

NEWS

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

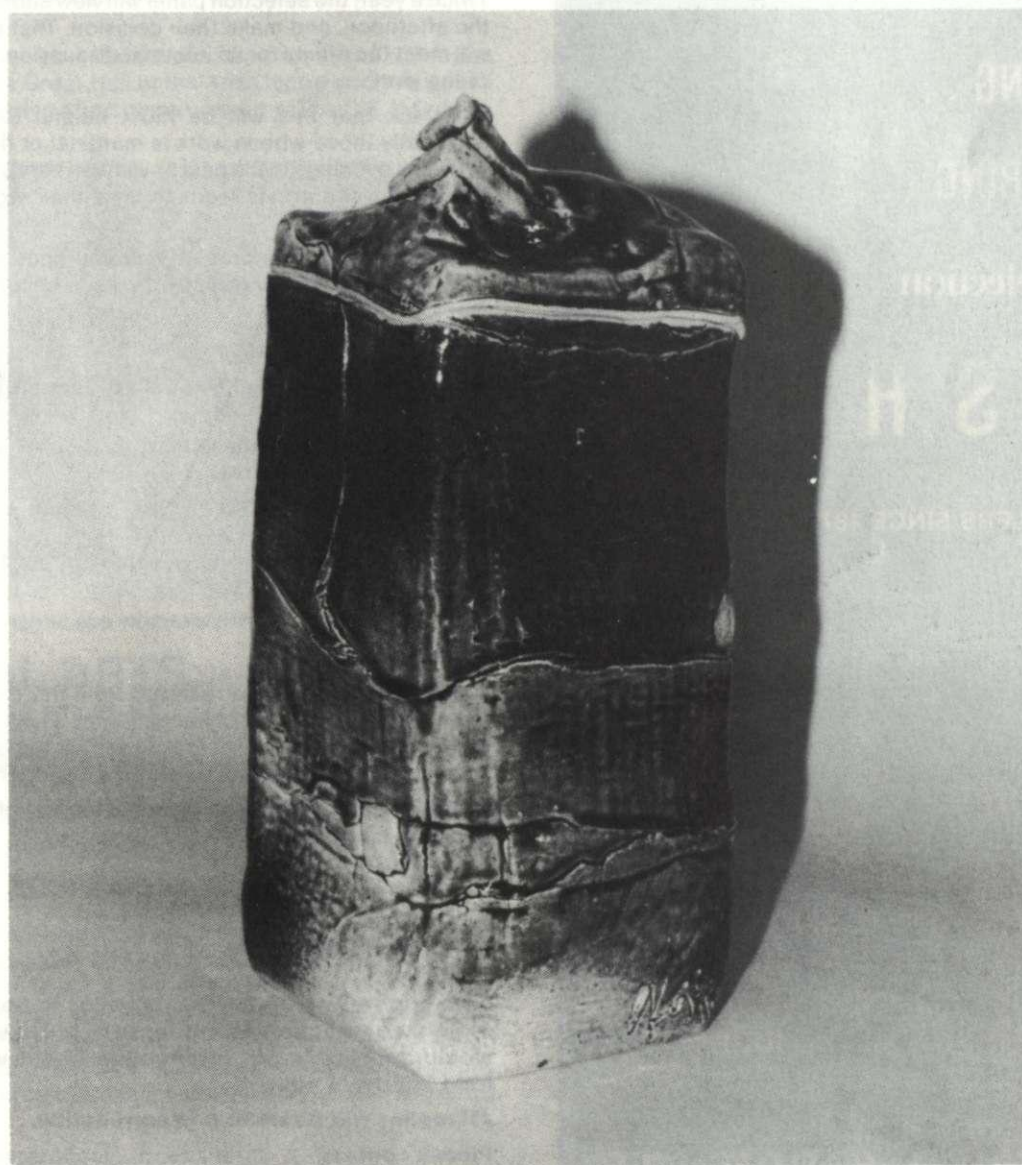
Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm

Number 124 September - October 1985

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Pot by George Kojis 1984

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SELECTION FOR WORKING MEMBERSHIP

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

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

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

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

Dates: Thursday, October 4, 1985.

Work should be brought in before 3pm on this day, the discussion begins at 7.45pm.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces pottery.

Six prints or photographs.

Work should have been done within the last two years.

Bequest

We are grateful to have received from the Estate of Miss Evelyn Alice Downs, 12 of her paintings which she "gave to the Canterbury Society of Arts to sell for the benefit of the Society or otherwise dispose of as the Society may think fit."

Miss Downs was a former member of the Society and died in July at the age of 88.

Robert Nettleton Field

I am currently writing a thesis about Robert Nettleton Field's contribution to modernism in New Zealand. I would appreciate any information about works of art held in private collections.

All replies will be treated in confidence.

Please contact:

Anna Petersen,
Art History Department,
University of Canterbury,
Christchurch.
Ph. 588-544 (evenings).

LECTURE WITH SLIDES

"Working with Light"

By George Ludwig

Thursday 29th August 7.30pm.

Photography Tutor—majored in experimental photography, Cologne University, Germany.

Entrance \$1.50.

Of interest to painters as well as photographers.

N.Z. International Festival of Art

Please consider becoming a Friend of the New Zealand International Festival of the Arts. Membership is \$25.00 and open to everybody with an interest in the Arts and the fact that next year in Wellington between March 5 and 26 will take place this major event for our country.

Programme highlights of major national and international artists and events already announced are: Soprano Dame Joan Sutherland, with the New Zealand Symphony Orchestra conducted by her husband, Richard Bonyng; a season of new ballet choreographed by ex-patriate New Zealanders, Patricia Rianne, Terry Moreland and Chris Jannides, and presented by the Royal New Zealand Ballet; the Berlin Staatskapelle Orchestra; a Writer's Week with major authors; the celebrated Musica Antiqua from Cologne; an exhibition of studio glass by New Zealand artists; one-man presentations by noted English actor Alec Macowan as Rudyard Kipling; the great French silent film "Napolean"; a major exhibition of New Zealand paintings; a season by the Wellington City Opera; a series of theatre productions from England, Canada and New Zealand, and much more yet to be announced.

With your support in becoming a Friend of the New Zealand International Festival of the Arts you will receive a regular newsletter for two years as well as full programme details and priority booking coupons.

The Festival Club will be open during March 1986 and for a small fee Friends can join and enjoy its facilities plus social events which will have various Festival celebrities attending.

Brochures are available from the:

Reception Desk,
C.S.A. Gallery or from
The Christchurch Regional Co-ordinator Barbara Stewart,
60 Glandovey Road,
Christchurch 5,
Telephone: 517-792.

Please contact her for enrolment forms and any queries you might have.

THURSDAY LUNCHTIME RECITALS

The recitals will be from 12.10 - 1pm and 1.10 - 2pm

More Music on the Mezzanine

- Don't miss the excellent selection of performances.
- Each one offers something special and unique.

August 22nd	- Hal Smith - Poetry Reading
August 29th	- Christchurch Chamber Ensemble
September 12th	- Ilam Wind Trio -
September 26th	- Simon Mason - Lute
October 10th	- Spilts Dance Troupe (Mair)
October 24th	- Lizzie Cook - Jazz Piano/Singer
November 7th	- Flamenco Duet

SPLITS DANCE TROUPE 10 October

Splits is a small contemporary dance troupe based at The Glasshouse Studio in the Peterborough Arts Centre, Christchurch.

Performances are original and draw on the background experience and interests of the group which include modern and jazz dance, ballet, clowning, theatre, classical, blues and jazz piano, singing, percussion and design.

As well as performing at conventional theatres, Splits are familiar with venues such as tertiary institutions, hospitals, prison, restaurants; and festivals such as Summertimes and Fringe Theatre using an outdoor stage or grass area.

Members of Splits Dance Troupe also teach at The Glasshouse Studio which presents Cushion Concerts two or three times a year in which classes, plus Splits Dance Troupe and invited guests perform in an informal atmosphere.

On September 20 - 22nd Splits are presenting a Theatre Season in the Great Hall at the Arts Centre and two weeks later will be giving a lunchtime concert at The C.S.A. Gallery, October 10th.



A performance at the womans prison.

VISUAL ARTS, EDUCATION SYMPOSIUM 1985

"Towards the nineties - source and resource"

August 30 - September 1

The aim of the Symposium is to bring together a broad range of artists, art, craft and design educators, students and administrators to voice common concerns and formulate a plan of action for the immediate future. The Symposium offers a unique opportunity to meet art and design educators not only from the tertiary and secondary sectors, but from diverse community arts groups, museums and art galleries.

Seminars - workshops - open Forum.

Enrolment form and details available from:

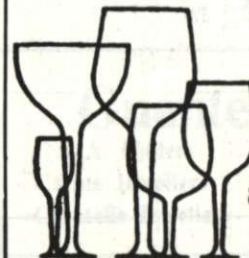
Centre for continuing Education,
The University of Auckland,
Private Bag,
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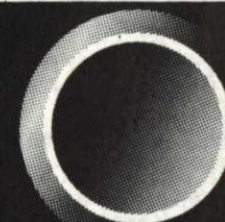


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by the Director JOHN COLEY at 3pm

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Information phone 518506 Pat Unger Secretary

SELLING GALLERY

We still have a few drawings by **Olivia Spencer-Bower** in stock as well as earlier work by **Leonard Lambert** and **Tony Geddes** and a recent landscape by **Elizabeth Buchanan**.

Of special interest are three **Japanese woodblock Prints**.

There are hundreds of paintings in our stock room and our staff is ever willing and able to advise.

Artists on Art

Love of all the world is the most important thing, and liberty. When you lose liberty, you lose love.

Everything may change in our demoralized world except the heart, man's love and his striving to know the divine. Painting, like all poetry, has a part in the divine: people feel this today just as much as they used to. What poverty surrounded my youth, what trials my father had with us nine children. And yet he was always full of love and in his way a poet. Through him I first sensed the existence of poetry on this earth. After that I felt in the nights, when I looked into the dark sky.

Then I learnt that there was also another world. This brought tears to my eyes, so deeply did it move me.

Marc Chagall

Jonathon White's NEW ZEALAND A Special Offer to C.S.A. Members

Privileged Pre-publication opportunity for you to own a copy of this prestigious book.

Jonathon White's NEW ZEALAND is the most significant book of New Zealand landscape paintings produced since last century.

Not since the colonial artists like Angas, Heaphy, Barraud and Gully, has a New Zealand artist attempted such a representative portfolio of oil colours of our beautiful country.

This deluxe edition of 1,000 hand-numbered and personally signed copies is beautifully quarter bound in specially chosen leather and high quality Chinese padded silk, with a superb pencil drawing embossed on the front. The giant, landscape format book is sized 545mm x 390mm (21½" x 15½") and is enclosed in a handsome cloth covered presentation box. It comprises 41 paintings and 45 pencil and ink drawings, accompanied by descriptive and historical texts by noted historian John Hall-Jones.

The Publisher is Orakau House, a division of Moa Publications, who began a tradition of fine, large-format deluxe editions seven years ago with the definitive work on test rugby, Men in Black.

The investment value of this type of work is proven by the fact that Men in Black, which sold at a pre-publication price of \$295, is now a rare volume and changes hands for up to \$3000.

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If you are interested in investing in a copy of this historical publication, please return the coupon below, and you will receive an explicit, 4-colour brochure including a sample double page, and details about the book.

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ART ON THE BUS

An Opportunity for Artists

The Christchurch Civic Pride Campaign aims to expose bus patrons to the campaign's beautification and Art-In-Public-Places Programme and to the work of Christchurch artists.

THE IDEA

- To erect a perspex display unit on 10 selected Christchurch Transport Board Buses.
- To display in these units, entries in the "Clean School" Poster Competition for primary and intermediate schools.
- Then to exhibit prints/photographs/etchings etc from local artists on a monthly basis for one year.

SIZE

- 550mm x 1100mm.

SALE

- Interested artists would be required to submit 3-10 pieces of work and a personal profile, on a contract basis.
- After display, the artworks would be sold on behalf of the artist at the C.T.B. Kiosk.

INTERESTED?

Contact Robyn Bern,
Civic Pride Campaign,
Civic Offices,
Tuam Street,
Christchurch - by July 31,
Phone - 791-660 ext. 807.

LETTERS TO MEMBERS

Dear Members

Hi! I'm back after an eventful, busy and intensive study month in Australia.

I made some valuable contacts and I have a lot to tell with some interesting slides to show you at the next annual general meeting in November.

I'm at present writing an article about my travels and experiences which should be, if all goes well, in the next C.S.A. newsletter.

Many thanks again to the president, councillors and staff of the C.S.A. also Guthrey Travel for making this much appreciated study time in Australia possible.

Eddie Sunderland

(Recipient of the 1984 C.S.A. Guthrey Travel Award)

Lousanne,
Switzerland,
July 14, 1985.

Dear Nola,

After two months in the hills of Corfu I am back on the roads of Europe again. Called in at Dubrovnic on the Yugoslavian Coast to see an exhibition by Ivan Lackovic one of that countries leading Naive Artists. Naive Art in Yugoslavia is very popular with many of the smaller galleries devoted entirely to this work. Enclosed are postcards of two artists work including one by Lackovic. These works are painted on glass which allows for the full retention of the vibrant colours used in Naive art. I had to give Venice a miss where at the moment an exhibition at Museo Correr on Piazza San Marco recalls centuries of dreams presenting plans, architects drawings, scale models and painters visions of constructions that were never built. They range from a plan for a stone Rialto Bridge designed by Andrea Palladio in 1554 to reconstructions of the Campanile of San Marco that collapsed on 14/7/02 (83 years ago today).

Yesterday in Lausanne I visited the sculpture textile exhibition of the 12th Biennale Internationale de la Tapisserie. Included amongst some of the final 50 selected from 716 artists were works by Claire Zeisler and Magdalene Abacanovicz. The exhibition was noticeable for both the large number of young Artists from America and Japan and for the use of a wide range of material in their constructions (mainly metal, paper and cardboard). Some of the works were very large and many hours work had obviously been put into them. Two 12 foot high bowls constructed of single layers of cardboard plus a landscape of Shredded National Geographic Magazines were two pieces that attracted special interest.

Had hoped to call into Geneva where the biggest exhibition of Islamic Art ever to be shown in Europe is being shown at Musee Rath - Treasures of Islam and Musee d' Art et d' Historie - Islam et Art Figuratif, but the call of a Jazz Festival in Nice is too great.

Passing through Zurich I caught the start of a three day mid summer festival (see naschf as cht) held every three years with fireworks, artists, actors, clowns, circuses, buskers, jazz bands and musicians of all sorts which combined with two other festivals (World Youth Music Festival, 47 orchestras from 18 nations and the 1985 Sunsplash Reggae Festival) made for a pleasant time with I guess over 100,000 people in the streets.

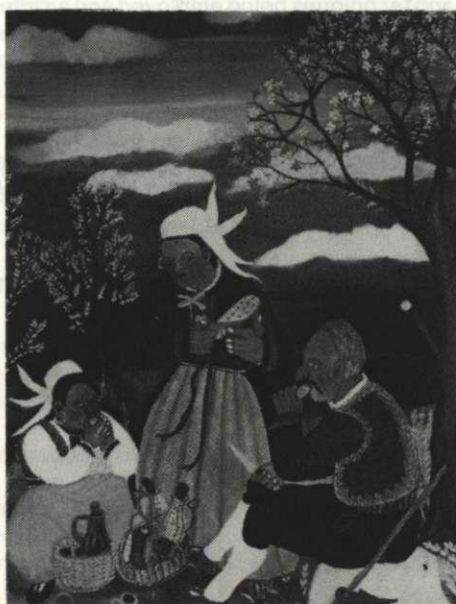
Whilst in Nice hope to visit the Picasso museum in Antibes before heading to the Spanish Border and Dalis Museum in Figueras. Then its Paris and on to London where I can only expect to catch a handful of the 250 exhibitions at present on show there.

Excuse the writing but am sitting under a tree on the shores of Lake Geneva trying to escape from the 35° heat of Sunday afternoon.

Hope to be back in New Zealand sometime around September for the start of the warmer weather. Prior to this summer in Europe had not had a complete summer in three years.

Regards to you all

Bruce Finnerty



Card from Dubrovnic

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LETTER FROM LONDON

Hello you folks,

This is the small fish in the big pond reporting upon the exhibitions it's ogled recently, the most prominent of which are the collection of Degas prints (compiled in Boston) at the Hayward and Bacon's second retrospective at the Tate Gallery.

Degas said once that if he could begin again he would work solely in black and white. In this collection of over 200 etchings, lithographs and monoprints we see his eradication of colour so as to better concentrate on what interested him most: the play of light upon the human figure.

The scale is small – mostly no more than six inches square – but his range of technique is enormous. Each print is represented in its many states, each state being an exploration of the image rather than a mere step towards the 'finished print'. There is almost a sense that there is no 'finished print' but rather a set of meditations or experiments with the image. He builds up the surfaces then rips them down again, altering the balances of light and shade with a ruthless, almost scientific interest. The man can have contained no grain of complacency!

The Bacon's are similarly tireless but imposing: large and often garish. His studies of the 40's and 50's show animals in confines and cages and men in similar postures and settings. He questions that division we place between ourselves and our animal relatives, seeking to depict man in his most primitive aspect. The suits on many of his figures seem not to indicate man's "civilisation" but rather to emphasise his animal nature and show the absurdity of his dress.

The large paintings in which he has focused upon a scream seen curiously silent compared to smaller, less contrived works in which his intended depiction of raw emotion is better conveyed.

His knowledge, whether conscious or otherwise of the psychological connotations of colours and shapes is superb. In these early paintings he uses a lot of vertical slashes and lines upon the voidlike dark canvas to create a powerful feeling of vertigo and in the Crucifixion triptychs of

the 60's his smashed bodies dismembered and disembowelled but still alive are set in a space made intensely, violently naked by his use of emerald against crimson against vermillion.

His colours are beautiful and his sense of composition quite remarkable. One sees that he is a seeker of order at heart and that he struggles to produce the clumsiness in those figures.

In the later paintings they become more benign – are granted more humanity.

His small portraits were the most interesting things in the show. They're technically intriguing, uncontrived and quite fearless. Like Degas he attacks again and again the same image.

I also perused several of the Degree shows on display recently. Most work in any medium is figurative – if not pertaining to the human figure then to animals or to man-made constructions like machines, boats, buildings, furniture. There is less landscape and very little abstract work being done. The sculpture at the moment has a lot more life in it than the painting. It's a magpie medium – many diverse materials and techniques being employed and an interest in kinetic sculpture showing itself in various ways. There are not many performance-type pieces being done at the moment.

The piece I most enjoyed was a machine containing a lot of tiny kaleidoscopes which could be directed at people and objects in the Gallery.

That's all for now. I'm looking forward to "Hockney Paints the Stage" in August!

Regards to all my friends
Teresa Maguire



THE NEW ZEALAND ACADEMY OF FINE ARTS Art for the Environment Williams Art Award 1985

An exhibition of painting and sculpture, suitable for the enrichment of the working and living environment.

Receiving day: – Tuesday, 29 October.

Season: – Sunday, 24 November – Sunday 8 December.

Entry forms available from:

The Director
New Zealand Academy of Fine Arts
Private Bag
Wellington

TAURANGA NATIONAL ART AWARD Tauranga Society of Artists Inc. Subject: Open.

Last day for entry forms – Friday, 6 September.

Receiving day: – 12 and 13th September.

Season: – Sunday, October 6 – Wednesday, October 16.

Entry forms available from:

The Secretary,
Art Award Exhibition,
Mrs Eugenie Hawke,
Tauranga Society of Artists Inc.
P.O. Box 776,
TAURANGA.

Views and Reviews

Richard Bigus

Visiting Lecturer in Design
Canterbury School of Fine Arts

I see the role of the graphic designer (and as well all visual artists) in our era of increasing information and communication technology as challenging, and I see the technology simply as a creative tool.

Communication artists, as designers are frequently called, have always dealt with deadlines and cost considerations. Issues of time, speed and money have lamentably had more importance than imagination. Technology will hopefully allow more time for creativity.

The question of individual artistic concern in the computer age is whether precautions will be necessary in order to remain experimental, motivative, and vital as a creative individual. The image or attitude of designers firmly stationed with fixed foci on a screen and fingers on a keyboard and in an environment which is temperature and humidity controlled, dustless, stark and sterile is not a romantic picture. But then our cultural stereotype of an artist is a hundred years out-of-date.

The anxiety of change is real. I have heard of computer graphic graduates who couldn't find jobs in either industry or education because of the threat of change they represented.

In many schools around the world first year school children are learning reading, writing and maths at classroom computers. The possibility of teaching art and design with the assistance of a computer exists I'm sure. Though, a designer/educator recently complained that a student who couldn't draw an ellipse for an assignment used his personal computer to draft one for him. I can see future art teachers complaining of student incompetency in freehand drawing because of a developed dependency on computers.

More and more we see bewildering designs that incorporate all the new tricks: special effect photography; laser-scanned, stripped-in, and touched-up images; computer graphics; digital type and etc. Frequently these designs are severe; a singular soft edge element to give some humanistic quality is desired. Interestingly enough, a good painter could have created the identical image with paint. The aesthetic distinction of the image was the result of the technology. The graphic iconography of video games can already be seen on canvases. I recently admired a reproduction of a painting by Auckland artist Robert Ellis which subtly smacked of the designs of video space invader starships contouring a 3-D futurist cityscape. This association may not have been intentional, but it exists nevertheless.

The punk and new wave aesthetic sometimes associated with computer graphics has an historic development from post-Bauhaus to Functionalism, to Dada, to Cubism. The graphic qualities found in the painting of early Cubist and Constructionalist painters have many parallel distinctions. Designers and artists will make different uses of our emerging era of communication technology. History will have the task of dividing the high brow art from the low brow. Individually we can see either a usable aesthetic or usable technique. Other artists will create unity in a rebellion to the forthcoming technological era. Similarly the 19th Century Arts and Crafts Movement grew in spite of the Industrial Revolution.

In light of the evolution of man's communication technology, just consider that in its earliest stage written language was thought by ancient philosophers to cause forgetfulness. The nature of the artist makes him suspect that man may become the slave to technology instead of the reverse. But perhaps if the artist considers the computer as an apprentice, he can join the 21st Century.

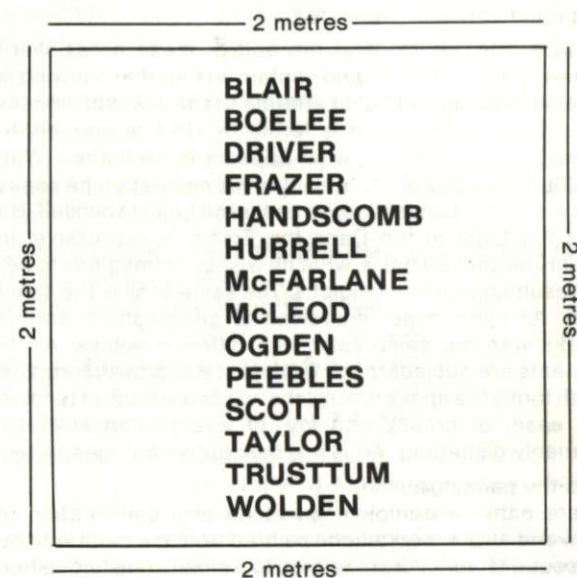
Richard Bigus, a 34-year-old artist, academic and book publisher is presently working as a teacher in design at the Canterbury School of Fine Arts.

He is a graduate from the University of Southern California, Santa Cruz, and gained a Masters in Fine Art at Yale University. He has lived and worked in California and the mid-west, most recently in Cedar Falls, where he taught at the University of Northern Iowa.

He has a solo exhibition planned for November in the C.S.A. Gallery.



BIG PAINTINGS Preview August 30 at 8pm



The President's Exhibition this year is entitled "Big Paintings."

Fourteen artists have been invited to exhibit one painting each, the only stipulation being that the works measure at least two metres by two metres.

Consequently a wide variety of painting styles will be represented ranging from the formal abstraction work of Aucklander, Ian Scott through to the gestural, textured surfaces of local artist Neil Frazer. Although Canterbury is well represented by familiar names like, Philip Trusttut, Don Peebles and Quentin McFarlane, the work of those invited from Wellington (Rob Taylor, Robert McLeod and Terence Handscomb) is not often seen down here.

The impact of size and diversity should make this a memorable exhibition.

BRIAN THOMPSON

Preview 30th August 1985 August 31 – September 15

Notes on Painting as Meditation.

"– I will sense slowly, and measure with weariness through seasons of struggle, trying to bring out a small part of that simple harmony You possess without strain beyond measure."

"I knew. The light that lingered in ordinary things, like a spark sheltered under the skin of our days – the light was You; it did not come from me."

These words, as those at the end of these notes, were written by Karol Wojtyla and contain all that the following is trying to express, that is an attitude to the world of witness and prophecy. The artist is fertile by God, is opened, to reveal by his meditation what appears to be hidden. With humility in union with the object of his meditation he seeks the Light in the Landscape; he seeks the Light in himself. He finds the Light in the Dark; the Empty is expressive. In humility he seeks what is, what he wishes or imagines to be. His resulting vision is religious. The same in all is the same spirit. All Landscape regardless of geographical origins speaks with the same spirit with different voices. All its elements are subject to the law. Hence in growth forms, in death forms the appearances, the words are ours, of tension and ease, of cruelty and joy, of energy and stillness. Invariably disturbing. Art is not descriptive but meditative.

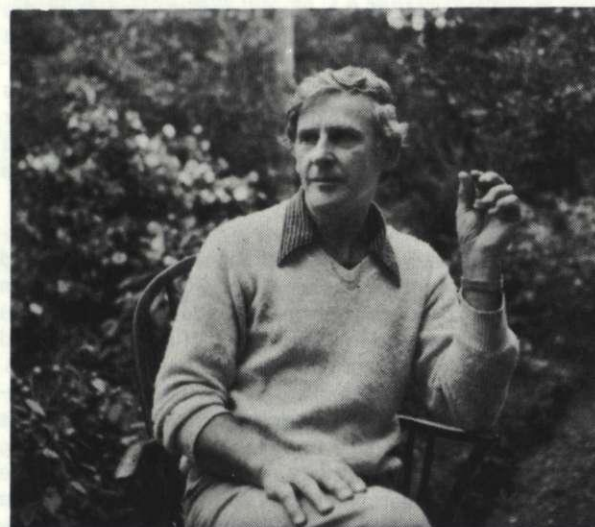
Thus the paintings.

All are either watercolour, gouache or a combination of both, and all are meditations painted from the motif with no subsequent work. All are related to a small undistinguished flat landscape, subject to wind and wet, extreme cold and humid heat, the fields are planted in their season, hedges hide ditches, untended corners reveal unexpected secrets. The earth is heavy, and the air. Slightly uncared-for with occasional brick farmhouses and barns, abandoned rusting machinery, the wire fence. The most prominent vertical element in the landscape is the tree. The woods and copses reveal wildlife in stillness. Space is intimate, sometimes non-existent and states of being dominate. All things are anchored in their nature. There is a glory in decay, cruelty and fear in the emptiness, and pressure from behind. Things become feelings and the spirit must fill the vacuum.

"Wait. Have patience. I will draw You from all river beds, streams, springs of light, from the roots of trees and the plains of the sun. When all this is in me, when I contain the dual weight of terror and hope and reach depths translucent as sky, then no one will say that I simplify."

LEN CASTLE

August 31 – September 15 Preview August 30 at 8pm



In my pottery I aim to use the rich vocabulary of expressiveness that can be gained from the shaping and the firing process with its effect on active, molton glaze materials at white hot temperatures.

The moods and character of the pots vary In throwing on the potter's wheel, the same basic form can be made with many nuances of feeling. The throwing process is amazingly direct and quick. It is similar in many respects to sketching. My best pots are formed while throwing, at moments when there is a balance between conscious thought and intuition; when feeling, thinking and acting have worked together.

In the hand modelled work with its hints of the organic world, I aim to show the rich expressiveness of clay's plasticity; "arresting" it at moments of energy filled tension.

MARGARET FINNERTY

August 31 – September 15 Preview August 30 at 8pm

Margaret is a well known Christchurch artist with an extensive background in weaving and sculptural installations. It will be exciting to view recent developments in her work exhibited in our front gallery.

All members are welcome to attend the opening on Friday 30 August at 8pm.

ADELE GALT

"A Pile of Colour" 31 August – 15 September Preview 30 August 8pm

My work at present concentrates on the use of the Double Corduroy technique for rugs for floors and walls.

The cut pile of this technique enriches the colour of the wool, to help express my view of the beauty that is always present in nature, whether in the delicate colours of pastel sunrises over the sea or the deep rich shades of autumn leaves.

Each rug represents a part of me and my view of my surroundings.

Adele Galt was born in Dunedin in 1942.

She attended hobby weaving classes in Invercargill in 1978 and started experimenting with colour, using dyed fleece in cushions and wallhangings.

In 1981 she moved to Nelson to attend the one year full-time Weaving course at Nelson Polytechnic Weaving School and since completing the course has worked as a full-time professional weaver and tutor at Fo'c'sle Weavers Workshop and at present works from her own studio in the Maitai Valley, Nelson, as well as tutoring evening classes for hobby weavers.

Her work is represented in the collection of Auckland Museum and Private Collections in New Zealand, United States of America, Japan, Malaysia and United Kingdom.

GRANT LINGARD
September 18 – 29
Preview September 17 at 8pm

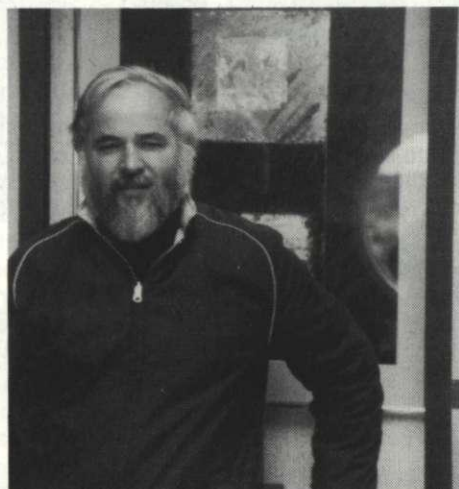


- Born 1961, (Greymouth).
- Canterbury Art School, 1981 – 84. Dip. F.A. (Painting).
- Previous exhibitions, 'Skeletons.' James Paul Gallery 1985, 'Works on paper'. Group Exhibition, James Paul Gallery, 1985.

This exhibition is a continuation of my attempt to visually interpret personal feelings and experiences. To develop these into a visual language that can be learned and understood by others. It is about communication. For me what underlies all art is that it is done by people for people and people don't vary that much, basic needs and desires, fears and uncertainties. By presenting the visual evidence of my own investigations I can only hope it is of benefit to others as it has been to myself.

**JOHN SCOTT,
 GEORGE KOJIS
 AND PAUL JOHNSON**
PAINTING AND CERAMICS
September 18 – 29
Preview Sept 17 at 8pm

John Scott



Born: 1945.

- Artist member of C.S.A. Southland Art Society, Otago Art Society, N.Z. Academy of fine Arts. Specialised in Art at Teachers College 1964-66. Currently principal at Wanganui Regional Community College.

Works use surface texture and reflective quality to create contrasts and reconcile conflicts.

Teaches in schools and seminars in design and painting. Also photography and concepts of design and psychology of Art.

The work presented in this exhibition is based on a theme paramount to those involved in the visual arts – light and the consequences of a denial of light. The variations of light intensity providing us with tonal qualities have been used both as a design element and as an expression of the contrast and the impending absence of light.

The works revolve around the sonnet "On His Blindness" by John Milton, which has since childhood impressed as an optimistic expression of the loss of the sense of sight.

The use of script as a design motif is again an indication of the pre-occupation which we have with the visual senses and its access to us in light and dark.

Works held in public collections and private collections in New Zealand and overseas. All works are in acrylics with gold foil or gold leaf.

George Kojis

Born: Wisconsin U.S.A. 1942.

Education: University of Wisconsin B.F.A. 1972 – Temple University – Tyler School of Art M.F.A.

Moved to New Zealand in 1974.

Since that time, I have continued to produce and exhibit my work with teaching to provide necessary inspiration and income.

I am a father of four daughters, a husband and discussor of issues – usually with/of major universal significance.

My work in ceramics involves a search for the indigenous vessel – one to successfully incorporate cultural as well as traditional influences.

Exhibited widely in N.Z. and Overseas. Work in many public and private collections.
 QEII Art Council Grants 1980, 1982.

Paul Desmond Johnson

Birthplace: Wanganui New Zealand.

Education: - Canadian Museums Association
 Certificate of Museum Studies Awarded
 August 1982.
 - B.A. in Art Education, Nova Scotia College
 of Art and Design, Halifax, Nova Scotia,
 Canada. 1975-1976.
 - Bachelor in Fine Arts, University of
 Auckland, New Zealand. 1967-1971.

Since 1982 he has exhibited ceramic relief sculptures in many one man and group exhibitions in New Zealand. In the last few years Paul has tried to promote the use of murals on large architectural scale and completed three such commissions in cities in the North Island. The most recent was for the Hamilton City Council in May of this year.

Paul's ideas of ceramic murals developed when he went to university and taught art at schools in Canada for four years in the Seventies.

Since then he has held the following Gallery positions – Education Officer, Sargeant Gallery in Wanganui from 1980 – 1984, and is currently tutoring at the Wanganui Regional Community College as a course supervisor.

GARY FREEMANTLE
September 18 – 29
Preview September 17 at 8pm



- Born 1962, (Rotorua).
- Canterbury Art School, 1981 – 1983. Dip. FA. (Painting).
- Painted full-time 1984.
- Arts employment, Mural Painting Scheme, January – July 1985.
- Shows coming up in Auckland, Wellington 1986.

Basically my drawings are a response mechanism to the things in life I'm attracted to:

The people I know, the places I've been to and what I've seen and sensed. I like grime, sordidness, typical boys things like trucks, cranes, boats anything that's noisy and exciting.

My treatment and aims vary from drawing to drawing according to my reactions at the time, and I don't want to transmit an already prepared and complete message to people who are indifferent anyway.

NATHAM L. CROSSAN
Pencil, pen & ink drawings and prints
18 – 29 September
Preview: Sept 17, at 8pm.

I was born in Kaiapoi in 1963 and have been developing my artistic skills while doing various part-time jobs over the last four years. I have exhibited single works in Christchurch, Tauranga and Wellington during this time and have been progressing steadily toward this, my first solo exhibition.

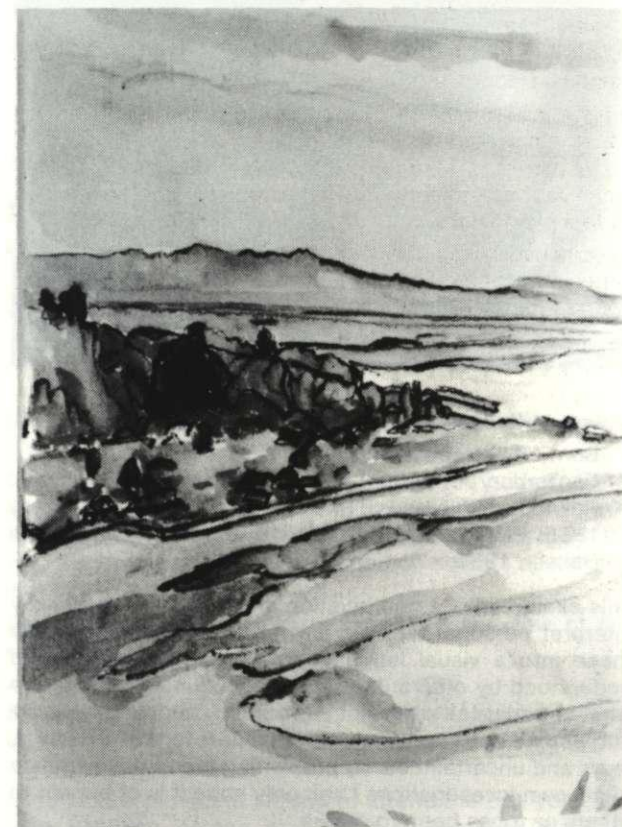
These works are pencil drawings, pen and inks, and my first exploration into screen printing. I have tried to complete a series of drawings and prints which convey strong, powerful images, while retaining carefully constructed designs.

The Maori influences in my works may well be a matter of controversy. However, I have been impressed by and have a great respect for the force of Maori designs and as a New Zealander I prefer to seek a harmonious integration of our cultures rather than rigorous separation extending into art.

This exhibition is both a culmination of work and thoughts and a starting point from which I intend to move into new directions and continue my development as a young artist.



BARBARA MITCHELL
Watercolours
September 18 – 29
Preview September 17 at 8pm



From Clifton Hill – (Barbara Mitchell)

This is my second watercolour exhibition.

For years I have been drawn towards Summer and this exhibition comprises paintings done from Clifton Hill during the summer as well as figure paintings done over the last few months.

GRAEME STRADLING

Waking up with Eros

September 18 - 29

Preview September 17 at 8pm

Artists Statement:

Graeme Stradling, aged 30, born in London, and lives at Motueka. He emigrated to New Zealand in 1966, studied at Otago University, graduating in biochemistry.

In his early 20's he switched from a promising career in industry to pursue a more personal and creative path. He has explored serigraphic print-making techniques, here and in Japan, and built his own equipment and developed his technical ability.

My work over the last year has been more varied in subject matter and format than in previous years. I have placed greater emphasis on diptych and triptych format.

Since my last exhibition at the C.S.A. I have been in America, Japan and Australia visiting galleries and Artist's studios. The work on display at the C.S.A. will be from the 'Inland Sea' series, using Japanese landscape images, and further work concerned with more local subject matter. All work will be available for sale. The New Zealand work is more specifically South Island; the North Island creeps into the corner of one print but otherwise I'm preoccupied with 'mainland-scape'. This is the landscape I identify with, when I create these images I allow the landscape to become the symbol for my experience of it.

The metaphysical steps run something like this:

1. Here is a mountain
- = 2. I am the experience of the mountain
- = 3. I am the mountain

Once you get to step 3 the world sort of soaks you up. Not that I'm making any transcendental claims but when I'm doing my work, these are the things I'm thinking about.

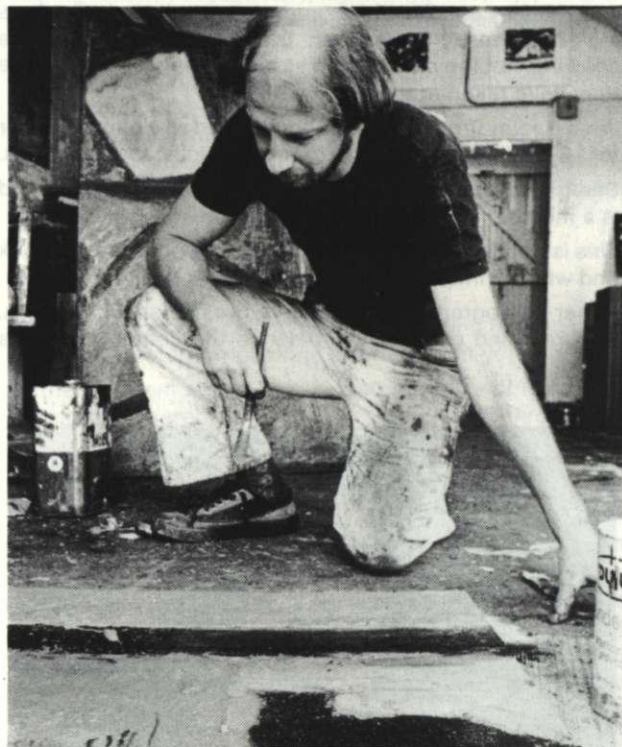
The 'Inland Sea' series is not derived this way but like some of my earlier work is a personal creation or re-creation with it's own subjective allusions. Here I have worked with an unstated narrative alluding to three journeys: one in Japan I made across the Japanese Inland Sea; another the journey of the unborn child from conception to birth; and a third allusion to a personal quest for 'peace with honour' from the cynical front-line. Vanity in the face of futility though is akin to the dream of the gods...

... waking up with Eros.

JOHN SHOLTON PARKER

2 - 13 October 1985

Preview October 1 at 8pm.



Born in Auckland 21 December 1944.

Educated at Kings High School Dunedin - 1957 - 1961
Ilam School of Fine Arts - 1962 - 1966

He received a Diploma of Fine Arts (Hons.) Painting in 1966, a Francis Hodgkins Fellowship in 1975, and a Queen Elizabeth II Arts Council Painting Grant in 1980.

Has had numerous one man exhibitions, and has been painting now for 20 years.

Has work in collections in Auckland City Art Gallery, Govett-Brewster Art Gallery, Dunedin Public Art Gallery, Hocken Library, and also in External Affairs.

Current Work - 1984 previously shown at Suter Art Gallery, Janne Land Gallery in Wellington.

Work from 1985 not previously displayed.

LYNNE ZYLSTRA

October 2 - 13

Preview October 1 at 8pm

Graduated at the Ilam School of Fine Arts in 1966, and Teachers College in Auckland 1967. Lynne held her first Exhibition at the C.S.A. Gallery in 1975... (A series of 25 figure paintings); Lynne also took part in the 1975 'Kurashiki Exhibition held in Japan.

In 1976 she exhibited a series of figure paintings in the Otago Art Gallery.

Her forthcoming Exhibition will be entitled "WALLS OF WOMEN". Painted on Canvas in Acrylic and Oils.

Lynne Zylstra is well represented in both Gallery and Private collections, in New Zealand, Denmark and the U.S.A.

BISHOPDALE POTTERY GROUP

October 2 - 13

Preview October 1 at 8pm

The Bishopdale Pottery Group are fortunate in securing Roger Chaplin as its guest selector for the annual exhibition.

Roger Chaplin first became interested in pottery while studying for an Arts degree at Ilam and was influenced in his early work by Dennis Hadfield and Michael Trumic.

After several years of working on his own in Christchurch, in 1975 he secured a property at Coalgate where he built a workshop and coal-fired kiln and concentrated on large salt-glazed forms.

Roger says that this period of his development was perhaps his best to date and the most satisfying.

In 1977 he moved back to Christchurch and continued his potting on a part-time basis. This was mostly electric-fired domestic ware.

At the present time he works through a workshop at Ferrymead and has been developing pit-firing techniques.

In the future he plans the installation of a 15 cubic foot gas-fired kiln and hopes to concentrate on sculptured forms using reduction methods of firing.

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TWO DIFFERENT VIEWS October 15th – 27th

**Photographs by Jane Healey
and David Alexander.**

Jane Healey and David Alexander are news photographers for "The Press" newspaper. In this exhibition they are showing, not the prints taken as part of their jobs, but those they have taken in their own time.

Jane Healey, from Rangiora, has worked as a photographer for 16 months and as a darkroom technician for 12 months.

She became interested in photography while at school and is a member of the Rangiora Photographic Society.

This is her first exhibition and she will be showing 15 black and white prints.

In her photographs Jane looks to the landscape for lines, textures, and contrasts to balance the composition of a subject.



Moored boats, Venice.
Jane Healey.

David Alexander has worked for "The Press" for the last eight and a half years. He first explored photography as a medium while doing the Christchurch Polytechnic graphic design course in 1975. He completed the Wellington Polytechnic photographic technician course the following year.

David is from Christchurch. This is his first exhibition other than work exhibited by "The Press". He will also be showing 15 black and white prints.

In his prints, he looks for revealing detail of subjects in compositions. Several of his shots are taken on the beach and are different perspectives on found objects.

He has also included some portraits in his part of the exhibition.

The two photographers chose the title, "Two Different Views", for the exhibition because, although, they both use the landscape and natural forms for inspiration, their views are quite different.

28th INTERNATIONAL EXHIBITION OF PHOTOGRAPHY 11 – 22 October 1985 Preview October 10 at 8pm

The Christchurch Photographic Society is pleased to present a selection of prints from the 28th New Zealand International Exhibition of Photography to C.S.A. Members and the public.

This selection was made from prints, mainly from amateur photographers, from all over the world.

The Exhibition is in three parts:

- 1. Pictorial –** Covering all subjects not covered by the other two sections.
- 2. Nature Prints –** Covering all aspects of nature, plants, birds, animals etc., showing detail to identify species.
- 3. Photo Journalism –** Which are story-telling pictures such as seen in news media.

The slides from the exhibition, also in three sections, will be shown at the Museum Theatre, Christchurch 14 and 15th October as well as Greymouth, 19th and Ashburton 23 October.

This International has been organised for The Photographic Society of New Zealand and conducted under the rules of F.I.A.P. (This International Federation of Photographic Art). Gold Silver and Bronze Medals are awarded in each section.

CONNECTIONS October 16 - 27

**MAURIE ANGELO, JOHN EMERY,
ROY DAVIS, CHRIS TAYLOR**



John Emery



Roy Davis



Maurie Angelo

The beginning of this 4-man exhibition was a challenge by John Emery, a visiting lecturer in Design at Ilam Art School in 1983. The end of that year had culminated in an exhibition of works by John Emery and Maurie Angelo at the Art Centre. This exhibition had developed from journeys into the Mckenzie country which had also involved Chris Taylor.

John Emery returned to the U.S.A. in 1984 and the same year Maurie Angelo travelled through the U.S.A. where he teamed up with John Emery and Roy Davis in New York. Here the challenge became a reality and the 3 painters decided on a show in 1985. Angelo returned to N.Z. and Chris Taylor agreed to show as well. The work of the four painters is quite different in content, technique and philosophy. The artists are of different ages, cultural background and art training, yet share a common bond of humour, humanity and artistic endeavour.

The show is not curated as such, but has been brought together by four people who have pursued serious art in their own way.

MAURIE ANGELO

Born in 1933 at Dunedin, New Zealand. He graduated from the Ilam School of Art in 1966, having already trained as a teacher at Dunedin Teachers' College. For thirty-six years he has been involved in education at all levels.

His paintings have been exhibited throughout New Zealand and his work is represented in various collections both private and public.

Past themes have invariably dealt with the land, using as a reference the mountainous central regions of the South Island of New Zealand and its rape by its inhabitants.

Artists statement:

"Currently I am working on more personally based themes. Having recently lived in Italy, my family's country of origin, I have been distilling into visual images, my feelings from this experience."

The island of Crete where it is said 'Our nation was formed' has become one of my reference points. I am working on visual comparisons of our future in N.Z. and the history of Kriti and its successive incursions; the palaces ruined by the volcano on Santorini, the Turkish invasion, the German invasion and now the tourists and pollution."

CHRIS TAYLOR

"The paintings and drawings I am exhibiting for this group show are a return to painting after an eight year hiatus.

In these recent works I have used a quality of formalized aggression inherent in rugby and rock music through the figure. The monumentality and heroic gestures of these figures becomes ambiguous through abstraction and perhaps offers clues to deeper motives."

JOHN EMERY

John Emery was born in 1942 in Dayton, Ohio, U.S.A. He received a Diploma of Design from the Dayton Art Institute, a B.F.A. from the University of Dayton, and did his post-graduate work at the Manchester College of Art and Design. He has worked for sixteen years as a graphic designer and is presently a partner of Vie Design Studios, Inc. In addition he has taught at a number of universities including a year as a visiting lecturer at the University of Canterbury.

Throughout his career as designer he has continued to pursue his personal work, and has exhibited his drawings and paintings in a number of group shows throughout the Midwest. His work has been purchased for the permanent collection of the Dayton Art Institute and he has received recognition in a number of regional shows.

His current themes reflect a lifelong interest in southwestern Indian artifacts and cultures. The works utilize Trompe l'Oeil painting and assemblage to create objects which reflect the "mystical" power of ancient Indian patterns, shapes, and textures. Although the symbols and signs used are for the most part fabricated by the artist, they are based on his personal experiences with the Indians of the southwest Pueblos. These symbols form a language by which he "storytells" personal experiences and dreams, which are both real and imagined.



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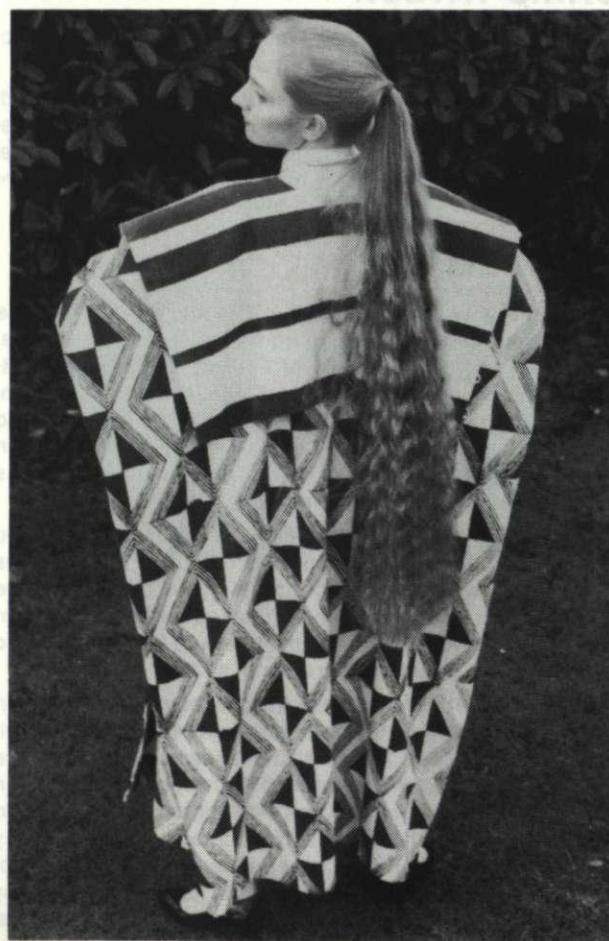
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JOINT EXHIBITION: FANNY BUSS STUDIO; Textile and Clothes Designer KOBI BOSSHARD; Goldsmith

Introduced by Spilts Dance Troupe
at a performance parade
7.30 - 9.00pm. Tuesday 29th October,

Admission \$3.00 at the door.

Exhibition Oct 30 - Nov 10.



This exhibition is a celebration of the textile design pioneered by Fanny Buss over the last 35 years and continued by the four present members of the Studio: Sally Spence, Alexis Watson, Lee Trusttum and Martin Trusttum. It is also an opportunity for Christchurch people to see the latest work by Dunedin jeweller Kobi Bosshard.

At the moment, Sally and Alexis are working entirely on silk, painting it by hand with cold water dyes which leave the silk soft and lustrous.

Lee and Martin are moving in a different direction, designing garments in various cottons and silks which they are printing with wood blocks. This new direction has a particularly sculptural emphasis which makes the combination with Kobi's jewellery so appropriate.

Spilts Dance Troupe advised by Maggi Burke, will be joined by extra dancers, to model the clothes and jewellery at the opening in a spontaneous performance of music and movement.

The exhibition closes on the 10th of November.

TERI JOHNSON Sculpture October 31 - November 10 Preview October 30 at 8pm

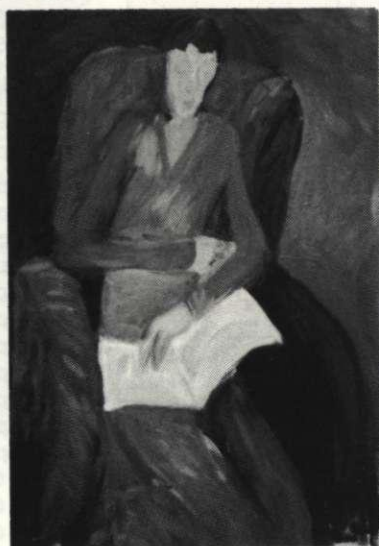
DIP. F.A. Honours Submission

This year I am working as an Honours student at the School of Fine Arts. The work in the exhibition will be my submission for that course.

Over the last three years I have concentrated on Sculpture. Last year I worked with sewn canvas complimented by hard support structures, which I exhibited with a group of students in the Arts Centre.

This year I am working in wood, on a continuation of earlier themes.

LINDA WOOD
B.F.A. Submission
October 31 – November 10
Preview – October 30 at 8pm



My art is both a reflection of my life and a form of compliment to it.

Reflective in that personal subject matter is important. Consequently I paint friends, family and sometimes strangers in situations which happen. I do not pretend to be somewhere or someone I am not. I do not feel happy with a totally intellectual explanation of my work.

I do however enjoy and work with formal aspects in painting – the power and excitement of paint, the stretching and consideration of a fresh canvas for example.

I think that I use my formal knowledge of art and my love of actually making things as an indirect compliment to my life – Sometimes working for order, control, an objective view, excitement or a 'dreamtime' (Romanticism) which I want in my real life.

So in my painting I do not simply mirror life, solve formal problems or only express motion. Somehow my work is a complex recipe of all three. Changing with my life (Including my exposure to art), all the time.

At my exhibition it will be important to receive attention from family and friends. I'd like people to come and see my paintings, but ideally, I'd like them to know me first.

DORIS H. TUTILL
Four Seasons
October 31 – November 10
Preview October 30 at 8pm

Why flowers, rather than first-loves landscape and pencil portraits? Very simply, because what began as a necessity due to home circumstances has become a compulsion. Other subjects attract; flowers compel. The inexhaustible variety of form and colour, their perfection, eluding capture, render them challenging and exasperating, yet irresistible.

JEAN JOHNSTON
October 31 – November 10
Preview October 30 at 8pm



The history of Canterbury and our colonial buildings are subjects for which I have great enthusiasm, so I decided to make this the theme for my first solo exhibition.

Colour has been of great interest to me in recent years, working basically with a double primary palette. Developing the concept of Michael Ebel's colour theory has added a new dimension to my work, as well as his encouragement to paint more adventurous subjects.

I paint in oils and use the palette knife for my paintings.

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CHRIS BRADDOCK
B.F.A. Submission
November 5 - 10
Preview November 4 at 8pm



Born 1962.
 Exhibition of sculpture and related development
 drawings/Life drawing.

The exhibition is towards the completion of the Bachelor of
 Fine Arts degree from Canterbury University.

New Members

Mr Ian Anderson	Graig Bernard Witte
Mr Gary Arthur	Ruby May Witte
Cherie Bell	Mr Wayne Wonnacott
G.P. Bradley	Brigadier and Mrs L.W. Wright
Dr and Mrs C. Broad	Julia Oakley
Mr and Mrs K. Brown	Mrs Faye Palmer
Philip Bull	Mr Jennings Peach
Richard T. Butler	Mr Terry Perham
Mrs Christine Chapman	Mr and Mrs G. Pluck
Geraldo Cruz	Adrienne J. Rewi
Joyce Cokayne	Mrs Sylvia Riley
Mr and Mrs Jim Espie	Mr and Mrs S.W. Robinson
Mr and Mrs M. Fazackerley	
Mr and Mrs G. Gray	Mr David Robinson
Gwladys Griffiths	Mr Maurice L. Shand
Mrs S. Grant	Mrs Dorothea Slowey
Mr and Mrs A.J. Hampton	Mr Dean Stanley
E.J. Jacobs	Mrs Judith A. Taite
Mrs Anna Janson	Mrs J.C. Toshach
Mr Charles Jones	Mrs Anne Tunnicliffe
Mrs Olive Jones	Mrs Margaret D. Turner
Juliet Kellerher	Mrs S.M. Van Der Plas
Mrs C. Kirkland	Miss D.W. Ward
Jana Krizova	Mrs N.E. Wilkinson
Professor John Lovis	
Anne McCaw	
Denise McCulloch	
Jeanette McCutcheon	
Mr and Mrs T.R. Macfarlane	
Mrs Adrian McNamara	
Mr C.J. Marshall	
Miss Rowena Mason/Dowsett	
Jarmila Matousek	
Audrey Hewitt Moore	
Mark Morel	
Mrs Denise Newman	
Mrs C.S. Nicholas	



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C.S.A. GALLERY

**Arts Calendar August/September/
 October/November**

Hal Smith - Poetry	22 August
Gary Tricker	Until 25 August
Philip Trusttum	Until 25 August
Melvin Webb	Until 25 August
Tony Kuepfer	Until 25 August
Julia Oakley	Until 25 August
Sally Stewart	Until 25 August
Christchurch Chamber Ensemble	29 August
Brian Thompson	31 August - 15 September
Special Big Paintings	31 August - 15 September
Len Castle	31 August - 15 September
Adele Galt	31 August - 15 September
Margaret Finnerty	31 August - 15 September
Grant Lingard	18 - 29 September
Gary Freemantle	18 - 29 September
John Scott	18 - 29 September
George Kojis	18 - 29 September
Paul Johnson	18 - 29 September
Natham Crossan	18 - 29 September
Barbara Mitchell	18 - 29 September
Graeme Stradling	18 - 29 September
Keith Morant	2 - 13 October
John Parker	2 - 13 October
Lynne Zylstra	2 - 13 October
Bishopdale Potters	2 - 13 October
Pat Gamble	2 - 13 October
New Zealand International Photography Exhibition	11 - 22 October
David Alexander	15 - 27 October
Jane Healey	15 - 27 October
Canterbury Members Crafts Council	15 - 27 October
Derek Onley	16 - 27 October
Maurice Angelo	16 - 27 October
John Emery	16 - 27 October
Chris Taylor	16 - 27 October
Roy Davis	16 - 27 October
Sue Syme	16 - 27 October
Oriental Rugs -	28 October - 3 November
Fanny Buss	30 October - 10 November
Kobi Bosshard	30 October - 10 November
Doris Tutill	31 October - 10 November
Teri Johnson	31 October - 10 November
Linda Wood	31 October - 10 November
Jean Johnston	31 October - 10 November
Chris Braddock	5 - 10 November