

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 113 Dec/Jan/Feb 1983/84

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Holiday Hours

The Gallery will be CLOSED on Friday, December 23, 1983 until January 3, 1984. From Wednesday, January 4 until January 18, 1984 it is open every day from 2 pm-4.30 pm.

Normal hours resume on Thursday, January 19.

Childrens' Art Classes

Dates for these popular classes are—

Workshop—four mornings from 10 am-12.30 pm—January 24, 25, 26, 27. Fees: Members \$10; non-members \$12.

Please enrol and pay by January 20.

TERM 1 SATURDAY MORNING CLASSES begin at 9.30 am on February 12, 1984. Please enrol and pay the fees by February 6. Members \$10, non-members \$12.

Enrolments for each term need to be made, as there are often more children than we can accommodate.

Children's Holiday Programme

At the end of the summer holidays the CSA holds a four-day workshop in art and craft for children between 7 and 14 years.

A wide range of skills are discovered under the guidance of our experienced tutors.

Fees: Non-members \$12, Members \$10.

Classes begin at 10 am-12.30 pm on Tuesday, January 24 and continue on Wednesday, Thursday, and Friday.

Enrolments by telephone, 67-261, or at the Gallery. Prepayment before January 23 please!

Saturday classes

Parents are also advised to enrol children for regular Saturday morning art classes **each term**.

Next term will commence at 9.30 am on Saturday, February 11, 1984. Materials are supplied and fees are \$25 non-members' and \$22 for members' children. As there are generally large waiting lists near the beginning of the terms we request that payment should be made one week in advance to secure the enrolment.

Annual Meeting

At the Annual Meeting, Mrs Jill Dando and Mrs Pat Delaney, our secretary, retired. We thank them for their past service and welcome Mrs Alison Ryde on to the Council and Mr Barry Wilkie as our new Honorary Secretary.

Reminder: Michael Ebel's Art Class Stage 1 will commence on **Tuesday, March 13, 1984.**

Please enrol early for these very worthwhile art classes for adults. Phone 67-261. Classes limited to 15 pupils.

Artists—

The Selling Gallery continues to enjoy good sales, but we find great difficulty in keeping stocks of first class work, especially in landscapes, semi-abstract, and figurative paintings. The opportunities exist for us to sell such work if we could obtain it.

We want the CSA to be known as the venue for work of high quality so please bring your best painting to us.

Gallery Security

We call to the attention of all artists that the insurance of their work held in the CSA Gallery is **the responsibility of the artist.**

Our insurers will not undertake cover of work not owned by the Gallery and whilst our staff take every care in handling work sent for exhibition or for the Selling Gallery the Society cannot hold itself responsible for loss by fire, theft, or for any damage which such works may accidentally receive while in transit or under the control of the Society or its servants.

Artists should inform their own insurers to arrange insurance cover on their works against loss or damage from the time of despatch to the expected time of return.

Piano Recitals—Lectures

Next March Mr Charles Martin will hold four recitals in the Gallery on Wednesdays between 12.15 and 1.15 pm. Commencing on March 7.

Next newsletter will give a more detailed description of the programme.

Art Paper

We have a selection of very fine paper for watercolours or prints from the estate of Olivia Spencer Bower. Please speak to Grant Banbury at the Gallery.

Portrait Painting

Edward Walton, Dip.F.A., is willing to undertake commissions for portraits in oil, or other media. Please phone 382-649.

After the Exhibitions—

Purchasers are politely requested to collect and pay for the work they have chosen from the exhibitions within a week of the closing of the exhibition.

We are often embarrassed on being unable to pay the artists promptly because some one has not paid up.

Art Works

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Details and application form available from:

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Parnell

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Painting—Jeanne Macaskill

Etching—John Drawbridge

Enrolment Forms available from:

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Wellington

Phone 724-177



Flower Studies

**Preview Wednesday, February 15
at 11 am**

**An exhibition for WORKING MEMBERS and
ASSOCIATE MEMBERS**

With the closeness to the land that New Zealand artists enjoy we expect that many of you will have made flower studies and paintings whether botanical or expressionist or abstract.

Among members there are several who are established in flower painting as well as those who do not usually depict flower subjects. We hope that you will all consider sending one or two works to the exhibition.

We have set aside gallery space in the North and Mezzanine Galleries and the **receiving day for work is Wednesday, February 8, 1984**. The work will be selected to maintain a high standard, so please sort out your very best paintings and bring them, with tied on labels stating artist's name, address, title of work and price (or N.F.S.) before **3 pm on February 8**.

This is your only notification, **no entry form** will be sent so please note this on your 1984 Diary.

We look forward to a colourful presentation.

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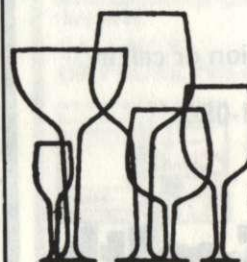
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The New Zealand Academy of Fine Arts, Wellington

Townscape—IBM Award 1984

This exhibition is intended to show the scenes and activities of settlements, towns, and cities throughout New Zealand.

Painting, drawings, sculpture, prints and photographs in any style and medium will be eligible for submission.

Portraits, interiors, and macro subjects are also admissible but must be related within the scope stated above.

Each work must not exceed 5 square metres in area.

Two awards of \$750 each will be presented by IBM New Zealand Limited.

Receiving Day for Exhibits:

Tuesday, March 13, 1984

Entry Forms available from:

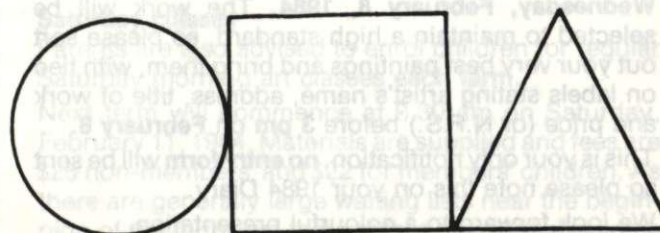
The New Zealand Academy of Fine Arts
Museum Building
Buckle Street
Wellington

Autumn Exhibition

Preview April 5, 1984.

WORKING MEMBERS please note receiving day APRIL 2, 1984.

We are looking forward to an especially good response, entry forms with next News.



1984 Christchurch Festival Pottery Exhibition

Opening Saturday March 3, 1984 at 8 pm
Closing Saturday March 17, 1984 at 4.30 pm

To be held at the CSA Gallery,
66 Gloucester Street,
CHRISTCHURCH.

Canterbury Potters Association Inc., are holding their Annual Exhibition as part of the 1984 Christchurch Festival programme.

Nine potters have been invited to present their works as Guest Exhibitors.

Two of these are Overseas Guests. Firstly, Alan Watt, Lecturer at Canberra School of Art, as Guest Exhibitor and Selector of Canterbury Potters Association Inc., exhibits. Alan is a very proficient wheel-potter. He has executed some fine porcelain work and recently produced some creative earthenware slab forms which were shown at the McDougall Art Gallery in May of this year, when the Australian Ceramics Exhibition toured this country. Alan has exhibited widely since 1975 and had his work accepted for the Faenza Exhibition in 1979. His pottery is housed in many Art Galleries and Museums throughout Australia.

The second Overseas Guest is Maria Kuczynska, a Sculptress from Poland. Maria studied at the Academy of Art in Gdansk, and is most widely known for her success in the Faenza International Ceramic Competitions in Italy. In 1978 she was awarded a Gold Medal, in 1979 won the Grand Prize, and in 1980 the honour of holding a Solo Exhibition and being an invited member of the jury panel for the Faenza Competition in that year. Since then she has exhibited in Belgium, Poland, West Germany and Australia. Maria Kuczynska is the first artist in residence at the Canberra School of Art Ceramics Workshop. The residency aims to promote contact and exchange between the professional and those in training, giving an enriched experience for all involved in the field of ceramics. It has focussed on aspects not usually available to Australians or New Zealanders.

Both Alan and Maria will be giving a one-day demonstration school and Alan a two-day working school in the week prior to the Exhibition opening. Enrolments may be made at the Canterbury Potters Association

Inc., rooms at the Arts Centre, 28 Worcester street, on Thursdays, between 12 noon and 2.30 p.m.

The remaining seven guest exhibitors are from New Zealand. Chester Nealie, who won the 1981 Fletcher Brownbuilt Award; Ray Rogers, the 1982 Fletcher Brownbuilt Award; Sue Clifford, Faenza Exhibition Selection, Barry Brickell; Jean Hastedt; John Anderson; and Gloria Young.

As mentioned earlier, Alan is selector of the Canterbury Potters Association Inc., members submissions, and approximately 200 pieces, will be chosen for the exhibition.

The Private Opening will be at 8.00 p.m. on Saturday, March 3, 1984, and there will be an entrance fee charged of \$2.50 (to CSA members as well), for tickets purchased prior to the Opening, and \$3.00 at door on the night. Also entrance into the CSA Gallery for the duration of the Exhibition will cost 60c per person—this payment will give viewers access to any other exhibitions at the Gallery

Tickets will be available for purchase from the beginning of February at the

CSA Gallery,
66 Gloucester Street,
CHRISTCHURCH

OR

Canterbury Potters Association Inc.,
Room No. 011,
Arts Centre,
28 Worcester Street,
CHRISTCHURCH

Closing date of the Exhibition is Saturday, March 17, 1984, at 4.30 pm



"Buddha"
by Maria Kuczynska
porcelain, lustre
ht 24 x 23 cm

Letters to the Editor

UNESCO's Photography Contest

Some months ago the CSA Newsletter advertised UNESCO's Eighth Photography Contest in Asia and the Pacific Regions. It invited professional and amateur photographers in the UNESCO Member States to submit work. The objective of the contest was to increase mutual understanding and friendship among the peoples of Asia and the Pacific—an admirable thought!

Being a member of the CSA I duly read this advertisement and being a freelance photographer I sent off one large colour print (taken off a colour transparency) to Tokyo where the contest was to be judged.

I was later informed that I had won one of the third prizes and received the Fuji Film Prize.

Not bad considering they received some 5,450 photographs from 21 member states. The judges were from Japan, Burma, India, Indonesia, Korea, Australia and the Asian Cultural Centre for UNESCO.

Large blow-ups of each prize winner's entry, plus 30-odd runners up will be mounted for a touring exhibition through Asia and the Pacific in 1984.

Almost forgot—the theme for the contest was "Festivals" and the photos had to be shot in the photographer's own country. Rather a difficult subject for New Zealand, but I poured through my file and came across a shot I'd taken last December at the Paparoa Street School Fair—a festival atmosphere perhaps? My shot was a head and shoulders view of an 11-year-old girl dressed up as a clown with a wildly painted face—she was looking straight at the camera.

Kind regards
Geoff O'Brien

[The Gallery wishes to congratulate Mr O'Brien on his success.]

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Meat Market, Belfast

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Friday
Thursday

Coffee Bar in Gallery

I was interested in the article in the last CSA News on Publicity, particularly the suggestion that a Coffee Bar be installed.

Each time I have visited Nelson over the last three years, I have been taken to lunch at the Souter Gallery by a friend who regularly takes her visitors there.

The interesting thing is that this friend has visited the Gallery only rarely, prior to the introduction of the restaurant.

The restaurant is not very big, but it has superb food, beautifully presented, which makes it a very popular eating place.

I think that the idea of a Life Drawing Class is a good one. In fact, all the suggestions are worth investigating, in my opinion.

Yours sincerely,
Bunty Penny

Feedback for Artists

I agree with the need for more publicity and feedback for artists. It is very disappointing to show the results of perhaps years of work and to feel unsure that anyone has even seen them!

One suggestion is a "Visitors' Book" for comments preferably with each individual exhibition which the artist would either keep or have a photostat of. Most galleries have something of the sort.

Another idea on artists' needs is for small informal workshop discussions on technical problems—ideally with established artists or others with expertise in that field. Our CSA Thursday group would very much appreciate this type of contact.

Margaret M. Joblin

[Gallery comments:

The artist is welcome to have a visitors' book. We have found many obscenities written on those put out, and many complaints from those who read them later.]

Paul Klee in Woolworths

At the moment we have a Paul Klee exhibition showing in Christchurch. A superficial aspect of this event could be that of how much notice is taken of the visual advertising of it.

A curious observation about visual advertising is that, at first sight, the advertisement can mean little. It is only when something is known about it that the advertisement gradually takes effect. To achieve this feeling of familiarity with the subject matter advertisements appear a number of times in newspapers, on public notice boards, on television. It takes a certain familiarity with the subject matter for it to be remembered. So, if there is a number of posters each advertising a different matter, the first posters to be noticed are those which convey something with which we are familiar.

Woolworths, Riccarton Road, has a notice board at its main entrance. There upon the board are various notices:

Baby Sitting Bureau
Kirkwood School Notice
Painter requiring work
Gardener available
Outdoor recreation centre
Public meeting about nuclear ban
Numerous notices of articles and homes for sale
Lost cat

Paul Klee Exhibition

Maybe Paul Klee would have enjoyed being next to the lost cat advertisement. The cat was represented by a large colour photo. The well-bred Burmese head was tilted slightly to one side and the eyes had a deeply pensive look. The next poster shows a photograph of Paul Klee, head tilted slightly to one side and the eyes with a deeply pensive look!

An attendant said, "Paul Klee? Have been here two years. Haven't a clue. I never look at the notice board."

A man said, "Paul Klee? Dunno about him. Depends if you like his stuff." He at least appeared to know something. He then went back to the real stuff which was a close study of small notices about such things as, live in housekeeper, motor bike for sale, give away formica table top, second hand tool kit.

Another said, "Saw the Kirkwood Social Notice because the kids go there and I have to take a plate."

That was the only notice I saw. Paul Klee? Yes, I saw that in the paper."

Someone else, "I have seen no publicity about the fellow and know nothing about him."

Another, "Haven't seen any notice about Paul Klee but wasn't he an artist in the Gallery?"

Another, "Yes, I have glanced at that poster, what was in it? Couldn't say. I have a million things to do. I only glanced at it."

One more. "A chap put up that poster. I saw him do it. Also saw about the exhibition in the paper and on Telly. I'm going with my boyfriend."

These people were not familiar with Paul Klee so took minimal notice of the poster. Yet behind that display board in Woolworths was a vast cavern of advertisements and packaged foods the design and style of which have been arrived at because Paul Klee and his contemporaries said something different. They said it in such ways as minimal line drawings; exploitation of colour; shapes of packages.

The next time around maybe a faint Paul Klee glimmer will have brightened with recognition. "Ah—of course—that is a Paul Klee poster. That exhibition is something I must not miss."

Judith Laing.

Collecting Mania

The reasons why anybody would collect anything are often obscure to the uninitiated. I know this myself from long experience of collecting birds' eggs, platform tickets, railway cap badges—all innocuous enough in themselves, but the cause of seemingly endless mirth, derision and scorn in my friends.

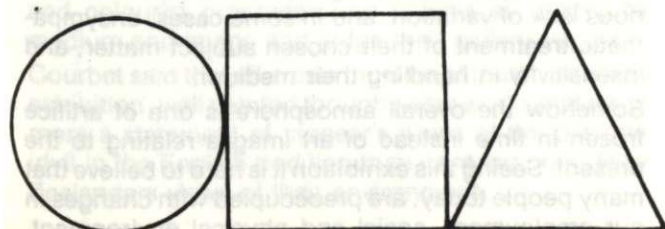
With collecting paintings, I think that non-collectors are even more suspicious as to one's ulterior motive. Is it a convenient way of soaking up excess capital? Does it merely help to use up unsightly spaces on the walls? Well, it may do both; but in my own case there must be other explanations, since my bank balance (which, miraculously, almost never seems to need soaking up) is usually as small as the amount of available wall area in my house (which has led me, in desperation, to contemplate putting Lusks in the loo and Peebleses in the potting shed).

There must be alternative justifications, then. But what are they? If it's too facetious to suggest the possible reasons above, it's, on the other hand, too devout to suggest that one collects as an act of homage to Th'Arts or artists, acting as a curator for posterity of a shrine of canvas and Fabriano paper.

No, in the end, I have to admit that I collect mainly because I simply like paintings around me: in the absence of friends and family (who must all inevitably sometimes be absent), paintings are good companions—and consume significantly less alcohol. To me, they're oases of calm, or bundles of energy, constantly giving off new colours, perspectives, and ideas as the light (or my own mood) changes. They aren't merely dead things hung by the neck from picture rails; they're near-animate, or even super-animate, interacting with the viewer and enriching his/her experience. And given the average painting's competitive pricing against a colour TV, one can't reasonably ask for more than that.

So my advice to those readers who may be contemplating buying a painting or paintings is to contemplate no longer, but go ahead and indulge yourself (though preferably *after* I've had first option, just in case I can ever afford to move to a bigger house, or at least add an extension!).

Rob Jackaman.



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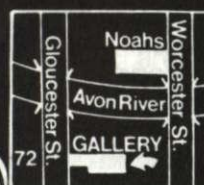
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Handweaving Unlimited

Reviewed by Vivienne Mountfort

"Handweaving Unlimited", the national exhibition of the N.Z. Spinners and Weavers Woolcraft Society, recently held this year in the CSA Gallery is now approaching its tenth anniversary. Over the years the standard of technical skill has reached a very high level of achievement but from the point of view of enterprise and originality the level has remained static.

If it is to be, in truth, "Handweaving Unlimited", why are there so few unusual creations demanding an adventurous approach?

I have seen more exciting fibre exhibitions in the CSA Gallery in previous years. The Farmers Centennial Award Exhibition, the Travelling Bank of N.Z. Award Exhibition from the Dowse Art Gallery in Lower Hutt, the Games Exhibition and the President's Exhibition all surpassed this exhibition in enterprise and interest; and solicited creations in fibre of a truly unlimited creativity.

I am not quarrelling with the craftsmanship of the exhibits chosen for this exhibition. They show a real understanding of materials and design principles. There are some outstanding examples of rugs, tapestries and woven wall hangings which would grace any home or gallery. The design, colour combinations and weaves chosen show a very real appreciation of the weavers' art.

Some of the smaller items included are the most charming and enterprising; the lace, warp painted weaving and small tapestries are exquisite.

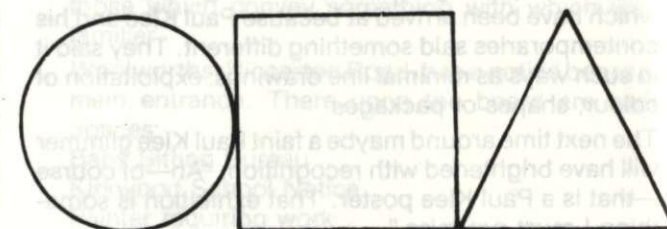
Nevertheless, the balance of this exhibition is heavily weighted on the traditional, conventional interpretation of handweaving with scant recognition of the "unlimited" aspect of the title.

Perhaps it is time the Woolcraft Society took a good look at the format of its exhibition. It has remained the same for long enough now, a new emphasis needs to be struck. Change the balance, encourage enterprise and provocative content. This has been the trend overseas for many years now, so it is time the Woolcraft Society got into step with the mainstream approach to the art fabric concept.

Drop the inclusion of clothing fabrics and fleece rugs, leave them for the provincial scene to exhibit in their guild and festival activities.

There are fibre artists out in the community who are capable of exciting stimulating creations. Why aren't they exhibiting in these exhibitions? Surely the Woolcraft Society is interested in encouraging them—or are they?

If they continue to shun these national exhibitions the unlimited aspect of the title becomes a misnomer. Let's see the really creative New Zealand fibre artists being encouraged to take part in a truly exciting, though provoking, stimulating exhibition promoted by the combined guilds of New Zealand. Then we would, in truth, see "Handweaving Unlimited"!



Same Difference Summer Exhibition by Working Members

Reviewed by Pat Unger

Sea and landscapes—52 flower studies—25 suburbia . . . Where? The Canterbury Society of Arts' Summer Exhibition, of course.

A better than average array of predictable works adorn the walls of the Gallery. Once again one is struck by the technical skill and experience shown by some of the exhibitors, contrasting with the almost monotonous lack of variation, and in some cases, unsympathetic treatment of their chosen subject matter, and insensitivity in handling their medium.

Somehow the overall atmosphere is one of artifice frozen in time instead of art images relating to the present. Seeing this exhibition it is hard to believe that many people today, are preoccupied with changes in our employment, social and physical environment.

Instead these visions of romanticised rural botanic and suburban images are more a development from the English pastoral idyll of yesteryear, and serve only to form the "New Zealand Cliche" of today.

Members would do well to study critically the successful and unsuccessful aspects of these works. Doris Lusks *Tidal Stream* shows her lightness of touch and competence of brush strokes, combined with an ability to use colour in such a way that the landscape gains a heightened but subtle sense of drama.

Owen R. Lees *Morning Mists of Lyttelton* and Shirley M. Lees two works all show competence with oils. Mrs Lees being so tonally controlled that it puts one in mind of polaroid vision.

Steve Lowndes oils on the other hand, although more adventurous in style, and contemporary in theme, are abrasive. The red glazed paint in *Social Benefit* seems as unsympathetic as its subject matter and *Darlinghurst Road*, although more sympathetically handled with looser brush strokes, disturbs with its Van Gogh-like use of contrasting colours, red-green and purple-yellow. A style hard to master.

Several watercolours give the viewer the pleasure of watercolours unique characteristics. Alison Ryde, G. J. Maclaren, Doris Bowie and Bertha Miles all know their medium and colour harmonies. In contrast Barry C. Walsh's *White House* has a hard edge look of competent acrylic use.

Some works explore a personal idiom which is interesting if somewhat obscure and give a moment of doubt, which is perhaps good for the collective artistic psyche. Charles Watson Fogarty's *Alas I'm Left Painting Rainbows* creates a curious imagery with drawn brush strokes in oils that look strangely like acrylic. Josie Jay in *Heave Ho New Zealand* and Jean Dick in *Shadow Scape* also choose personal imagery to make their statement.

Again I suggest viewers study the works critically and not just try to identify botanic, geographic or meteorological places and events; see the stylistic, structural and colourist processes and failures as related to medium and image and judge their gallery impact.

Courbet said that all artists must be of their time. This exhibition, well painted though some works may be, is more a statement of pioneer's views of the pastoral idyll in the English tradition than contemporary New Zealanders views of their environment.

Artists on Art

"... I love painting that it can be a vehicle for human intercourse. In this solitary and apathetic society, the rituals are so often obsolete and corrupt, out of accord with what we really know and feel. . . . True painting is a lot more than 'picture making'. A man is neither a decoration nor an anecdote."

—Robert Motherwell—

The Artists' Insight

We carve and paint, or we behold what is carved and painted, as students of the mystery of form.

The virtue of art lies in detachment, in sequestering one object from the embarrassing variety. Until one thing comes out from the connection of things, there can be enjoyment, contemplation, but no thought. Our happiness and unhappiness are unproductive. The infant lies in a pleasing trance, but his individual character and his practical power depend on his daily progress in the separation of things, and dealing with one at a time.

Love and all the passions concentrate all existence around a single form. It is the habit of certain minds to give an all-excluding fullness to the object, the thought, the word, they alight upon, and to make that for the time the deputy of the world. These are the artists, the orators, the leaders of society. The power to detach, and to magnify by detaching, is the essence of rhetoric in the hands of the orator and the poet. This rhetoric, or power to fix the momentary eminency of an object—so remarkable in Burke, in Byron, in Carlyle—the painter and sculptor exhibit in colour and in stone. The power depends on the depth of the artist's insights of that object he contemplates. For every object has its roots in central nature, and may of course be so exhibited to us as to represent the world.

Ralph Waldo Emerson
Essays, 1941.

John Rooney
Phone 63-088



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The Properties of Acrylic Colour

From previous Newsletter

The speed of dry and opacity of the colour, has encouraged artists to branch out into new fields, such as the modern style of painting large flat areas of colour. In one form this makes use of masking tape to produce hard crisp edges between colours. It is important to press down the tape edges firmly to prevent seepage of colour and this is only possible because of the excellent adhesion of the colour. Even so, it is advisable to sand the primer well before applying the first colour and ensure that it is thoroughly dry before applying the masking tape. This type of painting requires maximum covering power and good brushing qualities. To meet this need Rowney introduced Cryla Flow Formula, as it seemed better to have two products than a compromise. The Flow Formula dries a little more slowly to facilitate lapping when large areas are being painted. The two formulae are fully compatible and can be mixed in any proportion.

Acrylics are well suited to spray gun application. In general they will need to be thinned preferably with a mixture of water and medium. It is recommended to use two parts of paint to one of diluent. Owing to its excellent adhesive properties acrylic lends itself very readily to collage work. Any of the mediums, or the colour itself can be used as an adhesive in combination with a wide variety of materials such as plastic, glass, metal, paper and wood. A protection coating can be effected by sealing the materials into the work with a further coat of adhesive. Acrylic does not attack raw canvas as does oil colour and it is therefore quite sound to apply the colour direct to unsized canvas and as a result the technique of canvas staining has developed. An even matt surface of saturated colour is produced by brushing the acrylic directly into the canvas. A low consistency colour such as Flow Formula works best although some additional thinning will be necessary. Water Tension Breaker is the better additive since it improves the way the colour sinks into the canvas and allows the artist to work at minimum dilution, and thus achieve maximum colour intensity, but usually with an acrylic primer. A specially formulated acrylic primer should be used, but if it is desired to retain the natural colour of the canvas, the use of any acrylic medium is technically sound, though it may not

provide so aesthetically desired a surface. Acrylics will adhere to most non-greasy surfaces. Most types of paper are actually strengthened by coating with acrylic resin primer. Hardboard provides a particularly suitable surface, though it is advisable to sand the smooth polished surface before priming.

Fully seasoned wood, blackboard and pressed woods offer excellent surfaces. For mural work always ensure the plaster is in good condition and free from loose or powdery materials. Sealing with a medium, rather than a primer is particularly suitable. Very difficult surfaces, such as glass, metal and many plastics, can be used, however, it is essential to ensure they are grease free and thoroughly wet-standing with fine paper using white spirit as the wetting liquid gives the best results. Prime immediately the surface is quite dry taking care to avoid finger marks. As the primer or medium usually dries in less than an hour the artist can use a prepared support the same day or at the very worst the following morning. Once an acrylic is dry it can be varnished. This may be as little as an hour but it is probably wiser to allow 24 hours. If used in heavy impasto this should be increased to two or three days, or to be quite safe a week. Technically it is better to apply a removable varnish which will protect the painting from atmospheric dirt and contaminants and thus facilitate subsequent cleaning. Most synthetic removable varnishes are satisfactory though there is obvious merit in using a chemically similar product, such as Cryla Soluble Varnish which is available in gloss or matt form. Intermediate levels of gloss can be obtained by blending the two in any proportion. On purely technical consideration it is expected that a dried acrylic paint, whether a primer or underpainting, to provide an excellent support for oil colour. It is essential to ensure that canvas is completely protected from oil with two coats of acrylic primer thinned with water, with the first coat worked well into the material, rather than one heavy coat which may leave pinholes. Many artists have used mixtures of this type without failures. Neither have accelerated tests produced breakdown. Oils do not constitute a suitable support for acrylics. The surface of oil paints is essentially greasy and if one adds to this the effect of the dimensional changes which will occur in the colour, there may be a breakdown in adhesion between the two paints. The second area of doubt concerns using various suppliers materials, household emulsions of

PVA, either in the same painting or possibly intermixed. No supplier can be sure of the composition of a competitive product, he cannot therefore be sure of the effect of mixing it with his own materials. The additional danger in using household paints lies in the fact that the manufacturer may change his formulation without even considering the effect on the artist. An improvement or possibly a cost saving in a household product could conceivably result in a very adverse change in the properties from an artistic standpoint. An artist who chooses to use such materials and methods must, therefore, accept some risk. The problem of mixing PVA (Poly-Vinyl-Acetate) and Acrylics is slightly different. PVA is in many ways similar to an acrylic-polymer. The base is chemically different however. Vinyl Acetate replaces Methyl Methacrylate. Their flexibility is different, and how this will effect the permanence of a mixed paint film is not entirely certain. Most PVA colours are formulated to be comparatively low priced. The resin being selected as the most cost effective rather than the most permanent. Add to this the fact that the most expensive pigments are avoided, and it appears that savings in material cost achieved in this manner could prove to be false economy in the long run.

I hope it has become clear that acrylics are not "plastic substitutes" for the traditional mediums. Acrylic colour, although it can produce similar effects to oil and watercolour, should be seen as a new and permanent medium with its own unique properties. The chemist in the laboratory discovered this medium and proved its permanence and working qualities in a manner not possible hundreds of years ago. He has tailored in to the actual requirements of the brush and knife and the work methods of the artist.

A safety point for the benefit of the future restorer should be put as a note on the back of the support to the effect that the picture is painted with acrylic colours. The reason for this is that normal cleaning procedure for oil colours involves the use of spirits, oils and alcohol—and these may speedily damage the acrylic film.

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exhibitions

Heather Person Hill exhibition from December 20 to January 22, 1984



This exhibition, my fifth one woman effort, is a spinoff from a mini series of five New Zealand alpine painting included in my exhibition at Akaroa last year. Here the alpine theme is developed into a full series of 20 watercolours.

J. T. Salmon, in his book *N.Z. Flowers and Plants* writes this comment about *Ranunculus lyallii*—"Although common, it is local in occurrence and when found in quantity makes an unforgettable sight."

In the Hooker Valley in Mt. Cook's National Park is just such a sight. All the material for this exhibition was recorded on film in this area. During the winter they were edited and transposed into workable compositions, retaining botanical integrity but not compromising the creative flair necessary to lift them from the purely pictorial.

While showing a friend my recently created alpine garden of native plants all acquired from nurseries, I was asked why I wanted to paint them when I was surrounded by so many more colourful exotics. Our native flora is unique and I feel we should get to know it first. I'm converted, I hope you will be too.

Exhibition by Gary Waldrom December 20 to January 22

Hawke's Bay artist Gary Waldrom will be having a travelling exhibition of his works which will start in June, 1983.

Title of Exhibition: "FACES"

Theme of Exhibition: A study of FACES, usually, but not always human faces, occasionally clocks, patterned surfaces, various inanimate objects, sometimes the face of a "human remove" (i.e. a doll).

Medium: Watercolour and mixed media (acrylic, pencils, etc.).

The artist says:

The work is figurative in nature although some emphasis is given to abstract elements. The works are on heavy (300 gm) paper.

Gary Waldrom was born, and lives in Waipawa in the Hawke's Bay, and he has exhibited at the following exhibitions:

- 1977 Moller's Gallery, Auckland
- 1981 John Leech Gallery, Auckland

Award Exhibitions finalist:

- 1978 Benson & Hedges Art Award
- 1978 National Bank Arts Awards
- 1981 Eastern & Central Savings Bank Prize—Winner
- 1979
- 1981 Tokoroa Art Award
- 1982

Group Exhibitions:

- 1978 E.O.S., Hawke's Bay Art Gallery
- 1980 Contemporary Art 1980 (Invited Artists) N.Z. Academy of Fine Arts
- 1982 Four Diversives, Hastings City Cultural Centre

Pat Marshal Gamble Exhibition February 16-26

I was born and grew up in Northern Ireland. I left there in my early 20s to travel the world.

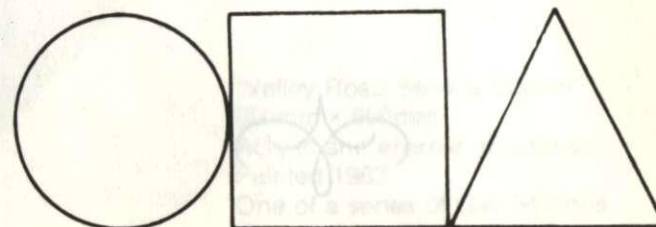
In 1972 I settled in New Zealand and began to paint again.

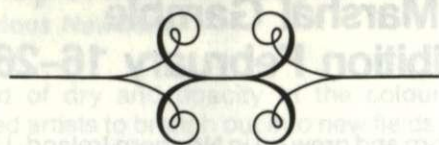
I use acrylic and aim for a fine, print-like effect for subtlety. This series of painting is of 'landscapes' that, though never seen, are somehow strangely familiar.



The Berry Street Connection Preview February 15, 11 a.m.

An exhibition by a group of people who have been past participants in Michael Ebel's CSA art classes, and who continue to meet regularly at his Studio in Berry Street, benefiting from the stimulus of group involvement, sharing experiences and friendship. Michael encourages the individual growth of each member of the group as is evident in the diversity of this show.





1984 PREVIEW

There is no Preview Sheet with the December News.

Please note on your calendar:

Wednesday, January 15, 11 a.m.

FLOWER STUDIES—CSA Members
THE BERRY STREET CONNECTION

Saturday, March 3, 8 p.m.

FESTIVAL EXHIBITION

FIBRE HANGINGS

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PRINTS by Gordon Walters and Mervyn Williams

PAINTINGS by George Baloghy



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Mr and Mrs M. A. Campbell
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Mrs Janet Chisnall
Mr and Mrs G. W. Crozier
Mr Andrew Cutler
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Mr C. W. and Mrs J. M. Fortune
Mrs Joy Hanna
Mrs J. M. Hartland
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Mr N. Graham and Susan P. Menary
Mrs J. B. Midgley
Miss D. Y. Mitchell
Ms Diane Moffatt
Mr Ian Munro
Miss Ola Yvonne Reece
Mr and Mrs A. B. Robson
Mr A. W. and Mrs S. N. Shand
Mr M. F. and Mrs R. A. Shearer
Miss Marion Anne Simpson
Ms Patricia Margaret Smith
Ms T. Shona Smith
Mr G. I. Swinard
Mr James Thomas
Mrs Adrienne Trengrove
Mr and Mrs Michael H. Willis



Arts Calendar

Dec/Jan/Feb

CSA Summer	Until December 18
Rick Edmonds	Until December 18
Peter Gibbs	Until December 18
Children's Art Exhibition	Until December 18
Heather Person Hill	December 20-January 22
Canterbury Painters	December 20-January 22
Artists Prints	December 20-January 22
Gary Waldrom	December 20-January 22
Mary and John Turner	December 20-January 22
Paintings and Prints (from stock)	January 22-February 12
Flower Studies	February 16-26
Pat Gamble	February 16-26
The Berry Street Connection	February 16-26
John Murphy	February 16-26
Peter Johnson	February 16-26

