

10 March - 4 April 1982

New Artists

New Art.

Govett-Brewster Art Gallery -  
New Plymouth, New Zealand

**Acknowledgements:**

Ray Castle, Closet Artists Gallery, Auckland Martin Rumsby, Alternative Cinema, Auckland. Peter Blake, Radio With Pictures, T.V.N.Z.

# Newmatics

**Musicians:** Kelly Rodgers (saxophones), Simon Clark (saxophones), Mark Clare (vocals), Jeff Smith (bass guitar), Ben Staples (drums), Syd Pasley (guitar)

The Newmatics are in a class of their own when it comes to successful local bands. Malcolm McSparran comments on their record *Broadcast O.R.*:

"Everything about this double single, from the evocative cover photograph to the production and musicianship of the four songs reeks of class. The Newmatics, strengthened by the addition of another horn (tenor sax) are developing an individual style Ska based but not confined . . . their music contains traces of influences particularly *Gang of Four*, *The Cure* and *Joy Division* but at its best, as on *Turn of the Century* soars into spaces and places that are undeniably their own."



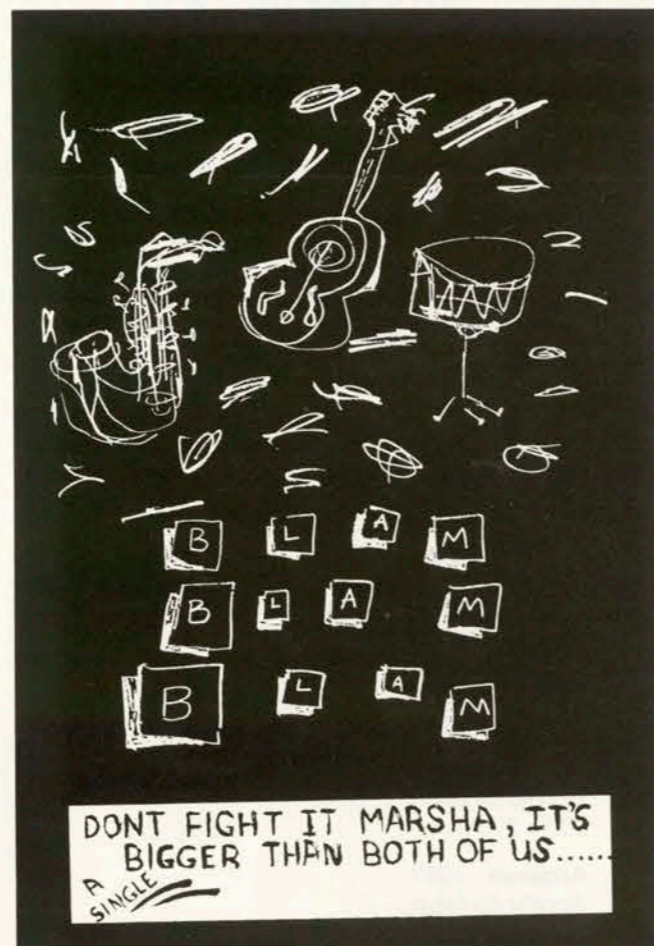
# Blam Blam Blam

**Musicians:** Tim Mahon (vocals, guitar), Don McGlashan (vocals, drums), Mark Bell (vocals, guitar)

Blam Blam Blam have been operating for 18 months and in that time have had three hits in the national top twenty charts. *Maid to Order*, *There's No Depression in New Zealand* and *Don't Fight it Marsha it's bigger than both of us*. Their current recording project is a debut album entitled *Luxury Length*.

"Closet intellectuals masquerading as popular recording artists the Blam boys may be, but don't ask for proof. If they are, then they're masquerading pretty dam well and they're the country's top resident band, are they not?"

*The Newmatics and Blam Blam Blam will be performing in concert on Thursday 11 March at 8 pm; \$5, Friends of the Gallery \$3.*



# Video

A selection made by Peter Blake from *Radio With Pictures*, TVNZ, of the best band videos in New Zealand including the work of Chris Knox, Joe Wylie and John Calder.

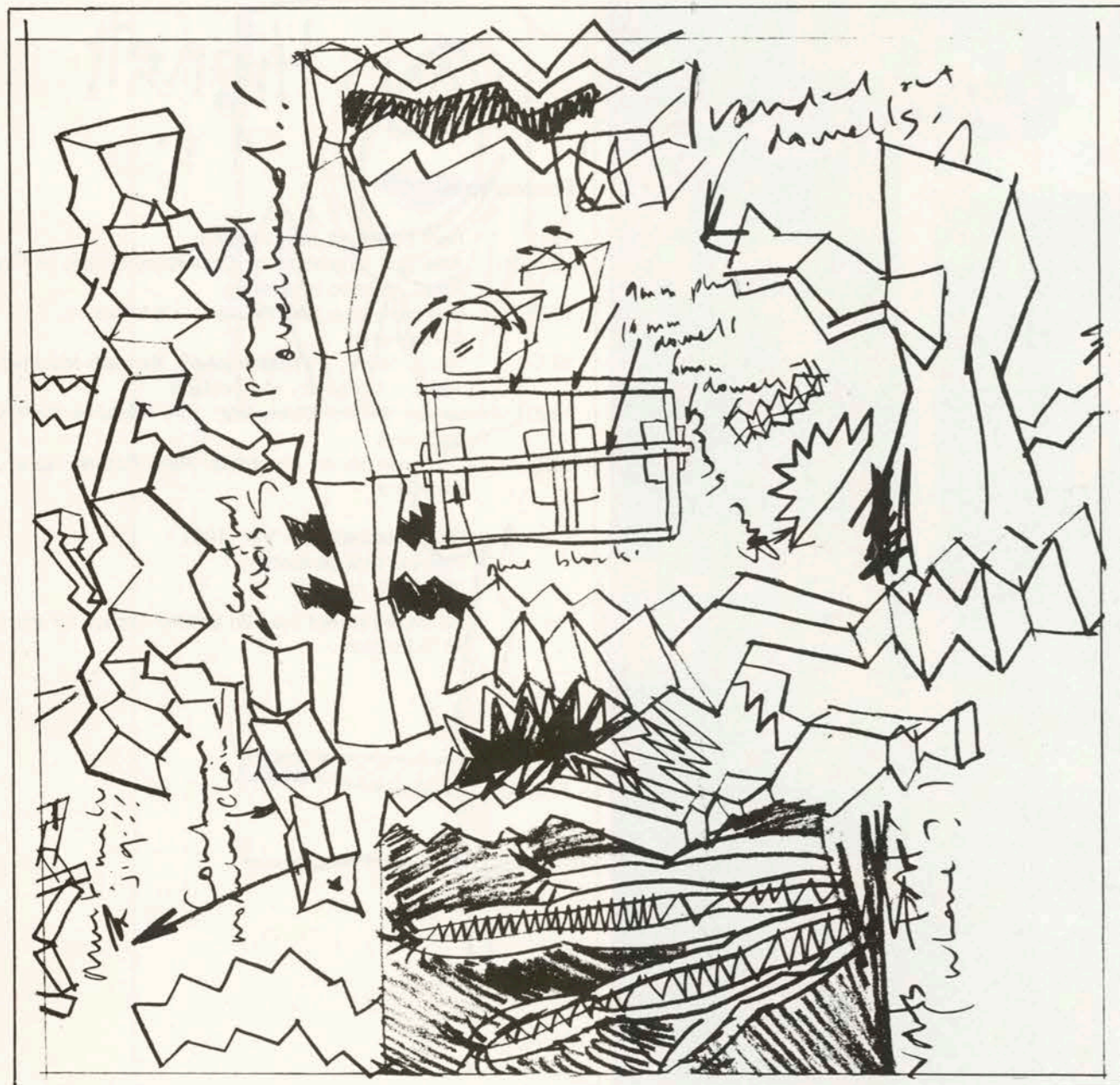
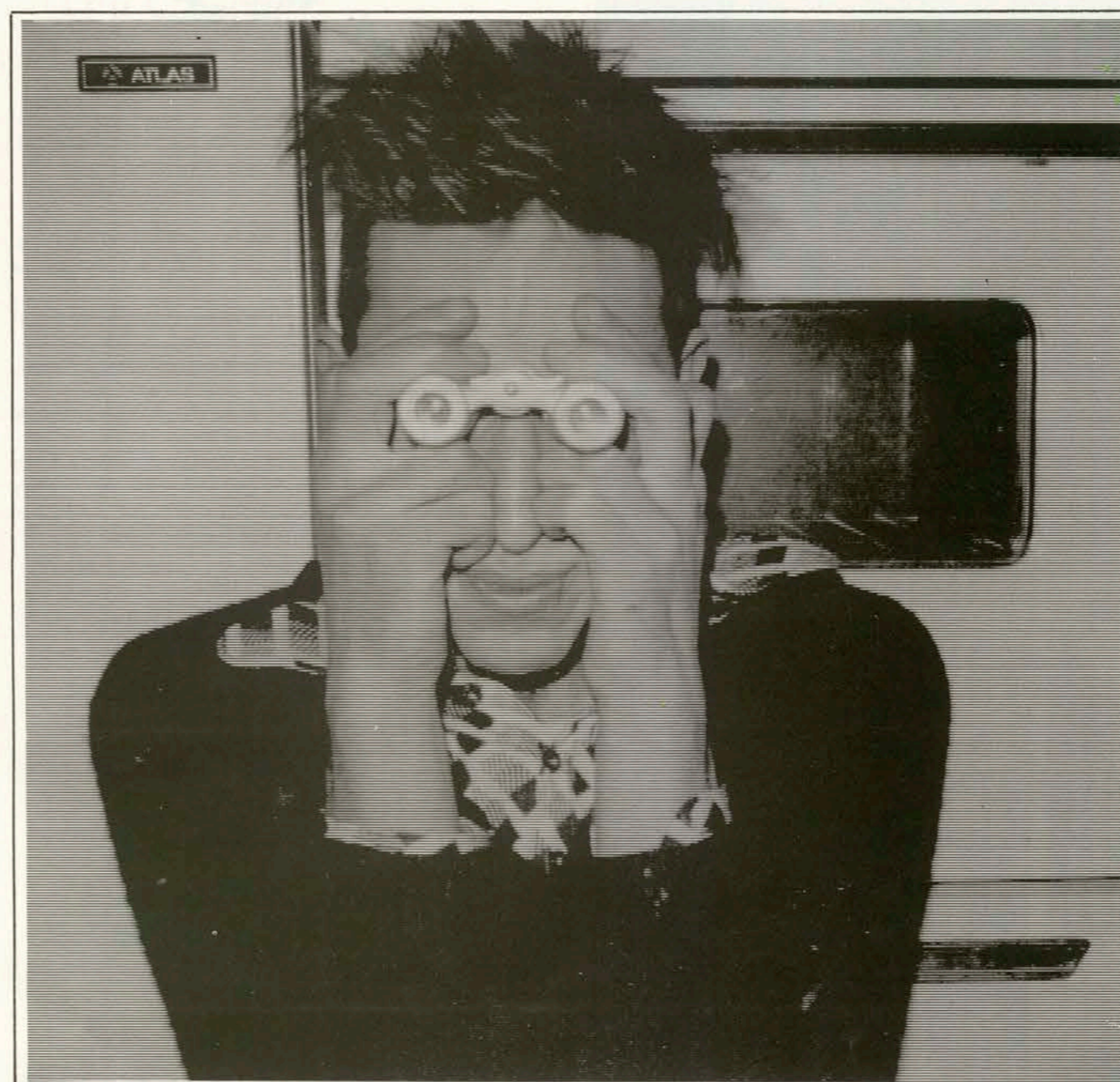
Screenings at regular intervals throughout the exhibition.

# Tan Laughlin

## Painting/Sculpture

- 1978 Completed a Diploma of Fine Arts Honours, in painting, University of Canterbury
- Group show drawing exhibition, Elva Bett Gallery, Wellington
- 1979 One man show, CSA Gallery, Christchurch
- 1980 Group show, CSA Gallery, Christchurch
- 1980 Two man show, Brook Gifford Gallery, Christchurch
- 1981 One man show, CSA Gallery, Christchurch
- In Context* house exhibition, Christchurch
- 17 **Animating Breath** 1981  
Documentation Photographs (3)  
200 x 300 mm. Actual size 24000 x 42000 mm
- 18 **Zero** 1982  
Chalk on paper  
210 x 295 mm
- 19 **Shocks** 1982  
Charcoal on paper  
295 x 210 mm
- 20 **Sacrifice** 1982  
Charcoal on paper  
295 x 210 mm
- 21 **Solo** 1982  
Charcoal on paper  
295 x 210 mm
- 22 **Cornertwist** 1982  
Mixed Media
- 23 **Cycle** 1982  
Mixed Media
- 24 **Street Living** 1982  
Mixed Media
- 25 **Tandem** 1982  
Mixed Media
- 26 **The Light and the Shade**  
Mixed Media

The dimensions of the last five works will be determined during installation of the work.



# Robert Jesson

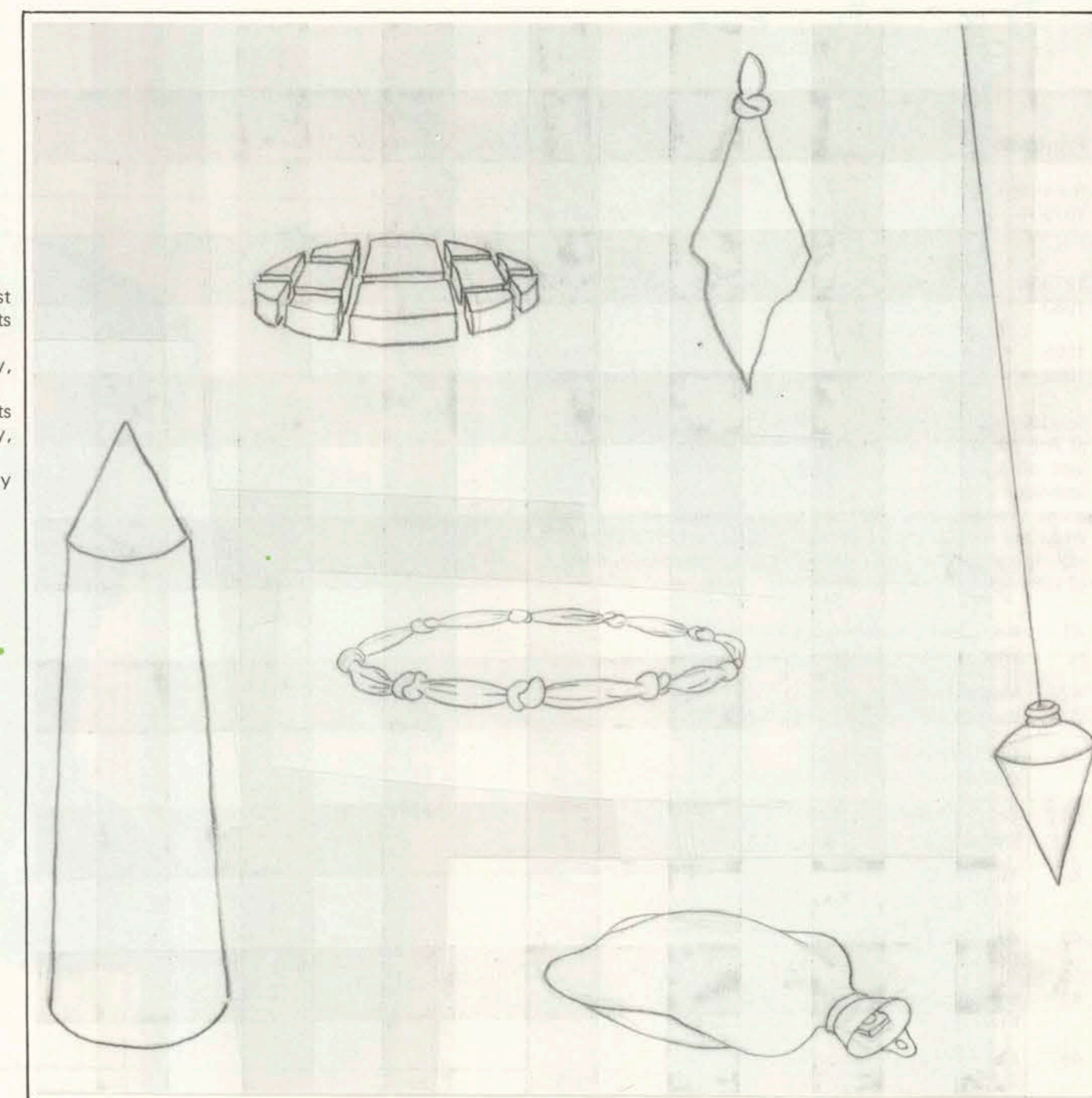
## Sculpture

- 1947 Born Auckland
- 1972-75 Studied for BA in sculpture, Norwich School of Art, England
- 1975-77 Attended St Martin's School of Art, England
- 1977 Returned to Auckland, New Zealand
- 1981 First major exhibition at Closet Artists Gallery, Auckland
- 13 **Zigarat** 1981  
Nitrocellulose lacquer over 12 cm exterior plywood  
2200 x 1950 x 360 mm
- 14 **Now Wait a Minute** 1982  
Nitrocellulose lacquer over 9 mm exterior plywood  
2700 x 250 x 220 mm
- 15 **Wats Dat (Where .....?)** 1982  
Nitrocellulose lacquer over 9 mm exterior plywood  
480 x 1910 x 220 mm
- 16 **Sweet Serender** 1981  
Nitrocellulose lacquer over plywood  
1780 x 2530 x 350 mm

# Richard McIlroy

## Sculpture

- 1953 Born Belfast, Northern Ireland
- 1971-76 Studied, Ulster College, Art & Design Centre, Belfast
- 1975 Group show, *The New Contemporaries*, Camden Arts Centre, Covent Garden, London
- 1976 Group show, *The New Contemporaries*, Acme Gallery, Covent Garden, London
- 1979-80 Attended University of Auckland School of Fine Arts
- 1980 Group show, *More Contemporaries*, ASA Gallery, Auckland
- 1981-82 Appointed Visiting Lecturer in Sculpture, University of Canterbury School of Fine Arts
- 27 **Ordeal** 1982  
Rubber hot water bottle  
Water formalin glass and cello tape  
360 x 270 x 230 mm
- 28 **Contained** 1982  
Fibre glass insulating material  
200 x 203 x 2360 mm
- 29 **Escape** 1982  
Foam rubber  
14530 x 100 x 610 mm
- 30 **Reminders** 1982  
Wood, lead pipe and wire solder  
1700 x 660 x 150 mm



# The Christmas spirit

1 were killed when their present-laden car collided head-on with another car

A 25-year-old man was killed and two other people seriously injured in a two-car collision on State Highway 4, 8km south of Taumarunui, just before midnight on Christmas Eve.

Police said the woman was crushed after the car's driver lost control going down a hill and swerved into a bank to avoid dropping over the roadside.

Twenty-one city motorists had been breath-tested, 16 of them giving a positive reading.

"I couldn't resist it any longer - I had to have one," she is quoted as saying.

Police called to tell her of the deaths.

"I'm still shaking. I feel it was me who was hit."

Two youths died when their car overturned on the road yesterday when a car was in rolled on her in killed when his car collided head-on with another on

"We'd like to see drinking and driving reduced to nil, but that seems to be an impossibility these days."

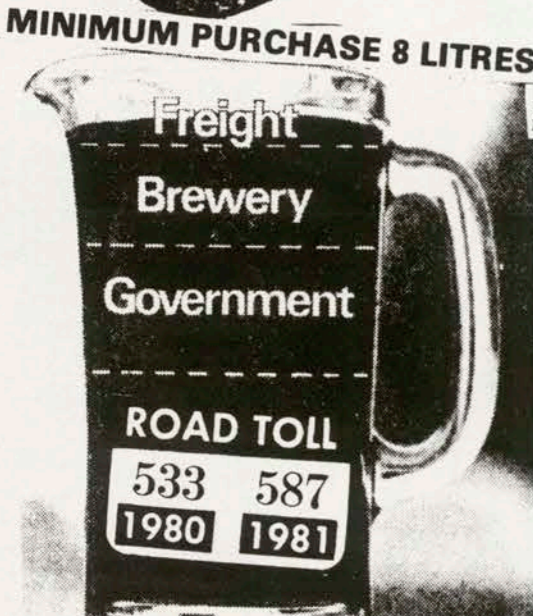
The driver of the other car, received serious injuries.

who was a passenger in the car, is seriously ill in hospital.

Another Christchurch man was killed in a smash

The driver of the other car was killed instantly.

They were both reported as stable today.



Research has identified the main causes of this misery. Four common factors are alcohol, youth, speed and non-use of seat belts. Alcohol alone is a factor in 53 per cent of road accidents and between 20 and 30 per cent of fatalities, and there is a hard core of drinking drivers who seem incorrigible: 30 per cent of those appearing in the courts are repeat offenders.

But deaths are only part of the road toll. For every person killed, leaving behind a grieving family, 23 are injured. Road deaths in 1980, he points out, equalled two Mt Erebus DC10 crashes, and another 72 deaths besides.

A collection of screenprints from photographs and media material relating to the NZ recreational phenomena of DRINKDRIVEDEATH by Stuart Page presently resided in ChCh NZ.

"They get drunk knowingly and deliberately and they get into their cars in the same state. That is murder."

A motorist has admitted driving while under the influence of cigarette lighter fuel. He doesn't say that someone's son was "lost" in an "accident", but that someone's son was slaughtered in a smash.

The policeman came straight to the point. "We believe your husband has had a fatal accident," he said.



Stuart Page

## Screenprinting

1976-79 Completed Diploma of Fine Arts Honours in photography at University of Canterbury School of Fine Arts.

1979 One man show, *Artifacts*, Arteries Gallery, Christchurch

1980 Group show, *Streets*, McDougall Art Gallery, Christchurch

1981 Involved in curating *Project 3D*, exhibition, now touring New Zealand  
One man show *Media Mirage*, Manawatu Art Gallery  
Group show *Artists Boxes*, Manawatu Art Gallery  
Showed (with Michael Shannon) *NZ July 22 - Sept 12 1981*, Bowen Galleries, Wellington

31 - 40 A selection of 10 images 1982  
screenprinted in the 3 Colour process  
Image area of each work 430 x 300 mm

Steve Greenwood

## Sculpture/Printmaking

1979 Completed a Diploma of Fine Arts, Honours, in sculpture, University of Canterbury School of Fine Arts.

1980 Studied philosophy

1981 One man shows, CSA, Gallery Christchurch, Ginkgo Print Workshop and Gallery, Christchurch

2 **Self Portrait** 1982  
Acrylic on paper  
200 x 200 mm

3 **Dynamo** 1982  
Acrylic on paper  
200 x 200 mm

4 **Flowers** 1982  
Acrylic on paper  
200 x 200 mm

5 **Still Life** 1982  
Acrylic on paper  
200 x 200 mm

6 **View from the Backyard** 1982  
Acrylic on paper  
200 x 200 mm

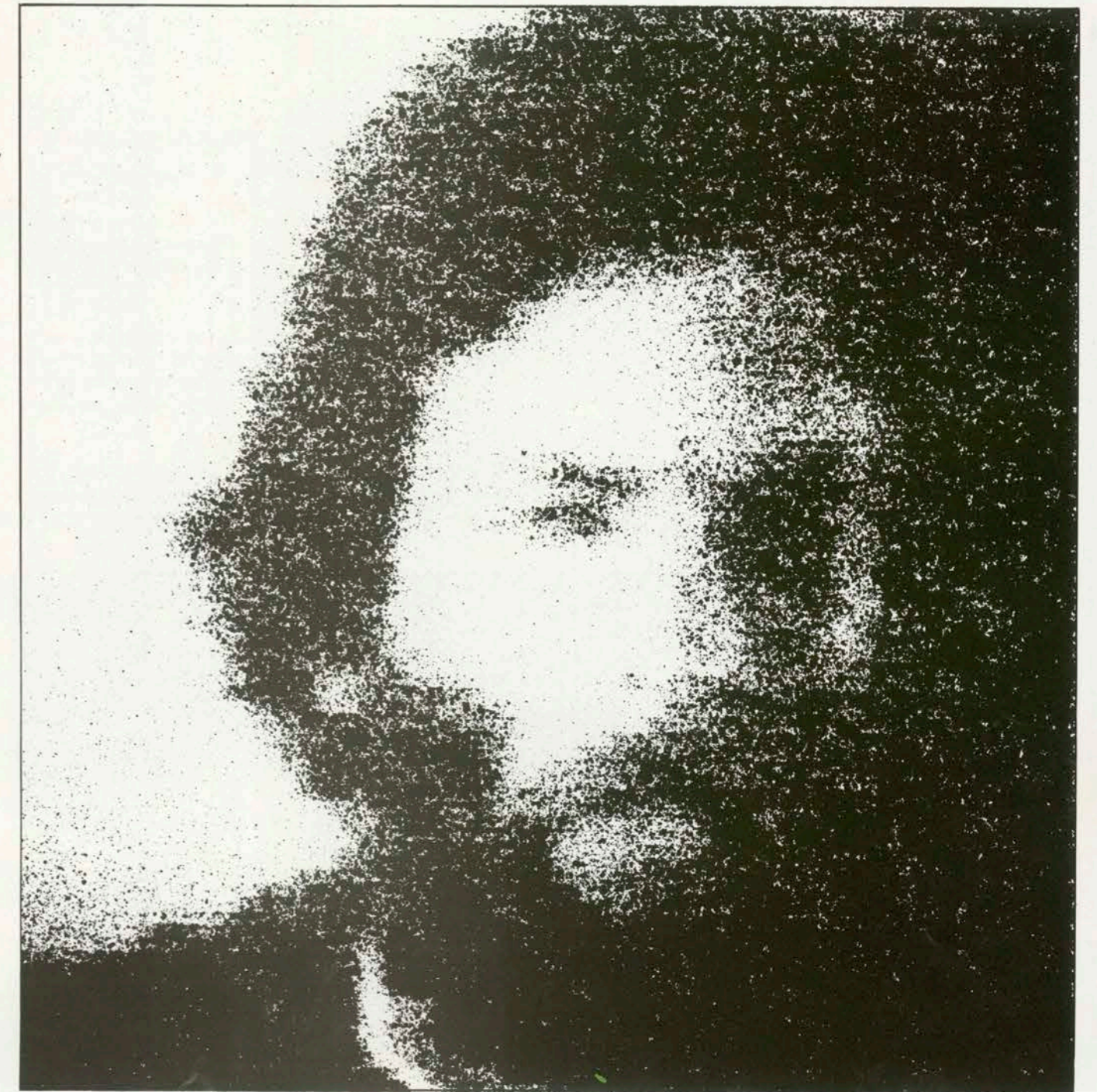
7 **Armchair** 1982  
Acrylic on paper  
200 x 200 mm

8 **Double Portrait** 1982  
Acrylic on paper  
200 x 200 mm Not for Sale

9 **Portrait** 1982  
Acrylic on paper  
200 x 200 mm

10 **Still Life** 1982  
Acrylic on paper  
200 x 200 mm

11 **X** 1982  
Acrylic on paper  
200 x 200 mm



Peter Ranson

## Printmaking

Born 1957

1975-79 Diploma of Fine Arts with Honours in Printmaking at School of Fine Arts, University of Canterbury, Christchurch

1979-80 Group show, Bosshard Gallery, Dunedin

1980 Donors' exhibition, Ginkgo Print Workshop and Gallery, Christchurch

1982 Anniversary show, Ginkgo Gallery, Christchurch

1982 *NZ Drawing* Exhibition, Dunedin Public Art Gallery

Specialised in printmaking (etching, lithography and woodcut) at Art School. Developed interest in wash-drawings because of lack of printmaking facilities after leaving Art School. The technique of these drawings consists of penwork with a permanent overhead projection pen, overlaid with water colour. When the Ginkgo Print Workshop opened in 1981 a return to etching was possible. Borrowed an etching press towards the end of 1981 in order to set up workshop at home.

41 **Romonencq Administering the Poison**  
Wash drawing 300 x 380 mm

42 **Mother Hubbard** 1981  
Wash drawing 390 x 640 mm

43 **Day Dreaming** 1981  
Wash drawing 595 x 420 mm

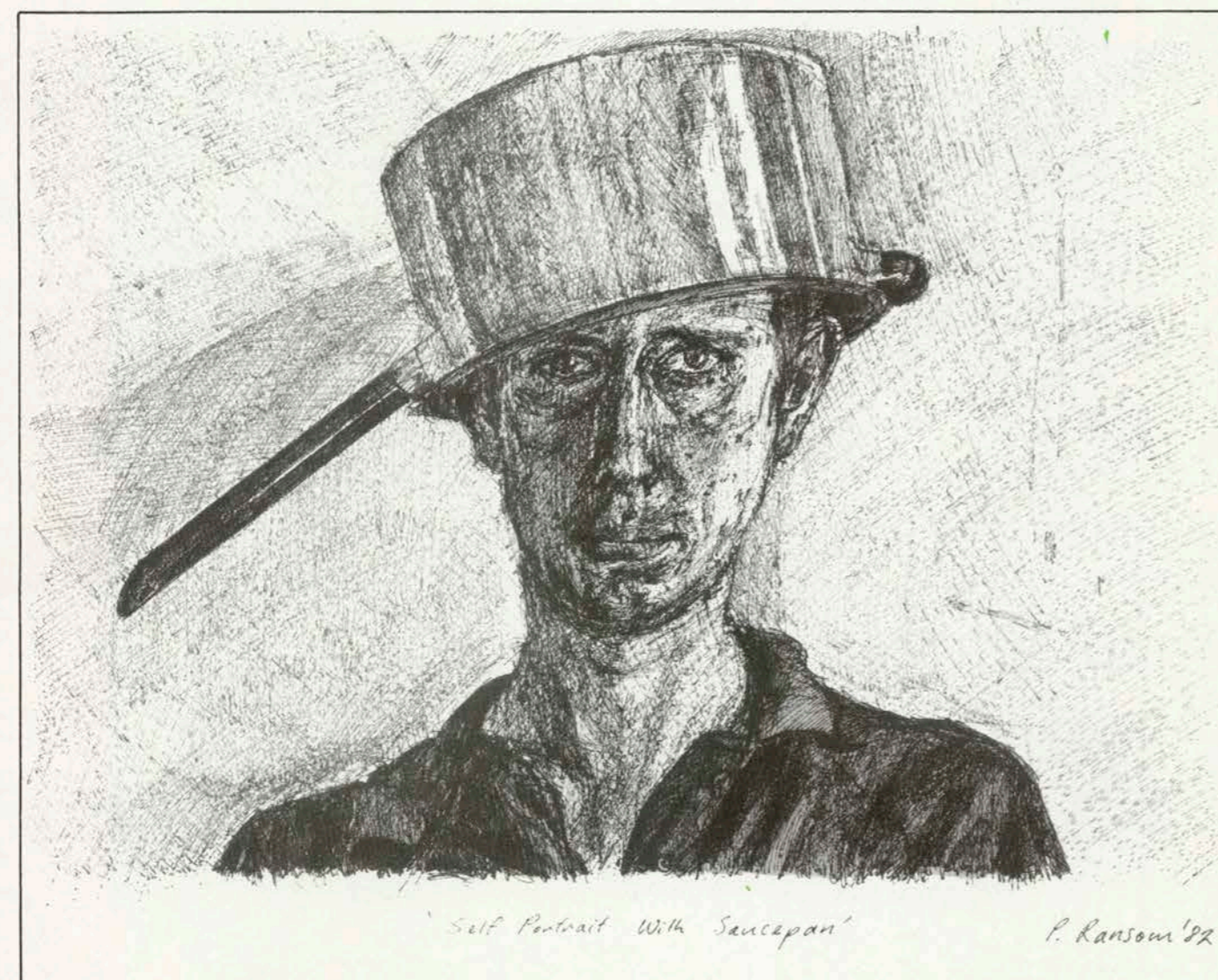
44 **Group Portrait with Masked Youth** 1982  
Wash drawing 420 x 590 mm

45 **The Widow** 1981  
Wash drawing 400 x 630 mm

46 **American Couple Drinking** 1981  
Etching 325 x 250 mm

47 **She Hugged Herself against the Cold**  
Etching 250 x 405 mm

48 **Record of a Defunct Coffee Table** 1981  
Etching 250 x 390 mm

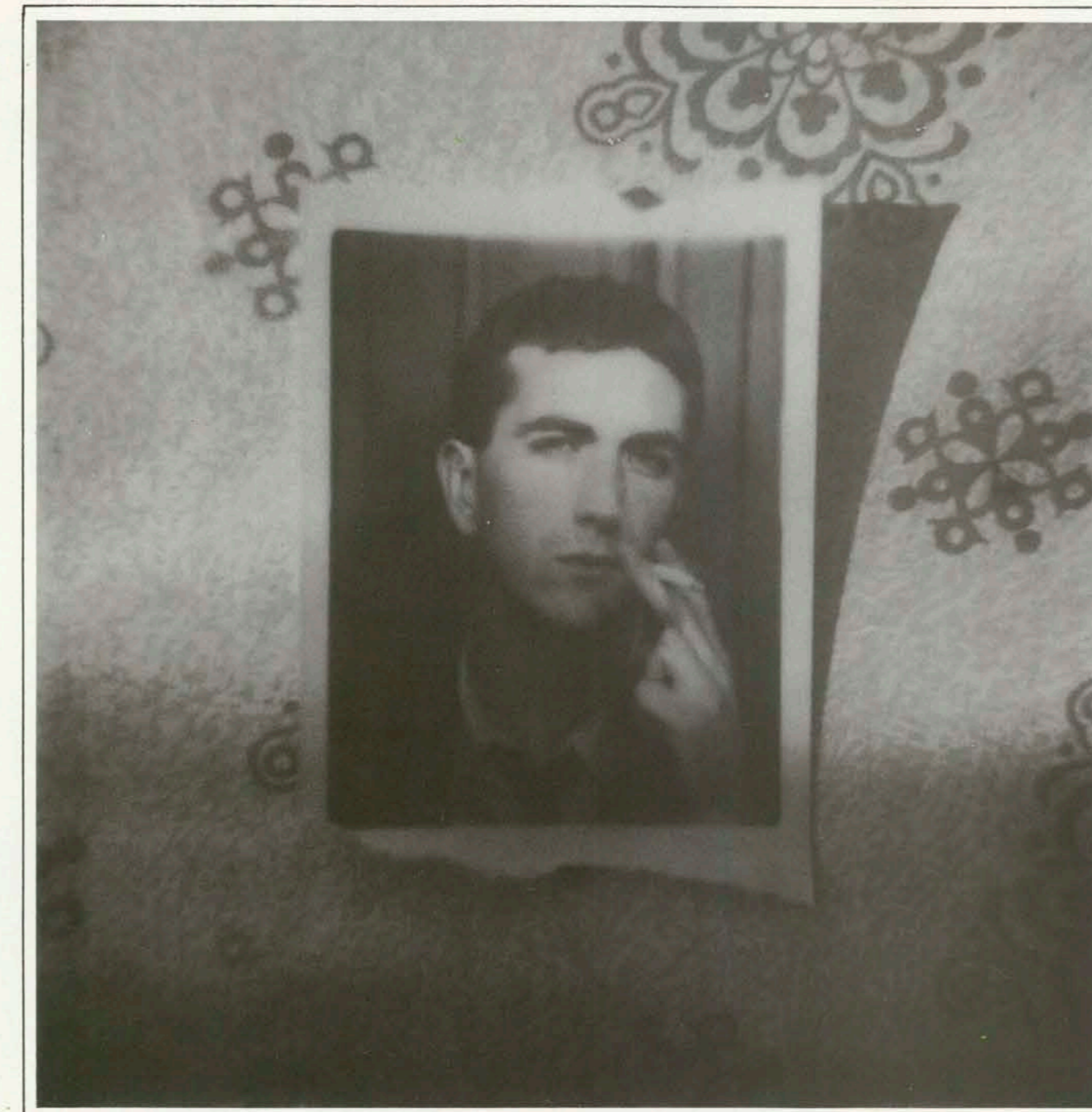


49 **Solorero Fall Out** 1981  
Etching 250 x 400 mm

50 **Eying the Morning as it Seeps into the Room** 1981  
Etching 255 x 405 mm

51 **Figure and Corpse** 1981  
Etching 250 x 400 mm

52 **The Room Lay Back in the Ripe Sunlight** 1981  
Etching 255 x 405 mm



Chris Hignett

## Photography

1952 Born Stratford, New Zealand

1971-75 Attended University of Canterbury School of Fine Arts. Majored in painting

1976 One man show, *Wall Flowers*, CSA Gallery, Christchurch

1978 Group Show, *7 Photographers*, Kenneth Maidment Theatre, University of Auckland

1980 Group Show, *Kolorplate*, Real Pictures Gallery, Auckland

1981 One man show, *Heartdust*, Real Pictures Gallery, Auckland

12a - g **Heartdust Series I - VII** 1981

Polaroid enlargements  
286 x 290 mm

All works except No 12d and No 12g are for sale at \$175.00 each

## CHANGE IS WHAT MAKES ART

### — Turning Tangents in the Present Tense —

In which direction is art heading?  
Why is that direction being taken?  
What is the character of the achievements?  
To what extent do previous achievements colour this character?

This explorative exhibition can only hint at, give clues. Art has moved out of the museum, become environmental, ecological, situational, with a need to embrace society in a holistic fullness. We are living in the magnetic space of the new electric environment, living on the wired planet in a world sphere of resonant information. Everything affecting everything.

The new medium is **acoustic** . . . total. Objects are no longer isolated from their environment. Works are stretching beyond the space they materially occupy, integrating the area of display and the visual and energy fields between it and viewer — the viewer becoming part of the surroundings, merging into the dialogue. Integration of art, environment and spectator participation.

With the new dominance of auditory-tactile involvement and group participation, very little in the new electric technology sustains the old visual values of civilised detachment and rational analysis. The new environment of instant information upsets all the patterns of the established visual sequences. These goals and objectives seem irrelevant in the new age of electric technology.

The artist plays with these values as does the stripper as she puts on her audience by taking off her clothes. The artist puts on his public by stripping off, dislocating familiar patterns, symbols, rhythms and habits of expression. Thus he facilitates the movement of the human consciousness into deeper dimensions of vision and edification.

With this stripping-down, he seeks to invest spirit, vision, emotion and purpose into the inherent emptiness of our technological toys, synthesising our opposing worlds of reason and feeling. This is a rendering of vibration into visible forms, a harmonic marriage of matter and spirit. Symbols are not merely abstract ideas but actual ciphers to the vibratory music which knits us all together.

Now — tribal values, but with a stripped-down, **animated**, combusive need for dynamic action.

New art does not fully grow out of nowhere. It feeds upon strange side-issues in art and what is around it. It mirrors the present socio-economic intensity of change and is in tune with the rapid, mass-media modes of communication. The innovative artist's capacity to cope is tested. Technology can be used by art but with due caution. It should be the means of art, not its goal.

There is an abundance of roads, but the key for change is finding our way out of the dead-ends. Because of the insular and remote nature of this country there are plenty of dead-ends. Influential has-beens of mythical status and past their hey-day lack the capacity to transcend. They inhibit the flushing-out process of new ideas springing from the local, unscrupled art culture.

But for those that are discerning and aware, the focus today has shifted onto an alive, readily accessible fusion of the **acoustic** and the visual . . . sound, movement, performance . . . extensions of the laws of rhythm and melody, dance and theatre, sculpture and painting. Rock bands, dance groups, video and film-makers reach into many more lives than a painting. This new art challenges the role of the traditional museum artifact, its ephemerality in direct contrast to traditional qualities of durability and speculative investment.

The rigid visual world of the past was a product of the technological world of mechanical hardware. The old establishment of the two dimensional visual world is continuous, connected, rational and stable. The electrical environment resonates information around the old visual one. Simultaneous sensory information . . . seeing, feeling, hearing from all directions at once. The artist provokes a total sensory experience, a situation of interaction for us to have our own experience in that time and space . . . To be a dealer in the art of this age you are marketing an experience, not an object.

The new acoustic art has been slow to emerge in New Zealand. The visual cultural heritage here has come from a craft, artisan foundation. Our highly esteemed figurative-landscape-expressionists have been the embodiment of the New Zealand art image with its steadfast symbolism.

For the art of the now to have present significance and useful purpose it has to be in concert with activities outside its own tight, precious scene, lift itself into a more human, cosmopolitan arena. It must be accessible and relative otherwise it is entombed in its own insignificant narcissism, not contributing, transmitting, radiating, signalling our space in time, triggering transformations that serve as new foundations.

All you have to do is look at the shift of focus, attitude, presentation. In this exhibition Hignett and Greenwood investigate the science of the image, revealing its components. The inventive originality of their technological production and process allows them new means of making pictures. The art cannot be made without the machine. The artist surrenders to cybernetics . . . controlled systems.

Bustin's constructions generate an **ambience**. Her animated polythene skins charge the environment. Their tactile nature envelops you in its own theatrical space.

Sound provokes visions triggered from a deep occult place. These artists want to lash out, surround and constantly aspire to the compelling sensory condition of the pop-rock-sound-noise, to set off an electric shock that shakes the viewer to the foundations of his being.

The **vibration** of Jesson's architectural musical reliefs . . . the twisting tension of the eighties is evident in its decorative contortions and lively, lacquered fabrication.

The decorative and base aspects of this new art are not cheap. The street, playful, toyshop, garishness of pop-punk-kitsh is effervescent with life, resource and visual vitality.

Wylie illustrating women's recent emergence from dolled-up love object to armed combatant — narrative assemblage in the war of the sexes.

The aggressive bombardment of colour and subliminal image by Page, pushing, squeezing the grotesque, distorted, extreme plasticity of the urban environment, reducing it to its truth . . . into a primal/xeroxed/screened mirage.

Just think, if Da Vinci were around now, what materials and devices would he be playing with? The success of these new forms and their controversial effects on us depend on how much the artist is willing to let go of the past and confront the unknown with his statement, and what we, the audience, will let it do.

This **New Artists/New Art** survey is in tune with the innovative, magnetic magic of Taranaki. The Govett-Brewster Art Gallery is in the front line with its forward flare, stripping back the covers of the active, artistic germination here in New Zealand . . . an international-fringe-outpost . . . the inventive, pioneer spirit.

Ray Castle

### ACKNOWLEDGEMENTS

We made contact with many talented artists working in a wide range of mediums. Our biggest regret is that economics, time and space do not allow us to do justice to the wealth of uncovered creative imagination.

Our special thanks go to these individuals:  
Ray Castle, Closet Artists Gallery, Auckland; Peter Blake, **Radio with Pictures**, TVNZ; Martin Rumsby, Alternative Cinema, Auckland; Jule Einhorn, Gingko Print Workshop Gallery, Christchurch; and Maurice Askew, Ilam School of Fine Arts, Christchurch. The many artists, dealers and individuals we contacted for every scrap of information and help we could get — our sincere thanks.

Dick Bett, Director

Jamie Bull

### Dance

"Dance is so hard to see that you either have to make it very simple or very fancy. I am currently working at making it simple to enable people to see dance in new ways."

"Modern dance was born in revolution and thrives on revolutions to keep it up to date. While hardly being revolutionary I am keen to discover new territories for dance in New Zealand and as a choreographer to ask what is possible in dance. It is exciting now to have the time and opportunities to explore the art of dance and show these discoveries."

Jamie Bull

### Performances and Workshops, 20 - 28 March

Saturday 20

10 am - 4.30 pm Modern dance children's workshop

Sunday 21

11 am - 4 pm CPCD (continuous project changing daily) workshop. 16 years and over

Monday 22

12 noon CPCD performance at Gallery  
No charge

3.30 - 5.30 pm

Street Dances children's workshop

Tuesday 23

12 noon CPCD performance at Gallery  
No charge

4.30 pm

Street Dance performance in Mall

Wednesday 24

12 noon CPCD performance at Gallery  
No charge



8 pm

**Pick Up Dance Company Performance** at the Gallery. \$4, Friends of the Gallery \$2

Thursday 25

12.15 pm **Art for Lunch Performance** at Gallery .

3.30 - 5.30 pm

Street Dances performance

Friday 26

10 am - 2 pm Modern dance children's workshop

4.30 pm

Street Dances performance in the Mall

Saturday 27

9.30 am - 12.30 pm Post modern dance workshop

8 pm

Performance at Renonsense Exhibition, St Joseph's hall

Films

A selection made by Martin Rumsby from Alternative Cinema of young New Zealand film-makers.

**Martin Rumsby will present the films at a screening on Sunday 21 March, 8 pm.**

**Creating Criminals**  
By Chris Barrett

**Circadian Rhythms**  
By David Blythe

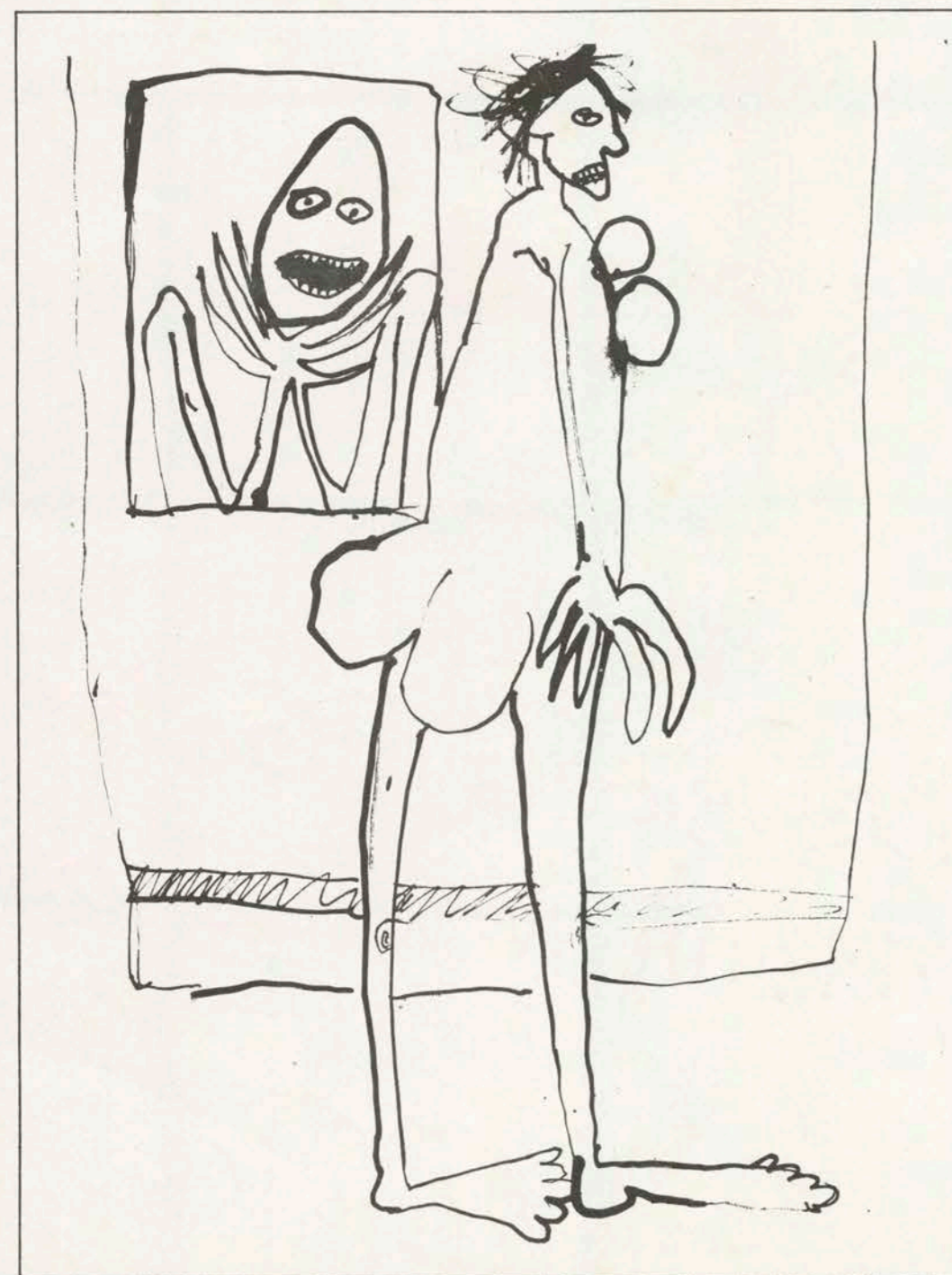
**3**  
By John Calder

**Irene 59**  
By Shereen Maloney

**Science Fiction**  
By Martin Rumsby

**Series X and A and B**  
By Gavin Smith


**In Spring One Plants Alone**  
By Vincent Ward



Debra Bustin

### Sculpture/Painting

- 1957 Born Wellington
- 1979 One Woman Show, Natural Juices Restaurant, Wellington; Group Show, Natural Juices Restaurant, Wellington
- 1980 Group Show, Settlement Gallery, Wellington
- 1981 Group Show, Womans Gallery, Wellington
- 1981 One Woman Show, Bowen Gallery, Wellington

1   
Multi Media  
Dimensions determined during the installation of work  
\$\$\$\$

Christabel Wylie

### Sculpture

Born Wellington 1950. Christabel Wylie worked as a screenprinter after leaving school in 1970, moved to Australia and became involved in a shop called The Roxy, selling handpainted screened and tie-dyed hippie culture clothing. In 1974 travelled to Asia, lived in Nepal with Tibetan people and learnt the art of carpet weaving. 1976 after returning to Australia then New Zealand worked as a costume designer for TV2. From that time on she became involved with fabrics, textiles and fashion design. After leaving TV2 she began developing her own work. Her influences come from many sources, travels, music, pop culture, magic, the occult and "all the amazing people who have helped along the way".

- 1979 Group show, **Little Works**, Auckland City Art Gallery  
One woman show, **Carnival of Fun**, Outreach Gallery, Auckland
- 1980 One woman show, **Face from the Ancient Gallery**, Denis Cohn Gallery, Auckland
- 1981 Group show, **Popshots**, Closet Artists Gallery, Auckland  
Womans show, **Works on Paper**, Outreach Gallery, Auckland
- 1982 Group show, **Skin Sculpture**, Wellington City Art Gallery

53 **One to Nine Comes an Animated Straight Jacket**  
Soft body wall hanging \$450

54 **Bride of Frankenstein**  
Wall hanging - fabric

55 **Toylove**  
Wall hanging - fabric

56 **Isis**  
Wall hanging - fabric screenprint \$200

57 **Isis**  
Wall hanging \$200

58 **Spy in the House of Love**  
Wall hanging - fabric \$250

59 **Egypt Calling**  
Wall hanging \$150

