

NEWS

The journal of the Canterbury Society of Arts
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PO Box 772 Christchurch New Zealand

Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm

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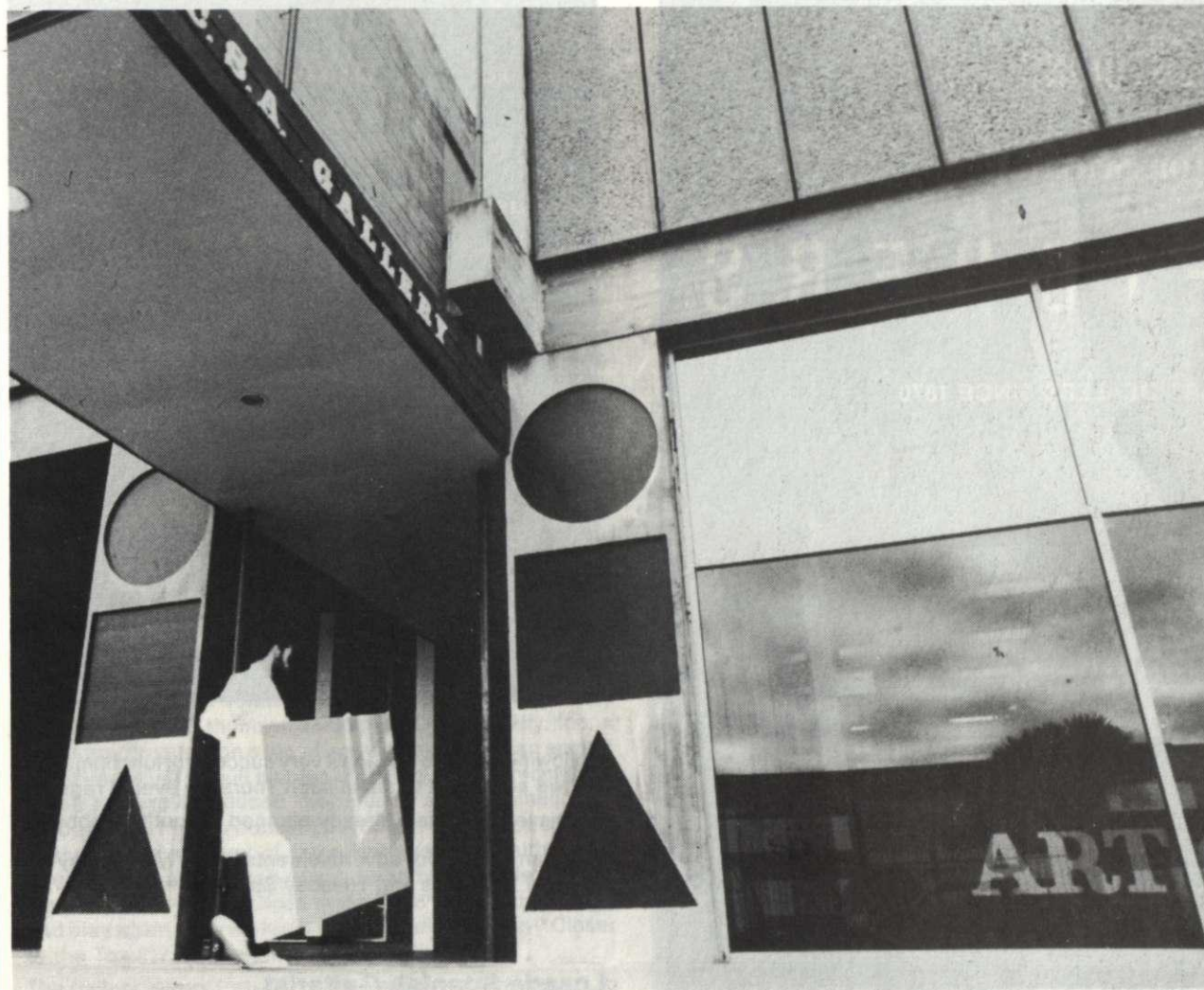


Photo by Peter Bannan

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THURSDAY LUNCHTIME RECITALS

July 4 - Ilam Wind Ensemble

July 18 - Opus 4 - Spanish Quartet

August 1 - Antonio Losada -
Spanish Guitar

August 15 - String Arrangement -
Featuring Martin Trusttum

August 22 - Hal Smith -
Poetry Readings

August 29 - C S O Ensemble

Following Antonio Losada's very successful lunchtime recital, we are all set to make such Thursday events regular.

We have six recitals already planned, as notified above

Keep an eye out for advertisements in the Wednesday Arts Page of the Press and Tuesday Star.

Losada Spanish Guitarist

The splendid sound of Antonio Losada's Spanish guitar can be heard in the gallery at the beginning of August.

Losada is an internationally acclaimed artist whom we are lucky to have in Christchurch. It is worth making every opportunity to hear him on these rare occasions.



Christchurch Symphony Orchestra

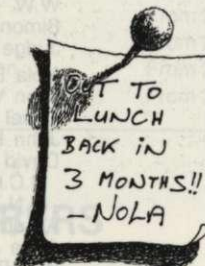
AT THE CSA GALLERY

The recitals will be from 12.10 - 1pm
and 1.10 - 2pm

at \$2.00 per session
or \$3.50 for both.

The C S A Gallery is among the first places to make use of a recently developed facility of the Christchurch Symphony Orchestra.

Small ensemble groups which play for private and public occasions such as weddings and functions, are now an intergral part of the CSO.



Hal Smith

**Lunchtime Poetry Readings at the Gallery
Thursday August 22, 12.10 - 1.30pm.
Readings from his recent poetry recording
Close to the Toad**

Hal Smith was born and educated in the U.S.A., and holds the degrees of BA and MA from Harvard University, as well as 3 years as a Research Fellow in English Literature at Magdalene College, Cambridge University, England. He was Teaching Fellow at Harvard University and Assistant Professor of English at Boston University.

He served with the American infantry in Italy during World War II and in postwar years with the U.S. Department of State in the military government of Germany in Berlin.

He emigrated to New Zealand in 1967, with his wife, the Dutch painter Els Noordhof, and their four children. For 15 years he held various teaching and lecturing positions in New Zealand, including that of Senior Lecturer in English at Otago University. In recent years he has been a free-lance journalist for national magazines, and is best known as a script writer for the Natural History Television Series **Wild South**. He is presently engaged in writing a book on that subject.

His first published poems appeared in the American magazines **Harper's** and **New Yorker**. The present collection, under the title **Close to the Toad**, is available as a C60 cassette tape from Lotus Records, P.O. Box 6239, Dunedin. A new major work, **Echoes from the Black Box**, is a documentary dramatic narrative in poetry and music and is designed for theatrical presentation. It is presently in rehearsal.

A review of: "Close to the Toad", 24 poems by Hal Smith Music by Alistair MacDougall

Hal Smith, introducing his cassette of original poetry "Close to The Toad", quotes American poet Marianne Moore, who said that "poetry should present for inspection imaginary gardens with real toads in them". He adds that his own poems come closest to succeeding where they stick closest to the toads - hence the title of his collection.

Some may be put off by the very idea of a cassette of spoken poetry, is it going to be incomprehensible, too pretty, or just dull. Will it be yet another bloody tour of the N.Z. landscape, the gripings of a university punk, the 7oz ballads of a local

Sam Hunt clone, or the abstract algebra of an overheated intellectual? Hal Smith's poems give us none of these garden pests.

Instead his collection entertains us the way that a good party or an interesting new acquaintance entertains. The mood shifts among these poems from the mysticism of "Voyager" to the nightmare of "Like in Vietnam"; from the low comedy of "To Our Martian Friends" to the high satire of "In the Grove of Academe"; and from the gritty realism of "Glimpses" to the surreal dreamscape of "The Day It Happened". Imagine twenty-four very different pictures in an exhibition and you have some idea of Smith's garden of verse.

If there is an overall tone to the collection it is one of what you might call "absurd realism". Smith's poems often observe the absurd in life. And while the absurd may be funny, sometimes it is not. Sometimes it is simply strange and even horrific. The toads are there, warts and all.

One should not overlook other performers who appear on this cassette. Alistair MacDougall provides short instrumental introduction - on guitar or synthesizer - to each of the poems. Really, these are too good to be treated as mere fillers and I hope that if Hal Smith contemplates a "Toads II" sequel, MacDougall will be there too, with perhaps more exposure. One suggestion is that the music might be allowed to enter inside some of the poems instead of always standing outside the front door. "Soap" features Luke Hurley's singing and guitar accompaniment. Again I hope he makes a second appearance. One or two of the poems (especially "The Old Pretender", dedicated to the Pretenders' James Honeyman-Scott) would have lent themselves very nicely to the Hurley over-drive.

On a critical note, a few more readers would have helped this collection. While Smith reads his poems with skill and sensitivity, another voice would have added to the variety which the poems themselves display. Occasionally, too, a theatrical brogue won a tug of war with his American accent and threatened to pull a poem off-balance. Technically the cassette is well produced - particularly so for a small local production. The only outstanding defect was a sudden drop in the recording level of Luke Hurley's track (although I understand that this has been corrected on the sale copies). Nevertheless I found "Close to the Toad" a pleasure to play and play again. May we hope for another collection ("Closer to the Toad")? Strongly recommended.

The gallery is very fortunate to have Hal in Christchurch to read his poetry as part of our series of lunchtime concerts.

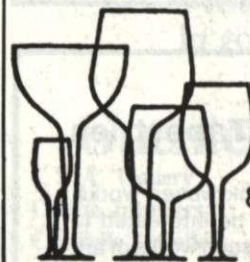
This is an opportunity not to be missed, and we urge you to attend on August 22nd.

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Selling Gallery

We have in stock works by:

Rudolf Gopas
Tom Field
Margaret Waters
Graeme Bennett
Elizabeth Stevens
Philip Trusstum
Trevor Moffitt

Love and Care of Your Hangings and Tapestries

The Selling Gallery has in stock woven works, and tapestries. Members may be interested to know the best way to look after such works of art.

With the right care, hangings and rugs of quality wool, linen, silk or hair may last for many centuries.

Take the *Altai rug* for example, this 6 foot square wool rug was made in 5 BC and can be seen today in the Hermitage Museum, Leningrad.

1. Fading

Our Special problem in New Zealand with all Artworks, is fading, so keep beautifully handcrafted pieces out of direct sunlight.

2. Cleanliness

This is most important. As wool is such a wonderful fibre, dirt doesn't normally penetrate, so it is a surface problem. A hanging just needs a vacuum nozzle held close to the surface once a year, and rugs are treated like ordinary carpets.

3. Moths

The Wool Board recommends a spray containing permethrin. Once a year at the back is sufficient.

Children's Art Classes

August Holiday Workshop - will begin Tuesday
27 August -
Friday 30 August.

10.00 - 12.30 each day.

We take children from the
ages of 7 - 15.

Saturday Morning Art Class - will begin Saturday
III Term 21 September

9.30 - 12.00
each Saturday.

DUNEDIN ART GALLERY

The Dunedin Public Art Gallery Centenary Show runs from 22nd June to the 7th July 1985. Works are being submitted by invited artists, and will be exhibited in at least three of the galleries, as the number of works well exceeds 80.

The sale will be opened on Saturday, 22nd June at 2.15pm, by Sir Laurie Francis. All members of the public are invited to attend, and the sale will proceed on a cash and carry basis.

Of the profits from the sale, 25% will be donated to the Art Gallery Centennial Fund; the rest of the finances will be taken by the artists concerned.

Works of varying mediums will be on sale, and it is hoped that much public interest will be generated by a comprehensive publicity system.

John Hurrell Replies

Sam has presumed that I will be interested in participating in such a debate, but entertaining crowds through public oratory is not a suitable means for the presentation of important art issues.

Instead of contributing to a carnival like atmosphere in which emotions are very much to the fore. - I would prefer to present a written paper on the subject to be published in the C.S.A. News Letter alongside an opposing view presented by Sam.

For these reasons, plus the fact that I was never ever consulted by Sam in any stage of the issuing of his 'challenge', I decline his invitation.

1985 CSA - Guthrey Travel Award For Art Applications Close 24 July 85

The object of the Award is to enable a promising or established artist to visit and study in Australia.

The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total Value - \$600. Plus a sum of NZ \$600 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A R Guthrey Travel & Shipping Limited.

To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.

To find out more and pick up entry forms, call at the gallery soon.

Insurance

Artists are responsible for insurance of work in the gallery, and should inform their insurers of the dates the work will be on exhibition.

Some have experienced difficulty in obtaining cover but we are informed of an insurance policy that would cover artists' work in the gallery for the term of exhibition.

Briefly the details are:

| | |
|--|---------|
| Fire and Perils and Earth, War, Damage | \$31.00 |
| Burglary up to \$10,000 | \$30.00 |
| | \$61.00 |

We have application forms at the gallery or write to:

Dave Wrigley
PO Box 30-127
Takapuna North

Changes in the Gallery's Collection

The Function of the gallery has changed considerably since the days of permanent exhibitions.

It has therefore been decided that a reshuffle of works in the permanent collection is necessary and beneficial to the gallery.

Members of the Council have taken a careful look through the collection, keeping in mind the need to reclaim space and to allow room for updating.

As a result some major works have been selected out and place on long term loan to the Robert McDougall, and other Public Galleries.

A small group of less important works have been put aside and will be auctioned at a later date.

The Gallery's valuable collection of Medici Prints will also be sold.

These reproduction prints by great masters were presented to the Canterbury Society of Arts by Mrs Hurst Seager in 1914 on behalf of the committee who raised the funds to purchase the collection. Seen then to be of considerable educational value, the collection represented an important link with European traditions, not so readily available to young New Zealand artists as it is today.

As the gallery is now primarily concerned with exhibiting living artists in constantly changing shows, the Medici collection is sadly redundant in its present unseen state.

Proceeds from the sale will enable the Gallery to restore major original works belonging to the Society.

Artists on Art

"Now I think that painting is rather in the domain of philosophy. We paint to discover ourselves, to explain our deepest nature. Obviously subject matter has always been seen as a mere pretext by the enlightened onlooker, but all the same, even the enlightened onlooker is drawn in spite of himself toward the subject. Subject matter is important on the literary side. It is important because it allows an indirect approach to a marvellous and unknown world. Because the painter makes his choice out of whatever moves him the most and stirs his deepest responses - just as in sexual aberrations the most unforeseen associations excite a reaction."

- Jacques Villon -

EXCERPT FROM A "LIFE DRAWING LESSON BY AN UNNAMED TUTOR

Be never harsh but strong and bold
I know the light plays hot and cold

But timid lines serve to fetter
A blank page would be vastly better

You are capable, well some, p'raps one
Of leaving mediocrity behind
I must be cruel to be kind

Your works on paper rile me
So sweet so smooth, why must they be?

WHY, WHY, WHY must you persist
In making head, hand, eyes separatist?

And as for heart, I see no sign
That yours beats for Art as does mine

So my friends, pull up your socks
Squint those eyes and set your sights from head to hocks

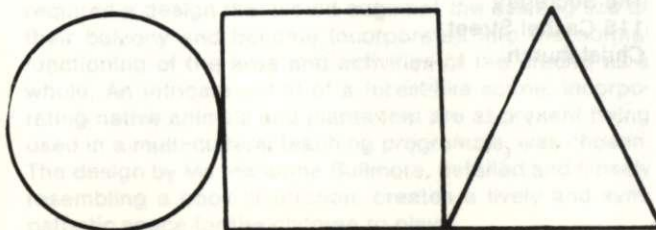
See the whole not part not bits
A Unity is what befits

Leave behind those vile pursuits
Of knitting, cobbling holes in suits

Cut loose the bonds to set you free
And concentrate on brilliancy.

*P.S. Heed me. Listen or I make it clear
Like Van Gogh cut off my ear!*

Nora Beveridge



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exhibitions

Open Exhibition – June 19 - 30

The Gallery's Open Exhibition offers all artist members an opportunity to exhibit.

There is no selection process involved, so any Associate member is eligible.

For further information and entry forms, call at the gallery soon.

GOODMAN SUTER BIENNALE 1986

This exhibition, which is a first in a series of biennial exhibitions of contemporary art in New Zealand, is sponsored jointly by the Goodman Group and the Suter Gallery. The exhibition is open to all living artists in New Zealand.

Only paintings and constructions may be submitted, and one work from each artist. It will be a selected exhibition by the Director of the Suter Gallery together with a Director from one of the other Civic Art Galleries taken in rotation starting this year with the Director of the National Gallery Wellington.

Entry form together with \$10.00 available from:

The Secretary,
Goodman Suter Biennale,
Suter Art Gallery,
Box 751, Nelson.

To arrive not later than November 12, 1985.

Sending – in days: November 1st to 11th 1985.

Exhibition opens February 1, 1986
closes March 2, 1986

THE NEW ZEALAND ACADEMY OF FINE ARTS TOWNSCAPE IBM Art Award 1985

An exhibition of painting, sculpture, drawing and prints, showing people, buildings and activities within the towns and cities of New Zealand.

Receiving day: - Tuesday, 30 July.

Season: - Sunday, 25 August – Sunday 8 September

Entry forms available from:

The Director
New Zealand Academy of Fine Arts
Private Bag
Wellington

ROYAL OVERSEAS LEAGUE COMMONWEALTH ART EXHIBITION 1985 Tuesday July 2nd to Friday July 5th

A New Zealand sector exhibition to choose the works which will be included in the Commonwealth Art Exhibition in London in early September.

The London exhibition is primarily for artists under the age of 35 years, but there is an open section included in the Christchurch exhibition.

Entry forms available from:

New Zealand Headquarters of the League
P.O. Box 318
Christchurch

or from:

The Secretary
115 Cashel Street
Christchurch

Views and Reviews

THE 1985 A.G.M.A.N.Z. BIENNIAL CONFERENCE A report by Evan Webb

In early April the Hawkes Bay Art Gallery and Museum hosted the A.G.M.A.N.Z. Biennial Conference. The conference theme was, 'Museums and their Collections' and, having an interest in the topics on the agenda I attended as an observer.

A.G.M.A.N.Z. is an incorporated association representing the Public Art Galleries and Museums of New Zealand. It has an elected council and officers and is administered from an office in Upper Hutt. The C.S.A. is a member.

The conference proper involved two fairly intense days of addresses, seminars, and discussions. Of particular interest was the session dealing with Maori Art and Artefact Collections. Stuart Park, director of the Auckland Museum, gave his impressions of the "Te Maori" exhibition in New York. By referring to slides and New York newspaper reviews of the show, he questioned whether "Te Maori" was the sensational success we, back home, were lead to believe it was.

Michael Trotter's views on "Te Maori" included some justifiably terse criticism of the lack of recognition given to local museums for their extraordinary efforts in getting the show together.

But what prolonged the debate were questions related to the status, handling and protocol surrounding Maori Artefacts which were still not properly resolved. In her address, Mina McKenzie, from the Manawatu Museum, raised the very pertinent issue of the art galleries' and museums' relationships with the Maori people and their taonga.

The problem of how we regard other people and their artefacts is not confined to the Maori and I recommend a very erudite review of a recent exhibition art M.O.M.A., "Primitivism in 20th Century Art" written by Thomas McEvelley (Artforum, November 1984) and the rejoinders by the curators of the show, (Artforum, February 1985). McEvelley very clearly details the problems and pitfalls we encounter when collecting, displaying and viewing the objects made by those with radically different cultures from our own.

Also of considerable interest was the session devoted to the rationalisation of collections because it discussed the problems many museums and art galleries face in attempting to de-accession or rid their collections of unwanted works. Not only are there moral and ethical difficulties, particularly when items are gifted in good faith, but, as Stuart Park pointed out, various legal restraints and obligations make it virtually impossible to de-accession works from public collections unless the original collection policy permits such an act.

There was general agreement, therefore that the problem is best resolved, particularly for newly formed institutions, by establishing from the outset a collections management policy which properly shapes the collection and avoids the anomalies, the misfits and the poor examples of work which take up space and are a curatorial embarrassment. To this end Bruce Robinson outlined the steps he and his colleagues were taking in forming a collections policy for the new Waikato Museum of Art due for completion next year. The conference gave me first hand experience of the diversity of professions involved with museum and art gallery work, an opportunity to meet other exhibitions officers and a chance to share ideas. These experiences were invaluable and I warmly thank the C.S.A. in assisting me financially to attend the conference.

Evan Webb

MURALS TO MAKE A BRIGHTER CHRISTCHURCH, by Peter Clifford

Five new murals are or will shortly be visible in Christchurch. The mural painters, of the Arts Employment Scheme, have been busy over the last three years brightening the environment in Christchurch.

The scheme, administered through the Employment Promotions Department of the Christchurch City Council, provides an on-going programme which aims to provide useful work for and improve the technical and work related skills of unemployed artists. Also to initiate projects of community benefit and foster an increased awareness and appreciation of Public Art within our community.

Mural art is for the public and besides any supplementary or remedial roles the major aim is social - the creation of more lively and stimulating areas in an often predictable and dreary environment for the public to go about their business.

Murals '85

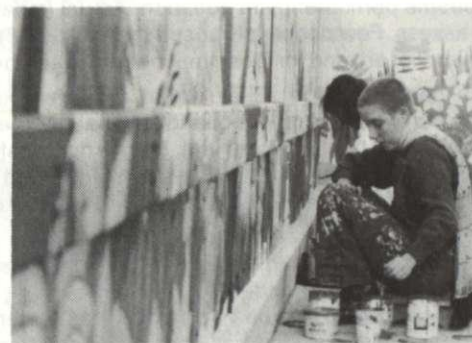
Work this year has involved the painting of murals in the Arts Centre, Central City Creche, Aranui Activity Centre, The Public Hospital and Bexley Soccer Gymnasium. Unlike the earliest murals on inner city walls that have a high public profile these murals share with the previous mural by Bianca Van Rangleroo at Burwood Hospital and the murals by Janet de Wagt, Rudolf Boelee and Stuart McLaughan at Q.E. II, a close involvement with more definite sectors of the community.

Three of the sites, Central City Creche, Christchurch Public Hospital and the Aranui Activity Centre were all both confined and claustrophobic. The Christchurch Public Hospital and the Aranui Activity Centre in particular required murals that would not seriously intrude upon the normal functioning of each area and chose designs that were abstract.



Marianna Bullmore working on the Central-City Creche Mural.

A geometric design by Ms Anneke de Leur using primaries, graduated greys and blues incorporating cloud like forms arranged in a lively, colourful and spatial manner is outside the Occupational Therapy Department in the Christchurch Hospital. The design by Mr Evan Jones at Aranui uses strong tints of red, blue and cream in an arrangement that evokes the feeling of continued space and light. The Central City Creche mural in contrast, although similarly confined required a design that would augment the existing use of their balcony and become incorporated into the normal functioning of the area and activities of the creche as a whole. An intricate mural of a forest-like scene, incorporating native animals and plants that are at present being used in a multi-cultural teaching programme, was chosen. The design by Ms Marianna Bullmore, detailed and closely resembling a book illustration, creates a lively and sympathetic space for the children to play.



Two workers completing Central City Creche Mural.

The other two murals, the design at the Arts Centre by Steve Trinder on the Maori Carving Centre depicting the carvers within in bold painterly and chisel like marks and the design by Bianca van Rangleroo for the Bexley Soccer Gymnasium depicting in a colourful and realistic way various sporting activities both excite and stimulate previously barren and lifeless areas.

A Public Experience

We are committed to the idea that murals should be a public experience, non-elitist, people oriented and non commercial and this rationale forms the base for designing. Our involvement this year with particular sectors of the public has required that related themes and supplied ideas be researched and incorporated into each artists designs at an early stage.

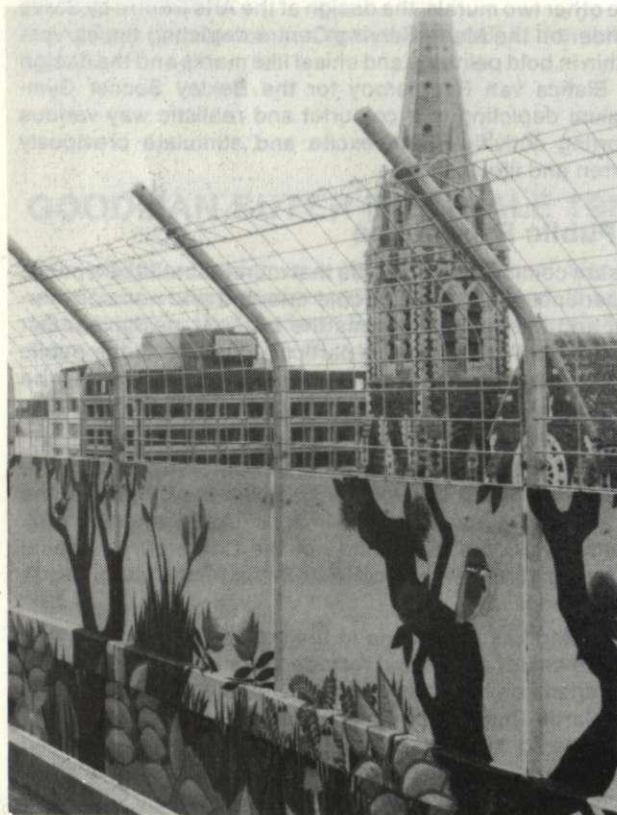
All of the designs have been done by workers on the scheme and our close working relationship with the Director of the Robert McDougal Gallery, Mr John Coley, and the Aesthetics and Mural Committee of the Canterbury Hospital Board ensures that a consistent and high standard is maintained.

Designing has been done in the past by professional and private sector artists and include the mural by Mr Quentin McFarlane on the Latimer Street Hostel and the design by Mr Martin Zimmerman in the Tuam Street Carpark. We continue to attempt to obtain designs from recognised artists particularly for larger and more conspicuous sites. Professional artists however are busy people and prior reluctance by wall owners to accept, often more abstract and innovative designs, and the subsequent failure to get their work onto walls has made many hesitant to forward designs for intended murals not guaranteed to succeed.

The whole area of Public Art and its pertinence and importance seems permanently in question. Actual impact is difficult to assess. Few people purposefully intend to view a mural as a work of art, and for most their benefit is aesthetic.

The British painter Bridget Riley would ask if we knew whether the sun was shining or not and say that people are not that oblivious of their environment. Murals do transform in many ways the areas in which they are placed and any judgements about their effectiveness tend to be personal and opinions often differ.

It may be too strong to claim that Mural Art will effect lasting change or improve the standard of living. However, the scheme has over the past three years attempted under the supervision of Mr Gary Collins to improve the standard of the environment and provide an accessible and successful way to humanize areas that would have remained impersonal, anonymous and desolate.



Central City Creche Mural

exhibitions

SONJA VAN KERKHOFF June 20 - 30



Worked part-time, since then whilst painting and print-making.

Wrote a weekly art review for a student paper 1984.

Teachers art appreciation and silk screen printing at W.E.A. in Dunedin.

Exhibited in group exhibitions

November 1984 - solo exhibitions in Gore.

May 1985 - solo exhibitions in Dunedin.

Diploma Fine Art Otago Polytechnic 1982.

EDITH VAN HAANDEL Exhibition Now Showing

This year I have been very fortunate to have some very interesting models sitting for me for portraits, each one with a very distinct personality.

To me it feels as if I was taking part in a play, myself the actor, living a new part, a new life, absorbing the personality that my model emanates and putting it onto canvas. I found the co-operation of my models absolutely wonderful - each one contributing in his or her way.

Flowers still fascinate me - although I once said I had finished painting flowers. I now see them in a new way, more composition, more nuance in colour and perspective through colour.

There are so many areas to explore - it would take several life times to do it all.

The Exhibition Closes 30th June

GEORGE LUDWIG ABOUT GEORGE LUDWIG Preview July 2nd at 8pm.

Born in Munich Germany 1954 I grew up in a culturally aware environment. My parents are involved in music and drama and early interests in astronomy and micro-biology influenced me as well.

A base for my philosophical approach of life and art was given by Professor Schuster teaching art-psychology and learning-theories at Cologne University. Where I acquired a degree in teaching art, majoring in experimental photography.

Being a person with a broad field of interests, "generative" photography is a favourite of mine. By generative I mean any kind of art, which is not a copy interpreting material reality, but an abstract reality in itself.

Loving clearness, beauty, simplicity and surrealism, I regard myself as an optimist. I like to work spontaneously and with ease, therefore I have to rely on a confidence in phototechnical skill.



How Do I See Art?

For me art is the most personal and purest form of self-expression. It has no further purpose. At the moment of creation I do not think about showing it to anyone. It is only me and the "idea". (After this fantastic (in every sense of the word) process, art may add a further purpose.

The attribute of being the most personal creation of a single person makes the value of the art for the user (except collectors, who speculate with the monetary value of art).

The user can enjoy a characteristic part of the artist. He does not value the material (quantity), he values pure quality. So artwork is reflecting feelings, emotions, inner experiences of a person.

A good example is the following story:

An arts collector in Germany once bought a beautiful old clock, which he loved and valued. Years later when he cleaned some dust from the clock, he noticed the mark: "Made in Japan". It was a perfect copy and although it was still the same clock as before, the collector did not like it anymore.

Some of you might have experienced similar situations. Obviously it is not the arrangement, structure or texture itself, which is art. It is the process of making it. Art is an idea, a process, and often expresses itself in beautiful or interesting patterns. This explains also the difference between original and copy.

... At last. There is something you cannot describe in words. If I could describe a picture in words, there would be no need for a picture.

A picture is information like language, but each is on different wavelengths and does not work in the same field. As long as pictures are strong enough, they need no written title for support. That is why I offer no description to the single pictures.

'STRETCHERS' Paintings by Mark Lander 2 - 14th July

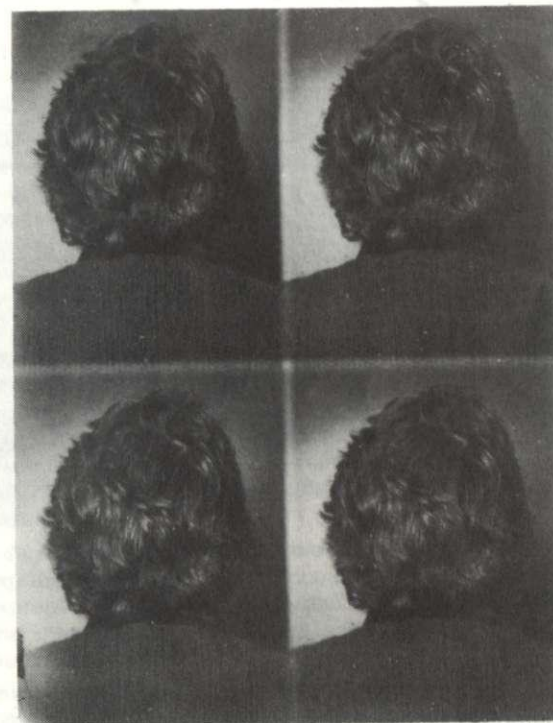


M/L J.L. M. Lander

My work has moved through three distinct phases, the first involved an exploration of composition, the second colour work, and thirdly the paintings in this exhibition show an interest in materials and techniques.

I have used indigenous materials from the Port Hills, an area I have discovered is rich in natural coloured clays; burnt siennas, purple browns, umbers and yellow ochres to creams and greys. I have also used woodash, charcoal and burnt bones to formulate my colours.

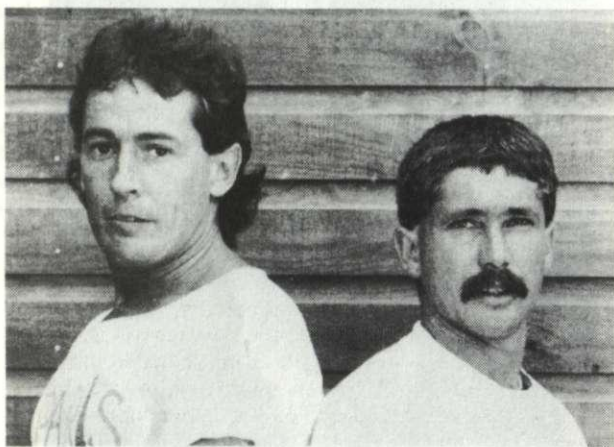
MICHAEL EBEL Preview 2 July July 3 - 14



Heading for Kaituna.

Heading off in the direction of Kaituna
I'd hoped to arrive at my destination sooner,
But travelling at once in four directions
Makes it hard to decide topics for exhibitions.
This decision will be made at the eleventh hour,
Or like Houdini failing to escape, my act could turn sour.

DANCE/PARADE
Paintings and Drawings
by Stephen Gibbs
and Daryle File
Preview July 16 at 8pm.



STEPHEN GIBBS

Of Maori and English descent
 Born Gisborne 1955
 Ilam Art School 1975-78
 Graduated Christchurch Teachers College 1979
 Currently Teaching Art - Art History Hamilton High School
 Previously exhibited in one man and Group
 Exhibitions - Auckland - Tauranga - Gisborne -
 Wellington - Christchurch - Dunedin.

This current series of images looks at energy generated by the human form, involved in Dance - as performed by athletics of various sports, as well as dance in its more traditional and ritual sense. I am also interested in how the human form interacts with heat - both mentally and physically. Also included are images which depict spectators where they are not always aware that they are being viewed as such.

Much of the new work is a sequential development from "Athletic Dances" from 1984.

Works are completed by using oils, acrylics, enamels on hard board.

DARYLE FILE

Born Gisborne 1954, Gisborne Boys High School
 Trained Elam school of Fine Arts (Auckland)
 Graduated 1977 Diploma Fine Arts (Hons.)
 Trained at Epsom Secondary Teachers College 1977
 Currently Teaching Art/History at Lytton High School,
 Gisborne.

1982 - Spent in Europe - much of the current Exhibition Features work based from study in London and France. Previously Exhibited one man and Group Exhibitions in Galleries in Sydney - Auckland - Wellington - Gisborne. Works represented in collections in Britain - Australia and New Zealand.

These works are figurative in the sense that the characters portrayed parade not only in their own space/environment but the viewers as well. A "Punch and Judy" pantomime of sorts. I don't want to categorize or stereotype into specific groupings as people sometimes tend to misinterpret this "hanging" onto specific words with pre-conceived notions. For example there are two studies of alcoholics at a table. But these particular drinkers are actually very happy and not portrayed in the "Standardized" morbid sense. The area of Dance is apparent through-out as is the Embrace and Gesture.

All paintings and drawings have been completed since returning from overseas and some influences from travelling back through India are obvious" eg. decorative use of colour in harlequin costuming.

CLARICE COPPARD
Preview July 16
Retrospective Exhibition



RENA JAROSEWITSCH
Preview 16th July
17 - 28 July



TRANSFORMATIONS IN GLASS

Rena Jarosewitsch was born in Munich, West Germany. She trained at the well known Glasfachschule Rheinbach, 1978-81, specialising in painted and stained glass, acquiring a degree. Rena has been living and working in Christchurch since 1983 and has her glass studio in the Arts Centre.

Glass fascinated me as long as I can remember, along with a very strong interest in art, - painting, drawing, etching, etc. The living beauty of the colours in glass caught my interest - stained glass windows, (mainly in churches, but also in public buildings,) as well as glass. Working in glass seemed to offer a lot to me. I could combine my drawing and painting skills with a craft, through which I was able to express my own ideas, thoughts, and fantasies.

During my training I was occupied with various projects: groupwork on ecclesiastical windows, free hanging panels in styles of different epochs. This way I gained confidence, and great respect for the masterpieces, done by European glass artists centuries ago.

My main interest developed eventually to emphasize more personal statements rather than purely decorative (often repetitious) patterns, especially in the case of autonomous panels.

By experimenting with different techniques, such as glass-painting and firing, staining, acid etching, I found that their combination with leadlighting (Musivische Technik) was the most suitable way to express myself in glass. The design is divided in several sections, making the leadlines an integral part of it. I choose different coloured glass to achieve brilliance and vividness. The painting techniques I use, emphasize certain detail or add depth through shading.

Most of the stained glass panels made for this exhibition took shape more and more during the formation process. Often I start with an idea, develop it, and suddenly there is a name, a title, which is like the moment of birth of the new project. From that moment on it is a single pointed development to give shape to that idea, to almost bring it alive. This a very exciting time filled with expectation and often impatience which has to be controlled. At this stage I am very vulnerable to outer influences and like to keep to myself, so as not to get out of touch with the idea. The time has to be ripe for a project, otherwise it is fruitless effort and self-indulgence.

Titles therefore do play an important part as they should communicate the idea to the viewer.

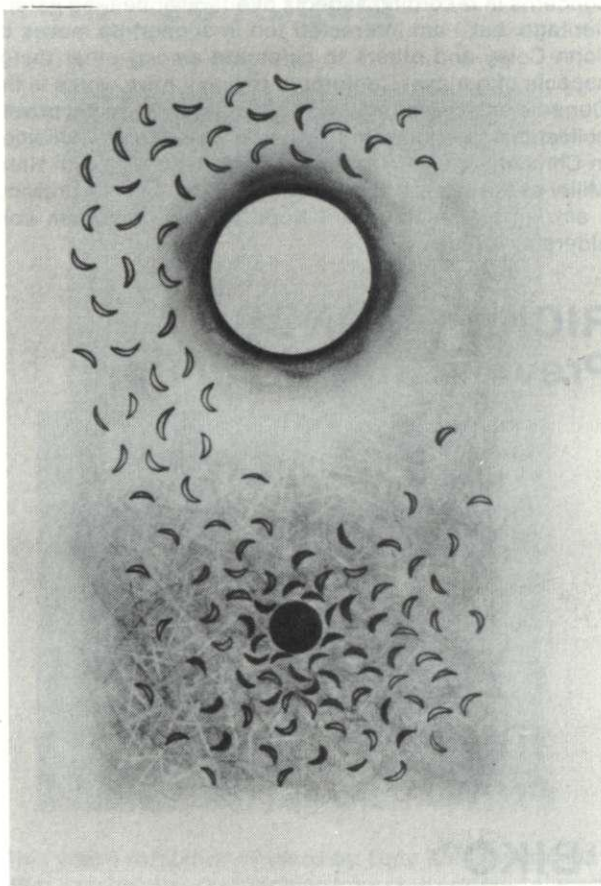
The exhibition Title "Transformations" represents the creation process inherent in each piece.

This will be my first solo exhibition, after having participated at group shows in West Berlin and Christchurch, and I regard it as a personal statement.

The exhibits have been created in Christchurch during the last 8 months. The Arts Centre has been a very peaceful and stimulating working environment for me.

**Arts Centre Glass Studio
P.O. Box 1874
Christchurch**

NGARITA McCROSTIE **Preview 16 July at 8pm.** **17 - 28 July**



The works in this exhibition have evolved from drawings and paintings I did last year, based on that most universal of all forms, the circle, which seems to keep cropping up in my work. I wanted to use the circle itself as my painting surface, the problem then being, how to hang it on the wall. Gradually the idea of lashing the circle to a frame took place, and with that, another dimension was added, that of the negative shapes thus formed. Later I wanted to incorporate a ring, a physical hole negative/positive circle being another factor, in the actual visible wall behind becoming an important part of the whole.

EXHIBITION OF DRAWINGS BY RONALD ONG **31 July - 11 August**

Pencil drawing is my passion, it has always been the main interest in my pursuit of identification to excel in individualism.

I am self-taught but for a period of my school days in Penang, Malaysia, I had the privilege to have the guidance of Mr Krishnan, an Art Teacher of notable repute. I was in despair when I first met him and was contemplating switching to oil painting. I remember him telling me that drawing is the Soul and painting - the body. I did involve myself in oils for a period of eight years and then I came to New Zealand in 1976.

A new world opened to me here, the atmosphere was different, it has different effects on colours, light, distances and dimension. I noticed then the enormous talents in the field of oil painting here. It is also a goldmine for drawing. The moods of the weather, the sudden changes of light and the virgin nature that surrounds us. What more could I expect!

I discovered that the "humble pencil" in my hand can express more than colours could. I can see colours and express colours and moods by exploiting the different tones and intensity of greys, forms and textures through the mutilation of lines.

This is my first exhibition in New Zealand. I have had two exhibitions in Penang and Singapore.

DON McARA **Preview July 30 at 8pm.** **Exhibition** **31st July - 11 August**

**Paintings in Watercolour, oil, and
fibreglass low-relief**

I have been fortunate in being granted a year's unpaid leave from lecturing in Drama in Education at Christchurch Teachers' College, and am developing a former interest in painting. Most of this exhibition will be relatively realist watercolours and oils from the local area and further afield

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in the South Island, though I shall include some low relief textural work in fibreglass retrospective of an earlier style, and at least one allegorical painting to give, hopefully, an imaginative twist.

With regard to the landscapes, I share environmentalist concerns in recording aspects of our disappearing natural heritage, but I am interested too in supporting moves by John Coley and others to celebrate among other things aspects of our own Canterbury region. I have works in the Dunedin and Invercargill Art Galleries, and various private collections, particularly following a watercolour exhibition in Christchurch last year. Apart from some time with Harry Miller as a teenager, and the odd brief course in life drawing, I am largely self-taught. I hope to carry my work considerably further.

**RICK EDMONDS
Preview July 30 at 8pm.****BIKOBIKO
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KOBIKOBI
OBKOBIK
BS DEAD****“BIKO”**

This September will see the eighth anniversary of the death of Steven Biko. He died a prisoner in Pretoria, South Africa, and thus a martyr was born. His death led to militant demonstrations by the blacks, both at the time, and ever since. The anniversary of his death is celebrated each year by violence. He has become a theme for apartheid propaganda; books have been written about him, even songs. As one song has said, he was a mere flame, but blowing it out has fuelled a fire.

I have taken the martyrdom of Biko as a theme for a series of mixed media studies. These works, as well as being based on Biko's name, also include other pieces of symbolism to make a statement about how I view his status as a martyr.

**TIRIA McINTOSH
Preview July 30 at 8pm.
Exhibition 31st July –
11 August
By Anne Stark**

The first solo exhibition by experienced Christchurch artist, Tiria McIntosh, will publicly reveal for the first time her mastery of most media and subjects.

The mainly retrospective exhibition which opens at the C.S.A. Gallery on July 30, will feature some 50 works selected from 36 years of artistic creativity.

Although Tiria McIntosh has acquired a reputation as an accomplished flower-painter since she first exhibited at the C.S.A. Gallery in 1966, her versatility has, until now, remained little known.

This exhibition, however, will show her expertise in many branches of art such as portrait, still-life, landscape and symbolism, and in a wide variety of media – oils, watercolour, pastel, pen and wash, sepia pencil and conte'. All her work displays the “high key” which critic John Oakley remarked upon in a review in “The Star” in 1974.

An early career in commercial art stood the Blenheim-born artist in good stead when she turned to creative art during the 1940s while living in Dunedin. Her art teachers at that

time were Kathleen Salmond and H.V. Miller. She studied for three years with the latter whom she has described as "a very fine artist and a most wonderful teacher."

"A commercial training is a good base for art," Tiria McIntosh says. "It gives you flexibility of your brush work."

Tiria McIntosh is an artist of rare integrity. I have never copied or used photographs," she said. "I can never produce anything worthwhile unless completely inspired."

Inspiration has always occurred spontaneously, unexpectedly, and fleetingly. The winsome charm of a young girl; the mystery of a half-hidden house; the glow of pink camellias in a factory yard: such are the momentary glimpses that have gripped her imagination and held her enthralled until she has captured the mood and the vision on canvas or paper.

Her favourite painting, **Festival**, was created in such a mood. "It was the most exciting thing. I still don't know how I did it. It just seemed to happen. I picked up my brush and it was as though my hand guided."

Some of the works, which include recent paintings, will be available for sale.

CANTERBURY OFFICERS CLUB 1885 - 1985 Centennial Military Display 1 - 11 August

HISTORIC

The Canterbury Officers Club was formed on 29 July 1885 under the title of "Thearrison Library" - Its members were then (and still are) both serving and retired commissioned officers in all three services.

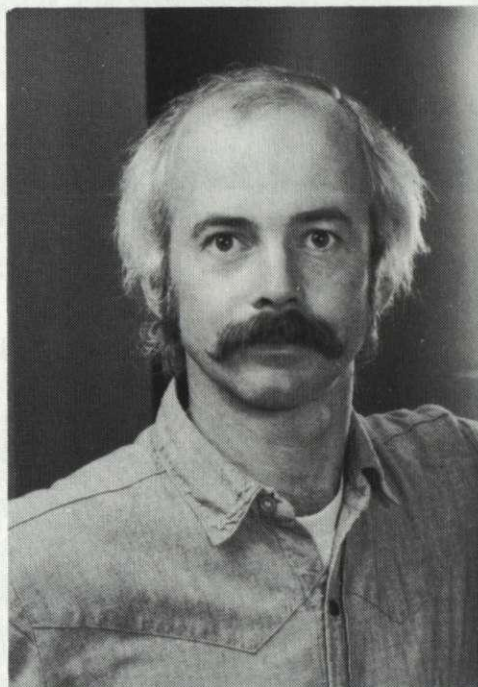
THIS DISPLAY

Will draw together an important collection of military articles from several sources within Canterbury.

In addition the Society will provide the venue for the first display of seven military prints commissioned by the Club for the Centennial. These are the work of Mr Peter Lees-Jeffries and are expected to arouse keen interest amongst collectors throughout New Zealand.

Russell Gregory
Chairman - Centennial Committee

TONY KUEPFER Preview 13th August - at 8pm. 14th - 25 August



This year's exhibition of glass by Tony Kuepfer intends to offer a range of work stretching from craft oriented pieces to imaginative and expressive pieces of sculpture. Drawing from his Taranaki environment images and representative work derived from the landscape will be a focal point for much of what is to be presented. This will be the seventh exhibition he has held at the C.S.A.

It is interesting to point out that the sand used to make the glass comes from Mt. Somers. Hopefully the way the material is used will meet with the approval of those attending the exhibition.

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MELVIN WEBB
Preview 13th August
14th – 25 August
at 8pm.



Polynesian with canopy and screen

Born 1950. – Self taught. – The figure has always been a constant theme in my work. – Polynesian themes also play a large part. – I work in watercolours and oils. – I do a number of part-time jobs to support myself. – Teaching, cleaning, post office work. – The work for Christchurch is part of an ongoing process to loosen up my painting and to push strongly in an abstract direction. – I would rate it as okay but nowhere near what I want it to be. –

I have exhibited with Denis Cohn each year from 1980 and with Galerie Legard in 1981, 1982 and 1984. Collections include Victoria University and Sarjeant Gallery as well as private.

PAMELA MALING
Theatre Costume
14 – 25 August

PAMELA MALING has a distinguished career in the field of Theatre Costume Design. The Court Theatre has enjoyed her expertise and experience since 1976. In 1978 she exhibited in the World Craft Council Exhibition and in 1980, 1981 she went to Australia, with a QEII grant for Costume Design. In 1981 she worked on 3 films in Australia assisting with Costume Design.

After a period of freelance work back in New Zealand in which she designed an altar cloth previously exhibited at the C.S.A., she returned full time to the Court Theatre.

Of the many productions which Pamela has designed for, The Tempest, Oedipus, Footrot Flats of 1983 and Man for all Seasons, Arms in the Man, Cherry Orchard and Charlies Aunt – 1984 – are amongst her personal favourites.

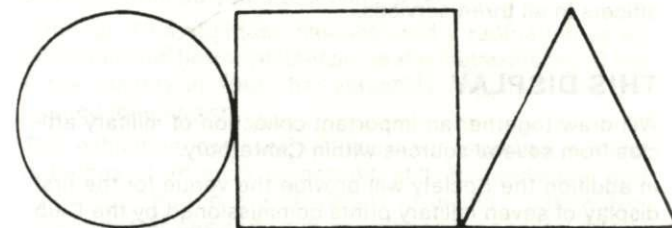
This year the Court Theatre production of King Lear has won Pamela considerable acclaim for the ingenious costume design of this lavish production.

It is particularly the Shakespearean costumes which will make up the content of this exhibition along with design drawings – never usually seen.

Surrounded by racks of costumes, boxes of wigs and all the trappings of theatre costumary, Pamela feels totally at home.

She enjoys the extraordinary amount of work involved, and the endless challenge of creating illusion for the stage.

Her work reveals a great sense of imagination and ingenuity, and will provide an unusual and fascinating exhibition for the C.S.A.



PRIMITIVE ABSTRACTIONS
Preview 13 August
14 August - 25 August
at 8pm

JULIA OAKLEY
SALLY STEWART

Exhibiting together to compliment each others contemporary interpretation of the theme "primitive abstractions".

JULIA OAKLEY



Following a Graphic Art course at Auckland Polytechnic she returned to Christchurch where she began designing 2 years ago.

Emphasis will be on hand and screenprinted lengths of fabrics and garments, including leather and woollen clothing of a very individual design.

SALLY STEWART

Picked up the technique of tapestry weaving from John Hadwin and has been developing this style of work for 2 years.

A vast range of moods has been reflected by the designs and the colours used in the rugs, ranging from bright vibrant colours to soft, subtle hues.

GARY TRICKER
Preview August 13 at 8pm.
August 14 - 25

Born 1938 Wellington
 Shown throughout New Zealand & Biennial International 1970 - 77
 Award QEII Arts Council 1965
 Award QEII Arts Council 1976

Gary has been painting and etching since 1957. He is self taught and has acquired a distinctive and unique style, for which he is highly regarded.


The charm and delight of his work has wide appeal. There is a definite narrative element which incorporates fantasy and humour.

This exhibition includes prints already in our Selling Gallery, and some new prints which Gary will send from his home in Greytown, Wairarapa.

New Members

Mrs P.A.M. Albers; Lynne Ayson; Mr and Mrs C.R. Bennett; Mr John G. Boanas; Mr Rudolf Boelee; Mr & Mrs J.B. Buxton; Mrs J.V. Cookson; Mrs J.E. Corbett; Mrs M.J. & Mr T.M.S. Cunliffe; Miss Jeni Fearnley; Ronald W. Fone; Mrs P.D. Frost; Kaikoura High School; Mrs Margaritis; Mr & Mrs L.D. Muirhead; North's Bakery Ltd (Corporate Member); Yvonne Oomen; Mrs P. Pierson; Mr Clothier & Ms Pincus; Mrs G.E. Price; Mrs E. Rademacher; Ms Holly E. Ramsay; Mr & Mrs C.K. Ritchie; Mrs Alison Robertson; Mr R.J. Romany; Ms Mavis Scott; Janetta & Larry Skiba; Virginia Vuleta; Elizabeth Weakley; Mr C.C. Webb; Mr B.G. Wilby.

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- * Eligibility to exhibit in our Open Exhibition each year.
- * Opportunity to be selected as a working members of the Society.

Arts Calendar July/August/September

| | |
|--------------------------------|--------------------------|
| Sonja Van Kerkhoff | 20 - 30 June |
| Open Exhibition | 20 - 30 June |
| Edith Van Haandel | 20 - 30 June |
| Paul Francis Drake | 20 - 30 June |
| Wallace Crossman | 22 June - 7 July |
| George Ludwig | 3 - 14 July |
| Mark Lander | 3 - 14 July |
| Michael Ebel | 3 - 14 July |
| C.S.O. - Ilam Wind Ensemble | 4 July - 12 - 2pm |
| C.S.O. - Opus 4 String Quartet | 18 July - 12 - 2pm |
| Clarice Coppard | 17 - 28 July |
| Lynda McNeur Wismer | 17 - 28 July |
| Ngarita McCrostie | 17 - 28 July |
| Stephen Gibbs | 17 - 28 July |
| Daryle File | 17 - 28 July |
| Rena Jarosewitch | 17 - 28 July |
| Antonio Losada/Spanish Guitar | 1 August 12 - 1pm |
| Ronald Ong | 31 July - 11 August |
| Don McAra | 31 July - 11 August |
| Rick Edmonds | 31 July - 11 August |
| Tiria McIntosh | 31 July - 11 August |
| Military Historical Display | 2 - 11 August |
| C.S.O. Ensembl | |
| - String Arrangement | 15 August 12 - 2pm |
| Philip Trusttum | 14 - 25 August |
| Gary Tricker | 14 - 25 August |
| Melvin Webb | 14 - 25 August |
| Tony Kuepfer | 14 - 25 August |
| Julia Oakley | 14 - 25 August |
| Sally Stewart | 14 - 25 August |
| Pamela Maling | 14 - 25 August |
| Hal Smith - Poetry Reading | 22 August - 12 - 1pm |
| C.S.O. Ensemble | 29 August - 12 - 2pm |
| Big Paintings Exhibition | 31 August - 15 September |
| Brian Thompson | 31 August - 15 September |
| Len Castle | 31 August - 15 September |
| Elizabeth Fraser | 31 August - 15 September |
| Colin Davies | 31 August - 15 September |