

ARTBEAT

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Building Back Better: The Arts Centre Te Matatiki Toi Ora



The past 18 months has seen a series of news stories nationwide about the challenges that art galleries are increasingly facing in delivering their services and caring for their resources. This has encompassed the adequate capability of their storage facilities and the delivery of scheduled public exhibition programmes. Dominating the news in Ōtautahi throughout March and April has been The Arts Centre Te Matatiki Toi Ora and its loud standoff with the absence of Christchurch City Council's response to the sudden disappearance of the Art Centre Trust's annual funding allocated since 1975 for The Arts Centre's activities and operation.

Gifted to the city by the University of Canterbury, following its move from its Worcester Boulevard location to Ilam, the Arts Centre Trust was established in December 1974. Under the terms of its deed, its buildings were intended as a 'facility for cultural and educational groups', and within two years of its opening more than 60 arts-related organisations and 60 individual tenants were in residence.

How much public interest is there in community, dealer and artist-run galleries

nationwide in 2024? Research from Museums Aotearoa maintains that 35 percent of all international tourists to Aotearoa will visit approximately four museums and/or galleries over their entire trip, with approximately 17.5 million people visiting museums and galleries annual. The museums/galleries industry supports nearly 3500 jobs, bolstered by 11,000 volunteers. (Note: The scale of the massive number of volunteers is equally a separate issue worthy of greater attention, raising many questions about literally thousands of people, supporting the delivery of museum/gallery services year upon year without remuneration).

The Arts Centre's issues around adequate resources to function as necessary for the delivery of its services to locals and visitors are currently shared by other major arts institutions in Aotearoa and to a significant extent to date, the response from central and local government has been both helpful and occasionally, not so helpful.

Currently, in the Arts Centre's favour is its close and long-standing interactive relationship with its neighbouring galleries and museums, reaching from COCA Toi Moroki at 66 Gloucester Street (currently

↑ The Arts Centre Te Matatiki Toi Ora, 6 May 2023. The first Asian Arts Festival in Christchurch New Zealand. Photograph courtesy of Roy Lu

also a home for the Canterbury Museum), to a network of surrounding galleries including The Christchurch Art Gallery Te Puna o Waiwhetū, Objectspace at the Sir Miles Warren Gallery at 65 Cambridge Terrace and Tūranga Library, 60 Cathedral Square.

Adding significantly to this network of public organizations are the Arts Centre's inventory of ten museum/gallery spaces: Rutherfords' Den, The Tece Museum of Classical Antiquities, The Central Art Gallery, Maxine Burney Art Studio/Gallery, Pūmanawa, (a space for hire to artists, arts group and other organizations), Revival Exhibition, (documenting the restoration of the Arts Centre Te Matatiki Toi Ora), The Physics Room, Absolution and Te Whare Tapere. Collectively they are part of a wider network of more than 30 galleries/museums in Ōtautahi.

In relation to the Arts Centre, Chair of the Christchurch Arts Centre Trust Murray Dickinson publicly commented early in April on the internet forum reddit.com of the significant undertaking of the Arts Centre, post-quake to fully restore 20 of the 22 damaged Category 1 stone buildings. He noted that 'the Arts Centre ran a massive

post-earthquake restoration fundraising campaign, raising \$38 million to supplement the \$168m insurance payout so it could fully restore the Category 1 stone buildings, building back better. The Arts Centre is alive and well... let's keep it that way.'

Interviewed by Stuff, the Arts Centre's director Philip Aldridge reminded Christchurch City Council that its annual funding has been consistent for the past 49 years since it opened in 1975, emphasizing that 'central to its importance locally, nationally and internationally is its unique 29 historical buildings that add up to being the largest collection of heritage buildings in Aotearoa. Without public subsidy it's impossible to run a large arts organisation particularly one teeming with activity. It is a massive tourism centre with 980,000 people [visiting] per annum. This is part of Christchurch, this is a part of our defining character, there's nothing else in the country like this - in fact there's not many places in the world like this.'

Go to: artscentre.org.nz/support/save-the-arts-centre

A Perfect Setting

WRITER

Reuben Woods

When it comes to art in public spaces, the importance of location cannot be understated. For The Little Street Art Festival, an event that prioritised smaller-scale interventionist approaches, situating works within fitting environments was vital. Art that seeks to infiltrate the urban environment, rather than dominate the cityscape, requires thoughtful placement. For one Little Street Art Festival work, the striking setting of the Arts Centre Te Matatiki Toi Ora adds meaningful layers and reflective context, providing a perfect synthesis and highlighting the unique potential of the iconic cultural precinct.

Ōtautahi creative Dark Ballad was one of eight artists who created work for the Little Street Art Festival in late 2023. Employing his printmaking background to create a series of three carved tablets that evoke embossed gothic tarot cards, the placement of the haunting triptych was vital. Taking the city's gothic aesthetic as a starting point, *Diminished Returns (Trauma and Rebirth)* ruminates on the cycles of trauma and rebirth experienced at times throughout Ōtautahi Christchurch's history, from our indigenous roots to the legacy of colonisation and the complexities of the post-disaster recovery.

Reflecting the artist's penchant for darker imagery, a reaper figure appears as the recurring guide across the works, surveying the changing, ultimately broken, landscapes. The first tablet, *Tāmitanga*, refers to 'oppression' and the effects of colonisation. The remains of Māori carvings and architecture are overwritten with European architecture, notably churches. The second tablet, *Rū Whenua*, evokes the shaking of the land and the damage



and change the earthquakes visited upon the city. The reaper walks into a broken gothic building (reminiscent of the Cathedral), a trail of destruction in his wake, nature reimposing its presence over the built environment.

The final tablet, *Pāmamae*, reflects upon the lingering trauma of the first two tablets. Gravestones and broken buildings are juxtaposed with monolithic new builds, the skyline overwritten once more (eagle-eyed observers may recognise a familiar graffiti moniker, the artist's winking nod to the emergence of urban art in the post-quake city). Deserving and rewarding close inspection and reflection, the combination of thoughtful narrative and fine detail was brought into sharp focus upon their placement within the secluded Engineers Laneway inside the Arts Centre. The laneway

↑ Dark Ballad's Triptych. *Diminished Returns* from the Little Street Art Festival found a fitting setting in the Arts Centre Te Matatiki Toi Ora

→ The Arts Centre setting for Dark Ballad's *Diminished Returns* is key in amplifying the experience of the works

reveals elements of the Arts Centre's rebuild with a shiny airbridge overhead, whilst retaining the beautiful brick and stone heritage for which the site is renowned. These aspects are contrasted with the remaining signs of damage, ghosts of the parts removed and evidence of enforced change, this mixture echoes and amplifies the stories of *Diminished Returns*, the audience able to reflect upon the fragility of our surrounding environment through the layers of history.

Rather than the bustle of more heavily populated areas, where the pieces might be overwhelmed by noise and movement, Engineers Laneway provides a secluded, reflective space. Rather than a more immediate placement that viewers cannot miss, the subtle addition could be easily bypassed if the

audience is not inquisitive of their environment. Initially glimpsed from distance, the mysterious works call the passing audience into the space. The charm of the Arts Centre becomes a key element in the experience of the work, wandering visitors must look closer, explore, and leave their determined path. In doing so, they enter a space of rumination, the area still, distraction minimised in favour of a relationship between art and site.

The Arts Centre remains a truly unique space in Ōtautahi, and *Diminished Returns* reveals the potential found in such a setting, where a range of creative endeavours and performances can be brought to life, creating memorable and surprising encounters for an audience drawn to wander and wonder.

NEWS &

EVENTS WORKSHOPS



← Neil Fitzgerald, *Laoulua*, 31/8/23, ink on paper



← Jane Barry, *Radio*, acrylic on canvas, 2024 (To Gaza With Love)

→ Linda James, *Urban Abstraction*, acrylic on loose canvas, 2024 (Connected and Local)

To Gaza with Love: Eastside Gallery hosts an exhibition of over 25 local artists who are donating paintings and sculptural works for this fundraiser show. All proceeds will be donated to the Palestinian Children's Relief Fund. Opening night: Live music performed by the Simurgh Music School. Opening Event: 5.30-7pm Monday 20 May, all welcome. Exhibition dates: 20 May-15 June

Printmaking, Pottery and Mixed Media Classes at 27 Essex Street: If you are looking to make room for your creative soul during the Autumn season come along to 27 Essex Street where you can learn the art of Printmaking, Pottery or Abstract Mixed Media with expert tutors Tatyanna from Clae or Carrie from Starling Studio. This creative hub has all kinds of wonderful things for sparking the inner maker in you. Gwen from General Pottery has all the pottery supplies with kind words and knowledgeable advice while our new Art Annex is a carefully curated selection of artist works and bespoke artist materials. Enrol online in one of our creative courses for Term 2 now! Go to: www.essexstreet.nz



Cranmer Life Drawing Group at Linwood Eastside Gallery: Neil Fitzgerald remembers when he was 16, attending a fine arts course at Southland Polytechnic: 'It was here that I was introduced to life drawing. I vividly remember one of my instructors emphasizing the immense difficulty of capturing the human figure on paper, highlighting considerations such as proportions, achieving likeness, and conveying not just shape but also form. This challenge resonated with me deeply over 30 years. In 2008 I found my community at the Cranmer Life Drawing Group, meeting like-minded individuals dedicated to exploring the complexities of the human form through art. Drawing has been crucial in shaping my artistic identity. For details and to attend: Cranmer Life Drawing Group Every Tuesday 7-9.30pm, Linwood Arts Eastside Gallery, 388 Worcester St PH: 021 44 0402.

Expressions of Interest Requested: Stoddart Cottage Gallery in Diamond Harbour is calling for proposals from individual artists, groups, or individuals interested in group shows for its 2025 exhibition programme. In recent years the gallery has attracted interest through its varied exhibitions ranging from contemporary botanical art to new paintings by Delaney Davidson. Stoddart Cottage Gallery seeks to propagate the creative tradition of the building's previous inhabitants, including respected painter, Margaret Stoddart. It encourages submissions of high-quality work across all mediums from emerging and established practitioners, especially art that resonates with the building's heritage and engagement with nature, ecology, the local environment, women's arts practice and risk taking. For details and how to submit an application by 7 June go to www.stoddartcottage.nz/exhibit-here

We Did All These Landscapes: Current Stoddart Cottage-Purau artists-in-residence, Karl Fritsch and Lisa Walker have been exploring local panoramas with Diamond Harbour artist, Brenda Nightingale. In *We Did All These Landscapes*, the trio presents a new body of collaborative work created over the month of April inspired by their interactions with their environment from Stoddart Cottage to Nightingale's garden, house and studio. These works span their diverse practices, which include jewellery, painting, and embroidery. They will be sharing their thoughts and experiences behind the works created during their residency at an artist talk at Stoddart Cottage on Saturday 4 May. Karl Fritsch, Lisa Walker and Brenda Nightingale, *We Did All These Landscapes*, Stoddart Cottage Gallery, 2 Waipapa Avenue, Diamond Harbour, 3-26 May, Fri-Sun, 10am-4pm. Artist Talk: Saturday 4 May, 2-3pm - no need to book. Opening Event: Saturday 4 May, 3-5pm - all welcome.

Eastside Gallery: Connected and Local: An exhibition of five artists supporting each other since the late 1970s/ 80s joined by a granddaughter for an exhibition of paintings, prints, photography, film and ceramics. Participating artists are: Colleen Anstey collaborating with Bronwyn Judge, Linda James, Jan Valentine Priestley, Rita Thornley and Tiffany Thornley. *Connected and Local*, Eastside Gallery, 388 Worcester St, Linwood, 22 April-18 May.

Absolution's Exhibition Programme: Cults and Bootleg Art Toys

Absolution is a Tattoo, Body Piercing, Jewellery Showroom and Art Gallery, making it a unique venue in the Arts Centre and also in a much wider context with the arts, the specialised nature of its services matched by the unspoken, yet close relationships that exist between all its services and creative resources.

Absolution's gallery space hosts a distinct and idiosyncratic programme with up to ten exhibitions annually, bringing together a diversity of arts practices from graduates and post-graduates and mid-career artists, collectively representing an infinite variation of alternative takes on life and its fair share of outsiders.

It is a consistently impressive schedule, with numerous highlights in its programme and among these are Nick Robinson's *Linwood* from February 2021, a concise and beautiful series of photographs documenting the genuine charm of the suburb's quarter-acre homes and its public spaces and parks.

Equally compelling was Tom Kerr's tribute to Bruce Springsteen's *Nebraska* album from 1982, described by Kerr as 'a track by track illustrated walk through, inspired by one of the most underrated albums of all time.' And it is impossible not to remain haunted even a year later by Magdelane Clare's *Save a Life, Join a Cult*, from March 2023, the subjects of her works featuring finger-burning hands and snakes. Clare is a local mixed-media artist with a post-graduate degree from Ara Institute of Art and Design, specialising in print techniques and sculpture, drawing and mark making. For *Save a Life, Join a Cult* she acknowledged her exploration of the patriarchal ideology of women within medieval and Renaissance frameworks, and also taking the opportunity to position the gallery visitor as somewhere in the middle of a circle of bloody-mouthed witches and their confronting and demonic ritualistic gathering.

Also in 2023, was Ynes Guevara's *Art*,



an exhibition of colourful geometric abstract paintings by the Timaru-based artist and former resident of Mexico, she describes her practice as drawing its inspiration from the uniquely South Island landscape and her rich Mexican culture, its heritage and cross-cultural and female identity.

In May, Absolution's exhibition is *Garage Sale* by Daken's Emporium (Jay Skelton), an artist who held his first solo show at the gallery in 2021, exhibiting a diversity of objects in a numerous range of materials, including art toys, paintings, drawings, comics and more. Interviewed by Reuben Woods, Daken demarcated his arts practice as being centred upon "bootleg art toys", adding that 'being a father lends itself to reflecting on one's own childhood experiences. Trying to work out what makes you yourself, working in this new medium that invites play, wonder and nostalgia'.

Daken's Emporium, *Garage Sale*, Absolution, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd Opens Monday 13th of May at 6pm, 13 May – 7 June

↑ Magdelane Clair, *Save a Life, Join a Cult*, acrylic on canvas

Anne Harte, *HEAVENLY MARYS: Mothers and Madonnas*

HEAVENLY MARYS: Mothers and Madonnas features "head and shoulders" Marian [Holy Mary] portraits on wooden panels, described by Harte as portraits inspired by 12th to 17th century Byzantine Eastern Orthodox icons from Greece and Russia, as well as Gothic Italian Madonnas. *HEAVENLY MARYS: Mothers and Madonnas* aims to create a sense of meditative stillness with its glowing iconic images, viewed by some as 'windows into heaven,' its glowing iconic images creating a sense of meditative stillness in today's busy world.

Indeed, the influence of the Madonna in the 20th century has been consistently evident in Western art through to today, being a significant influence upon early exponents of Modernism, including Wassily Kandinsky and Marc Chagall and Constructivist artist Vladimir Tatlin, and in a wider context in the work of Henri Matisse, Gustav Klimt and Georges Rouault. It remains sustained and visible presence in the visual arts in the 21st century, through the continuing response of artists to the expanded potential and possibilities of colour as a subject in itself.



Anne Harte, *HEAVENLY MARYS: Mothers and Madonnas*
Art Hole, 336 St Asaph St, 8 – 11 May, 1 – 4pm – opens 7 May at 5.30pm
Monday 13th of May at 6pm, 13 May – 7 June

↑ Anne Harte, *Green Virgin*, (after *The Virgin Galaktotrophousa*), attributed to Simon Ussakov, late 17th century, Moscow, 2023, acrylic and gesso on wooden panel

AT THE

↓ Richard Elderton, *Two Stones*, 2024, oil on canvas



↓↓ Katie Brown, *Appliqué*, glass



↓↓↓ Emma Fitts, *Untitled* (work in progress), vinyl based acrylic on canvas

↓↓↓↓ Haru Sameshima, *Dusky Tide*



↓↓↓↓↓ Paul Smith, *Don't Worry be Happy*, acrylic paint and collage on canvas

↓↓↓↓↓↓ Stuart Clook, *In the beech forest*, 2024, carbon transfer



This exhibition comprises a series of oil paintings depicting a range of landscape and still-life motifs. The title of the exhibition "*Aida_間_*" alludes to an aesthetic notion of 'Ma' (onyomi for 間 'aida': the alternative reading of the same kanji letter). A term in Japanese which roughly translates to 'a space in between' or 'a pause.'

Richard Elderton, *Aida_間_*, City Art, 96 Disraeli St, Sydenham, 21 May–10 Jun

Glassblower Katie Brown has established a remarkable international following for her hot glass creations. Her passion for the material is combined with a keen sense for design, proportions and functionality, creating homeware, sculptural objects and one-off lighting commissions. *In Shape* – Dominic Burrell, Jarred Wright & Katie Brown, Form Gallery, 468 Colombo St, Sydenham

I like that textiles are such a universal experience. We all have an intimate relationship with, and understanding of fabric through our clothing, and I enjoy using the association of fabric and textiles through recognisable features such as seams, folds, pleats and pockets. Interview with the artist, *Home-Style* magazine Emma Fitts, *Laps, pullbuoys and plunge pools*, The National, 249 Moorhouse Ave, 15 May–15 Jun

Photographer Mark Adams and renowned anthropologist Nicholas Thomas deepened their research on explored sites of James Cook, William Hodges, Joe Banks, John Webber, Johan and George Forster and photographers Russell Duncan and Alfred Burton by organising an expedition to Tamatea/Dusky Sound in 1995. Joined by Haru Sameshima, Darren Glass, Ian Macdonald and Ian Leeden, they chartered a boat to visit sites including; Milford Sound, Atahenua/Fiordland, Doubtful Sound and Tamatea/Dusky Sound. Mark Adams, Darren Glass, Ian Macdonald and Haru Sameshima, *Tamatea - Dusky Sound 1995*, Oxford Gallery Toi o Waimakariri, Main Street, Oxford, 11 Apr–12

Working in acrylic and mixed media Paul Smith's main focus over recent years has been with the nature of his materials, incorporating collage and impasto, the use of transparent and opaque colours pushing him into new directions in paintings characterised by their abstraction of images informed by mark making, colour, texture and line.

Paul Smith, *Just Imagine*, Chamber Gallery Rangiora, 141 Percival St, Rangiora, 25 May–27 June

A captivating photographic journey into the intriguing realm of trichrome photography, (the process of taking 3 black and white images and using them to create a color image), brought to life by photographer Stuart Clook, using the timeless 19th century printing techniques of color carbon transfer and gum bichromate. Stuart Clook, *Plural Realities: Pigments of Perception*, Art Hole, 336 St Asaph St, opens 28 May–2 June, 11am–4pm

GALLERIES

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sqr
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sqr
- C** George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester Blvd
- D** Riki Manuel, *Poupou*, 1994, Victoria Sqr
- E** Pat Hanly, *Rainbow Pieces*, 1974, Christchurch Town Hall Foyer
- F** Lady Kathleen Scott (wife of Robert Falcon Scott), *Scott Statue*, 1917, cnr Worcester Blvd and Oxford Tce
- G** Coalbrookdale Foundry, Shropshire, *Peacock Fountain*, 1911, Botanic Gardens
- H** Paul Dibble, *E Noho Ra De Chirico*, 1995, Robert McDougall Art Gallery, Botanic Gardens
- I** Phil Price, *Nucleus*, 2006, cnr High and Manchester St
- J** Regan Gentry, *Flour Power*, 2008, cnr High and Colombo St
- K** Anton Parsons, *Passing Time*, 2010/11, High St entrance to Ara Institute of Canterbury
- L** Julia Morison, *Tree Houses for Swamp Dwellers*, 2013, Ōtakaro-Avon River, cnr Colombo and Kilmore St
- M** David McCracken, *Diminish and Ascend*, 2014, Kiosk Lake, Botanic Gardens
- N** Judy Millar, *Call me Snake*, 2015, cnr Manchester and Armagh St
- O** Mischa Kuball, *Solidarity Grid*, 2013/15, Park Tce, entrance to Hagley Park

- P** Nathan Pohio, *Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!* 2015, Harper Ave
- Q** Peter Atkins, *Under Construction - Chaos and Order (Re-imagined)*, 2014/19, 148 Gloucester St
- R** Kelcy Taratoa, *Te Tāhū o ngā Maunga Tūmatakahuki*, 2020, Christchurch Art Gallery Te Puna o Waiwhetū's outer east wall, Worcester Blvd
- S** Antony Gormley, *Stay*, 2015/16, Northern Quadrangle Arts Centre and Ōtakaro-Avon River between Worcester Blvd and Gloucester St
- T** Sēmisi Fetokai Potauaine, *VAKA 'A HINA*, 2019, Rauora Park, 115 Lichfield St
- U** Lonnie Hutchinson, *Hoa Kōhine (Girlfriend)*, 2018, Christchurch Art Gallery Te Puna o Waiwhetū, Gloucester St
- V** Graham Bennett, *Reasons for Voyaging*, 2007, Christchurch Art Gallery Te Puna o Waiwhetū, forecourt

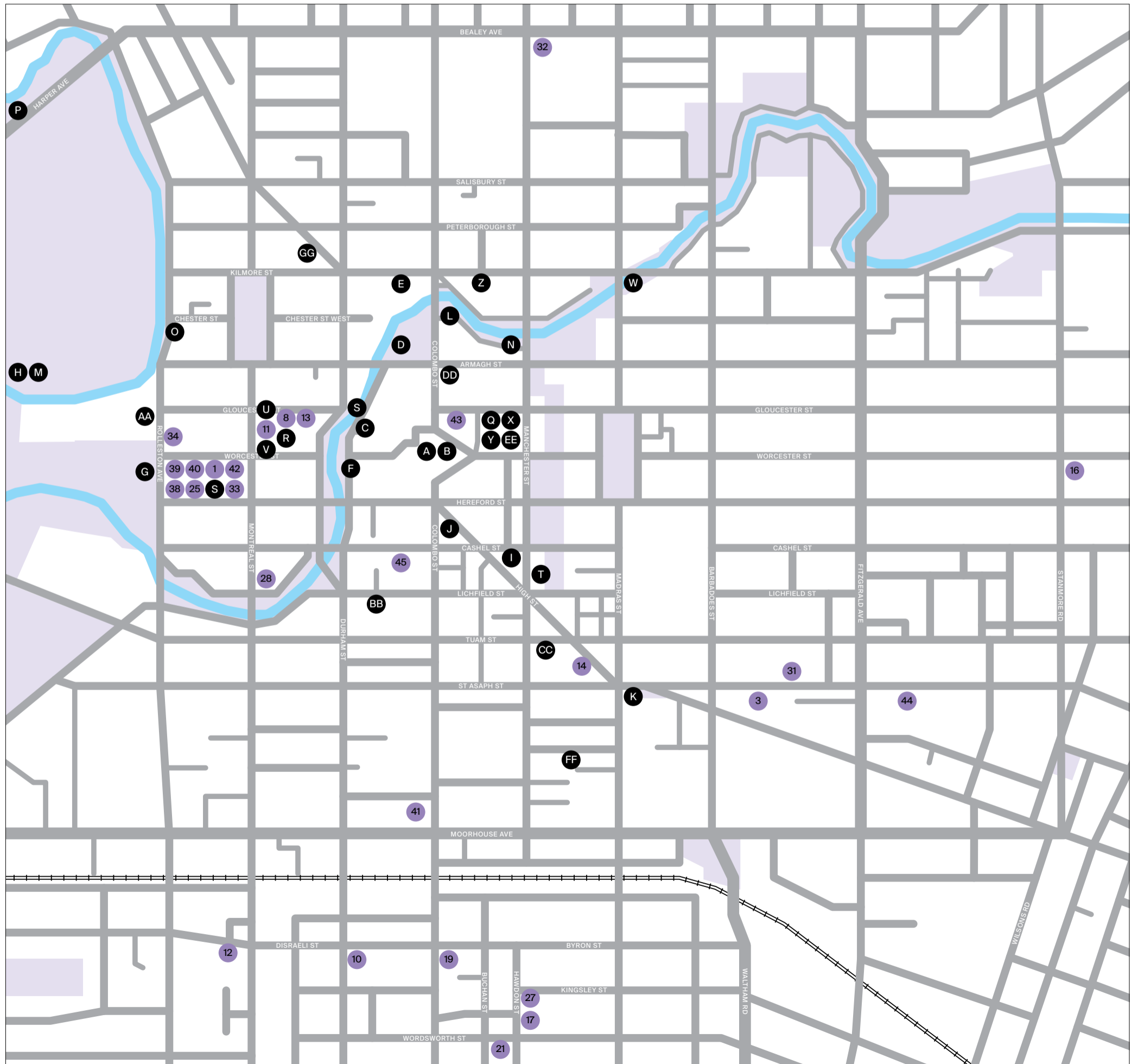
W Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

Street Art Murals

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

- 1** **Absolution**
Daken's Emporium, *GARAGE SALE W/LUCKY DIPS*, 13 May-7 Jun, *Residue by Jewelia Howard*, 15 Apr-11 May, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
RSM Plunket Art Show 2024, 10-26 May, 49 Wai-iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Stuart Clook, *Plural Realities: Pigments of Perception*, 28 May-2 Jun, *Anne Harte, HEAVENLY MARYS: Mothers and Madonnas*, 7-11 May, Roseanne Jones, Sheelagh McHaffie, Maria Lee and Roezy Thorn, *Objectify*, until 5 May, 5.30-7.30pm, 336 St Asaph St
- 4** **Art on the Quay**
Mandy Palmer, *All shapes & sizes*, 2 May - 6 Jun, 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**
Alison Erickson, Katharina Jaeger, Miranda Parkes, Lisa Patterson, Nichola Shanley & Anna Dalzell, until 1 Jun, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed-Fri, 9am-3pm or by appt

- 7** **Ashburton Art Gallery**
Tuitui Tangata, until 14 Jun, *Legacy Issues: Lens-based Investigations of Waitaha Canterbury Whenua*, until 14 Jun, Yvnes Guevara, *Altar Beautifying Understanding*, until 7 Jun, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 8** **Canterbury Museum at CoCA**
Wildlife Photographer of the Year, 10 May-8 Sep, 66 Gloucester St, Mon-Sun 9-5.30pm
- 9** **Chamber Gallery Rangiora**
Claire Aldhamland & Jan Robertson, *Whakawhiti Crossover*, until 23 May, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 10** **Chambers Gallery**
Art Associates Aotearoa, (10 artists), *Percipience*, 8-25 May, Gareth Brighton, Gabby Montejo & Jason Ware, *Plasma*, until 4 May, 80 Durham St, Sydenham, Mon-Fri 10.30-5pm, Sat 11-3pm
- 11** **Christchurch Art Gallery Te Puna o Waiwhetū**
Cora-Allan: *Encountering Aotearoa*, until 25 Aug, *Spring Time is Heart-break: Contemporary Art in Aotearoa*, until 19 May, *Perilous: Unheard Stories from the Collection*, until 21 Jul, Cnr Worcester Blvd & Montreal St, Mon-Sun 10-5pm, Wed to 9pm



- 12 **City Art Depot**
Francis van Hout, *Portraits, Idols and Robots*, until 13 May, Richard Elderton, *Aida*, 21 May-10 Jun, 96 Disraeli St, Mon-Fri 8.30-5pm, Sat 10-2pm
- 13 **CoCA Toi Moroki**
Olivia Chamberlain & Sam Towse, *The streets are paved with water*, until 12 May, Movement Art Practice (MAP), *Map Reside*, 17-27 May, 66 Gloucester St, Tue-Sun 10-5pm, Sat-Sun to 3pm
- 14 **Cube Art Gallery**
Jesus on High exhibition, 3/153 High St, Mon-Fri, 9am-5pm
- 15 **Down by the Liffey Gallery**
Ian Walls, John Suckling, Stuart Clook, *Beyond reality... Photographic Impressions*, until 12 May, *Course of Existence Fe Iron Group*, 17 May-11 Jun 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 16 **Eastside Gallery**
Group Exhibition, *Connected and Local*, 22 Apr-18 May, *To Gaza with Love*, 20 May-15 Jun, 388 Worcester St, Tue-Sat, 12-5pm
- 17 **Fiksate**
54 Hawdon St, Tue-Sun 9am-3pm
- 18 **Fo Guang Yuan Art Gallery**
Journeying Further, 4 May-15 Sep, 2 Harakeke St, Tue-Sun 9-4pm

- 19 **Form Gallery**
Dominic Burrell, Jarred Wright & Katie Brown, *In Shape*, 4-31 May, 468 Colombo St, Tue-Sat 10-5pm
- 20 **Ilam Campus Gallery**
Sandra Bushby & Natalie Guy, *Blue Fleur*, until 17 May, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 21 **Jonathan Smart Gallery**
Brenda Nightingale, Lisa Walker & Karl Fritsch, until 4 May, Kulimoe'anga Stone Maka, New Paintings, 10 May-1 Jun, 52 Buchan St, Wed-Sat 11-5pm
- 22 **Kate Sheppard House**
Love & Marriage: images of romantic unions, until 23 Jun, 83 Clyde Rd, Ilam, Wed-Sun 10am-4pm
- 23 **LEstrange Gallery**
25 Wakefield Ave, Sumner, Tue-Fri 11-5pm Sat-Sun 12-4pm
- 24 **Little River Gallery**
Kirsty Nixon & Gerard McCabe, *Feather/Flora*, 2 May-3 Jun, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm
- 25 **Maxine Burney Artist's Studio**
Jenny Longstaff, artist in residence, Dave Shepherd, *Autumn Snaps*, until 31 May, paintings by Maxine Burney Arts Centre, 28 Worcester Blvd, Mon-Sat, 10am-5pm

- 26 **McAtamney Gallery**
Bobby Kurb, *The Geometry of Nature*, opens 1.30pm, 19 May-15 Jun, 40A Talbot St, Geraldine, Sun-Fri, 10.30am-2.30pm & 3.30-5pm, Sat 10.30am-5pm
- 27 **NZ Artbroker**
Re-sales from private collectors, 2 Kingsley St, Wed-Sat 11-2pm
- 28 **Objectspace**
The Chair: A story of design and making in Aotearoa, until 19 May, 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**
Tamatea - Dusky Sound 1995: Mark Adams, Darren Glass, Ian Macdonald, Haru Sameshima, until 12 May, *FOLLO*, 16 May-9 Jun, Main St, Oxford, Thu-Sun 10-4pm
- 31 **Paludal**
See: www.paludal.org 371 St Asaph St
- 32 **PGallery192**
Nigel Buxton, *Folds & Shadows*, & Grant Takle, *Sound Proof*, 7-31 May, Andrew Bond, *A Playlist for Nipper*, & MikiNobu Komatsu, *Classic Aotearoa*, until 3 May, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm

- 33 **Pūmanawa**
Smokefree Activator, *Auahi Tūria - A eulogy to Tobacco*, 6-12 May, 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**
Leni Kaisa, *Manao Sio*, until 19 May, 10B Norwich Qy, Lyttelton, Wed-Fri & Sun 11-2pm, Sat 10-3pm
- 36 **Stoddart Cottage Gallery**
Karl Fritsch, Lisa Walker & Brenda Nightingale, *We Did All These Landscapes*, 3-26 May, 2 Waipapa Ave, Diamond Harbour, Fri-Sun 10-4pm
- 37 **Susan Badcock Gallery**
Douglas Badcock, John Badcock & Susan Badcock, 47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 38 **Te Whare Tapere**
Juanita Hepi & Ngaio Cowell, Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed-Fri, 11am-3pm
- 39 **Tece Museum of Classical Antiquities**
Arts Centre Te Matatiki Toi Ora, 3 Hereford St, Wed-Sun 11am-3pm

- 40 **The Central Art Gallery**
Karl Maughan, *New Paintings*, until 12 May, Hannah Kidd, *In the Night Garden*, 16 May-16 Jun Arts Centre, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm
- 41 **The National**
Emma Fitts, *Laps, pullbuoys and Plunge pools*, 15 May-15 Jun, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 42 **The Physics Room**
Akil Ahamat, Olyvia Hong & Yumoi Zheng, *Distance is a blade*, until 19 May, 301 Montreal St, The Arts Centre, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 43 **Tūranga**
Drawing connections - Exploring the architecture of Cecil Wood, until 19 May, 60 Cathedral Sqr, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 44 **Windsor Gallery**
Art Show, 4-5 May, New artists Anne Baldock, Lisa Jepson and Ilya Volykhine, and familiar names, Joel Hart & Matthew Williams, 386 St Asaph St, Mon-Fri 9-5pm, Sat, 10-3pm
- 45 **Xgaleri**
Paintings by Sheila Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm
- 46 **York Street Gallery of Fine Art**
21 York St, Timaru, Fri-Sat 11-3pm

- Not Pictured in Map:**
- 2. Aigantighe Gallery
 - 4. Art on the Quay
 - 5. Art Box Gallery
 - 6. Artifact Contemporary
 - 7. Ashburton Art Gallery
 - 9. Chamber Gallery Rangiora
 - 15. Down by the Liffey Gallery
 - 18. Fo Guang Yuan Art Gallery
 - 20. Ilam Campus Gallery
 - 22. Kate Sheppard House
 - 23. LEstrange Gallery
 - 24. Little River Gallery
 - 26. McAtamney Gallery
 - 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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Images of Romantic Unions

28 March - 23 June 2024
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Image: Unknown Artist, *Marriage Portrait R J Kelly*, 1905
Hand-coloured silver gelatin print.
Collection of the New Zealand Portrait Gallery
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REVIEWS

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The Physics Room *Distance is a blade*

WRITER

Meg Doughty

The low ceilings of the Physics Room and its intervening load-bearing pillar contribute to feeling ensconced in a pocket dimension. While I am here in the exhibition *Distance is a blade*, it seems normal that guilt frames have turned molten in Olyvia Hong's work. The artists in this show are going about forging personal mythologies and making archetypes anew. While the show deals with distinct pop culture references like the disconcerting ASMR clarity of snail slime sounds and the xxx at the end of a plea, they harbour real anxieties.

Ultimately, Akil Ahamat's relationship with a snail, represented through a screen that lies in an oval of dirt with a speaker above it, tenderly broaches the discomfort of reconciling emotional existence as corporeal forms. Ahamat's tiny, embossed snail motif glitters with the golden jibe, *be tormented by me, babe*, and I am reminded of the ridiculousness of the idea that anybody can ever know anyone else completely. Inevitably, we will misconstrue and stumble over each other (joyfully too), snails or no.

Hong addresses a similar pain in what it is to remake yourself or otherwise be remade. The kumiho, denizens of the liminal, the mythic, spiritual, of deception and transformation, are represented as single-tailed foxes wading through watery murk. The globular silver frame casting topographical shadows on the wall and the overhead view of the foxes read as a portal. Like a magic mirror the tidy perspective of the work makes the wall behind it seem like it could be liquid too. The trickery is not malicious, in the same way lucid dreaming doesn't feel wrong, but it is uneasy. The water, frame, foxes, and perspective all seek to make mercurial what might be considered rigid reality. But perhaps it is in this realm that the unsteady unmaking gives way to transformation.

Some find this metamorphosis more easily than others, like oysters, who start their life male and often become female after a year. Yumoi Zheng unites this image with the connecting body of the ocean that she turns to, to carry lost affection. In her audio-visual moving image work the corded



↑ Yumoi Zheng, *Intangible* (飘渺渺) (video still), 2024. Single-channel video and sound, 5'08"

headphones keep me tethered closely to the screen. I see the artist's world represented in a giant fisheye, I can only see her, the beach she is on and a paper bird she flies above her. In a split screen she lies above a bed of oysters. Soon the audio loops to a repeated *I always love you* and it takes a long time for me to step away.

Akil Ahamat, Olyvia Hong and Yumoi Zheng, *Distance is a Blade*
The Physics Room, 301 Montreal St
The Arts Centre Te Matatiki Toi Ora,
4 April – 19 May

Tui Emma Gillies: *View From the Deep* and the Macmillan Brown Centre Pacific Artist Residency

WRITER

Lydia Baxendell

Tui's distinctive style blends traditional ngatu (Tongan tapa), umea (red earth dye) and kupesi stencils overlaid with contemporary imagery and themes painted in acrylic and Indian ink. Her work has garnered attention from not only Aotearoa's art scene, but also the global stage. During her three-month residency Tui's focus was a new body of work responding to climate change in the Pacific.

Throughout her time in Ōtautahi, Tui benefited from meeting and working with Pacific research students and academics through the University's Macmillan Brown Centre as well as connecting with scientists, artists, writers, and curators. She met local school and community groups and gave tapa art making workshops with her mum Sulieti Fieme'a Burrows.

A highpoint for Tui was a trip to Kaikoura with artist Conor Clarke, going out whale watching and spending three nights under the super blue moon at Takahanga Marae. There she saw dolphins, seals, and whales up close. She experienced the heartrending



↑ Installation photograph of Tui Emma Gillies' *View From the Deep*, Fibre Gallery, 285 Cashel Street 8011

reality of the fragile marine ecosystem on a fast-track to disappearing and this manifested in her art.

Tui's culminating body of work, *View From the Deep* on exhibition at Fibre Gallery features a departure from her previous two-dimensional tapa paintings, with sculptural tapa spheres swathed in ocean dwelling creatures and video works created by AI taking centre stage. Awash with vibrant colours and graphic imagery of jelly fish, snapper, tītī, seals and whales, *View From the Deep* is the artists "plea for us to think about where we're going on this beautiful sphere, Planet Earth" and asks us "are we prepared to give up everything we hold dear and sacred to get there?"

Tui is the 25th recipient of the longest standing Pacific artist residency in Aotearoa. Supported by Creative New Zealand and the University of Canterbury, the Macmillan Brown Pacific artist in residence is committed to nurturing artists and promoting cross-cultural dialogues. Tui exemplifies the energy, innovation, and

boundary-breaking approach that they seek, offering a view into her world and illuminating why she has cemented herself as an artist to watch.

Tui Emma Gillies *View From the Deep*
Fibre Gallery, Level 1, 285 Cashel Street,
until 24th May
Lydia Baxendell is Kaitiaki Kohinga Toi,
Art Collections Curator at the University of
Canterbury.

Film Review: *Love Lies Bleeding* (Rose Glass, 2024)

WRITER

Nick Harte

Rose Glass's second feature wallows in her genuine adoration of genre films and fashions a formidable collage of bodybuilder romcom (the director refers to the film as a "secret comedy"), road-revenge thriller, body horror and much more. The amplified anxiety of her characters (there's a thick dollop of Aronofsky in the film's surreal bodybuilding thread) and her transgressive paeon to 80s and 90s culture feels akin to the (now directionally separated) *Safeties* and *Refn*. *Showgirls*, Cronenberg's *Crash*, and Shinya Tsukamoto's neglected masterpiece *A Snake of June* have been named as influences, though perhaps further comparisons would only hinder the incremental blossoming of Glass's polychromatic aesthetic.

It's true that few honourable male characters inhabit the corridors of Glass's two films, and that this film in particular features 'empowered' queer characters. However,

to a journalistic gasp of communal deflation at the film's Berlin press conference, Glass acknowledged that she didn't consider the queer community at all while writing the script. She simply wanted to craft the most interesting story and by freeing herself of any "external expectations" was the best way to go about it. Unmistakable influence David Lynch has said, "if you want to send a message, go to Western Union. The first way you can kill (the screenplay) is to start worrying about what other people are going to think."

Zero rehearsal time was allowed for the actors and the production was plagued with reshoots due to what Ed Harris described as the first cut simply "not happening". Speaking of Harris, the actor puts a Panos Cosmatos-like spin on the term 'bald eagle' and reputedly cultivated his character's menacingly repulsive mane himself, with



↑ Kristen Stewart and Katy O'Brian find a moment of solace amid the beautiful chaos of *Love Lies Bleeding*.

Glass's sole request that his look diverges from that of any past protagonist. Jena Malone imparts a heartrendingly vulnerable performance, echoing her scene-stealing role in *Inherent Vice*. The purest and most convincing portrayal, however, is given by Anna Baryshnikov, who is utterly mesmerising and someone not to underestimate.

Heavy themes such as drugs (roid rage), hyper-sexuality and some of the most inventive body horror in years are bolstered by a brilliant smattering of source music. Throbbing Gristle's *Hamburger Lady* mirrors the film's viscous timbre and is miraculous for its subversive inclusion in a production this size. Suicide's Martin Rev graces the end credit sequence with his gorgeous electro-doo-wop instrumental *Whispers*. The song predates Lynch's *Roadhouse*, but would feel entirely at home there. They rarely make films like this anymore, at least successfully.

The Central Art Gallery: A Commitment to New Perspectives

The Central Art Gallery opened in the Arts Centre Te Matatiki Toi Ora in 2017 in the former University of Canterbury's library. Founding owners, Richard Laing (Director) and Jonathan Smart (Co-Director), opened the gallery with Smart responding to a proposal from Laing and their longstanding friendship 'forged over fly-fishing and cricket'.

Establishing the Jonathan Smart Gallery in 1988, Smart brought his 30 year commitment to contemporary arts practice to The Central, co-founding the new gallery conscious of the necessity for a contemporary arts space that acknowledged the Arts Centre's history and its commitment as a public facility for cultural/educational groups and organisations.

For the visual arts, this encompassed its long-standing commitment to galleries that brought new perspectives and agendas to their programmes. In 1980, this had included printmaker Julie Einhorn's *The Ginkgo* and in 1982, performance and environmental works in the Arts Centre's public spaces that included Morgan Jones' *Shelter* and Di ffrench's performance *Fontanel*, as well as sculptor, Neil Dawson's *Echo*—a suspended 'floating' sculpture commissioned in 1981, initially a temporary work that was confirmed as permanent in 1991. (Following the 2011 earthquakes and a period of absence it was reinstated in December 2021). In 2024, Dawson is represented by The Central sharing the gallery's spaces with an impressive line up of artists that also include Elizabeth Thomson, Karl Maughan and Reuben Paterson.

In 2022, The Central celebrated its 5th anniversary with a group exhibition and among the inventory was Michel Tuffery, an artist whose practice had become publicly visible in 1999 as the Arts Centre's Artist-in-Residence, staging a dramatic bullfight between two life-size bull sculptures, his representation by The Central in 2024 also sustaining an association with



The Arts Centre, now encompassing 25 years of the artist's practice.

↑ Michel Tuffery, *Project Our Aiga Samoa*, digital print, Non-solvent UV Ink on Rosapina white 220 gsm cotton paper, 640 x 450mm unframed, Ed. 4 of 19

The Central Art Gallery
The Arts Centre Te Matatiki Toi Ora
2 Worcester Boulevard
Wed – Sun 10am – 4pm

Art Associates Aotearoa: *Percipience*

Holding a progressive series of exhibitions from 2018, *Percipience* is an encounter with works realised in an impressive and varied range of materials, from acrylic on canvas to pit-fired clays in a group exhibition that references and considers home, memory, and intricacies of the environment, bringing ten artists together, sharing their knowledge and response to the critiques of each other's practice.

Sarah Anderson responds to "memento mori", a reminder that we will all eventually die, and photographer, Janneth Gil, considers ideas about our dual citizenship "in the kingdoms of the well and the sick". Karen Greenslade's *Drift*, responds to nature and estuaries as "a metaphor for endless possibility and change", while Lee Harper's materials and subjects bring together images about, connectiveness and the possibilities of seeing and understanding with clarity.

Viv Kepes celebrates Nature's regeneration and the beauty of endangered species, and Stephanie McEwin's painterly figures and modernist retro -landscapes acknowledge that discarded objects have other lives. Mark Soltero's digital images bridge and connect past and present realities and Nicola Thorne's photographs document and celebrate the vastness of the landscape, and rugged contours of the hardy *Muehlenbeckia* plant.

Mi Kyung Jang excavates humanity's intricate relationships with Nature and global challenges of our unchecked human desires, and Susanne van Tuinen's wall relief sculptures/paintings evokes a sense of reminiscent of life's cyclical nature.

Art Associates Aotearoa, *Percipience*
Chambers Art Gallery, 80 Durham Street,
Sydenham, 8 – 25 May



← Nicola Thorne, *Kaitōrete Scenic Reserve 30 March 2024*, photograph, 250 x 445mm

Welcome to Maxine Burney's Art Centre Studio and Gallery

Maxine Burney was among the first artist-tenants to return to the Arts Centre Te Matatiki Toi Ora, post-earthquake in December 2015, again continuing to exhibit, paint, undertake commissions, run workshops, and share space with photographer David Shepherd. In May, Maxine's friend and artist, Jenny Longstaff will also be resident, painting new works for exhibition. Maxine comments: 'I am a working studio artist and don't want to disappoint, (I will be having two young artists holding solo exhibitions June/July).

In such a shifting changing world, many find solace in wandering around and into the Arts Centre. Another neighbour is The Christchurch Hospital and many staff, patient visitors and patients find their way to the Arts Centre for some respite from health issues which art and culture offers. Indeed, the Christchurch Arts Centre is a unique environment

Maxine Burney, paintings and prints, David Shepherd, *Autumn Snaps* until 31 May, and Jenny Longstaff, new paintings, 18 – 26 May



↑ Maxine Burney in her Studio

Anne Baldock: Art Show: 50 Artists

Among the fifty artists represented in Windsor Gallery's Art Show, the first weekend of May is Anne Baldock, exhibiting alongside other new artists that include Lisa Jepson and Ilya Volykhine, as well as familiar names, including Joel Hart and Matthew Williams. Working from the Otago Peninsula, Baldock has a strong commitment to the region, influencing the subjects of her work; the land, its animals, architecture and social settings, as well as historic buildings, streetscapes and rural settings. Baldock has recently created a series of eclectic animal -inspired works, sharing in the company of people and their worlds. Serving as Vice-President of the Otago Art Society Baldock has also won numerous notable awards, including the premier award for the annual Spring Exhibition in 2015.



↑ Anne Baldock, *Fish n Chip Night*, plywood strips/acrylic paint, 42cm x 42cm

Art Show: 50 Artists, Windsor Gallery, 386 St Asaph St, 4 – 5 May, 10am – 4pm

Teece Museum & its Classical Antiquities Programme

WRITER

Assistant Curator Emily Rosevear

Based in Christchurch's historic Arts Centre, the UC Teece Museum is the only dedicated museum of classical antiquities in New Zealand. Part of the University of Canterbury, the Teece Museum offers free in-house visits for primary and secondary school classes as part of our public programming. We welcome students from Year 1 all the way through to Year 13. Each visit combines hands-on experiences with ancient artifacts, group activities in the Museum, and time for students to explore at their own pace.

An educational visit to the Teece Museum begins with students getting the opportunity to discuss three or four objects from the collection in depth, and where possible students are also given the opportunity to hold an ancient object. It's not everyday students can go back to school saying they held an item over 2000 years old!

Integrated into our educational visits is the chance to explore the gallery with the aid of activity sheets. The activities are designed to explore specific topics through a series of key objects from the Logie Collection and help to cater for different learning styles.

The Museum can be used to explore a wide variety of disciplines beyond classical studies. We also cater to history, art history, social studies, geography, fine arts and more. Teachers have had this to say about their experience with our education programme:

'I can't recommend this place enough.

As a teacher it has been a fantastic place to take my class. I go at least once a year and my year 4-5 students LOVE it. (Teacher, AoTawhiti Unlimited Discovery).

'Thank you so much for your wonderful session yesterday. The kids had so much to say afterwards on the drive back to school, and I had a lovely email from a parent last night saying her son came home talking all about what you had shown us'. Teacher, St Andrew's College.

Teece Museum of Classical Antiquities,
The Arts Centre Te Matatiki Toi Ora, 3 Hereford St. Further information: teecemuseum@canterbury.ac.nz



↑ School students encounter the treasures of the Teece Museum

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Exhibition opens 10 May

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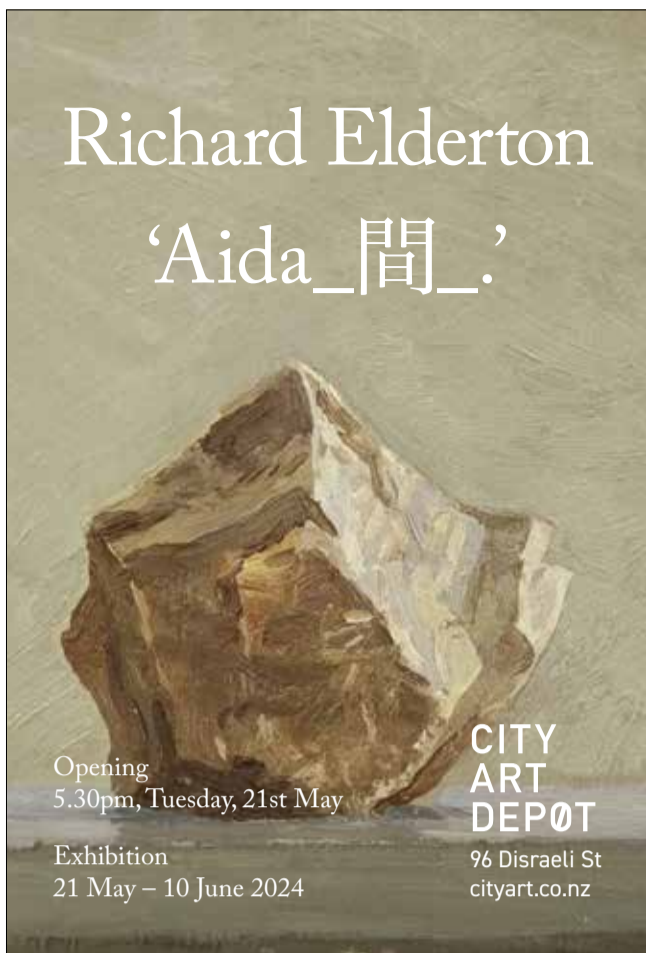
Free entry
Donations appreciated
www.canterburymuseum.com



Natural History Museum London

Richard Elderton

‘Aida_間_.’



Opening
5.30pm, Tuesday, 21st May

Exhibition
21 May – 10 June 2024

CITY ART DEPOT
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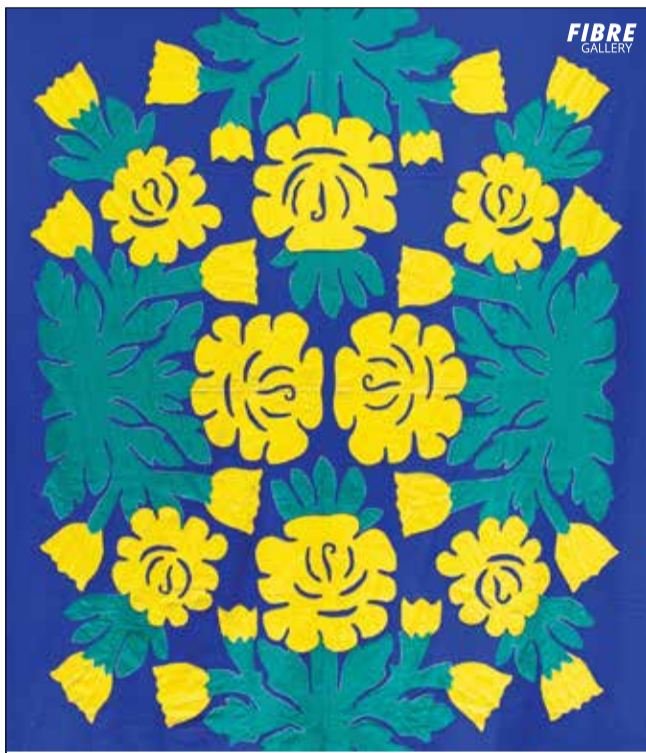
The Central Art Gallery

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16th May - 16th June, 2024


Hare, 2024, corrugated iron and steel rod



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