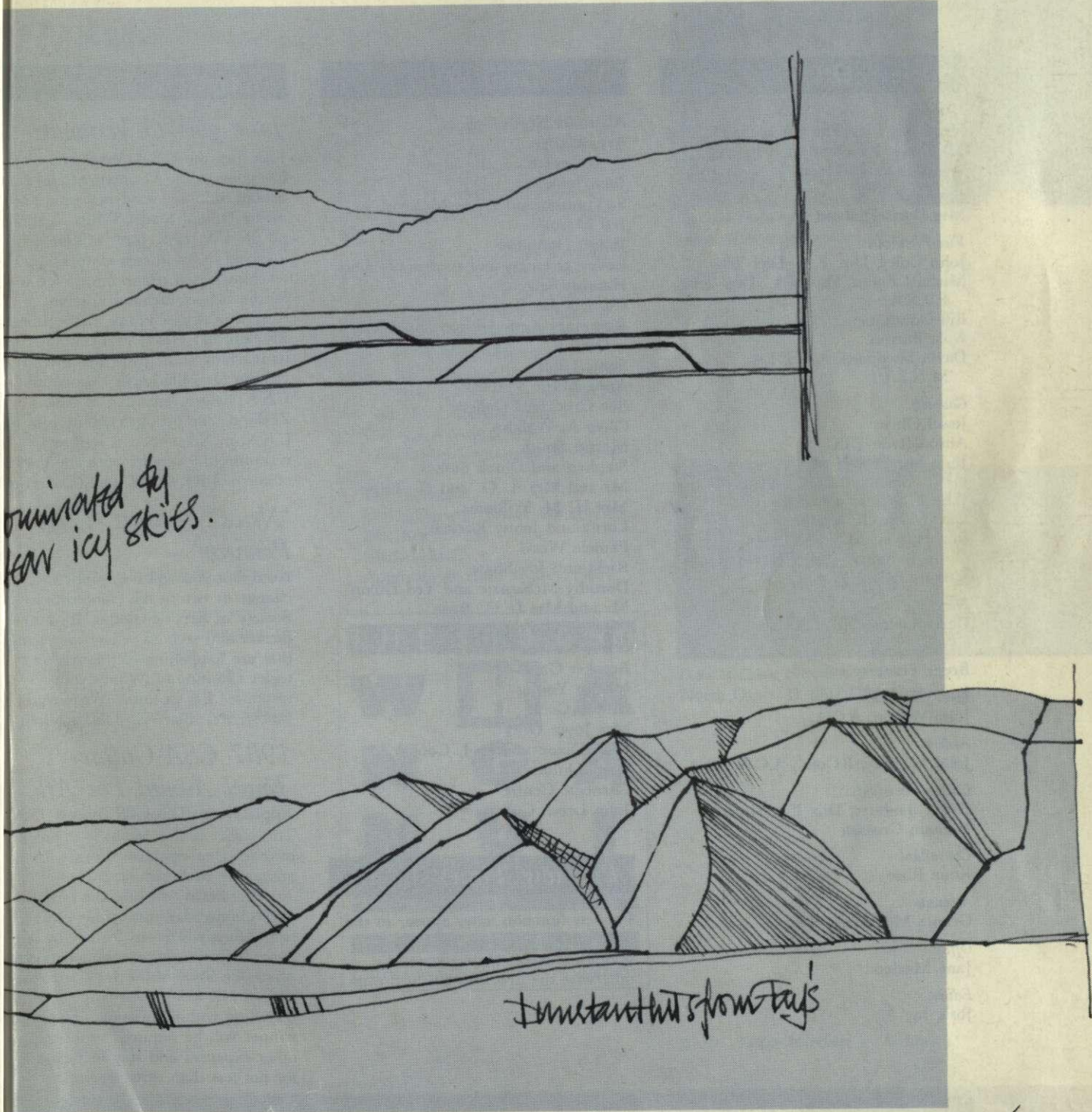




PREVIEW

U.S.A. PREVIEW is registered at New Zealand Post Headquarters, Wellington as a magazine.

NUMBER 135. JULY/AUGUST/SEPT. 1987



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lean icy skis.

Instant hits from rays

Maukhan



The Journal of the
Canterbury Society of Arts
66 Gloucester Street
Christchurch, New Zealand
Phone 67-261. P.O. Box 772

Gallery Hours
Monday-Friday 10am-4.30pm
Saturday-Sunday 2.00pm-4.30pm

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Carnegie Centre
John Leech Gallery

Preview Times

Preview function dates appear in the newsletter and on the enclosed invitation sheet. Unless stated otherwise the previews are at 8 p.m.

Notice:

Josie goes to Vermont:

Josie Jay, the C.S.A. magazine editor has gone to the Vermont Studio School Summer residency programme in the United States. Whilst soaking up the U.V. rays, Josie will be involved in an intensive workshop teaching based programme. Vermont Studio School includes notable American artists Frank Stella, Elmer Bischoff and Helen Frankenthaler on its teaching staff. Josie also intends visiting art galleries in Europe and U.S.A. before returning to New Zealand. She has an exhibition at the C.S.A. in November as well as resuming the superb work she does as editor of **PREVIEW** upon her return.

"News" becomes "C.S.A. Preview"

No doubt you will have noticed a change or two to the Canterbury Society of Arts newsletter. It's a new format and style to reflect the changes that are happening in the arts and wider community. What's your response? Let us know. Write to the Editor: P.O. Box 772, Christchurch.

1987 CSA-Guthrey Travel Award For Art

Applications Close 29 August 1987
The object of the Award is to enable promising or established artist to visit and study in Australia.

The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total Value — \$750. Plus a sum of NZ \$750 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks.

Reservations for air flights and accommodation must be made 35 days before departure with A R Guthrey Travel & Shipping Limited.

To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.

To find out more and pick up entry forms, call at the gallery soon.

Subscriptions:

Subscription is by membership of the C.S.A. Gallery. One year's membership (6 issues) is \$22.00, double membership \$30.00, student membership \$11.00, life \$330.00, double life \$440.00. All prices inclusive of G.S.T. Corporate membership is also available. Please mail payment for membership to: P.O. Box 772, Christchurch. Or call at the C.S.A. Gallery.

Membership also entitles you to free entry to the gallery, invitation to all preview functions and the opportunity to become an artist member. As well as all this you will be involved in the arts in Canterbury through active support.

Advertising:

Details may be obtained by telephoning 67-261, or writing to the Editor, P.O. Box 772. **PREVIEW** has a circulation of approximately 3000 and is sent to every dealer and civic art gallery and museum in New Zealand.

PREVIEW is published six times a year by the Canterbury Society of Arts, 66 Gloucester Street, Christchurch 1, New Zealand.

Director: Chris Taylor
 Editor: Josie Jay
 Design: Mark Winstanley

Olivia Spencer Bower Foundation

Annual Art Award

This Foundation was set up in 1982 by the painter, the late Olivia Spencer Bower, for the express purpose of assisting New Zealand painters and sculptors.

Under the terms of the Foundation, the successful applicants will receive sufficient funds over the 12 month 1988 year to enable them to pursue their particular painting and sculpture art form without the necessity to seek outside employment.

The first Award made for the 1987 year was for a tax free value of \$18,000, payable quarterly.

Application forms may be obtained from:—

The Trustees
 Olivia Spencer Bower Foundation
 P.O. Box 13-250
 Christchurch
 Applications close 31 July 1987.

THE \$10,000										
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Entries available at C.S.A. Gallery.

Alison Ryde: CSA Council member won 2nd prize in Lindauer Art Award



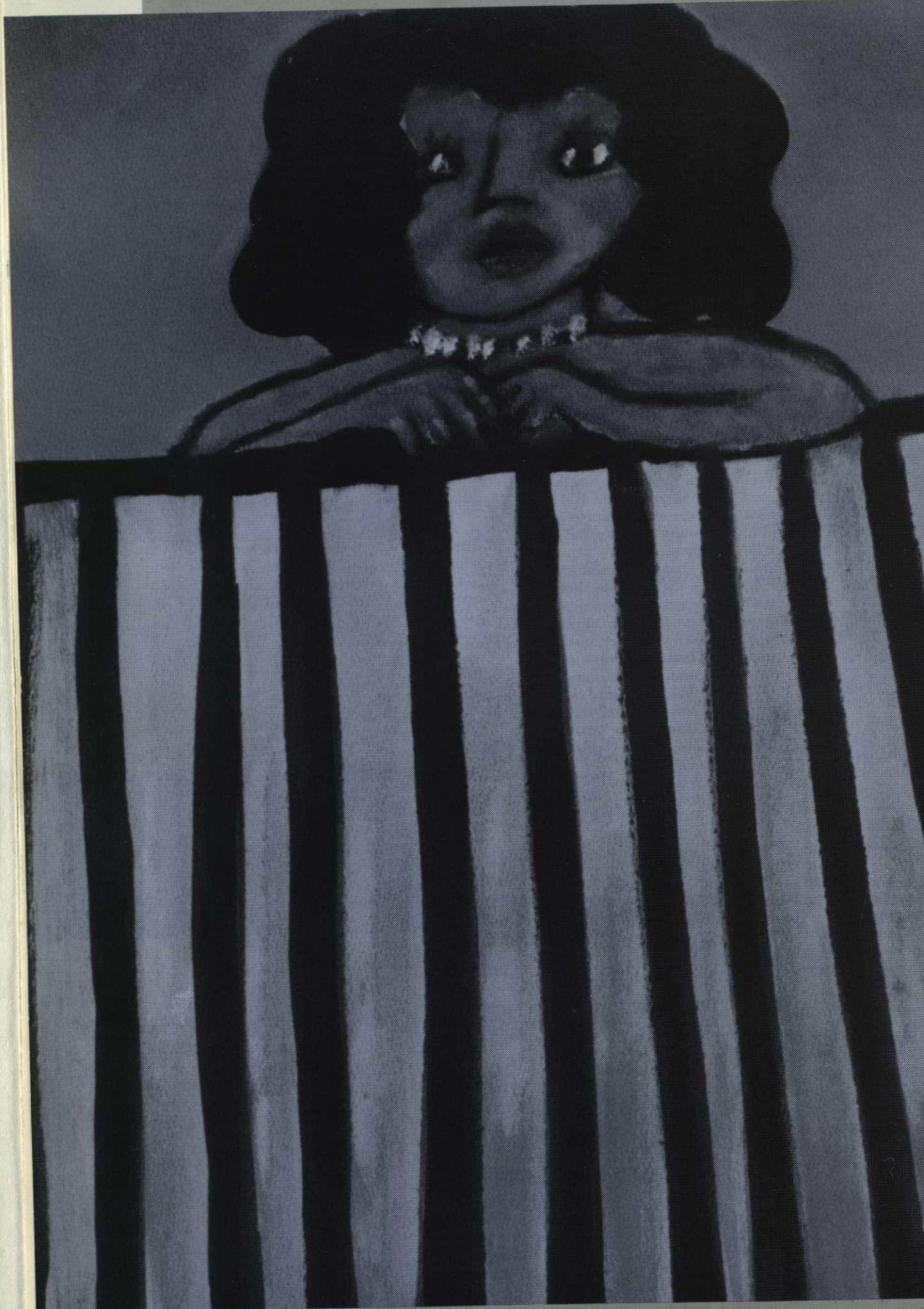
Shona McFarlane and Alison Ryde at opening of Montana Lindauer Art Award.



Colin McCahon 1919-1987
 North Otago II 1967 CSA Collection

Cover: Phillip Markham — Sketches

15 JULY - 26 JULY



"The work is a selection of some of the best of my work over the last five years."

I GREW UP IN ALEXANDRA which is a seedy suburban country town about two miles to the right. In 1970 my family moved to Dunedin in the hope of rain and better times. I broke my glasses and began to paint. For the

Mike Depree

Dunedin Pictures-Works on paper
PREVIEW 14 JULY

next fourteen years I lived in Dunedin, from 1970 to 1986, until in a fit of desperation I left home and came to live in Christchurch. Self-taught and capable of tying my own shoes I have exhibited several times in Dunedin, at the Red Metro, the Carnegie Centre, Otago Heritage Gallery, and the Profile Gallery. My first Christchurch show was in March at the Manawa Gallery.

There isn't a single picture of Dunedin in "Dunedin Pictures", hence the title. The work is a selection of some of the best of my work over the last five years. Some of my exhibitions have combined text and paintings, and some of the work here is drawn from these shows. Others were conceived as independent works in their own right. The earlier pictures use a form of collage, a technique I no longer use, while the later ones point to the development of my current style with contrasting textures of paint and crayon scratched with a knife.

THE TEMPORAL, SPATIAL and material converge in our everyday experience. This is fundamental to the ideas and attitudes behind the work.

This installation is the third

Pauline Rhodes

Installation
PREVIEW 14 JULY

exhibition in the Mair Gallery based on the idea of EXTENSION

— that is, of using spatial extension and extending ordinary materials in various ways.

WORKS IN PROGRESS are inter-related placements of materials and components. Temporarily placed combinations of elements are free, being only lightly fixed, if at all, to be reformed into other structures in different situations. They link with a series of projects where the same or similar materials are temporarily, change, flow, degeneration and regeneration. The rust stained and weathered materials are metaphors for the passage of time and the freshly painted ones, for renewal. The range of materials has been extended over a period of several years. The whole series of installations in galleries and projects in the landscape, is an exploration of material existence, real life, its enduring qualities and its ephemerality. It is also used to further the ideal of continually extending human possibilities.

This installation is exhibited with thanks to the Spencer-Bower Foundation.

AN EXHIBITION OF various art objects previously exhibited at Outreach in Auckland. A superb oppor-

Culture of Palestine
Art Objects from Palestine
PREVIEW 14 JULY

tunity to see the culture of this crucially important part of the world.

IHAVE CONTINUED WITH an interest in panoramic landscape (Sumner) painting.

Since last year I have been painting a series of pictures which are a progression from a painting called 'The Second Coming of Christ' and the 'River of Life' executed during my honours year at Art School in 1977.

Kees Bruin:



I regard these pictures as prophetic and I am becoming interested in what I would call 'Symbolic Realism'.

Kees Bruin

Paintings and Drawings
PREVIEW 14 JULY

With the formal concerns of painting and the desire to convey a stillness and drama at the same time, I am also interested in expressing a Christian theme or message with the use of symbols and metaphors.

THE MCKENZIE BASIN and its arid erosions, space, juxtaposed transparency and density I find a constant trigger for my works.

They are however by no means

Rosemary Campbell
Paintings

PREVIEW 14 JULY

graphically descriptive having undergone much distillation. Their autonomy is reinforced by the titles which are frequently musical terms.

I have always worked alone, any influence that I am aware of would have come from the great colourists of sixteenth century Venice and twentieth century France.

AN EXHIBITION OF WORKS in a variety of media by artists who share a common theme.

Mainly Nudes
PREVIEW 14 JULY

29 JULY - 9 AUGUST



THE LARGER SERIES OF paintings grew out of drawings wanting to spill out of their rectangular grids.

From these cut-outs came the idea of a more sculptural project currently under consideration for the Wellington Festival 1988 (ref. Totem Pole).

I see my paintings as by-products of an enquiry that can and usually does end up in spaces that I didn't at first intend. In this show style and content have wandered over a wide area and the process is still evolving in a series of

Bodhi Vincent
Paintings
PREVIEW 28 JULY

"I See my paintings as by-products of an inquiry."

smaller framed paintings transposed mainly from the seen world, hot colour and loosely rendered form from a Pacific actual and imagery that I've experienced and invented.

MITSUYO MATSUMOTO graduated from the Kyoto School of Art and initially worked with Master Goldsmith Okumura in Kyoto before seeking further training overseas. She studied for two years in Zurich and then was accepted into the Kunstgewerbeschule in Pforzheim, West Germany, one of the world's outstanding schools for goldsmithing and jewellery design. After six years of training in Pforzheim, she moved to the United States and worked as a Jewellery Designer and freelance jeweller, before finally



returning to Japan. There she established herself as a highly-successful art jeweller, exhibiting regularly in galleries as well as producing many commissioned pieces. Her work has twice been accepted for the prestigious Triennial International Art Jewellery Exhibition in Tokyo as well as for international exhibition in Europe. She is a member of the Japan Jewellery Design Association, the major active group in Japan which promotes contemporary jewellery.

Mitsuyo Matsumoto
Jewellery
PREVIEW 28 JULY

Her work has varied from classical designs in gold and diamonds for the commercial trade, to exotic pieces in precious metals designed to enhance the intricate beauty of a rare fine opal, the boldness of a large faceted gem of chrysoberyl or the deep purple of a cluster of amethyst crystals. Although the influence of German design has provided a solid basis for her finely balanced geometrical brooches and pendants, Matsumoto is equally at home in presenting her own distinctive Japanese interpretation of organic themes. Her recent explorations into the use of vividly oxidised titanium as well as traditional polished Japanese urushii lacquer should combine to provide a most interesting insight into the vibrant world of Japanese jewellery today.

FOR ME EVERY WORK IS a voyage of discovery, a process of many intuitive acts involving a degree of creative accident.

I am interested in pre-history, myth, archetypal imagery and the

Alan Gilderdale
Paintings
PREVIEW 28 JULY

ideas of Carl Jung but I do not consciously think out a programme. A fish, a horse, a snake or bird may all have symbolic meaning but they arrive uninvited, so to speak!

The actual process, the manipulation of line, shape and colour is my primary concern. I rarely start with a subject in mind, the title of a particular work is a matter of naming the picture afterwards, and is only a minimal clue to it.

I can never remember a time when I was not painting. I was professionally trained but then, in order to support wife and children, I took up first part-time then full-time teaching. I enjoyed this period of my life and continued to paint when I could but I only "found myself" when reverting to part-time teaching gave me sufficient time to paint consistently.

300 PAINTINGS WERE submitted for the 1987 Lindauer Art Award. 34 were selected for exhibition. Judge Shona McFarlane says impressionist works figure strongly in the contest. This year's entries "required a particularly demanding input and interpretation from the judge".

Montana Lindauer Art Award

Alison Ryde, a working member of the CSA Gallery and on the CSA Council, took second prize of \$3,000 in the award. Alison Ryde was "absolutely delighted and honoured" with her success. The winning work is a watercolour called "Holiday Weekend". It has been used for an exhibition poster for the Lindauer Art Award.

James Fox



THE WORK I'M SHOWING in this exhibition consists of six or seven paintings and fifteen or so drawings which are really working drawings for the paintings but finished to the point

James Fox
Painting and Drawing
PREVIEW 28 JULY

where they can stand on their own. Each painting is different in that they represent my feelings about and reactions to different events which have had relevance in my life.

My method of working could be described as realistic and figurative, i.e. you can recognise the things I paint and the things I paint are of and to do with people. Sometimes I feel I have to combine bits from several places into one picture in order to get the effect I want and this results in a sort of collage effect.

IMAKE CREATURES OF the imagination, they have come to live in the cities and towns. They have no scale. They can be as large as cities or as

Murray Moar
Sculpture
PREVIEW 28 JULY

small as specks of dust. The animals are in flux, affected by the changes around them.

12 AUGUST - 23 AUGUST



AN EXHIBITION OF WORKS BY WORKING MEMBERS OF THE DUNEDIN BASED OTAGO ART SOCIETY.

THE OTAGO ART SOCIETY has had an interesting record since it was established in 1876 — 111 years ago — and its artist members have included numerous well known artists. One of their best known contemporary artists is Shona McFarlane, who with Fred O'Neill was instrumental in the move which saw the century old North Dunedin Post Office has kept busy for the past 15 years. The upper storey also has studios used for various art classes and print making. The Society marked its century with a special award exhibition. The winner being

Elizabeth Stevens of Alexandra. Elizabeth is guest artist at the OAS annual exhibition in June this year. Award exhibition held at the OAS Gallery have been sponsored by the

Otago Art Society
Mixed Media
PREVIEW 11 AUGUST

Dunedin City Council, Otago Harbour Board, Smith and Smith Ltd and Silverpeaks County Council. The late EANA JEANS was a life member of the OAS. A retrospective exhibition of her very individual work will be staged at the Society Gallery from August 8-23.

THE BURNOFFS which characterise the South Canterbury countryside in late summer have presented themselves ideally as a subject for exploring further the fluid nature of watercolour. Like strong cloudforms these monumental masses of rising smoke complement the strength of the farmland and mountains.

Landscape is frequently portrayed as a backdrop dominated by ardent detailing; the work can become crowded by superimposed trivia. I have worked to obviate this situation in order to present the quintessential qualities of the

Hamish Cameron



medium and to underline the monumentality of the sky and the land.

Hamish Cameron

Watercolours

PREVIEW 11 AUGUST

PAINTINGS IN LATE SUMMER

The subtleties of colour are important in establishing a sense of feeling in these landscapes. This, combined with the suggestive qualities of the medium has become more important than considerations of drawing and detail.

.....
Paul Johns

Installation

PREVIEW 11 AUGUST

PHILIP MARKHAM was born in Dunedin and received his early art training there. When he left school he joined the N.Z. Ballet as a dancer and went to England where he

Philip Markham
Paintings

PREVIEW 11 AUGUST

continued his dance training, subsequently joining the Royal Opera Ballet, Covent Garden. During this time he maintained his interest in painting by practising regularly and making frequent visits to art galleries and studios in England, France and Italy.

In 1968 he retired from the dance scene to settle in Wellington with his wife and two young children. His first one man exhibition was held in Wellington in 1969 and in 1970 he was appointed Head of Art at Wellington College, a position he held for 15 years before becoming a full time painter in 1985.

Since becoming a professional

artist Philip Markham has had regular and successful one man exhibitions in Auckland and Wellington along with frequent group shows in various centres. Last year apart from a sell-out one man show in Wellington he was also invited to exhibit paintings in the Gallery of the International Monetary Fund, Washington DC, and N.Z. Expo, Fremantle, W/Aust.

THIS WORK HAS GROWN from these years living in Christchurch which has become my new home. Previously I was a Wellingtonian although I spent three years here as a student while gaining my Diploma of Fine Arts. Apart from a number of years spent teaching,

Mary Zohrab
Paintings and Drawings
PREVIEW 11 AUGUST

my own work has taken second place to the adventure of life with a busy family. This is my first exhibition.

.....
THE THEME OF THIS series of paintings is water — water falling, flowing, turbulent or calm, reflecting and absorbing light.

Elisabeth Buchanan

Recent Paintings

PREVIEW 11 AUGUST

Landforms — those of rock or cliff — confine and direct the water, but in turn, are ultimately shaped by it.

STEVE FULLMER

*1st Prize, Joint Winner
Fletcher Challenge
Ceramics Award*

SINCE MY RETURN FROM the U.S.A. in 1981 I have been allowing more non-function to come into my work. I am thinking more about function vs idea, so progressively I have been pursuing ideas based on intuitions.

Steve Fullmer

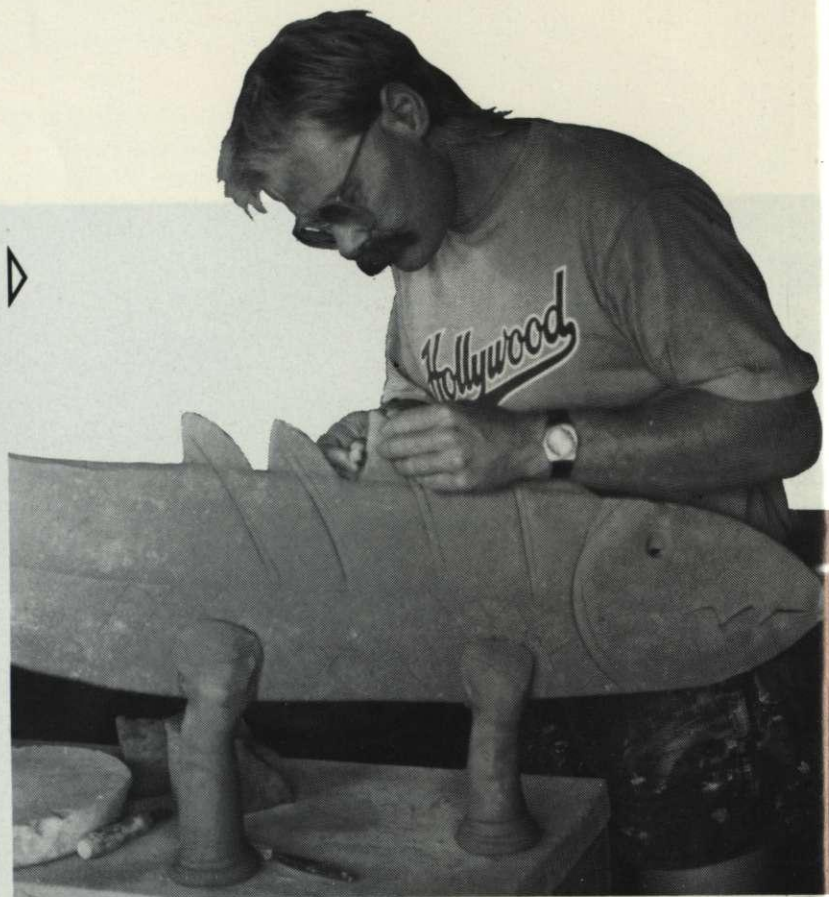
Ceramics

PREVIEW 25 AUGUST

I am working in several different areas including wheelwork and off wheel or slab work. I have a real fascination for wheel made pots, most of my pots have made several trips back to the wheel at various stages for further shaping, stretching — I like to take the clay to its limits — that's when accidents seem to happen and some great forms can result.

Off wheel slabs are very exciting for me — there are no rules other than usually allowing the clay to dry slowly. I find I can relax a lot more with this kind of work and adopt a "who cares?" attitude. It's o.k. to use water colours, paint glazes, nails, dirt, whatever . . . I sure have learned a lot from working more in this area. My firing methods have loosened up as well — this is a very important area for my clay works. The fire marks on the work reflect the tremendous heat they have survived.

I see my work as a craft and some people see it as art. I use a lot of techniques that I have learned to get the desired effects. I am currently doing a lot of experimental work with low-fired glazes and slips in my new kiln.



IN TIBET, CARPETS WERE made in every household, and were used as bedding, wall hangings, mats for religious purposes and on seats. Many carpets were amongst the treasures carried out of Tibet on the backs of the refugees, and so it has been possible to perpetuate not only the traditional process of knotting Tibetan carpets, but also the ancient and traditional designs. These include favourite Tibetan animals: the dragon and the snow lion, as well as floral, decorative, geometric and religious designs. As carpet making is still a thriving craft, new designs and combinations of designs are still evolving.

**Tibetan Carpets
Hand-made Carpets**
PREVIEW 25 AUGUST

The Carpets offered for sale range in size from chair mat to 6' x 4' (1.8m x 1.2m). The designs vary and the colours range from the Tibetan choice of bright clear contrasting colours to quieter combinations.

Trade Aid Corso Crafts (upstairs in the Shades Arcade) which is responsible for this exhibition, is one of over twenty shops throughout New Zealand associated with the Trade Aid Movement which is an organisation set up in the early 1970s with the aim of working for a just world by trading with the powerless, such as Tibetan refugees, establishing real partnerships with craftspeople, and endeavouring to educate New Zealanders about trading injustices and their causes.

Special efforts are made to trade with groups seeking to preserve traditional cultural arts, and our shops carry a wide range of interesting and unusual goods.



WE ARE DELIGHTED TO exhibit the work of these two well known and respected Wellington Potters. Both are highly individualistic in their approach to the craft. Design Roy Cowan and Juliet Peter
EXHIBITION WITH HALSWELL POTTERY GROUP
 PREVIEW AUGUST 25



and construction are strong features of their work, as one would expect from their early training in Graphic Arts.

Included in the Exhibition this year by the Halswell Pottery Group, and available for sale, are high quality domestic ware, imaginative decorative items and pots for flower and garden lovers. Adding a new dimension to the collection are pots from the wood kiln.

THE EXHIBITION IN August will basically be a retrospective from the last 2 years work which will include pastels, acrylics and oils. Some very small and others measuring 2m x 2.5m. I enjoy using a variety

Lindsay Crooks
Painting
 PREVIEW 25 AUGUST

of mediums and exploring the different techniques associated with them.

I feel my basic aim and responsibility is to observe and be aware of life around me, be it socially, pictorially or politically – record how I feel about it and put it into something that future generations will appreciate and understand something about what is happening now. I guess I could term my painting a cross between genre folk art, abstract and figurative.

Most importantly I want my paintings to glow – something that may take a few more years.

THESE WORKS PURSUE more of a personal world view than the earlier work which was shown here in 1985. The themes I am conscious of exploring are the spiritual – sensitive side of myself, my newly

Sonja Van Kerckhoff
Painting
 PREVIEW AUGUST 25

awakened awareness of things Maori, my feminine perspective and my Dutch heritage.

My "heart" series is an easy starting point for discussion. While I was in Holland recently, I felt, at times, people around me were trying to box me into some nice little girl category. This led me to explore images in which the heart – a symbol for the seat of our emotions, was categorized in some way.

My aim is to strike a balance between captured impressions of the everyday and the expression of myself.

I don't want to destroy the qualities of the subject matter by spreading my ego all over the canvas, but the subject only becomes interesting as it relates to the human condition. A human condition not easily squeezed into categories.

OUR FIRST NATIONAL exhibition was in Auckland in 1985 and attracted a lot of interest and favourable comment. It also attracted surprised comment as we found that the public in general is not

Craft Dyers' Guild
of New Zealand
SECOND NATIONAL EXHIBITION
 PREVIEW 25 AUGUST

aware of the tremendous strides made in the field of dyeing in both colour and technical expertise. We designate ourselves as a craft guild because our basic roots lie in a craft. Technical expertise is essential to achieve good results. Many of our members have moved into the making of artworks.

The Craft Dyers Guild is still a young organisation as we were originally formed in 1981 but from small beginnings we now have a membership of more than 400 and we are still growing. Workshops and informal meetings are invaluable and we have our own New Zealand magazine but we feel the national exhibition is an important window whereby people may see what is now possible in our field.



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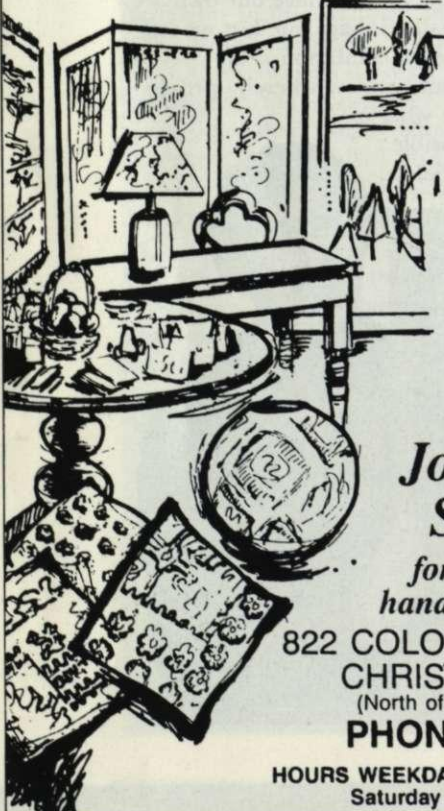
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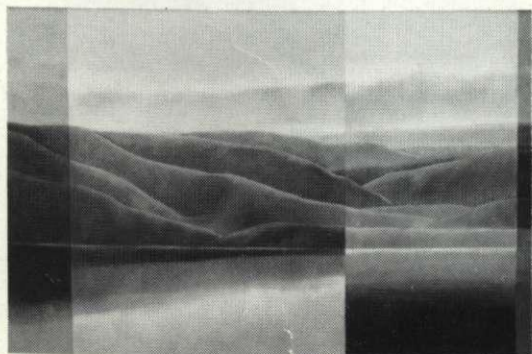
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ARTS CALENDAR

JULY/AUGUST/SEPTEMBER

CULTURE OF PALESTINE		15-24 July
MAINLY NUDES	Painting	15-26 July
MIKE DEPREE	Painting	15-26 July
PAULINE RHODES	Installation	15-26 July
ROSEMARY CAMPBELL	Painting	15-26 July
KEES BRUIN	Painting	15-26 July
mitsuyo MATSUMOTO	Jewellery	29 July-9 August
BODHI VINCENT	Painting	29 July-9 August
MONTANA LINDAUER ART AWARD		28 July-9 August
JAMES FOX	Painting	29 July-9 August
ALAN GILDERDALE	Painting	29 July-9 August
MURRAY MOAR	Sculpture	29 July-9 August
HAMISH CAMERON	Painting	12-23 August
OTAGO ARTS SOCIETY		12-23 August
MARY ZOHRAB	Painting	12-23 August
PAUL JOHNS	Installation	12-23 August
ELIZABETH BUCHANAN	Painting	12-23 August
PHILIP MARKHAM	Painting	12-23 August
SONJA VAN KERKHOFF	Painting	26 August-6 September
LINDSAY CROOKS	Painting	26 August-6 September
CRAFT DYERS GUILD		26 August-6 September
TIBETAN CARPETS		26 August-6 September
STEVE FULLMER	Ceramics	26 August-6 September
HALSWELL POTTERS		26 August-6 September
FUTURE PRIMITIVE	Video	11-27 September
PRESIDENTS EXHIBITION		11-27 September
HEATHER DAY	Painting	11-27 September
BRUCE FOSTER	Photography	11-27 September

THE SELLING GALLERY



Elizabeth Buchanan

Also in the selling Gallery:

MAURICE ASKEW
 MAURICE ANGELO
 MICHAEL REED
 JANET POULTON
 ALAN PEARSON
 PHILIP TRUSTUM
 ELIZABETH BUCHANAN
 PAUL JOHNS
 RUDI GOPAS

ARTS CALENDAR
Webbs

15-24 July
15-26 July
15-26 July
15-26 July
15-26 July



Cultha river flats.