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PROFILE: "Doris Lusk 1916-1990" — by Julie King. "An Address" by Don Peebles.
PROFILE: "Doris Lusk as a potter" — by Rosemary Perry.

C H R I S T I A N C H U R C H

PREVIEW

JULY—AUGUST 1990 153
350 Hours of viewing at the CSA





CSA GALLERY

The Journal of the Canterbury
Society of Arts
66 Gloucester Street
Christchurch
Phone (03) 667 261, (03) 667 167

Gallery Hours
Monday - Saturday 10am - 4.30pm
Sunday 2pm - 4pm

gallery staff

Gallery Director

Chris Taylor

Consultants

Rona Rose

Grant Banbury Dip FA (Hons)

Exhibitions Officer

Blair Jackson BFA

Gallery Assistant

Spencer Pullon BFA

Accounts

Grania McKenzie BA

Office/Editor

Suzi Melhop BA (Hons)

Design

Megan Gainsford

new members

Sandra Johnson,Carolynne
Whiting, Kathleen Hickey, Lady
Diana Isaac, D R Holland, Bruce
Stewart, O L & R N Blockley, Mrs
Verena Sommerfield, Hilary Evison,
Wendy Williams & Shirley Bowie,
Roger Graham McLaughlan,
Margaret Duncan, Bob Groundrill,
Mrs M J Curgenvin, David
Charteris, Joan Pullen, Frances
Colleen Jones, Mrs Gwen Freeman,
Martin Whitworth, K F Pieters, P J
Simmonds, Bon Suter, Stephen
Sencf, Paul Mulder, Tim Croucher,
Blair Brown, Mrs D L Wilson,
Amanda Lunn, J A Turner, Leila
Bain, C J Weaver, Simon Bulman,
Gaye J Riddell, Ewan Vertue, Val
Wisely, Mr Ronald W Skews, Mrs R
Sydow, Ms G T Claxton, Miss B
Huggins, Mark Stevenson, Ken and
Vera Scott, C Reynolds, G Woolley
and M Smith, Dr Robin Marchant,
Dorle Pauli, Tony O'Grady, Olwyn
Forbes, J E England, Sharon Bell
and Richard Greenaway, Kate and
Hanlin Johnstone, Evelyn A McIver,
R M Inkster, Margaret Maitland,
Mrs V H Flanagan, Ruth Helms,
Mrs E Rocard, Mrs and Mr J and G
Thompson, Mr A M B Tie and Ms J
Beatson, Mrs and Mr J A and G R
Johnson, L Anderson McKenna,
Mr M Parkin, Miss Lily McKenzie.

Cover: "Cross", Moth Cloth Series, oil/
enamel on canvas, Blair Jackson

MIXED MEDIA

"CREATING THE COLLECTIVE CULTURE"

A lecture with slides at the CSA Gallery on Wednes-
day 25 July at 7.30pm.

An artist and a designer reflect on New Zealand's emerging cultural expression. In this lecture Helen Schamroth and Michael Smythe identify the New Zealand culture in the context of a positive perception of bi-culturalism, present their selection of great examples of New Zealand's contemporary cultural expression and reflect on our potential to excite ourselves and the rest of the world.

The objective is to empower creative practitioners and their public to take responsibility for the quality of the culture they are creating.

Michael Smythe is Executive Director of the New Zealand Society of Designers based in Auckland. He has wide experience in industrial, graphic and exhibitions design.

Helen Schamroth is a crafts artist who reviews for the New Zealand Herald and New Zealand Crafts. She has shown widely in solo and group exhibitions throughout New Zealand.

Tickets: Members \$3.00, Non-members \$5.00

Please phone Suzi on 667-261 for tickets to be reserved. Tickets can be collected at gallery reception or posted upon receiving a cheque.

AWARDS

CSA Guthrey Travel Award for Art Applications Close 31 August 1990

The object of this award is to enable a promising or established artist to visit or study in Australia.

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 \$750.00. Plus a sum of \$750.00 towards the cost of travelling 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 accommodation must be made 35 days before departure with A R Guthrey Travel and Shipping Ltd.

To be eligible, applicants 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. The 1989 recipient was Michael Armstrong.

The CSA Gallery gratefully acknowledges the joint support of this award by A R Guthrey Travel.

Entry forms are available at gallery reception.

47th International Ceramic Art Competition

The 47th International Ceramic Art Competition will be held in Faenza, Italy from September to October 1991.

Competition open to individual or associated artists.

Applications due 29 September 1990.

For more information write to the Competition Headquarters:

Palazzo delle Esposizioni, Corso Mazzini 92, 480 18 Faenza (Ra) ITALY
Limited entry forms available from the CSA Gallery.

Tauranga National Art Award Tauranga Society of Artists Inc.

Paintings in any medium, subject - open, Prizes awarded in several categories.

For more information write to:

The Tauranga Society of Artists Inc. C/o Baycourt, Durham Street,
Tauranga, 11-19 August 1990

LETTERS

to the editor

Dear Editor

The C.S.A. Gallery being one of the main galleries for Christchurch artists, has a serious access problem for the disabled public.

At the present time, three quarters of the floor space is inaccessible to people with any form of mobility problem. We have found that we have the support of the older generation also, who, like the disabled, find themselves excluded from exhibitions because they cannot manage the steep flight of stairs. This means that a large proportion of the Christchurch public are being excluded from both viewing exhibitions and supporting Christchurch artists and the gallery.

Yours faithfully

Warren Robertson, Peter Murray.

The Staff and Council of the CSA share the concerns of Warren Robertson and Peter Murray regarding access for disabled people. Regrettably the design of the building in the mid 1960s only allowed for access by lift for those people unable to climb the main stairs. The lift was never installed as funds were not available and this situation has continued to the present. Current estimates put the installation of a lift at approximately \$130,000 with a high ongoing service cost.

The gallery can not meet this cost. It is our intention to approach a number of trusts that may provide funding for better access for the disabled. In the meantime the gallery remains as it is.

Finally, it needs to be clarified that the CSA is not funded by the City Council or by Central Government. Therefore, contrary to some expectations these are not currently available sources of funding to the CAS Gallery.

Chris Taylor (DIRECTOR)

MEMBERSHIP

SPECIAL OFFER

Right now we are offering corporate membership until October 1991. 18 months membership for the same price as 12 months. That's 6 months free membership. New members will receive: • One painting from our hire collection at no charge. • Subscription to our bi-monthly magazine on the visual arts. • 6 membership cards which give benefits of membership to individuals.

As well as all the other benefits of membership. Corporate membership — Get the Details now. Phone Suzi 667-261

WORKING MEMBERS MEETING REPORT

A meeting of working members advertised in PREVIEW 151 was held at 7.30pm on Tuesday 27 March. Attendance was light, approximately 30 members out of 288 working members. Discussion was facilitated by John MackIntosh and members of the Artists Committee were present. Working members present were concerned that the CSA Gallery was becoming too orientated towards professional artists. It was felt that this had resulted in many working members not having their works hung. Furthermore, when works were rejected artists did not know why and consequently some felt that the place of working members at the CSA was not highly regarded. The move of the 1989 Summer Exhibition from the Mair Gallery to the North and Mezzanine had also been a disappointment for some working members.

There was a desire to see reviews and critiques of the work and some artists present recalled the days when the annual working members exhibitions were the major visual arts event of the year which were reviewed at length in the newspaper.

Discussion arising from these concerns developed with specific questions being asked of the Artists Committee. Some misconceptions were cleared up about the selection process and access for working members to exhibit at the gallery. Many present did not realise the costs involved in operating the gallery and how that effected what the gallery could and could not do.

After vigorous and positive discussion the main concerns were identified and the following suggestions were put forward: • Naming the selection panel • Maintaining the Annual Autumn and Summer Exhibitions in the Mair Gallery • Selection panel providing written reasons for rejecting works • Working members representative not already on Council co-opted to selection panel. These suggestions were actioned with the Annual Autumn Exhibition. Further suggestions to be followed up are: • Themes for each exhibition • Designating the Mezzanine gallery as working members gallery • Panel discussions for evaluating working members work.

If working members wish to actively follow up any of these suggestions or have other ideas please write or phone Grant Banbury at the gallery. The meeting was a positive development and will hopefully set a precedent to ensure communication is maintained. Thanks to all who attended and in particular John MackIntosh for his contribution as facilitator.

Chris Taylor

council

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The Most Reverend Sir Paul Reeves
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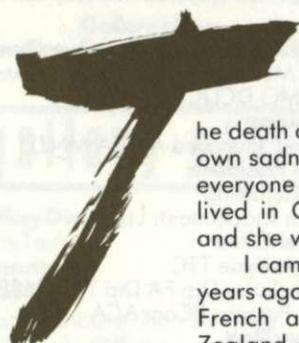
John Wilson ACA

Auditor

Peat Marwick

DORIS LUSK

1916-1990 BY JULIE KING



The death of Doris Lusk brought its own sadness and sense of loss to everyone who knew her. She had lived in Christchurch since 1942 and she was well loved.

I came here from England 15 years ago to lecture in Italian and French art, but gradually New Zealand painting helped me relate to where I was now living. Doris Lusk's watercolours and acrylics with their splashed and splattered painted surfaces, showed me scrubby hillsides in the South Island. She defined gardened landscapes with neat plots and straight rows of planting around Nelson, and the summits of green hills at Banks Peninsula looking out to where land meets sea.

There were many people at Avonside Holy Trinity on April 18, who knew that Doris Lusk had not received the official recognition at her death, or during her life that she deserved. The institutional world of historians, critics and curators withheld their full recognition.

As a landscape painter, her imagery concentrated on structures on the land: the small settlement of Tahunanui in 1947, the massive hydro installations up north, the wharf at Onekaka, St. Stephen's Kurau, in 1973 and many others, all spring to mind. For over fifty years she dealt with a central theme of New Zealand art. This was a significant contribution, and yet traditional or the 'old' art history curiously failed to emphasize this.

Certainly the works by her which were repeatedly reproduced, came from the 1940s and 1950s.

The Pump Station, 1958, belonging to the Auckland City Art Gallery, represented the artist in a succession of surveys from 1971 with Docking's Two Hundred Years of New Zealand Painting and Francis Pound's Forty Modern New Zealand Paintings in 1985 to Anne Kirker's more recent book on New Zealand Women Artists. The consequence of repetitious reproduction was to lock the artist into a

past period, which associated her exclusively with regionalism and concerns of national identity. When the institutional world did make its moves and put other painters forward, Doris Lusk was put back. This perspective limited her achievement and fundamentally misunderstood the personal approach to landscape painting which she developed. Her work revealed more than regional truth. She painted interior landscapes with an awareness which rose above local concerns.

By the 1950s the New Zealand landscape had become perilously planted with clichés for the painter. It was by discovering her own individual imagery that Doris Lusk found her way of validating landscape painting practice. Her response to her surroundings was personal and her landscapes were charged by her symbolism and mood. In a striking succession of imagery in the Onekaka Wharf, Imaginary Projects and Demolition series, she commented on cycles of creation, construction, and destruction and decay. In the Hydro series, pipes tearing through the bush, made statements about gains and losses, about power and vulnerability.

A growth in her notion of landscape came in 1976 with the remarkable series of Awnings, which highlighted the personal way she responded to her surroundings in Italy, just as she had done in New Zealand. Powerful images imprinted themselves on her imagination, and kept returning to her mind.

Once back in New Zealand and remembering café fronts she saw in the squares at Venice and Bologna, she painted an unforgettable series. The awnings were flirtatious and mysterious; she showed how awnings promise disclosures but conceal revelations. In ten watercolours she suggested how the visible world is veiled with levels of meaning. As a New Zealand painter, perhaps her closest affinities were with Rita Angus, another woman artist whose relation to the landscape of her surroundings was an intensely personal one. Her understanding of the process of painting allowed space for intuition: When painting I find that the image one seeks forms unconsciously from the liaison



Doris Lusk. 83

Polaroid photograph by Paul Johns 1983

between the medium, past experience and immediate creativity.¹

This fusion was by no means mysterious; it came by demanding from herself a keen sensibility to the visual world, sharpened daily by drawing and looking. An experimental use of media and sheer technical inventiveness were at the base of her painting. She could paint herself out of a problem

and then find new directions from her solution.

And finally — the person behind the painter was important to so many people — fellow potters and painters, former colleagues and students, members of the Art Society and Friends of the McDougall. She was a woman who had kept up for over fifty years a total dedication to her own work, and yet who had always managed to be there to support the work of others.

One of the revealing contradictions in the life and work of Doris Lusk, was how the insights of her painting were accompanied by the matter-of-factness with which she characteristically spoke about art:

It's easy enough to pop a few watercolours in your bag and toddle off to spend an afternoon. Then I began to work a bit bigger and found the confidence necessary for the job.²

Historians cannot accept her words at face value. Were they an outcome of vulnerability and a device to disarm? All the serious New Zealand painters of her generation experienced a difficult time. In the 1940s and 1950s Doris Lusk's reality of painting in the kitchen, stirring a pot on the stove, and watching a child, didn't fit into society's notions of heroic artistic struggle. It was hard enough at this time in New Zealand, for a woman with children and a serious commitment to art, to retain even in her own mind a belief in her own identity as a painter.

She could paint herself out of a problem and then find new directions from her solution.

Doris Lusk never accepted any argument that as a woman she had it any tougher than the rest. Perhaps to her as to many of her generation this seemed to smack of special pleading. When she was asked to send a message to a convention in Nelson, she responded:

If I am asked to give any advice, or message to students, young, old, male, female, it is very simple — to follow your own way and forget about factionalism. To be "recognised" or "successful" is a matter of perseverance and dedication.

Family and friends, the painter's need to paint, helped sustain her in a career of over fifty years. She never received the official and national recognition she deserved; for historians it remains for us to take some responsibility, analyze why, and belatedly put the record straight.

Julie King, School of Fine Arts, University of Canterbury.

(1) *Dowse Art Gallery, Doris Lusk Retrospective, 1973.* (2) *J. and M. Barr, "Doris Lusk", Contemporary New Zealand Painters Vol. 1, A-M, Martinborough, 1980, p.128.*

I would like to thank all the people who have talked to me about Doris Lusk and acknowledge writing by John Summers, Brett Riley, Sandra Coney and Lisa Beaven. Thanks to Cassandra Fusco for sending me the message from Nelson.

DORIS LUSK

BY DON PEEBLES



Doris Holland nee Lusk died on 14 April 1990. Don Peebles gave this address at the request of her family at Doris's funeral on 18 April 1990.

I did not meet Doris until 1965 and it was not until 1967 or perhaps 1968, when she was appointed to the staff of the

School of Fine Arts that I got to know her well. At that time the School maintained on its staff a group of four tutors whose responsibility it was to prepare first year students for their later more specialized studies in either Engraving, Graphic Design, Painting, Sculpture, Photography and Film.

Over the years this group of teachers included well-known names: Dick Lovell-Smith, Tom Taylor, Martin Medelsberg, Quentin MacFarlane, myself and others. Doris was a member of this group — even more — she quickly became a critical presence within it. As a teaching team we were a cohesive body with a carefully defined teaching policy. We took ourselves seriously and saw our combined programme as being of crucial and continuing value to all who went through it.

I mentioned Doris' important role. Of course she was already an experienced teacher when she joined us and already possessed those rare qualities of sustained and resolute commitment. As well Doris was co-operative — saw herself as a part of a team but without in any way allowing her well-reasoned point of view to be compromised. With an uncanny ability to see good in every student, she fought for them all the way.

Above and beyond all of those qualities she was — most importantly — an artist of considerable stature.

In discussion with students or indeed with colleagues her comments carried the weight of years of thought and personal achievement as a practitioner. Although widely read it could never be said that her knowledge came simply out of books.

Doris — in spite of support for the student — was no pushover — she could not be fooled and she demanded and in return received a standard of performance which often surprised the young student and at times even surprised Doris herself. If there are reasons for that perhaps some of them centre around her total lack of pretence, her unswerving belief in what she had to do and her afore-mentioned stature as an artist.

Now some of the things I've said may suggest a somewhat dour and intense person but all of Doris' friends will know that such professional thoroughness did not in any way preclude a refreshing sense of humour.

Personally I was to come into contact with it regularly for I taught in an adjacent studio for many years and often shared her teapot with her in the mornings. We argued a lot about art and teaching,

and spoke frankly to each other as only true friends may. But it always ended with Doris telling me to "get lost" — at least until lunch time.

When the Art School moved into its new building in 1978 there were many adjustments to be made. Slowly we realised that our handsome new building was rather deficient in sound-proofing. This fact was brought home to me in a chilling fashion when one morning Doris walked into my office saying "That was a very interesting telephone conversation you had a few moments ago." When I asked her how she knew that, she smiled and replied "Well I've just been sitting downstairs in the ladies' and I heard every word of it."

Another incident reveals her courage. In 1981, I think it was, Doris entered my office, sat down and told me that she had received a worrying medical report — she would need a operation. In admitting her concern she added "You would be concerned too if you felt that your life was starting to ebb away", and then almost without pause she added, "Oh what a bore I'm becoming, let's go over to the Staff Club for a couple of sherries and some lunch."

Fortunately Doris recovered from her operation and enjoyed good health and a very productive working period for many years. And what work she went on to do — her Demolition paintings and her Imagined Projects series are examples. In all of this she broke new ground, for hers was an art not dulled by customs and routine.

The appointment of Doris Holland to the School of Fine arts was an act of singular foresight. Those who taught with her and legions of students will testify to that.

She observed the world with a penetrating eye.

When she retired we, her colleagues, missed her but we were also glad that now she would have more uninterrupted time for her own painting. She took advantage of it, even finding time to fit in some teaching for the Continuing Education Department of the University and for other groups. She continued to be sought after but the demands were now not so constant — she was more free.

Doris had a very special feeling for the New Zealand landscape, its moods and structures. Like all artists worthy of the name she followed her own bugle call and was not swayed by the idiosyncracies of fashion. She had little patience with posturing but observed the world with a penetrating eye and set about the exacting process of bringing it to account in her painting.

Doris will be missed — mostly of course by her family. But if we are all saddened by her death we know also that so long as her works are with us she also is with us and those who follow us.

Don Peebles

DORIS LUSK

A POTTER BY ROSEMARY PERRY



Doris Holland was one of New Zealand's pioneer potters. She started potting at the King Edward Technical College in Dunedin under Robert Field in the 1930's and her love of potting continued throughout her life.

Doris was one of the first pottery teachers in Christchurch, teaching at Risingholm Community Centre from 1947 until 1967. She made earthenware pottery using a standing kick wheel. The brushwork, slipware and decorative glazes on her moulded dishes showed the influence of her painting.

A foundation member of the Canterbury Potters Association in 1963, Doris served as its president in 1969 and 1970.

Throughout her life she made wonderful masks using thrown, reassembled clay. An exhibition has been arranged to show a group of these at the Cave Rock Gallery in August this year.

Doris had a wide range of interest as well as her paintings and pottery. These included language, music and theatre. For some years she wrote interesting articles about potters' activities for the Canterbury Society of Arts newsletter. An excellent teacher who encouraged young talent, she will be remembered for her lively interest and support of all forms of the arts.

Rosemary Perry



**Doris Lusk,
Ceramic Mask**

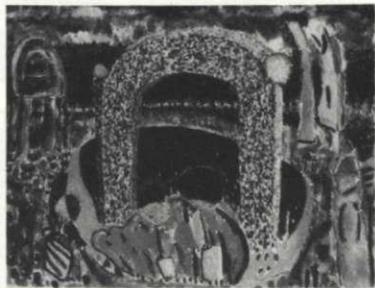
J U L Y 4 — 8 1 5
E X H I B I T I O N S

PREVIEWS TUESDAY 3 JULY 8 PM

ROMAN RAI

Paintings

Roman Raia presents a selection of works on paper in which he explores the expressive nature of colour.

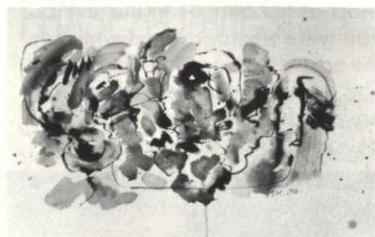


Untitled, painting, Roman Raia

PENNY OTTO

Paintings

In this exhibition Penny Otto combines the influences of the Expressionist movement and Japanese calligraphy to paint works which deal with the expressive nature of the brushstroke and line. The works also convey the artists impressions of the Canterbury region and its inhabitants.

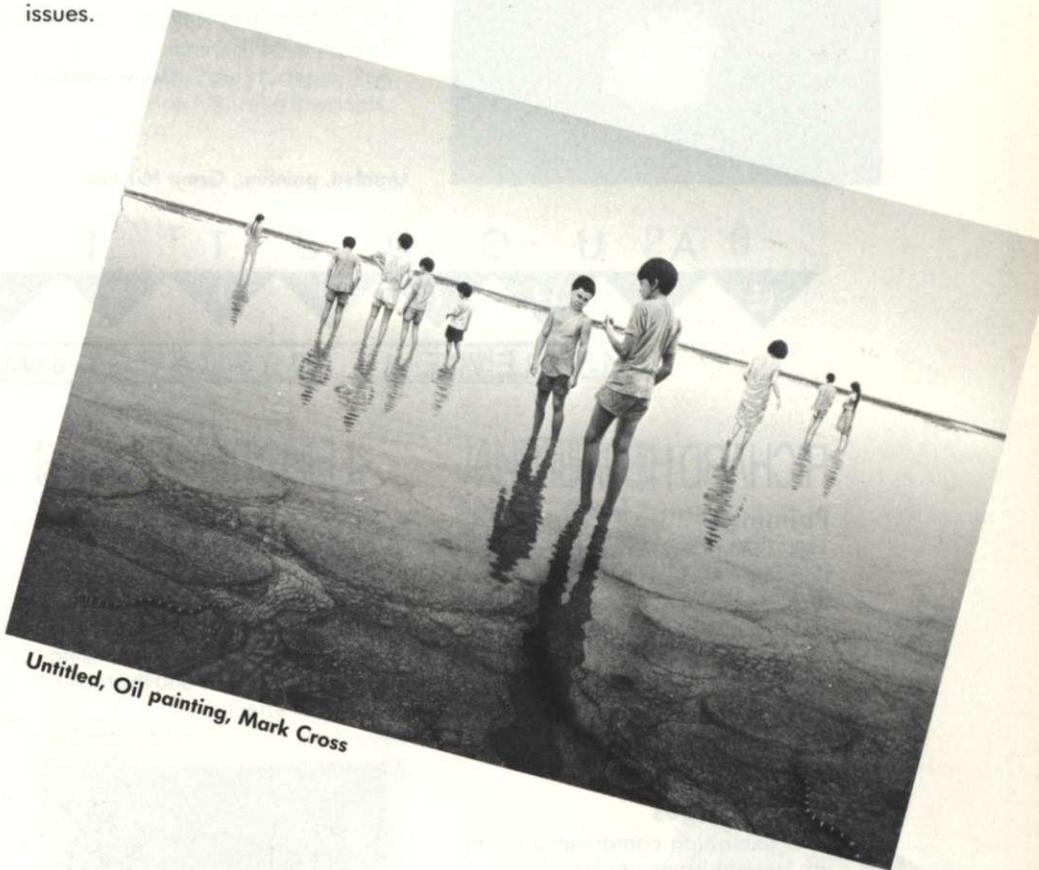


"Diners Talk", Mixed Media on paper, Penny Otto

MARK CROSS

Paintings

The works of Auckland artist, Mark Cross are strongly influenced by his frequent visits to Niue Island and his home in the North of New Zealand. They depict architecture, the human figure and other elements within wide horizontal landscapes and are concerned with both environmental and cultural issues.



Untitled, Oil painting, Mark Cross

C.S.A. ANNUAL OPEN EXHIBITION

Associate members of the C.S.A. Gallery present works in a wide variety of media for this show.

Receiving Day: Friday 30 June 1990

Opening: Tuesday 3 July 8pm

Closing: Sunday 15 July

Collection: Thursday 19 July 1990

J U L Y 1 8 — 2 9
E X H I B I T I O N S

PREVIEWS TUESDAY 17 JULY 8 PM

"PRINT EXPONENTS"

ASA Print Exhibition

This exhibition brings together a body of work by a group of major New Zealand printmakers. All of the participating artists are teachers of printmaking at art schools and colleges around the country and attempt both through this exhibition and their teaching to show the different capabilities and

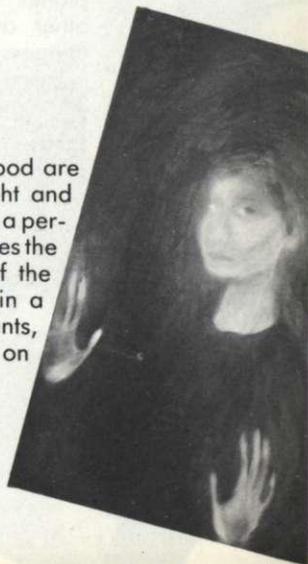
versatility of this medium. Artists include: John Drawbridge, Marilyn Webb, Stanley Palmer, Liz Thompson, Denys Watkins, Jenny Dolozel, Perry Davies, Felicity West, Rodney Fumpston, Marty Vreede, Catherine Shine, Alberto Garcia Alvarez and Carole Shephard.

LINDA WOOD

Paintings

The paintings of Linda Wood are concerned with colour, light and representation. They convey a personal symbolism which denotes the emotions and perceptions of the artist. Wood exhibits works in a variety of media including prints, watercolours, drawings and oil on canvas.

"Behind the Facade", Oil on canvas, Linda Wood



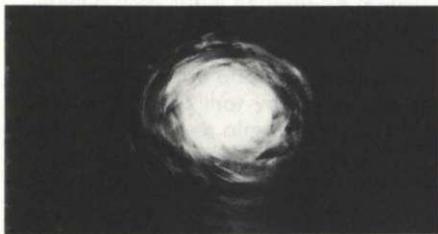
J U L Y 1 8 — A U G U S T 5
E X H I B I T I O N S

PREVIEWS TUESDAY 17 JULY 8 PM

GRANT MITCHELL

Paintings

The paintings of Grant Mitchell are concerned with notions of spiritual awakening, mysticism and life's many unanswered questions. They convey the artist's thoughts, feelings and beliefs in relation to these ideas.

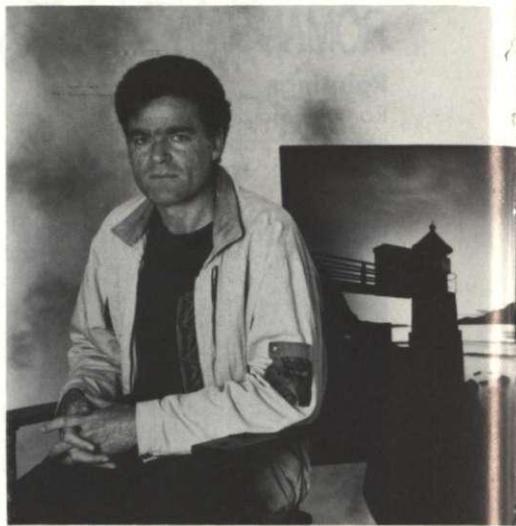


GRANT SHEEHAN

Photographs

This exhibition of photographs is the culmination of the ambition of Wellington based photographer, Grant Sheehan to capture New Zealand's lighthouses on film before they were totally automated. The photographs depict both the lighthouse structures and the last of those people who had dedicated their lives to the maintenance of the life saving lights.

Grant Sheehan



Untitled, painting, Grant Mitchell

A U G U S T 1 — 1 2
E X H I B I T I O N S

PREVIEWS TUESDAY 31 JULY 8 PM

RICHARD HERAUD

Paintings

This is the first South Island exhibition by Auckland based artist Richard Heraud, a painter who is rapidly establishing a reputation for himself through his distinctive works.

BLAIR JACKSON

**"War Birds"
 Assemblages**

This exhibition comprises a series of assemblages incorporating a variety of mass manufactured metal badges on various constructed metal surfaces. The badges or 'pins' are mainly images of fighter planes combined/arranged with other associated war and bird images.



"Wings" (War Bird Series), Metal badge and metal on wood, Blair Jackson

ALISON GARRETT

Drawings and Prints

Alison Garrett presents a series of works which study the relationship of colours and tones and the resulting spatial effects.



Untitled, Working drawing, Alison Garrett

MAURICE LYE

"Intrusions"

Photographs

Most of the images in this exhibition were photographed whilst on the artist's trips around the country. The works reveal the ways people have effected the landscape, either deliberately or accidentally.



Untitled, Photograph, Maurice Lye

A U G U S T 8 — 2 6

E X H I B I T I O N S

PREVIEW WEDNESDAY 8 AUGUST 8 PM

United New Zealand Modern Masters

COLLECTION PART II

This major collection of artworks by New Zealand artists is currently touring the country giving both major and smaller centres the opportunity to view the development and vitality of contemporary art in New Zealand. Before exhibiting at the CSA the collection has been shown in Invercargill, Gore and Oamaru. The collection was initiated by Donald Trott of the United Group

and began with the acquisition of paintings by ten major contemporary New Zealand artists. These works were exhibited in the United Modern Masters Collection which toured throughout New Zealand last year.

That exhibition was of the first part of the collection, the second tier of acquisitions forms this show. United New Zealand Modern Masters Part Two includes works by: Philippa Blair, Joanna Braithwaite, Gavin Chilcott, Julian Dashper, Andrew Drummond, Neil Frazer, Bill Hammond, Paul Hartigan, Ron Left, Para Matchitt, John Reynolds,

Michael Shepherd, Graham Snowdon, Barbara Strathdee, Terry Stringer and Pamela Wolfe.

United intends to add to the touring collection over a further three year period. During 1990 the emphasis is on the acquisition of sculpture and photography. Displaying an ongoing commitment to contemporary visual arts United covers the cost of crating, freighting and insuring the works to enable them to travel to all parts of the country. "United are thrilled to have an ongoing commitment to contemporary visual arts in New Zealand". Donald Trott.

A U G U S T 1 5 — 2 6

E X H I B I T I O N S

PREVIEWS TUESDAY 14 AUGUST 8 PM

JENNA PACKER AND NEAVE FRASER-DAVIES

Prints

Jenna Packer and Neave Fraser-Davies recently set up a print-studio and the works in this exhibition are the first to emerge from this. Both artists are concerned with utilising the strength of the print medium with its documentary association as well as its expressive potential and are experimenting with both technique and format.



Untitled, Etching, Jenna Packer

BARBARA MITCHELL

Watercolours

A trip to the MacKenzie Country has influenced the landscape watercolours in this show. In her works the artist depicts the changes on the land brought about by the seasons.



Untitled, Etching, Neave Fraser-Davies

JANET PAUL

Paintings and Prints

Oils, watercolours and etchings are all represented in this exhibition. Janet Paul's works depict figures in the landscape and in domestic settings, testifying to a lifetime of careful observation of people and the spaces — interior and exterior — which they inhabit.



Untitled, Painting, Janet Paul

AUGUST 29 — SEPTEMBER 9

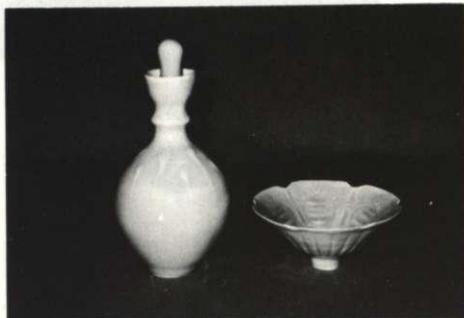
EXHIBITIONS

PREVIEWS TUESDAY 28 AUGUST 8 PM

ROSEMARY PERRY

Ceramics

Rosemary Perry presents a small collection of celadon glazed porcelain pots made after many years experimenting with clay and glaze mixtures and firing techniques. The pots are fired in an electric kiln. Liquid petroleum gas is introduced to produce a reducing atmosphere which turns the iron in the glaze from yellow to green. This was done to perfection during the Sung Dynasty in China using wood fired kilns and local materials.



Porcelain Pots
by Rosemary Perry

JOHN NEALE

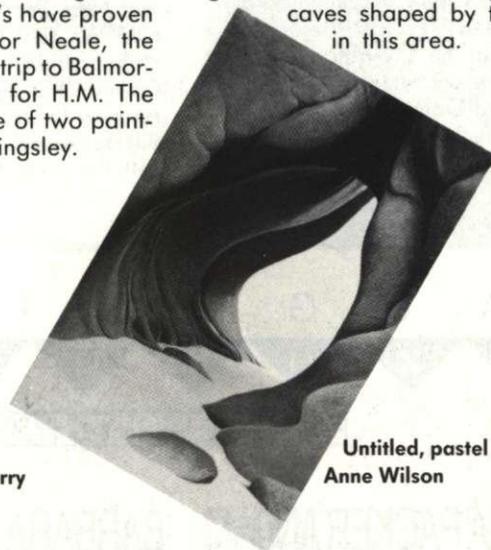
Paintings

British artist, John Neale considers himself a painter in the English tradition greatly influenced by the French Impressionists. He enjoys the challenge of painting in the open air and particularly likes painting the effects of sunlight and shadows. The 1980's have proven highly successful for Neale, the highlights being his trip to Balmoral to paint a work for H.M. The Queen and the sale of two paintings to actor Ben Kingsley.

ANNE WILSON

Pastels

Most of the pastel drawings in this exhibition are rock studies, many of which were completed on location near Tonga Island in Tasman Bay, Nelson. Anne Wilson was attracted to the unusually shaped granite boulders, archways and caves shaped by the sea in this area.



Untitled, pastel drawing,
Anne Wilson

AUGUST 29 — SEPTEMBER 16

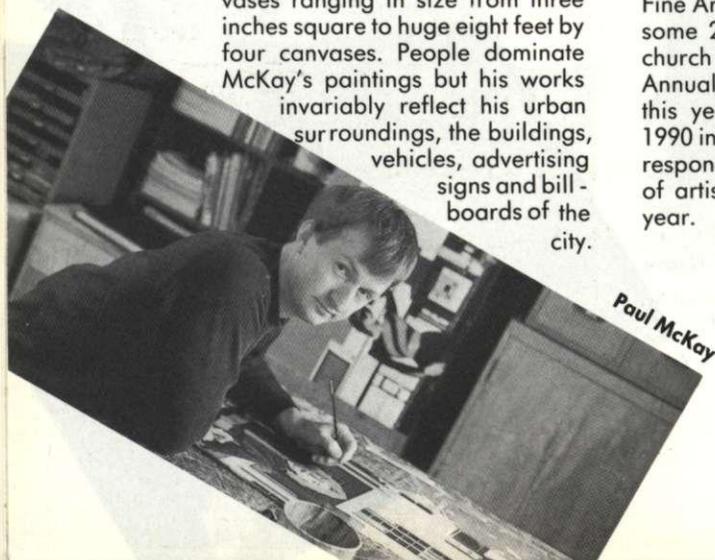
EXHIBITIONS

PREVIEWS TUESDAY 28 AUGUST 8 PM

PAUL MCKAY

Paintings

Lower Hutt painter Paul McKay presents a series of paintings in this exhibition which reflect the greatest influences upon the artist as a child — 'the movies and comics'. Often working from photographs he paints in a hard edged surrealist style, his canvases ranging in size from three inches square to huge eight feet by four canvases. People dominate McKay's paintings but his works invariably reflect his urban surroundings, the buildings, vehicles, advertising signs and billboards of the city.



Paul McKay

"NOW AND TOMORROW—A NATION ON THE MOVE"

BP Art Award 1990

The New Zealand Academy of Fine Arts is to tour an exhibition of some 20 invited artists to Christchurch and Auckland as part of the Annual BP Art Award. The theme of this years Award is pertinent to 1990 in that it encourages artists to respond to the issues and concerns of artists in our Sesquicentennial year.

The Academy will also tour works by the Award recipient, Robert Franken. Born and educated in the Netherlands, Robert studied at the Royal Academy of Arts and Free Academy of Arts, both in the Hague, and he arrived in New Zealand in 1967.

As an artist he believes that the process of painting is the journey and when the painting is finished, it holds the key to the next one. Robert says:

"Whatever I think or do is the foundation to my being an artist. I keep meeting myself in unexpected places and am constantly surprised by the unexpected arising in my work. It is my concern to act upon what I really know and to discard that which is not genuine to me."



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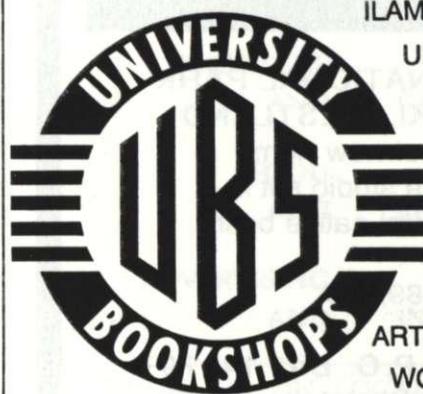
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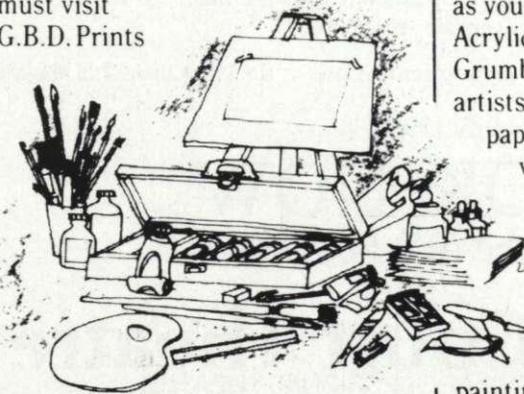
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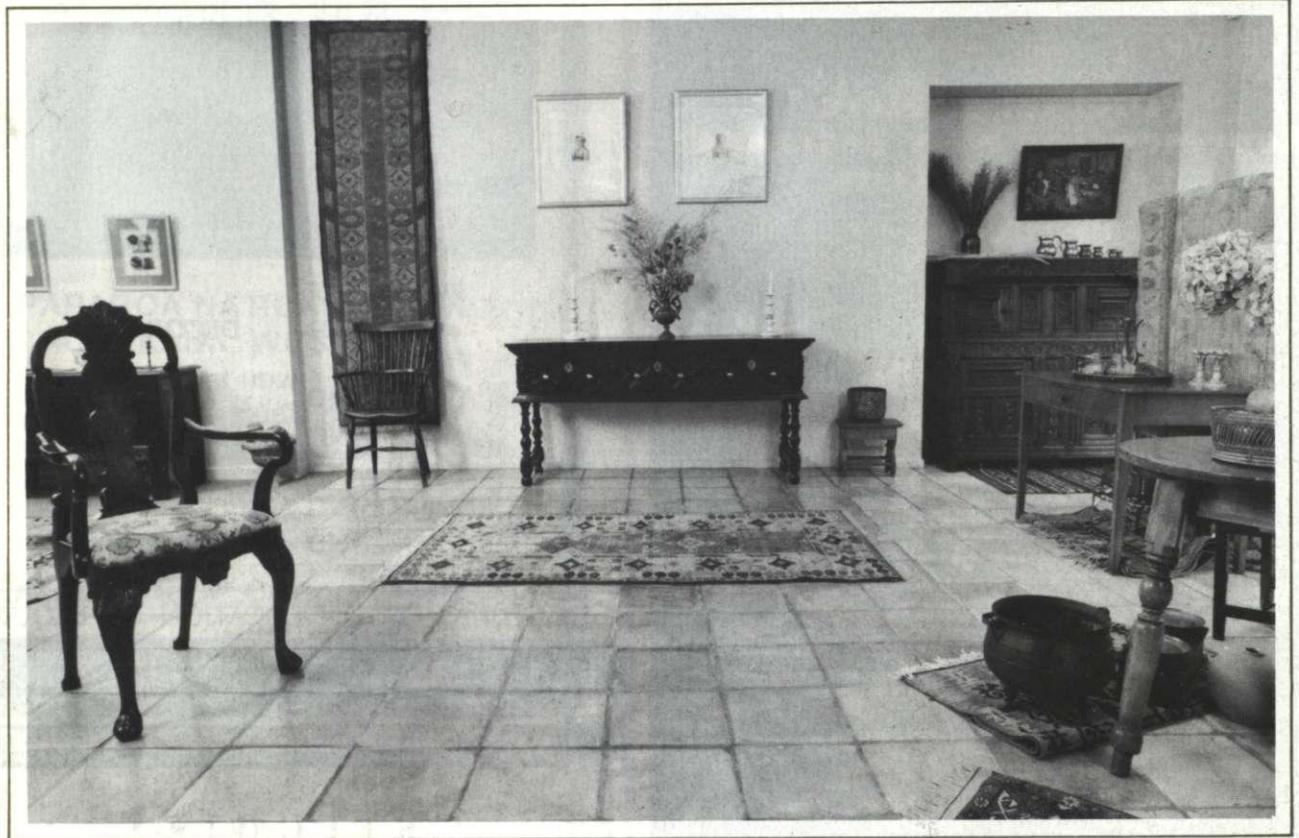
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