

NEWS

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

Gallery Hours Mon-Fri 10 am - 4.30 pm
Sat-Sun 2.30 - 4.30 pm

Number 107 Jan/Feb/Mar

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"Behind the Curtain"

Leigh M. O'Connor

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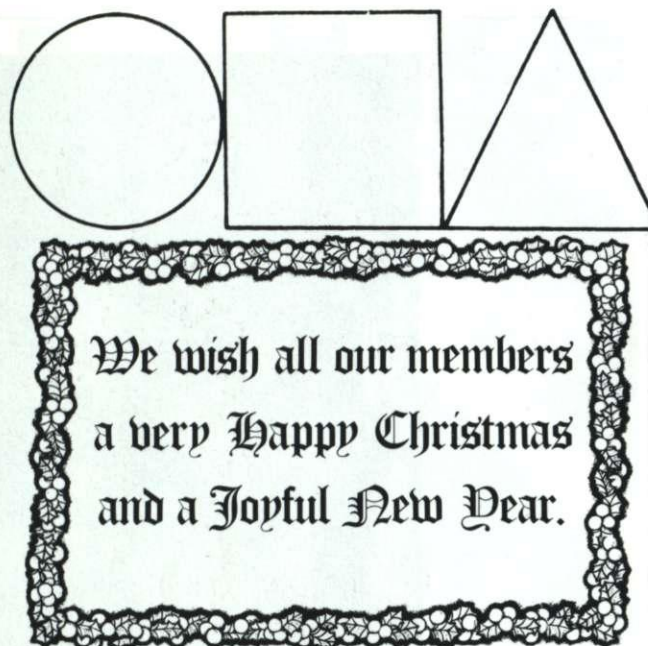
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Holiday Hours

The Gallery will close at 4.30pm on Thursday 23 December and will re-open each afternoon between 2pm and 4.30pm from 5 January until the 18 January 1983.

NORMAL hours resume on the 19 January 1983.

Tuition for Adults

In the new year commencing in mid February we shall be holding further classes tutored by Michael Ebel.

We are fortunate to have a tutor of this calibre, all of Michael's pupils have shown great improvement and benefited from the enthusiasm generated in the classes. Many have started painting again seriously.

We hope you will take advantage of this opportunity to further your own work.

Please put your name on our lists for enrolment. Telephone 67-261.

Waimairi Art Awards, 1983

With assistance from the Southern Region Arts Council, in conjunction with the CSA Gallery.

For several years the Waimairi District Council has shown its concern for the deeper needs of the community by its support for the arts.

The council's sponsorship of awards for painters and print-makers reflect its determination that "Waimairi is for People," and its belief that the days when larger local authorities were concerned with only the basic needs of a community are long past.

The exhibition of award winners and selected works, judged by Mr John Coley, Dip. F.A. Dip Tchg, Director of the Robert McDougall Art Gallery, Christchurch, will be previewed 1 March 8 pm and on view at the CSA Gallery from 2 March to 19 March, 1983.

Last day for receipt of entry forms: 15 February, 1983. Entry forms available from CSA Gallery.

Montana Wines Art Award

The \$2,000 Montana Wines Art Award for painting will be held in the Gisborne Museum Arts Centre Gallery May 3 – May 22, 1983. This open subject award in any painting medium, oil, acrylic water-colour, pastel or mixed media carries five awards of \$200 each, nine awards of \$100 each and one 'Popular Choice' viewer vote award of \$100.

Last day for receipt of entry forms:— Wednesday 13 April, 1983. Entry forms available from Gisborne Artists Society, P.O. Box 716, Gisborne.

Sketches Special Invited Exhibition for Working Members

The Council of the Society is sponsoring a special exhibition to which Working Members of the Society may submit two works.

The exhibition will be run along the same lines as our other exhibitions and the work will be selected for the show.

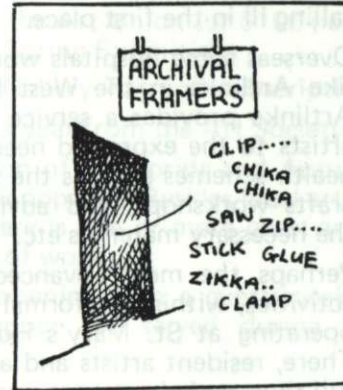
'Sketches' may be interpreted broadly and may be in any drawing or painting medium.

We feel sometimes a sketch can be very satisfactory in its own right and have a joy and spontaneity often lost in a more formal presentation.

We look forward to a lively colourful show of small works that will interest visitors to the city and local people.

You are warmly invited to bring a friend to the preview on Thursday 3 February.

RECEIVING DAY — Monday 31 January 1983 before 3pm.



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The Health Services and the Arts

(An article from the QE II Arts Council
Resource Brief)

"Perhaps some day doctors will prescribe some involvement in the arts just as they now tell pre-coronary patients to change their diet, relax, or ease their work schedules".

In some places overseas and in New Zealand, hospitals and health centres are beginning to recognise the value of the arts in preventive and recuperative health care. They are applying the knowledge that paintings on hospital walls, for example, can relax patients and help them cope with feelings of alienation and that active involvement in arts or crafts, not only rehabilitates patients, but may even have prevented them from falling ill in the first place.

Overseas some hospitals work through agencies — like Artlinks in the West Midlands of England. Artlinks provides a service by linking individual artists to the expressed needs of community and health schemes such as the setting up of arts and crafts workshops, and advisers where to obtain the necessary materials etc.

Perhaps the most advanced programme of arts activities, within the formal health system, is that operating at St. Mary's Hospital in Manchester. There, resident artists and an arts team organise a full-time varied arts programme from an established arts centre within the hospital buildings.

In New Zealand the Robert McDougall Art Gallery collaborates with the North Canterbury Hospital Board and Department of Labour to provide murals and other works of art in Christchurch hospitals.

Dr John M. Cotton of the Psychiatry Department of St. Luke's Hospital, New York states that:

"Visual art affects the emotions and its proper use can help stimulate responses and mental attitudes favourable to recovery".

The Queen Elizabeth II Arts Council, working with Porirua Hospital's recreation officers, is currently involved in planning a seven day Arts

Festival within the hospital. This is the culmination of a programme of arts activity days, which have been introduced over recent months and proven a great success with staff and patients alike. The Festival programme is designed to stimulate and interest patients, with pageants, plays, concerts, and a variety of visual arts and crafts workshops to help them express their own needs and feelings.

All hospitals could include the following in their recreational facilities:

Slide tape shows in waiting rooms;

Art trolleys similar to library trolleys;

Murals in corridors, waiting rooms, admission wards;

Theatrical and mime performances, puppet shows, poetry readings, concerts, dance and movement classes in wards;

Arts and crafts facilities and programmes for patients.

The quote heading this Resource Brief comes from "A Care for the Arts" by Michael Jon Spencer, in "The Healing Role of the Arts", working papers published by The Rockefeller Foundation, 1978.

This book and the following materials are available on loan from:—

The Resource Centre,
Queen Elizabeth II Arts Council,
P.O. Box 6040,
WELLINGTON.

Books, Pamphlets and Periodical Articles

COLES, Peter. — **Manchester Hospital's Arts Project.** — London: Calouste Gulbenkian Foundation, 1981. 81p.

FEDER, Elaine. — **The expressive arts therapies: art, music and dance as psychotherapy.** New Jersey: Prentice-Hall, c1981. 249p.

Hospital murals project, in **Robert McDougall Art Gallery Bulletin.** — (Sept/Oct 1981). p.1 and (Jan/Feb 1982) p. 2.

Seattle Hospital expands % for art programme, in **ACA Reports**. v.10 no. 1. p 117-118.

Theatre as a health issue, in **Artlook** (Nov 1980) p. 51.

Video and the handicapped, in **Film Video Extra**. — (G.L.A.A.) (Spring 1977) p. 7-8.

Video Tapes

The EMPEROR'S new clothes. — Edinburgh: Film Workshop Trust. 1981.

- 1 video tape ¾" U-matic, 20 mins.
- a drama project with intellectually handicapped children.

PLAYDAY: using the creative arts in mental handicap nursing. — Edinburgh: Film Workshop Trust, 1981. — 1 video tape: ¾" U-matic, 20 mins. — documents a ward project undertaken by Christina Halliday's Arts Team in 1980.

The Nelson Suter Art Society

The Nelson Suter Art Society began as the Bishopdale Sketching Club formed by Bishop Suter and friends in 1889, some years before the first Suter Gallery was in existence.

The aim of the Suter Art Society now, as in the early days is "to foster interest in, and appreciation of art".

The present Art Society is an autonomous body with administration and a role quite distinct from that of the Suter Gallery. However, there is close co-operation between the Gallery administrators and the Society. The Society has the right to use the Suter Gallery twice a year for the Spring and Autumn Society Exhibitions. Subscriptions and Society exhibition sales are handled at the Gallery desk and generous help is given in various ways to the Society. In turn the Art Society passes all surplus funds to the Suter Gallery and allows the staff to use space in the McKee Room (which was built from the McKee Trust Fund in 1976 for the Art Society members' use).

Anyone interested is welcome to join the Nelson Suter Art Society at an annual subscription of \$3.50 single, \$5 double. While most members are termed 'honorary', practising artists and craftspeople who wish to exhibit can apply to become 'working members' if their work is of a sufficiently high standard.

Twice a year, March and October, there is a meeting to assess the work presented in the following sections:— pottery, sculpture, wood carving, photography, weaving, painting, drawing, print-making. As yet no other categories are accepted.

Subscriptions entitle all members to:—

Invitations to private views of exhibitions

Season tickets for entry to the Gallery during the Spring and Autumn Society exhibitions

Invitation to any Society function arranged

A free ticket for the Art Union for \$100 painting or craft from Spring Exhibitions

Concession on "Gallery Patron" subscriptions

Two newsletters a year from the Art Society

The opening function of the Spring and Autumn Exhibitions are very popular. Besides local artists work on display there is one or more guest artist showing a selection of work.

There is a formal opening with a guest speaker, and wine and supper are served during the evening.

Working members are entitled in addition to:—

The right to apply to hold a group or one person exhibition of their own work in the McKee Room

The right to apply to use space in the McKee Room for picture mounting or craftwork, etc.

To use the kitchen facilities in the McKee Room for functions to do with their exhibitions (all requests should be made to the Society Committee).

To attend such events as criticisms and lectures arranged for their benefit.

Any further enquiries may be made to the Secretary: Mrs G. Coote, 26 Mount Street, Nelson. Telephone 89-857.

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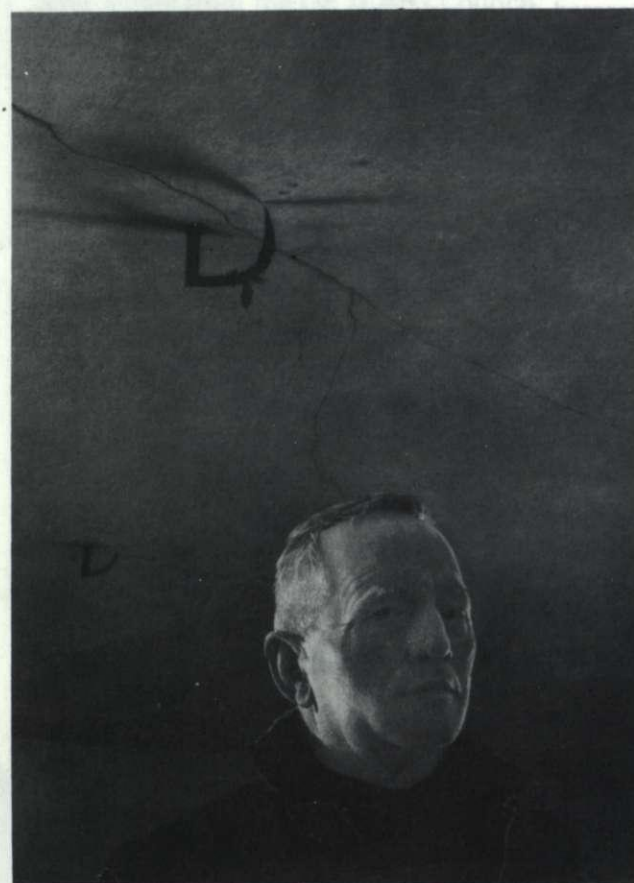
LOCATIONS

72 New Brighton Mall
248 Lichfield St
Riccarton Mall
Countdown, Northlands
Meat Market, Belfast

LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

Egg Tempera



"Karl"

Andrew Wyeth

The origins of tempera are uncertain, but in Europe it seems to have supplanted earlier media such as encaustic, as a vehicle for panel painting and alterpieces, by the 10th century AD. From that time it was the most important technique for panel painting, until the 15th century when it began to give way to oil painting. It was used by most of the great and minor masters from Berlingheri and Duccio to Michelangelo and Raphael.

Rowney Egg Tempera colour is made from a formula based on a method used in the 16th

century, using traditional pigments dispersed with the yolk of egg and linseed oil emulsion. Introduced in 1906 and used extensively by Restorers, Conservators and specialist Artists. It dries quickly and should be used in thin glazes using water only to reduce its strength. The colours may be applied with both sable and hog bristle brushes on primed canvas, 'gesso' panel, oil sketching paper, ivory, drawing or water colour paper.

There is little doubt that Egg Tempera colours skillfully applied on a pure white ground, give a luminosity unobtainable by any other medium, a fact which explains the continued popularity of the type of prepared panel. Paintings commenced in Egg Tempera may be finished in oil with consequent saving in time allowed for the underpainting to dry. If desired an oil painting could be finished in Egg Tempera provided the oil is completely dry, although neither of these techniques utilises the full beauty of the Egg Tempera colours.

It is usually considered inadvisable to mix different colours on the palette as this results in a loss of luminosity. A better method is to lay the colours side by side, cross hatch, or lay one colour over the top of another. The time honoured tempera technique, calls for a degree of discipline which may not suit every temperament. Some artists have no desire to follow the procedure and prefer to manipulate their Egg Tempera colours in much the same way as oils, exploiting to the full the tonal qualities of the colour and enjoying the advantages of speed of drying. The choice of subject is virtually unlimited, and artists will experience the thrill of translating inspirations and ideas into a different medium from oil, water colour, or acrylic painting which offers endless scope to their ability.

When dry and a little aged, the Egg Tempera painting becomes very hard, durable and water-proof. It does not discolour with age, as an oil painting does. A well made painting with Egg Tempera is about as nearly permanent as any kind of painting that mankind has yet invented. Under their varnish many medieval works in Egg

Tempera are as fresh and bright as when they were first done. When they have altered, the causes of change are seen in the grounds or in the pigments, or in the external conditions, but never in the medium. Paintings in Egg Tempera have generally changed less in 500 years than oil paintings do in 30.

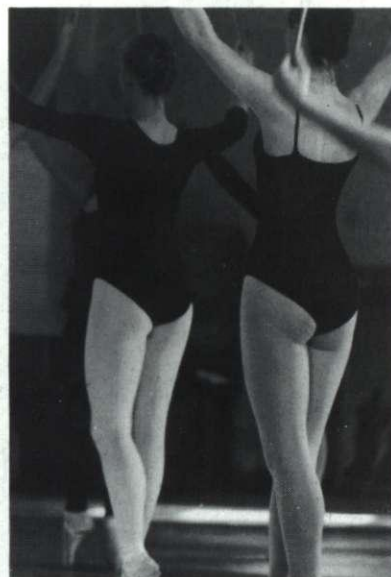
John Rooney

John Rooney
Phone 63-088

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exhibitions

Behind the Curtain Photographs from a Dance Studio



This is my first exhibition. The subject, subtitled 'Photographs from a Dance Studio' is the culmination of an idea to present to the public via the medium of photography, the seldom seen facet of ballet. That of the school and its dancers. By depicting informal dancers at work and at rest, I have endeavoured to capture something of their intrinsic beauty in form and also the interrelation between studio light and shade. As a result my images are more experimental in nature. They explore a range of expressions which are indicative of my own, as yet unperfected, but burgeoning style.

Leigh M. O'Connor

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**Tasman
Gallery**

exhibitions

David Cowie

Preview

25 January 8pm

Since my last show of collected and produced work I have travelled overseas a number of times. Travelling and extended visits have usually involved work.

I have taught art in Government Secondary Schools. Mostly as a part-time and spare time occupation. I have continued to paint. It was on return from Britain in 1978 that I started once again to work in acrylics on canvas stretchers. I personally felt I did not make any great success at the medium, until 1979 when I began to get more to grips with actual support and the mediums. A series of small paintings developed and later to the present time the more recent work.



The Barn Studio, Ngakawau

David Cowie

Being able to travel to such remote places as The Republic of Nankin and not so remote Australia, more recently, has developed in me a certain type of approach and intent, that here on the West Coast has provoked me to extend myself within the limitations of the medium.

At the time this is written, October 1982, I can feel that really the medium (which determines the work) has just begun to open up a very wide range of possibilities.

I teach part-time in the Westport locality, living with lively folk in a rural setting on a farm 20 miles north of Westport.

The present work to be shown in Christchurch at the Canterbury Society of Arts Gallery spans the period 1977 to 1983. Some works have been exhibited overseas from time to time. In London, Sydney and The Pacific Islands. A good number of key works have been either given away, swapped or sold. It is my endeavour to collect to balance the present work, pieces that show a cross section of six years work. I expect to hang about 200 works all of various sizes from the miniatures to the very large, mostly paintings with some drawings and film.

People wishing to attend the pre-viewing are most welcome on the evening of the 25 January, 1983.

Mirjam Busch

Puppets

A keen interest, since childhood, in clay modelling combined with a period in London living close to the Battersea Puppet Centre has inspired a freshly immigrated Christchurch artist Mirjam Busch to create a charming range of string puppets with intriguing characters and individual personalities.

The Marionettes, measuring over two feet tall can perform all movements of their human counterpart and are easily worked from a specially devised frame. However, it is not necessary to be an accomplished puppeteer to take pleasure in these

little characters, an agitated orchestra conductor with flying hair or a burly housewife with dish-washy hands hanging on the living room wall makes a charming companion on lonely evenings. The marionettes will be exhibited from 8 - 17 February, 1983.

Bill Allen

Wellington



An expressionist emphasising colour stroke, and line, his main subjects are people, based on line drawings.

Bill lives in Wellington and is married to ballet dancer Jill Sunderland, and has a keen interest in modern poetry.

He has previously exhibited work in Wellington. Exhibition in Print Room 8 - 20 February, 1983.

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Skin Sculpture

Jewellery & Clothing Designed by Australian & N.Z. Artists.

A Touring Exhibition organised by Wellington City Art Gallery.

There is no doubt that the textile arts are among the oldest expressions of human kind. This thread runs through myth and folklore and is intertwined with the profoundest matters, with life, and death.

A recent exhibition of "wearable art" occasions some reflections on the changing status of this discipline.

It is clear that in ancient times the textile arts, mainly the work of women, were highly valued. All historic cultures have good examples of spun and woven fabric.

In northern Europe queens and high-born ladies depicted heroic deeds in embroidered hangings of which the Bayeux "Tapestry" ascribed to Queen Mathilda and her Court, is a notable surviving example.

During the intervening years employment in textiles became increasingly restricted to women



Amulet Bead and Bracelet Ivory Owen Mapp

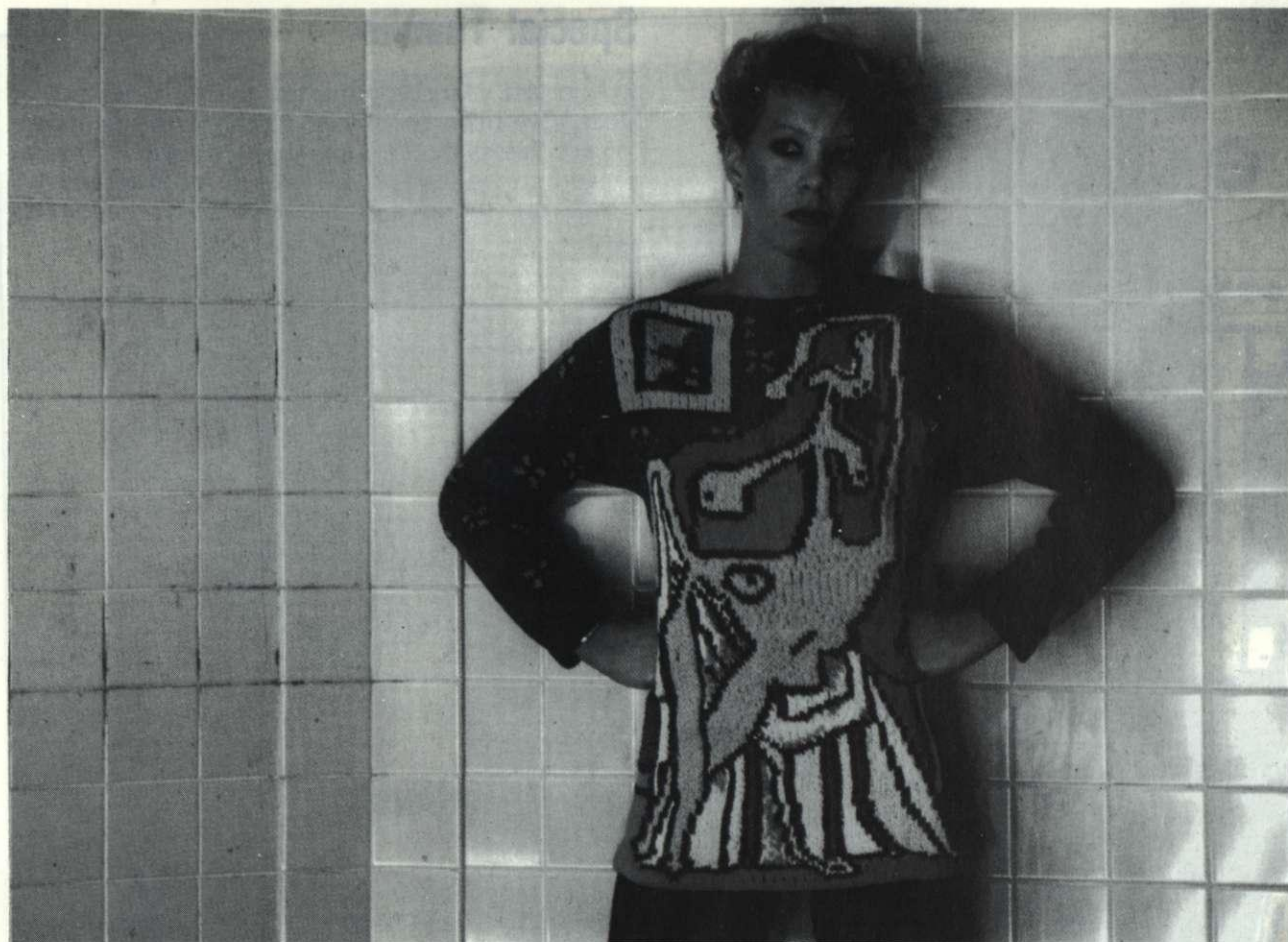
and while domestic embroidery produced some remarkable achievements, the 19th Century saw the degrading of textiles to nothing more than the sweated labour of industrial serfs or the obsessive 'busy' work of the middle and upper classes.

Thus it is, that in our own time, textile arts have only recently begun to be perceived as worthy media for serious artists. Some of this potential is realised in the interesting exhibition organised

by Wellington City Gallery. Many of the works come from Australia, but our own artists are well represented.

Not surprisingly, perhaps, there is a whiff of sexual politik about some items in the collection. Detached from the performance acts, the leather and metal bondage gear was designed by Gretel Pinniger ("Mme Lash") these sardonic garments do not seem to present anything new. But there is more than a hint of menace in Kerrie Hughes' "Venus Fly Trap". Commenting on the human shape, its sensuous curves of padded satin, edged with a fringed of wiry plastic filaments, suggest the dangerous lips of a giant clam. Likewise, her cactus dress richly swelling into budding flowers and fruits, like a late Gothic Madonna with the Child on her arm, is studded with these plastic spines. Raw aggro bristles from Christabel Wylie's piece. The irony is gentler in Kate Durham's delicious suite of bridal finery — locket, tiara and brooches wittily collaged from found bits of sentimental trash and tinsel, as innocent and charming as lolly papers.

The greater part of the garments were, simply, celebrations — a cheerful spectacle when almost the only original self-projections to be seen around are the creation of the punk counter-culture. These artists explore an extensive repertoire of textile techniques and materials, and offer for our pleasure intarsia knitting in brilliant colours and rich textures; fluid silks, intricately pleated by Pat Grummer, in the manner of Fortuny, or dyed in a subtle spectrum of frankly beautiful colours. These, in knitted raw silk or handspun wool, are combined by Helene Hollinstead with the basketmaker's technique of coiling, and with pendants of carved wood looking like driftwood. Susan Holmes combines floating silks with very precisely cut appliques. Diana Dowe wires her organdy ruffles to give an edgy stiffness at odds with the romanticism of her Pierrot/Columbine costume . . . by richness of invention and technique these garments exploit the great range of possibilities inherent in the medium, especially its plasticity and movement, and make thoughtful statements about the human condition, or about human form. Here they were not helped by



angular supports of plastic piping — the only flaw in an excellent presentation.

Woollen Interpretation of
Picasso's "Nude in an Armchair"

Carol Tippet

The same eclectic richness, of methods and materials both precious and "poor" is shown in the jewellery. Wearability is not necessarily intended! Brashly coloured Fimo, brass coloured by oxidation and annealing, plastic resin combined with etched silver, age-patinated human bone, platinum wire scribing austere landscapes, silver tasselled with silk threads; these jewels depend very little on the use of precious stones. Instead originality and imagination make these pieces worth attention. Go and see "Skin Sculpture" when it comes your way!

Joan Clouston

exhibitions

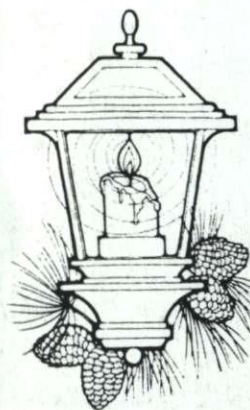
exhibitions



In this catalogue you could purchase
a C.F. Goldie for £26.15s'

Special Thanks

In the last year two children from the School of Deaf have been sponsored to the Saturday morning art classes by the Sumner Art Group. This has proven to be a very worthwhile project and we thank the group and the tutors for their extra care.



New Members

Ms Jacqueline Beyer
Mr and Mrs Brian Cossar
Mr T.S. Dunlop
Mr J.K. and Mrs A.M. Laugesen
Mr and Mrs Eric and Doris Low
Mr and Mrs R.A. Owen
Sally Powell
Mr and Mrs V. Procter
Mr Paul Lewis Rees
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exhibitions

Arts Calendar

Graham Collins
Local Artists
Vera Burnett
Tricker and other Printmakers
Rugs and Wall Hangings
Owen Lee
Leigh O'Connor
David Cowie
Sketches
Mirjam Busch
Bill Allen
Skin Sculpture
Waimairi Art Award
Mary Kay
David Wooding

JAN/FEB/MARCH

Until 28 January
Until 28 January
Until 28 January
Until 28 January
Until 5 January
6 Jan — 23 January
26 Jan — 6 February
4 Feb — 19 February
8 Feb — 17 February
8 Feb — 20 February
22 Feb — 13 March
2 March — 20 March
7 March — 20 March
7 March — 20 March

Previews

David Cowie
Sketches
Waimari Art Award

25 Jan at 8pm
3 Feb at 8pm
1 March at 8pm

exhibitions