

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:	Miles Warren
Secretary-manager:	Russell Laidlaw
Exhibitions Officer:	Tony Geddes
Receptionist:	Joanna Mowat
Editor of News	Stuart McMillan



'Surprise lunchbox' Sept 72 Max McMillan

Gallery calendar (subject to adjustment)

Oct - Nov. 9	Colette Rands
Oct - Nov. 11	Edgar Mansfield
Oct - Nov. 5	Ronald Left
Oct 4 - Nov. 15	Vivian Mountfort
Nov 8 - Nov. 21	Murray Hedwig
Nov 11 - Nov. 21	Pene Evison
Nov 14 - Nov. 21	Norman Lemon (C.A.G.)
Nov 18 - Nov. 29	J.E. Murphy
Nov 1 - Dec. 10	Weavers
Dec 1 - Dec. 16	C.S.A. Summer Exhibition
Dec 12 - Jan. 6	Sue Patterson
Dec 19 - Jan. 6	Neil Cooke
Dec 18 - Jan. 6	Private Collection
Dec 19 - Jan. 6	Polish Posters
Dec 18 - Jan. 6	Commonwealth Games Exhibition
Dec 18 - Jan. 6	Margaret Parker
January.	B. Miles
February	R. McWhannell
	Star School
March	CSA Annual Autumn
	Dr Breach
	Ross Gray
April	Andrew Coates
	Tony Geddes
	Ruth Priestly

Exhibitions are mounted with the assistance of the QEII Art Council through the agency of the Association of N.Z. Art Galleries.

New members

The Society welcomes the following new members.

Mr & Mrs R. F. Murray
Mrs Mary Byers
Dr & Mrs W. K. Gibb
Mrs I. L. Burton
Mrs Beverley Wain
Mr & Mrs D. W. Baruch
Mrs Judith Sutherland
Dr Henry Robertson
Miss Sue Frykerg
Mr W. L. Carswell
Mr A. R. Herring
Mr A. K. Harrison
Mr & Mrs F. G. Hollay
Mr R. J. McDowell
Mr Neil Cooke
Mr & Mrs I. E. Martin
Miss Jane Ryan
Mr & Mrs I. W. Begg
Mr Tom Field
Mr & Mrs L. De Leur

Happenings in the Gallery

Things really started to happen when The Group moved into the three upper galleries in mid September and as usual, opening night was as interesting as ever from all angles. If any CSA members feel slighted because they didn't receive invitations it is because this exhibition is run from beginning to end by The Group who hire the Gallery from the CSA. Therefore they are free to nominate a door charge and the same applies on two other occasions during the year when the Gallery is hired by a large group. Otherwise CSA members have free admission at all times. In August and September Barry Cleavin displayed 100 prints in the Mair Gallery. Due to Barry's modesty and as a result of consternation over the same exhibition in other centres Barry quietly mounted the exhibition and left town to engage himself in the rigours of mountaineering for a week.

We now have some breathing space at last amongst the storage racks. The new extension, even though still a few weeks away from completion, is now beginning to take effect; we are able to "move house" in various stages and ease the congestion. This will be good news for our Saturday morning artists who are still waiting patiently. It will have been noticed that there is now a splash of colour on the exterior wall of the entrance to the Gallery.

Our traditional CSA symbols have suddenly become eye catching. We intend to develop further in this field and various new colour schemes are being planned for the interior of the Gallery mostly in preparation for the Commonwealth Games Exhibition in January. We in the office feel that we are ready for a change of colour to brighten our four walls, the only snag is we can't agree on the same idea. Anyone who indulges in the use of a ten cent postage stamp may have noticed a recent stamp issue depicting works by Francis Hodgkins. One of the reproductions is "*Barn in Picardy*" which, incidentally, was borrowed by the Post Office from our Permanent Collection. The stamp really did justice to this dusty old painting which had been stored for years so consequently this same work is now looking very handsome in a new frame and at this moment is enhancing the N.Z.B.C. walls for a special television show.

Recent purchases for the Permanent Collection are: WOOD RELIEF by Don Peebles; MT HARPER IN MIST (Pencil Drawing) by David Cheer; BOX FOR PEOPLE WITH MATCHING TOPS, (Etching/Aquatint), by Barry Cleavin, and LEWIS PASS by Philip O'Regan.

Recent news items brought up the possibility of art thefts in Christchurch and this brings to mind an incident not long



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ago when a couple engrossed with a few glasses of wine and the tranquillity of the Gallery towards the end of an opening, suddenly found themselves plunged in darkness and were further dismayed to find the front door firmly locked from the inside as well as out. An urgent phone call to a member of gallery staff with a key relieved them of the prospect of having to wait till 10 am the next day for breakfast.....so the moral of my story is, one might get in – but can one get out.

CSA Gallery hours

Monday – Friday : 10am – 4.30pm
Saturday & Sunday : 2pm – 4.30pm

THE WEAVING EXHIBITION

Mary Bartlett, Anne Field, Doreen Fraser, and Pauline Pease have all exhibited in the C.S.A. Gallery before. Phillida Macdonald from the West Coast and Pam Spencer from Queenstown are exhibiting in Christchurch for the first time. All are spinners and weavers, and have been awarded the New Zealand Spinning, Weaving and Woolcraft Society Quality Mark for weaving. Their work will cover many aspects of weaving, including Wall hangings, Rugs, Fabrics and Table Linen.

OTHER CENTRES

Kelliher Awards. Last receiving day Friday 8th December.

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The exhibitions

VIVAN MOUNTFORT — WEAVING

Nov 4 — 15

Trained as a teacher and Art Specialist at Christchurch Teachers' College where I first became interested in weaving and allied crafts. Secondment to the same College to a relieving position in 1971 further stimulated my interest in the craft as I was able to teach it to trainee teachers and experiment and extend the range of my technique. In 1972 I won the National Wall Hanging Contest run by the N.Z. Wool Board at the National Wool Festival held in Invercargill followed by placings in other contests in Lower Hutt and the Dannevirke Festival in 1973. I have exhibited in Auckland, Wellington, and Christchurch in exhibitions organised by the New Zealand Spinners and Weavers Guild and the New Zealand Chapter of the World Craft Council. I was very fortunate indeed to team up with Audrey King one of N.Z.'s most able spinners and dyers. She has obtained many subtle and vibrant colours with dyes from native plants. These I have used in many of my wall hangings, finding them a delight to work with. Next June I hope to attend, as a New Zealand delegate, the World Craft Council Tenth Anniversary Conference in Toronto, Canada, which is being held at the same time as

the First World Crafts Exhibition in the same city. Slides of three examples of my weaving will be screened at this Exhibition amongst others from New Zealand. I feel I can express in my weaving my joy in living and through it try to convey some of the responsibility we have to conserve our natural habitat of earth, sky and water and thus make a pertinent comment.

PENE EVISON — APPLIQUE

November 12—21

Gained Fine Arts Prelim. in 1970, but undertook a music course in composition and flute performance at Canterbury University. A preoccupation with mountain climbing is evident in her appliques. Her work is an expression of the New Zealand environment — mountains, light, water and wide spaces in a livable medium. Applique is for living with, for furnishing and wearing: on heaps of cushions, curtains, screens, wall-hangings and fun on formal clothes.

MURRAY HEDWIG — PHOTOGRAPHY

Nov. 8 — 21

Born Christchurch, 1949. Studied at Nelson College, University of Canterbury, School of Fine Arts. Diploma 1971, diploma with Honours 1973. Awarded Queen Elizabeth II Arts Council Grant for film making, 1972. 1971, 1972, N.Z. Universities Arts Festival Photographic Exhibition 1972. One-man Photographic Exhibition, Nelson.

The exhibition, 'Kosmic Conscience', contains work completed since 1970 (most of which is done in conjunction with 1971 Thesis 'The Photographic Image As/Of Reality')

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JOHN E. MURPHY — PAINTINGS

Nov. 18 — 30

The freedom of Runanga, Cobden, and Hokitika occupied my first twelve years. Then on to Christchurch and Xavier College and a budding interest in drawing. This interest broadened at the Canterbury School of Fine Arts where I was introduced to the many facets of Art, and majored in Sculpture. Training College and three and a half years teaching at Christchurch Boys' High School followed. A spell of teaching in Fiji demanded something a little more portable than sculpture. My painting developed there in isolation without influence or pressure.

SUE PATTERSON — GALLERY D.

Dec. 12 — Jan 6

Born Christchurch, 1948, is married and lives in Dunedin. Attended Canterbury University 1966-69. Private tuition 1969. First One Man Show in Dunedin, April, 1973. Paints in oils and watercolours, and intends to continue with screen printing when time permits. Work is semi-abstract, clearly defined without being strictly hard-edge.

Largely this year's work, this exhibition consists entirely of landscapes of the Otago region. Comparatively large oils form a series based on six months experience at Kyeburn on the Maniototo Plain. There is also a collection of small watercolours which will be shown in a folder.

ART N.Z. '74



COMMONWEALTH
GAMES
EXHIBITION

Exhibitions are mounted with the assistance of the QEII Art Council through the agency of the Association of N.Z. Art Galleries.

This is the most ambitious project the Society has ever attempted. We claim it is the most comprehensive top grade exhibition ever held in New Zealand.

It covers paintings, prints, sculpture, pottery, weaving and jewellery. The artists are drawn from names suggested by Gallery Directors. The exhibition will run from 19th January to 10th February inclusive. It will be open daily 10 am to 10 pm. Sunday hours after noon only.

During this period, a team of five will be required on duty in the Gallery at all times.

Volunteers to staff the exhibition are needed and it is proposed to divide the period up into shifts of 3 hours — that is 10 am to 1 pm; 1 pm to 4 pm; 4 pm to 7 pm; 7 pm to 10 pm.

We now ask our members to consider this carefully and let us know —

A. What section of the exhibition they would prefer to look after.

1. Door
2. Painting & Sculpture
3. Pottery
4. Weaving
5. Prints

B. What hours are preferred.

C. What days they could come.

This is vitally important to the running of the exhibition.

OPENING

The exhibition will be opened by The Hon. H.L.J. May at 8 pm Friday 18th January.

A charge of \$1.50 per person will be made for this evening, and this charge includes a catalogue.

The number of people that can be in the Gallery at any one time is limited by our licence to 500.

Accordingly we ask you to apply to the office by 30th November for the ticket. The money should be sent with the application on the enclosed form.

Should too many tickets be asked for, a ballot will be held. Tickets will be posted out in the January "News" mail.

During the exhibition, members should carry their 1973-1974 cards to claim the customary free admission.

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Pottery notes

CHRISTCHURCH LEARNING EXCHANGE

Dear Sir, a Learning Exchange is being established in Christchurch. An Exchange is a means of linking together people with common interests. A person who is interested in sharing his knowledge of a topic, craft or hobby, leaves his name, address, and phone number with the Exchange. When someone who wants to learn that subject turns up, the Exchange puts them in contact with each other and leaves them to sort out mutually agreeable times and places to meet, and charges, if any.

We organise only the initial contacts. We only learn how meetings are going by feedback from the learners and teachers. Teachers are contacted as often or seldom as they wish, and can terminate their association with the Exchange whenever they want to. The major requirement is that they be genuinely interested in their area and want to pass on their knowledge — formal qualifications don't come into it. If you want to get in touch with the Exchange, either phone 487-069 during the day, or address mail to:

Learning Exchange,
P.O. Box 8233, Riccarton.

The August meeting took the form of a Social Evening at the Montreal St. Studio.

Walls were hung with wall-hangings. Soft lights and candles gave a soft warm welcome and not so soft music created a gay atmosphere.

The workshop day on Saturday Sept. 22nd at Halswell was well attended and the six wheels were in much demand with demonstrations and work-outs. The handcraft room was presided over by Irene Boulton who demonstrated hand-made pots, tiles, slip-ware and beads and a very enthusiastic group remained there most of the day.

Pots accepted and not accepted will be discussed by potters who submitted pots for selection for the 16th Annual Exhibition of the N.Z. Society of Potters. Most interested potters will be paying a visit to Dunedin to view the Exhibition and accept the hospitality of the generous and hospitable Dunedin potters.

We would like to congratulate the Canterbury potters who have qualified to become Members of the N.Z. Society of Potters.

They are Irene Boulton, Joyce Oliver, Jean Nichol, Paul Fisher, Roger Chapman and Barry Cook of Rangiora.

A LETTER FROM MAY DAVIS IN PERU:—

"We have very little news to report of our activities. It took six months to get the necessary permits and documents, during which time we were confined to the unattractive city of Lima. We had been O.K.ed by six government departments. Each one took about a month, and added another half inch of paper to the pile of documents. Bureaucracy in Peru has to be experienced to be believed. They are even ham-strung themselves with all their rules etc., and can do nothing even when they want to. However, in the end we got through and left for the mountains to find a suitable site for the pottery. We have been looking at abandoned mills. It's fun, but most are in a state of complete disrepair. However, not all, and we expect to settle on one when we have exhausted the suitable areas. Harry has made a V.W. van into a "camper" and we live in this as we move around. Sometimes it's quite exciting, sometimes physically trying, as when we miscalculated and had to sleep (we didn't) at 14,000 ft. It was bitterly cold, but we had to have the car doors open for oxygen supply. We daren't eat, as this brings on vomiting when you aren't acclimatised, and the slightest movement made one faint



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ALGETY
TRAVEL

and of course we had the equivalent of migraine headaches. We took off before dawn, scraping the ice off the windshield and praying that we did not faint in the driver's seat. We had an oxygen cylinder with us which saved us. One recovers very rapidly at a lower level and now at 11,000 ft. we feel quite normal. We rather hope to find a permanent "home" even a bit lower than this. The llamas and the colours on this high pass were most lovely. It quite broke my heart not to be able to photograph them (that much movement was out of the question). I shall have to go back one day when we are properly acclimatised."

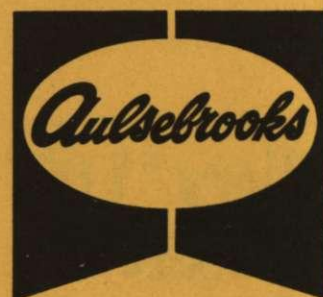
Here is another section of a letter from May Davis describing a visit to a potting village in Peru. After a terrible journey of four hours over a sandy desert waste, bumping over boulders, becoming stuck several times and having to dig themselves out, they finally arrived at a group of houses. There they found that a firing of pots takes place every Thursday. "The women have their own pile of pots laid out on twigs, one on top of another, the bases of the pots on the windward side, kerosene is poured on and away it goes. Within ten minutes flames were licking through and between the pots." The Davises were amazed at the thermal shock-resistant properties of the clay. There seemed to be no firing losses at all. As the flames licked through and between the pots more wood was piled round the sides and on the top. At the start the fire was only on the windward side and at the end that side was cooling and the lea side was at maximum heat. The whole firing, even for the biggest heaps took only about an hour, reaching 600 degrees C. and amazingly the pots "rang" and were remarkably strong. The village is on the fringe of the desert and the potters have to go further and further for their firewood and no replanting is done.

They watched a woman making a big 2ft. pot. "She had a 9" — square (bought) tile fixed about 6" above the floor. On this she placed a saucer-shaped fired bat on which the pot was made. The right hand works inside with a water-worn pebble in the hand and the left hand is outside. The hands work and revolve the pot at the same time. When she has finished the belly she throws powered clay over it to dry it out a little. The top of the pot had a turned out rim and flange to take a lid. This bit she did with our throwing technique because she could use one hand, fingers inside, thumb outside, leaving the other hand free to rotate the pot. A string was tied round the belly for support and there it was. She makes four of these pots a day. Her

husband fetches clay and firewood and helps with the firing but the potting is entirely in the hands of the women. 'After the pot is "turned" by being scraped all over (it is made fairly thick). After that it is rewetted and smoothed down. Handles are pulled as they are here."

That letter could not have arrived at a more appropriate time for on November 18th we meet for the same type of firing.

Mari Tohill.



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Reviews

BOOKS

INTRODUCING RELIEF PRINTING: Author **JOHN O'CONNOR** published **BATSFORD, WHITCOULLS NEW ZEALAND AGENTS. Price \$4.80.**

The book acknowledges examples taken from works by O'Connor's students at the St Martins College of Art. The object of such a manual should be to stimulate creativity, based on technical means. The book will be read by those wishing to extend their vision, as well as their technical development, in which case it should provide examples of creative response to natural and found structures. Contemplate Duchamp's or Ernst's reactions to woodplanks and feathers, as compared to the expected uninvolved response by the basic design study student. The natural structures remain unchanged by their intervention. The price is modest, text and examples being as relevant to relief printing as the Michael Rothenstein's 'Frontiers of Printmaking' which retails at four times the price. A useful suppliers' guide concludes the book.

B. Cleavin

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STAMITZ: Sinfonia Concertante and orchestra Isaac Stern
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475288. \$5.75.

This is a superb performance of one of my favourite Mozart concertos. Most exciting is the Viola — Zukerman can make it sound almost cello-like. Mozart's dynamic markings are followed fastidiously and attention to details of ornaments and phrasing is excellent, and more important still it is an impassioned performance. Mozart wrote the work after his return from Mannheim and Paris where he could well have heard a performance of the Stamitz Sinfonia Concertante for violin and viola. It therefore offers an interesting comparison to have both these works on the same record which is a reissue. The Stamitz is good, less good than the Mozart, but still easy to see why the young Mozart would have been impressed by it enough to want to copy its style.

Kit Powell

The Return and the Elegy. Poems by Alistair Campbell. New Zealand Composer Edition — Chamber Works Vol. 1
Sound Image and Music by Douglas Lilburn. KIWI SLD-13 \$5.50.

The Return. This will surely become a classic of New Zealand music. Words, natural sounds and electronically distorted sounds are combined with sensitivity and imagination that is Lilburn at his very best. The rather cryptic poem is very beautifully read by Tim Elliott. The Maori voice (Mahi Potiki), bird song, sea sound and Campbell's words make it a truly New Zealand work of art. **Elegy.** In spite of my usual enthusiasm for Lilburn, I am not moved as I had hoped to be with this cycle. The poems, however, are moving and the performance is good (Gerald Christeller, baritone, Margaret Nielsen, piano). This record was first issued several years ago.

Kit Powell

John Rimmer: Composition 2 for Wind Quintet and Electronic Sounds. David Farquhar: Three pieces for Violin and Piano. Jack Body: Turtle Time. Robert Burch: Capriccio for four Saxophones. Douglas Lilburn: Three songs for Baritone and Viola. KIWI SLD-30. \$5.50.

That David Farquhar can write such an original piece, often using quite traditional sounds, I find very exciting. When he does call for plucked, strummed and beaten sounds inside the piano, they never sound gimmicky. All three pieces have a stylistic unity and are given a spirited performance by Ruth Pearl (vl.) and Margaret Nielsen (pf.). Jack Body's "Turtle Time" is an excellent piece for taped voice, harp, harpsichord, piano and organ. The instruments are used to make a sort of "electronic" accompaniment for the words which are often very cleverly recorded on top of each other. This is one of the most original pieces I have heard for a long time. What a difference between this and the Rimmer piece, which is one moment marvellous and the next utterly banal. The Burch Saxophone Capriccio is not especially interesting, but at least it is consistent. The Lilburn songs are very well written. The setting of "Song of Allegiance" (R.A.K. Mason) is effective.

For more detail about this record see an excellent article in Islands 4 by Jack Speirs.

Kit Powell

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J.S. BACH: Suites Nos 1—4. Bath Festival Chamber Orchestra directed by Yehudi Menuhin. H.M.V. ASD 404. ASD 405 two records, \$5.75 each.

Yehudi Menuhin, writing in 1961 shortly after the recording of these suites says that speaking for himself the sessions were feasts.

"Sometimes we had plain boiled Bach with Aioli sauce — but there was too great a discrepancy between the bare meat and the rich sauce. Then there was Bach

L'ORANGE served in flaming cointreau — somehow it seemed over- dramatic..."So we settled for good old English roast Bach, with two veg. and three oboes, and finally for pungency added some ninth overtone — unfortunately we had only had old spice — fresh herbs were out of season. The real test of the party was ultimately whether or not we felt like dancing."

Well obviously they did. The Bath Festival Orchestra's numbers are small so that each contributor to the rich variety of blendings can always be heard, and fugato passages and internal rhythm appreciated. A fine balance is maintained among the various groups and soloists, and instruments hard to record such as the harpsicord, timpani, and trumpets take their proper place. As marvellous as the

variety of colour achieved in this performance, are the contrasts in tempo which more than anything else give the works their 18th century flavour.

Bach, like English roast beef, needs few trimmings and ornamentation is restricted to that of the score.

B.C.D.

LUNCH TIME RECITALS

1 10—2 PM
7th November
5th December

JOHN WILLIAMS with the English Chamber Orchestra: Giuliani Concerto, Op.30; Vivaldi Concerti in A and D (CBS MS7327 SBR475229). \$5.75.

Only one of the three works on this record was originally written for guitar (the Giuliani) and, perhaps not surprisingly, it is the most successful on this record. The work has a melodic charm and enough sophistication of construction to appeal to the ordinary listener, and its fairly extensive use of the resources of the guitar make it a delight to the guitarist.

The Vivaldi "Concerto" in A is really an arrangement of a trio for lute, violin, and continuo, but for all that it is more successful than the Concerto in D. This was written for the lute which, being double-strung, has a more sustained sound than the guitar. To get over this, Williams has taken the beautiful, slow second movement at a lively clip, which not only ruins the movement, but forces him to take the fastest movement correspondingly more quickly. All this would not be too drastic, perhaps, but at times, especially in the first movement, guitarist and orchestra can't quite agree on the right tempo.

Still the Giuliani is good, and with the adapted trio gives fair value for your money.

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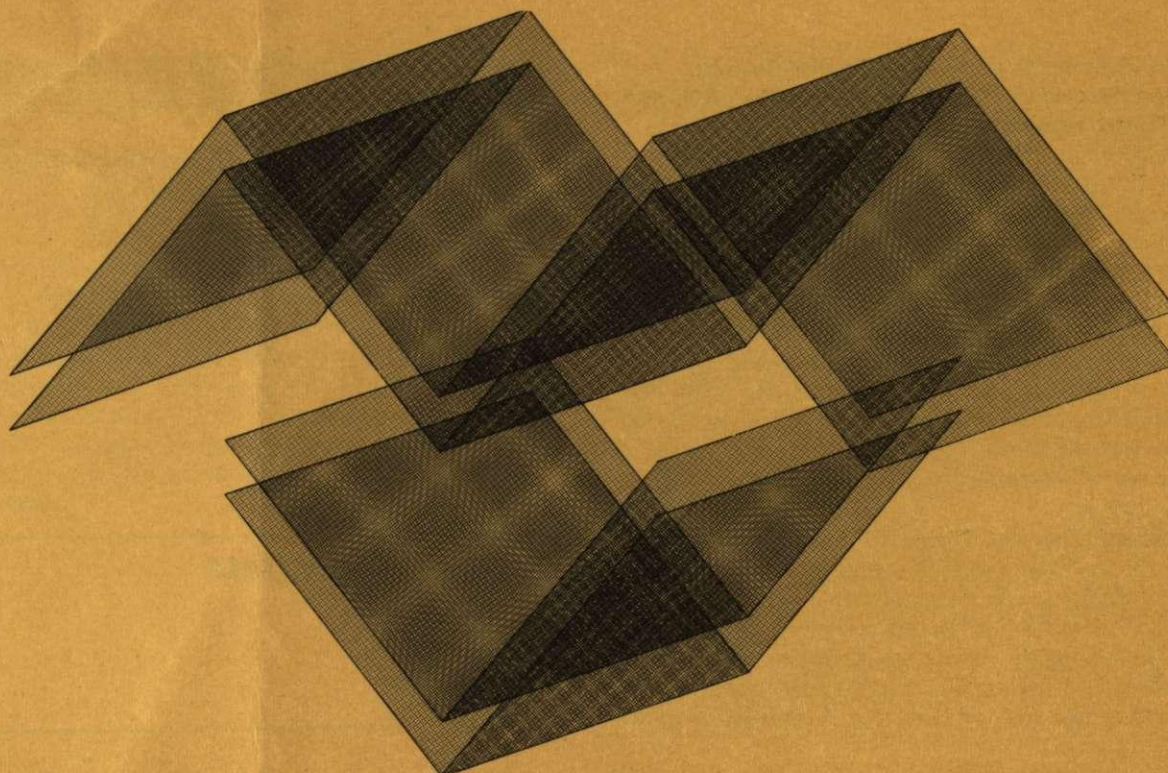
TOMMY London Symphony Orchestra and Chamber Choir with soloists Pete Townshend, Sandy Denny, Graham Bell, Steve Winwood, Maggie Bell, Richie Havens, Merry Clayton, Roger Daltrey, John Entwistle, Ringo Starr, Rod Stewart, Richard Harris. (Ode SP99001). \$4.99.

I don't know what I expected from this complete version of Pete Townshend and The Who's famous "rock opera". All the music has been well-known for a long time, and perhaps I expected such a list of noted soloists to come up with some brilliantly different but ununified version of the familiar songs. Also, the music became popular as individual songs, and I certainly expected something rather disjointed. Both expectations were wrong.

The work has a definite unity musically, using a simple rondo form with the song "Feel Me" recurring all the time in slightly different guises. The soloists have all been cast for the dramatic impact of the singing styles and although there is wide variety in manner it all enhances the dramatic effect.

My only criticism is of the orchestration. Some of it is good, especially in the Clayton and Stewart numbers, but in other places it is hopelessly naive and over all a symphony orchestra is wasted. With good orchestration the whole thing could have been done with a moderately-sized studio orchestra.

Denis McCauley



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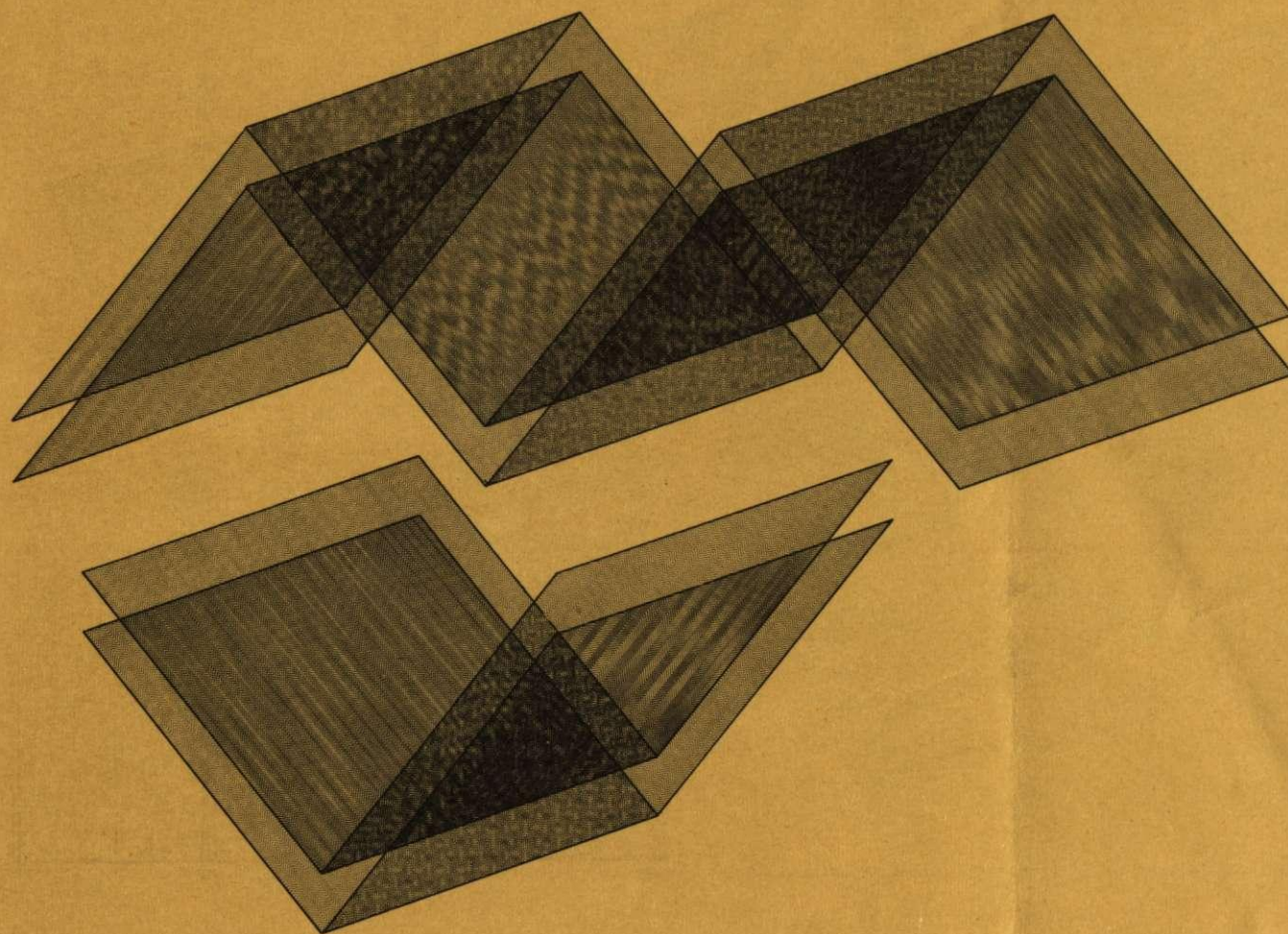
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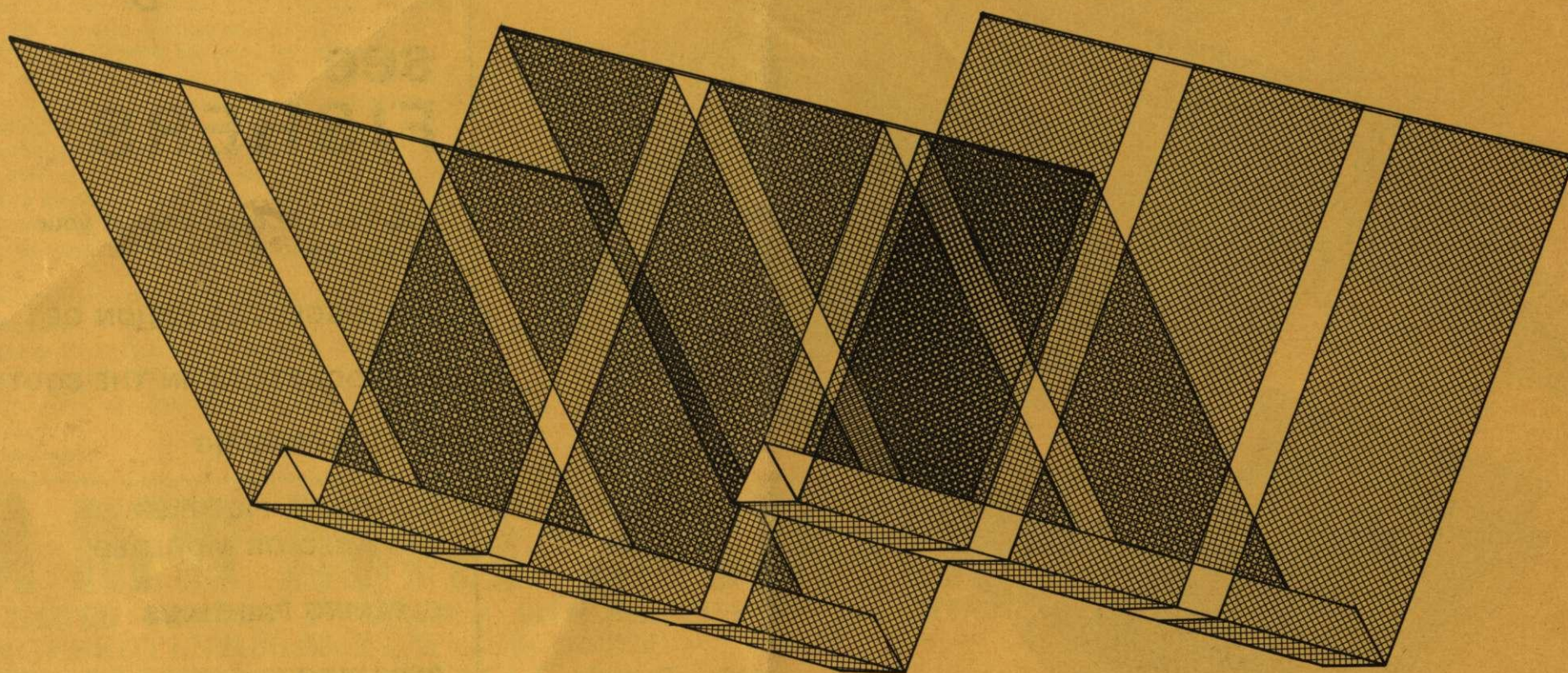
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