

# NEWS

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

Number 86 July/August/September

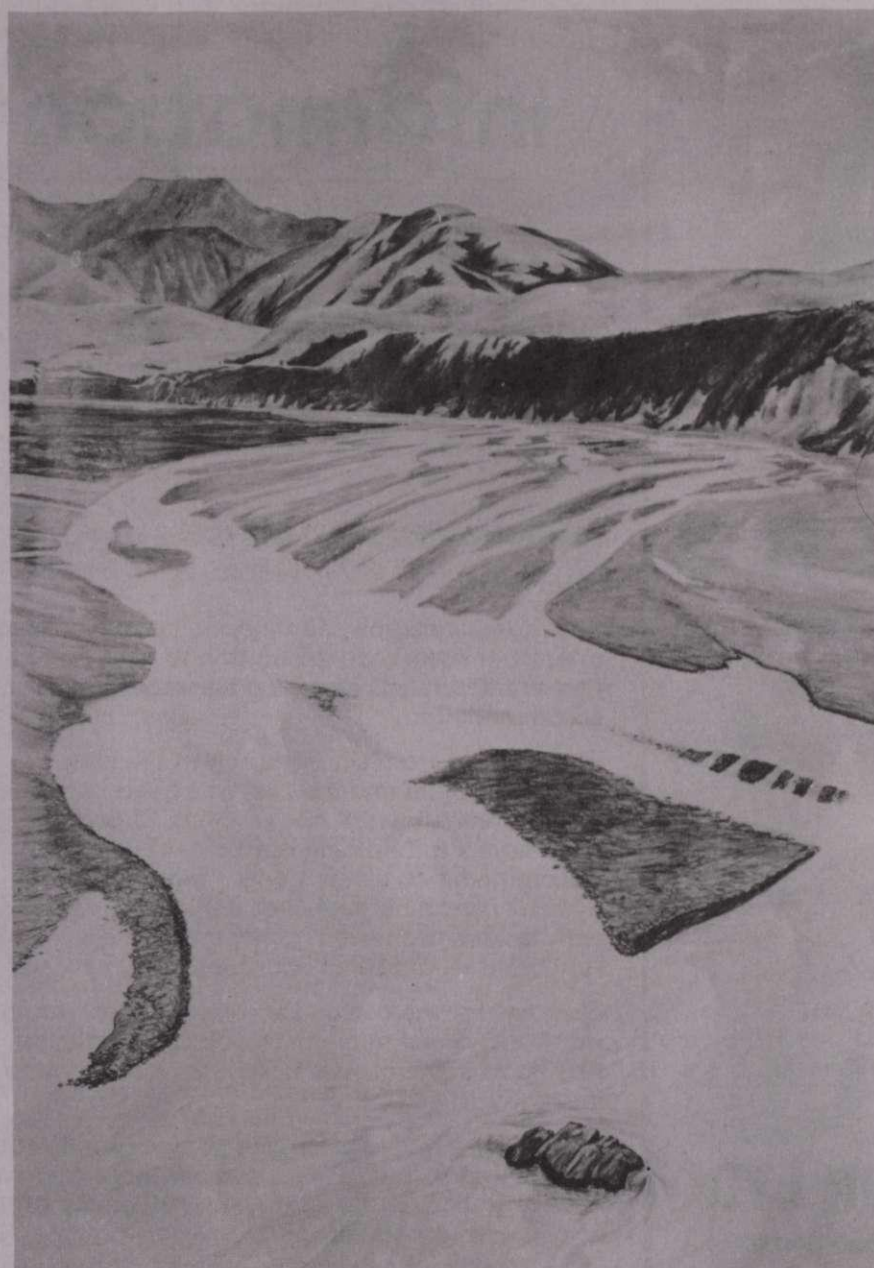
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## ARTS CALENDAR

## JULY/AUGUST/SEPTEMBER

Tony Kuepfer	Until - 10 June
Ted Dutch	Until - 9 June
Malcolm Warr	7 July - 22 July
Dragen Stojanovic	7 July - 22 July
Piera McArthur	7 July - 22 July
Tony Fomison	13 July - 27 July
Kobi Bossard	13 July - 26 July
Mirek Smisek	13 July - 26 July
Brian Fraser	26 July - 5 Aug.
Five Working Members of the C.S.A.	26 July - 11 Aug.
Robert McDowell ) Painting	
Thelma Payne ) - Pottery	29 July - 11 Aug.
Jo Floyd ) Weaving	
Paul Drake	29 July - 11 Aug.
Alan McLean	29 July - 12 Aug.
Geneva Trelle (USA)	6 Aug. - 19 Aug.
Bashir Baraki	15 Aug. - 27 Aug.
Ellinore Gina	15 Aug. - 26 Aug.
Embroidery/Patchwork	14 Aug. - 26 Aug.
Town & Country Exhibition	16 Aug. - 27 Aug.
Margaret Hudson	20 Aug. - 2 Sept.
Mineral & Lepidary Society Exhibition	29 Aug. - 2 Sept.
Sam Mahon	20 Aug. - 15 Sept.
Don Thornley	30 Aug. - 13 Sept.
Bruce Harvey	29 Aug. - 13 Sept.



Exhibition closes 5th August.

Preview 25th July,

**Brian Frazer**



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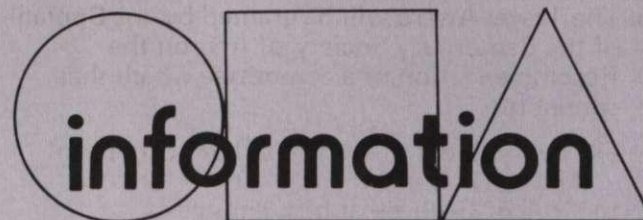
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### Reminder

Do not forget the JEANNE MACASKILL WORKSHOP. July 7 and 8. (See previous issue CSA News.)

### WORKING MEMBERS' NOTICES

#### EREWHON

For those landscape painters who have expressed interest in a weekend expedition to Erewhon Park, here are the details regarding transport and accommodation.

The distance from Christchurch to the Park is approx. 160 km and the cost of a hired mini-bus would probably work out at about 12 dollars each if we have a full bus and our own driver. Accommodation at the Lodge ranges from \$12 - \$14 per person per night for a shared double room with toilet and shower. Some meals at the restaurant would be an additional cost.

Payment for the trip and accommodation would be in advance and a likely date would be sometime in August or September as bookings would have to be made well ahead.

Would those interested please give us an indication as soon as possible. This applies to those who are already on our list for outings as well as any others who would like to take part.

Working Members' Committee.

Contacts: Jewel Oliver Ph. 34-038  
Anna Davie Ph. 33-292

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## 1979 C.S.A. Guthrey Travel Award for Art

1. The object of the Award is to enable a promising or established artist to visit and study in Australia.
2. The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total value - \$400.00. Plus a sum of NZ\$400.00 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A.R. Guthrey Travel & Shipping Limited.

3. To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.
4. Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P.O. Box 772, Christchurch, and in the Secretary's hands by 3.00 p.m. on the 21st July 1979 and should be made on the proper form obtainable from the Secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to:

The Secretary,  
Canterbury Society of Arts,  
P.O. Box 772,  
CHRISTCHURCH.

5. The Travel Award will be granted by the Council of the Canterbury Society of Arts on the Recommendation of a committee which shall consist of:

- a) The President of the Canterbury Society of Arts or his Deputy.
- b) Mr A.R. Guthrey or his nominee as recommended by the President of the Society.
- c) An appointed member of the Council of the Society of Arts.

Provided that no award be made should the committee so resolve.

6. The name of the winner shall be announced on the 10th August 1979 and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.

7. Introductions will be arranged by the Canterbury Society of Arts.

8. On returning to New Zealand, the winner will be required to present a full report to the Canterbury Society of Arts, giving a full account of the time used, the studies made and any conclusions reached or impressions formed which are held to be of value for New Zealand artists.

The winner will also be required, if requested by the Council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts "News" and if the nature of his researches is suitable to give a lecture or to participate in a discussion, the object of which will be to make available the benefits of the award to members, students and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.

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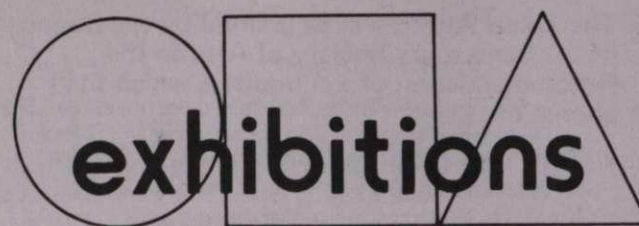
## An Overdue Appreciation

I was living on the Cashmere Hills - some years ago when I first saw how a sensitively aware architect could restore and almost reconstruct, the dear old St. Augustines Church, while retaining and enhancing its original character; and when years later as a member of the Catholic Cathedral Conservation Committee I witnessed at first-hand how the same architect brought our neglected Basilica back to life, but with an added beauty and dignity, I realised how fortunate we all were in this city to have such skills - and yet - what has finally urged me to write this letter - is the continuing pleasure I find in the exquisite contrast that exists between the mass and textural strength of the Town Hall, - and the delicacy of the Fountain! How easy and perhaps - how disastrous? - it could have been to commission some abstract shapes - or figures - using water as a secondary factor, dribbling from a few holes or pipes! I am aware that the Architect was not the first to use a "dandelion clock" theme for a fountain - but how graceful the interpretation by Warren and Mahoney! I even enjoy the vision on cold grey winter days when the black linear structures, denuded of their veil of water, stand like a group of graphic drawings in space - related to the bone structure of the leafless trees waiting for their spring and summer beauty to be born anew. Then the fountains will come alive with sparkle and glitter - and if we are blessed - wear a rainbow to complement their trembling jewels!

Thank you Warren and Mahoney and your talented staff, for all the beauty you have given, and are continuing to give to us - in the City of Christchurch.

Ria Bancroft

May 1979



## Evening Exhibition of N.Z. Art

Mr L.D. Perry wishes to hear from artists prepared to show their work in a proposed springtime exhibition to be held at a reputable Christchurch venue in conjunction with an evening of entertainment and culture. Work may be for sale. For information contact Leigh Perry,

22 Webb Street,  
Christchurch. 1.  
Phone: 558-211

## Sunday Concerts

The Classical Guitar Society has a regular concert on the second Sunday each month in the CSA Gallery. The programmes are varied and proved very popular last year.

Admission 50c.

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## Painting Workshops

Two painting courses to be held at the CSA Gallery with tutor Errol Shaw. Each course is separate and complete. Both courses will be illustrated with slides of relevant paintings.

Students may enrol for both courses which compliment each other.

**(1) AN INTRODUCTION TO PAINTING**  
Saturday, August 11 and Sunday, August 12  
10 - 12 a.m. and 1 - 4.30 p.m. each day

Drawing and essential skills for exploring visual ideas to be organised into painting. An introduction into using and developing skills of handling paint. Drawing will be the basis from which ideas can eventuate into painting. Although certain fundamentals of painting will be taught students will be encouraged to develop their own style.

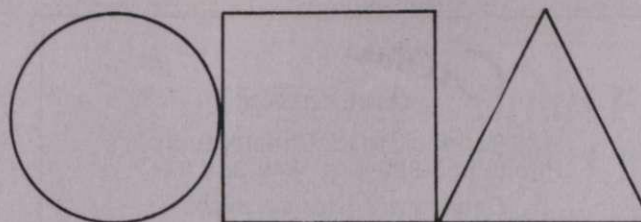
**(2) COMPOSITION; STILL LIFE**  
Monday, August 13 and Tuesday, August 14,  
10 - 12 a.m. and 1 - 4.30 p.m. each day

Developing and organising ideas of painting into a composition. Emphasis will be on the structure of painting and colour composition. The still life will be the basis from which the student will study the principles of composition of which can be applied to other subjects.

For both courses students should bring at least four assorted brushes, the basic range of colours (acrylics are preferred for class work since they are versatile and dry quickly), four sheets of cartridge paper, pencils, charcoal and at least two primed boards (hardboard) or canvas (about 35 x 40 cm). Newsprint available at CSA.

The tutor will be Errol Shaw, Diploma in Fine Arts, Canterbury. He has taught for two years at Nelson College for Girls and is now the art tutor at the Nelson Polytechnic.

Please enrol at the gallery phone 67-261  
Fees: \$16 non-members \$15 members  
for each 2 - day course.



## We Welcome these New Members

Mrs R.B. Allison and Miss M.K. Allison  
Mrs Mary Ashworth  
Miss Nicola Baybutt  
Mr & Mrs R.F. Biggs  
Mr & Mrs C.L.L. Boyle  
Miss Linda Carston  
Mr & Mrs Brian Carmody  
Mrs Olive R. Chisholm  
Mrs Ann M. Davie  
Mr & Mrs Sylvester & Lollie Devine  
Mr R.W. Duston  
Mrs Ann Hilary Filsbie  
Mrs Marjorie Galvin  
Mr Bob M. Garton  
Mr & Mrs J.H. Gibbons  
Mrs G.E. Gray  
Mrs Mo-Anne Guy  
Mrs Edith Van Haandel  
Mr Nigel Holm  
Mrs Ruth Hunt  
Miss Helen Isobel Parsloe  
Mr Warren Keys  
Mrs Dawn Logan  
Mr Maurice Lye  
Mrs Denise McCulloch  
Ms Hilary Ravenscroft  
Mrs S.R. Schmidli  
Mr & Mrs A.H. & V.F. Young  
Ms Pamela Webster  
Mr P.N.G. Wolden Lincoln High School

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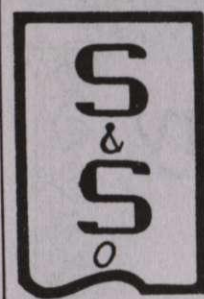
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## Piera McArthur

Born 1929. New Zealander.

6th July - 22nd July

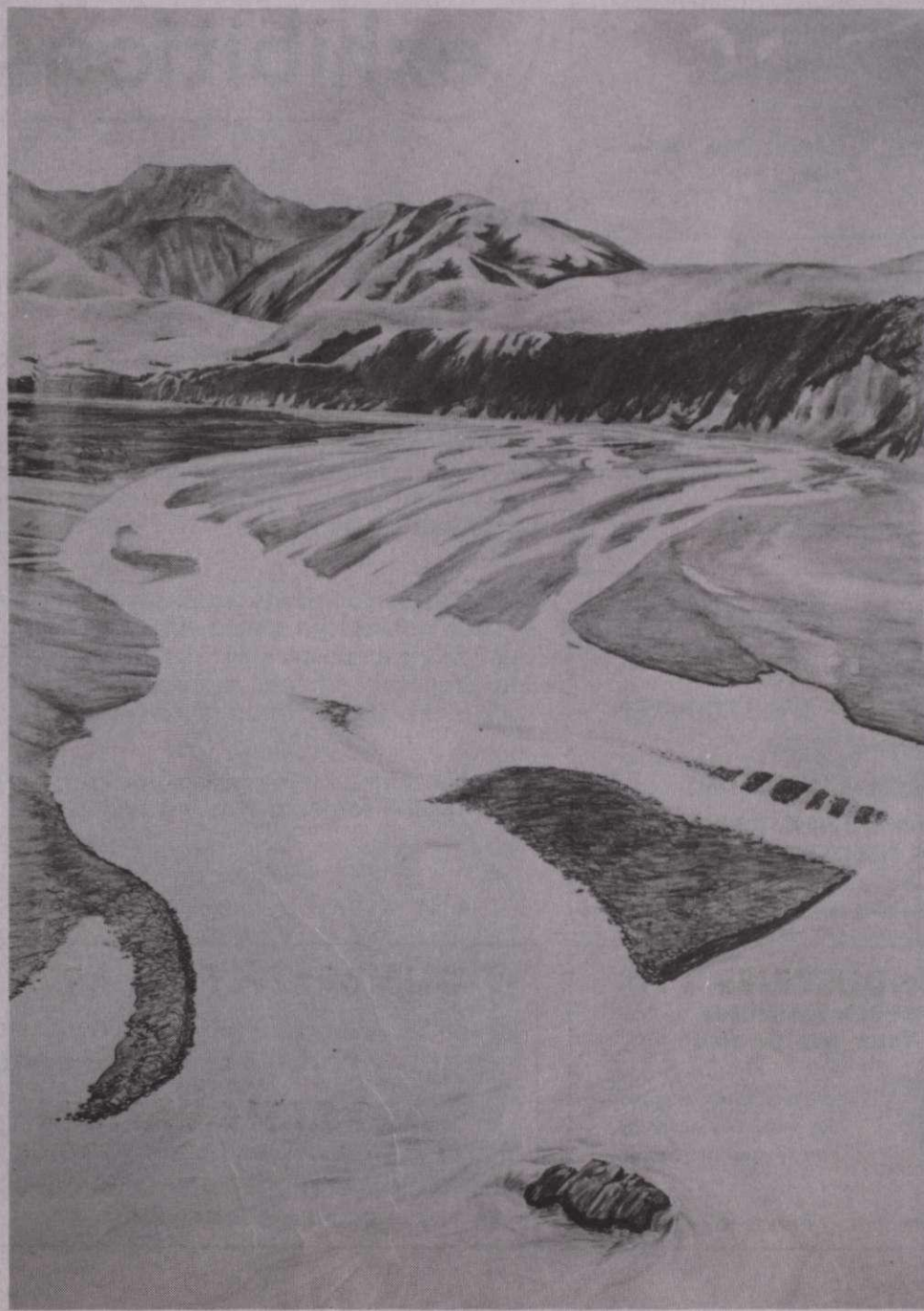
First painted in Chile 1973. Moved to Paris 1975  
and worked with New Zealand painter Douglas  
MacDiarmid.

"From him I learnt the real meaning of painting.  
He helped me clarify my ideas, taught me the  
wisdom of control, the value of relentless self  
criticism, infected me with his love of colour,  
encouraged me to dare anything.

I see my searches and attempt to combine the  
exhilaration of line with the massive impact of  
colour. Drawing in any medium is all important to  
me. I sketch constantly from life, am obsessed by  
movement, be it human and physical the rush of  
implied forms present in all visual experience.

I move at present in a world halfway between  
figurative and totally abstract seeking to extract  
the essence and reduce to essentials.





B. H. Frazer

## Brian Frazer

25 July – 5 August

Is an amateur artist with a technical background but little formal training. He has been painting in his spare time for the last 4 years and his interest in river fishing has inclined him towards the subject of his first show.

The works exhibited were executed over the past year and reflect his observations of light on water and the interaction of waterways and the landscape.

The various layers of the river: bed, bulk and surface; show light being reflected, refracted, polarised and shaded; in constantly changing patterns. In the broader view; the river changes and is changed by, the landform; in patterns indicated by the reflected light.

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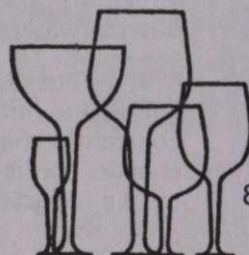
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## exhibitions

### Tony Fomison

13 July - 27 July

"Those of us who move away and come up to Auckland, we get to hear the things they say about us back home. How we're still nuts, how we live in galleries' pockets (the better to be where the money is) - how we sell off painted bits of the South Island for personal gain . . . and how we have left the Canoe half empty.

Well Nola Barron took the trouble to find me when she was in Auckland, hence this show. Not that I've really got enough paintings for a show. They're small ones too, I'll have to space them out abit and stick in the leftovers from shows up here.

But what the heck I'm coming down for the show, and I mustn't forget to bring my paddle."

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**Tasman Gallery**



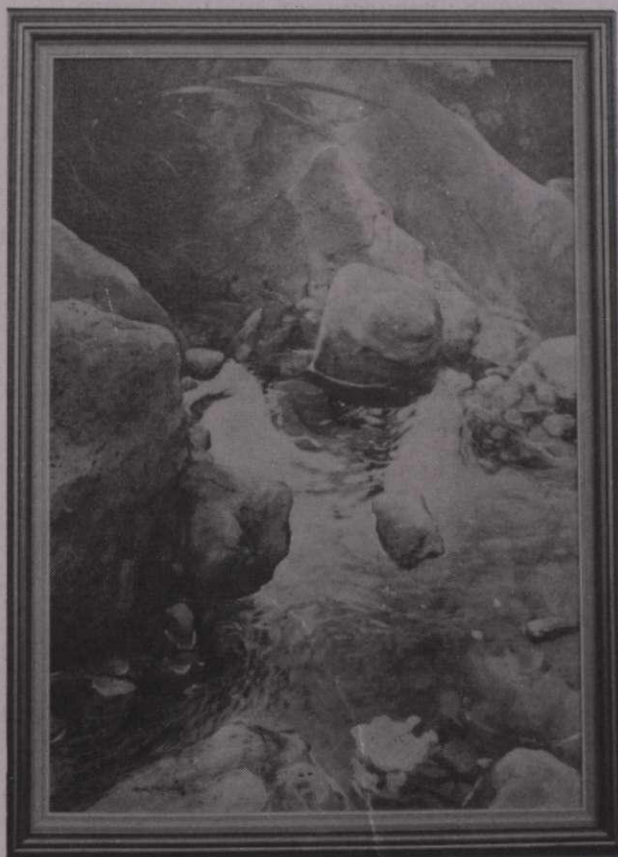
## "We Three"

### Robert McDowell — Painting

29 July — 11 August

Robert McDowell has received tuition and inspiration from many talented and dedicated artists. He has held numerous exhibitions, and this is the fourth "WE THREE" Exhibition.

*He says, "My work is representational, in that I attempt to describe the subject physically, but not just that! Painting is, at present, a most convenient way to express my response to people, places and things."*



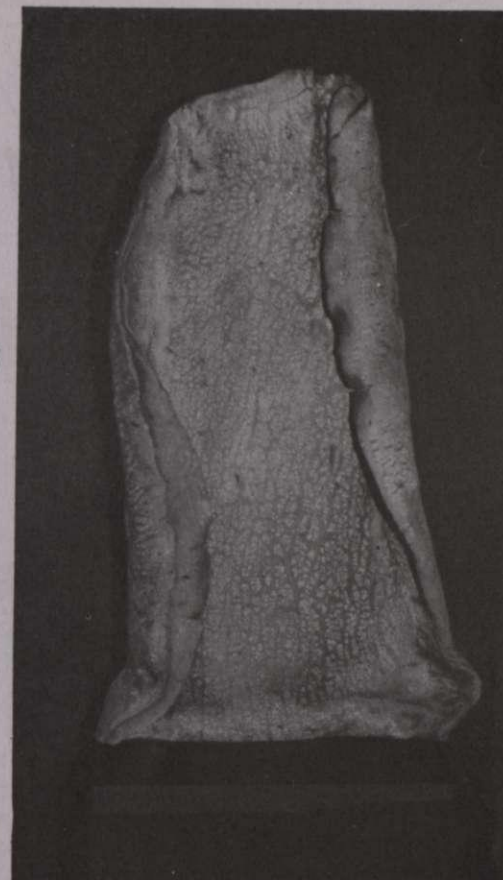
"Mountain Stream" Acrylic Robert McDowell

### Thelma Payne — Pottery

29 July — 11 August

Thelma Payne has had seven years advanced tuition from leading Japanese, English, New Zealand and American tutors. She began potting seriously in 1975 after building double chambered diesel kiln. Produces mainly stoneware with some porcelain. Finds the discipline of domestic ware a grand contrast after making large sculptured pieces.

*She says, "inspirations come from riding back country bush trails and mountain streams all my life. I get totally involved in every process. I am intrigued by the sensuous and expressive qualities of clay. Teaching gives me a positive attitude, constantly giving the urge to create something personal from the elements. To love life through one's work is to be intimate with life's innermost secret."*



Thelma Payne

### Jo Floyd — Weaving

29 July — 11 August

Jo Floyd spent one year at the Churchdown Institute, London, and has exhibited and been guest weaver at Chelsea (Eng.) Wanaka, Timaru, Invercargill, and Oamaru. She has spent fifteen months in Europe.

*Of her work she says, "during period of instruction worked with a variety of media and produced a wide range of weaving varying from fine materials in silk and linen to coarse woollen goods. Rapidly came to prefer the natural fibre wool and strive to use it to express my feeling and interpretations through the use of bold design and richness of colour. I respect and admire weaving of bedouins and traditional peruvian work. I strive to express same quality of colour, design in a contemporary manner. I aim to gain a technical perfection in weaving, to extend the use of wool in my specialisation of floor rugs and wall-hangings."*

from left: Robert McDowell - painter  
Thelma Payne - potter  
Jo Floyd - weaver







## Town and Country Art Club

AUGUST 16 to 27

The Town & Country Art Club will hold its Seventeenth Annual Exhibition in the C.S.A. Gallery from August 16 to August 27. The guest artists are Owen Lee and Shirley Smeeton-Lee.

The Club was founded by the late Frank Gross, who taught art in many parts of Canterbury, to allow his pupils from the various groups to meet for their mutual benefit. The objects of the Club therefore are to organise painting days, tuition and exhibitions, with each group holding painting days during the year and acting as host in its own district.

The country painting groups extend from Cheviot, Culverden and Rangiora in North Canterbury, Ellesmere Akaroa and Governor's Bay to Ashburton in mid-Canterbury. Town Groups are Hearing Association, Huntsbury Portrait, Sumner Thursday, W.E.A. and Week-end. Membership is limited to 150 members.

The Exhibition will be opened by Mr. R. Guthrey on the evening of August 15 and will be open to the public from August 16.

## Don Thornley

Born 1936 30 August - 13 September

Diploma of Teaching 1958. Worked in Len Castle's workshop 1970 - 71. Member of N.Z.S.P. & A.S.P. since 1972. Exhibited regularly in group exhibitions in Auckland, Wellington and New Plymouth. Represented in the Auckland Museum and Waikato Fine Arts Gallery collections. References to work in N.Z. Pottery workbook, Author Howard Williams, "Potters in New Zealand", published by N.Z.S.P. and in a book on "Sculpture in N.Z." soon to be published by Peter Cape. One man exhibition Alicat Gallery 1977. Travelling exhibition of twenty New Zealand Potters to China, Korea and Japan in 1975.

*"I value very much the attitude to clay evident in the Iga, Buzen, and Shigaralei ware of Japan. A more personal involvement in recent years has been forms, monolithic, simple and with a strong presence and of minimal functional interest. Made with large slabs of clay, the source of inspiration often coming from the sculpture of the Post World 11 period".*



## What is the "Womens Art Archive"?

Because many women artists in New Zealand have for a long time worked in isolation and unrecognised in a predominantly male controlled art world there is a need for women's art groups devoted exclusively to the interests and promotion of women in the arts.

At the National Art Gallery we see the need for a 'Womens Art Archive' to be developed along similar lines as the Australian 'Women's Art Register' in Victoria.

Principally the 'Women's Art Archive' will be a collection of slides and photographs of the work of New Zealand women artists covering all the visual media. It will be open, without selection, to any woman who wishes to be represented in the collection.

In addition there will also be a collection of relevant articles, addresses, exhibition brochures and information on file on women's art groups and festivals both in New Zealand and overseas and on women working in ceramics, crafts, painting, drawing and filmmaking.

The 'Women's Art Archive' will subscribe to New Zealand and overseas journals relevant to women in the arts.

We hope to put out newsletters as frequently as news relevant to women in the arts becomes available and the Women's Art Archive develops and requires it. - This will probably mean a newsletter every second month. Women who are not on our mailing list and would like to receive the newsletter should write to:-

'Women's Art Archive',  
C/- National Art Gallery,  
Private Bag,  
Buckle St,  
WELLINGTON.

We have compiled a preliminary address list incorporating addresses of individual New Zealand women artists, New Zealand womens art groups, feminist groups, individuals and groups concerned with women in the arts, overseas contacts - art groups and journals. Women who would like to receive this preliminary address list should write to the above address.



*I would not paint a rock  
A face or brook or trees  
Mere semblances of things  
But something more than these*

*I would not play a tune  
Upon a sheng or lute  
Something that did not sing  
Meanings that else were mute*

*That art is best which to  
The souls range gives no bound  
Something besides the form  
Something beyond the sound*

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### STAIRWAY ELEVATOR

At the last A.G.M. the C.S.A. Council was asked to give consideration to the installation of a small elevator consisting of a folding chair running on rails from the ground floor to the Mair Gallery.

This equipment would cost in the vicinity of \$4000, before proceeding the Council would like an indication as to its likely use and the financial support that would be forthcoming.

If interested persons would please return the clipping below we shall be able to gauge the interest in this project.

I would envisage using the elevator.  
I would be prepared to contribute \$.....  
towards the installation.

.....  
Signature & Date