

ARTBEAT

In this issue: *Farewell to Manchester Street's giant spray cans*⁰² *Arts Centre's artist-in-residence ŋo Burzynska*⁰⁴ *Heather Straka's Isolation Hotel*⁰⁵ *Artist-run spaces in Ōtautahi*⁰⁵ *Reviews*⁰⁸

Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi



← Mere Walker, (Whakatōhea), *Kete*, 1995, Harakeke, non-traditional dye. Collection of Mere Walker, Kawerau



→ Ōtautahi Weavers, *Aroha Atu, Aroha Mai*, from *Parianate Tai* 2021. Pingao, kiekie, wood; purapurawhetū and poutama patterns. Collection of Te Roopu Raranga Whatu o Aotearoa

WRITER
Warren Feeney

Bringing together raranga, the weaving work of nineteen master weavers from throughout Aotearoa, *Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi* is a landmark exhibition from our most respected Māori weavers. Influential in their contribution to the vitality, history and current status and spirit of raranga, all are widely acknowledged officially and by their peers. The list of names including: Cath Brown, Whero o te Rangi Bailey, Te Aue Davis, Diggeress Rangituatahi Kanawa, Matekino Lawless, Eddie Maxwell, Saana Waitai Murray, Riria Smith, Toi Te Rito Maihi, Ranui Ngarimu, Reihana Parata, Connie Pewhairangi-Potae, Madeleine Sophie Tangohau, Mere Walker, Emily Rangitīria Schuster, Pareaute Nathan, Sonia Snowden and Christina Hurihia Wirihana.

As an exhibition in the Christchurch Art Gallery Te Puna o Waiwhetū's programme, *Te Puna Waiora* is distinct in its ninety year history. Previously represented by six survey exhibitions of Māori art from 1966 to the present day, (beginning with *New Zealand Māori Culture and the Contemporary Scene* in 1966 and later *Hiko! New energies in Māori Art* in 1999), *Te Puna Waiora* is distinguished by the absence of its allegiance to Euro-centric arts practice. It breaks new ground in its attention

to customary practice as central to the exhibition's curation and its representation of objects more frequently displayed to date in museums rather than art galleries.

Curator Nathan Pōhio, (Kati Mamoe, Ngāi Tahu, Waitaha) directs his attention in *Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi* to the installation of an exhibition in which art and life are one, commenting in the accompanying publication: 'For Maori, life is communal and so for the weavers, the community stands up.' As a group exhibition it has few, if any, precedents in public galleries in Aotearoa and internationally.

Although *Te Puna Waiora* is a major survey exhibition that comes as a surprise for many, Pōhio confirms that it has been a work in progress for some time. 'I had been looking at Māori art's relationship to architecture and how Māori art is intrinsic to architecture. You look to the wharehau where you have the whakairo, (carving). Many mistake this for adornment and decoration but customarily they were structural, carved and then put in place to form the building from the get go. It was not a case of the building being built and then the carving done; this shifts how to consider Māori architecture in a customary sense as being closer to western

ideas of art making – following the idea to then realise the form.'

'Tukutuku panels are as much an architectural element as they are an artistic element and this led me to the gallery's loan of the tukutuku panels from Tūranga Christchurch library's Ngā Pounamu Māori collection.' Pōhio recalls this as one of the jobs he was tasked with and that he and former senior curator, Lara Strongman would often discuss how to highlight Māori content within the gallery's exhibition programme. 'We observed, in particular, how travellers from overseas were enamoured by the tukutuku panels, and that led to conversations with Lara about "where do we want to go from here?"

Pōhio also acknowledges that the 2020 rehang of the public gallery's permanent collection, *Te Wheke: Pathways Across Oceania*, as being about our place in Te Moana-nui-a-Kiwa, the Pacific Ocean, provided a timely and appropriate model. 'The connection between both *Te Wheke* and *Te Puna Waiora* is deliberate and one informs the other. *Te Puna Waiora* deepens that aspiration to bring Māori art into our programme further.'

'We thought it would also be great, on the back of *Te Wheke*, to focus on the art practices

of Māori women – specifically weaving. That idea was hovering in the air and coincidentally, just around that time I got a message from Paula Rigby, the chairperson of Te Roopu Raranga Whatu o Aotearoa, saying that the roopu, (group's) 35 year celebration was coming up and they would like to discuss the potential of an exhibition. The time frame was too tight for me but Lara said "hold on to this – don't let it go". I went back to Paula and said this project was too big for me to handle within the timeframes but we would really like to do something with you. Director Blair Jackson and staff were all on board. We just needed to work out what it was going to be.'

'At a further meeting Paula come back with the firm proposal to celebrate *Te Kāhui Whiritoi* and its eminent weavers, every one of them a master in the field.' This exhibition celebrates these senior weavers, who mostly learnt through observing their own seniors to uphold and maintain the art and integrity of raranga. These weavers in turn support their audience to learn through observation, their voices present within the exhibition texts, and the exhibition design conceived to uphold this intention.

Continued on page 3

Farewell, for now...



← With the closure of the Placemaking at One Central site on the corner of Lichfield and Manchester Streets, the giant spray cans now seek a new home. The three permanent cans were painted by some of the city's finest talent, most recently, Wongi 'Freak' Wilson, Dcypher and Ikarus (L-R)

→ The closure of the Placemaking at One Central site at the corner of Lichfield and Manchester Streets saw the giant spray can installation deconstructed and searching for a new home. The cans, a designated space for creative activity, were a unique proposition in the Christchurch urban landscape, with thousands of expressions appearing on the steel surfaces over the years, including this memorable homage to the city by Dcypher in 2019



WRITER
Reuben Woods

One day they stood there, sentinel-like pillars, thickly layered with paint like a silent yelling match. A few days later, they were gone, a reminder that, in Ōtautahi especially, things don't last forever.

Over November, the youth space at Place-making at One Central, located on the corner of Manchester Street and Lichfield Street was closed in preparation for the site's next phase. As part of the larger award-winning activation of the Eastern Frame (the project won the 2021 Large Scale Place Project prize from Place Leaders Asia Pacific), developed and delivered by Gap Filler in partnership with Fletcher Living, the youth space was always a temporary initiative. But when the giant spray cans, the basketball court (which seemed always in use), the bulky climbing rocks, the table tennis table and the portable office building were obscured by hurricane fencing, the reality that the youth space's end was near - hit home.

Of course, it is probably little surprise that

of all the initiatives onsite, I will miss the giant spray cans the most. Initially designed for Oi YOU!'s Spectrum festivals and installed as part of the exhibitions inside the YMCA, the cans were wrapped with re-imagined spray can labels in 2014 and then stripped and painted by guest artists, including Jorge Rodriguez-Gerada, Seth Globe painter and Vexta, when the festival returned in 2015. When the Spectrum festivals came to an end, the cans were gifted to Fletchers and re-purposed for outdoor use. When the eight massive cylinders eventually became an eye-catching feature of the youth space in the middle of the city they retained these associations but also received a new lease of life as they took on new uses, surroundings, and contexts.

Once installed, Gap Filler and the DTR crew facilitated activations of the cans. North of the basketball court, a row of three cans served as 'permanent' painting sites, where established artists refreshed the cylindrical canvases

with the likes of Wongi 'Freak' Wilson, Ikarus, Dcypher, Jacob Yikes and Fluro producing eye-popping wrap-around designs, from typographical work to trompe l'oeil head-scratchers that played off the surrounding environment. The five remaining cans, located behind the office building on the Eastern side of the site, were nominated as a more participatory project. Serving as something of a legal wall space, the steel surfaces freely available for anyone with a pen or paint or paste to leave an addition. The results ran the full gamut, from detailed creations to small scrawls, the cans thickly layered with paint and constantly changing from day to day.

In addition, the cans were utilized for graffiti art workshops, they became a popular stop for tour groups and school classes (many leaving their marks behind as proof of their exploration of the city), and even served as a backdrop for international film crews (in one case promoting an international rugby league test match

between the New Zealand Kiwis and the Great Britain Lions), symbolic of the city's reputation as an urban art destination.

The cans provided a unique element in Christchurch's urban art collection, distinct from the larger, flat wall murals throughout the city, not only in their curved forms, but also as evolving, interactive propositions, inviting people to creatively contribute to the urban landscape. Perhaps that is why it was such a sting when the cans were deconstructed and moved into storage offsite, their future home uncertain. Other fixtures from the site, such as the climbing rocks, have already been relocated, but the cans present a more challenging opportunity. Conversations are underway regarding a new home for the giant cans, and hopefully in 2022 we will see these unique installations returned to the urban landscape, because if they remain in pieces, the city will have lost a truly unique part of its urban art story.



NEWS &

EVENTS WORKSHOPS



→ Art Metro Art Classes, 465 Papanui Road

← Clae Ceramic Studio for bespoke pottery classes

→ In February Holly Zandbergren is at 14 Walker Street painting a new mural



Finalists in The Zonta Ashburton Female Art Awards Announced: With 74 entries the judges, Julia Morison, Imogen Stockwell and Hannah Joynt, have chosen 37 artworks. 24 qualify for the Premier Award with an additional 13 eligible for the Young Generation Award for female artists aged 16-20. The Finalists for 2022 are: Bridgit Anderson, Audrey Baldwin, Amie Blackwell, Karen Boyce, Coral Broughton, Sarah Brown, Kara Burrowes, Kate Cairns, Robbi Carvalho, Sandrine Castel, Conor Clarke, Esther Deans, Edwards + Johann, Charette van Eekelen, Karen Greenslade, Alice Jones, Vic Mangan, Jen McBride, Louise Palmer, Megan Prendergast, Rachel Sleigh, Rebecca Thomson, Akky van der Velde, and Jenny Wilson. Finalists for the Young Generation Award are: Alexandra Black, Kala Burgess, Harriet Eglinton, Kate Harrison, Monica Koster, Holly Murrell, Phoebe Rolleston, JorjaShadbolt, Vivian Silver-Hessey, Ella Stewart, Elsie Stockman, Elise Talbot and Tessa Wyse.

Award winners will be announced at the opening Friday, 18 March at 7pm, Ashburton Art Gallery.

Art Classes at Art Metro: individual tuition within a small group setting: Teacher and owner/operator Simon Walmisley says that those attending Art Metro's art classes return term after term, with class sizes restricted to 11 people, allowing tutors to spend sufficient time with each person each session. All tutors are qualified professional artists who share, assist and instruct rather than delivering prescribed educational programmes for people to fit into. Students work at their own level and follow their own artistic path, classes catering to many different levels from beginner to advanced, with personal goals the most important factor, tutors developing individual programmes, taking into account the ability and direction all students would like their artistic journey to take. Art Metro has morning, afternoon and evening sessions. For full details contact: Simon Walmisley, Art Metro, 465 Papanui Road, PH: 03 354 4438, Cell: 027 420 4429

Bespoke Pottery Classes Enrolments: Clae is a ceramic studio housed in a fabulous vintage warehouse that embraces all good things pottery. This special space holds bespoke pottery classes and courses where you can explore a variety of making experiences. From its one night project classes, 4 week focus courses, to 8 week specialty or 'bit of everything' courses there is something for everyone. Clae is focused on sharing how to use sustainable materials and methods with the aim to create unique locally infused objects to love. Experienced tutors will lead you through your taste of pottery in a warm and welcoming environment with ease and success. Enrol now at www.clae.nz

New mural by Holly Zandbergren at 14 Walker Street, Central City to be painted in the first 3 weeks of February: Previously renting a studio space from 2017 -2018, with support from Coll Architecture, F3 Design (Pippin Wright-Stow), and Resene Paint, artist Holly Zandbergren is painting a wall mural at 14 Walker Street. The mural will carry on to the inside of the building, bringing the outside in, an idea that she maintains is prevalent in the warehouse where offices are inside glass-house with greenery on the outside.

Te Puna Waiora:
The Distinguished Weavers of Te Kāhui Whiritoi



Continues from page 1

‘It is a way to celebrate and recognise these senior māori women artists and acknowledge the significant contributions they have made to raranga whilst upholding the mana and integrity of a specific and important customary practice. For me an important part of my role is indigenising the gallery’s exhibition programme and culture of the institution, you can call this part of a de-colonial methodology and curatorial practice. I am constantly thinking of what is the tika (true) way to do this and consult with my Ngāi Tahu whānui each time to secure a kaupapa, pathway forward. What makes it possible still is the institutional aspirations supporting such actions to become manifest, *Te Wheke* and *Te Puna Waiora* reflect a progressive vision for Christchurch Art Gallery Te Puna o Waiwhetū.’

One of the things I had to put aside, was the decision making about choosing works for the exhibition. The mana of these weavers is such, that I was guided by these individuals as to what they were going to show to represent them on their terms. I helped facilitate that but I simply couldn’t (and wouldn’t) make those decisions for them. That is part of what I mean by indigenising the curatorial practice as customary practice, recognizing my place before my elders and supporting their ideas and aspirations – the result would reflect the aspirations of the roopu, the group.

Pōhio also highlights the importance of the immediate experience of the works in *Te Puna Waiora* and the nature of their relationships with those who visit. ‘I think the exhibition points towards a distinguishing of “what the eye needs.” If you look at a kete by Christina Hurihia Wirihana, (Ngāti Maniapoto–Raukawa, Ngāti Whāwhākia, Taunui, Ngāti Pikiao, Te Arawa), they have everything that the eye needs. They are incredible to look at aesthetically but you also appreciate them in terms of the mahi (the work), and incredible skill behind them and also the knowledge behind the design – a kete might be small but you sense the immensity of its artistic and cultural depth. If you look at the cloak of Ta Tipene O’Regan or Ta Mark Solomon, you are moved profoundly by Te Aue Davis’s beautiful and enveloping attention to intricate detail in both these taonga; or the incredible detailing of Connie Pewhairangi. We at Te Puna o Waiwhetū are all so deeply honoured to present these stunning works by these master weavers. It has honestly been a labour of love by all the staff, I think this is evident in the exhibition content, the exhibition design and the book, which, marks the occasion into the future.’

Designed by Paula Rigby, *Aroha Atu, Aroha Mai* is a tukutuku panel, the local one of five woven from around the country, with patterns of purapurawhetū and poutatama depicting the intergenerational transference of knowledge. *Aroha Atu, Aroha Mai*

comes into the public gallery’s collection, described by Pōhio as ‘to my knowledge, a first in terms of tukutuku panels entering an art gallery collection. We will be Kaitiaki for these taonga from the collection of Te Roopu Raranga Whatu o Aotearoa.’

Among the work of other senior weavers in *Te Puna Waiora* are Cath Brown and Mere Walker. Cath Brown, (Ngāi Tahu – Ngāi Te Ruahikihiki 1933 – 2004) is of significance as the only Ngāi Tahu member included within the Tovey generation of practitioners (educationalist Gordon Tovey, 1901 – 1974 influential on the visual arts and art education in Aotearoa throughout the 1940s and 50s), introducing customary and contemporary Māori art into schools and homes. Mere Walker was born and raised at Waioeka pā in Ōpōtiki and is represented by a stunning kākahu and kete, her tukutuku panels also in the book.

As an exhibition of works that have fundamental value as both useful and aesthetic objects Pōhio emphasises the nature of the relationship these woven objects have with the vital state of Māori weaving in the 21st century, citing the importance of Dr Diggeress Rangituatahi Te Kanawa (Ngāti Maniapoto, Ngāti Kinohaku, 1920 – 2009). ‘There is no differentiation between art and life within Māori society, everything is made a beautiful object, a cloak, a paddle, a fish hook, an anchor and reflects a harmonious relationship to nature. For weaving it used to be that you would only learn the weaving style and designs of your hapū, your village. Te Kanawa said “I am going to have to teach selected ones outside the village so that the customs do not die out.”

‘It is thanks to her (and her supporters at the time) that raranga has gathered the many hands around it to secure raranga into the future. To see wānanga established to teach raranga, and organisations such as Te Roopu Raranga Whatu o Aotearoa established as an organisational structure to maintain a secure future for raranga, and of course the formation of Te Kahui Whiritoi in order to acknowledge the senior weavers in a customary way. These things are all good reasons to hold this exhibition now that the future of raranga is secure – Paula set a course with Ranui’s formidable support to celebrate these weavers, Te Kahui Whiritoi.’

Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi
Christchurch Art Gallery Te Puna o Waiwhetū
Corner Worcester Blvd and Montreal St
18 December – 3 April 2022

↑
Christina Hurihia Wirihana, Ngāti Maniapoto–Raukawa, Ngāti Whāwhākia, Taunui, Ngāti Pikiao, Te Arawa, b. 1949, Kāhui Whiritoi 2005–20, Ten kete representing the ten hui of Te Kāhui Whiritoi; tikōuka, kiekie, pingao, harakeke, macramé thread, muka, cotton, bamboo, silk, pheasant feathers, dyes from raurēkau and tānekaha bark. Collection of the artist, Rotorua

AT THE

↘
Justin Culina, *untitled*, 2021, hot glass

↘↘
Saskia Bunce-Rath, *drifting in the solar flares*, 2021, embroidery thread on calico fabric

↘↘↘
Peter Cleverley, *two steps forward. then one backward. then twenty two forward*, 2021, acrylic on paper

↘↘↘↘
Elizabeth Moyle, *Past and Present*, 2021, acrylic on board.

↘↘↘↘↘
John Badcock, *10.1.22 Carrot Seed*, 2022, oil on board

↘↘↘↘↘↘
Wayne Seyb, *Fossil Fuel*, 2021, oil on canvas



Glass is a great teacher – consistent, honest and fair.

The artist on his practice
www.culinaglass.com/artists-bio.html
Justin Culina, *Light Play in Nature*, Form Gallery, 468 Colombo St, Sydenham, 5 – 25 Feb

I had to answer a question recently about the embroidery medium versus different mediums. I came up with a frustrating answer. Painting and drawing can be so freeing and the act of painting feels more artistic somehow.... [but] putting in the labour can be a good experience as well. I think people respond to that level of tangible effort being evident in something.

The artist on embroidery and painting.
www.cityart.co.nz/blog/42-saskia-bunce-rath/
Saskia Bunce-Rath, *in the Fading realm*, City Art Depot, 96 Disraeli St, Sydenham, 15 Feb – 7 Mar

I’m better with pictures than words and the sheer excitement of seeing what comes about when placing pigment on to a surface is never-ending.

The artist on his practice.
oamarumail.co.nz/community/a-life-centred-on-making-works-of-art
Peter Cleverley, *Walk a Mile in My Shoes....*, Chambers Gallery, 80 Durham Street, Sydenham, 9 – 26 Feb

Balance is a series of works that are a continuing concept of held space and ownership of self, looking at memories and playing with spatial arrangements/ negative positive spacing.... the work in this show is as close as I have come to the blending of both process and concept.

The artist on her current exhibition
Elizabeth Moyle, *Balance*, Chambers Gallery, 80 Durham St, Sydenham, 9 – 26 Feb

John Badcock’s latest collection of en-plein-air paintings are of South Canterbury paddocks... wheat, carrot seed and views of the Canterbury Plains. John brings the surrounding landscape into the gallery in heavy oil laden panels. Susan Badcock on her father’s recent work
John Badcock, *Summer Paintings*, 47 Talbot St, Geraldine, 26 Feb – mid-Mar, www.susanbadcockgallery.co.nz

While the phrase for the exhibition, “Good Trouble,” originated in the American Civil Rights Movement, local artists were invited to approach the theme in any way they liked. All sorts of artistic Good Trouble will be in the show, from graffiti art to works that respond to environmental destruction, colonisation, pretty pests, coltan mining, India’s Salt March, Chile’s Mapuche conflict and much more. Director, Liz Bolt outlines the agendas of Eastside Gallery’s current group exhibition
Good Trouble: Eastside’s Multicultural Exhibition, 31 Jan – 26 Feb

GALLERIES

Dr. Jo Burzynska: What Might We Find When We Stop Looking?



← Jo Burzynska, artist-in-residence, May – July 2021, The Arts Centre Te Matatiki Toi Ora



→ Jo Burzynska, Multisensory Meander! Ōtautahi

WRITER
Warren Feeney

Dr. Jo Burzynska was one of four artists in 2021 confirmed as artist-in-residence over a period of twelve weeks in The Arts Centre Te Matatiki Toi Ora from May to July. (The other three artists confirmed in the first round of this new residency programme were visual artist, Ana Iti, (Te Rawara) writer and playwright, Claudio Jardine and playwright, essayist and documentary maker, Julie Hill).

How did multimedia artist, researcher and writer, Burzynska allocate her time in Ōtautahi over her three-month residency? With an arts practice that encompasses performance, sound recordings and experimental music performance, as well as multisensory installations, her practice encompassed a range of projects that actively engaged with the city's residents.

Also recognised as a prominent wine writer, being able to bring together the breadth and shared territories of her arts practice are best summarised as “multi-sensory,” bringing together ‘sound, taste, touch and scents,’ through works that directly encourage public engagement.

Her research has seen her collaborate with psychologists and sensory scientists, her commitment to highlighting the comprehensive nature and potential of our senses improving our means to navigate and engage with greater awareness of our world and its environment. In a wider content, Burzynska's practice asserts that our comprehensive engagement with our senses is a means for ‘contemplative aesthetic explorations of connections between people and place.’

As an artist who previously made works responding to the changing environments of Ōtautahi during the earthquakes and their aftermath, Burzynska sought to re-engage with the city's current unique phase of urban transformation after recently returning from four years overseas. Her exhibition *What might we find when we stop looking?* was also the title and question for a series of walks through Ōtautahi, navigating its streets and public spaces through our non-visual senses. In her exhibition at the Arts Centre, Burzynska details her contributing works as ‘interactive multisensory installations that

can be heard, smelled, touched and tasted. Revealing what could remain overlooked on the well-trodden paths of our visually dominated society these works reflect, remap and re-imagine the city, encouraging different connections with our urban environment.’

Describing the background to *What might we find when we stop looking?* through the various activities she undertook on her street walks; recording sounds, foraging wild foods and collecting materials used for their textures and distilled for their aromas. *What might we find when we stop looking?* also led to her development of a new method of creative enquiry, which she has named, sensuous psychogeography. She describes it as... ‘a playful exploration of urban space that redirects pedestrians away from well-trodden paths to alter awareness of their environments. Some of these walks were made alone, but many were with others from varied backgrounds whose responses inform the works. These include members of the public, the blind and low vision community, and fields of urban ecology and

planning, architecture and foraging. The exhibition's *Nurturing Quarter* is a collaborative work with forager Peter Langlands and chef Alex Davies, and *Temporal Quarter*, with the composer/musician and urban planning academic Roy Montgomery.’

Jo Burzynska, *What Might We Find When We Stop Looking?* 2 – 13 February
Exhibition preview: Tuesday 1 February, 5.30pm
Pūmanawa Gallery, Boys' High Building, The Arts Centre Te Matatiki Toi Ora, 4 Worcester Boulevard, Christchurch
11am-5pm every day
Artist talk: Wednesday 9 February, 6pm

This project was undertaken during The Arts Centre Christchurch's 2021 Arts Four Creative Residency Programme, supported by Creative New Zealand and Stout Trust, and proudly managed by Perpetual Guardian.

Sculptor Tim Main and Pennsylvania Barn Stars

WRITER
Warren Feeney

Tim Main has recently been working on new work inspired by the tradition of mural painting named “Barn Stars” in the USA (brought to

Pennsylvania by Germanic, Swedish, and Dutch settlers), but essentially evoking symbolism and patterns that date back to antiquity. Curator and



← Tim Main, Aluminium (3mm sheet) layered into low relief, sprayed epoxy paint (automotive paint), 1480mm in diameter.

writer/editor, Melissa Reimer, comments that although Main created three works specifically for Sculpture on the Peninsula in late January, he is working towards the potential for different mount options for the works to be part of the Tai Tapu Sculpture Garden's annual Autumn Exhibition in March.

Main's enthusiasm for the English Arts and Crafts Movement and the work of William Morris, and its attention to nature and design as its subjects is certainly shared by American Dutch artists in Pennsylvania during the early decades of the twentieth century. Characterised by an iconography that is centred upon colourful, circular designs, referencing stars, sunbursts, moons within complex, changing geometric patterns of positive and negative spaces and forms, in 2019 they were the subject of a survey exhibition at the Glencairn Museum, and Pennsylvania Cultural Heritage Center, Kutztown University.

Described in the accompanying catalogue for the exhibition as ‘complex, geometric, yet deceptively simple, these abstract representations of heavenly bodies once saturated the rural landscape, and now serve as cultural beacons of the robust and persistent presence of the Pennsylvania Dutch, who once settled and still maintain a strong presence in the region.... [They are regarded] as something to be cherished ... The rich diversity of fold art patterns found on barns in the Dutch Country is rivaled only by the diversity of beliefs surrounding their origins, application and history, and this textures the regional experience and appreciation for the tradition.’

Main has responded in new works that reference Aotearoa and indigenous plant designs based on the native clematis, rata and Mt Cook buttercup/lily, described by Reimer as ‘simple yet dramatic and beautiful. They have three layers of aluminium and finished in car paint and are 1500mm in diameter, which further contributes to their visual intensity. Those accustomed to Main's hand-worked wood and ceramic will be surprised by the new materials and more vibrant colour palette, though in truth they are a very natural evolution of his celestial works (clematis rounds) and rose windows.’

‘The Barn Stars are very much seen as blessings on buildings and therefore the occupants and immediate environment. But there are layers and layers of meaning which the reductive abstract works belie. Tim describes his determination to work within the existing visual language of this European tradition while recreating them within a New Zealand context. These constraints have prevented him from going off on too many tangents, though he says the possibilities are endless and in addition to the three he has created he has ideas for more.’

Tim Main is one of more than 40 artists participating in The Tai Tapu Sculpture Garden's Annual Autumn Exhibition 2022. Open Saturdays and Sundays, 11am to 3pm over three weekends: 5 and 6, 12 and 13, and 19 and 20 March – or by appointment.
taitapusculpturegarden.co.nz

Heather Straka’s *Isolation Hotel* at Canterbury Museum



WRITER
Andrew Paul Wood

Canterbury Museum’s increasingly bold forays into hosting contemporary art are a welcome addition to the scene, and an exceptional example of that is Auckland-based Heather Straka’s *Isolation Hotel* in collaboration with SCAPE.

The immersive experience comes in two parts. Perhaps the most dramatic element is the stage set installation – in part something that has come with Straka’s experiences working on the 2020 TV mini-series *The Luminaries*.

It’s a theatrical space meant to evoke a 1930s European hotel lobby that has seen more glamorous days, now dilapidated and dark – an inversion of Wes Anderson’s *The Grand Budapest Hotel* with dashes of Sartre’s *Huis Clos* [*No Exit*], Buñuel’s *The Exterminating Angel*, and Samuel Beckett.

It sits in pleasing proximity to the Museum’s Pāua House attraction – itself a kind of stage set, the relocated and recreated eccentric dwelling of eccentric elderly Bluff couple Fred and Myrtle Flutey.

The public are invited to participate; co-playing guests, taking selfies, projecting a fantasy version of themselves out into the

↑ Heather Straka, *Bitch*, 2021. Image courtesy of Heather Straka

➤ Heather Straka, *Boy in Trouble*, 2021. Image courtesy of Heather Straka

world in a subtle comment on the relationship between social media, existentialism, the imaginary and memory.

Guy Debord’s *Society of the Spectacle* has come to pass in the virtual Benjaminian arcades of Facebook, Twitter, and Instagram.

Surrounding this playful space, Straka’s lush, theatrically baroque photographs animate and provide context with their own enigmatic cast of characters – femmes fatales, exotic travellers, eccentrics and derelicts in the same hotel lobby set.

We don’t know who they are or why they’re here – like an Agatha Christie country house murder mystery. Do they know each other? Are they fleeing something? Is this strange decaying space some kind of sanctuary floating aloof of space and time?

Possible narratives are kept ambiguous and open ended – the viewer is invited to make their own interpretations according to their own fancy, but certain threads assert themselves.

Some of the tableaux are drawn from the models’ like experiences and moments of cultural friction or parodies of stereotypes. There is Straka’s signature stylised

eroticism and playfulness around gender and sexual identity, and pokes at political correctness and cancel culture.

A dominant theme is home and the occupation of liminal spaces – homelessness, MIQ, transience, immigration, and colonialism. In one striking image Straka enacts her own funeral in the manner of Victorian post-mortem photography, cocking a snook at criticism and perhaps a distant echo of Abel Azcona’s controversial *Death of the Artist* performance pieces in 2018.

Isolation Hotel is an extraordinary achievement, and Canterbury Museum will continue to activate the site in different ways with the calendar.

Isolation Hotel: Activities, Entertainment and Events in February.

Guest curator and artist Audrey Baldwin brings *Isolation Hotel* to life with a unique accompanying programme detailed below and also see: canterburymuseum.com/whats-on/#?filter=isolation-hotel-events

Friday 4 and Saturday 5 February: Award winning sci-fi writer A. J. Fitzwater as

pop-up artist in residence, featuring a lunch-time discussion with Paul Scofield on moa bones and how they play a part in Fitzwater’s current work.

Thursday 10 February: Life drawing with artist Hannah Beehre, ticketed evening, \$15.00

Sunday 13 February: FIKA and friends response in word to *Isolation Hotel* (free)

Thursday 17 February: One Night Stand Poetry event curated and MCed by Ray Shipley with Pop up bar by Punky Brewster, R18, \$20.00

21 February – 6 March: Immigrant Journeys. Videos screening within the exhibition. A project by the Lady Khadija Trust showcasing immigrants stories, as well as two weekend events led by migrant communities and a discussion on Peace.

Heather Straka, *Isolation Hotel*
Canterbury Museum, 11 Rolleston Avenue
27 November 2021 – 20 March 2022

One In One Out -
Artist-run Spaces

WRITER
Orissa Keane

The Den quite suddenly held its final show on December 17th. *THE END*, a playful anagram, came about because of the unfixed, though generous lease agreement the directors had with the owner of the High Street retail space. Just as suddenly, Paludal announced its farewell to the bricks of the Papanui Rd garage, new location still TBC.

I’ve imagined artist-run galleries as mushrooms; forcing their way out of the ground, living their short life, then shriveling and dissolving into nothing, though leaving spores which in turn can become another mushroom... or project space. Sometimes one will come and go by itself, sometimes many can be found in the same place at the same time. We’ve had a lot of rain, followed by a lot of sun lately. For an organism which favours a consistent damp climate, perhaps the weather hasn’t been helpful.

Stability in a lease comes from money, luck or some form of philanthropy—or the three combined. The studio/gallery model has studio residents contributing to the rent of the gallery demonstrated in Pōneke at play_station and MEANWHILE as being fundamental to the galleries’ longevity. I’ve heard people lament the ‘lost opportunities’



↑ Former entrance to The Den in High Street

of Ōtautahi’s comparatively cheap rent and the ‘potential’ in our simultaneously dilapidated and new-but-empty CBD. It doesn’t serve anyone to whinge though.

The Den had a precarious arrangement: they would pay a minimal rent with the understanding that the lease would be terminated when an interested party offered real money for the space. That newly rebuilt stretch of High Street for the last two years has been neither a thoroughfare nor a destination but that’s now changing. Writing for *Essays* on artnow.nz, Leave the door ajar: on the

generosity of found space, Jane Wallace describes the benefits of a temporary situation, saying that “the recognition that a project will be short-lived is an invigorating force,” illustrating risk as a constant renewal of commitment to optimism. Romanticising risk does not sustain a project, however (money, luck, philanthropy, etc).

Acknowledging the contexts of our precious spaces, Jane remembers Paludal’s intimacy with, and within, its physical setting: “...the overflow into the courtyard was a commotion of kitchen prep, art people, deliveries of vegetables and shellfish, chalk drawings from the kid upstairs, students, and early diners.” Do I remember astroturf on or around that little decked area as well? It seems a strange thing to have imagined independently. Although the prices of odd industrial/commercial spaces aren’t inflating like residential leases, Paludal’s facilitators are still going to have to find a compassionate owner to negotiate a lease with.

Mercury Tower is a new space on the horizon, claiming to be an old space... in fact, claiming to be the first artist-run space in Aotearoa, now ‘reopening’. Just for fun though, this is not true. A slip of the

tongue and I’m on my way to saying Mercy Pictures. All judgements reserved, I look forward to their opening, it seems that their first show will be one which warrants a sense of humour.

Artist-run space, The Den at 181 High Street closed 17 December 2021. The Den is participating in the *He Iti* section of the Aotearoa Art Fair, Auckland, 2 – 6 March

Artist-run space, Paludal’s lease at 5/ 2 Papanui Road has ended and the gallery is seeking new premises.

Artist-run space Mercury Tower opened 22 January at 324 Barbadoes Street

Instagram: [mercury_tower](https://www.instagram.com/mercury_tower)

DISCOVER

Public Art in the Four Avenues

- A

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

William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Square
- C

George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Terrace and Worcester Boulevard
- D

Riki Manuel, *Poupou*, 1994, Victoria Square
- E

Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer
- F

Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Boulevard and Oxford Terrace
- G

Coalbrookdale Foundry, Shropshire, *Peacock Fountain*, 1911, Botanic Gardens
- H

Paul Dibble, *E Noho Ra De Chirico*, 1995, Robert McDougall Art Gallery, Botanic Gardens
- I

Phil Price, *Nucleus*, 2006, cnr High and Manchester streets
- J

Regan Gentry, *Flour Power*, 2008, cnr High and Colombo streets
- K

Anton Parsons, *Passing Time*, 2010/11, High Street entrance to Ara Institute of Canterbury
- L

Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore streets
- M

David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens
- N

Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh streets
- O

Mischa Kuball, *Solidarity Grid*, 2013/15, Park Terrace, entrance to Hagley Park

- P

Nathan Pohio, *Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!* 2015, Harper Avenue
- Q

Peter Atkins, *Under Construction – Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester Street
- R

Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Boulevard
- S

Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre, Ōtakaro-Avon River between Worcester Boulevard and Gloucester Street
- T

Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield Street
- U

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

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

- W

Graham Bennett, *Tribute to Fire Fighters*, 2002, Kilmore and Madras street corner
- Street Art Murals
- X

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

Rone (Aus), *Untitled*, 2013, 105 Worcester Street
- Z

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

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

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

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

Kevin Ledo (Canada), *Whero O Te Rangi Bailey*, 2017, 128 Armagh Street
- EE

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

Amparrito (Spain), *Untitled*, 2017, 30 Allen Street
- GG

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

- 1

Absolution
Nick Robinson, *Linwood*, until 28 Feb, Arts Centre Te Mata-tiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm
- 2

Aigantighe Gallery
Matthew Couper: *Isolation Paintings*, until 20 Feb, *Sydney Thompson & Friends*, until 13 Feb, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm
- 3

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

Art Hole
PIM, *This Is The Year That Was*, 22 – 26 Feb, 336 St Asaph St
- 5

Art on the Quay
Group exhibition, *Body Language*, figurative and portrait works, until 23 Feb, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm
- 6

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

Ashburton Art Gallery
Jonathan Kay, *Cryosphere*, 5 Feb – 6 Mar, Motoko Watanabe, 5 Feb – 6 Mar, Ashburton Embroiders' Guild, *Braided Threads*, 6 – 27 Feb, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

- 8

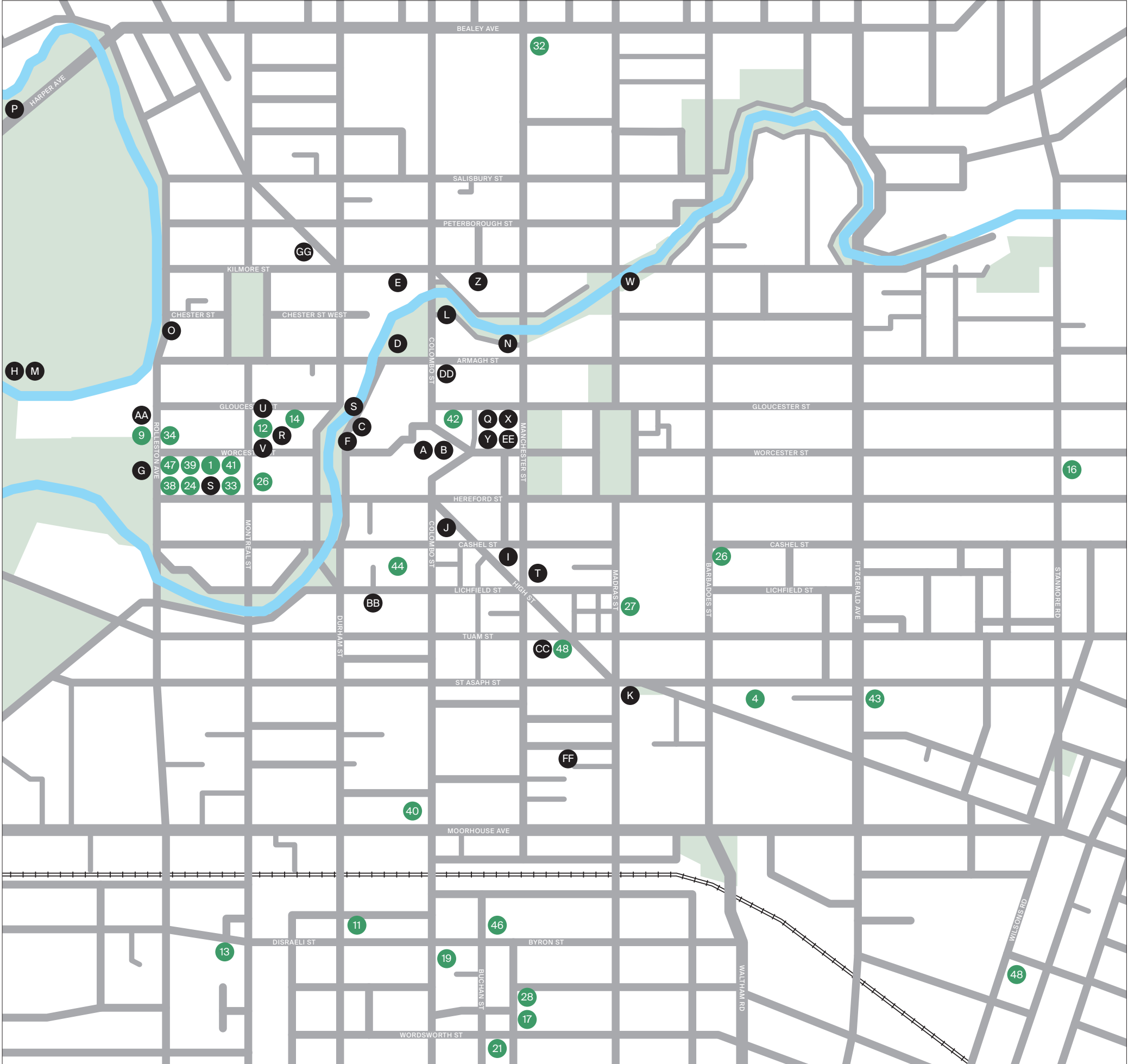
Bryce Gallery
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment
- 9

Canterbury Museum
Standish and Preece: Christchurch Photographers 1885–2020, until 6 Feb, *Heather Straka, Isolation Hotel*, until 20 Mar, *Fur, Fangs & Feathers*, until 6 Mar, 11 Rolleston Ave, Mon–Sun 9–5pm
- 10

Rangiora Chamber Gallery
Coral Broughton, *Hidden in Plain Sight*, 30 Jan - 29 Feb, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm
- 11

Chambers Gallery
Peter Cleverley, *Walk a Mile in My Shoes....*, Jason Greig, new works, and Elizabeth Moyle, *Balance*, 9 – 26 Feb, Michael Armstrong, Sandra Hussey and Ben Reid, until 5 Feb, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm
- 12

Christchurch Art Gallery Te Puna o Waiwhetū
Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi, until 2 Apr, *Jen Bowmast: When the Veil is Thin*, until 20 Feb, Joanna Margaret Paul: *Imagined in the context of a room*, until 13 Mar, *The Moon and the Manor*, until 1 May, *Te Wheke: Pathways Across Oceania*, until 23



May, *Leaving for Work*, until 1 May, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

13 City Art Depot
Saskia Bunce-Rath, *in the fading realm*, and Christiane Shortal, *first spill*, 15 Feb – 7 Mar, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm

14 CoCA Toi Moroki
Judy Darragh's *Competitive Plastics and Tender Brick: The Material Epiphanies of Peter Hawkesby*, 26 Feb – 27 Mar, *Toro Whakaara: Responses to our built environment*: HOOP- LA, Isabel Thorn, Lindsay Yee, Ngahula Harrison, Raphaela Rose, ĀKAU, Edith Amituanai, Kirsty Lillico, Stone Faletau and Wayne Youle, Steve Carr and Christian Lamont, *Fading to the Sky*, until 5 Feb, 66 Gloucester St, Tue–Fri 10–5pm, Sat 10–3pm

15 Down by the Liffey Gallery
Cindy Nagy and John King, *Colloquium*, 16 Feb – 13 Mar, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm

16 Eastside Gallery
Good Trouble: Eastside's Multicultural Exhibition, 31 Jan – 26 Feb, *Brilliant Vibrant Women*, 28 Feb – 26 Mar, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed–Sat 11–5pm

17 Fiksate
Unofficial Group Hang: Dr. Suits, Joel Hart, Levi Hawken and Bols, 54 Hawdon St, Sydenham, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm

18 Fo Guang Yuan Art Gallery
Canterbury Embroiderer's Guild, *Common Threads*, 8 Jan – 27 Mar, Lisa Powers, *Fictional Memories*, 8 Jan – 27 Mar, 2 Haraheke St, CHCH, Tue–Sun 9–4pm

19 Form Gallery
Justin Culina, *Light Play in Nature*, 5 – 25 Feb, 468 Colombo St, Tue–Sat 10–5pm

20 Ilam Campus Gallery
Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm

21 Jonathan Smart Gallery
Kulimoe'anga Stone Maka, *Kume E Manatu*, until 29 Feb, 52 Buchan St, CHCH, Wed–Sat 11–5pm

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

23 Little River Gallery
Tim Main, Rebecca Smallridge and Rachel Murphy, 12 Feb – 8 Mar, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm

24 Maxine Burney Artist's Studio
Photographs by Dave Shepherd, *Rustic and Quirky*, 1 – 29 Feb, The Arts Centre 28 Worcester Blvd, Mon–Sun, 10am–5pm, 1–31 Jul

25 McAtamney Gallery
Leon Lithgow, *Hard Land*, until 28 Feb, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm

26 Mercury Tower
Group exhibition, *A Retro-spective*, 234 Barbadoes St, Instagram: mercury_tower

27 NMG
Pages of Mercy: Rita Angus, Andrew Beck and Séraphine Pick, until 27 Mar, Wynn Williams House, 47 Hereford St, Wed–Sat 11–5pm

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

29 NZ Artbroker
Works by Gill Hay and Ewen McDougall, 2 Kingsley St, CHCH

30 Orion Powerhouse Art Gallery Akaroa
Kara Burrows, Paul Deans and Lynne Lambert, *Connexion*, 15 Jan–13 Feb, 1 Rue Pompallier, Akaroa, Mon–Sun 10–5pm

31 Oxford Gallery toi o Waimakariri
Philip Tristram: *What Are You Doing?*, 10 Feb – 6 Mar, Main Street, Oxford, Tue–Sun 10–4pm

32 PGgallery192
Chris Pole, *Otehae*, and Thomas Hancock, *Once Removed*, 15 Feb

–11 Mar, Revolving Summer Show, until 11 Feb, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm

33 Pūmanawa
Jo Burzynska, *What Might We Find When We Stop Looking?*, 2–13 Feb, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

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

35 RightSide Gallery
380 St Asaph Street, CHCH, Sat 10–4pm & by appointment

36 Stoddart Cottage Gallery
Andris Apse, *Light & Landscape*, 4 – 27 Feb, 2 Waipapa Ave, Diamond Harbour, Fri–Sun & most public holidays, 10–4pm

37 Susan Badcock Gallery
John Badcock, *Summer Paintings*, 26 Feb – Mar, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

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

39 The Central Art Gallery
Group Show, until 13 Feb, Elizabeth Thomson, *Lateral Series*,

17 Feb – 1 Apr, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

40 The National
Marie Strauss, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm

41 The Physics Room
Owen Connor, Laura Duffy, and Aliyah Winter, *For the feral splendour*, until 6 Mar, 301 Montreal St, The Arts Centre Registry Additions Building, Tue–Fri 11–5pm, Sat–Sun 11–4pm

42 Tūranga
Bojana Rimbovska, *Object Lessons: Imported collections, local art, and design education in Ōtautahi Christchurch*, 19 Feb – 20 Mar, *Whakaata mai te Kūkuwai, Reflections from the Wetlands*, until 7 Feb, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm

43 Windsor Gallery
Works by Joel Hart, Matthew Williams and Diana Peel, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm

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

45 York Street Gallery of Fine Art
Work by Nigel Brown, Marilyn Webb, Llew Summers, Debbie Templeton-Page and more. 21 York St, Timaru, Fri–Sat 11–3pm, and by appointment.

Not Pictured in Map:

2. Aigantighe Gallery
3. Arca Gallery
5. Art on the Quay
6. Art Box Gallery
7. Ashburton Art Gallery
8. Bryce Gallery
10. Rangiora Chamber Gallery
15. Down by the Liffey Gallery
19. Fo Guang Yuan Art Gallery
20. Ilam Campus Gallery
22. L'Estrange Gallery
23. Little River Gallery
25. McAtamney Gallery
30. Orion Powerhouse Art Gallery
31. Oxford Gallery toi o Waimakariri
35. RightSide Gallery
36. Stoddart Cottage Gallery
37. Susan Badcock Gallery
45. York Street Gallery of Fine Art

No Current Listings:

46. Dilana
47. The Great Hall
48. XCHC

Artbeat is a monthly arts newspaper with news, reviews, commentary and listings of exhibitions and events in Ōtautahi Christchurch and Canterbury. We cover all aspects of the visual arts, inform existing audiences for the arts and develop new ones

For news/advertising email: artbeatwebsite@gmail.com

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



Toro Whakaara: Responses to our built environment

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

On Now until February 2022

Presented by:	Presenting partner:	With support from:
CO CA OBJECTSPACE	architectus™	creative nz ARTS COUNCIL OF NEW ZEALAND THE WARREN TRUST Rata Foundation The Rae Family Trust

Image: ĀKAU, Kaikohe Basketball court, 2019. Photographer: Aerial Vision



Art on the Quay

Kaipoi's premium artspace

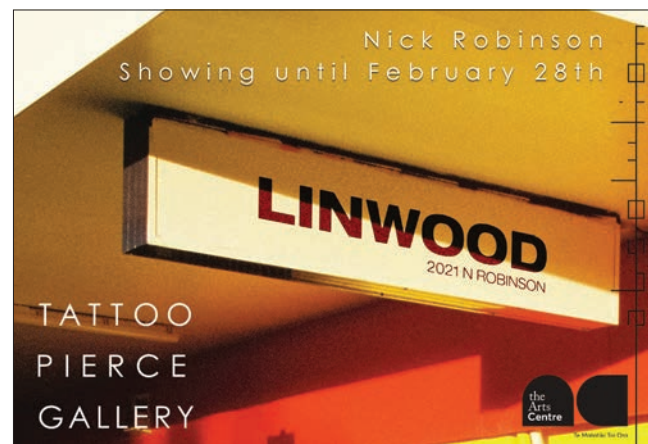
Ruataniwha Kaipoi Civic Centre
176 Williams Street, Kaipoi

Follow us on Facebook: [Artonthequay](https://www.facebook.com/Artonthequay)
Email: kaipoiarthonthequay@gmail.com



FIKSATE GALLERY
Representing Local & International Urban Contemporary Artists

54 Hawdon St. Sydenham, Christchurch
www.fiksate.com



Nick Robinson
Showing until February 28th

LINWOOD
2021 N ROBINSON

TATTOO
PIERCE
GALLERY

the Arts Centre



Chamber Gallery Rangiora

Rangiora Library
141 Percival Street
Rangiora

@ChamberGalleryRangiora



TSGI

TAI TAPU SCULPTURE GARDEN

9TH ANNUAL AUTUMN EXHIBITION

Saturdays and Sundays, 11am to 3pm
5/6, 12/13 and 19/20 MARCH 2022
Or by appointment

[f](https://www.facebook.com/taitapusculpturegarden)
taitapusculpturegarden.co.nz
199 Cossars Road, Christchurch 7672
021 242 2462

Alison Erickson
Bureaucracy and the hula (2017)



G|P
general pottery
new zealand

æ
0608 20 02



21 York Street, Timaru
027 634 7353

yorkstreetgallery.com
debbietempletonpage.com

York Street Gallery of fine art



Fund your creative project with the Creative Communities Scheme

Applications open **Monday 7 February**
until **Monday 7 March**. Visit:

ccc.govt.nz/CreativeScheme

Christchurch City
creative nz
COMMUNITIES

Christchurch City Council

Photo credit: Christchurch Circus Trust

The Moon and the Manor House

WRITER
Margaux Warne

An exhibition on the Arts and Crafts has been long overdue at the Christchurch Art Gallery Te Puna o Waiwhetū. *The Moon and the Manor House* is the Gallery's newest historical exhibition and it explores various aspects of the Arts and Crafts and the Aesthetic movement. The title and overall tone of the exhibition are inspired by Alfred East's dreamy English pastoral painting *The Moon and the Manor House*, c.1894. Alongside East's work are a range of landscapes, portraits and literary subjects by New Zealand and European artists from the late nineteenth and early twentieth centuries.

Surprisingly, the exhibition brings to light the extraordinary work of several underrated women artists all of whom had connections to Christchurch. These artworks are across a range of media and rarely on display. Of particular note are Rose Zeller's watercolour *Farm Buildings*, c.1913, and Eleanor Hughes' delightful dry-point etchings *Apple Tree*, *Two Ash Trees* and *English Farm Scene*, c.1930. Although small, Hughes' images are rich in



↑ Gertrude Demain Hammond, *A Reading from Plato*, 1903, watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetū; Presented by the family of James Jamieson 1932.

detail and reveal her expertise as a print-maker. Florence Akins combines her interests in metalworking and linocut printmaking in her exceptional linocut *The Metalworker*, 1932. Meanwhile, the influence of the Arts and Crafts on Doris Tutill is revealed in her stunning handcrafted Flamingo design appliqué hanging, 1931, and her gouache on paper *Fuchsia Design*, c.1932.

Another highlight are two landscapes by Japanese artist Andō Hiroshige, including woodblock print *Evening Snow at Asukayama*, 1837 – 1838. The inclusion of Jean-Baptiste-Camille Corot's etching, *Environs de Rome*, 1866, and James McNeill Whistler's etching and dry-point *St. James's Street*, 1878, illustrate the fascinating influence that Hiroshige and Japan had on European artists in the second half of the nineteenth century.

There are a number of other lovely surprises in the exhibition: English artist Gertrude Demain Hammond's watercolour *A Reading from Plato*, 1903, recalls

the work of the Pre-Raphaelites, as does Robert Anning Bell's *The Romance*, c.1901, a gorgeous tempera painting on wood panel. Nearby is the 1892 Kelmscott Press production of *A Dream of John Ball* and *A King's Lesson* by William Morris, the 'father' of the Arts and Crafts.

Considering my interest in this period, *The Moon and the Manor House* was a much-anticipated exhibition that did not disappoint. It is always a joy to see works from the Gallery's collection that have received little attention in the past and this beautifully curated exhibition includes artworks that are now among my favourites.

The Moon and the Manor House
Curated by Ken Hall
Until 1 May 2022
Christchurch Art Gallery Te Puna o Waiwhetū
Cnr Worcester Blvd and Montreal St, CHCH

World made of steel, made of stone

WRITER
Tessa McPhee

Ideas of making and making anew were realised in The Physics Room's November/December programme. *World made of steel, made of stone* looked to concepts of collectivity and inherited learning, navigating questions of identity through the lens of exchange and relationships - with those around us, with things physical and immaterial, a space, a spoken word.

Deborah Rundle's *Sweet Pepper* was liquid, frank and alluring yet vulnerable, re-imagining language and found medium, conjuring alternative meanings and sensory atmospheres in suspended glass bobs and vinyl text. Words recalled a younger artist and a past lover; chandelier drops formed lubricious folds and centres, acknowledging the body as maker and subject.

Josephine Jelich's *Cloudy Day* demystified elements of industrial production distanced from public sight and imagination, reconciling metalworking with the gesture of the individual. The physicality of this riveted

construction grounded the viewer in the tactile nature of creation, and of collapse, (the wire-brushed aluminium risks oxidising with touch over time).

Tin-wrapped stones snag felted surfaces in constellations as Daegan Wells explored an earthy southern vernacular and long-held techniques in refined sculptural critique. *No farm is an island* revisioned imminently recognisable patterns in the textured woollen craft of Ōraka's grandmothers. These generational textiles spoke to interwoven socio-economic narratives and environmental considerations, pulling at the many threads and facets that make up a sense of self.

An interactive interface documents Honey Brown's ongoing attempts at baking parāoa rēwena, (*Rēwena is...*) offered gallery visitors a place within lineages of familiar knowledge, and a share in both the mahi and outputs fundamental to these modes of making. The bread-making ended in

→ Deborah Rundle, *Sweet Pepper* (detail), glass chandelier teardrops, adhesive vinyl text, 2021. The work was originally shown at Parasite Gallery, Tāmaki Makaurau, 2021. Photograph: Janneth Gil.



disappointment, dough bugs swirling down the sink. *Rēwena is...* dealt in humour and loss, community and our connections across space - by turns comforting, heart-aching, methodical, reflective.

Isabel Wadeson-Lee forged connections between word - and blacksmithing

with *In the void between fire and fire*, transfixing audiences in the magnetic meeting of language and technology, video and literary allusion. The gravitas of wrought iron was tempered by the ephemeral shift of blue banners - veils informing our movement around the space, turn, and pause. Dance-like, this echoed the embodied action and established momentum of the smithing process, that hard-won transformation of matter. This energy was fittingly expressed with a title taken from Irene Cara's *What a Feeling* - celebrating rhythm, sensation, labour and movement through spacious conversations and social systems of knowledge sharing.

Honey Brown, Josephine Jelich, Deborah Rundle, Isabel Wadeson-Lee and Daegan Wells
World made of steel, made of stone
The Physics Room,
The Arts Centre Registry Additional Buildings,
6 November – 12 December 2021

Jen Bowmast: When the Veil is Thin

WRITER
Warren Feeney

Working with a diverse range of materials that include bronze, fabric and ceramics, Jen Bowmast's *When the Veil is Thin*, functions simultaneously as an installation, a group of free-standing sculptures or a series of wall-works. The various associations between materials, surfaces, images and their display establish an active relationship for gallery visitors, generating numerous visual conversations with Bowmast's work. Its various elements represent an invitation and question to know more about *When the Veil is Thin* and what it seeks to represent, and the artist and gallery provide a way into the exhibition through its accompanying texts, yet equally significant is the reality of a direct encounter with the physical presence of Bowmast's objects.

Yet, in the first instance, narratives around the potency of these works as symbols or precious items associated with

ancient ceremonial histories seem the most appropriate and initial point of entry, Bowmast's source material for *When the Veil is Thin* having its origins in ancient and feminine cultures and communities, drawing its symbolism from the Samhain and Yule festivals and Christianity. Some objects seem familiar. There are wreaths, (one in particular reminiscent of Christmas or yuletide) and a large, black circular plinth from Bowmast, hosting a strange jewel, and like the majority of objects in *When the Veil is Thin*, it possesses a substantial presence all of its own.

And it is the very nature of this encounter that informs the paradox of *When the Veil is Thin*. In prioritising our attention on Western culture and primeval spirituality, Bowmast's beguiling promises and allusions to ancient rituals also direct our attention to the materiality of her practice. Her skilfully executed works are subjects in themselves, their form,



↑ Jen Bowmast, *When the Veil is Thin*, installation image

surfaces and materials an encounter with the ideologies of French philosopher, Albert Camus (1913 – 1960), his attention on the immediate and direct experience of life as central to the joy of being human.

As such, *When the Veil is Thin* is unexpectedly, also about an art gallery as a space for reflection and contemplation, an

environment in which objects are held and displayed for such purposes. In *When the Veil is Thin*, Bowmast positions the artist as shaman, making connections with the past and present, broadly directing attention to the critical role of the artist as creator of objects and images, and their familiarity and unpredictability from ancient times to the present day.

Jen Bowmast
When the Veil is Thin
Christchurch Art Gallery Te Puna o Waiwhetū
Corner Worcester Blvd and Montreal St

Steve Carr and Christian Lamont, *Fading to the Sky*

WRITER
Tessa McPhee

Multidisciplinary duo Steve Carr and Christian Lamont bring a moving immersive experience to Ōtautahi with *Fading to the Sky*. First exhibited at Te Uru Waitakere Contemporary Gallery in 2020, this collaboration is reimagined for CoCA Centre of Contemporary Art Toi Moroki’s Summer Season, casting new light on intimate conversations of loss, environment, and temporality.

The architecture of the Ō Papa Ground Floor Gallery is transformed through change-ful intervention. Stained fingers of natural light slant through reclaimed windows, animating the space in a dusky purple hue that shifts with the passing hours, a glow in the wound.

This cinematic effect draws upon Christian Lamont’s postgraduate practice, and a time spent apart from family in Australia through the final year of his studies. Glimpses of the gel-tinted world beyond offer means of navigating a landscape coloured by absence. Red spur valerian ripples behind violet glass, uneasily, luminous.

Moving images stir in shadowed corners, echoes of human mood and movement made

alien. Single-channel films weave unhurried hypnotic environments. Within the trance-like pull of these pieces, audiences are provided sensory spaces for projection, absorption, and personal revelation.

In the low light, Steve Carr’s photographs require you attend them carefully. A series of stills pose arresting embodied moments; details are gradually revealed, locating the viewer as uncertain onlooker to a place of private understanding. The fruit of a McCa-hon House Residency in January and March 2020, images document a performance from a period of irrevocable change and uncertainty - widely felt resonances of the global pandemic coincided with the diagnosis of Carr’s mother with lung cancer, and her passing in April of the same year.

From an artist long concerned with controlled methods and outcomes, the enactment (captured by Carr’s wife Anna during their time in Titirangi) possesses an organic intimacy, and unmediated feeling that is poignant and unexpected. The sequence extends along the left wall, a storm-shot

→ Steve Carr & Christian Lamont’s *Fading to the Sky*, (installation image). The work was originally shown at Te Uru Waitakere Contemporary Gallery in 2020. Image courtesy of the artists and CoCA. Photo: John Collie



horizon or high tide line, film of a waxy sculptural form, apple core or honeycomb, spins numbly on its axis.

The exhibition is a timely consideration of light and atmosphere, interwoven with shared narratives of loss and reflection. *Fading to the Sky* conjures a moment of communion with beloved dead, and distant family and friends, a seasonal sorrow in the late heat of Aotearoa’s tentative reconnection.

Looking back as we descend from this wine-dark underworld, we do not leave our shades behind, but gather them closer.

Steve Carr and Christian Lamont
Fading to the Sky
CoCA Toi Moroki, 66 Gloucester Street
26 October – 12 February 2022

Connexion at Orion Powerhouse Gallery Akaroa

Paintings in oil and plaster by Kara Burrowes, sculpture by Paul Deans and mixed media works by Lynne Lambert bring together three artists all with distinct titles for each series of works that could be construed as both solo exhibitions and, as the exhibition’s title *Connexion* asserts, a group show with shared territories between its participants.

Kara Burrowes’ *ANX* is made up of new paintings that sustain her ongoing interest in the region of Birdlings Flat, Banks Peninsula. Her response to the distinct nature and experience of its landscape is remarkable, seeming to locate us within its shoreline and weathered seascape. Yet, equally tangible is the encounter with Burrowes’ materials; oil paint, plaster and canvas as entities possessing a reality all of their own, described by the artist as an overwhelming

expansive landscape, her practice further alluding to a connection to Deans’ *Meditations on Death – and Life* and Lynne Lambert’s works in mixed media, *Viewing the Viewer, Watching the Watcher*.

Deans’ *Meditations on Death – and Life*, encompasses new sculpture by the artist he describes as turning his musing to Kate, his late wife, ‘not just to her loving of life but also to her embracing of death, when it came to call.’ Deans further encourages a wider acknowledgment of this reality, inviting those who visit to ‘touch these sculptures.... To let your hands explore, to connect, and to let your thoughts go where they will.’

Images of figures separate and possibly isolated, yet all sharing the same space and environment in Lambert’s paintings reconsider the nature of digital technology and

the ironic and contradictory relationships it occupies in all our lives. Lambert’s images are taken from photographs by the artist over the past three years, initially asking questions about our obsession with mobile phones, selfies and the moment-in-time distancing that takes place in the process between us and those in close proximity. Enter Covid-19 and Lambert equally acknowledges the further dilemma of being aware of a shift or reconsideration of the mobile phone and digital media ‘as a lifeline for family and friends.’

Kara Burrowes, Paul Deans and Lynne Lambert, *Connexion*
1 Rue Pompallier, Akaroa, Mon-Sun 10-4pm
15 Jan – 13 Feb



↑ Kara Burrowes, *Bankscape 3*, 2022, oil paint and plaster on canvas

Ben Reid, *Birds of Paradise*

Printmaker Ben Reid’s current exhibition at Chambers Gallery, *Birds of Paradise*, in the first instance, is an affirmation of the relationships that humanity has with the natural world. Indeed, Reid’s meticulous prints are capable of celebrating, even eulogising the beauty and complex nature of earth’s creatures, directing our attention to native wildlife as precious subjects. Yet, in their widest context, the “big picture” of Reid’s practice is thematically, as freelance journalist and arts writer Malcolm Burgess observes, about ‘the unpicking of the heart of colonisation, exploitation, conservation and restoration.’ (It is not surprising that Burgess also makes the link between Reid’s practice and New Zealand artists Rei Hamon and Bill Hammond).

Indeed, an introduction to Reid’s

prints is also accompanied by uncomfortable questions and issues remaining to be discussed and resolved. In *Home among the birds*, a print from *Birds of Paradise*, the detail of Reid’s subjects serves as an introduction to the small detail of the natural world and its creatures. But why do the birds seem to position themselves at separate points from one another within decorative wallpaper patterns, their placement shared and contrasting with the embossed Victorian designed background that also provides a home for rats, (look more closely at Reid’s patterns and motifs), subjects introduced in the early decades of colonisation in the 19th century. *Home among the birds* like many of Reid’s prints is an object of beauty and critical political commentary and more than timely in the 2nd decade of the 21st century.

Ben Reid,
Birds of Paradise
Chambers Gallery, 80 Durham Street,
Sydenham, until 5 February



→ Ben Reid, *Home among the birds* 2021, edition of 10. Relief, emboss with hand colouring

Body Language at Art on the Quay

Body Language is a group exhibition of work by fourteen artists curated by gallery manager of Art on the Quay, Jackie Watson with sculpture and painting by artists whose practice is centred on figurative or portraiture work, a documentation, memorialisation and analysis of an individual in sculpture and painting. Among the participating Waitaha Canterbury artists are Marc McKinlay, a painter whose practice is centred upon an exploration of colour. The other participating artists are: Brent Cairns, Mary Fraser, Mark Larsen, Casey Macauley, Jon Marett, Meg McGuire, Mandy

Palmer, Nikki Palmer, Georgette Thomson, Kris Waldin, Jackie Watson, Nigel Wilson and Li Yiung.

Group Exhibition, *Body Language*
Art on the Quay, 176 Williams Street, Kaiapoi
Until 23 February

→ Marc McKinlay, *Contemplating*, 2021, acrylic on canvas





Andris Apse – *Light and Landscape*

WRITER
Warren Feeney

Born in Latvia in 1943, Andris Apse was a post-war child, immigrating with his mother to New Zealand in 1949. Today he is acknowledged as one of Aotearoa’s most prominent and respected landscape photographers. Initially discovering his enthusiasm as a photographer through his work with the New Zealand Forest Service in the late 1950s, led to his increasing prominence in the 1960s and '70s as Pākehā New Zealanders, then discovering the land and light of the country of their birth also discovered landscape photography as an important medium.

His commitment to photography saw him work as a professional from 1969, developing his practice and exploring its potential with the landscape a subject for experimentation and realisation of images that captured his experience of the land, shared by New Zealanders. Apse became one of our best-known photographers but was equally recognised internationally, his work featured in prestigious publications, such as *The New York*

Times and numerous photography books. His photographs also became the subject of gallery exhibitions, including in Ōtautahi in the late 1990s a solo show at CoCA, the Centre of Contemporary Art.

In February 2022, Apse is exhibiting at the Stoddart Cottage Gallery, featuring a selection of his best landscapes from the past thirty years, including, for the first time his Platinum/Palladium prints, made using a century-old process that results in archival qualities with rich detailed sepia toned prints. Studying this process in San Francisco, there is also a local connection with the images in his exhibition, *Light & Landscape* at the Stoddart Cottage Gallery made by Stuart Clook, a well-known Banks Peninsula expert in alternative printing processes.

Andris Apse’s contribution to photography is recognised as the recipient of the New Zealand Order of Merit, Honorary Fellowship of The New Zealand and Australian Institutes of Professional



↑
Andris Apse, *Lindis*, platinum palladium print

Photographers, Olympus International Photographer of the year and winner of the animal behaviour section of the UK Natural History Museum’s International Wildlife Photographer of the Year competition.

Andris Apse, *Light & Landscape*, 4 – 27 Feb
Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour
Friday-Sunday and most public holidays, 10am-4pm

Art Content

Valuations for insurance and estate purposes

022 176 9272
warrenfeeney@xtra.co.nz
artcontent.co.nz

STARTS FEB 10TH EXCLUSIVELY AT **LUMIÈRE** | THE ARTS CENTRE CINEMAS

"UTTERLY Singular!" "UNFAILINGLY Hilarious!"
"SIMON REX IS Sensational!"

Red Rocket
a film by Sean Baker, executive producer of *The Florida Project* and *C Tangerine*

26 ROLLESTON AVENUE • LUMIERECINEMAS.CO.NZ • 365 0066

www.maxineburney.co.nz

McATAMNEY GALLERY AND DESIGN STORE
www.mcatamneygallery.co.nz

Now showing **LEON LITHGOW**
| **HARD LAND**

Runs till 28th february 2022

40A Talbot St, Geraldine | Carolyn 027 305 3000 | carolyn@mcatamneygallery.co.nz

“TOSS WOOLLASTON”
“MERYLYN TWEEDIE”
“LUKE WILLIS THOMPSON”
“PETER ROBINSON”
“SIMON DENNY”
“TEGHAN BURT”
“BILLY APPLE”

A RETROSPECTIVE
by
MERCURY TOWER

RAVENS CAR
HOUSEMUSEUM
GALLERY AND HOME

NOW OPEN
10.00 AM - 5.00 PM DAILY

A wonderful collection of wall to wall New Zealand art and objects displayed in a stylish new home.

52 ROLLESTON AVENUE
CHRISTCHURCH 8013
+64 03 366 5052
RAVENS CARHOUSE.COM

RightSide GALLERY
An exciting collective of New Zealand’s newest and established artists.

FEATURING: Joel Hart Rachel Rush Sarah Albisser Odelle Morshuis
Paula Petherick Kate McLeod Dr Suits Juliet Best Glen Jorna Charles
Hannah Hamish Anderson Stef Gray Crispin Field Don Service

Art hanging and art technician services available
Viewing by appointment Mon-Fri, Open Saturdays 10-4 pm
380 St Asaph St 021 238 1501 instagram @rightside_art_gallery



JONATHAN KAY
CRYOSPHERE

5 FEBRUARY - 6 MARCH 2022



MOTOKO WATANABE
MOTOKO WATANABE

5 FEBRUARY - 6 MARCH 2022

ASHBURTON GALLERY



ASHBURTON EMBROIDERERS' GUILD
BRAIDED THREADS

6 - 27 FEBRUARY 2022

PG gallery 192

Representing leading NZ artists

192 Bealey Avenue, Christchurch
03 366 8487

www.pggallery192.co.nz

**HEATHER STRAKA'S
ISOLATION HOTEL**

Check in here and
check out the daily
entertainment & events

In collaboration with
**SCAPE
PUBLIC
ART**

Free entry; donations appreciated
www.canterburymuseum.com

**Canterbury
Museum**

Saskia Bunce-Rath | in the fading realm /
Christiane Shortal | first spill

Opening
5.30pm, Tuesday, 15th February

Exhibition
15 Feb - 7 Mar 2022

**CITY
ART
DEPOT**

Gallery	Artist Stretchers	96 Disraeli St
Framing	Solander Boxes	Christchurch
Installation	Art Transportation	cityart.co.nz
		03 365 3811

**Let our tutors help you
become the artist you have
always wanted to be!**

The Art Metro Art School offers tuition in:
Abstract; Children's classes; Drawing & Sketching;
Impressionism; Oils & Acrylics; Pastels &
Watercolours; Beginner and Advanced...

2022 Adult Classes begin Monday 31 January
Enrolling now and inquiries welcome.

03 354 4438
465 Papanui Road
info@artmetro.co.nz
www.artmetro.co.nz

**CHAMBERS
ART GALLERY +
STUDIO SPACES**

Peter Cleverley, Elizabeth Moyle, Jason Greig

Exhibition runs 9th Feb - 26th Feb

Opening night 9th Feb 5.15 - 7pm

80 DURHAM ST SOUTH | CHRISTCHURCH
022 677 2810 | WWW.CHAMBERSART.CO.NZ
Instagram: chambers_art | Facebook: chambers

Look
for inspiration
everywhere...

Realise it at

163 Madras St, Christchurch
www.gordonharris.co.nz