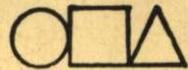


news



The Journal of the Canterbury Society of Arts

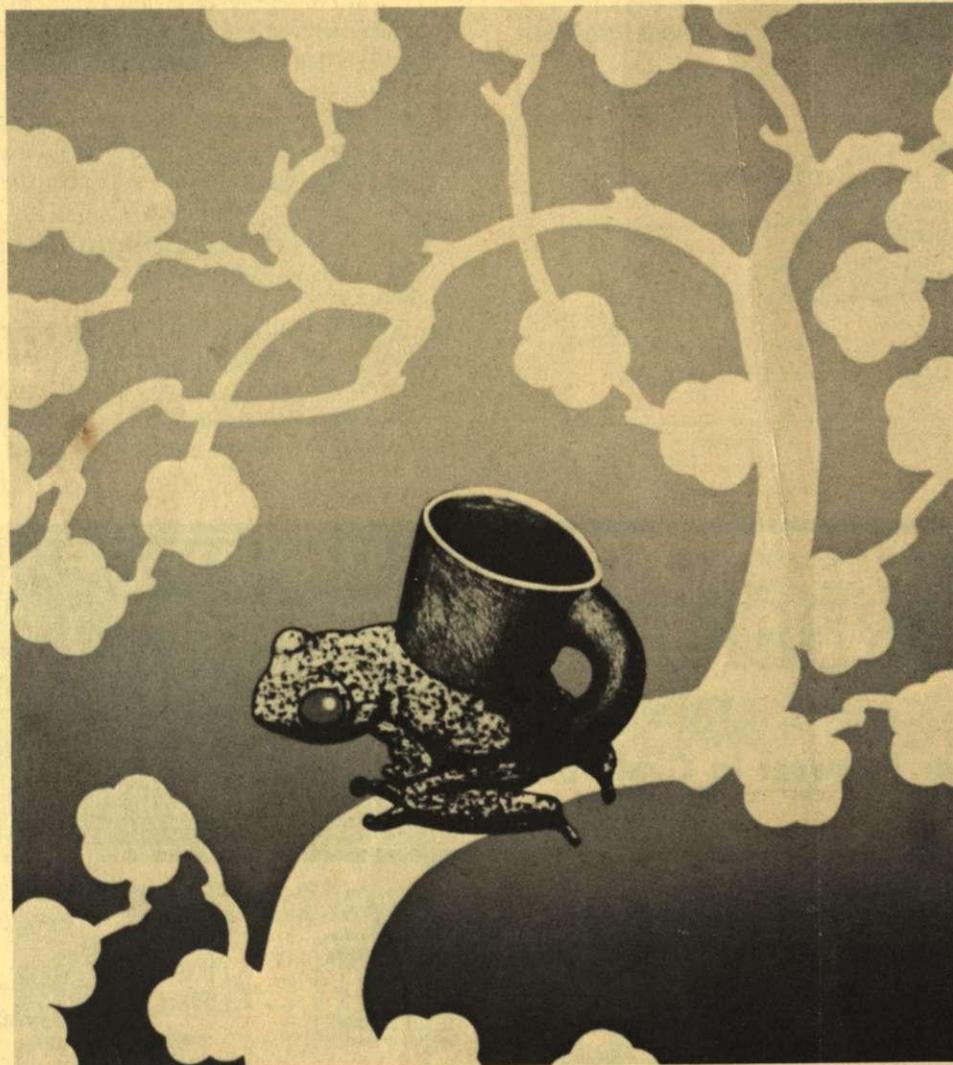
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President: Miles Warren
Secretary-manager: Russell Laidlaw
Exhibitions Officer: Tony Geddes
Receptionist: Joanna Mowat
Editor of News: Stuart McMillan



Japanese Tree Frog Cup (1968) By Kenneth Price. From the Tamarind exhibition, a collection of lithographs from a workshop, which will be in the CSA gallery from July 3 to July 22. Other prints appear in this issue.

Gallery calendar (subject to adjustment)

June — July 12	Hilary Dodd
July 3 — July 22	Tamarind Lithography
July 7 — July 25	Payne & Jennings
July — July 28	Canterbury Potters
July 24 — Aug 6	Town & Country
July 31 — Aug 14	Peter Bruce
Aug 11 — Aug 30	John Papas — Painting
Aug 11 — Aug 30	Hilary Osmer — Sculpture
Aug 16 — Aug 31	Angela Meeson
SEPT.	The Group
	Benson & Hedges
	Reinis Zusters
	Gordon Crook
	Linda Smith
	Weavers
OCT.	Kevin Burgess
	Susan Chaytor
	Michael Oaten
	Lapidary Club
NOV	Technical Institute
	Dr & Mrs van der Lingen
	Morgan Jones
	Margaret Hudson
	Valerie Heinz
	CSA Open Exhibition
	Michael Ebel
	Barry Sharplin
DEC.	Neil Davison & Bill Nichol
	Derek Margetts
	CSA Summer Exhibition
	Children's Art Class

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

New Members

The Society welcomes the following new members:

Miss Kristin Kearns
 Mr Kees Groenendaal
 Mrs A. Wanrooy
 Christchurch Technical Institute
 Mrs Kura Rewiri-Thorsen
 Mobilia Interiors
 Mr & Mrs I. A. Robertson
 Mr Andrew G. Harney
 Mr & Mrs A.J. Bell
 Mr & Mrs L.G. Thompson
 Miss Gillian Cairns
 Rangi Ruru Girls' School
 Ms Julia Thomson
 Mr John Clarke
 Mr Graham Chote
 Mr T. L. & Mrs H. E. Mitchell
 Mr D. L. E. Jones
 Miss T. S. Woodill
 Mr Richard John Whyte
 Mr Richard Hopkirk
 Mr & Mrs J. R. D. Wade
 Mrs Suzanne E. Hurn
 Mr Stephen Cutler

Mr & Mrs R. H. French
 Mrs H. R. Cracroft Wilson
 Miss Helen Brain
 Miss Margaret Harvey
 Dr Wren Green
 Mrs Bon Garty
 Mr Noel Trudgeon
 Miss Robin Bradfield
 Mr Sean R. Power
 Mrs Shirley Paviour-Smith
 Miss Angela Meeson
 Miss Alison Orr
 Mrs Valerie Rollo
 Mr & Mrs Neil & Jacqueline Carruthers
 Miss Colleen June McLennan
 Mrs M. A. Campbell
 Dr & Mrs D. H. Bashford
 Mr & Mrs C. F. Milne
 Mr Maitland B. Allen
 Miss Robyn Bascand
 Ms Elizabeth Sewell

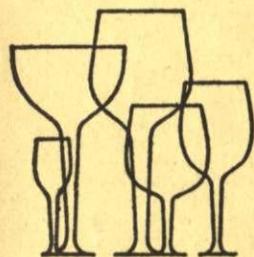
Moore Sculpture

A COMMITTEE of the Council of the CSA is continuing to examine sites suitable for the Henry Moore sculpture which may be offered to New Zealand on an indefinite loan. Both Moore and the sponsors would like a site where the sculpture may be seen on a skyline, where sheep may graze around it, and where it has to be approached on foot, not driven past.

The committee considered that the Sugarloaf would make the best site. However, the Summit Road Advisory Committee of the Canterbury Regional Planning Authority turned down a request for the Sugarloaf site on the grounds that the intention of the Summit Road Protection Act was to preserve the area in a natural state and because the granting of the request would set a precedent for other constructions which might be of a less desirable nature.

Both Christchurch newspapers reported the rejection and deplored the Summit Road Advisory Committee's stand editorially.

The Canterbury Regional Planning Authority apparently has had several approaches for the erection of plaques or memorials on the hills. Notwithstanding this, members of the CSA Council consider that the Authority's Advisory Committee is being too rigid in its interpretation of its



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responsibilities. Sculptors of Henry Moore's abilities do not abound in the world; it is a rare offer indeed. If the Summit Road Committee does not appreciate this it should seek competent advice. An appeal may be made.

In the meantime the search goes on.

Generous Gifts

In addition to the above, Mr Frank H. Canaday of Vermont, U.S.; has given us as well as two paintings by his late wife, Molly Morpeth Canaday, a very generous amount, part of which goes to form the Molly Morpeth Canaday Trust, funds from which may be used for a variety of purposes but mainly to encourage the showing of overseas work.

Thanks to the generosity of Mr & Mrs P.J. O'Regan we are able to install a press for the benefit of our Junior Art Classes in memory of their son, Philip, who tragically died just before his one-man exhibition was due to open in September of last year.

WE have received lately and gratefully acknowledge some substantial donations. Three of these have been given anonymously, two in the form of cheques and a third is a painting for the permanent collection — Michael Smither's *Diver* which was hung in Art '74 Exhibition at the time of the Commonwealth Games and which will remind us of our trials and tribulations at that time. Mr W.S. Baverstock, Hon. Life Member of the Society, has also given for the Permanent Collection a Kees Hos print *Ex Deo Nascimer*

Other Centres

The Director of the Hamilton Art Gallery, Mr Campbell Smith has selected the drawings of two local artists to be included in an invitation showing of New Zealand painting at the Mildura Arts Centre in Australia. Mildura has become important in recent years for the Triennale surveys of Australian Sculpture held to coincide with the Wine Festival. The group of New Zealand painters who have been invited to exhibit works this year includes Don Driver, Michael Smither, Ralph Hotere, Patrick Hanly, Colin McCahon and the local painters, Ted Bracey and Quentin MacFarlane. Ted Bracey has recently returned from Tasmania to take up a lecturing position at the Canterbury School of Fine Arts, while Quentin MacFarlane has been awarded a Scholarship by the Q.E. 11 Arts Council to enable him to work at his painting for a year and undertake overseas travel.

The Mildura Exhibition included sculpture from local artists last year in a special invitation show of New Zealand sculpture — including sculpture pieces by Tom Taylor and Carl Sydow.

CSA Gallery hours

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

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The exhibitions

CANTERBURY POTTERS — July 14 — 28

Members of the CSA are invited to the opening of the Canterbury Potters' Association exhibition in the Long Gallery at 8 p.m. on 13 July.

Wine and cheese will be served, 50c admission.

Joanna Mowatt was on leave during the preparation of this issue. Her notes will appear in the next issue.

PETER BRUCE — PAINTING AND SCULPTURE July 31 — August 14

Born the day before 1953 began, so only just made it. I began painting at 17 and attended Canterbury School of Fine Arts.

My painting and sculptures question our very existence by the introduction of beautiful and forever non-existent bases of reference. And through some of my paintings I have a possible solution to the riddle of the universe (not the creation).

This is my first one-man exhibition.

HILARY OSMERS — SCULPTURE

August 11-30

Studied at Croydon School of Art, England Ilam School of Art Christchurch. Working Member Canterbury Society of Arts Sculptors' Group, Christchurch. One-man shows; Auckland 1973, Dunedin 1974. Guest Exhibitor: Dunedin Art Society 1970; Oamaru Art Society 1970; N.Z. Academy Fine Arts Wellington, 1974. Has completed large scale commissions for several public buildings. Lives in the bush on the Haast Pass Highway.

JOHN PAPAS — PAINTING

August 11-30

Born 1942, in Auckland, of Greek-Scots parentage. Self-taught as a painter. Exhibitions 1963-1974 London, Lucerne, Australia and Germany. Group and one-man shows in Auckland and Wellington. Painting in collections of the New Zealand and British Governments, Dunedin Art Gallery, private collections in New Zealand, Australia, England, Spain, France, Philippines and Switzerland.

ANGELA M'EESON — PAINTINGS

August 15-31

Born London, England 1948. Family came to New Zealand, 1956. Fine Arts Course at Auckland University 1966-68. Awards include:

1st Fletchers Outdoor Painting Award 1968;
1st Tokoroa Painting Competition 1969;
2nd Mural Section, National Bank Art Awards 1971;
New Zealand Young Contemporaries 1971.

Moved from Auckland to Dunedin in 1972 when appointed first Art Education Officer at Dunedin Public Art Gallery, a position currently held. Regular one-man and group exhibitions in centres throughout New Zealand. Represented in Dunedin Public Art Gallery and numerous private and overseas collections.

Of her exhibition last year at Dawson's Gallery, Dunedin John Middleditch, art critic for the *Otago Daily Times*, wrote — "it is refreshing to see an exhibition that is so largely devoted to people in their environment, going about their daily business. These people are working, playing, relaxing and even bathing."

The work of Degas and Lautrec, the French masters, has always had a profound influence on her painting.

You are invited to attend the opening at 8 p.m. on 15 August.

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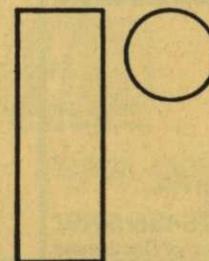
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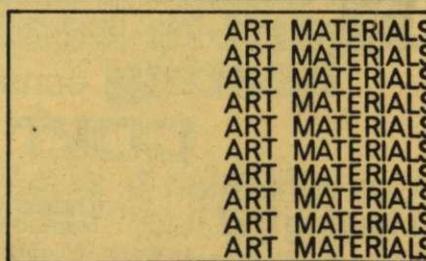
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TAMARIND: HOMAGE TO LITHOGRAPHY July 4 – 22

We owe a debt of thanks to Bashir Baraki for his part in arranging this booking. When he was visiting the Museum of Modern Art in New York he discovered that Christchurch was not included in the N.Z. itinerary and advised us accordingly. We then arranged with Mr R. Ballard, Director of the Govett-Brewster Gallery, New Plymouth, and the Museum of Modern Art, that we show the work in this Gallery during July.

The Exhibition celebrates a single medium – lithography – and is from a single workshop – Tamarind.

It in no way attempts to survey the work of every artist who has worked there, but shows some of the best examples of the work produced by about sixty artists in collaboration with about thirty printers.

A comprehensive catalogue will be available at the Gallery.

RECITALS

We may look forward to a continuation of a series of Musical Recitals at lunch time. These recitals will commence at 1.10 p.m. on the days mentioned and we are very much indebted to Mrs Margery Steel who has offered to arrange this programme for the Society.

Calendar:

July 17

Aug 21

Oct 2

Crown Lynn Ceramic Design Awards

Closing Date 9th August 1974.

The Coley Show

JOHN Coley's large one-man show was held at the Holdsworth Galleries in Sydney recently and was announced by a full page advertisement in *The Australian*. The 43-work exhibition made a good showing on the walls of the Holdsworth's main exhibition area and was well received in the press. Elwyn Lynn, in *The Bulletin* described the exhibition as "refreshing, ostensibly naive images from an artist who refuses to be type-cast".

The exhibition coincided with the Australian elections and all the galleries visited by John during a week he spent in Sydney reported a fall off in attendances due to the high interest in the Political scene that occupied the minds of most Australians. Some gallery directors recalled a similar decline in attendances during the 1972 elections. John's exhibition at the Holdsworth followed that of John Golding, the English artist and expert on Cubism who was a recent visitor to Christchurch.

The exhibition, which was the first one-man show by a New Zealand artist in Sydney for some years, was favourably received by those who saw it, according to the Holdsworth Director, Mrs Gisella Scheinberg, and a number of works were purchased.

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Pottery notes

The Hiroe Swen school was a tremendous success and those lucky enough to take part came away with renewed energy and enthusiasm for the craft. Hiroe is a diminutive person with a magnetic and impish personality and it was a rare pleasure having her to teach us for four days.

"A most enchanting person who had all attending helpless with laughter at times, and deadly serious at others as she propounded her ideas of pottery-making. The techniques she demonstrated of hand-building and decorating were completely different from anything we have seen previously. Underlying all her tuition was the clear message :-

'Be critical of others' work; be doubly critical of your own; if you don't like it - break it; improvement is only possible in this way'."

These typical reactions are from potters who attended the workshop sessions conducted by Hiroe in Auckland, Wellington and Christchurch.

While in New Zealand Hiroe bought for her Gallery a small collection of New Zealand pots including from Christchurch three thrown pots made by Rex Valentine and one hand-formed pot by Frederika Ersten.

A very cold, wet, but happy day was spent with the Ashburton potters on their club kiln crawl. The first call was to Rex Valentine in Dunsandel, then to five kilns in Christchurch, they chose kilns with differences to help them with ideas for building their own new kiln in Ashburton. Paul Fisher and Rex Valentine with similar new kilns, both forced air and oil-fired with two jets, both starting on their sides and turning up, the fire not needing a pot burner. Grant Canbell with a new small oil kiln, fired with a simple home-made jet and a vacuum cleaner as a blower. My own forced-air oil kiln and pot burner, and Sally Connolly's natural draught, drip-feed oil kiln. Then they finished at Ennis and Joyce Olivirs. Ennis and Joyce were on holiday in the North Island and we were pleased he let us see his top-loading oil kiln. Potters are known for their hospitality and it was proved on this rainy day, a picnic lunch on the floor in one home, after-lunch wine in another and coffee and biscuits in a third before the drive home.

The 17th National Exhibition is to be held in the New Exhibition Hall of the Auckland Museum, opening on the evening of Saturday 26th October and closing on the 5th November. Peter Travis is to be guest exhibitor and speaker, and will be conducting workshop sessions. He is an Australian potter and has been awarded "Town of Faenza Gold Medal" for Ceramic art at the International Competition of the Contemporary Ceramic Art, 1973. He also won a major prize at the Gdansk Exhibition in Poland in July.

In the March-April notes you were told of the Canterbury Potters Exhibition and asked to keep good pots, the time is much closer now and I hope you all have kept your pots and will support your own association to make the exhibition a success. Please note the invitation and date earlier in this newsletter and all turn up on the opening night.

Denise Welsford



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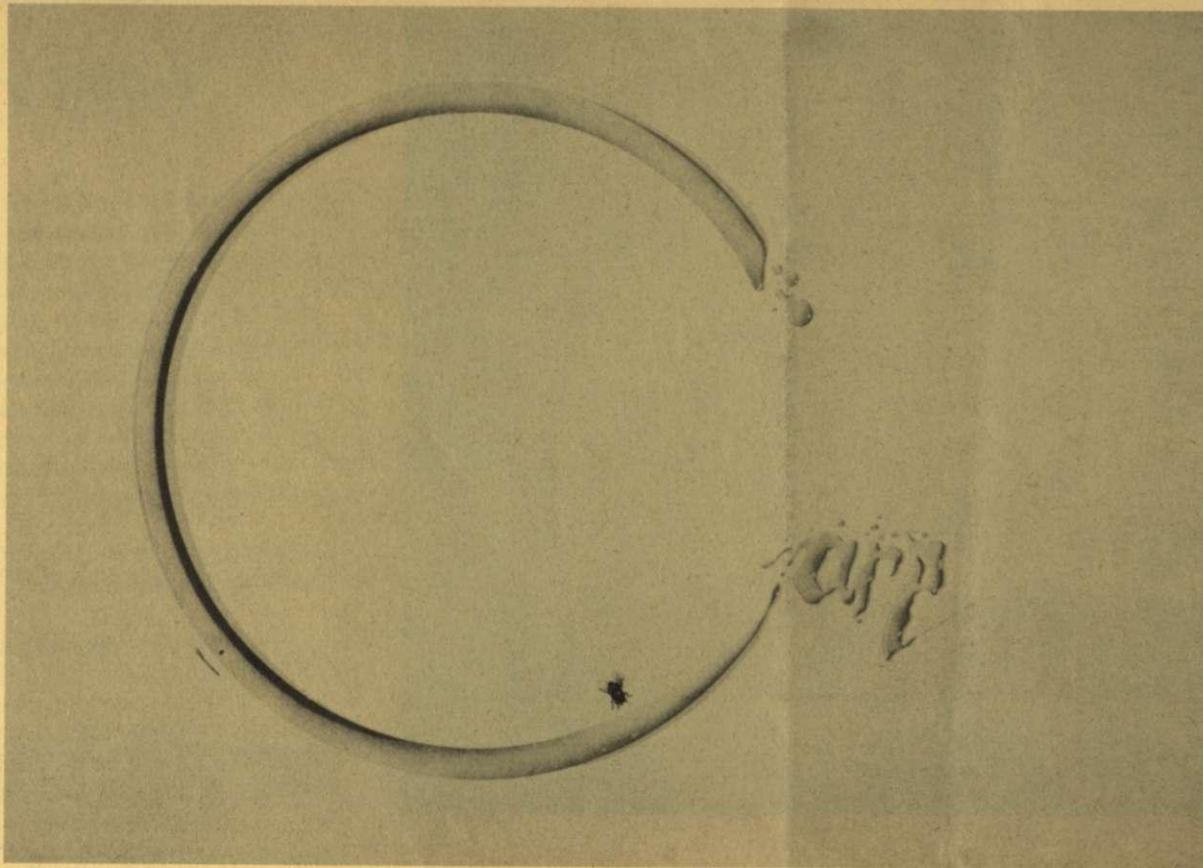
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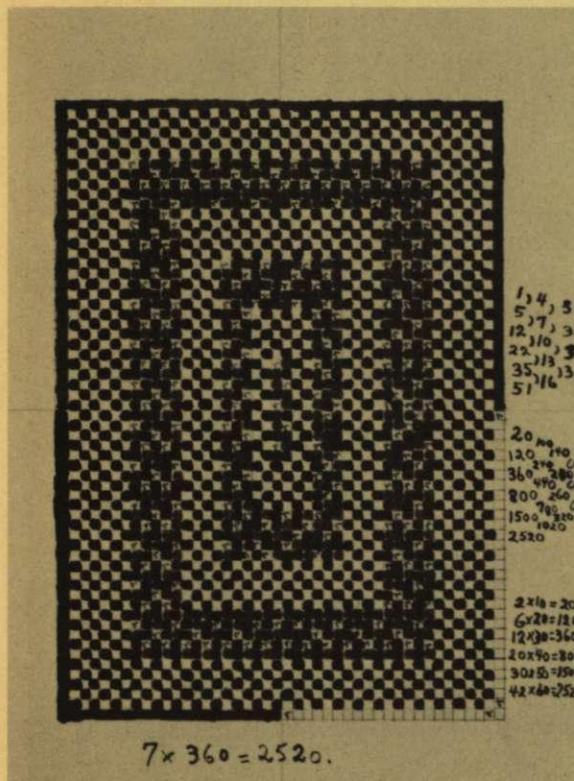
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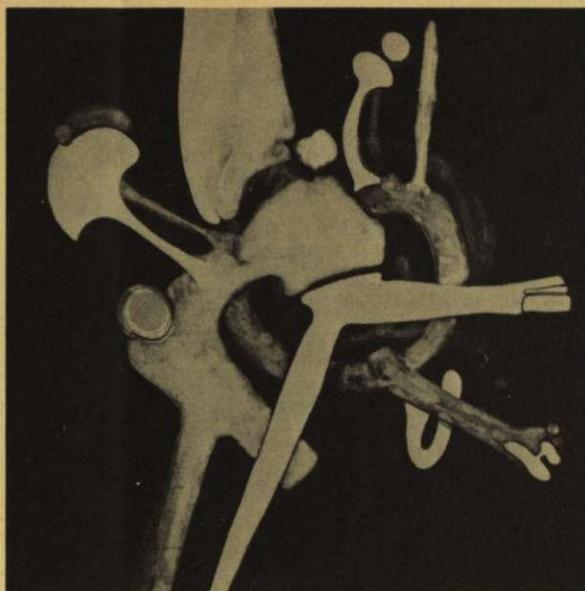
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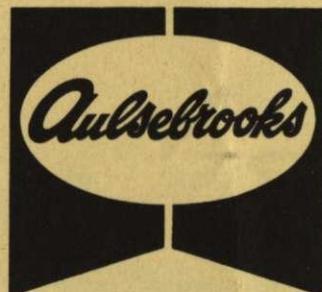
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Untitled, from a Pythagorean notebook. By Alfred Jensen. From the Tamarind exhibition.



By Richard Hunt. Untitled (1965).
From the Tamarind exhibition.



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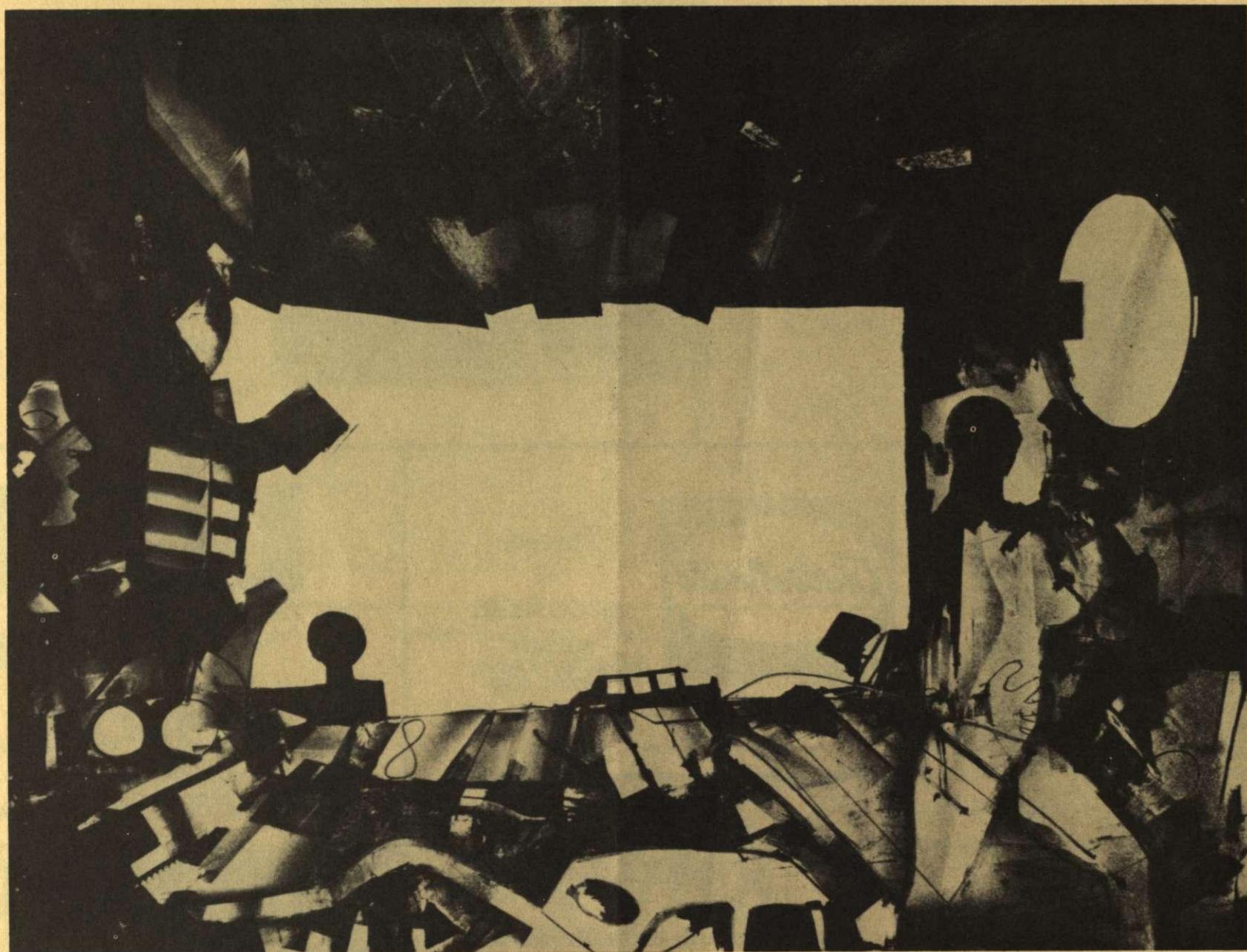
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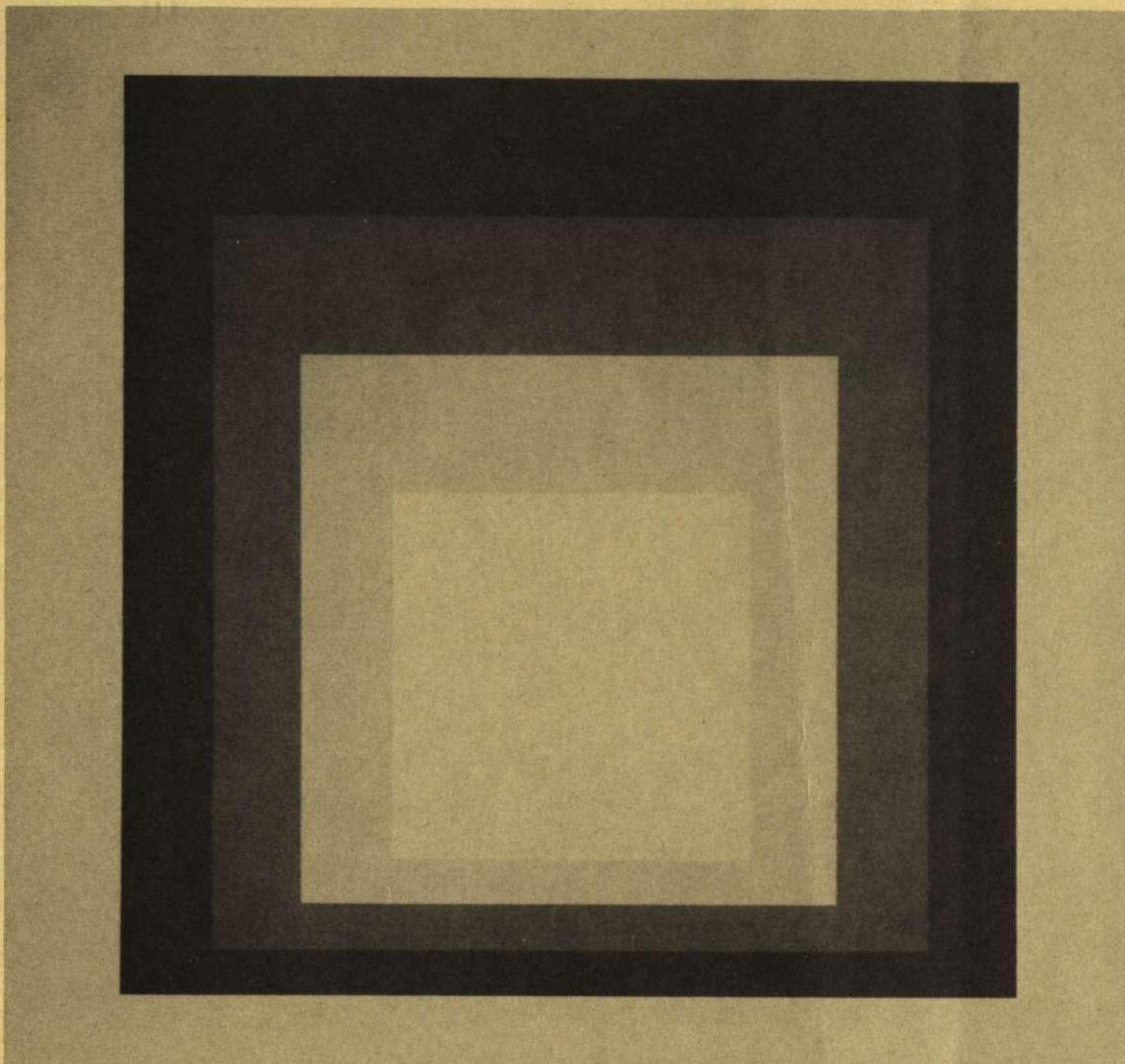


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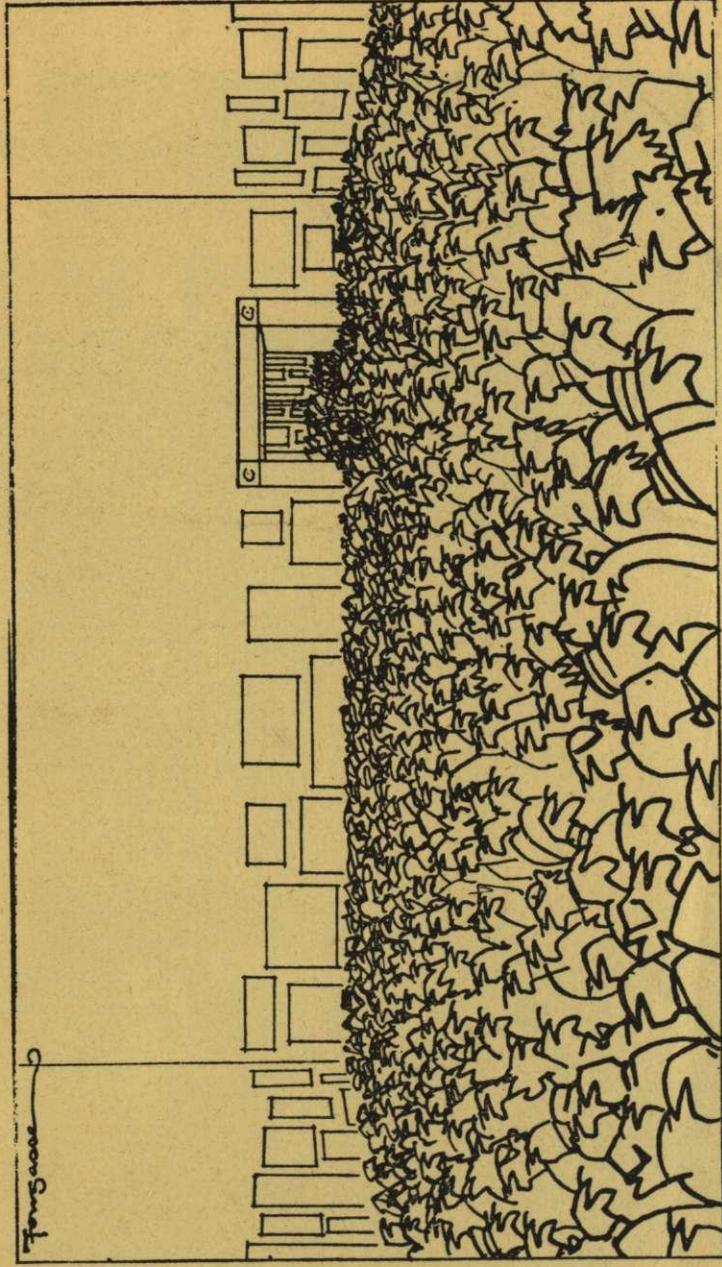
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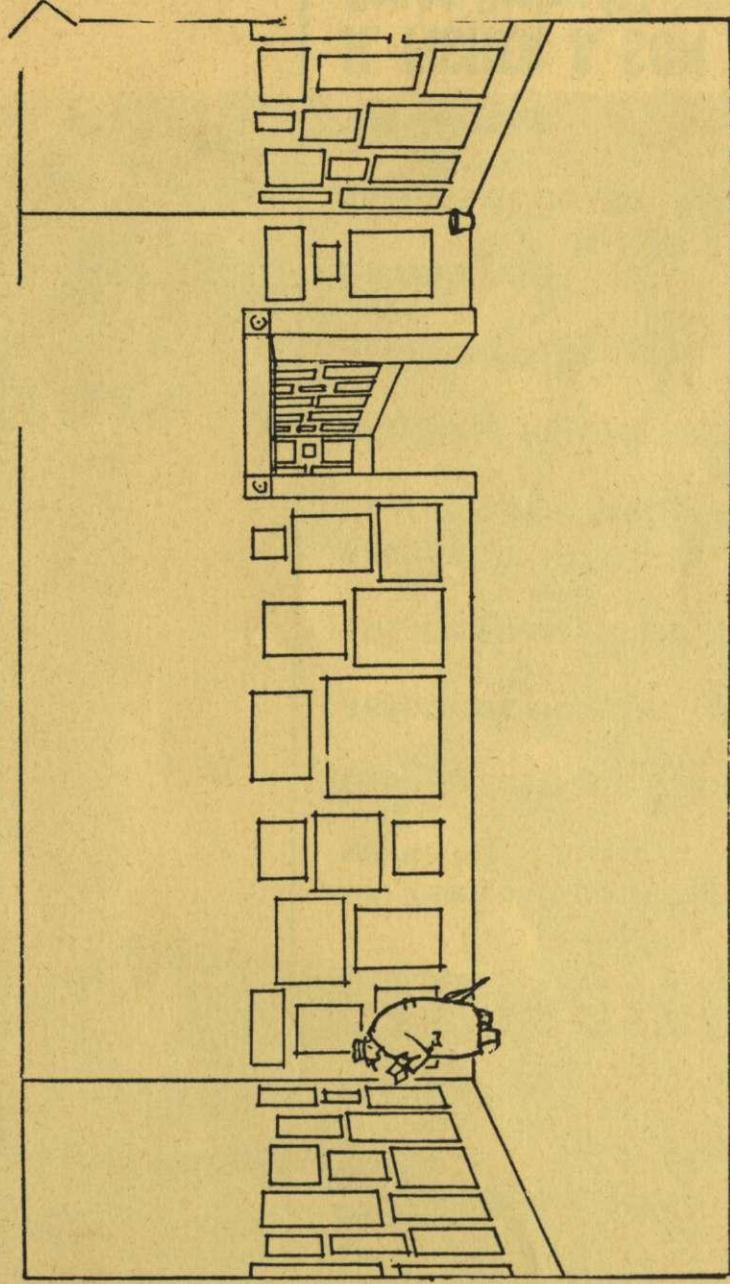
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