



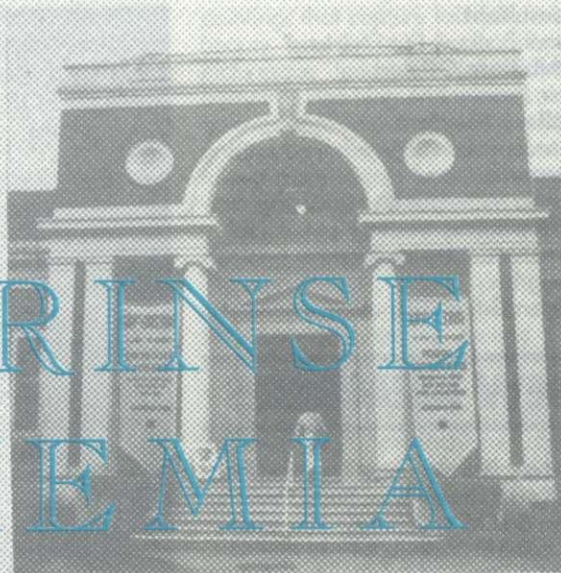
C . S . A . G A L L E R Y

PREVIEW

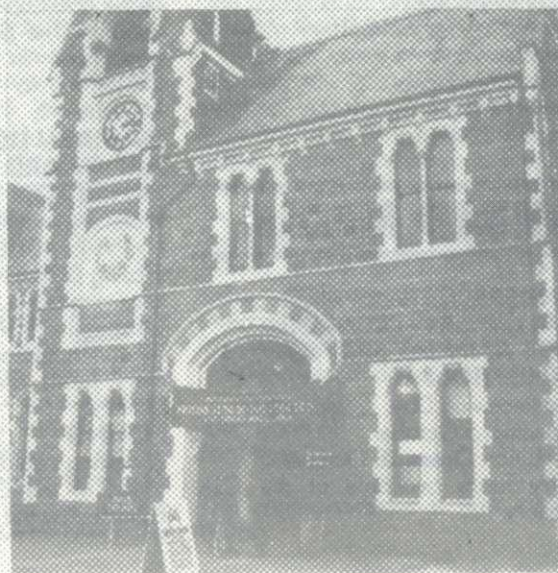
SEPTEMBER — OCTOBER 1991 160  
Art in the heart of Christchurch



BLUE RINSE  
& BOHEMIA



Are South Islanders  
Culture Vultures?



C.S.A. Preview is registered at  
New Zealand Post Office Headquarters  
Wellington as a magazine



The Journal of the  
Canterbury Society  
of Arts  
66 Gloucester Street  
Christchurch  
Phone (03) 667 261  
Fax (03) 667 167  
Gallery Hours  
Monday-Saturday 10am-4.30pm  
Sunday 2pm-4.30pm

## GALLERY STAFF

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**Design**  
Megan Gainsford

## NEW MEMBERS

Michael Glover  
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Raymond M. Lyons  
Caroline Vennell  
Mark F. Fitzgerald  
Judy Potts  
Douglas Woods  
Christine Margaret Grace  
Phillip Maynard  
John Coop  
Madras Equities Ltd  
Rosemary Bossley  
Geraldine High School  
Dean A. Clark  
Sally Esther Hope  
Jean Pritchard  
Stephen Nelson

## MIXED MEDIA

**ANDERSON PARK ART  
GALLERY, INVERCARGILL  
1991 ANNUAL SPRING  
EXHIBITION**  
Last Receiving Day: 12 September  
Opening: 5 October  
Exhibition Closes: 28 October  
Entry forms available at the CSA  
Gallery.

## NEW WORKING MEMBERS OF THE CANTERBURY SOCIETY OF ARTS

On behalf of the CSA Council and staff we wish to congratulate the following six artists who have been selected as Working Members from our recent Open Exhibition held in the North Gallery from June 19-30.

This status allows them to participate in our annual Summer and Autumn Exhibitions which the Society has held each year since the 1880's. Although the Canterbury Society of Arts' role in the community has changed dramatically since those days, with its modern emphasis on changing solo exhibitions, it is encouraging that we are still receiving good support from our Working Members.

**William Atle Malpress, Mary Dodwell, Kristin Leek, Margaret McGrath, Andrew John Maples, Douglas Malcolm Woods**

## 1991 CSA GUTHREY TRAVEL AWARD FOR ARTISTS Applications close October 31 1991

The object of this award is to enable a 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 or Melbourne, accommodation and expenses to a total value of \$1,500.00. The recipient will be required to meet all other expenses and stay in Australia not less than seven days.

Reservations for air travel and accommodation must be made with A. R. Guthrey Travel. To be eligible, applicants must be resident in Canterbury. Entry forms are available at the Gallery, or call Kerry on 667-261.

The recipient of the Award will be announced at the Annual General Meeting in November. At the AGM, the 1990 recipient, Murray Hedwig, will give a slide lecture on his experiences as the 1990 CSA Guthrey Travel Award recipient. The 1991 AGM date will be announced in the next issue of PREVIEW to be published on November 1.

## OAMARU LICENSING TRUST ART AWARD AND EXHIBITION 1991

Open Award \$2000, North Canterbury Award \$1000.

Closing Date for Entries: 23 October  
Receiving Days: 21-23 October  
Opening: 1 November  
Exhibition Season: 2-18 November  
Entry forms available at the CSA  
Gallery.

## FOUND

A woman's gold Oris watch has been found at the Gallery and may be collected by the owner at reception.

## LETTERS TO THE EDITOR

"... if the artist stuck to making art and the critic stuck to criticizing;... then artist would live in harmony with critic and peace would reign for ever more."

Dear Editor

I am constantly fascinated by arguments between artists and critics, and the recent exchange between Austen Deans, Pat Unger and Don McAra in your letters column stands for me as a high point. I wonder, indeed, why there is not far more well-reasoned debate on art in New Zealand. The last few issues of *Art New Zealand*, for instance, are virtually bereft of correspondence, a great pity when so much in its pages needs questioning.

In most of the artist-critic debates I recall, it is the artist who invariably comes off second best, though the passage of time may well create an entirely different perspective. This is only to be expected when the duel must be fought with theory-laden words, "artspeak", the comfortable medium of the critic/writer, and so often the artist is far more at home with emotive self expression, whether in paint or in words. It is usually an unequal contest from the first, with the critic well prepared to counter attack any artist-insurgent who dares even set foot on the "bridge" that is to be crossed at one's peril. The bridge I'm referring to, the bridge that everyone claims to be building nowadays, is the one that crosses the great divide, the chasm which names, categorises, orders, separates, distinguishes and generally keeps absolutely everything in its "proper" place. To put it naively, if the artist stuck to making art and the critic stuck to criticizing; and the artist accepted the criticism without demur and cheerfully resolved to do better next time, then artist would live in harmony with critic and peace would reign for ever more. Well, wouldn't it?

An idyllic vision, yes, but one that critic Unger apparently subscribes to when she advises against role-swapping with artist Deans (CSA Preview No. 158): I would have

expected a more sophisticated argument from one as well-versed as her in "living by the word". Who would be so foolish as to presume that a professional critic is necessarily authoritative in what he or she professes, by virtue of belonging to that profession? There is a quaintly medieval air in this line of reasoning.

Unger writes: "Mr Deans points out we still live in a democracy and are thus free to paint as we wish. Presumably a critic is also permitted to criticise as s/he sees fit". Clever defensive tactics Ms Unger, but not quite clever enough. Everyone can create art if they wish to and similarly everyone can criticise art. Furthermore, there is no eleventh commandment which divinely ordains that critics may not themselves be criticised; by artists even. An enlightened critic ought to welcome debate and differences of opinion, not attempt to defend some imaginary citadel of "pure" criticism which is the sole preserve of those who practice it for a living.

In light of what I've written above about the unequal contest between artists and critics in the sphere of writing, Don McAra's letter (in *CSA Preview* No. 159) came as something of a revelation. It illustrates something that critics should inscribe above their home computers: knowledge is only a delusion of power and should be tempered with an awareness of just how small and inconsequential one's accumulated learning really is. Mr McAra would probably make a good critic if his letter is any indication, because he does not condescend to inform readers of what he knows, so much as reason with us on our own level. He does not appear to be in the thrall of the latest art-theoretical trends from wherever, but neither does he demonstrate a willingness to dismiss them out of hand. Above all, there is an ability to reason in what he has to say, as opposed to the tendency to pronounce which afflicts far too many contemporary critics.

He writes, understandably, of art criticism in general: "Perhaps it is a fortune game like any other." Unfortunately, for much of the time, it is. But in fairness to art criticism, and indeed the art world altogether, it simply reflects human society as we know it, founded as it is upon the desire for personal aggrandisement. So much in art circles is designed to prove one's "credentials" in whatever capacity, whether that involves a string of qualifications, prestigious exhibitions, associations with "name" artists, works owned by influential patrons and so on, that the alleged sins of critics start to diminish a little by comparison. To understand what's really going on you

have to know something about the power relations operating in this society and probably in all societies. Is it a scenario of critically neglected/abused artist refusing to kowtow to theorising/jargonising/marginalising/trivialising/critic? Or one of intrepid/incorruptible/far-sighted/socially-responsible critic socking it to the Art Establishment, or part thereof?

The answer depends upon one's own self-interested perspective and upon the myths one cloaks it in. The myth of the progression of art history is pretty compelling stuff in the Western, Judeo-Christian tradition, but it doesn't cut much ice in most other cultural/religious traditions. So when Ms Unger informs us that "the development of art is fascinating, from Classicism ... to such styles as ... Neo-

**In most of the artist-critic debates I recall, it is the artist who invariably comes off second best.**

**Knowledge is only a delusion of power and should be tempered with an awareness of just how small and inconsequential one's accumulated learning really is.**

Geo", she omits to mention that she's conventionally marginalising all (non-European, non-"mainstream") art which doesn't happen to fit into her borrowed, preconceived and exceedingly narrow (art-)world view. In these pluralistic and post-colonial times such a Eurocentric approach fits very uncomfortably into our multicultural society, and amounts to the perpetuation of cultural elitism. Don McAra is unquestionably correct in advocating a "broader view" on the part of our critics.

It must be said, finally, that the critic's vocation is not an easy one and someone's got to do the job. To provoke a response, even a negative one is always a sure sign of having achieved something: artists, traditionally, would prefer their work reviled rather than ignored, so the same could well be true for critics. The

very worst sort of critic is probably the totally bland, inoffensive one whose critiques no one bothers to read, discuss or get hot under the collar about. So keep socking it to the Establishment Ms Unger! (or part thereof).

Max Podstolski

Dear Editor

Again I state criticism is "to find fault ... discuss critically ... form and express a judgement on" (New Zealand Pocket Oxford) not to "elucidate ... a definite social, even possibly a moral educative function" (quote, Don McAra) especially in a modestly sized 300 word newspaper comment.

The job of critic, as I see it, is not to write continual public relations exercises extolling the virtues of paintings that capture faithfully every beauty spot in the South Island's picturesque landscape (along with every tree and twig on the way), or to go over, endlessly, other well travelled ground, be it realist or abstract, but to take a more distant view and set the work into an art context.

It is often lamented that here in New Zealand art criticism has little depth. The needs of artists and their audiences vary so greatly there seems little common meeting ground. Our small population, with even smaller art-articulate groups professing loyalty to an amazing diversity of regional and international styles, obviously mitigates against written opinion being anything other than divided and narrow.

Critics of the French Baudrillard school no doubt look upon my reviews as mere warm fuzzy ramblings due to their lacking Marxian (or subversive) deconstruction of the art object. Those of a different persuasion see them as the outpourings of a power hungry "high priest", hell bent on guarding "the mysteries of art yet prevent(ing) access to them" (McAra).

Like other critics before me, I have been shouted at in public, sworn at, snubbed, had my gender preference questioned, my motives, my intake of coffee and my companions queried. One exhibitor kindly noted that I "hadn't a brain in (my) head". Incidentally, nearly all were males. As redress, in four and a half years of reviewing, I have received four complimentary letters, three of which were from women.

What one will do for a job.

Yours sincerely  
Pat Unger

This correspondence is now closed  
Editor

# BLUE RINSE & BOHEMIA

By Bruce Ansley

M

"The popular image of the sophisticated Auckland urbanite and his rustic southern cousin has taken a hammering in a recent study of New Zealand's activities and interests." So began a recent press release — from Auckland of course. Is the image of the sophisticated Auckland urbanite and his (sic) southern cousin so popular? I thought they spent their time getting mugged for their leather jackets up there. I asked my cousin whether he was rusticated, but his mouth was too full of straw to answer.

The study was conducted by the Auckland branch of an Australian firm called the Roy Morgan Research Centre. It was part of their national omnibus survey, based on 5640 face-to-face interviews throughout New Zealand between October 1990 and March 1991. It shows, they said, that in the South Island we lead fuller lives.

For example, we buy more Lotto tickets, bet at the TAB more often and watch more sport on television than anyone else in the country. These things, I suppose, can certainly fill your life, particularly if you win. Then you're ejected into a higher income bracket and may do one of two things: Move to Queensland, where not only is it warmer, but you can see the New Zealand league team being thrashed live, instead of watching it on TV; or stay here and join your fellow affluent citizenry in trooping off to the art gallery, or for that matter the ballet, opera or live theatre.

For the study shows that well-heeled South Islanders like their culture. Wellingtonians like it even more, but of course they're an exception to any rule so far propogated about New Zealanders generally.

People living in the South Island are much more likely to have visited an art gallery or museum in the last twelve months than those in the North. One in three South Islanders made at least one such visit in the last twelve months.

The figure is not so high, I would have thought. If you live in Christchurch, for example, it is very hard to avoid art galleries. I counted 27 here, but there are probably more; they seem to be springing up like corner dairies. Even if you choose not to go to the more formal environs of, say, the CSA, to see works by Helm Ruifrok, Piera McArthur et al, you will find it difficult, here in the Garden City, not to trip over a gallery somewhere.

Should you walk along Rolleston Avenue on a Sunday, for example, you risk stumbling into Art on the Railings. Meander through Cathedral Square on a Friday and you could easily blunder into Heart of the City Market. Attempt to escape from all this art to the Dux for a cup of coffee and there, on the walls (at the time of writing) is an exhibition of paintings by Robynne Johansen.

In short, it is quite a feat in this city to miss a gallery, and if the South Island average holds true here, then two-thirds of the population must tread wearily lest they step into a spot of art.

Going to art galleries and museums is more popular with women than men (who, presumably, are too busy buying Lotto tickets, betting at the TAB and watching sport on television); and is a favourite activity with middle aged people, both men and women.

It is the pastime both of the wealthy and the poor. Almost half of all professional people in the south visited an art gallery or museum at least once in the last twelve months (compared with only 22 percent of semi-skilled workers and 20 percent of retired people); again, almost half of those people earning over \$40,000 a year went along, matched only by the numbers of low-income earners, those earning less than \$10,000 a year. Are the arts still the preserve of the blue-rinse and bohemia?

The Cultural

Curiously, breaking down the figures by place of birth, the highest percentage of art gallery visitors are UK-born. They can't be pining for home, surely. It was always my impression that British art galleries were kept open solely for tourists. Of course, people visit art galleries only in other countries, not their own, viz the number of glazed young Kiwis to be found shambling through the Louvre, or the Tate.

People living in the South Island are much more likely to have visited an art gallery or museum in the last twelve months than those in the North.

## Habits of the South Islander

Ballet, opera and live theatre are also more popular in the South Island than the North.

"... we buy more Lotto tickets, bet at the TAB more often, and watch more sport on television than anyone else in the country."

## Are South Islanders Culture Vultures?

Ballet, opera and live theatre are also more popular in the South Island than the North, although Christchurch lags well behind Wellington: 21 percent here compares with Wellington's 33.5 percent. One in five? What's wrong with the Court?

Ballet, opera etc is most popular with women over 50, more popular with part-time workers than full-time, and popular with people over 35 who are married with no children.

Big earners like the ballet et al: 34 percent of those earning over \$40,000 a year go along; and almost half the enthusiasts also have a university degree or diploma.

What does all this say? That you're more likely to be into the arts if you're a woman, if you're either affluent or poor, or if you're educated, or if you've plenty of free time. Appealing to all these groups at once must be an arts administrator's nightmare.

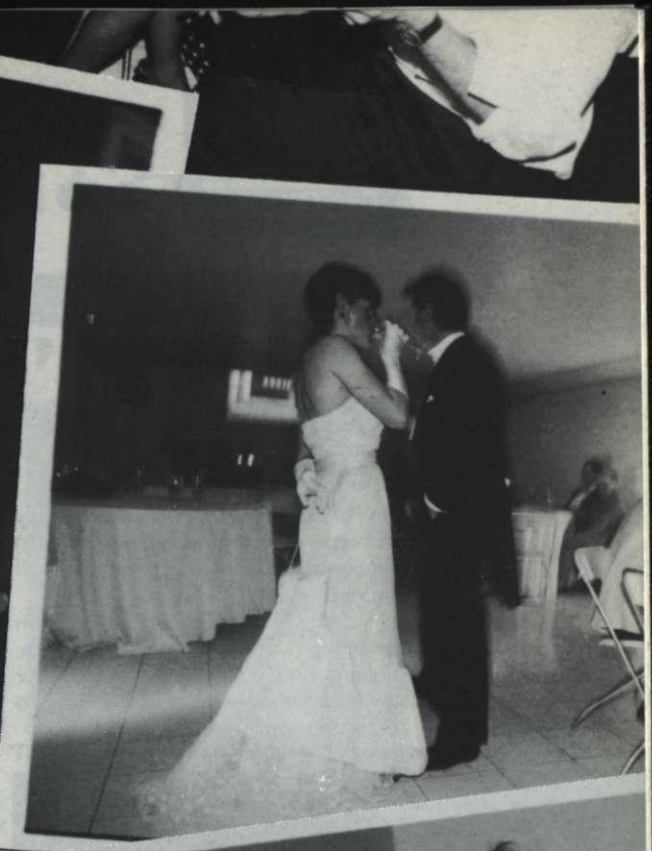
Incidentally, South Islanders also play more competitive sport, go on holiday more often, read more, go to more licensed restaurants, discos and nightclubs. The competition for art galleries is horrendous. Choosing the right course is a gamble, like buying a Lotto ticket or betting at the TAB.



# t h e C S B A

The Arts Ball was held at the Gallery on Saturday July 20. Over 250 people attended and danced to the music of Stu Buchanan, Malcolm McNeil and Smokin' Jacket. The galleries were transformed through imaginative fantasy and sophisticated lighting techniques. The innovative design as well as





# A a r t s L L

the catering were by Richard Till of Espresso 124.  
Photographs of the Ball are on display at the  
Gallery until September 15. Details on costs for  
prints are available at the Gallery. Here is a  
selection of the good times. See you there next year!





# coming exhibitions

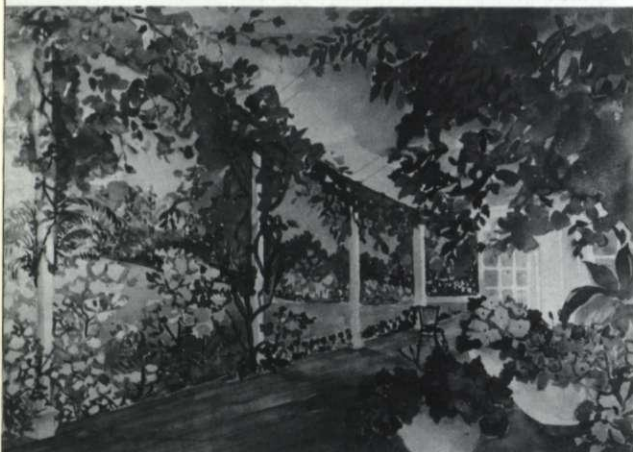
**4 - 15 SEPTEMBER 1991**  
PREVIEWS TUESDAY 3 SEPTEMBER 8 PM

## KATH VON TUNZELMANN

An Ashburton artist who paints mainly in watercolour and since she can remember has been interested in all aspects of art.

In this forthcoming exhibition paintings will depict mostly gardens, flowers and still lifes inspired by her environment which never ceases to excite her.

Kath Von Tunzelmann, 'A Summer Garden, 1991'



Alison Ryde

## BRIDGET CARR

ACRYLIC ON PAPER SERIES

The Teschemakers International Art Workshop held in January and February of this year was the inspiration of Josie Jay-Martin and Arini Taylor. Thanks to the encouragement of tutors James Gahagan, Patrick Heron, Joyce Kozloff, Philip Truittum and Marilyn Webb, I achieved a breakthrough, leaving behind the restrictive representational work of the past.

As a child I lived in and absorbed the surrounding countryside of Scargill, North Canterbury. It was the subject of my last exhibition in 1990, but in a detached sort of way. Now I was prepared to get involved with the terrain, tussocks and grasses.

This, my fourth solo exhibition at the CSA Gallery, will show the "before" and "after", freeing up progressive development.

## *Il giardino italiano* ALISON RYDE

A small collection of watercolours of Italian gardens, full of the colours of burnt Umbria and raw Siena!



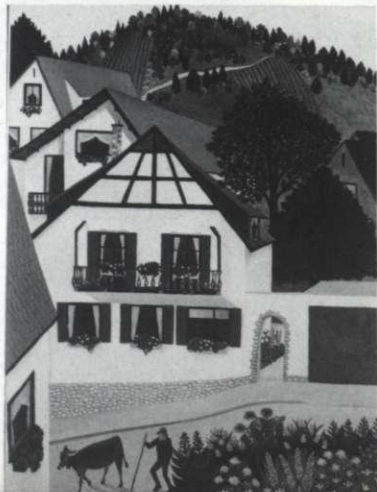
## CLARE REILLY

PAINTINGS

This exhibition of recent oil paintings features an eclectic range of subject matter from European scenes to people and birds.

This is my third solo exhibition in the last eighteen months, painting being an important part of my life in between the demands of caring for two small children.

Clare Reilly, 'Lautenbach, Black Forest'



Bridget Carr, 'Scargill, Road to Glencoe'

## ANTONIUS BASTIAANSE

'FLYING FREE'

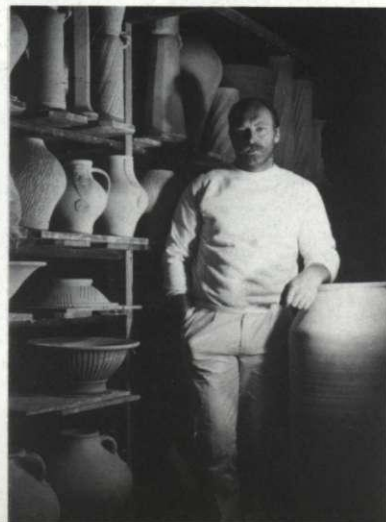
SALT GLAZED POTTERY

My clay comes from Kakahu near Geraldine. I use the minimum of blunging and sieving in its preparation, allowing the clay's impurities melt their way to the surface of the pot.

Likewise, the combinants in the waste sump oil used for firing leave their mark and together with the coarse agricultural salt used, give each piece that (hoped for) one-off finish. Very unpredictable, kiln openings are joyous or miserable. Contrast is very much part of my work, sharp straight lines — soft curves, black — white, smooth — textured. Often when a pot is finished I can see something better inside and slice away at the extraneous, releasing the piece. The resulting work looks less artificial, almost becoming organic in looks and texture.

This, my first exhibition, marks a new direction. I am setting aside hangups about convention and manner, dos and don'ts, moving from production pottery, identified sometimes with an obscure small stamp, to studio pottery.

Antonius Bastiaanse







# coming exhibitions

**19 SEPTEMBER - 6 OCTOBER 1991**  
**PREVIEWS WEDNESDAY 18 SEPTEMBER 8PM**

## ROBERT McLEOD

### RECENT WORKS

Robert McLeod will be exhibiting recent works. He is based in Wellington and has had numerous solo exhibitions, most recently at the Gow Langsford Gallery in Auckland. Robert McLeod is represented in public collections at the National Art Gallery, Auckland City Art Gallery and Robert McDougall Art Gallery as well as in numerous private collections. He is one of New Zealand's finest contemporary painters.

## OLIVIA SPENCER BOWER

### WATERCOLOURS

### PRINT ROOM

This artist has a firmly established reputation in New Zealand as a watercolourist of special note.

Although actually English by birth, she worked extensively with the New Zealand landscape throughout her career and trained both in this country and her native England.

In this exhibition, examples of her early work from the nineteen thirties, executed in Queenstown and the West Coast, see her concentrating on problems of composition. These more controlled landscapes, although beautiful, finally give way to her mature, more fluid style, which is the hallmark of this artists' work.

After her mother's death in 1960, Olivia travelled more widely and one piece in this exhibition aptly illustrates her control in dealing with Pacific Island women as subjects. Women in various activities fascinated Olivia, the most outstanding example of this being her extended series on women spinning.



Olivia Spencer Bower, 'Four Figures', Watercolour and charcoal

## JOHN PAPAS

### PAINTINGS

John Papas is an artist who believes he has the best of both worlds. On the one hand he has become involved with major commercial art projects working closely with interior designers and architects. On the other hand there is what he describes as "more the dream time". These are personal works, often conceived on trips overseas, sketched in a notebook and then worked on in his studio for one of his regular exhibitions.

His more 'private' works bear an international flavour, and his most recent paintings reflect travels to southern China and to the volcanic regions of Greece, especially the island of Thera. They tell a story in oil and canvas and painted terracotta, of the destruction of the early Minoan civilisation on the island and the rebuilding which followed on top of ancient sites.

## ANGUS deLANGE

### PAINTINGS

Watercolour, gouache and oil are the media of the recent paintings selected for this exhibition.

A series of sixty five small gouaches on Rives paper were painted over Easter weekend, 1991. In these paintings ideas about shape and colour are explored and developed, inspired by frequent talks with Patrick Heron and James Gahagen.

The geneses for the ideas behind the oil paintings are the visual memories of a visit to the Persian city of Isfahan eighteen years ago where the patterns used in the architecture draw attention to the harmonious proportion of the golden mean. The largest of these, *Triptych: Towards Order* (1500 x 4860 mm) arose from the invitation to participate in the Auckland Children's Hospital Art Exhibition.

### Angus deLange, 'Easter Series'



John Papas, 'Tell Me of Other Cities'

## 'RAISING THE CURTAIN'

An exhibition of contemporary New Zealand art by contemporary New Zealand artists on the theme: theatre.

This exhibition is the 1991 CSA President's Exhibition. It explores the theme of theatre as it is employed by a diverse range of visual artists from throughout New Zealand. The media used include photography, sculpture, painting and drawing. Approaches to the theme are equally diverse, ranging from theatre as a metaphor through to theatre sets. The exhibition aims to provide viewers with an experience of how theatre has provided an inspiration or vehicle for artists. It will also be an opportunity to see the works of artists who do not often show in Christchurch.

'Raising the Curtain' is a follow up to a number of thematic exhibitions which the CSA Gallery has curated in recent years. All works are for sale. The exhibition will include works by Phillipa Blair, Christina Conrad, Margaret Dawson, Jenny Dolezel, Richard Forstner, Max Hailstone, Morgan Jones, Pamela Maling, Briar Middleditch, Alan Pearson, Riduan Tomkins, Christine Webster, Odette Yates, Debra Bustin, Stephen Clarke, Judy Darragh, Michael Ebel, Tony Geddes, Bill Hammond, David Thornley, Brian Adam and Frances Battersby. We are awaiting confirmation of involvement from other New Zealand artists.

Covent Garden,  
London 84  
Alan Pearson





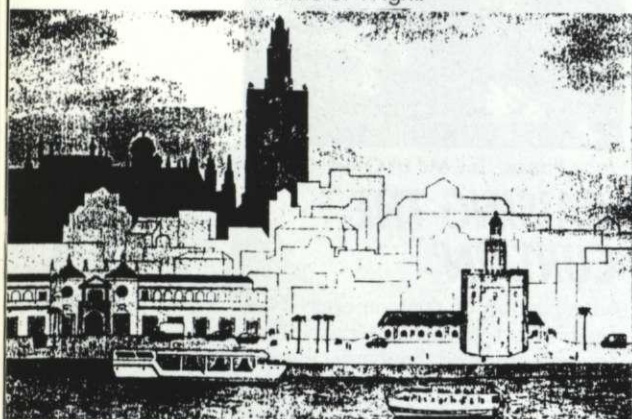
# coming exhibitions

9 - 20 OCTOBER 1991  
PREVIEWS TUESDAY 8 OCTOBER 8PM

## MAURICE ASKEW

### SPANISH LANDSCAPES

Watercolours from a six week journey through Spain in 1990. Also some English Seaside Piers from Sussex and the Isle of Wight.

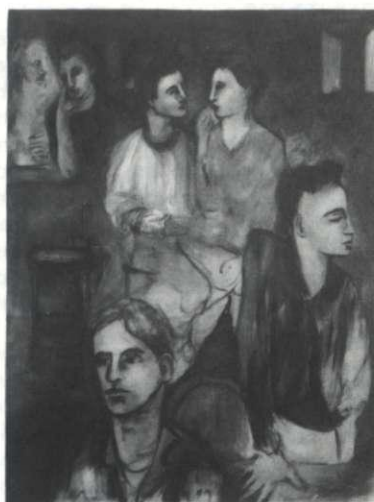


Maurice Askew, 'Seville'

## ROSS GRAY

### 'BALANCING ACT' MAIR GALLERY

This series of paintings in acrylic on paper and canvas develops from two previous Mair Gallery exhibitions: 'Restructuring', 1988 and 'Altered States', 1989. Like them it is concerned with uncertainty, disruption and confrontation brought about by the massive changes society has undergone in recent years. The focus is on creating visual equivalents, metaphors for what could be called the 'psychological climate' of New



Catherine Manchester, 'They Speak in Whispers'

## CATHERINE MANCHESTER

### 'RELATIONSHIPS OF THE INTERIOR' PAINTINGS

In 1987 Catherine received the Rita Angus residency and in 1988 travelled overseas painting in Rome and England and then visited art galleries in New York and Washington.

The interior scenes are of inns and cafés in London and New Zealand, while some interiors depict the classical architecture of churches in Rome; the stage settings of the past, where the arch is the predominant feature. The arch is symbolic of man's achievements; grace, knowledge and beauty.

The interiors of pubs and cafés are also journeys into the past; into the interior world of thought and dreams of the people who have gathered there to meet and form friendships.

It is a night time world:

*"Kiss me warm like whisky in my throat  
And draw the curtains upon the world"*  
Light and darkness play a significant part in the paintings and the symbolic world they represent.

*"They speak in whispers  
Over glasses of whisky  
And puffing out trails of smoke  
They plan their journeys  
Out of here"*

And what meaning is found here; in the interiors, where one momentarily meets to reflect on life is for you to guess.

These paintings represent journeys: journeys we have taken through life, stages along the way, and the fellow travellers we have encountered.

\* Quotes are from Catherine Manchester's own poems

## GARY TRICKER

### PRINTS

Gary Tricker is known internationally for his whimsical semi-abstract, slightly surreal images that possess an entertainment value akin to well-known lyric tales. He is a self-taught etcher and printer and has worked as a full-time print maker since 1976.

He lives in the Wairarapa town of Greytown surrounded by the objects of his imagery — memorabilia of trains and railways, black cats, railway clocks, the New Zealand landscape and other everyday things. Tricker spent many childhood years living close to the Main Trunk Line in places such as Hihitahi and Shannon and this left him with a life-long passion for trains and a perpetual awe at the contrast a steel railway line cuts through the landscape.

This exhibition will consist of a number of new etchings exploring this favourite theme of tunnels in the landscape, as well as several water-colours depicting semi-abstract landscapes.

Gary Tricker, 'Fiordland Landscape'



Mark Kingsland, 'Night Winter Wind'

## MARK KINGSLAND

'I am constantly finding myself being influenced by the things I resist' Mark Kingsland's paintings were originally of a classical bent because he liked its sense of permanence. But they are now becoming more gothic, imbued with a growing feeling of mortality and impermanence. The oils on canvas show various trees and people twisted with age and emotion.

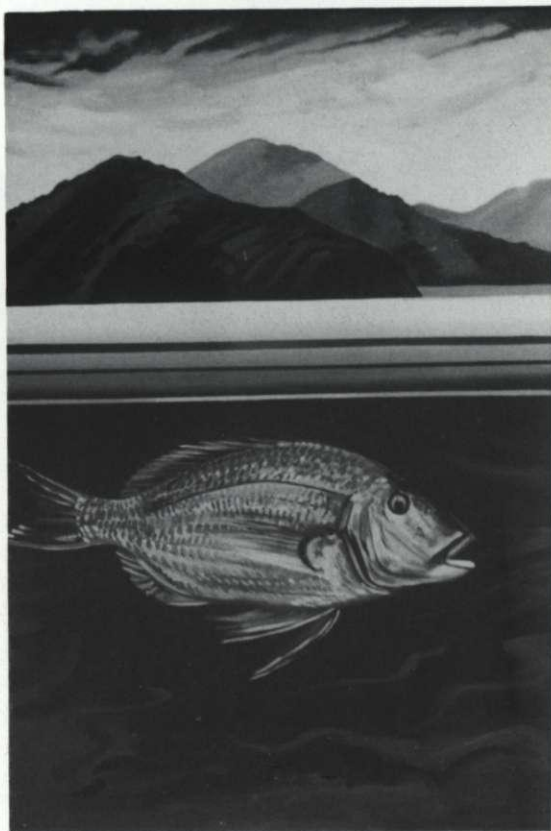
This show is dedicated to the memory of the artist's grandfather William Lewis Kingsland.

## GEOFF HEATH

### PAINTINGS

Two main themes have developed during my two years living in the sounds. I have been captivated by the bird life and the coastal patterns and I have used oils on large canvases to convey these themes. In this exhibition I have included the conté drawings which I use as preliminary studies. To capture the rich colours, textures and forms of the coastline, I have tended towards an expressionistic style. The influence of Rudolph Gopas during my art school years still prevades. I enjoy paint application and use dollops of oil colour to build up rich impasto. The winter series shows the cloud formations, moods and reflections. My paintings naturally convey these moods of the Kenepuru and Mahau area where we live.

Geoff Heath, 'Hikapu Schnapper'





## coming exhibitions

**23 OCTOBER - 3 NOVEMBER 1991**  
**PREVIEWS TUESDAY 22 OCTOBER 8PM**

### **ANN WILSON**

PASTELS

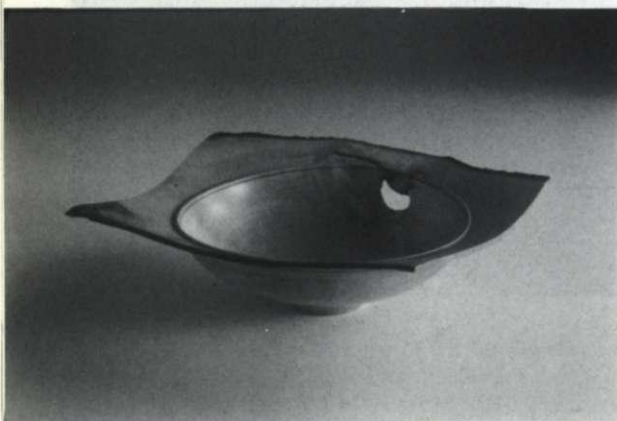
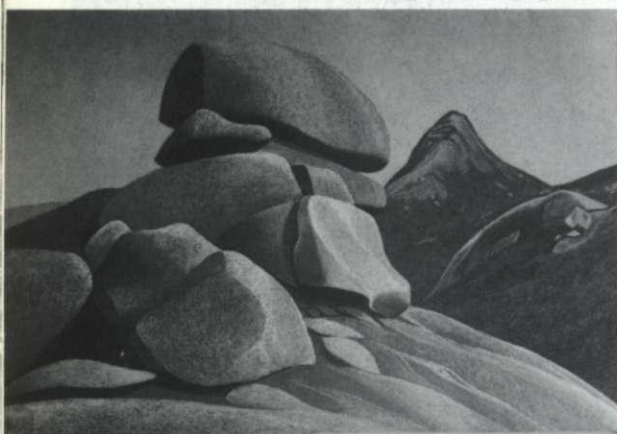
Stewart Island gives a glimpse of how the early Maori saw New Zealand — the primeval beauty of forest and rock above crystal clear sea. Ann prefers to capture nature unspoiled by human influence and this latest exhibition features this aspect of Stewart Island.

Last summer she sailed there by yacht, exploring the inlets and a range of small islands along the eastern coastline. Working from the cockpit of the boat swinging at anchor proved a little tricky with the constantly changing view, not to mention the swarms of sandflies.

She also rowed and tramped inland to climb Gog and Magog, and some of her pictures feature these dramatic peaks with their huge precariously poised granite blocks.

Ann completed her Diploma in Fine Arts in India in 1965 and has worked in pastel ever since, exhibiting annually since 1983.

Ann Wilson, 'Gog from Magog'



Mark Piercey, 'Bowl Holly'

### **MONIKA THENG**

'BACK TO THE PROVINCES'

Monika Theng now lives in Pleasant Point, south Canterbury, an area which is similar in many ways to where she grew up in Te Marua, north of the Hutt.

This exhibition explores similarities and differences between places, ages and experiences.

### **'FIBRE CLAY SILVER WOOD'**

AN EXHIBITION OF THE WORK OF FIVE CANTERBURY CRAFTSPEOPLE

Vivienne Mountford has been involved with making fibre works in off loom techniques for many years. She is now making handmade paper using New Zealand flax and experimenting with different decoration on the paper. "It is a privilege to use some of the techniques the Maori women so skillfully devised in the centuries before European settlement," she says. In her current work she is trying to use those techniques in a contemporary context.

Fredrika Ernsten and Margaret Ryley are both well established Christchurch potters who have exhibited widely throughout New Zealand and Australia. Work by Fredrika Ernsten for this exhibition is all wheel thrown, mainly domestic, and has an emphasis on form and colour. Margaret Ryley will be exhibiting hand built slab sculptures with a domestic bias.

Penny Hughes has been a silver jeweller for many years in Christchurch. Her time is currently divided between tutoring in the Foundation and Craft Design courses at Christchurch Polytechnic and the design and manufacture of jewellery. Her current work combines silver (painted and/or polished) with feathers, shapes and patterns to create pieces with a Pacific flavour.

Mark Piercey has been turning locally grown woods for several years with the aim of "showing the wood to its best advantage whilst producing a fine flowing form". He will feature current works produced during a period of experimentation after he received a QEII Arts Council Grant earlier this year.

Carolynne Whiting, 'Hunter — High Country, Waiau'



Monika Theng

### **CSA ANNUAL SUMMER EXHIBITION**

The 1991 Annual Summer Exhibition is an opportunity to see the latest work by Working Members of the CSA. The entries are selected by the Artists' Committee of the CSA Council from works submitted for the exhibition. All Working Members should receive an entry form for the exhibition with this issue of PREVIEW. If you have not or would like extra forms, please contact Kerry on 667-261. Closing date for entries is Saturday 19 October at 4.30pm.

### **CAROLYNNE WHITING**

PAINTINGS

To paint what appeals and endeavour to capture the character and atmosphere of the subject is a most enjoyable challenge. Beauty is in the eye of the beholder and I can't conform to dictated fashions or styles as it wouldn't be my vision. Painting is an obsession, every new subject a learning experience. I love being alive and able to appreciate what I see unspoiled, undistorted, what is still left.



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## NEW STOCK



Robin Kay,  
'Passing Shadows North Otago',  
Watercolour, 1991

## SPECIAL EVENING VIEWINGS

Our Consultant Grant Banbury is happy to talk to local art buying groups or any organisation that wishes to learn more about contemporary New Zealand art.

Evening and daytime talks can easily be arranged for up to twenty people. Do not hesitate to call us at the gallery and take advantage of a more in depth view into the creative world of New Zealand art.

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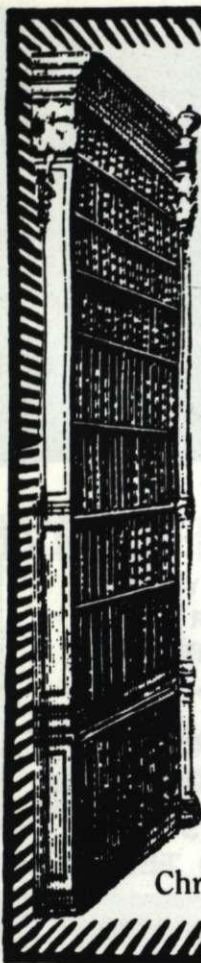
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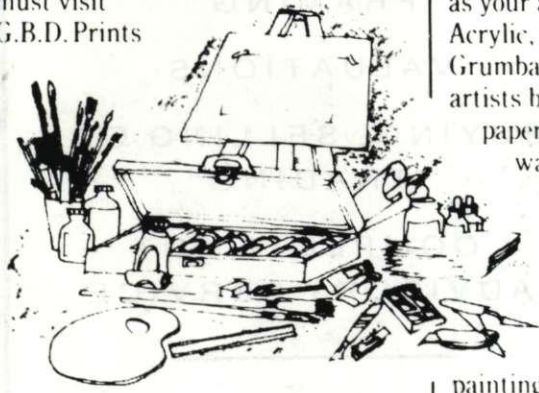
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