

news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

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President:
Secretary-manager:
Exhibitions Officer:
Receptionist:
Editor of News

Miles Warren
Russell Laidlaw
Tony Geddes
Joanna Mowat
Stuart McMillan

Gallery calendar (subject to adjustment)

June 11	Selected Imported Furniture
July 11 1p.m.	Concert Spragg & Rawson (Clarinettists)
June 17	Auckland Painters (Assoc. of N.Z. Art Societies)
July 9-26	W. S. Baverstock
July 13-25	Ans Westra
July 15-31	C.S.A. Graphic & Craft
July 20-August 2	Bill Nichol & Robin Neate
July 25 1p.m.	Contemporary Music Society
July 28-August 12	Chris Grosz
July 30-August 14	Don Peebles
August 4-14	Town & Country
August 4-21	I. D. Bennett's Private Collection
August 20-31	David Cheer
August 20-Sept 9	Barry Cleavin
August 22 1p.m.	Lunch time Recital Ruth Metcalf (Cello)
August 26-Sept 9	Thelma Muschamp
August 26-Sept 9	Bob Goundrill
Sept 19 1p.m.	Contemporary Music Society
September	John Foster
	The Group
	P. O'Regan
October	John Oakley
	W. A. Sutton
	Roy & Juliet Cowan
	Pat Hanly
	Colette Rands
	Edgar Mansfield Sculptures (Assoc. of N.Z. Art Societies)
November	Ronald Left
	V. Mountford
	Pene Evison
	M. Hedwig
December	N. Lemon
	C.S.A. Summer Exhibition
	D. Fraser
January 1974	Junior Art Class Exhibition
	"Art N.Z. '74 (C.S.A. Commonwealth Games Exhibition
	of Painting, Prints, Pottery, Sculpture,
	Weaving & Jewellery.)

Exhibitions are mounted with the assistance of Q.E. 11 Arts Council through the agency of the Assoc. of N.Z. Art Societies.

CSA Gallery hours

Monday — Friday 10am — 4.30pm
Saturday & Sunday 2pm — 4.30pm



Photo: Orly

An untitled oil on wood by Willhelmus Ruifrok recently purchased by the C.S.A.

New members

We welcome to the CSA:

Mr & Mrs K. O. Baines
Mrs A. E. Brockett
Mr & Mrs P. C. Brown
Mr Barry Cleavin
Mrs J. M. Corstorphine
Miss Pene Evison
Mr Christopher Grosz
Mrs Vena Henning
Mrs Brenda Hewson
Mr E. T. Hill
Mr Rodney Kennedy
Mr Ronald Left
Mrs Kathleen McFadden
Mr Stephen Montgomery
Mr Robin Neate
Mr A. C. Peach
Mrs Audrey Rees
Mrs Barbara Smith
Mr R. M. Thompson
Mr Mun Wah Tung
Mr Robert J. Paterson
Miss Denise Polson
Mr T. D. Somerville
Mr R. Taylor

Mrs S. V. Turner
Mr & Mrs A. R. Whately-Davidson
Mrs Wendy Williamson
Miss Beatrice Wilson
Mr David Wilson
Mrs E. J. Young

A Letter Of Appreciation

May we pay a sincere tribute to Mr E. C. Simpson who is retiring as Editor of the Association of N.Z. Art Societies Newsletter.

This considerable task — voluntary work of 12 years standing — has been one of his many contributions to the arts and into it he has put unbounded effort and thought. His thoughts, yes they are witty and to the point. His assessment of the scene he looks upon is as clear cut as a good hard edge painting and as uncompromising. The member societies have done little to help him despite a number of requests for comment and newsletter correspondence. We can but offer our apologies for procrastination and now wish him many happy years of retirement.
R. R. Laidlaw

Happenings in the Gallery

May began with an extensive exhibition to celebrate the Canterbury University Centennial. Mounted under the direction of Mr Maurice Askew, the exhibits occupied almost the entire Gallery and of particular interest for the school holidays were items displayed by the Physics Department which, when activated, produced an assortment of noises and visual fascination much to the delight of young enquiring minds.

Of special interest is the success of a group of Christchurch artists who were invited to send paintings to the Holdsworth Gallery in Sydney for exhibition. Any feelings that there wouldn't be room for N.Z. painting on the Australian market were quickly dispelled as according to reports of sales there won't be many paintings by return freight. I must mention that Tony Geddes from the office is one of the successful artists.

Local painting seems to be on the overseas scene at the moment, as an impressive painting of Mt Evans by Austen Deans was purchased by the Internal Affairs Dept. from our Selling Gallery and presented to the Crown Prince of Japan while visiting New Zealand.

University Extension Exhibitions which featured in the Gallery last year are not to be shown at the C.S.A. but



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can be seen at the Engineering Library at Ilam. For anyone interested, work by Alan Strathern will be exhibited July 2-22, work by Flora Christeller August 13 to September 2 and Ralph Hotere July 23 - August 12. New Working members to the Society are Chris Grosz, M.W. Tung, Barry Cleavin and W. Ruifrock. Chris Grosz (son of the late Frank Grosz) will exhibit in this Gallery in August. We are all familiar with Chris's topical cartoons published in the "Christchurch Star".

Our congratulations must go to Neville Sinclair whose exhibition has just concluded in the Long Gallery.

With two good reviews and numerous sales behind him we hope he will exhibit with us again.

A recent purchase for the C.S.A. Permanent Collection is "Triptych Landscape, Canterbury" by Bashir Baraki.

Which reminds me, our Hire Scheme is to be expended considerably and the entire Permanent Collection will be utilised so that our clients (mainly business houses) will be able to decorate their office walls with paintings of their choice. Everyone to his or her own taste, this is something that has been difficult to make possible. However a CSA brochure now being planned will assist us in pleasing everyone. So the next time you are apprehensively visiting your dentist you will be cheered with the opportunity to admire the waiting room walls adorned with

original paintings from the CSA Permanent Collection.

Our Selling Gallery offers work by Bashir Baraki, Phil Clairmont, June Douglas, Barbara Fowler, Rona Fleming, Doris Hunt, Dorothy Nicol and Thelma Muschamp. Building is progressing steadily with so little disruption that one forgets that in a few weeks we will have a completed addition to the Gallery.

JOANNA MOWAT

IN HOLDSWORTH GALLERY

This exhibition was directly the result of comment made by Mr Elwyn Lynn, Curator of the Power Gallery and judge of the Benson & Hedges Art Award at the CSA Gallery in June last year.

Mr Lynn had written a very favourable review of N.Z. painting and this was discussed by Mr Laidlaw, Secretary of the Society when, in July, he visited the Holdsworth Gallery and met Mrs Scheinberg, the Director.

Mrs Scheinberg subsequently came to Christchurch where she visited the CSA Gallery and later saw studios and met local artists. The result was that a number of painters and printmakers agreed to forward work to Sydney for an exhibition.

Last May, the exhibition opened with a large attendance at the preview. The show ran for three weeks and met with a favourable response of buyers and critics.

Daniel Thomas, Curator of the National Gallery, and art critic of the "Sydney Morning Herald", commented on the "blueness of the paintings", blue being a colour not normally seen in Australian paintings which generally have a red, gold cast. For this reason he felt that the paintings had a distinctly alien appearance. But the quality of the work generally impressed him and he was particularly responsive to the landscapes of William Cumming which he described as "serene and pointillist."

The Holdsworth Gallery is the most recent gallery opened in Sydney and is situated in the suburb of Woolahra, adjoining Paddington, where most of the important galleries are grouped. It is a converted warehouse with a great deal of wall area and flexibility of space. Three exhibitions were showing at the time of the Canterbury collection and these were able to be accommodated without clashes.

Six artists of the initial 10 invited by Mrs Scheinberg took part in the exhibition. They are: Tony Geddes, Barry Gleavin, Trevor Moffitt, John Coley, William Cumming and Michael Eaton.

The Society congratulates these artists.

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The exhibitions

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July 9 - 24

Not having the slightest idea of having a one-man exhibition, I found myself confronted by Mr Russell Laidlaw with an offer to hold one in the CSA and an invitation, if not a demand, to provide an art biography for the *News*.

If it is wondered by some curious onlooker at my small exhibition why the latest date on a drawing in the set I am with some trepidation assembling, is 1949, my only excuse is that, since 1943, as a lone professional (and I stress the word professional) in both the Art Society and the City Gallery, I have tried to attend to the wants and needs of practising artists and to show special exhibition of the work of others to the exclusion of any hope, with a few meagre exceptions, of concentrating on more production of my own. Since retirement, my involvements and commitments have (as yet) afforded no change.

ANS WESTRA - Photographs July 13-25

Ans Westra became New Zealand's best known photographer in 1965 when her book *Washday at the Pa* was removed from Education Department booklists after the Maori Women's Welfare League and other pressure groups attacked it as giving an unfair and unbalanced view of the Maori people.

But her name as a photographer was made, and New Zealand was ready to receive the book *Maori* when it was published in 1967 by A.H. & A.W. Reed, with Ans Westra's photographs supported by a text written by Professor J. M. Ritchie of Waikato University, who has spent many years studying the Maori Community.

Maori was the culmination of many years of photography the origin of which went back many years to even before Ans arrived in New Zealand in 1957. About a year before her family emigrated from Holland, Ans, then a teenager, moderately interested in photography, saw *The Family of Man* not the book, but the original exhibition prepared by Edward Steichen for New York's Museum of Modern Art and then on a world tour. Seeing this exhibition was the great watershed in Ans's life. From it sprang immediately her determination to be a photographer, a photographer committed to life and people. A year's saving every available penny, including busfares, and Ans had her first good camera, a Rollei. Then the family emigrated to New Zealand, and Ans discovered the Maori people, whose warmth and friendliness had never before been captured by a photographer.

Over the next few years Ans worked at innumerable jobs to support herself while she took photographs, till

eventually she was able to work full time in photography, taking thousands of photographs on the way towards *Maori*, but with many of her photographs being published elsewhere: for instance, in *Washday at the Pa*.

Since then she has compiled *Notes on the Country I Live in* with the help of a Queen Elizabeth II Arts Council grant.

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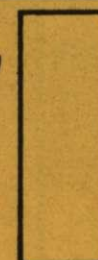
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DAVID CHEER — Drawings
August 19-31

David Cheer works in pencil and he is a master of the medium. The viewer is constantly surprised by the versatility of his use of it. Slender threads rise like the tendrils of a rock pool plant, a few carefully placed strokes make a blank page into a snow field, and a dense blackness is a mass in one picture and a void in another.

He rarely attempts to woo or charm his viewers. His statements are curt and uncompromising. Often enigmatic they require that we exercise perception of them over a period of time before we begin to discern what he is about.

(from an appreciation by RAY GROVER)

D. E. PEEBLES — Paintings
July 30 — August 14

I have painted since childhood but was not able to commence formal study until after army discharge.

1945: Attended the Royal College of Art, in Florence, for a brief period when hostilities ceased.

1947: Commenced Study. Four years part-time under F. V. Ellis in Wellington followed by three years full-time at the Julian Ashton Art School, Sydney under H. C. Gibbons and John Passmore.

1960: Awarded a 2 year Fellowship by the Association of New Zealand Art Societies and travelled overseas. First met Victor Pasmore and gained a lot from discussions with him and others.

1965: Started teaching at the School of Art, Ilam. A time-consuming but nevertheless stimulating activity — one continues the personal process of thinking and working, as an artist, even during sessions in the teaching workshop.

1971: Travelled in U.S.A., England and Europe.

Comment: Construction, for me, is not a style but simply a method. Neither my reliefs nor my paintings derive from any strict mathematical basis but are assembled with a free sense of order, more characteristic of the painter, than of the function — influenced architect or designer. The narrative aspects of Art are of less interest to me than the more purely visual and private impulses — if such elements as colour, light, line, form, mass, volume are intimately experienced, they too can result in a very personal statement.

BARRY CLEAVIN — Print-maker
August 20-September 9

This exhibition encompasses aspects of prints and drawings made between 1966 and 1973. The exhibition will mainly consist of etchings and should give the viewer some idea of the print media's flexibility. There will be no official opening.

THELMA MUSCHAMP — Paintings & Drawings
August 25 — September 5

Born in Murray Bridge, South Australia, in 1928 and at a small age was fascinated by drawing and paintings which arose to a large extent from the appreciation of becoming lost in the surroundings of three dimensional picture books and from then on couldn't help but look beyond the blade of grass to streams and hills in the background.

Later I married a Kiwi and came to this beautiful country of New Zealand to live. After a period of ill health once again turned to painting, at first as a therapy which quickly grew into an obsession. Since then I have struggled with feeble attempts to emulate nature and sometimes feel satisfied with the results but always trying to improve.

BOB GOUNDRILL — Photographs
August 25-September 5

Born in Richmond England 1945.

Has been a professional photographer for 10 years and has lived in New Zealand for the last five years.

Has worked as an architectural photographer in England and at present is employed in the teaching aids unit at Lincoln College.

He considers himself a "realist" photographer and attempts to exploit and intensify the camera's inherent capacity for recording minute and formerly unnoticed detail.



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Pottery notes

The Annual Meeting was held on May 3 and the following Officers were elected: President, Mari Tothill; Vice-President, Rita Ernsten; Secretary, Marie Dawson; Treasurer, Ennis Oliver; Committee, V. Woods, V. Lamminan, I. Coulton, B. Ivin, M. Lamb, B. Flintoff.

A film evening was held on Saturday, May 26. The Barry Brickell film was well produced and colourful and we wished there could have been more of it. "Fingers of clay" and the two films of "Potters of Japan" parts 1 and 2 were also shown.

A visit to Taiwan

Two days visit to the National Palace Museum in Taipei did not adequately allow one to make a complete study of the art treasures so carefully preserved and beautifully displayed there. It is almost 40 years since the N.P. Museum was established in Taipei, Taiwan and throughout those years China's ancient cultural treasures have been displayed.

The art treasures that removed to Taiwan date from as early as the Shang culture (1523-1028 B.C.) and as late as the Ming (1368-1644 A.D.) and

Ch'ing (1644-1911 A.D.) dynasties. These treasures, dating from every period of Chinese history, are of the finest quality. They include bronzes, porcelain, jades, sculpture, laquers, calligraphy, painting, enamelware, tapestry, books and writing materials. The purpose of the Museum is to take charge of the cultural objects created in the past and to preserve them without loss. Also a Museum can open new horizons in World scholarship and education and its responsibility is to receive the wisdom and ability of the past and to help create an even more lofty civilisation.

A special exhibition of Ming Porcelains was on display in several large galleries beautifully set out and with sheets of descriptive information which one could take away.

Ming Official Ware made its debut during the Hung-Wu reign (1368-1398 A.D.). These wares, created for imperial use, at first tended to follow the ceramic forms and methods of the Sung and Yuan dynasties (960-1368 A.D.). However, during the Yung-Lo reign (1403-1424 A.D.) Ming porcelain production began to come into its own and the wares created surpassed those of the previous dynasties possessing a greater elegance and refinement. Included in this exhibition of Ming porcelains are 12 pieces of underglaze red. Inability to produce a pure cobalt-blue

pigment and to control sufficiently the intensity of heat of the kiln caused the blue in many pieces to turn greyish.

The Hsuan-te period (1426-1435 A.D.) is considered the classical age of blue and white. The blue and white ware of this period used imported cobalt pigment from Sumatra which produced a thick, rich and vibrant blue glaze. This blue pigment was painted directly on the unglazed porcelain over which a thick transparent glaze was applied. With firing, this underglaze blue would become absorbed and fused with the clear overglaze and body, spreading somewhat and taking on a diffuse, fluid appearance possessing the grace and subtle variations in tone of a water and ink wash drawing. Later the Sumatra blue became depleted and the Chinese were forced to resort to the use of local pigments which produced a somewhat duller and weaker blue. Later a kind of cobalt pigment was discovered in Yunnan called Mohammedan blue which produced a better quality glaze than the local pigment. This raw pigment underwent a careful refububg oricess thus producing a pure and intense blue glaze and in some cases too dark and concentrated and lacking tonal variations.

We visited a large pottery works reproducing this blue and white ware for export.



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**ALGETY
TRAVEL**

Two days were not enough to look, read and absorb the beauty and contents of the Museum. Not all the treasures are on view at once. Those that are stored away in vaults in the hill behind the Museum are brought out from time to time to replace those on exhibition. Cameras had to be left at the entrance desk. Coloured slides could be bought in blocks of eight; also photographs and books were there for the choosing.

Mari Tohill

Letters

Sir,

As one of the few members who attended the last A.G.M. when a proposal to change the name of the Society to "C.S.A. Gallery Inc." was brought forward, may I comment on this and on "J.G.R.'s" article in the MAY - JUNE issue of the "News". Things are in a bad state when some members of an art society, of all people, cannot distinguish between the living and the dead, between a "Society" which is an assemblage of living people and a "Gallery" which is a thing, a tool, a piece of equipment. We do, of course, live in a time when things are valued more than people, creations more than creators. This attitude, however, owes more to commerce than to art and those "Galleries", municipal or private, which promote a similar attitude are commercial rather than artistic institutions. The name "Canterbury Society of Arts" is an honorable one, standing for a great society with a great tradition. We do not need to borrow our concepts from Auckland or Wellington. Christchurch is a more cultural city than either of them or, indeed, of both of them put together.

Yours etc.,
Charles Williams, 26 May 1973

* * *

Sir,

To alter the name "Canterbury Society of Arts" to "C.S.A. Gallery" is a far-reaching move which must be scrupulously investigated before any action is taken. The Canterbury Society of Arts as it stands is by far the most successful of the country's art societies, and its major role as defined in the constitution is well quoted by J.G.R. - "To promote the study, practice and cultivation of the fine arts in New Zealand and to encourage the production of works of art by periodical exhibitions in Christchurch". This is precisely what the Society does

now, and if it performs these functions more vigorously and diligently than its founders ever foresaw, that is to the credit of its constitution, its officers and its members.

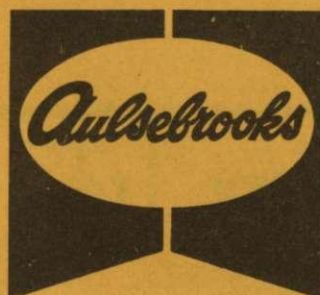
To seek now to alter the name and in consequence the priority of its purposes is to invite such a change in policy as to equate it with dealer galleries which are of necessity profit-making institutions. This may serve the purpose of some, but the great majority, without whose support the Society could never operate, let alone develop in such a mushroom fashion, could find themselves financing a situation which did not suit their intention. This society enjoys an enormous amount of good will, its public relations have never been in better shape, and it is in its best interests that it should keep its name, and in consequence its ostensible purposes paramount. Yours etc.,
W. A. Sutton
9 May 1973

RUSSELL CLARK

The promoters of this exhibition are anxious to contact any members - or others - who may have early works by Russell Clark. If you know the whereabouts of any, would you please send full particulars of the work - size, medium, (water-colour, oil, etc.), date painted, where it can be seen, and if it would be available for this exhibition, which will probably be going on tour throughout the Country. Thank you
R. R. Laidlaw

FAIR NOTES - CORRECTION

In the theatrical costumes parade we omitted acknowledgment to The Christchurch Ballet Society whose costumes from *Coppelia* were designed by Mrs Joan Dukes especially for this production. The costumes shown from Henry V were designed by Mr Maurice Askew.



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ROYAL OVERSEAS LEAGUE COMMONWEALTH ART EXHIBITION 1973

Entries from New Zealand painters under the age of thirty on November 20, 1973 are now being sought for national adjudication. Up to four works may be sent from New Zealand to London for the Exhibition. Last year was the first time an official New Zealand entry was made by the League, the one work chosen from this country being by A. P. Geddes of Christchurch who received an award of \$NZ55. Oils, Water Colour, Mixed Media
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Reviews BOOKS

Maori rock art has revived sporadic attention since last century when it was first observed. Findings have been published mainly in learned journals and pamphlets. Thus Reed's, in publishing two hard-back books (*Prehistoric Rock Art in New Zealand*, by Michael Trotter and Beverley McCulloch, \$2.95 and *Maori Rock Art* by Michael Dunn, \$1.95, the latter in the publisher's N.Z. art series) have filled a gap.

The books have different purposes. *Prehistoric Rock Art of New Zealand* is the bigger book and is archaeological in character, though accessible, indeed highly readable, to the non-professional. It describes the shelters where most of the drawings are, estimates the time they were done (by early Maoris), and classifies the varieties. It is scholarly yet approachable.

Maori Rock Art is an evaluation of the quality of the art and discusses styles. Both books are very well and generously illustrated. Canterbury is well represented in both.

RECORDS

VERDI: La Forza del Destino (Highlights)

Donna Leonora	Piero Cappuccilli, baritone
Don Carlo di Varga	Carlo Bergonzi, tenor
Don Alvaro	Biancamaria Casoni,
Preziosilla	mezzo-soprano
Martina Arroyo, soprano	Ambrosian Opera Chorus
Royal Philharmonic Orchestra, conducted by Lamberto Gardelli EMI ASD 2811	

If one buys a record of "highlights" of an opera one could well expect considerable gaps in continuity. In fact the condensation of this four-record-long-opera

into one, has been extremely well done, so that with the help of the cover notes and included libretto one has little difficulty in following the gist of the story. And even this ridiculous story is a big help in approaching the music.

The performance is mainly very good. The men are all good. The tenor, Carlo Bergonzi (Don Alvaro) is extremely good. The orchestra and chorus are both exemplary. (I continually marvel at Verdi's economical and yet incisive use of the orchestra).

My only reservations are about the women. Both Martina Arroyo (Leonora) and Biancamaria Casoni (Preziosilla) have a wide vibrato. The latter quite ruins that marvellous chorus: "Rataplan". Her vibrato is at times so wide that the "note" she is singing spreads over on to the adjacent semitones. Martina Arroyo is quite different. Her quality of voice, impressive range and use of vibrato are all similar to Maria Callas's (including the beautiful mezzo-like lower register). For my taste, though, I would have liked her to have varied the width and intensity of her vibrato a lot more, as the tenor manages to do superbly. However, if you are a Callas enthusiast, you will (except for one chorus) be very pleased with this record.

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JEWELLERY POTTERY WOODWARE

Bruckner. Symphony in F minor. Overture in G minor. London Symphony Orchestra conducted by Elyakum Shapirra. EMI ASD 2808.

One wonders at the ethics of recording or even performing a work which the composer has rejected. But then if Bruckner was really serious about rejecting this so-called "study-symphony" why didn't he burn it? We can be glad he did not and also pleased with those unethical enough to produce this record. This music is not the work of a novice, it sounds in fact much less of an early work than do the early symphonies of Mozart or Schubert.

The first two movements are quite long, but one would not wish them any shorter. The third movement, a Scherzo, is disappointing because of the pace it is played at. I can imagine its being very exciting if performed "presto" as it is marked. One's attention tends to flag just a little in the 4th movement (Finale) but is brought back to order by the fine Overture in G minor also on the same side.

One would guess from the sad neglect of Bruckner on local concert programmes that comparatively few people in New Zealand are familiar with his standard works. Perhaps hearing this unnumbered symphony will inspire a few to go on and explore some of his 9 numbered symphonies, his three settings of the Mass, and his marvellous Te Deum. It has had that effect on me!

Kit Powell

SCHUBERT Sonata in B flat, D. 960 Fantasia in C, Op 15 D760 "Wanderer". Alfred Brendel. 6500 285 \$5.75

Alfred Brendel, who is recording the whole of Schubert's piano works, plays marvellously here. I say this without reserve. A reviewer alas, is required to be more specific. So I tried the Schnabel recording which since 1939 has stood as a touchstone for pianists in Schubert's last piano work, the Sonata in B flat. There are similarities and differences. Each gives a distinctness to each note, Schnabel perhaps emphasising the sheer beauty of the work. He has one waiting for the next note. Brendel makes one aware of the whole phrase and the larger structures. Brendel is the more measured; Schnabel faster in fast passages and slower in slower. Both are profoundly thoughtful performances, Brendel's perhaps with more of a sense of tragedy. It would not surprise me if Brendel provided insights for more than 30 years as Schnabel has. The fantasia, too, is rewardingly rich. Though these are difficult piano works to play, one is here made aware not of virtuosity, but of profundity and clarity.

B.C.D.

Master Concertos from the Italian Baroque. Capuzzi, Vivaldi. Leo. I Musici. Philips Universo Series. 6580 028.

\$3.50

So, if one listens to a couple of Vivaldi pieces and a couple of pieces from lesser known (Capuzzi is little known) Italian Baroque composers and comes to the conclusion that Vivaldi is the greatest of these three perhaps it isn't an original discovery and it is still all good value for \$3.50.

Each side starts with the lesser known composer and ends with the more authoritatively written Vivaldi, in less well-known works. Capuzzi's Concerto in D for Violine and Orchestra gives an amusing display for double bass against a beautifully balanced ensemble including oboes and horns. The slow movement drags, but then Vivaldi is not far off. The thought is helpful, too, during the Leo Concerto in D for Cello, Strings and Continuo.

The Vivaldi is a delight, particularly the Concerto in G for two mandolins, strings and continuo, a charming and graceful work in which the two mandolins have the andante to themselves. The other Vivaldi piece is a bassoon concerto written and performed in a lively and interesting manner. I Musici, which specialises in music of the period, plays with splendid attack and awareness of contrast in timbre and texture. Maria Teresa Garatti, who provides continuo either with the harpsicord or organ, makes it, but only faintly.

B.C.D.

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Elgar "Nobilmente". (Excerpts from performances by Janet Baker, Sir John Barbirolli, Hugh Dean, Sir Adrian Boult, Kim Borg, Charles Groves, Margaret Price, Christopher Robinson) E.M.I. SEOM 11.

\$5.75

This is a disc from recent H.M.V. recordings. (1963 is the earliest) covering a wide range of Elgar's work, but not including the symphonies, even though the work "Nobilmente" comes from "Nobilmente e semplice", the heading for the first movement of Symphony No. 1. For many years the heading carried a connotation of pomp and circumstance. The jacket however, argues against the view of a parade-ground Elgar. The record makes the point, though one cannot help wondering about the purpose of the record. Perhaps a clue is given in the detailed notes about the original records on the jacket: is it a shop window on Elgar?

But if the questions can be forgotten and the collection enjoyed as "highlights" then Kim Borg, ("Proficiscere, anima Christiana", from *The Dream of Gerontius*) Janet Baker ("Sabath Morning at Sea" from *Sea Pictures*) and Margaret Price ("The Sun Goeth Down" from *The Kingdom*), alone would make it worth while. The final band is magnificent. Margaret Price is heralded in with exquisite violin playing. The first side contains the orchestral and instrumental work; the second the singing.

B.C.D.

FOCUS. Moving Waves. Polydor 2310 150 stereo
Price:— \$5.75

Focus is a band of four Dutch lads who have been enjoying, of late, some spectacular success. I doubt that this popularity will endure for theirs is essentially a minority music, studious, composed, obviously influenced by the European classical tradition. It is also a music which is, at least on this record, finally unsatisfying.

Basically instrumentalists, the band consists of Thijs van Leer, (pianist, organist, flautist, and obviously their key figure, he has composed most of the music on this album); Jan Akkerman (guitar); Cyriel Havermans (bass guitar); and Pierre Van der Linden (drums). The members started as a show band, belting out the fraudulent pseudo-rock which garnishes *Hair's* commercial and fatuous clichés. (Good grief!) They decided to stay together after the show closed and in 1972 they appeared at the Reading Pop Festival. They recently did a British tour after which they suddenly found themselves with two albums in the "top Ten Album Charts" and

a reputation which had spread to the United States, so that's Focus.

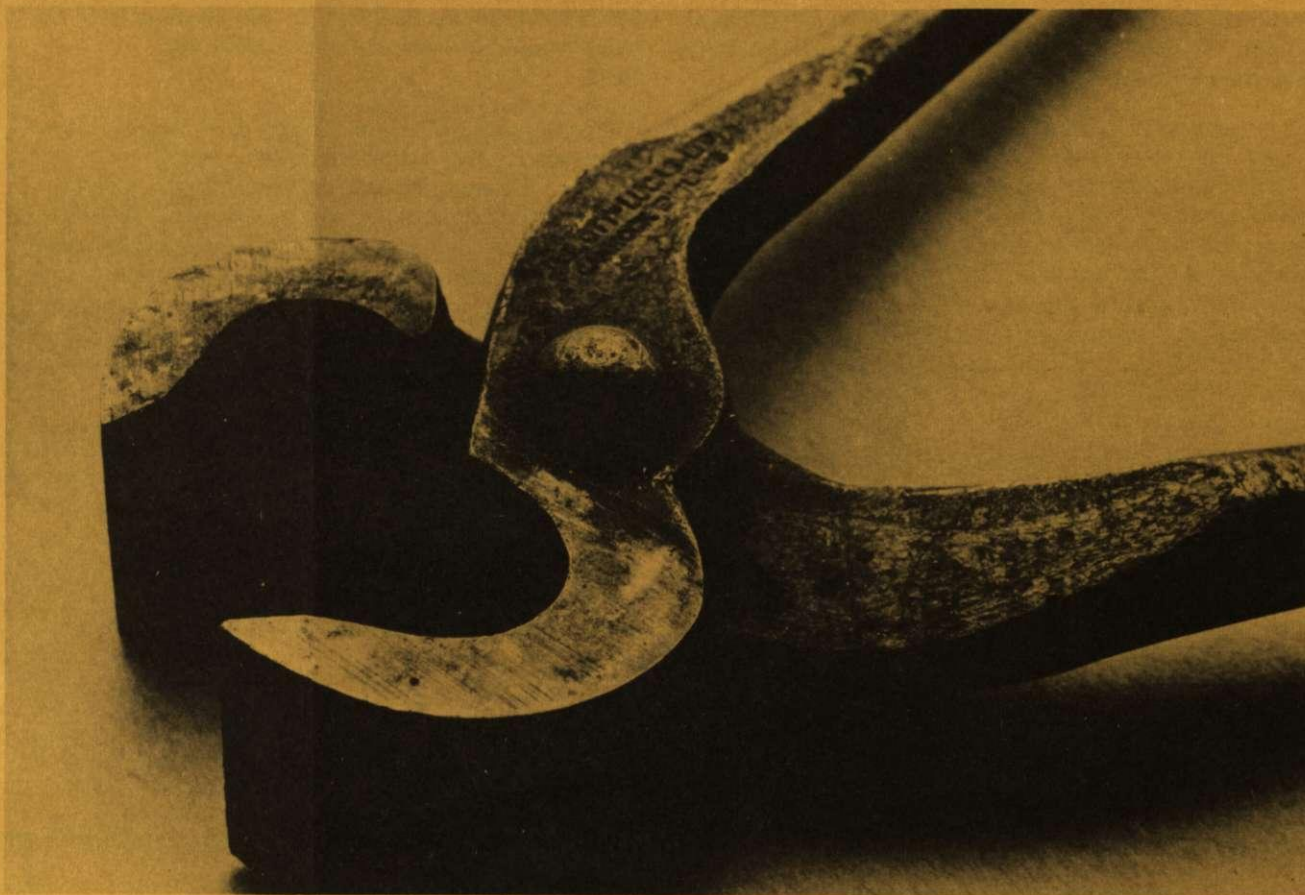
And now, Focus's record. There are five tracks on Side One, and one extended work, "eruption" on Side Two. "Eruption" is seemingly loose-lysrelated to the legend of Orpheus and Euridice, although more in its mood than as a direct musical narrative. Over all it is an impressive piece of music, particularly the last section "Euridice; Dayglow; Endless Road; Answer, Orfeus; and Euridice" but often the climaxes are not sustained, and the whole thing seems a little disjointed, with several titled improvisations like the drum solo "Endless Road" and Jan Akkerman's guitar solo's "The Bridge" and "Tommy" which disturb the basic musical idea, although they are certainly very well performed.

But finally "eruption" is diminished by the same thing that marred The Who's original recording of *Tommy* — that is that two guitars, an organ, and a drum kit just ain't

the most expressive instrumental combination around. They're all right for your basic toe-tapping, Slade-type thumpings, but when it comes to "art-rock" you need a lot more instrumental colouring and range. One of the most powerful pieces of "Eruption" is "Dayglow" where this thin line-up is richly augmented with brass.

Side One opens with "Hocus Pocus" which consists of a repetitive, boring Deep Purple-type riff, interrupted by yodelling and so forth and only salvaged by some striking flute playing. The other four songs, "Janis", "Le Clochard", "Moving Waves", and "Focus 11" are slower, much more classical pieces — good but not outstanding. "Moving Waves" has lyrics by Inayat Khan, who, I assume, is one of those Indian religious sentimentalists and who contributes such wisdoms as "Because behind our individual actions there is One impulse working. Rising waves, what motive is behind your impulse? The desire to reach upwards."

A.H.J.



By Bob Goundrill



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