

# ARTBEAT

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## Janneth Gil. *Tribute: Darkness into Light*

When the 15th March 2019 Mosque attacks happened, Colombian born, Christchurch-based artist Janneth Gil was immediately reminded of memories of her life in Bogotá in the 1980s and 1990s. The United States was then waging a war on drugs in Colombia in armed conflict with drug cartels, with civilians caught in the middle with the cartels against both the USA and the Colombian government (During this time, drug lord Pablo Escobar (1949 – 1993) attempted to assassinate a politician by bombing a commercial flight he was expected to take, killing all 107 passengers).

Gil says that the events of 15th March were a reminder of the violence of that earlier time for her, but she was also heartened by the response from Christchurch residents and 'the importance of familial and community support and the connections we form with others, and how these significant relationships are imperative for us to be able to confront and rise above adversity.'

Over the past two years Gil has built and maintained a close relationship with the city's Muslim communities, creating and developing a series of projects that respond with affirmation to a greater understanding and tolerance by all communities to others. She aims to make a contribution by encouraging those who see her work to reconsider unconscious biases that lead towards racism and discrimination, thereby encouraging dialogue, inclusivity, and a more informed, empathetic and socially conscious society.

Gil has collectively named her projects working with the Muslim community in a variety of media as *Darkness into Light*, with her current exhibition at PGallery192, *Tribute: Darkness into Light*, the first in a series to follow. The exhibition includes photographs of the Mosque and Muslim community, the voices of their widows and two speeches written by widows, including one of the victims' impact statement heard at the high court sentencing for the 15th March Mosque shooter.

'Through *Darkness into Light* I primarily want to immortalise these tributes as a metaphor for human empathy, solidarity, respect and support, and to emphasise the few good aspects this tragedy brought to our communities. Tributes from the Botanic Gardens and the Al Noor Mosque (Masjid An-Nur) have been used as the raw materials for the creation of paper and photosensitive material in order to produce gum-process prints. Captions and titles for works mentioned reference interviews conducted with collaborators or written material that they wished to share with me for this end use.'

Gil's projects encompass a range of disciplines through photography, works on paper, texts, podcasts and collaborative works with some of the victim's families. She describes the response from Christchurch and its communities as profoundly significant, with discussion about systemic problems that might have contributed to an environment or culture that led to such an atrocity, and the immediate response evident in the expressions of grief and remembrance through the giving and laying of flowers in an impromptu memorial for the victims and their families on the fence line of the Botanic Gardens on Rolleston Avenue.

Gil also worked with *The New Zealand Herald*, as well as *The Press* and various international newspapers and a television channel in Singapore, contributing her photographs of the Muslim community. She was also involved in *The Widows of Shuda*, a New Zealand on Air funded project about four women whose husbands were tragically killed. Working with a team from Plains FM, Radio New Zealand, lead producer Lana Hart, and members of the Muslim community they created a mentoring project of stories from people in podcasts, with commentary and photographs working together, telling the stories of that community and not their own version of their stories. (Listen: Widows of Shuda (rnz.co.nz))

Gil has transferred a message from one widow onto a paper document, transparent with the letters evident as empty spaces that can be looked through with a sense that the message is present, yet also vulnerable, as though it could also disappear, emphasising that this is exactly the point that she wishes to make. 'My fear is that people will forget what they felt on 15th March very quickly. Memories can fade and it is important that we remember.'

Her photograph of the two interior rooms of the Linwood Islamic Centre, share this sense of vulnerability. She observes: 'This is the female area of the Linwood Mosque, here Linda Armstrong became a victim. It is divided into areas for females and males and you have this veil in between. That will have been the view when this happened, her view, and she died just in that port. That is how I came to the idea of photographing it from there and through the veil, but also the chairs, they are like the witness of what happened and also the absence of the men who died there and also that feeling of the darkness and light. In Arabic, Noor means light.'

Gil also says that although New Zealand is a small country it has captured the attention of many internationally. 'We just had a team from Singapore doing a documentary on my work about what communities do after

→ Janneth Gil in her studio at the Ilam School of Fine Arts. Digital image available in various formats

→→ Janneth Gil, *After months of being without family as a new mother and trying to realise her husband's dream of raising their daughter in New Zealand, Neha now has her closest family members with them, her mother, Shafia Begum, and younger brother Faysal*. Archival pigment print on Harman by Hahnemuhle Gloss Baryta paper.



such terrorist attacks in the world. They were very surprised at the way we did what we did and being such a small country we became global. So it resembles the "Black Lives Matter" movement and the importance of the strength of an idea.'

'As well as Colombia I also lived in the Middle East for a while, and that was also helpful in establishing really good relationships with some of the victims of the Mosque attacks. It was not easy but we just started talking and I realised that they had the same issues with racism that I had. I am from Colombia and people think that Colombia is all about drugs. These are stereotypes that we have to break. We all have work to do.'

'*Darkness into Light* is a large project and I want it to focus on different areas, especially in its role in community engagement. I want some of the projects to be exhibitions in public galleries where I can show different types of works, including the actual clothing of the victims. I am working on the

idea of memory. There are works from the victims themselves or their families, a stain or samples of blood or objects, and that will be another exhibition and I am also making inks and watercolours from the flowers at the Botanic Gardens and printing flowers.'

'I have also created workshops for the Muslim community to help them not to be misrepresented in the media and workshops on how to use photography for positive social change for minorities and immigrants. I want to create a domino effect and work with people who have the same kind of views which is why the whole project is full of many different parts. I don't see it finishing. It is just the start.'

Janneth Gil, *Tribute: Darkness into Light*  
PGallery192, 192 Bealey Avenue  
23 February to 19 March  
*TRIBUTE* Floortalk, Tuesday 2 March, 12pm.  
Join artists Janneth Gil and Viv Kepes.  
See: page 3, Viv Kepes. *Tribute - Bouquet*



How do you paint a city?

WRITER  
*Reuben Woods*

As bright skies (and gusting winds) have signaled the arrival of summer and a sense of creative activity has flourished across the city, I have been reflecting on muralism’s representation of our identity. As the talented DTR crew spend long hours on scissor lifts completing a massive and impressive architectural mural on the rear wall of the Riverside Market’s building, reimagining iconic heritage architecture into an illusionistic patchwork of façades, I have been drawn to consider other murals around the city and how they tell our stories.

As commissioned muralism has grown in prominence and popularity, the process of commissions has also ensured more voices sit at the table. Murals increase in scale, as does visual trickery and technical virtuosity, but concessions are increasingly made as well, especially in terms of the themes and imagery of works. This is not surprising as more funding is put towards projects and more interest is applied to the outcomes. The effect of this stakeholder input, often exercised with public responses and brand recognition in mind, not only clouds the definition of street art, but pushes muralism closer to an amalgam of public art and marketing.

This development raises questions around the images found on walls and how they connect to the city and its communities, not only as an audience, but also as the subject. Over recent history, a set of recurring themes have appeared in Christchurch’s murals. Alongside the DTR crew’s latest production, other walls have utilised architecture, from Dcypher’s Kodak mural in the SALT District, which invites the audience to ‘flip’ the film negative images on their phone, to Christchurch-raised Johnny 4-Higher’s tribute to the broken Cathedral, or even Gary Silipa’s stylised production featuring famed broken buildings and the new Cardboard Cathedral in a scene that



↑ Askew's *Paris*, painted for the From the Ground Up festival in 2013, presented a local resident in a larger-than-life format in Sydenham

touched on the rebuild. In a city that has lost so many buildings, such an approach is entirely understandable, our built environment represented memories and time spent in our cherished locations, many now gone. Birds, flora and fauna, as in most New Zealand cities, also remain popular. Chimp’s beautiful Justice & Emergency Precinct mural, Dcypher and Jacob Yikes’ Antarctic mural on the Novotel Hotel, and even ROA’s moa on the side of the Canterbury Museum, all recognise our attachment to our natural environment. In a country that anoints an annual bird of the year, it is unsurprising that we identify strongly with the various characteristics and qualities of our feathered

friends. Portraiture is an enduring presence, with contemporary muralism often favouring contemporary figures, rather than historical references. Such portrayals range from local celebrities, such as Mr G’s depiction of rugby league hero David Kidwell or Jorge Rodriguez-Gerada’s painting of conservationist Hugh Wilson, to lesser-known figures, such as Askew’s *Kristen* in Cathedral Junction or *Paris* in Sydenham. Other figurative works have attempted to produce more archetypal figures, evident in FinDac’s *Kaitiaki* at the YMCA. The spark of human recognition ensures portraiture resonates as a way to tell stories and suggest shared experiences.

While many artists have developed distinctive styles within which to deploy such subjects as visual signatures, it is also worth remembering that muralism’s roots in urban art remind us of the way more traditional tactics have connected to place. Rather than explicit themes, urban interventions have represented us through their act of creation. As uninvited additions to urban walls, the willingness to strike out and leave a trace represents the diverse voices within cities, reminders that there are options to state one’s presence alongside corporate signage and civic authority. What could be more representative of a city than such active citizenship?



↑ Stoddart Cottage is the oldest colonial dwelling in Diamond Harbour and birthplace of artist Margaret Olrog Stoddart (1865-1934). 10am to 4pm Open: Fridays, Saturdays, Sundays and public holidays, 10am to 4pm. Photograph: Colin McLeod.



↑ Ray Haward, *Summer's Day*, acrylic on canvas, (See: Art Escape, Eastside Gallery)

NEWS &

**The Zonta Ashburton Female Art Awards 2021 and the list of finalists:** ZAFAA continues to grow in popularity with a record number of submissions received in 2021 from artists throughout Canterbury. ZAFAA21 seeks to raise the status of female visual artists and acknowledge the contribution women make to the greater art discourse. With 92 entries this year the judges have selected 43 artworks for the awards exhibition of which 24 qualify for the Premier Award with an additional 19 eligible for the Young Generation Award for female artists aged 16-20. Judges for 2021 are: Lydia Baxendell, curator, Kaitiaki Taonga Toi, Art Collections at the University of Canterbury, Cheryl Lucas, senior practicing artist and 2019 Creative New Zealand Craft/Object Fellow, and Sarah McClintock, curator and collections manager at the Suter Art Gallery Te Aratoi o Whakatu, Nelson. Finalists for 2021 are: Susan Badcock, Amie Blackwell, Jen Bowmast, Kara Burrowes, Lucy Dolan Kang, Edwards+Johann, Polly Gilroy, Jacquelyn Greenbank, Karen Greenslade, Lee Harper, MiKyung Jang, Mandy Joass, Ina Johann, Donna-Marie Patterson, Lisa Patterson, Rachel Ratten, Della Rees, Kate Rivers, Olivia Isabel Smith, Nicola Thorne, Akky van der Velde, Lucinda Webber, Jenny Wilson and Holly Zandbergen. Finalists for the Young Generation Award are: Isabella Breese, Rosetta Brown, Theanine

EVENTS WORKSHOPS

Durven, Harriet Eglinton, Brietta Freeman, Olivia-Rose Hargest-Slade, Sophie Hamilton, Mia Heywood, Emma Kim, Monica Koster, Yixuan Li, Hannah Margison, Payge Ovenstone, Ella Reeves, Phoebe Rolleston, Abby Ross, Jorja Shadbolt, Alice Wareing and Victoria Wareing. Award winners will be announced Friday, 5 March, 7pm at the Ashburton Art Gallery. ZAFAA21 is open from 6 March – 6 April.

**News from the Stoddart Cottage Gallery. New developments and a call out to artists:** The Stoddart Cottage Gallery is implementing a planned programme of participatory events, comprising a series of creative workshops in winter, and walks such as Listening to Landscapes, led by sound artist and gallery manager, Dr Jo Burzynska, which revisits Diamond Harbour sites of Margaret Stoddart’s paintings by ear. In 2022, the gallery moves to a curated exhibitions’ programme with its first call for expressions of interest in May 2021. As a community gallery, it is committed to supporting the work of local artists and artisans working in the Harbour Basin. However, it also encourages submissions of high-quality work from diverse emerging and established contemporary artists from further afield, especially that which actively engages in an original way with themes that resonate with the building’s heritage.

These include topical engagements with nature, ecology and environment; female arts practice; and original creative approaches across multiple mediums. Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour.

**Art Escape: Christchurch/Canterbury Cancer Society Art Group:** Art Escape brings together a wealth of paintings from members of the Christchurch/Canterbury Cancer Society Art Groups. Works are representative of a wide range of genres that coalesce into a joyous engagement with paint, colour, subjects and themes. The Art Group provides a welcome respite for those whose lives have been adversely affected by cancer. The sessions are happy gatherings of people who come together, not so much to talk about cancer, but to discuss how they plan to develop their latest art works. Participants are supported by volunteer tutors who are fine arts graduates and/or qualified teachers. The art in Art Escape is in the action of coming together, sharing ideas, producing work, and the reframing and proclaiming of identity. “Art class at the Cancer Society... acceptance, understanding and friendships made whilst we create.” Hosted by Eastside Gallery, 388 Worcester St. Opening Event: Tuesday 16 March 5.30-6.45pm. From 16 March to 1 April 2021. Wednesday-Saturday 11am-5pm, free onsite parking.



Viv Kepes. *Tribute - Bouquet*



Viv Kepes' oil on linen paintings in *Tribute - Bouquet* take their subjects from the memorial flowers and bouquets spontaneously and cumulatively placed outside the entrance to the Botanic Gardens in Rolleston Avenue and at Al Noor Mosque on Deans Avenue following 15th March 2019. She maintains that they are, in part, a sensory experience about the colour and beauty of these tributes, and by association, 'speak of the love, unity, strength, peace and other good intentions that our wider Canterbury community brought to our Christchurch Muslim community through the giving of flowers following the 2019 mosque attacks.'

They are also the outcome of an intention to immerse those who experience them in something of the small and intimate details of the natural world as an encounter with nature and its capacity to hearten and console. She comments: 'In the whirlwind of our lives, it can be difficult for many of us to find time to pause and notice the incredible sophistication and beauty of our natural world. My work captures brief moments of tiny, fragile, natural beauty.'

There is also an intuitive understanding in Kepes' painting about the unique qualities of her materials, engaging with oil on linen as a subject in itself, and as a distinct means of representing the experience of an idea and its possible realities. Her paintings remain accurate to their subjects and the colours are true as to how she perceives them. However, she intentionally expands and distorts parts or all of the scale, and the forms and structures she observes.

'The materiality of the paint is quite a thing for me. I observe and photograph my subject. I freehand draw on my support, indicating the placement of colours, tints and tones of paint. The drawing stage is more abstract than depictive, a simple map to guide me with paint placement. I spend a lot of time mixing generous amounts and varieties of colour from a limited palette of carefully selected paints specific to each work. I apply this paint fairly fast to the support with large brushes, and before the paint dries, I return to gently shift and move some of it about with different types of brushes until the work is complete.'

'I love science, which is why the details in my work will always be quite accurate before I allow the depth of field to fall away into a dreamlike blur. Viewers sometimes need to adjust their distance from the work in order to focus on the subject. Up close details can be loose brushstrokes. So, it is often from

↑  
Viv Kepes, *May you be comforted by the outpouring of love surrounding you!*, 2020, oil on linen

a little further away that the more complex forms come to life. When I work, I am always moving to and from the support, painting counter intuitively with large brushes and a lot of paint to capture an essence or feeling from my subjects.'

'There is a photographic connection in these works that is empathetic to particularly figurative narratives, but at times paint disrupts and confuses the strength of this relationship. I think of my work as somewhat open-ended, semi-abstract still life paintings. If the viewer knows the subject, their preconceived notion of it will complete what they are seeing. If they do not, then I love that the forms and colours of the subject are free to become anything they imagine them to be.'

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Viv Kepes, *Together We Stand Stronger*, 2020, oil on linen

Viv Kepes, *Tribute - Bouquet*  
PGallery192  
192 Bealey Avenue  
23 February – 19 March



AT THE

↘  
Gavin Bishop, *Wild Ōtautahi*, original illustration from Gavin Bishops' *Wildlife of Aotearoa*, Penguin Books, 2019



↘↘  
Jan Priestley, *Harbour Drifting*, ceramic and fibre objects



↘↘↘  
Madisyn Zabel, glass installation



↘↘↘↘  
Siobahn O'Brien, *Peonies*, oil on canvas.



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Zara Dolan, *Untitled*, 2021, monoprint



↘↘↘↘↘↘  
Mark Soltero, *Forms of Light and Shadow 1*, 2021, acrylic on panel



Exploring the wildlife in our city: Do you know how many different spiders live in Canterbury? Have you ever seen a weta motel? Explore illustrations from Bishop's *Wildlife of Aotearoa* and discover the animals living in our city, their living habitats and meet some of the heroes who help them survive. Bishop is a Christchurch-based award winning children's picture book writer /illustrator. Gavin Bishop, *Wild Ōtautahi: Exploring the Wildlife in our City*, Te Pito Huarewa / South-base Gallery, level 2, Tūranga, 60 Cathedral Square, 20 March to 20 June

Diamond Harbour artist Jan Valentine Priestley has been working in clay and fibre for many decades on Banks Peninsula and in Idyllwild, Southern California. In *Harbour Drifting* she assembles a varied collection of ceramic pieces; Portuguese fishing boats with lettering and sea creature images, open-footed bowls printed with buoy floats and lifebuoy rings hung from old oars also with varied calligraphy, maps, and sea creatures. Jan Priestley, *Harbour Drifting*, Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 5 to 28 March

I am captivated by the visual collision of opposing forces; positive and negative, volume and flatness, light and shadow. The tension between these binary forces is the influence for my studio practice. Within my practice, I explore the spatial relationships between three-dimensional objects and their two-dimensional representations. I combine traditional craft techniques and digital technology to create installations, which explore physical and virtual relationships in the contemporary world. Australian-based glass artist Madisyn Zabel described her practice. See: HOME | Madisyn Zabel Karin Barr and Madisyn Zabel, CONSTRUCT, Form Gallery, 468 Colombo St, 3 to 26 March

This body of work explores the notion of "Basic Goodness", a term used in Shambhala Buddhism to describe our innate human wisdom and potential to achieve enlightenment. It describes the basic state that exists in all human beings.... In Shambhala Buddhism the connection between the inner and outer world is important in tapping into and cultivating ones basic goodness, by coming out of the mind and into the body and the experience of the senses. The artist backgrounds the subject of their exhibition Siobhan O'Brien, *Basic Goodness*, Art Hole, 336 St Asaph Street, 16 to 21 March

Zara Dolan has an interest in process, and how different processes can evoke visual intrigue. Her works are large-scale monotype prints created using a traditional print-making press. She uses layering, colour and assertive gestural marks in an abstract expressionist style. Her exhibition, *Chaos and Order* marks the end of a year of experimentation and self-discovery as a Masters candidate at the University of Canterbury School of Fine Art. Zara Dolan, *Chaos and Order*, The Den, 181 High Street, 3 to 20 March

My work is situated in reference to my personal history and the cultural and political landscape of the Postmodernist period. The etymology of cinéma translates literally as the drawing of movement. Theatres are containers of images and collective memory. The silver screen is like a mirror, reflecting traces of visual culture back to the consumers of that culture. Mark Soltero describes his love of the cinema Mark Soltero, *Cinematic Forms of Light and Shadow*, Chambers Gallery, 80 Durham Street, Sydenham

GALLERIES



# Fiksate Gallery and Studio has Relocated to Sydenham

Fiksate has reopened in its new gallery and studio space at 54 Hawdon Street. Artist and gallery manager Jenna Ingram says that they are 'loving, being there in Sydenham in the Milfield Group's renovated warehouses in our new space. They have done an amazing job and been really great to work with. The "arts district" over this side is also really exciting, being so close to NZ Artbroker, City Art Depot, the Jonathan Smart Gallery, Form and Chambers Gallery. We hope we can add our unique offering to this mix of amazing art galleries.

Opening its doors on February 12th, the gallery has new opening hours, exhibitions and projects in the pipeline for 2021. All services are back up and running, including Fiksate Framing, the monthly Risograph Print releases in conjunction with MK Press and a new fine art screen printing service and monthly releases.

The new gallery space is flooded with natural light and also spotlights (a first for Fiksate), and will continue to showcase the top urban artists from around Aotearoa New Zealand and the world. 'We are aiming to hold four "main event" solo/group exhibitions this year with two very exciting exhibitions locked in. The first will be opening in April with an exciting up and coming local artist and the second solo exhibition in June



will be massive.' 'We will continue to add to our "stock-room hang" that we present in between the "main event" exhibitions, and this will continue to include select works from artists we admire, are killing it in their field of expertise, and we are honored to work with.'

'The studio space will continue to host Wednesday night workshops, fortnightly alternating between "Slapcity", (a sticker and paste-up making night) and "Wahine Wednesday", an open studio session for creative women looking for space and time to focus on their creativity. A huge thanks

goes out to all the team involved in the move, the amazing artists we showcase and our loyal followers, supporters and customers who believe in what we do.'

More information about these and other events are on Fiksate's website or contact [jenna@fiksate.com](mailto:jenna@fiksate.com). Customer parking is located directly in front of the gallery or around the surrounding streets. Fiksate Gallery's new opening hours are: Tuesday – Thursday: 10am – 5pm, Friday: 10am – 7pm, Saturday: 10am – 4pm

↑ Fiksate's new gallery and studio space at 54 Hawdon Street in Sydenham

# Angela Maritz

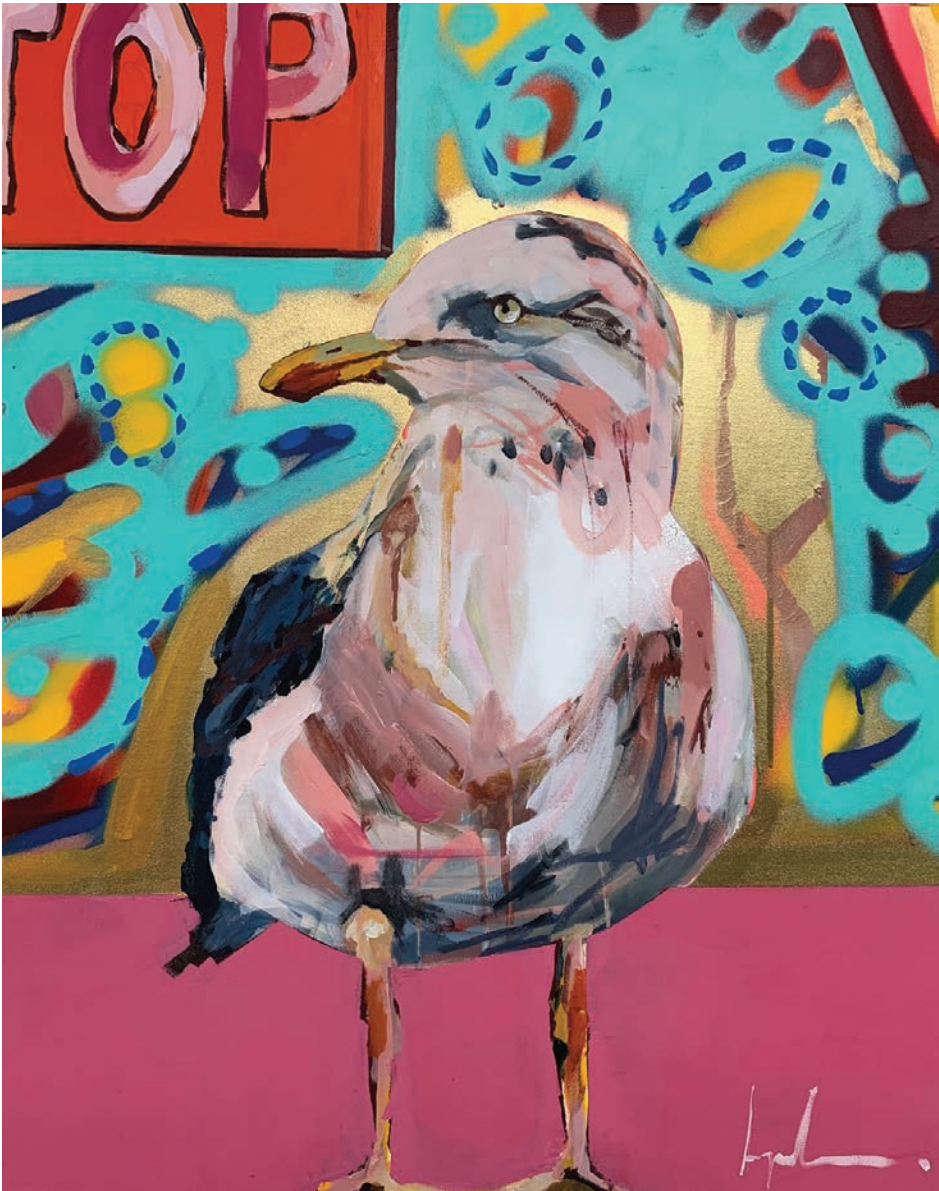
Based on the East Coast of the North Island, South African-born artist Angela Maritz and husband and family live in the Bay of Plenty. Maritz works on her acrylic on canvas paintings from her studio at home, exhibiting throughout New Zealand and internationally.

She tracks her success as an artist, in reconciling feelings about herself from more than twenty years ago as a student, 'hiding from the rest of the world and her sadness, anger, frustration and fears of rejection and not being good enough.' A teacher who saw Maritz at the time recognised her ability to convey emotion through her work 'igniting a flame' that she recalls kept her running back, to paint when she needed a safe place to express her feelings.

'It wasn't until my late 30s that I sat back and took stock of my achievements. I was exhibiting extensively. I had galleries representing me in New Zealand and I was enjoying worldwide recognition. Collectors of my work were telling me about the positive emotional experiences that my art was providing for them and I finally recognised that my feelings allowed me to know how strongly I felt about things. However I was no longer going to allow them to hold me back. It was at this point I truly became an artist.'

The subjects of her paintings range from still life to landscapes and seascapes, and animals and birds, painterly, figurative images with an interest in paint, line and colour. These include a recent series of seagulls, a subject she describes of interest artist because they symbolise, 'the beach and happy times spent on coastal holidays as a child, but more importantly the connection we have to other living creatures.'

'My intention is not to just paint seagulls, but to paint them in a way which gives them human characteristics. I guess they can be seen as the "underdog" in the "bird kingdom" so I choose to romanticise them. To paint, what I would have you think of them.'



Maritz is the guest speaker for the opening of the Christchurch Art Show in 2021, taking about her journey as an artist and the value and merit of art in all our lives.

Angela Maritz, Artist talk: *Art For Your Heart*  
The Christchurch Art Show  
Event Centre – NZ Airforce Museum  
45 Harvard Avenue, Wigram  
6.30pm Saturday 10th April 2021  
Tickets \$15 (Includes talk and free access to art show)  
The Christchurch Art Show 8-11 April

← Angela Maritz, Top of the morning (to you dear Sir), acrylic on canvas

# Te Ūaka The Lyttelton Museum

Lyttelton is embarking on a fundraising campaign for its new community-owned museum, Te Ūaka Lyttelton Museum, its name gifted by Te Hapū o Ngāti Wheke, referring to a landing place, place of arrival, or a berthing or mooring place for a watercraft.

Artist, events' organiser and resident Gill Hay is overseeing the campaign as Fundraising Chair, supported by friends who have a long history with the Lyttelton Museum. Opened in 1969, the Museum's first curator, Baden Norris was aided by a committee of local residents as volunteers. Hay notes that Te Ūaka will be professionally staffed, but community owned and run. The Christchurch City Council will no longer own the Museum's building as they did previously, but they have gifted the land Te Ūaka will be on at 33/35 London Street.

Of central interest to Te Ūaka's collection is its association with the Antarctic and Lyttelton's role in its exploration. There are related objects and records in the collection, with some currently held in the Canterbury Museum. It is anticipated both museums will share items from their collections, the director of the Canterbury Museum Anthony Wright commenting that he is very impressed by the concept and thinking behind Te Ūaka. 'We look forward to building on the existing long-standing and strong relationship between our two institutions, particularly in telling the Antarctic stories that are such a fundamental part of Christchurch and Lyttelton.'

Hay is also excited about Te Ūaka's role as both museum and community space capable of renewing the heart of Lyttelton. 'Prior to the earthquakes, you used to see lots of school children visit Lyttelton because of Ngāti Wheke and the port's colonial past. Going to the Lyttelton Museum was part of what all the schools did.'

And the new Museum building itself is important as well. Hay maintains that as the earthquakes damaged and destroyed all the significant commercial buildings in Lyttelton, Te Ūaka is the first rebuild on the main street. For Lyttelton to have this building in such a prominent position is important. 'The Ministry of Culture and Heritage and Rata Foundation are supportive of the project and there are a lot of businesses active in Lyttelton, the Port Company and various engineering and oil companies and transport firms, bringing goods into port. We are hoping that some of those people will come on board and support this project. There are naming rights for various spaces.'

'It is hopefully the beginning of Lyttelton's commercial rebuild. On the top floor there will be a meeting room and there is a real shortage of those in Lyttelton. The space will have a stunning panoramic view of Lyttelton Harbour. There is also a commercial space on the ground floor of the building as well to generate income for the future.'

'When we reach a certain level of fundraising we can begin building and continue raising funds for the fit-out. The Lyttelton Market on Saturdays will be right in front of the new museum. Thousands of people come to that every weekend, so Te Ūaka is part of a much bigger picture. It is about Lyttelton's wider growth and development as well.'

[lytteltonmuseum.co.nz](http://lytteltonmuseum.co.nz)  
Te Ūaka designed by Warren and Mahoney  
For more information or to discuss ways to support Lyttelton's new museum Te Ūaka contact: Gill Hay, Fundraising Taskforce Chair. 03 3288972 or [rebuild@teuaka.org.nz](mailto:rebuild@teuaka.org.nz)





Bill Hammond (1948 – 2021)

WRITER  
Andrew Paul Wood

Undoubtedly Bill Hammond was one of New Zealand’s greatest painters. Not merely in the trivial sense of the large sums his work went for at auction, but in terms of what he said about us as people.

Bill was the supreme dissector of the Kiwi (admittedly predominantly Pākehā). His works from the 1980s were surrealist visions of an uptight, upright, blue collar Christchurch suburbia. But bones and stone axes lurked among the macrame plant-holders and anti-macassars. Visible beneath the skin of James K. Baxter’s “*Calvary Street*” lay half-beast *Flint-stones* waiting to erupt. The wallpaper gave way into the darkness visible of rock-n-roll underworlds full of fantastic muso-monsters.

Bill’s passion for music may well have exceeded his passion for painting. A drummer of no small ability, the titles were often musical. Strange beings in his paintings, that seemed to have escaped from album covers, played phantasmagorical musical instruments. The really obvious art-historical comparison is Hieronymus Bosch’s depiction of Hell in his *Garden of Earthly Delights* triptych (c.1510) as a place of musical instruments of torture. In 1991, Bill’s work was included in a group show as part of New Zealand pavilion at the Seville World Expo, enabling the artist to see Bosch’s

handiwork in the flesh at the Prado in Madrid.

Bill was inventing a kind of postmodern history painting out of pop art without even realising it. The traditional landscape was there, though often transformed as something sitting on a table. The deference to England was more or less in the bin and post-war America was the centre of the cultural world. Comic books and album art became resources. Bill responded in a way no one else was really doing in New Zealand as fine art, but you do see it in things like Fane Flaws’ graphics for the opening credits of *Radio with Pictures* and the art pop aesthetic of Split Enz.

In 1989 Bill went on a tour of the Sub-Antarctic Auckland Islands with the Department of Conservation and the Royal NZ Navy and was profoundly struck by rocky promontories largely untouched by humans, where birds were the dominant creatures. In combination with a visit to Japan in the early 1990s and his introduction of the flat, linear, Japanese graphic style, this resulted in a paradigm shift – the bird paintings with their ecological and colonial themes. Bill hated being asked to explain what it all meant and would tell people to work it out for themselves. Ave, Bill. Ave atque vale.



← Bill Hammond, *Radio On*, 1985, collection of Christchurch Art Gallery Te Puna o Waiwhetū; presented by the Queen Elizabeth II Arts Council, Wellington, 1990



→ Bill Hammond, *Volcano Flag*, 1994, collection of Christchurch Art Gallery Te Puna o Waiwhetū; purchased 2016

Toi Tū Toi Ora: Contemporary Māori Art and the Auckland Art Gallery Toi o Tāmaki

WRITER  
Warren Feeney

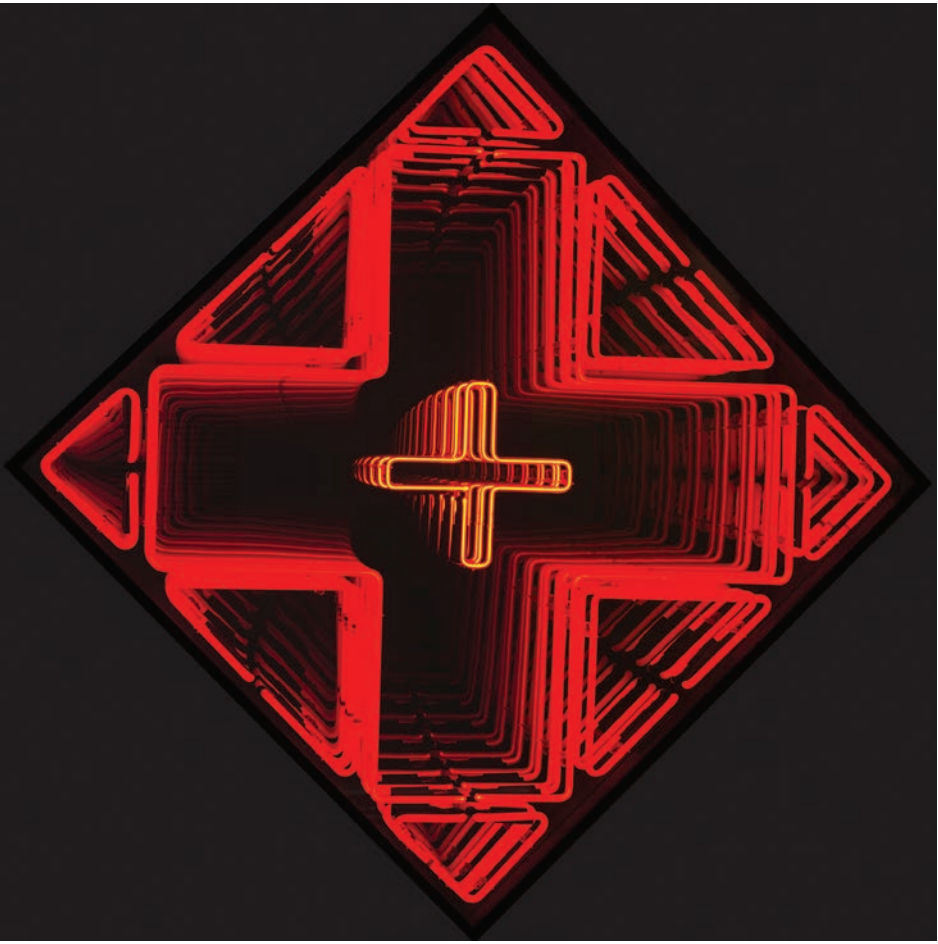
I discovered Aotearoa New Zealand’s art history at high school in 1973 through Gordon Brown and Hamish Keith’s *An Introduction to New Zealand Painting 1827–1967*. This is a history which has its origins in the appointment of the country’s first professional art gallery director in 1952, Eric Westbrook (1915–2005) and his successor Peter Tomory (1922–2008) at the Auckland Art Gallery Toi o Tāmaki.

Throughout the 1960s and 70s, it was taken as given that the Auckland Art Gallery represented a voice for the visual arts that was almost compulsory to pay attention to. For better or worse, that notion has remained with me for nearly 50 years and, with great pleasure that faith in the acumen and authority of Auckland’s public gallery came back to me recently, visiting *Toi Tū Toi Ora: Contemporary Māori Art*. As peculiar as it may sound, I couldn’t help but immediately think of *An Introduction to New Zealand Painting 1827–1967*, even though its use -by date and time was up by the early 1980s.

Why did it come to mind? Because when Colin McCahon was a staff member and deputy director of the Auckland Art Gallery in the mid 1950s he curated a ground-breaking series of exhibitions and publications that argued modernism was a fundamental means of expressing our experience of life in an increasingly urban Aotearoa New Zealand - even though that it did take time for many to catch up with that proposition.

In discussion with McCahon in 1954, Westbrook laid the foundations for the Brown and Keith publication, encouraging the artist to curate the group exhibition, *Object and Image*, a survey of contemporary art that featured McCahon’s

→ Robert Jahnke, *Ripeka whero* from the Te Ripeka series, 2015. Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2018



paintings and his colleagues, Louise Henderson, Milan Mrkusich, Kase Jackson and Michael Nicholson. *Object and Image* argued a case for the relevance of European modernism, (and Cubism in particular) representing a public declaration about the relevance of modernity in the lives of New Zealanders. In doing so, the Auckland Art Gallery positioned itself in a leading role, charting the direction and significance of contemporary art in Aotearoa New Zealand.

Curated by Nigel Borrell (Pirirākau, Ngāi Te rangi, Ngāti Ranginui, Te Whakatōhea) and five years in its realisation, *Toi Tū Toi Ora: Contemporary Māori Art* is a revelation, a survey exhibition

of contemporary art from a Māori perspective comparable to McCahon’s proposition in 1954 that contemporary art possesses an incontestable presence when it makes tangible the realities and complexities and depth of our experience of life.

Opening 5th December 2020 *Toi Tū Toi Ora: Contemporary Māori Art* features the work of 110 Māori artists installed throughout the Auckland Art Gallery’s exhibition spaces, linking generations of artists through Te Kore, the creation story. As the Auckland Art Gallery’s curator of Māori art Borell maintained, Te Kore is the ‘one thing that we as Māori all had in common... it became the

elemental way of introducing a conversation about contemporary Māori art,’ and this is reiterated in the experience of walking through the exhibition and the selection of artists and their works.

The giveaway catalogue that accompanies *Toi Tū Toi Ora: Contemporary Māori Art* similarly encompasses the tangible realities of life, back-grounding colonialism, Black Lives Matters, a Māori perspective on relationships between Māori and Pākehā, an account of the Waitangi Tribunal’s establishment, the 1981 Springbok tour and the emergence and significance of contemporary Māori film in the 1990s as a voice distinct from that of Pākehā artists. The catalogue concludes: ‘The work of Māori artists in this realm has opened new spaces that are not colonised by the agenda of others and these artists have been free to pursue, reflect and construct their own worlds’.

Yet, in view of such commentary, it seems surprising to hear of the relatively recent departure of Borell from the Auckland Art Gallery’s staff and the public discussion between him and the gallery’s director Kirsten Lacy. Reporting online in *The Big Idea*, Mark Amery commented on the wider context of Borell’s departure beyond the personalities: “An important line is being drawn here, as an assertion of tino rangatiratanga that demands that our institutions deal with how they share power to better reflect Māori values. And it again highlights the relative lack of Māori in positions of power in our cultural institution.”

Indeed, just as Westbrook and Tomory supported McCahon at the Auckland Art Gallery, as curator of Māori art, Borell was due the appropriate support, encouragement and authority from the Auckland Art Gallery’s management team. *Toi Tū Toi Ora: Contemporary Māori Art* speaks with a voice that is impossible to ignore and I would trust that the Auckland Art Gallery reflects on how to sustain the influential intelligence of its voice for the visual arts in Aotearoa New Zealand going forward from *Toi Tū Toi: Contemporary Māori Art*.

*Toi Tū Toi Ora: Contemporary Māori Art*, Auckland Art Gallery Toi o Tāmaki, 5 December 2020 - 9 May 2021



# 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** Monument / Sculpture 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 Potauaaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield Street

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

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

- W** Graham Bennett, *Tribute to Fire Fighters*, 2002, Kilmore and Madras street corner

**Street Art Murals**

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

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

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

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

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

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

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

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

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

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

- 1** **Absolution**  
Kieran Fensom, *Fanfauna*, 4 Mar–30 Mar, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

**2** **Aigantighe Gallery**  
Elizabeth Thomson, *Cellular Memory*, until 9 May, *My Beloved...* (works from the permanent collection), until 18 Apr, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

**4** **Arca Gallery**  
Bespoke jewellery, small-scale artworks, until 31 Mar, 127a Hackthorne Rd, CHCH, Tue–Sat 11–4pm

**5** **Art Hole**  
Tefa Mondaca and Nanenko, *Another View*, 2–12th Mar, hours TBA, Siobhan O'Brien, *Basic Goodness*, 16 Mar–21 Mar 10–5pm 336 St Asaph St, CHCH

**6** **Art on the Quay**  
Ivan Button, *This or That – the two worlds of Ivan Button*, until 11 Mar, Waimakariri Photographers, Points of Convergence, 4 Mar–22 Apr, 176 Williams St, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 10–2pm, Sun 1–4pm

**7** **Arts in Oxford**  
*Life of Ron. Photographs from the 60s & 70s by Ron Hazlehurst*, until 14 Mar, Henry Turner, *Heaven Drawings*, 18 Mar–2 May, Main St, Oxford, Thu–Sun 10–4pm
- 8** **Ashburton Art Gallery**  
Ina Johann, *Porosities*, until 26 Mar, Janna van Hasselt, *Chromasill*, 6 Mar–26 Apr, Zonta Ashburton Female Art Awards Exhibition, 6 Mar–26 Apr, Mount Hutt students, *Te Pakeketanga o Te Whakao*, until 8 Apr, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

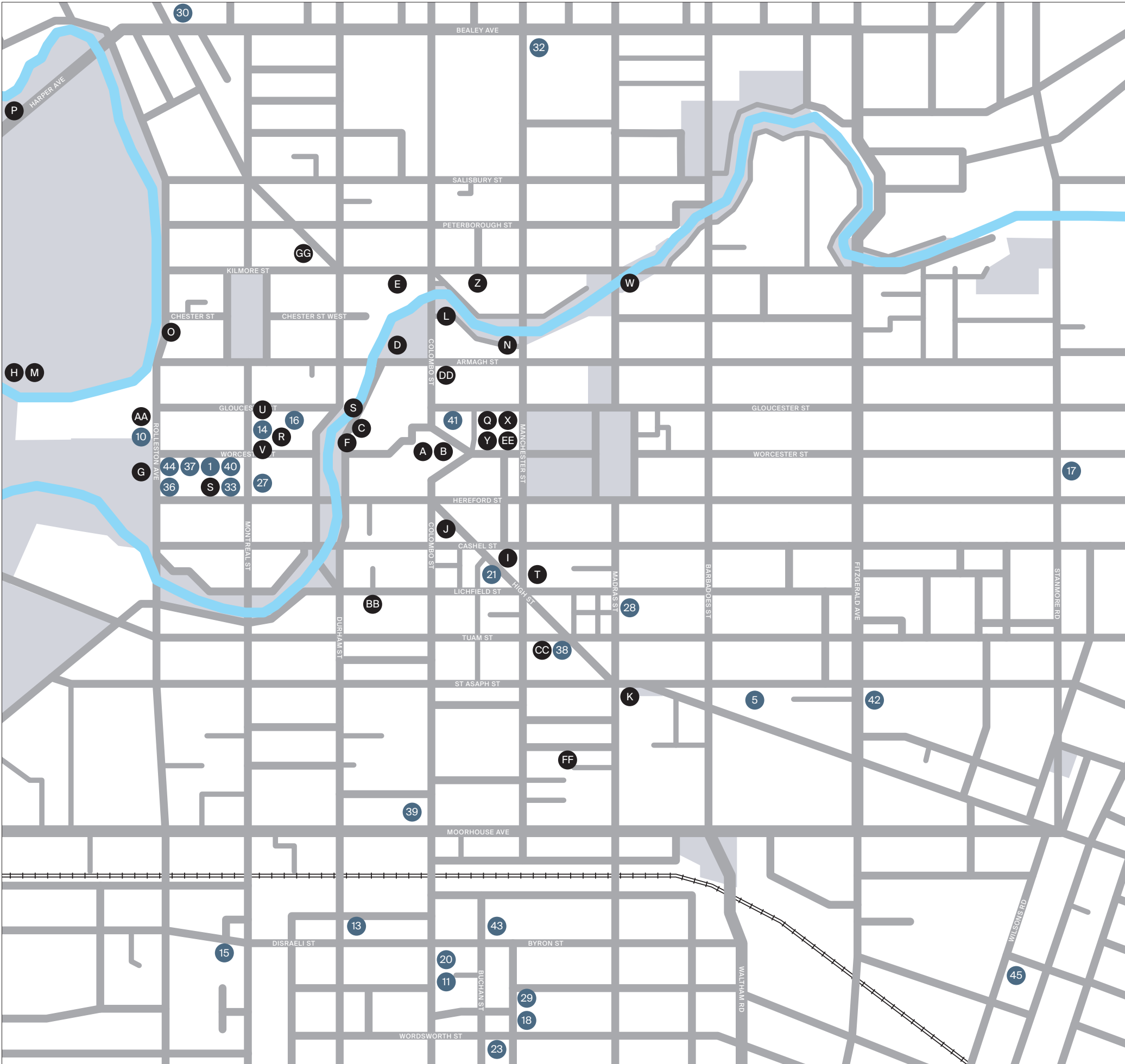
**9** **Bryce Gallery**  
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri–Sun 10–5pm, Mon–Thu by appointment

**10** **Canterbury Museum**  
Jacquelyn Greenbank, *Starfruit Fruiterer*, until 28 Mar, *House of Treasures: Ngā Taonga Tuku Iho*, until 13 Jun, *Wildlife Photographer of the Year*, Natural History Museum, London, until 28 Mar, *Mosque: Faith, Culture, Community*, until 2 May, Rolleston Ave, CHCH, Mon–Sun 9–5pm

**11** **Catalogue**  
Penny Lane, 430 Colombo St, CHCH, Mon–Fri 8–5.30pm, Sat 9–5.30pm, Sun 10–5pm

**12** **Chamber Gallery Rangiora**  
Nathan Pohio, *Raise the anchor unfurl the sails, set course to the centre of an ever setting sun!* 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

**13** **Chambers Gallery**  
Mark Soltero, Sharon Johnson and Patrick Barry, 3–20 Mar, Roy





good and Richard Adams, 24 Mar-10 Apr, 80 Durham Street, Sydenham, Tue-Thu 11-5.30pm, Fri to 5pm, Sat to 2pm

**14 Christchurch Art Gallery Te Puna o Waiwhetū**  
Steve Carr, *In Bloom*, until 23 May, Larence Shustak, *air gun?*, until 6 Jun, Ralph Hotere, *Ātele (to resist)*, 27 Mar-25 Jul, Olivia Webb: *Anthems of Belonging*, 13 Mar-11 Jul, *Te Wheke: Pathways Across Oceania*, until 23 May 2022, Pauline Rhodes, *Blue Mind*, until 7 Mar, Cnr Worcester Blvd and Montreal St, CHCH, Mon-Sun 10-5pm, Wed to 9pm

**15 City Art Depot**  
Christiane Shortal, *SUPPLY*, until 8 Mar, Jan Chaffey, *Less is more*, 16 Mar-6 Apr, 96 Disraeli St, CHCH, Mon-Fri 8.30-5pm, Sat 10-2pm

**16 CoCa Toi Moroki**  
A Short Run: A Selection of New Zealand Lathe-Cut Records, curated by Luke Wood, 13 Mar-22 May, Ron Te Kawa (with community groups), Hinātore, 13 Mar-22 May, Ella Sutherland, *House Painting I + II*, until 31 Dec, 66 Gloucester St, CHCH, Tue-Fri 10-5pm, Sat 10-3pm

**17 Eastside Gallery**  
Artists from The White Room Creative Community Space Ōtautahi, *Our Life*, until 13 Mar,

*Art Escape*: Christchurch/ Canterbury Cancer Society Art Group: 16 Mar-1 Apr, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed-Sat 11-5pm

**18 Fiksate**  
New works in stock, 54 Hawdon Street, Sydenham, Tue-Wed 10-2.30pm, Thu 10-5pm, Fri 10-8pm, Sat 11-4pm

**19 Fo Guang Yuan Art Gallery**  
Wen-Jung HSU, *After a Thousand Miles*, Sculpture World Exhibition Tour, until 28 Mar, 2 Haraakeke St, CHCH, Tue-Sun 9-4pm

**20 Form Gallery**  
Karin Barr and Madisyn Zabel, *CONSTRUCT*, 3-26 Mar, 468 Colombo St, CHCH, Tue-Sat 10-5pm

**21 Hot Lunch**  
Sam Clague, 5 Mar-31 Mar, 227 High St, CHCH, Tue-Sat 10-5pm

**22 Iiam Campus Gallery**  
Annie Mackenzie, 19 Mar-16 Apr, Fine Arts Ln, off Clyde Rd, CHCH, Mon-Fri 9-4pm

**23 Jonathan Smart Gallery**  
Charrette van Eekelen, Darholm v Shivlok, (multimedia collage), until 6 Mar, Emily Hartley-Skudder, new works, March-April, 52 Buchan St, CHCH, Wed-Sat 11-5pm

**24 L'Estrange Gallery**  
Jason Greig, Bryan L'Estrange, Kees Bruin and Hannah Kidd, until 31 Mar, 53 Nayland St, Sumner, CHCH, Tue-Fri 11-5pm, Sat-Sun 12-5pm

**25 Little River Gallery**  
John Emery, Mark Dimock and Martin Cole, *Environ & Inspiro*, until 23 March, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm

**26 McAtamney Gallery**  
Mary Mulholland, *As it was in the Beginning*, until 31 Mar, Gabriel Heimler and Anna Proc, *The Hedge*, until 31 Mar, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm

**27 NMG**  
Hannah Beehre, *New Works*, until 31 Mar, Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed-Sat 11-5pm

**28 Ng Space**  
Scott Flanagan, *The Waiting Room Suite*, until 31 Mar, Level 1/212 Madras St, CHCH, Mon-Fri 10-5pm, Sat 10-4pm

**29 NZ Artbroker**  
Grahame Sydney, drawings, C. F. Goldie, painting and Holly Zandbergen, new paintings, 2 Kingsley Street, Sydenham

**30 Orion Powerhouse Art Gallery Akaroa**  
Judy Curnow, Sarah Ford and Anita May Blanchett, *Inspired by Nature*, 27 Feb-21 Mar, 1 Rue Pompallier, Akaroa, Mon-Sun 10-5pm

**31 Paludal**  
instagram: paludal\_chch 2 Papanui Rd, CHCH

**32 PGgallery192**  
Janneth Gil, *Tribute: Darkness into Light* and Viv Kepes, *Tribute Bouquet*, until 19 Mar, Euan Macleod, *Lessons in Isolation*, 23 Mar-9 Apr, 192 Bealey Ave, CHCH, Tue-Fri 10.30-5pm, Sat 10.30-2pm

**33 Pūmanawa Community Gallery**  
The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm

**34 Stoddart Cottage Gallery**  
Jan Priestley, *Harbour Drifting*, 5-28 Mar, 2 Waipapa Ave, Diamond Harbour, Weekends only, 10am-4pm

**35 Susan Badcock Gallery**  
Vashti Johnstone, new paintings, until 21 Mar, 47 Talbot St, Geraldine, Tue-Sat 10-2pm

**36 Teece Museum of Classical Antiquities**  
*Myths and Mortals: Life in Ancient Times*, until Nov 2021, Arts Centre of Christchurch, 3

Hereford St, CHCH, Wed-Sun 11am-3pm

**37 The Central Art Gallery**  
Michel Tuffery, *Te Moana Nui a Kiwa*, until 7 Mar, *Ceci n'est pas 1921* by Dick Frizzell, 11 Mar-11 Apr, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

**38 The Den**  
Zara Dolan, *Chaos and Order*, 2-20 Mar, 181 High St, 27 Jan-6 Feb, Wed-Sat, 10-4pm

**39 The National**  
249 Moorhouse Ave, CHCH, Tue-Sat 10.30-5.30pm

**40 The Physics Room**  
Grace Crothall, *Shelter House*, 27 Feb-4 Apr, 301 Montreal Street, The Arts Centre Registry Additions Building, Tue-Fri 11-5pm, Sat-Sun 11-4pm

**41 Tūranga**  
Gavin Bishop, *Wild Ōtautahi: Exploring the Wildlife in our City*, 20 Mar-20 Jun, 60 Cathedral Square, Mon-Fri 8am-8pm Sat-Sun 10-5pm

**42 Windsor Gallery**  
Andres Apse, Anneke Bester, Ivan Button, Mike Glover, Joel Hart, Belinda Nadwie and Matt Williamsa, 386 St Asaph St, Mon-Fri 9-5pm, Sat 10-1pm

#### Not Pictured in Map:

2. Aigantighe Gallery
3. Akaroa Gallery
4. Arca Gallery
6. Art on the Quay
7. Arts in Oxford
8. Ashburton Art Gallery
9. Bryce Gallery
12. Chamber Gallery Rangiora
19. Fo Guang Yuan Art Gallery
22. Iiam Campus Gallery
24. L'Estrange Gallery
25. Little River Gallery
26. McAtamney Gallery
30. Orion Powerhouse Art Gallery
34. Stoddart Cottage Gallery
35. Susan Badcock Gallery

#### No Current Listings:

43. Dilana
44. The Great Hall
45. XCHC

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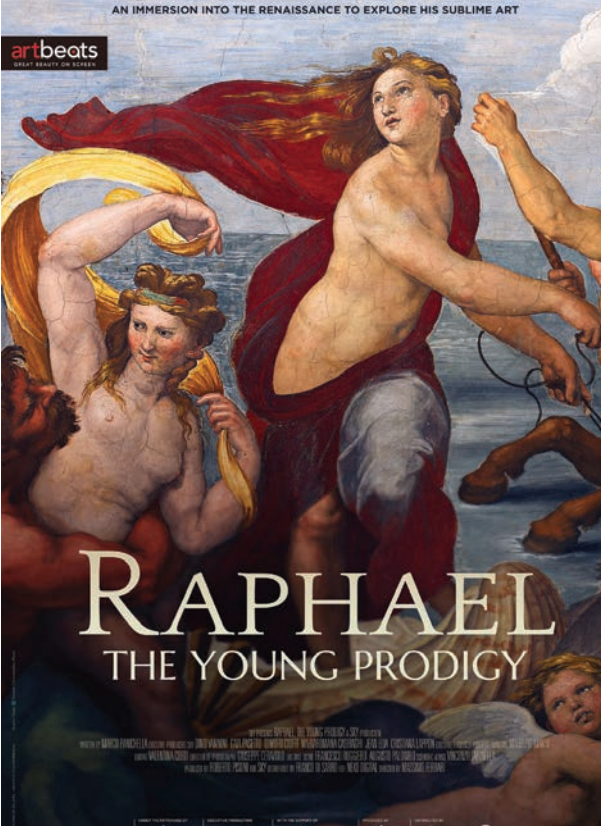
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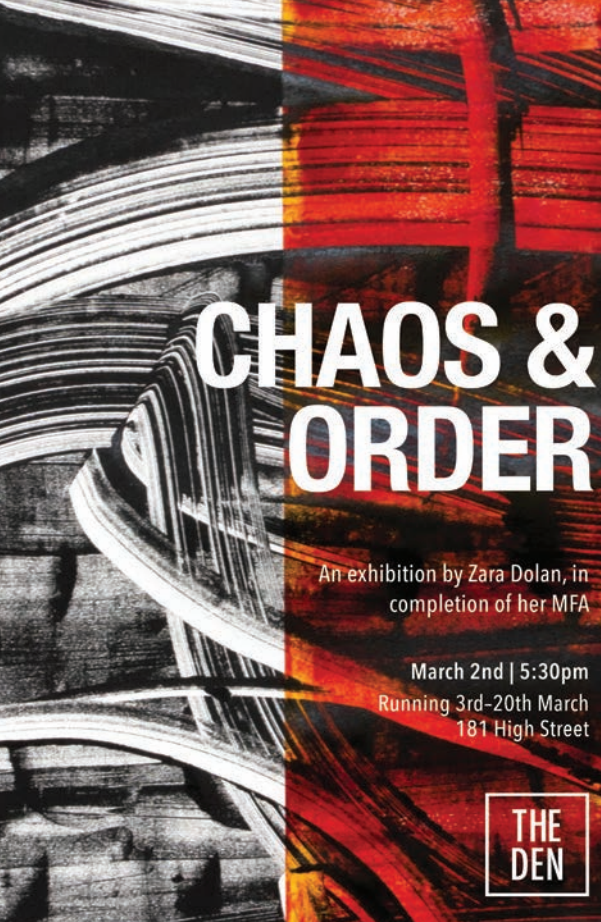




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# CHAOS & ORDER

An exhibition by Zara Dolan, in completion of her MFA

March 2nd | 5:30pm  
Running 3rd-20th March  
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THE DEN



# REVIEWS

For extended reviews  
and content visit:

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## Areez Katki *Thieves' Market*

WRITER

Tessa McPhee

*Thieves' Market* considers concepts of orientation, spirituality, and acquisition, bringing a contemporary perspective on ancient processes to The National. Areez Katki's intricate beadworks document the artist's ongoing explorations of identity –navigating ancestral traditions of object making, and engaging with inheritances of displaced artefacts and histories.

Pieces catalogue a culture of loss from a Parsi [Persian] New Zealand perspective, commenting on the dispersal of customary practices and cultural ephemera uplifted by colonial violence and migration; but also celebrate acts of reclamation and self-determination, methodologies revisited and learned anew. The first work one encounters upon entering the space is a cluster of jewel-like tapestries, displayed under glass. This illuminated capital raises critiques around museum processes of collection and questions the craft medium as an instrument of connection and communication.

Raised in a Persian Zoroastrian family,

→ Areez Katki  
Lot. 1 2018-  
2021. Czech  
glass beads,  
mercerised  
cotton thread.  
Courtesy of  
the artist and  
The National,  
Christchurch



Katki has cited an uncertain relationship with the patriarchal religious beliefs of his upbringing, finding a more comfortable vantage in the sphere of domestic textiles. The artist has dedicated the past three years to a study in community engagement, seeking out matrilineal legacies of makers in order to learn the art of weaving tōrans. These woven beadworks offer a compelling vehicle for conversations

of heritage.

Such invitingly tactile sites also resonate with lived experience and personal feeling, capturing marks of the maker in repeated motions. Works in *Thieves' Market* speak to a considered aesthetic and discerning hand, underpinned by an extensive understanding and complete respect for materials.

Katki's images are pixelated, translated

into sculptural forms using the same Czech glass beads favoured by his great-grandmother, upon a warp of mercerised cotton. Here, the artist invokes material cultures, landscapes and spiritual iconography from Ancient Persia, Greece and India, alongside intimate scenes of domestic quiet and reflection.

Fourteen deliberately arranged vignettes of frieze fragments, airily spaced along a narrow shelf, further this sense of timeless suspension. The arrangement of each is calculated, responding to the formal and thematic concerns of its neighbour. Spans of fine-lined graffiti still the animated atmosphere of the titular marketplace. Object studies and pencilled annotations stretch across the painted brickwork of the gallery; prices and wares dissolving into gestural lines, scored through, rewritten – recording the imagined 'transactions' of colonial looting in mark making.

*Thieves' Market* foregrounds nuanced visual story telling picked out upon a contextually rich ground, drawing together personal and postcolonial narratives and objects recalling Parsi traditions of textile making.

Areez Katki, *Thieves' Market*

The National, 249 Moorhouse Avenue  
Christchurch  
3 – 27 February

## Issy Van Der Leden, *DOG DAYS*

WRITER

Orissa Keane

*DOG DAYS*, a single-channel video, follows Issy Van Der Leden's *Cabin Fever* (2020) with the same hectic vlog format. Van Der Leden leads her audience through internet rabbit holes and personal monologues in a search for the Jungian archetype of The Simp.

Immediately we are introduced to ideas of astrology and mysticism in the opening lines, setting the tone for the investigation. The title also nods to Hellenistic astrology, the "Dog Days" being the hottest days of the year referenced in ancient literature as a time of mad dogs and misfortune (the period during which the artist was making the work). Van Der Leden gives the impression of having an earnest investment in the search for The Simp yet there is an undertone of skepticism amplified by the irony inherent in the collated clips. The discordant collection of found video

ranges from Jordan Peterson to *The Simpsons*, with documentaries and YouTube's self-proclaimed philosophers between.

On the title screen, positioned around "DOG DAYS" like categories on an alchemy chart, are the words "Transformative", "Augmentation", "The Inevitable" and "Cycles". This implies Van Der Leden's own framework of meaning imposed on the work.

There is a part in *Cabin Fever* where Van Der Leden learns the definition of "ontology" – which seems to drive the narrative in *DOG DAYS* – looking at the origin of things, the way systems fit together, understanding relationships between things. Van Der Leden problematises the Jungian archetypes – which are supposed to represent the range of basic human motivations – going against the Jungian motivation for the artist as one

→ Issy Van Der  
Leden, still from  
*DOG DAYS*



who provides structure, not one who breaks it down. Van Der Leden disavows the feminine and masculine binaries as structures used to make sense of the world, mentioning Hera, the earth mother being universal in all cultures, chaos as feminine and order masculine. The search for The Simp is more a search for a sense-making structure or universal truth.

There's a haunting sequence, accompanied by a dramatic piano track, where a documentary voiceover tells us about how fleas in a jar will never jump higher than the level set by the lid. This is spliced with clips of two less-than-bright Youtubers who have never heard of Da Vinci (they pronounce da-vin-key). We learn that when the fleas reproduce, their offspring will inherit their parents' learned boundary.

Irony gives way to a dark sense of pessimism for the fate of humankind, augmented by the internet. The film ends abruptly with no obvious resolution. Then it loops.

Issy Van Der Leden *DOG DAYS*  
Paludal, 2 Papanui Road, Christchurch  
12 February – 6 March, for hours see:  
[paludal\\_chch](http://paludal_chch)

## Michel Tuffery *Te Moana Nui a Kiwa*

WRITER

Warren Feeney

In collaboration with writer and academic Dr Karlo Mila, printmaker Michel Tuffery's *Te Moana Nui a Kiwa*, features new digital drawings, (and prints from the *Handle with Care* Series), that resonate within the 30 year history of his arts practice.

Tuffery's partnership with Mila has seen the realisation of the digital video *Mana Moana 2020 Meditation* which plays in The Central Art Gallery throughout the period of the exhibition. In response to Mila's poetry, Tuffery brings forth the life of the Pacific region and the universe; birds and sea life, forests, clusters of stars, the ocean and more, all come together in an ebb and flow of time uniting past, present and future.

*Mana Moana 2020 Meditation* is the perfect introduction and point of entry to Tuffery's accompanying seven ink prints. Evolving from the artist's drawings in response to Mila's verse, ancestors, oceans, mother and child and constellations assert their presence



← Michel Tuffery,  
*Anga o'fa, Nau  
Fesiofaki, Tonga*  
"Be kind to  
each other,  
look after each  
other", 2020.  
Digital Print,  
Non solvent  
UV Ink on  
Rosapina white  
220 gsm cotton  
paper, 500 x  
690 x 40mm,  
edition number  
3 of 19

in the gallery space against the 'blackest of black' inks. It is a reminder of Tuffery's commitment to the authority of printmaking as a means for dramatic and confronting images. (Certainly, it is possible to imagine

the subjects of *Mana Moana 2020 Meditation* as a series of woodblock prints).

Yet, in terms of their making, *Mana Moana 2020 Meditation* is also about Tuffery finding new materials and media one

more time again, as he has done throughout the history of his practice, bringing to mind memories of his performances in the Arts Centre Te Matatiki Toi Ora and the bulls and turtles constructed as steel sculptures from tin cans in the 1990s and early 2000s.

There is a similar engagement with past and present in the prints from Tuffery's *Handle With Care* Series in *Te Moana Nui a Kiwa*. Approached by Pacific Health Plus in Porirua, the artist drew upon the source material of his stamp collection, and in particular, Health Stamps from Aotearoa and the Pacific Islands from the 1930s to 1950. Handle With Care appropriates and accords new-found relevance to those stamps in Tuffery's messages of warning about the vulnerability of Māori and Pasifika communities to Covid19, their subjects in masks, and the addition of hand-washing signs and 'handle with care.' And once again, Tuffery's public engagement with such messages brings to mind his long-standing and urgent concern for the state of the Pacific, its flora and fauna and the wellbeing and life of all its people..

Michel Tuffery, *Te Moana Nui a Kiwa*  
The Central Art Gallery, The Arts Centre  
Te Matatiki Toi Ora, 2 Worcester Blvd,  
Christchurch, 4 February – 7 March



# Ina Johann, *Porosities* at the Ashburton Art Gallery

They could be aerial photographs of islands or the detail of an urban landscape surrounded by, and sharing space with a shifting and mountainous terrain. *Porosities* (the state of property or structure being porous) is the title of a new series of works by German-born artist Ina Johann that asks us to reconsider and look again at our relationship with nature and our constructed environment. It is also a solo exhibition by the artist, widely known for her work in tandem with artist Victoria Edwards as Edwards + Johann.

The subjects of Johann's new works in graphite, paint and Perspex are exquisite in their execution and detail, objective and scientific in their rendering of the natural world, cityscapes and architectural forms and boundaries. Yet, the notion our detachment from the subjects of *Porosities* is challenged by an encounter with the equally curious realities and unrealities of Johann's images. Where are these worlds, and what are they detailing and describing? Do they exist and is nature redirecting and reinstating its presence?

*Porosites* is a body of work that has evolved from the artist's time in lockdown, exploring the familiarity of her local neighbourhood, photographing and taking notes and documenting plant life and fungi and the ecology and built-structures that make up our world. *Porosites* is an exhibition about looking – and then looking again.

Ina Johann, *Porosities*  
Ashburton Art Gallery, 327 West Street  
21 November - 12 February Open daily: 10am-4pm, Wednesday to 7pm



↑  
Ina Johann, *A Rambunctious Garden #4*, 2020, dye, flashe and ink drawing on C-type photograph

→  
Elizabeth Thomson, *Cellular Memory III*, 2019, Glass spheres, optically clear epoxy resin, Aqueous isolation, cast vinyl film, lacquer on contoured and shaped wood panel, 900mm x 900mm x 50mm

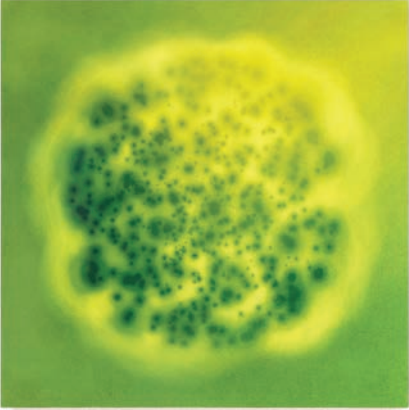
# Elizabeth Thomson, *Cellular Memory: A Survey Exhibition* Curated by Gregory O'Brien at the Aigantighe Art Gallery

For over 30 years, Wellington-based sculptor/installation artist Elizabeth Thomson has been drawn to areas of scientific knowledge such as botany, micro-biology, oceanography and mathematics.

In her art we encounter new ways of seeing, feeling, understanding and possibly even remembering. As human beings, we are familiar with our own patterns of memory, and with motor, or body memory, which

allows us to repeat physical movements. The idea of 'cellular memory' raises the possibility that memories might be stored within cellular structures.

In Elizabeth Thomson's art we recognise not only the beginnings of life in microscopic, cellular structures but also the pulse of energy through water, the patterning of wind on sand and the cycles of growth and decay that characterise all life on our planet. In these meditative, beguiling, vital works, we begin to sense the curious intelligence and sensibility of our world—the many-layered environment of which we are a part. Gregory O'Brien on Elizabeth Thomson's *Cellular Memory*



Elizabeth Thomson, *Cellular Memory*  
Aigantighe Art Gallery,  
49 Wai-Iti Road, Timaru  
27 February – 9 May 2021.

# *Inspired by Nature.* A Group Exhibition and Tribute to artist Tim Wilson (1954 – 2020): Orion Powerhouse Art Gallery Akaroa

Anita May Blanchett, Judy Curnow and Sarah Ford make up *Inspired by Nature*, bringing together paintings by Blanchett and Curnow with ceramics and sculpture by Ford.

Blanchett took up painting in 1997, following a visit to Florence and meeting with renowned landscape painter, Tim Wilson who challenged her to become a serious painter. She spent six years experimenting in many mediums, grounds and methods and in 2004 Wilson invited her to work in situ with him, beginning a four year full-time apprenticeship, learning his painting techniques and forging a friendship in the process.

Her still life paintings are created with thin layers of glazes with a fine finish. Trained as a filmmaker and photographer, the latter is an important part of her process. She comments that the more she paints, the more she sees, learns and evolves as a person and artist. 'The inspiration for me is in this journey.'

Also mentored by Wilson, Judy Curnow began painting in 2009 and says that he changed her life. 'Tim was such an inspiration, generously sharing techniques that would have taken him many years to perfect. He taught me to be more confident when painting with oils and that there are no shortcuts to painting.'

Curnow's and Blanchett's paintings are accompanied by sculptures in stoneware, copper wire and wrought iron by Sarah Ford, an artist influenced by her mother and pottery friends. Her early experience was gained with conventional potting and anagama kiln firing and salt glazing. In recent years she has become interested in bird and sea life as subjects for various themes, exhibiting widely in Canterbury in group and solo exhibitions that have included the Canterbury Society of Arts, (now CoCA), the Akaroa Art Gallery and Aigantighe Art Gallery. Ford has work in the collections of

↓  
Anita May Blanchett, Red Gourd with Garlic, oil on Belgian linen

the Christchurch College of Education and Canterbury Museum.

Judy Curnow, Sarah Ford and Anita May Blanchett, *Inspired by Nature*  
Orion Powerhouse Art Gallery Akaroa  
1 Rue Pompallier, Akaroa  
27 February -21 March



# Megan Huffadine *Nature Morte* in Clyde

Based in Central Otago, Megan Huffadine is an artist best-known for her wall-relief sculptures of objects conceived and crafted in mdf (medium density fibreboard). Yet, over the past 30 years she has also sustained a fundamental commitment to working with paint, experimenting with differing painterly surfaces and its textural qualities in studio works on paper.

Covid19 and lockdown however has provided her with the opportunity to commit serious attention to a new body of work, again concerned with imagined cabinets of curiosities - but this time as acrylic on board.

As a first series of paintings, Huffadine's transition from three dimensional sculpture to the flat surfaces of paint on board appear seamless, transitioning from one means of practice to another. Central to this shift is her painting processes and her awareness of the same as a subject in itself. Where her sculptures have been more than substantial as an evocative and reflective and questioning

experience, there is also a sense of her paintings as being about an immersive visual encounter.

Prior to her graduating BFA from the University of Canterbury School of Fine Arts in 1987, Huffadine completed a Post-graduate Diploma in Anthropology at the University of Otago in 1978. This background in museum practice and the care and display of previous objects and artefacts remains central to her practice. Spending time in the store rooms of the Otago Museum, its collection of Māori artefacts in the Skinner Collection assumed an important presence. The objects were arranged in an orderly manner, yet side by side were also asymmetric. She remembers the satisfaction of that visual experience, one which could take you go on a journey and let you pick up or discover different things at different times.

For Huffadine it is this wider contextualisation of science and anthropology and its display that is essential, whether a wall



↑  
Megan Huffadine "Still Life with damask teardrop" 2021, acrylic paint and mediums on board, 830 x 1230 x 35mm

of photographs at home, a collection of things from a daily walk or formal and public arrangement and display in a museums or gallery.

There are also formal compositional relationships in *Nature Morte*. Attention is equally upon the objects and spaces between them, eliciting numerous conversations between colours, shapes, textures, forms and subjects.

Megan Huffadine, *Nature Morte*  
Eade Gallery, 17A Holloway Street, Clyde,  
Central Otago, 1 – 26 February



Bill Hammond  
2019





# Tai Tapu Sculpture Garden’s 8th Annual Autumn Exhibition

Founders and hosts of the annual Tai Tapu Sculpture Garden, Annabel Menzies-Joyce and Peter Joyce will once again open their garden to the public over three weekends in March: Saturday and Sunday, 6th and 7th, 13th and 14th, and 20th and 21st March.

As in previous years the exhibition provides support for leading, mid-career and emerging New Zealand artists through the commissioning of works and exhibition and sale of their work. For the 8th Annual Autumn Exhibition, Annabel and Peter will also be announcing who has been selected to create their 10th anniversary sculpture to be unveiled in 2023.

Encompassing numerous works in a wide range of media (local stone, iron, bronze and steel, flax, timber, ceramics and glass) the exhibition in 2021 features over 70 small and large artworks for sale, including downloadable soundscapes. The participating artists are: Graham Bennett, Tony Bond, Ivan Clayden, Bing Dawe, Neil Dawson, Alison Erickson, Ben Foster, Fiona Garlick, Natalie Guy, Sam Harrison, Anna Korver, Tim Main, Rory McDougall, Annabel Menzies-Joyce, Doug Neil, Tony O’Grady, Oriah Rapley, Jenny Reeve, Rebecca Rose, Julie Ross, Hamish Southcott, the late Llew

Summers, Debbie Templeton-Page, Roger Thompson, Johnny Turner, Robyn Webster, Olivia Webb, Evan Webb and Bruce Aitken, Jane Whales, Jim Wheeler, Matt Williams, and Grant Wylie.

The artist whose work will be commissioned to celebrate its tenth Annual Autumn Exhibition will be chosen from the three finalists, short-listed following a call for expressions of interest from an impressive selection of high calibre proposals. Receiving seed funding to further develop their proposals, Neil Dawson, Natalie Guy and Sam Harrison have created Maquettes for the final selected work.

Neil Dawson is proposing a large-scale suspended feather sculpture in steel; Natalie Guy, an abstract architectural work inspired by two outstanding chapels: John Scott’s *Futuna* in Wellington and Le Corbusier’s *Ronchamp*; and Sam Harrison, a life-size work in bronze of two embracing figures. The selection committee for the final work is, lead curator at the Christchurch Art Gallery Te Puna o Waiwhetū, Felicity Milburn, artists, Darryn George and Graham Bennett, curator for the Tai Tapu Sculpture Garden, Melissa Reimer and Annabel Menzies-Joyce and Peter Joyce.

Among the brief for their consideration of the selected work is its originality, creativity, thoughtfulness, durability, craftsmanship and relevance. How does the proposed sculpture respond to or enhance Tai Tapu Sculpture Garden’s landscape and does it resonate with their vision to support contemporary sculpture in New Zealand and enhance native biodiversity in Canterbury?

Tai Tapu Sculpture Garden 8th Annual Autumn Exhibition  
Saturdays and Sundays, 11am to 3pm  
6th and 7th, 13th and 14th and 20th and 21st March 2021 or by appointment  
1/199 Cossars Rd, Rocklands, Tai Tapu, Christchurch 7672  
Entry is \$10 per person. 16-years and under are free. Parking is free.  
Second Sunday Special: earlier opening time: Sunday 14 March the gates open at 10am to better suit families with little ones who nap from noon. All are welcome.



↑  
Neil Dawson, *Vortex* (2016), steel, paint, a commissioned and permanent work in the Tai Tapu Sculpture Garden’s collection

## Who, or what, is the community in Community Arts?

WRITER  
*Jamie Hanton*

At the end of last year I started a new role at the Christchurch City Council; my full title is Community Arts Advisor. In the first few weeks when people would ask what I was doing I would clip the title and say “Arts Advisor”—it seemed more straightforward. It also mitigated any confusion around “Community Art”—a discipline with a specific history of development and its own parameters.

The Tate UK describes community art as “artistic activity that is based in a community setting, characterised by interaction or dialogue with the community and often involving a professional artist collaborating with people who may not otherwise engage in the arts.” Creative New Zealand has a broader definition, recognising three core strands of community arts activity: Community cultural development, maintenance and transmission

of cultural traditions, and Leisure and recreation activities.

The Tate’s definition is probably the one that most people associate with community arts. It is also the least relevant when considering our remit. Creative New Zealand’s definition, for the most part, also refers to modes of practice rather than to who or what is being served. A more useful way of thinking about community arts is through the lens of communities of practice, groups of people who “share a concern or a passion for something they do and learn how to do it better as they interact regularly”.

Framing community arts as an ecology of various communities of practice encourages multitudinous and dynamic thinking. This ecology is made up of many, often overlapping, communities that range professional and

non-professional, self-taught and academically-trained, traditional and contemporary. If we think of community arts as an ecology, the symbiotic relationship between makers and audiences becomes strikingly clear. Makers and doers nearly always represent the most engaged audiences and subsequently produce work in direct relation to their environment. Community arts are not the antitheses of “professional arts”, they are, in fact, the bedrock and fuel for professional arts to exist.

Toi Ōtautahi, a strategy for arts and creativity in Ōtautahi Christchurch is focused on creating an environment where creative people want to live, work, and produce work. This means that artists are able - and supported - to create work wherever they are in their practice trajectory whilst acknowledging that an ecology requires people and

organisations to operate at a range of levels and with diverse goals and purposes. This understanding of community arts as an ecology is reinforced by the inclusion of foundational strategic partners in Toi Ōtautahi. Creative New Zealand, the Rātā Foundation, a mana whenua representative, and ChristchurchNZ have all signed-on to support the delivery of the strategy.

The first part of the implementation of the strategy is a series of hui across the city designed to connect practitioners and funders, to update our communities and to listen. Our first hui for Māori artists and practitioners took place 23 February, a second hui focusing on those living in the East will take place on 3 March. Please contact a community arts advisor if you would like to attend. Email: artsadvisors@ccc.govt.nz

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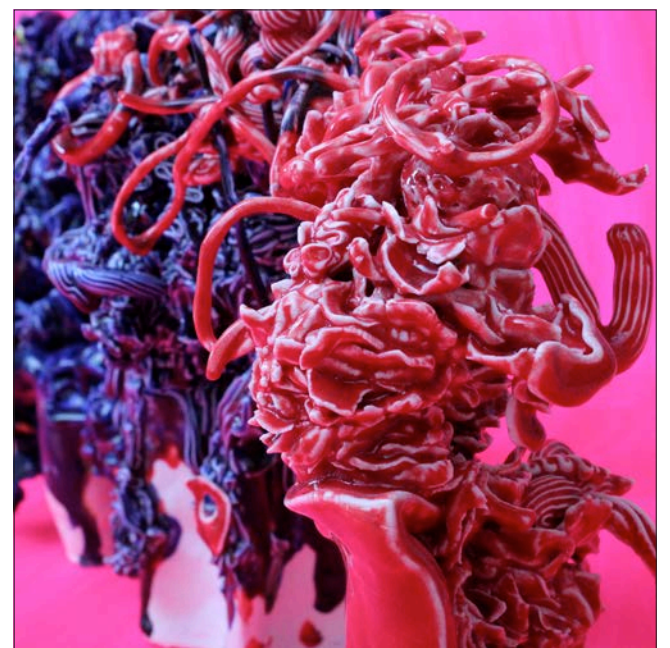
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