



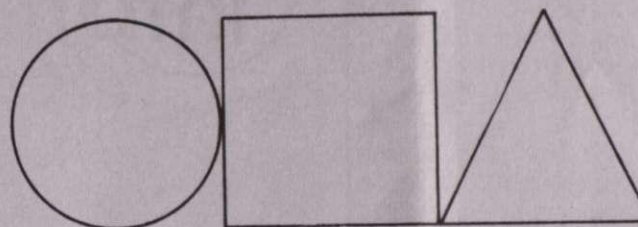
The journal of the Canterbury Society of Arts
66 Gloucester Street Telephone 67 261
PO Box 772 Christchurch New Zealand

Number 82 November/December
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ARTS CALENDAR

Nov/Dec/Jan/Feb

Hamish Thompson	1 Nov. - 16 Nov.
Sam Mahon	1 Nov. - 15
Gwenda Turner	1 Nov. - 15
Morgan Jones	3 Nov. - 15
Ian Laughlin	9 Nov. - 17
Pamela Mathews	20 Nov. - 3 Dec.
Vivienne & Gavin Bishop	19 Nov. - 2
Austen Deans & Sons	17 Nov. - 6
Graeme Snowden	6 Nov. - 15
Heather Person-Hill	20 Nov. - 2
Patrick Ryan	4 Dec. - 18
Childrens Art Classes Exhibition	7 Dec. - 17
CSA Annual Summer Exhibition	13 Dec. - 29
Batik Sale	7 Dec. - 23
Buck Nin	18 Dec. - 15 Jan.
Bruce Harvey	19 Dec. - 30 Dec.
Philip Trusttun	22 Jan. - 11 Feb.
R.L. Ansin	1 Feb. - 19
Paul Thompson	5 Feb. - 25
George Jojis	1 Feb. - 21
South Island Schools	12 Feb. - 25



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, 1978

Guest Speaker: **NEIL DAWSON** Dip F. A. Sculp.

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A.G.M. 29th November

Guest Speaker: Neil Dawson Dip F.A. (Sculp)
1978 recipient CSA - Guthrey Travel Award
for travel to Australia.

Neil Dawson will show slides of his visit to
Australia where he documented the Mildura
Triennial.

**The Southern Regional
Arts Council**

We are pleased to announce that the Southern
Regional Arts Council has granted the CSA
\$2000 towards the year's activities.

Subscriptions

Subscriptions: are now due for the 1978 - 79
year. We appreciate the early payment.

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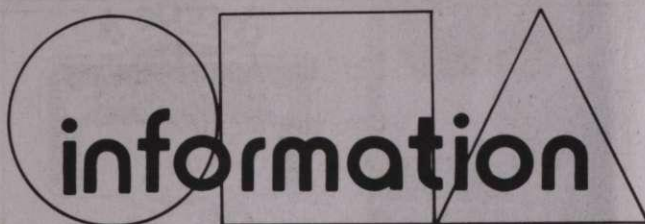
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Buck Nin

A travelling exhibition of work by Buck Nin entitled "Maori Land Paintings" will be exhibited in the CSA Gallery 18 December to 15 January. This exhibition is sponsored partly by the Association of NZ Arts Societies.



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It is important to use an acrylic primer rather than an oil based product. There is however no need to protect the canvas with glue size before priming, as a specially formulated Cryla Primer is available, but if it is desired to retain the natural colour of the canvas the use of Cryla medium is technically sound, though it may of course not provide so aesthetically desirable a surface. Canvas is not the only suitable material to use as a support Cryla will adhere to most non-greasy surfaces and all the conventional supports are satisfactory. Most types of paper are actually strengthened by coating with Cryla medium. Hardboard provides a particularly suitable surface though it is advisable to sand the smooth surface before priming.

Fully seasoned wood, blockwood and pressed wood offer excellent surfaces. For mural work always ensure the plaster is in good condition and free of loose or powdery materials. Sealing with Cryla medium is particularly suitable in this case. Difficult surfaces such as glass metal and many plastics can be used, however, it is essential to ensure that they are grease free and thoroughly wet - sanded with a fine wet and dry paper using white spirit as the wetting liquid. Prime immediately the surface is quite dry taking care to avoid fingermarks. Once the acrylic is dry it can be varnished, this may be as little as one hour, but it is wiser to allow 24 hours. If used in heavy impasto this should be increased to two or three days, to be quite safe a week. Technically, it is better to apply a removable varnish which will protect the painting from atmospheric dirt and contaminants and will thus facilitate subsequent cleaning. Most of the removable synthetic artists varnishes are satisfactory, though there is obvious merit in using a chemically similar product. Cryla Soluble Varnish a white spirit soluble acrylic varnish is available in either gloss or matt form. Intermediate levels of gloss can be obtained by blending the two in any desired proportion.

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Advt.

Neil Dawson

In May of this year, I received the Guthrey - CSA Travel Award which assisted me in travelling to Australia for a period of three weeks. My prime reason for going, was to see and document the Seventh Mildura Sculpture Triennial, a large sculpture survey exhibition of contemporary Australian and New Zealand Sculpture.

Mildura is a small city, the town population being only 16,000. The district is rich in Wine, Sunshine and Flamingoes, is situated on the Murray river and the borders of N.S.W., Victoria and South Australia. The Exhibition included works by over 120 Sculptors, 21 of whom were New Zealanders. These works ranged from Object Sculpture to Installations, Land works, Performance works and Video, exhibited on three sites around the city - the Art Gallery and lawn, Sculpturescape (a ten acre vacant lot adjacent to the Art Gallery), and the Sunraysia Bakery, (a disused factory and yard in the centre of the city). Other works were situated where appropriate around the city.

Unfortunately I was not present for the opening of the Exhibition held over Easter weekend, when works are installed, Performance and Public participatory and impromptu events are presented. The city hosted hundreds of Artists, Critics and Students from all over Australia and New Zealand. This weekend provided an important forum for Artists and Ideas, most of whom work in comparative isolation.

As an exhibiting Sculptor at the show, I found it interesting and informative to view the wide range of Technical and Conceptual approaches to Sculpture that were included in the exhibition. This tended, however, to become purely punctuation for broader issues that came to mind while I was in Mildura. These issues were based around the relevance of the Sculpture to the general Public, this being magnified considerably by such a large contemporary exhibition being set in a small relatively conservative city. I knew before going that Tom McCulloch, the energetic organiser, had encountered problems with the City Council concerning censorship and sponsorship, and during my stay these issues were coming to a head.

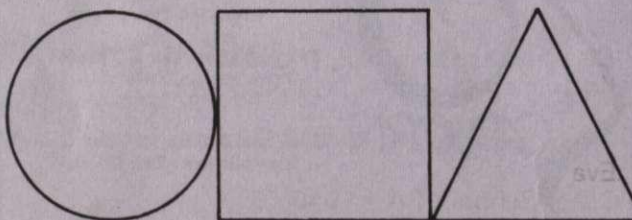
Although criticism can be levelled at all parties, I found it encouraging that such issues were being faced with lots of discussion and several Artists used them as the theme for their work. Too often they can easily be ignored.

An exhibition of such range and importance, including New Zealand Sculpture since 1967, (this work having a considerable critical impact within Australia) has been sadly neglected in New Zealand in the past. I am pleased that 1978 has seen a change in this respect, notably a large travelling exhibition of the New Zealand work shown at Mildura, plus more work by the Artists. This Exhibition has been organised by the Q.E.11. Arts Council.

Apart from travelling to Mildura, I spent time in Melbourne, Adelaide and Sydney where I saw the permanent collections at the major Art Galleries, and several impressive exhibitions of British Sculpture were showing at University and Art School Galleries. These included works by Nigel Hall, Michael Craig-Martin, table Sculpture by Anthony Caro and a photographic survey of the St. Martins School of Sculpture in London. A major exhibition of 250 Colombian Pre-Hispanic Gold Works was on show at the National Gallery of Victoria.

In Adelaide I visited the Jam Factory, a visual Arts Board venture akin to our Arts Centre, where numerous Art and Craft work shops take over a disused factory. Included in this, is the Experimental Art Foundation, an information and activity centre for experimental Art in Australia.

In conclusion I found the trip very rewarding, with my own work gaining a boost. I not only gained a knowledge of Australian Art, but after the dust settled, a far clearer view of what is going on in New Zealand.





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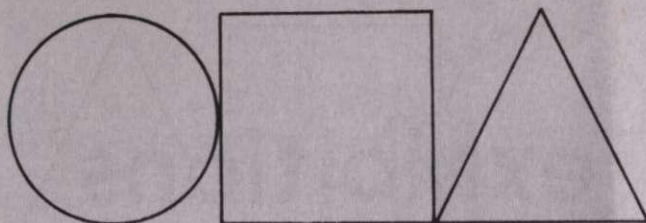
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New Members

We welcome the following new members:

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 Mrs Daphne Austing
 Mr Lawrence Boswell
 Mr C.J. Brangwin
 Miss M.A. Brasell
 Mrs D.G. Broomhall
 Mr Rodney Burnett-Jones
 Mr & Mrs G.T. Deans
 Mr R.N. Erwin
 Mr & Mrs J.R. Greenfield
 Mr & Mrs J.G. Groome
 Mrs P.E. Joseph
 Mrs E.W. Lyon
 Mr & Mrs M.J. Mellon
 Mr & Mrs C.F. McKay
 Mr & Mrs Terence Moore
 Professor & Mrs L.F. Phillips
 Mr R.M. Readman
 Mr & Mrs R.J. Rowe
 Mrs Jean L. Roxburgh
 Mr & Mrs J. Simpson
 Mrs M. Skurr
 Mrs B.T. Pollard
 Mr L.G. Taylor
 Mr R.R. Wagoner
 Miss Anna Williams

Members' Previews Nov/Dec

Sam Mahon
 Gwenda Turner
 Morgan Jones
 Austen Deans & Sons
 Vivienne & Gavin Bishop
 Heather Person Hill
 C.S.A. Summer

November 1
 November 1
 November 1
 November 17
 November 19
 November 19
 December 13

Working Member Notices

Those members who enjoyed the one day painting expedition into the Mountains last July expressed the hope for more such outings. The Committee therefore announces that on Saturday November 18th there will be a trip to Broken River Area at an approximate cost of \$6 per person. Interested members please phone:

ANNA DAVIE
 33-292 OR

JEWEL OLIVER
 34-038

Word has come to the working members committee that there are members who would like to band together to use workshop facilities at the Gallery. The committee would be glad to help those interested. To arrange group activities of this sort please phone:

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Pamela Matthews

20 Nov. - 3 December

Pamela Matthews
lives on the water's edge at
Eastbourne
Her paintings are strongly
Symbolistic
and often include New Zealand
landscape



Pamela (nee Brasell) was born and educated in Wanganui. At 17 she became an artist in retail advertising and worked in this field in Wanganui, Sydney and Wellington. Later she became a free-lancer accepting commissions in many different media including concrete sculpture, mosaic murals and textile design. Her first painting 'emerged' in 1974 - stimulated by a growing interest in philosophy and meditation.

In 1975 Pamela took her two children to Britain and Europe and spent 16 months on an art study and discovery tour. She now paints full time.

Says "So often people ask me what my paintings mean. This seems the right time, with most of the pictures I have painted over the past five years together, to explain how they developed and some of the meanings that have emerged, through the symbols in them, sometimes years later. I approach paintings from two different directions; either from an inner experience or from an outer visual stimulation. Beauty, joy, love or concept demands to be expressed. This results in a variety of subject matter, but somehow they all have the same handwriting and usually include symbols both personal and universal (archetypes)."

The psychologist, Jung, explains the phenomenon and use of symbols.

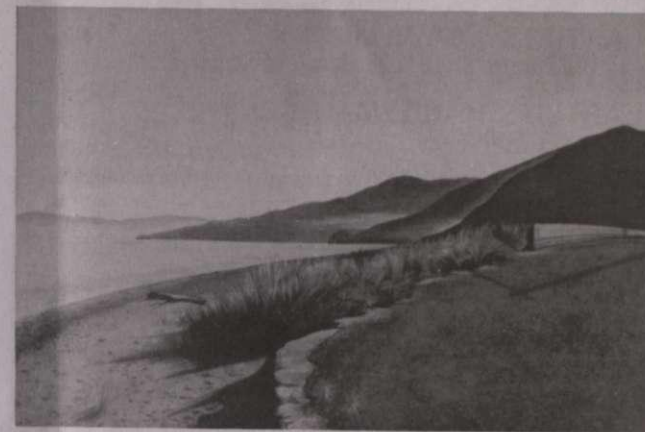
'As the mind explores the symbol, it is lead to ideas that lie beyond the grasp of reason . . . there are innumerable things beyond the range of human understanding, we constantly use symbolic terms to represent concepts that we cannot define or fully comprehend. . . .

'Archetypes are without known origin, they reproduce themselves at any time or in any part of the world.'

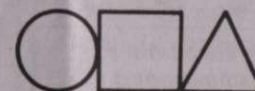
Carl G Jung



1) This was published in 'Landfall', illustrating a story by my friend Jean Watson, called 'Princess'.



2) Towards the Valley, 1978 Acrylic



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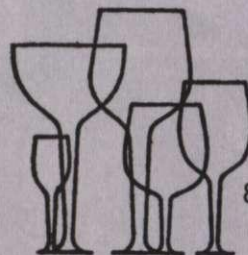
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exhibitions

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Heather Person Hill

20 Nov. - 2 December

Began painting seriously 4 years ago. First one woman show at Decor's Upstairs Gallery, Timaru April 1977.

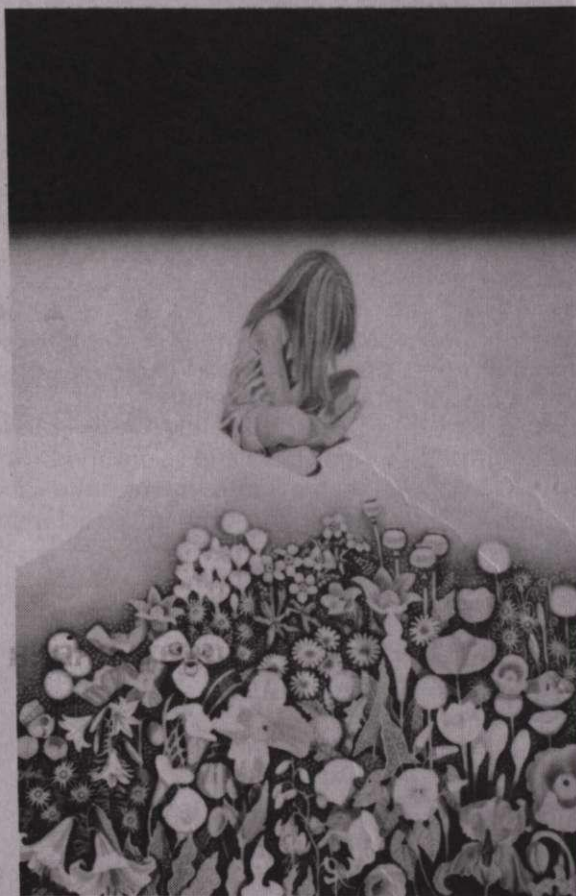
The form and colour of flowers have inspired many artists, none less than myself. Direct stimulation comes from my own garden. In this exhibition, the majority of paintings show flowers in a life/death relationship with people, animals, common objects, the elements. Exaggerated size (bug's eye view) shows sexual attributes in the anatomy of some flowers.



exhibitions

Of the different Art Movements, Surrealism is the one which in the long term could exert the most influence on me.

I am not an intellectual painter. Wordy explanations are superfluous so what one sees in my paintings will vary only with the perceptiveness of the viewer.



A Family Affair Austen Deans & Sons

17 Nov. - 16 December

Austen Deans. Dip F.A. Cauty 1938
War Bursar, London University
(Sir John Cass College) 1948-49

Says: "My aims, artistic or not are simple and limited. If I can use tone, colour, proportion, to bring back the magic of existence in Canterbury's clear luminous atmosphere, particularly back-country, I am happy.

If this pleases others, I am rewarded.

I am delighted that more than one of my sons shows the artistic talent that I lack, and that my sister-in-law Eva, lately returned to painting after many years leave of absence, is joining this rather homespun art circle."

Nick

Travelled to England 1971.

1972-73 Ravensbourne School of Art, enrolled at Goldsmiths School of Art in 1973, June 1977 graduated B.A. Hons Upper Second. Sept. 1977 showed a piece in the Whitechapel Open Exhibition one man show in N.Z. House London, Feb-March 1978, returned N.Z. May.

Paul

Abandoned industrial design after two years at Wellington Polytech. married, familied and very-small-time artist.

Peter

Certificate in ceramics, Otago Polytech, 1976
Potting on the part-time in Dunedin.

Eva

Cauty School of Art 1940-43

Summer Exhibition 1978

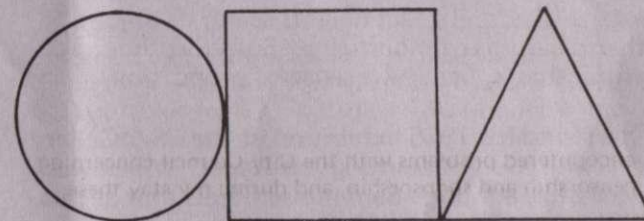
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RECEIVING DAY: Thursday, 7th December
(10 a.m. - 4.30 p.m.)

OPENING (MEMBERS and EXHIBITORS):
Wednesday, 13th December, 8 p.m.

CLOSING: Work may be collected on 23rd
December or may be left on exhibition over the
holidays. Final day for collection 22nd January,
1979.





Sam Mahon

"Me? You want to write about me? But, an artist shouldn't say anything until he is about - well at least - 54."

So - there are no ponderous statements of Life, or Art, or The Mysteries Of Meanings ready to burst forth from Sam Mahon. But his work interests and intrigues many. Who is Sam Mahon?

To start with he is 23. Really 24, but last year he lost his birthday on the international date-line and a year was lost. A thought that holds a note of poignancy for Sam Mahon . . . unless he manages a trip somewhere in the other direction on another birthday he is destined to never find that lost anniversary.

He left school and went straight to School of Fine Art at Ilam. But for only two years, as he failed his practical exam year two. So 1975 found him in Nepal, saturating himself in mountains and forests - always his friends. He is not a mountaineer he hastens to add. In fact heights scare; he enjoys other pleasures of mountains. Solitude, the natural things, beauty, a sense of proportion.

This led to his 1976 exhibition at the CSA Gallery - an exhibition of paintings on Nepal. Which was successful, although Sam himself feels that at this time he was full of half-baked ideas and going in

every different direction possible. But the learning continued all the time.

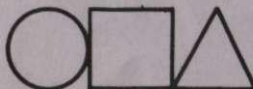
Sam Mahon is single minded about his painting. He wants to live by, from, and with it. But the outer man must be fed, clothed and sheltered. Which resulted in a spell working in a petrol station and saving like mad. For the next stop was Fountainbleu. And a fantasy fulfilled.

"So often, something you have imagined, dreamt of and planned towards, is so disappointing in the reality that it crushes. But in Fountainbleu I was doing exactly the things I had imagined. Living or rather lodging with a French family. Coming down the stairs in the morning, bon jour m'sieu, and out to buy my bread for breakfast. Walking in the forest in the winter time. Travelling to Paris to try and sell my paintings. Making friends, and painting painting painting. A marvellous time."

However reality also means that outer man again. And although Sam lived, as he puts it, "very thinly. Two loaves of bread, milk and perhaps an apple a day," even that requires money. The hope that he could perhaps sell paintings was dashed over and over. He feels now, that an artist would need to live at least five years in France before he could break into the galleries and/or dealers there, and make enough money to live on.

So - he made no money. But the pluses still outweigh the minuses. He gained the necessary "space" for the concentration he needed to develop his techniques.

He lived within himself for the nine months, with only the occasional visit from old friends from home, or new friends from Fountainbleu, as a break in.



Fountainbleu is surrounded by 45,000 acres of forest and he spent hours there. Walking, tramping discovering. Studying the animals - squirrels, snakes, birds (a poached pheasant was a superb addition to the spartan diet occasionally). He took no photographs, preferring to see the places and people again within the memory - or from his paintings.

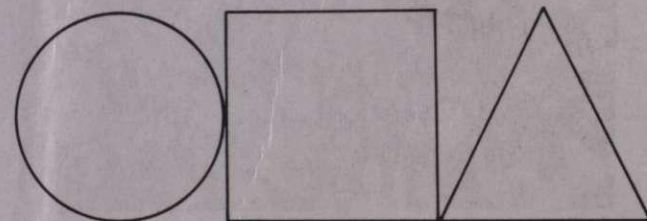
His November exhibition is France - or anyway the France Sam Mahon saw.

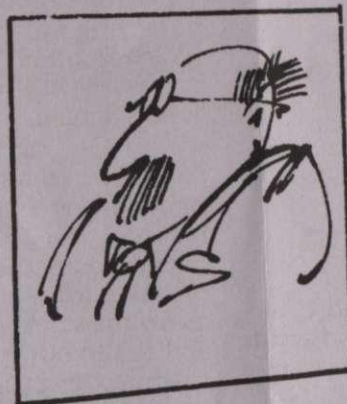
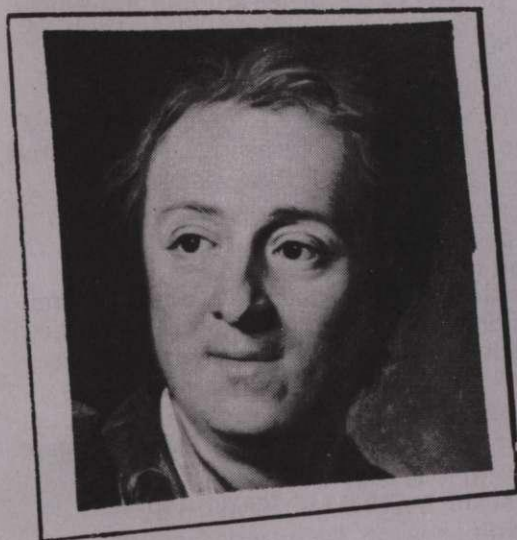
And from here? This, he is prepared to talk about. "Portraits. Persons in situations. Faces with personalities showing. People with their backgrounds visible."

He was told in Paris by a dealer (a gentleman who reminded him of The Godfather,) and whose opinion he valued, that he was allowing his technical details to get in the way of feelings. His return to New Zealand and his heavy involvement with painting since then has seen, he hopes, the blending of one with the other.

Sam Mahon intends to live painting. He still lives "thinly" but here his diet of bread - homebaked, and milk is augmented by fish, rabbits or deer. He values his friends, guards his independence. He indulges himself in mountains and rivers and bush when he can. One day he would like to build himself a sod hut, but for the moment he is happy painting.

Kate Fraser





—OH LOOK....
A CARTOON

—SAM MATTON

Publications Available

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The publishers of the New Zealand Potter have also recently produced an illustrated directory of members of the New Zealand Society of Potters. This publication provides photographs of work and information on the potters, including addresses. Price \$3.00

The New Zealand Spinners, Weavers and Woolcrafts Society has published a booklet by John Stackhouse (distinguished painter, connected for over thirty years with the organisation and display of exhibitions.) This booklet would help those concerned with presenting the visual arts to the public and also those asked to make judgements or award prizes.

Photo Forum is a publication that shows the range of photography as a means of communication and expression. It is published three times a year. There is also a Photo Forum supplement (a twice yearly newspaper)

Subscriptions available at \$10.00 p.a. from:
Photo Forum, P.O. Box 10-163, Auckland.

For Established Professional Artists

DICTIONARY OF LIVING AUSTRALASIAN ARTISTS AND GALLERIES

Mr Max Germaine, P.O. Box 59, Dural, N.S.W. 2158, Australia, is preparing the above reference book which is due to go to press in May 1979. If you think you should be included in this book please write to Mr Germaine direct and give him the following information:-

Name, date and place of birth, training, style of work, media used, awards, exhibitions, appointments, special interests, commissions and achievements, where represented and price range.

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.

"Guidelines"

(Reviewed by Michael Ebel)

Available for sale at the office are four extremely good books under the group heading "Guidelines" published by MacDonald Educational, England.

The four books titled **Photography; Painting; Pottery; and Jewellery;** have each been compiled by a group of qualified experts in a very attractive, informative, and easy to follow way.

Subjects are fully covered from origin, through materials and techniques used, to a reference section and recommended book list.

The books are well illustrated with diagrams and reproductions - many in colour - on almost every page, and the information is concise and to the point.

For anybody withing to take up any of these subjects, or for those who want to fill in any gaps in their knowledge of their craft, I can fully recommend the purchase of the appropriate book/books.

There are 96 pages to a book, and the price is a reasonable \$2.90 each.

Also available is a colour reproduction book from part of **The National Gallery Collection, London** priced at \$16.95c a copy.

Available from the office, CSA Gallery:

Guidelines.	Photography
\$2.95	Painting
each.	Pottery
	Jewellery

The National Gallery, London, by Michael Wilson
\$16.95 (less 10% to members)