



PREVIEW

MARCH/APRIL 1989 145

Who is she now?

GALLERY PERSONNEL

Director
Chris Taylor, *Dip. F.A. (Hons), Dip. Tchg.*

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Rona Rose

Exhibitions Officer
Grant Banbury

Gallery Assistants
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Blair Jackson, *B.F.A.*
Louise Johns, *B. Mus.*

Accounts
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Sharyn Creighton

Editor
Josie Jay

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Ralph Lawrence, *Dip F.A.*

NEW MEMBERS

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D E Stewart
Deborah N Redmond
Mr and Mrs D S Barker
Penny Richards
P Poole
Mr and Mrs A G Chapman
L M Johnson
M Kojima
David S Hobbs
Mrs Jan Hampton
Vincent M Williams
Justine McLisky
William McAloon
Laurence Hall
Gabriel Didham
J C M Kirk

MIXED MEDIA

Exhibitions

The NZ Academy of Fine Arts
Private Bag
Wellington

BNZ Art Award 1989
Prints: Ceramics: Sculpture
Receiving days: 13-14 March
Exhibition: 9-30 April

IBM Art Award 1989
Urban Images
Receiving Days: 1-2 May
Exhibition: 21 May-4 June
Entry forms available from above address or CSA Gallery.

Life Drawing Class

Tutor: Josie Jay
Thursday 10-12am Arts Centre
8 week course, commencing March 2nd
Fee: \$72
Phone 252-467 for enrolment

Weekend Painting Workshop

Tutor: Josie Jay
April 15-16 9am-4pm
Fee: \$42
Venue: Arts Centre
*Information and enrolment before 1 April
Phone 252-467*

DIRECTORS COLUMN

Right now there is what sounds like a bazooka being fired next door to my office every 5 minutes. No it's not Grant and Blair putting up an exhibition. The builders are here, and putting things into concrete is a noisy business.

Over the next few weeks the changes that have been going on behind the scenes will emerge into the galleries. Particularly noticeable will be changes to the ground floor galleries and foyer area. The intention is to provide an up-to-date fresh looking environment for viewing exhibitions.

By the time this issue of *Preview* comes out you will be able to judge for yourselves. Come into the gallery and have a look, not only at the changes taking place, but also at the fine exhibitions we have planned throughout 1989.

Hope you had a great summer.

Chris Taylor

LETTERS TO THE EDITOR

Dear Editor,

Chris Taylor comments in "Director's Column, *Preview* 143," on the questioned "...visibility of art by women."

Obviously any number of artists can and do form groups to exhibit their work. And the President lists the names of many people who have done just that.

There are other artists not mentioned — painters V. Bishop, J. Braithwaite, E. Buchanan, L. James, M. Lenihan, D. Lusk, J. Morison, B. van Rangelrooy, P. Tengrove, T. Wilson and L. Zylstra; printmakers D. Copeland, J. Einhorn, M. Kay and C. Shine; photographers M. Dawson and J. Riley and sculptors P. Rhodes and J. Wilson.

The question asked is how often do any of these names appear in "invited" group shows? Going by that evidence, Christchurch seems to have a dearth of women artists. In the "Art in Hospitals; 1987 Show," the ratio of women to total was 4/19; in the President's Exhibition 1985, "Big Paintings", 1/13 and in the President's Exhibition 1988, 2/12.

It is interesting to note that all the names mentioned, that is on the Director's list and those listed above, barely 20% have had works gifted to or purchased by the Robert McDougall Art Gallery, the public gallery or the region. And that covers roughly a 25 year period.

I have no figures of ex-provincial invited group shows, but for a comparison of sorts, quote the travelling exhibition of selected, invited artists in the Montana Art Award, 7/15 and the Goodman Suter Biennale (partially selected and partially invited) 19/51.

Numbers of women graduating from the University of Canterbury's School of Fine Arts in a 10 year period (1975-84) I assess at approximately 57% (obtained from counting lists of graduands).

It has been suggested, somewhat cynically, that Christchurch's conservatism responds, and slowly, to the winds of change that blow down from Auckland and up from Dunedin. Surely this cannot be so.

Yours sincerely
Pat Unger

Editors Reply

If any other members have comments to make on this subject please reply before 20th March.

ARE POTTERS ARTISTS?

DENIS DUTTON

Senior Lecturer in the Philosophy of Art
University of Canterbury

"Time was when the mystery and wonder of handicrafts were well acknowledged by the world, when imagination and fancy mingled with all things made by man; and in those days all handicraftsmen were artists, as we should now call them."¹

Despite William Morris's plea a century ago for the abolition of the distinction between art and craft, this great divide remains a stubborn feature of the contemporary aesthetic consciousness. So in order to approach an answer to the question, "Are potters artists?", we must first find a way to distinguish the concept of art from the concept of craft.

First, craft work is skilled work: any kind of craft must involve the application of a technique. The word, after all, (*Kraft*) means among other things power or ability in German. It involves the technique, but not necessarily mechanical technology; we wouldn't attribute *craftsmanship* to a machine which produced thousands of coffee mugs in an hour. Craft implies the application to a task both of human intelligence and of the human hand. The craftsman has tools at command, but to the extent that the tools themselves, independent of intelligent guidance, accomplish a task, we don't talk about craftsmanship.

Second, the concept of craft is historically associated with the production of useful objects—and art, at least since the eighteenth century, with useless ones. The craftsman's teapot or vase should hold tea or flowers, while the artist's work is typically without ordinary utility. In fact, if an object is made demonstrably useless—if, to cite a famous example, you take a teacup and line it entirely with animal fur—it has to be considered as a work of art, because there is nothing else left to consider it as. Though they may be pretty or pleasing in any number of ways, craft objects tend to exhibit their prettiness around a purpose external to the object itself; in that sense, crafts are often *decorative*. To this extent, the crafts aren't arts, according to an idea which found fullest expression in the aesthetics of Immanuel Kant. Kant said that the mark of art was what he called "purposiveness without purpose," that the art work looks as though it had some function yet it has none; it is an object for pure aesthetic contemplation.²

These two symptoms of craft, that it involves the application of intelligent skill (often handwork), and that it commonly results in the production of useful objects, are uncontroversial, but they still don't go very far in distinguishing craft from art. For in the first place, works of art—in painting, in music composition or performance, in poetry, and elsewhere—normally require technical skill, and are to that extent craft. And second, it must be allowed that some great works of art are also objects with enormous practical utility, for example, works of architecture.

We can get closer to the heart of the matter by looking at the criteria proposed in the 1930s by the British philosopher R.G. Collingwood to distinguish art from craft. The most important of his criteria is the idea that with craft, and not with art, there is "a distinction between planning and execution" such that the "result to be obtained is preconceived or

thought out before being arrived at. The craftsman knows what he wants to make before he makes it." This *foreknowledge*, Collingwood says, must not be vague, but must be precise. He calls it "indispensable" to craft.

What does it mean to claim that the craftsman must have foreknowledge? Collingwood gives the example of a furniture maker. "If a person sets out to make a table, but conceives the table only vaguely, as somewhere between two or four feet and three by six, and between two and three feet high, and so forth, he is no craftsman," Collingwood says.³ Think about it. If I call a tradesman in to install a bay window, which we recently did, it is I, no craftsman, who has only a vague notion of what it will look like. But the craftsman I've hired knows exactly what to do to achieve a result which he sees perfectly clearly well before he starts. Similarly with something as arcane as the craft of my mechanic, who deals with the subtle mysteries of my 1972 Holden station wagon. The mechanic possesses a set of skills and techniques (not to mention tools) which he applies to tuning the engine. Exactly what he'll have to do before he is finished is uncertain—a few informed guesses, a bit of trial and error. But he knows the outcome he seeks. That is to say, he knows exactly what a well-tuned Holden straight six should sound like with the timing and carburetor correctly adjusted. He may not know exactly how to get where he's going, so to speak, but he knows exactly what it will be like when he has arrived. Like every good craftsman, he knows, in that sense, when to stop. (Artists, typically, do not know when to stop.)

There is a *dependability* about craft, the dependability which comes from the application of a learned technique. As a craftsperson, any potter who earns a living making functional domestic ware must be able to know—or have a pretty good idea—of what the final product will look like when it emerges from the kiln. In this respect, craft is essentially different from art; art and craft, though overlapping and in practice intimately involved with each other, are in Collingwood's view at opposite ends of a conceptual continuum. On the one hand, there is the crafty application of a predictable, learned (and teachable) skill capable of producing a preconceived result. And on the other end, there is art.

For Collingwood, art, among other things, expresses emotion, which for him was not merely putting on some emotional display. He said that until an artist "has expressed his emotion, he does not yet know what emotion it is. The act of expressing it is therefore an exploration of his own emotions. He is trying to find out what these emotions are. There is certainly here a directed process: an effort, that is, directed upon a certain end; but the end is not something foreseen and preconceived. . . ."⁴ Art for Collingwood was a matter of articulating, of making clear an emotion, or more generally a feeling. Take the example of an actress. She may set herself the task of arousing a certain emotional response in an audience and, knowing exactly what she's about, she may succeed in doing so. In this respect, acting is an honourable and demanding craft, requiring great technical skill. On the other hand, an actress, faced perhaps with a complex

and problematic part to play, may in acting plumb the emotional and intellectual possibilities of the part, may set out to make the emotional content of the role clear to her audience but at the same time clear to herself. In this respect, not only for acting, but for all of the arts, the artist stands in a different relation to his audience from the craftsman. The craftsman knows beforehand the end to be achieved, or the effect to be produced upon his audience. The artist, on the other hand, stands in the same relationship to the outcome as his audience. The artist *explores* the unknown limits and possibilities of his art; for the artist, the art of creation is also one of finding out, of clarifying, of coming to understand. In this way, the artist teeters at the edge of the abyss, always confronting possibility of failure.

Perhaps the archetypal craftsman is the conjurer, the stage magician, who amazes an audience. He stands in a completely different relationship to his craft from this audience: he knows the tricks of his trade, he knows exactly what to do, and exactly what the effect of his skills will be. The archetypal artist might be, say, the Beethoven of the last quartets: an artist who was at the outer boundaries of what music could produce, at the very limits of what was possible for him. In those works Beethoven too—Beethoven as much as you or I—is discovering where music can go, is discovering what he can do with it. The conjurer stands behind a facade, manipulating his audience's emotions and beliefs; the true artist is as much any member of his or her own audience as anyone else. This may be part of what is meant when it is said—often in a defensive tone—that the artist produces as much for himself or herself as for an audience. If the creation of the work of art is as much an exploration and a struggle and a revelation for the artist as for the audience, then the artist becomes in a sense a member of the audience too.

There are all sorts of crafts: I've mentioned motor repair and conjuring, but they are unlimited. Consider medicine, cheese making, plumbing, computer programming, newsreading, horticulture, or printing. The popular, mass arts involve in interesting ways elements of both art and craft. Consider Hollywood. It strikes me that in very many respects, large-scale film making is paradigmatically craft, as Collingwood means it. It requires the work of countless numbers of highly trained, intelligent, skilled technicians in all aspects of scripting, casting, lighting, directing, cinematography, special effects, acting, and promotion. But there is little sense that these activities are carried out for the sake of themselves, and less sense that they are for the sake of the people who produce films. The whole key to life in Hollywood is, what will sell in Peoria? What will have them lining up in Atlanta or Auckland? While films can be expressive or experimental (*Citizen Kane* is the example that inevitably comes to mind), and while cinema can move us aesthetically, it must be said that on the whole Hollywood does not usually trouble itself to explore the formal, the intellectual, imaginative, and emotional possibilities of film as an artistic medium—except where this can be demonstrated to increase box office receipts. Movies

are produced not for we the producers, but for *them*—for the folks, young and old, who drink Pepsi or eat mild or tasty cheese. That is why, perfectly in line with Collingwood's distinction, we can speak of the *craft* or Hollywood, or the *magic* of Hollywood, but we feel uncomfortable with the phrase the *art* of Hollywood: that's over the top even for that most-self-congratulatory of industries. The typical Hollywood show is put on by some people who make movies (producers), for other people who buy tickets or rent videos.

Yet when we consider something as complex of the film industry, it should be obvious that the *strict* demarcation between art and craft exists only in the philosopher's imagination. In the first place, almost all traditionally acknowledged art involves, indeed, *requires* craft, requires the application of technique. At least it has historically, and the training for practitioners in all of the arts has involved the mastery of techniques (this differs widely among the arts: training as a musician requires a more vigorous and structured course of technical preparation than training as a novelist). Thus for the last 2500 years it might be said at least that craft of some sort has been considered a necessary condition for artistic practice—a necessary condition, but not a sufficient condition. And in this respect, one way to understand the appearance of Found Art, Minimalism, and Conceptual Art on the modern scene is as an attack on the very place of craft in art—an attempt to produce art without craft.⁵ (For that reason, among others, I believe these schools of art do not have a vital future ahead of them.)

Moreover, there is every imaginable overlap between the limiting cases of art and craft as I've described them, between my mechanic tuning my Holden and the Beethoven feeling his way, so to speak, through the Opus 130 quartet. There are elements of art in the most ordinarily humble of crafts. The love of materials, the original leaps of imagination, the ability not only to delight but to jar an audience, and reveal new possibilities in a craft medium—these are features of the artistic act and they characterise all crafts at their most engaging.

And there are symptoms of craft, not merely as required technique, but more pejoratively as mere proficient routine, as manipulation of an audience, and as the satisfaction of external demands, in much art, so-called. In fact, I sometimes suspect in this respect there is as much crafty art about as arty craft. I recall a recent show of what had been described to me as "vital, fresh contemporary New Zealand painting" which doubtless had much to

recommend it, but which struck me as tailored, Hollywood fashion, not to the box office in Peoria, but to the current corporate art market. It was slick, it was "interesting," but it was produced for an audience—the corporate art buyers—not for the artists. There was in this work no felt sense of emotional exploration or of expressive discovery: the paintings were carefully calculated to tug at, if not the heartstrings, then at the purse-strings of your average corporate art buyer.

Arguably, much contemporary art—again, art so-called—really more fulfills Collingwood's criteria for craft: it functions to arouse a response in its target audience, as work conditioned and adapted to the needs, or anyway the desires, of a market. There is nothing wrong with producing for a market, or producing to fill external social needs. After all, most of the great art of European history has been produced to fulfill religious requirements, or the demands of a royal court. The question is, whether it is also, in Collingwood's terms, an expressive exploration of the formal and emotional possibilities of an artistic medium. More than a little of contemporary art isn't: it is slick, clever craftwork—analogueous to, and about as emotionally moving as, the work of a good stage magician (though regrettably not as entertaining).

On the other hand, there might be craftspeople, so-called, who, using fibre, clay, and other materials, are in fact doing what Collingwood calls art. The reason I am so attracted to this theory of art and craft is that it makes the question of what distinguishes art from craft absolutely independent of the materials an artist uses, the genre in which the work is produced, and the sex or social status ("number of one-man shows") of the artist. Yes, even ladies in Waimate who paint flowers on china—don't be entirely surprised if one of them might not better fulfill Collingwood's criteria for artist than some high-flying Auckland painter. It is theoretically possible, anyway, and it does not depend on an a priori categorisation of china painting as a form of expression, which in principle ought to be as replete with possibilities for emotional expression as many other recognised art forms, such as Greek pottery painting. Admittedly, most china painting is not very imaginative, it's routine, predictable, and stereotyped. But maybe that just means that china painting is an art form waiting for its Giotto, its Palestrina, its Chaucer, or its Jane Austen.

What then is better, craft or art? The answer, naturally, depends on what you want. I admit personally that art interests me very much and

a sign, 'craft display' will probably not pull me in off the footpath. On the other hand, better to be an accomplished craftsman, someone with a demonstrable skill who can produce something useful and pleasing, than an artist whose muddy visions are no help to anybody, either for human understanding or decorative enjoyment. At its best, art takes us to the peaks of human experience and understanding. As Kant said, it cultivates the imagination and expands the human spirit. But it doesn't do that often, because most artists do not command such sublime power. The dependable, polished craftsman can at least deliver.

And finally, the last question, which is the first: is pottery art? The answer is, obviously, yes, or no, depending on the potter or the pot. If Bernard Leach wasn't an artist, if his works didn't fulfill the general criteria of exploring the formal and expressive properties and possibilities of the medium, and pleasing at the level of the imagination then I don't know who or what could be. Of his own work, Len Castle wrote, "I make pots. . . to understand the nature of form. . . and for the elation that goes with discovering the unknown."⁶ (Castle also said that "My unsatisfactory pots often suffer from 'art anxiety!'") It is clear that the work of many potters is virtually indistinguishable in aesthetic content from conventional sculpture, and is capable of commentary on life just as sculpture is (Peter Lange's sculptural wisecracks and pottery shots come to mind). Pottery can be hackneyed, routine, and slavishly imitative: but so can every other art, and we know arts not by their failures, but by their greatest exemplars. At its finest, pottery is an art. ••

This address was presented at the University of Canterbury on October 29, 1988, as part of the symposium, "Is Pottery Art?", organised by the Canterbury Potters Association as part of its 25th anniversary celebrations. Other speakers were John Coley, Peter Gibbs, and John Simpson.

1. William Morris, "The Lesser Arts" (1882).
2. Immanuel Kant, *The Critique of Judgment* (1789), trans. Werner S. Pluhar (Indianapolis: Hackett Publications, 1987).
3. R.G. Collingwood, *The Principles of Art* (Oxford: Oxford University Press, 1938), p. 16.
4. *Ibid.*, p. 111.
5. I owe this suggestion to V.A. Howard, *Artistry: the Work of Artists* (Indianapolis: Hackett Publications, 1982).
6. Doreen Blumhardt and Brian Brake, *New Zealand Potter: Their Works and Words* (Wellington: Reed, 1976), p. 65.

EXHIBITIONS

PHOTOGRAPHS OF THE
WORLD DEAF GAMES
LLEW SUMMERS
ANNA HOLLINGS
ALISON RYDE
INDIAN MINATURE

21 FEB-5 MARCH

8-19 MARCH
8-19 MARCH
8-19 MARCH
8-19 MARCH



Llew Summers at Work

Sculpture

LLEW SUMMERS

Preview Tuesday 7 March 8pm

This will be a semi-retrospective exhibition showing mostly large woodcarvings and some marble work. **

16th WORLD GAMES FOR THE DEAF

Christchurch 7-17 January 1989

Green and Hahn, official photographers to the Games had a team of 23 people, photographers, laboratory and supporting staff working 20 hours a day for 11 days.

This is a selection of photographs showing the highlights and atmosphere of the Games from photographers:

Richard Poole, Gees Van der Pas, Ian Cooper, Chris Baxter, Lindsay McLeod, Tony Bridge assisted by Kim, Meredith, Robert and Mike: four photography students from Papanui High School. **

Paintings

ANNA HOLLINGS

Preview Tuesday 7 March 8pm

This is my first exhibition — a selection of work from the past year. They are all inspired by my delight and reverence for the female figure. **

Watercolours

Celebrating City ALISON RYDE

Preview Tuesday 7 March 8pm

A small exhibition of large watercolours. Themes around Christchurch, taking a colourful, fun approach. **



Alison Ryde

21 FEB-2 MARCH

4-19 MARCH

2-17 MARCH

2-17 MARCH

PHOTOGRAPHS OF THE

WORLD DEAF GAMES

FLEW SUMMERS

ANNA HOLLANDS

ALISON RYDE

INDIAN MINIATURE



Indian Miniature Painting

Scenes from the Moghul Court

INDIAN MINIATURE PAINTINGS

Preview Tuesday 7 March 8pm

The Moghul Empire from its beginning in the early 16th century until its end in the early 18th witnessed a flourishing of the art. In architecture, music, dance, craft and graphic arts, unique forms were evolved and endure today in Modern India. One such form begun in the Moghul Court was miniature painting, which depicted the ruling family, their court and activities in their Empire. This art form continues to the present day with modern artisans using natural colours — ground stones, clays and gold leaf — to recreate a glorious age in India's past.

Scenes from the Moghul Court were collected from the cities of Udaipur and Jaipur in Rajasthan, the centre of modern Indian miniature painting. ••



JUNE KIRK
NICARAGUA MUST SURVIVE
ELKE BERGKESSEL
ALAN GILDERDALE

22 MARCH-2 APRIL
22 MARCH-2 APRIL
22 MARCH-2 APRIL
22 MARCH-2 APRIL

Photographed Images

JUNE KIRK

Preview Tuesday 21 March 8pm

Welcome to my fantasy world. The combination of clear glass, natural light and 'arranged' colour, have enabled me to enter a fantasy world where ordinary everyday household objects turn into fascinating and ethereal shapes and images.

Years of experimentation have led to an exciting relationship between camera/natural light and glass/'arranged' colour, to create images which are then photographed.

The original concept was to turn the plain and ordinary into the beautiful and extraordinary.

The images are meant to stir the imagination of the beholder into suggesting what they may, or may not be and to this end the work is deliberately un-named. ••



June Kirk / Fantasy world

Group Show

NICARAGUA MUST SURVIVE

Preview Tuesday 21 March 8pm

Ten years ago this July, Nicaragua, a small impoverished country in Central America, experienced a popular revolution which toppled the Somoza dictatorship. Since then, its attempts to achieve social justice and development have won worldwide recognition and become a symbol of hope for oppressed peoples everywhere; this despite having to

contend with the eight year long U.S.-imposed Contra war which has caused severe human suffering and economic dislocation.

The Nicaragua Must Survive Campaign and CORSO have decided to make medical aid to Nicaragua a priority for 1989, and in particular to support the Leonel Rugama School for War Wounded, a newly established facility in

NEW ZEALAND
 MODERN PRINTING
 JOHN REED
 FRANK THOMAS
 CLYDE R. HORTON
 MICHAEL WATSON

Nicaragua for the rehabilitation of disabled victims of the Contra war. The arts community has responded generously to the idea of an arts exhibition/auction in support of this project. Nearly fifty painters, sculptors, printmakers, photographers, jewellers and potters, mainly from the Canterbury region, have promised work, and the C.S.A. Gallery has agreed to host the event and to waive its usual commission on works sold.

Artists who will be providing works, (although this may not be a complete list), are Neil Dawson, Michael Reed, John Coley, Bing Dawe, Graeme Bennett, Llew Summers, Barry

Cleavin (who also designed the poster for the exhibition), Peter Wolden, Kathy Anderson, Linda James, Denise Copeland, Don Peebles, Joanna Braithwaite, Grant Banbury, Michael Armstrong, Rosemary Sydow, (from Carl's estate), Alan Pearson, Morris Askew, Vivian Bishop, Sue Cook, Roger Hickin, Josie Jay, Chris Knight, Mark Lander, Marion McGuire, Alan McLean, Don McAra, Wilhelmus Ruirok, Peter Carson, Belle Melzer, Pauline Currie, Pat Unger, Julie Riley, Mary Kay, Margaret Dawson, Richard Reddaway, Tiffany Thornley, Mark Braunias, Catherine Brough, Rachel Harre, Ann Wilson, Pamela Wolfe, Gavin Hitchings, Julia Morrison,

Sandra Thompson, David Denemark and Robert Wagoner.

The exhibition will run in the Mair Gallery at the C.S.A. from March 20 to April 2. Bids for any work (subject to a reserve) can be entered during this time, or made at the auction itself, which will be held on Saturday April 1 at 7.30pm. This is everyone's chance to acquire an art work while at the same time joining many thousands of "internationalists" worldwide who have demonstrated solidarity with the people of Nicaragua. ••



Nicaragua Must Survive

Paintings

ALAN GILDERDALE

Preview Tuesday 21 March 8pm

Alan Gilderdale exhibited at the C.S.A. two years ago. That exhibition consisted of mainly small works but the forthcoming one will show a number of large paintings of them, Alan Gilderdale writes; —

"My work continues to display mythological and archetypal imagery. Nevertheless, subject matter and imagery are not the main ingredients of my paintings. Colour, line, form and composition — those basics — are what they are all about. No amount of interesting imagery will prop up bad painting!"

An article on Alan Gilderdale's work will appear in the autumn issue of Art New Zealand. ••



Elke Bergkessel / Watercolour

Preview Tuesday 21 March 8pm

**NEW ZEALAND
MODERN PRIMITIVES
NAN GEE
DAVID THOMAS
GLENDA RANDERSON
MICHAEL ARMSTRONG**

6-23 APRIL

6-23 APRIL

6-23 APRIL

6-23 APRIL

6-23 APRIL

Paintings

NEW ZEALAND MODERN PRIMITIVES

Preview Wednesday 7 April 8pm

An increasing world wide interest in both naive paintings and the artists has occurred world wide over the last few years and is now slowly and many years later beginning to happen in New Zealand.

A recent Kaleidoscope programme featured three artists, Triska Blumenfeld, Ivan Hill and

But when that painter reveals an original and freshly interpretative view of the world, an unpremeditated creativity then these become terms of approbation or sensitive definition.

This is not necessarily to denigrate nor decry academic avant-garde or sophisticated painting, nor to oppose as polarities of adult repression and childlike expression mainstream and naive art.

primitive simplicity and significance of his own works.

Artists exhibiting include: *Annie Baird, Triska Blumenfeld, Yvonne Coleman, Ivan Hill, Marie Gabrielle Hudson, Marie Kolff, Nigel Murphy, Dave O'Neill, Claire Reilly, Jeanette Walker, Marie Ward, Judith Wolfe.*

Curated by Bruce Finnerty



Wine Festival, Marlborough / Triska Blumenfeld

Yvonne Coleman, all of whom will exhibit in this show. The Dowse Art Gallery ran "The Innocent Eye" through most of 1988 and now a recognized exhibition of the works of contemporary artists of this genre will show at the C.S.A. from the 6th of April to the 23rd April 1989.

To call a painter naive, ingenuous, or silly, may mean simply that he or she is a bad painter.

It is important to realise that truly naive art is foolish, unworthy and ingenuous in a positive sense. What its harshest critics consider its weaknesses and marks of immaturity, are in fact its strengths.

The lists of major modern artists who have consciously or unconsciously absorbed a certain innate vitality from contact with naive and folk expression is long, but would include such names as Chagall, Goncharova, Ernst and Lowry.

Throughout his working life, Picasso kept with him the Douanier Rousseau's "Portraits of the Artist and his Second Wife with Lamps" which he used as touchstones to test the

Photographs

NAN GEE

Preview Wednesday 5 April 8pm

My name is Nan Gee? Who is she now. She is not identifiable. She is not. Who are you. Who are we. Do we exist only in our exclusive mind places and chance to form each other. You are my thought am I your thought. Tread gently lest we each lose awareness of the other and so cease to be. If I lose thought of you I cease to exist.

Paintings

MICHAEL ARMSTRONG

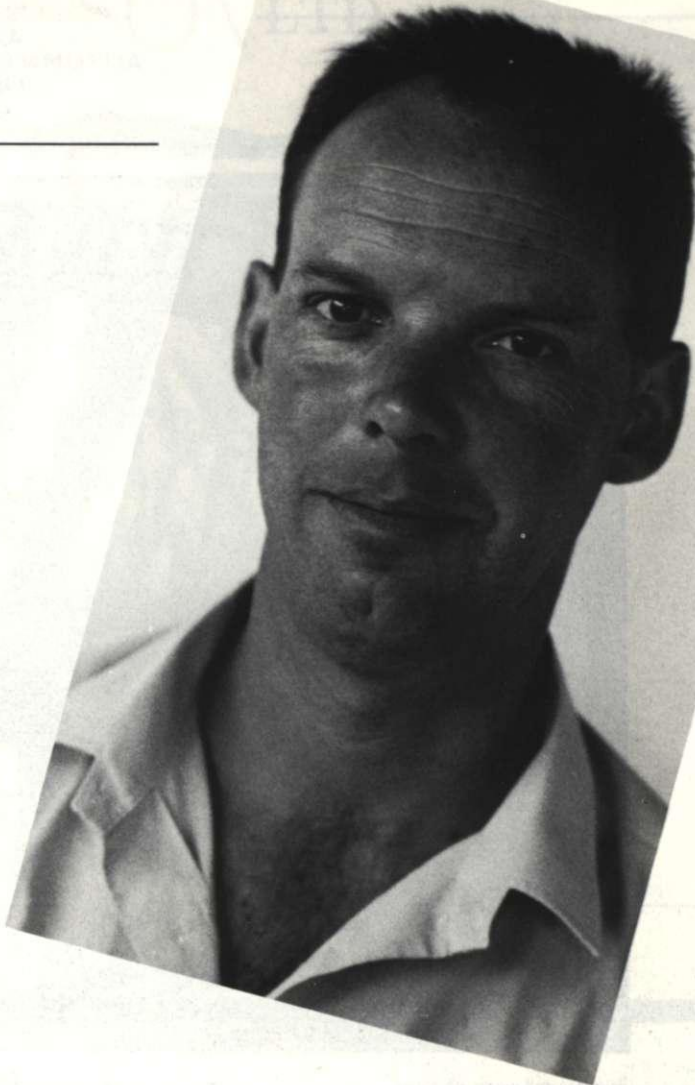
Preview Wednesday 5 April 8pm

Born in Christchurch in 1954, Michael Armstrong was educated at St. Andrew's College. In 1976 he graduated from the University of Canterbury with a Diploma in Fine Arts.

He lived and painted in Dunedin for two years, where he had his first exhibitions; lived briefly on the Hokianga Harbour and Wellington before returning to Christchurch in 1979. This is Armstrong's twenty-first one-person show since then. He worked on the Hospital Murals Scheme in 1981, won the Waimairi Art Award in 1983 and took up a years tenure as the Frances Hodgkins Fellow in 1984 at Otago University.

He was awarded grants in 1981 and 1985 from the QE2 Arts Council. In 1987 he was the Artist in Residence at the Christchurch Youth Centre and is at present the Art Tutor at the Fergusson Clinic at Sunnyside Psychiatric Hospital.

At present he has work on show in the USA and Japan. ••



Glenda Randerson / photo, Patsy Dunn



Paintings

GLENDA RANDERSON

Preview Wednesday 5 April 8pm

This will be Glenda Randerson's first exhibition in Christchurch. She gained a BFA from Elam in 1970.

In the 1970's her work reflected her domestic environment in large interior paintings and still life arrangements. More recently she has extended her subject range to portraits of friends, concentrating on evoking their personalities still within a realistic framework. She paints in oil on canvas, displaying an increasing

emphasis on painterly texture and warm, vivid colour.

Glenda Randerson has exhibited regularly since 1975 at RKS ART in Auckland, and twice with Janne Land in Wellington. Her work has been included in numerous group shows throughout New Zealand, and has been purchased for various public collections including the Robert McDougall Art Gallery in Christchurch. ••

Water Colour Landscapes

DAVID THOMAS

Preview Wednesday 5 April 8pm

This second C.S.A. show, like the first, comprises Banks Peninsula scenes. The warm summer colours and familiar land forms continue to provide inspiration. A more relaxed interpretation will be apparent in some works. ••



David Thomas / Onawe Peninsula, Akaroa

ANNIE BAIRD
AUTUMN EXHIBITION
JUDY ROGERS
PAT UNGER

27 APRIL-7 MAY
27 APRIL-7 MAY
27 APRIL-7 MAY
27 APRIL-7 MAY



Paintings and works on paper

PAT UNGER

Preview Tuesday 26 April 8pm

I wish to paint of the land and its white peopling; to comment on attitudes and institutions that have become part of the New Zealand experience.

Pat Unger / Landscape



Annie Baird / Photo courtesy of the Otago Daily Times

Preview Tuesday 26 April 8pm

SELLING GALLERY

Located on the ground floor of the CSA Gallery, the Selling Gallery stocks a wide range of contemporary New Zealand art.

Appointment to view work can be made by phoning 667-261 or 667-167 and asking for Rona Rose. Otherwise if you're visiting, ask at reception to view the Selling Gallery. If you haven't seen it before you will be pleasantly surprised.

Currently we have work in stock by the following artists:

Gordon Crook

Highly acclaimed Wellington artist's new screenprints.

Rodney Fumpston

New works in pastel, colourful and charming.

Sally Powell

Popular yet individual style.

Claudia Pond-Eyley

Sought after Auckland artist's work.

Jan Chaffey

Sell out show in 1989. New work.

Alison Ryde

Beautiful large watercolours.

Philip Trusstum

Works on paper through to large banners.

Doris Lusk

A good selection of this major artist's work.

Alan Pearson

Some major works by this highly acclaimed artist are available.

These names are just a few of the artists that we represent in stock.

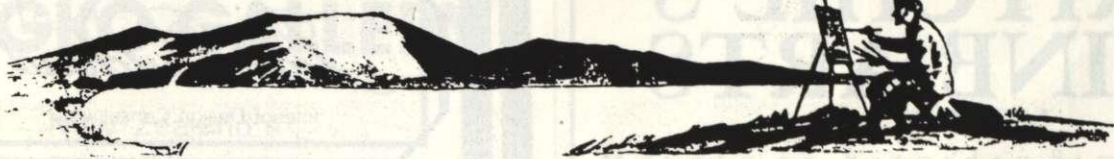
During 1989 the Front Gallery will be used for showing continuously changing exhibitions of works from stock. We will be sourcing work from throughout New Zealand, both historical and contemporary.

If you have artworks you wish to sell we can do this on your behalf. Contact Rona Rose to discuss arrangements, compare our excellent service and commission rate.

If you are in the city on a Saturday, why not come in and look at works in stock at your leisure. Our sales consultant is available from 10am until 4.30pm. Artworks can be taken on approval by arrangement.

All in all it is a must to have a look at the Selling Gallery at the CSA. ..

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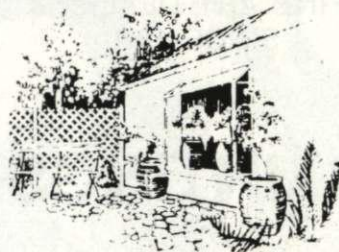
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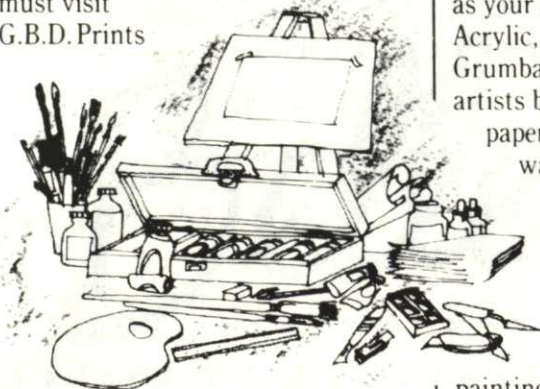
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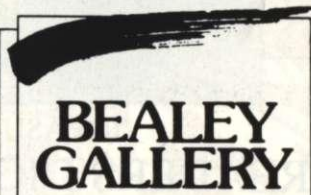
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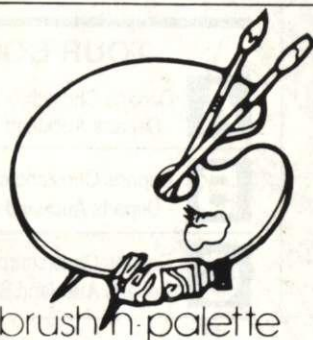
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MIXED MEDIA

Exhibitions

2nd New Zealand Crafts Biennale 1989

A multi-media crafts exhibition organised by the Crafts Council of New Zealand, and sponsored by Challenge Properties in association with Winstone.

Venue: Auckland Museum 9-24 September 1989.

Entry submissions by slide to be posted to:
The Co-ordinator
2nd NZ Crafts Biennale
P.O. Box 37096
Auckland

Must be received by 5.00pm 8 June 1989.
Entry forms available at CSA Gallery.

Fletcher Challenge Award 1989

For excellence in ceramics in association with Auckland Studio Potters. New Zealand entries by 5pm Thursday 18th May 1989.

Entry forms and details from CSA Gallery.

Artist in Residence Award 1989

Residency open to artists in the visual arts not living in Canterbury. Sponsored by Trust Bank Canterbury with support from QEII Arts Council.

Entry forms available from CSA Gallery.

Gallery Hours

Don't forget the Gallery is open 10-4.30pm on Saturdays.

Our Consultant is available to show you the wonderful array of fine arts we have in stock.

Why not come along and have a look, ask questions, relax, there will be no hard sell. See you soon!

Editor Resigns

Josie Jay the editor of *Preview* has resigned. Josie edited the magazine from number 111 through to the last issue number 145, having taken over from Michael Ebel in July 1983.

Over this time Josie refined the CSA newsletter: *CSA News* and worked hard in the creation of *Preview*; its successor. We thank our past editor for the fine job she did in maintaining the high standard of our magazine.

New Hanging Track System

A new hanging system has been installed in the Canaday and Front Galleries. The system employs a track fixed to the top of the wall, which supports mylar lines and hooks. This enabled us to do away with the metal picture rails, which can in some instances form a strong visual interruption. We have already had many positive comments from artists and public.

Thanks to Quentin MacFarlane for his advice on the system.

Important Notice

The following exhibitions were given wrong opening dates in the previous issue of *Preview*. The correct date appears alongside the name of the exhibitor/exhibition.

Annie Baird Preview 26 April 8pm Wednesday.

Pat Unger Preview 26 April 8pm Wednesday.

Autumn Exhibition Preview 26 April 8pm Wednesday.

Judy Rogers Preview 26 April 8pm Wednesday.

All the above exhibitions run from 27 April to 7 May.

Overdue Subscriptions

As at the 1st April we have 210 members (including double members) who have not yet paid their annual subscription. As our membership year runs from 1 October to 30 September, it means that these unpaid members are over half way through the year still receiving benefits.

If you haven't paid your subscription you will have received a final notice copy of your account recently.

Please pay to continue receiving *Preview* and membership benefits.

DIRECTORS COLUMN

The Museum of New Zealand: *Te Papa Tongarewa* is planned to be built in stages over the next 15 years, in keeping with a master plan for the Lambton Basin in Wellington. It's an exciting magnificent concept that will focus on our identity and culture.

At this stage the Museum will consist of a National Art Museum, a museum devoted to Maori and Pacific Art, and a National Museum of Human Society and Natural Environment.

I recently received a copy of "Report of the Interviews" conducted by Ms Joanne Horgan of Verner Johnson Associates Inc. These were carried out on behalf of the Museum of New Zealand: *Te Papa Tongarewa*.

The interviews took place over a 2 week period in July 1988. People interviewed were staff of art galleries and museums

throughout New Zealand, and associated organisations.

They focused on the Museum's objectives and audience, and on the subject matter of its roles and activity programs in the exhibition, education, research collections and national services.

The interviews reflect the energy and thought that goes on behind the scenes in our museums and art galleries, and right now a Project Development Board is working towards the museum becoming a reality.

For our part the CSA will be maintaining contact with the Project Development Board, responding to developments and requests and submissions.

If you have an interest in this, the 1985 Treasures of the Nation Report is available at the CSA for members to borrow and read.

Chris Taylor

LETTERS TO THE EDITOR

Dear Madam,

I read Pat Unger's letter in the March/April edition of "Preview", with a great deal of interest. I find myself in total agreement with her concern at the lack of recognition accorded to women artists by the curators of group shows.

However, her remarks prompted me to look at our own collection, and do a rough analysis of the number of works we have representing women artists, also the number of female compared to male artists over the whole of the collection.

Our collection has been gathered without any discrimination regarding the sex of the artist. Basically, we have purchased works we like when we see them, the only constraint being financial. Before I read Pat Unger's letter I would have thought the ratio would have been fairly even.

I present the figures to you to make of them what you will. We have one hundred

and fifty-nine works, the vast majority of them paintings. The number of females represented are thirty-nine, (Including, I am happy to say Mrs Unger), there are fifty-four male artists represented in the collection. Of the individual works, sixty-two are by women and ninety-seven by men.

This imbalance has been totally unwitting, I do not know its cause. Perhaps more male artists are shown, that would not surprise me. There are many excellent female artists whose work I would love to add to our collection, but I can also say that of many male artists too.

The lack of recognition of women artists is also very noticeable in the sphere of publishing. Although there have been a few exceptions in recent times, the weight of recognition in discourse and illustration, has been very heavily biased in favour of the male artist. We have only to look at art generally, to see how unfair this has been to the many women artists of genius, worldwide.

Yours faithfully, Margaret Candy.

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Dear Member(s)

Enclosed with this newsletter you will find Invitation to Membership brochures, more are available at the gallery.

I think it's time that more people realized the benefits of being a member of the CSA, as you do being a member.

Right now is a good time to join, because membership charges have been reduced by 50% for new members, to the year ending 30th September 1989.

Now you can join for as little as \$15.25 an individual member!

Please give the brochures to people who you know would be interested in the arts. All they need to do is complete and return with payment. Alternatively they may telephone and ask for membership. Phone 667167 and ask for Sharyn.

Upon becoming a member we will immediately send the most recent issue of *Preview*, a membership card, and an invitation to our coming exhibition openings, and of course free entry into the gallery.

What great value and to quote a recent visitor: "one of the best kept secrets in Christchurch."

Let's share it.

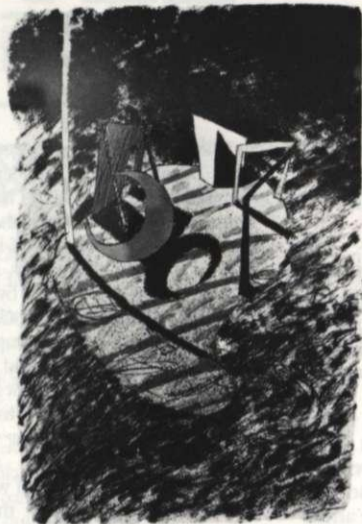
Yours sincerely

Chris Taylor
Director

PROFILE

MICHAEL REED

PAT UNGER



Screenprint / Michael Reed
Island on the Edge / The Awakening 1988

Michael Reed

Born in Christchurch, 1950. He graduated from the School of Fine Arts, University of Canterbury 1967-1969. (Dip. F.A. Engraving) He is now tutor, Department of Art and Community Studies Christchurch Polytechnic.

The following conversation was taped on December 12 1988.

Pat Unger As the C.S.A. Guthrey Travel Award winner for 1989, what are your intentions?

Michael Reed I plan to attend the Australian Print Council Conference in Canberra, Easter 1989; to look at the works-on-paper collection at the Victoria State Gallery, Melbourne and the Indigenous Pacific Arts Collection at the Sydney Museum.

Unger You're interested in indigenous art?

Reed Yes, folk art of quite a few different cultures interests me.

Unger And Maori art?

Reed Generally there's only passing reference to Maori art in my work. The only direct one so far is the koru [in the "Refuge of the Moon" series] I find it very hard to step back from it and evaluate it — it's something you grow up with and don't see with the same clarity as that from more distant places. But I found "Te Maori" quite awesome and the Meeting House in the Otago Museum is inspiring; it creates a wonderful atmosphere although it's strange, going inside when it's enclosed in a larger European institutional building.

Unger You have an individual style, did being an only student in your stage 2 and 3 years help develop this?

Reed [laughs] Comments in Wellington have been that I look like a typical Canterbury School product. I don't know, I don't spend a lot of time evaluating such things. I'd rather put my head down and keep on working, rather than anxiously dissect where I am.

Unger How do you commence a work?

Reed I do a series of rough compositions, just pulling together shapes, forms and it's

really a jig-saw of bits and pieces and directions. I draw linear roughs until I arrive at something that I see as worthwhile on a larger scale. It's all line and tone at this stage, no colour.

Unger The printing process can be pretty technical. How do you handle it?

Reed I am conscious of this. One of the drawbacks of printmaking is the technical procedures necessary. It is so lengthy and of such a known quantity that the image can be too resolved and therefore on the dull side. It tends to lack excitement. So with the screen prints [of the "Moon" series] I made the colour separations so that screen 2 was a response to screen 1 and so on until the work was reasonably finished [8 screens]. This keeps a sense of involvement beyond process. And even though the whole thing of colour separation and printing is very clinical, it gives me a sense of immediacy and interaction in the decision-making.

Unger You seem interested in space not so much for its own sake as for the ground that lies between the second and third dimensions.

Reed I'm always very aware of two-dimensional aspects and of patterning. I see it as a possible weakness that I could end up a rather glib decorator of flat surfaces. I enjoy using colour — I enjoy using pattern so perhaps I reflect aspects of the ornamentalist school. Consequently it was quite a conscious move on my part to introduce illusions of space to avoid becoming too two-dimensional.

Unger When did you and realism as seen in "Onawe", "Poles Apart" and "The Collector" series part company?

Reed I became pretty disenchanted dealing with decorative work — I couldn't always reach a conclusion that was satisfactory for me. Or how to continue was a problem so I put it to one side for the time being. The figure as such hasn't resurfaced but illusions of space have taken the figure's place. More literal references are seeping back also. Perhaps there were getting to be too many things to deal with at one time. Now I prefer to work my way through a set of more defined problems and see where I stand.

Unger What about your paper reliefs?

Reed The connection between the rippled paper work in my last series and the concertina paper reliefs is fairly direct. The latter take two-dimensional patterns, based on two-dimensional triangles that diminish in size and by interrupting them with triangular physical spaces, create a series of distortions and illusory contradictions. But if I had continued like that I could have ended up with endless variations that would have been too trite and too self-conscious. The crumpled paper ones could end up the same, given time and repetition — just lovely seductive paper surfaces and colours. It can be a trap. There's got to be something more in art.

Unger And what's the something more?

Reed When we flew to Mexico there was a magnificent electrical storm, such a fireworks display it outdid Disneyland. And living in and around Mexico City, there was something there that I'd never experienced before. In New Zealand the magnificent landscape is just always there — in spite of man and not because of him. In Mexico the landscape is so hostile; Mexico City and the pre-European cities around it — they are all awesome reminders of time past. You don't have that sense of geographical or human time past in New Zealand. It's a sense of distance that I've never experienced before. In some ways that is what I have tried to do, capture a few of the fragile marks that man makes. Past traces of man, in New Zealand have rotted away or disappeared in the bush. That is what I was thinking when working on the images of the man who builds his house on sand. Also there is the sense of being amongst the elements — and experiencing Mexican culture, its primitive worship of animals and the elements all personified into gods. It all seems so clear; everybody is at the mercy of these forces.

Unger A great experience. Any other event that has influenced you?

Reed When I was 15 or 16 I bought a second hand copy from John Summers book shop of Pierre Bonnard. I've treasured it ever since. When it fell apart I glued it and I still have most of it. I enjoyed the way he dealt with light and with colour; the way he put high-key, high-intensity colours together. And the way he cropped images. What influenced him was Japanese work. I also enjoy, not Japanese art and painting but prints and what they call craft work. Also the socialist muralists in the Americas have had an impact on me. Mexican folk art — the indigenous peoples contemporary expression — doesn't have the sophistication of their cultured past but there seems to be a purity in their naive images. Perhaps they pick out the essence of things. The untutored eye interests me; I am aware of the contradictions here, I could find myself saying "Too much education gets in the way, you don't see as well", but that untutored eye, its directness and what it chooses to focus on is very appealing. American art in contrast can be extremely impressive and big — Americans certainly like to paint big — but there's a lot of absolute dross about. It's appalling garbage. It lacks any human touch and is often about really trivial things. In Mexico, you feel like a privileged voyeur of their past, their long and bloody history. They painted it, not out of a desire to shock or for novelty value but so they will never forget what has happened. I ask you would you expect to see here, in the Mayor's suite, the staircase festooned with the massacre of the Maori at Kaiapoi? Human suffering has relevance in art there; here it's all so tepid.

Unger Indeed. Thank you and good luck for your trip to Australia. ••

EXHIBITIONS

ANNIE BAIRD
AUTUMN EXHIBITION
JUDY ROGERS
PAT UNGER
MICHAEL TUFFERY
PHILLIP O'SULLIVAN
WORKS ON PAPER
HAGHIS PERSIAN CARPETS
SASKIA VAN VOORN
SIENE DE VRIES

27 APRIL-7 MAY
27 APRIL-7 MAY
27 APRIL-7 MAY
27 APRIL-7 MAY
11-28 MAY
11-28 MAY
11-28 MAY
11-28 MAY
11-28 MAY
11-28 MAY



Sunflowers Saskia van Voorn

Prints

SASKIA VAN VOORN

Preview Wednesday 10 May 8pm

Saskia van Voorn was born in 1958 in the Netherlands. She attended the Minerva Academy of Arts in Groningen (Netherlands) and graduated in 1981. Since then she has worked almost full time as an artist, having several solo and group exhibitions. She specialised in colour woodcuts inspired by Japanese woodcuts of the late 19th century. Japanese and European traditions come together in her prints—flat seamless areas of colour overlaid with a fine lattice of line drawn in black. Sometimes there are editions comprising as many as 8 colour printings. The subject matter varies from landscapes and flower pieces to tighter compositions in the domestic genre, all figurative.

A year ago she came to New Zealand with her husband, Siene de Vries and two children, they live in Le Bons Bay. This is her third exhibition in NZ.



Portrait of a Dutch Farmer Siene de Vries

Paintings

Idols of the Cave

PHILLIP O'SULLIVAN

Preview Wednesday 10 May 8pm

Phillip O'Sullivan is a Wellington artist who has exhibited widely throughout New Zealand. Trained at Canterbury University School of Fine Arts, he has paintings in the National Art Gallery, Waikato Art Museum, and Auckland City Art Gallery. He is currently represented by Warwick Henderson Gallery, Auckland, and Louise Beale Gallery, Wellington.

IDOLS OF THE CAVE

Current work consists of layering out-lined imagery upon a ground of abstract-like geometry with expressive touches added. It is an additive combination approach, mixing signs from the picture book of culture. Incorporating the metaphysical with the phenomenal and the implicit with the explicit.

Phillip O'Sullivan will introduce Idols of The Cave by a slide talk entitled "Speaking in the Textural Circus: Readings in Rhetoric" at 7pm May 10th in the Mair Gallery.

Paintings

SIENE DE VRIES

Preview Wednesday 10 May 8pm

Siene de Vries was born in 1956 in the Netherlands. He studied at the Academy of Fine Arts, "Academy Minerva" in Groningen, where he met Saskia van Voorn who later became his wife. He graduated in painting and graphic arts in 1981, and has been a fulltime artist since then. Siene exhibited his works throughout the Netherlands and also in Germany and Switzerland. Works are in several museums, Government collections, and in prominent private collections in the Netherlands and New Zealand.

This will be his first major exhibition in New Zealand. Subjects are portraits, landscapes, still life.

"I paint for the love, joy and inspiration of light and colour."

HAGHIS PERSIAN CARPETS

Preview Wednesday 10 May 8pm

Mohsen Haghi returns with a different selection of Iranian, handknotted rugs for his May Exhibition.

Today, Persian rugs and their weaving methods, material characteristics, and pattern designs have not appreciably changed for hundreds of years. Progress in Iran has not replaced the age-old Persian rug-making craft. On the contrary, Persian rugs, woven and then washed and sun-dried in the traditional way were being produced and exported in greater quantities each year, until the recent war. Estimates now guess production is down by at least a third. One item in the favour of Persian Carpet weavers is the lack of a satisfactory substitute.

An authentic, hand-woven rug is a useful, and decorative piece of art that enhances its surroundings and is a constant delight to the collector.

This exhibition features rugs made in 3 distinct places, the home, the city shop and the nomadic tent. The Iranian people have always exhibited a highly developed artistic craftsmanship which is evident in their carpets.



WORKS ON PAPER

Preview Wednesday 10 May 8pm

A selection of works on paper from a stock.

Prints

MICHAEL TUFFERY

Preview Wednesday 10 May 8pm

"I was born in Wellington, and grew up the eldest of five brothers. My father is European and my mother Samoan. This meant living in a home flavoured by two different cultures."

At Otago Polytechnic School of Art in Dunedin from 1985 to 1988 I completed an Honours Course in a Diploma of Fine Arts, having majored in Printmaking and

specialising in wood cuts, some lithography and woodcarving in my Honour's year.

In my art, I am searching for a style expressing the harmony I feel of being half European and half Samoan. To do this, I have taken aspects from each culture and combined them. In style and subject matter, my work is similar to the art of the Pacific Islands. For example, I use repetitive patterns, symbols and some symmetry. Church stained glass windows have been the influence on shape and colours of my prints — thus the European aspect.

In this exhibition there are two main series of prints. One of large black and white woodcuts, talking about the Samoan culture

and the Samoan culture with its western influences. The other, is a series of colour reduction woodcuts based on the three crosses at Calvary.

My search is a result of my desire to learn about my mother's cultural background and language. I used these designs to visually interpret my understanding of the Fa'a Samoa. I also wanted to produce such a work for my brothers and father who found it a struggle to understand this other culture which we are married to." ••

HILAIRE CAMPBELL
ROSS GRAY
OPEN EXHIBITION
BARBARA FOWLER
LOVEDAY KINGSFORD

31 MAY-11 JUNE
31 MAY-11 JUNE
31 MAY-11 JUNE
31 MAY-11 JUNE
31 MAY-11 JUNE



Loveday Kingsford / "Tabletop"

Paintings

LOVEDAY KINGSFORD

Preview Tuesday 30 May 8pm

An artist currently selling very well in the North Island and holding her first exhibition in Christchurch. She will be showing figurative work from her "Bathers series" and "Table Top series", works in egg tempera. ••

OPEN EXHIBITION

Preview Tuesday 30 May 8pm

The Open Exhibition is a once a year opportunity for Associate members to exhibit their work. Associate members will receive an entry form with this issue of *Preview*. Those works which reach a required standard for working members will be selected by members of the artists committee of the CSA Council. ••

Paintings

BARBARA FOWLER

Preview Tuesday 30 May 8pm

I am a grasshopper painter, jumping from one subject to the next depending on my attunement each day. Enjoying experimentation, colour, and giving thought to how I can best express that which I wish to convey, I am also aware of the need to use a consistent method throughout each painting.

For this exhibition I have chosen examples from the various themes that have recurred throughout my painting years, hoping that what is lost in continuity will be gained in variety. ••



Montages

HILAIRE CAMPBELL

Preview Tuesday 30 May 8pm

The unlikely combination of art and exercise has paved the way, literally, for this exhibition.

While out jogging, I couldn't help comparing the look-a-like, economy design of post war style houses, with earlier buildings. Attempts to set a modern house apart from its equally modern neighbours, by using brightly coloured trim, or a different relief pattern on the fence, highlights their sameness.

The people who live in these houses remain faceless, but my pictures convey a response to their imagined presence -or absence.

Using coloured or textured pages from old magazines, I cut out the pieces, tile by tile, brick by brick, then reassemble them in a simplified way, until the picture feels complete.

I used to work with plant materials, making small designs of figures and flowers. Now I concentrate more on a series of images, in sizes ranging from quite large to not much bigger than a postage stamp. ••



The "Shall We Dance" Studio of Ballroom Dancing and St. Albans Recreation Club Incorporated Jubilee Memorial Fence

Hilaire Campbell

Paintings

**ROSS
GRAY**

Preview Tuesday 30 May 8pm

This series has developed from the theme and style of works exhibited in the CSA in 1988. Some paintings involve a single abstracted figure image/symbol to convey ideas and feelings about today's climate of change and uncertainty, while others have a broader focus. ••

Ross Gray / Untitled



**UNITED MODERN MASTERS
ROSEMARY CAMPBELL
GINA PAPAGEORGE
GISELA GENTHNER
ANNA PALMER**

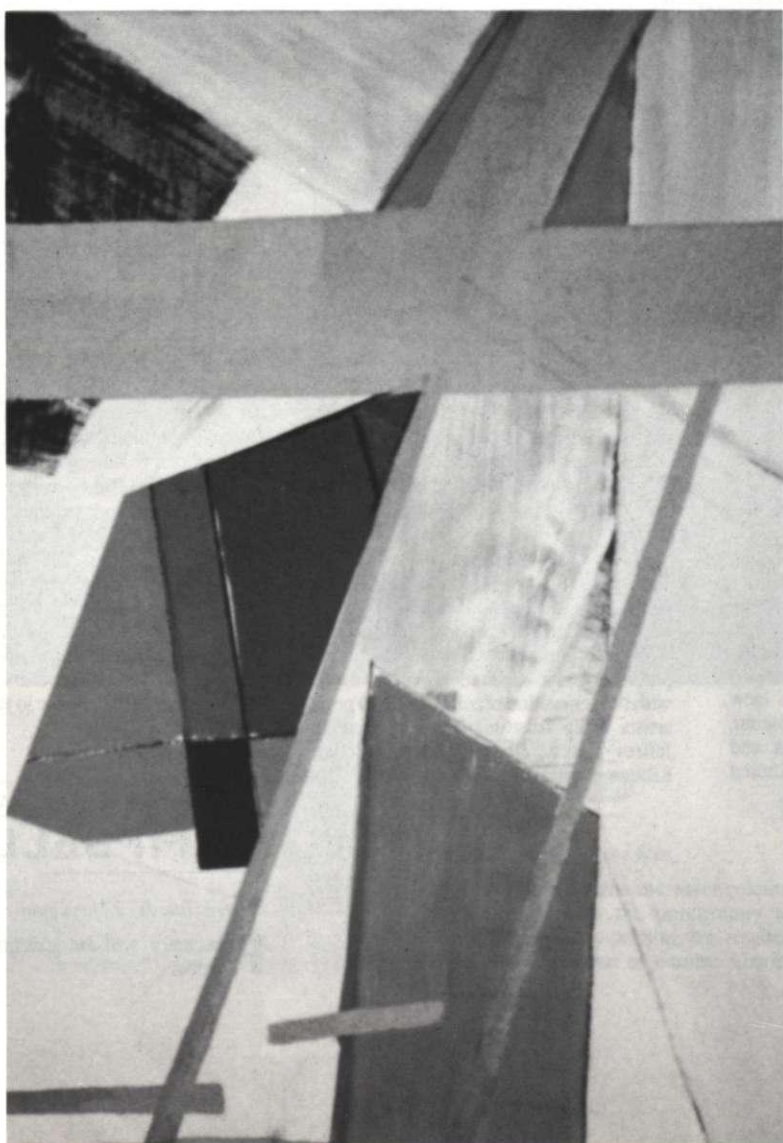
15 JUNE-9 JULY

14-25 JUNE

14-25 JUNE

14-25 JUNE

14-25 JUNE



Paintings

**GISELA
GENTHNER**

Preview Tuesday 13 June 8pm

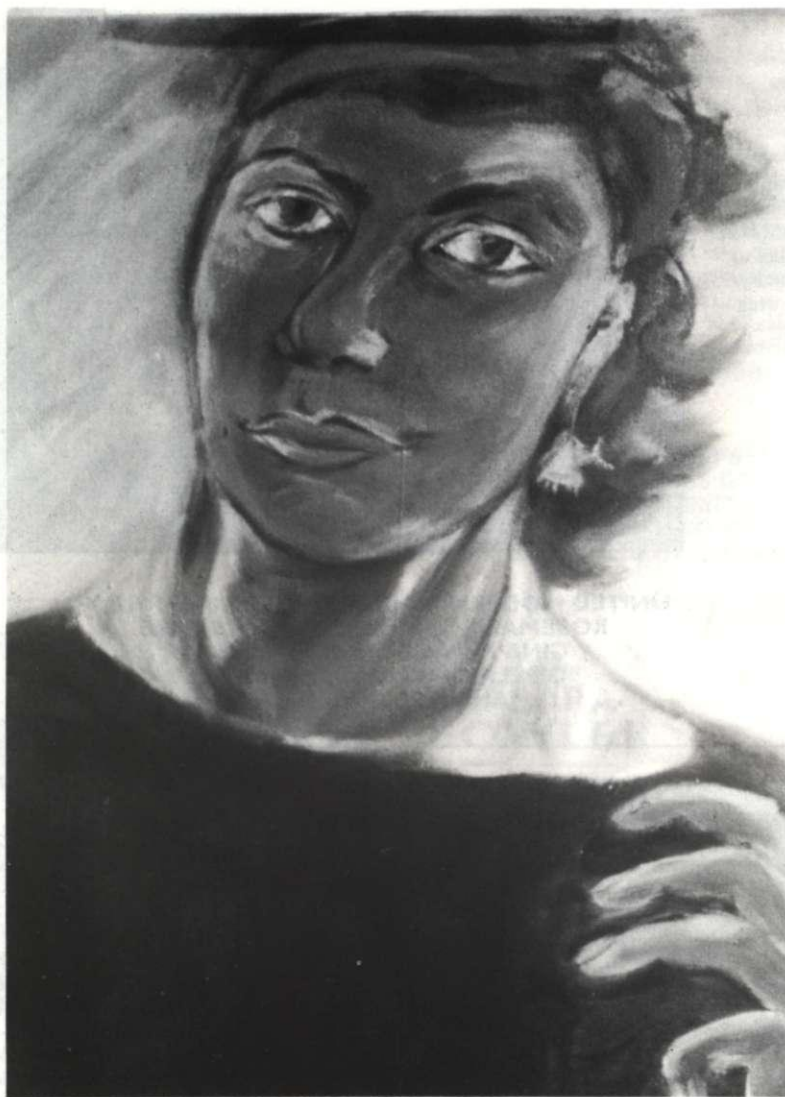
Gisela Genthner was born in Beijing, China and lived in Auckland 1956-1959. She studied art at the University of Art, Berlin, and has exhibited extensively in Germany as well as New Zealand. She is represented in the collections of the Berlinische Galerie, the Kupferstichkabinet Berlin, and the Artothek Berlin.

Ursula Prinz writes of her work:

"In the paintings by Gisela Genthner contrasting elements are joined into a beautiful symbiosis: architectural severity and a playful easiness, construction and openness, static and soaring, geometric and scriptural, classical and even a bit of anarchy. Yet, in the end, the life stems from the colour: red, yellow, blue and recently in reoccurrence, green. Black in conjunction with grey is often a graphic, but also painterly combination which lends a compositional stability. Despite the predominance of abstraction there is a definite contextual association to landscape, the sky, buildings and nature." ••

Anex Shades / 1988 New Zealand

Gisela Genthner



GINA PAPAGEORGE

Preview Tuesday 13 June 8pm

The work I will be showing are predominantly oil paintings, which I have been working on for the past 6 months.

This is the first time I've painted full-time and will also be my first exhibition. Hopefully I will still be painting solidly in the future. I've learnt so much already and enjoy all the surprises I've come across.

There isn't really a "theme", I paint what I see and that is constantly changing. My styles have varied quite a bit over these six months, but I feel it's in this experimentation that I'm progressing towards my goals. ••

Paintings

ANNA PALMER

Preview Tuesday 13 June 8pm

1980-83 BFA Auckland University

1984 Curator Fisher Gallery Auckland

1985-89 Self-employed fashion designer — hand painted fabrics.

My work is a celebration of colour pattern and energy created by their juxtaposition. Objects from a domestic environment become vehicles for an abstract interplay of colour reflecting emotional reality. ••

Gina Papageorge

THE UNITED NEW ZEALAND MODERN MASTERS COLLECTION

Preview Tuesday 27 June 8pm

The United Building Society has a proud record of sponsorship in the arts. In 1988 another "initiative" was added to the considerable support United is providing to a number of groups, such as the New Zealand Puppet Theatre and its museum, Artist in Residence for the Howick and Pakuranga Community Arts Council, United

Theatre Sports, Auckland Youth Theatre, The Suter Gallery Craft Award (Nelson), assisting the Dramadillo Theatre Company, and the indigenous dance group Te Kani O Te Rangatahi to tour the country.

Now the United Building Society introduces the United New Zealand Modern Masters Collection.

This major collection of art by New Zealanders is planned to tour the country, giving the smaller and less well funded venues the opportunity to come to terms with the wonderful vitality of our contemporary art. The Collection started its life with the acquisition of paintings by 10 noted artists: Philip Trusttum, Gretchen Albrecht, Jeffrey Harris, Denys Watkins, Richard Killeen, James Ross, Boyd Webb, Don

Peebles, Ralph Hotere and Maria Olsen. These will be displayed in this exhibition. To ensure its topicality and reflecting United's continuing commitment to "typify contemporary New Zealand art", other selected works from painters, sculptors, photographers and printmakers will be added to the collection from year to year.

United intends to add to the touring collection over a five year period. At the same time the United will cover all costs of crating, freighting and insuring the works to enable them to travel to all parts of the country. This is United's contribution to the development of excellence in the visual arts in New Zealand. ••

Paintings

ROSEMARY CAMPBELL

Preview Tuesday 27 June 8pm

Rosemary will be exhibiting recent works. ••

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28 JUNE-9 JULY**

Photography / Group Showing

**A CELEBRATION
OF NATURE
PHOTOGRAPHY**

Preview Tuesday 27 June 8pm

Everyone who enjoys outdoor photography is in for a treat at the CSA Gallery in June of this year. An exhibition resulting from seven years courses in Nature Photography within the Department of Continuing Education will run from 26 June until 9 July 1989.

In 1982 Dr Peter Harper thought it might be helpful to organise a short course in Nature Photography, hoping that a dozen or so people might attend. Much to his, and the Department's astonishment, well over one hundred people enrolled.

Over the intervening years the Nature Photography courses have flourished with several students winning major international prizes for their work. Now the Department of Continuing Education and the CSA Gallery extend a warm invitation for all to come and see the quality of work for themselves. Thirty-six colour prints from twelve participating photographers will be

on display. All the prints will be available for sale. The general theme of the exhibition will be *water*: how it moulds landscapes, sparkles in rushing waterfalls, glints in the sun as serene lakes, and beautifies the world of the very small by hanging like jewels from blades of grass.

Autographed copies of Peter Harper's book on 'Photographing Nature,' released in March 1989, will also be available at the gallery during the exhibition. ••

The Nature Photographers

Photo / Peter Harper



Paintings

**ANTOINE
EVRARD**

Preview Tuesday 27 June 8pm

A love of mountains and water colours, coupled with the opportunity to devote more time to painting, has resulted in the first exhibition of Antoine Charles

Evrard depicting a well-worn and loved journey between Christchurch and Arthur's Pass.

Starting at the Summit Road with its panoramic challenge, through to intimate glimpses of favourite mountain peaks, there is something to please most people for whom the journey through Porters Pass has special appeal.

Tony's paintings will be accompanied by sketches. ••

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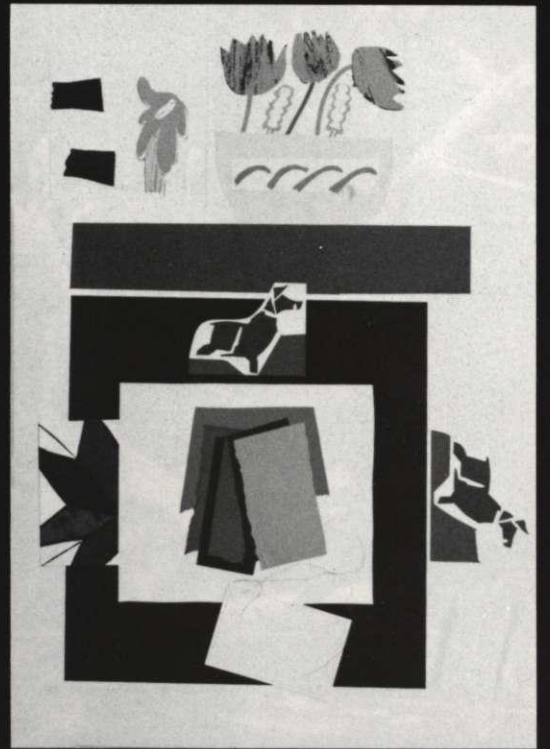
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Gordon Crook*

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Wayne McPhail / Fyfe House Kaikoura



Claudia Pond Eyley / Mt Eden Landscape



Michael Smither / Diver



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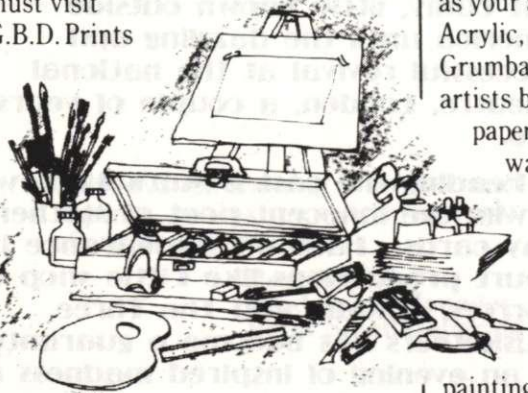
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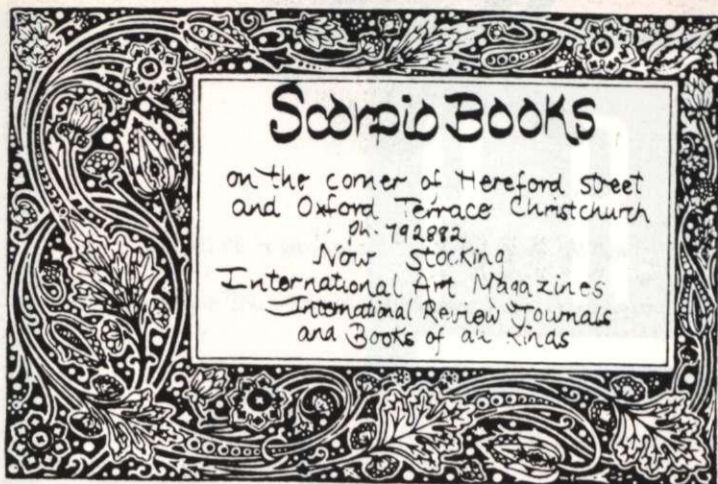
Best described as *Guys and Dolls* without music, this delightful and innocent 1930s comedy tells the story of simple Erwin, writer of greeting-card verses, who has an uncanny knack for picking winning horses. Of course, he never backs them. But when his lost notebook is found by a trio of incompetent gangsters, kidnapping and complications of a side-splitting nature follow. There is, of course, a tart with a heart of gold, a crusty boss who gets his come-uppance and the obligatory happy ending.

The play was a smash-hit in 1934, but oddly, little known outside America until the dazzling and successful revival at the national Theatre, London, a couple of years ago.

Heading the cast is Mark Hadlow as Erwin, the innocent poet of Mothers' Day cards. Hadlow's appearance in Court productions like *Little Shop of Horrors*, *Aladdin* and *The Three Musketeers* has become a guarantee of an evening of inspired madness and non-stop laughter.

Elizabeth Moody directs.

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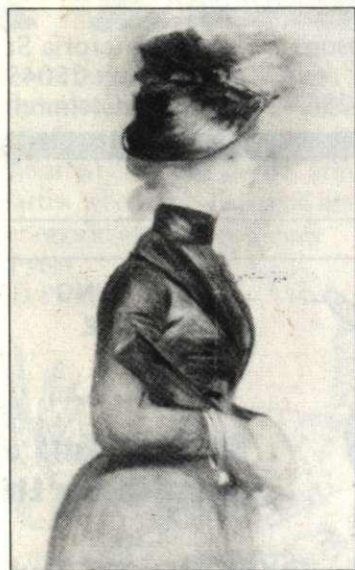
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"Young women in blue going to the conservatory," by Pierre-Auguste Renoir



"Dancers," by Edgar Degas.

**TREASURES FROM THE
READERS DIGEST COLLECTION**

For the first time ever, New Zealanders will have the opportunity to see works by some of the world's greatest artists. A total of 42 paintings and sculptures, including works by the leading impressionist and post-impressionist artists, comprise the exhibition which is expected to match the 1985 Monet exhibition in popularity. The director of the Auckland City Art Gallery, Christopher Johnstone, says "The range and quality of the group of works to be shown in Auckland eclipses anything that has been shown here before and will enable New Zealanders to experience first-hand and in one exhibition some of the great high points of late 19th and early 20th century art".



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FULLY ESCORTED

Chris Taylor is currently Director of the CSA Gallery, the exhibitions gallery of the Canterbury Society of Arts. Prior to this position he was involved in art education and has lectured on the art of the French impressionists and early 20th century European art. Chris has also exhibited his own work in photography and painting in Auckland and Christchurch. Chris brings to this tour a wide experience of galleries and major exhibitions, such as the Readers Digest collection, both in New Zealand and overseas.



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