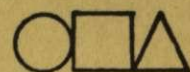


news



The Journal of the Canterbury Society of Arts

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Secretary:	Russell Laidlaw
Exhibitions Officer:	Tony Geddes
Receptionist:	Joanna Mowat
Editor of News:	Stuart McMillan
Tutor:	Bashir Baraki

Phone Mella

The C.S.A. Council is pleased to announce the appointment of Miss Annella MacDougall as director of the Gallery.

Miss MacDougall was chosen from a number of applicants for her considerable experience in galleries in Christchurch, Melbourne and London.

Mr. Laidlaw will continue as secretary/manager until the end of the year to show Miss MacDougall the ropes and next year will assist the Gallery periodically. The Council hopes that it can persuade Mr. Laidlaw to retain the position of Secretary to the Society and to attend Council meetings. It is essential that his wealth of experience be retained for as long as possible. It is almost impossible to imagine the C.S.A. without Rusty! With Miss MacDougall as full-time director the C.S.A. will be able to expand and consolidate its activities in a number of fields of the visual arts.

GALLERY CALENDAR

(Subject to adjustment)

Oct-Nov 10	Technical Institute
Oct-Nov 6	Elizabeth Stevens
Oct-Nov 12	May Petterson
Oct-Nov 11	Neate, Hurrelly & Dawson
Nov 3-Nov 16	David Hoare
Nov 9-22	Marjorie Rutherford
Nov 4	Hugh McMillan Musical Recital
Nov 8-22	M. Rutherford
Nov 14-27	B. Nin
Nov 17-Dec 2	Eddie & Gypsy Poulston
Nov 11	Hugh McMillan Musical Recital
Nov 14-27	Townsend & Muschamp
Nov 18	Hugh McMillan Musical Recital
Nov 18-30	Andrew Coates
Nov 25	Hugh McMillan Musical Recital
Nov 24-Dec 11	Michael Ebel
Dec 2-14	Helen Rockel
Dec 6-31	CSA Summer Exhibition
Dec 14-31	Junior Art
January	Canadian Photography Bashir Baraki Richard Coburn Larry Bell
February	Aldwyth Renaut Star Schools Doris Hunt
March	Arts Festival Exhibition "Land 1976" Maurice Angelo
April	CSA Annual Autumn Exhibition Linda Smith Rosemary Campbell Margaret Woolley Graeme Clement Light & Vision Structure
May	N. A. Henning Tony Geddes Gladys Keeley L. & J. Royal Morgan Jones Gwenda Turner Llew Summers
June	Tibetan Carpets Alan Pearson CSA Open Exhibition

Exhibitions are mounted with the assistance of the QE II Arts Council through the agency of the Association of N.Z. Art Societies.

New Members

(The Society welcomes the following new members)

Mrs J. E. Corbett
Miss Diane Verbitsky
Miss Patsy Gibson
Dr & Mrs D. J. Janus
Mrs Lyn Taylor
Mr G. B. Collie
Mrs Edna M. Davis
Mr A. B. Smeaton
Mr & Mrs D. J. Benzie
Mrs Patricia Armstrong
Mrs D. M. Lewis
Mrs Joyce Jewell
Mr John Hadwen
Dr V. J. Clay
Mr Brad Smith
Mrs M. Sutherland
Miss Patricia Prendergast
Mrs Elizabeth Savill
Mrs Deirdre Tupper
Mrs Elizabeth Cooch
Dr M. E. Macready
Mrs Barbara Fitzsimons
Mrs E. K. Meachen

Mr Dylan Summers
Mr & Mrs J. R. Fox
Mrs Gweneth J. Bell
Mr Rex Brown
Dr & Mrs Easaw Chacko
Mrs J. E. Hay
J. H. Livesay/P. Allen
Mr & Mrs D. Forbes
Mr & Mrs K. H. MacKenzie
Mrs Anna M. Crozier
Mr & Mrs Robert Brown
Mrs E. J. Wetthey
Mr H. C. Collett
Mr & Mrs W. C. Skews
Ashburton College
Mrs Annette McDonald
Mrs Louise Muir
Miss J. Mercer
Mrs Diane Stowell
Mrs R. T. Bennett
Mrs Edith Harker
Mrs Helen Errington

Sculpture Winners

Congratulations to Morgan Jones and Jenny Hunt – co-winners of the Hansell Sculpture Prize. They are both CSA artists. Morgan Jones is having his second one-man show in the gallery next May.

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The exhibitions

David Hoare Painting. November 3-16

Born Timaru 1945.

Canterbury University School of Fine Arts Dip. F.A. 1967.

Exhibitions Christchurch 1969 and Melbourne 1972.

3 years teaching Beaumaris High, Melbourne.

Says: "Work concerns the interaction and reaction of people to objects. The current series is built around reflections of people and their fantasies."

Majorie Rutherford Painting. November 9-23

Says: "I have been painting since 1961 when I took a course of adult education on painting at Culverden. I am now in my 80th year and find that painting becomes more interesting every year. I paint all my landscapes inside from memory of different places that have impressed me."

Buck Nin Watercolours & Ink Drawings November 13 - 27

Art training Auckland and Canterbury. Dip. F.A. 1965.

Full-time painter 1966-68. Taught at Mt Eden Prison, Bay of Islands College, now at Church College of N.Z.

Exhibitions Auckland, Christchurch, Wellington, Tokyo, California.

Says: "Land in N.Z. has characteristics that reflects Maori use - all land shows the effects of past occupants - N.Z. the Maori. I have taken these aspects of carving (the canoe and stern) and imposed them in the land. The migration of the Maori to the city, the problems associated with migration and the turning away to seek traditional values, life styles on the marae."

Thelma Muschamp Recent Paintings. November 13-30

Says: "I have always found painting more rewarding than voicing ambiguous statements, so have little to say except having held previous one man shows I should no longer require an introduction."

In this forthcoming exhibition of landscapes are included scenes from "The Milford Track Area", one of which has recently returned from touring Japan on an exchange basis."

Gypsy Poulston Sculpture. November 16-December 2

Previous exhibitions Dunedin, Christchurch and Timaru.

Joint awards with Eddie Poulston, National Bank Mural Section.

Works - stained glass windows Craighead Chapel, Wilson St. Baptist Church Timaru. Sculpture design Picton Lodge.

Murals State Advances Building Christchurch and Hotels.

Says: "My aims are to return to the simple truth of Medieval sculpture. Having taught cubism (in my years as an art teacher), painting has moved towards form and on to sculpture. I find it possible to convey ideas in abstract forms e.g. *Flight* series which developed from stained glass window designs - dealing with ascent in the spiritual sense."

Eddie Poulston Sculpture. November 17-December 2

Won 3 awards National Bank Mural Competition 1970, 71, 72 and 2 jointly with Gypsy Poulston 1971 and 72. Study tour of Europe 1974. At present completing three for new State Advances Building, Christchurch.

Says: "My present objective is the development of various techniques and materials and the perfecting of techniques used in creative sculpture. Specially interested in textured surfaces and the use of new types of materials. I have the good fortune of having been endowed with the "knack" of being able to express myself, artwise, through the forming of metals into shapes which, hopefully, will create some interest. If I can convey to the observer of these pieces some of the pleasure I have derived from their creating - then I believe my work has been worth while. I am also interested in pottery and the use of ceramics in architecture."



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Andrew Coates Paintings. November 18 - 30

Says: "This exhibition will be my last with the CSA before I embark on further exhibitions in London next year and will conclude three years work in Christchurch."

"The paintings on display are an advancement of all previous work and although appear removed prove a vital link between all series. Again I fluctuate between subconscious and conscious realities; contrasting, mathematical with rhythmic, straight with curved, and harsh flat colour against natural almost distant metallic hues which dissolve into imagery behind looming sometimes aggressive abstracted foregrounds."

We view something in relation to something else: i.e. to understand light we must experience dark, or to appreciate relaxation we must recognise its opposite, work.

"This simple synthesis which constitutes our basic values has induced a transition of styles in my work not only between series but between contrasting elements in the one painting. My personal approach is displayed with simplicity and depth and I hope they inspire vivid feelings."

"You are cordially invited to the opening night 8pm Monday 17th November.
Sherry will be served."

Cyril Townsend Painting. 23 November-11 December

Born and educated Christchurch.

Self taught. One man show at University of Canterbury Assoc. Club Rooms. One group show CSA Gallery.

Says: "I am concerned with the search for a vocabulary to participate in the infinite conversation of the different levels of consciousness."

Michael Ebel. 23 November-11 December

May I cordially invite you to the preview of my exhibition of mainly pencil at 2pm Sunday 23 November.

Helen Rockel Painting. December 2-14

Canterbury University School of Fine Arts 1968-1971. Dip. F.A. Hons. Various exhibitions, group and one man shows.

Says: "My work has always relied on people as its main inspiration.

The form this has taken has evolved during the time I have been painting. I have used people to give spatial feeling, to represent abstract feelings or states of mind, and generally to comment on people and life as I see them."

Exhibition preview, Wednesday, December 3, 5pm. All Welcome.

Seasonal Fare

The Director and staff join in wishing all members of the CSA a cheerful Christmas and all good luck in the New Year. We want to thank all those Council members and friends who have so willingly helped us in the packing of mail, looking after and arranging exhibitions, assisted in staging them, looking after our hire service, keeping our finances on the straight and narrow - in short doing so much to keep the wheels of activity and progress turning.

Other Centres . . .

Todd Conservation Week Art Award Last day for entry forms, December 5.

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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Annella MacDougall

New Director of the Canterbury Society of Arts

The Society's new Director, Miss Annella MacDougall, has always had a strong interest in the visual arts. It was this interest which led her to apply for a secretarial position at the Robert McDougall Art Gallery some years ago and her experience there further strengthened her desire to make a career in art administration.

At the McDougall, she carried out a wide range of tasks and gained valuable experience in handling the day to day problems that occur behind the exhibition rooms of a modern art gallery.

To gain further experience, she left New Zealand in April, 1974, to take a position at the Realites Gallery in Toorak, Melbourne. This prominent Australian dealer gallery is run by Marianne Baillieu and presents the work of leading Australian artists as well as some important European exhibitions.

Annella MacDougall found the commercial cut and thrust of a high-powered dealer gallery a totally new experience. She enjoyed the challenge of dealing with new problems and personalities.

Not only were there the gallery's clients to be looked after and negotiations with prominent artists to be dealt with, but there was also a major exhibition of 15th and 16th century Italian drawings from Sotheby's of London to be eased through the

complexities of customs, insurance and transportation.

Before leaving Christchurch Miss MacDougall had determined to gain as great a variety of art experience as she could during her time away and so, after four months in Melbourne, she resigned her position at Realites and travelled to England where she immediately threw herself into a busy schedule of gallery visits. She was also looking for an administration position in the fiercely competitive London art world.

She was assisted in finding her way through the mass of galleries operating in London by Jonathan Mavé, a graduate of the Canterbury University School of Fine Arts who was carrying out post-graduate study at the Cautauld Institute and who was well-acquainted with the London art scene. Miss MacDougall reports that Jonathan Mavé returns to Christchurch this year to take a position as a lecturer in Art History at the University.

Despite the difficulty of finding gallery work in London, Annella MacDougall was offered employment at the Serpentine Gallery and was straight away in the thick of assisting with the organisation of the Serpentine's Video Show - an exhibition in which young artists from France, Italy, Germany, America and Great Britain were invited to submit works executed on video cassettes for playing through television sets arranged throughout the gallery.

The avante-garde Video Show and the Barbara Hepworth retrospective at the Tate Gallery were the two most memorable exhibitions she encountered during her period in London.

Earlier this year Miss MacDougall continued her study tour in Italy where she enrolled for the History of Art Course at the British Institute in Florence.

It was during this period that her present appointment was made and on the completion of her course, she returned to Christchurch to take up her duties.

Her experience of the visual arts in Australia, Great Britain and the continent has given her an appreciation of the tremendous diversity of activity that is typical of art today. She hopes she will be able to encourage artists to be venturesome in challenging the traditional motions of art.

She feels that it is important to show the best of every variety of art from the avante-garde to the traditionally representational so that Society members and the public can be exposed to the full spectrum of artistic activity.

Annella MacDougall is also aware of the importance of crafts and believes that many traditional crafts are developing into forms far beyond those implied in the word "craft".

The new Director intends actively to seek out and encourage young, talented people and to use her abilities to carry out the first aim of the Society's constitution: "To encourage the creation and appreciation of the visual arts in Canterbury".

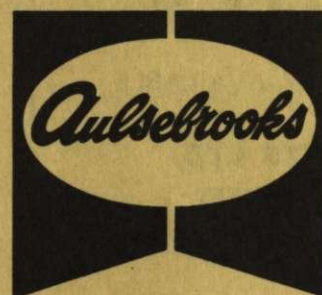
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Pottery Notes

Christchurch has again been lucky, having another spate of exhibitions. Gennie de Lange deserves the highest praise for her showing of decorated tiles depicting scenes of old houses with beautiful trees and skies and other wonderfully imaginative subjects. David Turner has a most interesting and different use for clay, his handmade candlesticks running with wax and porcelain fantasies and intricate figures were fascinating to see and made me wonder at the nimbleness of his fingers.

It was disappointing when the exhibition of superb little East Asian pots at the McDougall Gallery eventually had to be taken down, but as the McDougall has its own collection and I hear there may be more new ones arriving in the future, we hope we will be able to catch up on them again sometime. The Studio at 393 Montreal Street has had a showing of pots together with some rather lovely Batik wall hangings by Bryan Shore and Studio 393 is pleased Mirek and Jane Smisek have accepted their invitation to send pots to a Christmas exhibition and sale to be held on the last week-end of November and the following week. A number of noted Christchurch potters will be included in this.

It seemed like a miniature exhibition at the Arts Centre when 38 hopeful potters sent six pots or sets each to be selected to a standard high enough to allow them to become members of the New Zealand Society Potters. As it was a very vigorous

selecting only seven of these potters passed the test, these seven now being members of the N.Z.S.P. Congratulations to Adrienne Lamb, the new member from Canterbury.

A small number of Christchurch potters who follow the Natural Exhibitions this year went to Hastings. The exhibition opened on Saturday night October 25th and a full programme was arranged for the rest of the week-end. Alan Caiger-Smith, who was guest potter for the week-end, has made a concentrated tour of New Zealand, giving schools and lectures in each centre, and done his best to broaden our knowledge in a field which has received little attention in New Zealand in the past, and to develop a wide range of decorative approaches to earthenware, stoneware, and porcelain.

The Canterbury Potters break up this year on November 28th at 8pm in the supper room at the Arts Centre (Old University Building). It is to be a wine and cheese evening, through which we will hold an auction of the pots Harry Davis made while he was in Christchurch taking a school to raise money for his project in Peru. The money from his pots goes towards this project. Also our own potters are donating pots or bringing produce to sell in aid of our own pottery rooms in the Arts Centre which we hope to have in the near future. Everyone is welcome.

DENISE WELSFORD

Annamese 16



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RUSTY LAIDLAW RESIGNS

Rusty Laidlaw, who has resigned as Secretary-Manager of the CSA left the post on his eightieth birthday. "I was born in the same year as the CSA Gallery (Durham Street) was finished."

He has spent most of his life in the country. "I was brought up in the country where I listened to the jingle and squeak of harness."

He learned to appreciate the good looks of a horse and the play of light on hills. Much later he was to become involved in the administration of art, but traces his feeling back to the times in the country when he felt the sculptured forms of rock and developed a feeling for colour and form.

Several times, while mustering, he has seen the "spectre of the Brocken" which occurs when one is above a thick blanket of fog and one's shadow being cast over the fog is outlined by a rainbow-coloured halo.

The first time he saw the spectre he had not read about it and was considerably startled. He later found references to its occurring in Swiss mountains. The references said that it did not occur below 5000ft. Rusty disputes this and has seen it as low as 1200 feet. He believes it has more to do with the conditions of sun and fog or cloud than height.

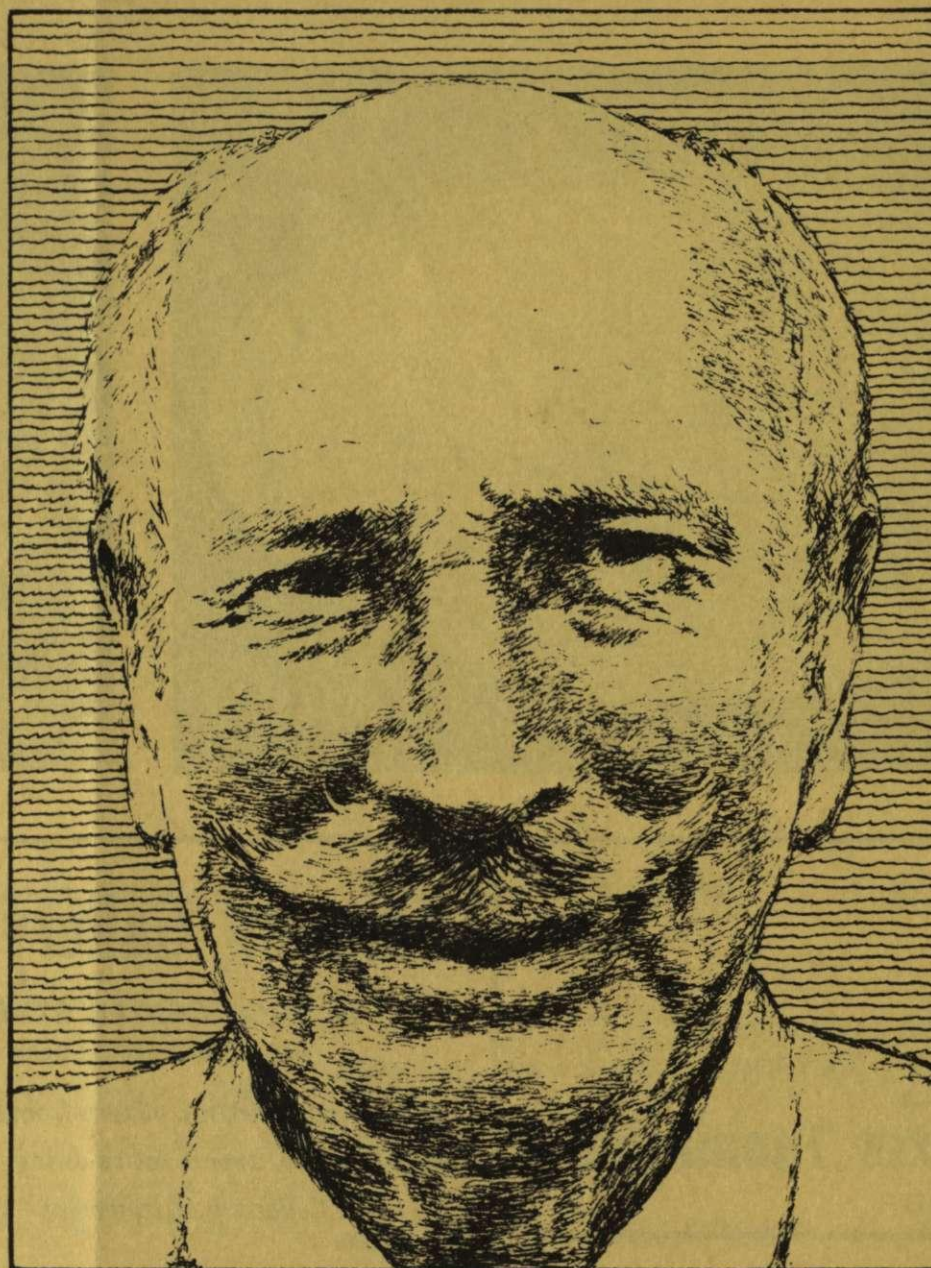
Rusty says that he tried hard to get experience of the "spectre of the Brocken" into pigment, "but there was nothing ethereal or

ghost-like about my effort – in fact it never got off the ground."

Rusty lived mainly in three country areas: he was brought up in Central Otago and had

farms of his own near Lakes Te Anau and Manapouri, and then near Kaikoura.

But he started out not as a farmer but as a medical student. The first World War put an



R. Laidlaw

end to that. He left the Otago Medical school with 30 other students and joined the Medical Corps and served in the Gallipoli campaign. He was invalided out and rejoined the artillery. He'd seen enough of blood and guts when the war was over and took up farming instead of medicine.

In the Second World War he served in the 6th Independent Mounted Rifle Squadron (Marlborough area) and then in Tonga with the 6th Canterbury Infantry Regiment.

Apart from the feeling he developed for the country, Rusty got into the way of drawing stick figures to explain what was happening around the farm. He sent these instead of writing to the children.

One day when he came down off the hill his wife, Joyce, presented him with a box of water-colour paints and told him that he had better go to join an Adult Education class being conducted by Yvonne Rust.

He remembers the day. The sky was grey, there were grey hills, and the sea was grey. He found a lot of colours in the water-colour box, but no grey. "So I got off to a bad start."

But he became keen on painting. He attended more classes and acquired better paints.

On one painting trip he was at Lake Ohau. There were two tutors, and Rusty was on the border of the territory of each. Both called to inspect his work, which was a bush scene with a hut.

One tutor said: "The hut is too big."

The other tutor said: "The hut is too small."

He began to attend the School of Fine Art, part-time and was taught by Rudi Gopaz, Bill Sutton, and Jack Knight."

About the same time he began to help about the gallery in Durham Street when Barbara Brooke was secretary, and when Barbara left he was appointed secretary. That was in 1966.

He remembers particularly a piece of advice from Andre Brooke who congratulated him when he was accepted as a working member of the CSA: "Don't think this means you can paint."

Of his time as Secretary/Manager, Rusty writes:

"The people I've worked with – fantastically helpful and pleasant people – have always been willing to give a hand in the running of the gallery which very often requires extra help, for the actual staff is fairly minimal – it has to be. That brings me to the thought of our mortgage – anathema to me after experience of the '30s – and work of the fairs in helping to reduce out indebtedness including Helen Oakley selling from her "Mod" stall one of her helper's best coats.

The Treasurers of my time I think of with real gratitude and affection – Malcolm Ott who has seen me through most of my trials and tribulations and without whose kind and soothing words I might have been inclined to give the job away – and yet, I don't think so, for if ever there was some "pro bono publico" organisation worth working for, this is it.

I feel the CSA is pursuing its right and proper policy in encouraging debutants (or whatever the masculine for debutante is) to have exhibitions and in showing also the work of established artists and in providing a platform for young musicians and in holding children's art classes.

"In its operation the gallery has been complementary to the Robert McDougall, performing a different function, and hitherto, there has been no clash of interest. However it now appears that the City gallery has moved into selling exhibitions, which I personally think is more correctly the province of the CSA gallery, the Brooke-Gifford Gallery, and others, and some conflict of interest may arise here. One wonders if the suggested extensions are for the purpose of further moving into this field.

"I have thoroughly enjoyed my time as Secretary-Manager – a job full of interest and it has been highly rewarding to see the society growing.

"However, I feel that having been Secretary-Manager for over nine years, it was quite time that I tendered my resignation to allow the appointment of a younger person with fresh ideas.

"I am very pleased that Annella MacDougall has been chosen for the position as Director and am sure that she will keep the Society on the move and will have the support of everyone."

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Doris Lusk— 'No going back'

by Garry Arthur

DORIS LUSK has returned from 10 months study leave in Europe by no means as sure as she was when she left that it is too late for her to change.

The landscape painter, portraitist and potter — who teaches at the Canterbury School of Art as Mrs Doris Holland — finds that first-hand experience of the enormous range of British and European painting, spanning several centuries, has disturbed her own artistic equilibrium.

It is too early for her to say just how the experience will influence her own painting, but she certainly feels that there is no going back now to mere repetition of the style which she had developed so successfully with her last landscape series.

She set out with the idea of breaking out of the Antipodean cocoon, and she feels sure that she has done so. "All your life you know that these great things have been done," she said. "Books, slides and films give partial exposure, but there is no doubt that direct contact is very moving. My objective was to stand in front of as many great masterpieces of the world as I could get close to. I really worked at it, always taking notes for later reference."

She made two main excursions from London, visiting Austria, Germany, Spain, the south of France, Greece and Italy, then Paris and Amsterdam. Such a concentrated study she found was like using a magnifying glass — everything became bigger and clearer.

One of her primary interests was to discover, observe and study the drawings of the great masters. "Their drawings are like their handwriting," she said, "a personal notation

of their work." She sought them out in all the main centres of Europe.

Analysis of the effects of the study tour was proving tricky. "It's something I'm bothered with at the moment," she said. "I've returned from a pretty soul-shaking experience and I've got to catch my breath. It would not be true to say that I know now what I have got to do — there will have to be a short period of reassessment."

"I don't like to think that I will go back to what I have done before. This has been a dramatic break in my life, but I'm not alarmed by it. It's a blessing."

Doris Lusk is aware that she has become a very successful painter. She has a good reputation, she is capable of producing good work, and it sells readily. "But I have felt in the last year or two that this smooth image needs to be fractured — and this is what has happened. Before I left I had just completed what was probably the best series I've ever done. It was the crest of a wave — the best work of my life was done in the two years before I left."

Now she is "cogitating" about using the best of those ideas as a "kick-off" into future work.

"I have no intention of consciously becoming violently abstract," she said. "That would be stupid. I don't see myself ever becoming an abstract painter. It is not in me. But I might move away from what I've been doing. I would like to feel that I was not going to do the same as before — not keep repeating what I have done. I won't start painting again until I am confident of making a forward move."

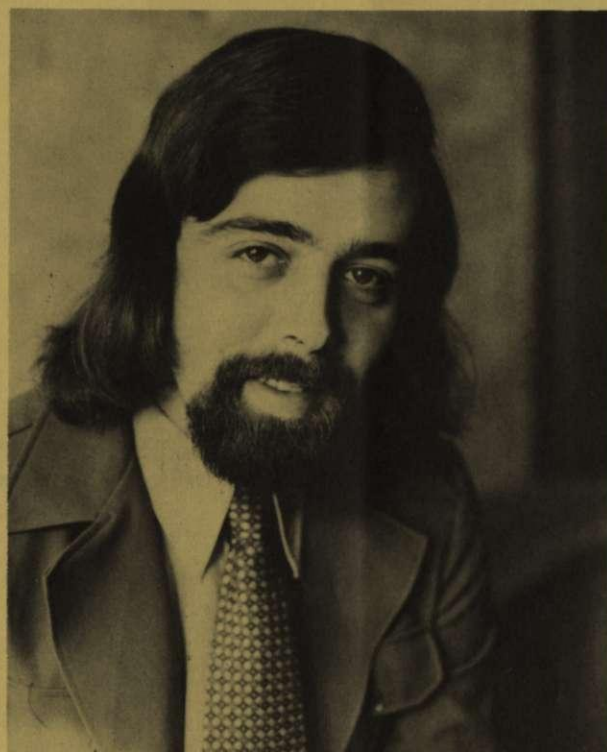
Her last series was done in a format rather larger than her customary landscapes. Painting on canvas, she evolved some interesting techniques which she felt were successful. Most of the series has been sold.

Now she wants to build on that technique, perhaps starting new experiments based on it.

Piano Recitals

A young Wellington pianist, Hugh McMillan, will present a series of 4 lunch-hour piano recitals at the CSA Gallery, Gloucester Street on the four Tuesdays of November. Hugh, (23) who learnt from Ernest Empson, has been playing extensively throughout the country this year, and has played with regional orchestras in Christchurch and in Dunedin, and recently completed a short tour with the Wellington Regional Orchestra. He has recorded various works for Radio New Zealand, including Shostakovich Piano Concerto No. 2, with the New Zealand Symphony Orchestra. Hugh, now studying with Barry Margan, hopes to travel overseas in the near future to further his studies.

The composers represented in the series include Beethoven, Chopin, Debussy, Mozart and Ravel and the last two concerts feature works by New Zealand composers. John Rimmer's *Composition VI for Piano and Electronic Tape* will be played on November 18, and Douglas Lilburn's *9 Short Pieces* in the last concert.



There will be two concerts each day:
12.10-12.50 and 1.10-1.50.

CSA Gallery, Gloucester St,
November 4, 11, 18, & 25.

Admission: \$1.00



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But there will be no complete break. "At my age," she said, "you can't abandon your past. In another year I could probably say with more honesty and confidence that the trip did this or that to my work. I can only surmise hopefully now."

Doris Lusk is still very interested in portraiture, of which she has done quite a lot over the years. She has a feeling that portraiture could be an open field in which she might escape the traps of forcing on with landscapes. "Landscape is sky and land," she said, "what can you do with it? New feeling about landscape is a tough thing to find".

The immense body of portraiture to be seen in Europe, from all periods of history and in every style, impressed her as much as anything she saw on her study leave. "It made me realise," she said, "that portraiture makes up

a sort of history and psychology of Europe. It all adds up to a great deal more than the sum of the faces drawn and painted."

But in New Zealand, portraiture had always taken a back place to landscape and abstract art. "It's a field that has been of lesser interest to New Zealand artists, as a generalisation," she said. "One is not accustomed to seeing such tremendous accomplishment in that field here. It is an area where we could feel that we are behind."

Although she could never give up landscape painting she feels that "one might be able to fly more" in portraiture in New Zealand, where landscape painting has always been so powerful.

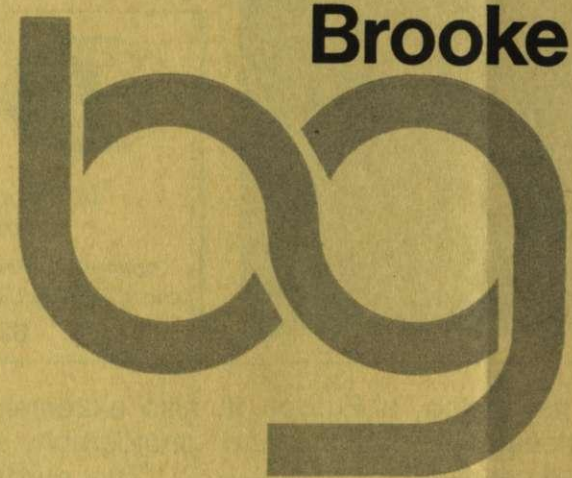
As an art teacher, she made time to visit many art schools in England, and found them considerably larger than ours, both in physical size and in numbers of students. They were

also extremely well equipped, especially for photography and print-making.

"The students have all the up-to-date equipment they could possibly need," she said, "and their work blossoms accordingly". There was no evidence that teaching methods were any different from those used here; neither was the quality of the work measurably better.

She was interested to note that the live model was not considered an outmoded aid to teaching in England. All schools were still using the model as a vehicle for painting and drawing.

Painting in the art schools she found predictable and run-of-the-mill, but print-making in all its facets was clearly in the ascendency. Every school had a very lively print-making area, which was evidence of the world-wide flowering of that art.



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