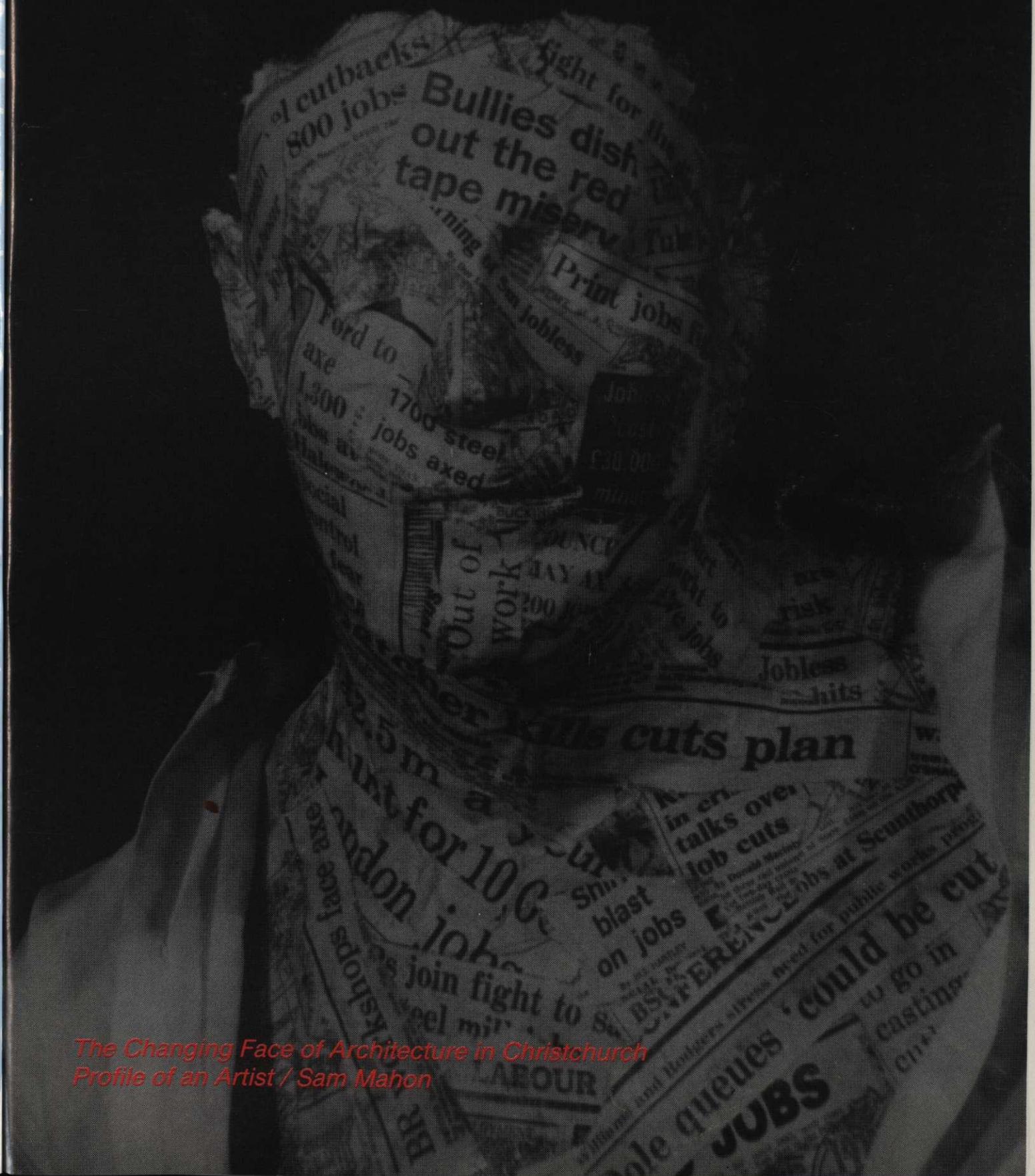


PREVIEW

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140 MAY/JUNE 1988



*The Changing Face of Architecture in Christchurch
Profile of an Artist / Sam Mahon*



CSA GALLERY

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MIXED MEDIA

EXHIBITIONS

Otago Art Society Painting Awards
Receiving Day: 30 July
Exhibition: 13-28 August
Entry forms available from
Mr H. J. Horrell
P.O. Box 11056, Musselburgh Dunedin

**New Zealand Academy of Fine Arts
Private Bag, Wellington**
IBM Art Award 1988
Urban Images
Receiving Days: 30-31 May
Exhibition: 26 June-10 July

ANZ Bank Art Award 1988
The Arts of Fibre and Glass
Receiving Days: 11-12 July
Exhibition: 31 July-21 August

Caltex Art Award 1988
Response to the Land
Receiving Days: 22-23 August
Exhibition: 11-25 September
Entry forms available from above address

International Art Competition
New York 1988
Open to all Artists
Curated by distinguished Jurors
Exhibitions in 2 Soho, New York City
Galleries
Slide entries received by 26 May
Exhibitions: 4-25 August
Applications to:
I.A.C., Department PRR, P.O. Box 245,
Eastchester, New York 10709, U.S.A.

International Conference on Sculpture
Dublin, Ireland 29-31 August 1988
Information brochure available from the
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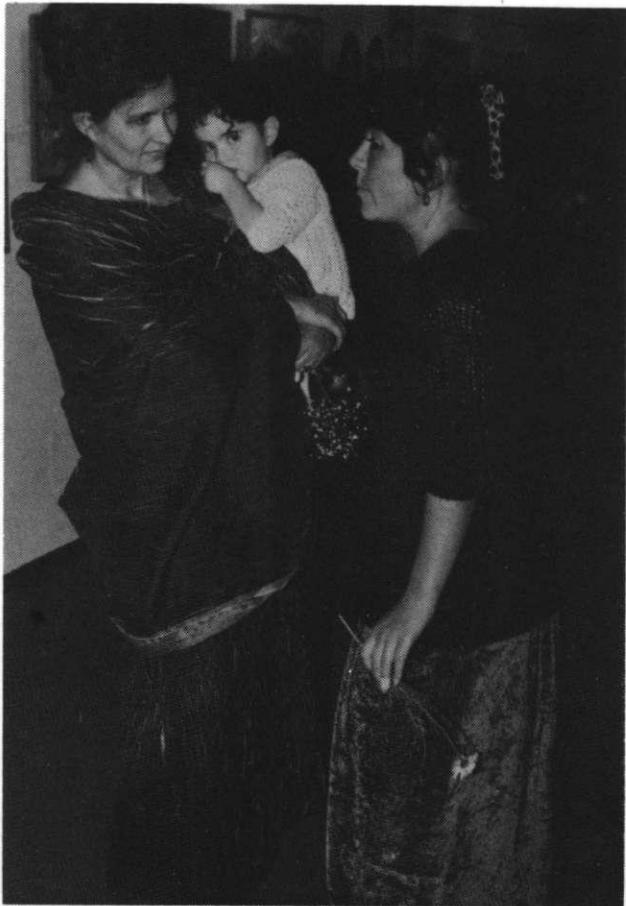
I am a Master's student at the University
of Canterbury currently involved in thesis
research of the artist Olivia Spencer Bower.
I would appreciate any information
concerning the artist particularly details of
works held in private collections. All
replies will be treated in confidence. If you
are able to assist, please contact:

Judith Hamilton,
Art History Department,
University of Canterbury,
Private Bag,
Christchurch.

OPENING SHOTS

February/March

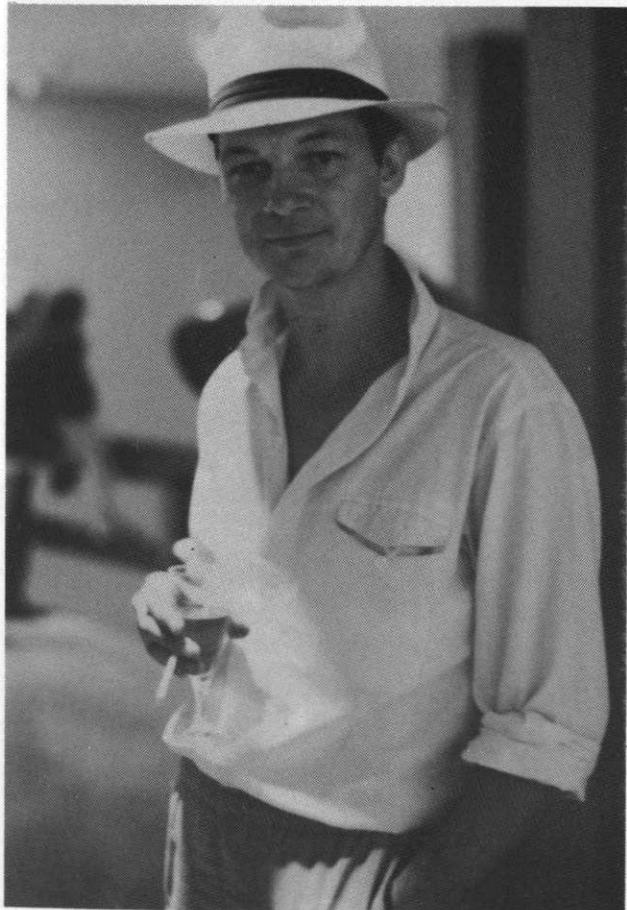
Photographs by Sally Shaw



Sylvia Bowen and daughter Angela (L)



Shirley Collett/Artist



Andy Thompson/Musician



Professor Don Beaven and Terry Beaven

VIEWS REVIEWS

THE CHANGING FACE OF CHRISTCHURCH'S ARCHITECTURE

by Tessa Copland
Contributing editor of 'N.Z. Home and Building'

While locals and tourists enjoy Christchurch' gardens and squares, meandering river and small-town charm, you could say that what's just as attractive about the place is what it *hasn't* got: the fast pace, the concrete/glass jungle, the revolving tower.

Whether it will stay that way is increasingly doubtful. The harshest critics would say that 'face' is too human a term to apply to the state of the city's architecture over the past two years or so. Recently two old ladies standing in Armagh Street who probably remember the smell of the lino in the Union Steam Ship building that stood a few doors down looked in bewilderment at the latest bomb-site. The sign proclaimed another mammoth, glistening shelving system, with slap-on deco grid (to reassure us that it's architecturally designed).

"I think it's going to be for offices."

"Oh dear."

It's probably a romantic notion but you can't help thinking that in another age such passers by would have felt a thrill of pride as they watched, say, the dramatic pillars, balustrades and domes of the Catholic cathedral slowly taking shape: here was a building that they would use and remember. Christchurch is lucky to have been shaped by architects with a strong vision. The proportions established by Mountford and Armson from about 1850 were followed by succeeding designers of influence who continued, while others failed, to work within a developing frame of reference that has given the city its cohesiveness. Their work was, none the less, often innovative — Hurst Seager's open-plan houses, Peter Beaven's Manchester Unity with a proper roof.

Unlike Auckland or Wellington, Christchurch has had a slower, more controlled development. So we find it harder to accept the growing clutch of cranes hungrily at work on the city's heart, and the gross departures from appropriate scale and style that are emerging. Equally disturbing is the loss of so many seemingly solid and permanent Victorian buildings — the old ANZ Bank, the Clarendon, the Grenadier ... their names should be engraved on a bridge of remembrance.

While Aucklanders are, too late, finding a voice of protest, the vox populi here has proved a bit more effective. Some years ago, a road through Hagley Park was stopped, and with the proposed tower in Victoria Square the columns of letters, for and against, reached monolithic proportions themselves. As a result the project is at least being reconsidered. Although a more rigorous watch needs to be kept,

Christchurch people are evidently interested in what their city looks like.

That's why our architects should be both responsive and responsible. In designing the new Phillipstown Post Office, Peter Kent was mindful of Mountfort's little brick church nearby, of the sort of people who would use the place, and of the impact it would have on their lives and on the surroundings. The result is an accessible, brick-and-wood 'place on the corner', with a nifty neon sign overhead.

The good new buildings in Christchurch — and there are plenty — are all different, being the product of individual inspiration and response to specific context. The bad ones are pretty much the same. The new ANZ in Cashel St and NZI in Hereford are just two. They represent a series of compromises on the part of the designer.

No account is taken of people's needs, or surrounding scale. And the trouble is that we still have a large enough body of intimately proportioned, competently designed buildings to make any "merging" impossible. But the more misfits there are, the easier it is to justify the next one. Ruthlessly rectangular, with flat roof, sheer facade, minimal colour, horizontal orientation and lots of reflective glass — Mies van der Rohe's Seagram building has all this, and within New York's grand scale it works; this now derivative style (with a perspex awning or an archway at street level now that post-modernism is upon us) is merely alienating and intimidating here.



Canterbury Manufacturers and Striker building: excellence on a small scale.

The functional, rational approach has nothing to do with middle-class, provincial, occasionally eccentric Christchurch.

Sir Miles Warren recently remarked that one great challenge for the architect, as opposed to the artist faced with a blank canvas, was working within limits, looking at context, using constraints as a starting point. To the extent that these giant cigarette boxes are designed without reference, and with the sole function of providing lettable space, they can hardly have brought the designers satisfaction.

It's surprising to see architects slavishly reverting to the Bauhaus style at a time when generally architecture, medicine, education, law have been enlightened by the humanistic, holistic approach. We need some influential women architects too. Any architect will scoff at the infamous glass box, but it seems their principles fly out the window when a developer walks in the door. And it's our best architects who are making the biggest mistakes. Even Mozart had his banal moments, but we don't have to live with them. We do have to look at, work in, walk past, and live in the shadow of these three-dimensional blunders.

As for who they are for: Christchurch is supposed to be in economic retreat, and yet developers continue to pour money into high-rises with transparent greed. It's no wonder they are now having to woo tenants into these echoing monoliths. Where there was once a bike shop or a milk bar for the locals there are now vast spaces waiting to be occupied by middle-men. Even the shopping malls are filled with international-airport style boutiques — no use to city workers. Over the last three years the hardware store has been eradicated from the heart of the city with the precision of a military operation. The idea of finding honest wooden floors, and shelves of nuts and bolts, in the middle of a city mall is almost surrealistic.

Luckily there are also many vital new contributions to the cityscape (quite apart from outstanding development in domestic architecture). For instance, if you walk through that bombsite (still empty — has someone realised you can also make money with open spaces, as has happened with the Arts Centre market?) you come upon one of the nicest parts of the river, near Manchester Street, and one that now has new energy. David Childs' ingenious

conversion of the old band rotunda has created a natural gathering place for people to sit, eat or punt along the river. He and the others involved worked solely to make the most of what was offering — an unusual building, a green space, a row of trees.

Cross the bridge and you come to a largely ignored stretch of riverside architecture: Cecil Wood's Theosophical Society, the early colonial Julian House, and W.H. Trengrove's stucco bungalows. The latest component is the Canterbury Manufacturers' building by Sheppard and Rout. The earth-coloured walls, restrained use of reflective glass and arching entrance are a direct response to the river banks, water and bridge. It's one of the best little buildings in town.

Further upstream, the gable ends forming the roof of Warren and Mahoney's Finance House beckon cheerfully over the tops of less assured buildings. If you take in a block or two of central Hereford Street you discover that, at the very least we have a mixture of the good, the bad and the ugly, and that successive styles *can* work together. You also realise that someone should be keeping tabs on which buildings go or stay, as much as on what gets built.

The old Sun Alliance, near Oxford Terrace, has been so butchered by its tenants it should be put out of its misery. Yorkshire House (Permanent Building Society), is hideous; likewise the McKenzie and Willis building and the Government Bookshop. Elegant 1930's Gough House, next to Shands Emporium, looks great, and the POSB and United Service could come up a treat. Then there are the slim, pleasing lines of the National Bank (but too much mirrored glass), opposite that 'real building,' Telecom house, with its refreshing vertical emphasis and rich detailing. Phillip Kennedy's Shades Arcade has such a subtle use of pastel colours, lighting, curves and decoration that you have to really look to find out why it feels good.

Both this arcade, and Alun Wilkie's remake of Chancery Lane, using bolder colours, festive flags, brass and wood, create a street scene, almost with the nooks and crannies which are so often lost in the grand and glitzy spring-clean of much of our shopping areas. Even the magic shop is still there!

You can't legislate for beauty but you can restrict inappropriateness or irresponsibility, for instance by having an overall plan, height and width restrictions, transparency at street level, and keeping shops, cafés and public-use space below and offices above. The Civic Trust was particularly effective in the 60s and 70s in retaining trees, parks, reviving the University site, turning Cathedral Square into a real square.

Now, the city's skyline is being redefined at a frantic pace. It is clear that, increasingly, what goes up must come, if not down, at least under public scrutiny.



NZI and Deloitte House
mediocrity on a grand scale.



Telecom House:
refreshing use of colour, detail, and vertical
orientation.

Profile of an Artist

SAM MAHON AN ALTERNATIVE ARTIST

by Pat Unger

"Why should we be in such desperate haste to succeed and in such desperate enterprises? If a man does not keep pace with his companions perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away".

Sam Mahon is an artist who steps to his own tune. It is not a tune heard in the corridors of art institutions nor does it accompany the cacophony of art's theoretical disputes. His art reflects a desire to understand the human condition - the "whole of life's amazing drama". And he feels this is perceived most clearly when walking down a private path.

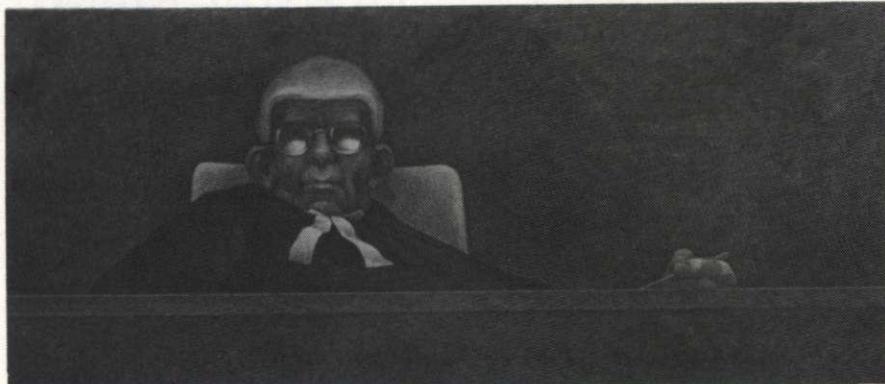
To underscore his solitary pace, Mahon quotes from "Waldon" (the introductory passage above) by the American writer Henry D. Thoreau (1817 - 1862). Like Thoreau, he prefers a self-inflicted aloneness to the company of people. Then he hears more clearly and life's vagaries are made more discernable.

Unqualified, he left art school twice in frustration. "My ears would not listen. . ." to the instruction that was given. Academic formalism he found had no relevance to his art or his life. Experience, books, a lively wit and an itch to tinker reinforced on-the-job training for what has now become his all-consuming occupation, that of "living artist". Again, quoting from Thoreau, he believes that "to read well, that is to read true books. . . will task the reader more than any exercise, which the customs of the day esteem. In them. . . are such answers to the most modern enquiry".

Within New Zealand is a very small field of art practitioners. the strength of the dominus - the teacher - with his authoritative knowledge, has tended to have an exaggerated place here. Much quoted overseas dicta, emphasising various trends and styles, become the images that New Zealand artists borrow in their attempt to be part of the universal scene.

Yesterday's forbidden literalism is now 'in' in a new guise. Deconstruction of the art object is all the rage, especially when accompanied by texts of Lacan-speak obfuscation. Works of regurgitated art theory and agglomerations of shattered, referential imagery are the retro- and neo-bits and pieces of today's post-modernism.

Mahon walks away from all this. Artists talking to other artists or addressing the establishment is not what he wants. Rather he seeks to touch the public who will recognise and feel his experience. His life of self sufficiency under-scores his search for the golden moment. He reminds, through his work, that the strong are not afraid to be gentle and that difficulty is best resolved by embracing reality. Even if that reality echoes ornamentation and archaism.



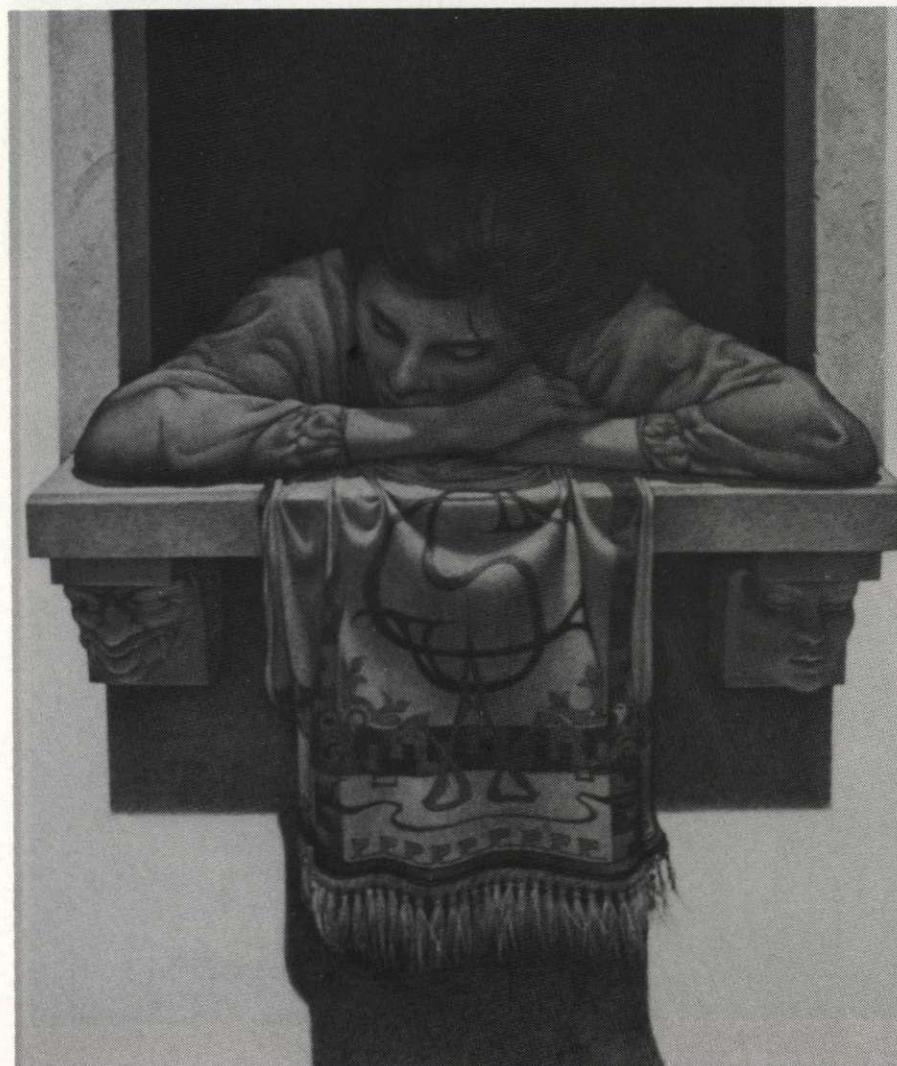
Judge

Thoreau's essay and poems about life at Waldon in Connecticut, U.S.A. champion the rights of the individual. In them, he draws attention to the emptiness of material rewards in an acquisitive society and posits that man's conscience is a stronger force for good than all the laws on the statute books. Attractive ideas for those who are disenchanted with the hollowness of late 20th century life.

A cottage in Canterbury's Port Hills is the antipodean "Waldon" for Mahon. A copper to be lit for washing, rabbits and

fish to be caught for meals and outings that consist of a tramp or a horse ride to the coast ("a real big deal. . . enjoy it for weeks. . . like flying a plane blind") are some of the complicated tasks that make up his simple life.

From this outpost, many solo exhibitions have emerged. Two in 1987, at the Gallery Akaroa and at the Canterbury Society of Arts, Christchurch, obviously touched their audience. They clamoured to share and to buy a piece of his philosophy.



Caroline

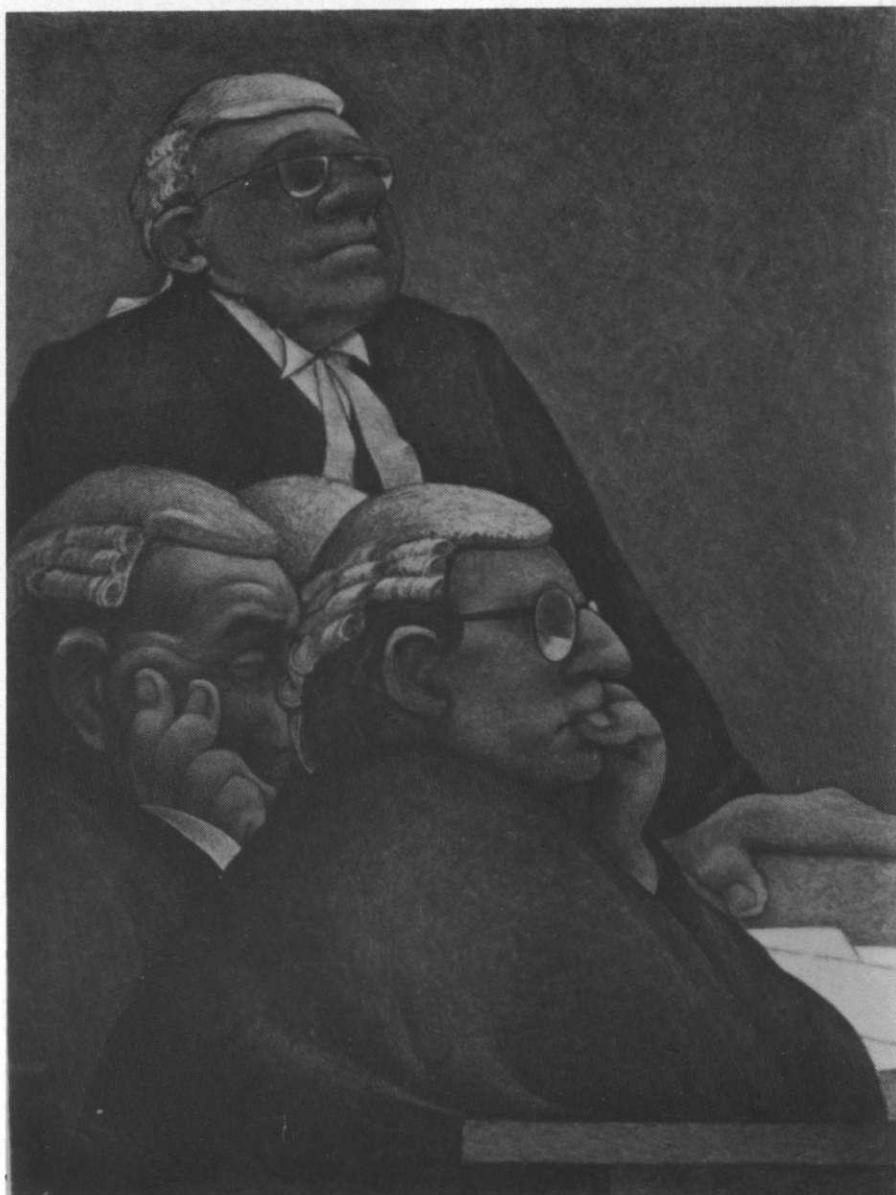
With a patience for exacting techniques, he paints a reality of rustic dreams, of rough justice and of curious language convolutions. In the egg tempera style of Andrew Wyeth and Grahame Sydney, animals, birds and the trivia of the countryside take on romantic, almost mesmeric qualities. This naturalism, flushed through with a pre-Raphaelite perfection, colours his women also. Frozen in 'gothic' poses of decorative inanimation, they are samplers of embroidered beauty. Their flowing mass of hair is all grace and femininity. Contrasted to city Punks, with their gel, black clobber and matching black contact lenses, Mahon's search may have lead him up an idolised and sentimental path. None-the-less, it is his way to counter the ugliness and violence of today's imagery.

It is in situational paintings that Mahon is most telling. Here, he restrains his flamboyant, almost dilettante detail to let satire and caricature have their way. The Law, the Courts, art critics and judgements with political overtones are touched by his personal frame. The flat and often unemphatic effort of egg tempera paint suits both prosecutor and prosecuted alike. The legal fraternity conspires and the accused suffer in unison.

The absurdities and pomposities of the newly rich bourgeois, especially judges, lawyers and politicians were the subjects of Honore Daumier's biting wit. Mahon's recent exhibition at the C.S.A Gallery "Caught in the Act" (held in conjunction with the Law Society's conference and from which a portrait of his father Justice Peter Mahon was bought by them) drew on similar material. A print shows the Law with a dying albatros, symbolising the A.C.C., hung about its neck; cartoons of a thundering judge thundered at by his equality minded wife, and a lawyer belabouring a witness with a badger all poke serious fun at men's desperate enterprises.

But Mahon isn't just a painter. He is a writer, an enthusiastic conversationalist and an inventor of gizmos. Complicated machinery, of Heath Robinson complexity entertain Mahon as much as they do his audience. Cumbersome flywheels inefficiently, like the Law, grind on. A high diver, muscled with solder, prepares to jump from his shaky Eiffel tower into a minute receptacle - a triumph in ungalvanised wire. The presence of these works in the sculptural gallery space reserved for art objects, heightens their pretentious mirth.

Is Mahon part of the contemporary art scene? How is contemporary defined? A 'living' artist at 33, he must be one of New Zealand's few practioners who supports himself by his art. His work is popular. It has relevance to his life-style and his audience feel that. Not for him the role of other contemporary artists, with their massive canvases over which they roller



The Defence/Sam Mahon

coast to hoped for success and 'super stardom'. These status minded artists have a philosophy of '... hedge your bets. . .', '... don't get caught up a stylistic creek. . .'. they must constantly woo curators, dealers, patrons and journalists. Surrounded by this hype, Mahon packs up his paints and his books and walks into his romantic sunrise. Conjecture about art, its theories, its investments and its temporiness he leaves to others.



EXHIBITIONS 11-22 MAY

Previews 10 May

MICHAEL ARMSTRONG

Firstly my thanks to all those with whom I have worked in different mediums, from whom I have learnt much and extended my ideas and techniques. This show is of a variety of new means of expression for me, and also of paintings from my studio.

The past year has been one of many projects that have included lithographs with Marion Maguire, Hugh Bannerman's Dilana Artists Collection, glass work with R S G Glass, as well as the murals for the Youth Centre. All these have had an effect on the paintings. The sculpting of the pile in a carpet led to similar ideas in the Youth Centre murals, where figures are cut into or cut out of the surface.

This suited my ideas about figures within figures in my paintings. At different levels within the painted surface, in these most recent works on board that has been cut out and added on to, a face occurs within a hand, and figures drop into a cut out face. The painted surface is largely abstract, sometimes decorative, with figurative painting on some works.

This surface is about concepts of colour areas and colour relationships, the physical structure with its cut out narratives about psychic realities is submerged beneath that intellectual surface.

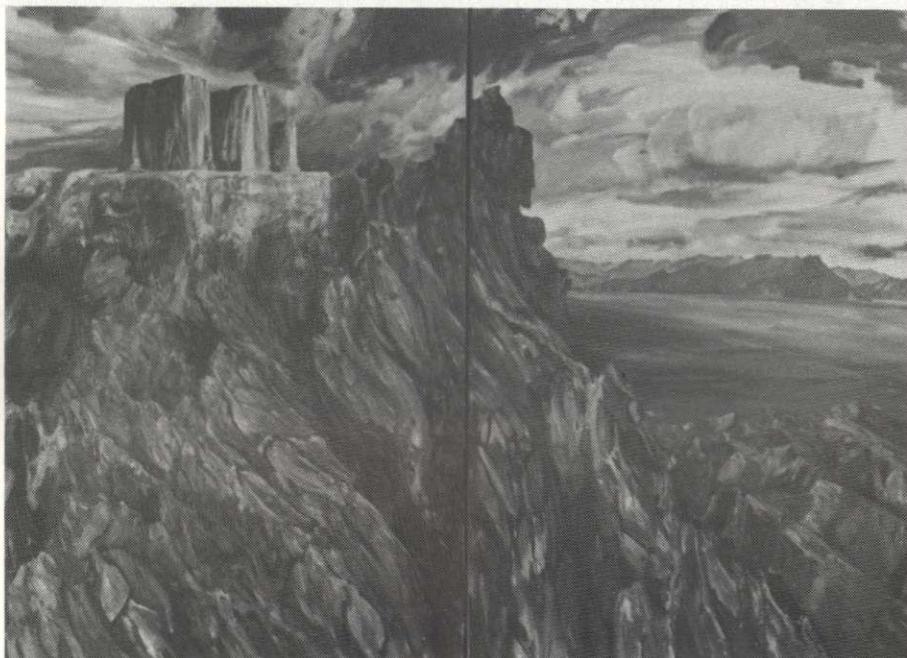


Work for Christchurch Youth centre Michael Armstrong (Photo Hamish Kilgour)

The draped freehanging canvases also involved the ideas about trying to make sense of psychological material, rationalization of the incomprehensible. In these works the canvas acts as a drawn

curtain that reveals or hides the narrative.

My interest lies in the enigma, and in our Western attitude towards enigma, that of explanation.



Relic II Margaret Elliot

MARGARET ELLIOT

Painting

Many of the works in this show include images of man made structures, defence buildings, reclamation blocks, other relics subjected to the forces of wind and water until their original function is no longer obvious. Significance and scale thus become ambiguous - other meanings can be implied.

Since my last show (1986) I have changed to using oil paint (instead of acrylic). In

response the new medium, I have an increased interest in brush mark and surface texture, which draws attention to the painted surface while the illusion denies it. Once again I see this in terms of different layers of meaning and not contradictory.

By questioning the idea that the history of art is a progressive continuum (each movement superior to that which preceded it), we can revise past art forms, but from a 20th Century viewpoint ie, Romanticism but without the 19th Century sentiment.

CELIA ALLISON

Illustration

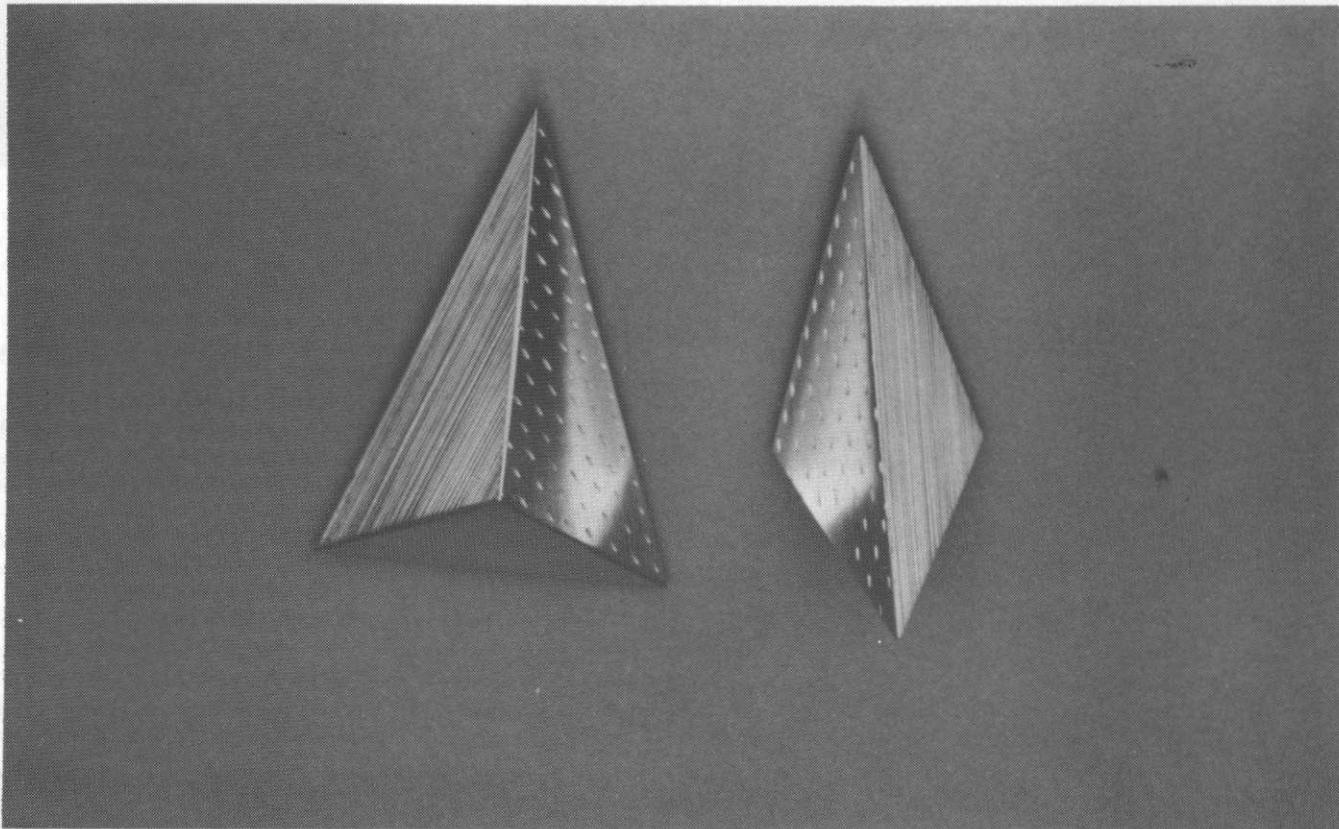
Celia Allison is aiming to extend the boundaries of her illustration work with this series of large cartoons, rendered in charcoal and watercolour wash. The cartoons range from mundane to the more grandiose 'Astaire' type scenes, the humour ludicrous, if not a little melancholy.



Celia Allison

THE BANGLE BROTHERS

Peter McKay



*Peter McKay:
Goldsmith*

*David Lewis:
Large Terra Cotta, Stoneware,
and Raku.*

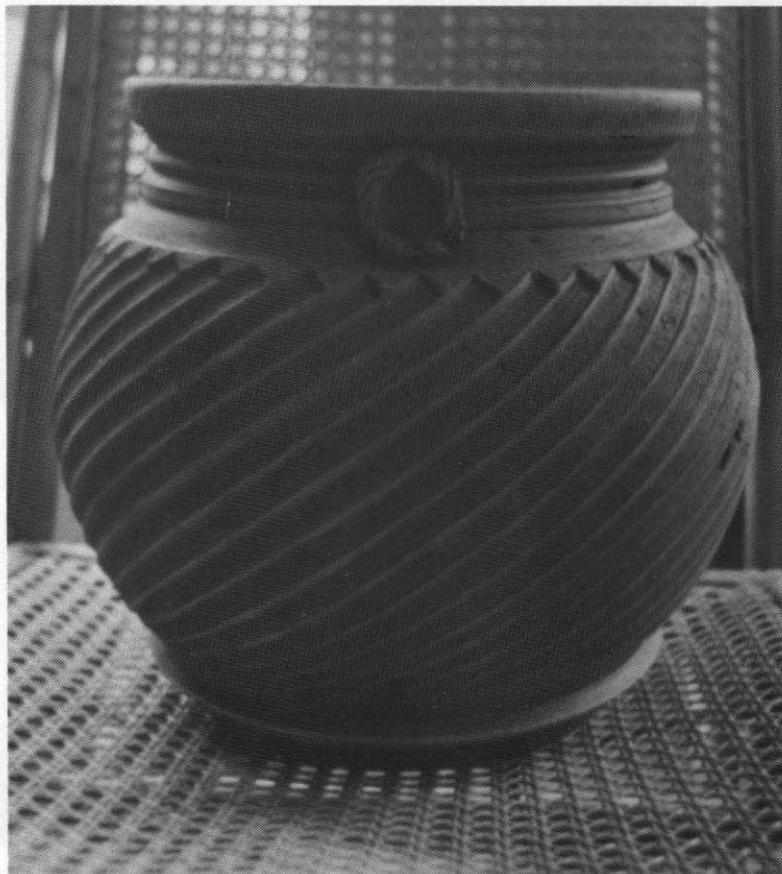
David acknowledges artistic and aesthetic influences from country French and Mediterranean pottery, the English potter

John Leach, New Zealanders Steve Fulmer and Ross Richards, and Americans Ken Ferguson and Tom Turner.

These two friends of Le Bons Bay, Banks Peninsula, often share concepts in design, mutual criticism, and encouragement. Stemming from their close personal and artistic relationship, they are offering an exhibition opening on May 10.

Peter McKay is a native of Le Bons, and worked in a five year apprenticeship with Kobi Bosshard during the time that Kobi lived in Akaroa. Peter states: "I have two reasons for having an exhibition. I wish to see a body of work in an environment other than in my workshop. The show acts as a full stop at the end of a sentence. This gives time and space to focus and log my progress. Secondly, it is important to be placed in the public eye in order to judge success or failure in other than monetary terms."

David Lewis has lived and worked as a potter in Le Bons Bay for 11 years. For the past nine years, David has concentrated on large thrown and decorated Terra Cotta and Stoneware planters and storage vessels. Banks Peninsula abounds with local material for glazing and Terra Cotta work, which fits in with David's orientation toward clay, which is using what is available in the locality.



David Lewis

EXHIBITIONS 25 MAY — 5 JUNE

Previews 24 May

MICHAEL EATON

This exhibition is a series of watercolours done over the last six months since I gave up teaching to paint full time.

They are mainly of the Canterbury high country and the Abel Tasman Park areas, some have been done on location, while others have been painted under studio conditions.

The paintings are a response to the dynamic visual power of the landscape with its colours, shapes, textures and

composition, in particular the composition obtained by either painting from a high altitude (6000 feet) looking across and down or from ground level looking across and up at the land forms. There is great excitement of painting in areas where you know there has been little response from other painters in the past. I hope these paintings give a viewers sense of what being in the mountains and surrounding areas is really like, and the immense strength and domination the high country has.



Michael Eaton



Matthew Robertson

MATTHEW ROBERTSON

"I enjoy working with a variety of media. I can choose what is the most appropriate vehicle for my idea. There is always a proportion of overlapping.

I write poetry, sometimes about one of my visual works, but recently, I tend to create works to illustrate my poetry. I will present a performance at the preview of my exhibition.

Touring extensively through U.S.A. and

Europe has been a great source of inspiration, as well as my travels in New Zealand.

Co-ordinating an Art Room at Four Avenues Alternative High School, coupled with working in my studio at the Arts Centre, is an excellent way of life towards realizing my artistic goals.

The exhibition will consist of masks, oil paintings and wood sculpture.

Matthew is also an experienced performance artist."

ART TEACHERS ART

This is the second "Art Teachers' Art" show, the first being held at the C.S.A. in 1986, and it looks possible that these could become bi-annual events.

An exhibition such as this serves a multitude of purposes. Firstly, and probably most importantly it gives the classroom teacher, who obviously has limited time and energy after classroom activities to put together the required amount of work for a solo exhibition, the opportunity to show a small sample of work.

It also demonstrates the fact that many teachers *do* continue in their artmaking activities and that they therefore provide valuable double roles as both artists and art educators. These two areas of course feed into each other for the teachers who continue their involvement in the art works will inevitably also enrich and enlarge their students art experiences.

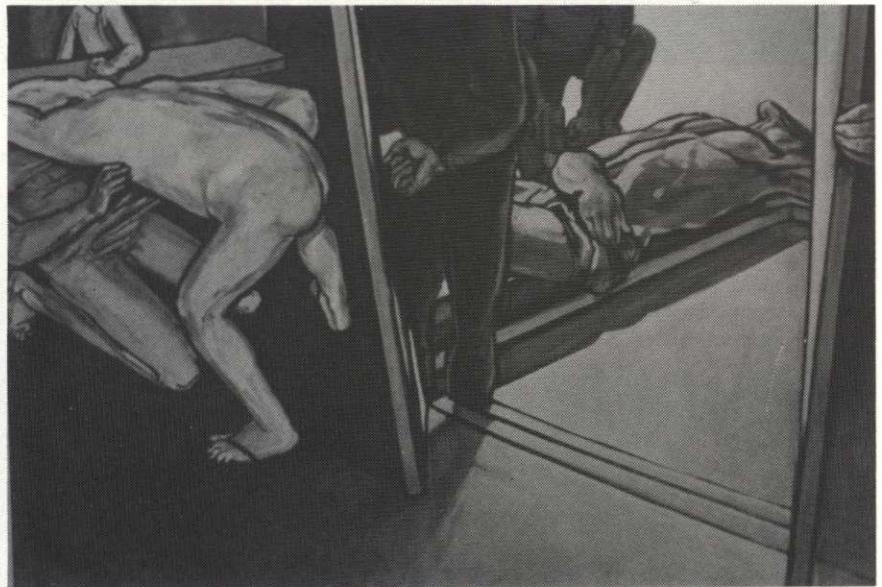
Tertiary art training institutions appear to recognise this fact and both encourage and require their lecturer/teachers to continue their own art world activities and so paid sabbatical leave and study time is built into their conditions of employment.

But sadly, in the secondary education area little recognition is given to the contribution, continuing participation in art making activities may have on classroom teaching practice.

Other sponsorship areas of the arts such as QEII also does not appear to be either eager or willing to offer support to secondary art teachers to continue their studies or devote time to their own personal artistic development.

These ongoing exhibitions therefore may make an important contribution towards teachers continuing development in the

visual arts, which is an area that doesn't generally receive the encouragement and acknowledgement it should. Penny Orme



"Driving in the nails" by Margaret Hudson-Ware.

MICHAEL EBEL

"This is my first exhibition of photographs having been a constant exhibitor of paintings and drawings since 1970.

I felt it necessary to re-look at things through a new medium (new to me that is, having never taken a snapshot before). You could say I was bored — yes do! I have found the process of taking photographs very similar to painting. What I see (and hopefully you see) in these photos and others will serve as the basis for my next paintings to be shown in an exhibition at the C.S.A. in September this year."

THE HALSWELL POTTERY GROUP

With Mary Forrest and George Kojis

Now entering its eighteenth year the Halswell Pottery Group is about to hold its Annual Exhibition for 1988. The Group aims to achieve and maintain high standards in the work of its members and to keep abreast of new and developing techniques. Featured in our display at this exhibition will be pots fired in our new wood kiln. We have two guest exhibitors this year, Mary Forrest of Christchurch and George Kojis of Wanganui.

Mary Forrest

"My interest in clay began 30 years ago in Canada. My first training of any significance was received from Wanda Rozynska at summer schools in Quebec. While these were predominantly wheel orientated, my interest in decoration and texture was always uppermost.

Brian Gartside has had considerable influence on my work — through his approach to teaching I began to consciously believe in my own creative process.

I had been particularly drawn to landscapes — the technique for my pictorial scenes evolved from an initial interest in portraying trees by using natural clays of contrasting colour. Colouring white clay with oxides and body stains opened up the possibilities.

I am now exploring the further use of coloured clay in abstract design, sometimes incorporating low-fired enamels and gloss glazes to heighten effects and highlight areas.

I see this latest work as an integration of many different stages in the evolution of my particular way with clay."

George Kojis

"I received my training in Wisconsin U.S.A. where I gained my Master of Fine Arts degree. In 1974 I moved to New Zealand. Since then I have worked professionally as a Teacher, Potter, Training College Lecturer and currently as Senior Tutor in charge of ceramics at Wanganui Community College.

I enjoy making sculptural pots — vessels and containers based on a landscape theme, often with external decorations supplementing that theme.

My work in ceramics involves a search for the indigenous vessel — one which successfully incorporates the physical, cultural and spiritual quest of its maker."



Antipodes
Mary Forrest Halswell Potters

EXHIBITIONS 9-19 JUNE

Previews 7 June

PAUL DE JAGER

Burnished Clay Jars

Paul studied sculpture at Ilam School of Fine Arts 1976-79. He has lived and worked in Golden Bay since 1981. He uses a technique of burnishing which follows a heritage that includes Indonesian, African and Pueblo Indian pottery. The Pit kiln is another process Paul uses on his essentially decorative pots which allows for endlessly fascinating flame effects.



Paul de Jager



'The Story'
Marie-Gabrielle Hudson

MARIE-GABRIELLE HUDSON

"I love colour. Choosing colours is always a dilemma, I get constant motivation from the basic routines of daily life. I think the struggle is always evident in my paintings — the 'getting it right.' I did used to 'get it right' and found what I was doing very sterile, so my style reverted to type and I peeled off the layers of what I'd always believed painting should be. You always had to 'paint from life'. Everything was based on the sketch, not so much on the interior life, and never, *never* outline.

Oh well, its all behind me now. I think art schools have changed now too. It would be nice though, to think that the hours spent freezing on Liverpool docks — *sketching* of all things — were of some use.

Naive art has a position outside the mainstream. A critic once told a New Zealand painter friend that admitting to liking Naive Art was like admitting to having a sweet tooth.

Here then are the Black Forest Gateaux, the Pavlovas and the Chocolate Sundaes. I hope you enjoy them."

DEREK MARGETTS

"Recent Work"

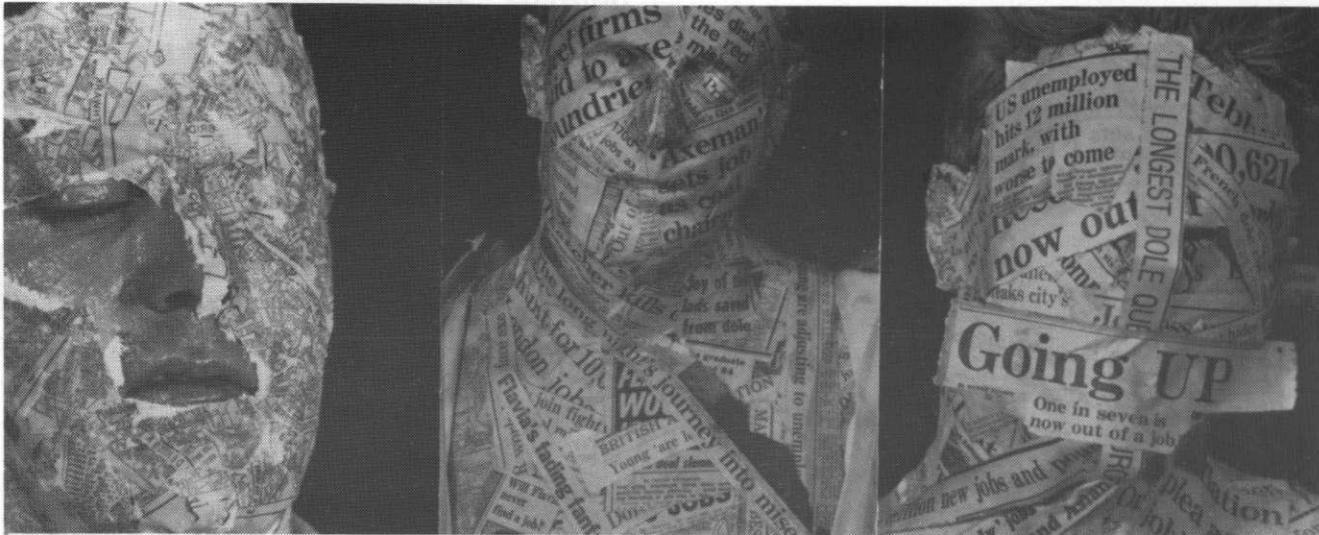


EXHIBITIONS 23 JUNE — 9 JULY

Previews 22 June

PETER GIBSON

'Diverse Strategies' a video, sculpture installation.



Images from "Fossil Postmortem", performance, installation, London 1984/85.
Peter Gibson

"'Diverse Strategies' attempts to reconstruct in sculpture terms the dynamics of confrontation and negotiation as perceived in the global political context. In particular it addresses the urgent need to find creative, non-confrontational solutions to the super power tensions, and

polarised ideologies that divide and threaten our world.

As with most of my work, the intention is to establish meaningful images and structures, that are developed within the

piece by processes of cross-reference and association, resulting in an accumulation of ideas that reflect on and examine the issues in question."

ROSS GRAY

Paintings
Mair Gallery



Ross Gray

Term 3, 1987 on leave without pay from secondary Art teaching provided some time to extend the figure theme of recent exhibitions. The figure in context as symbol for feelings about the impact of recent actual and proposed changes in society (eg, the Christchurch tower controversy) has been explored via the layering of pictorial structure, gestural brushwork, colour construction and drawing. Shaped paintings have developed from the process of image generation.

Ross Gray is the Head of the Art Department, Cashmere High School.

JOHN MADDEN, ROGER HICKIN

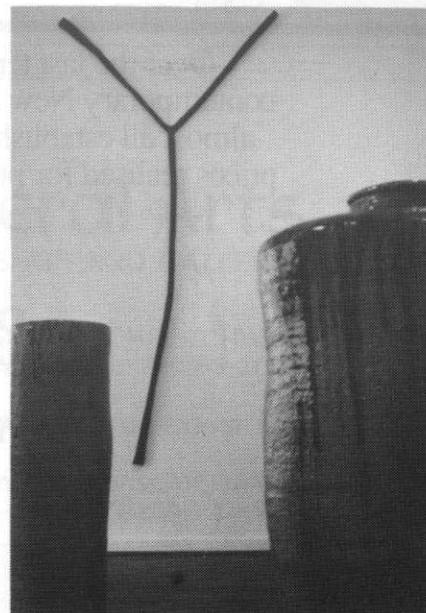
To be is Hard for the Living

Sculptor, Roger Hickin and clayworker, John Madden have exhibited together twice before - at Bosshard Galleries, Dunedin in 1986, and (with Ralph Hotere at RKS Art, Auckland 1987.

This show, whose title is the line from Baxter, will no doubt continue the exploration of those two extremities of experience - endurance and transcendence - the titles and joyful alchemization of selves and materials.

Clay/salt/glaze transformed by flame. Ravaged and burnt totara, matai, beech, 'salvaged, transfigure'. Large minimal wall sculpture, extensive floor clayworks - this show will occupy both ground-floor galleries of the C.S.A. - with long 'horizontal' works in the low elongated space of the Canaday Gallery and more 'vertical' works in the higher-studded front gallery.

No intellectual cleverness or aesthetic exercising here. This is the stuff of survival. 'The fire of despair has been our saviour.'

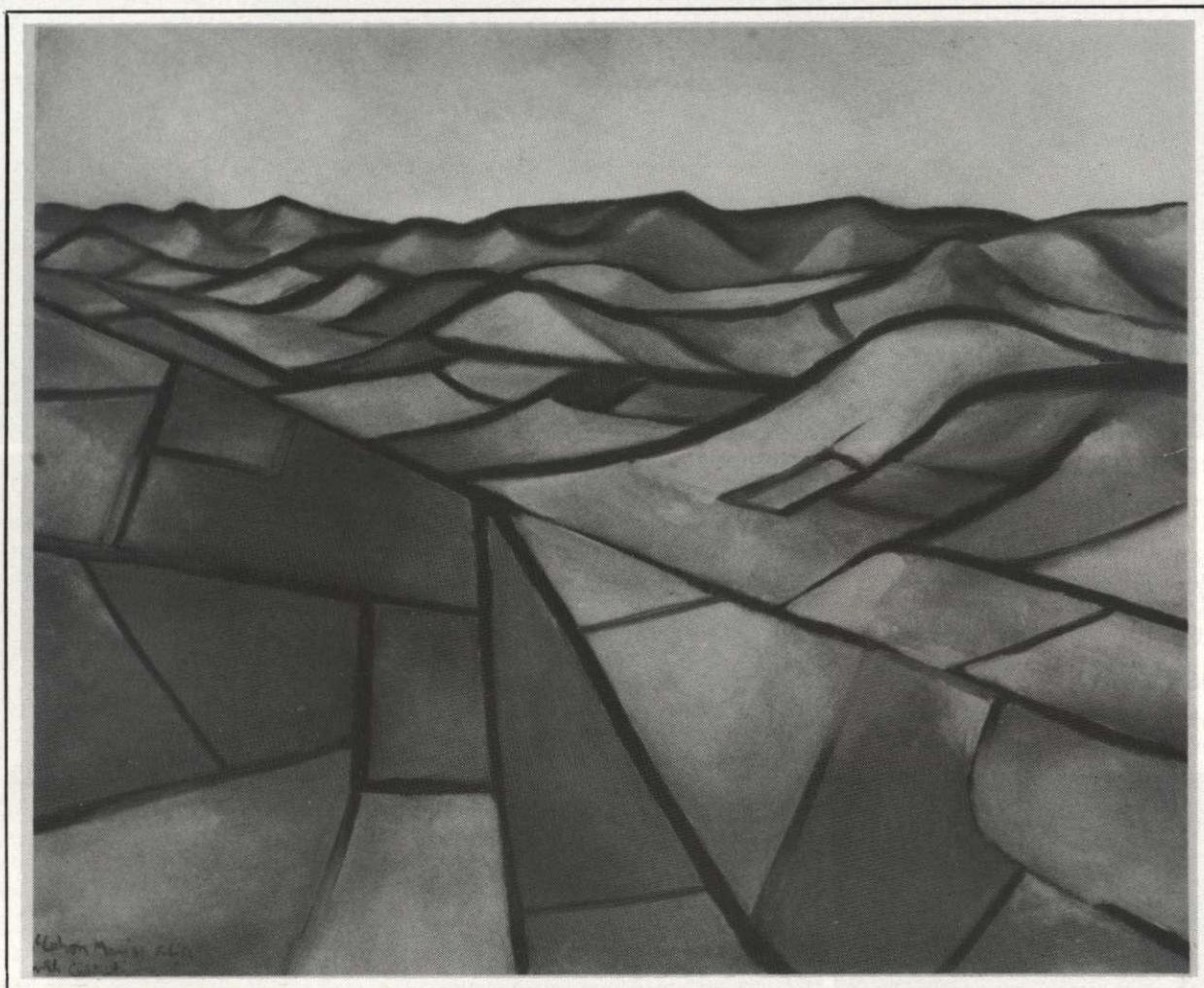


Madden / Hickin

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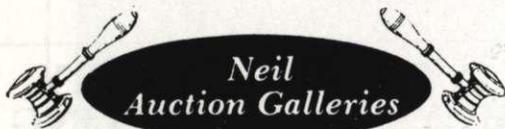
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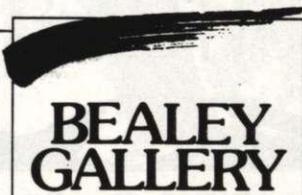
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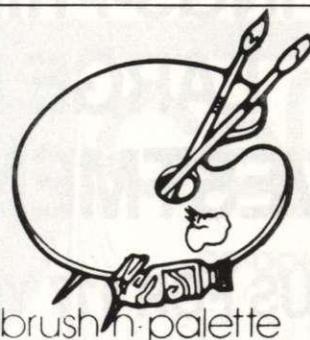
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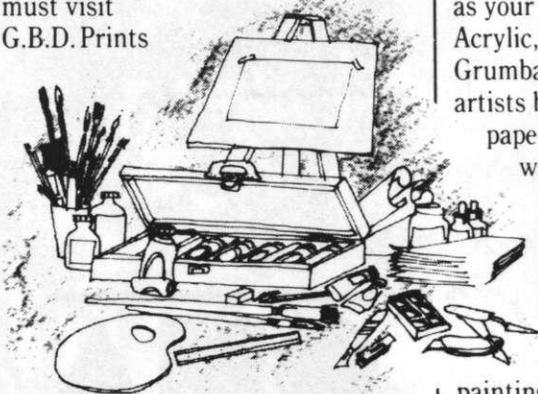
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MAY/JUNE 1988

GARY TRICKER	PRINTS	27 APRIL-8 MAY
28 CHRISTCHURCH ARTISTS		27 APRIL-8 MAY
MAURICE ANGELO	PAINTING	27 APRIL-8 MAY
PAUL DEW	SCULPTURE	27 APRIL-8 MAY
CONTEMPORARY WORKS ON PAPER		11-22 MAY
MARGARET ELLIOT	PAINTING	11-22 MAY
PETER GILMORE	SCULPTURE	11-22 MAY
CELIA ALLISON	ILLUSTRATION	11-22 MAY
MICHAEL ARMSTRONG	PAINTING	11-22 MAY
PETER McKAY	JEWELLERY	11-22 MAY
DAVID LEWIS	CERAMICS	11-22 MAY
MICHAEL EBEL	PHOTOS	25 MAY-5 JUNE
ART TEACHERS ART		25 MAY-5 JUNE
HALSWELL POTTERS		25 MAY-5 JUNE
MATTHEW ROBERTSON	PERFORMANCE	
	ARTIST	25 MAY-5 JUNE
MICHAEL EATON	PAINTING	25 MAY-5 JUNE
MARK DIMOCK	PAINTING	25 MAY-5 JUNE
MARIE GABRIELLE HUDSON	PAINTING	9-19 JUNE
OPEN EXHIBITION		9-19 JUNE
JOAN McKENZIE	QUILTS	9-19 JUNE
DEREK MARGETTS	RECENT WORKS	9-19 JUNE
PAUL DE JAGER	CERAMICS	9-19 JUNE
WATERCOLOURS		23 JUNE-9 JULY
ROSS GRAY	PAINTINGS	23 JUNE-9 JULY
PETER GIBSON	VIDEO/ SCULPTURE/ INSTALLATION	23 JUNE-9 JULY
ROGER HICKIN	SCULPTURE	23 JUNE-9 JULY
JOHN MADDEN	CLAYWORKS	23 JUNE-9 JULY

