

NEWS

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

Number 92

July/Aug/Sept

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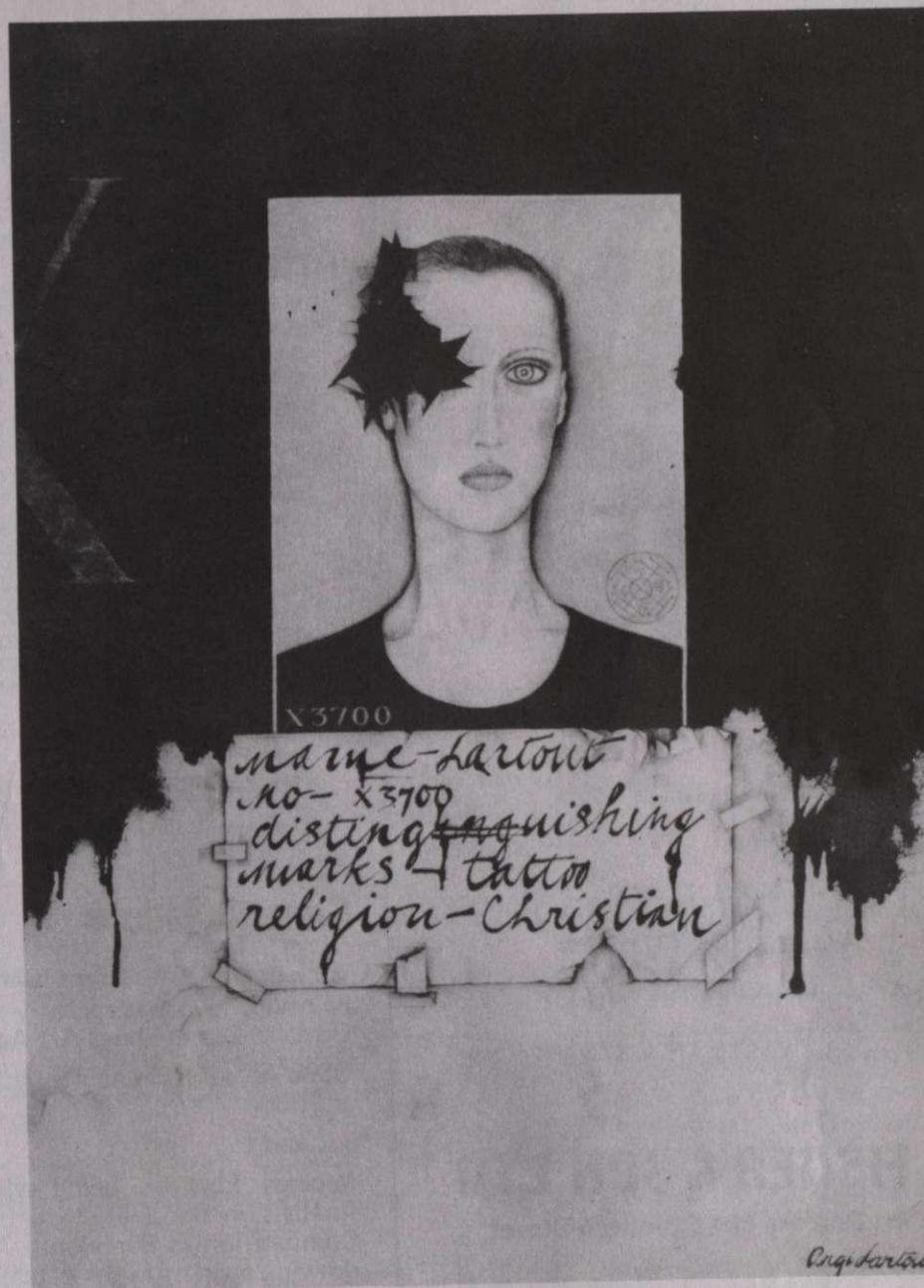
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Mugshot

Angi Lartout

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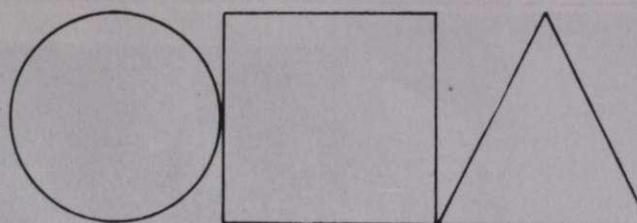
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Arts Calendar

JULY/AUG/SEPT

The Chess Kibitzer	Until - 3 July
Beyond Craft	Until - 2 July
Broughton Glass	Until - 2 July
Owen Lee	Until - 2 July
Denise Copland	5 July - 20 July
John Hutton	5 July - 20 July
Melvin Day	5 July - 20 July
Michael Eaton	5 July - 20 July
David Brokenshire	5 July - 20 July
Jens Hansen	5 July - 20 July
Cliff McPherson	22 July - 9 August
Janice Gill	22 July - 10 August
Kees Bruin	22 July - 9 August
John Coley	22 July - 8 August
Bonar/Swale/Peter Johnson	22 July - 3 August
Package Deal	22 July - 10 August
Helen Derby	4 Aug - 10 August
Niki Moucha	From - 12 August
Tibetan Rugs	From - 12 August
Rona Ellis/Margaret Joblin	From - 12 August
Halswell Potters	From - 12 August
Lily Turner	From - 12 August
Centennial Exhibition	From - 6 September

Congratulations

We congratulate **Grant Banbury Dip FA Hons.** Painting, who has recently won first prize in the Ormand Estate Wines Art Award.

Open on subject and media, the award was valued at \$600.

... and to

Michael Ebel on being selected among the 50 finalists in the Jean Miro International Drawing Competition in Barcelona. A reproduction of the drawing appears in the catalogue to the exhibition which was shown earlier this year in Barcelona and Rumania.

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Your friends are invited to become members of the C.S.A.

Membership brings —

- * advance notice of exhibitions
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- * admission to classes in practice and appreciation
- * free admission to exhibitions
- * no charge for exhibition entries

AND the knowledge that you are helping the CSA to present a full and lively programme of exhibitions of art and craft in all fields — of benefit to both and to the rest of New Zealand.

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,

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

THE CANTERBURY SOCIETY OF ARTS
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Art Awards . . .

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 Ltd.
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 18th July 1980 and should be made on the proper form obtainable from the gallery. Four photostat copies of the application for the use of the Selection Committee should be sent to:
The Director
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 15th August 1980 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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Art Awards

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The New Zealand Academy of Fine Arts in association with the New Zealand Spinning, Weaving and Woolcrafts Society (Inc). Two Academy Awards of \$500 each will be sponsored by ANZ Banking Group (New Zealand Limited)

Receiving Day - Wednesday 20 August.

Entry forms available CSA Gallery.

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New Zealand Academy of Fine Arts 1980 Pottery Sculpture Prints Exhibition.

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Entry forms available at CSA Gallery.

Art Award

We are pleased to announce that the Waimairi County Council is sponsoring a Special Merit Award at the CSA Invited Centennial Exhibition in September. The prize will be for \$500 cash.

Mr W.A. Sutton has agreed to act as Selector for the Waimairi County Council and the award will be announced by its chairman Mr D.B. Rich at the preview on the 6th September.

Royal Overseas League Commonwealth Art Exhibition

The Royal Over-Seas League announces its annual Commonwealth Art Exhibition to be held in London in November, 1980, and for which a selection of New Zealand paintings will be forwarded. A New Zealand exhibition will be held in Christchurch from Monday, September 29 to Friday October 3, to choose the works which will be included in the London viewing.

The London exhibition is primarily for young artists under the age of 35 for whom cash awards totalling some £Stg.500 will be given. Works are also accepted from older artists but these may not qualify for monetary awards.

The New Zealand exhibition will carry awards to a total of \$100 in the under-35 classification. Paintings may be marked for sale. Works may be submitted in oils, water colour or mixed media, and the size of the paintings is limited to 100cm x 66cm excluding the frame which must be of light construction with a maximum depth of 2cm in the mould. No three-dimensional works will be accepted and no artist may submit more than two paintings. Submissions must be of light-weight to qualify for consideration for freighting to the London exhibition.

Entry forms available from: Royal Over-seas League, P.O. Box 318, Christchurch.

Paintings must reach Christchurch not later than September 25.

Australian Art Tour 24 August - 6 September

Society members may be interested in a two-week Australian Art Tour to be conducted by John Coley in August.

The intention is to visit major art galleries and dealer galleries in Sydney and Melbourne. The tour will travel to Sydney, visit the Gallery of N.S.W. and important private galleries then embark on a four day coach trip to Melbourne via Canberra. In Melbourne a programme of visits to the National Gallery and other collections of interest has been arranged.

Accommodation throughout is of a high standard and Mr Max Lucas of L.D. Nathan Travel has arranged a variety of interesting occasions including a dinner at the Opera House Restaurant followed by a show at the Opera House. On the journey to Melbourne there will be a luncheon at an Australian sheep station and later, wine tasting at a vineyard.

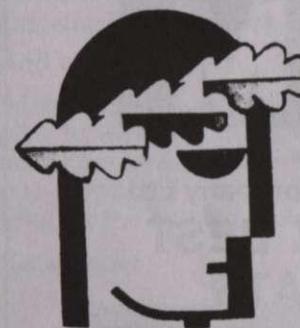
The tour departs on August 24th, returns, September 6th.

Members interested in joining the Australian Art Tour should contact Mr Max Lucas at L.D. Nathan Travel Ltd.

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Angi Lartout -
The Benson Hedges
Art Award Winner 1980



Angi Lartout

Angi Lartout - also known as Angi who?

The winner of the 1980 Benson and Hedges Art Award not only came from the rear, she came from obscurity. Angi Lartout has not attended any art schools, has had brief contact only with art classes, has never moved in "painterly" circles, and has exhibited - fleetingly - only in Hawkes Bay. Yet there is a surprising contradiction here.

The 1974 Benson and Hedges Art Award finalists included A. Jameson. The painting was "Imogen" and A. Jameson is Angi Lartout. The years between have been a period of personal, sometimes painful introspection - yet a time of growth. The difference in the maturity of the two paintings is striking.

Angi Lartout is young. Early twenties, married, with one child. The period of introspection that she speaks of was suburban neurosis at its worst. Housebound, childbound, friendless and very young.

She comes from a large family in the central Hawkes Bay area, but when Daisy was born the couple were living in Christchurch. Peter was at Lincoln College. They moved to Napier in 1975, and Angi entered what to her was a life of isolation. The young couple had education debts to pay off, there was some family estrangement, Peter had two jobs, and Angi stayed home. Her life was bound by Daisy's routine, house-work, cooking, and painting. Working in isolation. Except for a small life drawing class towards the end of their time in Napier her contact with any creativity was limited to her own drawing and painting. This was a period of experimenting with techniques, and a pre-occupation with child studies - and faces, often of strangers. In 1978 and 1979 the Napier Art Gallery and the Hastings Cultural centre had exhibitions of her work. Mainly portraits, they sold well.

At the end of 1979 the family moved to Wellington. Angi lives with her husband Peter (Jameson)

and daughter Daisy in a large old house fairly typical of the Newton area. Angi loves the house, loves Wellington, loves 1980, and above all she loves what she describes as her new beginnings.

Mentally she has been able to disassociate herself from the person "she was". Physically too. She changed her name to deed poll, and now feels in command of herself again. Daisy is at school and Angi has made the necessary space in her life for self. Her day is disciplined. She spends part of each day drawing and/or painting. She also puts in many hours at the Public Library reading, studying. And all day, every day she thinks of her work. What she is painting now. What she will paint tomorrow, next week, next month.

Different techniques, different mediums excite her. At the moment she is working with acrylic on hardboard, textured paper with water-colour, and gouche. There is a sense of urgency as she explains her working day. A rush to try everything now. Her "technical bits and pieces" as she describes them were learnt along the way.

But, at the beginning of 1980 a real jolt of stimulation came her way. After an exploratory visit to Wellington Polytech, the lecturers in the Graphics course put together a six week package course for her. For the first time Angi worked in an all-encompassing creative, environment. Since then she has been on her own again - but with the knowledge that there are interested parties in the background.

Of the Benson and Hedges Award she is suitably modest. Modest but not apologetic. Angi Lartout has no time for hypocrisy or self-depreciation. She reacts swiftly, to comments on symbolism in "Mugshot".

"I feel almost indignant about people reading symbols into it. People must take what they want. What I am trying to say is out. It is too personal. This painting to me was instinctive." Yet - it is hard to escape the thought that this painting is a personal statement that developed out of a submerged, unhappy time. If someone has gone from birth to childhood to young

maturity as part of a large Catholic family, including an education a Convent boarding school, with all the attendant disciplines that implies, and then to a young marriage and parenthood, it is possible to see "Mugshot" as a symbol of the identity process forced on one who has been a daughter, a wife, a mother, with no time, no allowance for reflection.

Reluctant agreement. "Perhaps. Perhaps my subconscious is nearer the surface than I realised." However she firmly refutes any ideas that this is a self-portrait. "Definitely not. It probably looks a little like me, but after all I do see the same face in the mirror every day. I just happened on the familiar."

For the moment Angi is fully committed to her forthcoming exhibition at the CSA (early 1981). She sees herself as a working artist, and is eager to exhibit. In critics and criticisms she has a healthy if objective interest - but there is always a reluctance to talk about her paintings. She has wondered if it is necessary, decided it was - for some, then returned to her initial thoughts on the subject. However she retains an intense curiosity to see if other agree/disagree with her judgement of her work.

And what now?

After the CSA exhibition, Peter Angi and Daisy plan to leave for Europe. Angi Lartout sees the next few years as a time of learning, of reaching out - and she doesn't want to spend any more time on the outside looking in.

Kate Fraser



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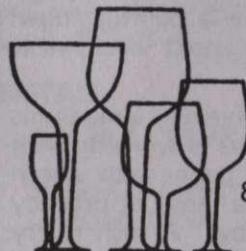
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exhibitions

John Hutton
5 July - 20 July



Spring - White Chalk drawing by John Hutton
for glass engraving in the Butchers Hall

Denise Copland

'Prints and Drawings' by Denise Copland

5 - 20 July

Born Timaru 1952. Diploma of Graphic Design, Christchurch Polytechnic 1971. Graduated from the school of fine arts, Canterbury, with Honours Printmaking 1977. One woman show Christchurch 1977. Exhibited in Timaru and Rotorua 1978 and 1979. Participated in Printworkshop Christchurch 1979. Exhibited with Barry Cleavin and Michael Reed, Bosshard Galleries, Dunedin 1980. At present tutoring part-time at the Polytechnic in printmaking, and drawing while working full-time printmaking in a studio at the Art Centre Christchurch.

Note on the work:

The drawings are preliminary studies for some of the prints in this exhibition. All the prints are multi coloured and involve a combination of printing techniques; for example, linocut, cardboard and etching, to arrive at the final image.

The subject matter remains personal, in a sense is a "visual documentation of the inner self". I could attempt to explain or define this but instead I take this opportunity to extend to all an invitation to view this exhibition and judge for yourselves.

It opens on the 5 July at 8 p.m.



Denise Copland



Sons and Mothers by Janice Gill
photo by Julian Green

Janice Gill

22 July - 10 August

Born Winton, Southland, 1947. No formal art training. Has exhibited extensively and works are included in public and private collections in New Zealand and overseas.

'I use the vehicle of social comment to show my concern for our New Zealand society, and to celebrate the comedy, pain and nobility of human existence.

I recently left the concrete and brick drabness of city life to live and paint full-time in Richmond, Nelson.'

Janice Gill
385 Hill Street
Richmond
Nelson



Cliff McPherson

22 July - 9 August

Born 1947

Dip FA Painting 1968

Cliff McPherson lived and travelled in London, Europe and Australia for 5 years before returning to Christchurch in 1977. Bread and butter work, travel, and art work were varied and intermittent. He now shares a study in the Art Centre and works at the freezing works during the summer.

This is a varied show of drawings most of which were executed as light relief diversion from more difficult problems in painting.

JOHN COLEY'S AUSTRALIAN ART TOUR

AUGUST 24TH — SEPTEMBER 6th

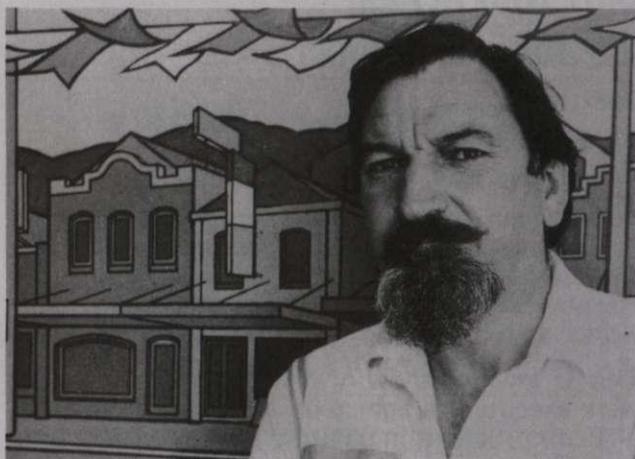
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exhibitions



John Coley

Urban Views - John Coley 22 July - 8 August

This exhibition of around 30 canvases consists of works painted over the last two years and carries forward the urban theme explored in Coley's earlier "Townscape" and "Cityscape" series.

John Coley, who grew up living in the centre of the commercial area of a large town, has always been intrigued by the colour and shape of building facades, signposts, street markings, bill boards and the bunting of car sale yards. He is

also interested in the formal components of painting, the relationship of one colour to another, one shape to another and the journey of the eye around the image.

Since his return from a study visit to England and Europe, in 1976-77, he has been gradually evolving a new means of expressing these concerns and the attraction the works and environment has for him.

Initially he experienced difficulty in recommencing painting and turned to assemblage as a vehicle for his ideas. This resulted in an exhibition called "Boxes or Hard Times Art" held in 1978.

At about this time he began to crystallise a style of painting that would enable him to make images that would be stronger and more direct than his earlier works.

Reasonably pleased with his first experiments, he has been steadily working at his new paintings until enough had built up to hold an exhibition.

A few works in the exhibition do not refer to the urban theme. One of these abstract paintings was recently among the finalists in the Benson and Hedges Award Exhibition chosen by Dr Eric Westbrook.

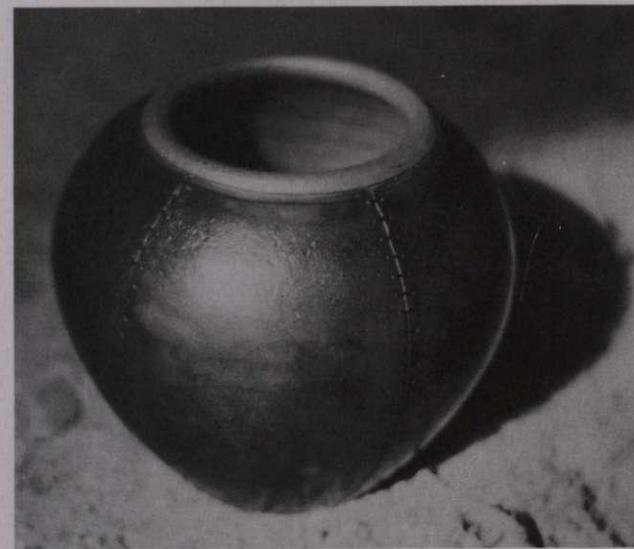
The exhibition opens at the gallery on the evening of July 22nd and will be hung for two weeks thereafter.

exhibitions

exhibitions

An Exhibition of Clay and Leather by Peter Johnson & Bonar Swale 21 July - 3 August

"In an attempt to break away from the ordinary with the two mediums, we have combined to prepare a number of pieces fusing together the two materials."

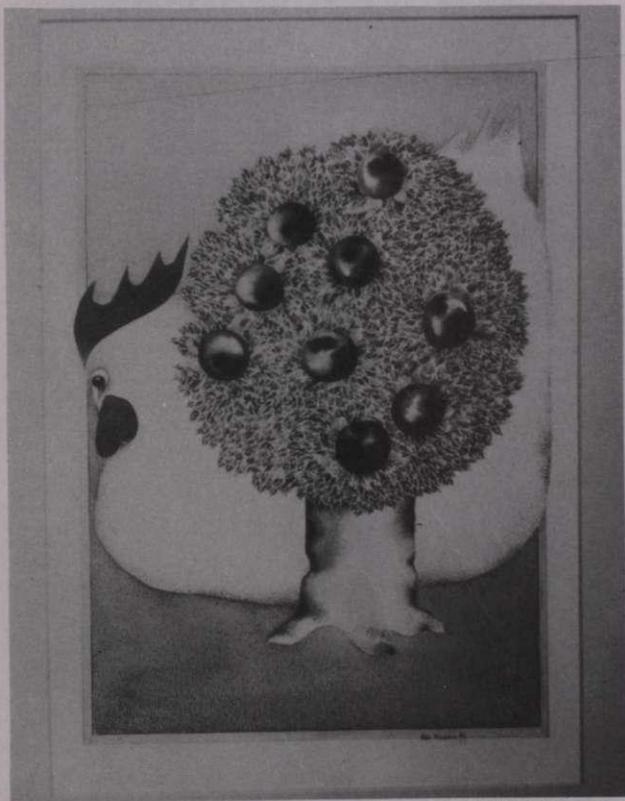


Bonar Swale

Niki Moucha **12 - 24 August**

Niki Moucha Gugelmann was born at Lyss in Switzerland in 1942. She studied Art at the Academie Maximillian Meurch at Neuchatel and for three years at the KUNSTGEWERBESCHULE in Bern. Afterwards she worked as a ceramic painter in the studio of MARGUERITE LINCK, one of Switzerland's leading potters, then as a freelance ceramic painter at home. She started painting again after arriving in New Zealand in 1974.

Niki has exhibited in Wellington, Masterton, Auckland and Sydney and will show 8-10 works in watercolour and acrylic in the print room from 12-24 August.



Niki Moucha

Rona Ellis - Margaret Joblin **from 12 August**

Two recent arrivals from the North Island are combining to hold an exhibition in the Mezzanine Gallery from August 12-24th.

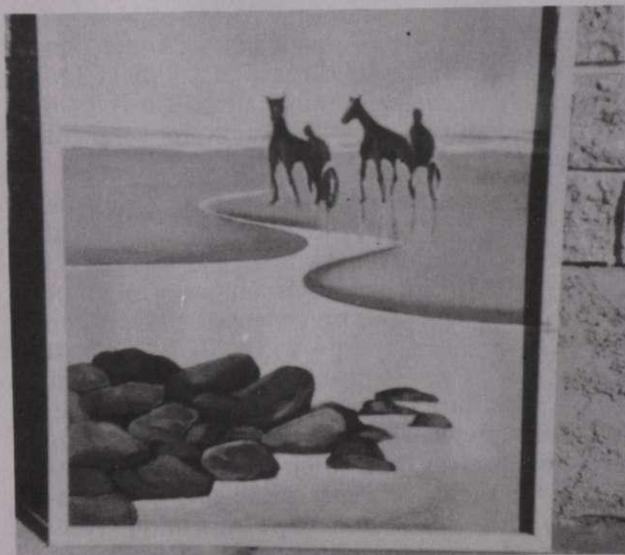
Both have taken up art in middle life without a background of formal art training. They have countered this with an intensive programme of selected reading and practical learning to develop an original approach.

Margaret Joblin

"My aim is to find, accept and express my response to life. I see the analogy with life in many ordinary things and try to create from these. In this exhibition which is largely an exploration of colour and coloured light, including retinal after images, it has seemed necessary to do this symbolically".

Rona Ellis

Has always lived near the sea and seeks to contrast the crowded harbour scene with the loneliness of the coast.



Rona Ellis



Margaret Joblin

Stanley Turner - Lily Turner - **Judy Bryant** **12 - 25 August**

This is a family exhibition of silver work, embroidery and paintings.

Stanley Turner has been working with silver for 3 years, this is his first exhibition, he has a registered mark with the assay office, London.

Lily Turner for many years has been creating in fibre and has had work accepted in all the National Embroidery exhibitions to date, as well as Canterbury Embroiderers Guild exhibitions.

Judy Bryant their daughter has studied at Ohio State and Cincinnati Universities. Has exhibited in the USA and currently has a solo exhibition as Artist of the month in a Cincinnati Gallery. She has recently been accepted by the School of Architecture at the University of Toronto.

1st viewing 12th August, members and friends welcomed at 10 a.m.

exhibitions

Centennial Exhibition 6 September 1980

Artists who have made an important contribution to contemporary New Zealand painting have been invited to take part in the **CSA Centennial Exhibition** in September. We wish to present a survey of the most significant work being carried out by artists presently working in New Zealand, who at some time have been associated with the Canterbury region, thus hoping to underline the contribution that Canterbury has made towards the visual arts in this country.

For this rather special preview occasion, admittance will be by ticket only and these will be available at the gallery from mid August.

exhibitions

Tibetan Carpets 12 - 25 August opens 10a.m.

Carpets made by Tibetan refugees, living in settlements in India and Nepal, still bear the traditional designs and motifs of carpets made in Tibet before the refugees left in 1959. These include the favourite animals of Tibetan mythology: the dragon, the snowlion and the phoenix, as well as floral and decorative designs. Others have symbols of religious significance, dating from the time when certain designs were only used by monks as prayer mats. The colours, to quieter combinations likely to appeal more to some New Zealanders.

As well as perpetuating ancient designs, the weavers have preserved the distinctive method of knotting the carpets, and clipping round the finished design with a pair of scissors, so that the motifs stand out in relief. Each carpet is an individual work of art, and no two are exactly the same in every detail. Sizes vary from 7 x 4 feet, to 6 x 3 feet, with smaller bedside rugs and chair-mats also available.

For the Tibetan refugees, trying to make a new life for themselves and their children in India, the sale of these carpets is of great importance. A weaver can make a 6 x 3 carpet in one month, and thus earn enough to keep his family during this time.

The carpets were imported directly from the weavers' marketing outlet in India, by Trade Aid (NZ) Inc., the importing arm of the Trade Aid Movement, which incorporates shops throughout New Zealand, run by volunteers, and selling handcrafts made by groups in Third World Countries. Those involved in the Movement believe in the importance of supporting these groups, who are working for a better quality of life for themselves and their communities, by trading with them, however small and disorganised they may be, and by informing New Zealanders of unjust trading practices which help to keep them poor.

