

PREVIEW CANTERBURY
- 6 APR 1992

Art in the Heart of Christchurch

FEBRUARY 1992 163



Claudia Pond-Eyley, 'Waitakere Cabbage' 1985, hand coloured silkscreen C.S.A. Hire collection



66 Gloucester Street Christchurch Phone 667-261

NEW members

- | | |
|-------------------------------------|------------------------------|
| Dr. J. W. Blunt and Ms D. A. Helyer | Noeline Pannett |
| Prof. J. D. Lovis | Margaret Lanyon |
| Morgan Jones | Margaret Elizabeth Digby |
| Beverley Wright | Richard Watson |
| Sheila M. Craig | Catherine Neave |
| L. T. MacDonald | Hilary and Kerry Hodgson |
| Hugh McCarroll | David Pine and O. R. Knowles |
| Wendy and Barry Fairburn | |

MIXED MEDIA

For enthusiastic amateur and professional painters to be stimulated by and learn from artists and tutors in exciting The tutors for 1992 are Max Mirka Mora. Tours are run throughout the year. Further details are available at the gallery.

JOHN T'S ADVENTURE TOURS some of Australia's finest and varied settings.

VISA GOLD ART AWARD
"Success in life is dependent upon creating positive impressions. Successful people follow strict disciplines in order to reach their goals — commitment, dedication and the desire to be best. They take control. Visa Gold cards are for people in control of their lives — people who know what they want and where they are going." The Visa Gold Art Award provides an opportunity for New Zealand artists and designers to show their control of their medium by producing an illustration to go with the above copy from the Visa Gold print advertising campaign. Enter the Visa Gold Art Award and you have the opportunity to show your control over your medium by interpreting "CONTROL". The winner will receive \$2,500 plus have their name engraved on the Visa Gold Art Award.

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Anyone can enter including professional artists and designers. The subject of the Award Entry is "CONTROL".

If you've got control of your medium and artistic flair get your entry in by February 14, 1992. Entry forms are available at the gallery. Please ask at reception.

THE NORSEWEAR ART AWARD 1992
An award of \$2,500 is offered in each of the categories of Pottery, Painting and Wool and Fibre. Final receiving day for works in Waipukurau in March 25 1992 and the exhibition runs from April 12-26. Further details and entry forms are available at the CSA.

COMMENTARY

"EYES OF THE PACIFIC"

COMES TO CHRISTCHURCH
Seven main island groups of the South Pacific are represented in the Mata O Atu Motu Exhibition which will grace the CSA Gallery in March.

The exhibition of about 60 pieces will appear through a joint funding partnership of the Southern Regional Arts Council and the South Pacific Arts Council.

Already toured through Invercargill and Oamaru, the latest leg will include Timaru in February and Christchurch in March.

The manager of Pacific Island programmes for MASPAC, Eteuati Ete, says the show will have its finale in Christchurch.

With contemporary and traditional works from the Cook Islands, Fiji, Niue, Samoa, Tokolau and Tuvalu island groups, the exhibition is a powerful statement of the art of the South Pacific, he says. "Many of the pieces are very large, while others are small bone carvings."

He personally finds Tongan contemporary artist Robert Leger's steel and wood sculpture an arresting piece.

"It is the most visual graphic demonstration of a New Zealand born Pacific Islander reacting to the New Zealand environment.

Ete says Mata Motu — which means Eyes of the Pacific — was originally put together by the Visual Arts Committee of the Maori and South Pacific Arts Council.

Courtesy of The Southern Regional Arts Council's 'Art South' magazine

GALLERY HOURS Mon-Sat 10am-5.30pm Sun 2pm-5.30pm
ADMISSION Non-members \$2.00 Students \$1.00 Members Free

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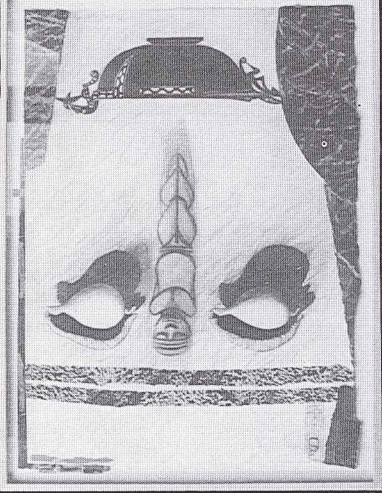
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The Selling Gallery is situated on the ground floor, leading off the Canaday Gallery. If you wish to view or buy an artwork from our extensive stock, talk to Grant Banbury, our gallery consultant, or enquire at reception.
Phone (03) 667-261 for an appointment.
66 Gloucester Street, Christchurch. Fax (03) 667-167
We are also happy to sell artworks on your behalf.

DORIS LISK - FIGURE STUDY 1987



MICHAEL REED - PACIFIC CYCLES 1989



A SELECTION FROM STOCK

PREVIEW

FEBRUARY

MON	TUES	WED	THURS	FRI	SAT	SUN
3	4 <i>C.S.A. preview 8pm</i>	5	6	7	1	2
10	11	12	13	14	8	9
17	18 <i>C.S.A. previews 5.30 & 8pm</i>	19	20	21	15	16
24	25	26	27	28	22	23
					29	



Coming Exhibitions

FEBRUARY 5-16 1992 PREVIEWS TUESDAY FEBRUARY 4 8.00PM

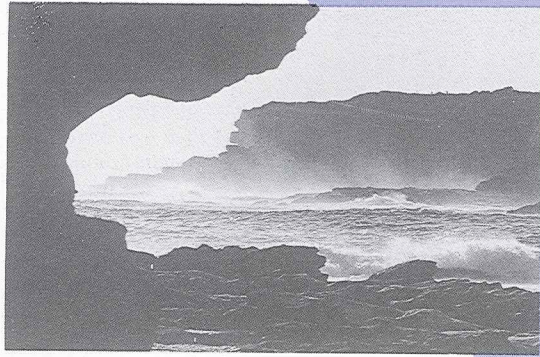
ANGELA PATTEN-LORD PAINTINGS

My work as a visual artist has been in response to my own questions regarding the nature of colour and form — that colours have their own individual properties which give rise to individual dynamics and gestures within the world of nature.

YEH CHING-CHU PHOTOGRAPHS

Yeh Ching-Chu was born in Taiwan, Republic of China in 1952. He has been a professional photographer since 1980 and has exhibited successfully in Singapore, Malaysia, Korea, Japan, Australia and New Zealand. He works as the Photographic Director of the University of Chinese Culture and of the National Chung Hsing University in Taiwan.

"To me, photography is the record of my mind. It expresses what I cannot say in words. To live in nature we must go back to nature. My goal is to portray nature as it is."



Yeh Ching-Chu, 'Seashore'



Angela Patten-Lord, 'Nature Mood'

CSA HIRE COLLECTION

For over fifteen years the CSA had offered a fully professional service leasing artworks to the commercial sector in the Christchurch area. Consultation, personal selection, delivery and hanging are handled by our professional staff as part of our annual rotational change. The client also has the option to retain artworks originally selected.

Why spend a fortune on art for your office when you can hire from our collection at very reasonable rates and have the option of changing them when you want to?

For any further enquiries please contact Blair Jackson at the gallery, phone 667-261.

BARBARA FOWLER

'PAINTINGS — NO MESSAGE' WATERCOLOURS

Does there have to be a message in paintings? We are bombarded with statements from all quarters. I paint what I love. Sometimes a work triggers a dream variation of experience. To paint these is a commitment concurrent with my more busy (old-fashioned word) works. Lively, hopefully not boring, reminding me of a child's comments on them, "This one is good but when I've seen it, I've seen it — with this one I can go on looking."

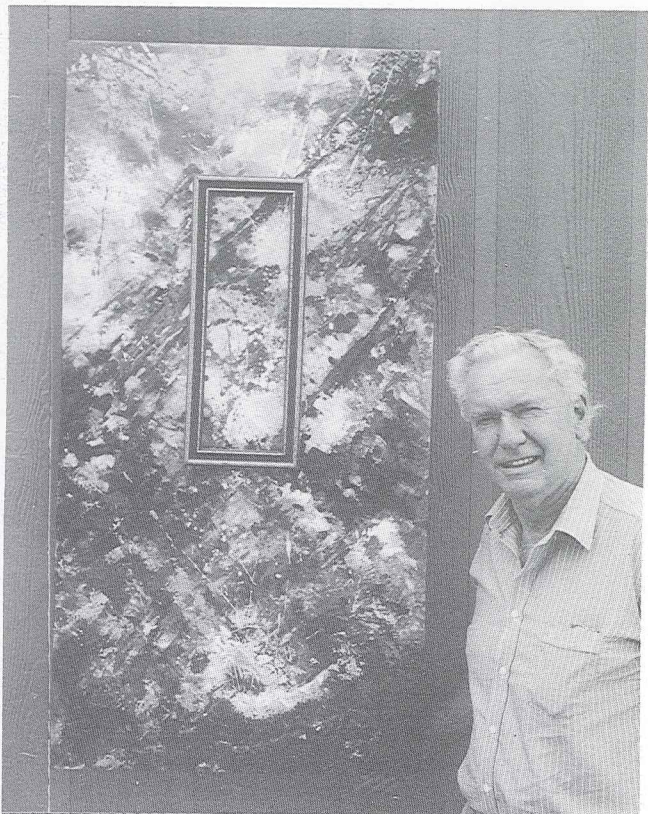
I received my art training at Ilam — nine years part time while working in the DSIR on Cosmic Radiation.

I have work in New Zealand, Australian and American collections.



Barbara Fowler

FEBRUARY 19-1 MARCH 1992 PREVIEW TUESDAY 18 FEBRUARY 8.00PM



Colin Jamieson

COLIN G. JAMIESON

Colin Jamieson is an artist known for his interest in the interactions between art, spirituality and health: i.e., in holistic philosophy and creation spirituality. These influence this exhibition.

Using abstract expression as a base he introduces photographs, pottery (by Linda Pringle and Nigel Jamieson) and other representational images to explore their relationships. He also makes novel use of frames to commend the holistic approach.

"Frames isolate our attention away from the surroundings. It is good to look beyond the isolated picture to the whole aesthetic environment."

FEBRUARY 19-1 MARCH 1992
PREVIEW TUESDAY 18 FEBRUARY
5.30PM

SIMON OGDEN

Although Ogden appears cheerfully to borrow from across the modernist spectrum, he does so, not in a spirit of postmodernist appropriation, quotation or parody, or by deconstructing the solutions arrived at by his predecessors, but rather with the object of expanding the tradition in which he stands. As an abstract painter, however, he does tend to work against the reductivist ethic of twentieth-century art — first by exploiting the phenomenon of spatial illusionism on the two-dimensional surface, and second, by generating compositions of extraordinary complexity. So much for flatness. So much for elemental simplicity. Instead, the challenge is to achieve dynamic equilibrium in defiance of unorthodox planar and spatial shifts and vibrant key colour harmonies.

Simon Ogden

