

news



The Journal of the Canterbury Society of Arts

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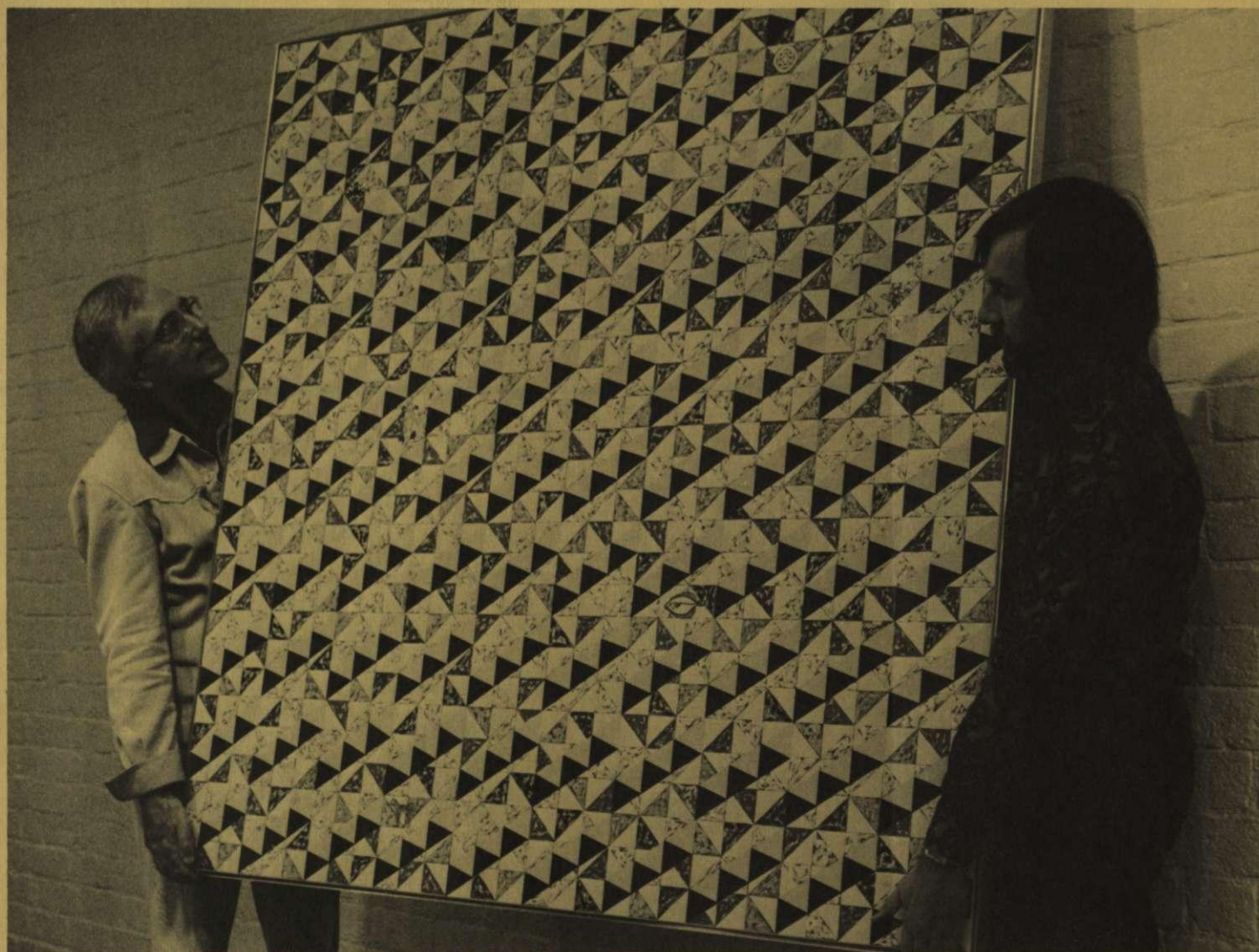
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"Frog Shooter", by Richard Killeen (right) winner of the Benson & Hedges Art Award
It will be seen at the C.S.A. Gallery in November

GALLERY CALENDAR

(Subject to adjustment)

July -11	CSA Open Exhibition
July 3-15	Lily Lewis
July 4-18	John Middleditch
July 12-31	National Weaving Award
July 14-31	Four Professional Photographers
July 21-August 3	D. R. Breach
August 1-15	Doris Lusk
August 4-17	Sally Powell
August 6-17	Town & Country
August 18-Sept. 2	Morgan Jones
August 17-31	John Murphy
September	Bill Cumming Neil Dawson New Artists 1976 The Weavers
October	Belinda Wilson Ralf Thorgood Anne Walker Leslie Gray The Group Chris Hignett N.Z. Potters David Cowie
November	Hubert Struyk B. C. Miles Benson & Hedges Award Linda Smith
December	Tony McWilliams Peter Kundycki CSA Summer West Coast Potters Junior Art

New Members

(The Society welcomes the following new members)

Miss Hazel Ashton
Mr & Mrs I. H. Beattie
Miss Judith M. Brown
Miss M. H. Bull
Mrs L. G. Clark
Mr & Mrs M. J. Cole
Mrs H. R. Constable
Miss J. Cooke
Miss J. A. Cooper
Mrs M. O. Cooper
Mrs J. Curry
Mr R. N. Dent
Mr M. J. O. Dixon
Mrs D. F. H. Field
Mrs M. Harrison
Lady O. Hay
Miss S. A. Hughes
Miss Pauline Johnstone
Mr J. J. Ladbrook-Sloan
Mr & Mrs L. Langley
Mrs P. Linning
Mr J. R. Lovell-Smith
Mr R. McAuley
Ms M. C. McCormick

Mrs R. A. McElrae
Mrs M. McLoughlin
Mrs Margaret Mattson
Mrs H. N. Moor
Mr Shane Moore
Miss B. Nannestad
Mr B. C. P. North
Mr J. Parkinson
Ms J. F. Pearson
Mr R. Pemberton
Mr N. Perkins
Mr P. L. Phipps
Mr O. Rogers
Mr Skidmore
Miss S. Smith
Mr A. J. Smyth
Dr & Mrs A. St. John
Mr A. W. Smith
Mr L. E. Walker
Mrs M. J. Wicks
Miss B. Wilson
Miss J. Wilson
Mr R. E. Wilton

Zusters Award

Congratulations to Tony Geddes for winning the Zusters-Arts Council Award which will enable him to study and travel in Australia. This award, as earlier mentioned, is a once-only event.

Tony is now giving Art Classes in the CSA and those interested are asked to contact the office for further details.



Crafts in March

The finest New Zealand crafts will be the subject of a Society exhibition in March 1977. This will be the Society's foremost exhibition of the year and will follow the format of its previous most successful Arts Festival exhibitions.

The whole of the main gallery will be devoted to large hangings by North Island weavers. The other galleries will exhibit many different types of craft including pottery, prints, and the work of silversmiths, but with only two or three leading artists in each field. The exhibition of weaving will include wall hangings, as well as free hangings and free standing works and three dimensional and off-loom techniques.

CSA Gallery hours

MONDAY—THURSDAY 10 a.m.-4.30 p.m.

FRIDAY—10 a.m.-8 p.m.

SATURDAY-SUNDAY—2 p.m.-4.30 p.m.

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Wednesdays 1.10 pm

The remainder of this 11 week series will include the Ilam Wind Ensemble – John Luxton piano, John Harker the tenor to be accompanied by Rosemary Miller-Stott; the Camerata Quartet; the Rangī Ruru Chorale, Fiona Steedman and Terance Dennis the piano and Susan Thompson, violin.

Members are advised to look in both newspapers for details of each week's programme – Tuesdays "Star" and Wednesdays "Press".

August Holiday Workshop

It is proposed to hold two one-week workshops for children between the ages of 7 and 15 years. The first week (August 23-27) will be devoted to drawing, painting and printing; the second week from August 30 to September 3 will include construction with polystyrene, corrugated cardboard, kits and boat modelmaking using many types of material. It is hoped also to include enamel and copper work.

Benson and Hedges Exhibition in November

Four members of the society – Louise Lewis, Eileen Mayo, Deirdre Tupper and Pamela Wolfe – are among the Benson and Hedges Art Award finalists whose paintings will be seen in the exhibition which will be shown in the C.S.A. gallery in November.

The \$3000 award, judged in Auckland was won by Richard Killein, of Auckland.

The judge, Daniel Thomas, Curator of Australian art at the New South Wales Gallery, Sydney, said he had been agreeably surprised by the quality of the entries, and "I think we have finished up with a very exciting collection."

A record number of entries – 276 – was received for the award. New Zealand's largest single prize for a work of art.

The Benson and Hedges Award regularly attracts entries from leading New Zealand artists working in the contemporary idiom. The touring exhibitions of previous years have offered an almost unique view of much of the best of present painting.

The absence of restrictions on style and subject matter is one of the features that has always given the Benson and Hedges award special stature among art competitions.

The exhibition will be officially opened in the C.S.A. gallery by the Mayor (Mr Hamish Hay) on Sunday, November 7. It will be open to the public from the next day until November 28.



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Pottery Notes

The Canterbury Potters are pleased to have possession of their first own premises in the Christchurch Arts Centre. They seem to have all that is required for the immediate purpose of club rooms; there is ample running water, a concrete floor, five potters' wheels and a pugmill, and cupboard space for their pottery collection and library.

They are planning a programme for these rooms, trying to include general teaching, schools and group workshops, amongst the other activities generally included in the running of clubrooms. So with a little enthusiastic support from both members and public alike it should all turn into a great success.

There is general disappointment this year that the Canterbury Potters' Association is not holding its own exhibition. The work entailed organizing the National Exhibition is quite enormous and falls on the same people who would be running the Canterbury Potters exhibition. However, apart from the National exhibition, which we see here only about once every four years, the Rangiora Potters will be exhibiting in one of the smaller galleries, and Lawrence Ewing will be holding his own one-man show in Studio 393, perhaps in August, the date has yet to be decided. Also, only last month Ross Richards exhibited in Studio 393. He started potting in

Christchurch four years ago and now works in Brightwater near Nelson where he teaches in the Craft pottery at Hope with about 120 keen and interested members.

With the 19th National Exhibition four months away, we are noticing with utmost interest the lines of anxiety forming on the faces of committee members assigned to launch this mammoth event.

Already the plans are forming in various ways, but a lot of organisation has yet to be done before the big day.

By the time the next issue of this magazine goes to press we should be able to give the Society members information on the itinerary for the exhibition. At present it has not been fully confirmed. One thing seems to be certain, and that is although 'Fred Dagg' has not been chosen for the opening speech, we are confident we can rely on our Society members to 'get in behind'.

Denise Welsford

Pots by Lawrence Ewing (photo by Keith Nicolson)

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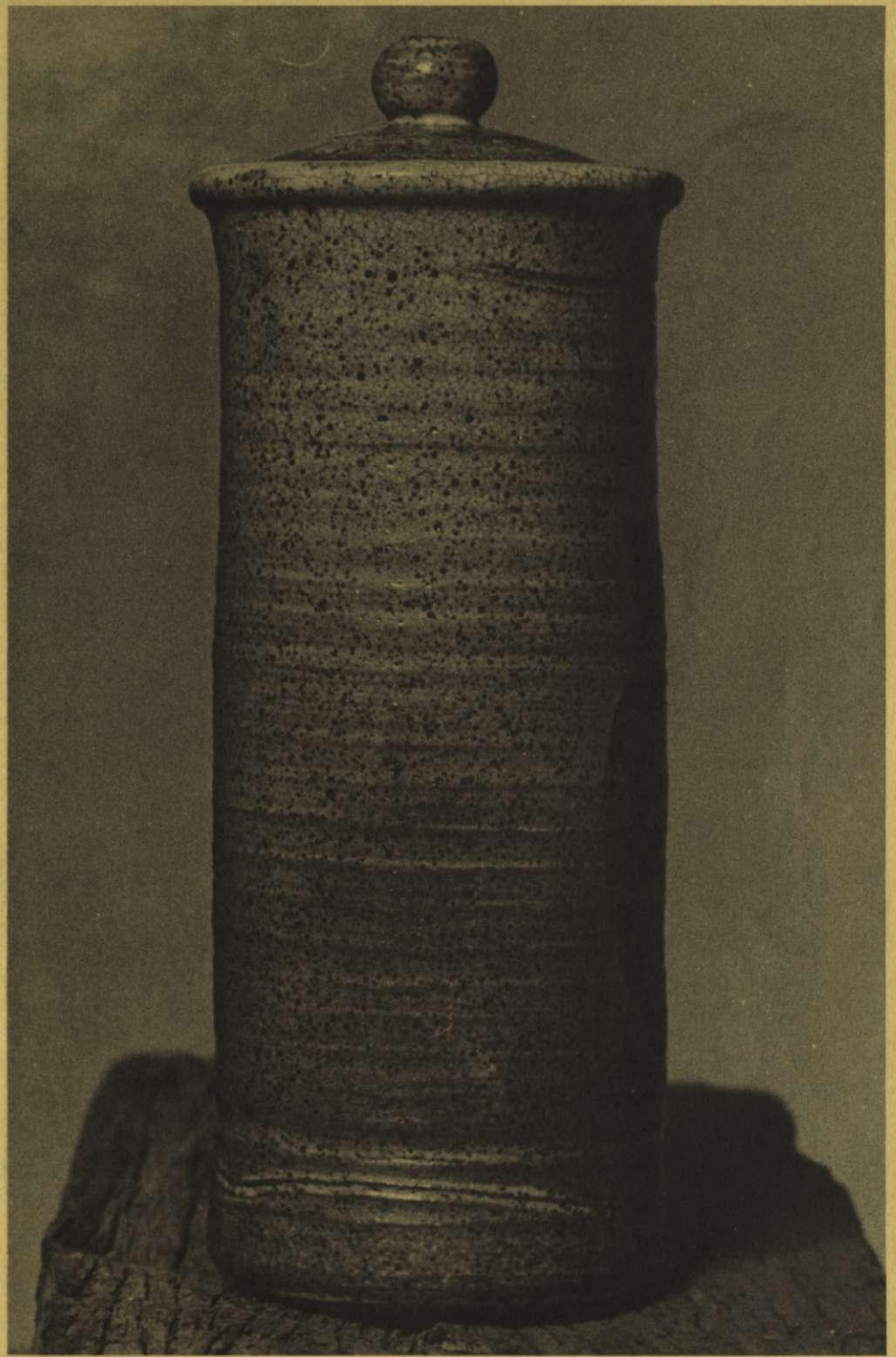
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The exhibitions

LILY LEWIS

Paintings. July 3 - 15

Says: "This is my second one-woman show, the other being four years ago when a painting was purchased for the gallery. A painting of mine was also included in a travelling exhibition to Japan last year. I have paintings in collections in London and New York. These are mostly water-colours with a difference, gay and lively for the most part with the occasional sombre one. They are in the modern idiom, but the motif is always there with connotations built upon a theme dictated by intuition and imagination. I hope you will enjoy them."

JOHN MIDDLEDITCH

Sculpture. July 4 - 18

Says: "When I began making serious sculptures immediately after the war, I was interested in and probably influenced by the then leading artists - Moore, Hepworth, Butler, Meadows, Chadwick, Dalwood, Armitage and others. I still think these were - and still are 'the greatest' and this was the 'golden age of art'. I have met and discussed work with some of these people and in 1965 spent a short time with Barbara Hepworth. Although many of these sculptors are still working we hear and see very little of them or their sculpture. In N.Z.

I think we have exchanged this influence for something less worthy.

"From the beginning I have been interested in direct metal sculpture - mainly because of my engineering background. I tend to work in series, covering one theme until it is exhausted then changing to another. I think this makes for better sculpture.

"Recently I came into possession of some old broad-axes. These are hand forged blades that are very beautiful sculpture forms in themselves and inspired my axeblade series. These have not been as popular as my other series but gave me much more satisfaction and have sold reasonably well.

"The 'Mating Dances of Birds' was inspired by watching birds in Papua New Guinea. This is a theme which I have not by any means exhausted.

"My 'War horses' 'Priapic horses' and 'Bulls' I consider as one series. These have been very successful - they seem to appeal to more people than any other series I have produced.

"I would very much like to make larger sculptures but metal is very expensive and - as I support myself entirely from my work without assistance from the Arts Council or any one else - this would be almost impossible."

FIRST NATIONAL WEAVING AWARD

July 12 - 31

In 1974 the Dowse Gallery made an 'Award for Weavers' for loom and off-loom techniques and 3D sculptural forms. This award was limited to Wellington province weavers only and an extremely high standard was presented, with the result that the Dowse Gallery have now organised this first national award for weaving with the hope that it will become a biennial event.

This award has been made for wall hangings, rugs, free-standing 3D sculptural forms and off-loom techniques. The award of \$750 for traditional loom weaving was given to Georgia Suiter of Auckland; the \$750 for off-loom techniques was awarded to Margaret Thompson of Wellington, and an award of merit for loom techniques was given, as an extra award, to Kathleen Low of Wellington.

Of the 44 entries, 17 were rejected by a panel of four judges and an exhibition of 27 pieces will be shown, having been exhibited at the Dowse Art Gallery in June.

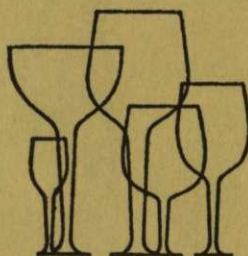
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D. R. BREACH
Watercolours. July 21 - August 3

Says: " 'Watercolours pale green like a lettuce salad dying' are the words of Dylan Thomas. This exhibition presents attempts to get beyond the dead salad level and even beyond the 'pretty' and 'charming' levels. Hopefully one eventually reaches the stage where the viewer sees the result as an interesting painting; that is, the initial impact is made by the content and not by the medium. Watercolour is popularly supposed to be a difficult medium. However, although it certainly has very characteristic properties, the real difficulties are those of painting in any medium - things such as composition, tone, colour; if you have not contended with these problems the result will be a dead painting and no amount of adroit brushmanship will resurrect it."

"In the works to be shown, a variety of techniques and materials have been used. Some of these are experimental (and what painting is not an experiment?) and include acrylics, crinkled paper, tinted paper, wax candles, conte crayon and scratching. There is also an intangible ingredient, chance; and I suppose, whether a watercolour come from an agony of caution or a frustrated splodge, a successful production depends on making sure that the odds are always in one's favour."

J. E. MURPHY
Recent Paintings. July 18

Says: "These paintings are a departure from those seen in my last exhibition. Whereas there are still landscape elements evident they no longer remain the sole source. Insect and bird forms are now included either on their own or combined with landscape. This tends to move my work a little closer to surrealism if one must have a label. Drawings are also included in this exhibition with the hope that they may clarify some of the more cryptic passages in the paintings."

SALLY POWELL
August 4 - 17

Says: "This exhibition comprises impressions of people, places and situations I have seen in recent months. The portraits required freedom from the accepted approach and needed great control so that the few lines involved spoke fluently. The portraits are decorative in approach but are neither flippant nor casual and hopefully, convey a life behind the image."

Portraits by Sally Powell



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FOUR PROFESSIONAL PHOTOGRAPHERS July 14 - 31

Their exhibition will include their everyday work as well as examples of their individual styles which they hope are more than mere snapshots but creative wall prints that will enrich the everyday visual environment.

As photographers, they feel that few professions offer such an opportunity for individual achievement and personal contribution.

Hugh Perry A.N.Z.P.P.A. Has had 12 years experience in professional photography and runs a studio in New Brighton which he took over 2½ years ago.

A member of the executive of the New Zealand Professional Photographers Association he is also a member of the Photographic Society of New Zealand and has received awards in exhibitions both in New Zealand and overseas.



Major L. Tonkin A.N.Z.P.P.A. Born Dunedin, January 1939. Educated at King Edward Technical College Art School.

1953-1957. First job with Dawsons Ltd in retail jewellery and retail photography.

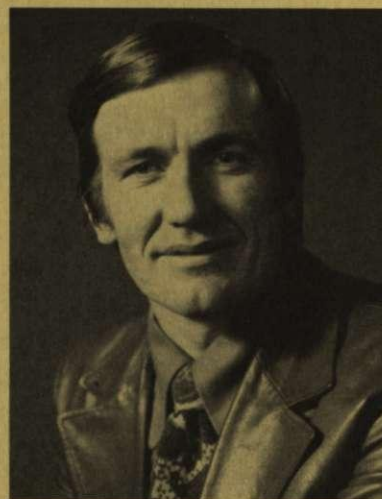
1957-1965. Eight years in R.N.Z.A.F. as photographer with 2 years (1959-61) in Singapore.

1965-1969. Joined Camera Craft Ltd and managed their retail store inside Hays Ltd for four years.

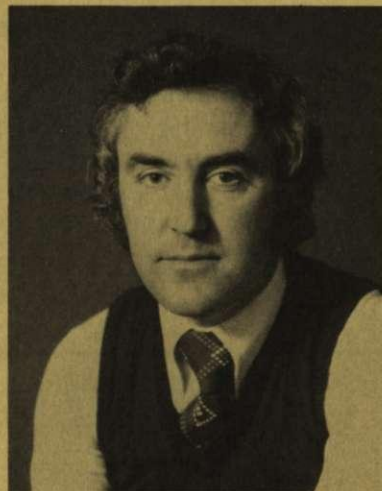
1969. Bought an existing studio in Hereford Street and joined N.Z.P.P.A. in 1970.

1971. Moved to 206 High Street with ground floor reception and gallery display. Upstairs studio.

1974. Awarded the qualification of Associate of the New Zealand Professional Photographers Association.



Andris Apse Born September 1943 Latvia. Interest in photography began while employed by the Forest and Range Experiment Station Rangiora about 1965. Opened a general photographic business in Rangiora in 1969 and joined the N.Z.P.P.A. shortly thereafter. Interested in amateur Photographic Society work and is at present vice-president of the Rangiora Photographic Society.



Ken Morrison Born in Greymouth in 1944, but has spent all his life in Christchurch. His serious interest in photography began in 1962 after joining a studio in Christchurch.

Started his own studio in 1970, in High Street, then moved to present studio in Elsham Court, Cashel Street in 1973. Joined N.Z.P.P.A., 1971. Has travelled through N.Z. and Fiji, and to Australia, on assignments for travel agencies.

DORIS LUSK
Watercolour Drawings,
"SUMMER GARDEN"
August 1 - 15

Says: "A wet Christmas, and my aged mother staying with me for several weeks, rather subscribed to a stay-at-home holiday period, visitors, and painting time somewhat sporadic.

"The opium poppies, fence high and brilliant confronted me enticingly through the kitchen window – they positively insisted on being painted.

"Six roses on my Fragrant Cloud bloomed phenomenally for a fortnight in the damp weather, just outside the door, could be drawn from my window.

"So I resigned myself (I admit with mounting enthusiasm) to my series of garden studies, rather tickled at being engaged in this good old-time exercise in perception. Also, I had to admit, this concentration on natural form was most excellent therapy, a self imposed refresher course, not without a challenge."

TOWN AND COUNTRY
August 6 - 17

The Town and Country Art Club will hold its Fourteenth Annual Exhibition in the CSA Gallery from August 6 to August 17. The guest artist will be Colin Wheeler.

This Club was founded by the late Frank Gross, who taught art in many parts of Canterbury, to enable his pupils from the Town and Country Art groups to meet together for their mutual benefit. The objects of the Club are to organise painting days, tuition and exhibitions, with each group holding a painting day during the year and acting as host in its own district.

The Country painting groups extend from Cheviot, Culverden and Rangiora in North Canterbury, Ellesmere and Governor's Bay to Ashburton in Mid-Canterbury. The Town groups are Hard of Hearing, Huntsbury Portrait, Sumner, Thursday, W.E.A. and Weekend. Membership is limited to 150 working members.

The official opening will be on the evening of August 5 and the Exhibition will be open to the public from August 6.

MORGAN JONES
Sculpture. August 18 - September 2

Born: 1934, Surrey, England.
Came to New Zealand 1955
One-man shows: Dunedin Public Art Gallery 1966
C.S.A. Gallery 1974
Joint winner Hansells Sculpture Award 1975

Says: "There are five pieces of sculpture in this exhibition. They are on a large scale because since I stopped carving and began to use plywood and fibreglass I have felt the need to make sculpture that is at least as big as myself. Carving, for me, became a dead-end. I was becoming too involved with the material and instead of me being the leader it was I who was being led.

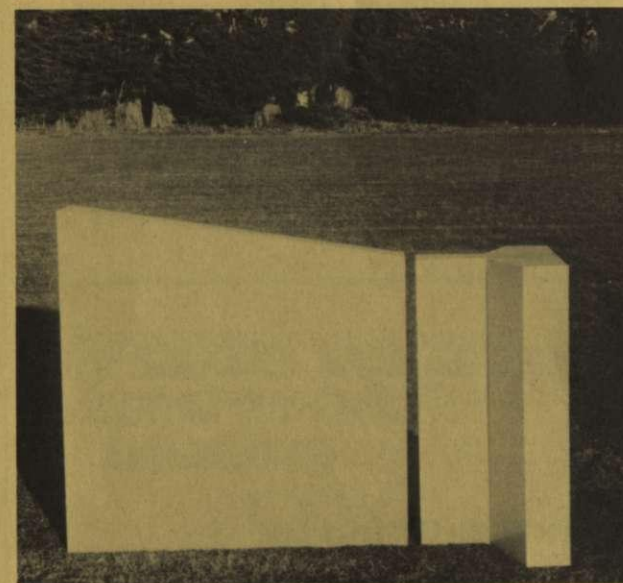
"I feel that with fibreglass I am in control from the outset, not only with the material but with what I have decided to make. Nevertheless, fibreglass does have its limitations, particularly when I am trying to make narrow sections that are required to have some rigidity. Because of this I am leaning closer to the idea of working with steel and aluminium.

"The use of colour was something that, for all practical purposes, came about overnight. For a long time I had been attracted to the idea of colour in sculpture, but I thought it might require some prolonged inner battle with myself to make the change. As things turned out it was immediate and unquestioning. Now I cannot conceive of myself making sculpture without in some way also using colour.

"These five sculptures have had as their starting point the feeling you get with certain tools and pieces of machinery – that as their opposing parts draw closer together there is a controlled though inevitable destructive force present. You find this in a vise and with the jaws of pliers, with the shearing action of scissors, the sweep of a scythe – where the ground is the passive partner – and with most hinged surfaces.

"Just before contact takes place there appears to be a moment of balance and calm. It is this moment I try to recreate – the closing one before order becomes chaos."

Stern (1975) by Morgan Jones.
(4'6" x 6'6" x 2'. Wood and fibreglass, Yellow, semi-gloss)



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FILMS

July/August

July 28, 8 pm

'THE PURSUIT OF HAPPINESS'

In this programme Lord Clark reflects on the nature of 18th century music – the music of Bach, Handel, Haydn and Mozart – and on the way that some of its qualities – the melodious flow, the complex symmetry – are reflected in the best of the Rococo architecture, the pilgrimage churches, and the palaces of Bavaria.

Supportive programme: "Through the Eyes of a Painter" –

Impressions of people and places as shown by Indian painter Husain in his work.

August 25, 8 pm

'THE SMILE OF REASON'

Lord Clark's theme is the strongly held beliefs in natural law, justice, toleration and humanitarianism, which pervaded the 18th century. But the sensible sophisticated men and women who met in the salons of 18th century Paris wanted to change society – they became the precursors of revolutionary politics. Lord Clark's theme takes him from great palaces like Blenheim and Versailles, to Edinburgh and to the hills of Virginia where Thomas Jefferson made his home in the 1790s.

Supportive programme: 'Eskimo Artist – Kenojuak' –

Eskimo prints from West Baffin Island, the artists and their co-operative from reproduction and sale of their work. Artist Kenojuak's designs are transferred to stone and printed for sale.

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RESPONSE TO THE CRITICS

Dear Sir,

I doubt if it is possible for Art critics to agree. They are totally different people and that fact alone produces a different reaction to any object observed, be that object a grain of sand or a 12,000ft. mountain.

The realisation, and acceptance, of these inescapable differences leads to the conclusion that no person can expect a directive from an art criticism – you, yourself, the observer, are the only critic for you yourself.

Take for example the lamentations, and the exhalations, over the Tate Galleries' purchase of a pile of bricks by the American sculptor, Carl Andre.

"The Times" critic Bernard Levin says "a pile of bricks is a pile of bricks. Art is something that is fashioned from the mind and heart and experience and soul and if necessary the body of the artist. I know better than the people at the Tate who bought a pile of bricks and called it art".

Mr Gerald Priestland, an equally well known American critic, has something different to say. He points out that "the shock of finding bricks in the Tate, surrounded by Epsteins, Turners and Augustus Johns, is the real value of the exhibit. This shock of finding them in the "wrong" place tells you a great deal about their typical qualities – they are bricks, not logs of wood, nor glasses of water. They can tell about hardness, about parts being part of a whole stillness, mass production. In fact quite a lot to the receptive observer".

So, Gerald Priestland, Bernard Levin? With whom do you agree? Perhaps you agree with neither. It is for you to make up your own mind.

To come nearer home consider the different opinions of John Summers and T. G. L. Wilson in their reviews of Sydney Thompson's exhibition at the McDougall Gallery.

Mr Summers, after stating he had made a careful perusal, came to the conclusion that Mr Thompson's New Zealand work is greater than his European work.

T. G. L. Wilson takes the easier, (perhaps because so often stated), view that Mr Thompson's European work is more important than that done in New Zealand.

So, Wilson, Summers? With whom do you agree? Once again it is you who must be the judge.

Art criticisms, as I repeat, are very very seldom unanimous, and so as a directive are prone to be unreliable.

It should be remembered though, in defence of critics, that they are employed by their newspaper editors to express an opinion. It must also be remembered that having accepted the position, and payment, they become journalists, whatever their primary employment.

Several qualities are expected of a journalist – care in quotation being one.

He cannot say "The Prime Minister said in Timaru last night that...." whereas the Prime Minister was in Hong Kong.

He is within his rights to label "Fleming's" recent picture as "indescribably horrible", but has no right at all to use the words "New Zealand" or "Map".

Fleming had not used those words, but had called Mr Wilson's supposed "Map of New Zealand" "Land shaped by the Elements", as a symbolic foil to the near-by "Land shaped by Man".

If a map had been the intention would not internal features have been indicated as well as a shore line buffeted from above, around and below by the forces of the Pacific?

Rona Fleming

Dear Sir.

In view of what these very eminent critics had to say in the last issue of the "News", I suggest that compulsory reading should be Whistler's "Ten O'clock Lecture". Then at six-monthly intervals they should be awarded warrants-of-fitness by passing a simple examination in the important points of the lecture.

R. Lonsdale

ARTISTS IN THE U.S.S.R.

Soviet artists have more than their local art establishment to worry about, as recent events in the Soviet Union have proved. How does a Soviet artist make a living? Does his position differ from that of his colleagues in the West? For an official view, read this article by Gavriil Petrosyan, supplied by the Information Office of the U.S.S.R. Embassy, Wellington.

Dmitri Mochalsky, Secretary of the board of the Soviet Artists' Union, a well-known painter, was asked: "How does the Soviet artist work? Who buys his productions? Who finances his activity?"

"There are no patrons of art in the USSR in the sense the word 'patronage' is used in the West. We have no private exhibition halls. All exhibitions premises belong to the state or the Union of Artists, a voluntary public alliance of creative workers.

"The artist does not have to pay for the transportation and exhibition of his work, for publicity, catalogues and invitation cards – all this is done for him without any charge.

"The Artists' Union runs a large production organisation known as the Art Fund – a system of arts and crafts enterprises putting out all types of mass-scale and unique works of art. More than 26,000 artists work in the 190 enterprises that make up the system. Among them are sculpture casting factories, design and decorating centres carrying out large scale jobs including work for international exhibitions, and shops making souvenirs, prints and mass decorative articles.

"The Art Fund, which has its enterprises in all the 15 constituent republics, sees to it that artists get commissions for their work from the state, public organisations, museums, collective farms, etc.

"The Fund's enterprises are tax-exempt and the entire profit goes to the Artists' Union which uses it for financing exhibitions and, commissions, for the maintenance of guest houses where artists live and work without having to pay anything and for financing the building of individual studios and housing. In short, the means are used to finance the entire organisational, economic and sociocreative activity of our organisation.

"Another thing: Fund enterprises manufacture all the instruments, tools and materials the artist needs in his work, such as paints, canvasses and various pieces of studio equipment. All this is sold to artists at reduced prices."

In what way are commissions for art works made and, who determines the subject-matter?

"Artists' Union, jointly with other public organisations, work out collective general-type recommendations for future large exhibitions, determining only the main idea or trend of the exhibition. Some examples are 'USSR: Our Homeland' and 'The Modern Workers'. There may be special exhibitions, e.g. portraits, water colours, monumental art, etc. In short these recommendations only give a most general orientation to the artist.

"The artist himself chooses and specifies his concrete subject, depending on his personal wishes, inclinations, specialisation and knowledge of life.

"To help the artist collect the necessary material and impressions he receives financial help to travel to any part of the USSR.

Guest homes

"Besides there is a whole network of guest homes for artists which are run with money from the Fund. These homes are located in picturesque spots in the Moscow region, the Baltic area and the Crimea. Artists arriving at



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these homes from all the republics of the Soviet Union get full board and everything necessary for their work. All this is completely free of charge, though the cost of a two-months' stay comes to 600 roubles. Travelling expenses to such a guest-house and back are also covered. In the period 1971-1975 up to 10,800 artists worked and rested at guest homes with all their expenses met. Medical treatment was freely available to them there. Family members can also rest and recuperate in these homes in the summer months.

"When planning a major exhibition the Union sets up an exhibition committee of artists and public representatives. The committee has the right to conclude periods of contracts with artists, agree to a guaranteed payment for one, two or three years, make certain payments in advance, and then, as the work progresses, pay the remainder. In this way the artist can work on his chosen subject over a considerable time."

Exhibitions

The USSR Ministry of Culture arranges art exhibitions separately from the Artists' Union. The activity of the Ministry in this field is described by Alexander Khalturin, a member of the Ministerial collegium:

"The system of state commissions makes it possible to acquire annually about 2,000 art productions for the numerous art museums in the USSR. Besides, art works made on state commissions replenish the rich art fund of the Ministry. This makes it possible to organise annually about 80 Soviet art exhibitions abroad and about 200 exhibitions in various Soviet towns.

"We only acquaint the artist with our general programme and he is then free to choose any subject and treat it in his own manner.

"On signing a contract the artist immediately gets an advance of 25 per cent of the sum indicated in the contract. If, for some other reason, the client is not satisfied with the work he can cancel the order but even so the payment received by the artist in advance is not refundable."

And what is the position of artists not affiliated with the Union? This is what Vladimir Volodin, secretary of the board of the Artists' Union has to say on the score:

"The Artists' Union is the highest art organisation which, naturally, admits only genuinely gifted painters, sculptors, graphic artists and people engaged in other fields of the fine arts.

"To become a member of the Union one must have a higher art education and works worthy of being presented to a commission of art critics and specialists in a pertinent field of art.

"Artists not affiliated with the Union can work in the system of the Art Fund (the Union of Artists has a

membership of 14,000 while the Art Fund system covers 26,000 people, of whom 16,000 are not Union members).

Young artists

The Unions also have young artists' associations with a total membership of 28,000. These form a kind of intermediate link for young artists aspiring to Union membership. Particularly gifted young artists get stipends, contracts are concluded with many of them for the creation of various works of art and financial assistance is granted. On the recommendations of these associations wide use is made of the form of material support where money is guaranteed in advance. Under this system the artist, working on a commission or expecting a commission, gets a certain sum every month. Furthermore, special Union commissions may grant young artists free accommodation tickets to guest houses where young people, fully provided for, work on contracts and get advice from and can consult with acknowledged masters in their fields."

CRITICS and CURATORS

(Reprinted from the "Guardian")

NOT SINCE Lord Maud-Redcliffe told two feeble and mildly racist jokes at last week's (televised) Royal Academy dinner have we had such concrete proof of the subtlety of debate at High Table.

It came in the May edition of Books and Bookmen, where Lord Bullock, chairman of the Tate Gallery trustees as well as Master of St Catherine's, Oxford, is defending the Tate from yet another assault from the distinguished art critic, Douglas Cooper.

The issue is complicated: whether or not the Tate's bronze cast of Boccioni's Unique Forms of Continuity in Space was a properly obtained casting from the original plaster taken under proper supervision or, as Cooper suggests, "a dud," neither authentic nor acceptable.

Lord Bullock denies Cooper's charge with becoming modesty (he is after all a mere historian). Not so Cooper, who is given a chance to counter-attack on the same page. "If ignorance, incompetence and lack of intellectual honesty were not such long-established characteristics of the trustees and curators of the Tate Gallery - and I have over 40 years' experience behind me - I would not find it necessary to demonstrate so often the evilness of their ways," he writes in a blast which calls on the Arts Minister to replace the lot of them. And last night some observers seemed to think Cooper had got the better of the argument again.

Incidentally he is the man who goaded Sir John Rothenstein into punching him in 1954 (Cooper wanted him sacked as Tate director). And it was Cooper who started this year's debacle over the Tate's purchase of bricks. How they must love him on Millbank.

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