

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 108 March/April/May

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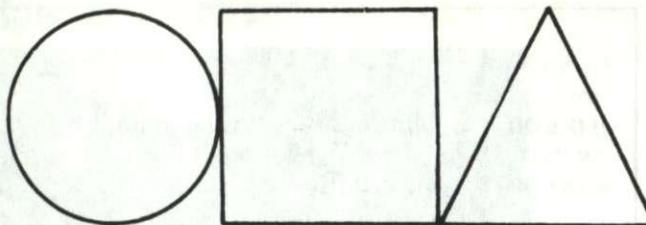
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Piano Recitals with a difference

The Canterbury Society of Arts is sponsoring four recitals by Charles Martin. They will be held on Thursdays during the lunch hours, and will commence on March 17 at 12.15pm. Mr Martin calls them lecture-recitals because he discusses the composers, the form of the pieces, and historical aspects.

Mr Martin has a Bachelor of Music Degree from the former University of New Zealand, and a Diploma in teaching. He is a member of the Royal Society of Teachers, and a Licentiate in Music of Trinity College, London. A Vice-President of the Christchurch Civic Music Council he is also Patron of the Christchurch Clef Club, and an Honorary Life Vice-President of the Schools' Music Association of England.

For these four recitals he will present the following programme:—

1. Babes of 1685 – pieces from Bach, Handel and Domenico Scarlatti, all of whom were born in 1685.
2. An hour with Haydn.
3. An hour with Mozart.
4. An hour with Beethoven.

Further details will be released later.

There is a small charge of \$5.00 for the course or \$1.50 per time.

We recommend these instructive recitals to all our members.

Telephone 67-261

Adult Art Classes

MICHAEL EBEL will be resuming his eight-week courses in March. Stage I 10-12 noon, Wednesday 2 March. Stage II 1-3pm Wednesday 2 March and Stage III 1-3pm Friday 4 March. All with OR without painting experience invited to attend Stage I to gain from his unique method. Those that have attended Stage I or II are welcomed back for further discoveries.

Fees: \$32 for eight weeks

PLEASE INQUIRE AT THE CSA OFFICE.

Selection for Working Membership

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

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

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

DATES: Tuesday 15 March, 1983
Tuesday 4 September, 1983

Work should be brought in before 3.00pm on either day.

4 paintings and six drawings
Sculpture or photographs of the work
6 pieces pottery or craft
6 prints or photographs

Thursday Group

Each Thursday a group of painters meets in the Studio Workshop of the CSA Gallery to paint and discuss painting. The support given by working in a group regularly helps many painters to develop. You are welcome to come between 10.00am and 3.00pm any Thursday to take part.

Increase In Subs

At the Annual Meeting in November, 1982 it was decided that an increase in subscription is necessary.

There had been no change for the past two years. The new subscription will not take effect until the 15 October 1983 and the following will then apply:

"Members other than Corporate, life, student or husband and wife joint shall pay an annual subscription of \$18 due on the first day of October each year" joint subscription \$24, student \$9, corporate membership \$150, life-member \$270, joint life member \$360.

The Greymouth Art Gallery

The Greymouth Art Gallery wishes to encourage the use of the gallery for artists prepared to exhibit and talk about their work or run workshops. Please apply to the Director Greymouth Art Gallery, P.O. Box 56, GREYMOUTH.

Fletcher Brownbuilt Pottery Award, 1983

We wish to draw your attention to the Fletcher Brownbuilt Pottery Award, 1983.

This award is being made annually by Fletcher Brownbuilt in association with the Auckland Studio Potters (Inc.) to encourage excellence in Ceramics in New Zealand.

In 1979, the award was made international. This year widespread entries are hoped for. Previously entries have been received from the following countries: England, Wales, Switzerland, India, Australia, Denmark, Japan, Canada, U.S.A., Austria, Germany and New Zealand.

Entry forms are available from:

The Competition Organiser,
Fletcher Brownbuilt,
Private Bag,
Auckland,
NEW ZEALAND.

ARTY FACTS, 1983

ENTRY FORMS are available for ARTY FACTS, 1983.

Exhibition of Paintings — Closing date Friday 23 March, 1983 at the Marlborough Boys' College Stephenson Street, P.O. Box 207, BLENHEIM.

Autumn Exhibition

EXHIBITIONS — Please note the dates for the Autumn Exhibition — Receiving Day, 5 April, before 4.00pm. Preview 8 April at 8.00pm.

The Waimairi Art Awards, 1983

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 printmakers reflects 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.

In March the Waimairi District Council is sponsoring a major award for painting. Entries from throughout New Zealand are expected to arrive in the gallery on 21 February and judging will take place during the week. A selected exhibition will be hung and the preview will be held on Tuesday 1 March, 1983.

Mr John Coley, Dip F.A., Dip Tchg, Director of the Robert McDougall Art Gallery is to be the sole selector and following the announcement of the prize winners at the opening will give a short address.

The Southern Region Arts Council has augmented the prize money and there will be three awards totalling \$1700.

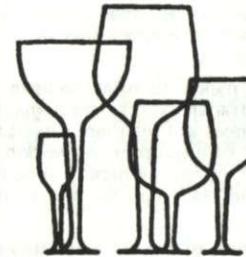
We hope that members will come to hear the announcement of the prize winners on March 1 or make a point of seeing the exhibition during the following weeks' before it closes on Sunday 20 March.

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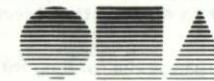
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C.S.A. GALLERY

Jocelyn Allison Film Maker

CSA GUTHREY AWARD
WINNER TALKS OF HER
AUSTRALIAN TRIP TO THE
CSA GALLERY ANNUAL MEETING
NOVEMBER 1982

As you know my trip to Australia was made possible through the generous support of the CSA Gallery and Mr Ron Guthrey of Guthrey Travel for which I am very grateful. However, this support is not only financial but adds credibility, if only to yourself, when making adventurous approaches. By that I mean to get the most from your trip, you have to contact people and somehow make things happen.

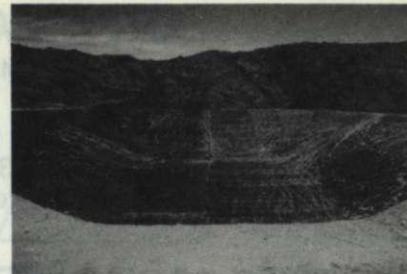
As far as I know I am the first film maker to have made this particular trip so before I recall my Australian experiences perhaps I should attempt to explain the differences as I see them between being a film maker and being a painter or a sculptor, or working in one of the other forms of art, or rather perhaps I should describe the general filming process and leave you to form your own conclusions.

Here is a very brief outline or description of the different stages involved when making a short film. I speak only from my own experience and of course as you know there are many different approaches to the same problem. An independent film maker usually performs more than one of the many roles in the film making process. The first stages include the research of your subject, whether documentary or drama and planning the form the film will take although of course this may change quite considerably during the actual making of the film. The unexpected may happen which will trigger off new responses revealing new directions.

If the film has not been already commissioned you will also decide at this stage who the film is to interest, who is the audience that you are aiming at although if you like the French film maker Godard you may be prepared to be happy initially with just pleasing one or two persons! With the film *Untitled* I spent some time observing the painter at work, taking colour stills and recording conversations. During this period, I was prevented from feeling too much of an intruder as the artist became interested in observing the at times abstracted images of his work and the camera's or lens's ability to separate the object or part object from its environment.

The next stage was to organise the funding for what is always for a film of this length a considerable financial undertaking. After an initial unsuccessful attempt I applied for and received two grants from the Queen Elizabeth II Arts Council, also a grant from the McDougall Art Gallery towards film research. These grants do not meet the cost of a completed film. *Untitled* is an arts documentary and as such is considered by the NZ Film Commission to be outside their interest and support although the Commission is willing to offer the film maker overseas marketing once production is completed.

Most independents direct their own films. Until now I have also chosen to do my own camera work. While I was still feeling my



way I knew it was highly unlikely that I would have the same control or build up the very close collaboration which is essential between film maker and cinematographer. I also thought that I would learn or gain a better understanding of the relationship between what is filmed and what is finally made of the finished image. When performing so many roles there is however the danger that you may get so close to your work or subject that you lose sight of your concept. You may also become too heavily involved with the mechanical and technical aspects. Next there is the physical planning and shooting of the film, the arranging and hiring of necessary equipment and film crew. Four *Untitled* I hired lighting equipment that would transport easily as several filming sessions or shoots were carried out outside Christchurch. A significant section was filmed at New Plymouth's Govett Brewster Art Gallery during Peebles major exhibition of canvas reliefs early in 1980. I also filmed works in the National Art Gallery, the Dowse Art Gallery, Victoria University and other locations.

After some initial editing with Finecut, a film editing studio in Wellington, I completed editing at Simon Reece's and Jamie Selkirk's post production studio, Mr. Chopper, which is also in Wellington. It was necessary to work for some weeks throughout the night beginning at six pm and finishing around five in the morning as the equipment was in full use during the day.

Unfortunately for film makers in Christchurch it is very much simpler editing in Wellington. Not only is the necessary equipment available but you are within walking distance of most other associated facilities. If you decide you need some recorded sound transferred to film sound tape for use on the editing bench, a short walk down the road plus a little luck and you will have it transferred immediately. You may on the other hand have to wait a week or more for the same work to be done here, so there are minimal frustrations, you are able to take a firmer grip of your subject and resolve problems more quickly. I am not mentioning all this in a complaining or whining way but hoping perhaps to give you a clearer picture of the film process as it is. You may wonder why anyone would wish to involve themselves with such a technically and economically demanding process, well once you have firmly committed yourself to a film it becomes like most other creative work, an obsession. I know I have observed, become amazed, and wondered at how some fellow students have changed their lives through the films they have made, then woke up to the fact how drastically mine has also changed! During the later steps of editing some post dubbing was also done in the sound studio. This is the recording of sound effects which you decide are necessary apart from what you have already recorded as the film was made. Post dubbing is not always an omission on the film maker's part but often a deliberate intention to separate out the sound effect you require from all the other ambivalent material which may accompany it.

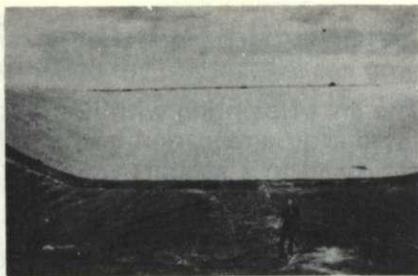
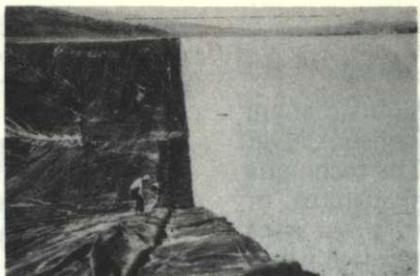
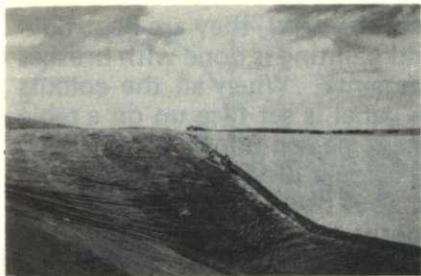
John Cousins, Senior Lecturer in Music at Canterbury College composed the music for both the films you will see, *Seven Days* and *Untitled*. He views the film two or three times after editing is completed and sets to work coming back remarkably quickly with an accurately timed recorded sound tape to assess. From my point of view a very satisfactory arrangement. When the music is finalised the film is ready for final laboratory work. The original master film which has passed through the camera is now cut and matched to the scenes which were first cut and joined together, by the editor, from the rushes or first rough prints received from the processing laboratory. This specialised work is carried out in the lab by a neg matcher. Once the scenes are all matched to the edited work print the director meets with the laboratory's colour grader and each scene or shot is checked and any necessary colour changes or improvements are made. As you will realise tonal changes in separate scenes or more importantly unwanted colour casts throughout the film can completely alter the film's character and destroy the film maker's intention. Communication and a clear understanding of the film makers requirements are essential here as they are in every phase of the film's line.

Once the graded answer point is approved release prints for screening are processed. However, it more than several prints are required, it is again back to the laboratory for a second master copy and internegative to be made. This ensures that the original master remains intact and is in good condition for future use.

As I wrote my notes I was surprised at the close similarity of the decisions with which the film maker is faced to those which an artist and painter must also encounter. However, the final process, marketing of the film underlines the difference between the media. The film is not a one/off process unlike other art forms, it cannot be viewed in its natural state but requires a projector and screen or television to bring it to life. It also requires the viewer to commit himself or herself to a predetermined length of viewing time, the running time of the film if it is to be fully experienced. This means the marketing and selling approach is different. For me the marketing was initially a very difficult thing to do however the urgency of processing and laboratory changes soon gets you into action. The Arts Council were helpful with their suggestions as to who might be interested and made approaches to one or two people on my behalf.

One of my reasons for wishing to travel to Australia was to visit the Colourfilm Laboratory in Sydney to make arrangements for the new master to be made. It is always more satisfactory to have personal contact rather than try to do all the arranging by letter and telephone. Although the National Film Unit has done all the previous laboratory work they did not have these particular facilities.

I spent ten days or so in Sydney staying in a small inexpensive Edwardian Hotel overlooking Hyde Park. A very noisy but



SHOTS
FROM
THE
FILM
SEVEN
DAYS

interesting and central place to be in. I was fairly tired when I arrived so threw myself on my bed for a few moments and turned on the small radio which I had bought with me. I was immediately absorbed by a very interesting interview with the Italian woman film director Lena Westmuller discussing the present position of Australian film as she saw it. She had been staying in Australia for an extended visit to arrange a possible liaison between her and Australian film makers. She claimed that it was less painful for the Australians to portray the present as in her own words "Fresh winds are blowing from the coast over your cities/there is still room to breathe/ while Italy was almost strangling itself with overpopulation and age/ Therefore it was far more painful for Italy to discuss and examine today's problems except by approaching them through the past, a traditional approach." She considered Australia's Breaker Mourant, a very strong brilliant film, but not really a war film but rather a version of that traditional stepmother them/an attempt by Australia to assert herself in relation to 'stepmother' Britain. During my stay in Sydney, I was very impressed with Radio 2. I connected with several similar interesting talks. I have almost forgotten about it but I do remember telling myself to get a good short wave radio when I returned.

I had only one or two contacts before I left Christchurch. I had met Noela Yuile a member of the Arts Board of the Australia Council when she was here during ANZART. I spent most of one day with her doing the smaller galleries around Paddington seeing sculpture and painting exhibitions including one by Dick Watkins at the Coventry Gallery and an excellent exhibition of photographs by Bill Brandt at Rex Irwins Gallery. I later spent two hours with her and the English painter Howard Hodgkins at the Sydney Airport. He had been on a lecture tour. I was interested in his appearance, very much like a 1980's version of Matisse somewhat hot up.

Bruce Robinson then of the McDougall Art Gallery had written to David Millar a New Zealander and assistant director of the N.S.W. Art Gallery. David Millar had always taken a great interest in Don Peebles' work and had hopes of arranging an exhibition there. I met with him and showed my film Untitled. He later arranged another viewing when Bernice Murphy the curator and others could also be present. She afterwards told me to use her recommendation when approaching the Australian National Film Library. The N.S.W. Gallery had installed an exhibition of 20th Century Australian paintings which showed, as far as their collection allowed the different stages and influences during this time. In Sydney I visited the Sydney Film Makers Co-op and screened my film. They then gave me a very helpful list of people to contact. Although the Australian film scene is much more established and flourishing it too was feeling the difficulties of cut backs and grants in Government spending. This was also highlighted in the other performing arts by a quiet but impassioned plea for support by the leading actor — from the stage, at the conclusion of Chincilla which I attended in the theatre of the Opera House.

One of the suggested contacts from the Co-op was the Academy Twin Cinema at Paddington. They specialised in showing mainly European films. I rang the manager Tony Cohen who invited me to screen the film later that day. I felt as though I was wasting my and everyone else's time as I crossed the road to the theatre but received a good response and a request to lease the film for an eight week period as a short during the following year.

The next day I rang the Head of the Sydney Film School Alan Chodolenko and met him and another tutor for lunch. I was unaware when I first contacted him that the Film School was involved purely with the history and theory of film. However this was a most interesting meeting. Over lunch I was informed of the First Australian National Film and History Conference which had just begun in Canberra. They had that morning received more information about the conference programme and advised me to cancel my flight to the Interior and fly instead to Canberra for the remainder of the Conference. I could not leave immediately as I had my second screening at the N.S.W. Gallery the following day but I flew out during that afternoon.

The Conference was held in the National Library Building which also housed the National Film Library and the National Film Archive. I was the only non Australian present. It was attended by film makers, film theorists and analysts, film historians and also straight historians interested in the film medium as against the pen for recording history. A very different situation from here where there are no theorists or historians attached to any University. The study of film is an option for an Arts Course or degree as the History of Art now is here. Although I missed half of the papers presented, I recently received a note from Melbourne University to say that all the papers have now been published and will be forwarded to me shortly. I met with a film maker David Noakes from Perth whose film Wagerup Weekend was screened during the Conference. We made a mutual arrangement to market each others films in our own countries. He also made the suggestion that instead of continuing straight to Melbourne after the Conference, I should fly first to Adelaide and visit the Australian Film Institute, the Art Gallery of South Australia, and the Experimental Art Foundation. On the last day of the Conference I screened Untitled to Sue Terry of the National Film Library, in Canberra who encouragingly made an immediate decision to order a print.

The following day the Hoethe Institute had arranged an eight hour screening of Sybrnbergs film 'Hitler' at the University. A highly philosophical film which was filmed in a theatrical way. Somewhat a test of endurance in the humid surroundings.

Flying across Australia is a visually exciting experience. The flight from Canberra to Adelaide via Melbourne when we flew towards the edge of the desert revealed an amazing checkerboard expanse of orange, red, purple and silver rectangles. When in Adelaide I screened Untitled to Marcus Beresford of the Art Gallery of South Australia who was very interested in buying a print subject to the 1982 budget.

I spent sometime with David Kerr of the Experimental Art Foundation where there was an excellent photographic exhibition by Jillian Gibbs entitled "In the Land of the Living". It was a recent exhibition on loan from the Flinders University Art Museum. I also managed to view a video tape of a new film on women artists which was soon to be released as a three part series on television. This was at the South Australian Film Corporation.

In Melbourne at the National Art Gallery there was a huge comprehensive exhibition of Chinese painting dating from the 14th Century to the present day. This exhibition, I was informed by Jennifer Phipps, the gallery's curator, was something which the Chinese themselves would not have the opportunity of seeing. The works are normally kept in close custody in different parts of China. The exhibition was arranged due to the Gallery having a member of their staff who was fluent in the language and had spent some years in China. In spite of the audio visual aids provided it is certainly difficult for a western person to properly appreciate the full significance of what appears to our eyes to be slight differences and changes in Chinese painting. Quotes from Chinese poets and philosophers included alongside the exhibition. From Su Dongpo — "those who discuss painting in terms of formal likeness have the understanding of no more than a child." This quote dates from the mid 11th Century and from Hong Pen in the 17th Century. "I have been playing with ink dripping wet" Interesting thoughts for us.

While in Melbourne I renewed contact with some fellow conference members. I was informed of the presence of an early New Zealand film 'Gold from the Sea' made in 1940. An historical document describing the salvage of gold from the Niagara which sank off the coast of Auckland. It felt a useful part of my experience in Australia to be able to pass on the whereabouts of this film to the newly formed New Zealand Film Archive. The owner was keen to return it to New Zealand before it deteriorated. At the moment in Australia they are having what is called the Last Film Search, an attempt to locate some of the many early nitrate films hoping to copy them on to more stable stock before they finally crumble and disintegrate. Australia has a long film history, film makers such as Longford I am told were filming in the Interior as early as the 1890's.

Now to my films Seven Days was made in 1978 (with just myself, camera and tape recorder). It was intended to accompany a technical film made for engineers and technicians showing the manufacture and use of the material Butynol. Butynol is a 1mm thick synthetic rubber used for keeping water in or out. In this case containing water in a reservoir. Seven Days is a short visual account, no commentary, of a Butynol pool being laid high up on a plateau in Clyde. I conceived the project as an environmental sculpture and filmed it as such. It was very much cinema verite no chance of re-shooting once the action has started.

Untitled is a film on the New Zealand artist Don Peebles which I made for my Honours submission in 1980/81.

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Encaustic Painting

The art of painting with hot wax colours that are fused after application into a homogeneous layer and fixed to a support with heat. The technique takes its name from the Greek enkaustikos, or "burning-in", the term now used for the last steps in the process. It was one of the principal painting techniques of the ancient world.

The ancient Greeks heated their wax colours on a copper or silver palette set over a metal drum filled with glowing charcoal, and for burning-in used a brazier filled with charcoal. They applied the colours to the painting with a bronze spatulate instrument. The Romans called this tool a cestrum and all the instruments used in encaustic, collectively, caeteria. The wax used in ancient times was called "Punic wax" by Pliny the elder but because of different interpretations of his description of its preparation, the exact nature of this material was long in dispute. It is now generally held to have been the equivalent of modern white refined beeswax.

The technique was said to have been perfected in the 4th Century B.C. by PAUSIAS, who painted with it small figures on ceiling panels. The most remarkable surviving examples are the MUMMY PORTRAITS from Faiyum, dating from the 1st Century B.C. to the 3rd Century A.D. Pliny describes two methods which were already ancient in his day, one on ivory, and a newer method which had been devised since it came to practice to paint ships, and records that it stood up to sun, salt, and winds.

Encaustic painting was the commonest technique in the early centuries of the Christian era, but fell into disuse in the 8th or 9th Century. In the 17th Century attempts were made unsuccessfully to revive it, notably by Count Cayless.

Encaustic colours were made by mixing pigments with molten beeswax and a little resin; (today the pigment is available in tube form, ground in resin,

ready to be added to the wax), they are kept fluid on a hot palette and painting is done with brushes or spatulate instruments. When all the colours have been laid the panel is set face up on a table and the heat element passed above it at a fixed distance until the colours are hot enough to fuse into a uniform film (but not so hot that they flow or run into one another). As the paint cools, the resin helps harden the film. The heaviest impastos may be used with safety. The paintings are permanent and when polished with a soft cloth, have a pleasing dull sheen.

John Rooney

John Rooney
Phone 63-088



Bells Arcade
Cashel Street



exhibitions

Skin Sculpture

The last newsletter carried a full report of this exciting show which is now on at the CSA Gallery.

It is an exhibition of jewellery and clothing designed by Australian and New Zealand crafts-people, it ranges from more traditional textiles used in fanciful ways to titanium and plastic. Marion Chasteau, Owen Mapp and Tanya Ashken are among the jewellers and Susan Holmes, Valerie Hunton and Pat Grummet show exquisitely dyed silk creations. There is also knitting and leather.

It's an all-stops-out off-beat show pushing ideas and challenging the viewer — do come to see it!!

David Wooding Photorealist Paintings

David Wooding is a young artist born in Auckland in 1956 and is working in the demanding area of photo realist paintings. He completed his Master in Fine Arts in 1980. This exhibition is being toured through New Zealand under the auspices of the Association New Zealand Art Societies and will include both photographs and paintings.

The photo realist while taking advantage of what the photograph can do reveals the limitations of the medium. The mechanical surface of the

photograph is unengaging the more so the larger it is blown up. Although the photograph can give us an illusion we readily believe in, the illusion is ultimately disappointing — it lacks substance. The incredible depth and vividness of colour available in a slide is largely the result of the bright light of the projector lamp and requires a dark room. As a medium, painting offers much greater possibilities for the evocation of textures and of volume. By combining techniques of both mediums, the photo realist achieves a veracity even greater than the photographic.

Our perception of reality involves psychological as well as visual factors. When we know something is real we accept the information in the photograph because we believe that the camera can't lie, though in the form of distortion it often does. The photo-realist has the documentary credibility of the photograph behind him but he is confronted (and therefore confronts us) with the fact that what is credible in a photograph is not necessarily so in the painting. We don't automatically transfer our expectations from one medium to another. When the camera distorts an object we accept it as the result of its mechanics. When an artist distorts or employs blur or the superimposition of images in a painting, he faces the challenge of convincing us with the overall rightness of the work, that his use of these devices is intentional and workable. When he succeeds he helps to clarify the function of these vital devices and achieves a compelling tension between three apparently mutually exclusive aspects of the work — the illusion of reality, the illusion of an enlarged photograph, and the awareness of it as a painting.

Obviously only reality is real; in painting and photography we only have the illusion of reality.



exhibitions

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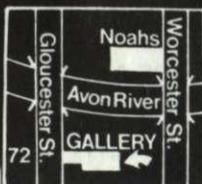
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Ritchies Fine Arts

72 GLOUCESTER ST.
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Charles Watson-Fogarty
Preview 8 April 8pm

Notes for News

I studied Fine Art Drawing at the Preston Harris College of Art & Engineering Drawing at the Preston Polytechnic College of Engineering. Day classes and took the usual Certificate in those days. During this time I won a no. of Newspaper Art drawing competitions.

I served my Apprenticeship to carriage-building in our Family Firm and assisted also two Apprentices & occasional artists employed in these days in our Firm - and became a "hot hand" at lining and writing on Vehicles and if say for a boat repair for a blazing fire in a Firm - gratefully parted & if did not suit the customer then off it came until his requirements were satisfied.

I became responsible for artistic drawings of Vehicles ordered by prospective customers by colour, making it easier for them to state their final requirement - is colour - lettering style etc. instead of the blue-prints readily needed by the craftsman on the Shop-Floor.

I became Works Manager but later joined the Technical Staff of the British Aircraft (MILITARY DIVISION), Preston - now Aerospace and rose to be Chief Industrial Engineer to 2 HEROICOMES, at Marston & Cheshambury and achieved some special distinction with artistic graphical presentation of them - his which owed a great deal to my earlier Art-drawing training. What I add that I have admired & profited also from your Michael Abel who is so good.

of interest - in all my busy years - I managed to become distinguished in the field of athletics from cross-country running to Athletic Walking in which I won flat-ribbon Raes from 1 mile to 50 miles including the Duke of York Gold Medal for a 20 MILE CHAMPIONSHIP at Manchester (1927). HE BECAME KING OF ENGLAND. also I finished 4th in the British Road Walking 50 KILOMETRE CHAMPIONSHIP & OLYMPIC TRIALS, 1931 - but I could really hardly spare the necessary time for serious training - but I enjoyed the fun & the agony of it.

The highlight of my holiday in England last summer was an invitation to accompany a brilliant & very famous English Artist, FISHLEY JACKSON FRSA, but on to the Yorkshire Moors. where he explained to me his methods of composition & observation of the Moors.

He is currently being featured in a four hour long T.V. programme, too, I watched whilst in ENGLAND - I was the only one he invited - he had admired a painting that I had done in the French Alps, I felt honoured.

Sincerely
Charles H. Hervey.
on painting home,
Charles Watson-Fogarty



exhibitions

Mary Bartos Woodturner

The success of my first exhibition has encouraged me to explore the possibilities of wood with a much greater awareness of texture and grain. Wood is a very natural and basic material and has no need for embellishments and I feel my task is to reveal the wood as simply and naturally as possible and to create a very necessary desire to touch.

6 April until 17 April
With guest Woodturner Jorge Araya

Muriel Hill Weaver Preview 8 April, 8pm

I was born in Christchurch and was educated at Christchurch Girls' High School and attended Canterbury School of Art. I have recently moved to Golden Bay after residing in Loburn, Rangiora and Cust. Interest grew in weaving during training as an occupational therapist and after marriage found time to learn more. Activities such as framing and fruit growing left little time for experimentation or specialisation but production of small quantities of items for craft shops. Now I am living in peaceful surrounding. I would like to devote more time to creative works, especially tapestry, weaving. I enjoy working with natural or hand dyed wools.

John Morrison and Son Preview 18 April 8pm



John Morrison has over 30 years of practical experience including qualifications in the field of period and antique furniture, well-known for his WEA lectures on all aspects of antiques.

John and his son, Ross, who has just completed his trade apprenticeship, are pleased to exhibit a selection of restored and unrestored antiques along with several of their handcrafted reproductions of early period furniture from hand selected imported and New Zealand timbers.

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David Margetts

Watercolours of Local Buildings

Preview 27 April, 8pm



Born in Christchurch, David Margetts received his Bachelor of Architecture degree from Auckland University, where he was initially taught drawing skills by Pat Hanley.

Since graduation he has worked for two Christchurch Architectural practices, giving a strong foundation for detailed watercolour paintings of mainly local historic buildings.

His watercolours and sketches have been exhibited at the Nova and People's Galleries in Christchurch, and he has had several commissions to draw the homes of local people.

Members are invited to the opening evening, Wednesday 27 April at 8.00pm. Refreshments will be provided.

exhibitions

Jean Joyes

Preview 27 April, 8pm

In this exhibition I will be showing drawings and paintings from my 'Family' series.

Fragments of images from old family photographs of a bygone era are the starting point for these works which are mostly in mixed media on torn paper. I hope that I will meet you at the exhibition opening on 26 April.

GUY MOWAT

MEMORIAL EXHIBITION

Preview 27 April

Tried so hard to turn blues to rose
My friend who drew and made his mind
A saucer of secrets
Who's love for height physical and mental
Drew us together with love and respect
A heart which led the way to his ultimate will
He was the Scorpio we never knew
What a damn shame
But his will is not for us to question
We mourn for our personal loss
But feel comfort with his entry
To a better existence.

Hamish

Kath Von Tunzelmann and Alison Ryde Watercolours Preview 27 April 8pm

The work of these watercolourists is complementary but rather different in style. Kath's painting is a fresh, optimistic and realistic approach to landscape, flowers, and still life. Alison's work is interpretive, a reflective response to a mood or feeling, mainly semi-figurative.

This is their third joint exhibition, each having exhibited elsewhere as well; Alison has worked in a dealer gallery in Paris also.

Kath is a well-known identity on the Community Arts Council in Ashburton. She is a competent painter in oils as well as watercolour and is a familiar name in many South Island group exhibitions.

Alison won the Ashburton Licensing Trust Art Award in 1982 and is currently President of the Ashburton Society of Arts.

Both artists live with their families in Ashburton. There will be a preview to this exhibition on 27 April which members are cordially invited.



Alison Ryde and Kath Von Tunzelmann

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T.S. Eliot

From The Hollow Men, 1925

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

For Thine is the Kingdom

Red Stickers

A red sticker on your newsletter indicates that your subscription payment has been overlooked. We would be grateful for the early receipt of subscriptions. We should also welcome new memberships — perhaps you would encourage your friends to join!!

New Members

We welcome the following new members:—

(F.R.) Bertha Allison
Mrs Jocelyn Allison
Mr K.B. Amsden
Mr D.J. Bailey and Ms M.A. Eller
Betty Blair
Mr and Mrs A. Brough
Mrs D. Croft
Ms Madeline David
Patrick Marshal Gamble
Mrs Heather M. Gladstone
Mr and Mrs W. Gordon
Miss Heye Greenslade
Mr and Mrs S.A. Habgood
Mr and Mrs B.N. Hawkins
Dr J.L. Herron
Dr Rob Jackman
Ms Julie King
Stephen W.H. Lowndes
Ms Julier Mannering
Mr D.B. Margetts
Paul and Kay Martin
Mr Michael Mercer
Jocelyn Heather Monaghan
Johann-Thomas Muller
Mr and Mrs D.K. Neil
Mr Brent and Mrs Jane Pope
Dr A.J. and Mrs S.H. Rentoul
Mrs Evia Scott and Guest
Mrs Jennifer Shore
Nicola L. Shaw
Rosemary F. Smart
Mr and Mrs D.N. Stewart
Mr Dana A. Tatom
Mr and Mrs L.W. Tye
Mr and Mrs J.A. Van Beurten



exhibitions

Arts Calendar

	MARCH/APRIL/MAY
Michael Ebel Classes Skin Sculpture	From 2 March Until 13 March
Waimairi Art Award, 1983	2 March — 20 March
Working Member Applications	5 March
David Wooding	7 March — 20 March
Charles Martin Recitals	17/23/31 March & April 7 at 12.15pm
Ann Culy	23 March — 4 April
Mark Lander	23 March — 4 April
Teresa Maguire	23 March — 4 April
Grant Hanna	23 March — 4 April
Robert Thompson	23 March — 4 April
Mary Bartos	6 April — 16 April
Graham East	6 April — 16 April
Autumn Exhibition	9 April — 24 April
Charles Watson Fogarty	9 April — 24 April
Muriel Hill	9 April — 24 April
Halswell Potters	19 April — 24 April
Antique Exhibition	19 April — 24 April
David Margetts	28 April — 8 May
Alison Ryde	28 April — 8 May
Kath Von Tunzelmann	28 April — 8 May
Raouf Siegrist	28 April — 8 May
Guy Mowat	28 April — 8 May
Jean Joyes	28 April — 8 May



exhibitions