

news

No. Forty November, 1971

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The Journal of the Canterbury Society of Arts
66 Gloucester Street
Telephone 67-261
P.O. Box 772 Christchurch

President's Comment

The success of the C.S.A. Fair was undoubtedly due to the splendid work of the stall holders and their helpers. It was obvious they all enjoyed themselves even though it was too long a day. Visitors to the gallery had the added pleasure of seeing demonstrations of spinning and weaving, flower arranging, and pottery. The demonstration of traditional Maori weaving by Mrs Royal deserves special mention. The articles she made were mostly bought before she had finished them. It was also a busy day for Olivia Spencer Bower whose "Portraits while you wait" were eagerly sought after.

Yes, it was a great success, the only contretemps being the accidental sale of Barbara Fowler's elegant hand-tailored cloak, at the last moment, by a high powered sales woman to a somewhat reluctant buyer—for 20 cents.

But miracles still happen, and by a lucky chance the high-powered one recognised the buyer in the city some days later, and after explanations, the story ended happily with the return of the cloak to its rightful owner.

The day's takings amounted to over 1200 dollars net and this is more than sufficient to cover the cost of the alterations for the Lounge gallery downstairs.

To all those helpers, and others who so generously supported the fair I offer the Society's thanks.

* * * * *

I would remind you of two imminent events. (1) The house visits on 30th October, for which tickets are available at the office. (2) The Lecture by Colin Wheeler on 27th October at 8 p.m. Mr Wheeler is a member of the Society whose books on New Zealand sheep stations are an important contribution to our cultural background.

* * * * *

These are the last comments I shall be making in "News" as president of the C.S.A., as I will not be accepting nomination for the Presidential chair when elections come up at the annual general meeting in November.

I first joined the C.S.A. when I started at Art School in 1928. Those were the days when membership was around the 400 mark and the only exhibition—"The Annual Autumn"—was one of the social events of the year, with all the ladies in new long frocks and all the men in black or white ties.

The following year I was elected a working member and had one painting hung. A friend gave me a champagne supper party in honour of the occasion. I felt I had arrived. A stranger bought my picture, so that was further proof.

At the next "Annual Autumn" I sold another painting—again to a stranger—and I was more convinced than ever that the world was just waiting for artists like me.

I've learned a great deal about art since those days—and am still learning.

To see and to study the great masters is a rich and rewarding experience, for one is humbled in their presence.

It was Longinus, the Greek scholar, who said: "A masterpiece is the echo of a great soul"—a statement as true today as it was over two thousand years ago.

Much modern art is strange and I am moved to quote from the writings of Goya (an artist with 'a great soul') who wrote "Fancy abandoned by reason produces horrible monsters: united with it, she is the mother of all the arts and origin of its wonders." That of course is, and always will be, true.

And so I end this column. No one in this world is indispensable for there are always capable hands to carry on, and I wish them well.

John Oakley.

New Members

The Society welcomes the following new members:

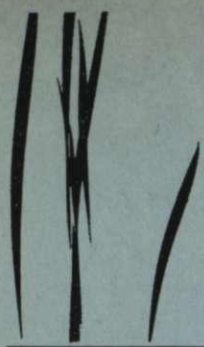
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Mrs K. M. I. Anderson
Mr Michael Ebel
Mrs L. Simmance
Miss E. M. Chapman
Mrs A. B. Mackenzie

A Look at America

Having recently spent a little time in the United States I was called upon by the Newsletter's editor to give a brief account of art in that country. If I didn't exactly meet his request with an eager—"I thought you were never going to ask", reply it was mainly because it brought to mind a disturbing image of the vast complexity of that country's art pageant. In addition the task of summing up the situation in any adequate way seemed hardly possible—especially after so brief an encounter with it.

A short time ago, however, a well respected Canterbury painter did offer me his opinion. "American painting," he said, "can be described as the by-product of the largest psychiatrist's couch in the world." Of course this type of comment—sweeping, if tongue in cheek—tells us no more than would a similarly two-dimensional statement to the effect that America is the land of all things bright and beautiful. Anyway how can we lump American art together and call it all an aberration or even alternatively a type of revelation? One thing you quickly become aware of is that the

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work being done in say, Los Angeles and Washington, differs in some noticeable ways—attitudes towards colour and content are for instance hardly similar. In New York, still I think the nerve centre of Art, one becomes aware of intensity and diversity, of mediocrity, but also of the goodness of good art. If there are more therapeutic couches there than anywhere else we must remember also that the anxieties and pressures of a locale which may injure some can be a stimulus to others and a factor contributing towards a pinnacle in creative energy and achievement. In any case New York held a considerable attraction for me. Of all the places I visited on my study leave it was the one I was most keen to get to and the one I was most reluctant to leave. In the recent past it was Paris that had a strong appeal for artists—they flocked there because it was where the action was and making one's name there meant making it simultaneously everywhere. One can't however escape some feelings of scepticism as more and more of the World's prestigious exhibition space becomes occupied by American Art. And as Patrick Heron points out in his article "The two cultures" (Studio International December, 1970) even English art writers now use the example of American not English work to illustrate this, that or the other general point. But is it after all just a giant takeover by Madison Avenue publicity techniques rather than by a substantially good art? I personally doubt it. Much as we suspect other people's talent it is not really possible for me to believe that it's all simply a case of the Emperor's new clothes. Of course the Americans do have a capacity, surpassing anyone else's, to promote themselves. Promote may sound a dubious word to use in the high-minded context of art but they do it surely enough and the artists don't complain for they are worldly enough to enjoy the celebrity treatment as happily as anyone. So for many reasons, including self-advancement, artists migrate, to New York—in particular. A number of them are very good and thrive on the competition and exhilaration of that great centre. Indeed where else would these artists be forced to stretch their creative resources to such limits in order to be noticed? I don't, naturally enough, speak for everyone for certain talents do ripen in the tranquility of remoter places. What I've said will probably appal those who see art as a gentle type of social sedative best made in a quietness removed from the more brutal aspects of modern living. Such a person would doubtless find America (especially New York) art loud and vulgar. Others, like myself, will regard it differently, believing that the landscape of today's citizens, whether they like it or not, is the city pavement rather than the open fields and the stars they gaze at are only neon lights and flashing road signs. To me the raucousness and noise of the world's nerve centres has within it something which the major artist craves for and the further he goes from this intensity of living the less he will be in touch with the nourishment he needs to feed upon. Let me hasten to add that I am not overlooking the fact that as an artist matures and gets a clearer view of what his work is about he does sometimes move away from the heart of activity—both Pollock and de Kooning did so without apparently suffering a weakening of their inventive powers. Nevertheless I have the impression that it is in the New Yorks of this world that the major moves are made. While most of us may sit back and complain about the noise some will rejoice in it and strive to add a bit of their own.

D. Peebles.

Exhibitions in Other Centres

Manawatu Prize for Contemporary Art —
Printmaking 1971.
Last receiving day 27th October.

Taranaki Society of Arts Annual Exhibition.
Last day for entries 10th November.

Gallery Calendar Subject to Adjustment

(Subject to Adjustment)

To 7 November	Kelliher Art Prizes.
To 7 November	Colin Wheeler Painting.
12-27 November	Reg. Weld and Gregory Kane.
13-28 November	The Group.
4 December	Liederkrantzchen Concert.
5 Dec.-12 Jan. 1972	10 Big Paintings (on behalf of the McDougall Art Gallery).
1-19 December	Marte Szirmay Sculpture.
11 Dec.-3 Jan. 1972	Junior Art Saturday Morning Classes.
23 Dec.-20 Jan. 1972	Association N.Z. Art Societies Tour Exhibition. Reproductions Early N.Z. Paintings.

1972 Calendar to June —

Manawatu Prints, Cranleigh Barton, Philip Clairmont; C.S.A. Annual Autumn, Art School Drawings; National Road Safety Posters, Carl Sydow, Peter Mardon, Susan Chaytor, Tom Taylor; Architects, A. R. Pearson; British Painting (on behalf of the McDougall Art Gallery), Quentin Macfarlane, John Reed and John Parker; Michael Eaton, C.S.A. Graphic And Craft.

Exhibitions mounted with the assistance of the Quen Elizabeth II Arts Council through the agency of the Association of N.Z. Art Societies.

The Group '71

The visual arts, among other attributes, share one thing above all in common with the other creative arts: they function and develop like living organisms. Sometimes they react immediately, even violently in their own terms to the kaleidoscopic human situation; sometimes they throw themselves headlong into the forefront, producing images which expound on the visual level what is experienced in other levels of the conscious or subconscious; sometimes they withdraw from the lists and pursue an intellectual discussion with or without external stimuli, the total concern of the creator being the terms proper to painting, sculpture and other two or three dimensional statements.

New Zealand artists have inevitably reacted individually, nationally, or to international movements, and the Group surveying the scene endeavours through the work of its members and specially invited guests to introduce annually to the Christchurch public some idea of what has been happening throughout the country during the year.

Difficulty has been encountered on occasion in limiting the number of guests so that a representative showing of each person's work may be made in the exhibition space available. Generally no selection of guests' work is made by members—the artists are chosen, and the works displayed are entirely their own concern; on rare occasions some works submitted have had to be excluded, on the grounds of the physical limitations of gallery space only.

This year, as a change and to give an over-all theme to the show, a smaller number of guest artists has been invited, and it has been limited (in painting) to a handful of ex-Canterbury School of Art painters with the object of reviewing the changes and developments that have taken place in the work of those who some years ago were familiar to us. The exhibition itself was becoming unmanageably large and as is the danger with shows of a mixed type, difficult if not impossible to present as a coordinated spectacle. We anticipate in consequence that this year's Group show will be easier to hang and be much more effectively presented than has been the case in one or two recent shows. Other themes will be considered in future years, such as the choice of practitioners in various schools of thought or movements, to give clarity of purpose each year, rather than a heterogeneous collection.

Among the guests this year are the Frances Hodgkins Fellow for 1971 Marte Szirmay, Greer Twiss, Jim

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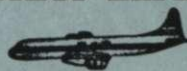


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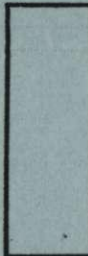
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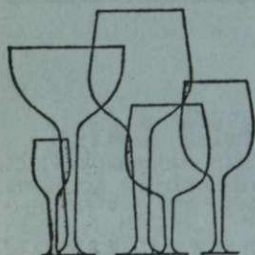
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PAGE FOUR

Allen, Tony Fomison, Annike Borren, Edward Bullmore, Alistair Nisbet-Smith, Susan Skirman, Tom Kreisler, Gudde Moller, Pauline Pease, Iris Hughes-Sparrow, Julie Macfarlane, Doreen Fraser. **W. A. Sutton.**

House Visits

The Sutton House was a simple problem of planning. Essentially it is a Cape Cod plan to which is attached a studio suitable for working upon large canvases and for portraiture. The house form was an interesting sculptural problem made the softer by a now mature and beautiful garden.

Mrs Lyall Holmes.

This house originally of 1400 square feet was built in 1955 and was designed by Pascoe Hall & McKenzie. Features are the 1st floor balcony and the split level site access off a half landing.

Messrs Warren & Mahoney added to the lower front two years ago, giving it a large family room of interesting proportions.

Mrs V. Muling — 25A Cornwall Street, Christchurch 1. The cottage at 25A Cornwall Street was built early this century on the foundations of a house that was burnt down.

In 1910 Mr and Mrs G. Biggs bought the property then comprising the house, outhouses and about two acres of land. Two large walnut trees were already there but Mr Biggs planted more smaller trees and an orchard. In 1953 Mr and Mrs V. Muling bought the house and about three-quarters of an acre of land. They altered and added to the house and designed the garden themselves round existing plants, drawing together a wisteria and an old climbing rose with a curve of pillars and a pergola over a rock garden and a tiny pool. They took out some of the fruit trees and planted shrubs and other trees to add to the seclusion of their inside section.

The two old walnut trees have invariably influenced the development and shape of the present garden.

Reg Weld

Exhibition 12-27 November

Born in Christchurch. Studied art at St Andrew's College and Part-time at the Canterbury School of Art. Began working seriously in most mediums eight years ago. Enjoys his art, painting mostly in oils and during the last two years working in prints and collage. Became a Working member of the Canterbury Society of Arts in 1967 and has exhibited annually, including the Combined Show and the Prints and Crafts Exhibitions. Has exhibited in other centres and has sold works privately in Australia, Canada and England. This Exhibition exploits some possibilities with Styrofoam or Styrene and the combination of the Print with Collage materials.

Laurence Karasek

Almost as though through the looking glass Laurence Karasek terminated his appointment at the School of Fine Arts on September 30th and took up a post as Visiting Professor at the University of Denver School of Art on October 4th.

Laurence Karasek was often the centre of controversy here as anyone may be who shared his energy and uncompromising attitudes. The Stewart fountain was a sad example of confused direction and qualified support for sculpture by the municipal authorities. Some time elapsed before the fountain was maintained and this neglect is no spur to other similarly motivated patrons. The same neglect appears a likely prospect for the most popular children's playground in Christchurch which Karasek designed and partly furnished with original sculptural play forms all of which originated from his studio in the lifeboat shed at Redcliffs. He left New Zealand with the satisfaction of knowing his current exhibition in the Lett Gallery was pre-sold—a dimension of

successful exhibiting which if controversy is another then most of his past exhibitions were as successful. Cabinet approval has not yet been given to the making of his Airport sculpture but it is possible that it could be fabricated from working drawings.

Laurence Karasek has been instrumental in keeping sculpture in the public eye through his work and his lecturing outside the School of Fine Arts. Within the school he developed a very effective part of the Basic Studies course which for sculpture students at least has been a most valuable beginning.

There is no doubt he will continue his success in Denver.

Tom Taylor.

Colin Wheeler

Your Editor has asked me to write something about my book and the coming exhibition. The subject is such a wide one that the problem is knowing where to begin.

A book like this takes over your life, consumes all your thoughts and energies. The fascinating thing is the sheer diversity of the undertaking. . . . There is the painting. Yes, you could begin by saying it is a painting venture. Yet there is to be more drawing than painting, and a great deal of writing to be done. It is our job (and I must include my wife) to be curious about everything on the property, to delve into the past, to probe below the surface yet keep up with present day activity. It means long hours in the open, often from daylight to dark. Evenings are spent in research, in discussion and writing. There is a job for every hour and for every type of weather. It is tiring . . . but totally absorbing.

Technically, our greatest handicap was a stipulation by the publishers that paintings be upright in format. Most outdoor subjects call for a horizontal shape, and the manhandling of subject matter called for much patience and ingenuity. Discretion was vital. While artistic considerations demanded certain changes, caution replied that it would be unwise to re-locate the cookshop nearer to the men's quarters, or to remove the cattle-yards because their position was aesthetically wrong. And that steep face to the west is part of the anatomy of the landscape and cannot be pushed about.

It all calls for compromise of one sort or another . . . subtle mergings, additions, changes in emphasis. Never easy, always open to criticism. Yes, from one viewpoint or the other, this search for the subject, the tension between what was there and what could reasonably be adjusted was always very close to the surface.

Like most of us, I have my own preferences in subject matter. In the painting field I was seldom able to exercise a completely free choice. We made a rule that the subject should represent the property as completely as possible. Thus an intimate corner, no matter how exciting visually, was not allowed to compete with a composition that gave a broader idea of the station scene. So it was that the wide vista, with all the traps inherent in such subjects, was often the final choice. The greater part of the work lay in the field of drawing. Here more freedom was possible, the choice became a personal matter. Through my drawings, station people took fresh interest in objects they had walked past for years. Perhaps it is the function of an artist to underline the curious nature of ordinary things.

A word about the biro. I don't know how many artists use this tool, but I have found it to be a lively, satisfying and sensitive medium. Yes, it has limitations—you must work small, you work hard for your tone, it is temperamental at times, and you can't rub out. The last factor I enjoy. The finality of the line acts as a spur. You become trained to look, analyse, draw, in that order, with more time being spent on the first two than on the third. I even drew heads in biro, the acid test. I recall now that I turned to biro when it became obvious that my early pencil drawings were receiving so much handling that they were almost defaced by the time they reached home.

Finally, a brief word about the exhibition. It has been

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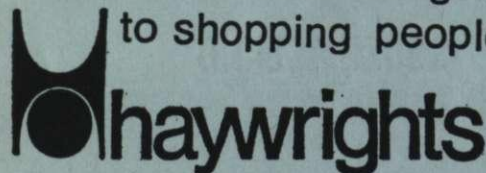
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arranged so that the paintings and drawings produced on each station are grouped together. The twenty properties can thus be seen as units. Apart from this wider consideration, those who wish to compare the differing techniques of biro, and pen and brush, will be in a much better position to do so.

CORRECTION

COLIN WHEELER exhibition will be opened by Mr PAUL PASCOE, not by Mr JOHN PASCOE as stated on Mr Wheeler's invitation.

Potters Notes

With the highly successful opening of the 14th N.Z. Potters exhibition on 18th September, nearly nine months of preparation were over, and everyone concerned felt wonderfully free to enjoy the weekend planned for the entertainment of visiting potters. The May Davis lecture was attended almost to capacity, and we spent an enchanting evening wandering in remote parts of Peru. On Saturday, the Rangiora Group invited all potters to a barbecue and outdoor firing. On Sunday, a beautiful bright spring day, about 50 potters met for lunch at the Sign of the Takahe, after the Annual General Meeting of N.Z. Society of Potters, held in the lounge at 10 a.m. In the afternoon, at the C.S.A. Gallery, a near-record number of people flocked in to visit the exhibition, which has sustained throughout, considerable public interest. Thanks are due to those who, during the previous weekend, housed and entertained the three selectors—Harry Davis, Len Castle and Warren Tippet. We would like to thank everyone who has helped in any way towards the mounting of the 14th Potters exhibition to close this weekend with nearly all pots sold.

It is to be noted with much regret that Mrs Pam Morten, our very excellent Secretary, has tendered her resignation, after two years of willing and efficient service to the Canterbury Potters Association. Our thanks to Mrs Morten, and to Mr Derek Higgs, who has kindly consented to be acting-Secretary until the May Annual Meeting. His address and telephone number—Mr D. W. Higgs, 49A Memorial Avenue, Fendalton. 516-026.

If you read this before the 27th of October please do remember that this is the evening when Don Peebles will be our guest speaker at the Hard of Hearing rooms in Victoria Street—Wednesday, 27th October.

Doris Holland.

Ten Big Paintings

The special exhibition which was organised for the re-opening of the City of Auckland Art Gallery earlier this year, will be shown at the C.S.A. Gallery during December.

The exhibition of **Ten Big Paintings** is being brought to Christchurch by the Christchurch City Council's McDougall Art Gallery as part of its programme of temporary exhibitions for 1971.

This is the first time that New Zealanders will have had a chance to see paintings done in this country on such a large scale.

Ten painters were selected, each to contribute a work of around 200-300 square feet. It was felt that there were painters who would welcome the opportunity to work on such a scale and were capable of doing so. It was also thought that such an exhibition would be of interest and value to architects and others who could appreciate the use of large scale works in new building projects.

The painters represented are Robert Ellis, Colin McCahon, Michael Eaton, Don Peebles, Wong Sing Tai, Milan Mrkusich, Ralph Hotere, Don Driver, Pat Hanly and Ross Ritchie. The paintings are each ten feet high and range in length from fifteen to thirty feet. Canvas has been used in each case and for practical reasons, each work is in sections of ten feet to facilitate transporting and hanging.

Helen Escobedo

Not surprisingly, for a native of the land where social realism made a strong impact, Helen Escobedo demonstrated a sensitivity about the 'role' of art where a country's priorities conflict in poverty and privilege. Art enriches and in a barren land draws its colour from the everyday brilliance of the market place. Her sculpture is a vehicle of colour, a play of form shape and colour shape that is very much a 'sign' language. Indeed her Auckland commission executed during the recent Festival Sculpture Symposium is in situation and form, a sign—a navigational lead mark on Fred Ambler's Lookout. But within the work she has included play elements for children, evidence that she feels there may be a use justification for sculpture as well as the singular sculptural function.

The building of her house made for an entertaining description of both the sculptural concept and the method of construction which no doubt alarmed some architects. However her idea of a house as a village is attractive. A sculptured unity of compatible elements, the room 'houses' have much in common with the area vernacular and are situated above a habitable lava bubble cave. This 'useful' sculpture precedes her involvement with a real village project where she will act in much the same capacity as did Victor Pasmore for a new miners' community near Durham. She is also to work with a notable Mexican architect in providing, for a fast developing provincial city, urban foci such as arcaded plazas and 'element' symbols on the main approach road—the latter much more for the visual relief of the city's occupants than, as in the Olympic way, sculpture arrogantly indifferent to the plight of the nearby squatters.

Because of a delay in the fabrication of her Auckland commission we were fortunate to have Helen Escobedo here, if only for a few days. Her personality and energy, which have contributed to much to the success of the University Gallery of which she is Director, and her generous disposition of time meant that while here, she was a most rewarding guest. She met with sculpture students, architects, a theatrical group, gave a very entertaining lecture, twice visited the C.S.A. Gallery as well as the McDougall Gallery and Museum. She saw a sculpture student exhibition, L. Karasek's playground sculpture, a number of recent buildings, and travelled to the mountains. A travel grant from the University and the hospitality of Mrs Nola Barron ensured the success of Helen Escobedo's visit.

Auckland Seminar

1971

In late August Paul Soldner from Colorado came to Auckland. His visit was sponsored by the Auckland Studio Potters, who took advantage of Mr Soldner's Australian tour to divert his journey to include a week-end workshop in their city. Mr Soldner did not so much lecture; those present absorbed impressions by a type of osmosis, although he answered questions very fully.

A film evening was presented in a skillful manner. Mr Soldner is a fine photographer and sensitive of the relationship of his environment to his work. He used two projectors, fading the image from one into the other, so that a mountain dissolved into a pot, a figure into a decoration, or flame, rock or cloud, in turn, revealed some facet of the quality in a pot. Complex and compelling, these expertly integrated images provided the most stimulating view of this potter and his work. A short movie of Mr Soldner at work gave a kaleidoscopic impression of his surroundings and technique, but left the viewer a little dazed. To a potter, the single frame image or speeded action technique used frequently, was so distracting that the film worked only partly as a documentary and only partly as an art film.

But I am grateful to have seen even these snatches, and on reflection the overall impression emerges

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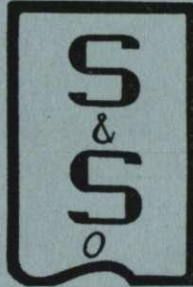
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Rue Pompallier Gallery Akaroa

Gallery Activities (Subject to Adjustment).

October 24 (Preview)—November 13
October Exhibition.

November 7

Concert 5–6 p.m. Madrigal Singers of Christchurch
Teachers College.

November 14 (Preview)—November 28

Jeffrey Harris — Paintings.

December 5

5–6 p.m. Open Air Concert by CSIM Orchestra. Con-
ducted by Louis Yffer.

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SUMMER HAIRSTYLES

David Bradford and a team of stylists are presenting their new range of Summer colours and styles on Wednesday, November 10th, at 8 p.m. Shown will be two original and exclusive techniques, "Tortoiseshell" and "Flashing".

Also shown with these two fashion colourings will be World Champion Colin Lewis's "Pebbling" and a summer favourite "Sunstreak". As in fashion and art, almost anything goes! The same applies to hair-styling, and David Bradford and his stylists will be presenting "Hair Fashions of the World", an exciting variety of styles representing every major fashion force.

Cashmere Gallery

12 Colombo Street
at the foot of the hills
for

Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps

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of a quiet, intelligent, creative human being, totally involved.

During the workshop, attended by between 50 and 60 potters, Mr Soldner showed six pots, destined for Australia, and demonstrated the various techniques involved in throwing the enclosed forms and adding collars of clay for neck and base. After biscuit firing, pots were decorated with engobe, stains oxides and glaze and fired in an oil-fired raku kiln. When they had reached red heat they were removed from the fire and placed on a bed of combustible material with a container inverted over the top and sealed. On cooling, these pots revealed a smoked grey body and bright flashes of glaze.

His pots were modern yet ancient, strong and gentle, controlled, but not contrived. Yet they were not ambiguous. They ranged in size from eight to twelve inches, although some shown in slides were obviously quite large, but the size was not relevant. They were small pieces of a large concept. His unashamedly literal translation of the modern female figure into either decoration or form in some pots and the primitive appearance of the fired clay combined the 20th century with a timeless quality.

If he believes that the hardest challenge is to discover a pot that will add to the history of potting, in his work he has succeeded.

Nola Barron.

Sculptors Group Outdoor

The Sculptors Group will exhibit works on the river-side gardens of the Provincial Chambers from October 15th to October 30th. Those exhibiting works include Carl Sydow, Rosemary Muller, John Turner, Neil Dawson, Laurence Karasek, Boyd Webb, Bruce Edgar, David Brokenshire, Greer Twiss, John Doudney and Tom Taylor. A small exhibition of prints, drawings, etc., by these sculptors will be mounted in the C.S.A. Gallery at the same time.

Junior Art Exhibition

An exhibition of work by the children attending the C.S.A. Saturday morning Art Classes will be held at the C.S.A. Gallery from the 11th December. The classes are divided into two age groups, 8-11 and 12-18.

The classes have been run on as broad a basis as possible, by introducing the pupils to as many methods of working and means to a general education in visual awareness as we can. Therefore the emphasis has not been on training the pupil to gain proficiency in one area of artistic expression, but to initiate or retain an interest or awareness of the possibilities, so they can gain visual and practical confidence in dealing with materials and their results.

The exhibition will include painting, printing, drawing and photography, also three dimensional work in the way of carving, modelling and construction.

Greetings

The Office wishes all Society Members the Compliments of the Season and thanks all those who have helped so generously in various ways with the running of the Gallery.



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