

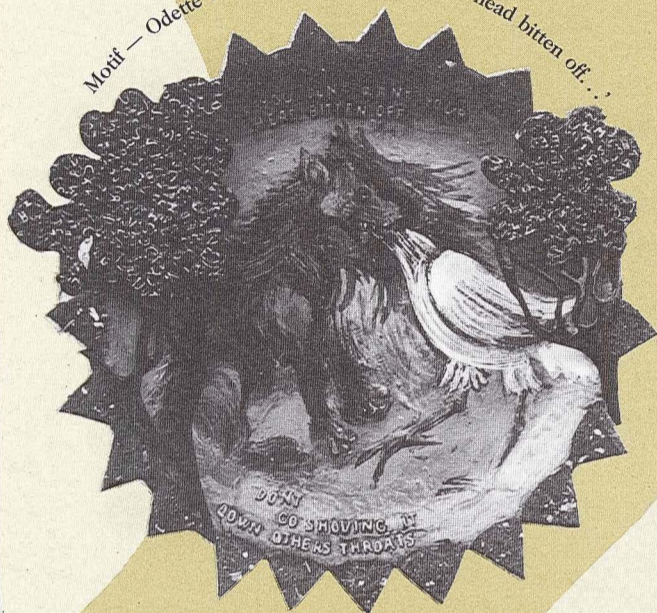
COMING EXHIBITIONS

PREVIEW

Art in the Heart of Christchurch

MAY 1992 166

Motif — Odette Yates, 'If you don't want your head bitten off...'



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

MIXED MEDIA

EMBROIDERERS'

The Canterbury Embroiderers' Guild will host an event of national and international interest at the beginning of July. Coinciding with the conference of the Association of New Zealand Embroiderers' Guilds Inc., will be a series of workshops led by well known local and overseas tutors as well as five exhibitions of embroidery by highly-skilled needleworkers.

"Threadworks", which will be held at the Robert McDougall Art Gallery from June 24 to July 26, is a stitched multi-media exhibition by embroiderers and artists working with stitch. This is open to overseas exhibitors.

"Celebrating Stitch" is an exhibition of traditional and free embroidery for Embroiderers' Guild members. It will be held at the CSA Gallery from July 1 to 12. Further details will be published in the July issue of PREVIEW.

"Needlework-Needleplay" is an exhibition for young New Zealand embroiderers aged up to 18, which will be held at Merivale Mall from July 6 to 11.

"Small is Beautiful" will be on view at the Cave Rock Gallery from July 3 to 9. It is a miniature textile exhibition in which work must not exceed 15cm x 15cm. The Globe Theatre hangings will be on display at the Canterbury Museum from June 17 to August 16, especially timed to coincide with the conference. The Museum will also hold a concurrent exhibition of antique and ethnic embroidery.

For more information, contact Pauline Moore, telephone 790-940 or 342-9553 after 6pm.

CANTERBURY GUILD

HEADLANDS

The QEII Arts Council's largest and most significant exhibition of contemporary New Zealand visual arts is now on show in Australia and will tour New Zealand during 1992 and 1993.

Called *Headlands*, the exhibition of 100 works by 30 artists spans five decades of visual arts practice in New Zealand. Developed and presented in themes of landscape, spirituality, cross cultural dialogue and moving image, the exhibition will be the first international exhibition at the new Museum of Contemporary Art, Sydney.

The QEII Arts Council visual arts manager, John Leuthart, says "*Headlands* represents the Arts Council's

most substantial investment in the international presentation of work by New Zealand artists and visual arts writers during 1992. It is the culmination of a three year partnership with the National Art Gallery and the Museum of Contemporary Art, and an outcome of the Council's policy priorities for the visual arts."

"*Headlands* is also one of a number of projects in which the Arts Council is investing as a strategy to increase international visibility and awareness of the visual arts in New Zealand. *Headlands* represents the pivot for New Zealand visual arts activity in Australia during 1992 and a strategy of cultural exchange between Australia and New Zealand", says Leuthart. The MCA's chief curator, Bernice Murphy, says *Headlands* should "shake Australian settled views about New Zealand culture."

"It should open up fresh perspectives on some of the special and differentiating things about New Zealand cultural experience and its evolving contemporary character. While we (Australians) recognise some common and familiar things about our British social structure overlaid through colonisation, we should be struck by the power of the vivid indigenous cultural differences," says Murphy.

"*Headlands* will for the first time show a wealth of new work within the context of New Zealand art over the past 30 years. We are delighted that so many practising artists will have their work exhibited in such a prestigious venue," says the National Art Gallery Director, Jenny Harper.

In association with the exhibition will be a major film series curated by Jonathon Denis. The series will be made up of about 100 films from "the feature to the video clip" and will show over 13 weeks.

"Confronting prejudice, speculating and exploring often contradictory and sometimes subversive dialogues and themes, perceptions, influences and histories are all major themes which will overlap and cross reference through the series," says Denis.

Headlands will return to New Zealand in September to be shown at the National Art Gallery, the Auckland City Art Gallery and the Dunedin Public Art Gallery. A comprehensive publication is being prepared for wide national and international distribution.

Headlands is also being supported by the Australian Council for the Arts, Cape Montelle Vineyards and Cloudy Bay Vineyards.

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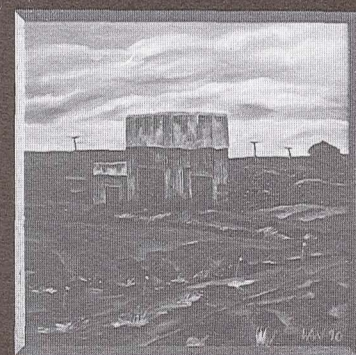
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WORK IN STOCK



Don McAra, 'Lindis Pass Series', 1991,
Oil on board



Wendy Wadworth, 'Coastal Railway Shed',
1990, Oil on board

The Selling Gallery is situated on the ground floor, leading off the Canaday Gallery. If you wish to view or buy an artwork from our extensive stock, talk to Grant Banbury, our gallery consultant, or enquire at reception. Phone (03) 667-261 for an appointment. 66 Gloucester Street, Christchurch. Fax (03) 667-167. We are also happy to sell artworks on your behalf.



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PREVIEW MAY

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

Coming Exhibitions

6-24 MAY 1992 PREVIEWS TUESDAY 5 MAY 8.00PM

42° SOUTH

42° South is the Tasmanian component of an exchange of photographic exhibitions between Chameleon Contemporary Art Space in Hobart and the Sarjeant Gallery in Wanganui.

The artists represented in this show, with the exception of Ruth Frost, are all based in Hobart. It is not intended, therefore, that it be considered as definitive of Tasmanian photography in general. It is hoped that these works, and the issues they address, which are at the cutting edge of contemporary arts discourse, will offer viewers on both sides of the Tasman an opportunity to engage with some of the best work being produced in Tasmania.



Anne MacDonald, 'Flowers of Evil', 1990, Type C colour photograph



Robert McLeod, 'Eugene's Empress', oil on shaped canvas

RECENT WORKS BY PHIL PRICE

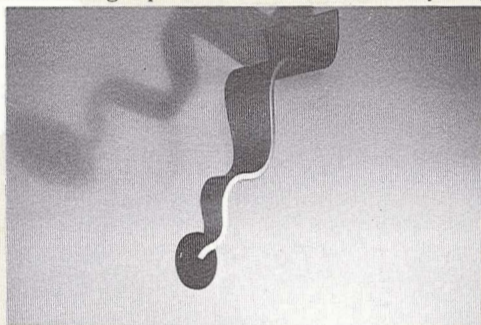
This new work goes back to some of the attitudes I began to express at Art School.

Repetitive shapes go onward into space through soft, increasing curves. Floating. Sometimes a beginning but never an end.

Wheels have potential, direction and velocity.

They are also holes, circles and dots.

Lines through space that aren't made of anything.



Recent work by Phil Price, painted wood

ABSTRACT

An exhibition of abstract paintings presented in conjunction with Gow Langsford Gallery, Auckland.

The exhibition is a rare opportunity to see such a diverse group of artists' works together. It also spans different periods in each individual artist's production. All the artists represented are resident outside Christchurch and primarily from Auckland. The exhibition includes:

Allan Maddox
Geoff Thornley
Don Driver

Mervyn Williams
Robert Ellis
Eldred Wisdom
Stephen Bambury

TONY DE LAUTOUR

Tony de Lautour's art is one of disguise. His figures appear in a number of sinister guises, borrowing their garb from the detritus of popular culture. de Lautour sources his imagery from the low-rent end of the iconographic scale — the art of horror movies, comic strips, tattooists. His figures are disfigured, scarred by life's battles. As bombs fall about them, they don a protective camouflage, masquerading as villains behind leather masks scarred by tattoos, pierced and bound by chains. The layering of content, abstracted from various stratas of culture and society is underpinned by the surface qualities of de Lautour's works. Comic strips are pasted to the canvas as a ground for painting: the duality between 'high' and 'low' moves into another dimension, that of distance, as the viewer must observe two physical distances to read both the detail and totality of the work.



Tony de Lautour, 'Chain Disguise', 1992, oil and comic strip on canvas

27 MAY-7 JUNE 1992 PREVIEWS TUESDAY 26 MAY 8.00PM

MOTIF

Ten young local artists working within the loosely defined area of assemblage combine to present what will prove to be a challenging and thought provoking exhibition, highlighting a variety of concerns and a diversity of approaches to contemporary art practice.

Luanne Bond
Shane Cotton
Tony de Lautour
Belinda Drum
Richard Forstner
Spencer J. Hamilton
Blair Jackson
Seraphine Pick
Grant Takle
Odette Yates

motif
motif
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ROGER HAYNES-HUME

A New Zealand born artist, Roger Haynes-Hume began his fine arts career with his first ever exhibition at Cork Street, London, in 1986. Work by the painter can be found in collections both here and in Europe.

Roger Haynes-Hume's notion of perception is one achieved through a precise appreciation of the physical phenomena of his world. His paintings display a variety of visual and patterning effects with landscape containing a palpable atmosphere often concentrated on transitional margins of lake, sea or stream.



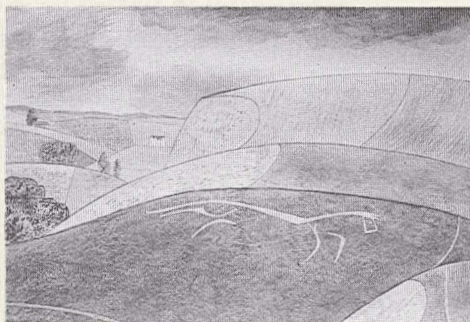
Roger Haynes-Hume

MAURICE ASKEW

ENGLISH LANDSCAPES

A continuing series of English watercolours from the north, the midlands and the south of England.

The Cashmere Clarinet Group will play at the opening at 8.30 on Tuesday evening.



Maurice Askew, 'Vale of the White Horse'

CSA HIRE COLLECTION

A second opportunity to view a selection of works from the CSA Hire Collection. A diverse and exciting Collection of original artworks ranging from traditional landscapes and studies through to challenging contemporary works.

Works from the Collection are available for hire to the commercial sector within the Christchurch area. Consultation, personal selection, delivery and hanging are handled by our professional staff as part of our annual rotational change. The client also has the opportunity to retain artworks originally selected. Why spend a fortune on art for your office when you can hire from our Collection at very reasonable rates and have the option of changing them when you want to? For any further enquiries, please contact Blair Jackson at the gallery, telephone 667-261.



CSA Hire Collection — Alison Ryde, 'The Square as I Remember It', 1991, watercolour