

# 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

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GERARD MURRAY  
"HOLIDAY INN" O/C 1983



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For Selection . . .

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## Marketing Report

The Society has recently had a marketing expert to study the Society's aims, achievements and potential and to prepare a report for the Council's consideration.

We are grateful for the assistance given by the Southern Regional Arts Council and Mr Glen Wiggs.

With a brief to promote interest in the gallery, to encourage new memberships and to encourage the public to buy and use more work by New Zealand artists.

With a very heavy schedule of around 90 exhibitions a year and a very supportive membership the Gallery makes a considerable contribution to the City in bringing art to the public. It has managed to remain financially viable, but with much more difficult economic conditions needs to be professional and competitive.

The recommendations will be studied carefully and may be implemented over a period of time. They mainly revolve around:

- \* Persons with a business background should be encouraged to stand for the executive.
- \* Persons with particular skills should be co-opted for specific tasks.
- \* A promotion and publicity sub-committee be formed.
- \* A publicity and membership officer be appointed.
- \* That a fully co-ordinated strategy be implemented with the aims of increasing profile, patronage, sales and membership.

Naturally any increase in staff, advertising publicity, membership inducements, will necessitate greatly increased spending for a period of time, but we are assured that the benefits will ultimately outweigh the expense.

## Some of the figures quoted in the report

The belief that the general population is not interested in the arts is not correct. The recently published research document "New Zealanders and the Arts" revealed that 54 per cent of the population 20 and over attended a performance or exhibition during the previous 12 months. A further 28 per cent would like to have gone and had gone in previous years.

The survey was carried out in 1979, however, it is the best most recent information available and it is unlikely that there have been major changes to the emerging patterns during the past five years.

Craft and painting are the most popular arts activities. In the previous 12 months:

33.2 per cent of the population attended a craft activity.

28.4 per cent of the population attended a painting/sculpture activity.

The third most popular activity was drama, 21.3 per cent.

Those who took part in craft and painting activities were good attenders with approximately one-third attending more than twice per annum. Only drama attracted greater loyalty. The particular figures are:

### Percentage of Attenders

	Going once %	Going twice %	More than twice %
Craft	46	23	31
Painting/Sculpture	44	21	35
Drama	42	21	37

## Greymouth Art Gallery

The Greymouth Art Gallery which has been operating for the past eighteen months is located upstairs in the Greymouth Borough Council Chambers in Tainui Street, behind the fountain.

The Gallery is open throughout the week from 9 a.m.-4.30 p.m. and at weekends from 2-4 p.m. Exhibitions are usually by local or visiting artists and include everything from painting, woodcarving, spinning and knitting, photography, jade carving, even diplays by our local toy makers.

Anyone interested in showing their work in Greymouth should enquire through:

The Secretary  
West Coast Society of Arts  
P.O. Box 56  
Greymouth

This year's calendar is almost full but bookings will be gladly considered for next year. Artists considering this may also like to arrange with the Secretary the sharing of their talents with interested artists and crafts people on the Coast on a weekend morning following the opening.

Please feel free to visit the gallery when in Greymouth and make yourself known to the society member on hand at the weekend, or the secretary in her office through the week.

Jackie Kane  
Secretary



## Selection for Working Membership

Those wishing to submit work for selection for *Working* memberships are advised that work will be received on October 5 before 3 p.m. and a panel will discuss work with the artists on the same day at 7.30 p.m..

## Michael Ebel's Art Classes for Adults

Another two groups for stage one will begin in the third term and we stress that it is advisable to pre-enrol.

If you ring Della and leave your name and telephone number, she will let you know when the dates and times for the classes are finalised.

Those going on to stage II and III are also advised to pre-enrol to ensure a place.

Everyone taking Michael's classes has benefited from his method of teaching, especially in the understanding in the use of colour.

Each course is for eight lessons and the fees are \$32 per course.

The initial class students study the elements that make up a good painting, particularly composition and colour, with exercises using drawing to illustrate points and develop ideas.

For further information and to enrol please phone the office 67-261.

## Third Term Saturday Morning Art Classes for Children

Enrolments need to be made for each term, and parents are advised that it is necessary to have children's names on our lists early to prevent disappointment.

The classes are limited to 15 children per tutor. Fees \$22 member, non member \$25.

Please phone 67-261 to pre-enrol.

## In Memoriam Philip Clairmont

Philip Clairmont was one of New Zealand's leading expressionist painters, whose death will mean an immense loss to the art scene in New Zealand.

The Director of the Robert McDougall Art Gallery, Mr John Coley, remembers Mr Clairmont as a brilliant student who graduated with honours from the Canterbury School of Art 1967-1970.

The gallery wishes to express their sympathy to his mother, and his family in Auckland.

## Joshua Frames

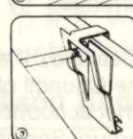
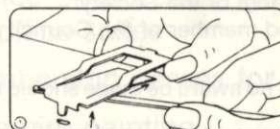
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3	130x180	\$3.80	20
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The frames are very neat and clean and have beautifully bevelled edges on the float glass.

They are very simple indeed to assemble, and can be re-used for standard-sized works or with mounted art work. Frames ordered in carton lots will receive a discount of 10 per cent.

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- ① remove clips
- ② replace clips
- ③ hang up frame

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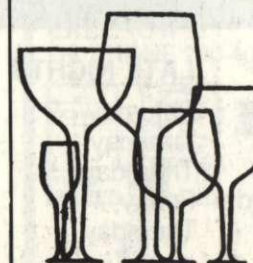
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### LATE NIGHTS

Saturday  
Tuesday  
Thursday  
Friday  
Thursday

## 1984 C S A—Guthrey Travel Award for Art

1. The object of the Award is to enable a promising or established artist to visit and study in Australia.
2. The Award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total Value—\$500. Plus a sum of NZ\$500 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A. R. Guthrey Travel and Shipping Limited.
3. To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.
4. Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P.O. Box 772, Christchurch, and in the Secretary's hands by 3.00 p.m., on July 24, 1984 and should be made on the proper form obtainable from the Secretary. Four photo-stat copies of the application for the use of the Selection Committee should be sent to: The Secretary, Canterbury Society of Arts, P.O. Box 772, Christchurch.
5. The Travel Award will be granted by the Council of the Canterbury Society of Arts on the recommendation of a committee which shall consist of:
  - (a) The President of the Canterbury Society of Arts or her Deputy;
  - (b) Mr A. R. Guthrey or his nominee as recommended by the President of the Society;
  - (c) An appointed member of the Council of the Society of Arts.

Provided that no award be made should the committee so resolve.

6. The name of the winner shall be announced on August 11, 1984, and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.
7. Introductions will be arranged by the Canterbury Society of Arts.
8. On returning to New Zealand, the winner will be required, if requested by the Council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts "News"

and if the nature of his researches is suitable, to give a lecture or to participate in a discussion, the object of which will be to make available the benefits of the award to members, students and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.

## Etching With Wit

Gary Tricker is one of the most talented and interesting printmakers in New Zealand. His own particular vision, his exceptional techniques, his humour and the wit of his images bring him much acclaim. He has a small but devoted following of collectors interested in building up collections of his work.

Amongst the multiple subjects of each print there usually lurks the cat, railways, fish, teapots, clocks, figures and a quote or aphorism.

The etchings are meticulously printed with areas of colour, so the inking of the plate and rubbing down required for each print must take several hours to obtain the result the artist achieves.

The combination of excellent technique, fine draughtsmanship and a humorous glimpse into human condition make Tricker's prints very special in New Zealand Art.

The C S A Gallery holds stocks of Gary Tricker prints, we recommend that you come and ask to see them.



14/25 3RD STATE TWO PETS — TRICKER, '84



## LETTERS TO THE EDITOR

### Art Awards

I was pleased that an article with the title 'Cash Flow From Arts' appeared recently in a local paper. A visiting Director of the Arts and Business Council in New York, marvelled at the high quality of art in this country and the message to the business community is to look on investment in the arts as a partnership—she shuns the word "sponsorship" and argues that investment reaps returns.

I have often wondered why the visual arts in Christchurch don't receive more help from the business community by way of Art Awards. We seem to lag behind other centres! The only local award that comes to mind is the Waimairi Art Award. Surely there are a number of local companies and organizations well able to sponsor awards. These would encourage artists, benefit the gallery, allow the community to view a wider range of art from all over the country and benefit the 'sponsor' by way of advertising.

Alan Candy

### Cash flow from art

An article from 'The Star'

Mrs Sybil Simon is a marriage broker between the arts and business world in the United States.

She was here recently sowing ideas among arts council members on how they might attract greater involvement from the community.

As executive director of the Arts and Business Council in New York—and therefore an experienced evaluator of art—she marvelled at the high quality of art in this country.

And she expressed astonishment at the lack of appreciation of this work.

"You are the most self-effacing people I have encountered," she told a reception in Wellington.

Her message to the business community is to look on investment in the arts as a partnership. She shuns the word "sponsorship" it denotes that the business community is giving something away.

In fact the investment reaps returns, she argues. Those attending art exhibitions or concerts spend more than the admission price.

Research in the United States shows that a dollar spent on exhibition or concert ticket repays the amount to the business world six times over.

Restaurants, garages and stores particularly benefit from the movement of the public.

"It keeps the arts alive and keeps business alive too," said Mrs Simon who, pointed to the American system of business people willing to volunteer their skills in helping arts organizations.

That introduces management skills to the art world. The business volunteers are giving ten hours introduction to art organizations applying their management, financing, marketing and administrative skills to improve the business efficiency of these bodies.

Mrs Simon found that 92 per cent of the business people offered their services because, if they had a choice of a career, they would have sung, danced or acted.

"Under the cloth of almost every business suit is an artist," she claims.

# C

### CORPORATE MEMBERSHIP

Companies in Canterbury are presently being invited to belong to the Society as corporate members.

This membership provides a number of unique advantages over normal membership. Some of these are:

- Special previews
- Invitations to selected exhibitions
- Advice on purchasing artworks for office suites
- Membership passes for staff
- Free hire painting

We invite local companies, businesses or groups of professionals to discuss corporate membership (\$150 p.a.) with our corporate membership officer,

**Alison Ryde, Ph. 554-970**

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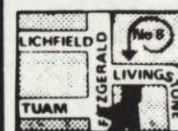
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## Views and Reviews

### Critique on a Critic

With all due respect to the Editor, her interview with John Hurrell in the last news letter was about as penetrating as a Merivale blanc-mange. I have always been intrigued by the forces that drive rats to devour their young and those that motivate art critics. But our vitriolic resident has turned intrigue into something a little more viscous. John's manner of criticism is, to risk understatement, aggressive.

In contrast I remember a life class under Mr Sutton and his method of instruction after surveying my distorted sketch of the model. 'That is an interesting point of view, Sam, but here is another . . .'

John's concept of 'good' art is as narrow and subjective as you would expect from a man stranded on these barbaric shores with his heart in New York. I must confess, at this point, that when poised, pencil in hand, about to snatch down the impression of a passing magpie, the consideration of its social impact in Harlem has yet to cross my mind. His lack of compromise in his relationship with the 'wider public' savours of arrogance and must somewhat restrict his role as a communicator. If he wishes to stimulate experimental art, that niche of contemporary painting to which he seems to have pledged his troth, I suggest he conduct regular seminars at Ilam and unburden the Arts column of the Press and its subscribers, 80% of whom have difficulty grasping his vocabulary let alone his erudition.

He talks of debate in his interview. What debate? There are the paintings as statements and John Hurrell's opinion of them. That is all. If we must suffer critics in the vague and indefinable world of art, might we at least have two of them and where one has his feet on the white tiles may the other have his feet firmly in the gutter.

John has criteria when reviewing an exhibition. Innovation, surprise and thematic unity. In my opinion innovation is easy. It is a trick to catch the eye and thereby surprise. The two go together. John did just that when he extended the idea of writing on paintings to writing in alphabet soup. (In deference to my theme I will side-step the argument that many contemporary painters are frustrated novelists.) The alphabet soup innovation was an intellectual move that had sober-minded patrons draining their high-stemmed glasses and clutching at one another for support. Then there is 'thematic unity', the mechanism by which critics may pigeon-hole art. Good old thematic unity. The thought of it fills my veins with lead and ennui. By the time I have paced

the room for a couple of days, worked up a sheaf of drawings and finally picked out and pruned the idea into a painting, I am ready for something completely different—preferably a sculpture. If the time should ever come where I take ten paintings to work through an idea, you may find me hunched and monosyllabic and taking high tea with the minister of education. In short, I do not like his criteria. To enter an exhibition with criteria is perhaps to enter with a prejudice. John seems dedicated to the introverted egotism of art in a world where I believe it still has a responsibility to human kind of which, no matter how some of us may regret it, we are part. It shelters under jargon and llamese like a slug sheltering under a damp rock, the rock being the greater part. I am annoyed by its gutlessness. I am annoyed by its politics and the way it whispers in dark corners.

While I am writing this the dew has begun to freeze outside. It will be the first frost of winter. In the cold Hurunui headwaters the salmon are finishing their run. Willow leaves are fraternising with the duck-weed and as one season rustles on into the next a young woman is mourned in London, a caretaker in Wellington, a Maori gang member in Napier.—Civilized, educated mankind feverishly grasps his left hand with his right in fear that it might tear out his carotid.

In the meantime, John is varnishing pasta.

Sam Mahon

### In Reply

To avoid repeating what I've already said, I'll continue these remarks to the consideration of some of Sam's opening comments.

He feels that I am vitriolic, that my manner of writing is aggressive, that I consider these shores 'barbaric' and that my heart is in New York. However, to quote his own quote of Bill Sutton, "There is another point of view . . ."

The irony is that if anything, I consider New Zealand's art discussion not 'barbaric' enough, that on those rare occasions when it exists it is too polite and euphemistic, and that more bluntness and direct dialogue is necessary, to allow issues to be discussed openly and clearly.

Hence it is predictable that any person like myself, who is trying to initiate forthright discussions of art related issues, without the use of restrained 'civilized' language will be called 'viscous' and 'arrogant'. I see my style as being passionate and honest to the point of being brutally frank at times, as opposed to the type of unoffensive and ingratiating, fore-lock tugging most art writing involves.

Certainly I am very interested in overseas art, in that I regularly visit Sydney and Melbourne for such events as Biennales, and collect magazines and books that have come from New York and various European capitals. Curiously



though, over the last five or six years, New York has greatly lost its importance as an 'art capital', with cities such as Berlin and Rome taking on far more dominate roles as centres of international art activity.

The odd thing is that even though I am not particularly interested in what goes on in Harlem at all, there are some good arguments to cause New Zealanders to examine the kind of art that goes on there. With approximately 80% of our population residing north of Hamilton and with most New Zealanders living in urban conditions, there seems to be considerably more pertinence in treating art as an urban phenomenon with discussion revolving around the cities (after all, that's where the galleries are), than as symptomatic of a rustic Fred Daggish kind of activity, involving spotting magpies behind the milk-shed.

As to the level of debate in Christchurch, I am sure that my reviews readily provide something for people to argue about, and as, has been seen already in the correspondence columns of 'The Press', I am always willing to respond to comments through letters to the Editor. That there are not other more vociferous commentators like Sam writing regularly, is no fault or wish of mine. The fact that I have responded through this C S A Newsletter to Josie's questions and Sam's remarks is surely evidence of my enthusiasm for discussion.

John Hurrell

## In Defence of the Blanc-Mange

My intention in questioning John, being as he is a controversial reviewer, was to try to stimulate open discussion on art criticism and art related issues, rather than as a 'penetrating' in-depth study—and you must admit Sam that you rose to the debate with a reaction that was also somewhat aggressive, hence it achieved, to a limited extent maybe, some success.

Josie Jay

*Artists on  
Art*

"Agreeable painting of the beautiful is the ne plus ultra of art."  
— Nicolas Poussin



## West Coast Craft Co-operative Preview July 3, at 8 p.m.

Inaugural exhibition with guest speaker, *Sir Michael Fowler, Chairman of the QEII Arts Council.*

## Sam Mahon Preview July 3, at 8 p.m.

### Retrospective

Back in those Vaudeville days of art school someone once suggested that a painter should not exhibit his work until it was good. If I had listened to that advice I would now be knee deep in mouldy paint and like the misogynist, I don't believe anyone should be forced to live with their mistakes.

I remember making a sketch of the nativity in primer four after a small plastic model that doubled as a pencil sharpener. (Up until that moment the position of circumcision with in the Christian ethic had never really bothered me.) I thought that sketch was magic and I exchanged it for the playlunch of a diminutive blond who sometime later became captain of the junior soft-ball team. Since then my work has gone steadily downhill. Now, after ten years of painting, I believe it is time to face up to my mediocre talent and hold a retrospective.

In so far as the aggressive application of cold water to large exposed portions of the inebriate anatomy may bring about an immediate change of perspective and altitude of perception, so should this exhibition sting me into a more productive decade. So anyone out there who has been waiting to get his own back since purchasing one of my 'things' under the influence of Mason's Flat boot-leg, just drop it into the C S A during the week before the first of July.



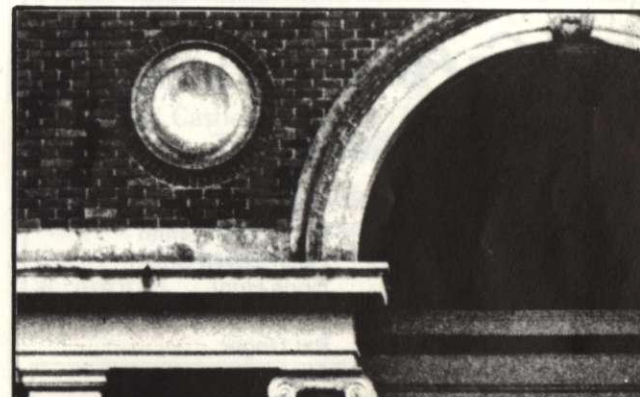
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Alison Ryde  
Josie Jay  
Bertha Miles  
Margaret Elliot  
Dragon Stojanovich  
Mollie Atkins

Artists Prints by — Eileen Mayo  
Graeme Stradling  
Graham Collins  
Malcolm Warr  
Gary Tricker

## Three Photographers Fone, Morgan and Jelley Preview July 3 at 8 p.m.

An exhibition by: *Allan Fone* who has ten years experience in photography including four years as a professional.

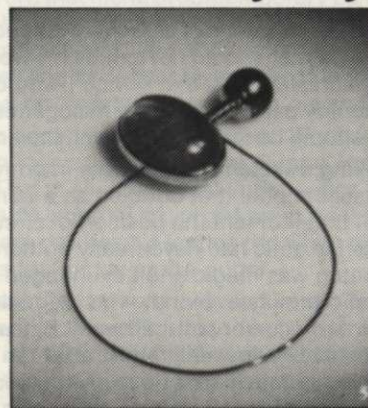
His photographs strongly tend towards nature in low light or watery conditions.

*Kevin Jelley*: Ten years experience in photography likes all types of photography, enjoys creative colour set ups and interesting angles.

*Bryan Morgan*: Nine years experience in photography enjoys the unusual angle with strong colours enjoys also nature and action photography.

In this exhibition we call "Personal Images" we present our work as we enjoy it and as we have seen it. Everything shot on 35 mm equipment the large majority being very recent work.

## Anthony Williams—Goldsmith —Dunedin Preview Tuesday July 3 at 8 pm



*18ct yellow and  
white gold  
black pearl and  
rutilated quartz  
brooch*

I studied jewellery in Birmingham and worked in London for the noted British designer Andrew Grima. I returned to New Zealand in 1975 and set up my own workshop in Dunedin. I feel that jewellery must be beautiful in its own right, and must enhance the wearer. That there is no substitute for quality of materials or craftsmanship. It must be personal, it should be unique. This exhibition is a collection of my finest pieces in precious metals, stones and enamel.

## Rodney Fumpston, Auckland Preview—Wednesday, July 18 at 8 p.m.

Extracted from notes by Andrew Bogle in the catalogue. "The 74 prints, drawings and collage comprising this exhibition represent much of his production in the last decade.

Etching is Fumpston's preferred medium; it is a demanding, laborious process of both time and effort, partly because he sets such high technical standards. To make an etching, a number of exacting steps have to be followed. A plate must be cut from a sheet of zinc; the edges have to be bevelled with a file; ground painted on to the plate; the image drawn in the ground; the plate etched in acid and sometimes reworked; the ground removed; the plate inked; the plate wiped then polished; an impression in black ink taken to test whether the plate has etched properly; colours mixed; and the plate proofed with different colours till the desired effect is achieved. All this precedes the printing of the numbered edition.

The printing itself is not a simple procedure. No two impressions of a Fumpston print are ever identical in the way that two screenprints, for example, or two lithographs from the same edition will usually be indistinguishable. Etching, especially when large expanses of colour are used, involves all sorts of variables which give each impression a unique character."

Fumpston says, "Technique doesn't make a printmaker. Technique is a great dead-end, a red-herring in printmaking. Technique doesn't make a great image; it's the image that counts. You've got to have the idea first, then choose the technique which is best suited to expressing those ideas. Only then can you use the medium of intaglio."

His statement is backed up by experienced example. The "Egypt" etchings, drawings and collages did not evolve in an incidental way from his visit to that country in 1980. Remarkably he planned the whole trip with the express purpose of producing a set of works on the pyramid theme. The finished images were based on photographs he made to document the experience.

Etching, at the best of times, is a challenging process. But Fumpston complicates his task by pushing his medium to its limits. Large expanses of surface colour are especially prone to flaws.

Another problem with using surface colour is that if the ink is dark a lot of it is needed to block out the whiteness of the paper. With thin transparent colours, such as yellow or pink this is not such a problem, since the whiteness of the paper part of the effect. Conversely, using dark intaglio colours in association with light surface colour presents problems.



The richness of Fumpton's prints is one of their most compelling qualities. He is a colourist, and etching allows him to get a depth of colour which is impossible in any other print technique.

Toured under the auspices of the New Zealand Art Gallery Directors' Council.

Exhibition in Christchurch is sponsored by the C S A Gallery.

## Elise Williams — Auckland Preview July 18 at 8 p.m.

Exhibitions: "Six Women" A S A 1977.

"Kaleidoscope" Pumphouse 81, 82

Solo Exhibitions at New Vision and Whitecliffe Galleries.

Two merit Awards Ormonde Estate Competitions.

My first painting years were shared with A S A committee work and organising exhibitions for Gallery II in 1979-80. I was painting landscapes in a geometric style and also enjoyed portraiture commissions—The geometric stylisation led me to still-life and flower painting in which I could use strong colour. I found I missed people in my work and included them in the flower paintings and finally in Domestic backgrounds but always colour is the major feature in my work.

## Wellington Society of Water Colour Artists Inc— Preview July 18 at 8 p.m.

The Wellington Society of Watercolour Artists Inc began on May 27, 1975. Mrs Eleanor File was founder of the Society and Mrs Kathleen McKay foundation President. Mr Reg Waghorn, OBE, is Patron. Since its foundation, Presidents have been: Mrs Avis Higgs-Beere, the late Mrs Suzanne Blunt and Mrs Vivian Manthel.

Exhibitors for the Christchurch exhibition will be:

### Margaret Waters

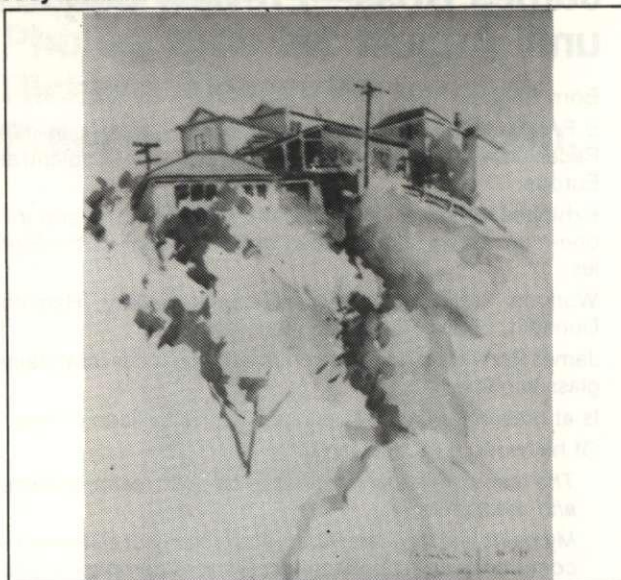
Born in New Zealand, studied Canterbury College School of Arts, represented in Ministry of Foreign Affairs collection and private collections in America and Canada. Membership New Zealand Academy of Fine Arts Wellington, Manawatu Art Gallery Palmerston North, Levin Art Society.

Interested in the preservation of New Zealand's native bush. Has worked as an advertising artist.

### Albert Bollard

Worked for the display advertising and printing industries. Exhibited Kelliher competitions, New Zealand Academy of Fine Arts. Award: National Bank Art Award.

### Judy Williams



Aro Hilltop

New Zealand born. Diploma of Fine Arts Canterbury University (1942-48) and from 1976-82 studied with Sue Skurman's University Extension course in Wellington. An Artist Member of the New Zealand Academy of Fine Arts. Has exhibited in Austria, Malaysia as well as extensively in Christchurch, Dunedin and Wellington.

Other activities are Social Work and writing. Has worked in the fields of museum display, secretarial work and freelance journalism.

### Lynette Rawlingson

Born Wellington. Art School education for two years followed by 12 years as a commercial artist. An Artist Member of the New Zealand Academy of Fine Arts. Won the 1981 IBM Art Award.

### Kathleen McKay

FIBA, Cambridge, England. Foundation President of the Wellington Water Colour Society Inc and Artist Member of the New Zealand Academy of Fine Arts. Exhibited two paintings in the Antarctic Show, Christchurch, 1983. Delegate to World Congress on Art and Community and Commerce, Cambridge, July 1982.

### Mary Thum

New Zealand born. No formal art training, taught by a variety of teachers. Exhibited widely with the Wellington Art Club and New Zealand Academy of Fine Arts. In addition to water-colours, she is interested in miniature dress-making and design, and is studying German at the Goethe Institute. Was a draftsman until her marriage.

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**Bhodi Vincent**

Born Christchurch, widely travelled painting in Bombay with a group of artists from all over the world and exhibiting in various countries.

**John Rundle**

New Zealand born. No formal art education but has exhibited in solo and group exhibitions. His work is represented in many overseas collections. A member of the Hutt Art Society and the New Zealand Academy of Fine Arts. Is interested in tramping, mountaineering, skiing and classical guitar.

**Sally Eden**

Born in Sydney. Studied at the National Art School in that city. Has exhibited in Kuala Lumpur, Sydney and in one-man and group exhibitions throughout New Zealand. An Artist Member of the New Zealand Academy of Fine Arts. Studied Chinese Brush Painting in Kuala Lumpur under Chung Chen Sun. She is a Vice-President of the Wellington Water Colour Society and co-founder of the Wednesday life group.

**George Kernick**

New Zealand born. Is a tutor for the Wellington WEA specialising in drawing and painting. A former display artist, he is a Vice-President of the Wellington Water Colour Society and Member of the New Zealand Academy of Fine Arts.

**Ruth Gardiner**

New Zealand born and studied art part-time at the WEA and the Hutt Valley and Wellington Technical Colleges as well as attending courses run by the New Zealand Academy of Fine Arts. She is a member of the Hutt Art Society and the New Zealand Academy of Fine Arts and has exhibited regularly and with small group shows. Other interests embrace print making, spinning and gardening.

**Joan Macarthur**

Wellington born. Studied art at the Hilton Leach Art School, at the Summer School in Montana in 1964 and in Florida in 1969. An Artist Member of the New Zealand Art Academy of Fine Arts. Her work is represented in the Gallery, National Wellington.

**Preview July 18****John Turner****Sculpture and Drawings for Sculpture.**

**"Tracks and Traces in Landscape"**— These pieces are using earlier images when tracks and traces left by people and their passing evoked much enthusiasm and excitement. It was the waiting for the train to appear from the cutting or following where it had once gone that has stayed in the memory.

**James Ross—Preview July 31 until August 12**

Born England 1948.

B.F.A Auckland University School of Fine Arts in 1969. Received Arts Council Award to Travel to USA, England and Europe.

Exhibited widely in New Zealand Group Shows and in 15 one-man shows and included in Seven Painters/the Eighties.

Work in Public collections, National Gallery, Hamilton, Dunedin, Lower Hutt, Wanganui, etc.

James Ross has also been commissioned for several stained glass windows.

Is at present artist in residence Victoria College of Arts.

Of his work the artist writes:

*The response to painting has to be open, calm, individual and meditative.*

*My paintings have an apparent simplicity of statement—a contemplative response reveals more complex implications.*

*I aim for painting that can exist in that psychic middle-ground between the abstract and the concrete . . .*

*My paintings have connotations of what the viewer can innately recognise as "figural", yet they are also cognisant of the evolutionary language of painting itself.*

*The language of painting as it affects my work includes notions of colour as poetic entity; drawings as buried, figural mark; shape as colour-space—all towards an archetypal, totemic end.*

*I believe art to be a search for new metaphors (either directly or indirectly) of human reality. This I conceive at its most fundamental; in terms of spiritual identity within the corporeal body, of the singular within the multiple, of the part to the whole—of the figure in space.*

Review by Rob Taylor in *Salient*, 13/6/83:

Paintings are about line, tone, colour, texture, painterly process, paint in relation to the surface in relation to wall, about the composition of all the elements, the complexes of the inter-relationships. These paintings are about all the things that paintings as a medium is about. Ross is inquiring as to what, given the position of the painting at the moment, his decisions for him self in this medium should lead to.

**Gerard Murray  
C S A Works on Canvas  
Preview July 31-August 12**

First one-man show.

Exhibitions: Gallery Akaroa

"Three Young Painters" 1980

Manawatu Art Gallery

"Boxes" 1982

Gallery Akaroa

"Three Painters" Easter 1984

**Rhondda Greig, Carterton—  
Preview July 31**

Since the beginning of time the moon has been the source of inspiration to countless poets, lovers and writers of nursery rhymes and popular songs.

In her exhibition of watercolours, which opened this week at Galerie Legard, Rhondda Greig has confronted the moon head-on and the result is a *tour de force*.



Over the past five or so years we have seen Rhondda Greig's art progress from strength to strength, from painstaking and rather tentative drawings to a fluent and individualistic handling of the watercolour medium.

This is an exciting exhibition and one that is not to be missed. Rhondda Greig has arrived in no uncertain terms and I look forward with great interest to seeing more of her work.

*From a review by Neil Rowe.*

### **Pacific Moons—Rhondda Greig**

Born in Invercargill. Attended Auckland University School of Architecture and Elam School of Fine Arts.

Since 1976 has had fifteen solo exhibitions and exhibited in five group exhibitions.

Appointed by the Minister for the Arts to the Central Region Arts Council in 1978.

Periodically teaches seminars in painting and drawing for art galleries, Central Regional Arts Council and artist groups. August 1982 exhibited at the Kanagawa Kenmin Hall Prefectural Gallery in Yokohama, Japan.

October 1983 exhibited at the Belbe Gallery, Tokyo.

Selected to exhibit in a Survey of Development of Modern Watercolour Painting at Painters Gallery, Sydney in 1984. 1983 commissioned by Hodder and Stoughton to create a children's book.

Works in Public Collections:

Wellington City Library  
Victoria University  
Waikato Art Museum  
Wairarapa Arts Centre  
Adam Trust Collection

Works in private collections in New Zealand, Canada, Australia, Japan and England.

### **Preview July 31 Mary and John Turner**

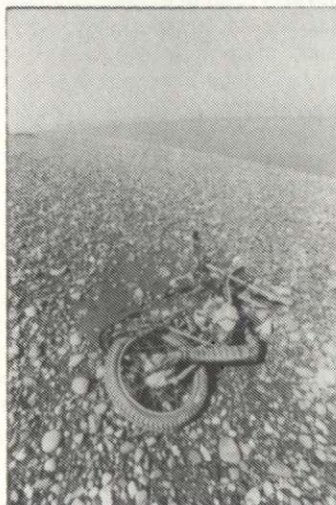
**"Tufted Rugs and Wall Hangings in Wool and other Media"**

A recent selection of work in home dyed wool developing the pattern and colour of earlier land and river forms.

### **Gladys Keeley Preview 14 August**

Traditional landscape in oils. Fourth solo show at C S A Gallery. Participated in many invitation, Group, and competitive showings from 1963 to the present time. Represented in private collections in New Zealand and overseas.

### **Esperanza Photographs by Richard Alexander Preview August 14 at 8 p.m.**



This show is a selection of photographs taken between 1978 and 1981 during which time I attended Ilam Art School in Christchurch and travelled through North, Central and South America. My work during this time was, more often than not, photographs of natural phenomenon some of which include man and mans handiwork in relation to its environment. Also I was interested in taking photographs at night, experimenting with long exposures and introduced light sources.

*Esperanza:* This show is dedicated to the town and people of Esperanza which was my first real introduction to South America. Translated into English it means 'hope'.

### **Owen R. Lee Preview 8.00 p.m. August 14 Paintings and Drawings**

This exhibition of oil paintings and drawings completed during the last eighteen months is the artist's fifth Christchurch one man show. The oil paintings cover a wide range of subject matter with perhaps a preference for the sea and waterfront. Most of the drawings in pencil are the originals of the 'Town and Country' and the 'River Avon' series published in the Christchurch 'Press'.

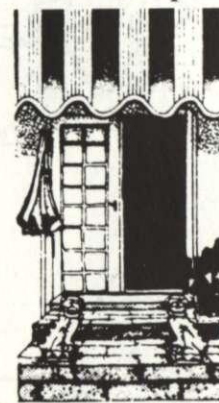
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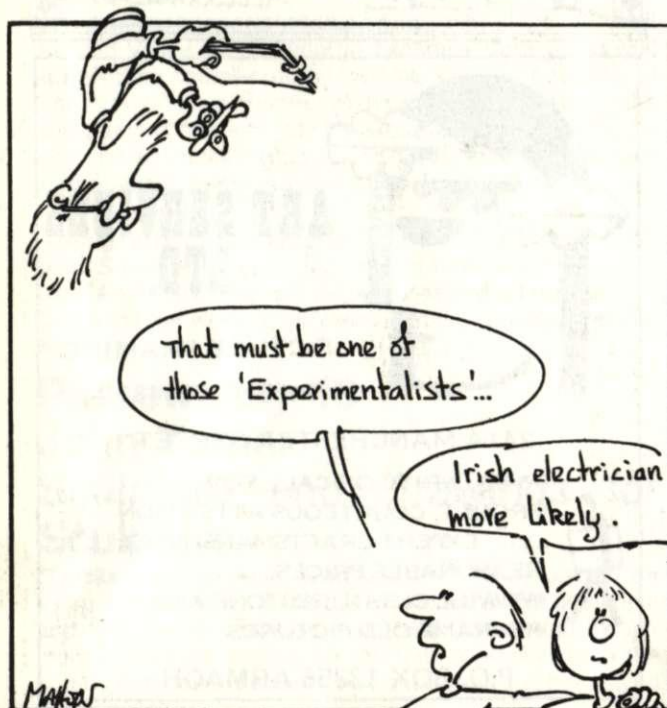
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It is surprising, but lately I have begun to float. This could be the Assumption... but I have tied myself down as there is still so much to be done here on Earth.



## Judy Patience—Handweaver Preview—August 28 at 8 p.m.

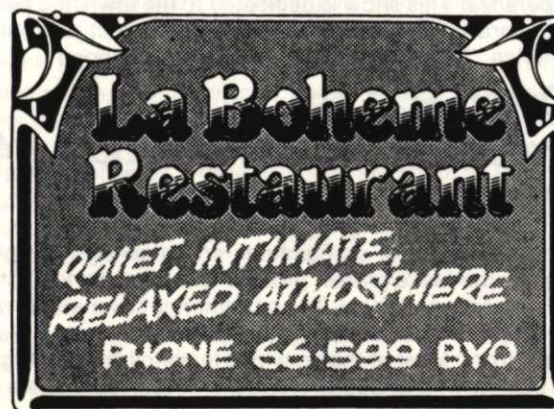
"I firmly believe that weaving is primarily a functional craft, and I place high priority on excellence of craftsmanship and the importance of finish, as well as on design itself."

Judy Patience was born in England, but came to New Zealand as a child with her family. She worked for several years at architectural drafting in New Zealand, London and Copenhagen. In Denmark she discovered her special interest in weaving when she met her employer's daughter, a professional weaver. Returning to New Zealand in 1969 Judy began weaving in her spare time while bringing up her children. During the last few years weaving has become almost a fulltime occupation.

She has used mainly mill-spun and dyed wools; but she also finds reward in handspun fibres in her continuing experiments with texture and colour and for this purpose has now begun spinning and dyeing her own wools. Much, she believes, can be achieved with simple techniques. Her horizontal loom is 120 cm wide; she frequently uses four shafts, but most of her work could be done with two.

Judy's background in architecture has strongly influenced her work, which often has mathematical connotations. She weaves mostly rugs and wall hangings because she thinks these offer greater scope for the artist's individuality than fine fabrics, which have become very sophisticated with machine techniques.

She has been successful in open competition, particularly with her impressive fibre hangings. Her brilliant woven murals are to be found in public buildings and art galleries; one of the most colourful and striking hangs in the Dowse Gallery in Lower Hutt. Another hangs in the Court of Appeal buildings in the Government Centre, Wellington, and another in the Trusteebank, Canterbury.



## Arts Calendar

## July/Aug/Sept

Pat Gamble	Until July 1
Martin Whitworth	Until July 1
Nelson Potters	Until July 1
West Coast Craft Co-operative	July 4-14
Shirley Markham	July 4-15
Sam Mahon	July 4-15
Fone and Morgan and Jelly	July 4-15
Leonard Lambert	July 4-15
Anthony Williams	July 4-15
Rodney Fumpston	July 17-29
Elise Williams	July 19-29
Wellington Society of Water Colour Artists	July 19-29
Peter Dumergue	July 19-29
Rosemarie and Roger Brittain	July 19-29
John Turner	July 19-29
James Ross	August 1-12
Roy Dalgarno	August 1-12
Rhondda Greig	August 1-12
Gerard Murray	August 1-12
John and Mary Turner	August 1-12
David Margetts	August 15-26
Gladys Keeley	August 15-26
Four Auckland Weavers	August 15-26
Richard Alexander	August 15-26
Tony Kuepfer	August 15-26
Owen Lee	August 15-26
Judy Patience	August 29-September 9
Artists for Peace	August 29-September 9
Melvin Day	August 29-September 9
Viv Lynn and Colleen Anstey	August 29-September 9
Wallace Crossman	August 29-September 9
Jill Dando	September 12-23
Class of 79	September 12-23
Three christchurch Artists	September 12-23
Chinese Brush Paintings on Scrolls	September 12-23
Stephen Gibbs	September 12-23
Margaret Woolley	September 12-23
Anja Schneider	From September 29
Apertures	From September 29
Michael Eaton	From September 29
David Brokenshire	From September 29
Esther Archidall	From September 29

## New Members

Dr M. Aiken; C. Aitken; Mrs S. Barclay; Mr & Mrs I. Cocks; Mr & Mrs A. Cooper; Mr & Mrs N. Courtney; Mr R. Rapley & Mrs J. De La Cour; P. Drake; Mr B. Finnerty; Mr R. Foster; S. Hunter; Mrs K. Keyse; J. King; Dr C. Knight; Mrs O. Lake; D. & J. McAra; Mrs. R. Moore; Dr G. Moss; A. Wilkinson & P. Ocean; S. Pollard; Mr C. Potts; M. Rush; D. Scales; Mrs D. Sinclair; Trustee Bank Canterbury; Mrs S. Upritchard; Mrs Z. Waldron; C. Whiting; M. Wilkinson; Mr & Mrs B. Williams; Mrs P. Woodlock; Mrs C. Young.