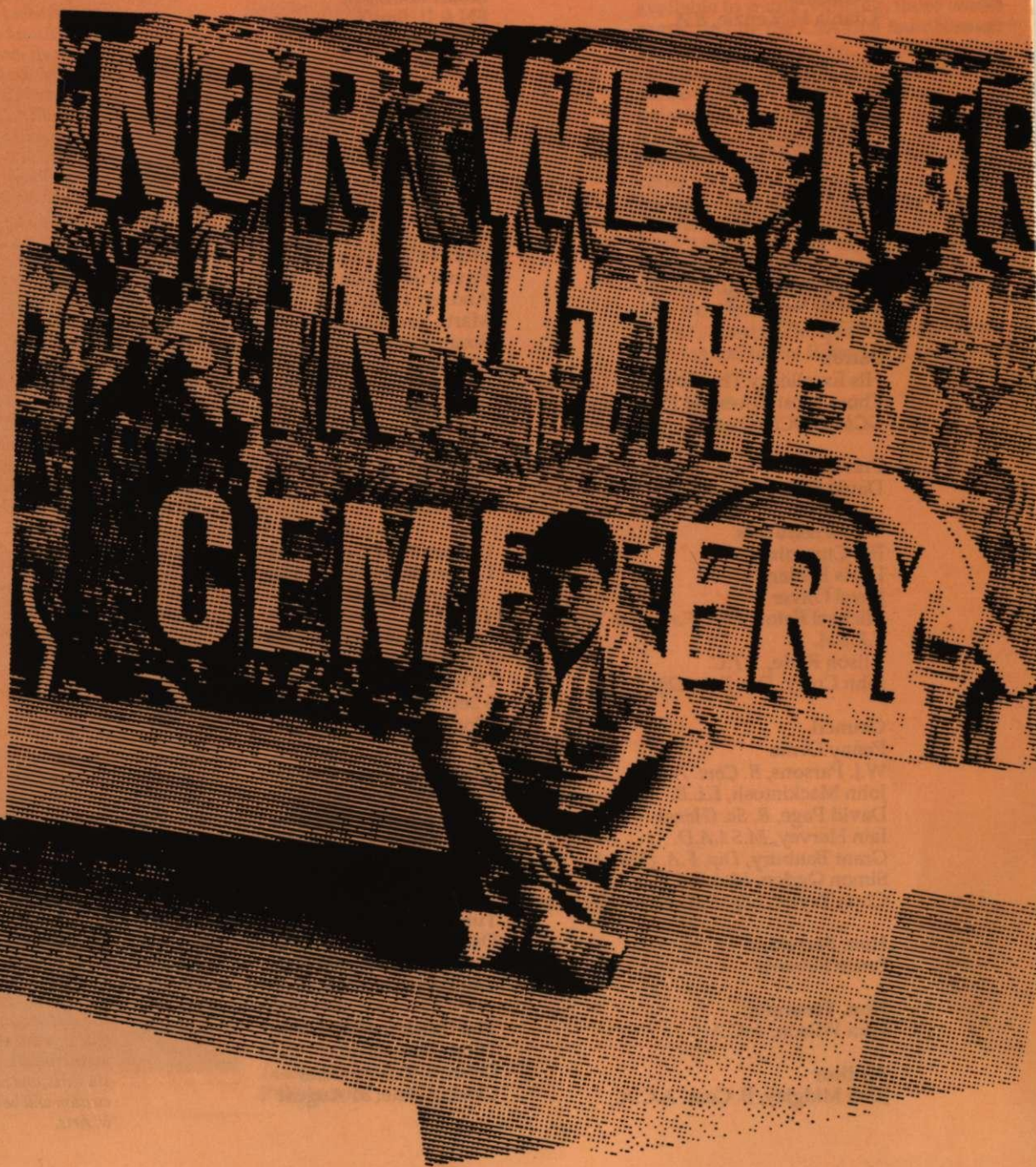


PREVIEW

JULY / AUGUST 1989 147



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MIXED MEDIA

University of Canterbury.
Department of Continuing Education.
School of Fine Arts.
Term 3
Basic Principles of Painting
Tutor: Bianca Van Rangelrooy
Dates: 6 weekly sessions, Wednesdays
6 September-11 October at 9:30 am
Closing Date: 28 August

Drawing From The Life
Tutor: Grant Banbury
Dates: 6 weekly sessions, Wednesdays
6 September-11 October at 7:30pm
Closing Date: 28 August

Drawing Indoor Outdoors
Tutor: Denise Copland
Dates: Saturday and Sunday
21-22 October at 9:00am
Closing Date: 12 October

The Illusion of Drawing
Tutor: Mary Kay
Dates: 9-10 September
Closing Date: 31 August

Life Drawing
Tutor: Don Peebles
Date: Saturday 14 October
Closing Date: 4 October

Printmaking Without a Press
Tutor: Denise Copland
Date: 16-17 September, 23-24 September
Closing Date: 6 September

More information about these courses is available at the gallery.

Exhibitions

1989 CSA-Guthrey Travel Award for Art

1. The object of the Award is to enable a promising or established artist to visit and study in Australia.
2. The Award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total Value-\$750. Plus a sum of NZ\$750 towards the cost of traveling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodations must be made 35 days before departure with A.R. Guthrey Travel and Shipping Limited.
3. To be eligible, applicant must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.
4. Applications from eligible persons must be made in writing to the Director of the Canterbury Society of Arts, P.O.Box 772, Christchurch, and in the Director's hands by 3:00pm, on August 1, and should be made on the proper form obtainable from the secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to: the Director, Canterbury Society of Arts, P.O.Box 772, Christchurch.
5. The Travel Award will be granted by the Council of the Canterbury Society of Arts on the recommendation of a committee which shall consist of:
 - (a) The President of the Canterbury Society of Arts or his Deputy;
 - (b) Mr A.R. Guthrey or his nominee as recommended by the President of the Society;
 - (c) An appointed member of the Council of the Society of Arts.

Provided that no award be made should the committee so resolve.

6. The name of the winner shall be announced on 20 September and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.

7. Introductions will be arranged by the Canterbury Society of Arts.

8. On returning to New Zealand, the winner will be required, if requested by the Council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts "Preview" and if the nature of the researches is suitable, to give a lecture or to participate in a discussion, the object of which will be to make available the benefits of the award to members, students, and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.

Gallery Hours

Don't forget the Gallery is open 10-4:30pm on Saturday.

Our consultant is available to show you the wonderful array of fine arts we have in stock.

Why not come along and have a look, ask questions, relax, there will be no hard sell.
See you soon!

Missing Paintings by Alan Pearson

The two paintings illustrated are reported missing by Alan Pearson. He would like information leading to their return. If you know of their whereabouts please phone the CSA.



Alan Pearson / Chorus Line



Alan Pearson / Head of a Thinker

DIRECTOR'S COLUMN

On May 24th the following paintings, sculptures and prints were loaned to the Robert McDougall Art Gallery.

Russell Clark
Avon at Dallington
Tony Fomison
"But There's Nothing Wrong With Me"
Toss Woolaston
Taramakau 3
R Lovell-Smith
Composition
Quentin MacFarlane
Nae Nae Hills (Bush Series)
Samuel Butler
Portrait of John Marshman
Cedric Savage
Mona Vale
Russell Clark
Westland Landscape
Robert Ellis
Orange River, By-passing the City
Leo Benemann
Triptych
Evelyn Polson
Trench Digging, Hagley Park
Margaret Stoddart
Mountain Lillies
Mervyn Taylor
Cove
Rhona Haszard
La Coupee Sark
Jeffrey Harris
Julian at French Farm with Calf
Colin McCahon
Landscape North Otago
Margaret Stoddart
Suffolk Village
W Menzies-Gibb
Estuary Sunset
Ronald Mackenzie
Winter at Otira
Cora Wilding
Fish Stall on Pier, California
T Cousins
On the Dart, Wakatipu
Margaret Stoddart
Cabbage Trees
Ivy Fife
Rocks at Punakaiki
Edwin Bartley
A Canal, Middlesex
C N Worsley
Lake Magiore
W Menzies-Gibb
Marshes Burwood
D Peebles
Untitled painting
R Clark
Head No. 1
R Hotere
Black Painting
Tony Fomison
Takaumu
P Clairmont

Departure of the Soul

A F Baxter
Hapuku River in Flood
W Menzies-Gibb
Sunset
B Cleavin
Girl on Couch 3/30
R Wallwork
Across the Silent Stream
W A Sutton
Studies of Quentin MacFarlane
Ian Hutson
Nesting Figures 3
Olivia Spencer Bower
At Enys

This continues a policy of making available to public viewing, those works purchased by the CSA that have formed an important collection. In 1932, the CSA handed over the then Robert McDougall Art Gallery, a total of 111 paintings, 11 miniatures, 3 bronzes and a sculptured bust. Since then, the CSA has continued to loan works held in our collection to the Robert McDougall Art Gallery. This latest loan follows previous major loans in 1971, 1977, 1981, 1983, 1984, and 1986. Some of the major works in these loans, such as Frances Hodgkins' "Barn in Picardy" and Petrus Van der Veldens' "Mountain Stream, Otira", attest to the quality of the collection loaned to the Robert McDougall Art Gallery.

PROFILE

IAN
SCOTT

WARWICK BROWN

Irreverent image appropriation is a major feature of post-modernism. We are now in a period of art history where the ledger has been ruled off and contemporary artists are ranging freely over the works of the past, mining them for ideas, re-presenting styles and elements in the form of collages, overlays, quotes, send-ups and asides. Other people's paintings are now seen as "things in the world", to be used in making new art, but highly charged to start with.

Ever since he switched from landscape painting to Pop in the sixties Scott has been keenly aware of international movements and has produced his own thoughtful interpretations of them. His "Girlie" series of 1968-72 captured the flavour of the era in a local context as effectively as Peter Phillips and Allen Jones did in Britain. His well known "Lattice" series (1976-1982) was a brilliant solution to the static tendencies inherent in geometric abstraction. While other work of the period now looks like tired exercises with colour and masking tape, Scott's lattices remain active and vibrant.

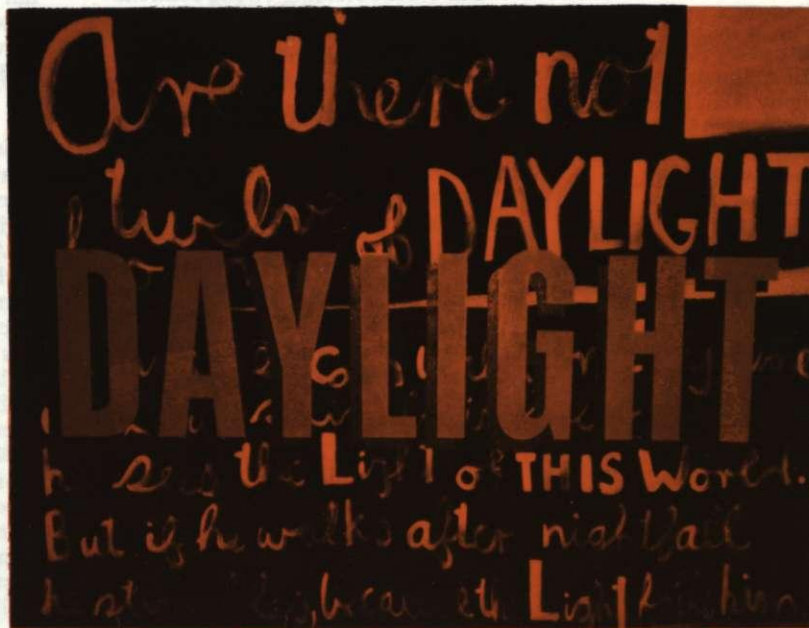
In 1986, after a period of experimentation with abstract landscape forms, Scott produced a series of works which developed out of the common device used by photographers to capture an artist and his work - stand one in front of the other. Scott thought that by taking a brushy sketch-like approach he could integrate a portrait of the artist and his painting into something new. He tried old and new modern masters from overseas (Cezanne, Johns) and New Zealand (McCahon). These paintings did not achieve the objective and remained illustrative and flat, like blown-up magazine artwork. Scott then decided to concentrate on the artist's image alone, transformed while preserving its integrity. How could this "altered state" be attained? Scott did not want to distort or fracture the image. He had been think-

ing a lot about Colin McCahon, who of course wrote copiously on his paintings. The now well-known story came to mind of how McCahon as a boy was struck by the sight of a signwriter painting lettering on a shop window. The letters seemed to materialise magshop-window style and seems to float in front of the picture creating a palpable sense of depth, interacting with the underlying painting. The result

saw. This creates a curious abstract effect as the shapes of the letters tussle with the details of the famous landscape. Somehow this overlapping equates with the crossing and uncrossing of the windblown grass stalks. In "Daylight" one reads the looping script of McCahon's black and white masterpiece and then enlightenment dawns - you see daylight. This exemplifies the process of

coming to terms with McCahon's work, which requires study and contemplation to appreciate fully.

In more recent works Scott has drowned the appropriated images in blood red. Golden lettering curves across these post-nuclear landscapes like messages on the day of judgment, but the message, "Hairdresser and Tobacconist" is banal, a flashback to a past life gone forever. Or are the words, evoking a rainbow, really a sign of hope by a return to simple things? A more apocalyptic reading is indicated when one



is an enigmatic object that we don't quite know how to assess. What is it? It's certainly more than just a well-known painting by someone else, but does the addition of the lettering transform it into new art, Ian Scott's art? And if so, how much credit do we give to Scott and how much to McCahon?

As Scott has worked through this series it has become clear that the choice of words, their size and colour are all-important. A wrong choice can kill a painting, a right one can set up all sorts of unexpected resonances.

Ian Scott's version of Sutton's Nor'wester in the Cemetery" Scott wrote the title words right across the whole work in gold and grey. The glimpses of tossing trees and grass through the insistent letters make the viewer's eyes switch back and forth; grey headstones, golden letters, grey letters, golden grass, and suddenly it all breaks up into pieces like a scrambled jig-

looks at such works as "New Zealand Death" and "To Live and Die in New Zealand".

These new works of Ian Scott's are controversial - even the artist doesn't quite know what to make of them. Until the lettering goes on, it is not possible to assess success or failure and by then at least a week's toil will have been invested in each work. Scott has never been one to abandon a good idea before he was sure that he had fully explored its possibilities. He is now experimenting with emotive works by Picasso and Goya, searching for the right conjunctions of image and message.

The selected showing at the CSA will profile both the artist and the public with a fine opportunity to assess this major new series.

EXHIBITIONS

PHILLIP TRUSTTUM 13-30 JULY
KEN ROBINSON 13-30 JULY
LINDA WOOD 13-30 JULY
DEAN BUCHANAN 13-30 JULY



Philip Trusttuum / Face

Painting
The Many Faces of Trusttuum
PHILLIP TRUSTTUM

Preview Wednesday 12 July 8pm

"His first instinct, given his disgust with the place, was to flee. But something would not let him take his eyes off the tribal material, and he remained. When he finally left, it was with a feeling of relief." ('Primitivism' in 20th Century Art, page 255')

This is how Picasso described his first visit to the Musée d'Ethnographie in the Palais du Trocadero. The feeling of being both repelled and at the same time, attracted to the objects on display, is very like my own response to a primitive wooden mask that belongs to Philip Trusttuum.

Trusttuum did a series of paintings of this mask over the 1988 Christmas period. There is an impulse to touch it, but on doing so, you are in some way repelled. This is obviously an individual response as Trusttuum feels none of this resistance towards the mask.

Trusttuum's life is an integral part of his paintings. He has, for years, made a practice of using his domestic environment for his subject matter. Having become an everyday part of this environment, the mask therefore, fits into an established vocabulary of painting material.

Trusttuum's intention for these works is to achieve the effect of a sketch. Trusttuum likes the lightness of the sketch effect, the

way it demonstrates an openness of attitude. There is no shutting out the viewer and it tries to keep things controlled but simple. In aiming for a sketch-like result, Trusttuum is emphasizing the importance of the painting process. He feels that the most important thing that artists can do, is "make their art". It is the artist's job to keep working and the essential part, is how one goes about it. "That is what these works are all about." (Trusttuum in conversation).

The mask works are painted on large pieces of unstretched canvas. They are large, that is the size that feels right to Trusttuum. It also seems appropriate for the broad way that they are painted. Size is in relation to expression. Trusttuum enjoys their largeness and the way they fill a larger than life area. Being loose makes them seem less permanent, less precious, as if a page from a sketch-pad.

Their monumental scale is one of the first things to make an impression. Huge, imposing faces fill the large canvases. In Cubist fashion, both the front and the profile of the mask are presented to the viewer at the same time.

The vivid colour is probably the next aspect of these paintings to make an impact. There are gaps in the colour, between areas and within a region, amidst the very visible "strokes" of applied paint. The exposed canvas gives a lightness and airiness to the paintings which adds to the impression of a sketch.

The basic composition of these works has been prescribed by the mask itself in that there is a given shape to describe. Assertively, their forms fill the whole of the picture space. If any feature of the composition dominates, it is in the eyes. They stand out in each work.

Picasso was both put off, and at the same time, attracted to the objects in the Musée d'Ethnographie. The viewer of Trusttuum's work need feel no such conflict. The size and the fact that the subject matter is not immediately identifiable may seem daunting at first. But their very powerful presence will, nevertheless, attract the spectator. The openness of these works deflects any suggestion of confrontation produced by their frontality and imposing scale. Instead, they remain charged with positive energy which makes friendly contact with the viewer.

This article is an edited version of the catalogue for "The Many Faces of Trusttuum", by Elizabeth Caldwell, Exhibitions Officer at the Aigantighe Art Gallery, Timaru. April 1989. The CSA acknowledges this source with thanks.

Paintings

KEN ROBINSON

Preview Wednesday 12 July 8pm

My basic view on art has always been that it seems to be more relevant now after twenty years of painting, is that if we explore the way we see things, we discover something about ourselves. One can only express oneself through a medium and yet the effects of media change one's perception of the world and oneself.

I hope that through the visual organisation of the elements that make up a piece of art - colour, space, gesture, shape, volume and line, I as a painter am able to convey to the viewer an insight into the intention behind producing the painting. I hope I can affect the way in which the viewer will read those configurations back into natural appearances. In other words enable the viewer to see the world in a different way.

I use the surface activity to create a sense of involvement in the viewer. I want him or her to be involved on a purely painting level - that is in terms of pure marks on the canvas. To become involved in the concreteness of painting, to allow the various interrelatedness of the marks to affect his or her attitudes towards the work. I want the surface forms to be seen as specific intentions of the artist's feelings towards the work and to allow the marks to be read individually reflecting a spontaneity, but also to be read collectively indicating a design.

I am not interested in composition as such, where there seems to be a predestined placing order or a sort of prearrangement of individual forms. I want a sense of order or a controlled effect that comes about through an interaction between conception and perception. What matters most is not that I make the work intelligible to the viewer, but in some way make him or her sensitive to its qualities, abandoning objective subject matter by representing the subjective creative process. Therefore I am interested that my work be seen not so.



Ken Robinson / Untitled

much as something to be communicated, but more as a communion between the artist, the concreteness of the work and the viewer, in the same way one reacts to a piece of sculpture, a building, or music, without asking what is being communicated or what is its meaning.

Paintings and Prints

LINDA WOOD

Preview Wednesday 12 July 8pm

Paintings and etchings done over the last ten months. The themes are emotive: 'silent scream' of everyday modern living; the juggle of independence versus "coupledom" in a relationship; and one particularly emotive painting done after reading "Women, Why Do You Weep?" by Asma El Dareer. This book is about the horror of the circumcision of women in places like Egypt and Sudan. The painting however is about judgement and pressure to conform in our society, and about the treatment of women as sex objects.

Here on paper these themes may sounds like a "stuck record" is playing, but it's the repetition of a "stuck record" that makes you realise something is wrong and take it off the turntable.



Linda Wood

Paintings

DEAN BUCHANAN

Preview Wednesday 12 July 8pm



Dean Buchanan / Lobster Pots, Island Bay

Dean Buchanan differs in one major respect from many of the other artists working today in an expressionistic style. His pictures are joyous, celebratory. Not a trace of anger, no sense of impending doom, no despondency. His pictures shake us into a magic land where the sun always shines, its slanting rays cutting up the scenery like knives; where electricity can course through a vase of flowers, a tree or a garden; where we are dazzled by a kaleidoscope of chromatic reflections. These are space-hungry, high energy sources. Give them lots of room and let them liven up your life."

Paintings and Construction

BLAIR JACKSON

Preview Wednesday 12 July 8pm

Born in 1965

Educated in Hawkes Bay. Graduated from the School of Fine Arts, University of Canterbury, 1988.

Awarded the Queen Elizabeth II, Hawkes Bay Art Award in 1987.

Presently employed full-time as the CSA

Gallery Assistant and painting the rest of the time.

The works in this exhibition continue to be drawn from natural references.

Alchemize

to change, as by alchemy, to transmute

Emblamatize to serve as an emblem of; to express or represent mystically, allusively.

Iconize

to form into an image; to figure, to represent.

The Oxford English Dictionary - 1st Edition.



Blair Jackson / Fan/Shell/Cross

BARBARA STRATHDEE 3-20 AUGUST
 IAN SCOTT 3-20 AUGUST
 DON MCARA 3-20 AUGUST
 JAN CHAFFEY 3-20 AUGUST
 HAGHI PERSIAN CARPETS 2-6 AUGUST

Paintings

BARBARA STRATHDEE

Preview Wednesday 3 August 8pm

My reading over the past few months has given rise to two very different series of paintings: one is a series of constructed and deliberate installation works, with fragmentary imagery; the other is a series to be exhibited at the CSA - figures of women and of surveyors looking like the black trunks of pongas in the bush, where I have delighted in the use of the free flowing nature of the colours on absorbent hand-made paper.

Looking at a drawing by Merrett, with its long explanatory title ("The Bay of Okataina on the Lake of Name - taken by Pomare from the Bay of Islands in the Taua (War Party) of Hungi sixteen years ago") handwritten in the picture space, it occurred to me that writing on paintings has aesthetic precedents in New Zealand, even if unintentional compared to McCahon. Joseph Merrett in 1841 was not using words to allude to a spiritual state of mind - he was being purely descriptive and factual.

That is what they were doing, the artist of last century, Europeans recording accurate information in the form of visual documentation to aid future settlers to take possession and control. According to Bernard Smith (*Art As Information, Reflections on the Art From Captain Cook's Voyages*, Sydney University Press, 1979 - a book I picked up in the Museum Bookshop last week) their intentions led to innovations in painting that in the case of William Hodges, who, especially in his wash drawings, eliminated halftones in his attempt to represent the southern light and "breaks up masses of foreground foliage by painting the innumerable faceted highlights upon leaves", is a precursor to Constable and the Impressionists. I have been working also from a surveyor's manual of the period of European settlement, with its wealth of sketches of grids across the Pas, the bush and rivers where suburbs now stand.

Barbara Strathdee
 some recent exhibitions

Wellington City Art Gallery: installation 1988

33 1/3 Gallery, Wellington 1988

Studio d'Arte Nadia Bassanese, Trieste, Italy: installation 1988

Figure e forme dell'immaginario, Reggio Emilia, Italy 1988

United Building New Zealand Masters Collection, Auckland 1989

Recent Configurations in New Zealand Art, City Art Gallery 1989

Paintings

DON MCARA

Preview Wednesday 3 August 8pm

Landscapes, townscapes, and a few portraits from last year's work, some painted on location, others in the studio. I take pleasure in deciphering what my eyes can see, and in carefully investigating the underlying movements, forms and rhythms of a composition, without spelling these out. I have been trying to simplify my work, introduce greater fluidity, and orchestrate colour relationships.

So called, naturalistic painting is still to me quite capable of conveying a state of mind, and relating communicable correspondences and metaphors to the receptive viewer. While subject matter and description appear to be a prime concern, I believe this to be valid since any illusion also contains allusion, and is still built up, as are more contemporary works, out of organized marks upon a surface indicating a world to explore. In fact I find, like Richard Frizzell, such an apparently "naive" approach, to be challenging and fulfilling.

Paintings

IAN SCOTT

Preview Wednesday 3 August 8pm

See this issue's Profile by Warwick Brown. Ian Scott has work in all major public art collections in New Zealand as well as numerous private collections. He has been a full-time painter since 1969 and has had one-man shows in Auckland, Wellington and Christchurch since 1970. His work has been represented in major group shows, such as New Zealand Young Contemporaries at the Auckland City Art Gallery (A.C.A.G.) in 1977, Auckland Artist A.C.A.G. 1978, The Grid A.C.A.G. 1983, and Seven Painters, The Eighties 1982 at the A.C.A.G.



Barbara Strathdee / Bivouac of Surveyors I



Don McARA

Paintings

JAN CHAFFEY

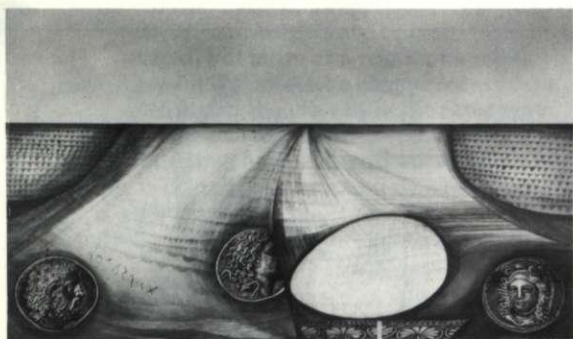
Preview Wednesday 2 August 8pm

I like looking at ports. They seem to hold a lot of energy - the boats are the energy centre. So, I have dabbled at Bluff, dawdled at Port Chambers and Lyttelton, and touched Greymouth. Here is my glimpse.



Jan Chaffey / Watercolour

ANN BARRETT 9-20 AUGUST
SUSAN CHAYTOR 9-20 AUGUST



Susan Chaytor / Seriphos Series

Paintings and Drawings

SUSAN CHAYTOR

Preview Wednesday 8 August 8pm

Several weeks of sailing in the Aegean inspired Susan Chaytor to paint a series of allegorical paintings and drawings called the Seriphos Series.

The moods and changes of sea and skies, and the formation of wakes caused by giant oil tankers on route to Pireus were her influences. She found the subject matter demanded a complete change of direction from her earlier minimal painting. This is her first exhibition for several years.

Paintings

ANN BARRETT

Preview Wednesday 8 August 8pm



Ann Barrett / Porter's Pass Hutt

Her paintings have a crisp free flowing style. She has studied with Michael Ebel and is interested in painting nature and character studies.

EVAN DUAN	23 AUGUST-3 SEPTEMBER
PAPANUI HIGH SCHOOL	23 AUGUST-3 SEPTEMBER
EMBROIDERY GUILD	23 AUGUST-3 SEPTEMBER
JO JO THOMAS	23 AUGUST-3 SEPTEMBER
SUE SYME	23 AUGUST-3 SEPTEMBER
SERAPHINE PICK	23 AUGUST-3 SEPTEMBER

Photography

PAPANUI HIGH SCHOOL

Preview Wednesday 23 August 8pm



Julie Holt

Most of the students whose works are on display have been studying photography only a short time, and these images represent their individual vision and photographic aspirations. As such, their images cross a wide variety of photographic genres, although the accent is on portraiture and landscape.

Working for an exhibition has enabled them to pursue their own vision, without the structures of the competition circuit, and to produce works that are uniquely theirs.

Paintings

JOJO THOMAS

Preview Wednesday 23 August 8pm

My style varies according to the subject, mood, day, and media to hand. I don't plan my paintings, mostly they just happen.



Jo Jo Thomas

I paint what I see.

I paint what I feel.

I paint what I paint.

When I am not painting, I can be found playing in the garden.

This exhibition will include landscapes, flowers, cats, chooks, and a few people, mainly in watercolour.

Spring into Stitches EMBROIDERS GUILD

Preview Wednesday 23 August 8pm

This biennial exhibition consists of selected embroidery from the Guild's 155 members. Original designs which have not previously been available for public viewing include experimental work with dyes, surface and machine stitchery, applique, quilting and all types of traditional work.

In conjunction with the exhibition, the following workshops will take place at the Guild room at the Cranmer Centre.

Ann Whitehead: *Design Your Own Sampler*, September 1,2,3
Janet Swanson: *Carrick in a Cross Lace*, September 2,3
Noeline McIlroy: *Skirt in Machine Embroidery*, September 2,3

Members of the Fibre Option Group are donating a quilt for first prize in the raffle, and Guild members are making embroidered Christmas decorations for second prize.



Embroiderer's Guild



Paintings

SUE SYME

Preview Wednesday 12 July 8pm

Attended Otago Art School and graduated in 1980 with a DFA. Lives and paints (most days) on the West Coast of the South Island near a small town called Moana. This is her third solo exhibition at the CSA, her last being in February 1987. Last year she exhibited in Nelson (City Lights) and Punakaiki.

All paintings on show are watercolours on paper.

Sue Syme

Paintings and Construction

SERAPHINE PICK

Preview Wednesday 23 August 8pm

At present my interest lies in the domains of sexuality, image and identity within my own personal experiences as a woman. Themes of separation and reunion, the mystery of changing emotions embody formal issues, such as an intuitive raw use of painting, drawing and materials to convey a conflict between the emotive-self and the controlled-self.

I focus only on faces and hands (as in religious portraits), these being 'communicators' for the body and only "suggest" the figure.

These images are painted on modern assemblages made of beer crates, branches, fur, velvet and copper. The materials being the 'landscape' through which the images appear and disappear.

The small square format "locks" these experiences, in-framing them as moment in time.

I want a sense of contradiction to occur producing controlled, vulnerable, defiant images, which involve the viewer in an intimate play between sensations of a personal experience and the outside world it embodies. A sense of losing and finding, whereby destroying something creates something else.

I am also incorporating casts of my own face and hands, use as "objects" arranged on loose canvases (sheets) under which the figure is buried.

Seraphine Pick



WILKINS AND DAVIES 7-24 SEPTEMBER
DRAWINGS BY SCULPTORS 7-24 SEPTEMBER
JOHN COLEY 7-24 SEPTEMBER

ASA Award for Young Artist of the Year

WILKINS AND DAVIES ART AWARD

Preview Wednesday 6 September 5:30pm

Due to commence in 1989, Wilkins and Davies is sponsoring this major new award through the ASA for the next five years.

Eligible to apply for the title of 'Young Artist of the Year' are students who are in their final year of full-time art training, or who have completed such full-time art training within 26 weeks of the date of entry. Entries must be sponsored by the school or organisation where the entrant's training has been followed. No more than four entrants may be sponsored by any one school.

Notable features of this award are the \$20,000 prize package and the fact that it is



divided into two \$10,000 parts. Part One will be the Judges Prize, in which a panel of experts awards the \$10,000 on the basis of the entrant's exhibited work and an interview. Part Two is the Public Prize, in which members of the public are invited to vote at the exhibitions for the young artist they feel is most deserving of the other \$10,000. The winner of the judges' Prize will not be announced until after the Public Prize has been awarded.

It is, of course, not beyond the realms of possibility that one entrant will pick up both prizes, and walk away with \$20,000. An enviable way to start one's career as a professional artist!

Preliminary judging will take place in June. The judging panel, comprising of one established artist, one art reviewer and one gallery director, will visit the participating art schools to view work and interview candidates. Seven finalists will be invited to submit works to be exhibited in October and November, first at the CSA Galleries in Christchurch and then at the ASA here in Auckland. The public will be invited to vote for their choice at

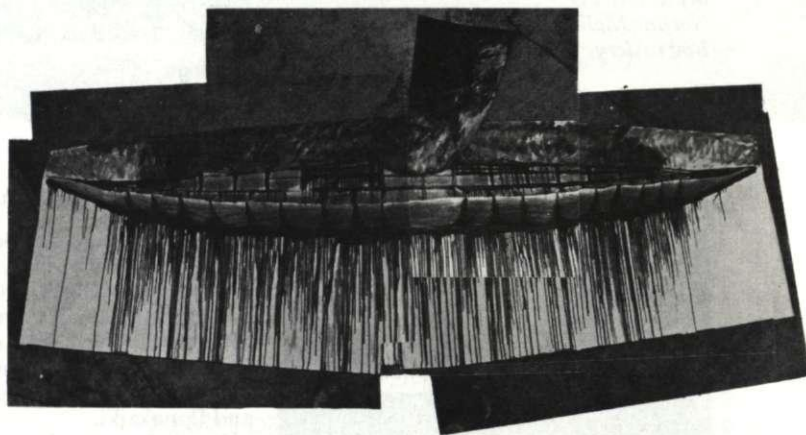
each exhibition and the awards will be announced at the end of the Auckland show. This promises to be one of the more exciting awards on the art calendar. With everyone able to cast a vote, public interest should be high and it will be intriguing to see whether the judge's opinions coincide with those of visitors to the exhibitions. Judges are always loudly criticised for their choices. In this award everyone has the chance to be a judge.

Drawings by Sculptors

PRESIDENTS EXHIBITION

Preview Wednesday 6 September 5:30pm

Each year the President's Exhibition is curated to present a 'thematic' group show. For 1989 we have invited a diverse group of sculptors to present 'works on paper'. These may take the form of simple preliminary line drawings, coloured works,



Stephan Clark / Das Narrenschiff

photography, collage, montage or even lazer printing processes. The exciting diversity of materials used for making sculpture in the nineteen eighties are numerous and are somewhat reflected in the individual ways artists deal with working studies on two dimensions.

This exhibition will include a wide range of approaches and allow a greater awareness and understanding of artists resources and how ideas develop.

The following artists will be exhibiting: Stephen Clark, Neil Dawson, Christine Helliar, Barnard McIntyre, Peter Nicolls, Pauline Rhodes, Martz Szirmay, Greer Twiss

Paintings

JOHN COLEY

Preview Wednesday 7 September 5:30pm

The title for this exhibition of recent water colours and oils is "Landscapes In The Time of Drought". Coley has been continuing his exploration of the Canterbury landscape dealing in part with the appearance of the landscape in the recent drought period.

OLIVIA SPENCER BOWER

FOUNDATION

This Foundation was set up in 1982 by the painter, the late Olivia Spencer Bower, for the express purpose of assisting New Zealand painters and sculptors.

Under the terms of the Foundation, the successful applicant will receive sufficient funds over the 12 month 1990 year to enable him / her to pursue their particular painting and sculpture art form without the necessity to seek outside employment

The Award made for the 1989 year was for a tax free value of \$20,000 dollars payable quarterly.

Under the terms of the Foundation, preference is given to artists with connections with Canterbury.

Application forms may be obtained from:

The Trustees

Olivia Spencer Bower Foundation

P.O Box 13-250

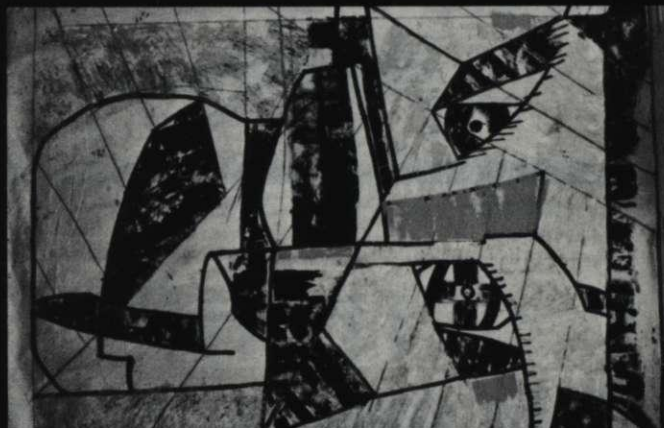
Christchurch

Applications close 31 July 1989



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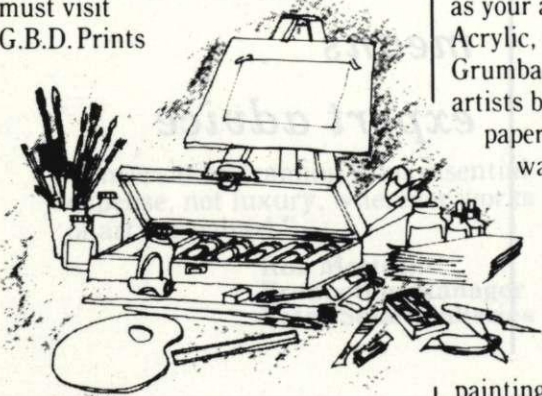
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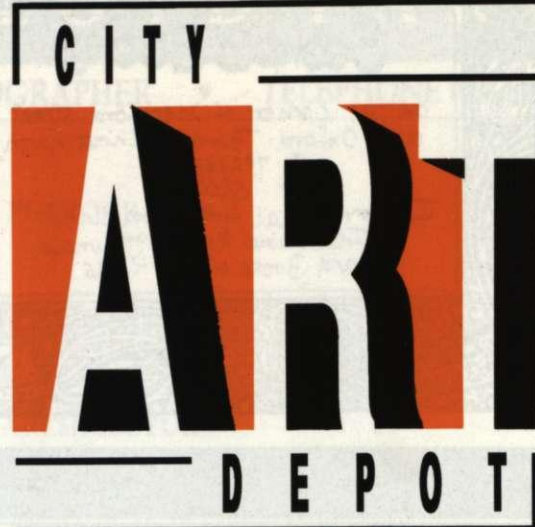
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