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PREVIEW

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1990

MARY JANE DUFFY ON THE CHRISTCHURCH ARTISTS COLLECTIVE



JOHN ...
President ...



The Journal of the
Canterbury Society of Arts
66 Gloucester Street Christchurch
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Sunday 2pm-4:30pm

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C.S.A Holiday Hours

The gallery will close at 4:30 pm on Thursday, December 21.

We will re-open on Wednesday, January 17, 1990 to full time hours. These are Monday - Saturday 10 - 4:30 pm, Sunday 2 - 4:30 pm.

However, on Saturday January 20 and 27 the gallery will be open from 2 - 4:30 pm.

DIRECTOR'S REPORT 1989

Gallery refurbishment has been the major focus of 1989. Builders, painters, electricians, carpet layers, plumbers and tradespeople of all description have been regular gallery visitors and some have become new members too! Working on site has not been easy and the staff have coped with considerable disruption, change and that 1980's phenomenon... restructuring.

Well, what's been done? The more apparent changes to the gallery visitor are the resurfaced walls and new hanging systems in the downstairs galleries providing a high standard of presentation. The foyer has been tiled, creating a connection with the street and the main stairs and front gallery recarpeted. Office space which had been very cramped was extended into the front gallery without any loss of wall space. The whole gallery interior has been repainted, presenting a clean fresh environment. Behind the scenes, storage has been totally rebuilt. This was a priority as the previous storage was becoming inadequate to show or store artist's work whether in stock or part of the C.S.A collection. After research into how other galleries have handled storage the House Committee of the C.S.A Council decided upon sliding racks. These have proven very successful, providing more storage in less space with ease of handling and visibility. The storage area has also had track lighting installed which has made a remarkable difference to viewing and presentation. A new kitchen was installed in the workshop area.

Concurrent with the physical restructuring the office installed a computer system after considerable research. Of course everybody has a different opinion as to what computer a business should buy, so we looked at training, ease of use and software. The Apple Macin-

tosh has made a big difference to how we handle the administration of our collection, our membership and office business. Plans are afoot to move into desk-top publishing of Preview and other gallery printed matter next year. Of course all this expenditure has had a major impact on the C.S.A's funds in what has been another difficult year in New Zealand's economy.

An application has been made to the Lottery Grants Board for financial subsidy of the refurbishment. The C.S.A provides a major cultural asset to Christchurch which is recognised throughout New Zealand, often more so outside Christchurch than within. This is a perception that I intend to address next year. Our diverse range of exhibitions on a continuous basis needs to be brought to the attention of a wider public. The C.S.A is a unique and successful art gallery which has no equivalent in New Zealand. As refurbishment has been the focus of 1989, marketing and publicity will be in 1990.

To facilitate this objective Suzi Melhop has been appointed to write press releases and to edit Preview. A designer will be appointed to the staff for one day a week in February 1990. Some redeployment of staff and a Re Start programme application will also focus on a higher public profile. A business plan for the next five years is underway.

In May of this year 31 works were loaned to the Robert McDougall Art Gallery. The public of Christchurch has benefitted from the C.S.A policy of making the collection available for loan. The Robert McDougall has provided the C.S.A with valuable advice and conservation of the works on loan. This association has extended to the occasional loan by the McDougall of exhibition furniture for which I would like to thank John Coley and his staff.

The C.S.A staff have worked extra hard this year and maintained good cheer in the face of change. Rona Rose continues her excellent work as gallery consultant, Blair Jackson has kept the smooth running of exhibitions coming in and out of the gallery, Grant Banbury ensuring that exhibitions are presented with the skill and aesthetic that this gallery is noted for. have already offered new perspectives. Particular thanks are due to John Wilson for his work as C.S.A

EXHIBITIONS

JANUARY 24-FEBRUARY 4

BRUCE YOUNG
CHRIS LANGLEY
LOUISE JOHNS

January



Untitled Photograph Bruce Young

The Women's Clothing Room, Installation by Margaret Ryley, Tiffany Thornley and Linda James, 1986, Photograph courtesy of The Press, Christchurch.



Black and White Photographs

BRUCE YOUNG

Preview: Tuesday January 23, 8pm

I have had an all-consuming interest in photography since I was twelve although I have had no formal training in photography or art. This will be my first solo exhibition, the objective of which has been to help me to develop a style and direction in my photography. My images in this selection are all black and white and mainly scenic, taken in a variety of locations around New Zealand over the last eight months.

Landscape photographer, Gordon Roberts wrote of Young's photographs: "Bruce can visualise and isolate his chosen subject from the clutter of detail in which many photographers become trapped. While making the exposures he has already perceived the final print and is not satisfied unless the darkroom labour produces his ideal".



Drawing by Chris Langley

Drawings and Sculpture

CHRIS LANGLEY

Preview: Tuesday January 23, 8pm

The drawings and sculpture in this exhibition are not intended to offer any final conclusions - the intention being a starting point for a continual process of change and incentive for further investigation by the viewer.

"Waiting for a Long Hot Train"

LOUISE JOHNS

Preview: Tuesday January 23, 8pm

Sharyn Creighton mastered the Mac with ease and kept the office and reception running with efficiency. Grania McKenzie is our accounts person asset. We have also used the talents of Joanna Braithwaite, Nikki Brown, Spencer Pullon and Kim Macintosh.

As in previous years the C.S.A council has been energetic and enthused. David Sheppard has not only guided council as president but also served as the architect for refurbishment work. Iain Harvey and Bill Cumming also made extra time to provide support and advice through the House Committee.

New Council members Penny Orme and Simon Marks have already offered new perspectives. Particular thanks are due to John Wilson for his work as C.S.A treasurer. Bruce Finnerty, the C.S.A Council Secretary has made an extra contribution by curating the successful new Zealand Modern Primitives exhibition shown in April. Jewel Oliver continues to organise the distribution of Preview with the workshop club who work hard behind the scenes to get our magazine to the members. Jewel has also worked to make the 40 Years of British Sculpture hap-

pen, and for her contribution to the CSA a big thank you.

1990, the Sesquicentennial year will be challenging, interesting and eventful. It will also be the C.S.A's 110th year and we have a schedule of exhibitions that will provide a feast for our members and the public. On behalf of the Council and Staff I wish all our members our compliments for the festive season and 1990.

Chris Taylor

PROFILE

THE CHRISTCHURCH ARTISTS COLLECTIVE

MARY JANE DUFFY

The challenge feminism issued to the art world materialised in the early seventies in Christchurch. Exhibitions at the C.S.A and the McDougall organised by Ali Eagle announced its arrival.

Some of the artists who contributed to or were involved with these exhibitions still remain in the city. Feminist artists Tiffany Thornley and Linda James with Graham McFelin and Grant Lingard established the Artist's Collective. Disillusioned with the Christchurch art world, they hoped, as a group, to be able to tackle their dissatisfaction. The perceived

bias of local art criticism, the exclusiveness of the gallery scene in the city and the isolation of artists, were some of the issues they sought to address.

Initially, the collective attracted mainly male artists but gradually, over the four years of its existence, it came to be made up mostly of women, including feminist artists. The collective then, has been one outlet in Christchurch for feminist art works.

The feminist influence is also evident in the way the collective operates as an organisation. Artists who contribute to exhibitions also help to arrange them. Communication and support are encouraged through a weekly meeting at the pub. In this way the collective challenges the exclusive and hierarchical nature of the art world.

Freed of the restrictions imposed by the commercial gallery, the group has been able to exhibit some chal-



lenging and overtly political works and the strong feminist element present in the group has been allowed to surface. "You're A Long Time Dead", the Collective's first exhibition (11-25 April 1986, 73 Manchester Street) set the tone for following exhibitions in this respect. Among other installations on show was a work by Margaret Ryley, Tiffany Thornley and Linda James. "Women's Clothing Room", a space hung with an astonishing array of women's clothing

pinned with messages such as "that colour just matches your eyes" or "you can tell a person by the clothes they wear", brought into focus the often oppressive nature of women's clothing.

Perhaps the Collective's most unified statement as a group of feminist artists however, was "Womenshow" (10-30 September 1988). In this exhibition, the viewer was forced to confront such issues as sexual abuse in "One in Four" by Helen Sutherland, gender oppression in Colleen Anstey's installation and the construction of vanity in Tiffany Thornley's "Love for Sale". These statements were made in varying media including clay and women's shoes.

The influence of feminism has always been strong in the Christchurch Artist's collective and has played a major role in shaping its current identity.

If you are further interested in the Christchurch Artist's Collective, you can contact them at P.O. Box 22440 High Street or venture up to their "Christmas with a Vengeance" exhibition beginning on November 24 at the Warehouse Gallery, 116 Lichfield Street.

Christchurch Artist's Collective Members, from left - Linda Barnes, Tony Webster, Paulina Currie, Peter Gilmore, Belle Meizer. Photograph courtesy of The Star, Christchurch.

EXHIBITIONS

FEBRUARY 7-18

DON MCARA
SARAH FORD

EXHIBITIONS

FEBRUARY 21 - MARCH 1



Rainshower Central Plateau Don Mcara

Paintings for all Weathers

DON MCARA

Preview: Tuesday February 6, 8pm

We can't blame it all on the weather any more; much of the weather must be blamed on us. This series of paintings uses several varieties of weather to provide me with opportunities for further development in oil and watercolour. From sudden localised downpours, to morale-sapping extremes on both South Island coasts, to too much sun, to drought-laden winds, to the refreshing changes that more equitable days bring, the weather continues to provide metaphors of mental states, moods and feelings. Here, I want to make it less incidental and more central to my work, and join current environmental concerns.



Willow and Terracotta pots by Sarah Ford

Pottery, Willow and Drawings

SARAH FORD

Preview: Tuesday February 6, 8pm

This exhibition is based on a kitchen theme. It includes terracotta pots based on vegetables and fruits with china clay and willow added, and some terracotta and willow baskets. There are also oil pastel drawings based on the same forms.

With the pots, I concentrate on form and any decoration or material I add enhances the form. I like to keep them simple and natural. Because they are hand made I like to use simple tools and let their marks and imperfections show. The drawings, although based on the same forms as the pots are, for me, a contrast. With pottery I am always working to control the clay. With the drawings I let myself go and work quickly with very gestural movements and use lots of colour.

EXHIBITIONS

FEBRUARY 21- MARCH 4

ADRIENNE MARTYN
ANGELA GUNN
MORGAN JONES
TONY DE LATOUR

Art World 1980 - 89, Photographs

ADRIENNE MARTYN

Preview: Tuesday February 20, 8pm

Art World is an exhibition of thirty-five black and white photographs of individuals who are involved in making, commenting on, collecting, selling and administering art in New Zealand.

I began photographing artists in 1980 because I believed the art-culture that I was part of was being recorded incompetently by photographers who weren't artists. My intentions were to photograph each artist according to my per-

ceptions. In order to do this I went against the prevailing trend of the time, which was a passive documentary approach, and controlled visual elements to achieve a picture that expressed my perceptions.

Ian Wedde, art critic recently commented in a review of contemporary work, "The occasion of these photographs was always two artists looking at each other. Martyn's portraits of artists turn the depthlessness of the photographic surface back on us, the viewers. We are not just offered the society photographer's invitation to peep at celebrities. We experience ourselves as surface." (*Evening Post*, 16/11/89)

This project later expanded to

include art dealers, collectors, critics and arts administrators. Most of the works in this exhibition were commissioned by private individuals and public art galleries for inclusion in their permanent collections. The largest commission is represented by the National Art Gallery who have included some of these portraits in important group exhibitions since purchasing them in 1984. This portfolio to be exhibited at the C.S.A Gallery is the first time the best of my Art World photo-portraits have been seen in their entirety. The context of 1990 has provided a platform with which to view these photographs made during the past decade.

Adrienne Martyn is represented by The Brooke Gifford Gallery



Spring Apricot Tree/ watercolour by Angela Gunn

Paintings

ANGELA GUNN

Preview: Tuesday February 20, 8pm

I have been living in Waimate for four years, where my partner and I have been working in our large garden. For the last year I have been recording the seasons and developments of our land through painting. Warm earthy colour, the vivid flush of spring flowering and the cool clear light of a winter day are things that I have sought to portray in my work. Some scenes have been painted many times, each new work recording change in growth,

colour and activities that have been happening in the garden. I consider the physical work done in the garden to be an integral part of the painting process in that it brings me to an intimate understanding of the colour, texture and form of the earth and plants that I paint. I have used an opaque water-based paint that has allowed me to work quickly and boldly from the site.

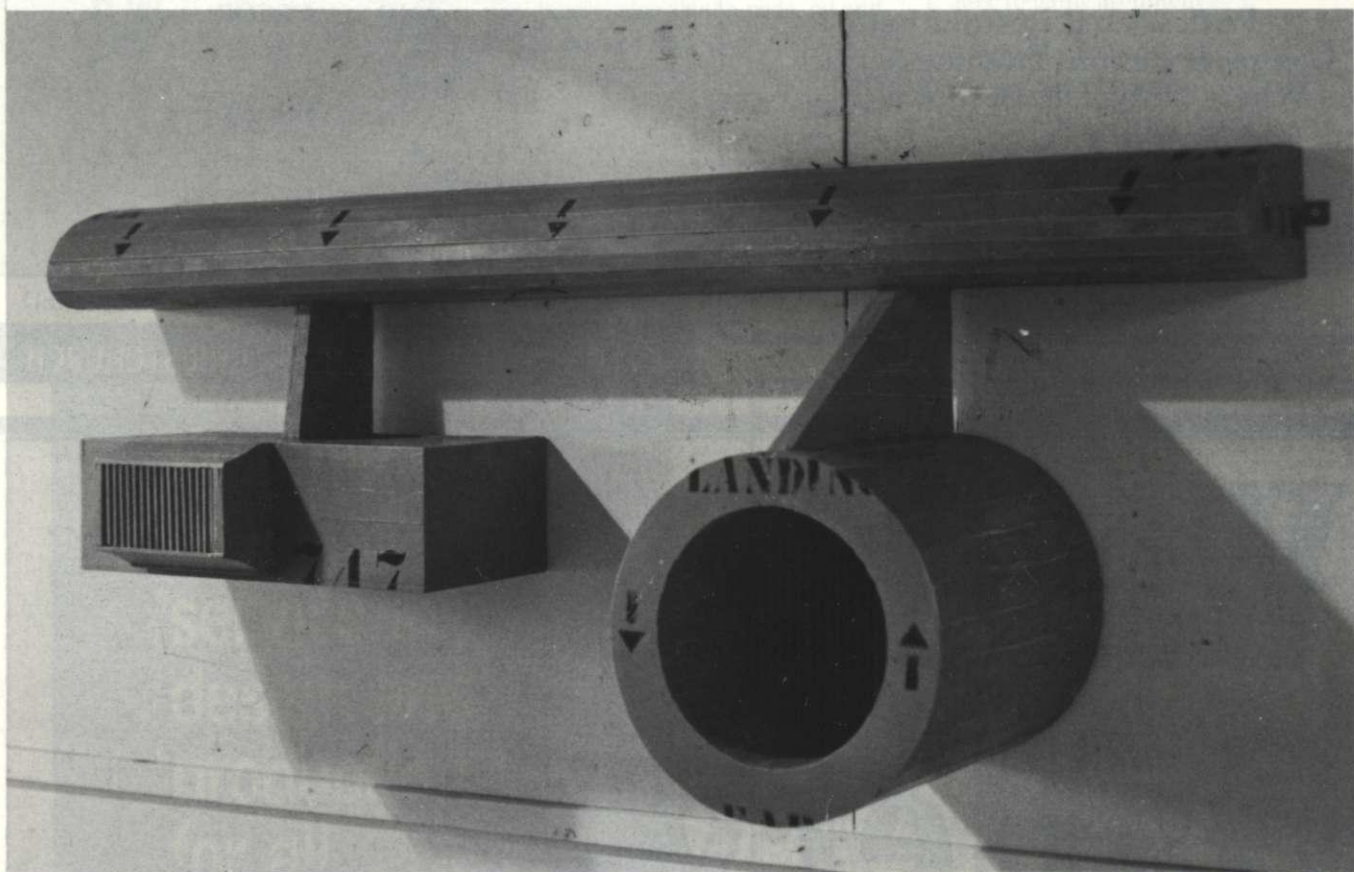
Sculpture

MORGAN JONES

Preview: Tuesday February 20, 8pm

Morgan Jones was the Artist-in-Residence at the Otago Polytechnic for most of 1989 and the work in this show is from this period. The pieces are inspired by the artist's trip home from England in 1988 on Flight United 811, the evening after the previous flight had almost disintegrated over the Pacific.

This sparked these sculptures. They are all, in one way or another, concerned with the idea of flight - aerodynamic flight, flight from New Zealand, all meanings of the word flight. Only one piece is not. This is my 'Morning at Dachau', a work that is related to my earlier concerns about forms and societies. The work in this exhibition uses strips of plywood in its construction and the procedures I have followed closely parallel with those I employed making model aircraft when I was young.



"Leading Edge/ Wooden Sculpture / Morgan Jones

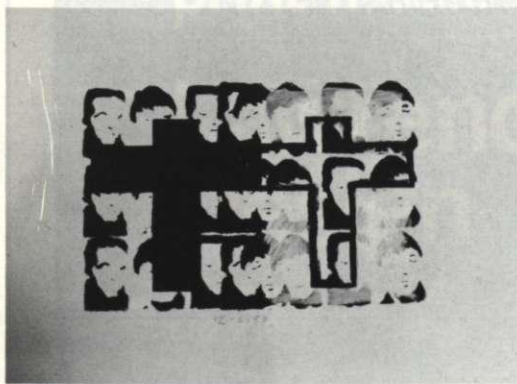
Paintings

TONY DE LATOUR

Preview: Tuesday February 20, 8pm.

The paintings involve the reproduction of portraits or identikit faces taken from local newspapers. The faces are subsequently obscured with white paint or painted over with fabric and skin patterns. As well as the physical

act of covering a painted surface there is also an interest in the ideas generated from this and the use of faces and body coverings concerning layering, concealment, veiling and ways of looking for or through.



Untitled Study /Acrylic on Paper Tony de Latour

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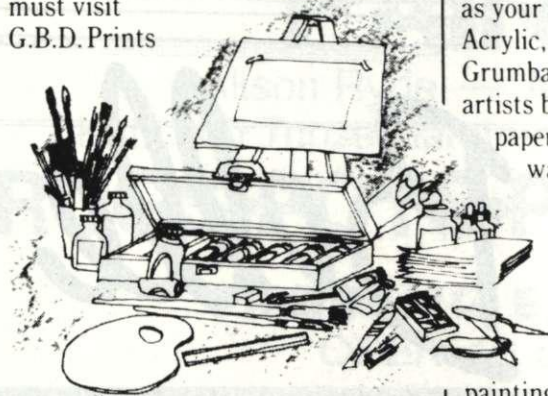
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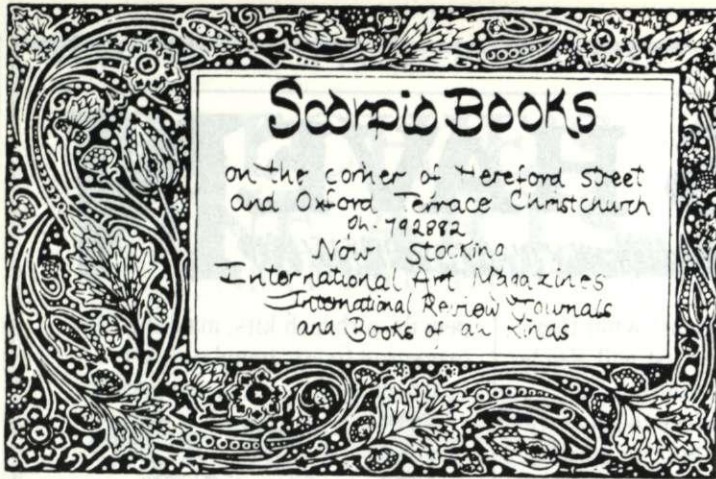
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