of painting and the virtual/augmented/manipulated realities of modern technology with an urgent political

edge: his theme has always been our relationship with reality and with culture, but now the anxiety about our technocratic surveillance state is to the fore.

It is a well put together, well researched, and generously illustrated catalogue that also functions well as a standalone book about Taratoa’s art career and journey and a wonderful record of an artist’s concerns and intellectual processes in the middle of their career.

*Kelcy Taratoa: Who Am I? Episode 001*: Quentin Wilson Publishing for Tauranga Art Gallery Toi Tauranga and Toi-Ohomai Institute of Technology, recommended retail price (RRP): \$60.00 Publication Date: 30 October 2021. Available from all good booksellers.

Hot Lunch 20 August 2020 – 21 August 2021

WRITER  
*Orissa Keene*

By the time the artist-run initiative (ARI) Hot Lunch settled into High Street in August 2020, Ilam’s recent-grads were actually considering sticking around in Ōtautahi. With Paludal having opened earlier in the year and The Den joining on High Street later in December, ours was taking the shape of a healthy arts ecosystem. Hot Lunch provided a regularity which had, for years, been lacking; the monthly exhibitions coupled with commissioned texts, slick posters and prints, quickly set the standard.

Hot Lunch upheld a consistency that disrupted the pandemic weirdness – but the ‘business as usual’ approach has been associated with artist-runs in Ōtautahi since 2012. Though such organisations as Gap Filler have their place, when Ōtautahi artists would talk about ‘filling the gap’ in the arts, they were referring to something very different. Following the legacies of Dog Park and North Projects, and recognising the ongoing need for stability in a perpetually post-quake city, Hot Lunch rejected the ‘pop-up’ culture of art-substitutes and transitional architecture which has long exposed the institutional application of the word ‘community’ as an attempt to serve everyone which results in the negligible benefit of few.

Hot Lunch brought us twelve shows from August to August. Showing a mix of both ‘home’ and ‘away’ artists, the impact of the gallery on our pond, here, and the larger arts ecosystem of Aotearoa, has

been significant. Programmed artists have gone on to have shows at Te Uru, Dunedin Public Art Gallery and Artspace Aotearoa. The cliché of the artist-run as a ‘stepping stone’ is furthered by the way we walk all over them (to insert another cliché), judging them as though they were run by seasoned curators. The Hot Lunch facilitators note that they developed a process that worked which led to better results the more it was practised.

Keeping it short and sweet was always the plan – it turns out that autonomy is expensive, although one of the most valuable things for the arts. Hot Lunch was primarily self-funded by its facilitators, add to that the unpaid hours of administration, gallery-sitting and all the little design details – they did not go unnoticed. Each ARI has its own identity which leaves room for multiple ARIs to exist to everyone’s advantage. With two artist-runs to keep us going for now, there’s still a question of what’s next.

Thank you Liam Krijgsman, Lee Richardson and Millie Galbraith – thank you Hot Lunch – you will be remembered for your signature yellow, your thoughtful design and consistent high standard, the openings which spilled out onto the street, and your commitment to DB and LaCroix in the chip-board serving window.

Hot Lunch  
in earlier times at 227 High Street



↑  
Priscilla Rose Howe & Eiko Olykan, *She's not a great piece of furniture, but she's got good legs*, exhibition opening, 16 July 2021



→→  
From left: Liam Krijgsman and Lee Richardson, *Break Up*, exhibition opening, 18 December 2020.

Catherine Brough – *Painting as an Extreme Sport*

WRITER  
*Warren Feeney*

Is it possible to claim that painting is an extreme sport? Artist and trustee of the Yvonne Rust West Coast Arts Trust, Evelyn Hewlett answers ‘yes’, maintaining that for almost five decades, Catherine Brough’s plein-air paintings out in the field and on the front-line in Canterbury and the West Coast are an affirmation that this is true.

‘When you look at her work you can feel the experience of the weather and being in the painting. She has had an interesting career as a landscape painter during a period of conceptual art. British sculptor and conceptual artist Richard Long goes for long walks in the landscape of Scotland and he puts rocks in an art gallery and Catherine is a bit like that as well, going from coast to coast’.

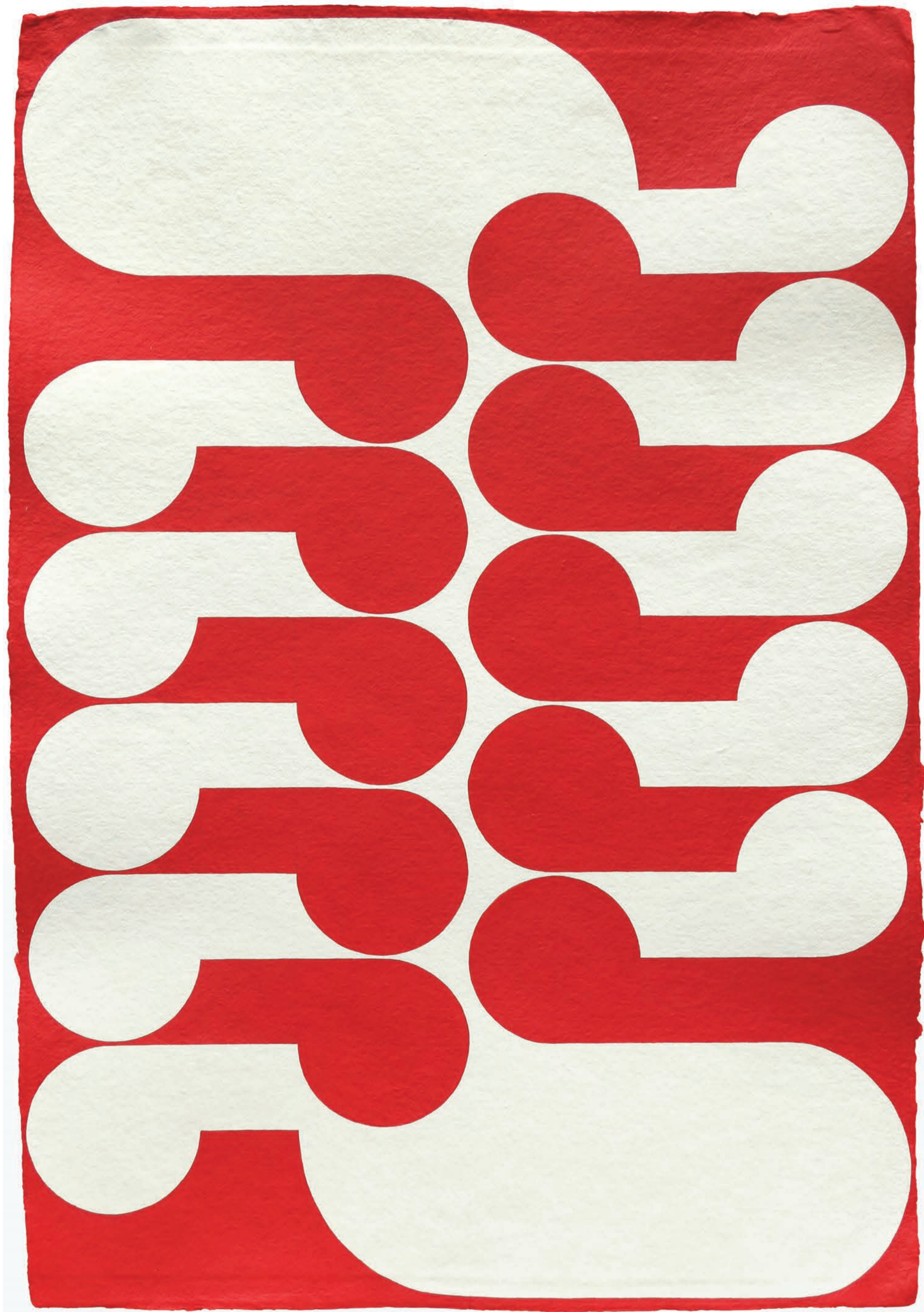
Brough’s exhibition *Painting – An Extreme Sport* opens at the Left Bank Art Gallery in Greymouth in October and at PGgallery192 in November and visitors will be able to share something of the artist’s experience, at work in the land. Hewlett describes the necessary details for Brough to undertake the task. ‘To organise all your materials; paint and brushes, suitable clothing, food, tramping boots, wet/ warm weather gear and maps, and get yourself out there to paint is a difficult thing to do. Most of the audience for *Painting – An Extreme Sport* will be Canterbury and West Coast people. Like most of us, sitting in our air conditioned cars, the landscape is quite insular from us. You are driving and on a mission, and if you do stop it is cold and climatically challenged’.

Undeniably, there are performance elements fundamental to Brough’s painting that verify her association not only with conceptual art, but also with West Coast/ Northland painter and potter, Yvonne Rust (1922-2002) whose Trust has supported Brough’s exhibitions at the Left Bank Art Gallery and PGgallery192. Hewlett notes that Rust would have easily understood the physical nature of Catherine’s art practice. ‘Her favourite artist was Joseph Turner (1775-1851). She had this memory of him tying himself to a ship, and that is kind of what Catherine is doing, putting herself out there for all of us to heighten our consciousness and experience of nature – its varying temperament and personality’.

Catherine Brough, *Painting – An Extreme Sport*  
The Left Bank Art Gallery, 1 Tainui St, Greymouth  
13 October – 6 November  
PG Gallery192, 192 Bealey Ave,  
16 November – 3 December



↑  
Catherine Brough, *Torlesse Range and Main Road*, 2003, oil on canvas





## Mark Braunias

### *In Search of the Saccharine Underground*

8 October – 20 November 2021

Images (Left to Right):

*Doppel Wasser*, 2021, acrylic on paper, 2000 x 1200mm

*Roto Kam*, 2021, acrylic on paper, 2000 x 1200mm

*Pussy G*, 2021, acrylic on canvas, 2000 x 1200mm

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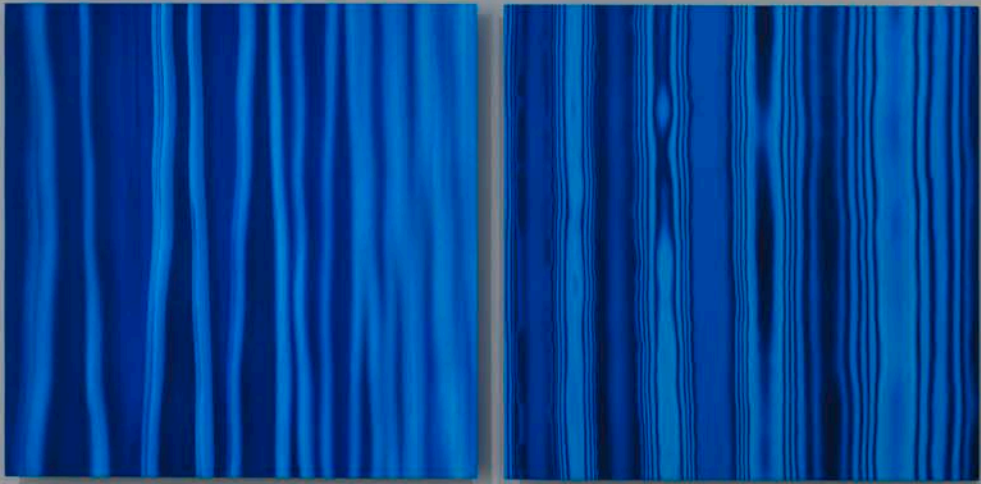
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Image: John Walsh, (detail) *Just Before They Came*, 2019, oil on canvas, 510 x 935mm


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# Charlotte Watson

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