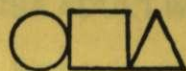


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

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No. sixty-two July/August 1975

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



These pots, by Margaret Higgs, have been bought by the McDougall Art Gallery. Keith Nicolson took the photograph. Canterbury potters will exhibit in the CSA gallery from August 3 to August 17.

GALLERY CALENDAR (Subject to adjustment)

June-July 13
July 2-19
July 2-16
July 15-Aug 3

July 15-Aug 3
July 23-Aug 6
July 23-8pm
July 18-31
July 18-31
Aug 5-8pm
July 20-8pm
Aug 7-19
Aug 9-26
Aug 4-17
Aug 21-Sept. 10
Aug 21-Sept. 6
Aug 23-Sept. 7
Aug 19-Sept. 3
Aug 27-8pm
September

CSA Open Exhibition
Andrew Harney & Neil McLeod
Don Peebles (Opening day 6th)
Michael Eaton, Don Peebles, Neil
Dawson, Michael Thomas, Larence
Shustak & Martin Mendelsberg.
Yvonne Rust
Philip Temple
"The Hero As Artist".
Ron Jorgenson
Lee Adler Prints.
"Red Rugs of Central Asia".
Contemporary Music Society
Town & Country Group.
Phillipa Hutcheson
Canterbury Potters
Stephanie Sheehan & Joanne Hardy
Lynne Zylstra
Jeffrey Harris
Peter Bruce
"The Light Of Experience".
Desmond Helmore
Octagon Group
Gennie de Lange
Mollie Atkins
Colin McCahon
Derek Breach
Weavers

Sept. 24-8pm
October

November

December

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

"Skin of Our Teeth".
The Group
Deidre Tupper
Sue Tonkin
Gavin & Vivian Bishop
Elizabeth Stevens
May Patterson
Technical Institute
David Hoare
Marjorie Rutherford
Buck Inn
Townsend & Muschamp
Maitland Allen
Eddie & Gypsy Poulston
Michael Ebel
CSA Summer Exhibition
Junior Art Exhibition

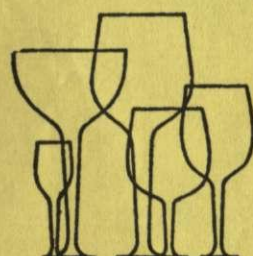
OTHER CENTRES ...

N.Z. Academy of Fine Arts, Receiving day July 22nd
Oamaru Licensing Trust, Receiving day September 6th
Tokoroa Painting Award Last Day for Entry Forms
Saturday August 30th.

New members

The Society welcomes the following new members.

Mrs J. Bunnett
Mrs E. A. Stewart
Mr Peter L. Bannan
Mrs Moi E. Webb
Mr Richard Coburn
Mrs Margaret Yeatman
Mr Bruce Edgar
Mrs Diana Whitby
Miss Lenore Williams
Mr Ian Laughlin
Mrs Zoe Elliott
Mr Robert Hooper
Mr S. M. Hintz
Mr Peter Kundycki
Mr I. R. & Mrs E. E. Atkinson
Miss Adrienne Read
Miss F. E. McGilvary
Mr C. R. Jones
Mrs J. M. Herbison
Mr Jeffrey Harris
Mrs L. M. Astley
Mr & Mrs E. J. B. Cutler
Mr B. Evans
Mrs Pamela Cockfield
Mr G. R. Bryant
Miss G. J. Hamilton



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Collage

Ms Doris Queener
Mrs H. R. Clemett
Mr & Mrs A. H. Gould
Mrs Una Trought
Judge & Mrs A. P. Blair
Miss Kay Cunneen
Miss E. M. King
Miss Jane Rennie
Mr & Mrs G. C. Bliss
Mr Maxwell Jarman
Miss Phyllis Bartrop
Mrs C. M. Combridge
Mrs Ethel Millar
Mr N. T. Bromley
Mr D. F. Clutterbuck
Miss Sue Currie
Mr Donald Peach
Mr Brian Gilberthorpe
Mr D. R. Falcon
Mr & Mrs G. F. Thiele
Mr & Mrs D. A. Wallace
Mr & Mrs R. Fear
Mrs Jean Hall
Dr G. W. Rice
Mr & Mrs J. Goulter
Mr Martin Mendelsberg
Mr Paul Clarkson

CSA Gallery hours

MONDAY—THURSDAY 10 a.m.—4.30 p.m.
FRIDAY 10 a.m.—4.30 p.m., 6.30 p.m.—8.30 p.m.
SATURDAY—SUNDAY 2 p.m.—4.30 p.m.

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The exhibitions

ANDREW HARNEY AND NEIL MACLEOD — PHOTOGRAPHY JULY 2—19

ANDREW HARNEY,
Carpenter. Occupation: Photography. Works with
Mamiya C-220 and Rolleiflex SL-35.

NEIL MACLEOD,
Truck-Driver. Occupation: Photography. Uses Asahi
Pentaxes.

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are yours.

WANTED
A copy of "Art N.Z. '74" Catalogue

YVONNE RUST POTTERY JULY 15 — AUGUST 2

Taught art in high schools for 30 years a large portion
of this time being spent in Christchurch. She believes
Christchurch knows more about her than she does
herself and could probably tell more stories.

Started potting, 1956, by directing a national pottery
school at C.U.C. then helped establish craft centre. In
1959 tried for 6 years to establish a pottery school for
N.Z. called "Studio of Design" in Colombo St. many N.Z.
potters began their career in that studio and many
overseas potters including Hamada worked there.

During her early period in pottery she spent much of
her time experimenting with N.Z. clays and glazes
"White Horse Clay" being her special interest. In 1966
she decided it was an impossible financial task for one
person to try to achieve her ideals disillusioned left
Christchurch to go to the West Coast to secure "White
Horse Clay". Again she failed as miner's rights had been
taken out on this clay but in Greymouth she started a
movement in pottery that did, and will, continue. In 1972
retired from teaching and left Greymouth to become a
full-time potter in Whangarei, her hometown. On a
beautiful promontory on the Whangarei Harbour she
conducts annual pottery schools for a month at
Christmas and for the rest of the year builds her home
and pots.

She has exhibited in all main centres of N.Z. and
several small towns and has exhibited overseas. At
present 12 of her pots along with 20 other N.Z. potters
are on their way to Melbourne.

Yvonne is returning to Christchurch in July with an
exhibition, she quotes . . . "Collage Pie Pots with a
Difference". In actual fact it's an exhibition including the
full range of her present work.

Says: "I believe a potter should continue
experimenting with the earth of his country, fire and
techniques. He should be of his times and not try and
recapture the past and above all true to himself and his
craft."

PHILIP TEMPLE PLACES & PEOPLE JULY 23 — AUGUST 6

First exhibition, but majority of pictures included have
appeared in four major books: *Mantle of the Skies*
(1971), *Christchurch* (1973), *Patterns of Water* (1974)
and now *Philip Temple's South Island* which is being
launched with the opening of this exhibition. For the first
time, with this exhibition, individual black and white
prints will be available for purchase. Title of exhibition
will be "Places & People — Photographs from the South
Island by Philip Temple".

Exhibition comprises of 47 black and white prints of
places and people of the South Island from six years of
periodic travel and experience; personal views and
impressions.

AUGUST HOLIDAY WORKSHOP FOR CHILDREN

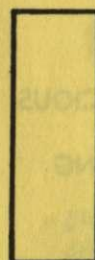
Second week of August Holidays, September 1-5.
Exhibition of work for parents from September 5-7.
Fee, \$10.00 members children, \$12.00 non members.
Early enrolment advised. Please ring 67-261.

ROWNEY

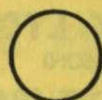
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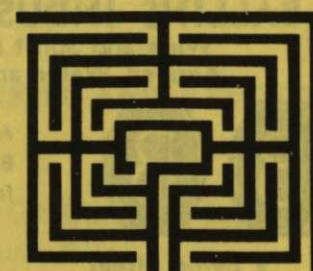
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**RON JORGENSEN —
PAINTINGS JULY 17 — July**

This will be Ron Jorgensen's second Christchurch one-man show, the other having been in the CSA's Mezzanine Gallery last March. The considerable publicity which that exhibition received was no doubt due to the fact that Mr Jorgensen was at the time serving a lengthy prison sentence, for his paintings were not then widely known in the South Island; but the exhibition was definitely a success as measured by the reactions of the critics and the collecting public.

This exhibition, which will be held in the downstairs gallery, will again consist mainly of "prison-scapes" — still lifes in oils set against uncompromising prison interiors. To those who object that six months after his release he should be painting pleasanter scenes he tries to explain that not only does a painter have a backlog of paintings (this exhibition represents the last year's output) he has a backlog of visual impressions which must mature in his subconscious before they can be painted. To this he adds that there are a few comments on prison life which he has wished to make for some time, but which he felt it unwise to commit to paint until he was safely released.

Ron Jorgensen has had previous one-man shows at Moller's Gallery, Auckland; the C.S.A. Gallery, Christchurch, and is represented in collectors within N.Z. and overseas.

PHILIP WOOLLASTON

**TOWN AND COUNTRY
ART CLUB**

The Town and Country Art Club will hold its Thirteenth Annual Exhibition in the CSA from August 8 to August 13. The guest artist will be Austen Deans.

This club was originated by the late Frank Gross, who taught art over a large part of Canterbury. He conceived the idea of forming a club so that his many pupils could meet on a common ground and gain help and encouragement from each other. The main objects of the club are therefore to arrange painting days, tuition and exhibitions at regular intervals each group holds a painting day and acts as host in its own district.

At present country groups are working in Ashburton, Ellesmere, Culverden, Cheviot, Governor's Bay and Rangiora. City Groups include the Hard of Hearing, Huntsbury Portrait, Sumner, Thursday, W.E.A. and week-end.

The official opening will be held on the evening of August 7, and the Exhibition will be open to the public from August 8.

**LYNN ZYLSTRA —
PAINTING AUGUST 21 — SEPT. 6**

DIPLOMA FINE ARTS CANTERBURY.

Says: "I paint figures based on ideas seen, imagined or realised from life drawings. My work depends foremostly on composition. e.g. the angle of a bent arm, the line which describes it, the space which encompasses it and the shape of the resulting contained space."

**RED RUGS OF CENTRAL ASIA
8PM TUESDAY 5th AUGUST**

Mr Alan Elliott will give a talk on the origins of the Turcomans and their weaving and an examination of the difference from the well-known persian rugs; something on the Tarim Basin and rugs of East Turkestan (now the Sin Kiang province of China); the interesting development of the purely Turcoman rugs of Afghanistan (mainly Salon & Ersari). Mr Elliott will have with him some of his own rugs.



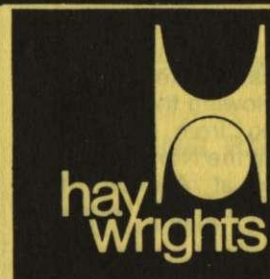
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**ALGETY
TRAVEL**

FOUR FILM EVENINGS

The CSA and W.E.A. have pooled their resources to show four screenings in colour of the B.B.C. civilisation series. The first of these, *The Great Thaw* was held 25th June. The second."

"THE HERO AS ARTIST"

Sir Kenneth Clark's personal interpretation of Renaissance art centred on Papal Rome in the early sixteenth century and filmed in the gardens and courtyard of the Vatican, the Sistine Chapel and the rooms decorated for the Pope by Raphael. Selected works of Michelangelo, Raphael and Leonardo da Vinci are shown.

"They add something new to the European spirit — something that neither antiquity nor the great civilizations of India and China had ever dreamed of." — Clark.

Will be held on 23rd July 8pm, the third.

"THE LIGHT OF EXPERIENCE"

Seventeenth century art and thought.

"In the seventeenth century light passed through a crucial stage, the invention of the lens was giving it a new range and power and yet the scientific approach to experience ends in poetry and I suppose that this is due to an almost mystical rapture in the perception of light." — Clark.

Will be held August 27th 8pm, and the fourth.

"SKIN OF OUR TEETH"

The ideas and values which for Sir Kenneth Clark give meaning to the term Western Civilisation. He examines the Dark Ages, the six centuries following the collapse of the Roman Empire. Travelling from Byzantine Ravenna to the Celtic Hebrides, from the Norway of the Vikings to Charlemagne's Chapel at Aachen, the extraordinary story of how European thought, and art, were saved by "the skin of our teeth".

Will be held September 24th 8pm. The commentary is by Kenneth Clark.

PETER BRUCE PAINTING AUGUST 20 — SEPT. 3

Born 1953.

Says: "In retrospect my last exhibition was a definition of values and limits. In this, my second exhibition, I am working with these values and within these limits.

Everybody is invited to the opening on Tuesday 19th August at 7.30pm.

DESMOND HELMORE PAINTING AUGUST 27 — SEPT. 16

Born Takapau.

Canterbury University School of Art D.F.A.Hons.

One-man shows Napier, Palmerston North, 1964, 1965.

Three-man show London, 1968.

Benson and Hedges Exhibition, 1972.

Work in public and private collections N.Z.: Private collections England and Germany.

Says: "Aware that Western civilisation over the last two thousand years has been terrorised by Euclid and all the pseudo-problematical dichotomies that follow him e.g. man versus nature, abstract versus concrete etc., I have attempted to get to the bottom of this by taking the objective cubist line and extending beyond it into fantasy, a less rigid way of looking at things. This latter direction is preferable to the manual circus act of expressionism, and in this respect I have recently become interested in the work of Max Ernst and the post-futurist work of Carra. This may show in the paintings, in which I mainly use the Sumner and Coromandel areas as jumping off points, or it may not.

PHILIPPA HUTCHISON PAINTING AUGUST 9 — 26

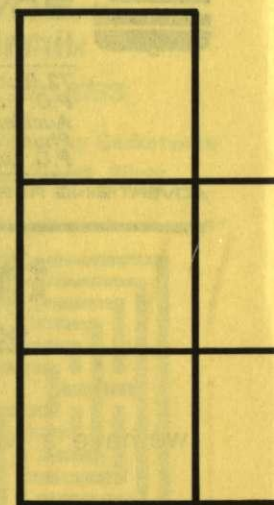
Born Christchurch.

Diploma Fine Arts, Canterbury University.

Group shows and one man shows in N.Z. and overseas.

Says: "Direction started in *Sea Edge* painting, Artists Garden Exhibition 1974. Rather than being an illustration of the Maori Creation Myth, the paintings use myth as a starting point in an exploration of the interaction of all the elemental forces, earth, air, fire and particularly water — an interaction existing in the continuous processes of growth and change we still observe today."

don peebles
neil dawson
michael eaton
michael thomas
larence shustak
martin mendelsberg





Drovers (Murchison, 1974) by Philip Temple.

opening
csa gallery
tuesday evening
fifteen july eight p.m.

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JEFFREY HARRIS ENVIRONMENT
AUGUST 22 – SEPTEMBER 7

Born 1949 Akaroa.

16 one-man exhibitions since 1969 in Auckland, Wellington, Christchurch, Akaroa and Dunedin.

Works in many public collections.

Says: "Before, I thought art was a personal, individual statement. Now I feel art should have a political or moral base e.g. art shouldn't be for the pleasure of the moneyed bourgeois. It shouldn't be just another affirmation of materialistic Western society. Painting has become a precious status symbol even when its content is accusing that society.

Now that I'm working outside the restrictions of the canvas plane I feel there is more immediacy, more chance to shape peoples lives. Confront the viewer with materials, experience he/she is not used to, experienced he/she doesn't want.

Most painting gives pleasure, security. It appeals to our sentimental back slapping comfort and apathy.

I've always believed that art should be cruel to the mind. Art should reflect reality but like a lot of other institutions in this country is out of touch with reality.

Reading most statements by N.Z. artists and looking at their work, one is struck that the majority reflect people living in little isolated worlds that have nothing to do with what's happening in the world either artistically or politically.

POTTERY NOTES

The exhibition of N.Z. pots which recently toured Korea and China will shortly be on display in Christchurch in the McDougall Gallery, as yet we don't know when, but will advertise accordingly. The Canterbury Potters Committee is trying to arrange for one of these potters to come and talk to us about this trip and show slides, again, as yet, we have no further arrangements.

Rex Valentine is organising an exhibition of early Chinese, Japanese, Korean and South-East Asian pots to be held in the McDougall Gallery in July. He has, by a lucky chance, come across some early Annamese, Swasskhalok and Ming Swatow pots of which a collection is in the process of being purchased for the

McDougall Art Gallery. These will be a wonderful foundation for this exhibition, and Christchurch must consider itself very lucky to have a collection such as this in its very midst.

The Canterbury potters are delighted to have Doris Dutch coming to Christchurch in August as guest exhibitor and selector at their exhibition. She will also hold a weekend pottery school which is guaranteed to be fully attended by Canterbury's enthusiastic potters. We are looking forward to meeting Doris and seeing her pots again, as it seems about two years since she exhibited in Several Arts.

Please all potters, keep your good pots and help make a success of 'Your' exhibition. Note the invitation and date in this newsletter and turn up for a 'Sparkling Opening'.

DENISE WELSFORD

Members of the CSA are invited to the opening of the Canterbury Potter's Exhibition. The Canterbury potters who welcome Doris Dutch from Auckland, as guest exhibitor and selector for this year, will have a 'Sparkling Opening', champagne and savouries on Sunday 3rd August at 11am. Admission \$1.00

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A FORTNIGHT IN FINLAND

By three o'clock in the afternoon it was pitch dark, and for a Christchurch housewife flying into Helsinki from Leningrad in falling snow it was almost unreal. Knowing how cold it is in Christchurch in winter I decided, as Helsinki was so close to Siberia, I must dress appropriately. So before leaving the Tolstoy-like Hotel in Leningrad I donned my husband's socks, my grandmother's long woollen pants and her 1914 ermine fur coat which reached my ankles and made splitting and complaining noises when I moved. I felt secure in the knowledge that I would not freeze — I need not have worried. I was boiling by the time I reached my brother's flat due to the excitement of arriving and the central heating which was constantly somewhere between 19°-24°.

My brother and his wife said they usually dispensed with clothes when walking around their apartment. The heating comes to all buildings just like water and electricity came to New Zealand houses. The heat is a by-product from the generation of electricity.

My brother, Angus, was working for furniture and interior designers, and as we walked through the dark snow-covered streets we peered into the Finns' tiny flats and Angus pointed out their love of chandeliers and brocade.

I had imagined everything like a glossy magazine — apparently most of Finland's modern design is exported.

Since the war they have mounted a brilliant advertising campaign to sell Finnish design. Because their goods proved to be new and original they became the main source of wealth for a basically timber and agricultural country. So now Finnish housewives pushing prams can gaze at shop windows filled with Persian carpets and roccoco-gilt.

To counteract this when looking at apartment blocks one saw beautiful Marimekko fabric blinds pulled down over windows. Twelve years ago her designs were very tiny now they are huge simple flowers often a white back ground. These designs seemed a little out of proportion and better suited to hotels and town halls.

My brother's wife was a kindergarten teacher and pointed out the clothing that the children wear. They play outside all day in minus zero temperatures. They all appeared to have a small shovel and plastic sledge, and I would have loved to crawl round some of their snow warrens. Sensibly, their outer layer is a pair of bright overalls, then quilted parkas. The best layer was their indoor clothes which were beautifully designed in cut veline or stretch towelling jumpsuits in lollypop stripes and colours.

Winter in Helsinki is black and white. No plants give the scenery the tweedy colours we are used to. Everything is seen against grey, black and white. So it is not surprising some of their latest designs were like greasy black crayon, or printer's ink or heavy paper.

We visited a weaver. She lived in a beautiful old wooden house with polished wooden floors and her

workroom was in her basement. Here she designed fabrics — all strips or checks in crisp combinations of colour. She also wove blankets which sold best in Australia; the wool first coming from that far off land. I wondered if N.Z. could also expand its markets, as she said few countries make good stripped or checked blankets. She had three great looms on which her Rya rugs were woven. There were some in the typical abstract colours which evoke memories of the intense autumn colours, the midnight sun seen through twigs, or of lichens on the rounded rocks. I liked best her black and white rugs. She seemed to have captured the silver birch trees in the snow, growing everywhere softening the buildings with lacy veils.

One clear afternoon we went walking on the frozen Baltic. Looking back towards the land I could see a huge sculpture very simple in form which was a water tower. I was told all the city water tanks are pleasing to look at. I wished the tanks on Cashmere that I try not to notice had the same elegance.

It is rare in Finland to find a potter working on his own. Nearly all the professionals are employed by Arabia. The Winquists who have worked for this firm for about 12 years designing china and table ware, had designed about one-third of the ware on display. This couple were leaving to set up pottery workshops in Southern Lapland as they felt they could help create better work for the Lapps so they don't have to make junky souvenirs.

At Arabia there are also studios for creative ceramic artists and potters. To me, technically, they did not seem



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to be as concerned about sensible things as the N.Z. potter. They enjoyed decoration even if it wasn't always practical. I saw huge platters with bands of little holes making spotted circles. There were pinched things that took their inspiration from dried grass, wall panels and tiles, some highly sophisticated, using very subtle glazes, others, whimsical clay rolled pastry thin, then decorated with nightscapes. These were rather warped and were strung together and hung like long wandering pictures.

Everyone knows about the beautiful enamel furniture and glass that this country makes so well. It was said that often the Finns dream up the original designs for a great number of the articles that came from Scandinavia, but that these ideas are sometimes stolen by the wealthier neighbouring countries and produced as theirs. As a New Zealander I can hardly criticize this practice as I know we have a very bad reputation for running slide rules over glossy magazines.

The glass that is being created in Finland at the moment was the most inspired work I saw. I loved the coloured hand-blown pieces, they were murky and yet alive, the forms have great softness and relate well to

the colours which sometimes looked like slimy ponds, one colour floating on another with a mysterious translucency. Others were like sea foam or beaded chiffon. There were goblets using metallic effects with pure opaque colour, with no hint of slickness.

I did not find Finnish chairs suitable for the average sized N.Z. sitting room which normally has a fire place — they were too cozy and heavily padded or too sculptured. Finnish apartments are very small — the living room, usually doubles as the bedroom for the parents. Generally on two of the living room walls there are divan beds with a low coffee table near this as a focal point plus a couple of beautiful chairs. The divans are not recognisable as beds in the daytime. Double beds are almost unheard of. The Finns told Angus they have no bed culture!

Most families have one child. Arti Taskinen the furniture designer Angus worked for had designed a most ingenious sleeping place for his 13-year-old son. The room had a high stud so a unit containing wardrobe, draws, cupboards etc was made with a steep yellow staircase going up inside to the roof of the unit where there was a secret sleeping place. Here the mattress

had a filled sheet and the child slept under a drawer. Of course there was a reasonable rim so people didn't roll off. Arti had also designed a clever soft chair which folded out into a spare bed.

While in Helsinki I saw some Swedish ceramics which were lots of fun. I enjoyed a pot shaped like a barrel with a most amusing lid, on top of which sat a blousy woman who appeared to be having a bath in the barrel. Another jar was shaped like a flower pot and this one's lid had a large flower for the knob.

So I returned to New Zealand stimulated and with more confidence, but uncertain as to whether squeaks of enthusiasm from a small housewife could stimulate a greater interest in design in this country. I am convinced that we have the potential — good cabinet makers, potters, weavers, glass workers, carpet and blanket factories, and yet New Zealand manufacturers seem to lack imagination. They continue to produce safe, often ugly, tinsely or fake colonial disguise which can have little affect to other countries. Finland has shown how a small nation with limited resources but with a flair for design can market its products throughout the world.

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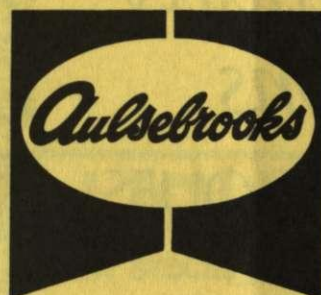
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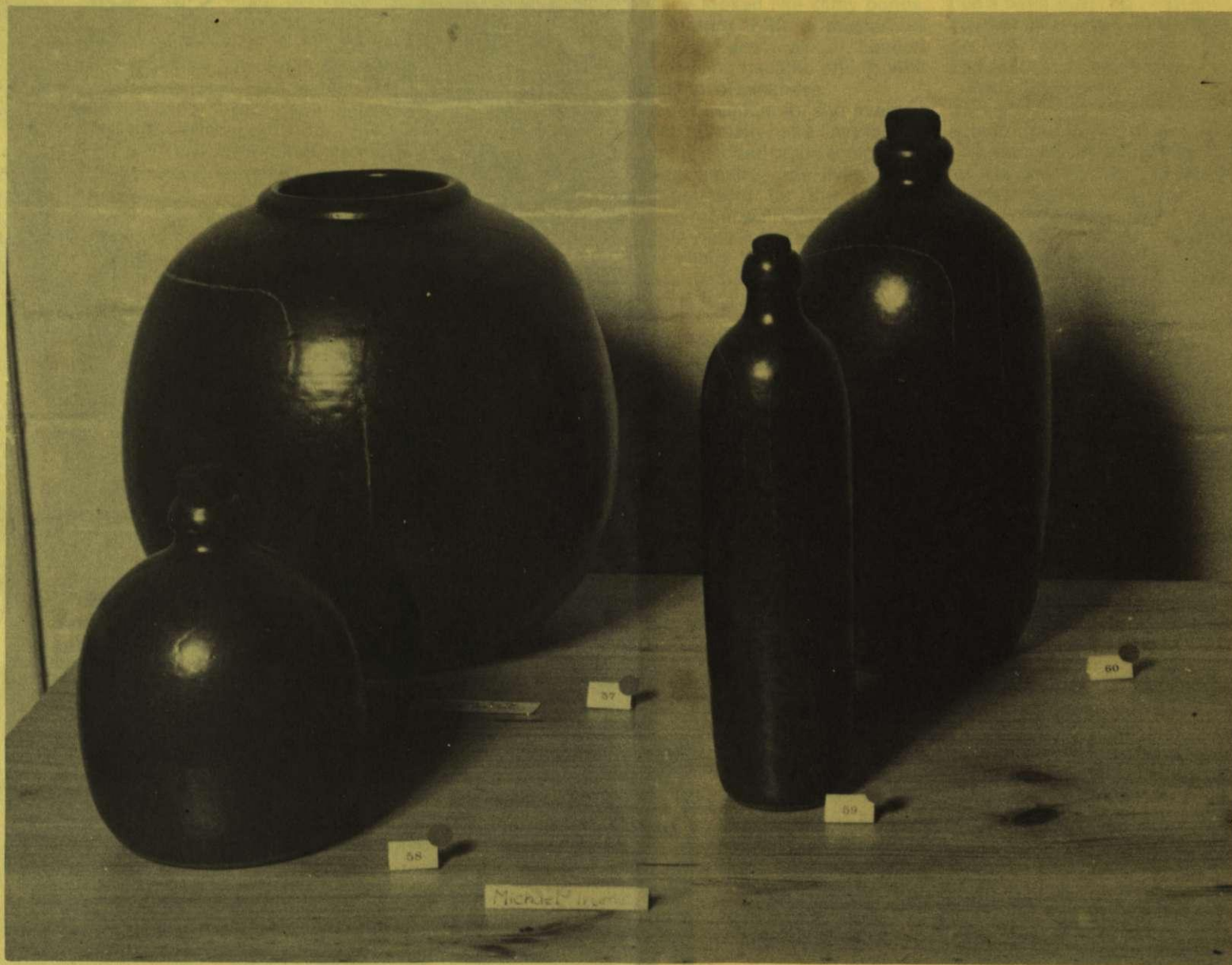
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Fifth Generation (Invercargill, 1973) by Philip Temple, who will exhibit photographs from July 23 - August 6.





Pots by Michael Trumic. The big one on the left at the back has been bought by the McDougall Art Gallery. Keith Nicolson took the photograph.