

# PREVIEW

Art in the Heart of Christchurch

DECEMBER 1991 /  
JANUARY 1992 162



'The Starfish and the Flounder' Wallace Sutherland



## Seasons Greetings

The President and Council, Director and staff of the CSA wish all our members a very happy Christmas and best wishes for 1992.



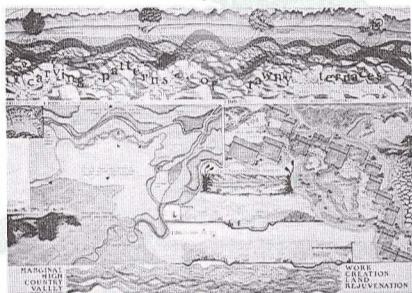
## Coming Exhibitions

DECEMBER 4-15 1991 PREVIEWS TUESDAY DECEMBER 3 8.00PM

### LINCOLN UNIVERSITY DEPARTMENT OF LANDSCAPE ARCHITECTURE

FINAL YEAR STUDENT  
PROJECTS

The emergence and development of landscape architecture now places the art of landscape design in a broader environmental and social context than its earlier expression. This display of work from the landscape architecture programme at Lincoln University is intended to give some indication of that broader context of design on the land.



Lincoln University Landscape Architecture student's submission to international competition

### MAURI ANGELO

Mauri Angelo is well known for his affinity with the land. He is a painter, landscape architect and lecturer in design at the Department of Landscape Architecture at Lincoln University. His paintings based on the McKenzie Country where he has his home and studio, have been exhibited regularly at the CSA Gallery for the past 25 years. Maturity and life experience have brought with it

the opportunity to observe changes in the environment and society and it is the human intervention in the landscape that he is currently studying. His paintings reflect both disappointment and joy at these changes.



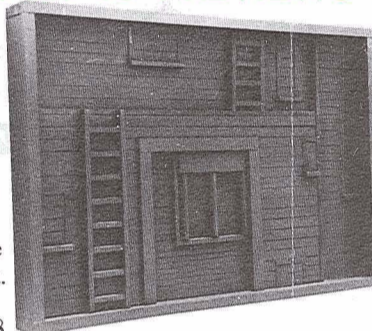
Mauri Angelo

DECEMBER 4 - JANUARY 13 PREVIEWS TUESDAY DECEMBER 3 8.00PM

### MORGAN JONES

These five large wall assemblages, all painted black, are based on a series of smaller pieces I've made over the past three years. They are made of wood and are basically to do with where we live, of how we view the city, and possible ways we might escape from this environment.

Morgan Jones, 'Wall Piece', 1988



### SPELLBIND

PHOTOGRAPHS BY  
NAN GEE

Art works on me, I don't work on art. As I work, frequent 'accidental' results are released by the initial self-discipline required to commence another photographic session. Paradoxically, the more elements that are out of my control, the more challenging the final results can be. To this end I work most often in double exposures, waiting days, weeks, even months between first and second camera sessions. I am rarely aware of the outcome. I am only interested in what I couldn't begin to imagine.

'Spellbind Series',  
Nan Gee, 1991



### MEDALLIONS '91 CHRISTCHURCH

As a format for contemporary art, medals and medallions are undergoing a major revival around the world and nowhere more so than in New Zealand. They are portable, accessible, tactile and fairly low-cost. They speak of our historical context, past and future.

The members of the New Zealand Contemporary Medallion Group are Betty Beadle, Paul Beadle, Robert Ellis, Christine Massey, Terry Stringer, Wallace Sutherland, Marté Szirmay, Jim Wheeler and Peter Woods.

This will be the sixth group show presented by members of the NZCMG in the space of three years. Over 20 Christchurch and Auckland artists (jewellers, painters and sculptors) have been invited to exhibit also, as have the international medal artists Marian Fountain (NZ-UK), Michael Meszaros (Australia), Nicola Moss (UK) and Bernadette Szilagyi (Hung).

Most of the medallions will be in editions and they present an excellent opportunity to acquire relief sculpture at moderate cost.

DECEMBER 18-23 1991 PREVIEW  
TUESDAY DECEMBER 17 5.30PM

### THE CSA CHRISTMAS SHOW 1991

This "multi media installation" will be an exciting display of small treasures. Over forty New Zealand artists have been invited to present a small wall piece.

As this is our final opening for 1991, we hope all members will make a special effort to join the staff, council members and artists to celebrate the festive season.

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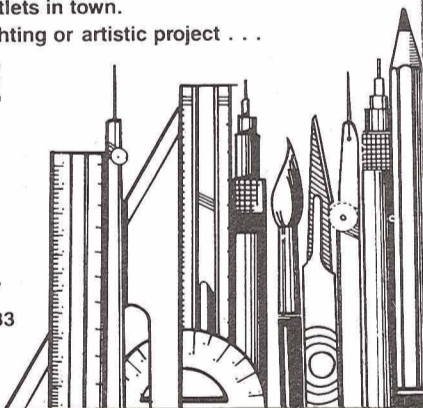
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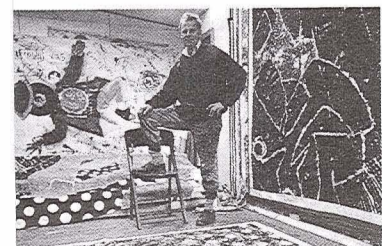
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### UNIVERSITY BOOKSHOP

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# PREVIEW

## DECEMBER

| MON | TUES | WED | THURS | FRI | SAT | SUN |
|-----|------|-----|-------|-----|-----|-----|
| 30  | 31   |     |       |     |     | 1   |
| 2   | 3    | 4   | 5     | 6   | 7   | 8   |
| 9   | 10   | 11  | 12    | 13  | 14  | 15  |
| 16  | 17   | 18  | 19    | 20  | 21  | 22  |
| 23  | 24   | 25  | 26    | 27  | 28  | 29  |

## JANUARY

| MON | TUES | WED | THURS | FRI | SAT | SUN |
|-----|------|-----|-------|-----|-----|-----|
|     |      | 1   | 2     | 3   | 4   | 5   |
| 6   | 7    | 8   | 9     | 10  | 11  | 12  |
| 13  | 14   | 15  | 16    | 17  | 18  | 19  |
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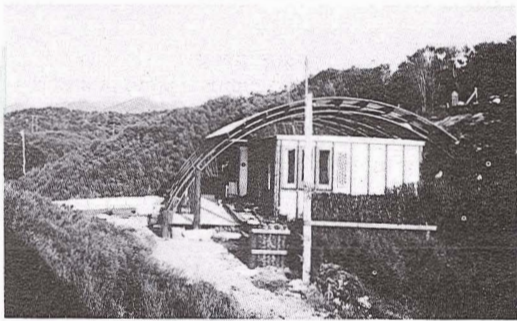


## Coming Exhibitions

### JANUARY 4-19 1992

#### BARRY READ COLLAGE

Barry Read grew up south of Auckland on the West Coast. Since leaving Art School he has focused on the visual media of painting and film. He was employed by BBC Television in London for 10 years before returning to New Zealand to design and build a studio on the West Coast of the South Island.



Barry Read's Studio

#### GABRIELLE MALPAS

Gabrielle Malpas is a graduate of the Otago Polytechnic School of Fine Art, currently living and working in Berkshire, England, where she is establishing herself as a painter, participating regularly in exhibitions and showing works throughout London and the South East. Working with dyes and pastels on a variety of handmade and watercolour papers, Gabby produces strong graphic compositions. Colour is a dominant factor in her work and is used freely and with confidence.



Gabrielle Malpas



John Stuart Hay

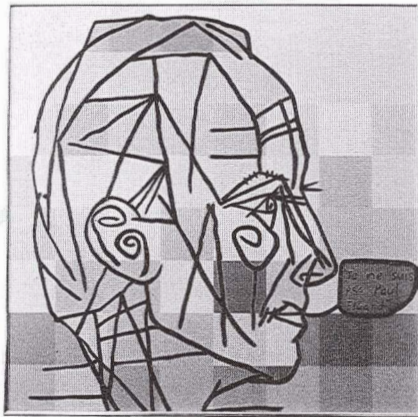
### JANUARY 20-FEBRUARY 2 1992 PREVIEWS TUESDAY JANUARY 21 1992 8.00PM

#### STRUCTURES OF IDENTITY AND INFLUENCE

GRID PAINTINGS BY  
MAX PODSTOLSKI

Born in Wellington in 1952, I first exhibited there in 1976, before moving to Christchurch. Exhibitions followed yearly, in Christchurch and Wellington, until 1983, after which I discontinued public exhibiting to question my artistic philosophy, processes and aspirations. In that year I was impressed by "The Grid: Lattice and Network" exhibition at the McDougall. I was especially struck by the expressionistic works of Allen Maddox and Robert McLeod, which retained a semblance of order through an underlying superimposed grid structure. My own work was based on spontaneous linearity. Over the next few years, the picture plane began to be divided into horizontal, then grid-like sections and free-flowing lines gave way to straight, ruled lines. By 1990 I was experimenting with grid formats using masking-tape, from which emerged a more intentional dialogue between line and grid.

Integral to these works is the question of continuity of artistic identity, in the interplay between grid as impersonal ordering device and line as signature. There is a parallel interplay between influence and identity, as in three paintings based on a Picasso sketch of Paul Eluard. This exhibition is dedicated to the late Miles Davis, my blue inspiration, whose music lives on in my studio as always.



Max Podstolski, 'Eluard as "other"', 1990, oil on board, 800 x 800mm

#### JOHN STUART HAY

1935 - 1991

Born at Paroa near Greymouth, a chisel or hand engraver by trade, John's love however was drawing. At the age of 27 John came to Christchurch and in 1971 was awarded a diploma by the International Correspondence School of Australia and New Zealand for Commercial Art. John always strove for a perfection and a little humour.

#### DYLAN TINDALL

*It sheds its skin  
Then changes its form,  
But all ways remain the same.  
Each skin is a painting,  
Each form is transient.*

*Imagine a taxidermist preparing himself forever.*

Uninhibited by formal training, Dylan here presents tiers of joy.



Dylan Tindall, 'The Hydralised Nymph', oil on board



#### TE KUPENGA

THE EXHIBITION

This exhibition is the major focus of a two-week long Festival intended to showcase Maori talents and achievements in a wide range of performing, graphic and other arts.

The comprehensive Te Kupenga Exhibition will include a unique set of photographs in which young Maori photographers have captured aspects of Maori life in Te Wai Pounamu, a matching exhibition of historic photographs, paintings and drawings, carving and sculpture. The Exhibition will be deliberately wide-ranging, to blur traditional boundaries between art and craft, drawing in young and old artists, working in wood, bone and fibre as well as modern materials.

The Gallery will also be the venue, in these two weeks, for a number of concerts and cultural performances — again we hope to blur lines between 'high art' and 'popular Maori culture'. We may even have a mohiki, a traditional raupo river craft, being constructed in the Gallery — a first certainly for any Christchurch gallery.

**A festival of Maori Talent**