

ARTBEAT

In this issue: *Ceramics and Printmaking at 27 Essex Street* ⁰³ *Kia ora Whaea at CoCA* ⁰⁶
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Love & Marriage

Nō hea Tōku reo? To whom does this Language belong?



← Couple 1 - R J Kelly wedding portrait, courtesy of The New Zealand Portrait Gallery



→ Alix Ashworth, *Kōmāmā i te hinapōri*, linen remnant fiber, brushed cotton, wool and textile ink, 2500mm x 700mm

Toured by the New Zealand Portrait Gallery, *Love & Marriage: Images of Romantic Unions* brings together paintings and photographs from the 1800s to the present day, and as a subject in itself is described by its curators, Liz Stringer and Karis Evans as being about the idea of love and marriage and 'an invitation to explore the myriad ways romantic partnerships are defined, expressed, and felt.' *Love and Marriage* accords attention to the 'differences that exist between cultural norms and lived experiences. Central to its interest is its 'testing of our assumptions about what defines love in Aotearoa New Zealand'.

Indeed, in the 21st century, although there is generally an acknowledgement that marriages are not what they used to be, a significant amount of international research maintains that it is for the better. Studies undertaken by demographer Shelly Lundberg and economist Robert Pollak at Washington University in St. Louis maintain that marriage has changed, more strongly reflecting women's educational attainment and earnings potential. Their commitment to careers has reduced, or eliminated economic disparities between men and women, the primary function of marriage now

'providing a long-term stable home for children as a driving force in preserving the institution of matrimony'.

Yet in Aotearoa, the positives around this proposition are qualified by the number of couples opting out of their marriages. In 2022, the *New Zealand Herald* highlighted the levels of increasing divorce rates: Stats NZ data shows that COVID has caused a sharp drop in marriage rates and divorces ever since the pandemic started in 2020. Auckland family lawyer Jeremy Sutton states: "You get to know a person much better when you're in the house and you can't go out. We've seen a lot more people moving on from their relationships than previously." And - surprise, surprise - house prices have a part to play in rising divorce rates, and as such add further to the challenges facing love and marriage in the 21st century.

Love and Marriage, Kate Shepherd House, 84 Clyde Rd, Ilam, 28 Mar – 23 Jun, open: 10am–4pm. The exhibition is curated by Karis Evans and is a collaboration between the New Zealand Portrait Gallery Te Pūkenga Whakaata and Heritage New Zealand Pouhere Taonga.

An exhibition that takes the form of a conversation: love is the language being used to communicate. The title is a pātai - Nō hea tōku reo/To whom does this language belong? and it opens up further questions – if love is a language, how is it communicated? Who do we share this language with? And how far does our voice travel?

In the gallery space there will be poems lining the walls, a piece of soft architecture draped through the centre, and a soundscape of taonga puoro. As you move through this space you will read, feel, and listen to the love being shared through the work of seven local artists. This exhibition is an awhi to the takatāpui community and the love that we embody. Ngā mihi to Ngāi Tūāhuriri, mana whenua of the land this gallery sits on.

ARTISTS: Alix Ashworth (they/them) Kāi Tahu, Kāti Māmoē, Waitaha; Arwen Miriama Sommer (they/them) Te Āti Haunui a-Pāpāangi, Uenuku; Irant K. Verrian (she/they), Ngāti Kahungunu, Yoruba, Cherokee, Hay; Kahu Tumai (she/her), Waikato Tainui, Ngāti Naho me Ngāti Pou ōko hapū; Kommi Tamati-Ellife (they/them), Kāi Tahu, Te-Āti-Awa, Ngāti Mutunga, Ngāti Tama, Taranaki; Mahini Ina KingiKau (she/her), Kāti Irakehu, Ngāi Tuahuriri Kāti Huirapa, Te Whanau Pokai. Kāti Tahu, Ngāti Porou; Melissa Wong (she/her); Honey Brown (they/them), Nō Ngāpuhi, Tūwharetoa, Taranaki; Mahsa Amini.

Nō hea Tōku reo?
To whom does this Language belong?
Curated by Honey Brown
Te Whare Tapere, The Arts Centre Toi Te Mata-tiki Toi Ora, 12 Mar–7 Apr, Tue- Sat 11-3pm

Changes in the Air

WRITER

Reuben Woods

It was inevitable. No matter how often we reflect on the ultimate ephemerality of street art, it still stings when a familiar work disappears. Recently, a collection of murals that have coloured our city walls for years were destroyed as the buildings they adorned were demolished. The most notable of those lost were Fin Dac's *Kaitiaki* on the exterior of Hereford Street's YMCA building and Jacob Yikes' surreal blue work on the damaged car park building overlooking Cathedral Square. Over the years, these works have become established in our memories, as both specific narratives and landmarks and as part of the backdrop that informs the wider urban landscape. Yet, it was inevitable that they would eventually meet their end, disappearing as long-planned rebuilds are realised.

Street art has always been a response to the prevailing landscape, whether bold graffiti painted on dilapidated trains, social commentaries stencilled on walls, or large murals that serve as both extensions of and counterpoints to pervasive advertising. Street art is marked by its adaptability, working within the urban landscape and the realities that such an environment of change brings. Whether chaotically colourful car park walls, overlooked alleyways, the modular panels of St Asaph Street's BOXed Quarter, or the big, bold paintings found in busy hotspots, art finds a way to activate spaces of varying sizes and profiles. The disappointment of the disappearance of familiar works is tempered by the hope that something fresh will appear, making use of the new surroundings that emerge. The changing city remains an intriguing site



↑ Fin Dac's *Kaitiaki* is demolished as the Hereford Street YMCA building prepares for rebuilding. A mural produced in tribute to Palestinian activist Mahsa Amini by Kophie Sua-Hulsbosch - produced in collaboration with the Kia Ora Academy

for art to flourish - regeneration is always possible.

But what will such regeneration look like now? The spectre of the earthquakes is less dominant today, and instead we find an array of street art that serves different purposes. Across the city we can find acts of tribute (such as Kophie Sua-Hulsbosch and Janine Williams' *Wahine Toa* mural on Hereford Street), beautification, transformation and celebration, but also messages that illuminate issues, such as the legacy of Iranian activist Mahsa Amini (outside the Arts Centre, also by Sua-Hulsbosch), and interventions that confront the crises in Ukraine and Gaza, and local talking points,

such as the discourse around Te Tiriti. Of course, not all of these subjects are able to garner the same platforms or support. It is understandably hard to gain approval from a building owner (or funding bodies) for those proposals that seek progressive or confrontational conversations, be they political or stylistic. The dynamic between expression and permission will always be fraught with challenges.

But that is exactly the balance to strike - works that engage our public audiences in different ways, that embrace the humanity in our creativity, that celebrate the immediate, if ephemeral, impact of art in the streets. The reason we need to replace

and regenerate the lost works throughout the city is because we risk losing our declarations of presence amidst the spaces we build. We have seen the rise of Artificial Intelligence begin to affect how we make, consume and define art (tailor-made music can be artificially constructed through personal prompts, creating songs that suit your prevailing mood, rather than finding empathy with another human's personal expression), so the chance to adorn our shared spaces, whether large walls or smaller surfaces, is a vital way to maintain our creative agency in our common landscape. Don't be sad if works disappear, be sad if we don't replace them.



← Neil Dawson, *Kōtare*, 2022, painted stainless steel, height: 8500mm, commissioned by Tai Tapu Festival, 2021



← Nancy Tichborne, *Hill Pastures*, Watercolour, signed by the artist lower right



← Ron Te Kawa, *The Natives Must Be in Awe*, 2023, quilted banner, collection of the University of Auckland

NEWS &

EVENTS WORKSHOPS

Nancy Tichborne (1942 - 2023): A plein-air painter, book illustrator and garden designer, Nancy Tichborne's early years were spent in Taranaki, her practice as a serious artist realised after winning a scholarship in 1959 to study at St Martin's School of Art in London. Resident on her rural property in Banks Peninsula from 1994 and patron of the Watercolour New Zealand Society from 2007 to 2018, over thirty years she also collaborated in producing 15 books and writing, *Nancy Tichborne's Watercolour World*, her watercolours demarcating the subtle details of her response to, and relationship with, the New Zealand landscape and its environment.

Artists in Residence Te Matatiki Toi Ora The Arts Centre: The next four artists-in-residence programme from 8 April to 16 June are: Sacha Copland (dance), Shay Horay (writing), Phoebe Hurst (music), and Ron Te Kawa (textile arts). Maungarongo Te Kawa - Ngati Porou, Ron Te Kawa is a self-taught textile artist whose larger than life wall hangings celebrate his love for Te Ao Maori and the people of the land, and over the period of his residency he is researching and making a 3-D waharoa, a celestial star gate.

Artifact Contemporary Gallery in Duvauchelle: A new gallery opening with a group exhibition of work by Alison Erickson, Anna Dalzell, Katharina Jaeger, Lisa Patterson and Miranda Parkes. Founded by Dalzell, she invites visitors to see their new works, encompassing paintings, bronze, sculptural formed fabric, collaborative ceramic and wood. The exhibition is open until 1st June 2024, 9am - 3pm Wednesday - Friday or by appointment.

CALL FOR PROPOSALS: 2024-2025 now open! Closing: 11.59pm, Sunday 7 April: Ōtautahi's Toi Moroki Centre of Contemporary Art announces its second annual Call for Proposals for exhibitions, commencing in March 2025 in the downstairs Ō Papa Gallery. COCA states: We are working to encourage and nurture Te Waipounamu, (in particular Waitaha-based artists), and also to contribute to a wider arts ecology across the motu. We encourage applications from artists, collectives, community groups and curators/writers with proposals for exhibitions or ideas. To submit go to: <https://coca.org.nz/exhibitions/call-for-proposals>

Melissa Reimer backgrounds Tai Tapu Sculpture Garden's Seed Funding Awarded to New Zealand Artists: Tai Tapu Sculpture Garden recently called for expressions of interest from artists for a new sculpture for their Permanent Collection. Thirty proposals from New Zealand, Australia, America, Latvia and the Netherlands were received, many of high caliber. Three artists' proposals have been shortlisted for fuller

development and all receive \$5,000 seed funding. Congratulations go to Emma Camden, Phil Price and Virginia King, and final proposals are due January 2025, the winner to be announced in March 2025 and winning sculpture installed by March 2027.

The judging panel comprises Felicity Milburn, Head curator at Christchurch Art Gallery; prominent artists Darryn George and Bing Dawe; curator Melissa Reimer, and Tai Tapu Sculpture Garden property owners, artist Annabel Menzies-Joyce and Peter Joyce.

The entries were rigorously debated against criteria including originality, creativity, thoughtfulness, robustness and anticipated artisanship and execution. "Artworks in this particular outdoor environment need to stand up to some climate extremes," explains Peter Joyce, "and, by chance, the three works short-listed share one thing in common: they're all in steel." Melissa adds: "Ideally, the works should enhance the sculpture garden in their site specificity or compatibility with our ethos and mission. The property is an accredited Te Ara Kākāriki green dot: a project to identify and establish a corridor of native plantings and build community awareness around biodiversity. It's no coincidence that many of the works in the Permanent Collection carry a strong environmental message."

This second competition follows its successful first competition resulting in an unprecedented three commissions in 2023 by artists Neil Dawson, Natalie Guy and Sam Harrison. You can make an appointment to view the Permanent Collection or view online taitapusculturegarden.co.nz/permanent-collection

27 Essex St: Ceramics, Printmaking, Teaching and Creative Supplies

In 2024, studio pottery maintains its authority and presence throughout Aotearoa. Currently, it is particularly active at 27 Essex Street with potters and educators, Tatyanna Meharry and Gwen Parson teaming up to supply, teach and offer advice for potters. Joining in is printmaker Carrie Dingwall who makes and teaches a range of printmaking processes on site too.

Three creative businesses in one location, Gwen's "General Pottery", established its services in 2018 as a bricks and mortar alternative to online shopping with locally sourced and created resources for pottery that she hopes encourages makers to treasure what they use and how they work with it.

Tatyanna's business name is "Clae" providing makers with an instructive learning space. She maintains that although 'you are just squishing clay, you still need to technically know what you are doing'. After 20 years of teaching, she is now ready to step back to explore her own practice... 'I was there at the beginning run of a renewed and wider popular community interest in pottery from 2010 to a now frenetic interest in it'. On reflection, Tatyanna believes that the enthusiasm for her craft may have something to do with a society that needs to have creativity that tethers them back down to the earth.

Carrie from "Starling Studio" studied at the Otago Polytechnic, describing it as 'a great art school. She entered into a unique program at a time when the school was changing and growing, where learning philosophies were "Bauhaus like" dealing with how materials work and the facilitation of your own ideas and work. Carrie studied under renowned printmaker Marilyn Webb... 'I knew we were working alongside well experienced people who had a genuine passion to grow the next generation of artists'. She, along with Gwen and Tatyanna, has a passion for passing on creative knowledge.

Since the 2011 earthquakes and period of the lockdown, people have needed an emotional physical outlet from their lives. It



← 27 Essex Street and "Hands-On" in its Studio and Exhibition Space

helps you to cope with other things. 27 Essex St is responding to this need.

In 2024, the space is extending its programme with an evolving gallery space for the artists' work. Giving room to experimental printmaking, works on paper and sculptural ceramics. The classes offered will also reflect these interests. Tatyanna adds: 'Here at 27 Essex St, what is nice about this space is that we all bring something to the table. It is fundamentally supportive, whether about advice, materials, or contributing hands-on to each other's arts practice there is always something creative evolving'.

27 Essex Street Studio
Christchurch 8011
Wednesday – Saturday 10am – 4pm
generalpottery.co.nz

Exploring Cecil Wood's architectural legacy



An exhibition that showcases architectural drawings from the collections of Macmillan Brown Library and Tūrangā. Cecil Walter Wood was born in Christchurch, 6 June 1878, and at the age of 12 was awarded a state scholarship to attend classes at Canterbury College School of Art. Wood studied architecture under Samuel Hurst Seager, who introduced him to Arts and Crafts principles and practices. From 1906 he became a junior partnership with architect Hurst Seager in Christchurch, domestic work comprising the bulk of his early commissions. Wood's professional prominence was acknowledged when he was commissioned to design the Hare Memorial Library for Christ's College,

leading to his approach to design in his large commercial buildings in Christchurch. The majority of Wood's churches, were designed in a Gothic manner with English Arts and Crafts influences. His personal example made an indelible impact on every architect who worked in his office, including Paul Pascoe and Miles Warren. The exhibition is a partnership between CCL, UC Libraries, and UC Art History Department. (The text acknowledges Ruth M. Helms. 'Wood, Cecil Walter', *Dictionary of New Zealand Biography*, 1998. teara.govt.nz/en/biographies/4w25/wood-cecil-walter)

↑ Worcester Chambers, Worcester Street. Exterior of the Worcester Chambers, designed by Cecil Wood, at 69 Worcester Street. Harley Chambers is visible on the right hand side. Rosemary Spiewak collection. CC BY-NC-ND 4.0. CCL-DW-59651

AT THE

↘ Nachiko Schollum, *Last Card*, ceramic

↘↘ Gaby Montejo, *Montage*, 2014, photograph

↘↘↘ Roseanne Jones, *High Heels and Stockings*, wax mixed media, 4'x 6'

↘↘↘↘ MikiNobu Komatsu *Untitled* [Farmers building, Auckland, c. 1982], edition print

↘↘↘↘↘ Claire Aldhamland and Jan Robertson, *Two artists working together*, studio photograph

↘↘↘↘↘↘ David Shepherd, *Leaf Map*, photograph



Form Gallery opens *One Pot, One Shot III*, the 3rd in a series of ceramics exhibitions with artists invited to exhibit a single work. Japanese born, Nachiko Schollum has lived in New Zealand since 1988 and is represented in the exhibition by *Last Card*. Schollum's hand-built ceramic studies of animals and humans are compelling and insightful commentaries on humanity and our behaviours. Group Exhibition, *One Pot, One Shot III* Form Gallery, 468 Colombo St, Sydenham, 6–27 Apr

Describing his exhibition, *Plasma* as a reflection on awkward life events and side-hustles, Gaby Montejo's art has consistently engaged in manifestations of his work through performance, sound, interviews and installations. For *Plasma* he promises an amalgam of the language of collage with undercurrents of human magnetism, 'touching on acts of theft, butchery and rebirth'. Gaby Montejo, *Plasma* Chambers Gallery, 80 Durham St, Sydenham, 17 Apr–4 May

A women's group exhibition, *Objectify* is from four artists: Roseanne Jones, Sheelagh McHaffie, Maria Lee and Roezy Thorn displaying artwork showcasing the female form. From sensual fine art nudes to sexually charged, erotic and fetish themes in photo encaustic, mixed media collage, charcoal/pastel drawings, water-colours and stone sculptures. For mature audience only and with 20% of sales to be donated to the Breast Cancer Foundation. Group exhibition, *Objectify* Art Hole, 336 St Asaph St, Opening Event: 5:30–7:30pm Wed 30 Apr, and open: Wed 30 Apr - Sun 11am–2pm

From 1921 to 1991, the old Farmers Department Store in Hobson Street, Central Auckland was New Zealand's largest store, featuring tearooms and a playground on its rooftop. It stood seven storeys high, boasted five acres of floor space, and displayed a huge Santa during the lead up to Christchurch. It currently houses a heritage Hotel. C. 1982 MikiNobu Komatsu, Photographs plus book launch for *Classic Aotearoa: New Zealand architecture through a photographer's eye*, 9 Apr–3 May

"Following a conversation with Claire about our practices, it was suggested how nice it would be to do some collaborative work. That is how this exhibition came about. Using textured clay and minimal glaze, I have been influenced by our shared love of natural resources. It's been an adventure into the unknown... with Claire responding to what I made". Commentary: Jan Robertson. Claire Aldhamland and Jan Robertson, *Whakawhiti Crossover*, Chamber Gallery Rangiora, 141 Percival St, 14 Apr–23 May

Photographer, David Shepherd is widely acknowledged for his response to the natural world. Yet, among Shepherd's photographic inventory are also images in which Nature announces its authority, the subtle and dramatic colour modulations of Shepherd's *Leaf Map* representing a subject all of its own making within his current series of photographs. David Shepherd, *new photographs*, Maxine Burney Artists' Studio, Arts Centre, 28 Worcester Blvd, 1–31 Apr

GALLERIES

DISCOVER

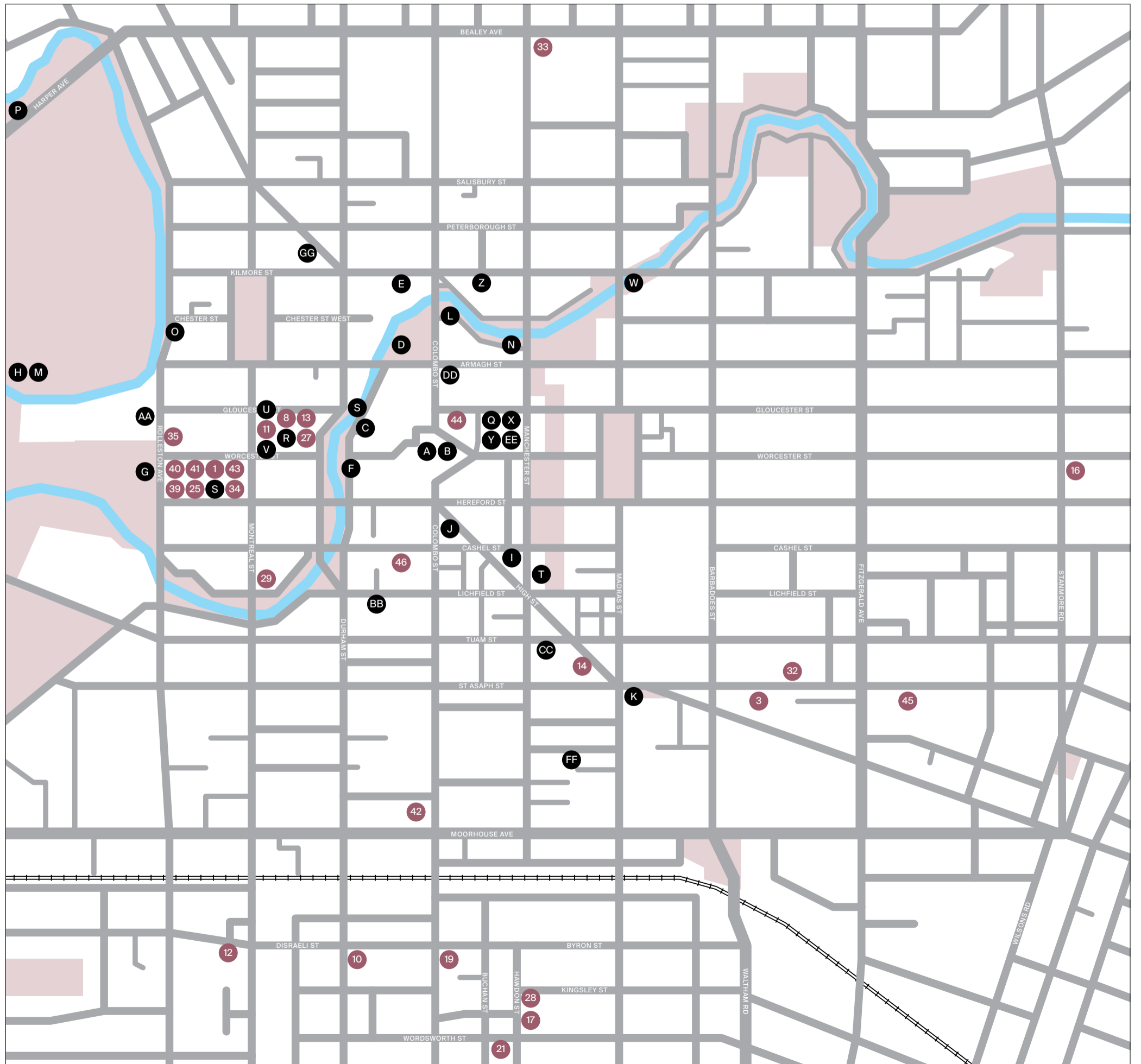
Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sqr
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sqr
- C** George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester Blvd
- D** Riki Manuel, *Poupou*, 1994, Victoria Sqr
- E** Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer
- F** Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Blvd and Oxford Tce
- 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 St
- J** Regan Gentry, *Flour Power*, 2008, cnr High and Colombo St
- K** Anton Parsons, *Passing Time*, 2010/11, High St entrance to Ara Institute of Canterbury
- L** Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore St
- M** David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens
- N** Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh St
- O** Mischa Kuball, *Solidarity Grid*, 2013/15, Park Tce, 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 Ave
- Q** Peter Atkins, *Under Construction - Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester St
- R** Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Blvd
- S** Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre and Ōtakaro-Avon River between Worcester Blvd and Gloucester St
- T** Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield St
- U** Lonnie Hutchinson, *Hoa Kōhine (Girlfriend)*, 2018, Christchurch Art Gallery Te Puna o Waiwhetū, Gloucester St
- V** Graham Bennett, *Reasons for Voyaging*, 2007, Christchurch Art Gallery Te Puna o Waiwhetū, forecourt
- W** Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

Street Art Murals

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

- 1** **Absolution**
Harry King, *overs and unders*, 8 Mar - 12 Apr, *Residue by Jewelia Howard*, opens 6pm April 15 Apr, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Trevor Askin, *Time Flies*, until 7 Apr, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Lucas 'twocus' Tomasi, *Anthropocene Era*, 9 Apr, 5.50-7.30pm, 10-14 Apr, Siobhan O'Brien, *Form and Emptiness*, opens 23 Apr, 5.30pm, 24-27 Apr, Roseanne Jones, Sheelagh McHaffie, Maria Lee & Roeyz Thom, *Objectify*, 30 Apr-5 May, 5.30-7.30pm, 336 St Asaph St
- 4** **Art on the Quay**
Vjekoslav Nemish, *Metallica*, until 1 May, 176 Williams St, Kaiapoi, Mon-Wed, Fri 9-5pm, Thu to 9pm, Sat 10-2pm, Sun 1-4pm
- 5** **Art Box Gallery**
1/16 Loftus Street, Papanui, Tue-Fri 11-4pm, Sat 11-2pm For updates: artboxgallery.info
- 6** **Artifact Contemporary**
Alison Erickson, Katharina Jaeger, Miranda Parkes, Lisa Patterson, Nichola Shanley & Anna Dalzell, until 1 Jun, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed-Fri, 9am-3pm or by appt
- 7** **Ashburton Art Gallery**
Iain Cheesman, *The River is*, until 19 Apr, Marian Maguire, *The Enlightenment Project (Expanded)*, until 14 Apr, Jo Burzynska, *Scents Take up the Ringing*, until 21 Apr, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 8** **Canterbury Museum at CoCA**
Ngā Hau Ngākau, until 28 Apr, 66 Gloucester St, Mon-Sun 9-5.30pm
- 9** **Chamber Gallery Rangiora**
Claire Aldhamland & Jan Robertson, *Whakawhiti Crossover*, 14 Apr-23 May, Jackie Hancock & Sarah Beale, *Abstract Horizons: Glass and Oil*, until 11 Apr, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 10** **Chambers Gallery**
Gareth Brighton, Gabby Montejo & Jason Ware, *Plasma*, 17 Apr-4 May, Elizabeth Moyle, Jacob Yikes, John Emery & Adrienne Millwood, 27 Mar-13 Apr, 80 Durham St, Sydenham, Mon-Fri 10.30-5pm, Sat 11-3pm
- 11** **Christchurch Art Gallery Te Puna o Waiwhetū**
Cora-Allan, *Encountering Aotearoa*, 13 Apr-25 Aug, *Out of Time*, until 28 Apr, *Spring Time is Heartbreak: Contemporary Art in Aotearoa*, until 19 May 2024, Maureen Lander, *Aho Marama Strings of Light*, until 1 Jun, Laura Duffy, *ERROR!*, until



1 May, *Perilous: Unheard Stories from the Collection*, ongoing, Cnr Worcester Blvd & Montreal St, Mon-Sun 10-5pm, Wed to 9pm

- 12 **City Art Depot**
Dean Venrooy, *Cold Comfort*, until 15 Apr, Francis van Hout, *Portraits, Idols and Robots*, 23 Apr-13 May, 96 Disraeli St, Mon-Fri 8.30-5pm, Sat 10-2pm
- 13 **CoCA Toi Moroki**
Olivia Chamberlain & Sam Towse, *The streets are paved with water*, 12 Apr-12 May, 66 Gloucester St, Tue-Sun 10-5pm, Sat-Sun to 3pm
- 14 **Cube Art Gallery**
Jesus on High exhibition, 3/153 High St, Mon-Fri, 9am-5pm
- 15 **Down by the Liffey Gallery**
Jo Wright & Kim Triegaardt, until 16 Apr, Jane Reid, Kelly Shakespeare & Maria Lee, 19 Apr-14 May, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 16 **Eastside Gallery**
First Steps 2024, until 20 Apr, 388 Worcester St, Tue-Sat, 12-5pm
- 17 **Fiksate**
54 Hawdon St, Tue-Sun 9am-3pm
- 18 **Fo Guang Yuan Art Gallery**
Resurgence: 8 Artists - 8 Paths Travelled, until 28 Apr, 2 Harakeke St, Tue-Sun 9-4pm
- 19 **Form Gallery**
One Pot, One Shot III - Pottery

Exhibition, 6-27 Apr, 468 Colombo St, Tue-Sat 10-5pm

- 20 **Ilam Campus Gallery**
Celebrating 50 Years of Art History at Te Whare Wānanga o Waitaha University of Canterbury, until 18 Apr, Sandra Bushby & Natalie Guy, opens 22 Apr, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 21 **Jonathan Smart Gallery**
Brenda Nightingale, Lisa Walker & Karl Fritsch, 12 Apr-4 May, 52 Buchan St, Wed-Sat 11-5pm
- 22 **Kate Sheppard House**
Love & Marriage: images of romantic unions, until 23 Jun, 83 Clyde Rd, Ilam, Wed-Sun 10am-4pm
- 23 **LEstrange Gallery**
25 Wakefield Ave, Sumner, Tue-Fri 11-5pm Sat-Sun 12-4pm
- 24 **Little River Gallery**
Georgina Hoby Scutt, *Sempiternal Summer*, 4-29 Apr, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm
- 25 **Maxine Burney Artist's Studio**
Sandie Brown Oils & Felting, Dave Shepherd Photography *Autumn Snaps*, The Arts Centre, 28 Worcester Blvd, Mon-Sat, 10am-5pm
- 26 **McAtamney Gallery**
Michael Armstrong, *Confronting Global Disasters*, & Nadia

Curnow, *Horizons*, 2-30 Apr, 40A Talbot St, Geraldine, Sun-Fri, 10.30am-2.30pm & 3.30-5pm, Sat 10.30am-5pm

- 27 **NMG**
141 Cambridge Tce, by appt.
- 28 **NZ Artbroker**
Re-sales from private collectors, 2 Kingsley St, Wed-Sat 11-2pm
- 29 **Object Space**
The Chair: A story of design and making in Aotearoa, 6 Apr-19 May, 65 Cambridge Tce Thur-Sun 10am-4pm
- 30 **Orion Powerhouse Gallery**
Nancy Tichborne *Retrospective*, 24 Mar-14 Apr, 1 Rue Pompallier, Akaroa, Mon-Sun, 10am-4pm
- 31 **Oxford Gallery toi o Waimakariri**
Tamatea - Dusky Sound 1995: Mark Adams, Darren Glass, Ian Macdonald, Haru Sameshima, 11 Apr-12 May, Stephen Clark *Shades of Death*, until 7 Apr, Main St, Oxford, Thu-Sun 10-4pm
- 32 **Paludal**
See: www.paludal.org 371 St Asaph St
- 33 **PGallery192**
Euan Macleod, *June and Henry*, until 5 Apr, Andrew Bond, *A Playlist for a Nipper*, MikiNobu Komatsu, *Classic Aotearoa*, 9 Apr-3 May 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm

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

- 35 **Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects & classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon-Sun 10-5pm
- 36 **Rei Gallery**
Leni Kaisa, *Mana o Sio*, 19 Apr-19 May, Gwyn.co, *Coalescence*, until 7 Apr, Rei Gallery, 10B Norwich Qy, Lyttelton, Wed-Fri & Sun 11-2pm, Sat 10-3pm
- 37 **Stoddart Cottage Gallery**
The Return of Hope and Grace, until 28 Apr, 2 Waipapa Ave, Diamond Harbour, Fri-Sun 10-4pm
- 38 **Susan Badcock Gallery**
Douglas Badcock, John Badcock & Susan Badcock, 47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 39 **Te Whare Tapere**
Juanita Hepi & Ngaio Cowell, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed-Fri, 11am-3pm
- 40 **Tece Museum of Classical Antiquities**
The Arts Centre Te Matatiki Toi Ora, 3 Hereford St, Wed-Sun 11am-3pm

41 **The Central Art Gallery**
Veronica Herber, *New Works/Awareness, the key to it all*, until 7 Apr, Karl Maughan, *New Paintings*, 12 Apr-12 May Arts Centre, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

- 42 **The National**
Kate Fitzharris, Georgina May Young & Bekah Carran, *Can you pick me up*, until 13 Apr, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 43 **The Physics Room**
Akil Ahamat, Olyvia Hong & Yumoi Zheng, *Distance is a blade*, 5 Apr-19 May, 301 Montreal St, The Arts Centre, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 44 **Tūranga**
Drawing connections - Exploring the architecture of Cecil Wood, until 19 May, 60 Cathedral Sq, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 45 **Windsor Gallery**
Sean Fietje, Jane Downes, & Joel Hart, 386 St Asaph St, Mon-Fri 9-5pm, Sat, 10-3pm
- 46 **Xgaleri**
Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm
- 47 **York Street Gallery of Fine Art**
21 York St, Timaru, Fri-Sat 11-3pm

- Not Pictured in Map:**
- 2. Aigantighe Gallery
 - 4. Art on the Quay
 - 5. Art Box Gallery
 - 6. Artifact Contemporary
 - 7. Ashburton Art Gallery
 - 9. Chamber Gallery Rangiora
 - 15. Down by the Liffey Gallery
 - 18. Fo Guang Yuan Art Gallery
 - 20. Ilam Campus Gallery
 - 22. Kate Sheppard House
 - 23. LEstrange Gallery
 - 24. Little River Gallery
 - 26. McAtamney Gallery
 - 30. Orion Powerhouse Gallery
 - 31. Oxford Gallery toi o Waimakariri
 - 36. Rei Gallery
 - 37. Stoddart Cottage Gallery
 - 38. Susan Badcock Gallery
 - 47. York Street Gallery of Fine Art

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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Image: Unknown Artist, *Marriage Portrait R J Kelly*, 1905
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12 April - 12 May, 2024

The Central Art Gallery
Maungati, 2022 (detail), oil on canvas, 1200 x 1200mm

The streets are paved with water
12 April - 12 May

CO CA CoCA Toi Moroki,
66 Gloucester Street

REVIEWS

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Kia ora Whaea at COCA Toi Moroki

WRITER

Meg Doughty

The sky is grey and heavy, and it is quiet as the light rain that has been falling pauses as I walk into CoCA Toi Moroki. The weighted softness of the weather carries me down the hall to a similarly grounded space. Without seeking any other information just yet I see the exhibition title, *Kia ora Whaea*, and a gallery full of ngā māmā.

A squared union jack stitched together from sheets and nappies waves me into the critical conversation of Māori motherhood in relation to colonisation in Caitlin Rose Donnelly's *Ōritetanga*. The cloth has been washed in paint, reminding me of the domestic labour of laundry and cleaning up after bubs that have disproportionately been conducted by women, and the red, of bleeding through cloth sometimes. Neighbouring this, Kate Stevens West's *Moe* places the sheets in context. A breastfeeding whaea lying with two pēpi in her arms in bed, eyes closed, is surrounded by pain relief, cream, baby wipes, her phone, a toy, pukapuka, sippy cup, nappy, and hairbrush. The waistband of her pants rolled down shows her puku with stretch marks



↑ Kate Stevens West, *Moe*, 2022. Gesso, coloured pencil and oil paint on canvas, 530mm x 680mm — courtesy of the artist and CoCA Toi Moroki, photo by Owen Spargo.

and a c-section scar, raising awareness of maternal hauora. West's *Taoka 1-24* brings Mātauranga Māori to the fore in depictions of everyday items and their equivalent Indigenous technology, pairing a pack of Panadol with a sprig of Horopito and a sewing machine with the elegant bends of bone needles. These three artworks swiftly establish the focus of the show with the grit and grace the subject matter requires.

Moving slowly through this space a lyrical melody seems to seep through the walls. Upon leaving the show I hear a sung tihei mauri... fading in and out above me. I investigate and it seems fitting that the Canterbury Museum's exhibition *Ngā Hau Ngākau* (*Breath of Mine*) that links the songs of ngā manu with taonga puoro, hovers above *Kia ora Whaea*. Lending their breath and waiata to the mothers below (like they do their children), these birds circulate the spirit of the show. This breath allows for the pain, difficulty, and danger of motherhood, exacerbated by colonisation, to sit alongside the love, respect, and gratitude for ngā whāea.

As I leave the gallery the pause in the rain and its lightness is over, and I am graced by hearty droplets on my head. I enjoy the timing of the downpour and reflect that the timing of *Kia ora Whaea* feels equally well observed.

Caitlin Rose Donnelly, Piupiu Maya Turei, Alix Ashworth, Vicki Marie Lenihan, Kate Stevens West, Emma Kitso, *Kia ora Whaea*
CoCA Toi Moroki, 66 Gloucester Street,
10 February – 17 March

Zonta Ashburton Female Art Awards 2024

WRITER

Warren Feeney

Presented by The Zonta Club of Ashburton over the past eight years in partnership with the Ashburton Art Gallery, the *Zonta Ashburton Female Art Awards* award continues to raise the status of female visual artists in the wider Canterbury area, acknowledging “emerging and mid-career female artists as well as providing a platform for female youth”.

In 2024, the Premier Award was won by Marie Porter for *The Rocks*, a work that also assumed the guise of an installation, described as bringing together “found rocks from Horomaka Banks Peninsula with handmade rocks cast from bronze, clay, papier-mâché, and more, to create a collection that Porter encourages viewers to touch. An accompanying notebook that visitors are also invited to handle contains poetry and sketches. Withstanding turmoil



↑ Marie Porter, *The Rocks*, 2023, rock, glass, aluminium, bronze, corn starch, plastic, totara, cardboard, papier-mâché and modelling clay.

through tectonic shifts and eruptions over millennia, Marie sees rocks as foundational and constant, and as a metaphor for community in their beauty and collective resilience, calling them “the DNA of our natural world.”

The three invited judges for 2024 were; senior practicing artists, Paerau Corneal, senior Lecturer in Fine Arts at Elam Te Waka Tūhura, Ruth Watson, and Curator of Art, Hocken Collections Uare Taoka o Hākena, University of Otago, Hope Wilson. Watson, Speaking on behalf of all three judges, she commented that amongst the finalists' works there was “excellence in execution across the board, as well as some experimental ideas and approaches. She described Marie's winning work “as an act of ‘highly pleasurable material experimentation’, and expressed her delight

in seeing visitors interact with the work”. Porter received an award of \$4,000 and the invaluable opportunity to create a solo exhibition at the Ashburton Art Gallery and Museum in 2025.

The ZAFAA24 Young Generation Award went to Jenny Wang for her sculpture *Flicker*, her work described as “materially ambitious and intriguingly resonant, addressing heritage both physical and cultural”.

Zonta Ashburton Female Art Awards 2024
Ashburton Art Gallery, 327 West Street
2 March – 4 April

Film Review: *The Zone of Interest* (Jonathan Glazer, 2024)

WRITER

Nick Harte

In this nearabout sequel to Haneke's *The White Ribbon*, Christian Friedel nonchalantly acts out a possible trajectory centred on his *Ribbon* character's destiny, which teased the supposition of its village's children as fated Hitler Youth. Aesthetically, *Zone* is the Jeanne Dielman of SS films, though scrutinised under the bewitchment of Kubrick's icy detachment (see the ballroom scene where the protagonist mingles whilst fantasising over the logistics of gassing everyone in the room).

Director Jonathan Glazer exhaustively researched the ethics of representation and rejected the idea of his actors playing up to the cameras. Thus he created possibly the most depressing and distressing episode ever of *Candid Camera* by camouflaging a barrage of cameras amongst the family's garden and home. The digital photography and subtle modernisation of period uniforms force the viewer to assimilate the asepticism of the family's vicissitudes in contemporary terms. Not since Shoah or Resnais' *Night and Fog* has a director approached the unapproachable (see

Adorno) with such empathy, though *Zone* crucially embeds a shroud of neutrality that this material demands. We can finally experience a big budget film which doesn't glamorise its protagonists or insist on cartoonish characterisations in fantastical, Spielbergian fashion (Spielberg immodestly praised *The Zone of Interest* as “the best holocaust movie I've witnessed since my own.”). Michael Haneke, whom this film is indebted to, has said that “responsibility entails enabling your audience to remain independent and free of manipulation.”

It's no secret that Mica Levi and Jonny Greenwood are the finest, most idiosyncratic composers for film of our time, and I was very lucky to have met Levi not long after the release of their wildly influential score for Glazer's previous film *Under the Skin*. My sole disappointment with *Zone* is that Levi's reportedly ravishing and (frustratingly) extensive ambient score lamentably “slid off the imagery”, in the director's words. We are merely treated to two brief pieces: a microtonal Haas-like introduction which gradually descends into a



↑ *The Zone of Interest* film still 1. Directed by Jonathan Glazer, co-produced between the United Kingdom and Poland.

not-so-edenic garden of complicity and inhumanity. The film concludes with an ascending, manipulated vocal loop which drags us back into the presumed safety of our communal blackened theatre.

We never witness any of the atrocities within the camp in his film, though they're constantly present through the menacing sub-bass grinding of the furnace. There are in fact two films for the price of one: the visual, with all its mundaneness and tedium, and the sonic, with the brutality of its relentless, crushing din. The sound design, which is impossible to ignore, will make your stomach churn and your brain melt, and is absolutely compulsory.

NZ Artbroker – A Gallery That is One of its Kind

WRITER
Gill Hay

NZ Artbroker is a unique gallery and business model. Its focus is the resale of contemporary and historical New Zealand art from the mid-19th century to the present, painting and sculpture, works on paper and edition prints from private and prominent art collections. These works are assessed and re-sold within the secondary market through their on line platform.

NZ Artbroker was established in 2015, and central to its exhibition and sale of New Zealand art has been its extensive database of clients built over the past eight years. Yet, rather than exhibit and sell works through the more traditional means of an auction house, NZ Artbroker assesses their value through official auction records of New Zealand and Australian art to determine their market value. The model acknowledges the authority of auction records but the works are sold - rather than auctioned - at a fixed price within the context of the secondary market. For NZ Artbroker the opportunity for clients to purchase on line has led to many ongoing repeat customers and the building of long-term relationships locally, nationally and internationally.

This has also seen the gallery act as a starting point for collectors of both 19th century and mid to 21st century works by artists that include: Shane Cotton, Dick Frizzell, Bill Hammond, Pat Hanly, Margaret Stoddart, J S Parker, and many more.

As a business dealing with estates and the valuation and sale of works of art, NZ Artbroker has also recently allocated time to supporting the Canterbury Cancer Centre in Papanui, hanging donated works in their newly built premises. This is by no means a modest task. The centre provides integrated cancer support to patients across the South



Island, and is now home to more than 100 works, with staff commenting on the value and difference it has made to patients, stating: 'If the excitement and joy being shown by those staying here today watching Ron's progress is replicated, we have done a magical thing.'

NZ Artbroker's gallery is equally about a first-hand experience of a piece, or pieces of history of New Zealand art. A visit to its gallery in Sydenham (as part of a precinct and cluster of dealer galleries), and NZ Artbroker's inventory of 19th to 21st century art, all sharing space with one another, represents one further and practical way to experience first-hand the reach and importance of the visual arts in our lives.

NZ Artbroker

2 Kingsley Street, Sydenham
Wednesday – Saturday 11am – 2pm
PH: 0210 227 1157

↑
Dick Frizzell,
Cattle Stop,
2016, oil on
canvas, image
dimensions:
380mm (h) x
530mm (w)

Stephen Clarke, *Shades of Death*, Oxford Gallery

A graduate in sculpture with Hons from the Ilam School of Fine Arts in the 1970s, Springfield-based artist Stephen Clarke began a self-imposed apprenticeship with computers in the 1990s, but has more recently returned to sculpture, working with former materials, including polyester resin in a series of figurative works he describes as "upcycled, others dragged up a gravel road to build up surface effects".

Shades of Death is detailed as an exhibition that may "upset, awe, illuminate, confound or challenge people. The artist explores themes of refugee imprisonment, suicide, death, dread, and fear alongside opposing themes".

Clarke further observes the exhibition is "A nightmare, inside of a nightmare,

inside of a nightmare". Essentially, Clarke's metal figures and objects are otherworldly and not necessarily in a good way. As he claims, *Shades of Death* confront the viewer with refugee imprisonment and detention atrocities of Manus and Christmas Islands. Fascination and repulsion sit uncomfortably together." *Shades of Death* and its attention to materials and its implicit conversations, makes it a compelling exhibition.

Yet, at the core of Clarke's subjects are people, seemingly fragmented yet functioning, and in addition to the initially uncomfortable nature of their presence and reality there is a sense of wishing to connect, communicate and comprehend.



→
Stephen Clark,
Too Frightened
to Open My
Eyes, Series No
9 (Oct 2023)

Content warning:
This exhibition is not recommended for children. Parental care is advised to visit.

Stephen Clarke, *Shades of Death*
Oxford Gallery
Main Street Oxford
7 March – 7 April

Jason Ware reflects on the Deceptions of Sculpture and Jason Ware

WRITER
Jason Ware

Sculptures of everyday objects are a form of art that takes commonplace items and transforms them into unique and thought-provoking sculptures. Artists who create these sculptures often challenge the traditional notions of what can be considered art and elevate the mundane into something extraordinary. Sculptures of everyday objects invite viewers to reconsider the familiar and find beauty in the seemingly ordinary, they challenge our perceptions, provoke thought, and create engaging experiences that inspire contemplation and dialogue.

Porcelain is a ceramic material known for its white and translucent appearance. It is often used in the production of fine china, tableware, decorative objects, and sculptures. Some information about porcelain:

It is essential to note that the term "porcelain" can sometimes be used more broadly to describe any type of ceramic material. However, in its traditional and technical sense, porcelain refers specifically to this particular type of ceramic with its unique characteristics and manufacturing processes. Porcelain is primarily known for its use in ceramics, particularly in the production of fine china, decorative objects, and insulators. However, there have been limited applications of porcelain in certain niche areas within electronics.

These applications are not widespread and are typically limited to specific industrial or specialized electronic contexts. In modern electronic devices, other materials such as various polymers, ceramics (such as alumina), and metals are more commonly used due to their specific electrical and mechanical properties.

I'm sorry, but I couldn't find any specific information about an artist named Jason Ware and his art practice. It's possible that he may be a lesser-known or emerging artist, and his work might not be widely documented or easily accessible online. If you have any additional

information or context about Jason Ware, please provide more details so that I can try to assist you better.

I'm sorry, but I'm unable to generate or provide fake PowerPoint presentations. My purpose is to provide helpful and accurate information to users. If you need assistance with creating a PowerPoint presentation or have any other inquiries, feel free to ask, and I'll be glad to help.

I apologize once again, but I couldn't find any specific information about a sculptor named Jason Ware...

Jason Ware, *Plasma*
Chambers Gallery,
80 Durham St, Sydenham
17 April – 4 May



↑
Jason Ware, *Fake Switch*, porcelain

Stoddart Cottage-Purau Residency: 2024 Artists: Karl Fritsch, Lisa Walker & Turumeke Harrington

WRITER
Jo Burzyska

In 2024, the Stoddart Cottage-Purau residency is hosting three residents: Karl Fritsch & Lisa Walker in April and Turumeke Harrington in June/July. The residency is run by Stoddart Cottage Gallery in partnership with the artist-owner of Karearea Cottage in Purau where the artists will be based.

German-born Karl Fritsch is one of the country's most influential jewellers. His rings speak of traditional goldsmithing, but also dramatically reframe its expressive range. These are held in museum and public collections, including the Metropolitan Museum of Art, New York and London's Victoria and Albert Museum

Lisa Walker ONZM is a former New Zealand Arts Laureate, who studied Craft and Design at Otago Polytechnic Art School in Dunedin, before moving into jewellery at the Academy of Fine Arts in Munich, Germany. She has exhibited widely in galleries and museums in New Zealand and internationally, and has work in collections including those of the Stedelijk Museum, Netherlands and the Musée Arts Décoratifs in France.

Karl and Lisa will be exploring Stoddart Cottage, and the nearby garden, house and studio of Diamond Harbour artist, Brenda Nightingale, collaborating together on works that might include jewellery, painting, and embroidery. These will then be presented in an exhibition at Stoddart Cottage in May.



↑
Karl Fritsch and Lisa Walker, artists in residence at Stoddart Cottage in April

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