

ARTBEAT

May / June issue: *Reigniting Ōtautahi's Street Art Reputation*⁰² *At the Galleries*⁰³
*Peninsula Women*⁰⁵ *Exhibition Reviews*⁰⁸ *Book Reviews*⁰⁹ *Ōtautahi Artists in the Limelight*¹⁰

Francis Upritchard: *Paper, Creature, Stone*. Collaborations and Unpredictable Outcomes



Lead curator, Felcitiy Milburn responds to questions from Warren Feeney about Francis Upritchard's *Paper, Creature Stone* at the Christchurch Art Gallery Te Puna o Waiwhetū, its origins in Francis Upritchard's residency as artist at the Sutton House in Ōtautahi. As the recipient of the Sutton residency, *Paper, Creature, Stone* is surprisingly, both a solo and group exhibition, Upritchard collaborating with, as Milburn notes; 'potters, weavers, jewellers, dressmakers and more.'

Warren Feeney: How did the exhibition come about and why now in Ōtautahi?

Felicity Milburn: It has been cooking slowly for a long time! Not long after *Jealous Saboteurs*, the touring survey of Upritchard's work here in 2017, our Director, Blair Jackson started talking with Francis about the possibility of a project of new work, made especially for Ōtautahi. She has very strong connections here. It's where she went to school, studied at the University of Canterbury, and made some of her first works. Her parents and many friends live here and she visits regularly. Quite early on, too, a group of supporters were able to visit her studio in London and

through the Gallery's Foundation they and others offered to support the show.

Francis came here for an initial visit in summer 2019/20 and returned in April 2021 as the inaugural artist in residence at the W.A. Sutton House, a new residency founded by Christchurch Art Gallery, the University of Canterbury and the Sutton Heritage House and Garden Charitable Trust. Her experience there was formational to the exhibition; allowing her to establish the ideas she would explore, giving her time and a studio to make work in, and the opportunity to make and renew connections with fellow artists, writers and supporters.

Collaboration was a big part of the show from the beginning. When she first began conceptualising a show for Christchurch, she was thinking about the city's recent history; the devastation of the earthquakes, the horror of the terrorist attacks. These are overwhelming problems that affect all of us and can only be solved if we work together, which of course is also true for the global challenges we face with the pandemic and climate change.

↑ Francis Upritchard, *Stick Workers*, 2021. Rubber and wood. Image: John Collie

This idea also resonates throughout the works in *Paper, Creature, Stone*, with the lonely struggle of Sisyphus set against many examples of people working together; most explicitly in the form of two characters from Japanese folklore – Ashinaga-tenaga (Long Legs and Long Arms) – who symbolise harmonious working relationships. In one of the big balata (wild rubber) pieces, *Eeling in the Ōtakaro*, this pair are seen using their unique combination of limbs to fish, with the artist relying on us to imagine a waterline just above the writhing eels.

Collaboration isn't just a theme in *Paper, Creature, Stone* though; it's a fundamental part of how the works were made. Francis worked with artists, craftspeople, experts and friends to make these works, including Taranaki potter Nicholas Brandon (who threw the beautiful vases, pots and bowls she has glazed), Brazilian artist Darlindo (who helps her source sustainable wild rubber from the Amazon), London-based glassblower Jochem-Holz, Ōtautahi fashion designer Steven Junil Park (who made the clothes for her sculpted figures) and Wellington jeweler

Karl Fritsch (who made the amazing rings that glisten on their hands). The ceramic masks were made during time she spent with other artist-friends at Driving Creek pottery in Coromandel, founded by the celebrated artist and conservationist Barry Brickell.

Many other people were involved too – sculpting the large sculptures from balata is a very demanding physical task that has to be done fairly quickly in warm and then cold water, so Francis was supported by a small team of helpers to make sure she had what she needed at the crucial moment. She described the sculpting process as a bit like surgery. She also sourced old clothes and accessories from friends and op-shops, and her friend, the writer Gwynneth Porter, wrote a beautiful piece about the project for the Gallery's *Bulletin* magazine. Francis enjoys how these collaborations, big and small, create outcomes she can't predict, and challenge her to relinquish control, at least a little!

Continues on page 3

Reigniting Ōtautahi’s Street Art Reputation



WRITER
Reuben Woods

How do you gauge the success of a street art festival? This predicament arises in the wake of the inaugural *Flare Street Art Festival*, which wrapped in mid-March after two weeks of activity. Many of the quantifiable metrics applied to other public events, such as ticket revenue and attendance figures, are harder to apply to a festival focussed on the performance of mural painting, a public act that has an eye on a longer legacy, drawing attention but not necessarily dense crowds.

Flare's wider programme did allow for some measure of success under more traditional statistics, with a well-attended artist panel discussion (also live streamed on YouTube) and free guided walking tours proving popular. Outside of numerical data, such activities bridged the gap between the audience and the artists, providing context and insights into the creative process and the experiences that have shaped the artists.

Of course, the art produced for the festival should also be considered in its appraisal. The seven murals formed the heart of the festival, their impact stretching beyond the schedule as new city landmarks. The range was a diverse mixture of styles and themes; from Koryu's massive depiction of two fierce Niō statues standing as urban guardians, to Swiftmantis' *Olive*, an intricately detailed black cat surveying the St Asaph Street carpark of Little High. Along Memory Lane, Gisborne artist Kell Sunshine's bright, lyrical piece (a contrast to the architectural geometry of the nearby SALT mural) implores us to 'Take a Walk on the Wild Side', while Wongi Wilson's work overlooking Manchester Street combines realism with explosive pop stylings.

On St Asaph Street, Kophie pays homage to the influence of hip hop while providing a representation of the often-overlooked female presence in graffiti culture, while on

Manchester Street, Ikarus reframes his journey through graffiti culture in a platform game. The final mural (delayed by the artist's late arrival from Auckland), Elliot Francis Stewart's striking illustration of a garden scene in blue and yellow, exudes a sense of warm nostalgia for simpler times. The success of the murals is evidence of the benefits of creative freedom, each artist revelling in the chance to work without imposed restrictions.

The sheer number of works produced for *Flare* should also be a mark of success, with over 40 new pieces by more than 30 artists emerging during the festival, providing a tangible transformation of the SALT District. *Flare* not only brought visiting creatives to the city, but also presented opportunities for a large number of the local scene to work in visible locations. In addition to the headline murals, there was Dcypher, Ghostcat and Dr Suits' painting-slash-installation *Make Art Not War*,

← Kophie's homage to hip hop culture on St Asaph Street

↑ Wongi Wilson's massive mural on High Street

the 'Wahine Takeover' at the BOXed Quarter, the graffiti jam along the laneway behind Smash Palace (the veil of mystery of graffiti temporarily lifted), and the series of productions on the newly erected fencing along Billens Lane. The spectrum of work produced across *Flare* was a summation of the diversity of urban painting, from traditional graffiti to elegant portraiture.

But perhaps the most telling measure of success was more anecdotal. While watching a group of artists paint on the final weekend of the festival, I witnessed dozens of people hunting out the new murals, many people expressing their appreciation and how great it was for the city to be injected with creativity. Such comments were not isolated, people echoing these sentiments throughout the festival as I wandered the walls. Ultimately, *Flare's* success is found in the energy and excitement it generated as the city once more burned brightly as an urban art destination.



← Kunstautomat Art vending Machine, container for artwork. The Arts Centre Matatiki Toi Ora, 2 Worcester Boulevard



← Jo Burzynska, *Multisensory Meander (smell)*. Photograph: Jo Burzynska



← Nathan Pohio, (Waitahi, Kāt i Mamoe, Ngāi Tahu) discusses his installation, *Let it Be a Lofty Mountain*, to Christchurch Art Seen's tour group in the Arts Centre Te Matatiki Toi Ora, 29 August 2020

NEWS &

Updating City Council's Payments to Artists for works in the Kunstautomat Art Vending Machines at the Arts Centre Matatiki Toi Ora: *Artbeat* reported in its April issue that local artists would receive \$2 for each artwork purchased by the Christchurch City Council for the Arts Centre's Kunstautomat art vending machine. Since the April issue went to print, artists' payments are now set at \$300 for 30 mini-works.

To participate and provide artworks for Kunstautomat, email: kiaora@toiotaotahi.org.nz

Artist Talk: Jo Burzynska, *What Might We Find When We Stop Looking?* Multimedia artist Jo Burzynska hosts a floor talk about her practice, accompanying her exhibition at the Arts Centre, "*What might we find when we stop looking?*" Documenting the outcome of her guided walks through Ōtautahi Christchurch, the exhibition reveals the experience not through our visual senses but instead through smell, touch, hearing and taste. As artist in residence in the Arts Centre from May to July 2021, Burzynska recorded sounds, foraged wild foods and collected materials used for their textures and distilled for their aromas, now incorporated into the exhibition, its multisensory installations highlighting alternative perspectives,

EVENTS WORKSHOPS

described by Burzynska as reimagining and encouraging 'different connections with our urban environments.'

Exhibition preview: Tuesday 17 May, 5.30pm, open from 18 - 29 May, Pūmanawa Gallery, Boys' High Building, The Arts Centre Te Matatiki Toi Ora, 4, Worcester Boulevard, Christchurch, open: 11am-5pm. Artist talk: Wednesday 25 May, 6pm.

Open Call for Local Artists: What Are You Looking At? Eastside Gallery is pleased to invite artists to contribute to the exhibition: "What are you looking at?" Artists confront expectations.' Artists are free to interpret the theme in any way they like and in any medium. The exhibition dates are 11-30 July. To register your interest: Please request a Contributor Form by emailing arts@tewhare.org, or feel free to discuss your involvement either by visiting Eastside Gallery at 388 Worcester St, Tues-Sat 12-5pm, or by phoning 981 2881. Register by: 1 June 2022

The Christchurch Art Show: Opening in June for four days at Te Pae Convention Centre the Christchurch Art Show is now in its 8th year overseen by its organiser John Morrison. In 2022 it will have a visible presence for the exhibition of art that is only

shared by the Christchurch Art Gallery Te Puna o Waiwhetū. In 2022, it will host and display thousands of artworks for sale, with four sponsored art awards, including a celebrity pick and people's choice award. It is near impossible to imagine an arts event on this scale previously in Ōtautahi and not only its scale and prominence but also its visitor numbers (nine weeks out of opening), to date 8,000 visitors have already confirmed they will officially be there. Te Pae Convention Centre, 24 - 27 June, tickets available at: tickets.theartshow.co.nz/buy-christchurch-tickets/

Christchurch Art Seen has restarted art tours of Ōtautahi Christchurch and surrounds: This year Christchurch Art Seen is offering its tours once a month, on the final Saturday of each month. The first tour was presented in April, with renowned art historian, writer and curator Reuben Woods, exploring the changing face of graffiti, street art and mural art. Tours take approximately 2 hours, 10.00am to 12.00pm and cost \$25. For enquiries please email karin@christchurchartseen.nz. Instagram @chchartseen or Facebook Christchurch Art Seen @christchurcharttours

Francis Upritchard: *Paper, Creature, Stone*

Continues from page 1

WF: My initial experience of *Paper, Creature, Stone* was the extent to which all the works, in terms of their genre, seemed keen to “undermine” the category that they represented in relation to an ‘art-world’ category. For example, the works on paper framed and held by large stones at each corner. It gave me this feeling that each work was there to rattle any ideas about certainties on many levels. Upritchard seems to be asking all of us to look and reconsider anew pretty much everything we hold to be true. Yes?

FM: I think that’s very true. We’ve described the show as ‘rewarding for the curious’ and it is definitely about getting people to process what they are actually seeing, not what they expect to see. The architecture and furniture of the Gallery space were part of that, considered as carefully as the works. Francis worked closely with our exhibitions team, especially designer Chris Pole, to get custom vitrines and shelves fabricated, so that things were presented in a way that felt elegant, but also odd and unexpected – hanging cabinets, narrow doorways, wood leaned against walls, huge shifts in scale and yes, those amazing ‘floating’ stones. It’s all part of what she has been doing with her works for years – holding up weird little pieces of the world we’ve forgotten about and showing them to us in ways that make us recognise how fascinating they are.

WF: Artist and writer, Terrence Handscomb has commented that Francis Upritchard arts practice does not belong to Modernism’s ‘intuitive knowledge of deep truths.’ For me, this definitely looks like one of the exhibition’s agendas, or subtexts. Yet, somewhat contrarily, I also see this strong element of surprise in her work, as a familiar Modernist idea about innovation and creativity. What are your thoughts on this?

FM: I’d say that her works actively undermine the idea that there is one way to see or value things. She often focuses on objects or processes that some might consider ugly, too-ordinary, or misshapen. It is how she brings these things together– all those small decisions about finish, juxtaposition, context – that gives them power and resonance; that, and the inevitable associations they prompt in us as viewers. They’re incredibly specific, suggestive objects, but they’re also pretty slippery ones. Many of the forms she is attracted



← Francis Upritchard, *A Peach* 2021. Steel and foil armature, paint, modelling material, fabric, metal, straw, rhinestones, leather gloves. Photograph, John Collie

to – like the ceramic vases and pots – have been part of human consciousness for a long time. They make me think of the amphorae discovered in Byzantine shipwrecks.

WF: Artist and writer Ralph Paine comments on Francis Upritchard’s titles for her work: A name is all that’s minimally required for us to get Upritchard’s singular, dual, collective modes of existence: [for example]: *Giver, Taker, Hannah, Tourist, Jockey, Sun Worshiper, Mandrake, Echo Chamber, Land, Jealous Saboteurs*. Do you see this concise description of Upritchard’s work as outwardly promising a means of entry into it, yet on every occasion, opening a door to something beyond words and a single idea?

FM: Her titles, which I often really enjoy, usually pick up on something easily recognisable in the work, rather than something more abstract. They’re identifiers, often quite drily funny ones, that don’t give you much information, but are an interesting place to start. They almost never answer the most immediate question you might have, which is: why these things together in this place? I guess one answer to that is: because you’re here, and they’re there – you’re just two objects in a room, looking back at each other.

Francis Upritchard, *Paper, Creature, Stone* Christchurch Art Gallery Te Puna o Waiwhetū Cnr Worcester Boulevard and Montreal Street 2 April – 24 July



← Francis Upritchard, *Eeling in the Ōtakaro*, 2021. Balata rubber and stone. Photograph, John Collie

AT THE

↘ John Parker, *Polychrome Portal*, 2022, glazed ceramic



↘↘ Deidra Mayer, *lethal + sacred + heart + in + colour*, 2021, multimedia illustration; pen, marker, paint, and coloured pencil



↘↘↘ Holly Payne, *Between Each Other*, Ilam Campus Gallery

↘↘↘↘ Nick Harte, *Indecent Proposal*, 2022, acrylic on 12 inch record cover



↘↘↘↘↘ Irene How, *How Who You Are*, 2022, digital image



↘↘↘↘↘↘ Andrea Monds, *Whānau Wallpaper*, 2022, collage on wallpaper



Stark, minimalist and referencing the industrial, the pots in his exhibitions are dramatically lit still-life clusters of practiced, precise shapes.... and seem to bear no relationship to the mainstream of contemporary New Zealand ceramics.

Helen Schamroth on Parker’s unique position in contemporary craft. *100 New Zealand Craft Artists*, Auckland: Godwit, 1998.

John Parker, *Form and Colour*, Form Gallery, 468 Colombo St, Sydenham, 4- 25 June

I use my love of tattoo culture and action movies to show my version of the Sacred Heart well known in religious and spiritual motifs. The heart is often seen bleeding and pierced and wanted to use current tools for that. Before bleeding heart was a phrase, the notion of hearts bleeding as a sincere emotional outpouring was common in art. Medieval author Geoffrey Chaucer employed the image in his epic 14th-century poem *Troilus and Criseyde*.

The artist on their practice

Deidra Mayer, *Reimagined: Characters of Myth and Magic*, Art Hole, 336 St Asaph Street, opens 3 May, 5-8pm, 5 – 7 May 7, 12pm-4:30pm

A group exhibition from third year sculpture students, looking out to external influences and modes of practice raising the question: ‘are we operating as independently as we feel we are? What am I intersecting and what is intersecting me? *Between Each Other* acknowledging research practice coexists with a multitude of exterior and interior elements all influencing each other.

Between Each Other, Ilam Campus Gallery, Fine Arts Lane, off Clyde Road 10 - 20 May

‘As far as my personal balance between art and music goes I currently think of myself as a painter who enjoys playing music on occasion but in saying that music has of course assimilated itself as part of my identity and it’s difficult to separate it from any other creative outlet I pursue.’

Artist and musician Nick Harte makes the distinction between two aspects of his arts practice.

Vicki Anderson, *The Press*, 28 October 2020, Record covers transformed in ‘dark arts’ exhibition | Stuff.co.nz

Nick Harte *Warp of Vices*, City Art Depot, 96 Disraeli Street, Sydenham, 21 June – 11 July

Skin Starving is a meditation on embodiment and social media – the human and the technological – the hunger for the basic biological need of skin-on-skin contact – the absence of the physical person even in physical media – and a dialogue with presence in an age of the virtual.

Irene How backgrounds the subjects in her exhibition *Skin Starving*

Irene How, *Skin Starving*, Art Hole, 336 St Asaph Street, opens 10 May, dates To be confirmed.

Andrea Monds has been attending The White Room at Eastside Gallery Linwood for the past three or so years and during this time has been developing work, particular collage, that encompasses a diverse range of images, colours, and patterns. This has led to an interest in combining patterns and old wallpaper samples and producing her own wallpaper designs which have recently included images of family members.

Simon Gray, art tutor at Skillwise, Eastside Gallery Linwood

Te Whare Maire o Nga Punawerewere, opens Monday 20 June 5.30 – 7pm, 20 June – 9 July

GALLERIES

CoCA Toi Moroki: Significant Hurdles and Bold Thinking



WRITER
Warren Feeney

When CoCA Toi Moroki reopened post-quake in February 2016 with the group exhibition, *Precarious Balance*, its recently appointed director, Paula Orrell’s ambitions for one of Aotearoa’s oldest arts institutions acknowledged her commitment to a contemporary exhibition programme that was national and international, and that no longer acknowledged its local obligations to its former artists-membership base.

Precarious Balance did, however, manage to directly engage with the gallery’s history: earthquake-recovered stone works from its first gallery, opening in 1890 on the corner of Durham and Armagh streets, were exhibited upstairs in the Mair Gallery as part of *Precarious Balance*, representing the gallery’s history to a certain extent, and sitting in for the absent voices of its former artists, for better or otherwise.

CoCA’s governing body, The Canterbury Society of Arts Charitable Trust, has a long history. It was established in 1880 and over the years has delivered on its purpose to grow people’s love for art in a number of ways. Since 1968, its focus has been the gallery at 66 Gloucester St. The call for greater and direct engagement with the local arts community has resonated from CoCA’s inaugural exhibition since its reopening. Currently it resonates for many in the idea that CoCA needs to be given back to its artists as a gallery for working [artist] members. How realistic is such a call? In principle, it is an idea that may seem inspired, but is it actually possible for CoCA in 2022 to represent the breadth and depth of the community of artists in Ōtautahi? There are literally thousands of artists, and it has been a task that

the gallery has never been able to practically address and resolve for at least the last five decades. The visual arts in Ōtautahi are characterised by numerous infrastructures and arts communities. Many of the ambitions and proposals for CoCA have been either impractical or impossible. So where does CoCA and its future commitments reside?

CoCA Toi Moroki Board’s decision to pause programming in the Mair and North galleries at the end of the current exhibition, represents an opportunity to answer and resolve that question. Board Chair Anna Ryan maintains that the decision reflects the need for the gallery to create a sustainable plan for its future. ‘We have committed to a consultation process so we can engage with key stakeholders and supporters, seek expertise and identify a preferred financially sustainable model for our future.

‘CoCA is a charity that is here to contribute to a thriving art scene. Since reopening there has been an absence of connections. It is like the building has a moat around it and it is essential that we work out how to lower the drawbridge, fast – CoCA will not survive without the support of the local arts community.’

Ryan came onto CoCA’s board of trustees in 2013 and notes that since CoCA has reopened following earthquake repairs in 2016 it has accumulated losses of nearly \$1 million, (most of which was incurred in the 2016 - 17 financial year). ‘While CoCA has a 142 year history, its gallery model since reopening is that of a start-up business that requires nurturing and support. Some local artists feel reluctant about it because of perceived breaks. The membership model that operated from

Installation View of *Toro Whakaara* at CoCA 2021, Wayne Youle, Edith Amituanai, ĀKAU 26 October 2021 – 12 Dec 2021, photograph: John Collie

Liam Krijgsman, *More Than This*, (installation view) Ō Papa ground floor gallery, photograph: Sarah Rowlands

CSA Gallery, art exhibition, Durham Street Gallery 1907, Alexander Turnbull Library, 1/1 – 25449 – G

1880 – 2010 was abandoned for legitimate reasons (including being financially unsustainable), but those from the 1990s and 2000s have very fond memories of it. We must find ways to foster equivalent connections. One trustee on our board recently said to me that since coming onto it they have received a lot of negative feedback about CoCA. Artists are reluctant to engage. Loud voices impact on the weight of responsibility for our board, but they have had very little positive feedback.’

Ryan also notes a lack of understanding at how scarcely resourced the gallery is. It is currently administered by one 0.8 FTE employee overseeing a network of volunteers, and there is not a part of its programme that is sustainable. ‘In a wider context, the city still sustains a high level of burnout from the 2011 earthquakes and CoCA is not immune. The 10-strong volunteer board of Trustees is doing an exceptional job in unsettling circumstances but answers do not lie solely around the Board table.’

She also acknowledges that plans put in place for the gallery’s likely revenue streams from 2016 to the present day have proven to be unsustainable for many reasons. ‘While local businesses have been extremely generous with in-kind sponsorship, the corporate sponsorship revenue we have been able to secure has been a fraction of what the Board initially anticipated back in 2015. Despite having been operating now for 6 years, we also still have no security of funding from our major grant funders. I do not blame funders for being reluctant to commit to multi-year funding arrangements when the gallery is operating at a loss, but you can see that this compounds the problem and potentially becomes a self-fulfilling prophecy. There is also a significant cost associated with having to prepare major grant applications every year – we have recently had to engage an independent contractor solely for this purpose.’

Thanks in large part to CoCA’s programme partnership with Objectspace, the relationship with Creative New Zealand (CNZ) is in good heart. Arguably, this has been CoCA’s most professionally engaged and successfully delivered exhibition programme in the gallery’s history. ‘In 2021, we had two successful project grants of \$75,000 each, which was the maximum we were eligible to receive. Those successful grants qualified us to apply for an annual grant of \$150,000 this year, and we were successful in obtaining that funding. This was granted on the premise that we extend our relationship with Objectspace until the end of the year. Unfortunately, insufficient income from other sources meant that we could not proceed with those plans.’

‘From 2020 we put in a plan for a modest surplus, but in the second half of last year I could see that it wasn’t going to be successful and I was not willing to stand by and do nothing when I knew that we were going into another deficit. There needed to be a radical shift, and at the moment we still have time, but those options will narrow over the coming

months. We did go to the Ministry of Arts, Culture and Heritage in 2021 with a proposal to continue our relationship with Objectspace and that was declined. Financially, it is a very challenging situation.’

‘I became involved with CoCA because I wanted to make a contribution to Christchurch’s recovery post-quake. I have always been a big supporter of the arts. If Christchurch has a chance of thriving as a modern city, then we need to create a city with a rich cultural texture, an ecosystem that means artists will want to come and live here. CoCA’s building is a big part for me as well and we came so close to losing it in the earthquakes. The worse-case scenario is the gallery has to close. Yet, there is so much potential here if we can get a little support.’

‘Multi-year funding from central government was meant to reopen in 2022. The CSA Board was working to position CoCA for Kahikatea funding, but Creative New Zealand has had a lot of demand on it due to Covid 19 and it announced at the end of last year that it will not be reopening Kahikatea funding for the foreseeable future, so that door is closed to us’

‘The current situation is clearly unsustainable, but we have an opportunity, given that the organisation’s balance sheet is strong, to reshape our future. This will require some bold thinking as we have some significant hurdles to overcome. The CSA was the first organisation to exhibit art in the city and it has exhibited works of art from generations of leading New Zealand artists for decades.’

‘Our objective has always been to grow people’s relationship with, and love for, art. Over the past 142 years, we’ve done that in all sorts of ways. We have been a proud collector of art, a traditional art society, an art dealer and even hired works to businesses through a ‘picture hire’ scheme in the 1970s.’

‘It is now time to write the next chapter in our history to ensure the legacy continues. This will be an important conversation with many opportunities to consider and we are confident of success. The Board expects to have identified a preferred plan for its future in June which will then be released to the community in July.’

To be part of this conversation, Anna Ryan and the trustees of the Canterbury Society of Arts (CSA) Charitable Trust (trading as CoCA) would like to invite you to participate in the consultation process that is underway now. ‘You are an important voice as we consider how the CSA can best contribute to a thriving visual arts scene in Christchurch going forward, in a financially sustainable way. If you are willing to be part of the engagement process, can you please let me know by email (chair@coca.org.nz) or by texting me on 021 117 4940.’

CoCA Toi Moroki
66 Gloucester Street
Open: Tuesday – Friday, 10am – 5pm and Saturday 10am – 3pm



Ravenscar House Museum

WRITER
Andrew Paul Wood

Ravenscar House Museum opened back in 8 November 2021. I have been twice now. The building and fabulous collection of art, antiques and antiquities were a gift by Jim and Susan Wakefield to the people of Christchurch under the auspices of Canterbury Museum. It's an unusual thing for Aotearoa. It's technically a house museum, but because the Wakefields' home, the original Ravenscar House, was a victim of the 2011 earthquake, this purpose-built building, loosely laid out in living room/dining room, bedroom, and library, was designed by Auckland-based Patterson Associates who also designed the mirrored Len Lye Centre in New Plymouth. There is, perhaps an echo of that in the mirrored ceiling of the foyer. The building is as much an artwork as anything inside, reflecting both the brutalism and gothic revival styles of central

Christchurch. I particularly love the texture and colour of ground-up brick from the original Ravenscar House, mixed into the concrete. It's something I'd like to see more of in new builds. There is something for everyone, ranging from ancient Greece and Rome to contemporary art and design. Some of the standout highlights for me include several stunning Frances Hodgkins paintings that I don't think have ever been publicly exhibited previously, a charming Colin McCahon painting of Taylor's Mistake, a striking Toss Woolaston, a spectacular Goldie and equally spectacular Lindauer. I was particularly taken by the 1990s neoclassicism of the David Linley-designed bedroom suite, and a bronze, fin de siècle satyr bust by Lanzirotti. There's also a wealth of Canterbury art which is always nice to see. It's an eclectic collection and reflects the

personal preferences and tastes of the Wakefields, which makes it interesting to see how it's assembled into a context. The displays will be cycled around, ensuring ongoing activation of the space. Being a house museum, it has its quirks. None of the works are labelled, which is not uncommon for a house museum, though a digital guide is available to be downloaded to one's phone. On the other hand, you can make a guessing game of it and exercise your art-historical knowledge. Admittedly the admission charges are on the high side: \$25 for an adult and \$20 for students and seniors. For the committed art buff it's definitely worth it to feast the eyes and it does all go to the upkeep of the museum. All in all, a welcome addition to the city.

→ Paul Dibble, *The Long Wait*, 1998, cast bronze



Ravenscar House Museum
52 Rolleston Avenue
Open: 10am – 5pm,
every day except Christmas Day
Admission charges apply

Nicola Thorne. Documenting Contemporary New Zealand Women



← Nicola Thorne, *Lil Foley*

→ Nicola Thorne, *Jo Ryde*



WRITER
Jo Burzynska
In *Peninsula Women*, social documentary photographer, Nicola Thorne shows women living in Banks Peninsula undertaking everyday activities at home and work. Focusing on the historic, cultural and social dynamics of everyday people, these documentary photographs reveal some of the diverse roles that women hold in this unique geographic environment: from midwife to sheep farmer. Thorne's thoughtful and intelligent black and white images capture and celebrate women

of varying ages and backgrounds who are both ordinary and extraordinary, who achieve but are seldom recognised. Nicola Thorne is a photographer who lives in Charteris Bay on Banks Peninsula. She graduated with a BFA(Hons) in Photography from the University of Canterbury, Ilam School of Fine Arts in 2018. It was during her university studies that she developed a strong passion in researching and documenting contemporary New Zealand women. Thorne builds

relationships with those she photographs, documenting the historical, cultural and social dynamics of everyday New Zealanders with an appreciation of their lifestyles. Thorne's work has been shown in group exhibitions at galleries that include Christchurch's CoCA Toi Moroki and the Ashburton Art Gallery. Her previous documentary projects include *International Arrivals*, an insight into the lives of five recent immigrants to post-earthquake Christchurch; *Not Just Tea*

and Scones, a study of New Zealand working rural women; and *Edgewise*, a visual research project on retirement in Diamond Harbour. This is Nicola's first solo exhibition. Nicola Thorne, *Peninsula Women*, 6 - 29 May Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour Friday-Sunday plus most public holidays, 10am-4pm *Peninsula Women* opens Saturday 7 May, 3-5pm

A Film by Jeremy Leatinu'u at The Physics Room

Opening at the end of April, The Physics Room is screening a commissioned film by Jeremy Leatinu'u, *Te Whakawhitinga*. The 11 minute story that it encompasses reaches across place and time, in its detail, geographically encompassing Te Tai Tōkerau in the North to Ōtautahi in Te Waipounamu, and across generations, outlined by The Physics Room as 'from early adulthood to old age, from the time of Te Pākanga Tuarua o te Ao, WWII, to the present.' Leatinu'u and cinematographer Ian Powell travelled from Tāmaki Makaurau where they both live, to Northland and as far south down to Canterbury. *Te Whakawhitinga* is in te reo and is narrated by two speakers: Matua Hunaara Kaa of Ngāti Porou descent and Poata Alvie McKree of Ngā Puhi and Ngāti Kahu ki Whangaroa descent. Telling the story of a young man enlisting, leaving his family's farm in the Far North and taking the train South to begin military training, cinematically, *Te Whakawhitinga* might seem to be immediately associated with films that use the notion of travel as a metaphor for discovery and revelation, like Bergman's *Wild Strawberries* or Martin Scorsese's *Alice Doesn't Live Here*

Any more, but The Physic Room reveals the details of a more layered and complex narrative: 'Leatinu'u's work often brings multiple voices into the telling of a story, opening up the idea of identity as collectively held. While for the artist it is important that the story is held in the images, rather than in extensive subtitling, the combination of landscape, voice and words enables a slowed-down, watching-listening-thinking state in the viewer. It also makes space to recognise the autonomous identity of the places pictured. These places hold their own whakapapa, their own stories, beyond the work's narrative.' *Te Whakawhitinga*
The Physics Room
29 April - 03 June 2022
Director: Jeremy Leatinu'u
Narrators: Hunaara Kaa & Poata Alvie McKree
Editors: Jeremy Leatinu'u & Ian Powell
Cinematography: Ian Powell
Composer: Tim Prebble
Sound Design: John Gray

↓ Jeremy Leatinu'u, *Te Whakawhitinga* (production still, image by Ian Powell), black and white 16mm film, 2022



DISCOVER

Public Art in the Four Avenues

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

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

C George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester Blvd

D Riki Manuel, *Poupou*, 1994, Victoria Sqr

E Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer

F Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Blvd and Oxford Tce

G Coalbrookdale Foundry, Shropshire, *Peacock Fountain*, 1911, Botanic Gardens
- H** Paul Dibble, *E Noho Ra De Chirico*, 1995, Robert McDougall Art Gallery, Botanic Gardens

I Phil Price, *Nucleus*, 2006, cnr High and Manchester St

J Regan Gentry, *Flour Power*, 2008, cnr High and Colombo St

K Anton Parsons, *Passing Time*, 2010/11, High St entrance to Ara Institute of Canterbury

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

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

N Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh St

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

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

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

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

S Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre and Ōtakaro-Avon River between Worcester Blvd and Gloucester St

T Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield St

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

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

- W** Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

Street Art Murals

X Askew One (Elliot O'Donnell) (NZ), *Kristen*, 2013, 162 Gloucester St

Y Rone (Aus), *Untitled*, 2013, 105 Worcester St

Z Adnate (Aus), *Untitled (Giving Hands)*, 2015, 132 Kilmore St

AA ROA (Belgium), *Untitled*, 2013, Canterbury Museum, 11 Rolleston Ave

BB Chimp (NZ), *Organic Matters*, 2018, Justice & Emergency Services Precinct, 44–52 Lichfield St

CC Jacob Yikes (NZ), *Untitled (Alice in Videoland)*, 2017, 201 Tuam St

DD Kevin Ledo (Canada), *Whero O Te Rangī Bailey*, 2017, 128 Armagh St

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

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

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

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

2 **Aigantighe Gallery**
RSM Law Plunket Law Art Show, 14 May – 5 Jun, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

3 **Art Hole**
Deidra Mayer, *Reimagined: Characters of Myth and Magic*, opening, 5 – 7 May, 12pm–4:30pm. Irenie How, *Skin Starving*, 11 – 14 May. Verity Scarlett, *Going Solo*, 18 – 21 May, 11am – 5pm, 336 St Asaph St

4 **Art on the Quay**
Go Figure – Woodend Life Drawing Class, until 5 May, *Artist Journey It's Not Always Black and White*, 5 May – 8 Jun, The Associates, 9 Jun–13 Jul, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

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

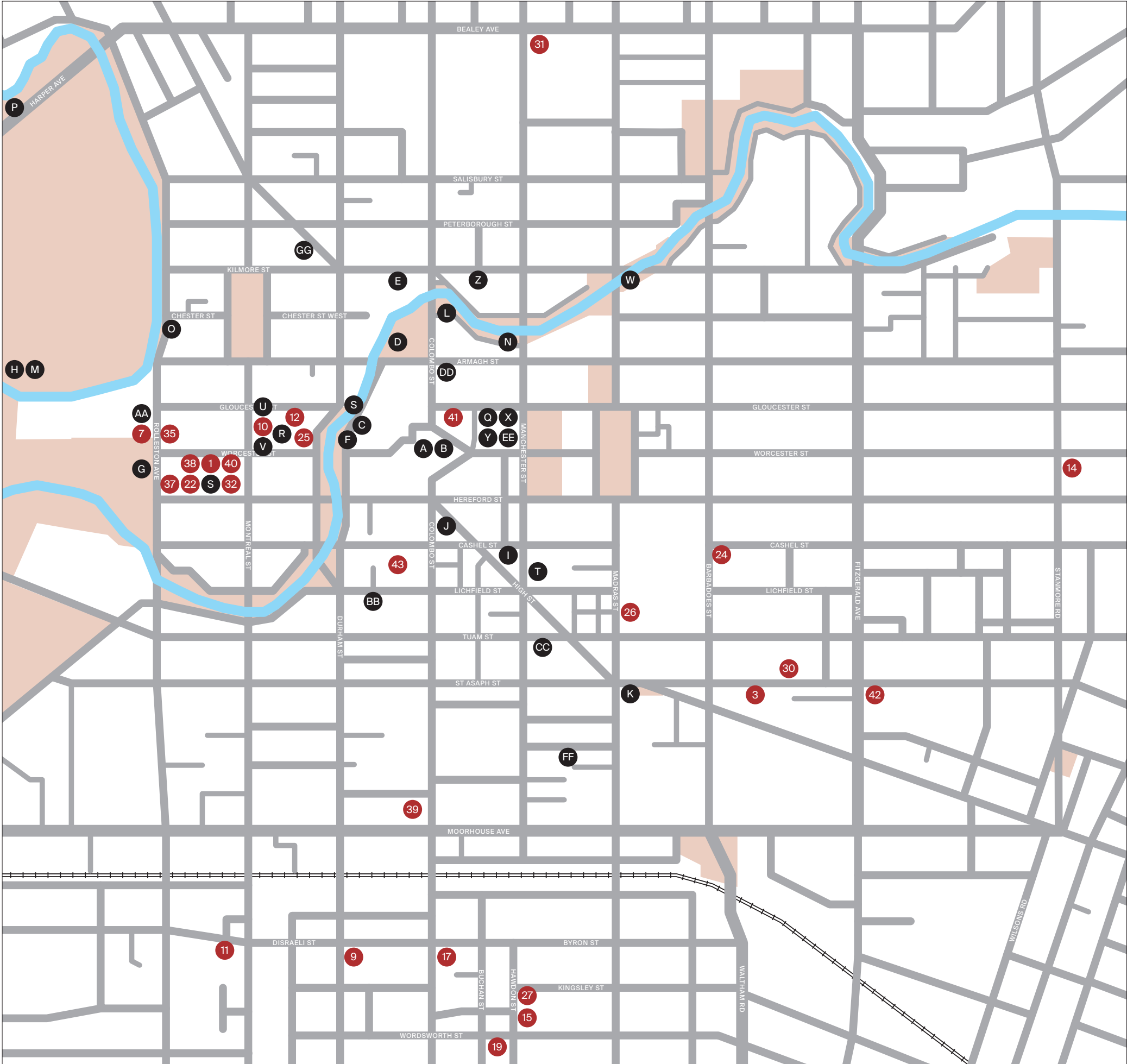
6 **Ashburton Art Gallery**
Group Exhibition, *GIFT*, 8 May – 19 Jun, Ewan McDougall, *Feed up in Lockdown*, until 27 May, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm
- 7** **Canterbury Museum**
Dinosaur rEvolution: Secrets of Survival, until 24 Oct, 11 Rolleston Ave, Mon–Sun 9–5pm

8 **Rangiora Chamber Gallery**
the group Independence, 29 May – 30 Jun, Rangiora High School, *Starting Lines*, until 15 May, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

9 **Chambers Gallery**
In Praise of Eion Stevens (1952 – 2021), 20 Apr – 7 May, Jane Barry, *Dreamscape*, Brad MacDonald, *Ōtautahi Overhaul*, and Ellie Gray, 11 – 28 May, Kara Burrowes, Callum Pankhurst, and Jason Ware, 1 – 18 Jun, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

10 **Christchurch Art Gallery Te Puna o Waiwhetū**
Francis Uprichard: *Paper, Ceature, Stone*, until 7 Aug, Alicia Frankovich: *Atlas of Anti-Taxonomies*, until 22 May, Te Wheke: *Pathways Across Oceania*, until 23 May, *Leaving for Work*, until 2 Oct, Cnr Worcester Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm

11 **City Art Depot**
Nick Harte, *Warp of Vices*, 21 Jun – 11 Jul, Francis van Hout, *Disillusioned Thinker*, 24 May – 13



- Jun, Henry Turner, A.P.G.A, until 16 May, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm
- 12 CoCA Toi Moroki**
Judy Darragh's *Competitive Plastics and Tender Brick: The Material Epiphanies of Peter Hawkesby*, Liam Krijgmans, *More Than This*, until 27 May, 66 Gloucester St, Christchurch, Tue–Sun 10–5pm, Sat–Sun to 3pm
- 13 Down by the Liffey Gallery**
Group Exhibition, *Diversely*, until 9 May, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 14 Eastside Gallery**
Te Whare Maire o Ngā Pun-awerewere, 20 Jun – 9 Jul, 16 Artists, *Stride by Stride*, 23 May – 18 Jun, Group Exhibition, *Our Life II*, 2–21 May, Eastside Gallery at Linwood Arts, 388 Worcester St, Wed–Sat 11–5pm
- 15 Fiksate**
Unofficial Group Show, 1 May – 30 Jun, 54 Hawdon St, Sydenham, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm
- 16 Fo Guang Yuan Art Gallery**
2 Harakeke St, CHCH, Tue–Sun 9–4pm
- 17 Form Gallery**
Fiona Tunnicliffe, *Outward*
- Hound*, 7 – 27 May, John Parker, *Form and Colour*, 4 – 25 Jun, 468 Colombo St, Tue–Sat 10–5pm
- 18 Ilam Campus Gallery**
Group sculpture student exhibition, *Between Each Other*, 10 – 20 May, Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 19 Jonathan Smart Gallery**
Julia Morison, 6(1/3) degrees of separation 1 – 31 May, Chris Heaphy, 1 – 30 Jun, 52 Buchan St, CHCH, Wed–Sat 11–5pm
- 20 L'Estrange Gallery**
17 Marriner St, Sumner, Tue–Fri 11–5pm, Sat–Sun 12–5pm
- 21 Little River Gallery**
Janie Porter, 7 May – 7 Jun, Group Exhibition, 11 Jun – 5 Jul, Christchurch Akaroa Rd, Mon – Sun 9am – 5.30pm
- 22 Maxine Burney Artist's Studio**
Dave Shepherd, *Seasonal Snaps*, 2 May – 4 Jul, Russ Campbell, *Time and Place*, 1–30 Jun, The Arts Centre 28 Worcester Blvd, Mon–Sat, 10am–5pm
- 23 McAtamney Gallery**
Catherine Coster, *Spirit*, 1 May – Jun, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri–Sun, 10–3pm
- 24 Mercury Tower**
234 Barbadoes St, instagram: mercury_tower
- 25 NMG**
Stephen Bambury, *either/or/and*, 29 Apr – 29 May, 141 Cambridge Terrace, Wed–Sat 11–5pm
- 26 Ng Space**
Lamps by Nicola Shanley, Tim Main, *Celestials*, ongoing, Level 1/212 Madras St, CHCH, Mon–Fri 10–5pm, Sat 10–4pm
- 27 NZ Artbroker**
2 Kingsley St, CHCH
- 28 Orion Powerhouse Art Gallery Akaroa**
Steve Helps, *Shadow of the Land*, until 1 May, 1 Rue Pompallier, Akaroa, Mon–Sun 10–5pm
- 29 Oxford Gallery toi o Waimakariri**
Mathew McIntyre-Wilson, Matariki Artist in Residence, 23 Jun–17 Jul, Main St, Oxford, Thu–Sun 10–4pm
- 30 Paludal**
Ana Ili, Laura Duffy, late May / June, instagram: paludal_chch, 371 St Asaph St
- 31 PGallery192**
Richard McWhannell, *More Miles than Money*, 17 May – 17 Jun, Nigel Buxton, *Faces & Folds*, 17 May – 17 Jun, Philippa Blair and Polly Gilroy, until 6 May, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 32 Pūmanawa**
Jo Burzynska, *What Might We Find When We Stop Look-*
- ing?* 18 – 27 May, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 33 Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects and classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 34 RightSide Gallery**
380 St Asaph Street, CHCH, Sat 10–4pm & by appointment
- 35 Stoddart Cottage Gallery**
Kira Aleksandrova & Ian Macleod, *Look Closer*, 3 – 26 Jun, Nicola Thorne, *Peninsula Women*, 6 – 29 May, 2 Waipapa Ave, Diamond Harbour, Fri–Sun, 10–4pm
- 36 Susan Badcock Gallery**
Vashti Johnstone, *Biophilia*, until 7 May, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 37 Teece Museum of Classical Antiquities**
Myths and Mortals: Life in Ancient Times, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed–Sun 11am–3pm
- 38 The Central Art Gallery**
Karl Maughan, *New Work*, 19 May – 19 Jun, The Central Art Gallery, *Celebrating Five Years*, until 15 May, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 39 The National**
Julia Holderness, *The Studio*, 3 May – 4 Jun, Group Exhibition, 8 Jun – 2 Jul, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 40 The Physics Room**
Jeremy Ieatinu'u, *Te Whakawhitinga*, until 3 Jun, Hana Pera Aoake, Wesley John Fourie and Taarn Scott, *Invasive weeds*, 14 Jun – 31 July, 301 Montreal St, The Arts Centre, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 41 Tūranga**
Te Ao Hou: A Moment in Time, until 7 Aug, Janneth Gil and John Sellwood, *Immigrant Journeys*, until 5 May, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 42 Windsor Gallery**
work by Andris Apse, Glen Curtin, Miles Dover, Mike Glover, Ruth Killoran and Sue Syme, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm
- 43 Xgaleri**
Paintings by Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 44 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
 4. Art on the Quay
 5. Art Box Gallery
 6. Ashburton Art Gallery
 8. Rangiora Chamber Gallery
 13. Down by the Liffey Gallery
 16. Fo Guang Yuan Art Gallery
 18. Ilam Campus Gallery
 20. L'Estrange Gallery
 21. Little River Gallery
 23. McAtamney Gallery
 28. Orion Powerhouse Art Gallery
 29. Oxford Gallery toi o Waimakariri
 34. RightSide Gallery
 35. Stoddart Cottage Gallery
 36. Susan Badcock Gallery
 44. 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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REVIEWS

For extended reviews
and content visit:

www.artbeat.org.nz

Tyne Gordon, *Wet Plate*

WRITER

Nick Harte

In Patricia Highsmith's story *The Pond*, a recently divorced mother tries desperately to pluck her small son from the entangled weeds of the deep, dark pond behind their house, which has lamentably become the boy's watery grave. This is the muculent mindset one partakes in when viewing this recent important Tyne Gordon exhibition at the Jonathan Smart Gallery.

The artist continues to carve out her own distinctive visual language where the natural is uncannily fashioned into the artificial. In much the same way that the films of David Cronenberg catalogue the horrors of our bodies, Gordon's works signal the abjectness of the wilderness. It's no mistake that one of her paintings takes its title from Cronenberg's *Scanners*. A scanner is a telepathic curiosity and according to a character in the film, the scanning experience is often a painful one, resulting in nose bleeds, ear aches, stomach cramps and nausea. Gordon's current body of work revels in the extremes of a fabricated,



← Tyne Gordon, *Watery Grave II*, oil on aluminium, tarseal and resin frame

doomed reality, like the one featured in Lars von Trier's *Antichrist*, where nature is a sinister force out to wreak havoc. In the paintings there is a recurring splashing motif which

divulges itself in a gestural divertissement of ascension versus descension.

The paintings in *Wet Plate* particularly exhibit a cinematic immersion in which concealment is a formidable currency. Tarkovskian submerged weeds perform a glissade beneath icy layers of Aegean blue in *Watery Grave II*. A swarm of spectral layers compete for space on primarily small to medium sized aluminium surfaces, nestled within fleshy frames concocted of a singular alchemical process. Ambiguity is an imperative implement, even in Gordon's titles, the brevity and evocativeness of which recall the pared back later poetry of Paul Celan. These works share a strong interest in the skin of things, through both their antithetical combination of organic and inorganic materiality and their enveloping titles. For example, despite the contrasting mediums of *Carapace* and *Monotreme*, their mutual waxy armour has the viscous tactility of an inbred alien membrane.

There is also something foul and acrid about Gordon's bugged fountains, *Monotreme* and *Moth*, and the four rotten eggs perched atop *Monotreme* look as inedible as anything a waste collector might encounter on a particularly pungent haul. These nebulous eggs appear diseased like the fleshy game pods featured in Cronenberg's *eXistenZ*, in a perversely delectable way, and treacherous like the Monotremata of their namesake.

There is a relentless cohesion between image and object which sees Gordon's gothic imagination spawning ecological disasters in which the toxicity of the landscapes are born of Chernobyl-like proportions. For all the exhibition's slimy impenetrability, there is an endearing warmth to the pieces through their do-it-yourself construction, which foreground Tyne Gordon's idiosyncratic sense of acuteness.

Tyne Gordon, *Wet Plate*
Jonathan Smart Gallery
26 February – 26 March

In Praise of Eion Stevens (1952 – 2021)

WRITER

Tessa McPhee

Chambers Gallery in Sydenham staged a moving tribute to renowned painter and print-maker Eion Stevens (1952 – 2021) with an exhibition of paintings by the artist in April. Ōtepoti-born Stevens is remembered as an exceptionally kind and giving man, an experimental maker whose paintings were as reflective and genuine as his character. His was a life and a practice characterised by both a reserve and great generosity; known for the ability to communicate volumes with a few choice forms, he realized scenes with economy and authority as well as insight and understanding.

From a phenomenal cache, as-yet-unseen since the artist's passing, Chambers has selected pieces suffused with humour and anticipation, full of the promise of further gems to emerge in the coming years.

Distinctive flat planes and semi-realistic figuration collide in intuitively painted collages. People and objects, the unruly inhabitants and painted set-pieces of

Stevens' shallow proscenium fields become instruments of visual play. Forms slump and dance, row and reach and rest. Illustrative arms lift as though to cradle, shoulders round in sleep, curve against the pull of an oar or the beat of the sun.

Pieces gradually unfold, revisioning memories and commonplace encounters in wry laterality, critique, and double entendre. An eclectic melting pot of ideas and influences – literary, theatrical, musical, as well as affectionate homages to Picasso and Derain – combined in a dream-like logic. Narratives encompass a breadth of human behaviour and experience, offering unexpected new perspectives and ways of looking at the world.

This legacy of generosity is set to continue well beyond the artist's own lifetime, in the shape of a biennial exhibition that will support several local charities in turn. Proceeds from the inaugural exhibition in late



→ Eion Stevens, *against sunlight* (2014). Glazed acrylic on textured board, 675x600mm. Image courtesy of Chambers Art Gallery

April are to be passed on to Aviva, formerly known as the Christchurch Women's Refuge.

This show questions something of a complex wider relationship with his work, an inexplicable hesitation that has since dissolved, perhaps some collective feeling of trespass upon the evocative and personal imaginings of the artist. Always a private man, Stevens became increasingly reclusive in later years, retiring from both painting and the public eye – a circumstance resonating with a melancholy akin to that recalled in Stevens' own artworks. It is heartwarming then to see these paintings bringing people together, sharing in a sense of deep love and respect tinged with loss, to celebrate the life and legacy of Eion Stevens.

In Praise of Eion Stevens (1952 – 2021)
Chambers Gallery, 80 Durham Street
20 April – 7 May

Pig Face, Hare's Tail and the New Day

WRITER

Orissa Keane

Pig face: pink, yellow; the sound of distant waves. The nature of the Olivia Spencer Bower (OSB) Award doesn't always produce an exhibition of final work, but a record of the time afforded the artist by the residency. That's not to say an exhibition is an end in itself, although it may be treated so, often it is not. In the case of Melissa Macleod's *Pig Face, Hare's Tail and the New Day* (2021–2022), the multiscreen projected moving image work presents an honest look-in to the methodical, meticulous practice of the artist. In typical fashion, the title also nods to classifying and categorising.

Hare's tail: dusty yellow, green; a high, constant insect chirp.

Seven projections give almost a 360° perspective of Melissa collecting seeds of coastal flowers and plants at New Brighton beach, Ōtautahi. The cameras have been positioned close to the ground, giving the effect of crouching within this particular landscape. Though the colour of the sand,

the grasses and succulent-type plants are familiar to me, I cannot name them. The ambient soundscape is calming and enveloping.

Not a lot changes in the landscape over the course of the filming; Melissa circles once around the cameras, slowly collecting samples into a plastic container, returning to the starting point to place them in the prepared jars. Standing in one frame, she casts a shadow into the next. Melissa is not seemingly concerned with making a "pretty" film, this is a stark and honest acknowledgement of the environment she knows well. The camera shots are not conventionally framed, we see the artist only partially, arms reaching, hands picking. This is not for show. I'm not even sure to what extent this is for us at all—and yet it feels generous to reveal this process for viewers.

New day: yellow, orange, red; the sound of jars clinking and jandals scuffing sand.

The purpose of collecting these seeds is not



↑ Melissa Macleod, *Pig Face, Hare's Tail and the New Day* (installation). Photograph: Sam Quinn

evident in the work, nor is it made any clearer by Kayla Marshall's catalogue text which mentions vaguely something to do with community; images in the catalogue include drawings and studies towards a "flower mountain". The word "community" follows

Melissa's practice, but the best way I understand it is from the perspective of activism; works such as *Weight* (2016, CoCA) and *the slow amputation of her protective arm* (2018–2019, Te Puna o Waiwhetū collection) open discussions about the precarious nature of living on the coast with threats to flooding and climate disaster. *Pig Face, Hare's Tail and the New Day* is different; at least in this form, the work doesn't seek to inform the audience. I wonder where, in future, we will encounter coastal flowers where they might not have been before, or a flower mountain, whatever that may be.

Melissa Macleod, *Pig Face, Hare's Tail and the New Day*
Ilam Campus Gallery
University of Canterbury, Fine Arts Lane, off Clyde Road,
25 February – 29 April

Catherine McCormack, *Women in the Picture*

WRITER
Alice Bray

Catherine McCormack's *Women in the Picture* takes art history and uses it as propulsion into wider conversations concerning art, feminism and the culture of looking. Such conversations seem pertinent in a world authorised by sexual disparity, where the active male possesses the power to look, whilst the female, passive and dispossessed of power, is something to be looked at. This book continues work which has been happening since the 1970s, from writers like Linda Nochlin, Rosemary Betterton and Griselda Pollock. McCormack, in a similar fashion, reaches into the repository of art history to reveal its complicity in female exclusion and denigration.

One of the first examples McCormack uses is Zoffany's *The Academicians of the Royal Academy* (1771-2). We see these so-called active males as the bulk of the Royal Academy; burly bros in breeches, all periwigs and palettes, participating in something collectively, whilst the two female members are separated from the action; the

problem of their presence alleviated into pictures hanging on the wall.

In the art world today, women are now present in the rooms where things happen; whether they be in their studios, exhibiting in galleries or leading major institutions; increasing inclusion is substantive and undeniable. Despite ongoing progressions, however, the culture of looking remains steeped in historical forces which subjugate female identity into archetypes constructed by the male gaze. Such archetypes order the four chapters of this book (Venus; Mothers; Maidens and Dead Damsels; Monstrous Women), which, among others figures, include bare-breasted water nymphs, dead, floating Ophelias, sacrosanct Virgin Marys and vengeful deities. McCormack takes such figures and casts a wider net to demonstrate how such ideological constructs persist in our contemporary world. Her observations include Gillette Venus razors, Hollywood waxes, yummy mummies, 'Milfdom' and #MeToo; things which contribute to the

control over women's bodies as well as the unrealistic expectations enforced on them, or reflect the sexual violence still rife within our culture.

So what is the way forward? McCormack argues that this lies not in the censorship of images, but in the interrogation of them, using the canon of art history as something not static but able to be reconfigured. From Artemisia Gentileschi, Berthe Morisot, Leonor Fini and Kara Walker, *Women in the Picture* offers a fresh perspective which spans decades, revealing the complexities which inform our current antagonistic debates about sexuality and objectification; about decolonisation; about gazes, power and the culture of looking.

→ *Women in the Picture: Women, Art and the Power of Looking*
Catherine McCormack
Icon Books, Nov 2021, Paperback, \$24.99
Available at Scorpio Books

Review provided by

Scorpio Books



Challenging the Status Quo

WRITER
Warren Feeney

At the end of May, Rangiora Chamber Gallery is opening an exhibition from an association of artists; *the group Independence: Joy, Hakehake, Girls, Play, Engineers, Noho here kore*, a coming together of artists, designers and an engineer. Curator and artist Rachel Malloch maintains that the exhibition 'defines and establishes a scenario for "Girls Play Engineers" and an engagement with the premise of sustainable arts practices.

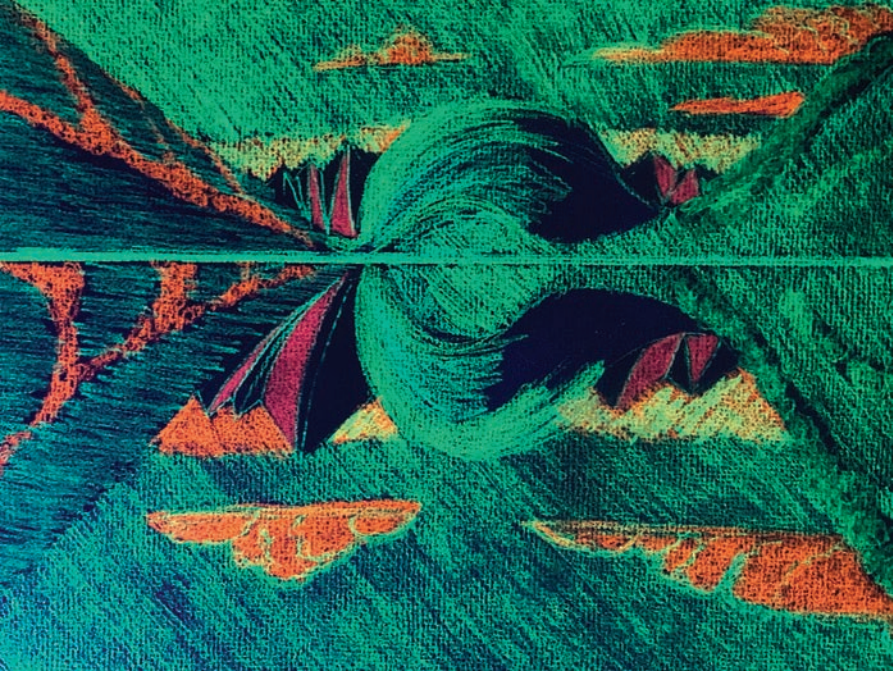
From the exhibition's title, "Hakehake" is 'the winging action of birds as they move with irregularity, much like us as we travel and wing from one to another or place to place to make art and "Noho here kore", is the freedom we have experienced.' The artists in this exhibition respond in numerous ways and means, engaging with materials, stories and confrontations explored in the works in the exhibition.

The love of natural zones and light is cultivated in the exhibition in the response to sustainable ecologically friendlier materials by Ros Goulding, her black-lit landscapes transforming 'badlands' into a place of ecstasy .

Emeritus Professor Maan Alkaiasi deciphers the habits of worldly birds, likening their habits to our delicate grooming and posturing. 'His photographs are joyous in their response to birds caring, fighting for territory, playing for fun, loving and feeding their chicks.'

Jennifer Mathesons' *Little Dragon in the Year of 2025*, a digitally-rendered printed fabric, floats on hanging instruments 'which catch the stars.' Matheson describes the ideologies that background this work:

Textile digital printing promotes sustainability, it is Eco-friendly, and it is the way forward for the textile industry. Embracing this



technology has redefined my approach to my art practice. Researching the characteristics, values, and the symmetrical design elements of the Siapo motifs [traditional Samoan design elements] have inspired and influenced my design concepts. Symmetry evokes balance, harmony, and aesthetic appeal. Nature provides a natural canvas for inspiration and photographic images upon which I have layered my designs to create surface patterns. I create cloth out of human experiences to push boundaries and to express multiple views of cloth as a vehicle of symbolic meaning.

The landscapes that Rachel Malloch realises are filled with naked human angels and etched and painted places, cows and

↑ Ros Goulding, *Moving Along*, 2022, coloured pencil on black paper

↗ Loretta Young, *Healing Through Searching and Finding Balance*, 2022, drop fabrics

↗↗ Jennifer Matheson, *Little Dragon in the Year of 2025*, 2022, digital image

butterflies. She investigates the context of fresco materials in modern chemistry by making all of her paint and constructing the canvases from recycled fabrics. Trying to avoid polluting practices has lead to her filling the refuse stations at times, but by changing practices to materials which break down naturally, they do not create residual run-off or pollution.

Linda Borsts' photographs feel like dusted velvet images made through a large technical camera. The sophistication of these works, suggests the world we inhabit affected by us, and in reciprocation, nature affects its inhabitants.

The goal of the group is to play with the creation of new works during the exhibition.



This can influence future exhibition work, change the artists' modus operandi, challenge the artists' known working methods and allow artists to cross boundaries, experiment, learn and play. The chance to exhibit together to support each other's success is important to us.

The group Independence, Joy, Hakehake, Girls, Play, Engineers, Noho here kore
Rangiora Chamber Gallery
141 Percival Street, Rangiora
29 May – 30 June
Monday – Thursday 9am – 5pm, Friday to 7pm, Saturday 10am – 2pm and Sunday 1 – 4pm

Nigel Buxton: Portraits as Still Life Painting

Nigel Buxton's arts practice is, on a number of levels, characterised as being centred upon traditions of still life painting, yet Buxton's exhibitions frequently circle around their subjects, representing their detail - yet their attention as much about the particulars of their subjects as they are with its wider context. In *Faces & Folds*, Buxton paints luxurious drapes that are at times pulled back to reveal the austere countenance of a portrait. In some works the silks and satins, painted with gestured brush strokes in

luscious oil, completely dominate. In others the voluptuous fabric belies the restrained expression of figures that seem to have momentarily entered the picture and may soon walk from the room. Buxton plays with illusion while celebrating the physicality of the painted mark.

Nigel Buxton, *Faces & Folds*
PGgallery192, 192 Bealey Avenue
17 May – 17 June

→ Nigel Buxton, *Portrait*, 2022, oil on panel



Murray & Co: Positioning Ōtautahi Artists in the Limelight

Murray & Co is well-known as an investment banking firm in Aotearoa, where over the last 10 years it has also had an additional and significant role through its resolute commitment to the arts in Ōtautahi, creating opportunities for emerging artists and exhibiting their work through annual exhibitions since 2012. Installing exhibitions in a post-quake city with a rigour and regularity, Murray & Co has made good use of the city's renovated and new buildings. The list of exhibition venues include: The National Bank Building, The Piano in Armagh Street and, in 2022, the new office premises of investment banking firm, Murray & Co. These exhibitions have introduced the work of many recent graduates from the Ilam School of Fine Arts to dealer galleries and the wider community. Led by Clare Murray, her commitment to creating these exhibitions was shaped by the aftermath of the February earthquakes and the scale of destruction of the city's infrastructure and galleries. Pre-quake, Murray remembers visiting galleries with her children, and the immediate loss of that experience in 2011; 'there had to be a way to showcase art again quickly, to support the artists that had lost so much, but also to bring enjoyment back into people's lives again through the arts using a common sense formula.'

Since 2012, Murray & Co has featured the work of many artists who are now professionally established, the list of names include, Rachael Dewhirst, Rebecca Harris, Thomas Hancock and Donna-Marie Patterson. 'It's great to see many of the exhibiting artists go on to the next level, for example, from 2012, student Clarissa Lim went on to study at London's Royal College of Art.'

In 2022, the four participating artists in the exhibition are Barbara Boekelman, Hana Olsen, Chloe Summerhayes and Jillian Wordsworth. Olsen graduated from the Ilam School of Fine Arts in 2021 with honours and

her current practice looks at different ideas from Aotearoa's history, contemporary culture and feminism. Recently her work has shifted, in particular denoting emotional references to specific places in abstract images. Her work in Murray and Co's office looks at the relationship between the self and the outside world through the lens of painting, exploring where she grew up, and deconstructing remembered realities into a more emotive response.

Chloe Summerhayes' art practice is informed by questions and ideas around the cyclical nature of ourselves and our environments. She comments: 'Rubenesque putti reappear throughout this series of works, suggesting narratives and inviting interpretation. I'm interested in paintings referencing paintings and the circular and responsive way in which so much art is made. A methodical and conversational process is used to construct preliminary paintings, and these become referenced imagery for more paintings, the subsequent work like a process reversal of the initial paintings they are born from.'

Barbara Boekelman's painting is influenced and informed by her previous background in journalism. 'The recurring narrative in my work is often socially or politically driven, and always close to my heart - I use representational imagery as a point of departure to a predominant abstraction, fusing colour and form. Foreground and background continuously shift in this exercise of concealing and revealing.' Boekelman is a New Zealand-based artist from Amsterdam, attending art school in the Netherlands in the late eighties. After a 20+ year distraction, concentrating on a career in journalism and television, she embarked on her MFA at Ilam School of Fine Arts.

Jillian Wordsworth's arts practice has its origins in her rural childhood in Canterbury and later in Lower Hutt, raising children of her



↑ Barbara Boekelman, *Meat*, 2022, oil on canvas



← Jillian Wordsworth, *Interrogating darkness, searching for the light*, 2022, oil on canvas



← Chloe Summerhayes, *Idle Lambs*, 2022, oil on canvas



→ Hana Olsen, *Landscape Four*, 2022, oil on canvas

own and developing a passion for art through community workshops and classes, progressively exhibiting and selling her art, with many works now held in private and corporate collections. Predominantly a painter of contemporary landscapes, Wordsworth incorporates objects and symbols in her paintings, exploring issues of heritage and identity, centred upon the land as a subject about 'binary opposites, physical and spiritual, a journey of the imagination and of wondering what lies beyond.'

This year, an added dimension to Murray & Co's programme is enabling an emerging curator, Monica Wang, to manage the exhibition for the first time. 'Monica has done much of the liaising and organising to create two public events at Murray & Co in May and June comprising four artists in conversation. Artists

working in the fine arts can be alone in their studio for so long and the emerging curator plays a role in drawing them into the limelight through this programme.'

Murray & Co – Emerging Artists in Conversation
Barbara Boekelman and Chloe Summerhayes. Friday 27 May 11.30am - 12.30pm
Hana Olsen and Jillian Wordsworth. Friday 17 June 11.30am – 12.30pm
Admission free, only by booking in advance through Eventbrite: murrayandco-emerging-artists-in-conversation.eventbrite.co.nz; or contact rebecca.bone@murray.co.nz



← Julia Holderness, *Layout (April) for The Studio* (detail). 2021. Mixed media. Courtesy of the artist.

Julia Holderness: A Contemporary All-Woman Art Studio

In *The Studio*, Julia Holderness uses her research and practice-based approach to explore the history of an all-woman art studio and exhibiting space in Ōtepoti Dunedin (1939-40) that was shared by Doris Lusk, Anne Hamblett and Mollie Lawn. Considering the 'group studio' as a site of practice, shared resources and social connection, Holderness extends this narrative by imagining historical artist Florence Weir's possible interactions in this context, alongside work by contemporary artists; Julia Holden, Kirstin Carlin, Richard Orjis and Tatyanna Meharry, to explore the possible influences of this collective environment.

Julia Holderness has worked with both Scape Public Art and the Christchurch Art Gallery on project that engage with the history of modernism as it materialised in New Zealand from the 1930s to late 50s, working across a range of arts practices and materials. These have ranged from sculpture and installations, the applied art and design in its various manifestations, all informed by the rigour of the questions she raised about New Zealand's art history. 'Combining several influential

design archives, both local and international, as sources for contemporary fabrication and re-presentation, her research traces alternative and sometimes imagined histories of modernism in New Zealand.' (The Christchurch Art Gallery on Holderness' practice)

Julia Holderness and Invited Artists, *The Studio*
The National
249 Moorhouse Avenue
4 May - 4 June 2022,

Diversely: Group exhibition at Down by The Liffey Gallery

WRITER
Warren Feeney

An exhibition featuring the work of Sayoko Pettigrew; a graduate from the Nagoya Zokei College of Art and Design in Japan; and Martin Letham, a landscape artist who's interest resides in the country's mountains and rivers; and Richard Poole, a digital artist, originally from the UK, and now resident in Aotearoa.

Poole's background in Information Technology has led to his current specialisation in digital art, writing computer code that creates artworks which can never be repeated. Each piece is "seeded" from a unique number, immediately destroyed after the image has been printed.

His current work is based on an exploration of particle motion, his attention upon; 'fluid flow, magnetism, and gravity. Each collection is the result of hundreds of hours of coding time and he maintains that he spends a lot of this time, 'balancing the desire for truly generative pieces that are not prescriptive, with the need for each output to be visually linked to the overall collection. Generative art creates a natural tension

between chaos and control, the artist carefully determining how much entropy to allow in a collection.'

Poole's work is complemented by the refined, minimalist iconography of Pettigrew's images and Letham's landscapes, and his commitment to the subtle, changing atmosphere and perpetually shifting experience of light.

Sayoko Pettigrew, Martin Letham, Richard Poole, *Diversely*
13 April - 8 May
Down By The Liffey Gallery
1 James Street, Lincoln
Wednesday - Thursday 11.30am - 2.30pm,
Friday - Sunday 10am - 4pm

Richard Pool, *Stilus*, 2022, digital image



Kira Aleksandrova & Ian Macleod at Diamond Harbour

WRITER
Jo Burzynska

Artist, Kira Aleksandrova works predominantly in watercolour, actively embracing the spontaneity and unpredictability of the medium, and Ian Macleod is influenced by abstract expressionism, his interest in capturing movement and energy, created in predominantly small works in acrylic and mixed media.

Kira Aleksandrova was born in Russia, where she trained in art. Despite this education, painting remained a hobby until she moved to Diamond Harbour two years ago, where she became re-immersed in her arts practice. Aleksandrova now primarily works in watercolour, with some acrylic, and is a member of the Stoddart Cottage Artisans.

New Zealand-born, Ian Macleod has long pursued art as his main hobby. Well-travelled, he finds his themes in the world around him: from geographic maps to reflections of light. Within his work, the quest for harmonious compositional solutions is his greatest passion. Aleksandrova and Macleod are partners, who in recent years have exhibited their work at the *First Steps* exhibition at Linwood Arts Eastside Gallery exhibition and its Mini-Gallery, as well as locally in Diamond

Harbour. This is their first exhibition at Stoddart Cottage.

Kira Aleksandrova and Ian Macleod
Look Closer
Stoddart Cottage Gallery, 2 Waipapa Avenue
Diamond Harbour
Friday-Sunday, plus most public holidays,
10am-4pm
3 - 26 June 2022



Ian Macleod, *BASSON*, 2022, mixed media

Catherine Coster: Light and Enlightenment

WRITER
Warren Feeney

Australian-based artist Catherine Coster is exhibiting in May and June at the McAtamney Gallery Gallery, Geraldine. An expressionist painter on a number of levels, her paintings are characterised by their contrasting subjects of light against darkness and the gestures and marks of her brush. Yet, such a description is by necessity qualified by the affirmation nature of her work, her subjects emerging into light and enlightenment. She describes her paintings as coming from an intuitive place. 'I apply paint in a quick, expressive manner, allowing the paint to flow where it will and inform the picture.

The painting takes on a life of its own as I reflect upon and explore the shapes that emerge as a work progresses. The finished work often deviates from my initial musings and I am often surprised at the final image that has been born, like it was just waiting for the right time to emerge.'

Catherine Coster
Spirit Led
McAtamney Gallery
40A Talbot Street, Geraldine
22 May - 20 June



Catherine Coster, *Take Off Your Sandals*, 2022, oil on canvas

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Julia Morison
6 (.) 3 degrees of separation
6 May - 4 June 2022
JONATHAN SMART GALLERY
Image: (detail) *Omnium Gatherum*:
10 degrees of separation; 2022,
mixed media on board, 900 x 600mm
jonathansmartgallery.com

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Image | Tui Emma Gillies and Sileti Fieme'a Burrows, *The Last Kai* (detail), Tapa cloth, kupesi stencils, natural dyes, Indian ink, watercolours and acrylics, 2022.

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murrayandco-emerging-artists-in-conversation.eventbrite.co.nz
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Francis van Hout
Disillusioned Thinker

Opening
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Exhibition
24 May - 13 June 2022

Nick Harte
Warp of Vices

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Exhibition
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