

NEWS

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

Number 97	April/May/June	1981
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ARTS CALENDAR	APRIL/MAY/JUNE
Farmers Weaving Award	24 April - 10 May
Wayne McPhail	24 April - 10 May
Valerie Crichton	28 April - 10 May
Fanny Buss Studio	28 April - 10 May
Pat Unger	28 April - 10 May
Pauline Rhodes	28 April - 10 May
Linda James	12 April - 26 May
Tiffany Thornley	12 April - 26 May
Dragon Stojanovich	13 May - 26 May
Beyond Craft	13 May - 26 May
Maurice Buckland	13 May - 30 May
Tony Kuepfer	13 May - 26 May
Evelyn Hewlett	13 May - 26 May
A R McLean	28 May - 14 June
Open Exhibition	3 June - 14 June
Embroiders Guild	1 June - 16 June
Mollie Atkins	16 June - 30 June
Canterbury Potters	17 June - 30 June
David Cheer	19 June - 5 July
Graeme Stradling	19 June - 5 July



Maurice Buckland
 "In the Shotover River"

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Patron

We are pleased to announce that the Governor General, the Honourable Sir David Beattie, G.C.M.G. QC has consented to be Patron of the Canterbury Society of Arts during his turn of office.

Congratulations!

MONTANA ART AWARD 1981

1st Prize . . . 'MT EDEN' by PETER ADSETT, GISBORNE.

2nd Prize . . . 'TERRACE DRAWING NO. 9 by GRANT BANBURY, CH-CH.

Merit Award . . . ALISON RYDE, ASHBURTON.

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- 4) Borrow one work from the Society's hire collection of original paintings changed in May and November.
- 5) Advice on purchases and commissioning of art work for your premises.
- 6) Free newsletter and invitation sheet bi-monthly.
- 7) Participation in the annual art union.

From the wide selection of exhibitions — over 90 a year you will find a great many that will enliven and inform the interest of your executives and staff. Not only does this entitlement benefit them, your valued support assists the Canterbury Society of Arts in its aim to foster the visual arts in Canterbury.

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New Members

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Dr. M.A. Thacker
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Mr J. Tuaine
Dr. and Mrs W.E.D. Turner
Miss L. Tyler
Mr Van Schouten

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.

Have You Any Friends?

WHY NOT INVITE THEM TO BECOME MEMBERS OF THE CSA? WE NEED YOUR SUPPORT . . . WE NEED THEIR SUPPORT . . . WE NEED NEW MEMBERS.

Your support, and their support, assists the CSA in its aim to foster the visual arts in Canterbury.

GIVE YOUR COPY OF "THE NEWS" TO A FRIEND . . . INVITE THEM TO BECOME A MEMBER.

School of Fine Arts Gallery

Listed below are exhibitions available for display at the School of Fine Arts in 1981.

1. Terry Handscomb drawings/installations
29 May - 14 June
2. Women's Movement — Posters
17 June - 5 July
3. Robert McLeod paintings and drawings on paper
7 July - 19 July
4. Jacek Grezlecki Polish sculptor
21 July - 2 August
5. Student exhibition
3 August - 14 August
6. ANZART exhibition
17 August - 30 August
7. 19th Century Photography in the Pacific
1 August - 14 September
8. Fibre Structures - fibre sculpture
16 September - 28 September
9. Art Education exhibition
30 September - 12 October
10. Rick Killeen works on paper
14 October - 25 October
11. Student exhibitions
26 October - November

These dates are subject to change.

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Children's Art Classes

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Fees: \$10.00 members \$12.00 non-members

HOURS: 10 am - 12.30 pm

PLEASE PHONE THE GALLERY Ph: 67-261 to enrol.

Saturday Morning Art Classes

(With assistance of the Southern Regional Arts Council).

Ages 7 - 14 years.

Hours 9.30 am - 12 noon.

Fees Members \$18.00.
Non-members \$21.00.

TERM COMMENCES 30th MAY.

ENROLMENTS ARE NECESSARY PRIOR TO EACH TERM.

PLEASE ENROL EARLY TO AVOID DISAPPOINTMENT.

We request that fees should be paid before the 20th May, to confirm the enrolments. Those on the waiting list will be put forward.

Adult Art Class Wednesday 27 May

A special eight-week course of tuition by MICHAEL EBEL will be held beginning Wednesday, 27 May, and each succeeding Wednesday morning, 10 am - 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.

The course will take place in the workshop studio of the CSA at 66 Gloucester St. Enrolments at the Gallery before May 20 please.

Class limited to 12 pupils. Fee \$32.00.

Denys Trussell - Recital 25 June 8pm

The proceeds of the recital will be given by me - I am a Director of Friends of the Earth (NZ) Ltd - to Campaign Power Poll - a campaign to increase public awareness of the underselling of New Zealand's energy resources to multi-national corporations. In particular, it is a protest against the projected multi-national smelter at Aramoana.

The programme will include some or all of these works:

Bach-Busoni	Chaconne in D minor
Scarlatti	Sonata in C
	Tocatta in D minor
Chopin	Ballade in F
Moussorgsky	Pictures at an Exhibition
Douglas Lilburn	Sonatina (1946)
Debussy	La Soiree Dans Genade, from Estampes

STARTS AT 8 pm - PIANIST: Denys Trussell

In addition some poetry concerning the New Zealand landscape might be read. This would include work by:

A R D Fairburn Charles Brasch Peter Hooper

Public Lecture

The Crafts Council, The Canterbury Potters Association and The Spinners & Weavers Guild, in conjunction with the CSA Gallery, are inviting their members and the public to hear a Slide - based talk about new trends and ideas in textile and fibre art, by ROBERT BELL, Chairman of the Crafts Council of Australia, and President of the Asian Secretariat of the World Crafts Council, at the Arts Centre on Wednesday, 15 April at 8 pm. Admission will be \$1.00.

Mr Bell, a weaver and potter, is Curator of Crafts, at the Art Gallery of Western Australia, Perth, and will be in Christchurch to judge the Farmers Weaving Awards.

The exhibition of selected work will be open to the public on 25th April and run until 19th May, 1981.

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Collectors' Exchange

For the exhibition in September 1981, we are seeking outstanding work by recognised artists. There will be two categories —

pre 1940
post 1940

Artists may submit their own work.

Vendors need to establish their own prices and quote these as the selling price, from which the Society will deduct 22.5% for members and 25% for non-members.

THE PREVIEW WILL BE AT 8 pm ON 9th SEPTEMBER and, beside helping the finances of the Society the exhibition will give an opportunity to sell work from your collection. It will enable buyers to upgrade work in their possession, to buy early work of a preferred artist and to see paintings from private collections.

All work should be collected on Monday 21st September, 1981.

Selection — a selection will be made from the entry forms and the vendors notified, a further selection of the work may be made by the artists' committee and the gallery reserves the right to hang work submitted.

Names of past and present owners will not be publicised but purchasers could be given this information on request.

Selling Gallery

We have requests for early work by contemporary artists.

Should you wish to sell a painting, the gallery will be happy to assist you — please contact Nola Barron or Rona Rose.

Of particular interest are Illingworth, Spencer-Bower, McCahon, W A Sutton, Doris Lusk and also Sydney Thompson and Rona Haszard.

Collectors' Exchange

Please cut off and return to the gallery:

P O Box 772
CHRISTCHURCH

before 11th August 1981.

This information to be confidential to Senior Staff and Council of the Society.

PRE-SELECTION FORM

VENDOR'S NAME

ADDRESS

TELEPHONE Home Bus.

I am interested in exhibiting works in the 'Collectors' Exchange' and enclose the following details for each.

ARTIST born

TITLE OF WORK date

SIZE cm high cm wide

MEDIUM

COUNTRY OF ORIGIN

Other works by the same artist in public collections in:

Price

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The Artist and the Commissioned Work

In a time when architects are being called upon to rebuild our cities and plan new ones, the artist and the architect must reevaluate their positions in the world we live in. The artist must come out of the cocoon he has fashioned for himself to place the mark of his ingenious mind and sensitive perception upon the rebuilding of society. He must shed these soon to be meaningless preoccupations with himself, and forget those that pertain to the status of art vendors and collectors, of art critics and of the role of galleries, to embrace the challenge of a new task at hand. He must reevaluate his role in society and accept the challenge of reshaping the environment. He must not succumb to the frivolous demands of society; rather, he must assert his place as the one knowledgeable in affairs of scale and proportion as they relate to human beings, and especially he must

take the lead in transforming the meaning of the old-fashioned word "beauty" into one that is significant to all those who are sensitive to the higher aspirations of today's society.

It is not that the artist has a greater responsibility toward society than other citizens. If the artist has a responsibility it is toward his work, and if that work is to stand in public places, that responsibility is by necessity of greater scope. It is toward the environment as a whole in which his work will stand. When an artist works for himself, experimenting with ideas and materials, playing so to say with and in his own conceptual world in order to discover a new unity in the world of infinite variations, anything can happen. It is up to him to commit or not to commit himself to what happens. If he doesn't like what he has done, he can destroy it. Not so for the artist who has been commissioned to make a work of art for a specific environment. For him, the pleasure of discovery changes into a challenge to discover. The self-indulging activity that creative passion can be, becomes a search for an answer, a specific answer to a specific problem, the best possible answer to the given problem. He must forget himself to become imbued with the environment, he must become saturated with the environmental space in which his work will later stand.

At this moment a multitude of questions arise. I shall leave aside those that have to do with the psychological make-up of the artist, with his ego - - "Will I maintain my image if I present something different than I have done in the past? Am I not becoming subservient to architecture?" and the like - - but rather raise the practical questions. The first one, and certainly the most practical one is: "How much money is available?" Rare is it when the architect or the client says: "Come up with a proposal, let us know the cost, and we shall see if we can meet them." (Good advice should this happen: Make certain you will be paid for your time and materials. Remember that architect-consultants always charge the client. If no one wishes to pay for those services, forget the whole thing, for those who have approached you are not that interested in commissioning a work of art.) When a budget has been set for the project, and you

are fairly certain you are the only one approached to present a proposal, then you can take the gamble.

Then you can meet the challenge on a speculative basis.

The next question to answer will be related to the materials that should be used. Most likely, the artist has been chosen because of works he has done previously. However, he may wish to use different materials for this particular project. He should make sure this is understood should it be the case or at least try to convince the client of the need for the different material. The reasons for working in a different material may be many. The artist should of course know beforehand the qualities and weaknesses of the materials he is contemplating, and if he is not certain, he should turn to the ones who should know. This might save him from embarrassing situations later on, especially if the work is to stand out of doors.

Perhaps most important for the success of the project is to know the answers to the following questions: What is the given space used for? Who will occupy this space? What will people do when they are in this space? Why are they here when they are here? How many people will be present at any given moment, and how much space will they need? These questions do not only relate to the two-dimensional space alone, the surface the work can occupy, they relate to the three-dimensional and even four-dimensional space as well, for time also is part of the whole. Will the people who will see the work move in all directions? Will they be able to see the work from several levels and at different times of the day and of the night?

Once these questions have been given much thought, once they have been carefully studied with the architect, the artist can more or less forget them, for a while. The reason for this is that the creative process must take place. All artists know that the creative process cannot be hampered by materialistic limitations. Somehow, in back of his mind, the limitations will be known. That will be sufficient to keep him from going too far into unrealistic dreams. A good advice, however, is to build a scale model of the environment in which the work will stand, and build it large enough so

that it can be studied through the lenses of a camera. For this, it goes without saying, elevations and plans must be secured from the architect. Hopefully the construction of the space in which the work will stand is not too far advanced, for it may be necessary to suggest changes. Ideas can go wild, and architects, if convinced the idea is good, are quite willing to make changes.

Once the idea has been conceived and the model has taken its final shape, it is time to inquire on the feasibility and cost of the proposal. An initial estimate by a manufacturer, if the artist chooses someone else than himself to fabricate the work, will have to be requested. If the cost is too high, the artist has several alternatives: either to change the work by making it smaller and simpler; to seek estimates by other manufacturers remembering that the cheapest is not always the best; to make no profit which is stupid; or to present the idea to the client with a request for more funds which is the only intelligent alternative.

All these problems can be enormously simplified if the artist follows a simple rule, and that is the rule of responsibilities. Simple? Yes, if the artist thinks logically. The artist is responsible in all matters that pertain to his work. He better get that straight in his mind. The work must not only be well done, but it must also be made durable. It must withstand weather and to some extent vandalism.

And so, I could go on with the questions of responsibilities, or talk about the artist's relations to the manufacturer or to the agent, but all the answers to these questions are to be found in a little common sense, and they will differ with each occasion.

What is important, is to create a good spirit of collaboration between architects and artists. The commissioned work can be great only if the architecture "understands" the work, and the work "understands" the architecture.

Roger Bolomey

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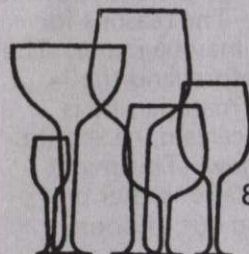
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Wayne McPhail
24 April - 10 May

No formal art training, but attended extra-curricular art classes at School of Fine Arts for a period after commencing employment as a commercial artist.

His main interest lies in landscape painting, with satisfaction being gained from working closely with nature - and capturing the transitory qualities of light and form in the New Zealand landscape. The majority of his paintings are in the semi-traditional style, but stimulation is achieved in developing more abstract forms of landscape.

He has painted spasmodically for many years - but the majority of work for this exhibition has been completed over the last 18 months.

Most work has been executed in oils, with more recently an emphasis on acrylic. This media has found favour because of its versatility and fast drying - which suits the artist's painting style.

Approximately half of the exhibited works are in the form of sketches in mixed media. These are mostly of early and often derelict farm houses and buildings. Interest is found in these types of structures because of the rich textures in weathered timbers, and interesting patterns of light and shade. Satisfaction is gained too, from capturing something of New Zealand's early architectural styles as these rapidly disappear from our landscape.



WAYNE MC PHAIL

Wayne McPhail



Prints and Drawings -

Linda James Dip F.A. (Cant)
'80 PAINTING

Tiffany Thornley Dip F.A. (Cant)
'77 PAINTING

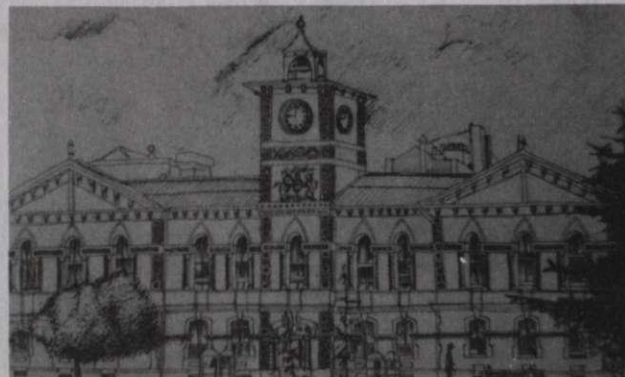
We share a studio in the arts centre and have been working together for several years.

We are involved in the Women's Art Movement, have exhibited in the Women's Gallery, Wellington and now have work in the 'mothers' exhibition currently touring New Zealand.



Alan McLean- Paintings and Prints

You are invited to the preview at 8 pm on Friday, 29th May.



Beyond Craft Exhibition

This group of local crafts people present a combined craft exhibition each year.

Exhibiting this year will be:

Noeline Brokenshire
Lawrence Ewing &
Judith McMillian
Margaret Finnerty
Noel Gregg
Sally-Ann Griggs
Denys Hadfield
Vivienne Mountfort
Colleen O'Connor
Graham Stewart
Carin Wilson

Guest Exhibitors will be:

Murray Begg
Margaret Chapman
Shona Cowan
Rita Morley-Bunker
Lindsay Watson

Woodturner

Potters
Weaver
Blacksmith
Fibre Sculpture
Potter
Weaver
Art Metal Worker
Stained Glass
Woodworker

Leatherworker
Designer - Etcher
Machine Embroiderer
Basketmaker
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Instruments

YOU ARE INVITED TO THE PREVIEW AT
8 pm ON WEDNESDAY 13th MAY.



Valerie Crichton

Porcelain pieces, sculpted shapes, small boxes, stoneware.

Lee Trusttum, Sally Spence

Of Fanny Buss Studio. Cushions, screens, scarves, wall and ceiling hangings, padded jackets and kimonos, parasols.

Preview 28th April, 8 pm.

exhibitions

Maurice Buckland - Preview 11 May 8pm - Exhibition closes 30 May

Maurice Buckland, born and residing in Dunedin and now in his fifties with a grown up family, has had no formal art training. His art developed from sketching in the mountains as a youth, and gradually became his lifelong interest.

A fervent lover of the back country, Maurice Buckland spends a lot of his time on the sheep and cattle stations of Otago. He is very attracted to their life style and loves nothing better than to be out in the open with shepherds and their dogs. He also loves the mountain valleys and this exhibition is the result of recent encounters with the back country people and mountains.

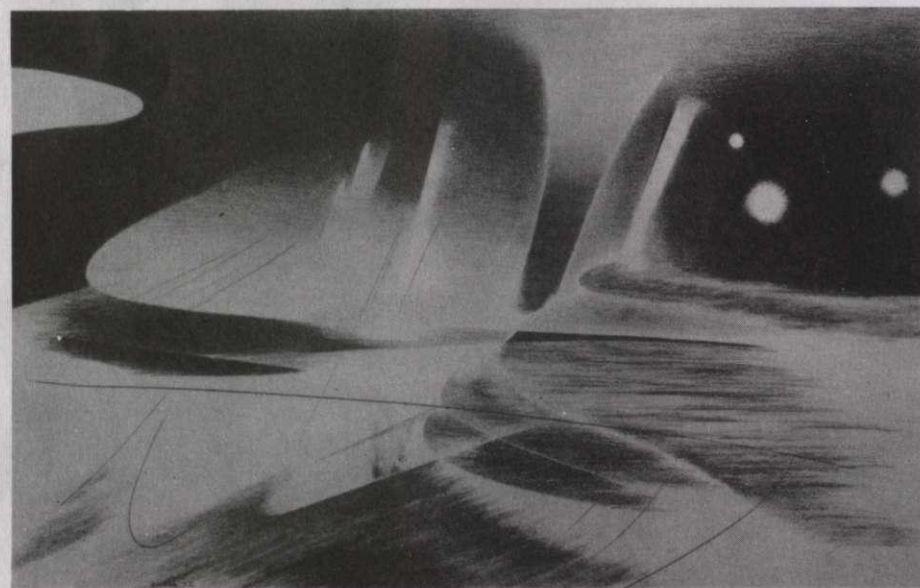
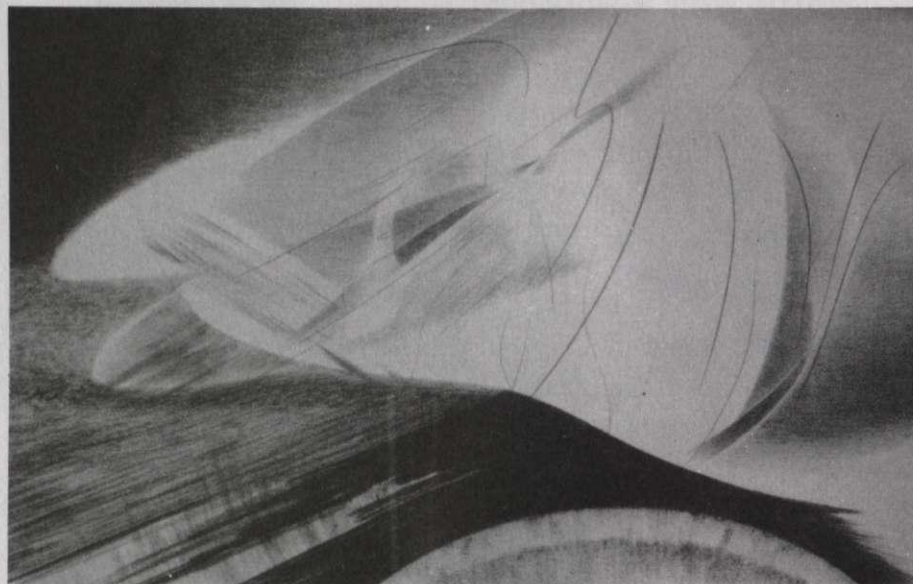
During a recent visit to the U.S.A., he was greatly impressed with the work of the top "western" painters of that country and their influence is starting to show in his work.

He has held many exhibitions throughout this country and is represented in private collections both here and in the U.S.A., Australia and the U.K.

Maurice Buckland
"Praise is Embarrassing"



David Cheer
From "The Narrative of Death"



David Cheer 19 June - 5 July

Eight years ago was the last one-man exhibition in Christchurch, so the current exhibition will mainly feature the pencil, large charcoal and charcoal/colour works done since, with a selection of small works, rather personal, perhaps diaries, done now and then to probe and because they amused.

However, there will be oldies, the show echoing something retrospective of the artist's 50 years. Photographed are two of "The Narrative of Death," to be shown complete.

Did you know?

- * The CSA Gallery is supported by the members of the Canterbury Society of Arts – which was formed in 1880, "to promote the study of the Fine Arts, and for holding periodical exhibitions in Christchurch of original works of art".
- * In the past 100 years, the Society has fully realized its original intention, and has been a powerful influence in the cultural life of Christchurch and Canterbury.
- * The CSA has SIX Gallery areas, which are kept continually full, offering a wide range of exhibitions of art and good crafts.
- * Each year approximately 90 exhibitions are held . . . showing the work of probably 1000 people.
- * A magazine is published bi-monthly and sent to members.
- * Art classes for children are held all year . . . and some workshop tuition is available for adults.
- * Commercial and professional offices hire paintings from the CSA Collection . . . allowing employees to experience a wide range of original works.
- * There are various forms of membership: individual; joint husband and wife; student; corporate company membership.