

CSA Preview is registered at  
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# PREVIEW

MAY/JUNE 1989 146

PROFILE / MICHAEL REED

50%  
OFF SUBSCRIPTION  
CHARGE TO  
NEW MEMBERS.  
DETAILS INSIDE!



PREVIEW

The Journal of the Canterbury Society of Arts  
66 Gloucester Street Christchurch,  
New Zealand P.O. Box 772, Christchurch  
Phone 667-261, 667-167.

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

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### Consultant

Rona Rose

### Exhibitions Officer

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Joanna Braithwaite, *B.F.A.*

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### Editor

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### Design

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## MIXED MEDIA

### Exhibitions

#### 2nd New Zealand Crafts Biennale 1989

A multi-media crafts exhibition organised by the Crafts Council of New Zealand, and sponsored by Challenge Properties in association with Winstone.

Venue: Auckland Museum 9-24 September 1989.

Entry submissions by slide to be posted to: The Co-ordinator  
2nd NZ Crafts Biennale  
P.O. Box 37096  
Auckland

Must be received by 5.00pm 8 June 1989.

*Entry forms available at CSA Gallery.*

#### Fletcher Challenge Award 1989

For excellence in ceramics in association with Auckland Studio Potters. New Zealand entries by 5pm Thursday 18th May 1989.

*Entry forms and details from CSA Gallery.*

#### Artist in Residence Award 1989

Residency open to artists in the visual arts not living in Canterbury. Sponsored by Trust Bank Canterbury with support from QEII Arts Council.

*Entry forms available from CSA Gallery.*

### Gallery Hours

*Don't forget the Gallery is open 10-4.30pm on Saturdays.*

Our Consultant is available to show you the wonderful array of fine arts we have in stock.

Why not come along and have a look, ask questions, relax, there will be no hard sell. See you soon!

### Editor Resigns

Josie Jay the editor of *Preview* has resigned. Josie edited the magazine from number 111 through to the last issue number 145, having taken over from Michael Ebel in July 1983.

Over this time Josie refined the CSA newsletter: *CSA News* and worked hard in the creation of *Preview*; its successor. We thank our past editor for the fine job she did in maintaining the high standard of our magazine.

### New Hanging Track System

A new hanging system has been installed in the Canaday and Front Galleries. The system employs a track fixed to the top of the wall, which supports mylar lines and hooks. This enabled us to do away with the metal picture rails, which can in some instance form a strong visual interruption. We have already had many positive comments from artists and public.

Thanks to Quentin MacFarlane for his advice on the system.

### Important Notice

The following exhibitions were given wrong opening dates in the previous issue of *Preview*. The correct date appears alongside the name of the exhibitor/exhibition.

Annie Baird Preview 26 April 8pm Wednesday.

Pat Unger Preview 26 April 8pm Wednesday.

Autumn Exhibition Preview 26 April 8pm Wednesday.

Judy Rogers Preview 26 April 8pm Wednesday.

All the above exhibitions run from 27 April to 7 May.

### Overdue Subscriptions

As at the 1st April we have 210 members (including double members) who have not yet paid their annual subscription. As our membership year runs from 1 October to 30 September, it means that these unpaid members are over half way through the year still receiving benefits.

If you haven't paid your subscription you will have received a final notice copy of your account recently.

Please pay to continue receiving *Preview* and membership benefits.

## DIRECTORS COLUMN

The Museum of New Zealand: *Te Papa Tongarewa* is planned to be built in stages over the next 15 years, in keeping with a master plan for the Lambton Basin in Wellington. It's an exciting magnificent concept that will focus on our identity and culture.

At this stage the Museum will consist of a National Art Museum, a museum devoted to Maori and Pacific Art, and a National Museum of Human Society and Natural Environment.

I recently received a copy of "Report of the Interviews" conducted by Ms Joanne Horgan of Verner Johnson Associates Inc. These were carried out on behalf of the Museum of New Zealand: *Te Papa Tongarewa*.

The interviews took place over a 2 week period in July 1988. People interviewed were staff of art galleries and museums

throughout New Zealand, and associated organisations.

They focused on the Museum's objectives and audience, and on the subject matter of its roles and activity programs in the exhibition, education, research collections and national services.

The interviews reflect the energy and thought that goes on behind the scenes in our museums and art galleries, and right now a Project Development Board is working towards the museum becoming a reality.

For our part the CSA will be maintaining contact with the Project Development Board, responding to developments and requests and submissions.

If you have an interest in this, the 1985 Treasures of the Nation Report is available at the CSA for members to borrow and read.

Chris Taylor

## LETTERS TO THE EDITOR

Dear Madam,

I read Pat Unger's letter in the March/April edition of "Preview", with a great deal of interest. I find myself in total agreement with her concern at the lack of recognition accorded to women artists by the curators of group shows.

However, her remarks prompted me to look at our own collection, and do a rough analysis of the number of works we have representing women artists, also the number of female compared to male artists over the whole of the collection.

Our collection has been gathered without any discrimination regarding the sex of the artist. Basically, we have purchased works we like when we see them, the only constraint being financial. Before I read Pat Unger's letter I would have thought the ratio would have been fairly even.

I present the figures to you to make of them what you will. We have one hundred

and fifty-nine works, the vast majority of them paintings. The number of females represented are thirty-nine, (Including, I am happy to say Mrs Unger), there are fifty-four male artists represented in the collection. Of the individual works, sixty-two are by women and ninety-seven by men.

This imbalance has been totally unwitting. I do not know its cause. Perhaps more male artists are shown, that would not surprise me. There are many excellent female artists whose work I would love to add to our collection, but I can also say that of many male artists too.

The lack of recognition of women artists is also very noticeable in the sphere of publishing. Although there have been a few exceptions in recent times, the weight of recognition in discourse and illustration, has been very heavily biased in favour of the male artist. We have only to look at art generally, to see how unfair this has been to the many women artists of genius, worldwide.

Yours faithfully, Margaret Candy.

### Canterbury Society Of Arts

Postal Address P.O. Box 772  
Christchurch, New Zealand  
Telephone (03) 667-2611/667-167

Location 66 Gloucester Street  
Christchurch, New Zealand

Director Chris Taylor Dip.F.A.Hons.



Dear Member(s)

Enclosed with this newsletter you will find Invitation to Membership brochures, more are available at the gallery.

I think it's time that more people realized the benefits of being a member of the CSA, as you do being a member.

Right now is a good time to join, because membership charges have been reduced by 50% for new members, to the year ending 30th September 1989.

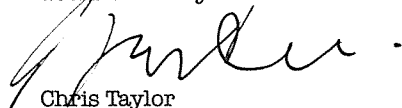
Now you can join for as little as \$15.25 an individual member!

Please give the brochures to people who you know would be interested in the arts. All they need to do is complete and return with payment. Alternatively they may telephone and ask for membership. Phone 667167 and ask for Sharyn.

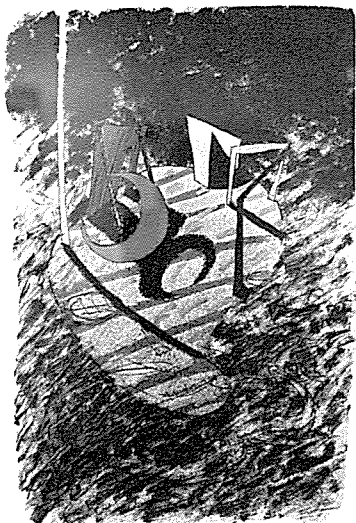
Upon becoming a member we will immediately send the most recent issue of *Preview*, a membership card, and an invitation to our coming exhibition openings, and of course free entry into the gallery.

What great value and to quote a recent visitor: "one of the best kept secrets in Christchurch."  
Let's share it.

Yours sincerely



Chris Taylor  
Director



Screenprint / Michael Reed  
*Island on the Edge / The Awakening 1988*

### Michael Reed

Born in Christchurch, 1950. He graduated from the School of Fine Arts, University of Canterbury 1967-1969. (Dip. F.A. Engraving) He is now tutor, Department of Art and Community Studies Christchurch Polytechnic.

**T**he following conversation was taped on December 12 1988.

*Pat Unger* As the C.S.A. Guthrey Travel Award winner for 1989, what are your intentions?

*Michael Reed* I plan to attend the Australian Print Council Conference in Canberra, Easter 1989; to look at the works-on-paper collection at the Victoria State Gallery, Melbourne and the Indigenous Pacific Arts Collection at the Sydney Museum.

*Unger* You're interested in indigenous art?

*Reed* Yes, folk art of quite a few different cultures interests me.

*Unger* And Maori art?

*Reed* Generally there's only passing reference to Maori art in my work. The only direct one so far is the koru [in the "Refuge of the Moon" series] I find it very hard to step back from it and evaluate it — it's something you grow up with and don't see with the same clarity as that from more distant places. But I found "Te Maori" quite awesome and the Meeting House in the Otago Museum is inspiring; it creates a wonderful atmosphere although it's strange, going inside when it's enclosed in a larger European institutional building.

*Unger* You have an individual style, did being an only student in your stage 2 and 3 years help develop this?

*Reed* [laughs] Comments in Wellington have been that I look like a typical Canterbury School product. I don't know, I don't spend a lot of time evaluating such things. I'd rather put my head down and keep on working, rather than anxiously dissect where I am.

*Unger* How do you commence a work?

*Reed* I do a series of rough compositions, just pulling together shapes, forms and it's

really a jig-saw of bits and pieces and directions. I draw linear roughs until I arrive at something that I see as worthwhile on a larger scale. It's all line and tone at this stage, no colour.

*Unger* The printing process can be pretty technical. How do you handle it?

*Reed* I am conscious of this. One of the drawbacks of printmaking is the technical procedures necessary. It is so lengthy and of such a known quantity that the image can be too resolved and therefore on the dull side. It tends to lack excitement. So with the screen prints [of the "Moon" series] I made the colour separations so that screen 2 was a response to screen 1 and so on until the work was reasonably finished [8 screens]. This keeps a sense of involvement beyond process. And even though the whole thing of colour separation and printing is very clinical, it gives me a sense of immediacy and interaction in the decision-making.

*Unger* You seem interested in space not so much for it's own sake as for the ground that lies between the second and third dimensions.

*Reed* I'm always very aware of two-dimensional aspects and of patterning. I see it as a possible weakness that I could end up a rather glib decorator of flat surfaces. I enjoy using colour — I enjoy using pattern so perhaps I reflect aspects of the ornamentalist school. Consequently it was quite a conscious move on my part to introduce illusions of space to avoid becoming too two-dimensional.

*Unger* When did you and realism as seen in "Onawe", "Poles Apart" and "The Collector" series part company?

*Reed* I became pretty disenchanted dealing with decorative work — I couldn't always reach a conclusion that was satisfactory for me. Or how to continue was a problem so I put it to one side for the time being. The figure as such hasn't resurfaced but illusions of space have taken the figure's place. More literal references are seeping back also. Perhaps there were getting to be too many things to deal with at one time. Now I prefer to work my way through a set of more defined problems and see where I stand.

*Unger* What about your paper reliefs?

*Reed* The connection between the rippled paper work in my last series and the concertina paper reliefs is fairly direct. The latter take two-dimensional patterns, based on two-dimensional triangles that diminish in size and by interrupting them with triangular physical spaces, create a series of distortions and illusory contradictions. But if I had continued like that I could have ended up with endless variations that would have been too trite and too self-conscious. The crumpled paper ones could end up the same, given time and repetition — just lovely seductive paper surfaces and colours. It can be a trap. There's got to be something more in art.

*Unger* And what's the something more?

*Reed* When we flew to Mexico there was a magnificent electrical storm, such a fireworks display it outdid Disneyland. And living in and around Mexico City, there was something there that I'd never experienced before. In New Zealand the magnificent landscape is just always there — in spite of man and not because of him. In Mexico the landscape is so hostile; Mexico City and the pre-European cities around it — they are all awesome reminders of time past. You don't have that sense of geographical or human time past in New Zealand. It's a sense of distance that I've never experienced before. In some ways that is what I have tried to do, capture a few of the fragile marks that man makes. Past traces of man, in New Zealand have rotted away or disappeared in the bush. That is what I was thinking when working on the images of the man who builds his house on sand. Also there is the sense of being amongst the elements — and experiencing Mexican culture, its primitive worship of animals and the elements all personified into gods. It all seems so clear; everybody is at the mercy of these forces.

*Unger* A great experience. Any other event that has influenced you?

*Reed* When I was 15 or 16 I bought a second hand copy from John Summers book shop of Pierre Bonnard. I've treasured it ever since. When it fell apart I glued it and I still have most of it. I enjoyed the way he dealt with light and with colour; the way he put high-key, high-intensity colours together. And the way he cropped images. What influenced him was Japanese work. I also enjoy, not Japanese art and painting but prints and what they call craft work. Also the socialist muralists in the Americas have had an impact on me. Mexican folk art — the indigenous peoples contemporary expression — doesn't have the sophistication of their cultured past but there seems to be a purity in their naive images. Perhaps they pick out the essence of things. The untutored eye interests me; I am aware of the contradictions here, I could find myself saying "Too much education gets in the way, you don't see as well", but that untutored eye, its directness and what it chooses to focus on is very appealing. American art in contrast can be extremely impressive and big — Americans certainly like to paint big — but there's a lot of absolute dross about. It's appalling garbage. It lacks any human touch and is often about really trivial things. In Mexico, you feel like a privileged voyeur of their past, their long and bloody history. They painted it, not out of a desire to shock or for novelty value but so they will never forget what has happened. I ask you would you expect to see here, in the Mayor's suite, the staircase festooned with the massacre of the Maori at Kaiapoi? Human suffering has relevance in art there; here it's all so tepid.

*Unger* Indeed. Thank you and good luck for your trip to Australia. ••

# EXHIBITIONS

ANNIE BAIRD  
AUTUMN EXHIBITION  
JUDY ROGERS  
PAT UNGER  
MICHAEL TUFFERY  
PHILLIP O'SULLIVAN  
WORKS ON PAPER  
HAGHIS PERSIAN CARPETS  
SASKIA VAN VOORN  
SIENE DE VRIES

27 APRIL-7 MAY  
27 APRIL-7 MAY  
27 APRIL-7 MAY  
27 APRIL-7 MAY  
11-28 MAY  
11-28 MAY  
11-28 MAY  
11-28 MAY  
11-28 MAY  
11-28 MAY



Sunflowers Saskia van Voorn

Prints

## SASKIA VAN VOORN

Preview Wednesday 10 May 8pm

Saskia van Voorn was born in 1958 in the Netherlands. She attended the Minerva Academy of Arts in Groningen (Netherlands) and graduated in 1981. Since then she has worked almost full time as an artist, having several solo and group exhibitions. She specialised in colour woodcuts inspired by Japanese woodcuts of the late 19th century. Japanese and European traditions come together in her prints—flat seamless areas of colour overlaid with a fine lattice of line drawn in black. Sometimes there are editions comprising as many as 8 colour printings. The subject matter varies from landscapes and flower pieces to tighter compositions in the domestic genre, all figurative.

A year ago she came to New Zealand with her husband, Siene de Vries and two children, they live in Le Bons Bay. This is her third exhibition in NZ. ••



Portrait of a Dutch Farmer Siene de Vries

Paintings

Idols of the Cave

## PHILLIP O'SULLIVAN

Preview Wednesday 10 May 8pm

Phillip O'Sullivan is a Wellington artist who has exhibited widely throughout New Zealand. Trained at Canterbury University School of Fine Arts, he has paintings in the National Art Gallery, Waikato Art Museum, and Auckland City Art Gallery. He is currently represented by Warwick Henderson Gallery, Auckland, and Louise Beale Gallery, Wellington.

# IDOLS OF THE CAVE

Current work consists of layering out-lined imagery upon a ground of abstract-like geometry with expressive touches added. It is an additive combination approach, mixing signs from the picture book of culture. Incorporating the meta-physical with the phenomenal and the implicit with the explicit.

Phillip O'Sullivan will introduce Idols of The Cave by a slide talk entitled "Speaking in the Textural Circus: Readings in Rhetoric" at 7pm May 10th in the Mair Gallery. ••

Paintings

## SIENE DE VRIES

Preview Wednesday 10 May 8pm

Siene de Vries was born in 1956 in the Netherlands. He studied at the Academy of Fine Arts, "Academy Minerva" in Groningen, where he met Saskia van Voorn who later became his wife. He graduated in painting and graphic arts in 1981, and has been a fulltime artist since then. Siene exhibited his works throughout the Netherlands and also in Germany and Switzerland. Works are in several museums, Government collections, and in prominent private collections in the Netherlands and New Zealand.

This will be his first major exhibition in New Zealand. Subjects are portraits, landscapes, still life.

"I paint for the love, joy and inspiration of light and colour." ••

## HAGHIS PERSIAN CARPETS

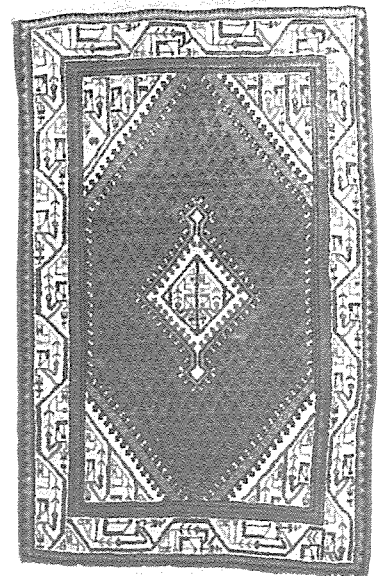
Preview Wednesday 10 May 8pm

Mohsen Haghi returns with a different selection of Iranian, handknotted rugs for his May Exhibition.

Today, Persian rugs and their weaving methods, material characteristics, and pattern designs have not appreciably changed for hundreds of years. Progress in Iran has not replaced the age-old Persian rug-making craft. On the contrary, Persian rugs, woven and then washed and sun-dried in the traditional way were being produced and exported in greater quantities each year, until the recent war. Estimates now guess production is down by at least a third. One item in the favour of Persian Carpet weavers is the lack of a satisfactory substitute.

An authentic, hand-woven rug is a useful, and decorative piece of art that enhances its surroundings and is a constant delight to the collector.

This exhibition features rugs made in 3 distinct places, the home, the city shop and the nomadic tent. The Iranian people have always exhibited a highly developed artistic craftsmanship which is evident in their carpets. ••



## WORKS ON PAPER

Preview Wednesday 10 May 8pm

A selection of works on paper from Astöck. ••

Prints

## MICHAEL TUFFERY

Preview Wednesday 10 May 8pm

"I was born in Wellington, and grew up the eldest of five brothers. My father is European and my mother Samoan. This meant living in a home flavoured by two different cultures."

At Otago Polytechnic School of Art in Dunedin from 1985 to 1988 I completed an Honours Course in a Diploma of Fine Arts, having majored in Printmaking and

specialising in wood cuts, some lithography and woodcarving in my Honour's year.

In my art, I am searching for a style expressing the harmony I feel of being half European and half Samoan. To do this, I have taken aspects from each culture and combined them. In style and subject matter, my work is similar to the art of the Pacific Islands. For example, I use repetitive patterns, symbols and some symmetry. Church stained glass windows have been the influence on shape and colours of my prints — thus the European aspect.

In this exhibition there are two main series of prints. One of large black and white woodcuts, talking about the Samoan culture

and the Samoan culture with its western influences. The other, is a series of colour reduction woodcuts based on the three crosses at Calvary.

My search is a result of my desire to learn about my mother's cultural background and language. I used these designs to visually interpret my understanding of the Fa'a Samoa. I also wanted to produce such a work for my brothers and father who found it a struggle to understand this other culture which we are married to." ..

HILAIRE CAMPBELL  
ROSS GRAY  
OPEN EXHIBITION  
BARBARA FOWLER  
LOVEDAY KINGSFORD

31 MAY-11 JUNE  
31 MAY-11 JUNE  
31 MAY-11 JUNE  
31 MAY-11 JUNE  
31 MAY-11 JUNE



Loveday Kingsford / "Tabletop"

Paintings

## LOVEDAY KINGSFORD

Preview Tuesday 30 May 8pm

An artist currently selling very well in the North Island and holding her first exhibition in Christchurch. She will be showing figurative work from her "Bathers series" and "Table Top series", works in egg tempera. ..

## OPEN EXHIBITION

Preview Tuesday 30 May 8pm

The Open Exhibition is a once a year opportunity for Associate members to exhibit their work. Associate members will receive an entry form with this issue of *Preview*. Those works which reach a required standard for working members will be selected by members of the artists committee of the CSA Council. ..

Paintings

Colours of Praise

## BARBARA FOWLER

Preview Tuesday 30 May 8pm

I am a grasshopper painter, jumping from one subject to the next depending on my attunement each day. Enjoying experimentation, colour, and giving thought to how I can best express that which I wish to convey, I am also aware of the need to use a consistent method throughout each painting.

For this exhibition I have chosen examples from the various themes that have recurred throughout my painting years, hoping that what is lost in continuity will be gained in variety. ..



Montages

## HILAIRE CAMPBELL

Preview Tuesday 30 May 8pm

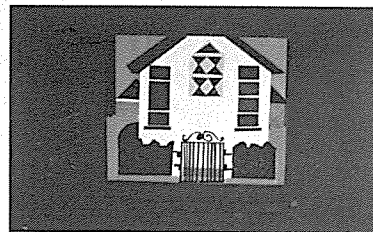
The unlikely combination of art and exercise has paved the way, literally, for this exhibition.

While out jogging, I couldn't help comparing the look-a-like, economy design of post war style houses, with earlier buildings. Attempts to set a modern house apart from its equally modern neighbours, by using brightly coloured trim, or a different relief pattern on the fence, highlights their sameness.

The people who live in these houses remain faceless, but my pictures convey a response to their imagined presence or absence.

Using coloured or textured pages from old magazines, I cut out the pieces, tile by tile, brick by brick, then reassemble them in a simplified way, until the picture feels complete.

I used to work with plant materials, making small designs of figures and flowers. Now I concentrate more on a series of images, in sizes ranging from quite large to not much bigger than a postage stamp. ..



The "Shall We Dance" Studio of Ballroom Dancing and St. Albans Recreation Club Incorporated Jubilee Memorial Fence

Hilaire Campbell

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Paintings

## ROSS GRAY

Preview Tuesday 30 May 8pm

This series has developed from the theme and style of works exhibited in the CSA in 1988. Some paintings involve a single abstracted figure image/symbol to convey ideas and feelings about today's climate of change and uncertainty, while others have a broader focus. ••

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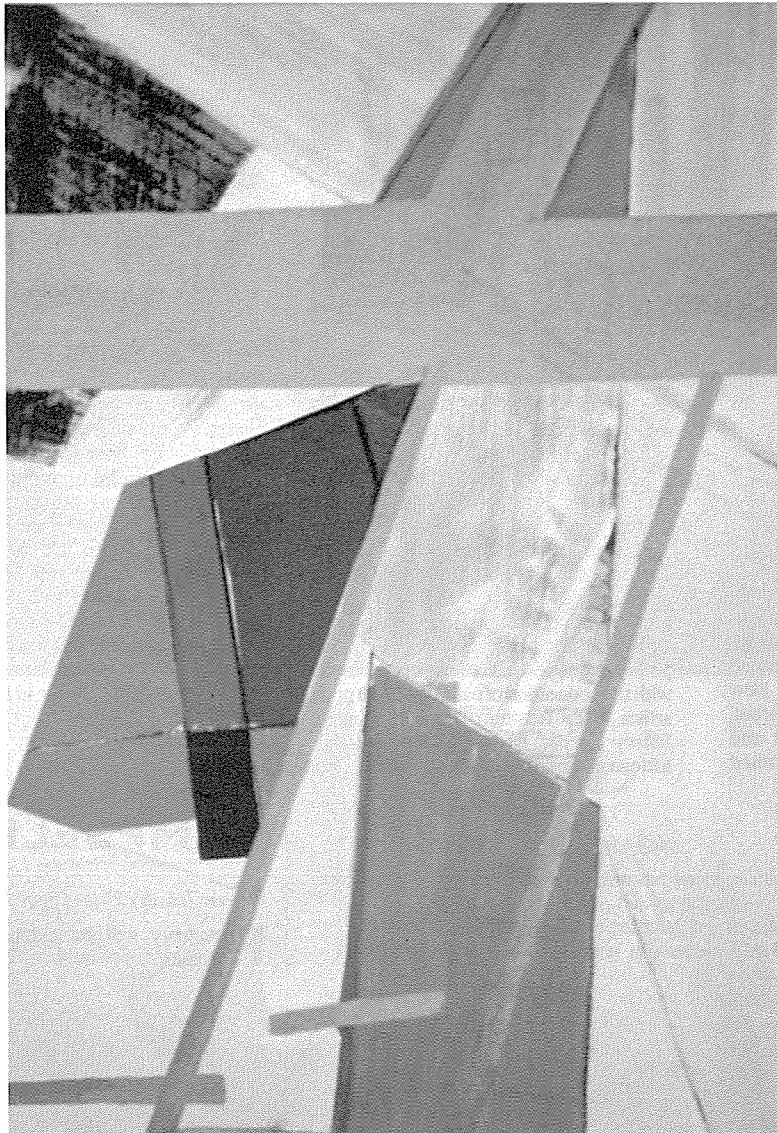
Ross Gray / Untitled



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UNITED MODERN MASTERS  
ROSEMARY CAMPBELL  
GINA PAPAGEORGE  
GISELA GENTHNER  
ANNA PALMER

15 JUNE-9 JULY  
14-25 JUNE  
14-25 JUNE  
14-25 JUNE  
14-25 JUNE



Paintings

## GISELA GENTHNER

Preview Tuesday 13 June 8pm

Gisela Genthner was born in Beijing, China and lived in Auckland 1956-1959. She studied art at the University of Art, Berlin, and has exhibited extensively in Germany as well as New Zealand. She is represented in the collections of the Berlinische Galerie, the Kupferstichkabinet Berlin, and the Artothek Berlin.

Ursula Prinz writes of her work: "In the paintings by Gisela Genthner contrasting elements are joined into a beautiful symbiosis: architectural severity and a playful easiness, construction and openness, static and soaring, geometric and scriptural, classical and even a bit of anarchy. Yet, in the end, the life stems from the colour: red, yellow, blue and recently in reoccurrence, green. Black in conjunction with grey is often a graphic, but also painterly combination which lends a compositional stability. Despite the predominance of abstraction there is a definite contextual association to landscape, the sky, buildings and nature." ••

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Anex Shades / 1988 New Zealand

Gisela Genthner

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## GINA PAPAGEORGE

*Preview Tuesday 13 June 8pm*

**T**he work I will be showing are predominantly oil paintings, which I have been working on for the past 6 months.

This is the first time I've painted full-time and will also be my first exhibition. Hopefully I will still be painting solidly in the future. I've learnt so much already and enjoy all the surprises I've come across.

There isn't really a "theme", I paint what I see and that is constantly changing. My styles have varied quite a bit over these six months, but I feel it's in this experimentation that I'm progressing towards my goals. ••

Paintings

## ANNA PALMER

*Preview Tuesday 13 June 8pm*

1980-83 BFA Auckland University

1984 Curator Fisher Gallery Auckland

1985-89 Self-employed fashion designer — hand painted fabrics.

**M**y work is a celebration of colour pattern and energy created by their juxtaposition. Objects from a domestic environment become vehicles for an abstract interplay of colour reflecting emotional reality. ••

*Gina Papageorge*

## THE UNITED NEW ZEALAND MODERN MASTERS COLLECTION

*Preview Tuesday 27 June 8pm*

**T**he United Building Society has a proud record of sponsorship in the arts. In 1988 another "initiative" was added to the considerable support United is providing to a number of groups, such as the New Zealand Puppet Theatre and its museum, Artist in Residence for the Howick and Pakuranga Community Arts Council, United

Theatre Sports, Auckland Youth Theatre, The Suter Gallery Craft Award (Nelson), assisting the Dramadillo Theatre Company, and the indigenous dance group Te Kani O Te Rangatahi to tour the country.

Now the United Building Society introduces the United New Zealand Modern Masters Collection.

This major collection of art by New Zealanders is planned to tour the country, giving the smaller and less well funded venues the opportunity to come to terms with the wonderful vitality of our contemporary art. The Collection started its life with the acquisition of paintings by 10 noted artists: Philip Trusttun, Gretchen Albrecht, Jeffrey Harris, Denys Watkins, Richard Killeen, James Ross, Boyd Webb, Don

Peebles, Ralph Hotere and Maria Olsen. These will be displayed in this exhibition. To ensure its topicality and reflecting United's continuing commitment to "typify contemporary New Zealand art", other selected works from painters, sculptors, photographers and printmakers will be added to the collection from year to year.

United intends to add to the touring collection over a five year period. At the same time the United will cover all costs of crating, freighting and insuring the works to enable them to travel to all parts of the country. This is United's contribution to the development of excellence in the visual arts in New Zealand. ••

Paintings

## ROSEMARY CAMPBELL

*Preview Tuesday 27 June 8pm*

**R**osemary will be exhibiting recent works. ••



Photography / Group Showing

## A CELEBRATION OF NATURE PHOTOGRAPHY

Preview Tuesday 27 June 8pm

Everyone who enjoys outdoor photography is in for a treat at the CSA Gallery in June of this year. An exhibition resulting from seven years courses in Nature Photography within the Department of Continuing Education will run from 26 June until 9 July 1989.

In 1982 Dr Peter Harper thought it might be helpful to organise a short course in Nature Photography, hoping that a dozen or so people might attend. Much to his, and the Department's astonishment, well over one hundred people enrolled.

Over the intervening years the Nature Photography courses have flourished with several students winning major international prizes for their work. Now the Department of Continuing Education and the CSA Gallery extend a warm invitation for all to come and see the quality of work for themselves. Thirty-six colour prints from twelve participating photographers will be

on display. All the prints will be available for sale. The general theme of the exhibition will be *water*: how it moulds landscapes, sparkles in rushing waterfalls, glints in the sun as serene lakes, and beautifies the world of the very small by hanging like jewels from blades of grass.

Autographed copies of Peter Harper's book on 'Photographing Nature,' released in March 1989, will also be available at the gallery during the exhibition. ••

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*The Nature Photographers*

*Photo / Peter Harper*

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Paintings

## ANTOINE EVRARD

Preview Tuesday 27 June 8pm

A love of mountains and water colours, coupled with the opportunity to devote more time to painting, has resulted in the first exhibition of Antoine Charles

Evrard depicting a well-worn and loved journey between Christchurch and Arthur's Pass.

Starting at the Summit Road with its panoramic challenge, through to intimate glimpses of favourite mountain peaks, there is something to please most people for whom the journey through Porters Pass has special appeal.

Tony's paintings will be accompanied by sketches. ••

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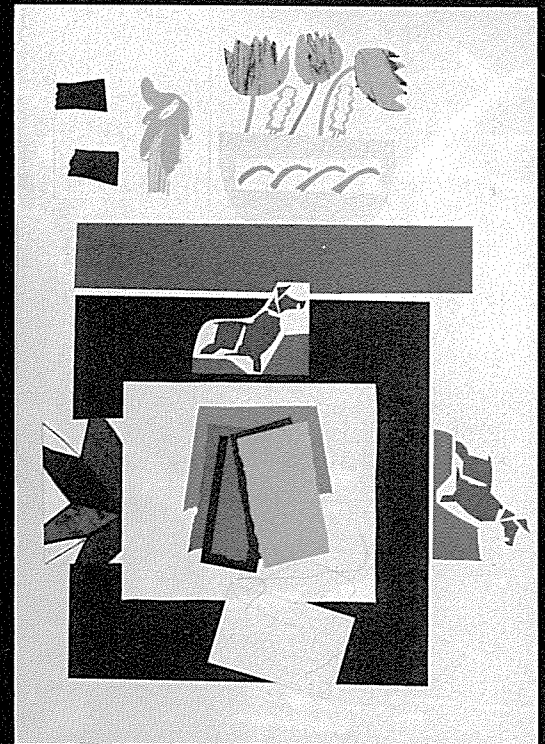
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## SELLING GALLERY

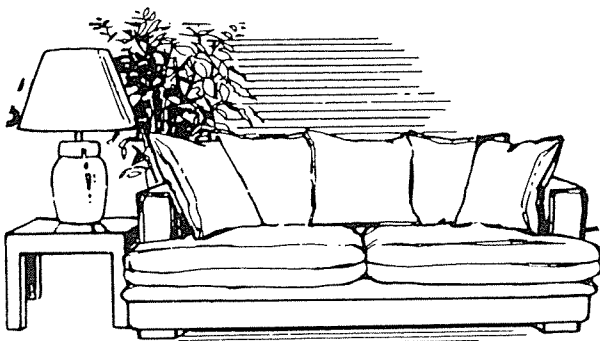
The **Selling Gallery** is situated on the ground floor leading off the Canaday Gallery. If you wish to view or buy artwork from our extensive stock, talk to Rona Rose, our gallery consultant, enquire at reception, or phone 667-261 for an appointment.



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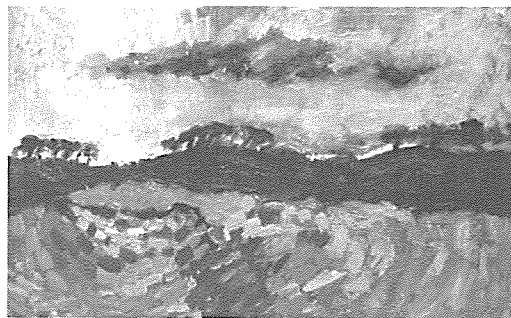


*Belle*

111 MERIVALE MALL (upstairs) CHRISTCHURCH.  
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# MAJOR ART COLLECTION FOR HIRE

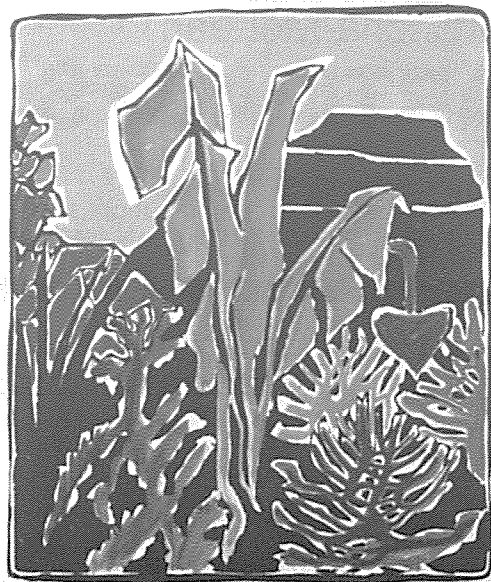
Here is a small sample



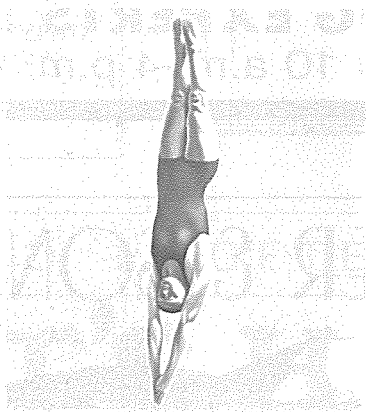
*Trevor Moffitt / Southland Landscape*



*Wayne McPhail / Fyfe House Kaikoura*



*Claudia Pond Eyley / Mt Eden Landscape*



*Michael Smither / Diver*



*Buck Nin / Te Kure — The Development*

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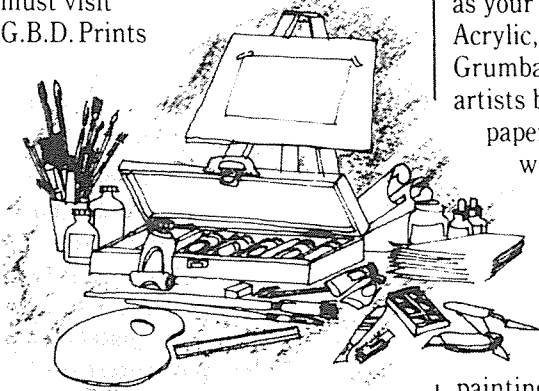
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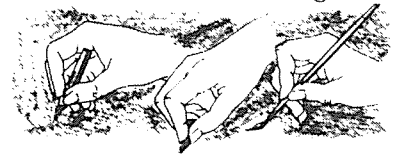
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to see for themselves just what they have available. The artist will also be flabbergasted by the continuous specials, giving a chance to get extra value for money. So here's part of that list of products which is as long as your arm . . . Winsor & Newton — Acrylic, Oil and water colours, Grumbacher and Winsor & Newton artists brushes, Canson water colour papers, also sketch pads, oil and water colour pads. Canvas, pre-stretched boards or mounted on a reusable frame, an extensive range of Acid Free, coloured mounting board, plus; easels, painting boxes, charcoal sticks and

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# THREE MEN ON A HORSE

C.L. Holm & George Abbot

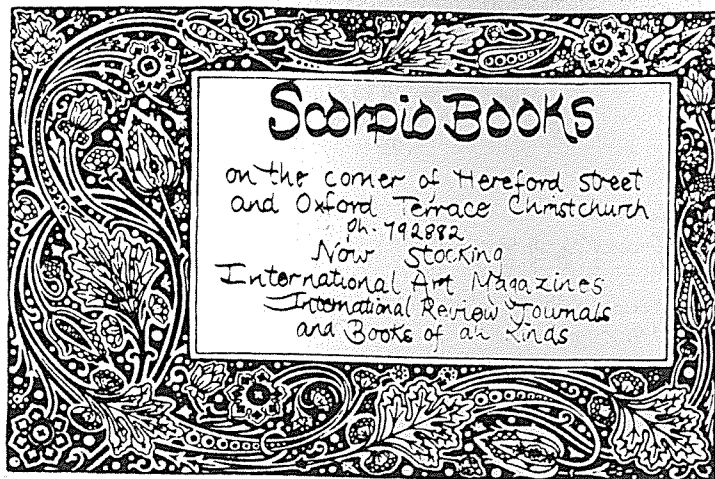
Best described as *Guys and Dolls* without music, this delightful and innocent 1930s comedy tells the story of simple Erwin, writer of greeting-card verses, who has an uncanny knack for picking winning horses. Of course, he never backs them. But when his lost notebook is found by a trio of incompetent gangsters, kidnapping and complications of a side-splitting nature follow. There is, of course, a tart with a heart of gold, a crusty boss who gets his come-uppance and the obligatory happy ending.

The play was a smash-hit in 1934, but oddly, little known outside America until the dazzling and successful revival at the national Theatre, London, a couple of years ago.

Heading the cast is Mark Hadlow as Erwin, the innocent poet of Mothers' Day cards. Hadlow's appearance in Court productions like *Little Shop of Horrors*, *Aladdin* and *The Three Musketeers* has become a guarantee of an evening of inspired madness and non-stop laughter.

Elizabeth Moody directs.

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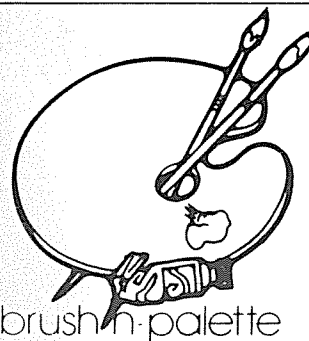
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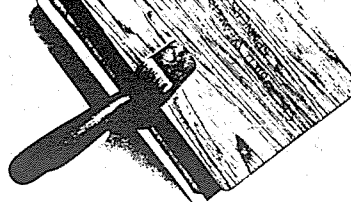
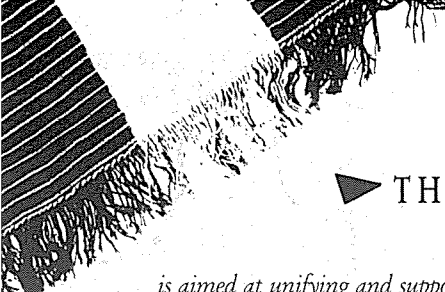
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## ▶ THE FIBRE EVENT

*is aimed at unifying and supporting people in South Island communities through the ancient craft of fibre making in all its facets.*

*Our objective in this project is to foster an appreciation of our community through the shared experience of a common skill and to bring forth the traditional cultural designs and forms.*

*Anyone in the community at any level of skill or ability is invited to participate in making a fibre piece either individually or as a group, choosing any method, whether weaving, stitching, hooking, tufting, tapestry or quilting.*

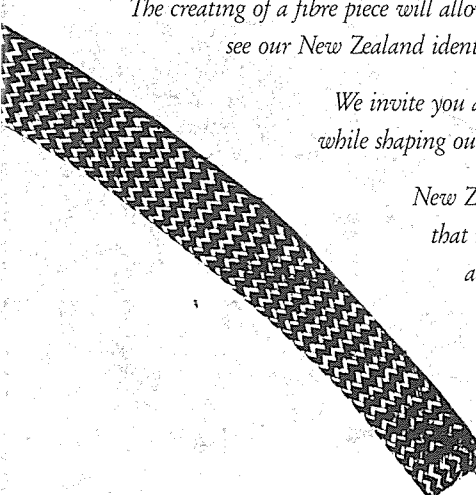
*The creating of a fibre piece will allow us to display our Cultural background. With it we will see our New Zealand identity.*

*We invite you all to be involved in this event which displays our past while shaping our future.*

*New Zealand has been enriched by the many ethnic groups that now form our culture. These groups have nurtured and adapted their traditions to the New Zealand environment.*

*This Fibre Event gives you the opportunity to share your skills with us all.*

*It is important that we encourage the teaching of traditional designs and ways of working so that our heritage is not lost.*



## ▶ WHAT'S INVOLVED

*The project proposes to organise South Island workshop teaching programmes.*

*The workshops will encompass practical work by qualified tutors in your own community as well as teaching the history of the function of fibre as it relates to home, family and community.*

*The finished items will be displayed locally at the end of 1989 with selected pieces touring New Zealand in 1990.*

*This is an opportunity to take part in an exciting programme — anyone can join in.*



South Island  
New Zealand



### CONTACT

1990 Fibre Event  
Programme Co-ordinator  
Southern Regional Arts Council  
Box 2932  
Phone (03) 662-337 Christchurch

# 1990 FIBRE EVENT

*Weaving the Community Together*

*Kotahi te herenga, kia hao pai te kupenga*

May 1989 — May 1990

