

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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EDITOR: Josie Jay

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Christmas Greetings

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1985

THE PRESIDENT OF THE SOCIETY, COUNCIL MEMBERS AND GALLERY STAFF HOPE ALL MEMBERS HAVE A HAPPY CHRISTMAS SEASON AND EXTEND BEST WISHES FOR THE NEW YEAR.



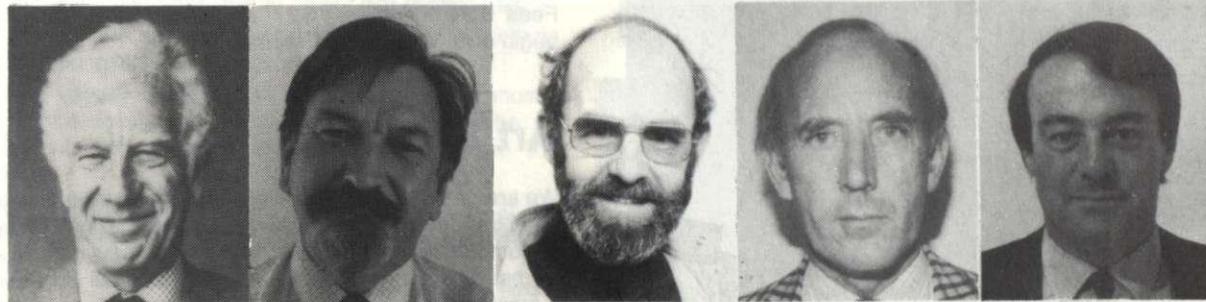
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Holiday Hours

The gallery will be closed from Monday, December 24, until Saturday, January 5, 1985. It will re-open in the afternoons only until Friday, January 18 when normal hours will resume.

Children's Art Classes

A holiday art workshop for children will be held on each morning of the 22, 23, 24 and 25 January, 1985.

Fees: \$10 members, \$12 non-members.

Please phone the gallery to enrol, and pay before January 18.

1985 Children's Saturday Morning Classes

Enrolment for the first term closes on February 1. Parents should pre-enrol by phoning the gallery (67-261) and confirm by paying fees before February 1 to ensure a place. Fees \$24 members, \$27 non-members. 1985 classes begin at 9.30 a.m. on February 9.

Art Books

We are grateful for the receipt from the estate of the late Mr and Mrs Stewart Mair of art books and magazines, as well as documents relating to the building of the new gallery. Some of these have been given to the MacDougall Art Gallery to increase their holding of archival material on Australian artists and other books may interest our members.

Should you wish to look at or borrow a book please ask at the office.

Artists Easels

We have been advised of the manufacture of artists easels of different designs and a wooden carry compact for materials.

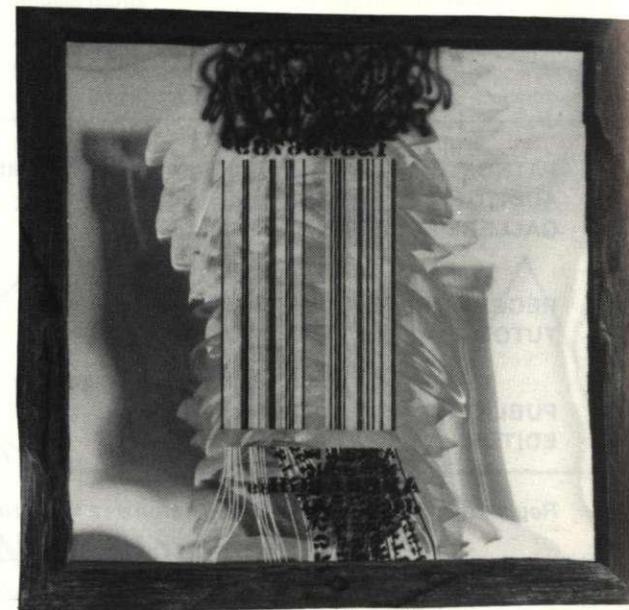
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"From Farmgates to Picture Frames"

Roger Hickin's picture frames have been described as "weathered wood jewelled with nails". Another reviewer has termed them "contrived".

Worked mostly from wirebrushed weathered farm timber, these distinctive frames were seen most recently in Christchurch around Ralph Hotere's 1984 stainless steel pieces.



In these and earlier collaborations such as the one pictured, the frames form a part of the imagery of the work as a whole but they also work in a less obtrusive/more conventional sense, for example: as a sensitive edge to recent Rakaia River paintings of G.T. Moffitt and wild Otago Harbour-scapes of Anna Caselberg. While Roger finds that his frames provide an authentic embrace ("a frame is a kind of embrace") for works such as these, he feels he is able to make frames (both rough wire-brushed ones and more highly-finished oiled ones) to suit many kinds of work, originals and prints. He may be contacted at 88 Richardson Terrace, Opawa, ph. 897-607.

New Zealand Sculpture Survey 1965-1984

A Comprehensive survey covering the work of some 60 sculptors, including documentation of all facets of New Zealand Sculpture. Each sculptor provided 5 slides representative of their work, together with a personal statement as background reference; biographical details and an outline of their ideas.

Survey price \$165. Order forms available from: Ken Adams, N.Z. Sculpture Survey, Lynfield College, White Swan Road, Mt. Roskill, Auckland 4.

UNIVERSITY RESEARCHER WOULD GREATLY APPRECIATE INFORMATION ABOUT, AND LOCATION OF, NEW ZEALAND STILL LIFE AND FLOWER-PAINTING BETWEEN 1880-1940.

ALL REPLIES DEALT WITH IN STRICT CONFIDENCE.

Contact: Ann Elias
c/- Dept. Art History
Private Bag
Auckland University

Four Piano Recitals by Charles Martin

on Thursdays from March 7, 1985, between 12.15 p.m. and 1.15 p.m.

The Gallery will be sponsoring a further series of Recital-Lectures by Mr Martin.

His programme will include sonatas by Beethoven; suites by MacDowell, Coleridge-Taylor, and Greig; airs with variations by Beethoven, Handel and Hummel. Arrangement of airs such as "Greensleeves" by Vaughan Williams will be included in the programme.

Mr Martin is well-known for these recitals, and the C S A warmly supports them, and cordially invites your attendance at them.

Admission:

\$5.00 for the whole series.

\$1.50 for single recitals.

Please phone 67-261 or call at the Gallery to enrol.

Nine Tubes

"In sixteen weeks I can teach them everything," says Michael Ebel, tutor of the CSA's adult art classes.

He has concentrated next years' courses into two stages each of eight weeks' duration. As part of his aim to make painting "as simple as possible" he restricts the students to nine tubes of paint each (which, as he points out, also works out cheaper). With these nine tubes they can mix all the colours they'll need.

He compares painting to cooking or gardening.

"There's nothing mystical about it. There are certain ingredients which you can put together as you like."

But you must know which ingredients to use. If you don't, he warns, you'll have the same results as a would-be gardener who doesn't know water is necessary to make plants grow. Michael questions the concept of innate artistic talents. He believes everybody is, or has the potential to be, an artist.

"There isn't a single person you can't teach the ingredients of the theory of painting to."

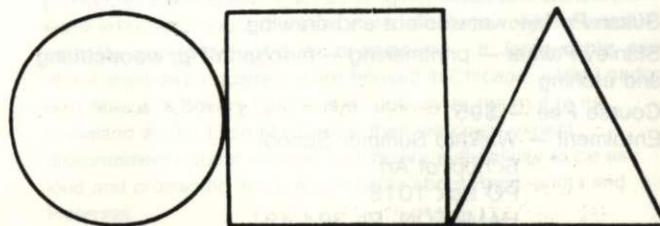
His teaching methods involve giving people the facilities and knowledge to enable them to do what they want to do, not to follow any particular style, but to "paint like themselves".

At the end of the course he has noted that the paintings "end up looking like the people who paint them".

There are usually about twelve people to a class mostly women since classes are held during the day. Everyone, no matter what their previous experience, starts from the beginning.

Anyone interested in next year's classes should ring the gallery for more information and dates. Classes will begin in February.

by Michelle Nixon

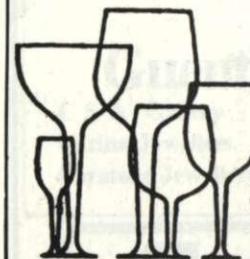


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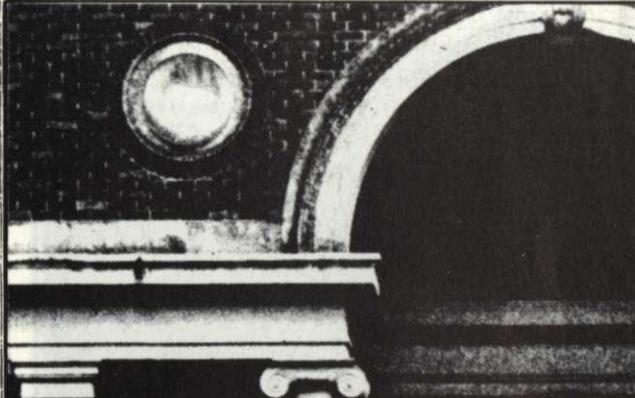


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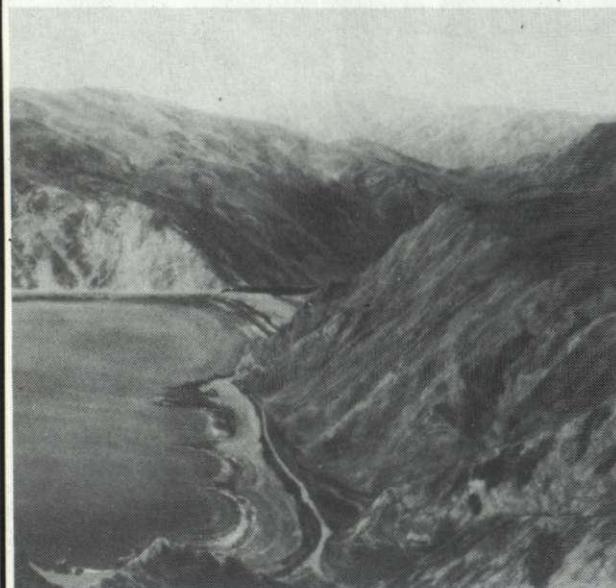
Selling Gallery

What could be more truly original as a Christmas present than a painting or artist's print from the CSA's extensive stock?

Original paintings ranging from early works by Cecil Kelly to contemporary artists such as Emily Jackson — the gallery staff are delighted to help people find something to suit their home or office. Artists whose work is available from the Selling Gallery include:—

Cecil Kelly	early works
Rata Lovell-Smith	
Emily Jackson	
Doris Lusk	
Margaret Woolley	
Heather Person-Hill	paintings
Owen Lee	
Valerie Heinz	
John Coley	
Wallace Crossman	
Sally Eden	
Neil Frazer	
Derek Margetts	
Philip Trusttum	

Also new prints by Gordon Crook



Margaret Elliot, Makara North Aspect.

exhibitions

Dreams and Illusions

The gallery is mounting an exhibition of prints and photographs entitled "Dreams and Illusions" in the new year.

Barry Cleavin, tutor in printmaking, and photography tutor Lawrence Shustak, both of the University of Canterbury School of Fine Arts, have recommended the artists invited to submit work. Printmakers and photographers from all over the country will participate in what promises to be an interesting and stimulating exhibition.

The preview will be held at 8 p.m. on February 27, and the exhibition will run till March 10.

Autumn Exhibition for Working Members

Receiving date for work submitted for the Autumn members' exhibition is April 1, 1985. Preview on April 3.

Summer Art School Waikato Society of Arts

7th-11th January

TUTORS: Carole Shephard — an experimental workshop that explores symbols and imagery in a variety of ways.

Susan Poff — watercolour and drawing.

Stanley Palmer — printmaking — monoprinting, woodcutting and etching.

Course Fee — \$95.

Enrolment — Waikato Summer School
School of Art
PO Box 1018
HAMILTON. Ph 394-481.

The New Zealand Academy of Fine Arts Caltex Art Award 1985 Landscape

An exhibition of painting, drawing and sculpture showing wilderness and rural scenes and activities in New Zealand.

Last Receiving Day — Tuesday 29th January.

Season — 24 February-17 March.

Entry forms available from: —

The Director,
N.Z. Academy of Fine Arts,
Private, Bag,
Wellington.

The New Zealand Academy of Fine Arts BNZ Art Award 1985 Pots: Sculpture: Prints

An exhibition of pottery, sculpture, photography and limited editions of artist's prints.

LAST RECEIVING DAY: Tuesday 9th March.

Season — April 14-28

Entry forms available — address some as above.

Artists on Art

"Because a work does not aim at reproducing natural appearances it is not therefore, an escape from life — but may be a penetration into reality, not a sedative or drug, nor just the exercise of good taste, the provision of pleasant shapes and colours in a pleasing combination, not a decoration of life, but an expression of the significance of life, a stimulation to greater effort in living."

— Henry Moore —

Views and Reviews

Reflections on Forgery

by Dr. Denis Dutton

Elmyr d'Hory, Han van Meegeren, Tom Keating: not the most celebrated names in the history of modern art, but individuals who in their way managed to earn a good deal of begrudging respect. Each was a successful practitioner of an art as old as connoisseurship itself – the art of forgery. Forgery is a topic which excites continual interest both in and out of the art world, and as I have come recently to find out, it remains a topic capable of arousing some strong – and hard – feelings.

Last year I published an anthology dealing with the purely aesthetic aspects of art forgery. By a stroke of luck, **The Forger's Art** (University of California Press) appeared just at the time of the furor about the Hitler diary forgeries, and as a consequence the book received a great deal more media attention in Britain and the United States than it would otherwise have enjoyed. Most contributors to **The Forger's Art** were, like myself, academic philosophers, thinkers accustomed to the imaginative consideration of the odd or extreme – in this instance some extreme cases of human chicanery and gullibility. The question they set out to examine was, What difference does it make if a treasured art work, one which has perhaps hung for years on a museum wall and given delight to generations of viewers, is revealed one day to be a forgery? Some of the contributors argued that who painted a work can make no aesthetic difference; whether a work is authentic or forged strictly speaking must be thought of as aesthetically irrelevant. Others, such as myself, argued that a work's status as original or forged can, and sometimes must, affect our aesthetic response to the work.

Without going into the details of these complex – and sometimes philosophically technical – arguments, it seemed plain to me, and indeed to the clear majority of reviewers of the book, that a central issue in the philosophy of art was being raised by the authors, one which addressed the very question of what in the end we consider art to be. But here is where events took a most intriguing turn. For two or three magazine editors who had received copies of the book sent it out for review not to academic art historians or philosophers, but to art dealers. The results were interesting indeed!

Though the book was widely and, pleasant to report, favourably

reviewed, it especially raised the ire of the art dealers who wrote about it. An art dealer in San Diego dismissed **The Forger's Art** by likening the arguments to the medieval debate about angels on pinheads, while perhaps the most curious review was a long one by the well-known New York art dealer, E.V. Thaw. He found it "appalling" that there should be so much discussion among philosophers of such a "non-issue" as forgery. After all, he explained, "very few fakes penetrate the defenses" of scholarship and the educated eye, and of those that do the vast majority are "minor and marginal" works. Worse than that, the book was "dangerous" in the way it promoted a "philistine" sensibility.

Thinkers back to Socrates have learned – often to their dismay – that being dangerous is a lamentably frequent characteristic of philosophical reflection. But the emotional level of Thaw's reaction reveals some peculiar things about the nature of the art world. Clearly, **The Forger's Art** struck a nerve. But why all the passion? In this respect, some light can be shed on the problem by engaging in a little thought experiment. Consider the situation of forgery in the arts of literature and music. What if, for example, it were discovered that, say, the Schubert Second Symphony or Dostoyevsky's **A Raw Youth** were not created by these artists, but were works by second-rate contemporaries? Some people, especially scholars who could have invested good portions of their careers examining and interpreting these works, might be upset. The libraries or individuals who own the original autograph manuscripts of these works would be disappointed by the news but that would be of little import, since the market in such autograph manuscripts is not large. And histories of Romantic music and Russian literature would have to be rewritten accordingly.

But we could expect there would be little of the emotion – the changes and counter-charges, the angry denunciations – which almost inevitably characterize such revelations in the world of painting. The reason, I think, is not that something like the Schubert Second Symphony is less important in the history of music than a purported Corot may be in the history of painting: rather, it is that nobody owns the Schubert symphonies, or any other uncopyrighted work of literature or music. Disputes about the authenticity of such works arise less frequently than in the realm of painting only because there is little incentive to forge them (even the Hitler forgeries had to have a market to make their production worthwhile). If, let us imagine, music and literature were arts that produced unique material objects, objects which could be owned by individuals or museums – if, for example, one of the Beethoven quartets were housed in Chicago, while London held **Madame Bovary** (and was as unlikely to return it to its homeland as the Elgin Marbles) – then we could expect disagreements about musical and literary authenticity to be as loud and protracted as similar debates about Rembrandts and Picassos.

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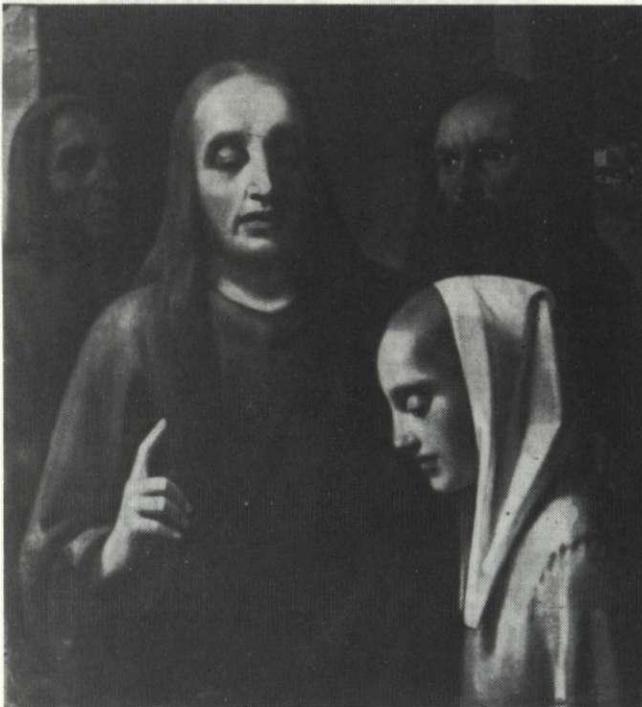
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Paintings become property, and property has monetary, as well as aesthetic value. So it was that I found with **The Forger's Art** that even to raise as an abstract philosophical problem the question of the aesthetic relevance of forgery was to touch if not the nerves of art dealers, then apparently their pocketbooks. A few years ago a British television group began production of a series of programmes on forgeries. They found that they had no difficulty gaining the cooperation of major British dealers and auction houses, so long as it was thought that the programme was to be a series on art. As soon as they mentioned their interest in forgery, doors were closed, phone calls went unanswered, and many of the people who deal with art in Britain were generally unavailable for comment. Such experience does not increase one's sense of confidence in those who trade in art as merchandise, nor in my case does E.V. Thaw's shrill insistence that forgery is not a problem, since the educated eye – presumably his and his fellow dealers – can spot important fakes.



Han van Meegeren: **The Adulteress** (1943). After van Meegeren sold this "Vermeer" it ended up in the private collection of Hermann Goering. A few days after the end of the war, van Meegeren was accordingly arrested for having sold a Dutch national treasure to the enemy. It was only then that he revealed himself as the painter of a whole series of forgeries of Dutch Masters.

The problem we all feel is that educated eyes, particularly when they have a pecuniary interest in the works they assess, can see more what they want to see than what is actually there. This has been demonstrated in such famous cases as that of Han van Meegeren, the modern Dutch forger whose "Vermeers" were lauded as outstanding additions of the body of seventeenth-century Dutch painting when they first came to light in the late 1930s. Dutch museums for a while were in virtual competition to acquire these paintings, which to us in easy retrospect look pretty awful indeed. Yet so proud were the scholars and curators of these canvases that one was even suggested as the greatest of all the works of Vermeer.

Forgery is a crime, and ought to be so considered. But not only does the forger commit fraud against some unsuspecting individual, what is worse, he falsifies our view of the history of art. The van Meegeren forgeries, had they continued to succeed, would have required a radical alteration of our view of the oeuvre of Vermeer, and moreover seventeenth-century Dutch art in general. And who knows what treasured "standards" might not have the origins conventionally ascribed to them? The greatest danger, of course, is not modern forgeries, "old" paintings done from scratch, but of the intentional or inadvertent misattribution of the works of minor artists. Sophisticated techniques exist to apply to minor works the signatures of major artists, thereby vastly increasing their monetary, if not aesthetic value. How common this is is difficult to say, since the successful cases are, by definition, undetected, and many detected cases, human nature being what it is, go unreported. What dealer or collector or curator wants, after all, to admit having been bamboozled?

The van Meegeren episode is often recounted with an air of smug triumph: look what happened to those snobs and experts! But we all ought to take the tale as cautionary. Forgers have a way – it's their job – of playing not simply on our gullibility, but on our vanity as well. Van Meegeren carefully studied the art historical writings of his time in order to devise paintings which would perfectly fulfil scholarly expectations about what sort of Vermeers might turn up in the present century. Moreover, like every other forger, his works inevitably carry the stamp of his own time. He gave the European sensibility of the 1930s paintings which fit exactly how it wanted to see Vermeer. The vision presented was not so much an imitation of Vermeer's as it was an invention – and what was invented was a 1930s image of how Vermeer ought to have seen the world. Little wonder that some critics were willing innocently to claim that these newly discovered "Vermeers" were the finest of all the paintings of the Master of Delft. They were the most accessible to contemporary eyes.

And who can be certain that there isn't at work in some studio in Fairlie or Hokitika an antipodean van Meegeren, providing a hungry New Zealand market with Gulleys and Goldies, canvases which may in their way appeal to us more even than the authentic



Han van Meegeren: **Lady and Gentleman with Spinnet** (1932).

works of these artists? Laugh if it pleases – but don't forget to cast a glance over the mantelpiece!

Editors note: Dennis Dutton, formerly Professor of Philosophy at the University of Michigan, now teaches the philosophy of art in the School of Fine Arts, University of Canterbury. He is Editor of the journal **Philosophy and Literature**.

The Summer Landscape, pruned to please

Reviewed by Pat Unger

The Summer Exhibition of 1984 contains approximately one hundred and fifty works (selected from over two hundred) by ninety-six artists and the resulting diversity presents a problem for review.

How can such a group of unrelated pictorial facts be reasonably approached to discuss? In the absence of any clearly defined styles or schools the works, by image, fall into five obvious categories. All too familiarly these divisions are land/seascape, vegetation, dwellings and outhouses, still lifes, and figure (human and animal) studies.

The faithful gallery goer will be pleased to see the work of many familiar painters well represented. Owen Lee, Annie Baird, Rosemary Roake, Lily Lewis, Barbara Fowler, Kath van Tunzelmann, Mollie Aitkens, E.E. Deans and Gussie Fenton all have excellent examples of their style of work on show.

Rainy Afternoon by Robyn Willett, **Avenue the Groynes** by Ngaio Stupples, **He Died for Me** by Paul Rees, **Weeds** by June Gibbs, **South Wind** by Colin MacLaren and **The Hunter** by Harry Phillips. All impressed me as works that utilise the unique quality of their chosen medium.

The uncompromising clarity of **Chancery Lane** by Nathan Crossan achieved by the pen and ink dot technique stopped me instantly, as did **Mapua Road** by Dawn Barry. This painting shows the eye-catching but intolerant quality of acrylic and the impact is further reinforced by reducing the landscape to stylised elements. A real gallery work.

Picnic Time by Daphne Rolston and **North Easterly** by Irene Ford both make use of established styles with different results. **Picnic Time** with its colour divisions, Cezanne type bushstrokes and hints of Cubism, but without a clear understanding of the theories behind their styles ends up as merely an exercise in design and colour, whilst **North Easterly**, with Matisse-like bushstrokes manages to sustain a feeling of movement and freshness in the work.

Facet An egg tempera work by Josie Jay fails in comparison to **Monday Morning Glenorchy** also in egg tempera by Sam Mahon. His skill with this medium is obviously great and in his other work, **The Administrators** he gives us his unique view of a blighted working group of bureaucrats.

Entire by Josie Jay in oil, after the style of Cezanne has what her egg tempera lacks, form brought to life by sparkling colour and an animated painterly surface.

High Alpine Landscape Craigieburn by Michael Eaton is immaculately painted but the arbitrary elongation of the

canvas gives an almost old-fashioned feeling to the Alps, as if being viewed through a revolving camera obscura.

Worsely Spin Christchurch by Maurice Askew must be one of the most appealing landscapes in this Exhibition Whimsy, reason and a sense of design add up to a work of competence by an experienced artist, and at a most reasonable price.

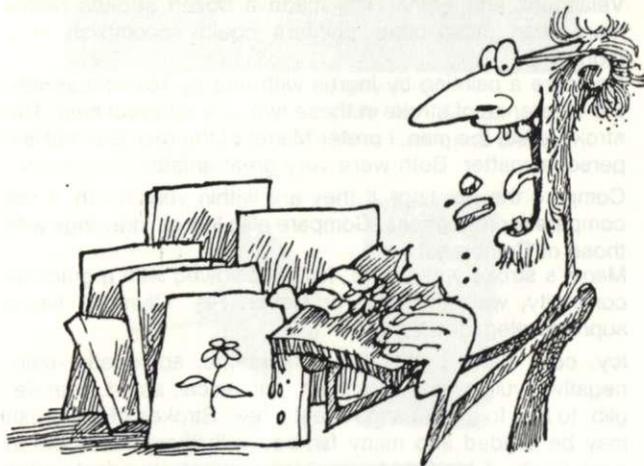
Works that do not fit into any of these categories are few and far between. **Fallow** a tightly knit composition and **Oracle** both by Keith Morant are pictorially satisfying.

Ancient Space by Paul Drake, the back of which I must confess, I found structurally impressive and the **Rite of Spring** a wooden sculpture by L. Summers are both of interest, but not necessarily for their overt imagery. What are the Rites of Spring?

Isolde Lew Summer's other submission is of a massive floating woman carved in totara on a marble base. The compactness, along with the grossness of this work help to create a feeling of tension and curiosity which is a hall mark of Summer's uniqueness.

This year the C.S.A. has as Guest Exhibitor Chrystabel Aitken, whose work goes as far back as the twenties. Plaster, ceramic and metal sculpture, metalwork, painting and jewellery illustrate the range of versatility of her art and craftwork.

The dictionary definition of tension is the "state of being tightly stretched, suppressed, excitement . . ." This quality I find lacking in many of the works which are otherwise well painted, cautious but competent, domestic more than gallery oriented, an improvement on 1983.



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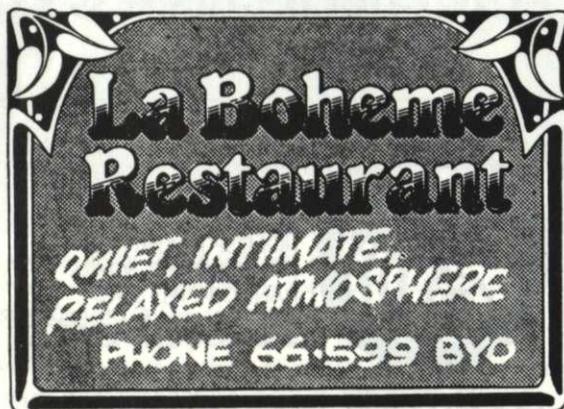
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The Brush Stroke — from 'The Art Spirit' by Robert Henri continued from last issue

Great results are attained by the pressure, force or delicacy with which the stroke is made.

The choice of brushes is a personal affair to be determined by experience.

Too many brushes, or too many sorts of brushes cause confusion. Have a broad stock, but don't use them all at once.

It is remarkable how many functions one brush can perform. Use not too many, but use enough.

Some painters use their fingers. Look out for poison. Some pigments are dangerous — any lead white, for instance.

Silk runs, is fluent, has speed, almost screams at times.

Cloth is slower, thicker, the stroke is slower, heavier.

Velvet is rich, caressing, its depths are mysterious, obscure. The stroke loses itself, not a sign of it is visible. So also the shadows in hair.

Strokes which move in unison, rhythms, continuities throughout the work; that interplay, that slightly or fully complement each other. See pictures by Renior.

Effects of perspective are made or defeated by sizes of strokes, or by their tonalities.

There are bush handlings which declare more about the painter than he declares about his subject. Such as say plainly: "See what vigour I have. Bang!" "Am I not graceful?" "See how painfully serious I am!" "I'm a devil of a dashing painter — watch this!"

Velasquez and Franz Hals made a dozen strokes reveal more than most other painters could accomplish in a thousand.

Compare a painting by Ingres with one by Manet and note the difference of stroke in these two very different men. The stroke is like the man. I prefer Manet of the two. But that is a personal matter. Both were very great artists.

Compare the paintings if they are within your reach, if not compare reproductions. Compare also Ingres' drawings with those of Rembrandt.

Manet's stroke was ample, full, and flowed with a gracious continuity, was never flip or clever. His "Olympia" has a supreme elegance.

Icy, cold, hard, brittle, timid, fearsome, apologetic, pale, negative, vulgar, lazy, common, puritanical, smart, evasive, glib, to add to the list and repeat a few. Strokes of the brush may be divided into many families with many members in each family. A big field to draw from and an abundant series of complements and harmonies among them; to use as units

in the stress and strain of picture construction. Perhaps there is not a brush mark made that would not be beautiful if in its proper place, and it is the artist's business to find the stroke that is needed in the place. When it is in its proper place, even though it bore one of the hateful names I have given some of them, it is transformed, and it has become gracious or strong and must be renamed.

The picture that looks as if it were done without effort may have been a perfect battlefield in its making.

A thing is beautiful when it is strong in its kind.

What beautiful designs a fruit vendor makes with his piles of oranges and apples. He takes much trouble and I am sure has great pleasure in arranging them so that you can see them at their best.

A millionaire will own wonderful pictures and hang them in a light where you can't half see them. Some are even proud of the report, "Why, he has Corots in the kitchen — Daubignys in the cellar!"

It is up to the artist to make the best pictures he can possibly make, it is up to the owners to present them to the very best advantage.

The good things grow better. There is always a new surprise each time you see them.

The man who has something very definite to say and tries to force the medium to say it will learn how to draw.

Keep as far as possible all your studies, all your failures, if somewhere in them appear any desirable qualities.

Such canvases are good for reference. Later study of the work recalls the good of it.

Sometimes an old unfinished canvas will serve as a recall from lesser and unimportant wanderings.

You can learn much from others but more from yourself. In looking at an incomplete canvas sometime after its doing, the whole thing becomes clear, the tangle dissolves, and you see the way to complete it and how certain faults may be avoided.

Don't be ashamed to keep your bad stuff. After all you did it. It is your history and worth studying.

Shame makes a small man give up a lot of time smearing over and covering up his rough edges.

There is a wonderful work of art by Leonardo da Vinci, one of his most interesting. It is quite unfinished, yet perhaps it is one of his most finished, gets us in deeper. No work of art is really ever finished. They only stop at good places.

Shame is one of the worst things that ever happened to us.

There is weakness in pretending to know more than you know or stating less than you know.



exhibitions

Children's Art Exhibition

Children who have taken part in the gallery's Saturday morning classes are having an exhibition of their best work on Saturday, December 8, at 11 a.m.

Edward MacKenzie N-Z

Preview Tuesday 12th February 1985

I arrived in this country from England in July, 1982. The first work I did here was the beginnings of this Exhibition. My next project was working out some of my long English experience by my 'English Seaside' work, culminating in exhibitions in Auckland and Wellington. I then returned in earnest to my New Zealand orientated work, having by then accrued enough New Zealand experience to reflect and make comment upon.

My early training and background as an Artist was in Graphic Design. Typographic devices and solutions are bread and butter to the Designer — something one inherently turns to when looking to communicating impressions and ideas. The germ of the present Exhibition stems from a simple but powerful concept. Powerful, I think, because of, rather than in spite of its simplicity. The letters N and Z are each made of one diagonal and two parallel lines — together they comprise 2 horizontals, 2 verticals and 2 reverse diagonals. Such a provident, elegant combination of letter forms is a gift to explore — the bread and butter idea becoming a feast. Such a leavening provides space to investigate within the bounds of a 'simple' idea.

The entire Exhibition is composed only of the letters N and Z used together in myriad ways — however juxtaposed, in whatever scale, in whatever medium, however ganged-up, the letters NZ are every omnipresent, the product of an energetic economy. The basic NZ idea lends itself to so many applications I have been tempted to specialise in one single area e.g. solutions using just screen prints, just cuisenaire rods, just photos, just matchboxes etc. However, I felt it more appropriate to develop the idea along many facets — a pot pourri of application.

I first showed the work at the RKS Gallery in Auckland in

June, 1984. Since then I've worked to refine that initial large effort.

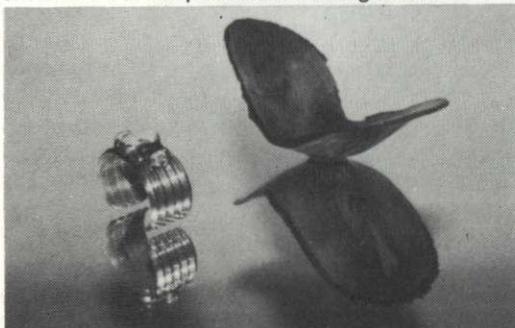
It is my intention that the assorted works read more than a collection of individual designs. I look upon this Exhibition as a collective statement about this, to me, new, exciting land.

SILVERWOOD FIBRECLAY — Exploration in Colour

Preview February 12 at 8 p.m.

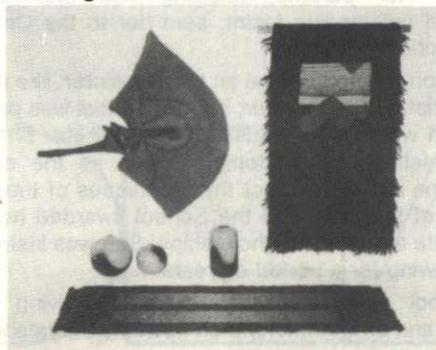
This is an exhibition by a group of people who are in the process of exploring the colour possibilities inherent in the media in which they are working. Each is extending their approach by incorporating new techniques or new materials into their work.

Peacock feathers, azurite and malachite are combined with silver; subtle shades of colour are produced by the edge effects of shino glaze over metal oxides; graduation in shading and complex patterns arise from differential dyeing of wool; finely turned wood explores the full range of colours inherent in the natural patterns of tree growth.



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Robyn Hetherington

Larry Field
Sally-Ann Griggs
Mary-Catherine Jackson



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Chrystabel Aitken

(Mrs Gordon McArthur)

Preview 23 January at 8 p.m.



Chrystabel Aitken was born in Waikaka Valley, Southland. Her parents moved to a mixed farm (Kyledale) in Tukurau where she spent her schooldays. Her love of animals dates from this period. She rode a spirited trotter every week into Gore, to receive tuition from an excellent artist, Christine Cameron. Her parents, realising that their daughter possessed outstanding talent, sent her to the Canterbury College School of Art.

Her ambition was to become an animal painter, like the great French artist, Rosa Bonheur; but the School was principally concerned with figure, landscape and still-life. She had to teach herself animal anatomy, though as the exhibition reveals, she did not neglect the techniques of these other branches of the Arts; and the School awarded her junior, intermediate and senior scholarships. She was instructed in animal drawing for a period of years.

The School was doubly fortunate in having Francis Shurrock, and J.A. Johnstone on its staff. Chrystabel found

recognition and encouragement with these outstanding artists. She became assistant to Shurrock, finding opportunity to extend her studies, especially in the modelling and carving of animals. In 1925 she was awarded the School medal for special excellence in modelling. This was the only occasion it was awarded to a sculpture student. She became a member of the Christchurch Group, an elected member of the New Zealand Society of Artists and a member of the Canterbury Society of Artists.

Apart from a few commercial jobs of doubtful value, jobs for artists were practically non-existent — even in the teaching area. James and Alfred Cook ran a milk round. Rita Angus for a time worked on a sheep station for 7/6 a week and keep. There was no Arts Council, no recognition of the importance of trained artists in industry; and no scholarships abroad. One exception, James Cook, was given such little support in his return that he returned to England and subsequently settled in Australia (as did his brother Alfred).

In 1939, preparations were being made for the celebration of the New Zealand Centenary by an International Exhibition in 1940. Chrystabel Aitken, Alison Duff, Mary Burnett, Noel Ireland and Jack Hutchison found jobs with the official sculptor. The pay was exceedingly low; but it was a job, and the work was completed in time for the opening in 1940.

While Alison was entrusted most of the drawing, Chrystabel did nearly all of the carving. This included a hundred foot panel, eight high, in the tower block, fifty feet above the entrance. This was carved in situ, despite the Rongotai winds. She was also responsible for the decorative work on the much-admired fountain, including the horses. Her white rock carving became the centrepiece of the Centennial Exhibition. A photograph of this work is included in the current show.

She married Gordon McArthur in 1941; and although the care of her parents heavily curtailed opportunities, she has continued to produce outstanding works of which the painting of the horse Cactus dates as recently as 1983.

NOTE: This artist has also done distinguished work in copper, silver and gold. The jewel caskets, cloisonné repoussé, cast pewter and exquisite jewellery, shown here, are samples of her work. They serve to illustrate the range and quality of a versatile artist whose craftsmanship is not confined to one medium.

Chrystabel Aitken was guest artist in the CSA Summer Show — exhibiting wood and stone carvings, ceramics and metalwork. This exhibition consists of paintings, drawings and carvings.

Gordon Crook Prints

January 23 - February 10

Some of the latest prints by this exceptional artist will be on show from 23 January.

Born in England he studied art at St Martins School of Art, and textile design at the Central School of Art and Design. He emigrated to New Zealand in 1972, before this time he exhibited mainly tapestries in one-man and group shows.

Exhibitions include Redferns Gallery/Scottish Arts Council/London/Houston/Smithsonian Institution/National Art Gallery and widely in New Zealand.

His most well known commissions are the Banners for the New Zealand Chancery in Washington and the Auditorium in the Michael Fowler Centre, Fabric hangings for High Commission in Tonga and Embassies in Samoa, Mexico. He has also been involved in theatre sets.

This year Gordon Crook has been represented in the 8th International Print Biennale, Bradford, and Contemporary New Zealand Prints 1984, in Japan.

Joyous and colourful, the prints in this small show are from themes that the artist has been exploring over the past 13 years. Many could be translated into large tapestries such as those made by Lesley Nicholls under Mr Crook's direction.

Other prints will be shown in our special March exhibition titled Dreams and Illusions.

Nancy Thomson

18 December-20 January

These paintings have been received for sale from an art collection of some note.

Paintings on show range from 1917-56 and are mounted, and there are other sketches available.

They include delightful small watercolour studies, and flower studies done in New Zealand and overseas cities.

There is an early 1917 study of Sumner among the works painted in New Zealand.

Unfortunately we know very little of the artist. If some of our members may recall anything of her, we would be grateful for that information.

Embroidery Exhibition

by selected members of the Association
of New Zealand Embroiderers' Guilds Inc.
18 December-20 January

The Exhibition is made up of eleven works by the following artists:

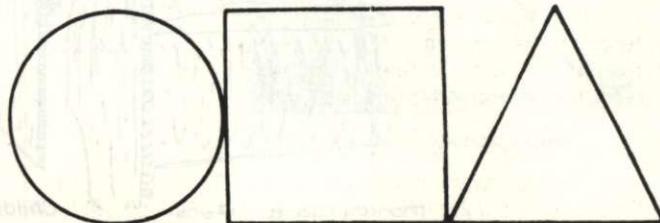
Jann Pearce	Wellington
Helen Guy	Wellington
Margaret Jeffery	Southland
Shirley Dixon	Wellington
Diana Parkes	Lower Hutt
Jill McVinnie	Hamilton
Joan Forsyth	Palmerston North
Barbara Hercus	Wellington
Nancy Maxwell	Petone
Helen Marshall	Wellington
Mina Thomas	Wellington

This exhibition has been put together to be of great interest to the viewer, as well as demonstrate the many facets of the embroiderers' art, both in the use of the various media and techniques used by embroiderers, as well as exploring the truly creative aspects.

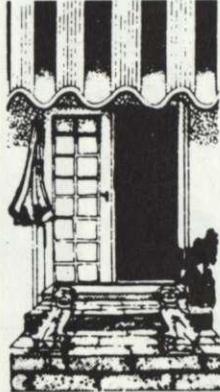
Applique, pulled thread work, hand-dyed yarns, patchwork, surface stitchery, quilting, metal thread work, blackwork stitching, free-standing works, line stitching, canvas embroidery, all of these techniques are included in this exciting exhibition.

The backgrounds of the artists vary from considerable academic study and qualification, to ecclesiastical vestments, to skills and styles gradually developed over many years of personal creative development.

ANZAS thanks the Association of New Zealand Embroiderers' Guilds in preparing this exhibition, and selecting the works for exhibition.



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Judith Cordeaux
'Wrinkled Bellies' are Beautiful
 December 18–January 20



Judith Cordeaux knitting a 'wrinkled belly'.

As a child, Lyttelton-based artist Judith Cordeaux was disturbed by the lines on her mother's stomach. Later, as a mother herself, she found similar wrinkles on her own belly, and realised that, like many women she was made to feel ashamed of this natural phenomenon, "win back your figure after having a baby — eliminate ugly flab" said one typical advertisement for an exercise machine. The wrinkled belly, rather than being accepted as an inevitable and natural symbol of motherhood, is commonly treated as an object of disgust.

Judith Cordeaux, however, sees beauty and softness in these lines associated with childbirth, and they have inspired a series of joyous works of art. Rather than expressing her ideas in more conventional media such as painting or sculpture, she has chosen to knit 'wrinkled bellies', "working in wool because the fibre reminds me of the softness and elasticity of skin, and because in our country, working in wool has been traditionally the work of women, above all, mothers".

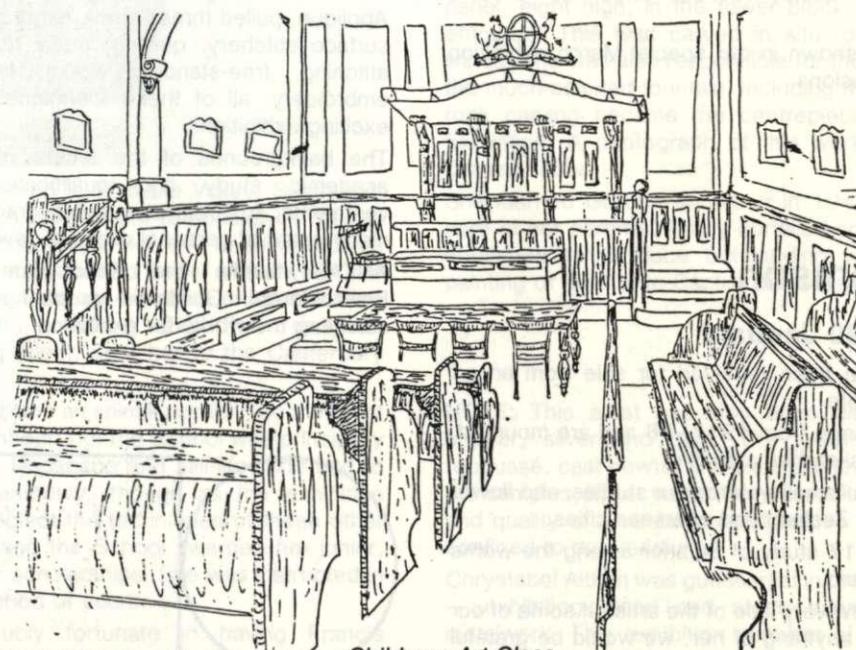
New Members

- Mr Eric W. Biddineton
- Mr and Mrs John Buxton
- Mr G.T. and Mrs M.A. Candy
- Betty Chambers
- Mrs R. Dodds
- Mrs G.B. Finnegan
- Mr and Mrs B.R. Foster
- Mr Michael Glover
- Mr and Mrs R.I. Hale
- Messrs Hamilton, Hindin Greene (Corporate)
- Mrs Caroline Hasselman
- Mr S. Isaac
- Mrs Marion Lane
- Mr and Mrs J.D. Lee
- Mr and Mrs C.F. McKay
- Mrs Margaret McLeod
- Mrs Helen McMaster
- Mr and Mrs Paul Manser
- Denise and Colin North
- Ms Glenys Parry
- Mr Arie C. Pronk
- Mr and Mrs D.E. Purse
- Nancy Ross
- Mr P.M. Stewart
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- Taylor Shaw and Anderson (Corporate)
- A.J. Verrall and
- M.L.E. Foate
- Mr and Mrs I.R. Wood
- Mrs L.T. Woods

Arts Calendar

Dec/Jan/Feb

June Fogden	Until December 9
C S A Summer	Until December 16
Marjorie Galvin and Helen Dewar	Until December 9
Dolls for Children	Until December 6
Children's Art	December 8–16
Rick Edmonds	From December 9
Judith Cordeaux	From December 19
New Zealand Embroidery Guild	From December 19
Nancy Thomson	From December 19
Local Artists	From December 19
Gordon Crook	From 24 January–10 February
Chrystabel Aitken	From 24 January–10 February
New Zealand Academy of Fine Arts	13–24 February
Margaret Elliot	13–24 February
Photo Arts Group	13–24 February
Silver, Wood, Fibre, Clay	13–24 February
Edward MacKenzie	13–24 February
Tomoko McKnight	From 28 February
President's Exhibition 'Dreams and Illusions'	From 28 February
Batik from Java	From 28 February
Gennie De Lange	From 28 February



monica Clare 12 yrs

Childrens Art Class