

NEWS

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

Number 94

Director
Gallery Assistants

Receptionist
Editor
Tutors

Nov/Dec/Jan

Nola Barron
Grant Banbury
Jeffery Smith
Christine McPherson
Rona Rose
Kate Fraser
Nan Crawley Dip FA
Suzanne Johnson Dip FA
Kay Nicol BA, Dip Tchg

*Registration at Post Office HQ Wellington as a
Magazine*

ARTS CALENDAR

	NOV/DEC
Peter Nicholls	5 Nov - 16 November
Edward Walton	5 Nov - 16 November
Anna Heina	5 Nov - 16 November
Don Thornley and Ian Smail	5 Nov - 16 November
Noeline Brokenshire	5 Nov - 16 November
Tony Garland	5 Nov - 16 November
Colette Morey de Morand	5 Nov - 16 November
Olivia Spencer-Bower	19 Nov - 30 November
Bertha Miles	19 Nov - 30 November
Margaret Hudson-Ware	19 Nov - 30 November
E.H. Heath	21 Nov - 11 December
Summer Exhibition	24 Nov - 14 December
Annual Meeting	26 November
Sam Mahon	3 Dec - 14 December
Children's Art Exhibition	6 Dec - 13 December
John Madden	11 Dec - 21 December
Michael Ayling	11 Dec - 21 December
Leonard Lambert	15 Dec - 31 December
John Foster	From 19 December
Jenny Johnson	From 19 December

Please note holiday hours for gallery.

The Canterbury Society of Arts



THE 100th ANNUAL MEETING OF MEMBERS
WILL BE HELD IN THE CSA GALLERY, 66
GLOUCESTER STREET, CHRISTCHURCH AT
7.45 pm ON WEDNESDAY 26th NOVEMBER
1980.

FOLLOWING THE FORMAL BUSINESS MR
F.M. WARREN WILL SHOW SLIDES AND DIS-
CUSS ENGLISH GARDENS.

THE PRESIDENT AND COUNCIL INVITES
MEMBERS TO CELEBRATE THE 100th
ANNIVERSARY WITH SHERRY AND BIRTH-
DAY CAKE AFTERWARDS.

Exhibition

of

WATER-COLOURS & OILS

by

eminent Canterbury Artist

AUSTEN DEANS

A special collection
from the past few years

MONDAY 10th—18th NOVEMBER

FISHERS GALLERY

691 Colombo Street (Nr. Square)

CSA-Guthrey Travel Award to Australia 14 AUGUST

At the C.S.A. Council meeting it was announced that the 1980 C.S.A. — Guthrey Travel Award for travel to Australia has been won by Margaret Hudson-Ware.

Mrs Hudson-Ware is head of the Art Department of Christchurch Boys High School and a practising painter.

She graduated from the School of Fine Arts of Canterbury University with a Dip FA (Hons) in painting in 1959.

The purpose of the artist's visit to Australia is to study the work of old masters and the established Australian artists and to meet contemporary artists working in her field of interest. She will be in Australia for five weeks visiting Sydney, Melbourne, Canberra, Adelaide, Mildura and Brisbane.

Recent exhibits are:

March 1977 C.S.A. Women Artist's Exhibition
August 1977 C.S.A. One person show
March 1978 Aigantaihe Gallery Timaru
Sept. 1978 C.S.A. One person show
Feb. 1979 New Vision, Auckland - group show
July 1979 C.S.A. One person show 'Portraits'
March 1980 C.S.A. 'Boxes'
July 1980 Brooke/Gifford 'Portraits' One person show

Criticism Evening

Members of the artists committee feel that some discussion about painting and help could be given to artist members, particularly those who have applied for working membership. They would welcome the opportunity to discuss the work submitted at an informal meeting to be held at the gallery on Wednesday 3rd December at 8 p.m.

We have found these evenings most informative and much appreciated in the past and invite members to bring up to three paintings and to take part in the discussion.

Cashmere Gallery

12 Colombo Street
at the foot of the hills
for

**Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps**

BEALEY GALLERY

Quality Picture Framing
Exhibition Pottery
Christies Contemporary Art

Director : John Simpson 132a Victoria St
Telephone 67-506 P.O. Box 25045
Private 583-351 Victoria St Christchurch

ARTISTS

**CHOOSE FROM OUR VERY WIDE
RANGE OF COLOURS, BRUSHES,
BOARDS, PAPERS AND
ACCESSORIES.**

Please ring for information or call at

213 Tuam St Phone 791-080

Smith & Smith

New Members

Miss M. Alexander-Jones
 Mr M.R. Armstrong
 Mr and Mrs E. Blake
 Mr and Mrs D.E. Clark
 Mrs J.M. Copland
 Mr H.G. Six Dijkstra
 Ms E. Wijnen
 Mr and Mrs A.P.L. Everist
 Mrs L.T. Guthrey
 Miss S. Harker
 Mr J. and Mrs N. Harridge
 Mr J. Irvine
 Mr and Mrs A.I.R. Jamieson
 Ms J. Johnson
 Mrs J.E. MacLean
 Mrs J. MacLean
 Mr and Mrs N.D. Mattison
 Mr J. and Mrs G. Maxwell
 Mrs J.C. Nathan
 Mr B. Reid and Mrs K. Reid
 Dr P.H. Sharr and Mrs L.M. Sharr
 Mr and Mrs A. Watson
 Mr N.G. Wilson
 Mrs B. Wood
 Mrs Atkinson
 Mr and Mrs R.A. Banfield
 Mr P. and Mrs M. Brett
 Miss A. Devonport
 Ms A.G. Hanna
 Mr S.R. Maindonald
 Mr and Mrs D.F. Parker
 Mr and Mrs R.A. Shaw
 Mr and Mrs A. Tarrant
 Mr and Mrs G. Rabe
 Mrs N. Bull
 Canterbury China Painters

Children's Art Classes

Enrolments for Term I in 1981

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 \$18 members \$21 non members

Classes begin February 7th 1981.

Children's Holiday Art Workshop

A workshop will be held in each morning on the 27, 28, 29, and 30 January 1981.

Fees \$10 members \$12 non members

Please phone the gallery to enrol. Phone 67-261.

Children's Art Classes

Saturday Morning

The new term will resume on Saturday 7th February at 9.30 a.m.

Enrolments are necessary prior to the commencement of EACH term.

Term fees \$18 members and \$21 for non members.

The classes are limited to 45 children, three tutors are employed.

Interested parents may like to bring their children to see the Children's exhibition from 7th to 13th December and discuss enrolments with Mrs Barron and Mrs Rose.

Acknowledgements

Canterbury Savings Bank Grant

The bank has allocated from a fund appropriated from its profits a grant of \$500 to the Canterbury Society of Arts.

We gratefully acknowledge this direct assistance.

Arts Council Grant

The Queen Elizabeth II Arts Council gave the Society a grant of \$1000 towards the expenses of the Centennial Exhibition.

Phone 63-088



brush-n-palette
artists
supplies

Bells Arcade
Cashel Street



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD
Your Local Firm



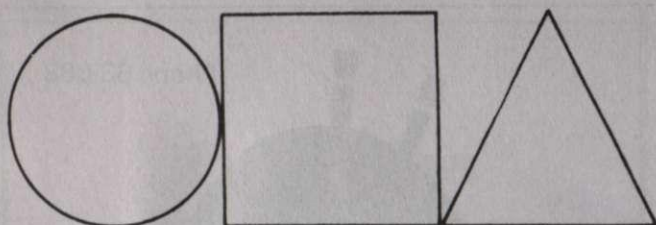
Consult **THE EXPERTS**,
for **ALL TRAVEL** overseas
& within New Zealand.

AGENTS FOR:
International Airlines, Shipping Lines,
Tour Operators, Hotels, etc.

open every Friday to 6 p.m.
cnr. Cashel & Liverpool Streets

Phone 798-200





Collection of Work

BUYERS Rather than ask for payment and handle money at previews the gallery staff prefer that work bought is paid for following the preview night or on the collection date.

Several times we have been embarrassed that work has not been collected until long after the close of the exhibition. This holds up the payment to the artist and causes problems in storage and care of the uncollected items.

Some galleries require a deposit which is forfeited if the work is not collected within a week.

We would prefer not to institute such a system.

May we request that buyers ascertain the collection date and collect work promptly at the close of the exhibition.

How to handle an Original Print

As an increasing number of people are beginning to collect original prints it is of considerable importance that information about the care, handling and presentation of collections should be widely published.

Every original print, made by hand, is a 'valuable piece of paper', and that value is constant only as long as the paper itself remains in excellent condition. That is to say, soiled, creased or torn paper immediately detracts from the value of the print.

THEREFORE — ABSOLUTE CARE IN HANDLING IS ESSENTIAL.

All paper is fragile and should be handled as little as possible. Delicate Japanese papers and filter paper must be treated with even greater care. Un-sized papers dirty more easily than sized papers. When prints are stacked one on top of another they should be interleaved with acid-free tissue paper to protect the printed surface.

The margins of a print should never be cut, unless the permission of the artist has been obtained. The intention of the artist is of prime importance in these matters.

A major cause of damage is strong sunlight which, even if the print is under glass, will in a few months turn the paper brown. Natural light which arrives indirectly, i.e. by reflection, can also cause damage, though more slowly. Strong electric light is particularly harmful. A very dangerous enemy is humidity, which leads to the formation of mildew. Even more harmful perhaps than damp is dust which, though it might seem innocuous, if it accumulates on the print can penetrate the pores of the paper and seriously damage it.

It is popular nowadays to frame prints simply between two sheets of glass or plastic held together by clips. This method cannot be recommended for long-term exhibition as dust is able to penetrate the unsealed edges of the frame a print. It should be placed under a mount and then covered by glass or clear perspex, and a suitable moulding added as complete protection. If glass is allowed to touch the surface of a print condensation may form, causing the paper to stick to the glass, and the print may be damaged. Plexiglass coated with antistatic, which tends to repel dust, is the best material to put directly on top of a print if no mount or frame is being used.

It is important to exercise particular care when handling prints which have matt surfaces, such as screenprints or mezzotints. Any damage to the matt finish caused by scratches or fingermarks diminishes the value of the print.

NOW WE ARE ONE!

**Farmers
Haywrights**



Navajo

arts and crafts
91D Riccarton Road
Phone 41 685

POTTERY WOODWARE JEWELLERY
SCREEN PRINTING
Phillippa Robins

Property Owners! When selling consult

Ford & Hadfield
LTD
MEMBERS REAL ESTATE INSTITUTE N.Z.

AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH. CH.

Middle Eastern Cuisine

Christchurch now has
Middle Eastern Cuisine

Casa del Sol

178 High St.

Phone 60-822

B.Y.O.

The Selling Gallery

Does Christchurch really comprehend what a magnificent job the CSA has done for the cultural life of the city these past 100 years?

The CSA Gallery is probably the largest privately funded art gallery in Australasia. Overseas visitors are amazed at the quality of the facilities and the range of exhibitions offered.

Many people are aware of the exhibition held at the CSA Gallery. The dates and types of exhibitions are published in the daily newspapers, The Listener, the CSA News and of course by invitations sent out by the artists themselves.

But the CSA also has a comprehensive and extensive Selling Gallery, some members are possibly not aware of. The area reserved for The Selling Gallery is to the rear of the Canaday Gallery (behind the new screens) on the ground floor. As well paintings and prints are hung throughout the galleries from time to time to stimulate buyer interest.

There are, at any given moment, approximately 200 works in the Selling Gallery . . . with prices ranging upwards from \$35.00.

There are many artists represented. . . Doris Lusk, Olivia Spencer-Bower, John Coley, Grant Banbury, Sam Mahon, Sally Burton, Neil Driver, Owen Lee, Bertha Miles, Don Peebles, Sally Powell, Maurice Buckland, Frank Gross, Bill Cumming, . . . the list goes on.

Printmakers and prints are well represented too. Gary Tricker, Molly Atkins, Julie Einhorn, Ted Dutch, Rudolph Gopas, Eileen Mayo, Joan Taylor Malcolm Warr . . .

One of the least known functions of the CSA Selling Gallery is the arrangement of commissioned works. If a painting, or a print, or a woven piece is deemed desirable for an office, boardroom, commercial premises, school, library, hospital etc the CSA Selling Gallery will arrange such commissions. The Timaru Public Library recently requested such a commission.

Another little known aspect is the willingness of The Selling Gallery to sell works on "behalf of". If a Member has a painting they wish to sell, the CSA will place it in their Selling Gallery, on commission (22.5%).

This is a service many Members will wish to avail themselves of. It is not easy to sell paintings . . . sometimes the wherefores and the how-to can defeat the venture from the beginning. In the past The Selling Gallery has arranged the sale of works by Sydney Thompson, Stoddart, Paul Olds, and other well known earlier painters.

The Selling Gallery plays an important part in the financial structure of the CSA. Sales from this area total about one quarter of total sales.

Do you want to buy? The CSA Selling Gallery is there for Members and non-Members. Just inquire at the office.

Kate Fraser

THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch.

ARTISTS - have your pictures framed in our specialist shop (near Latimer Square) Large range of Mouldings 10% discount for C.S.A. Members.

THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch

Cut down your framing costs. Make your own frames with Artists Picture Moulding in length. We will cut it precisely, ready for you to join. We also specialise in custom framing. Artists pictures.

W. Holliday and Sons Ltd. ANTIQUES

DEALERS
RESTORERS
VALUATIONS

206 PAPANUI ROAD, CHRISTCHURCH



ART SERVICES
LTD.

PICTURE FRAMING
PHONE 68-429

241A MANCHESTER STREET

RING, WRITE OR CALL FOR
PROMPT, COURTEOUS ATTENTION
..... EXPERT CRAFTSMANSHIP AT
REASONABLE PRICES.....
WE WILL CLEAN, RESTORE AND
REFRAME OLD PICTURES

P.O. BOX 13356 ARMAGH



WINDSOR GALLERY LTD

(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST
SPACIOUS IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING

153 HIGH STREET (OPP. DRAGES)
PHONE 60-724

ROWNEY

Top Quality
Artists Materials

*Oil Colours, Water Colours, Acrylic Colours,
Brushes, Palettes — Everything for the Artist*

MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1789

CFM

The Canterbury
Frozen Meat Company Ltd

**FOR THE BEST
IN MEATS**

BUY FROM THE CFM MEAT MARKET

The Quality butchers for

*FIRST GRADE BEEF *VEAL *PORK
*MUTTON *LAMB *BACON *HAM

SHOP AT THE CFM MEAT MARKET,
MAIN NORTH ROAD, BELFAST

VALUE • QUALITY
SERVICE • SATISFACTION

Celbar

GALLERY

Telephone: 557-896

*Exhibitors of original works of art.
Also featuring graphics, etchings, prints
and art cards.*

Available for small intimate exhibitions.

B. J. Robertson, Director

Shop 31,
Merival Mall,
CHRISTCHURCH

COLT

CUT YOUR WATER
HEATING BILLS NOW

INSTALL

COLT SOLAR HEATING

\$500.00 Government Interest Free Loan

Available NOW

PHONE 798-230

or call 44 BRADDON STREET

Available at -

G.B.D. PRINTS LTD

207 Cashel St. (Opp; The Farmers)

Telephone 60-033

A comprehensive range of artists' materials:
Acrylic, oil & water colours, brushes, papers,
drawing blocks, easels, mounting boards and art
accessories.

SUPPORT YOUR BANK

The bank that invests your money in your community



CANTERBURY SAVINGS BANK

Your support gets our support

Adult Art Class

A special eight-week course of tuition by Michael Ebel will be held beginning on Friday the 20th February 1981, and each succeeding Friday morning 10 - 12 noon.

Students will concentrate on the very important components that make up a good painting — particularly the area of composition. Those attending will be able to use the medium that they prefer, and there will be exercises using drawing to illustrate points and develop ideas.

Class limited to 12 pupils. Fee \$32.

The course will take place in the workshop studio of the Canterbury Society of Arts at 66 Gloucester Street. Enrolments should be made at the Gallery, phone 67-261 before February 10th please.

Association of NZ Art Societies- Tapestry Exhibition

In the near future it is hoped to mount an exhibition of small tapestries. This is a new venture which we hope will attract wide coverage.

Would you please indicate your interest by writing to:

The Secretary,
P.O. Box 9161,
HAMILTON (North)

History of the Canterbury Society of Arts. 1880-1980

A short but comprehensive history has been compiled by researchers at the Robert McDougall Art Gallery, and is now available either from the desk at the McDougall or at the CSA office.

Members will find this a valuable reference book, with highlights of the Society and some of its colourful history documented.

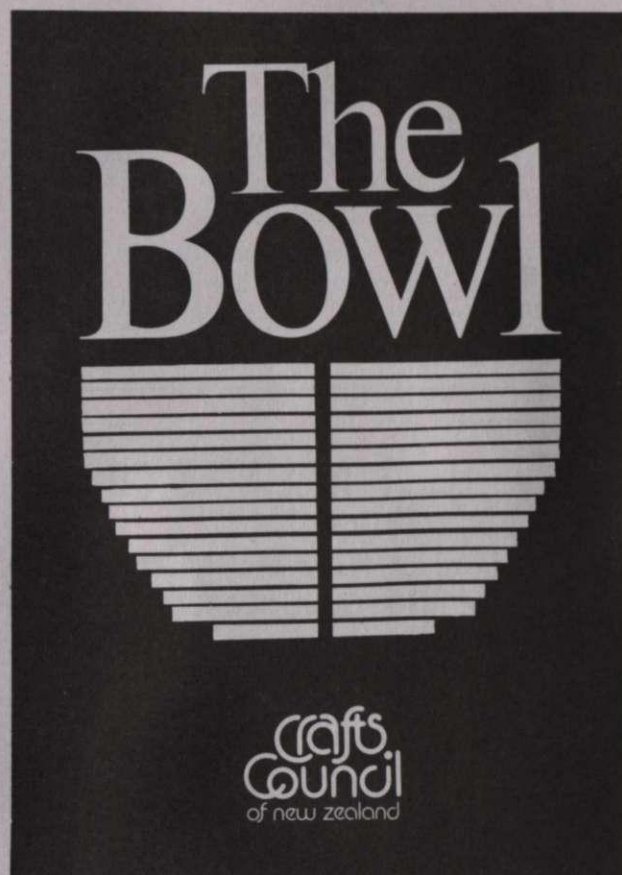
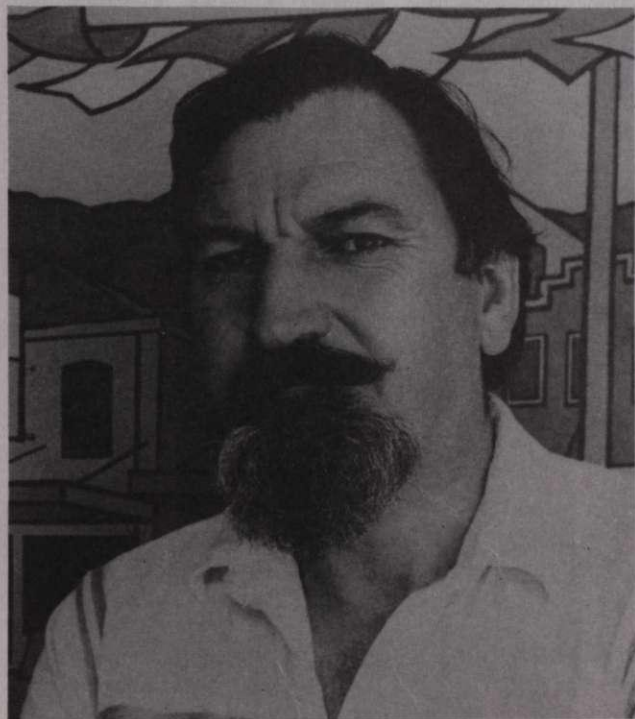
John Coley-Director, Robert McDougall Art Gallery

John Coley was born in Palmerston North but came to Christchurch in 1955 when he entered the Canterbury School of Fine Arts.

John has had a long and close association with the CSA. In 1964 he was a member of the CSA Council under the chairmanship of Stewart Mair. He was also the first editor of the CSA News. In 1975 he rejoined the CSA Council, and has held office as a Vice-President for two terms.

John Coley sees the Robert McDougall Art Gallery and the CSA Gallery as complementary institutions, each with a special role to play in the encouragement and development of the visual arts in Canterbury.

The CSA congratulate Mr Coley and wish him well in his new position.



The Bowl an Original Print

Exhibition to be held in City Art Gallery
Wellington. 3 - 22 March 1981

The Asian Region of the World Crafts Council proposes to take on tour an exhibition of bowls, and New Zealand as a member country has been invited to participate.

The theme 'The Bowl' was chosen because craftspeople all over the world have traditionally created that form to meet a wide range of human needs.

It is hoped that craftspeople will express their skills and feelings to cover the fundamental use-

fulness of the bowl, from the humble food container to the exotic container for civic and religious rites, from basic clay and wood to glass and precious metals.

New Zealand has been asked to submit up to ten bowls. These will be chosen from the total accepted entries.

Conditions of Entry

Any craftsperson may enter.

One or two bowls (made in 1980) may be submitted in any material, in any size.

Selection will be by 35mm colour slides ONLY.

Entry forms available from:

THE DIRECTOR
WELLINGTON CITY ART GALLERY
65 VICTORIA STREET
WELLINGTON

Arts Exhibition for New Brighton

The Altrusa Club of New Brighton is planning a fund-raising venture with a difference.

In March, 1981 the Club is to hold an open Arts Exhibition in the New Brighton Mall. This is always a busy, lively place and interest will be keen in the wide representation of work shown.

Members of C.S.A. are invited to exhibit their craft and further details can be discussed with Mrs G. Lawless, phone 888-147 in the evenings or with Mrs S. Periton, phone 881-358 between 9 and 5 during the day.



PARK YOUR CAR
AND FORGET IT - AT
AMURI MOTORS
CAR PARK

UNDER COVER • PEDESTRIAN LIFT • 10c HOUR
Corner DURHAM & ARMAGH STREETS

MERIVALE
VILLAGE
FLORIST

189 Papanui Road
West Entrance
Supermarket
Building

Ruth Bain
Diploma N.Z.P.F.

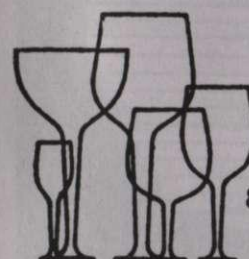
Telephones 559-738
After Hours
557-253 or 528-577

DUNBEATH FINE ARTS

188 ST ASAPH STREET (CNR COLOMBO ST)
SYLVIA STACEY PHONE 64310

ART RESTORATION

FINE ART MOUNTING AND FRAMING.
OILS • WATERCOLOURS • ENGRAVING.
ETCHINGS • DRAWINGS, ETC.



MALING & CO

WINE MERCHANTS

86 GLOUCESTER STREET
795-470

Tasman
GALLERY
72 GLOUCESTER ST

ONLY TWO DOORS FROM CSA GALLERY

- ☆ individual, unique framing
- ☆ expert restoration
- ☆ tremendous selection of framed and unframed prints, finished edition prints and original paintings.

Come in and look around next time you're passing by the CSA Gallery.

COLIN RITCHIE - DIRECTOR
Tasman GALLERY

SEVERAL ARTS

807 COLOMBO STREET, CHRISTCHURCH
TELEPHONE 69-264

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY
SHIRLEY and GRAHAM INWOOD

Ballins Industries
WINE & SPIRIT MERCHANTS
PHONE 69-736
39 CARLYLE STREET

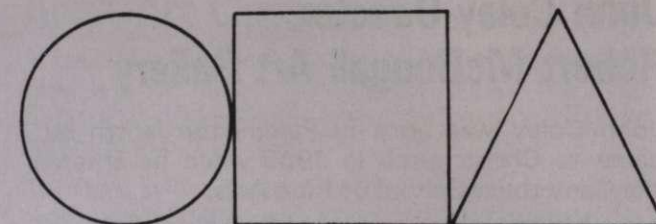
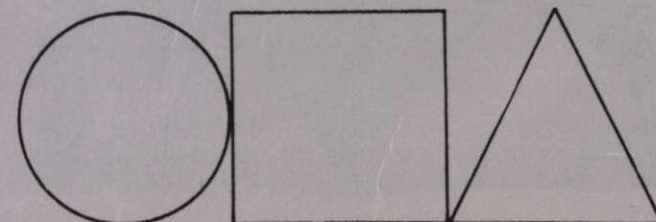


Photo by: Russell Lattimore



exhibitions

Peter Nicholls- Restriction/Control

SCULPTURE

Exhibiting in the Mair Gallery 5th - 16th November
1980

- 1) 13 Masks ceramic and fabric
- 2) 10 bound logs Australian Hardwood (iron bark), Steel (6 mm).
- 3) 13 steel bars steel and ceramic
- 4) 55 compressions steel and ceramic

Peter Nicholls Ma Dip FA (Hons)

One Man Shows:

- 1972 Osborne Gallery - Auckland
- 1976 Barrington Gallery - Auckland
- 1976 Sarjeant Art Gallery - Wanganui
- 1977 Data Gallery - Auckland
- 1977 Albert Park Survey of Outdoor Works - Auckland
- 1979 University of Wisconsin U.S.A.
- 1980 C.S.A. - Christchurch

Selected Group Shows

- NZSSP 1971, 1972, 1975, 1977, 1978, 1980, throughout New Zealand
- Mildura Triennial, Victoria, Australia 1973, 1975, 1977
- Hansells 1973, 1974, 1976, 1980
- 12 New Zealand Artists, Australian Tour 1975
- New Zealand Drawing Invitational ACAG 1976
- Selected Sculptor at Commonwealth Games Symposium
- Edmonton Alberta July/August 1978
- Artist in residence River Falls Wisconsin Jan. 1979
- Graduate assistant UWS Wisconsin 1978-9
- Dunedin Sculpture Symposium 1979

Collections

- Mildura Art Centre, Victoria Australia
- Auckland City Art Gallery Auckland
- Govett Brewster Art Gallery Napier
- Private: New Zealand, United Kingdom and U.S.A.

Awards

- Hansells 1974 (Section B)
- QE II 1975
- QE II Travel to S IO Toronto 1978



exhibitions

Margaret Hudson-Ware 19-30 November

Portrait: Grandfather and Adam

The exhibition will comprise recent portraits of family and of friends.



Olivia Spencer-Bower 19-30 November

Here are paintings of Queenstown which were painted in the 40's — before Queenstown was the tourist place it is now.

The Spinning Paintings are mostly painted from the fifties to the seventies; indeed I have been doing them for some years. At this moment I do not know if I shall put other paintings in.

We shall see.

Do hope you will come and have a drink with me on the Opening Night, November 18.



The Canterbury Society of Arts

THE 100th ANNUAL MEETING OF MEMBERS WILL BE HELD IN THE CSA GALLERY, 66 GLOUCESTER STREET, CHRISTCHURCH AT 7.45 pm ON WEDNESDAY 26th NOVEMBER 1980.

FOLLOWING THE FORMAL BUSINESS MR F.M. WARREN WILL SHOW SLIDES AND DISCUSS ENGLISH GARDENS.

THE PRESIDENT AND COUNCIL INVITES MEMBERS TO CELEBRATE THE 100th ANNIVERSARY WITH SHERRY AND BIRTH-DAY CAKE AFTERWARDS.

Sam Mahon 3-14 December

Butz

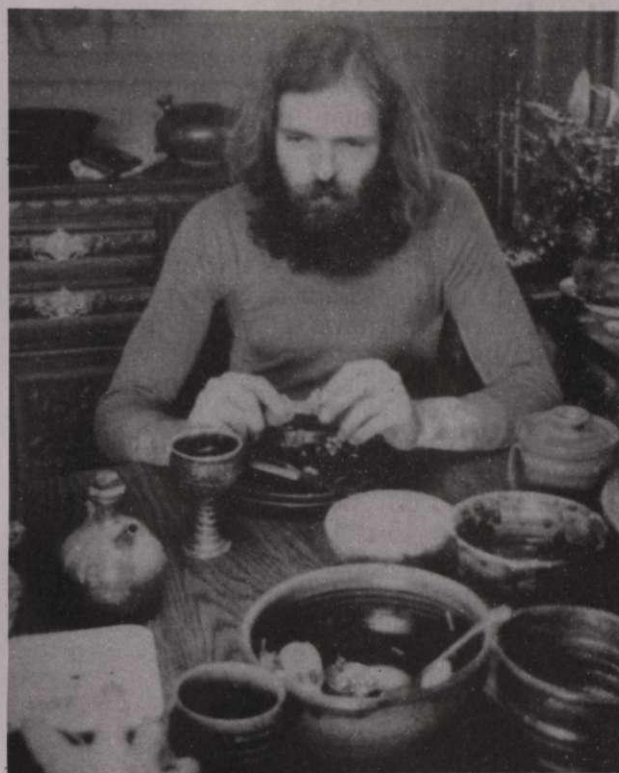
Dear Nola,

I have rats in my cottage. I don't mind them so long as they keep to themselves. Sometimes when I'm painting in the early hours and the pines outside are creaking under the weight of night, they come scratching at my door and in less time than you can say pthalocyanine blue, I'm under the table clutching a loaded shotgun to my paint-splattered breast in a state of acute nervous anticipation-rather like Hamish Keith at a Bob Jones press conference. But all in all an agrarian life is one of compromise. When for three months I am blinded by hayfever and continually dipping my brushes in the coffee mug, I don't complain. For during the other nine months these hills sit quietly immobile while I sketch and abuse their proportions and they hold their colours just long enough to complete a painting.

The exhibition will be cluttered and lacking any central cohesive theme, thank god, and will include cartoons, sketches, paintings and sculpture. Most of it is rubbish but there is the odd happy accident and items of artistic interest to those whose education does not exceed that of a BA. I will also show a film of epic proportions at the opening that has been composed from months of probing investigation into the hardships and obstacles confronting the contemporary artist. Due to a lack of arts council grants, the producer was restricted to a budget of 12 dollars and including the advertising break, the film will run to 10 minutes. Seats will be provided for the infirm. My advice is that you stay at home. I must go now as there is a needle-toothed skink taking a prandial interest in my egg tempera, so much for non toxic pigments.

regards sam

..Sometimes my talent
exceeds my aspirations..



John Madden

(With MICHAEL AYLING)

11-21 December

Born Greymouth

I have worked for three years as a studio potter firing with salt, wood and coal, and have used in this time many raw materials from the surrounding area and the West Coast.

Eventually I want to return to build a studio there.

I enjoy the fight that occurs using these firing methods and raw materials.

A pot I believe must have harmony of shape combined with peril and passion. Which I hope you will see.

Michael Ayling-Jewellery

(With JOHN MADDEN)

11-21 December

Michael Ayling is a founding member of FIN—GERS Jewellery shop in Auckland and co-founder of LAPIS LUZULI School of Silversmithing in Auckland.

Statement about my Work

"My jewellery is wearable sculpture: an outcome of a dynamic tension between these two concepts. A narrow range of 3-D to function in. Sometimes the ease of wearing MUST be sacrificial to the beauty of form. People must sometimes expand their concepts if they want my jewellery. I hope some do. All TOO rarely. The restriction of a domestic art, eh?"

I admire the entire history which is a description of civilization of 5000 years. Nothing has changed in essence. Sumerian, Greek, Etruscan, Indian, Egyptian, Roman, Byzantine, Aztec, Inca, Nigerian, Celtic, Saxon. It goes on and on. Gold is imperishable.

In general I use simple forms. Sculptural versus ornamental. Not too much clothing on the frame.

At least half the time involved in my work concern the finishing and polishing of the surface. Copper Oxide (stg is 7½% Cu) below the surface needs to be unearthed. A problem with silver: interesting when I get used to it. Frustrating otherwise.

I hope to see a cultural renaissance in New Zealand in my lifetime. An awareness that we are living in essence far beyond the material. The music of form and function. Hearts of gold."

exhibitions

**Jenny Johnson-
Photography
from 19 December**

"ANYTIME"

I pass through a fantastic range of experience,
happy interruptions
I breath in and I breath out
I don't sleep much
I photograph things that look as if they
need to be stolen
Diamonds
I imagine images
My eyes are blue, the sun is very gold

There is only light time and dark time
There is no stopping at any time

This exhibition will be held in the North Gallery
from the 16th December and over the holiday
period.

May I invite you to come and see some fragment
of "Anytime", any time.



**John Foster
18 December-19 January 1981**

Some Notes on the Murals

It is said that it is a pity all the panels were mounted together en masse, that it is difficult to isolate just one small picture and enjoy it for itself. But by massing the panels, the totality of the work can be appreciated in itself — the story it tells, the visual space it presents, or the psychic journey it reveals (which is useful to nobody, perhaps, but the artist). However, if the panels were not massed, it would be almost impossible to imagine the wholeness. And the individual panels can still be isolated if desired.

Often the pictorial space of the murals can only be apprehended by the difference between each mural. The shearing mural is cartoon-like, whereas the Canterbury mural is like a giant map — both quite different visual spaces.

Most painting is an illusion — i.e. an illusion of the subject depicted. In the case of the murals, it may be the shearers who shear sheep, or a map-like landscape of the Canterbury mural. But it is still an illusion, despite the immediacy of the paint. This illusion has to be brought to our notice if we want a work of art that is relevant, living, vital. The fact that one has to search for the boundaries of each panel is the reality. As soon as one slips into enjoying one small picture for itself, an abrupt confrontation occurs that makes one painfully aware of the difficulty in finding the borders of that picture. One has to go into each little picture, come out of it, go into the next. A fluctuating space. Then one's eyes flick from one image to another some distance away, and, if the first image is wanted again, it is difficult to relocate, for it has been lost. Another confrontation that is felt. These cross-ties exist within, help to give the mural pictorial cohesion, e.g. an image is repeated, but each variation is different from a similar presentation.

Printed by Wyatt & Wilson Limited, 11 Wilmer Street, Christchurch.

exhibitions

Holiday Hours

The gallery will close at 4.30 pm on Tuesday the 23rd December, until the 5th January 1981 when holiday hours 2 — 4.30 pm will be observed until the 20th January.

Normal hours — 10 am — 4.30 pm weekdays and 2 — 4.30 pm will resume on 21st January 1981.

exhibitions