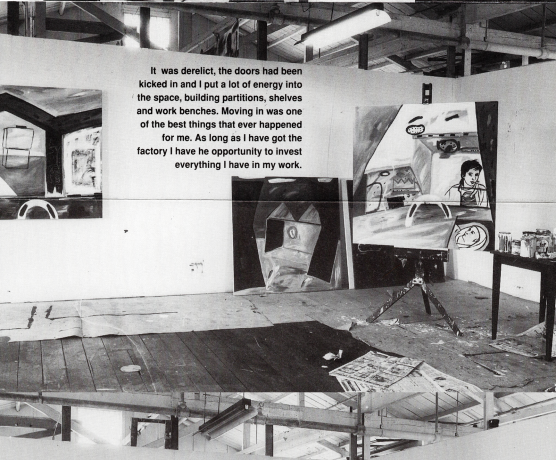




STUDIO
DETAILS
(FROM TOP)
1983
1984
1986
1988



It was derelict, the doors had been kicked in and I put a lot of energy into the space, building partitions, shelves and work benches. Moving in was one of the best things that ever happened for me. As long as I have got the factory I have the opportunity to invest everything I have in my work.



THE FACTORY ERA 1983 - 1988

Saturday 10 June to
Sunday 9 July, 1989

Fisher Gallery, Reeves Rd
Pakuranga, Auckland
Phone [09] 569 999

GALLERY HOURS:
Monday to Friday 10am - 4pm
Saturday to Sunday 1pm - 4pm

JANE ZUSTERS



JANE ZUSTERS
 Born 1951 Christchurch, New Zealand
 1970 - 72 University of Canterbury, graduating BA
 1974 - 75 Canterbury University School of Fine Arts
 1978 Moved to Auckland
 1979 Queen Elizabeth II Arts Council Grant
 1984 First Price Mervyns Art Awards. Lived and worked in Italy for six months
 1986 Queen Elizabeth II Arts Council Grant
 1988 Tokoroa Art Award
 Lives on Waikare Island

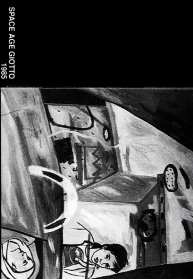
SOLO EXHIBITIONS

1979 Auckland, Denis Conn Gallery
 1980 Auckland, Snags Gallery
 1990 Wellington, Photoforum Gallery
 1981 Auckland, Denis Conn Gallery
 1982 Auckland, Denis Conn Gallery
 1983 Wellington, Janne Land Gallery, Auckland, Denis Conn Gallery
 1984 Auckland, Denis Conn Gallery
 1985 Christchurch, Brooke Gilford Gallery
 1986 Wellington, Janne Land Gallery, Auckland, Denis Conn Gallery
 1987 Auckland, Arisquor
 1988 Christchurch, Brooke Gilford Gallery
 1988 Wellington, Janne Land Gallery
 1988 Auckland, Charlotte H Galleries
 1988 Auckland, Alternati North Gallery
 1988 Auckland, Alternati North Gallery
 1989 Auckland, Charlotte H Galleries

Art works are held in public collections at:
 Wellington, National Art Gallery,
 Christchurch, Robert McDougall Art Gallery

SELECTED GROUP EXHIBITIONS

1975 Christchurch, Robert McDougall Art Gallery, SIX WOMEN ARTISTS
 1976 Auckland, Photoforum Gallery, NEW PHOTOGRAPHERS
 1976 Christchurch, CSA Gallery, ALSTIN, ABERHART, PLANEY AND ZUSTERS
 1976 Auckland, Snags Gallery, WOMEN BY WOMEN
 1977 Christchurch, CSA Gallery, WOMEN'S ART ENVIRONMENT
 1978 Christchurch, CSA Gallery, ENGLISHENZUSTERS
 1978 Auckland, Snags Gallery, TEN CHRISTCHURCH PHOTOGRAPHERS
 1990 Auckland, Snags Gallery, BEENT PHOTOGRAPHY
 1991 Wellington, The Women's Gallery, MOTHERS (Jouled)
 1982 Wellington, National Art Gallery, POLARIS
 1982 Wellington, National Art Gallery, WE BY MYSELF: THE SELF-PORTRAIT
 1982 Auckland, Duruech, RAY AND ZUSTERS: CERAMIC PROJECT
 1985 Wellington, National Art Gallery, THE BODY IN QUESTION
 1985 Auckland, Fisher Gallery, THE FOLDING IMAGE
 1985 Christchurch, Robert McDougall Gallery, SPARE PARTS
 1985 Auckland, Real Figures, WOMEN VIEW WOMEN (Jouled)
 1986 Nelson, Bishop Suter Art Gallery, GOODMAN, SUTER BIENNALE: THE SELF (Jouled)
 1986 Wellington, National Gallery Shed 11, CONTENT/CONTEXT
 1987 Auckland, Fisher Gallery, THE FOLDING IMAGE: Installation - Art on the Town
 1987 Nelson, Bishop Suter Art Gallery, GOODMAN, SUTER BIENNALE
 1988 Italy (Pini, Sandgini), Third Rassegna Internazionale di Scultura
 1988 New Plymouth, Goret-Brewster, AUCKLAND ARTISTS
 1989 Auckland, Charlotte H Galleries, JANE ZUSTERS



SPACE AGE GIOTTO
 1985

As an artist I respond to the events and people in my life. For instance, I visited the frescoes of Giotto in Italy in 1984 in SPACE AGE GIOTTO I identify with the art of the past updated with contemporary references such as the portrait of Chiara.

Scratched in one corner is a detail of Giotto's death of St Francis, who was a contemporary of his, whose life he recorded in his paintings at Assisi. In my time I place Chiara in reference to Giotto's Madonna, hence the title, SPACE AGE GIOTTO.

ITALIAN JOURNEY 1985

JANE ZUSTERS, 1989

The use of fragmented styles and references taken from disparate sources and then reassembled is characteristic of artists such as the Transavantgardia who are promoted by the Italian critic, Achille Bonito Oliva.

Bonita Oliva sees painting styles as a sort of 'found object' that can be used in artistic hybrids, detached from their historical references. Zusters' works have this mixture of styles and techniques from sources as diverse as Howard Hodgkins and Raoul Dufy, yet these works impress.

Zusters' paintings have wit, inventiveness, obvious visual appeal and are well made. JOHN HURRELL, CHRISTCHURCH PRESS, AUGUST 1985

THE FACTORY ERA CATALOGUE

- SELF-PORTRAIT 1983
 Acrylic on board, 1200 x 820mm
 Collection, John Akshoc, Christchurch
- PORTRAIT OF PETER HAMMESBURY WITH TAPROT AND TONS, 1983/4
 Acrylic on board, 1200 x 820mm
 Collection of the artist
- LANDSCAPE WITH DOGS AND BAHRS, 1983/4
 Acrylic on board, 1200 x 820mm
 Collection of the artist
- SPACE AGE GIOTTO 1985
 Acrylic on stretched canvas, 1200 x 1200mm
 Private collection, Auckland
- FOR FERNANDO PEREIRA, 1985
 Acrylic on stretched canvas, 1200 x 1200mm
 Collection, National Art Gallery, Wellington
- ITALIAN JOURNEY 1985
 Acrylic on unstretched canvas, 1840 x 6080mm
 Courtesy, Janne Land Gallery, Wellington
- CHEMORBL, 1986
 Acrylic on unstretched canvas, 2000 x 2450mm
 Collection of the artist
- SELF-PORTRAIT 1987
 Acrylic on stretched canvas, 1220 x 1825mm
 Private collection, Auckland
- UNTITLED 1987
 Acrylic on stretched canvas
 Each triptych panel 840 x 1120mm
 University of Auckland Art Collection
- CO-EXISTENT TENSION, 1987
 Acrylic on unstretched canvas, 2000 x 2450mm
 Collection of the artist
- ART HERO 1987
 Acrylic on unstretched canvas, 2000 x 2450mm
 Collection, Bishop Suter Art Gallery, Nelson
- BOY-BLONZ-VALLANT (K-ROAD HERODES) 1987
 Acrylic on stretched canvas,
 Each triptych panel 1120 x 840mm
 Courtesy, Brooke Gilford Gallery, Christchurch
- RETURN, 1987/8
 Acrylic on stretched canvas,
 Each triptych panel 1120 x 840mm
 Courtesy, Brooke Gilford Gallery, Christchurch
- SOUL, QUIESC, 1988
 Mixed media on stretched canvas,
 Each triptych panel 840 x 1120mm
 Courtesy, Charlotte H Galleries, Auckland
- HAPPY-EVER AFTER, 1988
 Acrylic on stretched canvas, 840 x 1120mm
 Courtesy, Charlotte H Galleries, Auckland
- ART ATTACK, 1988
 Acrylic on stretched canvas, construction
 Each triptych panel 840 x 1120mm
 Courtesy, Charlotte H Galleries, Auckland
- SMASH CULTURE, 1988
 Acrylic on stretched canvas,
 Each triptych panel 840 x 1120mm
 Courtesy, Charlotte H Galleries, Auckland
- ITALIAN TOTEM, 1984
 Temples on paper, 510 x 710mm
 Collection, Pricilla Piss, Auckland
- SELF-PORTRAIT 1984
 Temples on paper, 510 x 710mm
 Private collection, Auckland
- WILLAND POST-MODERN, 1984
 Temples on paper, 510 x 710mm
 Private collection, Auckland
- WILLAND POST-MODERN, 1984
 Temples on paper, 560 x 760mm
 Collection of the artist
- DIS-EASE CULTURE, 1985
 Acrylic on paper, 560 x 760mm
 Collection of the artist
- BETTER THE LIVING THAN DEAD MASTERPIECES 1985
 Acrylic on paper, 560 x 760mm
 Collection of the artist
- FOR FERNANDO PEREIRA, 1985
 Acrylic on paper, 560 x 760mm
 Private collection, Auckland
- THEIR LAST PERFECT MASTERPIECE, 1986
 Acrylic on paper, 560 x 760mm
 Collection of the artist
- ANOTHER STAGE, 1986
 Acrylic on paper, 560 x 760mm
 Collection of the artist
- STONEW SOUVENIR I, 1987
 Photographs, acrylic on paper, 560 x 760mm
 Collection of the artist
- STONEW SOUVENIR II, 1987
 Photographs, acrylic on paper, 560 x 760mm
 Courtesy, Charlotte H Galleries, Auckland
- 1ST SEPTEMBER, 1987
 Photographs, acrylic on paper, 560 x 760mm
 Private collection, Auckland
- I REFUSE TO STOP MYSELF, 1988
 Acrylic, collage on paper, 510 x 710mm
 Courtesy, Charlotte H Galleries, Auckland
- THE GREAT DUOICE, 1988
 Acrylic, collage on paper, 510 x 710mm
 Collection of the artist
- AKKARNA SOAP, 1988
 Acrylic, collage on paper, 510 x 710mm
 Private collection, Auckland
- INTERIOR POWSONBER, 1986
 Chastenean photograph, 510 x 510mm
 Courtesy, Alternati North Gallery, Auckland
- INTERIOR WITH SHIRT, 1988
 Chastenean photograph, 510 x 510mm
 Courtesy, Alternati North Gallery, Auckland
- SOME WORKS ARE FOR SALE
 Prices and information on application
 This publication has been generously assisted by the Queen Elizabeth II Arts Council of NZ

Zusters paintings and assemblages affirm the reality, and the positive qualities, of worlds that society forbids us to explore seriously - 'the world of the unconscious, the child's world, the spiritual world outlawed by the values of materialistic paketa society.'

CHEFFIT, SOTHEFAN AUCKLAND STAR OCTOBER 1983

STUDIO DETAIL, 1988

