

NEWS

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THE PRIVATE EYE



Photo left to right

Martin Whitworth, Robin Neate, Rudolf Boelee, Brian
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Photo Credit: Kerry Boyle

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Antonio Losada Lunch Time Recital At The Gallery Thursday 9 May 12.10pm – 1.10pm

Antonio Losada – has been described as one of the worlds leading classical guitarists, a Renaissance man, an ambassador for the guitar, and a charming Spaniard.

At the Real Conservatorio de Musica, in Madrid, Losada studied under the famous teacher Regino Sainz de la Maza. In 1960 and 1961, he was awarded scholarships to attend the International Course for Spanish Music at Santiago de Compostela where he studied with Segovia. "He was an inspiration to everyone. All the classical guitarists in the world have been influenced by him," says Losada.

Losada has toured Europe, giving recitals and radio and television appearances in Paris, Geneva, Lausanne, Munich and Tangiers and at Salzburg and Ostend Festivals. In Hong Kong and South East Asia he also gave lecture-Recitals to schools.

20 years ago Losada settled in Australia – where he lectured at the University of Sydney and the Queensland Summer School. Armed with his guitar he travelled Australia in his Mercedes, as part of a Government scheme of 'taking the Arts to the Outback'.

A damaged nerve in his right arm put Losada out of action in 1980. Microsurgery and 3 years of relearning brought him back to the guitar he loved, but this time the style of the Renaissance Spanish guitarists suited him best.

The different way of holding the guitar and strumming, means he sits straight and plays with thumb and 2 fingers. "It is playing from the wrist and is much more free".

Now Losada is a Tutor at Canterbury University and it is the first time guitar has been offered there. He also teaches from a studio in the Arts Centre.

His lunctime recital at the Gallery promises to be something special so mark it on your calendar for Thursday May 9th.

The Gallery would like to gratefully acknowledge the kindness of Mr Peter Clarkson. CLARKSON SIGN STUDIO LTD provided display boards for the Shroud of Turin Photographs exhibition held in April.

As the Christchurch representative for DISPLAY RENTALS Mr Clarkson has saved the gallery a considerable expense.

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CHRISTCHURCH 2

New members!

We are always seeking to increase membership of the Society and we would be pleased if present members could interest their friends in joining.

Not only do they receive this first class News Magazine but also invitations to preview exhibitions before they are open to the public.

Members' support of the Society significantly permits the gallery to function in supporting the Arts in Canterbury – in showing the work of around 1,000 artists a year.

The Gallery presents a whole Kaleidoscope of art and craft activity for your appreciation.

It is the largest gallery not publicly funded and presents the liveliest and broadest range of exhibitions in New Zealand.

Over the 90 or so exhibitions each year some will delight you, some concern and some challenge you. We hope you will bring your friends along and encourage them to join.

With your support, we support the arts.

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CHRISTCHURCH

Michael Ebel Art Tutor

Anne Barrett was a student of Christchurch Artist Michael Ebel, whose painting and drawing classes are at the Gallery every Wednesday. "Michael is a marvellous teacher" she says.

Anne decided to take up painting again 2½ years ago. Virtually starting from scratch, she says "I hadn't picked up a paint brush for 15 years".

This May she is exhibiting at the gallery. Michael helped Anne a great deal especially with colour – "without him I wouldn't be where I am now" she says.

She attended his 3 stages of 8 lessons at the gallery, and went on to his weekly studio for a year. Now she still shows Michael her paintings before they reach the framing stage.

"At first he would tell me all the things that were wrong, but now he seems to be very pleased with my work.

Michael teaches his students to always draw in light and shade before painting. "He made us really understand what we were looking at" says Anne.

While she admits that it took her right to the end of the classes to really catch on to his colour theories, Anne is now extremely please with the way her work has improved. "Using limited colours means at the end the tonal quality is so much better".

Despite Anne's close adherence to Michaels theories and his continued support, she stresses that Michael doesn't try and change everyone to paint his way.

"Michael has a way of looking at things from our point of view. In our group of 6 we were all so different although we all used his methods".

According to Anne there are a growing number of people who gratefully acknowledge their debt to Michaels painting classes. If ever I bump into anyone buying yellow red and blue paint, I say "you must have been in Michael Ebels class" – and more often than not I'm right".

What is more, says Anne "there often seems to be a shortage of those 3 colours".

Michael Ebel Art Classes

Enrol at the gallery Now for next term



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Classes

PAUL VAN DEN BERGH'S classes are not for "Sunday" painters. He believes people are often working in the wrong direction, doing pretty things. "I challenge them to go further", he says.

Paul came to New Zealand 9 years ago, leaving behind an established reputation as teacher and artist in Holland.

Since then he has taught in various parts of New Zealand and had Nation wide touring shows of his own work. – Four of his drawings, recently exhibited in our Dreams and Illusions Exhibition illustrate his European style, unique subject matter, and what he calls a "maddening attention to detail".

After teaching Art at Timaru Boys High and Invercargill High School, Paul is happy to be teaching "big kids" again.

An art teacher for 20 years, he is keen to teach students first how to look at things. "How they execute it is up to them. I open their eyes and break down their habits of looking. Its very difficult at the beginning, but in the end they come back for more".

Pauls weekly painting and drawing classes have filled quickly, proving to be stimulating and rewarding. The Life drawing sessions have also been very well received.

We do highly recommend the classes to you and suggest you enrol quickly for the second term. Fees \$36 and \$48 for eight sessions.

New Scholarship In Sculpture

A brief item in the Chronicle last December recorded that Mrs E. Johnson had provided \$10,000 to the University to establish the Rosemary Johnson Muller Trust fund for a Scholarship in sculpture.

Rosemary Eleanor Johnson was first admitted to the School of Fine Arts in 1961 and followed the diploma course in sculpture until 1964. In 1965 she was admitted to the honours course and was the only student in that year to be awarded a Diploma in Fine Arts with Honours having received a very high grade.

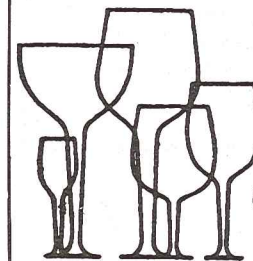
Subsequently she travelled overseas and spent some time in Germany advancing her knowledge in metal casting. She returned to New Zealand with her husband and continued to work as a sculptor until her death some two years ago. Some of her principal works are to be found in Christchurch and Canterbury and her name is well known and respected throughout New Zealand.

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LETTER TO THE EDITOR

Dear Josie,
When I got my last C.S.A. Newsletter I was horrified to see on it a red spot.

I was not horrified to be reminded to pay (and that has been done). I was horrified that bad red spot should be used.

Now in accounting circles, a red spot would signify that you are "in the red" and as such would be appropriate.

In medical circles it could mean that you are diseased—even that would be appropriate, But in artistic circles The Red spot has the connotation of success! Whoopee—I've Sold one! It is used as a celebration, a sign of great joy!

For The C.S.A. News therefore to use a red spot to indicate failure to pay, will I am sure create psychological confusion in the minds of the artists receiving, the magazine. What a cruel trick to play!

Maybe you could use a black spot—The dreaded black spot—but that would really be more appropriate in Theatrical circles.

I would therefore humbly suggest that red spots should be affixed onto the "News" of all members who **have** paid thus avoiding confusion in our psychological patterning. This would indicate that when you have no red spot you have failed in payment. I trust that next year. If I get a red spot on my "news" it will be a cause of celebration and not mourning. I remain.

Yours Faithfully
Robert A. Allan

Artists on Art

From Leonardo's Rules of Painting

by James Beck Viking Press

I say and affirm that it is much better for many reasons to draw in company than alone. First, you will be ashamed of yourself to be seen among the group of men drawing inadequately and this mortification will be a motive for studying well. Secondly, a sound envy will stimulate you to become among those more praised than yourself, and the praise of others will spur you on. Another reason is that you will learn something from the way in which those who are better than you draw. If you are better than others, you will benefit by despising their defects, while the praise of others will increase your skill.

Views and Reviews

DREAMS & ILLUSIONS

Review by – L. Shustak
Canterbury University

This exhibition, follows an old creative idea; after all (Alfred Stieglitz, 1864-1946) mixed prints, water colours, oils, sculpture and photographs in the (1903-1917) gallery "291" in NYC, and this is the gallery that was the very 1st to show the work of many modern masters in the USA, including the 1st showing of Picasso in the U.S.A., 1st showing of Rodin . . . Matisse . . . Toulouse Lautrec . . . Cezanne . . . Rousseau . . . Brancusi . . . Braque and the 1st exhibitions anywhere in the world of children's art . . . (1912) . . . etc.

In Christchurch, the works by 16 artists; (all 57 of them), are just not enough to fill the large space that is the CSA's major exhibition area. The show is therefore a big let down, it contains some exciting prints (yes photographs are prints). Some new work and some older work seen previously, (although the note sent to the artist asked specifically for new work). However, this sort of mixed media show, could be a resounding success and a real, art event. However it needs time; in the order of 9 months to a year plus, to properly prepare and gather works to get that cavernous space to really feel like something is happening in it. A mixed media show is of course the way to go, but it demands follow through and that means much, much more prior planning, and as John Hurrell suggests, a succinctly worded worded catalogue, to enrich the gallery goer with much more information than merely prices. A resume of each artist, a statement by those who care to make one, a brief summary of the way the show was put together and a historical background to indicate why this is a show of some importance, for our time. So, to me this show is a precursor to what I hope will be a better, larger, more diverse, and really powerful mixed media show that includes some really contemporary work by our powerful arsenal of artists residing and working in the many media in New Zealand today.

ITS THAT DE JA VUE-ING TIME AGAIN

Reviewed by Pat Unger

The Autumn Exhibition at the C.S.A. Gallery reminds us that for many Canterbury painters, their self appointed task is to explore not the ". . . isms" but the "was isms" of the world.

Both the artists and viewers appear entrapped by a romantic dream of nature and its "realities", and that visual aesthetics never alter.

A few works are well painted, but in the post-modern world, with its rejection of romanticism, traditional art has to present more than just basic technical skills or attractive subject matter to justify itself and win recognition as "art".

To establish some sort of criteria as a basis for evaluating and comparing these diverse works, for the purpose of review, a series of fairly conventional questions has been posed. Each painting, has it,

1. an aesthetic quality?
2. said something worth while
3. been painted with a sense of vigour and joy?
4. fulfilled the purpose of the artist?
5. a sense of homogeneity, i.e. are the parts of elements of the same kind throughout? Is it commensurable in both painting style and image?
6. is it topical?

Only two works, I feel come near to fulfilling all the above postulates, and they are Doris Lusk's *Clutha River near Cromwell*, and Annie Bairds water colour *Dunedin from Tomahawk*.

Many paintings have some qualities mentioned above, for example Kelvin Anderson's *Chief Te Ria Koia and Son*, a work in acrylic. It is topical, is painted with a sense of vigour (even a sense of the bizarre in some of the background colours) and has a feeling of purpose about it. Alan Candys *The Young Man's Vision, and the Old Man's Dream* in oil, fulfills the purpose of the artist (not that I agree with his philosophy) and is consistently painted. The aesthetic quality for some may be lacking.

The Blue Pacific in charcoal and watercolour by David Cheer, is a competent and purposeful work, and is more challenging because of its complex imagery. In the same way Sam Mahon's immaculate study in tempera *Actors Inequity* demands the viewer to think about the artists purpose and its realization.

Swing Bridge Little River, an acrylic by Dawn Barry has vigour, but the homogeneity is somewhat dented by the white outline around all the rock outcrop, fracturing an otherwise visually bold work.

A small watercolour, *Trees*, by B. Carr is an aesthetically pleasing congruent water colour, having form and simplicity, and contrasts with Paul Rees's *Lilybrook Kaikoura*. This also has a personal vision reinforced by a realistic treatment of detail.

Barbara E. Fowler's two water colours, competently imparts a sense of jollity and style to the local scene, and *Playing by Grkovic*, although abstract, in the style of Kandinsky, uses a similarly sensitive division of the canvas space.

Both make their colour work for and not against the intention of the paintings.

Several pencil works, Nathan L. Crossan's *Identity 11 Conflict*, M. Cambell's *Hanging About*, and E.M. Hardie Boyes off centered but balanced *Moonflower* in charcoal all add interest if not impact to this show.

Belinda by Zita Waldron, a pastel on dark paper has a sense of unity and order, underlying the free vigorous drawing style. *Zita* by E. Jewitt, similarly animates her worked surface with gestures in colour.

The aesthetic qualities of art works are hard to assess. The definition "... connected with the canons and principles of beauty underlying any of the arts" presents further problems. In todays individualistic and constantly changing society, there are few culturally institutionalised rules of beauty, and shows such as this suggest that we have been captured in some sort of time warp; of a previous era of "beauty and truth", and that we hate to leave its well explored security for uncertain values of the future.

APPROACHES, ENTRANCES, INTERIORS

By Jim Espie,
Ministry of Works
And Development

As Evan Webb wrote in "Views and Reviews" in the March/April issue of "News", the architects section of Christchurch Ministry of Works and Development organised a design workshop on 13 and 14 November last year around this subject.

The Government budgets for a certain amount of training each year, both primary and refresher courses, to enable public servants to work more efficiently at whatever they do. Because we are architects, the workshop was held with the prime purpose of improving our design skills. We identified a particular area of need in "first impressions" of the users of our buildings so we looked at the whole concept of approaching a building from a distance, then going through the door, and getting one's bearings inside.

Almost as soon as we began thinking about what form such a workshop would take, the idea suggested itself of the allied arts sitting alongside us, participating fully in the sessions. Approaches, entrances and foyer interiors provide opportunities for a really integrated intermix of artistic and architectural design to instil feelings of confidence and security in the person entering the building. So we invited artists to come and work with us for the two days of the workshops. Architects from private practices had been invited also, and for those two days we listened to invited speakers and to each other.

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Design tasks of increasing intensity were set, each having a variant angle of the theme. Each group, comprising architects and artists, had to produce schemes within a set time and then present them to the assembly. The architects, who had been trained from school days to work towards a target time, tended to dominate by their desire to push towards a consensus and get it down on paper. I hope the non-architects were not knocked off their stride too much by this as it is seen as a worthwhile skill to acquire.

One of the most important issues to come out of the workshop was the extent to which artists can contribute to an architectural think-tank. Architects tend to think of themselves as being alone in the skill of conceptualising space design, and were surprised to see the extent to which artists complemented the process. Obviously it was an enormous advantage for the artists to be involved from the outset in the design of these spaces. The principle is now clear: as soon as the intention is established to incorporate any art form in or near a building, the artist should be invited to participate in the working-up of the entire surroundings of that art.

One of the invited speakers at our workshop was Tim Edwards, a young graduate of the Wellington School of Architecture, who had written a research paper on this very subject of integrating once again art and architecture in a whole art composition. I hold a copy of his paper and would be pleased to let anyone have a look.

Evan Webb singled out sculpture particularly for critical appraisal within the building context, saying that there were perhaps certain difficulties in the present trends which tend to make modern works less suitable as an element within a wider design.

John Coley, at one of the public evening sessions at our workshop, speaking in support of his campaign for art in public places, drew the analogy of a "footprint" for future generations to see something of our culture. Certainly good art well integrated into a total composition with architecture heightens the satisfaction of the person moving through and around buildings. We would hope that people would come to expect to see works of art in such places. We would also hope that clients who commission commercial buildings would see that it actually pays to incorporate art into the works, in terms of public appreciation. In the same way public bodies and Government clients would see that art "pays" in raising the level of awareness and civic pride.

The taxpayer's money was well used at our workshop. The public servants felt that they had gained a lot from it. The private architects and artists paid for their attendance and the letters of appreciation show that they benefitted too. Our awareness of each other has increased because of it. The intention is to hold another workshop on a different theme at some time in the next year or so, to explore further, and renew friendships.

POLITICS, AND ESCAPE OF THE ARTIST, by David Cheer

Perhaps now, with Evan Webb's response to last November's District Architect's Design Workshop held during two days in the Arts Centre Central Hall – the old University Library – , and with other opinions, I hope, to follow in this magazine, it might at this stage help by presenting a more general view, of what the Workshop was about, or what it articulated beneath what it seemed to be about, although this will also be a view as personal as what in the first instance prompted my participation, reducing the occasion to a reasonable perspective, that of the artist probably not and nor does the artist necessarily operate like that, although the District Architect rather thought, last November, we might.

As participants we were on the outside and we paid to attend – admittedly well fed by the Ministry of Works and Development, and well entertained by our own performances. Indeed one of the discussions prodded me to remark that I regarded such a fee as an addition to my annual taxes, for the privilege of being able to examine the working of a Department which largely spent those taxes out of my view; I put it that although we might, throughout the greater part of our lives, be at once uninitiated in that, and uninvited, the artist's brief was all the same to the lobby concerned with the complex interplay of units set up to create and control our environment – today especially to watchdog over the terrifying powers of the mechanized.

I attended the Workshop's full two days and evenings – they happened to coincide with a portion of annual leave. We were told we were participating in the workings of open government. We were given the guidelines of how, this instance of it, such "open government" was supposed to work and how we were, over the two days and evenings, within that stricture, and I must admit it a loquacious and beguiling package, particularly Geoff Brimicombe's sensitive introduction to the subject, "approaches and entrances," the focus of us all gathering, his sharing with us his personal collection of slides. Our invited participation expanded through three exercises, done by four groups made up of a proportion of the variety of artists and a proportion of the architects. We first fooled somewhat with the set of an imaginary play; at a later stage we worked up the entrance hall to offices for the Ministry of Agriculture and Fishing – a project, incidentally, already standing completed, and I don't think we rubbished it, although perhaps here and there suggesting improvements – ; and finally we blew up a scheme for the internal courtyard which is included at the back of the old Post Office in Cathedral Square, supposedly a hypothetical scheme but which we found already prettywell completed, glass canopy besides, in MOW plans.

During the two days and evenings I noticed that the supplied paper – enormously consumed – was pretty carefully gathered up by the District Architect, and I suppose it might yet exist, in file somewhere handy to his office; I hope it still exists there, except certain of my own sheets. These came home, exist in my own file; for I had paid. Now, whether anything will show out of that public amalgam of private talents, only few of us, with long memories, will ever know, artists who in the event – I have said we performed well – , when invited to do so, presented the ideas of their participating groups more vividly and more openly, hence more vulnerably, than did the architects – but then most of the architects were either attached to Department apron strings or fairly recently loosed. They had got a habit of attitudes and conditions, and perhaps feared freedom as well. We did not. For us it was a game, a serious game, yes, defining with its serious rules the serene thing we enjoyed doing, and the group I worked with declared this in leaving for the appropriate file the solution to the Post Office problem worked out solely in the air, and I would like to see that tower even yet, if only to lift my view from one of the ugliest buildings doomed to haunt our city as a summary of ourselves made permanent – I recall that during the exercise I bolted from the hall and brought back from the offices of two consultant engineer friends a photograph. The pile appalled, will continue to until the Bomb or until city fathers supply another device first.

Incidentally those fathers have nothing with which to supplant us, although they don't use us much. The two days drew a few of us together; to each we showed something of our soul, and also something of what we hide it with. Nothing, so far as I know, has come out of the Workshop; I can only hope the public sector might use the crib as the private sector has long learned. We might eventually see so; we were gathered together, at the same time prevailed upon, by systems men of some heart.

Geoff Brimicombe's introduction, with his slides, made up the most personal essay of all – the true collector sharing some of his hoard – and it expanded to include entrances into certain towns. He cited the southern motorway approach to Taihape, designed to scorn the old switchback coming down from the Utiku flats and then climbing under some walled gardens and turning into the main street at the residence and rooms of a certain doctor. In fact the gully is already part filled by huge and ugly, curved embankment following in the railway and setting you in the town messily, eventually, I suppose, getting you to bypass most of it. Fifty-three years ago the doctor who lived in that house and consulted in those rooms answered a telephone call and drove another thirty miles northwest over some pretty bad shingle autumn roads to arrive at a farmstead in time to assist at my birth. Some years later his practice possibly passed to his son. There was another doctor at the time, a bit of a boozier. Last month I entered Taihape by the new half-

formed approach and found the engineering exercise un-subtle and despoiling. The town it seems does not. It never has been subtle. It still attaches with its peculiar ferocity to its past sons – they have included war heroes and art scholars. My wife wanted a picnic by a sounding river – we had followed up a river most of the way – so having timed the stop for noon I parked on the promontory beyond the combined show and sports-ground in trees which secluded unkempt walks down the blue papa-cliffs to the Hautapu, which ran as noisily as I had along those paths a little less than the fifty years before. I hadn't been a pupil of the nearby school (I found also a new) but a yokel from one of the small primaries, beyond Mataroa, which flocked into the district centre for the annual sports day – beguiled somehow as we artists were, last November, by the glow, I suppose, of the fellowship in competition which could be likened democratic, for any of the small schools too could win the day by using to advantage the credit points worked out according to its roll, and one bland summer prior to World War Two, Bells Junction School had, besides a handful of young athletes, an astute sole-charge teacher; while last November the artists ran well indeed but won not much.

My wife and I had our picnic, interrupted once by an army-green dragonfly chopping across the gorge, and we then once again climbed, re-packed and drove out beside the saleyards and tennis courts – and scrunched to stop against a large-linked, white-painted, padlocked chain.

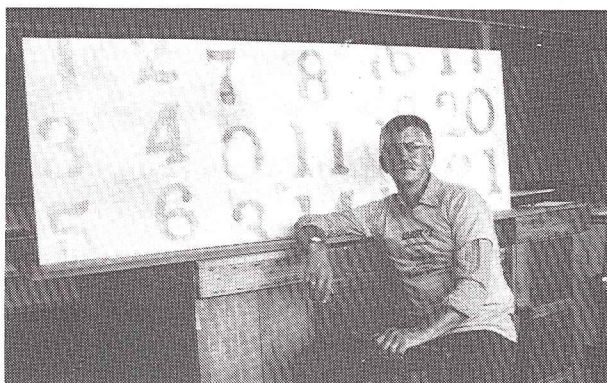
The Utiku Ladies' Tennis Club was leisurely commencing its early afternoon session. The ladies sympathized and two of them drove out of the grounds and up the street to the County offices, returned with more sympathy and a possibility of freedom. It took an hour, stewing in the sun, throwing back some erratic balls, a visit of my own to the council's offices, a worried van-driver with bundles of keys none of which fitted and the excuse that the original gang working in the distant corner of that not foreign field had been suddenly directed on the RT to a job miles up Hospital Hill, not seeing us before locking up. Eventually – worrying the van-driver more – I cut the centre-holding bolt out of the chain with a hacksaw blade carried in the car for setting spark plugs – learned from motorcycling – and although not enough of the chain sagged yet, the Utiku ladies came off their courts and held it high and we drove out under that canopy perhaps awaiting a prodigal. Possibly there was also a law of need as well as of retribution in the event, the locality that of my first and, I think, my best yet, landscape drawings, that day an excuse to go back, not alone to see a town despoiled. But I didn't drive the further thirty miles but a greater circle route, to the north, Waiouru, Ohakune, Raetihi, of course glancing to the more rugged lefthand hills, at some of the yellow signboards, eventually heeding the one, beyond, that would not entrap, relishing not being recaptured.

exhibitions

RAY THORBURN Preview 8 May, Exhibition 9 – 19 May

This survey show promises to be a very significant one on our calendar this year.

Wellington Artist Ray Thorburn exhibits in Christchurch for the 1st time. Apart from the Frances Hodgkins Fellow exhibition at the Dunedin Public Gallery, this is the only other time he has had a one person exhibition in the South Island.



Calendar Series 1984-85 Artist with work in progress

Artists Statement

The first time I used letter forms as iconography in my art was in "U Shape and Circle" painted in 1967. The image evolved from my curiosity in the dynamics of line colour and form, as well as my interest in drawing as a device to model form on a flat surface.

Since Art School, I have been captivated by the magic which results when the various parts of a painting coalesce and give new meaning to familiar elements. Consequently I have always used the cross (x) as a compositional device to link parts and create unity. This was particularly so in the "Modular Series" (1968-74).

From 1976-85, I have consciously broken away from the hard-edge, high gloss, technically precise image of the Modular series, while continuing to explore my interest in the dynamics of visual relationships. However, instead of the predictability of straight lines and sharp edges, I returned to the more intimate calligraphy of drawing as a means of articulating the surface. I unashamedly admit to being seduced, yet again, by the capricious vagaries of drawing.

The other day, I discovered a question I posed for myself on the back of the first prototype painting for "Edge Series" (1976). It said, "when does a drawing become a painting?" In retrospect, I think this was the genesis for the direction my work took from 1975 to the present.

From 1979-81 I was very fortunate to be given an award to study for a PhD degree in education at the Ohio State University. This proved to be a very significant experience in my life and the catalyst that fused together all of my aesthetic and educational interests.

As part of the academic course work, I studied non verbal communication. In addition to the conventional written essays and examinations, I was assigned a project that had to illustrate some aspect of non verbal theory in a non conventional way. My answer was a visual calendar, consisting of thirty drawings (one for each day of the month) that used language as a visual metaphor in art. Later on in my studies, when I was writing the dissertation, I began to explore the notion of recoding the written words of my dissertation into a personal iconography or art language. These distractions ultimately lead to the "PH and D Series" (1982-84).

The current "Calendar Series" completes a cycle. They synthesise all my aesthetic preoccupations spanning the last twenty years. Interestingly, (for me at least) in my recent works, I have employed the same drawing techniques that were so assiduously hammered home during my student days at the Elam School of Art, University of Auckland, under A.J.C. Fisher's regime.

Clive Bell once said that "lines and colours combined in a particular way, certain forms and relationships of forms stir our aesthetic emotions . . . these relationships I call significant form". For me, particular experiences such as art school and PhD studies, have been important signposts in the development of my ideas. My art is like a crossword, there are infinite combinations and configurations. I anticipate continuing to develop the language and explore the many variables that make up the puzzle, so that one day I might complete the picture.

Ray Thorburn

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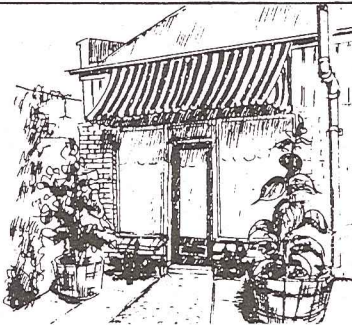
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CANTERBURY EMBROIDERERS' GUILD INC. EXHIBITION. May 7 - 19

This year, the Exhibition promises to be exciting and different with the theme, "Our World in Embroidery", depicting various aspects of our environment. Many members of the Guild have been designing and working several pieces each this past year, including a beautiful "New Zealand Flower" Quilt which is to be raffled.

Peggy Natrass of Wellington, who is the editor of "Threads", the National Embroiderers magazine, will be the guest exhibitor showing her collection of hand-made fabric covered boxes and an embroidered book cover.

Vivienne Mountfort will officially open the Exhibition to Guild and C.S.A. members at 7.30pm Wednesday 8th May.

WOMEN BY WOMEN 21 May - 2 June

The C S A Gallery is holding a photograph exhibition - "Women by Women".

We need photos of women of all ages, and all types - at home and at work. Photos which evoke exciting moods and feelings - a uniquely women's view.

The exhibition coincides with the Womens Festival 85 being held in Christchurch over Queens Birthday Weekend, which marks the end of the International Decade for Women.

We envisage covering the walls of our print room gallery to create an 'album' of photographs.

The result will be a uniquely womens perception of ourselves. It will be a visual statement which we hope will reveal the ways we see ourselves and each other.

We hope "Women by Women" will prove just as interesting for men to view, and that contributions will be from many women, to provide a far reaching view.

We hope the exhibition will bring more and different people into the gallery and as a photographic exercise will encourage women who don't necessarily consider themselves as artists - to take part.

The success of the exhibition rests on you. So please apply soon to the gallery for entry forms.

FRAGMENTS Preview 21 May, until 2 June Images by Susan Heap

Who will also perform poetry and guitar 12.15 - 12.45 and 1.15 - 1.45 on each day of exhibition.

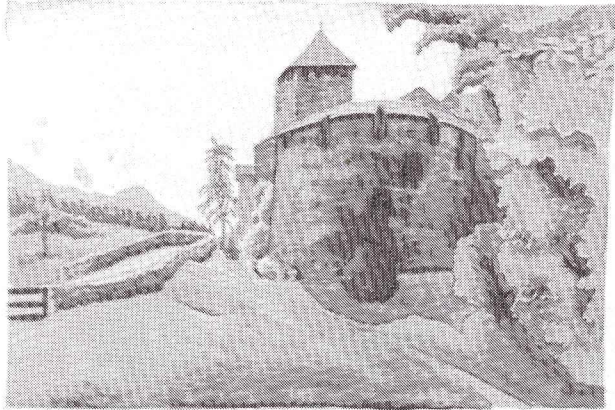


First exhibition at C.S.A. Credentials include three painting exhibitions, five booklets, seven years regular performance.

Style is variable. These are house paintings, designed to lift and give the watcher cause for peaceful contemplation, move the unsure to certainty, give the watcher strength.

I say this because my work even for the initiated is hard to come to grips with. No critic likes to be made a fool of, by his or her misunderstanding of the artists intentions, notwithstanding that when they put themselves forward, they also teach.

**ANN BARRETT/
NGAIO STUPPLES**
Preview May 21 at 8 p.m.



Ann Barrett has taken up painting only in the last 2 - 3 years other than, painting no more than a dozen watercolours in her late teens and early twenties.

Michael Ebel's help has been invaluable to her, especially with the use of colour. She uses only primary colours and mixes the rest.

She is exhibiting watercolours painted over the last 2 years - landscapes both of New Zealand and overseas.

This is her first exhibition.

Ngaio Stupples won her first prize for painting at the local community fair when she was only nine. She pursued an art course at secondary school before going to Teachers College where she trained as a primary school teacher. At Teachers College she specialised in art and was always in demand for illustrating and ideas.

Ngaio has been a working member of the C.S.A. for the past ten years. She has only been seriously painting since her early retirement from teaching in 1983.

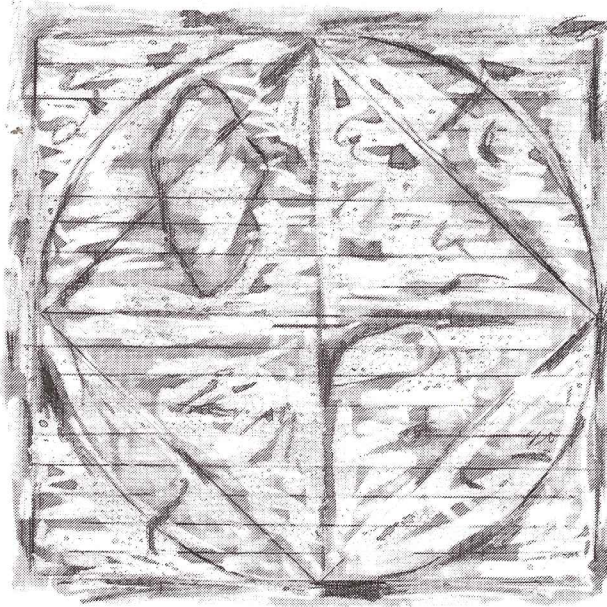
This is Ngaio's first exhibition. She feels a need to evaluate her work and this stage and to have it viewed and evaluated by others.

This exhibition is a selection of paintings without any particular theme. Rather the works have been chosen to illustrate the artists' interpretation and continuing explanation of some of the exciting facets and techniques of her chosen medium of acrylic.

**RUTH WATSON/
MARTIN WHITWORTH**

Opening June 4th 1985
Until June 16th 1985

Artists Statement:
Ruth Watson



I am a recent graduate of the Canterbury School of Fine Arts and this is my first show of a group of works. The work is a group of paintings and drawing/assemblages done in late 1984 and 1985. The paintings are encaustics, a medium I have been using now for several years. The paintings reflect a continuing interest in investigating the potentialities of this medium for expression.

Martin Whitworth

The exhibited works, produced in 1985, contrast slightly from previously shown paintings insofar as compositional elements are concerned. These arrangements rely upon the interplay of geometric shapes, particularly those made with compass and rule. Broadly speaking, the rules rule, and the mediums are both fluid (print) and hard edge relief features.

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THE PRIVATE EYE

Opening 5 June

Exhibition 6 - 16 June

ROBIN NEATE

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Two Man Exhibition - 1973 C S A Gallery
One Man Exhibition - 1975 C S A Gallery
Group Exhibition - 1976 C S A Gallery
The Street Exhibition 1980, Robert McDougall Art Gallery

BRIAN MCMILLAN

Group Shows
10 Christchurch Photographers - Arts Centre, 1978
The Street Exhibition - McDougall Art Gallery, 1980
Two Man Exhibition - C S A 1980
Currently completing Diploma of Visual Communication,
Christchurch Polytechnic

RUDOLF BOEELE

Public and Private Collections
1982 C S A Gallery, One Man Exhibition
1984 - Brooke-Gifford Gallery, One Man Exhibition

MARTIN WHITWORTH

School of Fine Arts 1980 - 1983
C S A Gallery 1984 and 1983 One Man Exhibitions

GERARD ETTEMA

Preview 5th June at 8 p.m.

Dutch landscape artist, Gerard Ettema is coinciding a visit to his daughter here in Christchurch, with an exhibition at gallery.

In Holland Mr Ettema is widely known for his portraits and still lifes, and his empathy with the Dutch landscape and climate has made him a landscape painter of stature.

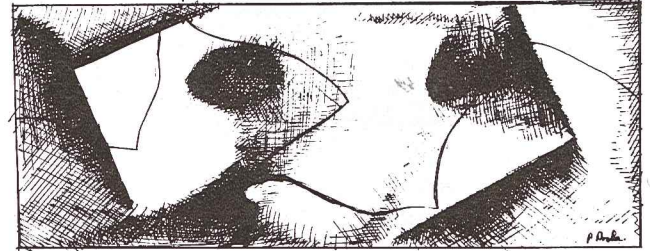
Although he uses different techniques: oil, watercolour, pen, charcoal and batik, this exhibition is watercolour only.

The clear, cool colours reflect the distinctly softer qualities of Northern European light, and are a refreshing contrast to the typical tones of New Zealand landscapes.

Mr Ettema's choice of subjects reflect the environment in which he lives. His home is in Nederhement, a small village in Bommelerwaard area of Northern Holland. - His view of fishing boats, canals and flat lands changes dramatically with seasons, and provides endless inspiration for his landscapes.

Mr Ettema's daughter Monique, works in the Art Centre Coffee Shop in Christchurch, and has already shown some of her fathers paintings there. The favourable reaction his works received inspired her to organise this exhibition at the C S A.

PAUL FRANCIS DRAKE Preview 19th June 1985 at 8 p.m.



Has been living in Christchurch since 1976. He has exhibited in the Morant Gallery and more recently the Rug Studio.

Born in Ormskirk, Lancashire in 1951, Paul and his family later moved to the Solomon Islands and then to Brisbane where he attended Art School.

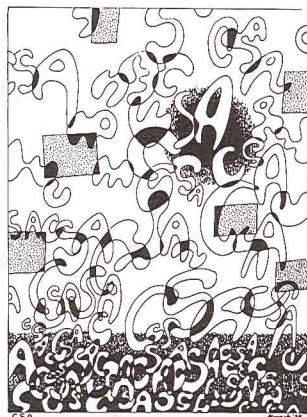
Paul began to indulge an obsession for colour when he worked for various interior decoration companies.

Exhibitions in The Stage Gallery - Brisbane, the Settlement Gallery in Wellington and regular showings at the C S A have established Paul as a well known contributing artist in New Zealand.

Paul's work has developed in dramatic stages, and most recently he is exploring the canvas sculptured in relief.

"I still believe in the straight line, the micro chip and existential truth" says Paul "The straight line, sharp angles and zig zags have had a powerful effect on civilizations since the Babylonians and the Aztecs. I have sculptured the canvas in an angular rotation to curve the line so that the straight edge from one point of view becomes curved from another. People need to move around the works in order to appreciate them from many different angles.

KEITH MORANT 19th June at 8pm.



Keith Morant fully intends that his coming exhibition should be a memorable and significant event.

Keith Morant lives for art. He has been a painter all of his life and, as he says, lives to paint rather than paints to live. Born and educated in England, he settled in New Zealand eleven years ago when he married his New Zealand born wife, Patricia. Apart from some instruction from artists in London and St. Ives, he is a self-taught painter who has, as he says, graduated through the shallows of the representational into the deeper struggles of finding his own personal language and vision. Now, after more than twenty years of continuous work, he feels confident, (supremely confident) that above all he must give the public his truth." There can be no compromises or half measures. If it takes time for my art to communicate then that cannot be helped, all one can hope for at this stage is a response, any response at all. I have been tagged by critics as a 'celebratory' artist and this is much truer than they could ever realize. As I have written on the catalogue of this show: I exist, and in celebration of this fact, I create."

Mr Morant's main influences in art have been the earlier twentieth century masters Klee, Kandinsky, Picasso and Miro, all of whom he fully acknowledges as his guiding lights. It is only now that he is beginning to reap the benefits from such influences, for as their power diminishes in his work so his own strength replaces it with, as he says, hopefully something new and vital to the progress of art.

TOURING EXHIBITION From 22 June - 7 July

A travelling exhibition of paintings with an environmental protest element in both the terms of the paint and colour interaction as well as the subject and titles is being offered by ANZAS from the Dunedin artist:

WALLACE CROSSMAN

He is at present a tutor in Painting and Art History at the School of Art, Otago Polytechnic, and says this about his work.

"The two main concerns in my painting are the means of painting and the content that comes from the environment. The best times in painting are where these two concerns flow together in effortless union.

The content is from the land and sea and the reaction of people with them. I am conscious of the strong expression that comes from our environment and I seek to make visual statements that enable me to come to terms with it. That same content has made men of science wax lyrical when making an apparently objective report. There is the feeling of premanance that the mountains and hills speak of. The state of tension that exists between the two states of being, solid matter and liquid mass, as seen on the edge where land and sea meet. This is the visual environment I have grown up with and parts of it have found their way into the visual imagery of my painting as I pursue a path of exploration of painterly concerns.

As a painter and reader about the directions of art I am conscious of twentieth century painting and the constant stream of visual dialogue that has something to say about the pulse of our time.

I am particularly fascinated by the means of painting and have explored these both through the action of painting and that of looking and reading. Because of these two concerns in my work as a painter I am continually crossing the boundaries from figurative semi-abstract to abstract."

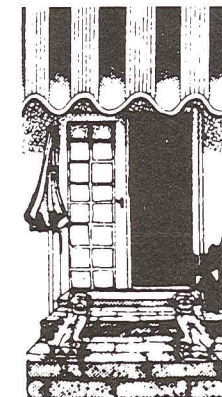
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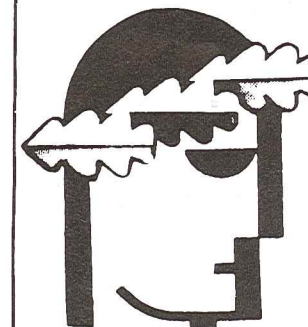
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"Art Critics Have No Place In The Development of Contemporary New Zealand Art"

Sam Mahon challenges a team lead by John Hurrell to debate the negative of the above topic against his own selected side.

C S A Thursday 15 August 7.45pm.



Mahon.



Arts Calendar April/May/June

Shroud of Turpin	Until 5 May
Wellington Potters	Until 5 May
Peter Cramond	Until 5 May
Charles Watson Fogarty	Until 5 May
Ray Thorburn	9 - 19 May
Embroiderers Guild	9 - 19 May
Bill Duston/Stewart Eggleston	9 - 19 May
Antonio Losada - Spanish Guitar	
Recital Thursday 12.10 - 1.10pm on	9 May
Women by Women	22 May - 2 June
International Youth Year	22 May - 16 June
Susan Heap	22 May - 2 June
Neville Sinclair	22 May - 2 June
Ngaio Stupples/Anne Barrett	22 May - 2 June
Ruth Watson/Martin Whitworth	6 - 16 June
Rudolph Boelee	6 - 19 June
Hilary Owens	6 - 16 June
Audrey Parker	6 - 16 June
Gerard Ettema	6 - 16 June
Open Exhibition	20 - 30 June
Edith Van Haandel	20 - 30 June
Paul Francis Drake	20 - 30 June
Keith Morant	20 - 30 June
Wallace Crossman	24 June - 7 July
Private Collection	3 - 14 July
George Ludwig	3 - 14 July
Mark Lander	3 - 14 July
Neal Lambert	3 - 14 July
Michael Ebel	3 - 14 July

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Mr Trevor J. Askin; Mrs Jackie Bain; Mrs Phyl Barr; Miss Sally Beardsley; Mr S. & Mrs D. Belanger-Taylor; Jacqueline Butler; Mrs Romola R. Crothall; Mr J. S. Dick; Nicolas Dillon; Monique Ettema; Mr John S. Harper; Miss Brenda J. Hewson; Mrs Rena Jarosewitsch; Mr R. Kinsman; Christopher Knight & Barbara Coup; Mr Georg Ludwig; Barry & Suzanne Lumsden; Mrs Reata McCone; Mrs A. J. McKeich; Mr Simon Mander; Ms L. M. Murdoch; Mr G. H. Nation; Mr Jeffrey S. Packman; Mr Trevor Wayne Platt; Mrs Patricia M. Reed; Mrs C. & Mr B. Rivers; Mrs Miriam Roberts; Mrs Edna M. Sinclair; Mark & Deborah Smith; Lela Stewart; Mr & Mrs J. Sutton; Mrs E. M. Taylor; Mrs D. T. Thomas; Miss N. A. Thomas; Mr William Tutty Waitaki NZ Refrigerating Ltd (Corporate Membership); Mrs Diana H. Watson; Ms R. Watson; Mrs Teresa Webster;

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