

ARTBEAT

In this issue: *Flare Street Art Festival*⁰² *Artist-run Space, Mercury Tower*⁰³ *Grace Butler Award*⁰⁴
*Nina Oberg Humphries*⁰⁴ *Aotearoa's First NFT Exhibition*⁰⁵ *Reviews*⁰⁸ *Motoko Watanabe*⁰⁹

Judy Darragh and things that sit, droop, bundle or wrap at COCA Toi Moroki



WRITER
Warren Feeney

Sculptor and forager of consumer waste, artist Judy Darragh is exhibiting in Ōtautahi at CoCA Toi Moroki from late February until early May, the perverse title of her gallery installation, *Competitive Plastics*, on first encounter seeming to touch upon the idea that those throwaway plastic objects in the days of our lives are at war and capable of gaining control of planet earth. Yet, *Competitive Plastics* is equally a title whose origins are more mundane, originating from Darragh's home town of Ōtautahi, and a now defunct plastics manufacturer based at 16 Lawson Street in Waltham, discovered by Darragh taking notice of the site on a visit to her hometown.

Competitive Plastics is also one of three recently opened exhibitions planned and administered by Director of Objectspace and CoCA Toi Moroki, Kim Paton, representing the end of a 12-month programme partnership of exhibitions and accompanying programmes with the gallery. Since its reopening in February 2016, Paton's exhibition schedule remains the gallery's most distinguished achievement over the past six years since its reopening in February 2016.

Paton's time at the gallery also concludes with the opening of *Tender Brick: The Material Epiphanies of Peter Hawkesby*, his attention on clay as an expressive, sculptural material rather than a discipline to be mastered on the potter's wheel. In addition, downstairs in its Ō Papa Ground Floor Gallery, sculptor Liam Krijgsman's *More Than This* delivers a deception commentary on consumerism, with the more than welcome surprise that the artist has replicated an 'automated sausage sizzler machine endlessly operating in this space.'

Curated by Heather Galbraith, *Competitive Plastics* gets to the heart of something fundamental about human behavior in the Western world. Galbraith comments on the detail of Darragh's installation: 'What draws us back to the tactile, the textured, the patterned; the way things sit, droop, bundle, or wrap?' Her reference point thematically is French philosopher Catherine Malabou, whose criticisms and questions for the industrialised world in the 21st century have considered questions about where work and play blur in ways that may be problematic. She responds: "What

↑ Installation view:
Competitive Plastics: Judy Darragh, photograph by Samuel Harnett. Courtesy of the artist and Two Rooms, Tāmaki Makaurau Auckland.

↗ Judy Darragh, *Capital* (detail), 2021. Photograph by Samuel Harnett.

should we do with our brain?' is above all to visualise the possibility of saying no to an afflicting economic, political, and mediatic culture that celebrates only the triumph of flexibility, [in human behaviour] blessing obedient individuals who have no greater merit than that of knowing how to bow their heads with a smile."

Competitive Plastics also maintains Darragh's practice as within and outside contemporary arts practice in Aotearoa, and as an experience is certainly about the triumph of found materials, continuing to surprise in their reach and possibilities after more than forty years of making and exhibiting. It is an achievement even more remarkable when considered within Darragh's uncompromising commitment to continually revealing the qualities of the materials that she works with, their absence of any ambitions for camouflage and her disarming honesty about their point of origin.

As Galbraith observes: 'All materials in *Competitive Plastics* have been found in op shops, discount stores, industrial supply outfits and brought into conflagration with one and other. Most were originally

designed with usability in mind. Monobloc chairs sit alongside mannequin limbs, high heeled shoes and funnels, some are used, others are freshly minted. They are reconsidered, repurposed, upended, stuffed, skewered, wrapped, and layered, with awareness of their material baggage and complicities. The works question our default value systems.'

Darragh's *Competitive Plastics* has a colour and ambiguity to it that you could almost feel bad about the following morning, but it also has this lingering presence as an encounter that is uncomfortable and memorable.

Competitive Plastics: Judy Darragh
Curated by Heather Galbraith
CoCA Toi Moroki, 66 Gloucester Street
26 February – 7 May 2022

Flare Festival Lights Up



← The Flare Street Art Festival will activate the SALT District in early March.

WRITER
Reuben Woods

The time between submission and publication of writing can be tricky, so by the time you read this the Flare Street Art Festival will either be mid-flight, with artists working their magic on a selection of walls, or the bow will be tied, and we will have a collection of freshly completed blockbuster murals to enjoy.

As Ōtautahi's newest street art mural festival, Flare fills the sizeable, paint-splattered shoes of events such as From the Ground Up (2013), Rise (2013), Spectrum (2014-2016) and Street Prints Ōtautahi (2017), providing a hit of colour to central city walls. With the latter now staged over four years ago, Flare will provide a condensed blast of artistic activity in contrast to the increasingly singular projects that have become commonplace in recent years. While these preceding events were spread throughout the CBD (and even reaching as far as New Brighton and Lyttelton in the case of Street Prints), Flare will be staged entirely within the blossoming SALT District, a fitting location as home to some of the city's most striking mural works and an established hospitality scene.

Flare has been developed by ARCC, a collection of prominent business leaders and placemakers looking to reinvigorate the central city. Conscious Club co-founder Selina Faimalo serves as Flare's project manager, and she has had to navigate the unpredictable landscape of the pandemic and its wide-reaching effects on live events. With a changing roster and reimagined programme it has been a baptism of fire for Faimalo, who is looking forward to finally seeing paint hit the walls, admitting; "the ultimate goal was to get the walls painted and revitalise the city with street art. It has proved challenging, but even with these challenges, we are so grateful and excited that Flare will go ahead."

The ten-day festival will feature a mixture of local talent, including DTR crew stalwarts

Ikarus and Wongi 'Freak' Wilson and Kophie 'Meep' S'ua-Hulsbosch, and visiting artists from wider Aotearoa, with Elliot Francis Stewart, Kell Sunshine, Koryu and Swiftmantis converging on the city. This diverse roster will provide a range of fascinating productions; from Ikarus, a graffiti traditionalist, to Auckland's Stewart, known for his intricate illustrative style, while Sunshine, from Gisborne is known for her bright, curvaceous typography and Swiftmantis' massive, detailed feline paintings, which have gained international acclaim.

In addition to the seven large-scale murals around the SALT District, Flare's wider programme will feature additional live painting events with local artists, guided tours hosted by Watch This Space, a pop-up gallery space (located at 181 High Street), a light projection installation by Fiksate Gallery and a live (and live-streamed) artist panel discussion.

Initially the festival was to culminate with a day-long market-style event with live performances but the restrictions of the Red Traffic Light setting made the concept impossible, necessitating a pivot to a revised plan. Yet, the advantage of a mural festival is that it can still exist within such limitations, centre stage dominated by the act of wall painting, which can be carried out a safe distance from spectators while still providing an impressive legacy. Faimalo was saddened that the market day, which was intended as a celebration of street culture, could not go ahead, but explains that ultimately "Flare will provide a much longer legacy that spans street art and graffiti art, both in the murals and in our documentation of the event."

Flare: 2 – 12 March.
For more details; artists, events/ locations see: <https://flare.nz/> and social media channels: @flarestreetartfestival.

NEWS &



↙ Stoddart Cottage Gallery. 2 Waipapa Avenue, Diamond Harbour



↙↘ Canterbury Museum's Isolation Hotel, public events programme, hashtag photograph of model Astella Philpott is by photographer Michael Philpott. See: #isolationhotel.



↙↘↘ Shubha Narayan from India, Co Head of Nova Montessori School. Immigrant Journeys, a project produced by the Lady Khadija Trust, funded by the Ministry for Ethnic Communities and Rātā Foundation and developed by the Lady Khadija Trust, Telling Lives and Janneth Gil.

Call out for Exhibition Proposals from Artists - Stoddart Cottage Gallery: Stoddart Cottage Gallery in Diamond Harbour is inviting proposals from emerging and established artists across all mediums for its October 2022 - March 2023 exhibition programme. Housed in the birthplace of respected impressionist painter, Margaret Stoddart (1865 – 1934) the gallery is particularly interested in contemporary art that actively engages with themes that resonate with the building's heritage; ecology, the local environment and women's arts practice. For details on submissions see: <https://www.stoddartcottage.nz/exhibit-here>

Call out to artists for submissions for the group exhibition *Radical Botanical*: Stoddart Cottage Gallery is also currently calling for submissions from artists for its July 2022 group show, *Radical Botanical*. The theme of the exhibition is plants, encouraging approaches that demonstrate critical, playful, or challenging engagements with the vegetal world. More information and details on how to submit proposal at: <https://www.stoddartcottage.nz/radical-botanical>

General Pottery 's classes with clay in March: SINGLE PROJECT: Pair of Scandi Speckled Cups. Come and make a pair of gorgeous Scandinavian inspired tea cups with our experienced and friendly tutor. Tuesday 6-8pm, 22 Mar, \$65
LOCAL MATERIALS: In this course artist Tatyanna Meharry will share her knowledge of local ceramic materials. Wednesday 5.15-7pm, 4 weeks; 23 Mar, 30 Mar, 6 Apr, 13 Apr, \$165
PROJECT COURSE: Designer Natasha English will share with you a collection of useful and beautiful ceramic items for your home. Thursday 7.30-9pm, 4 weeks, 24 Mar, 31 Mar, 6 Apr, 14 Apr, \$165
SINGLE PROJECT: Trio of Rock tea lights, come and make this trio of tea light holder with our experience and friendly tutor. 29 Mar, \$65
SINGLE PROJECT: Berry Colander and Scoop, come and make this delicious wee berry colander and scoop with our experienced and friendly tutor. Tuesday 6-8pm, 8 Mar or 12 Apr, \$65.
Please email: info@clae.nz to enrol

Paludal gallery space is now at 371 St Asaph Street: Paludal reopens March 10 with an exhibition by Sorawit Songsataya. Established by James Oram, Simon Palenski and Zina Swanson, Paludal opened in January 2020, its three founders, exhibiting the work of artists infrequently seen in Christchurch.

Audrey Baldwin's March Events for Heather Straka's Isolation Hotel, Canterbury Museum: A gig by Delaney Davidson, a Queer Cabaret, an artist talk/conversation with artist Heather Straka and her models and Deborah McCormick, Executive Director for SCAPE Public Art
See: canterburymuseum.com/whats-on/#?filter=isolation-hotel-events

Immigrant Journeys: A project produced by the Lady Khadija Trust with photographs by Janneth Gil and videos by John Sellwood. Immigrating from India twenty-three years ago, Shubha Narayan is a Montessori school teacher in Ōtautahi sharing her experiences and inviting residents in Aotearoa to experience life in the homes of local immigrants in twenty-four videos of families and individuals. He Hononga I Connection, ground floor, Tūranga Library, 60 Cathedral Square, 10 March – 15 May. Opening event: Saturday 19 March. <https://immigrantjourneys.org.nz/about/>

Stitching Classes: Canterbury Embroiders' Guild INC (CEG) is holding a two hour class for embroidery lovers with tutors available to help beginners. Participants will work on one project for this two hour class. Details are: Fo Guang Yuan Art Gallery Christchurch, 18 March (Friday) 12.30 – 2.30pm. Class size: 6 – 8 people. Cost: \$10 per class.

Artist-Run Space Opens with a Retrospective



Writer
Warren Feeney

2020 - 2021 could be the moment in which artist-run spaces in Ōtautahi rediscovered themselves in the central city, their origins in the High Street Project in 1992, followed by twenty artist-run spaces since, the most recent including the opening of Hot Lunch and The Den, also on High Street.

Mercury Tower is one more unanticipated addition from two alumni of the Elam School of Fine Arts, Jasper Massov and Joshua Freeth. They are the gallery directors, managers and curators for an artist-run space that opened 22 January at 324 Barbadoes Street, although its first exhibition was held in 1965 in its original location in Barbadoes Street. Their opening exhibition in 2022, *A Retrospective* is a survey of sorts of a history of contemporary New Zealand art, including a work by M. T. Woollaston and works by Mercury Tower.

A Retrospective referenced contemporary New Zealand art and Mercury Tower as an artist-run space and the kind of template that such institutions are assumed to represent. A critique of assumptions about its responsibilities and agendas encompassed such things as young and unknown artists, a temporary venue, its distance from the canon of New Zealand art and the question, could an artist-run space have other agendas?

Massov and Freeth agree that the idea for *A Retrospective* came from both artists when they were deciding what the first show would be. Massov recalls: 'Artist-run galleries are opening all the time. For our generation it has become a formula. Whether it's Christchurch or Auckland, they open; do essentially the same things for 12-18 months and then close without a whisper. The conventions are established, all you need to do is generate a name and show your friends' art. The notion of being part of some underground new wave has become such a cliché that in people's minds it no longer entails doing anything genuinely exploratory. It's boring.'

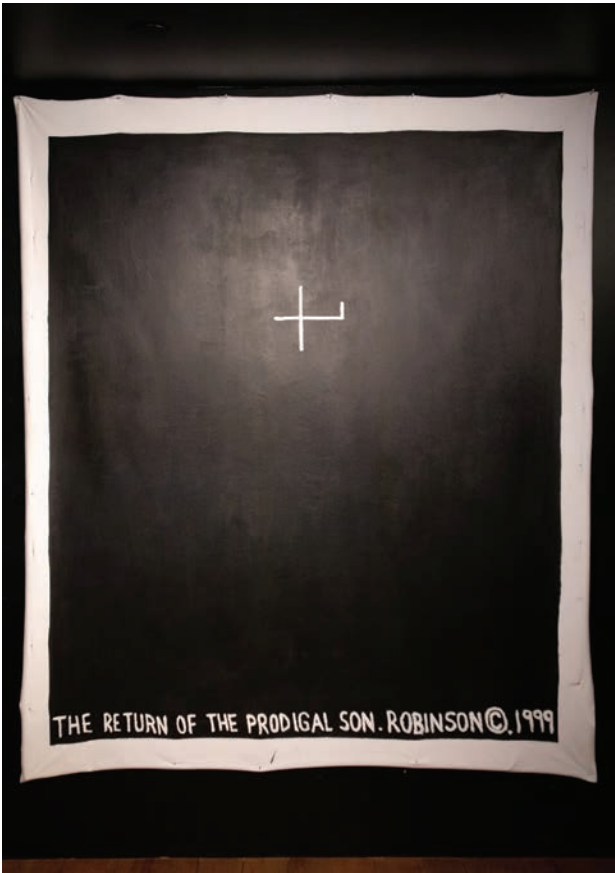
The list of artist's names for *A Retrospective* is impressive. Apart from Woollaston, the gallery handout include: Billy Apple, Simon Denny and Merylyn Tweedie. Massov comments: 'I was talking to an older friend in the art world and one of his concerns with this show was how it capitalises on the cult of personality that exists in the art world. There's something I like about that whole phenomenon though. Art is a very personal enterprise in a very small world that in lots of ways is governed by relationships and reputations. That is the reality whether people like it or not. Those stories often mean more to people than the art works, and it's not self-evident to me that that is a bad thing.'

Look close at the handout and the list of artists' names are in italics, with "Mercury Tower" assuming credit for the majority of works, and that complicates the exhibition further. The appropriation of a painting by one of Freeth's art school tutor's Peter Robinson is

titled, *The Prodigal Son Return*, Peter Robinson, 1999 and dated 2022. Freeth remembers his time at Elam. 'Peter had a student when I was at Elam who was using symbols in his work, and we had a critique as a group. I knew Peter had used the same symbols and language in his own work, but he seemed to have an issue with this student using them. Peter was able to skilfully dance on that line of what you can and can't do, and maybe he wouldn't have, had he gone to uni in 2015. It's important for a healthy society that artists are able to do that.'

Yet, *A Retrospective* is also more than about being merely disruptive. Rather it opens up wider conversations. Massov comments, 'the art world is at a point where there are questions that we need to ask about what we're all doing. It's stagnating. One of those questions is how do we relate to the canon, and what kind of art do we allow to be a part of the canon today, and which kinds of artists? I mean are people into where things are at? Are they excited by what's happening culturally? I don't think so. And if not, why don't they do anything about it? Everyone wants to be edgy without being edgy. And that question extends far beyond the sixty years in which Mercury Tower has existed.'

Mercury Tower
324 Barbadoes Street, open Friday and Saturday from 12– 3pm and by appointment.
March exhibition dates TBC



↑
Arter, Simon Denny, 2015, Mercury Tower, 2022

↓
The Prodigal Son Returns, Peter Robinson, 1999, Mercury Tower, 2022

AT THE

↘
Chloe Summerhayes, *A Paperweight of Pearls and Filaments*, 2022, drypoint print.

↘↘
Untitled, embroidery by a member of Canterbury Embroiderers' Guild

↘↘↘
Susan Badcock, *Mt Cook*, 2022, hand-coloured photograph in progress

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Carolyn Currie, *Demarcation II*, 2022, mixed media.

↘↘↘↘↘
Graeme Hitchcock, *Centaur*, 2022, cast in bronze and glass.

↘↘↘↘↘↘
Sam Walker, *Constant State of Upheaval*, 2022, oil on board, 2022



My current practice is informed by questions and ideas around the cyclical nature of ourselves and our environments. Depictions of Rubenesque putti reappear throughout the series suggesting narratives.... this imagery is primarily a starting point for an exercise in painterly abstraction. The artist introduces her current work. Chloe Summerhayes, solo exhibition, Chambers Gallery, 80 Durham Street, Sydenham, 2 – 19 March

Design is the very essence and soul of beautiful embroidery. May Morris, (1862 – 1938), daughter of Arts & Craft advocate, William Morris discussing the discipline of embroidery. Canterbury Embroiderers' Guild, *Common Threads*, Fo Guang Yuan Art Gallery, 2 Harakeke St, Riccarton, 8 January – 27 March

The works are of Mt Cook from Hooker Valley and the Tasman Glaciers. It consists of a series of 6 photographs all individually hand-coloured, drawing inspiration from Whites Aviation photography and other masters of hand-colouring. Susan Badcock on her painting. Susan Badcock Gallery, 47 Talbot Street, Geraldine

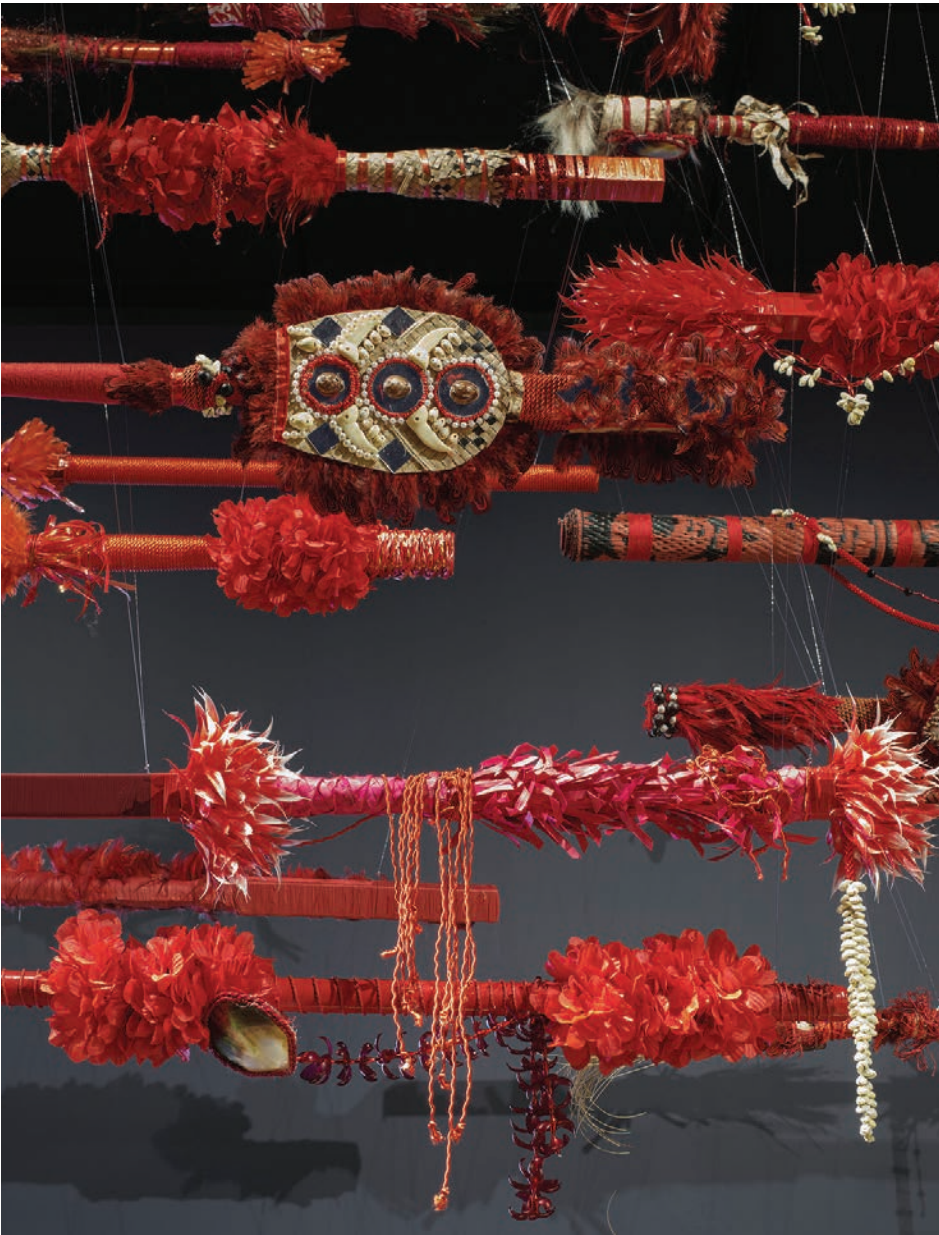
Karen Greenslade, Carolyn Currie and Vic Mangan seek to counter plant blindness, when plants exist as a backdrop to our lives and art prioritises the human figure. The artists have moved their collaborative art practices away from purely decorative floral vistas, to an engagement with the less obviously aesthetically engaging endemic plants of the place inhabited. Stoddart Cottage Gallery Manager, Dr Jo Burzynska outlines the group exhibition *Seeing the Lines - we protect what we know, we know what we see* Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 4 – 27 March

Centaur: My stylised version of the mythological Centaur, lawless beings who were slaves to their animal passions.... my work is continually evolving as stories percolate to the surface. The artist on his practice Form Gallery, Group exhibition, *Colour of Pride*, 468 Colombo St, Sydenham, 12 – 29 March.

I have been in a constant state of upheaval, traipsing from one within-stones-throw-city to the other and back again: dislocated. This body of work is comprised of paintings developed from images taken in Wellington, Christchurch and the short passages of time travelling between. Sam Walker backgrounds the context for her current work. Sam Walker, *Dislocated*, Chambers Gallery, 80 Durham Street, Sydenham, 2 – 19 March

GALLERIES

Avaiki (A Place of Remembering)



← Nina Oberg Humphries *Avaiki (A Place of Remembering)*, detail, 2021. Single-channel digital video, duration 4 mins. Courtesy of the artist

WRITER

Orissa Keane

Avaiki (A Place of Remembering) by Nina Oberg Humphries sits within the larger exhibition context of *Te Wheke: Pathways Across Oceania* – a vivid blue, red and yellow discovery among works from the gallery collection. *Avaiki* is the last show curated by Nathan Pōhio for Te Puna o Waiwhetū. Across from *Avaiki*, within *Te Wheke*, there hangs a striking red and white tivaevae made by Rangī Oberg, Nina’s grandmother.

Avaiki consists of a giant god stick, wrapped and bound and resting on a blue perspex plinth; about 25 feather gods suspended above the god stick; a moving image work with audio. I’m familiar with Nina’s work, intimately familiar with the blue of the walls and the plinth which I spent hours at a time surrounded by while *TA’AI*, 2020 was showing at The Physics Room and I was gallery attendant. *TA’AI* came out of the artist’s residency with the Macmillan Brown Centre for Pacific Studies at UC, and I see the influence of the residency in *Avaiki* as well.

A swaddling feeling; the dim lighting and the deep blue walls. The giant god stick looks restful, swaddled also, waiting within layers of cloth, blankets, tapa. Synthetic and natural, traditional and untraditional—according to whom? Nina has used a number of found-objects and materials. Many of the feather gods have a base that looks like it was originally a chair leg, mini bed-post or stair banister. They are all red with accents of white from glittering beads or feather tips. Harakeke and tī kōuka flaunt their unmodified colour. They hang in a formation, suspended over the resting god stick: is it called a flock? The wall text describes a “fleet.” They hang on nylon thread which catches the light in

a way that irks me, though I want to like it. It criss-crosses over itself in violent contrast to the softer shapes of the feather gods and the god stick below.

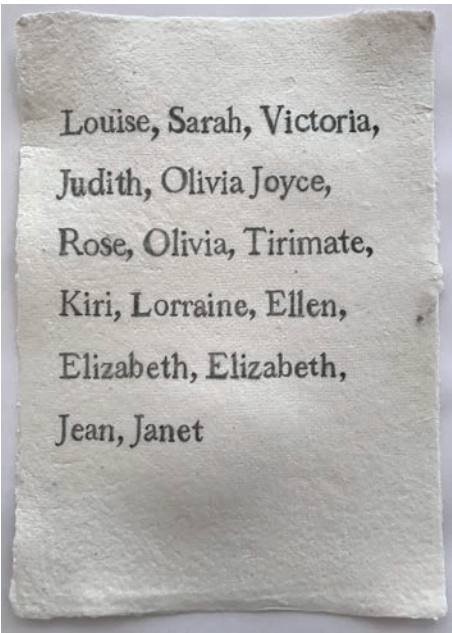
I recognise the story being told in the audio but I don’t remember where from, initially. I remember having read it somewhere... but the video sits so comfortably with the audio that I can’t imagine them separate and I second-guess myself.

Looking for any clues, I turn to the text on the gallery wall. It has a short description of the body of work underneath the materials list: “Single channel digital video, duration 4 mins— Columnar banisters, tī kōuka leaves, ribbon, twine, rope, plastic flower lei, mother of pearl, beads, automotive paint, fabric, fala, tapa, electric tape, zip ties, shells, embroidery thread, harakeke, polymer clay, cardboard, felt, weed mat, feathers, resin, plastic bags, plastic woven mat, dowel, plastic grape.” As lengthy as the ‘information’ below it, the list indicates the weight of importance given to these materials by the artist, as individual and collective objects.

In *Avaiki*, Nina tells the story aloud. The video is green, a garden. It’s a beautiful prose with strong imagery, though it is not particularly descriptive. I don’t want to summarise or quote it: pay a visit before the end of June, spend the full four minutes at least. Stop to see Rangī Oberg’s tivaevae on the way.

Te Wheke: Pathways Across Oceania
Christchurch Art Gallery Te Puna o Waiwhetū
Cnr Worcester Blvd and Montreal St
Until 1 May

Louise Palmer: Naming as a Way of Claiming Histories



← Louise Palmer, *Salt tears and retinoids*, 2021, graphite on paper made from used tissues

→ Louise Palmer, *Fragments to other bodies*, 2021, cast plaster



Senior lecturer in sculpture at the University of Canterbury Ilam School Of Fine Arts, Louise Palmer has recently completed a new series of drawings and cast objects as the recipient of the 2020 Grace Butler Memorial Foundation Award at Ara. Palmer’s plans for the Award were outlined and framed within the context of her practice, drawing from both the personal and the shifting, built environment of Ōtautahi.

It was a residency informed by its own unanticipated surprises and challenges. As an artist whose practice maintains an essential commitment to public spaces, delays in 2020/2021 in current circumstances were inevitable. Moreover, in 2021 Palmer was also a commissioned artist for SCAPE Public Arts’ programme which went ahead with a few projects, although Palmer’s was delayed. Palmer commented at that time that it was definitely a challenge working in public spaces. It also meant that

she was required to work simultaneously on the Grace Butler Award and the SCAPE project. For SCAPE this involved the completion of a new site specific work, *ALSO HER DAUGHTER*, their attention on suffragette campaigner Kate Shepherd (1847 – 1934).

‘For the Grace Butler Award I worked on two intersecting bodies of work. Returning to the act of drawing, a series of works on paper developed from the plaques in *ALSO HER DAUGHTER*. As the work for SCAPE repurposed objects, process and materiality became really important to developing new work in the studio. I worked on a series of cast plaster objects, a process that I am really familiar with, but was interested in doing something different with that material.’

For Palmer, the Grace Butler Memorial Foundation Award directed her attention to the site of the body as material for new work. ‘I went back to the Kate Shepherd

SCAPE works; the bollards, the plaques and the essay, making connections to the site and history and my relationship to feminism, talking to unspoken histories. When Kate Shepherd went back to London it was rumoured she had a hysterectomy, and I became interested in different experiences of the female body, drawing on personal experience as well as those references to feminism, which has become more explicit in my work.’

‘The works from the Grace Butler residency draw upon the power of naming as a way of claiming space and these drawings and objects as a process of experimenting and of working with form and material. The drawings are resolved as a list of names relating to my personal and art whakapapa and the process of naming as a way of claiming these histories.’

The Grace Butler Memorial Foundation Award at Ara

WRITER

Warren Feeney

Ana Iti (Te Rarawa and Pākehā) is the 2022 recipient of the Grace Butler Memorial Foundation Award at Ara. Her plans comprise the publication of a print-run artist’s book that features hand-printed artwork, text and commissioned writing that has its origins in a trio of videos produced over 2020-21, exploring the role of printmaking and publishing, within the circulation of Māori and women’s writing and ideas. The project will also reference artists’ books in the Christchurch Art Gallery Te Puna o Waiwhetū by Ralph Hotere, Bill Manhire and Joanna Margaret Paul.

The selection panel for the 2022 Award were senior lecturer in art history, Rosie Ibbotson, printmaker and lecturer, Kim Lowe, and lead curator at the Christchurch Art Gallery, Felicity Milburn. The panel commented: ‘Ana Iti’s work is compelling, relevant to current concerns, critical and thoughtful but also personal, poetic and highly engaging.’

↓ Ana Iti, *The woman whose back was a whetstone*, 2021, steel, Oamaru limestone. From the exhibition, *Swallowing Geography*, Govett Brewster ArtGallery, Ngāmotu New Plymouth, curated by Megan Tamati-Quennel



Te Wai Pounamu: Provincial Galleries

WRITER
Andrew Paul Wood

This month my theme is the provincial – and by that, I mean nothing pejorative, but rather, to acknowledge that the art world in New Zealand is just as lively, sophisticated and worthwhile outside of the main centres.

The New Year took me to very different parts of Te Wai Pounamu, and it was a pleasant reminder that there are a lot of high-quality art experiences going on in relative proximity to Christchurch.

In Māpua, outside of Nelson, I visited Purpose Gallery for *Manifest*, a show by Whangārei sculptor Paul Olson (Ngāti Kuri, Ngāti Hine, Te Aupōuri). Olson is an interesting character who as a teenager learned from Ralph Hotere in his studio.

Olson’s primary medium is carved wood, and, while sitting outside the usual academic-critical art system, he has a wonderful knack for blending the figurative, organic formalism and traditional motifs into striking abstract sculptures with beautiful surface finishes. It’s a kind of modernism but rooted in reparative spiritual metaphors and

the soul of nature and family.

In the other direction, halfway down the South Island in Timaru, the Aigantighe Art Gallery collaborated with Paul Nache Gallery in Gisborne to produce the exhibition *Matthew Couper: Isolation Paintings*. Couper is such an interesting artist, a New Zealand expat now based in the Nevada desert outside Las Vegas. Out of an eclectic mix of art history from Philip Guston to Mexican folk painting, he synthesises a visual language that is entirely his own to communicate what’s on his mind.

In *Isolation Paintings*, Couper is meditating on his distant home and the paradox that while distance and being surrounded by sea protects Aotearoa from things like COVID, it also isolates it. Perhaps there is also the idea that even if you’re born here, you can feel a bit like a castaway. I enjoy the fact that for all the seriousness of the theme – and these are things that we can collectively empathise with – there’s a puckish, sometimes dark humour to the paintings,

an absurdist rejection of lazy nihilism.

In a roundabout way this leads us to the splendid exhibition of late nineteenth century Aestheticism/Arts and Crafts period art and design, *The Moon and the Manor House*, at the Christchurch Art Gallery. Curated by Ken Hall and on until 18 September, it reminds us how connected New Zealand, Japan, and distant South Kensington really were in the flow of ideas. It’s a must see.

Paul Olson, *Manifest*
Purpose Gallery, 51 Iwa St, Māpua
15 January – 28 February

Matthew Couper: *Isolation Paintings*
Aigantighe Art Gallery, 49 Wai-iti Road,
Māori Hill, Timaru
4 December – 27 February

The Moon and the Manor House
Christchurch Art Gallery Te Puna o
Waiwhetū, cnr Worcester Blvd/Montreal St
12 November 2021 – 18 September 2022



↑
Paul Olson, *Three Grandmothers*, 2021, Kauri and Totara, Dimensions variable, image courtesy of Purpose Gallery, Mapua,

Tai Tapu Sculpture Garden in March 2022

Tai Tapu Sculpture Garden’s annual sculpture event opens for the first three weekends of March, (Saturday and Sunday), commencing Saturday 6th March. Its founders and hosts Annabel Menzies-Joyce and Peter Joyce have curated an impressive line up of leading, mid-career and emerging artists, commissioning works and also supporting artists through the exhibition and sale of their works.

In 2022, the participating artist include: Matt Akehurst, Gary Baynes, Graham Bennett, Anneke Bester, Tony Bond, Ivan Clayden, Piri Cowie, Bing Dawe, Neil Dawson, Alison Erickson, Ben Foster, Fiona Garlick, Natalie Guy, Sam Harrison, Tim Main, Rory McDougall, Annabel Menzies-Joyce, Doug Neil, Tony O’Grady, Oriah Rapley, Jenny Reeve, Pauline Rhodes, Rebecca Rose, Nick Duval-Smith, Hamish

Southcott, Llew Summers (1947–2019), Debbie Templeton-Page, Roger Thompson, Johnny Turner, Greg Tuthill, Robyn Webster, Evan Webb and Bruce Aitken, Jane Whales, Jim Wheeler, Matt Williams, and more. Artists work across media in; local stone, iron, steel, bronze, glass, ceramic, flax, wood, light and sound.

Annual Autumn Exhibition 2022
Saturdays/Sundays, 5/6, 12/13 and 19/20
March, 11am to 3pm or by appointment
Second Sunday special early opening: Sunday 13
March, gates open 10am to better suit families with little ones who nap from noon.
Entry: \$10 per person. 16-years and under - free.
Parking is free.
Tai Tapu Sculpture Garden, Rocklands
1/199 Cossars Road, Christchurch 7672, 20 minutes from CBD

→
Tai Tapu Sculpture Garden, drone photograph 2020



TyanHaus and Aotearoa’s First NFT Exhibition

WRITER
Dorle Pauli

To begin with, it must be made clear that NFTs (non-fungible tokens) are not a new art form. They are simply the digital representations of any kind of product. In the context of the exhibition at TyanHaus the products in questions were works of art.

They are linked to a particular blockchain, Ethereum [a cryptocurrency second only to Bitcoin] and they are a good test case as to how the global trading of goods may evolve with the rise of digital currencies. What a collector will get when buying an NFT is something like a certificate of authenticity or a deed, and this is recorded on the blockchain, [a database shared among the nodes of a computer network]. It appears to be the logical extension of developments famously discussed in Walter Benjamin’s seminal essay *The work of art in the age of mechanical reproduction* (1935). The emergence of digital technology and the phenomenon of NFTs once again question the connection between the authenticity and the ‘aura’ of an artwork. Benjamin suggested that “even the most perfect reproduction of a work of art is lacking in one element: Its presence in time and space, its unique existence at the place where it happens to be.”

Few of today’s digital natives will concern themselves with the ‘aura’ of an artwork, and will instead appreciate NFTs as an exciting extension of the traditional art market. As the exhibition organisers, TyanHaus, a group of friends collaborating as a DAO, (decentralized autonomous organization, governed

by code instead of leaders) explained, this new market place offers many flexible trading options, some of which will clearly benefit the artists. Joanne Hollings, a young Auckland-based photographer, was one of the first New Zealanders to join the SuperRare digital trading platform, and she can now practice her craft full-time, no day-job required.

The exhibition at TyanHaus provided a well thought-out introduction to the NFT art market with engaging images that had little in common with the pixilated, simple Crypto Punk NFTs which, for reasons we cannot discuss here, attract price tags in the million-dollar range. The overall impression of this exhibition was one of high energy, exuberance, and diversity. No one style or genre dominated the show and not all were presented in a digital, on-screen format. One of the most memorable works was *Flosia*, an animated still-life by Materium. It captured my attention because of its well-balanced combination of rich colour and unobtrusive elements of background movement. Overall, the crew behind TyanHaus made a strong case for the possibilities of the NFT art market, and its potential benefits for collectors and artists alike.

inHaus Exhibition,
TyanHaus, 6 Carlyle Street, Sydenham
21 January 2022
SuperRare: <https://editorial.superrare.com/2022/01/07/new-artists-on-superrare-55/>

→
Flosia, Materium, digital animation



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 Rangī 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**
Arts Centre Te Matatiki
Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
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**
Samuel Lewis, *Final Form*, 7–12 Mar, hours TBA, Melanie McKeerchar, *Control in Chaos*, 15–19 Mar, 2–5pm, 336 St Asaph St

5 **Art on the Quay**
Emma Timmis, *Paint Runner*, 3–30 Mar, 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**
Zonta Ashburton Female Art Awards 2022, 19 Mar – 24 Apr, Jonathan Kay, *Cryosphere*, until 6 Mar, Motoko Watanabe, until 6 Mar, 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

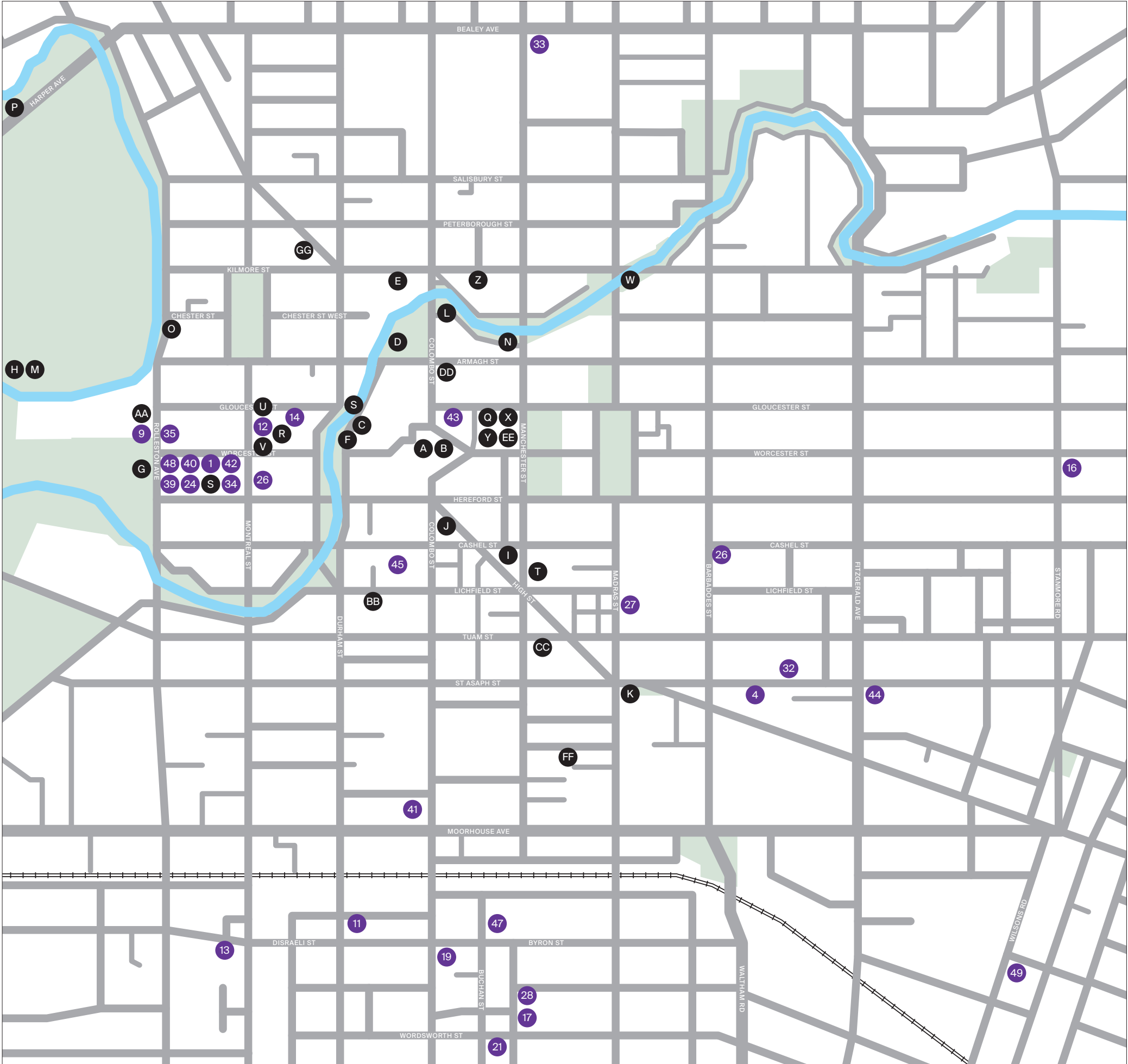
- 9** **Canterbury Museum**
Heather Straka, *Isolation Hotel*, until 20 Mar, *Fur, Fangs & Feathers*, until 6 Mar, 11 Rolleston Ave, Mon–Sun 9–5pm

10 **Rangiora Chamber Gallery**
Kate Cairns, *Green as Grass*, 6–31 Mar, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

11 **Chambers Gallery**
Chloe Summerhayes, Padraic Ryan and Sam Walker, 2–19 Mar, Kim Hennessy, Lorelei and Douglas Woods, 23 Mar – 9 Apr, 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 April, Joanna Margaret Paul: *Imagined in the context of a room*, until 13 March, *The Moon and the Manor*, until 1 May, *Te Wheke: Pathways Across Oceania*, until 23 May 2022, *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*, until 7 Mar, Sandra Thomson, *Banking*, 15 Mar–4 Apr, 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*, Liam Krijgsmann, *More Than This*, until 27 May, 66 Gloucester St, Tue–Fri 10–5pm, Sat 10–3pm
- 15 Down by the Liffey Gallery**
Janey Lovell-Smith, Rose Rudd and Kim Henderson, 16 Mar – 10 Apr, Cindy Nagy and John King, *Colloquium*, until 13 Mar, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 16 Eastside Gallery**
Brilliant Vibrant Women, until 26 Mar, Group Exhibition, *First Steps 2022*, 28 Mar – 30 Apr, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed–Sat 11–5pm
- 17 Fiksate**
March: work in stock. Jacob Yikes - *Even in darkness*, 1–30 Apr, 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 Embroiderers Guild, *Common Threads*, until 27 Mar, Lisa Powers, *Fictional Memories*, until 27 Mar, 2 Haraheke St, CHCH, Tue–Sun 9–4pm
- 19 Form Gallery**
Group Exhibition, *Colour of Pride*, 12–29 Mar, 468 Colombo St, Tue–Sat 10–5pm

- 20 Ilam Campus Gallery**
Melissa Macleod, until 25 Mar, Dylan Herkes, 31 Mar–30 Apr, Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 21 Jonathan Smart Gallery**
Tyne Gordon, *Wet Plate*, until 26 Mar, 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**
Jacqui Gibbs-Chamberlain, *Voice*, 12 Mar – 3 May, Group Exhibition, *Resonance*, until 8 Mar, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 24 Maxine Burney Artist's Studio**
Maxine Burney and guest Joanne McDougall, *Flights of Fancy, painting & Children's Books*, 1–31 Mar, The Arts Centre 28 Worcester Blvd, Tue–Sat, 10am–5pm, 1–31 Jul
- 25 McAtamney Gallery**
Gabriel Heimler and Anna Proc, *Free as a bird*, 5 Mar–26 Apr, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm
- 26 Mercury Tower**
Group exhibition, *A Retrospective*, 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 for Sculpture on the Peninsula 2022, 2 Kingsley St, CHCH
- 30 Orion Powerhouse Art Gallery Akaroa**
Alice Lewis and Jan Cole, *Alchemy*, until 13 Mar, 1 Rue Pompallier, Akaroa, Mon–Sun 10–5pm
- 31 Oxford Gallery toi o Waimakariri**
Philip Trusttum: *What Are You Doing!* Until 31 Mar, Main Street, Oxford, Thu–Sun 10–4pm
- 32 Paludal**
Sorawit Songsataya, *home-free*, 10 Mar – 3 Apr, Exhibition details and hours, instagram: paludal_chch, 371 St Asaph St
- 33 PGgallery192**
Philippa Blair and Polly Gilroy, 15 Mar – 8 Apr, Chris Pole, *Otehake*, and Thomas Hancock, *Once Removed*, until 11 Mar, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm

- 34 Pūmanawa**
Miriam Jessie, *A Whakapapa of Faith – Conversations in Stitch and Poetry*, 8–13 Mar, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 35 Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects and classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 36 RightSide Gallery**
380 St Asaph Street, CHCH, Sat 10–4pm & by appointment
- 37 Stoddart Cottage Gallery**
Karen Greenslade, Carolyn Currie and Vic Mangan, *Seeing the Lines*, 4–27 Mar, 2 Waipapa Ave, Diamond Harbour, Fri–Sun & most public holidays, 10–4pm
- 38 Susan Badcock Gallery**
John Badcock, *Summer Paintings*, until mid-Mar, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 39 Teece Museum of Classical Antiquities**
Myths and Mortals: Life in Ancient Times, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed–Sun 11am–3pm
- 40 The Central Art Gallery**
Lateral Series: Elizabeth Thomson, until 1 Apr, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm

- 41 The National**
Andrea Daly, *Green Bird*, 3–26 Mar, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 42 The Physics Room**
Wai Ching Chan and Tessa Ma'auga, *Kāpuia ngā aho* 單絲不綫, 12 Mar – 24 April, Owen Connor, Laura Duffy, and Aliyah Winter, *For the feral splendour*, until 6 Mar, 301 Montreal St, The Arts Centre, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 43 Tūranga**
Janneth Gil and John Sellwood, *Immigrant Journeys*, 10 Mar – 5 May, Bojana Rimbovska, *Object Lessons: Imported collections, local art, and design education in Ōtautahi Christchurch*, until 20 Mar, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 44 Windsor Gallery**
Works by Matthew Williams, Andris Apse and Kees Bruin, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm
- 45 Xgaleri**
Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 46 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
 36. RightSide Gallery
 37. Stoddart Cottage Gallery
 38. Susan Badcock Gallery
 46. York Street Gallery of Fine Art

No Current Listings:

47. Dilana
48. The Great Hall
49. 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

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REVIEWS

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Tim Main and Nichola Shanley

WRITER

Tessa McPhee

No stranger to reinvention, Ng Boutique considers histories, conservation and change, even as they navigate a major relocation. In the wake of efforts to ensure a future for their original J.C. Maddison warehouse (home to both the design boutique and studios of artists, designers, and architects), Ng Boutique work their usual magic from a transitional space on Peterborough Street. Alongside covetable textiles and home wares, new artworks by Tim Main and Nichola Shanley conjured a still and shady respite through the stormy Ōtautahi summer.

Multidisciplinary maker Tim Main draws from diverse iconographies and heritage methodologies, reimagining Aotearoa's native species in contemporary sculpture. Timbers echo divine symmetries, lines smoothed and surfaces softened, using the same artisanal processes employed in the crafting of archery bows. The inherent beauty of his chosen medium is celebrated, yet made anew, subtle grains elevated by a dark finish, testament to Main's sharp eye



← Nichola Shanley, *The Certain Reaction of Vegetation*, ceramic and glazes

and commitment to his craft.

Reclaimed oak bedposts become sentinel trunks with tapering sides; angular branches in opposite pairs bear exacting stone clay details, sleek avian forms take up residence among seed heads and pollen cones. Studies in balance and proportion, Main's *Kauri Totems* bring an attentive and carefully ordered aesthetic to dialogues of indigenous ecology and conservationism.

These minimalist structures are cast in new light in conversation with the sublime ceramic objects of Nichola Shanley. Shanley's practice appears as an embodied act of divination, an intuitive exploration of form and mark-making with roots in her past print-making practice. From her home and studio perched above the natural amphitheatre of Lyttelton, Shanley has created ceramic works evoking the fragmented and volatile geology of the cratered landscape.

Vessels are made foreign in petrified organic textures, while porcelain curiosities recalling local stone or open shellfish,

covered over all in silken glaze, gradually revealing unexpected anthropomorphic characters and sunken features. Illuminated from within and studded with pinpoint apertures, these new arrivals come alive with a mischievous energy. Science mingles with storytelling; artifacts occupy the space between the material, mythic and macabre, questioning the like origins and earthly understandings of flesh and clay.

Pieces weigh both a yearning for perpetuity and inevitable cycles of change, through transformative mediums and immersive process. Calling in histories primordial and mythological, objects by Tim Main and Nichola Shanley offer cool yet ageless atmospheres to Ng Boutique's interim home through to the end of January, leaving us in anticipation of future offerings.

Ng Boutique

Unit 8, 75 Peterborough street.

Open: Wednesday – Friday 10am – 5pm and Saturday 10am – 4pm

For the feral splendour

WRITER

Charlotte Filipov

For the feral splendour is a group show featuring Laura Duffy, Owen Connors, and Aliyah Winter, the artists engaging with ideas that, when viewed with a queer perspective, connect the natural, unnatural and supernatural - A kind of love-song for the chaos that collectively we find ourselves living in.

By foregrounding a neo-mysticism, the works engage with wider conceptual theory, foregrounding queer experience and transformation through these ideas. In many ways the works are all self portraits, Duffy's work using her own cells and biology to give her work a different dimension, Winter's using digitally manipulated images of her body and Connor's a painted representation, using the ovum of another species.

Grounded by Connor's egg tempera paintings, the works build on each other. They start with a textural sense of groundedness and work their way up-and-up. Connor's own likeness is represented in a context that elevates the body from something simple, fleshy, organic to something to be cared for, protected but also used,

scarred and lived-in.

Duffy's works draw on similar notions of a body that combines organic and synthetic material. A representation of bodily fluids and plant matter, the media used is consistently fore-grounded in Duffy's practice, her work draws on ideas of magic, transformation and cybernetics.

Winter's works suggest a metaphorical transcendence through the use of a celestial metaphor, printed digitally on cloth the works use fragmented images of the artist's body, alongside images of angels, aliens and text invoking transcendence, magic and fragmentation. The cloth is draped across the gallery in ways that suggest floating, lifting or hovering, a type of omnipresence.

In drawing on the convention of the self-portrait and building on the canonical genre *For the feral splendour* moves within the trope by dealing with the concept of post-humanism and strives, instead of inwards toward a collective vision. A future beyond anthropocentric individualism, and looking into the environments and relationships that



↑ *For the feral splendour* (installation view), 2022. Photograph: Janneth Gil

our bodies function within.

Donna Haraway's *Cyborg Manifesto* is a seminal text within contemporary feminist studies in post-humanism. The text seeks to break down dogmatic western belief around identity, looking forward to a new understanding of the world, embracing the fluctuating chaos of our world, rather than seeking to constrain everything with categorisation,

a drawing of lines where none exist.

For the feral splendour offsets convention and boundaries placed around the self portrait, by extension, the body, how it should perform, what it needs to do. The artists are collectively building a narrative that draws on a new vision of being by invoking ideas of the sublime, a state of simultaneous terror and awe that invites a gothic reading, a recurring theme in art in our local ecology. A memento mori, the reminder that a body must eventually face its own decay, that it will one day ascend into light and data or descend into darkness and ash.

Laura Duffy, Owen Connors, and Aliyah Winter

For the feral Splendor

The Physics Room

The Arts Centre Te Matatiki Toi Ora

29 January - 6 March

Peter Cleverley: *Never There Yet*

WRITER

Warren Feeney

Peter Cleverley has been painting and teaching for more than forty years. A graduate from the Dunedin School of art in 1974, he retired from teaching at the School in 2016. In a broader context he is considered an expressionist painter, whose place and time associates him with a generation of New Zealand artists that include Jeffery Harris and Philip Trusttum. Yet, there are other aspects to Cleverley's practice that are of greater significance and worthy of more attention, the territory that he shares with artists that include Richard Killeen and Seraphine Pick. All three are interested in the specific and peculiar nature of human behavior. Cleverly is especially conscious of our tenuous place in time, our hesitations, doubts and fragmented moments of bliss and near certainty.

It is a condition that is alluded to in *Never There Yet*, the personalities of all his painting, sharing the same space with one another, yet virtually unaware of one another's presence, their subjects, looking out at us as visitors, almost seemingly mindful of that indeterminate thing that painting does so well, creating ambiguous and unresolved encounters with the reality of the ebb and flow of our state of being.

The floating heads in Cleverley's painting *The Second Moon* are conceived and crafted as a narrative all of their own. Yet, as a painter, Cleverley is every bit as interested in the floating blue presence meandering around these subjects, offering the promise of a site or location, yet continually shifting our perspective in place and time. Cleverley's nearly coherent universe admits to its promises of reality, but it is



↑ Peter Cleverley, *The Sea Walkers* 2022, oil on canvas

an idea that is only sustained by a shared recognition of such an experience as being never there. Certainly, *Never There Yet* is an exhibition that has much to say, reminding us about a tenuous resilience, fundamental and essential to the nature of human behavior.

Peter Cleverley, *Never There Yet*

Chambers Gallery, 80 Durham Street, Sydenham, 9 – 26 February

Motoko Watanabe. Ashburton Art Gallery

WRITER
Warren Feeney

Ōtepoti Dunedin-based artist, Motoko Watanabe makes soft sculpture, working with salvaged and second-hand materials that are recycled and reconfigured as fabrics and textiles for her arts practice, her work possessing an authoritative presence in its occupation and command of the gallery spaces and environments that it occupies as both an aesthetic and physical experience. Watanabe's soft sculptures have their origins in her study of traditional Japanese painting at Joshibi University of Fine Art, Tokyo in 1989, and her completion of a Bachelor of Arts degree in 1993 at Kanazawa City University of Fine Art and Craft in Kanazawa. Previous projects in Aotearoa include the Dunedin Art Gallery's *Rear Window Project* in 2017, and her soft fabric installation, *A nest in town*. Reviewed in *The Critic* by Monique Hodgkinson, she commented: 'Themes of safety and nesting are key to Watanabe's

work. In *A nest in town* she has gathered local materials and compiled them in much the same way as nests are foraged for and constructed in nature. The organic matter seems to both offer a central location of safety and warmth and perhaps suggest the existence of a nesting creature, buried beneath layers of white cotton.' Her self-titled exhibition/installation at the Ashburton Art Gallery positions its attention on the principle of the artist as an agent of transformation, the discarded renewed and reborn as an art work and object of value to be appreciated and treasured. For Watanabe this encompasses a commitment to a reconsideration of the potential of plastic, paper, packages, bottles and general domestic waste. That is, the ordinary items of everyday life as representative of the significance of the small detail of our daily life as an experience to be valued. Undeniably,

→ Motoko Watanabe, installation photograph



Motoko's practice aligned its principles and actions with the artist as alchemist and the Ashburton Art Gallery extends an invitation to all to take the chance to examine Motoko's art and reflect on the everyday treasures in all our lives.

Motoko Watanabe
Ashburton Art Gallery, 327 West Street
5 February – 6 March

Emma Timmis: Pencil Illustrations at Art on the Quay

Emma Timmis is an artist with a background in physical endurance events and a newfound interest and commitment to the visual arts. She has prioritised the importance of both in her life and in March she is holding her first solo exhibition at Art on the Quay. Timmis' arts practice developed following chronic leg pains that she experienced in 2017 as an outcome of her time in competitive adventure. In a recent interview in *North Canterbury Locals*, she described her decision around her art as the outcome of not knowing if there was a future in the life that she had created for herself in competitive sport. 'That was when I decided to return to a long lost passion of mine.'

Recent achievements include a mural for the Queenstown International Airport completed in 2019 with Timmis focusing upon the variety of plant life in central Otago in a panoramic artwork. In addition, she has also recently broken the world record for running from Cape Reinga to Bluff in 21 days and published an illustrated children's book: *The Girl Who Ran Across Africa*. Her first solo exhibition will feature graphite pencil illustrations and works on paper.

Emma Timmis, *Paint Runner*
176 Williams Street, Kaiapoi
March 3 – 30

↓ Emma Timmis, *Untitled*, 2022, graphite on paper



Green as Grass at Rangiora Chamber Gallery

Kate Cairns is an artist who lives and works in Barrhill, Mid Canterbury. Cairns' practice responds to the local landscape, in oil paintings that juxtapose photographs of figures from her local area in personal photo albums in collaged images that explore the small-town regional narrative alongside 'ideas of the subconscious, nostalgia and memory.' Her constructed realities explore notions of loss, fragility and the relationship we have with the land. Cairns is a graduate from the University of Canterbury School of Fine Arts and taught art at Burnside High School for a number of years. Now on their family farm at Barrhill, Cairns and her husband reside with their four primary-school aged children.

Kate Cairns, *Green as Grass*
Rangiora Chamber Gallery,
141 Percival Street, Rangiora
6 – 31 March



↑ Kate Cairns, *Lawn Ring*, 2022, oil on board

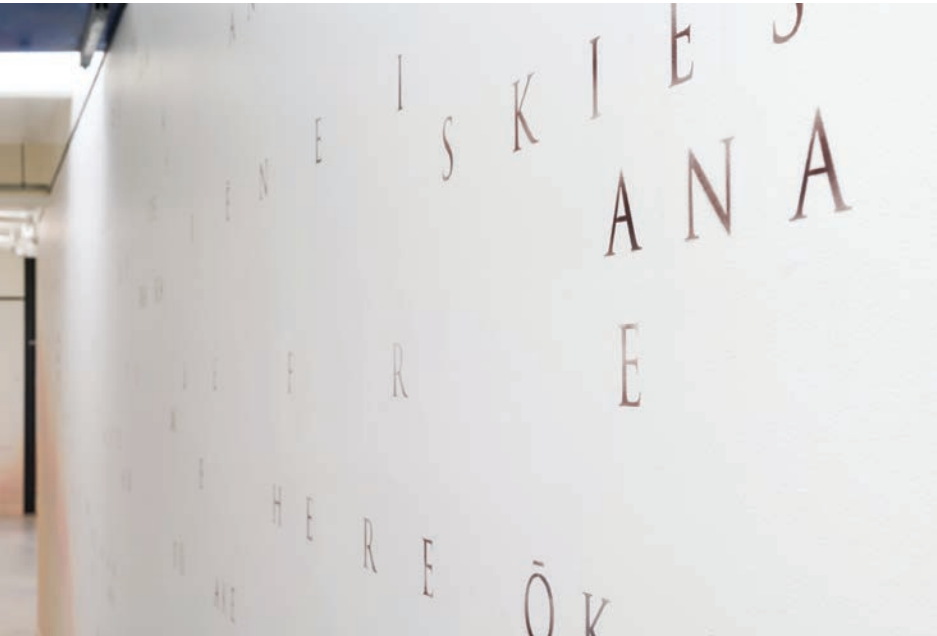
Natalia Saegusa (1990 – 2022)

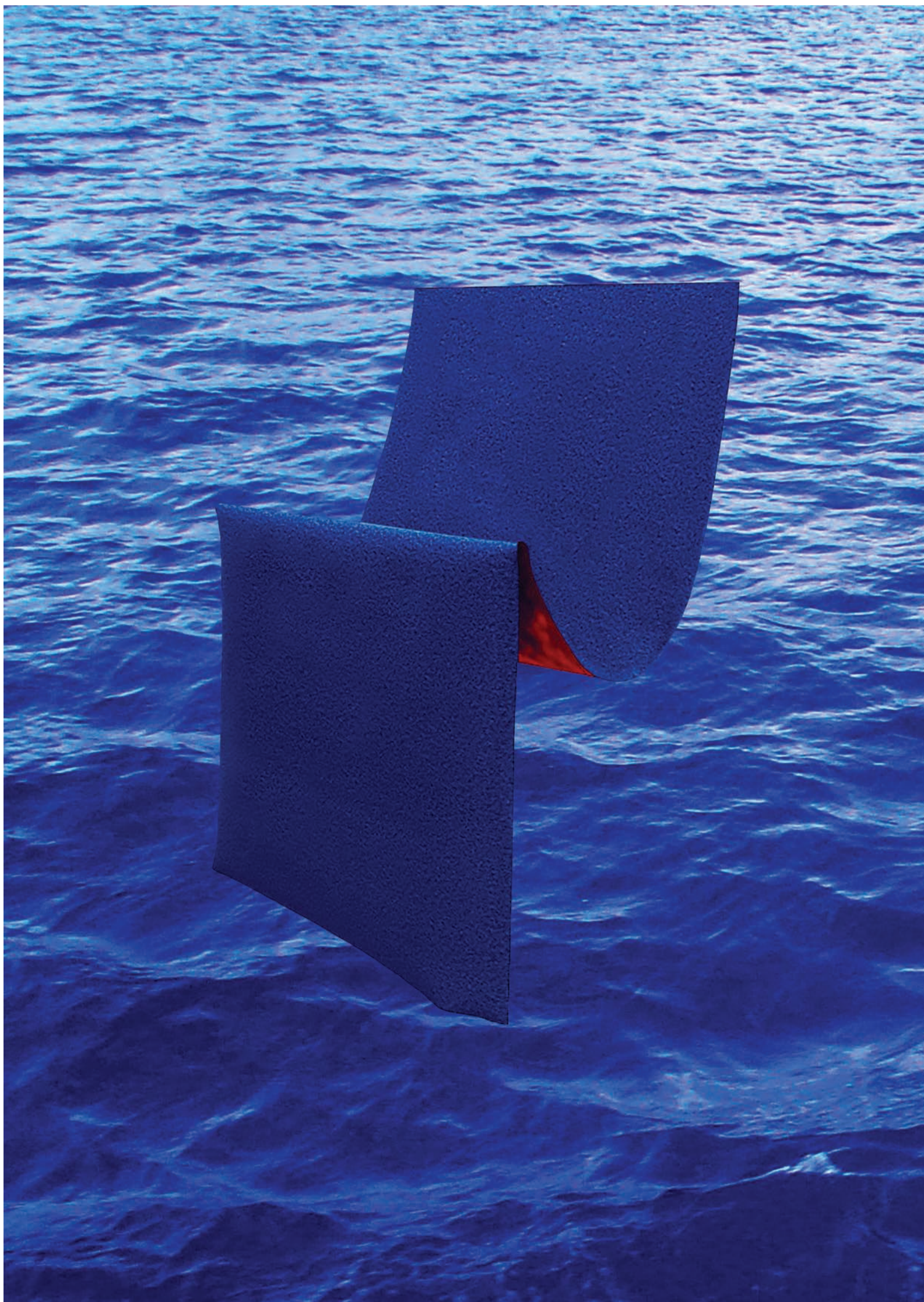
Natalia Saegusa's work will be familiar to many residents of Ōtautahi - even if they may not know her name. In 2017 the Christchurch Art Gallery Te Puna o Waiwhetū commissioned her to create a new work for the entrance down the long corridor to the gallery's car park. Lead curator Felicity Milburn's brief for the project, was for 'an emerging artist with an interesting practice, able to work with a difficult public space.' Milburn was certain that this post-graduate from Elam could deal with the space, she liked 'the delicacy in her use of colour.' In 2022, Natalia Saegusa's *Tomorrow Still Comes/ He Rā Anō Ki Tua*, remains an enlightening and enigmatic encounter, a public artwork with an open-ended wall-text in English and Te reo. It was the second public commission that she had undertaken. In 2015 she created a work for the Ashburton Art Gallery, *another here*, an 8.3 by 3.3 metre mural for an exhibition, coinciding with the gallery's 20th anniversary. Gallery manager, Shirin Kosraviani remembers: 'During the making of her work in Ashburton I was impressed by her sheer determination and drive for her own practice but also for other artists. She cared deeply about the arts ecosystem and the various aspects of its flourishing. She was joyful, kind and had a magnetic way about her.' Natalia Saegusa was born in Japan, living most of her early life in Ashburton. A graduate from the Design and Arts College in Ōtautahi in 2013 her practice was as conceptually rich as it was affirmative and accessible. Her commitment and attitude reflected in one of her many comments that conceptual art 'had, in the 1970s, silenced itself through over thinking.' Artist Audrey

Baldwin remembers her as a 'talented, whip-smart, genuine person, passionate about making contemporary art accessible without compromising strong conceptual frameworks. She always had a welcoming, and worked hard to support fellow creatives.' Participating in numerous group and solo exhibitions, she remained unfazed by any and all the challenges of being a working artist, receiving wider acknowledgment as a finalist in Wellington's Parkin Drawing Prize and writing an exhibition catalogue essay for Auckland-based artist, Mark Braunius. The written and spoken word, were as central to her practice as drawing and painting. She loved the open-ended democracy of working in the fine arts and writing, the subjects of her work frequently affirmative 'We are in a very special time period in Aotearoa in what it means to be in a bilingual culture. I love going on an Air New Zealand flight. On their screens there are quizzes in English and Te Reo, so there is this world and another world and they live side by side. *Tomorrow Still Comes/ He Rā Anō Ki Tua* isn't my art work. It is your story for you to make your own connections.'

Natalia Saegusa, rest in peace

↓ Natalia Saegusa, *Tomorrow Still Comes/ He Rā Anō Ki Tua*, car park corridor, Christchurch Art Gallery Te Puna o Waiwhetū, May 2017. Photograph, John Collie





Keith Morant (1944 – 2022)

WRITER
Warren Feeney

Artist Keith Morant was the recipient of numerous art awards and held many exhibitions, nationally and internationally, from the Montana National Art Award, Gisborne in 1985 to the exhibition, *Canzoni Per Venezia (Songs For Venice)* at the Materiagrigia Gallery in Venice in 2019. Born in England, he arrived in Christchurch in 1973, establishing a base for his work, a painter whose practice was founded upon traditions of European abstraction, surrealism and mysticism. Philosophically he maintained that his arts practice was ‘always a journey of discovery into the essence of being. It is an effort to externalize the truth of my own existence on as many levels as possible and communicate a greater awareness of the quality of life.’

His exhibition schedule over 50 years included New York, Tokyo, London and Italy, his presence in Christchurch warmly reflected in his relationships with local artists, including Rudolf Boelee and Paul Deans. Boelee recalls meeting him in the late eighties. ‘The Morants (Keith and his wife Trish), had an antique shop/studio below me. Keith was pretty intense and showed me a lot of his work. We kept in contact over the

years and collaborated in a few shows, including last year’s *The longest night*. I always felt that he did not get the attention/credit he deserved not having come up through the “Cantab” system. He did have more success abroad.’

Paul Dean remembers him as generous to other artists: ‘I first met Keith many years ago when I was trying to establish myself as an artist. He was always welcoming, happy to share his ideas and was full of encouragement. It wasn’t till I heard him give a lecture at the Fo Guang Yuan Centre on his mode of practice and philosophy to art and life that I realised we had so much in common. He was an outgoing, sensitive and generous man, and I will miss him.’

See: <https://www.keithmorant.com>
Rudolph Boelee’s publication: EASTSIDE – 24 PORTRAITS, CHRISTCHURCH, 2013 https://issuu.com/rudolfboelee/docs/a1_eastside_cover_merged__1_
An exhibition by Keith Morant will be held at the Fo Guang Yuan Art Gallery, 2 Harakeke St, Riccarton. Dates TBC



↑ Keith Morant, *Creative Principles*, mixed media on paper

Miriam Jessie: *A Whakapapa of Faith – Conversations in Stitch and Poetry* at the Arts Centre

WRITER
Warren Feeney

Miriam Jessie is a writer, artist and teacher, currently in the final stages of completing her Masters in Theology, her exhibition, *A Whakapapa of Faith – Conversations in Stitch and Poetry*, opening at the Arts Centre Te Matatiki Tōi Ora in March.

Exhibiting a series of stitched textiles, *A Whakapapa of Faith* is timely, with textiles, weaving and embroidery currently possessing an unanticipated presence as the materials of choice in a number of galleries in Ōtautahi and Waitaha Canterbury; they include *Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi* at the Christchurch Art Gallery Te Puna o Waiwhetū; the Ashburton Embroiderer’s Guild, *Braided Threads* at the Ashburton Art Gallery and the Canterbury Embroiderer’s Guild at Fo Guang Yuan Gallery.

A Whakapapa of Faith – Conversations in Stitch and Poetry is the culmination of Miriam Jessie’s Masters thesis, the artist exploring the lives of two maligned women, and

two marginalised women in the Bible. She describes the exhibition as ‘exploring their lives and holy experiences through poetry, spoken word and stitched textiles.’

A Whakapapa of Faith includes stitched textiles comprised of eleven works and some of her poetic works, with the textile works encompassing quilting, embroidery, clothing and text. ‘The works invite contemplation about the lived realities of joy and despair of four ancient women. They chronicle their experiences of divine grace and personal difficulties and trauma. ‘The works displayed will be submitted as part of her Masters’ Thesis in Theology at the end of March.

Miriam Jessie, *A Whakapapa of Faith – Conversations in Stitch and Poetry*
Pūmanawa Gallery, The Arts Centre Te Matatiki Tōi Ora,
28 Worcester Blvd, 8 – 13 March
Poetry reading and artist kōrero: Wednesday 9 March and Saturday 12 March, 2-3pm



→ Miriam Jessie, *Whakapapa I*, 2022, textiles

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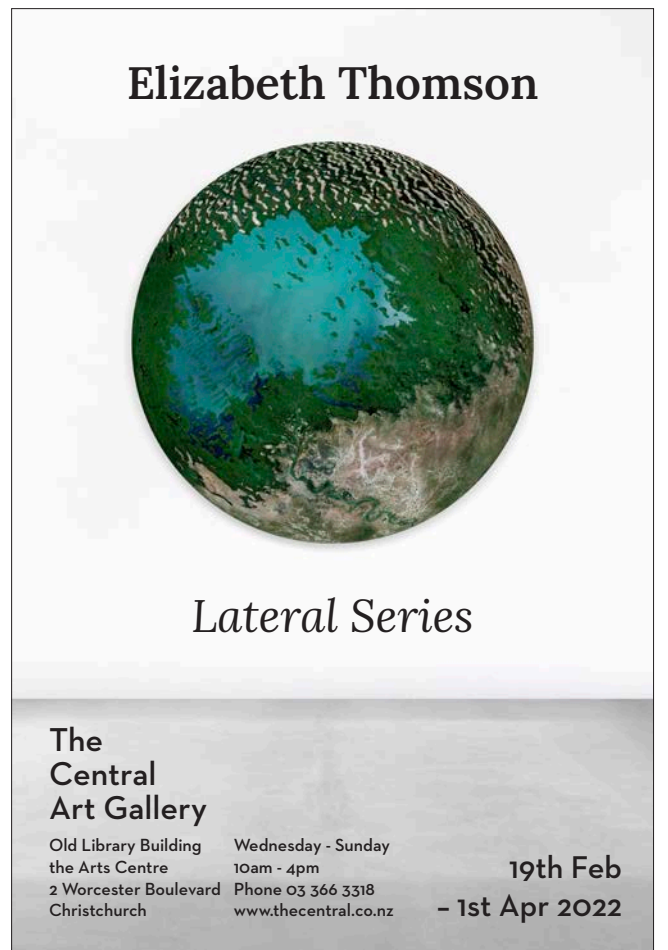
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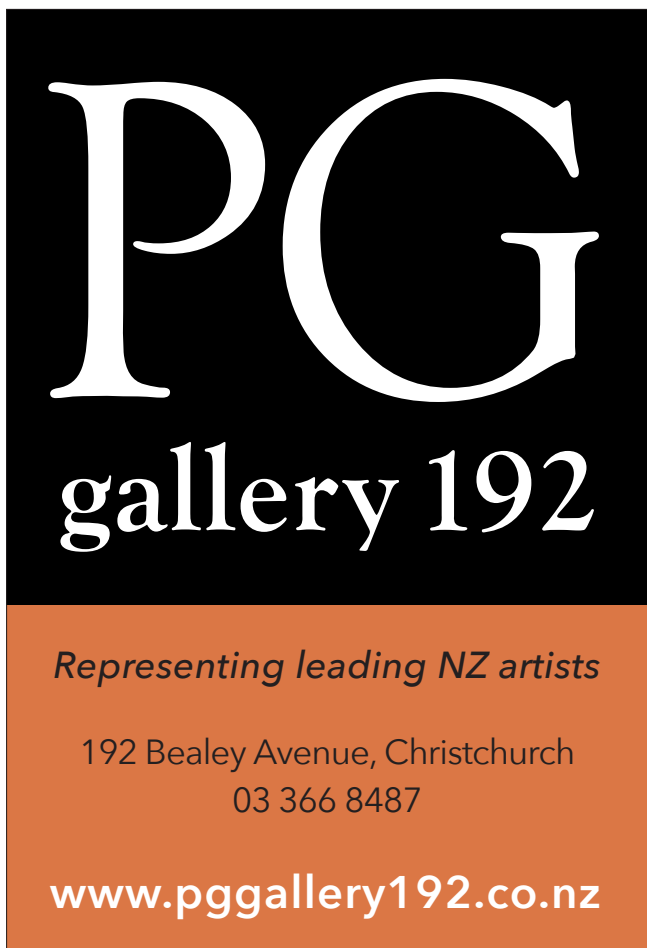
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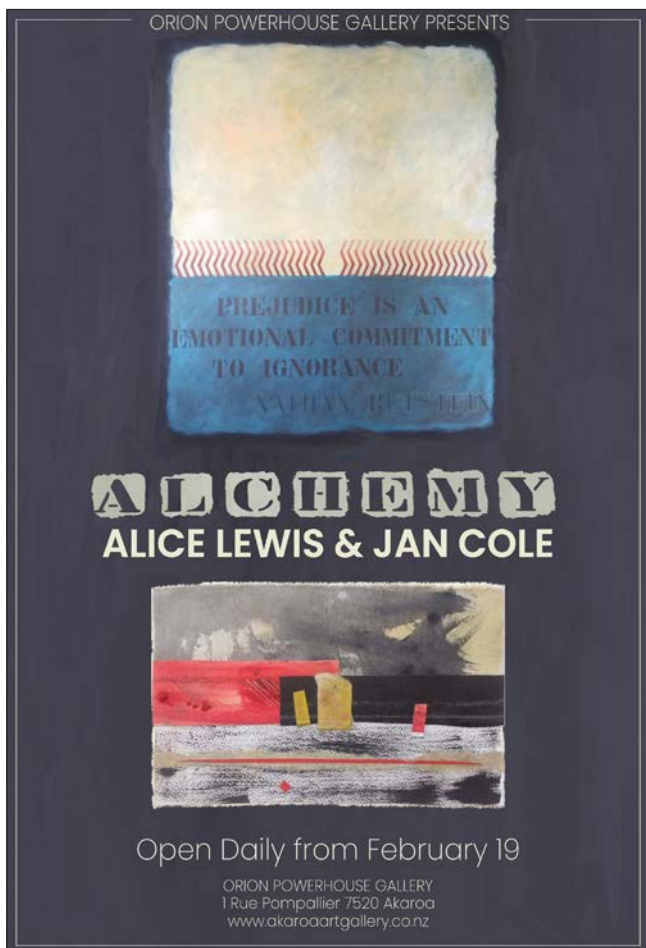


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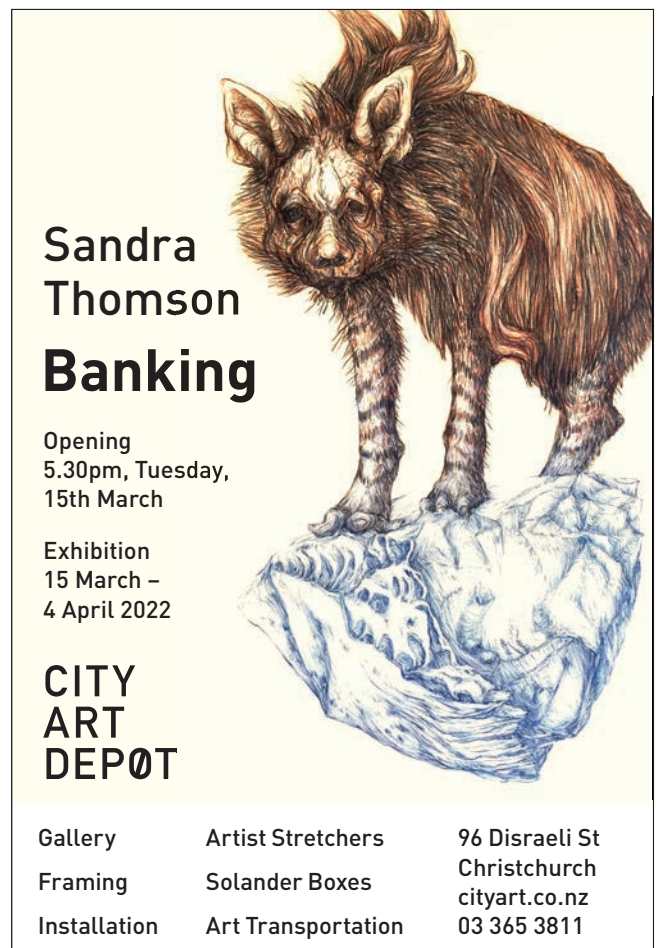
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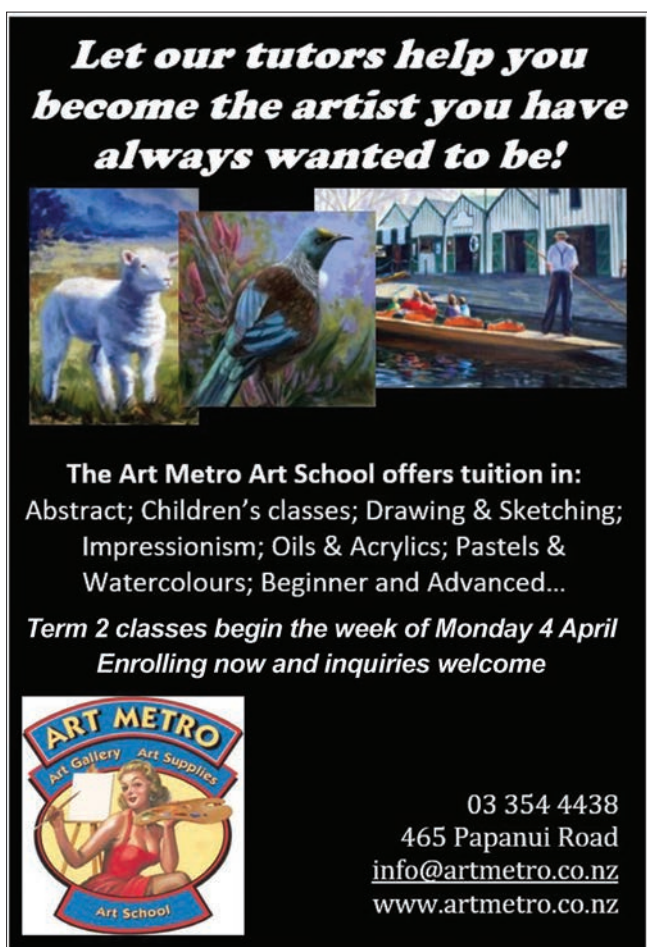
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