

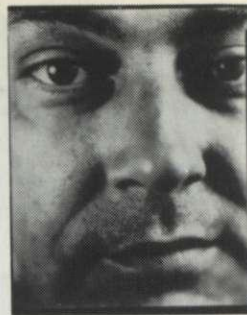
NEWS

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FEB/MAR/APR 1987

The journal of the Canterbury Society of Arts
66 Gloucester Street Telephone 67 261
PO Box 772 Christchurch New Zealand

Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm



Kevin Capon

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Box 498, Wellington. Phone 727-018.
Closing date for receipt of entries: 1 April 1987.

NELSON SUTER ART SOCIETY

Subject: General.
Receiving day: 6 April 1987.
Exhibition opens: 13 April 1987
Entry forms available from: The Secretary, Margaret
Major, Box 751, Nelson.

CHANGES

ANNUAL AUTUMN AND SUMMER EXHIBITIONS

As from this year the Society has decided to re-introduce a policy of guest artists for both the Summer and Autumn exhibitions.

By inviting a wide range of artists from outside the Canterbury area, whose work is perhaps unknown in Christchurch, we hope to give a new emphasis to these Annual exhibitions and provide welcome exposure for the guest artist. The end wall in the Mair gallery will be reserved for this purpose, hanging between four to eight works.

A new policy, selecting works on merit will strictly limit the number of exhibits hung to avoid the cluttered walls that have hindered good viewing in previous years.

Changes to Working Membership application

A new policy for Working Membership will come into effect this year. The discussion evenings will cease and members whose work reaches the required standard in the Open Exhibition, June 9-21, will be invited to become working members.

Previously, finished work and preliminary studies were brought in for viewing and discussion, now artist members will be chosen from only the two works submitted for the Open exhibition.

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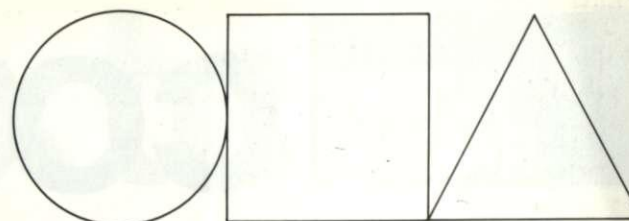
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**Views
Reviews**

contentcontext

In art we have to have formal opportunities for those with informed and committed opinions to engage in critical debate. Beyond the vagaries of informal chat and squabble, art commentators need to discuss and argue through newspaper reviews, specialist magazines, and TV and radio features. Such dialogue is vital in the pursuit of artistic excellence. Around the making of art there needs to be effective expression on how to make it better. We seem to be given, to take, or to make few such opportunities.

Toward the end of The British Show's season, in January last year, the National Art Gallery hosted a National Criticism Symposium, sponsored by the Q.E. II Arts Council. Here was a chance for the more potent airing of the conversations of local art's movers and shakers — in a first such full-scale public conference. Mind you, it wasn't really all that public. Because it didn't seem to be published beyond the official art establishment. If you didn't actually receive a personal invitation, you probably wouldn't have known about it. But for all that there was a very significant gathering of the establishment in-crowd, with representatives from all the main centres, plus guest marginals and others with ears effectively alert to art's grapevine. By this January, an Arts Council publication of the proceedings was finally underway.

Following on from the obvious value of that exercise in formal discussion, the NAG set up another structured gathering during the showing of "New German Art" at its new waterfront extension, Shed 11. By year's end a tradition was established, as a further conference took place during the showing of Part 1 of the gallery director's choice, Luit Bieringa's "Content/Context: A Survey of Recent New Zealand Art".

The intention is for this survey to be the first in a biennial series. There has been no such series since Auckland's finished 20 years ago. Like the conferences, a biennial of this sort is also an overdue necessity. I congratulate Bieringa for these initiatives.

The November conference was titled "Contexts for

'Contexts for Contemporary Art' NATIONAL ART GALLERY

29-30 November 1986

Commentary: Rob Taylor

Contemporary Art'. After Bieringa's introduction, Lita Barrie set the scene for a lively session of controversy, with a prepared slide-illustrated critique of the conditions surrounding the showing of art. In declamatory rhythms she punched out provocations on the High Church of Art, connoisseurship, corporations, and commercial imagery, and on diversification into the farming of art, with BP and NAG linking interests on the waterfront. And now, after the commercial failure of the imported angst of German men, we had Bieringa's home-grown block-buster, centered on Jeff Harris' local angst, which set out to establish art as an Amalgamated Theatre frolic for the eyes.

For despite the title, the survey's catalogue-book contains no analysis of the particular links in content to be discerned in surveying New Zealand art, nor the nature of the contexts out of which it grows. Instead it provides what Barrie described as the art farming Trade Index, with the pedigrees — the potted biographies, of the chosen producers — and photos of their selected items.

While encouraging formal discussion, the NAG failed to recognise the important function its own publication should have had as a further forum for opinion and debate.

An extension of this point, on the value of our art publications emerged the following day. To a comment on the urgent need for more effective education on our art history, it was added that as yet educators are

limited by the inadequacy of the available texts. All we have are volumes of commentaries on selected individuals; even though these may be given the appearance of art history, by reorganising the individuals into sequences, groups, chapters, that have some sort of chronological, contextual, or thematic order. Of course the groupings may be contrivances of convenience, or the order may be that most anti-historical (as in the NAG catalogue) — alphabetical.

The suggestion that our texts are less than adequate was greeted with scorn by one writer present, who insisted that such an opinion showed a complete failure to pay attention to recent publications, a partial list of which was then reeled off.

Yet the new texts and annotated picture sequences mentioned, and others besides, are no different in type. They too are "his stories" and "her stories", with "revisionism" taken as the balancing up of the number of "hers" to "hises". That is, rather than being "History" — as in the study of change and continuity through time, past or recent — our art books are "Biography", presenting the individuals who have been selected out as worthy of market commoditisation — (or, as Barrie put it, Trade Index listing).

Art dealer Peter McLeavey made a suggestion aimed at encouraging art historical insight. He thought it would be worthwhile to organise an exhibition to make sense of the enormous appeal Peter McIntyre had in earlier decades. I'm not sure the suggestion was understood. After all, with the ingrained assumption that exhibitions promote the individuals they present — that they grant seals of approval for listing in the potted biographies — what would be the point? Well it might just wind up saying something about content and contexts in New Zealand art — the contexts the present established artists all had to contend with in their struggles to emerge.

As the context of the conference, Bieringa's selection of the content of his Survey exhibition was, of course, a matter for discussion. Bieringa's own listed selection

contentcontextcont

guidelines were noted.

The first of these suggests there should be a "breaking down of some ingrained curatorial practices by ranging freely across all media, thereby avoiding the media bias and modernist hierarchies which limited the recognition of art produced by women or socio-cultural groupings previously regarded as marginal".

Yet the exhibition contains no surprises from outside the programmes of the major dealer galleries. The treatment of video art — it seeming to have been given the token inclusion of an after thought — was particularly emphasised in the discussion.

Bieringa explained the Survey's cast of characters as selected down from a list of about 320 "with Jim and Mary's help". Jim Barr (of "Jim and Mary"), came in both to rescue Bieringa from the endless possibilities of "who's in and who's not", and as self-appointed feminist spokesman.

There was discussion on art activities excluded from the Survey, which led to consideration of the need for "alternative spaces". Lita Barrie said there are more than enough galleries already, but they are not properly used. Paratene Matchitt added that for Maori artists, art galleries *are* the alternative spaces!

One of the listed guidelines for the Survey selection is the intention to recognise "the specific or indirect concerns of Maori artists". Yet only two such artists were included in each part of the Survey; and they are not surprises from beyond the big city gallery system.

A feature of the 2-part Shed 11 show is the careful balancing up of "hises" and "hers". As his and Mary's formal contribution to the conference, Jim Barr demonstrated that meantime at the NAG itself, only 30 of the 158 works on show were by women, and these 30 occupied only about 8% of the actual covered wallspace. As the women who had curated these shows, Anne Kirker and Jenny Harper apologetically replied, and qualifying their curating by reference to the collected material available to them. Bieringa had asked if he "might first just 'preface' Anne's

comments". He was variously told to shut up and sit down.

Priscilla Pitts mooted an idea for the establishment of an Artists Union to protect the general interests of artists against the manipulations of the art support structure itself, as well as in the wider scene. Given examples that spring to mind of the mismanagement of contemporary art award money through the appointing of totally incompetent judges from the realm of the popular hack, or the pathetic ideas TV News comes up with for its occasional items artistic (silly stories about painting snails, and such), the idea of an organisation that would retaliate deserves further consideration.

But as a practitioner, a painter, I was rather perplexed by how little the conference had to do with the business of being an artist — how little it seemed aware of the problems in the real alternative spaces, the studios of that real art world where the stuff is actually made.

On the first day, in considering the matter of art and the corporations, Neil Dawson gave a talk on all the complexities involved in such associations, using the example of his BNZ project. Beyond all the negotiating required, his talk and his slides also exemplified that other nature of art — not just as things that get put for looking at — not just as things for the administrators to select, rank, and file — but also as things that are made, by artists. But when this other aspect was mentioned — the pleasure of making it, and watching it grow, as opposed to the pleasures of looking at it when the artist has finished with it, and the pleasure of thumbs upping or downing it in directing the accumulations of the nation's treasure houses — the point seemed to be misunderstood as a suggestion for another spectator pleasure, that of looking at people making art as some sort of public gallery side-show.

So the conferences didn't respond to the suggestion to consider how best to help the art makers in their private spaces. And when this suggestion was extended

to a request to consider the problems of art storage experienced by artists in their limited domestic settings, and how valuable to art production some central storage facilities would be, in allowing artists fuller use of their own living and working space, the administrators' discussion promptly turned to their galleries' own storage problems instead. And then it was like watching comic-book Soviet historians discussing how to eliminate bits of our past, by editing offending chapters out. Not only would the new version of the story have a more pleasing party-line structure, but the space made available by this rejection of undesirable evidence on the nature of our art history, could be re-used by those in power at the moment, to help establish their importance in the shaping of our cultural future. Happily the discussion on "de-acquisitioning" met healthy resistance, with a few choice comments on book-burners closing the matter. (There was also of course the hint that the present official acquirers may have their legacies de-acquisitioned too, if such a practice were encouraged.)

But one major factor did produce discussion which overall did favour the dispersed producers instead of the centralised display. This was on the proposed new National art complex, for which it is intended vast amounts will be poured into a single Wellington overseas terminal, tourist gateway, cultural Mausoleum. The alternative would be to spread that funding through the highways and byways of New Zealand's ongoing creativity, through the centres and the socio-cultural margins, in a programme which could do for our cultural life what the WPA scheme did for America's. (In the process, of course, it would also make New Zealand a more interesting place to visit, extending the human interest among those scenic splendours beyond the waterfront show place). For all those outside Wellington who are concerned about the future of New Zealand art, the conference's general opposition to that single centralised (tourist orientated) structure, could be the point most worthy of response.



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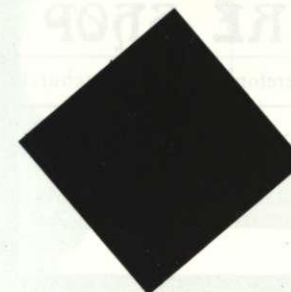
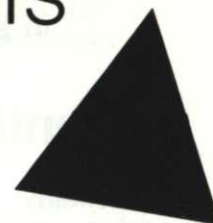
Colour in my paintings

Patrick Heron

Space *in* colour. To me, this is still the most profound experience which painting has to offer — this is true whatever the period, idiom or style — and it is unique to painting. Because painting is exclusively concerned with *the seen*, as distinct from *the known*, pictorial space and pictorial colour are virtually synonymous. That is to say, for the human eye there is no space without its colour; and no colour that does not create its own space. When you open your eyes, the texture of the entire visual field (which opening them reveals to you) consists of one thing; and that thing is *colour*. Variations in this colour texture (which sight reveals to us) are indications that *form* exists: but colour is there first, in that it is the medium through which form is communicated visually. And so, in manipulating colour, painting is organising the very stuff of which sight or vision consists. That space and form can also exist in the dark, as it were, to the scientific mind, I am not denying. But it is not with abstract concepts of space, on either a molecular or an interstellar scale, that the painter is concerned so much as with those perfectly concrete and physical *sensations* of space which flood in all the time upon the human retina. And these are sensations of space apprehended *in terms* of colour.

Studio International Dec 1969

Exhibitions



Kevin Capon:
Portraits

11 February-8 March

Exhibited 1986 Dowse Art Museum. Portraits of well known New Zealanders taken with a large format camera. Kevin Capon has photographed

people with an 8 x 10 inch camera at a very close range to produce these controversial images. Their power and fascination lies in the telling detail that Capon's camera collects and presents to the viewer. The photographs were taken during the period of 1984-85. Kevin Capon received a Q.E. II arts council grant in order to undertake this project and acknowledges the important creative input of his wife, Carol Te Teira.

JOHN DEAN

Painting and Sculpture

25 February-14 March

Preview 24 Feb.

My whole vision of sculpture graphics and painting has been modified in the past two years by

my experiences at my place of work, where I have been working for and with other people.

The work to be shown is looking at the abstract in the paintings, juxtaposed with the concrete reality of life in the form of modelling from the human body. The sculpture is straight modelling from the figure and will in time be incorporated into the previous sculpture I have done. This remains as a challenge for the future.

PERSIAN OR IRANIAN RUGS

2 March — 8 March

This exhibition advertised in December Newsletter has changed to the above dates.

PAUL CAPONIGRO



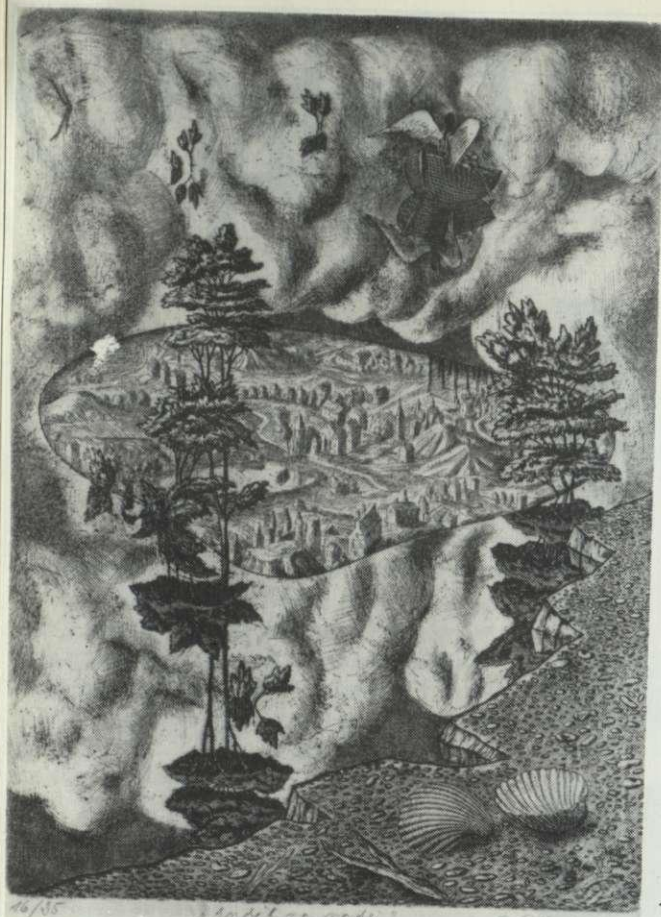
23 February-1 March

From the beginning, nature was for me a world of exploration and discovery, of experience and wonder, a world of both constant rhythm and ceaseless change. I saw isolated objects — stones, trees, blades of grass, hills — as individual

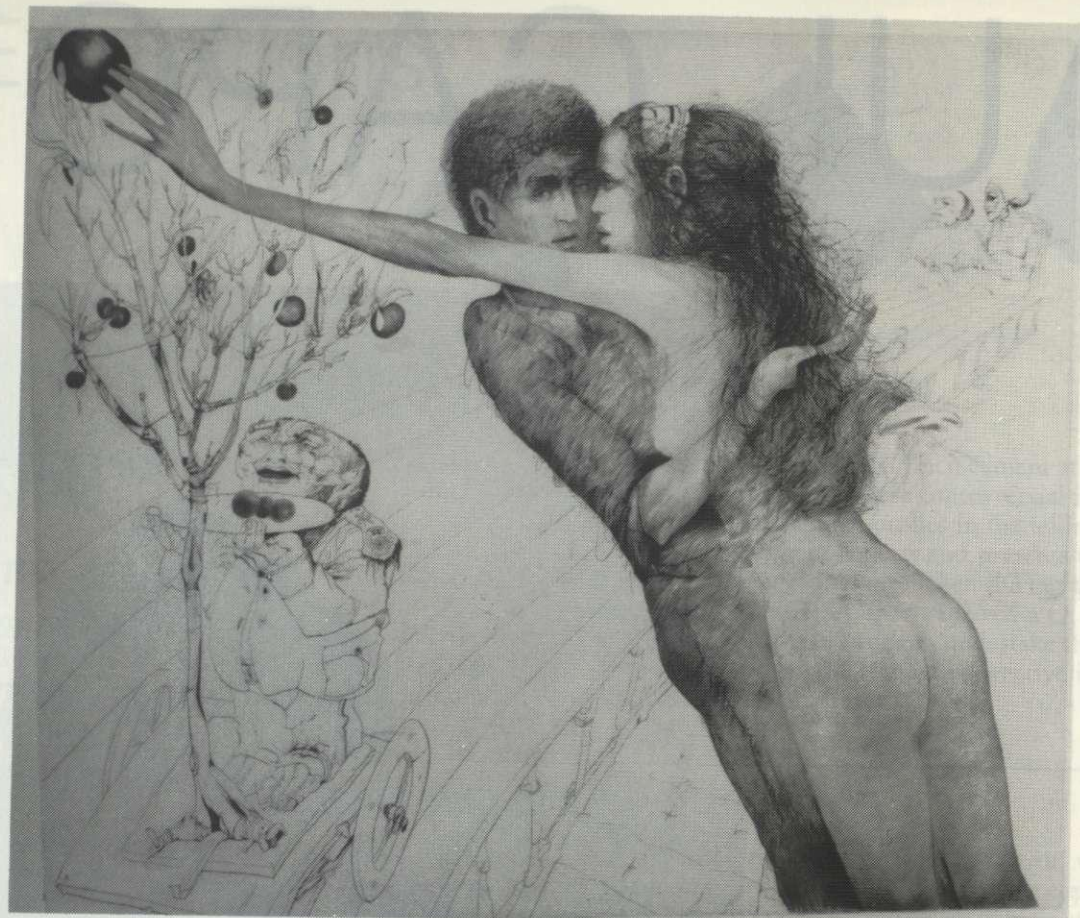
worlds relating to a larger whole, the landscape. As I looked further into nature, I began to catch glimpses of mysterious depths. Boundaries of separate objects lifted and opened, the land seemed charged with potent force and magic, alive and moving. For photographer Paul Caponigro, music has been a dominating force in his life; its rhythms,

harmonies, and complex resolutions provide a model both literal and symbolic for his work in photography. Caponigro's photographs engage the eye (and the mind) as music engages the ear: they are like music that is silent.

*Dennis Longwell
Assistant Curator, Department of Photography
Museum of Modern Art*



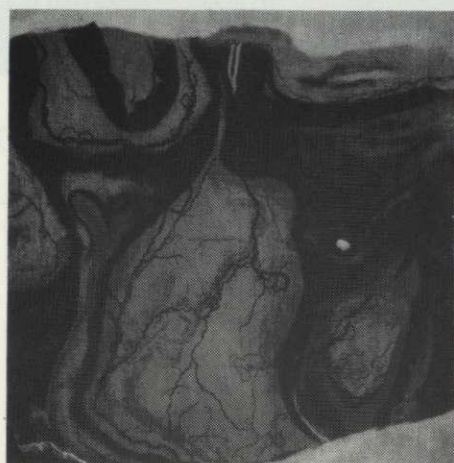
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ORIGINAL WORKS

By Czechoslovakian Contemporary Artists

Preview, 24 February

25 February-8 March

1. Etching by Jindrich Pilecek.
2. "Spanek", pastel by Alfred Fuchs.
3. Etching, "Adam and Eve", 1985, by Karel Demel.
4. Tapestry by Marcela Vrzalova.
5. Tapestry by Bohumil Vrzal.

Czechoslovakian Prints

JINDRICH PILECEK

Born in 1944

Jindrich Pilecek is one of the first graphic artists in Europe to find new inspiration in the methods of the surrealists of the thirties. He has perfectly mastered the technique of line and dot etching and was thus ready for figurative and naturalistic themes. This is one of the reasons of his success of his Rome and Zurich exhibitions.

ALFRED FUCHS

Born on 17 February 1925

Studies:

1945-1950 Academy of Fine Arts, Prague — in studio of Prof. Rada.

Sphere of activities:

His chief interest is drawing in which he sees the main potential of his artistic work and a means for his further creative activity. Besides pastels, drawings and the illustration of children's books he also created bigger works for complementary purposes in architecture. He has exhibited widely in Czechoslovakia and abroad.

KAREL DEMEL

Born in 1942

Karel Demel represents a very individual trend in Czech graphics characterised by virtuosity of engraving techniques comparable with the mastery of the classical renaissance authors. All in his expression is determined by a very precise engraved basic line creating a net connected, moreover, with a very poetic style. His work is influenced by his author's musical temperament.

Originally he decided in favour of musical studies at the Prague conservatory. Only after several years plastic arts acquired superiority over music, but the musicality of his expression continues to characterise in a very specific and personal way all his graphics. He developed these capacities during his studies in the special graphic school at the School of Applied Arts headed by Zdenek Sklenar, in Prague.

DANIELA HAVLICKOVA

Born in 1946

The school of students of Zdenek Sklenar (we have already become acquainted with Demel and Haskova) is enriched by the strong lyrical charge of Daniela Havlickova. The spectator can feel how she is enchanted by the beauty of natural objects which she caresses and is enchanted by them at the same time. Just as her colleagues, in every of her expressions she starts from the classically pure engraving which she lifts, however, above a mere description of reality into the sphere of pure poetic vision.

Czechoslovakian Tapestry

BOHUMIL VRZAL

Born on 31 July 1940

To understand the very essence of the pictorial art of BOHUMIL VRZAL, you must free the mind of the traditional concept expressed by the equation "the pictured reality = the seen reality". Bohumil, having already negotiated this phase of his artistic development, now emulates many of the modern trends in art; drawing his inspiration from the endless variety and complexity of rural and urban life. However, while applying certain optical realism, his creative metamorphosis — "magical transformations", have become more imaginative, spontaneous and non-figurative due to a constant evolution in his work as an artist over twenty years.

MARCELA VRZALOVA

Born on 15 January 1952

Marcela Vrzalova's sources of inspiration are in the organic and inorganic world, and she creates her motives by using a combination of techniques, taking a solitary object as the pivotal point in created space and building upon it with her own powers of imagination. She gives it motion by the use of deliberate and expressive line drawing. An actual picture of the countryside is subtly determined by an undulating horizon line insinuating that beyond this visual plane is another, that conjures up the tectonics of the basic elements — earth, water, in conjunction with atmospheric conditions.

The union of vibrant colour, and type of tapestry creation that allows a deviation from the traditional style of textile production is the "magic" of the ARTPROTIS works of Marcela Vrzalova.

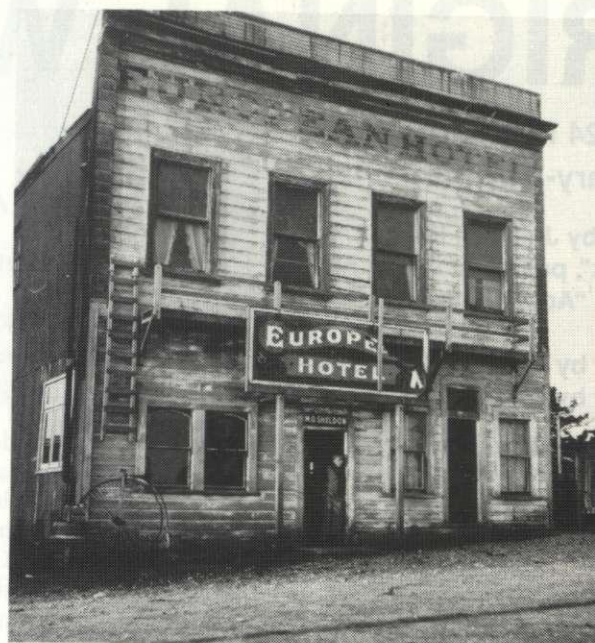
PhDr. Frantisek Brustl

WITNESS TO CHANGE

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2



WITNESS TO CHANGE

Preview 10 March

11-22 March

John Pascoe

Les Cleveland

Ans Westra

1. Official VE (Victory in Europe) celebrations at Government Buildings, Wellington, May 1945.
Photo by John Pascoe.
Courtesy Alexander Turnbull Library.
2. Trainee physical education instructors, March 1944.
Photo by John Pascoe.
Courtesy Alexander Turnbull Library.
3. European Hotel, Charleston, Westland, 1956.
Photo by Les Cleveland (copyright L. Cleveland).
4. Whakatane Maori Youth Club, 1963.
Photo by Ans Westra (copyright A. Westra).

This exhibition is about photography which describes and comments on the social character of New Zealand between 1940 and 1965. Three individuals — John Pascoe, Les Cleveland, and Ans Westra — have been chosen as the most notable documentary photographers working during those years. Their maturity of vision, commitment to the medium over an extended period, and ability to evoke, describe, and illuminate the unique character of New Zealand life set them apart from other photographers working at the time.

Documentary photography was chosen as the subject of this exhibition for two reasons. Firstly, it provides an easily accessible window onto the social

environment of the past. Other forms of photography, such as family snapshots, news photography, commercial work, and pictorialism, may also provide windows; they can all function as social documents, able to tell us something about the values and activities of the time in which they were taken. However, this is not their intended function, and only documentary photography deliberately sets out to record something of a particular time, place, or people with a regard for wider significance and meaning.

Secondly, the exhibition aims to provide a "pre-history" for the generation of self-consciously expressive photographers who emerged in New Zealand in the mid to late 1960s. Behind much of the approach of this later generation of photographers lay the milieu of documentary photography. Its original influences came almost entirely from overseas, especially from the USA; and for those who first practised it here, a direct awareness of and connection with earlier photography in New Zealand was almost non-existent, despite occasional parallels of imagery.

Although this gap in awareness has now begun to be filled by a succession of books and articles on nineteenth and early twentieth century New Zealand photographers, there is still almost no published material on mid twentieth century work. For this reason the search for predecessors to photography as it took shape after 1965 has not been carried back into areas already covered by others. Instead, the centennial year of 1940 has been taken as a starting point, because of its significance for New Zealand as a centre around which a new phase of self-conscious nationalism crystallised. By then, a generation of creative New Zealanders was no longer feeling the need to escape these shores to experience "real" culture at "Home" in England. Carried along on the back of the tidal wave of social realism which arose in America and Europe during the 1930s, artists and writers in this country began deliberately expressing elements of the local environment in their work. John Pascoe was perhaps the earliest New Zealand photographer to be

influenced by these trends, and his work is significant as the first to be created out of a conscious ideology of documentary photography.

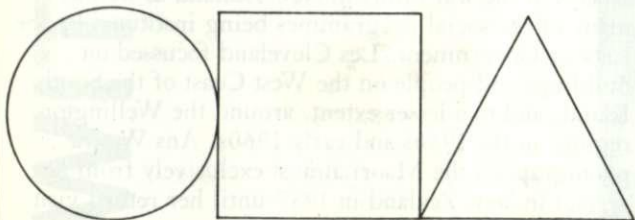
Up until the last few years, the period 1940 to 1965 has lain fallow as a sort of no-man's-land of historical investigation, too recent to be considered history by one generation, yet too long ago to be remembered by another. The recent upsurge of books and articles on the post-war period has seldom allowed photographs to stand independently as primary bearers of information. Those which have used photographs as historical documents have tended to encourage the viewer to see the images as neutral windows displaying contents of "hard fact". The emphasis in this catalogue is, by contrast, on the intentions of the photographers. Their images may be seen as interpretive, evocative, and persuasive, rather than as isolated instances of "dumb record". To allow the presence of the person behind the images to come forward, extensive quotations from interviews, both with photographers and with other commentators, have been included. Given that the period is still living history, this seems appropriate; it accords with our intention to bring out the "feel", not only of the times, but of each photographer's own way of experiencing the world.

Rather than make a superficial pass over a large number of photographers, it was considered better to do justice to the considerable body of work created by three major image-makers. As a result, separate concentrations of focus in the exhibition have emerged from the three photographers' own specific areas of interest. John Pascoe photographed in the early 1940s for the Department of Internal Affairs, covering aspects of the war effort in New Zealand as well as many of the social programmes being instituted by the Labour Government. Les Cleveland focussed on buildings and people on the West Coast of the South Island, and to a lesser extent, around the Wellington region, in the 1950s and early 1960s. Ans Westra photographed the Maori almost exclusively from her arrival in New Zealand in 1957 until her return visit

to Holland in 1965.

The photographs for this exhibition have been selected to present the best of each photographer's work — that which most strongly communicates their own way of seeing. In attempting to distil this individual vision from a vast quantity of negative material, it has naturally not been possible to preserve the full range of each photographer's concerns. Images of solely documentary value, for example, have tended to be set aside in favour of ones with greater aesthetic interest. Each of the three photographers could in fact sustain a full-scale monograph, to do complete justice to their work, but resources in New Zealand do not yet extend to that degree of commitment. For these reasons this exhibition should not be taken as a complete statement on the three photographers, let alone on all documentary photography between 1940 and 1965, but simply as an introduction — an opening up of the area to further enquiry.

This introduction has been written to place the photographs within a broad context of their time, both historically and photographically, and against the photographers' personal backgrounds. Not only is an awareness of these backgrounds essential for a deeper appreciation of their work; any critical evaluation which is made must involve a recognition of the values and conditions existing at the time. By being able to make such an assessment of our earlier photographers, we are provided with the means of measuring the meaning and worth of our photography today. We may also come to a greater understanding of the medium in general, and the part it can play in interpreting and enlarging the experience of what it means to live in New Zealand.



ELLINORE GINN

Preview, 10 March

11-22 March

Ellinore Ginn, actress and painter, was born in Ontario, Canada. She studied at the Heatherley School of Art in London and graduated in 1941. Ellinore has also dabbled in poetry.

She came to N.Z. in 1946, and soon after began to seriously develop her painting. She studied with Paul Oldes in 1966, and has exhibited widely. Ellinore has

also taught painting, and been involved in the establishment and running of several galleries aimed to help young people show their work.

Ellinore Ginn is recognised as a painter of poetic fantasy. Last year her work was selected to tour New York State and California.

She says she is a sensually naive painter, and paints mostly innocent faces with the odd bird, butterfly, flower or dog peeping out from the most unlikely places, all very whimsical.



Maori Art Today

Preview 15 March at 2.30 p.m.

15 March-15 April

A major touring exhibition of contemporary Maori Arts in painting, ceramics, flax gourds, banners, sculpture and jewellery. This exhibition coincides with Te Maori at the Robert McDougall Art Gallery. It has been designed to present the public with an exhibition that reflects the vitality of contemporary art by Maori artists.

Artists such as Robyn Kahukiwa, Selwyn Muru, Ralph Hotere, Buck Nin, Matt Pine, and Darcy Nicholas, are included along with many other outstanding talents. During the exhibition there will be demonstrations of weaving and carving techniques and musical performance.

Maori Art Today will be a major creative arts event in the year.

MAGDA HUNTER

9-20 April

Preview 8 April

Half of the prints in this exhibition are from a four month study leave based in Melbourne. The others are more recent. All are botanical except for a group portrait of the children, who have a great effect on my art.

Six of the prints have been printed on an etching press and another six on a proof press. The effect of these presses is to give a solid area of colour. The rest of the prints have been letter-pressed, that is, the whole block has been pressed to the paper in one movement. This allows for the texture of the carved surface to play an important role in this style of print. The surfaces printed from are mainly rimu, lino, bison board, and occasionally photo-engraved blocks, emery paper and cast type.

ANGELA BURNS

25 March-5 April

Preview 24 March



This will be my fourth exhibition at the CSA and the works I am showing are a continuation of previous themes but an extension of them and hopefully a progression. I have included acrylics on paper and some larger canvasses.

My work is basically abstract but always based on working drawings either of landscape or interior. I divide my work into two series, one dominated by cool colours and deep blues and the other by opaque warm colours, red, orange and yellow.

Shapes within my environment, the landscape I inhabit at the time influence the themes I use in my work.

In this last series the rock and water image is dominant, so too is the landscape seen through windows and doorways looking outwards, creating a mosaic of shapes. Therefore my work is derived from a figurative source but my exploration of the subject takes on abstract direction and the painting becomes its own subject.

The paper works I see as studies for larger works or three dimensional works which, time allowing, I want to pursue in the future.

ANNUAL AUTUMN EXHIBITION

Preview 8 April

9-19 April

AUBREY - DE LISLE

Guest Exhibitor — lives in Hamilton and will exhibit eight watercolour paintings, some relating to themes of demolition building in Hamilton and Auckland.

Fellow New Zealand Institute of Architects.
Associate Royal Institute of British Architects.
Fellow Royal Society of Arts.
Past President and Life Member of Waikato Society of Arts.

Exhibitions

Waikato Society of Arts Gallery, 1979, 1981, 1984.

Waikato Art Museum, 1982.

Te Awamutu Festival Society, 1983.

John Leech Gallery Auckland, 1985.

Auckland Society of Arts Gallery, 1986.



ZITA WALDRON

25 March-5 April

Preview 24 March at 8pm

Freshness and spontaneity are the immediate qualities of Zita's paintings.

The mainly transparent paint whether slashed floated or trickled, exudes vibrant life inviting the viewer to sense the creative process.

Dancing vigorous linear passages are often just tapered against areas of quiet white passivity.

I commend your readers to this sparkling first solo exhibition.

Rosemary Campbell (Greer)

CANTERBURY COLOURISTS

Preview, Wednesday 8 April, 8 p.m.

9-20 April

As a human being each artist perceives life differently, and creates forms with which to express this life. Thus each painting is a separate world — a mirror of its creator. It also becomes a reflection of its viewer, who brings to it yet another perception of life.

The Canterbury Colourists (originally the C.S.A. Thursday Workshop) totally accept this individuality, and provide an open supportive environment in which each artist has the courage to grow.

Some members have held solo exhibitions at the C.S.A. Gallery, and elsewhere. Others are newer to exhibiting. This is the first time they have exhibited as a group in Canterbury.

BARBARA STRATHDEE

21 April-3 May



Some of the figures in the paintings arise from photocopy enlargements of portions of a print. The print is the reproduction of an engraving in a NZ magazine of about 1875, used to illustrate an article about a conference between Maori and Europeans at the Coromandel goldfields. (This engraving is itself developed from a watercolour by Heaphy.)

Other figures are freely drawn from family photographs to give me characters of an invented genealogy with which to populate the paintings: colonial farmers and the Maori people they were involved with.

Thanks to the Queen Elizabeth II Arts Council for a major grant in 1986.

RODNEY LAREDO

"PEOPLE AND PLACES"

Preview 28 April

29 April-10 May

My Great Grandmother died in 1966 aged 90. For much of her long life she was a very enthusiastic amateur photographer.

Three generations later I picked up the photographic bug.

Two photographers have influenced me. The late Lisa Sheridan and the late Sir Cecil Beaton.

Lisa Sheridan wrote numerous books devoted to her art. She excelled at the informal shot, the ability to compose well and knew the secrets of "light" and how to use it to best effect.

Beaton on the other hand showed me how to "set" a shot and how to tackle the contrived "staged" look of the more "formal" photograph.

Happily for me I have had access to unpublished private collections belonging to the families of both these brilliant forementioned photographers and have spent long hours studying examples that have taught me much in understanding the make up of a well constructed photograph, particularly in the taking, processing, and enlarging of black and white photography.

Since the early 1970s I have been lucky enough to travel the world on numerous occasions living and working in Britain and Europe, capturing with my cameras life in countries as diverse as Russia and Tahiti, the Greek Islands and Egypt.

Pictures of such journeys have helped illustrate numerous travelogs I have written for various national publications.

This exhibition, however, is a very personal one.

It is neither extravagant in its content nor does it claim to be an example of gross professionalism. It is purely and simply "people and places", that for one reason or another have appealed to me and me alone.



RODNEY LAREDO

Canterbury Embroiderer's Guild Inc.

Exhibition 28 April-10 May 1987

This year the exhibition is to celebrate the 20th anniversary of the Canterbury Embroiderer's Guild Inc. It was started by a group of women who had a mutual interest in church embroidery and now has members who have an interest in all types of embroidery.

Over the last two years the members have been working on various pieces of embroidery which will

be exhibited. Included is a floral quilt which was a group project. It is made up of squares of embroidered flowers, which are alternated with plain squares quilted in a circular pattern. This quilt is to be raffled.

Helen Marshall, of Wellington, is to be a guest exhibitor. Currently Helen is supervising tutor for London City and Guild courses in Wellington and Christchurch.

The exhibition is to be opened on Wednesday 29 April at 7.30 p.m., by Mrs Marcia Bray, who was the first President of the Guild.

CROSS CURRENTS

JEWELLERY FROM AUSTRALIA BRITAIN GERMANY HOLLAND

21 APRIL-10 MAY

A hybrid "jewellery" — a verb — emerged out of the necessity to speak about the world of experience as it is; not how it was, or even how it should be. Its formal, technical, material and functional aspects are no longer derived solely from other or earlier jewellery. Its strategies are often borne out of other disciplines and areas of knowledge.

Much of this newer work is consistent with our time in the way it freely appropriates anything and everything as its sources . . . nothing is sacred. Central to an understanding of this newer work are the particular, sometimes even peculiar relationships it establishes between its conceptual/material manifestations and the human body — relationships which clearly situate this work within the territories of jewellery.

It is work spawned from an understanding that the "Visible" meaning somehow means something fundamentally different now. Solid, enduring fact is now a constantly shifting, changing, flowing collection of signs.

It is work which is confident in its understanding that categorisation is an assumption based business which often attempts to "tidy up untidy" patterns of thought — imprisoning meaning in structures of reality given to us in other times, and for other reasons.

Tom Arthur
June, 1984



ARTS CALENDAR

February/March/April/May

Kevin Capon	Photographs	11 Feb-8 Ma
Paul Caponigro	Photographs	23 Feb-1 Ma
Dana Tatom	Rugs	25 Feb-8 Ma
John Dean	Painting/Sculpture	25 Feb-14 Ma
Czechoslovakian Tapestries		25 Feb-8 Ma
Czechoslovakian Prints		25 Feb-8 Ma
Persian Rugs		2 Mar-8 Ma
Witness to Change		11-22 Ma
Ellinore Ginn	Painting	11-22 Ma
Maori Artists Today		15 Mar-5 Apr
Angela Burns	Painting	25 Mar-5 Apr
Zita Waldron	Painting	25 Mar-5 Apr
Peter Carson	Paintings	6-19 Apr
Magda Hunter	Prints	9-20 Apr
Annual Autumn Exhibition		9-20 Apr
Canterbury Colourists		9-20 Apr
Richard Foot	Wooden Jewellery	21-26 April
Cross Currents	Jewellery	21 Apr-10 May
Barbara Strathdee	Painting	21 Apr-3 May
Rodney Laredo	Photography	29 Apr-10 May
Embroiderer's Guild		28 Apr-10 May
Annie Baird	Painting	28 Apr-10 May
Jocelyn Brown (Aust.)	Watercolours	13-24 May
Art in Wool		13-24 May
Hundertwasser	Prints	12 May-7 Jun
Ross Richards	Pottery	13-24 May
Jim Instone	Metal Sculpture	13-24 May

