

NEWS

The journal of the Canterbury Society of Arts
66 Gloucester Street Telephone 67 261
PO Box 772 Christchurch New Zealand

Number 76

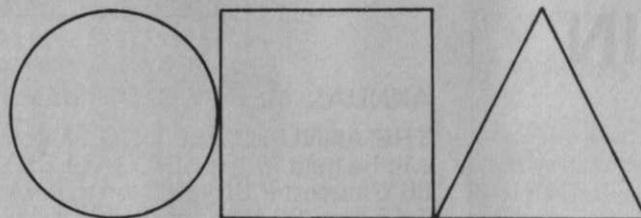
November/December 1977

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gallery calendar

	November/December
<i>Canadian Contemporary Show</i>	19 Oct. — Nov.
<i>The Group</i>	12 — 22 Nov.
<i>Patrick Ryan</i>	4 — 15 Nov.
<i>Kees Bruin</i>	3 — 8 Nov.
<i>Marte Szirmay</i>	9 — 22 Nov.
<i>Bertha Miles</i>	9 — 15 Nov.
<i>G. Lister</i>	16 — 24 Nov.
<i>Graeme Clement</i>	9 — 23 Nov.
<i>Denise Copland</i>	23 — 30 Nov.
<i>Sally Burton</i>	16 — 29 Nov.
<i>Sri-Lanka Batik Wall Hangings</i>	24 Nov. — 7 Dec.
<i>Gwenda Turner</i>	30 Nov. — 11 Dec.
<i>Wesley James</i>	26 Nov. — 9 Dec.
CSA SUMMER EXHIBITION	8 — 30 Dec.
<i>Derek Breach</i>	10 — 22 Dec.
<i>Junior Art Classes Exhibition</i>	12 — 25 Dec.
<i>Lew Summers</i>	8 — 21 Jan.
<i>Faye Kerr and Helen Irwin</i>	10 — 24 Jan.



Annual Meeting of Members

THE ANNUAL MEETING of Members
will be held in the **CSA GALLERY**,
66 Gloucester Street, Christchurch,
7.45 p.m. 29 November, 1977

Guest Speaker: D.S. Brokenshire. B.Arch.

PAINTINGS BY

TOM ESPLIN

Rich . . .

Modern

Different

Well known Scottish born Artist who is represented in U.K. and N.Z. Galleries and has exhibited with the Royal Society of Artists holds his second major N.Z. Exhibition.

Monday 7th November

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ANNUAL MEETING OF MEMBERS

THE ANNUAL MEETING of Members will be held in the **CSA GALLERY**, 66 Gloucester Street, Christchurch, 7.45 p.m. 29 November, 1977.

Guest Speaker. D.S.Brokenshire. B. Arch.

CSA SUMMER EXHIBITION 1977

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David Brokenshire,

who was this year's recipient of the Guthrey-CSA Travel Award, will be the guest speaker following the business of the **ANNUAL MEETING OF MEMBERS, 29 NOVEMBER, 1977**. He will talk on, and show slides of his 3 week tour of Australia, where he studied Asian and Australian ceramics, and alternatives to oil and electricity for kiln firing.

Royal Society of British Sculptors The Otto Beit Award for Sculpture

Applications and nominations for this award are invited and should reach the Society's office by December 31 1977.

The Otto Beit Bronze Medal is awarded for a sculpture of special merit, first exhibited to the public anywhere in the world, outside London, in the past 12 months – between December 1 1976 and December 1 1977.

See CSA Notice Board for further details.

Membership List

In order to keep costs down we shall not publish the list of members which are normally printed with the Annual Report.

A list is available at the CSA office should members wish to refer to it.



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Bill Cumming —

A Study Tour of Europe

Bill Cumming, wife, Jean, and three children — Fiona 9, Piers 8, and Nicholas 4, spent 10 months preparing for their six month study tour of Europe.

Galleries, studios, collections, art centres — plus visiting with Mrs Cummings' family on the Channel Island of Guernsey and the numerous (and fun) side trips to beaches, shops and 'famous places' (touristwise) — were all detailed and dovetailed in an extensive, thorough itinerary that was planned down to a daily routine.

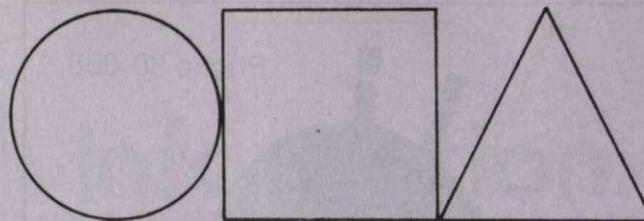
For as Bill Cumming says, "when you travel so far — and spend so much money to do so — you have to plan and plan well, otherwise you miss many of the things that are important to you."

And there was much that was important to the Cummings on this trip — but 10 months spent reading, listening, talking, writing letters, making plans, listing the important discarding the unimportant, studying maps and timetables, paid off magnificently. Not because they moved themselves and children to the other side of the world, or travelled 9000 miles in a camper van without a puncture..... but because they saw, did, spoke with, visited, the places and the people they chose to. The cultural banquet of Europe caused no indigestion, no hangovers, no regrets for Bill Cumming and family.

The high points of such a venture are obviously many — and some take months to surface but briefly — "Cider Press Art Centre in Dartington in the South of England. Here we could see and buy the very best of British crafts — knitting, pottery, glassblowing, jewellery, toys, patchwork, a very selective collection of the highest possible standard."

"The Georges Pompidou Art Centre in Paris. Exciting architecture, but I felt sorry for exhibits such as a small collection of Paul Klee water colours. Their sensitivity was lost in the rather rowdy atmosphere."

"A visit to Annette Thompson (daughter of Sydney Thompson) in Concarneau in Brittany. She was warm and welcoming — in fact we camped in her garden — and took us round Sydney Thompson's favourite haunts and painting places. Annette Thompson is currently cataloguing her father's works and I have offered to assist with any illustrations and details from this end. Any help from CSA Members would be appreciated."



"A half-hour spent with Salvador Dali in his home outside the village of Cardaques on the East coast of Spain. This meeting — or audience — was more by accident than design. I wanted to go to the village, which is completely unspoiled, then I was told Dali lived there, and if I went along to the

house, presented myself and credentials, I may be asked in, which is what happened, and probably no one was more surprised than I, when after a wait of about 45 minutes I was ushered into 'the presence.' Dali was seated in his courtyard, working on a 'sculpture with found objects,' with his wife and retinue of acolytes surrounding him. We talked — or rather he talked and we listened and it was a dreamlike unreal situation."

"An exhibition of Calder Tapestries in Paris, and a huge and comprehensive Calder exhibition in Barcelona."

"The Corbusier Chapel at Ronchamp — this was, to me, the ultimate in buildings."

"A museum devoted to Vasarelli in Gordes; collections of Impressionists throughout Provence: collections of modern paintings everywhere particularly the Kroller-Muller Gallery, which is a superb public gallery in a National Park near the town of Otterloo in Holland.....this last should be seen by any and every person passing that way, who has even a mild interest in modern art — it is magnificent."

There were many other impressions and memories and moments of pure pleasure, for six months is a long time, but now it is back to work, to school, to the interests of home.

To the garden they are creating, to music teaching for Jean Cumming, the CSA — Bill Cumming is a vice-president of the CSA and over the past months has mentally filed away bits and pieces of information he hopes may benefit the Society — and finally now that the travelling, the learning, the looking are over for the moment, Bill Cumming wants to get back to painting.



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Arts Council's Grants Announced

FOLLOWING its meeting in June, the Queen Elizabeth II Arts Council announced that it had been able to make assistance available to a number of individuals for study and work in New Zealand and overseas. It is the policy of the Council to support students wishing to train overseas only if comparable facilities are not available in this country. This policy is reflected in the following list of grants

Visual Arts

Harry Barnett was granted an award extension of \$6,000 toward his fees and living expenses during his third and final year in the sculpture course at the Royal College of Art, London.

Anne Kirker, formerly of the Conservation Unit at the Auckland Art Gallery, received an award extension of \$6,000. This was intended to cover fees, travel costs and living expenses for the second year of her M.A. course in the history of art at the Courtauld Institute, London.

Films

Timothy White, an honours student at the Canterbury School of Fine Arts, was given a grant of \$2,500 towards his film *State of Seige*, an adaptation of Janet Frame's novel. Permission to make the film has been obtained from the author.

Stephanie Robinson, another Canterbury film student, received a \$2,000 grant to complete *I Just Want to be Joan* — a film about the recent United Women's Convention in Christchurch.

Richard Turner was awarded a grant of \$2,500 to help complete his film *Contemporary Maori Poetry*. The New Zealand Library Fund recently gave a grant of \$500 to the film's scriptwriter Rowley Habib and a further amount to the poets who took part.

David Blyth received a grant of \$6,000 towards the costs of his film *Angel Mine*, which deals with the relationships between people and the mass media of television, radio and film.

Beth Butler was given an award extension of \$4,000 towards her tuition and living expenses for her second year at the London International Film School

Music

Belinda Bunt received an award extension of \$3,264 to help her continue her violin studies with Alfredo Campoli in London.

Julie Taylor received a \$1,500 award extension towards the completion of her studies in the violin at the Royal College of Music, London. She attends the College as an Associated Board and Leverhulme Scholar.

Donald Maurice was granted a \$3,500 award extension towards tuition and living expenses while he studied the viola with Donald McInnes at the School of Music of the University of Washington, Seattle.

Gillian Harris has an award extension of \$3,000 to assist her further studies in the cello with Aldo Parrisot at the Yale University School of Music, New Haven.

Grant Cooper, who is also studying at the Yale University School of Music, received an award extension of \$4,000 to help him continue his trumpet studies with Thomas Nyfenger.

Mary Martin was given a \$4,000 award extension towards her tuition and living expenses while studying the flute with Thomas Nyfenger.

Richard Mapp was granted an award extension of \$4,000 to assist him in his piano studies with Gordon Green at the Royal Academy of Music, London.

Christopher Lackner was given an award extension of \$4,000 that will help him continue his studies at the London Opera Centre.

Modern Dance

Helen Busfield was given an award extension of \$5,236 towards her college tuition costs and living expenses during her final two terms of study for a Masters Degree, specialising in dance, at the University of California, Los Angeles.

Theatre Arts

Murray Edmond, a member of the now disbanded Theatre Action group was given a grant of \$1,500 to cover the cost of running workshops on half mask theatre techniques from July 1977.

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The Group

The Christchurch Group will cease to exist following its exhibition of current members work at the CSA Gallery in November this year. The Group will then have completed fifty years of operation that, for the most part, has included an annual exhibition of work by members and their invited guests.

For many years the Group had a clear function. It provided support for its own members, of which there have been over 80 throughout the years and made possible exhibiting opportunities for artists from all over New Zealand whose work might otherwise never have been seen in Christchurch. From its very early days the Group supported pottery and weaving as well as painting and sculpture and perhaps most amazingly has operated without subsidy or grant for the whole of its fifty years. In the days when an operating loss was incurred members payed the difference out of their own pockets.

During the 1940's, 50's and early 60's, the Group exhibitions were undoubtedly the most radical exhibitions of contemporary New Zealand Art being staged in the country.

Times change and rather than stagger along looking for new aims and new functions it is fitting and within the spirit of the Group that it should die, its unique and valuable contribution to New Zealand art having been made.

Running concurrently with the CSA exhibition will be a survey exhibition of Group work at the Robert McDougall Art Gallery.

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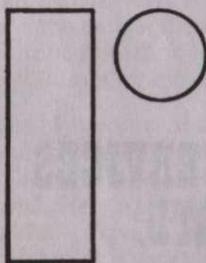
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Patrick Ryan

4 - 15 November

Born in England in 1950, settled in New Zealand in 1957 and have lived here since apart from four years in Fiji and one year in Sarawak. He is in the process of completing his doctorate thesis on eels in Lake Ellesmere.

He was given his first camera, a box Brownie, when he was seven and has had a camera since. His photography is simple: He tries to isolate particular elements in any photograph so that it is as uncluttered as possible. His great interest in biology is revealed in this exhibition as all prints are nature oriented.

"I get annoyed over the pseudo-intellectualism sometimes associated with photographic exhibitions. There seems to be a group of art critics who believe there is intrinsic merit

in out-of-focus, grainy, extremely distorted photographs. I read with amusement recently the efforts of a newspaper art critic to describe the merits of a collection of such photographs. He found it difficult to define the "meaning" behind them. My photographs contain no symbolism whatsoever: their message should come through loud and clear. "I am beautiful." All shots have been taken on colour transparency material and I have made every effort to reproduce the colours in each photograph as accurately as possible. If there is any underlying philosophy behind this collection it is that there is so much beauty around us, often on a micro-scale even in a back-garden, there is no need to resort to gimmickry to produce an object of beauty.

This exhibition has been an attempt to crystallise that beauty. It is my first such venture as my opportunities have been limited by the usual restrictions students have on time and money."

This Exhibition will close on November 15th.

Graeme Clement

9 - 23 November

Born Christchurch 1952.

Resident in Nelson.

This show at the CSA Gallery is the past eight months work. The landscape that flows through this land is the theme I have worked on for the past eight years. The diversity of form represent the living entity of our ever changing land - its mists and mysteries giving its light and sustenance to us all.

This is the ninth one-man show.

This Exhibition opens on 9 November and closes 22nd November.

Graeme Lister

16 - 24 November

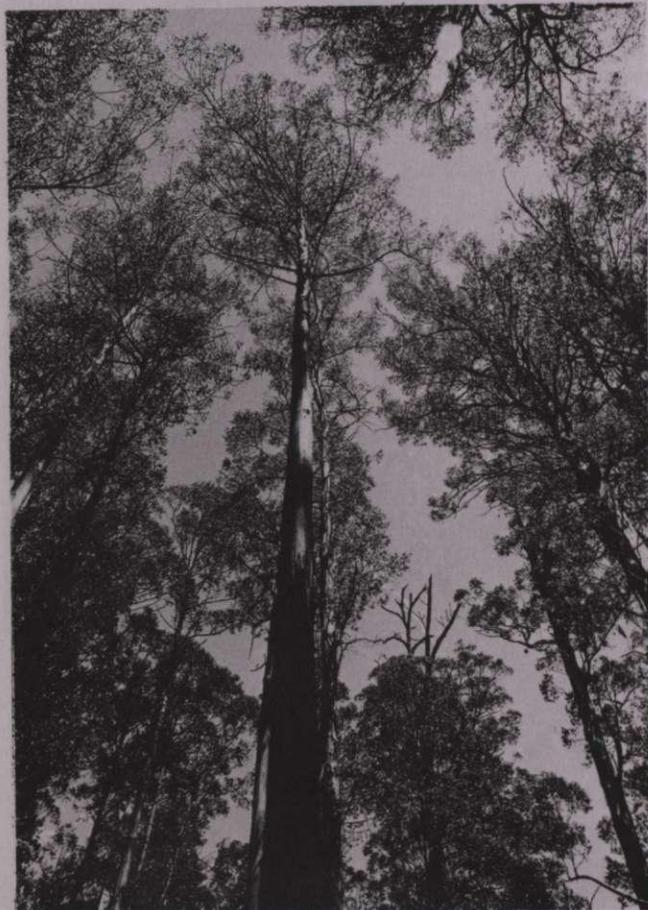
Born 1950.

At present studying for the diploma Fine Arts with Honours in Printmaking.

"Throughout my four years in Christchurch I have become increasingly aware of the numerous mature and derelict

trees which inhabit our city environment. As I have studied these structures I have noted that although each tree has individual characteristics, with particular traits, most seem to have basic similarities. I would sum these up as being, a strong forceful outershell within which tensions build up and dissipate; even derelict trees still seem to retain that sense of nervous energy, "down but not out!"

My primary concern has been to express this feeling of movement, strength and power in my year's work. My prints are not of specific trees but are a composite impression of these rugged, monumental structures."



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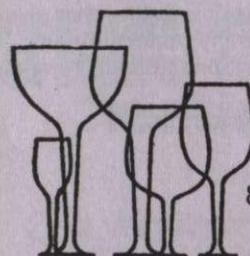


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Denise Copland

23 – 30 November

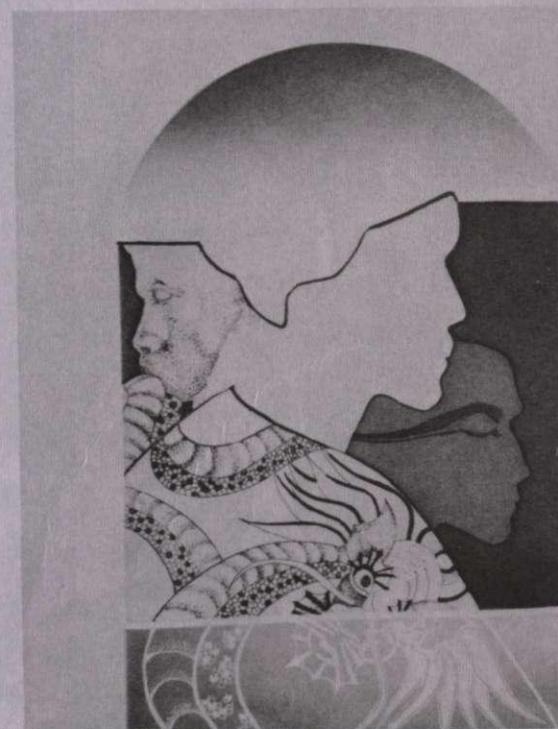
Messanine Floor – H.
Diploma of Graphic Design – Christchurch Technical
Institute 1971.

Fine Arts School, University of Canterbury 1972–73,
1976–77.

Diploma of Fine Arts 1976.

"This exhibition is the major part of work for my diploma of Fine Arts with Honours in Engraving. The work contained in the exhibition represents eight months of investigation into the development and possibilities in the use of colour in etching. While this sounds as though it is a purely academic or technical exercise, this is not the case, as the subject matter, of the work, remains very personal.

The result of the months of work has and will enable a more varied means of self expression. At this point I could lurch off into an attempt at explaining or defining the content of my work but rather than publicly fall into the trap of pretentiousness I simply take this opportunity to extend to all, an invitation to view, the exhibition, and judge for yourself from the 23 - 30th November 1977, Mezzanine Floor.



Sally Burton



16 – 29 November

Sri Lanka Batik

WALL-HANGINGS

24 November – 7 December

This is a joint Trade Aid/CSA venture. The Batik Wall hangings are for sale. These Batiks come via the Sarvokaya Shramadana Movement in Sri Lanka. This movement has a philosophy based on Buddhist thought, is non-political and is above religion and class. The Sarvokaya headquarters are in Moratuwa, south of Colombo, and here rural people are trained in carpentry, agriculture, printing, community leadership as well as in traditional crafts such as batik. The wall-hangings are the ultimate expression of this art form – the girls begin with one or two colours and patterns on handkerchiefs, progress to scarves, sahrvanis (men's shirts) and finally to the complex and colourful wall hangings.

Gwenda Turner

30 November – 11 December

Gwenda Turner's book, 'AKAROA Banks Peninsula' published by John McIndoe Dunedin will be on sale shortly and this exhibition comprises her pen and wash drawings done specifically for the book. These original drawings of Canterbury's first settlement, Akaroa, are historical records of the town since the French settlers arrived in 1840.



Cag Wesley-James

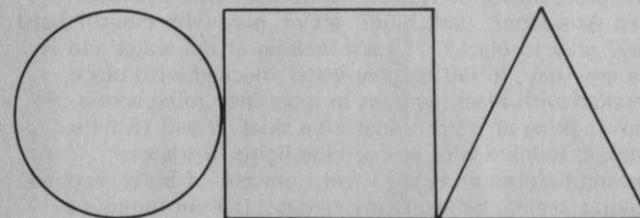
25 November – 9 December

Print Room.
First one man exhibition of Serigraphs.

Derek Breach

10 – 22 December

Drawings and Watercolours.
Most of the works in the show were done during the past year in Canada and they are attempts to record trees and plants in the fall and winter.



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Background to exhibition of...

Canadian Contemporary Show CSA

October November

Transcript of tape concerning CONTEMPORARY CANADIAN PAINTERS by Anita Asrons, Director, Harbourfront Art Gallery, Toronto (recorded during an exhibition of paintings in October 1976).

I would like to talk about these paintings by coming outside of the studio (gallery) and imagine that you are with me looking out on to a landscape, looking at the sky, looking at the water, looking at the trees, looking at the grass, for what I have to speak about may be said to be "seeing is believing," and believing is to have joy. When I look at the sky — it could be blue, it could be grey, but how blue, how blue is blue? blue with white streaks, deep Asia blue? dark blue? grey? grey with clouds? hard grey? grey to black? If I am looking at the water and it is a grey day, it will be grey water, flecked with black, streaked with black perhaps in long lines going across. If I am looking at water under blue skies, it will twinkle, twinkle, twinkle with red or blue lights, iridescent, flashing before my eyes. I feel I am out of body, excited, looking, seeing, believing my senses. If I am looking at the grass — how green is grass? If it is a grey day there will be quite a bit of yellow, quite a bit of green, there are undulating surfaces of the grass, curves, flats which change with the phenomena of light on green, grassy green, blue green, yellow green depending on the colour of the light. I am experiencing colour, just like sound, like music. When I hear, I am in another world of seeing.

Let's move into the real gallery of pictures and see what these painters, "painterly" painters who deal in the phenomena of colour are about.

I am standing before Iskowitz's painting of "Seasons." It is not about the seasons, it is about paints. I am reminded perhaps of that water under a blue sky with its iridescent dancing of reds and blues and greens and yellow skip before my eyes — forward, together, apart, expanded, contracted. But it's not the water, it's not about water. It is a painting, about painting, the excitement of painting, the brush strokes are blue, the brush strokes are green, exciting my eye. The cleverness of it all — that pieces of paint can create the same phenomena on the eye as the landscape and give me the same excitement. I look at another Iskowitz painting, "Violet and Mauve." This is not the violet and mauve of a night sky or twinkling stars, but the same theme. How purple is purple? How dark is purple? How shiny is purple? How far into the distance is purple? The whole

purple "thing" with little spots of colour, dancing in front of my eyes. Again, I am out of body into the world of painting. And yet the paint is hardly one eighth of an inch thick, it is all on one dimension, on the canvas, all on the two dimensional canvas, it is not real, it's a painting. It is artificial.

Now I am looking at a black painting by Ron Martin. Whereas Iskowitz's are works of a senior painter, this is a young painter. A young painter still concerned with painting having a veritable duel with paint. The duel is with the canvas and the paintbrush is the sword with which he lunges to get the paint on the canvas — to stay there until there is a vortex of black. When I say vortex — how black is black? How black is the vortex? It is swimming around like water disappearing down a gully or down a drain, and you are drawn into this vortex of shiny black which becomes white on the surface. Of shiny black which disappears into the flattened surface — dark, dark. We are out of body into the painting — and it is only paint, on a 2 dimensional surface. Seeing is believing, and believing is to feel, and to feel is to be drawn in.

Another painting by Ron Martin "Boucour Green." Here again we are faced with the green of green brush strokes, not of green grass but of green brush strokes. But the phenomena of light on the grass, sometimes, blue, sometimes white, with yellow "popping" through is seen again in the brush strokes going across an acreage of green in paint. A field of green in paint with short brush strokes, well mown onto the canvas so that no "blade" is more dominant than another. The variety is of colour, and one's eye walks across this field of colour as one's body might.

Another very different painter is Guido Molinari. Molinari is "a grand old man" of Canadian painting, indeed he was into this kind of painting, long before the Americans were. The kind of painting Molinari enjoys is called "automatiste" painting. It is completely abstract and depends entirely upon the paint itself and the structure of paint. Think, if you close your eyes against the painting, that I was speaking to you and I were a juggler and I were juggling five oranges from one hand to the other and over my head. I would have to lean backward slightly to be on a plane with my hands, so the oranges could pass from one hand to the other without falling forward. If I were to get out of plane, the oranges would drop to the ground and I would be a bad juggler. Now I add a green apple, and the oranges continue to pass from hand to hand with green, then I introduce a purple, plum, a green, an orange, a purple pass smoothly in the one plane. Molinari is a juggler of colour and in this painting we see him juggling oranges and other colours adroitly in bars

across the canvas. It is a very confident canvas. The bars of colour "walk" forward and backward without stumbling, with a magic strip in between where the colour joins another colour there is a vibrant field of energy, gluing it all together. Lesser painters in imitating this form do not understand the "after-image" colours caused by Molinari which make them adhere to one another, nor do they understand the confidence where no bar falls of the canvas or stumbles in its journey across the canvas.

We will pass to another of Molinari's works "Vert Brun." This is a triangular one, where the mind of the man has gone to work on the problem of breaking the stripes in a triangular fashion. This is a cerebrale decision, but at a "gut" level, he places the paint faultlessly, first grey, then blue, what next? brown? what next? purple? till come to the end of the painting where the brown is darker and forces the journey back again. So that with the problem set by the mind, the aesthetic soul juggles the colour across the canvas to a final conclusion.

John Meredith born in 1933 is in mid-career. He paints with great gusto. Close your eyes and imagine yourself in a field or on the water on a grand day, the winds have swept across the sky, it is sunset and across this broad expanse of sky, the wind has torn clouds with wild energy coloured by the setting sun. Such a day is "WoW!" This is a "WoW!" painting. The sky is the canvas, and the wind that tore the clouds is the painter's energy and the clouds are the painter being torn across the canvas. There have been critical assessments that this "Japan" painting (this is not about Japan, it was done after a visit to Japan) suffers a dislocation. But if there is a dislocation of energy, then so be it, just as there is a dislocation of energy in the sky and the wind.

Let us look at some quiet paintings — two paintings by Charles Gagnon who was born in 1934 in Montreal, Quebec. I was speaking earlier of a grey sky.

"Screenspace" and "Marker" are grey paintings — soft and woolly like the sky, but it is not the sky, it is a painting against a white mask. It reminds us that it is a painting in spite of the evolving 'woolliness' that could be a cloudspace forever, there is a drip of paint asserting itself, a drip of white, a drip of grey, a drip of black that says "I am paint, I am a painting," asserting its own right to have visual opulence in the world of painting. If we pass to the other painting with its horizontal lines here we have another device as we saw in our mind's eye in the water that dances along on a horizontal plane with flips of black and flips of white. So with this painting, it is designed to carry the eye from left to right and back again to

scan the whole painting to give you another out of body experience of seeing and enjoying what you are seeing.

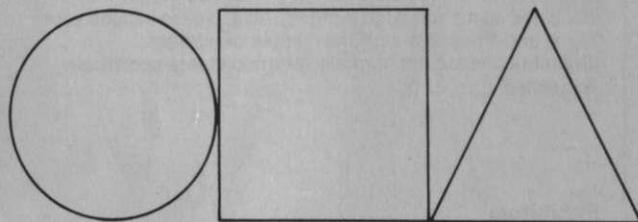
At this point in the lecture I would like to remind you that none of this is real, its only a game. The real things of life are birth and death and floods and earthquakes and war and feeding oneself and the lions and the tigers in the jungle. But when man has no real things to deal with, he has time, time off to think to invent, to play and have games. The games of hockey, the games of skill, the games of chance and the games of painting. And in this he loses himself and invents problems and skills to keep him alert so that when real dangers happen he is a whole and ready person. Don't let anyone tell you that games have no place, games have a very big place. Look upon painting as a game you know something about, or painting as a game that maybe you don't know much about.

This brings me to talk about the painter Claude Breeze. Infront of "Spacing" and "Canadian Atlas - Black Snake River." Let us think about Claude Breeze as a painter/player and think about a player changes the style of their game and why. When I met Claude he was working in Vancouver and he was earning some living working in a mortuary. In some way this affected his painting which seemed morbid in subject matter. Claude however is not a morbid character at all. When he became artist in residence in London, Ontario he deserted the morbid imagery, but the morbidity of his pictures, under examination, could persist in the devices he knew of skull-like forms, dark overshadowing figures, gorey reds. So regardless of the lack of a morbid image, the morbidity takes place in a "painterly" way, a more abstract way as seen in "Spacing" without any referential image. And when we look to "Black Snake River" one notices further that his painting has a rural feeling about it. I don't think that those paint strokes are grass, but they are grassy. I don't think they are falling leaves, but they are leafy. There is a rural quality about this work. Did I know too much about Claude? Or am I watching the player play the game in a different field of operation? It is a nice point of speculation when you follow the name of the game.

Here is another painter in the same vein: Patterson Ewen. Patterson born in 1925 is a mature man. When you look at "Forked Lightning" and "City Storm with Chain Lightning" you can see that he has a pictorial image, but this painter started off with Molinari as an automatiste - a completely classic painter with non-objective imagery. Patterson is a simple man and did not like the artificiality of the atmosphere where he found himself, the gallery talk, the gallery writers, the whole promotional scheme. Indeed he sickened and rebelled and became what we call "anti-art"

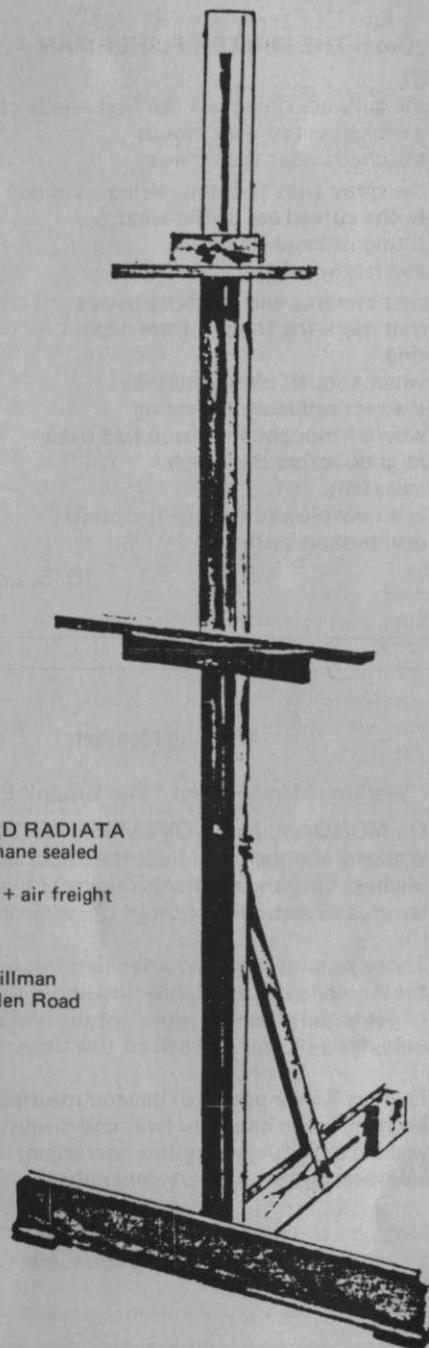
or "anti-arty." He drilled holes into canvas and he abused them, going against all the laws of pure painting. He introduced visual nature instead of visual phenomena. He was like a man who having believed in God decided to become an atheist and says "I shall sin, I shall fornicate, I shall eat meat on Fridays, I shall break every tenant, every commandment that I once knew." But once a believer always a believer, for although one may forsake a "God" one seeks an infinite and a sense of wonder. When I look at "Chain Lightning," almost a pun, using actual chains (why not "Forked Lightning using forks? one wonders) this player changes the style of his game, but in the background of "Forked Lightning" of dark blue speckled with colour. Compare this with Iskovitz's purple painting - there is little difference in "painterly" painters - Is the grey in the background of "Chained Lightning," not akin to the approach of Charles Gagnon. Where one might question the inclusion of Patterson's works in this show, one can see that he is equally a player, playing a slightly different game.

In conclusion remember that every painting is approaching seeing and believing from a different point of view. You are listening to my voice to my one voice because no one is speaking against me. It would be good practice to pick one painter and isolate and study his message and lose yourself in the world of his paintings and find other paintings by this artist to know the skill of this player.



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(from THE WINTER FISHERMAN – 100 POEMS)

91

the gulls are riding out the first swells of a storm
a broken sea of dark clouds
clutched under their claws
the spray tries to listen raising a cupped hand
to the curved ear of the wind
tilting its head down
and landward
past evening, and all those bouys
that mark the shoals of the night
ring
when a squall blows this way
the rain suddenly appearing
where I thought the moon had risen
to glide across the beach
and settle
in a new plowed field of furrowed
dry, broken earth

(D. S. Long)

Working Members

Working Members and "The Group" Exhibition

On **MONDAY, 21st NOVEMBER AT 7.30 p.m.**, Working Members will have the opportunity to hear Michael Eaton's comments on works hung in this latest, and last, exhibition by "The Group."

Those who attended on a similar occasion during the Annual Autumn exhibition know that this kind of get-together is well worth while, and we hope even more of you will attend this time.

There will be a period of general meeting, before Michael Eaton's talk, to hear and discuss any ideas you have for furthering the interests of Working Members and the Gallery generally.

Jewel Oliver,
Convenor, Working Members' Committee.

Selling gallery

Members are invited to inspect the paintings in the selling gallery and stockroom from time to time. New work brought in by members and work for sale on behalf of owners provides an opportunity to select paintings, other than at exhibition times, for presentation or buying for the home or office. Please enquire at the office or phone 67 261.

Notice to exhibitors

The C.S.A. Gallery can now arrange insurance cover at moderate rates on work in transit or on exhibition in our galleries. An application, with a catalogue, and stating the length of time cover is required should be forwarded to the gallery. There is an excess of \$10 on each claim.

Hire Service

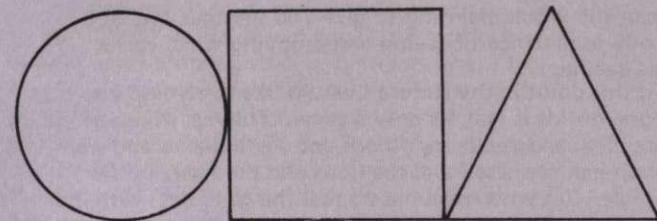
Original works from the CSA collection are available on hire to offices business houses, surgeries, etc. Paintings are hired for periods of six months and may be retained or changed after that time.

CSA news contributions

Contributions should be on A4 or similar size paper, with double spacing and large margins. Also, *please* include your name and if possible a phone number or address. Contributions are not normally returned unless specifically requested.

Exhibitors

Artists are requested (politely but firmly) to collect their exhibits as soon after their exhibitions close as possible. Space is limited at the Gallery.



Monday – Friday
Saturday and Sunday

10 – 4.30
2 – 4.30

The Society welcomes the following new members:

Mrs M.S.Allen	Miss Rose Macfarlane
Rev & Mrs C.D.Blaikie	Mrs V.L.Moir
Miss Anna Burbury	Mr R.C.Montgomery
Mr J.Castle	Mrs K.D.S.Pearce
Mr & Mrs E.A.Cameron	Mrs Nola Peterson
Mr Maurice A. Cook	Mr & Mrs N.A.Rennell
Miss Jane de Lautour	Mr Patrick A.Ryan
Prof. & Mrs E.Ellis	Mr A.Schuitman
Miss Annette Finnegan	Miss Victoria Scofield
Mrs J.Floyd	Mr & Mrs P.Scowen
Mrs Ruth Fraser	Ms Tiffany Thornly
Mr Bruce Harvey	Mrs C.E.Toussaint
Mrs M.Hazelhurst	Mrs Alison T.Wilkie
Mrs P.A.Henson	Miss Helen Williams
Mrs Heather Hill	Phillipa Young
Miss E.R.Jennings	Mrs A.E.Baxter
Dr & Mrs P.W.Law	Mrs J.M.Deans
Mr D.J.Meredith	Mrs Yolande Grant
Mrs Belinda McDonald	Ms Vicki Shuker
Art Dept. Cashmere High School	

The Gallery has, when copies are available,
Art New Zealand \$2.50
NZ Arts Horizon \$1.00
and a new (free) publication put out by the Queen Elizabeth II
Arts Council of NZ, entitled,
Action.