

NEWS

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

Number 104

June/July/August

1982

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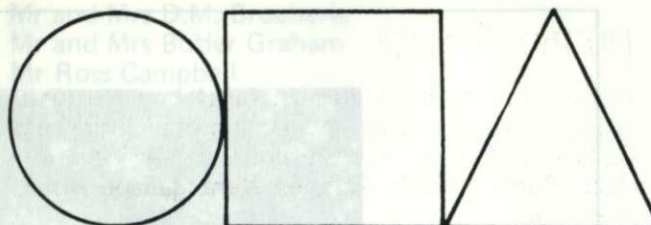
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Art Classes

ADULT ART CLASSES

We highly recommend these classes conducted by MICHAEL EBEL for painters at any stage of development. The 'Initial Class' students cover the elements that make up a good painting, particularly composition and colour, with exercises using drawing to illustrate points and develop ideas. Most people are so engrossed that they continue into the 'Follow Up' course.

These are specially structured classes, proving of great benefit to all who participate.

Please ring the office for more information and dates for the next sessions. The courses are held in the studio workshop of the Gallery at 66 Gloucester Street, on Wednesday or Friday mornings 10–12 noon.

Classes are limited in numbers attending and the fee is \$32 for the course. Those who have taken part this year are most enthusiastic, we hope you will consider joining.

CHILDRENS' ART CLASS ENROLMENTS FOR TERM 3

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

Our three tutors – Nan Crawley, Bernice Wilson and Kathy Anderson, give great encouragement to children to develop their appreciation of art.

Term – \$18 and \$21 non-members.

Classes begin 18 September.

AUGUST HOLIDAY WORKSHOP

The four day workshop in the school holidays is a great opportunity for children to work on an art project in more depth.

August 30, September 1, 2 and 3 at 10am – 12.30pm.

Fees \$10 members. Non-members \$12.

These are happy classes where children learn skills and techniques in classes limited to 15 per tutor.

Please enrol early – telephone 67-261.

Selection for Working Membership

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: Monday 13 September, 1982
Tuesday 15 March, 1983

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 or drawings

Work should have been done within the past two years.

Photocopying

The Gallery has a Canon NP70 photocopier which is available for the use of associations and clubs to photocopy newsletters or information. Bring your master copies for a while-you-wait service.

CSA Landscape Painting Outings

Contact Telephone Numbers:

Mrs Doris Bowie	895-641
Mrs June Gibb	831-246
Mrs Lynda Mallard	31-388

Dear Nola,

There's a cock-pheasant living here. He escaped from someone's menagerie and the general hope is that he will find a hen-pheasant and start a trend. In the meantime, with damp feathers and resolute brow, he stalks the chickens around the farmyard while roosters scream their indignation. It was this cock-cophony that forced a free artist from his bed before 9.30 in the morning; as much a cultural paradox as a car-load of North Cauty farmers off to the live performance of Evita. I scrounged around in vain for some ammunition with which to disperse the hen party outside and then remembered I had bartered my bullets recently for a new pair of gym shoes. I gave up and made a cup of tea. After all, there is something sad about a pheasant that wishes he were a chicken in a world where there are so many chickens wishing they were cock-pheasants.

There rests on my easle last night's effort in paint. I am disappointed. I think that after I stagger into bed by brain keeps on painting because I always expect there to be more pigment on the board than there is. Perhaps it is the yellow glaze of the lightbulb that tricks the midnight eye and which is bleached by the morning light. No matter, it'll be ready by August.

Did I mention I had lunch with Keith Alexander last week? As he tucked into a plate of fission silicon chips we discussed his contribution to the exhibition. He has forsaken the computer and placed his thesis in jeopardy to throw together some kinetic sculpture that will leave you in teleological shock. A close friend of his once asked, 'But is it art?' After he had hastily dressed

Textile Artists

Textile Artists interested in becoming 'resource artists' may submit portfolios to Trappings Gallery a Textile Art Commission service. Mrs Hazel Purre, Textile Arts, 91 Karangahape Road, Auckland.

The Big Tree Gallery

Mrs Pauline Jones is seeking work to sell on commission in a small gallery in Geraldine.

Please contact Mrs Jones, telephone 920 5, Geraldine.

she asked the same question of his sculpture. I remember once undergoing tertiary education by Laurence Shustak, a photography tutor. 'What is art?' he asked of us, a mottley but eager group of art students. One or two hands timidly rose into the academic air and one or two were hit by exocet darts. A few answers were offered and discounted. 'Well, you tell us Laurence,' someone finally asked. Outside the lecture room the clouds crowded in on the sun and our tutor's face glowed from within his prodigious beard. We leaned forward in our seats like a starved animal that senses meat and you could hear the distant hum of a projector motor. 'Art', said Laurence, and a shaft of light illuminated his face and towelling hat, 'Art is what artists do'. This piece of cogent philosophy has remained with me through the years, for one reason or another, and perhaps it can be applied to the problem at hand. Among the credits that Keith has attained down the railway sidings of life, he is a three times walking on water champion. Now I submit that anyone who can repeatedly make a turkey of himself in front of hundreds of people and still maintain his self respect must surely be an artist. Therefore his sculptures must be art.

It will be an exhibition of science and sentiment. Sounds a little improbable. Ah well, in the words of George Seurat when, with misting pince nez, he introduced his wife to the lithesome model, 'Kay Seurat, Sara'.

regards Sam

SAM MAHON & KEITH ALEXANDER
PREVIEW 3 AUGUST, 8pm

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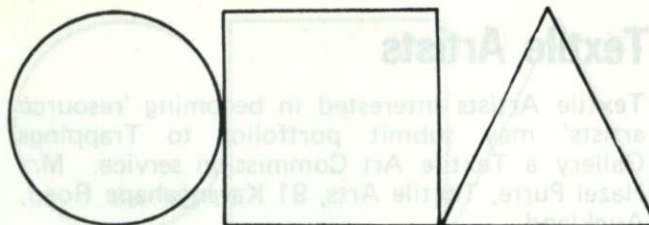
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CSA-Guthrey Travel Award for Art

We are very happy that once again, we may offer to our members the CSA — Guthrey Travel Award for Art. All those who have won this in previous years have informed our friend Mr Ron Guthrey and ourselves that they have gained great help from this experience. Apart from the financial help it gives them a prestige when they are in Australia. Sometimes it has been a start of further travel after this first adventure abroad and other times a climax in the progress of a mature artist. The winners have been very varied in their interests. We have had painters, print makers, film makers, weavers, potters and sculptors. We are pleased to be able to continue this work for our members.

1. The object of the Award is to enable a promising or established artist to visit and study in Australia.
2. The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total value — \$400.00. Plus a sum of NZ\$400.00 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A R Guthrey Travel & Shipping Limited.
3. To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.

4. Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P O Box 772, Christchurch, and in the Secretary's hands by 3.00pm, on the 28 July 1982, and should be made on the proper form obtainable from the Secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to:—

The Secretary,
Canterbury Society of Arts,
P O Box 772,
CHRISTCHURCH.

5. The Travel Award will be granted by the Council of the Canterbury Society of Arts on the recommendation of a committee which shall consist of:—
 - a) The President of the Canterbury Society of Arts or his Deputy.
 - b) Mr A R Guthrey or his nominee as recommended by the President of the Society.
 - c) An appointed member of the Council of the Society of Arts.

Provided that no award be made should the committee so resolve.

6. The name of the winner shall be announced on the 14 August, 1982, and the successful applicant must undertake to visit and study in Australia within a period of 12 months of the award being made or it will lapse.
7. Introductions will be arranged by the Canterbury Society of Arts.
8. On returning to New Zealand, the winner will be required, if requested by the Council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts 'News' and if the nature of his researches is suitable to give a lecture or to participate in a discussion, the object of which will be to make available the benefits of the award to members, students and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.

Drawing Inks



Rembrandt

The use of ink goes back in China and Egypt to at least 2500 B.C. Ink was usually made from lamp black or a red ochre ground into a solution of glue or gums. It was moulded into dry sticks or blocks, which were then mixed with water for use. In the development of CHINESE ART ink and brush techniques were of major importance. Particular importance was attached to the grinding and preparation of the ink. Blocks and bars of solid ink were supplied in decorative moulds designed by prominent artists and famous centres of ink manufacture became established. An extensive aesthetic literature grew up around the materials and techniques of the painters craft. Chinese art perfected the expressive possibilities of the varying tone values to be obtained from transport ink washes without the addition of body colour. The wash technique was adapted to render atmospheric effects while simultaneously suggesting spatial depth. Inks brought from China or Japan in sticks or cakes has become

known in the west as 'Indian Ink'. The name is also given to a similar preparation made in Europe, a dispersion of carbon black in water usually stabilized by some alkaline solution, gum arabic, shellac, or borax solution etc. Many of the great masters drew with quill and ink. Leonardo (1452-1519) filled countless notebooks with ink drawings and notes. Rembrandt (1606-1669) made rapid ink sketches as he developed the compositions for his oil paintings. Watteau (1684-1721) and Hogarth (1697-1764) are perhaps the finest exponents of the medium.

Durability of Drawing Inks

Aniline a colourless poison was first obtained by the distillation of indigo in 1826, the name being derived from 'Indigofera anil' the name of one of the indigo plants. From aniline many valuable dyes are synthetic, rarely obtainable; the first of which was mauve, discovered by Sir W.H. Perkin in 1858. No one really knows what causes the brilliant colours of aniline derivations, made by introducing extra atoms into its atomic chain. Unfortunately, many strongly coloured compounds both organic and in-organic, possess a characteristic known as 'unsaturation' which has a tendency to absorb hydrogen or to go from a higher to a lower stage of oxidation. This is accompanied by fading and disappearance of the colour. For this reason which is built into the nature of the dye used in tinting drawing inks, they can never be said to be durable. However they do last quite a long time.

The time taken for a wash drawing in black and coloured inks to lose all its tints, leaving only the greys and blacks is about 15 to 20 years in normal domestic lighting and air conditions. This is plenty long enough for artwork and drawings for commercial reproductions, but, of course, nothing like long enough for a fine art wash drawing which is to be sold.

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The Waist Loom



Textile work is one of the most ancient of crafts. Fragments of cloth or imprints, dating from the first agricultural age, have been discovered in many archaeological explorations.

The ancient Mexicans wove their fabrics on the so-called waist loom. Proof of this is found in the codexes and recently, a figure representing a woman weaving on one of these looms was found on the island of Jaina.

The waist loom is of simple manufacture. The threads that form the warp are tied to two sticks, a bit longer than the width of the fabric to be woven. One of the sticks is tied at both ends with a rope which is then fastened to a tree or pillar. The stick at the other end of the warp is attached to a wide leather or cloth band which the weaver places on his back at waist level.

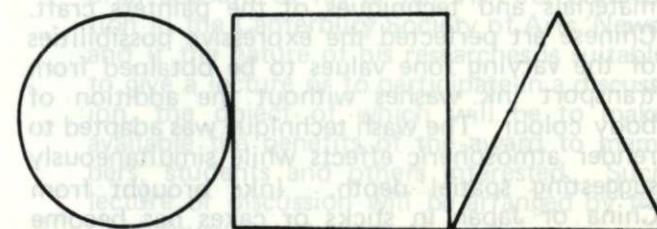
The main weaving implements are the "lanzaderas" or shuttles, small sticks wound with the

various threads to be interwoven, and a wide ruler, called "tzotzopaxtli", made of hard wood, which is used to separate the threads of the warp as they are counted with the other hand; the tzotzopaxtli is first placed in a vertical position in order to separate the two groups of threads, the shuttle is introduced, then the tzotzopaxtli is again laid flat and knocked several times to tighten the weaving. This procedure is repeated each time a thread is interwoven. It is estimated that eighteen hours of work are needed to weave about a yard of fabric. The finished weave is rolled on the stick which is near the weaver and is secured with another similar piece of wood. A series of smaller sticks are placed among the warp to facilitate the counting and separating of the threads.

Usually the thread itself is also spun by the Indians. A small stick with a clay or stone wheel at one end is used. The thread is held in one hand and wound around the stick as it is turned with the other hand.

The waist loom is still used by most of the indigenous communities of Mesoamerica, among them, the Otomis of San Pallito, Puebla (see illustration) and of Santa Ana Hueytlaplan, Hidalgo, the Nahuas of Cosoleacaque, Veracruz, the Trique and Tzeltales of the highlands of Chiapas, the Tarascan and Huichol Indians.

The principal items woven are waist bands, bags, **quechquemites**, white cotton cloth for various uses, embroidered muslin and fabric for wrap-around skirts.



The Rainbow Exhibition

(Presented by the Christchurch Rudolf Steiner School)



"Classes 3, 4 and 5." Part of the new school at Opawa.

"All children are at heart, artists. To adults, art can be a matter of passive aesthetic enjoyment. The significance of art for children lies more in the experience of being actively creative."

These comments were drawn from a description of the Rudolf Steiner School movement.

The Christchurch Rudolf Steiner School has just celebrated its seventh birthday. Of particular significance is the fact that the school is now, after several temporary homes, situated on its own site in Opawa. The birthday called for a spectacular happening in the form of a rainbow pageant, with each of the seven classes bedecked in its own spectral colour, weaving and dancing its way around the seven points of a large star. The seven years, and the seven classes seemed somehow inexorably linked with the seven colours, from which all paintings emerge and of which nature makes the rainbow.

It is perhaps in recollection of this event, that we have so titled our art exhibition.

As mentioned, the Christchurch School now stands on its own grounds but not without the attendant costs of building. It had been felt for some time that an art exhibition would be an enjoyable and rewarding way of supplementing the school building fund.

We have therefore invited many well known artists to exhibit for us, to produce what we hope will be an evocative and yet nicely blended showing.

List of Intending Exhibitors

Nigel Brown
Philip Clairmont
John Coley
Michael Eaton
Dick Frizzel
Rhonda Greig
Sally Griffin
Munay Grimsdale
Candine Hoby
Doris Lusk

Ian McMillan
Eileen Mayo
Stanley Palmar
Maria Parry
Don Peebles
Claudia Pond Egley
Peter Ransom
Philip Trusttun
Gordon Walters
Harry Wong

Footnote: The Christchurch Rudolf Steiner School has full charitable status. All funds raised will go towards school buildings.

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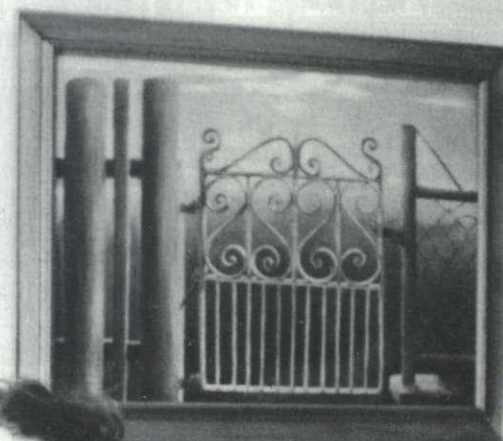
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exhibitions

Josie Jay

Preview 7 July 8pm

The subjects I paint are mainly still life in the landscape and one has the element of realism to relate to initially and the abstract qualities



Josie Jay

secondly, but no less importantly.

I am concerned with the structure firstly — the painting must work in line and spare relationships — and colour.

I use a palette of triple primary colours so that each colour has its rightful place in space in the picture plane, whether it be distance, middle ground, or foreground, intermixing the primaries in the areas of transition, and therefore the feeling of depth is created.

Glazing has also been an exciting discovery and I use it to bring parts forward and push others back to give more definition and improved image. I frequently do the underpainting in the complementary colour of the finished work, or glaze in the complementary colours at completion, and readfine paints of interest on top of the glaze.

Michael Ebel has helped me enormously to pull my painting together and in developing the use of the colour theory.

This exhibition consists mainly of oils, a few watercolours and drawings and lately I have been using egg tempera which for me gives more possibilities because it has the properties of being able to be applied in broad textural areas then working into them with fine detailing.

June Fogden

Preview 7 July 8pm

Each subject must have its own personality. My aim is to capture the mood through movement, colour and texture. For example there may be dense or thinning cloud, movement of water, or texture on decaying walls. Just as a subject can lead you on a voyage of discovery, so can a painting, whether it be of a busy European city or the wide open spaces of Canterbury and Otago.

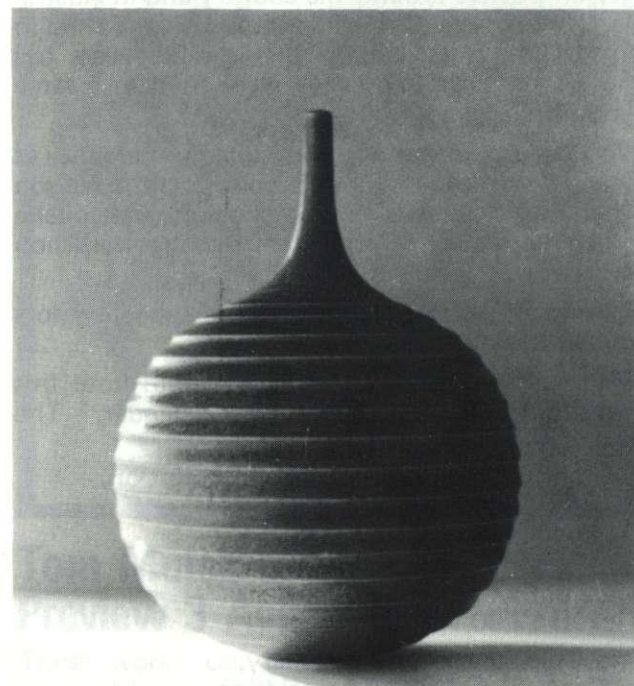
Canterbury Potters Association

The Canterbury Potters Association is holding its exhibition this year at the CSA Gallery from Wednesday 21 July, until Sunday 1 August, 1982.

This exhibition has been held annually since 1963 and has afforded the Canterbury public with the opportunity to view the latest work from local potters.

Members who submit pottery for this exhibition consist of learners, hobbyists, part-time and full-time potters, whose work is selected only on merit, giving a wide variety of excellent hand-crafted pottery to be viewed and purchased.

The Guest Selector and Exhibitor this year will be Mr John Parker from Auckland. John was born



John Parker

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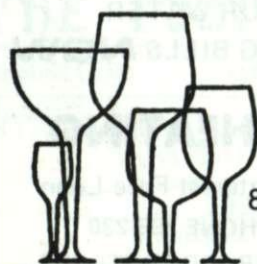
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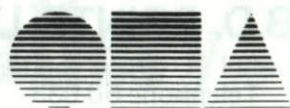


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C.S.A. GALLERY

at Auckland and educated at Tamaki College. During the years 1973-1975 he attended the Royal College of Art in London. In his own words he is,

"interested in stylis extremis - taking traditional pottery forms to their limits".

His philosophy is born out in his meticulously wheel thrown pure-form Porcelain bowls and bottles.

A range of his recent high class work will be available for purchase.

Our other Guest Exhibitor will be Mr Ross Richards from Nelson. Ross became interested in pottery while attending Christchurch Teachers College, and subsequently finished Training College specializing in Ceramics.

After three years primary teaching he commenced full-time potting and in 1974 had his first one man exhibition at the Capricorn Gallery in Christchurch. Since then he has exhibited with fellow Nelson potters around the country and in Australia. He firstly made mainly domestic ware fired in an oil-fired kiln, but in the last 2½ years has moved to more expressive ware fired in a large wood-fired kiln.

With the exception of a year tutoring ceramics at Otago Polytechnic he has been resident in Nelson where he now has a workshop at Wakapuaka which he shares with potters seeking workshop experience.

A range of Ross's recent warm and appealing pots will be for sale also.

We would appreciate it if you would note this exhibition on your Advertising Calendar. The details again:-

Canterbury Potters Association Exhibition,
21 July, to 1 August, 1982.

Opening at the CSA Gallery,
Gloucester Street, Wednesday, 21 July,
1982 at 8.00pm.
Tickets \$2.00.

Available from the CSA Gallery,
or Canterbury Potters Association,
Art Centre,
CHRISTCHURCH.

Brian Brake

Since returning to New Zealand, Brian Brake has concentrated on still photography and continued to work on assignments from the Time Life Group, Exxon and magazines such as GEO and The Sunday Times. There has been two major books published - Art of the Pacific and Craft New Zealand. Exhibitions for the Ministry of Foreign Affairs - "TANGATA" of the Maori objects photographed for Art of the Pacific, continues to tour the world.

At present working on an Audio-Visual on New Zealand with the music of Douglas Lilburn's Second Symphony. A new book on New Zealand with Maurice Shadbolt is being planned and photographs gathered.

O.B.E. awarded for services to photography in New Zealand and internationally.

IMAGES NEW ZEALAND

Symphony No. 2 Douglas Lilburn

Brian Brake's audio-visual presentation will be showing in the Canaday Gallery and the Photographs of China in the Front Gallery - Preview 20 July - exhibition closes 1 August.

"A PHOTOGRAPHER'S PORTFOLIO DOCUMENTS HIS LOVE FOR AN ENDURING PEOPLE IN THEIR TIMELESS LAND."

CHINA OF THE CHINESE

China is not a country where one arrives. To be there at all is sufficient, for - once you are there - the rest of the world does not exist.

China is a pattern; there the pattern belongs to its country more intimately than in any other land I know. I have seen the laced water of paddy fields in the East; but in China, perhaps because of the trees, or because of the silk reflections of mist-laden skies, the impression is manifestly Chinese.

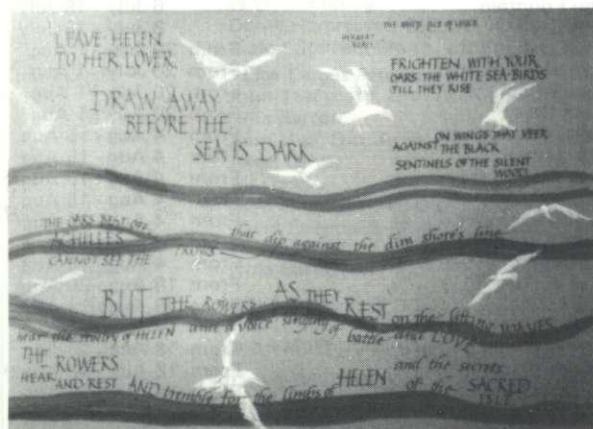
What is it, this ingrained Chinese-ness? Perhaps it is the way that the long civilization and astronomical millions of people have profoundly modified their country. Three or four thousand years

of intensive, detailed gardening—slowly they have made the land their own. Now it is special to them, like their faces, their language, their painting, their boats, and even their toys.

This quality seems to have passed down through Chinese time without radical alteration, absorbing and redefining everything that comes from without. Even now under a system as alien as that of the Mongols in the Yuan dynasty, it is the undivided Chinese-ness of the manner of thought that strikes a visitor like myself.

In this exhibition you will find some of my photographs of China. I hope they express, more tangibly than my words, some of the beauty of China that is, and always will remain, uniquely their own.

Colleen O'Connor Calligraphy 3-15 August



Calligraphy is one of my first loves. Because of this I have a deep interest in its history and the place it deserves in our own day, everyday!

In the last four years there has been a great upsurge especially in England and America in this craft. A craft which in one form or another "communicates" over many ages.

I've been experimenting with quill pen, reed and papers. I pay obeisance to the "taskmaster".



Tom Mutch Preview 3 August 8pm

These works can be split into groups. Works inspired by the problems of "Movement" — Bird amongst trees; Nude within a Nude etc., and "Myth and Legend".

In the first group, the interest is collaging and time sequence together. One moment the bird is flying behind the trees, the next in front; the Nude is outside itself, then inside.

The second group deals with a personal look at Myth, God, Legend. God is represented as a juggler, Myth by Animal Deities. This creates the legend. Ganesh is a trickster yet has human personality. Behind all of this foreground is the never ending birth-death process. This form is shown by a stone wall that pushes out a block (or cell) as the next arrives.

ONE MAN SHOWS

1973 Wellington Settlement	Wellington
1976 Clearwater Galleries	New Plymouth
1976 Clearwater Galleries	New Plymouth
1977 Patana Galleries	Sydney
1977 Taj Gallery	Wellington
1980 New Zealand House	London
1980 Private showing of Nine Portraits	New Plymouth
1982 Bowen Galleries	Wellington

GROUP SHOWS

1974 Taranaki Review	New Plymouth
1975 Amnesty International	Wellington
1975 Taranaki Review	New Plymouth
1976 Clearwater Galleries	New Plymouth
1978 Taranaki Review	New Plymouth
1979 Taranaki Review — Guest Artist	New Plymouth
1981 ANZART — CSA	Christchurch
1981 Parihaka Centennial-Govett Brewster	New Plymouth
1982 Renonsense — T.A.C.O.	New Plymouth
1982 I.C.I. Academy of Fine Arts	Wellington
1982 Presently employed by the North Taranaki Community Arts Council as a Mural Supervisor.	

Brian McCracken Preview 17 August 8pm

Have painted for the past four or five years, taking it up seriously during the last 12 months. Self-taught, I find I learn more from the complex challenging and varied subjects.

I paint for my own enjoyment and in the way that I see that particular subject.

Observation is the key to my work coming across as it does.

Irene Richards Preview 17 August 8pm

Artist's Notes

Jesus is Lord of my life. In submission to Him, His church and to my husband, I find the spiritual gifts of tranquility, love, joy and peace as promised in the Bible. These gifts are not only reflected in my life as wife and mother but are also to be seen in my works.

In my paintings and drawings I use the shimmer and reflection of light, the pattern and movement of clouds and water that I have observed while experiencing the places that I am most familiar with, the West Coast of the South Island, Tauranga, New Guinea and Western Samoa. But in my recent work I have moved beyond the desire to recreate a particular locality. Now I desire to suggest a facet of the Omnipresent Holy Spirit, and the Eternally, Creative, Infinite God Almighty. Hallelujah! Amen.

Biographical Notes:

Born Tauranga, 18 December, 1939.

D.F.A. Hons. Painting 1963, Canterbury.

Taught Art, Tauranga Girls College, 1964-69.

After marriage lived in Wewak, Papua New Guinea for nine months in 1970.

Lived in Greymouth, then Hokitika, since returning to New Zealand.

Spent three months in Western Samoa in 1980.

Exhibited in many group exhibitions since 1954 including "New Zealand Art of the Sixties" Royal Visit Exhibition at the Auckland City Art Gallery, 1970.

"Art in New Zealand, 1974" CSA Exhibition for Commonwealth Games.

Held one man shows 1967, 1979 and 1981 in Auckland, Christchurch, Nelson and Akaroa.

Works held in many public collections, including the Auckland City Art Gallery and the CSA.

New Members

We welcome the following new members:—

Mr and Mrs C.K. Baker

Ms Shona Begg

Mr L.A. Bennetto

Mr and Mrs G.B. Blake

Mrs Patricia Bowden

Mr and Mrs R.J. Breen

Mrs M.J. Robertson Buchanan

Ms J.M. Deans

Mr and Mrs F.J. Denson

Miss Prudence Dixon

Jennifer Durie

Mrs Dixie Fersterer

Mr and Mrs J.C. Fraser

Mrs Robyn Grigg

Miss Philippa Jane Grimes

Mr Alan Hogg

Miss V. Holmes

Mrs Kay Hunter

Mr R. Jones

Mr H. Jonker

Mr Ian Kellar

Mr and Mrs P. Lawrence

Miss Jane Mason

Mrs Marie McCleary

Mrs Jacqui Ottmann

Miss Bala Patel

Mr William Pauly (Jnr)

Mrs Swea L.R. Raitt

Miss Joan Ray

Mrs C.J. Reece

Christchurch Rudolf Steiner School

Mrs J.S. Scott

Mr R.P. Sinclair

Mr Denis Walker

Mr and Mrs D.I. Walton

Mrs Rosalee Webley

Virginia Spencer-Bower

Mr Stephen Williams

Mrs Patricia Webb

exhibitions

Arts Calendar

July/August

David Brokenshire	Until 27 June
Peter Bannan	Until 27 June
Visual Autobiography	24 June - 4 July
Max Podstolski	24 June - 4 July
Edith Van Haandel	24 June - 4 July
Rudolf Steiner School Art Exhibition	1 July - 4 July
June Fogden	8 July - 18 July
CSA Open Exhibition	8 July - 18 July
Ann Fountain	6 July - 18 July
Josie Jay	8 July - 18 July
Ken Cro-ken	From 20 July - 1 Aug
Canterbury Potters	From 20 July - 1 Aug
Rick Edmonds	From 20 July - 1 Aug
Brian Brake	From 20 July - 1 Aug
Colleen O'Connor	From 4 Aug - 15 Aug
Tom Mutch	From 4 Aug - 15 Aug
Greg Whitecliffe	From 4 Aug - 15 Aug
Sam Mahon	From 4 Aug - 15 Aug
Keith Alexander	From 4 Aug - 15 Aug
Tony Kuepfer	From 4 Aug - 15 Aug
Pat Unger	From 4 Aug - 15 Aug
Chae Ju Teo	From 18 Aug - 29 Aug
Gladdis Keely	From 18 Aug - 29 Aug
Irene Richards	From 18 Aug - 29 Aug
Brian McCracken	From 18 Aug - 29 Aug
Valerie Crichton	From 18 Aug - 29 Aug
Margaret Woolley	From 18 Aug - 29 Aug

exhibitions