

news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

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

GALLERY CALENDAR

(Subject to adjustment)

September -2	Morgan Jones
September 1-15	Bill Cumming
September 1-15	Earnest Kalnins
September 1-12	John Husband
September 13-26	Wood, Wool & Clay
September 18-30	New Artists 1976
September 27-October 11	Sally Burton
October 3-17	Anne Walker
October 3-17	Leslie Gray
October 1-14	Belinda Wilson
October 10-19	The Group
October 12-25	Chris Hignett
October 18-31	Austin, Planet, Zusters, Aberhart
October 20-	New Zealand Potters
October 20-	Ashley Smith
October 26-	David Cowie
November	Benson & Hedges Art Award Hubert Struyk Linda Smith B. C. Miles
December	Tony McWilliam Venetia Hill E. J. Doudney West Coast Potters L & H Milas CSA Summer Junior Art



"Interior Reflection" by Belinda Wilson
(Photo: Keith Nicholson)

New Members

(The Society welcomes the following new members)

Mrs S. J. Ashton	Mrs Mary J. Jones
Mrs. Annie Baird	Mrs Y. Lange
Mrs Una C. Banks	Mrs A. Logan
Mr & Mrs A. M. Broadbent	Mr R. J. McGavin
Mrs N. Brownlie	Miss Jill McClatchy
Mr & Mrs R. J. Bruce	Miss N. Margetts
Mrs C. E. Bryant	Mr P. Messervy
Mr Charles Cryer	Mrs K. J. Monk
Mr Latief Dewes	Mrs E. Moseley
Mr David Elmes	Mr & Mrs K. L. Murray
Mr D. S. Evans	Miss Paula Packer
Mr & Mrs Dobbs Franks	Ms K. M. Pay
Mrs E. M. Graham	Mrs Jean Shand
Mrs Sandra Greig	Mr & Mrs P. G. Stokell
Ms L. Hatherly	Mr Kerry P. Sutton
Mr & Mrs C. H. Heaney	Mr & Mrs A. W. Trollove
Mr James B. Henry	Mr P. D. Watson
Mrs & Mrs N. L. Hey	Mr E. R. Wilson
Mrs L. I. Hyslop	Mrs P. W. Woodlock
Mrs P. G. Jeffery	Mr & Mrs W. K. E. Wright

Award to architects

Minson, Henning-Hansen and Dines, architects of the society's building, received one of the three national awards made this year by the New Zealand Institute of Architects.

The jury said that the building, on its difficult, narrow site, fitted nicely into the street, with its deep invitingly sheltered entrance.

Use of interior space allowed for a corner, or if necessary, the entire building, to be opened for an exhibition or performance, the main separations being achieved through floor levels connected by stairs.

The jury said these areas were all useful for different types of exhibitions, but because they were all inter-linked, there was an air of "settled friendliness".

It said the social and aesthetic aspects of the gallery's twin functions were resolved under natural lighting and with neutral backdrops, and suggested that it was probably the variety of spaces which helped to make the gallery exciting.

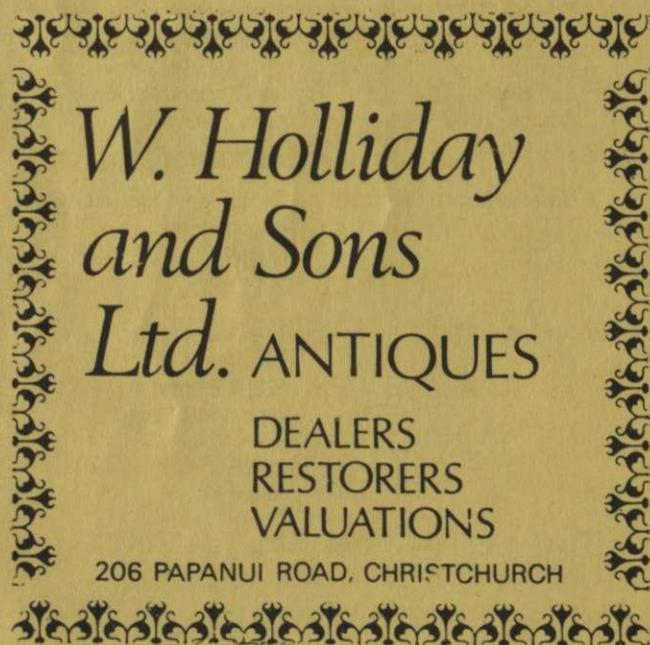
Members of the jury were drawn from each centre which submitted a building for a national award.

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HEROIC MATERIALISM

In this final programme of the Civilisation Series, Sir Kenneth Clark shows how the heroic materialism of the past hundred years has been linked with an equally remarkable increase in humanitarianism. The achievement of engineers and scientists — Brunel and Rutherford for example — has been matched by that of the great reformers like Wilberforce and Shaftsbury. Sir Kenneth Clark's thoughts on the period in which he is living take him from the English industrial landscape of the nineteenth century to the skyscrapers of New York, the world of the radio telescope, and the exploration of space.

ENTRY FORMS AVAILABLE FROM THE OFFICE

'13th Crown Lynn Ceramic Design Awards'
closing date October 4

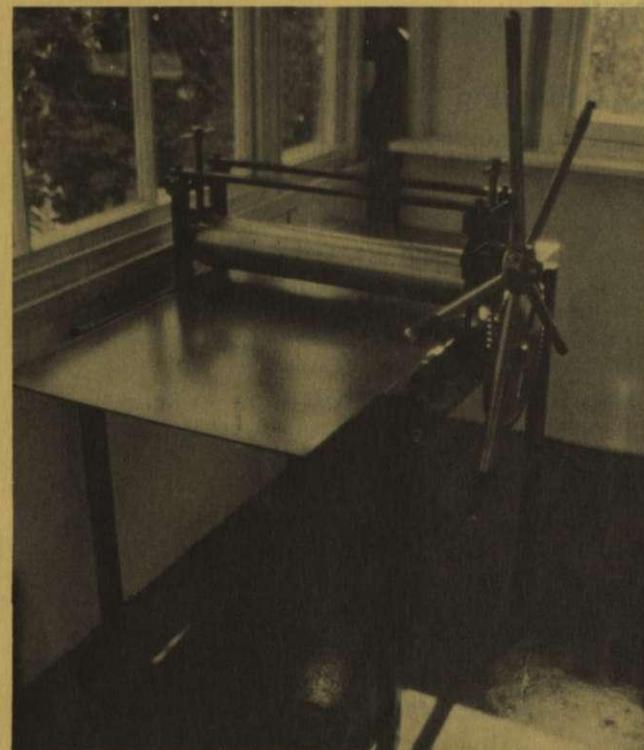
The New Zealand Academy of Fine Arts
'Sculpture & Graphic Arts 1976'
closing date 27th September

Etching press

Students and printmakers will benefit from a recent decision of the society to buy a printing press from the Meikle Engineering Company of Oamaru. It will be available for hire at a reasonable charge.

The press is constructed entirely of steel, with chain-gear drive to the roller with a 1:17 reduction for easy handling. The rollers have self-aligning ball-bearings. The bed plate is 4ft by 2ft by ¼in steel plate; the top roller is 4½ in diameter and the bottom roller 4in diameter.

The new press will cost \$1200, which will come from the Molly Morpeth Canaday Trust Fund. The fund was established by an American benefactor, Mr Frank Canaday, after the gallery had shown an exhibition of paintings by his late wife, the former Molly Morpeth of Wellington, several years ago. The paintings were also shown in the National Gallery. Mr Canaday has given more than \$6000 to the society for spending on a variety of projects.

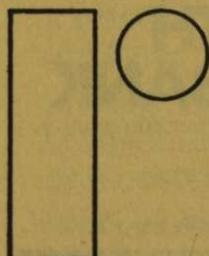


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Obituary —

Rona Fleming

Rona Fleming, one of the society's best-known painters and a former vice-president of the council, died in Christchurch in July. She was a member of the society for 40 years and was elected a life member.

Mrs Fleming studied at Mrs McKee's school at Avon-side before entering the University of Canterbury and studying at the Canterbury School of Art, where she developed her flair for painting the Canterbury landscape.

Many of her landscapes were painted in the Springfield, Cass, Arthur's Pass, Mount Hutt and Mount Torlesse areas. Others were done in North Canterbury, Kaikoura, Marlborough, the West Coast and South Canterbury.

Professor John Simpson, writing in "The Press", said she had a unique and very personal sense of colour, and allowed nothing and nobody to sidetrack her straight-line development. In the "Star", John Oakley described her as one of the Canterbury Society of Arts' consistent painters. She had impeccable technique and a unique sense of colour.

Later, Mr Oakley said that he had always enjoyed her painting. "She had her own distinctive style and colour sense which sets it apart from the general trend of landscape in New Zealand. At her best, her work will hold its own alongside the leading New Zealand landscape painters."

After Mrs Fleming's death, the staff of the School of Fine Arts sent the following tribute: "Her personal contribution to the development of painting in Canterbury, her high professional standards and her unflagging support of any project which could benefit the fine arts are remembered with a deep sense of gratitude.

"We recall especially her warm and generous assistance to all, and her cheerful tolerance of attitudes which were sometimes at odds with her own."

Mr Miles Warren, the society's president, said it was hard to imagine the C.S.A. without Rona Fleming. She did much for it, serving on its council and always giving constructive ideas. She was always willing to help — "always a wonderful smile under a grand hat, helping young artists and above all exhibiting her excellent work at the society's exhibitions."

The Government bought one of Mrs Fleming's paintings for presentation to the World Postal Union in Berne, Switzerland.

Mrs Fleming was concerned for the preservation of the environment, and advocated strongly that progress



should not destroy natural beauty.

She had been writing a book about the pioneering experiences of her grandparents in Canterbury in the 1860's. Mrs Fleming is survived by her husband Tom, former sports editor of the Christchurch "Star".

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Exhibition

DAVID COWIE — 26 October
(Drawings, paintings, 3 dimensional work)

Says: "Last exhibition or as some described it 'performance' (Light sound environmental Gallery) was the end-product of an 18 month workshop. I was searching for some new dimension with media. Eight years later with most of that time devoted to teaching I am showing a collection of work.

Thoughts, ideas, works of art are children of your brain, you gave them birth, you nurtured them, to you their life they owe. The works to be exhibited describe a personal reality expressed through abstract form. This collection of work covers an eight-year period".



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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BARRY CLEAVIN — a willing slave to print-making

Barry Cleavin went along to the print workshop at Canterbury University's school of fine arts, intending to stay for a week. Twelve years later, he is still making prints. Although he graduated from art school with honours in painting, it was that first week in the print room that shaped his career.

He spent most of his last year at art school in the print workshop, and all of the next year working art print-making with the help of the Arts Council scholarship. It was during that period that he developed his experimental attitudes towards print-making, and particularly etching. His early prints were non-figurative and dealt with lines, surfaces and an annihilation of content.

In 1968 he moved to Temuka and taught at Timaru Boys' High School until the end of 1969. "Images, although fragmentary, began to appear during 1969," he recalls, "although most were organic distortions."

The next year he became a tutor in graphic design at the Christchurch Technical Institute — a position he has held, on and off, ever since. During this period his work has continued to become even more tightly figurative.

Early in 1972 he was awarded an Arts Council fellowship to work with Gabor Paterdi, author of "Print-making" (Macmillan) which was the art school's bible. Peterdi was lecturing at the Honolulu Academy of Arts for the semester, and Barry Cleavin went there to work with him and James Koga, a mast printer-lithographer trained in Germany.

"The images made in America were miniature 'pop' items — folding container etchings, involving plates cut into box shapes with a jeweller's saw. I also used colour printing methods as demonstrated by Peterdi, and practised in mannerist profusion by S. W. Haliter's Atelier 17 students.

"Quite a number of stone lithographs happened also," he says, "and a return to tangible figurative elements — provoked in a way by Koga, who was a superb technician/craftsman and also a fine artist. His works were highly figurative and enough to weight my works towards image."

The Honolulu academy had an excellent collection of paintings, and Barry Cleavin was greatly impressed — and influenced — by a painting by De Chirico. "It was rather careless," he says, "but he liked paint. The idea did not submit to the technique."

Later, he taught for a while in Australia, at the Gippsland Institute of Advanced Education — "possibly the most provocative art school in Australia." At Gippsland, he says, printmaking acted as the bridge between the other disciplines, and he consequently came into contact with most students at the school — something which personified the school's uniqueness as a multi-discipline art school.

Barry Cleavin returned to Gippsland as artist-in-residence and in charge of the printmaking department for the first semester of 1975. He returned to New Zealand in July and worked on his prints at Hampden, North Otago, until the end of the year, when he returned to Christchurch and the technical institute.

One useful advantage of printmaking is that the completed work is no more difficult or expensive to send through the post than any other sheet of paper. Consequently, Barry Cleavin has been able to accept invitations to show his work at print exhibitions all over the world — year after year.

The list is a formidable one. He was co-winner of both the Hawaii Printmakers' Award and the Manawatu Prize for Contemporary Printmaking in 1972, and since then has been invited to exhibit at such prestigious shows as the International of Graphic Art in Ljubljana, Yugoslavia; the Bradford International Print Biennale; the Tokyo Print Biennale; the Paris International de L'Estampe; the Australian Print Council Exhibition; the Cracow (Poland) International Print Biennale; the Frechen (Germany) International of Graphic Art; the Rijeka (Yugoslavia) International of Drawings; the Norwegian International Print Biennale; the Barcelona (Spain) International Dibuix Jean Mire; the Graphics 4X6 Exhibition of N.Z. and Australian Printmakers; the Western Pacific Print Biennale, and many more. He has also held one-man shows in Australia and New Zealand.

Critics have been impressed with his work. Hamish Keith, writing in the Auckland "Star", decided that Cleavin was using the print "as a weapon with which to bludgeon the world — and he is coming close to hitting the mark". Anthony Green wrote in "Arts and Community" that he could not see his work as grotesque, or being hung-up about flesh, as had some critics. "He's witty and exuberant, comic and poignant, a clown in a world of human inadequacies, parodying all possible masks through which reality has been presented."

In Australia, Patrick McCaughey told readers of the Melbourne "Age" that Cleavin had a nice sense of the fantastic. Irrational images sprouted across the surface of his prints, which were at once "sinisterly playful and grimly gay"

Barry Cleavin finds his inspiration in what he calls the paradoxes and illusions of a gentle universe. In his etchings, most of which employ a very personal and subtle style of black humour, he says he is "just pointing things out". He feels that to see his prints is to get "a true and nasty indication of what you are".

He finds himself working through a cycle of ambiguities and paradoxes. One of his principal themes is the creation of a new order in anatomy. The series,

called "For the True Anatomy", is one that he constantly returns to. It derives from Stubbs' "Anatomy" and portrays human figures playing games with their shadows. One is called "A Study of the Man, His Shadow in Harmony with his Reflection". Such word plays are a feature of his work, reflecting both the paradoxical nature of the pictures and the artist's whimsical view of the world.

In another series, an etching of two handguns muzzle-to-muzzle is entitled "Design Suitable for the Mutual Assassination of Consenting Adults in a Private Place". The hand-guns series he describes as one of the side-issues which divert him from time to time from his principal themes. He is still experimenting, and in his latest work series, called "Paper Fossils", he employs the technique of embossing a shaped plate into the printing paper. This cycle evolved from a series in which he redescribed the Pegasus and the Minatour "as they might be".

His "Dance" series is based on an instruction book for ballroom dancing, which gives him the opportunity to give his etchings such titles as "The Steps to be Taken to Finish up in Exactly the Same Place as you Started", "The Whisk Position", and "Progressive Side-step". In these — some of which are simple diagrams of the dance-steps — he says he is dealing with follies. They, in turn, happened out of his "Executive Suite" which came from an old-fashioned children's instruction book for hand-shadows.

Barry Cleavin considers his work to be both serious and not serious at all. "Whatever is art is so serious that it's not possible to talk about it," he says, "and on the other hand I don't believe that art is Art with a capital A."

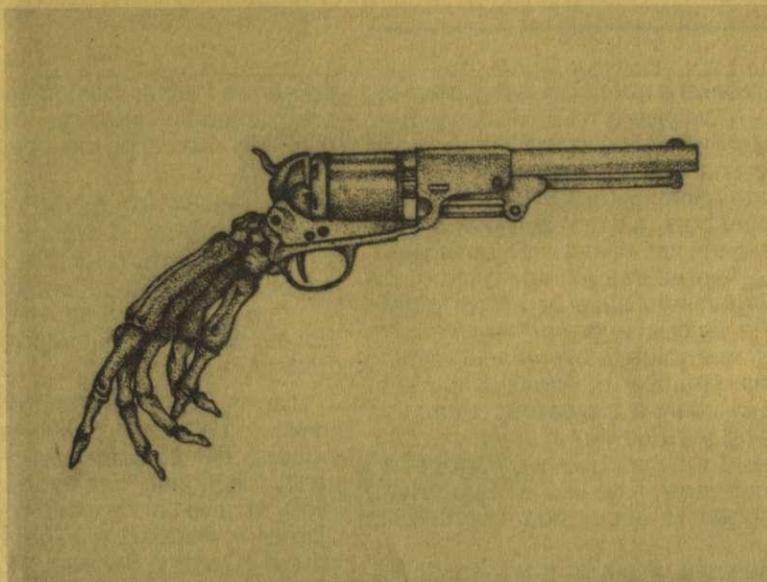
His work has been confined mostly to etching on zinc plate, supplemented by aquatint to provide space-blacks behind the subject matter.

He does all his printing at Hampden, North Otago, where he owns a cottage. His press was made to his own specifications by an engineer at Oamaru. Barry Cleavin says it is the best one he has ever had. (The C.S.A. is considering buying one from the same maker.)

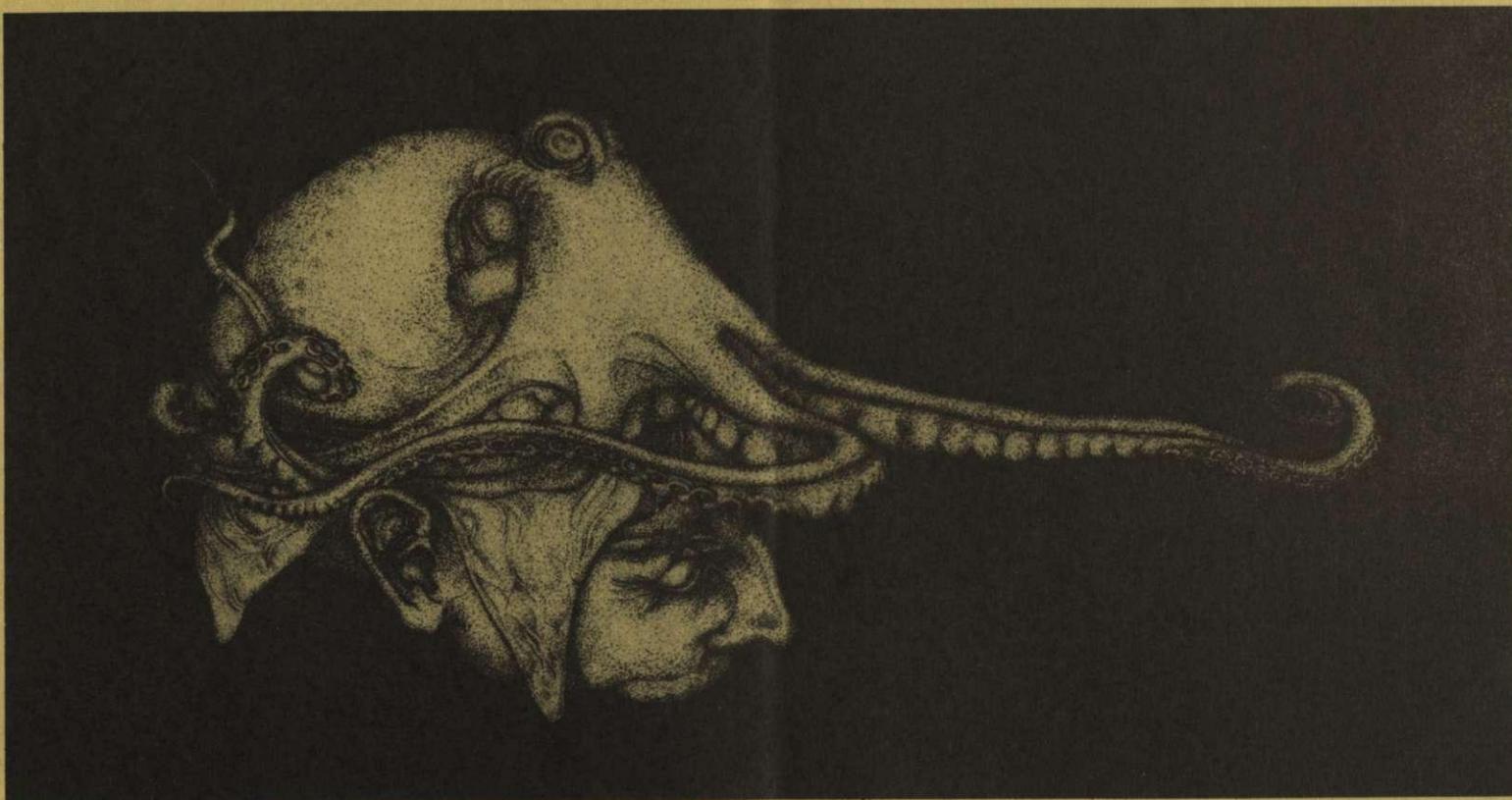
He makes his plates at the Technical Institute, and etches them there, then takes them down to Hampden to print about once every six weeks.

Drawing is of course his forte, and he works in alternate bursts of drawing and printmaking. His method is to make line notes on paper, then to work as quickly as possible on the plate. Etching is his choice because he finds it is the fastest and most competent way of presenting what he has to say. Generally, he works straight on the plate. "I do as little as possible beforehand," he explained, "because I don't like to kill the image."

"Handgun"



Cleavin's "For the True Anatomy"
No. 1 — the principal work in that series.



Pottery Notes

We are pleased to receive a note from Harry and May Davis in Izcuchaca – "We seem to be making good progress and have fired the big kiln at last. There seems to be an unlimited demand for almost anything we make – from electric insulators and junction boxes, bells and soap holders, to straight pots (glazed) and flower pots. We are both well, greetings to Christchurch potters."

Another month has elapsed in the preparation of the Annual Exhibition. Organisers have begun to gather speed to finalise all the various programmes, which I'm sure will be of interest and value to everyone attending them. With only a limited number of tickets available to the Opening of the Exhibition, it is pleasing to see that tickets are already being secured well in advance of the actual opening date. To avoid being disappointed please ensure that your name is on this list also, as the Gallery is only equipped to accommodate a specific number of people.

Thanks to the generosity of pupils from the Christchurch Polytechnic who submitted a variety of designs, the Committee were unanimous in choosing a most pleasant one for featuring on the front of the catalogue,

tickets and other printed matter. Everything so far is going smoothly under the "whip" of Peter Dawson, and hopefully it won't be too long before all the functions are finalised.

To coincide with this exhibition, the Canterbury Potters Association is organising a two-day school with Chester Nealie as tutor. They hope this will be a popular school and attract potters from other centres. Also during this period, Several Arts is exhibiting "Whare Flat" pottery and the Robert McDougall Art Gallery, Medieval Pottery.

Dianne Dekker of the "Evening Post" in Wellington says – "Lawrence Ewing is still one of my favourite potters, his pots are simple, honest, un-decorated, really functional, homely vessels, but elegant." We are lucky to have Laurie exhibiting with the weaver Susanne Turner in September. The exhibition opens at Studio 393 at 10 am on Saturday 18 September.

Joan Moon and Mary Maclean are also exhibiting with weavers. Their exhibition opens at the CSA on 13 September and runs until 26 September.

There was a desperate last-minute bid to get to Christchurch the Exhibition of Contemporary Japanese Ceramics which was shown in Hamilton and Wellington. There were 90 names on the catalogue including Hamada, Shimaoku, Arakawa, Tominoto and Kanashige. This exhibition had to go on to Melbourne and it was a pity there was not enough time to include Christchurch.

Valda Woods who has just returned from a trip to England bought for the CSA Library at least 20 new books. We thank Valda, for this has been a wonderful boost for the library which is now a most informative library for a small group.

The photographs printed are from one of the books, "Forms from the Earth, 1,000 Years of Pottery in America". Both are of American Indian pots. The Nodular Bowl is brown ware with an incised design – height 2" AD 1400. The three Pitchers are white clay with black decoration – height 4", 4¾", 6¾" AD 900-1400.

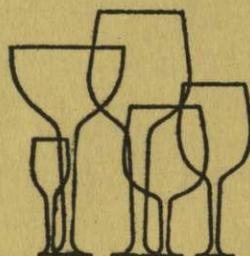
Denise Welsford

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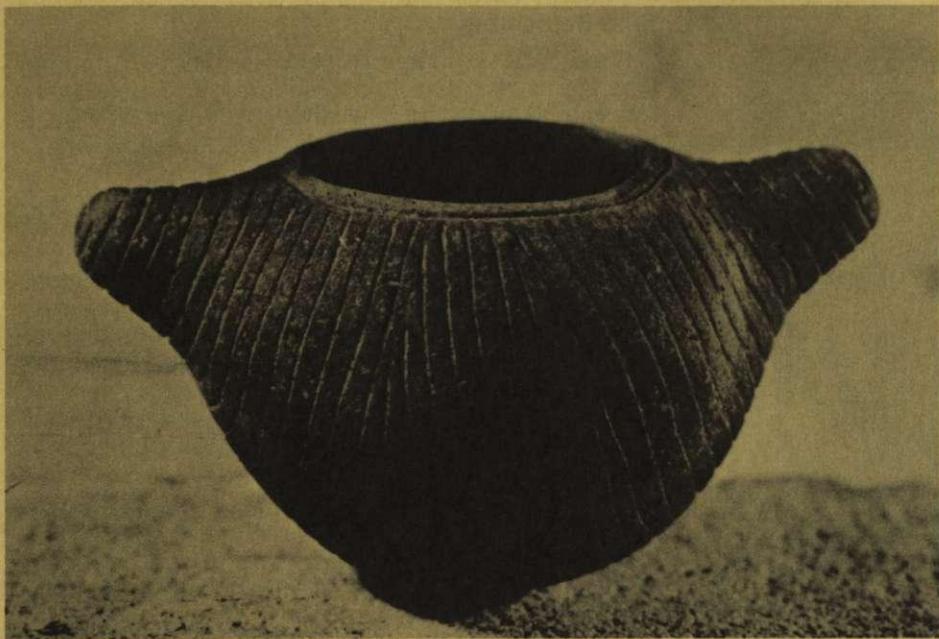
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1. American Indian / Chaco, New Mexico / A.D. 900-1400 / H (Left to Right) 4 $\frac{1}{4}$ ", 6 $\frac{3}{4}$ ", 4". Cat #5.

**THE
GROUP
SHOW**

1976

10-19 October

CSA GALLERY

The exhibitions

JOHN HUSBAND

1-12 September

Says: "Perhaps my painting and drawing reflects my commercial training (for which I offer no excuse) in that it is realistic in style, folksy and homespun in content, but always I hope, well drawn.

I have worked in almost every medium but generally come back to pen and wash, watercolour and acrylic. I don't regard myself as an innovator but rather as a recorder of things commonplace and the commoner the better!!

I deem a sense of humour a prime requisite of the artist and hope this is occasionally conveyed to the viewers of my pictures."

During the years spent in hard work to become a full-time painter and illustrator my other pursuit, that of jazz musician, has propped me up both emotionally and financially and thankfully still does.

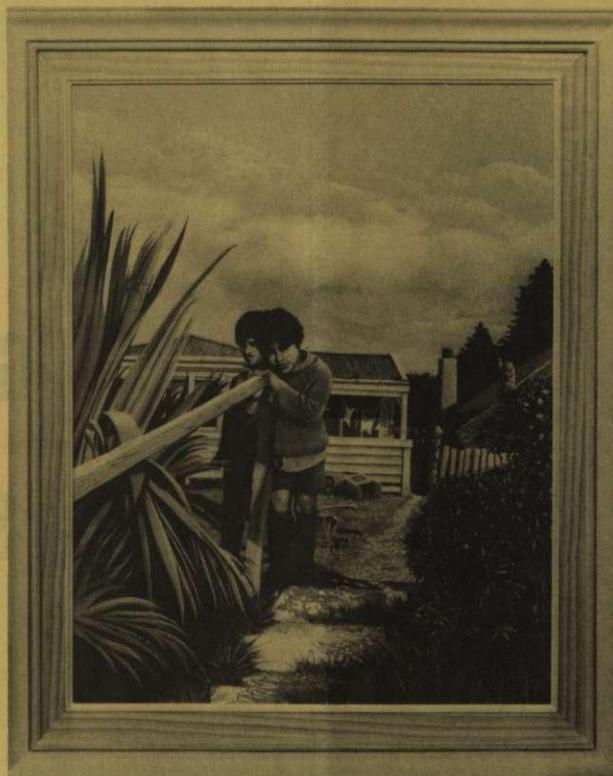
BILL CUMMING

Recent Paintings. 2-15 September

You are invited to the opening which will be at 8 pm on Thursday 2 September.

WALLFLOWERS

Drawings by CHRIS HIGNETT
13-25 October



"Nothin to do" Whakarewarewa, by John Husband

ERNEST KALNINS

1-15 September

Says: "My last one-man show was in 1970, a long time ago. Since then I have suffered from permanent illness of all kinds, but now I thought it might be wise to make an effort, perhaps the last one, to show what I have done over the last two years.

I also intend to include pictures which I have not shown in public before, and some a long time ago, so as to make it partly a retrospective show.

As I think most of my work will appeal to younger people (at least I think so) I shall keep my prices down as low as possible. I personally think that the value of money one asks for a work of art does not mean it is better or worse.

WOOD, WOOL and CLAY

13-26 September

Weavers: Anne Cutler, Jill Dando, Anne Field, Elizabeth McEwan, Pauline Pease, Judith Pollard, Pam Spencer and Pat Wilkinson.

Potters: Mary Maclean, Joan Moon and hand-adzed furniture makers: James Pocock and Carin Wilson, with guest weavers: Jenny Hunt (Wellington), Marianne van der Lingen (Christchurch) and Helen van Schreven (Invercargill).

This year there is a much wider scope in the exhibits as it includes (they include) weaving, pottery and hand-adzed furniture. We feel that exhibitions of our work help to bring the public closer to the craftsmen.

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NEW ARTISTS
18-30 September

This is the second major exhibition the CSA has organised this year. In March we showed 'Land 1976' where a diverse range of artists were asked so as to give the widest possible interpretation of landscape. The aim of this exhibition is to bring to Society members and the public, the work of promising new artists and to give each artist the opportunity of showing a representative amount of work in a major exhibition.

We wrote earlier in the year to prominent artists, art teachers and gallery directors for suggestions as to whom, they felt, would benefit from this type of exhibition. From an enthusiastic response and suggestions we then invited artists to participate - 20 painters, 8 sculptors, 4 printmakers and 4 photographers have accepted our invitation.

This should be a most interesting and exciting showing, presenting contemporary developments in four facets of the fine arts.

SALLY BURTON
27 September-11 October

Says: "These paintings are inspired by the area around Nelson and Golden Bay which I find particularly rich in colour and form. I have been experimenting with using simple landscape form, and mixing media (acrylic, enamel, gold and silver) to produce an image which changes with the light itself. I use my drawings as a simpler, and more direct way of expressing my ideas."

LESLIE GRAY
3 - 17 October. Prints

Says: "I studied at Canterbury Fine Art School from 1970-74, where I specialised in Graphic Design and Printmaking. Since leaving art school and Christchurch I have begun part-time teaching art in Dunedin - leaving time for me to continue with my own work. Other than drawing I am mainly interested in etching which I enjoy for its never-ending possibilities and surprises. I choose subject matter from my surroundings, forms mainly derived from nature with results often more decorative and stylised, rather than realistic."

"Sunflowers", by Leslie Gray

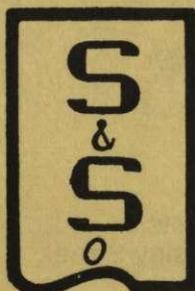
BELINDA WILSON
1-14 October

Says: "My work has always involved people because they interest me. Not only interesting faces and features, but their characteristic makeup, their moods and expressions.

Portrait work is one of my main interests and is something I will always be involved in. I have tried to move away from the demand of achieving a visual likeness which is always present in this kind of work, and to concentrate more on the mood of the person. It is also important to make a portrait successful as a painting in its own right.

For some time now I have also been concentrating on a study of movement involving moving figures. These paintings were freer in style and represented a field of experimentation in technique.

Now I am working with both, combining the interest study of the human form and face, with the more expressionistic style of the movement paintings. Creative paintings about people in all situations and broadening out to other subjects such as interiors and landscapes.



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ANNE WALKER

Fibreglass and Ciment Fondu Sculpture.

3-17 October

Exhibition opens at 11 am on Sunday 3 October.

Anne Walker was educated at Nelson College for Girls and studied painting at the University of Canterbury School of Fine Arts 1950-53.

An interest in pottery several years ago led to sculptural works in terra cotta and thence to other media.

The work exhibited has been completed over the last two years and deals with emergent human forms treated sequentially.



ASHLEY W SMITH

"A Brush With Acrylics"

20 October-2 November.

Says: "My second winter in six years. It's got me cornered in a little old house under a pear tree with some tubes of acrylic, and my first one-man show closing in.

In the past with these paints it's been business, to finance the next wave of wandering: portraiture and exhibitions in Brisbane and Northern Australia, a winter exhibition two years ago in Stuttgart, Germany, magazine covers last year in London. Now I'm home and allowing myself a little artistic hedony.

The moods fluctuate with the barometer. I enjoy the ability of acrylics to record the swirls and bubbles of a spontaneous move while on a more sombre occasion behaving with the dignity of oils. My subject matter appears also to be a victim of the prevailing atmosphere. I use real images which get tickled, carressed or amiably assaulted.

My exhibition should be an acrylic rendering of the emotional spectrum, scowl to laugh."



Ashley Smith with his "John Lloyd - his Peckinpah Preoccupation".

**Peter Webb
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**Contemporary
and Historical
New Zealand Art**

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and drawings, and
Rita Angus, a small retrospective.*
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