

NEWS

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

Number 103

May/June

1982

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"This Freedom," 1939

Len Casbolt

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Art Classes

Adults:— We are offering an excellent eight week course for painters in the workshop studio of the CSA. Each class of two hours covers important aspects of painting — colour, form, composition AND YET we cannot fill the classes with 14-15 people!

Where are those enquiring minds, willing to learn aspects of their craft, to develop the talents they have, to move forward in understanding and technique, to educate themselves in visual awareness?

Where indeed! Please let your painting friends know that this tuition is available and that next terms enrolments are being taken now (telephone 67-261). For the fortunate few — fees \$32.00.

SATURDAY MORNING ART CLASSES

Children:— As popular as ever the children's classes are overflowing. Classes are limited to 15 children per tutor and enrolments must be made **each term**. Members should please check that their children are enrolled early.

We thank Nan Crawley, Bernice Thompson, and Kathy Anderson for their devotion to the children's art classes and the very worthwhile contribution they make to the enjoyment and education of so many young people.

Ages 7-14 years
Hours 9.30am to 12 noon
Fees Members \$18.00, non-members \$21.00.

TERM commences 29 May. ENROLMENTS ARE NECESSARY PRIOR TO EACH TERM. PLEASE ENROL EARLY TO AVOID DISAPPOINTMENT.

We request that fees should be paid before the 29 May, to confirm the enrolments. Those on the waiting list will be put forward.

CHILDREN'S ART CLASSES — MAY

School Holiday Art Workshop will be held each morning — 11, 12, 13, and 14 May.

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

HOURS: 10.00am to 12.30pm.

PLEASE PHONE THE GALLERY, Telephone 67-261 to enrol.

Ashburton Society of Arts - Weekend Schools 1982

MAY

Tutor: Doris Holland, (Christchurch)

PAINTING

Saturday 29 and Sunday 30

JUNE

Tutor: Don Peebles, (Christchurch)

LIFE

Saturday 26 and Sunday 27

JULY

Main exhibition

AUGUST

Tutor: Els Noordhof, (Dunedin)

PAINTING

Saturday 14 and Sunday 15

SEPTEMBER

Tutor: Robin Corbett, (Ashburton)

SCREEN-PRINTING

Saturday 11 and Sunday 12

OCTOBER

Tutor: to be confirmed

PRINTMAKING

Saturday 16 and Sunday 17

NOVEMBER

Tutor: Grant Banbury, (Christchurch)

PAINTING

Saturday 20 and Sunday 21

P.O. Box 261, Ashburton
Enquiries: Betty McDowell (Phone 4878)

Colour Theory for Craftsmen

11-12 May 10am-4pm

Artists often study colour theory for years. So of course a workshop of two days can only cover very basic ideas. Hopefully during this time we will be able to cover some basic concepts in colour theory that any student of traditional fine art would be introduced to very early on. Often craftsmen tend to spend a large amount of time developing technical skills but do not get introduced to these ideas of colour theory which could help their final product.

I work mainly in fabric, but this workshop deals with colour theory that could be useful to their final product.

Students should bring paints of some sort that they are use to working in. Only the primary colours of red, yellow, blue (be careful of your choice), white and black are necessary. Also bring a supply of good heavy paper, some sort of mixing tray, pencil, compass, ruler and pen.

Cost for the two days is \$15.00 dollars. Enrollment is limited.

If you have any questions, telephone Holly Blair, 50-138.

Open Exhibition

Associate members are reminded of their exhibition July 1982.

Artist members who are not working members may submit two works to be included in an unselected exhibition.

The Gallery reserves the right to not accept any piece.

RECEIVING DAY:— 5 July before 3.00 p.m.

PREVIEW:— 7 July at 8.00 p.m.

The Autumn Exhibition

These few words were said by the President Miss Olivia Spencer-Bower on the opening night and we hope they will interest other members:—

"I should like to welcome you all here tonight, I should like also to thank Mr Derek Hargreaves for telling us about the membership drive.

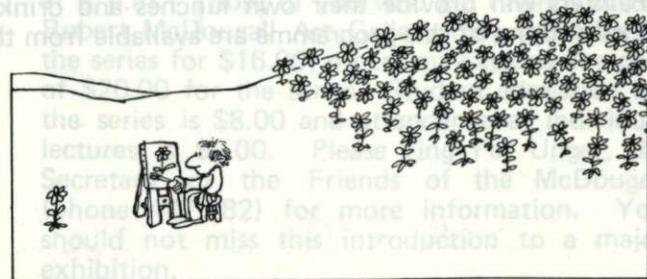
This exhibition is a domestic affair. It is that held by the Society of Arts for its working members. As far as the number of works submitted it has hardly been an enthusiastic response. This saddens me. Have the invitation and one-man shows killed our family affair?

At present we have two shows a year for our members. Perhaps we must concentrate on our Spring Exhibition and have something different for the Autumn one — a Theme or whatever. Please give us your ideas and suggestions and the committee will study them and we can have a real get-together in the Spring.

Meanwhile we must enjoy the show before us and I hope some of you will obtain some pleasant purchases and that the artists' work will find some happy homes.

In the print room you will find a memorial exhibition of the work of a long-time respected member of our Society, Mrs Hunt.

So now I have pleasure in declaring this Exhibition open."



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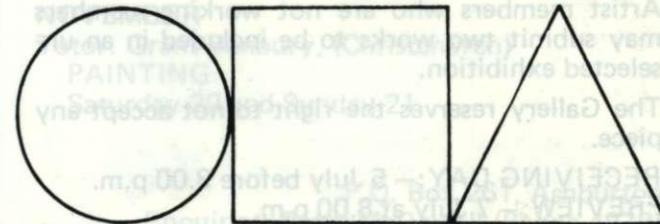
CSA Landscape Painting Outings for 1982

DATE	VENUE	ASSEMBLY Pt.	APPROX. cost per PASSENGER
Sun. March 14	Whitecliffs	Yaldhurst Hotel 8.30am	\$6.00
Sun. April 25	Governors Bay	Gov. Bay Hotel 9.00am	\$3.00
Fri-Sun. May 28-30	Mt. Somers (motels)		\$10.00
Sat. June 19	Charteris Bay	Charteris Bay boat ramp. 9.00am	\$4.00
Sat. July 17 (if wet 24)	Groynes	Groynes. 9.30am	\$3.00
Sat. August 21 (if wet 28)	Landsdowne Valley	Halswell - Sparks Rd. junction. 10.00am	\$3.00
Fri-Sun. September 17-19	Kurow, Omarama or Mt. Cook (to be decided later)		\$12.00
Sun. October 17	Lees Valley Road	Turnoff on Ashley Gorge Rd. 9.00am	\$8.00
Sat-Sun. November 6-7	Flock Hill	(Subject to arrangement)	
Sat. or Sun. December 4 or 5	Saltwater Creek (to be confirmed) 1pm bring evening meal		\$5.00

Private cars will be used for these trips, and arrangements will be made by telephone for those without cars to receive rides and share in the running expenses. All outings are subject to alteration and those interested are advised to keep in touch with the Telephoning Committee:—

Mrs Doris Bowie 895-641
Mrs June Gibb 831-246
Mrs Lynda Mallard 51-388

Painters will provide their own lunches and drinks and are asked to keep equipment to a minimum. Extra copies of this programme are available from the CSA Gallery or from the Telephoning Committee.



Art Awards

SEVENTH PHOTO CONTEST IN ASIA & PACIFIC, 1982

No specified theme—photographers own country. No larger than 25 x 30cm or smaller than 20 x 25cm. Closing date 10 June, 1982. PRIZES: Camera and films. Exhibition of prizewinners to be published and to travel. Entries to:— Asian Cultural Centre for UNESCO, address above.

Sample entry form at CSA.

NOMA CONCOURS CHILDREN'S PICTURE BOOK ILLUSTRATIONS, 1982

Asian Cultural Centre for UNESCO, Tokyo.

Original illustrations prepared since 1977. Deadline — 30 September, 1982.

More than five pieces with a summary of the story. PRIZES: US\$2,000, 500, 500 and 10 awards. Exhibition of prizewinners in Japan.

New Zealand contact:— Mr G.F. Reid, New Zealand Publishers Association, P.O. Box 78-071, Auckland 2.

Entry form — sample at CSA or Asian Cultural Centre for UNESCO, No. 6 Fukuromachi, Schinjuku-ku, Tokyo 162, Japan.

Still Life in the Age of Rembrandt Lecture Series

The Exhibition of seventeenth century Netherlandish still life paintings which comes to the McDougall Art Gallery in August and September

is likely to arouse as much public enthusiasm as did the Thyssen-Bornemisza collection last year. It may be even more warmly received — by the Dutch Society, by flower arrangers and the general public — because of its immediate appeal and its accessibility. Yet paintings of flower-pieces and bowls of fruit are too often regarded as purely decorative; the deeper significance of these works is easily overlooked.

The Friends of the Robert McDougall Art Gallery, working with the Associates of the Auckland Art Gallery and the Friends of the National Gallery in Wellington have arranged a series of lectures in connection with the exhibition. The paintings have been drawn from British, European and North American galleries; there will be about 40 works altogether, all of the highest quality. Dr. James Weleu, Chief Curator of the Worcester Art Museum, Massachusetts and Hugh Stevenson, Assistant Keeper, Department of Fine Arts, Glasgow Museum and Art Gallery are accompanying the exhibition to New Zealand as couriers, and Dr. Edy de Jongh, compiler of the catalogue and Professor of Art History at the University of Utrecht has been specially invited as a contributor to the series. Their visit will provide a rare opportunity to hear three distinguished scholars discussing aspects of paintings which have at once an instant attraction and yet a serious intention — an intention which is not immediately apparent to those of us who have been fortunate enough to trudge through the major galleries of Europe.

The four lectures in the series will be given on Tuesday, Wednesday, Thursday and Friday, 1-4 June in Room A4 at the University of Canterbury at 8 p.m. Those of you who are Friends of the Robert McDougall Art Gallery may subscribe to the series for \$16.00; others may attend at a cost of \$20.00 for the series. Student admission for the series is \$8.00 and attendance at individual lectures is \$5.00. Please ring Pat Unger, the Secretary of the Friends of the McDougall (phone 487-482) for more information. You should not miss this introduction to a major exhibition.

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Friday
Thursday

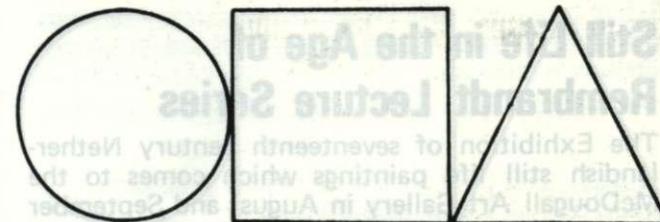
Textiles for Canvas

Supports for tempera and oil painting have traditionally comprised wood, metal sheets, and textiles. Contemporary materials which have been added to these, include plywood, hardboard and even cardboard. The textile most usually employed as a support material is linen flax in the ordinary 1-1 weave. Textiles often have strange names and these are not standardized in any way by industry or commerce. A textile may be named from the type of fibre of which it is composed (e.g. linen), or by the way in which the fibre is woven (e.g. twill), or even for other reasons such as the place of origin, as with denim (fabric 'de Nimes', the french town from which it originated). The artist need not be deterred by this, however, as many of the strangely named textiles are unsuitable for this purpose. Linen flax the most popular material, is actually named from the plant 'Linum usitatissimum', the name in fact referring to the spun thread. Its stem fibre is called a 'bast'. The name for canvas is derived from the hemp plant 'Cannabis Satva', from which a useful base for making supports is obtained. Hemp was used in China and Japan as many as 5,000 years ago. It is planted close together and grown to a height of six feet to provide stems half-an-inch thick with creamy yellow fibre which is as strong as flax. The spun yarn may resemble flax, but it is usually used for rope and string.

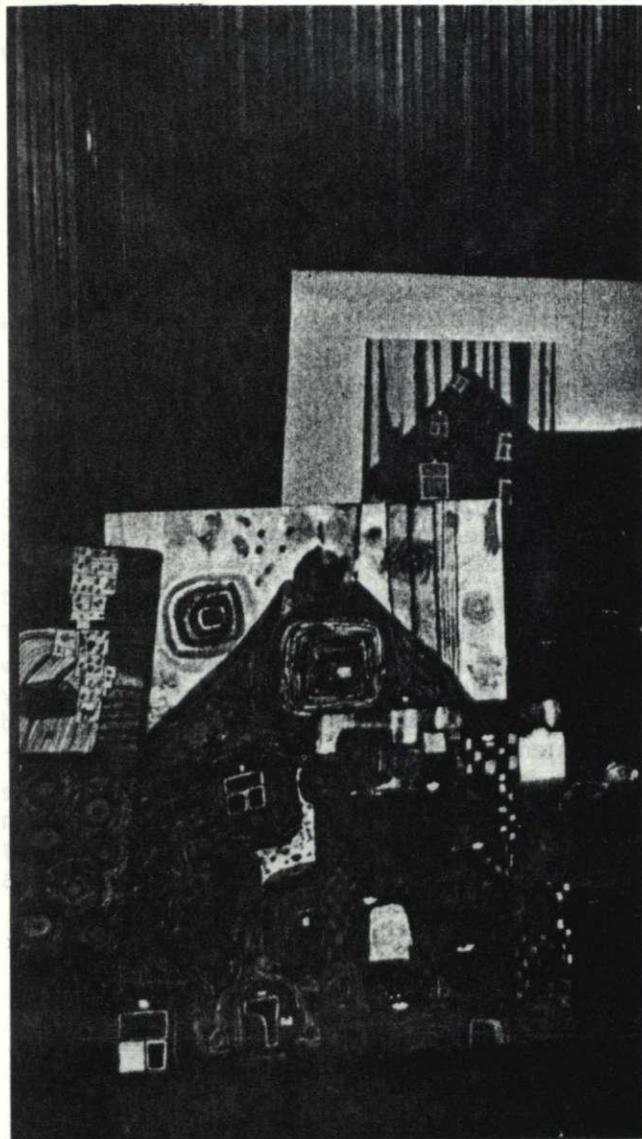
We use the word 'canvas' today to mean any heavy linen or cotton weave (those of linen are the stronger). It is usually treated with tar for tarpaulin, read lead, paint, oil or tar for sails, or with 'primer' for artists canvas. Using the bast obtained from flax, linen has been woven since ancient times. It was used 7,000 years ago to wrap the ancient Egyptian mummies, and was brought to Europe by the Romans. The Norman Bayeux tapestry and other 'opus anglicanum', were done on canvas. Cotton was used for smaller paintings; old masters such as Tintoretto and Veronese used hemp for their very large paintings as it is much stronger. All these fibres are used either naturally coloured or bleached.

Textiles which are generally not suitable for use as a support include hand-woven linen with irregular threads; Goldbein linen which has a heavy-thread weft giving a lined effect to the surface, and Irish linen, with a cotton weft, cotton on the whole is not strong enough to use; this includes cotton twill and light-weight cottons, such as calico and muslin (which is a thin cotton with a linen warp); these should only be used in the heaviest qualities for small canvasses. The artists canvasses are made for the purpose and comprise special weaves such as 'Roman linen' in different grades with multiple warp and weft; heavy linen has double threads in one direction only. Cheap canvas is sometimes filled with dressing or mineral filler. Cheap linen bought from a draper sometimes has knots which may have been smoothed out with fish oil or by other means. Such areas tend to go dark when wet. The new man-made fibres usually cost less than the natural equivalent; however, the variety is confusing and few if any proving trials have been published as to their suitability for artists. In many man-made textiles, synthetic resins have been applied for various purposes, such as ease in washing or to make them showerproof or crease resistant. These textiles may well prove very useful to the artist and synthetic resins may well replace the under-primer. Until these materials have been proved, do not use them for a painting which is going to be sold to a client for a substantial sum.

JOHN ROONEY,
BRUSH-N-PALETTE ARTIST SUPPLIES,
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Christchurch.
Telephone 63-088



Friedensreich Hundertwasser: Manifesto



Hundertwasser

I am a king
I have crowned myself
I am rich
wealth is pursuing me
and it is sad that not everyone is a rich king.

You have only to set a crown on your head, and recognise the wealth around you but you are too weak and too cowardly to do this. I would rather live in a valley with rich kings than in a valley of tears.
Then I would not need to be a king myself.

When everyone is quite naturally and simply creative, a paradise, a kingdom is right there where he is.

Then one has no need to go far to reach the next paradise, the next kingdom, because paradise starts round the corner at the neighbour's place.

There is no energy crisis.

There is only an insane waste of energy. Does nature know such a thing as an energy crisis? Do the birds, the trees, the beetles have an energy crisis?

Only man imagines he has an energy crisis, because he has gone mad.

Perfect ecology must be that man places himself back into his environmental barriers so that the earth can regenerate.

The insane and unjustified consumption of energy should correspond with the equal amount of responsible intelligence.

But this is not so.

Man remained a stupid animal that all of a sudden has crazy amounts of energy, of poison and deadly weapons at his disposal. And he wastes this all blindly destroying his environment and killing his own brothers.

And greedily this man, this stupid animal is asking for more energy, more poison and more deadly weapons.

Men, especially the so-called experts have lost control over the levers of energy.

They do not know anymore what they do.

The consumer society does not bring us the salvation.

We produce without sense
we consume like mad
we waste blindly.

Jean Pritchard
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**Tasman
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Man degraded himself to a manipulated consumer's item. Nuclear energy consolidates this most dangerous of all forms of slavery.

He who advocates nuclear energy is either excessively short-sighted, tendentiously misinformed, or consciously criminal.

We live in paradise, but we destroy it. Everything is here to be happy on earth. We have snow, and every day a new morning. We have trees and rain, hope and tears. We have humus and oxygen, animals and all the colours, distant lands and bicycles, we have sun and shadow, we are rich.

But what is the avant-garde fool doing with art? He helps to destroy our existence.

Modern art has become a panopticum of horrors. The most absurd activities are perfected and worshipped, the art-makers want to stand in the front rank of the destroyers.

Since longtime the artists ceased to be the creators of art. It is a small international Mafia of frustrated intellectuals who want to dictate to the people what they consider as art.

They sit, unapproachable and unnoticed by the people on their thrones and speak to the people in foreign words and complicated phrases, just as doctors do in Latin procuring respect for themselves by using the fear of the incomprehensible. Pop art, Body art, Concept art, Land art, Happening, Dripping, Action painting, Tachism, Op art, Kinestism, to name only a few expressions out of the avant-garde Latin. First the Latin was French, now it is English.

Modern art became intellectual masturbation, enforced as a short-lived status symbol, ugly, cold, godless, without heart. An art which creates unhappiness.

The artist, deprived of power, is in reality an executer of mental rubbish. All he does now is to illustrate basically wrong intellectual theories, completely estranged from the laws of nature, and from what mankind is longing for.

Modern art as avant-garde has missed the target and hit the emptiness. This is stupid self-destruction.

Culture is committing suicide.

New-newer-newest at any price is the slogan of avant-gardism. "New" stands for most effective destruction.

This mafia which I have attacked condemns everything which does not fit her. And assumes educational functions with a hitherto unknown intolerance.

Everything that is not propagated by this Mafia has no right to exist. Everything that it does not consider as art, is not art. This is an intolerance without compare.

This negative avant-garde's claim to politico-cultural power is similar to that of the Nazis during the Third Reich. Only the trend is reversed.

The museums of modern art are the hospitals of our exhausted society in which the diseases of civilization are cultivated and preserved, instead of being healed.

On exhibit are the products of a masochistic therapy, the purulent discharge of our impotence to create.

Our enemy is really the stupidity of not being able to distinguish the genuine from the false.

A museum director must be made liable for his deeds and must be put in jail if he buys rubbish with public money. This panopticum of horrors of contemporary art is like the emperor's new clothes in Andersen's famous story. And the emperor's new clothes will long be admired, although he has no cloth on, although he is naked.

A structure of lies collapses.

One only has to make light, and the nightmare disappears like as if you open your eyes, and one is no longer in the dark.

There are painters, thank god, who go their own way, imperturbable, strong and free.

They spread the good and the beautiful.

They have an aura like a dark glowing.

They are our hope.

Friedensreich Hundertwasser

Vienna, 12 October, 1981



exhibitions

Judith Laing

Has always had an absorbing interest in the visual arts, especially in painting and sculpture, with emphasis on colour.

A culmination of this was being selected as a Benson and Hedges finalist in their last exhibition using a combination of these to express a musical idea. In the course of this she explored the possibility of the use of inks in painting.

The severe limitations of living out of a suitcase while visiting the British Isles and Europe last year showed her that action sketches in ink could be developed into interesting studies.

This has been continued in the works of the present exhibition where studies of people and movement have been able to be developed because of the fewer constraints of time and place, and always with emphasis on colour.



Adrienne Grkovic Wall-hangings 19 April-2 May

The paintings now showing, consist of my observations and impressions of nature.

Intermingled within are my personal emotions and expressions, creating individual form and rhythms which may be quiet and subdued or colourful and restless.



Adrienne Grkovic

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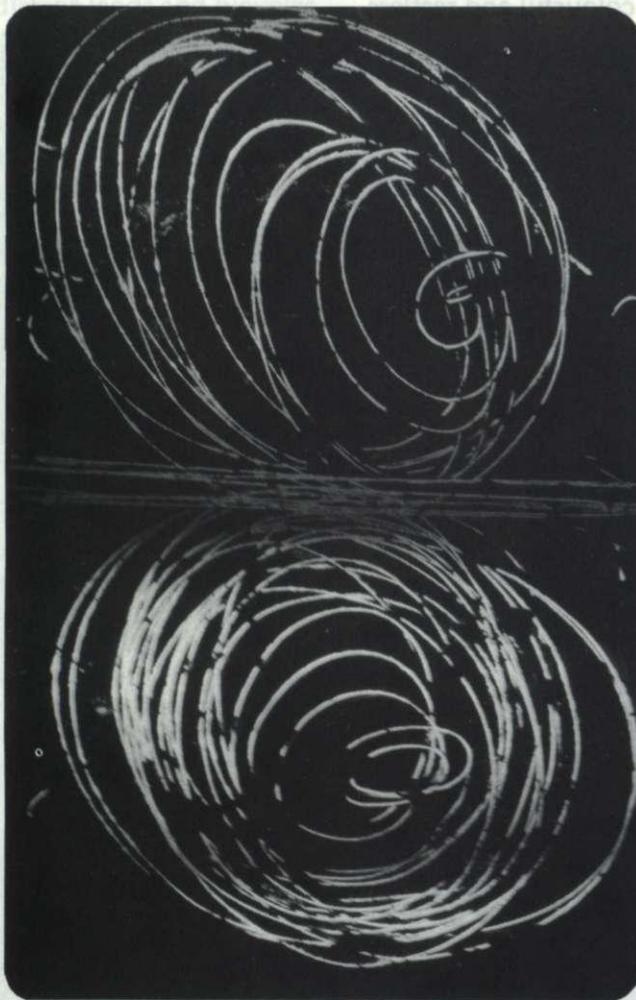
C.S.A. GALLERY

Michael Smither

Exhibition in the main gallery until 2 May.

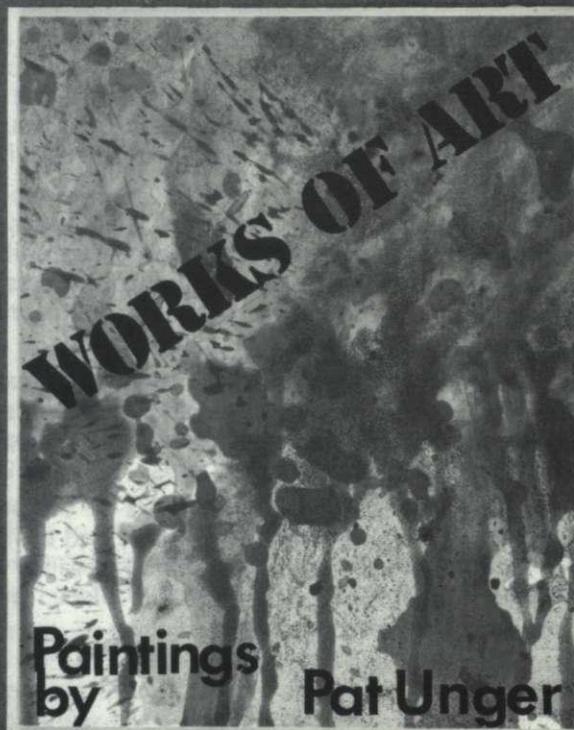
This exhibition consists of six large hanging canvases on Polyphonic Chords, and Colographic Polyphonic Structures, four Dolphin dances and a recently completed assemblage of the spectrum with its four harmonic positions.

It also includes several drawings, and photographs ranging from a period covering the past three years.



Michael Smither

exhibitions



CSA Gallery
66 Gloucester Street
Christchurch

20 Apr-2 May

Pat Unger

Len Casbolt Preview 7 May 8pm

Recognised internationally as a leading pictorialist at 85 years, F. Lennard Casbolt still actively enjoys his photography.

He has the rare distinction of being invited, without the submission of work, to become a Fellow of the Royal Photographic Society. (Elected F.R.P.S. 1972). The print "This Freedom" (1973) has been extensively reproduced in the world's photographic press. Submitted for exhibition in France in 1939, the print was lost until 1945 when it was returned to Christchurch, in perfect condition after being stored somewhere in Europe all through the war years.

Len Casbolt's work, always changing, reflects his joy in photography: "I don't make prints for what others may say, I do it for fun."

F. Lennard Casbolt, F.R.P.S., F.P.S.A.,
Hon. P.S.N.Z.

Theo Moorman F.S.I.A. Gloucestershire Preview 19 May 8pm

With the assistance of the British Council, Miss Theo Moorman will bring an exhibition of her tapestries to tour New Zealand.

The CSA Gallery is happy to be able to show these between 18 - 23 May, 1982. They will feature 12 larger works 3' x 8' and include some three dimensional hangings.

Prices probably between \$750 and \$75.

The New Zealand Spinning, Weaving and Wool-crafts Society is arranging Miss Moorman's visit and will be sponsoring a workshop in Christchurch.



John E. Evans

After completing A.T.D. Diploma course in Bristol, I taught in both Bath and Bristol for several years. I then moved to St. Ives in Cornwall where I taught art at the local secondary school. Following this I moved into adult education lecturing and tutoring students in South Devon and tutoring residential courses. Some of my formative years were spent in Cornwall and the effect on my work has been lasting. I have been an exhibiting member of the Penwith Gallery in St. Ives, exhibited at the Newlyn and many other galleries in Devon and Cornwall. In addition I have had a number of one-man shows and exhibited in group exhibitions. Since coming to New Zealand in 1981 I have been painting full-time.

Light, space and time, within which land and sea reveal their form and nature are basic elements of my work. I am strongly affected by the atmosphere of certain places and by the past continuing to flow into both present and future time. In quiet places the physical and metaphysical interaction between man and nature is at its strongest, not necessarily manifesting in a passive way, but in a meditative sense leading to revelations and concepts with creative force.

North Gallery
18 May - 30 May

Max Podstolski Preview 23 June 8pm

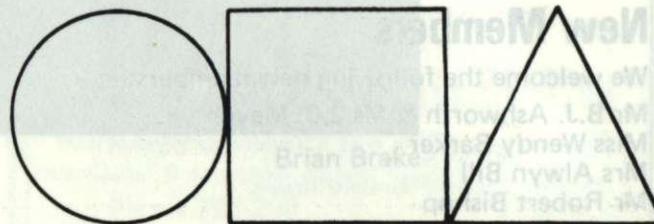
My starting-point as a painter is the art of "primitive" cultures such as Polynesian, Australian Aboriginal and African. I came to this influence via 20th century painters like Picasso and Klee who themselves came under the spell of the primitive. My desire was not to paint something in particular or to paint about something but to express a state of existence. Primitive art came closest to what appeared to be an inherent aspect of my individuality - I recognised it within me and outside of me simultaneously.

I do not attempt to imitate the art of primitive cultures. I simply express what I am.

At the same time I can be nothing other than a contemporary painter in the last quarter of the 20th century. I belong to this time and this place and this society and my awareness is thus conditioned.

My painting begins with a primitive conception of art but that is only the start of a journey, during which I am continually opening up to new influence.

The journey is a series of overlapping transitions from the individualistic to the impersonal; the violent to the calm; the chaotic to the ordered; the complex to the simple; the random to the horizontal: the river always flows to the sea.



Donations

Thank you to:—

R. McDonald, for the gift of a painting by C. Grosz, titled "Juggling Equation" for the CSA Collection.

The Society gratefully acknowledges the generous bequest of the late Mrs R.B. Hamilton, a life member of the Society.

With this gift we hope to furnish the gallery with a new automatic deck for taped music and some tapes of classical music.

We also acknowledge a grant from the Southern Regional Arts Council towards the purchase of a photocopying machine.

Rosemary Johnson

We apologise for the mistakes made in the last copy of our news. It should read as follows:—

Rosemary Johnson, a much loved and greatly gifted member of the CSA has died. With her originality of thought she brought her love of the outdoors to New Zealand sculpture. Nurtured as she was in the country she brought the environment to all her works; the Air, the Clouds, the Shadows, the Conformation and Structure of the Land and indeed, the Distance. This aspect has not been studied in depth before. Sadly, we remember the inevitability of her last work in the ANZART Exhibition "The Falling Gate".

We extend our deep sympathy to her parents, Peter and Eleanore Johnson and to her husband Yurgen Muller and Yurgen and Rosemary's children, Barbara and Robert.

New Members

We welcome the following new members:—

Mr B.J. Ashworth & Ms J.C. Meyer
Miss Wendy Barker
Mrs Alwyn Bill
Mr Robert Bishop

Mr and Mrs D.M. Brocherie
Mr and Mrs Butler Graham
Mr Ross Campbell
Mr Andrew Carstairs
Mr R.T. & A. Casely
Mrs J.L. Conder
Professor A.R. Crawford
Ms Robyn Doyle
Mr Robert Eggleston
Mr and Mrs M.J. Faunge
Mrs Joyce Garrett
Mrs C.V. Gourlie
Mrs Jean Hair
Mr and Mrs J. Hardie Boys
Mrs A. & Mr I. Hunter
Ms Ngaire Kingston
Mr and Mrs R. Kinsman
Mr Daniel McCabe
Mr R. McKie & Ms G. McIlroy
Joan McWhirter
Mr and Mrs D.G. Middleton
Mrs Annette Moffat
Mr Gerard Molloy
Jacqueline Morris
Mr J.F. Morrison
Mrs K.M. Nelson
Mrs Carol Newman
Mr Nicolas Ngan
Mrs Joy Nimmo
Mrs Helen Oakley
Mr Donald Paterson
Kathy Perks
Mr John Poletti
Mr C. & Mrs B. Powell
Mr Warren Robertson
Mr Mark Street
Mrs Fay Sullivan
Mrs Sydney Taylor
Miss Bianca Van Rangelrooy
Mrs M.E. Woodward

Life Member

Miss Rosemary Aitken

We welcome the following Christchurch firms as new Corporate Members:—

Fletcher Challenge Limited
Shirwin International Advertising Limited

Printed by Wyatt & Wilson Limited, 6 Kingsley Street, Christchurch.



exhibitions

Arts Calendar

	MAY/JUNE
Judith Laing	Until 2 May
Michael Smither	Until 2 May
John Parker	Until 2 May
John Hadwen	Until 2 May
The National Cartoon Show	Until 2 May
John Deans	5 May - 16 May
Mirek Smisck	5 May - 16 May
Auckland Prints	5 May - 16 May
R. De B. Lovell Smith	5 May - 16 May
Photographic Society	8 May - 16 May
Tapestry	18 May - 31 May
Wayne Tindall	18 May - 31 May
John E. Evans	18 May - 31 May
Theo Moorman	20 May - 31 May
Wellington Potters	20 May - 31 May
Art School Centennial	4 June - 13 June
David Brokenshire	17 June - 28 June
Peter Bannan	17 June - 28 June
Edith Van Haandel	From 22 June
CSA Visual Autobiography Exhibition	From 24 June
Max Podstolski	From 24 June
Steiner Schools	From 30 June



exhibitions