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PROFILE: QUENTIN MACFARLANE ON CHRISTCHURCH ART 1960-1990

# PREVIEW

FEBRUARY-MARCH 1990 151





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**MIXED MEDIA**

**Awards**

**New Zealand Academy of Fine Arts**

**National Bank Art Award 1990,**

An Exhibition of Contemporary  
Painting,

Receiving days - April 2 and 3 1990.

**B.P Art Award 1990,**

An Exhibition in the Media of Painting  
or Sculpture,

Receiving days - May 14 and 15 1990.

For more information and entry

forms Write to: New Zealand

Academy of Fine Arts, P.O.Box 467,

Wellington. Ph 859 267 or 844 911.

**Gallagher National Art Award,**

2 - 17 June 1990, Waikato Museum of  
Art and History,

Subject - "150 Years of Agriculture

1840 - 1990".

Entries close 13 April 1990. Limited

entry forms available from the C.S.A  
Gallery.

**Elam Centenary,**

Programme of events to be held in  
July 1990 for all past Elam students,  
staff and friends who would like to  
participate.

Registration forms available from:

Elam Centenary Committee,  
P.O.Box 37252, Parnell, Auckland  
1.

**C.S.A Working Members**

**A Special Meeting**

A meeting will be held at 7:30pm on  
Tuesday 27 March at the gallery.  
Members of the Artists Committee of  
the C.S.A Council will be present and  
there will be a discussion on the  
current status of working  
membership. Working members  
who do not wish to speak are invited  
to bring written queries which will be  
presented to the Artists Committee.  
The meeting will be opened by a  
chairperson who will facilitate the  
discussion. The objective of the  
meeting will be to enable working  
members and the Artists Committee  
to identify and work towards  
resolving areas of concern. Working  
members are urged to attend and  
ensure that they are fully paid  
members for 1990.

**MEMBERSHIP**

**IMPORTANT BENEFITS TO CSA MEMBERS**

From 1 March 1990 until May  
31st, current C.S.A members will  
be eligible for a 10% discount on  
any purchase from our stock  
gallery. To ensure this substantial  
benefit available for a limited  
period to members only, present  
your membership card upon  
purchase.

**The C.S.A Stock Gallery**

The C.S.A holds a comprehensive  
selection of art works by a wide  
range of New Zealand artists.  
These may be viewed in the stock  
gallery which opens off the  
Canaday gallery space.

The C.S.A welcomes visitors



interested in purchasing a work of  
art to the stock gallery to view  
works in a variety of media which  
are available for sale.

Artists represented by the C.S.A  
include such established names as  
John Drawbridge, Doris Lusk,  
Gordon Crook, Philip Trusttum,  
Alan Pearson, John Papas,  
Elizabeth Buchanan and Ian Scott.  
The stock gallery also holds works  
by some promising younger  
artists who are rapidly acquiring  
impressive reputations.

The recent refurbishments to the  
gallery have included the  
rebuilding of the entire storage  
area beyond the stock gallery and  
the installation of new track  
lighting. This has resulted in a  
storage system which gives art  
works a high standard of  
presentation and ease of access for  
viewing. We have already received  
a very favourable response from  
clients to the new stock viewing  
area.

The C.S.A's art consultant, Rona  
Rose is available - Tuesday -  
Saturday, 10.00 - 4.30 to assist with  
enquiries, sales and professional  
valuations on art works.



**E**very once in a while I try to make sense of the large number of old photographs I've taken and collected over the years. The start of a new decade seemed a good enough reason to settle into a few hours of looking at the past and, since I use the chaotic shoe box method of storage, it's a daunting experience...but a lot of fun. My shoe boxes also contain those yellow news clippings and old reviews artists seem to keep, and hunting through my 'archives' is like assembling a huge puzzle.

The interesting photograph I happened to find is nicely timed to compliment Russel Haley's book about the life and times of Pat Hanly. Here you see in the photograph the 'triumphant return' of Pat and Gil to Christchurch. I took the photo and everyone is 'hamming it up' for the sake of the children. John Coley is introducing Ben Hanly to my daughter Kirsten and Bill Sutton is bringing up the rear. The rest of us had all been contemporaries at art school with the exceptions of Fay Coley and Judith.

Somehow we all managed to arrive at Lyttelton to meet the ferry and see our old friends who had arrived back from London and settled in Auckland.

Now before all you art historians break out in a rash, hoping to find some hidden clues somewhere...you can unclench those knuckles. We happened to be very pleased to see Pat and Gil as most of us had at some time lived and worked at 22 Armagh Street during art school days and we shared many common artistic experiences.

Pat was actually arriving in town for a large one-man exhibition of his London paintings which were mounted in the old square 'dance hall' gallery of the Art Society in Durham Street. It was rare for a large exhibition of paintings to be shown in Christchurch and even more so with paintings on a large scale produced 'overseas'. Small shows were mounted in the back room areas of picture-framers but in general, the art scene in Christchurch in the early sixties was little different from when we all attended art school (in the city then) during the middle fifties.

I lived in Wellington in the early fifties and it seemed to be a much more lively art scene than Christchurch or even Auckland. Christchurch had the Society of Arts Annual Autumn exhibition and the not so radical 'Group', while Wellington could boast the Centre Gallery and a strong modernist group of painters including 'young progressives' like Don Peebles and Gordon Walters. The much loathed art critic E.R. could be seen strolling down Lampton Quay in earnest conversation with his protege L. Mitchell and the Architectural Centre was a hotbed of conversation and progressive night classes.

As a school boy I was entranced by the painting of Sam Cairncross who had studied art in Paris and actually knew Braque! With rich paint oozing from the canvas he managed to convince all of us that he was the archetypal artist...oh so romantic!

At art school, Christchurch seemed a pretty tame affair with only the Group shows and the Canterbury Public Library collection showing any progressive direction. Mind you, in the middle to late fifties the Henry Moore exhibition gave the old Art Society Gallery a severe contemporary shock (not to mention the public) and its potential could be seen as a very adequate exhibition space. But without the exhibition venues younger artists exhibited out of town.

Hanly and his wife Gil exhibited with Bill Culbert at the Centre Gallery. The men all turned up in suits and ties. Openings were formal affairs with the odd literary fellow dressed in Harris tweed, sports coat, dark shirt and knitted wool tie.

All this changed when Andre Brooke and his wife Barbara created the Gallery 91 in 1959. Suddenly one-man shows created a whole new feeling in the city and the rest of the scene in New Zealand could be snootily looked down on. John Coley had a very impressive exhibition and McCahon and Woolaston showed just how good they were. Best of all, contemporary art could be purchased. (In 1949-50 the McDougall Art Gallery purchased only four works of art for its collection. The Auckland City Gallery acquired around fifty works.)

The Gallery 91 lasted for less than a year but Andre happily moved to the Art Society as the new secretary and the regular exhibitions began. You will know the rest and those great days in the Durham Street Gallery were a lot of fun.

Pat Hanly's show of this period was a highlight along with a very special South Seas effort by Olivia Spencer Bower. However the commercial edge of the dealer gallery was to some degree lost and Hanly, realising that he was not back in London sent himself a telegram stating that a wealthy overseas art collector had purchased the entire exhibition! A rash of red stickers appeared like magic. (Miles Warren however had luckily made a purchase before the 'telegram' arrived) Hanly's ploy bombed!

In Auckland Don Wood started his Symonds Street Gallery which later became the Ikon Gallery and Auckland in the sixties became the art selling mecca. Barry Lett Galleries (now R.K.S ART) followed with the New Vision Gallery and in Wellington, Peter McLeavey began his very successful dealing enterprise.

What really happened in this period was a rise in buyer confidence and a genuine desire to understand what artists were trying to say. And, as I've said, the commercial edge given to the art scene made it tougher and less 'arty' and silly.

So, the end of the sixties in some ways left the art scene in Christchurch looking better but a long way from catching up with the booming art world of Auckland. We had terrible struggles getting the new C.S.A Gallery designed and built (I had a ringside seat as a council member). Stewart Mair and Rusty Laidlaw knew what we wanted while a lively set of council members suggested sites as diverse as the McDougall House in Merivale, Monavale and a few awful sites over the river south of the main city.

Miles Warren made a lovely watercolour of his proposal for a revamping of the Provincial Council Chamber but most of us realised that the Gloucester Street site was the best. Anyway, Hethcote Helmore had designed a sweet little classical building before the war for this site which the then government was willing to 'trade' for Durham Street Buildings. Peter Beaven made a simple drawing for the site, I made a model and we were unanimous...the C.S.A would be located on the new Gloucester Street site...after all, if Bishop Grimes thought it was a good idea to build a cathedral near a railway station, we could build an Art Gallery close to the (then) Air New Zealand Freight Store. I still think many of us missed the old place with the funny walls, erratic lighting and spring loaded dance floor in the smaller room. Somehow the group shows fitted this setting with its more rough and tumble approach, ie: the beer table and mountains of fish and chips for supper at those chaotic openings.

The new C.S.A Gallery was a much needed asset despite the fact that Christchurch still preferred to settle back into familiar habits. But all of this did coincide with a new lease of life for the McDougall Art Gallery.

It is interesting to note that the design for the new C.S.A



was a matter that nobody could take lightly. To this day nobody on the outside could ever conceive how the four architect members of the council managed to decide who should get the job...did they draw lots or challenge each other to duels with T-squares drawn at fifty paces? Anyway, Stewart Minson got the design commission and travelled to see how Sir Roy Grounds was getting on with his 'natural light' constructions for the Victorian Art Centre. That's why we have the light pyramids much to the distain of conservators!

Further down in the ranks of practising artists rumblings were heard of attempts to establish a private dealer gallery along the lines of the Auckland variety. In a bold move, Barry Cleavin and Anne Hercus created a print gallery in the Cleavin home in England Street and it was very successful considering the limitations that this kind of venture has to deal with. It closed, but it established once and for all the idea that print collecting and exhibiting is a rewarding experience.

Joe White, a cheerful old gentleman whose talents lay in woodturning, set up a small craft gallery, The LittleWoodware Shop, near where the Town Hall is now. Joe, who was a likeable crank, asked me to show a few works as stock but when I saw the space I suggested that it was really too small. In no time he tore out a wall to expose a damp brick out-building and that was that. We painted the place and I had my first one-man show in Christchurch. Later, the Bosshards opened their lovely little gallery in Akaroa which presented many interesting new shows. But, in real terms, like the infant gallery in the sixties, Several Arts, which showed a variety of very small shows, they were pretty shaky as business ventures.

ASCENT established new ways of looking and writing about art and this astonishing series of quarterly magazines published by the Caxton Press and totally produced by Leo Bensemann and Barbara Brooke was a very brave venture.

The Mollet Street Craft Market in the early seventies looked interesting as a commercial venture that successfully fought and won the right to trade on Saturday, but still no dealers were willing to open a gallery. As a result, the great volume of work produced in artists' studios here was only exhibited in Auckland and later in Wellington. In real terms the Group show provided our best opportunity for seeing painting from new artists from other centres.

I'm not suggesting that the C.S.A was falling down on the job, just that, unlike Wellingtonians who could stroll up Cuba Street and visit McLeavey's or Elva Bett's for two interesting shows,

we had to wait for the large gallery anthologies and the infrequent group theme shows at the McDougall.

Well, it all changed when Barbara Brooke and Judith Gifford decided that they had had enough of the craft market scene and built their gallery above George Arnerics' antique shop in spacious but broken down rooms that housed the dead remains of motorbikes and engines from Velvin and Cresswell. That's really another story...1975 and other art tales.

Now we can claim to have a very interesting energetic art dealer and gallery scene with the many venues offering distinct and varying exhibition spaces. They all have a recognisable style which is healthy and a real bonus for artists and collectors alike. I'd like to compliment the art critics for their endurance coping with the art scene as it evolved during the seventies and eighties, and, if you are wondering who the tall, fair headed gentleman on the left of the photograph is, that's Peter Young, one of the early, more important of the Press art critics and longtime friend and classmate of Pat and Gil.

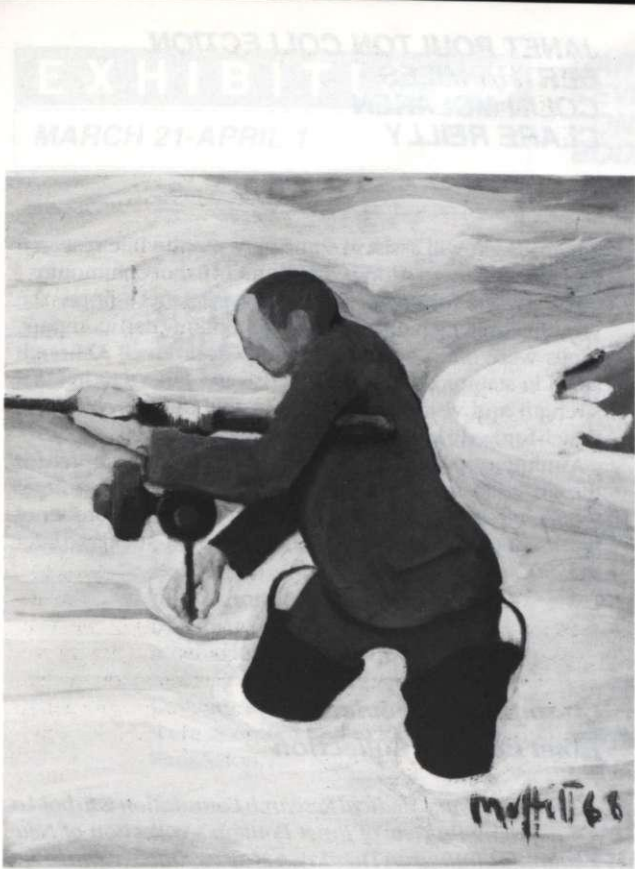
Now for the Nineties...

Meeting the Hanly's at Lyttelton,  
Photograph by Quentin MacFarlane.

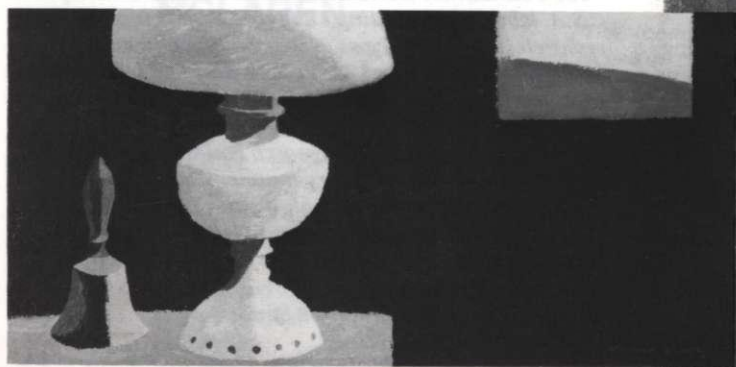
*Left to Right - Nancy Bracey, Peter Young with Antonin Young, Judith MacFarlane with Anna MacFarlane, Gil Hanly, Bill Sutton, Pat Hanly, Ted Bracy with Nicholas Bracey, Ben Hanly, Fay Coley, John Coley and Kirsten MacFarlane.*







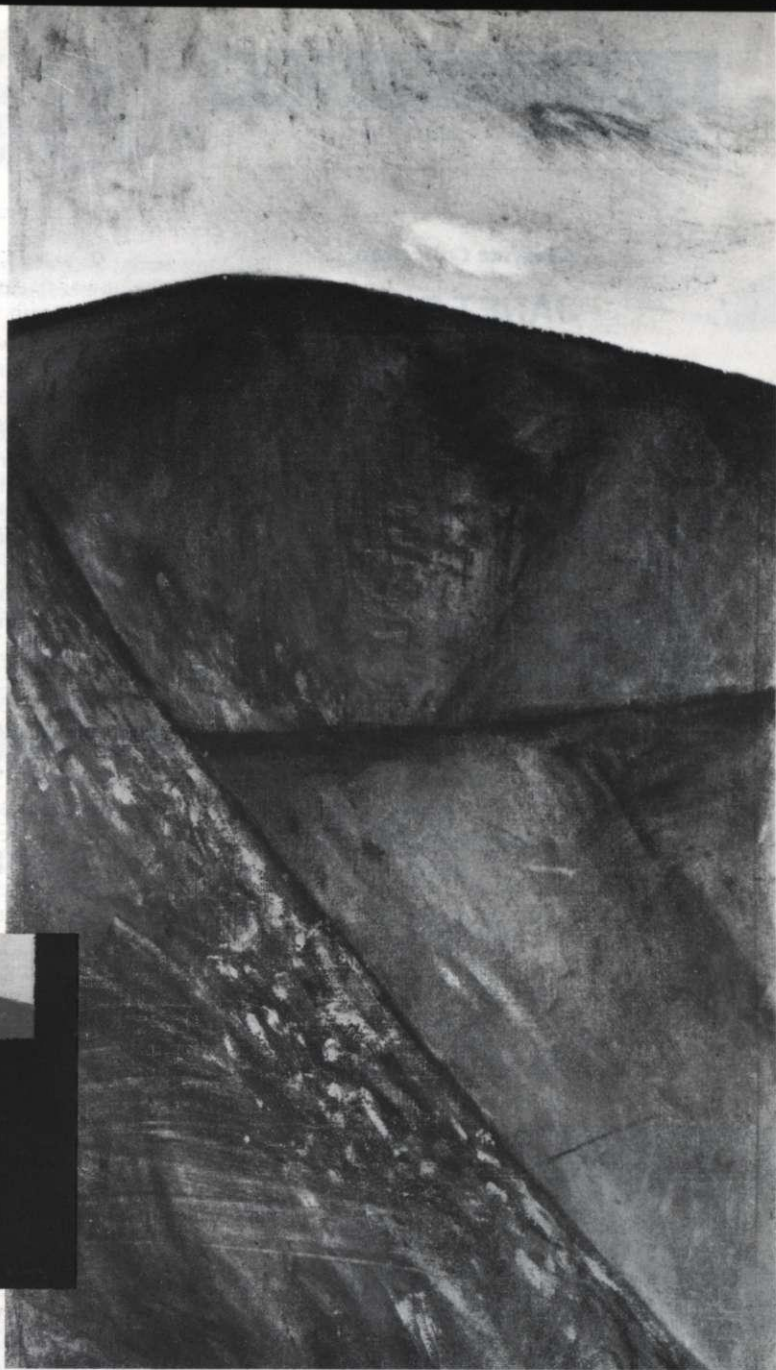
Moffit



Clark



Trustum



McCahon



Spencer Bower



# EXHIBITIONS

MARCH 7-18

## A Private Collection

### JANET POULTON'S ART COLLECTION

Preview - Tuesday, March 6, 8pm



This exhibition is the private art collection of a local artist. Janet Poulton was a painter in her own right and someone who strongly identified with the land through her farming on the Canterbury plains. Her love of the land inspired much of her own work.

Collected over a lifetime, the fifty-eight works in this collection show some strong representation of the visual art activities of the fifties, sixties, seventies and early eighties in Christchurch.

Strongly influential during this time in Christchurch art circles was "The Group" (formed in 1927) which held annual exhibitions, initially at the Art Society in Durham Street and later at the C.S.A. in Gloucester Street. The Group brought together some of the best artistic talents in Canterbury in their exhibitions. Informal by nature, the cohesion within the Group was based upon a shared concern for art, and, for a time, it achieved considerable status and produced a typical cross section of significant New Zealand art.

The Group exhibitions had a strong local following, enriching the awareness and development of local artists and presenting opportunities to purchase works. Often guest artists were included, such as recent art school graduates and artists with promise from other parts of the country. Janet Poulton herself was a guest artist in the mid-sixties. As changes occurred, the emphasis moved to the growing dealer gallery network and public galleries started anthologies of New Zealand painting, the impetus of the Group lessened and its members dispersed in 1977. A chapter in New Zealand art came to a close.

In researching some of the paintings in Janet Poulton's collection I discovered that a large proportion have come from the Group's shows. Janet would have met and befriended a number of these artists through such exhibitions and during her time at the Canterbury School of Fine Arts (1959-1961). Significant works by McCahon, Toss Woollaston, Louise Henderson, Ralph Hotere, Vivien Bishop, Quentin MacFarlane, Trevor Moffitt, Marilyn Webb, W.A. Sutton, Rudi Gopas and Ian Hutson probably came from these exhibitions.

Any private collection has its high and low points but this collection of paintings displays some consistent threads and some excellent examples of artists' work. Other highlights include works by Olivia Spencer Bower, Russell Clarke, M.O. Stoddart and Michael Smither.

Janet Poulton bequeathed the proceeds of the sale of this collection to the Canterbury Medical Research Foundation. This enormously

**JANET POULTON COLLECTION**  
**BERTHA MILES**  
**COLIN MCLAREN**  
**CLARE REILLY**

generous gift will assist in some very worthwhile research and reflects Janet's strong commitment to her community.

For anyone fortunate enough to visit Janet's home the wealth of art which surrounded one certainly had its impact. Walls were often covered down to floor level! Although small in stature and immensely private, Janet's individual strength and vision is born out in this unique collection which formed a backdrop to her creative instincts.

A unique opportunity is presented here in Christchurch for the art collector to buy some significant and important works, rarely seen on the local market. A small number of works, not for sale here, will be auctioned in Auckland later in 1990.

## Champagne Preview of Janet Poulton Collection

*The Canterbury Medical Research Foundation is to hold a Champagne Preview of Janet Poulton's collection of New Zealand paintings on Tuesday, 6 May 1990 at 6.30pm in the Mair Gallery.*

*The Foundation welcomes members and friends of the C.S.A. who, by attending, will be supporting medical research in Canterbury as well as having a preview of the exhibition. Tickets are \$25.00 each and will be available from the C.S.A. and Miss O.A. Dalley, Assistant Secretary, C.M.R.F. Ph. 554-647.*

*The Canterbury Medical Research Foundation is grateful to the late Miss Poulton for her generous bequest. The bequest is very different from the normal gifts and donations made to the Foundation but will, like more traditional sources of income, enable the Foundation to continue its funding of local medical research.*

*Sales of Paintings will be from 8pm*

Sutton





# EXHIBITIONS

MARCH 21-APRIL 1

Paintings

## BERTHA MILES

Preview - Tuesday, March 6, 8pm

Bertha Miles was born and educated in Canterbury. She attended Canterbury Art School where she received tuition from Archibald Nichols, Leonard Booth and Cecil Kelly. Subsequent courses at the polytechnical college were followed by a trip to London where tuition was received at the Putnam Art School and from Robert Buhler of the Royal College of Art. Miles's London works were accepted and exhibited at the Paris Salon.

Watercolours

## COLIN MCLAREN

Preview - Tuesday, March 6, 8pm



This exhibition shall be my fourth solo show in Christchurch and my second at the C.S.A. The paintings have been executed spasmodically over the past few years and, in the main, are visual responses to places I enjoy. Mountain environments play a major role

Paintings

## CLARE REILLY

Preview - Tuesday, March 6, 8pm



## GARY TRICKER KEVIN CAPON CON DIMOPOULOS BODHI VINCENT

This is my first solo show since 1981. Prior to that I exhibited regularly from 1976 - 1981 in Wellington and Christchurch. I returned to painting in 1986 after a break of five years due to career commitments.

I was included in the "New Zealand Modern Primitives" exhibition at the C.S.A. in April 1989 and exhibited throughout 1989 at the New Zealand Academy of Fine Arts in Wellington. The paintings in this exhibition relate to my travels in Europe in late 1986, and in particular to the area around Lake Como in Italy. I have also included some recent portraits and a few of my continuing bird scenes.

Etchings and Aquatints

## GARY TRICKER

Preview - Tuesday, March 20, 8pm

"I like the development of image being etched on copper and the precision of working the impression onto the damp paper."

"Part of Tricker's success stems from his ability to juggle the twin demands of printmaking for himself and printmaking for an audience. He acknowledges the need to entertain the viewer and constantly searches to involve people in his work. What could be more endearing than the cat,



clock or train that is often found in his prints? These objects are all around him as he does his work. Every wall contains a loudly ticking clock, a photograph of his cat or mementos of his childhood days as the son of a railway worker. As well as these comfortable objects there is always a sense of humour in his work - the same sort of subtle wit that the man himself has."

Ross Brannigan, "Wairarapa's Consummate", NZ Art News, August 1984.

(From "Contemporary New Zealand Prints" Jill McIntosh (ed), Allen and Unwin Port Nicholson Press).

## CONTEMPORARY AFRICAN ARTISTS ELIZABETH BUCHANAN

Photographs

## KEVIN CAPON

Preview - Tuesday, March 20, 8pm

"This exhibition documents the process of a search for spiritual identity through coming to terms with masculine and feminine aspects of my own sexuality. The photographs question the way our culture, which we have created and are a product of, seems to concern itself with external values and the de-humanisation of real human emotion."

Kevin Capon has an installation of work on show at Artspace, Auckland, June 1990. This installation of photographs and clocks is called "About Time" and was produced at the same time as the exhibition at the C.S.A. Gallery.

Kevin Capon gratefully acknowledges the support and encouragement of Carol Teira in the production of this exhibition.

The photographs in this exhibition are sponsored by AGFA, DAC and SALLMETAL.



"Mind at the End of its Tether" - Paintings

## CON DIMOPOULOS

Preview - Tuesday, March 20, 8pm

For six years I augmented my living as an artist by working part-time in a very monotonous repetitive job in the loading bay of the "Evening Post" newspaper. Out of this I created a number of paintings in which I have tried to convey the air of unfulfilment which pervaded us all. Where once we carried dreams, we finished carrying only a wage packet. Though autobiographical, the paintings deal



# EXHIBITIONS

APRIL 5-22

**OLIVIA SPENCER  
BOWER  
MARGARET WOOLLEY  
FORREST AND MCLEOD  
BRUCE STEWART**

**GORDON CROOK**



with the the human condition in general. I have only used "The Post" as a starting point to suggest what happens when hope and pride are replaced by the T.A.B and the local. The job just gets you from one place to another, then we become black figures, drained of colour against a backdrop of graffitied walls, "the end" inevitably written on them.

"Postcards from Paradise and Other Discoveries"  
Paintings

## BODHI VINCENT

Preview - Tuesday, March 20, 8pm



"Postcards from Paradise" are paintings made on or about an island in the Gulf of Siam off the coast of Thailand. They incorporate the seen and unseen elements that combine to make a picture.

"Other Discoveries" are works stemming from a sojourn in the studio. They are subjective, from the realms of inner space, a portrait of a relationship which is personal as well as universal.

## CONTEMPORARY BLACK AFRICAN ARTISTS.

Preview - Tuesday, March 20, 8pm



The drawings and paintings featured in this exhibition are the work of a group of contemporary black African artists. The show is concerned with the African experience as depicted by the people living through it. The media are varied and include pen and ink on paper, pastel and charcoal, airbrush, ink and oil, and acrylics.

Some of the works make a political statement; some portray township living - the vendors, the informal business sector and high density living. Others tell us about the music, the resistance, the advantages of being African, the rich African heritage, rural life and the movement towards westernisation.

Paintings

## ELIZABETH BUCHANAN

Preview - Tuesday, March 20, 8pm

The high country of the central South Island of New Zealand is, for many people, a remote and silent landscape, viewed mostly through the windows of a passing car or the lens of a tourist camera. At the hydro lakes however the impact of human technology is sudden and very evident as the lakes rise and fall to artificial levels, their waters carried by huge canals which cut across the land to the hungry power stations.

This series of paintings represents my interpretation of these two aspects of the land.

"The Artist's Environment"  
Paintings

## OLIVIA SPENCER BOWER

Preview - Tuesday, April 4, 8pm

As a child, Olivia Spencer Bower had lived in Bournemouth, England. Her mother was Rosa Dixon, a New Zealand artist who had married mathematician, Antony Spencer Bower. The family's income was provided by the sales of Rosa's flower paintings and landscapes. Rosa therefore provided a model for Olivia as a professional artist, and encouraged her to pursue her own career in painting. After moving to New Zealand Olivia subsequently became a notable painter of portraiture and landscapes in this country.

Although many of Olivia's works were inspired by her extensive travels through Europe and the Pacific Islands, the paintings in this exhibition focus largely upon the artist's immediate environment. The gardens of the places she lived when based in Christchurch (Claxby, Memorial Avenue and Leinster Road) provided her with ample scope for her art and she depicted them in her distinctive manner, finding patterns in nature and eliminating extraneous detail to achieve a boldly decorative effect.

The Spencer Bower garden was always designed in an innovative way. Olivia chose plants for their forms and colours, disregarding their suitability for cultivation. She nurtured plants many consider to be weeds (including tussock grass) and planted vegetables in random but decorative configurations so that no orderly composition would be spoiled if one was removed. The garden would be dotted with various stone, masonry, concrete or ceramic objects chosen for their pleasing formal qualities. Decorative elements could be as simple as an attractively shaped grey stone placed upon a concrete block but would provide a dramatic sculptural contrast to the picturesque jumble of plants weeds and vegetables.

The works inspired by this environment display a loose fluent watercolour technique which was acclaimed by art critics of the 1960's as having "a tremendous sense of liberation and vigour".



"Hogging the Floor"  
Paintings

# JACK FORREST ROBERT MCLEOD

Preview - Tuesday, April 4, 8pm

*"Traditionally painting occupies only the wall space but the viewer also relates to the environment through the ground plane."*

During the time I have lived in New Zealand I have incorporated into my work certain elements found in the art of the Pacific basin, particularly in a series of trapezoid paintings in 1987

- 1989. The bindings and lashings I incorporated into these "fetishes" were an assimilation of what was, for me, a new experience of an unfamiliar culture.

Early in 1989 I travelled through South America and was fascinated to find that the pre-Columbian Indians used the same trapezoid shape in many of their designs. They formed this shape by tracing the line which joins together the major stars of the Southern Cross. For me however, the highlight of the trip was the experience of the massive funerary pyramids of Palenque and the temple of the Sun and Moon at Teotihuacan in Mexico. The fact that these huge structures withstood the ravages of time and the conquistadores is a monument to the Indians who built them. These enormous solid monuments were constructed on a super-human scale and yet the openings, doorways and mantles that allow us to cross the threshold are far more human in scale.

I found the whole idea of these doorways fascinating. Some were decorated with geometric designs. Some were in the form of a great monster's mouth. It is hard to believe that real people used these doors and one can only wonder what happened beyond them.

Whilst I have no intention of trying to recreate or copy any elements of what I saw in South America I have drawn on some of these experiences in my recent works.

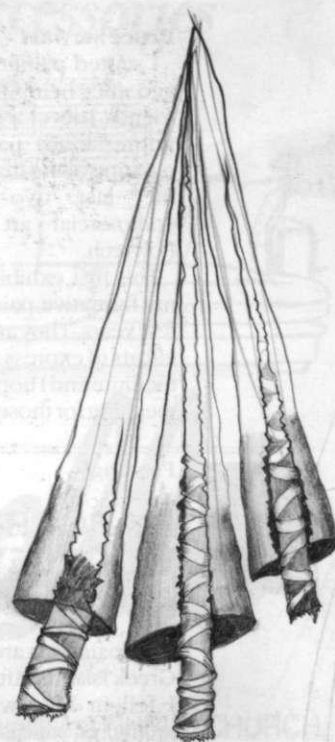
Jack Forrest

Over the years I have experimented in a lot of different painting areas and techniques. In the late 1980's this process has slowed down and started to gel into something that is more recognisably mine and less influenced by the work of other painters.

In the early eighties I was trying to strip away references to things outside the painting, reducing it to a simple coloured surface. By the mid-eighties I was shaping the canvas in an attempt to break the rigid minimalist formula and reintroduce a more expressive brush mark. Further experiments led to placing the works on the floor to allow the viewer to relate to the work in a more intimate way. By 1985 I had reintroduced multiple colours and was again drawing across and onto the paint surface.

The works in this exhibition insist that the viewer relate to them as landscape through the extension of the floor plane

Robert Mcleod

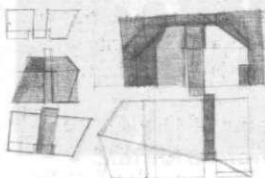


Forrest

Paintings

# BRUCE STEWART

Preview - Tuesday, April 4, 8pm



Mcleod



# EXHIBITIONS

APRIL 25-MAY 6

## AUTUMN EXHIBITION HELEN SUTHERLAND MIRIAM MILLNER BRIDGET CARR

### Bruce Stewart

I started painting about five years ago after being influenced by artist friends. I developed an admiration for impressionist painters and began painting oils in that style. I have spent the last two years studying commercial art at Christchurch Polytech.

This first exhibition is a resume of my figurative paintings over the last few years. They are a testimony of my efforts to express myself through this medium and I hope they will be full of meaning for those who view them..



### Paintings

## MARGARET WOOLLEY

Preview - Tuesday, April 4, 8pm

My paintings are of Santorini in the Greek Islands. After visiting Santorini I fell in love with the buildings, archways, staircases and the colours. These works are the result of a visit in 1988.

### Photographs

## GORDON CROOK

Preview - Tuesday, April 4, 8pm

"Riddle and Rebus" - an exhibition of "double images" in which the paper collage is reproduced as



cibachrome print and presented as two versions of the story, the viewer being left to interpret the psychological, and the material reality of each situation described.

**Exhibition note:** "Is that my father or my brother or my mother or my wife...is that me?" The truth is elusive, and there are always problems over definition and identity, and about our

relation to people and things...well, to be clear, accurate and right about them. Freud in one of his lectures on the psychology of errors, says "whatever interests and occupies the mind takes the place of what is alien and as yet uninteresting...the shadows of thought in the mind dim new perceptions."

It's as if we cast a net over everything or move through everything and soak it and saturate it with our own personalities. And doing this, we condition concepts of reality that make it very difficult to recognise ourselves and the "otherness" of things. We have hardly any knowledge of the mental processes of self and become lost in a bewildering mythology of ideas...and in our feelings and passions...and in contradiction and ambiguity. Held spellbound, incaptivated.

"a man in a tree" you say  
and a voice replies "just leaves",  
no! a man, you say.  
A wise rule-of-thumb reaction to anything is "yes that's me!"

## AUTUMN EXHIBITION

Preview - Tuesday, April 24, 8pm

Selected paintings, prints, sculpture and ceramics by working members of the C.S.A.

### Paintings and claywork

## HELEN SUTHERLAND

Preview - Tuesday, April 24, 8pm

This exhibition includes painting and claywork. The subject matter of both is the human condition and the human spirit. The work has evolved from my experiences in and observation of life. The paintings are of people. The clay work includes masks, female heads and growth forms. The latter I see as spiritual pieces.

### Photographs

## MIRIAM MILLNER

Preview - Tuesday, April 24, 8pm

In 1989 I received an award in the photographic section of an international art competition held in New York. For this competition I entered fifteen black and white and colour photographs to be judged as a



body of work.

My black and white studies reflect my more serious self. I tend to photograph colour for the sake of the colour, often generating my own mix into my abstractions.

### Paintings

## BRIDGET CARR

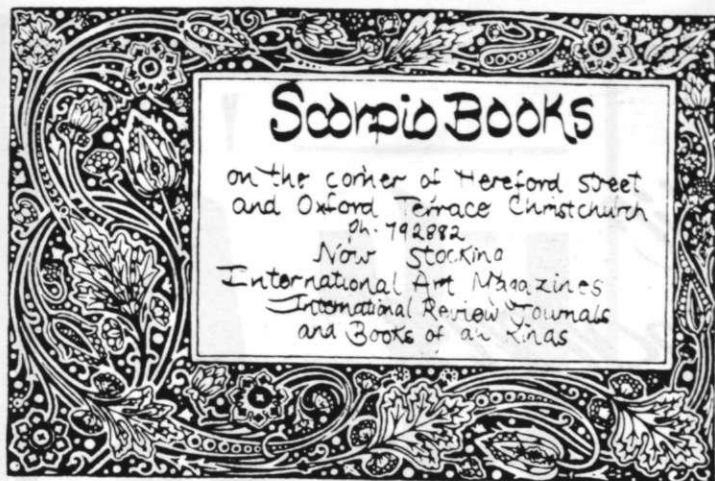
Preview - Tuesday, April 24, 8pm

After two previous exhibitions which concentrated on domestic interiors and exteriors, I decided to alter my focus with the use of oil pastels and watercolour. Having spent the last few years studying Buddhism I wanted to bring such characteristics as illusion, harmony,



control, interrelationship and continuity into play within the landscapes, as well as attempting to show a luminosity, emptiness and in some, a sense of detachment. With such concepts in mind I painted my first landscapes in 25 years and these were located around the Scargill area in North Canterbury.





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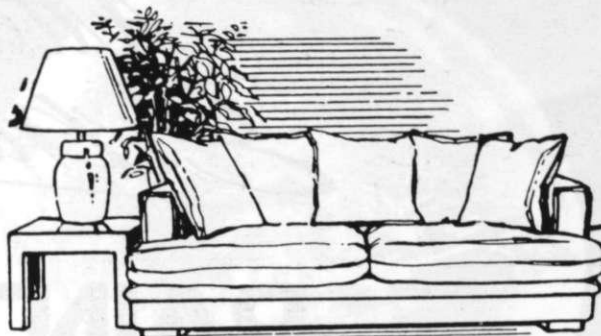
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by Willy Russell

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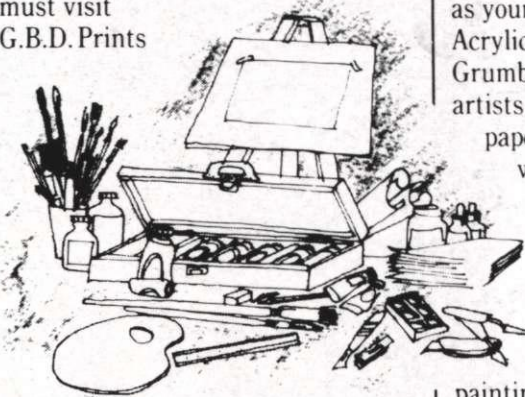
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