

No. Forty two March 1972

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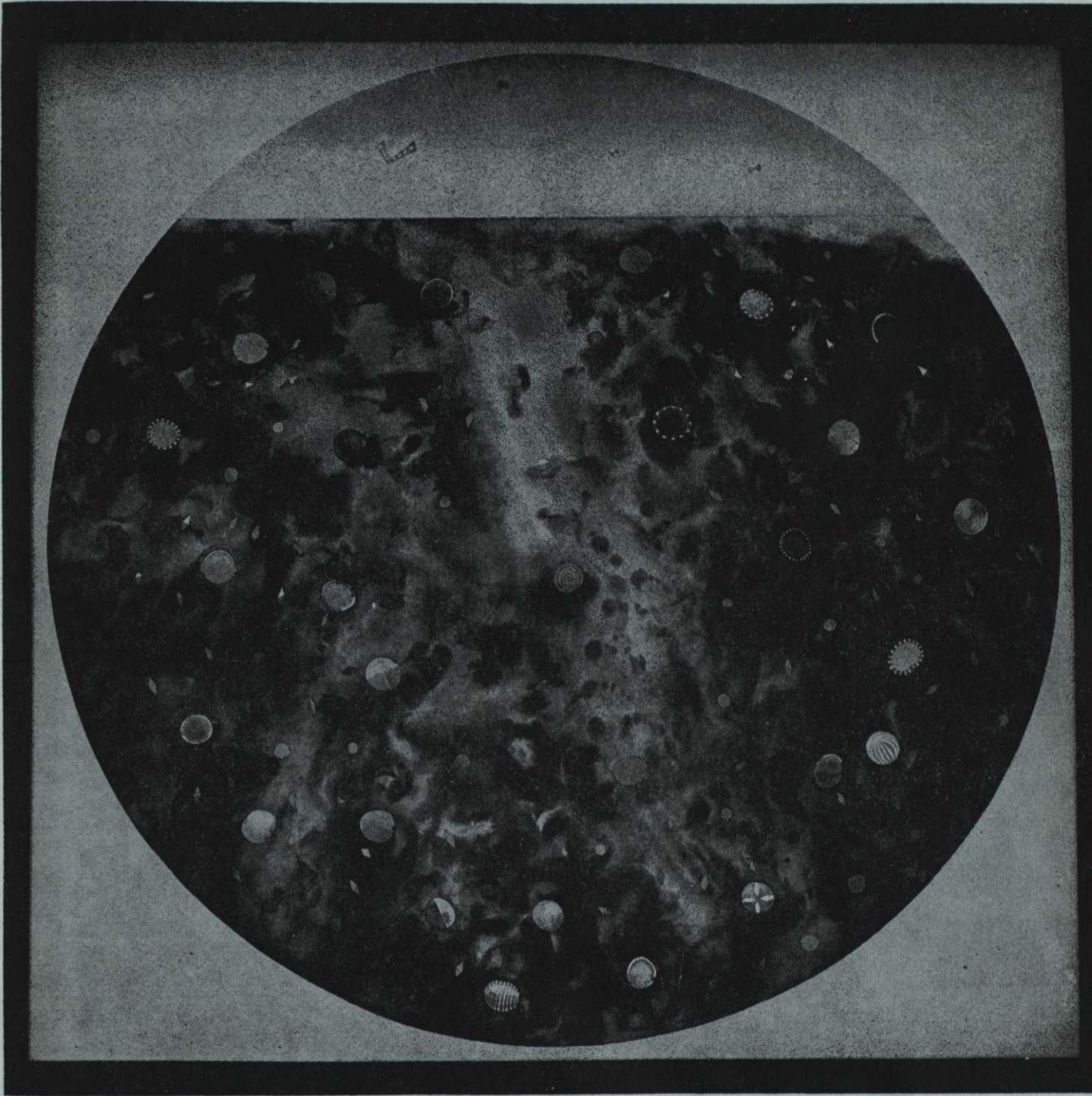
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news

The Journal of the Canterbury Society of Arts
66 Gloucester Street

Telephone 67-261

P.O. Box 772 Christchurch



Gary Tricker *LANDSCAPE* A Watercolour. A recent purchase by the C.S.A.

Gallery Calendar Subject to Adjustment

March 3-13	Art School Drawings	May	Institute of Architects Quentin MacFarlane Keith Reed and John Parker Phil Clairmont
March 4-16	National Safety Posters	June	Benson & Hedges Art Award Michael Eaton C.S.A. Graphic & Craft J. V. Moore
March 2-17	Brian Holmewood and Elizabeth Hancock	July	Joanna Paul Alan Clark & Barry Sharplin Graham Barton Rosemary Muller Selected Exhibition John Coley
March 16-28	Carl Sydow (sculpture)		
March 18-April 3	Peter Mardon		
March 19-April 3	Fritz Krijgsman		
March 30-April 13	Susan Chaytor		
April 5-16	Tom Taylor (sculpture)		
April 16-30	C.S.A. permanent collection (two showings)		
April 18-May 15	British Painting (for McDougall Gallery)		

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Calendar (continued)

August	Star Secondary School Louise Lewis Louise Henderson Tony Geddes & Johnathon Mane Olivia Spencer-Bower
September	C.S.A. Spring Exhibition Ernest Kalnins
October	Building Fund Fair Valerie Heinz J. Harris Paree Romanides Colin McCahon
November	Town & Country The Group Doris Holland
December	C.S.A. Open Helen Rockel Junior Art Class

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

New Members

The Society welcomes the following new members:

Mrs M. B. Banks
Miss Beverley C. Burrows
Mr and Mrs S. T. Day
Mrs Eva Ellis
Mrs Alison M. Emerson
Mr and Mrs N. R. Fitzgerald
Mrs M. D. Jackson
Miss Janice R. A. Jackson
Mrs Annie Koetsdyk
Mr J. N. Nacey
Mr Gordon J. Sharp
Mrs Lynne Zylstra
Mr Colin F. Cameron
Mrs Doreen C. Swift
Mrs M. R. Richards
Mrs M. J. A. Bulfin
Mrs Joan Van Rooyen
Mrs J. L. Sisson
Dr. Wendy Low
Mrs D. J. Studholme

Change of receptionist

We regretfully say goodbye to Mrs Jill Goddard
as receptionist and wish her well in the art career
she has begun at Ilam. Mrs Joanna Mowat, also
interested in art, has taken over the position.

Correction

In our January issue John Trengrove's name was
omitted from the Council; our apologies to him.

Gallery Hours

Monday-Thursday: 10 a.m. - 4.30 p.m.
Friday: 10 a.m. - 7.00 p.m.
Saturday & Sunday: 2 p.m. - 4.30 p.m.

Bob Munro

"'In I go', says Bob Munro." Words that have stayed in my ears back from many years ago—uttered by a gun shearer as he finished the last leg of the shorn sheep and dived into his catching pen to bring out the next one. And it was all practically one movement and, as he passed through the swing door of his pen, he maybe smeared his towel across his sweating face—for he was working. Believe me, he was working and the words seem appropriate to work, and it comes to me they're good words for the C.S.A.—word that inspire us to work—"In I go"—Bob Munro had been a gun shearer too, I guess.

Well we, every member of us, must work for this Society if we are going to continue to move forward—that is: **get our mortgage paid off, finish building our gallery**, for we have 1300 feet yet to develop, and **extend our activities**. In short, we must do our thing, to wit: "Promote the study, practice and cultivation of the fine arts and encourage the production of works of art." (Memorandum of Association.)

We may here note that, in our field of endeavour, we are fully complementary to the McDougall Gallery and work harmoniously with Mr Brian Muir with whom there is full accord.

The C.S.A. has come, of course, a long way since the days when it held one exhibition a year and more particularly since the new gallery was opened in March, 1968.

"From the beginning of this year on the first of October, 1971, we have had in the Gallery eighteen exhibitions and have another thirty-one booked in on our calendar up until 30 September, 1972. This considerable programme of exhibitions plus the routine running of the office is dealt with by a Secretary, and Receptionist and an Exhibitions Officer who is on part-time. Now, in times of a stress, this mini-staff which, perforce, must run the gallery on a mini budget, requires help from other Society members and is very appreciative of assistance from volunteers.

Then again, here is something surely everyone can do. Each of us must know someone who is interested in art but is not a member. One per cent of the population must be interested. They could be members. If we had a membership of 2000-3000 we could really expand our endeavours. Sixty-one have joined since 1 October—step up this growth rate.

This is really the first *News* of 1972 for though there was a January number, it was conceived in December. Not only but also, it is the first number under the editorship of Stuart McMillan who is a sub-editor at the *Press*, and who is now a Council member. Give him a hand—if you have anything interesting or controversial to say, say it. The Society has a progressive young President and a vigorous young Council of artists, architects, lawyers and accountants: the conveners of the committees—Malcolm Ott, Finance; Bill Cumming, Artists; Tom Taylor, Bulding—all, to use Barry Crump's expression, good keen men: let's get behind them.

Russell Laidlaw.

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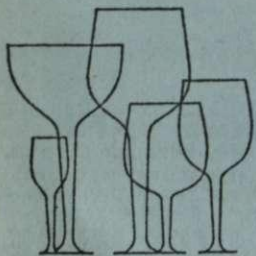
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PAGE FOUR

The subject of drawing

Exhibition 3 March - 13 March

"Drawing is the handwriting of the Artist"—a cliché true in the rather limited way in which clichés usually do state truths about this or that.

Should the handwriting be careful, disciplined, a finely etched Italic script? Or should it be bold, a barely legible black slash of the broad pen across the page? No matter, both styles can be arid and unsuccessful, and both styles can be incredibly convincing, giving power and penetration to the writer's statement. The necessary factor in both 'handwritings' is the total conviction, trained or intuitive, that you know what you are talking about. Be well armed with this knowledge before you start; indecisions, lack of confidence, fear of media, etc., all result in a non-drawing; hence the success of child-drawings, but their handwriting is laboured and awkward for some years until complete confidence is attained. So learning to draw is actually a self-discipline, your own training of eye and mind, a constant striving to understand the marvellous artistry and unity of nature—and no teacher can put this understanding into your hand. In the introduction to his *Pedagogical Notebook* Paul Klee states:—"For the artist, communication with nature remains the most essential condition—the artist is human, himself nature—part of nature within natural space".

A study of the great drawings of the world will show this infinite diversity, mind eye and hand producing drawings truthful beyond mere outward appearances, and magically transposing the prosaic to deeper significance. It will be seen that media used (and there is an infinite variety) only enhances the statement, is never an end in itself, and should, in the hand of the lesser artist, be used with simplicity.

The exhibition of drawings now showing at the gallery, are all done by Stage I students of the School of Fine Arts, University of Canterbury, over the last five years. They are selected from the end-of-year exam submissions, representing a year's work. First-year students study drawing in its following aspects: landscape, analysis and development of natural form and growth, life drawing, man-made material and structures, experimental and expressive drawing, and technical drawing, including lettering. In all areas emphasis is placed not on the subject, but on what transcription can be made from the subject. The drawings in this exhibition demonstrate that the student is truly learning to make his handwriting express the best within himself.

I would suggest to those wishing to submit work for membership of this Society that they take their drawing much more seriously; a few grubby non-drawings on rolled up unmounted paper, thrown in after the paintings, just won't do. If this is your handwriting, be proud of it.

Doris Holland.

Carl Sydow

Exhibition 16 March - 28 March

Carl Sydow was educated in Palmerston North and at the Ilam and Elam Schools of Fine Art. He spent the period from 1964 to 1966 in London on a Queen Elizabeth II Arts Council travelling bursary. He is a tutor in the Graphic Art Department of the Christchurch Technical Institute.

He has participated in many group exhibitions in the last few years, including the Sculptors Group and The Group. He has had one-man exhibitions at the Peter McLeavey gallery in Wellington in 1970 and 1971. This will be his first one-man show in Christchurch.

His sculpture of the recent past has utilised acrylic sheet to enable P.V.C. hose when threaded through it to become lines drawn in space. This is combined with the qualities inherent in acrylic sheet of transparency and reflectivity. The new work to be shown will again be in combinations of these materials constructed and arranged in similar or different variations on the previous work.

Frits Krijgsman

Exhibition 19 March - 3 April

Frits Krijgsman was born in Holland in 1949. He studied at a school for interior decorating and later lived in Sweden and France for two years each. He has been in New Zealand for two years and lives in Rangiora. He is devoting all his time to painting and sells his work from his house. He is married.

Recent British painting

Exhibition 18 April - 15 May

Fifty artists are represented in the collection of Recent British Painting which will be shared between the McDougall Art Gallery and the C.S.A. Gallery, the C.S.A. Gallery taking the overflow. The exhibition aims to show trends of British painting from the late 1950s. The aim was to include three works of each artist but this could not be fulfilled. Some of the paintings are very large.

The best-known artists in the collection are Ben Nicholson, Francis Bacon and Graham Sutherland, but there are a large number of artists represented whose work is becoming possibly as well known as those three, as well as a host of lesser known artists.

The exhibition was arranged by the Peter Stuyvesant Foundation and the Queen Elizabeth II Arts Council of New Zealand. Arrangements for the New Zealand tour have been made by the Auckland City Art Gallery.

Susan Chaytor

Exhibition 30 March - 13 April

Susan Chaytor was born at Kaituna, Banks Peninsula. She graduated from the Canterbury University School of Fine Arts in 1955. She has exhibited in group exhibitions in Christchurch and Wellington.

In 1963 she won the National Bank prize. She was commissioned to do the Christchurch Wool Exchange mural in 1964. Her first one-man exhibition was in the Little Woodware Gallery, Christchurch, in 1966. She won the Benson and Hedges Art Award in 1970, exhibited at the Bett-Duncan Gallery in October, 1971, in the Dowse Gallery, Lower Hutt, in 1972. She lives at Marshlands, Marlborough. The six landscapes to be exhibited are inspired by her Marlborough environment.

Road safety posters

Exhibition 4 March - 16 March

Superintendent K. Boyden, Ministry of Transport, Wellington, arranged an exhibition of Road Safety Posters in an effort to reduce the road toll. Some 200 posters ranging from 2 ft to 8ft were amassed from many countries and were displayed at the National Art Gallery in Wellington in March, 1971. It is estimated that 10,000 viewed the exhibition, including some school groups. The display was so successful it was decided by the Director, Road Transport Division, to invite each region of the Ministry to arrange an exhibition in each area or large town; already many have done so, while others are planning to do so in the near future. The function in Christchurch will be opened by the Mayor on 3 March, at 5.30 p.m.

Other exhibitions

As will be seen from the calendar various other exhibitions will be held in March and April. No notes, biographical or descriptive, of work have been received. The membership of the Society is growing, and those members who plan to exhibit would benefit themselves and others by submitting notes for the *News*.

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Potters' Notes

All potters will rejoice that justice has truly been done in the award granted recently by the Queen Elizabeth II Arts Council to Miss Yvonne Rust for her services to pottery in New Zealand. It will be remembered that in 1969 she was given the C.S.A. Silver Medal for the same reason, including, of course, the merit of her own work.

Fifteen years ago, Yvonne began investigating the necessity of giving intending potters working space, tuition, and a sense of purpose, if a hard core of professionalism was to be given to the increasing growth of interest in the craft. This she achieved in the opening of her studio in Colombo Street, happily remembered by potters who worked there, and blessed by the presence of Shoji Hamada, who demonstrated and taught there while in Christchurch for the Arts Festival. The Colombo Street project terminated with Yvonne's departure, pressured by economic problems at the studio, to the West Coast, where she again set up a work-shop outside Greymouth. Here she nursed to birth the West Coast Potters' Group, now a vigorous and indigenous manifestation of regional pottery. One can only be perpetually astonished that with so much time and energy given to others, Yvonne has continued to present to the world her own highly personal contribution, pottery not statically perfect, but always projecting her own ability, vigour and generosity.

On the local scene, just before the holiday season closed in, Fredericka Ernsten and Michael Trumic combined in a fine exhibition at the Media Gallery in Wellington, its success giving the South a boost in the capital.

It has come to our notice that the W.E.A. is to conduct a new pottery course at the Mt. Pleasant workshop, possibly beginning in March, certainly by April. This will help to relieve the pressure on other local groups, at the same time adding to the already busy scene at this studio.

I recommend to the reader of these notes the January issue of *Arts and Community*, in which just about the total New Zealand pottery scene is covered by excellent articles, including a thoughtful and perhaps controversial statement by Michael Trumic on the practical and philosophical situation of pottery today, with reference to the two big professional New Zealand exhibitions held last year, the N.Z. Potters Guild, and the N.Z. Society of Potters.

Doris Holland.

New exhibition announced

A new annual exhibition was announced by the President, Mr Miles Warren, at the opening of the Annual Autumn Exhibition on 11 February. About 500 attended the opening.

The following was Mr Warren's address:

This is my first official duty as your new president, to welcome you here tonight and to open this our Annual Autumn Exhibition.

Now I do not intend to deliver an erudite lecture on art in general or this exhibition in particular. I make no claims to be an art critic. I have the usual collection of biased, misinformed prejudices common to polite Christchurch society. These can best be summarised by the term '*I know what I like.*'

But I would like to say a few words on a safer subject: the exhibitions of the Society.

Now many of you will remember the annual exhibitions at the old Durham Street gallery. Only eight years ago they were the only annual exhibition organised by the Society. Well known and established painters such as Archibald Nicoll, Sydney Thompson, Russell Clark and Bill Sutton (I hope Bill does not object to being put in the daddy-o class) exhibited and set the standards. The big controversy between what could be broadly described as representational and non-representational art began after the war—all about thirty years late but hard fought nevertheless.

More and more painters moved away from representational art, or what Wilenski would describe as popular derivative art. Do you remember the mods took over the smaller north gallery? That became the place to be hung. The Society has often been accused of being conservative but I remember thinking at the time that it was easier to skid by the selection panel with a dubious abstract than with another of *them* *thar hills*.

In 1964 the Society introduced an associate members exhibition almost a sort of painters free for all. Then in 1966 a Summer exhibition which repeats this Autumn Exhibition and a graphics and crafts exhibition. So that the Society directly sponsors four annual exhibitions. I think you must all agree seeing these exhibitions year by year that there is a definite limit to the quality and quantity of good work a community can produce. And this is of course inevitable.

The Society with these exhibitions is clearly fulfilling its duty in showing the full range of art in Canterbury with almost an open end and every opportunity for us amateur painters.

But in the process of widening the field we lost the professional section of our working members. Gradually they stopped exhibiting in this Annual Autumn Show. There are a number of reasons for this which I need not enumerate, but probably the most important is that in the last few years the number of outlets of both galleries and exhibitions has increased enormously and the full-time professional naturally prefers to exhibit with his peers or at one man shows. This Society alone held nineteen one man shows last year.

However, your Council has been conscious for some time that not enough has been done to promote the work of what I will call for want of a better name, the "professionals." Under our constitution it is our duty to encourage the production of work of art by periodical exhibitions.

So after much debate and anguish your Council has decided to hold a special exhibition this coming July to which fifteen working members of the Society will each be asked to exhibit two or three paintings. And it will be the Council's intention to arrange for the exhibition to tour other centres.

This will be an annual exhibition. It may prove to be too late to arrange the travelling of the exhibition to many centres this year but it will be thoroughly organised in 1973.

Now the big problem of such an exhibition is—who chooses the fifteen painters. It is impossible for the Council as a whole to do this as there are a number of working members on the Council. So we decided to appoint one person each year to be responsible for the choice of painters and because I have advocated this scheme for some time and opened my mouth too wide, I have been lumbered with the job. The exhibition is to be called the 'President's Exhibition.'

Maybe you'll be needing a new president next year. This brings me to the next point I want to make.

At one time it was assumed that the Canterbury Society of Arts set clear cut standards of art. It had as it were a collective mind. In Gil Docking's *Two Hundred Years of New Zealand Painting* he refers to a period when the idea of a New Zealand Royal Academy of Art with the same functions as the Royal Academy was being promoted. In 1935 the Canterbury Society of Arts was described as 'The Royal Academy of New Zealand.' The Society was described as having 'guarded Catholic taste'. Some of you will regret the loss of this guarded taste and others will rejoice in the removal of an artistic straight jacket.

As I see it we have moved a long way away from a Society of people with a common like mind on art or standards of acceptance or otherwise. (You should hear some of the debates in the selection committee.) We are simply a group of people interested in the arts with as many diverse views on art as there are members. We have the great good fortune through the effort of past members and ourselves of owning this

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So the duty of your Council is to use this gallery to the best advantage, to show and promote the whole spectrum of art that is available to us from Hotere to Kelliher, from open to Group, from young student sculptors to Rodin. No one exhibition fixes the standards or intentions of your Council. We must be judged by all the exhibitions seen as a whole. So in another way the President's exhibition will show one further facet of the Society's work.

Books

The following books about New Zealand or overseas art have been published recently.

NEW ZEALAND

- Country Houses of N.Z.—North Island.* Michael Fowler. \$4.50
Paintings of Early Canterbury—John Oakley. \$5.95
Pacific.—Peter McIntyre. \$16.50
Two Hundred Years of N.Z. Painting.—Gil Docking \$22.50
Historic Sheep Stations of the South Island, II.—Colin Wheeler. \$9.50
Dunedin. Portrait of a City.—Shona McFarlane. \$7.50
Introduction to N.Z. Painting.—Hamish Keith. \$7.50
Faces From The Past.—Kristin Zambuka. \$12.50
Artists and Craftsmen in N.Z.—Peter Cape. \$5.60
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