

NEWS

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

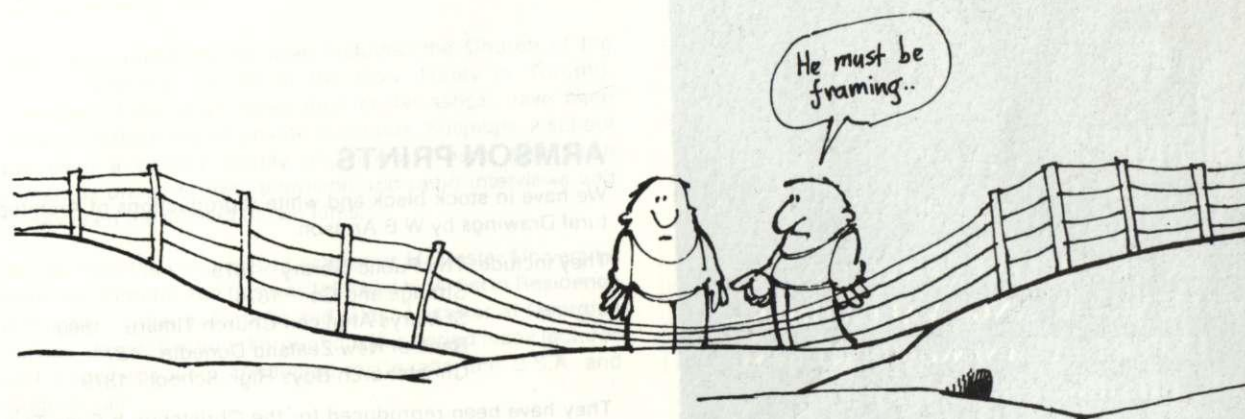
Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm

Number 125 November — December 1985

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CHANGES IN THE GALLERY ART CLASSES

We regret that owing to the pressure of requirements for workshop space in the Gallery the Council has decided to forgo all Art Classes, including the Children's class.

HOWEVER, we have arranged with Hagley High School to re-locate the classes in their classrooms. We are pleased that they can offer a wider range of activities, and they have better teaching facilities and equipment. The rooms are warm, bright and workmanlike areas.

The children will be able to explore many more facets of art including printmaking and pottery and sculpture.

The present tutors will be offered their positions so that we hope there will be continuity in tuition. At the end of the year the C.S.A. Gallery will hold an exhibition of the children's work on the 7th December and we hope parents and children will come.

Future enrolments will need to be made at the Hagley office, and payment should be made there between 9am to 12 noon and 6pm to 8pm. The fees will be \$26 for the term. Their telephone number is 793-090.

We are sure that the children will enjoy the classes at Hagley and that the change of environment will prove beneficial.

ARMSON PRINTS

We have in stock black and white reproductions of Architectural Drawings by W B Armson.

They include: The Public Library 1875
Strange and Co. 1874
St Marys Anglican Church Timaru 1880
Bank of New Zealand Dunedin 1879
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They have been reproduced for the Christchurch Civic Trust by courtesy of Collins Hunt and Loveridge and are a standard paper size of 448 x 633 mm.

Available in the set of 5 they would be ideal prints for public areas in commercial buildings.

\$2.50 each enquire at the office.
or \$10 a set

FLAMENCO GUITAR LUNCHTIME RECITAL AT THE GALLERY

Thursday 7th Nov.

12.10-1 pm and 1.10-2 pm

Quentin Arnold — Phillip Bates



Flamenco Guitar

November 7th

'The flamenco guitar is an instrument which is closely linked to the peculiarities of the flamenco art. It forms an important part of this art which is submerged in tradition and has characteristics that border on the esoteric, and because of this it is often described as having a certain "bewitchment".

(Jose Ramirez III)

Many differing theories are held regarding the origin of the word flamenco. Some historians believe it derives from "flemish mengro" meaning roguish.

Phoenician documents from more than 2000 years ago relate that their merchants were delighted on seeing the dancing girls of Cadiz. Romans, Celts, 600 years of occupation by the Moors, Christians, Jews and Gypsies all combined to enrich the music of Spain.

Flamenco emerged from this cultural admixture as a distinctive form of music and dance.

Quentin Arnold first travelled to Spain to study Flamenco in 1969 and has returned there several times since, working with the flamenco guitar to accompany singing and dancing and also as a soloist. He has also performed in the UK, France, Germany and Scandinavia. Before coming to Christchurch this year he was playing in the El Jaleo cabaret in Sydney.

Phillip Bates began the study of flamenco guitar in Wellington in 1975 and travelled to Spain in 1976 where he studied in Seville. He furthered his knowledge of flamenco over the next 6 years playing and studying with Manolo de Jaen in Australia and working with the guitar both as a soloist and accompanying flamenco dancers in Melbourne. Returning to New Zealand in 1983.

Phil and Quentin formed their duo flamenco in April after working together at a Spanish dance workshop held in Christchurch.

Programme

Sevillanas	Taranto
Alegria	Columbiana
Solea	Granadina
Farruca	Bulerias
Cana	
Rumba	
Romance	
Milonga	

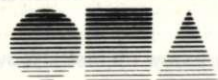
VOLUNTEER HELPERS AT PREVIEWS.

A good way to see the shows and be part of the scene.

Our stalwart organiser Mrs Jewel Oliver, phone 34-038, would like to hear of members who would be willing on occasions to pour wine and stack glasses at the previews . . .

There is no washing-up required.

If you would like to help please ring her or phone the Gallery 67-261 to put your name on the list.



The Gallery is interested in handling the re-sale of early paintings and has collectors inquiring for such work.

Please enquire at the office.

C.S.A. GALLERY

STEPHEN TAYLOR Talk with Slides — Glass 3pm Sunday 17th November

Stephen Taylor was born and educated in England. He first trained as a painter at Wimbledon School of Art and has always considered his work from that viewpoint, using glass as his medium. A diploma of Associate of the Royal College of Art in stained glass followed and he is also a Fellow of the British Society of Master Glass Painters and a member of the Royal Canadian Academy.

Upon graduation from the Royal College of Art, Taylor became personal assistant to Lawrence Lee who had led the design team for the nave windows at Coventry Cathedral and then personal assistant to John Hayward for the 100m² Blackburn Cathedral Lantern Windows.

He immigrated to Canada in 1968 and worked with Canada's foremost stained glass artist Yvonne Williams for a number of years while at the same time establishing his own glass studio. In the eighteen years he worked in Canada he became accepted as one of the most noted glass designers and teachers in the country.

Major glass commissions have included the Church of the Messiah and the Church of the Holy Trinity in Toronto. Examples of his work other than ecclesiastical have been installed in the home of private collectors, hospitals, a school and even a pottery supply showroom. There have been numerous press reviews, television and radio interviews and he has been the subject of two films.

He has held the position of Lecturer at McMaster University, Hamilton, Ontario and this was followed by Artist in Residence at Humber College, Toronto and Glass Lecturer at Georgian college, Barrie, Ontario. Throughout this period many lectures and workshops were conducted in Canada, the U.S.A. and Great Britain.

Taylor and his French-Canadian wife Denise Belanger, a well known Canadian glassblower, immigrated to New Zealand this year and are looking to establish a combined stained glass/glass blowing studio in the general area of Christchurch.

The slide lecture will offer work of various artists by whom Stephen Taylor has been influenced or studied or trained with plus a broad selection of his own architectural stained glass.

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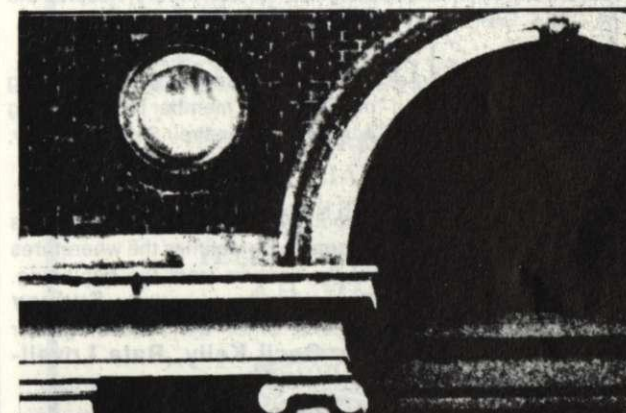
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THE SELLING GALLERY:

The C.S.A. has a comprehensive and extensive Selling Gallery, some members are possibly not aware of.

There are, at any given moment, approximately 200 works in the Selling Gallery . . . with prices ranging upwards from \$50.00.

There are many artists represented . . . Doris Lusk, Olivia Spencer-Bower, John Coley, Grant Banbury, Sam Mahon, Neil Driver, Owen Lee, Bertha Miles, Don Peebles, Sally Powell, Bill Cumming, Gordon Walters, Alison Ryde, Josie Jay, Gordon Crook . . . and the list goes on.

Printmakers and prints are well represented too. **Gary Tricker, Molly Atkins, Rudolph Gopas, Eileen Mayo, Joan Taylor, Malcolm Warr, Graham Collins** . . .

One of the least known functions of the C.S.A. Selling Gallery is the arrangement of commissioned works. If a painting, or a print, or a woven piece is deemed desirable for an office, boardroom, commercial premises, school, library, hospital etc the C.S.A. Selling Gallery will arrange such commissions.

Another little known aspect is the willingness of the Selling Gallery to sell works on "behalf of". If a member has a painting they wish to sell, the C.S.A. will place it in their Selling Gallery, on commission (22.5%).

This is a service many Members will wish to avail themselves of. It is not easy to sell paintings . . . sometimes the wherefores and the how-to can defeat the venture from the beginning. The Selling Gallery has arranged the sale of works by **Sydney Thompson, Stoddart**, and other well known earlier painters, **Elizabeth Kelly, Cecil Kelly, Rata Lovell-Smith, Gopas** and we have waiting lists for some artists.

The Selling Gallery plays an important part in the financial structure of the C.S.A.

If you want to buy, the C.S.A. Selling Gallery is there for Members and Non-members. Just inquire at the office.

Collection of Work

BUYERS — Rather than ask for payment and handle money at previews, the gallery staff prefer that work bought is paid for following the preview night or on the collection date.

Several times we have been embarrassed that work has not been collected until long after the close of the exhibition. This holds up the payment to the artist and causes problems in storage and care of the uncollected items.

Some galleries require a deposit which is forfeited if the work is not collected within a week.

We would prefer not to institute such a system.

May we request that buyers ascertain the collection date and collect work promptly at the close of the exhibition.

TRUSTEEBANK GRANT

This year we are pleased to receive a grant of \$100.00 from the Trusteebank Canterbury towards our very busy exhibition programme.

We much appreciate this recognition by the bank, whose support is the **ONLY OUTSIDE FUNDING** that the Society receives.

Goodman Suter Biennale

Opens February 1, 1986

Closes March 2, 1986

This exhibition, open to all artists working in New Zealand is the first in a series of biennial exhibitions of contemporary art in New Zealand.

Only paintings and constructions may be submitted. Sculpture, kinetics and graphic works are excluded works will be selected by a jury.

Artists may submit only one work, and new work is preferred. Works to the value of \$23,000 will be purchased by the Goodman Suter fund.

Receiving days: November 1st to 11th 1985.
Handling fee of \$10 to be sent when applying for entry form to:

The Secretary, Suter Art Gallery,
Goodman Suter Biennale, Box 751, Nelson

Mrs Ida Lough

It is almost eight years since the last Group Show was presented with a flourish at the C.S.A. Art Gallery — November 1977. There will now be many young artists and students who may ask blankly "Group Show? What's that?"

Well, there are catalogues, documentation, photographs, 'archival material' which can be inspected and researched by interested persons.

But the recent death of Mrs Ida Lough brought to mind vivid memories of the many years during which she was the caretaker and monitor of the Group's sometimes precarious financial affairs.

The Group was unique in its casual approach to conventional accounting systems, and one can only wonder at this point in time "How did we manage all those years?"

No subscriptions, no permanent bank balance, the shows opened and closed, artists and expenses paid, then silence until the following March, when the first meeting was called, towards organising the next show in October.

The mainstay of the financial viability of this fragile but wiry structure was undoubtedly Ida Lough, who was, I suppose, Treasurer, Accountant and Guardian of the cheque book. And Ida is to be remembered also as a consistent annual exhibitor in the Group, of her beautifully crafted tapestries, many fortunate owners of her fine pieces will recall buying them from a Group Show.

It is in the nature of events, and art, and artists, that they recede into the annals of time, and so it is with the Christchurch Group which served such an important role in the development of New Zealand Art throughout its 50 years of activity.

It must have been for more than half this era that Ida Lough gave generously of her meticulous service, both as an artist and as Treasurer of the Christchurch Group. We remember her with gratitude and affection.

Doris Lusk

Work Of R.N. Field

Anna Petersen (Art History) is writing a thesis on the life and work of the artist Robert Nettleton Field. She would appreciate any information about his works of art held in private collections. All replies will be treated in confidence.

Anna Petersen may be reached in the evening at 588-544.

STOLEN

Stoneware Jar, by Roy Cowan



Stoneware Jar, by Roy Cowan
Height approximately 50 cm (+ or -)
in tones of black to pale grey-blue.
Handle as here shown only approximate.

This jar was stolen mid-September.

Should it come to your attention would you please notify the police?

The theft has been reported to the Central Police Station, Christchurch.

Property of: W.A. Sutton,
20 Templar Street,
Christchurch 1.
Phone 61-309.

Missing Etchings

Five prints were stolen from the wall in the Print Room on the 23rd August.

The titles and numbers are: The Jube 15/30
Lakeside 15/12
Silver Star 24/30
Weisental 9/30
My Cat 21/25

Anyone offered these etchings should please contact us, or the police, and please be aware that the edition numbers may have been changed.

We reproduce one work, Silver Star by Gary Tricker



Sponsor a Stone

The Canterbury Museum is asking for financial assistance to strengthen its century-old exterior wall to comply with earthquake standards.

For this 'Sponsor a Stone' appeal donors are asked for a minimum of \$10, and there will be a permanent acknowledgement of contributions made.

The museum would be grateful to accept donations, (which are tax deductible) at the museum desk or by post.

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January 21, 22, 23, 24, 25, 26, 1986.
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Contact: Mrs M. Major
21 Grove Street
Nelson Phone 88-180

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LETTER TO MEMBERS

Artist Expounds on Critic's Review

Dear Madam,

I read with interest the review of my work (John Parker's Art), Christchurch Press 9/10/85, by John Hurrell, much of the commentary was intelligently reasoned within the context of Mr Hurrell's own viewpoint, until the end of the review where the more overt emotional disparagements, for example reference of my work to recent Graduates (whatever their worth) and such terms as 'thrashed out', 'derived abstractions' and overreaction which I feel were probably used to conceal Mr Hurrell's inability to read the intention behind my work, or perhaps my approach was in antithesis to the conceptions Mr Hurrell has for his own work.

He was closer to identifying my intentions when he stated the 'forms seem cramped and ungainly'. My works were more concerned with a state of mind than an aesthetic exercise and so I wonder how it is that Mr Hurrell when he could obviously see in the grid paintings that there was an irregularity of handling did not ask the question, 'Why this was so?'. It would have been relatively easy for me to take out the masking tape as Mr Hurrell does and set the forms precisely, but that is where Mr Hurrell and I differ in our approaches.

I prefer to walk the tightrope of using my hand and eye judgement at the risk of having change imposed by the act of doing the painting. This risk of being 'wrong' creates its own form of dynamic tension and far from being casual, although the approach needs to be kept consistently open, I rigorously edit the works so that all shifts and changes are intuitively fixed, for example whether squares should advance or recede, and decide when the construction seems complete, and the shapes within reach a balance which satisfies me.

The intention of the grid of squares has two purposes, one is act as a foil for the space beyond, the other is to break both field surfaces as an opaque substitute for a sense of space. That could only be achieved otherwise by using transparencies. The change in the scale of the squares in relation to the surrounding space is to produce an ambiguity of dominance between both elements which far from being the result of indifference on my part as Mr Hurrell implies is absolutely deliberate.

The fact that the squares have in them individual changes is also absolutely deliberate, more in tune with the imperfect fragile geometrics of nature such as spiders webs, swans nests, and birds eggs. The aim in fact is for a humanised geometry

revelling in the chance of being slumped, ungainly and most of all vulnerable, it is anti-heroic and probably quite absurd, but it is much closer to the everyday realities of my lifestyle. Yet behind these signs and references my own intention for my work is to put together a visual survival kit for the soul made from my particular experience of the world.

All abstraction in its initial stages symbolised a desire to reach another more potent state of reality. Images were dredged from the corners of the mind in an effort to encompass a greater spiritual state of being. This is true of African Masks, Early Christian Art and Japanese Pottery, the images thrown up, often universal and archetypal, were sensed and seen rather than reasoned, my aim is to fix similarly elusive transcendent feelings however vague in the body of the paint. My works carry within their surfaces, my physical reactions to my environment whether it be sand, sea sky or land, or simply the changes of light, but not exclusively, and although it may be unfashionable at the moment it is very difficult to discount the potency of landscape when you are constantly surrounded by it.

I hope this account of my intentions whether realised or not will help Mr Hurrell to understand more fully the nature of my approach. Incidentally Mr Hurrell's more emotive approach at the end of the review is probably a good sign. These disclosures prove that Mr Hurrell is not the dispassionate intellect he may wish to appear to be.

Signed: Kind regards
John Parker

Artists on Art

"Painters inherit characteristics acquired by their forerunners; that is why no important work of art can belong to any period but its own, to the very moment of its creation. It is necessarily dated by its own appearance. The conscious will of the painter cannot intervene. An appearance which is deliberate and results from a desire for originality is sham; every deliberate manifestation of the personality is the negation of personality"

"The essence of painting is the expression of certain relationships between the painter and the outside world, and that a picture is the intimate association of these relationships with the limited surface which contains them."

— Juan Gris —

TRAVELLERS ABROAD RELATE MEMORABLE MOMENTS.

This issue tends towards an international flavour as during the year some of our members have travelled overseas to widely varying parts of the world. We are fortunate to be able to share some of their experiences of other countries, artists and art.

BARBARA HEPWORTH STUDIO: by Nola Barron

In a small hilly back street in St. Ives we found the Barbara Hepworth Museum in the former Trewyn Studio and home of the artist.

Dame Barbara Hepworth was born in 1903 and at 16 decided to become a sculptor. After she died on 20 May 1975 her executors established the permanent collection in the Studio and its garden. This is now administered by the Tate Gallery and houses some of her major pieces, with photographs and statements about sculpture.

Five showcases contain snippets of personal memorabilia including her student days in London and Italy, her time in Cornwall from 1939, to the international recognition that came late in life.

In the room upstairs the smaller sculpture exhibited also ranges through all periods of her working career. There is a carving from 1929 in Black Burmese wood of a small strong baby modelled after her son Paul Skeaping and beside it a large painting, *Two Figures*, (heroes) painted in memory of him and his navigator who were killed while serving in the RAF in 1953. It uses strong linear geometric figure forms and soft blue, grey and white colours.

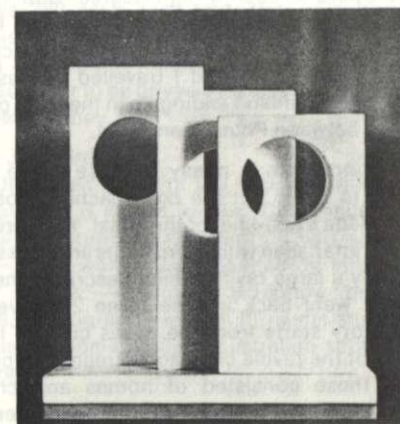
The abstract sculpture including the stringed figures and pierced forms is made in plaster, wood, marble, brass, alabaster and stone. The pieces exist harmoniously together in the bare white room furnished with some of the original furniture and oatmeal curtains.

In the garden Barbara Hepworth created spaces for the larger bronzes and stone sculpture surrounded by trees, shrubs & roses.

The exterior is an extension of the living and working spaces. Outside the natural light filtered and flickering through the branches plays in the facets of the sculpture and inside the sunlight through the high windows throws into stark prominence the strong modelling of the forms.

The workshop and studio remain as they were at the time of her death. The maquettes feature her later interest in rectilinear forms in groups. Partly finished work, tools and equipment clutter the space as they do in most studios.

The presence of the artist is all around, her work epitomising her statement that "sculpture to me is primitive, religious, passionate and always, always affirmative" I would recommend a visit to this museum to any members going to Cornwall.



Three uprights with circles (Mykonos), 1966
Barbara Hepworth
Photo: A.M. Hammacher's

Statement by the Artist:

It is difficult to describe in words the meaning of forms because it is precisely this emotion which is conveyed by sculpture alone. Our sense of touch is a fundamental sensibility which comes into action at birth — our stereognostic sense — the ability to feel weight and form and assess its significance. The forms which have had special meaning for me since childhood have been the standing form (which is the translation of my feeling towards the human being standing in landscape); the two forms (which is the tender relationship of one living thing beside another); and the closed form, such as the oval, spherical or pierced form (sometimes incorporating colour) which translates for me the association and meaning of gesture in landscape; in the repose of say a mother and child, or in the feeling of the embrace of living things, either in nature or in the human spirit. In all these shapes the translation of what one feels about man and nature must be conveyed by the sculptor in terms of mass, inner tensions and rhythm, scale in relation to our human size and the quality of surface which speaks through our hands and eyes.

From the catalogue of the Barbara Hepworth Retrospective Exhibition, at the Whitechapel Gallery, London, 1954.

A JOURNEY — SOUTHERN ITALY 1980-1981

by Alan Pearson

Having made a brief visit to Italy in 1976 I was intrigued enough to want to return and touch the core (if possible) of a culture which had influenced the rest of Europe in the Arts of Painting, Sculpture and Opera to such a high degree. But! This time I thought I should go to the South of Italy away from the main centres and soak up some non touristic aspects of the Italian anima. My wife, child and I travelled by bus to Bari in Puglia and then went inland ending up in the town of Matera which is situated between Potenza and Bari.

It was a fascinating place in a way because in the summer nothing seemed to move but the cockroaches, most of the population had made a bee-line for the coast. Yet there existed a unique stillness interlaced with sharp lights and darks. Matera was dominated by a large ravine which described the history of the people. It went back in time some 2,000 years; the evolutionary history starts from the caves cut out from the rock at the base of the ravine close to a stream and protected from the sun, these consisted of homes and churches. Gradually they move up, one on top of each other up the hillside until houses appear made of coarse rocks supported by lintel arches then on top of those appear others with keystone round arches — cool in summer, dreadfully damp in winter. Near the top they give way to the 17th and 18th century palazzos and finally, free at last, the 19th and 20th centuries combine in stone, marble, steel and concrete to define what could be classified as progression. Still! the ghosts of the past dominate. I tried at first in my drawings to describe the skull-like state of these peoples ancestors, everything seemed skeletal. The flesh had gone yet one felt that they were staring at the present time with apprehension. They began to appear like antique musical compositions, a skeletal altogether, a place of no escape, a series of parched monumental headstones shrinking gradually from the glare of each days sun.

I painted some variations on the local Cathedral which was in the baroque style. It was obvious that the Catholic religion had a great hold on the previous generations and had been a great influence in giving definition to their existence and holding them together. In that Church there was a dustiness that lay like a shroud over the marble stone and canvas as it also did on the town. Always I had the feeling of A.D., A.D., A.D. stamped on everything and also J.C., J.C., Jesus Christ who had been so instrumental in keeping these people together for such a long time. My compositions started to use these symbols and the myths they perpetuated, started to give a

somewhat musical and time orientated certainty, a sort of requiem for the erosion of time past, the dying of that physical body and also to its spiritual soul.

It was less important to a degree for these people than it had been previously i.e. In that same district the people now living had been consumed by their cars and possessions and the Church had become more ornamental to their needs. On top of the Ravine Matera showed the inroads made by Western science, E.E.C. and consumerism. The Church and the past were historical landmarks, a kind of 'we keep these things going because that's part of our heritage but whether we believe in it or not is another thing'.

The large earthquake of November-December 1980 hastened our departure for the grey mists of a socially disintegrating Anglo-Saxon world but I shall always be thankful for my sojourn in Sud Italia. Later, I resided in Tuscany but Italy to me is in that bare and at times barren but more interestingly rugged South.

Viva Italia!

Memoirs of my Travels

by Lily Lewis

We left New Zealand in late March flying to America via Honolulu, so that it was Spring in New York when we arrived. We lost no time in going into New York city to visit the Museum of Modern Art. It took about three hours to get into the heart of the City, the traffic being slowed almost to a halt at the various toll gates and bridges. Everywhere on the walls, cliffs and sidewalks on the way into the City and within the city itself (even on cars and vans) was graffiti done by the young people of the city who sleep in derelict buildings and come out at night and do this. Often it is like a ribbon of convoluted abstract designs snaking itself over a cliff, down onto an old warehouse wall, across the pavement and continuing on over more buildings and even into the sidewalk and over the street and back up buildings again. It is done by groups of young people who would do about say six or seven metres each and then someone else would take over. It is colourful and some very clever and good design work. It is the poor street kids who do this and somehow it adds to the gaiety and excitement of New York. Stop anywhere parked too long and your car is likely to have a small smattering of it when you come back perhaps done in chalk. It is an outlet for the creativity of these kids.

There was a showing of Henri Rousseau's works gathered at the Museum of Modern Art, chosen from all around the World for the occasion, so consequently we had to join a crocodile down the road to get in. There were hundreds of

Rousseau's works including "The Dream". In Fact, there were three versions of this one painting and I had only ever seen one in books. There were lots of small very dark paintings as well. Then we moved to the General Section. The Museum owns most of the important Still Life paintings of Cezanne, particularly those with the white cloth and the apples — the white cloth being left unpainted canvas (almost a third of the canvas left unpainted in lots of cases) and they looked superb. They were all heavily glazed. We saw Van Gogh's "Starry Night" and the paint surface stood out at least an inch thick all over and it was very heavily glazed indeed. There were two whole large rooms devoted to Matisse paintings including "The Dance" with red male nudes and a whole room full of small black and white drawings of womens' heads with an astonishing facility of line. There were paintings by Leger, Gris, Braque, Chagall and several paintings and bronze sculptures by Picasso including several from his Negro Period with the heavily incised lines giving them a strength and power and presence which seemed to vibrate in the springs of our own emotions. We also saw his "Night Fishing at Antibes" which was to evoke an echo later when we were in Spain. We spent almost the whole day in the Museum and then only saw a small part of their wonderful collection. They did have Picasso's randy looking old goat cast in bronze with a basket for a belly and clay pots for hooves — the very essence of goathood. We stayed another two weeks in New York State and then left for England arriving at Heathrow on a cloudy, misty cold spring morning. We spent four days in Warwickshire visiting Coventry Cathedral during that time, and being filled with awe by the stark simplicity of the old burnt out cathedral left standing. I tingled with awe at the feeling of the place — you could almost hear the Demoniackal laughter and mocking of Demons as opposed to the Powers of Good engendered there. Hitler, when he sought to bring the British people to their knees by bombing the cathedrals and places of worship, had not reckoned with the British love of the fey, the occult and religious, and their strong pride in their traditions. The place was holy beyond all measure. After all the Druids worshipped on this spot long before Christianity and it has always been a hallowed spot. We visited St. Mary's church in Warwickshire with its marvellous carvings and fourteenth century stained glass windows. A lot of the nobility including the Duke of Warwick who was Queen Elizabeth the First's lover, are buried in the crypt. The carvings on the pews down in the crypt (a church within a church) were about fourteenth century and were timeless in their simplicity and design.

Because it was so cold in England, we went to an Apartmento in Spain for three weeks to wait for England to warm up a bit. Certainly Spain is all we ever dreamed it would be. The Mediterranean Sea really does sparkle in that rich deep blue

and by contrast the apartamentos and houses seem so clean and white — some of them appear to glow a pinkish colour by implication by virtue of the pale green palms and deep blue sea. It cries out to be painted in an abstract manner. We visited Malaga with its wonderfully intricate, almost Moorish, wrought iron and Ceramic work some of the designs on the very large platters being very evocative of Picasso's designs on plates. Seemingly Picasso borrowed more from his heritage than I had at first thought as Spaniards have been doing these bright colourful designs on pottery for centuries. We saw lots of little Spanish dogs, woolly, white, quick, sharp and small — just like the ones in Old Master Paintings of dogs in boudoirs. I have not seen anything remotely like them either here or in England. We walked literally miles over the hillsides in Spain, some of the views across the plains with white-washed cottages and fields of crops in orderly rows being very much like a view in a Van Gogh painting. I did lots of small water-colours there. The view from the top of the hills towards Mijas made me wish I'd had oils with me. We watched a Spaniard fishing for a large fish with a net and a spear one night just like in Picasso's painting of "Night fishing at Antibes," the wily old fish being far too clever to be caught. The Spanish are happy and gay, a bit like our Maoris, in fact some of the designs on their fishing boats are very similar to the Maori designs on canoes. The similarity of some of the decorative designs in Spain and those here in New Zealand is quite remarkable. We were reluctant to leave the Costa Del Sol to fly back to England to spend the rest of our holiday caravanning around Devon and Cornwall where it rained and rained and rained. A lot of the very old stone cottages in England have crooked "backs" because of age. They reminded me of the crooked roofs in Van Gogh's paintings. I'd always thought he had distorted them for effect whereas, often in Europe, they are really like that because of their age. There is lots I'd like to say about Cornwall, Devon and Dartmoor in particular, but space does not permit.

Scouting The British Art Galleries

by Bruce Finnerty

Been four weeks now in London, so have had a good chance to get around and see everything including some of those 250 exhibitions that are currently on.

It was good to have the opportunity as now I have just finished working and there is just not enough time anymore.

My first venture was down to the Barbican Centre where R.O.N.A. (The Register of Naive Artists) were holding a major exhibition of British Contemporary naive artists. Included

among the many artists exhibiting was one of Britain's foremost contemporary naive artists, Cleveland Brown with his works in the collection of the Arts Council of Great Britain and other major public and private collections. One of his works depicted the Notting Hill carnival, an annual event that I attended last week.

Next stop was the luxurious Portman Hotel where Bankers and Arabs mix in the foyer and where appropriately on the first floor there is a selling exhibition of Dali lithographs and etchings. It is a somewhat disappointing exhibition and indeed the nearby store of Harvey Nichols with its window dressings in Dali style settings is far more interesting.

At the Portal Gallery noted for its fantasy art a mixed selection of British fantasists exhibit their work. Included are works by the Artist authors, Beryl Cook whose new book due for release later this year is previewed and Kit Williams whose book "The Bee on the Comb" sparked off a world wide search for the title hidden within its pages.

Over to the Hayward Gallery on the South Bank of the Thames. The controversial figure of David Hockney with his exhibition "Hockney Paints the Stage" which includes displays of his work for 9 productions including Igor Stravinsky's "The Magic Flute" is attracting large numbers. At the same time a retrospective exhibition of Edward Burra is being shown. A member of the English Surrealist group when it was first formed in 1936. The works span 50 years from 1923 to 1974 and includes some excellent works in Gouache, ink, oil, and watercolours from the 1930's.

The centenary of the birth of Howard Coster is celebrated at the National Portrait Gallery with over 130 photographs from the period between the wars, featuring leading figures from the worlds of art, letters, music, theatre and film. The 1985 Portrait Awards in Art are also being held here, whilst downstairs an autobiographical show of film and photo records the life of Charles Chaplin.

"Tuscan Summer" is the title of the exhibition at the Francis Kyle Gallery. Seven British artists invited to an Italian Valley to record their impressions exhibit their work. No-one saw the works of any other until the exhibition opened as they were not in the valley at the same time. This exhibition records a wide variety of work and has proved very popular with practically all work sold and the news from Paris "Christo is going to wrap the Pont Neuf, Paris's oldest bridge.

Well now my time runs out and its back to that idyllic life on a Greek Island for 2-3 weeks before arriving home in New Zealand for the Summer.

Regards to you all

EDDIE SUNDERLAND

Sculptor

C.S.A. Guthrey Award Winner 1984

Notes from my Australian Study Trip diary 2nd-28th June 1985.

Sunday June 2nd

Flight 46B Direct to Sydney / picked up a chauffeur with a Mercedes 380 sel / grey suit, cap, with all the trimmings compliments of Irene Cobb, Managing Director of Chromia Acrylics Ltd. I think I made Australian history by being the first person ever to be driven by chauffeur to the 'Peoples Palace' Pitt Street, Sydney.

Monday June 3rd

Visited Jim Allen, head of the Sydney College of Art. Jim a New Zealander is known to most Christchurch people for his wind sail sculpture at QEII Park / I was shown around the school — large warehouse closetted off into small studios or working spaces — painting, sculpture, printmaking glass, ceramics, photography and multi media studies. The school had attracted some leading Australian sculptors and artists as lecturers.

Tuesday June 4th

Morning — Visited Chris Farrell, head of childrens programming A.B.C. Television / had a discussion about childrens art, craft input into Australian Television — I wasn't greatly impressed. Private Television seems to have more opportunity and flexibility concerning this area.

Afternoon — Walked around down town Sydney — busy, fast, food smells, different voices, large buildings, a large outdoor sculpture by Bert Flugelman in Martin Place but no one except myself seemed to notice it. Made a visit to the Sydney Barracks and the Mint taking in a bit of historical Australian culture.

The Art Gallery of New South Wales — "The British Show" a major exhibition of contemporary British art. The show reflected a controversial recent worldwide return to object-based art practices. This show was a real inspiration to me especially the work of British sculptor John Davis, the assemblage of Tony Cragg and the imposing and evocative life size lead figures of Antony Gormley a show worthy of more than one visit.

That night I was invited by Ian Howard of the City Art Institute to an opening of a Photography Exhibition at the Ivan Dockety Art Gallery (no different to New Zealand Openings)

Visited Macquarie Gallery very upmarket New York type dealer gallery with a select stable of 30 to 40 artists. Very business like, plastic, unreal, holding the artist up as an idol type gallery. The work of assemblage painter Colin Lanceley was on display with prices ranging from \$3,000 to \$23,000.

Wednesday 5th June

I was guest of the City Art Institute — reputed to be one of the largest art schools in the world (700 students 60 full-time staff and 75 part-time lecturers).

Afternoon — Attended a performance at the City Art Institute by "The Even Orchestra" — a multi media presentation by 6 full-time musicians and artists.

Met the Publishers of "The Australian Artist" a newly established art magazine.

Thursday 6th June

Morning — Visited "Waiters Gallery". Especially interested in the work of John Davis, Ian Howard, Clifford Last and Robert Klippel.

At the City Art Institute I gave a slide lecture to a group of year two sculpture students (about my own work of assemblage).

5.30 pm I left the Art School and walked down Oxford Street in the pouring rain back to my hotel / I'll never forget the sensory excitement of the teeming rain, the tantalizing smell and sight of steaming hot exotic food in the shops — the flashing lights of the sex shops and the hurried pace of homeward bound traffic and people.

Friday 7th June

Viewed Sydney from Centre Point also visited the U.F.O. Show. Revisited "The British Show" at the N.S.W. Art Gallery.

Saturday 8th June

Visited the Museum of New South Wales and was fascinated with the skeleton collection especially the Bone Ranger on the horse. The collection of New Guinea Artifacts was equally fascinating.

Tuesday 11th June

Revisited Watters Gallery and met Marr Grounds, an environmental sculptor who was setting up a show of sculpture, prints, photographs and publications. Great stuff. I then visited the Roslyn Oxley 9 and Avago Art Galleries and saw an exhibition of Mike Parr drawings.

Had lunch with Trevor Weekes a sculptor who is reputed to be Australia's resident artistic Archaeologist. Trevor had a great sense of humour and we hit it off straight away. I spent the rest of the day visiting his studio and discussing common interests in flight, humour and his Mickey Mouse and flying helmet collections. Meeting Trevor Weekes was a real highlight of my trip. His exhibitions are well known in Australia for their gentle leg-pulling, humour and absurd wackiness.

Wednesday 12th June

Travelled from Sydney to Canberra by train (4 hours). Wow! what a contrast with Sydney. Sydney seemed so fast and cramped and Canberra so new, spacious and open with trees lakes and wide roads.

Thursday 13th June

Went to the National Gallery. Wow! what a museum, I walked straight into a series of Ned Kelly paintings by Sydney Nolan. Kelly's typical black square and slit eye stood out forming a powerful symbol of a man apart. (Ned Kelly is one of my heroes). Turn the corner Hey! A calder . . . A man Ray . . . Andy Warhol . . . Jackson Pollocks Blue Poles . . . Joseph Beuys the works are so large and powerful . . . Rauschenberg . . . Oldenburg and Micky Mouse . . . Drawings by Jasper Johns . . . What a feast of art and more to be consumed in the sculpture garden Rodin, more and more and more.

I made contact with John McFee curator of decorative arts at the National Gallery. He very kindly arranged for me to visit the small pieces store room . . . What tight security and such a large staff all for the sake of art.

Friday 14th June

My Micky Mouse watch failed me and I slept in . . . So I had to get a taxi off to "The Canberra School of Art" where I was to meet Ron Robertson-Swan, Michael Le Grand and Mark Smith all sculptors of the Caro tradition as well as being lecturers in sculpture at the school.

Afternoon — The National War Museum — full of assemblage ghosts of the past.

My visit to the National Gallery and the War Museum triggered outbursts of thought . . . There's room for everyone in sculpture — The Performance / The Humour of Weekes, Mike Parr chop your arm off types/ The Video / The figurative etc . . . But some seem intent on fighting among themselves for recognition or something — of what? For what? A lot of the sculptors I had met so far had all tried performance art, some frantically keeping up with overseas trends and others were following others when they thought it was safe to do so . . . all this for an acceptance . . .

Recognition seemed an underlying driving force in the world of impulsive recognitionists . . . A drive to the top . . . A place in history . . . Mortality through art . . . housed in Museums the Temples of art.

The figurative, the universal, mortality, honour, death, war, memories, life after, love, hope, questions unanswered, puzzles, breaking of boundaries, reflecting on the past, objects of meaning, objects of universal meaning . . . The crucifix, the cross, the figure, the hole, the projectile, the spike, lead and earth bound, the feather, flight, space, U.F.O's, ancestry, motherhood, birth, sex, joy, sorrow, hate, restriction, frustration, insanity . . .

I think I'd better end there although on the other hand artists can be regarded as semi Gods, important, special people, unapproachable. Wow! is this him or her? In reality most are very ordinary and likeable with or without a family life . . . no real bullshit about them . . . unlike some of the pretenders,

promoters, middle people connected with some art temples, the sellers the moneymakers. . . . "Get out of our Temple!" . . . I had another can of beer and went off to sleep (ah! that's better).

Saturday 15th June

Caught a train to Melbourne (8 hour trip).

. . . "The buffet car is now open for ten minutes for light refreshments and take aways" . . .

. . . "The next station is Waga Waga" . . .

. . . "The buffet car is now closed" . . .

. . . "Tickets Please" . . . "Tickets Please"

Sunday 16th June

Turner Exhibition — The Art Gallery of Victoria — I was surprised by the small size of his paintings / blue paper was used with finer details being put in with pencil and very fine brushes / light, mist, aerial perspective.

South Australia 22nd-25th June

Adelaide — visited "The Jam Factory" — a large art and craft co-operative factory.

Saw some very interesting assemblage by Helen Lillecrapp and Karen Genoff at the Art Gallery of South Australia.

Spent a day sampling wine in the Brossa Valley Museum of South Australia — I think I now know why skulls and skeletons are used in the work of many assemblage artists. The museums are full of skulls, masks, the trophies of the head-hunters, New Guinea and the Pacific Islands, heads of loved ones, enemies preserved for mortality. — I was also fascinated with the collection of weapons, spears, arrows, clubs, kites, the bindings, barbs, designs, joining systems and methods.

I also learn't that the Mickey Mouse character originated from an early Egyptian God Apollo Symethis. My Mickey Mouse watch has suddenly taken on a new meaning.

Melbourne 26th-27th June

I spent much of the last two days of my study tour as guest of Rusden Campus.

I visited the Pop Art 1955-1970 Exhibition at the Victoria Gallery and also went to a lecture about pop art.

A fantastic show and a lifetime chance to see the work of some of my artist heroes in the flesh. People like Jasper Johns, Claes Oldenburg, Roy Lichtenstein, Robert Rauschenberg, George Segal, Andy Warhol and Jim Dine.

Thursday 27th June

My last full day in Australia was spent at Rusden Campus. Viewing and listening to a four slide and video talk of recent

video and computer generated art by "Randelli" or individually known as Robert Randall, Frank Bendiivelli and Steve Goddard. A very professional group of artists identifying with the pop artists of the 1960's and using the technology of the eighties. . . . Be cool / put objects in galleries and call it art Duchamp's urinal / the precious object / mass production of visual images / the signature is a good sign of good work? The artist is more important than his work / Warhol / It's art because the artist made it? / who selects the important artists in the first place? / Ask questions / be cool / do cool things / be trendy / suck up to the right people / shock / put down / humour / sell yourself as a product / dress right and don't miss an opportunity / become a reviewer of art exhibitions / control and power those who make it / those who don't / the haves and the have nots / What the hell! . . . That feels better . . .

Friday 28th June

Made contact with John Davis a sculptor and lecturer at the Victorian Art School.

Returned to New Zealand . . .

Overall a very stimulating well worthwhile and refreshing trip / a gaining of confidence / a seeing of my own work in relation to other work / a broadening of perspective / some valuable contacts were made / a wealth of ideas and information have been collected, accommodated and not yet fully assimilated / growth and reinforcement of commitment and philosophy / a more global view of where things are heading.

Many many sincere thanks to the C.S.A. Council and Gallery Staff also Guthery Travel and the Department of Education for making this trip possible.

Eddie Sunderland

September 1985.



Eddie will be giving a talk at the AGM, enlarging on some aspects of his trip and personal experiences in Australia, and will show items of interest.

Views and Reviews

THE VALUE OF ART WORKS

by TED BRACEY

University of Canterbury School of Fine Arts

Everyone has something to say about the value of art works yet no topic of discussion about art is more confused. Two kinds of confusions seem paramount. The most obvious arises from our failure to distinguish between liking art works and valuing them. Most people, for example, assume that if they like an art work it must be worthwhile and if they don't, then it has negative value consistent with the extent of their dislike. Yet a moments intelligent reflection will reveal that there is nothing inconsistent in liking something which is valueless and finding great value in something we dislike intensely. Our likes and dislikes, then, should never be allowed to intrude upon our efforts to determine the value of art works.

A further and more significant confusion arises from the commonly held assumption that whatever value an art work has, it is somehow in the work itself. Such an assumption produces the expectation that we can actually see such value, perhaps in such things as the way a subject is rendered, the way materials are used or in the way a composition has been constructed. Seeing value in this way, however, involves a confusion about the nature of value itself and the way it functions in relation to art works, since, whatever value a work might be said to have it is not built into the work itself but attached to it.

Values, whether of art works or anything else, function like labels. We attach them to objects or events to serve some social purpose, whether moral, legal, economic or artistic. And just as we can put them on we can change them or take them off altogether.

Discussing the value of art works, then, involves talking, not only about the values already attached to them, but also, about how such values came to be attached in the first place, by whom, for what reasons and, perhaps most important of all, in whose interests.

Looked at in this way, the question of value in art works could take much of the sting out of what passes for art criticism in New Zealand.

Visual Arts Education Symposium 1985

A report by Evan Webb

The Visual Arts Education Symposium was organised by the Elam School of Fine Arts in conjunction with the Centre for Continuing Education at the University of Auckland. Held at the end of August, it attracted over 130 people including; artists, administrators, museum and gallery personnel, academics and teachers.

Subtitled, 'towards the Nineties — Source and Resource', the symposium addressed the following question:

"Are the boundaries between arts and crafts real?"

"Do we value and encourage the contribution of groups such as Maori, Polynesian, or women in arts education?"

"Should we respond to the computer and new technologies?"

"When will our art education reflect community needs?"

The response to these questions came partly from a series of keynote speeches presented both at the John Waititi Marae, where the symposium was opened and at the new Architectural Conference Centre on the Auckland University Campus. While on the marae, carver Paki Harrison and weaver Mavis Tuoro explained something of the richness and depth of their visual culture. For some this was their first experience of hui and many felt that learning about Maori language, the carvings and the genealogy in the context of the meeting house — things which cannot be separated — was far more appropriate than isolating aspects of the culture in foreign contexts like universities.

While most papers dealt with specific issues only one attempted to address the underlying cause for the problems facing art education in New Zealand. Ted Bracey, lecturer in Art Education at Ilam, adopted a sociological perspective in his paper. He pin-pointed one group as being the cause of the problems by imposing its values and views upon the rest of society and thereby preventing other values and interests like those held by Maoris and women from being promoted and supported.

The keynote addresses punctuated three intense days of discussion and debate. From this arose many recommendations and the following resolutions:

- a) We support the Maori right to the self-determination. We support the urgent allocation of resources to the Maori people. As a first step we endorse the Maori communities claim to the North Shore Campus of the A.T.I.

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b) We ask that this Labour Government introduces legislation to require all government funded institutions to take affirmative action in favour of Maori and Pacific Islanders and women of all cultures.

c) All in-service training courses regardless of discipline, address the issues of racism and sexism.

d) Whilst we recognise the change in the arts curriculum as being exciting and constructive, adequate funding must be made available on a local level to a broad range of community based art facilitators and groups.

e) Although these resolutions were adopted by the symposium they were not all passed unanimously. Most agreed with the sentiments or principals expressed in the resolutions but several disputed them in detail.

It looks like a similar symposium might occur next year, with Christchurch being the venue.



**RICHARD BIGUS
November 13-24**

Preview 12 November Tuesday at 8pm

Richard Bigus, graduated from the University of Southern California, Santa Cruz, and gained a Masters in Fine Art at Yale University. He is the visiting lecturer in Design at the Canterbury School of Fine Arts.

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

"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 will join the 21st Century."

KERRY-ANN BOYLE

November 13-24

**B.F.A. Submission preview 12
November 8pm**

Photographs

Born 1960 in Auckland

This year I am completing a B.F.A. in photography. The exhibition will consist of black and white photographs from the project I have been working on this year under the title 'Power and Beauty'.

Also included will be SX — 70 Polaroids from a separate project 'colour in the Environment'.



Photo by K.A. Boyle.

**TERRY URGAHN
November 13-24**

Preview 12 November at 8pm.

B.F.A. Submission

Born 1961 (New Plymouth)

University of Canterbury School of Fine Arts: 1981-1985.

This year I have been studying part-time to complet my B.F.A. in painting. I am currently working on large shaped paintings, which may appear abstract but have a number of figurative references. I am interested in using colour, shape and line in sharp contrast in experimentation with space and to prompt visual associations with aspects of life. I feel it is up to the viewer to make these associations in my work and any sort of reaction can be satisfying.

SAM MAHON

November 13-24

Preview 12 November at 8pm

Gore: Monday;

Dear Nola,

The sun came out today. It is the first time in two months. The forecasters say it will stay and for me that is good news because every second day there's been a Fundamentalist at the door trying to sell me a kit-set Ark and I've needed every spare moment to keep marauding trout out of the vegetable garden.

But today all is peaceful and the green Hokonuis stand etched against a cloudless sky.

I hear you've been floating about a bit yourself, of late, cruising the French canals in a motorboat. I think that style of holiday must have been at your insistence. Its not Atoll like Owen, he's Mururoa.

Tuesday; The C.S.A. newsletter arrived at last. Someone thoughtfully mailed it on to me in a corked bottle and I am beginning to think I have overstated things a bit. My other mail was from the Registrar of Electors sending back my change of address form which he regrets is not acceptable as it was filled out in pencil. I have written to inform him it was a Staedtler pencil and that the price of my etchings is on a par with my pencil sketches and if its good enough for the patrons of Canterbury its good enough for the bureaucracy of Gore. I expect further correspondence.

Again the sun is fixed on a blue canvas and I spent the morning in the shade of a young willow from where I could observe the indolent glide of three large Mataura trout. As I was plotting their demise, I was reminded of Bing Dawe and Noel Gregg two of Canterbury's finest fly-fishermen. They apply such skill to the sport that they regard barbs as an unfair advantage and their own flies are often so convincing they do not even bother winding them on hooks. The trout takes a bite, looks surprised, then, with a sardonic smile, leaps out onto the bank to congratulate the artist. But as far as my own plans are concerned, they involve little of the above subtlety but lean more toward grappling-hooks, nets and high explosive.

On my way back along the river's edge I spotted two large eggs. They were speckled and grey-green and I would have taken them for a gull's except for the antics of a pair of oyster-catchers nearby. The nest is merely a shallow depression amongst the river-stones and the eggs are larger than I would have thought. it is no wonder these birds are red-eyed and bow-legged.

So all 'n all Spring has sprung and I can see that if the weather holds, my exhibition in November will be a rather thin affair. Although I have been here for about three months already, there is still a lot of exploring to be done and if it comes to a fight, a fine day beats my easel every time.

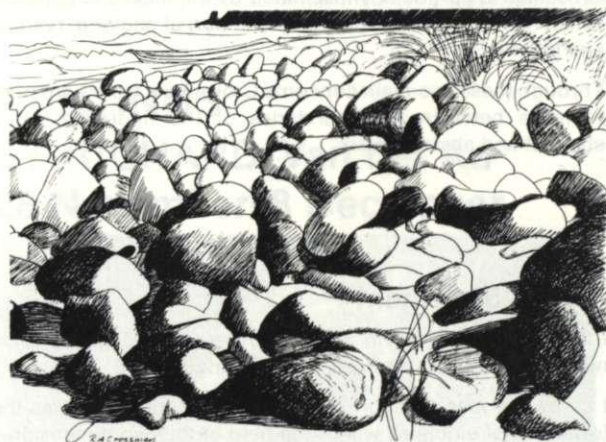
Last night was still and warm and the stars came out on the black river as I boiled a last brew before wending home. The air was full of new sounds, predominantly lambs, and as I gazed off to the south I noticed the sky seemed to be lit by some kind of aurora. When I mentioned this to my landlord this morning, he said it is quite a common event around these parts and is usually caused by Norman J changing from one pair of trousers to another.

Many regards
Sam

ROSALIE CROSSMAN


Preview November 12 at 8p.m.

Exhibition November 13-24
— Diploma of Fine Arts (1960) from
Canterbury University School of Fine Arts.



This is my first exhibition. After raising a family of four children I am returning to the creative field I was trained in. Over the years I have taught art in Secondary Schools. Recently I have been doing part time University work and have nearly completed a B.A. The University study has been developing another creative interest, that of writing (English Literature) and drama.

At present my art is rooted in my environment but expresses a strong interest in rhythm, line, colour and shape.




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Next to the CSA gallery,
72 Gloucester Street, Christchurch,
New Zealand, Ph. 795-710

WALLACE CROSSMAN November 13-24 Preview 12 November 8pm

Dunedin artist Wallace Crossman will be exhibiting a number of paintings in the Canaday Gallery from 13-24 November.

He is at present a tutor in Painting and Art History at the School of Art, Otago Polytechnic.

The two main concerns of his work are the means of the painting and the content which he has developed through his experience with the environment. "The best time in painting are where these two concerns flow together in effortless union".

Crossman's painting is the search to make visual statements, that enable him to come to terms with the strong expression of the environment and the reaction people have towards it.

"There is the feeling of permanence 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.

Crossman is particularly fascinated by the means of painting, which he has explored through the action of painting, reading and looking.

Through these two main concerns Crossman's work continues to move between the boundaries of the figurative, semi-abstract and abstract work.

Artist's Statement

I have been involved in art in a professional capacity for a number of years as a tutor and exhibiting painter.

I enjoy the manipulation of paint and colour as well as the formation of emblems within the field of the two dimensional surface. Each painting begins as an initial interaction of shapes, lines, marks and colour. Though I might have some general idea of direction when I begin I am never sure of the final destination but become fascinated in meandering through sets of painterly and emblematic interactions.

This set of paintings has been stimulated by the physical environment I am familiar with and the various feelings and modes it evokes.

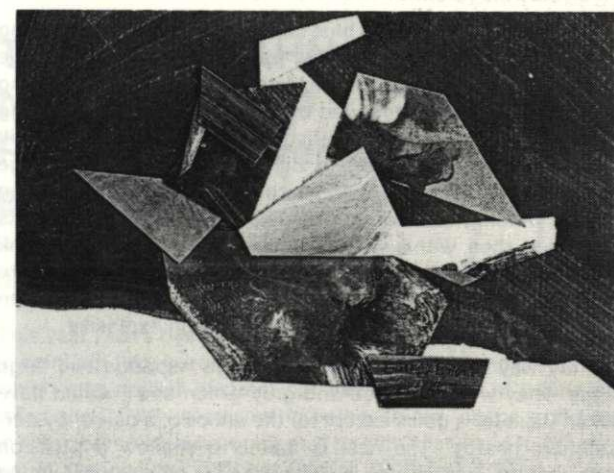
GUILD OF WOODWORKERS November 14-28 Preview 13 November at 8pm

The Guild of Woodworkers covers a wide cross-section of people working with wood, from full time professionals to hobbyists, boatbuilders to toymakers, furniture makers to turners. This cross-section leads to a wide variety of work. The exhibition represents the best work that members have produced over the past year, and as such the standards of work are always high.

Work exhibited will include turning, which is always well represented with a wide selection of bowls, both practical and purely artistic. Carving and cabinetmaking will also be strongly represented. Fine contemporary pieces contrast with traditionally styled work by the furniture makers. From the whimsical to the life-like, carving blends the more artistic talents of our members.

Variety and quality have improved with each succeeding year and no doubt will do so this year, making this an exhibition not to be missed.

EDWARD MACKENZIE November 28-December 8 Preview November 27



My inspiration for this Exhibition is Nicholas de Stael (1914-1955). More particularly, I've drawn inspiration from the painting "Le Bateau" (1954) (Scottish National Gallery of Modern Art, Edinburgh).

I've long delighted in this painting, but it was not until I moved to New Zealand and the Bay of Islands, that I considered using the painting as a point of departure for a series of my own paintings.

My home in Opuia overlooks a beautiful, ever changing land/sea scape. A short walk takes me to the waters edge, a stone's throw from a multifarious fleet of moored vessels. I'm lucky enough to sail fairly often, taking me out on a deck amongst the vessels I love to look at in their element.

I hope my paintings evoke the essence of the boats that move me so.

Edward Mackenzie was born in Hollywood in 1937 educated in London and New York, awarded a Fullbright Scholarship, Royal College of Art, Lowdon 1966-1968.

He has work in collections in the U.K., U.S.A. and New Zealand. Has exhibited widely in North Island Galleries.

**JILL DANDO —
FREDRIKA ERNSTEN
MARY BARTLETT —
MARGARET RYLEY
"2 x 2 Craft Exhibition"
Preview November 27 at 8pm
28 November-8 December**

A casual chat at a craft opening in the C.S.A. Gallery last year led to potter Fredrika Ernten and weaver Jill Dando pondering on why they had never exhibited together when they have both lived and worked in Christchurch craft circles for many years. The idea to combine, grew and evolved into including weaver Mary Bartlett and potter Margaret Ryley.

The four crafters have met at regular intervals during the year to toss ideas around and establish an empathy for each other's work. They feel that they will be putting together a co-ordinated exhibition and that the two crafts will compliment each other while presenting both beautiful and functional ware to the public.

**SUMMER SHOW OF '85
Preview 27 November 8pm
November 28-December 15**

We at the C.S.A. are getting organised for this years bright and colourful summer exhibition.

Working members! we look forward to your participation in presenting two works each for this annual event.

The summer show provides our working members with the opportunity of showing their most recent work to the people of Christchurch.

We hope members and exhibitors alike will bring their friends along, encouragement is always an added bonus to the artist and provides incentive in the continuation of an active participation in their chosen field.

DISCUSSION EVENING — 5 December 7.30pm

As part of this annual event, we have invited a small panel of working artists to discuss and give advice on any of the issues arising from the works on show.

We look forward to seeing the participating members at this discussion evening which will be held on 5 December from 7.30-9.00pm.

**PAINTINGS
BY RICHARD Van der Aa
28 November-8 December.**



Romantic is the term I would like to use to describe the paintings in this exhibition. They are compositions inspired by the mountainous landscape of the South Island.

All works are oil on canvas.

Richard was born in Christchurch, educated at Christchurch Boys' High School and graduated Dip. FA in 1985. In 1983 he spent a full year painting in Ohope, Bay of Plenty.

**ANGELA BURNS
November 28-December 12
Preview 27 November 8pm
"Works on paper and canvas"**



In her second show at the Gallery Angela Burns will be showing approximately 14 works in the Front Gallery. The show will consist of a number of oils on canvas with an emphasis on acrylic on stretched paper.

Angela Burns' work relates directly to her environment; whether it be the landscape the sea or interiors.

They deal with her, "thoughts on her immediate surroundings and events, emphasising shape, light, and colour".

"I hope that the works will speak for themselves."

RICHARD FOOT Preview December 10

Jewellery in Wood and Paua.

I find it hard to describe my work without showing examples or photographs, which if black and white simply do not do this work justice.

The materials that I use are different from the norm; Padouk, Eki, Rewa Rewa, Spindleberry, Robinia.

Good quality woods are certainly harder to come by than gold or diamonds.

I find wood an amazing material to work with, there being endless colours, grains and textures.

With a respect for paua and wood combined and an artistic attitude I've been able to get beautiful results.

I can formulate in my mind a piece of jewellery which can contain up to 35 different pieces of wood, then I'll want to draw and make it as soon as possible.

The Rewards are another idea or just pure satisfaction.

New Zealand Institute of Architects Pilkington Group NATIONAL DESIGN AWARDS 1985

16-23 December

The exhibition displays the submissions for the National Design Awards of the New Zealand Institute of Architects.

The New Zealand Institute of Architects, the NZIA represents and acts for practising Architects in New Zealand and each year it invites submissions from its members for these Awards.

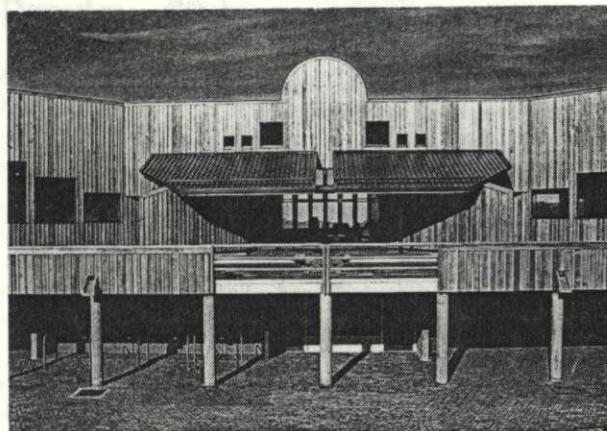
Submissions for the awards are nominated by architects of buildings that they have recently completed and which they consider worthy.

Branch awards made locally by the various branches are automatically received as nominations for National Awards.

This year, for the first time, all submissions and the National Design Awards have been compiled into a travelling exhibition which graphically illustrates the large diversity of architecture in New Zealand today.

The submissions and awards are displayed with photographs and drawings supplied by the architects and mounted in a uniform format to provide a high quality exhibition.

Base Amenities Building Coronet Peak



Queenstown

Architects:

N. John Blair Ltd

This building is a celebration of the sport of skiing and the environment of Coronet Peak and of Queenstown. It has also cleverly dealt with the function of processing people, in an entertaining way.

The building presents an active face to the skiing slopes, and furthers the art of architecture in this celebration.

New Members

Allan and Beverly Bain
Mr Craig Bluett
Mr Denton
Ms H L Gallagher and
Mr R G McLaughlan
Miss Ruth Graham
Mr and Mrs R W Hlavac
Mrs Sally Jarrett
Mrs Vanna Limic
Mr Bruce S Meder
South Pacific Merchant
Finance Ltd
Mr Wayne Tasker

Mrs M Biddington
Mrs P J Coote
Barbara Fitzsimons

Mr and Mrs R S Ginders
Mr and Mrs G Henderson
Mr Mark Hodgkinson
Mr Tom Kain
Mrs Ngarita McCrostie
Mr Simon Payton

Mrs Billie Sowman
Mrs Lynette Tooby

Arts Calendar November/December

RICHARD BIGUS	13-24 November
KERRY-ANN BOYLE	13-24 November
TERRY URBAN	13-24 November
SAM MAHON	13-24 November
WALLACE CROSSMAN	13-24 November
ROSALIE CROSSMAN	13-24 November
WOODWORKERS GUILD	14-24 November
STEPHEN TAYLOR	
(Slide talk — Glass)	3.00pm 17 November
EDWARD MCKENZIE	28 November-8 December
SUMMER SHOW '85	28 November-15 December
RICHARD VAN der Aa	28 November-8 December
TWO PLUS TWO	28 November-8 December
ANGELA BURNS	28 November-12 December
WORK FROM STOCK	From 10 December
RICHARD FOOT	From 120 December
CHILDRENS CLASSES	
EXHIBITION	From 15 December
INSTITUTE OF	
ARCHITECTURE	
NATIONAL AWARDS	16-23 December

Jean Pritchard

N.Z.A.I.D.

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7 St Albans St. MERIVALE

Telephone: 554-679



Lighting

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floor
coverings

Fabrics

Furniture

Accessories