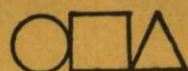


news



The Journal of the Canterbury Society of Arts

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Secretary-manager:	Russell Laidlaw
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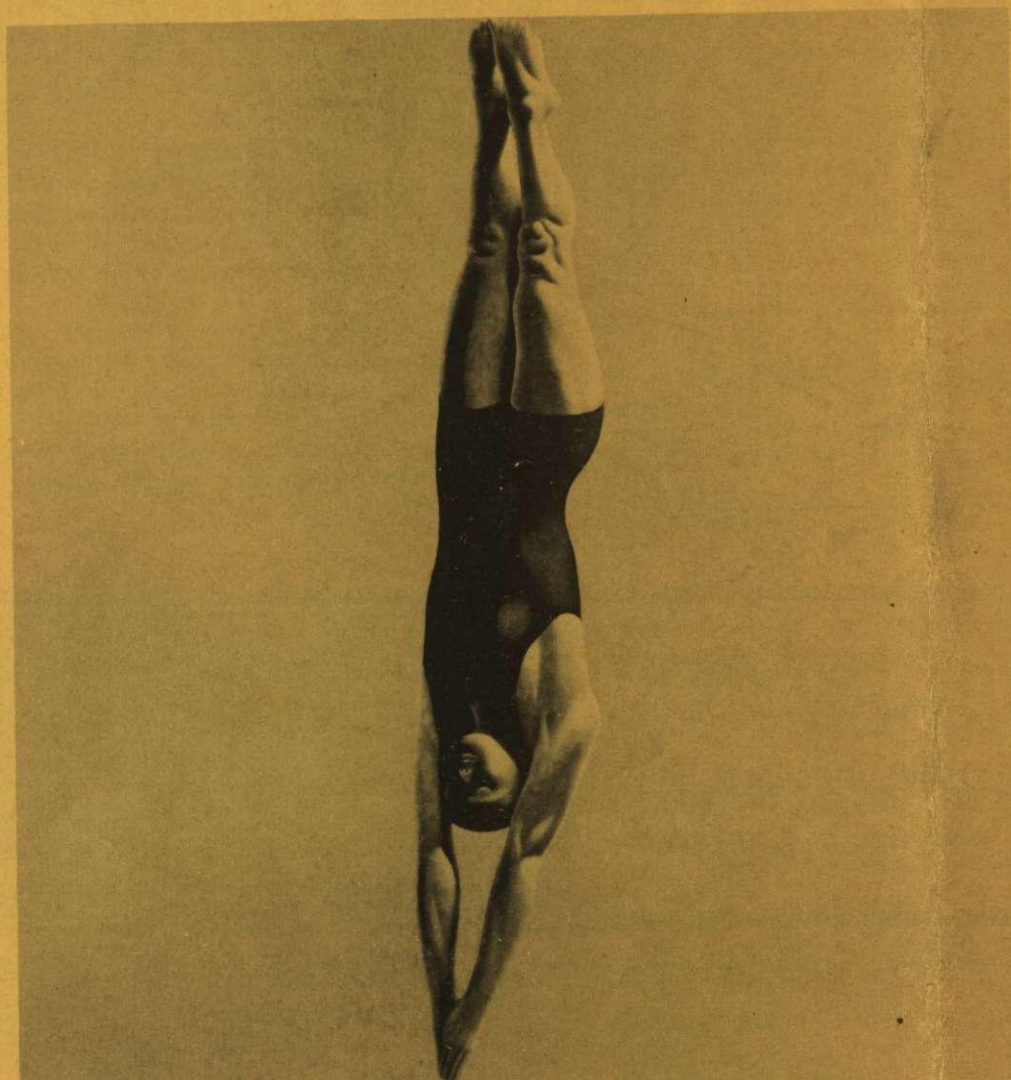


Photo Only

"Diver" by Michael Smither

Entry for "Art N.Z. 74" Exhibition during the Commonwealth Games.

Gallery calendar (subject to adjustment)

Dec - Jan 6	Neil Cooke
Dec - Jan 6	Private Collection
Dec - Jan 6	Sue Patterson
Dec - Jan 6	Polish Posters
Jan 19 - Feb 10	Commonwealth Games Exhibition "Art N.Z. '74"
Feb 14 - Feb 29	Margaret Parker
Feb 14 - Feb 29	B. Miles
Feb 18 - March 6	Kevin Passmore
	Sally Powell
March	Star School
	Dr Breach
	R. McWhannell
	Annual Autumn
April	Ross Gray
	Andrew Coates
	Sue Frykberg
	Summers & Sinclair
	Ruth Priestly
May	Tony Geddes
May	Cant. Embroidery Guild
	Hugh Struyk
	Macrame, Pottery & Sculpture
	A.R. Pearson
	Bill & Kathrine Madill Nichol
June	Lew Summers
	M. Angelo
July	Canterbury Potters
	C.S.A. Open Exhibition
August	John Papas
	Photographic - Society
	Hilary Osmer
Sept	Barry Sharplin
	The Group
	Bruce Robinson
Oct	Weavers
	Lap. Club
Nov	M. Hudson
	Dr & Mrs G.J. van der Lingen
	Morgan Jones
Dec	Fair
	Children's Art Class
	Summer Exhibition

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

New members

The Society welcomes the following new members.

Mr Heinz Sobiecki
Mrs P.N. Jamie
Mrs Patricia R. Champion
Miss E.M. Acton Adams
Miss Margaret Burns
Mr Agus Hidajat
Mr Edward J. Vial
Mr J.E.C. Jones
Mrs Annie Baird
Mr W.R. Allan
Mr & Mrs Jack Chaston
Mrs Stephanie Doidge
Mrs C. Voute
Mr & Mrs A.F. Shaw
Miss Jilly Parsonson
Mrs Irene Fitzgerald
Mrs June Bell
Miss Linda Hamilton
Mr Michael Trumic
Mr Douglas Newall
Mrs M.A. Willcox
Mrs Gowan Banbury
Mr Martin Major
Mrs Sylvia Riley
Mr & Mrs P.J. O'Regan

Mr Ian Gilmour
Mrs B.M.I. Ivin
Mr D.T. McKenzie
Mrs Nancy Sutherland
Miss Catherine E. Brown
Avonside Girls High School
Mrs Doris Woodward
Mr & Mrs W.M. Bowden
Mr & Mrs Noel Gregg
Mrs Tomoko McKnight
Mr & Mrs A.D. McBeath
Mr Peter J. Bruce
Christchurch Girls' High School
Mrs V.M. Hills

CSA Gallery hours

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

Happenings in the Gallery

Weavings have been a distinctive feature at the C.S.A. for the month of November. Vivian Mountfort captured much admiration with her exhibition. It is unusual for one weaver to provide enough work for a one-man show and I am sure she felt her efforts were well rewarded with numerous sales. Weaving by an active group, led by Pauline Pease, was displayed in the same gallery again. This exhibition differed as the work could be regarded from a more useful aspect whereas Vivian's work consisted mainly of decorative wall plaques.

Members may have noticed some "foreign" works of art displayed by the main entrance. A collection of pottery, painting, weaving and a combination of leather and wrought iron in the form of a very handsome chair which feels like "the rack" to sit on but nevertheless is beautifully ornamental. This work hails from the "Artists Quarter" where one can make a closer study of this work in the making.

The C.S.A. Annual Meeting was held in November with a small attendance so maybe this means there are no grouches. Once again we offer apologies for printing errors in the Annual Report, two omissions being, Andrew Coates and Norman France not being recognised as working members, indeed, they are both staunch supporters of our Society exhibitions.



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Pottery notes

Our exciting Commonwealth Games exhibition is drawing closer and while there has been a good response for assistance with supervision, we would still like to hear from anyone who has a few hours to spare. Speaking of the Games, the most informative little magazine in Christchurch is always available at the Gallery desk and that is *Time Off* which covers all art activities . . . and it's free.

Recent purchases by the C.S.A. for the Permanent Collection are *Lord Reith* (looking back), photograph by Murray Hedwig, and *Road to Puhi-Puhi* by John Oakley.

News from England tells us that Michael Ebel has won a recent Royal Overseas League Art Competition worth £150. Michael is due back next year and has booked the Gallery for another one-man show.

Joanna Mowat.

This final issue of the pottery notes for the year will be too late to give you greetings for Christmas but not too late to wish that the New Year will be a good and happy year for everyone.

The opening in Dunedin of the Sixteenth Annual Potters' Society Exhibition on October 20 got off to a good start with some 14,500 attending over the opening weekend.

The overall opinion was that the standard of pots was not high in the domestic ware but that some of the sculptured pieces were good.

Early in October we were privileged to have Margaret Milne and Jocelyn and Guy Mountain stage an exhibition at Several Arts. By the number of opening-day enthusiasts and by the steady stream of visitors which continued throughout the exhibition it proved to be very successful. It was good to see colour in the pots of both Margaret and Guy. Jocelyn Mountain had some interesting and attractive weaving.

Juliet Peter and Roy Cowan also had an exhibition in early October of pots and paintings at the C.S.A. Gallery. Juliet's floor vases were particularly pleasing, one being bought for the McDougall Art Gallery.

Another potter from Wellington who had her pots at first staged in the Library of the School of Engineering at Ilam and finally at the C.S.A. Gallery was Flora Christella.

There are some young potters that are making good progress in Christchurch and we do hope that they will bear in mind the Canterbury Potters Exhibition which is being staged in the C.S.A. Gallery in July and put aside early their best pots.

It is hoped that the potters of Canterbury will offer their help to man the Gallery during the exhibition of all the Arts which the C.S.A. Gallery is staging for the Commonwealth Games. There will be so many people attending this exhibition that it will be necessary to have lots of helpers.

Despite the fact that we had useful information in May Davis's letter published in the last *News* of the firing of the Peruvian women's pots, our attempt at this native style of firing was not very successful at our picnic day at Rangiora on Saturday, November 17. Whether our clay was not suitable or the fire unsatisfactory, the result was that very few pots survived.

However the day was perfect and a good number of families attended and a grand picnic atmosphere prevailed.

Best wishes to you all for the New Year.

Mari Tohill.

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The exhibitions

J. MARGARET PARKER — PRINTS. Feb. 14 — 29.

I have always been interested in painting and the graphic side of it; and from leading a very full country life I have now started to draw again — anything that crosses my path, wood pigeons, men at work, mountains in storm or rabbits that the cat puts at my feet. Every moment is valuable and I try to capture each as it comes, Tekepo and Fairlie are within twenty miles of here with tremendous subjects and a history in the making.

I have had one-man shows in Hastings and Timaru. I had four years at the School of Art in Christchurch doing the Diploma course and have taught at the Adult Education Dept, published a book for children with all pictures in block work and taught landscape at the Timaru College.

I go down to Timaru each Thursday for a working day there. Pottery all day and graphic art at night and get back to Mt Dalgety at about 10p.m.

The Art Gallery in Timaru was my mother's home, so we are naturally, as a family, interested in painting and its well being in South Canterbury.

KEVIN PASSMORE - PHOTOGRAPHY Feb. 17 — Mar. 6

Studied Photography and film making within the Design curriculum at the University of Canterbury School of Art and graduated with an Honours Diploma in 1969. Worked for a period as a freelance designer and photographer, then returned to teach photography and film making at the School of Art during 1972 and 1973.

I became interested in the female nude during my post-graduate year and my photography has almost entirely centred on this theme ever since. Through the photographic image I am searching for woman's charisma; celestial body, universal statement, earthy and timeless, monumental and delicate. As a result, my photographs have become highly formal statements. In a sense I feel more like a painter than a photographer — choosing to contrive my images by composing them within a carefully considered context.

The exhibition "WOMAN" contains work completed since 1969.

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From Doris Lusk's Notebook

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IN THE STEPS OF A MASTER . . .

Our trip to Concarneau was in the nature of a pilgrimage — to a well-spring from which we found the vitalising spirit departed, but still so tangible is his influence that the visit was none the less rewarding. We had known that Sydney Thompson — the grand old New Zealand artist who had made Brittany and Provence his own — was in frail health; and when we reached Concarneau on June 30, we were told that he had slipped away on June 8. He had been so tired and weak that nobody could have wished him to linger.

In the last few weeks of his life, Sydney Thompson had been attended not only by Annette, his constant companion, but by his other daughter, Mary Caldwell, from Palmerston North, and her schoolgirl daughter. He had occasionally recognised them, and a teasing remark to young Susan was the last thing he said.

On the two afternoons of our stay in Concarneau we were taken for long drives around the region by Annette and Mary, in the van that had been bought to give their father comfortable transportation. First we visited the country house that the Thompsons had built several years ago — a variation of the simple Breton style, with an enchanting spiral staircase up to Annette's studio. In its spacious grounds were characteristic great slabs of Breton rock, and attractive stone walls sheltering rose gardens.

On our rambling drives we looked particularly for the old stone chapels, many of which Sydney Thompson had painted. We wished especially to see the one at Cadol, whose likeness in oils hangs in our dining-room at home. It was touching to find a single candle burning on the altar as if to greet us, when otherwise the place looked deserted and disused.

We spent a fascinating hour at Pont Aven, a picturesque village where Gauguin and many fellow-artists used to gather to work and talk. We were lucky to find a set of exhibition centred on Gauguin, showing photos and drawings of him among his friends, and fine paintings by Serusier, who influenced him greatly.

On our first evening on Concarneau we had discovered for ourselves what we think of as "The House of the Blue Door", from whose studio doorway was painted the picture in our home bedroom of sailing-boats in the harbour and fish-wives on the quay. This four-storeyed, timbered house, in which the Thompson family lived for a while in the 1920s, is strikingly painted a dark bluish-green, and its woodwork and balcony are more Swiss in style than French. The ground floor is now a picture gallery, which when we were there was showing works by Emile Bernard and Schuffenecker, both members of the School of Pont Aven. It is pleasant to think that an aura of fine art — especially Impressionist art — still lingers in this house . . .

Several weeks later we were thwarted in our hope of visiting the scene of the third of the paintings that we bought from Sydney Thompson's farewell exhibition in the C.S.A. Gallery before he left to end his days in his beloved Concarneau. St. Jeannet — where the Thompsons lived also in the twenties — was too far along the Riviera for the travelling-time we had available. But we saw a massive, craggy hill near Aix that resembled Le Baou in our painting, and friends gave us a book that happened to include a photograph of "our" hill, so we felt we had almost been there. Since then, our student daughter has had an autumn job harvesting grapes in Provence, and has written to say that the tile-roofed farm cottages all around the vineyard gave her nostalgic memories of the painting in the hall at home. In such evocations does the master's work live on.

On my way home to New Zealand I found in Bombay, of all unlikely places, an echo of our visit to Concarneau (a paradise for generations of painters, with its sailing-boats and its ancient "Ville Close"). In my bedroom in the apartment of Indian friends hung a picture that made me feel very much at home. It was a print of an English water-colour labelled "A Breton Port" — and there was Concarneau Harbour, with the familiar jetty, seen through an open window. From the angle, I could tell that the artist had been sitting in the hotel right beside the Thompsons' old home, our "House of the Blue Door."

Mary Troup.

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Reviews

BOOKS

SCIENCE for CRAFT POTTERS and ENAMELLERS. By Kenneth Shaw. David and Charles: Heston Abbot. \$5.95

This compact and reasonably priced volume is one which could be most useful to craftsmen in these two fields, particularly to those seeking technological information which is concisely stated and easily understood. Even if the reader is not equally concerned with both these crafts the similarities and affinities in the use of glass fusion for both crafts is of some interest, especially, perhaps, for craft teachers.

The chapters dealing with the two subjects are not segregated, but virtually alternate throughout the book, a rather disconcerting arrangement for the student of one or other of the two crafts. The book is adequately supplied with simple diagrams, but the photographic materials seems rather unnecessarily drab, outdated, and concedes nothing to the high standard of photography usually presented in craft textbooks. However, considering the purely technological nature of the book, this lack of aesthetic sensitivity could, I suppose, be overlooked.

Students wishing to fortify their practice of these crafts with totally basic information on the nature of their materials will find this publication, in terms of easily assimilated scientific text, a good buy, and a useful addition to the workshop bookshelf.

Doris Holland.

RECORDS

NEW ZEALAND COMPOSER EDITION. Choral Works. Kiwi SLD-31

Four Carols: by Jack Body, David Griffiths, Donald Byars, & Gillian Whitehead.

Two settings of portions of Carmina Burana by Nigel Eastgate & Ronald Tremain.

Three Nursery Rhymes by David Farquhar.

Three settings of religious texts by John Ritchie, John Wells, & Thomas Rive.

"Ghost's, Fire, Water" by Douglas Mews.

University of Auckland Festival Choir, conducted by Peter Godfrey.

Five works in this quite large anthology stand out as being specially good. Jack Body's carol has all the qualities one expects of a Christmas song, notably simplicity and joyousness, plus originality that one expects of him. Gillian Whitehead's piece is perhaps even more original, extremely dissonant, but very beautiful. Donald Byer's "Heavenly Song" is also a most effective bit of choral writing in the Christmas spirit. Ronald Tremain's setting of part of Carmina Burana is the only accompanied work on this record. The piano duet's brittle counter-rhythms make an effective support for the exciting jagged choral rhythms.

One of the most delightful sections of the record is the set of "Three of a kind" by David Farquhar. They are:

"Tom, he was a piper's son", "Lavender's blue", and "Oranges and lemons". All three preserve much of their traditional flavour and Farquhar's contribution is specially effective for its artlessness.

Although the other pieces on this disc are less good, there is not one in which the choir does not shine. This group will surely inspire many more composers, (and the present set again) — something for which Peter Godfrey must take all the credit.

Kit Powell.

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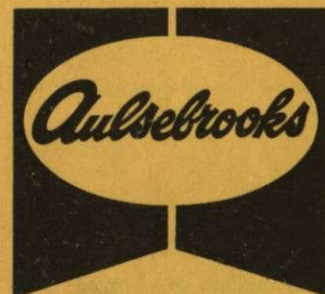
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