

'MY WORK'S A BIT WEIRD.'



IT QUESTIONS THINGS'

Implosion of war into Nancy's art

EVEN in war and violence, life goes on — that's the theme for former Pakuranga Arts Society director Nancy de Freitas' exhibition.

Being staged at Pakuranga's Fisher Gallery, she explains how a hunt for a peanut butter jar while listening to the radio news about rape in Bosnia provided inspiration for her exhibition, called *Imploding The Myth*.

Her first work in glass is a collaborative effort.

A musician has computer-manipulated the radio news recordings about atrocities in Bosnia, projecting these sounds from certain points in the gallery.

Mrs de Freitas' visual component is three-figures made of shattered glass. They represent a dead man, a dancer and someone in physical ecstasy.

She says it is not a condemnation of war, but a recognition that violence is replicated in other parts of life also.

"My work is a bit weird. It's not for

brightening a room. It questions things and often has nude figures, which can put people off," says Mrs de Freitas.

"Sometimes I think I should be more commercial."

Mrs de Freitas (44) studied art in Canada after she left home in Trinidad at the age of 18.

She and husband Chris ventured to Australia, then took up a job opportunity in New Zealand.

Mrs de Freitas became director of the Pakuranga Arts Society in 1978. But she wanted to be an artist, not a career administrator.

She returned to university, completing her Masters Degree in fine arts at Elam.

Her sons, aged 10 and eight, became the focus of her art. They became models for paintings of boys looking vulnerable, of boys playing and of their identification with male things as they grow older — issues that concern her as a mother.

● The Fisher Gallery's current exhibitions, *Imploding The Myth*, and Shona Rapira Davies' *The Cicada Tree*, run until December 4.