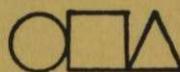


news



The Journal of the Canterbury Society of Arts

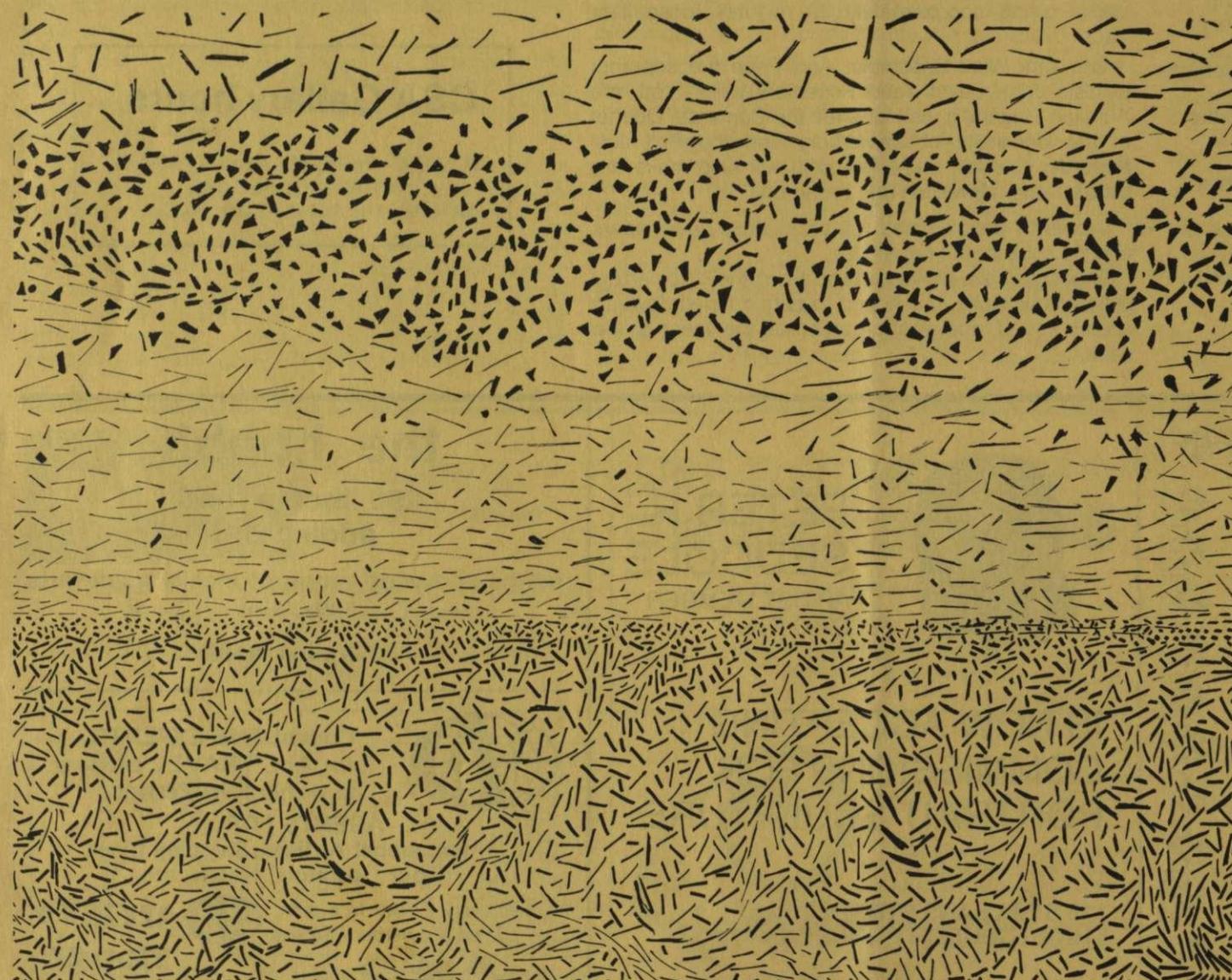
66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

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

No. sixty-seven May/June 1976

President	Miles Warren, C.B.E.
Director	Annella MacDougall
Hon. Secretary	Russell Laidlaw, B.E.M.
Exhibitions Officer	Tony Geddes
Receptionist	Rona Rose
Editor of News	Garry Arthur
Tutors	Bashir Baraki, Christine Callingham, Roger Simpson
Hon. Treasurer	John Wilson



Seascape - Pen and Ink Drawing by Michael Thomas

GALLERY CALENDAR

(Subject to adjustment)

May 3-19	L & J Royal
May 8-19	Gladys Keeley
May 16-June 2	Tony Geddes
May 22-June 4	Llew Summers
May 23-June 3	Gwenda Turner
June 3-17	Tibetan Carpets
June 4-17	Peter Bannan
June 6-20	Barry Brickell
June 18-July 1	Neville Sinclair
June 21-July 4	Paul Johns
June 24-July 11	CSA Open Exhibition
July	Lily Lewis National Weaving Award Major Tonkin Bill Cumming John Middleditch Derek Breach
August	Town & Country Morgan Jones The Octagon Group Doris Lusk Sally Powell John Murphy
September	Neil Dawson The Weavers CSA Spring Exhibition Ralf Thorgood
October	The Group Canterbury Potters Chris Hignett Anne Walker Chris Grosz
November	Benson & Hedges Award Hubert Struyk Ron Jorgenson Linda Smith Bertha Miles M Gray
December	CSA Summer Exhibition Junior Art

New Members

(The Society welcomes the following new members)

Mr & Mrs R. S. Abbott
The Rev. & Mrs S. Acland
Dr Denise Z. Anderson
Mr Stephen Andrews
Mr & Mrs C. N. Armstrong
Mr G. J. Baker
Mrs J. M. Barclay
Ms Janet Bathgate
Mr Julian Bowron
Mrs Phillippa Dobson
Mrs Clare Fergusson
Mr & Mrs B. K. Gainsford
Mr Bryan G. Grimshaw
Mr Dennis Handley
Mrs Betty Hargreaves
MP R. B. Harvest
Heaton Intermediate School
Mr J. T. Jacobs
Mrs Mary Judkins
Mrs Patricia R. Kilpatrick

Mrs J. H. Lawrence
Mrs Sheryn Leonardo
Mr & Mrs Ian MacDonald
Mr John P. Maquire
Mrs Jacqueline Maslen
Mr & Mrs R. S. Morton
Miss Dianne O'Brien
Mrs Norah Patterson
Mr & Mrs C. H. Perkins
Mrs J. E. Pritchett
Mr Stephen J. D. Roberts
Mr Barry Robertson
Mr & Mrs J. P. Schutte
Mrs Katrina Shearer
Mrs Toni Simpson
Mrs Margaret A. Smith
Miss E. J. Stroud
Miss Shirley H. Winn
Miss Sue Wright
Mr & Mrs Fred Woods

GALLERY MUSIC

The CSA is to hold a series of lunchtime concerts in the downstairs gallery commencing on June 2 and from then every Wednesday at 1.10 p.m. through to August. In this the society has the assistance of a \$500 Q. E. II Arts Council grant.

In the 10-week series of intimate music we are to give talented young musicians the chance to gain experience in association with well-known artists. In most cases each programme will be 40 minutes in length, two artists giving approximately 20 minutes recital time each.

The Ilam Wind Ensemble; Ann Price the soprano; pianists John Luxton and Rosemary Miller-Stott; the Aurelian Singers, a male quartet; the Camerata Quartet of the University of Canterbury and the Rolf Just Recorder Consort are a few who will help make this series a very interesting and varied one.

Details of programmes will be in daily newspapers and the subsequent newsletter.

Acoustics have proved a problem in the long narrow gallery downstairs. It is hoped to put underfelt down to absorb sound, and also to curtain off the space at the back.

ART AWARDS – ENTRY FORMS AVAILABLE

- **First National Award - May 24**
- **Tourist & Publicity Award - June 11**

Dates mentioned are closing dates for the respective awards.

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.

*W. Holliday
and Sons*
Ltd. ANTIQUES
DEALERS
RESTORERS
VALUATIONS
206 PAPANUI ROAD, CHRISTCHURCH



**PETER R.
SEDCOLE**
ARTIST MEMBER
OF C.S.A.

**IS NOW ACCEPTING
COMMISSIONS FOR
PORTRAIT SCULPTURE**

116 ST ALBANS STREET
CHRISTCHURCH PHONE 555-677

the hobbit

298 lincoln road
addington

we have a wide range of locally made arts
and crafts.

Telephone 383-586



Consult **THE EXPERTS**,
for **ALL TRAVEL** overseas
& within New Zealand.

AGENTS FOR:—

International Airlines, Shipping Lines,
Tour Operators, Hotels, etc.

open every Friday to 6 p.m.
cnr. Cashel & Liverpool Streets.

**ALGETY
TRAVEL**

Ph. 62-079

BOOKS RECEIVED

Era of Exploration, by W. J. Naef and J. N. Wood. Albright-Knox Art Gallery and the Metropolitan Museum of Art. N.Z. Agents, Whitcoulls, Ltd. 260pp.

The sub-title to "Era of Exploration" is "The Rise of Landscape Photography in the American West, 1860-1885". The most impressive thing about it, apart from its weight, is the price - \$43.70.

The book must certainly be valuable as a record of the geography and history of a part of America, but it is hard to imagine it having a very wide market even in the United States, let alone New Zealand.

All the photographs are in sepia, some seem too dark, but many are very good just as "pictures". The book is beautifully printed and laid out, and very fine-quality paper is used.

But it is not the sort anyone would browse through while in the dentist's waiting room. This can be gathered from a few of the chapter headings of the 70-page introduction. They include "Landscape Consciousness", "American Landscape and the European Antecedents", "Photographers in Yosemite 1861-1868", and "The Experimental Esthetic".

Cecil Beaton: Stage and Film Designs, by Charles Spencer. Academy Editions. N.Z. agents, Whitcoulls, Ltd. 116 pp.

Cecil Beaton obviously had no trouble deciding what he wanted to do for a career. When he was three he saw a picture-postcard of an actress of the day (1907) and he then developed a "passion for the theatre and photography."

He does not seem to have ever diverted from his aim. He saw his first theatrical performance when he was four and "from then on he became an avid theatre-goer".

Like many now-famous photographers his first camera was a Box Brownie, presented to him by his nanny. He combined his interest in the theatre and photography by posing his mother, sisters, schoolfriends and even himself in imitation of well-known stage performers.

Charles Spencer goes to some trouble to outline Beaton's early life because of its important effects on his later career as a stage designer. Beaton as a boy seems to have been more interested in details of make-up and scenery, props and costumes, than in the performance. He even used to borrow his

father's field-glasses so he could study make-up at closer range.

Beaton attended Cambridge, which he described as a waste of time academically, but he acted in and designed four plays and took part in student revues and he left Cambridge "in a blaze of theatrical glory".

But he failed to break into professional theatre as an actor, which spurred him into turning more to photography, and once his work began appearing in fashionable journals society ladies and actresses would pose for him. But it was not until 1927 that his international career was launched with a series of photographs of the Sitwells.

The book is primarily a study of Beaton as a stage designer and describes his various productions which culminated in "My Fair Lady", both the stage and film versions.

It is well illustrated with drawings and photographs in colour and black and white, mostly by Beaton himself. They include recent beauties such as Audrey Hepburn, Barbra Streisand and Leslie Caron dressed for various stage and film roles.

For a quality book, which this is, the price of \$22.10 is not excessive. It will provide enjoyment to anyone interested in the theatre, photography, clothes, films, ballet and opera.

ROWNEY

**Top Quality
Artists Materials**

*Oil Colours, Water Colours, Acrylic Colours, Brushes,
Palettes — Everything for the Artist*

**MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1789**

**ABLE ELECTRIC
CONTRACTORS LTD**

PHONE 68-170

4 Longhurst Tce., Cashmere P.O. Box 1442

After Hours 33-931

Industrial Commercial Domestic
Installation and Repairs

CFM

**The Canterbury
Frozen Meat Company Ltd**

**FOR THE BEST
IN MEATS**

BUY FROM THE CFM MEAT MARKET

The Quality butchers for
*FIRST GRADE BEEF *VEAL *PORK *MUTTON
*LAMB *BACON *HAM

**SHOP AT THE CFM MEAT MARKET,
MAIN NORTH ROAD, BELFAST**

**VALUE • QUALITY
SERVICE • SATISFACTION**



REDFERNS LTD

ART MATERIALS
ART MATERIALS

90 Manchester St. Phone 60-468



**Exclusive New Zealand Made
and
Imported Handcrafts**

142 Gloucester St, Christchurch
(opposite Gloucester Arcade)
tel 67-668 after hours 843-063

**Book our 800 sq. ft. Gallery now
for your next Exhibition.**

**Mixed Media, by Shona McFarlane.
Whitcoulls. 71 pp.**

Shona McFarlane combines the talents of artist and writer, and brings to both fields the qualities of perception, skill and a facility for capturing the moment. "Mixed Media" is a delightful mixture, very attractively presented in a book whose design and quality of colour reproduction reach a satisfyingly high standard. Printed in New Zealand too, at Whitcoulls' Dunedin printery.

She describes it as "a pot-pourri of experiences over a number of years, all relating to the two things which have occupied a big part of my life - art and journalism".

Women's editor of the Dunedin "Evening Star" for 12 years, she now paints full time, and has drawn on a wide range of subjects and styles to illustrate the stories in this book. Subjects range from a cabbage and Brussel sprouts to sensitive pencil portraits and lively landscapes. The mix works extremely well.

Prize-winner

CONGRATULATIONS to Sally Powell, a working member of the society, who has won second prize in this year's National Bank award with her watercolour "Three Boats".

FILMS

**Civilization Series
MAY 26 (8 p.m.) - "PROTEST AND
COMMUNICATION"**

The theme of protest and communication leads Lord Clark to the Reformation - the Germany of Albrecht Durer and Martin Luther - to Erasmus, to the France of Montaigne, and to the Elizabetha of Shakespeare.

**JUNE 23 (8 p.m.) -
"GRANDEUR AND OBEDIENCE"**

Lord Clark is in the Rome of the counter-Reformation - the Rome of Michelangelo and of Bernini. The Catholic Church in its fight against the Protestant north developed a new splendour symbolised by the glory of St. Peter's.

Lessons

Following his exhibition in May, Tony Geddes is intending to teach painting privately.

This will probably take the form of private lessons and small classes.

Enquiries c/o the CSA Gallery.

**LAND 1976 -
PURPOSE ACHIEVED**

LAND 1976, the C.S.A.'s contribution to the Christchurch Arts Festival, was the fourth exhibition in which the gallery had invited artists to exhibit.

A diverse range of artists were asked, with the idea of showing the widest possible interpretation of landscape. Of those invited, 73 were painters, 12 were print-makers, and five were sculptors. All who accepted our invitation knew that every significant aspect of landscape would be shown, and from that point of view the show was a success. Gallery goers were confronted with a very wide range of works, and many expressed pleasure at seeing such variety and experiencing so many different forms of art.

During the 16 days of showing, 3000 people visited the gallery, including more than 30 classes of secondary school students. Although an admission charge was made to non-members to try and help make ends meet, the school classes were admitted free.

We feel that our intention of presenting an informative and challenging exhibition was convincingly fulfilled.



Contemporary
Jewellery

Guenter Taemmler

GOLDSMITH

186a Papanui Road Christchurch

Telephone 557-651

JEWELLERY POTTERY WOODWARE

**THE
BOOK
SHOP**

for books on
art, films,
photography,
craft etc. also art prints
and posters - plus records.

**the book shop is on the corner
of worcester and montreal sts.**



Tasman Gallery Ltd

72 GLOUCESTER STREET

(only 2 doors from CSA Gallery)

- * Individual, Artistic picture-framing
- * Dedicated, Expert Art-restoring
- * Large Collection of framed and unframed prints
- * Valuation of paintings etc.
- * Repair, regilding old frames

TASMAN GALLERY

I. Jerphanion, Director

Pottery Notes

After seeing Paul Fisher's magnificent pots in his exhibition at 'Upstairs Downstairs' we are left wondering where he is shifting to and when we will see his pots again; surely Paul will be working just as soon as he is settled. Regrettably for us Baye Riddel has also left Christchurch for Hastings. I always feel it is a shame when potters leave Christchurch.

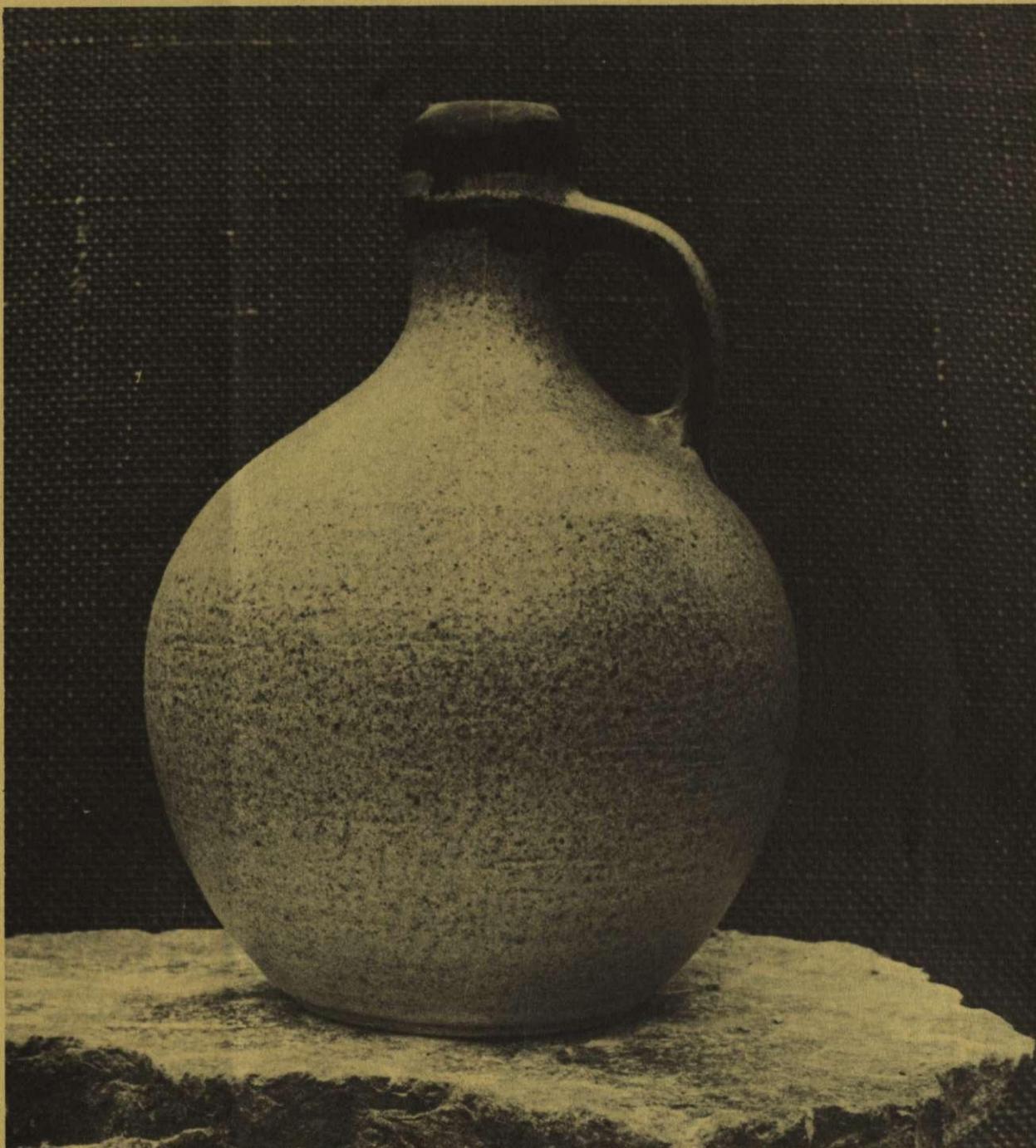
It was interesting to see a selection of North Island potters work at Studio 393, for apart from one-man shows and of course the National Exhibition this year, their work is usually only seen in the North Island. I wonder if we will have to wait for the National Exhibition in October to see our next exhibition, or is someone working hard to surprise us? It was a great thrill to see so many of Alan Caiger-Smiths' pots in the McDougall Gallery in March. Those people who attended the school he took in Christchurch will have been interested to see such fine examples of his finished work. The glazes and decorations were quite magnificent and I believe there may be more of his work to see again next year.

The Canterbury Potters seem very thrilled with their new rooms in the Arts Centre. There is ample room, plenty of running water, a concrete floor, numerous electric plugs, and some pottery wheels and a pugmill. A collection of pots, made and given by visiting potters who took schools here, have been collected from bottom drawers and storage places, and are now displayed in glassfronted cupboards. If anyone has knowledge of pots that may still be stored and forgotten, perhaps they would endeavour to have them returned to the Association.

We hope, in time, to have these rooms open for groups to work and teaching classes, also meetings, and to hold equipment to enable potters to find something to occupy them on the open club day we hope to have once a week.

Early in May Margaret Milne will take a weekend school for us. I'm sure this will be a very popular school, for her delightfully decorated porcelain and textured pots are well known and admired. It is a wonderful chance for Christchurch potters to learn something different and good to know the potters from the North are willing to come here. We look forward greatly to her visit.

Denise Welsford



Pot by Fredrika Ersten

The exhibitions

LAE ROYAL, JOYCE ROYAL – "YOUR BASKET AND MINE"

(Weaving and Wood Sculpture from two cultures), MAY 3 - 19

LAE ROYAL

From Ngati Raukawa Tribe of Otaki District.

Retired clerk and interpreter to the Maori Land Courts of Ikaroa (Wellington) and South Island Districts. Lecturer in Maori Language and Traditions.

Began in 1968 with traditional Maori carving. In 1974 changed to contemporary wood sculpture in which he finds a greater freedom of expression.

JOYCE ROYAL

N.Z. born European of mainly Highland Scots descent, shares an interest in Maori Culture with her husband.

"I have always enjoyed doing creative work with my hands – oil painting, spinning, dyeing, weaving and working with natural materials such as bark and fibre.

"Some years ago while studying the Maori language I became interested in the Taniko, flax-plaiting and cloak-making techniques. Although it is painfully slow to produce articles in these methods I have endeavoured to show how they can be applied to modern usage.

"The themes for most of my wall-hangings are derived from Maori Mythology."

Invited entrant 'Beehive Wall Hanging Competition', Wellington. Two wall hangings at present on exhibition in Japan.

CHILDREN'S HOLIDAY CRAFT WORKSHOP – MAY 10 - 14

Following the success of the January workshop we are to run a further holiday workshop in May. Hours: 9.30 to 12. Price: \$15.00. Tutors: Bashir Baraki and Roger Simpson.

The workshop will cater for young people between the ages of seven and sixteen. Activities planned include clay, papier maché, bead work, leather, macramé, jewellery.

Pre-enrolments appreciated.

GLADYS KEELEY Paintings. May 8 - 19

Had early formal training in art but did not do any serious painting till about 1963.

First one man show. Land and seascapes in oils.

Opening 7th May 8 p.m. to 19th

TONY GEDDES – Recent Paintings. May 16 - June 2

You are invited to the opening which will be at 11 a.m. on Sunday May 16.

LLEWELYN SUMMERS – Sculpture. MAY 22 - JUNE 4

Born 1947

Started sculpture 1967

Self taught

Exhibited in a number of one-man and group shows.

SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH
TELEPHONE 79-006

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY

Bob Goundrill

for all
photographic assignments

Phone 893 380

 **AIR NEW ZEALAND**



ALL KINDS OF PEOPLE "GO GROUP" WITH **AIR NEW ZEALAND**
YOUR GROUP SHOULD SEE ABOUT AVAILABLE REBATES NOW.
MAKE A TRIP WITH **AIR NEW ZEALAND** THE HIGHLIGHT
OF THIS YEAR'S ACTIVITIES
SEE YOUR TRAVEL AGENT OR AIR NEW ZEALAND,
705 COLOMBO STREET. PHONE 67-809.

For all travel – anywhere

ATLANTIC & PACIFIC
TRAVEL INTERNATIONAL

131 Cashel St. (Opp. Beaths) Ph. 68-117
OPEN FRIDAY NIGHTS

"TRAVEL – OUR ONLY BUSINESS"

LIQUITEX

NEW STOCKS NOW AVAILABLE
AT

G.B.D. PRINTS LTD.

207 CASHEL STREET
(OPP. THE FARMERS')
TELEPHONE 60-033

Cashmere Gallery

12 Colombo Street
at the foot of the hills
for

Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps

**GWENDA TURNER -
Drawings MAY 23 - JUNE 3**

Says: "This exhibition includes several pen and wash drawings of old houses around Christchurch.

Recently I have experimented with a technique using burnt newspaper as a base to work upon.

I first developed this technique during my three year Graphic Design Course (Wellington 1967 - 1969). I find newsprint most satisfying to work on, especially my subjects of trees.

The wooden houses I have drawn are gradually becoming the architecture of the past and it is important that if they cannot be preserved they can be drawn and recorded for posterity."



Seat with Trees

**TIBETAN CARPETS -
JUNE 3 - 17**

Tibetan carpets, although they are not made in Tibet itself, carry the distinctive designs and colourings which mark them as works of art, each one slightly different from the others. The carpets are entirely handmade, each woollen thread being knotted in the traditional manner, and the carpet is finished by the weaver with a pair of scissors, clipping round each detail of the design, so that it stands out in relief. The designs themselves are mostly traditional Tibetan ones, and show the strong Chinese influence prevalent in most Tibetan art.

In Tibet, before the invasion by the Chinese, carpets were made in every household, and were used as bedding, wall-hangings, mats for religious purposes, and on seats. Many carpets were among the treasures carried out of Tibet on the backs of the refugees, and so it has been possible to copy the old designs, and encourage the weavers to keep alive this art form. Carpets are now made in the refugee settlements in India and Nepal, and have become an important source of income, especially for families who have no land. Aid agencies have en-

BALLINS INDUSTRIES LTD.

Wine and Spirit Merchants
Aerated Water and Cordials



9 Byron Street

A taste is not enough.
Be wise, buy economy
family size soft drink.

Phone 62-099

WINDSOR GALLERY LTD.

(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST SPACIOUS
IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING
153 HIGH STREET (OPP. DRAGES)
PHONE 60-724

Property Owners! When selling consult

Ford & Hadfield
LTD.
MEMBERS REAL ESTATE INSTITUTE N.Z.
AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH. CH.



FOR VALUE AND SERVICE



with this card you can shop
at any of haywrights stores



Navajo

arts and crafts

91 D Riccarton Rd

Ph 41685

POTTERY-WOODWARE-JEWELLERY
SCREEN PRINTING

Phillippa Robins

**SAVE WITH
YOUR OWN BANK**

The bank that invests your money in your community.



CANTERBURY SAVINGS BANK

The bank that lives here for the people.

couraged the export of carpets outside India, and they have become popular in both Europe and America, because their artistic worth is complemented by the fact that they are practical and very hard-wearing as carpets.

To the Tibetan refugees, trying to make for themselves and their children, a new life in India, the sale of these carpets is of great importance. A weaver can make one 6ft. x 3ft. carpet in a month, and the amount he is paid for his work will support his family during this time. Instead of relying on charity, he is earning his living in a dignified way, and a traditional art is being preserved at the same time.

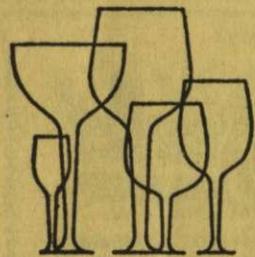
The carpets offered for sale this year will total 35. The designs will vary from the favourite Tibetan animals: the dragon and the snowlion, to floral and decorative designs, and geometric and religious designs. The colours range from the Tibetan choice of bright clear contrasting colours to quieter combinations likely to appeal more to some New Zealanders.

The carpets are offered for sale by Trade Aid (NZ) Inc., an importing society, founded in Christchurch by people who believe in the principle of aid through trade.

It aims not only to increase trade between New Zealand and the economically underdeveloped world, but in particular to trade with aid programmes, refugee organisations, and village co-operatives which need outlets for their handmade products. Proceeds from its trading activities, including the sale of these carpets are directed into further aiding groups, like the Tibetans, through trade.

V. COTTRELL

Vegetable dyed carpet
with Tibetan magic
horse and phoenix.



MALING & CO.
86 GLOUCESTER STREET
WINE MERCHANTS
62-779

PARK YOUR CAR
AND FORGET IT — AT
AMURI MOTORS
CAR PARK

● UNDER COVER ● PEDESTRIAN LIFT ● 10c HOUR
CNR. DURHAM & ARMAGH STREETS

for
versatile ventilation
& **hard-to-beat**
heating consult

COLT

Colt Ventilation & Heating (NZ) Ltd. 44 Braddon Street,
Christchurch
Telephone 65-274
a member of the Mair Group of Companies

H. FISHER & SON

Fine Art Dealers
For Better Class—

Pictures, Framing, Paintings
Expert Picture Restorers

691 COLOMBO STREET (near Square)
40-161 — PHONE — 40-161



SMITH & SMITH LTD.

Metal Enamelling
China Painting
Pottery Requisites

Winsor & Newton Art Materials

Phone 64-649 213 Tuam Street



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD

Your Local Firm

PETER BANNAN -
4 - 17th JUNE
30 prints, black and white.
Subject: Man and his Environment

BARRY BRICKELL - DRAWINGS
JUNE 6 - 20

Says: "Born October 1935, Taranaki; I was educated in Auckland. Started making kilns and experimenting with furnaces and fire by 3rd form school age. Local Devonport firebrick and gas works a never-ending source of stimulation. By end of secondary school, had much experience of coke, coal and drip-feed oil kilns, and was making stoneware pottery as a hobby in parents' back yard. Became junior exhibiting member of Auckland Society of Arts. R. N. Field and Len Castle were of great help then as tutors.

"After a year at Varsity, spent a year in the N.Z. Forest Service at Tairua State Forest (E. Coromandels) where I learned practical silviculture and built very rough wood fired kilns and pots from local clays. Resigned from Forest Service after another year as part time Varsity student, maintaining my potting as a chief hobby. (1956) Became a full time science student on a post-primary Teachers Bursary and shared an old city house with sculptor John Kingston. Also saw much of mentor, Tao Schoon a powerful art-practiser. From hence onwards, took to holiday and spare-time railroading alone, about the whole country, fascinated by the steam locomotive in the N.Z. bush setting. The rugged civil engineering of railway construction coupled with my love of steam power took me to remote localities, with both camera and sketch pad.

"Became acquainted with both Toss Woolaston (then in Greymouth) and Colin McCahon in Auckland, and was highly motivated by the rugged vitality of their work. At same time, still managed to make pots, undergoing an energetic discovery of large and often complex coiled forms, by a technique introduced to me by Keith Patterson, New Zealander, ex Spain who opened my eyes still further to "alternativism". I had by this time concluded that it was almost solely artists, who were truly analytical about established society. Others were workmen of the more individual kind, who also had a rather profound effect.

"Graduated in 1960 with a science degree of which Geology was a most stimulating study. While academic life and learning were not attractive to me it was a period of enforced discipline and career-training resulting in many escapes in the form of rail, foot and bicycle journeys with sketch pad and camera. Last year in Auckland, 1960, at Training College, sharing house in Newton Gully with Hamish Keith and Graham Percy, where I had a small pottery studio and drip-feed kiln. 1961 chose Coromandel to live and arrived as a fully-fledged teacher with position at the local District High School. Found teaching and the system quite untenable and resigned after 7 months. During this period lived alone in an old house, built drip-feed kiln and made stoneware with local clays. Also made salt-glazed "star tiles" as a commission by an architect for a Government building in Rotorua.

"Henceforth have lived as a full-time potter, in Coromandel, first in a rented old homestead which I later bought. Sold this to friends in 1972; now living on a farm and bush property as part of a group of potters working together, using own design wood-fired kilns and steam-powered clay machinery. In April '75, worked with Ralph Hotere, Pt. Chalmers, where both further kiln designs were evolved and also the company of an artist and friend were important. Life in Coromandel enriched over the years by the outlook, collection of paintings and making of pottery tiles by Deirdre Airey and visiting friends. But now that steam has gone from the railways, I do less drawing, sketching and travelling with more attention to developing an environment." This may, hopefully, end up as a material expression of the things in the drawings.

NEVILLE SINCLAIR -
PAINTINGS JUNE 18 - JULY 1

Says: My paintings are visual analogies. Their contents are subjective in origin. I am not content with viewing solely the objective as reality but regard objective and subjective as pointers to a more concrete truth. Many of my paintings inhabit the fog-line boundary between reality's two most readily recognised components, objective and subjective, and are thoughts about the one thing that is all things.

My paintings then are visual analogies concerning, and resulting from, one man's relationship with God."

PAUL JOHNS - PRINTS
JUNE 21 - JULY 4

First exhibition of photographs. In the print gallery.

C.S.A. OPEN EXHIBITION -
JUNE 24 - JULY 11

The Society's annual exhibition of visual arts and craft by associate members. Receiving day is June 18.

Peter Webb Galleries

Contemporary and Historical New Zealand Art

wanting important pictures
for our regular exhibitions,
especially the forthcoming
exhibitions,

*Petrus Van der Velden, paintings
and drawings, and
Rita Angus, a small retrospective.*
Paintings will be purchased
outright or sold for a reasonable
commission.

*The Gallery publishes a regular
newsletter with colour plates.
Subscription: 3.50 per year airmailed.*

Peter Webb Galleries Ltd.
corner Lorne and Wellesley Streets,
Auckland 1. P.O. Box 7008 Wellesley Street.
Telephones 374 404 - 601 095

MICHAEL THOMAS – a painting showed the way

Michael Thomas, one of those invited to exhibit in the C.S.A.'s recent Land 1976 exhibition, found that one of his paintings changed quite dramatically once it was on the gallery wall. As a result, he is now able to take his work on to another stage in its development.

"The painting had an orange stripe," he said, "which definitely appeared to change colour because of the neighbouring colours. It also came forward. I am now interested in the relationship between colours and space, and the sculptural element in painting. I'm working on a square painting developing this idea, but starting off from that discovery."

Born in Surrey, England, in 1943, Michael Thomas trained at the Tunbridge Wells School of Art and the Royal College of Art, London, where he did a four-year course in painting and drawing. He also studied print-making and the history of art, and did a thesis on Delacroix's theory of colour.

"This is what my subsequent work stemmed from," he said, "because in studying him and his work I became interested in the properties of colour and in developing his ideas in painting."

He won a scholarship in 1965 to spend several months in Paris continuing his studies of Delacroix. Later he taught art in secondary schools in London and at several art centres. When he moved to Swanage, Dorset, to get out of London, he became very interested in landscape.

He came to New Zealand five years ago to a job at Wanganui High School. Before long he was elected to the local art gallery committee, and was urging the gallery to buy more contemporary works – a move which generated considerable controversy. He also wrote a report on the feasibility of appointing a professional director for the gallery, which was subsequently done.

He says administration is not really his forte – he is more interested in doing the painting itself. But since moving to Christchurch to become a lecturer at the Teachers' College, he has become a member of the C.S.A. council, with the aim of trying to sponsor the sort of art which is not profit-making.

"I feel," he said, "that there are adventurous young artists around who, with a push, could get their work on the map. And the C.S.A. is the only place that can do it." He hastens to add that he does not count himself among those deserving such assistance.

His work has been shown at the Royal Academy in London and at the annual Young Contemporaries exhibition off the Haymarket. He had a one-man exhibition in Reading, but has yet to have one in New Zealand. However, his work has been included in a number of group exhibitions – Young Artists, 1974, at the National Gallery; as a Benson and Hedges finalist in 1974; in the Group Show in 1974; the Presidents Exhibition, 1974; New Painting and Weaving at the McDougall last year and this year's Land exhibition at the C.S.A. He contributed a piece of environmental sculpture for last year's Arts Festival, and then "recycled" it for a group exhibition with Don Peebles, Michael Eaton and others later on at the C.S.A.

He is the first to admit that his work has not sold well in New Zealand. Now he says he is thinking of keeping all of his paintings for himself. He calls each work "Untitled" so that the viewer is forced to see each painting for its inherent qualities. When he does have an exhibition, he feels that since he has kept all his paintings, the sequence of ideas will be apparent.

Nearly all of his paintings are about colour and space, exploring the effects of one colour against another. "I became interested in the post-impressionists," he said, "and their discoveries with landscape and the use of contrasting colours."

"I am interested in developing their ideas further, but not necessarily limiting myself to landscape as subject matter. My work all stems from landscape. I suppose it could be termed abstract, but the colours and effects are equivalent to what you get from landscape."

Since he came to New Zealand, Michael Thomas has found that his paintings have become more coarse and full of contrast – influenced by the stark effects of the New Zealand light compared with the diffuse, misty light of England.

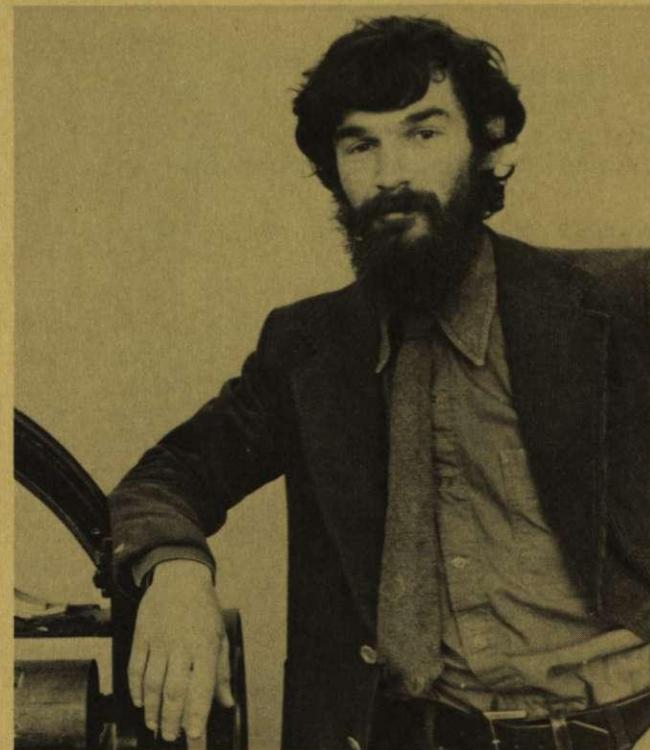
"You are bound to be affected," he said. "That is what art is about – time and place. When I first came here I did a lot in black and white, exploring the possibilities of shape. Then I went to two contrasting colours, exploring the optical effect of two colours fighting against each other – equivalent to the effect of light in nature."

He likes to explore from one idea to another. "I don't have to sell my paintings to make a living," he said, "so I can explore ideas that interest me without worrying about the public – or the critics."

He is now working in more than two colours, trying to make them work together so that they build up areas of light. The result he seeks is that the effect of two colours working together should be different from the sum of the two colours originally put down – something he calls "optical brightnesses".

He is now in the process of making a studio in the roof of his house out in rural Loburn, and hopes to be able to mount his first one-man exhibition here early next year.

GARRY ARTHUR



Ph.30088

brush-n-palette
artists
supplies

Bells Arcade
Cashel Street

Burberrys

OF LONDON

The coat with the
International Look



Superbly made under License in N.Z. by Skellerup

The Critics – Why They Say What They Do

With the rapid growth of art gallery activity in Christchurch in the last few years, the daily newspaper critics have become busier and busier. Hardly a week goes by without the appearance of a new exhibition for them to appraise.

Inevitably their own work provokes discussion and attracts its own criticism. To enable readers to learn something about the critics' approach to their task, "The Press" critic, Rodney Wilson, and the "Star" critic, John Summers, were invited to discuss their philosophy of criticism in this issue of the "News".

If you feel moved to write to the "News" after reading what the critics say on their own behalf, please do so within the next few weeks.

JOHN SUMMERS – Reviewer as canny Narcissus.

Ideally the reviewer should be a man who can speak his mind according to his lights, a virtue not so easily practised, caught as we are in the web of human relationships in a small country. And, even so, the result will be null and void if the light is dim.

The "light" is an amalgam of "sensibility", that very old good word, and knowledge: knowledge of art works past and present and also of the theories men over the centuries have come up with to explain to themselves why one work moves them deeply and another leaves them cold. Yet, again, if theories are applied to the living work they may be found to be very odd caps indeed.

My own aim is to measure a work for what in modern jargon we'd call the "gut" response to it, and my relation to art in general is one of continuing "dialogue". Long looking at originals, at good reproductions and at art books builds in an intuitive response which finally brings to the self a certain feeling of authority. After the flash of recognition, especially of good or great painting, comes the analytical process natural in some temperaments: it's good, I know it's good, what makes it good? To the other side criticisms: he is confused over figure and ground, so his painting is in fact ambiguous, form is frittered away by decoration etc. etc.

But of course the new work often sets us back on our tracks until we can assimilate it. At nineteen Gauguin puzzled me, later it was to be Soutine, Bacon and George Segal. For some people, vide Berenson and Clark, in their different ways, their

own epoch is something to deny which seems to me as gross a simplification as to suggest that there is "no colour in the Renaissance" because, say, it wasn't using Matisse's palette.

However, these stops which time often erases should prevent the Papal posture in the reviewer. He has only a brief moment to assess a given work which time may draw him into sympathy with. He is obliged to look carefully before commenting, and do his best to ignore any name tags in front of his eyes. Roller skates in an art gallery are as out of place as a helicopter for giving a measured response to the cultural scene in a city.

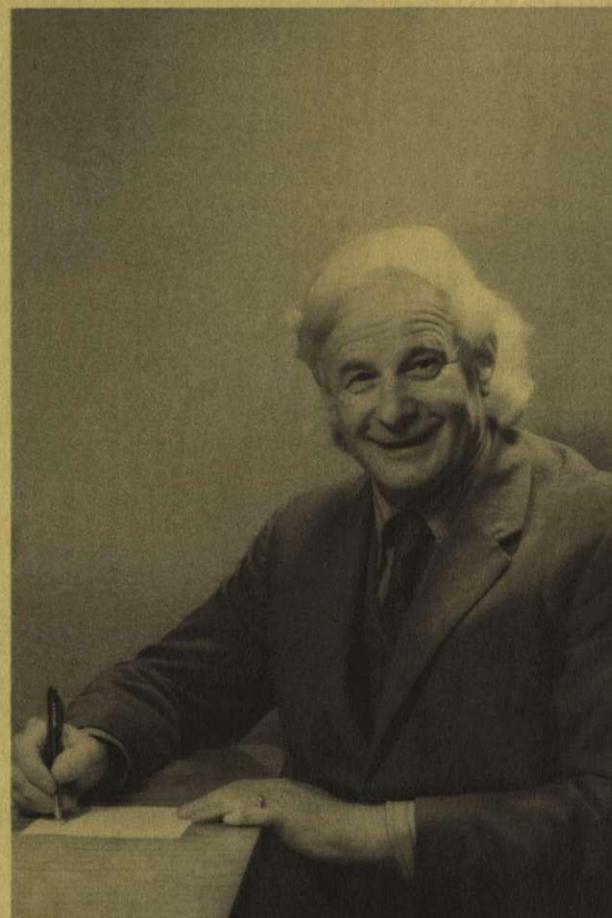
There is nevertheless a difference between awareness of limitations and inability to write without any authority, but the inbuilt self-knowledge governs, I hope, the prose. A scale has to be kept. If superlatives are sloppily used how can the critic really praise that which he is absolutely certain of? How can his word be of any significance? So he has somehow to navigate the rapids between mercy and justice. The wind may be tempered to a shorn lamb, but the world beyond is not forgotten.

Ideally, again, a critic should be familiar with all media, but in practice it's impossible, and the country would need to be wealthier to support such an aesthetic paragon. Nevertheless there is a hazard in this approach too, because one can end assessing the work in terms of the medium rather than the message: "Look how ingenious he is," instead of experiencing the thrill of wonder or the needle of insight running through us.

After all who put Alma Tadema where he once stood, but the no doubt "well informed" critics of yesteryear? No matter what "ideal" critic takes on the function he cannot sew up an age. The Austrian Symbolists were, it seems, pushed aside by critics who supported the great Impressionist Movement, but, via Philippe Jullian et al, they are now back as men whose work is enjoyable and whose impact is a source of renewed creative activity among us.

Working originally as a "Lucky-dip" stand-in – according to viewpoint, naturally – for the permanent reviewer, I see myself as a committed dilettante. That is, while no purist in the arts, my whole life has swung between art and letters. Though not ideal, there are advantages. I am not entirely identified with any artist, group, or movement. I stand a little to one side, a little removed. More than that, I actively believe in the cross-fertilisation of one art to another, being sometimes shocked by the insular obsession unnecessarily narrowing and impoverishing those working in colour and form.

As a corollary to the last paragraph a review is a small prose work. It has to my mind three mutually helpful functions: to inform or instruct, to communicate and to entertain. Though space is at a premium in the journalistic world I hate the unsupported "authoritative" opinion and do try to give



reasons, which, of course are open to examination. Because I want to communicate with as many people as possible, though I'm not above using the unusual word, I tend to avoid specialist language and opt out often for a metaphor which I think will work. Prose has rhythms, assonances and alliterative movements which at best are not noticed by the reader, and which help it go down smoothly and sweetly and I rather like the subterfuge. Lastly a smile takes up no time at all in the flow of normal talk, and has its tiny equivalents in the tightest prose. Let's call it an additive which gives it a little lift and saves us from that dead serious – why did I leave -ly off, eh? – attitude for which I think we're ill famed: typically I have been attacked for this lack of "seriousness". What price "art" with caps if Ardrey's Ice Age (see Playboy January 1976) hits us in the next 100 years.

John Summers

RODNEY WILSON – Some thoughts.

The role of critic is one we all assume, at all times and in an extraordinarily wide variety of situations. Sometimes our criticism is informed by a background of experience and familiarity with that with which we are concerned, at other times unfortunately this is not the case. Making value judgments and interpreting the nature of an object or phenomenon is something we all do. Most of the readers of this newsletter will not only be universal critics but critics of art, since their subscription to this society is, in itself, the product of an interest in the visual arts.

The function of a newspaper critic is but one of the many critical functions brought to bear upon art in this part of the century. Some are as old as artists themselves, some are new. Some have public implications, some become arbiters of taste, others are private and possibly no less vital. The first critic of art works is necessarily the artist himself – he is at one and the same time the creator and the critic/consumer, and the roles of creator and consumer in terms of his own work are inseparable. He is also invariably a critic of the work of others, finding merit here but none there, absorbing, rejecting and experiencing his own time and his own milieu. But others are involved as well as the artist.

In general terms we may classify the critical activity in two chief categories, behavioural criticism and literary criticism. The behavioural critics are those whose actions contain an implicit qualitative judgment. The dealer who chooses to represent artist X but not artist Z. The patron whose purchasing patterns betray his personal set of values, and the patterns of general patronage which tend to favour the one stylistic manifestation over and above another. The conservator who decides to save this work from destruction whilst disregarding the other. The museum director whose acquisitions will clearly reveal his own critical criteria and whose exhibitions (a recent and very modern form of criticism), will clearly trace the changing values of critical opinion.

These are all behavioural – the qualitative judgments of the various authors of each of the activities may clearly be read from their actions. But next to them we have both spoken and written criticism. Two various but intimately connected aspects of the same thing. Written criticism is little more than a formalised rendering of the former, translated into the conventions of written language. A writer is given a public forum in which he is invited to express his attitudes, reactions, interpretations and qualitative judgments. Because of its wide dispersal, because previously private judgments become public, and because the written evaluation is most open to immediate interpretation and recognition, it will also be the most contentious of all the various forms of criticism. The critic determined to give frankly of his evaluation and interpretation recognises this as an unavoidable aspect of his activity.

Criticism is a necessary and contingent part of the production of works of art. It is a factor of immeasurable importance

in the production of each individual work, and thereafter it is criticism which provides cohesion in a monistic situation, which establishes hierarchies (although since critical criteria will change, so too will the values they have established), which sees connections, and which locates works in the passage of human and cultural development. It is inconceivable that an artist might produce a work in which his own critical faculties have not been brought to bear as a central and principal concern in the making process, and for a public to exist incapable or unable to make its own value judgments.

Criticism, in all its modes, is obviously here to stay. The conventionalised activity with which the newspaper critic concerns himself is a public expression of a universal phenomenon and the most readily apparent facet of it. He is a champion of art and the artist. He may or may not have a vision of what he believes to be a more desirable state of affairs. He may or may not simply be content with the documentation and evaluation of works within the critical conventions available to him at his time.

There are two basic identifiable aspects of literary art criticism – there is the evaluation function and the interpretive function. Perhaps they are most readily recognisable in the two varying descriptions given to the newspaper article recording an exhibition – the criticism and the review. They are intertwined, and inseparable, the evaluative function would not be possible without the interpretive. Also at times indissoluble are the two major standpoints adopted in writing criticism – the rational, establishing critical procedures and criteria against which works are measured; the poetic and emotive, approaching an understanding and evaluation of a work by literary allusion and by establishing literary 'equivalents' for the works being criticised. As different as these approaches may be, many critics find that they may not always be so clearly separated, and his critical method will rove backwards and forwards, merging the one with the other.

It is difficult sometimes to identify the nature of one's own critical attitudes. Involved as we are with works almost exclusively of our own time and from our own immediate society, it is clearly difficult to isolate the factors involved in reaching an evaluation. Given works from another society, removed in distance and in time, the historian-critic is aware of the kinds of allowances he should make if he is to avoid making ethnocentric assumptions which cannot in any sense be said to bear any universal validity.

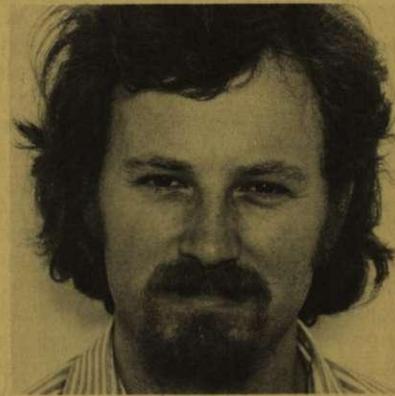
We are inextricably absorbed in our own period, our immediate community, a community of regional ideas on art, and an international community of values, ideas and attitudes. These all are of fundamental significance when we approach each new visual experience.

One has a part intuitive, part rational response. The critic must moderate the irrational and relate the new experience to past experiences and the context within which he and the work find themselves. He is aware of what is happening abroad, at home nationally, and at home locally. He attempts to achieve a unison, to relate the activity of the individual artist to

that of his community, to relate the community situation to that of the nation, and to relate a national awareness to the international community of late twentieth century art.

No sensible critic is going to allow himself to be seduced into adopting for himself a scale of critical opinion which will accommodate only a portion of his total concerns. It would be foolish to adopt any critical superlative which proved unyielding to attempts to recognise supreme merit in what might be an exceedingly rare artistic event. Therefore it follows that whatever is said about the microcosm of local activity must be able to be accommodated within the response to a macrocosm of activity at an international level.

Without wishing to indulge parochialist sentiments, I believe that New Zealand, a country with a population scarcely that of a significant single city, is blessed with a disproportionately large number of good artists. Indeed I believe that we have one or two who are very good and who would be most capable of holding their own in international company. Necessarily they will be few in number and in support of them will exist a veritable army of lesser figures, often meritorious in their own individual way. It would be ridiculous for the critic to believe that all he saw was good, and of course only the masochist will enjoy reading that somebody thinks less of him than he does himself. It is the responsibility of the critic to give some shape to the amorphous beast which is a programme of the visual arts – to plot activities against some unseen but nonetheless well considered median – to recognise and illuminate connections. It is also decidedly the responsibility of the critic to be sensitively aware of the need for standards, to persuade exhibitors, promoters and gallery directors to concern themselves with the pursuit of and maintenance of the highest standard of activity.



I am pleased to have had the opportunity, for a year, to plot my expectations against the reality and to introduce some new attitudes. Certainly, as far as I am able to gauge, it has polarized opinion. It seems that readers have agreed or disagreed but seldom remained negative. That I believe is a good thing. I also believe that it is a healthy state of affairs when one critical opinion is followed at regular intervals by another. For this reason I look forward to a new role of consumer, both of art and criticism, and to reading the views of my successor.