

# ARTBEAT

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## Canterbury Museum is planning the Move of the Century



The consultation began in 2019 with the community of Ōtautahi Christchurch and in 2022 the Canterbury Museum now has a remarkable and exciting vision for the rebuild and renovation of its building for its 2.3 million artifacts and objects. Following numerous meetings with many groups, its online survey and discussions with interested parties and groups, the Museum's plans and ambitions for its long-term future through Athfield Architects will undoubtedly impress professional colleagues nationally and internationally, as well the local residents.

Fundamental to the Museum's vision and intellectual property is that it will address the challenges of being able to display less than 1% of its many collections. In discussion with Canterbury Museum's director Anthony Wright, he maintains that in reality it has been, 'less than 0.01 % of the collection at any one time, there are 1000 works in storage for every work on display.'

Wright's detailing of the Museum's new vision is accompanied by both enthusiasm

and the pragmatic detail of the storage of its collections and facilities for staff, the city's residents and national and international visitors. 'The principle for the Museum is that our artefacts and objects are shared with the public. Its redevelopment will greatly increase the number of objects on display, and to that end, we are through a 20 year inventory of a programme to create a key record of every item in the collection with a photograph.'

'In addition to the Museum's displays and loaning to other institutions a large proportion of the collection will be online, which is another way of sharing it. The redeveloped Museum will be a bit like Ravenscar House, the information will be accessible to find out more about individual objects through their digital devices. You will be able to point your camera at an object and get all the details you need, so we are able to maximise visual experiences walking through an exhibition while not over stating the information.'

Wright also highlights a significant and welcome response in the Museum's plans for the security and safety of storage facilities and

↑  
The proposed new atrium featuring the Museum's tohora blue whale skeleton suspended over the staircase

staff. 'Storage for the Museum has moved on. We are creating storage facilities one hundred times better than current facilities. The principle worry was about flooding, and there will be a five-fold management system. There is a strong constructed outer shell to the basement and within that a base-isolated basement designed to keep water out, and inside, it allows the base-isolation to move. Water we can manage as much as is humanly possible but we know from our earthquake storage experience that fire and seismic activities are the two main concerns and there are stringent processes around the risks of fire.'

With the Museum's building being closed for five years, Wright also details the wider context of planning for 'the move of the century.' The benefits of its development for staff and visitors are immense. 'The Museum's visitors wander through its public spaces and this makes up 40% of the museum's space, but imagine another 60% of space with staff offices, furniture and libraries with 298 collection stores packed to the rafters with our 2.3 million objects. How do

you go about shifting house?'

'We have a huge team working on it and we have begun box packing items, but not everything can be boxed. There are things like the blue whale and Edmund Hillary's snow tractor. These are huge objects, but then there are other dynamics. The Museum has the world's best collection of New Zealand birds' eggs and they are incredibly fragile but the plan is to move everything out of the Museum from 1 September with everything out by the end of January 2023.'

'But there will also be a surprise exhibition over February and March next year, a blockbuster for people to say goodbye to these buildings while major redevelopments happen. While we are out of the buildings we will continue to operate Quake City and Ravenscar Museum, and a temporary pop-up at a third site with a modest exhibition programme. Our exhibitions will continue and also education, and our staff will be on a fringe of the city in a warehouse.'

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WRITER  
Reuben Woods

Amidst the deluge that served as the July school holidays, I spent the fortnight in the dry warmth of the YMCA's 4C Centre, an innovative space where young people can access an array of creative technology. With an assortment of 3D printers, a laser cutter, and plenty more gadgetry to explore, the 4C Centre was the perfect setting for a pair of week-long scratch-building workshops with local artist Ghostcat, who enthusiastically passed on tips and tricks to the young attendees. In-turn, the rangatahi created an array of impressive miniature urban dioramas; a working street light illuminating a graffitied wall, an abandoned 1980s video game arcade and even a gramophone with a tiny moveable stylus, all manifested through a mixture of manual and digital approaches, attention to detail, and lively imagination.

Day one of each workshop was spent exploring the central city (the weather strangely favouring Mondays); scouting inspiring locations, investigating urban

Based on the mural by Elliot 'Numskull' Routledge, *I Always Knew You Would Come Back*

Student workshop creation, *I Always Knew You Would Come Back*

details and considering connections to the surrounding environment. These excursions inspired several recreations of real places, including Sydenham's iconic skate store Embassy and a dilapidated High Street façade. One build in particular reignited my admiration for an inner-city mural. When discussing potential sites to build with one student, they explained how they passed the red and white mural, *I Always Knew You Would Come Back* on Colombo Street every day, the work a familiar backdrop for their experience of central Ōtautahi.

As the student set about calculating the scale and rendering their plan, the production came to life. From the corrugated roofing and a cinder block wall, to the flashing and even the detail of the manhole cover embossed in one of the upper middle concrete panels (look closer next time), it was beautifully detailed. Then, as the mural's layers of colours were built up in carefully sprayed aerosol, the feelings of attachment

amplified and the resonance of the work struck.

The mural painted by Sydney artist Numskull (Elliot Routledge) as part of *Oi YOU!*'s 2016 Spectrum festival, resulted from the *Word Up* initiative, which invited people to submit a short phrase that encapsulated their feelings about the city. The winning entry, submitted by Hannah Herchenbach, was then painted in graphic blocks, legible for the passing public but undeniably striking as a visual design. The power of the mural comes from its ability to be read in multiple ways. For many post-earthquakes, Christchurch's central city became a memory, marked by tragedy or lacking attraction. Through this lens, the phrase may be us speaking to the city, proclaiming relief that our city's heart had returned as the recovery progressed, exemplified by the new buildings that have sprung up around the mural in the years that have followed its completion.

But the other interpretation is that the

phrase is the city speaking to us, witnessing and welcoming our return to the changed network of streets that define the inner city. This duality suggests a conversation, an expression of the relationship between us and the surrounding environment. The changing landscape around the mural has also added to its performance. As larger surrounding buildings have sprung up, such as the neighbouring movie complex, the mural's words have become loaded with further context, the statement transitioning from a confident declaration to an understated assertion, becoming more intimate while shrinking in comparative size. Exemplifying the powerful potential of successful murals, Numskull's painting encourages us to consider our collective experiences and our relationship with the surrounding environment. I'm glad it came back, even if it never left.



Llew Summers, (1947-2019) securing *Flight* for travel. Photograph: Robyn Webster

Rose McKellar, Large Feather Cloak 1, St Margaret's College Annual Art and Sculpture Exhibition

**A Fundraiser to gift Llew Summers' (1947 – 2019), *Flight* to the People of Christchurch:** A request for your donation towards securing Llew Summers' large bronze sculpture, *Flight*, for Christchurch. *Flight* will be permanently placed on the shores of the Avon-Heathcote Estuary, near the distinctive Mount Pleasant Community Centre (MPCC). Who is behind it? A small group of local residents, backed by the MPCC, are spearheading this campaign and your support is vital. The sculpture will be clearly visible in its permanent home, from the Coastal Pathway and the Main Road Causeway, a tribute to its environment and the many migratory and coastal birds. Just over a third of the funds have been raised and now we need your support for the final total. Every donation counts. Robyn Webster, 12 August To Donate: Account name Mount Pleasant CC Account No: 031599043711400 Reference: Take Flight. Your Name (to enable us to acknowledge your generosity). For further information contact Lynne Ritchie Email: lynne.ritchie@xtra.co.nz Mobile: 027 528 9272

**Eastside Gallery Linwood invites artists to its weekly *Professional Practices* conversations with Kate Spencer:** Eastside Gallery's development programme for artists is scheduled every Friday: 12.30-2pm. *Professional Practices* is a drop-in session with no enrolment necessary but signing in is welcomed. Kate Spencer of FUSE Art Business Initiative Ltd brings decades of experience to the programme, covering copyright,

planning outcomes, video documentation and promotion, artist statements, a website presence and much more. Group discussion is followed by the opportunity to workshop, mastermind or conduct one-on-one mentoring sessions.

*Professional Practices* talks about the technical and business sides of an arts practice. Book to ensure a space or turn up on the day! Email arts@tewhare.org or phone 981 2881. \$5 casual or \$3.50 if you buy a 10-class pass for \$35. For more info about exhibitions, classes, art activities & hire: <https://linwoodarts.org> A project of Te Whare Roimata Trust, supported by Manatū Taonga Ministry for Culture and Heritage.

**St Margaret's College 's Annual Art and Sculpture Exhibition:** Now in its seventh year, in 2022 the exhibition features an impressive list of contemporary New Zealand artists that includes: Callum Arnold, Piri Cowie, Esther Dean, Neil Dawson, Gill Gatfield, Ben Reid, Jamie Te Heu Heu, Robin Neate, Ira Mitchell, and Rose McKellar, as well as a collection of US modern art generously presented for sale by the Rutherford family. This biennial event raises funds for the St Margaret's College Foundation, a charitable trust established to enable students to realise their potential through initiatives that include scholarships, assisting students and their families and promoting continued excellence in academia, the arts and sport. Opening night is 7pm, Friday, 2 September. For tickets: <https://www.trybooking.co.nz/>

KNC. Open to the public: Saturday, September 3, 9am - 4pm and Sunday, September 4, 10am - 2pm, St Margaret's College Gymnasium, 12 Winchester Street, Merivale Contact: Jane Lougher, Director Community Relations, jane.lougher@stmargarets.school.nz

**Art Stars 2022: Top 100 Works of Art from Students in Ōtautahi and Waitaha Canterbury:** The Creators' Room has announced its 2022 collection of artworks from around Canterbury by students aged 15-18. The Top 100 artworks have been shortlisted from a pool of over 2,100. The Scholarship Recipient for 2022 is Oli Aikawa, aged 17 from Christ's College. This year's judging panel consisted of, practising Canterbury artists Callum Pankhurst and Marcia Scott, New Zealand Arts Foundation Leader Jo Blair and art blogger and curator Julia Atkinson-Dunn. The Creators' Room is a not-for-profit programme aimed at fostering young visual artists to experience their first public exhibition with the hope of encouraging continued participation in the arts after leaving secondary school. *Art Stars 2022:* Opening Night Friday 26 August: 6-8.30pm Tickets \$35 – book via <https://www.creatorsroom.co.nz>, 27 August – 10 September, 9am – 6pm, Hereford/High Street Atrium, 248 – 250 High Street & 150 Hereford Street.



# Canterbury Museum is planning the Move of the Century



Continues from page 1

Equally central to the development of the Museum's future, its principles and strategies, has been its consultation. 'Early thinking on the new visitor experience has been shaped around the requirements of the architect's resolution of existing environmental conditions and our work with Ngāi Tūāhuriri and Ngāi Tahu and the Museum from a Te Ao Māori perspective. The existing exterior is pretty uncompromisingly European colonial, and Ngāi Tūāhuriri and Ngāi Tahu artists are currently involved in working out how they will tell their stories in their own voice in the Museum, something that hasn't happened in the past.'

'One of the first things that a visitor will see on arrival at the redeveloped museum is water and pounamu. Then the first big interior surprise will be the beloved tohora, the biggest blue whale in the world, back on display in the Museum for the first time since it sat in the garden court in the 1990s. Passing under the belly of the great whale will turn into a full height atrium reaching to the sky which will be the Māori heart of the museum. Named Araiteuru, the space will be home to a contemporary where a Tahu and the fully conserved and re-erected Tokomaru Bay where Haute Ananui o Tangaroa, actually the third heritage building erected on the museum site back in 1874.'

'The public have also asked us not throw the baby out with the bath water, so the Old Christchurch Street and Fred and Myrtle's Paua Shell House will be back. On top of that the Museum also has an amazing elephant, completely stuffed and stuck in an attic at present. The doors into that space are not big enough to get it out again but it will be fully restored and back on display – probably for the first time since the late 1890s.'

'When moving house you do find stuff that you'd forgotten you had. The museum is no different, and amongst the 2.3 million

taonga, the curators are constantly finding "unknown" treasures. If items are mislaid or mislabelled, it can be like looking for a needle in a haystack. So the quality and accuracy of our digital collection records and object tracking is critically important. For example, recent work cataloguing a large collection of postcards has turned up scenes of Christchurch that no longer exist. Writer and art historian, Andrew Paul Wood recently wrote a very entertaining and informative article on a Chinese porcelain bowl in the collection that was published in the *Journal of English Ceramics* - this is just one item in the collection.'

'There are detailed move plans for every collection store and we have spread-sheets and move plans for what items will come out and in what order, and what will go into temporary storage. All available staff are working about half the time on this at present and we have also brought in relocation planning specialists. We have a listing of every space in the museum, with its room number and the person responsible for it. Then there is a small team supporting that lead.

Our aim in the new museum is not to bore people with lots and lots of objects, but to create exhibition environments in which inspiring and educational stories can be told by the objects – making people think and wonder.'

Canterbury Museum  
11 Rolleston Avenue  
Open Monday – Sunday 9am – 5pm  
See: <https://www.canterburymuseum.com/about-us/museum-redevelopment-plans>

↑ Staff preparing objects in the Museum's textile collection for the move.

↓ Proposed Museum facade and new, second entrance viewed from Rolleston Avenue.



# AT THE

↘ Lill Tschudi, *Fixing the Wires*, 1932 linocut

↘↘ Rebecca Smallridge, *Symbiosis #3*, 2022, watercolour on canvas

↘↘↘ Charlotte Watson, *Trout*, 2022, porcelain

↘↘↘↘ Cheryl Lucas, *Milkstock*, ceramic and glazes

↘↘↘↘↘ MB Acres, *Flower Fables - 1*, 2020, gouache on cotton

↘↘↘↘↘↘ CHWY, *of the deep*, 2022



Safely strapped in, beneath a taut musical score of wires, electric telegraph workers give their attention to the loose and trailing lines. Swiss artist Lill Tschudi made this striking three-colour linocut print in 1932.  
See: [christchurchartgallery.org.nz/collection/94-196/lill-tschudi/fixing-the-wires](http://christchurchartgallery.org.nz/collection/94-196/lill-tschudi/fixing-the-wires)  
*Leaving for Work*, Christchurch Art Gallery Te Puna o Waiwhetū, corner Worcester Boulevard and Montreal Street, until 2 October 2022

In this new series of work, Rebecca Smallridge's watercolour paintings explore the fascinating exchange between trees, plants and fungi via the mycorrhizal network present in Aotearoa's forest ecosystems. The artist on her exhibition.  
Rebecca Smallridge, *Symbiosis*, Chambers Gallery, 80 Durham Street, Sydenham, until 10 September

For their third joint show '*Softly, softly*' Charlotte Watson and Shannon Williamson use a combination of drawing and ceramics to explore disquieting notions of intimacy and vulnerability. Game animals and fragmented figures become metaphors for the fragility of memory, body and self in the face of outside forces. The artists on their exhibition  
Charlotte Watson & Shannon Williamson, *Softly, softly*, 13 September – 3 October, City Art Depot, 96 Disraeli Street, Sydenham

Lucas' commitment to the medium of clay remains strong and... her desire to push forward and experiment makes the future exciting... We wait with anticipation to see what new territory she explores next. Artist and writer Grant Banbury reviews Cheryl Lucas' exhibition *Sod Off*, at The National, December 2020. [eyecontactmagazine.com/2020/12/cheryl-lucas-ceramics](http://eyecontactmagazine.com/2020/12/cheryl-lucas-ceramics)  
*Cheryl Lucas: Shaped by Schist and Scoria*, Christchurch Art Gallery 24 August – 4 December 2022

MB Acres, *Flower Fables Vol. 33*, is an exercise in botanical self-reflection, featuring a series of new works. These are part of a growing body of work called "Flower Fables" which relate to experiences with endometriosis, poly cystic ovarian syndrome, and fertility. The artist's overview on their exhibition's themes  
MB Acres, *Flower Fables Vol. 33*, Art Hole, opens Tuesday 27 September 5.30pm, hours TBA, 336 St Asaph St

*Kaijū Candy & Zombie Chow* is the first solo exhibition of Graphic Artist & Designer "CHWY"(Carl Woolley), showcasing works influenced by pop culture, sci-fi, comics, Japanese animation and video games. The artist details the context for his practice  
CHWY, *Kaijū Candy & Zombie Chow*, Art Hole, 20 – 25 September, 336 St Asaph Street

# GALLERIES



Marian Maguire: *The Enlightenment Project* – Creating a Map and Not a Narrative



← Marian Maguire, *Sight and Blindness II - Expansion*, archival digital print

↑ Marian Maguire, *Eye-Creatures from distant land*, archival digital print

Marian Maguire describes her exhibition, *The Enlightenment Project* as an endeavour that is without end. Exploring and making sense of documented histories of the Western world, its philosophies, advances in technology and dominating presence in the 21st century are all open for extensive reconsideration and review. From its origins in classical antiquity, Christianity, scientific discoveries, the Age of Enlightenment, and its expansion into the Pacific in the late 18th century, agendas and actions come together in an amalgam of ideas, events and circumstances, their familiarity propositioned anew.

Maguire says among the many questions the exhibition raised, it began by asking how the Western world took over most of the world during its initial period of expansion in the 16th century, directing her to make a timeline for the exhibition, encompassing the period from 1500 to 1900.

‘English expansion got going around 1588 with the defeat of the Spanish Armada and for this period of time I have historical

events, philosophers, events and scientific breakthroughs. From there I began to see unexpected clusters of events and ideas. For example; the French Revolution and Captain James Cook’s arrival in New Zealand occurred around the same time, and Britain’s push into the Pacific was driven by its competition with the French. Competition between countries in Europe became intertribal warfare pushing out across the oceans.’

The exhibition is also accompanied by an impressive publication with numerous images of *The Enlightenment Project*’s archival digital prints and essays by art historian Elizabeth Rankin, writer and translator, Giovanni Tiso and journalist and writer Sally Blundell. Rankin’s essay ‘The Enlightened Gaze’, backgrounds Maguire’s lithographs from 2003 to 2011 and three series in particular: *The Odyssey of Captain Cook*, 2003 – 2005, *The Labours of Herakles*, 2006 – 2008 and *Titokowaru’s Dilemma*, 2009 – 2011. These images from Maguire brought

together European and Māori in a grouping of curious relationships between coloniser and first people.

In *The Enlightenment Project* Maguire considers the works in a wider content. ‘When working on the exhibition my question was to understand Western thinking. I am steeped in it and the things I have inherited. I have come to understand colonization as a steady encroachment. It took many forms and tactics. For example, English is the dominant international language. If ideas are not translated into English they are not part of the discourse. It sets everything. People would comment to me on those earlier series: Why are you doing this Māori work? My answer is that it is our history as well. We, pākehā, are Westerners living in Aotearoa and I am investigating what that means. We know colonisation is a bad thing. The emotional response is to separate ourselves from the history. But that also means not taking responsibility.’

‘The plan for the exhibition has been to create a map. *The Enlightenment Project*

draws upon a history of Western culture and its expansion but it is not a linear narrative. While working on it I learned so much that was surprising and illuminating. It has opened up unanticipated possibilities and perspectives. Post-colonialism is the driver. I wanted to understand the mindset of colonisation. The assumption made here, is that it was a single strategy through one channel. But among colonists I read about I became aware that people had diverse thoughts on colonialism, even politicians were arguing over the conversations and the way it was happening, both for and against. How does colonisation happen and why does colonisation happen?’

Undoubtedly, *The Enlightenment Project* would have been a difficult project to realise and deliver more than a decade ago, the proliferation of material and knowledge on the internet today is invaluable to the scale of research required, needing online access to digital libraries, documents, essays and lectures, Maguire specifically singling out Anthony Pagden’s *The Enlightenment: and why it still matters*.

Bringing together more than 350 years of Western culture and discovery, Maguire notes that by necessity, she had to finish the work for the exhibition before the writers could start on their essays. ‘It was a struggle to hold such a wide-ranging project together in terms of writing and they picked off different areas. Elizabeth Rankin had the hardest job as she covered my visual iconography, spoke to my ideas, and framing this new series in my earlier work.’

Maguire comments that she is not trying to push for a conclusion to all the questions, just to present the information, yet Rankin adds: ‘it is not possible to look at these exhibits without being prompted to think about knowledge and beliefs in new ways and ponder on how ideas develop.’

Marian Maguire, *The Enlightenment Project*  
PGgallery192, 192 Bealey Avenue  
9 August - 3 September

Dame Ngaio Marsh: Writer, Theatre Director and Contemporary Painter



← Olivia Spencer Bower, *Ngaio Marsh Painting*, c. 1934-1939 Watercolour Presented by the Friends of the Robert McDougall Art Gallery Inc, 1993 Christchurch Art Gallery Te Puna o Waiwhetū



→ Ngaio Marsh, *Nor West Goes Over*, oil on board, signed Ngaio Marsh in graphite lower right, private collection

Aotearoa’s best-known writer, Dame Ngaio Marsh is the subject of the survey exhibition *In search of Ngaio: Life and work of Dame Ngaio Marsh* at Tūranga central library. The exhibition encompasses Marsh’s work as a writer of crime novels, and also her time as a theatre director, mentor and contemporary painter, a member of The Group following her graduation from Canterbury College School of Art and formative to this independent group of local artists in Christchurch in 1927.

An association of artists formerly attending Canterbury College School of Art, The Group was established by Marsh, Evelyn Polson, Margaret Anderson, Cora Wilding and Viola Macmillan, its later membership

also featuring a number of the country’s leading artists, including Olivia Spencer Bower and Rita Angus.

Leasing a central city space in Cashel Street, in spite of their future status, at the time The Group just wanted to paint in ‘a room of their own’. Commenting on Marsh’s participation in The Group’s exhibitions, art historian Julie King acknowledged her sense of professionalism, whether a painter or writer. King also observes something of this attitude in Spencer Bower’s painting of Ngaio Marsh from the late 1930s: ‘She is standing alone in the landscape, positioned before the easel and dressed in trousers and a blue smock... A mark of professional

identity and independence, the smock was, in Janet Paul’s words, ‘one of those things that every painter when they got to London bought for themselves... it gave you a feeling of being one of a fraternity of people who’d worn this traditional blue cotton smock, long, easy to slip on, wide sleeves and big pockets.’

See: Julie King, *Olivia Spencer Bower Making Her Own Discoveries*, Canterbury University Press, 2015, page 85

*In search of Ngaio: Life and work of Dame Ngaio Marsh*  
Te Pito Huarewa Southbase Gallery, Tuakiri Level 2, Tūranga Christchurch City Libraries  
27 August – 27 November 2022



Thrash & Escalate, Nick Harte on film, music and art, The Devils, (1971)

WRITER  
Nick Harte

Wound licking. Nuns biting nuns. Self flagellatory priests... Director Ken Russell's cream and beige symphony to Satan may be "Lewd, wanton" in the words of the film, but also historically accurate in many respects.

Aldous Huxley penned the novel *The Devils of Loudun* that this incantatory gob of ocular sorcery was based on, and Russell's adaptation was predictably condemned by the Vatican and banned in Finland until the year of Our Lord 2001. Warner Brothers refused to release the film uncut due to what they deemed a "distasteful tonality". In a scene immediately following the grisly execution of salient gremlin Urbain Gandier (unforgettably delineated by Oliver Reed), show stealer Vanessa Redgrave's sister Jeanne des Anges inherits Grandier's charred femur bone, which happens to be fashioned like a mediaeval dildo, and the subsequent edit alludes to a feverish masturbation sequence which was suppressed by Warner Brothers.

At the time of making the film, Ken Russell was surprisingly a devout Catholic and apparently "very secure in (his) faith", which is all the more astonishing due to the film's themes of sexual repression, abuse of clerical power, and the hypocrisy of the Church. In an interview, Oliver Reed stated that the Catholics vs Protestants theme was heavily influenced by the then ungovernable "Troubles afflicting Northern Ireland".

The gleefully perverse visual intoxication and high camp that Ken Russell's films are revered for were first truly consecrated with *The Devils*, and perhaps again only transcribed to lesser effect in eccentric later outings such as *Crimes of Passion*, *Gothic*, and *The Lair of the White Worm*.

In 1964 Russell planned to adapt *A Clockwork Orange* but the British Board of Censors advised they would not approve it. Still, some of Burgess' influence seems to have found its way into *The Devils*, particularly the energy

and cynicism of the novel, and the film's menacing blood red title card still is reminiscent of imagery from Kubrick's then recent cover version.

Bosch, Fellini and Jodorowsky also loom large. Russell insisted on anachronistic, even futuristic set design and production designer Derek Jarman(!) accordingly dislocated historicity by basing his sets on Fritz Lang's *Metropolis*. Through his art, Ken Russell always struck me as potentially unhinged (his philosophising son once even stalked me on Facebook), for example, he was responsible for accidentally detonating a large portion of the film's set. Also, a legendary lost TV debate between the director and an excessively harsh critic apparently became so heated that Russell walloped the critic over the head with a newspaper featuring the antagonistic review.

→ Ken Russell and Vanessa Redgrave on the set of *The Devils*



*The Devils*, 1971, Director, Ken Russell  
Writers: Ken Russell (screenplay), John Whiting (based on the play of Aldous Huxley's novel "*The Devils of Loudun*")  
The film stars: Vanessa Redgrave, Oliver Reed and Dudley Sutton  
Mark Kermode, *Hell on Earth: The Desecration & Resurrection of The Devils*. <https://www.imdb.com/title/tt0815173/>

Bryan LEstrange: Gallery and Container Art in Sumner

It began post-quake in October 2011 with approximately 160 shipping containers in Sumner, initially placed between land and sea as a barrier against the potential collapse of the hillside bordering Peacocks Gallop, yet equally doubling up as an outdoors art gallery.

*Container Art* was founded by Sumner artist, gallery owner and curator, Brian LEstrange. Featuring the work of leading New Zealand artists from day one, in 2011 it also represented an affirmation to the city and surrounding districts that its residents post-quake were here to stay. In an interview with *The Press*, LEstrange commented that the freight containers were 'very much about the community turning a negative into a positive, and it is a fantastic platform for artists to show their work when the galleries are closed.'

LEstrange remembers well the arrival of the shipping containers in Sumner, placed there as protective rock barriers along Peacocks Gallop. 'Sumner was used as a wall for a giant art exhibition with works by artists that included Shane Cotton, Tony DeLauteur, Fiona Paddington and Simon Kaan. There work was shown on a monumental scale. The artworks, some forty-foot wide by two stories tall worked their way along the beach front, and as new paintings were installed, that

dreary wall was transformed into a positive highlight for the tired locals and any brave visitors to Sumner.'

'New Zealand artists were then matched with sponsors and as installations of many artworks, it gained momentum, and being such a memorable exhibition in 2011 those artists were then brought in again to exhibit their work in an annual show at LEstrange Gallery and since that time guest artists such as Jeffrey Harris have further participated, again culturally enriching the area'.

Now in its 12 year the anticipation and enthusiasm for *Container Art* in Sumner as an annual seems even stronger, as locals await who the artists will be for this year and which of their works will be upped in scale and given a public presence like no other that makes the experience of their art impossible to miss.

In 2022, participating artists are: Hamish Allan, Nigel Brown, Alison Erickson, Jason Greig, Bryan LEstrange, Alan Pearson, Ewan McDougall, Llew Summers and Philip Trusttun

*Container Art*  
Peacocks Gallop, Sumner from 30 August  
LEstrange Gallery  
53 Nayland Street Sumner, 5-8pm



↑ Bryan LEstrange, *No Apologies - Information stations II*, 2022, carved oil and enamel on etched stainless panel, 3m x 1m



→ Nigel Brown, *Yeah, and So You Should*, container art, Peacocks Gallop

Stefan Roberts' Waterlog: A Photograph as a Faded Memory and Warning

For more than two decades Stefan Roberts' photographs have insisted that our experience and memory of the world in which we live is far more than the realities that we believe give certainty to the familiarities of our lives. Rather than seeking out given representations and measured or reassuring images as generalisations of lived experience, Roberts seeks out the moments inbetween, his camera insisting on the reality of circumstances that seem continually in a state of fleeting transformation, intangible yet documented by his camera and unexpectedly revealed as evidence of an inexplicable yet authentic reality.

He describes his exhibition, *Waterlog*, at PGgallery192, as an exploration of water as a pivotal and vulnerable force within nature, commenting that in his work, 'the water that shapes and informs the environment has been allowed to alter and shape the photographic interpretation of the landscape. Just as water's influence on the environment is gradual, so is the photographic process. The images have been formed using a single continuous exposure lasting between 4 months and a year. During this time precipitation has been gradually collected within the image-forming chamber of my unique pinhole camera. With the water in direct contact with the photographic medium,



it is free to assert its influence over the formation of the image. It marks and rots the surface of the paper negative; it forges paths like new wandering rivers. The process moves the photograph from being a trace; it appears both like a faded memory and a warning of the fragility of

↑ Stefan Roberts, *Waiau River - Waterlog*, pin hole camera

our environment.' Roberts has exhibited widely in solo and group exhibitions and his work is held in the collection of the Museum of New Zealand Te Papa Tongarewa.

Stefan Roberts, *Waterlog*  
PGgallery192, 192 Bealey Avenue  
6 September – 1 October



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**  
Alex (Elek) Stephenson, *No Ombré*, from 5 Sep, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

**2** **Aigantighe Gallery**  
*Artarama*, until 4 Sep, The Sculpture Garden, *Insights*, gallery collection, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

**3** **Art Hole**  
CHWY, *Kaijū Candy & Zornbie Chow*, opening 20 Sept 5:30–8pm, 10:30am–4pm Wed 21–25 Sep, 10.30–4pm, MB Acres, *Flower Fables Vol 33*, opens Tue 27 sep 5.30pm, 336 St Asaph St

**4** **Art on the Quay**  
Rangiora Pottery Group, *Pieces of Us Waimakariri*, 22 Sep–26 Oct, *Nemish Art Awards*, until 21 Sep, 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** **Ashburton Art Gallery**  
Sam Towse, Yukari Kaihori, Teresa Collins, and Alex Su, in association with The Physics Room, *The Moon and the Pavement*, until 9

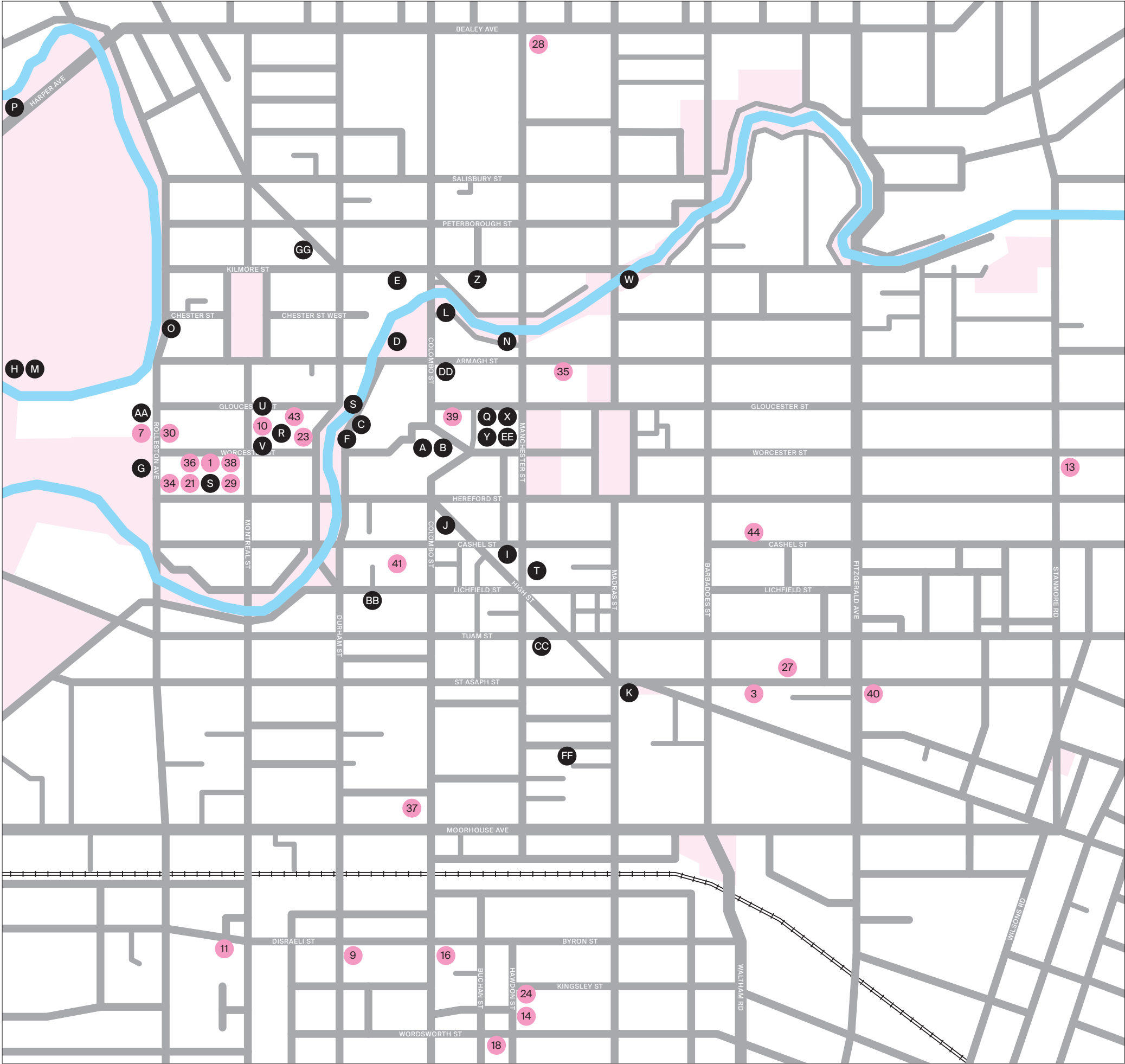
- Sep, *Rare and Unrivalled Beauty*. Landscape paintings from the Kelliher Art Trust Collection, until 2 Oct, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

**7** **Canterbury Museum**  
*Dinosaur Revolution: Secrets of Survival*, until 24 Oct, Denise Baynham, *Operation Grapple: We Were There*, until 16 Oct, 11 Rolleston Ave, Mon–Sun 9–5pm

**8** **Rangiora Chamber Gallery**  
Professional Weavers Network of New Zealand, *Ngahere – The Bush of Aotearoa*, 4 Sep–6 Oct, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

**9** **Chambers Gallery**  
Kim Lowe and Rebecca Smallridge, Karen Greenslade and Andy Waugh, until 10 Sep, Sue Cooke, *A Delicate Balance*, Kiya Murman, *Birds*, and Siene de Vries, *The Garden Revisited*, 14 Sep–1 Oct, 80 Durham St, Sydenham, Tue–Thu 11–5.30pm, Fri to 5pm, Sat to 2pm

**10** **Christchurch Art Gallery Te Puna o Waiwhetū**  
*Gathering Clouds*, until 7 Sep, *Māori Moving Image ki Te Puna Waiwhetū*, until 16 Oct, *Leaving for Work*, until 2 Oct, Cheryl Lucas, *Shaped by Schist and Scoria*, until 4 Dec, *Perilous: Unheard Stories from the Collection*, ongoing, Cnr Worcester





- Blvd and Montreal St, Mon–Sun 10–5pm, Wed to 9pm
- 11 City Art Depot**  
Charlotte Watson & Shannon Williamson, *Softly, softly*, 13 Sep–3 Oct, Olivia Chamberlain, *Off Cuts*, until 5 Sep, 96 Disraeli St, CHCH, Mon–Fri 8.30–5pm, Sat 10–2pm
- 12 Down by the Liffey Gallery**  
Joanne Webber and Jenny Baker, 17 Aug–11 Sep, Bev Jones and Stephanie Watson, *Earthly*, until 14 Aug, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 13 Eastside Gallery**  
*Eastside Spring*, work by 8 local artists, until 17 Sep, WEA Painters, 19 Sep–18 Oct, 388 Worcester St, Wed–Sat 12–4pm
- 14 Fiksate**  
Unofficial Group Hang: Jacob Yikes, Tyler Stent, Levi Hawken and Jay Hutchenson, until 30 Sep, 54 Hawdon St, Sydenham, Tue–Wed 10–2.30pm, Thu 10–5pm, Fri 10–8pm, Sat 11–4pm
- 15 Fo Guang Yuan Art Gallery**  
*A Memorial to Keith Morant*, until 11 Sep, Tricia Morant, ceramics, 17 Sep–24 Dec, 2 Haraakeke St, CHCH, Tue–Sun 9–4pm
- 16 Form Gallery**  
Tony O'Grady and Rory McDougall, *East & West*, 10–30 Sep, 468 Colombo St, Tue–Sat 10–5pm
- 17 Ilam Campus Gallery**  
James Newey, Elijah Molloy-Wolt, Laura Heron and Lewis Robertson, *The jester knows how tired I am*, from 1 Sep, Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 18 Jonathan Smart Gallery**  
John Pule, new works, Sep, Neil Dawson, *equipoise*, until 3 Sep, 52 Buchan St, CHCH, Wed–Sat 11–5pm
- 19 LEstrange Gallery**  
Hamish Allan, Nigel Brown, Alison Erickson, Jason Greig, Bryan LEstrange, Alan Pearson, Ewan McDougall, Lew Summers and Philip Truettum, *Freight Containers*, from 31 Aug, 53 Nayland St, Sumner, Tue–Fri 11–5pm, Sat–Sun 12–5pm
- 20 Little River Gallery**  
Kirsty Nixon and Jane Downes, *Sanctuary*, 3–27 Sep, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 21 Maxine Burney Artist's Studio**  
David Shepherd, *Spring Break*, 1 Sep–29 Oct, The Arts Centre 28 Worcester Blvd, Mon–Sat, 10am–5pm
- 22 McAtamney Gallery**  
Marilyn Jessop, *Impressions of Summer*, until 15 Sep, 40A Talbot St, Geraldine, Mon, Tue, Thurs by appt, Wed, Fri–Sun, 10–3pm
- 23 NMG**  
Andrew Beck and Séraphine Pick, opens 23 Sep, Gretchen Albrecht, *nine illuminations 1976–1978*, until 10 Sep, 141 Cambridge Terrace, Wed–Sat 11–5pm
- 24 NZ Artbroker**  
Anna Dalzell, *Outer Islands, Inner Worlds*, 3–24 Sep, 2 Kingsley St
- 25 Orion Powerhouse Gallery**  
Steve Helps, *SHADOWS ON THE LAND*, 27 Sep–19 Nov, 1 Rue Pompallier, Akaroa, Mon–Sun, 10am–4pm
- 26 Oxford Gallery**  
**toi o Waimakariri**  
Group Exhibition, *No2ART TRAMPSHOW*, until 18 Sep, Main St, Oxford, Thu–Sun 10–4pm
- 27 Paludal**  
instagram: paludal\_chch, 371 St Asaph St, Thu–Fri, 5:30–7:30, and Sat 12–3pm
- 28 PGallery192**  
Stefan Roberts, *Waterlog*, 6 Sep–1 Oct, Marian Maguire, *The Enlightenment Project*, until 3 Sep, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 29 Pūmanawa and Makers Workshop**  
Jacqui Rogers, *Escapism*, until 4 Sep, Canterbury Embroiderer's Guild Inc, *Embroidery Matters*, 14–18 Sep, Terra Nova, *Te Ao Earth Week*, 19–25 Sep, Silver-Smiths Guild of Canterbury, 20 Sep–20 Oct, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 30 Ravenscar House Museum**  
Ravenscar collection of New Zealand art, objects and classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 31 RightSide Gallery**  
380 St Asaph Street, CHCH, Sat 10–4pm & by appt.
- 32 Stoddart Cottage Gallery**  
Frances Malcolm, *Magnificence*, 2 Sep–2 Oct, 2 Waipapa Ave, Diamond Harbour, Fri–Sun, 10–4pm
- 33 Susan Badcock Gallery**  
New works by John Badcock and Susan Badcock, 1–30 Sep, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 34 Teece Museum of Classical Antiquities**  
*Myths and Mortals: Life in Ancient Times*, Arts Centre of Christchurch, 3 Hereford St, CHCH, Wed–Sun 11am–3pm
- 35 The Art Shop Gallery**  
Mark Dimock, "...an exhibition", from 2 Sep, 210 Armagh St, Mon–Sun, 10–5pm, Fri to 7pm
- 36 The Central Art Gallery**  
Veronica Herber, *Yesternight*, 1 Sep–2 Oct, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 37 The National**  
Warwick Freeman & Manon van Kouswijk, until 24 Sep, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 38 The Physics Room**  
Jahra Wasasala, 17 Sep–23 Oct, Heidi Brickell, *Pakanga for the lost girl*, until 11 Sep, 301 Montreal St, The Arts Centre, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 39 Tūranga**  
*In search of Ngaio: Life and work of Dame Ngaio Marsh*, until 27 Nov, 60 Cathedral Sqr, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 40 Windsor Gallery**  
Featuring Sue Syme, Miles Dover, Andris Apse, Diana Peel and David Wooding, 386 St Asaph St, Mon–Fri 9–5pm, Sat 10–1pm
- 41 Xgaleri**  
Paintings by Sheila Brown and Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 42 York Street Gallery of Fine Art**
- Not Pictured in Map:**
- Aigantighe Gallery
  - Art on the Quay
  - Art Box Gallery
  - Ashburton Art Gallery
  - Rangiora Chamber Gallery
  - Down by the Liffey Gallery
  - Fo Guang Yuan Art Gallery
  - Ilam Campus Gallery
  - L'Estrange Gallery
  - Little River Gallery
  - McAtamney Gallery
  - Orion Powerhouse Gallery
  - Oxford Gallery toi o Waimakariri
  - L'Estrange Gallery
  - Stoddart Cottage Gallery
  - Susan Badcock Gallery
  - York Street Gallery of Fine Art
- No Current Listings:**
- CoCA Toi Moroki
  - Fibre Gallery
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- creative nz**  
ARTS COUNCIL OF NEW ZEALAND Te Aotearoa  
Artbeat: ISSN 2624-2664

## Eastside Spring



Jane Barry, "Nostalgia," acrylic on canvas

## Eastside Gallery

22 Aug - 17 Sept. 8 artists. 388 Worcester St.  
[linwoodarts.org](http://linwoodarts.org)



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# REVIEWS

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## Gretchen Albrecht, *nine illuminations 1976 - 1978*

WRITER

*Andrew Paul Wood*

In the late 1970s, shortly before a pivotal year-long sojourn to Europe and North America, renowned New Zealand painter Gretchen Albrecht produced a series of large colour field abstracts, the acrylic stained into the canvas – a territory she had begun exploring in the early 1970s.

Very few of these were shown at the time and the rest were placed in storage and forgotten about until rediscovered by the artist in 2021 during Covid lockdown. They are breathtakingly beautiful paintings that telegraph their art-historical importance from the walls.

These extraordinary works cast a fascinating light on Albrecht's development. Although there is a clear influence coming from US abstraction, particularly Mark Rothko, Morris Louis and Helen Frankenthaler, and fellow New Zealander Pat Hanly, in their details we can see the emergent motifs that would eventually come to characterise

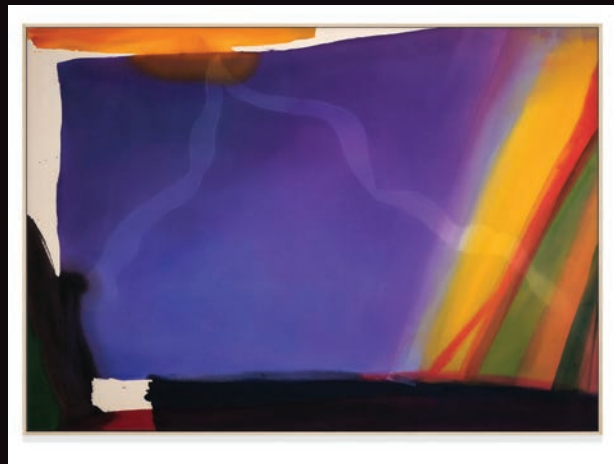
Albrecht's distinctive work.

Although perhaps not the most achingly beautiful of the works on display, the painting *tumult* (1978) already contains within it the beginnings of the central division and gestural hemispherical sweeps of later work. In *seasonal* (1976) we stare into a fiery sunset where a meandering blue-green mark hints at a horizon more McCahon than Rothko.

The distinctive thing about the paintings is that they are not simply left as stained colour fields. These have been worked over with expressive brush marks, or partially washed away to reveal the faint spectre of the colour that was there, or splashed with paint à la Pollock as in *brume tangle* (1977).

The title of the show, *nine illuminations 1976-1978* carries within it a hint of Arthur Rimbaud and it is a fitting title, and indeed Benjamin Britten's setting of that work was often on the studio stereo at the time.

Like the verse libre poems of Rimbaud's



↑  
Gretchen Albrecht, *illumination (lee-side 2)*, 1978 acrylic on canvas

*Les Illuminations* (1886) each painting is a self-contained flash of emotion, ecstasy and metamorphosis. Rimbaud's lover Paul Verlaine wrote in his preface to the *Illuminations* that the English word was based on the English word with the idea of coloured plates in mind. No doubt Rimbaud's theme of travel chimed with Albrecht's own anticipated voyage.

It's astonishing that such a brilliant, bold and cohesive body of work was produced in Aotearoa and go largely unnoticed, not least that it should be produced by a woman artist in that patriarchal milieu, backwards, as it were, and in heels.

Gretchen Albrecht,  
*nine illuminations 1976 – 1978*  
NMG, 141 Cambridge Terrace  
5 August – 10 September

## Nick Harte, *Pickpocket* (1959)

WRITER

*Nick Harte*

Cantabrians should consider themselves officially in the gravy with this rare opportunity to enjoy a one-off screening of *Pickpocket*, from the curmudgeonly director who liked to refer to theatre as a “bastard art”.

My personal introduction to the cinema of Robert Bresson was akin to a miraculous forest fire in my brain as I hadn't previously been privy to the fact that a work of art could exist in such a pure form. To many, *Pickpocket* is considered the teacher's pet in Bresson's classroom of perversely gifted children, with only *Au Hasard Balthazar* coming in at a close second. While all thirteen of his feature films embody a level of cinematic perfection that any farsighted director would sell their pancreas for, *Pickpocket* retains an unprecedented position, spawning many a torrid accolade, such as that of the title character having inspired the brooding naivety of perhaps cinema's most beloved psychopath in *Taxi Driver*'s Travis Bickle.

With decades of unnaturally obsessive



↑  
Martin LaSalle (1935 – 1987), leading actor in his first film role in *Pickpocket* as Michel

film scrutiny under my belt, and even though *Pickpocket* was released in 1959, I still regard Bresson's alien aesthetics as the most futuristic thing on offer due to the fact that he truly reinvented the wheel in his quest to

radically re-systematise the syntax of the cinematograph. In the director's crucial *Notes on the Cinematograph*, he explains his rigorous use of both non-professional actors (whom he refers to as models) and parametric narration in which style is of equal importance to plot.

Many non-Bressonians may have deemed *Pickpocket* a snooze-fest but the denial of theatricality he achieves through an astringent regime of Brechtian alienation tactics is entirely intentional. By force feeding the viewer a disputatious diet of insipid imagery and dull dialogue, Bresson sets us up for an even loftier payoff when the film abruptly concludes to the perverted blasts of Jean-Baptiste Lully and presents us with one of the many transcendental moments he is notorious for. Authenticity was of great importance to Bresson and the film was actually banned in Finland due to its depiction of such convincing pick-pocketing techniques.

Bresson started out as a painter and

his love for the figurative is evident here in his preference for focusing on hands (often at the expense of the face) which take on a near mystical quality due to the balletic abstractions they gracefully execute. *Pickpocket* is perhaps the quintessential spiritual crime flick for jaded existentialists, with its Dostoyevskian antagonistic relationship between central character Michel and a po-faced police inspector, also its nail-biting suspense, which is said to have influenced Christopher Nolan's grandiloquent war drama *Dunkirk*. Bresson's characters are never black and white, as the director himself attested to in one of his canonical belittlements of the craft of acting: “We are complex. What the actor projects is not”.

Robert Bresson, *Pickpocket*, 1959  
Screened by the Canterbury Film Society  
15 August at the Christchurch Art Gallery Te Puna o Waiwhetū  
See: [canterburyfilmsociety.org.nz/join](http://canterburyfilmsociety.org.nz/join)

## Operation Grapple: We Were There

WRITER

*Reah Somerville*

If you have an hour without the kids in Christchurch's city centre, I urge you to spend time in this exhibition. When I visited, it was the school holidays, and I was grateful that I wasn't one of the parents trying to track down their children as they raced around the Canterbury Museum. If you go to see *Operation Grapple* each label is as captivating as the last, demanding full attention. The exhibition contains first-person accounts of Navy veterans narrating their lives during and after their time on the HMNZS *Pukaki* and *Rotoiti* Ships, ships which were sent to Kiribati and Malden Island in the 1950s to assist the British in their nuclear testing.

It is an unfortunate truth that many of us are unaware of Aotearoa's involvement in the history of nuclear testing and the devastation caused in the Pacific. Photographer, Denise Baynham's passion-project portrait exhibition is a testament to how these narratives can inspire people to delve deeper into this



←  
Denise Baynham, *Philip Payton*, 2021, photograph courtesy of Denise Baynham, (Canterbury Museum)

part of history. Baynham began this project after visiting the Devonport Torpedo Bay Naval Museum in Auckland, becoming transfixed and dedicating time to ensure that the stories of these veterans were told.

In 1957 and 1958, the New Zealand Navy sent support to the Pacific for nine British Nuclear tests, on Kiribati (also known as Christmas Island) and Malden Island, now a part of Kiribati. Aboard these ships were 551 personnel from the New Zealand Navy. With tests over one hundred times larger than the atomic bomb in Hiroshima, those serving on the ships saw unimaginable and awe-inspiring acts. Interestingly, some of the veterans described the experience of witnessing the bombs as “wonderful,” “awesome,” majestic, “marvelous” and even “beautiful.” But as many of these men had joined the Navy when they were 14, 15 or 16 years old, they had no idea what their devastating fascination would cause in their futures.

The exhibition will stir emotions within, calling on empathy and understanding for men who were rarely acknowledged for how their service later destroyed the physical and mental health of themselves and their families, providing an understanding and emotional connection to an aspect of Kiwi history which should be better acknowledged.

A Portrait Photography Exhibition by Denise Baynham, *Operation Grapple: We Were There*  
Canterbury Museum, 11 Rolleston Avenue  
13 May - 16 October



The Necessity for Critical & Curatorial Rigour

WRITER  
Orissa Keene

Low stakes at all costs is too familiar an approach to exhibition programming. SoFA Gallery’s symbolic return to the city centre presents a lost opportunity at a time when there is a pressing need for our established art institutions to take the lead in exhibiting and commissioning art that represents the diversity and ambition of artists in Ōtautahi and Aotearoa.

While I was at Ilam School of Fine Arts (SoFA), there was often mention of a heyday when the Ilam SoFA Gallery was located in the CBD. It was surrounded by a rhetoric of mild hope (for some future plan) mixed with nostalgia for presenting experimental and challenging work right in the middle of town. So, when part way into Toi Moroki CoCA’s partnership with Object Space, Ilam SoFA took over programming of the Ō Papa Gallery at CoCA, early 2021, I assumed they’d take full advantage; giving over the Ilam Campus Gallery to the students in order to focus resources into a more engaged programme at CoCA and establishing a practise-led mode of curating and the technicalities of exhibition planning on campus. But from the vantage point of hindsight, best intention alone does not make for best practice.

After opening with the crowd-pleasing and timely exhibition *Post Black* (2021) Bill Culbert and Ralph Hotere, the programme

tapered away to a series of easy decisions seemingly based on proximity and convenience. Hannah Watkinson (pākehā, Ilam SoFA faculty), *The Near Future* (2021), followed a Masters submission and coincided with a book launch. Steve Carr (pākehā, Ilam SoFA faculty) and Christian Lamont (pākehā, SELECT 2019 winner), *Fading to the Sky* was developed for Te Uru in 2020 and adapted for CoCA in 2021. In both cases the work was already made and the artists within arms reach of the curator, Aaron Kreisler (Head of School at Ilam). Meanwhile it’s been business as usual (as usual as possible, granted, during COVID time) back at Ilam Campus Gallery, showing alumni, OSB winners, and the annual Student Series exhibitions.

The final two exhibitions contained new commissions; Liam Krijnsman (pākehā, SELECT 2019 winner) *More than this* (2022) and Ali Nightingale (pākehā) *Last swim of the summer* (2022). In both instances, not one faculty member attended the opening. An institution sets the standard in a relationship such as artist and curator – here, it appears the default was essentially hands-off. Ilam assisted the development of *More than this*, (evidenced by time, mahi, and resources), but seemed to disappear upon notice of the artwork’s technical shortcomings. For



Last swim of the summer, I believe there was a mutual lack of care and ownership on the part of the artist and the curator—both, resulting in an exhibition which exposed this aesthetic of neglect.

The Ilam/CoCA programme reads like resignation, yielding to the stereotype of Conservative Christchurch. But for as long as I live here I will not believe this to be a fair

↑ Christian Lamont, Steve Carr Installation view, *Fading to the Sky*, CoCA Toi Moroki, 19 October - 4 February 2022

representation of art and artists in Ōtautahi. Show me the impassioned, the unpredictable, the generous, and the enjoyable

Ō Papa Gallery at COCA Toi Moroki  
66 Gloucester Street  
Tuesday to Friday 10-5pm and Saturday 10am-3pm

Anna Dalzell: *Outer Islands Inner Worlds*

Working from her studio in Banks Peninsula, Anna Dalzell’s commitment to the land and environment, and our many relationships with it, (historical, present and future), are central to the subjects of her practice. Working in a range of media as a printmaker, jeweler, painter and sculptor, Dalzell’s art reaches audiences across disciplines, and this amalgam of materials and themes has contributed to her profile, exhibiting and participating in local, national and international exhibitions for more than two decades.

Dalzell’s engagement with the land, its history and the complex relationships it represents are revealed on various levels through her work, from the fundamentals of the land as site, environment, a possession, and resource and responsibility for all cultures and communities. Her concerns are founded upon the “big picture” and the necessity of taking responsibility, her diverse means of expression, demarcating due attention to questions and issues that cannot be ignored.

The current exhibition, *Outer Islands Inner Worlds*, documents her response following her recent artist’s residency in Sub-Antarctic. Made up of a series of island bordering Antarctica, the most familiar of its landmasses is Campbell Island/ Motu

Ihupuku, surrounded by a series of smaller island groupings, Jacquemart Island, being the southernmost extremity of New Zealand, possessing a mountainous terrain, uninviting in its fiord and harbour, opening out to the sea on its east coast.

Dalzell’s perspective on the subjects for *Outer Islands Inner Worlds* is about both the expansive ‘grand’ view of the landscape and its accompanying intimate details. In her painting, *Outer Islands Inner Worlds* 3, the panoramic and far-distance view of the land is made personal and tangible by the skyward seagulls surveying their world below, implicitly sharing the experience with all of us, and their relationship to their home and surroundings

Yet, where *Outer Islands Inner Worlds* 3, extends an invitation for such an encounter, at the same time, it insists on our consideration of the isolated Sub-Antarctic environment and the contrasting relationships and challenges that humanity represents through the industrial/digital world that it populates. Dalzell observes and considers: ‘How do we go into the future? Are we at a real turning point, we see extreme behavior emerge, exhibited through hatred and cruelty. Humanity is facing rapid challenges. Rising populations, climate change, politics,

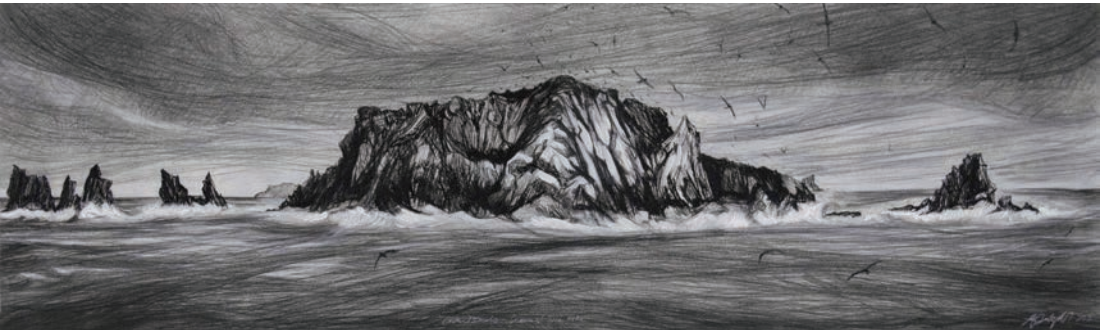
statelessness and war, all impact us to varying degrees. How do we move forward to peace, acceptance, commonality, meeting basic needs, human rights, survival. Finding a common thread, what is it we all need? Hope, peace, freedom.’

Anna Dalzell, *Outer Islands Inner Worlds*  
NZArtbroker, 2 Kingsley Street, Sydenham  
3 – 24 September



↓ Anna Dalzell, *Outer Islands Inner Worlds* 11, 2022, intaglio print

→ Anna Dalzell, *Outer Islands Inner Worlds* 3, 2022, oil on board



Steve Helps: *Shadows on the Land*

Retired Akaroa farmer Steve Helps holds his first solo exhibition, *Shadows on the Land*, in a series of works on paper, their subjects based on the Akaroa Basin, its valleys, outcrops and sky line.

It is a location and environment that he has known throughout his life, as a child and later farming at Akaroa and Flea Bay. Helps describes his paintings as abstracted land forms, ‘an expression of past and present, of European and Māori history, place names and legends.’

Certainly, it is difficult to separate the subjects of paintings from his immediate experience of the land, documenting and remembering his relationship and differing perceptions about its history. *Shadows on the Land* sees him commenting on his life in the region: *O-te-Patatu* and *Te Piki Te Ake* was painted in the spring of 2020 and it was ‘inspired by the explosion of yellow on the hills as the gorse flowered.’

‘The land near the Hinewai saddle known as O-te-Patatu comprises Stony Bay Peak, (Tara-te-rehu “the peak of the bottle nosed dolphin”), Purple Peak and Te Piki Te Ake. This area was an historic habitat of the Titi or Mutton Bird, which by legend was hunted by Patupaiarehe... causing the birds extinction. Composed by a Ngāi Tahu or Ngāti Mamoe woman, there is a waiata a plea to the Titi to return to O-te-Patatu.’

In acknowledging the history of the region, Helps further notes the return of the original name of Oteauheke (Misty Peak) ‘renamed “Brasenose” by Reverend William Aylmer (1802 – 1883) or his son Henry after Brasenose College, Oxford. Today the name is once again Oteauheke.’

Steve Helps *Shadows on the Land*  
Orion Powerhouse Gallery Akaroa  
27 September – 19 November



→ Steve Helps, *Old burial ground and Tapu Peak, Oteauheke*, oil on paper







# Professional Weavers Network of New Zealand: *Ngahere – The Bush of Aotearoa*

The Professional Weavers Network of New Zealand (PWN) was established in 1991 as a group of weavers who recognised the need for a national forum focused on weaving. *Ngahere – The Bush of Aotearoa* is a survey exhibition from the organisation of tapestry artists, pleased to ensure that their work is a ‘tactile’ experience, making it possible to touch the weaver’s work in the space of the art gallery. The artists confirm that the aesthetic qualities of their tapestries are about colour, woven fabric and materials and a relationship with people that encompasses feeling and touching the objects that they make.

*Ngahere – The Bush of Aotearoa* also brings together some of its leading weavers, featuring more than thirty-nine stunning artworks, including hand woven textured and gauze fabrics, tapestries, Jacquard weaves, floor rugs and cushions, the exhibition aiming to explore and responds to many aspects of the country’s native bush in both materials and subjects. Responding to their experiences of the natural environment, the exhibition reveals a ‘kaleidoscope of textures, colours and filtered light, each weaver keeping the textures and colours of the bush of Aotearoa in mind.’

Among the list of prominent participating weavers is Marilyn Rea-Menzies, whose arts practice has equally engaged with painting, drawing and digital prints, but her specialist area is in fibre art and the creation of spectacular wall hangings. Rea-Menzies’ large tapestry works are impressive both for their level of detail and their rendering of native

birds. In 2021, Rea-Menzies tapestries were the subject of a touring exhibition, *Extinction is Forever*, its itinerary included Pataka Gallery in Porirua.

From the mid-1980s to late 2000s, Rea-Menzies worked in Ōtautahi Christchurch as a professional tapestry artists, moving to the Waikato after the February 2011 earthquake to be closer to family. Exhibiting in Ōtautahi Christchurch for almost thirty years, she maintained a highly visible presence. In 2000, she was commissioned to weave a tapestry for the millennial celebrations, exhibited in the Christchurch Town Hall up until 2011, this work is now in the foyer of the Christchurch City Council offices. She also created a tapestry screen commissioned in 2011 by Lady Susan Satyanand (wife of the Governor General, Sir Anand Satyanand), for the drawing room of Government House, which was gifted to the Government at the end of her husband’s tenure as Governor General. Many of her works are now held in numerous collections throughout New Zealand and overseas.

Rea-Menzies love of native New Zealand species stemmed from her childhood, and having grown up on the West Coast near the native bush line, she has recently returned there to live.

Professional Weavers Network of New Zealand, *Ngahere – The Bush of Aotearoa*, Chamber Gallery Rangiora, 141 Percival Street, Rangiora  
4 September - 6 October



Marilyn Rea-Menzies, *Lichen*, Tapestry Wall Installation (detail)

## Gina Kiel and Fiksate’s Risograph Print Series

Mural and street artist Gina Kiel was Fiksate’s August artist for its limited-edition monthly Risograph print series, her work in an edition of 40 selling out within two hours of its release. On one level it is a surprise, but with a dedicated national and international audience for her work from an artist who iconography is as refined as it is arresting, it made perfect sense.

Based in Te Whanganui-a-Tara, Aotearoa (Wellington) Kiel’s iconography is centred upon ‘ideas of life, death, spirituality, and pop culture’ working across a range of practices that include murals, commissioned artworks, tattoo, and collaborations with Wellington-based artists Xoe Hall and Miriama Grace-Smith aka The Dream Girls Collective

Fiksate Gallery print series is a collaboration with M/K Press, publishing a new Risograph print each month in a limited-edition of 40 prints sold through its gallery and website. This has seen the print series sold to collectors month by month purchasing the entire series. Recent Risograph prints have included works by Cinzah, Dcypher, Dr. Suits, Xoë Hall, Jen

Heads and Levi Hawkins. M/K Press outlines the process of Risograph printing as an affordable and unique variation of printing that mixes digital printing processes with a digital form of screenprinting where each colour is printed independently on its own layer. This process makes for surprising outcomes and combines raw, bit-map style dotting to intensely opaque saturation of tones not found in regular INK-JET printing, like fluorescents inks.’

M/K Press is an independent Risograph printing and publishing business run by Jane Maloney in the Fiksate Studio space in Sydenham. Working in Fiksate for two years she has produced print runs, exhibition catalogues and posters as well as working with other established artists such as Flox and Wayne Youle. In the recent Fiksate exhibition of Robert Seikon & Anastasia Papaleonida’s *Long Trip Of The Kokos*, she also developed an exclusive print release with them which was well received.

For a link to Gina’s prints:  
<https://bit.ly/3QtfGKo>



Dr Suits, *Loops*, M/K Press x Fiksate, Risograph print on Fabriano 200gsm paper, 420 x 297mm

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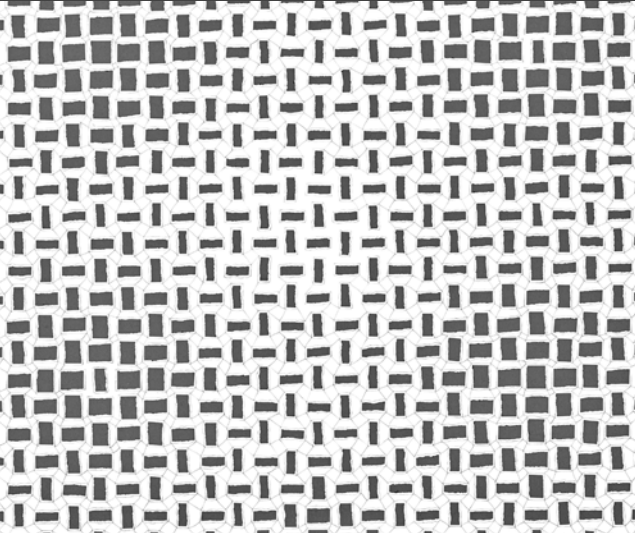
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YUKARI KAIHORI  
SUSU  
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Image | Sam Towse, detail from Loose stones, speckled skin, 2022.

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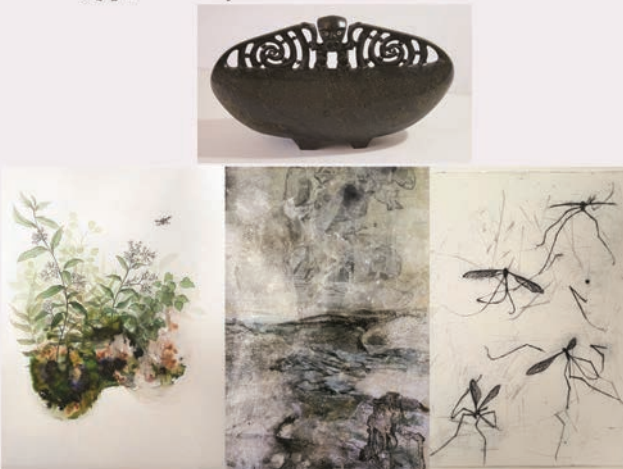
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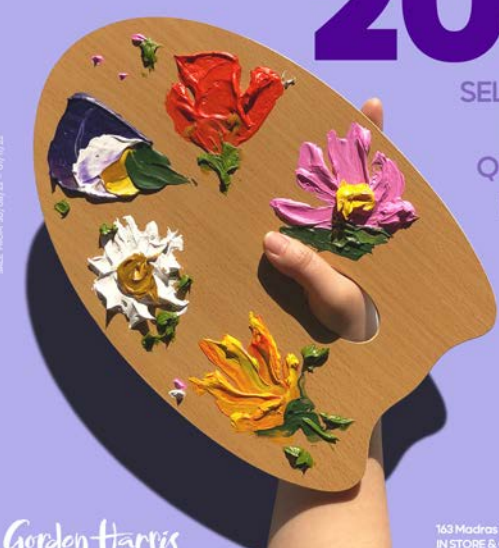
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