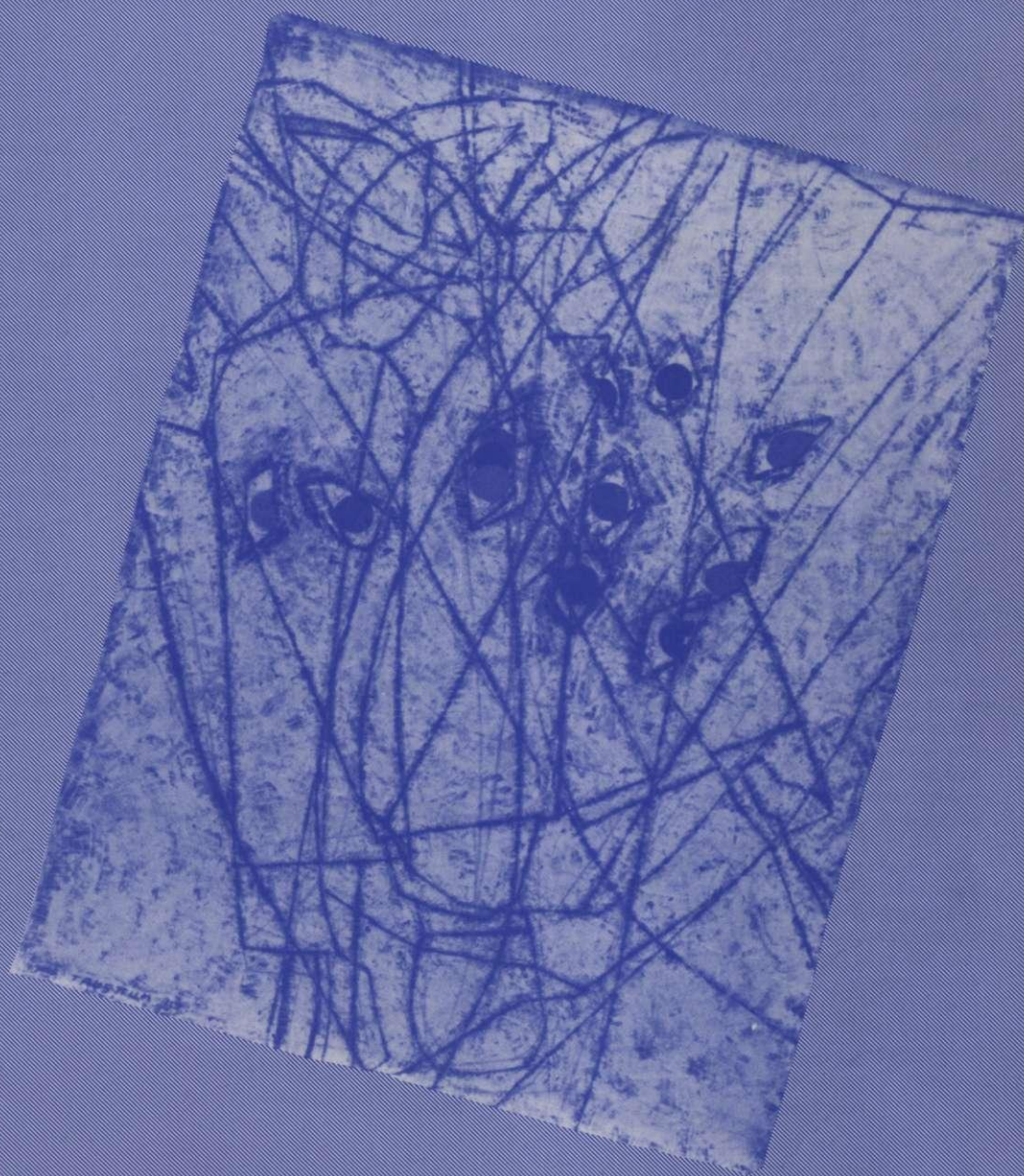


PREVIEW

OCT/NOV 1988 142





The Journal of the Canterbury Society of Arts
66 Gloucester Street Christchurch,
New Zealand P.O. Box 772, Christchurch
Phone 667-261, 667-167.

Gallery Hours
Monday-Friday 10am-4.30pm
Saturday-Sunday 2pm-4.30pm

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DIRECTOR'S COLUMN

The previous issue of PREVIEW brought a number of letters to my desk about 'fringe' groups receiving too much attention. These have not been printed as they were not addressed to the Editor.

PREVIEW, like the C.S.A. Gallery reflects the diverse range of activities in the visual arts. It seems to me important that the C.S.A. should be at the forefront of reflecting change and revision of accepted conventions in the arts. Sometimes these will be social issues addressed by artists in their work. At other times there will be formal developments in the language of art. Concurrently many artists will continue to refine their art within genres and styles already defined.

At its heart, the C.S.A. is based on pluralism and the celebration of independence and individuality. It is within this environment that excellence in the arts survives and grows. Enlightened critical response should address the lucidity of an artists work and the quality of its expression within a social context. At its worst, it is dense, pretentious and aids a process of mystification.

Josie, our hard working editor will only be too happy to receive letters. Those addressed to her will be printed. I hope they pile up. PREVIEW is a great vehicle to talk about art.

Chris Taylor

MIXED MEDIA

Exhibitions and Awards

Handcrafts in Wool Award 1989

For information and application form, write to:
The Handcrafts in Wool Award
The Crafts Council of New Zealand
P O Box 498
Wellington

Roto Art Exhibition

Centreplace, Hamilton, November 20-26 1988
Entry forms by 14 October

Apply to:

Roto Art '88
P O Box 5083
Frankton, Hamilton

NZ Academy of Fine Arts Abstractions

National Bank Art Award 1988
Receiving days 7-8 November
Season 27 November-11 December

Innovation in Craft

National Provident Fund Art Award 1988
Receiving days 26 and 27 September
Season 23 October-6 November

Entry forms available from:
NZ Academy of Fine Arts
P O Box 667
Wellington

Awards: International Art Horizons, NY — 1988

A leading international art competition open to all artists in all media.

Information and entry forms from:

Art Horizons
Department R A
P O Box 1091, Larchmont
NY 10538, USA
Tel (914) 633-6661

Tokoroa Art Award 1988

NZFP Pulp & Paper Ltd
October 8-14
Entry forms by 17 September
Correspondence to:
The Secretary
Tokoroa Art Award
P O Box 162
Tokoroa

Tuition

Fine Arts Programme Term III

There are six courses available for tuition in various aspects of drawing and painting.

Apply to:

Dept of Continuing Education
University of Canterbury
Phone 667-001

Drawing from the Figure

Tutor: Josie Jay
Thursdays 10-12 am
Arts Centre
8 week course, commencing 29 September
Fee: \$72.00
Phone 252-467

VIEWS / REVIEWS

DAVID HOCKNEY

JACK SMITH

Hockney Work Stays Afloat at Roosevelt Pool

My wife and I attended a cocktail party the other afternoon at the Hollywood Roosevelt swimming pool to celebrate a minor triumph of art over bureaucracy. More accurately, it was a triumph of bureaucracy over itself.

The issue was the bottom of the swimming pool, which had been decorated a few months ago by the British artist David Hockney. Being a Hollywood booster, Hockney had come to the pool one morning early with a few cans of blue paint and a broom, or some similar kind of painting implement.

In four hours, working at the bottom of the empty pool, he had covered it with symbols variously described as squiggles, caterpillars, slugs, commas, apostrophes and parentheses. Each was exactly like the other, and they covered the pool in an interconnected, basket-like pattern.

The result, when you looked into the filled pool of still water, was a vast spread of large blue parentheses, commas, or whatever. But when someone dived in, disturbed the water, all the commas seemed to come to life, weaving and dancing and shimmering.

Naturally, the Roosevelt was delighted to have Hockney's work on the bottom of its pool, since he has suddenly become the darling of two continents (at least), and his recent retrospective at the Los Angeles County Museum of Art drew record crowds.

Hockney's work is not easy for a Philistine to describe: but it is fresh, bold, original, vivid, imaginative, sometimes splashy, sometimes abstract and usually very colorful. He seems to be crazy about the sunny L.A. landscape, and is especially good at painting swimming pools.

So it was a feather in the Roosevelt's cap to have an original Hockney, so to speak, on the bottom of its pool, an ornament that seemed to symbolize the hotel's recent modernization.

Joy soon turned to gloom when county officials noted that the painting violated state safety rules, which require that the bottoms of pools be unadorned, and ordered the Hockney squiggles removed or painted over.

Paul Golis of Thousand Oaks memorialized the situation with an epic poem, from which I have this permission to quote:

*In California it was the written rule
You cannot punctuate the bottom of a pool
With swimming parentheses
Or giant apostrophes
Or posturing periods or carefree commas
Oh, no, no, not a single one if you please.
But alas,
It came to pass,
A talented Cockney,
Named David Hockney,
Innocently unaware,
Painted not one, not two,
But several pair.
Fact is, his punctuation marks were everywhere.*

An art dealer, however, pointed out to the lawmakers that Hockney's underwater work, if it could be sold, would be worth perhaps \$1 million. It was a galvanizing thought. City Councilman Michael Woo urged Assemblyman Mike Roos (D-Los Angeles) to use his influence on the Legislature; Roos wrote a bill exempting the Roosevelt pool from the state law; it was passed, and Gov. George Deukmejian signed it into law.

Friday afternoon's party was a celebration

of this victory. It was an affair that Hockney himself might well have painted. Pretty women in chic dresses; casual young men; movers and shakers; Woo, Roos and of course, Hockney himself, who wore a large polka-dot tie with a striped shirt.

Waiters moved among these beautiful people with trays of champagne in bubbling flutes; a buffet table was loaded with hors d'oeuvres and fruit; the sky was sunny and clear, and nobody went in the water.

Roos made a graceful speech, noting that the Legislature, in its wisdom, had spared the Hockney pool for Hollywood, the Roosevelt Hotel and posterity; Woo, wearing a necktie that might have been painted by Hockney himself, also spoke briefly and modestly of the day's triumph, and Hockney was made to get down on his knees and plant his hands in a square of wet cement. As Golis concludes:

*So today because of Councilman Woo
And State Assemblyman you-know-who
You can swim at the Hollywood Roosevelt
Hotel
While admiring its beautiful art as well
So tie on your bikini; don your shorts
Forget life's worries and its warts
And, as you hobnob with the high muck-
a-mucks
You can dive into a pool worth a million
bucks!
Hooray for Hollywood!*

This article on David Hockney by Jack Smith, was first printed in the Los Angeles Times. Contributed by Doris Holland.

VIEWS / REVIEWS

IDA KOHLMAYER

JOSIE JAY

What constitutes being an Artist

Rewritten by Josie Jay — from notes taken and a tape during a slide lecture at the Vermont Studio School, U.S.A. 1987.

These notes are Ida Kohlmeier's personal discoveries, put together through her own experience as an artist and refined and rewritten over 20 years. I would like to share these with you as I think they are relevant and interesting to anyone involved in any area of creative activity.

First, a little background on Ida Kohlmeier. She was born in New Orleans in 1912. M.F.A. at Newcombe Art School, Tulane University. Studied with Hans Hoffman. On the faculty at Newcombe and was associate professor of Fine Arts at the University of New Orleans. She has exhibited widely and has had 50 solo shows, including galleries in New York and London. She has work in collections of the Brooklyn Museum, San Francisco Museum, Corcoran, Metropolitan and many others and recently a 30 year retrospective which travelled to seven museums. Ida Kohlmeier was influenced early in her career by Hans Hoffman and Mark Rothko, and has herself had an illustrious career as a painter and sculptor.

Art is continually refining and redefining, in search of fundamental truths. One of her few convictions is that men and women are equally blessed with natural gifts of mentality, imagination and emotion.

Social injustice and anger are usually destructive, but they can be sources of artistic inspiration; for example Goya's disasters of war and Picasso's Guernica, immediately come to mind.

Women's rights may be your trigger to creativity, a beer can for someone else — For her it is the freedom and independence inherent in making art. She is convinced that art is the only arena in which a person has complete freedom of thought and action — it takes courage to use this freedom, but artists are notoriously free thinkers, which implies courage. As artists, we are answerable to ourselves alone, that independence, and as long as we glorify this independence by being our own judges, not allowing ourselves to be led by the taste of others such as fashion, art critics, or the

buying public — what we create will be an act of integrity, to abide by that moral code suffices for me as a good enough reason using up my life making art.

On Hans Hoffman — his importance lay in convincing her a painting need not be a picture of something — that it should be an invention, not an imitation. She came to realise that communication between painting and spectacle could be achieved through the painters creative urgency, and for her the results seemed to be pure aesthetic statement.

With the first signs of maturity the artist begins to struggle to be free of subservience to another artist's image. In the beginning to be influenced by those who stand in authority at that time, is all well and good, and even desirable up to a point. But admiration of another artist's authority can turn into a yoke, which we may never gain courage enough to throw off, with the tragic result that we never discover ourselves.

A successful minimal statement, I think is a mystery, and a victory — because it gets to the essence and rejects everything that is decoration.

The evolution of a painter's style goes through changes and often has sharp divisions, but the past keeps seeping back in, and in so doing reaffirms the artists grass roots.

Mood swings affect composition and colour — Sometimes lyrical, violently expressive, sometimes vulgar, or discordant, or elegant — release and restraint result in different tempo's.

She deplored the term 'Feminist' art just as she does 'Feminine' art because both phrases attempt to describe something that is in truth, incapable of being. Art is sexless, and is in no way dependent on the gender of the artist responsible for it. When art becomes what we call feminist, it often is not art, but propaganda. When it looks feminine, it probably is not art at all. My premise is that men and women make art which is indistinguishable as to the sex of the maker.

She is always searching for new ways to express that visual idea — and dreads repeating herself in effortless duplication, losing the fundamental reason for making art, which is the playback between the artist and his art. This dialogue occurs when creativity is in action, as opposed to when it is not. There is a danger zone, it is when one feels safe. The work is turned out, repetitive, done by a robot. There is no sense of danger of losing the work. When creativity is replaced by self imitation, the work dies, or is still-born. One needs to stay on edge, but there are those blessed grand times when one identifies so completely with the work in hand that one experiences an elevation of spirit, almost a mystical happening — one no longer seems to be painting the painting — it is almost under its own mysterious power.

This unique experience, this exquisite state of being is the thing that draws us back and sets creative activity high upon the ladder of human achievement.

If you are worth your salt, you have probably found out the only way to improve yourself as a sculptor, painter, printmaker or whatever, is by doing it. To make sculptures, make paintings, prints, and then make some more. I think what is important for one to learn is where to put the stress — everyone can learn to draw or learn any other skills with practise. If I were asked if I thought being able to draw academically well was a prerequisite for the coming of the artist, I'd probably say yes, but for peripheral reasons.

The discipline involved is good, also it's hard to convince yourself that you have something on the ball until you can draw accurately — but mainly learning to draw gives you the right and courage to reject such skill when the time comes that you no longer need to lean on tradition. Furthermore, it will serve as a guide post to help you recognise the difference between sterile academicism and your own unique vision. That is when you begin to draw

from your own personal point of view. My point is not to depreciate or disparage the value of draughtsmanship, but we must not judge skill as the principle measure of aesthetic validity or mistake it for creativity. Technical achievement is not creativity, in fact the two are often at opposite ends of the pole. Creativity is ineffable, its origins are known, although we suspect there are times we know it only by its results, although we suspect there are times we never seem to find where that hiding place is. Spirit of creativity enables art so that it rises above taste and fashions; to endure over the ages. If you were able to draw like da Vinci, you wouldn't be adding anything, you would only be using up time, patience and practise. Skill and craftsmanship alone, lead to virtuosity which gives a work a professional look, a look which often depends on surface effects.

When we look at a creative work of art; how it came about is a wonder, an ineffability, it just seems to have happened. It is devoid of contrivance, prettiness, petty acts. It is passionate, a wondrous muse. The compulsion that goes into the work thrives in the minds and hearts of the viewers. This force takes infinite forms, Mondrian for instance is probably just as compulsive a creative spirit as Jackson Pollock. There is no skill per se involved in either Pollocks or Mondrian's work. The skill involved is the distillation of their unique visions, their individuality is the regenerative power in their work. This is one of the fascinating aspects of art, that it can and should have as many faces as there are artists.

Teachers can teach you skills, give you valuable technical information and the glory of glories, a touch of inspiration. A good teacher is a catalyst between you and your creative possibilities. The rest is up to you. Hard and long hours just thinking about your work when you aren't even doing it. If you don't devote yourself to doing it one lifetime won't be enough in which to achieve a fraction of your potential. There will be lean years, fat years, times when your work flows like a fresh morning stream, other times will be sluggish, unproductive and frustrating. What one is willing to endure while waiting for the rarified productive periods constitutes the strength of one's commitment to being an artist. Growth and change usually occur during such stressful periods, being alive inevitably implies change, but change for the sake of change, or for shock value, has no place in making art.

That becomes an immoral act, similarly repeating a successful formula over and over again, is an immoral act. The public's appetite for change makes it a very unreliable monitor. The mad speed of today's living even seeps into the ivory tower of art. There are stars in the art world, just as there are in Hollywood. If one happens to be one of the chosen, to maintain that position, one may be sorely tempted to discontinue a sincere search for self fulfillment, making an effort simply to titillate a shallow and fickle public, ceasing to

hazard the uncertainty of risks and change.

Being an artist denotes a way of life, a way which seldom parallels a life of pleasure or financial success, the nagging compulsion to pretext is ever present. This continuous output constitutes art as a way of life. It is how you will use yourself up. The creative person is on a continuous voyage through purgatory. He dies and is reborn a thousand times during a days work, and so does the work.

Painting itself is a series of destructive acts, the first brushstroke violates the chastity of the canvas, and the artist rarely comes close to satisfying his hypocritical nature. The artist is wary when his work receives general acceptance because then he doubts whether he dares to explore the depths of his concepts, or worse yet, he begins to doubt his concepts. It takes a big risk commitment to stick to a schedule of creative production when the cards don't seem to be coming your way, when you feel as though you are working in a void, and no one gives a damn. You rationalise and say you don't give a damn either, you might even get yourself to believe this. All of which is necessary self-protection. Who doesn't want to be loved, and since your work is an extension of yourself, you want it to be loved too. In general the artists life is uncertainty, compulsion or withdrawal from much that is pleasurable in life; a need to work for which no other activity can substitute and a constant search for self. The following is a list of things, she feels art is, and what being an artist is all about.

1. A willingness to use yourself to the fullest, both intellectually and emotionally.
2. The conviction that skill and technical know how are not the measure of creative achievement.
3. The courage to put emphasis on the 'what' you're saying, rather than the 'how' you say it.
4. The acceptance of art as being a visual, aesthetic, spiritual communication, having the capacity to compel contemplation and to continuously renew itself.
5. The search for a style evolves inevitably rather than sensationally.
6. A determination to perform forthrightness rather than fashion.
7. The importance of developing an unself-conscious approach to your work.
8. The knowledge that being an artist denotes a way of life, a way which seldom parallels a carefree life.
9. The need for a personal point of view.
10. The obsession with the search for self.

By trying conscientiously to maintain the search for self, the spirit remains young, vital and changing. We need not stop reaching for perfection just because we know it is unobtainable.

This is the artists way of life, and what sustains him through life as an artist.

Amen!

JOHN COLEY



Amongst the exceptional secretary-directors, the Canterbury Society of Arts has been fortunate to have managing its affairs, was Andre Brooke, who died in Christchurch in April this year.

As the Society's manager for around eighteen months in the early sixties, Andre breathed new life into its attitudes and activities. The Society, then at its old Durham Street address, projected a fresh spring life mood under Andre's enthusiastic guidance. A trim, cultivated and friendly man, with finely polished manners, Andre Brooke introduced a degree of European stylishness into Canterbury's art community.

Raised with a love of music and himself a handy violinist, he was responsible for the playing of recorded music in the gallery, a practice still being carried on today, unique to the C.S.A. The society's "News" was begun in Andre's time and many younger artists found the venerable C.S.A. a more accessible and congenial place because of his presence.

Andre Brooke was Hungarian; born in Budapest. As with many children born late to older parents of a large family, he was a cherished child who was encouraged to develop his talents in music and art.

With the benefit of some studies in engineering and architecture, he left Hungary as a young man to make his way in Paris. There his talent for improvising practical solutions for technical difficulties got him a job servicing the lighter than air dirigibles that travelled between the European capitals.

Later he put his taste and entrepreneurial gifts to good use, establishing an interior decorating and furniture manufacturing business.

As a person with a sharp awareness of the moods surrounding him, Andre Brooke would no doubt have carried a sense of unease from events racking Europe in 1939, as he stepped into a Paris cinema one afternoon to see that great escapist adventure, "Mutiny on the Bounty". The patrons that day would leave the theatre with their minds filled with the shining vision of Tahiti as paradise, but one of them, Andre Brooke, had made the decision to go there. He sold his thriving business and shipped to Tahiti.

There he became known for his ability to solve problems. When the war was well underway on the Pacific and an American vessel lost its anchor in the harbour at Papeete, Andre masterminded its salvage.

In 1945, restless from the violation, he travelled on a freighter to New Zealand alighting at Lyttelton to visit relatives who had come to Christchurch to settle. Within a year he had

met and married his wife, Barbara, a vivacious and capable person who herself would make important contributions to the visual arts in Canterbury as manager of C.S.A. and co-founder of the Brooke/Gifford Gallery.

Andre established a construction business in the city, became a family man and in what time he could make, painted abstract images clearly related in style in the school of Paris. Sometimes he attended life classes at the School of Art to make figure studies.

In 1958, the Brookes opened New Zealand's first dealer gallery dealing in advanced contemporary art. Gallery 91 at 91 Cashel Street showed McCahon, Woollaston, Gopas and many young artists had their first one-person shows there. Coffee and conversation about art was always available. The continental tradition of vigorous discourse among friends in galleries and coffee houses was a way of life brought to Christchurch by Andre Brooke, Rudolf Gopas, Frank Gross and earlier Otto Frankel.

Gallery 91 was also a place where life drawing classes were held and forums discussing the merits of current exhibitions held. After a year, however, long hours and low commissions forced the venture to close.

In 1960 Andre became the new manager of the Society of Arts, following the resignation of its long serving Secretary, Mr W S Baverstock, who left to become the McDougall Gallery's first director. Andre Brooke was secretary when the Society Council began to plan the renewal of the old gallery. He encouraged emerging artists to join the Society and presided over openings with dapper charm.

The Brookes returned to Tahiti on holiday and Andre felt the tug of language and culture, he had left some fifteen years before. He and Barbara separated, Andre to return to Tahiti, she to take over his position at the C.S.A. Andre Brooke's remaining years were spent in Tahiti.

Late last year, he travelled to Christchurch for treatment for a medical condition. To those who had known him twenty-seven years before, he seemed little changed. The chivalrous manners, immaculate dress and apparent vitality were still there, but he required major surgery. The operation he underwent was followed by complications and he died in his 79th year, on April 26.



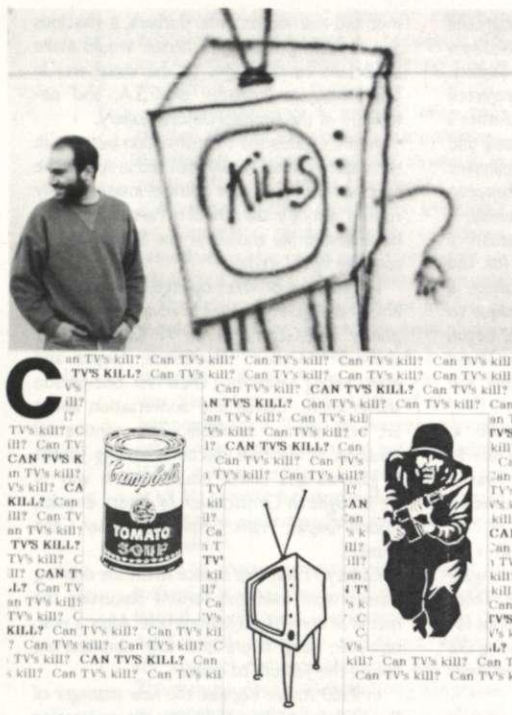
Andre Brooke / Cashmere Hills 1961

EXHIBITIONS

8-25 SEPTEMBER
PREVIEWS SEPTEMBER

NATHAM CROSSAN
LORRAINE de VORMS
PRESIDENTS EXHIBITION
RICHARD TARRANT
CATHERINE BROUGH

8-25 SEPTEMBER
8-25 SEPTEMBER
8-25 SEPTEMBER
8-25 SEPTEMBER
8-25 SEPTEMBER



Natham Crossan

Jewellery "Northward Direction" 'A New Brooch Series' RICHARD TARRANT

Jewellery is not miniature sculpture. It is too personal to be comparable and is only activated when in direct relationship with the human body. It demonstrates not only the ideas and aspirations of the artist, but maybe even more importantly, those of the wearer.

This brooch series is intimately involved with my move to Whangarei to take up the position of Jewellery design tutor at the Northland Polytechnic. Although my pre-occupation with strong lines softened by using surface texture and colour is continuing to develop; the conceptual ideas are becoming more sophisticated.

This series has developed from an idea which can be expressed as the "Letter/Envelope" or 'Pocket Handkerchief' concept. Each piece is constructed using three separate components fitted together. The 'Handkerchief' is a flat cutout shape of darkly patinated copper peeping flirtatiously from and partly obscured by its box-like housing or 'pocket'. The stainless steel pin not only secures the brooch to the wearer's clothing but also locks the two other components together.

As an afterthought and with further development in mind I have realised that the series has been strongly influenced by the stark volcanic outcrops surrounded by dense lush bush which I find such a strong visual and almost mystical pressure in this area.

Urban Landscape Under Change THE CITY

Each year the C.S.A. Gallery presents the **Presidents Exhibition**, an exhibition curated around a theme. This year it is a response to the rapidly changing urban environment. Previous President's exhibitions have included Young Contemporaries 1987 and Big Paintings 1986.

The 1988 President's Exhibition includes works by the following artists:

• Michael Armstrong • George Balogh
• Derrick Cherrie • Paul Cullen • Robert Ellis • John Hawkhead • Doris Lusk • Alan Pearson • Alison Ryde • Eion Stevens • Martin Whitworth • Paul Woodruffe

The exhibition will present a diverse view of the city as a psychological, intellectual, spiritual landscape as much as a physical one.



Prints / Drawings

LORRAINE DE VORMS

Lorraine de Vorms is completing her final year at Ilam School of Fine Arts.

Lorraine will be exhibiting large multi-coloured woodcuts and lino-prints and large charcoal life drawings. This will be her third exhibition.

Paintings

CATHERINE BROUGH

These works are landscapes experienced and painted within the year. Not linked geographically, they relate either as an extension to or as a reaction to the last one in terms of contrasting colour schemes, a close-up or distant perspective, a greater or lesser degree of abstraction. They represent a search for essential forms, and the brush stroke that represents but also has its own identity. The way in which a painting is made matters and I would identify with William Scott's statement:

"I feel constricted if I become too much aware of the act of making... what matters to me in a picture is the indefinable."



Catherine Brough

EXHIBITIONS

28 SEPTEMBER-9 OCTOBER
PREVIEW 27 SEPTEMBER

ROBIN ROYDS
NOEL GREGG
ILAM SCULPTURE
MARIE ROSS
PARKER GUY-CLEVELAND
ANGELA BURNS-BREMSSELL

28 SEPTEMBER-9 OCTOBER
28 SEPTEMBER-9 OCTOBER
28 SEPTEMBER-9 OCTOBER
28 SEPTEMBER-9 OCTOBER
28 SEPTEMBER-9 OCTOBER
28 SEPTEMBER-9 OCTOBER

Marie Ross / Other People

Ceramics MARIE ROSS

I work in earthenware clay and majolica glazes, with the aim of successfully combining three dimensional form with two dimensional design. More simply, large decorated bowls and plates.

I do not consider my work to be craft. The fact is, I have chosen to express myself through a series of carefully resolved images which happen to be depicted using ceramic techniques.

This exhibition will be the continuing evolution of my thoughts by means of large bowls and plates weaving symbolic images coloured bright for Hope. I will also include a number of woodcuts to indicate the link between form and design. Last year I completed a Diploma of Fine Arts at Otago Polytechnic School of Art in Dunedin. In the third year I majored in ceramics with Michael Trumic as my tutor. It is there that I have done the bulk of my glazing during holidays from teachers college this year. With their support, this exhibition was made possible.

'Foundry and Objects found'

ANGELA BURNS- BREMSSELL

My recent work is based on a theme used in the exhibition 'Foundry and Objects found', which I mounted jointly with sculptures and assemblages by my husband, in the Carnegie Centre, Dunedin in July '88.

This series of work came about after the discovery of an old pattern-makers workshop which was full of kauri and cedar wood patterns strewn about unused. They were seen not only as functional objects, but interesting forms and shapes with unique artistic merit. This led to the foundry itself and became the base for work which reflected the casting, the flow of molten metals with the furnace seen as a symbol of power and creation, thus the cell series acrylics on paper arose. The larger oils are based on that same theme of the furnace, energy and creation.

I have exhibited at the C.S.A. for a number of years now and hope with this exhibition that my work has become more selective, energies having been concentrated on one theme with a combination of various materials. The paintings presented at the C.S.A. in October are an expansion of the work shown at the Carnegie Centre and show a completion of that theme.

Fabrics ROBIN ROYDS

Sculpture NOEL GREGG

This exhibition is about contrasts between female/male, soft/hard, coloured/black, fabric/metal, art/craft.

This is the fifth time Robin Royds and Noel Gregg have exhibited together.

THREE PAINTERS

Margaret Parker
Ceilia Guy
Julia Cleveland

Margaret, Celia and Julia are all regular exhibitors of their paintings in exhibitions throughout NZ. They have combined their talents in this exhibition of their local environment, North and South, with no new approach except with an enthusiasm they want to share.



Margaret Parker



Angela Burns-Bremsell / Sphere

ILAM SCULPTURE

Works by final year students from the University School of Fine Arts Sculpture Department.

EXHIBITIONS

12-23 OCTOBER
PREVIEW 11 OCTOBER

KATH von TUNZELMANN
ALISON RYDE
SPINNERS AND WEAVERS
MARIE LENIHAN
URSULA BULLARD
HEATHER LOMAS
LARENCE SHUSTAK

12-23 OCTOBER
12-23 OCTOBER
12-23 OCTOBER
12-23 OCTOBER
12-23 OCTOBER
12-23 OCTOBER



Alison Ryde / Summer Waters

Watercolours ALISON RYDE

My exhibition in the Mair Gallery this year under the title 'Summer Waters' is mainly watercolours, with a few surprises, all going well.

The title and theme relate to the two distinct subject matters I am going to present.

Partly, there will be a series of paintings which draw on the inspiration I find at my studio at Summer Beach, near Cave Rock, and all the summer enthusiasm of sun, water, and people.

The other part of the exhibition will be the watercolours produced recently in the summer around the Mediterranean. These will be shown more or less as done, on location, executed with great delight and against all odds! Some are from the Algarve, Portugal, various parts of Spain, including gardens in Seville, and in Provence, France.

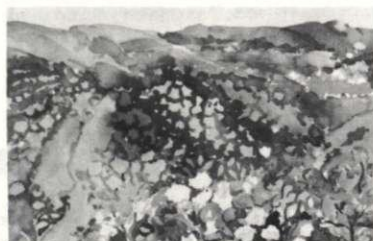
I have enjoyed finding a connection between the vast Mediterranean coast and our little local one — I hope you can, too.

Watercolours KATHLEEN VON TUNZELMANN

I have been painting for many years and latterly, almost full-time. I am interested in all aspects of art and have painted in all mediums. I am captivated by water-colour and never cease to find subjects that interest me.

I have a love affair with the garden and also Still-life; enjoy landscape and life studies. Have had one-person exhibitions in Christchurch, Timaru, Wellington, Auckland and Nelson, and have been a guest artist four times.

Involved in the Ashburton Society of Arts since its inception in 1964 and have lived there for nearly forty years.



Kath von Tunzelmann / Watercolour

Paintings URSULA BULLARD MARIE LENIHAN HEATHER LOMAS

These three painters were students at the C.U.C. School of Art from 1941-46.

Marie has shown her work in Canterbury, Gisborne, and Hamilton. She won a National Bank Portrait Award in 1981, a Waimairi County Council Award in 1984, had a one-person show at the C.S.A. in 1982.



Marie Lenihan / 'Tia Moa'

Ursula Bullard went to England in 1948. She attended classes at the Central School of Arts and Crafts in London. She later lived in Thailand and Malaya, and returned to England in 1960. In 1974 she went to live in La Jolla, California where she painted and exhibited. She has work in private collections in Sweden, Washington D.C., California, and New Zealand. Since her return to New Zealand in 1986, she has been painting the craters of Mt Tarawera, and the winter terraces and geysers of Orakei-Korako.

Heather Lomas, born and educated in the Waikato, came to Canterbury in 1943. Gained Diploma in Fine Arts in 1946. During 2½ years in London she studied lithography, and later etching in New Zealand. She has taught drawing and painting at the Waikato Art Society and provided and purchased pictures for the Waikato Hospital. She has exhibited in group shows in Hamilton, Palmerston North, Hastings, and in Christchurch in 1984 and 1986.

CHRISTCHURCH GUILD OF SPINNERS AND WEAVERS

The exhibition this year has two guest exhibitors; Margery Blackman and Pippa Davies.

MARGERY BLACKMAN

I have been weaving for over 25 years and since 1976 have concentrated on woven tapestry. I have exhibited widely throughout New Zealand and have had work accepted for international exhibitions. My work is represented in a number of New Zealand Art Galleries, New Zealand Embassies and in several Dunedin Public Buildings. Over the years, I have received a number of weaving awards and a QEII Arts Council study/travel grant. I was the first president of the Dunedin Spinners and Weavers Guild and have been active at executive level in the Crafts Council of New Zealand.

I am deeply interested in the history of textiles and have travelled widely to study both historical and contemporary tapestries. I recently attended the International Tapestry Symposium in Melbourne where 250 tapestry weavers met, discussed and viewed current developments in this art form.

For a number of years I have been studying New Zealand and overseas museum collections of Maori cloaks with taniko borders. While these are made by a weft twining technique the borders have a number of similarities with woven tapestry. I am currently writing up the results of this study for publication.

PIPPA DAVIES

I was given my attachment to fabric and thread by my mother but formal embroidery began at Otago Girls High School in the 1940s. I joined the Canterbury Embroiderer's Guild in 1980 and through the stimulation this provided have come to appreciate my skills and expand them. The latest challenge has been the two and a half year study course of the City and Guilds of London Institute Embroidery Certificate, Part I which I have just completed.

I feel strongly that embroidery is a legitimate medium for artistic expression but also that it has a long tradition of domestic application. At its best it can span both craft and art.

As a New Zealander I like my work to reflect my environment and work towards a New Zealand style of embroidery.



Margery Blackman / Tapestry 1987

Photographs Treasures on Earth

The transient relationships of life in flux

LARENCE SHUSTAK



Larence Shustak / Boot Bay Punk

From the very earliest record, all true art is a religious manifestation, a gift.

"The Artist appeals to that part of our being . . . which is a gift, and not an acquisition — and therefore, more permanently enduring."
— Joseph Conrad

It is an extraordinary paradox of modern expression that photography, seemingly the most earthly and the most realistic of the arts, has been used by devoted camera/photographic workers as a way towards the discovery of the mysterious, the spiritual, and the divine.

My aim is here to record treasures of the environment unadorned; for the benefit of ours and future generations, photography is a new road from a different direction, but moving towards the common goal, which is understanding life and the growth of consciousness.

The photographer interprets by spontaneity of judgment and geometry of the eye. A kind of zen seeing. We take pictures, the way the hunter takes game.

Photography for me is the faithful witness / or the mirror with a memory — explorations of the familiar as an emotional force.

Larence N. Shustak

Born New York City

Living in Christchurch since 1973

Senior Lecturer, Design

University of Canterbury

In approximately 1955, I began to use photography as a means of personal expression. One project has been, and still is, to make available small portfolios of original photographic prints.

I have an insatiable curiosity and I am an omnivorous reader.

Prior to coming to NZ, I was at the Southern Illinois University, Department of Design, teaching classes in Photography, Film Production, and media relating to the logic and culture of our time.

I have had numerous shows and exhibitions from 1959 to the present.

Interface

MICHAEL

O'DONNELL

This collection of photographic figures studies explores the relationship between two surfaces, abstracting the body against the empirical world. Similarities and contrasts are both found as figures are viewed beside the weathered Cantabrian terrain.

This is Christchurch photographer Michael O'Donnell's third exhibition and is also running in Timaru and Dunedin. The exhibition will run for one week only at the CSA.

EXHIBITIONS

20-23 OCTOBER
27-30 OCTOBER
27 OCTOBER-6 NOVEMBER
PREVIEW 26 OCTOBER

PERSIAN CARPETS
ORIENTAL RUGS
WOODWORKERS GUILD
ROSS RICHARDS
YOUTH EXHIBITION
HELEN ROCKEL
BRIAN MORRIS

20-23 OCTOBER
27-30 OCTOBER
27 OCTOBER-6 NOVEMBER
27 OCTOBER-6 NOVEMBER
27 OCTOBER-6 NOVEMBER
27 OCTOBER-6 NOVEMBER

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Anne Presland will be in attendance in the Print Room to answer any queries.

GUILD OF WOODWORKERS CANTERBURY

The finest local woodwork will be displayed by The Guild of Woodworkers at their annual exhibition to be held from the 26th October to the 6th November.

The Guild's aim of promoting excellence to its 180 members will be evident at this popular showing.

The diverse membership of the group will mean a range of pieces from furniture through to fine jewellery, all in the finest of Exotic and Native timbers.

This year's exhibition, which celebrates the Guild's 10th Anniversary will be judged by world renowned woodturner Vic Wood.

Ceramics

ROSS

RICHARDS

Recent ceramics by this noted Nelson potter. Richard's last exhibition at the C.S.A. in 1987 was almost a sell out. His work has received acclaim in many awards and exhibitions.

Painting

BRIAN

MORRIS

This young Dunedin artist returns with an exhibition of his subtle, accomplished paintings.

Group Show

Youth Council Art Exhibition ILLUSIONS

Once again artists between the ages of 15-25 are invited to contribute work to the Youth Art Exhibition. The event will be held at the C.S.A. Gallery between October 25-November 13. It is held to give the public a chance to view the art of youth and give young artists the chance to exhibit and offer their work for sale in a professional environment. No charge will be made to the artist.

The theme for the exhibition is 'Illusions' which leaves the field wide open for exploration and expression. Artists are encouraged to explore as many facets of art as possible. For example: Printmaking, photography, sculpture, pottery and jewellery.

Artists may obtain submission forms at the Christchurch City Council Building from the Community Services Division on the second floor. Artists will have until October 10 to submit their work. All participating artists are cordially invited to the preview night on 26 October. Invitations will be distributed.

The exhibition is being organised by the Christchurch Secondary Schools Youth Council, the exhibition is the fourth of its kind, all of which have been a great success to promote youth art.

For further information, write to:

Christchurch Youth Council
Art Exhibition
PO Box 237
Christchurch.

HELEN

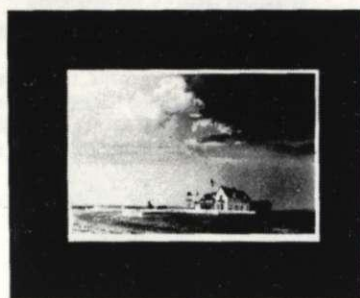
ROCKEL

People have always played an important part in my work, sometimes as a commentary on such things as states of being, sometimes as simple delight in shapes, texture and colour. This exhibition will include drawings, prints and paintings.



Helen Rockel / Woman in the Desert

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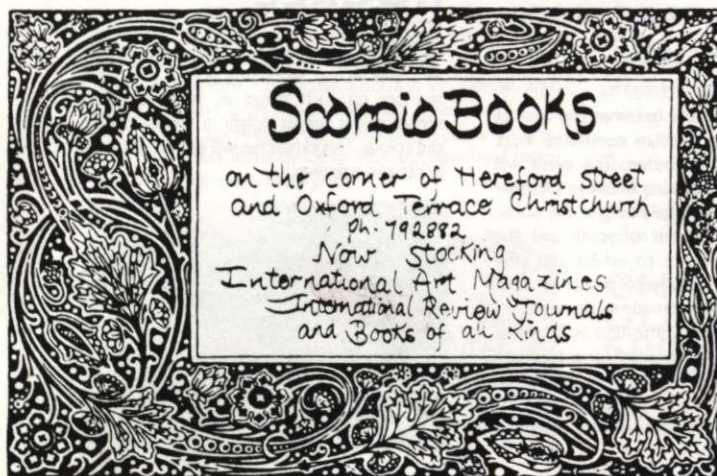
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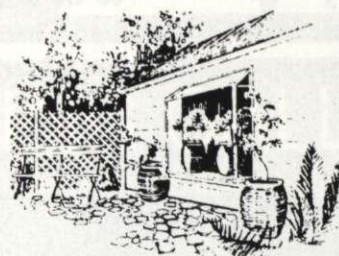
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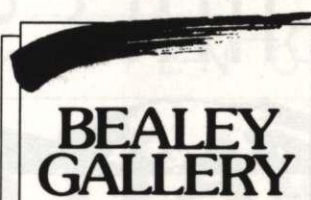
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