

The Self



Foreword

The Self is the third touring exhibition organised by the Bishop Suter Art Gallery specifically to suit the limited budgets of the smaller institutions. In the postmodernist era with new uncertainties and consequent loss of role identity some artists have chosen to extend beyond the limited conventions of the traditional self portrait. This exhibition presents though necessarily on a small scale some directions being pursued in contemporary art.

This exhibition presents the work of twenty-five artists either born or residing in New Zealand. Doris Lusk and Sir Tosswill Woollaston represent the generation of the 1930s and 1940s who were associated with the beginning of the modern movement in this country. The practitioners of later expressionism such as Alan

Errol Shaw
Exhibition Curator

Pearson and Tony Fomison frequently presented themselves in their imagery. More recently conceptual art and feminism have offered a different base from which to work. In performance art it is the artist's own body which confronts the audience, and in this area the work of Di Ffrench and Claire Fergusson has had to be limited to photographs.

Expatriate Billy Apple's 1975 poster publicising his New Zealand installations is the earliest work included. This poster follows from a prolific output of 'self' portraits and body works as documented in the 1974 Arts Council of Great Britain exhibition and its accompanying catalogue **From Barrie Bates to Billy Apple 1960-1974**.



11. Megan Jenkinson **Domestic Heartache II with Nine Pieces of Broken China placed according to the Law of Chance** May 1985

Clouding Over Glass Masks To Dim Incandescent 'I's.

by j. hurrell

*"She, she herself and only she
shone through her body visibly."* coleridge
*"The glass of fashion and the mould of form
The observed of all observers."*
shakespeare (*Hamlet*: IV, 1,156-7)

Twenty-five self portraits are displayed here under the aegis of **'The Self'**. Most of them present the faces of the artists, and we are invited to speculate about the personalities and appearances of those who made these works. We wonder who drew this line, who took these exposures, who manipulated those pigments? Perhaps the names in this catalogue confirm what we suspect already from the visual evidence before us, and that the selves of these artists, like the girl of coleridge's poem, shine through these portraits visibly.

This text will provide a number of opinions opposed to that belief, and will elaborate on another point of view, that 'the Self' in these images is not obviously apparent, or natural as some might believe, but is in fact unwittingly, a political construction. This is not to subvert the thematic content of this exhibition, but rather to amplify certain less salient points within it, for there is sufficient diversity here to indicate that some of these artists are not interested in being expressive through seemingly personal outpourings.

As an introduction to some discussions on 'the Self's' rise and fall from favour, this pre-face will weave in and out of the displays, supportive of some and opposing others. As a tangential accessory to the curated selection it will force an examination of the historical bases behind their projected values.

The contemporary self has often been described as de-centred, fragmented and suspicious.¹ Those attitudes are reflected here in this writer's attempt to show that self portraits cannot be glass masks so transparent that the artificiality of their sustaining conventions does not obstruct the incandescent individuality of their creators.

This body of words, like artworks, is created and perceived through a "glass of fashion". We are now in a period when modernism, as an international phenomenon, is on its last legs. It is considered by most observers to be a period that is over, and indeed by some, to be suitable for nostalgic memories for a golden age of heroes. If we have reached an end of individualism where, for example, instead of inventing uniquely personal styles, artists openly copy each other and artists of the past, what has brought about this change?

As frederic jameson has pointed out, most cultural theorists today believe that the kind of unmistakable personal identity modernism exemplified is now over, not only because competitive capitalism has changed to become more corporate and bureaucratic, or that all the new styles possible might have now been invented, but because the notion of a private and unique identity is now clearly being understood as a fictional ideology.²

The belief in individuality is most conspicuous with the popular Romantic concept of the artist as a genius, who transmits the emotions from his soul to his canvas with paint. This notion is only relatively recent in origin. That Romantic artists believed themselves to be a race apart from conventional people resulted from a new independence that arose from the artists'

unstable relations with patronage.³ The importance of the court disappeared with the rise of the middle classes as a new source of income.

Whereas previously most artists' energy went into the craftsmanship of their production, from the start of the eighteenth century a new attitude developed in which the artworks became works of spirit or mind, to put on a parallel with creations of divine origin. As such exalted humans, ambitious artists were forced to seek out the novel with a new self-consciousness.

There are a number of possible reasons as to how this interest in the new developed. One is that the independent artist appeared at the same time as an anonymous market of collectors who did not make individual commissions, and so the artists' guild ties were loosened. This enabled interests in techniques of colour and composition to develop.⁴

Also, during the growth of bourgeois society, most producers became separated from their means of production. Artists remained untouched by this division of labour and so their product became special. Although their work was handcrafted they denied their status as craftsmen, regarding themselves as intellectuals. This was a continuation of feudal attitudes when Renaissance artists had their works promoted by the court and divided into craft or intellectual productions.

In their self portraits artists portrayed themselves accordingly, not as craftsmen, but as men of sensitivity, intellect and independence. Their sense of uniqueness was made explicit when they depicted themselves as visionaries in assured poses. They dressed not in paint-encrusted studio clothes, but in casual though smart garments of quality.

Peter burger in his *Theory of the Avant-Garde* simplifies this changing role of art practice to three historical categories of art: sacral; courtly; bourgeois.⁵

Sacral art, such as that made during the Middle Ages, functioned as a cult object and was

produced collectively to be received by the faithful. Courtly art, like that at the court of Louis XIV, on the other hand, was representational to serve the glory of the King and to be the self-portrayal of courtly society. It was produced by the individual artist, aware of his uniqueness, for a collective audience.

While in sacral and courtly art the works are put to a specific use within the practical activities of living, in bourgeois art the portrayal of self-understanding occurs outside that. The works are made by individuals for other unique individuals. With the development of aesthetics, art practice is seen as an activity which was separate from all other everyday contexts, and an isolated entity unto itself. "As the realm of non-purposive creation and disinterested creation, (art as a whole) was contrasted with the life of society, which it seemed the task of the future to order rationally, in strict adaptation to indefinable ends."⁶

According to burger, the separation of aesthetic concerns from everyday activity is the distinguishing characteristic of bourgeois art. The citizen who ordinarily functions within means-ends activity could feel his talents developing providing the aesthetic sphere remained isolated.

The dominant bourgeois identity is now seen by many philosophers to be breaking down.⁷ In the exhibition *Les Immateriaux* which he curated for the Georges Pompidou Centre during 1985, Jean-François Lyotard considered "Man's anxiety is that he is losing his (so-called) identity as a human being."⁸ This state was implied in the gallery by the use of 'immaterials' generated by electronics and computers. These 'immaterials' weaken the concept of man as a creator because in the communication technosciences, "every object is a message."⁹

This means that the message cannot be separated from its supporting material because the operational structure is not a stable substance, but energy. Instead of material which can be mastered for the individual creator's ends, these 'immaterials', being "an

unstable ensemble of interactions",¹⁰ cannot be manipulated.

To comment on the current state of the West's fragmenting identity Lyotard does not use the traditional model of matter, but instead, the model of language. He states that since the end of the nineteenth century there has been developing a crisis of scientific knowledge which represents an erosion of the principle of 'legitimation';¹¹ that is the principle by which a scientist is authorised to prescribe the stated conditions determining whether a statement is to be included for consideration by the scientific community. This erosion has led to the dividing lines between the various scientific fields to disappear, overlap, or form new territories.

Lyotard sees each self as existing within a fabric of relations more complex and mobile than ever before. Each person is located at 'nodal points' on specific communication circuits, through which messages pass. They are positioned by virtue of the name they were born into, into 'language games' that are essential for society to exist.

These language games are models of discourse which involve utterances that are sent from a person invested with authority to an addressee. The messages will have an effect through being understood.¹²

The individual as social subject has begun to dissolve within these linguistic social bonds, bonds that now consist of 'fabrics' woven of several language games, all obeying different rules. As new language games form by splintering off old ones, not all of them can be mastered by the single individual. A dominant language game disappears to be replaced by many different and independent variations, each with its own allocated area of research. An increasing number of 'truths' compete for the attention of the individual.

Just as Lyotard has considered the fragmentation of authority and the dissolving of self identity, an earlier precursor and influence, Michel Foucault has analysed the connections between

knowledge and power. Foucault considers history to be the great Western myth through which a group of human beings can articulate a collective 'we'.

This is done by creating exclusions based on oppositions such as east and west, dream and reality, and especially reason and unreason.¹³ History is understood through man being what he does and accomplishing works which are endowed with meaning. Madness on the other hand is defined by the "absence of works". Historical consciousness is not neutral but contains aspects of "the will to knowledge: instinct, passion, the inquisitor's devotion, cruel subtlety and malice".¹⁴

In his description of the development of the bourgeois order and the history of madness, Foucault discusses the growth of prisons and asylums in Europe, starting with 'the Great Confinement' of 1656.¹⁵ On this occasion marginal people like the unemployed, homeless, sick, poor, criminal and mad were rounded up off the streets of Paris, incarcerated in asylums and forced to work.

Foucault gives an account of how the body was regulated within a system of power to transform the subject's self identity. He describes the body's transition from a socially visible entity to one which could no longer be seen. Whereas previously punishment was spectacular and in public, it now shifted to discipline within privately enclosed institutions. This was not so much an effort to extract pain, but rather to cure the prisoner's soul. In other words, to affect the prisoner's personality permanently so that it becomes 'normal'.¹⁶

In Foucault's view the modern soul was born that instant in 1656, when the body was banished from public view and subjectivity was made pre-eminent. The 'subjectification' process by which a "human being turns him-or herself into a subject"¹⁷ involves processes of self formation which affect a person's own body, thoughts and conduct, under the supervision of an external authority figure.

Foucault was very interested in the treatment, by the authorities, of human beings as things, as objects to be measured for scientific research. Yet he felt that 'man' as we know him now is a very different creation, for man had no understanding of his own unique nature until less than two hundred years ago. With the growth of the human sciences, the properties of linguistic discourse and man's formation of self-knowledge were examined. Words were seen as providing transparent access to the corresponding objects they represented. However since the nineteenth century the manner by which language represents the world has been rescrutinised. Man's understanding is now seen as restricted by what he cannot think, for his comprehension of the world is trapped by the arbitrarily selective nature of language, and will never have access to what lies beyond that. Man will never have access to even his own essence. "The being of man and the language have never been able to co-exist and to articulate themselves, one upon the other."¹⁸

Let us consider at this stage one sense in which the human subject and language do "co-exist and articulate themselves one upon the other". Jacques lacan's psychoanalytical theories concern the formation of the subject through language. The individual's consciousness is not the origin of meaning or action, but is the product of a development that began with it as a baby, being de-centred, shapeless and with no defined sense of self. Originally in pre-oedipal stages, the child is pleurably dependent on its mother and merges its identity with her. In an "Imaginary World", it gradually acquires a sense of wholeness by identifying with an idealized image of itself in an imaginary mirror. The child thinks that the mother is there for its gratification and that there is an unbroken union between them. Thus a false 'selfhood' is created. There is no desire for the mother because there is no separation.¹⁹

The unconscious is formed when a gap occurs through language being learned as a patriarchal coding system, and entry gained into the

world of symbols. A division develops between the now socially regulated 'I' who speaks, and the actual being who is the subject of forbidden desires for the mother.²⁰

Through understanding a system of contrasts and differences while learning to speak, the child is able to distinguish 'I' from 'you', 'she', 'he', 'boy' 'girl', and so on. His or her consciousness of the world and sexual difference in particular is shaped by language. In the process of the child entering social relationships, contradictory desires are covered over by the apparently harmonious and coherent unity of 'selfhood'. The disruptive processes behind the making of the subject's ego are kept hidden.²¹

Just as lacan's subject identifies on the mirror with a falsely unified image of selfhood, louis althusser's concept of ideology involves subjects not recognising that they are the de-centred function of several social determinants, but thinking they are coherent, free and self-initiating. This unconscious and pervasive deception is perpetuated by their thinking they are autonomous and unique, so ensuring that they play their part in social and economic life and that they desire what others desire for them. Art production and the making of self portraits are part of this ideological matrix.

What is especially interesting is that art, as an extension of language (and like our social positioning), always pre-exists us. Instead of an individual manipulating artworks, it is art practice itself which, as a language, differentiates between concepts, so offering the individual the opportunity of producing meaning and conforming to a system of artistic prescriptions.²² Artmaking activity, because of its historical foundations, becomes an entity so independent that it makes the individual artist unimportant.

As roland barthes has put it, "It is language which speaks, not the author . . . I is nothing other than the instance saying I. Language knows a (grammatical) subject, not a person."²³

If barthes is right in saying that a text is a "multi-dimensional space in which a variety of writings, none of them original, blend and

clash",²⁴ then these self portraits cannot be glass masks so clear that no ideological substance is seen. Instead each mask appears to have many other masks positioned underneath it, so numerous that the glass has become opaque. The traces of a radiating self can barely be discerned.

The works on the wall before you, like the words you are reading now, are made up of multiple other texts. As twenty-five reference points in a curated text they also present a kind of smorgasbord sampler to match the brief tasting of greatly simplified ideas provided by this writer for consumption.

Like the artists, this author has no distinguishing presence which shines out from behind her words, words which have already been spoken by others. As samuel beckett once wrote, "What matter who's speaking, someone said, what matter who's speaking".²⁵

1. See t. mceivilly 'Marginalia' in *Artforum* (Dec. 1985) p6
2. f. jameson 'Postmodernism and Consumer Society' in *The Anti-Aesthetic: Essays on Postmodern Culture* ed. hal foster (Bay Press 1983) p114-115
3. See h. honour *Romanticism* (Harper and Row 1979)
4. p. burger *Theory of the Avant-Garde* (Manchester/Minnesota 1984) p36-37
5. *Ibid.* p48-49
6. h. kuhn quoted in burger p42
7. See g. banks 'The Site of Ruined Intentions' *Studio International* vol. 198 No. 1009
8. j. f. lyotard 'Les Immatériaux' *Art and Text* 17 p49
9. *Ibid.* p50
10. *Ibid.* p50
11. j. f. lyotard *The Postmodern Condition: A Report on Knowledge* (Manchester 1984) p8
12. *Ibid.* p9
13. See v. descombes *Modern French Philosophy* Chapter 4 (Cambridge 1979)
14. foucault quoted in c. norris *Deconstruction: Theory and Practice* (New Accents 1982) p86
15. See m. foucault *The Foucault Reader* (Pantheon 1984) p130
16. See f. barker *The Tremulous Private Body* (Methuen 1984) p14
17. See *The Foucault Reader* p11
18. m. foucault *The Order of Things* (Vintage 1970) p339
19. See e. wright *Psychoanalytical Criticism* Chapter 7 (New Accents 1984)
20. See t. eagleton *Literary Theory* (Blackwell 1983) p174
21. See c. belsey *Critical Practice* (New Accents 1980) p61
22. See j. wolff *The Social Production of Art* (Macmillan 1981)
23. r. barthes 'The Death of the Author' in *Image-Music-Text* (Flamingo 1984) p145
24. *Ibid.* p146
25. s. beckett quoted in m. foucault 'What is an Author' in *Language, Counter-Memory, Practice* (Blackwell 1977) p115

Catalogue

1. BILLY APPLE
Billy Apple 1975
 poster 630 x 420mm
 collection: the artist
2. MICHAEL ARMSTRONG
Looking at Ones Own Worst Enemy
23 March 1984
 acrylic and ink 650 x 500mm
 collection: the artist
3. PHILIP CLAIRMONT
Artist Painting his "educated vision" (in
paint and thought) But his palette is a
more Revealing Document 1976
 ink and crayon 408 x 282mm
 collection: the Dunedin Public Art Gallery
4. SHONA DAVIES
Self Portrait October 1981
 oil on canvas 425 x 312mm
 collection: Marshall Seifert, Dunedin
5. MARGARET DAWSON
From Dreams and Illusions, Marching Girl
January 1985
 colour photograph mounted on board
 collection: the artist 1008 x 758mm
6. CLAIRE FERGUSSON
Untitled (based on performance My
Grandmother)
23 July 1981
 colour photograph 180 x 198mm
 collection: Graham and Vivien Fergusson,
 Auckland
7. DI FFRENCH
The Useful Idiot and Arnolfini's Hat 1984
 cibachrome photograph mounted on board
 collection: the artist 520 x 968mm
8. TONY FOMISON
Blue Self Portrait March 1977
 oil on canvas mounted on board
 220 x 330mm
 collection: Jens Hansen, Nelson



1. Billy Apple **Billy Apple 1975**
9. JEFFREY HARRIS
Judith 1979
 conte and ink 623 x 884mm
 collection: the artist
10. ALEXIS HUNTER
Portrait of the Artist as a Young Bitch
Barking at Nothing 1985
 oil on canvas 190 x 235mm
 collection: Sian Elias, Auckland
11. MEGAN JENKINSON
Domestic Heartache II with Nine Pieces of
Broken China placed according to the
Law of Chance May 1985
 colour photograph with collage
 collection: the artist 165 x 509mm

12. TONY LANE
Myself 1986
 pastel 635 x 990mm
 collection: the artist
13. DORIS LUSK
Self Portrait in an Old Mirror 1977
 oil and acrylic on canvas mounted on
 board 762 x 574mm
 collection: the artist
14. RICHARD McWHANNELL
Arrogant Eye 1984
 oil on canvas mounted on board
 66 x 112mm
 collection: Sir Tosswill Woollaston, Riwaka
15. CHARO OQUET
Portrait of a Death Foretold 1984
 oil on canvas 1525 x 878mm
 collection: the artist
16. RALPH PAINE
Payne's Grey 1983
 gouache 618 x 448mm
 collection: the artist
17. ALAN PEARSON
Singing to keep Away the Ghosts 1985
 oil on board 613 x 542mm
 collection: the artist
18. CLAUDIA POND EYLEY
Self Portrait with Tree of Life 1982
 pencil and acrylic 545 x 740mm
 collection: the artist
19. PETER RANSOM
Watch, Mirror, Brush 1984
 woodcut print 497 x 350mm
 collection: the artist c/- the Gingko Print
 Workshop and Gallery, Christchurch.
20. MARIE SHANNON
The Rat in the Lounge November 1985
 black and white photograph 277 x 664mm
 collection: the artist



9. Jeffrey Harris **Judith 1979**
21. SYLVIA SIDDELL
Early One Morning 7 February 1986
 pencil 621 x 418mm
 collection: the artist
22. MERYLYN TWEEDIE
Self Portrait of Artist as Angel 1985
 black and white photographs with ink
 368 x 567mm
 collection: the artist
23. ROBIN WHITE
I am doing the washing in the Bathroom
1983
 woodlock print 149 x 198mm
 collection: The Hocken Library, University
 of Otago, Dunedin
24. MOUNTFORD TOSSWILL WOOLLASTON
Self Portrait 21 April 1986
 ink 373 x 271mm
 collection: the artist
25. JANE ZUSTERS
Self Portrait 1983
 acrylic on board 872 x 1176mm
 collection: private collection, Christchurch

Biographical Notes

Billy Apple

Born Barrie Bates in Auckland, 1935.
Royal College of Art, London, 1959-62.
Changed name to Billy Apple, 1962.
First individual exhibition at Gallery One, London, 1963.
Moved to New York, 1964.
Numerous individual and group exhibitions in New York since 1964 including individual exhibitions at Leo Castelli Gallery, 1977, 1978, 1980 and 1984.
From Barrie Bates to Billy Apple 1960-1974, Serpentine Gallery, London, 1974.
Returned to New Zealand for individual exhibitions, 1975, 1979, 1981 and 1986.
Represented New Zealand at the Fourth Biennale of Sydney, 1982.
Lives in New York.

Michael Armstrong

Born in Christchurch, 1954.
University of Canterbury School of Fine Arts, graduating with a Diploma of Fine Arts, 1973-76.
Resided and painted in Dunedin, Leeston, Northland, Wellington.
Exhibited in main centres since 1977.
Awarded Frances Hodgkins Fellowship, University of Otago, 1984.
Awarded Arts Council of New Zealand grant, 1986.
Lives in Christchurch.

Philip Clairmont

Born in Nelson, 1949.
University of Canterbury School of Fine Arts, graduating with a Diploma of Fine Arts with Honours in Painting, 1966-70.
First individual exhibition at Several Arts, Christchurch, 1969. Has exhibited throughout New Zealand.
Moved to Waikanae, 1973.
Moved to Auckland, 1977.
Awarded Arts Council of New Zealand grant, 1978.
Received an Arts Council Travel grant and visited USA, 1983.
Selected for *Anxious Images*, organised by the Auckland City Art Gallery, 1984, and toured New Zealand.
Died in Auckland, 1984.

Shona Davies

Auckland Teachers' College, major in art, 1969-71.
Marriage and birth of two children; all work ceased 1971-76.
Otago Polytechnic, graduating with a Diploma in Fine Arts, 1980-83.
First one person exhibition *Flotsam from A.N.Z.A.R.T./Hone Heke*, Dunedin, 1981.
Return to Whanau in the North, 1985.

Margaret Dawson

Born in Blenheim, 1950.
Moved to Christchurch for nursing training, 1967.
University of Canterbury School of Fine Arts, graduating with a Diploma of Fine Arts in Photography, 1975-78.
Photographer for the Robert McDougall Art Gallery, Christchurch, 1979.
Exhibited since 1979.
Dreams and Illusions group exhibition at the Canterbury Society of Arts, 1985.
Lives in Christchurch.



2. Michael Armstrong *Looking at Ones Own Worst Enemy* 23 March 1984



8. Tony Fomison *Blue Self Portrait* March 1977

Claire Fergusson

Born in New Zealand.
Emigrated to USA in 1959 at the age of 10.
Educated in USA.
Visited New Zealand, 1977; *Tree Piece*, (slide work), Barry Lett Galleries, Auckland.
Morris Louis Performance, Franklin Furnace, New York, 1978.
Date Day performance, Betty Parsons Gallery, New York, 1980.
Visited New Zealand with the support of an Arts Council grant, 1981; *My Grandmother*, *Date Day*, and *Y-Z* performances.
Lives in New York.

Di Ffrench

Selected exhibitions since 1976 include:
Outdoor Hanging, Sydney, Australia, 1976.
Guerilla Art Show, Superior, Wisconsin, USA, 1978.
Fibre Show, Superior, Wisconsin, USA, 1979.
Fontanel, performance, ANZART, Christchurch, 1981.
Performance Installation, National Art Gallery, Wellington, 1982.
Individual exhibition, Dunedin Public Art Gallery, 1982.
Travelled to Tasmania as participant at ANZART, 1983.
Artist Project, *The Opinion*, Auckland City Art Gallery, 1984.
Awarded Arts Council of New Zealand grant, 1985.
Lives in Dunedin.

Tony Fomison

Born in Christchurch, 1939.
University of Canterbury School of Fine Arts, graduating with a Diploma of Fine Arts in Sculpture, 1956-60.
First individual exhibition at the Canterbury Society of Arts, 1961. Has exhibited throughout New Zealand.
Appointed assistant ethnologist at the Canterbury Museum studying South Island Maori rock drawings, 1962.
Awarded Arts Council Travel grant and travelled extensively throughout Europe, 1964-67.
Exhibition Officer, Canterbury Society of Arts, 1969-71.
Moved to Auckland, 1973.
Survey organised by the Dowse Art Gallery, 1979, and toured New Zealand.
Bringing Back the Scattered, an updated survey, Auckland City Art Gallery, 1983.
Selected for *Anxious Images*, organised by the Auckland City Art Gallery, 1984, and toured New Zealand.

Jeffrey Harris

Born in Akaroa, 1949.
First individual exhibition, Otago Museum foyer, 1969.
Moved to Dunedin, 1970. Began painting full-time.
Awarded Arts Council of New Zealand grants, 1974, 1978 and 1980.
Received Frances Hodgkins Fellowship, University of Otago, 1977.
Survey organised by the Manawatu Art Gallery, Palmerston North, 1979; toured to four other centres.
Retrospective 1969-1981, Dunedin Public Art Gallery, 1981.
Represented New Zealand at the Carnegie Institute Biennale, Pittsburgh, Pennsylvania, 1982.
Awarded Air NZ/Arts Council Travel grant, 1982; and travelled to USA, Britain and Europe.
Selected for *Anxious Images*, organised by the Auckland City Art Gallery, 1984, and toured New Zealand.
Awarded Arts Council of New Zealand grant as artist-in-residence at Victoria College, Melbourne, 1986.
Lives in Dunedin.



7. Di Ffrench *The Useful Idiot and Arnolfini's Hat* 1984

Alexis Hunter

Born in Auckland, 1948.
Elam School of Fine Arts, University of Auckland, graduating with Honours, Diploma of Art and History, 1965-69.
Awarded Otago University Travel Award, 1969.
Moved to London, 1972.
Selected individual exhibitions include Women's Art Alliance, London, 1977; Institute of Contemporary Art, London, 1978; Edward Totah Gallery, London, 1981.
Exhibited in group exhibitions in Britain, Europe, USA, Australia and New Zealand.
Awarded Greater London Arts Association Award and Arts Council of New Zealand Award, 1981.

Alexis Hunter: Photographic Narrative Sequences monograph by Lucy Lippard and Margaret Richards, Edward Totah Gallery, 1981.

Briefly visited New Zealand, 1985; individual exhibition, New Vision Gallery, Auckland.
Lives in London.

Megan Jenkinson

Born in Hamilton, 1958.
Elam School of Fine Arts, University of Auckland, graduating with a Bachelor of Fine Arts in Photography, 1976-80.
First individual exhibition at Elam School of Fine Arts Library, 1979.
Photographic technician at Real Pictures, Auckland, 1981.

Part-time tutor of photography at Elam School of Fine Arts, 1983; became full-time, 1985.
Awarded Arts Council of New Zealand Travel grant, 1984-85, and travelled to USA and Europe.
Lives in Auckland.

Tony Lane

Born in 1949.
Elam School of Fine Arts, University of Auckland, graduating with a Diploma of Fine Arts, 1968-70.
First individual exhibition at Elva Bett Gallery, Wellington, 1976. Numerous individual and group exhibitions in the main centres since then.
Awarded Arts Council of New Zealand grant, 1978.
Awarded Arts Council of New Zealand Travel grant, and travelled to Europe, 1984.
Lives in Wellington.

Doris Lusk

Born in Dunedin, 1916.
Dunedin School of Art, 1933-38.
Moved to Christchurch, 1941.
Member of the Christchurch Group, 1943-77.
Retrospective at the Dunedin Public Art Gallery, 1965.
Won Hays Prize for best watercolour, 1966.
Appointed Lecturer in Painting at University of Canterbury School of Fine Arts, 1968-81.
Won National Bank Art Award, 1968.
Retrospective organised by the Dowse Art Gallery, 1972, and toured New Zealand.
Travelled to Europe and Britain, 1974-75.
Lives in Christchurch.

Richard McWhannell

Born in Akaroa, 1952.
University of Canterbury School of Fine Arts, 1970-72.
Awarded Arts Council of New Zealand Travel grant, 1982, and travelled to Europe.
Various individual and group exhibitions since 1974.
Lives in Auckland.

Charo Oquet

Born in Dominican Republic, 1952.
Academy of Fine Arts, Dominican Republic, 1970-71.
Instituto de Estudios Superiores, Dominican Republic, 1974-75.
Selected recent exhibitions: RKS, Auckland, 1983, 1984 and 1985; Bowen Galleries, Wellington, 1983 and 1985; Gingko Gallery, Christchurch, 1984; Govett-Brewster Art Gallery, New Plymouth, 1984.
Lives in Auckland.

Ralph Paine

Born in Auckland, 1957.
Auckland Technical Institute, graduating in Graphic Design, 1975-76.
First individual exhibition Galerie Legard, Wellington, 1978.
Selected group exhibitions: Auckland City Art Gallery, 1977 and 1978; Manawatu Art Gallery, Palmerston North, 1978 and 1980.
Awarded Arts Council of New Zealand grant, 1985.
Lives in Auckland.

Alan Pearson

Born in Liverpool, England, 1929.
University of Canterbury School of Fine Arts, graduating with Diploma of Fine Arts with Honours in Painting, 1957-61.
Awarded Arts Council of New Zealand Scholarship and attended Royal Academy, London, 1964-65.
First individual exhibition Vulcan Gallery, Auckland, 1969.
Awarded Arts Council of New Zealand Travel grant 1976, and travelled to Europe and Britain.
Travelled to USA, Britain and Europe, 1980.
Selected for *Anxious Images*, organised by the Auckland City Art Gallery, 1984, and toured New Zealand.
Moved back to New Zealand, 1985, after being based in London and Italy for 5 years.
Lives in Lyttelton.

Claudia Pond Eyley

Born in Matamata, 1946.
Attended schools in Montreal, Canada and Yonkers, New York.
Elam School of Fine Arts, University of Auckland, graduating with Diploma of Fine Arts, 1965-68.
Travelled to USA, Canada, Britain and Europe, 1973.
First individual exhibition, Barrington Gallery, 1977.
Travelled to USA, 1978 and 1980; Australia, 1982 and 1985; Kiribati, 1984.
Individual and group exhibitions throughout New Zealand. Organises exhibitions, lectures and writes on art.
Lives in Auckland; Assistant Lecturer in Freehand Drawing at the School of Architecture, Auckland University.



13. Doris Lusk *Self Portrait in an Old Mirror* 1977



20. Marie Shannon **The Rat in the Lounge**
November 1985

Peter Ransom

Born in Dannevirke, 1957.
University of Canterbury School of Fine Arts
graduating with Diploma of Fine Arts with
Honours in Printmaking, 1975-79.
First individual exhibition Gingko Print Workshop and
Gallery, Christchurch, 1981.
Touring group exhibitions include: *New Zealand
Drawing 1982*, organised the Dunedin Public Art
Gallery, 1982 and *New Zealand Printmakers*,
organised by Queen Elizabeth II Arts Council,
1984.
Lives in Auckland.

Marie Shannon

Born in Nelson, 1960.
Elam School of Fine Arts, Auckland University,
graduating with Bachelor of Fine Arts in
Photography, 1978-80, 1982 and 1983.
First individual exhibition Real Pictures, Auckland,
1983.
Numerous group exhibitions, particularly in
Auckland.
Lives in Auckland.

Sylvia Siddell

Born in Auckland, 1941.
Attended night classes at the Auckland Technical
Institute, 1975-76.
First individual exhibition, Barry Lett Gallery,
Auckland, 1977.
Awarded Arts Council of New Zealand grant, 1983.
Selected for *Anxious Images*, organised by the
Auckland City Art Gallery, 1984, and toured New
Zealand.
Married to artist Peter Siddell and they live in
Auckland.

Merylyn Tweedie

Born in Christchurch, 1953.
University of Canterbury School of Fine Arts,
graduating with Diploma of Fine Arts with
Honours, 1972-75.
First individual exhibition Labyrinth Gallery,
Christchurch, 1975.
Selected exhibitions include: Dowse Art Gallery,
Lower Hutt, 1977; Auckland City Art Gallery,
1978 and 1984.
Studying Art History, University of Auckland,
1983-85.
Lives in Auckland.

Robin White

Born in Te Puke, 1946.
Elam School of Fine Arts, Auckland University,
graduating with Diploma of Fine Arts, 1965-67.
First individual exhibition, Elam School of Fine Arts,
Auckland University, 1970. Has exhibited
throughout New Zealand.
Won Manawatu Printmaking Prize for Contemporary
Art, 1971.
Moved to Otago Peninsula, 1971.
Began full-time painting, 1972.
Robin White, New Zealand Painter monograph,
compiled by Alister Taylor and criticism; a formal
consideration by Gordon Brown, Alister Taylor,
Waiura, 1981.
Moved to Tarawa in Kiribati, 1981, and is still resi-
dent there.
Briefly visited New Zealand, 1985.
Represented New Zealand at the Sixth Biennale of
Sydney, 1986.

Mountford Tosswill Woollaston

Born in Toko, Taranaki, 1910.
Moved to Riwaka as an orchard worker, 1928.
Moved to Christchurch for two terms at the Univer-
sity of Canterbury School of Fine Arts, 1931.
Moved to Dunedin to study under R. N. Field, 1932.
Returned to Mapua, 1933.
First individual exhibition in Dunedin, 1936. Has
exhibited throughout New Zealand.
Moved to Greymouth, 1950.
Awarded Federation of New Zealand Art Societies
Annual Fellowship, 1958, and travelled to
Australia.
Awarded Government Arts Council grant, 1962, and
travelled to Europe, Britain and USA.
Woollaston-McCahon Retrospective, 1963, and
toured New Zealand.
Moved to Riwaka, 1968.
Retrospective organised by the Manawatu Art
Gallery, Palmerston North, 1973, and toured New
Zealand.
Created Knight Bachelor, 1979.
Autobiography *Sage Tea* published, 1980.
51 Woollaston Drawings and Watercolours organis-
ed by the Bishop Suter Art Gallery, Nelson, 1985,
and toured New Zealand.
Lives in Riwaka.



22. Merylyn Tweedie **Self Portrait of Artist as Angel** 1985

Jane Zusters

Born in Christchurch, 1951.
University of Canterbury, graduating with a Bachelor
of Arts, 1970-72.
University of Canterbury School of Fine Arts, major
in painting, 1974-75.
Awarded Arts Council of New Zealand grant, 1979
and 1986.
First individual exhibition, Denis Cohn Gallery,
Auckland, 1979. Has exhibited throughout New
Zealand.
Won Montana Art Award, 1984.
Travelled to Italy for 6 months, 1984-85.
Lives in Auckland.

cover cat. no. 10 Alexis Hunter **Portrait of the Artist
as a Young Bitch Barking at Nothing** 1985

organised by the Bishop Suter Art Gallery, Nelson
with the assistance of the Queen Elizabeth II Arts
Council of New Zealand, 1986

toured by the New Zealand Art Gallery Directors'
Council

exhibition curator Errol Shaw
photography Michael McArthur
printing R. W. Stiles Ltd, Nelson