

# ARTBEAT



↑ John Reynolds, *Love in a time of fever*. A painting by the artist from his current exhibition, *'In the Street I was lost...'* at PGallery192 in June.

# ARTBEAT

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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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# Vantage Point

Rebecca Harris

Marie Le Lievre

Michael Springer

Martin Whitworth

David Woodings

**Make a visit to Oxford,  
we look forward to  
seeing you**

*Original art and objects made by NZ artists*

# Fiksate Gallery launches a Series of Urban Artists' Risograph Prints

WRITER  
*Reuben Woods*

Fiksate Gallery and M/K Press have teamed up to produce a series of limited-edition risograph print releases from some of Christchurch and Aotearoa's leading urban artists. Each month a new signed A3 print will drop. Limited to twenty of each release, they will be available exclusively through Fiksate's online platforms. The series has already proved popular with Fiksate resident Dr Suits' opening print (based on a large street paste-up) quickly selling out.

Print releases, and specifically digital, giclée and screen prints have become popular with urban artists, falling between their public and original studio works in terms of access and cost, while also proving adaptable in reproducing a wide range of styles. Artists' personal channels and websites such as 1XRun offer timed and hyped releases that sell out quickly, allowing a new audience to purchase art without the price tags of auction houses or dealer galleries.

Prints have been a consistently popular commodity at Fiksate (the risograph prints produced for Robert Seikon and Anastasia Papaleonida's *Long Trip of the Kokos* were essentially the precursor for this series) and for gallery director Jenna Ingram their popularity is in their accessibility: "a print run is a good way of getting more work out there. The size is attractive, the A2, A3 or A4 sizes, artists can create works that are scaled down for homes, rather than the bigger works they make outdoors. It's about getting good quality art at a good price..." Yet



↑ The second print release from the Fiksate x M/K Press risograph series is by New York-based artist Askew One

Ingram notes that while prints may combat some of the financial elitism of the art market, they are not necessarily “a lowbrow form”, reveling in a range of effects and qualities as technologies improve.

For Jane Maloney of M/K Press, the collaboration combining the gallery’s networks and the potential of the risograph was a natural fit. Although the print series concept had been thrown around since Maloney became a Fiksate resident the need to develop new strategies in the wake of the Covid-19 pandemic finally pushed the long-discussed project to materialise.

While artists are given complete freedom thematically, the printing technique undeniably influences the final product. Sitting somewhere between the aesthetics of screen printing and the mechanical process of a photocopier, risograph printing necessitates a distinct approach and produces a specific aesthetic. Maloney has enjoyed working with artists who haven’t necessarily worked with the process before: “these artists may not have thought about risograph printing at all, so they’re adapting, there’s a specific way of making work...” The artists are taking different approaches, some using images of existing work, others rendering digital files that reflect the qualities of risography. Maloney notes that one artist has embraced the task of making an image that is suitable for risograph printing by deconstructing his approach to painting. While initially a year-long project, Ingram notes that “the twelve months has filled up so fast that we can see this being an ongoing project...” The fact that some customers have already signed up for a subscription to the entire series, an indication of the popularity of prints.

Upcoming print releases: [fiksate.co.nz](http://fiksate.co.nz), Facebook and Instagram.  
Risograph painting: [www.m-k.co.nz](http://www.m-k.co.nz).

# PG

## gallery 192

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192 Bealey Avenue, Christchurch

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# NEWS & EVENTS WORKSHOPS



↑ Art Metro, art classes at 465 Papanui Road



↑ Art Metro, art classes Monday to Friday

## Spaces in art classes available

Art Metro reopened 18th May. Staff are teaching once again in its Papanui Road art studios with spaces available in classes due to some students unable to continue after everything that has recently happened. If you have been thinking about taking up a new hobby or are looking to stretch yourself by taking an existing love of art to a new level, check out Art Metro. Its teaching methods are designed to meet specific learning needs from beginners through to professional artists, who come for many different reasons: Aspiring artists, people who have always wanted to have a go, artists that enjoy being with like-minded people, people who haven't painted since school, people with bare walls, busy people who are after some tranquil time out, people seeking something creative to do, professional artists looking to refine their skills ...and more.

Art Metro offers a range of art tuition in adults and children's classes, individually taught in a group setting over nine week terms. Adults have a variety of oil, acrylic, pastels and drawing and sketching classes to choose from, as well as more advanced courses in impressionist and abstract painting styles. Children can take part in painting, drawing or cartoon classes during the term, as well as school holiday programmes.

For more information and enrolment contact: Simon Walmisley at Art Metro  
www.artmetro.co.nz, 465 Papanui Road, Christchurch, 03 354 4438 or 027 420 4429

## Christchurch Art Seen

Gallery and studio visits with artists and arts commentator Warren Feeney. There are five art tours scheduled from Queen's birthday weekend to the end of June.

Sat 30 May. Visit the studio of lecturer in photographer at Ara School of Art and Design, John Maillard and the Tai Tapu Sculpture Garden.

Sat 6 June – PGgallery192's exhibition of John Reynold's '*In the Street I was lost...*' Plus Jane Barry discusses her work as a printer maker/painter at Chambers Gallery and a visit to The National's exhibition of Gothenburg jeweller, Karin Johansson's work in *Observations from a distance*.

Sat 13 June – Tour to Arts in Oxford gallery for an exhibition curated by painter Philip Trusttun of some of his favourite artist.

Sat 20 June - Sydenham galleries: Francis van Hout's *The Rolling Moons* at City Art, a group show at Form Gallery, new designs and textiles from Dilana and Heather Straka's new paintings at Jonathan Smart Gallery.

Sat 27 June – A visit to artist Akky van der Velde's studio in Dunsandel and the Ashburton Art Gallery to see Ben Lysaght's *Once a Wilderness* and printmaker Anthony Davies' social commentary and critique of contemporary life in *Disrupted Spaces*.

For enquiries or to book a place email: [karin@christchurchartseen.nz](mailto:karin@christchurchartseen.nz) or text: 0275 355 422 Tours last 2 hours and cost \$20 per person. Follow Christchurch Art Seen on Instagram or Facebook

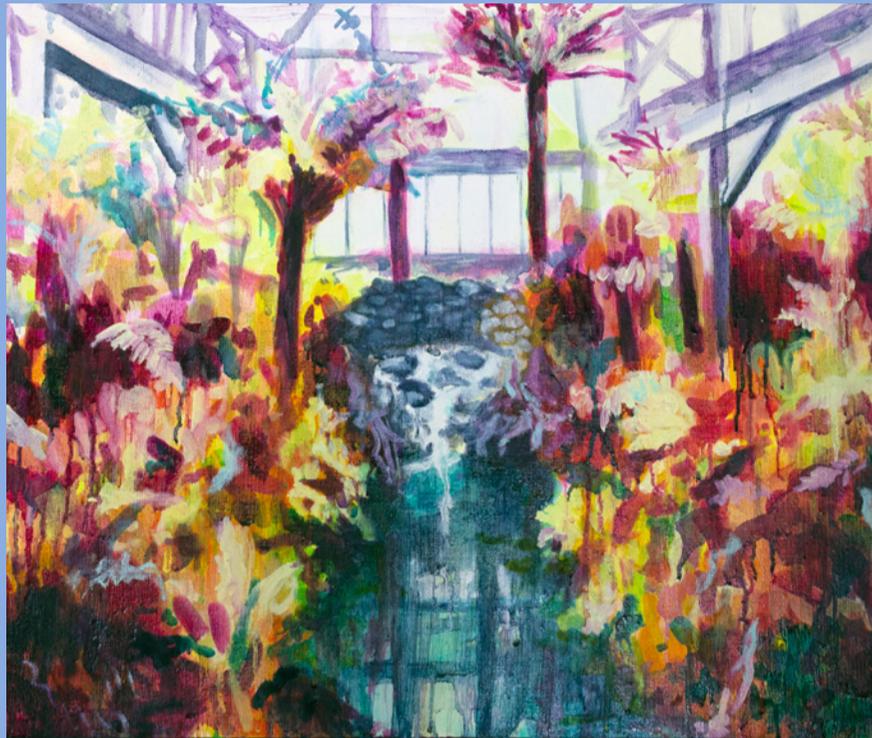


Tai Tapu Sculpture Garden. Doug Neill *The Rocks* (2013), Timaru bluestone, a commissioned work.



Art galleries in Ōtautahi Christchurch and Waitaha Canterbury have reopened following six weeks in lockdown and June's Artbeat is giving due attention to exhibitions that are newly opened, or delayed or now reopening and back on our radar.

# AT THE GALLERIES



Ben Lysaght, *Set*, 2020, oil on linen,  
50.8 x 61cm

Recently completing his Bachelor of Fine Arts (Hons) at Massey University, Wellington-based painter Ben Lysaght returns to his home town for his first solo exhibition at the Ashburton Art Gallery. *Once a Wilderness* brings together paintings created over the past year exploring the dilution of wild areas such as greenhouses, winter gardens and pockets of bush. Lysaght believes that, for the most part, 'wilderness' is dead. We still love the idea of a wilderness, an untouched land to discover... but what we are left with is manufactured wild areas. These spaces exist in stark contrast to the wilderness as a site untouched by humans.

Lysaght's paintings explore many imitations of the wilderness with a focus on botanic gardens and greenhouses, critiquing these Eurocentric institutions and examining their limitations and possibilities. Historically they were filled with plants taken from the colonies as a grand display of power and scientific wonder. When they were first conceived botanical gardens were a way to organise the plant world according to the classifications of Western science, while still demonstrating the wealth and power of the elite. The greenhouses acted as the most surreal and spectacular facet of this demonstration, while creating the illusion of being elsewhere.

Ben Lysaght, *Once a Wilderness*

Ashburton Art Gallery

327 West Street

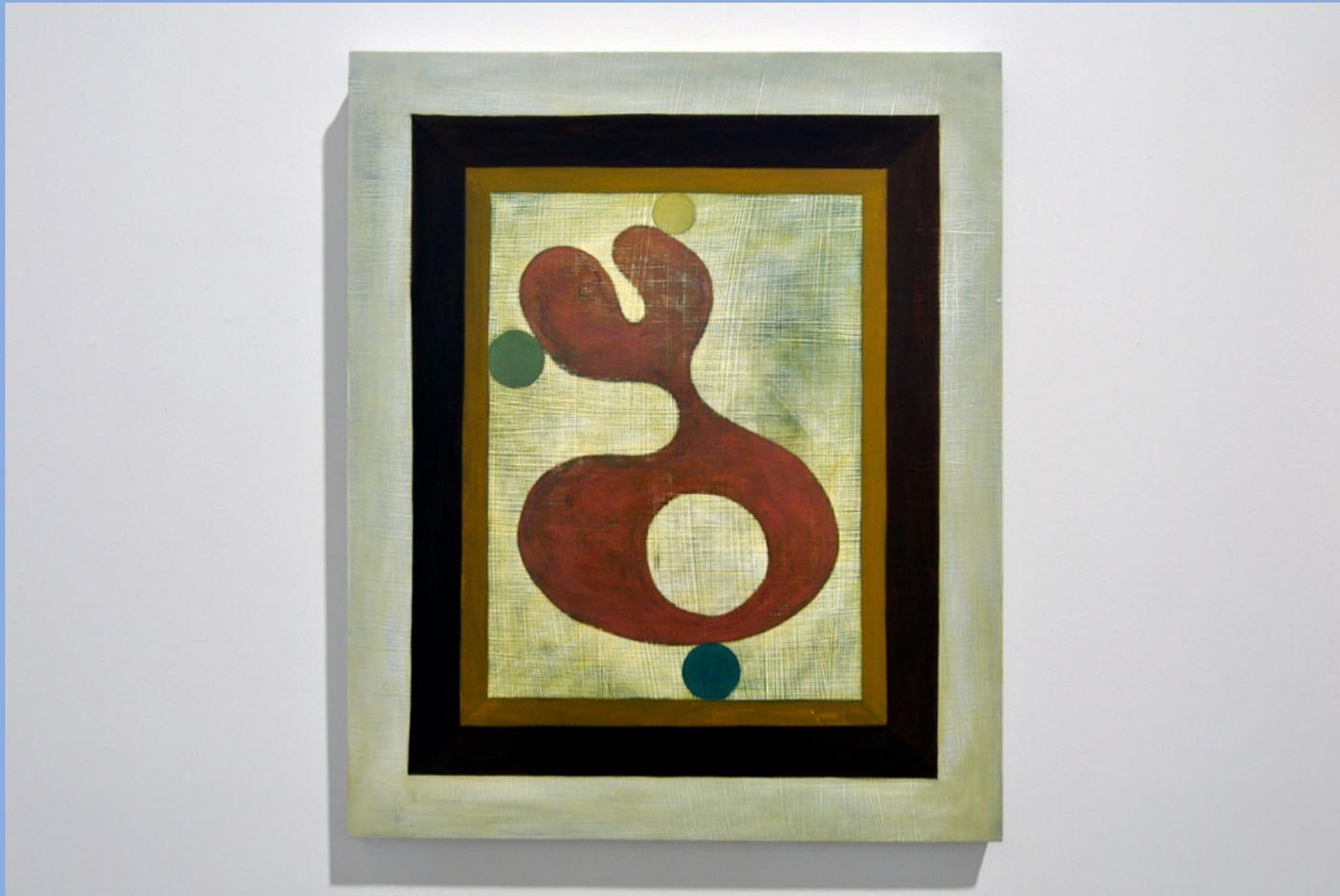
11 June – 31 July



↑  
*Moana Currents: Dressing Aotearoa Now* (installation image)

Canterbury Museum has picked up where it left off before the lockdown with the fashion exhibition *Moana Currents: Dressing Aotearoa Now*. Produced and toured by the New Zealand Fashion Museum, the exhibition looks at how New Zealanders dress today and the way various threads drawn from across Te Moana-nui-a-Kiwa (the Pacific Ocean) are creating a distinctive Aotearoa New Zealand style. Curators Doris de Pont and Dan Ahwa have selected pieces from emerging and established New Zealand designers exploring themes about technology, as well as heritage craft techniques like stitching and weaving and the evolution of cultural motifs. See Trelise Cooper's take on the muumuu, a merino wool wrap by Emilia Wickstead that evokes a mukakaitaka (flax-fibre cloak), and street wear by hip hop artist Bill Urale aka King Kapisi, while art jewellery pieces from Neil Adock, Kereama Taepa, Fran Allison and Zelda Murray explore traditional forms using materials and technologies in new ways.

*Moana Currents: Dressing Aotearoa Now*  
Canterbury Museum  
Rolleston Avenue  
Until 6 September



↑

Francis Van Hout, *The Dancing Moon*, 2020, oil on panel, 460 x 610 mm

In his new exhibition at City Art Depot, Francis van Hout moves away from the geometric abstraction of much of his recent work to explore shapes that float and wobble, repel and attract, contract and expand, cohering into unstable chains of echoes, patterns and connections. Figurative forms balance precariously, recklessly, like jugglers or acrobats for whom motionlessness is an impossibility. In their uncluttered legibility, these nervous, shifting forms are reminiscent of Māori rock drawing motifs, Henry Moore's perforated figures, 1950s' interior design and 1960s' Op Art, here rendered in a muted, muddied, more complex palette. The title of the exhibition is taken from The Chills' 1992 Single, *Rolling Moon*'. There is tension within the uneasy proximity between these constrained forms – an uneasiness so pertinent to today's bubble-wrapped, bubble-burst preoccupations, but there is also a playfulness in the bulging shapes, the colourful spheres, even the frames, painted within the parameter of the canvas as paintings held within paintings on the gallery wall.

Francis van Hout, *The Rolling Moons*

City Art Depot

96 Disraeli Street

16 June – 8 July



↑

John Reynolds, *'In the street I was lost...'* 2020, acrylic and oil paint marker on linen, 2100 x 7400mm

With his exhibition *'In the street I was lost...'* John Reynolds extends his 'Lost Hours' series, which began by pondering Colin McCahon's disappearance in Sydney on the eve of his Biennale retrospective in 1984. Reynolds traverses a parallel landscape across a magnificent panoramic painting. He becomes the wanderer, leaving a trail of silver lines which track and map through a drifting entanglement of location, time and memory. Viewers easily slip into similar meanderings, losing themselves in their own meditative journeying. Reynolds paints, draws and writes with a light touch. Each gesture is fresh and the work is open-ended. Amongst texts, written in pencil directly on the wall, Reynolds quotes Francis Bacon: 'The job of the artist is to deepen the mystery.' Through a series of works on paper Reynolds quotes John Gribbin who, in his introduction to quantum physics, *'Six Impossible Things'*, wrote that we might understand the mysteriousness of our world with six fundamental 'solaces', beginning with: The world does not exist unless you look at it. John Reynolds is a skilful artist and *'In the street I was lost...'* is a thoughtful and visually rich exhibition.

John Reynolds, *'In the street I was lost...'*

PGgallery192

192 Bealey Avenue

22 June – 17 July



↑

Daniel Shaskey, Working Marquette for kiosk in *Domino Domino*, 2020

*Domino Domino* builds on the contributions of Daniel Shaskey, Luke Shaw, and Phoebe Hinchliff to their previous exhibition *Sympathetic Resonance* at The Suter Art Gallery Te Aratoi o Whakatū, Nelson. Each of the artist's practice involves recording, or documentation with a focus on the transmissive qualities of various media. In these new works the artists are working from and beyond the initial provocation to reject time and space as a limitation on producing and creating. The resulting work employs publishing, moving image practice, tactics of architectural re-arrangement and sound performance in order to layer and blur exhibition histories and locations.

Daniel Shaskey, Luke Shaw, and Phoebe Hinchliff, *Domino Domino*

The Physics Room

301 Montreal Street

20 May – 5 July 2020



Simon van der Sluijs, *Grief*, 2020, charcoal, 460x520mm

*Part III* of Simon van der Sluijs's trilogy, *The Anatomy of Melancholy* is titled *Lost & Found*. As in *Parts I* and *II* (*Identity* and *Dissectum*) the artist used a variety of mediums to explore this theme. In *Part III Lost & Found*, large charcoal drawings possess an arresting stillness, and forty small monochromatic watercolours titled *Journal of Loss*, are a project in itself, acting as a diary of the artist's thought processes. Drawings and watercolours touch upon notions of 'losing and finding' - loss of innocence or youth, loss of those we love and the process of coping. The exhibition also features a series of mixed media sculptures of dogs, possibly family pets, varying in size from very large to very small. Lost or found each has its own narrative, a reminder of unconditional love and that they too can understand loss.

Simon van der Sluijs, *The Anatomy of Melancholy: Part III Lost & Found*  
Little River Gallery  
Christchurch Akaroa Road, Little River  
6 - 30 June



↑  
Rhonye Mcllroy, *Portrait of Sir Michael Jones*, 2020, acrylic on board

Rhonye Mcllroy does more than simply paint portraits of historical and contemporary figures, she captures the curious and complex realities of their lives in numerous paintings that include *Portrait of Sir Michael Jones*. All Black Michael Jones was ‘almost the perfect rugby player,’ but he is also an influential leader of his Auckland church, a businessman and leader for the Pacific island community, knighted in 2017 for his work with young Pacific Islanders.

Rhonye Mcllroy, *Stone to Flesh* and Anneke Bester, *Sister Water*  
Windsor Gallery  
386 St Asaph Street  
Until 13 June



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# DISCOVER

1 **Absolution**

Honor Roche, *Copper Connectors Traffic Data*, Arts Centre of Christchurch, 2 Worcester Boulevard, CHCH

2 **Aigantighe Gallery**

Ross Gray, *Then Again*, until 14 Jun, Sue Tennent, *Distant Lands*, until 26 Jul, *Insights*, gallery collection, ongoing, 49 Wai-Iti Rd, Maori Hill, Timaru

3 **Arca Gallery**

Bespoke jewellery and small-scale artworks  
127a Hackthorne Road, Cashmere, CHCH

4 **Art Hole**

336 St Asaph Street, CHCH

5 **Art on the Quay**

Paintings by Russ Campbell, *Life's Journey*, 4 Jun - 8 Jul, 176 Williams Street, Kaiapoi

6 **Arts in Oxford**

*Vantage Point*, curated by Philip Trusttun. Artists: Rebecca Harris, Marie Le Lievre, Michael Springer, Martin Whitworth and David Woodings, until 21 Jun, Arts in Oxford Gallery, Main Street, Oxford

7 **Ashburton Art Gallery**

Ben Lysaght, *Once a Wilderness*, 11 Jun - 31 Jul, Anthony Davies, *Disrupted Space*, 11 Jun-31 July, *The Creator's Room*, until 14 Jun, 327 West St, Ashburton

8 **Bryce Gallery**

Artists include: Paintings by Don McAra and Clare Wilcox, 84 Vicenza Drive, Ohoka RD2 Kaiapoi

9 **Canterbury Museum**

*Moana Currents: Dressing Aotearoa Now*, until 6 Sep, *Slice of Life: The World Famous Dunedin Study*, until 7 Jun, *Ancient New Zealand: Squawkzilla and the Giants, prehistoric New Zealand*, until 16 Aug, Rolleston Avenue, CHCH

10 **Catalogue**

Penny Lane, 430 Colombo Street

11 **Chamber Gallery Rangiora**

141 Percival Street, Rangiora

12 **Chambers Gallery**

Kim Lowe + Jane Barry, until 13 Jun, Andrew Craig + Kara Burrowes, 23 Jun - 11 Jul, 241 Moorhouse Ave, CHCH

13 **Christchurch Art Gallery**

**Te Puna o Waiwhetū**

*Frances Hodgkins: European Journeys*, until 1 Jun, Fiona Pardington, *Tiki: Orphan of Māori*, until 21 Jun, *Gathering Clouds*, until 6 Sep, *Uncomfortable Silence*, until 19 Jul, *Te Wheke: Pathways Across Oceania*, until 23 May 2020 cnr Worcester Boulevard and Montreal Street, CHCH

14 **City Art Depot**

Francis van Hout, *The Rolling Moons*, 16 Jun - 8 Jul, 96 Disraeli St, Sydenham, CHCH

15 **CoCA Toi Moroki**

Emma Wallbanks, *Heteroglossia, Westfarbe*, 66 Gloucester Street, CHCH

16 **Eastside Gallery**

88 Worcester Street, Linwood, CHCH

17 **Fiksate**

NZ and international artists; prints, sculpture, books, stickers and more, 165 Gloucester St

18 **Fo Guang Yuan Art Gallery**

Toney Su, *Treasure of Nature Enlighten You*, 2 Harakeke Street, Riccarton, CHCH

19 **Form Gallery**

Anneke Bester, Llew Summers, Matt Williams and Tony O'Grady, *CuSn*, 6 - 30 Jun, 468 Colombo St, Sydenham, CHCH

20 **Heart & Soul**

*Painting, craft and photography*, 34 New Regent Street, CHCH

21 **Ilam Campus Gallery**

Fine Arts Lane, off Clyde Rd, Ilam, CHCH

22 **Jonathan Smart Gallery**

Heather Straka, new paintings, 3 - 30 June, 52 Buchan Street, Sydenham, CHCH

23 **LEstrange Gallery**

New works by Nigel Brown, Hamish Allan and Hannah Kidd, until 30 Jun, 53 Nayland Street, Sumner, Christchurch

24 **Little River Gallery**

Simon van der Sluijs, *The Anatomy of Melancholy: Part III Lost & Found*, 6 - 30 Jun, Christchurch Akaroa Road

25 **McAtamney Gallery**

Philippa Wilson, *Into the Great Wide Open*, 40A Talbot Street, Geraldine

26 **NMG**

Judy Millar, *the Eleventh Big Painting*. *Judy Millar paints her Guernica*, opens 12 Jun, Wynn Williams House, 47 Hereford St, CHCH

27 **Ng Space**

Tim Main, *A Quiet Place*, until 26 Jun, Level 1/212 Madras St, CHCH

28 **Paludal**

Exhibition details and hours, 2 Papanui Road, CHCH

29 **PGgallery192**

John Reynolds *'In the street I was lost...'* until 19 Jun, Marian Maguire and Nigel Buxton, 22 Jun - 17 Jul, 192 Bealey Ave, CHCH

30 **Pūmanawa**

**Community Gallery**

The Arts Centre Te Matatiki Toi Ora, 2 Worcester Boulevard, CHCH

31 **Stoddart Cottage Gallery**

2 Waipapa Ave, Diamond Harbour

32 **Studio 125 Gallery**

Simon Kaan, Heather Brown, Josh O'Rourke and selected artists, 125 Aikmans Road, Merivale

33 **Susan Badcock Gallery**

Ongoing: John Badcock, Douglas Badcock, Susan Badcock, 47 Talbot Street, Geraldine 7930

34 **Teece Museum**

**of Classical Antiquities**

*Fantastic Feasts: dine with the ancients*, Arts Centre of Christchurch, 3 Hereford Street

35 **The Central Art Gallery**

Hannah Kidd, *Inheritance*, 7 May - 14 Jun, New Works [group exhibition], 18 Jun - 19 Jul, Arts Centre of Christchurch, 2 Worcester Boulevard

36 **The National**

Karin Johansson, *Observation from a distance* 2 - 20 June, Elfi Spiewack and Doc Ross, 23 Jun - 18 Jul, 249 Moorhouse Avenue, CHCH

37 **The Physics Room**

Daniel Shaskey, Luke Shaw, and Phoebe Hinchliff, *Domino Domino*, until 5 Jul, 301 Montreal Street, Registry Building, Arts Centre Te Matatiki Toi Ora

38 **Tūranga**

Robyn Webster, *The Labyrinth*, (harakeke installation), *Talanoa / Measina*, TBC, 60 Cathedral Square, Mon-Fri 8am-8pm Sat-Sun 10-5pm

39 **Windsor Gallery**

Anneke Bester, *Sister Water*, and Rhonye McLroy, *Stone to Flesh*, until 13 Jun, 386 St Asaph St, CHCH



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RUSH

# Min-Young Her. The recipient of a new award from the Arts Foundation



↑  
Min-Young Her, *I can't pull it out*, 2019, film and costumes

In April The Arts Foundation announced the six recipients of its inaugural Springboard Programme, an annual award for artists with “outstanding potential” across a range of disciplines. Each were awarded \$15,000 and will be mentored for 12 months by a senior artist of their choice. Among the recipients were Min-Young Her, a recent BFA sculpture graduate from the Ilam School of Fine Arts, a multi-disciplinary performance artist and sculptor, working with fabrics, creating sculptural environments and integrating video performances into these constructed settings and situations. Tiffany Singh, a New Zealand artist of Indian and Pacific descent whose arts practice is centred upon social engagement will be Min-Young’s mentor.

Min-Young was born in South Korea and migrated to New Zealand as a child. She was introduced to sculpture at Lincoln High School by art teacher San Eng and although initially intending to pursue painting when she enrolled at Ilam, former lecturer at the School of Fine Arts Bronwyn Taylor encouraged her in sculpture. ‘She thought my works were really funny and for some reason that really encouraged me to do sculpture. Bronwyn gave you the tools and techniques and then let you mould whatever you would like to, and really have the freedom to experiment.’



↑  
Min-Young Her, *Mu*, 2018, (still from film)

‘There were definitely a lot of things in collision for me at that time. I was trying to draw from a lot of personal experiences growing up. Until High School I trained as a ballet dancer and I wanted to bring all these different elements into sculpture in one way or another. I was really drawn to costuming and the ways in which performing and interacting with the costume were integrated.’

‘I always disliked the way ballet had that kind of elite aura around it. If you didn’t understand it or didn’t like it, it somehow meant that you were uncultured or less educated. I wanted to try and cultivate an atmosphere, a body of work that invited viewers to feel comfortable about the disorienting or newness of a work, to venture into something that they had never seen before or interacted with.’

‘That is where the soft sculpture comes in. The first part of venturing into that at Ilam were these helmet pieces or hoods I made that the viewer put over their head for this claustrophobic experience. This hood had an outer shell made from an old duvet while the inner lining was a synthetic gold satin. The reason for the fabric and the kitschy material was to let people know that visually this wasn’t something fragile to be revered. You could push it and play with it. That was when I really started blurring costuming, sculpture and interactivity through my work.’

Min-Young also reflects that she didn’t want it to come across like a ‘strange fashion show or a sculpture that was kind of lacking in what I wanted to say.’ She tried to resolve these concerns by bringing in other aspects such as video work or sound pieces and other elements that created a more immersive and complete environment.

In the process of integrating these differing aspects of her practice, Min-Young worked with costumes and film, transforming the experience of the white-cube gallery space of The Casting Room at Ilam into something that was comforting and inviting. There were blankets on the floor with hot water bottles and electric blankets, people could feel different within the space and interact with the absurd second-hand costumes she had made.

‘Working with fabric I still sometimes feel self-consciousness about it. I want to confidently say, “Yes, this is sculpture, this is fabric sculpture, sculpture can be more than just a steel rod.” ‘But it is still a battle I am having within myself, having to stand my ground.’

Her installation in the central city for *Winter Wander* in 2019 was *Mu*, (Korean for Shaman), a work completed in its original form in her 3rd year where four costumes were grouped in a circle and people walked around and through the fabric. She says that at that time she was looking at her training as a dancer and heritage as a Korean immigrant. ‘All the elements of trauma that the country had been through were really quite depressing. Looking back into my culture and my history it made me really sad and angry. I decided to look into a specific part of my heritage, the cultural dances of Korea. All the costumes I made were abstractions of traditional Korean dance costumes. One of them is based on the Shaman ritual dance which is performed in order to cleanse oneself of evil. Another was based on a famous traditional Buddhist dance. The costumes were wrapped in my thoughts, trying in my own way to connect Korean history to my broken history of being an immigrant and detached from all these different strands of my life. That was me trying to physically connect with something that I feel is far away from me. What it is to be an immigrant? What it is to be a New Zealander and what it is to be Korean? *Mu* was me trying to fit together many strange puzzles.

Min-Young has already been in touch with Tiffany Singh and says that she is hoping to ‘be kind of be a sponge and soak up all the things that she has with her social practice in her art and how she has managed to create such large scale installations that hit you emotionally. I am really excited, kind of speechless about it. We are both excited that the last thing she has been working on is mostly based in textiles as well. It is like a really good opportunity for both of us to come together and explore the materials that we use together. This recognition has me at a loss for words. I am grateful and honoured to be able work with the Arts Foundation and Tiffany Singh. Throughout my life in New Zealand, I have always looked for people and spaces that would uplift those who are often ostracised, so I feel very lucky to be able to seek guidance from someone like Singh.’

# Be Thankful for Art

WRITER

*Warren Feeney*



[↑](#) Thankful For Art, online promotion, Creative New Zealand

Throughout April the scale of fundraising for the recovery and sustainability of the arts in Aotearoa New Zealand exceeded everyone's expectations, evident on many levels and certainly visible in the success of the online fundraising campaign from Boosted. The organisation's website multi-tasking, raising funds to retain small venues for live music with a schedule of online performances.

Boosted's input was complemented by Creative New Zealand \$16 million investment in arts projects scheduled to commence from June. Both represent a critical response in a time of crisis.

Like all major disasters in such circumstances, existing relationships and infrastructures for any industry are heightened, both celebrated and raising questions and concerns. Where Boosted and Creative New Zealand revealed the arts' capacity for resilience, at the other end of the spectrum was a heightened awareness of their vulnerability. In 2020 the arts are still the subject of diminishing support from local governments and remain largely perceived to be outside the necessity of "essential services."

As Creative New Zealand launched its marketing campaign Thankful for Art #TFA, highlighting awareness of the arts' importance to everyone during the period of lockdown, in New Plymouth its local councillors had just agreed to reduce the running costs of the Govett-Brewster Art Gallery/Len Lye Centre by \$400,000 per annum and transfer these "savings" to infrastructure projects, prioritising maintenance of water services and bridges.

The sentiment of such a decision had already been public expressed in Ōtautahi Christchurch a month earlier in a *Press* opinion column from media commentator Mike Yardley, arguing for the Christchurch City Council to similarly prioritise savings, reviewing its annual operating expenditure of \$152 million allocated to the Christchurch Art Gallery, the Canterbury Museum and the city's pools and libraries. Yardley asked the question: "Surely a little trimming from that hefty budget could be achieved?"

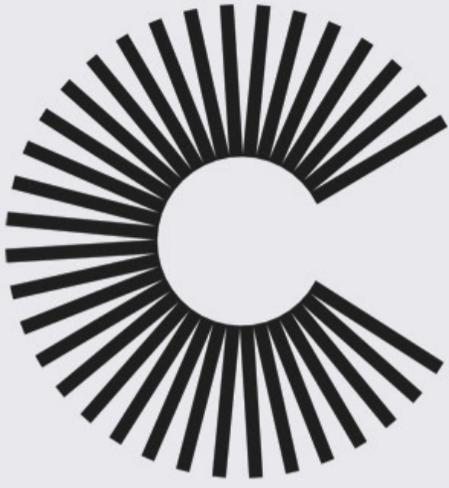
Yardley does not seem to remember that in 2015, the Christchurch Art Gallery's annual budget for the acquisition of works for its collection was cut by more than 66% and the gallery was also required to reduce its operations' budget by 6% each year through to 2018.

Indeed, nationally, most public galleries and museums in New Zealand deliver their services on meagre budgets. The reality is that there are 3,000 staff employed in galleries and museums throughout New Zealand and 6,700 volunteers offering time and skill to assist and, in a number of instances, ensure that they remain open. These stats come from a 2018 report from Museums Aotearoa / Te Tari o Ngā Whare Taonga o Te Motu, the independent professional organisation for public museums and galleries. Overseen by its Executive Director Phillipa Tocker, the report surveyed 183 museums, art galleries and heritage properties, its findings acknowledging the funding challenges for these institutions, and commenting on the scale of voluntary work that the industry relied upon to deliver its professional services.

Tocker's report also highlighted the significance of volunteers' contribution as administrators and board members. She further reported that 71% of museums and galleries in New Zealand utilise a significant number of volunteers, those 6,700 people that represent nearly 300,000 hours of service valued at well over \$3 million (based on the minimum wage). In addition, of the 95 interns in such institutions that were interviewed, 82% were unpaid, providing 7,700 hours of service valued at \$93,288. (Plus, less than a quarter of these organisations surveyed had access to computers with staff and volunteers documenting collections on their own personal computers). A more robust infrastructure, one that acknowledges the skill, knowledge and professionalism of those employed and volunteering remains a greater priority today that it did a decade ago.

Although personally sceptical of any marketing strategy's ability to deliver changes in thinking and outcomes, Creative New Zealand's Thankful for Art #TFA could not have been a better message to put into the public arena during the Covid-19 level 3 and 4 lockdown. Its subtext is that the arts are an essential service and that is message that cannot be said too loudly or too often.

See: [www.thankfulforart.co.nz](http://www.thankfulforart.co.nz)

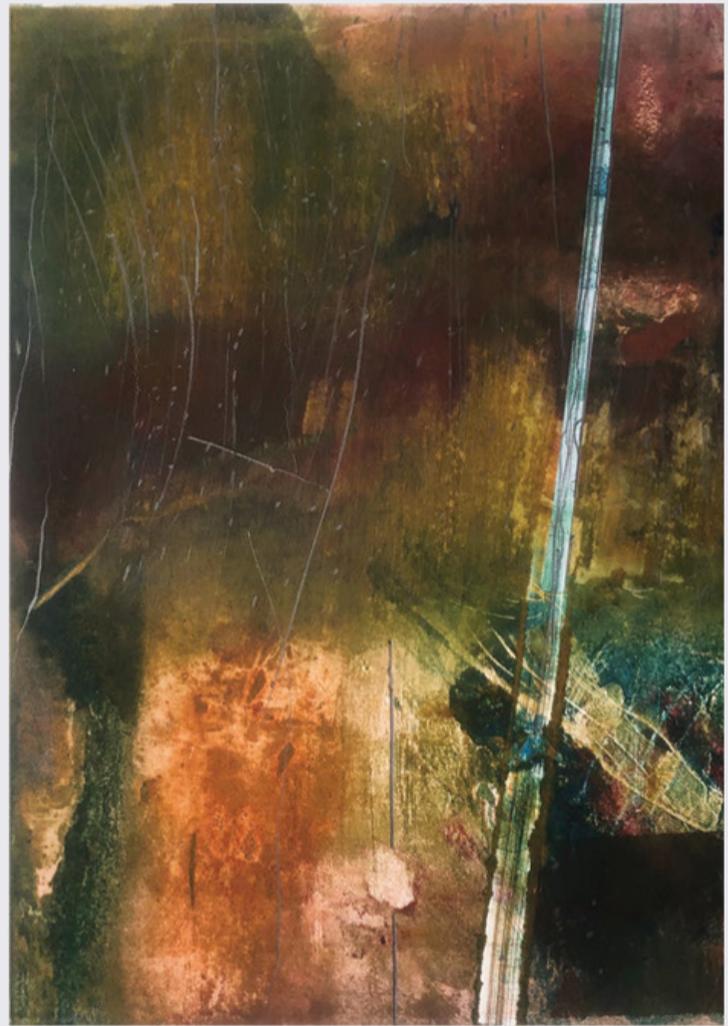


# CHAMBERS

ART GALLERY +  
STUDIO SPACES



*Kim Lowe*



*Jane Barry*

**Exhibition runs 2 June – 20 June**

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# REVIEWS

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↑ Henry H. La Thangue, *Making Ligurian Lace*, c.1905. Oil on canvas. Collection of Christchurch Art Gallery TePuna o Waiwhetū, purchased by the Canterbury Society of Arts 1912, with the J.T. Peacock bequest and presented to the city by the Canterbury Society of Arts, 1932.

## *Persistent Encounters*

WRITER  
*Margaux Warne*

While the permanent collection displays are being refreshed at the Christchurch Art Gallery Te Puna o Waiwhetū, there is still an opportunity to view some of the Gallery's best-loved paintings in the ongoing exhibition *Persistent Encounters*. The exhibition explores some of the recurring subjects and themes within the Gallery's historical collection, while tapping into events and experiences we encounter in our own lives.

Spending prolonged periods of time at home is something we are now all too familiar with and domesticity, home life and even interior design are the focus of several works including Francis McCracken's vibrant *Tulip Still Life*, 1931 and the gorgeous *A Blue Room in Kensington*, c.1928, by English artist James Durden. (It is a wonder we have not seen this work on display more often.) Hanging nearby is Jacqueline Fahey's more recent *The Portobello Settee* (1974). All three paintings feature sumptuous patterns and vases brimming with bright flowers, while the pops of striking pinks and reds in Fahey's work are echoed in McCracken's. Seeing these works hung altogether and so soon after extensive time spent in our own homes was an unexpected coincidence. Domesticity and childhood are touched on elsewhere in works such as Harry Linley Richardson's *Cynthia's Birthday* (1926 – 27).

Women's work and domestic tasks are referenced in Thomas Benjamin Kennington's *Relaxation* 1908, a portrayal of Edwardian milliners taking a break, and Henry H. La Thangue's charming, *Making Ligurian Lace*, c.1905, a personal favourite. *Relaxation* is set off beautifully through its placement alongside Petrus van der Velden's *Burial in the Winter on the Island of Marken [The Dutch Funeral]*, 1872. Both images capture aspects of everyday life and share similar palettes of muted tones and whites. Alongside *The Dutch Funeral* is van der Velden's poignant *An Old Fisherman*, c.1892.

Lust and romantic pursuit are the themes of several other works including Henrietta Rae's *Doubts*, 1886, and Jacopo Amigoni's eighteenth-century Rococo *Bacchus and Ariadne*, 1730 – 39. Soft pastel colours have been used in both paintings and the basket that lies on its side spilling flowers in the foreground of Rae's work recalls the terracotta pot that has toppled over in Amigoni's image.

Meanwhile, the themes of the fallen woman and loss of virtue are implied in George Leslie's *In the Wizard's Garden*, c.1904. (Viewing this work alongside George William Joy's tender and rarely seen *Reverie*, 1887, reinforces the potential for a long-awaited Victorian or Pre-Raphaelite-inspired exhibition in the future.)

Other highlights include Evelyn Page's luminous *December Morn [Summer Morn]*, 1929, Raymond McIntyre's *Study [Woman in a Wide Black Hat]*, c.1913, and Frederic Leighton's *Teresina*, c.1874. After viewing all of these paintings, many of which I had studied on numerous occasions, I wondered whether the exhibition's title and theme may also refer to our own regular encounters with the works and how our personal responses to them evolve over time.

#### *Persistent Encounters*

Curated by Ken Hall

Christchurch Art Gallery Te Puna o Waiwhetū

Cnr Worcester Boulevard and Montreal St, Christchurch

# Hannah Kidd, *Inheritance*

WRITER

*Andrew Paul Wood*

Opening under Level 2 Covid restrictions, Hannah Kidd's exhibition *Inheritance* at The Central launched on May 13 with an online question and answer session with co-director Jonathan Smart. This was a respectable compromise and a useful one as a permanent record of one of Smart's opening introductions.

Many will already be familiar with Kidd's work, with the help of her assistant Sue Bamford: figurative sculptures in soldered together patchwork of flattened corrugated iron on steel frames all sourced in her local community of Methven in North Canterbury. These soldered-together patchworks, the emphasis on structure and material is part of a charm that elevates the sculptures above the merely ornamental, bringing out the engineering side of it.

Smart's introduction was valuable in introducing the two new developments in Kidd's work within *Inheritance's* theme of history and heritage symbolised in metal simulacra of bric-a-brac and curio in antique display cabinets, fitting for the neo-gothic architecture hosting The Central. The first of these developments is the greater emphasis on painting, inspired by Kidd's interest in the vibrantly macabre figurative work of Irish artist Genieve Figgis applied to imitations of vases and plates, inspired by pieces owned by the artist's grandmother, and the magnificent wall-mounted metal tiger pelt which seems a cousin of Steve Carr's wooden 2008 *Bear Rug*. The other development is Kidd's exploration of her Ngāti Toa whakapapa.

These two factors combine in wall-mounted plates teasing at Royal Doulton's 1907 kowhaiwhai-bordered Māori Artware, depicting Māori moa hunts but with English hounds, and blue and white Chinese vases decorated with dragon-taniwha hybrids. There are humorous moments too. The metal dentures in the bottom of one cabinet is partly a sight gag, another homely sort of remnant of a deceased relative, but on another level perhaps represents the jawbone of Māui's grandmother, the goddess Muri-ranga-whenua, had given the demigod trickster hero, with which he fished up the North Island.

These installations have an obvious aspect as a concrete metaphor for bicultural hybridity, tikanga handed down through ancestral lineage, whakapapa and genealogy, hidden and rediscovered. This is a far greater degree of complexity than we



↑  
Hannah Kidd, *Tani-vase*, 2020, corrugated iron and steel rod, 530 x 250 x 250 mm

have seen in Kidd's work, or perhaps it is fairer to say than we have previously noticed in Kidd's work, which has a reputation for playful accessibility. At the back of The Central's space the work takes on a far more challenging tone: wall-mounted metal mokomokai (tattooed and preserved heads, shades of that infamous 1895 photograph of Major-General Horatio Gordon Robley).

These, however, are not human heads, but represent various gods of the Māori pantheon – Ranginui, Papatūānuku, Tāwhirimātea and so forth. Obviously and inescapably this is a profoundly provocative visual statement in a dealer space, given the transactional and colonial history of mokomokai, though I read it more as a reference to honoured ancestors passed down as taonga. Far from being a peculiar and aggressively contrary counterpoint to the imitation European tchotchkes in the front of the gallery space, it is contiguous, part and parcel of the flow. It will be extremely interesting to see where Kidd goes from here.

Hannah Kidd, *Inheritance*  
The Central Art Gallery  
2 Worcester Boulevard, Arts Centre of Christchurch  
7 – 14 May

# Zine reviews

WRITER  
Nick White

## J, *Some Reminiscences Of A Decade In Sunnyside Hospital (1976 to 1986)*

*“One of the nurses said she used to do the same thing to her dead husband. It was a compliment, her expression of love.”*

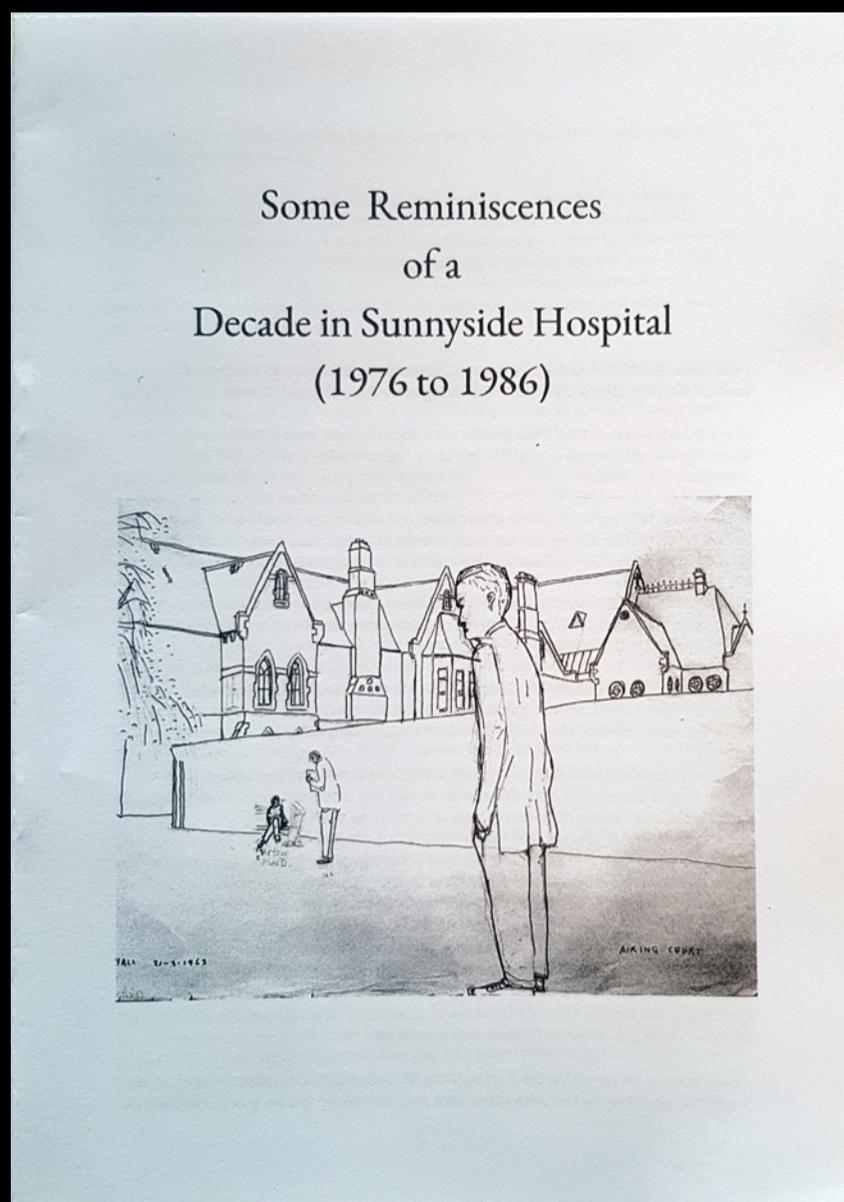
This touching micro-memoir is a slight, simply photocopied account of the author’s time as an inpatient at Christchurch’s Hillmorton Hospital. J was institutionalized between the ages of 39 and 49, but was in and out of Sunnyside for more than thirty years, eventually being diagnosed with affective schizophrenia. A handful of small pen and ink illustrations sit between sparsely-penned recollections of isolation, violence, small kindnesses, and the eccentricities of the patients and staff. Though it’s a pretty rudimentary publication, the stark word processor type perfectly suits J’s subdued writing, communicating his fragmented memories of confinement in a deeply affecting manner. Distributed anonymously after its author passed away, it’s a compelling signal from an often ignored or overly glamourised demographic.

Details: [rideonsupersound.com](http://rideonsupersound.com)

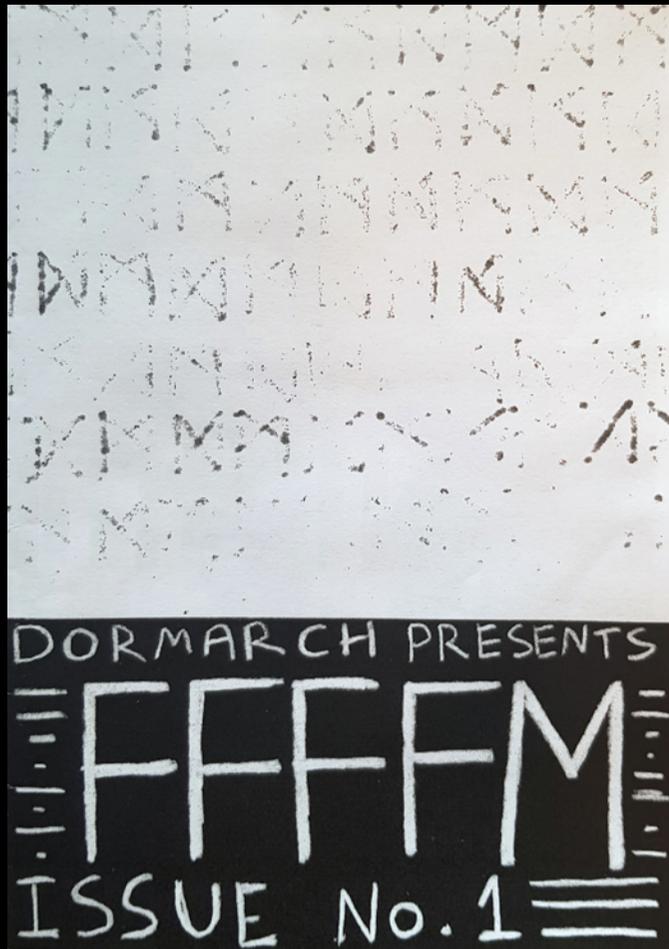
## Dormarch, *FFFFM #1*

*“The ability of fleshward seeing heaving into being.”*

Another black and white photocopied gem, “*FFFFM*” is produced by Christchurch experimental recording collective Dormarch. Starkly typeset lyrics and felt-tip scrawlings are interspersed with crude collages of eyeless faces, cigarette ash, half-eaten food, incongruous magazine headlines, Nordic runes, a recontextualised take-away menu, and a strange cut-up poem imploring the prime minister to “think of all



↑ J, *Some Reminiscences Of A Decade In Sunnyside Hospital (1976 to 1986)* (Cover)



↑ Dormarch, *FFFFM* #1 (Cover)



↑ Bryce Galloway, *Incredibly Hot Sex With Hideous People* #71

children.” Dormarch have released a variety of cassettes, records and digital albums since their birth in 2016, and this goofy, dark and very-metal little publication is a fine visual representation of their weird aesthetic.

Details: Dormarch Bandcamp

### **Bryce Galloway, *Incredibly Hot Sex With Hideous People* #71**

*“How many babies were born of the free wine at art openings? Stop the takeover.”*

New Zealand’s longest-running diary zine is back again, and the latest issue of Wellington-based Bryce Galloway’s quarterly brain-dump is crammed with the usual peculiar illustrations and cynical observations. A senior lecturer at the Whiti o Rehua School of Art and member of legendary performance art rockers *Wendyhouse*, Galloway’s reflective, very personal publication never fails to entertain, featuring random quotes and loose, cartoony drawings. Sparser than past issues (possibly as a result of the previous “meeting Famousness” issue, which featured a dense collection of anecdotes from friends and readers and a bonus CD of Eagles’ covers,) #71 is assembled from a mixture of photocopy and risograph prints on coloured stock, which gives his punky doodles and felt-tip type an odd legitimacy. Plenty of hideous people, and (as always) a distinct lack of hot sex.

Details: Incredibly Hot Sex with Hideous People Blog

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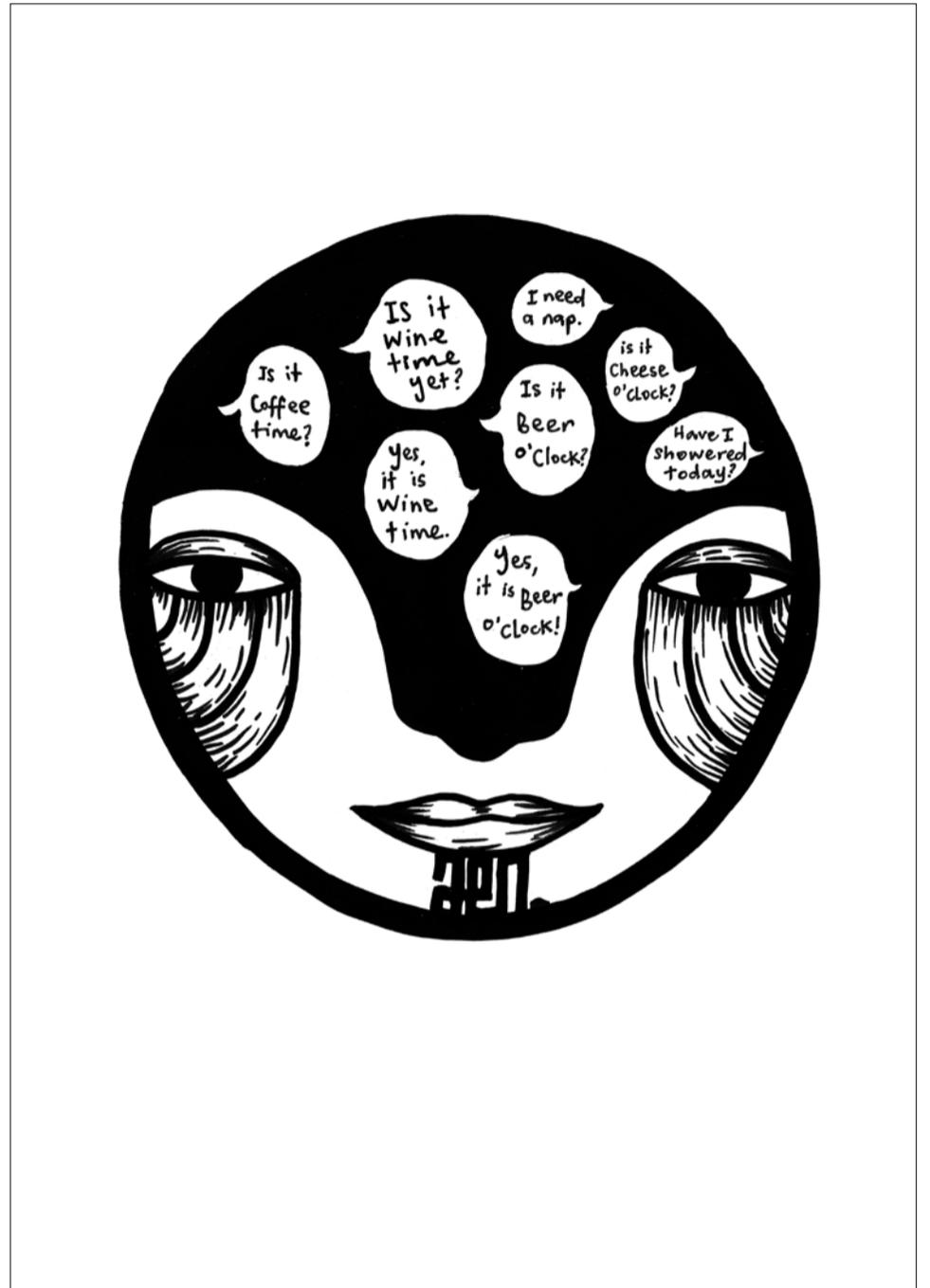
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**The monthly gift for *Artbeat* subscribers begins in June with Fiksate Gallery artist, Jen Heads, *Lockdown Thoughts*, 2020, risograph print, 1/50, 420 x 297mm.**

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## Jen Heads, *Lockdown Thoughts*

Jen graduated Bachelor of Fine Arts from the University of Canterbury and began exploring graffiti as part of the urban landscape. It wasn't until the Christchurch earthquakes however that, along with her husband Dr Suits, Jen moved onto the streets, notably producing the iconic 'Band-Aids' that soothed broken buildings. While trained in oil painting her practice extends into a variety of methods and materials, undertaking commissions from portraiture to commercial projects and large scale murals. Jen's distinctive and recurring 'heads' are a study of the multi-faceted nature of the human condition –sadness, joy, stress, anger and other expressions that reflect our lived experience.



↑ Jen Heads, *Lockdown Thoughts*, 2020, risograph print, 1/50, 420 x 297mm. (1st print from this edition of 50)

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# In 2020 The Christchurch Art Show is Online

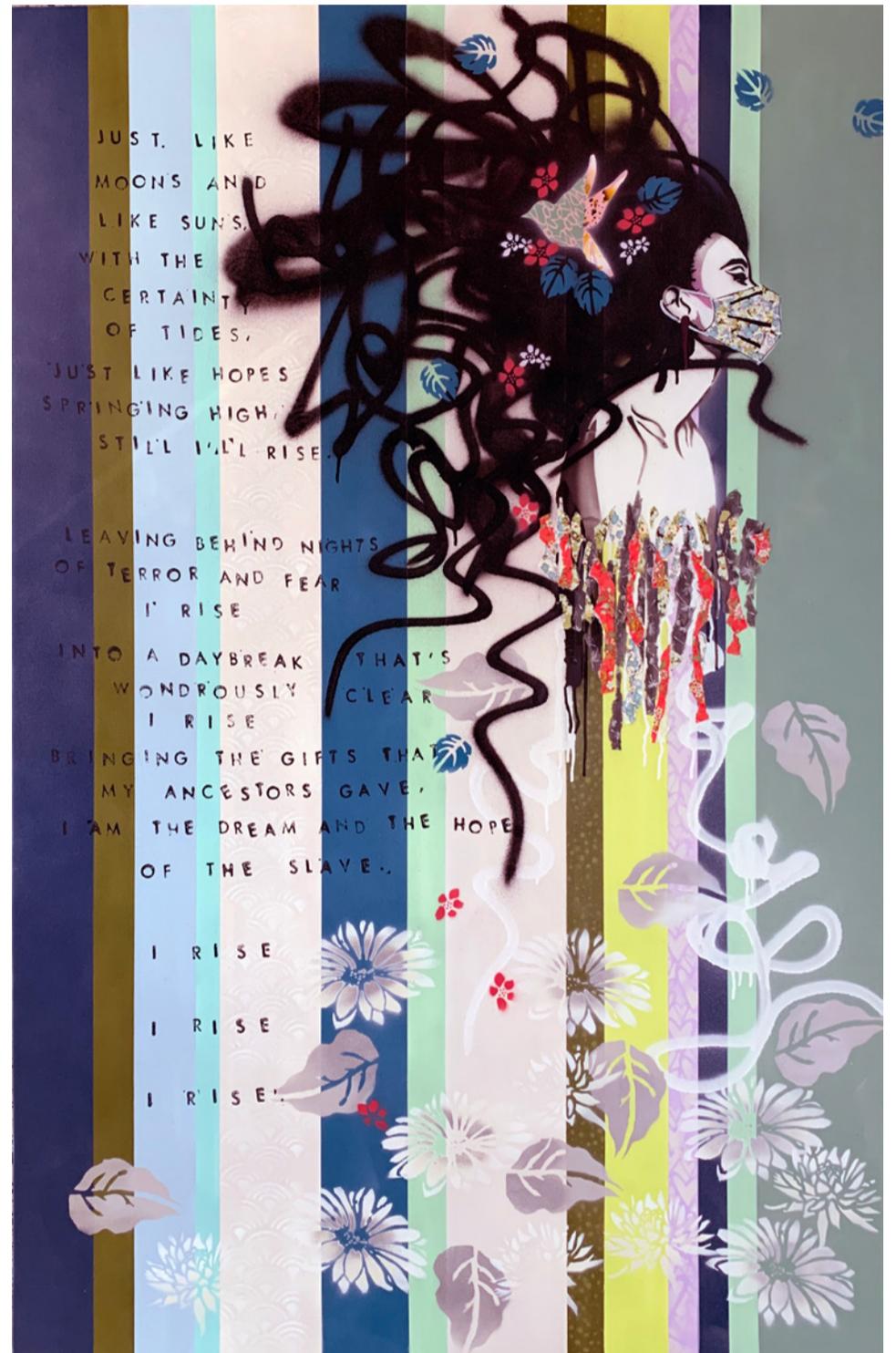
*The Christchurch Art Show* is in its seventh year and in 2020 for the very first time its venue will be online rather than at the Wigram Air Force Museum, its director John Morrison planning an online experience as close as is possible to a live show. This will encompass opening-night tickets, wine and cheese packs with free delivery, the celebrity and people's choice awards, live music, artists talking about their work and numerous exhibitions.

Morrison says that the decision was an easy one. 'We can only have a show of this scale under level 1 and we need a minimum of two months to set up promotional plans etc. We just ran out of time as we were still in level 4 when we needed to decide. Artists have been creating all year for this and we want to give them an opportunity for clients to see their artworks and support them.'

A portrait of a figure wearing a face mask, *Corona Girl*, by street artist Rush (aka Rachel Rush) has become a highly visible image for the 2020 Art Show by an artist working in the visual arts for more than two decades, exhibiting throughout

Aotearoa New Zealand and Australia. Rush says that she left school to paint and 'has been lucky. Everything I have made I have sold and every time you sell your work it enables you to make something else. I am really lucky to do what I do, I just love it.'

Rush works within two disciplines, one as Rachel Rush painting biomorphic abstract hi-key coloured paintings and as Rush, working with cans and stencils in community spaces and galleries. For the Art Show she is exhibiting both these aspects of her practice.



↑ Rush, *Corona Girl*, 2020, spray can and stencils on board



↑ John Maillard, *Behind My House I*, 2020, scanned photograph

Consistent in her approach however is her abstract paintings and street artworks as a journey of exploration that reach that moment in their realisation when the works let her know that that they are finished. ‘*Corona Girl* was big on that. She had me up for two nights. It wasn’t at all what I was intending to paint. She was meant to have been quite cheeky with big eyelashes over her mask and then I just looked at her and thought she needed to reflect the current mood. People were scared and wistful and she changed completely, so I stopped sleeping and kept painting. The mood she portrays is strong but controlled and that summoned up how I felt. This is a really strange time.’

Her abstract paintings are a more measured and longer process in their making with the drying time of the resins she uses meaning there is a period of waiting before making further progress. ‘Each colour is poured into the resin and then the resin is poured on top of itself, one layer of resin is like 50 layers of varnish.’

The heightened sense of colour in these paintings is an immersive sensory experience. She comments that often people come up to her at art shows and ask: ‘Can I lick it, and if I am looking at a food magazine often I will just turn it upside down, taking a photo to capture the range of colours that you can see in the thing.’

Rush is looking forward to participating in her second *Christchurch Art Show*. 'For me, the Art Show saw the opportunity for *Corona Girl* and they just took that opportunity and ran with it. They are just so supportive of their artists. They are amazing.'

Also exhibiting is lecturer in photography at Ara School of Art and Design, photographer John Maillard. This is the 5th occasion for him. He values the democracy of the event with its broad reach of participating artists. 'They are really interested in helping and promoting local artists and I really like that. If you are an artist their support is unconditional.'

Maillard's passion as a photographer is all about the questionable nature of the camera's response to the reality of the world in which we live. 'There is that whole argument about how cameras perceive the world as opposed to how people perceive it and that is one of my obsessions.'

For the Christchurch Art Show he is exhibiting photographs of the forested area behind his home in Tai Tapu taken with both a large 8 x 10 camera working in black and white and with a digital camera. In discussion with friend and leading academic on photography in Britain, Professor Paul Hill, Maillard agrees that people feel they have to go 100s of miles to take photographs and it has to be all very special, but his subjects could not be closer. 'My little local area of 200 metres is my zone for me to take landscapes.'



↑  
John Maillard, *Behind My House III*, 2020, digital image

The use of an 8 x 10 camera reflects his interest in the work of American photographers from the 1930s, Edward Weston (1886 – 1958) and Ansel Adams (1902 – 1984). Like Weston he sees his skills as similar. 'All he did was dodge and burn, make things lighter or darker. All I have done is the same technique, dodging and burning with the digital camera. I am sort of working through his modernist philosophy of seeing the world upside down on the ground through glass and seeing if there is a difference in the way I see.'

The process for working with an 8 x 10 camera takes time. Set up with the camera is about 5 to 10 minutes to get the right light. 'If I make one mistake the picture doesn't come out because you have to open the lens, then close it, then you have got to set the shutter speed, take a light reading and work out how long you are going to develop the stock for. Each photograph is over an hour and a half to develop. Every day I make myself take two pictures in my local area and then I go out with a digital camera and do a similar thing. And I am seeing a difference. The camera perceives the world. I love that myth that people say "Our camera takes great pictures." People still think that photography is realistic and truthful. But it has never been truthful. It has always been an action of light on something that is light.'

Maillard describes his photograph, *Behind the House I* as a combination of his camera's role in recording his subject and his approach. 'It is my perception and the camera's perception about the world.'

*Behind My House III* is a digital image of Maillard's forest block that is no less about the unreality of its subject. 'I live on the side of the hill so at the last minute the sun creates this v-shaped glowing light. It is really dark in there so the camera is really pushing to produce and when you really push a digital camera to up its ISO (sensitivity to light) it tends to over contrast and saturate colours. That's why I like that picture. It is the camera not achieving that alleged reality that we all think comes out through a photograph. All I am doing is working on the lie'.

See: [www.chchartshow.co.nz](http://www.chchartshow.co.nz)