

ARTBEAT

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Sweat Equity: SCAPE Public Art Season 2022



SCAPE Public Art Season 2022 opens *Sweat Equity*, with managing curator, Jamie Hanton, presenting his third public art programme over three years, his final incarnation of the over-arching theme *Fiction*, (2000 – 2022), his attention centred upon Ōtautahi Christchurch's cityscape and its 'elements of mystery and moments of revelation.'

The titles of Hanton's previous themes for SCAPE Public Art's seasons; *Secrets and Lies*, 2020 and *Shadows Cast* in 2022 and the agendas and issues they embodied, are further cultivated in *Sweat Equity*. Yet, Hanton also directs his attention to a more specific critique of 'neoliberal fantasy, based on the premise that if you work hard you will be a success', cultivated through an entrepreneurial culture centred upon consumerism and commerce.

The participating artists in 2022 are; New Zealand/ Netherland interdisciplinary artist, Wendelien Bakker; Lyttelton-based multi-media artist, Dr Jo Burzynska; three participating Korean artists, Young Hae Chang Heavy Industries (a collective of Young-Hae Chang and Marc Voge) and Auckland-based 3D animation artist Hye Rim Lee; filmmaker, photographer and sculptor, Eddie Clemens; conceptual artist

and sculptor, Scott Flanagan, carver of Maniapoto and Fijian/Indian descent, Jon Jeet, and the celebrated collective of Pacific and Māori artists, *Pacific Sisters*.

Moreover, senior lecturer in sculpture at the University School of Fine Arts and a participating artist for SCAPE's Public Art Season 2021, Louise Palmer's *ALSO HER DAUGHTER*, remains a site-specific public artwork in November 2022, described by SCAPE's Executive Director, Deborah McCormick, as an installation that worked so well for the previous season, a longer display period was negotiated until the end of the current SCAPE Season in January 2023.

As a prominent public work of art, Palmer's *ALSO HER DAUGHTER* is also worth noting in relation to SCAPE's enduring relationship with art and industry, which is now in its 24th year. *Sweat Equity* reaffirms the unique nature of its principles, McCormick mentioning SCAPE's encouraging voice to artists, to extend aspects of their arts practice, securing funding for work of contemporary art in public spaces through a unique partnering model with industry.

Hanton groups the artists for the 2022 Season thematically; YOUNG-HAE CHANG HEAVY INDUSTRIES, Dr. Jo Burzynska and

↑
Hye Rim Lee,
Yellow Diamond,
White Rose
series, 2022,
Te Pae, Arts
Centre and
Christchurch
Casino

Pacific Sisters, reconsidering 'the relationship between bodily agency and autonomy in late-capitalist society.' Eddie Clemens, Jon Jeet and Wendelien Bakker are described as identifying and reflecting upon the 'ways technology affects labour and the transmission of traditional methods of making,' and Hye Rim Lee and Scott Flanagan generate 'new works that seek to shift perceptions through illusion, virtuality and new materiality.'

Bakker's, *A low brick wall*, is exactly that but also more. An assumingly modest and low-to-the-ground borderline, yet also a stand-in object soliciting memories of a pre-quake space in the central city on the banks of the Ōtautahi Christchurch Avon River. Simultaneously, in a before and after moment, Hanton comments that *A low brick wall* is an invitation for visitors to 'trace the line of the wall with their eyes or feet,' encouraging a memory to participate in the here and now of a place of belonging.

Dr. Jo Burzynska's *Garden of Sensory Exchange* is a sound installation in the Botanic Gardens, intended to heighten and extend perceptions of the complex and numerous relationships fundamental to the natural world. *Garden of Sensory Exchange* is about

capturing sensory communication sonic messages shared by organisms in the soil. McCormick details the project as encompassing 'messages, sent by plants recorded and played back within the ear.'

She further notes that SCAPE's Season 2022 sees a shift in the timeframe for its programme. 'For Burzynska's work we are doing tours and working with students and the wider public and with SCAPE's season in 2022, now commencing in the first week of November, (rather than October), and closing at the end of January 2023. SCAPE is also working with schools leading up to Christmas and then through January, attention will be through self-guiding tours.'

Now in his third year as the curator of SCAPE Public Art's programme, Jamie Hanton's *Sweat Equity* is the most assured and many-sided incarnation of his over-arching theme, *Fiction*. There is a diversity of responses, methodologies and materials, and as such, confirms the value of SCAPE's three-year tenure for its programme and its chosen curator, collectively representing a diverse and unanticipated agenda.

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A Tale of Two Pencils

WRITER
Reuben Woods

It started with a mysterious Christmas card. As the festive season arrived last year, a greeting card was delivered to Fiksate Gallery. The card's imagery was familiar, featuring a slightly altered version of local street artist teethlikescrewdrivers' yellow and black pencil icon, but signed with an unfamiliar moniker. The card, it turned out, was not from the expected source. The identity and the motives of the creator were unclear.

Soon, the amended icon, with the pencil lead drooping, began appearing in the streets of Ōtautahi, accompanied by the pseudonym of the imitating artist. It has been unclear if it is a homage or playful ridicule, and the true identity of the figure behind these works is still unknown, at least to those I have spoken to, including teethlikescrewdrivers (a recurring topic of discussion, it has encouraged some amateur sleuthing).

Partially, this story involves the accepted rules of urban art – a key commandment being to not 'bite' or copy another's style or established icon. This is, to some degree, counter intuitive to the open-source approach often exercised by artists – from early graffiti writers depicting beloved cartoon characters, to American artist Shepard Fairey's famous (and often remixed) *HOPE* image, which faced legal action for using an Associated Press image of Barack Obama without permission.

The recycling and adoption of recognisable imagery has long been at the heart of urban art culture and most artists are aware of this referential reality, after all, urban art's subversive roots have

largely cared little for copyright concerns (although this is changing as the culture has moved over-ground, profiles raised and money made). In addition, teethlikescrewdrivers is also a fan of collaborative and 'mash-up' works, sharing productions with fellow artists to create hybrid pieces. This approach reflects the sense of community valued by many urban artists. However, the mysterious droopy pencil was not a collaborative work, nor were reactions driven by profit protection. Initially it was baffling, but largely humorous.

The ubiquitous pencil developed by teethlikescrewdrivers (created with an almost obsessive process; line width, colour and geometry all carefully understood) serves as a 'street logo' (to borrow from Tristan Manco). Inspired by the work of UK collective The Toasters, the form was based on the urban art tradition of repeating an essentially meaningless symbol. Shepard Fairey has considered this act through the lens of phenomenology; meaning attributed by ubiquity and context, a goal he explicitly illustrated and achieved with his famed Andre the Giant has a Posse campaign. By populating the city with a recurring and unexpected image, the artist not only highlights the cacophony of visual information swarming in our urban environments, but also encourages the viewer to activate the art through their own readings and associations. The context of the city adds new layers of meaning to such works without the need for any explicit or declarative statement.

When, around the time of the local body



← One of teethlikescrewdrivers' original pencil icons
→ Anonymous, a pair of teethlikescrewdrivers' pencil paste-ups



elections, the amended 'imposter' pencils began to be accompanied by the word 'VOTE' in a Comic Sans font (and cut out with a serrated edge, all in contrast to the fastidious production methods of the originals), the homage began to diverge from teethlikescrewdrivers' initial intentions.

While teethlikescrewdrivers endorsed the sentiment, pairing the exhortation with the pencil image was in opposition to his pencils' motives. As guerrilla additions to the urban landscape teethlikescrewdrivers' pencils are political in their apolitical existence, such an explicit message diluting the purity of the act and the power of the

image. While this situation raises some pointed questions about authorship, and importantly, the nature and performances of urban art, it may also be said imitation is the sincerest form of flattery, and it highlights the effective power teethlikescrewdrivers' pencils have harnessed.



↖ Purau-Stoddart Artist Residency Studio, Karearea Cottage in Purau



↑ Art Classes at General Pottery in November
↖ Eastside Gallery Linwood, opening event for *The Longest Night* group exhibition, June 2021

NEWS &

PURAU-STODDART COTTAGE ARTIST RESIDENCY – Submissions requested: In 2023, Stoddart Cottage will again be offering an artist residency in partnership with the artist-owner of Karearea Cottage in Purau. This provides the opportunity for an artist living outside the Banks Peninsula to spend one month between early May and late September working in the Purau hills near Diamond Harbour amongst the beauty and peace that inspired the artist, Margaret Stoddart a century ago. Artists interested in the residency should submit an email application to Stoddart Cottage Gallery Manager. Further information and details on how to apply can be found at: stoddartcottage.nz/artist-residency. The deadline for applications is 1 December 2022.

Proposals for Exhibitions Requested: Eastside Gallery, Linwood: Now open – and unlike previous years, this proposal will stay open indefinitely. From now on you can submit a proposal whenever you're ready to. All you need to do is ask for a Proposal Pack by emailing arts@tewhare.org or calling in at Linwood Arts, 388 Worcester Street. Dates requested for an exhibition should be 6-18 months ahead of your submitted proposal. Eastside Gallery's draft programme for 2023 is on the gallery's website and this page will be updated regularly. Go to: linwoodarts.org/exhibit-your-art/

EVENTS WORKSHOPS

Night Classes – A One-Off Programme at General Pottery in November: Take some time out for yourself with special 'seasonal' classes for term 4 at General Pottery. Share the anticipated festive season with friends through November, doing something nice with them, making something nice. A variety of tutors, including Scot Willis, a teacher and ceramic artist who is an absolute delight and heaps of fun to work with. Scheduled each Tuesday at 6pm, from November to the first week in December. To enrol, book online at: generalpottery.co.nz/potteryclasses

Workshops at Oxford Gallery toi o Waimakariri: Sgraffito Ceramics Workshop: A one-day introduction to the bold and graphic decorative technique called Sgraffito. You'll make a textured serving dish and some smaller pieces under the expert guidance of artist-tutor Ruth Stanton-McLeod. This workshop is suitable for beginners and experienced ceramicists and is being held, Saturday 19 November, 10am – 4pm, \$135pp, for 15yrs+. To confirm your booking go to: oxfordgallery.org.nz/activities

Calls for entries from the Ashburton Art Gallery and Zonta Club of Ashburton for the annual Zonta Ashburton Female Art Awards (ZAFAA) and exhibition 2023 close 11 November: A major cash prize and solo exhibition will be granted to the Premier Award winner, and selected finalists will have their work shown in the award exhibition. Open to all emerging and mid-career visual artists in the Canterbury region, the award seeks to raise the status of female or female-identifying visual artists and recognise their excellence in fine arts practice. Ashburton Art Gallery and Museum Director Shirin Khosraviani comments: 'The awards exhibition is unique in its niche of supporting the practice of female artists and their developing careers in the arts.' To make a submission see full details at: ashburtonartgallery.org.nz/starburst/wp-content/uploads/2022/09/ZAFAA-2023-Terms-of-entry.pdf

Sweat Equity:
SCAPE Public Art
Season 2022

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Auckland-based Hye Rim Lee’s digital animation, White Rose is a five minute 3D animation into an imaginary world and the artist’s digital personification, Toki, encountering and seeking to escape the realities of ‘death and lost love,’ in a multifaceted environment, confronting our desires and pains and grief and ‘new beginnings.’ White Rose is being screened over opening weekend outdoors along the Otākaro Avon River precinct next to Te Pae The Convention Centre and within the Registry Building Arts Centre and Christchurch Casino for the season.

Describing his practice as taking place in the narrow spaces between ‘film, performance and sculpture’, Eddie Clemens, Cognitive Reorientation, 2022, documents full and frank disclosure on the fictitious nature of popular culture through a television police drama, the artist recreating a crime scene from Danish television’s Forbrydelsen [The Killing]. Clemens’ Cognitive Reorientation is a work like no other, deflating the mythologies of popular culture, his suspended vehicle serving as both fiction and surprising reality. Cognitive Reorientation is on Armagh Street close to Colombo Street.

Dunedin-based artist Scott Flanagan, is a former resident of Ōtautahi Christchurch and in his return to the city with his new work for SCAPE’s 2022 Season, Ach Bogl, a site-specific work in The Arts Centre Te Matatiki Toi Ora, assembled from polyurethane vinyl as an installation and immersive encounter. Encouraging viewer participation with the intention of altering our perceptions of colour and tone, Hanton comments that Scott’s title, Ach Bogl is an ‘Irish-Gaelic translation of “But soft!”.

Ōtautahi Christchurch-based pounamu carver, Jon Jeet, (Ngāti Maniapoto and Fijian Indian) is represented in SCAPE’s 2022 Season by a new work, He Toki Maitai, a ‘monumental corten steel toki form’, that, as a practical tool for the artist, is used for gardening, rakau whakairo [wood carving] and bodily adornment. Jeet’s attention is also centred upon the significance of an item that is often taken for granted. He Toki Maitai is located in front of entrance to The Arts Centre on the corner of Worcester Boulevard and Rolleston Avenue opposite the Canterbury Museum.

Now in its twentieth year, Korean-based, YOUNG-HAE CHANG HEAVY INDUSTRIES deliver their trade-mark messages in black text on white, in two works that consider and direct attention to the genuine possibilities of personal realisation in a world of ‘late stage capitalism’. Described as ‘jazz meets billboard messages’, Hanton notes that YOUNG-HAE CHANG HEAVY INDUSTRIES’ two works, THE STRUGGLE CONTINUES and CHANGE YOUR CAREER! offer an ‘acerbic alternative’ to the imperative language of



advertising. Screening at the Art Centre’s Registry Building

Established in Auckland in 1992, the Pacific Sisters pioneered contemporary art, design and fashion in Aotearoa, directly engaging with a history of traditional Pacific craft. For SCAPE’s Season 2022, they are featuring eight light-box photographs of each of the Pacific Sisters; Rosanna Raymond, Ema Lyon, Ani O’Neill, Feeonaa Clifton [nee Wall], Salvador Brown, Ruth Woodbury, Nephi Tupaea and Suzanne Tamak photographed by interdisciplinary artist Pati Tyrell, Te Pu o Te Wheke, is a series of photographic portraits, activated with an augmented reality app along Oxford Terrace and Gloucester Street intersection close to Te Pae.

Executive Director of SCAPE, Deborah McCormick also comments that SCAPE Public Art Season 2022 is not only a festival of contemporary public art it is also an experience as a unique central city walk to see the work of all participating artists: ‘Begins with Eddie Clemens’ Cognitive Reorientation installation in Armagh Street, and to Te Pae and Hye Rim Lee’s White Rose on a large outdoor screen, then the Pacific Sisters’ light boxes, Te Pu o Te Wheke, on Oxford Terrace, bordering the Avon, and then to Armagh/ Hereford Street to Wendelien Bakker’s A Low Brick Wall and the Arts Centre’s grouping of Hye Rim Lee and YOUNG-HAE CHANG HEAVY INDUSTRIES, THE STRUGGLE CONTINUES, and Scott Flanagan’s Ach Bogl and Jon Jeet’s He Toki Maitai, adjacent to Canterbury Museum and into the Botanic Gardens for Dr Jo Burzynska’s Exchange and Louise Palmer’s ALSO HER DAUGHTER.

SCAPE Public Art Season 2022
Sweat Equity. Curated by Jamie Hanton
For programme details: scapepublicart.org.nz



Ani O'Neill, Pacific Sisters, 'Ina-tuitui-ata' 'Ina-who-stiches-reflections-and-shadows, part of Te Pu o Te Wheke, 2021. Photography Pati Tyrell, image courtesy of Pacific Sisters.

Scott Flanagan, Ach Bogl, 2022, image courtesy of the artist

AT THE

Karyn Davis, Colour Wave, 100% Mulberry Silk

Tobias Gilsenan, Trophy Doomsman, acrylic on plywood

Rebecca Stewart, The Bridal Veil, 2022, resin and mixed media

Heather Milne, Crossing Worcester Street, photograph

Susan Badcock, Peony Species, hand-coloured photograph

Nicola Farquhar, Osisp, 2022, acrylic and oil on linen and canvas



Once I finished, the completed fabric was cut from the loom, measured, washed by hand in warm water with a gentle detergent, loose ends trimmed and pressed with a warm iron set to “silk”. The artist details the final process of her weaving. Karyn Davis, Weaving from Paradise. weavingfromparadise.guildford.nz Jim Barribeau, Karyn Davis, Maria Lee, Verity Scarlet, Emily Napolitano, and Jacqui Gibbs-Chamberlain, Port Levy’s Got Talent, Eastside Gallery, 388 Worcester Street, 7 - 26 November

Doomsman is an obsolete term for judgment. To be judged on Religion, Looks, Money, Health, and Art. The artist backgrounds his exhibition Tobias Gilsenan, F-ing Doomsman, new paintings, opens Tuesday Nov 8, 5:30pm. Art Hole, 336 St Asaph Street, 9- 12 Nov 11am-4pm

Each work... is hand sanded for between 20-30 hours to achieve the glass like appearance. Their highly polished and reflective surface creates an aesthetic experience that alludes to desirability, seduction and femininity. WORLD Wellington details Rebecca Stewart’s arts practice worldbrand.co.nz/ Rebecca Stewart, new works, Chambers Gallery, 80 Durham Street, Sydenham, 16 November – 3 December

Heather Milne is a photographer and writer, obsessed with finding the beauty in patterns and details. She specializes in street photography and social commentary, using her photographs as learning tools in the community through exhibition work. Digital Photography School on Heather Milne. digital-photography-school.com/ author/heather-milne/

Peonies do not like being fully shaded, prefer full sun but grow fine with partial shading. In Autumn cut your peonies stems to just above ground level and remove debris. A small handful of general plant fertiliser spread around the plant in Spring is all they require. How to plant from: Peony Fields New Zealand. peonyfieldsnz.co.nz/information/ Susan Badcock, Peony Species, Susan Badcock Gallery, until 31 Nov 47 Talbot Street, Geraldine

Posing the question of human survival in a changing climate, Farquhar’s abstracted female figures are strengthened by their multiplicity. Rich in ambiguity, they shapeshift between the imagined and the biological; the unshaped present and the reformed future of the human body and the natural world. Nicola Farquhar: Listening, Twitching. See: https://artnow.nz/exhibitions/nicola-farquhar-listening-twitching

GALLERIES

Sam Mahon and Sculpture at The Mill

Sam Mahon is an artist who, over the past three decades has multi-tasked as painter, printmaker, sculptor, writer, conservationist and an events' organiser in his home and studio, The Mill in Waikari, North Canterbury. Mahon is also the recipient of the Best First Book Award in 2003, for *The Year of the Horse*, its subject, the story of a commission for a bronze figure of an idealised, "Southern Man". Yet, as prominent as the sculpture and Mahon's first award winning book remain, there are numerous artworks and actions by the artist that more widely sustain his public presence. For example; his public activity as a conservationist or, for example, *The Fool*, a prominent sculpture familiar to Christchurch residents, and still residing, post-quake in The Arts Centre Te Matatiki Toi Ora.

In November, Mahon has curated, *Sculpture*, an exhibition in his studio and home, The Mill, the participating working artists exhibiting are his friends. They include: Anna Dalzell, Bing Dawe, Alison Erickson, Tim Main, Rory McDougall, Tony O'Grady, Chris Reddington, Ashley Smith, Matt Williams and Mahon of course.

And there is more - Mahon is as enthused about *Sculpture* as an exhibition as he is about its potential as an opportunity for debate, discussion and a critique of the nature of art, its role, relevance and status in all our lives. Commenting that although he

will be selling artworks to people who 'don't know what we are doing', there will be no 'Tin Chickens' for sale. Indeed, an important aspect of *Sculpture* at The Mill is that all who visit come along and talk about art.

The event and exhibition seeks to highlight the nature and demands of being an artist, and Mahon says: 'I want a collegiate of artists to be here, having lunch together and throwing ideas around. What makes The Mill different is that it is a cool place, a flour mill where 100s of people can meet, and you can walk into an artist's studio and see how they do stuff. The artists won't have their studios here but they can talk about their work and you will also be able to meet the artists online as well.'

As part of the launch, artist and educator, Bing Dawe is the guest speaker. Mahon is certain of the wider interest in the event, recalling a previous call to the public to visit The Mill: 'Two decades ago I put one photograph and message in *The Press* that I am open for two weeks for visitors and we had numerous people coming to visit.'

There are wider aspects to the participating artists' work as well, and Mahon is keen to include this as part of his programming for artists' interviews, including sculptor and painter, Tim Main taking about his commitment to archery. Mahon will equally be opening up questions about art and its

significance in our lives. 'Works of art are sublime and art is our conversation and we create music or painting to convey that. Art takes what is usual and inverts it - and we see life afresh.'

Sculpture
Participating artists include: Anna Dalzell, Bing Dawe, Alison Erickson, Sam Mahon, Tim Main, Rory McDougall, Tony O'Grady, Chris Reddington, Ashley Smith and friends.
The Mill, 6 Singleton St, Waikari
19 November – 12 December, open weekends 9 – 5pm and weekdays by appointment

Detail of a work by Chris Reddington in Oamaru stone.

Sam Mahon with a work in progress in his studio



In Black - Seagar Design in High Street



Established in 1994 in Auckland, Seagar Design has its origins in Adrienne Seagar's commitment to a professional advisory service for residential interiors. In 2022 it is based in Auckland and Christchurch, its focus on quality design and a commitment to local and international design and arts practice. Its design store and gallery,

'In Black', opened in Auckland in November 2019 and in Christchurch at 181 High Street in 2022, its curation of art, design and objects prioritising form, materiality, textures and the colour black.

In Christchurch it is managed by Natalie Seagar who describes the store as a unique perspective on interior design and art. 'The

idea for Seagar Design stemmed from an interior focus on art and objects. Most of what we curate has an artesian quality to it made by one person. In March when we moved to Christchurch we spent time looking for the right space. We wanted something that was architecturally interesting, with a high stud for exhibitions, and 181 High Street is an historical building that made it a draw card for Seagar Design.' Moreover, Seagar is conscious of the significant history of contemporary galleries in High Street; the Jonathan Jensen Gallery, The High Street Project, and The Physic Room.

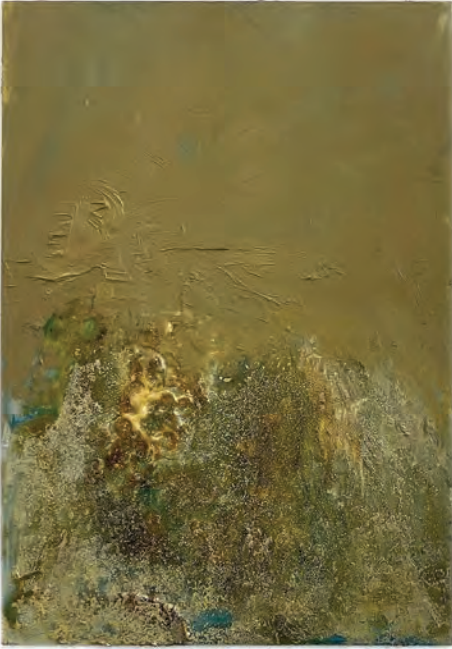
Why the commitment to the colour black? 'Seagar maintains that it is enduring and has a place in any scheme. It comes back to ideas about form, materiality and textile. "Less is more" is a tongue-in-cheek statement that has been in the family for a long time and it remains a chore principle that we try to think about when designing a space.'

Seagar Design's artists will be new to many in Christchurch, a number of them post-graduates from Massey University and Auckland's Elam School of Fine Arts.

They include Michaela van der LAAN, Rachel Wegrzyn and Holly Schröder. 'Seagar Design is the only gallery representing these artists, Michaela is a sculptor and installation artist, her practice is in ceramic and charred wood sculptures. The clay works are heavily textured with glazes that stem from processes of burning, replicating a rock or a piece of steel and looking at it as a texture of surfaces.' All belong to a wider context at Seagar Design, collectively representing a national and international exhibition programme.

Seagar Design
10/181 High Street Christchurch,
Tues – Fri 10am – 5pm and Sat to 4pm
Workshops in November:
Collaborative workshop event held in store with Alex from The Flower Press. Wednesday 16th November 6-8pm.
Tickets available online or in store.
seagardesign.com/store/shop/floral-workshop

Kara Burrowes: A Deep Yearning for Home



Over the past two decades Christchurch-based Kara Burrowes has charted her territory as an artist, using found and recycled materials in works that prioritised the qualities and experience of their materiality.

In 2022 Burrowes is undertaking post-graduate study at the Ilam School of Fine Arts, her consideration of materials now assuming a greater sense of the process of making through values and principles about place and belonging. Burrowes references the Welch concept of 'Hiraeth', a deep yearning or nostalgia for home and/or a person beyond.

It is an idea and attitude that she directs towards her reflection upon, and manipulation of materials, noting that currently she is moulding them directly with her hands. 'This year has been one of frenetic energy, and both intuitive and process-based. I start with my response to the objects I am looking at and, in the process, trapping things in my way, responding to the immediate beauty of a fragment of gold set amongst the murkiness of clay, and then putting the work over the sink,

burning its bitumen content and taking materials and considering that they need some areas in black - or to be made a bit more rich, so I might paint or burn them.'

She also acknowledged that her intuitive strategies towards her materials and their transformation, is part of a wider engagement with the work of artists that include British artist, Lydia Gifford, (her scraping and layering of surfaces) and prominent land-artist, Richard Serra's, late 60s splash castings of molten lead, into the corners of gallery spaces, and most recently, Tyne Gordon, and her response to materials and their processing and continual renewal and mutation.

Glass has also materialised as a significant material in Burrowes' work. 'I became interested in it and keep coming back to it and casting off it. Some of my works have impressions of glass in it and I am imprinting images on glass and from all these groupings of materials I am putting little photos together. It is an experiment and these little quick experiments are important.'

Thrash & Escalate, Nick Harte on film, Whatever Happened To Linda Blair? Part Two

WRITER

Nick Harte

In *Summer of Fear* (1978), Linda Blair plays the cousin of a sultry teenage witch who comes to stay after the death of her parents and gradually proceeds to ruin Blair’s character’s life. In what, on paper, should have been a success (a Wes Craven witchcraft movie anyone?), Linda Blair proves to be the sole reason to watch this made for TV turkey. Although produced during the height of second wave of feminism, this was apparently still a time when witches were malevolent.

There was something about Linda Blair’s demeanour, and her slightly gravelly voice, that gave her a vaguely menacing, street-wise edge, but for this reason, her casting in *Roller Boogie* (1979) as the brattish daughter of a pair of snobby, pilld up millionaires is disconcerting. The film can only be viewed now as terribly dated , but its palette is beautiful to gaze upon due to the lush cinematography of Dean Cundy.

In *Hell Night* (1981) Blair’s character perpetuates the young female victim archetype that is symptomatic of the notoriety of her iconic character in *The Exorcist*. By this point Linda Blair had made the unequivocal shift towards appearing in exploitation cinema due to a series of casting misfortunes

on the part of her somnolent agent. However, these types of films deserve to be taken as seriously as *Born Innocent*, because if entertainment is the guiding imperative of many viewers, then fare like *Chained Heat* relentlessly delivers on all fronts. *Chained Heat*, *Red Heat*, and the slummier *Savage Island* [1985]) could be perceived as spiritual sequels of sorts to *Born Innocent*.

In 1984 Blair delivered one of her most unforgettable performances in *Savage Streets*, a gleefully sordid mid-80s tale of sisterly vengeance set against droog-like violence which treats the deadly serious subject of rape with a maniacal dose of exaggerated physical camp making for progressively confusing and uncomfortable viewing. Blair returns four years later alongside the esoteric bashing characterisation and chiselled musculature of a pre-Baywatch David Hasselhoff in Fabrizio Laurenti’s *Witchery* (1988) aka *La Casa 4*, the film’s Italian production lends it a menacing, dreamlike atmosphere.

Rick James, author of the anthem *Super Freak* and convicted kidnapper, was Linda’s romantic partner for two years, and wrote the hit *Cold Blooded* about her and stated “the title might have referred to the fact that Linda

→ Linda Blair in *Savage Streets*, 1984



had an abortion. She told me that it was our child but gave me no voice in her decision. I call that cold-blooded”. Linda has stated she chose not to have children because it would have been unfair bringing them into the dangerous post-*Exorcist* environment of mentally unstable stalkers and fixated religious groups. Regrettably, the 90s were an onerous era in the scheme of Linda’s career, as she attempted to survive wading through the abhorrent wilderness of Z grade productions such as *Dead Sleep* (1990), *Fatal Bond* (1991), and 1995’s *Sorceress*. A high point

came in the form of a small role as an obnoxious reporter in the smash hit *Scream* (1996), directed by former collaborator Wes Craven.

Animals have always been hugely important to Blair, even taking whole years off during the '90s to compete in equestrian tournaments, and in 2004 she founded the Linda Blair World Heart Foundation, a nonprofit organisation that serves to rehabilitate and adopt rescue animals. Since then, her acting has been put on the backburner. We can only imagine the trajectory Linda Blair’s film career might have taken had she not appeared in *The Exorcist*, but the truth is she would also have required a more tasteful casting agent, and to have refrained from drug use and appearing in softporn magazines. Whatever the case, she has seared an indelible scar onto the face of pop culture and, in the eyes of most, will remain an eternally youthful totem for the scabrous discontent until the indubitable extinction of the human race.

Reference:
Mark Kermode, *The Fear of God – 25 Years of The Exorcist – Definitive Movie Documentary* youtube.com/watch?v=3AREPGtfnz

Jessie Rawcliffe and Dr. Suits: Archetypes

Archetypes is a new body of work and exhibition from Fiksate artists, Jessie Rawcliffe and Dr. Suits, exploring the integration of portraiture and abstraction in a series of collaborative works, bringing together each artist’s stylistic and material approaches. Examining how compositional approaches can emphasise, obscure or reveal details, Rawcliffe and Dr. Suits invite the viewer into the images, the layering of abstraction over figurative aspects compelling them to step back or move in to consider and review formal elements of colour, texture and shadow, asking questions around the subjects of these new work and their resonating emotive qualities.

Dr. Suits confirms that their initial idea, ‘seemed like a natural combination of our work, balanced enough that we were both equally represented in the outcome. Jessie sent me a few images, I made some draft compositions and sent back around six options. I was happy with them. We worked in our studios and sent each other progressive updates. As soon as I saw the two layers combined to create the image, I wanted to do another one straight away. That first painting became our “archetype”, which would go on to inform the remainder of the works in the show. From that point, I became more excited about making collaborative pieces, exploring different ways we could merge portraiture with abstraction. After making the initial piece it was obvious we had plenty of ideas and enthusiasm to keep going and the momentum hasn’t stopped’.

Rawcliffe further emphasises that this

→ Dr. Suits and Jessie Rawcliffe at Fiksate gallery and studios

→→ Jessie Rawcliffe and Dr. Suit, *Between Self and the World*, acrylic and spray paint on layered board and glass



approach to collaborating with another artist allows you to view your work from someone else’s perspective and consider your own process critically. ‘You tend to stop and question why you make certain decisions while you’re allowing yourself to open to ideas from another person. They tend to see things you don’t. Nath [Dr. Suits] and I have spent time developing our own styles, but collaborating has enabled us to bring together what we each know about our mediums and make

works that capture both our perspectives.’

And why is the exhibition titled *Archetypes*? Dr. Suits recalls that it took a while to determine the show title. ‘Once we had a clear direction for the work and process we decided *Archetypes* seemed like a perfect title because it resonates on many levels. An archetype can be any of the following: A statement, pattern of behaviour, prototype, “first” form, or a main model that other statements, behaviours, and objects copy, emulate, or

“merge” into.’ In addition, New York writer Caroline Myss also adds; ‘archetypes are the vocabulary of intuition, and the more familiar we are with them the more clearly we will resonate with our own intuition’.

Jessie Rawcliffe and Dr. Suits, *Archetypes*, Fiksate, 54 Hawdon Street, Sydenham 4 November – 3 December



June Macleod and Euan Macleod: Natural Succession

Creativity has often appeared with a combination of genes and environment fostering artistic ability passed down through families and November’s exhibition at Stoddart Cottage Gallery is a striking case in point, presenting as it does a retrospective of works by local watercolourist, June Macleod, and contemporary paintings inspired by her son, the award winning Sydney-based artist, Euan Macleod.

The exhibition provides a retrospective of the work of June Macleod, born in Christchurch in 1931 and painting until her eighties. Taking an art course through the Wellington Correspondence School as a young mother and studying watercolour under respected local painter, Joy Simmons, she went on to show her work in many group exhibitions. Her main focus was landscapes (see June

Macleod’s *Witch Hill*, page 10), especially those around Arthur’s Pass and more recently, Diamond Harbour and Church Bay where she lived until 2021, surrounded by the beautiful garden that inspired her later closely observed iris and rose paintings.

Born in Christchurch in 1956, Euan Macleod completed a Diploma of Fine Arts (Painting) at the University of Canterbury, before moving to Sydney in 1981. Throughout his career, Euan’s work has traversed the land and landscapes of his birthplace and adopted home. His work is held by the National Gallery of Victoria (Melbourne) to the Metropolitan Museum, New York, and he is the recipient of numerous awards, including Australia’s prestigious Archibald Prize. Documented in, Gregory O’Brien’s *Euan*

Macleod—the Painter in the Painting (Piper Press, 2010), he regularly explores relationships between humanity and the environment, and the processes of memory and forgetting that shape people and places. In this exhibition, his mother, June becomes the human figure of his latest works, walking through the landscapes central to her life.

June Macleod and Euan Macleod, *Natural Succession* Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour 4 – 27 November, Friday-Sunday plus most public holidays, 10am-4pm



↑ Euan Macleod, *Above Taylors Mistake*, 2022 acrylic on paper

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sqr

B William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sqr

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 Sqr

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 Amparrito (Spain), *Untitled*, 2017, 30 Allen St

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

- 1** **Absolution**
Naomi Haussmann, *Synaptic*, 8 – 28 Nov, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
The Sculpture Garden, *Insights*, gallery collection, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

3 **Art Hole**
Tobias Gilsenan, *F-ing Doomsman*, opens Nov 8, 5:30pm, 9–12 Nov, 11am–4pm, Students from Stolen Bagel Pottery Studio, *New Artist Exhibition 2022*, opens Nov 22, 5.30pm, 21–27 Nov, 11am–3pm, 336 St Asaph St

4 **Art on the Quay**
John Hill, *Difficult Conversations*, 27 Oct–30 Nov, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

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

6 **Ashburton Art Gallery**
Gregory O'Brien and Euan Macleod, *Local Knowledge*, until 7 Dec, Henry Lowen-Smith, *The Wind of the Homeland*, until 20 Nov, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm
- 7** **Canterbury Museum**
Ira Mitchell, *Women of the Antarctic: Making the Absence Visible*, until 6 Nov, 11 Rolleston Ave, Mon–Sun 9–5pm

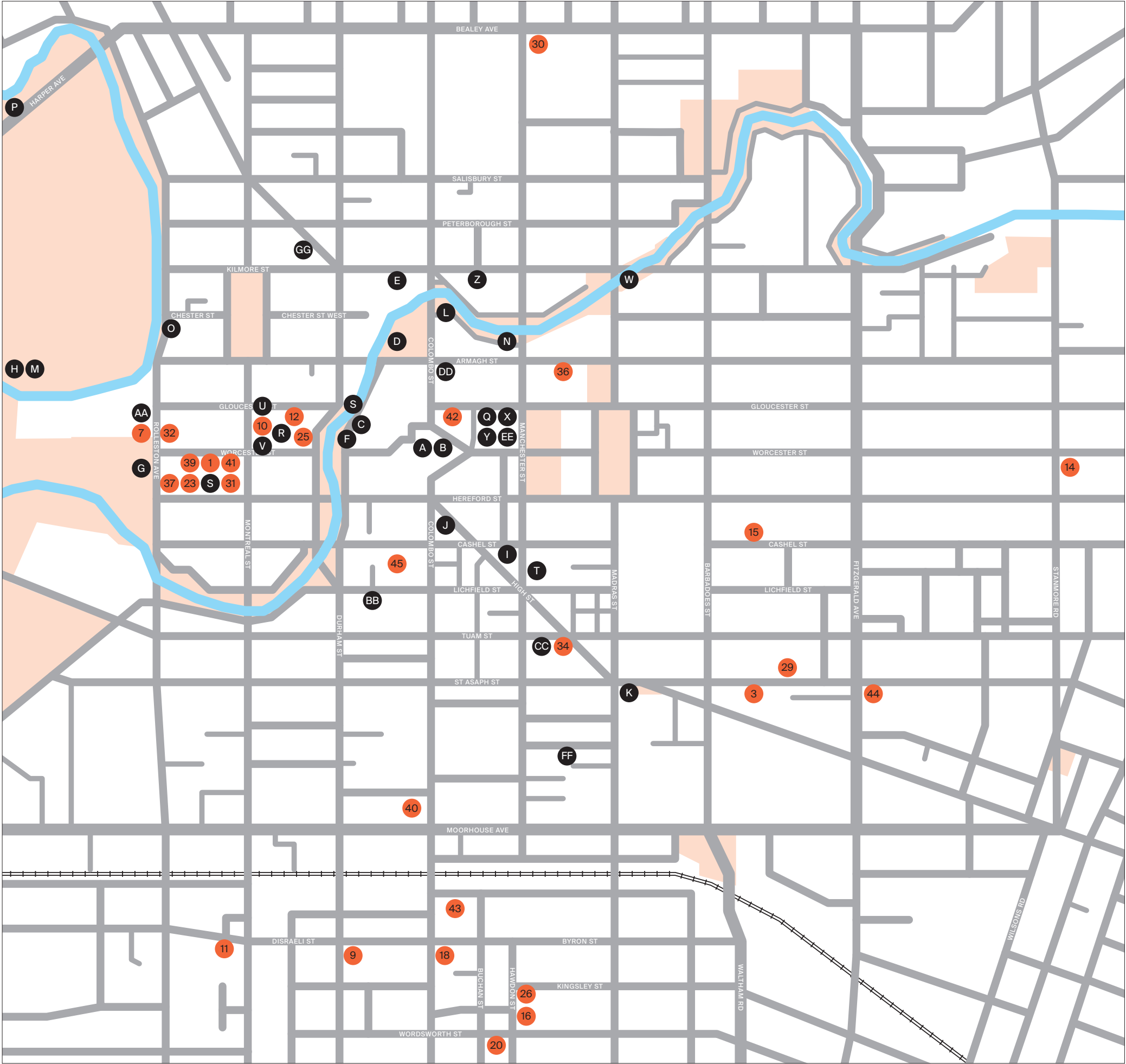
8 **Rangiora Chamber Gallery**
Kathy Thorpe: *Peregrination (as I slowly meander through life)*, 6 Nov– 8 Dec, Max Gills, *Bold Landscapes*, until 3 Nov, 141 Percival St, Rangiora, Mon –Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

9 **Chambers Gallery**
Works in stock, until 12 Nov, Jacob Yikes, Rebecca Stewart and Tim Middleton, 16 Nov–3 Dec, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

10 **Christchurch Art Gallery Te Puna o Waiwhetū**
Jeffrey Harris: The Gift, until 12 Mar, Cheryl Lucas, *Shaped by Schist and Scoria*, until 4 Dec, *Perilous: Unheard Stories from the Collection*, ongoing, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

11 **City Art Depot**
Richard Elderton & Lucia Sidonio, *Here to There*, 8–28 Nov, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm

12 **CoCA Toi Morokī**
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*, 16 Nov-11 Dec, Elizabeth Rosa and Eszter Luca, *Wild and Whimsical*, until 13 Nov, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 14 Eastside Gallery**
Arts Canterbury, *Juried Show*, until 5 Nov, Christchurch Mosaic Art Group: *Media Freedom*, until 9 Nov, *Port Levy's Got Talent*, 7-26 Nov, 388 Worcester St, Tue-Sat, 12-5pm
- 15 FIBRE Gallery**
Level 1, 285 Cashel Street, Wed-Fri, 10am-4pm
- 16 Fiksate**
Jessie Rawcliffe and Dr. Suits, *Archetypes*, 4 Nov-3 Dec, 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**
Matthew Williams, *Neoteric*, 2-26 Nov, 468 Colombo St, Tue-Sat 10-5pm
- 19 Ilam Campus Gallery**
Annual curated exhibition, 3rd and 4th year, post-gradu-

- ates, Ilam 2022, 18-24 Nov, 10am-4pm, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 20 Jonathan Smart Gallery**
Oliver Perkins, *Swelter House*, 3-26 Nov, 52 Buchan St, CHCH, Wed-Sat 11-5pm
- 21 LEstrange Gallery**
Works by Jeffrey Harris, Bryan LEstrange, Hannah Kidd and Jason Greig, from 14 Nov, 17 Marriner St, Sumner, Tue-Fri 11-5pm, Sat-Sun 12-5pm
- 22 Little River Gallery**
Clare Reilly, *Abundance in Isolation*, until 21 Nov, Christchurch Akaroa Rd, Mon - Sun 9am - 5.30pm
- 23 Maxine Burney Artist's Studio**
David Shepherd, *Gifted*, The Arts Centre 28 Worcester Blvd, Mon-Sat, 10am - 5pm
- 24 McAtamney Gallery**
Andrew Craig, *Ao-Terra*, 9 Nov-11 Dec, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appt, Wed, Fri-Sun, 10-3pm
- 25 NMG**
Hannah Beehre, 141 Cambridge Terrace, Wed-Sat 11-5pm
- 26 NZ Artbroker**
Anthea Birch and Gill Hay, *Still*, 5 - 26 Nov, 2 Kingsley St, Wed-Sat 11-2pm

- 27 Orion Powerhouse Gallery**
Saskia de Vries, Siene de vries and Tjalling de Vries, *Family Portrait*, 12 Nov-4 Dec, Viv Kepes and MiKyung Jang, *Voyage Beyond*, until 6 Nov, 1 Rue Pompallier, Akaroa, Mon-Sun, 10am-4pm
- 28 Oxford Gallery**
toi o Waimakariri *Folio 2022*, until 6 Nov, PCANZ *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**
Darryn George, *Let the birds increase*, and John Reynolds: *'In the street I was lost ...'* works on paper, 1 - 25 Nov, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 31 Pūmanawa**
Hagley College, Year 12 Passion Project Course, 3-11 Nov, China/New Zealand Arts Exchange, *to make the world better*, 16-20 Nov, Ruth Killoran, *Within Our Hands*, 29 Nov-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**
June Macleod & Euan Macleod, *Natural Succession*, 4-27 Nov, 2 Waipapa Ave, Diamond Harbour, Fri-Sun, 10-4pm
- 36 Susan Badcock Gallery**
Susan Badcock, *Peony Species*, until 31 Nov, New work John 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**
Samwell Warren, *Portals*, until 4 Nov, 210 Armagh St, Mon-Sun, 10-5pm, Fri to 7pm
- 39 The Central Art Gallery**
Zara Dolan, *Rhythm Loop*, until 6 Nov, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

- 40 The National**
Group exhibition, *HANDSHAKE - 10 Contemporary Exhibitions*, until 19 Nov, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 41 The Physics Room**
brunelle dias, *the way things are*, until 11 Dec, 301 Montreal St, The Arts Centre, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 42 Tūranga**
In search of Ngaio: Life and work of Dame Ngaio Marsh, until 27 Nov, 60 Cathedral Sq, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 43 TyanHAUS**
Klaudia Bartos, *Haus of Heads*, 11-18 Nov, 6 Carlyle St, Sydenham Mon-Fri, 8am-2pm
- 44 Windsor Gallery**
Group exhibition: 30 Artists, 150 Works, *Art Show Open Weekend*, 5 - 6 Nov, 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 Sumners, 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

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Turumeke Harrington with Tini Whetū and collaborators, *Gently Ribbed*

WRITER

Andrew Paul Wood

Karl Marx only had very little to say on the subject of domestic labour – he assumed it would evaporate when housewives and the bourgeoisie did – and he had even less to say about the experience and resistance of indigenous peoples.

Wellington-based Turumeke Harrington (Ngāi Tahu), on the other hand, has quite a lot to say about this and other matters. Her installation, naughtily named *Gently Ribbed* (for her pleasure?), in collaboration with Tini Whetū Project Space, facilitated along Kaupapa Māori principles by Tini Whetū's Piupiu Maya Turei (Ngāti Kahungunu, Rangitāne), is a playful reflection on domestic labour, Māori cosmology, and the voyage of life from birth to death.

Longer than I can remember, the main component of *Gently Ribbed*, hangs like the drying sheets of *Nappy Valley*, a meandering semi-maze of bright patchwork in the luridly fluorescent pink, yellow and orange of highlighter pens. It leads you in to follow it around in a meditative experience like following a

pilgrim labyrinth, spinning Buddhist prayer wheels or following the Stations of the Cross.

It consists of 900 squares of nylon fabric sewn together over 10 months.

A lot of Harrington's large sculptural installations sits in the expanded field in the space between, art, industrial design, craft, space, furniture, installation and rararanga. The abstract and the conceptual explore the relationships between whakapapa and whanau, and colour and material.

Following these textile screens around CoCA's reduced gallery space, it fits snugly, but makes you think it about it as both an aesthetic object/experience and as a product of someone's labour in multiple senses of the word. It is not a coincidence that quilts call sewing sides up and turning a quilt right-side out "birthing".

Before Harrington came to art (BFA, Canterbury University School of Fine Arts with First Class Honours 2018 and MFA with First Class Honours, Te Kunenga ki Pūrehuroa Massey University 2021) her background



↑ Turumeke Harrington and Tini Whetū, *Gently Ribbed*, installation photograph, courtesy of CoCA Toi Moroki

was in commercial and industrial design, which carries through into her art.

Textile, particularly sewn textile, inevitably conjures up thoughts of the often-unacknowledged labour traditionally associated with women in both Māori and Pākehā realms – though with sacral associations and mana wāhine in Māoritanga.

There is a nod to long traditions of the coded ways women communicated status and lineage through the materials they quilted together in patchwork. It's too loud to simply be pretty, in fact there's a feeling of sacred space to it for all its playfulness.

We can make the connection to the way whakapapa and tāhuhukorero (history) can be encoded into tukutuku panels. There is also a digital quality to it, each patch being like a digital pixel or the base pairs in a strand of DNA. Like life, it isn't a perfect pattern – the plaid design has deliberately gone wrong. Harrington specifically likens walking the length of Māui's attempt to climb back through the birth canal of Hine-nui-te-pō, goddess of death, reversing nature in his pursuit of immortality.

Turumeke Harrington (with Tini Whetū and collaborators), *Gently Ribbed*
CoCA Toi Moroki, 66 Gloucester Street
3 September – 15 October 2022

Māori Moving Image ki Te Puna o Waiwhetū

WRITER

Piupiu-Maya Turei

Curated by Bridget Rewiti (Ngāti Ranginui, Ngāi Te Rangi) and Melanie Oliver, *Māori Moving Image ki Te Puna o Waiwhetū* is an exhibition full of kaha and aroha, for the ever evolving and inspiring art history of Māori video art. It is an immersive and expansive exhibition, featuring the work of eleven artists, and also a karaoke room!

The entrance to the exhibition is a series of screens flowing along a curved wall. Rachael Rakena's (Ngāi Tahu, Ngāpuhi) *Ko Te Wai He Wai Ora* (2021) is a work which undulates like the tide and is the outcome of working with many of her whānaunga. Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngāti Tū) builds a landscape of overlapping images, flora and fauna – *Christian Louboutin, A Reverie* (2020) a digital collage which is distinctively hers.

Jeremey Leatinu'u's (Ngāti Maniapoto, Sāmoa) *Te Whakawhitinga* (2022) is visually stunning, immortalising brown skin as divine renditions of tūpuna in black and white 16mm film noir. Ana Iti (Te Rarawa) exemplifies the



Māori aptitude for word play in *Trapped in a Kiss*, (2021) referencing Ralph Hotere's print making process and 19th century Māori printing practices.

In *Horohoro*, (2018) a five channel work by Robert George (Te Arawa, Ngāti Awa), the comforting familiarity of rural Marae is brought front and centre, while Sarah Hudson (Ngāti Tūhoe, Ngāti Awa, Ngāti Pūkeko) brings us three painterly video works in *Revisit, Replace and Return* (2022). Each

↑ Louise Pōtiki Bryant in collaboration with Ariana Tikao and Paddy Free *Te Taki o te Ua / The Sound of Rain* (installation view) 2022. 3-channel HD video. Courtesy of the artists.

is a static shot of her selecting and returning whenua. *Te Taki o te Ua (The Sound of the Rain)* (2021/21) is an immersive and spiritually explosive work by Louise Pōtiki Bryant (Ngāi Tahu) in collaboration with Paddy Free and Ariana Tikao (Kāi Tahu).

Nova Paul (Ngāpuhi) uses the Pūriri trees as both the subject and chemical developer of her 16mm film *Rākau* (2022), in a lusciously experimental work. Shannon Te Ao (Ngāti Tūwharetoa) has a three channel, almost photographic, video work called *la rā, ia rā (rere runga, rere raro)* (2021) to accompany a waiata about tiwaiwaka written by long term collaborator Kurt Komene (Te Ahiawa). Nathan Pōhio's (Kāi Tahu) *Spectre Echo Landfall* (2007) is a stuttering reference to archives and disjointed memories. The subject is a photograph of a ship, rising and falling like the tide.

As for The Karaoke Room, it is particularly popular! The Paua disco ball, created by Terri Te Tau (Rangitāne,) casts pearls of light which bounce around the room.

Initially shown as *Māori Moving Image ki Te Awakairangi* at the Dowse in March 2022, The Karaoke Room is an invitation to bust out the melodies to five very different karaoke videos, featuring iconic pairings such as Troy Kingi's (Te Arawa) waiata *True Love* with artist Kahurangi Ariki Smith (Mataatua) and more!

Māori Moving Image ki Te Puna o Waiwhetū
Christchurch Art Gallery Te Puna o Waiwhetū
Corner Worcester Blvd and Montreal Street
4 June – 16 October

WIDE

WRITER

Warren Feeney

Group exhibitions in dealer galleries often have a habit of appearing as "works in stock" from its represented artists. PGgallery192's October group exhibition, *WIDE*, represented a decisive break – and it is not merely because of the previously unseen works from the participating artists: Philippa Blair, Rebecca Harris, Simon Ogden, Chris Pole, John Reynolds, Stefan Roberts, Mark Sharman and Tim J Veling.

Thematically, *WIDE* directed the gallery visitor's attention to the unique nature of a panoramic view, yet all the selected works circled the borders of such traditions. Rebecca Harris' *Above and Below*, was both an unreality and encounter with a tangible and imagined moment in time, immersive and comprehensively engaging.

WIDE is an exhibition that constantly unsettled in the immediacy of the experience



↑ John Reynolds, *In the street I was lost...* 2020, acrylic and oil paint marker on linen canvas, 2100 x 7400mm

of each work, asking us to look and then look again. Philippa Blair's *Tangler Tracker*, 2014, was an expressive painterly work, yet as measured and precise as it was gestural and intuitive, a visual conundrum that rewarded, regenerating new and unanticipated visual conversation. Or take in photographer, Mark Sharman's *Tenki Manang*, a panoramic landscape described as a grouping of 'tiles focus-stacked from front to back,' it comprised an extensive and far-reaching view that seems to perpetually exceed expectations in its details.

WIDE was also very much about entries and encounters into many worlds. John Reynolds' *In the street I was lost...* seemed both memory and map, as well as an evocation of an historical place and time, the painting reconsidering Colin McCahon's disappearance in 1984 in Sydney, following

an extended period of prolonged illness, during a visit he made to *I will need words*, an exhibition of 22 works at the Power House Gallery of Contemporary Art at the University of Sydney. Measuring more than seven metres in length, *In the street I was lost...* located the gallery visitor within an immeasurable world of fragmented direction and confusion, yet also a promise of reconciliation.

Group exhibition, *WIDE*,
4-28 October, PGgallery192
192 Bealey Avenue

Bobbie Barwell: Capturing People and Places

WRITER
Warren Feeney

Recently opened at the Ashburton Museum, *Bobbie Barwell: Capturing People and Places*, documents the life of Ashburton photographer, Bobbie Barwell, (1898 – 1985), with attention on her work from the 1930s and 40s.

Bobbie Barwell: Capturing People and Places is curated by Senior Museum staff member, Maryann Cowan, authoritatively documenting Barwell's life and times, featuring her photographic prints, camera and accessories and detailing her photographic practice in Ashburton. (In addition to her photographs, the exhibition also includes a collection of pen and ink drawings and sketches by Barwell from 1911-1930).

Barwell established Barwell Studios in Ashburton, purchasing Vita Studio from the estate of the late photographer C. A. Cooper in December 1931. Her decision followed her time with Clifford Studios in Cashel Street, Christchurch, and Denton-Tesla in Wanganui, which had closed in 1930, Barwell Studios becoming the first photographic business in Ashburton to be purchased and managed by a woman.

Through the 1930s and 40s Barwell Studios fulfilled all the traditional tasks of professional photography, specialising in studio portraits, weddings, businesses, sports, events and school jubilees. However, such duties were also complemented by her commitment to photography's potential as a fine art, realised through her love for the outdoors and an attitude that included her enthusiasm for skiing, tramping and driving her MG sports car.

Barwell's significance as a photographer in the 1930s and 40s is further measured in a number of famous people she took portraits of: Lady Bledisloe, wife of Lord Bledisloe, Governor General of New Zealand (1930

– 1935), John A. Lee (1891 – 1982), and Prime Ministers Peter Fraser (1884 – 1950). Arguably, her most famous subject was crime novel writer and artist, Dame Ngaio Marsh (1895 – 1982), who seemingly didn't approve of a photograph of herself in which she had sloping shoulders. Barwell altered the negatives to give her the 'nice square shoulders' she desired. She was also employed by the RNZAF during the early 1940s photographing ceremonial parades for the No.2 Elementary Flying Training School at the Ashburton Airfield.

In a wider context, her work became known nationally through her photograph of Lake Pūkaki, taken in 1934, recognised as the source for the etching, featured on the New Zealand five pound note in 1940. Barwell has commented on taking this photograph: 'It was autumn and the tints on the trees on the island made a very pretty sight.' The local Member of Parliament for Ashburton at this time, (Horace E. Herring) sighted Barwell's *Lake Pūkaki* and suggested that the Government might be interested in it for publicity purposes. It then came as a surprise to Barwell when her photograph appeared on the new NZ 1940 £5 note. The people in the foreground have been removed from Barwell's photograph and the boat is floating on the lake instead of resting on the foreshore but the composition and subject remain essentially the same. Barwell felt that she deserved recognition, but she never received any acknowledgment, remaining adamant until her death that it was her photograph and its subjects, reproduced on the £5 note.

Barwell Studios continued under her name until 1948, becoming Ayton's Studio when the new owner changed it. Highlighting the career of a contemporary female

photographer, *Bobbie Barwell: Capturing People and Places* has been greeted enthusiastically, and although the Ashburton Museum remains uncertain of Barwell's connections to the local art scene, they are undertaking further research and possibly an exhibition that will bring this to light.

The Museum also notes that Ashburton residents are coming forward with stories of Barwell as a woman ahead of her time who had an opinion but listened to others opinions. yet, she was also a prominent resident in Ashburton, a former nursing student in the 1950s describing Bobbie Barwell as "the coolest woman in town".

Bobbie Barwell: Capturing People and Places
Ashburton Museum
327 West Street, Ashburton
28 September – 18 December



↑ Bobbie Barwell, installation view of camera and accessories, courtesy of Ashburton Museum



→ Horace E. Herring New Zealand £5 note, 1940



→ Bobbie Barwell, *Lake Pūkaki*, March 1934, Mrs M. A. Barwell, Barwell Studios, Ashburton, print photograph on loan from Mr B. Rickard

Kathy Thorpe: Peregrination (as I slowly meander through life)

WRITER
Warren Feeney

Kathy Thorpe graduated in 2008 with a Bachelor of Visual Arts from the University of Auckland, majoring in photography, working as an assistant to a photographer and undertaking freelance work on the side, immediately following her graduation.

In 2012, she established, *The Zoo*, with her husband/graphic designer, specialising in photography, branding and design, with Thorpe extending her interest in various media and subjects, using plants and flowers as found objects and working with clay. She recalls that this was initially where her dried flower prints had come from; 'inspired from my first proper home garden, I felt like I was on a journey with the plants and flowers

around me - Not only the beauty in what we traditionally consider their "peak", but also in their detail.'

'Pottery had been something I had longed to do but never had the courage. I've been experimenting with all kinds of objects and ideas and have recently created a series of hanging vases for dried flora. Art is a journey that keeps me growing. Each piece speaks to me in many different ways and my hope is that others will find their own meaning that brings them courage and comfort?'

Kathy Thorpe: Peregrination (as I slowly meander through life)
Chamber Gallery Rangiora
6 Nov- 8 Dec



→ Kathy Thorpe, *Wall Vases 71*, 2022, ceramic

Windsor Gallery: Art Show Open Weekend in November

WRITER
Warren Feeney

Windsor Gallery's *Art Show* exhibits the work of a range of artists, from senior New Zealand photographers, painters and sculptors to emerging contemporary artists working across disciplines in various media, and street artists engaged with contemporary global culture.

Working in various disciplines that include oil, water colour, mixed media, photography, cast-bronze, ceramics, Oamaru stone, glass and marble, among the list of participating artists are: Andris Apse, Anneke Bester, Kees (Cornelius) Bruin, Miles Dover, Mike Glover, Joel Hart, Rosalind Moseby, Svetlana Orinko, Diana Peel, Bruce Stilwell, Sue Syme, Debbie Templeton-Page and Matthew Williams.

Photographer Andris Apse is internationally renowned, receiving numerous awards over the past forty years, including being the recipient of the Photographer of the Year for the Natural History Museum in Great Britain, his photographs also

widely reproduced in numerous publications. Painter and printmaker, Sue Syme's is a contemporary expressionist artist whose work observes and reconsiders our behaviours and relationships with one another and the natural world, the subjects of her works as familiar as they are perplexing.

Among New Zealand's most prominent street artists, Joel Hart, trained in graphic design, and draws from this background as a professional painter, the subjects of his paintings maintaining an intimate association with his local environment, commenting in a Press interview that he is 'always stopping to photograph rusty bins, road markings, signs, and bits of old buildings.'

Windsor Gallery: Art Show Open Weekend
30 artists exhibiting over 150 artworks
Saturday 5th November and Sunday 6th November
336 St Asaph Street, 10am – 4pm




↑ Andris Apse, *Rock and Pillar Range*, photographic print, no 2 from an edition of 50



→ Sue Syme, *Watch Dogs*, oil on canvas



 June Macleod, *Witch Hill*, watercolour, 380 x 565mm

ARTBEAT



New Poems from Old Songs

Thought. Action. Residue:
Casting as drawing
Drawing surface
Forms of drawing
This tangible object
Information transfer
Information lost in translation
A certain ratio of violence
Destruction of source material
Discarded and disregarded
Through the process of casting, everything becomes precious
Memory and metaphor
Reversal of truth
The sedimentary deposit of suffering

Tim Middleton

Casting objects from plaster as a form of drawing, Tim Middleton creates monochromatic pale imitations of the original, the mimetic quality of the casting process revealing enough information to act as a trigger of its reality, yet, ironically, also giving life to an object as removed from the real world as it is a participant.

Art critic and writer Peter Dornauf details Middleton's practice, observing: 'Casting plaster from plaster, [Middleton's processes] are a slightly tricky manoeuvre, [an] accurate and literal imitation but at the same time encourages flaws which Middleton has deliberately left extant, leaving the lumpy and broken bits exposed. What that does is provide a frisson between the thing the object is and the thing it is not. The facsimile thus works against itself at a certain level, throwing up a range of interesting responses.'

Tim Middleton, *New Poems from Old Songs*
Chambers Gallery, 80 Durham Street,
Sydenham
16 November – 3 December

→ Tim Middleton, *1981 (Part Two)*, 2017 – 2022, plaster, plywood, paper



Anthea Birch and Gill Hay – Still



← Anthea Birch, *Galaxias*, 2022, porcelain



→ Gill Hay, *Garden Path*, 2022, oil on canvas

For both Anthea Birch and Gill Hay, the ideas for *Still* began in a fascination with the history and uses of simple everyday objects. Every object has a story, each starting with its purpose or function - a vase for flowers, a kete for produce or a creel for carrying fish. The stories become personal with time. Uses change. The works in this show are contemporary still-life but taken

to somewhere different.

Anthea has a studio in her rural home in the Wairarapa and for her, the protection of New Zealand agricultural waterways and the fish that have, and do still inhabit some, is key. Fascinated by the traditional form and texture of wicker creel baskets used for collecting fish she has continued to use this as a departure

point for the vessels she creates through her practice. She prefers hand-building and working with porcelain clay. The darker speckled clay body is a closer fit to the river environment and it also lends itself towards exploring the fine craftsmanship of basketry and weaving.

Gill has continued to take known objects and set them in dark interiors reminiscent of

the Dutch masters. Flowers have reoccurred in kete or vases but in some, these works become the complete subject of the painting and are not constrained by other forms.

Anthea Birch and Gill Hay - *Still*
NZArtbroker, 2 Kingsley Street, Sydenham
5 – 26 Nov

Port Levy's Got Talent at Eastside Gallery, Linwood

Eastside Gallery Linwood is hosting an exhibition from six artists based in Port Levy, Banks Peninsula, working in a range of media and ideologies, united in their appreciation of the region and its environment. The exhibition brings together a shared integrity and diversity to their practices, cultivated in the isolated rural location that they live, maintaining that 'if necessity is the mother of all inventions, then isolation is the bearer of creativity.'

The participating artists are; potter, Jim Barribeau, weaver, Karyn Davis, sculptor, Maria Lee, multimedia artist, Verity Scarlett, glass artist, Emily Napolitano and painter, Jacqui Gibbs-Chamberlain.

Jim Barribeau began working with clay, walking across Cornwall as a student and visiting Bernard Leach Pottery in St. Ives, influenced by the aesthetics of Leach and Hamada and its influence on studio pottery. Barribeau works with locally sourced ashes; cabbage tree, walnut, flax, and manuka.

Karyn Davis is a textile artist, currently weaving and exploring her materials from a creator's point-of-view as opposed to those of an observer. Sculptor, Maria Lee pushes the limits of her stone, in both form and finish,

exploring the boundaries between raw rock and manipulated polished finished stone, her early works were functional pieces but increasingly exploring sensual female forms and positive expressions of sexuality.

Painter, Jacqui Gibbs-Chamberlain presents a new series of works, following development from previous paintings, layering colour and charcoal to create multi-dimensional, translucent images in which the charcoal takes centre stage. Verity Scarlett takes inspiration from nature, her passion for natural objects the main subjects of her drawing, painting and sculpture in both New Zealand, and the UK where she lived for 19 years.

Glass artist, Emily Napolitano moved from Chicago to New Zealand in 2010, recently creating a series of Day of the Dead Sugar Skulls, looking at the relationship between our bones, our life essence, and transition to the Other Side.

Port Levy's Got Talent
Eastside Gallery, Linwood Arts,
388 Worcester St, Christchurch
7 - 26 November

→ Jim Barribeau, *Untitled*, Coarse stoneware clay body, dry dolomite glaze, fired in an electric kiln



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Canterbury Museum



LOCAL KNOWLEDGE
EUAN MACLEOD AND GREGORY O'BRIEN

9 OCTOBER - 7 DECEMBER 2022

ASHBURTON GALLERY

Image | Gregory O'Brien and Euan Macleod, *On Collaboration*, detail, 2022. Acrylic on unstretched canvas.

STILL

Paintings by Gill Hay +
Ceramics by Anthea Birch

5th - 26th
November 2022

Opening:
11am Saturday
5th November

Gallery:
2 Kingsley St,
Sydenham

Hours:
Wed-Sat
11am - 2pm

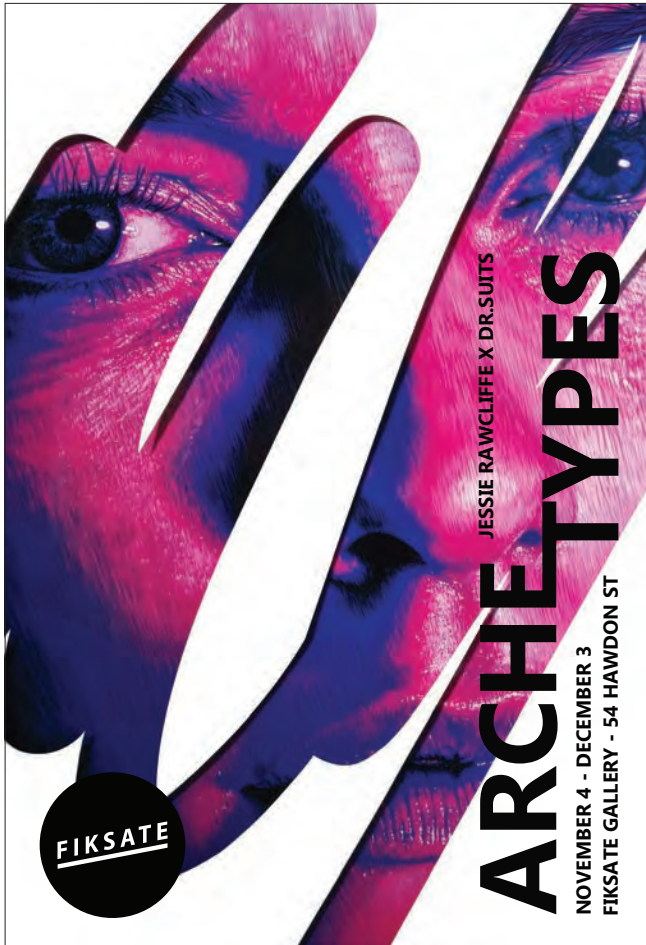
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FIKSATE



Richard Elderton
Lucia Sidonio

Here to There


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Exhibition
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