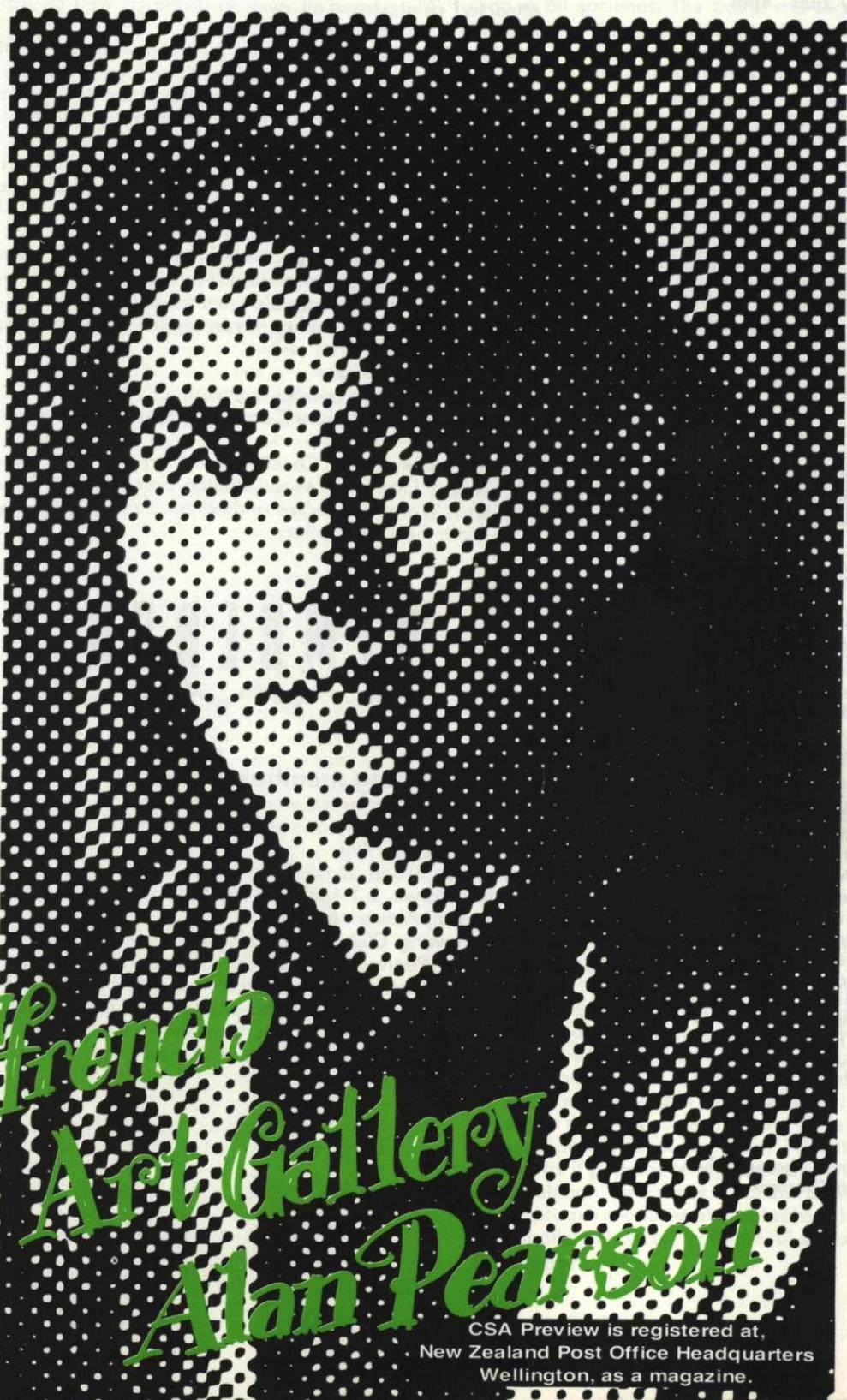


C . S . A . G A L L E R Y

# PREVIEW

SEPTEMBER — OCTOBER 1990 154  
Art in the heart of Christchurch



*Di French*  
*New* Art Gallery  
*Alan Pearson*

CSA Preview is registered at,  
New Zealand Post Office Headquarters  
Wellington, as a magazine.



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

J G and W P Matthews  
Mrs Alyson McLean  
Monica M C Ryan  
Judy Dunkley  
David James Todd  
Robyn Jane Chernishoff  
Alexis Watson  
Kathie Watson  
Maria Lucy Hawkesby  
Joy Provan  
Julien Margaret Pettit  
Jan Chaston  
Sam Mahon  
Frances Gidden  
Bruce Hanton  
A Marian Shapcott  
Shirley Caddick  
Kirstie Ireland  
Geoff and Gill Bailey  
Stuart and Mary Mackay  
Rowley Moffett  
Margaret Egan  
J Bruce Banbury  
Michelle Parkes  
Julia and Richard Perry  
Victoria Brownlee

Cover: Di Ffrench, Photographer.  
Photo by David Charteris.

## MIXED MEDIA

### New Zealand Guest Country for the Freemantle Print Award

New Zealand is to be the guest country for Australia's premier award for print makers; the Freemantle Print Award.

The Award which carries two acquisitive \$1,000 prizes has always attracted prints from all over Australia as well as from Europe, America, Canada and New Zealand.

However, in a desire to increase the international component of the Award, organisers decided to introduce a guest country system.

This is the 15th annual award mounted by the Freemantle Arts Centre, a leading visual arts institution in Western Australia, with financial support from the Shell Group of Companies.

Each year about 400 prints are entered, with 70 exhibited in the three galleries at the Freemantle Arts Centre during September.

Past winners include Ray Beattie, Jock Clutterbuck, David Rose, Alun Leach-Jones and Jorg Schmeisser.

As guest country New Zealand print makers will be particularly encouraged to compete in the 1990 Freemantle Print Award.

Limited entry forms available from the CSA Gallery.

### Anderson Park Art Gallery, Invercargill 1990 Annual Spring Exhibition of Art

6 - 28 October 1990

Limited entry forms available from the CSA Gallery

### University of Canterbury Continuing Education Programme Term 3 1990

Includes courses in Conservation, Drama, Fine Arts, History, Languages, Literature, Music, Photography, Politics, Science, Social Sciences, Women's Studies and others. Limited programmes available from the CSA Gallery.

## MEMBERSHIP

### New Working members for 1990

The following ten artists were selected from this year's CSA Gallery Annual Open Exhibition held in the North and Mezzanine Galleries from 4-15 July 1990.

Edna May Brand, David Charteris, Kay De Vries, Owen Freeman, Frances Jones, J T Muller, Tony O'Grady, John G Prince, James Thompson, Alexis Watson.

The following CSA Council members were involved in this years selection: Penny Orme, Jewel Oliver, Bill Cumming and Grant Banbury. They were delighted to find that the exhibition contained such a broad range of media-painting and photography as well as both wood and stone carving. On behalf of the Council they wish the new working members well in their new status.

## DI FFRENCH PHOTOGRAPHER BY PAT UNGER

**D**i Ffrench is the Trustbank Canterbury artist in residence for 1990. She formed her reputation as an artist with bold environmental and performance works in the late 70s and early 80s. Now working in photography, the influence of Ffrench's performance work may be seen in the way she builds up her photographic compositions using a diverse range of materials, creating images to convey ideas. Pat Unger visited Di Ffrench in her Arts Centre studio to see the artist at work and to explore the means and techniques by which Ffrench produces her photographs.

Whoever said that photomechanical reproduction would rob the image of its 'aura', had not seen Di Ffrench's work. Her monumental prints capture their own 'aura'. Each study of figure, form or landscape is based on external reality. But that reality is manipulated both to carry a number of metaphysical subtleties and to elicit appropriate sensations. The result is a pictorialism, enriched by evocative message and passages of lyrical abstraction.

Ffrench's photographic art is to make human knowledge, imagination and inventiveness visible. To achieve this she uses an amazing mix of objectivity, artifice and beautiful, illusory surfaces. Trustbank Canterbury Artist in Residence for 1990, Ffrench also has a background in academic study, sculpture and performance art. "I've broken all the rules of photography", she says in her search for a heightened metaphor through which to transfer idea into image.

In a complex process she first photographs the figure or subject; incorporates it in a mock-up with other material such as small sculptures, drawings, historical or architectural emblems and records it on a slide transparency. This is then protected onto a specially constructed surface to be rephotographed. And Di Ffrench's surface is no ordinary surface. Within an oblong wooden box are spread layers of burnt coke, ash, coal and dried leaves, sometimes sprinkled with powdered colour tempera. This gives the final print irradiating points of carbon-light, limited colour and touches of marble-like texture.

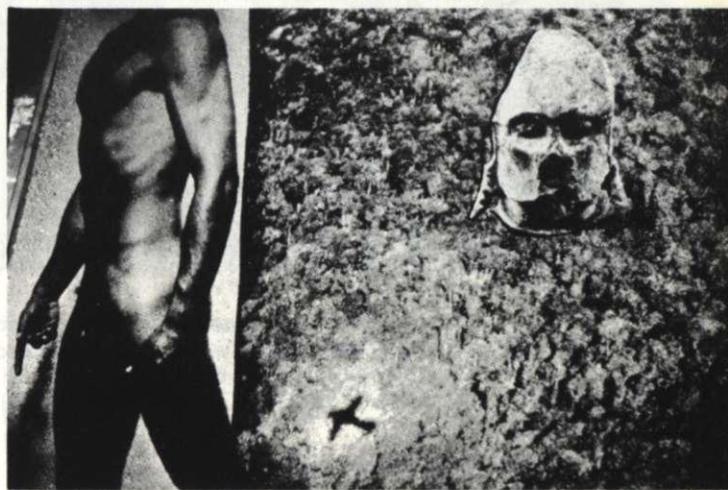
Nothing is too much trouble to achieve effect. For her autumnal "Gingko" series, Ffrench drew a rose in the Botanic Gardens. She projected a transparency of the drawing onto hand-made 'seedpods' which she filled with petals and powdered tempera and then burst open within a bed of leaves. The whole thing was then rephotographed and edited.

This series captures not reality but the memory of reality. It recalls sensations of running in Dunedin's Green Belt in the early morning. Black lines and shadowed leaves, picking up the light

become visual pieces in a private landscape. Together they look like wonderful organic shapes seen through richly marked silk gauze or captured in Tiffany style stained glass.

Years of experimentation, photographing and rephotographing, from tables and ladders, in the dark, amid coal dust and nature's detritus now make visualisation easier.

Ffrench's 'beauty' lures the viewer into pictures that are not always as innocently poetic as they seem. In the "Hunter Warrior" series images of man, ancient Spartan helmet, shadow of weapon-hand and plane on a landscape of dense bush, (glowing with a napalm-bright orange) imply there is an eternal hunter-warrior annihilation in all societies. The body, she suggests is a vehicle for being woven into the world. Each person is a symbol of their social history and biological uniqueness.



An image from the "Hunter Warrior" series 1990.

All aspects of her work are constantly questioned by Ffrench. How far does the artist orchestrate or subvert her viewer's interpretation of the presented images and themes? She relies on subtle emblems and nuances to encourage full and free involvement by those who "... naturally bring their own background of experience to the work".

Problems concerning the frame also preoccupy her. Is it decoration, part of an overall installation or does it act as a barrier to the image?

To overcome barrier qualities, Ffrench encapsulates her large (40" x 50") colour print in two sheets of clear mylar and places this archivally correct 'sandwich' onto prepared satin finish black aluminium sheeting with eyelets. (Cibachromes need different treatment). Materials are thus used to enhance the wishes of the artist not to dominate, and to also provide accessibility.

In the "Hunter Warrior" series, the work is supported on greened rods to pick up the green in the helmet and to give more sculptural emphasis to the composition as a unit.

This artist works in the self-imposed isolation of her own perfection. She seldom looks too closely at other art currently being done. "I've got enough problems of my own. I'd rather read history as it pertains to my work and my portrait interpretation", she states. Cool and experimental, her approach produces photographs with perceptual depths enhanced by beautiful surfaces.

Pat Unger

# a **NEW** art gallery

## what do the artists want?

As there has been much discussion on the subject of a new art gallery for Christchurch, the CSA approached a number of local artists and art writers for a brief written submission on the topic. We include these statements in this issue of PREVIEW giving the thoughts of some members of the local art community on a new art gallery for the city.

**Ria Bancroft**  
**Sculptor**

"My main belief is that a city ART GALLERY should be an integral part of city life. The siting of the proposed new art gallery in a renovated and adapted Government Building in the Square would bring the world of art into the everyday lives of people. Continually the square is filled with Christchurch citizens and visitors who are attracted by sights and sounds found there. What a contribution to vital city life to have our ART GALLERY available to visit and enjoy.

**Barry Cleavin**  
**Senior Lecturer in Printmaking**  
**University of Canterbury School of Fine Arts**

"My thanks to the CSA for democratically eliciting 'ARTISTS' COMMENTS ON A NEW GALLERY IN CHRISTCHURCH'.

One local architect has already publicly presumed comment on behalf of artists. I am not in accord with that conceit or the recycled option.

'A NEW ART GALLERY FOR CHRISTCHURCH' please.

**Denise Copeland**  
**Printmaker**

"Thank you and the gallery for the invitation to comment on 'A NEW ART GALLERY IN CHRISTCHURCH'.

I would support a new purpose built art gallery for Christchurch, not an obsolete government building in Christchurch obviously needing major architectural surgery. I am not willing to accept the make-do-and-mend in this case."

**Shane Cotton**  
**Painter**

"I feel that a refurbished building would in no way equal a new building specifically designed for the purpose of accommodating and presenting artwork. Accommodating the increasing size of the City's art collection, adequate presentation of local, national and international art shows, which I hope will all increase, can only be met with the advent of a complex capable of coping.

I do not believe this could be achieved through the replanning of an existing building."

**Dr. Denis Dutton**  
**Senior Lecturer in the Philosophy of Art**  
**University of Canterbury**

"The Fable: Imagine your excitement! You're on your way down to a dealer to buy the new car you've always dreamed of. Just before the showroom door you're stopped by an old and dear friend who generously offers you — free! — his 1971 Mini. It's hard to resist, especially as his car has sentimental value to your friend and there are no strings attached (except the metal band around the body holding the car together). How can you

say no? True, your friend's mini needs a bit of paint and interior cleaning, but the holes in the seats can be inexpensively recovered. And though at 370,000ks the engine burns some oil, and you really dreamed of a Range Rover, you must be practical and simply accept the offer . . . Yet, as you turn into the drive with your "new" car, you might feel just a bit crestfallen.

The moral: I wish this fable had a clear moral, as I wish our art gallery problem had an easy, perfect solution. It's hard to turn down a sincere, money-saving offer. But we must ask what we want our new art gallery for. To conserve a venerable building? To save a goodly sum of money? To improve the milieu of downtown Christchurch, so that the Doghouse puts croissants on the menu? If it is an art gallery we are interested in (as opposed to urban renewal) then it does seem to me that the curatorial and exhibition needs of art in Christchurch for the next generations must come first in our thinking."

**Neil Dawson**  
**Sculptor**

"I strongly support the proposal to convert the Government Buildings in Cathedral Square into a new Art Gallery for Christchurch.

I will be very disappointed if one more fine opportunity to get art into the city and the city into art is lost."

**Noel Gregg**  
**Forger**

"Thank you for the chance to supply a statement on the new Art Gallery and siting. My thoughts are that it should be a purpose built building situated overlooking Victoria Square about where Armstrong's Building is now. It should have galleries straight off the street which display good New Zealand craft, sculpture and painting pieces and these should be for sale. The next floor should have rarified paintings etc — a bit like the Robert McDougall Gallery has now."

**Julie King**  
**Senior Lecturer in Fine Arts, University of Canterbury**

"Lost: one new art gallery, somewhere between the gardens and the Square. Town Planning has become the principal issue. The focus of discussion should be what kinds of arts spaces our community — women, men and children — want."

**Quentin MacFarlane**  
**Painter**

"One day I hope to see a new Art Museum/Exhibition complex built for the Canterbury Province and funded accordingly. I suspect the role of a major public art gallery will be much broader in the next century.

However, I am concerned that no clear assurances



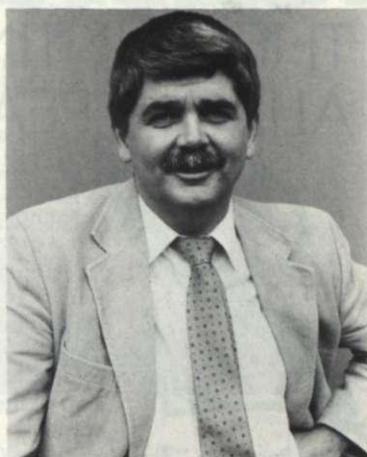
Trevor Moffitt



Richard Reddaway



Neil Dawson



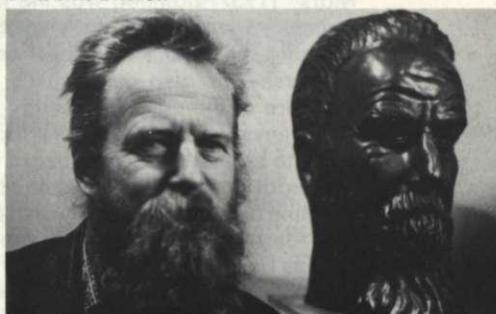
Dr Denis Dutton



Ria Bancroft



Noel Gregg



Llew Summers



Pat Unger

have been made to retain and fund the Robert McDougall Art Gallery as a historic and cultural aspect of our society."

**Trevor Moffitt  
Painter**

"If rumours are true that someone's grandfather was involved in constructing the Government Building in the Square or that the Labour Government wishes to offer the building as an election year "gift" then the sham of private and political interest should be exposed and the city left to get on with building the sort of gallery our Coley proposes."

**Don Peebles  
Painter**

"One shudders at the thought of what might replace the existing Government Buildings if it were given the bulldozer's grudge. Never-the-less I find it rather too claustrophobically squeezed in between other institutions — the church, the banks and insurance places to excite me as a site for a public gallery. I believe that we should start afresh with a specifically designed structure."

**Richard Reddaway  
Sculptor**

"If Peter Beaven's plan to refurbish the Government Buildings isn't perfect, it is at least realistic, and at most potentially wonderful. I hope, within my lifetime, to drink coffee in its cafeteria and survey its sculpture gallery."

**Llew Summers  
Sculptor**

"Thank you for the opportunity to comment on the resiting of the McDougall Art Gallery. I have a strong prejudice towards the preservation of old buildings and would therefore love to see the old Government Building on Worcester Street used as a new gallery. As I see it, renovating an old building has got to be cheaper than rebuilding. If

there is an insistence on a new building I would prefer a space where no historic or interesting buildings are to be removed."

**Bill Sutton  
Painter**

"The arts make their own space to function in, so an entirely new building providing for developments at present only dimly imagined must be devised. A reconstituted building imposes restrictions on space before planning is even started. The old Government Buildings merely succeed in looking grand, and no doubt could be useful to hang some pictures in — full stop."

**Pat Unger  
Painter and Art Critic**

"Contemporary art needs contemporary space; large exhibitions need off-loading space; gallery staff need design specified space and the public needs accessible space close to other 'cultural' venues.

If a refurbished building is considered, its structure should be visually compatible with its (new) purpose. its form should serve its function, not subvert it.

The Government Buildings are not contemporary, not practical for good gallery administration, they don't have room for large trucks and are not convenient for the public.

By all means save the Government Buildings — just don't put the City's art collection in them."

**Gordon Walters  
Painter**

"In my opinion, given the special requirements essential for a public art gallery, the only long term solution to the problem is a new building. This should properly house the gallery's permanent collection and provide flexible space for temporary exhibitions. No renovated old building would be suitable."

# CONTEMPLATING METAPHYSICS

## THE PAINTINGS OF ALAN PEARSON BY ALISON PEARSON



paintings which were exhibited at the recent Canterbury Perspectives exhibition at the Robert McDougal Art Gallery explain the commencement and the culmination, in part of the philosophy and spiritual inclinations of Alan Pearson. "The Saturn in Conjunction with Mars" (1957) painting was the first step along a painterly journey, primarily an evaluation of the self and the relationship between Mars and the Universe but also, an artist's insight into the structure of the universe itself.

Denys Trussell in his forthcoming book on Alan, to be published by Hazard Press, has drawn a comparison between the subject matter in Alan's painting and the philosophy of the quantum theory.

Alerted to this, I have read recently, Paul Davies book "God and the New Physics". Davies states that "because of the quantum effects even the purest vacuum is a ferment of activity crowded with evanescent structures". In "Heaven and Blood" painted just prior to a return visit to Italy in 1988, Alan has given these "structures" human form and by doing so, makes an image more sympathetic to our understanding of life before and after death.

Similarly, "The Music Makers" of 1989 grapples with giving tangibility to metaphysical considerations. Here, reading Platonic theory is enlightening. Plato in "Timaeus" describes the "abstract space in which sensible things move (originally the space or gap between heaven and earth) as a receptacle". The Music Makers represents that "receptacle" in abstract space.

Alan is in accord with these images yet he has never read Plato or the New Physics. He has read excerpts from Schopenhauer, Nietzsche, Meister Eckhardt and Jung. With no secondary schooling, Alan relished the time at Art School to think about the nature of the world around him. In perspective classes in 1957 his drawings were concerned with planetary arrangements, the interconnection of planet in the solar system and the stretching of those astronomical bindings.

In the 1960s he painted a semi-abstract landscape series (some of which were exhibited at the CSA in 1964) which interlocked figurative elements with mountains and sky. For example, "Mount Rolleston" (1964). The structure of the mass and the rhythm in the paintings dominated any colour consideration. He was attempting to make sense of the elemental forces, the density and power of the earth structures; Man was tenuous and the sinuous figuration confirms the temporary separation of Man as an entity from Totality.

The fluidity of matter, the rhythms of the earth, sea and sky occupied his more abstract painting in Canterbury again in the early 1970s (eg: the 'Winged Victory' or 'Nike' series) and in Auckland with the 'Huia' series. Always, Alan has sought

harmony between the rhythmic figurative element of the landscape and that of the physical realm itself. At this time too, he painted semi-abstract works on the Crucifixion theme. The McDougall "Requiem for a Crucifixion" (1979) unites the figurative harmonic structure of his earlier 'Nike' series with that of the Christian principle of suffering in order to attain understanding. In this case the repetitive cruciform shapes represent Everyman.

Alan's Italian series and English Theatre works continue these themes in a European location. Back in Dunedin in 1986 the 'March of Time' paintings deal with the transitory nature of human life and reflect Alan's displacement as a European from his cultural roots. Remarkably though, Alan attributes a spiritual significance to this land similar to that in Darcy Nicholas's recent paintings in the McDougall Annex. "The Head of Otago" (1986) is indicative. However, where Alan's focus is on the universal spirit of the creation in the land and man, Darcy Nicholas portrays an ancestral and tribal spirituality.

"The Head of Otago" was an archetype for other recent paintings, notably two located near the headwaters of the Waimakariri. Reworking the 1964 ideas, Alan identifies a spiritual face (symbolic of the energy which prevails through time), uniting this with the physical monumentality in a painterly, musical rendition of metaphysical reality. He sees it as "the soul of humanity entering life."

So "Heaven and Blood" forms the basis of this last series. The abstracted figurative forms, repeated and varied, sometimes static, sometimes mobile, at times joyful, at times contemplative and solemn, fill the compositional space. Serial variations occur in light, colour, form, shape and mood, reflecting his own moods, attitudes and temperament throughout the last two years.

Alan has been single-minded in defining and articulating his spirituality for himself. Equally, his inner eye—like some detached, mobile enzyme—has coursed through his mind and body, keeping a close scrutiny on its proper functioning. That constant self-awareness and his ever present sense of humour has sustained him in a personal liberty by which means he travels both inner and outer realities.

References Davies, Paul C W "God and the New Physics," Dent London, 1983. Popper, K R "The Open Society and its Enemies." Plato Vol. 1. Routledge and Kegan Paul, London 1962.

Heaven and Blood. 1988 Alan Pearson.



S E P T E M B E R 1 2 - 1 6

E X H I B I T I O N S

PREVIEW TUESDAY 11 SEPTEMBER 8PM

## GAVIN LUCAS

### "The Colombo Street Project" Photographs

The photographs exhibited by Gavin Lucas in this show are presented as an official project of the New Zealand 1990 Commission, with sponsorship from Minol-

ta and Ilford. The prints were taken over twelve months and combine documentary reportage with a more contemplative view of people and events on Colombo Street in Christchurch. The intention is not to record dramatic events but to provide a catalyst, inviting the viewer to consider the emotive and factual content of the works.

Untitled, photograph, by Gavin Lucas



S E P T E M B E R 1 2 - 2 3

E X H I B I T I O N S

PREVIEWS TUESDAY 11 SEPTEMBER 8PM

## SAM MAHON & KEITH ALEXANDER

"I asked my daughter the other day what she wanted to be when, or if she grew up. 'Ballerina, artist, musician...', and then, a little reluctantly, 'Accountant?'

She told me she'd quite like to be a Patient. Not wanting to burden her with the particular difficulties of that career, I changed the subject and asked her opinion of a design I had been making for a sculpture. It is simply a black backed seagull's egg supported by a copper wire nest in a steel thorn bush.

She took the drawing and studied it for a while before carefully sketching in more thorns.

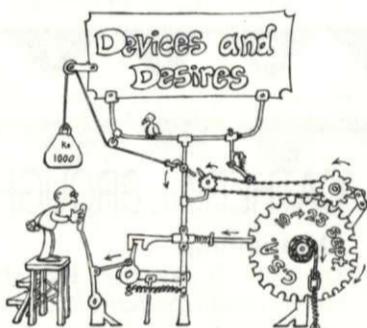
'This way', she said, 'no one will be able to get their hands in and break the egg.'

So, at four and a half, apart from being aware of the careless nature of human beings, she is able to participate in the work I am doing. I like that.

Last week I visited a friend of mine at Art School. He had just finished his submissions but was in two minds whether to present them for examination or not because, in his

words, 'They (the tutors) haven't done the necessary reading to understand my work. Fear not, gentle reader, the exhibition that Keith and I have built for you is designed to delight rather than challenge. You might even bring the kids... so long as they're well insured.'

Sam Mahon



Sam Mahon & Keith Alexander

"Devices and Desires" — Sam Mahon and Keith Alexander

## ART ON VIDEO

### Video Presentation

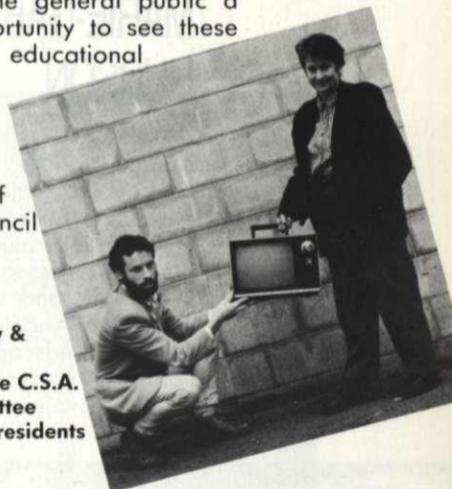
An extensive 10 day programme of art related 'videos' will comprise this year's President's Exhibition.

Usually held in the spacious Mair Gallery and of a more standard visual nature for example: paintings prints or sculpture, this year's exhibition uses the technology of video to bring images alive, and takes place in the more intimate space of the Canaday Gallery.

The documentary nature of the videos will cover a broad range of 'art' activities, both New Zealand based and international. Artists' videos will also be included. Material has been sourced from many outlets. A full programme will be available in late August, giving members, schools, tertiary institutions and the general public a unique opportunity to see these exciting and educational screenings.

Curated by members of the Artists Committee of the CSA Council

Grant Banbury & Penny Orme, members of the C.S.A. Artists Committee curating the Presidents Exhibition.



S E P T E M B E R 1 7 - 2 3

E X H I B I T I O N S

## SELWYN HOUSE SCHOOL EXHIBITION

This exhibition brings together a collection of artworks all owned by ex-pupils of Selwyn House School. The works range from early New

Zealand paintings to recent works by New Zealand artists and the proceeds from the show will be presented to Selwyn House School.



SEPTEMBER 26 - OCTOBER 7

EXHIBITIONS

PREVIEWS TUESDAY 25 SEPTEMBER 8PM

## CSA ANNUAL SUMMER EXHIBITION

Working members of the CSA Gallery present works in a variety of media for this exhibition.

Receiving Day: Friday 21 September  
Opening: Tuesday 25 September 8pm  
Closing: Sunday 7 October 4.30pm  
Collection of Work: After Thursday 11 October

## WONG PIK WAN

### Paintings

Educated in Hong Kong, Wong Pik Wan received a solid grounding in Chinese culture and classics. These provide the sources for works painted in a manner drawn from traditional Chinese brush painting and calligraphy in Singapore under Mr Fan Chang Qian, a mainland China artist and graduate of the Shanghai Academy of Fine Arts.



Wong Pik Wan

## GLENDA ROBERTS

### Paintings

Trained as a commercial artist, Glenda Roberts now paints colourful landscapes and domestic interiors in watercolours. Her works are influenced by both New Zealand artists such as Frances Hodgkins, Maude Burge and Rita Angus, and by artworks seen on her extensive overseas travels.



"The Artist's Kitchen", Watercolour, Glenda Roberts

## "CONVERGENCE"

### Vivienne Mountfort and Ricki Manual Weaving and Carving

This exhibition represents the convergence of the arcane, elemental and planetary spheres to weaver, Vivienne Mountfort and wood carver, Ricki Manual. The works derive their symbolic content from traditional Maori art.



Weaving by Vivienne Mountfort

OCTOBER 10 - 21

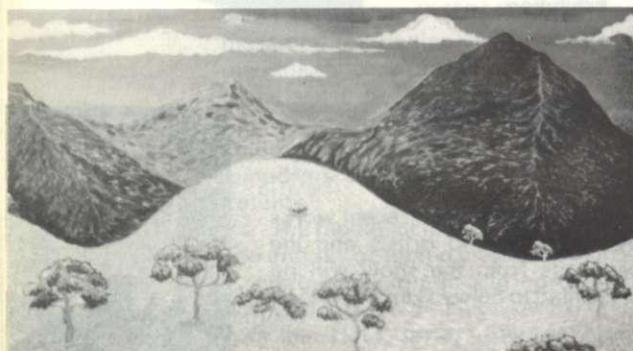
EXHIBITIONS

PREVIEWS TUESDAY 9 OCTOBER 8PM

## MARIE-GABRIELLE HUDSON

### Paintings

Marie-Gabrielle Hudson is a Liverpool born artist who moved to New Zealand eleven years ago. She uses the naturally strong colours of acrylics to help emphasise the colour and variety of earth shapes and vegetation in the New Zealand landscape. Her fascination with colours, patterns and textures is also evident in these works.



Untitled, Acrylic, Marie-Gabrielle Hudson

## CATHERINE BROUGH

### Oil paintings

The motifs in Catherine Brough's recent paintings derive from the gorges and river valleys of the Canterbury high country. Brough synthesises landscape forms with experimental paint application in these works. Each gesture in the painting has its parallel in the landscape.



Untitled, Oil on paper, Catherine Brough

## DAVID JONES

### Paintings

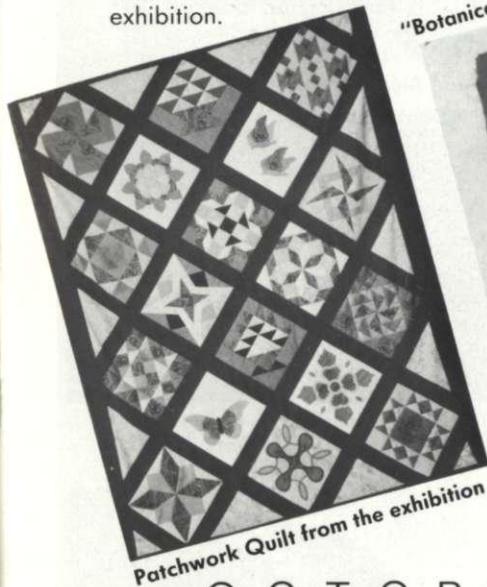
Auckland artist David Jones has exhibited widely, in New Zealand and his works can be found in collections both here and overseas. His travels abroad to visit art galleries have clearly influenced his work and he has emerged as a painter with a distinctive linear style. David Jones was awarded the 1988 Lord Bledisloe medal.



"Nude Study", Oil on board, David Jones

## CANTERBURY PATCHWORK AND QUILTING GUILD EXHIBITION

In this biennial exhibition patchworkers and quilters from the Canterbury region present works with guest exhibitor — Pat Hewlett, a patchworker from Alexandra. Group quilts designed last winter will also be displayed along with this winter's "Kaleidoscope Quilt" which will be raffled after the exhibition.



Patchwork Quilt from the exhibition

## JEAN JOYES & ROYCE McGLASHEN

### Paintings and ceramics

Jean Joyes displays works on two different themes in this exhibition. The first group is based on the artist's observation of the seasonal changes in her garden and the second derives from an interest in the energetic and anthropomorphic forms of pots seen at the

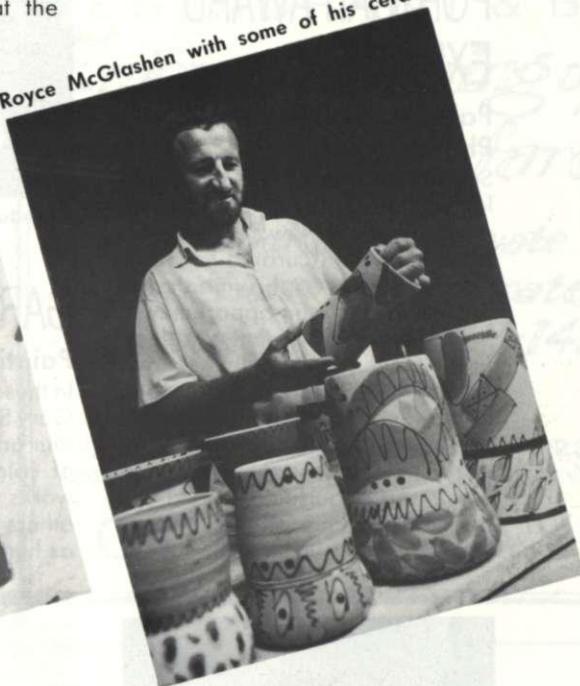
McGlashen workshop.

Royce McGlashen presents a continuation of his work, exploring the dramatic aspects of teapots without reference to function, and his most recent range of highly decorated ceramic works.

"Botanical Garden", painting, Jean Joyes



Royce McGlashen with some of his ceramic works



OCTOBER 25 - NOVEMBER 4

EXHIBITIONS

PREVIEWS WEDNESDAY 24 OCTOBER 8PM

## DAVID THOMAS

### Recent Paintings

David Thomas paints the New Zealand landscape in watercolours, concentrating on scenic South Island areas such as Golden Bay, the Lewis Pass, the Southern Lakes and Milford. His work is concerned with the climatic and geographical variations in the New Zealand landscape.



"Maruia Valley Hills", Watercolour, David Thomas

## ELIZA DONALD

### Paintings

After arriving in Auckland in 1989 Eliza Donald became absorbed with the blue water surrounding the city and the boats floating upon it. She discovered the feminine symbolism associated with boats. They are referred to as "She" and also symbolise the female in the form of the yoni. The symbols, myths and biblical stories associated with sailing vessels began to intrigue the artist.

The first churches or Pagan Temples arrived on the idea of the central nave for their roofs, from upturned boats, and babies are still rocked in cradles — the same simple shape and motion of sea vessels. The works in this exhibition derive in part from these symbols and ideas.



Eliza Donald

## ALAN PEARSON

### Paintings

Alan Pearson presents some of his recent works in this exhibition, displaying his distinctive style and strong emotive use of colour.

## PHILIP KING CSA SELF PORTRAIT AWARD EXHIBITION

### Painting, Sculpture and Photography

Self portraiture, whilst very popular in Europe, has not attracted much interest in New Zealand. This is an exhibition curated by Bruce Finnerty to correct this imbalance, providing a unique opportunity to see artists as they see themselves. Bruce Finnerty gratefully acknowledges the support of Philip King Booksellers as co-sponsors of this exhibition of self portraits by invited contemporary New Zealand artists. An acquisition award will be made by Philip King Booksellers.

Self Portrait, Oil, Alan Pearson



"Spiritual Conductor", Mixed media on paper, Alan Pearson

## GARY STEVENS

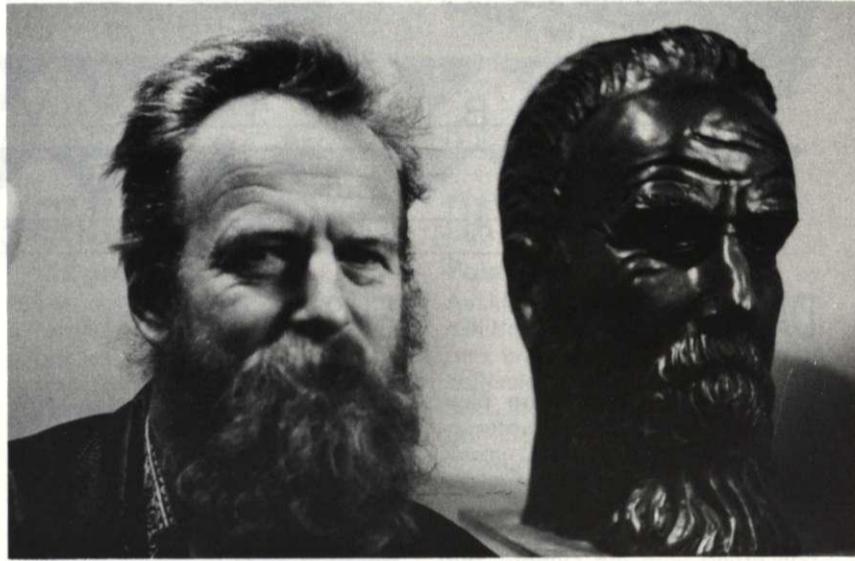
### Paintings

In these works, Queenstown artist, Gary Stevens paints with watercolour and oil stick to explore effects of colour and tone. Many of the works are purely abstract but others are based on subjects such as human faces.

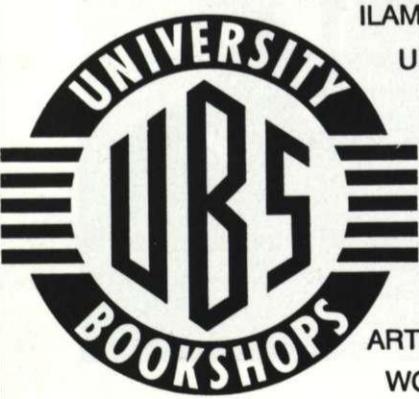


Untitled, Oil stick and watercolour, Gary Stevens

Self Portrait, Ceramic, Llew Summers



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'Anxious Soviets after happenings at the Dom Literaturov.' Jan 1990. Acrylic and Pastel on paper, Piersa McArthur

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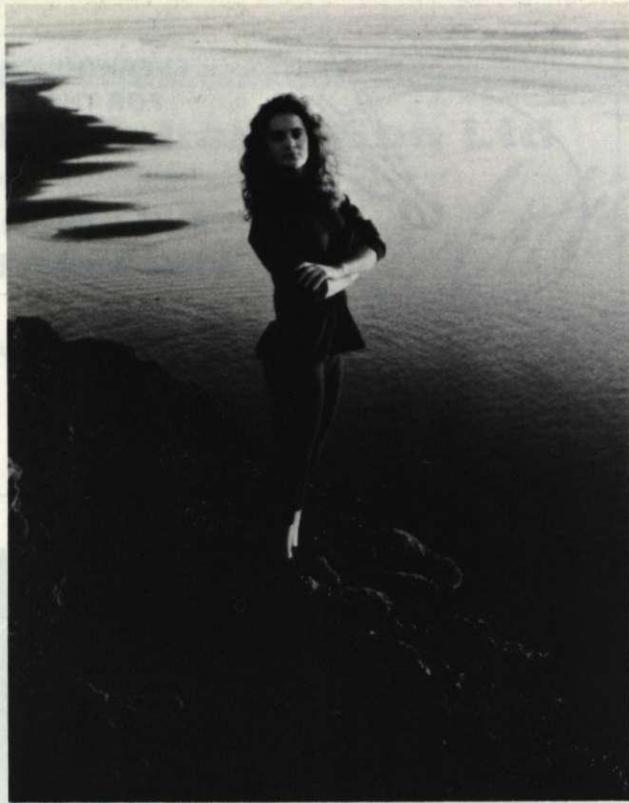


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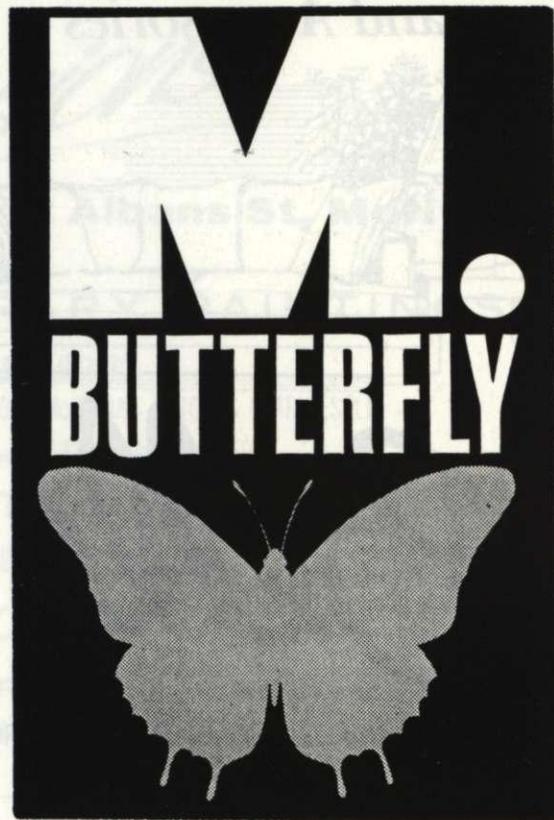
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