

NEWS

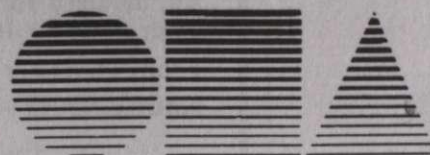
The journal of the Canterbury Society of Arts
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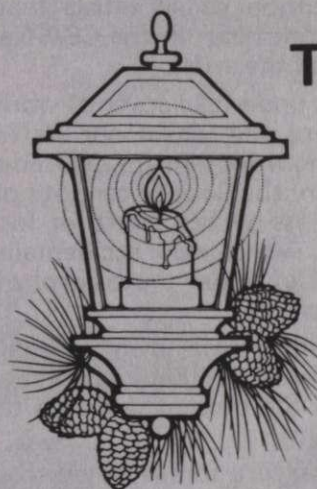
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The Canterbury Society of Arts



THE PRESIDENT AND COUNCIL,
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WISH ALL OUR MEMBERS
A JOYOUS CHRISTMAS
AND A HAPPY NEW YEAR.

Previews . . . 9 February 8pm

Colin McLaren - Holly Blair

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Holiday Hours

The gallery will close at 4.30pm on Wednesday 23rd December, 1981 and re-open on Monday 4th January for afternoon hours until Wednesday 20th January, 1982.

From Thursday 21st January we resume.

Normal hours — 10.00am to 4.30pm Mon. - Fri
2.00pm to 4.30pm Sat - Sun

Gallery Security

We call to the attention of all artists that the insurance of their work held in the CSA Gallery is **the responsibility of the artist.**

Our insurers will not undertake cover of work not owned by the gallery and whilst our staff take every care in handling work sent for exhibition or for the Selling Gallery the Society cannot hold itself responsible for loss by fire, theft, or for any damage which such works may accidentally receive while in transit or under the control of the Society or its servants.

Artists should inform their own insurers to arrange insurance cover on their works against loss or damage from the time of despatch to the expected date of return.

The Society has installed a sophisticated security system to warn of burglary and we trust this will deter those seeking illegal access.

We regret that artists will now be restricted to using the gallery during normal hours for installation of exhibitions, due to the time-set alarm at the monitoring station.

We hope that artists will appreciate the steps being taken to ensure the security of their work as far as possible, and thank them for their co-operation.

Selection for Working Membership

We wish to call to your notice the procedure for application for Working Membership of the Society.

Twice a year, the selection panel will view submitted work in the afternoon, and make their decision. That evening they will meet the artists for an informal discussion and criticism of the work.

We think that this will be most helpful to the artists, especially those whose work is marginal or not accepted. Criticism evenings in the past have been very popular, for by this means the artists learn to view their work more objectively.

Would you please inform anyone you know who may be interested in submitting work in order to become a working member of the Society.

DATES: Tuesday 16th March, 1982

Monday 13th September, 1982

Work should be brought in before 3pm on either day.

4 paintings and six drawings

Sculpture or photographs of the work

6 pieces pottery

6 prints or photographs

Work should have been done within the last two years.

Selling Gallery

Sales from the Selling Gallery last year were very good and we now require good paintings to replenish our stocks.

Artists whose work we have held for more than eight months would be advised to exchange this work for other fresh paintings.

We also accept work previously owned and have interested buyers for early paintings by well regarded artists.

Thinking Small

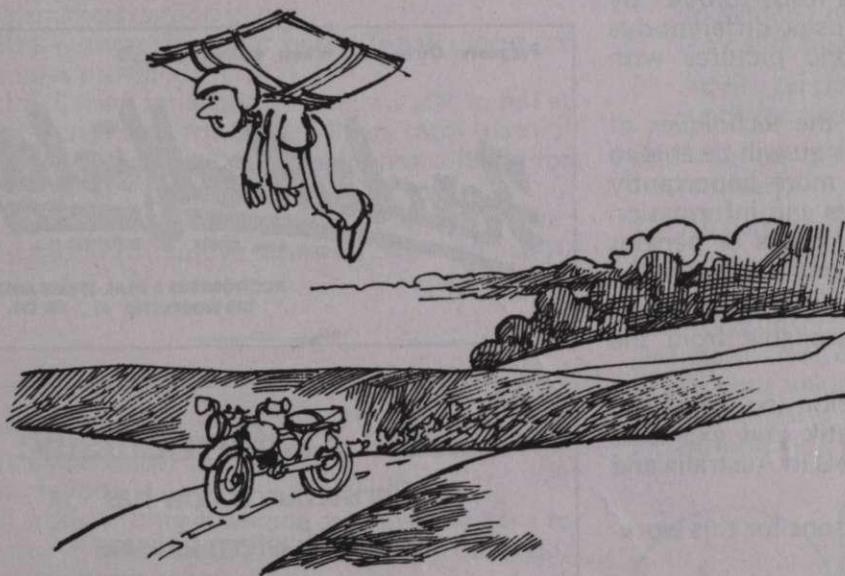
Two exhibitions will be held where we have called for work to be small.

Open from January 27th 1982 — an exhibition of jewellery and small crafts from well-known New Zealand crafts people.

On 2nd March, a combined preview of Canterbury Crafts and an exhibition titled **Small Format**. Artists have been invited to send one work whose longest side is not more than 50cm, using any medium or style.

Autumn Exhibition

— receiving date, 22nd March
preview 26th March



*Travelling with a load of hardboard
in a gentle NorWester.*

Sam Mahon

Art Classes

We hope to resume the eight week art courses for beginners, intermediate and advanced painters by Michael Ebel in the new year. All enquiries to be made to the CSA Gallery.

Childrens' Art Classes for 1982

Please enrol children for EACH term.

Saturday morning classes commence on 13th February at 9.30am. Please enrol at the gallery as soon as possible to avoid disappointment.

Payment of the fees is requested on week prior to each term, as this confirms the child's enrolment.

During the holidays, our tutors will hold a 4-day Childrens' Art Workshop on each morning — 26th — 29th January, 1982 between 10.00am and 12.30pm.

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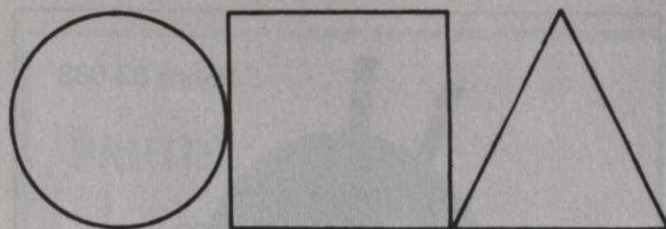
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Art Awards

The WAIMAIRI COUNTY COUNCIL with the assistance of the SOUTHERN REGIONAL ARTS COUNCIL are sponsoring a National Print Award to the value of \$1000 at GINGKO, Print Workshop and Gallery for works on paper, the Arts Centre of Christchurch from February 13th to March 5th, 1982.

Entry forms available from CSA Gallery.

Receiving date for Prints between January 20th – January 31st, 1982.

ROTARY CLUB of Greenmeadows are holding a National Exhibition and sale of art early, 1982 at the Founders Room, Hawkes Bay Art Gallery, Marshall Street, Napier from the 24th March to 28th March, 1982. The services of The Freightways Group of company is available for consignment.

Replies and queries should be made to the above address by 31st January, 1982.

TAURANGA CITY is celebrating its centennial year in 1982. To mark this occasion the TAURANGA SOCIETY OF ARTS is organising a National Centennial Art Award offering prize money to the value of \$3000 covering several sections.

Entry forms for this competition are available from the CSA Gallery.

Last date for receipt of entry forms – Friday January 29th, 1982. Last date or receipt of paintings – Wednesday February 24th, 1982.

The CHRISTIAN ARTS SOCIETY with the co-operation of the OTAGO ART SOCIETY will be holding an exhibition on the Easter theme – i.e. the passion, death and resurrection of Jesus and its implications on contemporary life – in the OAS Gallery from 3rd to 12th April, 1982.

The work may be descriptive, abstract or integrative, historical or contemporary as you wish, two or three dimensional.

Entry forms for this exhibition are available from the CSA Gallery.

Batik Workshop by Holly Blair

This will be a techniques workshop on the ancient craft of batik which has been particularly well developed in Indonesia and Malaysia. Batik is craft in which wax is used as a resist to dye. By building up layers of wax and using different dye baths, one can produce fabric pictures with several colours.

This workshop will deal with the techniques of batik and sources of supplies. You will be able to finish at least one piece but more importantly you will have sufficient samples and information to continue on at home. Beginners or persons with experience in batik would both benefit.

Waxes, dyes and sample fabrics are provided. Lists of things to bring are available from the CSA.

There will also be some discussion (books, slides, samples) of the history of batik and examples from Canada and from my travels in Australia and Indonesia.

There is a maximum of 12 persons for this workshop.

ENROLMENTS – Please enrol early and we request that the fees are paid by the 9th February 1982.

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Batik Workshop - Things to Bring

Students Please Bring:—

1. rubber gloves
2. really old clothes
3. at least one small brush (perhaps different sizes — if you feel you may continue buy natural fibre brushes as heat melts synthetic)
4. either newspaper and greased paper or some sort of stretcher and tacks
5. ball point pen
6. pencil, rubber, paper (for drawing and notes) ideas for simple design (white plus one or two other colours)

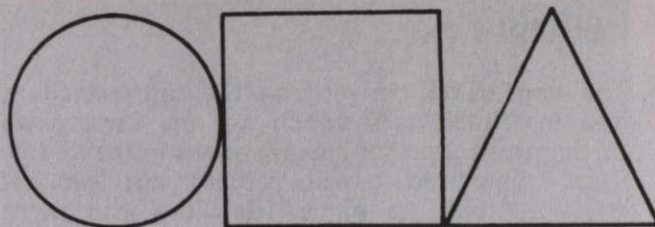
Either Bring or Buy From Me

1. dressmakers carbon paper
2. 100% natural fibres for batiks (small pieces for samples provided)
— I will have some cotton and raw silk to sell at cost — can also try burlap, linen, satin (natural fibre) etc. (spongee or silk scarf not suitable for these dyes)
— machine wash with detergent and hot water any fabric to remove sizing so dye won't spot.

Helpful to Bring

1. extra newspaper (need lots)
2. old crayons
3. old irons (I only have one so we would have to share — wax doesn't actually hurt them but you might be nervous)
4. extra plastic clothes pegs (dye will stain wood)
5. feel free to bring a camera if you wish

Further questions — Holly Blair, Ph. 50-138.



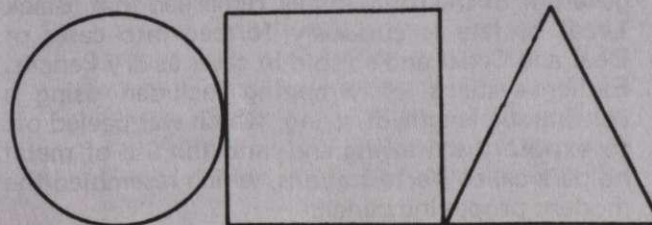
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Pencils . . .

The word pencil derives from the Latin *pencilus*, meaning "little tail" which was the name given to the brush used for making marks in the Middle Ages. The 'lead' pencil, actually not lead but graphite, took its name from the lead point which it superseded.

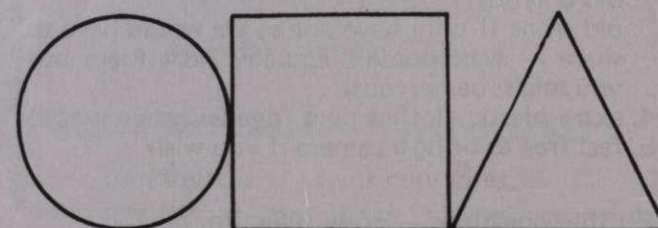
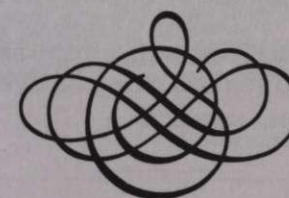
A small metal rod pointed at one end was a drawing instrument used in classical times for writing on wax tablets and was used during the Middle Ages and Renaissance. Lead point probably the earliest, began in the 16th century to give place to the graphite pencil. The commonest metal point is the silver point which gives an attractive fine grey line, however silver point had several disadvantages, including its need of a special ground which required time and skill to lay. As a drawing instrument the silver point first appeared in Medieval Italy. It was popular with the 15th century Flemish Artists, but went out of fashion in the 17th century. Graphite had several advantages over the metal points: it had a deeper and more pleasing tone, and did not require a specially treated surface. Its strength of line could be varied at will, and it could be easily erased.

Graphite had been discovered in Bavaria in about 1400, but its potential had not been appreciated. In 1504 a deposit of pure graphite was unearthed at Borrowdale in Cumberland. At first it was known as "Spanish Lead", the earliest references to it as a drawing medium refer to it as such. It was not called graphite until 1798. Later the chief source was the mines in Borrowdale, opened in 1664. There arose a flourishing English manufacture of wooden pencils (known as crayons d'Angleterre) and in 1683 Sir John Petris, deputy governor of the royal mines, remarked that 'Black Lead' of late is curiously formed into cases of Deal and Cedar and so sold in cases as dry Pencils. Earlier systems of wrapping included using a continuous length of string, which was peeled off to expose the drawing end; and the use of metal holders called *porte crayons*, which resembled the modern propelling pencil.

The manufactured product in which the powdered graphite was mixed with gum or some other adhesive, was very rough for drawing and artists seem to have found sticks of the raw material more reliable in texture. Pencils of predetermined hardness or softness were not produced until 1790, when Napoleon asked Nicholas-Jacques Conte the French chemist, to solve the problem of making pencils, when France was cut from the English supply of graphite. He found that graphite could be eked out with clay and fired in a kiln and that the more clay meant a harder pencil. Conte obtained a patent for his process in 1795.

It was only then that the pencil became the universal drawing instrument that it is today. Its qualities were extolled with eloquence by James Duffield Harding in 1834 in his *Elementary Art, or the Use of the Lead Pencil Advocated and Explained*.

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Talks with Artists No. 2

Gerrit Van Der Lingen Talks with Doris Lusk

Biographical data: Name: Doris Lusk. Born: May 5th, 1916 in Dunedin. Youngest of three children (one brother, one sister). Father, Thomas Younger Lusk, an architect. Parents emigrated to New Zealand from the U.K., and settled in Dunedin. Family returned to the U.K., to Scotland, in 1919, but came back to New Zealand in 1921, to live in Hamilton. Pupil of Whitiora School. Father's work affected by the depression. To Dunedin in 1930, where pupil of Otago Girl's High School. From 1933 to 1938, student at Dunedin School of Art. Subsequently art teacher at two private schools. Started pottery. Married in 1940. Shifted to Christchurch. Involved in art and pottery classes at Risingholme assisting Margaret Frankel. Also gave private lessons. In 1943, elected member of the Group. Relieving teaching at University of Canterbury in 1967, standing in for Russell Clark. Joined permanent staff of School of Fine Art in 1968. 1974 to 1975, study leave in Europe. Fell in love with Italy.

Has two daughters and a son, all married. Included in the Barr/Friedlander book "Contemporary New Zealand painters" (Alister Taylor, Publisher).

VDL— In Jim and Mary Barr's book on contemporary New Zealand painters there is a beautiful photograph of you by Marti Friedlander, taken in your studio. On that photograph I noticed one of your watercolours of Venice. I remember very well the exhibition of your Venetian watercolours in the library of the University of Canterbury, some years ago. They made a big impression on me.

DL — That started in the McDougall Art Gallery. They showed them first.

VDL— I especially liked the way you managed to convey the effect of the sun on the large white draped sheets they use as shades in restaurants. Last year, when visiting



Doris Lusk

Venice, I saw those awnings on the Piazza San Marco. Is it there that you painted them?

DL — On my way to Venice — I went by bus from Florence — the bus stopped at Bologna, only for about an hour. I was immediately taken by these magnificent drapes in the Piazza. I took some photographs. Fortunately very good photographs, on my simple instamatic. And when I got to Venice, and found the whole square full of them, and saw them functioning, I was extremely taken with them. I took more photographs and also made lots of drawings.

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VDL— How long did you stay in Venice?

DL — Too long. I couldn't get away. It must have been about a month, I think.

VDL— That sounds fantastic. This was during your study leave from the University, wasn't it? What else did you do in that period?

DL — My object was to study galleries in Europe. I already had a broad plan, but it was not until I stayed with a friend in Austria that we settled down to plan the best routes. From Klagenfurt I first flew to Frankfurt. I had to, to get to Madrid. I stayed a week in Madrid and then started this famous Eurail travel. I went to Barcelona, round the Riviera to Nice, up to Switzerland, Munich, back to Austria, and then to Vienna. But the Albertina was closed for restoration.

VDL— Yes, that sort of thing can happen. It happened to me in 1971, in Munich. I wanted to study my favourite group, the Blaue Reiter, in the Lenbachhaus Museum. But it was closed for rebuilding. It was not till last year that I had a chance to visit the Lenbachhaus again. What did you do when you found the Albertina closed?

DL — I simply left, but was able to return briefly later on. I was so disappointed, because Vienna was a proper mess, getting the underground done. And it was cold, so I got on the train and did that incredible trip down to Athens. Two days.

VDL— Through Yugoslavia?

DL — That was another experience. I couldn't draw myself away from Athens either. I was there for nearly a fortnight. Then I went on to Italy, stopping overnight at Corfu. I went to Rome. Oh, I must have spent half my leave in Italy. I stayed far too long, it was so wonderful. Then I went back again to my friend in Austria. I went to her to sort of rest. Did you see the paintings I did in Austria?

VDL— I cannot recall.

DL — I showed some of them in the 1975 Group show. I stayed with this family in southern Austria three times. I saw and recorded this rural landscape in all its dramatic seasonal changes.

VDL— Did you have a main theme to follow during your study leave?

DL — I didn't go to study particular school of painting. I went to see what we have lived with all our lives out of books. I wrote a diary every day, and I made notes. In every gallery I made notes, so I can check out everything I saw. So it was mainly educative, to enlarge my personal experience. I not only had all this experience, but I did also quite a bit of work.

VDL— Looking back on this experience, were there certain painters, or schools of painters, or art galleries which you consider to have been real eye openers?

DL — I would be very hard pressed to say where I got the most from. The Städelches Kunstinstitut in Frankfurt was one. You know what often happened? I knew about the Städelches, but I also found another, smaller museum only a few steps away, which had an enchanting exhibition of Picasso drawings and the archaic objects they were derived from. It was not only the things you knew of, but the things you found unexpectedly that were so mindcatching.

VDL— Did you study works from all periods?

DL — Oh, indeed, yes. I had permission to go into cabinets of drawings and graphic works. To hold an original Rembrandt drawing in your hands!

VDL— Where could you do that?

DL — For instance in the Uffizi in Florence, or the Albertina in Vienna. But works by master draftsmen may be seen in most important galleries.

VDL— Do you think that this experience has influenced your own work? Has it changed your approach?

DL — I don't think so. I brought back a lot of work to review and think about. I suppose the truth is that coming back from a trip like that you are not the same person. You can't be. But to put your hand on something tangible, I couldn't really do that. My work has not changed dramatically. I did not launch into some inspired new idea, the feed-back has been rather more subtle.

VDL — In a geographic sense, New Zealand is isolated. How did you experience this?

DL — It was a curious experience that, when you are in Europe, and thinking and looking back to New Zealand, time and distance seem quite frightening. You think, heavens, there are people down there working. What are they on about? And then you are back again, and realise that there are world-class artists in New Zealand. They can stand up to the international scene splendidly.

VDL — I couldn't agree more. That also brings me to my next question. Why did you become an artist?

DL — My first conscious ambition was to be an artist, because I liked drawing. I was always engaged in painting and drawing.

VDL — What was there in your environment that stimulated you?

DL — My father was very encouraging, because he himself, as an architect, was a very fine artist. He was also very musical. But I was not over-encouraged or anything. We were not very well off, and I went through an average sort of childhood. But I always wanted to be an artist. I never swerved from that particular ambition.

VDL — In your career as an artist, how important has the Group been for you?

DL — Very important. I have been a member of the Group for about 35 years. The Group was my total outlet for exhibiting for many years. The reasons being that I was so occupied with family and teaching that

my output of work was very limited. I found that it suited me perfectly to have six or eight pictures in a Group show. I also might have a couple for the CSA show. But in all those years I had only two one-man shows. The lifestyle of an artist in those days was not so much geared to having one-man shows. Which of course is why the Group fulfilled such a good purpose.

VDL — The importance of the Group in the history of art in New Zealand is now well established, of course. I found it interesting that not so long ago its members decided that the Group had done its work, and that it was not necessary anymore to continue. Did you agree with that decision?

DL — Yes, I do. I was pretty disturbed at the time, but I had to agree with the consensus of opinion that it was better to go out with a bang than with a whimper, as they say. We went out on the crest of the wave. The Group had a unique purpose, both for people in Canterbury and for people from the north and the south. There must be several now well known painters who made their debut in a Group show. We were always on the lookout for new people, young people, untried people. Not always good, but we were always happy to give them a go.

VDL — What avenues would young artists have today?

DL — I must say that the CSA is very good in this respect. They have what they call multiple openings. In some curious way this has almost taken on what the Group was doing, in a different proportional way.

VDL — What about dealer galleries?

DL — With the dealer galleries we are slowly catching up with the more cosmopolitan scene, where dealer galleries are the order of the day. Auckland has had dealer

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galleries for more than 20 years or so, but they are relatively new for Christchurch and Dunedin. I think I would be right in saying that not many dealer galleries could afford to take a chance in showing some totally unknown person. For quite obvious reasons, of course.

VDL— Another important aspect of your life has been, and still is, teaching. As a university lecturer, do you think that the approach to teaching art has changed much during your lifetime?

DL— I don't think it is so much the method of teaching. My own art education was of an open nature, but we were taught so many different things, so many different slants of art, landscape painting, life drawing, composition, colour studies. We had to do portraits. How to do this, how to do that, how to do the other thing. It was a proper sort of recipe book. Teaching is now much wider, it's a more general approach. A student is much more self-reliant in investigating things for himself. The lecturer takes on a more critical guiding line.

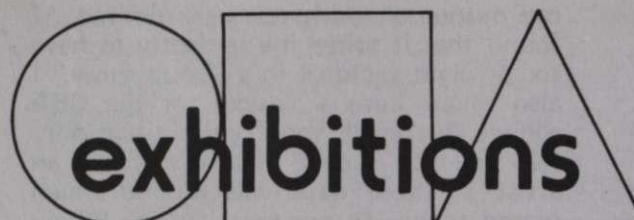
VDL— Do they still learn how to do a portrait?

DL — That is a very good question. Art now is very much a personal development by the student. This is something you could argue about all day, of course.

VDL— I understand that you are close to retiring from your university position. What are your plans after retirement?

DL — Yes, I retire at the end of this year. I would like to move into a new phase of my work, both in painting and in pottery. I shall also have more time for family affairs. And hopefully I could undertake more travelling. I would very much like to revisit Italy. There are still so many areas there I missed the first time.

c 1981



Rick Edmonds - About My Work From 18 December, 1981



Rick Edmonds

I feel the general public are sick and tired of abstract work that can't be understood without a lot of verbalization and theorizing by the artist. My work can be looked at and enjoyed for what it is, and yet it is still "Art".

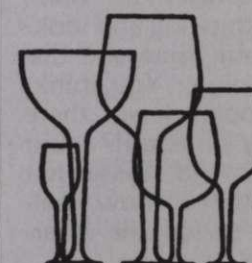
My work tries to fill the gap between elite, pie in the sky abstraction, and pretty, badly painted pictures of mountains and hills.

MERIVALE VILLAGE FLORIST

**Ruth Bain
Diploma N.Z.P.F.**

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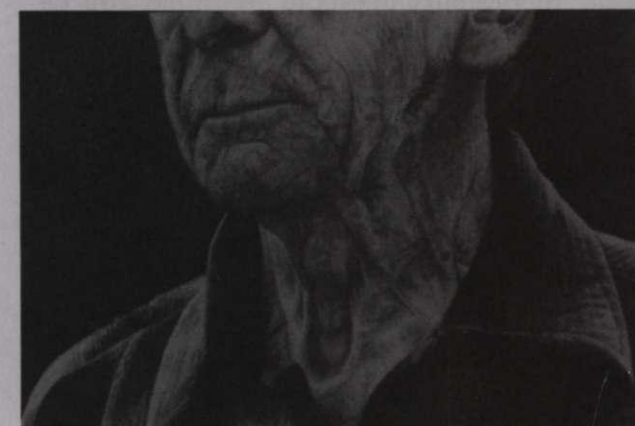


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Rick Edmonds

My subjects are down to earth everyday subjects, that are easily recognisable. I try to draw attention to the obvious things in life, that would otherwise be overlooked. There is a lot of aesthetic beauty in a boot, or someone's neck.

I see my work as being made up of many abstract-like components. Only when the whole work is

completed can the subject matter be clearly determined. Any object is merely a collection of shapes, textures, lines, colours, tones, and volumes; the trick comes in putting them in their right order.

Above all the important thing is for the general public to delight in recognizing in a work, something they see everyday, yet have never really noticed before. My work enables them to open their eyes, and really look.



Stephen Logan

Stephen Logan - Photography from 9 February

Born in Auckland 1958 and moved to Christchurch in 1968. Studies photography under Murray Hedwig as part of the two year Graphic Design course at Christchurch Polytechnic. Since then have based most of my photography in and around Christchurch.

I began hand colouring photographs three years ago after admiring the qualities of portrait photography in the 40's and 50's. The combination of photography and the medium of paint offered me endless possibilities and greater freedom over my images.

Musicians, concerts and the people who follow the associated sub-cultures, are a prime source of

inspiration. Also buildings, forms and materials found in and around the city, which have become part of my personal surroundings.

I work totally in 35mm format because it allows for more flexibility in composition. Prints are mostly Sepia toned and then coloured with Marshals photo-oils, some are re-worked with various bleachers. Agfa portriga paper is used for its warm tonal qualities.

I do not see my images as just photographs but a combination of photography and painting.

Colin McLaren Preview 9 February 8pm

No formal art training apart from very useful series of classes under Michael Ebel.

Painted spasmodically for a number of years.

Fascinated by the variety and quality of light and its effect on landscape.

Basically just responding to what I see and feel and main desire at this stage is to do 'it' better.

This exhibition consists of series of paintings in transparent water colour, set mainly in the Canterbury high country in winter.

You are welcome to come to the preview on Tuesday 9th February at 8.00pm.

Photo Title — Space in Blue Light



Colin McLaren



Holly Blair

Holly Blair - Batik Preview 9 February 8pm

This exhibition is a set of specially prepared batiks of central Christchurch. As a Canadian there are many aspects of this city which I find charming by virtue of their newness to me. Hopefully natives of the city will identify with my interpretations of various scenes.

The batiks are focused on three themes — the river and its interaction with the landscape — the many beautiful flowers which Christchurch is also famous for — the interesting architecture both old and new. Some of the batiks are panoramas but I have tried also to present some more designed works which are more concerned with form and colour than the actual scene.

This group of batiks tends to be somewhat larger with bolder colours than preceding works. They are produced on cotton or raw silk. Several pieces are also quilted.

Selling Gallery

Available in the CSA Selling Gallery are a large selection of works including this etching:—
Sunflower by Leslie Gray . . .



Leslie Gray

New Members

Mr and Mrs K. & P. Anderson
Miss J. Blackley
Mr and Mrs G.A. & P.A. Clements
Mr Martin A. Clements
Mrs E.R. Crozier
Mr L. Dawber
Mr D. Denton
Mrs R.A. Errington
Mr J.E. Evans
Dr and Mrs D.J.S. Gray
Miss J.A. Hay
Mrs Lyn Heaton
Mr F.H. Hollingworth
Mr J. Instone
Mrs M.D. Jackson
Mr A. Hughes-Johnson
Mrs Claire Jones
Mrs R. Kelland
Pam Knight
Mr A.D. Mackay
Mr and Mrs H.J. Manning
Mrs S. Meek
Mr and Mrs G.D. Melhuish
Mr Guy Mowat
Mr K.J. Osborn
Mr R.E. Rossiter & J.A. De La Cour
Mrs J. Sanders
Miss S.M. Staniland
Mr I.R. Telfer
Mrs Tasma Turpin
Mrs N. Whitehead
Mr and Mrs T.D.P. Wiseman
Miss S.M. Wilson
Mr G. Wright
Mrs E.E. Zwart

exhibitions

Arts Calendar

DECEMBER/JANUARY/FEBRUARY

Rick Edmonds	Painting and drawing 19 Dec — 20 January
Peter Bannon	Photographs Until 20 January
Graham East	Sculpture Until 20 January
Mark Lander	Paintings From 21 January — 7 February
Jewellery and Small Crafts	From 27 January — 7 February
Steven Logan	Photographs From 8 February — 21 February
Star Schools	From 8 February — 21 February
Colin MacLaren	Paintings From 10 February — 21 February
Holly Blair	Batik From 10 February — 21 February

exhibitions