

# PROFILE / GRANT BANBURY

# PREVIEW

SEPTEMBER / OCTOBER 1989 148







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

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Sunday 2pm-4:30pm

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### **MIXED MEDIA**

#### **1989**

#### **Annual Spring Exhibition of Art**

Anderson Park Art Gallery

Invercargill

Last Receiving Day

22 September

Entry Forms available at Gallery.

#### **Nature Photography 1989**

*Six weekly classes and a weekend field*

*trip to Kaikoura*

*(20-22 October).*

**Dates** Field Trip 20-22 October

*Lecture Sessions*

*Tuesdays 3 October - 14 November.*

*Limited to 26 persons.*

A repeat of the March course except that this time the emphasis is on nesting seabirds seals tidal pools seascapes and the interesting geological structures of the Kaikoura Peninsula and its surroundings.

Bunk accommodation is available at the Edward Percival Marine Research Station.

**Fee** \$69.00 (includes all tuition field trip and meals).

*This is filling quickly so please do not leave it to the last minute.*

Dr Peter Harper Senior Lecturer

Telephone (03) 667001 ext 8488

### **Interpretations of McCahon.**

#### **4 Weekly Lectures**

*Wednesdays 27 September -*

*18 October 1989.*

*Department of Continuing Education  
University of Canterbury.*

No New Zealand painter has excited more passion among his compatriots during the last forty-odd years than Colin McCahon (1919-1987).

Reviled by the multitudes, revered by his disciples, he is nevertheless perceived by art historians and art critics to have been of his generation, the outstanding figure in New Zealand painting and there is increasing international interest in his work.

The measure of McCahon's significance is however extremely difficult to gauge. This lecture series will examine and attempt to balance out the ways in which his art is and has been interpreted by both his detractors and his supporters.

The course is intended to complement and enhance understanding of the major touring exhibition Colin McCahon "Gates and Journeys" which will open in the Robert McDougall Art Gallery Christchurch on 2 October and run until 10 December.

The lectures will be illustrated with slides and video clips and there will be ample opportunity for questions and discussion at the end of each session

#### **27 September 1**

##### **The McCahon Era.**

Tim Garrity contends that "Without McCahon the case for a distinctively New Zealand art history would not stand up. If that history ever gets to be written" he adds "McCahon will cast a long and embarrassing shadow over the whole period". This lecture considers how McCahon came to be regarded as the dominant figure in New Zealand painting during the period c1950-c1975

#### **4 October 2**

##### **McCahon and his critics.**

Who were McCahon's detractors and supporters? Why did they adopt their respective hardline positions in writing about this art? Why do his paintings infuriate conservative art-lovers in Christchurch? How has the McCahon mythology arisen and how much



of it is nonsense?

**11 October 3**

**McCahon X McCahon.**

McCahon's own published statements are often assumed to provide the most reliable guide to his aims as a painter and the content of his works. Is this in fact the case? How does McCahon perceive and present himself as a painter.?

**18 October 4**

**Post-McCahon perspectives.**

What relevance if any do McCahon's achievements bear to contemporary concerns in New Zealand art - the Maori renaissance, the Women's Movement and Post-Modernism?

**Lecturer**

Jonathon N Mane teaches courses on Modern Art and Maori Art History in the University of Canterbury. He is a former student of McCahon's and a long standing associate of the McCahon family.

**Reading**

Colin McCahon "Gates and Journeys" (exhibition catalogue) Auckland City Art Gallery 1988.

**Time** 7.30pm

**Place** A2 North Arts Lecture Block, University of Canterbury.

**Fee** \$24.00 payable on application using the attached form.

Closing Date for applications

Monday 18 September 1989

Application forms available at the CSA

**Eileen Mayo Donation**

In April 1988 Eileen Mayo a well known and respected printmaker donated a number of prints equally between the CSA Gallery and the New Zealand Forest and Bird Society. To date Eileen Mayo's generous donation has raised \$335.99 for each organization.

Thank you for your donation which we will put towards purchasing new storage facilities for prints at the gallery.

## LETTERS TO THE EDITOR

**Dear Editor**

*I am enclosing a photocopy (which I do not need returned) of an award I received (a few months late) for an entry in drawing in the Art Horizons competition '88.*

*I probably would not bother notifying you - however as a working member of the CSA it was through Preview magazine that I first learnt about the competition and consequently wrote for an application form so this may be an encouragement to others.*

*I intend to enter the painting section this year.*

*Thank you for publishing such exhibitions competitions etc.*

*Yours faithfully*

*Robyn MacIntosh*

## DIRECTORS COLUMN

The CSA has entered (rather belatedly) the computer world.

We recently installed a computer to more efficiently handle a number of aspects in the gallery. At present we are entering in all the members and clients of the gallery which will enable us to communicate with you more effectively. Also the collection of almost 1000 artworks will be databased with all necessary information to maintain a careful and accurate administration.

Of course all correspondence and documentation is now going through the computer and in the future we will be looking a desk-top publishing for Preview and accounts management.

For those of you with an interest in this area we have a Apple Macintosh SE 20, Hewlett Packard Desk Jet Printer, Panasonic Dot Matrix Printer, Microsoft Works and Hypercard.

Thanks for help and advice to Neill Robinson of Computer Plus; David Blunt for Hypercard programming; and

Barry Holliday of Holliday Antiques for his valuable support.

I was recently involved in judging the Wilkins and Davies "Young Artist of the Year" Award.

Along with Terry McNamara art critic for the New Zealand Herald and Phillipa Blair a well known ex-Christchurch artist. We travelled to Dunedin Christchurch and Auckland escorted with style and efficiency by Piers Hayman, Director of the ASA who are the joint organisers of this \$20,000 award.

The young artists we saw had been chosen by their peers and tutors from art schools in these centres. It was a remarkable experience to see the concerns of these artists and the range of quality both conceptually and technically. It is apparent that each centre has a distinct "feel" that has emerged from historical concerns of each art school teaching and environment. These concerns will be evident in the works of the finalists which will be exhibited at the CSA in September. Make sure you make time to see this show.

The Council of the CSA will be having their annual "Think Tank" on September 16. It consists of a 4 hour brainstorming session and discussion of issues facing the gallery. Council represents members of the CSA and so we want you to let them know anything that you want discussed and reported on.

Items for the agenda should be at the gallery by September 15th.

*Chris Taylor*



## PROFILE

GRANT BANBURY Penny Orme



Christchurch Press

An interview with Grant Banbury recipient of The Olivia Spencer Bower Foundation Art Award in 1988. In July 1989 Banbury mounted 3 shows. Works on canvas and paper at The Brooke Gifford Gallery and at The Louise Beale Gallery in Wellington.

Banbury also mounted a display of his handmade books at the Institute of Architect's rooms in the Art Centre.

PO This award permitted you to concentrate entirely on your art for a year. What effects do you think this opportunity had on the direction of your work?

GB It naturally had the effect of allowing me a complete year's freedom to work in my studio and possibly to travel.

PO Were you tempted to utilise the funds available to you for extensive overseas travel visiting European and American art centres?

GB Thoughts of travelling further afield did enter my mind. In retrospect I wish I had taken up the travel opportunity more than I did. However I travelled to Australia for a month including specifically the Sydney Biennale and visited Canberra and Melbourne.

This gave me the opportunity to hear international artists', art critics' art writers and dealers talk about art trends in the art world. I was also able to view the work of over one hundred artists in the Biennale itself. I found this immensely exciting. For example seeing for the very first time a very beautiful Bonnard, the English artist Francis Bacon's work, and that of US artists Rothko and Warhol, as well as a number of artists less familiar to us alongside the supposedly best Australian artist's work.

PO Where would you place your work stylistically and do you feel you are moving towards any change in direction?

GB I have attempted to clarify my work by taking a very deliberate option of using simple contrasts of black and white on paper to clarify compositional movements or decisions. I think stylistically my work is about dealing with abstract concepts of scale, form and colour with I suppose you could say an emphasis on architectural forms. I wanted to make my work more simple. My work has had complex surfaces and it's been criticised for this. In my current series I attempt to simplify my work further.

PO Would you describe your work as minimalist?

GB I don't know what minimalists think. I've never been called a minimalist (laughs).

My work draws from many sources principally - my immediate environment - I feel unfortunately the motif used in this series has been taken up as an overriding factor because I have mentioned the structure it has come from. My work does contain a certain tension within the composition and within surfaces. I think at its best the works succeed which have the right degree of balance between those tensions.

PO I feel your work expresses an obsession with the formal aspects of making art. This begins with preparation of the support and an apparent concern with the possibilities that present themselves as to the varieties of processes in media used.

GB I feel I've always taken a logical process to anything I have done artistically. Some would see this as narrow. My enjoyment of repetitive forms and themes still retains a lot of appeal for me.

PO You included in this series of works an exhibition of your handmade books.

GB I wanted to show a more graphic side to my talents only people who receive correspondence from me have seen my interest in this area. With freedom and time, I put together a display of twelve handmade books.

PO Would you be willing to discuss the process you utilise to achieve your final ends?

GB The processes in my works on paper have developed over a ten year period. This involves using very mixed media exploration with a good knowledge of paper qualities. I very much enjoy the process of making a stretched canvas. I am a tidy person. For this set of works there is less surface involvement with the works on paper than my previous series which used thread stitched into paper. I explore techniques using rollers and controlled drying methods of acrylics. These can be finely tuned. With soaking and scrubbing a large range of effects can be achieved.

PO I also see a concern for the aspects of the shape, space, light, movement and mark making in your images.

GB That's a fair enough statement. Those are my very deliberate intentions and although to some my work could appear "too formal", I've never quite given away the expressive brushmark probably due to my training at Ilam.

PO What artists do you feel may have influenced your own artmaking?

GB Well strangely there are a lot of artists I admire who, if one were to view their work and mine, are poles apart. This raises the interesting question about influence, training, observation and reading. In my employment I'm exposed to a lot of art and it's interesting how little of it changes my own work and direction.

PO The use of the motif based on the shape of the Noah's Hotel has been further developed in this latest series of works. Why did you select this motif?

GB It's some attempt to install in my artworks something that is relevant to me from my environment. I feel some sense of association and warmth to this form which I see from my window.

PO I respond to a sense of closed, airless space in your work, of a timeless self contained world.

GB I feel my best works do convey a quality that is hard to define. Some could see that as a spiritual dimension. I see those works - the major canvases as separate entities, as separate worlds and these worlds can be obtained quite spontaneously. I know the media and methods I am using but I don't always know what the results will be. This evolves at the time. I suppose what I'm really aiming to achieve is a work of art for contemplation.



## EXHIBITIONS

7-24 SEPTEMBER

27 SEPTEMBER- 8 OCTOBER

WILKINS AND DAVIES "YOUNG ARTIST OF THE YEAR AWARD" DRAWINGS BY SCULPTORS JOHN COLEY

TONY BRIDGE JULIA MORISON JESSICA DOUGLAS  
MAURICE ANGELO BASIA SMOLNICKI

Paintings

### JULIA MORISON

Preview: Tuesday 26 September 8pm

Julia Morison's 'Decan' will be exhibited at the C.S.A. Gallery from 27 September until 8 October. Morison was last year's Frances Hodgkin's Fellow and 'Decan' is the work completed during that year.

Decan / Julia Morison



'Decan' consist of ten diptychs. From a sequence of twenty panels that alter their proportions according to the golden rectangle she has matched, in each diptych, a vertical panel with a horizontal. She also has combined opposites in size such as the smallest with the largest.

For each of the ten parts of the work there is a characteristic logo and a dominant symbolic material. The title 'Decan' means 'talisman' a symbolic image or magical thing.

The narrative images are initially taken from a variety of sources such as encyclopedias comics artworks and television. Combinations of these with the logos and materials have been created to reminisce on a half-forgotten time when science and myth, objectivity and subjectivity were intertwined.



Tony Bridge

### TONY BRIDGE

Preview: Tuesday 26 September 8pm

"Beyond the Zone System"

The intricacies and simplicities of the Zone System can become a photographic end point of a fascination in, of and for themselves.

These images represent my attempt to avoid the potential mindset that can befall Zone System photographers.

Paintings

### JESSICA DOUGLAS

Preview: Tuesday 26 September 8pm

The concept of humankind's essence - the inherent character of humanity - is a basic theme in my work.

I paint myself as a particular of the universal humankind. In the past men have depicted themselves (the male) as THE token of humankind the female being relegated to the role of the object - 'the other'.

My intention is to question this tradition.

Jessica Douglas





# EXHIBITIONS

Continued

Woodcut / Basia Smolnicki

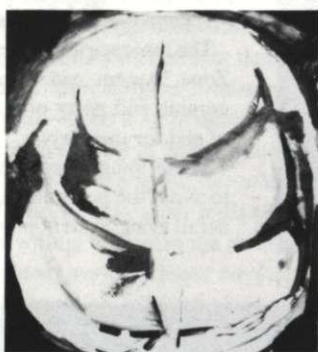
## Paintings MAURICE ANGELO

"Landscapes of Thought"

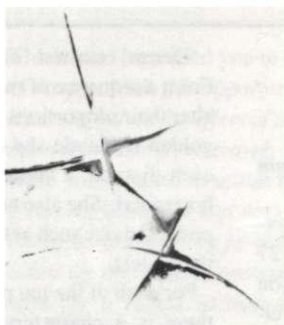
Preview: Tuesday 26 September 8pm

This exhibition takes the form of an installation of paintings which are linked by land elements derived from many different sources. Angelo has used facets of the land in previous works, however this time he has had the luxury of continuity so that the character of the season have been allowed to influence the paintings as they progressed.

The artist set out to refine his personal perception of land and enrich it with cultured imagery. The paintings reflect Jung's ideas on archetypes and the collective unconscious. The idea of a universal mankind and attitudes to land is investigated embracing a multiplicity of cultures and historical epochs. The "Venus of Willendorf" emerges cheek by Jowel with the Madonna and child the Egyptian "great Round" and Neolithic stone figurines



The Central Highlands of New Zealand form a Genius Loci for the artist. Many of the paintings created an ambience by evocative shape and colour rather than relying on emotive fragments. It is from the MacKenzie basin that the systems and cybernetics of Mother Earth (GAIA) have been gleaned and form the basis for much of the imagery.



The approach is planet-centred rather than human-centred, as it is with Jim Lovelock's "Gaia Hypothesis" which has been a focus for many of these paintings. Lovelock expounds the notion that the Earth's living matter, air, oceans and land surface form a complex system which can be seen as a single organism, and which has the capacity to keep our planet a fit place to live. This optimistic view that Gaia knows how to look after herself is evident in these works.

In a previous series of painting "Warning from Kriti" the artist embraced the ideas of invasion and pollution. In this show the warning is extended to new dimensions. Some works pursue the notion that although Gaia may make herself comfortable in change this may not always be beneficial to homosapiens. One painting titled "Gaia Contemplating a Return to an Anaerobic State" is a comment on the acid rain.

Restructure for Gaia -Destruction for man; Gordon Campbell (The Listener April 15 1984) writes of Lovelock's vision of Gaia ".....it works on multiple level ..... it is simultaneously a fact a model a metaphor and a myth".

These works exhibit a little of all these elements.



## Prints BASIA ANTONINA SMOLNICKI

Preview: Tuesday 26 September 8pm

Born New Zealand 1961

### Art Education

Visual Communication Diploma. Wellington Polytechnic School of Design New Zealand 1979-81. Camberwell College of Arts post-graduate printmaking 1987-89.

### Exhibitions and Distinctions 1987-89

1987: Solo Show Bowen Galleries Wellington, New Zealand. Southbank London Exhibition. Royal Festival Hall London 1988 Camberwell and Chelsea Printmaking.

The London Institute Gallery. Bird Street London. Group Show.

Tea Rooms des Artistes Wandsworth London.

'Home is where the heart is' Gallery 331/3 Wellington. New Zealand 1989.

Group Print Show

Tall House Gallery Blackfriars London.

Open Print '89

The Bankside Gallery Waterloo London.

Il Volo - 5a Edizione Biennale Mail Art Exhibition Bergamo Italy. Camberwell post-graduate Printmakers

Smiths Gallery London.

### Awards

New Zealand Queen Elizabeth II Arts Council Young Artist's Award 1981-87;

Print workshop assistant tutor Wellington Arts Centre Graphic Designer/Exhibitions assistant.

New Zealand National Art Gallery. and Wellington City Art Gallery





Paintings  
**MAURICE ASKEW**

New Zealandscapes  
*Preview: Tuesday 10 October*

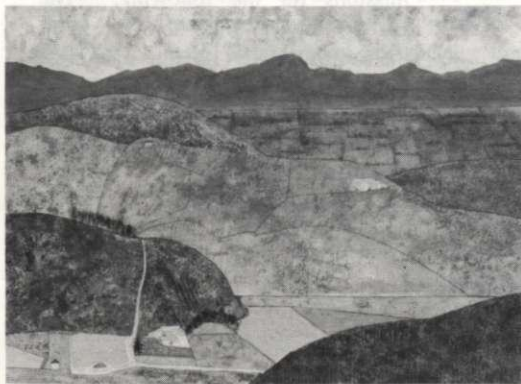
I build up many of my landscapes as suggestions rather than as exact representations of places.

Arrangements (balance composition colours simplification pattern quality) are important.

Working in the studio allows me time for arranging altering and experimenting. I build up gradually towards what the results seem to want to become from on-the-spot sketches colour notes photographs and memory recall.

For any painters the plein-air approach to landscape in watercolour as the primary aim of the medium is a method I acknowledge but don't follow except for my sketch book work.

I look to express the just-gone-out-for-a-few-minutesness of the scenes. People have just left; and behind them remain simple signs of their landscapes buildings and bits and pieces reflecting their previous presence.



"Worsley Spur" / Maurice Askew

11 OCTOBER- 22 OCTOBER

MAURICE ASKEW EVELYN HEWLETT JO HOWARD  
STEVE FULLMER DIANNE MILLER

Paintings  
**EVELYN HEWLETT**

'Woods From The Trees'  
*Preview: Tuesday 10 October 8pm*

A mixed media set of paintings some 3 dimensional.

My concern is the sifting sorting and discerning process of seeing - the wood from the trees dealing with the "illimitable field of obscure ideas" the unconscious.

The allegory exists in the work between the unconscious and the wilderness the forest our native bush.

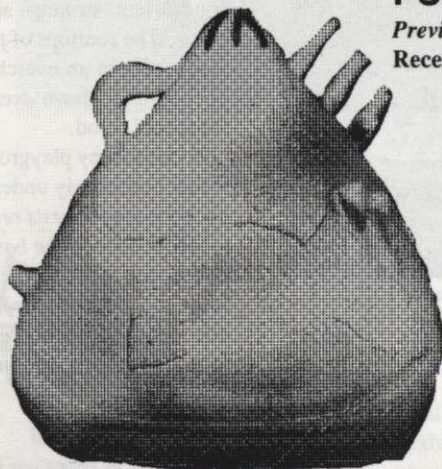
Man's disregard for it causes my great anxiety: I seek in my work a weapon to fight back.



Evelyn Hewlett

Ceramics  
**STEVE FULLMER**

*Preview: Tuesday 10 October 8pm*  
Recent Works



"Warship" / Steve Fullmer



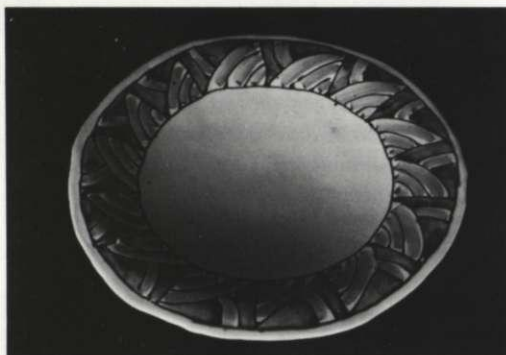


Plate by Jo Howard

#### Ceramics

### JO HOWARD

Preview: Tuesday 10 October 8pm

This exhibition represents the body of work completed in my first year of Art School.

Clay is my medium chose for its tactile and expressive qualities. Forms are based on the vessel and the long-standing tradition of the functional

ceramics.

I am striving to create pieces that are strong yet joyous. Work that gives people pleasure on a human level. I like my pieces to contain a strong sense of self complete in their own right.

I strive to observe the capabilities and qualities of clay not to disquise its characteristics.

To be honest to the medium is all important.

## EXHIBITIONS

26 OCTOBER-5 NOVEMBER

LYNN ZYLSTRA SIMON PAYTON SUMMER EXHIBITION  
ANN WILSON KIM PIETERS



Simon Payton

#### Paintings

### SIMON PAYTON

Preview: Wednesday 25 October 8pm

My painting primarily confronts the continual battle between the meeting of the land and the sea, and man's influence in this area. In two of my Wellington showings the paintings dealt with the fascinating area of Wellington Harbour. The wind beating amazing patterns on the water. The derricks man has erected to necessitate the movement of ships. The fickle light forever changing. The colours and hue of the water. The sailboats and windsurfers striking across the flat plane. The rooftops of the houses creating order in an everchanging scene. The light of dawn creating a subtle change of mood.

This area is my playground and is one which I intimately understand.

*'My main interests relate very much to the balance of the basic elements in a painting . i.e. the balance of line , shape, texture , colour form and structure , mass rythm, and movement'.*

*'Subject matter is almost secondary*

*but provides the inspiration and emotional influences in the way the paint is applied to the painting surface'.*

*'Painting is purely a reaction. The blood is stirred and excited by what we see around us and must be released.'*

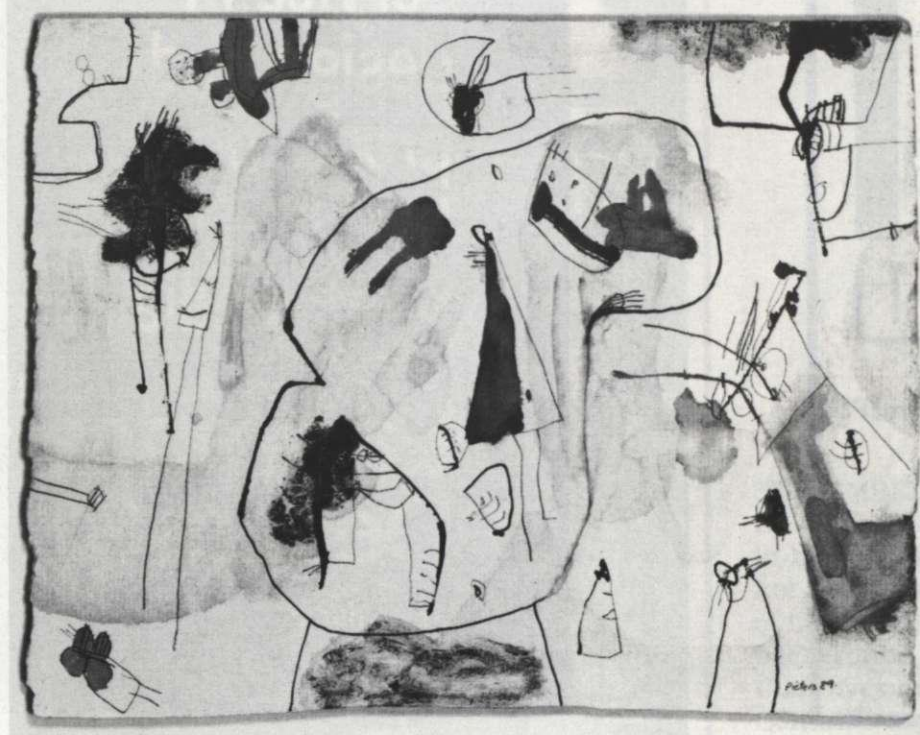
*'A painting does not simply arrive. It is part of a rythmical process evolving from one picture to the next.'*

*'My portrait work provides largely a formal approach to subject matter where a discipline to detail and form is far more important'.*

My paintings are hanging in many private and Corporate collections throughout the country. In terms of the latter I have sold paintings to Allegra-corp ; Asea Brown Bovori ; Michael Fay ; Perry Knight; and Main Realty to name a few and have had major commissions for the following; The Bishop Selwyn Timeshare Resort in the Bay of Islands (120 plus paintings) the Village Villas Timeshare in Taupo (90 paintings) ,and the Pavilions Motor Inn in Christchurch (140 paintings).



# THE FOUR SEASONS THEATRE FESTIVAL '89



Paintings

## KIM PIETERS

Preview: Wednesday 25 October 8pm

Kim Pieters paints muchness or memory rather than 'moon' or mouse-trap (Alice). Her work could perhaps be said to belong to the informalist school. Stuff in space, line, planar movement, forward, across, back out, of the picture and it looks like the idea itself.

Soft murmuring pictures or child's play except there is no child or some uncomfortable beauty tied to bits of horror.

If occasionally your attention moves beyond the concrete a viewing of these paintings would be recommended.

Kim Pieters/ "Victoria"

Pastels

## ANN WILSON

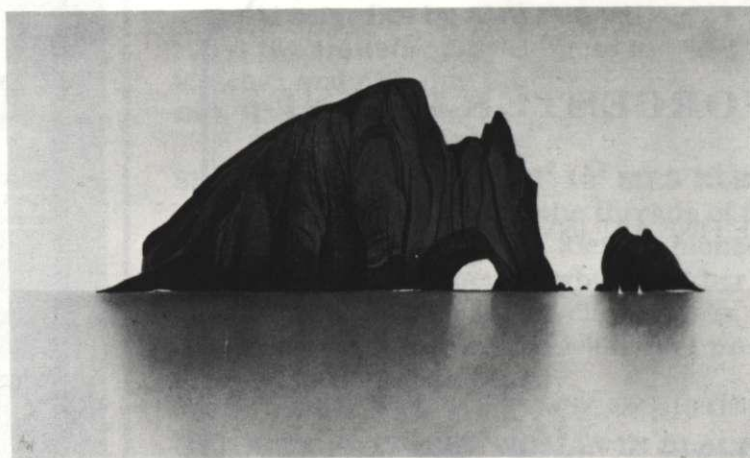
Preview: Wednesday 25 October  
8pm

This latest series of pastels was inspired by a ten week sailing trip around Northlands Coast and off-shore islands early this year.

Sailing gives an unrivalled opportunity to observe and absorb the continuously changing moods of the ocean.

In these works I have used land-forms mostly sculptured rocky islands to coordinate and balance the merging of sea and sky with the reflected light and colour.

Exploring this new subject has been fun and I suspect I'll be doing lots more of it!



Pastel by Ann Wilson

Paintings

## LYNNE ZYLSTRA

Preview Wednesday 25 October

Born in Christchurch in 1945. Graduated at the Ilam School of Fine Arts in 1966 and Teachers College in Auckland in 1967. Lynne held her first exhibition at the C.S.A. Gallery in 1975 a series of 25 figure paintings.

Lynne also took part in the 1975 Kurashiki Exhibition held in Japan. In 1976 she exhibited a series of figure paintings in the Otago Art Gallery and her last exhibition was in the C.S.A. Gallery in 1985. Her forthcoming exhibition will be entitled "Our Extended Tree" presented in mixed media.

Lynne Zylstra is well represented in both gallery and private collections in New Zealand, Denmark and the U.S.A.



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## SELLING GALLERY



*"From Poseidon" by John Papas*

The Selling Gallery is situated on the ground floor leading off the Canaday Gallery. If you wish to view or buy artwork from the extensive stock, talk to Rona Rose, gallery consultant, or enquire at reception, or you may phone 667-261 for an appointment. Remember new Saturday viewing hours for the Selling Gallery 10 am to 4.30 pm

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#### SEPTEMBER 2-15 **BURN THIS**

By Lanford Wilson, this is the account, lit by flashes of outrageous wit, of a white hot passionate affair between two people of incompatible temperament and background and the effect this has on their lives and those around them. Contains explicit language.

#### SEPTEMBER 16-29 **SINGLE SPIES**

The New Zealand premiere of the satirical comedies by Alan Bennett about two traitors: Guy Burgess in Moscow; and Anthony Blunt with HMQ in London.

#### SEPTEMBER 30- OCTOBER 13 **MRS KLEIN**

Nicholas Wright untangles the threads of the lives of three women, Maria Klein, a pioneer in child psychology, her daughter and her daughter's friend. All are psychoanalysts, so the gift for undercutting motive is ever present to create wit and uncertainty.

#### OCTOBER 14-27 **THE WOMAN IN BLACK**

The New Zealand premiere of Stephen Mallatratt's spine chilling thriller/ ghost story set in a Victorian Theatre where a man who has undergone a terrible experience hires an actor to help release the horror within by acting out the dreadful story

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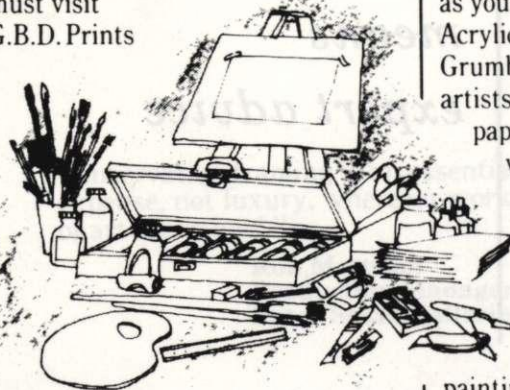
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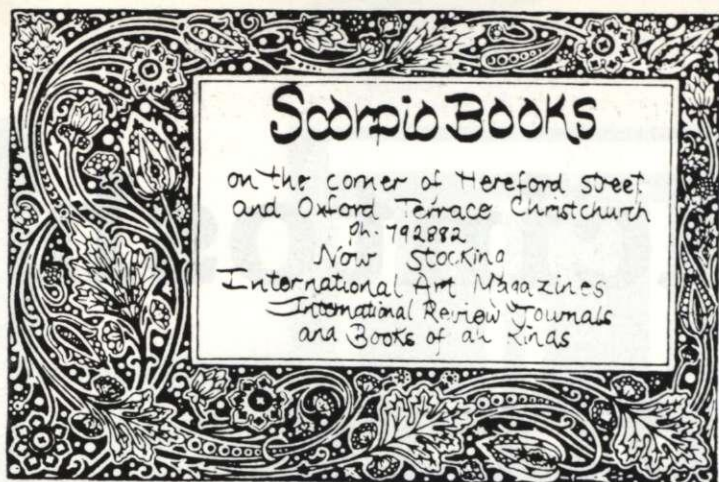
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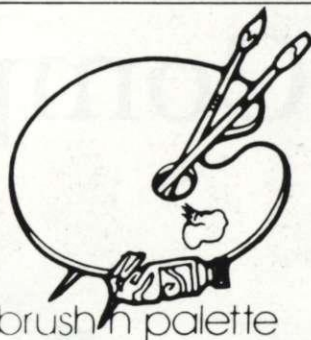
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