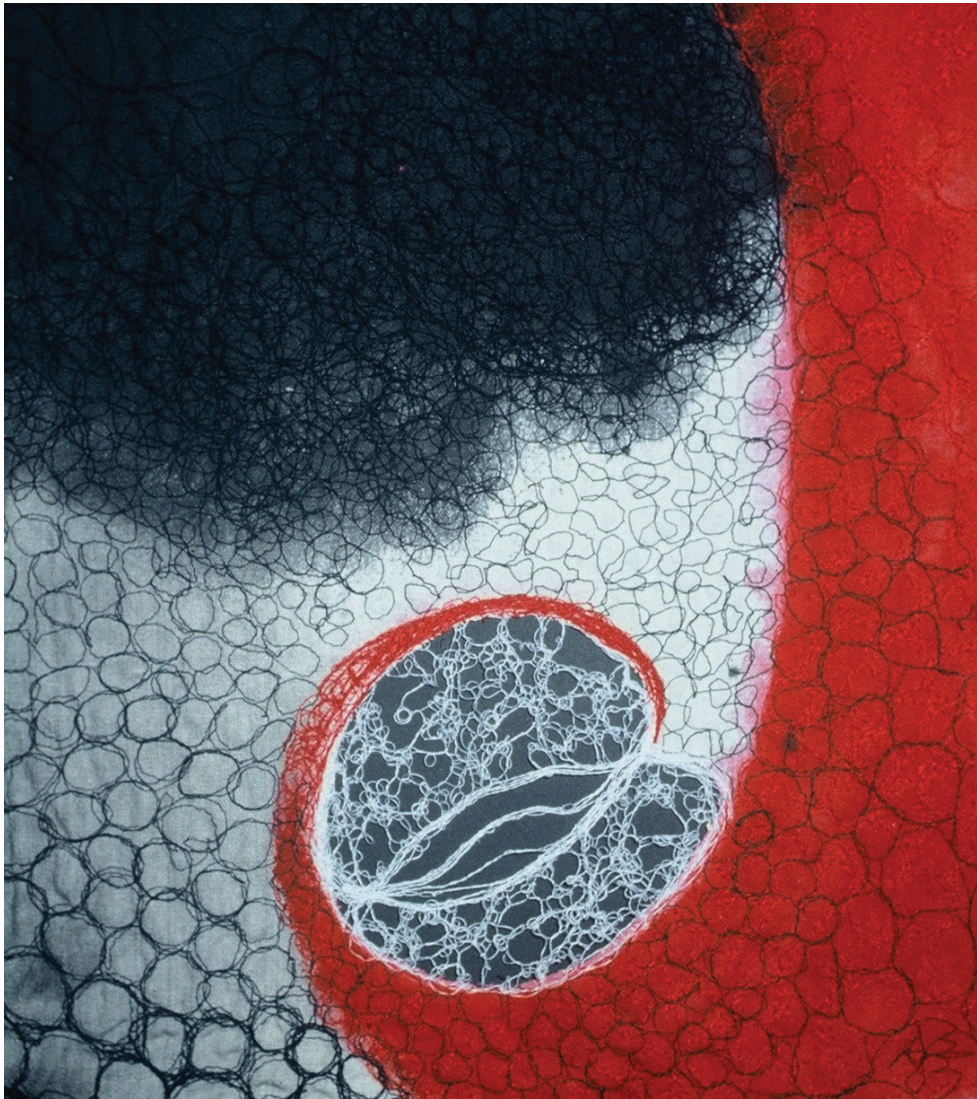


ARTBEAT

In this issue: *Kopbie Su’a-Hulsbosch Three Close friends*⁰² *Form Gallery’s New Director*⁰³
*Kulimoe’anga Stone Maka: Tukutona (Leaving Home)*⁰⁶ *Philip Trusttum The Colombo Takeover*⁰⁷

Women’s Work (is Not Yet Done)



WRITER

Dr Jo Burzynska

Women were once not seen as makers of art across many Western cultures. Their work was either devalued or overlooked, while many of the media they used for creation were not considered to be those of art. From mythology and folklore to the work place, women’s roles have more widely been limited in male dominated societies. In contemporary Aotearoa, inequality remains, with surveys showing that while women outnumber men at art school, they are underrepresented in our major galleries, and paid almost half of what men earn from creative work.

In the month of June at Stoddart Cottage Gallery, the group exhibition *Women’s Work* presents the diversity and power of the practice and perspectives of women and nonbinary artists. These artists have been brought together from a spectrum of backgrounds, ages, and stages of their careers, with practices that span fibre art to photography, soft to hard sculpture, painting to installation.

“The history of ‘women’s work’ has meant that mediums like textiles and ceramics have served as particularly potent tools to engage with feminist issues in modern and contemporary art,” notes Ferren Gipson in her recent book, *Women’s Work*. “These mediums are fortified with a special capacity to express women’s stories and diverse perspectives through their historical associations with the feminine. For that reason, they are the perfect

means of dismantling stereotypes, tapping into different experiences of womanhood and disrupting historically male spaces.”

Much of the art in *Women’s Work* hails from the decorative and applied arts, such as the textiles, weaving and ceramics that were once separated from the so-called ‘high arts’ of painting and sculpture in Western conceptions. These are used to transmit experience and knowledge from outside the male realm. For example, Sook Hwang’s reflection on women’s histories, juxtaposes the harsh sexual exploitation of Korean women during the Second World War with the delicate embroidery of her framed works. For Janna van Hasselt, the repetitive rolling, kneading, twisting and pressing in the very making of her ceramics is reminiscent of the daily tasks of women in the domestic sphere.

Women’s Work also engages with taonga from Te Whare Pora, sharing mātauranga and power of different kinds from the house of weaving. The mat woven from harakeke by Raukohe Hallett (Ngāti Tuwharetoa, Ngāti Kahungunu), *Niho Katakata* supports hospitality and connection at a family table, while in the installation *Sketch for a Power Fill Threshold*, Turumeke Harrington (Kāi Tahu) enlightens through a mat woven from electrical cables to which lamps are attached.

Male themes and materials are also subverted and reclaimed in the exhibition. Anita DeSoto revisits the works of the ‘Old Masters’

↗ Anita DeSoto, *untitled*, oil on canvas

↗ Sook Hwang, *When Darkness And wind lash my heart*, Fabric dyed and free-lance machine embroidery

from a feminist perspective. In her large scale oil painting, *Potion for the Protection of Animals, after Jordaen*, DeSoto reinterprets the role of the Goddess Diana as a hunter, through refocusing on her feminine connectivity to nature and peacemaking skills. Maria Lee sculpts the soft curves of female organs out of hard rock, while Herbert Stockman explores the archetype of the ‘deformed hyperfeminine’ from the perspective of queer sexuality through the stabs to the pliant material of their needle felted fibre art sculpture.

As a “lady painter” working over a century ago, the artist, Margaret Stoddart – at whose birthplace this exhibition is held – was encouraged to stick to the suitably feminine subject of flowers. Resisting these limitations, she went on to paint the landscapes once considered the terrain of men, some of which can be viewed in the rear gallery space at Stoddart Cottage. Women artists still face challenges in both making their work, and having it supported. There is still much work to be done.

Turumeke Harrington Artist Event: Turumeke Harrington (Kāi Tahu) will be leading an artist event reflecting on her time as a Stoddart Cottage-Purau Artist-in-Residence, Sunday 16 June at Stoddart Cottage at 11am. Harrington has been a resident, May to June, working on the research project “A significant contribution to New Zealand landscape art”, which explores

Ngāi Tahu relationships to whenua through consideration of the artist’s own whakapapa and the representation of the landscape within New Zealand art history. This research will result in the production of new artworks; sculpture, installation and painting. Harrington is also showing work in Stoddart Cottage’s June *Women’s Work* group exhibition.

Harrington has a background in industrial design and fine arts. An interest in whakapapa, space, colour, and material sees her regularly creating large sculptural installations at the intersection of art and design. She has an MFA from Te Kunenga ki Pūrehuroa Massey University, a BFA from Ilam School of Fine Arts, and a Bachelor Design Innovation from Victoria University of Wellington, exhibiting widely across Aotearoa. This event is open to all. No need to book.

Woman’s Work

Scarlett-Rose Adamson, Anita DeSoto, Raukohe Hallett, Turumeke Harrington, Hannah Harte, Janna van Hasselt, Sook Hwang, Maria Lee, Moana Lee, Herbert Stockman & Naomi van den Broek.
Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 31 May–30 June
Opening Event: Saturday 1 May, 3–5pm
Venue hours: Friday-Sunday plus most public holidays, 10am–4pm.
www.stoddartcottage.nz

A Changing Face

WRITER
Reuben Woods

Three youthful faces stare outward from a lush green background, a sense of poise and pride evident in their outlook; they exude a focused sense of purpose. These figures, Selina, Iva and Callum, are the subject of Kophie Su'a-Hulsbosch's 2023 mural for the Mini Flare Street Art Festival. The painting stretches along the exterior eastern wall of Tūranga Library, allowing the trio to both greet passersby and survey the space beyond.

Su'a-Hulsbosch, also known as Meep, chose to depict three of her close friends in the work, each having made Ōtautahi home after arriving from overseas. There is Selina, who grew up Samoan in the North of England; Iva, from Indonesia, a descendent of the Minangkabau tribe; and Callum, born in London of Caribbean descent. Accompanying golden iconography reveals this lineage; Selina's siapo-inspired floral patterns, Iva's ceremonial headdress and the palms standing upright next to Callum, all add to the mural's narrative. However, it is the unseen shared journey to Ōtautahi that unites the three, despite their differing backgrounds and experiences. For the artist, the choice of these three contemporaries reflects the changing cultural identities of our city. In doing so, Meep's work suggests a key potential of muralism as a public art form: story telling through immediacy rather than posterity.

Growing up in Ōtautahi, statues of important men (and fewer women) stood as selective symbols of our past – from Godley in Cathedral Square to Rolleston outside Canterbury Museum. These marble and bronze monuments have served to reinforce historical narratives through generations. Of course, we



now acknowledge the problematic nature of such an approach, and across the globe statues have been contested and many removed as our understanding of history, collective and individual, evolves. This reflects the problem in seeking to preserve individual glories for future generations to celebrate – passing decades don't just wear and fade the material reality, they also change our sense of identity and self-awareness.

Muralism, in its ultimately ephemeral form, provides a fitting solution to this complex reality. Not only can murals allow us to reflect on those who have gone before us, such as Jacob Yikes, Dcypher, and Ikarus' tribute to Ernest

↑
Kophie Su'a-Hulsbosch, *Selina, Iva and Callum*, 2023, Tūranga Library, Eastern wall, 60 Cathedral Square

Rutherford, Distranged Design and Right Brain Designs' Edmund Hillary mural, and Su'a-Hulsbosch and Janine William's Wāhine Toa mural on Hereford Street (depicting Elsie Locke, Neroli Fairhall, Airini Grennell-Gopas, Wharetutu Te Aroha-Stirling and Erihapeti Rehu-Murchie), their energy seems more fitting for a contemporary lens, a platform for those who walk among us and are affecting our world now. In either case, we can evaluate and consider ideas in real time, using the present and the immediate to frame our understanding of the world. Murals do not seek the permanence or privilege to remain in place for hundreds of years. They speak to us now, not

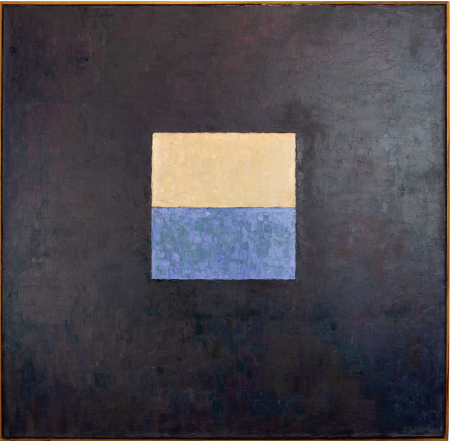
just representing the stories we can tell, but the context in which we can receive them.

The dilemma is perhaps found in our conditioning to public art – we come to cherish the familiar when it comes to our surroundings. It may be sad to see a fond work disappear, as has been the case with so many of the city's wall paintings, but change is inherent in muralism's power. We can always look forward to what may spring forth. Selina, Iva and Callum reflect our city today, with the poise of the statues that went before, yet their mural understands they are part of a much larger story and that those who come next will tell new stories, reflections of the world that they will make.

NEWS &



←
Peter Chou, *New York*, felt pen on paper.



←
J. S. Parker, *Plain Song: The Inscape Out to-Sea*, oil on canvas. NZArtbroker, 2 Kingsley Street, Sydenham



←
Ron Te Kawa, *The Sacred Kūmara Garden*, 2020, from the artist's exhibition at CoCA Toi Moroki, 13 March to 22 May, 2020, *Hinātore: A Time and Place to Rest*.

CoCA toi Moroki's New Exhibitions from May to June: CoCA's newly established Emerging Curators Programme, sees it supporting early-career curators and their development of two group exhibitions with Meg Doughty and Monica Wang working with invited participating artists who submitted proposals for exhibitions to CoCA in 2023. Doughty is an arts writer based in Ōtautahi, her Masters in Art History focused on feminist, postcolonial and eco-critical research. Wang is an architect and artist based in Ōtautahi, her curatorial practice focusing on the way contemporary art reflects on surrounding environments. The exhibitions they are curating are: *Painting show*, (31 May–16 June), its attention on the sustained efforts of Indigenous peoples, the pressures of the climate crisis, and the ecocritical turns in art history that have ushered in a flurry of earth-centred exhibitions... and also considers local ecologies through their material and relational facets. *Object show*, (20 June–5 July), explores who canonise knowledge and whose knowledge is canonised, [it] features artists who engage with othered ways of knowing... and are shaped by intuition, the subconscious, the whenua, and the liminal.

Peter Chou, *The Mind, The Gaze And The Cities*: An exhibition of drawings that explore how Peter Chou sees the world, providing some insight into an autistic mind, and recognising the unique ways people can express themselves through art. Of primary interest is the artist's photographic memory and interest in places, creating exquisite drawings filled with information where things are a little out of the ordinary. Drawing directly, without preliminary sketches, Chou uses high-quality felt pens to record his favourite views of cities from an elevated position. He has an incredible eye for detail, his exhibition includes drawings of Sydney, Melbourne, London, Taipei and Auckland, to name a few. A work by Peter, *Manila* was highly commended in the 2018 IHC Art Awards. His exhibition, *The Mind, The Gaze And The Cities* is supported by Hōhepa Canterbury. *The Mind, The Gaze and The Cities*, Pūmanawa Gallery, the Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Monday 10 – Sunday 16 June, 10.00am – 5.00pm

NZArtbroker: J. S. Parker and *Plain Song*: Applying layer upon layer of paint on his canvases, Blenheim-based artist John Shotton Parker, (1944 – 2017) is best known for his *Plain Song* series which he began in the 1980s. Establishing an enduring relationship between the land and his materials, Parker's technique was unique, his oil paint applied with a palette knife on large canvases. Part of his process was to mix his own colours, however he didn't fully blend all the pigments when he applied paint to canvas, subtle specks and streaks of the colours he used in the mixing process remained evident. His painting, *Plain Song: The Inscape Out to-Sea* brings a wondrous sense of depth to its abstract geometric forms, its central square creating the feeling of a window within its spaces and its contrast of colours, evoking an individual story for each of its viewers. Awarded the Officer of the New Zealand Order of Merit in 2000, Parker holds a highly deserved position in New Zealand landscape painting, creating unique works of exceptional beauty and timelessness.

Matariki at the Arts Centre Toi Ora 17 – 30 Pipiri June: Maungarongo (Ron) Te Kawa is a takatāpui fabric artist, educator, and storyteller, as well as currently artist-in-residence at the Arts Centre Te Matatiki Toi Ora. Grounded in te ao Māori, his practice makes old pūrākau newly relevant using brilliant colour, fluid design, and humour. For June, he has collected story quilts from past Matariki, in the exhibition *Social Fabric*. Stars, whānau, land, heroes and legends adorn the walls and an invitation to read the stories or invent your own.

Sarah Roberts: Form Gallery’s New Director

After 30 years as founding director of Form, Koji Miyazaki has left the building at 468 Colombo Street, and new director/owner Sarah Roberts is now representing the gallery’s artisans and artists, their ceramics, glass, sculpture, and contemporary jewelery. Roberts is maintaining the commitment to its stable of artists, noting that she is looking forward to the ‘next chapter in Form Gallery’s journey and the impressive legacy of its history, supporting and profiling contemporary hand-made objects’.

Roberts brings a background in human resources, being previously employed in two prominent New Zealand industries with a local and international profile, acknowledging that the demands of reviewing and restructuring staffing and management informed her decision to make a necessary change in a new role as art gallery director.

The decision has also been informed by her appointment in 2021 as a trustee and now co-chairperson for CoCA Toi Moroki, Ōtautahi’s longest serving public gallery. Roberts notes that this was her introduction to contemporary art practice in the city and opened up new avenues of supporting local artists. Also aware of her abilities as a communicator she ‘saw an opportunity to work in an industry that delivered positive outcomes that were good for both the artist and customer.’ In addition, Roberts was a client of Form, and over seven years had come to know Koji as a friend. As its new director she is committed to the continuation of its current exhibition programme and also looking forward to new and different makers for Form: ‘It is a learning curve for me. Taking



↑ Sarah Roberts, Form Gallery’s new director

on Form, I wanted the challenge of learning something new, to understand and know more about the arts, processes about making works and knowing more about the artists as well - an understanding of their art and learning about their practices.’

‘In June, Form is exhibiting new ceramics by artist/designer John Parker and artisan/ceramist Peter Collis. In July, Asheley Elizabeth and John Hill will each exhibit a new series of mixed-media sculptures. Form is about a diversity of artworks and is a warm and welcoming gallery. I don’t think there is another like it in Christchurch.’

Epochs - John Parker and Peter Collis
Form Gallery, 468 Colombo St, Sydenham,
8 – 29 June

Canterbury Museum: *Wildlife Photographer of the Year*



Toured by the Natural History Museum London, the Wildlife Photographer of the Year is historically famous for the detail and revelations that it documents, forever surprising in its detailing of life on planet earth, its current touring exhibition of 100 photographs feature its oceans, landforms and inhabitants from humans to polar bears, the ‘endangered golden tri-spine horseshoe crab’ – and more.

Now in its 59th year, in 2023 it received 49,957 entries from 95 countries. Certainly, the sense of the exhibition as an observation detailing the state of planet earth is tangible. Among its highlights is Canadian photographer Garth Lenz’s *Humanity’s biggest hole*, highly commended by the selection panel, commenting on its subject, Bingham Canyon Mine near Salt Lake City, Utah, USA, as the largest open excavation on earth. Detailed in the gallery text, it is noted that historically, it was profoundly contaminated with acids, sulphates and metals and received a multi-billion dollar clean up - yet controversy

↑ Olivier Gonnet, *The Big Stand-off*, highly commended, Wildlife Photographer of the Year

around its ‘environmental legacy’ remains.

Of primary interest is also the exhibition’s capacity to remind us that humanity is only one of many species inhabiting the planet. Throughout the exhibition is the revelation that many species are threatened for survival and others that we are hardly aware of on land or in oceans. French photographer Olivier Gonnet’s *The Big Standoff*, sees a lion defending its cubs from a buffalo. The accompanying gallery text is chilling; ‘catching the intensity of the standoff... the buffalo’s tail is met by a fierce bearing of teeth by the lion... As night fell, the buffalo gave up its siege, leaving the mother to lead the cubs back to the pride. Sadly, just two months later the cubs were killed by hyenas. Adult lions have no predators, but they are at risk from persecution by humans as well as from decreasing prey populations’.

Wildlife Photographer of the Year
Canterbury Museum at CoCA
66 Gloucester Street, 10 May – 8 September

AT THE

↘ Katie Jenssen, *untitled* ceramics work in progress

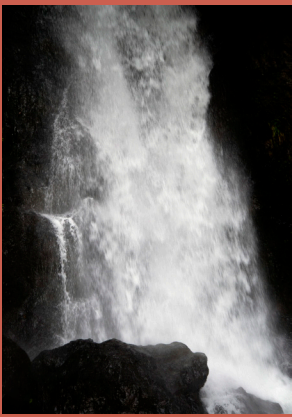
↘↘ Bobby Kurb, *Wild Berries*, acrylic on canvas

↘↘↘ Julia Holderness, *Plates and Jugs, Villa Margaux*, 2024, watercolour collage

↘↘↘↘ Padraic Ryan, *Obscure*, 2024, oil on board

↘↘↘↘↘ Riley Claxton, *Waterfall Buried Village*, photograph

↘↘↘↘↘↘ John Te Wani, *Blue Green Work*, digital



Victoria Dowall’s and Katie Jenssen’s *Harikoa* is an exhibition that shares their love of colour and happiness in art and life, Jenssen describing *Harikoa* as incorporating her Grandmother’s influence and new ceramics unlike any she had previously created. Dowall’s paintings encompass bright colours, her expressive painting treasuring, both her sense of fun and influence of Te Ao Māori and Te reo Māori. Victoria Dowall and Katie Jenssen, *Harikoa*, Art on the Quay, 176 Williams St, Kaiapo

Exhibiting for the past three decades, Bobby Kurb’s paintings are part of a history of expressionist and figurative traditions of painting where the direct engagement with the work in the manipulation of materials and attention to line and surfaces is of central interest. Kurb states: ‘Life and its surroundings should act as a force... to inspire to diversify and express.... These current works are more of an emotional experience of a flower, scene or environment rather than a literal representation.’ Bobby Kurb, *The Geometry of Nature*, McAtamney Gallery, 40A Talbot St, Geraldine, 19 May–15 Jun

Based in Ōtautahi, Julia Holderness’ arts practice has been described as ‘part fantasy art residency, part art historical research.’ Her exhibition, *Return to Villa Margaux*, sees her return to the creation of the subject of ‘artist-designer Florence Weir, a little known artist resident near Menton in the South of France.’ Yet, in the very constructed proposition of this “artist’s history” Holderness is thoroughly credible, her paintings, ceramics and fabrics, beautiful as an encounter and even more so as the possibility of a memory. Julia Holderness, *Return to Villa Margaux*, The National, 249 Moorhouse Ave 19 Jun–20 Jul

Padraic Ryan’s *Obscure* is an exhibition of new paintings in which the figurative aspects of his images are revealed, yet recontextualised as refined and abstracted forms in spaces sharing in the visual deceptions and tangible realities of his practice, the title of his exhibition, *Obscure* as much about the visual revelation of his paintings as it is the notion of their obscurity. Ryan describes the juxtaposition of subtle, delicate imagery hidden within his bold, abstract forms. Padraic Ryan, *Obscure*, Chambers Gallery, 80 Durham St, Sydenham, 29 May–15 Jun

Immersion is a group exhibition from four artists and Lyttleton-based Innate Jewellery, represented by narratives that explore Wai/water and a uniquely antipodean gothic drama within the land. Among the artists is Riley Claxton whose photographs consider the changing state of water in his home area of Rotorua... his photograph *Waterfall – Buried Village* paying homage to Colin McCahon’s waterfall paintings 1964–1965

Riley Claxton, Sam Mahon, Tony O’Grady, Stefan Roberts and Innate Jewellery, *Immersion*, Artifact Contemporary, 6063 Christchurch Akaroa Rd, Duvauchelle, 8 Jun–6 Sep

Maintaining the presence of local artists taking up residency on a monthly basis in her studio, Maxine Burney’s artist-in-residence in June is John Te Wani who is currently working on a series of panels, with attention on a heightened use of colour in koru and panel designs overlaid in surface patterns in white, animating and bringing life to the traditions of their subjects. Maxine Burney Artist’s Studio, Artist-in-Residence John Te Wani

GALLERIES

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**
Daken's Emporium, *GARAGE SALE W/LUCKY DIPS*, until 7 Jun, Amelia McRae, Aotearoa Improving Mental Health, from mid-June, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
Permanent collection, Aotearoa, Pacific, Asian & European art 16th century to 2024, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

3 **Art Hole**
Stuart Clook, *Plural Realities: Pigments of Perception*, until 2 June, Irenie How, *Domus Red*, 4–8 Jun, Emma Velde-Schaffer, *To the Sea and Back*, 25–29 Jun, 5.30–7.30pm, 336 St Asaph St

4 **Art on the Quay**
Mandy Palmer, *'All shapes & sizes'*, until 6 June, Katie Jenssen & Victoria Dowall, *Harikoa*, 176 Williams St, Kaia-poi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

5 **Art Box Gallery**
1/16 Loftus Street, Papanui, Tue–Fri 11–4pm, Sat 11–2pm

6 **Artifact Contemporary**
Riley Claxton, Sam Mahon, Tony O'Grady, Stefan Roberts & Innate Jewellery, *Immersion*, 8 Jun – 6 Sep, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed–Fri, 9am–3pm or by appt

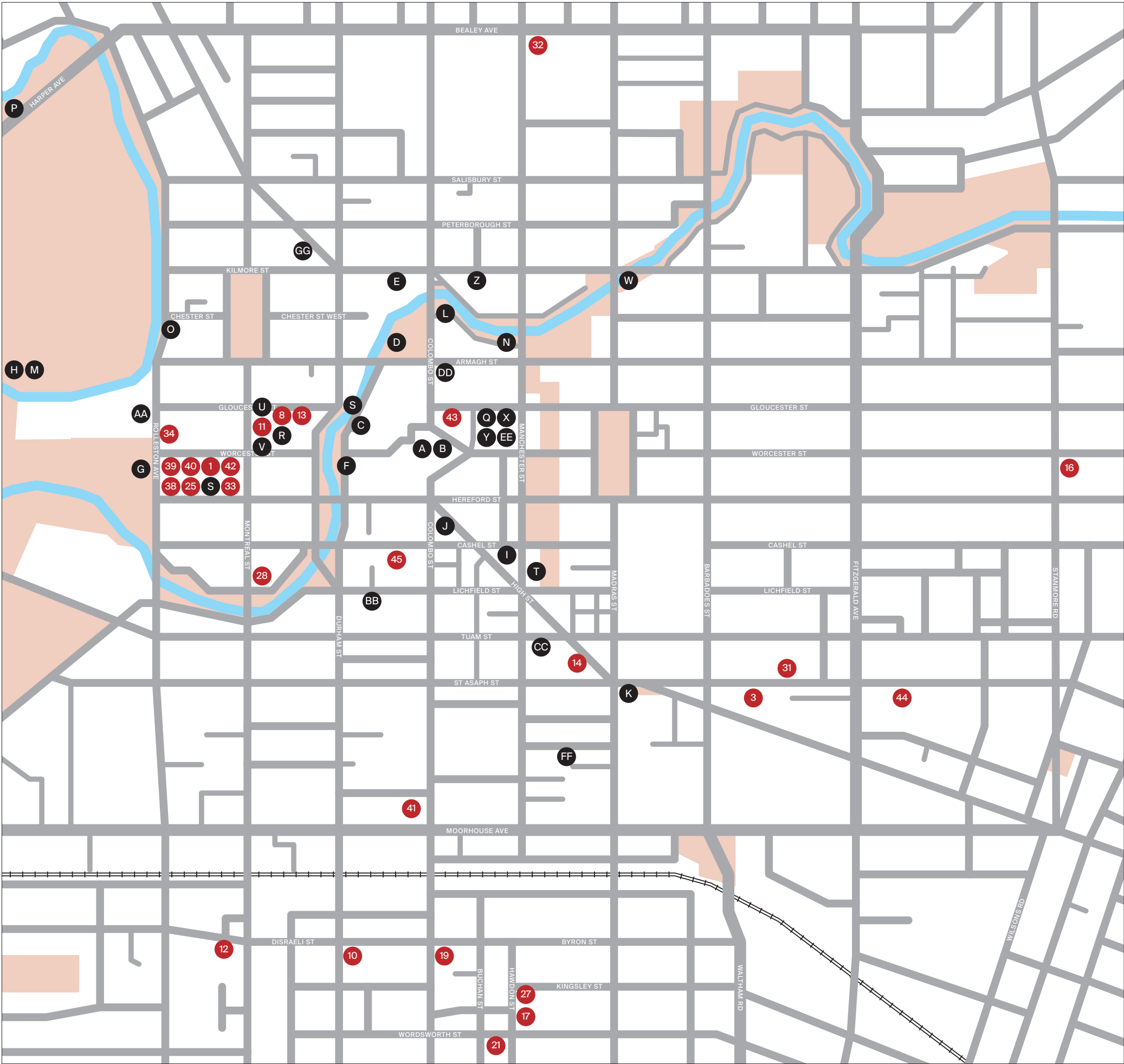
- 7** **Ashburton Art Gallery**
Tuitui Tangata, until 14 Jun, *Legacy Issues: Lens-based Investigations of Waitaha Canterbury Whenua*, until 14 Jun, Yvnes Guevara, *Altar Beautifying Understanding*, until 7 Jun, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

8 **Canterbury Museum at CoCA**
Wildlife Photographer of the Year, until 8 Sep, 66 Gloucester St, Mon–Sun 9–5.30pm

9 **Chamber Gallery Rangiora**
Paul Smith, *New works*, until 27 Jun, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

10 **Chambers Gallery**
Kara Burrowes, Kathy Barber & Paddy Ryan, until 15 Jun, Kate Cairns, Rebecca Stewart & Casey Bailey, 19 Jun–13 Jul, 80 Durham St, Sydenham, Mon–Fri 10.30–5pm, Sat 11–3pm

11 **Christchurch Art Gallery Te Puna o Waiwhetū**
Marilynn Webb: Folded in the Hills, 8 Jun–13 Oct, *Sione Tuivallala Monū and Edith Amituanai: Toloa Tales*, 8 Jun–10 Oct, *From Here on the Ground*, until 17 Nov, *Cora-Allan: Encountering Aotearoa*, until 25 Aug, *Perilous: Unheard Stories from the Collection*, until 21 Jul, Cnr Worcester Blvd & Montreal St, Mon–Sun 10–5pm, Wed to 9pm



- 12 **City Art Depot**
Richard Elderton, *'Aida _ 間 _ '*, until 10 Jun, Lulu Zeng, *A Conversation in Between*, 18 Jun–8 Jul 96 Disraeli St, Mon–Fri 8.30–5pm, Sat 10–2pm
- 13 **CoCA Toi Moroki**
Curated by Meg Doughty and Monica Wang, *Object Show*, until 16 Jun, *Painting Show*, 21 Jun–5 Jul, 66 Gloucester St, Tue–Sun 10–5pm, Sat–Sun to 3pm
- 14 **Cube Art Gallery**
Jesus on High exhibition, 3/153 High St, Mon–Fri, 9am–5pm
- 15 **Down by the Liffey Gallery**
Sarah Beal, Deborah-Lee Mullen, *Gold Rush*, until 9 Jun, Anna Cull, Georgette Thompson, Della Goodinson, *new works*, 12 Jun–7 Jul, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 16 **Eastside Gallery**
Group Exhibition, *To Gaza with Love*, until 15 Jun, new works by local artists, *Stride By Stride*, 17 Jun–13 Jul, 388 Worcester St, Tue–Sat, 12–5pm
- 17 **Fiksate**
54 Hawdon St, Sydenham, Wed–Fri 11–4pm, Sat 10–4pm
- 18 **Fo Guang Yuan Art Gallery**
Journeying Further, until 15 Sep, 2 Haraake St, Tue–Sun 9–4pm

- 19 **Form Gallery**
Epochs–John Parker & Peter Collis, 8–29 Jun, Elizabeth & John Hill, 6–27 Jul, 468 Colombo St, Tue–Sat 10–5pm
- 20 **Ilam Campus Gallery**
Empty Vessels: Matthew Gal- loway & Desert Strawberries: Mohamed Sleiman Labat, until 21 Jun, Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 21 **Jonathan Smart Gallery**
Kulimoe'anga Stone Maka, *Tukutonga (Leaving Home)*, until 1 Jun, Pauline Rhodes, *Stained Silences*, 8–29 Jun, 52 Buchan St, Wed–Sat 11–5pm
- 22 **Kate Sheppard House**
Love & Marriage: Images of romantic unions, until 23 Jun, 83 Clyde Rd, Ilam, Wed–Sun 10am–4pm
- 23 **LEstrange Gallery**
25 Wakefield Ave, Sumner, Tue–Fri 11–5pm Sat–Sun 12–4pm
- 24 **Little River Gallery**
Kirsty Nixon & Gerard McCabe, *Feather/Flora*, until 3 Jun, Robin Slow, *Makaurangi*, 6 Jun–1 Jul, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 25 **Maxine Burney Artist's Studio**
John Te Wani, *Exciting New Works*, 1–22 Jun, paintings and prints by Maxine Burney, The Arts Centre Te Matatiki Toi Ora, 28 Worcester Blvd, Mon–Sat, 10am–5pm

- 26 **McAtamney Gallery**
Bobby Kurb, *The Geometry of Nature*, until 15 Jun, 40A Talbot St, Geraldine, Sun–Fri, 10.30am–2.30pm & 3.30–5pm, Sat 10.30am–5pm
- 27 **NZ Artbroker**
Re-sales from private collectors, 2 Kingsley St, Wed–Sat 11–2pm
- 28 **Objectspace**
TDC68Aotearoa: The World's best typography, 24 May–23 Jun, 65 Cambridge Tce Thur–Sun 10am–4pm
- 29 **Orion Powerhouse Gallery**
1 Rue Pompallier, Akaroa, Mon–Sun, 10am–4pm
- 30 **Oxford Gallery**
toi o Waimakariri
FOLIO, 16 May–9 Jun, Main St, Oxford, Thu–Sun 10–4pm
- 31 **Paludal**
See: www.paludal.org 371 St Asaph St
- 32 **PGallery192**
COAST – the dynamic boundary between land and sea, 4 Jun–5 Jul, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 33 **Pūmanawa**
Ron Te Kawa, Te Waiata o te Kuaka with Maungarongo Te Kawa, until 9 Jun, Peter Chou, *The Mind, The Gaze and The*

- Cities*, 10–16 Jun, *National Treasures*, 17–30 Jun, 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 & classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 35 **Rei Gallery**
Scott Watson, *In the Public Eye*, 24 May–20 Jun, 10B Norwich Qy, Lyttelton, Wed–Fri & Sun 11–2pm, Sat 10–3pm
- 36 **Stoddart Cottage Gallery**
Group Exhibition, *Women's Work*, 31 May–30 Jun, 2 Walpapa Ave, Diamond Harbour, Fri–Sun 10–4pm
- 37 **Susan Badcock Gallery**
Vashti Johnstone, *Ever After*, 1–21 Jun, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 38 **Te Whare Tapere**
Te Waiata o te Kuaka with Maungarongo Te Kawa, *The Song of the Kuaka*, until 9 Jun, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed–Fri, 11am–3pm
- 39 **Teece Museum of Classical Antiquities**
The Arts Centre Te Matatiki Toi Ora, 3 Hereford St, Wed–Sun 11am–3pm

- 40 **The Central Art Gallery**
Hannah Kidd, *In the Night Garden*, until 16 Jun, Salome Tanuvasa, *Mum & Dad's Garden at Night*, 20 Jun–22 Jul, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 41 **The National**
Emma Fitts, *Laps, Pullbuoys and Plunge Pools*, until 15 Jun, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 42 **The Physics Room**
Aroha Novak, Sriwhana Spong and George Watson, *Like a broth, like a cure*, 1 Jun–14 Jul, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 43 **Tūranga**
Doc Edge, 20–30 Jun, 60 Cathedral Sqr, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 44 **Windsor Gallery**
Jenni Stringleman, Jane Shriffer & Don Service, 386 St Asaph St, Mon–Fri 9–5pm, Sat, 10–3pm
- 45 **Xgaleri**
Max Brown Art, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 46 **York Street Gallery of Fine Art**
Artists include Marilyn Webb and Nigel Brown, 21 York St, Timaru, Fri–Sat 11–3pm

- Not Pictured in Map:**
- Aigantighe Gallery
 - Art on the Quay
 - Art Box Gallery
 - Artifact Contemporary
 - Ashburton Art Gallery
 - Chamber Gallery Rangiora
 - Down by the Liffey Gallery
 - Fo Guang Yuan Art Gallery
 - Ilam Campus Gallery
 - Kate Sheppard House
 - LEstrange Gallery
 - Little River Gallery
 - McAtamney Gallery
 - Orion Powerhouse Gallery
 - Oxford Gallery toi o Waimakariri
 - Rei Gallery
 - Stoddart Cottage Gallery
 - Susan Badcock Gallery
 - 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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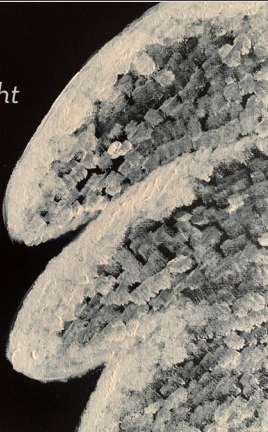
Absolution



Salome Tanuvasa
Mum & Dad's Garden at Night

The Central Art Gallery

20th June - 21st July



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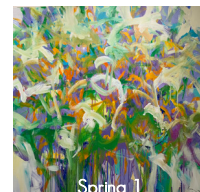
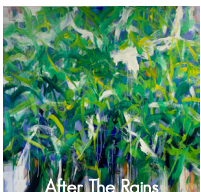

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CO CA CoCA Toi Moroki,
66 Gloucester Street

Film Review: *My Winnipeg* (Guy Maddin, 2007)

WRITER

Nick Harte

“The forks, the lap, the fur...”

My Winnipeg is one of the profound works of historical malpractice, rewriting the modernist trajectory of that great, northern, wintry metropolis. The film's glacial character, mirthful meanderings and essayistic form brought to my mind Carol Mavor's *Black and Blue* and William Gass's *On Being Blue*. Maddin's deliriously florid narration aligns snugly with his opinionated, yet personal book of criticism and diary entries: *From the Atelier Tovar*, the University Press of Mississippi collection of his interviews (Conversations with Filmmakers Series), and even his sublime Instagram collages.

Hypnagogic cross-fades joust with somnolent zooms, and snow, snow, glorious, infinitely descending snow flakes colonise the screen. Wagnerian, occult interludes tiptoe amid a Sirkian, mockumentarian circus. Its seediness and juicy homoeroticism would respectively make Fuller and Cocteau blush with admiration, while mind-bogglingly

colliding with the purity of Dreyer at his most spiritual. The film's literary ardour anticipates what I believe to be Maddin's masterpiece, *The Green Fog* (co-directed with Evan & Galen Johnson), which actualises Walter Benjamin's ambition to construct a book consisting entirely of quotations. The screenwriting contribution of Canadian academic George Toles shouldn't be underestimated. Beyond co-writing seven of Maddin's features (and many shorts), Toles has penned a marvelously lyrical study of Paul Thomas Anderson's oeuvre in the usually yawnsome psychoanalytical mode for the University of Illinois Press, that is thoroughly worth your time.

The best observers of American society are those who lurk around the outskirts of the system, gleefully interrogating it from the periphery: Sirk, Verhoeven, Von Trier and Maddin do a far better job at exposing the machinations of the U. S. of A, even when filming in their own backyards (Von



↑ "Enter the spectral, glacial fever dream that is Guy Maddin's *My Winnipeg*

Trier claims he is 60% American due to the utter deluge of American media in his, and most Western countries), than your repellant Spielberg's and Lucas's, whose successive features have buried cinema deeper and deeper in the odious feculence of capitalism.

In perhaps stating the obvious, Maddin is a devout disciple of silent cinema, film noir and early American melodrama, and has psychotically gorged himself on, and transmuted these genres into an aberrant talisman that has David Lynch breaking through the walls. Feisty Ann Savage from 1945's *Detour*, one of the very best and blackest ever noirs, plays Maddin's mother to charming effect; her disinterestedness, then bewilderment, during an introductory outtake of Maddin blissfully barking a veritable shopping list of miscellaneous line deliveries, is one of the film's warmest and most memorable scenes. *My Winnipeg* proved to be her final performance.

Kulimoe'anga Stone Maka, *Tukutonga (Leaving Home)*

WRITER

Warren Feeney

In *Tukutonga (Leaving Home)*, Kulimoe'anga Stone Maka's new works are very much sharing in his reflections on the realisation of 'leaving his village, families and friends in Tonga to seek out a better life', and one intended for his art and his family. Immigrating to Aotearoa in 2000, he studied art, design and painting at the Whitecliffe College of Art and the Design and Manukau Institute of Technology, followed by the decision to move to Ōtautahi Christchurch in 2005.

Central to his practice in 2024 he has sustained his commitment to painting through an ongoing dedication to researching and gaining further knowledge of Ngatu Tā 'Uli (Blackened Tapa Cloth), which remains central to his practice. In his exhibition at the Jonathan Smart Gallery in May, *Tukutonga (Leaving Home)*, the gallery space looked and felt like a celebration of the artist as virtuoso on many levels. Stone Maka's distinct choice of materials, working his canvases with smoke and enamel and spider webs, all seemed in a varied and reassuring context about place and being



← Kulimoe'anga Stone Maka, *Tukutonga (Leaving Home)*, installation from left: *Hehenga*, 2024, *Mahina Kātoa*, 2022, *Fisi'i Tongo*, 2022, *Fihia*, 2023, *Konga Holo*, 2022, and *Umusi*, 2023, all paintings are 'smoke, enamel on spider webs on canvas

with one another.

This was an exhibition that, through the very action of walking into the space of the gallery ignited a welcoming conversation between works and gallery visitor, pleased to share in the company of one another. On one level, this was about an iconography of circles, rectangles and parallelograms, sharing in their conversations and space

with one another, also encouraging the gallery visitor to feel welcome into any and all unanticipated conversations.

Entering the exhibition from the street, a grouping of three works; *Hehenga (diptych)*, *Mahina Kātoa*, and *Fisi'i Tongo*, played off on a relationship of circular grouped forms, seemingly establishing a conversation with one another, yet also appearing

to equally be sharing this association with three further paintings on the gallery wall to the left of them: *Fihia*, *Konga Holo*, and *Umusi*, the red and white rectangles in *Fihia*, implicit in directing attention to the border lines of the paintings below, *Konga Holo*, and *Umusi*. Indeed, the presence of each work was singular and resolute, and in being so, they seemed pleased to be sharing in the visual conversations that they collectively brought to the occasion.

In this series of new works Kulimoe'anga Stone Maka evocatively reconciles a formal relationship about painting as a means to measure and define its own physical presence and also give voice, assurance and warmth to the very nature of being.

Kulimoe'anga Stone Maka
Tukutonga (Leaving Home)
Jonathan Smart Gallery, 52 Buchan Street,
Sydenham
11 May - 1 June

Sam Towse and Olivia Chamberlain: *The streets are paved with water*

WRITER

Meg Doughty

Like the magic that happens on rainy city nights, where pavement puddles sparkle with many bright, changeful lights, the combined work of Sam Towse and Olivia Chamberlain glow in CoCA Toi Moroki's Ō Papa gallery. Appropriately, the show's title speaks to a material recontextualising of Ōtautahi's cityscape. The evocation of a city's fluidity, refraction, and lifeblood frames the collaboration of these artists. Ecologically, the streets being paved with water raises questions of care for Ōtautahi's high water table, the paths water would naturally carve and where they have been rerouted for the purposes of (sometimes) smooth, uninterrupted roads. This show suggests that the way to care for a city is by living in and loving it - as inhabitants like Chamberlain and Towse carve their own paths through the city, the artists delight in the sharing of spaces, discoveries, shortcuts and experiences of gathering.

The geometries of city planning, technologies for densely populated areas, and



↑ Olivia Chamberlain's *Sequence 4*, left and Sam Towse's *Untitled 8*, on the right. Photograph, Owen Spargo

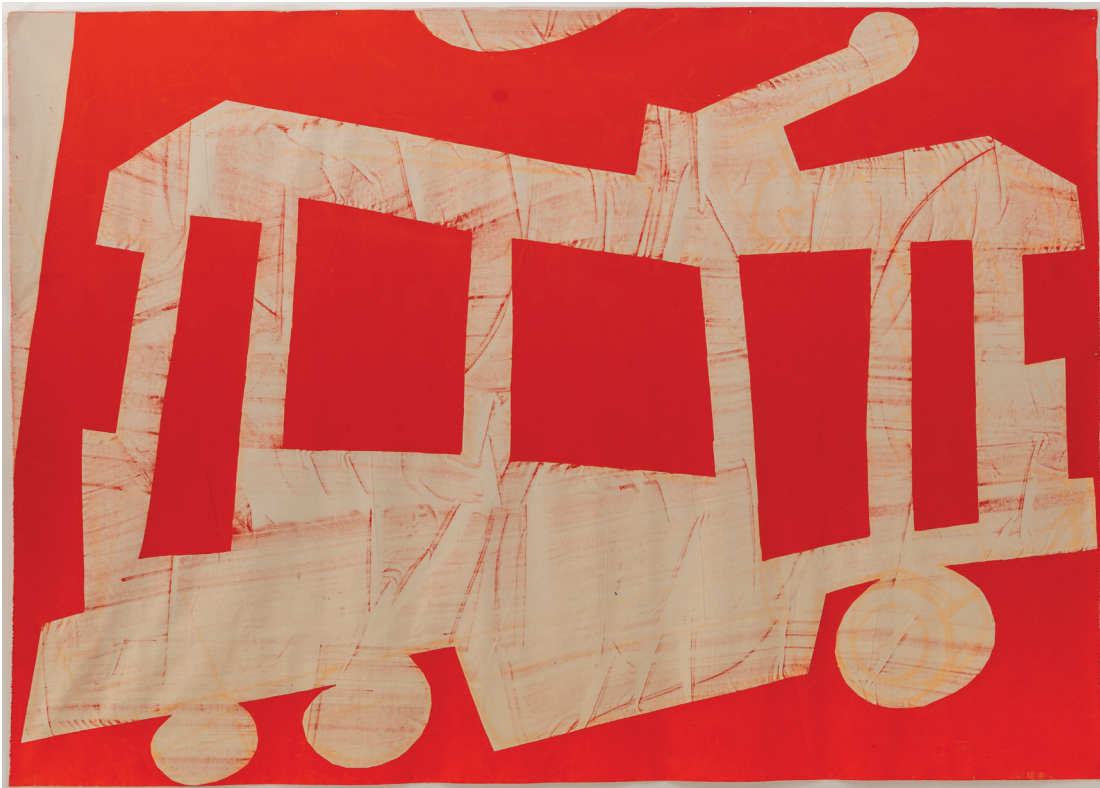
the way these built environments transform and inform personal relationships are what unite the two artists' work. Taking inspiration from walking Ōtautahi's streets and in elaborating on routes of regular transit, Towse and Chamberlain also softly present a meditation on freedom of movement. The contained, mathematical practice of Chamberlain expands in neon beyond small linen canvases as if something prismatic has thrown a vibrant reflection onto the white walls. The repetition of the hexagons, triangles and diamonds could allude to street signage with their bold oranges and greens lit up by passing headlights. The movement achieved in repeated forms in these works, speak to the iterative nature of a city under repair.

A post-quake cityscape is incomplete without potholes, and Towse's small concrete renderings of these are made joyful by the cave-ins painting. Instead of a charcoal asphalt broken to reveal pebbles and dirt, and summoning a threat to wheel

alignments everywhere, these apertures are neon. Reminiscent of construction marks highlighting areas in need of repair or destruction, this series considers city markings more broadly. Some stacked concrete bricks appear to have had pictures on them that have then been rearranged like sliding square puzzles. Hazard warnings and artful graffiti all at once, the strange flexibility of these concrete works express the way the city changes based on who you are, and where and how you spend time in it.

Sam Towse and Olivia Chamberlain,
The streets are paved with water
COCA Toi Moroki, 66 Gloucester Street
12 April - 12 May

Philip Trusttum’s Art Takeover of The Colombo



Respected and much-loved New Zealand artist Philip Trusttum is assuming control of The Colombo’s extensive retail and dining spaces in Sydenham in June. The Colombo’s owner, Lilly Cooper has invited Deborah McCormick Consulting DMC as producer and curator for the ‘takeover,’ by the artist, confirming the installation and placement of over 120 paintings by Trusttum in spaces selected by McCormick from literally two decades of works she viewed in the artist’s studio.

Trusttum is an artist with an unstoppable creative drive. For example, in the immediate post-earthquake period unable to work in a dedicated studio at that time, he completed over 1600 drawings in volumes of hand-made paper books purchased from Trade Aid, filling them with people, creatures, toys

and figures. At the heart of the subjects of his paintings is his intellectual curiosity in the daily encounters of his life in a domestic environment that in a wider context represents the outwardly mundane, yet meaningful realities of his and all our everyday lives.

Visitors to *The Colombo Art Takeover* will see paintings from over the past twenty four years whose subjects will be as surprising as they will be familiar, collectively part of an encounter with an artist who has continually reconsidered and reviewed all aspects of the world around him in his paintings and life.

Philip Trusttum, *The Colombo Art Takeover*, The Colombo, 363 Colombo St, Sydenham, 28 May–30 June: Exhibition open to the public daily

↑ Philip Trusttum, *My Tram*, 2020, acrylic on canvas

→ Stefan Roberts, *untitled*, photograph

Legacy Issues: Lens-based investigations of Waitaha Canterbury whenua



Opening at the Ashburton Art Gallery in April, *Legacy Issues* brings together contemporary photographic artists Mitchell Bright, Conor Clarke, Ella Hickford, Moana Lee, Mike O’Kane, Tim J. Veling, and Hannah Watkinson, *Legacy Issues* presenting the diverse ways the invited artists have pictured the local region, the selected photographs aiming to provide audiences with new perspectives and considerations of the land that we live on.

Indeed, commenting on, and documenting the shifting nature of our response to the land continues to be central to Western art as artists continue to observe, critique and position notions of being in pursuit of the Picturesque as a target of interest central to historical methods of representation, that are found wanting,

confronted with alternative perspectives and relationships about how we review and reconsider the land.

The artists approach the process of working with lens-based media in unique ways – through collaboration, revisiting sites, and reimagining the scenes they capture as physical objects and visual displays. This exhibition is a collaboration between Ashburton Art Gallery and Museum, and In Situ Photo Project, a post-earthquake response to elevating lens-based practice in Ōtautahi Christchurch.

Ashburton Art Gallery and Museum, *Legacy Issues: Lens-based investigations of Waitaha Canterbury whenua*. May, June, July, 27 April–14 June 2024

↑ Ella Hickford, *Giant Tōtara, Montgomery Scenic Reserve*, 2023, high-performance self-adhesive vinyl onto a curved 4mm aluminum panel

COAST: The Dynamic Boundaries between Land and Sea

COAST is a group exhibition that directs its attention to the idea and reality of the indeterminate border between land and sea. Curated by printmaker Marian Maguire, COAST includes the work of nine artists: Josh Bashford, Jacqui Colley, Maurice Lye, Euan Macleod, Vivienne Murchison, Jenna Packer, Chris Pole, Stefan Roberts and also Maguire.

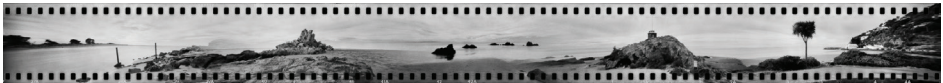
Her introduction to the exhibition draws attention to the coast lines of Aotearoa as ever-changing and fragile, detailing a relationship in which Nature is immeasurable, and the space between shoreline and land a boundary that further represents the sense of a relationship, one continually assuming new personalities in our connections to the world.

This is also an aspect of the sea’s reality for American art historian and curator, Abigail Susik who has reconsidered the ocean adopting a new kind of disturbing awareness, ‘the world’s oceans starkly uncover the fact that culture and nature now interpenetrate physically and symbolically, and are equivalent in power and influence... The current resurgence of interest in the ocean among contemporary artists, primarily photographers, speaks to the

heightened awareness of the ocean as a location which transparently reflects the total permeation of life and art... creating a kind of convergence zone or tidal vortex for some of our most powerful emotions about modern materiality and our interactions with it.’ [See: Abigail Susik, *Convergence Zone*: <https://drainmag.com>]

Among the artists in *Coast*, photographer, Maurice Lye describes his photographs as that of a ‘scavenger, forever on the lookout for situations that appeal to his vision, and how people affect their environment.’ Lye’s photographs subtly detail our association with, and ‘otherness’ from Nature. Stefan Robert’s photographs similarly share in the curiosity of the realities of his subjects, and he is recognised for his interest in photography’s potential for paradox in relation to the deceptions of its claims, for example, its documentation of a moment in time.

Josh Bashford, Jacqui Colley, Maurice Lye, Euan Macleod, Vivienne Murchison, Jenna Packer, Chris Pole, Marian Maguire, Stefan Roberts, *COAST*, PGgallery192, 192 Moorhouse Ave, 4 Jun–5 July



French Film Festival Aotearoa 2024

Screening at Lumiere cinema through June, the 2024 French Film Festival is described by the festival’s director and documentary film maker, Fergus Grady as a ‘grand Cru’ [superior wine], opening with *The Three musketeers: D’Artagnan*, as well as *The President’s Wife* and *A Difficult Year*, ‘favourites at the Toronto International Film Festival’.

Also worthy of attention is *Bonnard, Pierre et Marthe*, reflecting on the life of French artist, Pierre Bonnard (1867 – 1947) whose paintings reside somewhere between Claude Monet’s impressionism and Mark Rothko’s early figurative paintings. Directed by French film director, writer and actor, Martin Provost’s, *Bonnard, Pierre et Marthe*, centres its attention on their relationship. In the process, Provost answers the question he raises: What do Pierre and Marthe, who come from very different social classes, have in common? The love of painting, the love of art, sexuality, everything that is very organic, that nourishes creation and that we find in Bonnard’s paintings: it is surprisingly carnal and luminous. [see: <https://cineuropa.org/en/interview/442947/>]



↑ Vincent Macaigne as Bonnard in director Martin Provost’s *Bonnard, Pierre et Marthe*, 2023

Lumiere Cinema
French Film Festival 2024, 6–26 June
The Arts Centre Te Matatiki Toi Ora
26 Rolleston Avenue, Christchurch
For programme and details:
lumierecinemas.co.nz/french-film-festival-2024

Sean Fietje: Landscapes and Hard-Edged Light – Windsor Gallery

Returning from teaching in South Africa and Hong Kong in 2022 Sean Fietje is a photo-realist painter, working primarily with oils, his attention on the Canterbury landscape and wider context of the South Island. Fietje comments that he has a particular love of the Arthurs Pass area, having spent many weekends tramping there in his youth.

In his painting, *Cass Tracks*, its hard-edged light and landscape document his concern with its ‘subtle textures and small details... there’s lots for the viewer to explore... I really want the viewer to feel like they are standing in the painting.’ Indeed, the hard-edge light of this painting and its subject also invites comparison with many of Aotearoa’s best-known landscape paintings from the 1930s to 1970s, including Rita Angus’ *Cass*, 1938, (first exhibited that year at the annual exhibition of the New Zealand

Academy of Fine Arts, Wellington), as well as Robin White’s *Mana Railway Station*, 1970.

Sean Fietje, *Cass Tracks*
Windsor Gallery, 368 St Asaph St, Christchurch 8011



↑ Sean Fietje, *Cass Tracks*, oil on canvas, 1020x510mm

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Moana Lee

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Tim J. Veling

Hannah Watkinson

27 APRIL - 14 JUNE 2024

Tim J. Veling, Pūharaketenui Styx River (Dry Swale), Harewood (detail), 2022, from Red, Green and Blue (tri-colour) separation negatives, archival pigment print. Courtesy of PG Gallery 192.

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