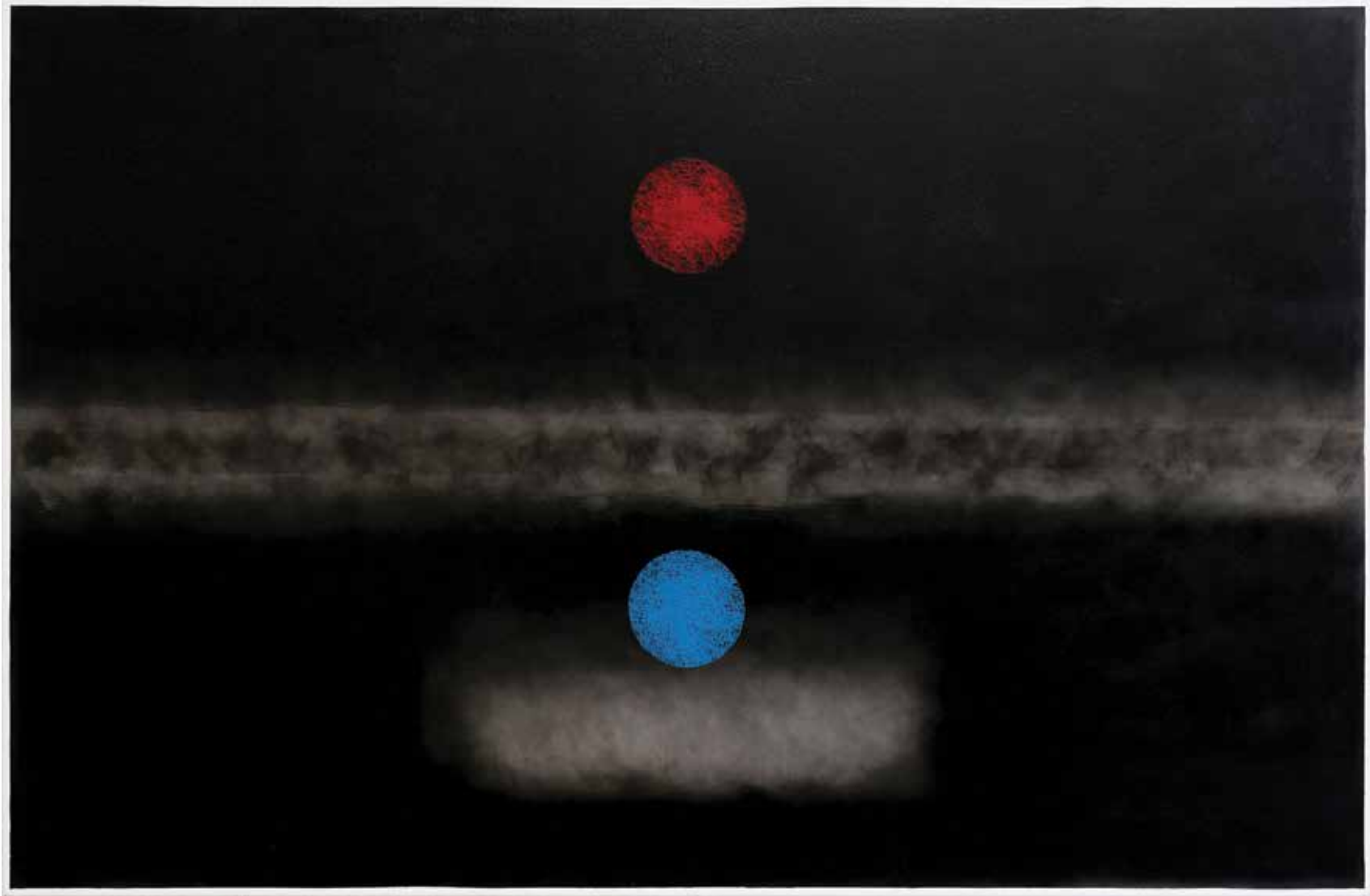


# ARTBEAT

August issue: *Young People and the Creative City*<sup>02</sup> *Philip Trusttum*<sup>03</sup>  
*Auspicious Victory*<sup>04</sup> *Arts Centre Sculpture Festival*<sup>05</sup> *Reviews*<sup>08</sup> *No2. Art Tramp Show*<sup>09</sup>

## Fibre Gallery: A Moana Gallery Showcasing Pacific Artists



Nina Oberg Humphries is both artist and founder of the Tagata Moana Trust, a not for profit organisation committed to advocating for Pacific peoples through its policies, events and community resources to highlight and strengthen the visibility and identity of Pacific people.

Born in Ōtautahi Christchurch (b.1990), Oberg Humphries is of Cook Islands and Pākehā descent and a graduate from the Ilam School of Fine Arts. Central to her and the Tagata Moana Trust is the commitment to Pacific arts, languages, culture, knowledge and learning, delivered through a strategy titled STEAM, (Science, Technology, Engineering, Arts and Maths) as a means for Pacific peoples of all ages to find meaningful opportunities and thrive.

Oberg Humphries has recently opened Fibre Gallery at 285 Cashel Street in the central city, a gallery space for Pacific artists and education. The first of its kind in Te Wai Pounama the South Island, it is an exhibition space and centre that she describes as ‘dedicated to the display of community engaged digital and heritage artworks by Moana creatives.’ Its opening exhibition featured the work of three prominent senior contemporary Pacific artists: Filipe Tohi, Dagmar Dyck and Kulimoe’anga Stone Maka, in a group exhibition thematically titled and representing the

gallery’s agenda and politics, *Patterns of the Past – Formating the Future*, and when interviewed Oberg Humphries emphasizes the gallery’s role: ‘We are a distinctively moana gallery showcasing Pacific artists from throughout Aotearoa with 50 % centred on South Island artists.’

‘Tagata Moana Trust had the opportunity to lease the upper floor at the beginning of the year. There was a big empty space in the middle of it and we thought it would be great as an art gallery. There wasn’t anywhere in Ōtautahi for us as a Pacific arts community to be represented. This is not a gallery for myself it is for this specific community, for people making work in their garage who have been thinking that they were not artists.’

‘The big thing that I keep hearing is that there only four visual artists working in Christchurch who are Pacific artists; me, Jon Jeet, Lonnie Hutchison and Kulimoe’anga Stone Maka. There are others but not many that see themselves as artist. The gallery’s programme is for people who have never shown before and to really have somewhere for our Pacific artists to be part of a growing community to show their work and to have a North/South island relationship between artists and the knowledge that they bring to their work.’

‘Pacific people do not have a thriving

↑  
Kulimoe’anga Stone Maka, *Kumi ē Manatu*, 2021, smoke, enamel on spider web on canvas, courtesy of the Jonathan Smart Gallery, photograph, Vicki Piper.

making community in Christchurch. There is no one weaving fine woven mats and we need these things out in our community so there are places of belonging and identity. There are more opportunities in Auckland and its galleries and it is a different type of making from the work coming from the South Island, so it is important that we have more artists working from here. At present they do not know that they are making great work, and that there are things that they make at home that have a life to them. For example, there is a chap in Woolston who makes things based around Pacific motifs, cutting them out and adding lights to them, and he says; ‘I like doing this’ and he plays around with it. We are going out to our community for proposals and we have an idea of people that we would like to give opportunities to. We see this gallery as in between all those spaces.’

In addition to the gallery, 285 Cashel Street also has a classroom and a space for workshops. ‘We are looking at their use being determined by whoever wants to use them. We want people who can talk about heritage art, making tapa, weaving different textiles and costume design and services and there is a digital space for laptops with creative software, a garment printer and laser cutter which are all free to use.’

‘We also need to build capacity for

our heritage arts as central to supporting our identity. Otherwise everything is just a perpetual cycle of doom. Pacific peoples make up less than 5% of those employed in STEAM (Science, Technology, Engineering, Arts and Math) industries throughout Aotearoa. So we use Pacific arts to drive education and art because it is my interest.’

‘I believe that artists are the ones who keep and hold our cultural knowledge. Artists are working in so many different fields that they relate to these aspects of STEAM and they are of interest to our kids and families. They can find value in that and STEAM subjects which are better jobs, higher wages and opportunities. By amplifying the arts we can bridge the gaps between us and higher education. STEAM is in Pasifika peoples DNA, it is not a foreign concept. Pasifika ancestors built glorious Vaka that sailed by the wind and navigated by the stars across the world’s largest ocean. This kind of resilience, ingenuity and agility doesn’t just go away.’

Filipe Tohi, Dagmar Dyck and Kulimoe’anga Stone Maka, *Patterns of the Past – Formating the Future*, Fibre Gallery, Level 1, 285 Cashel Street  
See: tagatamoana.com/fibre-gallery



You'll Grow Out of It – Young People and the Creative City



WRITER  
Reuben Woods

Recently, I hosted approximately two hundred school students on half a dozen street art tours across central Ōtautahi. It is one of the more satisfying parts of my work, engaging with young people and hearing their interpretations of the urban landscape and the signs of creativity found throughout. It is always fascinating to see how young people respond to the ideas surrounding art in the streets, from large murals to rebellious graffiti and everything in between. Of course, there are different levels of engagement. As is to be expected, some students are understandably more interested in other distractions than the art around them: video games, Tik Tok trends and the analogue exertion of physical energy (all activities that

← The kids round here live just like shadows, a mural by Bols at The Boxed Quarter, draws on a Bruce Springsteen lyric to evoke the invisibility of youth.

→ Wongi's Hide and Seek mural on Manchester Street suggests the importance of play as a way to connect with and activate place.

can be coloured and informed by the urban landscape). But generally, there is a sense that these young people value the city as a space for play, for creativity, and ultimately, for the idea that they could contribute to the landscape, to leave their mark in some way as a sign of their presence. Ultimately, this is the attraction of graffiti, a rebellious artistic subculture started and primarily sustained by young people. It is remarkable that early graffiti 'writers' (as they initially declared themselves) chose art as the energetic vessel for their declarations of existence, instead of simply heaving a brick through a window or setting fire to something. All this is not to say graffiti isn't vandalism and illegal in many instances. It is

defiantly and often declaratively so. But it is essentially a reflection of the environment around us, from advertising and ordinance signs to the emphasis placed on identity, branding and control, it reflects the visual and ideological profile we have created. It is easy to feel invisible and lacking in agency as a young person, and there is less attachment to the rules of private ownership when you are excluded from such privilege. Graffiti writers recognise the power in altering the surrounding cityscape, a tactic that upsets authority while also providing a creative conceptual platform. The ethics and morality of graffiti writing are not the main concern here. Instead, it provides the chance for reflection upon

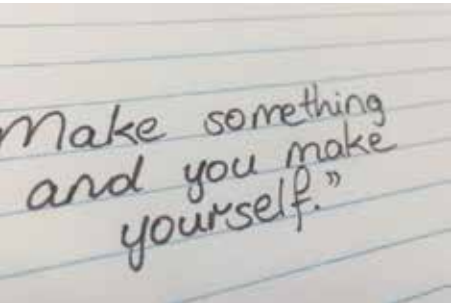
how young people see the environment around them as something to which they can contribute in various ways. Graffiti was born from the troubled environment of post-counter-cultural New York, a bankrupt city where opportunities narrowed for young people. Perhaps in this light, graffiti seems a proportionate response. By generating more discussion of the complexities of the urban landscape, we can reimagine how cities might operate and how that might alter our experiences of them. The example of urban art proves that the city is malleable, that it is a site for a more dynamic flow of information; for conversation rather than one-way instruction. From the example of graffiti and street art, to initiatives such as the newly formed Urban Play Network and SCAPE Public Art's Re:ACTIVATE programme, it is vital that the city is seen as a space where young people can feel engaged, where they see opportunity. Almost a decade ago, the post-quake environment bristled with the chance to contribute, the lack of ideas rather than the lack of means proved the biggest obstacle amidst the broken terrain. Today, by activating more spaces, more supported projects and more platforms for young people to be creative in our city, we can encourage more reflection on our relationship with Ōtautahi as we enter this new phase as a destination no longer defined by disaster. We have some fantastic placemakers from a variety of backgrounds in this city, let's ensure we help encourage the next generation to emerge and help shape Ōtautahi.



← ComicFest 2022 poster from its May festival for New Zealand comic book artists, now archived and online from Wellington City Libraries



← Jenny Reeve, Unique Cyanotype, Hurunui River, 2022 1067mm x 1067mm, (Ilam Campus Gallery)



← Sunday Writers' Group, Eastside Gallery Linwood

NEWS & EVENTS WORKSHOPS

**Ilam Campus Gallery Student Series Exhibitions:** The School of Fine Arts has announced the details of its Student Series exhibitions for August and September. Over the course of the University Term 3, there will be four shows by Ilam School of Fine Arts students. Each show will have an opening event at 5pm - 7pm on the following dates: 21 July: Jenny Reeve and MiKyung Jang, 땅地 Earth | 물水 Water | 불火 Fire | 바람風 Air Cold | Wet | Hot | Dry, 4 August: Rupert Ogden-Travis, Harriette Herlund, James Newey and Claudia Long, *Consequences*, 18 August: Katie Hayles and Brittany Hewitt, *Drawing from the earth*, 1 September: James Newey, Elijah Molloy-Wolt, Laura Heron and Lewis Robertson, *The jester knows how tired I am*. Ilam Campus Gallery, Fine Arts Lane, off Clyde Road, Mon-Fri 10-4pm

**Ella Ward's large-scale artwork at Princess Margaret Hospital:** Local artist, Ella Ward's *The Pōhutukawa Pathway* was officially unveiled in July by Māia Health Foundation Chief Executive Michael Flatman and mental health advocate and Westpac ambassador Sir John Kirwan. The mural is installed at the child and youth mental health outpatient facility. Ward was commissioned to complete the mural after winning the public vote for the *Together Greater Mural Project*, which she entered after seeing the facilities first-hand. She commented: 'I am passionate about mental health and youth. Having seen the outpatient facilities I knew just how much they needed uplifting.

They are dark and unwelcoming, but I'm hoping my design and injection of colour will go some way towards making our young people feel valued and supported through their mental health journey.'

**Art Classes at the Linwood Community Arts Centre' Artroom at Eastside Gallery:** Every evening, arts activities take over the galleries for singing, dancing, performing arts, life drawing and writers' groups. The recent addition of new classes sees Eastside offering from two per week to three per day due to support from the Ministry for Culture and Heritage. Classes focus on community development via participation in Eastside's three creative spaces. Eastside is the only Community Arts Centre in Christchurch that operates both as a creative space and offers quality, accessible exhibition opportunities to community groups and newer artists. For details see: [linwoodarts.org/classes](http://linwoodarts.org/classes)

**ComicFest 2022 Playlist goes live Online:** The National Library of New Zealand and Wellington City Libraries are presenting *ComicFest 2022*; recorded interviews, workshops and panels from its May Festival are now available from Wellington City Libraries: *ComicFest 2022* - YouTube *ComicFest* has been running since 2014 alongside *International Free Comic Book Day* to celebrate New Zealand comics and comic artists. The programme's highlights include: Michel Mulipola sharing his experience as a multi-disciplinary artist and the importance of storytellings; Jem Yoshioka's step-by-step guide to creating weekly webcomics; Giselle Clarkson shares her experiences taking on a commission from pitch to print. Assistant Curator of Cartoons and Comics Archive at The National Library, Sam Orchard says: Our country has some of the best comic artists in the world, and we're so lucky to get to share their incredible art and knowledge. [wcl.govt.nz/blog/index.php/category/comicfest-2022/](http://wcl.govt.nz/blog/index.php/category/comicfest-2022/)



# Philip Trusttum’s Paintings: Fleeting and Animated Relationships

In the 2011 biography on expressionist painters, Philip Trusttum, its author, senior lecturer in Art History at the University of Auckland, Robin Woodward, succinctly gets to the heart of his painting in a single sentence: ‘Philip Trusttum’s intellectual curiosity and the stimulus that he finds in art history constantly overlap with content from his domestic environment.’

Certainly, the artist’s career is frequently referenced in New Zealand’s art by the *Garden Series*, (1973 – 1975), many of the works from this period held in the collections of the country’s public galleries as evidence that the influence of European Modernism and German Expressionism in Aotearoa in the 70s, realised and resolved the challenges of the relevance of international art movements within a local context. It is also worth mentioning that Trusttum was not alone, sharing company with Philip Clairmont, Jeffrey Harris and Jacqueline Fahey.

Yet, where a painting like Fahey’s *Sisters Communing*, 1974, documents the family lounge as a claustrophobic site for any family conversations, in the spirit of Expressionism, Trusttum also gets the humour of Expressionist painting as well as its ongoing relationship with themes around panic and anxiety.

The pleasure of Trusttum’s *Garden Series* is in the manner of Expressionist painting, but the mood of these paintings is more directly joyful. Four decades later, the animation and delight of Trusttum’s “Gardens” remains but now his subjects seem more complicated and questioning – their relationships with the reality of life is fleeting, and Trusttum’s animation of moments in time as ambiguous as they are certain and empathetic.

For the past four decades his paintings have been defined by such an attitude. For example; two paintings by the artist from 2018, *Hannah’s Head* and *Go go*, reveal their broad, painterly, colourful Expressionist foundations, their subjects typically, insisting on sharing the gallery space with interested visitors.

Yet, the confronting figure, assumingly stopping and directing traffic forward in *Go go*, also reaches towards us, absurd and uneasy in their actions and movements, yet really in control. Indeed, the more time spent with him, the more empathetic his circumstances appear.

The figure in Trusttum’s *Hannah’s Head* is similarly confronting, pushing on all four sides of the canvas to get beyond the constraints of the picture plane to be heard. Who is *Hannah’s Head*? It could be a grandchild, a punk rocker, fighter or sports-person, and with the ‘damage’ to their face as evidence of serious harm, might it not more rationally be party night, with face-marks, trick or treating (the red and black jersey suggests dress-up) or a child seeking attention from family?

Trusttum’s narrowing of our attention to the subjects of painting that are not about to give themselves up, (The mythical creatures that occupy the majority of paintings in his 2004 series, *Pictures at an Exhibition*, comes to mind) unified by an attitude and disposition that is certainly about the daily circumstances and wider picture and contexts of Trusttum’s domestic environment.



↑ Philip Trusttum, *Go go*, 2018, acrylic on canvas

↓ Philip Trusttum, *Odette*, 2018, acrylic on canvas



← Philip Trusttum, *Hannah's Head*, 2018, acrylic on canvas

A Series of Paintings by Philip Trusttum  
Chambers Gallery  
80 Durham Street, Sydenham

# AT THE

↘ Neil Dawson, *Poise*, 2022 (detail), polycarbonate, aluminium & acrylic



↘↘ Vjekoslav Nemesh, *Hurricane*, oil on canvas.



↘↘↘ Hadani Woodruff, *Head of the Bay*, oil on canvas



↘↘↘↘ Doc Ross, untitled, 2019, photographic drawing



↘↘↘↘ Cheriene Singer, *Maukatere, Mount Grey (from Onepunga Road)*, 2022, oil on hessian



↘↘↘↘↘ Hamish Webster, new glass works by the artist



The smaller works are like the playroom for ideas. Concepts and structures can be explored on an intimate scale without the pressures that an outdoor or public space brings. I have always enjoyed building things with my hands. They seem to think more clearly than I do. Neil Dawson discussing his practice with curator and art historian Jessica Steward, See: Neil Dawson Reflects on His Career and Public Sculpture (mymodernmet.com), Neil Dawson, *Poise (new works)*, Jonathan Smart Gallery, 52 Buchan Street, Sydenham, 4 August – 3 September

Born in Yugoslavia, now Serbia, Vjekoslav Nemesh career spans over 35 years internationally. In addition to his own painting, he recently established his first Art Award exhibition in Whangarei, his exhibition at Art on the Quay, also featuring selected works from the Award. Vjekoslav Nemesh, Art Awards 2022, Art on the Quay, 176 Williams Street, Kaiopoi, 18 August – 21 September

Hadani Woodruff’s signature pieces are large oil landscapes, inspired from her love of trail running and the unique landscapes she comes across in the hills and mountains of Aotearoa, and capture a quality of light, style and gesture. Ōtautahi Creative Spaces describing the artist’s practice. See: Meet the Artists - Ōtautahi Creative Spaces (otautahicreativespaces.org.nz) Eight local artists, Eastside Spring, Eastside Gallery, 388 Worcester Street, Linwood, 22 August –17 September

With streets completely empty and an expanding proliferation of vacant lots, the city has been transformed into a place that is strange and new. There is much for his camera... Curator Ken Hall at the Christchurch Art Gallery Te Puna o Waiwhetū, on Doc Ross’ photographs of Christchurch in 2011 Doc Ross, Chambers Gallery, 80 Durham Street, Sydenham, 3 -20 August

Based on the Port Hills of Canterbury Cheriene Singer is both a professional photographer and graduate in from the Dunedin School of Art, majoring in painting. Resident in Canterbury since 2014 she works work with a variety of media. Cheriene Singer, *Retrace* Rangiora Chamber Gallery, 141 Percival St, 31 July – 1 September

Hamish Webster plays with the physical, atmospheric and chemical reactions in glass, mimicking his personal passion of pushing limits through rock climbing, hiking and mountaineering. There is a conversation between the colours which each have their own surface tension, pulling away from each other like oil on water. New Zealand Society of Artists in Glass Inc, describe the artist’s practice. See: Hamish Webster | NZSAG | The New Zealand Society for Artists in Glass Hamish Webster, *Light in Motion*, Form Gallery, 468 Colombo Street, Sydenham, 6 – 27 August

# GALLERIES



# Auspicious Victory: Anyone or No One



Who is Auspicious Victory and what will visitors to Auspicious Victory’s exhibition, *Hostile Body* encounter when it opens?

Auspicious Victory claims to come from Amarapura “The house of the immortals” and that we all live in a simulation. This is not your average artist, part designer, marketer, performance artist, techno prophet, visual artist, and activist all in one. Yet, this will all change, as will Auspicious Victory’s true identity. Auspicious Victory is a digital artist that will eventually be “guided” by a collective of individuals who wish to support their cause, this format is a DAO, a Decentralised Autonomous Organisation, breaking new ground, with the crypto world coming together with the art world to create the first decentralised artist.

In this incarnation, Auspicious Victory claims that they have been creating digital

art since the early 1980s when home PCs first became a household item. Since then they have lived and worked across the world, finally deciding that New Zealand was the best place to see in the apocalypse.

Auspicious Victory is an entity and idea that aims to serve two agendas, advocating for community organisations that provide mental health support to men, (5% of Auspicious Victory’s profits are allocated to emotional, psychological and social well-being), and empowering the rights of artists. In principle it shares in the spirit and agendas of XCHC and other art groups locally and globally.

In principle, Auspicious Victory is sharing the notion of a “community vibe”. ‘Auspicious Victory can be anyone or no-one. Aside from their digital mask they remain anonymous, using this vacuum of identifiable features they create the space to ask

↖ Auspicious Victory, *Deep State II*, 2022, digital image

↗ Auspicious Victory, *Deep State V*, 2022, digital image

profound and profane questions, speaking truth to power, and embracing absurdity to challenge mediocrity. This project will create an infrastructure that can continue to be used in the future by succeeding digital artists who “inhabit” Auspicious Victory. It is a digital residency characterised by the habitation of the persona of Auspicious Victory.

Auspicious Victory is the leader of this project and highlights that the project will benefit artists, addressing issues around income and revenue. ‘Auspicious Victory will have marketing and infrastructure through the use of crypto currencies and tokens and such, it creates its own digital artificial intelligence and generative art, Liquid art and all the digital tools.’

Auspicious Victory will have their first public encounter at the Exchange early in September. *Hostile Body* brings together

various multimedia; sound, projections and installations, described by them as a multi-sensory experience, intended to be all-encompassing, directing visitors to ‘a wider contemplation of life and its outcomes through the experience of a virtual artist.’

‘Drawing on a broad range of digital art and collaboration with different types of art, (music, live performances, large screens and digital art) a lot of this art comes from very private pain and art is not afraid to talk about that. It asks people to think about illness and mental illness. With digital art you can represent that more tangibly, the art being confronting and colourful.

Auspicious Victory, *Hostile Body*  
Exchange Christchurch (XCHC)  
376 Wilsons Road, Waltham  
Opens 9 September, from 10 – 30 September



↖ Casey Bailey, *Young Man with Ruffled Collar*, 2022, oil on board

↗ Casey Bailey, *Man with Long Hair*, 2022, oil on board

## Casey Bailey’s *Pilgrimage*

A freelance designer and illustrator Casey Bailey is also acknowledged as a painter of figures and landscapes that seem both contemporary and connected to a history of Western Art, (Francisco Goya, 1746–1828, is a favourite artist of Bailey’s), from the 17th and 18th century, given new life and relevance.

Bailey maintains that he started as a painter 18 months ago, and prior to this he has been a freelance illustrator with clients from around the world, particularly in North America, his work involving creating images and panels for a comic book writer’s publication, appearing in both print and online. Bailey highlights the competitive nature of the industry in the United States, with writers selling their work at comic book conventions and, if they are really lucky, its promotion through an exclusive catalogue that serves as the guide for all comic book stores in the US. Bailey comments: ‘A few do it for the reasons that I do painting.’

‘Painting was something I wanted to do for myself. It was a prescribed task doing comic books with someone else’s story and not mine. It was creative but also restrictive at the same time. With painting it wasn’t difficult to work with tonality, I was already working in that way with the comics, but there are other aspects and skills to it; composition, brushstrokes, materials and colour and that all adds up, and that is what makes painting challenging.’

‘When I am painting I like to see the

layers of paint, the brush strokes and the subject and I work on reworking each painting in the process of making them. The subjects that I paint don’t always seem to be quite what I want them to look like, and that could be either the subject of the work or the colour range. There is the beginning of the painting and the finish and it is hard to decide when it is finished – and it is too easy to over-paint a work. As soon as I start it I try not to get too fussy with it, I want it to look like a painting, not a photograph.’

Bailey is aware that he has a unique style and that his paintings have a sense that ‘Casey painted it’ and while he is a fan of Goya’s work, he maintains that his wider influences are film directors, particularly David Lynch and influential Japanese director, Akira Kurosawa (1910 – 1998), as well as Australian expressionist painter and illustrator, Ashley Wood. The Australian artist’s figures and landscapes are painterly illustrative images of imagined worlds and people, and Bailey seems conscious of the value and merit of such diverse influences.

Casey Bailey, *Pilgrimage*  
Chambers Gallery,  
80 Durham Street, Sydenham, 13 – 30 July



# Sculpture Festival 2022: The Arts Centre Te Matatiki Toi Ora

Te Matatiki Toi Ora The Arts Centre is holding its 3<sup>rd</sup> annual Sculpture Festival in the North Quad and Great Hall in September. Curated by founder and director of Form Gallery, Koji Miyazaki, the event has its origins in the decision to create a unique annual attraction that would cultivate new audiences and encourage previous visitors to return to The Arts Centre for a keenly anticipated annual event. Miyazaki opened the contemporary jewellery gallery Form in 1993 in Cathedral Square, its glass artists, sculpture, and ceramic artist representing a unique stable for artists. Form is now located at 468 Colombo Street in Sydenham.

Arts Centre director Philip Aldridge and creative director, Chris Archer invited Miyazaki to discuss the establishment of a Festival that would contribute to The Arts Centre's role as a significant central city arts institution. This would not be a one-off event, rather it would be held annually, and once people had experienced it, they would return the following year.

Warren Feeney talked to Koji Miyazaki about the 3rd Arts Centre's Sculpture Festival: 'In its first year in 2020, it was a new event on the arts calendar and in the second year, Covid 19 brought its challenges, but we are now gearing up for a successful third year, where borders are opening and people are travelling again..

'When we decided to launch Sculpture Festival, we wanted it to be distinct from other public art events. It is sculpture but it is also about objects, works that are smaller and more domestic in scale. My background is in contemporary jewellery and small sculpture, and The Arts Centre liked the idea of it being broad in its reach. A place for everyone, where children and adults would both be engaged, and be of interest to art collectors and regular gallery visitors. It has wide appeal with artists' talks, demonstrations, workshops and a range of works for sale at various price points

Although contemporary jewellers and glass artists are generally absent from sculpture festivals their practices are about objects and 'precious' materials. Realistically, while every event at The Arts Centre is not about generating revenue for the Trust, the Sculpture Festival does provide helpful income. These ambitions go together with The Arts Centre's plans to grow the numbers returning and capturing first-time visitors.'

For Sculpture Festival, Miyazaki's exhibition spaces include the North Quad beyond the Worcester Boulevard Clock Tower entrance and the adjacent interior space of the Great Hall. As curator, Miyazaki takes

responsibility for overseeing the installation with the participating artists.

So, who is featured in the 2022 Sculpture Festival? 'This is my 3rd year and I have a number of artists that I know well whose work is collectable, and also up and coming artists representing a range of arts practices and popular, affordable artists' works.'

The list includes Fiona Tunnicliffe and her ceramic animals whose work is complemented and contrasts with Tony O'Grady's bronze figurative sculptures, and Matthew Williams' geometric sculptures in bronze corten steel, timbers, marbles, concrete and steel. Matthew's attention to the qualities of his materials of choice are central to the experience of his work.

'For 2022, there are a number of local jewellers that have been part of the festival previously, but the decision about the inclusion of specific artists has been decided upon by a panel of local experienced artists. It is a collective process, looking at the work and finding something new. In 2022 it will feature works in bronze by Debbie Templeton-Page and Ruth Killoran's stone carving.'

'The exhibition also has an educational role, it is about cultivating an artist's practice over years and introducing them to new audiences.'

'The Arts Centre's architecture is also a significant part of this as well. The Great Hall is an amazing venue. At first, I found it difficult to work within a heritage building as you cannot use nails in the fittings or walls, but the history of the building adds so much more to the Festival. I focused on organising each artist's work as an exhibition of its own within the wider exhibition. It is important that the experience is not overwhelming and I try to create a panel or space for each artist, grouping them in particular areas. It is about allocating each artist's work enough space. The Sculpture Festival acts like a series of solo exhibitions all put together for this important annual event.'

Sculpture Festival  
Te Matatiki Toi Ora The Arts Centre  
2 Worcester Boulevard, Christchurch  
Festival opening weekend includes workshops, artist talks and demonstrations  
2 -16 September



↑ Sculpture Festival 2021, Steve Fullmer, *Clap your hands*, ceramic

↓ Sculpture Festival 2021, From left: Matthew Williams *Velocity*, corten steel, Matthew Williams *Resist*, corten steel, Debbie Templeton-Page, *Around we go*, bronze and steel, Jane Downes, *Nikau Palms I*, rusted and galv steel, and Jane Downes *Nikau Palms II*, rusted and galv steel



## Gretchen Albrecht, *Nine Illuminations 1976 – 1978*

Who could have imagined it? A series of nine acrylic works on canvas from Gretchen Albrecht held in storage by the artist for more than four decades, never before seen in public. They came out of storage in 2021, the artist making the decision to take a second look at this series of paintings over three years, many titled on a variation of the word 'illumination'.

In 2022 they represent the exhibition, *Nine Illuminations 1976 – 1978*, Albrecht commenting: 'I always knew they were there but it was only late last year that for some reason I felt compelled to bring them out of storage, unroll them and look upon them for the first time in 46 years.'

*Nine Illuminations 1976 – 1978* is a particularly evocative series of works by Albrecht, in part they are anticipated by her paintings from the mid-1970s, revealing an increasingly formalist consideration of line and colour, even though some works remaining more directly figurative in their titles to suggest weather or place. As a later body of work, the imagery and titles for the paintings in *Nine Illuminations 1976 – 1978* seems unquestionably certain in its reconciliation of their painterly abstraction and evocative subjects.

Lecturer in art history and theory in the Faculty of Art and Design and Architecture at Monash University, Dr Luke Smith's accompanying catalogue for the exhibition adds to the

discussion of these works: '...these nine stained canvasses 'return us to a phase of Gretchen's career that is largely unknown - a period of change and exploration that, in her own words, saw her tracking in strange country.'

He comments on Albrecht's painting, *seasonal*, 1976; 'Warm, saturated colour applied in delicious layers of overlapping washes and wandering lines mark an abstract pictorial territory of emotional suggestion... Prior to the mid-1970s, Albrecht had taken nature as the primary point of reference for her near-but-not-quite-abstract compositions. In the *Illuminations* this began to change. Names like *seasonal* still called to mind natural phenomena, but these evocations were becoming more diffuse and other connotations were emerging alongside them. *Seasonal*, for instance, no longer recalls a view to the horizon, where earth, sky and ocean converge. Instead, it suggests an overlay of two contrasting viewpoints.'

Gretchen Albrecht, *Nine Illuminations*, 1976-1978  
NMG Gallery  
141 Cambridge Terrace, Christchurch,  
Wed-Sat 10am-5pm 5 August – 2 September  
Senior curator Mary Kisler will join the artist for a talk at the opening event, 6pm Friday 5 August.



↑ Gretchen Albrecht, *seasonal*, 1976, acrylic on canvas



# 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 Rangi Bailey*, 2017, 128 Armagh St

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

**FF** Ampparito (Spain), *Untitled*, 2017, 30 Allen St

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

- 1** **Absolution**  
Julia Sharp and Nate Tambllyn, *Computer Room*, 1–29 Aug Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

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

**3** **Art Hole**  
Irenie How, 9am – 12pm, 336 St Asaph St

**4** **Art on the Quay**  
*Nemish Art Awards*, 18 Aug–21 Sep, Group Exhibition, *Indigo*, until 17 Aug, 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

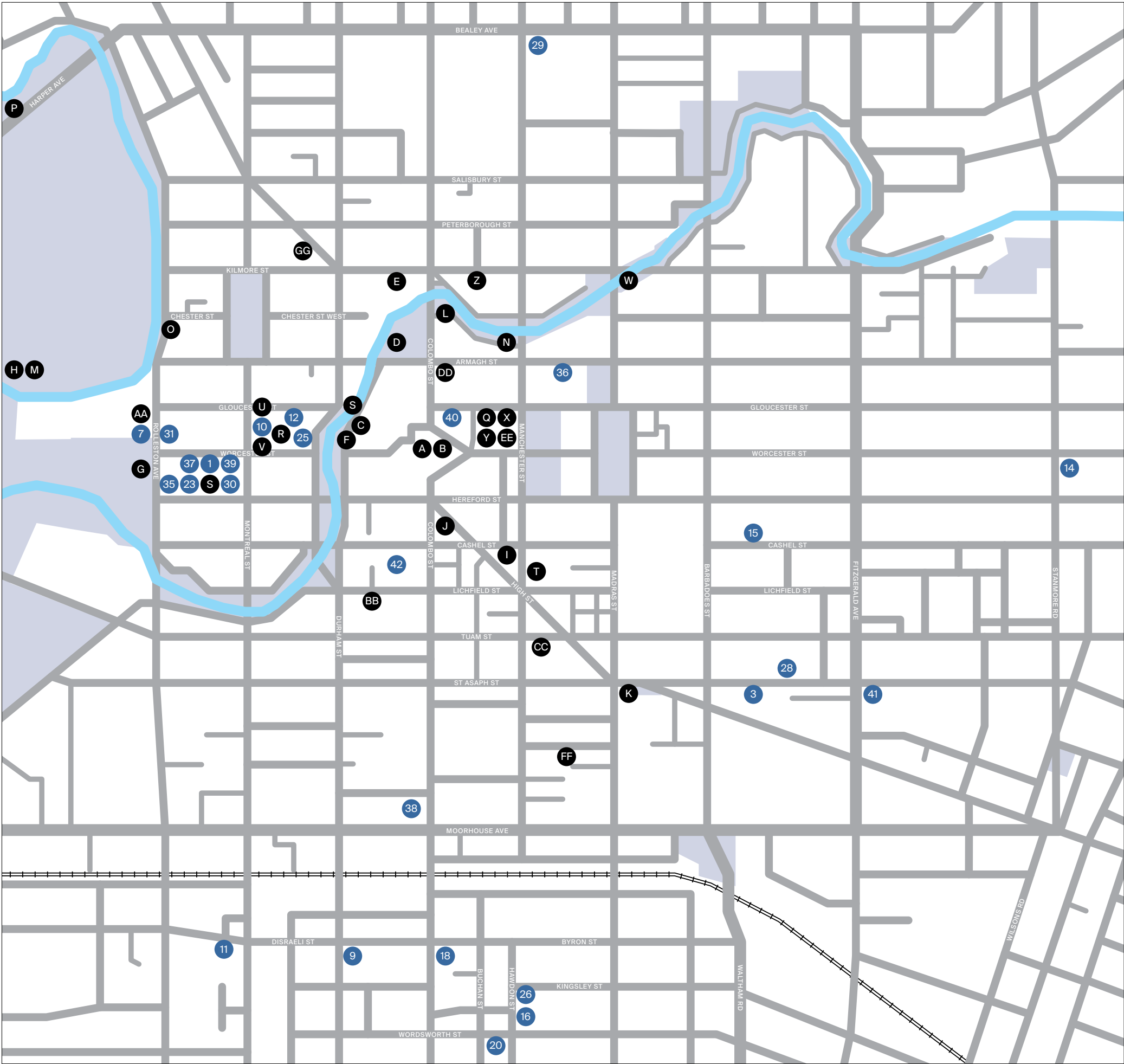
**6** **Ashburton Art Gallery**  
Sam Towse, Yukari Kaihori, Teresa Collins, and Alex Su, an exhibition in association with The Physics Room, 13 Aug–9 Sep, *Rare and Unrivalled Beauty. Landscape paintings from the Kelliher Art Trust Collection*, 8 Aug–2 Oct, David Elliot and Jack Lasenby, *The Whistling Bull*, until 19 Aug, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm
- 7** **Canterbury Museum**  
*Dinosaur rEvolution: Secrets of Survival*, until 24 Oct, Denise Baynham, *Operation Grapple: We Were There*, until 16 Oct, 11 Rolleston Ave, Mon–Sun 9–5pm

**8** **Rangiora Chamber Gallery**  
Cherlene Singer, *Retrace*, 31 Jul–1 Sep, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

**9** **Chambers Gallery**  
Doc Ross, Philip Trusttum and Julie Ross, 3–20 Aug, Kim Lowe and Rebecca Smallridge, Karen Greenslade and Andy Waugh, 24 Aug–10 Sep, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

**10** **Christchurch Art Gallery Te Puna o Waiwhetū**  
*Gathering Clouds*, until 7 Sep, *Uncomfortable Silence*, until 19 Jul, *Māori Moving Image ki Te Puna Waiwhetū*, until 16 Oct, Francis Upritchard: *Paper, Creature, Stone*, until 7 Aug, *Leaving for Work*, until 2 Oct, Cheryl Lucas, *Shaped by Schist and Scoria*, 27 Aug–4 Dec, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

**11** **City Art Depot**  
Olivia Chamberlain, New Paintings, 16 August – 5 September, Clare Logan, until 8 Aug, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm





- 12 CoCa Toi Moroki**  
Ali Nightingale, *Last swim of the summer*, until 27 Aug, 66 Gloucester St, currently closed
- 13 Down by the Liffey Gallery**  
Joanne Webber and Jenny Baker, 17 Aug-11 Sep, Bev Jones and Stephanie Watson, *Earthly*, until 14 Aug, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 14 Eastside Gallery**  
NCEA 2 & 3 students x four schools, Christchurch's inner city to East School Seniors, 1-20 Aug, Work by 8 local artists, Eastside Spring, 22 Aug-17 Sep, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed-Sat 12-4pm
- 15 Fibre Gallery**  
Inaugural exhibition: Filipe Tohi, Dagmar Dyck and Kulimoe'anga Stone Maka, *Patterns of the Past - Formating the Future*, Level 1, 285 Cashel St
- 16 Fiksate**  
Pener, *Vacation for Reality*, from 15 Jul, 54 Hawdon St, Sydenham, Tue-Wed 10-2.30pm, Thu 10-5pm, Fri 10-8pm, Sat 11-4pm
- 17 Fo Guang Yuan Art Gallery**  
*Songs for Remembrance Exhibition - a memorial to Keith Morant*, until 7 Aug, 2 Haraakeke St, CHCH, Tue-Sun 9-4pm

- 18 Form Gallery**  
Hamish Webster, *Light in Motion*, 6-27 Aug, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm
- 19 Iiam Campus Gallery**  
Rupert Ogden-Travis, Harriette Herlund, James Newey and Claudia Long, *Consequences*, opens 4 Aug, Katie Hayles and Britany Hewitt, *Drawing from the earth*, opens 18 Aug, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 20 Jonathan Smart Gallery**  
Neil Dawson, *Poise*, 4 Aug-3 Sep, 52 Buchan St, CHCH, Wed-Sat 11-5pm
- 21 L'Estrange Gallery**  
17 Marriner St, Sumner, Tue-Fri 11-5pm, Sat-Sun 12-5pm
- 22 Little River Gallery**  
Ashley Smith, until 2 Aug, Simon van der Sluijs, Liam Barr, Lee-Ann Dixon, Hayley Hamilton, Demarnia Lloyd-Harris, 6-30 Aug, Christchurch Akaroa Rd, Mon - Sun 9am - 5.30pm
- 23 Maxine Burney Artist's Studio**  
Dave Shepherd, *Splendours of Nature Photography*, 2 Aug- 2 Sep, The Arts Centre 28 Worcester Blvd, Mon-Sat, 10am - 5pm
- 24 McAtamney Gallery**  
Marilyn Jessop, *Impressions of*

- Summer*, 14 Aug-15 Sep, Brent Forbes and Claire Forbes, new work, until 31 Aug, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm
- 25 NMG**  
Gretchen Albrecht, *Nine Illuminations 1976 - 1978*, 5 Aug - 2 Sep, 141 Cambridge Terrace, Wed-Sat 11-5pm
- 26 NZ Artbroker**  
Historical and contemporary NZ art, paintings, sculpture and prints, 2 Kingsley St
- 27 Oxford Gallery toi o Waimakariri**  
Group Exhibition, *No2 ART TRAMP SHOW*, 25 Aug-18 Sep, Matthew McIntyre-Wilson: *Artist in Residence*, until 7 Aug, Main St, Oxford, Thu-Sun 10-4pm
- 28 Paludal**  
instagram: paludal\_chch, 371 St Asaph St, Thu-Fri, 5:30 - 7:30, and Sat 12- 3pm
- 29 PGgallery192**  
Nigel Buxton, *Faces & Folds*, until 5 Aug, Marian Maguire, *The Enlightenment Project*, 9 Aug-2 Sep, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 30 Pūmanawa**  
Jacqui Rogers, *Escapism*, 29 Aug-4 Sep, The Arts

- Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 31 Ravenscar House Museum**  
Ravenscar collection of New Zealand art, objects and classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon- Sun 10-5pm
- 32 RightSide Gallery**  
380 St Asaph Street, CHCH, Sat 10-4pm & by appointment
- 33 Stoddart Cottage Gallery**  
2 Waipapa Ave, Diamond Harbour, Fri-Sun, 10-4pm
- 34 Susan Badcock Gallery**  
47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 35 Teece Museum of Classical Antiquities**  
*Myths and Mortals: Life in Ancient Times*, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed-Sun 11am-3pm
- 36 The Art Shop Gallery**  
Group Exhibition, *Gallery Art Signature Piece*, until 31 Jul, 210 Armagh St, Mon-Sun, 10-5pm, Fri to 7pm
- 37 The Central Art Gallery**  
Hannah Kidd, *Southern Comfort*, 29 Jul - 28 Aug, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

- 38 The National**  
249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 39 The Physics Room**  
Heidi Brickell, *Pakanga for the lost girl*, 5 Aug-11 Sep, 301 Montreal St, The Arts Centre, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 40 Tūranga**  
*Te Ao Hou: A Moment in Time*, until 7 August, *In search of Ngaio: Life and work of Dame Ngaio Marsh*, 27 Aug - 27 Nov, 60 Cathedral Sqr, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 41 Windsor Gallery**  
Featuring Sue Syme, Miles Dover, Andris Apse, Diana Peel and David Wooding, 386 St Asaph St, Mon-Fri 9-5pm, Sat 10-1pm
- 42 Xgaleri**  
Paintings by Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm
- 43 York Street Gallery of Fine Art**  
Work by Nigel Brown, Marilyn Webb, Llew Sumners, Debbie Templeton-Page, 21 York St, Timaru, Fri- Sat 11-3pm, and by appointment.

- 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
  16. Fo Guang Yuan Art Gallery
  18. Iiam Campus Gallery
  20. L'Estrange Gallery
  21. Little River Gallery
  23. McAtamney Gallery
  26. Oxford Gallery toi o Waimakariri
  31. RightSide Gallery
  32. Stoddart Cottage Gallery
  33. Susan Badcock Gallery
  42. 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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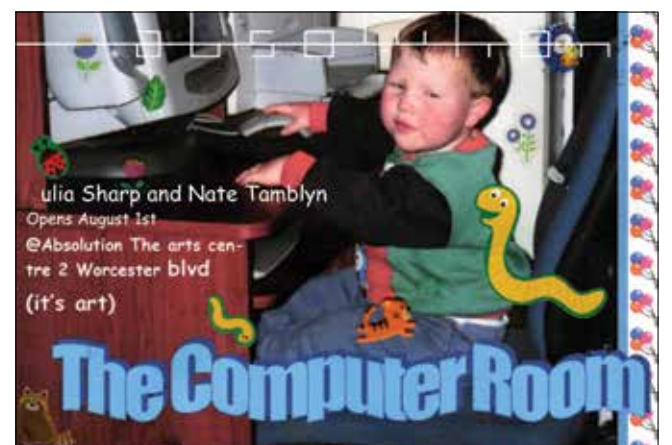
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Matariki Ki Te Tihi-O-Maru 22

WRITER  
Andrew Paul Wood

At the end of June, I travelled down to Timaru to visit my parents (and ended up sticking around into July due to a familial visit from the Covid fairy). As I am wont to do, I popped into the Aigantighe Art Gallery – one of the under-appreciated cultural treasures of the South Island.

I'd gone in to check out the architectural proposals for construction of a new modern gallery wing to the old historical house once that grand old lady has been earthquake strengthened. This happened to coincide with the installation of a major interactive multimedia exhibition *Matariki Ki Te Tihi-O-Maru 22* celebrating our newest public holiday Matariki.

It's exciting to see how South Canterbury is taking Matariki as an opportunity to embrace the region's Māori heritage. It's come a long, long way since the days I grew up there. As an installation and experience this would be ambitious for the Christchurch

Art Gallery Te Puna o Waiwhetū or the Dunedin Public Art Gallery, so it's awesome to see Timaru aiming high.

The Aigantighe is partnering with event production company Vibrant NZ, Te Ana Māori Rock Art Centre and Te Rūnanga o Arowhenua, with a particularly wonderful exhibition of graphics by Arowhenua representative Francine Spencer (Kāti Māmoe, Ngāi Tahu, Waitaha and Taranaki). The exhibition interprets the relevance of Matariki for Kāi Tahu. Matariki is a star (Alcyone in Western astronomy) in the cluster Western astronomers call the Pleiades. This cluster has held important significance for a multitude of cultures around the world for millennia. The name Matariki is also applied to the entire cluster, and for thousands of years its pre-dawn rising has signalled the solstice and the Māori New Year.

For Kāi Tahu, Matariki is less important than the rising of the star Puaka (Rigel



↑ Installation, *Matariki Ki Te Tihi-O-Maru 22*, photograph: Andrew Paul Wood

in the constellation of Orion), signalling the change of season, marking the end of the tītī (muttonbird) harvest and the tuna heke (eel migration).

Perhaps the most stand-out component of *Matariki Ki Te Tihi-O-Maru 22* is the complex programmed system of moving and colour-changing light globes that, planetarium-like, illustrates tātai Aoraki (Māori astronomy) as understood by Kāi Tahu.

This is important as a lot of the vision of Matariki has been top-down and North Island heavy. It was a truly magical experience from the Aigantighe and sets a high bar for future celebrations of the holiday.

*Matariki Ki Te Tihi-O-Maru 22*  
Aigantighe Art Gallery,  
49 Wai-iti Road, Māori Hill, Timaru  
1 - 24 July

Matthew McIntyre-Wilson: Matariki Artist in Residence at Oxford Gallery

WRITER  
Tessa McPhee

Matariki Artist-in-Residence Matthew McIntyre-Wilson (Taranaki, Nga Mahanga and Titahi) weaves an experience of connectivity and community at Oxford Gallery toi o Waimakariri. The gallery is transformed into amorphous maker's space, by turns archive, studio, and where wānanga, cataloguing the artist's ongoing explorations of raranga whakairo (plaiting) and engagement with inherited mātauranga.

In a collection of tauira (here, a series of experimental studies to learn from), the spheres of adornment and practical provision are organically intertwined. Techniques adopted from the weaving of hīnaki (eel traps) and fishing nets (kupenga) meet with exquisite decoration; a muka framework gives structure to rows of toroa (albatross) plumes; tui and kahu feathers are inventively spaced and bound, arrayed in the same order they were collected.

This practice is one of conscientious, seasonal material preparation, from the processing of feathered pelts, to the



↑ Matthew McIntyre-Wilson. *Tātua* (2009), copper, fine silver, waxed linen. Image courtesy of the artist.

gathering of adhesive harakeke gum. The origin of materials, whether gifted, found or recycled, is acknowledged even as they are reimagined, becoming conduits for new narratives and associations. Copper electrical wire, stripped of its insulating plastic, is woven alongside silver and gold, bringing a

contemporary visual language to indigenous fibre arts.

Diverse traditions of object making are called in as parts of a common genealogy – drawing from the artist's formal jewellery training, from customary crafts employed by tangata whenua today, and from legacies of makers past. Through close looking at taonga tūturu and documentation held in museum collections and library archives, McIntyre-Wilson unpacks a wealth of technical knowledge. Forms and designs from these artefacts are studied, then mindfully re-articulated in the artist's own works.

This 'revitalisation mahi' offers conversations around systems of exchange, and considers how cultural material and information is collected, stored, and shared through object making. McIntyre-Wilson's residency programme will further this continuum of experiential learning and teaching with a series of wānanga, guiding the processes of harakeke netmaking and bird skinning. A light-hearted yet essential practice of

Net-Working, these proposed workshops reflect upon cultural production as embodied social exercise, reconciling objects with their makers, lived histories, and wider communities.

Drawing from mātauranga Māori passed down by makers known and unknown, McIntyre-Wilson re-envisages customary taonga in fibre, feather, and precious metals. Reflective yet fluid and forward-thinking, this rich practice delves into a 'whakapapa of weaving' and methodologies taught and treasured across time, gathering-in and drawing together, while looking to a future of reconnection and new understandings.

Matthew McIntyre-Wilson: Matariki Artist in Residence at Oxford Gallery  
Oxford Gallery toi o Waimakariri  
Main Street, Oxford  
30 June – 7 August 2022

Disillusioned Thinker

WRITER  
Nick Harte

With this pulchritudinous show we find Francis van Hout unwisely(!) "having a dig" at art critics. *Disillusioned Thinker* presents digitally composed, yet hand constructed oil paintings of geometric abstraction, which seem to be the befuddling, yet perversely appealing products of an insomniac session spent ruminating and sweating lacerating bullets.

The exhibition features six portrait and three landscape format paintings, and this preference for the figurative is evident in the fact that the works are painterly re-workings of photographic self-portraits produced during the artist's formative years. Taking an autobiographical cue from brother, Ronnie van Hout, this exhibition seems to beg the question: what constitutes a human face? In one of the show's many cacophonous conglomerations we find a hangman composition, titled *Disillusioned Thinker*, which features a deviously dangling facial figure that could almost be read as the bastard



← Francis van Hout, *Disillusioned Thinker*, 2022, oil on canvas

child of Rodin's *The Thinker*.

The sarcastically repetitious titles catalogue an imagined faculty of philosophical dropouts and the works' odd assemblages play a juicy game of diabolical Jenga in the mind of the unsuspecting viewer. In works which perhaps intentionally feature imperfect lines and messy frame edges, we find monochromatic "L" forms awkwardly bundled together; a kind of one-dimensional alphabet soup. Lopsided clusters anxiously compete for a vantage point, from which we are endowed with the reluctant birth of square forms, unwittingly pushed together.

A sophisticated, minimal palette, reminiscent of one found in Tony de Lautour's later abstract paintings, gives the illusion of tonal depth, though less so than in similar work from previous shows. *Critical Thinker* is an ambivalent highlight with its pea soup hue ripped from *The Exorcist*'s vomitous climax. Van Hout seems to be acutely aware that the use

of the colour black will always reign victorious in the persisting tournament of stealing the onlooker's attention. We also find complexions such as blue yonder, rufous, muted asparagus, seared flesh, arylide yellow and defiled peach populating the flummoxed souls of the works.

The artist claims the influence of painters such as Matisse, Picasso, Gordon Walters and those of the Russian Constructivist movement, with the works' compositions and titles appearing to fervently play with art historical metaphors like a maniacal, dancing cat, toying with its pitiful, maimed mouse. Although van Hout has a penchant for creating hard, often austere works, he is somewhat of a visual chameleon, and *Disillusioned Thinker* finds his practice reaching a campy, stylised vertex.

Francis van Hout, *Disillusioned Thinker*  
City Art Depot, 96 Disraeli Street, Sydenham  
24 May - 13 June



# Catherine Brough (1935 – 2022) - Yes I Think I’m a Painter

*In memory of Catherine Brough,*  
FROM HER AUTOBIOGRAPHY

Yes I Think I’m a Painter. So said Cézanne in response to visitor Jules Borely who had come to Aix to see the master’s paintings. His hesitant claim to ‘perhaps’ being a painter – possibly still a novice (although nearing the end of his career he certainly could not put himself there with Monet), is only justified because people are now buying his “impressions”. A diary entry of mine reads: “I feel I have a very minor talent. More aspiration than ability. A sale is immensely important.”

I never described myself as a painter let alone an artist and contradicted those who addressed me as such. Was this because one did not meet the supposed criteria that defined an artist? Fill time commitment, recognition, sales success and especially the conviction of vocation – bordering on ordination.

“Most artists today are not famous – in fact most people who make art don’t even call themselves artists” writes Ted Orland in *The view from the studio door*. Why such introspection and concern with definition? I was to find – as I engaged in art and all the related issues of working in that field; learning, developing, exhibiting, selling (or not selling) – that it was not for the faint hearted and had to be sustained by beliefs - and more.

The world of artists these days is a crowded and competitive world. “Art is

everywhere in New Zealand” said a recent visitor, “from a hobbyist to those making a career out of it”. Frank Auerbach puts it even more strongly with his “painters spreading like a virus”. Overtime one meets Sunday painters, art class junkies, a hierarchy of artists who are ‘in’ or ‘out,’ amateurs and professionals. The nuts and bolts of artists’ status was brought home recently when I read in the newspaper that the current New Zealand exhibitor at the Venice Biennale is ranked 363 in the world. This is the highest score by a New Zealander and is regarded as very good. Artists both living and dead can be ranked by measuring media exposures and exhibitions. To again quote Cézanne “art is a funny thing”.

Catherine Brough, *Landscape Experienced 1947 – 2013*, Benefitz, published in 2019, courtesy of Donald Brough. Available from Scorpio Books and trademe.co.nz



↑ Catherine Brough, *Black-ball Terrace* 1, 1999, oil on paper, 550 x 750mm

## No2. ART TRAMP SHOW at Oxford Gallery toi o Waimakariri

WRITER  
*Warren Feeney*

As artist Matthew McIntyre Wilson, (Tarana-ki-NgāMahanga, Titahi) comes closer to the completion of his residency at Oxford Gallery toi o Waimakariri, its exhibition programme steps up again and surprises in its increasing commitment to the support of artist’s and the wider picture and possibilities of their arts practices.

Curator Areta Wilkinson, (Ngāi Tahu, Ngāti Irakehu and Ngāti Wheke) further highlights the importance of direct community engagement at the gallery with its recent Matariki Community Whetū Cluster, inviting locals and visitors to weave and/or work with others to make whetū (stars) for a Matariki cluster.

In August this principle of collaboration extends also to Wilkinson’s invitation to artists from throughout Aotearoa to take the risk of stepping outside their comfort zones of the city into a rural setting and wilderness, participating in a group exhibition and tramping in the local hills. *No2. ART TRAMP SHOW* hosts an impressive line up: Mark Adams, Greta Anderson, Eymard Bradley, Mitchell Bright, Mary-Louise Browne, Conor Clarke, Bruce Connew, Chris Corson-Scott, Bret de Thier, Jane Dodd, Beth Ellery, Marti Friedlander, Samuel Hartnett, Murray Hedwig, Ella Hickford, Craig Hilton, Joseph Jowitt, Jae-Hoon

Lee, Ian Macdonald, Richard Mahoney, Andrew McLeod, John Miller, Haruhiko Sameshima, Stephanie Sheehan, Ann Shelton, Timothy Veling, and Hannah Watkinson.

Wilkinson breaks down the details: ‘Over the opening weekend the tramping artists are in residence before heading onto the hills. They will hold gear talks, a boot repair demonstration with field cooking, and film and slideshows of their tramping trips. *No2 ART TRAMP SHOW* brings together two endeavours: individual art practices and a group practice of standing up next to the mountain and risking one’s neck! The exhibition opening includes a recommendation of good affordable local accommodation nearby and also recommended is the Sunday’s talk and cooking lunch. Koha is appreciated.

*No2 ART TRAMP SHOW*  
Oxford Gallery toi o Waimakariri  
72 Main Street, Oxford  
25 August – 18 September  
Matthew McIntyre-Wilson: Artist in Residence, Until 7 August 2022



↑ Ann Shelton, *The Ingénue, Yarrow (Achillea sp.)*, 2015, pigment print



↑ Marti Friedlander (1928 – 2016) *Tramping, Arthur’s Pass, South Island* (n.d) (from *Larks in a Paradise*, 1974)

## Stoddart Cottage Gallery: *For the Love of Art*

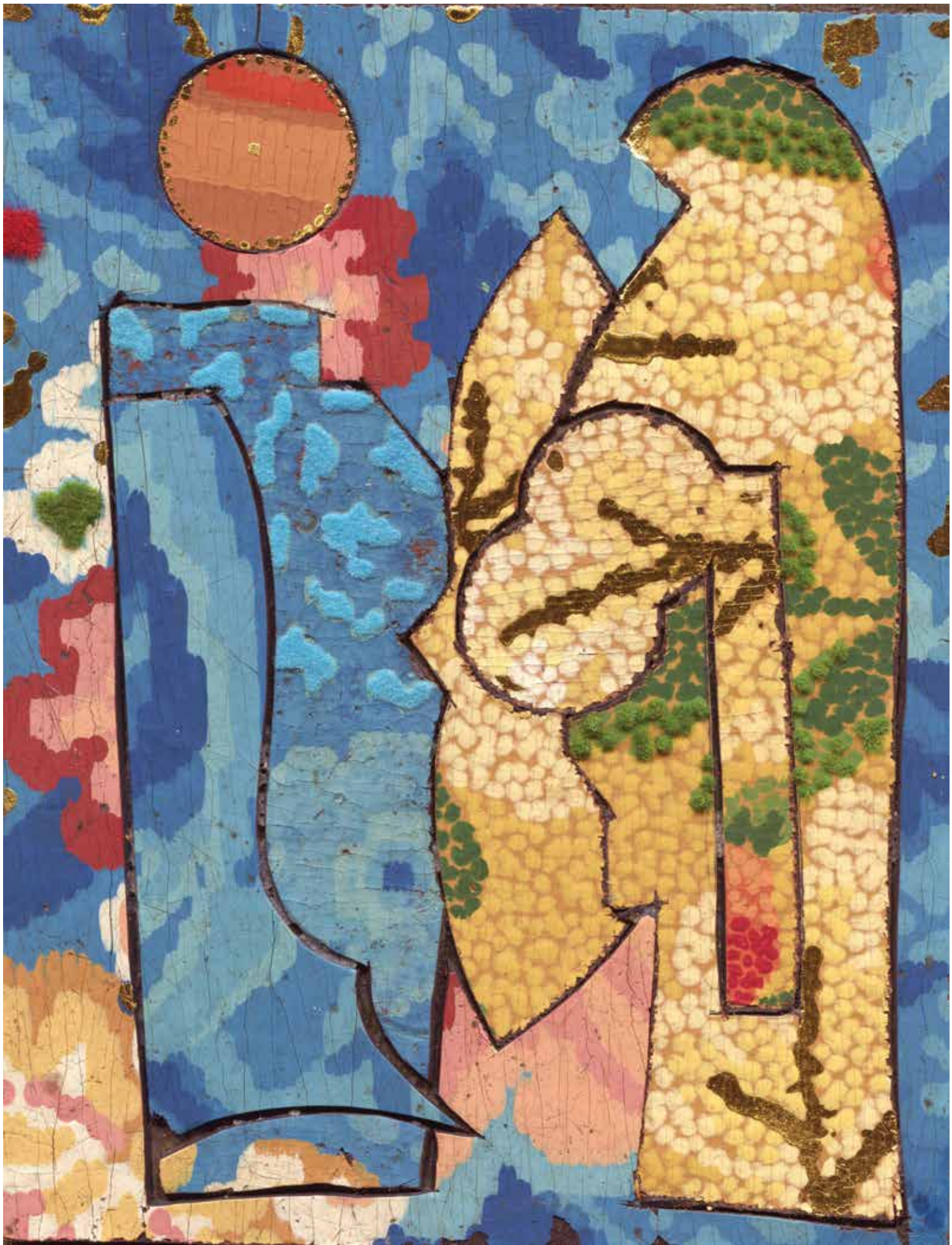
For close to 80 years, a group of amateur Diamond Harbour artists have been inspired by the landscapes and flora of the area in which respected Canterbury painter, Margaret Stoddart was raised. The Diamond Harbour Art Group (DHAG) has convened weekly over those decades, showcasing their work through regular exhibitions. Their latest show, which they have called *For the Love of Art*, like many of the group’s exhibitions, is fittingly being held at Stoddart Cottage Gallery, the restored building the birthplace of Margaret Stoddart (1865–1934)

*For the Love of Art*, Stoddart Cottage Gallery  
Stoddart Cottage Gallery,  
2 Waipapa Avenue, Diamond Harbour  
5-28 August 2022

→ Angela Boer, *Wet Lands no2*, acrylic on 400gm, Pittura paper









# Max Brown: Tree Paintings in Cashel Street

Located in the central city, Max and Sheila Brown's Xgaleri is a dedicated artists' studio and gallery, the abstracted figurative expressionist paintings of native birds by Sheila Brown, a foil for Max Brown's paintings and his attention to materials and the animation of painterly gestural images.

Max has completed two large-scale paintings for the Guthrey Centre in Cashel Street, recently installed in the public space between both the Centre and the gallery, the artist detailing the thematic and unanticipated background to his two new tree paintings and their reason for being.

'Once I left art school I moved to Auckland looking for a job. I applied for a photo-shop position and the person who interviewed me told me I was way too artistic for the position, but she introduced me to her husband from Thailand.'

I met him and he talked to me about life and after a few hours he said to me "draw me a tree." I had a scrap paper and I drew a tree. Then he said "I want you to take some deep breaths and then I want you to draw me another tree." I drew another one and he

instantly talked to me about the differences. "This one is more grounded, and this one is floating and the lines are smoother. I want you to draw me a tree every day for 100 days as soon as you wake up. If you miss a day you start again."

'I had nothing to lose and worked my way through 100 days. The trees were all very different and I knew that something was going to happen at the end, and after the 100th day I decided to move back to Christchurch and re-evaluate what I was doing. This was about 2018. I took all those tree drawings and threw them in the bin and within two days was over them.'

'Then I was sitting in a park watching the sun set over the hills. I could see the silhouettes of the trees and I realised that everyone can connect to them. They are part of nature and we establish a relationship with them. We grow trees in our garden and they provide us with fruit. I thought maybe I could bring that piece of nature inside someone's home. I chose my favourite tree for a painting and the one that worked best was the gum tree - best form and a strong tree.'

'I realised that the trees were really a symbol of how you approached your day and how you take yourself. Do you breathe before making a decision? For my work a lot of it is this emotional energy. These paintings are me challenging myself or emotionally releasing myself and the tree brings it all together. I started doing a series. They are all acrylic paintings and they have a gold foil tree printed over the top of them. I have set up these two huge trees outside Xgaleri to bring some light to the centre, bringing the sunlight onto them.'

Xgaleri  
Max Brown and and Sheila Brown  
126 Cashel Street



↑  
Max Brown, *Tree Painting*, 2022, gold foil and acrylic on canvas

# David Elliot and Jack Lasenby (1931 – 2019) at the Ashburton Art Gallery

An internationally renowned illustrator, artist David Elliot's illustrations for *The Whistling Bull* at the Ashburton Art Gallery, pay tribute to Jack Lasenby (1931 – 2019) the author of more than 30 children's books, eleven of them illustrated by Elliot.

*The Whistling Bull* serves as a survey of Lasenby's imaginative writing, an artist whose formal public recognition includes the Prime Minister's Award for Literary achievement for Fiction in 2014. In addition to Elliot's own illustrations for *The Whistling Bull* the exhibition also draws from the Ashburton Art Gallery's permanent collection of Elliot's works on paper on long-term loan from the artist and the Ashburton Museum/Historical Society's archives.

The exhibition features a number of illustrations for Lasenby's books, including early ideas in drawings that document and reveal aspects of Elliot's working processes as an illustrator and his relationship with Lasenby and own practice as a writer of children's books. The gallery describes Elliot's illustrations as reflecting 'the fantastical nature of Jack's writing. Whether depicting events from the stories or imagining his

own scenes out of Jack's creative ferment, David's drawings illustrate both the humour and the poignancy of the books.'

Growing up in Ashburton, Elliot graduated from the University of Canterbury School of Fine Arts in 1978, and initially worked as a designer for a company manufacturing interior designs for hotels, prior to travelling overseas. In 1979 he worked at the transit base for 'Operation Deep Freeze' flights at Scott Base on Ross Island. (He acknowledges that this did include 'a few drawings for scientists).

This contributed to supporting further travel through Australia, South East Asia and then to Europe and the United Kingdom, where he was employed as Gatekeeper at the Edinburgh Zoo, contributing to his now long-standing role as an artist and illustrator, with a dedicated interest in animals as subjects for his work. The appearance of animals at Edinburgh zoo maintaining a low presence during the day yet coming out at night and making a sudden appearance and included; badgers, foxes, owls, squirrels and rats. Collectively, they were an important influence for Elliot. 'It was here that I first

started to take the idea of illustration seriously, putting together the beginnings of a portfolio.' (For more on Elliot see: redwall.fandom.com/wiki/David\_Elliot).

David Elliot, *The Whistling Bull*  
Ashburton Art Gallery, 327 West Street  
8 June – 17 August



↑  
David Elliot, *The Whistling Bull*, mixed media on paper

# Bev Jones and Stephanie Watson at Down by the Liffey Gallery

Potter Bev Jones is exhibiting with painter Stephanie Watson brought together through an exhibition titled, *Earthy*, the materials of Jones' ceramics crafted from that "sticky fine-grained earth that can be moulded when wet," and the subjects of Watson's paintings, the earth itself, in landscape paintings that are extensive in their observation of place and acute in their attention to the small details of the natural world. Watson comments that when 'drawn to a particular scene by colour, contour and shadows, I am challenged to interpret it... My paintings are about capturing that feeling of a moment in time.'

Bev Jones and Stephanie Watson, *Earthy*  
Down by the Liffey Gallery  
1 James Street, Lincoln  
20 July 20- 14 August



↑  
Stephanie Watson, *Wild Daisies*, 2022, acrylic on canvas



↑  
Bev Jones, ceramic teapots, 2022



# OPERATION GRAPPLE

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Photo of Tere Tahī

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