

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 2.00 — 4.30 pm

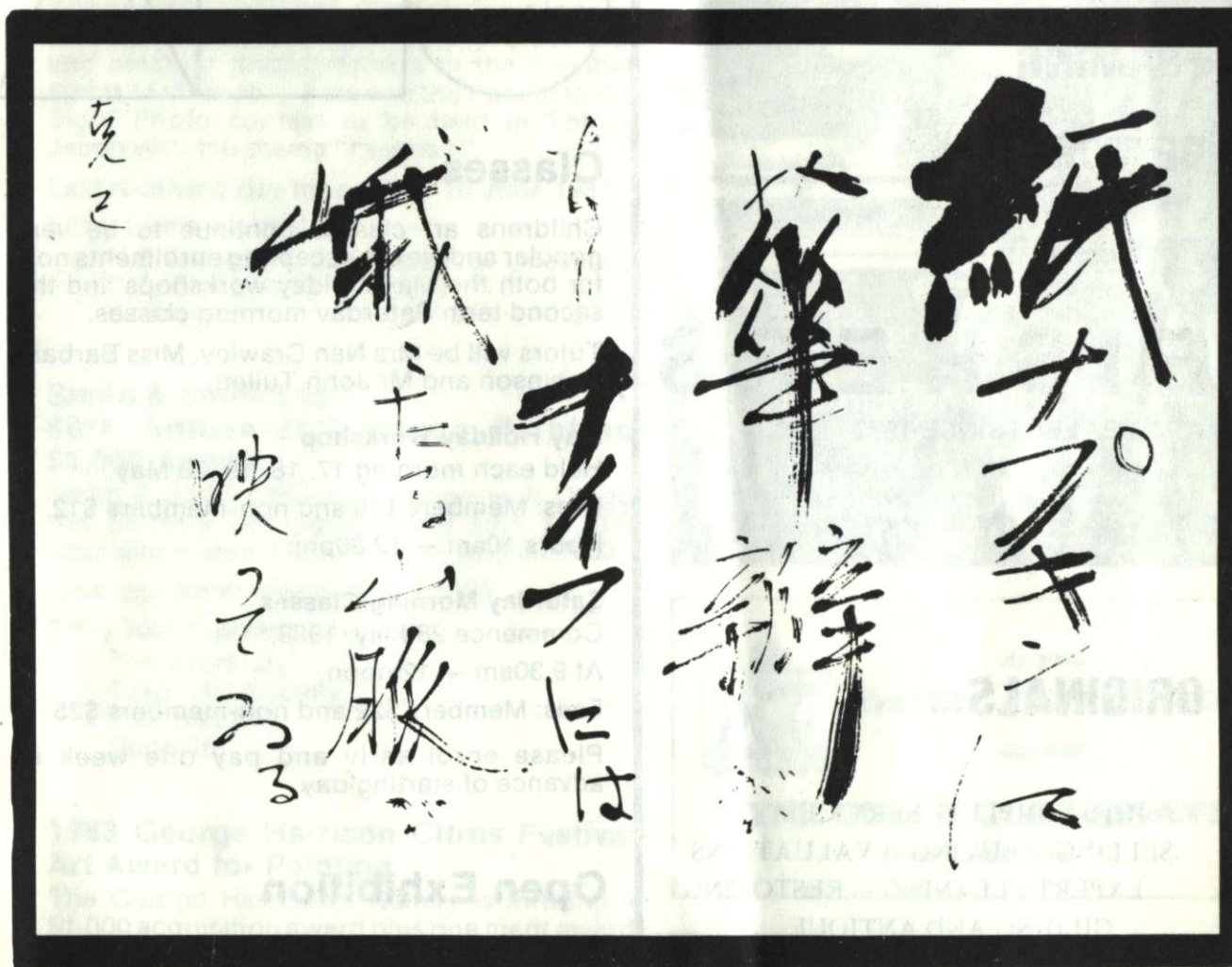
Number 109 May/June/July 1983

Society Officers

Patron	The Hon. Sir David Beattie G.C.M.G., Q.C.
President	Mrs Doris Holland
Vice Presidents	John Trengrove, Dip. Arch, F.N.Z.I.A. John Coley, Dip. F.A., Dip. Tchg. Michael Eaton, Dip. F.A., Dip Tchg, F.R.S.A. W.W. Cumming Derek Hargreaves, B.Com., A.C.A. Simon Stammers-Smith, LL.B.
Council	Judge Fergus Paterson Michael Ebel Nola Barron John Vial, Dip. Arch Jewel Oliver Jill Dando John Hurrell, B.A., Dip. F.A. David Sheppard, M. Arch., M.C.P. (Penn) A.N.Z.I.A., M.N.Z.P.I., R.I.B.A. Nola Barron
Director	
Hon. Secretary	Pat Delaney, A.C.A.
Hon. Treasurer	John M. Wilson, A.C.A.
Gallery Assts.	Grant Banbury, Dip. F.A. Hons Evan Webb, Dip. F.A. Della O'Callaghan
Receptionist	Rona Rose
Tutors	Michael Ebel Nan Crawley, Dip. F.A. John Tullet, Dip. F.A. Barbara Robinson, T.T.C.

Editor Michael Ebel

Registration at Post Office HQ Wellington as a
Magazine



Iwako Sakai

PRINTS...

FRAMING...

RESTORING...

For Selection...

FISHERS

ART DEALERS SINCE 1870

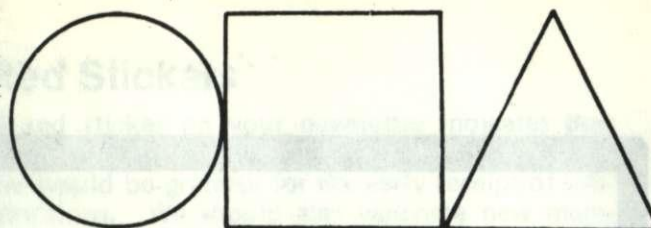
ORIGINALS...

We offer a COMPLETE SERVICE
SELLING – BUYING – VALUATIONS
EXPERT CLEANING – RESTORING
GILDING AND ANTIQUE

H. FISHER & SON LTD

Fine Art Dealers 691 Colombo Street

(Between Cashel & Hereford Streets)



Classes

Childrens art classes continue to be very popular and we are accepting enrolments now for both the May holiday workshops and the second term Saturday morning classes.

Tutors will be Mrs Nan Crawley, Miss Barbara Robinson and Mr John Tullett.

May Holiday Workshop

Held each morning 17, 18, 19, 20 May.

Fees: Members \$10 and non-members \$12.

Hours 10am — 12.30pm.

Saturday Morning Classes

Commence 28 May, 1983.

At 9.30am — 12 noon.

Fees: Members \$22 and non-members \$25.

Please enrol early and pay one week in advance of starting day.

Open Exhibition

The Open Exhibition receiving day is May 9, 1983 between 10am and 3pm.

Associate members are invited to submit two works which will not be selected.

Artist members other than working members may exhibit work in this open exhibition and may become associate members on request.

You are invited to bring a friend to the preview on Wednesday May 11 at 8pm.

Woven Tapestry

We are negotiating for an exhibition by Australian tapestry weaver, Mary Beeston who will be taking workshops and exhibiting throughout the country with the Crafts Council of New Zealand.

The CSA hopes to sponsor this exhibition about 29 June — 10 July, 1983. Please note the Arts Calendar in the "Press" and "Star" on Wednesdays.

Bequest

We are delighted to announce to members the gift of four very fine paintings under the bequest of the late Oliver Spencer-Bower.

The paintings are:—

'After the Flood' A large watercolour

'Spinners' oil

'Flowers by Night'

'McKenzie Tussocks'

These will be a welcome addition to those in the permanent collection, and we hope to show the group in the Mezzanine Gallery in November, at the time of the AGM.

Help Required

During the exhibition of ASIAN BOWLS we require a roster of gallery minders and would be most grateful if members could assist.

Times daily 10-12/12-2pm/2-4.30pm.

Dates between 26 May — 8 June
Saturday 4 June, Sun. 5 June Mon. 6 June
2-4.30pm.

Please phone the gallery 67-261.
We would be delighted if **you** could help in this way.

Art Awards

The New Zealand Academy of Fine Arts, Wellington, ANZ Bank Art Award, 1983.

Fabric and Fibres

Two Academy Awards of \$750 each sponsored by ANZ Banking Group (NZ) Ltd.

Receiving day, Tuesday 10 May, 1983.

Entry forms available from:—

The New Zealand Academy of Fine Arts,
Museum Building,
Buckle Street,
Wellington.

The Fletcher Brownbuilt Pottery Award, 1983

One prize of \$3,000 and a limited number of Certificates of Merit will be awarded.

Last receiving day for entrants, Friday 13 May, 1983.

Entry forms available from:

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

\$4,000 Tauranga National Art Award for Painting

This will be the first exhibition to be held in the Tauranga Community and Arts Centre. Presented by the Tauranga Society of Artists Inc. and offering 13 separate awards carrying prize money of between \$50 and \$2,000 sponsored by various Bay of Plenty concerns.

Last receiving date for entry forms, 17 June, 1983.

Last receiving date for exhibits, 7 July, 1983.

Entry forms available from:

The Secretary,
Art Award Exhibition,
Mrs Marge Martin,
Tauranga Society of Artists Inc.,
P.O. Box 776,
Tauranga.

Eight Photo Contest in Asia and the Pacific, 1983

The Asian Cultural Centre for Unesco (ACCU) cordially invites both professional and amateur photographers in the member states of Unesco — Asia and the Pacific to the Eight Photo contest to be held in Tokyo, Japan with the theme "Festivals".

Last receiving day for entries, 10 June 1983.

Entry forms available from:—

N.Z. National Commission for Unesco,
P.O. Box 27-237,
Wellington.

Smith & Smith Ltd 80th Anniversary Otago Painting \$1,000 Award

Smith & Smith Ltd in association with Otago Art Society are sponsoring this \$1,000 aquasition award to be held in August 1983.

Last date for entries June 27, 1983.

Entry forms available from:—

The Secretary,
Otago Art Society,
P.O. Box 842,
Dunedin.

1983 George Harrison Citrus Festival Art Award for Painting

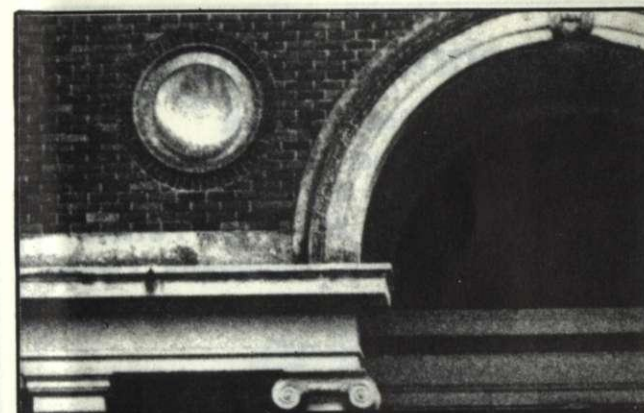
The George Harrison's Gallery is offering a \$1,000 acquisition award plus one merit award of \$100 for this exhibition with the theme "Looking at Ourselves" New Zealand 1983.

Last receiving day for entry forms 15 July, 1983.

Last receiving day for paintings 1 August, 1983.


Entry forms available from:—

George Harrison's Gallery,
106 11th avenue,
Tauranga.



Become a Friend
of the
ROBERT McDOUGALL
ART GALLERY

Brochures available from CSA
The McDougall Gallery or Secretary
Telephone 487-482



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD
Your Local Firm



**CUT YOUR WATER
HEATING BILLS NOW**

**INSTALL
COLT SOLAR HEATING**

\$500.00 Government Interest Free Loan
Available NOW **PHONE 798-230**
or call 44 BRADDON STREET

Cashmere Gallery

12 Colombo Street
at the foot of the hills
for

Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps

BEALEY GALLERY

Quality Picture Framing
Exhibition Pottery
Christies Contemporary Art

Director: John Simpson 59 Victoria St
Telephone 67-506 P.O. Box 25045
Private 583-351 Victoria St Christchurch

ARTISTS

CHOOSE FROM OUR VERY WIDE
RANGE OF COLOURS, BRUSHES,
BOARDS, PAPERS AND
ACCESSORIES.

Please ring for information or call at

213 Tuam St Phone 791-080

Smith & Smith

Letter to the Editor

I was looking after the pottery exhibition at a gallery when I was approached by a woman who strode towards me saying "The trouble with pottery is that it is too easy to make a pot!" I gasped a strangled "Ah, er" but she launched forth — "It is thrown in minutes, it is decorated and glazed in even less time. Not that time of involvement assures you of a better command of form, even with handbuilt work. You can, with the skill that is presumed by the title of 'Potter' produce a reasonable article without too much bother. But why do you put it in an exhibition?" "One would assume that an exhibition was for the rarer pieces where concept, skill and luck have combined to give an extra quality, and surely when an exhibition is presumed to be of a high standard, your integrity should encourage you to present only those pieces?" "The best technique doesn't guarantee an exhibition pot — some I've seen have been exceptional pieces, notwithstanding the purists' idea of acceptable technique".

She was obviously not to be argued with, so I cowered a little lower behind the pile of catalogues. "The trouble with pottery is, that it is very hard to achieve a good pot for exhibition — too much of this is modest in the extreme. You'll never have an exciting or stimulating exhibition unless you are more discriminating".

"Ah, yes; well . . ." I mumbled weakly, that could make for a pretty thin exhibition perhaps . . . ?"

But she elected not to hear and swept off. I met her again at another exhibition a few days later. When she approached me, all the arguments I had been turning over in the meantime evaporated, and I was left with "Well, do you mean that exhibitions are for exhibitionists? We potters are a modest lot . . ."

"Of course not," she interrupted "come round this exhibition and we'll talk about it."

"Now, here is a good pot, admittedly a close copy of a 16th Century original, and why a young person with the education and environmental pressures of today should produce the style of such a different era I can't say, but the piece stands well enough in its own right, certainly an exhibition piece, yet rather like seeing a Van Eyck type painting in a contemporary art show.

Perhaps this is where potters have an advantage — traditional concept and methods are still encouraged strongly.

This piece reminds me of a sea worn rock" — "But that's not traditional, or even useful! Is it really pottery?" I ventured.

"It's about time you people reconsidered your prejudices" she said. "Pottery is a broad term now. If you wished you could talk about 'ceramics' for non functional pieces made of clay — it seems a bit pedantic. Just consider each piece in its own right. Is it good of its type? Is it a good example of this potter's work? Does it convey other qualities or emotions? You do not compare an ancient Chinese print with an impressionist painting but both are valid and acceptable in their own fields."

"Look at this teapot, it is full bodied and well balanced, its handle and spout are indisputably right, I can feel the warmth within when I look at it, truly a fine example, but this bowl — its foot rung turned with 'flair', its edged bumped fashionably out of shape to achieve a 'Zen tea bowl' effect. No amount of sitting cross legged on the floor will reveal to us the complexities of the Zen philosophy in relation to pottery. This bowl is fit only for that onion dip that people serve you at parties".

I was beginning to like her a bit better. We passed over lots of pleasing enough pots that she suggested were not exhibition pieces but suitable for a sale of work. She even agreed that this was a good way for the potter and his public to become friends because both benefited from the contact.

But pottery exhibitions in their present form were generally overweighted with ordinary pots and this made them dull when they should be exciting and thought provoking.

I was beginning to see the point of her argument and had to agree. We parted with a little more grace on my part than on the previous occasion.

I had to admit that what I had taken to be an overbearing intrusion into 'our' domain was really a valid and well intentioned comment.

But, all the same, I hope you don't get her at your exhibition!

anonymous



Embroiders Guild From 10 May — 22 May

The Canterbury Embroiderers' Guild have pleasure in presenting a further exhibition of members work.

The display covers a wide range of articles in both modern and traditional work with the emphasis on jackets and bags.

Members of the Guild will be in constant attendance and demonstrations of various types of embroidery will be given throughout the two weeks of the exhibition.

To continue the Guild's aim to foster and maintain a high standard of technique and design we engage tutors from overseas and within New Zealand for courses and demonstrations whenever possible. During the last weekend of our exhibition we have arranged several schools in our room in the Arts Centre, and have invited other Guilds to share this weekend with us.

Rosa Beaumont Rosemary Roake Preview Tuesday 10 May 5.00pm



Rosa Beaumont

Beginning with Teachers' D Classes at School of Art in Rolleston Avenue I continued there on an on-and-off casual basis, it being accessible and available.

I was privileged to be taught by such fine teachers as Archibald Nicoll, Richard and Elizabeth Wallwork, Cecil Kelly, Webster, Tommason (fresh from Scotland), Leonard

Gefn A co-operative of craftspeople
Upstairs in The Shades
for exclusive weaving
pottery
wood turning
fabric crafts
silver jewellery
sketches



The Gallery is interested in handling the re-sale of early paintings and has collectors inquiring for such work.

Please enquire at the office.

C.S.A. GALLERY

Antiques

Genuine and Professionally
Qualified Antique Restorers and
Dealers are themselves very rare in
New Zealand.

But there is one such firm in
Christchurch.

They are John Morrison and
his son Ross who are top of
the tree in their unique
profession. Both John and
Ross would welcome you to
visit them at work and
answer your questions on
antiques and show you some
of the magnificent pieces
they have.

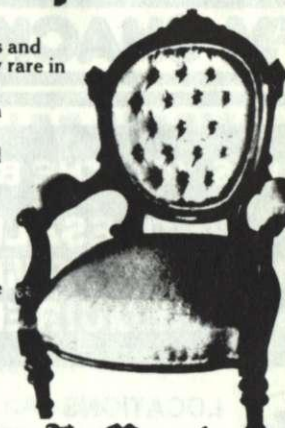
CALL NOW
OR PHONE 790-408



**John F. Morrison
& Son**

of **Victoria Antiques**

8 LIVINGSTONE STREET
(Off Fitzgerald Ave, between Lichfield Ave and Tuam St)



WINDSOR GALLERY LTD

(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST
SPACIOUS IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING

153 HIGH STREET
(OPP. HURST & DRAKE) PHONE: 60-724

ROWNEY

Top Quality
Artists Materials

*Oil Colours, Water Colours, Acrylic Colours,
Brushes, Palettes — Everything for the Artist*

MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1789

CFM SHACKEL MEATS

GIVES YOU THE BEST FOR LESS
WHOLESALE PRICES
ON YOUR COMPLETE MEAT
REQUIREMENTS



LOCATIONS

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

LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

exhibitions

Booth and last, but not least, William Sutton. It was not their fault I was a "drop-out", not for me to starve in a garret, so I became fully extended in teaching, and then on the domestic front. Art was snatched at in passing. Like a flea always biting me, it couldn't be forgotten, but unlike a flea, it has given me endless pleasure over the years, and heightened my appreciation of the beauty and wonder of the natural world.

Best of all, I enjoyed illustrating, Annie Vallotton being my patron saint, but somehow, illustrating did not come my way much, in spite of a literary husband. His Sunday School material and Biblical plays were fair game for me. He has manfully helped with the framing, that bugbear that brings us down to earth again.

Now, after living in the same house for nearly fifty years I am faced with an unbelievable accumulation and the need to do something about it. All my life is pictured here in some degree. Our holidays in New Zealand, particularly in Otira and overseas in the U.K., Europe, Canada, U.S.A. and in the Solomon Islands gave me unwanted leisure and fresh inspiration.

While in St. Ives, I went for instruction to the home of Miss L. Staniland Roberts, the leading miniature painter of that day, and at her suggestion to the Harris Ivory Works, for prepared ivory.

My extensive family, now including great grandchildren, have always been victims of my camera and pencil. Church has always had priority and the garden my escape. This way of life with time to spend or waste is my idea of women's lib.

Rosemary Roake

My first interest came from watching my mother's detachment from the hum-drum as she painted on Sunday afternoons set aside for that pleasure, and also from contact with a small group of enthusiastic friends who gathered in our home to paint from a live model — sometimes myself.

Later, Rata Lovell-Smith's influence at Saturday morning art classes gave me a new enthusiasm for drawing which persisted right through my schooling.

After three years at Teachers' College and three years as an itinerant arts and crafts teacher, visiting schools all over Canterbury, I joined the ranks at the Canterbury School of Art and completed my Diploma of Fine Arts in 1956. During this time I appreciated particularly the teaching of Bill Sutton and Russell Clark.

Marriage to a busy G.P. and five children kept me fully occupied for the next 15 years, and then, with my youngest child at school, I found time to join the art world again, encouraged by my husband who assisted me with framing work for exhibition.

Enjoyment of people has made me interested in portraiture which I find a never ending source of challenge and pleasure. A consuming interest in the effect of light, and especially of reflected light makes it all come alive to me.

Teaching adults at the W.E.A. has also been of great value in that, in teaching others, you have to analyse and be logical which reinforces your own views and work.

Overseas travel with the family did not leave much time for galleries, but my favourite was the National Portrait Gallery in London.

Underlying all my inspiration in art and in painting is an acute awareness of and reverence for the Creator and his creation.

Iwako Sakai
Preview 25 May, 8pm



These ideographs depict the character representing the star. Top, is the most commonly used form; middle, the ancient form; and below, one of the three variants on the same theme—more intricate and used mainly by calligraphers.

In 1979 Iwako Sakai demonstrated her calligraphy in the McDougall Gallery. This exhibition at the CSA will contain recent work and samples of other work done in Japan.

Born in Osaka, Japan, Iwako Sakai now lives in Christchurch married to Mr E. Butler Graham. She has studied calligraphy and poetry for more than 40 years and continues to practice her art and send her work to exhibitions in Japan. She has won the Mainichi Prize for calligraphy 12 times, has been included in public exhibitions in Tokyo, Kyoto, Osaka and Fukuyama and has had three solo exhibitions. She has worked under a number of famous teachers including the renowned master Otei Kaneko with whom she studied the calligraphy of modern poetry and prose.

Iwako Sakai belongs to the Shiratama Poetry group and each month sends a poem to Japan to be published in a poetry magazine, for this she has won high critical acclaim.

The skilled calligrapher developed her own recognisable style. By the vitality and clarity of each sweeping brushstroke of the ideograph, the emotion or mood of the word is conveyed and gives an added dimension to the expression of the poetry.

Her intense concentration and masterly control of her wide range of brushes shows the long years of dedication, study and application to her art.

This exhibition will be on view to members from 26 May until 8 June.



Lean Pritchard
 N.Z.A.I.D.

For an exclusive and very different decor for your home or commercial interior, do call and browse amongst our imported fabrics, handprint wall-papers, lamps and accessories.

* * *

A complete interior decorating service from lighting to custom made lampshades is available.



DESIGN & DECOR
 7 St. Albans St.
 Merivale. Tel. 554-679



ART SERVICES LTD.

PICTURE FRAMING
PHONE 68-429

241A MANCHESTER STREET

**RING, WRITE OR CALL FOR
 PROMPT, COURTEOUS ATTENTION
 EXPERT CRAFTSMANSHIP AT
 REASONABLE PRICES.....
 WE WILL CLEAN, RESTORE AND
 REFRAME OLD PICTURES**



P.O. BOX 13356 ARMAGH

Property Owners! When selling consult

Ford & Hadfield
LTD
MEMBERS REAL ESTATE INSTITUTE N.Z.

AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH CH.

THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch

ARTISTS - have your pictures framed in our specialist shop (near Latimer Square) Large range of Mouldings 10% discount for C.S.A. Members.

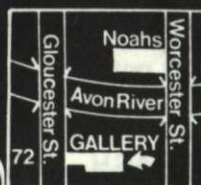
Ritchies Fine Arts PICTURE GALLERY

SPECIALISTS IN EARLY NEW ZEALAND,
AUSTRALIAN, & EUROPEAN ART

PERMANENT

EXHIBITION

- ALL FOR SALE
- WE POST OVERSEAS
- HOURS-MON-FRI. 9am-5.30pm
- MINUTES AWAY-FOLLOW MAP



Ritchies Fine Arts
72 GLOUCESTER ST.
CHRISTCHURCH N.Z.

The Bowl — Asian Zone Preview 25 May, 8 pm

An exhibition organised by the Crafts Council and the Crafts Board of the Australia Council with assistance from the Australian Department of Foreign affairs, is touring New Zealand and sponsored in Christchurch by the CSA Gallery.

The 8 bowls in the New Zealand section were chosen from an invited exhibition in Wellington in 1981 and mirror developments in New Zealand crafts. A jade bowl by Donn Salt uses new techniques and design and Tanya Ashken contributes a silver rocking bowl. Potters Debbie Pointon and Brian Gartside use innovative methods to combine silver or acrylic in their work. Rick Rudd and Leo King demonstrate their appreciation of structure and design while Beverly Luxton and David Brokenshire have produced delicate pieces in beautifully glazed porcelain.

As a whole the exhibition widens our knowledge about the different roles and lifestyles of the craftsmen, and the society in which they live. The bowls have a variety of uses, from drinking and eating utensils, to bowls for religious purposes such as the Fijian Bird Dish, or gallery or museum pieces, some of which are comparatively non-functional.

The bowls in the exhibition are made from many different materials, often employing traditional techniques. All countries have wooden bowls, and usually indigenous timber has been chosen for its appropriate qualities. Also there are many different regional clays, and materials as diverse as leather and papier mache. It is interesting to think of the different working circumstances of a Papua New Guinea village potter, and a ceramist in Japan or Australia.

Each of these had made objects in The Bowl — Asian Zone have so much in common, and

at the same time have been made for such a variety of reasons, by craftsmen living such different lives.

Akio Nakamura Preview 25 May, 8pm

This exhibition, organised while the director was in Japan in 1982 will feature about 50 large photographs of the Okayama Prefecture, the area around Kurashiki, and of the city itself.

Mr Nakamura is a most highly regarded photographer with over 28 books of his work already published.

In 1982 he won a prize for excellence in his technical and artistic skill from the Japanese Photographer's Association. This prize is the most authoritative one in the Japanese photography field.

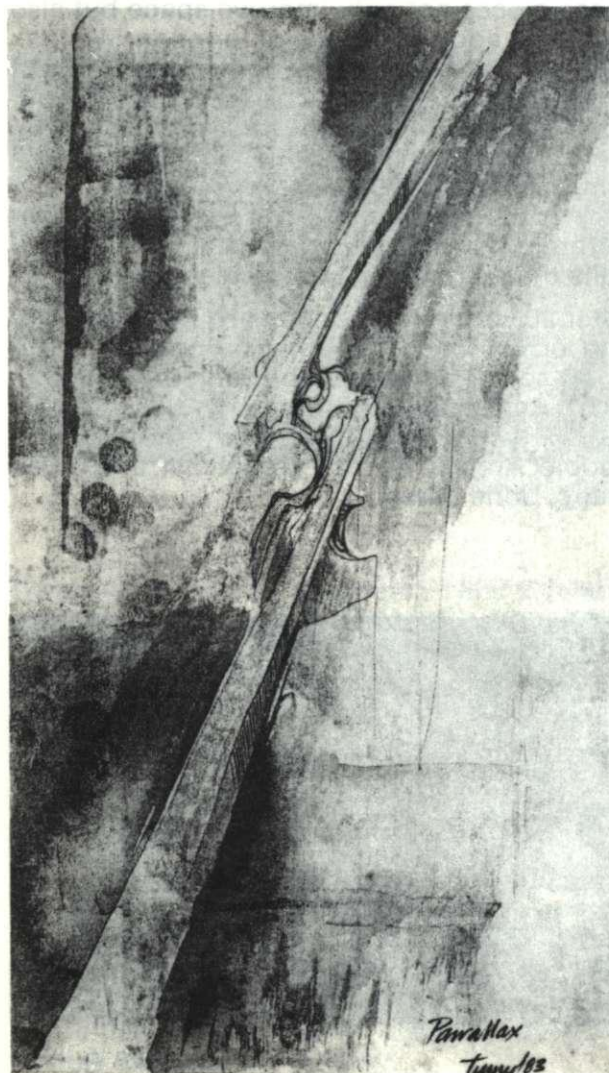
We have received notice from the office of the Mayor of Kurashiki City that, to commemorate the 10 years of the Sister City relationship with the City of Christchurch, the Mayor Mr Yoshio Takizawa would like to donate the photographs to our city.

This is an overwhelmingly generous offer of a very valuable collection, and we hope that Mr Takizawa himself may be able to come to officially hand over the gift during the exhibition, which is being held at the time of the Junior Chamber International Asia-Pacific Conference.

With Thanks

We are particularly grateful for the assistance given by Air New Zealand in freighting the exhibition of photographs by Akio Nakamura from Japan in their direct link service.

**John and Mary Turner —
Hand Tufted Wool
Preview 25 May, 8pm**



ASPECTS OF LAND — not landscapes in the broad sense but ideas and forms that have evolved from stones and water and a quiet river and my relationship with them. The media is mixed, bronze, clay and synthetics and serves my purpose.

TUFTED WOOL — MARY AND JOHN TURNER. Hand tufting pure wool, dyed by us, offers a new freedom and flexibility in exploring floor and wall surfaces.

On Exhibition from 26 May 1983 until 8 June.

**Gussie Fenton
Monoprints
Preview 11 June 5.00pm**

This is my second one 'man' show.

I have been a keen artist as long as I can remember. I extended my interest and knowledge of art when I studied art for three years at Ardmore Teachers' Training College. It was here that I developed my free flowing style of drawing and discovered the monoprint media.

The prints in this exhibition are simple and modern. Most of my inspiration for this series came from my visit to Hawkes Bay during the summer — swimmers, friends and myself.

To me art is fun, I love art. I hope you will come and enjoy this exhibition.



**John Rooney
Phone 63-088**



Bells Arcade
Cashel Street

Available at

G.B.D. PRINTS LTD

207 Cashel St. (Opp: The Farmers)
Telephone 60-033

A comprehensive range of artists' materials:
Acrylic, oil & water colours, brushes, papers,
drawing blocks, easels, mounting boards and art
accessories.

SEVERAL ARTS

807 COLOMBO STREET, CHRISTCHURCH
TELEPHONE 69-264

GALLERY FOR EXHIBITIONS

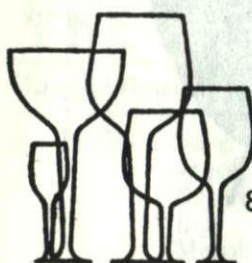
WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY
SHIRLEY and GRAHAM INWOOD

**MERIVALE
VILLAGE
FLORIST**

189 Papanui Road
West Entrance
Supermarket
Building

Ruth Bain
Diploma N.Z.P.F.

Telephones 559-738
After Hours
557-253 or 528-577



MALING & CO

WINE MERCHANTS
86 GLOUCESTER STREET
795-470



The Gallery holds a large range of
paintings, artist's prints and wall
hangings in stock.

Please enquire at the office.

C.S.A. GALLERY

exhibitions

Catherine Brough

Preview 11 June, 5.00 pm



These works are oil on canvas and are mostly
concerned with contrasting simplified formal
structures e.g. the window frame with the
more haphazard forms of nature. I have
always found transparent or reflective
surfaces alluring.

**Canterbury Potters'
Association 1983 Exhibition
Preview 15 June, 8pm**

Pottery holds a fascination for an increasing
number of people and the Canterbury region
produces a wide variety of excellent three-
dimensional "space improvements". Some of
these pieces not only improve space but also
serve the added purpose of function. We look
forward this year to viewing fine examples of
wheel-thrown, slab, pinched and coiled work,
from earthenware, stoneware and porcelain
clays, fired in electric, oil, wood, gas and raku
kilns. The choice for a potter is wide, but
individuals make their way through the
different types until they find the one that best
suits their expression of the medium.

After 20 years experience, through much trial
and error, the potter may be considered to
know something about the subject. Selection
of Canterbury's Exhibition pots this year will
be by two well-known Wellington crafts-
people, Anneke Borren, ceramicist, and Owen
Mapp, bone carver.



Anneke Borren

Anneke was born in Eindhoven, Holland, and emigrated to New Zealand in 1963. Her career as a potter began in 1965 and since then she has travelled widely throughout Europe, South, Central and North America. Since 1971 she has exhibited extensively both overseas and in New Zealand. Anneke married Owen Mapp the sculptor/carver in 1971 and they have two children.



Owen Mapp

Owen was born in Blenheim, New Zealand and has always "whittled things" but has been seriously involved in ivory and bone sculpture-carving for many years. He also has travelled and exhibited extensively overseas.

Their understanding and appreciation of fine craft should provide us with a tasteful, interesting selection of work. They will be exhibiting 20 pieces each of their latest pots/carving.

Cecilia Parkinson has also been invited as guest exhibitor. Cecilia began potting in 1976 at the Auckland Society of Potters. She became a full-time potter in 1982 and received a Merit Award in the Fletcher Brownbuilt Exhibition the same year. Cecilia's pots will further enhance the display.

The private opening of the Canterbury Potters' Assn., Inc., Exhibition, is on Wednesday, 15 June, 1983, at 8.00pm, at the Canterbury Society of Arts Gallery, 104 Gloucester Street, Christchurch. An entrance fee of \$2.00 will be charged to all visitors (including CSA members), with free wine and catalogue on opening night. The exhibition will close on Sunday 26 June, 1983, at 4.00pm. Tickets may be purchased at the CSA Gallery, or at the Canterbury Potters' Assn., room no. 011, Art Centre, Worcester Street, Christchurch. We look forward to seeing you at what promises to be a very exciting collection of three-dimensional "space embellishments".

Wallace Crossman Exhibition 28 June-10 July

My concern in this exhibition is with the interaction between colour and paint quality. The format for holding them together is landscape.

EXHIBITIONS

Auckland

1969 - 1979 Mollers Gallery
One man shows and group shows

Dunedin

Dunedin Public Art Gallery
Group Drawing Show 1980
One man show
Works on Paper and Canvas 1982
Red Metro
Group Show 1982

Aquisitions

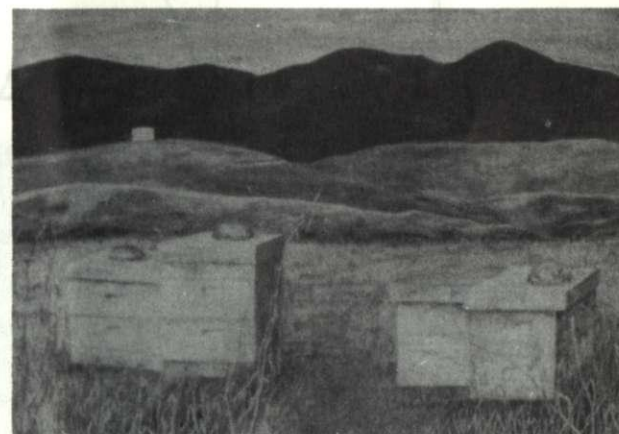
Penrose High School Collection
Hocken Library

Awards

Porirua Expo. Winning entry for Seascape Award 1982

Finalist in the Wanganui Art Award 1982

Virginia Blakely Preview 28 June, 8 pm



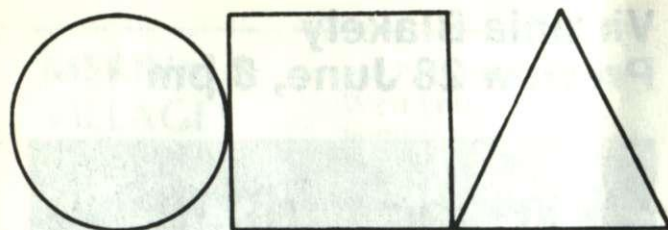
The paintings grew out of a response to an environment, the Canterbury drought.

With this in mind they are explorations of primary colour with yellow as the dominant, and working basically with a double primary palette.

The greater number of paintings are in egg tempera. The discipline of the effect of each wash of colour in the build up on the one before and the one after has been an exciting development.

A number of watercolours investigate a new approach.





New Members

J.A. Burton
 Mr and Mrs P.A. Chandler
 Dawn E. Clark
 Pene Clifford
 Mrs Nicola Cresswell
 Mrs E.J. Donovan, FRPS, FPSNZ
 Ray Farrelly
 Miss Jenny Fletcher
 Mr and Mrs Brian F. Gough
 Miss Suzanne J. Gough
 Miss Bella Grant
 Mrs Elizabeth Hannah-Hudson
 E.M.C. Heinz
 Miss F.D. Horsley
 Miss Denise Hunter
 Mr M.J. and Mrs P.J. Jamieson
 Mr Christopher Jones
 Jane King
 Mr and Mrs C.J. Knibb
 Mrs K.P. Leek
 Mr and Mrs H.H. McCrostie
 Craig MacDonald
 Mrs Barbara McDonough
 Miss Janice Annette O'Brien
 Mrs D.R. Penniall
 Miss M.Y.C. Pfenniger
 P.Q. Rawley and Mrs P. Nielsen
 Miss Lynne Stewart
 Miss Scherrill M. Stafford
 Mr and Mrs P.W. and C.A. Stribling
 Mrs Ina W. Timms
 Ms Denyse E. Watson

CSA Landscape Painting Outings for 1983

- Saturday, March 19**
 Saltwater Creek at 11.30am
- Saturday, April 23**
 Orton Bradley Park at 9.30am
- Friday-Sunday, May 20-22**
 Mt. Somers Motels
- Saturday, June 18**
 The Groynes at 10.00am
- Saturday, July 23**
 Antigua Street Bridge at 10.00am
- Saturday, August 20**
 Castle Rock on Summit Road at 10.00am
- Saturday, September 17**
 Waimak Gorge area. Meet Sheffield Hotel, 10.00am
- Saturday, October 22**
 Otahuna at 9.30am
- Saturday, November 19**
 Prices Valley at 10.00am

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

Mrs Doris Bowie	895-641
Mrs June Gibb	831-246
Mrs Lynda Mallard	31-388
Mrs Norma Bain	519-455

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

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



Arts Calendar

	May/June/July
David Margetts	Until 8 May
Alison Ryde	Until 8 May
Kath Von Tunzelmann	Until 8 May
Raouf Siegrist	Until 8 May
Guy Mowat	Until 8 May
Jean Joyes	Until 8 May
Rosa Beaumont	11 — 22 May
Rosemary Roake	11 — 22 May
CSA Open Exhibition	13 — 22 May
Four Printmakers	10 — 22 May
Embroiderers Guild	10 — 22 May
Iwako Sakai	25 May — 8 June
Akio Nakamura	25 May — 8 June
Asian Bowls	25 May — 8 June
John and Mary Turner	25 May — 8 June
Conference Craft	25 May — 8 June
Marie Abbott	12 — 26 June
John Scott	12 — 26 June
Catherine Brough	12 — 26 June
Hilary Osmer	12 — 26 June
Gussie Fenton	12 — 26 June
Canterbury Potters	16 — 26 June
Jan Vostinaar	28 June — 10 July
Wallace Crossman	28 June — 10 July
Mary Beeston	29 June — 10 July
Beyond Craft	29 June — 10 July
Sam Mahon	29 June — 10 July
Stewart Eggleston	29 June — 10 July
Virginia Blakely	29 June — 10 July
Christine Hellyar	12 — 24 July
Ian Scott	13 — 24 July
Tony Geddes	13 — 24 July
Mike Armstrong	13 — 24 July
Wilhelm Ruifrok	13 — 24 July
Eddie Sunderland	13 — 24 July
Stephen Williams	26 July — 7 August
Tomoko McKnight	27 July — 7 August
Robert Cameron	27 July — 7 August
Tony Kuepfer	27 July — 7 August
Howard Tuffery	27 July — 7 August

