

ARTBEAT

In this issue: *What does vandalism look like in the digital realm?*⁰² *Fiona Pardington: Te taha o te rangi*⁰³
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Te Waiatatanga Mai o te Atua The Song of the Gods



WRITER
Warren Feeney

Ōtautahi has a newly significant public work of art and it is without precedent in Aotearoa. *Te Waiatatanga Mai o te Atua The Song of the Gods* is located in the Observatory Tower at The Arts Centre Te Matatiki Toi Ora, telling and revealing a version of the Ngāi Tahu creation story as it was documented in 1849 by Matiaha Tiramōrehu (Born at Kaiapoi pā in the early decades of the nineteenth century Tiramōrehu came from a high-ranking family of the prominent hapū Ngāi Tūāhuriri of Ngāi Tahu).

Te Waiatatanga Mai o te Atua The Song of the Gods is a Ngāi Tahu project that brings together five artists guided by its appointed ‘creative lead Arts Foundation Te Tumu Toi Laureate, Dr Areta Wilkinson (Ngāi Tahu). The artists are: Turumeke Harrington (Kāi Tahu, Rangitāne), Alex McLeod (Ngāi Tahu, Te Rarawa, Ngāti Rangī, Tainui, Ngāti Porou), Kate Stevens West (Ngāi Tahu), Christine Harvey (Ngāi Tahu, Kāti Mamoe, Moriori, Ngāti Mutunga, Te Ati Awa, Ngāti Toa Rangatira), and Ariana Tikao (Kāi Tahu).

Collectively, their arts practices encompass traditional and contemporary art in sculpture, carving, painting and sound, bringing to life and reinterpreting Matiaha Tiramōrehu’s story of creation in an encounter that is

described by The Arts Centre Te Matatiki Toi Ora as ‘an immersive, sensory experience on a monumental scale.’

Te Waiatatanga Mai o te Atua The Song of the Gods is also a welcoming voice for all visiting The Arts Centre, the restoration of its Observatory Tower damaged in the 2010 earthquakes and its 1897 Townsend Teece Telescope now sharing space with *Te Waiatatanga Mai o te Atua*, both with an agenda that considers a sky and universe without end. After many centuries of thought, the current consensus is that ‘there is a spherical surface, the cosmic event horizon (13.8 billion light-years from Earth), beyond which nothing can be seen even in principle.’

It is also a story that for each of the artists and visitors to *Te Waiatatanga Mai o te Atua*, begins in Te Pō, the darkness. Christine Harvey is a tā moko expert recognised for her revival of customary tattoo practices, and also acknowledged as a multidisciplinary artist, her suspended sculpture, *Te Waiatatanga* bringing together intersecting looping koru in a pūhoro design, (representing speed, swiftness and agility), her pūhoro connected to whakapapa, the genealogical links that bind people and connect all things within te ao Māori.

↑
Alex McLeod,
Pou Ruatipua,
(Ngāi Tahu, Te
Rarawa, Ngāti
Rangī, Tainui,
Ngāti Porou).
Photographer:
Angelica Dum-
aguin

Arts Foundation Te Tumu Toi 2022 Spring-board recipient, Turumeke Harrington’s, *Ruatahito* is a contemporary pou (support or post), with a scale and presence that reveals her background in industrial design and fine arts, Harrington also observes that it may also symbolise ‘the exchange of water as mist rising, and tongues rising and descending... [and] as an abstracted form, ‘Ruatahito,’ can mean many different things, like ‘the power of women to support and nurture, often the source of strength and unity within a whānau.’

Alex McLeod’s carved tōtara, *Ruatipua*, comes from more than two decades of practicing toi whakairo customary carving. For *Ruatipua*, he has given shared attention to Toi whakairo (art carving), and the raw state of’ the original form of the tree, ‘also wanting to ‘capture the hei tiki form well known throughout Te Waipounamu the South Island.’

The subject of Kate Stevens West’s sculptural pou, *Poutokomanawa*, gives voice and attention to the natural world, ‘exploring themes of whakapapa (Māori identity) and whānau (family) and tīpuna (ancestor), bringing together Tokoimaunga (meeting house tree poles) with designs and patterns from the natural world, ‘reminding us of our own connections to the

whenua.’ Working with plywood, oil paints, steel and tacks, she notes, ‘at the base of the pou are painted plants and flowers inspired by the creations of Tāne but also representing Papa-tūānuku, the earth mother.’

Arts Foundation Te Tumu Toi Laureate and sound artist, Ariana Tikaos with Paddy Free’s, *Te Tīmataka/The Beginning*, possesses a tangible and haunting, sensory presence, a narrative informing a ‘journey of darkness into light and the sounds of creations. The sounds of Pūmotomoto, a flute, can be heard emerging from Te Pō, the darkness, ‘emulated by taoka puoro, ancestral instruments whose sounds connect us to atua, the many gods of different realms.’

There is an authentic sense of humility and grandeur to *Te Waiatatanga Mai o te Atua The Song of the Gods*, a sense of the darkness from which ‘all life comes’ encompassing the presence of humanity in relationships with the natural world that affirm and inspires, from a ‘sky and a universe without end.’

Te Waiatatanga Mai o te Atua The Song of the Gods Observatory Tower, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd

What does vandalism look like in the digital realm?

WRITER
Reuben Woods

Did you hear the one about the Member of Parliament who had their name changed on a newsletter published on their own party's website? This isn't actually a set up to a clever joke, it recently happened here in Aotearoa. It was, at the time, unclear if the less-than-flattering alteration was the result of a cyber hack or an internal edit by a dissatisfied employee. Politics aside, it raises an interesting question: what does vandalism look like in the digital realm?

Graffiti, whether in more historical instances or the guise of 'style writing', has always centred on ego and dissent, manifested by subverting our shared environment. It is easy to see the influence of advertising and branding in graffiti's bold, more developed forms, but even the simple tag is indicative of the desire to rewrite the city and declare one's presence, ultimately a response to the make-up of the urban landscape. This is not a defence of graffiti's inflammatory presence; it is instead to provide context for the relationship between graffiti and the spaces it inhabits.

So, as we increasingly occupy the digital realm, how might this space reflect the contestation we see playing out on walls in the real world? It is easy to assume hacking culture is the natural comparison, itself an evolving subculture that has reacted to different eras and technological and social change. Yet, despite overlapping aspects, ultimately hacking has a different sense of being and unique expressions from graffiti writing culture.

Rather than reflecting on hacking as an equivalency, the interest here is whether graffiti culture could eventually translate into an online presence. Graffiti currently has a strange relationship with the analogue/

→ DSide, Graffiti has commandeered the real world - but what is its relationship with the digital realm?



digital balancing act, favouring the real-world risk with the profile offered by the online world. Artists use social media platforms to gain 'Instafame' (as Australian graffiti scholar Lachlan MacDowall terms the relationship) for their work, instantly reaching larger audiences than previously possible. But there are also those who remain distrustful of this exposure, favouring anonymity and real credibility earned through active public output. This tension is heightened with the rise of digital drawings that bypass the danger of painting in the streets. It has become difficult to immediately identify real paintings (including murals) from 'Photo-shopped' creations.

The creation of fake interventions is

problematic when they are presented as real. But what if this approach was instead applied to the digital realm, maintaining both the subversive and stylistic integrity of graffiti culture? As websites and feeds have become the primary vehicles for us to consume content, they are also positioned as prime targets for overwriting and the claim to presence amongst the isolating effects of contemporary society. How might the tenets of graffiti culture be maintained and evolved to fit within the digital realm? I am not an expert in cyber-security. I cannot proscribe exactly what such a transition would require technically.

Undeniably the skill-sets of a graffiti artist would likely need to expand from the practical knowledge of aerosol cans and

caps to the additional understanding of vectors and code, a hybrid of art and hacking. Would the attraction of subversion and the potential audience be enough to embrace a new approach if it also meant an evolution of process and aesthetic? Altering the content of a website for comedic effect, either through the addition of a sentence or a link to a viral video, or even affecting its ability to operate provides a different outcome than graffiti's proclamation of presence, would a tag written over a website banner evoke the same effect without the physical reality? Whatever the answer, as it continues to dominate our experience, the digital realm remains a ripe space for intervention and consideration.

NEWS &



← Group Exhibition, *To Gaza with Love* at Eastside Gallery, Linwood from 20 May to 15 June



← James Tapsell-Kururangi (Te Arawa, Tainui and Ngāti Porou whakapapa), the newly appointed director of The Physics Room

Requests for Artist's Submissions to the Styx Living Laboratory Trust: River care group, the Styx Living Laboratory Trust, invites Canterbury-based artists to apply for its upcoming 2024/25 Creative Communicator programme. In this funded role, the Creative Communicator will spend 12 weeks interacting with the Styx Pūharakekenui river catchment in the North of Christchurch. Interpreting fresh water values in a creative way, they will involve and inspire people through the art they produce to consider and care for their local awa environment. The Creative Communicators programme is part of the Styx Living Laboratory Trust's Ministry for Environment-funded *Project Kōtare*, which encompasses eradication of significant areas of pest plants in the catchment, and replanting native vegetation. Find out more & apply: www.thestyx.org.nz/workvolunteer-us

The Physics Room's New Director: James Tapsell-Kururangi: James Tapsell-Kururangi has been appointed the next director of The Physics Room, with the gallery detailing his background in a recent media release, commenting that he will take over the role in mid-July. James Tapsell-Kururangi is an artist from Rotorua who grew up spending his summers in Maketu. He has Te Arawa, Tainui and Ngāti Porou whakapapa. James was the inaugural Te Tuhi curatorial intern in 2020, and involved in the development and curation of their programme, *Papatūnga*. In this role, James has supported the growth of arts practitioners, fostering values of whakawhanaungatanga and whakapapa. He was the recipient of Delfina Foundation's 2023 curatorial internship in London in partnership with Te Tuhi and Metroland Cultures, and has been a professional teaching fellow at Elam School of Fine Arts 2022 - 23. He is also a practising artist, currently working with moving-image.

Eastside Gallery Linwood: Three exhibitions. Request for Expressions of Interest: No 1: *Ethereal Canterbury*. A focus on Canterbury in styles such as etherealism, magic realism and the sublime. Register by: Monday 5 August 2024, Exhibition Dates: 2 - 28 September 2024
No 2: *Eastside Spring 2024*: Eastside's top show for emerging and mid-career artists. Takes place in spring (rather than being about spring). Register by: Thursday 5 September 2024 Exhibition Dates: 30 September - 26 October 2024
No 3: *Classes Showcase*: This show is a celebration of the 13 weekly classes developed after receiving funding from the Ministry for Culture and Heritage. The show is open to participants who have come to at least a dozen classes over the last three years. It doesn't have to be a dozen of the same class or a solid block of three months in a row - a bit of this and a bit of that over the last three years is fine, as long as it's at least a dozen all up. If you've almost attended a dozen, well, there's still time to come to some more! Register by: Thursday 31 October 2024 Exhibition Dates: 25 November - 21 December 2024
To register: Please request a Contributor Form by emailing arts@tewhare.org, or feel free to discuss your involvement either by visiting Eastside Gallery at 388 Worcester St, Tuesdays-Saturdays 12-5pm, or phoning 981 2881. Please spread the word! To be sure you don't miss when the open call goes out for these shows, make sure you're on our artist database, which you can join by emailing arts@tewhare.org. See our Exhibition page for our 2024 exhibition programme. Please note; we can only exhibit the artworks of Canterbury artists who can drop works off in person on installation day, or the week prior by arrangement, and attend the opening event the following day.



← Styx Living Laboratory Trust - Pūharakekenui (Styx) River catchment, a spring fed ecosystem on the northern edge of Ōtautahi Christchurch.

EVENTS WORKSHOPS

Fiona Pardington:
Te taha o te rangi The Edge of the Heavens



← Fiona Pardington, *Toroa*, Southern Royal, South Canterbury Museum, 2024. Inkjet print on Hahnemühle paper. Framed: 140 x 176cm

WRITER
Andrew Paul Wood

So much of contemporary photography in Aotearoa New Zealand owes a debt to the pioneering work of Fiona Pardington (Kāi Tahu, Kāti Māmoe and Ngāti Kahungunu). At the time Pardington (MNZM, NZ Arts Foundation Laureate, Chevalier Ordre des Arts et des Lettres) was studying at Elam School of Fine Arts at Auckland University, the prevailing form of photography taught was based in photojournalism and social documentary. Faced with a crippling shyness, Pardington sought out a more expressive, metaphysical, poetic and psychological mode, resulting in a truly unique voice that still astonishes and delights today.

There is always a highly personal element to Pardington's photographs. The process of reconnecting to her Māori whakapapa led to the artist reconnecting taonga in museums with their tikanga context. Painting with light she reveals the mana and mauri of things culturally and spiritually significant to Māori, often with a particular connection to Kāi Tahu. These range from human artifacts to natural history specimens and include surprises with more oblique links to te reo and Māoritanga.

Pardington's photographs are a celebration, but also often have a romantic melancholy to them with an element of memento mori and vanitas to them, reminding us that life is fleeting and the environment is fragile. They often possess a concern for history and an antiquarian curiosity about the scholarship of the past. Essentially, Pardington invented the "Dark Academia" aesthetic decades before it caught on with the internet. More importantly her work depends on a reparative "affect" that draws its audience in with luscious refined beauty and retains them for the political and social messages about colonisation, the environment, human relationships and mana wāhine.

Pardington currently lives in the bush clad Hunter Hills outside of Waimate. On a visit to the South Canterbury Museum in Timaru, she was immediately attracted to the museum's collection of taxidermically preserved birds. Pardington was moved to take a different approach than usual for her, treating each photograph almost like a human portrait, focussing on the heads, revealing the personality and charisma that are a quirk of their artificial preservation. There is a resulting interplay of a life and two artificial afterlives – the bird, its postmortem stuffing, and its existence as an image.

The result was the exhibition *Te taha o te rangi* – the horizon, literally "the edge of the heavens". The name refers to birds as beings of the air, messengers to the spirit world. It also alludes to Timaru's coastal aspect as a port town looking out over the Pacific Ocean. It also makes reference to the rich birdlife in the native bush around Pardington's South Canterbury home. Not all of the birds are native to the region, but this speaks

to encyclopaedic collecting practices in the nineteenth and twentieth centuries.

Two iterations of *Te taha o te rangi* were exhibited at Pardington's dealer gallery Starkwhite in Auckland and Queenstown earlier in the year, but wanting this exhibition to be seen by a broad audience in a South Canterbury context the exhibition appears at the Aigantighe Art Gallery in Timaru. The show consists of eight images: a pair of huia, a bittern, an albatross, a weka, a pūkeko, a kākāpo, a tui, and another huia. What messages do they bring us from the other side? The prints sit beautifully in the Aigantighe's large gallery space in the low light, a fitting tribute to Matariki 2024.

In an act of incredible generosity, at a time when many provincial cultural institutions are feeling the pinch of budget cuts in local and national government, Pardington and Starkwhite are donating three of the photographic prints from *Te taha o te rangi* to the Aigantighe's permanent collection.'

↓ Fiona Pardington, *Bittern*, South Canterbury Museum, 2024. Inkjet print on Hahnemühle paper. Framed: 176 x 140cm

Fiona Pardington,
Te taha o te rangi The Edge of the Heavens
Aigantighe Art Gallery, 49 Wai – Iti Rd,
Māori Hill, Timaru
14 June – 4 August



AT THE

↘ Annie Baird, *North View Aspect*, 1987, watercolour on paper

↘ Irenie How, *untitled*, photograph

↘↘ Kira Alexandrova, *untitled*, acrylic on board

↘↘↘ Andrew Craig, *Crossover*, 2024, oil on board

↘↘↘↘ Shannon Williamson, *QRS 1*, 2024, gouache on paper

↘↘↘↘↘ Tia Tamara, *kete kupenga*, 2024, raranga harakeke



Recognised as one of the best-known artist tutored by Colin McCahon during the mid-1960s, Annie Baird (1933 – 1999) developed substantial prominence from the 1970s to 1990s, sustaining her practice through her evocative figurative portraits and her intuitive colour sensibility. A Dunedin-based artist, she gained prominence throughout Aotearoa, describing herself as 'the paintbrush and the brush. It is never simple.' *Jubilee: Selected Works from the Ashburton Society of Arts Collection*, Ashburton Art Gallery, 327 West Street, 15 Jun–23 Aug

Ōtautahi-based artist, book-maker and writer, Irenie How describes her exhibition, *A Universal Law of Gravitation* as the first of puns on science, chosen 'to explore the landscape of Canterbury and the motions of everyday life. In this case, the bodies involved assume the forms of the artist, objects and landmarks from Ōtautahi and beyond as she is pushed and pulled through space and time.' Irenie How, *A Universal Law of Gravitation*, Art Hole, 336 St Asaph St, opens 30 Jul, 5.30pm, dates TBC

Diamond Harbour artist, Kira Alexandrova's *Celebrating Life's Moments*, is a solo exhibition of acrylic, watercolour and oils, seeking to transmit the feelings of recent "joyous events" in her life. While the work and emotions are fresh, Alexandrova has sourced vintage frames for her works. "I have a deep appreciation for objects with history," says Alexandrova. "Many of the pieces were conceived with a specific framework in mind, creating a seamless integration between art and its antique counterparts." Kira Alexandrova, *Celebrating Life's Moments*, Stoddart Cottage Gallery, 2 Waipapa Ave, Diamond Harbour, 5–28 Jul

Positioning the subjects of his painting as somewhere between abstraction and figuration, Andrew Craig, prefers not to tell audiences about his intentions for each work: 'Much rather people should bring their own response. Everyone, will of course respond differently, and I think it is important not to contaminate peoples' interpretation... take what you want from it, and in doing so; inject something of yourself into the work.' Andrew Craig, *What Lies Beneath*, Chambers Gallery, 80 Durham Street, 17 Jun–10 Aug

In a new series of works on paper, Shannon Williamson sustains her engagement with the open-ended nature of the body and the indeterminate spaces it is seemingly capable of occupying, describing the works in *QRS* as 'small hyper-coloured gouaches proposing form for the otherwise invisible energy in constant flux, which exists between two or more bodies as they interrelate. Shannon Williamson *There, there*, City Art Depot, 96 Disraeli Street, 16 Jul–19 Aug

Te Whare Maire o Nga Punawerewere is an annual exhibition at Eastside Gallery, celebrating the mahi of local Māori artists and signaling te Mātahi o te Tau, the beginning of the new year, Matariki. Referring to young spiders leaving the web, metaphorically acknowledging newer artists nurtured in their art practice by those who are more experienced, *Te Whare Maire o Nga Punawerewere*, representing the mahi of both new and senior artists. Eastside Gallery, 388 Worcester St, Opening Event: 5.30–7pm Monday 15 Jul, all welcome, 15 Jul–10 Aug

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** Rachael Rakena & Simon Kaan, *Te Aika*, 2021. outside Te Pae, Oxford Tce

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 Brett Graham, *Erratic*, 2023, 110 Cambridge Terrace

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 Potauaaine, *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 Ampparito (Spain), *Untitled*, 2017, 30 Allen St

GG Tilt (France), *Untitled*, 2015, 51 Victoria St

- 1** **Absolution**
Nick Robinson & Julia Sharp, *Dog*, 8 Jul–2 Aug, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon–Sun 10–6pm

2 **Aigantighe Gallery**
Fiona Pardington, *Te taha o te rangi The Edge of the Heavens*, until 4 Aug, 49 Wai-iti Rd, Maori Hill, Timaru, Tue–Fri 10–4pm, Sat–Sun 12–4pm

3 **Art Hole**
Grace Dodge, *Graceland*, 23 Jul, 5.30–7pm & 24–27 Jul, Irenie How, *A Universal Law of Gravitation*, opens 30 Jul, 336 St Asaph St

4 **Art on the Quay**
Nature Photography Society of New Zealand, *Nature in Black and White*, 11 Jul – 14 Aug, 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

6 **Artifact Contemporary**
Riley Claxton, Sam Mahon, Tony O'Grady, Stefan Roberts & Innate Jewellery, *Immersion*, until 6 Sep, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed–Fri, 9am–3pm or by appt

7 **Ashburton Art Gallery**
ASA/60th Annual Exhibition (Ashburton Art Society Annual

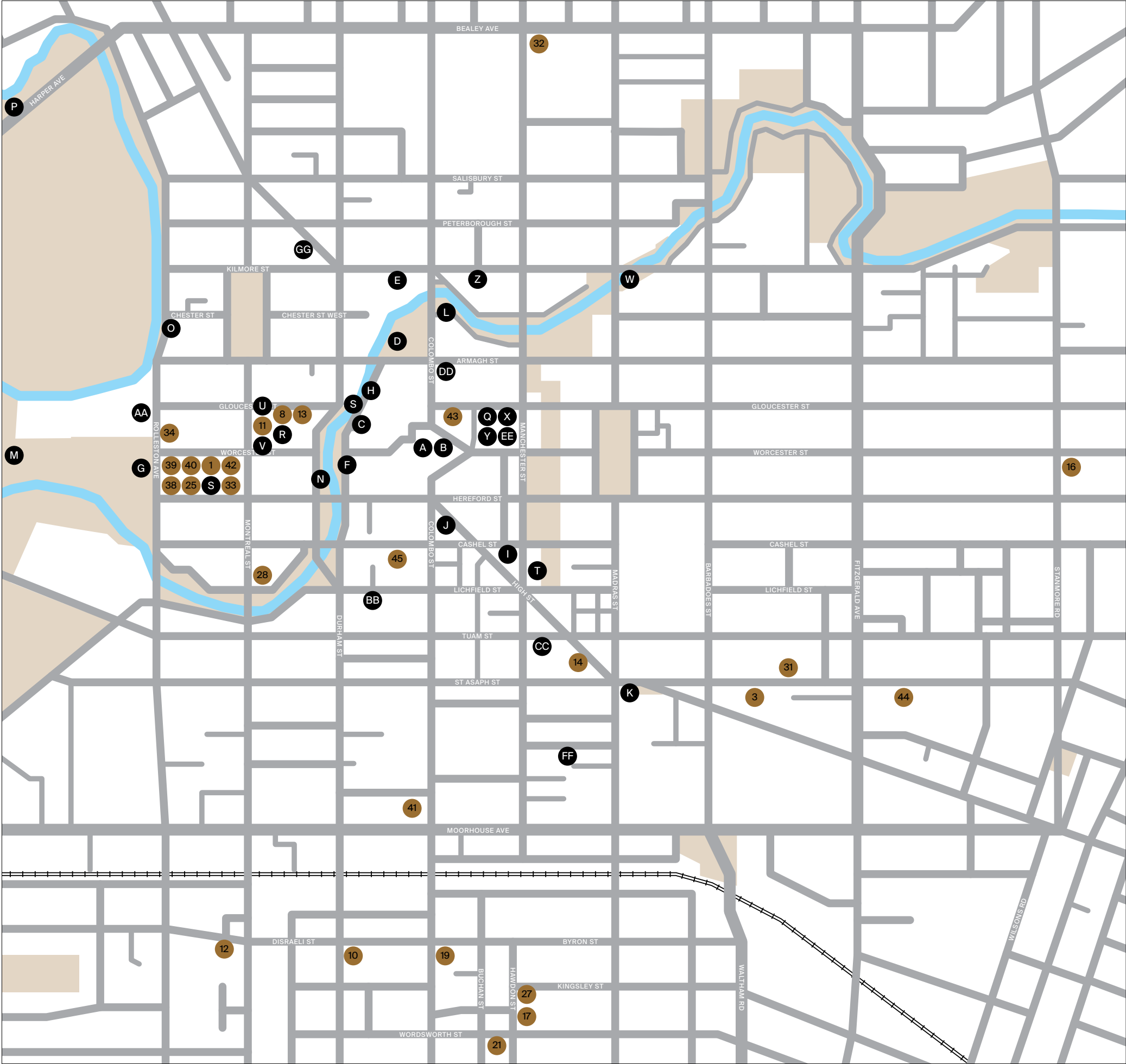
- Exhibition), 2–26 Jul, *Jubilee: Selected Works from the Ashburton Society of Arts Collection*, until 23 Aug, West St, Ashburton, Mon–Sun 10–4pm, Wed to 7pm

8 **Canterbury Museum at CoCA**
Wildlife Photographer of the Year, until 8 Sep, 66 Gloucester St, Mon–Sun 9–5.30pm

9 **Chamber Gallery Rangiora**
Emanuele Del Bufalo, *EDB Photography LAB, NZ Collection*, 7 Jul–6 Aug, 141 Percival St, Rangiora, Mon–Thu 9–5pm, Fri 9–7pm, Sat 10–2pm, Sun 1–4pm

10 **Chambers Gallery**
Andrew Craig, *What Lies Beneath*, Vicki Mangan, *The Piercing Land*, & Jane Barry, *Motherland*, 17 Jul–10 Aug, Kate Cairns, Rebecca Stewart & Casey Bailey, 19 Jun–13 Jul, 80 Durham St, Sydenham, Mon–Fri 10.30–5pm, Sat 11–3pm

11 **Christchurch Art Gallery Te Puna o Waiwhetū**
Marilynn Webb: Folded in the Hills, until 13 Oct, *Sione Tuivailala Monū and Edith Amituanai: Toloa Tales*, until 10 Oct, *From Here on the Ground*, until 17 Nov, *Cora-Allan: Encountering Aotearoa*, until 25 Aug, *Perilous: Unheard Stories from the Collection*, until 21 Jul, Maureen Lander, *Aho Marama Strings of Light*, until 14 Jul, Cnr Worcester Blvd & Montreal St, Mon–Sun 10–5pm, Wed to 9pm



- 12 **City Art Depot**
Lulu Zeng, *A Conversation in Between*, until 8 Jul, Shannon Williamson, *There, there*, 16 Aug–5 Aug, 96 Disraeli St, Mon–Fri 8.30–5pm, Sat 10–2pm
- 13 **CoCA Toi Moroki**
Object Show, until 5 Jul, Jonathan Kay, *Cold Listening*, 12 Jul–19 Aug 66 Gloucester St, Tue–Sun 10–5pm, Sat–Sun to 3pm
- 14 **Cube Art Gallery**
3/153 High St, Mon–Fri, 9am–5pm
- 15 **Down by the Liffey Gallery**
Anna Cull, Georgette Thompson, Della Goodinson, *new works*, until 7 Jul, Mi Kyung Jang, Cath Mills, Ashleigh Pope, 10 Jul–4 Aug, 1 James St, Lincoln, Wed–Thu, 11.30–2.30pm, Fri–Sun, 10–4pm
- 16 **Eastside Gallery**
Te Whare Maire o Nga Punawerewere, 15 Jul–10 Aug, *Stride By Stride*, until 13 Jul, 388 Worcester St, Tue–Sat, 12–5pm
- 17 **Fiksate**
54 Hawdon St, Sydenham, Wed–Fri 11–4pm, Sat 10–4pm
- 18 **Fo Guang Yuan Art Gallery**
Journeying Further, until 15 Sep, 2 Haraakeke St, Tue–Sun 9–4pm
- 19 **Form Gallery**
Ashley Elizabeth & John Hill, *Inner Lands*, 6–27 Jul, 468 Colombo St, Tue–Sat 10–5pm

- 20 **Ilam Campus Gallery**
Empty Vessels: Matthew Galoway & Desert Strawberries: Mohamed Sleiman Labat, until 21 Jun, Fine Arts Ln, off Clyde Rd, Mon–Fri 10–4pm
- 21 **Jonathan Smart Gallery**
Thoughtforms, including work by Judy Darragh, Stone Maka, Miranda Parkes, Steve Carr, Mark Braunias, Tyne Gordon & Sam Harrison, 5 Jul–10 Aug, 52 Buchan St, Wed–Sat 11–5pm
- 22 **Kate Sheppard House**
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**
Ashley Smith *EYESpy*, 4–29 Jul, Robin Slow, *Makaurangi*, 6 Jun–1 Jul, Christchurch Akaroa Rd, Mon–Sun 9am–5.30pm
- 25 **Maxine Burney Artist's Studio**
Paintings & prints by Maxine Burney & photographs by David Shepherd, The Arts Centre Te Matatiki Toi Ora, 28 Worcester Blvd, Mon–Sat, 10am–5pm
- 26 **McAtamney Gallery**
Bobby Kurb, *The Geometry of Nature*, until 15 Jun, 40A Talbot St, Geraldine, Sun–Fri, 10.30am–2.30pm, Tue–Fri 10.30am–5pm, Sat 10.30am–5pm

- 27 **NZ Artbroker**
Re-sales from private collectors, 2 Kingsley St, Wed–Sat 11–2pm
- 28 **Objectspace**
The image library: accounts of architecture, 5 July–25 Aug, 65 Cambridge Tce, Thur–Sun 10am–4pm
- 29 **Orion Powerhouse Gallery**
1 Rue Pompallier, Akaroa, Mon–Sun, 10am–4pm
- 30 **Oxford Gallery**
toi o Waimakariri
Matariki Artist in residence: Alex Ashworth, 30 Jun–14 Jul, Main St, Oxford, Thu–Sun 10–4pm
- 31 **Paludal**
See: www.paludal.org
371 St Asaph St
- 32 **PGallery192**
Philippa Blair, *Afloat*, Marian Maguire, *World*, 9–26 Jul, Tim Veling, *Pūharakekenui*, & Polly Gilroy, *Inbetween Expenses*, 30 Jul–16 Aug, COAST – the dynamic boundary between land and sea, until 5 Jul, 192 Bealey Ave, Tue–Fri 10.30–5pm, Sat 10.30–2pm
- 33 **Pūmanawa**
Céra Dernhagen & Laura Hermans, *Spectrum in Suspension*, 1–7 Jul, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue–Fri 10.30–5pm, Sat 10.30–2pm

- 34 **Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects & classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon–Sun 10–5pm
- 35 **Rei Gallery**
Whakaroupo Carving Centre Trust & Te Whare o Rei & Rei Collective, *Mātarikia Creative Exhibition*, until 21 Jul, 10B Norwich Qy, Lyttelton, Wed–Fri & Sun 11–2pm, Sat 10–3pm
- 36 **Stoddart Cottage Gallery**
Kira Alexandrova, *Celebrating Life's Moments*, 5–28 Jul, 2 Waipapa Ave, Diamond Harbour, Fri–Sun 10–4pm
- 37 **Susan Badcock Gallery**
Esther Deans, Graeme Hitchcock, Inge Doesburg, Eliza Glyn & Lissy, *Texture*, 27 Jul–19 Aug, 47 Talbot St, Geraldine, Tue–Sat 10–2pm
- 38 **Te Whare Tapere**
The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed–Fri, 11am–3pm
- 39 **Teece Museum of Classical Antiquities**
The Arts Centre Te Matatiki Toi Ora, 3 Hereford St, Wed–Sun 11am–3pm
- 40 **The Central Art Gallery**
Salome Tanuvasa, *Mum & Dad's Garden at Night*, until 22 Jul, Pete Wheeler & Zara

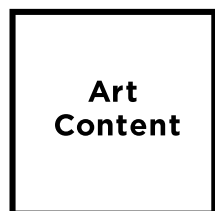
- Dolan, 26 Jul–24 Aug, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Wed–Sun 10–4pm
- 41 **The National**
Emma Wallbanks & Chloe Rose Taylor, *White Noise and the Wool Gatherer*, 24 Jul–24 Aug, Julia Holderness, *Return to Villa Margaux*, until 20 Jul, 249 Moorhouse Ave, Tue–Sat 10.30–5.30pm
- 42 **The Physics Room**
Ananta Thitanat Ari Angkasa, Kahurangiariki Smith & Dieneke Jansen, *Homing Instinct*, 19 Jul–1 Sep Aroha Novak, Sriwhana Spong and George Watson, *Like a broth, like a cure*, until 14 Jul, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora, Tue–Fri 11–5pm, Sat–Sun 11–4pm
- 43 **Tūranga**
60 Cathedral Sqr, Mon–Fri 8am–8pm Sat–Sun 10–5pm
- 44 **Windsor Gallery**
Jenni Stringleman, Jane Shriffer & Don Service, 386 St Asaph St, Mon–Fri 9–5pm, Sat, 10–3pm
- 45 **Xgaleri**
Max Brown Art, Guthrey Lanes, 126 Cashel Street, CHCH, Tue–Sat, 10–5pm
- 46 **York Street Gallery of Fine Art**
Artists include Marilyn Webb and Nigel Brown, 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
 29. Orion Powerhouse Gallery
 30. Oxford Gallery toi o Waimakariri
 35. Rei Gallery
 36. Stoddart Cottage Gallery
 37. Susan Badcock Gallery
 46. 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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Film Review: *Solaris* (Andrei Tarkovsky, 1972)

WRITER

Nick Harte

Depressingly, *Solaris* received the lowest rating of the year at the Film Society I attend, which is likely due to its length of nearly three hours. Paul Schrader posited Tarkovsky as the “poster child for slow cinema” but his films are anything but languid. They’re filled to the brim with all that’s truly important, making reality feel like a hollow simulacrum by comparison. The often irritating and occasionally illuminating Will Self summarises Lem’s novel as “a cunning and insidious satire of Marxist theory and the entire western philosophical tradition, but also a complete satirical analogue of the way in which we try to understand and interpret the world in which we live.”

Solaris’s surface was modestly but effectively the result of mixing various oils, in stark opposition to Kubrick’s comparatively gargantuan budget for *2001: A Space Odyssey* a few years earlier. In fact, it’s become agonisingly fashionable to compare Kubrick



↑ Donatas Banionis as Kris Kelvin contemplates Natalya Bondarchuk’s hollow simulacrum in a gender inversion of the Pietà.

with Tarkovsky, but as Jacques Rivette said: “Kubrick is a machine, a mutant, a Martian. He has no human feeling whatsoever.” Whereas Tarkovsky was, with only seven completed feature films, the most authentically spiritualistic, transcendently soul-enriching and genuinely existential director there has ever been, and one who profoundly understands the suffering inherent in romantic relationships, as is piercingly evident in *Solaris*.

The Shakespearean shades of *Solaris* are no coincidence; Tarkovsky relished directing his own version of *Hamlet*, citing the original text “perhaps the most important work of art.” *Solaris*, too, is a ghost story. In his diaries, Tarkovsky admits that he did not spend as much time investigating women and children in his films, and that perhaps he didn’t understand them. Hysterical characters, usually women, sporadically appear, though their scenes are far more persuasive than the histrionics of Bergman’s female

characters who seem all too desperate to impart their every thought to the spectator.

Tarkovsky wrote that “*Solaris* is more harmonious and purposeful than *Andrei Rublev*”, his previous film. The director’s recurring obsession with renaissance painting (Bruegel and Da Vinci), literary classics (see *Faust* and *Don Quixote*, both of which are quoted in *Solaris*) and particularly Bach, whose formidable sacred compositions constitute the pointed arches of Tarkovsky’s cathedral, also contributing a ceaseless blurring effect across his filmography. He even recycles a snippet of Vyacheslav Ovchinnikov’s *Andrei Rublev* score during a particularly spectral *Solaris* episode. Kris gazes at a print of icon painter Rublev’s *Holy Trinity* as the repurposed score plays. Gorgeous hypnagogic touches like Snaut’s rustling paper attached to Kelvin’s fan echo the emblematically Tarkovskian swampy tendrils from the film’s opening earth sequence.

Book Review: Paul Moon, *Ans Westra: A Life in Photography*

WRITER

Jenny Partington

In *Ans Westra: A Life In Photography*, author Paul Moon takes the reader on a journey through Ans’ life and practice. Investigating six decades’ worth of photography projects that make up her archive of 300,000 photographs, this biography serves not only as a guide to understanding Ans’ remarkable career but also her elusive character.

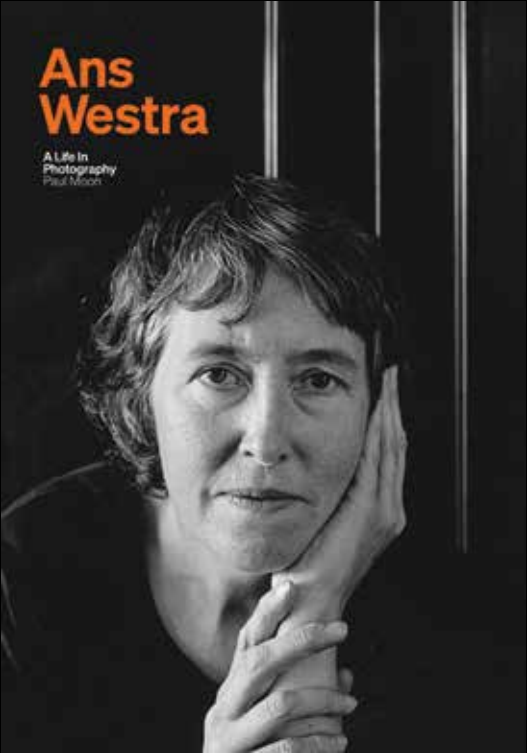
I was immediately captivated by the tales of Ans’ childhood growing up in the Nazi-occupied Netherlands, which, at the age of eight, involved handing out anti-Nazi propaganda and witnessing another child run over by a tank. Moon describes her impassive demeanour while recounting these events, and as the biography unfolds we hear more about Ans’ tendency to remain at a distance.

While Ans’ career is celebrated today, the young Dutch photographer faced numerous controversies, the most notable being her 1964 publication *Washday at the Pa*. These moments of cultural tension in response to Ans’ work are investigated by Moon, including the ethics of photographing cultures outside of one’s own. Can Pākehā

photographers accurately represent Māori subjects? While extensively discussed, I found this question to be left rightfully unanswered by the Pākehā author. What Moon does stress, however, is the importance of Ans’ photographs despite their controversy. And Ans agreed with him, acknowledging that she was the only photographer working so extensively with Māori communities at the time, she expressed an unwavering confidence in the value of her work.

Throughout the biography, there are many references to Ans Westra being an outsider; in fact, she used this term to describe herself. Hiding behind her ever-present camera, Ans noted her ability to become invisible, and her fascination with photographing Māori, naturally deepened this feeling of being on the outside looking in. Yet Moon describes the warmth of her images, her unique talent for capturing emotions in the smallest of gestures, and occasions where she was trusted above all others to document certain families, moments, and events.

In a delicate balancing act, photography



affirmed her distance from others while also bridging it. While Ans Westra may have perceived herself as an outsider, Paul Moon’s warm, inquisitive, and at times humorous insight into her unconventional life has presented her as anything but.

Ans Westra: A Life in Photography
Paul Moon. Massey University Press.
ISBN: 97819910. Published: May 2024.
Format: Soft cover, 328 pages

From Here on the Ground

WRITER

Warren Feeney

From Here on the Ground brings together over six decades of contemporary painting in Aotearoa, predominantly from the 1920s to 1960s, its attention on both prominent and lesser-known painters, all focusing their attention on the industrial and urban environment of our cities and towns.

As a group exhibition, *From Here on the Ground* is a welcome reconsideration of a history of 20th century Western Art painting traditions in Aotearoa that largely avoids landscape as a subject of interest. (Rita Angus’ *Cass*, 1936 is featured, but her well-known landscape seems present as a stage for the transformative industrial activity of her painting that directs our attention to its railway station, power-lines, buildings and shed.) Indeed, curator, Ken Hall’s selection of paintings seem to be an invitation for all to reappraise contemporary 20th century painting in Aotearoa, directing our attention to its developing cities, towns, factories and suburbs.



↑ Rose Zeller, *Untitled*, c. 1925, oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetū, presented by Henry Maitland Tomlinson, 1975

Among the artists in *From Here on the Ground*, is Doris Lusk, represented by two paintings that are among her most admired works. A resident in Linwood, Lusk’s *The Pumping Station*, and *City Gasworks*, (both from 1958), are highlights, their subjects close to her home in Gloucester Street, their presence as an art meets-daily-life encounter making them as accessible as they are comprehensively sincere.

And such an experience is by no means limited to Lusk. Among the less familiar and worth discovering, (on loan from the Auckland Art Gallery Toi o Tāmaki) is Buster Black’s, (Ngāti Maniapoto, Ngāti Rangī), *City at Night*. C. 1962, and other less familiar artists that include Rose Zeller, (1891 – 1975), represented by an untitled painting of Te Tai Poutina West Coast coal mine, Charming Creek in Westport. Zeller’s expressionist paintings had few, if any, local precedents at this time, possibly only Maud Sherwood’s (1880 – 1956), painterly watercolours,

seemingly related to Zeller’s work.

W. A. Sutton’s (1917- 2000), *Glenmore Brickyard*, 1942, is also a surprising work. Completed during his time as a camouflage artist, 1941–1945, when he was concealing the locations of local ‘bomb stores and airfields,’ his painting, *Glenmore Brickyard*, in its abstraction of its subject is a work by Sutton that is coincidentally, comparable to figurative/abstract American artist Richard Diebenkorn’s paintings at this time, and his celebrated series, *The Berkeley Years*, 1953–1966. It is only speculation, but it is impossible not to think what might have been if the South Island-based Sutton had pursued the American artist’s figure/ground relationships through his own painting over as many decades.

From Here on the Ground,
Christchurch Art Gallery Te Puna o Waiwhetū,
Cnr Worcester Blvd and Montreal St,
18 May – 17 November

Illness and Remedy at The Physics Room



← George Watson, *Filial love* (detail), 2022, mirror, cnc cut acrylic, steel. Image from Envy Gallery, Wellington by Cheska Brown.

→ Samuel Hartnett, *Ex Libris: Will's Hands*, 2018, courtesy of Anna Miles Gallery

Like a broth, like a cure features the work of three artists, Aroha Novak, Sriwhana Spong and George Watson in an exhibition curated by the Physics Room's Director, Abby Cunnane, that is sublime, as refined and aesthetic as it is questioning and confronting. The exhibition proposes that 'wellness involves both an engagement with the heaviness and specificities of colonial histories, and finding ways to revitalise ourselves in the present.' Cunnane describes the work of these artists as contending with 'historical narratives or structures that invite continual research and knowledge that may be difficult to reconcile.'

Sriwhana Spong's large yellow watercolours, *Sigil* (*Rothschild's mynah*), references an endangered bird species from Bali, the magic capabilities of the sigils an assertion of the role 'of non-scientific knowledge.' Aroha Novak's, *MAURI-FY, 2024*, is realised in materials and objects from her studio and garden, directing attention to the often unanticipated values of our relationship with nature, and George Watson's *Disavow*, references Victorian era architecture in relation to its legacy for indigenous people and land.

Cunnane writes: 'Illness and remedy are historical constants, and also particular to our present in which virus, disease and fatigue affect the everyday lives of so many people and the planet itself. Speaking with Aroha over the past couple of years about her work, something that has come up often is the need to allow time for rest within a practice, rest as a remedy in itself.'

In Aroha's work there is a consistent undercurrent of research in relation to indigenous plants and tipuna knowledge recorded or passed down, as well as the hands-on processes of experimenting with different materials. Each of these processes is a form of learning, with the understanding that being able to learn is also fundamental to wellness. Sriwhana's work *This*

Creature deals with the recorded life of Margery Kempe, a 15th-century mystic whose spirituality revealed itself in floods of tears. This raises the idea of spirituality as inseparable from the human body, as connected aspects of the self. I became interested in the idea of the voice, or writing, as a kind of antidote to pain or grief.'

'As much as illness, grief, and remedy may be universally legible ideas, in each of these works there's a clear link to acts of naming and claiming. The form of George's work, *Disavow*, quotes a Victorian era wrought iron gate design and in so doing the lifestyle ambitions of early settlers to Aotearoa, reliant on the theft and privatisation of Indigenous land.'

'At the same time as the work is a gate which regulates entry, as a mirror it visibly embodies the light and foliage of the outside world, even enveloping visitors to the space. Sriwhana's *Sigils* (*Rothschild's mynah*) refer to a critically endangered bird indigenous to Bali (jalek Bali) re-named after the British ornithologist Lord Walter Rothschild who financed the collecting of the species. The cause of these 'illnesses' is not mysterious; rather the works register different symptoms of a pervasive colonial programme. (More broadly, it's clear that war, such as the ongoing genocide in Palestine, and the military industrial complex itself are primary contributors to climate and biodiversity crises.)'

'I don't expect the works to carry the weight of grief and illness in the world, nor to offer a remedy. More so, I see them as doing the work of holding specific and complex narratives in a state of vitality. And that in this state exists the possibility of wellness.'

Aroha Novak, Sriwhana Spong & George Watson, *Like a broth, like a cure*
The Physics Room, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora, 31 May – 14 July

Nature in Black and White

In 2024, The Nature Photography Society of New Zealand is celebrating its 30th Anniversary with the Society endeavouring to hold an exhibition every two years. In 2024, its members were asked to submit photographs for the exhibition, *Nature in Black and White*, accompanied by workshops for its members to "think" in black and white.

When the Nature Photography Society of New Zealand was established in 1994, one of its fundamental aims was to provide a non-competitive environment where members could share images and advance their photography, many of its members also participating in the Photographic Society of New Zealand's national and regional exhibitions.

As a Society it invites guest speakers offering high quality, relevant presentations, for its monthly meetings and weekend and day photography trips throughout the year. The Society awards Honours to members whose photography reaches the appropriate standard through the submission of a set of images to its Honours Board, equivalent in standard to the Photographic Society of New Zealand.

The Society currently has over 140

members, mostly from around Canterbury, with a scattering of members from Auckland to Gore, the West Coast and a couple of international members. NPSNZ is open to all. Meetings are held on the third Monday of every month at the Rock and Mineral Clubrooms, 110 Waltham Road, Christchurch. See: naturephotography.nz

Nature Photography Society of New Zealand, *Nature in Black and White*
Art on the Quay, 176 Williams Street, Kaiaipoi, 11 July – 14 August



↑ Campbell Nadine, *Baby Weka Abel Tasman*, photograph

The Image Library at Objectspace



The image library celebrates a breadth of creative work from the field of architecture, examining bodies of knowledge including processes of research, documentation and creative speculation that are primarily out of public view, illustrating the essential role of the image as an alternative account of architecture and the built-environments we inhabit as they change over time.

Exploring the ephemera of architecture, *The image library* includes drawings that might have sparked a building's life and photographs that record its final use. Workbooks depicting architect Pete Bossley's daily acts of drawing over his five-decade long career and the enduring documentation of Christchurch's urban landscape by photographer Tim J. Veling are shown alongside the speculative renderings of building

adaptations by architect Raphaella Rose.

The image library also includes rare images of Canterbury architecture from the archives of Lesley and Peter Beaven, and George Lucking, preserved for future access by local architects, their families and passionate supporters (This exhibition has been made possible with the support of Te Kāhui Whaihanga NZIA Canterbury Branch, Heritage New Zealand Pouhere Taonga, Common Architecture and Lesley Beaven).

Samuel Hartnett, Raphaella Rose, Tim J. Veling, Pete Bossley, and archives of George Lucking and Lesley and Peter Beaven, *The Image Library: Accounts of Architecture*
Objectspace Ōtautahi, Sir Miles Warren Gallery
65 Cambridge Terrace, Central Christchurch, 4 July – 25 August

Eastside Gallery: Stride by Stride

Stride by Stride is an annual exhibition from Eastside Gallery that provides opportunities for local artists to further develop their practice. In 2014 it features works by Cherlene Singer, Dan J. Boyd, Gemma O'Neill, Helen Willcock, Jeanine Lillicrapp, John Clare, Olga Parr, Paulo Wellman, Redgie Walker-Small, Roslyn McLean, Sage Rossie and Thomas Proctor.

Stride by Stride, Eastside Gallery
388 Worcester St, Linwood, 17 June – 13 July



↑ Cherlene Singer, *The Valley (Pepin Island)*, 2024, oil on canvas. In *Stride by Stride*, Port Hills-based artist, Cherlene Singer exhibits a painting of the sheep station on Pepin Island, Nelson, its subject also evident in her Port Hills landscapes.

Emanuele Del Bufalo's New Zealand Collection

Described by the international photographer, Emanuele Del Bufalo, as 'a photographic adventure to discover the natural beauties of the "Land of the long white cloud", his *New Zealand Collection* is the result of 'many years of waking up early, getting cold, getting wet, and staying up most of the night.... This collection is nothing less than a declaration of love for New Zealand.'

Born in Ancona in Italy, Emanuele Del Bufalo is an award-winning landscape, wildlife and travel photographer and also the founder of EDB Photography LAB, an eclectic photography studio. After more than ten years of travelling and many photographic projects, he is now resident in Christchurch and clearly at home.

Commenting on his *New Zealand Collection* he notes: 'I have been taking these photographs for the past ten years, and I am constantly committed to its expansion, trying to create new shots that contain the naturalistic essence of this country. New Zealand is an extraordinary amusement park for photographers who love remote landscapes, and who want to immortalise... nature and the beauty of its wildlife.'


Emanuele Del Bufalo/ EDB Photography LAB, *New Zealand Collection*
Chamber Gallery Rangiora, 7 July – 6 August



↑ Emanuele Del Bufalo/ EDB Photography LAB, *Cosmic Smoke*, photograph

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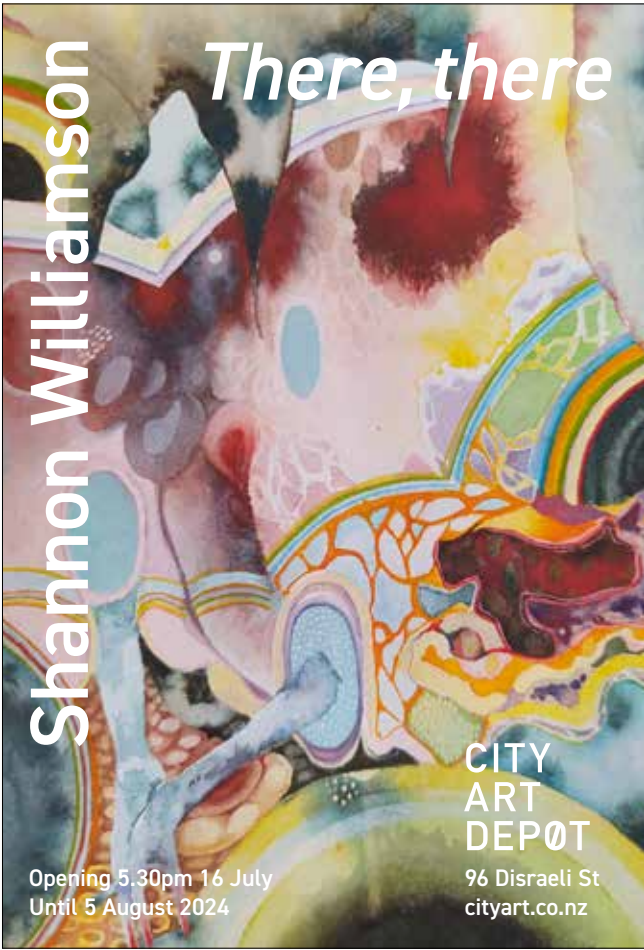
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