

ARTBEAT

In this issue: *Photorealist David Woodings*⁰³ *Brett Graham: Tai Moana Tai Tangata*⁰⁴
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Canterbury Museum — *SHIFT: Urban Art Takeover*



The moment Canterbury Museum packs out its collections, offices and resources in storage at the end of December, the empty Museum's spaces will be almost immediately transformed for a major exhibition of work by fifty urban artists for *SHIFT: Urban Art Takeover*.

SHIFT will occupy not only the Canterbury Museum's well-known display and exhibition spaces, but also take up residency over five floors of the building in 35 spaces that include its storerooms, corridors and offices. *SHIFT* is a unique event and exhibition, only possible because of the necessity to vacate the Museum's building for its redevelopment. Museum director, Anthony Wright emphasises that its temporary closure represents a unique opportunity. 'When we thought about emptying the Museum, we realised we would have this monumental blank canvas. It's an opportunity to do something even bigger than *RISE*, and to raise much-needed funds for new exhibitions in the redeveloped Museum'.

Urban artist academic and writer, Reuben Woods is curating *SHIFT*, bringing together a programme of more than

50 artists, made up of 3 to 4 international artists, 15 to 25 artists from throughout Aotearoa and local, Ōtautahi artists. Woods says that he is pleased to be bringing a local network of artists back here, including the likes of the DTR Crew - Dcypher, Wongi Wilson, Ikarus and Jacob Yikes'.

Woods comments that *SHIFT* represents a further step on for urban art from the *RISE* Festival in 2014, an opportunity for artists to reconsider, renew and extend the nature of their practice. 'The floor plan for *SHIFT* tells you that it is unprecedented in Aotearoa. There are some comparative examples of takeovers of large public spaces that go from large installation and smaller inbetween spaces and these include *Art in the Street*, the first major survey in 2010 in the United States at the Museum of Contemporary Art, Los Angeles is the most comparative model for the Canterbury Museum's project.'

The museum is an institution being turned over to the artists to make use of spaces that are not obvious. They include storerooms, basements, offices, corridors, open-plan spaces, lift lobbies and gallery spaces. Some of the artists are more

↑ BMD's untitled work for the Canterbury Museum's 2014 urban art exhibition *RISE* will feature in *SHIFT*

fascinated with smaller and more quirky spaces. They have been challenged [previously to scale up and now, with *SHIFT* at the Museum, they get to scale down. There is the challenge and recognition that each room has its own history, purpose and items, objects that are relevant to its used past.'

'New works will evolve from the artists' responses to their location, the physical qualities, the room's purpose and the idea that there are certain items or stories that are distinctly part of the Museum's history, and these might include scientific knowledge and related items that have been used in the building. There is an opportunity for artists to create new stories, especially those who have grown up here and have an undoubted connection to the Museum'.

Planning is currently underway for artists to select spaces, conscious that some will need more time than others through most of January to complete their work. Woods maintains that he is encouraging artists to be open to collaborate with one another and consider other works that they might produce simply as part of being onsite. 'Festivals like *SHIFT* are vital in terms of experiencing new cultures and locations

for making work. It is important to acknowledge that we have sourced a diversity of artists from a diversity of backgrounds and we want artists to explore ideas based around these contexts as well.'

'The Christchurch street will stay the same and so will a number of other long-standing spaces. For *SHIFT* they will still be familiar to visitors but for some people they may also do a double-take to discover new work in these spaces'.

'It is a significant task developing the planned route through the exhibition over four floors. We want it to be the best possible experience for artists and the public. We want the artists to leave, feeling that they have been part of something that is very special.'

SHIFT: Urban Art Takeover
Canterbury Museum
Rolleston Avenue
28 January – 11 April

An upbeat reflection on the global profile of the city

WRITER

Reuben Woods

Visitors from overseas have been steadily returning to Ōtautahi in recent weeks, from tour companies and cruise ships, to families reuniting after years of strictly online interactions and even journalists reporting back to media outlets, the presence of international tourism is increasingly evident once again. I have had numerous opportunities to engage with visitors to the city, primarily showing off the art in our streets as a vibrant part of our creative profile, from Roa's beloved *Moa* on the side of Canterbury Museum, to the array of murals created for the 2022 *Flare Street Art Festival* around the SALT District, and many spaces and sites in between.

I recently spent a morning with a couple from Austin, Texas, who had admitted that exploring Christchurch's street art was on the top of their list of things to do while in Aotearoa. As we visited a range of locations it was fun to hear their reactions to and reflections on specific works; fresh eyes on paintings that have become so familiar to locals.

After traversing the city, we eventually arrived at the newly reinstated *Dance-O-Mat*, surrounded by paintings and paste-ups (created and installed on the occasion of the recent *Christchurch Hip Hop Summit* in October) at its new Manchester Street base. Here, my new friends revealed that the *Dance-O-Mat* was one of the inspirations for their trip to New Zealand. Four years previously, a news story on a US news station about the iconic dance floor had caught their attention and they were struck by the sense of play it encouraged in an evolving urban landscape. It was striking



that the *Dance-O-Mat* had left an enduring impact even thousands of kilometres away.

As we left the *Dance-O-Mat* (with pencil stickers by teethlikescrewdrivers, procured from the sticker drop box, in hand and a promise to slap them up in Austin), we chatted about a range of ephemeral art, and the importance of the gesture and process behind making art in public spaces. It was an invigorating morning, a realisation that our city, a city that has been through so much change, still provides moments of wonder through our willingness to decorate and activate our streets. It created a swelling sense of pride at the amazing projects, installations, and interventions that have proved so enduringly popular, a legacy of the creative and progressive thinking that

↑ This wall, painted by Tepid and YSEK, forms a bright backdrop for the newly relocated *Dance-O-Mat*, an iconic urban activation that has gained international acclaim, a signal of the city's global reputation

the city has inspired.

To think that Ōtautahi, of all places, has gained a reputation as a global urban art destination is still incredible. And to look back at the visitors who have contributed to that reputation is equally amazing; to think that some of the brightest names in international urban art have left their mark on the city would have been unfathomable pre-earthquakes. Artists such as Jorge Rodriguez -Gerada, ROA, Tilt, Sofles, Rone and Buff Monster, who visited the city for the array of OiYOU! festivals, Ampparito and Fin Dac, who took part in the 2017 Street Prints Ōtautahi event, and more recently, figures like Robert Seikon and Pener, who have exhibited and served residencies at Fiksate Gallery, make for an impressive list

of international arrivals.

For each, the city has provided an intriguing and attractive landscape, whether for public works or as the contextual backdrop for those various events. The city's reputation has also been earned through the hard work of local artists and arts organisers and supporters that has both installed and maintained that sense of creative potential. With the return of international visitors (either artists or tourists) proving that Ōtautahi remains a renowned destination for art in the streets, it is satisfying to look back and exciting to look forward at what the next decade may hold and the work that may emerge.

NEWS &

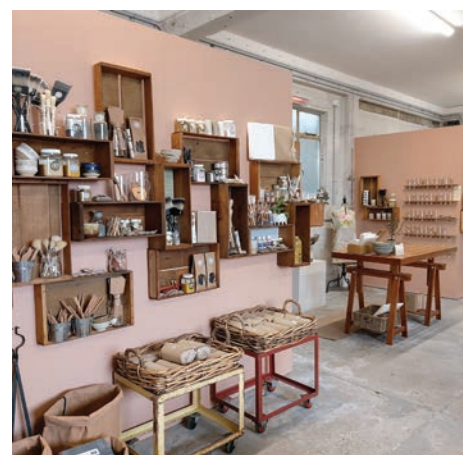
EVENTS WORKSHOPS



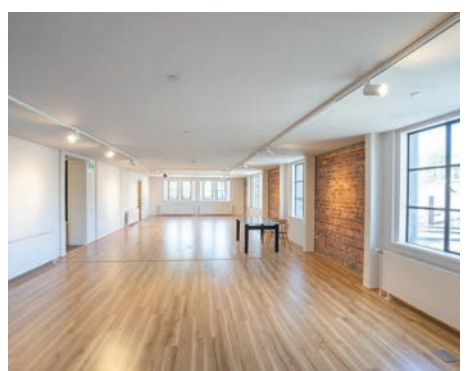
← Gaby Reade, *Symphony for the Seemingly Insignificant*, (detail), 2021, Solar etching, pescia paper, 300 gsm (from *Proof*)

← **The Print Council of Aotearoa New Zealand has recently published the first major survey of fine arts printmaking in Aotearoa New Zealand:** Described as 'a gorgeous celebration of contemporary printmaking,' *Proof* features the work of 151 artists and reveals the diversity and processes of printmaking, woodcuts and etchings and much more. It features a foreword by Susanna Shadbolt, Director of Aratoi, Masterton and essays on the history of the Print Council of Aotearoa New Zealand, and demarcates important printmaking exhibitions, as well as a glossary of printmaking terms and techniques.

→ General Pottery Studios



← Pūmanawa Community Exhibition Space, available for temporary hire for arts and community groups, at the Arts Centre Te Matatiki Toi Ora



→ **Exhibition Space for artists and Communities at The Arts Centre Te Matatiki Toi Ora:** Pūmanawa Community Exhibition Space is a gallery and exhibition space that provides opportunities for artists and community groups to showcase and exhibit their work in the central city's cultural precinct. At approximately 105 square metres, Pūmanawa is now located in the heritage Boys' High building (1881) among independent retailers and artisan workshops, the building has been strengthened and restored post-earthquake. An expansive space with resources that include desk and chairs, it also features picture rails with 20 rail hooks provided for the display of works of art and it is wheelchair accessible. Hire fees for groups and individuals are: 1 week, Monday to Sunday \$300 (plus GST) and 2 weeks, \$550 (plus GST). For further details and to book: artscentre.org.nz/venue-hire/pumanawa/

← **Open Day at General Pottery 27 Essex Street 10th of December:** Open to the public for its annual Open Studio of General Pottery, Clae and Keep Ceramics. From 10-4pm come and discover some ceramic treasures and meet the makers. General Pottery: Procurer of locally sources ceramic materials, purveyor of sustainable ceramic tools, and champions of alchemy.

→ **Submissions from artists requested for exhibitions at Eastside Gallery Linwood:** *Eastside Multicultural Show 2023*, 30 January - 25 February. Theme: It's Not About You. Artists are free to interpret the theme in any medium, this exhibition has no submission fees and is one of the gallery's annual centre-sponsored exhibitions. Submissions must be confirmed by 17 December 2022 - work is not requested to be completed by this date. *Brilliant Vibrant Women 2023*, 27 February - 25 March 2023. An exhibition showcasing vibrant work by women artists. Submissions requested by 16 January 2023. *First Steps 2023*, 27 March - 22 April 2023. *First Steps* is a supportive environment for artists who are new, or nearly new, to exhibiting. No cost to be involved as *First Steps* is an annual Centre-run exhibition. Deadline to submit: 15 February 2023. *What are you looking at? Volume III*, 24 April - 20 May 2023. Artworks must either have some connection back to, or interrogation of, the act of looking, or should make the viewer stop and question what they are looking at... Deadline to submit: 15 March 2023

David Woodings: *In the garden of earthly delights.*



Photorealist David Woodings is Aotearoa's most visible and significant photorealist painter. Influenced by an international art movement that has its origins in the early 1970s in the United States, why was it such an important influence on Woodings? Warren Feeney interviewed him about his practice and January 2023 exhibition at Chambers Gallery.

Warren Feeney: People are always impressed by the skillfulness of photorealist paintings, but as an artist, is there a frustration that audiences may miss the layered narratives of such works?

David Woodings: I still remember seeing the Photorealism exhibition that came to New Zealand in 1974, not realising that four years later I would exhibit work in a show titled *Four Photo-Realists* at Peter Webbs in Auckland. So it has been a lifetime of 'commitment' as you term it. Many, maybe even most, photorealists have a commitment to their images without an underlying narrative, and I guess that's a distinction in my work. I have always thought of art at least being suggestive of a thought or narrative. My works follow a theme and exhibitions are almost the conclusion point of that theme.

Audiences tend to be captured more by the photographic immediacy of a realist image, and I often wonder if this is a state of contemporary society where time is treasured and the notion of commitment to a long, complicated, time-consuming art project is overwhelming in a world of sound-bites and news programmes which sometimes can cover five stories and three sports results in 75 seconds. Entertainment is brief and often, even with art viewers there can be less time spent considering its depth. Is it a concern? No. I'm not terribly interested in changing minds and the works are not sanctimonious visual statements, just visual observations within a world of messages.

WF: Can you describe the process of your work, the layering of paint and evolution of the image as a work in progress.

DW: There was a time in my earlier career when the image selected to work from was, indeed, the final image. Little if any modification, after all the notion of being a photorealist was to reproduce a photographic image, right? The 'process' came under strong scrutiny regularly as I began saying that I knew what the image would look like when I started, my challenge reduced to my ability to blend colours and literally apply shape and form to create, not a 3-dimensional representation but a 2-dimensional representation of a 2-dimensional reference.

The photorealist works I have produced in the last decade differ in a variety of ways. Whilst the works take their photographic reference from images I have taken, I endeavour to manipulate elements of the images for subject and compositional purposes. The final works 'remain' photorealistic without necessarily being photographic. Technically there is a process of under-painting a number of layers to establish 'better' composition and depths of colours as the final work evolves.

WF: Can you background the new works for your Chambers' exhibition. Grotteschi and

the connections to medieval European art. What is the content for such traditions in 2022?

DW: I have become much more interested in mastery process and over the years have taken a lot of references to technique and materials from the early masters. The 'Grotteschi works' are very much as signaled, an image-grab of the [human] species amusing itself to death, very medieval in the sense of work being a cautionary tale. I have little interest in making connections through these works to New Zealand art, apart from the fact that I practice my art here and producing a world view through them.

WF: Are there other artists that you see your work associated with, and which local artists do you respect within contemporary arts practice in Aotearoa?

DW: I am encouraged by those artists who have works connected visually with the photorealist oeuvre in NZ over the last 20 years. They remain a very small part of the national collective. Louis Meisel, whose New York gallery was at the forefront of the Photorealist movement in his publications, dovetailed the movement within a certain period, and even I am a latecomer to the style. As a 'somewhat' reclusive artist who hasn't read an art magazine for well over a decade I am resigned to making my own path.

David Woodings
Chambers Gallery
18 January - 4 February

David Woodings, *Grotteschi for brethren of the common life 1*, 2022, oil on canvas

David Woodings, *Grotteschi for brethren of the common life 2*, 2022, oil on canvas

Thomas Hancock, *Untitled*, 2022, oil on board

Hamish Reid, *Turquoise Jelly*, digital image on canvas

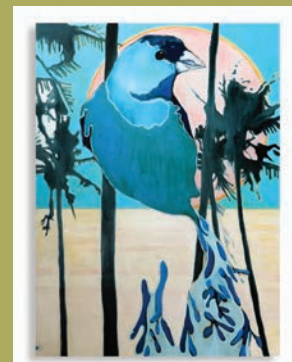
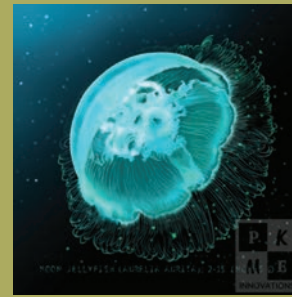
Peter Wheeler, *The Setting Sun*, 2022, oil on canvas

Maurice Lye, *Twist*, photograph

Anna Gibbs, *Tui*, oil on 24c gold

Satori Mayell, wool sculptures of birds, 202

AT THE



My work draws from a number of sources such as traditional still life, product photography and found objects. I use painting to explore the way in which we perceive objects, using uncanny viewpoints and lighting techniques to obscure their identity and give them a sense of mystery and allure.

Thomas Hancock describes his practice. www.tohfinearts.com/about Group exhibition, *XMAS'22*, PGallery192, 192 Bealey Avenue, 29 November - 23 December

My enjoyment comes from meeting new people and making strong connections as I work with them to achieve their visions.

The artist on his practice. [linkedin.com/in/hamish-reid-b829b6221/?originalSubdomain=NZ](https://www.linkedin.com/in/hamish-reid-b829b6221/?originalSubdomain=NZ)

Hamish Reid, *Surf 'n' Turf*, Art on the Quay, 176 Williams Street, Kaiapoi, 1 December - 11 January 2023

For all that Pete Wheeler has never shied away from the big existential issues - sex, death, politics, religion, and indeed he brazenly wrestles it onto his canvas as his subject matter - first and foremost it's about his love for the materiality of paint. Andrew Paul Wood on the painting of Peter Wheeler wallacearttrust.org.nz/exhibitions/pete-wheeler *Cash 'n' Carry An Evolving Exhibition*, The Central Art Gallery, The Arts Centre, 2 Worcester Boulevard, until 29 January 2023

I like the idea of the images speaking for themselves... the pictures are about the subject matter, and hopefully the titles may make people look at things in different or fresh ways.

Maurice Lye interviewed by Peter Black photoforum-nz.org/blog/2019/2/27/maurice-lye-online-portfolio Group exhibition, *XMAS'22*, PGallery192, 192 Bealey Avenue, 29 November - 23 December

Anna Gibbs lives on a rural lifestyle-block populated by many native birds and plants. Her art is inspired by her daily observations of the interactions between native flora and fauna. Gibbs studied the philosophy of Aesthetics and was particularly taken by Kant's concept of the judgement of taste; the idea that art generates an intuitive emotional response.

The artist on her practice. annagibbsart.com/?page_id=39 Group exhibition, *All That Glitters*, until 24 January 2023

Kaitiaki: Forest and Shore features a range of realistic native bird sculptures, including life-sized birds made of wool perched in branches growing from the gallery walls, and miniature versions of reserves full of tiny wildlife. Free resources will be available at the exhibition to help make local conservation projects and individual conservation actions more accessible.

The artist on her practice Satori Mayell, *Kaitiaki: Forest and Shore*, Art Hole, 336 St Asaph Street, opens: Tuesday, 6 December, 5.30pm, until 10 December, hours TBA

GALLERIES

Brett Graham: *Tai Moana Tai Tangata*

The Christchurch Art Gallery te Puna o Waiwhetū's summer season is characterised by an exceptional line up of new exhibitions, with sculptor, Brett Graham (Ngāti Korokī Kahukura, Tainui) working physically and metaphorically on an exceptional scale. *Brett Graham: Tai Moana Tai Tangata* brings together large-scale sculptures and expansive cinematic shorelines that assume absolute control of the gallery spaces they take up residence in, establishing an uneasy and uncomfortable feeling that it is the gallery visitor who is the 'other,' and outsider seeking to occupy space with the assertive presence of each of Graham's sculptures and installations.

Brett Graham is one of Aotearoa's most accomplished sculptors, best known for large-scale artworks and installations that explore indigenous histories, politics and philosophies.

Introducing the exhibition to visitors, lead curator at the Christchurch Art Gallery Felicity Milburn highlights 'the impressive sight of Graham's 9.6 metre carved kauri sculpture *Cease Tide of Wrong-Doing*, rising up beside the foyer staircase. Visitors will feel the power of this work as they enter the Gallery and carry that through to the other spaces of the exhibition. It takes the form of a niu, which in Pai Mārire ritual practice was used as a means for divine communication, forecasting the coming of war or peace.'

Brett Graham: Tai Moana Tai Tangata is the second venue for the exhibition, its origins in Graham's artist-residency in Taranaki in 2019, *Tai Moana Tai Tangata* exhibition was developed in collaboration with the Govett-Brewster Art Gallery's curator, Anna-Marie White, Graham researching the history of the relationship between Taranaki and Tainui Māori, and 'the pact of solidarity they forged during the New Zealand Wars.'

Graham's sculpture's command of the spaces that they occupy, evocatively insist and take control and ownership of spaces previously given over to territory that no longer warmly accommodates or welcomes us to share in their familiarity, rather it becomes territory occupied by strange and uneasy objects and spaces. History is fundamental to all of Graham's sculptures, *O' Pioneer* described by the artist as 'modelled on the gun turrets of the *Pioneer*, one of the armed steamers commissioned by the New Zealand Government to invade the Waikato in 1863.... A memorial to Victorian England,... elaborately embellished with a cast relief of ornamental pattern... [resembling] royal icing.... *O' Pioneer* commemorates the civility cultivated by Victorian England, a culture funded by warfare around the world and, in New Zealand, conducted against its own citizens.'

Brett Graham: Tai Moana Tai Tangata
Christchurch Art Gallery Te Puna o Waiwhetū
Cnr Worcester Blvd and Montreal St
5 November – 19 February 2023



↑ Brett Graham, *Maungārongo ki te Whenua, Maungārongo ki te Tangata* (detail) 2020. Wood, paint and graphite. Courtesy of the artist and Bartley & Company Art. Photo: Neil Pardington.

→ Brett Graham *O' Pioneer* 2020. Wood and plaster. Courtesy of the artist and Bartley & Company Art. Photo: Neil Pardington



Brett Graham: *Tai Moana Tai Tangata: The Virtual Experience*

Unable to make it to the Govett Brewster for an encounter with Brett Graham's *Tai Moana Tai Tangata* over the scheduled period from December 2020 to May 2021, arts writer and critic, John Hurrell posted a review and guide to his virtual reality experience of the exhibition from a link on his website: eyecontactmagazine.com/2021/09/virtual-tai-moana-ta-tangata Acknowledging his disappointment and frustration at being unable to visit the Govett Brewster gallery, he detailed the experience online qualifying its benefits within his frustrations in

manipulating his cursor and mouse. (Appropriately timed during COVID-19 lockdown).

He observed: 'We all know that the virtual experience is nothing like the in-person experience of a perambulating gallery visitor... The perspectival distortions and spatial compression are obvious, and there is no instant body/art encounter where you comprehend the contents of an optically explored space immediately. There is no... extended spatial sensation. You won't get puffed, there's nothing muscular—even when you are going up a staircase or trying

to examine its artwork carpet.'

'I love sauntering around galleries and discovering art (known or unknown) in those spaces, but I'm far away... and so obviously the virtual opportunity is way better than no interaction at all. A whole lot better, even though it is obviously not perfect. Lock-down and what you are looking at now are providing a technically wondrous 'taste'—but only an approximation—via which you can 'see' Brett Graham's five exciting, architecturally imposing sculptures and three short panoramic films.'

Curated by Govett Brewster's Anna-Marie White, the virtual reality of *Tai Moana Tai Tangata* can still be accessed online through the gallery's website, and if it retains its currency, as a virtual reality experience it reveals interesting changes and accommodations in the location and placement of Brett Graham's sculpture in two distinct sites.

See: govettbrewster.com/virtualtours/



Jeffery Kalauta, *Haia! A sea of Islands*

← Jeffrey Kalauta, *A'A (I)*, collage

Jeffery Kalauta (J.3PK) is an Ōtautahi-based Pasifika musician, digital artist and emerging music producer, opening his exhibition *Haia! A sea of Islands* in December at Fibre Gallery, introducing A'A as principles fundamental to Pasifika:

'A'A, the non-binary tupuna, the transnational matua. A'A disputes the presumed superiority of western thinking, which confines the Pacific to dependent, isolated islands within the Pacific Ocean. A'A is not confined by the colonial term; Pacific Island; but looks past and adopts the description Moana, an expansive world with endless resources of interrelated islands and peoples. As Pasifika, we see our surrounding world holistically, which includes not just the land but the Moana, the heavens, the stars, and the underworld. We know this from the rich and diverse cultural stories of our heroes with significant powers from ancient times that continue to be told through generations.'

'The current depiction shows A'A appearing in full splendour appearing and disappearing across time past and present. A'A warns of respecting cultural knowledge.

In the face of more powerful and dominant belief systems, we should not diminish the extent and significance of Pacific cultural knowledge, which is vast, reaching out both physically and digitally across the Moana.'

'The ability to tell stories that extend our cultural knowledge into new areas fundamentally secures the next generation's voice. A'A represents the cultural veneration that binds us together. Heritage is everything. It is bestowed on us by ancestors. It is endowed upon us by nature. A'A reminds us not to be confined by the definitions of others but to see through the actions of our people, through our own eyes how vast the Moana is.'

'We are not small, poor, and isolated. As we wake up to ancient truth and reject the tiny spaces, A'A invites us to embrace the expansive cultural, political and economic richness as people of the Moana.'

Jeffery Kalauta, *Haia! A sea of Islands*
FIBRE Gallery
Level 1, 285 Cashel Street
16 December – 13 January 2023

Thrash & Escalate, Nick Harte on film, Notes on *Blonde*

WRITER

Nick Harte

Wellington-born Australian-raised director Andrew Dominik volunteered violent coruscations of his take-no-shit personality during interviews for his new film. "*Blonde* is a demanding movie. If the audience doesn't like it, that's the fucking audience's problem. It's not running for office."

The controversial film presents a traumatic split that everybody should be able to relate to: a public self that we embroider and parade to the world, and an unloved self that exists only in seclusion. It's no accident that *Blonde* shares much in common with the cinema of David Lynch, the quintessential contemporary architect of the 'woman in trouble' film (*Twin Peaks: Fire Walk With Me*, *Mulholland Drive*, etc). Dominik gushes: "I think that (David Lynch) is the greatest living director. I think (he) is working at the very epicentre of what movies are because he harnesses the way we're injured. It's like he can plug directly into all (the) trauma that we feel and bring it out through a movie."

If any piece of music could so perfectly signal compassion it is the Lynchian/Badalamentiesque 'Pearly' from Nick Cave & Warren Ellis's *Blonde* score, a glisteningly poignant stretch of sound that has reduced me to tears innumerable times during my weekly peregrinations by bus into the nauseous fulcrum of Christchurch city.

You can tell by now that I hold the disesteemed belief that *Blonde* is a sumptuous and crucial film, a feminist text, in fact, that adheres closely to what Dominik refers to as the "bible" of Joyce Carol Oates' original 738 page novel. During its initial 2000 publication, Oates' book also received the scathing, spit-at-your-screen passion that the film has recently encountered, largely due to its hypnagogic marriage of history and fantasy. Writer/director Paul Schrader wrote, 'There is one thing wrong about this film. Dominik's kaleidoscopic approach (...) creates an indelible character study. But it's not (about) Marilyn Monroe. (*Blonde*) would

→ Ana de Armas in Andrew Dominik's *Blonde*



have been far better if freed from Marilyn Monroe's history. Critics say Dominik did Marilyn no favors. I think it's the other way around. Marilyn Monroe did him no favors.'

Much of the film's controversy has surrounded its absurd NC-17 rating, though this was largely due to America's unhealthy

obsession with the body (and this from the world's largest purveyor of porn). *Blonde's* few scenes of nudity shouldn't be responsible for the film receiving the same designation as *A Serbian Film*. It's more likely that its tonally bleak depiction of a beloved American icon rubbed censors the wrong way in much the same way that possessors of Marilyn emblazoned purses have been decrying the ill-treatment of their sacrosanct mascot for decades.

See: Joyce Carol Oates, *Blonde, a biographical fiction on the life of Marilyn Munroe*, published in 2000, and finalist for the Pulitzer Prize in 2001

The Associates – Snapshot

An affiliation of Canterbury artists who meet fortnightly, The Associates work in a variety of disciplines, exchanging and sharing knowledge central to their arts practice and contributing to ongoing critiques and discussions around contemporary practice and resourcing.

Seven members of the group are exhibiting in the Amuri Community Arts Council Gallery throughout December and January and access to their exhibition space is via the Hanmer Springs Library with their exhibition during the same hours throughout the day. (The Associates exhibit together regularly in public galleries and transitional spaces establishing a base for their exhibitions in large and small galleries, responding where possible over the past two years of COVID chaos, and succeeding in ensuring in continuing to exhibit regularly).

In 2021, *A Stone to Strike and a Rock to Stumble Over* at the Ashburton Art Gallery was a highlight of this period for the group, arts writer and critic Andrew Paul-Wood noting that, 'for a highly diverse group of artists from multiple cultural backgrounds, working in vastly different media, there is a surprising cohesion to the whole. Certain themes harmonise and repeat – the relationships of humans with nature and the world, human environments, and natural environments. Each artist has their own take on what

they are doing.'

Themes of home, memory, materiality and processes weave throughout their work, subtly creating conversations between practices while maintaining individuality. These include painting, dyes, textiles, print, photography, weaving, ceramics, sculpture, collage, and paint on aluminium.

The Associates are: Sarah Anderson, Janneth Gil, Karen Greenslade, Lee Harper, MiKyung (Amelia) Jang, Viv Kepes, Stephanie McEwin, Mark Soltero, Nicki Thorne and Susanne van Tuinen.

The Associates – Snapshot

Amuri Community Arts Council (ACAC) Gallery
Hanmer Springs Library, 3 December – 30 January 2023
Opens Saturday December 3, 5pm



↑ Karen Greenslade, *Beside the Golden Creek*, 2022, mixed media on 200 gram Fabriano



↑ Sarah Anderson, *Old Man's Beard*, watercolour pencil on paper

Magdelane Clare: *Nocturnal Order*

Ōtautahi Christchurch-based artist Magdelane Clare works across a range of media with a specific commitment to print-making and sculpture, her attention critically centred upon her materials and the processes central to her images, her current series of works, exploring theories of ritual action regarding the deconstruction and reconfiguration of subject matter. Discussing the subjects of her work, she alludes to the contrary and complementary nature of her iconography, subverting content from occult-themed illustrations of the late-Renaissance period, and respectfully rendering collaged styled paintings and their religious iconography and subjects.

She describes her work as conveying the 'collective properties of the archetypal femme-fatale through a tightly cropped perspective with the inclination that one and another may be alike, and yet neither are the same.' Central to her current subjects are principles of syncretism, a consideration of the potential of dualities that acknowledges, 'the fusion of two or more thought systems, that can be applied to philosophy, politics, and religion. Religious syncretism involves the addition of a few essential parts of one religion to a dominant religion, and as such, in

a wider context, can also be applied to philosophy and politics.'

The subjects of Clare's paintings are securely anchored in and between contemporary and historical engagement with Western art, and in paintings that include, *i'm rarely nasty...naturally*, an invitation to reconcile and reconsider particular attitudes and possible responses from both the artist and their audiences.

Magdelane Clare: *Nocturnal Order*
Chambers Gallery
80 Durham Street, Sydenham
17 January - 4 February 2023



→ Magdelane Clare, *i'm rarely nasty...naturally*, 2022, soft pastel and inkjet image collage on Rosapina 285g paper.

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sq
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sq
- C** George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester Blvd
- D** Riki Manuel, *Poupou*, 1994, Victoria Sq
- E** Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer
- F** Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Blvd and Oxford Tce
- 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 St
- J** Regan Gentry, *Flour Power*, 2008, cnr High and Colombo St
- K** Anton Parsons, *Passing Time*, 2010/11, High St entrance to Ara Institute of Canterbury
- L** Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore St
- M** David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens
- N** Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh St
- O** Mischa Kuball, *Solidarity Grid*, 2013/15, Park Tce, 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 Ave
- Q** Peter Atkins, *Under Construction - Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester St
- R** Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Blvd
- S** Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre and Ōtakaro-Avon River between Worcester Blvd and Gloucester St
- T** Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield St
- 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

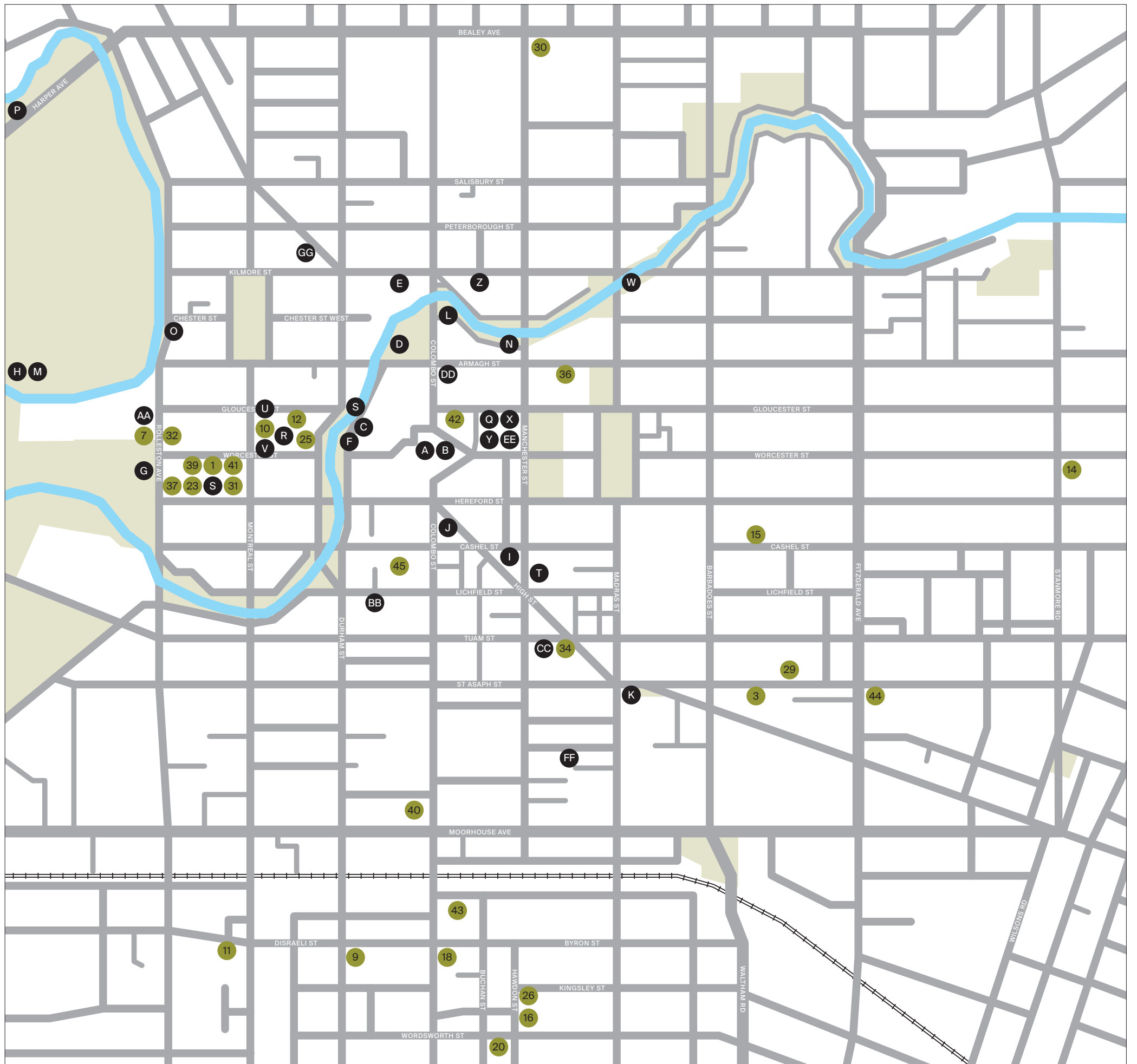
W Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

Street Art Murals

- X** Askew One (Elliot O'Donnell) (NZ), *Kristen*, 2013, 162 Gloucester St
- Y** Rone (Aus), *Untitled*, 2013, 105 Worcester St
- Z** Adnate (Aus), *Untitled (Giving Hands)*, 2015, 132 Kilmore St
- AA** ROA (Belgium), *Untitled*, 2013, Canterbury Museum, 11 Rolleston Ave
- BB** Chimp (NZ), *Organic Matters*, 2018, Justice & Emergency Services Precinct, 44-52 Lichfield St
- CC** Jacob Yikes (NZ), *Untitled (Alice in Videoland)*, 2017, 201 Tuam St
- DD** Kevin Ledo (Canada), *Whero O Te Rangī Bailey*, 2017, 128 Armagh St
- EE** Wongi 'Freak' Wilson (NZ), *Rauora Park*, 2018, Rauora Park, 214 Manchester St
- FF** Amparito (Spain), *Untitled*, 2017, 30 Allen St
- GG** Tilt (France), *Untitled*, 2015, 51 Victoria St

- 1** **Absolution**
Leia Brighton and Emma McClinck, *Thoroughfare*, 5-31 Dec, Sofiya Romanenko, *Broken Telephone*, 9 Jan-1 Feb, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
The Sculpture Garden, *Insights*, gallery collection, includes works by Colin McCahon, 49 Wai-Hi Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Jennifer Katherine Shields, *In Development*, 29 Nov-4 Dec, Satori Mayell, *Kaitiaki: Forest and Shore*, 6-10 Dec, 11am-3pm, 336 St Asaph St
- 4** **Art on the Quay**
Hamish Reid, *Surf'n' Turf*, 1 Dec-11 Jan, Coral Broughton students, 12 Jan-16 Feb, 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** **Ashburton Art Gallery**
Gregory O'Brien and Euan Macleod, *Local Knowledge*, until 7 Dec, *Earthy Origins: Touchstones of Fired Earth* until 20 January, *Tatau: Samoan Tattooing and Photography*, 19 Dec - 17 Feb, *Gareth Brighton: Indecipherable Celebration*, 11 Dec

- 27 Jan, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 7** **Canterbury Museum**
11 Rolleston Ave, Mon-Sun 9-5pm
- 8** **Rangiora Chamber Gallery**
Kathy Thorpe, *Peregrination [as I slowly meander through life]*, until 8 Dec, Zoe Wiseman, *Nature's Palette*, 12 Dec-25 Jan, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 9** **Chambers Gallery**
Jacob Yikes, Rebecca Stewart and Tim Middleton, until 3 Dec, Christmas Exhibition, 5-24 Dec, David Woodings, Magdelane Clare, *Nocturnal Order*, Amy Coulling, *Ohiasma*, 18 Jan-4 Feb, 80 Durham St, Sydenham, Tue-Thu 11-5.30pm, Fri to 5pm, Sat to 2pm
- 10** **Christchurch Art Gallery Te Puna o Waiwhetū**
Cheryl Lucas, *Shaped by Schist and Scorja*, until 4 Dec, *Brett Graham: Tai Moana Tai Tangata*, until 19 Feb, *James Oram: By Spectral Hands*, until 19 Feb, *Mata Aho Collective: TTKawe, Jeffrey Harris: The Gift*, until 12 Mar, *Barbara Tuck: Delirium Crossing*, until 26 Mar, *Perilous: Unheard Stories from the Collection*, ongoing, Cnr Worcester Blvd and Montreal St, Mon-Sun 10-5pm, Wed to 9pm
- 11** **City Art Depot**
Olivia Chamberlain, Kay Hunt-



er, Clare Logan, Harry Trerise, Henry Turner, Francis van Hout, Shannon Williamson, *Showcase 2022*, 1-20 Dec, 96 Disraeli St, CHCH, Mon-Fri 8.30-5pm, Sat 10-2pm

12 CoCA Toi Moroki
Nicola Farquhar, *L.oen.nium*, until 17 Dec, 66 Gloucester St

13 Down by the Liffey Gallery
KianNing Shan, WeiNian Chi and BianYing Yang, *Everyone an Artist Trust*, until 11 Dec, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm

14 Eastside Gallery
Group Exhibition, *Alchemy of Place*, until 17 Dec, 388 Worcester St, Tue-Sat, 12-5pm

15 FIBRE Gallery
Jeffery Kalauta, *Haia! A sea of Islands*, 16 Dec - 13 Jan, Linda Va'aelua, Katrina Iosia, Iokapeta Magele, *Faitala*, 20 Jan - 21 Feb, Level 1, 285 Cashel Street, Wed-Fri, 10am-4pm

16 Fiksate
Group Exhibition, *Crowd Control*, 2 Dec-28 Jan, Sydenham, Tue-Wed 10-2.30pm, Thu 10-5pm, Fri 10-8pm, Sat 11-4pm

17 Fo Guang Yuan Art Gallery
Tricia Morant and 21 Christchurch Potters, *Clay Works*, until 24 Dec, 2 Harakeke St, CHCH, Tue-Sun 9-4pm

18 Form Gallery
Journey in Light and Shadows, 3-24 Dec, Opening, 2-5pm, 468 Colombo St, Tue-Sat 10-5pm

19 Ilam Campus Gallery
10am-4pm, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm

20 Jonathan Smart Gallery
group exhibition, until 21 Dec, 52 Buchan St, CHCH, Wed-Sat 11-5pm

21 LEstrange Gallery
Works by Jeffrey Harris, Bryan LEstrange, Hannah Kidd and Jason Greig, 17 Mariner St, Summer, Tue-Fri 11-5pm, Sat-Sun 12-5pm

22 Little River Gallery
Anna Gibbs, Philip Beadle, Anna Stichbury, Keith Grinter and Rae West, *All that Glitters*, Harriet Millar, *Summer Exhibition*, until 24 Jan, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm

23 Maxine Burney Artist's Studio
David Shepherd, *Gifted*, until 19, Jenny Longstaff, *Dunedin Artist in Residence*, 2-10 Jan, Maxine Burney, *Summer Collection*, until 31 Jan, The Arts Centre 28 Worcester Blvd, Mon-Sat, 10am-5pm

24 McAtamney Gallery
Andrew Craig, *Ao-Terra*, until 11 Dec, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appt, Wed, Fri-Sun, 10-3pm

25 NMG
Hannah Beehre, *Into the Ether*, 141 Cambridge Terrace, Wed-Sat 11-5pm

26 NZ Artbroker
Holly Zandbergen, *An Interior Life Examined*, 3-17 Dec, 2 Kingsley St, Wed-Sat 11-2pm

27 Orion Powerhouse Gallery
Xmas Cash & Carry, (group exhibition, 15 artists), until 1 Jan, Saskia de Vries, Siene de vries and Tjalling de Vries, *Family Portrait*, until 4 Dec, 1 Rue Pompallier, Akaroa, Mon-Sun, 10am-4pm

28 Oxford Gallery toi o Waimakariri
Group Exhibition, *Summer Show 2022*, 1 Dec-23 Jan, PCANZ (Print Council Aotearoa NZ) *Small Print Exhibition*, 1 Dec-29 Jan, Main St, Oxford, Thu-Sun 10-4pm

29 Paludal
instagram: paludal_chch, 371 St Asaph St, Thu-Fri, 5:30-7:30, and Sat 12-3pm

30 PGallery192
Group Exhibition, *XMAS'22*, until 23 Dec, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm

31 Pūmanawa
Ruth Killoran, *Within Our Hands*, until 11 Dec, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm

32 Ravenscar House Museum
Ravenscar collection of New Zealand art, objects and classical antiquities. Entry fee applies, 52 Rolleston Ave, Mon-Sun 10-5pm

33 RightSide Gallery
380 St Asaph Street, CHCH, Sat 10-4pm & by appt.

34 Seagar Design
10/181 High St, CHCH, Tue-Fri, 10am-5pm, Sat 10am-4pm

35 Stoddart Cottage Gallery
Stoddart Cottage Artisans, Christmas Market, 2 Dec-3 Jan 2023, (opens Frid 2 Dec, 4-6pm), Wayne Seyb, *Edge of Water*, 6-29 Jan, 2 Waipapa Ave, Diamond Harbour, Fri-Sun, 10-4pm

36 Susan Badcock Gallery
Douglas Badcock, John Badcock and Susan Badcock, 47 Talbot St, Geraldine, Tue-Sat 10-2pm

37 Teece Museum of Classical Antiquities
Myths and Mortals: Life in Ancient Times, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed-Sun 11am-3pm

38 The Art Shop Gallery
210 Armagh St, Mon-Sun, 10-5pm, Fri to 7pm

39 The Central Art Gallery
Work by Nigel Brown, Marilynn Webb, Llew Summers, Debbie Templeton-Page, 21 York St, Timaru, Fri-Sat 11-3pm, and by appt.

40 The National
Group show, including works by Emma Fitts, Julia Holderness, Andrea du Chaterier, Jacquelyn Greenbank, Lisa Walker and more, 1-24 Dec, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm

41 The Physics Room
brunelle dias, *the way things are*, until 11 Dec, The Physics Room Annual Fundraiser, various artists, 15-18 Dec, 301 Montreal St, The Arts Centre, Tue-Fri 11-5pm, Sat-Sun 11-4pm

42 Tūranga
Humans of Christchurch, Ōtautahi: Everyone has a Story, 17 Dec-12 Mar, 60 Cathedral Sq, Mon-Fri 8am-8pm Sat-Sun 10-5pm

43 TyanHAUS
6 Carlyle St, Sydenham Mon-Fri, 8am-2pm

44 Windsor Gallery
Works by Joel Hart, Matthew Williams, Kees Bruin, Mehrdad Tahan and Glen Curtin, 386 St Asaph St, Mon-Fri 9-5pm, Sat, 10-3pm

45 Xgaleri
Paintings by Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm

46 York Street Gallery of Fine Art
Work by Nigel Brown, Marilynn Webb, Llew Summers, Debbie Templeton-Page, 21 York St, Timaru, Fri-Sat 11-3pm, and by appt.


- Not Pictured in Map:**
2. Aigantighe Gallery
 4. Art on the Quay
 5. Art Box Gallery
 6. Ashburton Art Gallery
 8. Rangiora Chamber Gallery
 13. Down by the Liffey Gallery
 17. Fo Guang Yuan Art Gallery
 19. Ilam Campus Gallery
 21. LEstrange Gallery
 22. Little River Gallery
 24. McAtamney Gallery
 27. Orion Powerhouse Gallery
 28. Oxford Gallery toi o Waimakariri
 33. RightSide Gallery
 35. Stoddart Cottage Gallery
 36. Susan Badcock Gallery
 46. York Street Gallery of Fine Art

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

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ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA
Artbeat: ISSN 2624-2664

Amuri Community Arts Council
Gallery Hanmer Springs Library



The Associates
3rd of December 2022-30th of January 2023



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Chamber Gallery Rangiora



Rangiora Library
141 Percival Street
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ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Christchurch City Council

Perilous curated by Felicity Milburn, Melanie Oliver, Peter Vangioni, Ken Hall, Nathan Pōhio



WRITER

Orissa Keane

Perilous: Untold stories from the collection is the collection show at Te Puna o Waiwhetū that will be on exhibition until 2024. The exhibition is themed to counter the male, Western, heterosexual art history narratives which have been (and still are, although this looks likely to change) prioritised in our galleries. *Perilous* is formed into eight different curated sections and rooms. My favourites are: *Walking Backward into the Future, rethinking history and heritage, foregrounding the stories of tangata whenua; Mediated Reality*, photographs which I found as captivating as the video works which punctuate your journey through the many rooms; and *Every Body*, containing works like Angela Tiataia's *Heels* (2014) and Ruth Buchanan's *Brain Building Body* (2015). Before I celebrate this exhibition, however, I want to wonder...

According to books.google.com, *perilous* was a popular word in the 1800s. Since about 1850 its use has steadily declined, at its lowest in the 1980s. The 1980s was the beginning of the HIV/AIDS epidemic. It was also a very active time for civil rights progress following the protests and mahi of the previous decades. In Aotearoa: '81 were the Springbok Tour protests; '85 Keri Hulme won the Booker Prize for *The bone people*, in the same year the Waitangi Tribunal was granted power to investigate claims dating back to

1840; '86 the Ngāi Tahu claim was filed, and in the same year the 1986 Homosexual Law Reform bill was passed, decriminalising consensual homosexual conduct between males; '87 Māori Language Act was passed, in the same year that the first Indigenous written and directed film was released: Barry Barclay's *Ngāti*.

Yet, during this time, *perilous* was a word rarely published. It has since come back into fashion, rising in popularity in the last twenty years. *Perilous*, to me, holds particular colonial overtones. I reckon that in the 1800s the word was used mostly in history books, biographies to do with war and empire, travel logs and captains' journals; the *perilous* journey.

Perhaps now this word is reclaimed by those it originally othered; a transferral of power pertaining to this one small word. I might imagine queer, feminist, and indigenous frontiers (if I were to extend the imperial terminology) to have been described as *perilous* over the last few decades. It seems that the title speaks to the anxieties of the gallery to produce such an exhibition: a *perilous* act in the face of white conservative Christchurch. Somehow daring. While I acknowledge the curators who made this happen, I'd like to turn focus back on the artists: making out and queer artworks at a time when consensual sex with their chosen partner was a criminal

↳ Louisa Afoa
Blue Clam 2018,
photograph.
Collection of
Christchurch Art
Gallery Te Puna
o Waiwhetū,
purchased 2021

↳ Ana Iti, still from
Treasures Left by Our Ancestors, 2016

act; speaking te reo Māori when it was unsafe to do so; being brown and making art when everyone else was white.

Ana Iti's *Treasures Left by Our Ancestors* (2016) was made in protest of those crass dioramas from the Canterbury Museum's permanent exhibition: *Iwi Tawhito-Whenua Hou / Ancient People-New Land and Ngā Taonga Tuku Iho o Nga Tupuna / The Treasures Left to us by our Ancestors*. I'd heard about this work for years before I saw it for the first time in *Perilous*. This video work shows Iti crouching in front of the exhibitions, displaying endurance evocative of a sit-in or peaceful protest. Iti's work is particularly relevant right now as the Museum recently removed the problematic mannequins after more than a decade of complaints. For Iti's recent stay in Ōtautahi, it must have been a relief to see a change at last.

There are clear moments within the show; pockets and overlapping stories which audiences can trace in and out of. This might say more about me, my naivety and lack of years, but this is the first collection show where its terms of engagement have been clear to me; to seek these moments and connections, to return and find or notice new threads to follow. I don't think I'll get sick of returning to see Shannon Te Ao's *Untitled (malady)* (2016), Lisa Reihana's *A Māori Dragon Story* (1995),

nor Iti's crouching figure.

I tend to dislike the tenuous 'themes' which link works in a group or collection show in uninteresting ways. But the curators of *Perilous* have been transparent enough that their intentions are plain: to show works by those artists who identify as not being white-heterosexual-men. Does *Perilous* offset the tragic statistics that are a symptom of all our public art institutions? Where artists who identify as queer, indigenous, and women are underrepresented by a significant margin? The collection is a living changing thing. Yet be aware that this does not make it organic and therefore autonomous; there are people, individuals, making decisions which impact its shape and form and trajectory. But it is important to be reminded in a collection show like *Perilous* that it is growing and changing. Yes, for now, it may be predominantly white and male. The people in positions of power at Te Puna o Waiwhetū are also predominantly white and male. But with *Perilous* as the benchmark for representing artists, at least, it's a start.

Perilous: Unheard Stories from the Collection
Christchurch Art Gallery Te Puna o Waiwhetū
Cnr Worcester Blvd and Montreal St
From the gallery's collection, ongoing

brunelle dias, *the way things are*

WRITER

Tessa McPhee

Tāmaki Makaurau artist brunelle dias considers complex relationships and connections with a series of contemporary oil paintings drawn from family photo albums. Pieces question which unexpected, impressionable, enriching, or formative moments make up the self, to unpack concepts of identity as a constantly changing and collective construction.

the way things are. On paper, the tone of this title sounds assured, even authoritative. However, embodied viewing of this show soon disabuses the viewer of any premature assumptions. This exhibition resonates with an atmosphere of affection, as well as a measure of uncertainty, a questioning which offers potential new readings and re-contextualising of histories, while holding space for critical reflection.

Moments intimate and incidental are recognised alongside landmark celebrations



↑ brunelle dias,
the way things are
(installation
view), 2022.
Photograph by
Janneth Gil.

of a young life. The artist's own baptismal rites in Mumbai (more than 20 years before) play out concurrently with domestic chores; two generations of maternal figures dress their hair around a corner from a First Communion. Audiences experience these depicted events as visions

out-of-time, an emotive yet temporally indeterminate landscape of shared memory.

In keeping with this thematic tenderness, images are suffused with buttery light, a palette of creamy ivory and ochres set against vividly pigmented blues. The dark sliver of shadow cast by the camera's flash betrays the origins of these images, either handheld digital photographs captured by the artist, or those from a more distant past. Painterly suggestion of exposure flattens subject and ground, obscuring details of expressions in thin glossy layers, though figurative language more than suffices to communicate feeling – bodies bend and stretch and cradle, unaware and dreamily absorbed.

Out-size scale here evokes an enveloping textile or a living field. Unstretched and unhampered by restricting frame or fittings, these paintings seem to bleed beyond their rough canvas edges, forming window-like

openings onto unguarded scenes, which as visiting groups draw close to and move before, they extend and become part of.

brunelle dias' *the way things are* foregrounds narratives of attentive safekeeping and shared archival action, revealing an earnest desire to document even ordinary and in-between experiences. Images recorded via smart phone or film are further re-imagined in a new medium, a fluid bridging of past and present that brings together a piece work of fragmentary personal and familial identities. The resulting exhibition is both nuanced and nostalgic in its emotive qualities and contemplative conversations, a stunning start to The Physics Room's summer season.

brunelle dias, *the way things are*
The Physics Room, 301 Montreal Ave
The Arts Centre Te Matatiki Toi Ora
29 October – 11 December

Eddie Clemens, *Cognitive Reorientation*

WRITER

Andrew Paul Wood

Among the many offerings from SCAPE 2022, one installation that stands out for me in terms of its intellectual intrigue and layers of accessibility, is Eddie Clemens *Cognitive Reorientation*. A former Cantab, though long since based in Auckland, Clemens was inspired by the first series of the 2007-2012 Danish TV noir series *Forbrydelsen* (*The Killing*). It's always nice to see Clemens back in Christchurch.

A typical trope of such Scandi thrillers is the car, usually containing a victim, raised from some lake or cove. This provides the conceptual basis for *Cognitive Reorientation*. Clemens suspends a car over the urban pond, seagull habitat of the flooded, ruined basement of the long-gone Price Waterhouse Coopers building basement.

The car has been rigged to spew water like a fountain, giving the impression that it has just been lifted from the depths by a crane – a dramatic moment frozen in an enduring loop of time. What could be more dramatic, or more immediately familiar. It is

almost a cliché, but the act of artistic performance gives it new life.

Clemens invites us to consider the labour and visual trickery that goes on behind the scenes of a police procedural, and the careful psychological manipulations contrived by a collaboration of writers, designers, directors and actors. It also asks us to consider the clunky sausage factory, required to churn out mass entertainment.

This work forms a continuity with other work by Clemens similarly exploring the machinery of movies. Other works of his oeuvre have involved recreated props and sets from *Terminator 2*, *Blade Runner*, and *Nightmare on Elm Street*, muddling reality and fiction.

One is immediately struck by the impossibility and artifice of the scene. It is almost surreal but is merely a contrived special effect. The familiarity of the trope comes with so many emotional and atmospheric attachments.

Clemens seems to be interrogating

the Baudrillardian territory of the simulacra and hyper-reality, our increasing inability to distinguish authentic reality from the artifice manufactured for our entertainment.

That's not to say Clemens doesn't take his pop-cultural preferences seriously. He is obviously a fan – and a bit of a geek – but he is also asking an important philosophical question about where fact ends, and fantasy begins. What is the nature of experienced reality, of authenticity?

Is there some clue? Can we see the edge of the backdrop? Is the boom mic in shot? Or perhaps there is some digital artefact revealing CGI trickery? At what point does fiction become completely indistinguishable from reality? And does it really matter?

SCAPE Public Art Season 2022,
5 November - 29 January 2023
See: scapepublicart.org.nz



↑
Eddie Clemens,
Cognitive Reorientation, 2022,
image courtesy
of the artist.

Amy Couling: *Kizuna* (deep bonds and connections between people)

Amy Couling is a bilingual Japanese New Zealand artist based in Ōtautahi Christchurch. A graduate in 2020 in Applied Visual Arts from Ara Institute of Canterbury, *Ohinasama* is her 3rd solo exhibition since her graduation and this current exhibition consolidates the influence of her Japanese heritage as central to her practice, drawing from the rich symbolism in kimono patterns, ukiyoe woodblock prints and her family history. Her work is largely figurative and incorporates flat planes, soft colours, matte textures and detailed line work reminiscent of traditional Japanese paintings and ukiyoe prints. Couling primarily works with gouache on paper, and this has been complemented by her porcelain ceramics and silk screen textile prints to create her own kimonos.

Couling maintains that her art practice is an ongoing exploration of identity, place and belonging. 'My work is informed by the nuanced perceptions of society that I gained from growing up at the intersection of two distinct Eastern and Western cultures. Representation of Japanese

people, especially Japanese women, has historically been sexualised, exoticised and appropriated by Western art and media and it has often been rife with misinformation about Japanese culture. My work pushes back on those notions by portraying empowering images of Japanese women and showcasing Japan's rich cultural background through the kimono'.

'I have always had a passion for the kimono, Japan's national garment which is deeply imbued with cultural symbolism through traditional patterns, materials and how it is worn at specific events. My work encourages people to see the beauty of the kimono and understand its cultural significance in Japan, and to revive interest in it for younger generations to come'.

Amy Couling: *Ohinasama*
Chambers Gallery
80 Durham Street, Sydenham
18 January – 14 February 2023



→
Amy Couling,
Ohinasama,
2022, gouache
on paper

Nature's Palette: Mixed Media Paintings by Zoe Wiseman

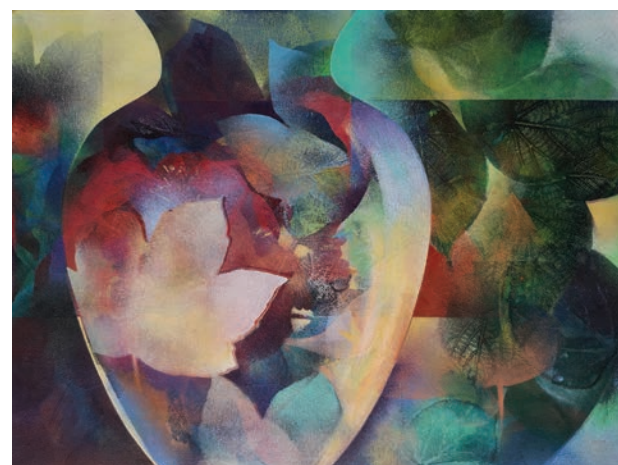
Nature's Palette is Zoe Wiseman's third solo exhibition at The Chamber Gallery in Rangiora. Graduating in 2005 and working in mixed media, she has established herself as an artist and private tutor within the Canterbury region. Painting for solo and group exhibitions, as well as creating commissioned pieces, she has developed and tutored art courses for adults and children at various schools and community centres in Canterbury, including children's workshops for events that include *KidsFest*, as well as being a member of the Waimakariri Community Arts Council.

Her paintings explore the colours, patterns, and rhythms of the natural world, playing with the effect of seasonal light on colour and in doing so, establishing an historical link with women artists in Aotearoa during the 1950s. Among the list of names is Louise Henderson (1902 – 1994), a contemporary artist who prioritised abstract figurative images through her work in response to the natural world. Wiseman's subjects are equally multi-faceted in their consideration of her subjects, as though looking at nature through a prism, also possessing a strong design quality with organic forms offset against surrounding geometric shapes and lines.

Wiseman's paintings are also as concerned with the formal elements of her paintings as they are her subjects, often encompassing the use of windows as both subject and structural element in

her compositions, dividing and framing her images as part of a recurring theme in, for example, the reflection of leaves seen through windows, creating a dynamic interplay of foreground and background. Wiseman uses mixed-media to create colours and forms that are as luminous as they are evocative, revealing interior spatial relationships and an engagement with the natural world that considers its detail and wider context of its form and changing, evolving rhythms and patterns.

Zoe Wiseman, *Nature's Palette*
Rangiora Chamber Gallery
141 Percival Street, Rangiora
12 December – 25 January 2023



→
Zoe Wiseman,
Reflections,
2022, mixed
media on
canvas



→
Zoe Wiseman,
*Through the
Windows*,
Rangiora, 2022,
mixed media on
canvas



Wayne Seyb and the Margaret Stoddart-Purau Artist Residency and Exhibition

WRITER

Jo Burzynska

Responding to the environment of Purau and its surrounds, Wayne Seyb presents a new body of work created during his time as the first Stoddart-Purau artist-in-residence. In his bold and richly textured depictions of the local landscapes, Seyb follows the New Zealand traditions of expressive painting, and in his approach, he also echoes the spirit of Impressionist painter, Margaret Stoddart through his exploration of the elemental contrasts between the land and sea that also inspired her. During his highly productive residency over June 2022, many of Seyb's works were painted en plein air.

Wayne Seyb was born in Temuka and started his painting career in Otago, a landscape characterised by lowering cloud and dark hills. Since 1999 he has lived and worked in the open spaces of Christchurch, seeking to convey the essential strangeness of the Canterbury region. His work reflects his life, his painting from the period following the Canterbury earthquakes saw him constantly on the streets, recording buildings before they disappeared. Seyb's work is held in the collections of the Hocken Library Dunedin, The Aigantighe Art Gallery Timaru, Lincoln University and Victoria University as well as in many private collections.



← Wayne Seyb, *Matariki and the seven sisters of Purau*, oil on canvas



→ Wayne Seyb, *Edge of Water*, oil on canvas

The Margaret Stoddart-Purau Artist Residency will be running for its second year in 2023. Applications are currently open. To apply at: www.stoddartcottage.nz/artist-residency For further details or images, contact Stoddart Cottage Gallery Manager, Dr Jo Burzynska: info@stoddartcottage.nz / 021 776161

Exhibition Details: Wayne Seyb, *Edge of Water*, 6 - 29 January 2023
Opens, Saturday 7 January 2023, 2-4pm

Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour
Friday-Sunday plus most public holidays, 10am-4pm.

New Works by Holly Zandbergen at NZArtbroker

Holly Zandbergen describes her new series of paintings as signifying a closer examination of an interior life and all the ebbs and flows of energy that life brings. 'My emotions and sensations have become the subject which are subtle and transitory. This is why each painting has a different colour palette and paint treatment. When I look at these works, I feel different types of energy; some surge immediately to the surface while others are soft and reveal themselves slowly. I have always understood the world through emotional and physical sensations which is why I paint in this expressionist way. There have always been moments of abstraction in my work but now I feel compelled to bring my subjective response to the forefront.'

'Ultimately, what I am trying to do is harness the paint in a way that is a direct transfer of my energy. Some paintings have happened purely in the moment while others are results of me trying to understand what it is that I am resisting. Painting for me is really 'painting' when I am fully present and making decisions beyond what I think is possible.'

'Although my practice remains figurative, it must be stressed that the majority of my inspiration stems from an internal source, something that is not driven by the literal

subject. This has resulted in an impasto application of oil paint where variables such as speed, force and motion activate endless possibilities within each mark. Painting has come to be about capturing what occurs within the present moment. Whether this is from within the time to mentally prepare and "enter into" the painting, to the physical contact made of brush onto canvas. The artwork itself is a result of a conducted spiritual process, where varying brushwork reflects the subtle layers of an authentic human response.'

'As an artist, I use oil paint as a medium to explore this kindred connection that exists between the mark and intent.'

Holly Zandbergen, *New Works*
NZArtbroker
2 Kingsley Street, Sydenham
3 - 17 December

→ Holly Zandbergen, *Sunrise* (detail), 2022, oil on canvas




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Lynn Campbell is a Fine Art paper conservator and art restorer who works in Christchurch, New Zealand. She has worked at the Royal Scottish Museum in Edinburgh and tutored at Northumbria University and one of the first conservators to go to Antarctica as part of the New Zealand Antarctic programme. B.A. Honours in Fine Art and Post Graduate Certificate in Fine Art Conservation, training in the UK.

Campbell Conservation are happy to discuss any of your restoration and conservation needs

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Berst	Joel Hart
Bols	Kell Sunshine
Chimp	Levi Hawken
Cinzah	Meep
Component	Mica Still
Ghostcat	Michael Reeder
Glam	Milarky
Greta Menzies	Misery
Dcypher	Pener
Dove	Robert Seikon
Dr. Suits	Sean Duffell
Fluro	Sheppard Fairey
Jacob Yikes	Sophie-Claire Violette
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Exhibition
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Olivia Chamberlain
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