



ASHBURTON
GALLERY

ANNUAL REPORT
2020 - 2021

Cover Image: The Gallery celebrates its 25th anniversary, 15 September 2020
This page: Young visitors enjoy the *Fafetu* exhibition and make their own woven star.
Following page: Mark Soltero and Shirin Khosraviani amid the install of Mark's work *Cinéma of the Rorschach*.



ASHBURTON ART GALLERY
327 WEST STREET
PO BOX 573
PHONE: 03 308 1133
MOBILE: 021 079 2363
INFO@ASHBURTONARTGALLERY.ORG.NZ
FOLLOW US ON FACEBOOK AND INSTAGRAM

COUNCIL-SET SERVICE TARGETS

	SERVICE	STANDARD TARGETS	MEASURES	STATUS
1	Providing art exhibitions which seek to engage both the residents of the district and visitors.	Ashburton Art Gallery is well patronised by residents and visitors (target 15,000 per year)	Number of visits per year	Achieved
2	Providing art exhibitions which seek to engage both the residents of the district and visitors.	Ashburton Art Gallery provides a variety of exhibitions each year (target 5 exhibitions of local art works and 5 exhibitions of national art works)	Number of exhibitions of local art works per year Number of exhibitions of national art works per year	Achieved
3	Maintaining an appropriate permanent art collection on behalf of the residents of Ashburton District in line with sound collection management policies.	Residents who use arts, culture and heritage facilities are satisfied with the level of Council's involvement in the Art, Culture and Heritage activity (target 80%)	User satisfaction amongst residents (as measured in Annual Residents' Satisfaction Survey) Update on the status of ADC's collection	Ongoing
4	Promoting exhibitions and services offered by the Gallery.	Exhibitions and services are advertised locally, regionally and nationally (target 12 adverts per year 1/month- with at least a third of these at regional level)	Number and location of advertisements placed locally Number and location of advertisements placed regionally Number and location of advertisements placed nationally	Achieved
5	Developing and maintaining effective relationships with local, regional and national arts organisations such as are required to promote the enjoyment and valuing of the arts by residents and visitors.	Ashburton Art Gallery meets regularly with other art associations and organisations (target at least 4 professional development courses by AAG staff, and 2 networking meetings, and 1 significant joint initiative or partnership per year)	Number and type of professional development courses attended Number and type of Art Community Networking meetings and/or events attended Number of joint initiatives or partnerships with other Art associations or organisations	Achieved

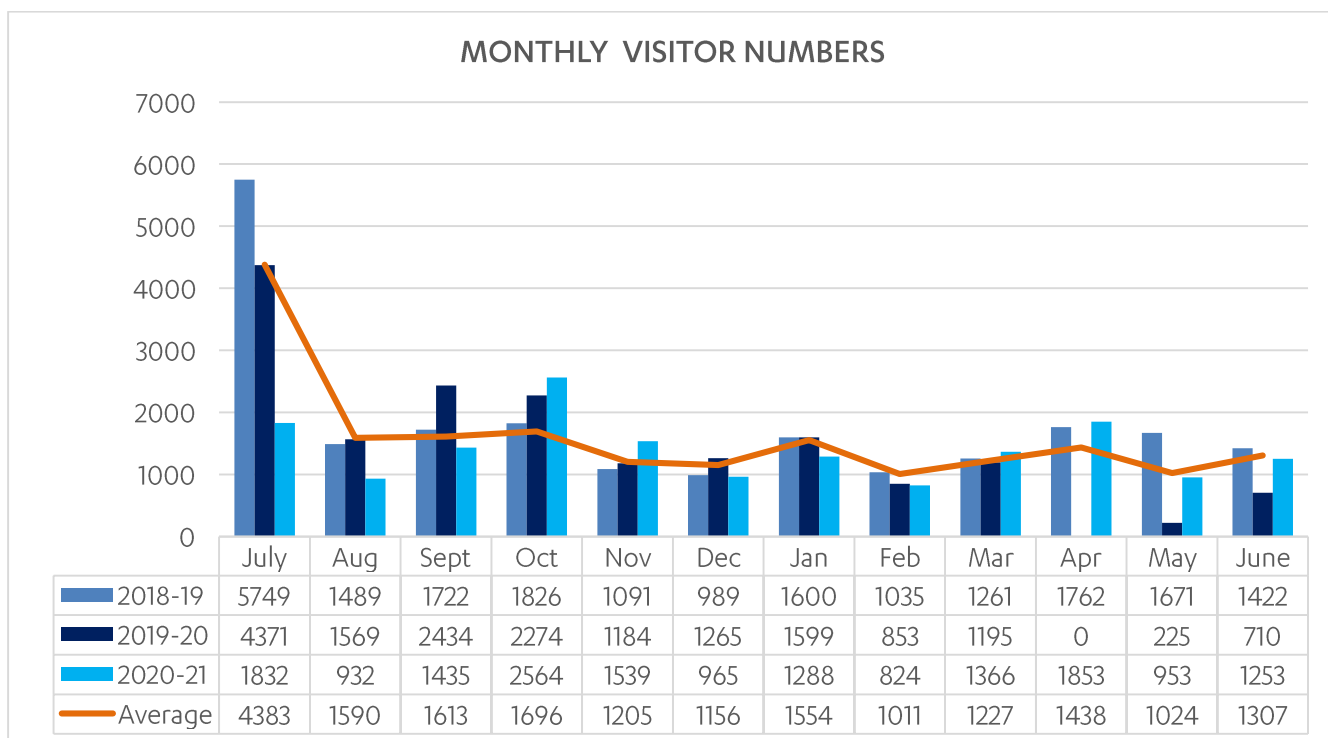
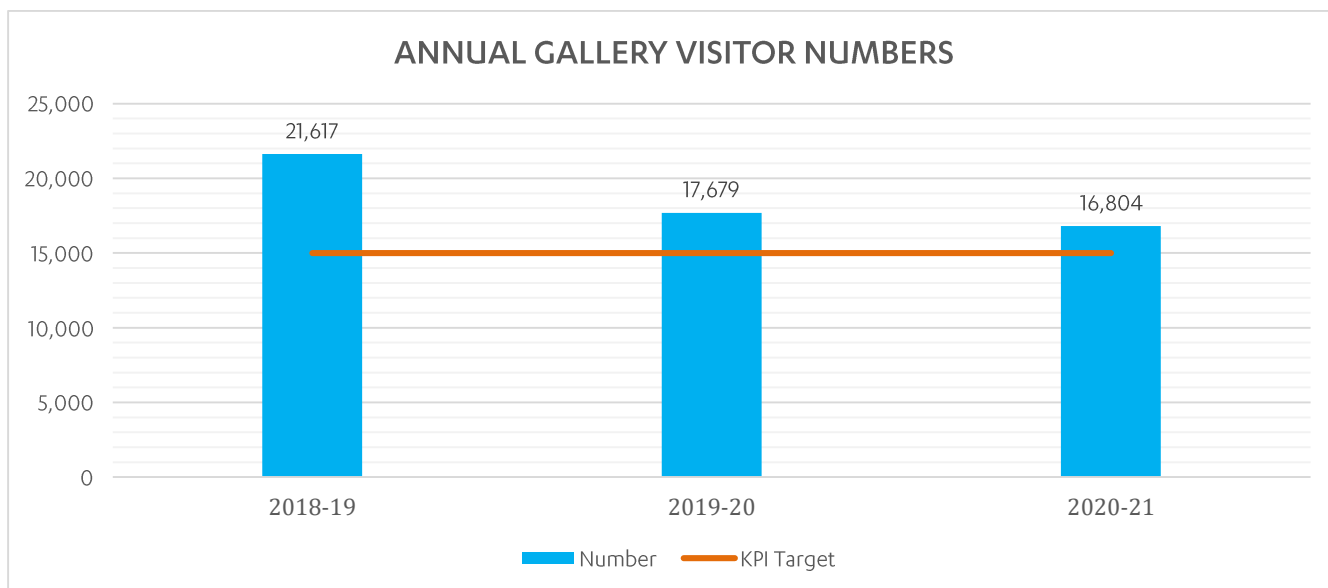


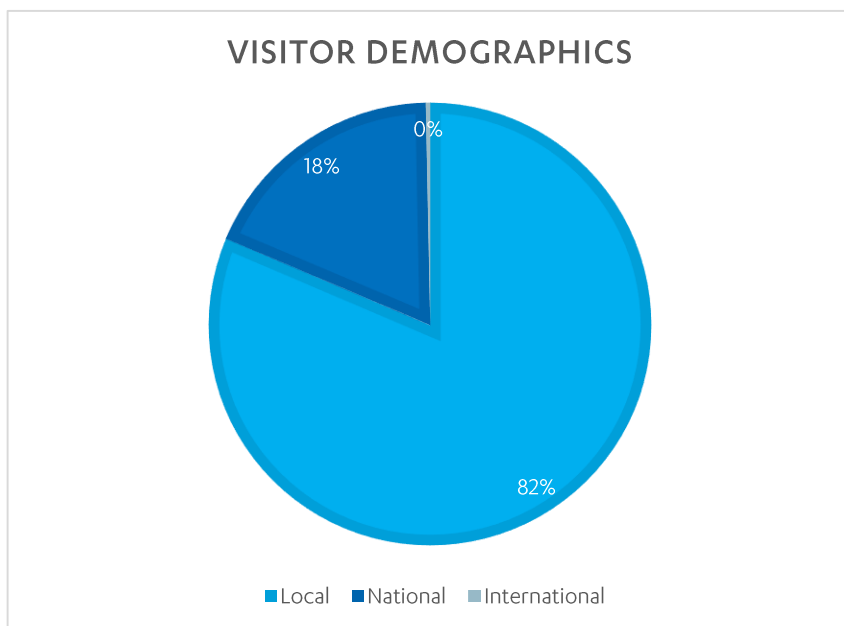
PART ONE

DELIVERY OF SERVICE

1. ATTENDANCE

Visitation figures capture the individual unique visits of those entering the Gallery’s exhibitions, programmes and events. Like most in the sector, the Gallery is still facing the impacts of Covid-19 on visitation numbers. For the year ending June 2021, visitation was down by 4.94% (875 visitors) which reflects an overall decrease of 22.26% against pre-Covid figures. A sustained period at Alert Level Two in August and September resulted in the cancellation of many pre-booked group and school visits. Peaks in October and April are attributed to successful school holiday programme and the somewhat reduced staging of the local Art Society exhibition from July to October 2020.





Visitors from the Ashburton District remain the Gallery's highest visiting demographic.

Although visitation from those outside the district is lower than desired, this group represent many first-time visitors to the facility.

Records for international visitors reflect individuals who remain in NZ due to the Covid 19 pandemic, or those who do not identify as residents of New Zealand.

Data in number totals:

Local: 13,676

National: 3,076

International: 52

2. EXHIBITIONS

The changing exhibition programme is pivotal to the overall operation of the Gallery. The innovation and imaginative powers of artists become the spark from which all other education and outreach activities are designed.

In this period the Gallery hosted a total of twenty-four exhibitions of which, ten were local, and fourteen were by artists across Aotearoa. The programme contained five touring shows, six group shows and two foyer installations.

Although the delivery of the exhibition programme was disrupted due to COVID-19 alert level changes, the artists and organisations the Gallery engaged with over the past year remained committed to their shows. It was bolstering to see a strong collegial nature encompass the Gallery, especially given the challenges of the past year.

The Gallery was thrilled to host Janna van Hasselt's *Chromasill* in March, 2021. As the winner of the *Zonta Ashburton Female Art Awards (ZAFAA 2020) Premiere Award*, van Hasselt had the opportunity to produce a solo exhibition for one of the Gallery's spaces. The culmination of the ZAFAA20 prize was delivered as brightly coloured, glazed porcelain objects which perched on high shelves covered with a hand-painted pattern, enticing visitors, and enveloping them in a pulsating dance. *Chromasill* was featured in *Eye Contact* (an online, critical forum for the arts), where art writer and critic Grant Banbury reviewed *Chromasill*, describing it as 'delightful', having 'hypnotic rhythm', and evoking the 'feeling of vertiginous energy'.

Another highlight of the year was Te Papa's touring show *Faka-Tokelau: Living with Change*. A poignant and simply executed exhibition, the show combined the work of two NZ Photographers, Glenn Jowitt and Andrew Matautia, from their individual visits to the Tokelau Islands over a period of 36 years. The exhibition caused viewers to reflect and discuss the current climate crisis facing Tokelau, as well as New Zealand's own status as an island nation. The photographs were captivating, in part due to their beauty, and the stark changes that Tokelau has undergone. Drone footage of the various Tokelau atolls gave added dimension to the exhibition.

A successful group exhibition from late 2020 was *Thinking Unfolding*. This was a touring exhibition from the Print Council of New Zealand (PCANZ) which focused on the concept that a book, in and of itself, is art. Various printmakers experimented with the book format as a means to express artistic ideas and challenge their own practices. The final results were intricate, whimsical pieces of art that delighted Gallery visitors. Feedback from participating artists was very positive, with many stating that the show looked its best in Ashburton.

EXHIBITIONS FOR THE YEAR ENDING JUNE 2021

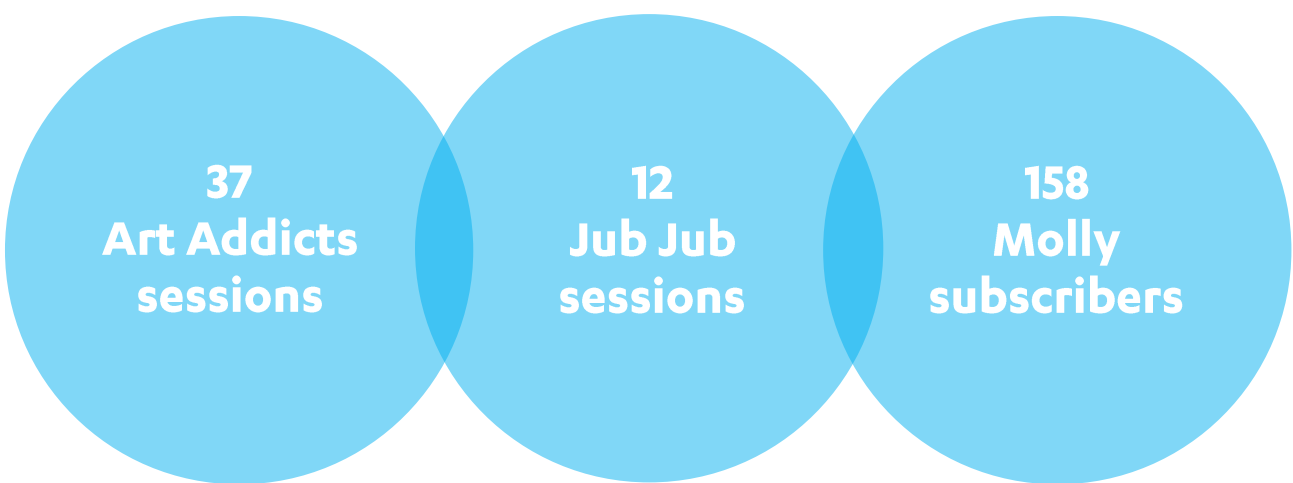
EXHIBITION	ARTIST	MEDIUM	SOURCE/LENDER
<i>Disrupted Space</i>	Anthony Davies	Printmaking	The artist
<i>Once a Wilderness</i>	Ben Lysaght	Painting	The artist
<i>Intersecting Views</i>	Ashburton College	Mixed Media	Ashburton College and Gallery Collection
<i>Wading Birds of Drybread</i>	Gregory O'Brien	Painting and Mixed Media	The artist
<i>Celebrating Fibrecrafts</i>	Ashburton Creative Fibre Group	Mixed Media/Natural Fibre	Ashburton Fibre Arts Group
<i>Echoes of Memories</i>	Michael Holland	Painting	The artist
<i>North By Northwest</i>	Mizuho Nishioka	Photography	The artist
<i>The Ashburton Society of Arts 56th Annual Exhibition</i>	The Ashburton Society of Art Members	Various	The artists (Ashburton Society of Arts)
<i>Elements</i>	The Hakatere Ceramics and Pottery Group Members	Ceramic	The artists
<i>Lost & Found/ Flotsam & Jetsam</i>	Blue Black	Ceramic	The artist
<i>Fafetu</i>	Lakiloko Keakea	Weaving/Sculpture	Objectspace Gallery
<i>Te Pakeketanga O Te Whakaaao</i>	Mt Hutt College	Mixed Media	Mt Hutt College
<i>Thinking Unfolding</i>	PCANZ members	Printmaking	The Print Council of Aotearoa New Zealand (PCANZ)
<i>Weather Beaten – Atmospheres and Experiences</i>	Jennifer Harrison	Painting	The artist
<i>Porosities</i>	Ina Johann	Various	The artist
<i>Zonta Ashburton Female Art Award 2021 (ZAFAA21)</i>	Various	Various	The artists
<i>Chromasill</i>	Janna van Hasselt	Glazed Porcelain	The artist
<i>Artism Show</i>	Takiwātanga Ashburton for Kids with Autism (T.A.K.A) group	Various	T.A.K.A Group
<i>Cinéma of the Rorschach</i>	Mark Soltero	Painting	The artist
<i>A Stone to Strike and a Rock to Stumble Over</i>	The Associates	Various	The artists
<i>On Returning</i>	Hamish Coleman	Painting	The artist
<i>dominic burrell glass</i>	Dominic Burrell	Glass	The artist
<i>Abandoned Works</i>	John Wishart	Sculpture	The DIY Museum
<i>Faka-Tokelau: Living with Change</i>	Glenn Jowitt and Andrew Matautia	Photography	Te Papa Tongarewa, Museum of New Zealand

EDUCATION AND PUBLIC PROGRAMMES

The aim of all education and public programmes at the Gallery is to promote life-long learning and meaningful engagement with art. Our team member, Simone Barnsdale, inspires the next generation of artists and art lovers through carefully considered activities which ignite the imagination. The Gallery also maintains a set of regular programmes such as the Jub Jub Club, Art Addicts, In Colour and Molly's Masterpiece.

The Gallery's programmes run parallel to the structured, term-based sessions catered to school groups. A set schedule is designed at the start of each year and promoted to all schools in the region. Popularity for such educational programmes is high in the community, however changes to Covid-19 Alert Levels cause severe disruptions to what can be offered on site.

In conjunction to the above, the Gallery also supports the work of other community organisations such as the ADC Night of Lights Festive Walk, TimeBank workshops and Welcoming Communities.



JUB JUB CLUB SESSIONS FOR YEAR ENDING JUNE 2021

Lino Printing – 19 July 2020
Exhibition: *Disrupted Space*, Anthony Davies
Medium explored: lino printing

Painting Takes Flight – 23 August 2020
Exhibition: *Wading Birds of DryBread*,
Gregory O'Brien
Medium explored: painting

Creating with Fibre – 20 September 2020
Exhibition: *Celebrating Fibrecrafts*
Guest artists: Sue Allen, Shona Schofield, Pam
Whiteford, Margaret Williamson & Heather Williams
Medium explored: textures/weaving

Fun with Clay – 18 October 2020
Exhibition: *Elements*
Guest Artist: Jane Rant
Medium explored: clay

Photographic Collage – 8 November 2020
Exhibition: *North by Northwest*, Dr Mizuho
Nishioka
Special Guest: Shirin Khosraviani
Medium explored: photography

Star Weaving – 6 December 2020
Exhibition: *Fafetu*, Lakiloko Keakea
Medium explored weaving

Printing 101 – 31 January 2021
Exhibition: *Thinking Unfolding*, Print Council
Aotearoa NZ
Medium explored: print making

Abstract painting – 14 February 2021
Exhibition: *Weather Beaten- Atmospheres and
Experiences*, Jennifer Harrison
Guest Artist: Jennifer Harrison
Medium explored: painting

Inspired – 28 March 2021
Exhibition: *Zonta Ashburton Female Art Award*
Medium explored: Textiles and painting

Clay 101 – 25 April 2021
Exhibition: *Chromasill*, Janna van Hasselt
Medium explored: Clay

Experimenting with Stencils – 30 May (postponed)
Exhibition: *Cinéma of the Rorschach*, Mark Soltero
Medium explored: Stencils
Guest artist: Mark Soltero

Fun with Plaster – 13 June
Exhibition: *Abandoned Works*, John Wishart
Medium explored: sculpture, plaster of paris



Image: Jub Jub Club members with their Karen Greenslade-inspired creations

ARTIST TALKS, OPENINGS AND LECTURES

Anthony Davies artist talk – 26 July 2020
Ben Lysaght artist talk – 26 July 2020
Michael Holland artist talk – 26 July 2020
Gregory O'Brien and Jenny Bornholdt opening and artist talk – 12 August 2020
Hakatere Ceramics and Pottery opening – 7 October 2020
Ashburton Society of Arts opening – 19 October 2020
Adrian Hall artist talk – 30 October 2020
The Arts Foundation, "Arts on Tour" Breakfast Talks – 3 November 2020
Dr Mizuho Nishioka artist talk – 7 November 2020
Mt Hutt College Te Pakeketanga o te whakaao opening – 5 December 2020
Joseph Michael artist talk and AR (Augmented Reality) experience – 9 December 2020
Jennifer Harrison artist talk – 24 January 2021
Ina Johann artist talk – 21 March 2021
The Associates and Hamish Coleman exhibition opening – 17 April 2021
ZAF21 opening – 19 March 2021

Hamish Colman artist talk – 18 April 2021
The Associates artists' talk – 16 May 2021
Dominic Burrell artist talk and opening – 4 May 2021
John Wishart artist talk and opening – 26 May 2021

OTHER PUBLIC PROGRAMMES AND EVENTS

Miniature Glasshouse, July School holiday programme 2020
Jack Ross Colouring in Competition – Throughout July holidays 2020
Creating a Winter Wilderness – 11-13 July 2020
Matariki star making – 29 June-22 July 2020
Timebank Photography 101 – 16 August 2020
Māori Language Week, flashcards – 14-20 September 2020
NZ Sign Language Week, celebrating with our collection – 21-25 September 2020
Learn to Spin – 27 September 2020
Timebank Get Creative workshop I – 1 November 2020
Wild Clay Beads Workshop with Tatyanna Meharry – 8 November 2020
Come Fly with Me, Wooden plane decorating – October school holidays 2020
District Art Competition – October school holidays 2020
Make a photo like Mizuho – 1 October-8 November 2020
MUKA, Youth Prints one-day exhibition – 11 November 2020
In Colour Colouring Competition – December 2020
DIY Blue Black Sculptures – 1 December 2020-16 January 2021
Fafetu in Action – 19 December-12 February 2021
Recreating Clairmont – 19 December-8 April 2021
Artism exhibition – 13-15 March 2021
Lino-cut workshop with Stacey Banks – 25 January 2021
Book making workshop with Kathy Boyle – 21 February 2021
Timebank – Get Creative Workshop II – 7 February 2021
Creative Fibre workshop – 6-7 March 2021
Clairmont Film Screening – 24 March 2021
Art Grab, 25-year anniversary and fundraiser – 7 April 2021
ANZAC Day poppy making – 25-26 April 2021
School holidays – Colourful Sculpture – 17-26 April 2021
School holidays – Creation Station – 27 April – 2 May 2021
Artist Run Workshop for Kids with
Susanne van Tuinen and Karen Greenslade – 28 April 2021
Timebank Learning exchange – 5 May 2021
Weaving workshop with Mikyung Jang – 12 June 2021

In Colour, Adult Colouring Sessions – held monthly
Art Addicts – held weekly
Molly's Masterpiece – ongoing
Children's University activities – ongoing



Image: Nick Dalley overjoyed with his Molly's Masterpiece prize. Nick is the inaugural winner of the Molly activity.

GROUP VISITS

Red Hat Ladies tour – 6 July 2020

Longbeach Garden Club tour and activity – 5 August 2020

Mid/South Canterbury Floral Designers group tour – 9 September 2020

Welcoming Week tour – 15 September 2020

House of Travel Arts tour – 19 September 2020

Hitplay Holiday group activity/tour – 9 October 2020

Ashburton Lawyers Group tour- 15 October 2020

Cavendish Club – 23 October 2020

Coldstream Village – 29 October 2020

Pippins tour and activity – 3 November 2020

Princes Court Lifecare – 4 November 2020

Forsyth Barr tour – 18 November 2020

Oscar School Holiday group activity/tour – 27 January 2021

Zonta Ashburton meeting and tour – 16 March 2021

Red Hat Ladies tour – 12 April 2021

Elizabeth street daycare tour – 10 May 2021

EA Network Holiday group activity/tour – 20 April 2021

Brownies tour and activity – 24 June 2021

Image: Anthony Davies artist talk, July 2020



SCHOOL PROGRAMMES

Participating schools for the period in review are: Allenton School, Ashburton Borough School, Ashburton College, Ashburton Intermediate, Carew Peel Forest School, Hinds School, Longbeach School, Mount Hutt College, Mt Somers Springburn School, St Joseph's School (Ashburton), Fairton School, Lauriston School, Winchester School.

TERM/DATES	EXHIBITION	PROGRAMME	SCHOOLS/ GROUPS	PARTICIPANTS
<i>Term 3 July – September 2020</i>	<i>The Wading Birds of Drybread- Gregory O'Brien</i>	Discuss/examined of symbols in O'Brien's paintings and made work in response.	6	339 students 43 Adults
	Michael Holland	Tours and activities		
	Matariki	Star making		
<i>Term 4 October – December 2020</i>	<i>Elements – Hakaterere Ceramics and Pottery</i>	Tour and hands-on workshop with clay	6	417 students 46 Adults
	<i>Lost & found/ Flotsam & Jetsam – Blue Black</i>	Tour and hands-on workshop with clay		
	<i>Fafetu – Lakiloko Keakea</i>	Tour and make your own Fafetu activities		
<i>Term 1 Jan – April 2021</i>	<i>Chromasill – Janna van Hasselt</i>	Tour and hands-on workshop exploring painting patterns	6	333 students 42 Adults
<i>Term 2 May – June 2021</i>	<i>Dominic Burrell - Glass</i>	Tour and hands on activity looking at form and colour using modelling clay.	6	268 Students 41 adults
<i>Offsite visits</i>	<i>The Wading Birds of Drybread- Gregory O'Brien</i>	Tour and hands-on workshop	5	93 Students
	Art Gallery Collection	Printing making workshop		
	<i>Fafetu – Lakiloko Keakea</i>	Learn and make your own Fafetu activities		

“ Carew Peel Forest School has been visiting the Ashburton Gallery at least once a term for the last three years. Every visit has been super informative and inspiring. The students absolutely love seeing the different exhibitions and learning a new method of art to create their own version of the exhibition art work. They are always very excited to visit the Art Gallery and explore different forms of art that we would not be able to expose them to otherwise.” Connie Palmer (Year 4&5 Teacher)



Image: Recently acquired painting for the Gallery collection depicting Wakanui Beach. Hamish Coleman, *On Returning*, 2019, oil on linen. Image courtesy of the artist and Bartley and Company Art.

3. THE GALLERY ART COLLECTION

At the heart of most public art galleries is a collection of art, which is developed and cared for in perpetuity for the people of a town or district. The ongoing care and development of collections is an active job, which requires time, space and resources. Making collections relevant for current and future generations is an important component of caring for collections, and can be expressed through exhibitions, research, and access.

Safe housing and adequate environmental controls for the collection is, therefore, of paramount importance for the longevity of objects and their materials. This includes pest management, fire safety, document management, the integrity of the physical storage and cleaning.

Work on the Gallery's collection encompasses all of the above and continues at a steady pace. Staff work to limitations as best they can, however, some work-around options can be heavily time consuming and potentially increase risk to objects.

In the past year, the Gallery Committee formally accepted six new works into its permanent collection. Ashburton local Yvonne Salter (1926-2020) was the maker of two of these artworks, *Nikau* and *Embroidered Slippers*. Included in the gift from Salter's estate, were 18 embroidery items and tools intended for education purposes. These objects are welcome pieces for the education collection, and the Gallery team look forward to using the items to inform children of the artistry of embroidery.

The Committee also made the decision to purchase Ashburton-born, Wellington-based artist Hamish Coleman's large diptych painting *On Returning*, 2019 and Whanganui-based artist Dominic Burrell's *Isobar Tower – Ashburton*, 2020. These are valued additions to the Gallery's permanent collection, especially considering the strong local ties the two artists have to the Ashburton community and region. Both artists contributed dynamic, well-received shows to this year's exhibition programme, and it is a privilege to have their works represented in the collection.

In this period, Philip Clairmont's *The Chair*, which had undergone conservation treatment in 2019, served as inspiration for a creative project for Mt Hutt College students. The students produced a mixed media installation for the Ashburton Art Gallery and Museum foyer, which was on display for six months. Inspired by *The Chair*, the students collaboratively produced *Te Pakeketanga O Te Whakaa* (meaning the maturing of thought) having partaken in discussions about Clairmont and his techniques during visits to the Gallery.

Te Pakeketanga O Te Whakaa had great visitor appeal with its bright painting and sculptural elements. The students were excited to see their art take centre stage in the building, and took pride in the work they had produced. Utilising a work from the collection to spark the creation of new work was a worthy exercise and shed some light on the importance of conservation and care.

NEW WORKS TO THE GALLERY COLLECTION ENDING JUNE 2021

Ben Lysaght, *Henderson*, 2020, oil on linen.

Yvonne Salter, *Embroidered Slippers*, 1940, felt, leather, cotton.

Yvonne Salter, *Nikau*, date unknown, embroidery.

David R. Baird, *Autumn – The Ashburton Domain*, 1970, oil on board.

Hamish Coleman, *On Returning*, 2019, oil on linen.

Dominic Burrell, *Isobar Tower - Ashburton*, 2020, blown glass.

CIVIC ART COLLECTION

The inventory was updated in early 2021 to reflect the new insurance values of the Ashburton District Council collection. Routine maintenance checks are undertaken on works in the Gallery storeroom and there have been no significant changes to report.

4. COMMUNICATION AND PROMOTION

The Gallery promotes its exhibitions, events and activities through various paid and unpaid platforms. The majority of unpaid advertising remains online, but rather effective in its reach. Specific paid print adverts are targeted to art magazines and newspapers such as Art New Zealand and ArtBeat. The Gallery has been featured in critical reviews in Art New Zealand and Eye Contact for the exhibition *Chromasill* by Janna van Hasselt, and in ArtBeat where the review on the Gallery's collaboration with Zonta Ashburton was placed on the front page. Reviews such as these, not only promote the exhibitions and support the career of artists, but they enhance the Gallery's profile as a public gallery worthy of attention.

In this period, the Gallery experimented with paid advertising through Facebook. The results as somewhat mixed, due to the timing and content of posts, however they do attract a wider audience and additional followers for the Gallery's page.

Direct communication is done through a printed newsletter with the Friends of the Gallery along with Mailchimp reminders to several different databases. These forms of in-house promotion keep the Gallery brand intact and in front of patrons and supporters.

PURCHASED ADVERTISING

Local

Spirit Magazine – ¼ page advert, bi-monthly

Advertisement in Courier – listing the Ashburton Art Gallery Inc annual AGM, September 2020 and thanking volunteers

Regional

NZME Radio adverts – monthly, 50 credits per month, News Talk ZB and Classic Hits

Art Beat, Canterbury Art Newspaper – monthly

Arts Canterbury – Artists of Canterbury Guide 2019/20

National

Art Zone, Listing – 6 issues per year
Art New Zealand, full-page colour advert – 4 issues per year
AA Traveller Guide

Online

Facebook – boosted and paid adverts

Posters

Quarterly poster drop-off. Approximately 60 posters per drop.
Local - Throughout the local township, cafes and other businesses and organisations with public noticeboards.
District - Township of Methven, Staveley, Mt Somers, Mayfield, Peel Forest, Geraldine, Hinds and Rakaia.

FREE ADVERTISING

Online platforms- The Big Idea, Eventfinda, Facebook, Instagram, Mailchimp, ArtBeat website, Arts Canterbury website, Experience Mid Canterbury website and the Gallery website.
Editorials and listings in local newspapers.
NZ Life and Leisure magazine, events listing – 2 issues
Eye Contact – exhibition review – *Chromasill*
Art New Zealand – exhibition review – *Chromasill*
ArtBeat – seven exhibition reviews, ZAFAA, John Wishart, The Associates, Mark Soltero, Ina Johann, Fafetu, Anthony Davies
Ashburton Society of Arts Newsletter – exhibition and event listings
Molly's Masterpiece banners – Ashburton Arcade, St Joseph's School, Regent Cinema
RNZ – mention of the Gallery during heatwave
Hokonui – interview with Hoops

Issue 27
April 2021

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ARTBEAT

In this issue: *Ghost Cat*⁰³ *Tai Tapu Sculpture Garden*⁰⁴ *The Creative Economy in Ōtautahi*⁰⁵
*Reviews*⁰⁶ *Roger Hickin's paintings*⁰⁷ *Christiane Shortal, Food!*¹⁰ *Art House Cinema*¹¹

Focusing on Empowerment - The Zonta Ashburton Female Art Award 2021

In 2019 a survey exhibition at the Auckland Art Gallery To o Tāmaki of female art activists, Quanita Gibbs, led Wellington-based writer, Anna Kiva to reflect upon and research the status of women artists in Aotearoa within the context of their male counterparts.

Published online in The Spinoff, Knox presented four commentaries, acknowledging the questionable validity of statistics in general, but she discovered: Male artists in Aotearoa have 30% more representation to exhibit in solo exhibitions in public galleries than females. Women artists are still under-represented in dealer galleries, especially by male dealers. From 2009 to mid-2017, the Creative Trust awarded 392 awards for its collection, 74% by male artists and 26% by female artists. Art + Object's auction scores by male artists in 2018 totalled \$21,855,668 while sales by female artists were \$2,442,427. And finally - along with Rotana, Auckland had the worst ratio out of the 14 public galleries Knox surveyed at 23% female to 77% male solo exhibitors.

Now in its 18th year at the Ashburton Art Gallery, manager and curator, Shiriñ Khoravani maintains that the establishment of the Zonta Ashburton Female Art Award (ZAFAA) in 2017 was conceived through her awareness that some of her most challenging female artists is the ability to secure solo exhibitions in public galleries.

Khoravani was appointed manager/curator of the gallery in 2011 and remembers that as an art lawyer for school graduates, the Zonta Yearly Art Award, then twelve years of age needed to be reviewed. There was also discussion about the role of the award within the ethos of Zonta, an organisation which focuses a lot on the female artist. It was not until the award was reviewed through advocacy, in 2016 discussions began between the Ashburton Art Gallery and Zonta about reshaping it to better suit the needs of Zonta, the gallery and our wider creative community.

The Ashburton Art Gallery has long had an interest in supporting women in the art sector. We are female-led and were keen to see an art award that truly elevated the status of emerging and mid-career female artists. The first ZAFAA was held in 2017 and is held in March every year to coincide with International Women's Day on 8 March. The awards align well with Zonta and their aims and outcomes, which means we have the support of a respected local organisation at our side. It is a partnership that both parties are proud of and honours the origins of the awards: to lower the barrier of entry by having the Young Generation react to the award.

The award's strength lies in the opportunity it provides for career development. From the outset, we were determined that the award would have a selection process, a panel of judges and prizes which elevated the practice of artists.

We wanted the prize to be more than a cash reward and included the idea of a solo exhibition for the premier winner and that of a public program for other artists. It requires artists to think about their art practice and not just the production of one work for an award exhibition. The benefit itself well to artists who take their practice seriously and hope to carve sustainable careers in the arts.

I think the art sector in Aotearoa is becoming more aware of the need for more support female artists need. We identified early on that the opportunity of a solo exhibition at a public art gallery was an important part of the equation for us to be truly helpful to our artists. It wasn't just about the prize money, but about the opportunity for more exposure and the chance to develop a larger and wider body of work.

From its inauguration in 2017 the ZAFAA has developed into a significant art award for many reasons. It is the only designated annual visual arts award for women artists in Aotearoa and increasingly, attracting submissions from artists throughout New Zealand. As Khoravani also acknowledges, it is a survey-of-art-for-contemporary-art by women in Canterbury. It's been thriving to grow and take hold. In 2021, the award exhibition is also represented in the gallery's exhibition spaces by the inclusion of an installation, *Chromasill* by Janna van Hasselt, the recipient of the 2020 award.

Khoravani comments that contributing to the importance of the award is the output of the winners following their win. Past premier winners have gone on to receive residencies, dealer representation, public commissions and major exhibitions. Of course, I'm not suggesting that those are solely the results of our award, but I do think that the calibre of the awards results in more exposure for artists and aids in the growth of careers.

The issue of gender bias in the arts requires meaningful attention. I don't think our one award alone solves everything, but it highlights the issue for our team and our governance body. It brings to the forefront of our thinking around our exhibitions and public programmes and events. How can we continue to be inclusive and more representative of our diverse communities?

Previous winners of the ZAFAA include Fiona van Oyen, 2017, Emma Fitts, 2018, Melissa Mackenzie, 2019, and Jacquelyn Greenbank in 2020. The selection panel this year consisted of Sarah Mackenzie, curator and collection manager at The Subart Gallery Te Ara o Whariri in Nelson, Lydia Beardsell, Kaitiaki Tonga Te Ariari collection curator at the University of Canterbury and Cheryl Lucas, senior ceramic artist and 2019 Creative New Zealand Craft/Oblect Fellowship recipient.

Khoravani notes that the majority of artists who are currently making submissions for the award are from Christchurch. We encourage all artists who qualify to enter their best work and be able to adequately document and write about it well. These are essential skills for any artist moving forward in their career.

I would love to see the prize money for the award increased so that funds to support the creation of new work are more substantial for artists. This allows them to have more time to have fantastic support through Zonta and their local sponsors thus far.

I also want to see what more we can do for the Young Generation category in terms of scholarships or further opportunities to pursue art and art making. It is good for us to focus on the word 'environment' and create spaces and its awards with that word.

I would also love to see ZAFAA become a national award. We are restricted in size and our resources to facilitate that just yet, but seeking other Zonta clubs involved with their local galleries in this way would be fruitful. Anything that we can do collectively to raise the profile of female artists gets my support!

The Zonta Ashburton Female Art Award 2021 Exhibition Art by Anna Kiva, Vanita Davis, Ashburton 6 March - 6 April

04

(left & below) Janna van Hasselt's *Chromasill* at Ashburton Art Gallery, March 2021
(Photographs: Janna van Hasselt)

Ashburton
Janna van Hasselt Chromasill
Ashburton Art Gallery
6 March-26 April
JASMINE GALLAGHER
Last year Janna van Hasselt won the Premier Award at the Zonta Ashburton Female Art Awards, open to emerging and mid-career female visual artists working in the wider Canterbury area. Her prize includes the opportunity of a solo show at Ashburton Art Gallery the following year, and *Chromasill* is van Hasselt's chance to show her work to its full potential both curatorially and with regards to installation.

The result is a dynamic and striking exhibition of her sculptural practice that incorporates unconventional display techniques to embrace vibrant colour and writing forms.

Upon entering the gallery, the bright, almost fluorescent pink, and white patterned walls strike the eye like an acid-sweet fizz. This bodily reaction is extended as one homes in on the sculptures, placed up high on a single shelf, or sill, running along three walls of the gallery. The first piece at one end almost looks like a ribcage and spine, with its reddish glaze bordering on the blood of body-horror. But this pinky-red work is then linked into others alongside it, which gradually change to orange, then yellow, green, teal and various shades of blue, before returning to a more subdued pink again. To create such a controlled gradient in the colour of her sculptures van Hasselt uses a commercial glaze and fires at a low temperature: 1060°C. Cone 04. As a result, they can accurately be described as earthenware, rather than ceramics, because at this temperature they are not fully vitrified. This process allows the creation of vibrant hues and makes it easier to predict how they will turn out after firing.

During her time in Chicago in 2012, when van Hasselt was the recipient of a Fulbright Graduate Award, she was inspired by the intense chromatic work of American artists Polly Apfelbaum and Judy Ledgerwood. However, van Hasselt can be seen to be influenced too by their hybrid feminist practices. *Chromasill* takes the ceramic form that was once relegated to the category of decorative art or craft, like other traditional women's creative practices, and exuberantly brings it into the world of semi-abstract sculptural installation.

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Images left to right: Front page of Artbeat on ZAFAA21 and Art NZ review of *Chromasill*, 2021

5. GALLERY SECTOR

Gallery staff take part in a mixture of professional networks and development opportunities. The Gallery remains an active member of Museums Aotearoa, and its network groups such as EMP (Emerging Museum Professionals) and DSM (Director of Small Museums). Specific staff also have memberships to networks such as Art Access NZ, Art Gallery Educators Group, and Touring Exhibitions Network NZ.

PROFESSIONAL DEVELOPMENT TRAINING

Yoobee College Photoshop Course – one staff member
Yoobee College Illustrator Essentials – one staff member
Canterbury Museum Exhibition Workshops (Part 1 and 2) – one staff member
Service IQ Museum Studies Coursework – two staff members
Latitude one-day Social Media Content Course – one staff member
Volunteer Management Seminar – one staff member
First Aid – three staff members

OTHER PROFESSIONAL SECTOR MEETINGS/NETWORKING EVENTS

TENNZ Meeting x3 – 1 staff member
MEANZ Network meeting x2 – 1 staff member
Regional Museums Meeting (Timaru) – 2 staff members
Aotearoa New Zealand Histories curriculum content Zui – one staff member
Art Gallery Educators meeting- (two meetings via Zoom) – one staff member
Directors of Small Museums and Galleries (5 meetings via Zoom) – one staff member
ANZAAE Aotearoa Association of Art Educators Conference – one staff member
Curator talk at Bartley and Company Art, Wellington – one staff member

JOINT INITIATIVE/PARTNERSHIPS

Zonta Club of Ashburton in the presentation and running of ZAFAA (Zonta Ashburton Female Art Award).

Image: ZAFAA21 Premier Winner Jacquelyn Greenbank and Young Generation winner Mia Heywood with Zonta Club of Ashburton members.





Image: Installation view of *Chromasill*, 2021, glazed porcelain, wooden shelf, paint.

PART TWO

GALLERY BUSINESS

OUR PEOPLE

Full Time	<p>Manager/Curator – Shirin Khosraviani (27 June 2011)</p> <p>Education and Programmes Coordinator– Simone Barnsdale (11 September 2013)</p> <p>Collection and Exhibitions Assistant – Nicole Bourke (6 January 2015 – January 2021)</p> <p>Collection and Exhibitions Assistant – Hannah Crichton (March 2021)</p> <p>Front of House Coordinator – Luise Charlton (6 August 2020)</p> <p>Business and Communications Assistant – Martine Tait (11 July 2019)</p>
Voluntary	<p>The Gallery has 18 volunteers on its database who work in various capacities and in different areas of the Gallery. The majority of the volunteer workforce assist with Front of House duties, greeting visitors, monitoring security of exhibitions, and maintaining the shop.</p>

Current committee members of the Ashburton Art Gallery Inc:

Fleur Tompsett (President)

Selwyn Price (Vice President), Derek Binnie, Jenny Gill, Jac Sparks, Michael Armstrong, Sarndra Read, Linda Petrie, Denise O’Halloran, Sarah Davidson, Pamela McCormick, Anita Body.

FRIENDS OF THE GALLERY

Friends memberships are on a slight increase. The Gallery has actively encouraged businesses to take up Corporate Memberships in hopes that staff of these businesses will make use of the membership benefits and become regular visitors to the Gallery. There were no Honorary Life Memberships granted in this period.

	2017/2018	2018/2019	2019/2020	2020/2021
<i>Single Members</i>	77	85	95	103
<i>Double Members</i>	30	29	25	24
<i>Corporate Members</i>	0	2	1	4
<i>Life Members</i>				
<i>Single</i>	20	13	13	12
<i>Double</i>		7	7	7
<i>Complimentary</i>	9	10	3	2
<i>Honorary Life Members</i>	5	5	6	6
Total	141	151	150	158

ACKNOWLEDGMENTS

The Gallery is incredibly grateful for the significant financial support of the Ashburton District Council and the continued support of its staff towards the maintenance work of the facility.

Our thanks also go to the many businesses and organisations that have supported the Gallery over the past year:

Creative New Zealand
 Ashburton Creative
 Communities
 Resene
 Mitre 10 Mega
 Electraserve
 Steel Tech Access

ANZ
 Forsyth Barr
 Zonta Club of Ashburton
 Dpi
 Noah’s Art
 Heartland Technology
 Picpac

RMF Silva
 Taylors Motel
 Hamish McGregor
 Spirit Magazine
 NZME
 Samantha Rose Flowers
 Trotts Garden

FINANCIAL REPORTS

Financial accounts for the year ending June 2021 are presented in draft format. Full and reviewed accounts will be submitted as per the Service Level Agreement by November 2021. Accounts prepared by Rightway Ltd and review currently underway by Martin Wakefield Ltd.



Image: Runner-up winner of the Clairmont Competition, 2020, Artwork by Edria Murray.