

NEWS

The journal of the Canterbury Society of Arts
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PO Box 772 Christchurch New Zealand

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1982

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Oliver Spencer-Bower, 1978

Photograph by Julien Bowron

Tribute to Olivia — The prisms in the rays of the setting sun leave us enriched
by myriads of light and colour from a gifted hand. Nora Beveridge

EXHIBITION

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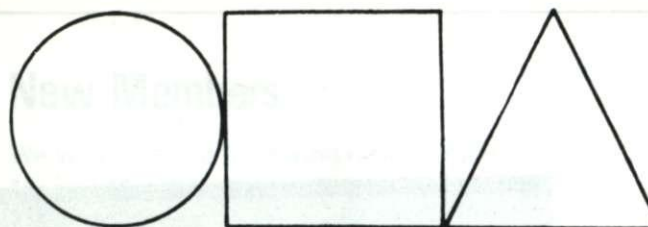
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Olivia Spencer-Bower 1905 - 1982

The death of our President, Miss Olivia Spencer Bower, has ended an era of art in Canterbury, where the landscape inspired and sustained a considerable part of her prolific body of work, particularly in watercolour.

Olivia was born in Huntingdonshire, England, April 1905, and her girlhood was spent in the town of Boscombe, with her twin brother and her parents, who already had connections in Canterbury, New Zealand. The family migrated here in 1920, and settled in Christchurch. Mrs Rosa Spencer Bower, (nee Dixon) was, in the tradition of her time, an accomplished water-colourist, and she gave her daughter every encouragement to study for a career in art, firstly at the Canterbury College School of Art, and later at the Slade in London. On her return to New Zealand, Olivia went to the North Island, and spent several very profitable years at the Elam School of Art in Auckland, and this early period of her work in New Zealand was richly productive of some of her best known works.

Olivia travelled extensively in Europe and in the United Kingdom; in 1929, to enrol at the Slade, and in 1963, when she spent some time painting in Italy. In 1960, after the death of her mother, Olivia travelled to Tahiti, where her joy and pleasure in this new environment inspired her to paint a series of enchanting vigorous water-colours. These were shown in a memorable exhibition at the old Art Gallery in Armagh Street, where Tahitian food was served on opening night. Olivia was an early member of the Christchurch Group, where she exhibited annually for about 40 years, and many discerning collectors of New

Zealand painting will have purchased their treasured Olivia Spencer Bower painting from a Group Show.

Olivia's love of New Zealand landscape was manifest not only in her painting, but also in her active membership of the Royal Forest and Bird Protection Society of N.Z. Inc. It was on one of their expeditions to the West Coast that, walking on a bush track, she suffered a severely fractured leg, which immobilised her for some considerable time.

As a committee member of the Canterbury Society of Arts, Olivia Spencer Bower has for many years been active in advancing the cause of young artists; and her sympathetic understanding and keen perception of new and original work was indicative of her youthful spirit.

She has always been an enthusiastic champion of amateur painting, combining the sternest critical appraisal with constructive and kindly advice to applicants for working membership. For the past two years, in spite of failing health, Olivia Spencer Bower has fulfilled with her characteristic charm, wry humour and enthusiasm the duties of President of this Society. She will be sadly missed, and always remembered.

Doris Holland

The President's Exhibition

Artists have been invited for the President's Exhibition in September this year. In her invitation, the late Olivia Spencer-Bower said "We are all Canterbury people, so I should like to see this exhibition as being rather specially supportive of one another and the Society."

We shall look forward to having recent work by many painters in an exhibition dedicated to the memory of Olivia, so many years a strong supporter of the Society and a well-loved President.

RECEIVING DAY: by 3pm 30 August

PREVIEW: Friday 3 September at 8pm

We hope members will make a special point of coming to the preview.

Tribute to Olivia

From the Memorial Service, 27 July, 1982
Bill Sutton

Many years ago at a council meeting of the Canterbury Society of Arts, Olivia Spencer-Bower, just back from a trip to Britain and Europe, was asked by the President if she had gone to the Edinburgh Festival. Olivia's reply was — "I carry my own festival with me."

This seems to sum up most aptly her approach to her life and her work.

Born in England, she came with her parents to New Zealand, to her mother's familiar Canterbury countryside, and studied at the School of Fine Arts in Christchurch for some years. She was one of a group of students who were to make an outstanding contribution to art in this country. Among her fellows were Russell Clark, Ivy Fife, Ronald McKenzie, Evelyn Page, Ngaio Marsh, John Oakley, Rhona Haszard, Alfred and James Cook, and Rita Angus.

She confessed later to have been something of a rebel. I imagine others in this list must have been somewhat rebellious too, for each to have emerged as such positive figures in the arts. It was one of the richest periods that the art school here has ever been through.

Some of New Zealand's best artists went away and stayed away — Frances Hodgkins, Raymond McIntyre, the Cook brothers, John Hutton, and others whose names are barely memories now, being absorbed as they were into other environments and cultures. Olivia went away, not once, but several times; but she always came back, and shared her extended experience with us all. She was one of the most travelled of New Zealand's artists.

She studied at the Slade with the legendary Henry Tonks, in his last year; (Tonks had also taught her mother) — went on to France to stay with the Sydney Thompsons in Brittany, and carried on down into Italy where she produced a stunning series of watercolours which were to enchant me later as a student. She returned in the 1930's and

became deeply involved with definitive works of Canterbury, especially of the Waimakairi country, and later to the West Coast; I still remember her vigorous drawings of Nikau palms at Punakaikai.

During the war she went off to Auckland to study with Fisher at Elain, confirming her sense of mass and structure began at the Slade. Of course she worked with Lois White, and that most adventurous of New Zealand painters, John Weeks, also. Again to Northland, during a period of ill health, where she met Dr G.M. Smith in predominantly Maori communities. Some memorable portraits came from this period.

I visited her in Auckland, in her bed-sitter, in a house under Grafton Bridge — there's a motorway sweeping through there now — and heard of her studies with Fisher and Weeks.

Olivia came back to Christchurch and painted domestic and garden scenery during an illness of her mother's; and as she could, the countryside, sometimes under bitter conditions. Some paintings done at Coronet Peck in the ski season showed where her watercolours had frozen on the paper.

After her mother's death at an advanced age, Olivia left for the Pacific Islands; Tahiti, Samoa, Fiji and others. She later remarked how difficult it was to paint there after Ganguin. This adventure was followed by the most spectacular one-man show in the old Durham Street Gallery in living memory. To support the lively new paintings on the gallery walls, on opening night we were regaled with appropriate recorded music, island food served by native girls in traditional costume, tropical plants, bays of strewn sand and shells, hibiscus blossoms by the dozen specially flown down from Auckland that day. We were all agog. Whatever Olivia did was done wholeheartedly and with panache. I expect many of you will remember at her subsequent one-man shows in the new CSA Gallery, her splendid hats, especially made to celebrate the occasions. A new freedom and expressive power marked her development, from this period onward.

A further visit to England and Europe from 1963 to 1966 served to bring back some lucid and

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deeply felt watercolours, and her progressive elimination of non-essentials sharpened our appreciation of her perception. She had made that leap forward through the barrier that all serious painters are aware of, the barrier between the visible and tangible, and the realms of the mind and spirit.

An early member of the "Group" — she exhibited first in 1936, — she was unsparing in giving her time and abilities to help the exhibitions run smoothly, and she did more than her share of the drudgery of "looking after the table". Olivia was always there. We were most grateful to her and the others who put in hundreds of hours over the years.

It is altogether fitting that she should have been President of the Canterbury Society of Arts at the end of her career. At the beginning she had been at odds with its policies: later as a councillor and vice-president she worked hard to liberalise it, to release it from its then academic straight-jacket. The Society's present generous and broad understanding of the arts is due to no small measure to her and others like her. This has been shown clearly by the Society's not only electing her president; but also in awarding her the Society's medal for outstanding service to the arts.

Olivia treated students from the art school with extreme hospitality. Several of my students had recourse to her for information to assist them in projects they were involved in, and she helped them as much as lay in her power to do so. Students remarked to me later how kind she had been.

Let Olivia have the last say:

She once described her attitude to painting in these words . . .

"I had been trying to paint the Jarish Mountains, when down came the rains which blotted them out. So I looked down on the much-loved tussocks, but these were somewhat sickly hereabouts, having black splotches at their hearts. Then I walked from Spaniard to Spaniard, golden with autumn, and then found one with two spikes and they seemed to turn in space, and the lower

parts of the hills were enveloped in this turning. Certainly the horizon was flat and straight across, but there was a feeling of thrusting growth and that strong aggressive fighting quality, spiking its way above the rather decayed tussocks. So the movement in which I was interested was there"

"There has been recently a "dancing" series, a "getting about" series, a "spinning series", the last balancing on the point of contact of the hands, between the spinners and their wheels; the characters of these people somewhat subdued in the involvement with what they are doing. With the dancing, the figure will eventually go to another part of the picture. So what does that do to the balance?"

"The emotions are all involved, rather private, nothing pushed, because the whole picture maybe concerned with thinking, loving and living with an optimistic slant, and having that optimistic outlook, I hope, sometimes, with a touch of wit."

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.

The Sewer Rate puts a new flush on Company History

The famous and venerable company of Artists' Colourmen, George Rowney, is embarrassed. Tom Rowney, the ex-Chairman and fifth generation of the family associated with the Company, delving into Company history has discovered that it is more venerable than was supposed. 'Established 1789' has been used in all their literature since early Victorian times, but it now looks as if their bicentennial year is to be six years earlier than anticipated. The co-founders of the Company, the brothers Thomas and Richard Rowney, were in business together at 95 Holborn, London, at the turn of the eighteenth century, but now the present Tom Rowney has unearthed in the Sewer Book in the Guildhall Library, an entry for the year 1783, indicating that the firm of Rowney paid a Sewer Rate of six shillings and eightpence for 95 Holborn, London. One could perhaps have wished for more savoury evidence but it looks like the plain unvarnished truth (in spite of the fact that they were varnish makers as well as Colourmen).

As an opening shot in the realigning of their historical image, a new illustrated colour catalogue proudly announces — "Artists' Colourmen since 1783."

Pastel Portraits by Rosemary Roake

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LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

Artists Pastels

The use of pastel can be traced back to even before the 18th century when a great revival took place. Pastel, a thoroughly reliable medium, having a long and distinguished record has been used by a succession of famous artists, proving the importance of the medium as a visual expression. It has a charming character of its own and retains its brilliance for an unlimited period of time. This can be seen in the works of the master pastellists of the past, which remain as fresh today as when they were painted, refuting the oft-proclaimed opinion that pastel is fugitive and unstable. It is an extremely adaptable medium, capable of the widest range of treatment, from the slight note capturing a transient effect of nature to the detailed and carefully considered picture. Pastel has a remarkable durability, as it neither fades, darkens nor cracks and only requires for its permanent preservation the ordinary care extended to any work of art.

The 18th century was the first great period in the history of pastel painting although the portrait of Charles II in the Cambridge, Fitzwilliam Museum by Edward Luttrell, is much earlier. Holbien also used this medium extensively, however, the great French pastellists of the 18th century were supreme in its use. Such distinguished artists as Jean Etienne Loitard, Maurice-Quentin de la Tour, Antoine Watteau, Francois Boucher, Jean Baptiste Chardin, Jean Baptiste Perronneau are numbered among them. Carriera Rosalba (1675-1756) a Venetian is thought to have created the great demand for pastels in the 18th century, for her work was very much in vogue in Venice and Paris in 1720. Many of the famous personalities of the time were portrayed by this artist, as well as landscape and still life subjects. After a short lapse in popularity, there was a revival in France in 1875, when the Societe' des Pastellists was formed. Since then Degas, Renoir, Bonnard, Millet, Manet, Visillard and Matisse, to mention but a few of the great names of the period, have all used pastel in a great variety of styles. In England the revival dates from 1880 when the Pastel Society was formed.

Pastels allow the artist to draw and paint in full colour without the advantages of varying drying speeds or sinking paints which are associated with oil painting. If a mistake is made in oil painting, it may be eliminated with turps and a rag, and the artist can then begin again. With pastel this is not so. Alterations require more elaborate surgery. Mistakes can be brushed off with a hog hair brush or lightly removed with a kneedable rubber, but the surface may lose its grain and its ability to hold the particles of colour. This is the main disadvantage of pastel: second thoughts cannot easily be expressed. Sound draftsmanship is therefore essential for anyone wishing to use this medium.

Pastels are best, when not overworked or overloaded, since their charm lies in the delicacy of touch and in the spontaneity that most graphic work possesses. The colour and texture of the support will play an important role in the final design and will often be left showing where it will assist in the general colour scheme.

The support should be chosen not only for colour but for weight and texture, for with soft pastel the support must be able to retain the grains of colour. Pastel papers have a grain which is agreeable to the touch, and are available in a wide range of colours. The middle tone papers allow for subtle colour harmonies, while the darker tones require vigorous contrast and firm drawing.

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exhibitions

**Howard Tuffery -
Woodworker
Preview 31 August 8pm**



I have worked as a full-time woodworker for five years, initially making handmade furniture.

My work follows a personal feeling of wood being alive, a source for personal learning and growth.

I try to feature the material, emphasizing the variety and warmth of wood. The wooden boxes allow me to explore new forms that are, hopefully, both attractive and useful. The forms reflect the volcanic landscape, riverstones and beaches of Taranaki, where I live.

I used a variety of woods, mostly native and locally grown timbers. All work is oil finished to retain the natural colours within the wood.

**Grant Banbury
Preview 31 August 8pm
Small Textured Grids**

A new series which continues to develop my interest in mixed media, this time using tissue paper, thread and paint in small wrapped and bound parcels. The often complex interplay of colour and texture is my main concern, from very subtle to crisp and contrasts.

This is my fifth one man show.

**Rona Ellis
14 September 26 September**



Parks have a universal appeal, a place of retreat from the city's bustle.

As the seasons change, the character of the park alters, and the brilliant greens and golds of spring and summer give way to the rich autumn colours and then to the long shadows and bare branches of winter.

In the winter garden a riotous tropical world of light and colour make a feast for the eye. I have recently begun to explore these themes and hope to continue to do so.

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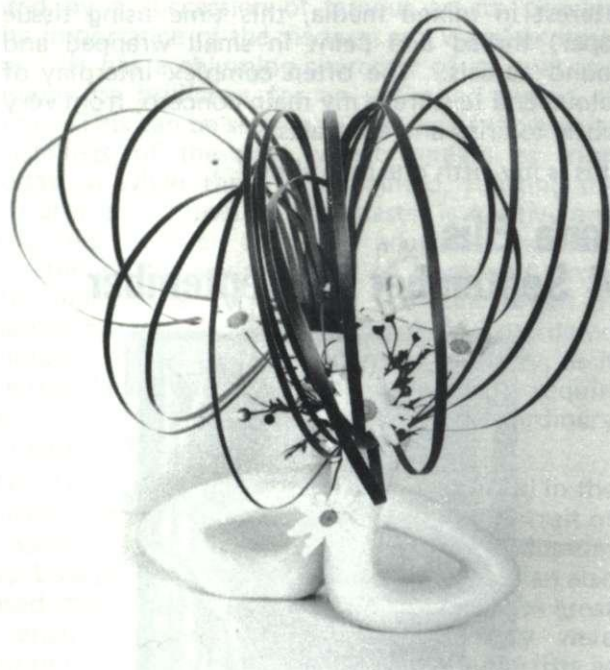
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Tasman Gallery

Ikebana at the Gallery Preview 14 September 8pm



For the first time in the history of the CSA there will be an exhibition of Ikebana, Tuesday night, 14 September opened by Mr Takeuchi, Japanese Consul.

All members welcome.

The exhibition will be undertaken by senior teachers and pupils of the major schools of Ikebana. Represented will be:

- * Sogetsu
- * Ichiyo
- * Ikenobo

All exhibitors are members of Ikebana International and the exhibition will be a major event for the Chapter. It is hoped that it will become a regular part of the CSA calendar of events and will help introduce members to the understanding, discipline, and feeling of Ikebana.

This first exhibition will try to show some of the variety of Ikebana from traditional and modern through to the large naturalistic installations.

Those exhibiting have either studied in New Zealand, Japan or Australia to attain their certificates, taking an average of three to four years to study under their school's particular master.

Exhibition closes 19 September, 1982.



exhibitions

Beyond Craft Exhibition Preview 14 September 8pm

Our group is putting forth its branches once again with what we hope will be an interesting show. Twelve of us will be exhibiting and we have five guests:—

Holly Blair	Batik
L. Field	Jewellery
B. Hanley	Stained Glass
L. Jefcoate	Woodworker
Annella MacDougall	Knitwear

Fibrescope 21 - 26 September

Fibrescope is a group of eight women from the Canterbury Embroiderers Guild who are endeavoring to take embroidery beyond the domestic scene.

The Group has been in existence for less than a year and this is their first time of exhibiting together.

Form and Fibre Preview 29 September 8pm

The "Kiln and Loom" Exhibition of previous years has evolved into a larger exhibition—"Form and Fibre". This showing includes pottery, weaving, wood turning, batik and applique. This year there will be four guest exhibitors — Beryl Bircher - weaver; Mark Yetton - wood-worker; Judith Pollard - fabric worker and Betty Chambers - potter.

Exhibition closes 17 October.

Graham Collins Silkscreen Prints Preview 29 September 8pm



Art training undertaken at Kidderminster Art College with Diploma of Design Textiles.

Mostly influenced by Grasset and Berthold.

I am really interested in perfecting a visual impact by the use of colour, light and line. I would describe my works as a decorative style designed to appeal to the viewer in an emotive manner.

Present employment other than full time artist/craftsman — CHIEF DESIGNER, FELTEX CARPETS OF N.Z.

Number of works to be forwarded for the present exhibition — 16-20.

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Exhibition closes 17 October, 1982.

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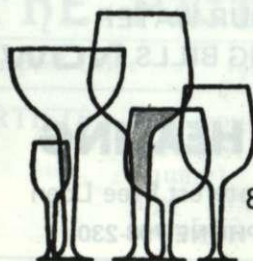
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Margaret Maloney
Preview 29 September 8pm



Born in Lancashire, England, educated in Manchester and graduated from Manchester Regional College of Art having specialised in Textile Design. While studying there gained a bursary award from Royal Society of Arts, London to study textile design in France and Scandinavia. Taught art and craft at secondary level in England before emigrating to New Zealand in 1966. Taught in a country district of Nelson with my husband. Became a working member of CSA,

held one women exhibition in Nelson in 1969. Spent two years overseas travelling through Asia and Europe, returning to New Zealand in 1971 where we resumed teaching in the Nelson district. In 1973 moved to Richmond and retired to be a full-time mother and help build a house. During this time in 1974, designed windows of coloured resin and altar furnishings for Richmond Catholic Church. In 1977 painted mural in local play centre. Returned to part-time teaching in 1977, but for the last two years have been full-time painting and printing. During this time have contributed to various exhibitions in Wellington, Gisborne, Dunedin and Nelson. Works held in private collections and CSA permanent collection.

My inspiration is in nature. Particularly from, rhythm and structure of land, also plant growth and structure. The nature of each subject suggests the medium, which for me, brings out the essence of that subject. So I use oil and gouache paint, pencil, pastel, dyes in a variety of ways. The exhibition is a mixture of drawings, paintings and fabric art, the latter using combination of screen printing, drawing and dye painting.

Bishopdale Pottery Group
Preview 11 October 8pm

An exhibition of Wheel and Handmade Pots. From small beginnings in 1969, the Group has grown into a well established organisation catering for both class and club activities. Members have been encouraged to develop as individual potters and this will be apparent from the variety of work submitted for this exhibition.

11 - 17 October

exhibitions

exhibitions

Emily Jackson - Recent Paintings

Mrs Jackson's recent exhibitions in Auckland have been very well received and the CSA Gallery is pleased to show her lively expressionist landscapes of the King Country.

The Exhibition will be in the North Gallery from 19 until 31 October.

At one time Emily Jackson was at school with Woollaston — one might speculate that a common influence may have encouraged both to devote their lives to painting.

EMILY JACKSON

Emily Jackson's "King Country Landscape" at New Vision is a series of exercises in expressive landscape painting. They deal less with topographical realism — despite the precise geography of the titles — than with the use of loose landscape forms to explore painterly problems.

Subtlety

Up close, these paintings are very busy. Jackson has made extensive use of thin "washes" of oil paint that modify existing and subsequent washes and marks. Step back, and a coherent landscape collects before your eyes.

This painter is a subtle colourist. Many works stay safely within the mainstream tradition from which she draws inspiration; the darker, earth-oriented palettes of Van Der Velden or Woollaston, for instance.

Some of the nicest effects in this show occur when she breaks into cleaner, higher colours — signifying more light on the landscape, and greater fun with the colourbox.

Herald 2/8/82
Roger Blackley

Bianca Van Rangelrooy 19 October - 31 October



Born 1959, Wellington.

Commenced study at the Ilam school of Fine Arts in 1978 and received a Hawkesbay Art Award in 1981.

I have transferred my Diploma which I completed in 1981 to the Fine Arts degree course which has become available this year.

My coming exhibition comprised of work which will be the submission for the Bachelor of Fine Arts examination (specialising in painting). In 1981 I exhibited in the touring 'Box Exhibition' organised by the Manawatu Gallery, and for the last two years I have worked for a duration of six months designing and painting murals for the Bishopdale Community centre in Christchurch.

Both the above have had an influence on the progression of my present work, through the forms and shapes I had selected for the murals and through the materials and structure of the piece I exhibited.

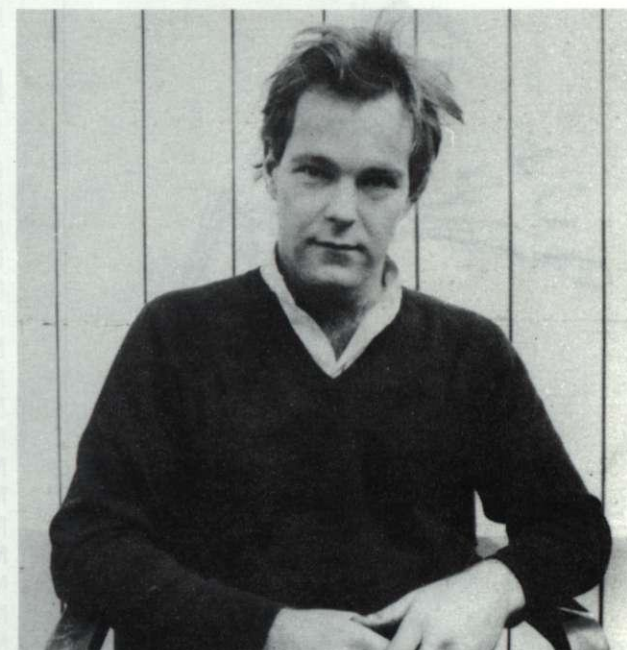
I will be exhibiting a collection of shallow relief pieces, that have become progressively more sculptural in nature, while still remaining, to the greater extent painterly.

The pieces consist of translucent forms, created in tissue, which are stretched, sealed and glazed. Painted in watercolour, inks, acrylics and oil paint.

Some of the works are suspended in frames while others hang freely.

In addition there will be a number of life drawings, which are essential to the submissions. At present I feel that my work is a product of my relationship with painting and my immediate environment, which I hope is expressed through the work in itself.

Peter Clifford 19 October - 31 October



Peter Clifford born Ashburton 1957. Commenced study Canterbury School of Fine Arts, 1977. Followed by a trip to USA, 1978. Completed Dip F.A. Painting, 1981. Transferring to the new degree course offered this year.

My work would best be described under the general term of realism, with most notable

themes being interiors and life studies. Figuration plays a major roll, although a tendency towards some abstraction is present through the influence of various artists, from Cezanne till present.

Stephen Ian Gibbs

Preview 20 October 8pm

"Athletic Opera"

Drawings and Paintings



Of Maori and English descent. Born Gisborne 1955.

Ilam Art School, 1975-78
Graduated Christchurch Teachers College, 1979
Currently art teacher, Kaiapoi High School

My current series of images deals with capturing the motion and energy created by human forms in situations that we view on our sports fields. This is done by isolating intense situations — focusing on an instant of time and expanding it.

The images cover a range of familiar sports including soccer, netball, rugby and cricket.

Included also are a series of experimental paintings which include the human form in situations that are less energy sapping.

Works have been completed by using oil and enamels on canvas and hardboard.

New Members

We welcome the following new members:—

Bishopdale Pottery Group
Dr C.J. & Mrs J.M. Boland
Mr R.J. & Mrs Y.L. Boulton
Miss Christine Chambers
Mrs F.A. Cooke
Mr J.A. Dean
Mrs Patricia Delaney
Mrs Helen Dewar
Mr and Mrs R. Duckley
Mrs Elaine England
Miss Nora Flewellen
Mrs Fleur Ford
Mrs Vivienne Gay
Mrs B.A. Haines
Mr and Mrs G.W. Hunt
Mr and Mrs W.B. Ingram
Mr and Mrs B.D. Kinley
Mr and Mrs P. Lipscombe
Mr and Mrs J.S. McGowan
The Hon. P.T. Mahon Q.C. & Mrs Mahon
Patchwork & Quilters Guild
Mr Harry Phillips
Mrs P.M. Phillipps
Sue Punter
Mrs Shirley Rind

Mrs Lorna Satchell
Mr Alastair Scott
Mrs Joan Mary Shakes
Mr and Mrs R.T. Thompson
Mrs Vida Watson
Mrs Barbara Wendelken
Sandra and Wayne Williams
Miss Janet McMurtrie
Miss Christine Low
Mrs Clarice Jewell

Arts Calendar

	September/October
Grant Banbury	Until 12 September
Howard Tuffery	Until 11 September
President's Exhibition	4 Sept - 19 September
Rona Ellis	14 Sept - 26 September
Ibekana	14 Sept - 19 September
Beyond Craft	15 Sept - 26 September
Persian Rugs	20 Sept - 25 September
Fibrescope Embroidery	20 Sept - 26 September
Doris Lusk	30 Sept - 9 October
Graham Collins	30 Sept - 17 October
Margaret Malony	30 Sept - 15 October
Fibre and Form	30 Sept - 17 October
Bishopdale Potters	11 Oct - 16 October
Emily Jackson	19 Oct - 31 October
Peter Clifford	19 Oct - 31 October
Bianca and Van Rangelrooy	19 Oct - 31 October
Stephen Gibbs	21 Oct - 31 October
Auckland Potters	21 Oct - 31 October

exhibitions