

No. Thirty Eight July, 1971

news

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The Journal of the Canterbury Society of Arts
66 Gloucester Street
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P.O. Box 772 Christchurch

President's Comment

I am moved to make a few brief observations about art as I see it.

Art is an essential part of man's existence though at times there is a tendency to regard it as something separate from life.

Art belongs to man and must never be confused with nature. Nature may be beautiful, but it is not art.

Man is part of nature and, blessed with a rational mind, it is his mission in life to create order out of the chaos he finds around him. From sound he creates music, and speech in order to communicate with his fellow men. He creates things for his physical well-being; clothing, houses, furniture, etc., and other things like sculpture, painting, and poetry, purely for his mental enjoyment. These are the fine arts.

There is nothing truer than the aphorism, "An artist is not a special kind of man, but every man is a special kind of artist."

But though everyone is a particular kind of artist it is not everyone who wishes to practice the fine arts. People satisfy their creative urges in many different ways, and if they have the urge to paint they should be encouraged to do so. They may not achieve much but their lives are enriched by their efforts.

It is for these reasons that I have asked the editor to publish the address Mrs Burns gave when she opened the "Town and Country" art exhibition on 2nd May.

Town and Country Art Club

NINTH EXHIBITION

Ruth A. Burns, wife of Dr Burns, Principal of Lincoln Agricultural College.

Ladies and Gentlemen,

It gives me great pleasure to say a few words at the opening of this Exhibition of the Town and Country Art Club.

My allotted time is about ten minutes, and I have been asking myself what one can say about the vast subject of Art in ten minutes. It would take that long to define it . . . and then the definition would not satisfy everyone! I'm afraid that Art, like most other things, is subject to fashion, brain-washing, and ballyhoo. One has only to read the life of the famous art dealer, Duveen, or to read Aline Saarinen's account of the acquisition of the great collections overseas, and their collectors, whom she calls "The Proud Possessors", to know that a picture has great value if at one time it was owned by a king, but that it has much greater value if it happened to be owned by his mistress!

So, I shall not seek any eternal verities in Art this evening. I shall avoid philosophy and aesthetics, and shall confine my remarks to Art as a Hobby. Most of you are painters, so I speak particularly of *Painting as a Hobby*.

It is a splendid hobby, and I should like to examine it in two ways: *first, as a hobby for the individual* and *second, as a hobby for the future*, because I think it will fit into the 21st century better than many other hobbies.

Now, let me examine some of its attributes for the individual. It is *not expensive* as hobbies go: it is well within the financial reach of almost everyone . . . a box of colours, a brush, and a board to paint on are all you really need. It does not require a building, a vast space (court or playing field of some sort), nor does it require expensive dues to some organisation.

It *suits many temperaments*: both the gregarious person and the solitary worker; the vigorous type who will scale heights to paint remote and stupendous views, and the type who chooses the often unnoticed beauty of things close at hand; all can enjoy this hobby.

It is *absorbing*: it demands concentration, and takes you "out of yourself" so that you come back refreshed to your everyday problems.

And, it is *challenging*. You never quite achieve what you set out to do. You can't get on to paper what the inner eye sees. I'm sure you will all agree that there is enough exasperation and frustration involved to make it a magnificently challenging hobby!

Also, it *widens one's horizons* with endless variety: in the beginning one is happy enough if the tree one paints looks something like a tree, and the house one portrays looks reasonably like a house. But later, one aspires to achieve a little more, and to emphasise various qualities. For example: the warm glow of light on the tree and house (like a Monet), or the strong lines of the house and the tree against the sky (like a Cezanne) or the harsh solidity of their forms (like the Canadian painter, Arthur Lismore), or the absolute solitude of the field in which they stand (the type of thing Andrew Wyeth, the American painter, does so well), or one may aim for a Japanese economy of statement . . .

Gallery Calendar Subject to Adjustment

July 8 (Preview)-22	C.S.A. Open Exhibition
June 30-July 14	Maurice Askew — Water Colours
July 17 (Preview)- Aug. 3	John Turner — Sculpture
July 24-Aug. 4	John Parker — Paintings
Aug. 6 (Preview)-24	David Jackson and Lyall Hallum — Sculpture and Painting
Aug. 7 (Preview)-19	Star Schools
Aug. 21-Sept. 4	The Weavers
Aug. 22 (Preview)- Sept. 6	W. W. Cumming — Painting
Aug. 27-Sept. 12	Michael Smither — Painting
September 7	C.S.A. Fair — Building Fund
October	N.Z. Potters Collette Rands Tony Fomison Kelliher Art Prize Sister Lawrence Colin Wheeler
November	The Group R. Weld and Gregory Kane
December	10 Big Paintings (on behalf McDougall Gallery) Junior Art, Marte Szirmay

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I could go on . . . the aims of expression are many and varied, as you all know.

So far all the aims I have mentioned have been *objective*, but some painters turn their attention inward and try a *subjective* approach; for example, they may try to *express an emotion*, using line, colour and form. This is an approach where communication is often difficult, and where the *hobby teaches tolerance* . . . tolerance on the part of the artist, who feels at times misunderstood, and tolerance on the part of the viewer, who is often not sure whether he's "being had"! At times one wonders if it is wise to try to express in a graphic form abstractions of feeling that seem to be expressed more readily in other art forms, such as music and poetry. In any case, tolerance is required. Another difficult *subjective* aim is the attempt to portray *pure, abstract, beauty*. In some such paintings one glimpses overtones of mathematical progressions, of the physical laws of motion, of the patterns of crystallography. Perhaps this is one of the areas where science and art will converge. I don't know . . .

I do know, however, that whatever the approach . . . objective or subjective . . . and whatever the aims, painting as a hobby suits a wide range of temperaments, and is absorbing and very rewarding.

And now I come to my second point: that painting is a hobby that is admirably suited to the future.

Have you ever thought that as the world becomes crowded mankind will have to examine his hobbies and reassess them, particularly with relation to *their effect on the world in which he lives*. In this respect, I refer to those hobbies that shatter the quietude with noise, that pollute the atmosphere with fumes, that roil the waters, and that frighten and drive away most other living things in the area. I shudder to think of the expansion of some machine-based hobbies which encourage the congregation of rival masses of people in noisy, and seemingly endless, competition.

I like to think that the hobby of painting will fit in with the future constructively; that it will do no damage in itself, but will educate people to look, to see, and to appreciate their surroundings. I would almost go so far as to say that this hobby should be encouraged for that reason above all others.

The artist observes. His work is quiet and concentrated. Often he finds that the animals and birds soon take him for granted. (Many of you will have experienced this, I'm sure.) Usually he tries to portray the beauties of his surroundings; but suppose he is portraying an industrial city, or even a slum, he is *not adding to the problems* by his hobby.

I hope that Art Clubs such as this one will not only pursue the hobby of painting, but will also, through it, try to stimulate in others a greater awareness of the need to protect the mountains, rivers, lakes, and countryside of our lovely land, and the sea surrounding it.

In closing, I am going to quote from Henry Thoreau, the great American naturalist, who wrote these lines over 100 years ago. Their message today, over 100 years later, is more appropriate than ever, and indeed it has acquired a sense of urgency. He said:

"There is no Science and no Art of greater importance than that which teaches *seeing*, and which builds *sensitivity* and *respect* for the natural world."

Other centres

EXHIBITIONS & COMPETITIONS

Kelliher Prizes Last Receiving day
1st October

Crown Lynn Design Competition
Last Receiving day
15th July.

Hansells Prize for contemporary Sculpture
Entry forms to be completed and
posted by 31st August. Works
must arrive no later than 15th
September.

The C.S.A. Fair

in aid of the Gallery Building Fund.

I would again draw your attention to the Fair which we are holding in the Gallery on 7th September. The following members have offered to run the following stalls:

Mrs Lily Lewis, Pot plants, garden plants, etc.
 Mrs Jenny Hunt, Weaving, etc.
 Mrs Rona Fleming, Spreads for bread, etc. (this will be run in conjunction with the coffee stall).
 Miss Olivia Spencer-Bower, Portraits while you wait.
 The Potters (Mrs Doris Holland), Pottery stall.
 Mrs Gladys Keeley, Antique stall.
 Mrs John Oakley, Clothes shop for "Mods".
 All these good people will need help as well as goods to sell, and offers are wanted for volunteers to run other stalls:

Here are some suggestions:

Prints and Paintings.

Cakes, James, etc.

Xmas presents, Fancy work, etc.

White Elephant stall.

Please contact Mr Laidlaw and let him know how you can assist.

New Members

The Society welcomes the following new members:

Mrs T. L. F. Averill	Miss Robyn J. Nixon
Mrs Philippa Bates	Mrs D. O'Callaghan
Mr David G. Bradford	Miss H. M. Penrose
Mrs V. C. Burnett	Rue Pompallier Gallery
Mrs Barbara Butler	Mr and Mrs A. D. Shadwell
Mr R. E. Gunther	Mrs P. F. Sheppard
Mrs S. G. Hamblett	Mrs W. R. Simpson
Mr A. C. Knox	Mr E. J. Stephens
Mr R. M. McGlenn	Miss Marilyn O. Young
Mr Ken Kirkman	Mr and Mrs J. S. McGowan
Mr William Nichol	Mrs S. A. Loffhagen

The weavers are coming again

21st August-4th September

The second weavers' exhibition promises to be even more colourful, varied and interesting than the first. There is a distinct movement away from the attitude that weaving must look 'natural' and that nothing but handspun and vegetable dyed wool should be used. More and more spinners and weavers are using commercial dyes and are beginning to experiment with different fibres. Handspun and millspun wools can be combined with excellent results, so too, can a certain amount of commercially dyed wool give a lift to an article coloured with vegetable dyes—as will be evident in the coming weavers' exhibition.

Two new weavers will be exhibiting with the original 'Wool Weavers' group this year. They are Rosemary Fenton, whose ambitious and creative work has been seen already by many Christchurch people, and Julie MacFarlane who is showing work for the first time. The other exhibitors are—Mary Bartlett, Ida Lough, Marianne Van der Lingen, Jenny Hunt, Doreen Fraser, Pauline Pease, Philippa Vine and Suzanne Turner.

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CONGRATULATIONS

Neil Dawson for his Arts Council Award to study sculpture at the National Gallery School, Melbourne, where he will take a Master's Diploma course.

Olivia Spencer-Bower for her award in the National Bank Arts competition for her painting "Open Country" in the watercolour section.

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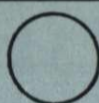
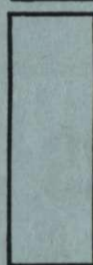
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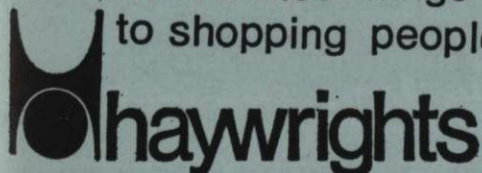
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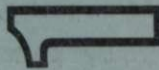
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The relationships set up between positive and negative forms when suspended incorporating elements of light and colour has concerned me. More recently I have become interested in the possibilities and implications of the 'visual pun'.—Boyd Webb

four

sculptors

now having a show (June 18-30)
in the Stewart Mair and North
Gallery of the C.S.A.
Neil Dawson, Boyd Webb,
Bruce Edgar and William Nichol



Reflected light and movement dictated by the material is the basis of my pieces in the show. A development from last years exhibition of projected light—Chromium and translucent plastics are combined with the hesitant movement of springs under tension—my thanks to Woolworths Ltd. and Alexander Plating Co.



Through the use of everyday objects, I am trying to create associations of scale, surface and space, so as to arrive at a situation foreign to the materials. I have been interested in landscapes and the relationship between similar objects in a self-defined pattern.—Neil Dawson



"... trouble with you, is the trouble with me—got two good eyes but still don't see..."

(Hunter, Garcia)

So if we can see at all clearly in this chaos—then try and show you—learn . . . don't try and confuse our efforts with a certain well-known museum-piece . . . (A . . . R . . . T)

It's not that difficult, to realize that we only make 'signs', or 'directions' and hope there's not too much reiteration between us all . . .

" . . . please don't dominate the rap*, jack . . . if you've got nothing new to say . . ."

* discussion.

(Hunter/Garcia)
GRATEFUL DEAD
—BILL NICHOL



Potters Notes

May 5th was the date of our A.G.M., a new committee was elected, a very healthy balance sheet was presented, and the good attendance was indicative of the increasing membership. The evening concluded with a lively three-way discussion on selected slides by Wyn Reed, Doris Holland and Michael Trumic, each showing different types of pottery, ancient and modern.

Many Canterbury potters will be experiencing the benefit derived from the excellent 10 day Warren Tippett School, and for the writer anyway the two-day session of solid work was most rewarding. Concurrent with this event we had in town visiting executives of the Society of N.Z. Potters, here to confer on the forthcoming national exhibition, and other affairs of state. Mesdames Wyn Reed, Rosemary Perry and Nola Barron are to be thanked for their splendid hospitality on this occasion, with special reference to Wyn Reed, who housed and looked after Warren Tippett during the course of the school. Other services by various members of the C.P.A. are also to be gratefully acknowledged. We would like to congratulate Yvonne Rust on the well deserved success of her recent Wellington exhibition, and Dennis Hadfield, who has also had a show in the capital.

Plans for the 14th National Exhibition at C.S.A. Gallery in September are becoming more tangible, and we would like to point out now a few items of interest. On Friday evening, the 17th September, the day before the opening of the show, Mrs May Davis, of Crewenna Potteries, will give an illustrated slide lecture entitled "Impressions of Peru", in the Museum Lecture Theatre, admission 50c. This talk will be of great interest to those who enjoyed so much the exhibition of Peruvian crafts shown here recently, and will be for both public and potters. Another feature of the exhibition will be an extremely attractive raffle, offering the following prizes—1st, Len Castle plate; 2nd, Crewenna lidded jar; 3rd, Warren Tippett pot. These three potters (Harry Davis from Crewenna) will be our selectors, and they will also be guest exhibitors. Finally, a note on the arrangements for opening night, Saturday, September 18th, when guests will have the opportunity of "first in" to see and purchase the best studio pottery made in New Zealand. A cover charge of one dollar is the usual practice at National Exhibitions (held in rotation at the main cities bi-annually) and tickets will be on sale at a later date. Further information on the 14th Exhibition of the N.Z. Society of Potters will be given in the next *News*.

Good potting, Potters!

P.S. A few forms for application to New Zealand Potters' Society membership are still available from Mr E. Oliver, Box 350, from Mrs Pam Morten, 58 Acacia Avenue, or from the Gallery. Pots and forms to be sent to Neil Grant, 8 Campden Road, Mt Albert, Auckland, by 15th July. Remember that this year, new members are not being selected at the time of the exhibition.

The downstairs selling gallery

Suggested hanging arrangement.

The downstairs selling gallery has proved so popular that it is swamped by the number of works to be shown. In order that all works can be hung properly the following system will now operate.

A maximum of 26 large paintings or 52 small paintings can be hung at one time. The date when each work was hung will be recorded and any new work brought in will replace the works which have been up the longest. The Gallery staff will notify the owner of a work when it is taken down.

PAGE SIX

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The pace of New Zealand design

Industrial design has come a long way since its first stirrings in New Zealand twelve years ago.

It was in 1959 that the New Zealand Society of Industrial Designers took its first faltering steps in Auckland as a designers' professional organisation. In Christchurch in the same year a gathering of architects, graphic designers, typographers, design educationists and one lawyer banded themselves together as DANZ, the Design Association of New Zealand, whose avowed purpose was to ensure the setting up of a formal design council. At the same time at the seat of Government and Department of Industries and Commerce was becoming aware of the eventual economic necessity of establishing such a body to assist the quality improvement of products made in New Zealand.

These developments were taking place in independently of each other from a common recognition of the opportunities that a young manufacturing industry, beginning to get into its stride, was presenting. It was obvious that New Zealand was going to be able to make it, but could it make it well enough to satisfy the increasing sophistication and design consciousness of competitive markets abroad? Here was a unique opportunity to do the thing in the right way from the start—to use all of our skills to produce goods that in design and quality could equal products with such enviable reputations as those then being produced by Denmark, Sweden and Switzerland.

The dream hasn't yet come true and it probably won't in just this way. But with too great a stretch of imagination and with a great stretch of purposeful effort New Zealand could by the 1980s or '90s become recognised abroad for the pre-eminent design quality of its manufactured goods, especially those which are not only of high quality but are highly specialised and consequently produced in limited runs which best suit its particular industrial structure.

We have the skills. We need only to recognise them and use them all. In fact we must, if our standard of living is to survive.

Accordingly, the industrial design picture has changed somewhat in the last twelve years although, for some radically enough. The New Zealand Society of Industrial Designers is now a national body organised on a regional basis. It is becoming involved with design schools in setting relevant standards of design education, and with higher standards of professionalism and service to the public.

DANZ is no more, having considered its aim achieved, and the three year old Industrial Design Council set up by Government is now making an impression on a manufacturing industry which has more than doubled its output since 1959.

Things are moving. In a short time the Council has defined and is in the process of accomplishing a variety of objectives. Foremost amongst them is Design Index, an incentive scheme to encourage manufacturers to improve the quality of their goods. Those products which pass an exacting evaluation conducted by the Council earn the right to display Designmark, the Council's recommendation to the buying public. Products not making the grade are required to be brought up to standard and various kinds of advisory assistance are available. The most effective is Designer Service, which brings manufacturers and designers together into a productive working relationship. Designscape magazine, seminars, workshop courses, exhibitions and other information services provide manufacturers, retailers and the public alike with up-to-the-minute information on design and quality and the techniques needed to attain them.

As a result of all these activities design consciousness is generally increasing, designers are becoming more central to the needs of the industrial community, and exporters are beginning to find that Designmark products are preferred by importers abroad.

The pace of design is quickening and the dream is on. Geoffrey Nees FNZSID, Director, New Zealand Industrial Design Council.

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