



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

# PREVIEW

JULY — JUNE 1991 159  
Art in the heart of Christchurch

**IT'S BACK!**

**THE 1991  
C.S.A.**

**ARTS  
BALL**

**JULY 20**

**8.30 TILL LATE  
C.S.A. GALLERY  
66 GLOUCESTER ST**

**BE THERE!**

C.S.A. Preview is registered at  
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Wellington as a magazine





**The Journal of the  
Canterbury Society  
of Arts**  
66 Gloucester Street  
Christchurch  
Phone (03) 667 261  
Fax (03) 667 167  
Gallery Hours  
Monday-Saturday 10am-4.30pm  
Sunday 2pm-4.30pm

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## MIXED MEDIA

### AUCKLAND CITY ART GALLERY FLAT

25A Princess Street, Auckland

The Gallery Flat is a fully self-contained bedsit, located on the edge of Albert Park above the George Fraser Gallery and just five minutes walk from Queen Street.

It is available to artists and arts professionals for short term accommodation.

\$50.00 per night

\$250.00 7 days

\$15.00 laundry service fee

(GST incl)

Please telephone (09) 377 704 for further information and/or bookings.

### CENTRAL KING COUNTRY VISUAL ARTS TRUST ART AWARD

Painting and Photography

Taumarunui 5-13 October 1991

Last day for entry forms Friday 13 September 1991

Receiving day Monday 23 September 1991

Opening Saturday 5 October 1991

A selection of fifty works from the exhibition will be toured by National Mutual.

For further information write to:

The Exhibition Manager

C.K.C. Visual Arts Trust

PO Box 97

TAUMARUNUI

Telephone (0812) 8900 or 57667

### QUEEN ELIZABETH II ARTS COUNCIL 1991 RESIDENCE FELLOWSHIPS

Visual Arts

The Arts Council are offering up to five residence fellowships for visual artists based in New Zealand during 1991 and 1992. The stipend totals \$2,000 and will be forwarded in monthly payments for the duration of the Fellowship. Applications and nominations should be lodged by June 30 1991. The Fellowships will be announced in September.

For more information contact:

The Secretary

Visual Arts Programme

Queen Elizabeth II Arts Council

PO Box 3806

WELLINGTON

Phone (04) 730 880

Fax (04) 712 865

### CANNED ART

Ever since Andy Warhol's *Campbell's Soup* the humble, modest can has been forced to exist as a cultural icon. It has never since sat quite so easily on the supermarket shelf. Well the

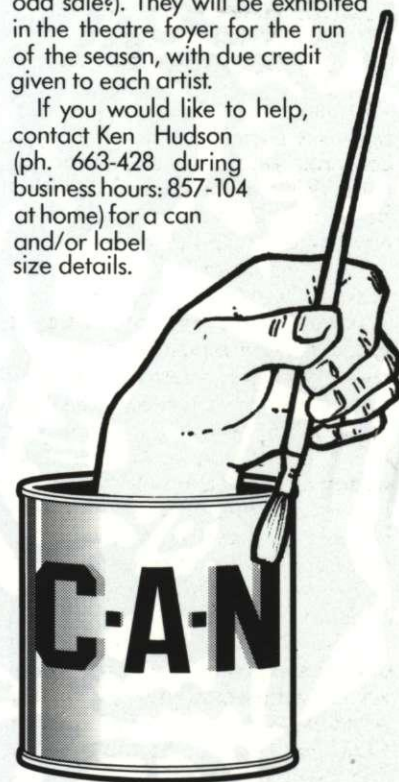
opportunity has arrived to exact revenge. The can isn't going to be the object — it's going to be the CANvas!

The Christchurch Arts Network Inc. (CAN) is an amalgamation of all those theatre groups that have been staging "alternative" theatre productions over the last two years. They have got together to present a continuous season of New Zealand plays, starting with *Stretchmarks* and running for three months at the Southern Ballet Theatre. This is the first time something like this has been attempted in Christchurch and given sufficient support could herald the start of a second full-time theatre (something in which we lag behind both Wellington and Auckland).

CAN by name, canny by nature. The group has on hand a dozen pristine (nay, virginal) cans that just beg for decoration. CSA members can help CAN by transforming these cans into truly significant works of art.

If you'd like to donate your creative energies and label, decorate or make any kind of statement about The Can you'll be helping kindred artists in a very worthwhile venture. The resultant works of art will generate great publicity (and maybe even an odd sale?). They will be exhibited in the theatre foyer for the run of the season, with due credit given to each artist.

If you would like to help, contact Ken Hudson (ph. 663-428 during business hours: 857-104 at home) for a can and/or label size details.



### AGC YOUNG ACHIEVERS AWARDS

Now in their sixth year, the AGC Young Achievers Awards seek to identify young New Zealanders who have the talent and determination to reach the top at an international level



and help them achieve their goals. The 1991 campaign will include arts organisations, community service organisations, educational institutions and sports clubs. Application forms are available from all branches of the AGC and Westpac bank. These must be lodged by July 30 1991, and the final awards will be made in September.

### THE BP SPRING FESTIVAL New Zealand Academy of Fine Arts

This is to be an exhibition of paintings, sculpture and crafts with the emphasis on banners, wall hangings and flags — with a special section for kites. The theme is spring time, greenness, regeneration and new life.

Receiving Days 2-3 October 1991

Season 20 September-30 October 1991.

Entry forms and details available at the CSA.

## LETTERS TO THE EDITOR

### "CRITICS HAVE A DEFINITE SOCIAL, EVEN POSSIBLY A MORAL EDUCATIVE FUNCTION"

Dear Sir

May I contribute a few thoughts concerning the nature and function of art criticism to the discussion arising from the Deans' and my own exhibitions earlier this year.

I was rather startled at Pat Unger's possibly flippant comment that it is the critic's role to "find fault" when of course criticism is actually an art in its own right which assesses the quality, characteristics, and aesthetic worth of works produced by other artists. While critics may well state their personal predilections to particular approaches to art, they should also be able to show an understanding and appreciation of a wide number of artistic frames of reference past and present. They should also be able to give a relatively accurate and objective description of those works which are based on assumptions and world-views different from their own. Critics who do not do this may be rightfully called prejudiced or worse mere slaves to what they perceive to be the current art Establishment's views, fads and fashions. A good critic needs both involvement and detachment; good criticism can indeed be a very demanding occupation to sustain.

So I have considerable sympathy

with those who, as critics, undertake to evaluate the plethora of forms of visual expression to be found today. A critic has to be seen to be up with the play in constantly appraising newer artistic objectives and manifestoes, and at the same time be able to look back with renewable interest on former ones. Moreover, it must be a big temptation, if one wants to be accepted as fit to interpret contemporary work, to turn with dismissive and pejorative comments on what is past. What is needed is a critic, or a group of critics, who can cover the whole art scene from its more exploratory to its more consolidatory aspects.

Critics, I suggest, must also sort out who they are writing for. Readers of *Art New Zealand* for example presumably enjoy the sometimes torturous, recondite and hermetic art commentary found there or they would not support the magazine. However, it seems to me that art reviewers for newspapers need to write not only in a way which both interests and informs the artistically literate reader, but also in a way which is open to the general reader's understanding. In my opinion, a critic must also remember what he/she is voicing is only an opinion, even if it is grounded in years of experience and training. Critics can be trapped by a growing sense of their own power in simply telling readers, as if by edict, what the worth of an artefact is, rather than inducting readers into developing their own informed opinions. All great critics enable the art consumer to perceive those qualities which will both delight and instruct them in a work of artistic worth. Surely this function is desirable in newspaper art reviews as well. Such a reviewer has an important function in building bridges which lure people to cross into and explore the art world, remembering that the many varied styles and purposes of differing artists stir potentially equally varied and valid responses in different viewers.

Critics who fail to build such bridges and who fail to genuinely elucidate artistic work to the public sometimes do so possibly out of the habit of entrenching themselves behind hierarchies of value judgements. So intent do critics appear to become on these, and on defending them, that they catch themselves in a double bind of being high priests who guard the mysteries of art yet prevent access to them. Perhaps it is a power game like any other. This is not to say that hierarchies for value are inappropriate. They may lead, for

example, from the apparently simpler pleasure of enjoying a landscape painting, to being called upon by the artist of more metaphoric, symbolic, or abstract work into participating in the imaginative act of inferring meaning quite other than the kind of imaginative exploration a viewer of a landscape makes in entering the illusory three dimensional space behind the frame and walking there. What is needed however is a critic who can motivate readers to embark on the fascinating and rewarding journeys of sorting out hierarchies and aesthetic priorities in the first place. Moreover, artists are themselves frequently assisted by a good critic to develop or to reconsider value judgements which underpin their own philosophy and practice. So in all these respects critics have a definite social, even possibly a moral educative function.

In respect of the above roles and functions of critics, I believe Pat Unger sometimes succeeds, sometimes fails. As a critic she is neither more nor less infallible than the artists she reviews. Personally I have no interest in offering my services in her field.

Michael Armstrong's supportive notion that certain traditional art forms such as landscape painting may have a cohesive and therefore moral social function to perform does seem to me a good example of the critical frame of reference ignored not only by Mrs Unger but also by a reviewer such as Francis Pound (See *Art New Zealand* 55, 'Landscape as Art'). Despite what both say or might wish to happen, landscape painting continues as a groundswell, and a still very popularly received activity, even in the face of photography, cinematic imagery, and its use/misuse in advertising. It is a strange phenomenon, and quite illogical given the standard academic critical account of the progression: Cezanne — Cubism — Bauhaus/Modernism — Minimalism — the death of painting as artefact — Post Modernism, Patterns of linear cause and effect such as this are in question these days, and actively militate against the taking of the broader view. There is much work to be done here by capable critics in the future.

Despite Pat Unger's possibly supercilious comments in her review of my own work's "romantic idealism" and "Arcadian" qualities, I would like to point to a literary parallel of two centuries ago when the English Romantic poets rebelled against the highly wrought artifices of the Augustan age, and wove a new, fresh movement out of simpler and



older verities. With Austen Deans, I do not regard Nature as being dead — I am something of a Green garden gnome myself. I am not ashamed if my work shows occasionally a perhaps naive delight in the physical world around me, both places and people. I also enjoy the act of painting for its own sake, and I can take Mrs Unger's more negative comments as a stimulus or a goad to further endeavour.

Finally, it was good to see Mrs

Unger's acknowledgement at last of Austen Deans' "practised eloquence". It is a great pity she did not allow as much in her original review, particularly given her utterly different treatment of Bill Sutton for work that originates from very much the same school. Also it seems to me that to belittle older artists for adhering to the values and principles of their time, and for perfecting what they are good at, is a rather pusillanimous form of ageism.

Along with the upsurge of pride in Maori traditional taonga there is no reason why people of European descent cannot value, reappraise, and freshly draw upon their own earlier art forms. Surely it is one of the functions of critics to show how we may develop wholistic and non-linear perspectives upon the art world both past and to come.

*Yours sincerely*  
Don McAra

## THE CSA COLLECTION

### a short history and some recent developments

The art collection of the Canterbury Society of Arts (CSA) began in 1881 with the purchase of 'Shades of Evening' by John Gibb. "This picture is harmonious throughout" wrote a critic of the time, "and forms a fine example of subdued colouring." Since then the CSA has built up a significant collection of New Zealand and some British art. Included are fine examples by well known artists such as Petrus Van der Velden, Raymond McIntyre, John Gully, Rita Angus, Doris Lusk, Olivia Spencer-Bower, Colin McCahon and Toss Woollaston.

In early years, the objective was primarily educational. The paintings and sculpture purchased provided an excellent resource for aspiring artists in a city with no art museum for reference. As the collection grew, its display and storage became a problem. Access was compromised by the old Durham Street gallery. In 1923 a proposal by the CSA for a separate public art gallery was accepted by the city council. However, it took a donation of £25,000 by Robert McDougall and a bequest by the Jamieson family of a large number of fine European paintings to initiate action. In 1932 a public art gallery for Christchurch, the Robert McDougall Art Gallery, opened its doors.

In its first twelve months over 128,000 people passed through the gallery, overwhelming evidence of the public interest in the arts. That same year the CSA gifted a major part of its collection which totalled 111 paintings, 11 miniatures, 3 bronzes and a sculptured bust to the people of Christchurch and their new gallery.

Despite there now being a public institution to collect New Zealand art, the CSA continued to collect. The objective was to support the visual arts in Canterbury through patronage. Consequently, many good examples of contemporary art were purchased during the period from the nineteen forties to the present day. Accessibility was still an issue and new methods of bringing art closer to people's lives were investigated. As a result, a picture lending scheme began in the late 1940's. This was further developed into an extensive hire service in the late 1960's, and today over 250 works are hired to 48 businesses and institutions in Christchurch.

In 1968 the CSA moved to its present premises, a much larger gallery than the old Durham Street gallery. The exhibitions programme became very active, as it has continued to be, showing over 100

Durham Art Gallery Extensions — view of permanent collection in gallery/ballroom. c1910







The Hanging Committee in 1928

exhibitions a year in the six gallery building. The management and finances of the CSA became inextricably linked to this level of activity. Permanent display of the collection and educational programmes relating to it became difficult. Again this meant restricted access as most of the collection sat in storage, rarely seen.

During the late 1970's some works were loaned to the Robert McDougall for specific exhibitions. As a result some were retained for longer loans in recognition of the better public access to the Robert McDougall's collection. It was becoming apparent that conservation of the valuable and historically significant works in the collection was an issue to be addressed. An environmentally controlled and monitored situation which was available at the Robert McDougall by the 1980's, was the obvious place for safe storage. It was also a place where the CSA Collection could be viewed by the public in an historical context.

With these concerns in mind, Nola Barron initiated the first of two major loans in 1986. The second was in 1989 by current director Chris Taylor. These two loans totalled 78 works and with works already on loan, they brought the total on long term loan to 97. The CSA still retained approximately 400 works which were primarily available for hire.

Over the past two years, the CSA has undergone restructuring and review of policy. This has been partly due to the economic climate. There has also been a desire by the CSA Council to place the CSA in a position of strength and relevance to the 1990's and beyond. At the 1989 Think Tank, an annual CSA Council conference, a number of issues came into focus. As a result, a comprehensive Business Plan for the next three years was written by the director. After lengthy debate spanning four meetings and some changes, it was ratified in July 1990. The collection was then reviewed under criteria outlined in the policy. The criteria enabled the recently formed Deaccessioning Committee to identify works that

could be sold. These works were those purchased by the CSA, not gifted or bequeathed. They were works that were by overseas artists or works executed by New Zealand artists overseas. Also works by New Zealand artists not relevant to Canterbury heritage. While the Deaccessioning Committee undertook rigorous research, the Finance Committee investigated the financial impact of possible deaccessions. The present intention is for the nett proceeds from sales to be used to purchase works for the Hire Collection. By April the Deaccessioning Committee had completed research on all works that were possible candidates for deaccessioning. Seventeen works were chosen for sale, all currently on loan to the Robert McDougall except one work at the National Art Gallery, Wellington.

Further discussion took place with John Coley, Director, and Neil Roberts, Curator, of the Robert McDougall. The close association between the two organisations meant that consultation and communication was an important ingredient in any decision about the collection. Concerns about the implications of deaccessioning and the future of the collection were discussed. Assurance could be given that with the rigorous procedures and criteria policy, very careful monitoring of the collection had taken place.

This brings us to the present. We are about to proceed with deaccessioning 17 works. The concerns about the future of the collection have been recognised. Further discussions with the Robert McDougall Art Gallery will seek to formalise the loan agreements between the two galleries. Meanwhile, there will be further reviews of our collection, the policy that governs it and its value to the community. The objective will be to ensure its future as cultural heritage for the members of the CSA and the people of Christchurch.

**Chris Taylor**



# THE CHAIR SHOW

## not just a seating utensil!

Remi Couriard, Director of L'Etacq Woodworking and Design College, writes about the Chair Show. This major exhibition at the CSA Gallery focuses on this universal 'domestic item'. It will run from July 3-14.

For many centuries this piece of furniture has been in existence in our society; heavily decorated or just a purely functional and honest item to ease one's weary carcass into. Yes 'into' like a suit.

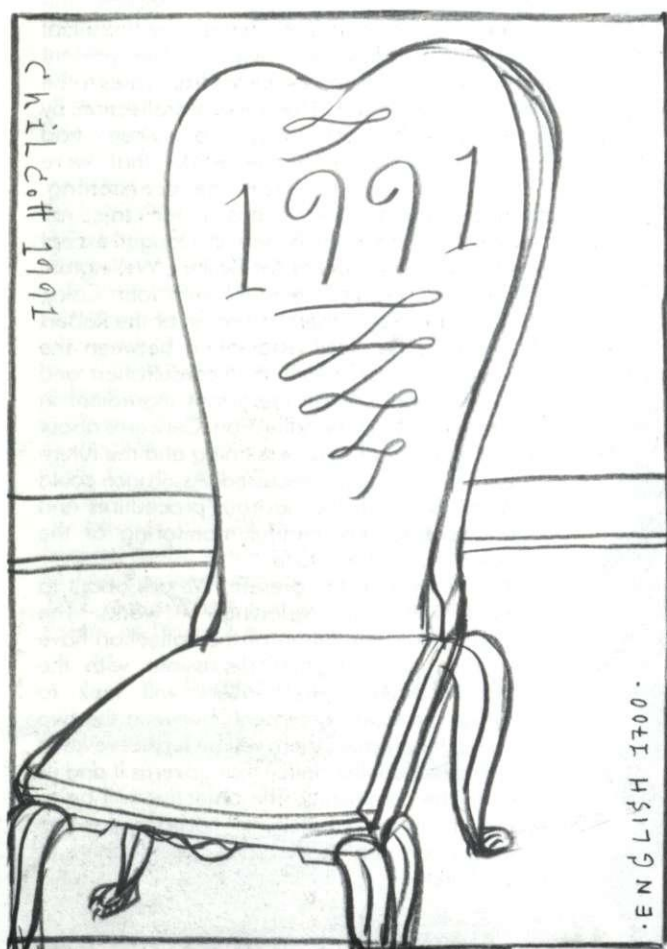
In many forms comfort has not been given priority. Was it simply a framework to catch attention? Not only of the beholder, but the article itself.

Then again, does comfort necessarily have to be considered? With such a word as ergonomic, which not only represents an area of anatomical support, but refers to the overall situation into which a chair will be placed. In recent times, it must be said, 'yes'! So here comes . . . .

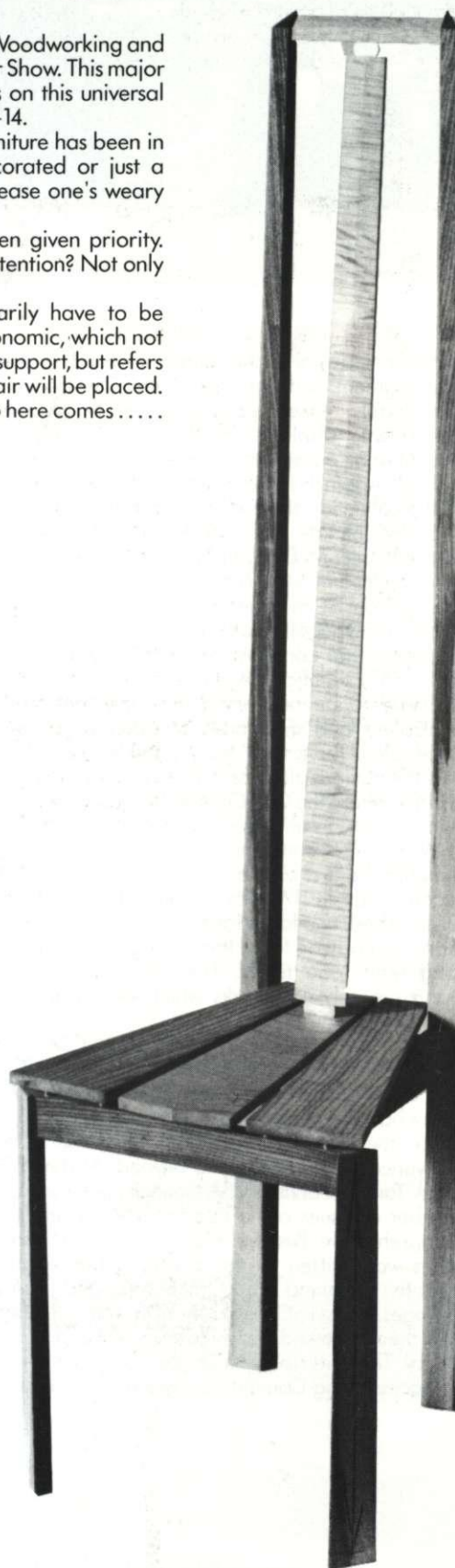
This exhibition: "The Chair Show"!

Will it reveal all?

Gavin Chilcott



Bernard Caughey 'Chair',  
Height 1.426mm





For our curiosity and questioning, will it show us the perfect example? The balance between form and function?

Those who have been invited to submit pieces have put many hours of thought into striving to capture the essence of what a chair means to them — perfection of form, decoration, illusion and fantasy. All have the makings of great work-person-ship, ethics and discipline.

This collection contains chairs of antique vintage through to present day ideals, with interpretation on a theme. We have all heard of a "Barcelona Chair" well now we have a "Christchurch Chair".



W. A. Sutton 'Three Chairs' 1958 Oil on Board.  
Canterbury Public Library Collection

However, this exhibition does not limit itself to the physical three-dimensional object. To compliment these dimensions will be paintings and photographs, and furthermore, who said these chairs will all be on four legs, come to that even be standing on the floor? Space is all around us. And so we come back to ergonomics — the space within the outward boundaries.

You will identify with at least one of the works in the display, so why not widen your perceptive skills and turn through the full spectrum to view "The Chair Show" from every angle.

Chairs are the most commonly used piece of furniture — they're not just for sitting on!

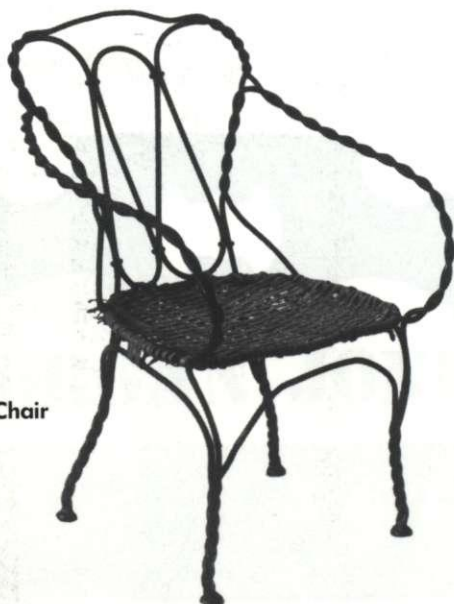
As true as this selection is widespread, so are the exhibitors, from Coromandel, Waiheke Island, Auckland continuing down through Nelson to Christchurch, Kowhitirangi (West Coast) and southwards.

The range of skills is equally broad: professionals, students, masters of other professions, all with the clear aim of expressing in their work the many faceted, seen through, sat on, climbed over item which at the end of the day has stood the test of time — The Common Chair.

Grant Banbury has conceived and designed this installation. Let us see what threads he has been able to tie together — to link — "The Chair Show"

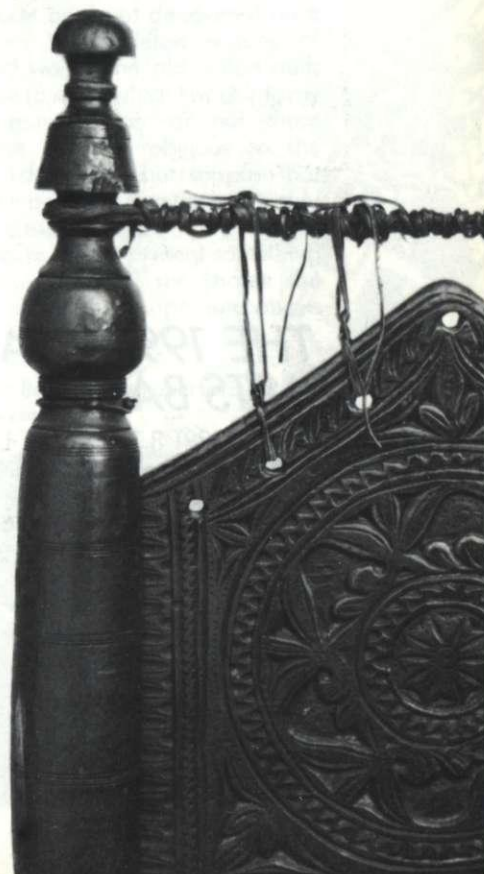


Afghanistan Chair



Childs Iron Chair

Detail 'Afghanistan Chair'



Remi Couriard



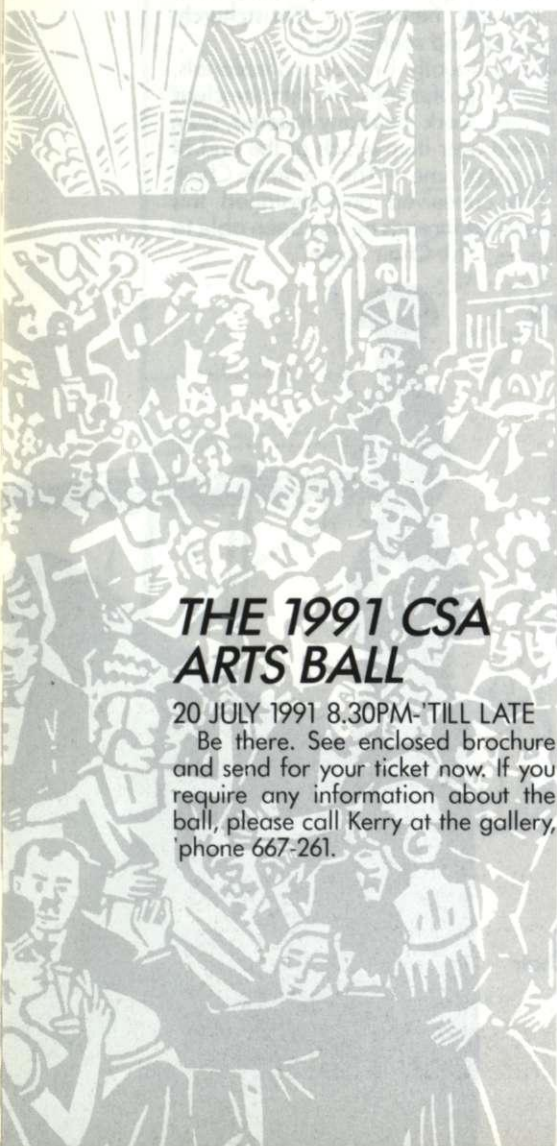


## coming exhibitions

**3 - 14 JULY 1991**  
PREVIEWS TUESDAY 2 JULY 8PM



Members of the Canterbury School of Fine Arts final year painting class



### THE 1991 CSA ARTS BALL

20 JULY 1991 8.30PM-TILL LATE

Be there. See enclosed brochure and send for your ticket now. If you require any information about the ball, please call Kerry at the gallery, phone 667-261.

### THE CHAIR SHOW

THE RESPONSE TO THIS INVITATIONAL SHOW HAS BEEN EXCELLENT.

Over eighty craftspeople, designers, furniture makers, sculptors, painters, printmakers and photographers from throughout New Zealand will be represented.

Everyone's enthusiasm for what will undoubtedly be a unique 'theme show' for Christchurch audiences has been extremely encouraging.

Furniture makers as diverse as Marc Zuckerman, Humphrey Ikin, Remi Couriard, Carin Wilson, Colin Slade, Noel Gregg, Stephane Rondel and the famous Danish designer Hans Wegner will be represented.

On a more light-hearted note will be Eion Abernethy's 'quirky' sixties vinyl chair; Nicola Jackson's papier mâché entry from Queenstown and even the latest North American dentist chair by ADEC.

W. A. Sutton will be represented by a 1950's oil and a large striking wall piece from the 1960's illustrates Edward Bullmore's (1933-1978) innovative techniques combining sections of a chair with painted canvas.

A number of antique chairs will create an historical reference to current trends and photography and sculptural entries will give an added perspective.

Do not miss this major CSA Gallery exhibition. A separate invitation is enclosed with this PREVIEW.

### 'ON BUILDING BRIDGES'

PAINTINGS

The painting students of Canterbury and Auckland University Schools of Fine Arts have organised a touring exhibition of their work.

With generous financial support from the National Bank, paintings from both art schools will be shown at the CSA Gallery from 3-14 July and at the ASA Gallery, Auckland, from 12-29 August, 1991.

Chair detail



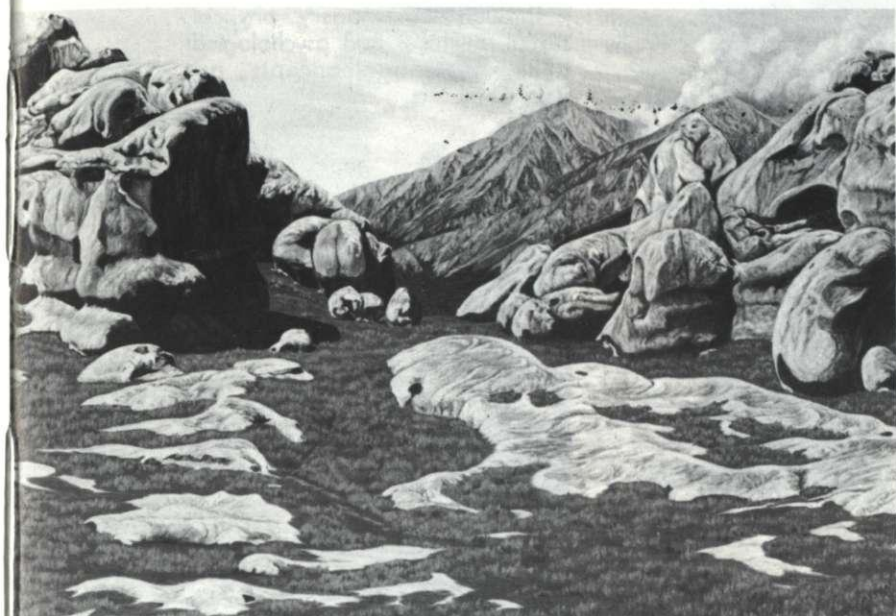




## coming exhibitions

**25 JULY - 4 AUGUST 1991**

**PREVIEWS WEDNESDAY 24 JULY 8PM**



Sheena Lassen, 'Rock Formations — Castle Hill'

### MORGAN JONES 'FOUNDATIONS' SCULPTURE

The works in this present exhibition continue my concern with structure. Instead of the structure itself, though, I am here more involved with what lies beneath it — of what has taken place before the actual building commenced and the structure began to rise. I am, in a sense, more preoccupied with my own roots. During 1990 I spent six months in the English cathedral town of Canterbury and the ten pieces I've made since I returned to New Zealand are an attempt to draw some sort of analogy between that experience and what it is like for a European to settle and transplant his culture to the

other side of the world. For the last fifteen years most of my work has been to do with the New Zealand landscape and has been sited in it. After this visit, though, I returned with haunting memories of cathedrals — Chichester ('After Pallant'), Canterbury ('Behind Kings'), the ruined Abbey of Glastonbury ('Arthur's Place') — and the long processes needed in their construction.

Many of these pieces can be looked upon as maquettes for larger sculptures. 'At the centre of somewhere', for instance, will be built on a far larger scale in concrete and sited on an Arrowtown farm's flat-topped hill in Central Otago. The floor piece, 'Antipodes', is intended as a final statement on this present sequence of work, a summing up (aisles/isles) of the conflict involved when one culture intrudes upon another.

Morgan Jones

### MORGAN JONES



### FOUNDATIONS

### SHEENA LASSEN PAINTINGS

In my work the subject is of more importance than painterly method or style, hence the representational focus. I have a deep love of the land, particularly the New Zealand High Country and a fascination for the natural world.

### ANGELA BURNS 'PATHWAYS, SHORELINES AND LANDMARKS' PAINTINGS

These paintings represent the past eighteen months' work and explore my immediate surroundings and the landscape which is all important to me.

The images are the result of how I have responded to a particular colour, shape or form within the environment. Events in my life will influence that response and give shape to ideas.

Texture has always played an important part in my painting. The feel of sand, sea and land, watching my small son run on the beach at our favourite Moeraki, handling stones and bits of wood which have been washed up, or the forms of a broken and burnt out boat discovered on a walk — the skeleton shapes of charred wood and old rusted nails give rise to ideas which I work into my paintings. Whether or not these elements become obvious to the viewer I don't know, but I suppose that they are personal reactions to what I see and experience.

My aims are to present something of the experience, the shape, the colour of the landscape, and above all of time spent in it.

Angela Burns, 'Moeraki Horizon', oil on canvas







## A. J. PEARSON

### PAINTINGS

A. J. Pearson presents an exhibition of recent paintings in the Canaday Gallery at the CSA from July 25 to August 4. These paintings have a pastoral — rural subject, with bulls and/or figures in a field.

Through this imagery, physical, sexual, mythical and psychological alike, thematic concepts are developed.

A. J. Pearson



## coming exhibitions

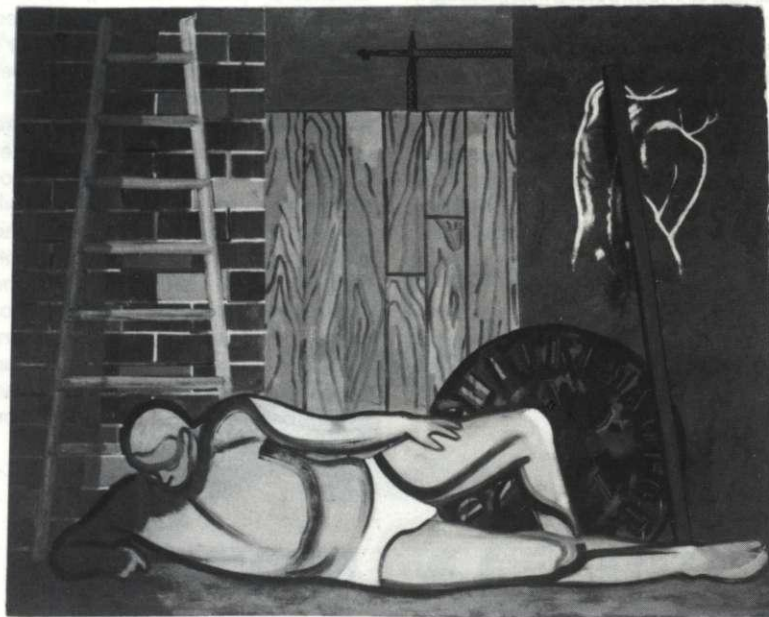
**7 - 18 AUGUST 1991**  
**PREVIEWS TUESDAY 6 AUGUST 8 PM**

## MARTIN WHITWORTH

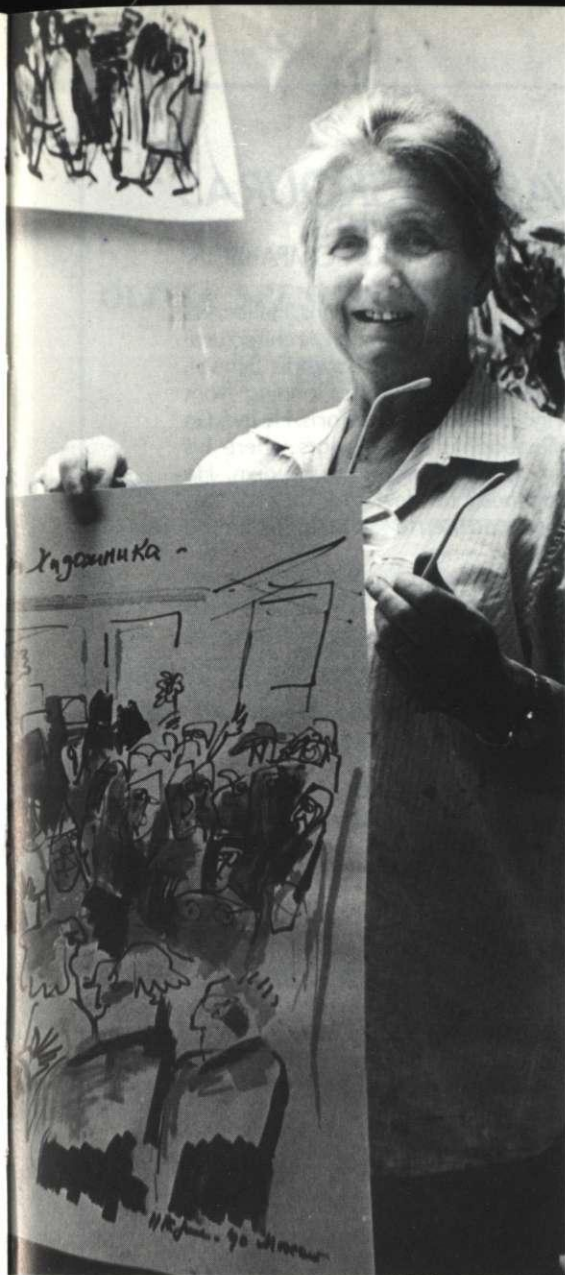
### PAINTINGS

In this collection of works executed since 1973, Martin Whitworth has striven to design images through measurement and everyday references such as alphabets, rulers, figures, ladders, words and surfaces. He lists among his overt and covert influences such artists as Egon Schiele, David Hockney, Robert Rauschenberg, Matisse, McCahon, Bacon and Jasper Johns.

Martin Whitworth, 'Study for a Set — Shallow Space', 1990, oil on hardboard







## PIERA McARTHUR

### PAINTINGS

Piera McArthur is an accomplished artist enjoying an international reputation. Her works are to be found in collections in New Zealand, Australia, France, England and the USA, and she has exhibited in each of these countries over the past fifteen years.

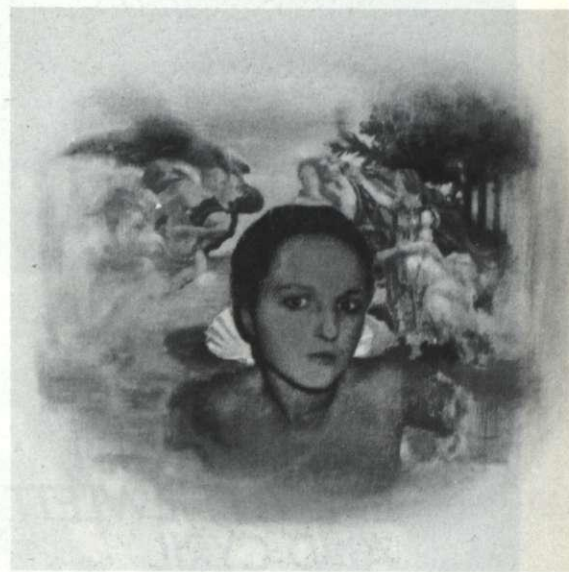
She spent a number of years working and living in Moscow alongside her husband, then the New Zealand Ambassador to the Soviet Union. Possessed of a keen and somewhat satirical eye, she kept a drawn rather than a written diary of Moscow life, where she sought to extract the essence of the diverse situations in which she found herself. The painter, she claims, is a poet in colour, absorbing visual experience and giving it back in his or her own idiom. Piera McArthur works in oil and acrylic as well as creating works on paper, in an artistic style which seeks to unite line and colour.

Piera McArthur

## WILHELMUS RUIFROK AND PAUL JOHNS

### PAINTING AND FILM DONE DURING 1991

Collaborative works of time ravaged icons; keeping a perspective on the relationship between representational form and the abstract.



Paul Johns and Helm Ruifrok, 'The Birth of Venus and Shona Stone'



## coming exhibitions

**21 AUGUST - 1 SEPTEMBER 1991**

**PREVIEWS TUESDAY 20 AUGUST 8PM**



## GERARD McCABE

### SCULPTURE

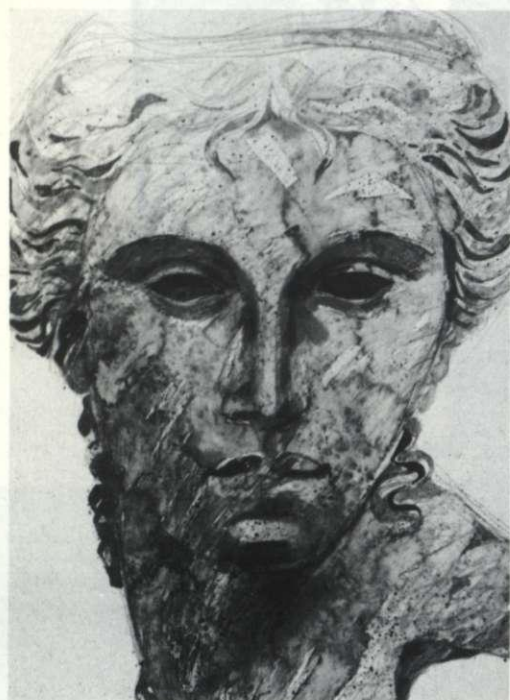
My work over the past ten years as a sculptor has been firmly rooted in the realist tradition. A tradition with subject matter that deals with common themes of the natural world and the human figure. To that world the artist

Gerard McCabe

brings his own individual and stylistic interpretation. To explore from his own viewpoint the experience we all share.

The work in this exhibition will range from animal subjects (equestrian and bird-life) to the human figure. The common theme is a fascination with form and movement.





Helen Rockel, 'Aphrodite'

## YVONNE RUST, EVELYN HEWLETT AND CYRIL HECTOR

### 'RECENT PAINTINGS'

The works of Yvonne Rust hold the archetypal emblems of the far North, Reinga, Spirits' Bay, the sacred mountain Taratarā; the region of her childhood and the place "where aura belongs". At least one work exhibited will be representative of the 'Whitebaiter' series she produced last year during a time on the West Coast of the South Island.

Evelyn Hewlett, who lives at Punakaiki, was once a pupil of Yvonne Rust. She relates the process of painting to whitebaiting: "Dip, the net, the painting is a net, work wait, work wait with faith doubt, doubt faith for a rewarding catch of Iwanga Incandescence".

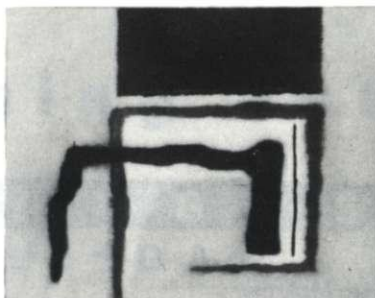
Cyril Hector was also taught by Yvonne Rust and lives on the West Coast. As a musician, his painterly concerns are for colour, shape and composition. His works are in oils and mixed media.

## HELEN ROCKEL

### 'MEETINGS IN METAPHOR' PAINTINGS

"Mythology is the homeland of the Muses, the inspirers of Art, the inspirers of Poetry. To see life as a poem and yourself participating in a poem is what the myth does for you." Joseph Campbell

The paintings in this exhibition look to mythology for their inspiration. I have brought together a variety of female images which have emerged from the richness of myth in different times and in different places. Their stories speak of such things as strength, love, inviolability, creativity, renewal, survival, integrity of self, healing, respect for one's earth. In mythology we find metaphors which point to a balanced experience of life. We can meet ourselves and our own experiences in these metaphors from so long ago. The female images I have portrayed may offer reminders of those stories in which they are revealed.



## VASSILIS SKOURAS

### 'GATES/THRESHOLDS' PAINTINGS AND COMPANION SCULPTURES

Vassilis was born in Athens, Hellas. He received his Diploma in Architectural Design there from Doxiadis School, and his M.A. in City Planning from Vincennes University, Paris. He lived in Minneapolis for six years where his first body of works was shown. He continued to New York City for two years and then to Kyoto, Japan for the last five years.

While living in the Orient and visiting Asia he was exposed to Shodo, Shauhachi, the subtleties of perfection through imperfection, balance away from symmetry, patience and its shadow acceptance.

Recently he moved to the Ashley Gorge area of Canterbury where he has been putting his experience onto canvas and paper with acrylics, oil pastels and ink. Self discipline, action through inaction is the lesson he is after.

The paintings and companion sculptures to be shown in the CSA Gallery the 21st of August through to the 1st of September are under the title 'Gates/Thresholds': 'Gates' to the unknown and immediate, 'thresholds' to the nowhere, 'passages'....

Vassilis Skouras, 'Untitled', 1991

## LINDA WOOD

### PAINTINGS AND DRAWINGS

I paint about being a woman. As a mother, a partner and independent woman, I explore the bonds I have with myself, my loved ones, my past, my experiences and our larger world's (life) processes. I am searching for something rare — light thrown on a mystery. Painting is like my religion.



Linda Wood, Working Drawing for a Painting, 1991

Evelyn Hewlett





## 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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### NEW STOCK



Patricia France,  
'Two Sisters',  
oil on board, 1979

### SPECIAL EVENING VIEWINGS

Our Consultant Grant Banbury is happy to talk to local art buying groups or any organisation that wishes to learn more about contemporary New Zealand art.

Evening and daytime talks can easily be arranged for up to twenty people. Do not hesitate to call us at the gallery and take advantage of a more in depth view into the creative world of New Zealand art.



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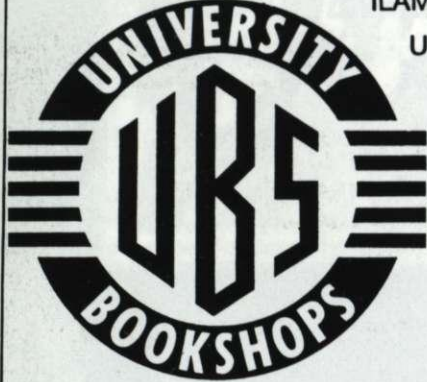
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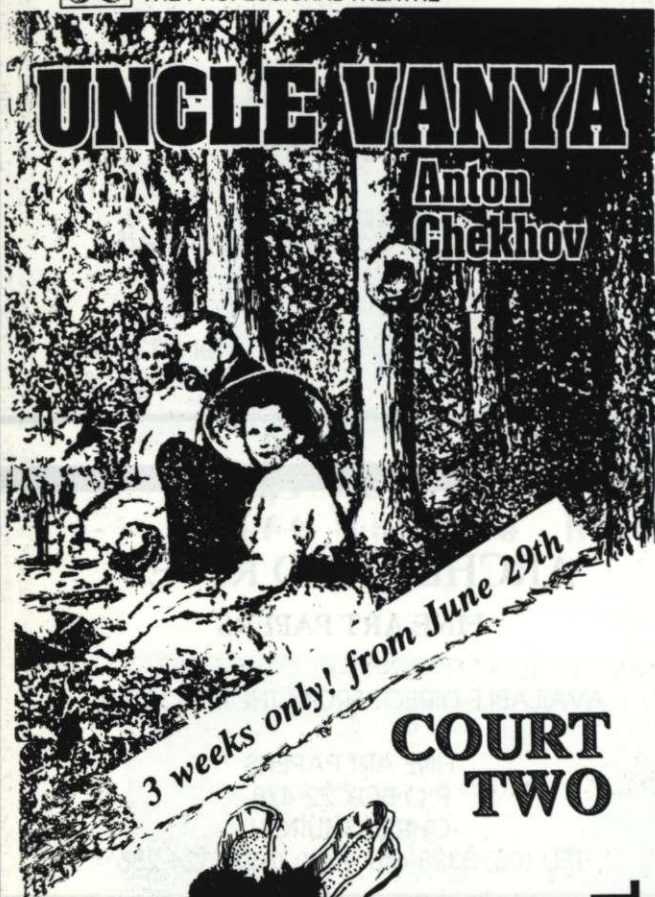
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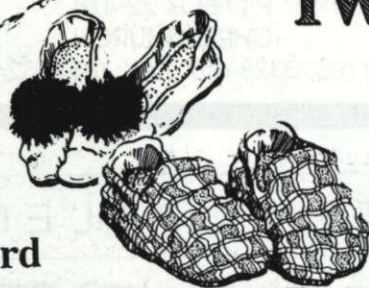


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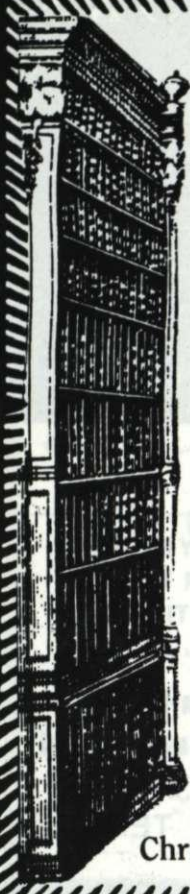
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