

news

No Thirty Three September 1970.
The Journal of the Canterbury Society of Arts
66 Gloucester Street
Telephone 67-261
P.O. Box 772 Christchurch

Obituary

George
Whittingham
Scandrett



Members will have learned with regret of the unexpected death of Mr George Scandrett, a leading Christchurch journalist, the editor of "News" and a vice-president of the C.S.A. Council.

As a member of the staff of the "Christchurch Star" for whom he worked for more than twenty years. Born in Southland, Mr Scandrett was educated at Southland Boys' High School and Otago University, where he graduated Bachelor of Arts. He started his newspaper career with the "Southland Times", joining the "Star" in 1951. He worked as a reporter and sub-editor of the "Star Sports". More recently Mr Scandrett had been leader writing for the "Star".

Mr John Oakley, our president, expressed his death as "a great blow", and added, "It was only at the last meeting of the council that I had expressed Mr Scandrett's value for the services he gave to the Society".

Mr Scandrett joined the society's council four years ago and took over the editorship of the "News". He was a member of a team which had helped to revitalise the society in recent years.

We extend our deep sympathy to his wife and family in their sad loss.

Sir Joseph Ward

The sudden death of Sir Joseph Ward marks the loss of another supporter of the C.S.A.

Sir Joseph Ward, who was grandson of a former Prime Minister, went to the University of Canterbury in 1927 and graduated LL.M. in 1934. He was President of the Students Association in 1932 and 1933. He also served for 34 years on the council of the University of Canterbury.

The late Sir Joseph Ward was a man of great friendliness and great cheerfulness. For many years a member of the C.S.A. and it is with regret that we record his passing.

Overheard in the Gallery

Wouldn't it be nice if there were a place for a cup of coffee in the building so one could meet one's friends here and talk to fellow members.

Gallery Calendar Subject to Adjustment

- | | |
|-------------------|---|
| To 8 Sept. | World Craft Council—N.Z. Asian Exhibition (Q E II Council Grant). |
| 3 - 17 Sept. | Ernest Kalnins. |
| 12 - 27 Sept. | Sculpture by Webb, Dawson and Marwick. |
| 19 Sept. - 4 Oct. | Jeannette Bisley. |
| 20 Sept. - 4 Oct. | Wool Weavers. |
| 3 - 13 Oct. | Town & Country. |
| 6 - 21 Oct. | C.S.A. Graphic & Craft. |
| 22 Oct. - 8 Nov. | C.S.A. Summer Show. |
| 24 Oct. - 8 Nov. | Peter Noonan. |
| 9 - 18 Nov. | Michael Eaton. |
| 14 - 29 Nov. | The Group. |
| 14 - 30 Nov. | Prints by Michael Reed and photographs by G. Bennett. |
| 21 Nov. - 2 Dec. | Water Colourists Exhibition. |
| 1 - 11 Dec. | Tony Geddes. |
| 5 - 19 Dec. | Bashir Baraki. |
| 12 - 31 Dec. | C.S.A. Saturday Classes Junior Art Exhibition. |

The Stoddart Cottage

The Stoddart Cottage built at Diamond Harbour by Mark Stoddart over 100 years ago is in danger of demolition.

It was in this cottage that the late Margaret Stoddart was born, 1965-1934 and where she lived for much of her life.

Margaret Stoddart was one of our first New Zealand born artists. She was a foundation member of the Canterbury Society of Arts, and a member of the C.S.A. Council for many years. She was also a first day student at the School of Art when it opened in 1882, and later studied abroad.

A distinguished water colourist, her paintings hang in many Canterbury homes.

Concern about the fate of the Cottage has been expressed by residents of Diamond Harbour and the Christchurch Civic Trust are investigating the possibility of forming a Society for its preservation.

It is felt that should a "Friend of the Stoddart Cottage" or some other such organisation be established, there are many of Miss Stoddart's admirers who would like to contribute.

Members will be kept informed of what eventuates in the next issue of "News".

John Oakley.

A Graphics Gallery for Christchurch

"Graphic," 152 England Street, is a thought put into reality by Barry Cleavin and Ann Hercus. The Gallery is unique, being the only printmaking and drawing gallery in New Zealand.

The opening group exhibition features the works of such printmakers as Auckland's Pat Hanly, Kees Hos, Stanley Palmer, Helen Reid, Marilyn Webb and Mervyn Williams. Wellington's John Drawbridge, John Lethbridge and Gary Tricker, from Christchurch Derek Mitchell, Trevor Moffitt, Michael Reed; Timaru, Rosemary Campbell, Vivian Lynn, and from Dunedin Ralph Hotere.

"Graphic's" policy is to compliment the biennial New Zealand Print Council Exhibition, maintaining a permanent store of printmakers' works. The gallery also includes important working drawings by Tony Fomison and Philip Truettum. Michael Trumic exhibits a small collection of superb pottery.

It is anticipated that individual and group exhibitions will be held at regular intervals, stocks of works changed, and other artists' works made available.

The gallery area of 750 square feet has been utilised to provide a compatible display space for works of traditional and contemporary technique. The conversion of the home environment provides a more intimate and relaxed atmosphere, quite at one with the prints on show.

There is no gallery admission charge and due to a most encouraging patronage it is possible to offer a student and educational discount.

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Mrs Gita Berzins	Mr L. R. Newton-Broad
Mr M. P. Cameron	Mrs E. I. Nicholl
Mr E. P. D. Cooney	Mr S. V. Robinson
Mrs C. B. Coppard	Miss E. Ross
Dr. G. T. Daly	Mrs P. A. Seay
Mr Neill Dawson	Mrs B. M. Short
Miss C. M. Fleming	Mr and Mrs A. G. Van Asch
Mr C. Hardy	Mrs S. A. Warren
Mrs S. Hampton	Mr Boyd Webb
Dr. D. I. Jackson	Mrs Sandra Zervos
Mr G. Kerdelmelidis	W.D. & H.O. Wills (N.Z.) Ltd.

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

Mr Donald Murphy	Mr K. J. Fulton
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The Fund remains open.

Letters

It is hoped that members who wish to comment on past or future events of the society will write to the editor. It is my intention to publish these letters, so if you have anything to say, speak up.—Ed.

Notes for Members

1. We would remind you of the Graphic Craft Show receiving day, 24 September.
2. Working members please note that receiving day for the 1971 Annual Autumn Exhibition is 11 February.
3. The council has been fortunate in being able to get Tony Bisley, Senior Lecturer at the School of Art and council member, to act as editor of "News".
4. Doris Lusk (Miss Holland) is visiting Australia on the C.S.A.—Guthrey Travel Award which she won for this year. We will be looking forward to a full report in the next issue of the "News".
5. Seen by Mr Lardlaw who has had a well earned rest in Fiji, in the only gallery there, a notice under a picture "Special this week only \$35".

Coming Exhibitions



"A Song in the Tree and a Sound in the Bush"

Jeannette Bisley

In these galloping times of man chasing his own technocratic tail, and all modes and expressions of life worshipping science and the mighty machine. In these days of the virtual handing over of our earth to all computer inventions, we the human non-machines are lost and rootless. With our swelling ego, forgetting our earth bound creation, we have always treated the world around us as a giant sandpit to be endlessly exploited. These recent passed months have seen us alarmed and temporarily halted in our thoughtless environmental abuses, with pollution of all kinds, and our ever open grasping hands. Yet for most of us too caught up in a life pattern impossible to break, we pay only lip service to this almost forgotten acknowledgement of our relationship and dependence on the earth on which we stand and walk and breathe.

With this in mind it is indeed refreshing to meet with an artist such as Jeannette Bisley. This young woman, with the clear child-like eye, looks at earth and sky and all creation around her, and in the manner of souls from a simpler generation embraces the vastness, and feels at one with the whole. Patrons of the Art Gallery will soon have the opportunity of viewing Jeannette Bisley's most recent oil paintings, all of which express in one manner or another her own personal reaction as one human being to the created world.

Talking with her in her studio, surrounded by many sketches of birds, Mrs Bisley told how in her paintings she tries to capture the infinite life in even a handful of earth, or a portion of sky, yet always retaining the feeling of unity with a vaster world. Mrs Bisley's pre-occupation with bird life in all its facets is of particular interest. Contrary to most opinion, she does not believe in the unlimited freedom of soaring birds, but rather feels that they are tethered to a constricted life without personal choice, in which they must moult, mate and migrate, each at set times of the year. Though man has always envied the so-called freedom of the flying bird, they are in fact far more controlled and imprisoned than we.

In depicting bird life Mrs Bisley is not concerned with accurate detail, and those looking for representational pictures will be disappointed in this collection. Each painting requires time and patient attention, in which a seemingly endless depth and variety of growth and bird life can be discovered. At first glance the often confused pattern of the picture tells nothing, but, as when we hear a song in a tree, or a sound in a bush, we stop and adjusting our eyes to the chaos of twigs and leaves, finally the hidden treasure is revealed, and all is at last made clear.—

Patricia E. Simmons.

Ernest Kalnins

This year I shall have my third "one man show". It is not meant to be a sign of ambition. I do it because I have not been satisfied with what I did last year.

So I decided to work harder and more on each work and hope that I have achieved some improved results. However it will be for the people to judge whether this show is a step forward or not.

As always, you will find a tendency never to set aside content completely and an aiming at a union between objective and abstract formal art. The decorative element has remained more or less prevalent but some experiments with different materials have been tried. The colours have improved (I think) but there is not a drastic alteration of style.

To conclude: "There is no such thing as novelty, all is as trite as it is Transitory". (Marcus Aurelius).

Crafts in New Zealand

New Zealand is incomparably endowed with the raw materials for the crafts—with suitable clays and timbers, with wool and flax fibres and with the world's most diverse plant dyes, to say nothing of the general aptitude of its people—and these are now coming into their own. During the 1930s, the decade in which New Zealand began to notice its own literature, a few isolated potters were exploring local clays, and groups of amateur weavers were experimenting with plant dyes. The war interrupted these developments but they broke out again with renewed vigour in the 1950s. Large urban communities and economic well-being began now to supply the necessary opportunity and patronage; long years of import restrictions and the tasteless monotony of New Zealand's infant manufacturers fed the revolt against the standardisation of our everyday lives. Pottery was the first craft to take hold, and by the 1960s had advanced to the point where a number of potters could risk it as a full-time profession. Weaving grew with similar explosiveness nearly a decade later; metalwork, woodcarving, jewelry, embroidery, fabric-printing and batik—crafts with fewer adherents so far—are increasing in numbers and distinction each year. Since 1964 when Mrs Nan Berkeley returned from the World Crafts Council's inaugural meeting in New York and founded the New

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Zealand Chapter, it has been possible to combine in exhibitions the selected results of this widely-based movement.

Life here is at last permeated with craft work, produced in its midst and appropriate to its needs. It is perhaps too soon for distinctive national traits to emerge in the crafts, but when they do they are likely to reflect some of the recent and vivid extensions of New Zealand's aesthetic imagination—the new awareness of what Maori culture has to offer, the presence here of modern craftsmen from Europe, and the discovery that Asian countries are neighbours near enough to be visited.

Senior Students' Exhibition

An exhibition is to be held in the upstairs gallery, C.S.A., of sculpture and painting by four senior students at the Ilam School of Art. A collection of sculptural projects by Boyd Webb, and Bruce Edgar, stage III sculpture and Neil Dawson Honours sculpture and paintings by Ross Marwick Honours painting. The work is diverse in attitude and expresses some of the moods of work being investigated by students at the school. The exhibition is an experiment in ideal conditions, in communication and integration of painting and sculpture and the utilization of the space involved.

Absolution

I long to lay my open heart
At the foot of some great tree,
And feel the endless force of life
Sweeping over me.
To open wide my tired arms
And with the fingers bare,
Touch the warm and fragrant earth
Absolving dread despair.
The throbbing pulse of creative joy
In repeating tidal wave,
Would cleanse the awful scar of me
And the beggared spirit save.
At last the myriad voices
Would swell into a hymn,
And fill the empty husk of me
Until my eyes grew dim.
When there'd be naught but blowing dust
To show where I was laid,
The beauty would light other hearts,
And keep them unafraid.

Patricia E. Simmons,



Picture Hire Scheme

In the last issue of the "News" we brought to your attention the Picture Hire Scheme and a Lay-by scheme in picture purchase. We wish to draw your attention to this scheme.

The scheme is in operation now. As you know it represents a very large step forward and a pioneering move in the history of New Zealand Art Societies.

For a small sum you may hire a picture from our selling Gallery. Should you become attached to it and wish to buy it your hire fee will then be treated as your deposit on the purchase.

Details of this scheme, which includes insurance, may be obtained from the Secretary-Manager.

For Potters

Local potters are now well immersed in the year's work and, looking well ahead, we would like all N.Z.P. members to bear in mind that our Association will be staging a National Show in Christchurch, mid-September 1971. So do start saving those extra good pots. The Auckland Association has invited Christchurch N.Z.P. members to send 20 pre-selected pots to their show which opens 19th September, so financial members are asked to leave two pots at Mrs Newfield's Friday night Gallery on Saturday, 29th August, where Miss Hazel McCaughern will do the selection.

At our last meeting in July, Mr Michael Trumic gave a stringent critical review of the pots shown at the Gardenways Exhibition in June. With the aid of excellent slides taken by Michael, and Nola Barron, this talk was in my opinion, one of the best evenings we have had.

Also in June, Dennis Hadfield, of Amberley, put on an excellent show at Several Arts, with Gregory Kane as co-exhibitor of paintings. The quantity of Dennis Hadfield's pots in no way diminished the quality, and this potter, relatively new to the craft is to be congratulated on a virtually sell-out show.

Harry and May Davis of Crewenna Potteries, Nelson, made a hit for themselves and N.Z. pottery with an exhibition of their high quality pots at the Potters' Gallery in Sydney earlier this year. Crewenna ware demonstrates that enviable mastery of production techniques, retaining also the loving and personal quality of fine artistry. Comments from informed sources in Australia, rate this work, and that of other top N.Z. potters, as world-class.

I received last week a most kind and hospitable letter from Mrs Janet Mansfield of the Sydney Ceramic Study Group, who had read in the "N.Z. Potter" of my coming visit to Australia. The Study Group was formed in 1963 by ex-students of the East Sydney Technical College, with the patronage of Mr Peter Rushforth.

She sent their recent news-letter, giving details of a most lively and vital programme of events run by their group, including technical articles and reviews. Pre-view reports, and photographs of the World Craft Exhibition showing this month at the C.S.A. Gallery have given promise of a stunning exhibition, with Japanese pottery that takes this ancient and honourable craft right into the space age. The last big exhibition of contemporary Japanese pots shown at Hays during the Pan-Pacific Festival in 1966 had us all vociferously "for" or "against", and I would think that these pots, rich and strange as they are, will cause a similar stir-up.

Will all potters please mark on their calendars the 12th September, for this is the day we all migrate to Rangiora for a field day with the local potters. Bring picnic lunch; hot water will be supplied between 11 a.m. and 1 p.m. Mr Mark Lamb hopes a kiln opening can be organised for the visitors.

All potters, in Christchurch and elsewhere, will join with me in recording here their deepest regret at the sudden and tragic death of Mr George Scandrett, editor of C.S.A. News. His sympathetic and discerning approach to all the arts will ensure his lasting memory.

Doris Holland.

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Art Preserved

A survey of art exhibition catalogues

From our special correspondent in London.

Once upon a time—and not so long ago—it seemed that most people only visited art galleries on wet Sunday afternoons; if fine they could go out and enjoy themselves; if wet they could go and stare at Fine Art.

Nowadays public interest in the visual arts is wider and more discerning. Increased coverage by mass media and imaginative techniques fill the galleries whatever the weather. The special exhibitions frequently staged by the great art museums are now not only better and brighter but have also grown in size and complexity, and this increases the importance of readable and attractive exhibition catalogues.

That well designed printing can be a significant factor in the success of an exhibition was demonstrated six years ago at the Tate Gallery's *Painting and Sculpture of a Decade*. This show, which pioneered many aspects of livelier exhibition design, was arranged as a labyrinth of passages and courts, and it was reminiscent of a huge amusement arcade. The large, bold reference figures in the catalogue clearly signposted the visitor through the maze of exhibits and gave the pages a vigour well matched to the mood of the exhibition.

This was a rather bulky catalogue, but if truly comprehensive documentation and illustration of a large exhibition is to be achieved, this kind of bulk is inevitable. However, as much as we may welcome bigger and better catalogues, some have lately become perhaps a little too big. The dimensions of several recent gallery publications would qualify them for a place of honour on any arty coffee table. One outstanding specimen has over 300 lavishly illustrated pages, all on art paper, and weighs 3 pounds.

The voluminous scholarly text which gives a catalogue permanent reference value can be a mixed blessing for the average Sunday afternoon visitor at a crowded exhibition. Having glimpsed a descreetly numbered exhibit through a scrum of art lovers, it then has to be identified by thumbing through several pounds of lavish art. Simple enough, provided that neither the crowd nor the catalogue is too thick and the relevant catalogue entries are really legible. While it is obviously difficult to reconcile the interests of scholarship and ordinary consumer appeal, there is little excuse for dull or illegible typography.

Royal Academy catalogues have vastly improved in the past decade. In 1958, following the then current R.A. style, a catalogue of seventeenth-century French Art was set in Bodoni; and unsympathetic paper, uninspired typography and a cramped format hardly did it justice. Ten years later, a catalogue of eighteenth-century French Art was set in Univers, the perceptive and intelligent use of which placed the two publications a hundred years apart—in design as well as in subject.

The mutual antipathy of the artistic Establishment and Victorian avant-garde created a gap in the art market which, by the mid-nineteenth century, was gradually being filled by the private dealer. Although nowadays some deal as much with Old Masters as with young artists, the main interest of the independent galleries is still necessarily centred on contemporary works and, as might be expected, they have a fairly adventurous attitude towards catalogue design. Some private gallery catalogues are, perhaps, a little too adventurous from time to time, but the general standard is high. At times surprisingly so, for, in order to take full advantage of the ever-fluctuating art market, some dealers like to defer detailed decisions (such as writing copy) about their next show to the very last minute. Time for preparing even minimally decent typography is thus restricted, with the production budget often under similar limitations. It is greatly to the credit of both designer and printer that, not only do they produce good-looking catalogues

under these conditions, but they also deliver them in time for the private view.

The traditional first-day private view must have lost some of its importance to galleries who deal at long distance with wealthy overseas clients; for their benefit, every item in the catalogue is illustrated—mail order for millionaires in fact. Unfortunately, the printed result is sometimes less sumptuous than one might anticipate. It is not usually feasible to illustrate such catalogues in full colour throughout, and some works of art—abstract painting in particular—can appear a trifle nondescript in monochrome reproduction. A collection of anonymous grey rectangles, accompanied by an often meagre text, can limit design opportunities.

The strong design of the catalogue and related printed items undoubtedly gives some exhibitions a personality which they would otherwise lack. In any case, it is always interesting to see perceptive graphic presentation of an artistic event. However, pursuit of sheer visual impact must not be allowed to impair legibility of the text under possibly difficult reading conditions. A large catalogue is too complex to be treated merely as a box of graphic fireworks: the text requires careful typographic planning. This may involve organising lengthy prose passages and columns of classified references into a unified readable format.

Many gallery-goers do not wish to impair their enjoyment of the pictures with anything more than the essential information and this to be absorbed with the minimum of effort. The future may thus be uncertain for the printed catalogue in the age of post-Gutenberg (or McLuhan?) man where audio-visual aids will be supreme. Up to now, however, experience with pre-recorded commentaries, available in a few galleries, raises little enthusiasm. They do not provide the amount of information usually available in printed form and, while a catalogue can be taken home, a recording must remain in the gallery.

Some recent exhibitions, such as the one devoted to Berlioz at the Victoria and Albert Museum in London, have, however, included sound as an essential part of the environment. Although this particular event was not, strictly speaking, an art exhibition, it may point to a future in which gallery visitors will always be able to hear, as well as to see, art. But for the moment, printing still seems its best preservative.

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House Visits

This year's house visits have been arranged by the council of the society through the generosity of the owners.

Members may bring any number of guests. The cost per member is \$1 and \$1.50 for each guest. There are only a limited number of tickets and they will be available at the Gallery from October 1st.

The list of homes, giving owners' addresses and the architects is:

1. Mr and Mrs N. D. Hardie, 15a MacMillan Avenue, Cashmere, Christchurch 2. Architect: D. E. Donni-thorne.
2. Mr and Mrs Lyall Holmes, 48 Dyers Pass Road, Cashmere, Christchurch 2. Architect: Pascoe & Linton and Warren & Mahoney.
3. Mr and Mrs C. S. P. Nicholls, "Amwell", 166 Papanui Road, Christchurch 1. Architect: 100 years old: alterations 1920, Cecil Wood, recently restored.
4. Mr and Mrs Garry J. Treleaven, 92c Glandovey Road, Fendalton 5. Architect: Gavin Willis, H. Francis Willis & Son.

Further houses will be added to the list in the near future.

EXHIBITION OF WATERCOLOURS

An exhibition of works by Peter Noonan (Dip. F.A. Hons.) will open at the C.S.A. Lower Gallery, 4 p.m., Sunday, October 25.

He was awarded the Hay 1963 Watercolour Prize, and one-man shows have been held in Ashburton (1962, 1963), and at the Dunedin Arts Festival (1963).

After four years teaching in New Zealand he spent two years in London, visiting Europe and America. His present position is art master at St. Andrew's College.

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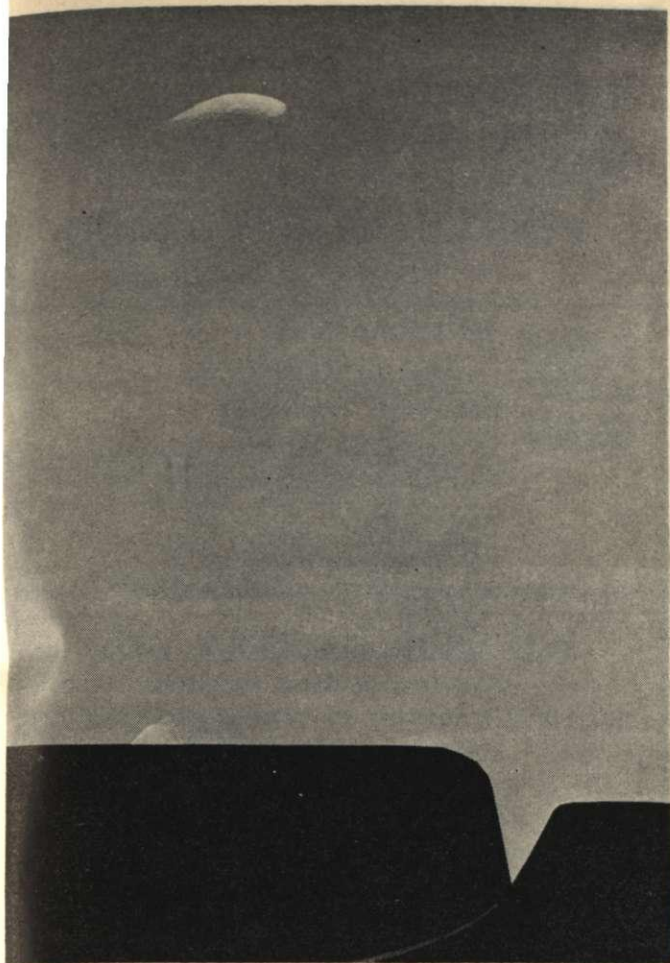
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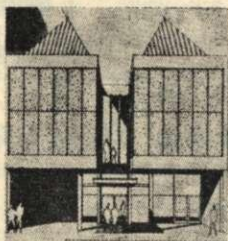
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M. R. Angelo.

Recent Purchases

The society has recently purchased for the permanent collection pictures by the following artists:

W. A. Sutton.
Barry Cleavin.
M. R. Angelo.



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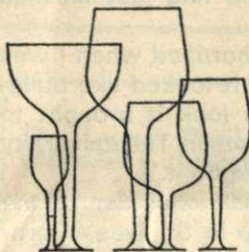
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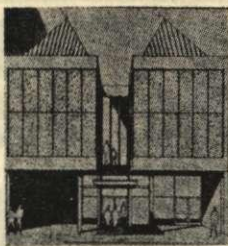
Controversy?

Barbara Hepworth, the sculptor whose work in the Auckland Art Gallery was likened to a cow's buttock by Mr Tom Pearce several years ago, was recently in the critical limelight again.

This time a 6ft high piece of her work at Lancaster University was described by students as two lavatory seats. The work cost £7000 and resembles two horse-shoes placed back-to-back. A 20-year-old student said that when he first saw the sculpture he thought it had been left by workmen who had just finished building there.

Mr Peter Henshall said: "I was horrified when I was told it was by Barbara Hepworth. It looked like builders' rubble. When I took a close look it brought to mind two lavatory seats joined together. The university authorities should never have bought it."

Miss Hepworth delivered a quick rejoinder to the criticism. She said, from her home in St. Ives (Cornwall) that she was shocked at the comparison.



Competitions and Exhibitions in other Centres

Manawatu Centennial Prize for Contemporary Art

Entry forms 3 Sept.

Receiving Day 16 Sept.

Wanganui Arts Society

Receiving Day 3 Sept.

Taranaki Art Society

Receiving Day 4 Sept.

Marlborough Art Society

Receiving Day 5 Sept.

Invercargill Public Art Gallery Society

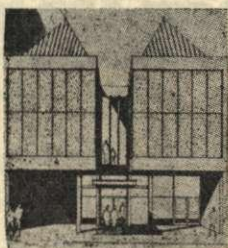
Receiving Day 23 Sept.

N.Z. Academy

Receiving Day 29 Sept.

Nelson Suter Art Society

Receiving Day 14 Oct.



End of an Era

Darwin's great-grandson, Sir Robin Darwin, aged 59, is leaving London's Royal College of Art after 22 years. For 18 years he was the Principal, and when the college was given university status in 1967 he became Rector and Vice-Provost.

Sir Robin has only one firm plan in mind at the moment—to paint.

Editor A. J. Bisley.

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PAGE TEN



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