

Image: Julia Morison, *Teaching Aids*.

Julia Morison is known as a painter, often of works that take over the room as installations, or paintings that are sculptural.

In *Teaching Aids*, her large flowers made from floor mops function as wall sculptures. Other *Teaching Aids* look like paintings, but with objects suspended. They are all made from brushes: floor mops, dish mops, large and small paint brushes and wire brushes.

Teaching Aids is a tongue-in-cheek celebration of the 'flower' as a metaphor for growth. Morison's use of prosaic cleaning tools such as floor mops, equipment traditionally used by women, to produce flamboyant sunflower-like sculptures is a satirical look at the traditional use of flowers as exemplary subjects for art, especially women artists.

Along with their titles and supporting narratives, in which even the wording is deliberately ambiguous, *Teaching Aids* seems to be a reconciliation of Morison's university tutoring, with her own exhibition work.

Julia Morison hales from Pahiatua. She studied design and painting at Wellington Polytechnic and University of Canterbury School of Fine Arts. In 1988 Morison was awarded the Frances Hodgkins fellow and in 1990 went to Avize in Champagne as the second Moët & Chandon Fellow. She is now a full-time artist.

To coincide with Bayley's Garden and Artfest,
10-16 November.



Teaching Aids Julia Morison

UNTIL OCTOBER

Altering people's perspective by creating something they cannot ignore is the intention behind sculptor **Gaye Jurisich's** works.

It would be difficult to ignore BIG RED, a visual bombardment of shimmering red streamers suspended from the Atrium ceiling that rustle in the breeze; a total transformation of the cavernous Atrium space.

Her bold use of red is overwhelming and designed to trigger the raft of emotions and responses that come with it.

People are meant to interact with BIG RED. Not only will their visual senses be stimulated from the outside but those willing to walk inside it and be absorbed into the moving sea of red, will be confronted with a totally different emotion.

Jurisich creates site-specific sculptures using everyday utilitarian materials that on their own are insignificant, but undergo a complete transformation when used en-masse. In BIG RED's case, the plastic used to tie rubbish bags, over 87.8 kilometres of it, made into 5,856 fifteen metre-long individually tied streamers.

Jurisich aims to challenge people by pushing the boundaries of contemporary art, and facilitates opportunities for them to experience art in a different form. She wants people to view a space differently to how it is usually, by transforming it into a work of art. She carefully considers the space, the environment and how best it can be used; place her sculptures in a different space and the result would be totally different.

Jurisich exhibited at Sydney's *Sculpture by the Sea* in 2007 and has recently installed her work at *Brick Bay Sculpture Trail* and *Waitakaruru Sculpture Park* in the Waikato. She has been invited to exhibit in 2008 at the *Westcott Bay Sculpture Park*, San Juan Island, USA.

Image detail of: Gaye Jurisich, *Big Red*.

BIG RED Gaye Jurisich

tauranga **art** gallery

toi tauranga

108 Willow Street, Box 13255, Tauranga 3141, New Zealand.

Phone 64 7 578 7933 | Fax 64 7 578 9486

info@artgallery.org.nz | www.artgallery.org.nz

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in the picture

exhibitions and events

WINTER - SPRING 08

MID-OCTOBER - 7 DECEMBER



Image: STOPOVER Bruce Connew

STOPOVER is a book and photographic essay on Indian-Fijian migration.

For generations, the descendants of early indentured Indian migrants brought to Fiji between 1879 and 1916 to cut sugar cane on harsh five-year contracts, have made their homes in Fiji. Many still eek a living from leased cane fields.

In 2000, George Speight and his band of mutineers held hostage Indian-Fijian prime minister, Mahendra Chaudhry and members of his government, for 56 days. Whether this and several other coups were due to race issues, greed or power struggles, Indian-Fijians who third, fourth and fifth generation Fijians, are forbidden to own land in Fiji or, it seems, to have any say in the running of their country, now realise their future lies beyond the country of their birth.

While the Fiji sugar industry has long been the basis of Fiji's economy on the back of Indian labour, its influence is certain to decline. The migration of Indian-Fijians to first world countries continues.

STOPOVER Bruce Connew

26 JULY - 28 SEPTEMBER

Image detail of: Tony Lane, *Celestial*.

Tony Lane has a passion for the language of painting – historical and contemporary, NZ-based and international.

Lane draws inspiration from the cultural landscape of an old-world Europe, with a style that has been influenced by a diverse range of artists from 17th century Spanish still life painters, Mexican retablo artists, Italian Primitives and 20th century artists such as De Chirico, Giacometti and Cucchi. He shares with these artists an interest in the language and images of religion, metaphor and psychology.

Lane's work appears iconographic with the use of motifs; symbols such as the veil or the wound; his use of gold leaf, along with his representation of elements such as air, smoke and water. Often his frames are painted or gilded, transforming the painting into icon-like objects. Severed limbs, a motif that he uses frequently, are symbols of an absent body, or a personification of a missing person.

There is a quality to Lane's work that is neither entirely of the South Pacific, nor European, but a marriage of the two. His images speak their own unique metaphorical language.

Tony Lane was born in Katikati in 1949, graduating from the University of Auckland's School of Fine Arts in 1970. Since then he has exhibited extensively in New Zealand and internationally, including *Practical Metaphysics*, a survey exhibition of Lane's paintings from 1988 to 2006, at City Gallery, Wellington in 2006. His work is in many public and private collections in New Zealand, Europe and the USA.

Image detail of: Tony Lane, *Celestial*.

From Aongatete: Tony Lane - A Survey

Image detail of: Edward Bullmore, *Cuba Crisis No. 5*.

Edward Bullmore A Surrealist Odyssey is an extensive survey exhibition of Edward Bullmore, considered to be one of New Zealand's earliest Surrealist visual artists.

Bullmore began his teaching and art career in Tauranga. He taught art at Tauranga Boys' College in the late 1950s, during which time he held his first solo exhibition as guest artist of the Tauranga Art Society. Many of the works sold at that exhibition have since remained in family collections, and are included in *A Surrealist Odyssey*.

Bullmore spent the 1960s in Europe where he emerged as a Surrealist artist, achieving exhibition success in several private and public British galleries. Film director Stanley Kubrick purchased two of his works, one of which appears in the cult movie, *'A Clockwork Orange.'* However he grew homesick, returning home in 1969 to teach art at Rotorua Boys' High, painting and coaching rugby until his death in 1978, aged only 45 years.

Surrealism is a visual 'stream of consciousness' where the real world is filtered through the artist's subconscious, manifesting into images that are often ambiguous and have different interpretations for viewers. Largely a Western European style, Surrealism has never been widely accepted in New Zealand, although it has had a major following in Australia. Bullmore challenged the constraints of New Zealand's predominately nationalist art canon with his Surrealist fusion of the landscape and human form.

Although his work was well received in Britain, it gained a lesser level of attention in New Zealand. *Edward Bullmore A Surrealist Odyssey* seeks to redress the neglect of this significant New Zealand artist.

Edward Bullmore A Surrealist Odyssey

What's coming up...

He Aho Tangata: The Human Threads John Bevan Ford
From December

Samoaccontemporary
From December

Events

A variety of visitor programmes are developed based on current exhibitions, or you can book a group tour at our information desk.

ArtBytes

ArtBytes is a weekly floortalk on current exhibitions conducted by gallery staff or visiting artists.

ArtBytes are held in the Gallery, every Thursday at 1pm.

Theatre

ON THE CONDITIONS AND POSSIBILITIES OF HELEN CLARK TAKING ME AS HER YOUNG LOVER Starring Billy T Award Nominee *Arthur Meek*.

Join the overeducated, underachieving Richard Meros on an anarchic and incisive power-point satire upon contemporary politics and the hopes and dreams of a passionate but confused free-market generation. New Zealand's first state-of-the-nation address for the Rogernomics generation - stopping off at Tauranga as part of a national tour, providing the perfect antidote to the impending general election.

Tickets: \$25 or \$20 for Friends of the Gallery members.

7.30pm **Wednesday 6 Aug** | 7.30pm **Thursday 7 Aug** | 7.30pm **Sunday 10 Aug**

Tickets available from the gallery.

Education Programmes

Education is a key focus for Tauranga Art Gallery. We offer unique and comprehensive educational programmes that aim to enchant, inspire and educate students of all ages.

Our education staff tailor class programmes to make use of the current exhibitions, and aligns them with curriculum outcomes across a range of subjects, ensuring the key competencies are embedded within these programmes. Activities are available on the website as a downloadable resource for teachers.

Bookings for school visits are essential, on 07 578 7933.

ArtWiki

We welcome your input into our internet wiki, an interactive source of information on arts, exhibitions and art workshops.

http://art.publiccanvas.org/education_programmes

ArtBus

The Gallery provides free bus transportation to and from the Gallery. Subsidised transport may also be available for retirement villages or community organisations by arrangement. Call 07 578 7933 for further information.

Our ArtBus has been kindly sponsored



by Hexion Specialty Chemicals.

KAS Kids Art Studio

We offer practical art workshops throughout the term on Sundays and during school holidays for a variety of age groups. Workshops are related to current gallery exhibitions and will incur a small charge to cover the cost of materials.

Bookings are essential. Check our website for details and dates.

Tauranga Art Gallery

Tauranga Art Gallery is the first public art gallery in the western Bay of Plenty region. It was opened on 20 October 2007.

Our aim is to engage, educate, challenge, surprise and delight both residents and visitors to the region, by showcasing quality regional, national and international exhibitions in a range of media.

Visitor and education programmes are developed around the exhibitions to enhance and expand the levels of information and understanding, and make your experience memorable.

We welcome your feedback and suggestions via the survey forms at the information desk.

The Tauranga Art Gallery Trust is supported by the Tauranga City Council.

Friends of the Gallery

Becoming a Friend of the Gallery is a great way of supporting the Gallery, and becoming actively involved in Tauranga's visual arts, in the company of like-minded people.

As a Friend of the Gallery you receive:

- invitations to attend gallery functions
- invitations to Friends of the Gallery events
- regular newsletters detailing forthcoming exhibitions and events at the Gallery, such as previews, floortalks, lectures, studio visits, visits to other galleries and to private collections.

See our visitor hosts at the information desk for further details.

Keeping informed

If you would like to be kept informed about coming events and exhibitions via email or receive our quarterly newsletter via email or post, please leave your contact details with one of our visitor hosts at the information desk.

Support us

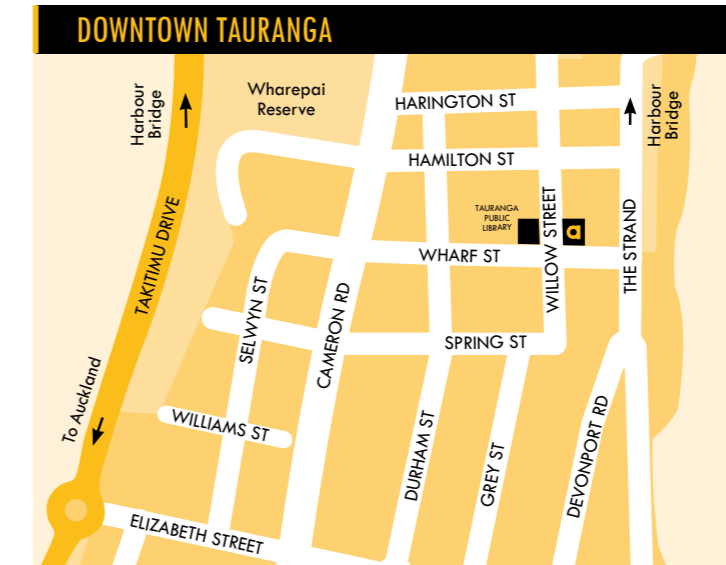
Tauranga Art Gallery is a not-for-profit organisation. For information on how you can support the gallery through our Endowment Fund or sponsorship, visit www.artgallery.org.nz or phone 07 578 7933.

Venue hire

Tauranga Art Gallery offers unique facilities for private or business functions, lectures and meetings, right in the centre of Tauranga's CBD. See our visitor hosts at the information desk for further information.

Opening hours

10.00am – 4.30pm daily (closed Christmas Day). Admission is by donation. Tauranga Art Gallery is situated on the corner of Wharf and Willow Streets.



The tradition of flower painting in New Zealand dates back to European settlement. Works were painted for both decorative and scientific reasons. This exhibition's focus is on the still life/gardens as a subject, and each work has been executed by a male artist.

Since the revision of art history to be more inclusive of women artists there has been much focus on women as flower painters. Flower painting was traditionally executed by women, however there are many male artists currently working in the genre in New Zealand. This exhibition addresses this art historical imbalance.

Artists include Bruce Irwin, Graham Crow, Karl Maughan, Trevor Pye, Barry Dabb and Philip Trusttum.

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Image: Trevor Pye, *(Tabletop) Postcolonial Depression With Sexual References*, 2005.



Petals

Updates and additions to the events programme will be available on the website: www.artgallery.org.nz