

ARTBEAT

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David Cook and Anna Brown *Where we live: art, activism and community*



WRITER
Warren Feeney

Where we live, brings together three community art projects from David Cook and Anna Brown, documenting and celebrating the “experiences, dreams and protests of citizens who want their housing stories to be known.”

Professor Anna Brown is the founder and research lead of Toi Āria: Design for Public Good at Toi Rauwhārangī, College of Creative Arts at Massey University, and in association with Cook, they have conceived three projects as both Ilam alumni and researchers from Massey University.

As artist in residence in 2024 at Te Matatiki Toi Ora The Arts Centre, photographer David Cook’s in development project titled, *Homes for All*, addressed our housing crisis through the lived experiences of seniors and kaumātua. Cook is working with questions around social housing in the city and its residents. Cook and his collaborators are asking; why aren’t we having conversations about what really matters in the housing sector?

Cook and Brown began the project *Ko te Reo ō Ngā Tāngata – The People’s*

Voice, engaging thirty Wellington social housing tenants as an editorial team of writers, poets, photographers, artists and a crossword maker. First exhibited in the Wellington’s Courtenay Place Light Boxes, the project was then conceived as a newspaper with an impressive distribution of 32,000 copies, giving social and creative voice to Wellington’s diverse social housing population – a sector who are overly spoken for and misrepresented in the media.

The newspaper, inspired by a long tradition in grassroots independent newspaper publishing, sought to give space and expression to those we hear from the least. Indeed, here are voices as honest as open in their conversations as they are moving and impossible to forget. Writer Rosalina Ngakopu comments: “I would like to see my taxpayer money invested back into our city housing communities for sustainability and secured homes for all city housing tenants,” and Wesley Gyles-Bedford states: “I live in Newtown Park Apartments. With the higher rents council charges us I see a lot of

David Cook, *Where We Live*, photograph

Faiza Abukar, *Untitled* (from her photoessay), photo

people struggling to do some basic things like get their groceries home... [and] would like to put on events for neighbours and the kids that live in the complex.”

The second project, *Ka Mua Ka Muri* (2024) developed by Brown and Tai Rāwhiti local Renee Raroa, was a place-based creative project exploring even-handed transitions for whenua and whānau, highlighting the impact of climate resilience on housing and community well-being. Reflecting on the anniversary of Cyclone Gabrielle’s devastation of the East Coast in February 2023, a commemorative series of events were developed with communities around the region, its agenda “envisioning a resilient future.” The Creative Communities event brought together local artists with visiting artists, designers, and writers who collaborated together over three action-packed days.

One of the ten project teams, *Repair Reflair*, was composed of local artists Jo McKay, Katy Wallace and Lina Marsh, with David Cook as photographer. Over the

course of the weekend the team explored concepts relating to the circular economy. Working with locally sourced second-hand materials and whanau relationality, they crafted an up-cycled tent as a poetic response to the housing crisis.

For their exhibition at the Ilam Campus Gallery, the newspapers will be presented on the walls, giving attention to the premise of a newspaper as a means of communication available to everybody. “When housing hits the headlines we hear stories of deficit, dysfunction and blame delivered by experts and political leaders. But where are the citizen voices? Can creativity play a role in addressing this media bias?” *Where we live* shows how socially engaged creative practice can tackle these tough questions.”

David Cook and Anna Brown, *Where we live: art, activism and community*, Ilam School of Fine Arts, Ilam Campus Gallery, Fine Arts Lane, off Clyde Rd, 23 April – 14 May (opening event 1 May)

Dcypher and the Art of Graffiti

WRITER

Reuben Woods

"Graffiti is a[n] art, and if art is a crime, let God forgive all" declared graffiti legend Lee Quiñones' iconic *Howard the Duck* mural, painted on a Manhattan handball court in 1978. Graffiti has always straddled the line between creative and illegal, a distinction many find difficult to reconcile. Yet, after 60 years (give or take), graffiti's status as an artform should not be questioned – illegal or not. From a simple tag, graffiti's trajectory has become increasingly diverse, technical, and visually complex. It has entrenched conceptual and formal frameworks, considered systems of analysis, and various evolving stylistic trajectories. It is a cohesive visual language. However, when it comes to the rise of contemporary muralism and street art festivals, graffiti remains somewhat marginalised. Artists whose formative roots are found in graffiti are often seemingly expected to reformulate their approach to more palatable subjects and styles, such as portraits, flowers and birdlife. While many artists can deftly navigate this demand, it is worth considering the struggle such a reconciliation may also present to those who have dedicated their creative output to the art of graffiti.

When Ōtautahi artist Dcypher was commissioned to repaint one of his older murals on the corner of Welles Street in late 2024, it was proposed to the artist that his concept might show the transition of a graffiti writer into a mural artist. However, rather than a literal depiction, the artist's solution was to instead provide an aspirational example of the striking visual potential of traditional graffiti art as a contemporary mural, illuminating a pathway for other

graffiti artists to appreciate. Developing a detailed, technically impressive and visually striking composition of graffiti letterforms, Dcypher's production offers new ways of presenting and considering graffiti art. Drawing on the surrounding environment, glowing bars and angular linear forms come together in a dizzying spatial arrangement that draws the eye in different directions. For the uninitiated, the work could be an exercise in pure abstraction, inspired by Cubism or Futurism (indeed, the artist was inspired by Razzle Dazzle ship camouflage from World War One). But for those attentive enough, the letters D-C-Y-P-H-E-R are there to be teased out, text operating on both linguistic and purely visual levels, at once declarative and subversive.

Most importantly, Dcypher's work is defiantly and proudly graffiti art. As such, it exemplifies the potential of the art form as public art, inviting the audience to reflect on the formal elements of line, colour and composition, but also speaking directly to the culture of graffiti and those raised by it. Rather than suggesting a graffiti artist redirect their skill to representational works to find supported opportunities, Dcypher presents an alternative: graffiti art on its own terms. It is validation. Public perceptions of graffiti artists may often be that of silent troublemakers, but the reality is that many graffiti artists have a strong understanding of the histories and intricacies of their work's lineage within the wider subculture's sense of identity. Dcypher's mural acknowledges this system of knowledge while seeking new audiences without the need for a filter.

Of course, the reality of graffiti's vitality



↑
Dcypher's graffiti mural on Welles Street

coming from its daring and rebellious qualities remains in question – some may consider any legal graffiti not in fact, graffiti. But as an art form with long established traditions and defined formal elements, it deserves to stand on its own and be considered and contextualised as such. On the corner of

Welles and Colombo Streets in central Ōtautahi, Dcypher's striking mural, resplendent in glowing blue and orange, suggesting depth far beyond the flat wall, is a chance to celebrate graffiti's history and potential, a chance to speak to both those who know and those about to find out.

NEWS &

EVENTS WORKSHOPS



←
Pop-Up Studio 2024, Oxford Gallery toi o Waimakariri



←
Ira Mitchell in her studio. From left paintings are: Whale Fluke, Molesworth, and Summer View. Photograph courtesy of the artist.

Fiksate Gallery has a Studio Space Available for an Artist:

Fiksate is an urban contemporary art gallery, whose services encompass; custom framing workshop and artist studio space located in the vibrant arts hub of Sydenham, Christchurch. Recently leasing one of its studio spaces, one remaining space for one more artist to lease is available. Fiksate Gallery/Studio is at 53 Hawdon, Sydenham, open Thurs – Fri, 11am – 5pm and Saturday 12pm – 3pm.

To contact go to:
www.fiksate.com/pages/contact

Brainy Beanies: A special event fundraiser from New Zealand crafters, creating and donating handcrafted beanies, supporting individuals and whānau affected by brain tumours:

Organized by Brain Tumour Support NZ, the Brainy Beanies exhibition brings together crafters from across New Zealand, working with various materials and practices: Knitting, crocheting, felting, and textile art, each beanie a one-of-a-kind creation. Launched in Waikato in 2021, Brainy Beanies is a connector of communities and flagship event for Brain Tumour Support NZ. For the Christchurch exhibition, visitors will be immersed in a vibrant display of handcrafted beanies. Every beanie is for purchase, proceeds directly funding essential services. The artists behind Brainy Beanies are everyday Kiwis, individuals and knitting groups from throughout the country. Each beanie is a symbol of compassion, connection, and community support. Many of the crafters have a personal connection to brain tumours. They may have lost a loved one, supported a friend, or faced their own journey. From solo knitters working at home to bustling community groups gathering over cups of tea, the Brainy Beanies project has woven a network of kindness across the country.

Brain Tumour Support Trust New Zealand, Pūmanawa Gallery, The Arts Centre Te Matatiki Toi Ora, opens Monday 19 May 6 – 7.30pm, from 20th – 25th May



→
Brainy Beanies fundraiser

Oxford Gallery toi o Waimakariri is seeking expressions of Interest from artists for its Pop-Up Studio 2025:

Pop-Up Studio is a 5-week residency for 6 artists, culminating in a group exhibition and has a kaupapa of participation. The residency promotes connection and community for artists and allows them to share the creative process and their work with our visitors. Having artists at work in our space brings it alive with creativity and activity. Pop-Up Studio is an incubator for creative development and growth. This year's Pop-Up Studio will be from 2 October to 23 November. Pop-Up Studio is dependent on grant funding that we can apply for this August. To get things underway in good time, we'd love to hear from you now.

To contact go to:
www.oxfordgallery.org.nz/

New Artists Studios at the Arts Centre Te Matatiki Toi Ora:

Opening five newly fitted studios next to The Arts Centre Shop, nine artists are now resident in the Arts Centre studios. The details are: Artist Kat Stefanova is in a single studio, and Kay Zhang and Yumi McLean in Studio 2. Ira Mitchell and Sheelagh McHaffie are in studio 3, Sharon Johnson and Rachel Huston in Studio 4 and Alex Golding and Jasper Mooney in Studio 5. The studios are open 10am to 4pm. Mitchell comments that The Arts Centre had been on her list of spaces to get a studio in, acknowledging that she has a strong history of artists residencies and studios over the past eight years and these have included a studio in New York three years ago.



Opening in March 2017 in Te Matatiki Toi Ora The Arts Centre, The Central Art Gallery took up residence in its former Canterbury College Library, designed in 1916 by Collins and Harman. The Central immediately established a strong presence under the shared directorship of Richard Laing and Jonathan Smart, (founding director of the Jonathan Smart Gallery in 1988), and was quickly recognised for the quality of its exhibition programme. Representing prominent and promising contemporary artists from throughout Aotearoa, and giving appropriate attention to artists specifically based in Waitaha Canterbury, The Central offered the community increased access to contemporary New Zealand art.

Opening the gallery with co-director Jonathan Smart, he brought his thirty years of experience in curating and hosting exhibitions of contemporary New Zealand art to The Central. Important to the delivery of its programme, its agenda and capacity to connect the community with the gallery's artists, Smart was also significant for his capacity to challenge, provoke and enlighten visitors, bringing art directly into their lives.

With the recent news of The Central having to close its doors in 2025, the gallery's shareholders offered to gift the business to The Arts Centre Trust. Stewardship has now passed to The Arts Centre with Gallerist, Nadine Muir remaining on as manager. As former director of The Central, Richard Laing hoped, the transition has been seamless, Muir commenting that there has been "no interruption to the Gallery's operations. We are immensely grateful for The Arts Centre's

↑ The Central Art Gallery, *Usher In: A Group Exhibition*, including new works from Elizabeth Moyle, Simon Edwards, Veronica Herber, Hannah Kidd, Kara Burrowes, Jon Jeet, Zara Dolan and Chauncey Flay, 2 April – 3 May

↓ Nadine Muir, The Central Art Gallery's gallerist



support throughout our time here. They have been understanding landlords during the highs and lows of the past seven years, and this new arrangement demonstrates their ongoing commitment to the visual arts."

The Central retains a healthy number of artists who have been represented by the gallery during the past eight years, and Muir comments that she looks forward to "continuing to build strong, sustainable relationships with our existing artists and creating a few new ones in time."

For Muir, The Central's operation now sits within The Arts Centre Trust and "while this doesn't alter the front-facing nature of the gallery, it does offer incredible maintenance support and access to resources. The Arts Centre expects a strong regional presence in the gallery, which The Central already has. Among the list of Aotearoa senior and emerging artists exhibiting with The Central are Emma Camden, Cora-Allan, Bing Dawe, Simon Edwards, Jon Jeet, Hannah Kidd, Fiona Van Oyen, Stanley Palmer, Elizabeth Thomson and Michel Tuffery, who has been associated with The Arts Centre since the 1990s!

"For the delivery of The Central's exhibition programme, I am looking at a quarterly schedule, a three-month period in which works that sell will be taken down at the end of each month and different artworks will come in to replace them. This will introduce enough change to the exhibition each month to keep things interesting and fresh for our regular visitors but also allow our buyers time to make more informed decisions around acquisitions as well as reduce costs involved in de-installing and installing exhibitions."

"The first three-month exhibition opens 8th May and it will include works by Cora-Allan (Ngāpuhi, Ngāti Tumutumu, Niue – Liku, Alofi) whose work, *Encountering Aotearoa*, recently featured in the exhibition programme at the Christchurch Art Gallery Te Puna o Waiwhetū, and William Hadwen whose *Negativland: Erebus* installation launched on Sunday 13th April in the foyer of Ashburton Art Gallery."

"When curating, I aim to focus on the connections that the artists and their works bring, and create a brief that connects and excites the artist/s. Human connection is important. When you have that as a foundation to what you are exhibiting in the gallery - it filters out to the viewer and creates more meaningful interactions."

The Central Art Gallery, *Speak of homeland Cora-Allan, William Hadwen, and company*, 8 May – 2 August, and *Usher In. A Group Exhibition*, until 3 May. The Library Building, Te Matatiki Toi Ora The Arts Centre, 2 Worcester Blvd, Christchurch 8013, Wednesday – Saturday, 10am – 4pm

↘ Jenny Longstaff, *Sea What I See*, acrylic on paper

↘ Zoe Wiseman, *Reflections*, mixed media, 300 x 400mm

↘↘↘ Richard Elderton, *Resounding Height*

↘↘↘↘ Sanet Swart, *Revelation Chapter 1*, oil on canvas

↘↘↘↘↘ Centuri Chan, *Vader*, shells mosaic

↘↘↘↘↘↘ Concept models of AgResearch's new headquarters 'Tuhiraki' by Architectus.



Dunedin-based artist, Jenny Longstaff is artist-in-residence at Maxine Burney's Studio/Gallery from 19 May in Te Matatiki Toi Ora The Arts Centre. Working with a background in design, Longstaff works in various media with a specific love of stained glass windows. A life member of the Otago Art Society, she is a painter, photographer and graphic artist, maintaining that her work "often looks like folk art, mosaics or stained glass windows with stylised shapes and bright colours."

Jenny Longstaff, *Artist in residence*, Maxine Burney Art Studio, Arts Centre, 28 Worcester Blvd, 19–24 May

Zoe Wiseman's practice is anchored in a commitment to Nature, her attention on colour, space, form, the natural world, native vegetation, birds and the presence of humankind in the spaces of their gardens. Wiseman exhibits widely throughout Canterbury, her work represented in regional galleries that include Arts in Oxford, The Chamber Gallery and Art on the Quay.

Viv Wotton, Hilary Browning and Zoe Wiseman, *Rhythms of Nature*, Down by the Liffey Gallery, 1 James St, Lincoln, 7 May–1 Jun

He has written the following introduction to the exhibition: Interpretation of colour, paint application, composition, subject matter, and sensibility; my approach has been to refine and distill these five core elements in my practice, ensuring that each piece maintains a clear, intrinsic balance. The subjects of these paintings are drawn from personal experiences over the past year, spanning time spent in both Japan and Aotearoa.

Richard Elderton, *In the stillness between two waves of the sea*, City Art Depot, 96 Disraeli St, Sydenham, 22 April–12 May.

In 22 large canvases inspired by the *Book of Revelation*, artist Sanet Swart has assembled a "picture-book" working with the writings of John the Apostle's *Book of Revelation*, her paintings the outcome of a six-year journey, working to staying true to the Biblical text. Where this has not worked in the "storytelling", she has sought to remain thematically faithful.

Sanet Swart, *Revelation – The Final Chapter*, Pūmanawa Gallery, Te Matatiki Toi Ora The Arts Centre, 28 Worcester Blvd, 5–18 May

In 2016 a major supermarket chain released a set of *Star Wars* collectibles as part of a gimmicky advertising campaign. This installation is a giant mosaic made up of thousands of discarded "Cosmic Shells" sourced after the promotion ended, intending to provide a visual commentary on the amount of waste created by mass commercial marketing and short-term collectible fads.

Centuri Chan, *Vader*, Art Hole, 336 St. Asaph Street, 20–31 May

Model City draws together architectural models for projects sited in the Waitaha Canterbury landscape. From contended civic buildings to novel homes, these models offer a window into the architecture of the region and the joy of the "diaramatic" scale. Planned to coincide with Open Christchurch, *Model City* features designs sourced from leading architects across Aotearoa. Go to: openchch.nz Te Pūtahi Centre for Architecture and City Making, *Discover Ōtautahi Through Architecture: Open Christchurch*, 2–4 May.

DISCOVER

Public Art in the Four Avenues

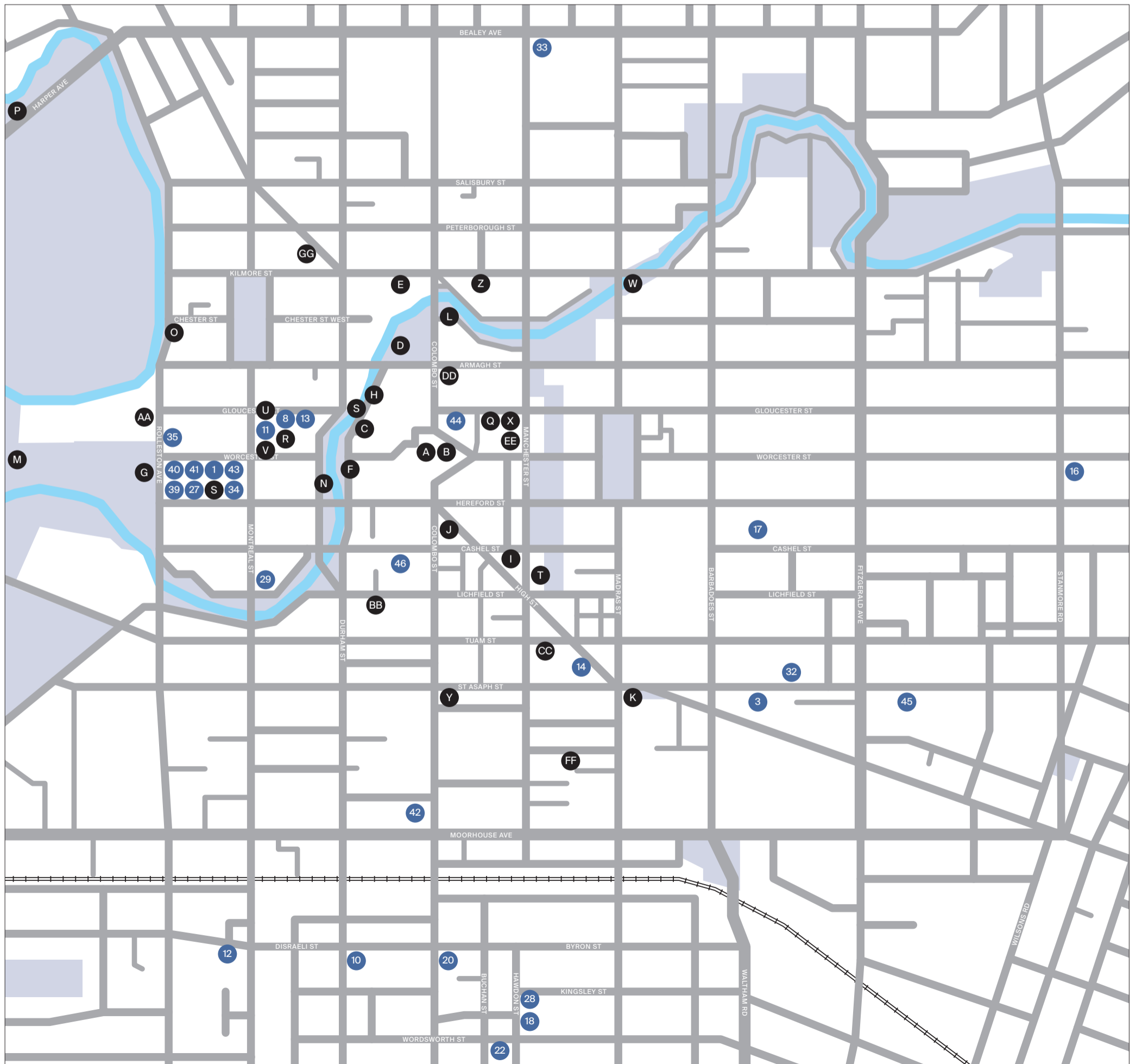
- A** Thomas Woolner, (founding member of the Pre-Raphaelites) *John Robert Godley Statue*, 1867, Cathedral Sq
- B** William Tretheway, *Citizen's War Memorial*, c. 1936, Cathedral Sq
- C** George Frampton, (Arts and Crafts movement 19th century), *Industry and Concord*, c. 1882, cnr Oxford Tce and Worcester 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, *Hoā 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** Dcypher (NZ), *Untitled*, 2025, Cnr Welles & Colombo 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**
Naith Morrow, 'hundyskulls', opens 2 May, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, CHCH, Mon-Sun 10-6pm
- 2** **Aigantighe Gallery**
Domestic Reveries: Jacqueline Fahey and Treasures of the Aigantighe, ongoing, 49 Wai-Iti Rd, Maori Hill, Timaru, Tue-Fri 10-4pm, Sat-Sun 12-4pm
- 3** **Art Hole**
Kate Maher, *But How Does it Feel?*, until 3 May, Centuri Chan, *Vader*, 20-31 May, 336 St Asaph St
- 4** **Art on the Quay**
Masked Artists at the Quay, group exhibition, until 28 May, 176 Williams St, Kaia-poi, 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 & new works from Jacqueline Morren, 6063 Christchurch Akaroa Rd, Duvauchelle, Wed-Fri, 9am-3pm or by appt
- 7** **Ashburton Art Gallery**
Will Hadwen, *Negativland: Erebus*, until 16 Nov, Michael Armstrong, *Paintings of Ruined Mythic Phantasies*, 11 May-22 June, Marie Le Lievre, *Inventory*, 11 May-22 June, *Enmeshed: Feminist Modes of Information Sharing*, 11 May-22 Jun, West St, Ashburton, Mon-Sun 10-4pm, Wed to 7pm
- 8** **Canterbury Museum Pop-Up**
He Riri Awatea: Filming the New Zealand Wars, opens 9 May, 66 Gloucester St, Mon-Sun 9-5.30pm
- 9** **Chamber Gallery Rangiora**
Karina Rypma, *Circle of Silence: The art therapist's journey of transition*, 4 May-19 June, 141 Percival St, Rangiora, Mon-Thu 9-5pm, Fri 9-7pm, Sat 10-2pm, Sun 1-4pm
- 10** **Chambers Gallery**
Megan Huffadine, Louann Sidon, Kiya Murman & Leah Marshall, until 17 May, Peter Cleverley, Barry Clarke & Tim Middleton, 20 May-14 Jun, 80 Durham St, Sydenham, Mon-Fri 10.30-5pm, Sat 11-3pm
- 11** **Christchurch Art Gallery Te Puna o Waiwhetū**
One O'Clock Jump" British Linocuts from the Jazz Age, until 11 May, *Dear Shurie: Francis Shurrock and his contemporaries*, until 13 Jul, *Disruptive Landscapes: Contemporary Art from Japan*, until 24 Aug, *A Time of Waiting*, (group exhibition), until 25 Aug, John Vea: *Ini Mini Mani Mou*,



until 13 Jul, *Yonalee: Fountain in Transit*, until 17 May 2026, Cnr Worcester Blvd & Montreal St, Mon-Sun 10-5pm, Wed to 9pm

12 City Art Depot
Richard Elderton, *In the stillness between two waves of the sea*, until 12 May, Francis van Hout, *Venus, Mars and a cloudy day on planet Earth*, 20 May-9 Jun, 96 Disraeli St, Mon-Fri 8.30-5pm, Sat 10-2pm

13 CoCA Toi Moroki
Ed Ritchie, *Century fire*, until 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
David Reese Kean & Eszter, *Birds & Botanicals*, until 4 May, Viv Wotton, Hilary Browning & Zoe Wiseman, *Rhythms of Nature*, 7 May-1 Jun, 1 James St, Lincoln, Wed-Thu, 11.30-2.30pm, Fri-Sun, 10-4pm

16 Eastside Gallery
Group Exhibition, *Brilliant Vibrant People*, until 24 May, 388 Worcester St, Tue-Sat 12-5pm

17 Fibre Gallery
Vallé Enjalas Jenkinson & John Ross, *Hold Me*, until 9 May, Emerging Pacific Artists, *Almata*, 16 May-13 Jun, 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
2 Harakeke St, Tue-Sun 9-4pm

20 Form Gallery
Reformers - Group Jewellery Show, 3-31 May, 468 Colombo St, Tue-Sat 10-5pm

21 Ilam Campus Gallery
David Cook & Anna Brown, *Where we live: art, activism and community*, 23 Apr-14 May, Fine Arts Ln, off Clyde Rd, Mon-Fri 10-4pm

22 Jonathan Smart Gallery
Anne Noble & Anton Parsons, *May / June*, Julia Morison, 52 Buchan St, Wed-Sat 11-5pm

23 Te Whare Waitutu Kate Sheppard House
Background Matters, until 27 Jul, 83 Clyde Rd, Ilam, Wed-Sun 10am-4pm

24 LEstrange Gallery
Glen Curtin, 11 May-15 Jun, 372A Ferry Rd, Tue-Fri 11-5pm Sat-Sun 12-4pm

25 Little River Gallery
Emma Velde Schaffer, & Jarred Wright, *Yield*, 3-26 May, Christchurch Akaroa Rd, Mon-Sun 9am-5.30pm

26 Maxine Burney Artist's Studio
Maxine Burney, David Shepherd, Sandie Brown & Jenny Longstaff, 19-24 May The Arts Centre Te Matatiki Toi Ora, 28 Worcester Blvd, Mon-Sat 10am-5pm

27 McAtamney Gallery
40A Talbot St, Geraldine, Sun-Fri, 10.30am-2.30pm & 3.30-5pm, Sat 10.30am-5pm

28 NZ Artbroker
2 Kingsley St, Wed-Sat 11-2pm

29 Objectspace
Model City, until 4 May, 65 Cambridge Tce Thur-Sun 10am-4pm

30 Orion Powerhouse Gallery
1 Rue Pompallier, Akaroa, Mon-Sun, 10am-4pm

31 Oxford Gallery toi o Waimakariri
Main St, Oxford, Thu-Sun, 10-4pm

32 Paludal
See: www.paludal.org 371 St Asaph St

33 PG gallery192
Stan Bowski, *The Width of a Room*, Ron Left, *Recto Verso Series*, until 23 May, *FACE - Invited Group Exhibition*, 27 May-20 Jun, 192 Bealey Ave, Tue-Fri 10.30-5pm, Sat 10.30-2pm

34 Pūmanawa
Harvey Colina in partnership with *Balkbayan*, 5-18 May, Sanet

Swart, *Revelation - The Final Chapter*, 26 May-1 Jun, Brain Tumour Support Trust New Zealand, *Brainy Beans*, 20-25 May, The Arts Centre Te Matatiki Toi Ora, 2 Worcester Blvd, Tue-Fri 10.30-5pm, Sat 10.30-2pm

35 Ravenscar House Museum
Ravenscar collection of New Zealand art, objects & classical antiquities, Entry fee applies, 52 Rolleston Ave, Mon-Sun 10-5pm

36 Rei Gallery
Leni Kaisa, *I lo'u lalolagi, In My World*, until 11 May, 10B Norwich Qy, Lyttelton, Wed-Fri & Sun 11-2pm, Sat 10-3pm

37 Stoddart Cottage Gallery
Mirabel Oliver & Anna Perry, *A View Through*, 2 May-2 Jun, 2 Waipapa Ave, Diamond Harbour, Fri-Sun 10-4pm

38 Susan Badcock Gallery
Paintings by Susan Badcock, John Badcock & 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 Teece 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 Central Art Gallery
Usher In. A Group Exhibition, until 3 May, *Speak of homeland Cora-Allan, William Hadwen and company*, 8 May-2 Aug, Arts Centre of Christchurch, 2 Worcester Blvd, CHCH, Wed-Sun 10-4pm

42 The National
Brooke Georgia, *Bleikr*, until 3 May, 249 Moorhouse Ave, Tue-Sat 10.30-5.30pm

43 The Physics Room
Lolani Dalosa, Ma'alo Lafo & 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

44 Te Pito Huarewa/South-base Gallery, Tūranga
Like Bodies, Like Minds - True Stories about body images and mental Health, until 2 Jun, 60 Cathedral Sqr, Mon-Fri 8am-8pm Sat-Sun 10-5pm

45 Windsor Gallery
Katie Trinkle & Jane Downes, 386 St Asaph St, Mon-Fri 9-5pm, Sat, 10-3pm

46 Xgaleri
Max Brown, Guthrey Lanes, 126 Cashel Street, CHCH, Tue-Sat, 10-5pm

47 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
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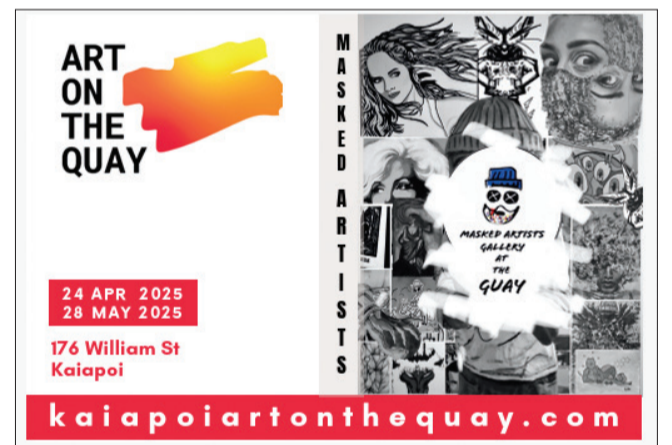
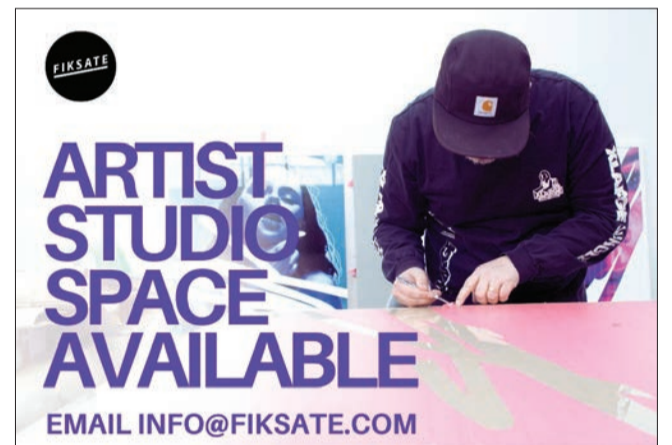
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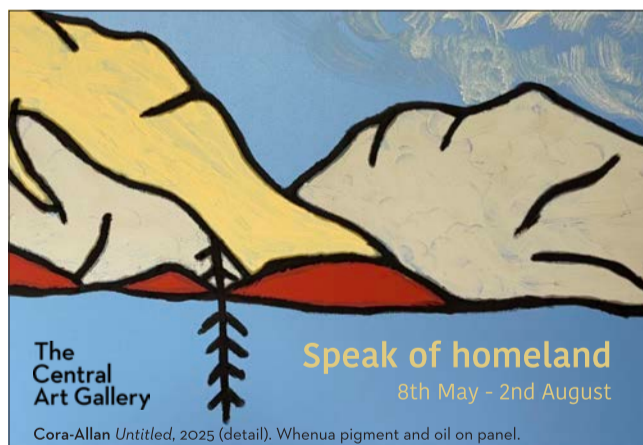


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Film Review: *Hard Truths* (Mike Leigh, 2024)

WRITER

Nick Harte

There's an enduring myth that Mike Leigh's films are improvised on the spot. During a 14 week rehearsal (which historically is very succinct, and based on this film's smaller budget), Leigh said in an interview with Dennis Lim that he worked "individually with each actor to bring into existence the world of the character." He then began improvisations in the locations that would feature in the final film, based on what each character might intuitively do in a given situation. Finally, "a very broad scenario" was constructed out of these improvisations to help navigate the filmmaking departments during the actual shoot.

Hard Truths marks Marianne Jean-Baptiste's third collaboration with Leigh after *Secrets & Lies*, and her undervalued musical score for *Career Girls*, and what a brain melting performance she delivers. It's initially hysterically funny until the viewer begins to recognise severe mental illness in Jean-Baptiste's insults and mannerisms. The film then assumes a bleak, yet

empathetic tone as we truly get into the head of this devastatingly troubled woman, until a moment of emotional revelation in a cemetery shakes everything loose. Leigh has stated that this scene constitutes a very rare example of one of his films "explaining" a character to its audience, but believes it was crucial in this case. Animals are also pivotal; foxes and especially pigeons seem to be the bane of Pansy's existence. Mirroring her mental and physical state, Pansy's home is anaemic and desolate compared to her sister's vibrant, welcoming household. Jean-Baptiste even shopped at her local supermarket as Pansy to help locate the rigidity of her character's physicality, and claims that "no one got hurt in the process".

Gary Yershon, Leigh's composer since the endearing *Happy-Go-Lucky*, provides a hauntingly sporadic score whose austere minimalism feels both modernistic and medieval. Sadly, Leigh's longtime cinematographer, the great Dick Pope, died only weeks after completing this film so if the



→ Marianne Jean-Baptiste and David Webber, *Hard Truths* (Mike Leigh, 2024)

director follows through on his promise to shoot another film this year, we might find ourselves having to adapt to an unfamiliar vision, as Pope was one of the pragmatic greats, and a huge part of Leigh's cinematographic expression. Of the film's open-endedness, Leigh says "Do they? Don't they? Will she? Will he? I hand it over

to you. I mean, I've done that quite often." However, as a sort of consolatory, penultimate ending we find Tuwaine Barrett (whose character offers a very moving portrayal of depression and food addiction) in Piccadilly Circus in one of Leigh's most heartbreakingly hopeful moments ever.

Dalosa, Lafo, and Iva

WRITER

Yulin Huang

The *Dalosa, Lafo, and Iva* exhibition at the Physics Room is one to linger in. Curated by James Tapsell-Kururangi, the show presents an arresting arrangement of sculpture, installation, and photography by early-career Pasifika artists Lolani Dalosa, Ma'alo Lafo and Axel Iva.

A colourless skeuomorph of a fale umu suspends from the ceiling, eerily complementing three black and white standees bolted into the gallery floor. Ma'alo Lafo's exquisitely bound photo books, *Sāmaria*, nestle nearby on a modest shelf. They prompt a flip-through into intimate documentations of a life only possible after his parents' sacrifices, each page imbued with a warmth delicately captured through Lafo's lens.

"E afua mai mauga manuia o le tagata" which translates to "It's from the mountaintops that we receive our blessings" is the whakataukī referenced by Lafo. It grounds the exhibition with the sentiment that we do not see the battles endured at the top of the



↑ VILT, by artist Axel Iva, 2025

mountains when we stand at the foot of them today, experiencing a new world born from our ancestor's hardships.

Axel Iva's *VILT* similarly acts as a portal to connect him to his father - the same way his father had built a fale umu after moving here, as a portal to connect to home. "I wanted to build something that was solid, but there was still a sense that it could collapse at any minute," Iva recalls in the gallery kōrero. *VILT* hangs like a hopeful hallucination, scintillating in the artificial lights beating down through its deceptively robust body. Any minute imperfections only add to the reminder of Iva's impressive craft in working with twin wall polycarbonate and PVC tubing.

Lolani Dalosa's greyscale laser-cuts *TELEFONI SO'O* also utilise cold and apathetic materials - aluminium sheets - to solidify their floating presence. The magnetic illusion of the printed image - a dumbbell, a pair of roller skates, and a relaxed figure lying idly on their side - plays with scale in

a way that feels strangely autobiographical through its salient lack of colour in the room. Back supports are exposed with enough space to walk behind these images - pixels that have resided everywhere else before posing as a decoy by your feet.

With sincere reinterpretations, documentations, and illusions, the harmonised weight of grief and gratitude reverberates through those who give in to the exhibition's moving vacuum. It proposes a reminder not just of the inherent impermanence of the relationships we hold, but to also carry that impermanence close; to honour the unseen sacrifices made before our time that anchors us precisely to this place - a portal that could collapse at any moment.

Dalosa, Lafo, and Iva, Lolani Dalosa, Ma'alo Lafo and Axel Iva, The Physics Room, 301 Montreal St, The Arts Centre Te Matatiki Toi Ora, 28 Mar-18 May

Curious and Curiouser

WRITER

Warren Feeney

In April, ceramic artists and educators Tatyanna Meharry and Gwen Parsons shared gallery space at Form, exhibiting recent ceramics that in terms of their crafting and resolution were distinctly refined - yet, on first encounter initially seem removed from one another in the nature of their personalities.

Meharry's black bowl/vases, and orange earthen bricks and small, circular threads of precious and woven adornments, (their modesty and presence positioned as tactile orange bricks complete and resolute), encompassing select fractured bases for her bowls, each distinct from one another, yet related as a singular collective grouping of shared visual conversations.

In spirit and intention, Parsons' glazed white objects are visually rich and provocative, dressed in a refined presence, possessing their own historical connections and gestures, arguably mistaking them as domestic 18th century tableware. Of course, such a description further directs

our attention to their decorative rhythmical patterns and a given and shared practicality central to their reason for being. Indeed, the ordered geometry of Parsons' "domestic ware" elicits the presence of time spent in the company of others, both Meharry and Parsons intuitively comprehending the presence of these works as contemporary sculptural objects, effortlessly shifting between a history of Western art informed by the assurance of their warmth as domestic items and as artifacts measured by the assured materiality of each artist's work.

Meharry's rich blackened pots, possessed a capacity to perpetually shift, sharing in principles about the certainty and nature of their form as certain as it is intuitive and reconsidered, as though in a moment of breathing in and breathing out, forever assuming a presence not quite the same as that initial first encounter in the gallery. Indeed, circular earthen threads seem to assume a life within ceramic pots, hosting



↑ Tatyanna Meharry, ceramic object

a presence and relationship between two parties as separated, one from the other, yet equally intimately related.

Similarly, Parsons' homely domestic objects displayed a rationality and order, initially reassuring on first encounter, yet also seeming to acknowledge a life beyond their practical and measured materiality. The certainties that they wore and paraded insisted on more than mere beauty or domesticity, possibly seeking resolution in the "curious and curiouser," physicality of their immediate and ongoing and refined presence.

Tatyanna Meharry and Gwen Parsons, *Curious and Curiouser*, Form Gallery, 468 Colombo St, Sydenham, 5-26 Apr

Mirabel Oliver & Anna Perry: *A View Through*

WRITER

Jo Burzynska

Anna Perry and Mirabel Oliver's exhibition, *A View Through*, offers an invitation to see the domestic realm through different lenses about perspective – through domesticity, motherhood, and the seemingly ordinary moments that compose their lives as women, navigating both domestic and artistic roles. Perry's paintings and Oliver's textiles offer a vantage point that looks through the surface of daily routines to expose the unseen labour, emotional depth, and generative potential found within the everyday, revealing a busyness, stillness and richness.

Oliver's traditional needlework plies together the two daily threads of art and domestic life. Her markings and embroidered forms from the textures of her daily life as mother and artist, utilising found and inherited textiles – grandmother's shawls, wedding napkins, vintage haberdashery, stitching together a visual language that honours matrilineal heritage and the fragmented, repetitive nature of domesticity and enduring connection to her whakapapa from the Northern Isles of Scotland.

Anna Perry's paintings view the home as a vessel, focusing on windows as liminal spaces that frame our perception of the world and place within it. Inspired by historical depictions of women positioned at windows, Perry's work captures the inherent tension between domestic containment and the yearning for connection beyond the home's boundaries. Her canvases explore the window as a metaphor for time, transition, and the



← Mirabel Oliver, *Sunken Beliefs*, hand-spun wool and natural dyes

→ Anzac Wallace playing Te Wheke in the 1983 film *Utu*.

complex interiority of domestic life. Perry's paintings are affirmations of women's experiences and the often-invisible emotional labour that sustains society beyond the home. Through considered compositions, her paintings transform familiar scenes of the home into sites of contemplation and quiet power.

Mirabel Oliver & Anna Perry: *A View Through*, 2 May–2 Jun, opens Saturday 3 May 2–4pm, Stoddart Cottage Gallery, off Waipapa Ave, Diamond Harbour, Fri–Sun, 10am–4pm

The Masked Artists Gallery

An exhibition that represents an invitation and experience from a varied and impressive collective of artists, *The Masked Artist Gallery*, bringing together a diverse and captivating grouping of portraits at Art on the Quay. This vibrant showcase of a widely varying range of styles, mediums, materials and genres, from surrealist oil paintings and Pop Art to bold cartoons and imaginative sculptures represented in a variety of materials as surprising as they are seemingly infinite.

Discover the work of local Christchurch Ōtautahi artists that include: Cahaya, Dark Ballad, Dimitri Sobolevskij, Jester, Lucas Twocus, Lydia Hawkins, Piers Le Sueur, Prutha Panchal, Rhis Painter, Space Cat, Theo Morrison, Varen, and Zachery Hawkins [aka The Masked Artist]. Join us in celebrating this eclectic mix of voices and visions from some of the region's most exciting emerging and established artists.



→ Zachery Hawkins (aka The Masked Artist), *Self-Portrait*, various media

Group Exhibition, *Masked Artists Gallery*, 24 Apr–28 May, Art on the Quay, 176 Williams Street, Kaiapoi, Mon–Wed, Fri 9–5pm, Thu to 9pm, Sat 11–2pm, Sun 9am–3pm

Marie Le Lievre, *Inventory*

WRITER

James Hope

Pouring paint on to canvas for more than fifteen years, Marie Le Lievre has seriously relinquished historical notions of "paint on canvas". Rather, curator Jenny Partington maintains that the processes of Le Lievre's singular paintings require the ground "as a starting point – paint is poured onto the canvas and manipulated by hand in an intuitive process that allows the medium to take its own course, working in concert with the artist."

Inventory is a word cognate with invention – Latin *inveniō*: to find, discover. For Marie Le Lievre, this is where the impulse to create sits for the artist. There is a tension between wonder and anxiety, and the negotiating of risk in the pursuit of new revelations in her practice. With a background in psychology, these works – painting, drawing, photography and collaborative film – become an explorative self-portrait of the artist.

The central floor work, *Inventory*, repurposes past painting by combining canvases. Unstretched and laid out, they return to the condition from which they were first created. The central chromatic strip running down the centre of the work could be read as a core



↑ Marie Le Lievre, *Jungle (Drawing)*, 2025, oil and graphite on paper, image courtesy of the artist

sample, a cross section of the multiple layers that constitute her paintings. For Le Lievre the work functions as a recalibration, clearing the slate, and set of choices that contend with letting go, moving on, and the opportunities for renewal it provides.

Marie Le Lievre, *Inventory*, 11 May–22 Jun, opens 10 May, 6pm, Ashburton Art Gallery, 327 West Street,

He Riri Awatea: *Filming the New Zealand Wars*



Toured by Wellington's New Zealand Portrait Gallery, Canterbury Museum is hosting *He Riri Awatea: Filming the New Zealand Wars* – one of the bloodiest and most contested periods in Aotearoa New Zealand history, explored through film in the Museum's Pop-Up exhibition programme.

The exhibition offers a fresh take on the Ngā Pākanga o Aotearoa [New Zealand Wars], with clips from films, television and music videos, giving voice to the 1845 to 1872 wars, drawing from eleven films, including *Utu* and *River Queen*, and television shows like *The Governor*.

Co-curator Annabel Cooper observes that the films enable us "to see shifts in understandings of those wars and the dramatic changes in how we think about them... from the 1920s to today" Co-curator Ariana Tikao (Kāi Tahu) comments: "Māori were involved as actors, advisors and crew from the 1920s onwards, later directing and producing films... and as Māori became increasingly involved over decades in professional film making, their stories became richer and different perspectives were explored."

As cultural responses evolved, so were the way the wars were portrayed on screen. The earliest film in *He Riri Awatea* is *The Te Kooti Trail*, 1927; Māori rangitira (leader) Te Kooti Arikirangi Te Turuki was played by Ngāi Tūhoerangatira Te Pairi Tūterangi who knew the real Te Kooti. "He'd been with him right through the war," Annabel says. "When people saw him in costume they were really shocked at how much he resembled Te Kooti."

"*Utu* in 1983 is influenced by contemporary Māori activism and the 1981 Springbok tour protests, most people that worked on the film had an activist background, [informing] the racial politics of that time in a process of extraordinary change."

He Riri Awatea: Filming the New Zealand Wars, Canterbury Museum Pop-Up, 66 Gloucester St, from 9 May, Toured by the New Zealand Portrait Gallery.

Karina Rypma's *Circle of Silence*

Circle of Silence is an art therapist's expressive journey of transformation, from Chronos [clock time] verses Kairos's [opportune moment in time], to where linear time becomes timeless. It is a highly emotional journey for many families when a loved one declines into Alzheimers and Karina Rypma's exhibition deploys the tools of art therapy to document her processes, in addressing a response.


Rypma and her husband Riens, and their family left the Netherlands and immigrated to New Zealand, establishing a cheese and dairy food business in 1984 named Karikaas, a small and very successful factory in Loburn, North Canterbury. She recalls that these years were very busy and hectic, with a full time business and two young boys to bring up. However, after twenty years they sold their business and relocated to Rangiora, Rypma taking up study to become an art therapist, and now helping others how to use this therapy for themselves. She also created her own unique module with colour and ways of going deeper into the subconscious, looking for the body, mind and soul connection.

Rypma describes this body of work as about her father's journey trying to increase awareness of how we all can walk with those going through the journey of dementia, calling for courage enough to go into the deep and "make the unseen seen", and by working in this way she has started painting again, where linear time appears to become timeless.



↑ Karina Rypma, *Circle of Silence*

Karina Rypma, *Circle of Silence: The art therapist's journey of transition*, Chamber Gallery Rangiora, 4 May–19 June



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