

PREVIEW

Art in the Heart of Christchurch

MARCH 1992 164



Mata O Atu Motu at the CSA



66 Gloucester Street Christchurch Phone 667-261 Fax 667-167

NEW members

Di Powell and Dave Taylor
Jared Lane
Jonathan Gibb
Libby Handy
Deanna Briant
Lesley Bain
Chris Jones

MIXED MEDIA

been found at the gallery
be claimed by its owner

A gold ring has
and may
at reception.

ADMISSION

Non-members \$2.00
Students \$1.00
Members Free

GALLERY HOURS

Monday-Saturday 10am-5.30pm
Sunday 2pm-5.30pm

COMMENTARY

Members' Survey

We would like to express our
gratitude to the nearly 300
members who responded to
our 1991 survey.

From the results, it appears that members do not
make extensive use of the gallery and its services.
Only 3% attend more than 10 of the 25 openings
held each year by the CSA, and the majority visit
the gallery on average only once every six weeks.

The most common reason for membership, as
might be expected from these results, is not
access to the gallery, but the laudable desire to
support the visual arts in Christchurch, and it
seems that the membership is built around a
large core group who have been members for
4 years or more.

Many respondents feel that the gallery focuses
too much on 'highbrow' or 'abstract' exhibitions
and a demand for more traditional art and crafts
was expressed. Other recurring suggestions
include readily available biographical and
educational material, better signage, more
exhibitions from outside New Zealand and a
greater diversity in the media of works displayed.
Members do not appear to be great purchasers of
art with 70% of respondents spending less than
\$500 on artworks in the last two years. A high
awareness of the Selling Gallery was expressed,
but 92% of respondents do not visit it.

Working Members invariably called for more
activities such as master classes, lectures,
critiques and increased opportunity for exhibition
and, in general, they hoped for a return to the
'club' or 'art society' atmosphere. Criticism of the
selection process for working membership was
also expressed, in some cases quite vehemently.

Opinions on the gallery itself were divided,
although on the whole responses were more
positive than negative. The modern, spacious,
airy and professional aspects of the gallery are
praised by many, while others find it somewhat
cold, austere and empty. There is a strong
demand for a café.

PREVIEW, I am glad to say, seems to be a vital
part of the CSA's activities and the main means
of communication with members. 98% of
respondents read our newsletter. Of those over
50% state that they read it from cover to cover,
while 97% of respondents cite PREVIEW as their
main source of information on exhibitions at the
gallery. Our magazine clearly seems to keep us in
touch with the membership, but the response rate
is curiously low.

These results have been presented to the CSA
Council and formed part of the discussion at the Council

'Think Tank' meeting
held in mid February.
Your continued support
of the gallery is greatly
appreciated and we hope
that the information
gleaned from this survey
will help to facilitate
possible new directions
for the CSA and better
service to our members.

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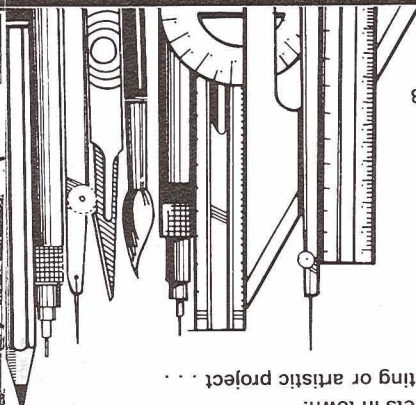
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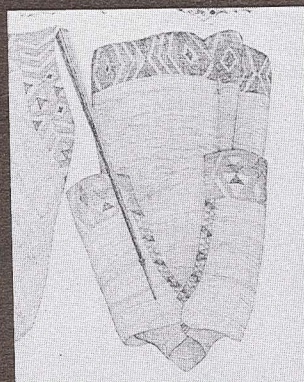
SHADOWLANDS

NOCOLA JACKSON - 'THE HEART IS THE PLACE TO PUT
THINGS FOR SAFE KEEPING', PAPER MACHE AND ACRYLIC



COLOURED INKS

JOHN BEAVAN FORD, 'THE HONO - THE CONNECTIONS',



A SELECTION
FROM STOCK

PREVIEW

MARCH

MON	TUES	WED	THURS	FRI	SAT	SUN
						1
2	3 <i>C.S.A. 8pm previews</i>	4	5	6	7	8
9	10 <i>C.S.A. 8pm previews</i>	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Coming Exhibitions

4-15 MARCH 1992 PREVIEWS TUESDAY 3 MARCH 8.00PM

CHRIS LANGLEY

SCULPTURAL
INSTALLATION IN THE
NORTH GALLERY

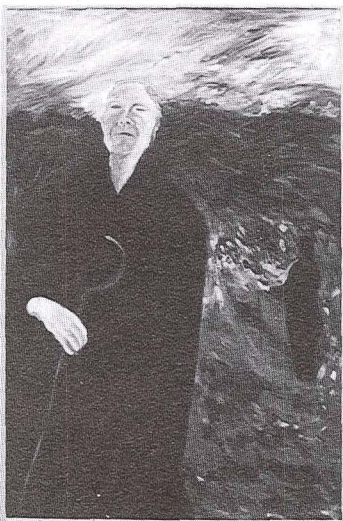
LINDA WOOD

PAINTINGS AND
DRAWINGS

These paintings and drawings are about women. Women as mothers and strong individuals. The support and power of women's relationships and spirituality also figures.

The painterly issues deal with light and colour in some paintings, symbolic colour in others and the representation of reality through paintwork which also retains its own integrity.

My charcoal drawings explore the same themes as well as the charcoal medium. I enjoy the range of possible marks from almost sensual softness to dark jagged power.



Linda Wood, 'Portrait of Elsa Gidlow', Radical Feminist Poet, 1992

GROUP EXHIBITION

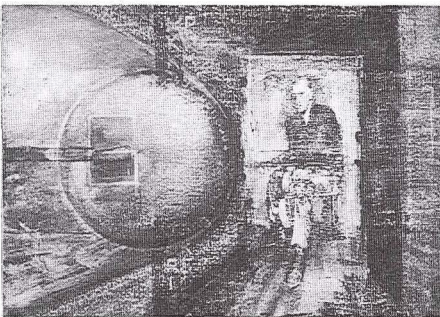
Margaret Elliot
Linda James
Gerda Leenards
Jane Pountney
Tiffany Thornley

This exhibition brings together five artists, three from Wellington and two from Christchurch. All have established reputations through individual and group exhibitions held in various cities throughout New Zealand. Large format works in a variety of media will fill the Mair Gallery space, some of which are to be presented unframed. This lively, expressive show will bring the work of Jane Pountney to Christchurch audiences for the first time.

BARRY READ

COLLAGE AND VIDEO

Barry Read grew up south of Auckland on the West Coast. Since leaving Art School he has focused on the visual media of painting and film. He was employed by BBC Television in London for 10 years before returning to New Zealand to design and build a studio on the West Coast of the South Island. (This exhibition was originally scheduled for display in January 1992)



Barry Read

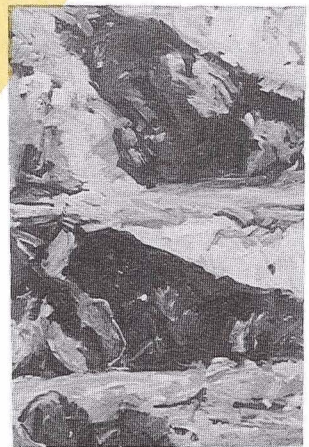
ERROL SHAW

PAINTINGS

"The word art, etymologically speaking, means to make, simply to make. Now what is making? Making something is choosing a tube of blue, a tube of red, putting some of it on the palette, and always choosing the quality of the blue, the quality of the red, and always choosing the place to put it on the canvas, it's always choosing. So in order to choose, you can use tubes of paint, you can use brushes, but you can also use a ready-made thing, made either mechanically or by the hand of another man, even if you want and appropriate it, since it's you who choose it. Choice is the main thing, even in normal painting."

Marcel Duchamp

For the last few years I have been considering aspects of modernist painting in New Zealand, particularly the work of M. T. Woollaston and Milan Mrkusich. Pah Hill, in Riwaka, has been a specific "motif" from which a number of Woollaston's works have been created. Two watercolours of his have been chosen as a basis from which my paintings have been made.



Errol Shaw

18-29 MARCH 1992 PREVIEWS TUESDAY 17 MARCH 8.00PM

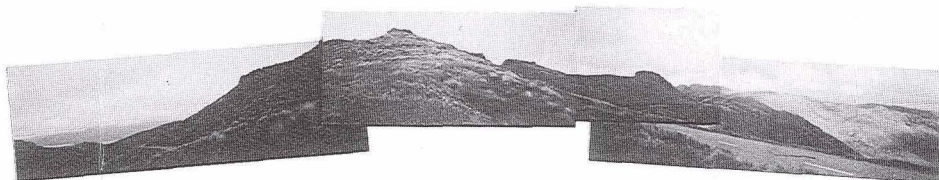
IAN SCOTT

PAINTINGS

This exhibition will consist of a number of large works executed in the 1987-1991 period, alongside a group of smaller works on paper or canvas created in the last few months. The themes explored will build on those established in Scott's CSA exhibition of June 1991.



Ian Scott, 'Christopher and Barry Perkins in Taranaki', 1989-91 (From the Artists and Their Works Series)



Journeys and Notes from the Island I live in, Murray Hedwig

MURRAY HEDWIG

JOURNEYS AND NOTES
FROM THE ISLAND I LIVE IN
PHOTOGRAPHS

I have returned to a theme I briefly explored in the 1970's of creating images based on simple landforms but still covering a panoramic point of view.

The inclusion of text is a conscious attempt to involve the viewer into sharing my thoughts/feelings about the mana of favourite locations. The images of 'place' are juxtaposed with a series of freer and more spontaneous works that deal with the process and thoughts about the journeys themselves.

MATA O ATU MOTU — 'EYES OF THE PACIFIC'

A VISUAL FEAST OF
PACIFIC ISLAND ARTS

The Mata O Atu Motu Exhibition presents Christchurch's public with a stimulating and diverse display of traditional and contemporary Pacific Island Arts and Crafts. As well as whetting the visual appetite, the show caters to provide oral and aural nourishment in the form of weaving demonstrations and workshops and other traditional performances. These activities will be made possible by the involvement of the Pacific Island Community here in Christchurch. Well represented in this exhibition are works by contemporary artists who identify closely with their Pacific Island cultural heritage. Three videos accompany the exhibition: Tapa making, Pacific Island drumming and a documentary on Samoan artist Fatu Feu-u. Mata o atu Motu is organised by Te Waka Toi in association with the Southern Regional Arts Council.