

# news



The Journal of the Canterbury Society of Arts

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<i>President:</i>	Miles Warren
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<i>Receptionist:</i>	Joanna Mowat
<i>Editor of News</i>	Stuart McMillan



Untitled photograph of Knox Church roof, by Andrew Harney, recently purchased by the CSA.

## GALLERY CALENDAR (Subject to adjustment)

Aug-Sept 11	Joanne Hardy, Stephanie Sheehan & David Turner
Aug-Sept 6	Lynne Zylstra
Aug-Sept 16	Desmond Helmore
Aug-Sept 5	Jeffrey Harris
Aug-Sept 3	Peter Bruce
Sept 8-23	Octagon Group
Sept 8-21	Gennie de Lange
Sept 5-18	Mollie Atkins
September 24	Lunchtime recital 1.10-2pm
Sept 17-30	Colin McCahon
September 24	Lunchtime recital
September 24	Film Skin of our Teeth 8pm
Sept 25-Oct 7	Derrick Breach
Sept 23-Oct 5	Weavers
Sept 20-Oct 5	Kevin Hill
Oct 7-23	Michael Eaton
Oct 7-22	Sue Tonkin
Oct 12-23	The Group
Oct 12-27	Deirdre Tupper
Oct 24-Nov 12	May Patterson
Oct 25-Nov 10	Terry Austin, Group
Oct 25-Nov 6	Elizabeth Stevens
Oct 29-Nov 10	Technical Institute
November	David Hoare
	Marjorie Rutherford
	Paul Johns
	Buck Nin
	Townsend & Muschamp
	Maitland Allen
	Eddie & Gypsy Poulston
	Michael Ebel
December	CSA Summer Exhibition
	Junior Art Exhibition

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



## New Members

The Society welcomes the following new members:

Mrs Ngaire Le Gros  
Mrs Mary Smit  
Dr & Mrs K. L. Buck  
Mr Peter & Mrs Carolyn Payne  
Mr & Mrs John Winlove  
Mrs F. E. Richards  
Mrs M. F. Dovarro  
Miss Lenis Griebel  
Mr & Mrs P. A. Scott  
Mr William Wickins  
Mr Evan Webb  
Mrs Lynette Jones  
Mr Larence Shustak  
Mrs Russell Haycock  
Mr Colin MacKenzie  
Mrs Annette Shirlaw  
Mrs Enid Messenger  
Mr & Mrs T. Austin  
Mr David Sissons  
Mrs M. I. Beale  
Mr & Mrs G. P. McIntosh  
Miss I. M. Hight  
Miss Alison Tait  
Ms Janette Isherwood

Mr David Robinson  
Four Avenues School  
Mr & Mrs J. G. Reid  
Miss Julie McFadden  
Mr Lyall Petrie  
Miss Victoria Smith  
Mrs P. J. Bennetts  
Mrs Valentina Joyce  
Mrs Miriam Stewart  
Mr Euan McKechnie  
Mrs Phyllis Stevens  
Mr & Mrs Keetley Reynolds  
Mr N. J. & Mrs C. J. Rogatski  
Miss Kaye Perkin  
Mrs J. M. McAra  
Mr & Mrs S. C. Graham  
Mr & Mrs M. Spiers  
Mairehau High School  
Mrs Pauline Mitcalfe  
Dr & Mrs J. P. Musgrove  
Mrs Dorothy Johnson  
Mr R. J. & Mrs M. M. Lucas  
Mr E. P. Ellerm  
Mr & Mrs W. K. McIlroy  
Mrs B. M. Jones  
Mrs L. J. Siepkes  
Mrs Valerie Lammiman  
Mrs J. E. Brunton  
Mr E. W. Jefferis

## VAN GOGH EXHIBITION

This exhibition will be at the Auckland City Art Gallery from August 18 to October 5 and members of the Canterbury Society of Arts are offered a 10% discount from N.A.C. Vouchers for air travel between these dates are available from the office.

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## The exhibitions

### Mollie Atkins Mainly Prints September 5-18

Born in London, a long time ago: trained for four years at the College of Art, Birmingham, taking exams in Drawing and Industrial Design (Lithography). Left before completing Diploma to run the studio of a packaging firm for three years.

During the war years did a variety of jobs, including two years as a plotter on a Fighter Station at Middle Wallop. Emigrated to New Zealand in 1953 with husband and three small boys, settling very happily at Diamond Harbour on Banks Peninsula.

During all these years there had been no time even to think of art, but a chance invitation to join a sketching group at Governor's Bay, plus encouragement from the late Frank Gross to become a working member of the CSA, gave me the incentive to start work again. Realising that I had a big gap to bridge, and that the quickest way to learn was to teach, I took every opportunity that offered, and taught for short spells every age group from five to eighty, in both state and private schools, primary and secondary - also helped at several W.E.A. Summer Schools, a most happy experience.

In 1966 I joined the staff of the Geography Dept. at the University here as junior technician, thinking to do some map drawing, but a multitude of other jobs came my way and I finally became the University's first Map Librarian, a post I held for nearly three years.

Thanks to courses with Barry Cleavin, Eileen Mayo and others, I gradually forsook painting and reverted to my old love of printmaking and design. Working mostly in relief prints on my old Acme wringer, I have lately become intrigued by the possibilities of collage, using only knife and scissors instead of the more customary drawing tools.

My work has been called 'lighthearted', and, so in a sense it is, but I take it very seriously whilst getting a lot of enjoyment out of it at the same time.

I must echo Boswell, who, when asked if he had ever had a desire to be a philosopher like Dr. Hohnson, replied that he had tried, but that "Cheerfulness would break in!"

### Gennie de Lange September 8-21

Born 1942.

Exhibitions in Auckland, Christchurch, Wellington.

Says: In this exhibition I have tried to paint portraits of houses. To me they seem extensions of the individuals who live inside them. Houses give people and particularly women and children a feeling of security which I think is important. I like to imagine what goes on inside and what grows behind the hedges.

### Octagon Group Painting September 8-23

The "Octagon" has been formed with the intent of sharing exhibition costs and presenting a varied range of work by individual artists who have in the past either exhibited by themselves or in smaller groups. This group idea, is one way of sharing the exhibition costs involved in an individual show and a way of avoiding the "over exposure" a painter or sculptor may find occurring, if he or she exhibits alone in a city the size of Christchurch every year.

The Queen Elizabeth Arts Council has shown an interest in providing some financial assistance and encourages the group to tour throughout the main N.Z. centres.

Maitland Allan, Gavin & Vivien Bishop, Michael Ebel, Ross Gray, Bashir Baraki, Wilhemus Ruifrok and Stephanie Sheehan.

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**Colin McCahon: "Religious" Works 1946-52**  
**September 19-October 7**

The title of the exhibition specifically qualifies the adjective 'religious' so as to avoid any narrow interpretations of the term, to avoid labelling the works as strictly Christian despite their obvious Christian symbolism, for, just as McCahon has continued to stretch the limits of painting, so has he extended the bounds of purist theology or narrow inflexible creeds. While the early works contain recognisable religious subjects, their character and purpose are consistent with and point to the wider implications embraced in the works created by him after 1958, where religious themes combine with more abstract ideas not specifically Christian, as traditionally understood. Charles Brasch pointed out in the December 1950 *Landfall* McCahon's lack of concern with representational painting 'with the ordinary appearance of objects . . . His concern is primarily with their meaning - their meaning to him'. It is in this approach that McCahon comes closest to one of the main springs of religious art where the imagination is not bound by the representational aspect which 'exhausts itself in the actuality of its object, leaving no room behind or beside it . . . [forgetting] the suggestion of the inexpressible'. It is clearly the artist's chief concern in this context to clarify that he is less concerned with visual exactitude than with the meaning behind it - to rise above being an illustrator of the

tangible, if he is to make the viewer aware of the difference between the material and spiritual experience - that a painting of a Deposition of Christ is not a representation of a funeral in twentieth century Nelson but a statement exclaiming, 'This is what human life is like, this is what is happening to men, here, today'.<sup>2</sup>

In using the language of religion - its Christian symbols - McCahon was confronted with a major task in reconstituting them for they belonged to a too easily recognisable tradition and needed to be simplified to regain direct impact and avoid obscurity. Among the vast glossary of Christian symbolism many symbols are dead ones in the sense that they may be useful in making the invisible but they do not illuminate or make vivid for us the essence of the invisible. The artist had not only to choose and simplify the appropriate symbols. If he wished his images to make apparent the involvement with social and spiritual concerns in his own environment he had also to reconcile those religious symbols of an essentially European derivation with his New Zealand setting. This setting would need to be implicit rather than explicit for to the symbolising painter an insistence on details of locality detract from the essence and is therefore essentially unimportant. One of the first tasks which faced McCahon then was the creation of entirely new images which could convey those symbolic ideas clarifying his personal convictions and doubts.

The manner in which he approached these particular problems at a time when his personal beliefs as much as his attitude towards art were in a state of flux is clearly reflected in these works of the late forties.

**Kevin J. Hill, Photography**

Born Christchurch

Educated Christchurch

**September 19-October 5.**

In this my first one-man exhibition at the CSA I have compiled together, a collection of black and white prints covering numerous subjects.

Some of the prints project the simplicity of life that sometimes pass unnoticed.

I have tried to capture subjects as they form with light to create their own feeling. I also refrain from labelling any of my prints with titles and dislike the use of "Technical Gimmicks" which detracts the essence from the original photograph.

**The Weavers September 23-October 4**

Noeline Bull, Anne Field, Pauline Pease and Pam Spencer (Queenstown) are joined this year by Elaine Soanes. All these weavers have recently had work in "Handweaving Unlimited" in Wellington organised by the Academy of Fine Arts in conjunction with the World Crafts Council.

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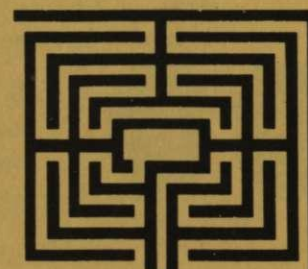
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## D. R. Breach

### Paintings September 24-October 7

A miscellaneous collection of works in various styles and media that has accumulated over the past eighteen months will be shown. To misquote Stephen Leacock, 'he leapt upon his easel and painted in all directions'. No message of burning import, hitherto ignored by mankind, is incorporated.

## Sue Tonkin Photography October 7-22

Says "I have been an enthusiastic photographer for several years with a year doing copying and enlarging for H. E. Perry Ltd being the extent of my formal training.

My photographs are brown & white pictures of people and scenes which, I try to present in such a way, as to evoke feelings of peace, tranquility and harmony.

## Jackie Sullivan October 10-22

Diploma of Fine Arts (Honours) 1974 Canterbury University.

Says: I am trying to achieve an image which transcends the usual limits of photography.

In my work exploration of the human figure combines the beauty of line, shape and texture into a work which hopefully, strongly involves the viewer.

## Michael Eaton Painting October 7-23

Michael Eaton was born in Blenheim, educated at Christchurch Boys' High School, University of Canterbury, and Auckland Secondary Teachers College. He is at present Senior lecturer in art at the Christchurch Teachers' College, Secondary Division. He has exhibited in many of the important exhibitions over the last ten years both in N.Z. and overseas. (Sao Paulo, Bienal 1971, Benson & Hedges Art Award 1972 & 1974) His work is hung in many of the major galleries in New Zealand and some overseas. In 1970 was awarded a Q.E. 11 Arts Council fellowship where he studied contemporary painting and art education in England and the U.S.A., this helped to clarify his thoughts about his own paintings.

His work has been and still is concerned with the various types of visual ambiguity through the use of shaped canvases and bands of colour on large colour fields. Mr Roger Collins commented on his painting in the *N.Z. Listener* 14/8/74 in connection with the Benson & Hedges Art Award 1974 Quote "Michael Eaton's *Purple Continuum* with its irregularly shaped immaculately painted canvas and its highly sophisticated juggling with colours and retinal impressions has the limitations inherent in a style so firmly wedded to formal explorations, but within those limitations.

The personality of a meditative, impeccable artist can be seen".

## The Group Show 1975

### October 11-22

The 1975 Group Show will feature a number of younger artists and craftsmen whose work has not previously been seen in Christchurch.

Painters Anna Caselburg, from Dunedin and Tony Lane, of Wellington have been invited to exhibit by Colin McCahon who is a keen admirer of their work. Claudia Eley is another younger painter who will showing for the first time in Christchurch.

Among local artists who are guest exhibitors are Stephanie Sheean and Joanne Hardy whose work attracted praise in an exhibition of women painters earlier in the year. Helen Rockel and Rosemary Campbell are other women painters who will be showing again with the group.

The sculptors Neil Dawson and Bruce Edgar will be contributing peices and husband and wife, Gavin and Vivienne Bishop will be showing recent paintings.

The craft of weaving has burgeoned in recent years as a field of exciting development and there are a number of eminent practitioners whose work transcends the normal definitions of craft. Jenny Hunt has invited two leading weavers to exhibit in this year's Group. They are Andre Simenon of Wellington and Georgia Suiter of Auckland. The three together will compose a very strong group whose collection will include some sculptural pieces.



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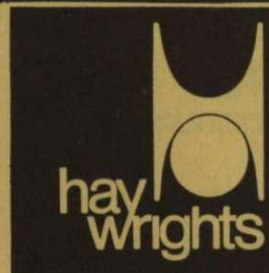
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Pat Hanly will be exhibiting seven small paintings titled "The Seven Ages of Man", which will elaborate the theme of the seven prints he exhibited in last year's exhibition and which were purchased from the show by the noted Auckland collector, Kim Wright.

Ralph Hotere has indicated that he will probably forward a series of small paintings titled "Pathway to the Sea" from a Poem by Ian Wedde.

Barry Brickell will be sending some exhibition pieces and this year guest potter is David Brokenshire of Christchurch.

The list of artists who have indicated that they will be exhibiting this year is Colin McCahon, Ralph Hotere, Tony Fomison, Pat Hanly, Rosemary Campbell, Leo Benseman, Trevor Moffitt, Gavin and Vivienne Bishop, Marilyn Webb, Pat Mulcahy, Barry Cleavin, Ria Bancroft, Olivia Spencer-Bower, Bill Sutton, Stephanie Sheehan, Joanne Hardy, Georgia Suiter, Andre Simenon, Neil Dawson, Michael Eaton and John Coley.

#### Deirdre Tupper Painting October 14-27

Born Dunedin 1949

Lived in Auckland to 1971. Moved to Christchurch, now teaching in city.

Paintings were completed '74 and '75 and comprise water colours in variation using and extending still life motifs, sky and figure studies.

#### May Patterson Painting October 24-November 12

1966 Combined one-man shows

1968 Thirty women painters

Represented National Gallery, Hawkes Bay Gallery.

Says: "I am particularly engrossed with landscape but anything at all, as long as it has good bones."

Exhibiting approximately 15 works, mainly water colours.

#### Elizabeth Stevens Painting October 25-November 6

Born Southland.

Art training Dunedin School of Art & Dunedin Teachers College. University extension summer schools; theatre work with Rodney Kennedy; designing and painting sets, otherwise self taught.

Exhibitions Dunedin, Wellington, Christchurch & Auckland. Represented National Gallery, Dunedin City Gallery, Hocken Library, Invercargill City Gallery, A.N.Z. Bank, N.Z. Inst. for Educational Research, Ashburn Hall and in private collections overseas.

Says: "I paint to make order out of chaos, an idealised, formalised kind of order; maybe a search for serenity; my favourite artists Piero Della Francesca & Botticelli, my favourite period - early renaissance, favourite music - Bach, Mozart, Vivaldi - but also fascinated by space exploration, electronic sound, modern architecture - anything formal, classical structured. Massive reading and exposure to American Art of 40's main formative influences."

At present a housewife and full time grandmother.

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## Pottery Notes

The N.Z. Society of Potters 18th Exhibition is to be held in Hastings in the Exhibition Hall of the new Hastings Cultural Centre. This is a magnificent hall of 4,500 sq. ft. and provides full facilities for the assembly, selection and display of a major exhibition. The exhibition will open from 26 October to 7 November and it seems the opening week-end will cater amply for the visiting potters to meet and talk to each other.

Alan Caiger - Smith, an English earthenware potter who specialises in lustres and majolica and fires in a wood fired kiln, has said he would be delighted to be a guest potter at the 18th exhibition and take part in the week-end activities and it is the intention of the national society to arrange an itinerary so that Alan Caiger-Smith can demonstrate and lecture in the other centres of New Zealand.

There have been four exhibitions of pottery in Christchurch over the last few months. Yvonne Rust brought two waggon loads of strong, vital pots made of groged clay and full of energy and excitement. It was good to see both her and her pots in Christchurch again. In the vase exhibition at several arts it was interesting to see the different styles of pots submitted by eleven Canterbury potters who showed from two to eighteen pots each and the Canterbury Potters' Exhibition which was displayed in the long Gallery of the CSA. This was well supported this year and there were some very lovely pots.

**DENISE WELSFORD**

## A WEIGHT ON ONE'S CONSCIENCE . . . . .

The office ash tray, weighing 4 to 5 lb arrived anonymously back in the Gallery accompanied by the following letter . . .

Dear Sir/Madam,

I am sincerely sorry that I took this lovely ash tray from the gallery; my conscience is bothering me, serve me right, and so I am returning it. I have seen the light of the Lord. God bless you and I ask your forgiveness.

STOLEN, the CSA garden from outside the front door . . . one concrete tub containing one carefully tended and flourishing Aralia plant which had been presented to the Society by Mrs A. J. Mair. And we'd like this one back too . . . this request not directed at members of course.

## Other Centres . . .

Tokoroa Painting Award Last Receiving Day Sept. 5th  
Anderson Park Gallery Annual Exhibition Last Receiving Day Sept. 26th  
Wanganui Arts Society Annual Exhibition Last Receiving Day October 3rd  
N.Z. Academy Fine Arts Spring Exhibition Last Receiving Day Sept. 3rd  
Te Awamutu Festival Society's A.N.Z. Bank Drawing Competition  
Entries by 10th October.

## The Molly Morpeth Canaday Trust Fund

This fund, established through the generosity and interest of Mr Frank H. Canaday of Vermont, U.S.A., has recently received further monies, again, Mr Canaday's. He has given the C.S.A. very wide discretion in the administration of the Trust, conditions of which are listed as follows -

- Gallery Air conditioning.
- Bringing exhibitions to the Gallery.
- Cost of travel for the purpose of furthering artistic or administrative knowledge of an employee.
- Established of a scholarship fund.
- Purchase of painting for permanent collection.
- Towards such other objects as the trustee thinks fit.

Mr Canaday, who has given the Society two paintings, one of which, *Studio Vista*, will be showing in the foyer this month, as well as his very substantial monetary help, is hopeful that this fund may be augmented by local contributors and will build it up to a significant amount.

## CSA Gallery hours

MONDAY-THURSDAY 10 a.m.-4.30 p.m.  
FRIDAY 10 a.m.-8 p.m.  
SATURDAY-SUNDAY 2 p.m.-4.30 p.m.



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W. A. Sutton

Green and Hahn Photography

## W. A. Sutton's Pendulum – on the Back-swing

by Garry Arthur

W. A. Sutton can feel another landscape series coming on. The Canterbury landscape artist has painted through several swings of his own stylistic pendulum – from reality to abstraction and back – and with the close of his *Threshold* series he looks forward now to painting in a style which he visualises as “a violent form of reality”.

It was his months in Italy that gave him the idea for his new series of landscapes – not yet started, but taking shape in his mind.

“I was introduced to the baroque,” he said, “and became interested in movement in

three-dimensional space. I've got one or two ideas, and in a few years I might produce a few paintings. My landscapes will get another dimension. My last series – the 11 *Threshold* paintings – were deliberately two-dimensional, but I have said all I want to say in that series now.”

He feels pretty sure that a series will arise from his three-dimensional idea. “It will be very much still the Canterbury landscape,” he said, “but I will come back to portraying a specific place again.”



"My painting is like a pendulum, swinging from reality to a generalisation and back again. *Landscape Elements* were verging on pure abstraction. And then I swung back to reality with *Four Seasons* which were four paintings dealing with a specific piece of the Port Hills. Next came *Threshold* which was a very generalised theme based on the river terraces. They verged on the abstract in places and in others had the appearance of reality."

He has a particular place in the Canterbury landscape in kind as the focal point of the 3-D series, but wants to keep it to himself for the moment.

Since he finished the *Threshold* series in 1973 he has not had a chance to paint any landscapes. Portrait commissions have come thick and fast, piling up because of his trip to Italy.

"Damn them," he complained mildly. "They're all right for giving the mortgage a nudge, but there have been too many. I've become bemused by them. I want to relax into my own painting again. I like doing portraits, but not so many so suddenly."

"What with the portraits, cooking, gardening, housework, repairing the fence and sucking up my share of the beer that's going – as well as teaching – I don't see another landscape until next year as things stand."

Like every other landscape painter, W. A. Sutton began by painting what he saw, on the spot. "It is a hand-to-mouth method," he said, "like a slow-motion camera. But that is when you stock your mind with the shapes and colours that belong to the whole environment. That is the artist's stock-in-trade of colour and shape."

Nowadays he goes to the country just to look, and to do a little drawing of the shapes

that appeal to him. "It takes a while to get going," he said, "but bit by bit I construct a painting (not a picture) where all the parts are harmonious and all the shapes belong to each other – and it doesn't contain the irrelevance of the multiplicity of incident that you find in nature."

"The intention is to extract the essence, to put down the essential, to find the underlying pattern in the landscape. That's the basis of your painting."

He can be "in the tussock" as he calls it in 20 minutes by car, and he frequently is. "I like the Canterbury countryside – not what man has done to it. It's the untouched thing with which I am chiefly concerned."

As often as he can he takes a run out into the country, often not with painting in his mind, but just for the very real joy he gets out of the countryside. A painting may come from it.



He feels now that a refresher course of painting on the spot might not do any harm – “putting down gobs of colour” and seeing how they go. But a painter’s colours are symbolic, he feels, more true than colours seen optically in the landscape. “Like shape, colour is cut to its bare essentials.”

Once he has decided the size and shape his painting is to be he orders timber for the stretchers and sets about making them and straining the canvas. “The painting is working itself over in my mind while it is relatively free during the mechanical processes of carpentry.”

His actual painting technique is pretty traditional, he believes. He draws on the canvas, then stains it with a thin wash of colour to indicate warmth or coolness.

“I start just anywhere,” he explained, “and set out the range of values – darkest, lightest, hottest, coldest – just like a musician setting

out his notes. Then I develop the theme. Fundamentally painting is the same as the other arts – music, literature or ballet.

“My painting is not a random thing. To a certain extent it is preconceived, but I can’t see the finish of it. As it grows, it develops as well. It’s like planting a plum stone. You know you’re going to get a plum tree, but you don’t know what the branches, twigs and leaves will be like.

“The painting starts to grow by itself as a whole, a unit. What I put down virtually determines what I will do next. And when it is three-quarters through it directs what will be done.”

He says the paintings that give him the most joy are things that he turns over in his mind, and which then come out of him in the fullness of time.

His painting reflects his own interests – the things that fascinate him in the environment.

But not the urban scene. He finds urban life so small and trivial here that he is certain no worthwhile painting can come out of it for him.

“Urban painting doesn’t come out of our ecology,” he said. “The best painting in New Zealand is landscape.”

He does not own any of his landscapes. “I never hang my own work,” he said. “I have a few photographs of paintings in an old shoebox, and I’ve had some slides made, but, hang on to any of them? Not on your nellie. I’m not enamoured of my own work. If I had any of them here I’d be overwhelmed with my own past. Old work is an encumbrance.”

All of his paintings are in galleries or in private hands. Two which he singles out as key works in his development as a painter – *Nor’wester in the Cemetery* (1950) and *Threshold I* (1973) – are both in the Auckland City Gallery. Some of the *Threshold* series fetched \$1000 each.



## Portraits

He paints what he likes as often as he can, even when painting commissioned portraits. In his recent portrait of the Queen, commissioned by the Governor General (Sir Dennis Blundell) the view through the window reveals the unmistakable horizontal lines of the Canterbury plains. "I made her the Queen of Canterbury," he chuckled.

As well as fending off mortgage foreclosure, portrait commissions let him indulge his other great interest – getting to know people. "It has brought me into touch with some very fine people," he recalled. "Often, by the time I've finished a portrait I know the person reasonably well – and that's when I feel that I should be starting the painting. You can't paint a stranger, only the likeness of a stranger.

"I like the sitter's personality to be present. Sometimes it comes through and at other times it's in abeyance.

"Although physical likeness is important in

my paintings, you can recognise someone far away from his gait and structure, which is what decides who he is. And that is an essential part of portrait painting – to get that manifestation which seems to exist quite apart from the details of a physical likeness."

He has done about 40 portraits over the years, including some of friends and visitors, usually people who are interested in the arts. Sometimes they return the compliment and paint him too.

His book *Watercolours of Italy* will be out before Christmas. He selected 24 of the best to be published by the University of Canterbury – the first university publication to come out of the Art School.

Now he is looking forward to the day – not far off, he says – when he can retire from his senior lectureship at Canterbury University and devote all of his time to painting – "before I get too old and the joints get stiff."

And just for a change of pace he would like to do in England what he recently did in Italy – live there for a while and draw country churches with the idea of producing a book of the resulting watercolours.

But he will come back here to paint his landscapes. "As long as I am a practising painter I have to live in Canterbury", he said. "I can't be divorced from my subject matter and I don't want to be divorced from this environment. The field to be exploited is enormous, I've got no chance of ever painting it out."

He says he is constantly entertained and startled by the splendour of it all. "There's a compulsion about painting it – especially where it's gone brown – the yellow ochre! I don't find other parts of New Zealand painterly in the same sense. Others who are brought up elsewhere could cope with it. It's beautiful, but its alien to me."



## GROUP SHOW 1975

**October 11-22**

*Artists:*

Colin McCahon, Ralph Hotere, Tony Fomison, Pat Hanly, Rosemary Campbell, Leo Benseman, Trevor Moffitt, Gavin and Vivienne Bishop, Marilyn Webb, Pat Mulcahy, Barry Cleavin, Ria Bancroft, Olivia Spencer-Bower, Bill Sutton, Stephanie Sheehan, Joanne Hardy, Georgia Suiter, Andre Simenon, Neil Dawson, Michael Eaton and John Coley.

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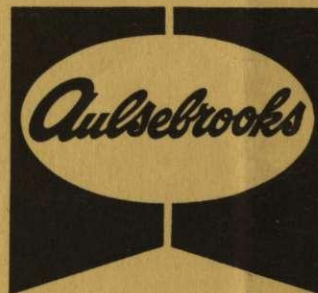
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