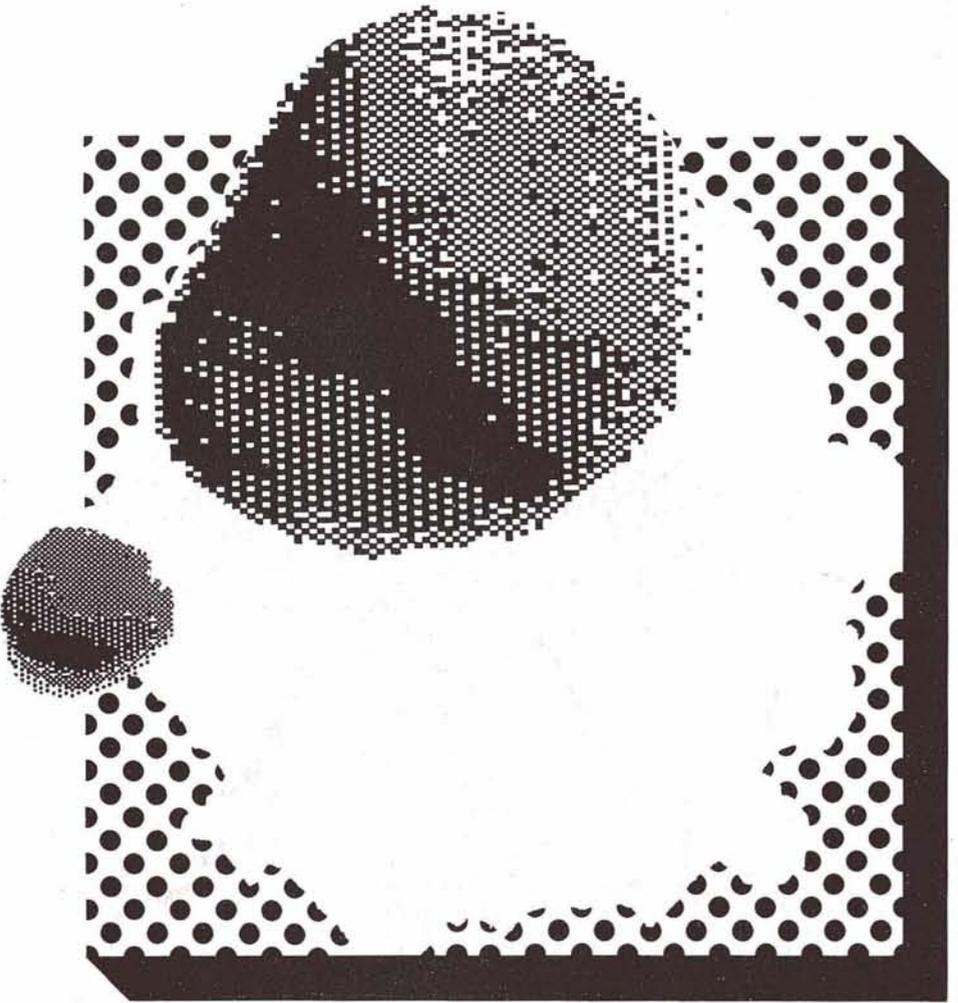
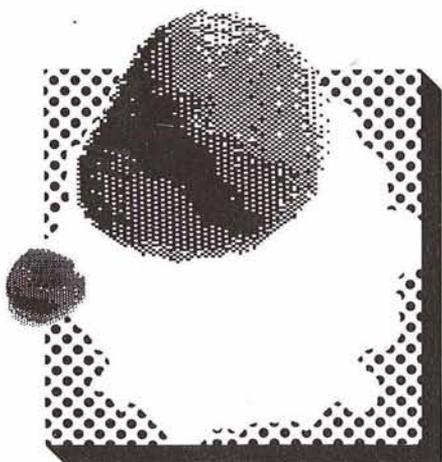


**Prospect  
Canterbury '92**



709.  
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PRO



Prospect  
Canterbury '92

Prospect n. 1 Extensive view of landscape etc. (a fine, striking prospect); mental view of matters (opened a new prospect to his mind); what one expects (her prospects were brilliant).

In 1990, the McDougall's major exhibition, **A Canterbury Perspective**, looked back over a view of the visual arts disappearing to a point in the distant past. The intention of **Prospect Canterbury '92** is to present an overview of the visual arts in Canterbury today and in so doing, offer a prospect of future directions.

The changes that have occurred over the last three decades are astonishing. When this writer came to Christchurch in the '50s, there was a small, robust group of perhaps ten to fifteen artists working with serious intention. The Group's annual shows offered the sole opportunity to experience work of any degree of originality. Apart from a single pictorialist gallery and the Canterbury Society of Arts, dealer galleries did not exist and there were virtually no opportunities for artists to mount one person shows. Today the situation is vastly different. The visual arts maintain the tradition of excellence but have increased in scale and are characterised by plurality. A busy sector of dealer galleries, print workshops, the McDougall and Annex, the Canterbury Society of Arts, the Arts Council and other emerging agencies comprise a network of venues which artists in the past did not have.

The diversity of practise is apparent; the increase in the corps of artists is of such an order that it has been impossible for the gallery to include every active artist. This exhibition does not claim to be definitive; it is a view, not the view.

It is however, the largest, reasonably comprehensive record of current activity that has been attempted for many years.

Together, the works in this exhibition give not only an index of contemporary practise but the careful viewer will discern the prospects for the visual arts in Canterbury into the early 20th century.

The preparation of **Prospect Canterbury '92** has proceeded with the generous co-operation of the participating artists. The Gallery here expresses its appreciation for the spirit of willing collaboration that made this exhibition possible.

John Coley *Director*

**Prospect Canterbury '92** is a survey of contemporary art in Canterbury. The exhibition aims to identify particular themes and directions in art-making by artists currently working in the region. Works by fifty eight artists are included in a selection which encompasses painting, sculpture, printmaking, and photography. Three generations of artists are involved in the exhibition, from those senior practitioners with an established national and in some cases international reputation, to young emergent artists in the first few years of their career.

Art-making in Canterbury today is characterised by a wide diversity of ideas and approaches. The artists in this exhibition have been selected to represent the disparate aspects of local art practice. As individuals, the selected artists have, in 1992, made a significant contribution to the progressive directions evident in the artistic life of the region.

No one single factor has been a point of focus within the selection process. However, during the curation of the exhibition, certain tendencies and relationships among the work selected have become apparent. Possibly foremost among these is a concern with the human figure, described in a variety of media and through many different identifications. These range from direct formal portraiture, the depiction of a specific individual, to the representation of the generic figure to embody psychological states of being.

As a counterfoil to the strong figurative tendencies of many artists working in both two- and three-dimensional modes, there is a significant group of artists concerned with exploring abstract directions. Again, there is a wide scope of approach located in this genre, ranging from a hard-edged minimalist, where precise internal relationships of colour and form are constructed on the picture plane, to a gestural and painterly abstraction which evokes expressive qualities of mood and psychological setting.

Within both the abstract and representational paintings gathered together for this exhibition, a new importance has been perceived in the interplay of tonal qualities, through use of a restricted palette. This tonal subtlety appears, in a general sense, to have replaced the high-key colouration which characterised many works produced in the region during the 1960s and 1970s. Interestingly, as painting appears to be moving towards a more monosyllabic vocabulary of colouration, arrangements of high-key colour are an important element in many of the sculptural works included in **Prospect Canterbury '92**.

While in the past gestural painting has often been perceived as the characteristic form of art-making in Canterbury, the strength and progressive direction of the sculpture being produced today is undoubted. This is apparent both in the work of well-established and emergent artists, and is manifested in sculpture ranging in scale and conception from the intimate and domestic to the public and monumental.

A significant new direction in the works of younger artists is the adoption of non-traditional media and formats for the production of work. The boundaries between the disciplines of sculpture, painting, and printmaking become blurred in these works. Found objects placed in a new context are often employed, and imagery and media are frequently layered to produce artworks which reverberate with the threads of an ambiguous narrative. Images and objects from an art-historical past are appropriated, and reworked or reflected upon, within a contemporary framework. Other important directions within this new generation of art-making include the adoption of installational strategies, and the employment of discrete component units to create a single artwork.

The inclusion of works by a younger generation of artists in **Prospect Canterbury '92** is a vital part of the exhibition, which looks to identify some future directions of art-making in Canterbury. These fresh strategies are of course not confined solely to the works of the younger artists: factors of movement and growth are located throughout the works included in the exhibition, which involves an age range of more than fifty years between its oldest and youngest contributors. Significantly, the average age of the women artists included in the exhibition is far younger than that of their male counterparts, suggesting a vital regeneration in recent years of women's professional participation in the local arts community.

Moving away from the usual retrospective nature of art museum practice, this is a prospective exhibition, a survey of the very recent. Borrowing its title from terminology associated with landscape – a prospect, or view – the exhibition in fact contains very little landscape painting, a genre traditionally associated with art-making in the Canterbury province. Where the land is referenced in these works, it tends to be either a physical source for materials, abstracted into symbolic biological form, or generally grounded within environmental concerns, rather than providing a subject in its own right.

**Prospect Canterbury '92** is an exhibition

## *Acknowledgements*

about a region. It explores the identity of Canterbury, manifested in the works of a selection of its contemporary artists. However, pictorial representation of the region – interpretative depictions of its landscape – are on the whole absent from the exhibition, a factor which has not been directed by its curation. **Prospect Canterbury '92**, then, is not in an art-historical sense, a regionalist exhibition. There is no unifying factor in the works of contemporary artists resident in Canterbury, no 'house style' or Canterbury 'school'. There is instead a diverse range of impulses which constitute its art-making, an eclecticism of approach which acknowledges both the locally-produced work of the past and a contemporary international view. **Prospect Canterbury '92** is designed to be seen as a surveyor's peg in the shifting ground of contemporary art practice in the region, a widened perspective which looks towards the future's vanishing point.

The curators and director warmly acknowledge the interest, assistance, and support of the contributing artists who have kindly made their work available for exhibition. Grateful thanks are also due to the Brooke/Gifford, Jonathan Jensen, and Canterbury Galleries for their assistance, to Max Hailstone for his development of the exhibition's graphic design, and to the private owners who have lent work to the Gallery for the exhibition. Finally, thanks are due to the staff of the Robert McDougall Art Gallery for their enthusiasm and creative and organizational abilities.

Neil Roberts and Lara Strongman  
*Robert McDougall Art Gallery*  
November 1992

**Prospect Canterbury '92  
Catalogue**

- Michael Armstrong  
*Purported portrait of the inventor of Fictions*  
acrylic on acid-etched primer on aluminium
- Grant Banbury  
*Twin Grey – Triptych*  
ink and acrylic on paper
- Graham Bennett  
*Nexus*  
laminated reflective glass (etched and sandblasted), painted aluminium, steel, granodiorite boulder
- Joanna Braithwaite  
*Head of a Woman*  
oil on linen
- Cath Brown  
*Te Kakano*  
harakeke and ceramic
- Stephen Clarke  
*Then Came a Stick and Beat the Dog, from the Khad Gadya Series*  
polyester resin, cardboard, aluminium, wood, steel, tar, shellac
- Barry Cleavin  
*The Parable of the Parrot*  
etching, aquatint
- Gary Collins  
*Adrift*  
oil on canvas
- William Collison  
*Untitled*  
brass
- Denise Copland  
*Southern Rata - Rakiura*  
etching, aquatint, watercolour
- Shane Cotton  
*Core*  
encaustic and oil on plywood
- Bing Dawe  
*Portrait of a Grotesque*  
carved wood, tar, acrylic paint
- Margaret Dawson  
*Autographism*  
colour photographic print
- Neil Dawson  
*Site Works 1991 – 1992*  
laser prints
- Andrew Drummond  
*Article for Distribution*  
steel, glass, beeswax
- William Dunning  
*A Branching, no.9*  
charcoal and acrylic wash on paper
- Jule Einhorn  
*Juno III*  
lithograph
- Simon Endres  
*Caveat Emptor*  
styrene plastics, aluminium and steel
- Neil Frazer  
*Home Coming*  
oil on canvas
- Jason Greig  
*Supernaut*  
charcoal on paper
- Max Hailstone  
*The Huntington Beach Series No. 1*  
self-adhesive paper dots on paper
- Bill Hammond  
*Sleeping Patterns*  
acrylic paint on acrylic wallpaper
- John Hurrell  
*Annabel, 11 September*  
paper map, acrylic paint, gel medium, polyurethane varnish
- Blair Jackson  
*Air Gunner - Projectile*  
acrylic paint, scallop shells, bullet shells
- Linda James  
*Bacchanalia, Waiting for Dionysus*  
acrylic and oil on canvas
- Paul Johns  
*Lester Johns*  
stained canvas and screenprint
- Mark Lander  
*Earth and Falling Figure*  
clay with flax paper
- Quentin Macfarlane  
*Bay Window*  
acrylic on canvas
- Marian Maguire  
*Gate/Space*  
lithograph
- Sam Mahon  
*August 29th*  
acrylic on fibreboard
- Catherine Manchester  
*Receding in Time*  
oil on canvas



- Trevor Moffitt  
*Bull Paddock*, from *Canterbury Paddock Series*  
oil on hardboard
- Valerie Nielsen  
*Conversation of Sides*  
tin with oil paint on hardboard
- Simon Ogden  
*Somewhere between here and there*  
acrylic on canvas
- Anton Parsons  
*Free to a Good Playground*  
steel, enamel paint, vinyl
- Alan Pearson  
*A Shilling-a-day British soldier resurrects on the Waikato and observes his cultural descendants ridiculing their heritage*  
oil on loose canvas
- Don Peebles  
*Untitled*  
acrylic on canvas
- S raphine Pick  
*The Veiled Woman*  
encaustic, wax, canvas, pastel, graphite, photocopy, books, resin, fibreglass
- Philip Price  
*Blueback*  
mixed media
- Jude Rae  
*She is there*  
oil on canvas
- Richard Reddaway  
*Smoke and Fire*  
wood, aluminium leaf, concrete, and text from *A Spy in the House of Love* by Anais Nin
- Michael Reed  
*Anxieties and Aspirations VII / Seeing is Believing*  
acrylic, gouache, pencil, photocopy, and screenprint on paper
- Pauline Rhodes  
*Intensum Prospect*  
plywood, metal rods, cloth
- Peter Robinson  
*Go Between*  
polystyrene, wool, glass
- Wilhelm Ruitrok  
*Madonna*  
oil on canvas
- Cathryn Shine  
*Verona – January (courtyard)*  
colour photograph with lithographic border
- Llew Summers  
*Stool for a King*  
elm wood
- W. A. Sutton  
*Portrait of Norman Barrett*  
oil on canvas
- Grant Takle  
*Whitebait – Silverfish*  
plastic scrabble tiles, plaster, stainless steel sink, painted picnic plates
- Bronwyn Taylor  
*Mudspell, mania, flying ointment*  
polychromed bronze, stone, wood
- Sandra Thomson  
*Falling from Grace*  
woodcut
- Tiffany Thornley  
*Self Portrait 1977 - 1992*  
printed images, paper, charcoal
- Riduan Tomkins  
*Untitled*  
acrylic on canvas
- Francis Toohey  
*Untitled*  
plaster and wood
- Bianca van Rangelrooy  
*Detritus of an Innerscape*  
oil with pastel and charcoal on sized paper
- Gordon Walters  
*Untitled*  
acrylic on canvas
- Martin Whitworth  
*Back and Stairwell – Side and Nil – Side and Stairwell – Backs and Alphabet*  
oil, acrylic, aerosol paint, nails, balsa wood, terracotta
- Mark Whyte  
*Portrait of Tim Purdue*  
marble