

NEWS

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

Number 85

May/June/July

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ARTS CALENDAR

MAY/JUNE/JULY/AUGUST

Students Art Festival	4 May - 11 May
Elizabeth Stevens & Euan Sargison	8 May - 20
Wellington Soc. Watercolor Artists	16 May - 28
Zena Abbott	16 May - 29
Ruby Huston	16 May - 28
Lily Lewis	21 May - 29
Maurice Buckland	14 May - 28
Faye Kerr/Helen Irwin	30 May - 12 June
Selwyn Muru	30 May - 12
Michael Ebel	1 June - 15
Grant Hanna	1 June - 15
Canterbury Potters	1 June - 10
Maurice Lye	From - 16
Leo King & Donn Salt	13 June - 26
Ruth Castle & Margaret Norris	13 June - 26
C.S.A. Open Exhibition	From - 19
Tony Kuepfer	From - 29
Ted Dutch	From - 29
Malcolm Warr	7 July - 22 July
Dragan Stojanovic	7 July - 22
Piera McArthur	7 July - 22
Tony Fomison	13 July - 27
Kobi Bosshard	13 July - 26
Mirek Smisek	13 July - 26
Five Working Members of the C.S.A.	From 26



Maurice Buckland

A Stubborn Mount Maurice Buckland

Preview 14th May 8 p.m. - Exhibition closes 28th May

Maurice Buckland, Dunedin born and educated and now in his fifties with a grown up family, has been a dedicated painter for only the last twelve years or so, mainly because art was forced to take second place to his love of the mountains and the back country. However, his deep interest in art always ensured that he came back from his frequent mountaineering expeditions with a collection of drawings and canvases of the scenery and unusual encounters in the hills.

Painting gradually absorbed more and more of his time until it became his major interest, and he is now a full time professional with his work much sought after both in this country and overseas.

He is strongly attracted to the high country sheep and cattle stations of Central Otago and spends a lot of time in the open with the musters, their horses, and dogs, in the course of their work. Much of his material comes from impressions and situations which develop during these wanderings.

He has held a number of successful exhibitions both in Auckland and Dunedin and is represented in private collections in the U.K. Australia and the U.S.A.

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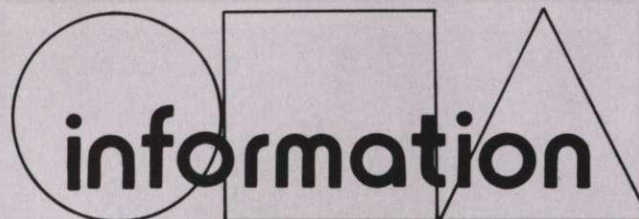
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Membership Privileges and Subscription

Privileges

- * Each member receives an invitation to the opening functions of all exhibitions organised by the Society, this includes a guest.
- * Each member has the right to free admission as frequently as he or she wishes to Society exhibitions.
- * Each member receives free of charge the six bi-monthly issues of the Society journal *News*, free participation in the Annual Art Union and reduced fees at the children's art classes.

Subscription

The annual subscription to the Society is \$12.00 and a joint husband and wife subscription is available at \$16.00. Student subscription is \$6.00.

Subs. for new members halved from April, 1979

Life membership to the Society is available at \$180 or \$240 for a joint husband and wife life subscription.

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ELEMENTS OF DESIGN - BASIC DRAWING SKILLS

Drawing is a useful, if not essential skill for recording and exploring visual ideas. For many artists/craftsmen it is the foundation from which their imagination and creativity springs. At a further level it can be the vehicle by which creative visual ideas are tested before they are finally organised into the media for their presentation - the pot, the wall hanging, the painting, the embroidered cloth or the ceramic mural.

This particular course is to present basic drawing skills, so that artists who may not have had much drawing experience may learn some professional approaches.

The Lecturer will be Mr George Kojis, Bachelor of Fine Arts, Wisconsin, Master of Fine Arts, Temple University. Mr Kojis taught for several years at Wellington Teachers College and teaches for Victoria University Extension, Massey University Extension and the Wellington Polytechnic School of Design.

Materials: Cartridge 22" x 30" - 4 sheets. Crayons pencils, Indian Ink. Newsprint available at C.S.A.

Dates & Times: Saturday & Sunday, June 9 & 10
9.30 a.m. to 4.00 p.m.

Fee: \$16.00 - \$15.00 C.S.A. members.

Enrolment: Priority is determined by the order in which fees are received at this office. A maximum of 20 enrolments can be accepted and it helps both you and us to enrol early.

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CRAFT INTEREST

Please enrol me for the workshop at the C.S.A.
Gallery, 66 Gloucester Street, June 9 & 10, 1979

Signed

Questions and Answers

Question:

For the past 12 months I have been painting with acrylics and would like to know if the completed paintings should be varnished and how long they should be left before doing so?

Once an acrylic painting is dry it can be varnished, this may be as little as an hour, but is wiser to allow 24 hours, and should be increased to two to three days for heavy impasto techniques. Technically it is better to apply a removable varnish which will protect the painting from atmospheric dirt and contaminants and facilitate in subsequent cleaning.

I would recommend the use of a white spirit soluble acrylic varnish such as Cryla Soluble Varnish which is a chemically similar product.

Question:

Is it sound to paint oils over acrylics? I would like to use acrylic as an underpainting to save time but have had so many conflicting reports that I am afraid to try.

On purely technical considerations, a dried acrylic paint whether primer or underpainting, is expected to offer an excellent support for oil colour.

Many artists overseas have used mixed systems of this type without failure, and accelerated laboratory tests have produced no breakdown.

On the other hand oils do not constitute a suitable support for acrylics, due to the greasy surface of the oil colour and the dimensional changes which will occur will bring a great risk of breakdown in adhesion between the two films. **John Rooney.**



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ALGETY
TRAVEL

Jeanne Mackaskill Two Day Workshop.

July 7th & 8th

Some brief notes and an outline of the workshops.

"I am interested that each individual student will have a chance to have a personal chat and discussion of their work with me as well as the group as a whole doing work together. For this I would like every student to bring some of their work and I will discuss it with them privately.

I am more interested in taking exercises that are related to the needs of the students of each group and I shall therefore vary what I do at each course according to how I judge a group could benefit. However I have a few main intentions each time.

1. Drawing aspects of the environment that will be of use to use in paintings to be done later. This may not necessarily be the usual type of approach to drawing but quite a new one for most people so that students who feel they "cannot draw" may well succeed in this way.
2. To develop these into paintings at the next stage of the course.
3. To discuss and evaluate the results and give guidelines as to how these can be carried through into the students' work after the weekend is over. I hope what I do will be adapted into the work of the students even though they have not worked this way before.
4. I want to discuss ways of finding time to work, of organising one's life so that one can paint more and general hints on how to paint more pictures.
5. One evening - the one in the middle of the course - I am willing to show films and slides to members of the group and their families - on aspects of art.
6. Slides and films will also be shown as part of the course.

Students should bring drawing materials and paper as well as the usual painting equipment that they are in the habit of using and a board (not too small) or boards that they can do a piece of work on during the second stage of the course.

My intention on such a course is not to change students' style of working but rather to help them do it better and with more understanding."

Jeanne Macaskill.

Working Members' Notices

Landscape painting outings are enthusiastically supported and the possibility of a weekend trip to Erewhon Park is being investigated. The cost of one day trips has risen and individual fees will probably be in the vicinity of \$7.00 in future.

Petrol conservation may mean that private cars will not be used and numbers will be limited to a bus load. Information about future trips may be obtained from Jewel Oliver 34-038, Anna Davie 33-292.

The Committee's hope of establishing painting groups in the Gallery Workshops has not been realised. However, Working and Associate or any CSA Members who feel they would gain from working in company with other artists are asked to leave their name at the CSA office.

MAY SCHOOL HOLIDAYS CHILDRENS ART WORKSHOP

10 - 12.30 each day
8-9-10-11 May

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National Students' Arts Festival

At the end of this term for eight days, the **17th National Students' Arts Festival** will be staged in Christchurch.

The Festival promises to present a wide range of activities that will heighten and expand upon the high standard of cultural excellence achieved at the previous festival in Wellington.

The music programme will be contained in categories comprising classical, jazz, folk, rock and electronic/experimental music.

The Performing Arts are divided into three groups:

Theatre - most of the larger campuses will be bringing productions to the Festival. Those finalised so far include "Fat Little Indians" and the "Revue" from Otago; "Jam Burlesque" and "Panta Gleize" from Auckland as well as Chameleon Theatre and numerous original/premiere productions.

Dance - the Dance Festival, will run over five days from 7 - 11 May.

Poetry - poets from throughout the country will be coming to the Festival. The programme includes large formal readings as well as many smaller impromptu performance and outdoor readings.

(Readings in the CSA Gallery Sun. 6th May 2-4.30
Monday 7th 12.30 p.m. 30c admission.)

The Visual arts programme will be centred around an experimental piece that utilises various projected images and lasers. Five major exhibitions will incorporate works from Fine Arts and Design schools plus well-known New Zealand artists and sculptors. (Two gallery areas at the C.S.A. have been made available to the Students Arts Council).

T. A. McCormack Survey Exhibition.

June 20

T.A. McCormack was born in 1883 in Napier within sight and sound of the South Pacific. He was essentially a self-taught painter although he spent two terms at Napier Technical College. Later he settled in Wellington where he had a studio at 83A Hill Street.

Water-colour was the medium which remained virtually his sole form of expression for sixty years.

McCormack has been called a poet of understatement. His art is illusive yet allusive. The light in his paintings often has that diffused shadowless quality produced by the sun when it is behind a thin layer of white cloud. An uncompromising painter, McCormack searched for and found the means to express a personal vision of his environment. In the main, his water-colours are noted for their fresh simplicity.

New Members

Miss Jennifer Jane Aitken
Miss Christine Beattie
Mr & Mrs T.J. Brangwin
Mr David Cowie
Mrs Rosemary Duffell
Mrs Flossie Dunn
Mr I.L. Gatland
Mrs Barbara Gillman
Mr Grant Hanna
Mr Ian Hamlin
Miss D.N. Jeffs
Mrs Margaret Marshall Joblin
Mrs P. Johnston
Mrs P.J. Jolly

Mrs Lois Jones
Miss Muriel Ormrod
Miss Joanna H. Parfitt
Mrs Elma M. Pohio
Mrs Joanna Proctor
Mrs Penelope Ryder
Mr Swami Anand Satyesh
Mrs Dorothy Scott
Mrs Sandra Simpson
Mr & Mrs K.J. & P.A. Spratley
Miss Sandra Staples
Mrs Olga Struyk
Mrs Colleen Verey
Mr R.S. Webb



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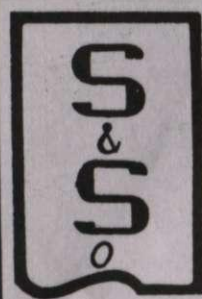
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Eight Wellington Watercolour Painters.

16 May - 29 May

The EIGHT exhibit regularly at the N.Z. Academy of Fine Arts, have had paintings included in the National Bank Watercolour Competition and are members of the Wellington Society of Watercolour Artists which was formed in 1975.

The earliest watercolour painters in New Zealand imposed on their work the forms and light of a landscape concept which they had carried with them from Europe, gradually the dramatic landscape and dark green bush scenery impregnated their work. Now this exhibition of EIGHT WELLINGTON WATERCOLOUR PAINTERS features a culmination of art experiences gained from their diversified backgrounds, reflecting the infinite challenge and potential of the oldest painting medium known to man, and capturing with their individual styles the essence of our country.

Brian Carmody

His intention is to express ideas about landscape, the relationship of sky to land, land to water, and to do this within the limitations of a fluid medium. As often as he is tempted by other mediums something draws him back to the fascination of watercolour, telling him how little he yet knows about it.

Brian Carmody recently won the 1979 National Bank Award (Water Colour).

Malcolm Warr:

Dip F.A. (Hons) Elam 1960, Malcolm Warr has exhibited in many group shows since 1958 and was recently winner of the ANZ Printmakers Award. He holds one man shows regularly. Work Represented in collections includes: The Auckland Art Gallery, The Canterbury Public Library, and the Hocken Library Dunedin. The N.Z. Government has purchased paintings for overseas embassies.

Well founded in academic discipline his work is in a strong personal representational style using much of the modern idiom. He works in a wide range of media to carefully exploit each nuance of expression proper to medium and subject, an aspect felt more strongly the longer the work is lived with.



"Light and Water, Waikanae" No. 7. Malcolm Warr

Avis Higgs first trained at the Art School of Wellington Technical College, and also painted watercolours with her father, Sidney H. Higgs and with T.A. McCormack. For seven years she was head of a fabric design studio in Sydney, where she also studied painting under Desiderius Urban. Later she continued her design career in London and Manchester. She has been an artist member of the Academy of Fine Arts since 1953 and is a member of the Academy Council. She won first prize in the National Bank Watercolour Competition in 1964. She has held solo exhibitions, and has taught painting.

Lore Burbidge

Her work is semi-abstract, with the use of flat areas of colour, and interchanging images of the subject. She is more concerned with the ideas behind and around a subject than portrayal of things seen. She aims at the individual statement rather than traditional forms.

Suzanne Blunt

A dedicated watercolour painter who continues to explore the infinite possibilities of the medium, resulting in an individual style which is her personal interpretation of rural living and her immediate environment.

Robin Kay

He knows there is nothing more fascinating than the challenge of pure transparent watercolour. The spontaneity, rapidity and directness makes it an ideal medium for recording an idea, impression or mood, a vigorous medium which responds to decisive handling. There should be regard for the principles of drawing, composition and values, but technique should not be allowed to steal or destroy the more expressive elements.

Cherie McLauchlan:

An art lesson at school was Cherie McLauchlan's favourite pastime. She painted big babies ugly mothers, gossiping neighbours, always people, painted with poster paints. Somehow it seemed, these subjects impressed her teachers and she won first and second place in a Khandallah Art Competition. Later in her teens these subjects emerged into demons, anguished faces and begging hands which were accepted by the N.Z. Academy of Fine Arts and National Bank Watercolour Competition. For the latter she was awarded second place. Houses are dominant in her work. She believes they are symbolic for the house of the soul.

Kathleen McKay trained at Wellington Art School and Wellington Polytechnic. The spontaneity, joy and poetry of watercolour encouraged her to help form the first Watercolour Society in N.Z. of which she is the President. She has been represented in the Dowse Gallery Tourist and Publicity Award, Tokoroa Modern Art Award, Sargeant Gallery Contemporary Award, Forty N.Z. Abstract Artists, 100 N.Z. Artists.

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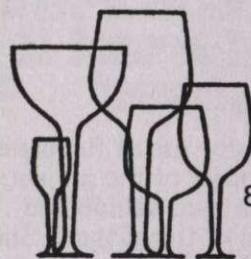
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exhibitions

Ruby Huston

Paintings & Drawings.

Preview 16 May at 8 p.m. exhibition closes 29 May

Exhibited in New Vision Gallery Auckland 1978.
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I also look for the surreal qualities in the subject."



Sunflower 1. Pencil. Ruby Huston

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COLIN RITCHIE — DIRECTOR
Tasman Gallery

Zena Abbott

Preview 16th May, exhib closes 29th May

Work exhibited NZ, Australia, USA and in the collections of the Dunedin Art Gallery, Dowse Art Gallery, Rutherford High School.

"As a weaver, fibre constructionist and a painter I have found all these mediums to be an invaluable and necessary experience. Each medium has its own basic way of handling but has one thing in common. Design plus integrity."

Euan Sarginson Elizabeth Stevens

Preview 8 May.- Closes 20 May.

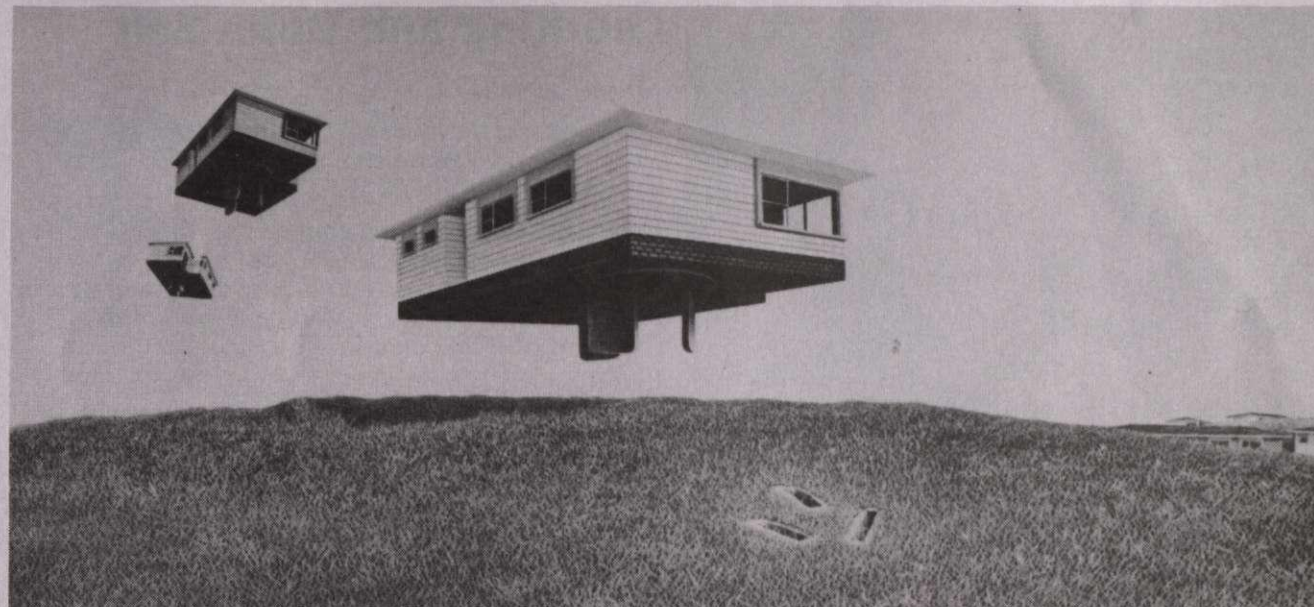
"We have known each other for ten years or so; Sarginson won a major photography prize and with the money bought a Stevens painting. We duly met, discovered a whole lot of interests in common (like classic cars, jazz and old buildings) and became firm friends."

We quite often talked about the possibility of having a joint exhibition; mainly because we became intrigued by the fact that we always seemed to "notice" the same things; that we tended to look at objects and places with much the same kind of quiet eye.

We felt it would be an interesting sort of exercise to show what happens when a photographer and painter, working quite separately, in different places, and with different means, look at things with the same kind of insight or feeling.

There is of course, one big and obvious difference. The photographer works with what is objectively "there". The painter can invent or abstract from that starting point. After the initial "seeing" the imagination works in a different direction, towards a different kind of order.

But we feel that the common ground remains. We both look at the outside world with a quiet eye and a strong sense of order.



Grant Hanna

Serious Tongue - in Cheek.

1 June - 12 June

Born Auckland 1951. (Twas a dark night). Have had no formal training although I once took bookkeeping at night school. Still learning how to draw.

One man shows:

Auckland - 1974 - 75 - 76 - 77 - 78

Christchurch - 1978, Wellington - 1978

Group shows:

Auckland - 1973 - 74 - 75 - 76 - 77

Wellington - 1976

About this exhibition:

This show will be a composite of my last show in Auckland and recent work done here in Christchurch. I am hoping that development will be apparent as the show will cover a years work and many changes of living style.

The show in Auckland was called "In the Suburbs" and will be sectioned off as such in the coming exhibition. The recent work is a collection of ideas based on recent experiences.

PLUG IN from 'In the Suburbs.' Grant Hanna

"In the Suburbs" is a personal social comment on life (or existence) in the suburbs of Auckland. It includes paintings, pencil drawings and construction.

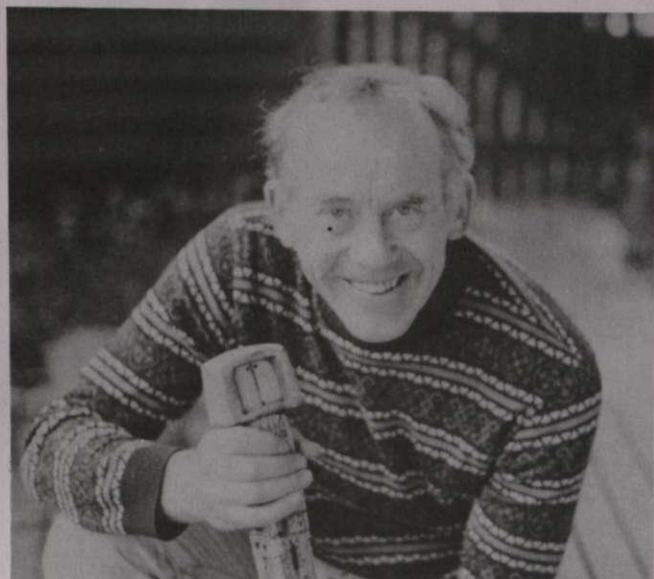
"I have always thought that my painting was an extension of myself. This I would now like to change, I am an extension of my painting. It has now taken over, I am merely the machine that wields the brush and does the thinking. Is this good or bad? I don't know. With a bit more hard work maybe I'll find out. As for development, I think the paintings will change as the painter does."

Lily Lewis

Preview 21 May - Closes 29 May

The exhibition will be on for one week only. Some of the paintings are in a calligraphic style whilst others are more painterly in style.

"I have been striving for richness and luminosity in tone. About half are landscapes and the other half mixed, with quite a number of unusual flower paintings. Throughout many of them there is joy in handling colour. Some of the landscapes are sonorous lowering low-key stormy weather paintings."



Leo King and Donn Salt

13 June - 26 June

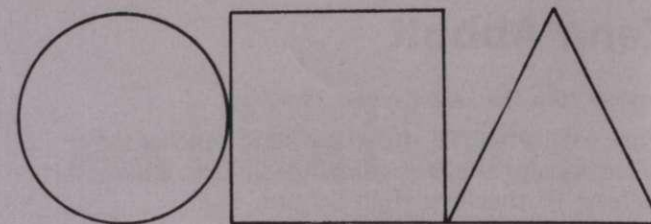
Leo King was born in U.K. and was a physicist working in aero space and missile systems before emigrating to NZ in 1971.

He started sculpture and ceramics in 1960 and in 1970 studied at St. Albans School of Art, Hertfordshire. He was Director of Auckland Studio Potters Centre/School in 1976 and is currently President of NZ Society of Potters.

Leo King has exhibited in all major cities in NZ One-Man and Group Exhibitions, is represented in The National Collection Wellington and in Travelling Exhibitions to Belgium, Japan and Australia.

He says, "ceramics is an art form. Technique is of necessity subservient and absolute mastery of it is essential before total release can be given to the imagination." His work over the past two or three years has been concerned with the investigation of the design potential of a simple pure form - The Sphere.

Preview 13 June. Closes 26 June.



Donn Salt was born in 1946 and joined the family jewellery business at the age of 15, and became general odd job man engraving and doing small repairs. During the next 10 years he realised retail jewellery was not the vocation he wished to pursue for the remainder of his life, but he was "unable to discover that space where the conscious is most at ease." In 1969 a dormant interest in jade was stimulated by the crude carvings of an elderly identity from the local community. It took Donn Salt six months of trial and error and experimenting with methods and techniques to produce a saleable piece, but the restlessness of previous years had found some direction.

He found that basic skills could be developed by carving reproductions of early Maori Jades. When that stimulation wore thin he turned to more contemporary ethnic designs and gradually became aware of the organic origins early peoples used in their basic art forms. He discovered too, the parallel concepts of design that were used by ancient cultures throughout the world and the strong influence of cosmic consciousness. It was these observations that now hold the greatest influence on present design concepts.

However, ideas in this direction have not always proved applicable to jade and Donn Salt is finding a greater freedom with bronze as a sculptural medium, followed closely by ivory. He feels too, a tendency towards three dimensional sculpture rather than the 2-D forms utilized for personal wear - as in the jade pendant.

"All this amounts to many hours with pencil and paper before a feeling of satisfaction is obtained for any given form, or any attempt made to produce the same, and the mind forever receptive to stimulation, whether it be design or development of techniques to achieve a desired finish."

Preview 13 June. Closes 26 June.

Ted Dutch

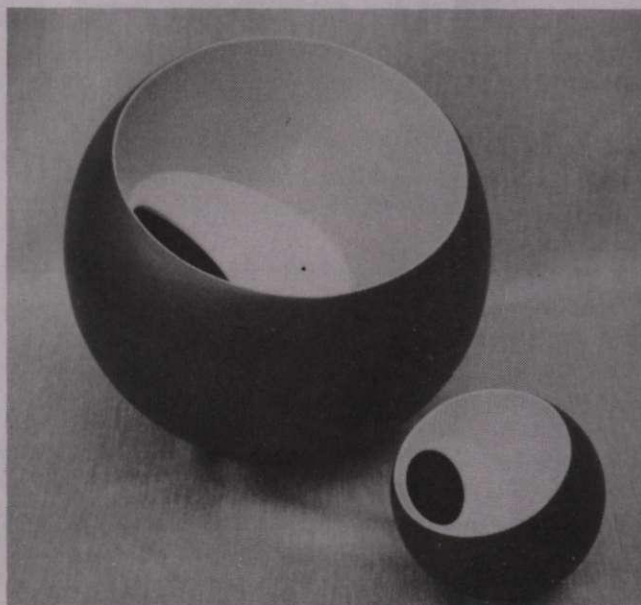
Preview 28 June. Closes 9 July

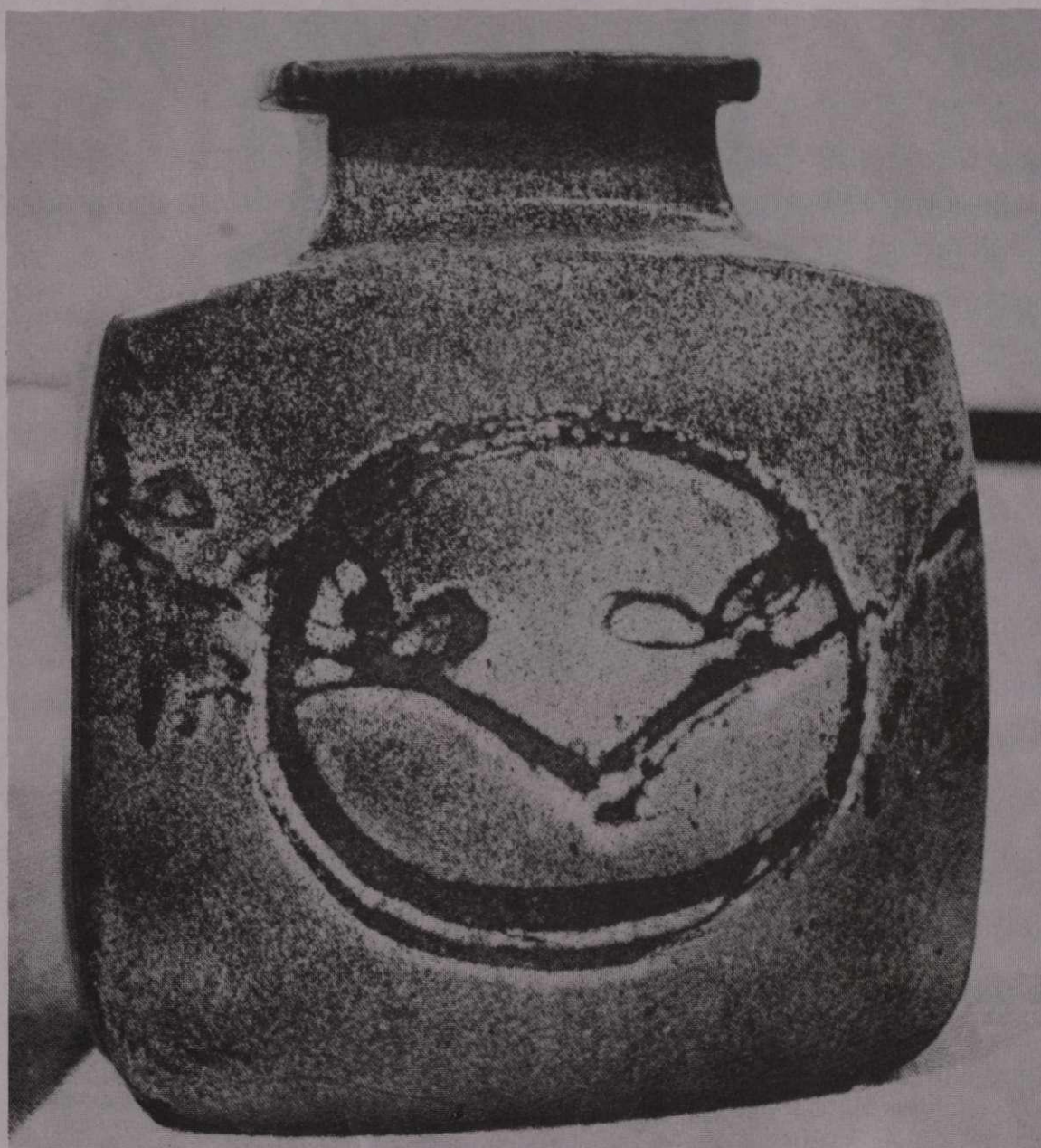
Ted Dutch was born in London in 1928, and studied at the South West Essex Technical College of Art and St Martins School of Art, London. He later worked as a commercial artist, including several years as a film animator.

He came to NZ in 1951, and worked as a designer in the silkscreen printing industry. He is represented in galleries and collections in the USA, Canada, Israel, France, Australia and New Zealand.

He now works full time producing ceramics and prints in Auckland.

He says, "after many years as a printmaker I started experimenting with clay about 1973, thinking of it as another material to be printed - clay after all was the first painting base. I regard my ceramics as 3D prints. My inspiration comes from space technology, ancient mythology and cartoon films."





Press - moulded pot by Len Castle

exhibitions

Canterbury Potters Assn. Annual Exhibition.

1 June - 10 June. Long Gallery

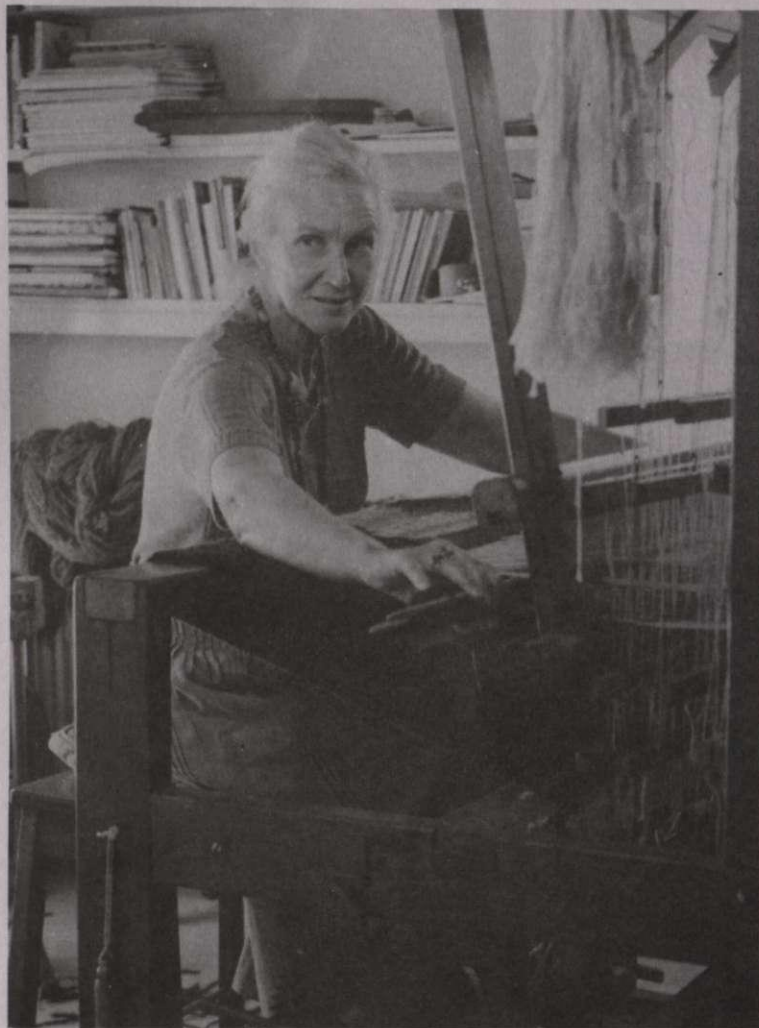
The Canterbury Potters Association is composed of almost 400 members. These include professional full-time potters, hobby potters and some people and organizations who are interested but not actively potting. The Association also acts as a central co-ordinating body for the many pottery groups and clubs in and around Christchurch. Headquarters for meetings and classes are in Room 011 in the Christchurch Arts Centre.

Over the last year we had had top potters from Australia, England, America and Japan as well as other parts of NZ. They have shared their expertise with us in evening lectures, slide showings and working or demonstration schools.

Our exhibition this year promises many interesting developments from the varied influences. The selector and guest exhibitor is Len Castle of Auckland. He is, to many, the first name in NZ pottery and his pots are sought after.

The Exhibition will be opened by Prof. J. Simpson, Dean of the School of Fine Arts, University of Canterbury.

Opening. 8 pm Friday June 1. Tickets (\$1.00) available from the CSA. from May 12.



Margaret Norris

13 June - 26 June

Flatweave Floor Rugs. The Orange series.

"I love weaving passionately, and over the years have learned my craft in classes at the Auckland Handweavers Guild. Last year I attended the London Textile Workshop, and the wonderful experience of meeting, working and talking with craftswomen from other nationalities was to me, invaluable and unforgettable."

Two of my rugs are in Museums and a few others are privately owned."



Ruth Castle

13 June - 26 June

Trained as an occupational therapist in 1953, later worked as travelling crafts tutor for Adult Education. Developed skill in basketry and exhibited in Australia and New Zealand; represented in Folk Art Museum, Tokyo.

She aims to explore the full potential of fine cane, from decorative pattern-making to the construction of sculptural forms which evolve from the turning and twisting of flat woven shapes of canework.

"I enjoy the precision and mathematics of my decorative dishes, and the judgement, rhythm and patience involved in the repetitive making process. There is a 'kindness' in fibres when you work with them, exploring their possibilities and creating natural forms under tension."

Exhibition opens 13 June.