

ARTBEAT

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Jason Greig Survey Exhibition



WRITER
Warren Feeney

A virtuoso of printmaking, Jason Greig's practice is anchored in a history of contemporary and historical European art that particularly acknowledges his respect for the work of Francisco Goya, Charles Meryon and Gothic art, also singling out the important influence of French Symbolist artist, Odilon Redon (1840–1916).

Born in Timaru in 1963, Greig graduated from the University of Canterbury in 1985 with a Diploma of Fine Arts (Honours) in Engraving, tutored as a student by masterful printmakers, Denise Copland and Barry Cleavin. Senior Lecturer in printmaking at Canterbury from 1978 to 1990, Cleavin is widely acknowledged for an arts practice that “exposes the gap between appearance and reality,” raising questions about the rationality of human behaviour. Greig's art similarly raises questions about the subtle and complex nature of our ideologies and actions. Indeed, Greig's presence in Australia and New Zealand sees his work held in many public collections in art galleries that include Te Papa Wellington, the Hocken Library in Dunedin, the Christchurch

Art Gallery Te Puna o Waiwhetū and Aigantighe Art Gallery in Timaru.

This current survey exhibition at LEstrange Gallery encompasses three decades of Greig in forty works dating from a monoprint, *Tombs* in 1996 to *Lavadia* in 2019, measuring the wider reach of Greig's practice in paintings, monoprints, wood-block prints and etchings. As printmaker, the subjects of Greig's art have often been characterised by their historical references to medieval art, 19th century romanticism and the heavy-metal music of Black Sabbath. An association formed with artists that he shared space with at the University of Canterbury School of Fine Arts led to the “legendary” band, Into the Void. Greig's sharing the stage with other students from his time at University; Paul Sutherland, Ronnie van Hout, Mark Whyte and Dave Imlay.

Greig's *Laquadia II* is an “oil on paper work”, the figure in this landscape, confronting in its stance, clarifying that it touches on an indeterminate relationship between place and belonging. Certainly, there is both a feeling of trespassing into an unknown

↖ Jason Greig, *Laquadia II*, 2016, oil on paper

↗ Jason Greig, *Parallax*, oil on board

domain and the possibilities of menacing creatures, hybrid or part animal, part human, as imaginative as they are tangible. *Laquadia II* is an authoritative work, commanding in its presence and the evocative world that it defines.

As an artist who, over more than four decades, has alluded to and defined the dark and seemingly unknowable nature of human behaviour, Greig is an artist widely acknowledged for his practice and status as an influential figure in the history of the visual arts and printmaking in Aotearoa New Zealand. Prominent arts commentator and writer, Andrew Paul Wood describes Greig as an artist with a “Black sense of humour and rock and roll sensibility, and a virtuoso of the printmaker's technique and consummate artist...” Moreover, Head of Curatorial and Exhibitions at the Auckland Art Gallery Toi o Tāmaki, Sarah Farrar, commenting on Greig's practice in 2012, stated that his prints and paintings “contain a bewildering amalgam of literary, musical and historical references... often alluded to in his titles.”

Confirmation of the impressive reach of his practice across numerous traditions of printmaking and painting as central to the heart of Greig's practice have also been highlighted by Christchurch Art Gallery Te Puna o Waiwhetū's curator, Peter Vangioni, singling out Greig's authority as printmaker and painter, and of central interest to his practice is his commitment to monoprints as a commanding alternative to the “technically challenging printmaking processes of etching and lithography”. Moreover, Vangioni has further publicly emphasised Greig's impressive technical skill within his practice and the origins of its influence from his father. “[Greig] has always admired the draftsmanship of his father, an engineer and surveyor by profession... [and] a technical virtuoso himself.”

Jason Greig Survey Exhibition,
LEstrange Gallery, 372A Ferry Road,
Tue–Fri 11.00–17.00, Sat – Sun, 11.00 – 16.00
Exhibition open from 2 Mar–30 Apr

Flare Ōtautahi Street Art Festival – A Big Return...

WRITER

Reuben Woods

The Flare Ōtautahi Street Art Festival returned with a bang in late February, the ten-day celebration of urban art leaving a new legacy across the central city. The festival, last held in 2022, is the headline event of the new street art programme established with funding from the Christchurch City Council, providing a surge of attention for Ōtautahi's reputation as the country's leading urban art destination.

Festival project manager Selina Faimalo explains that "Flare is all about keeping the street art legacy alive in Ōtautahi. Our goal is to cement that reputation in the Southern Hemisphere, give our artists a solid platform to thrive, and showcase the insane talent we have here – locally and across Aotearoa."

With nine headline artists, including two international guests, the line-up for Flare 2025 provided a diverse range of styles and themes. The festival was announced with the impressive spectacle of Jacob Yikes' massive 11-storey production on the side of the Distinction Hotel – setting a record as Aotearoa's tallest mural – the intrigued public audience craning their necks to take in the entirety of the alluring, carnivalesque image as it took monumental shape.

Yikes' stunning work was soon joined by striking murals from the rest of the roster. On the eastern side of the Ara campus, Haser's *Manawa pou Manawa ora* presents the artist's recognition of the city's post-quake resilience and rise. Further along Barbadoes Street, Ōtautahi-born, Tāmaki-based Fluro's striking typographic work is built around the evocative phrase "I Look to the Hills", suggesting a ruminative awareness of the surrounding landscape.

Opposite Yikes' mural, internationally renowned graffiti artist Berst's yellow and blue Ōtautahi combines explorations of graffiti's letterform subversion with an interest



in native flora and fauna. Local artist Nick Lowry's two murals, on Gloucester Street and Cambridge Terrace respectively, employ gestural geometric abstraction, playing with the influence of both the architectural and natural worlds. Opposite Kelcy Taratoa's mural on the exterior of Te Puna o Waiwhetū, Christchurch-based Chilean artist Ysek7's Studio Ghibli-inspired mural is bright and playful, featuring a collaboration with local graffiti artist Seven-Eleven, whose angular graffiti columns provide a weighty structure to the openness of Ysek's scene.

On Colombo Street, a worn concrete wall depicts Jessie Rawcliffe's contemporary Ophelia figure sinking into a sea of graffiti monikers, her aura not one of hysterical despair but of withdrawn ennui as she doom-scrolls on her phone. Melbourne artist Drez's transformation of a St Asaph Street wall is simple but strikingly effective – repeated

squares echoing the surrounding architecture as the colours shift like a buzzing light, a seemingly mechanical production that charms with its very human qualities. Fellow Melburnian Ling's painterly portrait series on the exterior of Child Sister on Manchester Street emerges from a black background with flashes of blue, platforming the three personalities, Elias, Mae and Kairau as the focal points.

The Flare festival also presented an array of activations and events that engaged audiences and contributors beyond these larger murals – with more than 50 additional artists transforming walls and surfaces across the city, from Sydenham to Te Pae Green. Free street art tours, workshops, an exhibition and an artist panel provided further opportunities for the public to explore the various aspects and elements of urban art culture.

The return of Flare is a significant



↖ Haser, *Manawa, Pou Manawa Ora*, image: Ali Al Sarraf

↑ Jessie Rawcliffe, *Ophelia*, image: Ali Al Sarraf

occurrence for the city, an inclusive and aspirational event that reflects our relationship with art in the streets. For Ling, the festival experience was defined by the "public reaction with countless positive interactions and a genuine interest in the work being created", while Jessie Rawcliffe recounts how "people seemed genuinely engaged..." and that the festival not only showcases artists but changes perceptions of public art. While festivals have become immensely popular and effective across the globe, Ōtautahi's authentic connection with street art makes Flare a vital, visible celebration. Faimalo admits that the festival was "unreal – the way people engaged with the art, and the overall buzz around the city – it was amazing to see." – A reminder that art in public space goes beyond what you can see, reflecting community, conversation and potential within our shared landscapes.

NEWS &

EVENTS WORKSHOPS



↑ The Arts Centre's Sculpture Festival 2025

↘ Artist, Ruth Killoran's studio in Hillsborough, Christchurch

← April Art Classes Embroidery image Maxine Burney

Call for Exhibiting Artists: Applications are open for artists to exhibit work at The Arts Centre's annual Sculpture Festival 2025. The festival's new curatorial team, Ryan Dewsbury and Melissa Reimer, are looking for a mix of new artists and previous exhibitors. The curators want to select over 200 works of varying scales and media, including ceramic, stone, glass, metalwork, jewellery, installation, ngā toi Māori, Pacific and Asian artists. Works will be shown in the Great Hall and outside in the North Quad during the festival period, 4–19 October 2025, and are expected to be made available for sale. Artists also have the option of presenting a workshop or demonstration during the festival's opening weekend. Application requirements are online at artscentre.org.nz/whats-on/sculpture-festival-2025-call-for-applications Deadline: 11.59pm on Sunday 20 April, 2025.

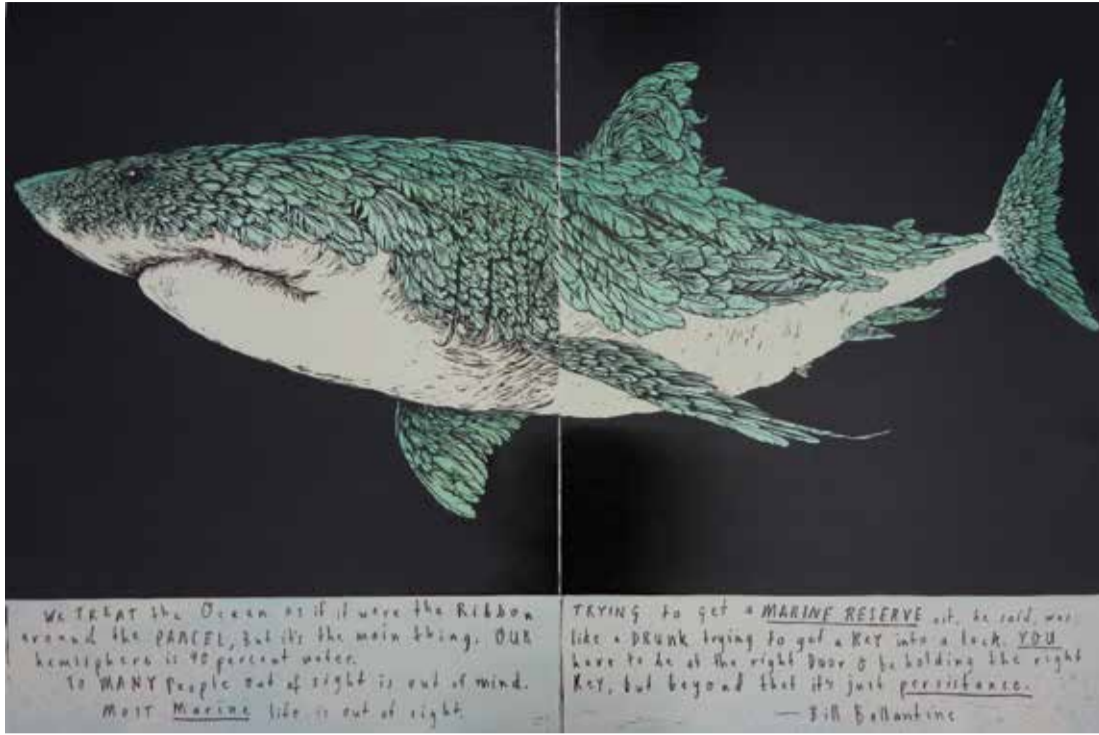
Art Classes Children's Embroidery and Needlework Classes in the School Holiday: For children from age 8 years (minimum 3 children and limit 6). Classes are scheduled, Monday 14 April 10.15–12.30pm and Tuesday 15th April 2.15–4.30pm. Anyone interested is welcome to phone Maxine for more information. Working with visitors and students alike, Maxine shares her skills and passion for art and art making. Her creative beginnings were in embroidery and design, and extend to sketching, drawing, portraiture, life drawing, fibre arts and pastel paintings. Current work is mainly painting, with mixed media and stitch. For her Needlework/Embroidery classes Maxine will also demonstrate different stitches, suitable for those new and familiar to Needlework. Maxine Burney Art Classes, 14–15 April. All materials provided. \$55 per child. PH: 021 140 9688

Christchurch Civic Music Council: *The Armed Man: A Musical Journey Toward Peace*: Composed by Sir Karl Jenkins, *The Armed Man* blends traditional Latin mass with influences from diverse cultures and historical moments, taking audiences on a journey from the turmoil of war to a powerful message of hope and unity. Recently voted New Zealand's favourite classical work, this special performance features an accompanying video that enhances its live music, creating an immersive experience. Jenkins comments: "The film echoes and traces the story as told in the text of the work. The build-up to conflict itself and the aftermath, finally looking forward to a better future." Christchurch City Choir, *The Armed Man: A Mass for Peace*, The Piano, 156 Armagh St, 7:30pm, Saturday 12 April



Call out to all Canterbury Artists: A request to visual artists, looking to showcase their work to the wider public in Canterbury and beyond – Arts Canterbury is excited to announce that it is now requesting registrations for its Arts Canterbury Open Studios, open to all Canterbury artists and galleries over two weekends during summer 2025. As a participating artist, you'll have the opportunity to open your creative space and connect with art enthusiasts and fellow creatives. Meet your favourite artists and/or apply to open your own studio to the public! Studios, workshops and galleries open 10am–4pm daily. For more information and to register visit: artscanterbury.org.nz/open-studios/

Ben Reid: *The Work Itself is the Message*



Printmaker Ben Reid is both printmaker and mixed-media artist, his work referencing local histories with a specific interest in the environment, central to his wider appreciation for the conservation movement. A graduate from Ara Institute of Canterbury, School of Art and Design, Reid majored in printmaking, followed by three years as assistant to master printmaker, Marian Maguire.

Reid is an artist whose practice is specifically political, his images sharing in the agendas of practitioners that included Bing Dawe and Michael Reed, their subjects predominantly political, confirming that “the work itself is his message. Hands-on making was critical to my study, making works of quality. At the end of graduation, tutor and printmaker, Denise Copland mentioned me to Marian Maguire’s Papergraphica studio, and for three years (2006 – 2009), I was the person on the other side of the press and its litho-printing and etchings, ready to focus on my work when I left.”

I was lucky I entered that territory, Marian teaching me how to print collaborative quality editions, represented good studio practice, maintaining the quality of translation onto every edition. When I departed I had learnt so much and from 2009 I worked

↑ Ben Reid, *Absolute Lunacy AKA The Shark*, 2025, edition of 12, multi-plate woodcut, 955 x 1420mm

full-time on my own practice. Being a printmaker does have some drawbacks. In the first instance it does not have the status of painting, associated with reproductions, the exclusivity of a painting is not there, but in making good prints the rest will follow.”

Reid also emphasises the critical aspect of the subjects of his prints as anchored in their figuration. “The subjects I choose to depict are intended to hold my interest and the interest of others for a long period of time. Longevity is a huge part of who you are. The natural environment and our treatment of it is very important to me and it is a subject that sustains my interest.”

Increasingly, Reid is focussing on much larger prints, described by him as “exploring what is possible and not letting the difficulties get in the way. I don’t have a press big enough to do them as a single print. [They are 700 x 1000mm.] These prints consist of two plates sitting together. As large prints, if people like these works enough – they will buy and find a space for them. I wanted to see what they would look like in this large scale, evidence of a “sign of my growing confidence.”

Ben Reid is represented by Chambers Gallery, 80 Durham St, Sydenham

Ghost Cat: *Ghosts on every Corner*

Ghost Cat will be artist-in-residence at the Arts Centre from 29th March to 30th April, exhibiting a series of “13 mini-sculptures,” scratch-built models conceived and realised from 2020 to 2025, accompanied by the launch of his first book: *Ghosts On Every Corner*. The exhibition features detailed sculptures of his “scratch-built” models of historically prominent buildings pre-2011 in Christchurch and they include the Atami Bathhouse and the Repertory Theatre, the exhibition opens with the launch of Ghost Cat’s first book: *Ghosts On Every Corner*.

Where did these miniature sculptures have their origins? Ghost Cat maintains that the influence of Adelaide-based Joshua Smith was important, realised in Smith’s commitment to the small scale of his sculptures of Australian and American buildings. “He captures an essence in the subjects of his works that fascinates people. Christchurch and its earthquakes saw us loose so many of its buildings. There was no one doing anything like Smith’s work in Christchurch, so I started to build a few pieces. I worked and learnt how to make them, working from the artist’s studio at Fiksate. I started from there. The support from my wife has been amazing, to the point where I can now make an income from, and go full-steam ahead, with my work.”

Why is the idea of “a ghost on every corner” so important? “There are so many buildings on street corners that are gone,” yet Ghost Cat declares that the memories

→ Ghost Cat, *Smiths Book Shop*, 133 Manchester Street, mixed media



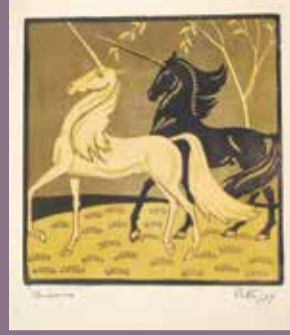
of the city’s walls and roofs post-quake have assumed a resonance in their absence, as a memory for those that are gone. These are buildings that will surprise people.”

Indeed, Ghost Cat has already announced the display of a new miniature sculpture in a model of the Christchurch Cathedral, previewed 21st of March in the Cathedral itself, displayed for one day only, with accompanying nine instrumental bells in the cathedral, described by Ghost Cat as both a eulogy and an idea. Ghost Cat commenting that he didn’t want it sitting there to take up space – I want people to connect to it. It represents the heart of Christchurch.”

Ghost Cat, *Ghosts on Every Corner*, Pūmanawa Gallery, The Arts Centre Te Matatiki Toi Ora, Worcester Blvd, 29 March – 30 April.

AT THE

↘ Juliet Peter, *Unicorns*, Linocut, 1939, Christchurch Art Gallery Te Puna o Waiwhetū



↘↘ Kate Watts, *Stoddart Cottage Garden*, watercolour and ink on paper



↘↘↘ Kate Maher, *Untitled*, A4 paper collage, 2024



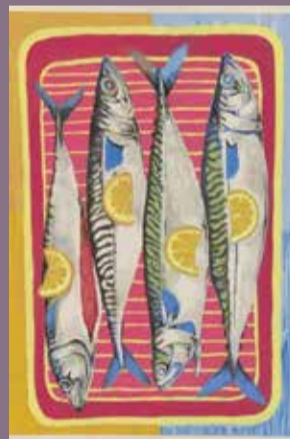
↘↘↘↘ Ed Ritchie, *Research Image* (still)



↘↘↘↘ Thomas Hancock, 2025, *Active Participant*, oil on board



↘↘↘↘↘ Bob Tyler, *Smoked Mackerel*, acrylic on canvas



Graduating from Canterbury College School of Art in 1938, Juliet Peter was tutored by Francis Shurrock (1887 – 1977), a lecturer frequently described as “inspirational” teaching from 1924 to 1949. Peter’s *Unicorns* dates to 1939, her first year out of art school, its composition confirming the maturity of her practice, currently displayed in the exhibition. *Dear Shurrie: Francis Shurrock and his Contemporaries*, Christchurch Art Gallery Te Puna o Waiwhetū, 8 Mar–13 Jul

The Botanicalists is a group exhibition of ten artists’ work, predominantly Otago-based, presenting original botanical artworks, “taking Margaret Stoddart’s early botanical paintings as its starting point... “the group committed to traditional botanical watercolours, as well as “botanical forms in jewellery, printed textiles and silverpoint.”

The Botanicalists, Stoddart Cottage Gallery, Waipapa Ave, Diamond Harbour, 5–27 Apr

Artist Kate Maher holds her 3rd solo exhibition at Art Hole, *But How Does it Feel?* Her recent collages move towards experimentation in colour, texture and movement, drawing on phenomenological theory, contemplating the notion of the lived body, and exploring the interconnected nature of the field of sensations. Kate Maher, *But How does it feel?* Art Hole, 336 St Asaph St

Installation artist Ed Ritchie describes *Century fire* as “the broad relationship between absorption and repellant, extraction and infusion, and the important role these processes play in environmental balance. The materials lay traces of local industry, new and old infrastructures... Amalgamation plays an important role throughout the exhibition as it reflects the continuous makeup and synergies between materials running beneath our feet.” Ed Ritchie, *Century fire*, CoCA Toi Moroki, 66 Gloucester St, 4 Apr–25 May

Thomas Hancock and Janna van Hasselt are currently sharing gallery spaces at PG gallery192, Janna van Hasselt’s exhibition, *Flop on Pop* features porcelain structures, “oozing with tactile glazed forms on floating discs of colour”, and Thomas Hancock’s new paintings realised in sculptured plasticine shapes titled, *Mass in Flux*, both responding to each other’s “vibrant compositions and approach”. PG gallery192, 192 Bealey Ave, Thomas Hancock, *Mass in Flux*, and Janna van Hasselt, *Flop on Hop*. 18 Mar–11 Apr

Eastside Gallery in Linwood hosts its annual exhibition for emerging local artists in April, displaying works from 24 artists in total in its two gallery spaces, exhibiting a huge variety of works from local artists. Among its first-time exhibiting artists is Bob Tyler, his *Smoked Mackerel*, a still-life painting whose subject acknowledges the potential of its shallow sense of space, his smoked mackerel asserting their presence in the gallery’s space with the measured rhythm and warmth of Tyler’s colours as rich as they are measured, warm and respectful of their subject.

Eastside Gallery, *First Steps* 2025, 388 Worcester Street, 31 Mar–26 Apr

GALLERIES

DISCOVER

Public Art in the Four Avenues

- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sq
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sq
- 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 Sq
- 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 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

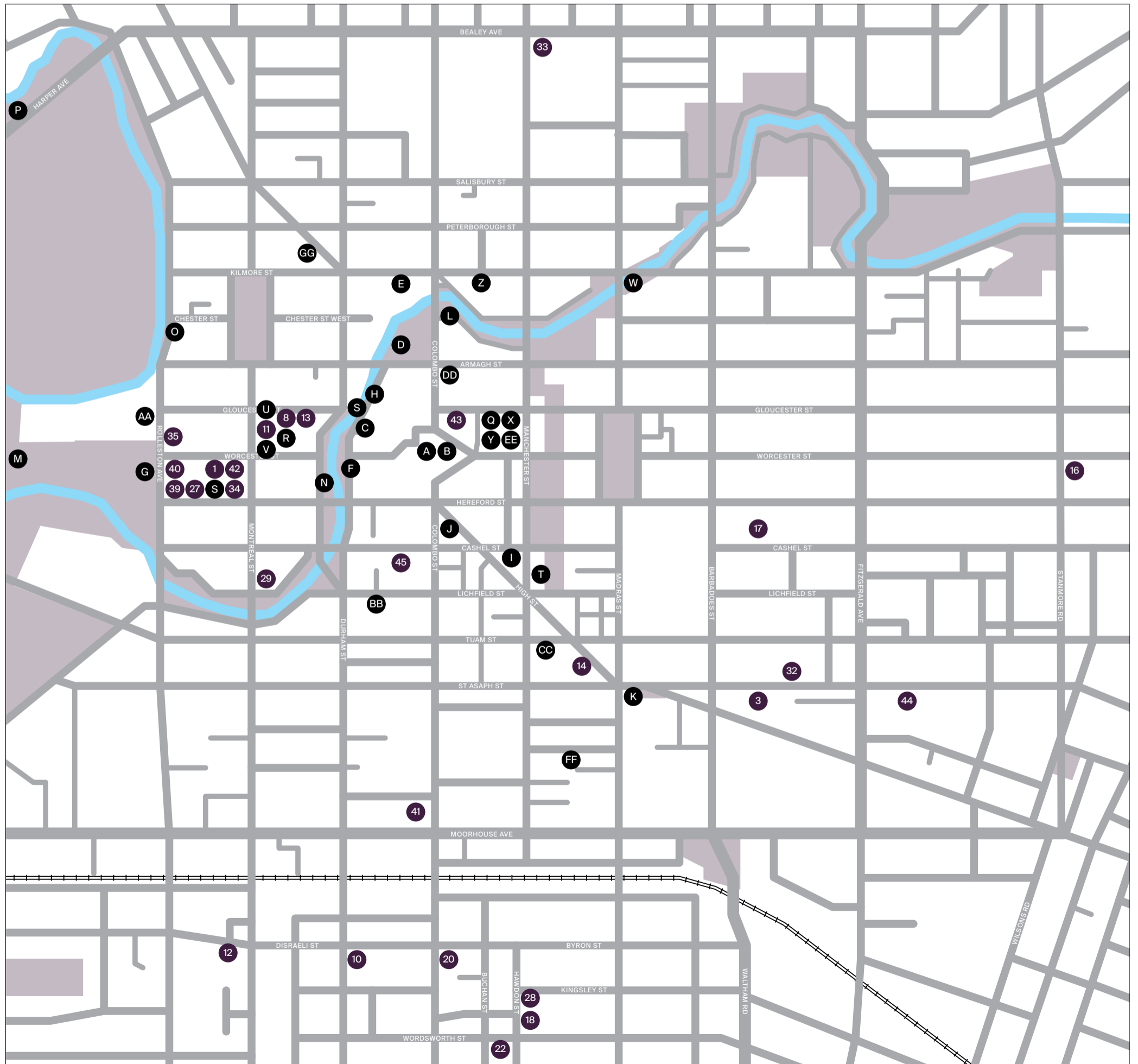
W Graham Bennett, *Tribute to Fire Fighters*, 2002, cnr Kilmore and Madras St

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**
Tom Kerr, *Nine Dragons*, 7-26 Apr, The Arts Centre Te Mata-tiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Domestic Reveries: Jacqueline Fahey and Treasures of the Aigantighe, opens 9 Apr, 49 Wai-iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Sam Dunlay, *The Caterpillar Book Launch*, Sunday 27 Apr, 3pm, Kate Maher, *But How Does it Feel?* Opens 29 Apr, 336 St Asaph St
- 4** **Art on the Quay**
Sara Beal, Jill Cowan, Robyn Smith, Anne Dillon, *Promise We Won't Swear*, until 23 Apr, 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**
Sam Mahon, Stefan Roberts, Tony O'Grady, Riley Claxton and new works from Jacqueline Morren, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed-Fri, 9am-3pm or by appt

- 7** **Ashburton Art Gallery**
Marie Porter, *Recloning*, until 27 Apr, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 8** **Canterbury Museum Pop-Up**
Wharenui Harikoa, until 27 Apr, 66 Gloucester St, Mon-Sun 9-5.30pm
- 9** **Chamber Gallery Rangiora**
Ara Art + Design, 6 Apr-1 May, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 10** **Chambers Gallery**
Valerie Heinz Retrospective, 2-12 Apr, Megan Huffadine, Louann Sidon, Kiya Murman and Leah Marshall, 16 Apr-17 May, 80 Durham St, Sydenham, Mon-Fri 10.30-5pm, Sat 11-3pm
- 11** **Christchurch Art Gallery Te Puna o Waiwhetū**
Bread and Butter, until 27 Apr, *One O'Clock Jump* British Linocuts from the Jazz Age, until 11 May, *Dear Shurrie: Francis Shurrock and his contemporaries*, until 13 Jul, *He Kapuka Oneone - A handful of Soil*, from 24 Aug, *Yona lee: Fountain in Transit*, until 17 May 2026, Cnr Worcester Blvd & Montreal St, Mon-Sun 10-5pm, Wed to 9pm



- 12 **City Art Depot**
Saskia Bunce-Rath, *I'm somewhere else now*, until 14 Apr, Charles Douglas, 22 Apr-12 May, 96 Disraeli St, Mon-Fri 8.30-5pm, Sat 10-2pm
- 13 **CoCA Toi Moroki**
Ed Ritchie, *Century fire*, 4 Apr-25 May, Nick Lowry, *Breaking Reflection, Interior/Exterior*, until 23 Dec 2026, 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**
1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm
- 16 **Eastside Gallery**
Group Exhibition, *First Steps 2025*, until 26 Apr, 388 Worcester St, Tue-Sat, 12-5pm
- 17 **Fibre Gallery**
Vallé Enjalas Jenkinson and John Ross, *Hold Me*, until 9 May Level 1, 285 Cashel St, Wed-Fri, 10am-4pm
- 18 **Fiksate**
54 Hawdon St, Sydenham, Wed-Fri 11-4pm, Sat 10-4pm
- 19 **Fo Guang Yuan Art Gallery**
The Summer Forest, until 13 Apr, 2 Harakeke St, Tue-Sun 9-4pm

- 20 **Form Gallery**
Tatyanna Meharry & Gwen Parsons, *Curious & Curious-er*, 5-26 Apr, 468 Colombo St, Tue-Sat 10-5pm
- 21 **Ilam Campus Gallery**
Terry Urbahn, *Go Ape Shit*, until 9 Apr, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm
- 22 **Jonathan Smart Gallery**
In Spite of Meaning, curated by Eugene Huston, until 19 Apr, 52 Buchan St, Wed-Sat 11-5pm
- 23 **Te Whare Waiutuutu Kate Sheppard House**
Background Matters, 12 Apr-27 Jul, 83 Clyde Rd, Ilam, Wed-Sun 10am-4pm
- 24 **LEstrange Gallery**
Jason Greig Survey Exhibition, until 30 Apr, 372A Ferry Rd, Tue-Fri 11-5pm Sat-Sun 12-4pm
- 25 **Little River Gallery**
Philip Beadle, *Near and Far*, until 28 Apr, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm
- 26 **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

- 27 **McAtamney Gallery**
Kim Hennessy and Mark Soltero, *The River and the Bay*, until 15 Jun, 40A Talbot St, Geraldine, Sun-Fri, 10.30am-2.30pm & 3.30-5pm, Sat 10.30am-5pm
- 28 **NZ Artbroker**
Re-sales from private collectors, 2 Kingsley St, Wed-Sat 11-2pm
- 29 **Objectspace**
The Agnes Dei Collection, until 6 Apr, 65 Cambridge Tce Thur-Sun 10am-4pm
- 30 **Orion Powerhouse Gallery**
Jackie Matheson, Jeff Matheson, Di Carvell, Bruce Carvell, Joanna Nimmo and Annette Moore, *Diversity*, until 21 Apr, 1 Rue Pompallier, Akaroa, Mon-Sun, 10am-4pm
- 31 **Oxford Gallery toi o Waimakariri**
Folio 2025: Oxford Area School, until 20 Apr, Main St, Oxford, Thu-Sun 10-4pm
- 32 **Paludal**
See: www.paludal.org
371 St Asaph St
- 33 **PG gallery192**
Janna van Hasselt, *Flop on Pop* and Thomas Hancock, *Mass in Flux*, until 12 Apr, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm

- 34 **Pūmanawa**
Ghost Cat, *Ghosts on Every Corner*, until 30 Apr, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm
- 35 **Ravenscar House Museum**
Ravenscar collection of New Zealand art, objects & classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon-Sun 10-5pm
- 36 **Rei Gallery**
Madhu Rees, *The Spirit of Ananda*, until 6 Apr, 10B Norwich Qy, Lyttelton, Wed-Fri & Sun 11-2pm, Sat 10-3pm
- 37 **Stoddart Cottage Gallery**
The Botanicalists, *From Margaret's Garden to the Mountains*, 4-27 Apr, 2 Waipapa Ave, Diamond Harbour, Fri-Sun 10-4pm
- 38 **Susan Badcock Gallery**
Paintings by Susan Badcock, John Badcock and Douglas Badcock, 47 Talbot St, Geraldine, Tue-Sat 10-2pm
- 39 **Te Whare Tapere**
The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Wed-Fri, 11am-3pm
- 40 **Teeco Museum of Classical Antiquities**
Myths and Mortals - Life in Ancient Times, The Arts Centre Te Matatiki Toi Ora,

- 3 Hereford St, Wed-Sun 11am-3pm
- 41 **The National**
Brooke Georgia, *Bleikr*, 2 Apr-3 May, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm
- 42 **The Physics Room**
Lolani Dalosa, *Ma'alo Lafo and Axel Iva, Dalosa, Lafo & Iva*, until 8 May, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora, Tue-Fri 11-5pm, Sat-Sun 11-4pm
- 43 **Te Pito Huarewa/South-base Gallery, Tūranga**
Like Bodies, Like Minds - True Stories about body images and mental Health, 12 Apr-2 Jun, 60 Cathedral Sqr, Mon-Fri 8am-8pm Sat-Sun 10-5pm
- 44 **Windsor Gallery**
Painting by Katie Trinkle and sculpture by Jane Downes, 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**
Claire Forbes Exhibition, until 8 May, 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
 - 19. Fo Guang Yuan Art Gallery
 - 21. Ilam Campus Gallery
 - 23. Te Whare Waiutuutu Kate Sheppard House
 - 24. LEstrange Gallery
 - 25. Little River Gallery
 - 27. McAtamney Gallery
 - 30. Orion Powerhouse Gallery
 - 31. Oxford Gallery toi o Waimakariri
 - 36. Rei Gallery
 - 37. Stoddart Cottage Gallery
 - 38. 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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REVIEWS

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Film Review: *Inland Empire* (David Lynch, 2006)

WRITER

Nick Harte

Inland Empire, a dosed, necrotic slab of sublimity, had always presented a ghastly internal conflict for my celluloid infected brain, as I'd been unable to accept its crudely pixelated Digital Video patina and stare directly into its abyssal, yet rewarding retina. That was until a recent screening administered the necessary distance I required to appreciate its asymmetrical nuance.

One of Lynch's most eye-poppingly brutal sequences involves Julia Ormond hiding a gargantuan screw driver inside her stomach. This reminded me that his greatest work marinates comfortably in the pinguid noir of the crime genre. Attempting to elucidate potential directorial intention is akin to repeatedly running into a brick wall. Lynch never claimed that his films contained any form of resolution (other than for himself, though he was ruthlessly, rightfully guarded on this matter).

Not long before his death, Lynch name-dropped *Forensic Files* as his current obsession, stating that he re-watches it on a loop

in the background while painting and fishing for ideas within his compound. He even said he considers fellow *Forensic* fans "friends". He once claimed that "If you saw a man repeatedly running into a wall until he was a bloody pulp, after a while it would make you laugh because it becomes absurd." He also referred to Kafka as his "spiritual brother" and *Inland* is certainly his most Kafkaesque concoction.

Ben Harper (Laura Dern's then husband) unwittingly provided the film's title when Dern mentioned the name of the suburb Harper grew up in and Lynch was mesmerised by the fathomless imagery it conjured. Dern bonded with Lynch while meditating with him before landing her *Blue Velvet* role. They appear to have an extrasensory connection which has allowed Lynch to trust her with some of his most demanding roles, *Inland* being the apotheosis of these.

There's an intimacy to the director's handheld photography that often makes it feel like Douglas Sirk directing a Dogme

David Lynch,
Inland Empire,
2006



95 film. Lynch pulls off the magic trick of simultaneously drawing attention to formal abstractions while overwhelmingly immersing the spectator so they don't notice. He was very proud of the recent restoration (completed shortly before his death) so be sure to seek out the Criterion edition.

Lynch's films have never been entirely tenebrous; he embraces the extremities of both the light and the dark. The robins and the Mystery Man. Even in the recesses of

his darkest cinematographic derangement, Lynch's films never fail to remind me of what it feels like to be in love, and no other director has had this effect on me.

Inland Empire. Written by David Lynch, produced by Mary Sweeney and David Lynch. Starring: Laura Dern, Jeremy Irons, Justin Theroux, Harry Dean Stanton, Karolina Gruszka, Peter J. Lucas, Krzysztof Majchrzak and Julia Ormond

Bread and Butter

WRITER

Yulin Huang

To encounter an archive is a gift that keeps on giving. Opened just last November, the Archive Lounge at the Christchurch Art Gallery Te Puna o Waiwhetū is a dedicated space for the intimate reveal of fascinating materials behind the lives of many prominent artists in their collection. This month we are gifted with *Bread and Butter*, a celebration of the artists' craft and perseverance in earning a living through illustrative work to support their growing practices - and becoming some of New Zealand's best-known artists.

In the serene presence of two modest display cabinets, twenty books and New Zealand School Journals are displayed open with curatorial precision, allowing one to extensively examine each specimen: yellowed pages, aged spots, sincere pencil scribbles and all. The School Journal has always been a significant time-capsule of national attitudes and cultural consciousness with a history of over 100 years of



Rita Angus, *Kie-Kie*, 1954, New Zealand School Journal, Part 4, Autumn 1954, Department of Education New Zealand

distribution to schools in Aotearoa, the publication still runs today.

The display encapsulates a pivotal chapter with selections from the 1940s-50s, when the country was slowly finding its place in the world and New Zealand stories and Māori subjects were replacing the extensive British material (such as biographies of the royal family) that came before. Rita Angus' exquisite *Kie-Kie* illustration, possesses a text that thoughtfully considers Māori names of our native flora before the arrival of the white man, and then, a technical drawing of the Canterbury weta by Des Helmore, dazzles my senses with its contemplative intricate details, and as the page confesses, is found nowhere else in the world, though they do have relatives overseas.

Experiencing *Bread and Butter* requires a commitment to a meandering journey through the spaces between each publication, to fall into the magnetic pull of each spirited fable, poem, fish crossword, and

soft notes uttered by wood pigeons (Kūkū). Though I lack a direct nostalgia for the *School Journal* as it would invoke in certain generations reaching as far back as 1907, I still thoroughly appreciated this delicious slice of history, a fundamental bite of the artists that dreamed before me. I think of the vividly inked lines of its messages and the hopes held within them.

The display represents an important invitation to burrow further into its larger library archives: the "bread and butter" of the gallery, and the art we see hanging on the very walls we meander through so tenderly today.

Bread and Butter, Archive Lounge, Christchurch Art Gallery Te Puna o Waiwhetū, Cnr Worcester Blvd and Montreal St, 24 Feb-27 Apr

Migratory Patterns

WRITER

Warren Feeney

Opening in the first week of February, *Migratory Patterns* is the 6th in a series of recent exhibitions from COCA in which place and belonging has assumed a touching and significant presence of interest to all its participating artists.

The exhibition schedule from October to March from COCA has comprised: AAJ KAL, (meaning "today, tomorrow and yesterday"), three exhibitions from 19 October to 24 November with artists: brunelle dias, Gitanjali Bhatt, Rhea Maheshwari, Tarika Sabherwal and Tiffany Singh in collaboration with Sudi Dargipour, followed by Hamish Coleman's *The Fields*, 30 November to 12 January 2025, and *Migratory Patterns*, 1 February - 16 March.

Curated by Hayley Walmsley, (Ngāti Kawau, Ngāti Tautahi, Ngāpuhi), *Migratory Patterns* is introduced by Walmsley who observes: "We leave home not necessarily knowing that home moves on without us, so what do we take with us... as we

recontextualise who we are, where we come from, and what that means..." As an introduction to the exhibition, Walmsley welcome is a particularly engaging encounter. The objects that make it a visual encounter anchored in the materiality of each artist's work speaks directly as a physical object, David Garcia's *Canoe Spread* seems as much about the beauty of his materials and the spirit of welcome implicit in the presence of his work.

Hayley Walmsley and her photograph; *She always knew where home was...* possesses a presence that gives life and bearing to the land, hills, vegetation and water, as well as collectively vital and animated relevancy that directs its attention to all visitors in the central space of the gallery. As such, *She always knew where home was...* is both a title of a specific work, yet also a memory and message that speaks directly and warmly to the gallery visitor.

Indeed, there is a sharing of conversations



L to R: Hayley Walmsley (Ngāti Kawau, Ngāpuhi), Aidan Geraghty and Jon Jeet

on many levels throughout all the works in *Migratory Patterns*, and as such Jon Jeet (Ngāti Hikairo, Fijian Indian) and his installation, *Jai Jai Hanuman, connecting my Dad home* has a feeling of being the point of welcoming entry and a warm departure to the exhibition, Jeet's installation consisting of two oil paintings as positioning "anchors" to the Kohatu and Tōtara "bridge" that positions this corner space of the gallery as quarters for the artist and possibly his father as well.

Migratory Patterns, Curated by Hayley Walmsley. Participating artists: Heremaahina Eketone, David Garcia, Aidan Geraghty, Jon Jeet, Moewai Marsh, Aroha Novak, Isaiah Okeroa, Jesse-James Pickery, Nikita Rewha, Jonny Waters and 1 Feb-16 Mar

Charles Douglas: Tuition in a Passion for Gilding



← Charles Douglas, a gilder with 40 years' experience teaching the gilding arts

→ Julia Holderness, *Villa Margaux*, various media and materials.

Charles Douglas is a gilder with 40 years' experience teaching the gilding arts across the USA and globally online. Following successful classes in Ōtautahi Christchurch in 2024, Douglas is flying in to hold more classes at the Maker Workshop at the Arts Centre. Available bookings are a three-day *Water Gilded Frames & Panels* class, 24–26 April and *Gilding for Absolute Beginners*, 27 April

Since beginning work as an apprentice at Saks Fifth Avenue, New York City gilding logos on doors in 22k gold, Douglas has continued his passion for gilding, immersing himself in water gilding and restoration. He has taught since first learning to gild and now dedicates his entire career to education, holding classes in his studio on Whidbey Island in Washington State (near Seattle), also travelling around the USA and Canada and, since the pandemic, offering Zoom courses.

When asked where he finds joy in gilding, he says: "I enjoy most the anthropological aspect of this artform, its origins, the creative endeavours of the Ancients who came before us. These mysteries have kept me intrigued throughout the years with always something new to discover."

Douglas uses two methods of gilding: water gilding, which is traced back 3,500 years to Mesopotamia and refined during the Renaissance; and mordant gilding, the application of an adhesive to a non-absorbent object to attach gold or other metal in leaf form to a range of objects as well as interior and exterior architectural work.

He brings these different methods and techniques to classes in Ōtautahi

Christchurch. In *Gilding for Absolute Beginners* students will gain a foundation in understanding the art of gilding and an approach to mordant gilding with both genuine and imitation gold leaf. Students will work on a series of small objects and canvas panels, coming away with a piece of their own creation.

In the *Water Gilded Frames & Panels* class, students can choose to learn to water gild a picture frame or panel which were historically gilded and painted in egg tempera, and involving calcium carbonate and rabbit skin glue for making and applying traditional gesso and clay bole which is applied over the gesso, and gilded in 22k gold leaf. All materials and tools are included.

Charles is passionate about art and how artists have used gilding throughout the centuries. "The field of gilding is vast with methods and techniques that have been used for frames, furniture, architectural elements, verre eglomise [gilding on to glass to produce a mirror finish], signage, manuscript illumination, works of art and statuary. It has allowed me to create and then share what I've learned with others. It's been an amazing journey that now brings me to beautiful New Zealand and the wonderful people and artists here."

For bookings and further information go to: gildingstudio.com/gilding-classes/gilding-classes-new-zealand-2025

Charles Douglas,
In the stillness between two waves of the sea,
City Art Depot, 96 Disraeli St, Sydenham
22 Apr–12 May,



Jil Cowan is a mixed-media artist, working previously with used paper and other materials to tell new stories, using her surroundings and environment as inspiration, exploring with the freedom to listen to her own voice. Her current series, *Poles Apart* is about the friendship they all share, their differences also a connection through their art.

Sarah Beal, Jil Cowan, Robyn Smith, Anne Dillon, *Promise We Won't Swear*, Art on the Quay, 176 Williams Street, Kaiapoi, 20 Mar–23 Apr

Promising not to Swear!

Sarah Beal, Anne Dillon, Robyn Smith and Jil Cowan are a collective of artists whose relationship with their practices are anchored in their friendship with each other. Collectively wanting to exhibit in their own group show, aware that their works are "very different, but they felt that it itself made for more conversation."

A self-taught landscape artist, Sarah Beal works primarily in oil, her current series of works, "inspired by the reality television series *Gold Rush*, its harsh Alaskan landscape a point of beginning for new works by working intuitively and bringing a concise representation of nature, while pushing the boundaries with her colour palette."

Anne Dillon is a multi-disciplinary artist based in Cust, her work exhibited and collected locally and internationally, including several works shown at the Saatchi Gallery in London. Dillon's current series is about a "sense of place and belonging, and the friendship she shares with fellow artists, solidify that sense of being grounded in her practice." Robyn Smith is a retired Interior Designer and has been painting for well over 20 years, her work focused on the New Zealand landscape and its potential abstracted form.

Julia Holderness: Recipient of the ZAWAA 2025 Premier Award



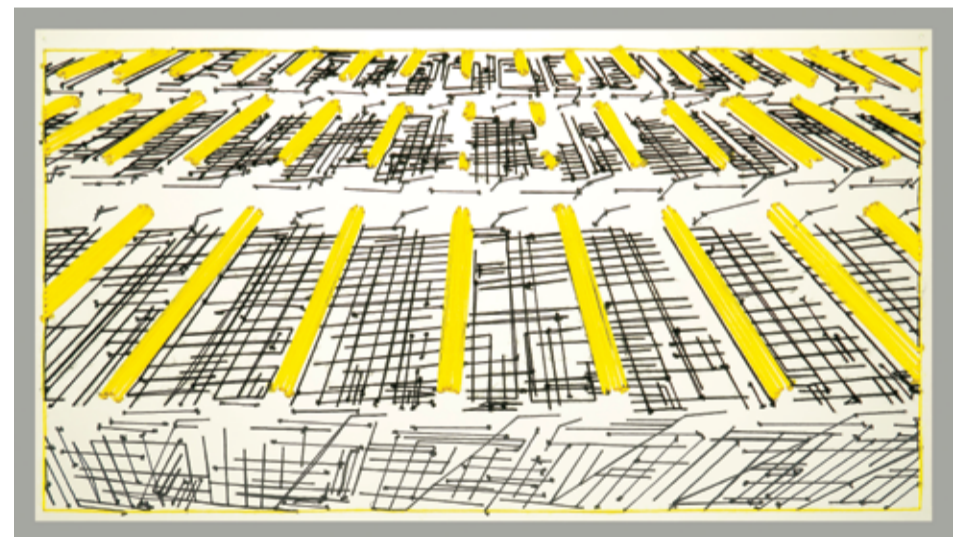
Julia Holderness was announced as the recipient of the 2025 Zonta Ashburton Women's Art Awards at the Ashburton Art Gallery 7 March. Ashburton Art Gallery and Museum Director Shirin Khosraviani again highlighted the support for this unique annual award for both a senior practicing artist and, in 2025 the annual Young Generation category, now taking place in its own gallery space.

Receiving an unprecedented 126 entries this year, this saw 30 finalists selected for the Premier Award, and 25 entries for the Young Generation Award. Holderness' submission for this annual award and exhibition was *Villa Margaux: a studio archive*, a table that seemingly could be an archive from a local artist, in residency in "an invented Villa Margaux studio residency in France, a fantasy location and an invented art historical frame," also referencing, the "creation of artist-designer

Florence Weir, spending time there painting and making pottery in the 1930s". Holderness recreates an artist's workbooks, sketches and domestic ceramics". The selected judges, Jenna Packer and Christina Read described "Julia's winning work as "a feast for the eyes but also the mind." Along with a cash prize of \$4,000, Julia Holderness also won the "invaluable opportunity for a solo exhibition in 2026 at the Ashburton Art Gallery.

Marie Porter, *Recloaking*,
Ashburton Art Gallery, West St, Ashburton,
until 27 Apr

Tahlia King: *Night to Morning: Cycles of the Cost of Living Crisis*



← Anne Dillon, *The Den*, acrylic on canvas, 2024, 300x300mm

→ Tahlia King, *Trolleys*, 2023, Perspex, wool, yarn, 800x600x2mm

Tahlia King is a graduate from Ara Art & Design in Christchurch Ōtautahi and in February 2024, she held an exhibition, *Night to Morning: Cycles of the Cost of Living Crisis* at Art Hole Gallery, 336 St Asaph Street. King's geometric abstract work was created through hand stitching contemporary materials, including Perspex and recycled items and also a supermarket trolley describing the project as part of her Masters Study, focusing on the local experience of the cost of living crisis, reflecting on the history of the city and making "small maps and plotting points of interest, the process of map making becoming a permanent place in her research processes."

She also commented; "for this series, I wanted to explore the shared human experience of self-isolation, and the feelings of disconnection, hyper-awareness and unease that a person feels during these times. It was also an ongoing experience on the back of the Covid-19 pandemic, and I was interested to learn about the

psychological reasoning behind why we become hyper-vigilant and self-isolated during periods of danger." Using trolleys that came from an image taken at a Christchurch supermarket, Christmas Day, 2023, she represented the inescapable experience of financial stress, and the intense final moments before directly confronting the cost of living crisis. "The stacked-up trolleys wait, holding a place for you. Coming from a series of works that looked at the emotional impact of the cost of a living crisis - take your place and face the cold reality of the cost of living."

Tahlia King,
Night to Morning: Cycles of the Cost of Living Crisis,
Art Hole, 338 St Asaph St, 29 Feb–3 Mar 2024

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