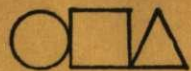


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

No. Forty-four 1972

President:

Miles Warren

Secretary-Manager:

Russell Laidlaw

Exhibitions Officer:

Tony Geddes

Receptionist:

Joanna Mowat

News Editor:

S. McMillan



This photograph was taken during the exhibition of the New Zealand Institute of Architects

gallery calendar

(subject to adjustment)

June — July 19 Graphic & Craft
 July 1 — 17 Joanna Harris
 July 15 — Aug 2 Alan Clark & Barry Sharplin
 July 16 — 31 Michael Ebel
 July 21 — Aug 7 John Coley
 July Gwen Morris. University exhibition arranged through the Engineering Library.

Aug 1 — 17 V. Jamieson
 Aug 3 — 17 Star Secondary School
 Aug 9 — 24 Italian Graphics
 Aug 19 — Sept 7 Tony Geddes & Jonathan Mane
 Aug 20 — Sept 7 Louise Henderson
 Aug 27 — Sept 13 Olivia Spencer-Bower

August

September

October

W. A. Sutton & D. Blumhart. University exhibition arranged through the Engineering Library.
 Neuman & Grant
 Annual Spring Exhibition
 G. Smith
 Valerie Heinz
 C. McCahon
 J. Harris
 G. Bennett & M. Adams Weavers
 G. Barton
 Building Fund Fair
 D. Driver. University exhibition arranged through the Engineering Library.

November

December

D. Holland
 Town & Country
 The Group
 Technical Institute Graphic & Design
 Christeller. University exhibition arranged through Engineering Library.
 Helen Rockel
 Junior Art Class
 Open Exhibition
 Fanning. University exhibition arranged through the Engineering Library.

Exhibitions are mounted with the assistance of the Queen Elizabeth 11 Arts Council through the agency of the Association of N.Z. Art Societies.

new members

The society welcomes the following new members:

Miss Margaret Hyde
 Mrs J. E. Mannering
 Mr Gregory John Winder
 Mr & Mrs R. P. Greatrix
 Mr Ray C. Neumann
 Dr R. W. Carrell
 Mrs Joan Browne
 Mr John V. Moore
 Mr Colin J. Maclaren
 Rev. & Mrs R. M. Rogers

Mrs K. C. Allen
 Mr C. I. Scollay
 Mrs J. R. M. Davidson
 Mr Robert G. Stacey
 Mr & Mrs R. A. Poole
 Mr A. W. Mann
 Mr Andrew S. Coates
 Mr & Mrs A. I. Macdonald

Mr Griffith Edgar Jones
 Mr Kevin Klempel
 Mr Alwyn M. Harbott
 Mr Peter R. Gibson
 Mr M. L. Hedwig
 Mr Neville Sinclair
 Mr & Mrs B. J. Wood
 Miss Mara Apse

Mr Robin E. Taylor
 Mr Alan N. Clark
 Mr D. H. P. Dawson
 Mrs R. G. Fraser
 Mr Owain R. Phillips
 Mr E. J. Reid
 Mr D. J. Woods
 Dr C. A. Hankin

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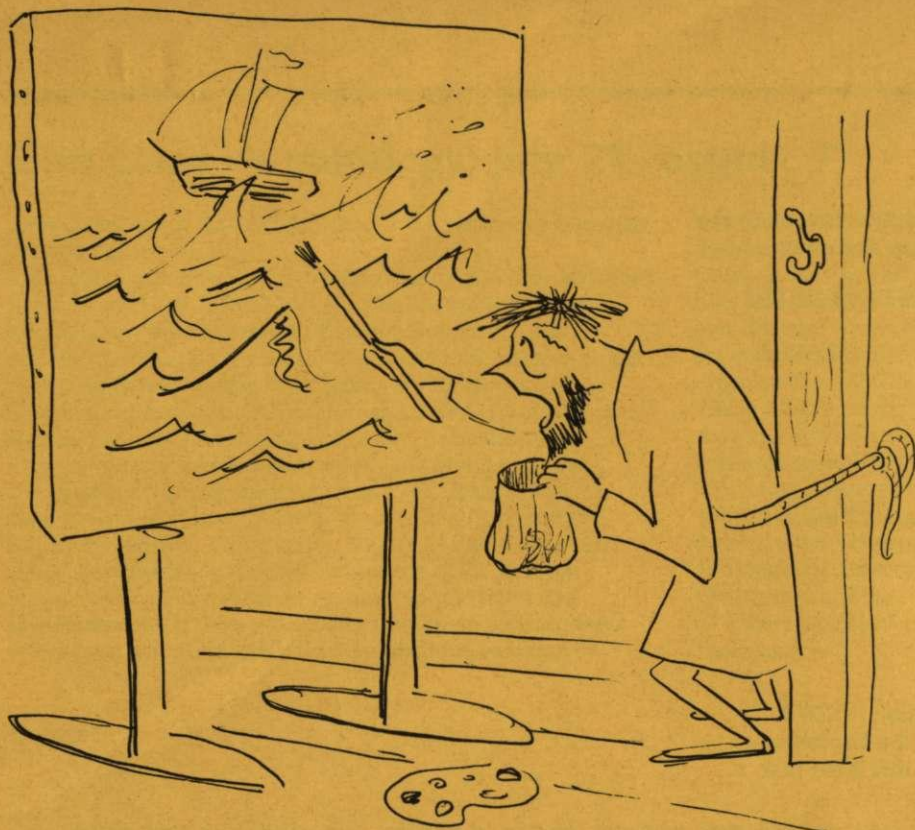
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by H. Draine

winning cartoon

The cartoon competition announced in the last issue of the C.S.A. News and in *The Press* drew a good number of entries, all, surprisingly, of a high enough standard to deserve publication. What some lacked in drawing was made up for in originality and humour. Drawings submitted to the competition but not published in this issue may be submitted for the next.

Whimsy took the prize this time, a quality shared by the other drawing published. It is one brand of humour, but not everybody's, if any brand is. The other drawing is published with the permission of the cartoonist. Cartoonists who submit drawings may indicate whether they would permit the publication of the drawing without payment if their drawing does not happen to take the first prize. A "yes" if agreeable, or a "no", on the back of the drawing would be sufficient.

Entries for the next competition close on August 4.

The subject need not be concerned with art, unless it is a political cartoon. The prizes are \$10 for a member, \$4 for a non-member with a year's free subscription.

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the exhibitions

joanna harris — water colours and oils, july 1 - 17

JOANNA HARRIS who is exhibiting water colour drawings and oil paintings, was born in Hamilton in 1945, attended Auckland University and Elam School of Art. As Joanna Paul, she exhibited drawings in Auckland, Hamilton and Dunedin. In September 1971 she married Jeffrey Harris, a painter. Joanna and her husband now live at Seacliff, Otago.

The landscapes and interiors in this exhibition belong to the period since her marriage and to the house and coast country where she lives.

EVERYTHING THAT IS IN THE SUBJECT IS IN THE OBJECT AND SOMETHING MORE.

GOETHE.

barry sharplin and alan clark — july 15 - august 2

The exhibition will consist of kinetic machinery, three dimensional paintings and assorted objects. You are invited to attend the opening, beginning at

2 o'clock Sunday afternoon on the 16 July. "This is our first exhibition so come along and smile."

michael ebel — paintings, july 16 - 31

Michael Ebel, born in Christchurch, first started painting at school in England. His English father was an artist. In Australia in 1967, he attended the art department of Geelong Institute of Technology. He has exhibited at many group showings in Australia and won first prize in a

section of the Robin Hood Art Competition in 1970. His first showing in New Zealand was at the Canterbury Society of Arts Autumn Exhibition and this is his first one-man show.

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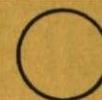
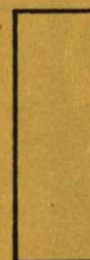
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john coley — paintings, july 21 - august 7

John Coley's one-man exhibition will be his fourth one-man show in Christchurch.

John Coley was born in Palmerston North in 1935, educated at the Boys' High School and worked for some time as a journalist on the "Manawatu Evening Standard". He decided to make art his career and undertook studies at the Technical School under Alan Leary. In 1955 he came to Christchurch to continue his studies at the School of Art. He has made his home in Christchurch since that time. As a student he was associated with a particularly lively group who were also studying at the Art School. Patrick Hanly, Hamish Keith, Quentin MacFarlane, Bill Culbert, G. Trevor Moffitt, Tim Garrity, together with Coley and others constituted an artistic commune at 22 Armagh Street. The values forged in the many discussions and arguments which took place daily gave them a seriousness of purpose which enabled them to continue working in

later years when others succumbed to the pressures of domestic life and earning a living.

Coley gained an early reputation for his landscapes and still lifes and exhibited in a number of group exhibitions. He also directed much energy towards the administration of art and, after a visit to the United States in 1964, helped organise the "20/20 VISION" Group. It was not until 1967, after a period of deep dissatisfaction with his work, that he began developing a personal idiom. He held a one-man exhibition in that year and its success encouraged him to continue. He has subsequently held other one-man shows in Christchurch, Dunedin, Wellington and Auckland and his works have been acquired for the collections of the National Art Gallery, the Dunedin Art Gallery, the Christchurch Robert McDougall Gallery as well as a number of other important public and private collections throughout the country.

jonathon ngarimu mane and tony geddes — paintings, august 19 - september 9

Jonathan Mane. Born Tauranga. Educated in Auckland. Studied University of Canterbury, 1966-1971. Graduated bachelor of arts and diploma in fine arts with honours. Currently employed as Assistant to the Director in the City of Christchurch Robert McDougall Art Gallery. Is shortly leaving New Zealand to read an M.A. degree in the History of European Art at the University of London Courtauld Institute of Art.

Tony Geddes. Born Christchurch, 1947. Studied painting at the University of Canterbury from 1966-1969. Graduated with diploma in fine arts (Hons) in painting.

Held a one man show in the C.S.A. Gallery early in 1971 which included cardboard sculpture, painting and, according to a misprint in the press "potage". Included in several young painters' show and at present painting and working as exhibitions officer in the C.S.A. Gallery.

INVITATION

All members are invited to the opening at 11 a.m., Saturday, August 19.

louise henderson — paintings, august 20 - september 7

LOUISE HENDERSON who was born in Paris and now lives in New Zealand has been influenced in her study and development by the Canterbury and Elam Schools of Art, John Weeks, and in Paris, Jean Metzinger (Atelier Frochot, 1952).

Since 1952 she has been concerned only with painting. Her works have been included in travelling exhibitions of Contemporary New Zealand Painting (Commonwealth Exhibition), South East Asia and Australia in 1963. She

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the exhibitions

continued

has carried out several public commissions including glass, and mosaics, and is represented in major public galleries and in many private collections. This show carries on from her Bush Exhibition, '70. She calls this Bush Revisited. Here she looks at another aspect of the bush — the edge where sand and bush meet, and

small grass plants grow. The sheer pleasure of colour is the inspiration for the water colours. She intends to carry on her bush painting for some years yet. She was the winner of the Water Colour Award 1972 National Bank of New Zealand. Professor C. K. Stead, of Auckland University, wrote of

her: "I imagine her ideal to be a painting in which colour and forms are hardly distinct, hardly separable — in which colours flow into one another suggesting at different moments and to different observers a variety of natural forms."

olivia spencer-bower — paintings, august 27 - september 13

Someone has just reminded me that I have an exhibition in August and would I write something for the C.S.A. News? Presumably this should be something about myself and that I won't do, or something about the exhibition, and that I am only thinking about as I write. Some kind friends

from Dunedin are going to help sort it out. Don't think there will be a new work so it will have to be early sketches. They may hold a certain nostalgic interest. There are some of Queenstown before the houses surrounded the water's edge, and painted after foot slogging, where now lovely

roads take the visitor to the place. There is, I believe, one of Swannanoa when the windmill was still there. Maybe there will be drawings, well, we can only find out in the next weeks. All welcome Sunday, 27 August, 2 p.m. Olivia Spencer-Bower.

sculpture for the games

The Society is presently planning a sculpture competition to coincide with the Commonwealth Games in 1974. Already a prominent New Zealand Company which wishes to remain anonymous has made a generous donation of

\$500 for this purpose and the Society invites other companies and individuals to contribute so that the sum enables either the exhibition or the commission to be of substance and in keeping with the occasion.

The many talented sculptors in the country will be informed about the competition when the nature of it is finally decided and these sculptors will be invited to apply for nomination as competitors by the organising committee.



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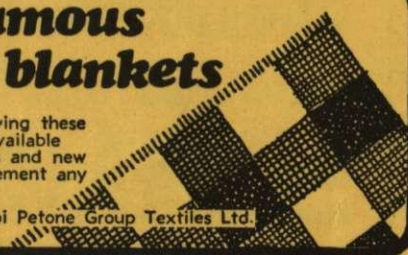
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pottery news

The Annual General Meeting of the Canterbury Potters' Association was held on May 10 when new officers were elected, the President being Mrs Mari Tohill. The evening began with wine and cheese, which produced a friendly atmosphere. A lively discussion developed on our contribution to the Museum's Hundredth Anniversary Appeal. It was finally agreed to make a donation of \$50.

The Sydney Ceramic Study Group arrived in Christchurch on Tuesday, April 4, and had a very successful few days with us and other potters' groups. On arrival they were entertained that evening by the C.P.A. at the Clarendon Hotel. There were two stimulating evening lectures given by Michael Trumic and a visit to David Brokenshire's home on Friday evening at which slides of New Zealand pots were shown. During the day they visited other potters' groups and places of interest. A letter has since arrived stressing their appreciation and thanking us for the hospitality given them during their short stay.

The Arts Festival is to be held in Christchurch in March, 1973, and potters will be sharing the McDougall Art Gallery with a painting exhibition. Potters should begin saving their best pots for this exhibition as there will not be much time after Christmas.

The Fifteenth Annual Potters' Exhibition in Wellington in October should be kept in mind. Entry forms to qualify to become a member of the New Zealand Society of Potters (Inc.) are available from our secretary, Mrs. B. Scowan, and entries should be sent in no later than September 30.

Pots accepted will then be forwarded to the exhibition in Wellington.

The Mt Pleasant Pottery Group is improving its standard of work by the aid of demonstrations once a month by Michael Trumic.

The Halswell Pottery Group is now well on its feet in its second year. Rex Valentine is taking a class once a week of keen potters, as is also our president, Mrs Mari Tohill.

The Ashburton group has about 80 members. They are now established in their own quarters — an old house which they hope to alter to make it more convenient. Fredrica Enrsten visits them once a month to take classes and their standard is improving rapidly.

The Rangiora group has about 40 members. They have a social evening once a month with an examination and criticism of their pots, which keeps up a good standard.

Mari Tohill

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csa paintings for hire

Some people notice the place they work in. Some don't. Perhaps the latter are the lucky ones.

I had often considered the somewhat featureless, austere interior in which I and 140 others worked and considered what could be done about it. On one such day I thought of the numerous paintings in the CSA gallery's permanent collection. They are normally stacked away and seldom seen. It occurred to me that these could be borrowed and that the borrower could get the paintings changed from time to time.

Within a few days of the idea being put up the CSA had arranged insurance and we had nine paintings hanging around the building, changing the feeling of pragmatism there to something alive and stimulating. One enjoyed the surprise of coming across a painting on the stairway landing wall or in the tea room. Every few weeks the

paintings were changed around, providing further surprises.

People started discussing the paintings instead of the latest antics of Ena Sharples. There were very few people in the building who regularly visited an art gallery and the paintings sometimes provided a new experience. Initially the reaction from the majority was fairly accurately summed up by a comment from one member of the staff: "If that's a selection of the paintings we can expect to see from the CSA gallery you can take the bloody things away."

However, it was amazing the way in which time and familiarity changed the attitudes of those same people and I was most surprised at the genuine interest shown when the time came to get a new selection from the gallery. The building in which I work, being public, has many

callers, and there were soon requests to supply paintings for other buildings. That is how the CSA painting hire scheme began. Paintings from the collection are now placed in lawyers' offices, accountants' offices, club rooms, hospitals, and many other places. The paintings are changed three times a year. They give many people who might otherwise not see original works the opportunity to do so. The income from the hire scheme amounts to several hundred dollars a year and goes towards the purchase of further paintings and the maintenance of the collection. The annual charges, which are a tax-deductible expense, are two paintings for \$30 a year, three for \$45, four for \$60, five for \$75, six for \$90 and seven for \$100. The CSA covers all insurance, cartage and servicing charges.

Bill Cumming

an australian version

The office painting is a favoured investment in a number of Australian companies, such as banks, insurance companies and a motel chain among others, on the ground that aesthetic appeal can be combined with a possible capital gain.

A company which is now expanding steadily is bringing a new twist into office art — the possibility of hiring paintings and prints with regular replacements.

The company, Art Rentals, was formed in 1967, originally under the management of three women who worked on

the basis of borrowing paintings from artists, hiring them out and paying the artist 50 per cent of the proceeds. After transfer to another management, the company again changed hands in November, 1969, when it was acquired by Chartfield Holdings Ltd, an unlisted real estate developer

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and company promoter which proceeded to inject some money.

The Art Rentals system is quite simple. It has one employee, Mrs Judy Goddard, responsible for acquiring paintings and prints, and another, Mrs Pauline Dalglish, with a high-top mini to deliver paintings and prints, and to replace them with other selections at agreed times.

Doing its own hanging, removing and handling generally reduces the risk of damage to Art Rentals properties.

A customer can hire a print usually for \$2 a month (a few are \$2.50), while original oil paintings and watercolours vary in hiring cost, from \$4 to \$20 a month, the average hiring charge being \$8.50.

Art Rentals doesn't get much cash inflow from one print

but they are cheaper to buy, can be hired out in greater quantities to give some economies of scale and sometimes are a stepping stone to a company hiring originals.

"We buy good quality prints — it doesn't make much extra expense because the big cost is framing them," Greg Bloomfield, the company chairman, says.

"A print could be \$5 to \$10 to buy and \$15 to \$20 to frame. We use fairly elaborate frames, commissioned from various frame makers.

"We find certain frame makers go with certain types of prints. If you don't frame the things properly you might as well not do it. We don't use glass, it detracts from a print; we use a protective spray instead.

"A lot of people who have completely stark offices start

off hiring a couple of prints, decide they like them and some of them graduate to originals.

"You can tell the difference between prints and originals if you put them side by side but a lot of people when asked which they want will take prints.

"They want a bit of colour on the walls. The big selling problem is convincing people they should make their offices attractive.

"We find most people prefer Australian paintings. All our originals are Australian paintings except for one I brought back from the Philippines — a still life painting by a prominent artist."

From *THE AUSTRALIAN FINANCIAL REVIEW*
OFFICE EQUIPMENT FEATURE.

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american women artists

When irate feminists first descended on New York's male-dominated art community, museums and galleries trembled from the explosion of passions and pigment.

That was in the spring of 1970. "Women's Liberation" groups such as Women Artists in Revolution made newspaper headlines by demanding equal representation for the fair sex and decrying the predominance of male artists in exhibitions. Since then, manifestoes, sit-ins and other demonstrations by "women's lib" groups have kept women artists in the spotlight and made their status something of a cause celebre.

This upsurge in feminist activity evoked responses from all sides. A number of women artists felt that such coercive tactics were inappropriate for a cause that is largely focused on artistic self-fulfilment.

The Whitney Museum of American Art, primary target of the women's rights groups, took what it considered to be a positive step by devoting its annual holiday show in December to some of the women artists represented in its permanent holdings — and was promptly chided by critics for choosing such a "silly and condescending idea" for a show.

The distinguished monthly, *Art News*, took cognizance of developments by devoting its first issue of the new year to "Women's Liberation, Woman Artists and Art History." In essays, articles and dialogues with established women artists, it probed the question of women's place in art through the centuries. Conceding that male prejudice had hindered the development of female talent in the past, the writers affirmed that the social freedom of recent times has

been reflected in increasing recognition for women artists. Talent no longer is gauged by gender and, in fact, women have established themselves more securely in the fine arts than in some other professions.

Even in earlier times a few exceptional women here and there managed to exchange the kitchen for an art studio. In the United States during the early 19th century, Sarah Goodridge painted portraits that met with the approval of the great Colonial portraitist, Gilbert Stuart, himself. A little later Anna Peale, a member of the Peale family of painters, distinguished herself with her appealing still-life studies.

The woman now celebrated as the first major American artist of her sex was Mary Cassatt (1845-1926), who received her training in Paris. A follower of Degas, she proved her talent so successfully that she was the only American invited to exhibit with the Impressionists. Her reputation did not penetrate to her native land, however. A Philadelphia newspaper wrote of her only visit home, "Mary Cassatt, sister of Mr. Cassatt, president of the Pennsylvania Railroad, returned from Europe yesterday. She has been studying painting in Paris and owns the smallest Pekingese dog in the world."

By the early decades of this century the situation had improved hardly at all. When a young woman named Georgia O'Keeffe came to New York to paint, she encountered resistance that continued even after her marriage to Alfred Stieglitz, champion of modern art and founder of the controversial "291" Gallery.

"At first the men didn't want me around," she recalls.

"They couldn't take a woman artist seriously."

The unique O'Keeffe style, marked by simplicity akin to Oriental art, was years ahead of its time. Not until 1948 and the advent of abstract expressionism did contemporary American art begin to catch up with her adventurous pioneering. Now 83, Georgia O'Keeffe has remained faithful to her vision of abstract simplicity whether the painting be one of her immense inner views of flowers — half real, half unreal — or her elegantly aloof distillations of the New Mexico desert where she has lived for years. By the late 1930s and early 1940s other women artists had emerged, among them such urban realists as Isabel Bishop and Loren MacIver, surrealists Kay Sage and Dorothea Tanning, and abstract artists Lee Krasner and I. (for Irene) Rice Pereira, whose geometrically precise paintings only now are being recognized for their contribution to American art.

The post-war blossoming of New York's art scene further expanded opportunities for women artists. Their styles ranged from the child-like yet witty primitive paintings of Grandma Moses to the explosively abstract works of Elaine de Kooning and Joan Mitchell and the somewhat more lyrical color rhythms of Grace Hartigan.

One of the most significant young artists to come to the fore in the early 1950s was Helen Frankenthaler, whose distinctive gifts as a colourist enabled her to avoid the conflict between painting and drawing that had troubled so many abstract expressionists. By simply drawing in paint on the raw canvas, she produced stained colour-form abstractions that were hailed for their subtlety in revealing



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extensions of space within and beyond the surface. In the field of sculpture, too, American women were distinguishing themselves. The oldest and undoubtedly the most respected is Louise Nevelson, born in Russia in 1900 and brought to the United States as a small child. In the 1930s she began exhibiting works influenced variously by cubism, expressionism and African art, subsequently used simple organic shapes and finally, in the 1950s turned to constructions consisting boxes and compartments fitted together, sometimes in sections as large as a wall. They are filled with newel posts, chair and table legs, bits of moulding and other architectural material clustered together in amazing compositions. Painted in a single colour — usually black, white, or gold — these environments with their magical-realist qualities have an almost medieval air.

Among notable younger sculptors are Sue Fuller, whose evocative string compositions in plexiglas have brightened many an exhibition; Lee Bontecou, who was one of the first to use a three-dimensional form that was neither painting or sculpture and who continues to explore the possibilities of these assertive structures of canvas stretched over welded metal; Marisol, born in Paris of Venezuelan parents but American by training, who invented a new kind of sculpture to produce her brilliant and witty full-length "pop" portraits of known and unknown persons; and Beverly Pepper, who creates arrangements of open boxes in highly polished stainless steel.

United States Information Service



"Mildred, come quickly, they're flying south again."

by Jim Hopkins

building fund

A fair for the building fund will be held on 3 October at the CSA gallery. The helpers who made such a success of this fair last year have expressed their willingness to help again. It is hoped that this will be an attractive and interesting occasion. There will be varied stalls with a wide range of attractive bargains. Again, it is hoped to have portraits drawn while the subject waits.

russell clark

Planning has now begun towards a retrospective exhibition of the works of the late Russell Clark, a Senior Lecturer in the School of Art, University of Canterbury, and an artist well known throughout New Zealand from the thirties onwards.

The exhibition is to be held in the CSA Gallery in October/November next year and will show all facets of Mr Clark's diverse talent, particularly his painting and drawing, book illustration, mural design and sculpture.

Over the next few months the committee organising the exhibition, Rosalie Clark, Jan Young, Ian Clark, John Oakley, Bill Sutton and Barry Wilkie will be compiling a catalogue of the artist's works. The committee would be pleased to hear from any member who owns or has any knowledge of any of Russell Clark's work, especially earlier examples; the Society's Secretary Mr Laidlaw, is

happy to receive such information on the committee's behalf.

To the Secretary
THE CANTERBURY SOCIETY OF ARTS
P.O. BOX 772, CHRISTCHURCH.

Sir,

Please arrange my / our* membership of the Canterbury Society of Arts and make the appropriate entry in the Registry of Members.

Dated this day of

NAME

Mr, Mrs, Miss or Mr & Mrs — (Block letters please)

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