

# news

No. THIRTY-TWO, JULY, 1970



THE JOURNAL OF  
THE CANTERBURY SOCIETY OF ARTS  
66 GLOUCESTER STREET  
P.O. BOX 772  
CHRISTCHURCH  
TELEPHONE 67-261

## Picture hire and lay-by schemes

Hire and lay-by are familiar terms and practices from the world of buying and selling. They have now been given a place in the Society's activities.

The Council, for the benefit of members, has recently given its approval to a Picture Hire Scheme and a Lay-by Scheme in picture purchase.

The schemes take effect immediately.

Any art society which is also a gallery operator must have considerable trading elements in its general activities. The two new schemes put our Society abreast of modern trading practices in the community. They also represent a considerable pioneering move in New Zealand art society activities and, in practice, they will serve two very useful purposes for our members:

- Make it easier for a member to buy the painting which will "work" best in the place he wishes to have it.
- Make it easier for a member to buy a painting in giving time to pay.

The details of the schemes are the work of Mr John Riminton, a member of the Council, whose considerable effort and trouble in this matter we applaud.

### Picture Hire Scheme

Pictures in the Selling Gallery may now be hired from the Society for a maximum period of eight weeks. This will enable members to hang pictures in their homes and thus give them an opportunity to see whether a picture "fits" before buying it. You may even hire all the pictures in your home if you feel like a complete change before a special occasion!

Details of this scheme, which includes insurance, may be obtained from the Secretary-Manager, but do remember that it applies to Selling Gallery pictures only.

## Gallery Calendar Subject to Adjustment

To July 16: Combined Exhibition—John Scott, Thelma Muschamp, Lily Lewis.

July 4-17: Colette Rands.

July 5-17: W. A. Sutton.

July 8: Evening talk on art by Mr W. A. Sutton for C.S.A. and Town and Country Members. 8 p.m.

July 18-22: Education Week.

July 21: National Bank Mural and Water Colour Awards. Screening with comment by John Oakley, one of the judges. 8 p.m.

July 20 - August 5: Otago Provincial Exhibition. Official opening with piper and haggis, July 25.

July 25 - August 9: Sculptors' Group.

July 25 - August 9: Rodney Newton Broad.

August 9-20: Star Secondary Schools.

August 10-21: Teachers' Training College.

August 16-30: W. C. Peebles and E. C. Francis.

August 23 - September 6: Lawrence Harris.

August 24 - September 9: World Craft Council.

September 3-17: Ernest Kalnins.

September 12-27: Webb, Dawson and Marwick.

September 19 - October 4: Jeanette Bisley.

September 21 - October 4: Wool Weavers.

October 3-13: Town and Country.

October 7-22: Graphic and Craft.

October 9-25: May Patterson.

October 22 - November 8: Summer Show.

October 24 - November 8: Peter Noonan.

November 10-18: Michael Eaton.

November 14-29: The Group.

November 13-30: Graham Bennett and Michael Reed.

November 21 - December 2: Gregory Kane Group.

December 3-17: Tony Geddes.

December 6-22: Bashir Baraki.

December 12-24: Junior Art Classes Display.

### Lay-by

Any picture for sale in the Gallery, whether in an Exhibition or in the Selling Gallery, may now be purchased over a period on lay-by. There is no charge for this, but pictures will have to remain in the Gallery until the purchase price has been paid.

These two new schemes should stimulate a great deal of interest in purchasing pictures from our Gallery. Appreciation and possession are, after all, very closely linked. Your Council is confident that artists will take advantage of these improved facilities.



# Towards an Arts Federation

Two meetings recently culminated in a decision to form a Canterbury Arts Federation. The first meeting was held in our Gallery when the visual arts were able to consider their attitude to the proposition. The second was held in the Robert McDougall Gallery, when representatives of all the art forms agreed to form a Federation and elected a provisional executive with the McDougall Director, Mr Brian Muir, its Convenor.

For once the visual arts sector was well prepared and approached the proposition with some unity. As a result it secured a reasonable voice on the provisional executive instead, as has often happened in the past, of giving ground to the more vocal and strongly organised performing arts sector.

However, one of the achievements of a Federation will, we hope, be to eliminate any such rivalries and to provide the necessary prerequisites for a full and co-ordinated development of all the art forms. The extent of the common ground between them will surprise many people.

The patrons of the arts are always, in the ultimate, people. Some have become individually great patrons of the arts through their possession of great wealth.

But in most communities today popular patronage over the whole gamut of the arts is expressed through government, at both central and local levels.

## Schisms and Fragmentation

Sometimes in New Zealand this large-scale, all-embracing and sometimes indiscriminating patron has

been confused by the spectacle presented by the arts of serious schisms and fragmentation without apparent communication.

Such a situation naturally left those most vocal and best marshalled to lead the field for largesse.

The formation of the National Arts Federation should do much to correct this situation if it works anything like ideally. The further appearance of regional federations in Auckland, Wellington and now Christchurch should rationalise development, and ensure the best application of that public patronage which takes the form of grants from local government.

The notion of regionalism, too, should help eliminate some of the fragmentation by weakening the entrenched vying between provincially-centred interests.

In the ideal view much might be expected of the Canterbury Federation, in turn a part itself of the National Federation. It is human to achieve less than the ideal we aim for, but even a modest degree of accomplishment should surely be a tremendous improvement on the wasteland in which sectors of the arts have traditionally found themselves often wandering.

## Stewart Mair Memorial Fund

The Stewart Mair Memorial Fund, a practical expression of Stewart Mair's outstanding service to the Society to be applied by fitting a suitably inscribed wall plaque, furnishing the gallery and completing the public address system—any balance to go towards mortgage repayment—has met with a ready response.

The Council is pleased to publish the following list of donors:

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The Fund remains open.

## World Craft Council Show

The World Craft Council exhibition which will open in the Gallery in August is a combined New Zealand-Asian display, according to the Newsletter of the council's New Zealand Chapter.

About twenty or thirty pieces from a national exhibition the Chapter is staging will be selected for inclusion in the New Zealand-Asian show.

So far entries are expected from Australia, Ceylon, Japan, India, Indonesia, Korea and Malaysia.

From Australia are expected pottery, weaving, jewellery, embroidery and possibly some Aborigine weaving.

Ceylon may send masks, batiks, pottery and brassware.

From Japan has been promised a special exhibition of forty-eight modern decorative arts and crafts, and a selection of traditional craft might also be included.

The other countries are expected to be offering selections of traditional crafts.

## WEEKEND ART SCHOOLS FOR 1970

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## Sculptors' Group Formed

Members will note in the Gallery Calendar that later this month a show by the Sculptors' Group is scheduled.

Local sculptors recently formed themselves into what is to be known as the Sculptors' Group with the following aims:

- To promote sculpture.
- To maintain and protect the interests of sculptors.
- To seek in every way to encourage public interest in sculpture.
- To aim for the highest professional standards in education and practice.

The need has been felt for some time for a sculptors' group to serve local interests, and on the initiative of Tom Taylor and Carl Sydow this group was formed. The move has proved timely in the light of the subsequent decision to form a Regional Arts Federation in Christchurch.

The Sculptors' Group has at present fifteen members, but new members may join either through invitation or application, subject to approval by a majority of two-thirds of the members.

Patron Members have also been provided for, and anyone who is interest in sculpture and the promotion of this Group can, for a nominal fee, become a "Patron" and attend functions and exhibitions to be arranged by the Group.

### Rules Prepared

The practising members have prepared a set of rules to make the Group self-regulating. These will safeguard interests of members and clients when commissions and competition invitations are forthcoming.

An information officer has been appointed to collate information about sculpture competitions, sales and so on, and to compile a photographic register of members' work which will be available on request to architects, competition organisers and anyone at all considering the purchase of sculpture.

Already a successful Group evening in honour of Stephen Furlonger has been held. It is hoped Mr Furlonger will have some work to send from Auckland to be Guest Exhibitor at the Sculptors' Group Exhibition, at the C.S.A. Lower Gallery from July 24 to August 10.

Members have been invited to show up to three previously unexhibited works each.

The Sculptors' Group has also been invited to send an exhibition to Palmerston North over June/July 1971 which will subsequently tour other North Island centres.

Members of the Sculptors' Group are: Tom Taylor (president), Carl Sydow (secretary-treasurer), Christine Hellyer, Ria Bancroft, Nola Barron, Colleen Newton, Allan Strathern, John Turner, John Doudney, Laurence Karasek, Neil Dawson, Jack Nuttall, David Jackson, Michael Trumic and Tony Fomison.

## Kelleher Art Prize Contest Here

Sir Henry Kelliher will bring our Gallery into national prominence next year. His offer has been accepted to hold his annual Art Prize Competition for 1971 in it.

This competition, and the touring exhibition which follows it, is now of several years standing, but the judging and selection of exhibition works have never been done in Christchurch before.

Each year there is widespread interest throughout the country in the results of the competition.

Sir Henry visited the Gallery earlier this year and was very much impressed.

## Show by Leading Artist

One of New Zealand's leading artists, and an invaluable member of the Society over many years, Mr W. A. Sutton will have an exhibition in our Gallery this month. It is to open on July 4, a Saturday.

While Mr Sutton's work is familiar not only in Christchurch—he is very well represented around New Zealand both as a landscape and portrait painter—it might surprise members to know that this will be his first one-man show here.

He expects to show seventeen or eighteen landscapes which will reveal his feeling for, and interpretation, Canterbury landscape. All but four will have been painted in the past twelve months.



W. A. Sutton

The work falls approximately into groups concerned variously with elements of the landscape.

The seasons will not be as originally envisaged. Viewers may remember Mr Sutton's essay of the Port Hills covering the four seasons. The Autumn one, now owned by the National Gallery, is unfortunately not available for borrowing back to complete the group because it had previously been lent for the touring show arranged by the Queen Elizabeth II Arts Council to mark the Royal visit.

However, autumn will not be overlooked for Mr Sutton has included a painting, "Pastoral", which he says has quite an autumn feeling and which will serve to balance the group.

In a busy year of continual and diverse shows in our Gallery, this exhibition by Mr Sutton must be regarded as having the greatest significance. He is one of New Zealand's most distinguished painters, probably our outstanding portrait artist and, as the painter of landscape, one of a very small band whose statements on the Canterbury scene in particular are authoritative.

By some irony, Mr Sutton is also one of our most sparingly seen painters.



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## The Weaving Scene

At Arts Conference 70 remit No. 22 read: "That the Arts Council recognise weaving as an art and assist it to develop as such."

This was passed without dissentients, but with some merriment. Someone called out: "It either is or it isn't. It depends on the quality."

Weavers are well aware of this truth. They know also that up and down the land webs are being produced that show considerable artistry as well as competent technique.

The above-mentioned remit was put to the Conference because some years ago (before the formation of the Queen Elizabeth II Arts Council) an experienced Auckland professional weaver asked for a small grant to allow her to do six months' research into native plant fibres. She asked for only a small sum—enough to buy bread and cheese and pay the rates while she sloshed about in swamps and took the time to encourage elderly Maori women to part with some of their knowledge. The request was refused on the grounds that "weaving is not an art".

Anyone who could make such a monstrous statement obviously knows nothing of old Chinese brocades; of handwoven satins and Jacquard silks in the Victoria and Albert Museum; of the exciting textiles of Scandinavia; of the Gothic tapestries that are the priceless treasures of galleries everywhere; or of the great modern tapestries that are beginning to grace public buildings in Europe and elsewhere.

"Underwater Space", for example, 42ft x 13ft, was designed by Manessier and hangs in the Port Building in Le Havre. Nearer home, the National Library in Canberra has just hung in its entry three tapestries 17ft x 10ft, designed by Mategot and made by Tabard of Aubusson. These works are woven, and they are certainly Art.

### Modest, Striving

At the local level weaving is modest, serious, striving, experimental, steady developing. The field is so wide—furnishing textiles, floor rugs, wall hangings, tapestries and decorative pieces of all kinds, tweeds and such, table linens—that weavers are virtually forced to specialise.

Guilds are forming all over the country. The Canterbury Guild, just over a year old, has well over one hundred members. Also, a national body (headquarters at present in Wairoa) has been formed to link up all the guilds.

This year, for the first time, a weaving competition on a national scale has been held. It was for the rug-makers, and organised by the Hutt Valley Art Society Weavers. A. H. and A. W. Reed offered a prize of \$100 for the best rug submitted. First prize went to (or rather came to) Mary Bartlett of Christchurch (President of our infant guild) and second went to Margery Blackman of Dunedin. Both these weavers have exhibited with The Group in Christchurch.—  
**IDA LOUGH.**

## Competitions and Exhibitions

**North Otago Arts Society:** Receiving day July 7. Opening July 18. Closing July 31.

**New Zealand Academy of Fine Arts:** Sculpture, Pottery and Graphic Art Exhibition to be held early in 1971.

**University of Otago Frances Hodgkins Fellowship:** Applications must reach the Registrar by August 10 in any year for the following year's Fellowship.



# Looking at Otago

With a haggis to be ceremoniously addressed, and all, another "first" for our Gallery!

The Otago Art Society's Exhibition of painting, ceramics, sculpture, graphics, weaving, photography and film will be opened officially on Saturday, July 25, by Mr F. A. O'Neill, president of the Otago society. Members of his council will also be present.

The show, which will be exhibited in our Gallery from July 22, a Wednesday, will give an overall picture of what is being produced by Otago artists.

Among the artists contributing will be J. D. Charlton Edgar (Director of the Dunedin Art Gallery), Tom Esplin (television art commentator and Senior Lecturer in Design at the New Zealand School of Home Science), Roy J. Dickison (lecturer in painting, Dunedin School of Art), Shona McFarlane (member Queen Elizabeth II Arts Council), M. D. Smither (1970 Frances Hodgkins Fellow), Ralph Hotere (1969 Fellow), Dot Staub (a weaver whose work was included in the World Craft Council Exhibition at Stuttgart), John Middleditch (sculptor), Fred O'Neil (painter and film-maker), Elizabeth Stevens, Hubert Struyk, Heather Francis (painters), Judy Pairmain, Ian Gray-Smith, Beryl Jowett (potters) and many others.

## International Awards

An eminent film-maker, Mr O'Neill will show some of his international award-winning animated films on opening night. Mr O'Neill has won thirty-two international awards and has, over several years, had his films selected among the "Top 10" in Britain.

He uses plasticine for puppets and for abstract films for which he composes his own electronic music. Mr O'Neill has made puppet series for the N.Z.B.C. and has made films based on Maori Legends for the National Film Unit.

To add Dunedin interest to the show some twenty photographs of architectural interest will be included. These are by Allan Palmer, national president of the Association of Professional Photographers, who is also vice-president of the Otago Art Society.

To add a Scottish flavour to the opening night the haggis will be ceremoniously addressed by Mr William Brown, patron of the Dunedin Burns Club. Those who may have some reservations about tasting this dubious delicacy may be assured that haggis is quite tasty on a water biscuit!—Shona McFarlane.

## Sugarmark Competition

Prizes totalling \$3000 are to be awarded in an international competition being organised to select a mark or symbol to represent the qualities of pure sugar.

The New Zealand Industrial Design Council is conducting a national competition to find the three best designs to represent New Zealand in the international judging. New Zealand winners will receive prizes totalling \$1000 donated by the New Zealand Sugar Company Ltd and the international winner will be awarded \$2000. The winning design will be promoted throughout the world as the International Sugarmark.

The competition is open to all professional designers and full-time students of design schools and entries will close on August 14. Regulations and entry forms can be obtained from the New Zealand Industrial Design Council.

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## Open Show

The Society's Open Exhibition 1971 had a very good start in June when a large number of members and friends attended to view the show and to hear John Coley's opening address.

For many aspiring Working Members, often people who at this stage have not been painting for that very long, this exhibition is very much a high point. It is their chance to show their work in an exhibition for the first time, and to see it perhaps more objectively than hitherto by being able to assess it in relation to the work of many others.

As John Coley observed, artists develop continually, striving always for something ever elusive, and it is not unknown for them to attempt to buy back their very early work for the purpose of destroying it.

Collectors and art investors, too, often find considerable rewards in the acquisition of a highly regarded artist's early, faltering work. With the practice, in addition, of many art dealers of not telling an artist where his work has gone to, some heady spiralling of costs seems present in these efforts to obscure one's beginnings.

### Fire Watching

The president, Mr John Oakley, nearly found his duties taking him from a more exciting if less enduring diversion in his neighbourhood. There was a house on fire close to his property. Assisted by good co-ordination all round the president was able to watch its more colourful moments, and firemen doused the spectacle and moved their hoses in time to allow him to reach the Gallery and introduce John Coley.

Mr Coley, incidentally, has lately had a one-man show in Dunedin, his first there and a very successful one. Particularly pleasing for him was the purchase of "Abacus VII" for the Dunedin City Art Gallery.

One of the show's pleasant surprises was the mulled wine prepared by Mr and Mrs Laidlaw, ideal on a cold evening, and watched over with great care during its preparation and serving while still hot by sculptor Jack Nuttall.

We hope Mr Laidlaw remembers the recipe; it is certain to be wanted again.

It might be of interest here to observe that an Auckland Art Society function this month also boasted mulled wine!



## Lecture

The President, Mr John Oakley, will give a lecture in the Gallery on Tuesday, July 21, at 8 p.m. on the National Bank Art Competition, 1970, for watercolour paintings and murals.

Mr Oakley was one of the competition judges.

A selection of colour transparencies of the prize-winning works, and some of the other entries, will be shown.

The competition was held in Wellington in February.

The lecture should be of special interest not only to painters, but to all interested in contemporary New Zealand painting.

There will be free admission for members, and a small charge for non-members.



# For Potters

## Canterbury Potters' Association

The year's activities of the Canterbury Potters' Association began with a very lively annual General Meeting on May 5, at the end of which Mrs Ida Lough gave a fascinating and well illustrated lecture on Tapestry weaving.

Recently concluded at "Gardenways" Nursery was an exhibition presented by the Association, in which nearly all local potters were well represented. Financially, this show is an unqualified success, and our thanks to Mr Mathison of "Gardenways" is herewith most fervently given. The aesthetic merit of our exhibition will be more clearly established after Mr Michael Trumic has, at a later date, given a critical assessment of the pots aided by photographic slides taken of selected pieces. This valuable talk will be given to members at the July meeting of the Association.

### Library Started

Members will be interested to learn that the nucleus of a library has been purchased, and is housed at "The Friday Night Gallery" (Mrs Freda Newfield), situated in St Asaph Street, opposite Hurst and Drake, near the Ferry Road intersection. The Gallery is open as yet only on Friday evenings between 5 p.m. and 9 p.m., when members may enquire for the books, all new and valuable publications dealing with the art and craft of Pottery.

At this present date, our secretary is making final arrangements to incorporate the Society—the advisability of this being, one feels, a measure of the progress of the Canterbury Potters' Association.

**STOP PRESS:**—A most interesting exhibition of decorative pottery by Anneke Borren can be seen at the Engineering Library, University of Canterbury, Ilam site.



## Annual Redcliffe Art Contest

August 20, 1970, is the last day for receiving entries in the fourteenth annual Redcliffe Art Contest which is based on Redcliffe, in Queensland. Entries in all sections must have been painted during the two years before this date.

The sections and prizes are: Redcliffe Peninsular Prize of \$500 for a representational oil painting; the Redcliffe Peninsular Prize of \$200 for a non-representational painting in any medium; the A.P.M. Prize of \$200 for a representational watercolour; and the Fred and Eleanor Schonell Prize of \$100 for a painting in oil or watercolour depicting children's activity.

For further information, entry forms are available from the Secretary, Mrs F. Hodgkison, 34 Pearl Street, Redcliffe North, 4020, Queensland. For any who might be desperate for information, Mrs Hodgkison's telephone number is 84-6679.

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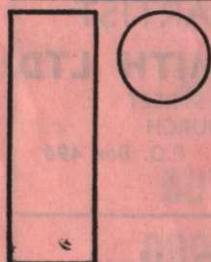
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## Book Planned on Dr A. C. Barker

Avon Fine Prints Ltd announce that they are compiling material for a book to be published shortly to illustrate the sketches of the important early Christchurch settler and artist, Dr. A. C. Barker.

The company's manager, Mr B. H. Palmer, says he is anxious to obtain information about any Barker sketches in private hands, so that the coverage of his works will be as complete as possible. He would like to list all known Barker sketches.



## Graphic Art and Craft Show

A reminder about the Graphic and Craft Exhibition scheduled for October 5-22 might be timely.

Drawings, prints and so on should be mounted, but they need not be framed.

As well as the better known ones like pottery, weaving and carving, other forms of craft are eligible. Examples are jewellery and metalwork.

Any further information can be secured by telephoning or calling at the Gallery.

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Congratulations

To Austen Deans (second), Colin Wheeler (third) and Harry Smith (merit award) in the 1970 Kelliher Art Prize.

To Michael Eaton, who has received a Queen Elizabeth II Arts Council travel grant for the purpose of visiting galleries, schools and universities overseas. He will attend an International Arts Conference in Coventry and will be back in October.

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## Art of the Space Age

"Art of the Space Age", which is showing currently in the Robert McDougall Art Gallery, is an exhibition of kinetic art brought here by the Peter Stuyvesant Trust in association with the Queen Elizabeth II Arts Council and the Auckland Art Gallery. The collection of 95 works by 51 artists from 21 countries is art involved with advanced technology geared to electronic impulses and designed to move and dazzle the spectator.

The kinetic, luminal and optical works on display, consisting of paintings, silkscreen prints, mobiles, sculptures and "light" pictures, intrigue the viewer with their variety of movement, illusion and colour.

Certain works change in shape as the viewer moves before them, with the latest types of materials and methods used to marry art and science, resulting in fresh discoveries in the perception of colour, space and movement.

Nine of the exhibits incorporate light and sound.

Electronic music employing sounds from outer space, industry and science, accompanies the exhibition, and one piece, "Sonix", a beautiful flower arrangement by South Australian Stan Ostojakotlowski, is activated entirely by "space" music.

The exhibition recently completed its Australian tour where it was seen by over 400,000 people and met with acclamation by critics and public.

"Art of the Space Age" is one of the many exhibitions owned by the Peter Stuyvesant Trust which tour the world. It has been said that this commercial organisation has the largest and best collection of art treasures outside of the big six world galleries and the Vatican. None of the exhibitions has a permanent home, all are on a continuous world tour.



## Next House Visit

The Society's next visit to homes designed by architects will be on October 17. This is an advance notice only and full details will be published in the September "News".

## Other Exhibitions

Among exhibitions at various places around the city is one of Auckland painting at the School of Engineering Library, on the University of Canterbury Ilam campus.

The artists showing are Richard Killeen, David Mealing, John Nicol, Ian Scott and Geoff Tune.

All are young painters working in the Auckland area which, with its density and diversity of population, offers a stimulating climate for the visual arts. It may be possible to detect the elements of a regional style in their work.

This exhibition will be on view until July 10, and with it is one of pottery by Anneke Borren, referred to in the Potters' section of this issue.

Closing on July 3 is the exhibition of pottery by Dennis Hadfield and painting by Gregory Kane at Several Arts.

Editor George W. Scandrett.

Printed by Wyatt & Wilson Limited.

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