

Exhibition

DRAWING

a n a l o g i e s

RECENT DIMENSIONS IN NEW ZEALAND DRAWING

D e c 6 - F e b 2 1

An exhibition that includes 4 site-specific works, and an associated events programme running through the 3 month viewing period:

FORUMS/LECTURES/ARTISTS TALKS/WORKSHOPS/AUDIO-VISUAL PRESENTATION/VIDEO/FILM PROGRAMME.

A catalogue will be launched at the conclusion of the exhibition that will include:

A full documentation of the exhibition.

Essays by three writers that will address issues and strategies in current New Zealand drawing.

A documentation and evaluation of the events programme.

Open 11-6pm 7 Days a Week

WELLINGTON CITY ART GALLERY

65 Victoria Street Box 1992, Wellington

Ph: (04) 720-230

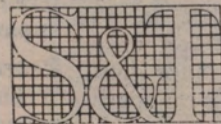
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DRAWING

analogies

RECENT DIMENSIONS IN NEW ZEALAND DRAWING

DRAWING as a medium for expression has a history linked to the general history of Art. As we have moved through the ages attitudes to Drawing and its relationship to Art have changed. However, the Renaissance until relatively recently drawing as an activity has tended to be seen as a supportive medium to the grander media of painting and sculpture. Traditionally the drawing ground has been thought of as clean blank paper and the traditional drawing tools have been pencil, charcoal, pen and ink.

Within New Zealand, Art Educators have generally taught us to think of drawing as a preliminary activity towards resolving ideas in other media; a way of working through ones ideas, a readily available method of grappling with pictorial problems. Even when drawing has been taught as an end in itself (such as in life drawing), that end has in effect been to better prepare one to carry out works in other media.

In the last thirty years, and more noticeably in the 1980s many New Zealand artists have concerned themselves with drawing as a subject as well as a process in their art making. In so doing they have initiated an evaluation of notions that surround drawing.

DRAWING analogies then is an exhibition about drawing in New Zealand in the 1980s. The intention is to present work by 15 leading and emergent artists who through their work:

1. both confound and extend traditional attitudes toward drawing.
2. exemplify shifts and reassessments in art and art-making in the 1980s as related specifically to the notion and activity of drawing.

The result is a diverse and dynamic range of exhibits that occupy both two and three dimensional space. It will be a moot point for many as to whether these exhibits are drawings. In many cases they include elements of painting, sculpture and other media but cannot strictly be categorised as such. They tend to defy media categorisation. What will the exhibits have in common is that in some way they all are concerned with a notion of drawing.

Other characteristics of the work include:

INTENT

All of the artists in this exhibition see their works as complete and major in their own right, rather than preparatory to works in other media, or of lesser importance to works in other media. In many cases in fact the artists do working drawings for their completed works.

SCALE

Many of the works are very large by conventional standards with some up to 25 feet long and 10 feet long.

COLOUR

Traditionally drawing has generally been thought of as black marks on a white surface with hatching and cross hatching used to create tone and to illuminate the surface. Many of the artists in this exhibition tend to use colour as a major element in their work.

MATERIAL/MEDIA

Many of the works have been accomplished with non-traditional materials, eg photographic imagery, aluminium, wood, tissue paper, street maps, projected lights, neon lights. In many cases these works could be classed as mixed media. Five artists in the exhibition have produced site specific installations, ie. they have built their works around architectural constraints of the space they have been allocated.

CONTENT

All the attitudes and processes listed above reveal much about the content of the work. Many of the artists use analogy and metaphor in their work. Often this is achieved by the use of a ground that has an existent and established reading (such as a street map or a photograph). This ground is then altered or overlaid with marks by the artist in such a way as to create a metaphor-



John Reynolds — 'Small Ceremonies' oil pastel on marble paper 1986.

ical link between the two and in a sense to reconstruct the way each set of imagery is perceived by the viewer. While there are important thematic currents that course their way through the exhibition, the works have been selected as much for their difference as similarity. It is intended that through the diversity of works in the exhibition and the variety of events structured around it, along with the essays in the catalogue, a comprehensive statement on Drawing in New Zealand Today will result.

THE ARTISTS

This exhibition presents the work of 15 artists. They are: **Derrick Cherrie:** An emerging artist living in Auckland. He has had a number of exhibitions there, combining large drawings and sculpture.

Andrew Drummond: Nationally known sculptor and former performance artist. Currently living in Wanganui as the Sarjeant Gallery's Artist in Residence. He has exhibited widely both nationally and internationally.

Jacqueline Fraser: Nationally known artist living in Auckland. She has exhibited widely and has recently been included in Auckland City Art Gallery and National Art Gallery surveys of contemporary NZ art.

Terrence Handscomb: Nationally known artist living in Wellington. In recent years he has exhibited mainly outside of Wellington; most recently at ARTSPACE in Auckland.

Paul Hartigan: Nationally known artist living in Auckland. He is known for his work with neon light and manages a business in Auckland making neon signs.

John Hurrell: Nationally known artist living in Christchurch where he is also a sometime writer on art. He was recently one of 4 New Zealand artists exhibiting in Perth as part of the 'Australia and Regions Artist's Exchange.'

Robert McLeod: Nationally known painter who lives in Wellington where he is also a teacher at Wellington High School. He was included in a recent National Art Gallery survey of contemporary NZ art, and most recently in the Wellington City Art Gallery's exhibition 'OFF THE WALL'.

Maria Olsen: Nationally known artist living in Auckland. Elizabeth II Arts Council travel grant to Europe and India.

She has been included in Auckland City Art Gallery and National Art Gallery surveys of contemporary New Zealand art and has been a recent recipient of a Queen

John Reynolds: Nationally known artist living in Auckland. He exhibits regularly in Auckland and Wellington. He also works as a photographer for the magazines 'The Listener' and 'Metro'.

Pauline Rhodes: Nationally known sculptor living in Christchurch. She has exhibited widely within New Zealand in recent years, and was included in a recent National Art Gallery survey of contemporary New Zealand art.

Peter Roche: Nationally known artist and former performance artist living in Auckland. He has a long exhibition record within Australasia, mainly in Auckland. Most recently he had a solo exhibition at the Govett-Brewster Art Gallery, New Plymouth.

Victoria Sheppard: Emergent artist living in Auckland where she also teaches art. She primarily creates installations and in 1987 exhibited installations at the Wellington City Art Gallery and ARTSPACE, Auckland.

Erica Sowman: Emergent artist living in Auckland, where she has had a number of exhibitions in recent years. As well as making large drawings she also makes painted constructions out of corrugated plastics and rags.

Merylyn Tweedie: Nationally known artist living in Auckland where she is completing a Master of Fine Arts degree at Auckland University. She has exhibited widely and was included in a recent National Art Gallery survey of contemporary New Zealand Art.

Ruth Watson: Emergent artist living in Wellington she has exhibited in Christchurch and Wellington and has been invited to exhibit at ARTSPACE in Auckland in 1988.

CATALOGUE

A CATAGOLUE will be launched at the completion of the exhibition that will document the works and artists in the exhibition, record the papers presented at the forums, and present essays on current strategies in Drawing by Gregory Burke, exhibition curator; Tony Green, Professor of Art History at the University of Auckland; and Christina Barton, art writer and art researcher. A variety of topics will be discussed including: Language and Drawing, Sculpture and Drawing, Gender and Drawing.

Copies of the catalogue can be ordered by writing to the Secretary, Wellington City Art Gallery, PO Box 1992 Wellington.

DRAWING EXTENSIONS — FORUMS/SLIDE TALKS

7.30 pm

1. **Gender, Sign and Drawing** FEB. 10
Lita Barrie, Critic and Writer
Erica Sowman Artist
Julia Morison Artist

2. **Historical Reference/Current theory and Drawing** FEB. 11
Robert Leonard Curator and Writer
Derrick Cherrie Artist
John Hurrell Artist

3. **Sculpture and Drawing** FEB. 17
Cheryl Sotheran Director Govett Brewster Gallery
Andrew Drummond Artist
Maria Olsen Artist

4. **Language and Drawing** FEB. 18
Tony Green Art History lecturer Auckland University
Ruth Watson Artist
Merylyn Tweedie Artist

Cost \$3.50 per session
\$15.00 per four sessions

For enrolment forms please contact either Ann Calhoun or Jill McIntosh, 720-230 extension 868.

DRAWING WORKSHOP

Drawing

23, 24, 25 January 10 - 4pm

Tutor: Kate Coolahan Fee \$95.00

Kate Coolahan is highly regarded teacher in the area of drawing. In this course she will endeavour to extend drawing perceptions by a series of exercises.

Bursary Art Students

9, 16, 23 February 9 - 12 noon

Tutor: Jill McIntosh Fee \$18.00

Bring materials

This course is designed as a beginning to the Bursary Art year. It will cover principles in drawing and will relate to the current gallery exhibition 'DRAWING analogies'.

Drawing for Children (6 - 10 years)

13, 14, 20, 21 February 10 - 12 noon

Tutor: Jane Poutney Fee: \$40.00

Jane will introduce concepts in drawing in a way both interesting and informative. A range of media will be explored in relation to the 'DRAWING analogies' exhibition.

Summer School 13 - 17 years

18 - 22 January (Mon - Fri) 10 - 4 pm

Tutor: Sue Skerman Fee: \$70.00

Sue Skerman is a tutor in drawing at the Wellington Polytechnic. This course will offer an excellent opportunity for secondary school students to extend their abilities and interest.

All classes are limited to 12 positions. The gallery reserves the right to cancel a class if insufficient numbers are not enrolled.

ROBYN KAHUKIWA: — CITY GALLERY STUDIO ARTIST

ROBYN KAHUKIWA is the first resident artist in the upper floor studio of the Wellington City Art Gallery. This first residency is on a trial basis. After evaluation, plans will be developed for a continuing residency programme in the new Wellington Civic Square Gallery. For this first residency, Robyn Kahukiwa has been an ideal choice. From the removal of tapu from the Studio by her Ngati Porou people, Robyn has welcomed groups and individuals to the studio to view her work in progress. This will culminate in a combined exhibition of work by contemporary Maori women artists in April 1988.

OF HER PAINTING ROBYN SAYS:

Began painting 19 years ago in Greymouth when children small.

Moved to Wellington 1969.

Fulltime art teacher Mana College 1972-1982.

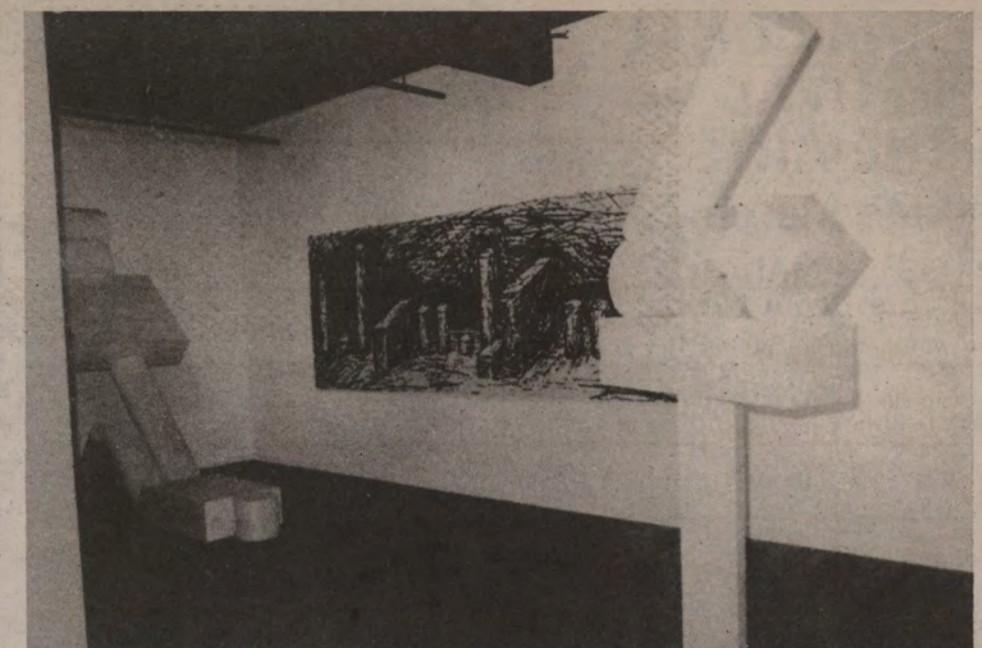
Painted all the time at nights and weekends but output small — 6 paintings in a good year.

Subject always been Maori.

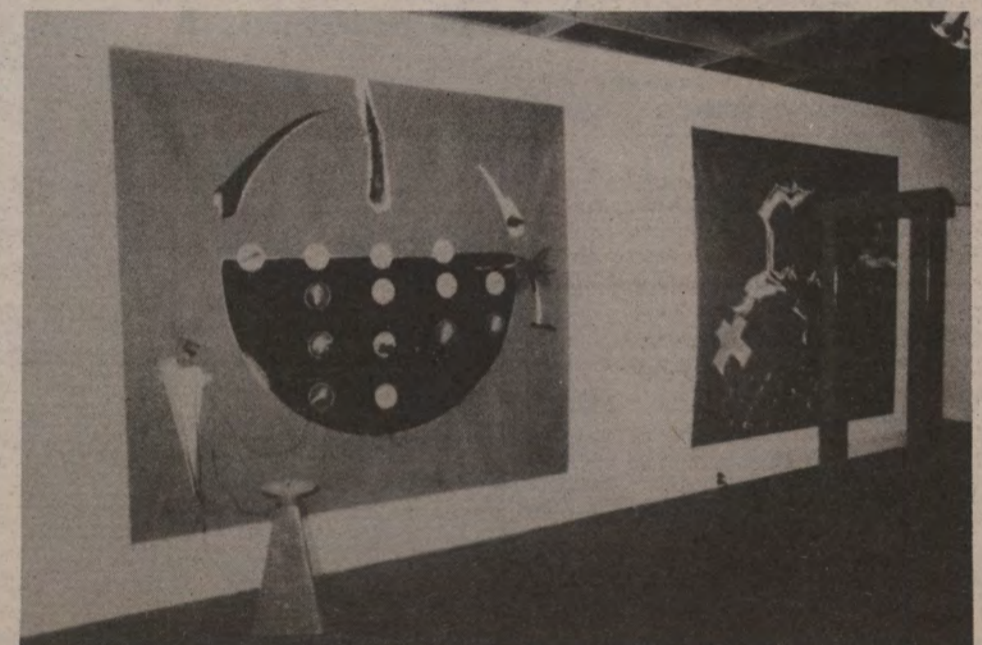
Art has grown with a corresponding knowledge of my taha Maori which is Ngati Porou on my mother's side — I grew up in Australia so my development in things Maori is an on going thing and my work is developing alongside.

Working on a Whakapapa series for Wellington City Gallery show. Whakapapa is your identity when you are of Maori descent — your Whakapapa has a lot to do with your own identity and self worth.

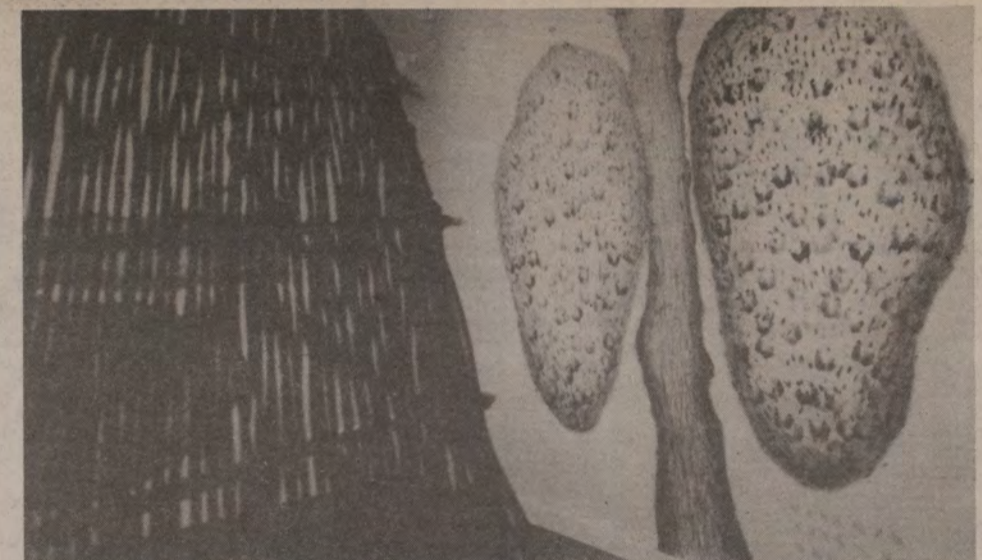
My paintings are about identity.



Derrick Cherrie — 'Primary Structure' 1987 mixed media installation.



Peter Roche — 'Separating the chromosomes for Jackson' (Kinetic Drawing No. 2) 1987 mixed media. — Flagstaff (Kinetic Drawing No. 5) 1987 mixed media.



Andrew Drummond — 'In the Autumn' 1987 mixed media installation.



INTERNATIONAL FESTIVAL OF THE ARTS

Programme March 1988

'HOLOGRAMS' — MARCH 2 - 23 —
An Exhibition from New York

THIS exhibition will be in the main gallery during the International Festival. The exhibition has been curated from the collections of the Museum of Holography in New York and focusses on recent trends found internationally.

The exhibition is a leap into the future as artistic innovation and electronics merge. By laser light, holography reproduces 3D-images that appear to float in a confined space.

This exhibition is accompanied by a video and tours will be conducted for groups by arrangement with the Education Section of the gallery.

DON DRIVER — 'Boxes' — 3 MARCH TO THE END OF MARCH

A major installation work by New Zealand artist Don Driver. Don Driver will transform the upstairs space with colour and boxes.

INTERNATIONAL VIDEO

During Festival time, international videos will be available at the Gallery. German audio visual Professor Ursula Wever will present this programme at times to be announced.

PAVEMENT ART

Primary and Intermediate Schools project 7 - 11 March

This programme is designed to involve younger children in the Festival spirit. Schools from around the Wellington District have been invited to participate in a week-long programme to cover the Mercer Street one-way section with colourful chalk drawings.

CITY SCULPTURE — TEMPORARY OUTDOOR INSTALLATIONS

Around the city, the Gallery will be organising six sculpture sites. A suggested day's activity is to collect a map from the Gallery and visit each site. The sites include Midland Park, the library lawn, Pigeon Park, and the Airport Terminal.



Morgan Jones — 'Here and There' 1986, Auckland City Art Gallery.

MORGAN JONES — 'PITFALLS' — An installation

The Wellington City Art Gallery has an on-going programme of commissioning art works for outdoor sites. As part of the programme, Christchurch sculptor Morgan Jones was invited to create an installation for the lawn in front of the Wellington City Central Library.

Pitfalls by Morgan Jones continues the artist's study of the limits of personal freedom. He introduces his ideas by using words in his work such as EXIT and ENTRANCE, and steps and doors leading somewhere and nowhere. Through the portal in the ENTRANCE door is seen the image of a figure (the artist) — the figure symbolises the artist's or our individual passage through life. To journey upwards suggests a climb to a spiritual release, downwards a descent back to earth. The steps invite audience participation in the installation.

1987 Print Series — a brief summary

FOR ten months the Wellington City Gallery has hosted eighteen printmaking exhibitions — the 1987 Print Series.

It has been an interesting group of work. Seldom do we have the opportunity to view exhibitions by this number of artists and workshops over a consecutive period of time. This has enabled each exhibition to be evaluated alongside others employing similar disciplines. The Series has examined the current work of these artists and has drawn a distinction between those printmakers who are printing their own work and those who are liaising with print workshops.

There have been several highlights in the Series. It began in March with an innovative installation by Barry Cleavin. Cleavin printed impressions onto tinfoil squares which were attached to polystyrene with pins. The series of eighteen works included a traditional etching entitled 'The Hungry Sheep Look Up'. The series discussed toxic substances that pollute our environment with further titles such as 'CO₂ and Sewage'.

Elizabeth Thomson's exhibition fascinated viewers with her sophisticated use of photographic etching to create unnerving images. Thomson juxtaposed images comfort-

ably identified as mountains with eyes that peer out over oblivious viewers, like mud masked observers. They were technically superb prints inked in restrained black.

In July and December Muka Studos, Media Collective, El Knocko and Gingko showed the printing form of New Zealand workshops. The workshops exhibited prints by nationally acclaimed artists produced by silkscreen, woodcut, etching and lithographic processes. The diversity of the media was well matched by the diversity of the artists' approach to the workshops. Artists included were Gordon Crook, Robyn Kahukiwa, Debra Bustin and Tony Fomison amongst many others.

May Kay and Carole Shepherd's exhibitions in September showed work by two women interested in similar concerns but at different stages in their careers. Kay is an emerging artist from Christchurch. Her concerns with gender through politically satirical works include herself as a victim of her own wit. The last framed print was a photograph of a mishap in printing the thirteenth. Kay has worked in etching and lithography.

Carole Shepherd's concern with gender are also political

in that they make statements about objects and materials that are of particular importance to women. They are about collecting and investing objects with significance through placement and ritual. Exquisitely printed in full colour these etchings depict dreams about special and secret places.

Denis Watkin's exhibition in October created a refreshing adjunct to these exhibitions. His monoprints were direct and immediate. Hung only with a pin to the wall, they contrasted strongly with the prints closeted in wood and glass. Called 'A Sensitive Man' they examined different aspects of this condition. Although there were eight prints in all, they were hung next to each other and read as one print.

Many more of the exhibitions were equally commendable. By exhibiting these works the series acknowledges the standing of artists working in the print medium amongst other disciplines. The Series has achieved its intention of conveying the richness and breadth of printmaking as it is found in New Zealand today.