

# NEWS

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

## Number 93

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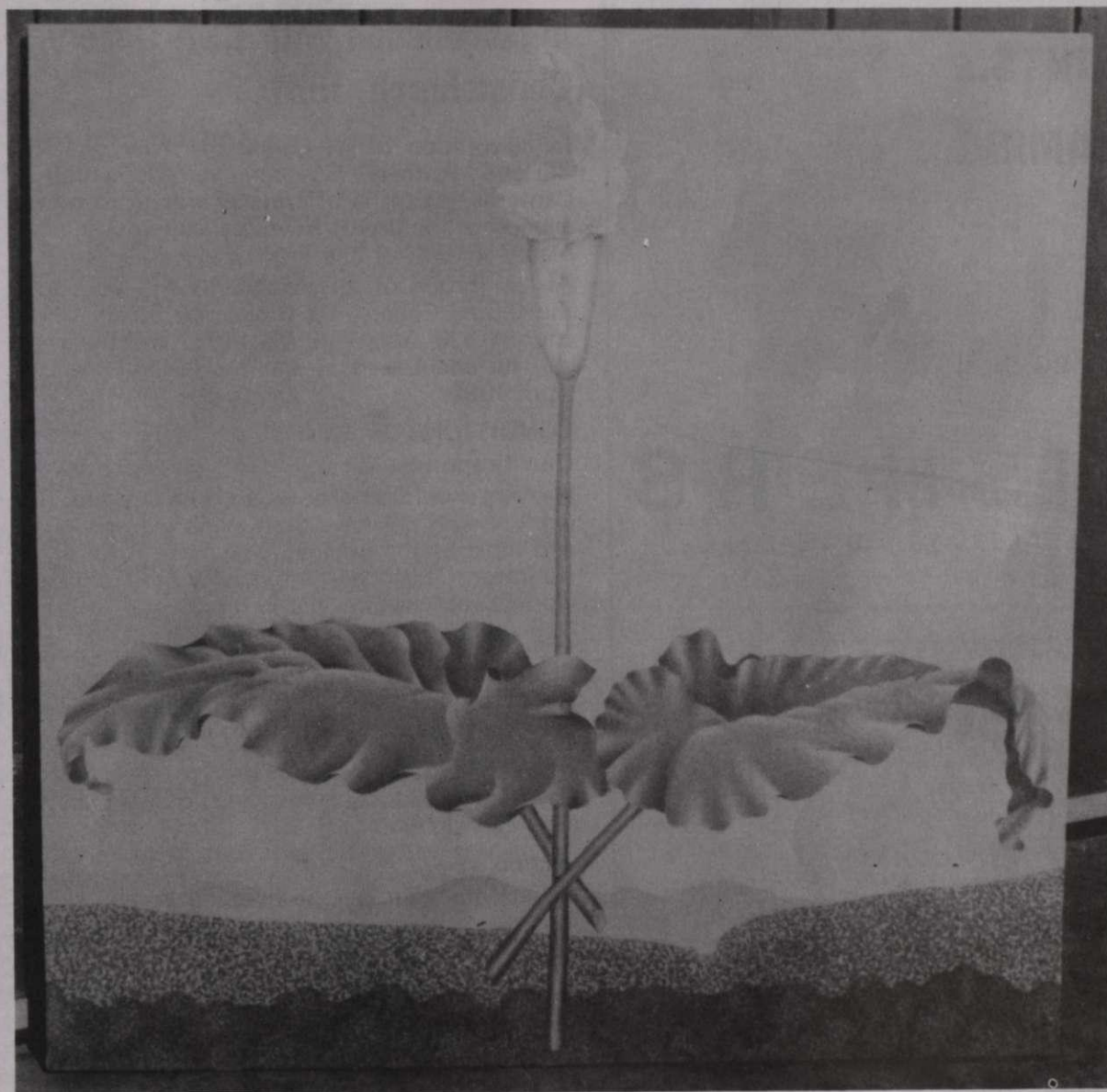
*Registration at Post Office HQ Wellington as a  
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## ARTS CALENDAR

Els Noordhof  
Colin McCahon  
Centennial Exhibition  
Rosemary Perry  
Wellington Lights  
Woodworkers Guild  
Eddie Sunderland  
Tony Fomison  
From Kiln and Loom  
Lore Burbridge  
White/Cook/McIntosh  
Malcolm Warr  
Bill Cumming  
John Drawbridge  
Grant Hanna  
Dunedin Group  
Peter Nichols  
Ed Walton  
Anna Heinz  
Don Thornley and Ian Snail  
Noeline Brokenshire  
Tony Garland  
Colette Morey de Morand  
Olivia Spencer-Bower  
Bertha Miles  
Margaret Hudson-Ware  
E.H. Heath  
Summer Exhibition

## OCT/NOV/DEC

12 Aug - 25 August  
6 Sept - 23 September  
6 Sept - 24 September  
26 Sept - 4 October  
30 Sept - 7 October  
30 Sept - 19 October  
30 Sept - 19 October  
1 Oct - 19 October  
6 Oct - 19 October  
6 Oct - 19 October  
8 Oct - 19 October  
From - 21 October  
From - 21 October  
From - 21 October  
From - 21 October  
From - 21 October  
5 Nov - 16 November  
5 Nov - 16 November  
5 Nov - 16 November  
5 Nov - 16 November  
5 Nov - 16 November  
19 Nov - 24 November  
19 Nov - 24 November  
19 Nov - 24 November  
From 24 November  
From 24 November



Painting from the Arum Series — by Bill Cumming  
Exhibition from 21 October  
(Photo: Russell Lattimore)



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## **The Farmers Weaving Awards in conjunction with CSA Gallery, Christchurch, 1981**

In celebration of its Centennial Year, the New Zealand Farmers' Co-operative Association of Canterbury Ltd, is offering awards to foster and encourage the use of New Zealand wool in hand-made articles of the highest possible standard.

An exhibition of selected works will be held in the C.S.A. Gallery, 66 Gloucester Street, Christchurch. 26 April - 10 May 1981 and the award will be announced at the preview on the 24th April 1981.

### **CONDITIONS OF ENTRY**

#### **Qualifications**

Weavers should be resident in New Zealand. The work should not have been exhibited previously, and must be the original hand-made work of the exhibitor. Each entrant may submit only one work in each section.

#### **The Awards**

The awards are non-aquisitive. The organisers are offering a cash award of \$1000 for the work of greatest merit in each of two categories.

#### **Section A**

Handwoven wall hanging or rug not less than 70% New Zealand wool.

#### **Section B**

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PLUS A 'Local area' merit award of \$500 in either section A Or B.

"Local area" described as being the Provinces of Nelson, Marlborough, and Canterbury as far south as the Rangitata river.

Weavers may obtain Condition of entry and entry forms from — The C.S.A. Gallery, P.O. Box 772, Christchurch. After 15th September. Receiving day for entry forms 15th March 1981.

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## Children's Art Classes

### Enrolments for Term III

There are many enrolments already for next term and we advise parents to re-enrol their children early, as we can accept only limited numbers.

Fees \$15 members, \$18 non members. Fees for 1981 will need to be increased to \$18 and \$21. Classes begin 13th September.

## August Holiday Workshop

A workshop will be held each morning of the 2, 3, 4, 5, September. Fees — \$10 members \$12 non members. Please phone the gallery to enrol, phone 67-261. Numbers are limited to 45 pupils.

## Air New Zealand-Rotorua Centennial Art Award

### The Awards

A cash award of \$500 and a travel award of Return Air Travel to Honolulu with introduction to East/West Centre, Bishop Museum, University of Hawaii, will go to the Artist whose work is considered by the Judge to have the greatest merit. A second prize of \$300 and a third prize of \$200 will also be awarded.

Extra copies of Conditions of Entry are available from Rotorua Art Gallery, C/o Rotorua District Council, Private Bag, Rotorua.

### DATES

Last Receiving Day for Art Works and Entry Form — 4 p.m. 6th October, 1980.

Official Opening and Presentation of the Awards — 8 p.m. Wednesday, 15th October, 1980.

Exhibition closes on Sunday, 2nd November, 1980. Works may be collected from Tuesday, 4th November, 1980.

## Help Wanted

There are several aspects of Gallery functioning which need the help of volunteers from members. In particular, Openings where wine is served and catalogues are sold. The Director and staff are grateful to those who have so readily helped in the past and invite other members to swell the ranks of these few.

A phone call to the Gallery, (67-261), or to Jewel Oliver, (34-038), by anyone interested in helping in this way would be much appreciated. Those who already take part, enjoy the not-very-demanding work and the opportunities it gives to meet and mix with members and keep abreast of events in the Gallery.

The list of workers who pack and envelope the bi-monthly "NEWS" for mailing could also stand augmenting and information regarding this operation would be willingly supplied to any interested members.

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## Report-CSA Guthrey Travel Award Janet Bathgate, Printer

The intention of my visit to Australia was to take a look at contemporary prints and printmakers. My time there was spent mainly in Sydney, with a journey by car to Canberra, and then back to Sydney via inland back-roads and small towns. I had planned to travel further afield but found Sydney a vital city worth spending time in. The size, pace, cultural diversity and visual richness was new and exciting, so in the first couple of weeks I explored the streets rather than the galleries. I attempted to record my impressions on film.

The size of the city seemed to be reflected in the first exhibition I saw, the New South Wales Galleries Annual Competitions, and the portraits in the Archibald Prize were huge. They appeared to be competing with each other; the exhibition space, by no means 'small' was too small for all these paintings. As if to provide a contrast, another exhibition in the same gallery by a Los Angeles artist Michael McMillen, comprised works on a minute scale, some of his drawings and etchings being about 3" x 4". The gallery space they were in was appropriately arranged, giving these works tremendous impact. Part of the exhibition consisted of a special installation of one of his illusionistic miniatures, the theme being 'Mike's Pool Hall': walking along a narrow dark corridor I came across an old door, and looking through a tiny window in the middle of the door at eye level I saw a minute replica of the inside of Mike's Pool Hall, even the fan on the ceiling above the pool table was moving and there was an appropriate noise of swishing air. Walking around the next dark corner there was the same door, but on a tiny scale, at ground level, with a solitary street light are it; and around the next corner was a tiny window, at eye level, and looking through it I saw the hallway of Mike's Pool Hall, buckets and mops and rubbish, and caught a glimpse of the pool table (the same one?) through the hall open doorway. All on such a minute scale (or was it?). It gave me the impression of being a giant looking

in. Unfortunately I noticed many members of the public hesitate at the start of the dark corridor, probably thinking it just led to some storage area of the gallery, not realising the treat awaiting them.

Perhaps the most significant exhibition I saw from a printmaker's point of view was Contemporary Australian Drawings and Prints, mounted by the N.S.W. Gallery, from their own collections attempting to show a cross-section of what has been happening in this particular field over the last ten years. About ten years ago, extrovert Sydney was the centre of screen-printing, quiet Melbourne the centre of etching; however this division has slowly gone, and now both Sydney and Melbourne encompass all aspects of printmaking. A great deal of the work in the exhibition was by younger artists, and it was impressive for the wide range of artistic concern, from the very formal abstract to the personal private world. Also impressive was the sensitivity to materials and of technique to subject matter.

A large proportion of the exhibition was given to screenprints from the Sydney Earthworks Poster Collective — a workshop (the 'Tin-Sheds' at the University) run on a collective basis providing facilities to make posters. The Earthworks posters were large colourful social and political comments. Most of the significant works seem to have been executed in the mid 70's and the collective now seems to have lost its spark, probably because Chips Mackinalty and Toni Robertson are no longer working there.

At the opposite end of the scale were etchings such as those by John Nesson and Allan Mitelman which reflected personal worlds of rich textures and subtle colour changes, visually very beautiful and full of what seemed to me to be genuine warmth and love.

A screenprint, but of an entirely different nature to that of the Earthworks posters, was 'Second Artbit Installation' by Marr Grounds, a print about an installation he made outside the N.S.W. Gallery for the Sydney Biennial 1976. He transformed a written record of the installation into an amazing black and white arrangement of lines, forms and textures, which could still be read as a

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record, but also existed in abstract form as a work of art.

Many of the prints probably used photography at some point in their creation, and some of the drawings showed a strong influence of photography. Yet where photography was used as a direct technique, e.g. photo-etching, it was used with great sensitivity, not for effect but as an integral part of the concept of the print, such as in the prints of Ben Maddock.

Unfortunately the exhibition did not include any of the recent explorations into the potential of paper itself. It was felt that these developments were outside the scope of the present exhibition as they were still to be adequately represented in the galleries collections. However, an exhibition I saw at a dealer gallery by Guy Warren was concerned with the potential of paper and water-colour, the textures and qualities inherent in the hand made paper being equally as important as the marks made on it.

In the print room of the N.S.W. Gallery, among other prints I saw a Picasso etching from the Vollard Suite, executed 1933, published 1950's; The Sculptor and Standing Model. It was so fresh, the line so beautiful and charged with energy, a quality that no reproduction could ever capture. The Goya, Braque, Schiele and Bannard prints I saw made me so very aware of this unique print quality that is completely destroyed when seeing these prints in reproduction. Of course the same goes for any work of art.

Other visits were to dealer galleries, Universities, and technical institutes. Most of Australia's 'leading' printmakers have work in one or more of Sydney's dealer galleries, and most of the galleries were happy to let me look at leisure through the prints they had in stock. Work ranged from traditional use of techniques such as the brilliant works by George Baldessin, through to technically innovative works such as a print by Tim Storrier entitled The Flag, where a fine linen cloth with silk screened design on it was actually sewn by a sewing machine onto part of an etching, the stitching and flags eyelets in keeping with the etched part of the print.

Prints are expensive compared to New Zealand prices, very few (unmounted and unframed) prints would sell for less than \$100, the range going up to \$500 (for editions 50-100). Editions are often printed by a master printer. Many galleries have the work of overseas artists, prints being a relatively easily transported art form. And the public are buying.

Canberra is the home of two brilliant print-makers, Jorg Schmeisser and Peter Herel, whose work I was especially drawn to. Both express private worlds, rich in texture and imagery, imagery that stems from personal experience and yet has a wide implication.

An overall impression was one of high standards of 'craftsmanship', whether it be painting, sculpture or printmaking — a sound knowledge of materials and sensitivity to them; and extremely high standards of presentation. There is nothing sloppy about the Australian way of presenting art — artists respect their work, gallery people respect art, and this naturally fosters a respect from the public.

Janet Bathgate

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## Talks with Artists . . . Gerrit van der Lingen talks with Bill Sutton

**Biographical data.** Name: William Alexander Sutton. Born: March 1 1917 in Christchurch. Father a mechanic/engineer. One older brother, who died in 1972. Education: Sydenham Primary School, 1922-1929; Christchurch Boys High School. 1930-1933; School of Fine Arts, Canterbury College, 1934-1938. Part-time teacher School of Fine Arts, 1939-1941. New Zealand Army 1941-1945. Part-time teacher 1945-1947. From 1941 to 1949 studied at the Anglo-French Art Centre in St. John's Wood, U.K. Permanent position on the staff of the School of Fine Arts, University of Canterbury, 1949-1979. Retired as Reader in 1979. Since then full-time painter.

**When did you make the decision to become an artist?**

— I can't remember really. I have always been interested in drawing. But as a child I was interested in a lot of things. My brother was keen on languages, so I became keen on languages too. My parents and grandparents were keen on gardening, so I became a keen gardener. We were keen on astronomy, on geology, on archeology. All sorts of things. I used to live in the museum. But all these interests slowly faded away, until I was left with art. It sorted itself out. The realisation that I wanted to be an artist possibly happened at primary school already, when I was 11 or 12. I spent a lot of time on drawing and painting. By the time I finished at Christchurch Boys High School I found art school was the only place for me.

**Did the school stimulate you in this?**

— High School? Not really, because there were no regular art classes there. But two teachers had an interest in drawing and painting, and they encouraged me. And there was a small sketch club which I joined. But we had no real formal train-



ing. Art today, of course, is taught very much better and much more thoroughly in all the schools.

—I have been told that until quite recently sport was considered the most important recreational activity in schools, and that anybody with an interest in serious music or the visual arts tried to hide this in fear of being ostracised. Were you teased about your artistic activities?

— No, because we had a school magazine. I used to draw cartoons for it. And if I could do a caricature of a teacher to be published in the magazine I was very popular, of course. I got round it that way. But staff and students at High School had no understanding of the deeper aspects of the visual arts. The respect and support from my colleagues was based solely on my expertise in the more superficial aspects of art.

**Could you tell a bit about the sketch club?**

— This club was run by one of the teachers, Harry Baverstock. He was an amateur watercolourist of some ability himself. He was one of the regular teachers. He taught me scripture, of all things. But he was impressed by some of my watercolours. He even organised a little showing of my work in the shop window of a picture-framing shop, called Gibb. It has long since closed. It was the equivalent of Fishers. But to have a few works on show in town was enormously encouraging for a schoolboy. Dear Harry Baverstock. He is still alive. He is Billy Baverstock's brother. It was really marvelous the way he gave me all this encouragement.

**What did your parents think about your choice of profession?**

— They were very encouraging. Because they had been deprived of advanced education themselves, they were very keen that my brother and I should have the best education available. So my brother went to the University to study languages, and I went to art school. They were perfectly content with this. They left us to make up our own minds as to what we wanted to do. And they gave us every encouragement.

**You have been very lucky. One hears so often the classical story of parents discouraging their children to become artists. The usual advice seems to be to first obtain a 'useful' qualification, such as accountant or lawyer.**

— Disastrous! No, my parents were very serious and wise people. They had their values right.

**To get into art school, did you have to do an entrance exam in those days?**

— No, one studied for the preliminary examination for the diploma of fine arts in the school itself. But then, of course, only a small proportion of the students did diploma. It was art school in the proper sense of the word. You went there to study drawing and painting. When you had enough, you left.

**Where then was the diploma required for?**

— I think to give students who came out of art school and went teaching some sort of status. The equivalent of a BA. That helped salary-wise with the Education Department. The establishment of the diploma was probably the result of the introduction of art classes in schools. Under some scheme or another, which I don't remember the name of, a number of thoroughly trained English teachers had come out here to establish the standards of teaching in secondary schools.

**After you got your diploma, you spent an extra year at University. Did that extra year give you an additional qualification?**

— No, there was no such thing as 'honours' in those days. I chose my own course. I did some calligraphy and some silversmithing, a bit of clay modelling and a lot of painting and drawing. I wanted to do things I was really keen on. I found that year of tremendous benefit. I found I matured. I was too young when I went to art school. People should not start before they are about 20 years old. A break between secondary school and art school is invaluable, I think. You can be institutionalised too continuously. John Coley had a break. He was a journalist for a couple of years. He came into art school with a very mature mind. People who come in a bit old-

er know a bit more about the world. They can understand more what art forms mean, rather than something that is learned by notes in a studio or classroom environment. They can relate it more to experience.

**Which artists have influenced you most?**

—Two. Piero della Francesca and Cezanne.

**How did that influence come about? I presume there were books about della Francesca. But was there much available on Cezanne in your student days?**

— Not very much. But I came across Cezanne in 1948, when I was in London I was thunderstruck with the clarity of his mind. He gave painting another dimension entirely. I never thought about painting like that. And many other painters I had admired, like most of the impressionists, seemed so trivial after seeing Cezanne. I had come across pure intelligence. He looked at things afresh and gave me a jolly good shake-up. I did not so much learn from his method of painting as from the example he set me in clarity of thoughts.

**Was there an exhibition of his work in London in 1948?**

— There were several works by him included in a show at the Tate Gallery. Unbelievably beautiful. There is a small Cezanne in Melbourne, and whenever I go there I make a bolt for it. It is a minor painting, but it still has a whiff of splendour of a first-rate mind.

**Can you pinpoint what really hit you most in Cezanne?**

— How can I put it into words? He managed to co-ordinate every part of the canvas to mean something. There are no filling-in areas. He displays a sequence of events, in planimetric design, or design in depth, or colour relationships. They are all so superbly orchestrated, the whole thing works together like a Beethoven symphony.

**You mentioned apart from Cezanne, Piero della Francesca as having had a big influence on you.**

— Della Francesca worked in central Italy in the 15th century. Some of his best work can be seen



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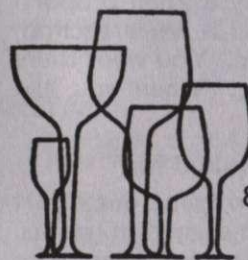
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in Arezzo. I knew his work from reproductions for many years. In 1974 I had a chance to see his work in reality. I admire his ability to organise a painting. The areas of colour, and their total harmony and quietness always appealed to me. His paintings remind me of our Canterbury landscape. There is a silvery sheen of light over the whole picture. I felt at home with his paintings. When I went to Arezzo I was just lost with his paintings, and went time and time again to see them in the church of St. Francis there.

Do you consider him a renaissance artist?

— Very much so. But he stood perhaps a little aside from the others. He seemed to be perfect in himself and didn't have much influence on other artists. To me, the organisation of his paintings, its structure, is perfection. A couple of centuries later, Jan Vermeer carried on from him. He seems to pick it up where della Francesca finished. Almost like a reincarnation. In that same year I also visited Holland. I went to the van Gogh museum in Amsterdam, the Frans Hals museum in Haarlem, and, finally, went to The Hague, to the Mauritshuis. There was a glorious Vermeer, a huge landscape, a view of Delft. Incredibly beautiful.

How would you describe your own development? Do you see your own work in specific periods, or as more gradual?

— In retrospect, of course, I can try to analyse it. When I paint, I paint things I am interested in. Interest can change substantially from one year to another. It can change from the substance of something to the patterns the shadows across it make. And it can change from patterns to textures. Sometimes I keep two series going at the same time. Like some years ago, with my grasses and my landscapes. I was concerned with cloud shadows in the landscapes and with textures in the grasses. They all came from the same part of the country, the Port Hills. After that I came back to the four seasons. That was a more objective statement about a particular slope of hillside.



**Isn't one of your seasons paintings in the McDougall Art Gallery?**

— Yes, that's the Winter. Summer is in the Registry building of the University, Spring hangs in one of the Christchurch clubs, and the National Gallery in Wellington bought Autumn.

**Apart from being famous as a landscape painter, you are also well-known as a portrait painter. You have painted many official portraits, of headmasters, of presidents of learned societies, and so on. Do you remember how many official portraits you have done?**

— Good heavens, it must be over sixty by now. I have been at it for many years. They sometimes turn up in batches, sometimes 4 or 5 a year, or in a sparse season, only two. I meet some fascinating people through tackling portraits like this. The official ones have to be done to a specific standard, of course, to satisfy the client. But even if you have to paint an extremely dignified person, you do try to introduce something of humanity into him. Very interestingly, I find that people have commented that I see clearly into their behaviour, into their mind sometime. But there is nothing unusual about this. When painting a portrait, you put your sitter into a totally false position. He is sitting in a chair with no conversation whatever for up to half an hour to three quarters of an hour at the time, and he is left with his own thoughts, and that invariably affects the expression on his face. And that is what I paint.

**But you also like to paint people who you find interesting, without a specific commission.**

— I like doing those very much, because I am at complete liberty to paint as I want to. I can let my brush dash about the canvas much more freely, and perhaps produce better work in that way.

**Now you have retired from University teaching, what are your plans for the future?**

— I didn't have to retire as yet. I was 62, but my health was indifferent at the time, and I wanted to become a full-time painter for the first time in my life. I was financially secure, my mortgage being paid off, and having a freehold property is

always an encouragement to make the most use of it. I am planning a new series of paintings. I have prepared 8 large canvasses, and I hope that they will be sufficient to accommodate my ideas. Because the first painting makes the second one necessary, and the first two make the third one necessary, and so the idea develops. Again it is going to be an integration of land and sky forms.

I also hope to go overseas later this winter. The timing depends on the chance of a stained glass commission to be made by a firm in London. If the commission goes to this firm, I'll go over in time to supervise the preparation of the cartoons, and to discuss the nature of the job with them. Otherwise my holiday over there will suit my own purpose entirely. Apart from Britain, I am planning to go to France, and possibly Spain. Just a holiday, have a look at things I missed all these years, and re-acquaint myself with some of the things I love very dearly.

**Gerrit J. van der Lingen (c 1980)**



# exhibitions

**Saturday 6 September**

**The Centennial Exhibition.**

**Gala Champagne Preview;**

**the announcement of the Winner of the Waimairi County Council's Art Award;**

**the exhibition of recent work by Colin McCahon (in association with Peter McLeavey Gallery, Wellington)**

**are all taking place on Saturday 6th September from 8 p.m.**

**Admission by ticket only - obtainable at the Office \$5.00 each.**

**Colin McCahon**

**Recent Paintings and**

**Works on Paper 6-23 September**

C.S.A. Gallery in association with Peter McLeavey Gallery, Wellington invites you to the preview of these works at the time of the Centennial Exhibition on 6th September.

Included in the exhibition will be two large paintings "Five Wounds of Christ" and two works inscribed "Testimony of Scripture".

The exhibition will close on Tuesday 24th September.



## **Rosemary Perry**

### **Pottery**

**26 September-4 October**

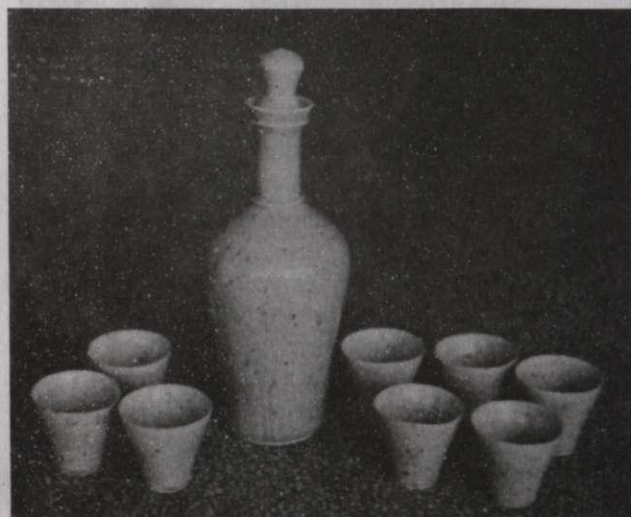
Rosemary Perry had an early art training in painting and sculpture, and has been potting for 23 years. She has been a member of the N.Z. Society of Potters since 1966 and has exhibited throughout New Zealand and overseas.

Represented in the:

Robert McDougall Art Gallery  
The Canterbury Museum  
Dept. of Industries and Commerce  
Ministry of Foreign Affairs  
Kurashiki Museum in Japan

During the past three or four years, Rosemary Perry has been concentrating on developing new glazes for porcelain and stoneware under different firing conditions — sometimes oxidising and sometimes reducing with liquid petroleum gas in her electric kiln. The kiln has special silicon carbide rod elements to cope with the changes of atmosphere.

This exhibition shows a selection of work with a variety of these glazes.



## **Eddie Sunderland**

**30 September-19 October**

Since my first exhibition back in 1968, (sculpture group show - Several Arts Christchurch alongside works by Sir Toss Wollaston, T.N. Lovatt and Laurie Evans), I've been more involved in art education at all levels of education including its place as a rehabilitating function in penal reform.

My first assemblage 1977 was strongly influenced by my teaching experiences of Paparua Prison. Metal, nails and locks seemed to be the only way of expressing the way I felt. I've been exploring assemblage as a vehicle for my ideas and feelings ever since. Other works have been influenced by an accumulation of life experiences, e.g. old bottle collecting around the older historic sites in Christchurch; my twin brothers involvement with gromecology and mythology, perception and education.

Some of my work at present could be described as antique assemblage using some waste dating back to over 100 years. The use of antique waste arouses nostaligen in my work. Waste that has, unlike paint and clay, human involvement, history and a story to tell even the smallest 100 year old nail. Things after all tend to last longer than people.

## **Woodworkers Guild**

**30 September-19 October**

The Guild of Woodworkers is a recently formed association of woodcrafts people and is established with the object of encouraging all interested persons to develop their affinity for woodwork by exhibiting together, sharing skills and knowledge, and emphasising high levels of performance and design in all aspects of woodcraft.

Their exhibition will be the first joint exhibition by a group of woodworkers in Canterbury and possibly in New Zealand. It will include work by several members who have had long experience in woodcraft but have not previously exhibited, and

will also feature examples of woodwork by some better known crafts-people.

The range of exhibits will encompass such diverse woodworking disciplines as boat building, chair making, wood turning, sculpture, toy making, furniture and carving.

**From Kiln and Loom 7-19 October**

Once again a group of potters and weavers have combined to show their work. With the growing interest in crafts we hope that this will prove to be a popular exhibition.

**Potters:** Aina Aspe, Esma Lyon.

**Weavers:** Beryl Bircher, Noeline Bull, Jill Dando, Anne Field, Jacquie O'Brien, Pauline Pease, and Koos van der Borch.

Members and friends are invited to the opening on Monday, October 6th at 7.30 p.m.

**Lore Burbidge 6-19 October**

Lore Burbidge was born in Vienna Austria and studied for four years painting and graphics for which she received a Diploma from the Academy of Applied Art Vienna Stubenring. She came to New Zealand in 1959 and worked for some years in advertising. Since 1971 she has devoted more time to painting. Lore also teaches art and is a part time teacher at the Wellington Polytechnic (School of Food and Fashion).

Exhibitions in Austria (Klagenfurt)

Exhibitions in New Zealand - New Zealand Academy of Fine Arts (Artist Member), National Bank Art Awards, Wellington Society of Water-colour Artists, Canterbury Society of Arts Christchurch - Group exhibition.

Works semi-abract, with the use of flat areas of colour, and interchanging images of the subject. Work mostly from memory (except for the flower pictures which are an exercise in painting-discipline). Recent "Cityscape" pictures are a statement about the Development of Wellington, the drowning of the old-fashioned Family-home by the utilitarian Sky-scrappers, and the Shapes and Formation of the City in the landscape.



## White-Cook-McIntosh 8-19 October

**Jill McIntosh**

Statement about work: I am working at present in the region of myths and legends. This has risen out of a use of symbolic colour and forms. The picture space is 2-dimensional except for the depth added by colour. Movement and rhythms are important. I am using a different technique in relief printmaking in which I 'art out' blocks to isolate the colours.

Q.E. II Arts Council Grant 1980

Bickerton-Widdowson Memorial Trust Fund 1980

**Jennie Cooke**

Statement about work: My work is gestural - simply the result of a joy in expressing marks to create a surface which becomes full of coloured energy. Flickers, dots, lines full of ink touch the surface, arranging space and movement, perhaps synonymous with musical notation.

Seagar prize in Fine Arts 1980

**Jan White**

Statement about work: I work figuratively, mainly in black and white but use colour symbolically. I enjoy line, as in etching, but prefer lithography for its spontaneity and richness in tones and blacks.

Ethel Rose Overton Memorial Scholarship 1980

## E. H. Heath Paintings

Studied under the late Paul Olds, and from him developed a modern approach to art. Also influenced by Keller Van-Asten's book on Projective Geometry, and the anthroposophical painters such as Gladys Meyer and Boos-Hamburger.

This exhibition is in the form of pictorial meditations. An attempt is made to understand the wisdoms of the past and the place of Christianity in the present.

## Dunedin Group from 21 October

Eight exhibitors from Dunedin who work regularly with **John Middleditch** in his Anderson's Bay Studio. Mr Middleditch has exhibited in group and one man shows at the C.S.A. His sculpture is represented in many public and private collections.

**Ngaire Gardner**- Born 1948. Group exhibitions \*(1977, 78, 79) in Dunedin. One man show in the OAS 1980.

**Mary Middleditch**- Born 1910. Studied mosaics in Ravenna in 1956, and 1970. Was producer for Dunedin Opera Company and Phoenix Players Dunedin. For three years director of The Globe Theatre Dunedin. Recently commissioned to execute a large Mosaic panel for the new ward block of the Dunedin Hospital.

**Sarah Green**- Born in Melbourne, Australia, 1950. Brought up in England. Graduated from Lincoln, History B.A. (Honours) on 1971, but, since moving to New Zealand in 1978, now paints. Has worked with present group and joined their group exhibitions for the last two years.

**Vivienne Tirwling**- Public Servant. Born 10.8.55.

**Barbara Larson**- Born 1947 Vancouver B.C. Canada. Came to New Zealand in 1972 and has lived in Dunedin since. Two group exhibitions in Dunedin.

**Angela Burns**- Dip F.A. Taught Taieri High School 1976. Worked as graphic Design Artist with Television One 1977-79. Now working as Curator Otago Early Settler's Museum. Exhibited Otago Art Society, Otago Museum Foyer, and Christchurch Arts Centre.

**Elizabeth Kempthorne**- From West Otago. (Head of Art Department, Blue Mountain College). Studied Design and History of Art with Professor Esplin at Otago University. Began to paint seriously four years ago with encouragement from tutor, Don Binney.

Has participated in two Group Exhibitions, and is an Artist member of the Otago Art Society.

## Noeline Brokenshire Woodturning 5-16 November

"I find that wood exerts a strange, potent and everlasting attraction. It has extraordinary strength and resistance; is a highly decorative material. Pieces made in wood should reflect the natural qualities of grain, colour, weight and texture. Designs should be simple allowing the timber qualities to show to advantage."

Exhibiting with TONY GARLAND, weaving.

Preview Tuesday 4th November at 8 p.m.





## Colette Morey de Morand 4-16 November

Colette Rands has settled in London where she paints geometrical expressionistic abstract canvasses which cover the brightly-lit white painted walls of her very old studio home in Kensington. And she has changed her name back to her maiden name, Colette Morey de Morand - because she likes it better.

Looking back, Colette can see that her work began to change when she left Wellington, where she had been living for seven years.

In Wellington the landscape there had inspired all her work - "and the overwhelming thing in New Zealand is the land isn't it? The land is so important, in so many ways," she says.

But when she moved to Christchurch with her family, her second child one year old, she was completely disoriented. "Christchurch is not pure New Zealand to me," she says. "It could be anywhere. It could be in the Rockies; it could be an English town."

She would go out to paint, or to look for ideas and would come back empty. Then she would just paint a blank canvas, or a line.

"My painting just emptied out completely. So I had to put in what was in my head. I had to put in what I felt, how I thought about things."

Her painting became more intellectual, more abstract. People were still buying her landscapes, and they wanted more of the same - "but I wanted to paint my own ideas."

In 1973 Colette was financed by the Arts Council to have a look at galleries in New York, Los Angeles, Toronto, London, Paris and Madrid; and she discovered that her ideas were concurrent with contemporary painting overseas. Her work was accepted and she knew she had been right: "I was not neurotic after all."

She made up her mind there and then to leave New Zealand, just as soon as Nicole was five.

And two years later she did. With packs on their backs, Colette, Nicole, and Marc, who was then seven, set off with a very small budget and with a year ahead of them to travel overland to Europe.

They went to every gallery, museum and archaeological wonder between Christchurch and London. The three of them, equipped with pencils and drawing pads, would sit for hours sketching what they saw.

Colette remembers that she had made up her mind to be a painter - until she was eight. Then her father died, leaving a penniless family and a warning against idealism. He was an idealistic Frenchman says Colette, whose marriage to the white Russian woman—Colette's mother—had cost him his career in the diplomatic service in Paris. The family had moved in desperation to Toronto, to live in a community with their Russian relations, but there the marriage was equally scorned.

So when her father died, Colette—who, when she was born in Paris in 1939, was named after the well-known French writer Colette—decided that the first thing was to make money, and lots of it. She followed her mother's example and studied chemistry, but she never abandoned her painting, as her mother had done when her children were born.

She married a New Zealander and arrived in Wellington in 1963, highly qualified by then in pharmacognosy—the study of drugs derived by plants and animals—and took a job lecturing at the New Zealand School of Pharmacy. But she was still, primarily a painter.

Her first one-person exhibition opened when she was nine months pregnant with Marc, her first child. She had been married seven years and she admits she was terrified that with children everything would change: "I thought my children would take over my mind."

But she was determined to spend a minimum of two hours a day, every day of her life, at her painting, even if it had to be at three o'clock in the morning.

People would tell her that she looked tired, that she ought to give up, that she should think of her children. "People put pressure on you," says Colette, "but they do not have to live your life for you. You have to stick to what keeps you going."

She likes people and she likes helping people. She does a lot for different organisations - "but if people put too much pressure on me . . . ! I won't let anything interfere with my painting."

But she spends a great deal of time doing voluntary work for organisations like the Commonwealth Institute, Zonta, and the Status of Women—a group of women who sit in parliament to make sure there is no discrimination against women when bills are being read or when laws are changed in a way which might affect the status of women.

Colette is not a feminist, as such, but she does believe in equal opportunity. There should be no discrimination, she believes for or against anyone, whether that person be black, female, or whatever.

Her painting has no "feminist" statement to make: "I am a woman," she agrees, "but it is my painting that is important. Give me anything, a poem, a painting, anything - it is valid if it is good, not because it makes a feminist statement—or any other statement."

(From N.Z. News U.K.)

