

ARTBEAT

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The Wrightmann Collection: An All-Encompassing Perspective of Art in a Post-Quake City

It is a private art collection of nearly 1,000 works that began its life as the two separate collections of Selene Manning and Anthony Wright. Housed in their two-storey home designed by Athfield Architects, The Wrightmann Collection will open for a one-evening fundraising event, 19 November, for SCAPE Public Art.

The Wrightmann Collection maps a recent history of the visual arts in Ōtautahi Christchurch that is exceptional. From 2007, Manning and Wright have added to their earlier collections of botanical art and contemporary works by prominent artists from Aotearoa with the addition of literally hundreds of works by local emerging artist acquired after February 2011. Wright maintains, 'the earthquake changed everything.'

They visited and purchased works from new and existing galleries and pop-up exhibitions, visiting spaces that included ABC Gallery, Artbox, Dog Park, North Projects, Outer Spaces, Room Four and The Auricle, with Ilam Campus Gallery also a priority. 'We were going out to almost all of their exhibitions, so we got to know the students really well over a period of four to five years. They became friends. In the eight or nine years after the earthquake, up until when our house was built we more than doubled the number of works in our collection.'

Manning observes that they both made 'a very conscious decision after the earthquakes; do we stop collecting and wait until we have bought or built a house and settled with insurers? Or do we carry on supporting artists and adding to the collection? We decided that we would keep buying.'

'Aside from the fact that quite a few of the early artists we collected are established now, the scattering of really established works through the collection allows a bigger conversation between all the works. Emerging artists are taught by,

→ Marian Maguire, *Titokowaru's Dilemma: Curio from the Colonial Era*, 2011, lithograph

→ Chris Heaphy, *Poroiiti*, 2012, acrylic on linen

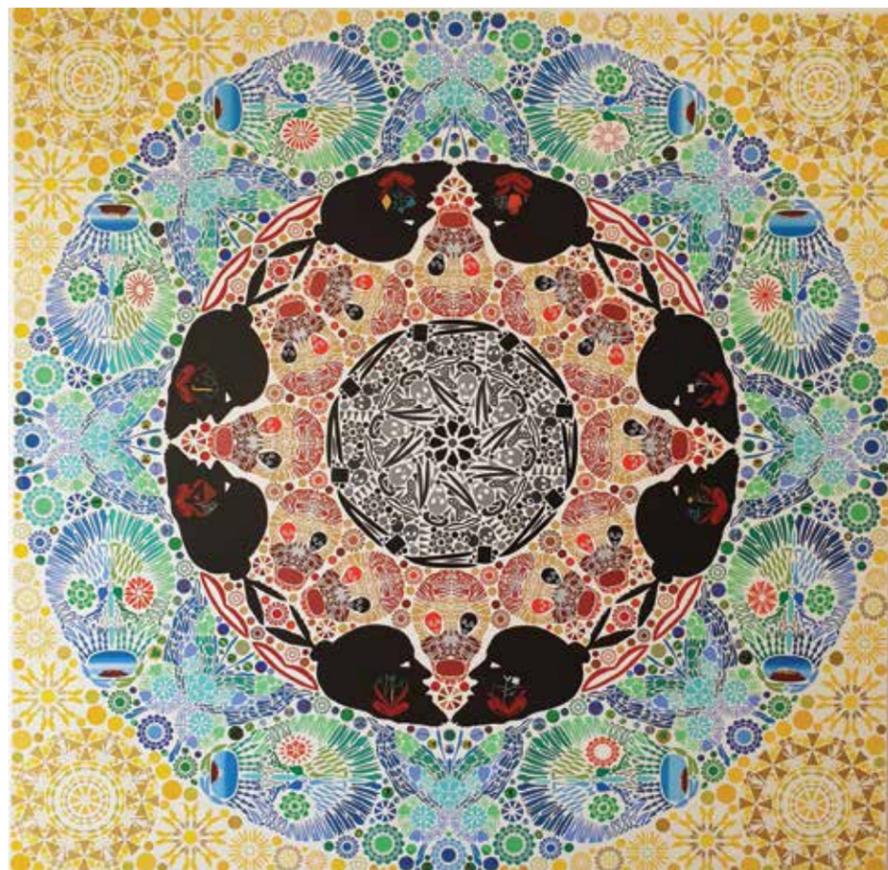
↓ Elizabeth Moyle, *Cow*, 2007, woodcut print on paper, embossed



influenced by, mentored by, and in conversations with established artists all the time. What impresses me is how easily the work of an art student - or a self-taught artist for that matter - can sit and hold its own energy and voice amongst the works of more established artists.'

Wright also maintains that they would never buy a work simply to support an artist. 'It is about loving the work. It's that instant resonance thing; and the artists that we are really passionate about we have followed and followed. You pick up some and stay with them.'

And there are many works in their collection that they discovered on first encounter were impossible to say no to. Chris Heaphy's *Poroiiti*, 2012 is one of those for Wright. 'It was an instant hit. I got butterflies when I saw it at Jonathan Smart Gallery,' [which in 2012 was at Neil Dawson's studio on England Street, Linwood.]



Printmaker, Marian Maguire's three series of lithographs from 2005 to 2011 that raised questions about the ancient Greeks and European colonisation of the Pacific are also a favourite. An important suite of works, Wright describes as deserving of a place in any public gallery's collection.

In many instances the artists have reciprocated their support for Manning and Wright. 'Some artists have been incredibly generous to us, gifting works and little things that are "thank-yous" - even thank you cards. My first of the latter was Joanna Braithwaite sending me a card that had the most gorgeous painted eye, which is now framed.'

Manning says that it was a very conscious decision to support local artists. 'There wasn't a lot of money around post-quake so people weren't really stepping up and spending. They were trying to settle with insurers. We were worried that local artists were going to move to Wellington or Auckland. We were really keen to be part of the community that encouraged them to stay.'

Among the many artists from this period supported by Wright and Manning were Maryrose Crook, Simon Edwards, Sam Harrison, Elizabeth Moyle, Josh O'Rourke, Doc Ross, Sophie Scott, Wayne Youle and Charlotte Watson.

How do they decide on a particular work for their collection? There is an instant curiosity says Manning. 'It is an engaging desire, an emotional connection and it is very strong. It is the difference between just being happy to view it and needing to live with it. There is a tipping point where you want to own it and you want to see how it was painted or drawn and you want to dive into it.'

Wright says that for him it is a 'combination of the hair standing up on the back of your neck as though you are in the presence of something almost life changing. It creates an instant ache

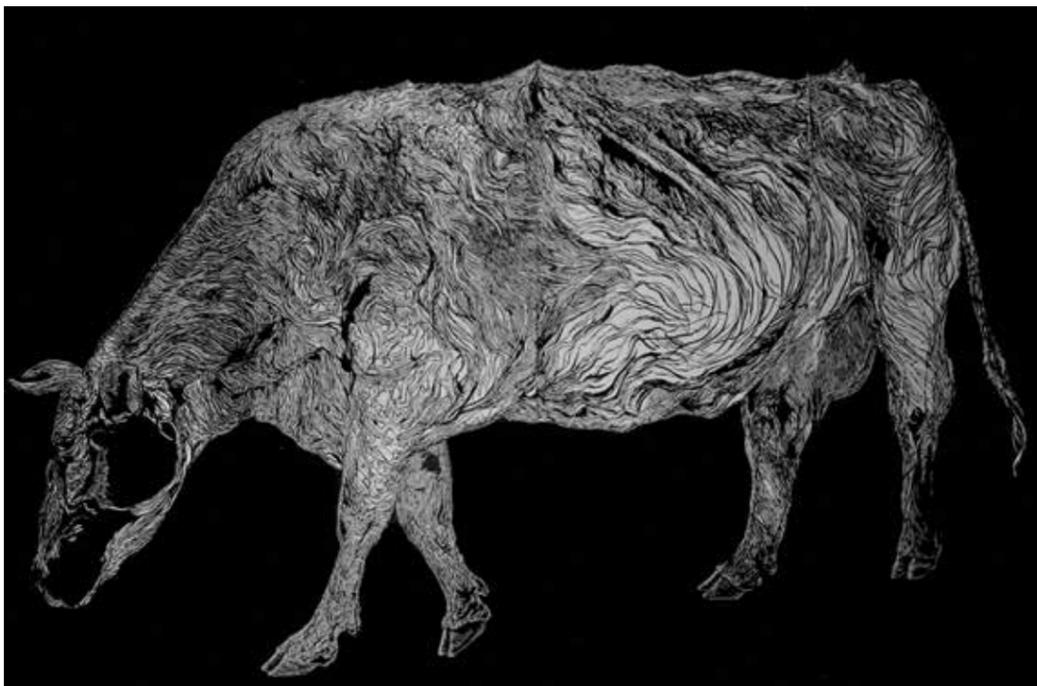
that tells you - you can't live without it.'

'Elizabeth Moyle's latest oil painting, *Memories Surface*, which we purchased from Chambers Gallery is exactly like that. Wow, this is Lizzie now. This is so different to our previous works of hers, and then you start to try and unravel why. She uses plywood in a way like Sam Harrison does to amplify what they are doing. What they are saying? What they are painting and why are they printmaking?'

Manning says that humour is important as well - along with the pushing of people's comfort zones. 'Art has such a large role to play in society. It is not only 'pretty' or 'comfortable' or 'easy to access; art also needs to reflect human complexity, playfulness and rebelliousness (be it political, moral/ethical or societal). This invariably introduces humour into an artist's work, something we both enjoy and love to be surprised by.'

To a certain extent, this accounts for the substantial representation of Francis van Hout's paintings in their collection, dating from *The Pink Terraces*, 2013 to *Conjunction Moon* in 2020. Wright and Manning are keen to spread the word, not only about van Hout, but all the artists whose work they have collected. 'If you like something by an artist, no matter what anybody else thinks - do not be afraid to buy it. We tell people that Francis' work is fantastic. When you love art you want to support artists.'

The Wrightmann Collection unveiled. Anthony Wright & Selene Manning together with SCAPE Public Art. Wrightmann House, 138 Bishop Street, CHCH Thursday 19 November 2020, 6-9pm. To enquire about tickets to this event contact info@scapepublicart.org.nz. Tickets are limited and will be numbered for the opportunity to take home the Simon Edwards landscape *Pathfinder*.



Cat or Mouse?

WRITER

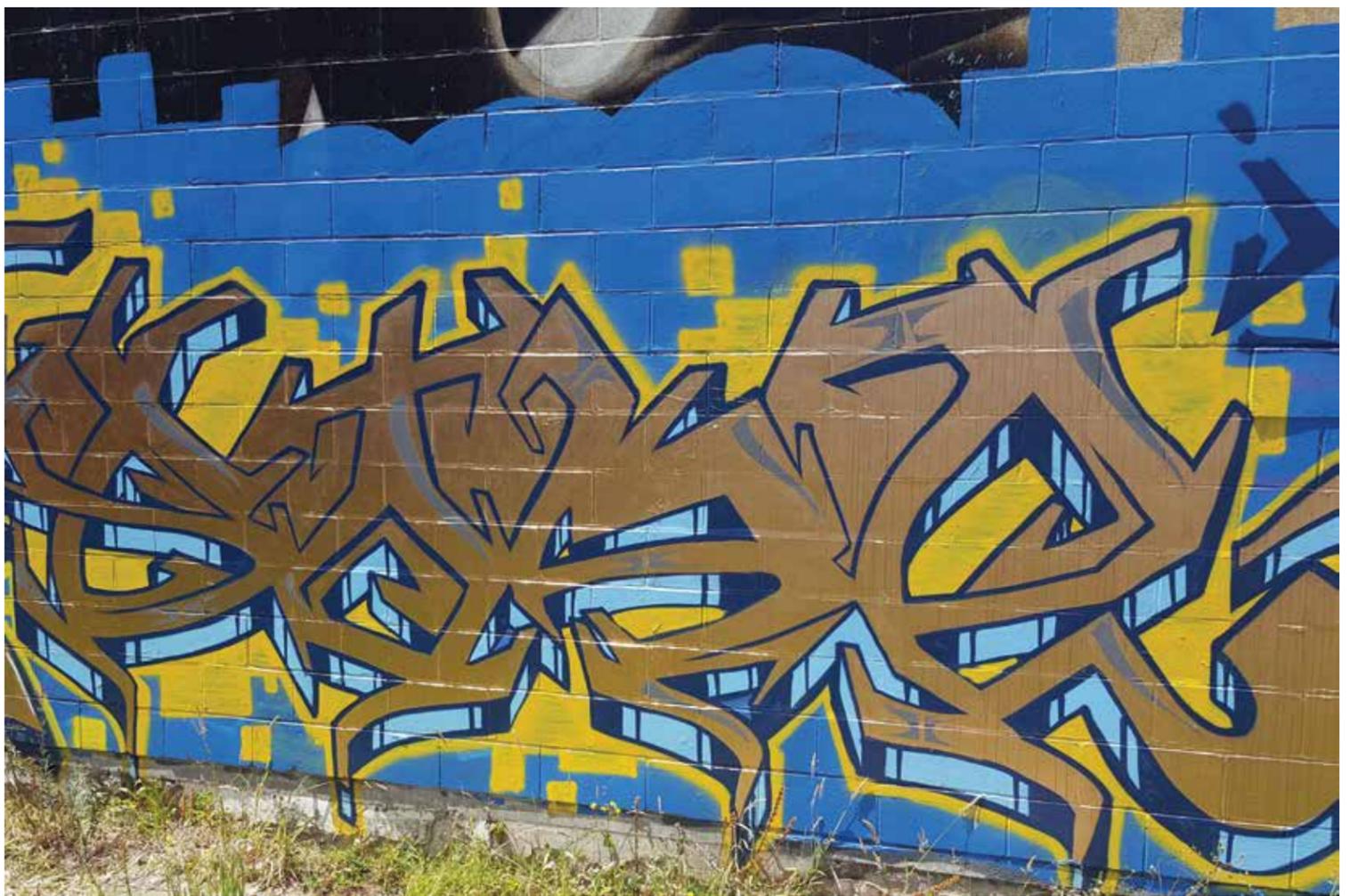
Reuben Woods

There is a memorable scene in the iconic 1983 graffiti documentary *Style Wars* in which then New York Mayor Ed Koch discusses his plan for wild wolves to patrol and defend the city's subway train lay-up yards from graffiti writers. While it seems over the top, it highlights an extreme of the various approaches to graffiti deterrence undertaken by municipalities over the years, constantly exploring ways of eradicating the writing on the wall (not to mention the more bloodthirsty plans of public commentators, who have been known to call for dismemberment or worse).

Responses to the problem of graffiti vandalism include the practical removal with swathes of grey or brown paint (a dubious aesthetic improvement), surveillance of areas, restricted access to aerosol paint and even attempts to harness the creativity of artists in legal projects or spaces. Of course, graffiti is grounded in rebellious intent and thrives on existential challenges, and along with street art, tactical evolutions are constant; the anonymity of pseudonyms and changing identities, the intimate familiarity with targeted 'spots', and the portability of tools spring to mind. Graffiti continually reinvents aspects of its performance in counter response to the moves of authority.

Admittedly, the Christchurch City Council approach has evolved over time, utilising more discretion and recognising the complex balancing act of the city's ongoing recovery and new-found urban art's reputation. However, more traditional responses remain necessarily in place.

I was intrigued when the Council recently announced a new initiative to combat repeated graffiti vandalism. The media release explained the plan to map and track graffiti across Christchurch would use "innovative technology" and data from the public and contractors to help "identify repeat offenders to police." While this is nothing new (and was presented in the standard "anti-social" rhetoric) the technology



↑ To the uninitiated, graffiti can seem indecipherable, making the recognition of style confusing.

will utilise an "algorithmic identification technique" to match graffiti images that show key similarities."

Programme manager Michael Healey proclaimed that: "With this new technology we will be able to connect a graffiti tag with an individual or 'crew'." Essentially, stylistically details would connect examples of graffiti and build a body of incriminations.

Distinctive personal style has long been central to graffiti, tied to the desire for recognition and respect. But it seems a difficult way

to identify with certainty, especially with the tactical adaptability of graffiti writers. What would be considered a 'key' similarity? Wild-style graffiti is almost indecipherable to the uninitiated, intricate interlocking forms more concerned with the internal audience, often rendering stylistic traits variable. Similarly, while 'biting' or copying someone's style is an offense, the internet era has made the spectrum of graffiti styles readily available and influential and less personally definitive. In a sense graffiti has become post-modern. What would

stop imitation swaying from flattery to insincere or accidental incrimination?

The point here is to raise the uncertainties of such an approach and to suggest why it has proven so hard to eradicate graffiti despite decades of attempts. Graffiti thrives on opposition; it exists in opposition. Attempts to crack down on graffiti often result in new directions within the culture rather than its disappearance. In its pure form, graffiti is a game of sorts between writer and authority, although the role of cat or mouse is perhaps open to debate.



↑ Margaret Stoddart, *Blossom, Diamond Harbour*, date unknown, collection of Stoddart Cottage Trust



↑ Claire Turner, *Twelve Years I've Loved You*, 2020, oil on canvas, (*Nice to Meet You*)

NEWS &

EVENTS WORKSHOPS

Two-Day Woodcut Print Workshop with Ben Reid: Open to all levels with a focus on woodcut relief methods, making woodcut plates and experiencing the finer qualities of printed colour, texture, line and papers. All technical equipment supplied. Chambers Art Gallery 241 Moorhouse Avenue. Wednesday 9 and Thursday 10 December, 11am to 4pm. \$350.00 per person, non-refundable but transferable. Contact Julie Williams, 022 677 2810, (gallery hours) email gallery@chambersart.co.nz

Nice to Meet You. A Pop-Up Exhibition in Sydenham: Multidisciplinary artist LKM and painter Claire Turner open *Nice to Meet You* at Millfield Group Warehouses in Hawdon Street, Friday 6 November, 6pm. Both artists examine our interior worlds and the celebration of finally meeting and knowing oneself. LKM is NZ European and Malay Orang Asal /Chinese descent. Her works draw upon a playful escapism and spiritual connectedness, anchored in environmental conservation and how art can facilitate awareness and encourage change. Turner's work is a response to the natural environment, human experience and the relationship between the two. *Nice to Meet You* is open 7 to 8 November, hours TBC.

A Guided Tour. Margaret Stoddart's Diamond Harbour: Visit the Diamond Harbour locations of Stoddart's paintings, their stories and people, connecting past and present. Sunday 8 November, 10am - 2pm. Begins at Stoddart Cottage Gallery. \$20 to attend with proceeds to the Stoddart Cottage Trust. Limited numbers, book: info@stoddartcottage.nz

New Manager. Stoddart Cottage Gallery: Newly appointed manager, Jo Burzynska has recently returned from Sydney where she completed her PhD in sound and multisensory art. Burzynska is contracted part-time as manager to complement her practice as a multi-sensory artist and occasional wine writer. Contact: info@stoddartcottage.nz

Arts Canterbury's Three Exhibitions and Events in November: Arts Canterbury's Pop Up shop continues at South City Shopping Centre, 555 Colombo Street. *Forever Art*, a cash and carry exhibition is at the Ngaio Marsh Retirement Village, 95 Grants Road, Papanui, 20 to 22 November, and a juried exhibition is scheduled at The Brick Mill, Main North Road, Waikuku, 27 November to 6 December.

The Art Grab. A fundraiser for a new public artwork: The Ashburton Art Gallery celebrated its 25th Anniversary in September, commissioning a new public artwork. To date, the Gallery has curated over 300 exhibitions with local, national and international artists. Marking this milestone, the gallery's committee is commissioning an artwork to gift to its community and visitors. The goal is \$25,000, commencing with *The Art Grab*, a four-day exhibition and function, Saturday 28 November where artworks displayed will be available for purchase. Artists from the Gallery's 25-year exhibition archive have been invited to create a new work on an A5-sized (148 x 210 mm) piece of acid-free card. All works are \$125 for this first-in, first-served event.

47th Annual Canterbury Potters Association Exhibition: Opening night is 11 November. Work selected by invited guest and exhibitor Darryl Frost. Canterbury Museum, 12 to 22 November, 9 - 5.30pm

Reuben Paterson at Dilana



In collaboration with Dilana and design director Sudi Dargipour, artist Reuben Paterson (Ngati Rangitahi, Ngāi Tūhoe, Tūhourangi), has embarked on a series of rugs that he describes as 'bridging the sea, the living land and the sky, everything we traverse and everything in Māori terms, Whakapapa back to the primeval parents of Rangiui the sky father and Papatūānuku, the Earth Mother.'

The project began in August 2017 with Dargipour's proposition for a limited series of hand-tufted rugs. From that initial discussion, *Ko Te Aroha Anō*, (*Love is like Water*) and *Blue* were realised. Her first pick for the collection was the Kōwhaiwhai design from Paterson's 2002 Pataka Art Museum exhibition. 'He responded to my request in a way that opened up a new chapter in our collaboration. He found a way to present this design that didn't make him uncomfortable about the rug being stepped on. He has hidden the Koru under the carving line.'

Paterson's rugs also possess the trademark glitter of his paintings, which accounts for the project's two year of research and development.

Fundamental to Paterson's iconography are its conversations between the figurative and abstract, Kōwhaiwhai being a representation of nature and a pathway to symbolic and allegorical readings. Paterson says: 'Kōwhaiwhai take us on a visual journey where their own genealogy of swirling curls, come to represent short journeys. These expeditions are literal, spiritual and metaphorical excursions between all parts of the meeting house, reinforcing the intimate

↑ Reuben Paterson, *Ikarangi*, 2020, hand knotted in wool, viscose and lurex, 1 x 3 metres

genealogical and holistic relationship between humankind and our environment.'

Dargipour says that in *Ikarangi (Blue)*, there are two different Kōwhaiwhai, the mangopare (hammer head) and mango tipi (white pointer) sharks and Reuben has used the colours selected for the work as a way to Whakapapa, the design back to its origins, to the blue and greens of the sea.'

'I worked with Reuben on *Ikarangi* during lockdown to get the design perfect. *Ikarangi* translates as galaxy, with a focus on the Milky Way and The Magellanic Clouds. Paterson observes: 'My deeper connection to Christchurch began with SCAPE in 2004 and *Whakatata mai: do you see what I see?* I reflected upon Riccarton House as a landscape, where the gables of the homestead became the maunga of the land to source Māori identity which is often hidden, but resides within her.'

'Māori history is not recorded in the same way our European history is and for me those fluctuations of optical art do their part to express an energy contained in the land by Māori occupation. This rug is the "burn-back" revealing what lies beneath, glowing red upon this singed surface, delicate poppies flower, hovering over the optical surface as Magellanic Clouds.'

Rugs by Reuben Paterson available from 4 November
Dilana, 102 Buchan Street, Sydenham
Monday to Friday

Perspective – Women in Urban Art



← MEEP, *Style Wars*, 2020

In what has been an undeniably unusual year, *Perspective - Women in Urban Art* will be Fiksate's second exhibition of 2020, exploring the experiences of a group of female urban artists, each travelling distinct paths within the

wide scope of graffiti and street art, fields traditionally considered predominantly masculine.

Featuring graffiti writers, street artists, muralists, photographers and videographers, *Perspective* will shine a light on the work, stories and realities of eighteen women who have made their mark on Aotearoa's urban art culture. Each artist presents a unique back-story filled with diverse experiences, revealing that challenges and success come in many different forms and categorisation is never definitive.

In addition to the exhibition of works, *Perspective* includes the release of a limited edition zine featuring interviews with the artists. *Perspective* seeks to add an important and timely chapter to the discussion of urban art in New Zealand, a story where female artists continue to have an essential voice.

Perspective - Women in Urban Art
Fiksate, 165 Gloucester Street
6 to 29 November

New Sculpture Festival In Ōtautahi

The Arts Centre Te Matatiki Toi Ora launches a new annual event in November. *The Arts Centre Sculpture Festival* is described by creative director Chris Archer as something that will 'lift people's spirits given the strange times we are in.'

The Festival's programme is curated by Form Gallery director, Koji Miyazaki who has brought together artists that include ceramic artists Katie Gold, John Parker and Hana Rakena, glass artist Graeme Hitchcock and jewellers Alish Roughan and Elfi Spiewack.

Taking place in the Great Hall and North Quad, the South Quad will also feature a performative, dance collaboration between Robyn Webster and Fleur de Thier, and each weekend live music, food vendors, artist talks and workshops will take place.

→ John Parker will exhibit and demonstrate his ceramic skills at the Arts Centre



The Arts Centre Sculpture Festival
The Arts Centre Te Matatiki Toi Ora
2 Worcester Boulevard, 13 to 27 November
See: www.artscentre.org.nz/whats-on/

AT THE

↘ Chelsea Thomson, *Take Care*, 2018, mixed media on wallpaper.



Visually noisy and claustrophobic - yet thanks to its shared conversations between imagery and text, Thomson's *Take Care* is also a warm and heartening message.

Warren Feeney on Thomson's painting. Chelsea Thomson, *Passing through with the Booming System*, Art Hole 336 St Asaph Street, 10-14 November

↘↘ Jarred Wright, *Greywacke*, 2020, glass



Drawing inspiration from the stony beaches of the Hurunui district, Wright has recreated the sedimentary rocks, washed from the Alps to the sea where the ocean tides grind the stones until smooth and round. Evoking the memory of exploring the vast landscape of shapes and colours of North Canterbury's shoreline, this is very much the work of a stranded homesick kiwi.

Ryan Dewsbury on Jarred Wright's work in glass

Jarred Wright, *Greywacke*, Form Gallery, 468 Colombo St, Sydenham, 4-28 November

↘↘↘ Susan Badcock, *Duckling*, Hand-coloured photograph.



Susan Badcock turns storyteller. However, her tales are no happily ever after. Instead they are darkly despairing, raising more questions than answering and reminiscent of Janet Frame's rubbish dump from *Owls Do Cry*, a stricken symbol of treasure and tragedy.

Freelance writer, Pip Goldsbury reviews Susan Badcock's exhibition, *Treasure & Tragedy*

Susan Badcock Gallery, 47 Talbot Street, Geraldine, Tue-Sat 10-2pm

↘↘↘↘ Julie Reason, *Bubble Chamber Warmer*, 2020, collage



Julie Reason creates unsettling, dreamlike surreal collages using found images, scissors, and glue. The tactile, spontaneous nature of her creative process results in striking images that defy waking logic.

Anonymous Julie Reason & Ekaterina Vernon, *Curious Natures*, Stoddart Cottage Gallery, Lower Waipapa Avenue, Diamond Harbour, 6-29 November

↘↘↘↘ Nancy Tichborne, *Landscape Abstract*, 2020, watercolour



Watercolourist Nancy Tichborne trained at St Martin's School of Art but never studied watercolour technique there. 'They saw it as being for little old ladies who paint flowers. I had always been able to paint and draw extremely accurately. The most important thing I learnt at St Martin's is that you have to struggle.... When I discovered watercolour, I was really challenged.'

Kim Newth, 'Nancy Tichborne's New Start,' See: stuff.co.nz/the-press/christchurch-life/avenues/9722237/
Nancy-Tichbornes-new-start
Nancy Tichborne's Studio, 16 Rue Balguerie, Akaroa, 13-15 November, 10-4pm

↘↘↘↘↘ Gill Hay, *Still Life with Artillery Case*, 2020



For each artist the work for this show began during lockdown and related to their personal sense of space. The artillery case vase in this still life is my Grandmother's, a nurse brought back from the First World War.

Gill Hay on the group exhibition *Place*, and the subject of one of her paintings.

Recent work from Anna Dalzell, Alison Erickson and Gill Hay, *Place*, NZArtbroker Gallery, 241 Moorhouse Avenue, Christchurch, 7-21 November

GALLERIES

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** Seung Yul Oh, *Conduct Cumulus*, 2017, Southern Quadrangle, Arts Centre
- S** Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre, Ōtakaro-Avon River between Worcester Boulevard and Gloucester Street

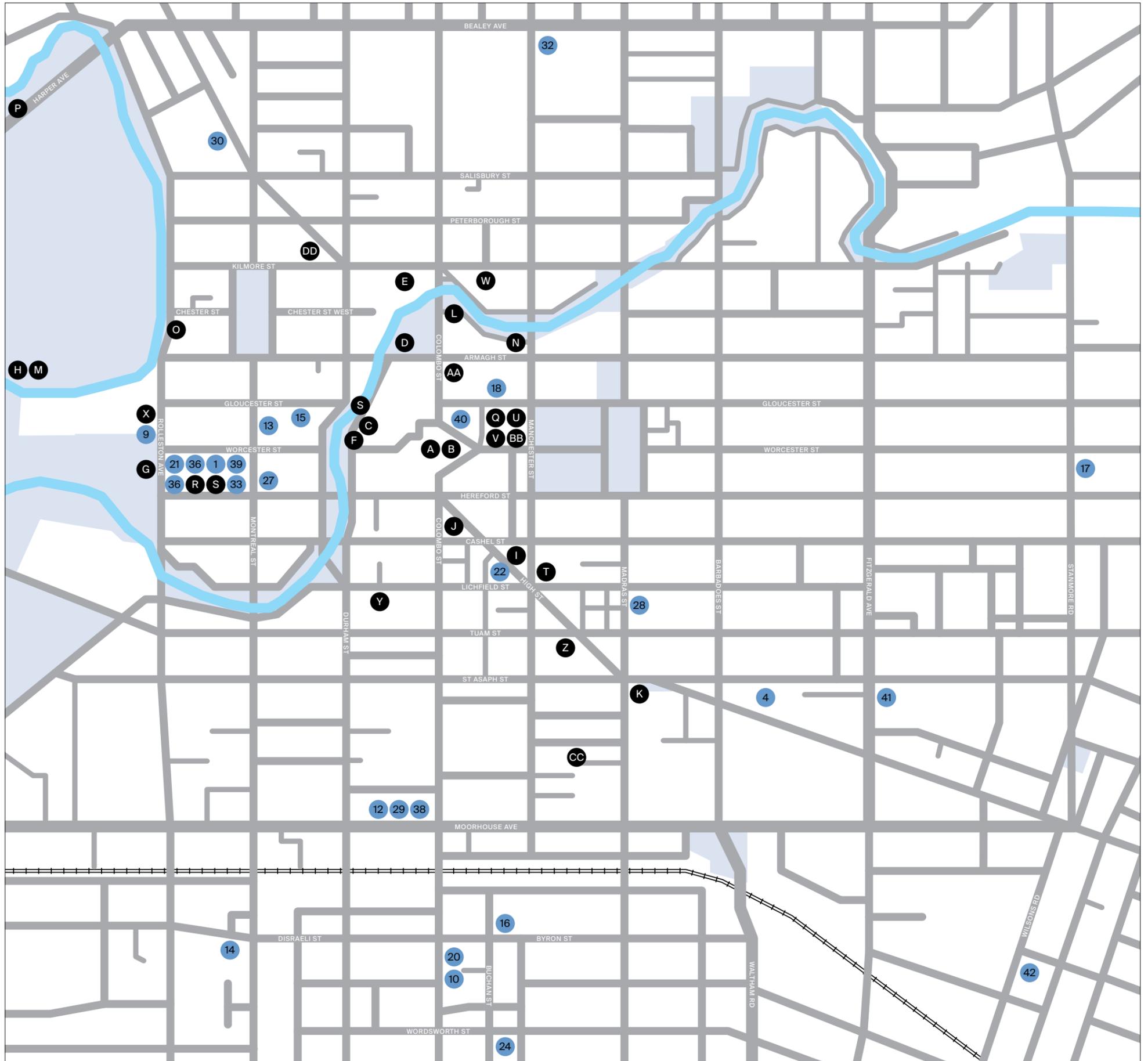
T Sēmisi Fetokai Potauaine, *VAKA A HINA*, 2019, Rauora Park, 115 Lichfield Street

Street Art Murals

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

- 1** **Absolution**
Ella Hickford, *Stranded*, photography exhibition, 6-30 Nov, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Alpine Energy Art Awards & South Canterbury Art Society Annual Exhibition, until 8 Nov, 49 Wai-iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Arca Gallery**
Bespoke jewellery and small-scale artworks, until 30 Nov, 127a Hackthorne Rd, CHCH, Tue-Sat 11-4pm
- 4** **Art Hole**
Katie Wright and Lucinda Webber, *Interims*, 3-7 Nov, 10-4pm, Chelsea Thomson, *Passing through with the Booming System*, 10-14 Nov, Eden Thomson, *Emotive*, opens 6pm, 17 Nov, 336 St Asaph St, CHCH
- 5** **Art on the Quay**
Rangiora Potters Group, A Celebration of Ceramics, until 3 Dec, 176 Williams St, Kaiapoi, Mon-Wed, Fri 9-5pm, Thu to 9pm, Sat 10-2pm, Sun 1-4pm
- 6** **Arts in Oxford**
Philip Truettum, *What Have We Got Here*, until 8 Nov, *Summer Show #6*, 13 Nov-17 Jan, Main St, Oxford, Fri-Sun 10-4pm

- 7** **Ashburton Art Gallery**
Mizuho Nishioka, *North by Northwest*, until 8 Nov, Hakatere Ceramics and Pottery, *Elements*, until 8 Nov, Ashburton Society of Arts, *56th Annual Exhibition*, until 13 Nov, Black Blue, *Lost and Found/Flotsam & Jetsam*, 18 Nov-16 Jan, Lakiloko Keakea, *Fafetu*, 21 Nov-12 Feb, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 8** **Bryce Gallery**
84 Vicenza Dr, Ohoka RD2 Kaiapoi, Fri-Sun 10-5pm, Mon-Thu by appointment
- 9** **Canterbury Museum**
House of Treasures: Ngā Taonga Tuku Iho, until 13 Jun 2021, Owen Mapp, *Dragons and Taniwha*, until 22 Nov, Luke Jerram and Hannah Beehre, *Our Moon: Then, now and beyond*, until 8 Nov, Rolleston Ave, CHCH, Mon-Sun 9-5pm
- 10** **Catalogue**
Penny Lane, 430 Colombo St, CHCH, Mon-Fri 8-5.30pm, Sat 9-5.30pm, Sun 10-5pm
- 11** **Chamber Gallery Rangiora**
Jane Barry, *Something to Send Across the Sea*, 2 Nov-3 Dec, Jackie Margaret, new paintings, 29 Nov-Jan, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm



- 12 **Chambers Gallery**
Peter Cleverley & Tim Middleton, until 14 Nov, Jason Grieg and Doc Ross, *Dr and the Wasp III*, 7 Nov–5 Dec, 241 Moorhouse Ave, CHCH, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm
- 13 **Christchurch Art Gallery Te Puna o Waiwhetū**
Max Gimblett, *Ocean Wheel*, until 15 Nov, Areta Wilkinson, *Moa-Hunter Fashions*, until 8 Feb, Conor Clarke, Emma Fitts, Oliva Perkins, *Touching Sight*, until 21 Feb, *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**
Henry Turner, *Fever*, 3–23 Nov, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm
- 15 **CoCA Toi Moroki**
Colin McCahon, *A Way Through - Gate III*, until 8 Nov, David Straight, *John Scott Works*, until 7 Nov, Jasmine Togo-Brisby, *From Bones and Bellies*, until 7 Nov, Aaron Paterson, Sarosh Mulla & Marian Macken, *Drawing Room*, Telly Tuita, *Tongpop Nostalgia*, 28 Nov–20 Feb, 66 Gloucester St, CHCH, Tue–Fri 10–5pm, Sat 10–3pm
- 16 **Dilana**
New rugs by Reuben Paterson, 102 Buchan St, CHCH

- 17 **Eastside Gallery**
Ross Gillies, Robin Walsh, Alan Currier and Kenneth Doidge, *Ikons 2 Bygones*, 4–21 Nov, New artists, *First Steps 2020*, 24 Nov–5 Dec, Eastside Gallery at Linwood Arts, 388 Worcester St, CHCH, Wed–Sat 11–5pm
- 18 **Fiksate**
Perspective - Women in Urban Art, 6–29 Nov, 165 Gloucester St, CHCH, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm
- 19 **Fo Guang Yuan Art Gallery**
Prof. Kuo Yen-Chiao, *Painting Exhibition*, until 5 Dec, 2 Harakeke St, CHCH, Tue–Sun 9–4pm
- 20 **Form Gallery**
Jarred Wright, *Greywacke*, 4–28 Nov, 468 Colombo St, CHCH, Tue–Sat 10–5pm
- 21 **Great Hall**
The Arts Centre Sculpture Festival, 13–27 Nov, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, 13–27 November, 10am to 5pm
- 22 **Hot Lunch**
Ed Ritchie, *Hush Swamp*, until 11 Nov, Uma Tuffnell and Jonald Dudd, 20 Nov–9 Dec, 227 High St, CHCH, Tue–Sat 10–5pm
- 23 **Ilam Campus Gallery**
Select and Ilam Open Week, 6 Nov, 5–7pm, 7–8 Nov, 11–2pm,

- 9–11 Nov, 10–4pm, 12 Nov, 10–1pm, Fine Arts Ln, off Clyde Rd, CHCH, Mon–Fri 9–4pm
- 24 **Jonathan Smart Gallery**
Marie Le Luvre, *Sounds Woo*, 10–28 Nov, 52 Buchan St, CHCH, Wed–Sat 11–5pm
- 25 **LEstrange Gallery**
Works by Hamish Allan, until 30 Nov, 53 Nayland St, Sumner, CHCH, Tue–Fri 11–5pm, Sat–Sun 12–5pm
- 26 **Little River Gallery**
Josh Bashford & Fatu Feu'u, until 25 Nov, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 27 **NMG**
Seraphine Pick, Wynn Williams House, Dec, 47 Hereford St, CHCH, Wed–Sat 11–5pm
- 28 **Ng Space**
Scott Flanagan, new work, 6 Nov–Dec, Level 1/212 Madras St, CHCH, Mon–Fri 10–5pm, Sat 10–4pm
- 29 **NZ Art Broker**
Anna Dalzell, Alison Erickson and Gill Hay, Place, 7–21 Nov, 241 Moorhouse Avenue, Christchurch, 7 Nov, 11–12 Nov, 11–2pm, 14 Nov, 11–3pm, 18–19 Nov, 11–2pm, 20–21 Nov, 11–3pm
- 30 **O13 Gallery**
Jacob Root, *Belle àme*, 6 Nov–6 Dec, 123 Victoria St, CHCH, Wed–Sun, 10–4pm

- 31 **Paludal**
Xin Cheng and Eleanor Cooper, opens 4 Nov, Exhibition details and hours, instagram: paludal_chch 2 Papanui Rd, CHCH
- 32 **PGallery192**
Andrew Ross, Nigel Buxton, Maurice Lye, Philippa Blair, Richard McWhannell, Katherina Jaeger, *Seeing What's There*, until 6 Nov, Aiko Robinson, new work, Rebecca Harris, *Dark Burns the Night, Flirty Bird Flies*, 10 Nov–4 Dec, 192 Bealey Ave, CHCH, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 33 **Pūmanawa Community Gallery**
Kelsey Woodford, *A Source of Dread: Comfort in the Ocean*, until 8 Nov, Art & Company, *Collective Collection*, 24–29 Nov, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 34 **Stoddart Cottage Gallery**
Julie Reason & Ekaterina Vernon, *Curious Natures*, 6–29 Nov, 2 Waipapa Ave, Diamond Harbour, Weekends only, 10am–4pm
- 35 **Susan Badcock Gallery**
Susan Badcock, *Treasure & Tragedy*, until 30 Nov, 47 Talbot St, Geraldine, Tue–Sat 10–2pm

- 36 **Teece Museum of Classical Antiquities**
Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed–Sun 11am–3pm
- 37 **The Central Art Gallery**
Group Exhibition, 5 Nov–6 Dec, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 38 **The National**
Areta Wilkinson, 27 Oct–14 Nov, Cheryl Lucas & Frances Stachl, 17 Nov–5 Dec, 249 Moorhouse Ave, CHCH, Tue–Sat 10.30–5.30pm
- 39 **The Physics Room**
Nina Oberg Humphries, *TAAI*, until 29 Nov, 301 Montreal St, Arts Centre Te Matatiki Toi Ora, Tue–Fri, 11–5pm, Sat–Sun 11–4pm, Wed to 9pm
- 40 **Tūranga**
Talanoa I Measina: Sharing our Stories, curated by Nina Oberg-Humphries, 12 Nov–28 Feb, 60 Cathedral Square, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 41 **Windsor Gallery**
Art Show Open Weekend, 30 artists, 180 artworks, 7–8 Nov, 10–4pm, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm

- Not Pictured in Map:**
2. Aigantighe Gallery
 3. Arca Gallery
 5. Art on the Quay
 6. Arts in Oxford
 7. Ashburton Art Gallery
 8. Bryce Gallery
 11. Chamber Gallery Rangiora
 19. Fo Guang Yuan Art Gallery
 23. Ilam Campus Gallery
 25. LEstrange Gallery
 26. Little River Gallery
 31. Paludal
 34. Stoddart Cottage Gallery
 35. Susan Badcock Gallery

No Current Listings:

42. 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

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Artbeat: ISSN 2624-2664

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The Arts Centre
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REVIEWS

For extended reviews and content visit:

www.artbeat.org.nz

Martin Awa Clarke Langdon, *Return home Tūi*, let your song remind us of histories unseen

WRITER

Orissa Keane

In the North Quad of Te Matatiki Toi Ora, the Arts Centre, on one of the raised grass beds is a multitude of combined memories of a place. This multitude is commonly referred to by a single, reductive word; history. *With Return home Tūi*. Let your song remind us of histories unseen Martin Awa Clarke Langdon acknowledges history and site specificity as more than just an historic building. This work for SCAPE Public Art sits in conversation with the exhibition at The Physics Room's, *Room to breathe: Ka tau hā te mauri*, also by Langdon. Both exhibitions stem from the same conceptual base; remembering "Te Araiteuru", a staged Māori pā created for the 1906-7 New Zealand International Exhibition.

The raised grass bed with scaffolding at its boundary nods to a pā. Letter forms made from kōrari, flax stalks are lashed to the scaffold, drawing shadows of a tangled language. Within the border is a 3D printed replica of a tī kōuka tree, with a section of the original tree at its top, supporting a wharemanu, birdhouse. At its base is a large concrete foundation block,

reminiscent of those found assisting the ongoing reconstruction of Te Matatiki Toi Ora.

Common across the three works in The Physics Room exhibition and the work for SCAPE is the creation of space. By demarcating an area and offering a space for contemplation, Langdon suggests an alternative approach to "Te Araiteuru". The staged pā was for spectacle and entertainment – not a space created for the people it feigned to represent.

The popular vision-oriented metaphor for remembering, "to look back", doesn't allow for the sound of a tūi's call or the feel of a place. "*Return home Tūi*" refers to a number of Māori proverbs which relate the appearance of kōwhai flowers to the arrival of Spring – with the new season returns the tūi and kai such as whitebait. Time and history are treated by Langdon like an accumulative substance; layering and merging – sticky – inextricable and ongoing. All in one place are new technologies, old technologies, the tūi song, memories of the earthquake, a staged pā, a mahinga kai.

→ Martin Awa Clarke Langdon *Return home Tūi*, let your song remind us of histories unseen 2020. Image courtesy of the artist and SCAPE Public Art.



Lashed kōrari appears in both The Physics Room and SCAPE exhibitions. Langdon says that one translation or understanding of hohou, lashing, is 'to settle,' and the same verb carries the meaning 'to make peace.' The action seems capable of combining objects, histories, peoples and memories, to settle and to rest together. The act of lashing is hard on the hands, it abrades the edges of fingers pulling the twine tight. There is effort, pain and something taught (and taut) involved in lashing, just as there is in the ongoing recognition of histories of a place.

While each work in *Room to breathe: Ka tau hā te mauri* came out of different collaborative relationships, perhaps *Return home Tūi* offers a collaborative engagement for the audience to consider te whenua and tangata whenua, histories unseen and stories both written and unwritten.

Martin Awa Clarke Langdon, *Return home Tūi*, let your song remind us of histories unseen Northern Quad, Arts Centre Te Matatiki Toi Ora, 2 Worcester Boulevard

Zines Reviews

WRITER

Nick White

Spencer Hall, *Scraps #1*

"Transit and jetlag expressed as sticker collage."

Like many compulsive diarists, prolific South Island artist and musician Spencer Hall has a deep sense of self. A lifelong journal keeper, Hall has culled these bite-sized articles, comics, photographs and illustrations from his 2018 and 2019 sketchbooks, charting his move to Canada and his recollections of life in Aotearoa. Slickly printed in Montreal with a striking colour cover, *Scraps* is a lovingly assembled letter to the world, featuring typewritten lists of favourite records, t-shirt graphics and zines, memories of minimum-wage jobs, spidery sketches of half-remembered photos from a broken smartphone, an adorable tribute to his Canadian partner and a heartfelt autobiographical strip about the Christchurch mosque tragedy. As a dedicated self-publisher, collector and curator, Hall constantly examines his identity as a New Zealander flying the flag for idiosyncratic media, and his expatriate status has sharpened his focus,

giving his memories of home a wistful tinge – A delightfully framed window into the mind of a dearly-missed local creator.

Veronica Brett, *Lucid Change*

"It's my mother's presence – I can hear her laughter in the flushing toilet."

The solo comics debut of Dunedin artist and tattooist Veronica Brett arrives in the form of a mischievous one-woman anthology, packed with short, gently psychedelic stories rendered in a variety of styles with shades of Gilbert Shelton, Robert Crumb, William Burroughs and David Mitchell. Risograph printed and squarebound in salmon pink, Brett's lively monochrome line work mixes inks, washes and felt pens, delivering autobiographical vignettes, thoughtful ruminations, inky dreams, trippy visions and fond childhood memories. A duck and a penguin discuss relationship issues, the cartoonist experiences a drug-induced familial reverie, a snake receives a vigorous massage, a raindrop makes a tragic journey, and a mallard makes a sandwich in an adorable strip that invokes Uncle Scrooge by way of Klasky-Csupo.

Brett's worldview is goofy, charming, and refreshingly well-adjusted (notwithstanding

→ Veronica Brett, *Lucid Change*



the short dream strip in which a wood louse is surgically removed from a young woman's head) and sidesteps the darker, confessional nature of many personal comics. Confident,

articulate and whimsical, *Lucid Change* is a fine collection of underground strips from a talented newcomer.

Anonymous, *Covid 19 2020*

"The throat singing's begun. Through the amp and loop pedal. Shoot me now."

Created during New Zealand's recent lockdown, this slight publication bookended by torn vintage photo collages is a classic passive-aggressive anger-zine. Its anonymous author's litany of short, haikuesque complaints about a (hopefully) former housemate is a cute and cathartic record of isolation frustration. Pithy three-line gripes, in serified type on stark white backgrounds cover complaints about drunken shouting, Netflix documentaries, sourdough starters, kitchen filth and the social media over-sharing so prevalent during the pandemic. A snippy, grumpy and funny little record of familiar flat frustrations.

All zines available at Ride On Supersound 172 High St, CHCH globuya.com/NZ/Christchurch/1075641695943726/ RIDE-ON-SUPER-SOUND



← Darryn George, *Mara #24*, 2020, oil pastel and acrylic on canvas

Darryn George, *grasses, shrubs & trees*

WRITER

Warren Feeney

Darryn George's *grasses, shrubs & trees* is an unexpected exhibition, possessing all the hallmarks of a midlife crisis, a moment where, what once seemed important in your life is transcended by something more necessary. The grasses, shrubs and trees in George's new paintings have replaced the geometric -abstract forms and shadowy tonalities of his stacked 'stairways to heaven', transcended by a Matisse-inspired colour palette and the gathering of crowds encircled by brightly coloured vegetation.

If George's painting has previously been thoroughly connected to a history

of abstraction that confirmed his affiliations to artists like Geoff Thornley, now his paintings seem to share (as someone recent commented to me) the spirit of Andy Leleis'uao's iconography, an empathy with the notion of empowerment and wellbeing through community interaction.

Yet, conversely the paintings in *grasses, shrubs & trees* do remain concerned with the premise of a stairway to heaven, the exhibition's title and its imagery, directing attention to the possibilities of our relationship with the natural world and the potential of a heaven on earth. It is an unexpected proposition from

George's practice. Nevertheless, it is one that is utterly pertinent and worthy of more direct and serious consideration.

Darryn George, *grasses, shrubs & trees* PGallery192, 192 Bealey Avenue, 15 September to 9 October

Philip Trusttum. *What Have We Got Here.* Arts in Oxford Gallery

Arts in Oxford Gallery celebrates its tenth anniversary with an exhibition of 14 paintings by its patron, artist Philip Trusttum. *What Have We Got Here* features acrylic on canvas works from *Pictures at an Exhibition*, 2005, masked portraits from 2018 and recent paintings of silhouetted branding symbols from popular cars, well-known to Trusttum from his daily walks. It is a concise survey and a valuable reminder of Justin Paton's observation about the wonderfully 'seriously playful' nature of Trusttum's practice.

As gallery patron, the artist is also firming up this relationship with confirmation of a solo exhibition scheduled every two years and his active support for the gallery as both a space for exhibitions by prominent contemporary artists and a community space for art education and exhibitions by local artists.

Philip Trusttum, *What Have We Got Here*
Arts in Oxford Gallery, Main St, Oxford
Until 8 November

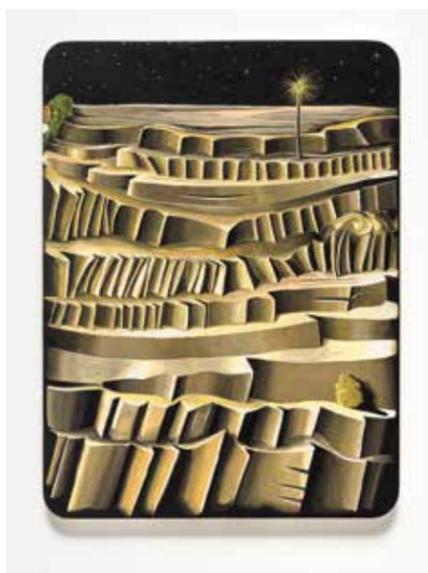


Philip Trusttum, *The Gnomus*, 2005, acrylic on canvas

Fever at City Art Depot

Henry Turner describes his current exhibition, *Fever* as made up of three areas of interest: Plants, emotions and the 'interface' between the conceptual and figurative. He says that the plants are, to a certain extent, a matter of incidental interest that comes from his memories of a medical operation in Dunedin and two months of methadone, followed by cold turkey in summer. Turner's maintains that the Canterbury Plains in summer were endless blue skies and he became allergic to 'the Plains' endless horizon and baked sky. 'Another major part of my despair at the time was ecological devastation. The Plains had been wiped clean of all native vegetation.... I decided to turn the Plains from despair ground-zero to a land of milk and honey - making sense of and reconciling it.'

And the emotional and conceptual/figurative agenda? Turner says that excitement, terror, grief and general contentedness with a whole lot of other things are all there in *Fever*. 'Depending on what I was doing at the time, various experiences have finished up in there. It is my conviction that elements of



conceptual and figurative work can exist and pollinate one another. There are 30 painting and these are the three ways in which the show operates.'

Henry Turner, *Fever*, 3-23 November
City Art Depot
96 Disraeli St, Sydenham
Mon-Fri 8.30-5pm, Sat 10-2pm
Thanks to City Art Reader,
see: cityart.co.nz/reader/

Leo Bensemann: Drawings, Engravings, Book Designs and Letterpress



Leo Bensemann, *The Rime of the Ancient Mariner* (c.1952), ink drawing, Collection of the Christchurch Art Gallery Te Puna o Waiwhetū

Leo Bensemann: Illustrator, Designer and Printer opened 2 October at Ilam Campus Gallery, revealing and acknowledging the Bensemann family's recent generous donation to the University of Canterbury and Christchurch Art Gallery Te Puna o Waiwhetū. The exhibition celebrated

drawings, engravings, book designs and letterpress printing by Leo Bensemann (1912-1986).

Curator, Peter Vangioni described the material gifted to the Christchurch gallery as made up of a 'wonderful bronze sculpture of a horse by wife and artist Elsie Mary Barrett and much of Leo's book collection, including extensive Caxton Press publications and ephemera.' The drawings really rounded out the gallery's representation of his paintings, prints and now drawings, and the books were an important addition to the gallery's rare book collection developed by Vangioni and gallery librarian, Tim Jones.

The Ilam exhibition also highlighted Bensemann's ink drawings, wood engravings, selected cover designs for The Group Show catalogues and dust-jacket designs for Caxton Press books. Vangioni's highlight was 'the book of drawings titled *Fantastica: Thirteen Drawings* which he drew, designed and printed on his own.' This was the work that saw him offered a partnership with the Caxton Press and also the work which Vangioni states stands strongly beside the artist's British contemporaries, despite being a beginner.

An Exhibition of Traditional Chinese Painting



Prof. Kuo Yen-Chiao, *Waterfall*, (detail), pen and ink on silk paper

The Fo Guang Yuan Gallery in the Fo Guang Buddhist Temple in Ōtautahi Christchurch is hosting the exhibition, *Traditional Chinese Painting*, a survey of works on paper by Taiwan old master, Professor Kuo Yen-Chiao (1920 - 2020). Born in Hunan, he learnt to paint from his father and Uncle Kuo Shao Wu, a Qing dynasty scholar. The exhibition's paintings are rich in their detailing of the landscape, the seasons and relationships between the natural world and those

who occupy it. *Traditional Chinese Painting* ranges from delicate and detailed drawings to impressionist studies of nature and 'splash ink' works, cumulatively revealing the distinct voice of the artist and his assimilation of his subjects.

Prof. Kuo Yen-Chiao, *Traditional Chinese Painting*, Fo Guang Yuan Art Gallery
2 Harakeke Street, Riccarton, Tue-Sun 9-3pm
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Mizuho Nishioka, *Movement 5875 (NbNW)* (detail), Digital Pigment Print, 2020.

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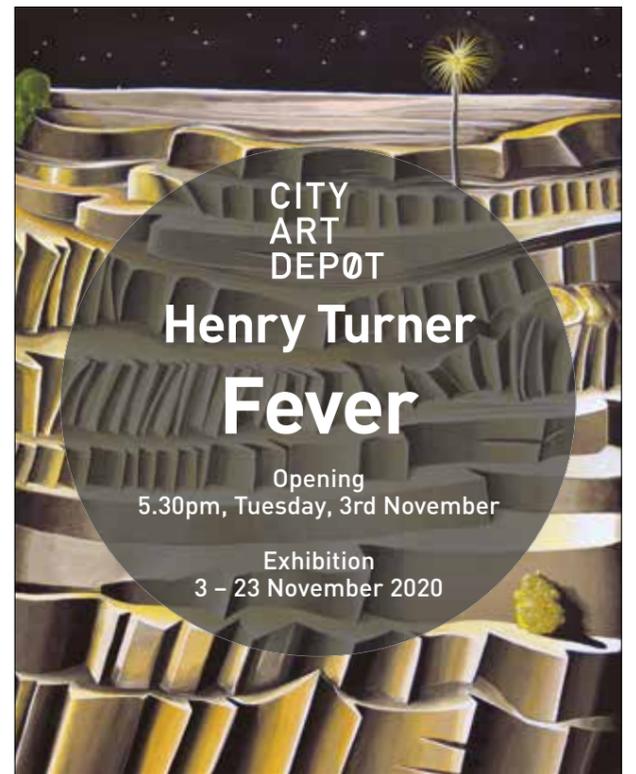


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