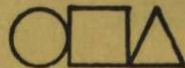


# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

## No. sixty-six March/April 1976

President	Miles Warren, C.B.E.
Director	Annella MacDougall
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Receptionist	Rona Rose
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## GALLERY CALENDAR

(Subject to adjustment)



Stanley Palmer's "Creek Whatipu" (engraving lithograph, 30cm x 49cm) from the "Land 1976" exhibition.  
Photograph - Ross Beck, Orly Productions

March 6-24	Arts Festival exhibition 'Land 1976'
March 25-April 7	Maurice Angelo
March 26-April 13	Treasures from a South American holiday
April 13-26	Rosemary Campbell
April 14-28	Light & Vision Structure
April 15-29	CSA Annual Autumn Exhibition
April 21-May 3	Margaret Woolley
April 29-May 10	Graeme Clement
May	L. & J. Royal Gladys Keeley Chris Hignett Tony Geddes Llew Summers Gwenda Turner
June	Tibetan Carpets Alan Pearson Barry Brickell CSA Open Exhibition Paul Johns
July	Neville Sinclair Lily Lewis National Weaving Award Major Tonkin Bill Cumming John Middleditch
August	Town & Country Morgan Jones The Octagon Group Sally Powell
September	Neil Dawson The Weavers CSA Spring Exhibition Ralf Thorgood
October	The Group Canterbury Potters Anne Walker Chris Grosz
November	Benson & Hedges Award Hubert Struyk Ron Jorgenson Linda Smith
December	CSA Summer Exhibition Junior Art

## New Members

(The Society welcomes the following new members)

Ms Nola Aitchinson	Miss S. M. Ng
Mr R. A. Ball	Miss Nancy L. Nicolson
Mr P. L. Dekker-Bascand	Mrs Doreen Oldham
Mrs Geraldine F. Brown	Mr & Mrs S. G. K. Packer
Mr & Mrs J. F. Butchard	Mr & Mrs W. J. Parsons
Mr James Cahill	Mrs C. E. Podivinsky
Mr Kym B. Connell	Prof. & Mrs Bruce J. Ross
Mrs Ruth E. Crosbie	St. Margaret's College
Mr & Mrs K. R. Daniels	Mr & Mrs L. I. Shenker
Mr William N. Evans	Mr R. Simpson
Mrs Margaret Fordyce	Mrs Vera Strettell
Mr Garry V. Forgeson	Mr & Mrs Barry Sullivan
Miss Susan E. Foster	Mr Howard Avery Sydow
Dr D. M. J. Hart	Miss Ann Tate
Mr & Mrs J. F. Henry	Mr & Mrs J. Vandenbosch
Mrs Jane Horrocks	Mr & Mrs B. M. T. Waters
Mrs M. R. Hosking	
Mrs R. S. MacDougall	
Mr S. A. Mahon	
Miss Janine Marshall	
Ms Carol L. Miles	

## ARTS FESTIVAL AT THE CSA

LAND 1976 March 6 - 24 -- the CSA's contribution to the Arts Festival in March.

Our premier exhibition for 1976 will be officially opened by Hamish Keith, chairman of the Queen Elizabeth II Arts Council. Landscape will be given the widest possible interpretation, ranging from traditional realist works by Austin Deans, G. A. Genet, W. F. Moore and Colin Wheeler to contemporary works by Colin McCahon, Pat Hanly, Ralph Hotere, Don Driver, Don Binney, Gretchen Albrecht, Louise Henderson and Christchurch artists John Oakley, John Coley, Michael Eaton, Doris Lusk, Helen Rockel, Bashir Baraki, Gavin and Vivian Bishop - to name but a few.

*We would be grateful to hear from members willing to put in a few hours of gallery watching during the Festival exhibition "Land 1976"*

Other happenings during the Arts Festival:  
HUGH McMILLAN - piano recitals

Those who came to Hugh's very popular series in October/November will be pleased to learn that he will be playing on two consecutive evenings at 5.45 p.m. - TUESDAY March 9, and WEDNESDAY March 10. The Tuesday programme will be devoted to New Zealand composers, and on Wednesday works by Chopin, Debussy, and Beethoven will be played.

### FOUR POETS - TWO RECITALS - ONE EVENING

On Friday, March 19, at 5.45 p.m. and 7.30 p.m.; each recital lasting for one hour. The poets to present these two very interesting programmes will be Lyall Benjamin, Stephen Higginson, Anne Donovan and Alan Loney.



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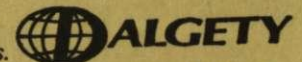


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## The exhibitions

### Philip Kennedy - Treasures From a South American Holiday March 26 - April 13

"Together with a friend, I flew direct from Miami to Merida in Yucatan, a city typically full of R. C. churches and two-storey stucco buildings and the inevitable central square. We were immediately struck by the size of the Indian - there the indigenous people, the Mayans, seldom topped 5'-0", they are certainly not a dying race - nearly every woman seemed to be pregnant or trying to look so. There we met José Diaz Bolio, a marvellously eccentric extrovert who has devoted his life to the study of the ancient Mayans and in particular obsessively to the connections between their architecture and art to the Feathered Serpent. So laden with his obsessions and vast tomes we became ruined under an egg-frying sun by Dzibichultun, Uxmal, Kebah, Chichen Iza and Tulum.

The Mayans seemed to be one of the few civilizations to become fully developed by entirely peaceful means. It was only in their latter stages that they were influenced by the sacrificial and warlike northern Mexican civilizations.

"Following the southern coast of Yucatan we spent a fortnight or so in Belize, a primarily Creole country, where the influence of Our Queen seems a little tenuous, and which will probably be "retrieved" by Guatemala in the near future, to the U.S. and G.B.'s distress. In the centre of the country they have hacked out of the jungle their answer to Brazilia,

Belmopan, their new capital city of half a dozen admin. buildings and zero population where any passing buses must stop for an hour out of respect.

"We then crossed to Guatemala a country with fabulous landscapes of lakes and volcanos. We spent a week at Tikal deep in the highland jungle which was one of the largest Mayan cities where the steep pyramids tower 200 ft over the surrounding jungle. It was then the full moon and the guards allowed us to wander at nights around the vast "complex" with the jaguars, snakes, scorpions and spirits.

"The Guatemalan shirts on exhibition were bought in Guatemala city (16 hours rough bus ride away) but are from the north around Huehuetenango and Chichicastenango. The Guatemalan 'marcados' with piles of fruit, vegetables and flowers, smiling faces and cheery music make Marrakesh look like a used car lot.

"We then travelled south down the Pan Am highway through El Salvador, Nicaragua, Honduras and Costa Rica, most of whom have lost the richness of their native culture and have been civilized to become dusty and poor or hyped-up 20th century.

"Panama, in spite of being anathema to the poor traveller, being an expensive Sargasso Sea, is a lively fast city full of Cubano music, picturesque old buildings and not so picturesque new. The "molas" on exhibition are from the San Blas islands to the north which are now being fully exploited as Panama realizes its tourist potential, quite apart from being the most passed-through city in the world. Amidst the 20th

century bustle one still sees the occasional San Blasian in her traditional clothing and a ring through her nose.

"We flew to Medellin in Colombia - (the Pan Am highway will never manage this section) and immediately hi-tailed it for Ecuador (intact) having not met a single traveller who had not lost some or all of their possessions to robbers, banditos, pickpockets or police.

"Ecuador was the converse. Smiling generous people in pigtails and ponchos in a landscape even more rich and varied than Colombia. Canoe trips on the headwaters of the Amazon and horse journeys up to 12,000 feet with vistas over the cloud tops to Chimborazo, Cotopaxi and Tungurahua and finally endless banana plantations on the seaward slopes before a long (and expensive) flight back to N.Z."

#### Collection:

1. Two flutes (ocarina) from Guanacasta in the North of Costa Rica. Chorotega culture c 800 - 1000 AD.
2. Frog flute from Santa Marta, Colombia. Recent.
3. String bags from Riobamba, central Ecuador.
4. "Molas" worn as front and back panels to blouses by San Blas Indians off the Northern Panama coast. They are said to have migrated north from Colombia.
5. Cotton hammock from Merida, Yucatan. "Hamaca" is a Mayan word.
6. Blouse and two ponchos from around Huehuetenango and Chichicastenango, northern Guatemala.

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## "CIVILIZATION" SERIES

In conjunction with the W E A we are to continue this film series:

### MARCH 25 (8 p.m.) "ROMANCE AND REALITY"

Lord Clark journeys from a castle on the Loire through the hill towns of Tuscany and Umbria to the cathedral baptistry at Pisa, as he explores the aspirations and achievements of the later Middle Ages in France and Italy.

### 20 MIN. SUPPORTIVE PROGRAMME

#### "ART SURGEON"

Lesley Lloyd restoring a 300 year old painting at the Auckland City Art Gallery. Mr Lloyd is now the Director of the Dunedin Public Art Gallery.

#### "UNDER THE OPEN SKY"

German Sculptors Exhibition 1961; young sculptors symposium.

### APRIL 29 (8 p.m.) - "MAN - THE MEASURE OF ALL THINGS"

The early Renaissance saw the architect Leon Battista Alberti, and the other men of his time emerge as confident individuals, taking delight in art and ideas, Sir Kenneth Clark visits Florence, where European thought

was first given new impetus by the rediscovery of the classical past, and continues his journey to the palaces of Urbino and Mantua, centres of Renaissance civilization.

### 20 MIN. SUPPORTIVE PROGRAMME

#### "JANSON MANSIER THE SCULPTRESS"

The Russian sculptress Janson Mansier seen at work in her studio with a soloist from the Bolshoi ballet as a model. For 40 years Janson Mansier has been working on ballet sculptures. Some of her sports figures in movement on display in Moscow buildings, foyers and parks are seen.

#### "MASUO IKEDA - PRINTMAKER"

While he talks about his attitudes to art and life, Masuo Ikeda, a Japanese intaglio printmaker, demonstrates how to make a two plate print.

**No admission charge but a silver coin donation for sponsors' organizing expenses. To help seating arrangements please confirm attendance by ringing 67-261 (CSA)**

#### A CAUTION

POLICE tow away cars outside the N.Z. Motor Corp. if parked over the entrance. Beware - for it has happened to one member of the C.S.A.

## Carol Louise Miles & Martin Mendelsberg Light and Vision Structure, April 14 - 28

Ms Miles is a lecturer in physics at the University of Canterbury. She was born in Cook County, Illinois, in 1927, and educated at Northwestern University, Evanston, and the University of Connecticut. She also has a diploma in colour printing from the Rochester Institute of Technology. In 1973-74 Ms Miles spent study leave in the United States and Britain, mostly in areas of high optics research and manufacturing concentrations.

She describes the two works shown as "an attempt to incorporate some of the principles of fine arts and the sciences into single structures". One is "a subjective wave screen" and the other "an expression of the mechanical arts".

Martin Mendelsberg, a lecturer in Stage 1 three-dimensional studies at the University of Canterbury fine arts school, will be presenting experimental work with a laser beam. He will use five red neon lasers and 25 front surface mirrors to create a geometric drawing within the gallery.



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**GRAEME CLEMENT -  
PAINTINGS APRIL 29 - MAY 10**

Says: "Started painting in 1968 when leaving school. Educated in Christchurch and Auckland; had no formal training as an artist. Have been living in Nelson area for 6 years, having had one man shows Wellington '73, Nelson '73, '74, '75. Christchurch '75 (Gallery 393). Finalist in Benson & Hedges 1974 and 3 Nelson painters (Touchstone gallery) 1976.

"I have been working with land form and cloud counterparts, painting out my emotional feelings that the land seems to reflect or that I become aware of in the infinity of the land. For me it's a type of therapy and I am constantly becoming aware of new aspects of the land we live in, constant in its changes, inherently manifest in all of us. If we could only realise the closeness of ourselves with the vibration of our land mass and come face to face with it, it would complement and balance us perfectly.

"Painting helps me come closer to my own being, hoping that it has no pretensions."

**MARGARET WOOLLEY -  
PAINTINGS APRIL 21 - MAY 3**

Says: "Born in Wellington. Educated in Timaru. 1967 I joined the Auckland Society of Arts as a student member.

1970 Elected as a working member A.S.A.  
1971 Two man show with David Jones A.S.A.  
1971 Represented in Annual Group Show, Mollers Gallery Auckland 1972, 1973, 1974, 1975.

1972 Represented in working members exhibition A.S.A. 1973, 1974

1972 Two-man show Rotorua Society of Arts, with David Jones.

1972 One-man show Winter Gallery in Hastings.

1972 One-man show Mollers Gallery, Auckland.

1973 Represented in Pakuranga Arts competition and won Premier Prize.

1973 Represented Invited Artists travelling exhibition.

1973 Represented in Rotorua Society of Arts exhibition.

1975 Auckland Arts Festival exhibition 'Six Painters' Mollers Gallery.

1975 Represented Queensland Art Festival.

1975 One-man show Mollers Gallery.

"Represented in private collections Australia, United Kingdom and United States of America. My paintings are semi-abstract, mainly sea and landscapes. I also enjoy painting abstracted figures. In all of my paintings I use a restricted palette."

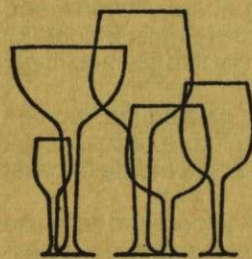
**THE ZUSTERS - ARTS COUNCIL TRAVEL  
AWARD IN PAINTING**

**Supported by the Queen Elizabeth II Arts Council of New Zealand, and administered by the Canterbury Society of Arts.**

Mr Reinis Zusters, following an exhibition of his paintings in the Canterbury Society of Arts Gallery in September 1974, generously donated the sum of \$700 to the society for the purpose of assisting a young painter to travel and study in Australia. The Queen Elizabeth II Arts Council has kindly granted a further \$700, thus making the award an impressive one of \$1,400. It is naturally a once-only event, and the winner may hold it concurrently with any other grant whatever.

Conditions and application forms are available from the gallery.

**Crafts of China** - We wish to thank Ballantynes and the Town Hall management very much for the loan of display stands for the duration of this exhibition. The enthusiastic help was wonderful - to those members of the CSA and the China Society who put in hours of watching - thank you indeed.



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## POTTERY NOTES

Canterbury potters who had a chance to go to the school given by Alan Caiger-Smith last year, or perhaps meet him, will be delighted at the prospect of seeing some of his magnificently glazed and decorated pots to be exhibited in Christchurch early in the year. These pots are the ones which arrived too late for the National Exhibition in Hastings last October, and it is to be hoped the majority of them will be purchased by museums and galleries.

It was 1971 that the National Exhibition was last held in the Muir Gallery at the CSA in Christchurch, and now again it will be a great deal of work and planning, (which has already started) to make sure it is up to the high standard of last time, and especially last year which is still so fresh in our minds. All reports of the exhibition at Hastings last year have been excellent. More than 4,500 visited the exhibition, and some 115 potters gathered in Hawkes Bay for the weekend. Of 363 pots exhibited, only 43 remained unsold – and a number of these were not for sale. The exhibition itself was splendidly designed and laid out, the organisation excellent and tremendous hospitality, so for Christchurch there is a very high standard to keep up, and a very interesting pottery exhibition to look forward to during Labour Weekend, 1976.

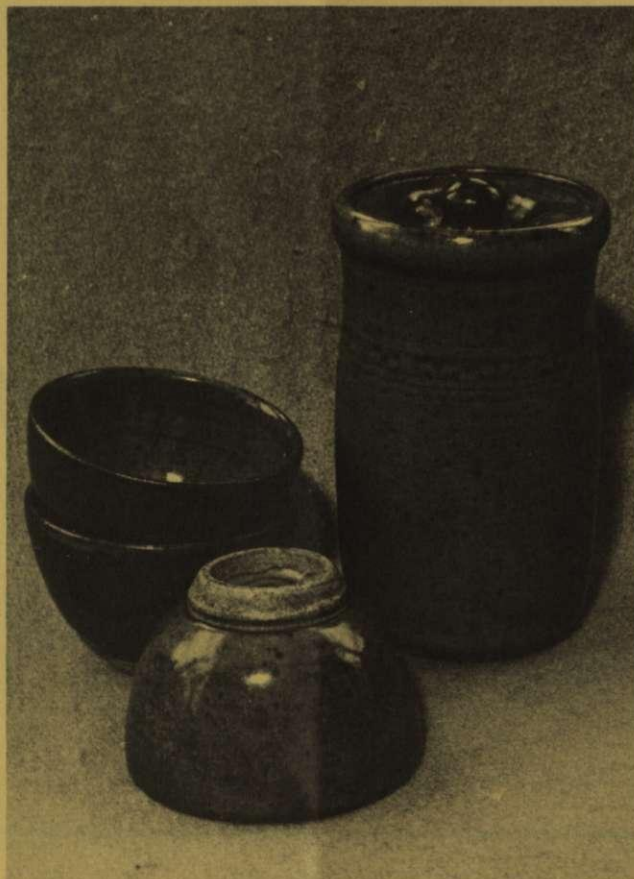
Another exhibition of interest will be by North Island potters, to be held during Festival time at 'Studio 393'. This will be a good chance to see work seldom shown in the South Island and keep up with 10-12 North Island potters.

We are sorry to hear Paul Fisher may be leaving Christchurch. He is off, as potters seem to do, to find a place in the country. He has just finished building his second kiln, a 35 cubic foot salt glazed one, and it will surely be a major task to rebuild.

Paul and Baye Ridell are holding an exhibition in 'Upstairs Downstairs' on Manchester Street sometime in March, and perhaps will be showing some saltglazed work as well as the oil fired pots with the beautiful glazes we have learned to expect. The photograph, taken by Baye Ridell, shows a selection of Paul Fisher's work.

The Canterbury Potters are tentatively looking into holding two schools this year, one with Margaret Milne from Auckland, and the other with Howard Williams, to show us earthenware, slipware and decoration. But more of that later, as they have yet to be finalised. It will be a busy year, with schools, exhibitions, and the Canterbury Potters Association's new rooms in the Christchurch Arts Centre to run and organize.

**DENISE WELSFORD**



**studio  
393**

**Exhibition of Pottery  
by North Island Potters  
and photography by  
Keith Nicholson**

at 393 Montreal St. North  
opening 10 a.m. Sat. 6th March  
until Sunday 14th March  
Studio 393 opens every Friday

## OBITUARY

Carl Sydow, one of the society's leading young sculptor members, died tragically at the end of the year. He was 35. Born and educated in Palmerston North, he graduated from the University of Canterbury School of Fine Arts in 1962. He then studied in Britain, and returned six years ago to teach at the Christchurch Technical Institute's school of design. He was a full-time tutor in three-dimensional design and drawing, and contributed a lot to the establishment of the institute's full-time graphic design course.

Much of Carl Sydow's work exploited the possibilities of zinc mesh and the moire patterns created by the perforations as the sculptures moved. An exhibition of his suspended mesh sculptures was held at the C.S.A., and a number of other exhibitions appeared at the Peter McLeavey Gallery in Wellington. He exhibited at the National Gallery in company with some eminent New Zealand sculptors, and his work was seen in the outdoor exhibition at the Town Hall during the last Arts Festival. The Brook Gifford Gallery recently held an exhibition of his drawings.

## AN APPRECIATION

Dear Sir,

I write this open letter of acknowledgement in gratitude to the many students, members, friends and associates of Carl Sydow, who sent me most thoughtful messages and floral tributes when he died so shockingly on Dec. 29th.

The efforts of those who so ably catalogued, located and stored his works for a possible future retrospective show was both a practical gesture and a tribute to belief in the worth of his work.

To those who have individually helped and to those who collectively showed their moral support in a practical way; my special thanks.

As many messages received had no forwarding addresses I hope that my gratitude may circulate via your newsletter.

With grateful thanks,  
Rosemary, Varina and Astrid Sydow

## Ria Bancroft

### Most important sculpture nears completion

Ria Bancroft locked herself into her little studio-house near the sea and shut out all distractions, visitors and interruptions. Her most important work, tabernacle doors for the Cathedral of the Blessed Sacrament's chapel, were ready to be moulded and cast in hard plaster. She wanted it to have her whole attention all day.

Now the casts have been made, and sent off to Morris Singer's foundry in England, where they will be cast in a special bronze alloy by the lost-wax process. The sculptor wants the bronze to look warm, not brassy.

The doors, each 20 inches high by 15 inches wide, will be surrounded by Ida Lough's large tapestry, and together they form the heart of the cathedral.

One door depicts the dead Christ and the other Christ risen. "I don't feel that the subject asks for symbolism," said the artist. She did not want to create a work that people would sit and look at, wondering what it was supposed to be.

"They are there to pray and ask for guidance, and to be close to what they believe in," she said. "All they want to see is this - Christ has died, Christ has risen. The whole nub of our faith is these simple things."

Ria Bancroft believes that the tabernacle doors are the most important work she has ever done in New Zealand. "It is a privileged major work," she said. "Both Ida Lough and I feel honoured to have been asked to do work of this kind."

"I have never been able to do anything as important anywhere else," she said. "It has been a labour of love - a dedicated work. I have spent a lot of time on it, but the time means nothing".

As a devout Roman Catholic, the creation of religious sculpture is an important part of her work. It is to be found in private collections, schools and churches throughout New Zealand and Australia. She felt honoured recently to be included in a newly published Japanese book "Christian Art in Asia", by Professor Masao Takenaka of Doshiha University. "When I think of myself as a European and a comparative newcomer to this country," she said, "I am very proud to be given the opportunity to represent Christian art in the Asian part of the world."

#### CANAL CLAY

Ria Bancroft was born in Bath, England, in 1907. She recalls with obvious pleasure her attic room in the family's tall Regency house where she used to escape from the family. It was there that she first felt the thrill of clay taking shape in her hands - not the clean consistent product of the sculptors' supplies shop, but filthy, smelly clay dredged from the local canals. At the age of 11 she was collecting it from the canal banks and spiriting it up to her attic.

Then she discovered plasticine. She saved her pennies and halfpennies to buy enough, and when she had modelled it, she took the results along to a shop which had a display of plasticine sculpture. "They were ambitious pieces," she remembers. "Apollo rising from the sun, things like that. They were very impressed and took me out to Bathampton to meet dear old William Harbutt, the man who invented plasticine. He said I must go to art school, but we couldn't afford it."



Detail from the clay state of Ria Bancroft's tabernacle doors.

Times were hard for the family, and Ria and her mother embarked on an itinerant musical career as the Grant Sisters. She played the violin, the mandolin and the guitar, and both sang, travelling all over the British Isles, wherever there was work. They sang in fairgrounds and concert halls, and the work led them naturally into the theatre. At 16 she was singing in the chorus at the Prince's Theatre, Bristol, and subsequently played every kind of role from musical comedy to principal boy in pantomime.

But her great love was always painting, drawing and modelling. Her travelling singing career allowed her to visit all the galleries and museums, and at the same time she left a trail of her own work dotted about the country, unsigned and now untraceable.

#### TELEVISION GOOSE

After she married, the family moved to Canada, and it was there that she became a sculptor. In the theatre her interest in the plastic and visual arts had led to frequent tasks in the costume and properties departments, and her reputation reached the comedians Wayne and Shuster, who were doing a television version of "Mother Goose" for the Canadian Broadcasting Corporation.

She made them a man-sized goose which was very successful (if a bit hot and heavy), and that led to an invitation to work for the display department of the big Toronto department store, Robert Simpson and Co. They gave her a studio high over Bay street, and she found herself doing all sorts of work for the Canadian National Exhibition.

When her daughter married, Mrs Bancroft decided to go to Florence and study sculpture at the Florence Academy, under Professor Antonio Berti. She spent two years in Florence and Rome, and some of her most successful works were created in that stimulating period.

She describes her own background in art as being "nothing formal, nothing grand." Always poor, she says she has had to do everything the hard way – but invariably enjoyed the fun of it. The riches have come from the experiences and the achievements.

Ria Bancroft clearly enjoys her work – not only the process of sculpting, but the results. Several pieces brighten the walls and shelves of her small studio house at New Brighton. And as she leafs through a folder of photographs her smile reflects the whimsical humour characteristic of such light-hearted pieces as "Rockinghorse Ride", which was inspired by the steel rocking horse in the Christchurch Botanic Gardens.

But like Marino Marini, she has had some second thoughts. She would dearly love to buy back some of her early pieces and either destroy them or improve them.

Her work is the outcome of a varied life. Music, the theatre, travel, the countries she has lived in, and above all her interest in people, have combined to produce a tremendous variety in her work, even some apparent contradictions. It is by turn expressionistic, romantic and even at times humorous.

#### FAVOURITES

Some of her own favourites are the "Eclipse" which was done and cast in Italy; "Nella", a seated nude which was done

in Florence (both are in the C.S.A.'s permanent collection); the "Prophet" which was done at New Brighton and appears in the Japanese book; "The Crowd" in lead and steel which is in the New Zealand consulate in Geneva; and "Rockinghorse Ride" which is in the Nelson Art Gallery.

Ria Bancroft has done some abstract works, such as her "City in Space" series to be seen at Manning Intermediate School and in the Christchurch Battery Company's stairwell. But she is strongly aware that her real artistic roots belong in the past, with the "image-makers".

She uses all sorts of materials, from terracotta to a "plastic steel" which she developed herself in a witch's brew of car body filler, iron filings, and other good things. She finds that she can impart to her "plastic steel" virtually any finish she desires.

#### TO NEW ZEALAND

She came to New Zealand from Italy after her daughter moved here from Canada. She hadn't been here long when she was invited to exhibit at the Group Show. "It was a welcome thing," she recalls gratefully. "I thought it was marvellous. I had what was tantamount to a one-man sculpture show in the 1963 Group Show and I was invited to join them. They are a dedicated brand of people."

Mostly she has worked alone, but she did spend more than four years teaching art at Xavier College. "I found it an enriching and rewarding experience," she said. "I wouldn't have missed it for the world. I hope they learned as much art from me as I learned from them."

### SEVERAL ARTS

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Her ambition now is just to go on working "until hopefully I die with my boots on". She doesn't feel that her work yet shows the influence of living in New Zealand, a factor which she feels is more likely to affect painters and print-makers than sculptors.

The one exception whom she is sure about is the Canterbury sculptor Rosemary Müller who has managed to bring the hills and the environment into her work. "Perhaps that's because she is of this environment, of its hills and its bone structure," she said.

"For me it could seem overlaid or forced. I am too old in traditional 'image-making' to naturally find my sculpture in the environment. My work is expressive and emotional - this is me as a woman."

Garry Arthur

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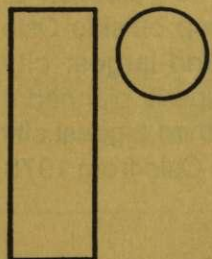
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**GUARANTEED INCOME  
FOR ARTISTS**

Creative artists in Norway could soon be the first in the world to get a guaranteed minimum income from the state if new Government proposals are approved. Norwegian artists may also be the first with collective bargaining rights on the same terms as other workers, according to a White Paper on their role and place in Norwegian society.

The White Paper represents the first effort by any Government to take up the whole range of problems in this field, and make binding political commitments of such scope. The goal is improved conditions for artists and increased use and distribution of their work.

The proposals in the White Paper have been shaped in close consultation with the artists' own organisation, and are to some extent a response to increasing pressure from these bodies in recent years. Increasingly militant demands have been made by the artistic community to put it on a more equal footing with other groups in society. The current proposals have so far been greeted with cautious approval by leading spokesmen for these militants.

The means-tested minimum income is the heart of the Government's proposals. No artists will earn less than the lowest civil service starting salary — currently \$N.Z.7000 a year. By comparison, the average industrial wage in Norway is now roughly \$8000. The state guarantee will be reduced in accordance with the artist's income from other sources until a cut-off point of nearly \$10,000 a year is reached.

Estimates suggest that about 600 artists may be entitled to state funds reflecting the low-income

status of this group. By 1977, the scheme is expected to cost more than \$1 million on top of ordinary scholarships and grants. When the scheme is fully operational total direct support to artists will thereby have increased about 25 per cent in fixed prices.

The White Paper emphasises that the scheme is not a social security arrangement, but remuneration for work difficult to pay for in any other way. To qualify, an artist has to prove he is fully employed as such and his work has to be of an acceptable standard. This will be assessed by the artist organisations themselves.

Extension of existing scholarship arrangements and other forms of remuneration is also promised. The value of three-year work grants is to be raised and linked in future to changes in the consumer price index. Payments to artists for allowing their works to be loaned out by libraries or placed on exhibition are to be increased, among other measures planned.

The White Paper points to a number of ways in which the use of artists' work can be stimulated. New methods of distribution or presentation are discussed for art, literature, music, ballet and film. Concrete proposals include assigning 0.5-2 per cent of the construction cost of public buildings for artistic decoration. This is the first time any Government anywhere accepts such an obligation as binding. It will cost about \$750,000 by 1977.

The Government also plans to establish an independent film production group outside Oslo, possibly in the country's second-largest city, Bergen. A permanent ballet troupe is planned in either Bergen or Trondheim, the third biggest city, along with a state ballet school in Oslo from 1978.

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## Aurel Ragus

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Rumanian born, naturalized citizen of Australia, has become internationally renowned for his sculptures in copper and silver. His exhibitions in Germany, Switzerland, U.S.A. and Japan were highly praised.

Throughout Australia he has executed major works, such as a 400 ft. copper mural at the headquarters of the Bank of New South Wales, a 16 ft. copper and silver mural at the Australian National University, a life-size sculpture, depicting the contribution of many trades and professions to the growth of Australia.

**Aurel Ragus** is especially famous for his statuettes in copper and silver, covering Australian outback life.

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*Detail from Australian  
National University  
Mural*



**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.