

# ARTBEAT

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## Hang in There Mate – Saving Ng Building

Property owners Roland Logan and Sharon Ng both emphasise that they are just here to save their building at 212 Madras Street. 'The last thing we want to do is hold up the stadium'.

212 Madras Street is the last remaining Edwardian warehouse building in Ōtautahi Christchurch and has been the recipient of several heritage awards over the past decade. Acquired in 2005 by Logan and Ng, for the past sixteen years it has been a multifaceted centre for contemporary art and design in numerous and varied manifestations. On its ground floor, Ng Boutique, a distinct and unique clothing and design store with an integrated gallery space and upstairs, artists' studios and office spaces representing various creative practices, tenanted by designers, architects and artists.

Logan and Ng had first discovered that the site on which their building was located was to become part of the location for a new public stadium, watching the announcement on the evening television news in June 2012. Central government agency CERA (Canterbury Earthquake Regional Authority) had identified the site as key to its ten anchor projects for the recovering city.

However, three days later following this public announcement Logan and Ng received an unanticipated and very welcome letter from CERA's chief executive stating, "the Ng Building was feasible to be incorporated into the stadium design". It represented an assurance from CERA that the building could be accommodated and integrated within the stadium's planning. (A decision at the time that it is worth noting is even more surprising when 70% of then-standing buildings under lockdown in the central city were demolished, among them 151 with heritage status).

Yet, by 2017, this commitment to saving the building had become embedded within a series of contradictory statements from central and local government. An approach to Logan and Ng from LINZ

(Land Information New Zealand, handling land titles), stating that they wanted to purchase the Ng Building and the land was later followed by the Christchurch City Council inferring that NG Building could be incorporated into the stadium design.

In April 2020, the Crown announced that Ng Building could not be incorporated, even though plans for the project still depicted its incorporation within its design. Then, in March 2021, a compulsory notice of acquisition was sent to Logan and Ng, and new plans were released which now showed that the Ng Building could not be incorporated. Not surprisingly, writing in *The Press* at that time, journalist Steven Walton commented that the outcome of this sequence of events 'has had massive implications for its owners, who are now trying to convince the government to save the 115-year-old building by moving it'.

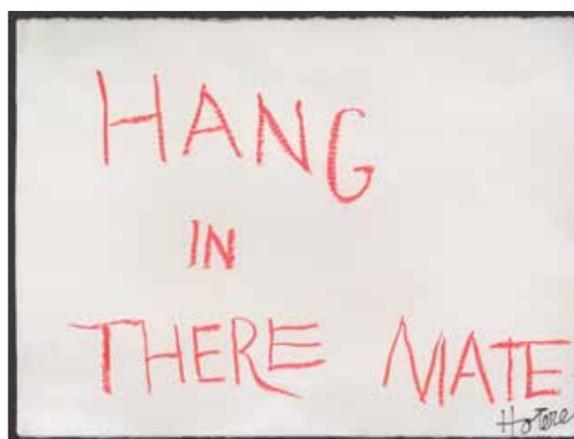
Earthquake strengthened and fully tenanted, Ng Building was among the very first businesses, retail spaces, galleries and a cluster of artists' studio to reopen in the city late in 2011. As one of the few remaining heritage buildings in Ōtautahi in 2021, Logan and Ng are resolute in their determination to ensure that it is saved.

And they are not alone. Prominent among the initial expressions of support for the building's preservation a decade ago is the voice of artist Ralph Hotere (1931 – 2013). A good friend of Roland Logan and Sharon Ng, the artist gifted them "Hang In There Mate" in 2013, with his specific instructions that it be used in the service of protecting the building. Logan recalls: 'Ralph was a strong supporter of the campaign to save the NG Building, he was very sympathetic towards our situation as he had gone through a very similar situation with his studio at Port Chalmers several years earlier. He made and gifted us a work to be used in support of saving the building, and the auction is named after it "Hang in There Mate"'

It is one of 50 works of art from artists who are friends of the building supporting



↑ 212 Madras Street in 1913. Premises of Cotton Brothers Ltd., importers, Christchurch. Alexander Turnbull Library, ref: 1/1-005614-G. Webb, Stefano, 1880-1967. Collection of negatives



← Ralph Hotere, "Hang in There Mate," 2013, oil stick on paper

← Philip Trusttum, *Wave To*, 1989 – 2002, acrylic on canvas

↓↓ Marie Le Lievre, *Scoper (Tray)*, 2021, oil on canvas

its preservation that will be offered for auction 20th May 2021. The auction is being organised on a voluntary basis by a group of friends/artists and people who wish to see the building retained.

Former Ng Boutique manager, Donna Hughes and artist/designer and marketing person for Ng Boutique, Steven Junil Park are managing the auction to raise funds towards saving the building either in its current site or its relocation.

From its opening as Ng Boutique in 2005, Logan and Ng have fostered a strong exhibition programme with senior and emerging New Zealand artists that have taken place in gallery spaces, artists' studios and installations throughout the building. Hughes observes that the exhibition spaces were a progressive development: 'Whilst the gallery spaces were never formalised as such, visitors and artists have consistently come to experience them and the exhibitions as central to Ng Building'.

The programme began in 2005 with a series of changing exhibitions of paintings by Philip Trusttum. The association with him and many other artists has seen a programme as distinct as the clothing

and furnishings represented throughout Ng Building. Among the artists are Brooke Georgia, Tim Main, Nathan Pohio, Mary McFarlane, Paul Maysek, Tatyanna Meharry and Nichola Shanley. Indeed, there is, as both Hughes and Park maintain, a definite and overarching vision for all the spaces.

Moreover, following immediately after the February 2011 earthquakes when the heart of the central city was cordoned off and 212 Madras Street bordered the very edge of CERA's boundary line for its demarcated red zone, Ng Boutique was among the very first businesses to reopen. With the Christchurch Art Gallery Te Puna o Waiwhetū's building occupied at that time by CERA as an operation-centre, the gallery launched its *Outer Spaces* programme, a series of art in public spaces projects and temporary exhibitions in off-site spaces.

The first floor of Ng Building became central to the Christchurch Art Gallery's *Outer Spaces* in an exhibitions series that ran from February 2012 to January 2013.



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← A stencil at the giant cans on the corner of Lichfield and Manchester streets in the East Frame draws attention to the popularity of NFTs. Photograph: Reuben Woods

→ Do NFTs have the potential to change the way we consume art or will they see culture continue to be owned by the rich? Photograph: Reuben Woods

WRITER

Reuben Woods

Since the turn of the year, my social media feeds have been overrun with artists announcing new NFT drops and article headlines asking variations of "What is an NFT?" Although they have apparently existed since 2017, NFTs have exploded in popularity in recent months, with significant sales attracting artists and the potential impact on the art world, and indeed how we consume art, ensuring wide-ranging commentaries. As a development in the realm of crypto-currency, NFTs connect the tech and art worlds in an unprecedented manner.

Admittedly, I am not an expert on this topic. In fact, reading dozens of articles and opinion pieces has caught me between believing the entire thing is pretty straightforward, and a nagging sense that I just don't get the whole picture. For those unfamiliar, an NFT is a Non-Fungible Token, essentially a unique identifier for a digital

file that is stored on the Ethereum blockchain and allows ownership to be traded and verified.

Online artist Beeple became a central figure in the emergence of NFTs after his digital collage *Everydays: The First 5000 Days* sold for almost 70 million dollars at major auction house Christies in February. But it is not just visual artists, Twitter founder Jack Dorsey sold his first tweet, while musicians such as Kings of Leon are releasing albums as NFTs, and the sports world has embraced the potential of highlight GIFs and digital trading cards as tokens. NFTs seem to be shifting the concept of digital creativity and what we value as art.

Some have lauded NFTs as a way to re-imagine the art world, perhaps most importantly by creating a way for artists who work primarily in the non-physical digital realm to be paid for their creations.



In a world of infinite reproduction, NFTs add authenticity and scarcity to the market. There is also the potential for artists to gain royalties from on-sales of their work, a long-standing problem in the traditional art world. From a process point of view, the willingness of artists to explore pan-disciplinary approaches may grow and facilitate new modes of creation, expanding the possibilities of creative work. Of course, there have been numerous concerns raised as well, notably the environmental impact of the Ethereum blockchain, which reportedly consumed the same amount of electricity as Iceland for much of 2018.

But there is something more nagging about NFTs. Perhaps it is simply a remnant of my connection to the physical world, or perhaps it is based on the cautionary example of urban art, a topic I am more comfortable discussing. Graffiti and street art have been through the process

of monetisation, the rebellious outsider forms becoming part of the art market in various ways, from commercial projects to exhibitions and auction house sales, the extreme being the extraction of pieces from the streets for personal gain.

This is tough to reconcile with the initial impetus of urban art to operate outside of the art market and is symptomatic of the desire for art and culture as a symbol of power and status. Will NFTs and digital art face similar challenges and resulting changes? Digital artists may not share the outsider desire of early urban artists, but the online realm does present an intriguing space for the democratisation of culture. Although purchasing an NFT will not stop a piece of digital art from being freely accessed and disseminated online, is it simply another way for the highest bidder to 'own' culture? Or will they change the power dynamic of art consumption?



↑ Damiet Loor, *Untitled*, acrylic and mixed media on canvas (Stoddart Cottage)

↓ Candle Holder class at General Pottery in May



# NEWS &

**The Art of the Allowing Workshop at Stoddart Cottage:** Enrol for an introductory painting workshop led by art therapist and painter Damiet Loor at Stoddart Cottage. The workshop is an intuitive approach to making art in which the artist's playful engagement through paint and movement prioritises attention upon acting on the impulses from within for magic to happen. The canvas becomes a mirror and transformations occur, from abstract landscapes to more definite images. Loor states that all attending will be working on small canvases with acrylic paints and mediums and no previous experience is necessary. The cost is \$60 and booking is essential through Damiet at [soulsisterart.com/contact](https://soulsisterart.com/contact)  
Workshop details are: Sunday 16th May 9.30am - 1pm. Venue: Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour Hours: Friday-Sunday plus most public holidays, 10am-4pm.

# EVENTS WORKSHOPS

**Explore the Wildlife in Ōtautahi Christchurch in Sensing Art Creative Workshops:** Surround yourself in nature with the Wild Ōtautahi exhibition based on writer and illustrator, Gavin Bishop's *Wildlife of Aotearoa* at Te Pito Huarewa / Southbase Gallery, Tūranga, 60 Cathedral Square, and explore what nature means to you in two workshops designed to engage with your artistic processes, language and skills. This is a space to be inspired by nature, converse or quietly reflect while you create with a variety of mediums and technology at Tūranga. These workshops are best suited for adults and are taking place Saturday 22 May and Sunday 29 May, 1-4pm (people attend both workshops) \$30 incl. booking fee. To book online, visit [christchurchcitylibraries.com](https://christchurchcitylibraries.com).

**Ralph Hotere Floor Talk:** Marian Maguire, in her role as master printer, collaborated with Ralph Hotere over a 24 year period. In this talk she will background the lithographs by the artist that came from her studio and talk about her working process with Ralph. PGallery192, 192 Bealey Avenue, Tuesday 25 May at 12pm

**Pottery Classes at General Pottery in May:** Two 4 week glazing workshops: Learn how glaze is created with a variety of materials. You will learn what materials do and why they come together to make a glaze. This four week course will take you through the basics of glaze making so that you feel more confident in your pottery studio and understanding what glaze is. You will make test tiles, experiment with materials, and learn how to put good work practices around exploring glaze. All other materials and firing are included in the pricing, just bring an apron, a pen and heaps of energy!  
*Exploring Materials in Glazes:* 1.45 hrs each Tuesday 4, 11, 18 and 25 May from 5.15 - 7pm, or: Each Wednesday, 5, 12, 19, 26 May, 7.15-9pm. \$165 to attend.

**Candle Holders:** Come and create your own set of candle holders. We will guide you through using a creamy white clay sprinkled with local sand from the Birdlings Flat to create these simple modern shaped holders. Create the feelings of gentle contentment of Danish Hygge in your home. You will make 3 pieces, 2 for standard candles and 1 for a tea light. This is a one-off class. Once your items are dry and fully fired they will be glazed in a rich glossy white glaze and you will be able to collect them at General Pottery.  
*Candle Holders:* 1.45 hours, Thursday 27 May only, 7.15 - 9pm. \$65 to attend.  
General Pottery Workspace Studios, 49 Ferry Road, Christchurch 8011, open Wednesday - Saturday, 10am-4pm. Class Enquiries and enrolments: [generalpottery-classes@gmail.com](mailto:generalpottery-classes@gmail.com) and [facebook.com/WorkspaceStudioChristchurch](https://www.facebook.com/WorkspaceStudioChristchurch)

# Hang in There Mate – Saving Ng Building

Continued from page 1

Throughout 2012 the Ng Boutique and its gallery spaces were welcome evidence of the visual arts, its artists, audiences and the wider community of Ōtautahi progressively recovering. Recently returned from the Venice Biennale in 2011, Michael Parekōwhai's *Chapman's Homer*, (a larger than life bull and grand piano sculpture) made a significant contribution to the *Outer Spaces* programme. Located on a site on Madras Street, Parekōwhai's *Chapman's Homer* attracted more than 50,000 visitors, many among them returning to the central city for the very first time since February 2011.

Hughes recalls that after the earthquakes, many artists lost their studio spaces and the city's galleries were closed. 'People were interested in coming back to the city but they were nervous about what and how it would be. There was a lot of apprehension and when we initially reopened Ng Building at that time they had to come in through the back door as it took quite a while for Madras Street to open. Ng Building was where the arts community came to and the broader community came as well for Michael Parekōwhai *Chapman's Homer*. That was huge. It was very powerful moment.'

In 2012, visitors to Ng Building were entering central city premises that had already been earthquake strengthened. Logan was probably the first property owner in central Christchurch to respond immediately to the earthquakes, strengthening Ng Building to get it up to standard. He recalls: 'Within a day of the first earthquake I was buying steel, hundreds of thousands of dollars of steel were put into the building to strengthen it. There are crossbeam bracing the building and the walls and these were installed after the February earthquake.'

Logan and Ng also maintain that the auction/fundraiser is not anti-stadium. 'It is about saving the building whether this means incorporating it into the stadium's plans or moving it.'

Park notes that the artists involved in the auction encompass those who have shown in the gallery spaces both downstairs and upstairs as part of the Christchurch Art Gallery's 2012 exhibition programme, as well as artists exhibiting regularly in the gallery's spaces.

Approximately 40 works will be auctioned and the list of artists includes: Bing Dawe,



↑ Jason Greig, *Courier 1*, 2020, oil on board

Emma Fitts, Euan Macleod, Helen Calder, Jason Greig, Julia Morison, Lonnie Hutchinson, Marie-Louise Brown, Marie Le Lievre, Paul Maysek, Mary McFarlane, Miranda Parkes, Nathan Pohio, Philip Trusstum, Ralph Hotere, Rebecca Harris, Russell Moses and Sam Harrison

In 2021, saving one of the few remaining heritage buildings in the central city still standing in the heart of Ōtautahi that is earthquake resilient makes it difficult to argue against its future. Park maintains that 'saving this historic building from being needlessly demolished when so much has already been lost forever in Christchurch makes it a pristine example of heritage craftsmanship that we will never see again if we lose it.'

Auction: Ng Building, 212 Madras Street, Christchurch, 20th May, doors open 6pm. Auction begins 7.00pm.

Auctioneer: Phil McGoldrick.

Tickets to attend through Eventbrite. \$20 + booking fee

Complimentary nibbles and drinks from Lizzies Cuisine, The Bone Line and Three Boys Brewery.

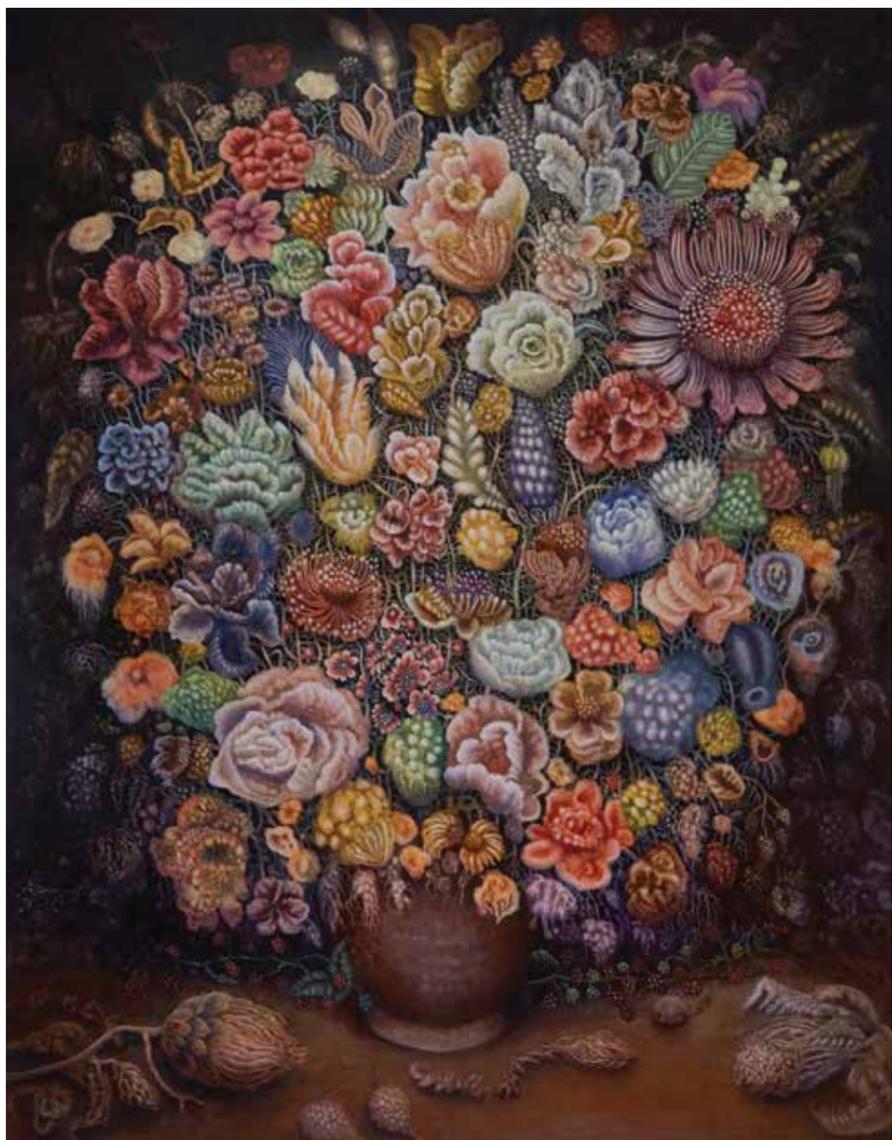
To support the cause: Sign the online petition (Petition of Roland Logan: Save the Heritage NG Building).

Use #SaveNgBuilding on social media channels.

Join the Facebook group: Save Ng Building

Follow the twitter: Save Ng Building (@ng\_save)

Follow the instagram: @ngspace\



← Rebecca Harris, *Dubious Flowers*, 2021, oil on Board

# AT THE

↘ Martin Sagadin, *Untitled*, 2021, ink, pencil and acrylic on paper/paint/wax



↘↘ Gaby Montejo, *eye4eye*, 2021, collage



↘↘↘ Susan Badcock, *Still Life (Blue Peonies)*, 2021, Hand-coloured photograph.



↘↘↘↘ Vic Mangan, *Lichen trouble and Left leaves*, monoprint/ dry-point etchings on Fabriano Rosaspina paper.



↘↘↘↘↘ Ralph Hotere, *Round Midnight – October*, 2000, lithograph, edition of 24



↘↘↘↘↘↘ Auckland-based street artist Benjamin Work painting his 330 square metre floor to wall mural in the Level 1 Exhibition Hall of the Canterbury Museum



Non-binary artist and filmmaker Martin Sagadin creates a series of relics in ink, pencil and acrylics on paper-heavy application of paint and wax of their past work, giving way to simple brush strokes with a minimalist but meticulous attention to detail and a particularly Slavic murk.

The artist details the subject and materials of his current exhibition.

Martin Sagadin, *Heavy Clay, Absolution*, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, until 31 May

Back when the primary job of the album cover was to sell the "image" of the sound, that good looking hair and winning smile was mostly the thing that made us want to engage and connect in some way. We only shop like that with wine labels nowadays. That worn, scratched, second-hand face now sells for less than \$.50; sometimes it's even given away for free.

The artist on the subject of his collage, *eye4eye*.

*The Associates, A Stone to Strike and a Rock to Stumble Over*, Ashburton Art Gallery, 327 West Street, Ashburton, until 18 June

Taking on a new twist with her ever popular *Peonies*, Susan Badcock's *Still Life (Blue Peonies)* belongs to a small new collection of works - Pops of colour and playing with negative spaces and bringing together digital photography with traditional hand-colouring methods.

The artist on her most recent series of work Susan Badcock Gallery, Old Post Office Building, 47 Talbot Street, Geraldine

I am a painter who also uses printmaking methods to discover ways of looking at the often overlooked, instead focusing on the tension between line and gestural mass. This current series uses liminal spaces such as kerbs and path-edges as subjects to explore ideas around unobserved temporal moments. By finding ways to retreat from the conventional aesthetics of the mimetic through the painterly application and removal of the medium, the eye is focused on the places between the organic and the constructed, where the ground is abstracted and the passages between also become the subject of the work.

Vic Mangan on her current paintings. Ilam Group Show, Chambers Gallery, 80 Durham Street, Sydenham, 5-22 May

Using only the most basic elements of painting – dark, light, horizontal, vertical – Hotere created works which are charged with potential significance... Hotere respects the independence of viewers to form their own conclusions. He invites us to see ourselves, literally and metaphorically, in his works.

The Govett-Brewster Art Gallery on works by Ralph Hotere in their collection. Ralph Hotere, *Round Midnight & other lithographs*. PGallery 192, 192 Bealey Avenue, 11 May-4 June

Benjamin Work is a member of TMD Crew, Aotearoa's foremost collective of internationally-acclaimed street artists. He hopes the floor to wall mural he has completed for the Museum will act as a conduit between the Museum's Tongan collection and Ōtautahi's Pasifika communities, reviving an aspect of kupesi (motif) that has disappeared from today's Tongan visual language. "Akau tau were sought after by collectors in the colonial era, particularly for the beautifully carved icons on their surfaces."

The artist and Canterbury Museum comment on its new street art mural. Benjamin Work's mural and street art from *Rise*, 2013-14. Canterbury Museum, Rolleston Avenue, until 6 June

# GALLERIES



↑ Audrey Baldwin, *Scripts*, 2014, part of the *to and fro* exhibition at Artspace, Auckland. Photograph: Peter Jennings

← Audrey Baldwin, *Stretch Snood*. Two figures from *Cup of Tea and a Lie Down Clinic* as part of *Making Space* at CoCA Toi Moroki, 2017.

## Audrey Baldwin has opened the *Art Chemist*

Performance artist and events facilitator, Audrey Baldwin has opened her own unique chemist shop in Cathedral Junction prescribing cures and remedies to raise levels of wellbeing and heightening awareness of the visibility of the arts in Ōtautahi Christchurch.

She describes *Art Chemist* as an interactive space where the public can meet with a consultant who will advise them on an arts activity/event that they should attend to cure their needs. As an interactive event in Ōtautahi, *Art Chemist* has its origins in *The loss Adjusters* back in November 2012, a project from the immediate post-quake period in which artists Aaron Hawkins, Jed McCammon, Jamie Hanton, Clarke Hegan and Damian Smith met 'clients' seeking solutions to the challenges that they confronted. For Baldwin, there are also personal and professional precedents: *Cup of Tea and a Lie Down Clinic* at CoCA in 2017 and as mystic and bureaucrat, in *Gallery Guide* at the Christchurch Art Gallery Te Puna o Waiwhetū in 2019.

Baldwin's says that *Art Chemist* will be 'made out like a chemist shop with pill bottles with messages and recommendations in them. I'll be working with about a dozen fellow artists and performers from Ōtautahi who will act as 'chemists' and prescribe artworks and arts events to the public. It will be free to take part, and people can either pick up an off-the-shelf prescription or get a one-on-one consultation with the chemist for a custom made one.'

'*Art Chemist* draws on global research about the value of "art on prescription" when it comes to mental wellbeing and community building. I was thrilled to have letters of support from the Canterbury District Health Board's *All Right?* for this project. Ideally I'd like to take it to different cities and help people re-discover the arts treasures within their own communities.'

In its commitment to encouraging

participation in the arts and its potential for well-being, *Art Chemist* reaches out across all arts disciplines. Baldwin is encouraging engagement with numerous arts organisations; galleries, theatres, venues and arts resources. She describes it as a directory which her chemists and her can draw ingredients from. 'Our prescriptions may include particular artworks, events, classes or exhibitions. I'll be focusing on artworks which people can see locally, in the flesh, as opposed to pixels of "great works" on a screen". The journey and action of actually being physically near the works is key.'

'*Art Chemist* has a broad reach to schools and the city's galleries who will be on the list of recommended things to visit. The Christchurch Art Gallery Te Puna o Waiwhetū is involved and also indie theatre group, Little Andromeda, and a number of performance artists.'

'A key aim is also to encourage engagement and support of our arts community. We'll be acting as somewhat of an encyclopedia of arts organisations and resources with brochures and info on site as well as prescriptions.'

I'm interested in taking bureaucratic processes and making them more human and/or highlighting their absurdity. *Art Chemist* is definitely about hope and connection in a world where we've all been isolated and affected by a global pandemic and more.'

Audrey Baldwin, *Art Chemist*  
Cathedral Junction, 113 Worcester Street/corner of New Regent and Gloucester streets  
Until Sunday 16 May  
Thursday-Sunday 11am – 4pm and Friday 5-7pm: Free arts event taking place each week  
*Art Chemist* is made possible by the CCC Enliven Places Project Fund and supported by LIVS.

## Artist Catherine Brough on Painting as an Extreme Sport

WRITER  
Warren Feeney

Catherine Brough has been painting 'en plein air' for more than six decades and her autobiography *Landscape Experienced 1947 – 2013*, traces a history of her arts practice. Predominantly working in oil on paper and canvas from her beginnings in Northland in 1968 and then Canterbury and the West Coast of Te Waipounamu the South Island, *Landscape Experienced* reveals the depth of her sixty-six years through an objective and confessional series of short essays.

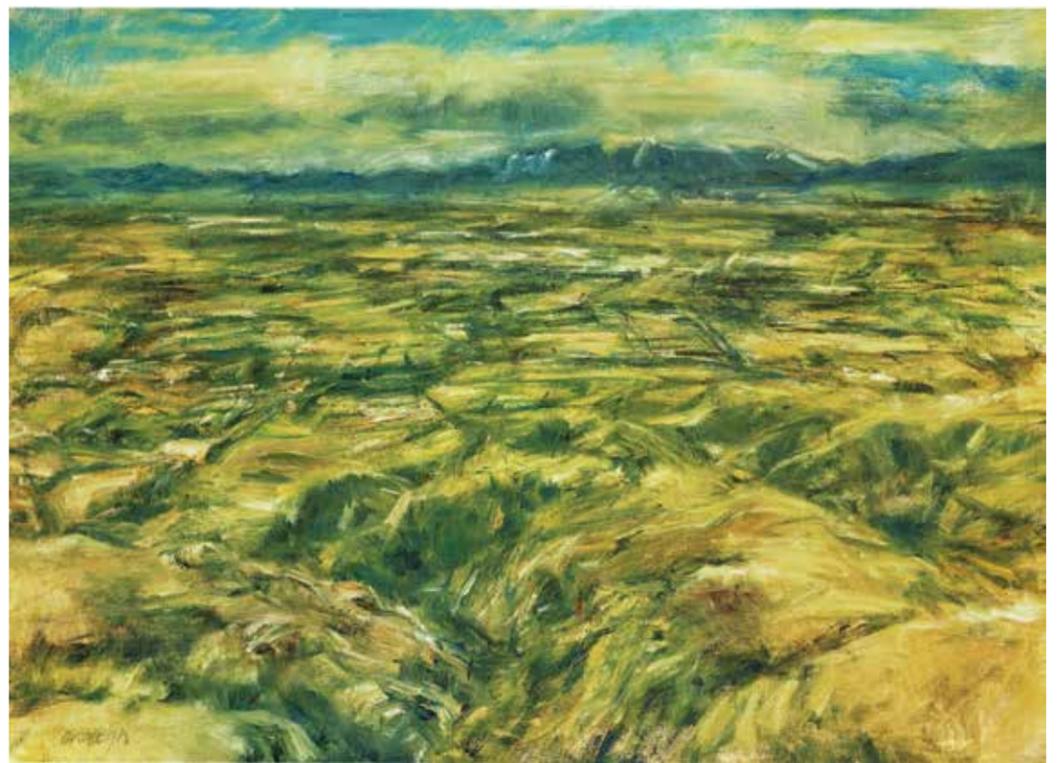
In addition to an essay heading describing 'Painting as an Extreme Sport', she announces: 'Yes, I think I'm a Painter', establishing the tenacity of her convictions and reservations in the dilemma of assuming such a role. In doing so, she establishes a presence throughout *Landscape Experienced*, as an engaging writer; humorous, witty, informed and insightful in her reflections upon, and appraisal of, her strengths and limitations.

This is the ideal art publication for anyone seeking the reality of the experience of what it might be like being a professional artist and answering that question: Why am I doing this? *Landscape Experienced* delivers its answers

through numerous questions from Brough and quotes from artists she respects and admires. Tellingly she confesses: 'I was to find as I engaged in art... that it was not for the faint-hearted.'

Brough also brings life and reality to the various artists and art groups she has worked and shared time and conversations with, and a fondness for the galleries that have represented her work, as well as buyers, friends, art school tutors (Don Peebles, Quentin Macfarlane and W. A. Sutton are singled out) and those that she has shared many 'art conversations' with.

Certainly, *Landscape Experienced* is a particular art history about a network and community of artists. It details a critical aspect of the making of art that is infrequently its subject in print. For Brough, the significance of personal and group associations are there from the beginning at Te Kopuru in Northland. A 'plein air' painter, she reflects on the impact that this had in the mid-1960s on other local Northland painters, later discovering that she had been credited with the formation of the Dargaville Art Group in 1972. She reflects upon her influence asking: 'Was art contagious?'



↑ Catherine Brough, *The Plains*, 2001, oil on canvas, 800 x 1000mm

And then there are Brough's paintings, the land as subject in Northland, the Catlins, Chatham Islands, Canterbury (the Craigieburn Range in particular) and the West Coast, almost 70 years of the artist seeking for that essential experience of her subjects, the shifting light, its geography, geology, scale, vegetation and atmosphere. It comes as no surprise that she states: 'A sense of place is not a static condition'. Neither is it coincidence that her work has been featured in group exhibitions with artists that include M. T. Woolaston, Colin McCahon, Euan Macleod and John Parker.

Pegasus Bay, the Port Hills and West Coast possess a particular presence in her practice, the subjects of 'tight rope stuff' for her painting. The landscape

that Brough's paintings occupy is one persistently analysed and dissected by her, responding to and seeking out its essence and the limitless potency of her materials.

Catherine Brough, *Landscape Experienced 1947 – 2013*  
Designed by Wayne Lorimer  
Published by Donald Brough 2021  
Printed by Benefitz  
Contact: dgbrough4@gmail.com

## TRUE LOVE: a Tribute to Grant Lingard at Ilam Campus Gallery

Although relatively well represented by his work in the collection of the Christchurch Art Gallery Te Puna o Waiwhetū, Grant Lingard (1961-1995) is an artist whose arts practice is impossible not to associate with the 1980s. Yet undoubtedly it also transfers that decade even in just the nature of the materials of his work in mixed media, painting, sculpture and assemblage.

Born in Greymouth and a graduate from the University of Canterbury School of Fine Arts, the Ilam Campus Gallery opens *TRUE LOVE: a Tribute to Grant Lingard* to run throughout May. Reflecting on Lingard's art and life, artist Richard Reddaway discussed the artist's life and art:

Grant Lingard was many things: from a West Coast mining family, he was a snappy dresser, an avid collector of everything from action-toy figurines to records, a Punk Disco dancer, a storyteller, an instigator of the Christchurch Artists' Collective, companion to his black cat *Black Cat*, a graduate of the School of Fine Arts programme, and, of course, a gay man at a moment when attitudes towards homosexuality, and the law, were changing.

If he has the distinction of being considered one of our leading gay visual artists, he was also a victim of the tragedy that struck the community in the 1980s: AIDS. With his death

Aotearoa New Zealand lost an artist and art activist of significance too soon, his legacy left barely revealed. Perhaps this is a failure to acknowledge "queer art heroes", or because the 1980s are easy to forget, or because his work had ephemeral, feral qualities that make its collection and preservation difficult.

While *TRUE LOVE* cannot fill the void, 25 years later, we hope to contribute to an ongoing discussion about this wonderful person. It is our (im)provisional response to Grant, his memory, his artwork.

*TRUE LOVE* features Grant's art alongside that from Bronwyn Takle, Diane Miller, Gary Freemantle, Gina Ferguson, Graham McFelin, Jeremiah Boniface, Jessica Douglas, Julian Holcroft, Grant Takle, Michael Armstrong, Paul Dew, Paul Johns, Paul Rayner, Peter Derksen, Richard Reddaway, Ruth Watson, Sara Ayad, Sandra Bushby, Seraphine Pick, Simon Morris, Teri Johnson, Terry Urbahn and Trevor Fry. Catalogue essays by David Herkt and Peter Derksen.

*TRUE LOVE: a Tribute to Grant Lingard*  
Ilam Campus Gallery, Off Clyde Road  
April 30 - May 28



← Grant Lingard with *Box of Birds*. Photograph: Stuff Pty Ltd

→ John Parker, *Red-White Penetration*, 2021, porcelain



## Continuum - John Parker

A New Zealand-based ceramic artist influenced by European design and art from the early 20th century, John Parker is an Arts Foundation Laureate acknowledged for his contribution to contemporary pottery. *Continuum* is a survey exhibition of his work opening at Form gallery in Sydenham in May. He details the work that will make up *Continuum*, both archival and recent works:

'My practice involves making bodies of work in series, which are usually shown in the context of an exhibition in which I continue to evolve new ideas, while revisiting and reinterpreting familiar themes. The exhibition of current work shown alongside past works is intended to show such thematic development.'

'The works from my archival collection include historical, pivotal, experimental oddities as well as *Widows and Orphans*, *Waifs and Strays*, which refer to the few pieces remaining from a show which no longer have their larger exhibition context but which may fill a gap within your collection.'

'My working methods and glaze information and videos explaining my work are on my website.'

*Continuum* - John Parker  
Form Gallery, 468 Colombo St, Sydenham  
8 - 28 May

## Olivia Chamberlain *Spare room* at City Art Depot

WRITER  
Cameron Ralston

For her exhibition *Spare room* at City Art Depot, Olivia Chamberlain continues to explore how form, colour and composition interact upon the picture plane. She creates natural compositions through a methodical process of drawing, cutting and organizing shapes, focusing her attention on the relationships between the forms and how they are arranged.

Chamberlain finds commonality between her works and those by Sonia Delaunay, Sophie Taeuber-Arp, Louise Henderson and Etel Adnan - all artists who juxtapose blocks of colour to create harmonious compositions. As with these constructivist artists, Chamberlain takes cues from the world around her to form her colour palette; 'combinations I've seen in other artworks, on walks, people's outfits and in nature.' In configuring

her pieces, she takes into consideration how the pieces play off one another. The paintings invite the viewer to meditate on their precisely constructed contours and bold shapes.

Chamberlain exhibits great control over the darkening edges of the paint, where it dries and picks up the colours beneath. There is a certain intrigue in following these subtle variations along the contours of her forms. Coming close to the canvas, Chamberlain's paint forms crisp textures where the paint meets the raised surfaces of the cotton she paints on. The structures appear as almost perfect casts or stamps, her hand only revealed by the slight ripple along an edge as her brush passes over a ridge in the material or in the tones that modulate with the translucency and weave of the painted surface.

Works on paper, a new addition for



↑ Olivia Chamberlain, *Sidewalk 2*, 2021, acrylic and flashe on cotton

Chamberlain, demonstrate her command of the saturation of tones and overlaying of watery colour. They also act as affirmations of her carefully balanced compositions, guiding us around the shapes to the sharp touching points. Like blocks that can be assembled and rearranged, shapes are introduced, merging with each other on the surface.

*Spare room* is a settled and confident series of new works with Chamberlain asking us to listen to the way her paint talks and the companions of shapes converse.

Olivia Chamberlain, *Spare Room*  
City Art Depot, 96 Disraeli Street  
Opens Tuesday 11th of May, 5.30 to 31st May.

## SCAPE - Ceremonial entranceway for new convention centre

Commissioned by Ōtākaro Limited and produced by SCAPE Public Art in collaboration with Matapopore, *Te Aika* ('the home people') has been designed by artists Rachael Rakena and Simon Kaan and will be central to formal cultural ceremonies to be welcomed into the venue through the entranceway. 'The ngutu design is based on the whare of Aperehama Te Aika which was located at Kaiapoi near where the former Kaiapoi Woollen Mills site is today and sketched by Charles Haubroe in 1855,' says

Matapopore Trustee, Lynne-Harata Te Aika.

Rachael Rakena says the commission was very much a collaboration with Ngāi Tūāhuriri and their aspirations. 'It was important for us as artists to ensure that the outcome reflected their mana and whakapapa of place.' Fellow-artist Simon Kaan acknowledged that it was 'a privilege to work on such a prominent public artwork for Ōtautahi, which we hope Ngāi Tahu whānui and the public of Aotearoa can embrace.' *Te Aika* is likely to be installed mid-year.

→ Rachael Rakena & Simon Kaan, *Te Aika*, 2021 commissioned by Ōtākaro Limited, produced by SCAPE Public Art in collaboration with Matapopore.



# 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 Worcester Boulevard 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 Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield Street
- U** Lonnie Hutchinson, *Hoa Kōhine (Girlfriend)*, 2018, Christchurch Art Gallery Te Puna o Waiwhetū, Gloucester St
- V** Graham Bennett, *Reasons for Voyaging*, 2007, Christchurch Art Gallery Te Puna o Waiwhetū, forecourt

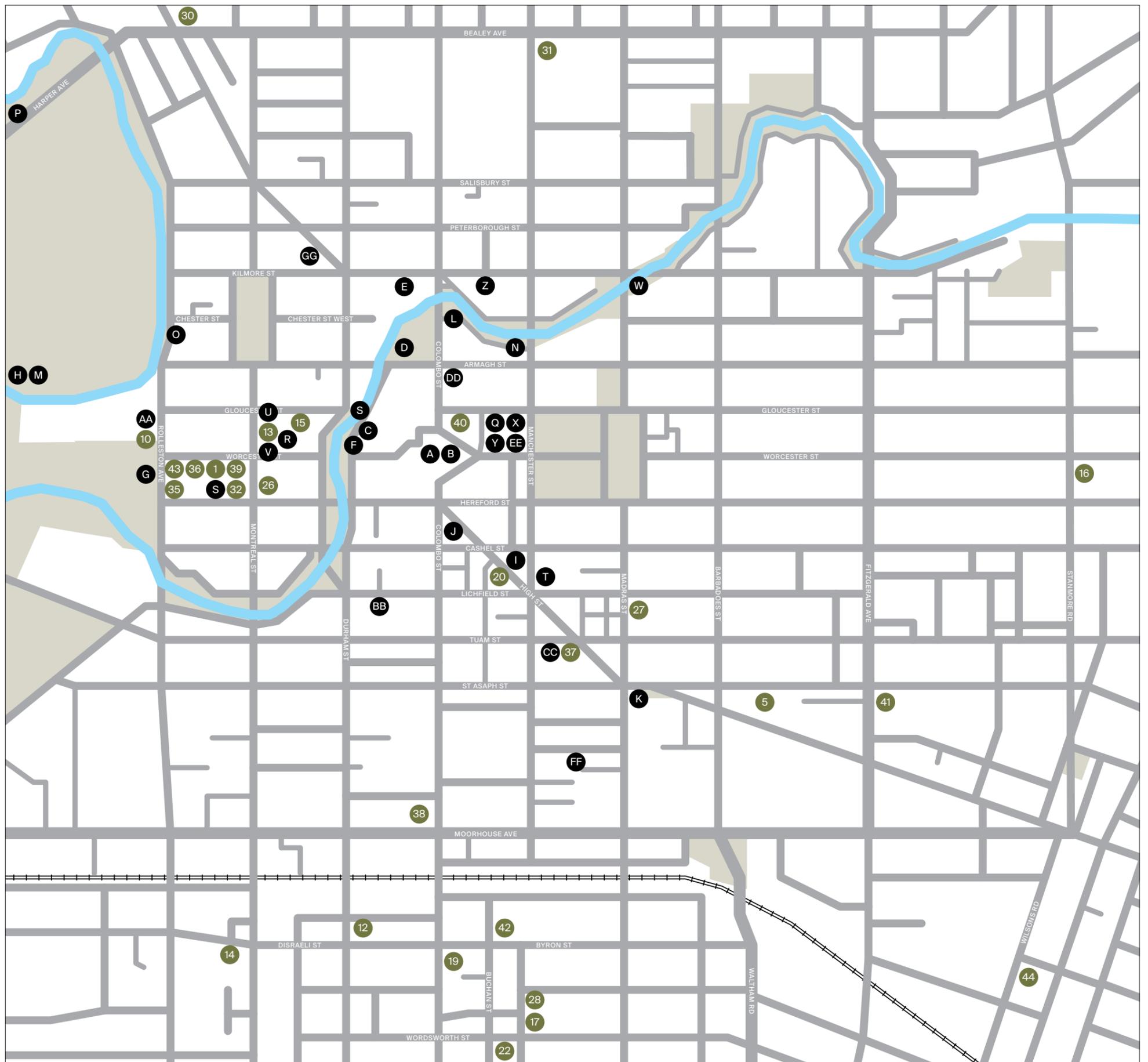
**W** Graham Bennett, *Tribute to Fire Fighters*, 2002, Kilmore and Madras street corner

## Street Art Murals

- X** Askew One (Elliot O'Donnell) (NZ) - *Kristen*, 2013, 162 Gloucester Street
- Y** Rone (Aus), *Untitled*, 2013, 105 Worcester Street
- Z** Adnate (Aus), *Untitled (Giving Hands)*, 2015, 132 Kilmore Street
- AA** ROA (Belgium), *Untitled*, 2013, Canterbury Museum, 11 Rolleston Avenue
- BB** Chimp (NZ), *Organic Matters*, 2018, Justice & Emergency Services Precinct, 44-52 Lichfield Street
- CC** Jacob Yikes (NZ), *Untitled (Alice in Videoland)*, 2017, 201 Tuam Street
- DD** Kevin Ledo (Canada), *Whero O Te Rangi Bailey*, 2017, 128 Armagh Street
- EE** Wongi 'Freak' Wilson (NZ), *Rauora Park*, 2018, Rauora Park, 214 Manchester Street
- FF** Ampparito (Spain), *Untitled*, 2017, 30 Allen Street
- GG** Tilt (France), *Untitled*, 2015, 51 Victoria Street

- 1** **Absolution**  
Martin Sagadin, *Heavy Clay*, 29 Apr-31 May, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**  
Elizabeth Thomson, *Cellular Memory*, until 9 May, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Arca Gallery**  
127a Hackthorne Rd, CHCH, Tue-Sat 11-4pm
- 4** **Art Hole**  
336 St Asaph St, CHCH
- 5** **Art on the Quay**  
Nature Photography Society of New Zealand, *Colours of Nature*, until 2 June, 176 Williams St, Kaiapoi, Mon-Wed, Fri 9-5pm, Thu to 9pm, Sat 10-2pm, Sun 1-4pm
- 6** **Artbox Gallery**  
Featured artists in May, Nigel Wilson, Rachel Hirabayashi, Galina Kim and Nic Dempster, 1/16 Loftus Street, Papanui, Christchurch, Tue-Fri 11-4pm, Sat 11-2pm
- 7** **Arts in Oxford**  
Henry Turner, *Heaven Drawings*, until 2 May, Oxford Area School students, *FOLIO*, 6-23 May, Main St, Oxford, Thu-Sun 10-4pm

- 8** **Ashburton Art Gallery**  
Hamish Coleman, *On Returning*, until 16 May, The Associates, *A Stone to Strike and a Rock to Stumble Over*, until 18 Jun, Glenn Jowitt and Andrew Matautia, *Faka-Tokelau: Living with Change*, 10 May-18 Jun, Mark Soltero, *Cinéma of the Rorschach*, until Oct, 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**  
*House of Treasures: Ngā Taonga Tuku Iho*, until 13 Jun 2021, *Mosque: Faith, Culture, Community*, until 2 May, Al-Hariri, *Spiritual Edifices of Islam*, until 2 May, Rolleston Ave, CHCH, Mon-Sun 9-5pm
- 11** **Rangiora Chamber Gallery**  
Roger Hickin, *Fifteen Works (1989-2008) from the Collection of Jilly and Christopher Marshall QSM*, until 6 May, Thomas Heaphy, *Beyond the Glass*, 10 May-3 Jun, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 12** **Chambers Gallery**  
Thomas Hancock + Gareth Brighton + Michaela Irvine, until 1 May, Vicki Mangan, Monica Wang, Richard Elderton, Jamie TeHeuheu + Olivia Smith,



*Ilam Group Show*, 5-22 May, 80 Durham Street, Sydenham, Tue-Thu 11-5.30pm, Fri to 5pm, Sat to 2pm

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

**14 City Art Depot**  
Harry Trerise, Philip Trustum, Martin Whitworth, *Trerise, Trustum, Whitworth*, until 3 May, Olivia Chamberlain, *Spare Room*, 11-31 May, 96 Disraeli St, CHCH, Mon-Fri 8.30-5pm, Sat 10-2pm

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

**16 Eastside Gallery**  
Group exhibition, *Ka Awatea: Ngā Reo Hou - New voices from Ōtautahi Creative Spaces*, until 15 May, Group exhibition,

21 artists, *First Steps 2021*, 18 May-4 Jun, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed-Sat 11-5pm

**17 Fiksate**  
Ghostcat, *Shadow Town*, until 8 May, new works Component, Dr. Suits, and Bois, 54 Hawdon Street, Sydenham, Tue-Wed 10-2.30pm, Thu 10-5pm, Fri 10-8pm, Sat 11-4pm

**18 Fo Guang Yuan Art Gallery**  
Aotearoa Quilters, *Cities of the World*, (Aotearoa, France and Japan), until 2 May, Hong Ying Yao, *Magnificence of Embroidery*, 15 May-29 Aug, 2 Harakeke St, CHCH, Tue-Sun 9-4pm

**19 Form Gallery**  
John Parker, *Continuum*, 8-28 May, 468 Colombo St, CHCH, Tue-Sat 10-5pm

**20 Hot Lunch**  
227 High St, CHCH, Tue-Sat 10-5pm

**21 Ilam Campus Gallery**  
Grant Lingard, *TRUE LOVE*, 30-Apr-28 May, Fine Arts Ln, off Clyde Rd, CHCH, Mon-Fri 9-4pm

**22 Jonathan Smart Gallery**  
Conor Clarke, Anne Noble, Megan Jenkinson, Nathan Pohio, Peter Peryer, Rob Hood, Sanjay Theodore, Neil Pardington, Heather Straka

and Michael Parekowhai, *Recent Photographs*, until 22 May, Sanjay Theodore and Leigh Martin, May-Jun, 52 Buchan St, CHCH, Wed-Sat 11-5pm

**23 LEstrange Gallery**  
53 Nayland St, Sumner, CHCH, Tue-Fri 11-5pm, Sat-Sun 12-5pm

**24 Little River Gallery**  
Christine Maynard, *Hidden Essence*, 1-25 May, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm

**25 McAtamney Gallery**  
Simon Schollum, *Through the Looking Glass*, until 31 May, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appointment, Wed, Fri-Sun, 10-3pm

**26 NMG**  
Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed-Sat 11-5pm

**27 Ng Space**  
Brooke Georgia, new works, and Nathan Pohio's *In a dream of Natasha Von Braun*, auction, Level 1/212 Madras St, CHCH, Mon-Fri 10-5pm, Sat 10-4pm

**28 NZ Artbroker**  
New works from Anna Dalzell, Lucy Dolan-Kang, Sam Mahon and others, 2 Kingsley Street, Sydenham

**29 Orion Powerhouse Art Gallery Akaroa**  
1 Rue Pompallier, Akaroa, Mon-Sun 10-5pm

**30 Paludal**  
Heidi Brickell, 14-30 May, Instagram: paludal\_chch 5/2 Papanui Rd, CHCH

**31 PGallery192**  
Simon Ogden, *Digging in the dirt for diamonds*, until 7 May, Ralph Hotere, *Round Midnight & other lithographs*, 11 May-4 Jun, 192 Bealey Ave, CHCH, Tue-Fri 10.30-5pm, Sat 10.30-2pm

**32 Pūmanawa Community Gallery**  
*Art of the Record*, 17-23 May, *Music Photograph: From the Pit*, 25-30 May, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm

**33 Stoddart Cottage Gallery**  
Ruth Willis and John Barry, *Canvas and Clay*, until 2 May, Damiet Loo, *The Journey Inwards*, 7-30 May, 2 Waipapa Ave, Diamond Harbour, Fri-Sun and most public holidays, 10-4pm

**34 Susan Badcock Gallery**  
Esther Dean, *Glass Houses*, until 9 May new photographs from Susan Badcock, 10-31 May, 47 Talbot St, Geraldine, Tue-Sat 10-2pm

**35 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

**36 The Central Art Gallery**  
Simon Edwards, *Picturesque*, until 16 May, Ann Robinson with Kistin Carlin, Lonnie Hutchinson, Hannah Kidd, Miranda Parkes, Elizabeth Thomson and more, 20 May-20 Jun, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

**37 The Den**  
Min-Young Her and Orissa Keane, *Art Seconds*, 11-29 May, 181 High St, Wed-Sat, 10-4pm

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

**39 The Physics Room**  
Emerita Baik, Maia McDonald, and Nāāwié Tutugoro, *Bedrock*, until 30 May, 301 Montreal St, The Arts Centre Registry Additions Building, Tue-Fri 11-5pm, Sat-Sun 11-4pm

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

**41 Windsor Gallery**  
Work by Gillie and Marc, Lonely Dog, Diana Peel, Joel Hart, Andris Apse and Matthew Williams, 386 St Asaph St, Mon-Fri 9-5pm, Sat 10-1pm

**Not Pictured in Map:**

2. Aigantighe Gallery
4. Arca Gallery
5. Art on the Quay
6. Artbox Gallery
7. Arts in Oxford
8. Ashburton Art Gallery
9. Bryce Gallery
11. Rangiora Chamber Gallery
18. Fo Guang Yuan Art Gallery
21. Ilam Campus Gallery
23. LEstrange Gallery
24. Little River Gallery
25. McAtamney Gallery
29. Orion Powerhouse Art Gallery
33. Stoddart Cottage Gallery
34. Susan Badcock Gallery

**No Current Listings:**

42. Dilana
43. The Great Hall
44. XCHC

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

For news/advertising email: [artbeatwebsite@gmail.com](mailto:artbeatwebsite@gmail.com)

**creative nz**  
ARTS COUNCIL OF NEW ZEALAND TOI AOTIAROA  
Artbeat: ISSN 2624-2664

# REVIEWS

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and content visit:

www.artbeat.org.nz

## Steve Carr, Karl Fritsch, Jacquelyn Greenbank, Manon van Kouswijk, Richard Maloy & Lisa Walker, *Over Easy*

WRITER

Tessa McPhee

The National brings together six contemporary artists to celebrate the joy of food and company. *Over Easy* is playful, slippery and metamorphic; reimagining kiwi breakfast classics and mealtime rituals to consider concepts of identity and community.

The exhibition foregrounds the associative pleasure of touch and performance, highlighting embodied acts of eating, of wearing, of sculpting - even that of commonplace routines like preparing our morning meal. Kitty-corner to Steve Carr's campfire *Sausages on Sticks*, comic in cinnamon-toned cherrywood, Jacquelyn Greenbank's *Sunny Side Up* eggs pool on the floor, becoming appreciatively tactile textile forms. There is a surreal yet beguiling logic to each revision; this is breakfast, but not as we know it.

Richard Maloy subverts our milk and honey expectations of butter, toying instead with its

→ Installation. From Left: Steve Carr, *Sausages on Sticks*, 2007, cherry wood, Jacquelyn Greenbank, *Poached*, 2021, mixed fibre, and Lisa Walker, *Pendant*, 2021, fabric paint, thread and stuffing. Photograph: John Collie



transformative materiality in *As Many Structures As I Can Make*. Here, matter-out-of-place is alien yet inviting. Playing upon the psychological draw in the gradual ooze and audible squish of this changeable medium, Maloy's films delight in a perverse sensuality.

Lisa Walker's *Bretzen Pendant* is a sensory experience of another kind, posing questions

of wearability in its relationship to the body. Stuffed pretzel loops, alight with silk-winged embroideries, settle around the neck with an awkward grace. Generously proportioned, this ungainly pendant consumes the wearer in turn.

Absurdly elegant porcelain tablewares by Manon van Kouswijk are subtle, cutlery and egg-shaped vessels resonating with heirloom

details, yet revel in the spirit of the moment. Set against the embroidered wine-stains of linen Tablecloth, these reflect upon food and artefacts as touchstones for narratives of community and connectedness, a catalogue of hospitality and polished conviviality.

Karl Fritsch's *Toaster* works call in a distinct local vernacular in his signature meeting of precious and utilitarian textures. Adorned in found stone, the trio engages with New Zealand traditions of contemporary jewellery-making, in patinas evoking an age and steadfastness. The intermittent metallic spring of these pieces punctuated the hum of the March opening, suffusing the gathering with gleeful anticipation as the audience shared in the activity of toasting sourdough bites—a giddy twist on the ritual of exhibition openings.

This exhibition feels at home within the intimate atmosphere of The National's contemporary space, so often animated with easy conversation over cups of tea. *Over Easy* is a whimsical yet thought-provoking treat, a study in snacking and sociability that is both polished and playful.

Steve Carr, Karl Fritsch, Jacquelyn Greenbank, Manon van Kouswijk, Richard Maloy and Lisa Walker, *Over Easy*  
The National, 249 Moorhouse Ave  
10 March – 10 April

## Isabella Dampney & Theo Macdonald, *Hardballing it with the Big Guys*

WRITER

Orissa Keane

Isabella Dampney and Theo Macdonald bring endurance art into Ōtautahi's contemporary discourse with *Hardballing it with the Big Guys*. Golden hour. Happy hour. 'Power Hour' is a drinking game in which participants have a shot of beer every minute for an hour.

*Hardballing it with the Big Guys* critiques the lingering ideologies of endurance-based performance by comparing it to lads' drinking games. Moreover, the artists' exaggeration of conventions and tropes makes this exploration of ideas accessible and humorous. As Uma Tuffnell writes in the accompanying text, "*Hardballing it with the Big Guys* challenges the romanticised notion of 'dying



for your art' so prevalent in 1970s' American endurance art." Needing to 'prove yourself', whether to 'validate' your art or to be socially accepted through alcohol consumption, is an outdated yet persistent narrative. Perhaps

↑ Isabella Dampney and Theo Macdonald, *Hardballing it with the Big Guys* (installation)

it appeals on an evolutionary level - strength and resilience being desirable traits - although our conversations are supposed to have become more nuanced since Darwin.

A stainless steel scaffold creates quite a bizarre but elegant threshold which doubles as a destination, demarcating a space containing the moving image works. Two single-channel videos show the artists individually carrying out the Power Hour challenge with the backdrop of Godley Head's picturesque landscape. Dampney drinks at the evening's golden hour and Macdonald, the morning's. The monitors are bracketed to the scaffold to face one another, proposing competition. Whether deliberate or not, there is a reference to Abramovic and Ulay's *Imponderabilia* (1977) as the audience is funneled through the gallery between each artist performing on the monitors.

The artists marry minimalist tropes with the ideological grit of performance; the feel of the 'too clean' exhibition is suspicious enough that no one may miss the joke. The objects and footage feign to take themselves too seriously, giving way to parody.

The romantic Ōtautahi landscape in the background and the soft yellow light on the artists' faces in the foreground doesn't completely eclipse the fact that the performers are freezing cold despite donning their best beer blankets.

Dampney and Macdonald's video works perch between performance and moving image; the artists didn't merely document their performance, it was always intended to be a recording. However, by filming essentially during the 'install' period, a lot was left to chance, allocating only enough time and liver function for a single take - similar in operation to a performance. Aside from the task at hand, perhaps the real endurance challenge would have been Dampney waking up hungover to go film Macdonald's take next morning, then the two of them carrying on with install. Both seemed to be taking it easy on the opening night.

Isabella Dampney and Theo Macdonald,  
*Hardballing it with the Big Guys*  
Hot Lunch  
227 High Street, Christchurch

## Elizabeth Thomson, *Cellular Memory*

WRITER

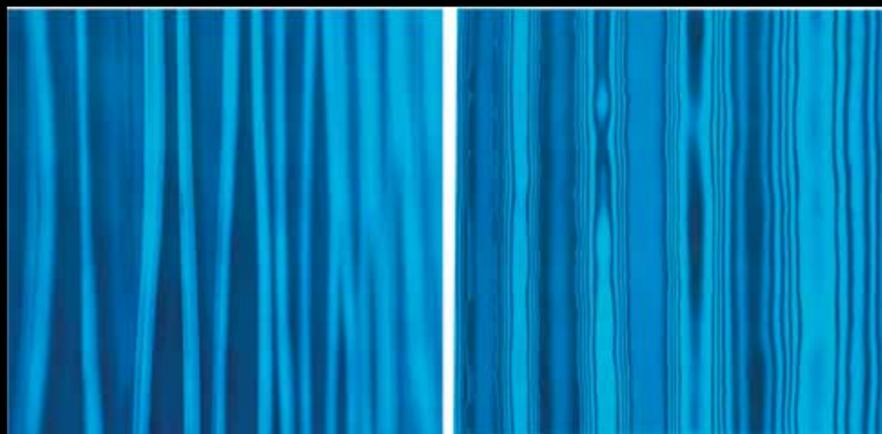
Warren Feeney

Curated by poet, writer and artist Gregory O'Brien, *Cellular Memory* is a survey of works by Wellington-based artist Elizabeth Thomson. Currently toured by Mark Roach's Exhibition Services to galleries throughout Aotearoa, it encompasses three decades of Thomson's work from 1989 to 2019.

Visually and philosophically, O'Brien's selection of works uplift and confound. In *Cellular Memory*'s almost infinite variety of materials, (oil pigment, sliver leaf, copper, acrylic, wood, nylon flock, fibreglass, etc) and titles of works (*Snake River*, *Luna Ghosts*, *Voyage Sauvage*, etc) there is the promise of mystery in its imagery and objectivity in the making and realisation of all Thomson's works.

Nature and our relationship, or absence of

→ Elizabeth Thomson, *Cellular Memory* (diptych), 2016-2017, cast vinyl film, lacquer on contoured and shaped wood panel



any relationship or conversations with it loom large, and with the gallery's wall-text detailing Thomson's background over 30 years as an artist with a serious interest in micro-biology, oceanography and mathematics, *Cellular Memory* could almost be the work of a late, yet curiously, still working, 19th century Victorian artist / scientist. (Undeniably, the reality and

unreality of the Pre-Raphaelite painters feels somewhere close by.)

Yet, from the perspective of the present day *Cellular Memory* is equally an unexpected surprise. The scale and diversity of materials, heightened range of colours and shifting, evolving experience of spatial relationships (foreground and background as one and the

same creature) highlight the skill, research and knowledge fundamental to Thomson's practice.

And those questions that Thomson asks outlined on the walls of the Aigantighe Art Gallery: 'How does humanity fit within the broader realm of nature and to what extent are we part of or removed from our environment', are provoked in the experience of visiting. Thomson's *The fearless Five Hundred*, 1989 represents what appears to be 500 small fish, undulating forward and back from the wall and gallery space, spanning the width of the room that they occupy. Or the diptych, *Cellular Memory*, 2016-2017, its two-dimensional surfaces refusing to accept the laws of space and time, eternally oscillating into and retreating from the surfaces that they occupy - I look forward with anticipation to a return visit.

Elizabeth Thomson *Cellular Memory*  
Aigantighe Art Gallery  
49 Wai-iti Road, Māori Hill, timaru  
5 March – 9 May

# Artists Continue to work in Difficult Conditions

WRITER

Jamie Hanton

Ten years on from the earthquakes that devastated Ōtautahi, it's easy to view that period immediately following where creativity flourished amidst adversity and when resources were made available with rose-tinted glasses. In the great majority of cases the creative practitioners involved in those outstanding projects had been involved in the arts prior to the earthquakes and persisted despite incredible challenges.

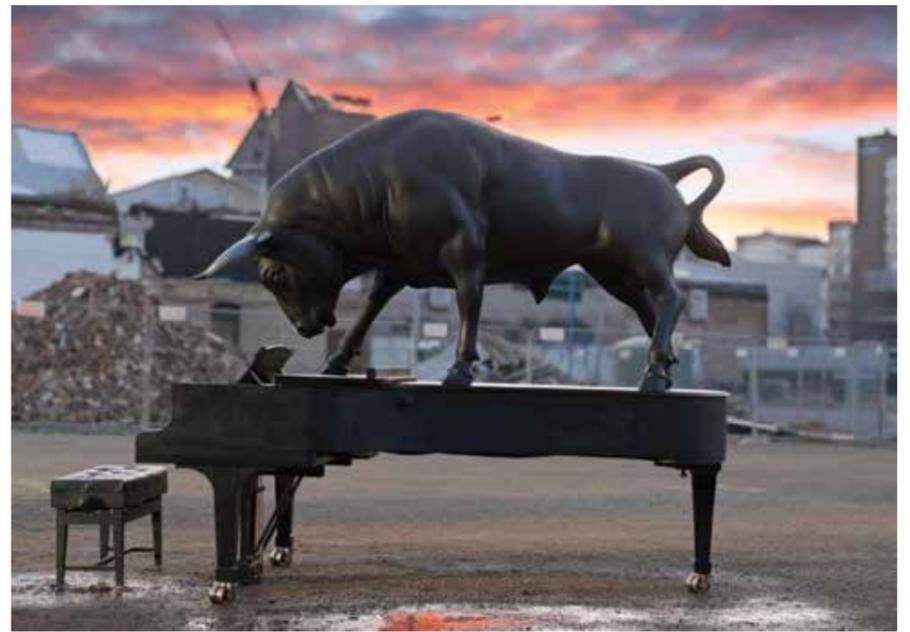
In the intervening years, however, the day-to-day work of the creative sector has drifted to the back of the collective consciousness. The ability to adapt and work in difficult conditions is innate to the creative sector, it is an attribute sharpened by constantly working in an economically-precarious sector highly susceptible to market pressures that affect costs of production and operation. So while this can be admired, this conditioning is not really something to celebrate or champion.

Artists used to working in difficult conditions, continued to work in even more difficult conditions. New arts, culture, and heritage initiatives were started in response to the situation: Gap Filler, Festa, The Social, and First Thursdays in Sydenham, to name just a handful,

rallied to address the loss in the creative ecology. These projects were excellent in and of themselves, but they also gave the city a movement to get behind and be proud of. The Dance-O-Mat, for all of the people who have danced on it, also contributed massively to the wellbeing of those who happen to be passing when in full-swing.

The moment of rupture also allowed the city to redress some of its misplaced colonial authority with a new statutory partnership formed with mana whenua. This has led to the embedding of Ngāi Tahu stories throughout the city centre, in particular along the Ōtākaro, as well as installations and sculpture produced and facilitated by Matapopore.

Artists and arts organisations were able to shape-shift; the Court Theatre moved to Addington, the Christchurch Art Gallery Te Puna O Waiwhetū curated a bold *Outer Spaces* programme around the city. These organisations and many more found opportunities to continue working resourcefully in the city; more recently, Little Andromeda is a prime example of this, as are those in the second-wave of creatives who, in the last six months, have moved to Sydenham including Movement Art



Practice, Fiksate and Chambers Art Gallery.

There are individuals and organisations that have enriched the city and continue to enrich the city by providing arts and cultural experiences week after week, however, post-quake there has been an underlying perceptual problem with the way this work is valued. Often, the art is held up as an achievement, while those producing it are overlooked. What can we do to re-capture that celebration—and substantial financial support—of creativity that came with that massive upheaval and loss?

↑

Michael Parekowhai, *Chapmans Homer* in Madras Street, in the immediate post-quake period, July 2012. Collection of the Christchurch Art Gallery Te Puna o Waiwhetū. Purchased 2013 with the assistance of Christchurch City Council through the Public Art Advisory Group, Christchurch Art Gallery Foundation and Westpac, IAG, Ben and Penny Gough, Chartwell Trust, Ravenscar Trust, Friends of Christchurch Art Gallery, Grant and Sandra Close, Dame Jenny Gibbs, Kevin and Joanna Hickman, Stewart and Nati Kaa, Tony Kerridge, McFadden family, Andrew and Jenny Smith, Chapman Tripp, Colliers, Meadow Mushrooms, MWH Ltd, Pace Project Management, The Press; and with additional thanks for contributions from 1,074 other big-hearted individuals and companies.

## Behind the Glass Door at Chamber Gallery Rangiora

West Coast photographer, Thomas Heaphy's *Behind the Glass Door* is an exhibition that he describes as 'an eclectic collection of images' on archival cotton rag. The pictures are taken from a broader body of work by the West Coast photographer. Loosely landscapes, both big and small, timeless and fleeting, they are painterly and ambiguous, creating a feeling of familiarity, yet otherworldliness.

Heaphy's landscapes place an emphasis on aesthetic grandeur rather than a recognition of place. The more abstract of his images are everyday microcosms and playful drive-by snippets. They feature natural elements with minimal man-made material and avoid clichéd juxtapositions and irony. Heaphy's intention is to paint with the camera and create a body of original work for contemplation.

Thomas Heaphy, *Behind the Glass Door*  
141 Percival Street, Rangiora, 10 May - 3 June



← Thomas Heaphy, *For B the G*, 2021, photograph

→ R. Baars, *Mostly Moss, Bealey Chasm*, 2021, photograph

## Colours of Nature: Art on the Quay in Kaiapoi



The Nature Photography Society of New Zealand (NPSNZ) has been in existence for 27 years, established to provide a non-competitive environment where members could share images and advance their photography. In 2021, its bi-annual photography exhibition, *Colours of Nature*, is being held at Art on the Quay in Kaiapoi. The Photography Society endeavours to hold an exhibition of its images every two years. This year, members were asked to submit images for an exhibition that responded to the theme *Colours of Nature*.

The Society currently has over 140 members, mostly from around Canterbury. However, it also has membership scattered throughout the country, from Auckland to Gore and the West Coast of the South Island, as well as a couple of international members. NPSNZ is open to anyone who wishes to be a member.

Nature Photography Society of New Zealand, *Colours of Nature*  
Art on the Quay, 176 Williams Street, Kaiapoi  
22 April - 2 June

## An Urban Wild-Taste Walk in Central Ōtautahi

We usually navigate the city using our eyes, but what if we were guided by our sense of taste? This walk is an invitation to explore the flavours that can be found within the city, in which many edible plants grow in the wild. This gustatory tour starting from the Arts Centre of Christchurch Te Matatiki Toi Ora is led by expert forager, Peter Langlands and multisensory artist, researcher and wine writer, Jo Burzynska.

Peter will outline how to identify 20 types of wild foods and the key features for accurate identification. Flavours and textures will be explored as well as a discussion on the ecology and field craft to allow you to fully understand and appreciate the foraging experience.

Jo Burzynska will be sharing tasting techniques along the way to aid the sensory appreciation, exploring the ways these sensory and aesthetic experiences can connect us more deeply with our urban environments.

The walk is part of Jo's current multisensory art project as an Artist-in-Residence at The Christchurch Arts Centre Te Matatiki Toi

Ora, which explores the city with the non-visual senses to answer the question: What might we find when we stop looking? Insights and edible elements from this walk will be incorporated into the multisensory artworks Jo is making during this residency that will be presented at the Arts Centre later this year.

Support for the 2021 Arts Four Creative Residency Programme was provided by Creative New Zealand and Stout Trust.'

Urban Wild-Taste Walk  
Saturday 8th May, 2-4pm  
Price: \$10. Booking essential. Details at [artscentre.org.nz/whats-on/urban-wild-taste-walk-with-peter-langlands/](https://artscentre.org.nz/whats-on/urban-wild-taste-walk-with-peter-langlands/)  
Meet at Christchurch Arts Centre North Quad. Please wear shoes suitable for walking. Bring your phone camera fully charged to make a photographic record of the species we find. A water bottle is recommended to cleanse your palate after trying each species. A light raincoat and small backpack is also recommended, along with a few small containers should you wish to collect some samples.

↓ Jo Burzynska sound recording





9/12 "SEFULU THE DROPKICK POLYNESIAN PLAYER" M. TUFFERY 2011

# Mark Soltero installs *Cinéma of the Rorschach* - Foyer of the Ashburton Art Gallery

WRITER

Reab Somerville

Opening in its new building in January 2015 in West Street, the Ashburton Art Gallery's exhibition programme also embraced its foyer, featuring the work of leading and emerging New Zealand artists. The Foyer installations, which span both floors of the building, are now a highly anticipated part of the gallery's exhibition schedule.

Christchurch-based and San Francisco-born artist Mark Soltero has installed *Cinéma of the Rorschach*, which runs from April to October. The painting asks questions about memory and the multifaceted nature of our encounter with a work of art.

*Cinéma of the Rorschach* has influences spanning from Soltero's childhood. During his time in San Francisco, the film industry was thriving and, what we would now consider 'boutique', cinemas embodied the local character of each neighbourhood. Regular screenings of record-breaking and life-altering films like *Star Wars* impacted Mark's life and work. Later, these became a significant influence on both his subject matter and process. Soltero believes the theatre is a container for images and collective memory and displays this in his works both physically and theoretically.

Soltero's work responds to Jewish philosopher Walter Benjamin (1892 – 1940), emphasising the reproduction and public reception of an image. The process of a projected image begins with capturing light reflecting off of an

object, the photograph. During the projection of this photograph, a passage of light carries the image until striking a surface, making the second and third copy of the image. The viewer sees the projected image as the fourth copy, distanced from the original object by four separations. Soltero's work reflects these layers, physically and contextually alluding to the ever-growing distance between moment and memory.

The silver screen of cinema and the gallery wall both act as a blank canvas to be covered with an artist's works. Artistic institutions such as art galleries have a certain reverence placed on them, determining the objects displayed as having worth and value. This resulting dynamic is a reflective, reciprocal, and ever-rotational relationship between the viewed and the viewer. Soltero builds further on this relationship not only by binding the worlds of cinema and art tightly into one but by closing the distance between viewer and artwork by toying with both personal and collective memory.

Soltero built his works upon a found image of the Irving Theatre in San Francisco. Using found images adds further separation between the viewed and viewer. Although he never stepped inside the Irving Theatre, it references the theatres in which Soltero had spent the evenings and weekends of his youth.

Soltero's intricate and intense process

begins with digitally separating data from the original image into layers of light. These layers become large, hyper-detailed stencils. This Warhol-like stencilling process creates tension between the visible and hidden and emphasises the separation between layers in how they overlap and bleed. Stencilling also creates a positive and negative map of each layer. Soltero repurposes the negatives removed from the stencils across new pieces.

Back in San Francisco, a young Soltero had to attend court-mandated therapy sessions where he first saw a book of dark, inky-blobs, a Rorschach test. Soltero recalls a surge of awe at the moment his eyes caught the book, the deepest tone of ink he had ever seen dancing in flowing forms across the paper. Soltero carried this youthful fascination to the present day, encouraging viewers to search the shapes in his work in a Rorschach-like manner and see with a lens influenced by their past.

Soltero embraces this subconscious way of viewing to explore themes of personal history and memory. He not only incorporates his own past but allows each viewer the opportunity to apply their personal experience and memory to the work.

Mark Soltero, *Cinéma of the Rorschach*, 2021  
Foyer of the Ashburton Art Gallery,  
327 West Street. April – October



↑ Mark Soltero, *Cinéma of the Rorschach* – Silver, 2020, acrylic on unstretched canvas with aluminium support bar

## Request for Expressions of Interest: Mona Vale Gatehouse Lease for Creative Residencies

Christchurch City Council is requesting proposals from creative organisations for a 1-3 year lease of the Mona Vale Gatehouse for the provision of creative residencies.

Located three kilometres from the central city and set in the historic and picturesque Mona Vale Gardens, this two story, generous three bedroom house plus external washhouse presents a unique opportunity for organisations to host artists, and support local arts events and festivals.

If you are a not-for-profit arts organisation, tertiary provider, arts funder, or other local creative entity we would love to hear how your organisation would use the Gatehouse to further your programmes while supporting arts and creative development in the city and peninsula.

The lease for the property will be charged at \$5500 + GST per year. The property comes unfurnished and the prospective supplier will be required to pay for power and internet.

Organisations will submit a proposal setting out an anticipated programme across a one, two, or three year period. This programme will include a description of how a lease of Mona Vale will benefit the wider community of Christchurch and Banks Peninsula, benefits to the local arts sector, describe any activation of the Gardens, and what difference it would make to your organisation.

Further details are available by subscribing to the full notice on GETS. Request for Proposals closes Monday, 7 June 2021 12:00 PM Applications to be made via the Government Electronic Tender Service (GETS) ID: 23981372 Please note you will need to register as a supplier on GETS to access this opportunity, this requires a RealMe account.

→ The Mona Vale Gatehouse, 2018. Photograph: Christchurch Daily Photograph. christchurch-dailyphoto.com



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Lynn Campbell is a Fine Art paper conservator and art restorer who works in Christchurch, New Zealand. She has worked at the Royal Scottish Museum in Edinburgh and tutored at Northumbria University and one of the first conservators to go to Antarctica as part of the New Zealand Antarctic programme. B.A. Honours in Fine Art and Post Graduate Certificate in Fine Art Conservation, training in the UK.

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Artbeat

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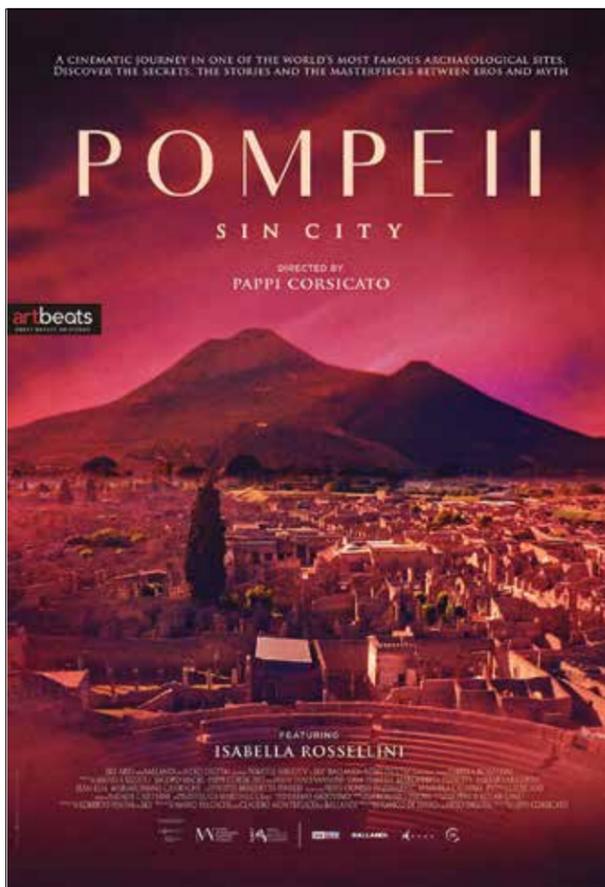


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