

NEWS

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

Number 79	May/June
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arts calendar

May/June/July

<i>Richard Singleton — Photography</i>	6 — 19 May
<i>CSA Annual Autumn Exhibition</i>	2 — 19 May
<i>Peter Chen — Batik</i>	8 — 21 May
<i>Jeanne Macaskill — Paintings</i>	8 — 21 May
<i>Bruce Harvey —</i>	23 May — 4 June
<i>Catherine Duncan — Paintings</i>	25 May — 8 June
<i>Philip Trusttum — Paintings</i>	29 May — 13 June
<i>Peter McIntyre — Paintings</i>	5 — 14 June
<i>Gary Ireland — Photography</i>	12 — 25 June
<i>Avis Higgs — Paintings</i>	16 — 29 June
<i>CSA Annual Open Exhibition</i>	19 June — 5 July
<i>June Fogden — Paintings</i>	2 — 14 July
<i>Lance O'Gorman — Paintings</i>	2 — 14 July
<i>Matt Pine — Photography</i>	10 — 23 July
<i>Benson & Hedges</i>	15 July — 1 Aug.
<i>Maitland Allen — Paintings</i>	17 — 31 July



W. A. SUTTON

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(Photo. Christchurch Star)

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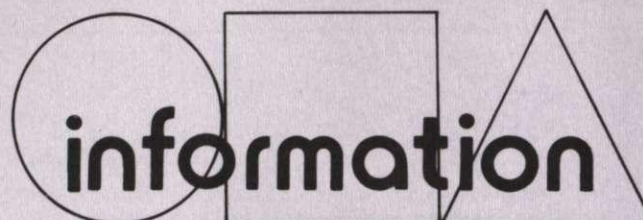
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Honorary Secretary

MR R. R. LAIDLAW B.E.M. has relinquished his post of Honorary Secretary, and the Society is most grateful for the tremendous contribution he has made by the untiring dedication and enthusiasm he brought to running the Society's affairs over the years.

We are fortunate that he still contributes his services to the gallery in many ways.

We welcome the appointment by the Council of **MR GORDON MORAY-SMITH** as the new Honorary Secretary.

Commonwealth Art Exhibition

The Royal Over-seas League again announces its annual Commonwealth Art Exhibition to be held in London in November 1978 and for which a selection of New Zealand paintings will be forwarded. A New Zealand exhibition will be held in Christchurch from Monday 25 September to Friday 29 September to choose works which will be included in the London viewing.

Entry forms available from the New Zealand General Secretary of the League, P.O.Box 318 Christchurch OR from the Secretary of the Christchurch branch of the League P.O.Box 682 Christchurch.

Paintings must reach Christchurch not later than 21 September.

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Creative Colour Workshop

31 July, CSA Gallery, Gloucester Street

This workshop is designed to provide weavers, embroiders and other craftspeople with a deepening and creative experience of colour. Participants will work within individual capabilities and the programme is tailored to develop for each participant a personal awareness and direction in their approach to colour. Enrolment is limited to 18 participants.

Hours:— 9 a.m. — 12 p.m. 1 p.m. — 4.30 p.m.

Fees:— \$8 Adults \$6 tertiary students.

(This workshop is subsidized by QEII Arts Council)
All working equipment and materials are supplied and are included in fee. Participants should bring examples of work.

Art of Colour Workshops

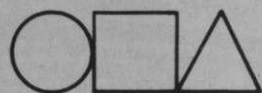
The May workshop is fully booked for the Gary Griffiths "Art of Colour" weekend.

If sufficient enrolments are forthcoming Mr Griffiths will repeat this course on July 29 and 30.

The class is limited to 15 people and all materials except paper are supplied.

Fees — \$16 Adults \$12 tertiary students

29 — 30 July Hours 9 — 12 and 1.30 — 4.30 p.m.



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If desired an oil painting could be finished in Egg Tempera provided the oil colour is completely dry, although neither of these techniques utilizes to the full beauty of Egg Tempera colours.

It is very sound practice to apply Egg Tempera colours thinly, thereby ensuring maximum durability. It is usually considered inadvisable to mix different colours on the palette as this results in loss of luminosity. A better method is to lay the colours side by side, cross hatch, or lay one colour over the top of another.

This time honoured tempera technique, calls for a degree of discipline which may not suit every temperament. Some artists have no desire to follow the procedure and prefer to manipulate their Egg Tempera colours in much the same way as oils, exploiting to the full the tonal qualities of the colours and enjoying the advantages of speed of drying. The choice of subject is virtually unlimited and artists will experience the thrill of translating inspirations and ideas into a different medium from oil, water or acrylic painting which offers endless scope to their ability.

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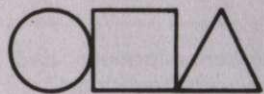
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Working Membership

(Applications for Working Membership)

The Artists' Committee will view new work on the first Tuesday of the month.

Please bring work to the gallery by 4 p.m.

In general painters should submit 4 paintings and some working drawings. Sculptors 4 pieces and possibly photographs. Potters 6 pieces. Other crafts, 4 pieces and photographs.

Artists Week

From 30 April until 7 May Mount Hutt Lodge, Rakaia Gorge, are inviting artists from the South Island to join others of a similar interest in a painting and sketching holiday.

The week is designed to be quite informal but will give the opportunity to mix with, and perhaps learn from, others in the same or similar fields.

Costs have been drastically reduced to encourage participation and to make the week within the reach of as many as possible.

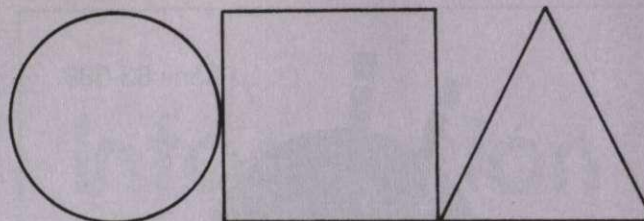
Brochures available CSA or apply to Mt Hutt Lodge, 2 R.D., Rakaia.

Southland Girls' High School Centenary

As part of the Centennial Celebrations the convenors of the centenary propose to hold an exhibition featuring work done by former teachers or pupils of the school. This will be held in the Southland Museum and Art Gallery from 21 January to 4 February.

Any interested ex-pupils or teachers should contact:

Mrs Joan Spence
Centennial Exhibition Convenor
P.O.Box 247
Invercargill.



Classical Guitar Society

Recitals in the Gallery 2nd Sunday each month at 2.30 p.m. Admission 50 cents.

Potters

Would potters note:

There is a Porcelain Seminar in June.

Deidre Burnett — England.

C.P.A. Ring Ann Davie Hls 7463.

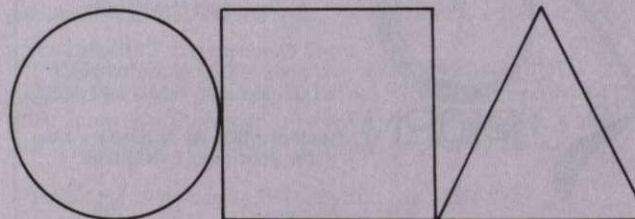
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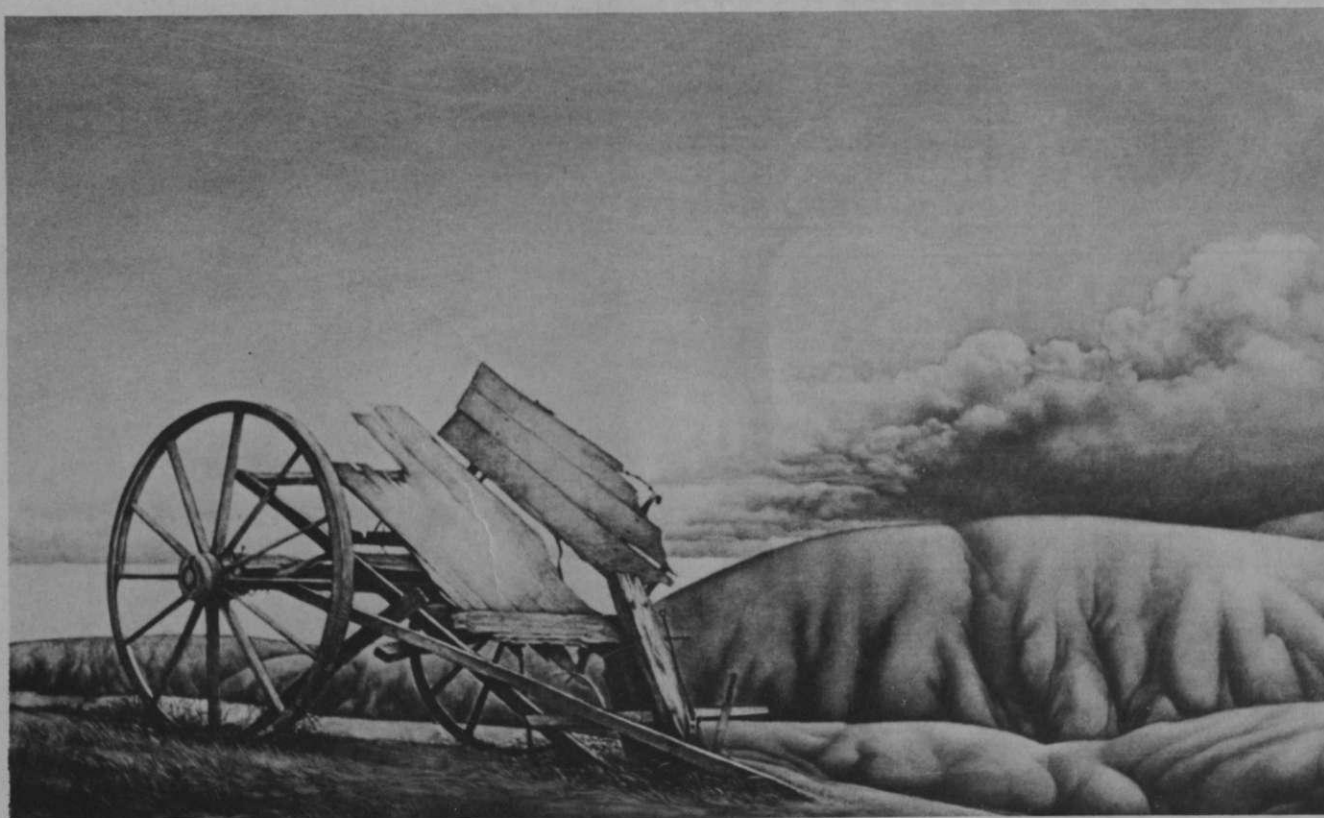
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Thoughts on etc.

If people would value etceteras
How lovely the world would be
There's nothing quite like an etcetera
And strictly between you and me —
An etcetera here and etcetera there
Takes the sting out of prose
Makes it all less verbose
For take if you will an example, to wit:
A General of sorts (and a bit of a twit)
Commands the attack by way of a note
'Commence to advance, etcetera,' to quote.

His men, if they're witty & scared of the fray,
May interpret his message however they may —
The last word implies but it does not command
It could well be saying 'let no one be harmed!'
It makes for discretion whenever its used
And its peaceful potential should not be refused.
So next when a humble etcetera you see
Just note there's a lot to that E, T and C.

Received from France.... part of a letter from
Sam Mahon to friends. He describes himself as
"self styled poet laureat of Fontainbleau."



Sam Mahon. "Arthur Kiddey's Farm."
A Painting from the CSA Selling Gallery
(Photo. David Alexander.)

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Members' Previews

CSA Autumn

2nd May — 8 p.m.

Richard Singleton — Photographs

Peter Chen — Batiks

Jeanne Macaskill

Bruce Harvey

Catherine Duncan — 5 p.m.

Philip Trusttum — from 10 a.m.

Peter McIntyre

Gary Ireland

Avis Higgs

CSA — open 8 p.m.

June E. Fogden — 4 p.m.

Lance O'Gorman — 4 p.m.

Matt Pine

5 May

9 May

9 May

23 May

25 May

29 May

6 June

12 June

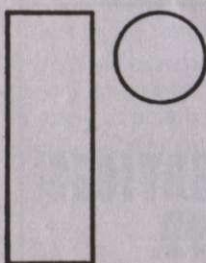
16 June

19 June

2 July

2 July

10 July



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Richard Singleton

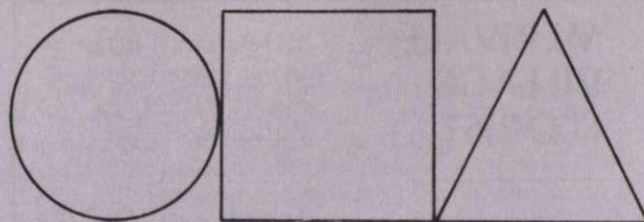
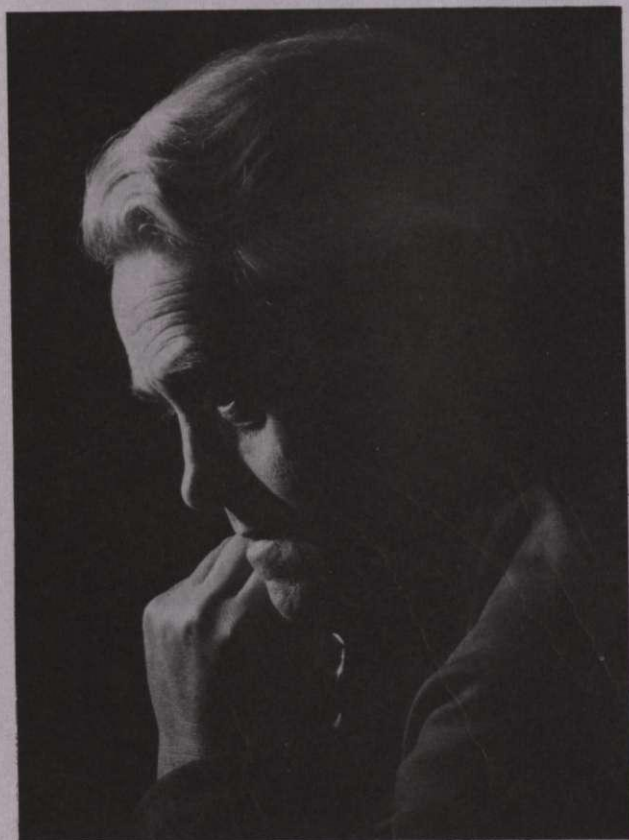
6 — 19 May. Colour photographs. Landscapes — people — pattern derivations

Richard Singleton is a Fellow of the Royal Photographic Society of Gt. Britain. An Associate — Photographic Soc. of America, and Artiste-Federation International de L'art Photographique (Geneva).

Awards include Gold Awards HongKong 1960, Rochester (USA) 1962 Photographic Soc. of NZ 1961 and 1977. Silver Awards Malay 1963. Portugal 1964, East Cape South Africa 1963, Liberty Bell Philadelphia 1962, Dallas Oregon 1964.

Landscape Awards Twin Cities USA & Guatamala 1964.

He says of his work, "I have always endeavoured to promote photography in all its many aspects but for me personally the portrayal of photography as an art form is a never failing pleasure."



June Fogden

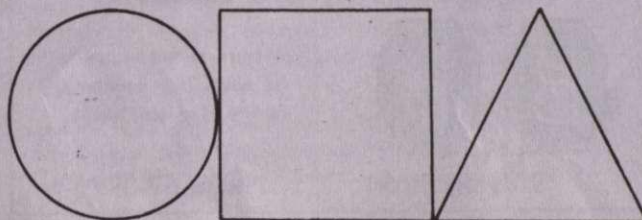
2 — 14 July

Born in London, and received art training at London & City Guilds and Royal Academy. Has R.A. Diploma in Painting and Drawing.

Has exhibited one-man shows in Norwich, various galleries in London and the R.A. Summer Exhibition, and one-man show in Napier in 1959.

Says, "aim is to capture mood, movement, colour. Started painting through working on tapestry to be shown in exhibition. Am stimulated by shapes, lines etc. to form a whole, but feel the work should be able to communicate to all. Works comprise oils, watercolours and one tapestry.

Exhibition opens 2 July 4 p.m. with Lance O'Gorman.



Lance O'Gorman

2 — 14 July —

Member of NZ Fellowship of Artists. Was Art Director Hobson Gallery, Auckland 1974 — 1977.

Has exhibited Auckland Building Centre 1971, Hobson Gallery 1974, 76, 77, Hilton Gallery Auckland 1977, McGregor Wrights 1978, Gisbourne Memorial Art Gallery 1977.

Mr O'Gorman has been awarded Bank of NZ Award 1957, Waikato Breweries Art Award 1974 and 1975, and Northern Arts Festival Award 1972, and has work in the collections of the Hobson Gallery, Roche Gallery, Japanese Embassy, Helaby Collection and many private collections Australia, America, Germany, South Africa, Sweden and Japan.

His basic aim is to achieve the character and feeling of the people and landscapes which surround us in a spontaneous and uncomplicated form. To give impact in light and shade, making the mundane beautiful. Observation is my main criteria and to express my observations in simple terms.

The Exhibition opens 2 July at 4 p.m. with June Fogden.



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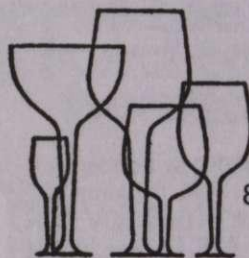
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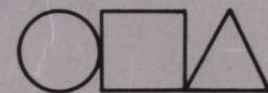
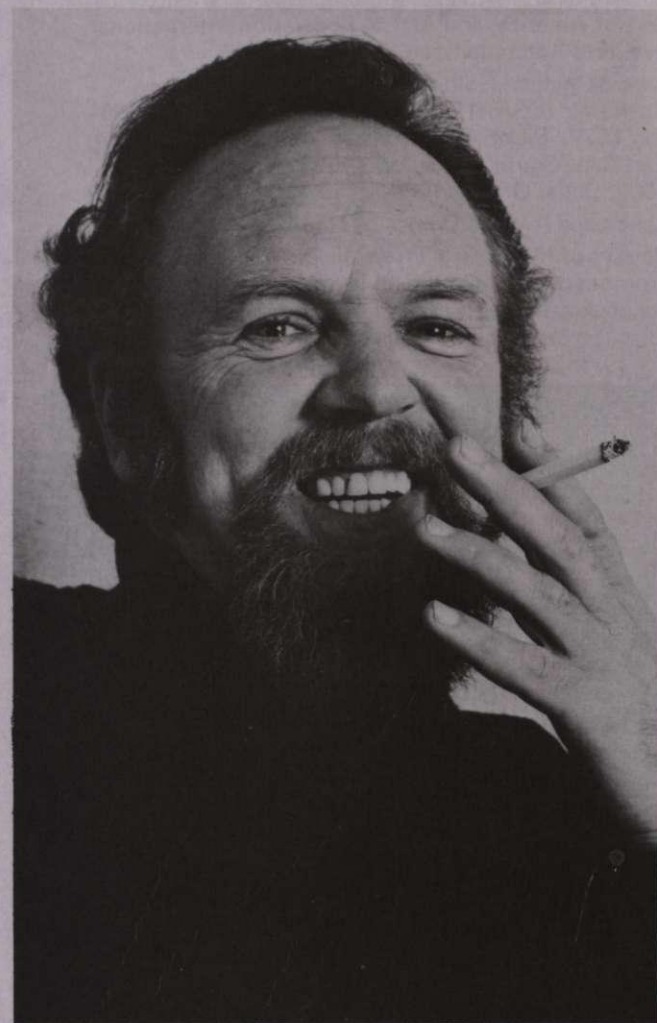
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Bruce Harvey

24 May — 4 June
Opening 23 May



Bruce Harvey

Bruce Harvey has been living in Christchurch a bare six months, but he has already extended his fingers into many artistic pies.

His Wildlife Studies have been in the Selling Gallery of the CSA since September 1977, and have generated considerable interest in the marketplace; the Christchurch Youth Orchestra under the baton of Director Peter Swartz are currently rehearsing the third movement of his composition of the 'Dying Owl Suite' which was orchestrated by Juan Matteucci; he is about to embark on the task of illustrating 'The World Book of Parrots' for an American publisher; he is considering extending his interests to include teaching, and of course he is preparing for his first major exhibition in Christchurch at the CSA on 24 May. Perhaps one should mention (in passing) that he is also the author of two books, the second, 'One Magpie for Sorrow' the winner of a novel of the year award in 1968.

To the casual observer, and indeed the observation has been made more than once to his chagrin, Bruce Harvey is lucky. One talent is about all most of us hope for, but to be presented with three, suggests an overabundance not merely of luck, but something more in the "Blessings from Above" department.

But this supposition skips lightly over the hard work, the application, the channelling of the talents into the right places at the right times. This application should not be seen as a denigration of the painter, the writer or the composer; but rather as recognition of "the artist as a craftsman." Bruce Harvey feels very strongly that artists in any field should come down from ivory towers and use their hands, their hearts, their minds.

He sees his own diversified talents as being a means to an end — complete self realization, and the artistic freedom this implies. But freedom in our society requires money, and Bruce Harvey feels it is hypocritical to deny it. But he points out that any benefits the artist may accrue along the road to fame also enrich the community. And in case this sounds a little pompous, he adds, "*fame is fun, surely?*"

The life and times of Bruce Harvey began in Canterbury, and though the intervening years took him first north, then overseas to Israel and later Hawaii, he is relishing the feeling of 'belonging' that his return to the South has brought.

His foray into the world of arts began prosaically enough with a year at the Otago Museum — painting the inside of display cases and making facsimile tikis from plaster. It was this job however, that introduced him to the work of Miss Lilli Daff, who had worked at the Museum under Dr Skinner, and who had illustrated a book on New Zealand Birds for the NZ Forest & Bird Society. Possibly her carefully executed bird paintings had some bearing on his later career.

A stint in the army and a variety of jobs that had no future or direction swallowed up a few more years until Bruce Harvey embarked on his first chosen career — advertising. This began as a copywriting with 3ZB, took in his own agency in Timaru, moved on to visualising, then art direction in Auckland, and culminated in the freelance field as a designer and creative director on some major campaigns. It was during this latter period that he worked with Raymond Ching and photographer Arne Loot.

'New Zealand Botanical Paintings' — 40 full size works with text by E. J. Godley, and published by Whitcoulls in 1969 was a first in this field for Harvey, but it was during this botanical period that he had paintings on display in the New York Museum of Natural History, and four of his works were purchased for their permanent collection by the Hunt Memorial Library, Carnegie-Mellon University, Pittsburg USA.

In 1971 Reeds published his book, 'A Portfolio of New Zealand Birds' and the American publishers, Tuttle & Co took part of this run for their own market. Bruce Harvey followed up this entry to the American market by sending samples and colour slides to various Arts Advisory Councils, which resulted in many requests for his work. He is represented by the Kennedy Galleries in New York and the Country Store Gallery in Austin Texas, and has had a major exhibition of Vanishing American Wildlife in New York.

In 1976 an Exhibition on NZ/USA Wildlife was held in Hawaii — the result of an invitation by the Governor of Hawaii, Mr George Aryoshi to Harvey to tour the islands gathering information and data on the wildlife there.

Obviously wildlife studies are popular, and Bruce Harvey enjoys painting them, but once again he is feeling the need to widen his horizons. And as he is

intent on utilizing all his talents, he is introducing 'Harvonic' to the Christchurch scene.

Harvonic is a word Harvey coined himself to describe an art form that adds another dimension to paintings. It is a combination of painting, music, and poetry.... an innovation in three dimensions that gives a flat painting on a flat wall a more exciting dimension.

The 'Dying Owl Suite' his first Harvonic, has been televised, and it is hoped to re-create this at the Opening at the CSA 23 May. His third Harvonic 'Cello Etude' will be on display at the Opening, and the Camerata Quartet will play the music.

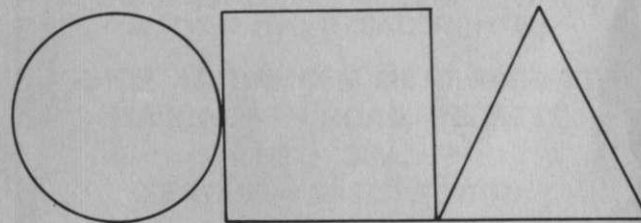
With all this energy going in so many different directions a great amount of mental discipline is required....it would be fatally easy to go off at a tangent for days at a time, and Bruce Harvey admits that he needs people, finds talking important, and would sometimes sooner write than paint, or paint than compose, or garden before everything. Which is the reason why he is working in what could best be described as an enlarged, slightly converted, broom cupboard at the Arts Centre. It is so small and basic, that once in, he has to get down to work.

The distractions are nil, although the general atmosphere at the Centre provide a necessary stimulation.

He is enjoying this association with other artists, he is happy at living and working in Christchurch again, and he is enjoying all the facets of his work.

The road to fame is fun anyway.

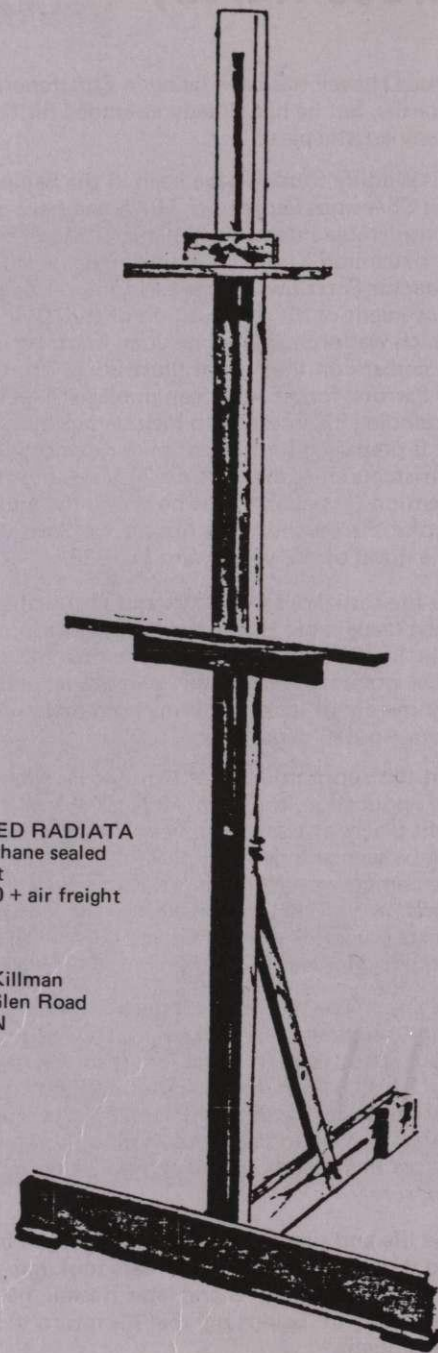
Kate Fraser



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PICASSO RETURNS TO MADRID

Gerald Deltas

The Spanish Civil War started in 1936, and ended officially in 1939. But it was never really over. Its reverberations have been strong up to this very day. We are now witnessing the acting out of the last scenes.

At the end of the war, many Spanish artists went or stayed in exile. The best-known are Pablo Casals and Pablo Picasso. They never returned to Spain. Casals died in 1973, 96 years old. Picasso died in 1973, 91 years old.

Picasso created the most powerful artistic protest of the civil war — his mural 'Guernica' — painted for the 1937 world exhibition in Paris. It commemorates the bombardment of the old historic Basque town of Guernica by the infamous German Condor Legion. It was the first time in history that an unprotected civilian target was attacked from the air. It was a rehearsal for things to come: Rotterdam, London, Dresden, Hiroshima. As illustration for this article I have chosen a detail of 'Guernica' that moves me most, a screaming woman with a dead child in her arms, a Spanish bull towering over her. The scene is reminiscent of the famous scene of a mother with dead child in Eisenstein's classic movie 'Battlecruiser Potemkin' (1925).

As long as Franco was alive, the Spanish people were denied the viewing of Picasso's work. An exception was the private Picasso museum in Barcelona, established by a former secretary of Picasso. But Barcelona in Catalonia has always been outside the mainstream of Spain. Last October, 40 years after the painting of 'Guernica,' 31 of Picasso's paintings were exhibited for the first time in Madrid, in the Fundación Juan Gallery. Visitors formed queues of over one hundred metres long. A beautiful catalogue was printed for this historic occasion. Each painting is superbly re-produced full page in colour. Three Spanish poets wrote poems for the catalogue, reproduced in facsimile. I have chosen the first part of a poem by Rafael Alberti, "Rhymed abuses and praises in honour of Picasso" as illustration.

The people of Madrid now hope that it will soon be possible to establish a Picasso museum in the capital. The major work in this museum would have to be the 'Guernica.' This painting is now on loan to the Museum of Modern Art in New York. Picasso has determined that it may only return to Spain after the restoration of civil and democratic liberties. Negotiations for its return have started. However, the Museum of Modern Art maintains that Picasso meant a restoration of the

Republic. Personally I am of the opinion that one should wait a few years before returning 'Guernica' to Spain. After all, the restoration of the monarchy, under instructions from Franco, was a retrograde step. And the old power structure of army, church, and police (especially the Guardia Civil) still exists. In the event of a new conflict, the fascist groups would not hesitate to destroy the 'Guernica' (which symbolises the protests against their crimes), as they did not hesitate to destroy the historically important town of Guernica.



Detail from 'Guernica' — Pablo Picasso
(Photo. Gerald Deltas)

*Denuestos y alabanzas rimados
en honor de Picasso*

*No conoce ni la A
A mi nadie me la da
Ni fu ni fa
Apunta pero no da
¿qué más da?
El tiempo que es muy sabio dirá*

"Rhymed abuses and praises in honour of Picasso."
(Photo. Gerald Deltas)

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Canterbury Film Society 1978

Xala	May 1, 2, 3, 4.
The Great Ecstasy of Wood — Carver Steiner	May 8, 9, 10, 11.
Ludwig — Requiem for a Virgin King	May 15, 16, 17, 18.
Furtivos	May 22, 23, 24, 25.
I am Curious — Yellow	May 29, 30, 31 and June 1.
Rough Day for the Queen	June 5, 6, 7, 8
The Traitors	June 12, 13, 14, 15.
L'Atalante and Zero de Conduite	June 19, 20, 21, 22.
Salesman	June 26, 27, 28, 29.

Members' Previews

CSA Autumn	
2nd May — 8 p.m.	
Richard Singleton — Photographs	5 May
Peter Chen — Batiks	9 May
Jeanne Macaskill	9 May
Bruce Harvey	23 May
Catherine Duncan — 5 p.m.	25 May
Philip Trusttum — from 10 a.m.	29 May
Peter McIntyre	6 June
Gary Ireland	12 June
Avis Higgs	16 June
CSA — open 8 p.m.	19 June
June E. Fogden — 4 p.m.	2 July
Lance O'Gorman — 4 p.m.	2 July
Matt Pine	10 July

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.

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.

Facts on gifts and bequests to the CSA

Over the past year we have come across a number of misconceptions regarding duties payable on gifts to such cultural and charitable bodies as the CSA.

These are the facts on gifts made during your lifetime:

All gifts made to the CSA do *not* attract any payable gift duties whatsoever.

If you are a farmer, businessman, patron of the arts, recipient of a windfall, in the middle of a gifting programme to your family, even paying gift duties on your gifts — you can still give as much as you like to the CSA and:

the CSA gift will *not* affect your family gifts in any way;

the CSA gift will *not* attract any payable gift duty;

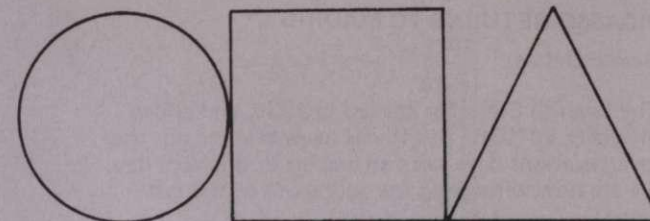
the CSA gift will be *permanently excluded* from your estate for estate duty purposes.

These are the facts on bequests:

Bequests in a will to such cultural and charitable bodies as the CSA up to \$25,000 receive an exemption from estate duty.

If total charitable bequests in a will exceed \$25,000 any excess over \$25,000 attracts estate duty.

The secretary would be happy to discuss in complete confidence, any proposals which friends and donors to the Society may have at any time.



Monday — Friday

10 — 4.30

Saturday and Sunday

2 — 4.30

New Members — May/June 1978

Mr Robert A. Allan	Mr L. Krishnasamy
Mr & Mrs C. Barham	Mr Roger Kemp
Mr Christian K. Bean	Mrs M. Morland
Mr Peter Bell	Miss Catherine McKenzie
Mrs D.R. Blikshaven	Mr & Mrs M.J. Muddiman
Miss Mary Brosnahan	Mr & Mrs D. Nuttall
Mrs A.L. Chenery	Mrs P.M. Numa
Mr Chris Chung	Mrs Mary Nimmo
Mrs Jillian Cooper	Miss Janice E. Plant
Mrs F.D. Cox	Mr & Mrs T.C. Pierson
Mr Graeme Crosbie	Mrs Carol Randal
Miss M. de Renzy	Mr Steven J. Reid
Mr & Mrs Gerald Duff	Mrs Anna Stokes
Mr & Mrs T.E. Fleetwood	Mrs J. Sonnenberg
Mr & Mrs C.J. Giddens	Mrs P.J. Sullivan
Dr & Mrs A.J.D. Gillies	Mrs Y.B. Sullivan
Mrs J. Gardiner	Miss Gabrielle D. van Bree
Miss Leonie Hale	Miss Jeanette A. Wilson
Mrs V.J. Harris	Mr Ray A. Wade
Mr & Mrs D.H. Hicks	Mrs I.E. Wilson
Mr John Huggins	Mr & Mrs G. Winterbourn
Miss Michele Johnson	