

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

PREVIEW

MAY — JUNE 1991 158
Art in the heart of Christchurch



CSA SELLING GALLERY REVEALED

PROFILE: GAVIN CHILCOTT

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Fax (03) 667-167
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10am-4.30pm
Sunday 2pm-4.30pm

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Blair Jackson BFA
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LETTERS TO THE EDITOR

Dear Sir
The March-April PREVIEW has letters concerning Don McAra's paintings and those of my relatives and myself, and I suppose one of us should have a turn, and voice an opinion. I can see that if Pat Unger

Cover Photograph:
CSA Selling Gallery

were my employer, to paint pictures, I would have to change my style and approach considerably. I haven't seen her own work for some time, it's hard to visit many exhibitions living out of town, but from what I remember, if the role of employer and employee were reversed, she might find the same, although I respect her artistic ability. Michael Armstrong takes a broader view, chivalrously allowing both sides of the argument a place in the sun, which is surely the way it should be. Looking at present trends in living some of us oldies might be forgiven for a few nostalgic backward looks, to the time when it was unnecessary to lock one's car in Christchurch streets, for instance.

There is a feeling among many contemporary artists that it is their duty to shock the public, to shake them out of their silly thinking. This has been done very cleverly by many gifted artists, but few if any have given us a lead as to what is more sensible thinking. After the War (W.W.II) I looked for a forward-looking movement that I could join and maybe contribute to, knowing myself to be too limited to be a leader, but found none at all that I recognised. All the new styles of art seemed to be just that, styles of representing, not significant contributions to thought. So I felt that at least painting our lovely country was doing no harm, I enjoy it, and the joy I have in it may help and encourage some people.

The Greenies are doing a good job pointing out the environmental mistakes modern living is creating, it is better done in words than visually. Anyway why dwell on morbid subjects when happy and inspiring ones still exist. Point those out and some people may move to try to preserve them.

Goya's etchings and Black Period paintings vividly depict the folly and destruction of war, but it has not had much real effect yet, and I rather suspect that his happier painting periods earned him more money and less ulcers.

However, we can all rejoice in the fact that this is a free country, and we have as yet no Big Brother breathing down our necks telling us to paint, or write, this way or that, and hopefully we can all co-exist with our differing styles, and vive la difference.

Yours sincerely
Austen Deans

P.S. I am sorry that the Press doesn't use its colour facility to help its Art Reviews, it would surely help us, the public, to understand better what they are about.

Reply

Dear Sir

Thank you for the opportunity to answer Austen Dean's letter.

For me, painting and criticising are two separate roles. I am aware of the old saying "when you can, do; when you can't, criticise" (or "teach", "administer", whatever point is being made). Are book reviewers required to publish, before they can criticise? Are music critics expected to notch up a concerto or two before they qualify? And to a standard, supposedly, as high as, or higher than anyone they criticise?

The development of art is fascinating, from Classicism, Romanticism, Realism, Impression, Fauvism, Modernism and on to such styles as Op, Pop and Neo-Geo. That marks on paper are not just a spontaneous expression of talent, skill or happy accidents but the coming together of many aesthetic threads, appropriate to particular attitudes and times, is a compelling story. The role of a critic is to assess individual works, and then place them in a wider, pictorial debate, not just view them in terms of yesterday's solutions.

Mr Deans points out we still live in a democracy and are thus free to paint as we wish. Presumably, a critic is also permitted to criticise as s/he sees fit.

As to whether Mr Deans and I should change roles; I could not possibly paint with his practised eloquence (nor would I wish to copy him). If he would like to become a critic, then I wish him the best of luck.

Yours sincerely
Pat Unger

Dear Sir

The exhibition 'Art For Heart's Sake' in the Christchurch Arts Centre, the Cloisters, is to be from May 21st to May 31st 1991.

The artists after covering their own costs, then give the rest of the proceeds to the Romanian orphans. The artists give their money to 'Art For Heart's Sake' who use it in two ways:

1. Pay for children's air fares from Romania to New Zealand, with new parents. Artists pay for children's fares only.

2. Give some money to Mother Teresa, who works with the worst cases in Romania.

Hamish Keith said he would like to see more shows like 'Art For Heart's Sake' throughout New Zealand. Christchurch as a town has been great, as have the artists.

Yours sincerely
Clare Ritchie (Abridged)

MIXED MEDIA

The CSA Arts Ball is back — with a vengeance!

Dance to your
Arts Content!

For the first time in more than thirty years, the Arts Ball, which was so popular in the 1920s and 30s, is being reborn.

On July 20, arts supporters are invited to a night of fantasy, romance and glamour which organisers promise will be remembered for a long time. Gallery Director, Chris Taylor, says the CSA feels very committed about bringing back the Arts Ball.

"We're reviving it so that the gallery can be more of a focal point. While patrons may feel that exhibition openings fulfill their social expectations of the CSA, we want to extend our identity further."

Chris Taylor says that back in the 20s and 30s, only a few organisations like the CSA staged functions like Arts Balls. "There were no inner city bars or restaurants then, so the art gallery had an important role to play in the community."

He says the overwhelming response to the CSA's centenary, and its 110th anniversary last year was also a reminder of its past social profile. "With the July Arts Ball, we hope to restore that profile."

In a rather ironic move for an art gallery, the CSA's walls will be stripped of artworks in the week leading up to the event. Instead Chris Taylor says the whole of the building's interior will be transformed into a place that is barely recognisable. "We really want people to come and experience the gallery as an installation so that it becomes an art event in itself. Then they're walking into somebody's creative experience, rather than seeing it from an observer's point of view."

So what will this massive transformation involve? Richard Till, an event designer, artist and owner of Christchurch Cafe Espresso 124, says no gallery will look the same. Well versed in the business, Richard has worked as a set designer and set builder for the Court and Downstage Theatres as well as exhibiting his own paintings. He plans to treat each of the gallery's halls as a separate entity, largely through the different use of lights. "I want to create a vastly different environment — a theatrical pastiche where people look good, but are a little surprised by their surroundings."

Finger food by Richard Till will be served all evening, and champagne will flow freely. Music to appeal to all tastes will be provided by Christchurch's finest musicians.

Tickets will be on sale at the CSA Gallery, Espresso 124 and Radar Records. Tickets cost \$150 a double for members and \$170 a double for non-members. Single tickets cost \$75 for members and \$85 for non-members. Ticket price includes all food, drinks, entertainment and is inclusive of G.S.T.

Garvin Chilcott: Truthseeker Canterbury Artist in Residence

MIXED MEDIA

CSA GALLERY NOW STOCKS HIGH QUALITY MAGAZINES

ARTFORUM, INTERIOR ARCHITECTURE, TENSION, CRAFT ARTS and ART NEW ZEALAND. The CSA Gallery has all these magazines for sale at reception. See the display and feel free to browse. They represent the best in contemporary art/craft/interior design magazines. We are happy to take orders and post out.

NATIONAL MUSEUM OF NEW ZEALAND EXHIBITION OF ROYAL DOULTON CERAMICS 1992/93

The National Museum of New Zealand announces that it will sponsor a major exhibition of Royal Doulton ceramics in 1992/93 drawing on public and private collections in New Zealand, Australia and Britain. The exhibition will be shown in Christchurch in March/April 1993. If you have any items of Royal Doulton which you think might be suitable for inclusion, please advise the curator: David Harcourt, Curator, Royal Doulton Exhibition, PO Box 12479, Wellington.

10% DISCOUNT IMPORTANT BENEFIT TO CSA MEMBERS

From May 1 to July 1991, CSA members will receive a 10% discount on any purchase from the Selling Gallery. This is a considerable saving and a real opportunity to purchase art by New Zealand artists at an attractive price. We are happy to let artworks out on approval if you want to be sure of how a painting will look in your home or office. We also offer free consultancy. Please contact Grant Banbury at the Gallery.

CSA GALLERY T-SHIRT

This is available from reception at the Gallery. 100% pure cotton, available in all sizes in two outstanding designs. One design is by Kirsten Newman, winner of the design competition, the other style features the CSA logo. Excellent value.



Style one:
Children's \$14.95
Adults' \$19.95

Style two: Adults' \$16.95

PROFILE

Gavin Chilcott

1991 Trustbank Canterbury Artist in Residence

Trustbank (Canterbury) Artist in Residence, Gavin Chilcott lives up to his reputation as cool, witty and affable. In his Art Centre residence, surrounded by an endless array of catalogues, photographs and books (and paintings by artists such as Dick Frizzell and Michael Stevenson) he discusses how he keeps innovation and interest in painting alive. And his various strategies for introducing fine art back into applied arts. He is the quintessential artist, speaking with enthusiasm and humour about his preoccupation with life as a visual experience.



"My heroes in Australasia are, for want of a better word, instinctive artists. Some of them New Zealand theorists and writers have never heard of — their tastes haven't got there yet. Most of the people I admire come from Queensland. They make their work as they wish; they don't care what it looks like or whether it fits into ideas of what's International at the moment. Or the necessity of keeping some manifesto or other alive. And what I've got to offer won't come from anywhere else on the planet. My total preoccupation is currently in the Pacific."

For Chilcott, creativity is his way of opening a window onto the games of art and life. Using a personal dictionary gleaned from his New Zealand cradle-to-maturity experience, he selects quaint and quirky (or what he would call "Wonderfully strange and nutty") images that are always around, to confound, puzzle and entertain his viewers.

Born in 1950 and graduating with a D.F.A. from the University of Auckland, this artist exhibits widely in New Zealand, Australia and the United States.

Grouped together with other unconventional artists such as George Baloghy, Dick Frizzell and Denys Watkins, Chilcott developed a repertoire of plays, pieces and songs for his actors — the ubiquitous block-of-wood family — To perform on the symbolic New Zealand landscape of his youth. Totally devoid of angst and introspection these blocks act out life's great dramas in simplified



statements of naive but rhetorical grandstanding. Even tragedies such as the burial of a pet dog ('Interring a Terrier') somehow seem comical; it's impossible to imagine block-wooded people putting selfless emotion before empirical practicality.

Chilcott saw this unlikely family through a viewing screen framed and programmed by the vicissitudes of the 50's and 60's. Saturday matinees, the first 'smoke', space exploration, farm life, holiday jobs, pipi gathering and other rural/urban activities became the scenarios through which that ultimate in New Zealand side shows, fondly known as "our culture", was defined.

Ever an individualist, Chilcott has moved on from such writer-defined categories as "hyperbolic" (... "rhetorical and exaggerated ...", Elva Bett, "New Zealand Art") and "new image" (... "Figurative painters who evoke memories or associations ...", T.L. Rodney Wilson, Auckland City Art Gallery's "New Image" catalogue) to wider fields and media where he could energise his unique ideation and well-bred drollery further.

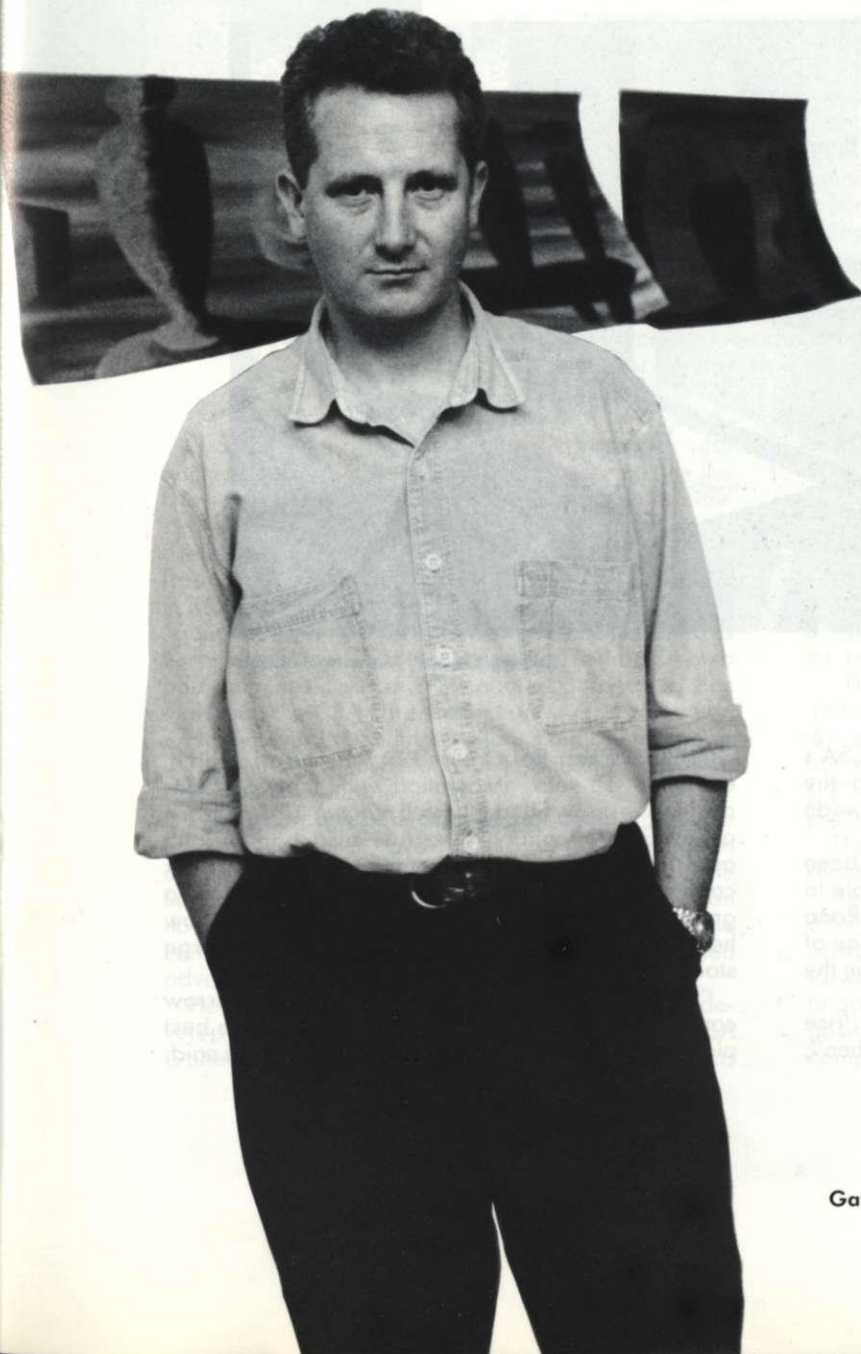
Recently he has translated his images into other media; he enjoys letting the products speak in their own idiom, especially when enhanced by a fine arts perspective. And he derives pleasure from working with other people, artists and craftspeople alike. Experience in Australia's broad sweep, including its aesthetic, has fed, for Chilcott, a now consuming Polynesian inspiration. Visits particularly to Queensland and the Great Barrier Reef have resulted in a fortuitous collaboration with Queenslander Errol Barnes, to create ceramic pots enhanced with both organic and art referent designs. Shapes of frangipani leaves, stars, hearts, scrolls and natural markings become totally sympathetic to their crafted object/support.

Chilcott explains this working relationship as being agreeably affected by "Australian artists expressing an anti-urban position, a type of bush mentality that's got nothing to do with Post Modernism. I find they are wonderfully committed and superb artists. And they don't compromise their work.

Another way this artist has devised, to get fine art back into craft is through furniture, its surfaces and its place in "urbane" lifestyle. An Auckland City Art Gallery artists' project, 1989-90, "Setting the Table" was an installation worked in conjunction with David White, cabinetmaker. (It will also be installed as a private commission in the United States this year.)

It filled the Auckland gallery's circular space with its elegant and quirky aesthetic. Gold/yellow/bronze hued table, chairs, carpets, wall paintings, mirrors, picture easels, latinised frieze and monolithic portico were described by Australian artist Tom Risely as having a "... physical hautiness (giving) way to intrigue, at (its) newness and freshness."

Gavin Chilcott: Trustbank Canterbury Artist in Residence



It was Chilcott's aim "to express 18th to 20th century ideas — from old to modern". And with its classicism, its mirrors reflecting art concerns, its hand sketched wall landscapes reminiscent of Italy, its carpets (designed by Chilcott and realised by Dilana Rugs), its Regency dining table and chairs and its golden lillies in Chilcott ceramic pots, it successfully simulated a total experience.

In a way this room invited desire; to look into the cultivated lifestyle of the beautiful people. Chilcott exploited a sense of accord, in which every object, even borrowed from different times, appeared to belong. He also highlighted the role of art galleries and museums in informing domestic, and essentially middle

class taste (and conversely how middle class taste informs art world aesthetics).

As Artist in Residence, Aucklander Gavin Chilcott will continue to prepare for his year's commitments, including overseas exhibitions. Now working with Australian ceramiscist, Errol Barnes, he finds real pleasure in extending his visual vocabulary to include fresh imagery from territories such as rain forests and the Gold Coast. "I've even discovered a renewed interest in shading which was absent in my paintings."

With rugs and furniture also falling to his pressing overtures, Chilcott's directive that "my art is my life" easily qualifies as a statement of fact.

Pat Unger

Gallery Offers Relaxed Diversity



Selling Gallery Viewing Lounge

The Selling Gallery, now a focal point of the CSA's marketing of artwork, stresses "the right work for the right place" and is attracting an increasingly wide patronage.

Established in 1983, its emphasis has always been to make a diversity of art styles readily accessible to the public and under the management of Mrs Rona Rose, it has developed a sound reputation as one of the best and most extensively-stocked galleries in the city.

Having seen the new Selling Gallery space "rise out of a cold, draughty corridor and an old kitchen",

consultant Rona Rose retired at the end of March, ending a 15 year association with the CSA. Her position is now filled by well known Christchurch artist, Grant Banbury, who has also had a long association with the gallery complex. Rona began her career at the CSA in the accounts department but a growing demand for "behind the scenes sales", saw her take over as consultant for the gallery's large stock in 1983.

"Works were then stored in racks in a narrow corridor out the back and it certainly wasn't the best place for displaying and selling paintings," she said.

To remedy the situation, CSA council member and architect, John Trengrove was called in to design a new facility and a dis-used kitchen was incorporated into the space as a viewing lounge and office. Rona said the impact of the new space was considerable, drawing the public's attention to the stock in a way that has since been actively encouraged.

"From the outset we felt it was important to give people free-rein. It was obvious they loved to browse through the stock in their own time and that they enjoyed a feeling of seeing behind the scenes, and every preview night there is a bottleneck here, as people overflow from the exhibitions to the stock room."

Rona says the Selling Gallery rapidly progressed from being "just a service area" to another viable hanging space "and it now really operates like a another gallery within the main CSA complex."

Further refurbishment to the storage areas was designed by the architect David Sheppard who was President of the CSA at the time.

Over 200 works by many of the country's top artists are openly displayed on sliding, rigid-mesh storage racks on a track system — three tracks deep in the corridor, with a further 33 shorter, double-sided racks, which accommodated small works through to large, loose-hanging banners. Strategically-placed halogen lighting enhances easy viewing.

Both Rona and Grant Banbury agree that exposure to a wide selection of styles in a short space of time ensures viewers will respond in a way not afforded by the solo artist exhibition.

"We have work covering the whole spectrum — from emerging and newly-graduated artists, mid-career artists to some of New Zealand's finest. And style-wise from realism through to abstract," says Rona.

"People may come in unsure of what they want, in which case we can expose them to a wide variety of work. On the other hand they may have definite ideas but these can often change when they have viewed a larger selection."

"It has always been our policy to encourage people to be more eclectic in their art purchases and in many cases it is simply a lack of exposure that prevents them from broadening their appreciation. That's where this highly visible stock room is so beneficial" she said.

"Now, in the process of looking for a landscape, people are exposed to much, much more. It has so many advantages over the old 'slotted-away-pull-out' system and it works in everyone's favour — the artist, the gallery and the client. And we can produce the best artist of any type of work a client may require."

Grant Banbury sees the Selling Gallery as a vital and exciting asset to the CSA and he brings to the consultants position an extensive knowledge of New Zealand art and artists. Grant has worked as an exhibiting artist himself for 11 years, since graduating from the University of Canterbury School of Fine Arts in 1979. In 1988 he was the recipient of the Olivia Spencer Bower Art Award and in 1989 he travelled to Europe and New York. He has worked at the CSA on a part-time basis since 1980 and until recently, has managed the CSA Hire Collection.

He believes the Selling Gallery's major strength is its consultant-client relationship and the extensive stock it has available.

"There are few other places that could house the amount of work we have and in a competitive market environment we make the most of that edge. The Selling Gallery is a big part of the CSA's operation now and we intend to strengthen its links to the community through promotion and specific targeted advertising."

He says unlike most dealer galleries, which develop "their own specific flavour and style", the CSA Gallery "is at the other end of the scale" and boasts

an "across the board" stock. "Our strength is our diversity and I am keen to see that extended even further. We are always on the look-out for new work and stock changes frequently."

The broad range of work available also puts the Selling Gallery in a very healthy position to service clients and Grant sees the area of corporate sales as a growing one he would like the gallery to be increasingly involved in.

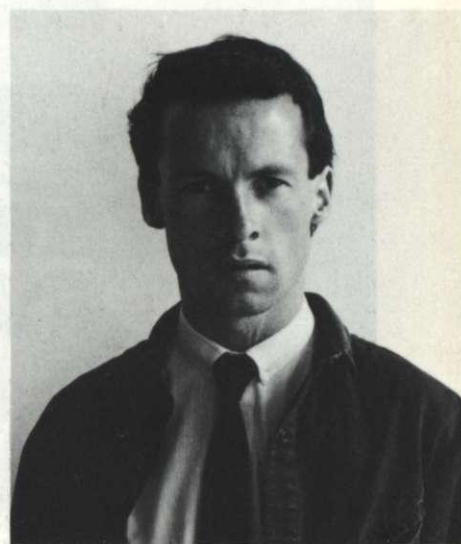
"The CSA is already known for its work in this area and we have established a firm trust with many clients. We are also able to offer artists' work on a two-tier basis — works by those who are exclusive to the CSA, (12-15 artists), along with the many artists who have paintings in stock."

The Selling Gallery also offers a facility for the re-sale of artwork.

As an artist himself, Grant feels he will be able to offer clients more in terms of perceptions about the artwork regarding techniques involved and he looks forward to following on from Rona Rose in the ongoing promotion of the Selling Gallery as a very positive and rewarding section to the CSA Gallery complex.



Rona Rose



Grant Banbury



coming exhibitions

8 - 19 MAY 1991
PREVIEWS TUESDAY 7 MAY 8 PM



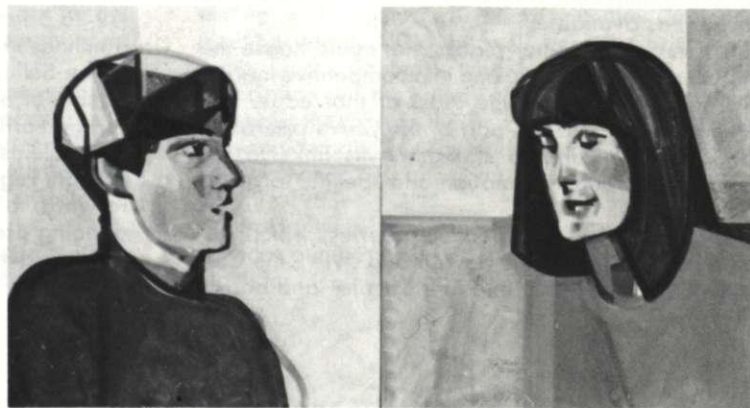
Anne Fountain, 'The Earth is the Lord's and Everything in It'

WILLIAM FIELD

PAINTINGS

William Field presents a series of single, group and multiple portraits set in landscapes and interiors. Many of the works consist of several canvases juxtaposed so as to suggest relationships or conversations. This refers to the way the images are experienced through popular idioms such as cinema and comic-strips. It also enables the intimate passages of colour to be isolated within each individual canvas while creating a dialogue between them. These theatrical arrangements serve as vehicles for the exploration of the formal aspects of picture making, while allowing for multiple readings that hint at narrative.

William Field, 'Double Portrait'



ANNE FOUNTAIN

'THE EARTH IS THE LORD'S AND EVERYTHING IN IT' PAINTINGS

The Port Hills skyline and Banks Peninsula are a constant source of delight and inspiration for me. The issue of the divided land has at times been uppermost in my mind, and sharing the land's resources and beauty is, I believe, our responsibility as stewards of God's earth. Nothing can truly be said to be "mine".

PAULINE RHODES

'STAINS AND LOSSES 1991' AN INSTALLATION WORK

This work is one of a long series of INTENSUM/EXTENSUM PROJECTS. The projects deal with a complex of ideas involving a play between interior and exterior landscapes. Their residues, as formulations of working materials and elements, move in and out of various specific situations, as articulators of ideas and attitudes. With acknowledgement to the Q.E.II Arts Council assistance.



Terry Salmon

'THREE PHOTOGRAPHERS'

TERRY SALMON
DAVE MUZZERALL
TONY BRIDGE

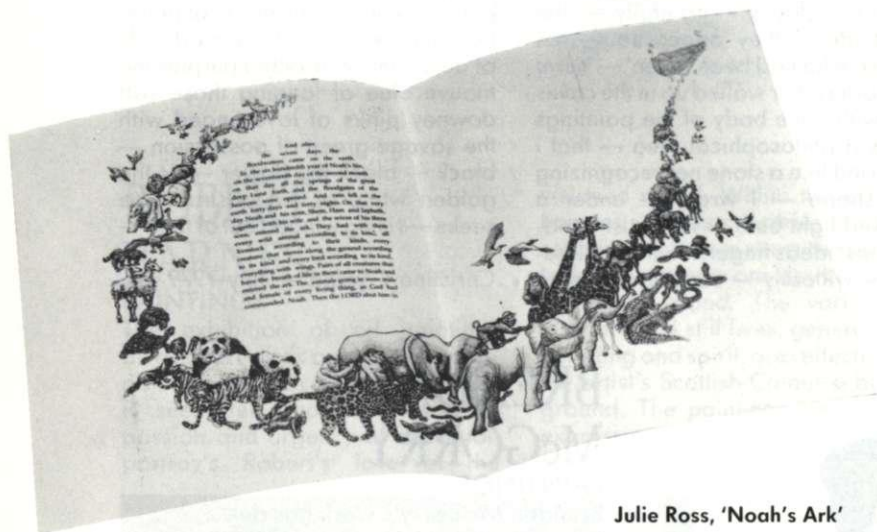
This group of works shows our individual approach to landscape, and ranges from an external, pictorial view to a more subjective approach where the landscape serves as a metaphorical base from which to delineate internal realities. Sponsored by Kodak NZ Ltd, Photo and Video International.



c o m i n g e x h i b i t i o n s

2 2 M A Y - 2 J U N E 1 9 9 1

P R E V I E W S T U E S D A Y 2 1 M A Y 8 P M



Julie Ross, 'Noah's Ark'

JULIE ROSS

PRINTS AND ILLUSTRATIONS

Last year I completed a diploma in visual communications at Christchurch Polytechnic. I majored in printmaking and illustration as my exhibition will show. It involves a series of etchings I did in 1990 illustrating the story of Noah's

Ark, plus other animal illustrations. Also included is my recent work — light, comical watercolour animal sketches.

My enjoyment of portraying animals in human situation has lead me to apply and be accepted to work for Walt Disney Studios in Sydney, an offer I will take up later this year.

ROB TAYLOR

PAINTINGS

Rob Taylor's exhibition career has included 41 solo shows since 1967. Since returning to New Zealand from art school in Britain, he has lived in the Wellington area — since 1972 at Karehana Bay, Plimmerton. He is HOD Art at St Patrick's College, Wellington, has a weekly art column (Wednesdays) in Wellington's morning daily The Dominion, and has a BA(Hons) in history from Victoria University of Wellington. This will be his most important South Island exhibition to date.



Rob Taylor

CHRISTINA CONRAD

PAINTINGS

Ah! This body of paintings — 'the lost ideas' — painted at a time when i had fallen — around me appeared a graveyard of paintings — like tombstones — they crashed onto my soul i was alone except for the trees who walked about the house. i wanted to change the shape of my paintings — i wrote — i am the bridge of the spectre weighted by memories of life i work for him tearing down his emanations and mine. into the material world i clothe them in paint — the blood of the soul — i materialize thoughts like any banker the spectre has not got a body so he uses mine i must sort dreams — impulses — love — hate — life — death./ i have worked for the spectre in many lives i fall into life in a lid less coffin — in 1979 i journey'd with the sculptor Johan Heinrich Conrad to southern france the Languedoc — up the Pyrenees between spain and france this area is called 'the agony of the Languedoc' — and was the scene of the inquisition commencing in the 11th century — the persecution of the cathars — and others by the catholic church — the cathars were walled up in caves — or burnt at the stake — and the caves of the cathars at Ussart les Bain — open out like cathedrals — their heavenly music works on heart and mind — on returning to New Zealand which heralded the births of my sons — Krishna and Julius — my energy as a painter began to be centred — i

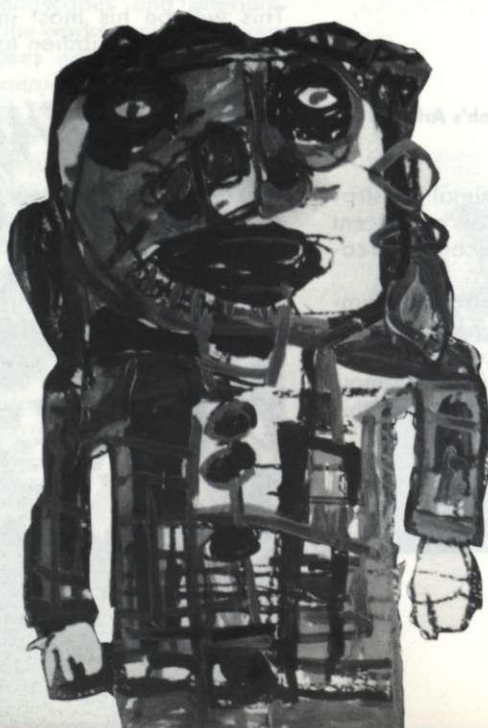


Christina Conrad, 'Something Peaceful'

could not get the Languedoc out of my mind — i would enter the caves — touch the great stones — wake and see myself walking around the hill at Monseigneur — where there is the star shaped castle one of the last refuges of the Cathars — i sought the 3 hidden lakes — i began to paint — slowly — painfully — 'the lost ideas' they appeared — 'as those who had been taken' — burnt — tortured or walled up in the caves — within the body of the paintings was a philosophical idea — that i carried like a stone not recognizing its shape — i wrote — under a naked light bulb — the artist handles lost ideas fingers them sightlessly — willessly — seeking a way to

express an abstract idea thru the paint in dim pursuit a living idea is formed long handled — the marriage of an idea — without beginning or end — tis as if she is in a pit — she must find a way out — she must travel thru desire the slippery poisonous paint — not hearken the purples writhing she must not penetrate the senses — those mad reds of desire those throttled purples the mauve blue of longing those soft downey pinks of love tinged with the savage green of possession — black — black the flower — tis the golden white of the abstract she seeks — rising winged out of time —

Christina Conrad — July 1979



BRENDAN McGORRY

PAINTINGS

Brendan McGorry's work has developed through an interest in raw, spontaneous art forms such as children's art and that of primitive cultures. A lot of his work revolved around the playfulness of his own child. People are drawn to the work because it speaks a primal, instinctive language. It is also good fun.

Brendan McGorry has previously exhibited at Charlotte H. Galleries in Auckland.

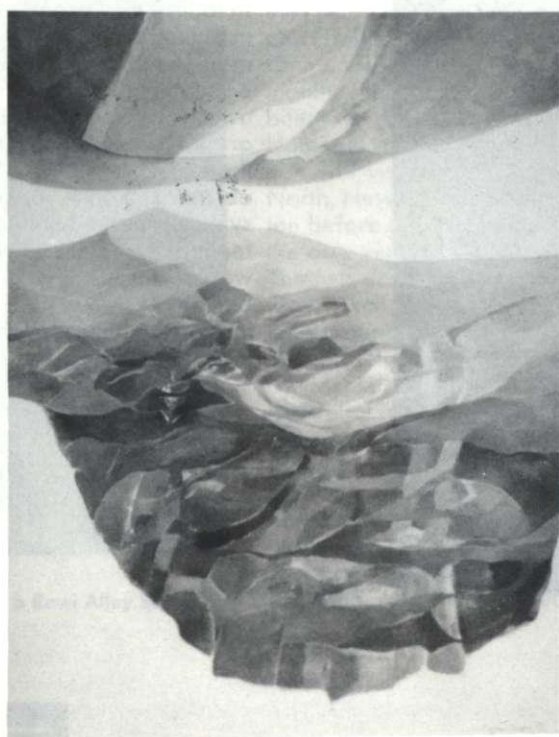
Brendan McGorry, 'Piet Mondrian'



coming exhibitions

6 - 16 JUNE 1991

PREVIEWS WEDNESDAY 5 JUNE 8 PM



Miriam Thorn, 'Water Music'

MIRIAM THORN

'WATER MUSIC'
PAINTINGS, PRINTS AND
DRAWINGS

Born Miriam Fyson in Hawera, Taranaki, she obtained a Fine Arts Degree in drawing, painting and Art History from Canterbury University. She has travelled extensively in Europe and North America, and taught art part-time while attending the Central School of Art and Design in London, England.

After marrying and starting a family, Miriam moved to Canada in 1960. While working for the National Gallery of Canada and Ottawa Community Arts Centre, she produced a series of drawings and woodcuts. In 1965 the family moved to Victoria B.C. where Miriam received her Fine Arts Degree with Distinction, majoring in Graphics at the University of Victoria.

While she always has taught art, Miriam's continued painting and graphics have gone to collections in New Zealand, England, U.S.A., as well as in Ontario, Alberta and British Columbia. She uses water-colours, oil pastels, coloured pencils, graphite, woodcut and photography to express her enjoyment of colour and movement. In general some aspect of nature is the stimulus, but not in a literal sense. Forms, colours and dimensions then appear to evolve of their own accord. The medium is chosen to suit the mood and expressive qualities; she believes that a love of music is integral in what she produces.

ROBERT BARNES

PAINTINGS

The exhibition of oil paintings arrays the artist's purpose, a standpoint from which the world around is seen, felt and delivered. The passion and urgency of execution portray's Robert's love of the

visioned world. Within the exhibition you will view a series of landscapes which were executed directly during a twenty one day circuit of the South Island. The variety of interiors and still lives, generous in handling and spirit, are reflective of the artist's Scottish Colourist background. The paintings convey the expression of painter and environment.



Robert Barnes in the studio



ANNA PALMER

PAINTINGS/PASTELS

My work is a celebration of colour and pattern and the energy created by their juxtaposition.

I am drawn to subject matter from the domestic environment. I see within it a world that has been neglected by the art mainstream in favour of the "grand" image. Within this traditionally women's domain I find a fertile universe of data, patterns, colour and forms which I use as my vocabulary. My images are therefore all in a sense reflections of who and what I am, and the objects I choose to draw become symbols imbued with a heightened feeling and presence that they would normally not have. They become vehicles for an abstract interplay of colour reflecting emotional realities.

Anna Palmer

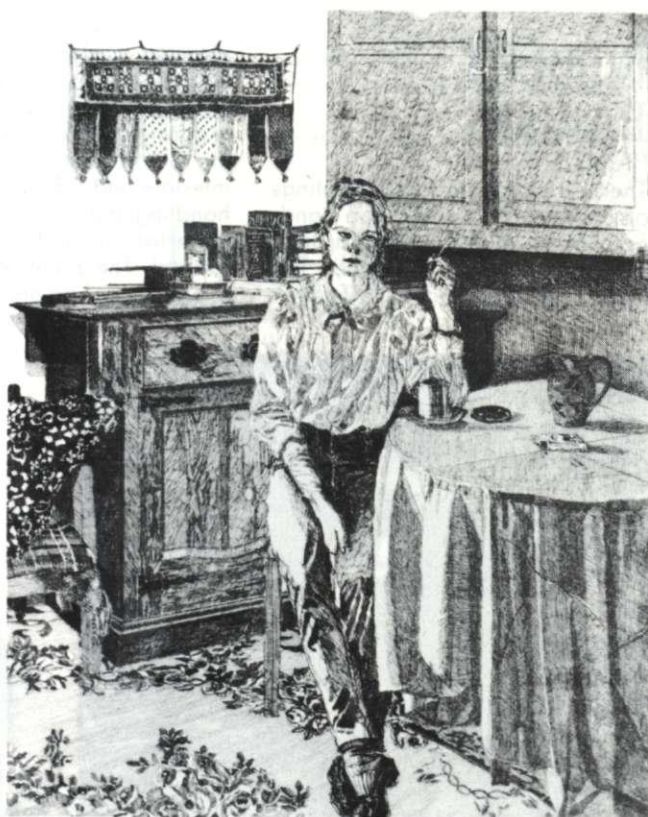
HIRE COLLECTION EXHIBITION

The CSA Gallery for over fifteen years has offered a fully professional service leasing artworks to the commercial sector in the Christchurch area.

This exhibition of some fifty works represents the range of works available from artists' prints and photographs to painting in all media.

Consultation, personal selection, delivery and hanging services are handled by our professional staff, along with annual rotational change. The client also has the option to retain artworks originally selected.

If your office is in need of a 'lift', take the opportunity to view this selection. For any further enquiries please contact Grant Banbury at the gallery, phone 667-261.



Peter Ransom, 'Girl With Cigarette', Etching, 1982



Lu Bo at work on a Rewi Alley Sculpture

CHINESE ARTISTS

MULTI MEDIA

Two artists from Zhengzhou, Henan Province, China will exhibit their paintings, drawings, carvings and pottery in June. Lu Bo and her husband Deng Bangzheng teach at the Henan Academy of Calligraphy and Fine Arts and are well known in China. Visiting New Zealand for six months, they have already exhibited in Whangarei, Auckland, Hamilton and Thames. The exhibition will visit Hastings, Palmeston North, New Plymouth and Wellington before coming to Christchurch, the only venue in the South Island. The two artists are best known for their monumental works commemorating Rewi Alley, a statue entitled "Rewi Alley and Children" by Ms Lu and a hundred-metre bas-relief entitled "Rewi Alley in Shandan" designed by Mr Deng. (Shandan is the small town in Gansu where Alley directed his famous Bailie School for six years.) These works grace Rewi Alley Square in Lanzhou City, the capital of Gansu Province, which has a special rela-

tionship with Christchurch city. Ms Lu has seven other outdoor works mounted in various places in China. Mr Deng is an accomplished portrait artist, both in pencil and oils, and the exhibition will include portraits of Rewi Alley and other well known people, including some New Zealanders who have sat for him in the North Island. It will also include New Zealand landscapes, carvings and pottery produced by the artists during their stay.

The artists are presenting a copper head of Rewi Alley to the New Zealand Government, an oil portrait of Rewi Alley to the National Gallery and a smaller model of "Rewi Alley and Children" to the Canterbury Museum as their contribution to the memory of a great Cantabrian.

Apart from the exhibition, the artists will be involved in workshops for artists and potters during their stay in Christchurch, and Mr Deng will be available for commissioned portraits as well. They are guests of the New Zealand China Friendship Society, who are hosting their stay in the country.

Further enquiries: Catriona Cameron, ph 348-5566.



coming exhibitions

19 - 30 JUNE 1991

PREVIEWS TUESDAY 18 JUNE 8 PM

IAN SCOTT

PAINTINGS

"I've been making a number of works on paper of this kind, combining things I used in my last show at the CSA, silkscreens, landscapes etc, but also now bringing in pieces of geometry and abstraction as well as the human form. I'm also starting to combine watercolour with monoprinting and silkscreen to vary the effects.

My show will probably consist of mainly works on paper. This time about ten to fifteen, and two or three newer works on canvas."



Ian Scott, 'Land of Promise' 1991, acrylic

DOUG JOHNS

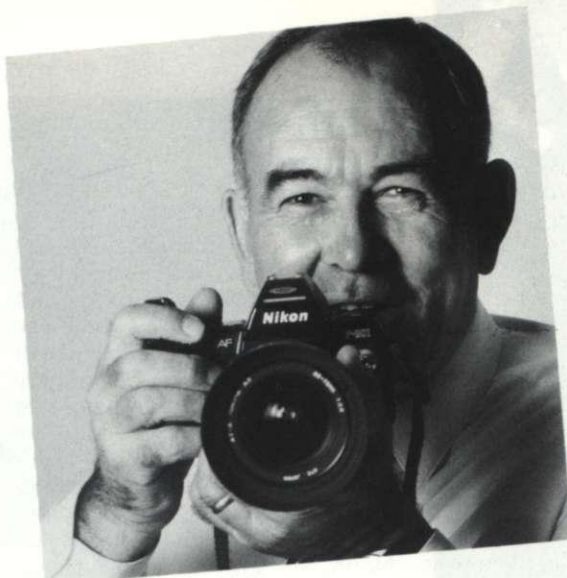
"SOUTHERN WILDERNESS HERITAGE" PHOTOGRAPHS

The rainforest and wilderness of Westland and Fiordland has always been a source of wonder for its exceptional beauty. There is a feeling of tranquility, grandeur and timelessness contained in these ancient forests which have evolved over 200 million years. Every shade of green is found here among the remnant strands of forest where there exists an extraordinary blend of countless living things.

There is an overpowering sense of awe evoked by the volatile moods of the rainy weather patterns and the dramatic changes in light experienced particularly at dawn and sunset.

The photographs are the result of several field trips enjoyed over the last year with the University of Canterbury Department of Continuing Education Nature Photography programme.

Featuring in the display are images from the South-West South Island which was granted World Heritage Site Status in December 1990 and also the proposed World Heritage Site in North-West Nelson.



Doug Johns

OPEN EXHIBITION

The annual CSA Exhibition is invited from our associate members. From entries the exhibition is selected by the Artists' Committee of the CSA Council. Working Members are then selected from the exhibition. Associate members should receive an entry form with this issue of PREVIEW. If you haven't, please phone Kerry on 667-261 and ask for one to be sent to you.

GORDON CROOK

"THE WOLF MAN" PRINTS AND TAPESTRIES

The Wolf Man print series is based on Freud's analysis of a case infantile neurosis which became known as "The Case of the Wolf Man". This astounding and fascinating case is documented in "The Wolf Man and Freud", edited by Muriel

Gardiner, Penguin Books, 1973. Memories of the Wolf Man, Freud's analysis of his subject and later analysis form the basis of this exhibition by Gordon Crook.

Wolf Man: Print Series

Wolf Man Set 1 consists of 22 screen prints on Fabriano paper in an edition of 10.

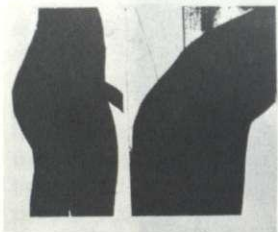
Wolf Man Set 2 consists of 10 screen prints on Arches Rives paper in an edition of 10.

Wolf Man Set 3 consists of 12 photocopy prints on goatskin

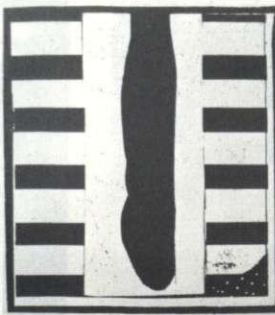
parchment in an edition of 6.

These are available in boxed collections specially produced for this exhibition. Two or three small tapestries will also be exhibited.

Gordon Crook is one of New Zealand's leading contemporary artists. His work is held in most public collections in New Zealand and private collections around the world. He has worked on numerous important commissions including the New Zealand Chancellery in Washington D.C.



Part of the Series "The Wolf Man"



PAUL WOODRUFFE

THE TAPU TREE AND OTHER STORIES PAINTINGS

This small collection of paintings are images of Northland, some based on events, others from my imagination. The 'Tapu Tree' was painted after hearing a story from a farmer friend who went to trim a pohutukawa tree that had branches that were resting on the roof of his in-laws' house. After cutting off the limbs, small fires started under the tree. The chainsaw was checked, but no fault was found. After continuing more fires started and spread, threatening the house. He stopped and the fires stopped starting. Much later he discovered some people were hanged from this tree on the beach in the 1860's.



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P R E V I E W S T U E S D A Y 2 J U L Y 8 P M

"THE CHAIR SHOW"

This exciting exhibition of over fifty chairs will illustrate the nature and inventiveness designers have applied to this often 'humble' domestic item — 1880's to 1991.

The exotic, antique and 'light-hearted' will be displayed alongside the best by contemporary New



Zealand designers and craftspeople. A wide range of styles and materials will reflect not only individual preference but a historical linkage as new materials were utilized in furniture production. Some 'classic' modern commercially made items will be included.

The stunning visual impact of this three-dimensional installation will encompass the whole of the Mair Gallery floor and be accompanied by works of top New Zealand photographers, printmakers and painters who have incorporated the chair theme. While some works will be on loan, many will be for sale. More detailed information will appear in the next PREVIEW, issue No. 159, on this unique 'offbeat' show.

Design and concept by Grant Banbury.

Child's Bentwood Chair c. 1940, 630mm high

OLIVIA SPENCER BOWER FOUNDATION

1992 ART AWARD

This Foundation was set up for the purpose of assisting New Zealand painters and sculptors.

The objects of the Foundation are to encourage and promote painters and sculptors in New Zealand with particular emphasis on future artistic potential. It was the intent of Olivia Spencer Bower to assist artists showing talent so that they could pursue their own particular visual art form for one year freed from the necessity to seek outside employment.

The Award is therefore intended for emerging artists and not established artists.

The 1992 Award of \$22,000 is tax free and payable quarterly in advance.

Preference is given to artists either with Canterbury connections or willing to work for the Award year in Canterbury.

Application forms are available from:

The Trustees
Olivia Spencer Bower Foundation
PO Box 13-250
CHRISTCHURCH

Applications close 31 July 1991.

It should be noted that dependent on the recommendations of the nominated selection panel for the 1992 Award, an artist may also be selected for the 1993 Award.



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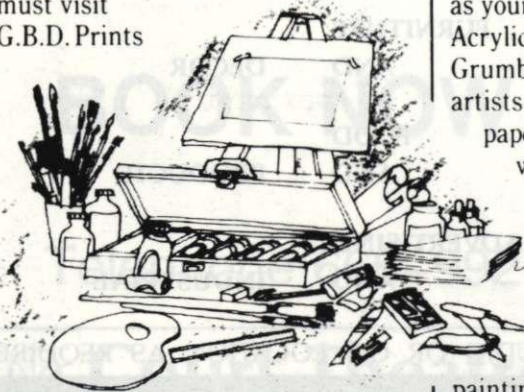


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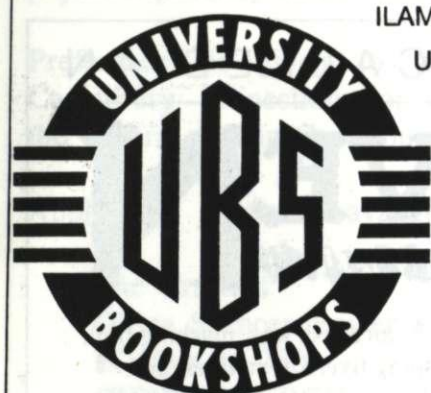
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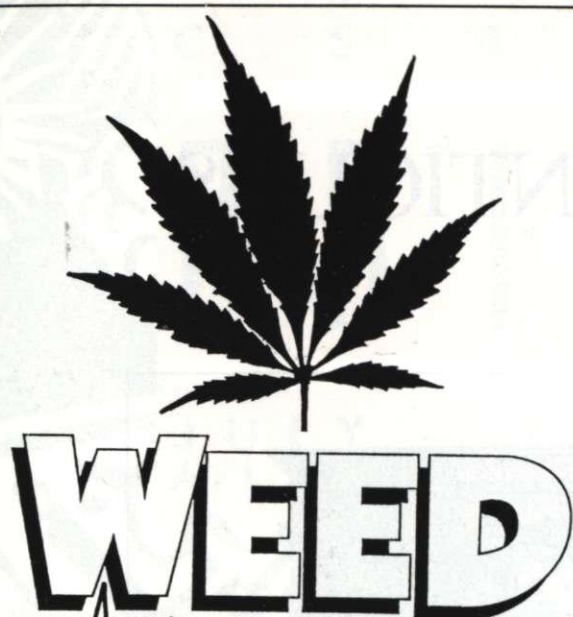
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OPENS 27 APRIL

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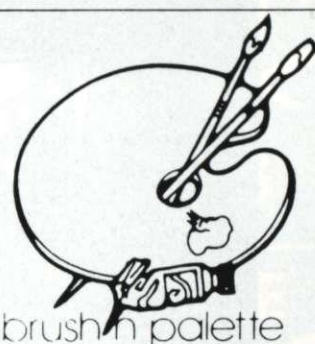
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