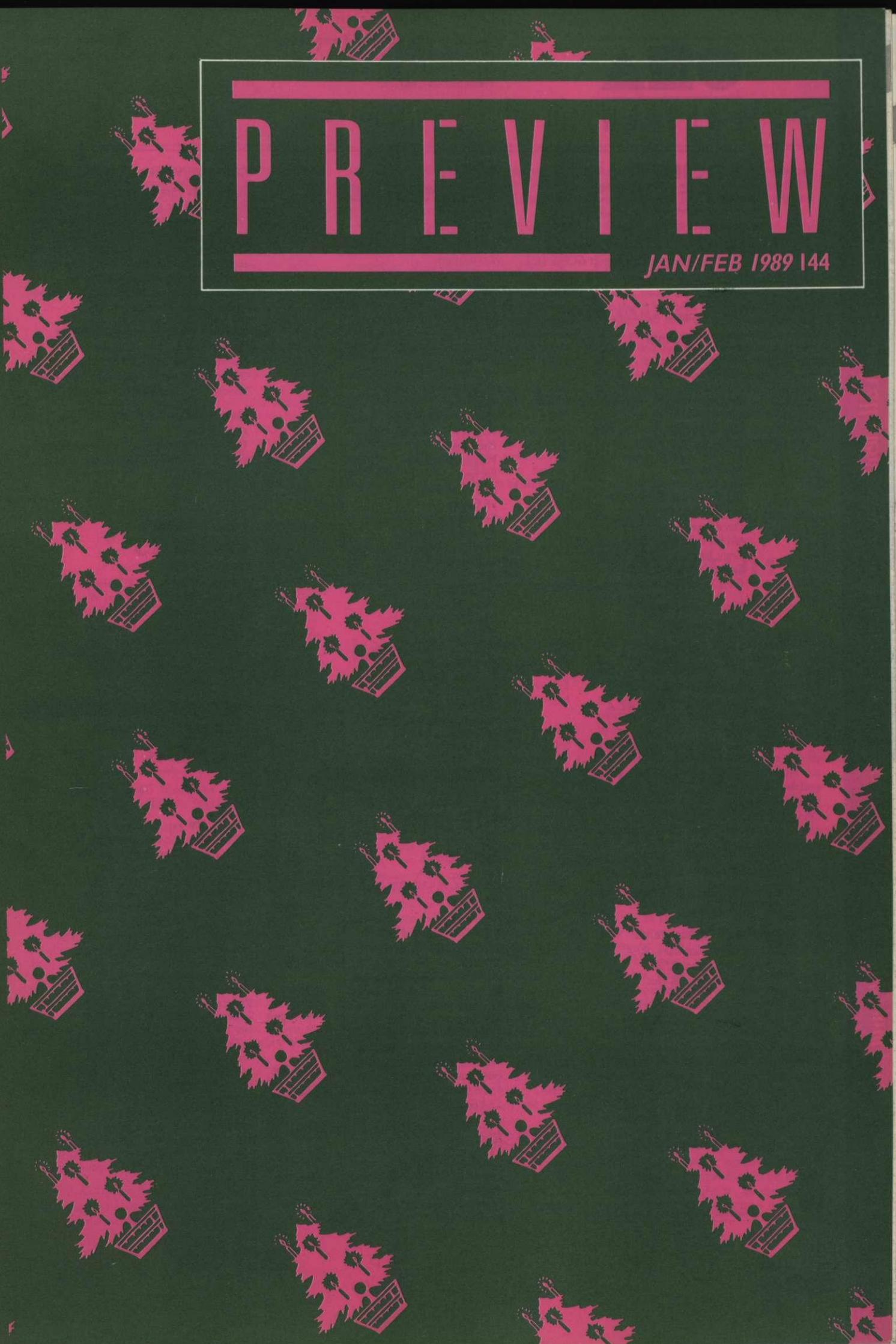


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PREVIEW

JAN/FEB 1989 144

PROFILE / PHILLIP TRUSTTUM





The Journal of the Canterbury Society of Arts
66 Gloucester Street Christchurch,
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Phone 667-261, 667-167.

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Sunday 2pm-4.30pm

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The House of Humour and Satire
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Sotheby's Works of Art Tour Ltd

Two experts from Sotheby's London will visit New Zealand for a lecture-tour in late January 1989. There will be a one day seminar given by David Battie, Director of the Department of Ceramics and Oriental Works of Art, and another by David Bennett who is the Director of the Antique Jewellery Department.
Please see notice board for details and enrolment.

South Canterbury Arts Society Award

Congratulations to Kath Von Tunzelmann for Garden Series No. 1 which won the Westpac Banking Corporation \$500 art awards 1988.

National Bank Art Award

Abstractions
The winner of this years award of \$2000 is Josie Jay. John Drawbridge was also a recipient of the equal prize.

HOLIDAY HOURS

The gallery closes at 4.30pm on Thursday 22nd December. We will re-open on 4 January until 15th January from 2-4.30pm 7 days a week.

Full time hours will resume on the 16th January 1989. These are Monday to Saturday 10-4.30pm. Sunday 2-4.30pm. ..

DIRECTORS REPORT

Given to Annual General Meeting on 24 November CSA 1988

As 1988 rapidly draws to a close, and Christmas looms ahead, it is revealing to reflect on the year at the CSA since the last AGM.

I think it goes without saying to anybody who has been in some way involved with the CSA, particularly exhibiting artists, it has been a very busy 12 months.

There is a wonderful irony about art galleries, it seems the more you present an environment that appears unruffled and calm, the more energy and effort is going on behind the scenes. This is especially true of the CSA where we present such a wide range of exhibitions in such quantity, with a small staff. Since the last AGM this has certainly been the case, in the period 1 October 1987 to the 30 September 1988 we presented 105 exhibitions.

The facts are that there is no gallery in New Zealand showing this amount of exhibitions and in doing so the CSA Gallery provides a remarkable range of art; amateur, professional, individual, group working members, international touring shows, photography, craft, traditional, controversial and I'm sure each of us will have ideas about the good, bad and indifferent.

Visitors to the CSA Gallery are often literally amazed by what is achieved here and quality of the operation. Amazement turns to virtual

incredulity when they are told that the gallery has 4 full time staff and two part time to run the gallery. When I say gallery, I refer to the previously mentioned 105 exhibitions in 12 months, a bi-monthly magazine, administration of a membership of approximately 2000, a Hire Collection of just under 700 works hired out to 80 businesses in the city and the Selling Gallery which has about 500 works in stock. No mean feat.

So a special mention needs to be made of the staff. Rona Rose the gallery consultant, Natham Crossan gallery assistant, Jane Macleod secretary and part timers, Grania McKenzie accounts and Joanna Braithwaite gallery assistant. We have also used the talents of Louise Johns and Diane Miller on a more occasional basis. All of whom have dedicated a great deal of energy in their work for the CSA. Later in the year Jane Macleod and Natham Crossan left and they have recently been replaced by Sharyn Creighton in the office, and Blair Jackson as gallery assistant. Grant Banbury returns next year as Exhibitions Officer, after his year as recipient of the Olivia Spencer Bower Foundation Award.

It has become more evident over this year that the CSA would benefit greatly as would artists, members and public from the services of a publicity officer on the staff. This is nothing new, back in 1984 a sub-committee was formed by the then council and recommendations made. Just prior to my directorship, a number of people had been employed in succession to handle publicity. They had been funded through schemes, such as PEP and VOTP. When these came to an end so did the jobs. Through tight budgetary control and careful planning, we will be employing a publicity officer as from January 1989 without any government assistance. I am certain that this will enable the gallery to communicate efficiently and effectively to the members, public and artists. Of course our main method of publicity has been and will continue to be PREVIEW the CSA magazine. This has been ably edited by Josie Jay and designed by Ralph Lawrence. The response to the new design has been generally positive, and advertisers have seen the benefits of its' distribution and quality. I believe it to be excellent value, and there is no other magazine that comes near it from any other art gallery, public or private in New Zealand. To maintain and improve it where necessary will require continuous monitoring, this will be just one of the tasks of a publicity officer.

In the midst of all this business there have been some behind the scenes developments. In order to be brief I will keep the descriptions short.

The CSA Hire Collection has been upgraded and reorganised with 113 works being withdrawn, some being sold. The hire scheme now produces a very good source of income for the gallery, whilst providing an excellent service to its' clients.

A Canterbury Society of Arts Scholarship to provide \$500 per annum to an MA student in Art History, has been presented to the University of Canterbury.

Gallery hours have been extended on Saturdays by 4 hours to 10-4.30pm, and a consultant is available to provide advice on purchases from stock and exhibitions.

The CSA has resigned from the Association of New Zealand Art Societies. This organisations services were no longer seen as relevant

or attractive as those of the New Zealand Art Gallery Directors Council, and the Art Galleries and Museum Association of New Zealand, to which the CSA both belongs.

The refurbishment of the gallery is now beginning to become a reality, after months of discussion and planning by the House Committee of the Council. The gallery has basically remained unchanged in its public areas since being completed in January 1968, over 20 years ago. The refurbishment programme will take place in 3 stages over the next 2 years to provide a more contemporary and attractive environment to gallery visitors, as well as more efficient storage and administration accommodation.

Economically it has been a tough year, and I believe the CSA has responded to the difficult economic times well. It is my observation that the New Zealand public are becoming more sophisticated and discerning in the art works purchased, with a much greater acceptance of contemporary art. To maintain a healthy financial state the CSA will have to be discerning

also, and demand a high quality in its exhibitions. Quality not only in craft or technical facility is important, but so is quality in concept and originality.

Finally I wish to thank the Council of the CSA. In particular David Sheppard who has provided so much of his time, particularly in matters to do with refurbishment planning, and John Wilson for his work and advice as the Society's treasurer. The membership can be sure that it has been served very well by the Council, who have devoted much time and energy to their responsibilities. In retiring from council, Nola Barron ends an involvement with the CSA in that capacity. On behalf of the Society I would like to thank her for the devotion and commitment she has given to the CSA, her efforts have provided a secure foundation for the future. Speaking of the future, I wish all the members a very happy Festive Season, and look forward to seeing you in the gallery in 1989.

Chris Taylor

..

PROFILE

PHILIP TRUSTTUM

PAT UNGER

In August the 1988 Montana Art Award was held in Auckland. It has been restructured "to highlight the excellence of New Zealand painting". Now a strictly limited event, only "15 of New Zealand's finest painters (were) invited to participate".

Philip Trusttium is one such painter. His two works in this award show, "8.30 1987" and "9.00 1987" are in the same style as his "Paintings" exhibition of horses in the C.S.A's Mair Gallery, also in August this year.

The "Art Award 15" catalogue states "... the reason for the emergence of a group of highly talented professional artists in isolated New Zealand can be found partly in the strong middle class values apparent in European colonisation of this country and specifically in the brilliance of a number of indigenous artists who added a spirit of New Zealand emotion and landscape to imported painting concepts".

Colin McCahon's spiritual landscapes are readily seen to have strong national identity. Don Binney, Gordon Walters, Ralph Hotere and Pat Hanly similarly are painters with identifiably national profiles. Trusttium's work has obvious local content. His small town, family, farm and sport activities are not however an expression of post-colonial sentiment. They are used merely to define and refresh artistic creativity, based on the principles of vision itself. Loosely stated regional and figurative images, cascading over acres of canvas, fulfil, in a deeply personal way, an almost religiously held axiom, that of the primacy of pure painting.

For Trusttium, the fundamental, logical principles of pure painting are reflected in the works of European masters, particularly Henri Matisse. And Trusttium seeks "to be cool like him; not 'cool' as in 'laid back' but as in not being thrown out of step or overexcited by

side issues or indiscretions". It also shows "... Matisse's bourgeois life revolving around ordinary domestic things". As does Trusttium's.

"You have to paint something" he says and his somethings are always the same only different. "Gopas once stated that wherever he goes he will paint. Binney has no need to go anywhere as he always paints the same". Trusttium feels that he himself changes with his environment, his circumstances and his emotions. But certain truisms remain. And they can be found in Matisse's paintings. "So strong are the visual lessons in Matisse that once perceived, even if left for years, you can return. ..." to be amazed by his relevance over and over again.

Both espouse a style based on clear judgement. Both daringly summarise to the point of abstraction. Trusttium reduces representation to referent symbols. Then, pragmatically he recreates them into holistic art statements which he justifies with the dictum "If it looks good, it stays".

Matisse, Trusttium points out does many of his best passages with just turps washes and a few direction lines. "And he has the guts to leave it". The start of a painting often has the best bits Trusttium finds with only later touches necessary to bring the rest of the painting up to an over all standard. In this way the work talks to the artist and avoids the "worried to death" look of a "died on you" painting.

Richard Diebenkorn, well known Californian painter (and also much attracted to stylistic concerns found in Matisse) continually searches for visual correctness. To achieve this, he makes much use of decorative tensions inherent in left sketching lines, restated spaces and partially covered alterations. All to be seen on the canvas. "Diebenkorn says there's no painting

he can't overpaint". Trusttum is the opposite. He hardly ever overpaints. Rather than alter he prefers to get ideas down again — and again — on new canvases. And in a matter of hours or a day or two at the most. This facility is arrived at by doing hundreds of drawings and months of intensive trial and error explorations. "Never stop working. Yours is not just to question but to do. Slip your brain into neutral and paint".

"Alter, reinforce, change tools, change approaches and produce produce, produce". This sense of unresolved activity goes on all the time in a Trusttum canvas. He fights with his compositional problems until a point of fluidity is reached.

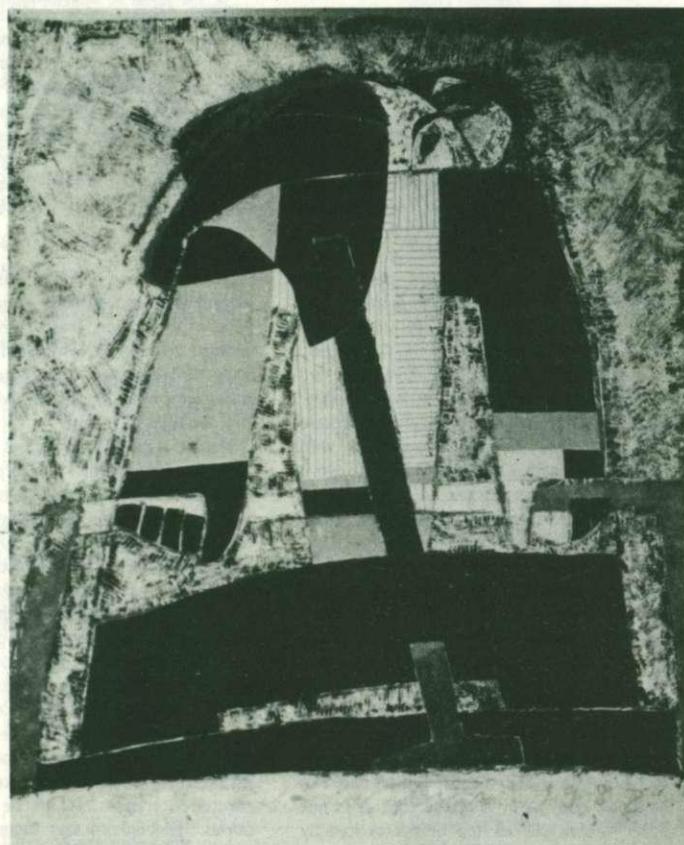
The time honoured device of lines or figures entering the picture space from the edges, of an event continuing outside the picture plane, of power created by lines angled obliquely to the picture edge and of juxtaposed curve with line ("which the eye constantly seeks") add up to unrelenting visual impact.

Caligraphic mark and stylised cameos of personal life are balanced in grounds that are so complementary that each extends and flows into the other. Figure/ground fusion is obviously a Trusttum specialty.

This harnessing of learned skills to inventiveness is expressed in both the "Paintings" series and "8.30 1987" and "9.00 1987". On these large canvases, a horse may gambol in the primitivism of folk-lore; another gallops forever suspended on its more painterly ground and yet another, "Jewelled Horse" reacts with startle-eyed restlessness to intrusion in its space.



Philip Trusttum / "9.00 1987" Acrylic on canvas



"9.00 1987" (a farmer pulling up manure in a handcart) is a tangle of chalked lines that look quilted or oversewn onto the canvas. Quickly placed sketch-lines, as a rough compositional statement, are overlaid with paint-flicked paper which is then drawn into with a knife. Any resulting uncertainties are strengthened and raw farmyard energy is thus converted into heroic imagery. After many lead-ups. "It was finished along with 3 or 4 others in a couple of days" he states.

"8.30 1987" enjoys more obvious Matissean reference. Based on a simplified figure, the head sits strangely with its curious shape and line. Form is crisped with pattern and curve contrasts lineality. Here redrawing, redefining, eliminating, taking risks and emphasising only certain areas are all part of the game of painting with "guts and insight". He even makes fast timing (implied in the titles) into something positive and visually virtuous.

The artist sees horses through art (and for horses read any object he has ever painted) He sees art through art. Some comment that his painting is a search for innocence but he sees it as his way to salvation. "By fair means or foul, to paint. . ." that is the centre of his world. He is not a New Zealand artist, not a regional artist but ". . . an art artist. . ." who paints about life, for life. ••

Philip Trusttum / "8.30 1987" Acrylic on canvas

EXHIBITIONS

CHRISTABEL BRIDGEMAN
KEES BRUIN
ROSEMARY JAMES
LIBRARY TREASURES
MARION FOUNTAIN

17-22 JANUARY
25 JANUARY-5 FEBRUARY
31 JANUARY-12 FEBRUARY
9 FEBRUARY-5 MARCH
16 FEBRUARY-5 MARCH

Medallic Art

MARIAN FOUNTAIN

Preview Wednesday 15 February 5.30pm

Marian Fountain will be showing her work in Auckland and Christchurch. She has exhibited in Rome, 1986 and London and Washington D.C., 1987.

She received a New Zealand Queen Elizabeth II Major Arts Council Travel Grant in 1984 and has since been working in London, Paris and Rome, where she was a visitor at the Italian Mint Medal School (Scuola della Medaglia, Istituto Poligrafico e Zecca dello Stato, Roma).

Her involvement with medallic art has secured her commissions with the French Mint, Paris, and the British Museum, and her work can also be found in the Smithsonian (Washington) Ashmolean and Victoria and Albert Museum Collections.

Although she is very involved in what seems to be traditional art medium Fountain considers her medals rather as having a very important function in modern living, as being small tactile sculptures, personal and accessible pieces of art which function as amulets (especially in the case of fertility symbols).

The "primitive" or Pacific elements in her imagery stem from her N.Z. origins but an interesting development has occurred during her stay in Europe, and especially in Rome.

Her own feasible but mysterious world emerges from the collective impression of these exquisite little bronzes and the larger more recent work, sometimes with the appearance of having had a function in some lost era, as in the bowls and Fabergé eggs, sometimes describing an inner unconscious world, but always with a coherent spiritual power. ••

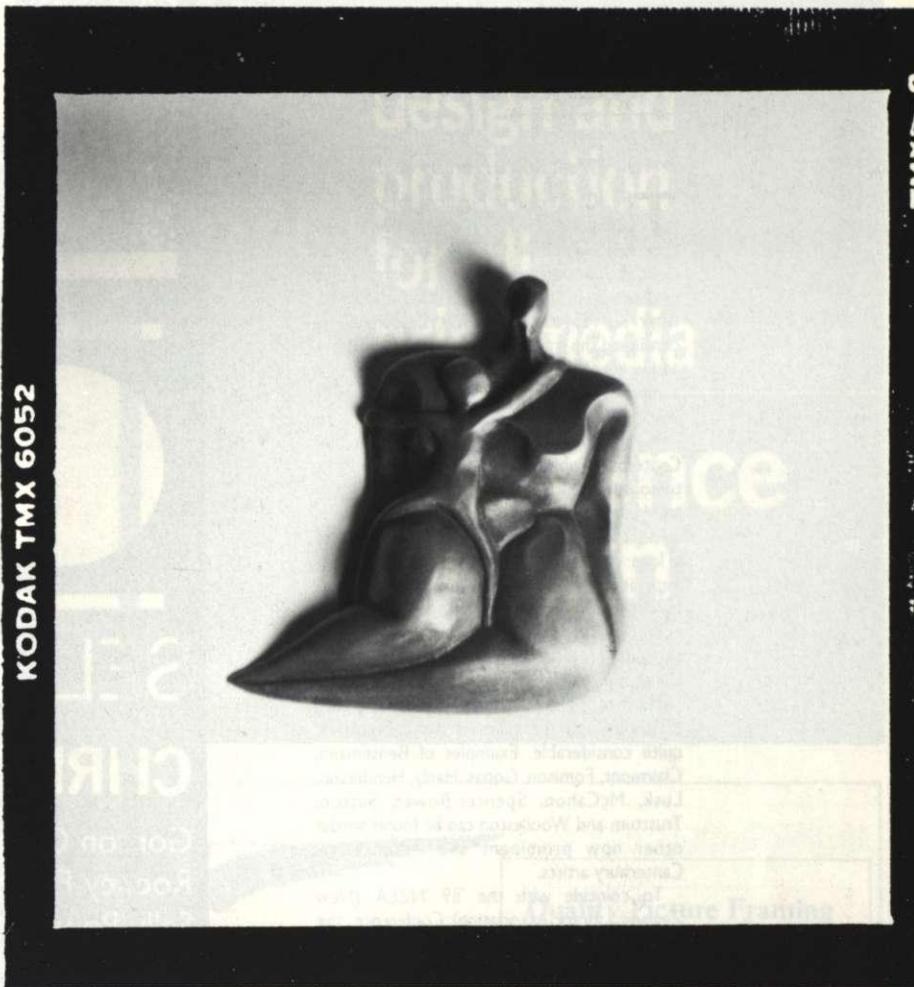
Drawings

CHRISTABEL BRIDGEMAN

Preview 17 January 8pm

Escape from the clash of T.V., put the radio on to classical, get out felt pens, tear off a piece of lunch wrap and sit down.

The first stroke of colour on the white paper is soothing. The tension builds when I don't know where to go, then the music helps, and the music and tension fuse. ••



Oil Landscapes

ROSEMARY JAMES

Preview Monday 30 January 8pm

Inspiration for this collection of paintings has come from the West Coast to Stewart Island. I like to call these 'Life Stills' in wood and rock. Captured here, there are integrated patterns of limestone, mysterious depths of colour from water surrounding rocks.

Unlimited shapes come from knarled trees and driftwood. My ambition for this exhibition is to combine realism and impressionism. ••



Rosemary James / Oil



Kees Bruin

Paintings

KEES BRUIN

Preview Tuesday 24 January 8pm

Having been occupied this year doing a full-time course in Film Production, my art out-put this past year has been limited. However I have produced enough for a small show. There is a commissioned oil painting of another mans religious — scientific vision. There are some other more straight forward commissioned and non-commissioned works (portraits, urban and rural scenes) executed in crayons, pencils, and water colours (not mixed media). ••

Paintings

LIBRARY TREASURES

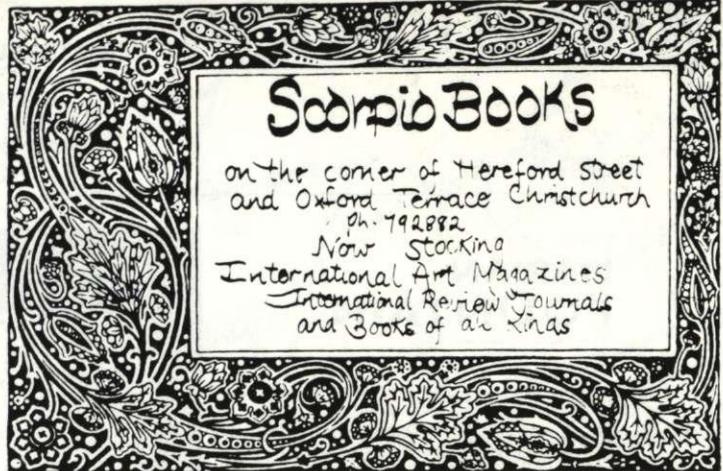
Preview Wednesday 8 February 8pm

The Canterbury Public Library's art collection owes its existence to a former City Librarian, Ron O'Reilly. From 1958 he exercised a shrewd eye for a bargain and gradually built a fine collection of original works. After his resignation in 1968, Barbara Collie continued the tradition of attending exhibitions and visiting local artists in their homes and with a modest budget the collection grew to 297 works.

However, by 1981, it had become clear that Canterbury Public lacked the necessary facilities to house and care for such valuable works. Many had suffered badly at the hands of borrowers as all the works at one stage were part of a loan collection. The most valuable are now kept at the McDougall Gallery, a few are still in circulation as part of a much larger loan collection of prints and the remainder grace the administration areas and stacks of the Canterbury Public library's.

Many of the artists represented have grown in stature and the value of the collection is quite considerable. Examples of Bensemann, Clairmont, Fomison, Gopas, Hanly, Henderson, Lusk, McCahon, Spencer-Bower, Sutton, Trusttum and Woollaston can be found amidst other now prominent and lesser know Canterbury artists.

To coincide with the '89 'NZLA' (New Zealand Library Association) Conference, the library has undertaken to have an exhibition of some of the works and these will be on show at the C.S.A. Gallery from 9 Feb-5 Mar 1989. ..



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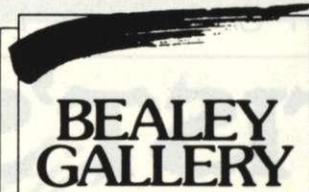
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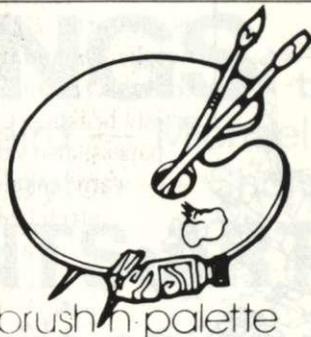
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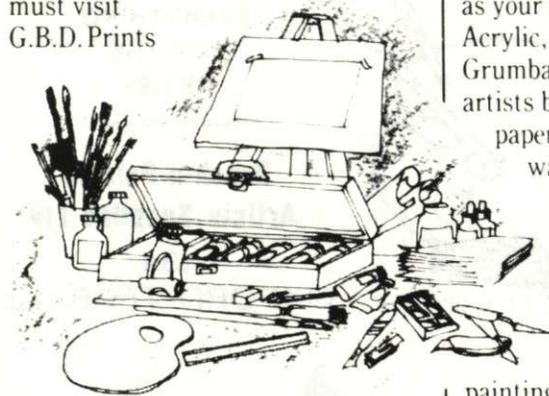
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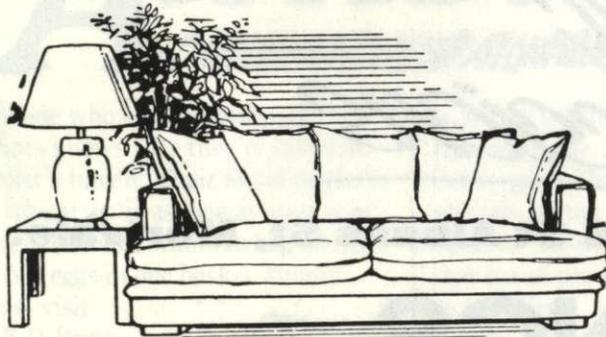
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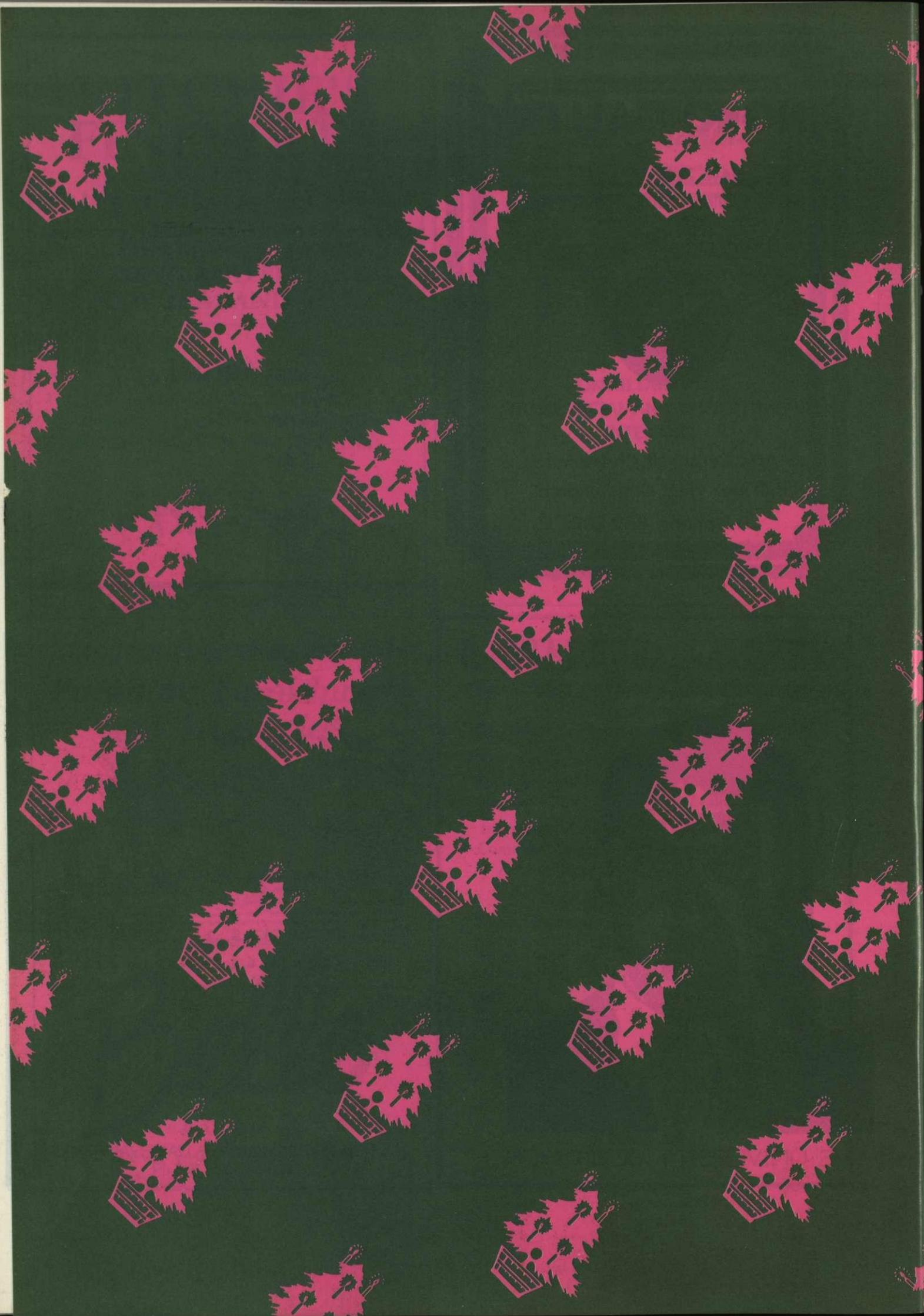
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