

NEWS

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

Number 81	Sept/Oct/Nov/Dec
President	D.J. Hargreaves B.Comm ACA
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arts calendar	Sept/Oct/Nov/Dec
Jeanne Macaskill - Paintings	3 Sept. - 16 Sept.
Janet Bathgate	3 Sept. - 16
Crafts & Painting Sale	9 Sept. - 15
Ross Gray	4 Sept. - 16
N.Z. Soc. of Sculptors & Painters	20 Sept. - 30
From Kiln & Loom	19 Sept. - 29
Linga Krishnasamy - Batik	19 Sept. - 30
Sally Powell - Paintings	2 Oct. - 15 Oct.
Paul Johns - Photography	2 Oct. - 15
Margaret Chapman	2 Oct. - 15
Doris Lusk - Paintings	3 Oct. - 15
Dragan Stojanovich - Paintings	3 Oct. - 15
Pauline Rhodes - Drawings	18 Oct. - 30
Gretchen Albrecht - Opera Sets	18 Oct. - 30
Bruce Robinson - Paintings	18 Oct. - 30
Maitland Allen & Roger Guise - Paintings	18 Oct. - 30
Mark De La Mare - Paintings	18 Oct. - 30
Hamish Thompson - Typography	1 Nov. - 16 Nov.
Elizabeth Fraser - Enamel	16 Oct. - 30
Sam Mahon - Paintings	1 Nov. - 15
S.T. Sherry	1 Nov. - 8
Gwenda Turner	2 Nov. - 15
Morgan Jones - Sculpture	3 Nov. - 15
Ian Laughlin	11 Nov. - 16
Pamela Mathews - Paintings	17 Nov. - 3 Dec.
Vivienne & Gavin Bishop	18 Nov. - 3
Austen Deans & Sons	18 Nov. - 6
Graeme Snowden - Sculpture	6 Nov. - 15



GWENDA TURNER
'100 years of solitude.'
(Tempera painting on a gesso panel)

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Craft and Painting Sale

9 - 15 September

Members are reminded of the Craft and Painting Sale (see last issue of CSA NEWS) to be held in the CSA Gallery, opening 11am 9 September. This will be a major fund raising function for the year, and as every working or associate member is entitled to put forward 20 pieces of handcraft and/or five paintings a great response is expected. Buyers are expected to pay for and take their purchases with them.

DO NOT MISS THE CSA CRAFT & PAINTING SALE.

9 SEPTEMBER

11 am.

Guitar Recital

Members of Classical Guitar Society hold an informal recital every second Sunday in the Gallery at 12.30.

The recitals last approximately 40 minutes and the entrance fee is 50c.

The Classical Guitar Society welcome everyone to these recitals.

CSA GALLERY. 2nd SUNDAY OF THE MONTH. 50c

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Combined Exhibition

2 pm Sunday 8th October to 21st October

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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 September 25 to Friday September 29 to choose the works which will be included in the London viewing. Works may be submitted in oils, water colour or mixed media, and the size of the paintings is limited to 100c.m x 66c.m. excluding the frame which must be of light construction with a maximum depth of 2c.m. in the mould. No three - dimensional works will be accepted and no artist may submit more than two paintings. The entry form, may be obtained from either 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

JAN NIGRO PAINTING CLASSES

Sat 4th Nov. - Sun 5th Nov.
Fees \$10 - Please enrol at the gallery.
Jan is widely known as an artist and is a popular and effective tutor presently touring and teaching at other Art Societies in the country, with assistance from the Council of Recreation & Sport.



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Rowney Acrylic Colours

If the colour is extremely diluted the resin will not form a sufficiently thick film to fully protect the pigment and permit overpainting without further effect on earlier layers. This problem can be avoided by diluting with a mixture of medium and water.

To meet the requirements of the modern style of painting large flat areas of colour known as hard-edge painting Rowney introduced Cryla Flow Formula. It seemed better to have two products than a compromise. The major difference between Flow Formula and Standard Formula lie in consistency, brushing properties from the tube and increased hiding power of the Flow Formula. In addition the Flow Formula dries a little more slowly to facilitate lapping where large areas are being painted. The two formulas are fully compatible and can be mixed in any proportion. Cryla is well suited to spray gun application, and will for this need to be thinned with a mixture of water and medium. The proportion of diluent will depend on the gun pressure available and the initial consistency of the colour. As a starting point, using a diluent of equal parts water and medium, we would recommend two parts paint to one of diluent.

As Cryla does not attack canvas it is quite sound practice to apply the colour direct to unsized canvas and as a result the technique of canvas staining has developed. An even matt surface of saturated colour is produced by brushing the acrylic directly into the canvas. The low consistency Flow Cryla works best through some additional thinner will almost certainly be necessary. Whilst water can be used as a thinner with satisfactory results, an additive such as Water Tension Breaker is generally better since it improves the way the colour sinks into the canvas and allows the artist to work at minimum dilution and thus achieve maximum colour intensity. It is important to use an acrylic

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Advt

THE CRAFTS COUNCIL OF NEW ZEALAND (Inc.)

(representing the World Crafts Council)

There is an increasing need for an organized Resource Centre to serve individual craftsmen and craft groups. There has been a tremendous growth of craft activity in New Zealand during the past few years and a rapid increase in membership of the Crafts Council.

World Crafts Council Conferences have on two occasions urged that New Zealand needs a Resource Centre and this has now been established. Grants have been received from the Ministry of Recreation and Sport, assisting us to equip the office and pay the Resource Officer's salary, but all other contributions of work and time are at present on a voluntary basis. The Register of information and addresses is at present being compiled and many enquiries can already be answered, but we naturally look forward to providing greater efficiency.

The information we hold will be available to galleries and craft shops, the QE11 Arts Council and other government agencies, indeed to anyone who make an inquiry.

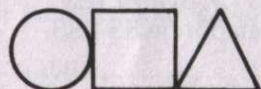
Any craftsman should be able to ask "what glass-blowing exhibitions or courses are there in Germany or Sweden next year?" "Where can I buy silk for printing?" "How can I find a market for my jewellery?" etc.

Intending members and all those interested in the Craft Council should contact:

The Resource Centre
P.O. Box 11-233
Wellington.

Canterbury Film Society

The Canterbury Film Society are screening Truffaut's JULES ET JIM for one screening only on Sunday afternoon 17 September at which they are also showing the short film - MATISSE - A SORT OF PARADISE.



TUTOR - Nicholas Deans. B.A. (Sculpt)
Goldsmiths College, London.

10 classes in life drawing
Tuesday mornings 10 a.m. - 12.30 p.m.
\$30.00 starting 12th SEPTEMBER -
14th NOVEMBER. Enrolments at the gallery -
phone 67261

10 classes in Portrait Modelling in Clay..
Further classes in casting in plaster, resin or
cement will be held if sufficient numbers warrant.
Tuesday afternoons 1.30 p.m. - 4 p.m.
Starting 12th SEPTEMBER - 14th NOVEMBER.
Please enrol at the Gallery.

Philip Trusttum

The Society has bought a large painting 1.8 x
3.3m wide from Philip Trusttum's exhibition and
it is intended to loan the work to School Assembly
halls, Teachers' Colleges or other institutions.

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WORKING MEMBERS' NOTICES

Open Exhibition

The recent Open Exhibition gave those who
submitted works an opportunity to hear
comment on their work by Mrs Doris Holland.
All those present were treated to a thorough
consideration of their individual submissions and
gave keen attention to Mrs Holland's encouraging
and helpful criticism. The Working Members
Committee is encouraged, too, by the obvious
interest and appreciation the members showed
in this kind of service to painters. We hope the
Associate members generally will not hesitate to
come to us with their suggestions for further
ways of enriching Society membership for them.




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Framing Standards

While we realise that framing is expensive, the standard of some works submitted for recent exhibitions has been below that considered adequate. Proper presentation is important and consideration should be given to the support of the weight of the glass and mount. Paintings may not be hung if it is considered that the framing is unsafe

Members' Previews SEPT/OCT/NOV/DEC

Ross Gray	September	3
Craft & Painting Sale	September	9
Linga Krishnasamy	September	18
From Kiln & Loom	September	18
N.Z. Society of Sculptors & Painters	September	20
Sally Powell	October	1
Margaret Chapman	October	1
Paul Johns	October	2
Dragan Stojanovich	October	2
Doris Lusk	October	2
Pauline Rhodes	October	17
Gretchen Albrecht	October	17
Bruce Robinson	October	17
Maitland Allen	October	17
Mark De La Mare	October	17
Sam Mahon	November	1
Gwenda Turner	November	1
Morgan Jones	November	1
Austen Deans & Sons	November	17
Vivienne & Gavin Bishop	November	19
Heather Pearson Hill	November	19
C.S.A. Summer	December	13

HAMADA POT FOR SALE

Square bottle made in Japan by Master Potter Shoji Hamada about 1965.
\$1000
Please ring the Gallery for further information.

We welcome the following New Members

Mr & Mrs Raymond Allen	Mr & Mrs R. Lockwood
Mr & Mrs Beardsley	Mrs D.G. Middleton
Mr P.R. Beauchamp	Mr A. & Mrs. S. McCurdy
Mr Maurice W. Berry	Mrs. E. McKenzie
Mr Maurice E. Buckland	Mrs. A.C. Penny
Mrs. M.F. Carmen	Mrs John A. Sheat
Mrs Dale Crane Darby	Mr James A. Stappleton
Mr & Mrs. N. Deans	Mrs Rosemary Sydow
Mrs Jo Elvy	Mr John Trengrove
Mr Paul Flight	C.S. Turnbull
Mr & Mrs A.L. Graham	Ms P. Urch
Mrs Jill E. Henriod	Mrs Patricia Waters
Mr & Mrs W. Hunt	Ms Gale Wright
Mrs J. King	Mrs. L. Woods
Mrs A.R. Lewis	

A small booklet available for \$1.00 from New Zealand Spinning Weaving and Woolcraft Society,
Private Bag,
Havelock North.

will interest any member associated with group exhibiting, holding an exhibition for a club or selecting work for exhibition.
"EXHIBITING AND JUDGING THE ARTS AND CRAFTS IN NEW ZEALAND", is written most ably by John Stackhouse who has been connected with the organization of exhibitions on all levels, and is well equipped to present the multiple viewpoints of artists, organisers and viewers.

"A TAX GUIDE FOR ARTISTS" by R.B.K. GARDINER.

Another booklet, which may help you to help your accountant. Published by the Arts Council. The price is \$2.00, it can be obtained by writing to the Queen Elizabeth 11 Arts Council of New Zealand.
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Te Aro,
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Jeanne Macaskill

3 - 16 September

Born Nelson - Jeanne Bensemann. Educated Victoria University, Wellington and Dunedin Teachers' College. Left for Great Britain when she was 23 and lived there for 18 years. Studied five years full time at Chelsea School of Art and gained Chelsea Diploma in Fine Art. Exhibited with the Young Contemporaries and The London Group. Foundation member and organizer of the Young Commonwealth Artists Group London. Married Australian sculptor Neil Stocker, lived and worked in France as well as Great Britain. Returned to New Zealand in 1972 after the death of her husband in 1969. Her work falls into two brackets.

A: Seascapes and Sea Glistens. Mainly pictures of the shimmering sea . . . often painted to shine and glitter, sometimes painted on reinforced mirror.

B: Paint and collage pictures about the New Zealand landscape and the relationship of the Maori art forms in it. Has works owned in London, Paris, New York, Honolulu and Sydney. By the Dairy Board, the Wool Board Foreign Affairs Dept., Dunedin Teachers' College and other collections.

Ross Gray — Paintings

4 - 16 September

1945 6. Wanganui
1964 - 66 Dip. F.A. Canterbury
1968 Exhibited four and six-man shows
1967 + 70 Manawatu Prize Exhibitions
1971 Young Contemporaries, Auckland and
"30 Plus", Christchurch.

1974 One-man show. C.S.A.

1975 The Octagon Group

1976 "Land". C.S.A.

Represented C.S.A. & Auckland City Art Gallery
Teaches in Christchurch.

Recent paintings evolving from everyday objects
and experience.

Linga Krishnasamy

19 - 30 September (Batik)

Linga Krishnasamy was born in Malaysia in 1945,
and educated in Penang and Auckland. Is living
and working in Wellington at present. Says -
" I aim to continue my art till the day I die. I
believe everyone is an artist. Artists are ordinary
people and as such should not be put on a
pedestal setting them apart.



Puff me a dream



New Zealand Society of Sculptors & Painters Inc.

20 - 30 September

The New Zealand Society of Sculptors and
Painters will exhibit a selection of members'
works in the CSA Gallery on 20 September,
opening at 8pm. The exhibition is sponsored by
the CSA and the QE11 Arts Council.



New Land 1X

Peter Nicholls

From the N.Z. Society of Sculptors & Painters'
Exhibition sponsored by the Canterbury Society
of Arts and the Queen Elizabeth 11 Arts Council.

The basic aims of the Society are to advance the
development, understanding and appreciation of
Fine Arts in this country; to encourage the
establishment and maintenance of professional
standards and practices and to protect the
professional interests of its members. The
Society is now recognised as an authoritative
advisor on commissions, competitions and
exhibitions, and offers professional advice and
service to government depts, civic bodies and
private individuals. The Society invites those who
are considering any commissions or the promotion
of a competition to contact;

The Secretary
NZSSP Inc.,
C/o School of Fine Arts,
Private Bag, University of Auckland
Auckland.

From Kiln and Loom

19 - 29 September

Jill Dando, Anne Field, Lorelie Kennedy,
Elizabeth McEwan, Pauline Pease, Mary Maclean
and Joan Moon are joined this year by Noeline
Bull, Koos van der Borch and Sally Connolly in
an Exhibition of weaving and pottery. This year
again we hope to show a wide variety of
techniques in our work to prove that handcrafted
goods are both beautiful and functional.

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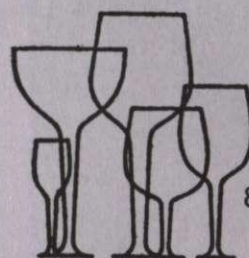
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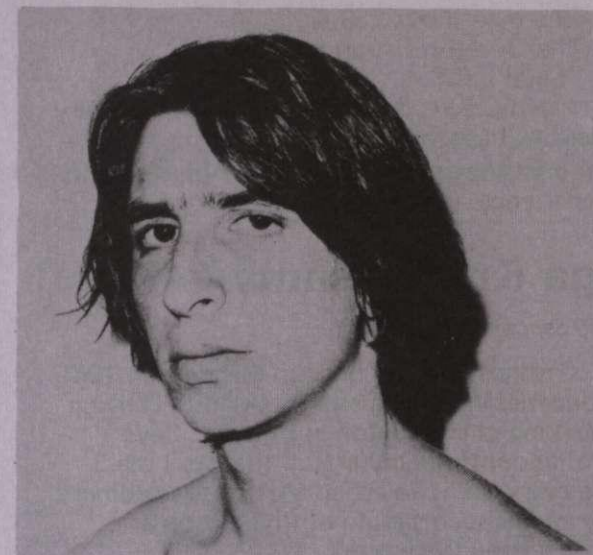
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Paul Johns

Pyramid Vision

2 - 14 October

This exhibition shows some happy pictures, some sad pictures, male bodies, female bodies, pictures taken from the working world (e.g. housewives, salesmen, labourers, artists, scientists, hairdressers, etc.) and pictures taken from a world.

And some illustrated stories called:

John looks at the power of the pyramid

Realistic Romance/10 minute love

Beverley tries to leave this world

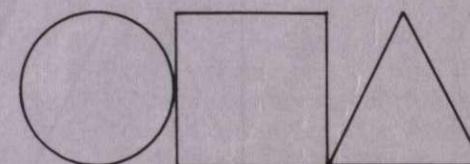
Look John the cat

Look, look Paul

It's nice to have a little breakfast made for you.

... and some others.

A video will be screened at the preview.



Dragan Stojanovic

3 - 15 October

Dragan Stojanovic, M.A. was born in Yugoslavia in 1925, and graduated from the Academy of Fine Arts University of Belgrade. He has lived on and off in New Zealand since 1960 working in applied and commercial art, alternating with fine art. He has worked as a full time painter since 1977. Says - "My desire is to present and create life in my paintings by means of colour, surface, texture - dark or bright with the mood of the given moment. The artist should not stick to a narrow defined style. He should be brave enough to experiment in different materials but one thing should always stay - strong feelings - no cold calculated piece of craft. There is the whole difference."

Mark de la Mare

16 - 30 October

Born Invercargill 1954

Graduated from Ilam Art School 1975

Held two-man exhibition with Roger Guise in Invercargill May 1976

One-man-exhibition in Dunedin May 1977

Spent 1976 - 77 part - time Art teaching in Dunedin and is currently at Teachers College in Christchurch.

"Since I moved to Christchurch my work has revolved around landscape. I interpret landscape as an Icon, but unlike McCahon's religious symbols within landscape, my symbols are sufficient unto themselves and are their own referents. I have combined skills and techniques from printing, painting and drawing, incorporating multi-media such as collage, crayon, monotypes, impasto etc, in my finished work. I am very conscious of N.Z. traditions in contemporary painting, having the uttermost respect for Colin McCahon, Toss Woolaston, and Ralph Hotere."

Gwenda Turner

1 November - 15 November

Gwenda Turner is a dedicated and serious artist whose love of old buildings are fully revealed in her book 'Akaroa' (Published 1977). Since completing her book she has been exploring further the qualities of painting with Tempera colours, which when applied on pure white gesso ground give a luminosity unobtainable by any other medium.



Gretchen Albrecht

17 - 30 October

Sets for Opera 'Tristan & Iseult' by Gillian Whitehead (expatriate N.Z. composer). Used for the production during the Auckland Festival. Seven panels of canvas, almost 5 metres high by

2 metres wide, together with working drawings, an explanation of their intention and the Opera's story.

The sets were arranged in a semicircular space and have a symbolic relation to the story and action. They were linked also by their colour relationships. Only the working drawings of this series will be for sale - the sets will possibly be sent to Australia and England for the production of the opera in those countries.

Maitland Allen Roger Guise

17th October - 30th

Mezzanine Floor

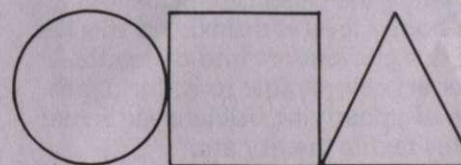
MAITLAND ALLEN: Has studied at Canterbury University School of Fine Arts. A member of the Octagon Group in C.S.A. Gallery 1975. First one man show C.S.A. Gallery 1977. "I am continuing with my interest in the New Zealand landscape, my paintings deriving from that interest with some emphasis on realism in execution".

ROGER GUISE: Born Invercargill 1955

Graduated Diploma of Fine Arts from Canterbury School of Fine Arts, 1976. His second two-man show the first being held in Invercargill in 1976.

"Am working along a landscape theme, but rather than trying to formulate a definition of the N.Z. Landscape am aiming for a marriage between realism and abstracted forms".

We invite you to the preview at 8 p.m. on Tues. 17th October.



Bruce Robinson

18 - 30 October

The works in this exhibition are taken from projects over the last eighteen months, and represent my interest and research into the process of 'painting'. Their origins are diverse: the city scape, other painters paintings, chance acts and finds in the studio. Many of the works are on paper which I do not consider to be drawings in the sense of them being preparatory for larger works. I see them as final in their own right, as are the ones on canvas.

Graduated School of Fine Art, Ilam, 1976
One man exhibition, Brooke/Gifford Gallery, 1976
Young Contemporaries Auckland City Art Gallery 1977

'Joan Miro International Drawing Competition'
Barcelona, Spain 1978

'Christchurch Drawings' Elva Bett Gallery,
Wellington 1978

Elizabeth Fraser

17 - 30 October

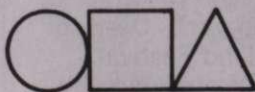
Elizabeth Fraser's artistic career prior to 1971 was spent painting, mostly oils or pen and wash. She discovered enamelling early in 1971, bought herself a small kiln, and took off on a new creative adventure. A silver cloisonne triptych won first prize, 1977 Artist Enamellers Annual International, London. She says of her work: "One of the greatest challenges of enamelling is that it is the most permanent medium utilizing colour there is, and work accomplished today will remain unchanged for the next two thousand years. Unfortunately the general standard of enamelling on a hobby level is dismal and this has tended to bring this glorious art into disrepute. There is no other art comparable to it, for depth of colour, facets of underlying brilliance in metal below, its glorious tactile quality etc."

Elizabeth Fraser is now living and working in Wellington and is a part-time lecturer (enamelling) at Victoria University Wellington. The exhibition will consist of five wall panels and assorted Cloisonne and champleve "pots" (turned wooden boxes with enamelled inset lids) and five special silver pieces.



"Study."

Silver Cloisonne enamel panel on copper



Hamish Thompson

Print Room

1 - 17 November

Born 1957

Currently studying for the
Diploma of Fine Arts with
Honours in Graphic Design.



My year's work has been devoted to developing a portfolio of typographic text interpretations of a sequence of poems entitled "The Suffolk Miracle" by Rob Jackaman.

This particular work was of special interest to me because of its "imagistic" qualities. These I felt would serve well as a vehicle for semantic, and syntactic exploration, through the use of typographic elements: text structures, line and point material. The exhibition will include completed works together with a documentary record of the developmental process. An edition of completed works will be for sale.

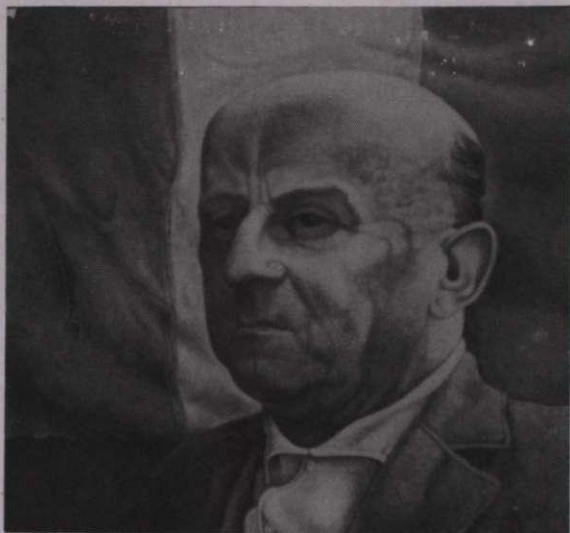
T y p o g r a p h y

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L. MOHOLY-NAGY

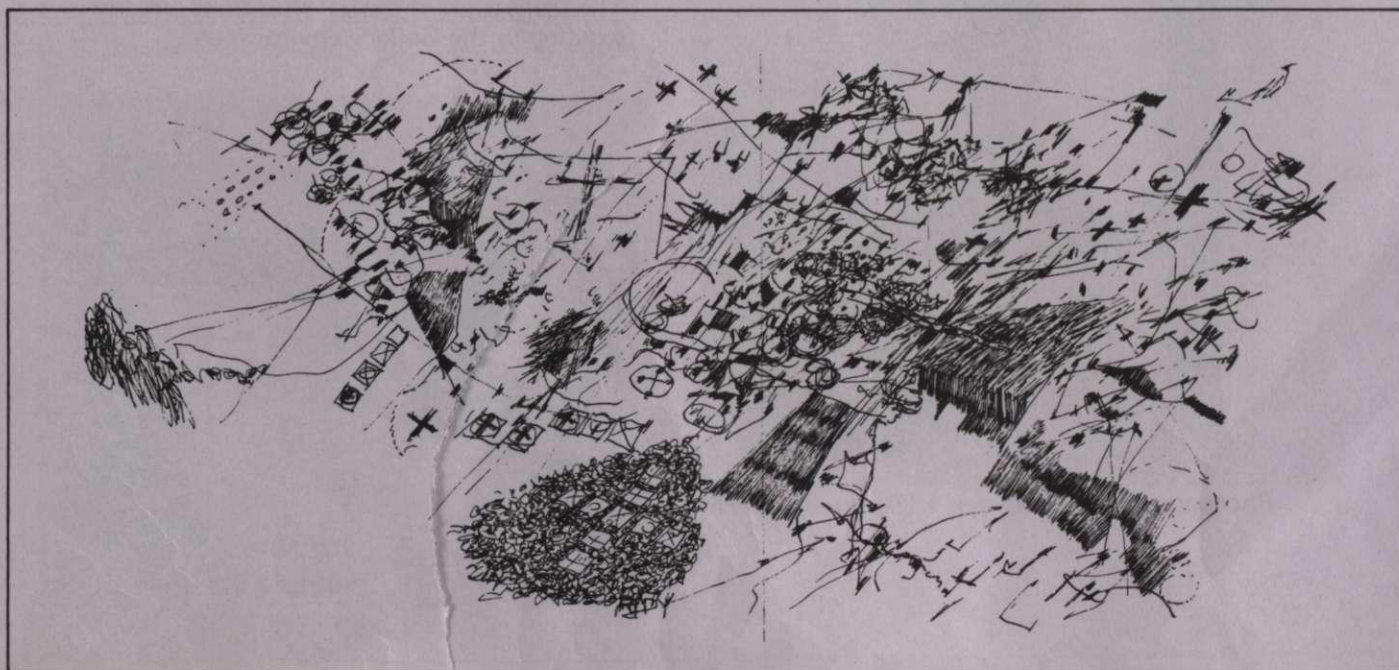
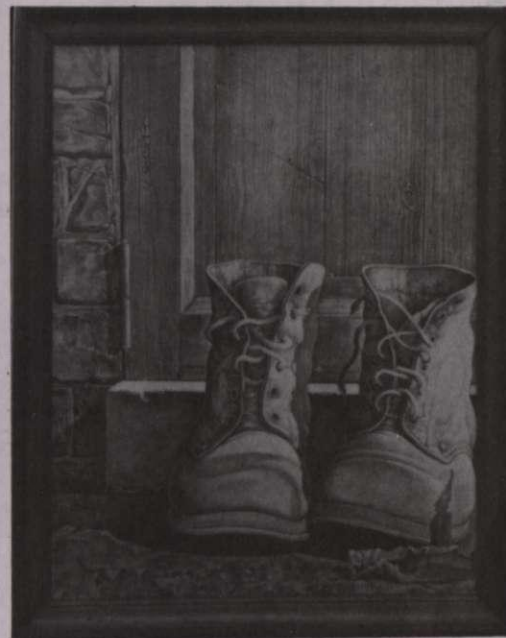
in its most vivid form



Sam Mahon

1 - 15 November

So I've just spent 9 months cooped up in an embarrassingly comfortable garrett in Fontainebleau surrounded by intimidating canvasses and cheap brushes. That does not mean, however, that I have painted the thick musky camembert of France but rather accumulated pictorial glimpses of surroundings and life, most of which may easily have been created in a Ponsonby garage with the blinds drawn. But those glimpses of grey Metro faces, clochards, a market pheasant and a hay cart hung against a nostalgically godzone backdrop of horizonless fields and blue sky are probably the results of experiment in transition from oil to acrylics and an objective view of my situation. Perhaps it will take a retrospective to bring out any bona fide France from my pigments, but meanwhile, here are an armful of compositions contrived, shall I say, under the influence.



Pauline Rhodes

17 - 30 October

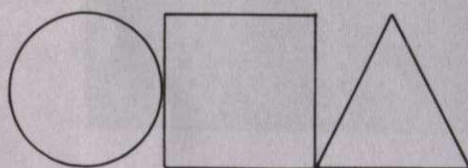
A Sculptor's Drawings -
Paraplans for Projects

Ian R. Laughlin

PAINTING

11 - 16 November

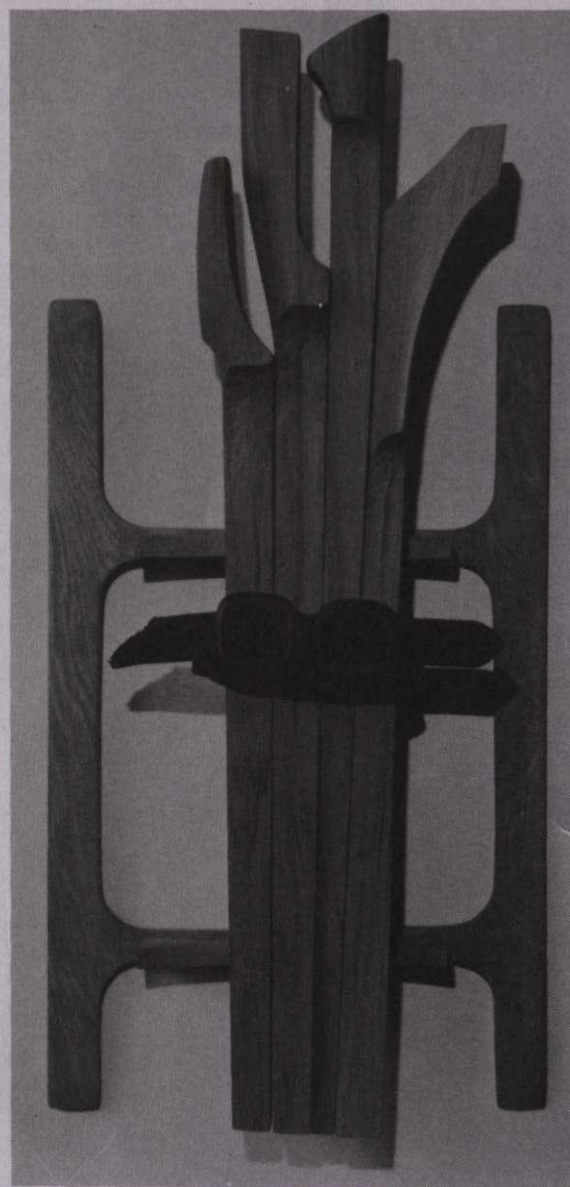
Born 1953 - gained Diploma of Fine Arts 1977 at Canterbury University and is now engaged in the Honours Course there.



Morgan Jones

1 - 15 November

These pieces of sculpture have been made during the past two years. In a way they are a return to my earlier work. Although they have either been joined together by screws, or glue, or dowels, their parts have also been carved. Many of them also try to use leather in as unobtrusive way as possible. Almost all of the sculpture has taken as its starting point the idea of the Farm. From there the idea has been extended to that of a journey. The "Pack" sculptures are particularly involved with this. I should like my next series of pieces to be an extension of this idea - to hang from a wall, as if in preparation for a long and exciting journey.



Photograph: "Small Pack 1 (Summer Journey)"

Graham Snowden

(Honours course Sculpture.Cant. School of Fine Arts).

6 - 15 November

The work I am currently involved in represents an examination of the relationship between Sculptural & Architectural space. This involves translating aspects of Architectural space into a sculptural situation which involves the viewer at some sort of experiential level.

i.e. A physical level in terms of body relationship.
A conceptual level in terms of a relationship based on past experience & association with different types of architectural spaces.

Some working ideas;

- Providing the maximum evocation of space through the use of a minimal amount of construction.
- Working on both a large & small scale and attempting to incorporate scale as an aspect of architectural space into the works.
- The utilisation of spatial situations already existing in the Gallery environment.

