

NEWS

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

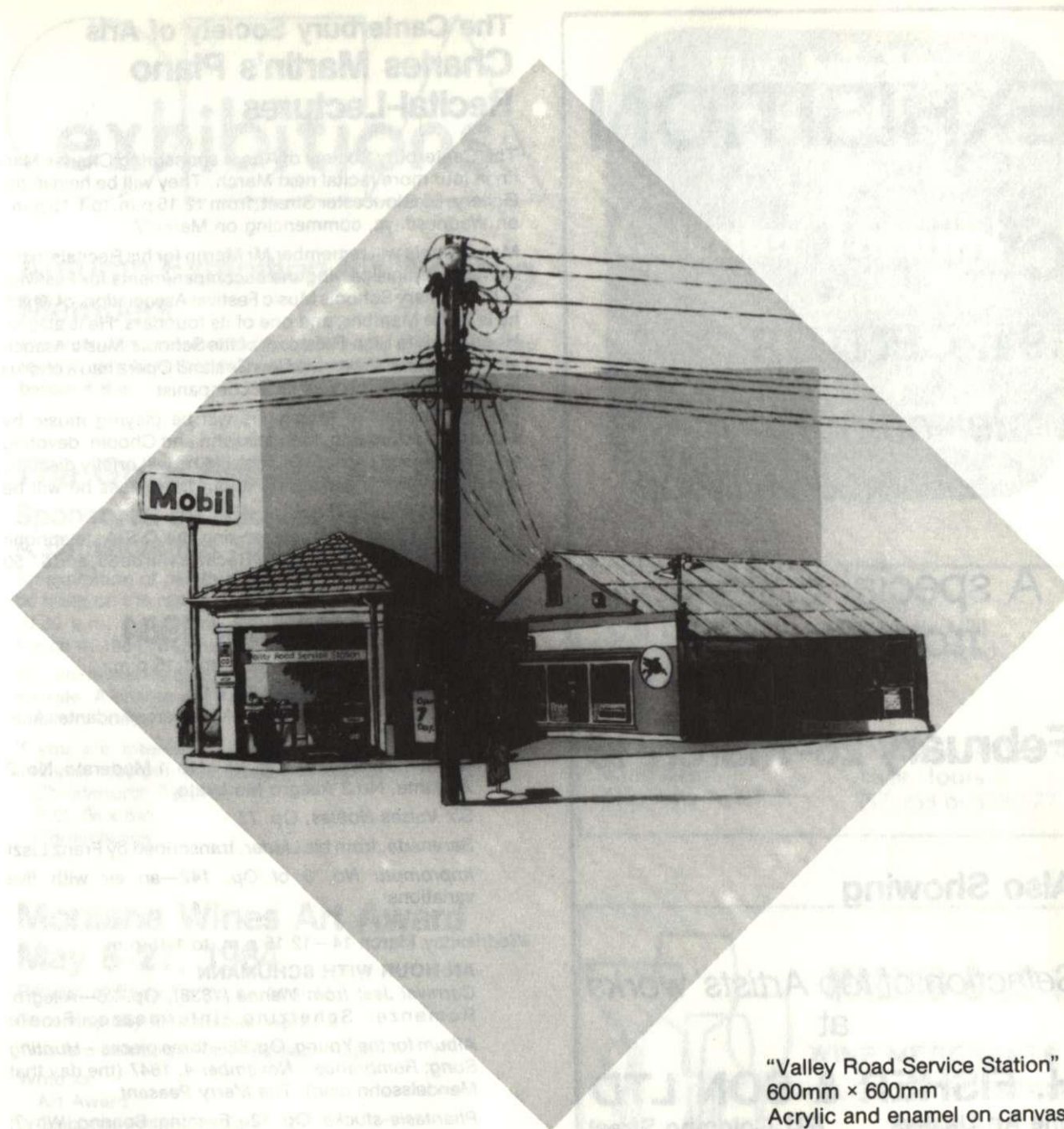
Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm

Number 114 Feb/Mar/Apr 1984

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The Canterbury Society of Arts Charles Martin's Piano Recital-Lectures

The Canterbury Society of Arts is sponsoring Charles Martin in four more recital next March. They will be held in the Gallery, 66 Gloucester Street, from 12.15 p.m. to 1.15 p.m., on Wednesdays, commencing on March 7.

Many people will remember Mr Martin for his Recitals in the Gallery, and his playing the accompaniments for Festivals of the Primary Schools Music Festival Association, of which he is a Life Member, and one of its founders. He is also an Honorary Life Vice-President of the Schools' Music Association, England. When the New Zealand Opera had a chorus in Christchurch, he was its accompanist.

For the Recitals in March, he will be playing music by Schubert, Schumann, Mendelssohn and Chopin, devoting an hour to each composer, who life he will briefly discuss, as well as saying something about the pieces he will be playing.

For further information, please ring the C S A, telephone 67-261. Admission for the four Recitals will be \$5, and \$1.50 for separate ones.

PROGRAMME for 1984

Wednesday March 7—12.15 p.m. to 1.15 p.m.

AN HOUR WITH SCHUBERT

Sonata, Op. 120 Allegro Moderato: Andante: Allegro

Moments Musicaux, Op. 94 No. 1 Moderato, No. 2 Andante, No. 3 Allegro Moderato

Six Valses Nobles, Op. 77

Serenade, from his *Lieder*, transcribed by Franz Liszt
Impromptu No. 3 of Op. 142—an air with five variations

Wednesday March 14—12.15 p.m. to 1.15 p.m.

AN HOUR WITH SCHUMANN

Carnival Jest from Vienna (1838), Op. 26—Allegro: Romanze: Scherzino: Intermezzo: Finale

Album for the Young, Op. 68—three pieces—*Hunting Song: Remembrance—November 4, 1847* (the day that Mendelssohn died): *The Merry Peasant*

Phantasie-stucke, Op. 12 Evening: Soaring: Why?: Whims

Forest Scenes, Op. 82 Entrance: The Prophet Bird: Farewell

Wednesday, March 21—12.15 p.m. to 1.15 p.m.

AN HOUR WITH MENDELSSOHN

Trois Fantaisies ou Caprices, Op. 16 Andante con moto and Allegro vivace: Scherzo: The Rivulet.

Prelude and Fugue, Op. 35, No. 2

Lieder Ohne Worte—Spring Song: Spinning Song: Duetto: Bacarolle.

Priests' March from "Athalia"

Hebridean Overture ("Fingal's Cave"), Op. 26

Andante and Rongo Caprissio

Wednesday March 28—12.15 p.m. to 1.15 p.m.

AN HOUR WITH CHOPIN

Preludes—No. 6 in B minor (the true "Raindrop"): No. 15 in D flat (known as "Raindrop"): No. 23 in F major.

Etudes—No. 3, "Still is the Night": No. 5, the Black Keys study: No. 13, "The Shepherd Boy"

Nocturne—No. 2 in E flat and No. 12 in G major

Waltzes—No. 1, *Grand Valse Brillante*: No. 6, the "Minute": and No. 10 in B minor

Two Dances—*Mazurka* in B flat: *Polonaise*, the Military in A major

All Recitals will be held in the C S A Gallery, 66 Gloucester Street.

Red Spots

If your newsletter spots a red spot may we gently remind you that your 1984 subscription is overdue?

Prompt payment greatly assists our office staff and we would be pleased to receive your subscription now.

Rates:

Single	\$18.00
Double	\$24.00
Student	\$9.00
Life Member	\$270.00
Joint Life Member	\$360.00
Corporate Membership	\$150.00

Adult Art Classes

Michael Ebel will be resuming his eight-week courses on TUESDAY March 13.

Please enrol early for these very worth-while classes.

FEES: \$32 for eight weeks.

Please enquire at the C S A office.

Selection for Working Membership

We wish to call to your notice the procedure for application for Working Membership of the Society.

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

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

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

DATES: Tuesday, March 13, 1984

Thursday, October 5, 1984

Work should be brought in before 3 p.m. on either day.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces pottery.

Six prints or photographs.

Work should have been done within the last two years.

National Ceramics 84

The convention and 26th National Exhibition of the New Zealand Society of Potters.

Dunedin April 20-23.

Venue—Lanarch Castle.

The highlight of the convention will be a two-day school given by our guest potter, John Glick of Farmington, Michigan, USA.

Registration \$60.

Write for details to:

Audrey Shearer,
8 Glengyle Street,
Dunedin.



Autumn Exhibition for Working Members

We are looking forward to a good showing of paintings and remind members that the receiving day is Monday, April 2, before 4 p.m.

The Great Railings Art Show Sponsored by Ritchies Fine Arts A Christchurch Festival Exhibition

An exhibition of painting, drawings and original prints will be hung on the railings of the Botanical Gardens between 10.30 a.m. and 4 p.m. at Rolleston Avenue on Sunday, March 4, 1984, weather permitting.

You are invited to contribute up to two works, which will be for sale. A charge of \$1.00 per work will be made to cover publicity costs.

If you are interested, please send entry stating name, address, medium, size, price and title to:

Christchurch Festival,
P.O. Box 845,
Christchurch.

Montana Wines Art Award May 8-27, 1984

Receipt of Entry Forms by April 11.

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Art Award,
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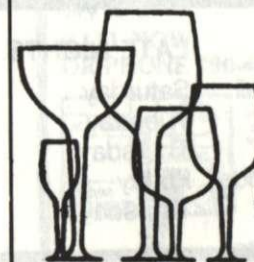
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LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

Letters to the Editor

The Editor,
CSA News,

Dear Madam,

Earlier this year, at the suggestion and recommendation of Nola Barron, the C S A Council awarded me a very generous grant to assist with my travel in Australia. Without the grant Margreet and I would not have been able to extend our time or travel as extensively as we did.

Such extra time allowed me to visit several Art Galleries in Sydney, Canberra and Melbourne as well as investigate possible venues for showing my work.

One such place was the "Avago" Gallery, a small window display case affair situated in Paddington, Sydney. Bonita Ely and Marr Grounds, both well-established artists, organise and curate the shows for "Avago". I was able to meet Bonita, view her work and that of Marr Grounds and secure a date for a show next year.

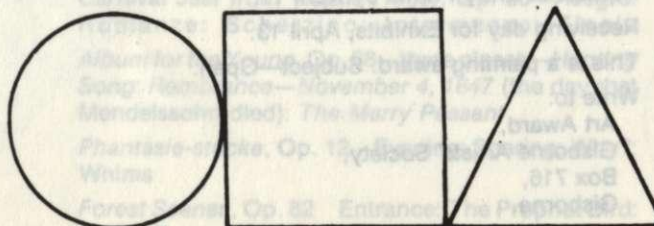
Naturally for us, the attraction in Canberra was the new National Gallery and I spent the best part of two days wandering through its vast collection. Although the sculpture displays were sparse this gap was filled by an impressive and well selected collection of modern painting which attempted, in a quite didactic way, to outline the history of modern art.

It was an expressively powerful and haunting *post-modern* work, however, by the Italian painter Cucci that will remain the *piece de resistance* for me.

In Melbourne we were treated to a comprehensive show of Goya's etchings at the National Gallery of Victoria. In true Goya fashion, these works were biting, cruel caricatures which mocked and satirised the classes and attitudes of his day.

For the opportunity to view these works and visit the many other places I have not mentioned, I extend my warmest appreciation to the President and her Council and the Director, Nola Barron. Viewing good art is a most rewarding activity and can only better one's own work.

Yours sincerely
Evan Webb



Collecting Paintings

As a practising artist it may come as no surprise that I have many "images" covering my walls—not any of my own paintings, they remain firmly in the studio, but the works of other artists. As far back as I can remember art has been a passion, struggling with my own ideas, studying through reading and reproductions, plus the stimulus obtained through the variety in our local art galleries. Working in a gallery has sharpened my awareness and vision. Here artists' endeavours are made all the more acute in an environment where selection and display are all important to the success of the works shown. Extending that process in my home enables me to gain a more intimate knowledge as the work reveals its worth in relation to the mood of the viewer. I find them a constant source of pleasure and reference.

Grant Banbury

To me there is nothing more stimulating than the sheer pleasure of collecting art be it expressed in wood, weaving glass, pottery, painting or metal, each and every medium has a singular creativity to transmit.

Who has not stood in awe and marvelled at the sheer youth and consummate skill of the carvers of ebony on Bali; or the exquisite work created in Gold in Thailand; nor Mexico for the sheer exuberance of the hand-painted pottery—silk hand dyed and woven into rugs of unbelievable beauty of the nomads of Turkey. These are faceless artists, mostly too poor to be named, whose skills are taught and handed down from mother to son or daughter. But artists still.

Western society craves recognition and justly so, for the individual and to them we turn for creative art.

As we adorn the ever diminishing vacant walls of our homes with local art, I marvel anew at the proliferation and enterprise of these creative artists and silently salute them for allowing us the opportunity to choose and reject as we wish the works they create.

Art collecting is a most personal thing and this above all else should be the criteria in making a choice.

Be involved for art is all-embracing and in so doing you will be rewarded beyond your most wild dreams.

May 1984 be a fulfilling art year for you.

Views and Reviews

A short essay for beginners

One day, some years ago, an amateur painter came to my door, clutching a portrait of her husband which, she said dolefully, had failed, in spite of many wipings and many repaintings. Could I tell her how to retrieve it?

This non-portrait has remained dimly in my visual memory like an anonymous ghost, with carefully parted and painted black hair, white collar and neat tie rigidly correct. The curious uncharted space—the wiped face, greenish-pinkish, had a sort of creepy compelling presence. 'Leave it,' I said. 'As it is,' and managed to persuade her, unconvinced, out the door.

The memory of this incomplete image I think eventually directed my mind to an interest in the IDENTIKIT process, whereby the mock-up portrait of a wanted man (I have never seen a female specimen) is published in the press for the purpose, hopefully, of identification and apprehension. The exercise begins with a photographic "blank", no face, in an anonymous head form. By a fascinating process of addition and subtraction, photographs of eyes, nose, mouth, hair and hairiness (or otherwise) are manipulated into suitable combinations, intervals and spacial relationships, by the creator towards a supposed likeness of the offender. It is interesting to note that before publication the photographic montage is redrawn by an artist, adding thereby to the reality of the likeness.

The lesson to be learned here is one of perception, illusion and interpretation, which I suppose could be one person's definition of Art. We are confronted with, or arm ourselves with, formulas, digits, symbols, units, or whatever, and, according to our inclination, we manipulate and organise this material using critical assessments towards a satisfying whole. The seeing process of our eyes must be able to compute a more accurate proportional scale than the casual glance reveals. Thus the components will create a lively and intelligent interpretation of reality or perhaps reality observed.

The idea of the face, or portrait can of course be transposed into any other genre that you care to put on canvas. One can speak of "the face of the landscape" or, as usefully, "the landscape of the face" also "featureless space", or, if you like it that way "a spacial organisation of the features", and so on.

I hope that you, gentle reader, can now retrace my little essay back to the beginning and understand the significance that I placed on the faceless portrait by the distressed

student. And to follow through the connection with the manipulative creation and re-construction of the IDENTIKIT heads. The former presented to the viewer a prospect of endless possibilities, the latter puts in the hand and mind of the artist tangible means to be used with skill and intelligence towards a foreseeable end.

A student of painting, or of art, must realise that appearances are more than skin deep and out of so many possibilities the right solution is very elusive—and there's the catch.

I never heard what became of the portrait.

Doris Holland

Artists on Art

"When we invented cubism we had no intention whatever to invent cubism. We wanted simply to express what was in us. Not one of us drew up a plan of campaign, and our friends, the poets, followed our efforts attentively, but they never dictated to us. Young painters today often draw up a programme to follow, and apply themselves like diligent students to performing their tasks . . .

"With the exception of a few painters who are opening new horizons to painting, young painters today don't know which way to go. Instead of taking up our researches in order to react clearly against us, they are absorbed with bringing the past back to life — when truly the whole world is open before us, everything waiting to be done, not just redone. Why cling desperately to everything that has already been fulfilled? There are miles of painting 'in the manner of'; but it is rare to find a young man working in his own way."

— Pablo Picasso —

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exhibitions

Please note preview dates for Festival exhibitions.

Friday, March 2 at 8 p.m.

Fibre Hangings
George Baloghy
Philip Trusttum
Gordon Walters
Melvyn Williams
Evan Webb
John Tullett

Saturday, March 3 at 8 p.m.

Canterbury Potters Association Exhibition
\$2.50

Prints for the Festival at the CSA—Preview Friday, March 2

Gordon Walters—

Gordon Walters born in Wellington in 1919 and now lives in Christchurch. He is one of the founders of formal abstraction in New Zealand. With the emergence of his koru motif, derived from Maori rafter patterns, in the early 1960s, Walters has achieved the most satisfactory synthesis to date of Maori and European elements in New Zealand art. He has exhibited widely in New Zealand and his work is represented in most public collections; it is also in the Australian National Gallery in Canberra and the Art Gallery of New South Wales in Sydney.

Mervyn Williams—Auckland.

Exploiting the optical effects of design in superbly crafted prints.



Preliminary sketch for new screenprint "Tamaki" by Gordon Walters

Fibre Hangings for the Festival at the C S A

Ten fibre artists invited for the exhibition may submit two works and we expect a diverse range of free hanging and wall pieces, and an altar cloth.

Most of the pieces will be for sale.

Those exhibiting are:

Margery Blackman	Jenny Hunt
Margaret Finnerty	Jill Dando
Sally-Ann Griggs	Zena Abbott
Vivienne Mountfort	Robyn Royds
Pauline Pease	Pamela Maling

Weavers in New Zealand are reaching new peaks in design and technical ability and the public are becoming aware of the possibility of using these works in their homes, and offices.

Sculpture for the Festival at the CSA—Preview Friday, March 2

Evan Webb—National Fervous.

Three Kenetic works with a Satirical element and of a light-hearted nature, keeping in with the Festival Spirit.

John Tullett—a selection of small bronzes.

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Philip Trusttum-Festival Exhibition

Paintings for the Festival at the C S A

Philip Trusttum—"Backhanded Portraits"

Paintings based on tracings of people. Cut and re-arranged canvases chosen from work done in 1983.

George Baloghy B.F.A.—Preview Friday, March 2, 8 p.m.

B.F.A. Auckland—born Budapest 1950. George has had ten solo shows in Auckland, Wellington, Christchurch and Sydney. Won the Tokoroa Art Award in 1979 and has works in the collections of the public art galleries in Wellington, Auckland, Waikato and Christchurch.

The work on exhibition will range from paintings, drawings and prints.

"I find it extremely difficult to write about my work, the spectrum of ideas and images that I make is far to diverse to be encapsulated in a single statement. If I like it I make a picture of it without needing highbrow justifications.

"I have been profoundly influenced by photography, and the no-nonsense, no-sentiment uncritical objectivity of the medium, and also the manner in which it can be manipulated to express an idea. I am tied to ideas, and painting is one of my vehicles for these."

George Baloghy will show slides and talk about his work at 3.30 p.m. on Sunday, March 4, 1984.

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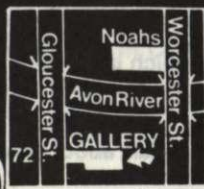
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CHRISTCHURCH N.Z.**John Foster****Notes on the Prints from the Series:
"Picnic on the Beach"
March 20-April 1, 1984**

This series of prints was made concurrently with the painting of the mural "Picnic on the Beach" (20 metres length). In all there were about 205 distinct editions, of which 15 impressions were pulled of each.

Three types of print were used: the *woodcut*, the *etching*, the *lithograph*. In the woodcut, the reducing method was used, whereby part of the plate is cut away after each colour is printed—which means the whole edition has to be printed at the time of each colour, and the plate is rendered useless by the end. In the lithograph, the thin aluminium plate, as used in the printing trade, was employed. The significant fact about this was that a method was found whereby the image of one print could be erased off the plate, and a new image for the next print put on the old plate—this effected considerable savings in plates. The etchings use the traditional methods of etching, except cold inki was rubbed in the lines instead of hot.

The vibrant pure colours that are found in the articles of apparel people take to the beach, are contrasted to the blues of the sea and sky and the subtle tones of sand and human body. The crowded beach is the ideal place to observe the figure in its manifested positions—seated, reclining, standing or rising.

The prints are \$50 each, mounted.

**Oriental Rug Exhibition
from March 20 to 26**

In today's world of changing tastes and values there is much wisdom in making an investment in something of timeless beauty and practical durability. A fine oriental rug is a good investment. It gives pleasure to one generation, it wears well, it increases in value and continues to give pleasure to future generations.

This exhibition of fine hand-knotted rugs recently imported from Pakistan displays an excellent range of styles and colours. From intricate Persian designs to the traditional Bokhara, the rugs seem to have the dreams of bygone ages woven into them.

Opens on March 20 at 10 a.m.

**New Zealand Drawing '82
Preview March 20, 8 p.m.**

Toured by the N.Z. Art Gallery Directors Council with assistance from the Arts Council and the Willi Fels Memorial Trust and with the co-operation of the McDougall Gallery. The C S A is happy to host this show in Christchurch, the last stop in its long tour of New Zealand before its dispersal.

The exhibition was organised in 1982 by the Dunedin Public Art Gallery to support contemporary New Zealand artists and to show a fair cross-section of drawings.

"In the field of collecting, drawings present a challenge to our powers of discrimination and sense of form. Often the charm of colour and the decorative intention are absent, but intimacy with fine drawings will greatly enhance the visual experience of the collector."—James Ng.

**Introduction to the catalogue of N.Z.
Drawings '82**

Henry Miller, in his introduction to *Ecce Homo*, wrote of the "ferociously exquisite line" of George Grosz. "What precision, what tell tale accuracy, whether achieved through the use of thin, ratty lines or broad ax strokes" he exclaimed. Such directness and inexpressiveness makes drawing a powerful means of conveying ideas and emotions.

The spirit of German Expressionism and the great satirists of the 1920s, George Grosz and Otto Dix, is alive in the directness and force of the ink drawings by Jeffrey Harris and Anna Caselberg and in the *Received Image* of Bryan James. These are drawings that result from a release of strong feelings untrammelled with technical or aesthetic concerns or the constraints of "finish".

In Europe drawing matured as an autonomous discipline in the early 16th century. Michelangelo, Raphael and Durer showed their hands in drawing of virtuosity and elegance in the "Grand Manner". Michelangelo made highly wrought presentation drawings; Raphael and Durer exchanged stylistic works. In the present exhibition this tradition is exemplified in the large mixed media drawings of Don Binney, works with all the power and presence of a painting, fully realised, and autonomous. On a smaller scale Peter Ransom's composition of figures in interiors are tonal, pictorial and complete in themselves. Peter Siddell's careful representations of the banal are virtuoso studies, with the tinted delicacy of 18th century topographical drawings, though no doubt preparatory to paintings. The fine water-colour drawing *Curtained space* by Doris Lusk is conservative and in the grand manner, yet it has striking originality.

Drawing may be the tool of illustration, invention, exploration, analysis, planning, speculation or polemics. Examples of Artists present occupation with Conceptual and Protest Art include Andrew Drummond's 9 *Openings & Stoppages*, which appears variously witty, mystical, ominous and pathological. It is aesthetically exciting and highly original, conceived in the rare spirit of Marcel Duchamp! Another protest work is Barry Cleavin's disaster-aided ready-made *Registered Post Art Object*. Technically a *collage*, it embodies both the artist's mute exasperation and the exhibition organisers' involvement with packing, freight and the all-important condition reporting process. But perhaps in historical context its stylistic association is with the uncompromising *Dada* activity of Kurt Schwitters and his *Merzbau*, built of tag ends of poverty and neglect in the 1920s and 30s.

Cleavin's other work *Double Elephant* . . . is a comment on the technical and physical limits placed on drawings in the invitation issued to artists for the present exhibition. It refers to the maximum paper size and uses the technique of *frottage* or rubbing. An "in joke" for artist, curator and collector.

The *avante-garde* artist naturally challenges the frontiers between the disciplines of painting, drawing and printmaking, and a number of works in this show might be described as paintings on paper. Such are Milan Mrkusich's immaculate meditations on the arc, the square and its diagonal and Gordon Walters' study for *Apu* which has all the optical qualities of the artist's work on canvas. The vigorous drawing of Robert McLeod is a big, stylish compound of paint and graphite, of mass and broad line. Quentin McFarlane remarked that most of his works on paper were made to explore ideas in paint for larger paintings which may or may not be developed. Pat Hanly and Marilyn Webb use monotype, a technique which involves drawing or painting on a plate from which an impression is taken on paper. Strictly speaking this is printmaking, but arguably it is just as much drawing, especially when the image is augmented on the paper with additional line, tone or colour.

Preparatory drawings at their most interesting are those explorations of large or complicated projects in other media. A prime example is Peter Nicholl's site drawings for an environmental work in sculpture on a vast scale. Other working drawings for installations, such as those by Don Peebles, allow us to witness the artist's ideas forming and changing. Neither artist was particularly concerned with the aesthetic quality of his drawing, nevertheless the appeal of these works is undeniable.

Gretchen Albrecht's designs plan area of colour on shaped stretchers to be bolted together, whereas Richard Killeen's compositions may post-date the finished works cut out in metal, and function as a record of how he had arranged the

variable composition; rather in the spirit of Claude's *Liber Veritatis*.

Sheets from the sketch books of Olivia Spencer Bower, Joanna Paul and Sir Toss Woollaston bear lyrical, spontaneous drawings with a sense of discovery and even revelation. It has always seemed to me that Woollaston shares the massive, humane vision of Oskar Kokoschka, the last great European Expressionist. He has the same gift of seeing the divine in the earthly, the same urgency and disregard for mere technique.

Curiously the conventional "Life drawing" is not very evident in the exhibition, but Terry Stringer's comment on drawing figures, and on his *Landscape Nude*, expresses the attitude of many artists who have had academic training. He wrote: "I don't often use the drawings for further work. The satisfaction is in getting it right on the paper." The academic disciplines of drawing from the antique, and from the nude, allied with studies of perspective, anatomy, architecture and composition have been largely superseded by equally rigorous practices developed from Cubist concepts of space and use of clooage, and from Automatism, Constructivism, Op and Pop Art, etc. The mixed media images of Robert Ellis demonstrates the power of collage and the telling use of letter forms. Rob Taylor's shifting, multi-view forms re-affirm the great innovations of analytical Cubism. The painter's secret geometry and concern with interval and proportion is particularly evident in the works of Clive Humphreys, Mrkusich and Marte Szirmay. The structure and clarity of these images by far excels the imprecision of though expressed in words.

This selection of drawings presents a fair, though necessarily incomplete, cross-section of current work in New Zealand. The overall style seems to me to be of an international character and not distinctively New Zealand. For a true evaluation, however, we need a confrontation with an exhibition of contemporary British, Australian or American drawings: It would be most revealing and satisfying for both the artists and the viewing public.

Frank Dickinson

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GALLERY FOR EXHIBITIONS

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Five Waikato Women Artists Preview—March 20

We are pleased to have an exhibition by artists from the Waikato Society of Arts. Their work will be shown in the North Gallery, with a preview on March 20, 1984. We understand that some artists may travel down with the exhibition and hope members will take the opportunity to meet them. Those participating are Jean Fairburn, Margriet van den Berg, Pat Peterson, Joan Fear, Heather Lomas, and Douglas Bright.

This group came out of an exhibition of Women's Arts and Crafts at the 1979 United Women's Convention held at the University of Waikato, and because of its success several group shows followed. The five women in this exhibition are part of the original group.

We gain stimulus from occasional informal meetings and discussions but prefer to work on our own. We do find, however, considerable benefit in exhibiting together. Although these paintings have been done from a feminine viewpoint, this is not a conscious striving to put political feminist ideas across. In fact we resist such categorising so as to follow our individual paths.

Margriet van den Berg (nee Windhausen) studied painting and sculpture at the Academy of Fine Arts in Holland. She emigrated to New Zealand with her husband and four children in 1976 and has taught and exhibited in the Waikato. She now lives in Invercargill.

Pat Peterson born in South Australia and now lives on a dairy farm in the Waikato. She has no formal training and concentrates on strong landscape and figure study forms, exhibiting in Hamilton and tutoring at the Waikato Society of Arts.

Heather Lomas, born and educated in the Waikato, graduated from Canterbury Art School in 1946 and exhibits in group shows in the North Island. Her work includes commissioned portraits.

Jean Fairburn has had no formal training apart from Adult Education and Summer Schools in the fifties. She mainly exhibits in group shows.

Joan Fear has had minimal formal training except for correspondence school, evening classes, summer schools, etc. She taught in secondary schools during 1956/70 and tutors for the Waikato Society of Arts classes. She has exhibited locally in solo and group shows.

Sam Mahon Preview—March 20

Hawarden R.D.

Brrrr Brrrr . . . Brrrr Brrrr . . .
Brrrr Brrrr . . . (Click) . . . "Yeah?"

"Good morning Sam, Nola Barron here."

"Nola . . . ?"

"I thought I should remind you that we've got you down for March and we'll need some exhibition notes by Friday."

"Do you often do that?"

"Sorry?"

"Do you often wrench your working members out of bed like that, if you'll forgive the play on words?"

"I'm sorry, this seems to be a bad line . . ."

"Actually, I'm rather glad you called when you did . . . I was in the middle of a hideous nightmare."

"Yes, well, if you could get something into us by Monday at the latest . . . ?"

"It began with this kind of heavy, infinite black void, sort of like the Mainland Touch, then all of a sudden there he was . . . the man himself . . . God Almighty. He just stood there for a while, pondering, considering, and then without any warning he flung wide his arms and the heavens were formed. From the boiling sun he forged the elements of the earth and, as I watched, the oceans began to fill and the mountains heaved and at my feet wild lupins sprang from the clay . . ."

"Sam, this IS a toll call . . ."

" . . . wild flowers unfolded from the glinting pastures in more exotic hues than have ever crossed the minds of Windsor or Newton, fish swam in deep slow mountain rivers and weeping streams in craggy fissures that licked the feet of dragonflies and multi-coloured moths and somewhere above me a skylark was filled with more song that its tiny body could hold . . ."

"But Sam, you said something about a nightmare . . ."

"Ah yes, well . . . when God had finished he turned to me and asked, 'What do you think, Sam?' He looked anxious and a little bit self-conscious about the whole thing, so I took him by the arm and said, 'Jehovah old man it's your best yet,' and we went out for a cup of tea. And the moment we'd gone . . . John Hurrell came in and reviewed it."

"(Click)"

"Nola . . . ?"

Sam's own show will Preview on Tuesday March 20 at 8 p.m., for the delight of members and friends.

"Visions of Women"

A Photo Study by Larry Bell Preview—March 20 at 8 p.m. until April 1

Visions of Women is a personal view of the fascinating mystery and beauty of women. Each photograph comprises two images sandwiched together to create a surrealistic vision of sorrow, sensuality and serenity.

Although the technique of sandwiching slides isn't new, I feel its potential for creating unusual distortions of reality hasn't been fully explored.

This Exhibition helps bring out my deep subconscious reaction to my Mother's death when I was in my early teens. *Visions of Women* is for the Mother I never really knew and all the women I'll never get to know.

The Art of Japanese Flower Arranging Exhibition—April 2-8

IKEBANA INTERNATIONAL CHRISTCHURCH CHAPTER 202 will be presenting its second exhibition in the C S A Gallery on April 2, 1984, at 7.30 p.m.

All exhibitors hold Teachers' Certificates and have studied in New Zealand, Australia and Japan.

All members welcome.

There are many schools of Ikebana, Sogetsu and Ichyo being represented at this exhibition.

There are two basic approaches to Ikebana, the naturalistic and the free style, both based on the deep awareness of nature. These two approaches combined with inspiration and design plus a strict discipline of the principles of Ikebana make up the arrangements for this exhibition.

The naturalistic—It takes nature as its model and never violates the laws of natural growth.

The free style—It utilises the forms of nature to create patterns freely to express the designer's subjective sense of design unrestricted by the laws of natural growth.

Between these two approaches there are many gradations all equally valid, depending upon the given situation.

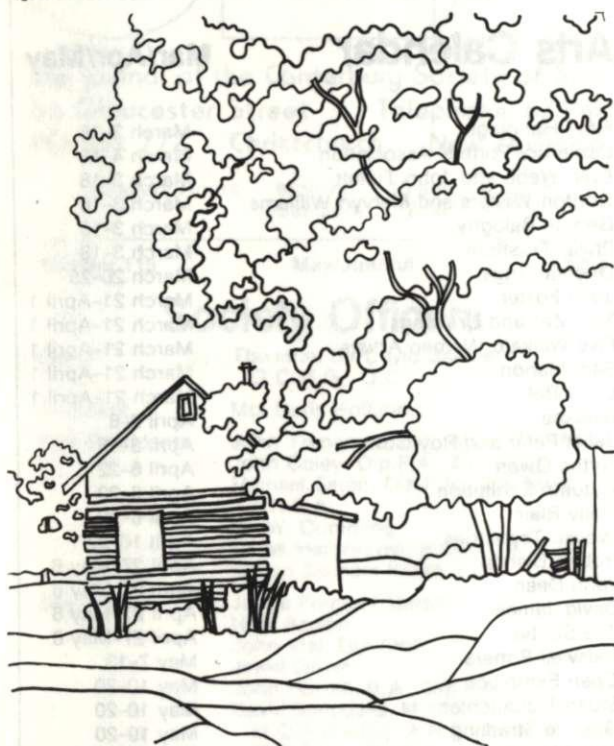
The dramatic move away from the traditional Ikebana eventuated from the post-war period which also brought about a degree of western influence.

The exhibition closes April 8.

Holly Blair

**Canadian Visions in Fabric Art
Members' Viewing April 5, 8 p.m.**

April 6-22



I've just spent a three month visit back to Canada. The visit was tied to start with Thanksgiving and the wonderful colours of fall—Maple leaves deluxe!

Conveniently by the time I have some pieces done it will be approaching autumn time hence—with the differences in hemispheres.

So I'm basing the exhibition on Canadian (mainly Antartic) autumn scenes and colours, autumn leaves, milk week pods, purpkins—my favourite time of year.

Images and colours are beautiful then—but also to follow the "Canadiana" idea I will be using a fair amount of quilting, and including some ray weaving in autumn colours. Most of the images will be batik.

Just to add a bit to the evening I am asking people to wear "Canadian" costumes (it's up to you to decide what that is)—or autumn colours. I've collected a group of Canadian kitsch objects as a prize for the best costumes.

Juliet Peter, Roy Cowan April 3-15

Juliet Peter and Roy Cowan will again be showing their pottery and ceramic sculpture in the Gallery, from April 4, the exhibition will also be open on the evening of April 5, with the Autumn Exhibition.

They work in Wellington and use a salt glaze kiln in the country. Roy has done many major mural projects for buildings in Wellington and their exhibitions are always popular.

Woven Tapestries April 10-22

A travelling exhibition sponsored by the Association of New Zealand Art Societies. On view from April 10.

There will be 16 woven wall hangings from four artists: Marie Abbott, Auckland; Mieke Apps, Putaruru; Anne Bange and Margaret Cox from Hamilton.

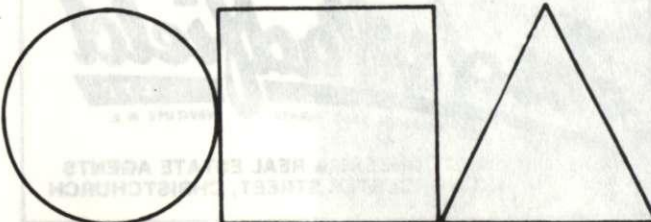
The Artists say:

Marie Abbot: The theme of these works is "Development of a Tapestry" and is made using handspun and commercial English Leicester and Lincoln yarns all dyed by me.

Mieke Apps: I believe my European background and training has influenced my work which I see as painting in fibre. Although technique and design are important I predominantly convey my concepts through colour. The inspiration for my work relates to the basic elements of nature such as water-earth-sky-light and the relationship of technology and man to these elements.

Anne Bange: The tapestries are small and are in geometric patterns. They are woven at a sett of nine ends per inch with a weft of handspun singles. At present I am concentrating on the teaching and weaving of tapestries.

Margate Cox: Two of the tapestries depict the fight for survival and revival of unique N.Z. *Ranunculus Pauciflora* discovered at Castle Hill in Canterbury. It grows only on this one situation in the world; moreover there are only a few numbers of plants growing. The two other works are entitled "Dummies' Dance I" and "Dummies' Dance II".



Jean Pritchard

N.Z.A.I.D.

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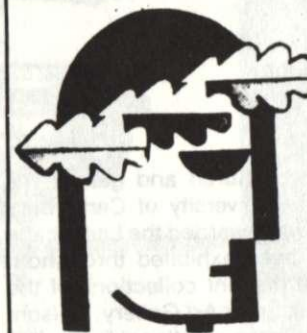
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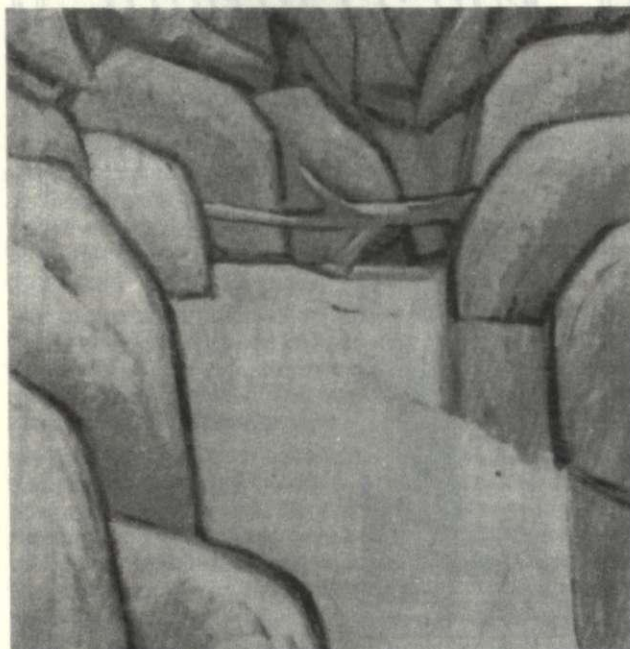
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Irvine Major



Secluded Cave 1
1982
Oil on canvas 65cm x 52cm
Irvine Major

Irvine Major was born in Christchurch and gained the Diploma of Fine Arts from the University of Canterbury School of Fine Arts, where he was awarded the Landscape Painting Prize. His work has been exhibited throughout New Zealand and is in the permanent collections of the Sarjeant Art Gallery, Wanganui; Suter Art Gallery, Nelson; Wellington Teachers' Training College; National Council of Adult Education, and many private collections in New Zealand and overseas.

As a print-maker he was one of twelve New Zealand artists invited by UNESCO to form an exhibition of modern New Zealand Graphic Art which was toured throughout Poland. For a number of years he was a judge for the National Bank Art Awards.

Work available from Selling Gallery

John Dean From April 27-May 6

"My present concern is my work is a continuing reflection upon environments large and small. My thoughts are still primarily concerned with past events and do not project into the future very far.

"One piece of work was first done in 1977 as a student. I consider it needs to be either understood, or re-understood."

Studied—Illam Art School 1975-1980

Exhibitions

- 1979 Towards Building Constructions—Arts Centre Gallery
- 1980 Participation in Boxes Exhibition, C S A.
- 1981 Drawings and Collage, Chez Eelco—Nelson.
- 1981-1982 Hospital Murals Programme.
- 1982 30 x 30 Show, C S A.
- 1982 Art School Centennial Exhibition.
- 1983 Painting Exhibition, Chez Eelco,—Nelson.
- 1983 Street Decorations for Christmas—Nelson.
- 1984 Paintings, Sculpture, Pottery Gallery One, Nelson

"I am currently living at Mapua—taking drawing classes part time and beginning to make pottery again as a livelihood."

New Members

- | | |
|---------------------------------|-------------------|
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| Dr and Mrs J. J. Brownless Jnr | Joy Swafford |
| Mrs F. M. R. Forster | Mrs J. M. Venning |
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Arts Calendar

Mar/Apr/May

Fibre Hangings	March 3-18
Canterbury Potters' Association	March 4-18
Evan Webb and John Tullett	March 3-18
Gordon Walters and Mervyn Williams	March 3-18
George Balogh	March 3-18
Philip Trusttun	March 3-18
Oriental Rugs	March 20-25
John Foster	March 21-April 1
New Zealand Drawings	March 21-April 1
Five Waikato Women Artists	March 21-April 1
Sam Mahon	March 21-April 1
Larry Bell	March 21-April 1
Ikebana	April 2-8
Juliet Peter and Roy Cowan	April 3-15
Gytha Owen	April 6-22
Autumn Exhibition	April 6-22
Holly Blair	April 6-22
Woven Tapestries	April 10-22
Robert Bishop	April 27-May 6
John Dean	April 27-May 6
David James	April 27-May 6
Tile Studio	April 27-May 6
Halswell Potters	May 7-13
Open Exhibition	May 10-20
Stuart McLauchlan	May 10-20
Graeme Stradling	May 10-20
Alan McLean	From May 21
Margaret Elliot	From May 23
Bertha Miles	From May 23
Mark Piercy	From May 23
Mollie Atkins	From May 23

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