

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 128 May - June 1986

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C.S.A. AND G.S.T

GST affects us all and members will appreciate that the Society's subscription will need to carry the 10% increase next year.

Fortunately our financial year co-incides with the introduction date, but come October 1st, Gallery subscriptions, rentals, services and commission charges will need to have the GST Tax added.

It is understood that most artists will not be registered for G.S.T. and so most art work will not be affected by the full 10% tax.

There will be a slight increase in prices to compensate for unregistered artists' increased costs.

Anyone with turnover above \$24,000 per yer from taxable supplies must be registered before 31 August 1986 and the Gallery should be informed of the registration number.

As an agent the Gallery will not pay the tax on the price of the Art work belonging to a registered person, that is the owner's responsibility.

The Gallery sells quite a large proportion of art work previously owned by private collectors.

There again the G.S.T. will apply only to the commission charged and not to the total value of the paintings unless they are being sold by a registered person.

To Lecture In Fine Arts

Riduan Tomkins, an associate professor of painting at the Nova Scotia College of Art & Design has been appointed a senior lecturer in the School of Fine Arts for a three-year term.

Professor Tomkins, who is 45, has an M.A. from the Royal College of Art, London, he has exhibited regularly in major galleries in London, Dusseldorf, New York and Toronto and he has wide teaching experience.

After graduating in 1968 he taught in London schools, was a visiting teacher at Chelsea School of Art. In 1972 he went to Uxbridge Technical College and while there for eight years was a visiting lecturer at the Royal College of Art and the Wimbledon, Croydon and Canterbury Colleges of Art. He taught the summer school at the Rhode Island School of Design from 1980 and has taught full-time there for three years.

He has had 22 one-man exhibitions and has been represented in a dozen group exhibitions.

Chronicle 21/2

OTAGO EXHIBITION

The Otago Art Society has invited C.S.A. Artists to hang an exhibition in their Dunedin Gallery from 16 - 31 August 1986.

They require approximately 60 paintings and would pay freight costs. Their commission on sales would be 20%.

We feel that members would enjoy this opportunity to show their work outside of Christchurch and that we should accept this invitation provided that the works to be shown are of a high quality.

We considered that the best way to Select the travelling show was to CHOOSE THE WORK FROM THE 1986 ANNUAL AUTUMN EXHIBITION IN APRIL.

Works sold in our exhibition need the consent and co-operation of the buyer for loan for the Dunedin exhibition.

There are several practical considerations to be overcome but probably the selected artists will be required to wrap the painting in corrugated card for direct road transport and bring it to the C.S.A. Gallery in early August. If the artist has no facilities they could in this instance bring the painting to the Gallery on July 22 and use materials there for packaging.

A charge will be made.

Further information will be given in the next News regarding the receiving day for the packaged paintings and any other informaton to hand.

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Nola Barron

U.S. Information Service Reopens Office in Christchurch

On March 24 the U.S. Information Service, the Information and Cultural Service of the American Embassy in Wellington, opened its new branch office in Christchurch. Located at 106 Gloucester Street, across the street from the Canterbury Public Library, the service will have a library on American topics. They stock seven daily newspapers, including the New York Times, the Washington Post, the Los Angeles Times, and the wall street journal, and some fifty periodicals including art in America, architectural record, dialogue, dance magazine, the New Yorker, New York Times Magazine, Smithsonian. The purpose of the service is

to provide information about the United States in all its aspects, including travel information, business news, cultural topics, and political policy discussions.

The service will also present speakers, film and video showings, art exhibitions, and cultural programs in their Gloucester Street offices. The library is open to the public from 10am - 4pm weekdays.

Mailing Address:
U.S. Information Service,
P.O. Box 4221,
Christchurch.
Telephone: 61097/61744

ARTS TOUR BRISBANE - SYDNEY 16 June - 27 June, 1986

DESTINATION: BRISBANE: -

To see the 'TWENTIETH CENTURY MASTERS' Exhibition, from the Metropolitan Museum of Art, New York. There are 40 paintings, 30 drawings and 3 sculptures. Apart from the modern European Masters - Picasso, Bonnard, Matisse, Derain, De Chirico, Beckmann and Modigliani - the development of modern art in America is documented in paintings from John Marin to Jackson Pollock and Willem de Kooning. Also work by early American modernists - Georgia O'Keefe, Marsden Hartley and Charles Sheeler.

The Brisbane Art Gallery also has an excellent permanent collection.

SYDNEY:-

To see 'CATS' the hit musical based on T.S. Elliotts 'Old Possums Book of Practical Cats!

Also an evening at the Sydney Opera House to see Boris Gudunov.

The Sydney Biennale is also on during our time there, so there will be numerous galleries to visit.

Cost \$1,018 per person plus \$40 travel tax.
Itineraries available from:

Josie Jay,
Tancreds Rd,
RD2
CHCH - Phone 252-467.

Last date for booking and payment - 1 May.

GREG MILLAR TRAVEL - Phone 559-019.

NEWS FROM THE COURT THEATRE Court One - May 17 TORCH SONG TRILOGY HARVEY FIERSTEIN

This trilogy of short plays about the life of Arnold, the drag queen, has won almost every American critic's award. At once outrageously funny and deeply poignant the play extends our compassion and understanding to someone whom a large part of society would regard as a freak. Arnold is witty and vulnerable. His capacity for affection and taking knocks endear him to us.

Court Two - May 27 SWEENEY TODD STEPHEN SONDHEIM James Hay Theatre

Described as a musical thriller, 'Sweeney Todd' is now acclaimed as Stephen Sondheim's finest work. 'Sweeney Todd', the demon barber of Fleet Street who cut his customers' throats and turned them into meat pies has long been a popular subject of English pantomime. 'Sweeney Todd' is almost entirely sung, which puts it pretty close to being considered an opera with the surprises, climaxes, thrills and spectacle of a Broadway show. It has all the impact and black humour of a really good detective play, so intricately plotted is it.

DONATION

The council is pleased to have received the sum of \$330.00 as a donation from the Peoples Gallery Inc.

Under the rules of that Society the balance of funds, in the case of winding up, was to be donated to the Canterbury Society of Arts.

We thank the members for this support.

Artists on Art

'Without ethical consciouness, a painter is only a decorator.'

Robert Motherwell

ORO DEL PERU TREASURES OF THE INCAS

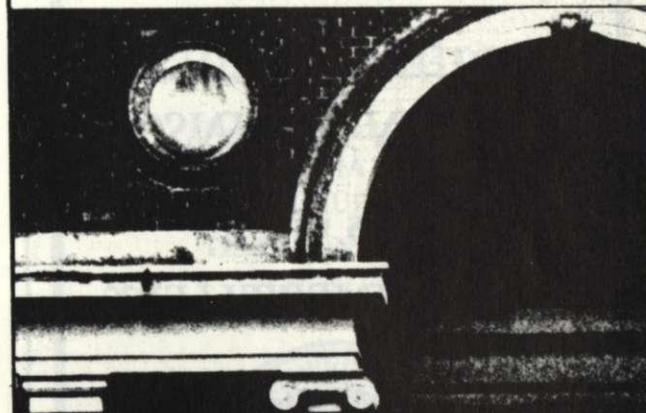
The Robert McDougall Art Gallery in association with Fletcher Challenge and the National Art Gallery will present this absolutely unique exhibition from 12 June to 13 July 1986.

It will contain 245 items from the period 200 - 1532 AD illustrating the outstanding work of the Pre-Columbian cultures. This collection shows that the early goldsmiths of Peru were far ahead of their European counterparts. Selected from the collections of the 'Oro del Peru' museum in Lima the items include ceremonial knives made of gold and inlaid with turquoise and emeralds; gold and silver vessels; crowns; masks; fabrics; necklaces; and ceramic vessels.

The McDougall gallery will remain open specially on Thursday and Friday evenings until 8pm for this exciting show.

Phone: 50-194

An admission charge will be made.



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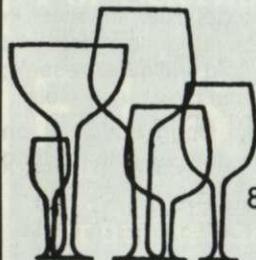
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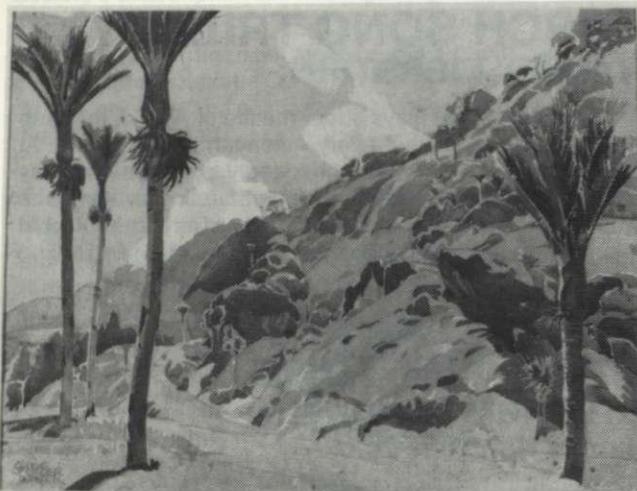
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**OLIVIA SPENCER-BOWER
FOUNDATION**



The West Coast Society of Arts is currently running an Exhibition in the Greymouth Art Gallery of water colours by the late Olivia Spencer - Bower.

The twenty two Westland and Punakaika area landscapes were painted during her many visits to these areas during the late 1930's and 1940's.

When the West Coast Art Society approached the Foundation about the possibility of an Exhibition it provided the opportunity to fulfil a wish of Olivia's that these works be exhibited as a group. No doubt, because of her long standing interest in this area, the exhibition of the works on the West Coast prior to the Exhibition in the C.S.A. Gallery in August would have pleased her.

In preparing the works for this Exhibition, I was frequently reminded of those all too few weeks before she died when I helped her sort out her studio and store room with a view to "getting things into order" as she put it. For me it was a great privilege and an experience I will always remember with a deep sense of gratitude. We worked with Olivia settled in an armchair, considerably weakened by her illness but, showing great courage and still the wit and the wry sense of humour so characteristic of her.

Working sometimes with Virginia, her niece, we held up works from the many drawers and folios for her appraisal and comments. Most of the finished works she was happy with, some she said "needed finishing" and many others went the way of the open fire.

Some of the paintings she had not seen for a long time and had forgotten about them, it was a joy to see her pleasure in seeing these works again and to listen to her comments.

Unpacking the drawers and folios was rather like unpacking a treasure chest, sometimes a small still life painted during Olivia's time at High School, or a later 'Spinnners' painting and many from the years in between, depicting Woodstock, the McKenzie Country, Queenstown, the Nelson area, Hokianga and her own home environment.

Following Olivia's death and with the help of her nephew Simon all the works were catalogued and these, together with the many sketch books, a delight in themselves, became the property of the Olivia Spencer - Bower Foundation.

The paintings in the Greymouth Exhibition are for sale as all remaining works will be in due course. The Foundation is funded from the sale of art works and this in turn will finance a new ongoing Artists' Fellowship which will allow an artist to paint full time for one year. It is hoped that applications will be called for the first Fellowship Award later this year. We will all benefit from the generously funded Foundation Olivia established to provide ongoing support for New Zealand painters in the same way that we all benefit from the rich heritage of work she left behind.

Bill Cumming

NEWSLETTER

Otama R.D.3
Gore

Dear Nola,

The elderberries are ripe now and its unsafe to hang out anything but purple washing. I collected a few thousand elderberries myself and now, several pies later, I am veritably seething with vitamin C. So much so that while painting last night the spiders began to curl up and fall from the ceiling like graceful abseilers, blowflies expired in mid-flight and a dried arrangement began to sprout leaves.

Speaking of dried arrangements, the local council are quietly congratulating themselves, between handsprings of delight, at the imminent departure of Anthony Lewis the head librarian. From the library, Anthony launched a television turn-off campaign, a film society, he brought in poetry and music events and the occasional peace-group meeting. In short, he is a raving socialist. Recently he called in with his three small daughters who range in age from 4 to 8. I was prepared for this visit and had arranged the entertainment accordingly. The previous evening I had captured a large huhu beetle and, protected with hawking gloves and crash-helmet, I forced him into a matchbox. As the chill, sleet-heavy clouds of mid-summer floated by on their long journey from the antarctic, my visitors sat calmly on the lawn

making daisy chains and debating Marx. I emerged from the house with the teapot in one hand, cups in the other and the beetle clinging to my nose as firmly as a drowning man to a raft. I will do almost anything for the reward of a full-blooded scream. But these were hardened entomologists. "Oh look, daddy, Sam's got a huhu grub on his nose". "Oh no, Natasha", corrected her older sister, "That's a huhu beetle, not a grub". She peered closely into my face with her freckled brow screwed up in concentration. "And . . . and . . . look, Dinks, its biting him." She was right. A warm drop of blood was beginning to run down the side of my sunburned proboscis. My nerve broke and the beetle and I parted company. My pride was hurt and to save face, literally, I rolled out my next item, a two-stage rocket. Since the pioneering days of rocket launchings from the mezzanine floor of the C.S.A., I have come a long way. No longer do they carrear madly about at head height and then collide with innocent bystanders. It has become a refined technology, almost an art form. We considered for a while what to put in the nose-cone and 4 year old Radinka, breaker of sacred pacts, invader of tree-huts and noisiest biped this side of Auckland zoo, seemed the obvious choice. But parental will prevailed and a slater named 'Fred' made the ride instead. It was a perfect launch and flight and the parachute opened against a break in the clouds and five pairs of feet, some smaller than others, raced across open paddocks, electric fences and small rivers to meet the returning spacecraft. A little cospse of human-beings formed in the center of a wide paddock and as I lifted away the nose cone there was no sound except a far-off skylark and the panting of short-distance runners. Fred lay on his back, pale and unmoving. The heads pressed closer, blocking out the sun, and Radinka's eyes grew wide as plates. "He's dead", she announced. Radinka is good in situations like these. She takes reality by the throat and sort of gentles you into it. But Fred must have been sleeping because at this exclamation he waved one feeler in the air and the cheer went up. We carried him back in triumph and returned him to his log, his family, the waiting press and an unending series of lecture tours.

Things at NASA were not so light-hearted this week. But consider what happened. Seven adults climbed into a machine whose main boosters are an oversized facsimile of a skyrocket and they were killed. For reasons which may have little to do with practicality and necessity they risked their lives and the whole world went into mourning. In an age where we can send robots to the ocean floor and guide unmanned space craft to the outer reaches of the solar system, the manned space shuttle seems little more than science compromising with romance. Then there is the 25 year old mother of three, who's life is snuffed out by a drunken driver, who played life by the rules, never pushing it beyond its limits. Where are her bouquets from foreign

diplomats, her presidential telegrams, her international minute of silence?

The rain has settled in now. Its a kilometer to the mail-box and I'm going to get soaked. But then the rain lifts the smell of hay and deepens the colours of bark and leaf, so there is the pleasure.

I was listening to an American being interviewed on the National program yesterday, in relation to a group he is involved with who's general aim seems to be the debunking of Mediums and Spiritualists. It struck me as ironic that he should be employed at the university of Canterbury as a lecturer in the philosophy of art. If ever there was a subject that embodied the intangible, the indefinable and derives out of man's obsession with things supernatural, then the philosophy of art is as close as you can come.

Regards, Sam



Open to Members

Each year about June the Society holds its OPEN EXHIBITION offering members other than working members the opportunity to show their work in an unselected exhibition in the Gallery.

In this way they can see and assess their efforts against others.

This year the receiving day is June 3, and the preview to which members can bring a friend is at 8pm on Wednesday 4 June.

If you have not had an entry form enclosed with this news Magazine but would like to take part, please enquire at the office of the Gallery, and ask to be placed on the ASSOCIATE membership list.

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Views and Reviews

AUTUMN EXHIBITION REVIEW

By Audrey M. Parker

This showing stands on the shoulders of those Autumn Exhibitions which have preceded and one looks hopefully to find that part of the picture a sweep of time exposes.

The one hundred and forty four exhibits selected from works submitted by working members of the Canterbury Society of Arts combine to show a diversity of artistic experience. In many, perhaps most pieces, an idea or theme provides direction to the work, some are simply statements about shape and colour with the artist's chosen materials making particular demands. Each material sets different limits for the work and each generates a special quality or life. In accessing the extent to which creative imagination has been used it is worthwhile looking and comparing exhibits containing the same subject matter.

The landscape is presented in eighty works from 'The Mountain' in Pastel by Ann Wilson through 'Storm over Tapuaenuku' a Water Colour by Austen Deans, to the 'Craggs of Craigieburn' in Oil by Barbara Eaton, and although it can become the end rather than the means this last work shows that brushwork is one of the painters most powerful tools. Seeing the landscape in relation to the masculine and feminine are 'Studebaker, Champion Near Murchison 1'

Graphite on Paper by Barrie Marshall and 'Solstice Ritual' in Acrylic by Helen Heliotrope. In 'Fox Greek' and 'Deserted Cottage Waipara' Watercolours by Barbara Fowler, the artist has used the materials in a fresh way employing the known to create something essentially different.

From the seascapes shown are 'Lyttelton Township' in oil by Owen Lee and 'Queue' in Water Colour by Colleen O'Connor indicating the sense of lively immediacy which can be achieved when choosing to work with this media.

Flower studies from wild life, still life and in the field include 'Clematis Paniculata' in Water Colour by Austen Deans, and 'Native Bush Clematis' by Patricia Fear. Kath von Tunzelmann's Water Colour study 'Poppies in the Paddock' and Betty McDowell's Etching 'Poppies' resolve the complimentary relationships between subject matter, colour and media.

'Bird Fantasy 2' an Etching by H.M. McAlpine, 'Lakeside Confrontation' Water Colour by Eva E. Deans, 'Pecking Order' Acrylic by Zita Waldron, 'Trio of Fantails' and 'Spotted Stag' in Stoneware by Doris Low contrast materials with the creative imagination used by each artist.

Life studies and portraits will if allowed mirror the human predicament from beginning to end. From Llewellyn Summers ceramic work 'Earth Mother Ed. 16' to 'About My Mother' Acrylic by Helen Sutherland. From John Boyd's 'Figure Study' in treated Dental Stone to Bertha Miles oil painting 'Nude'. 'The Red Scarf' in Oil by Josie Jay, 'Tennis Player' in Kauri by Llewellyn Summers and 'Street Kid' in Cast Bronze by Trevor Askin. What is interesting about Helen Sutherland's oil study 'About Daphne' and 'Untitled' in Oil by D.W.E. Love is that they do not represent the event itself but rather the findings. 'A Young Couple' in Oil on Canvas by Doris Lusk, John Boyd's 'Portrait of the Late Jim Boyd' in treated Dental Stone, and Mollie Atkins' 'One Man and his Dog' in Charcoal wash are straightforward works the choice of medium quite different yet each has a 'presence' which leads me to believe that I know the people portrayed. Jean Joyes' 'First Night' in Oil Pastel allows a curious look in from the outside and 'Actress' in Oil a looking out from within.

Work integrating Maori influence is 'Tahatai' (Seascape) an Etching by Natham Crossan.

A Canterbury autumn true to nature with sun, clear days, no wind but that feeling of coolness behind, charts progression into winter though 'Convolution' a wall hanging in wool by Dorothy Terry has captured summer into autumn colours.

These are some of the works which draw my attention. Now I'm no great expert when it comes to reviewing an exhibition of art in fact I've not done one before, I just know what I like and understand that what an object does to the imagination of the beholder is a private affair.

Some notes on painting

By W.A. Sutton.

There is nothing more tiresome than an "international" style of painting that is no longer in fashion – and I'm not talking about universal values – it has no roots here and is displaced by the next promoted importation. Rather like the carrying about of teddy bears after the television screening of "Brideshead Revisited," a superficial affectation divorced from the circumstances that provoked it. Are not many imported art forms an equivalent? They are all welcome, giving us a chance to examine local versions of what originated somewhere else. Look at illustrated catalogues of our shows of 30 years ago. Their "moderns" are seen as light-weight exercises now, and apparently minor works shine out as original thought. But I think we should try to understand the relevance of it all. Most is got from magazines and other publications, a culling over by not necessarily disinterested parties of the entire scene around them to discover the most news worthy or spectacular. These may be completely valid in relationship to the environment that gave the initial impetus, but they are seldom for export. Both John Coley and Don Peebles in describing or showing by means of slides some of the bold or seedy aspects of New York, immediately revealed how some "international" styles and forms were born, and often of a scale to match the architecture. Gigantic.

A point I raise, are such forms equally valid here? Some certainly are, others have to strain very hard and they are the ones easily displaced, leaving scarcely a trace in our bloodstream. Let us see them for what they are, experiment with them, perhaps squeeze a little out of them, even adapt them to our own ends, getting **stimulus** or excitement from them. If the environment here suits, some may put down roots and become sturdy growths; others, like the American forms mentioned, send devotees off hunting to discover traces of similar source – material to validate or nourish their response; but often there's not enough here even in our main cities to have initiated such an indigenous form. What the artist has done has been not to respond to his own context, but to respond to another perhaps far-distant artist's response to **his** environment. There's nothing wrong with it, but all the time we follow others will never lead, just produce exercises.

I suppose it could be argued that since our cities are by-and-large cut-down versions of bigger places elsewhere, then it is not logical but desirable for all our art-forms to follow suit.

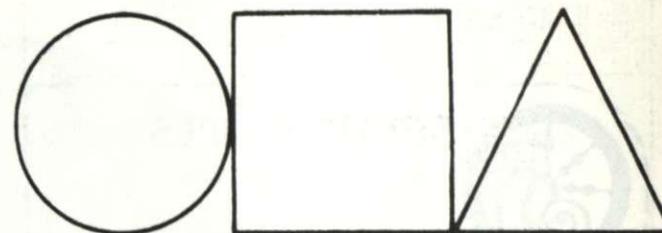
What our ancestors here did was to fell as much native bush as possible and replace it with oaks and willows and macrocarpas. We've still at it, but the replacement is *pinus radiata* – a cash crop. Is there a similar cash-crop in some contemporary art forms?

Years ago in Auckland, Archie Fisher introduced from the Slade a system of painting by strong tone values to describe changes of plane. Lit by one small source of light all objects declared their form. Applied out of doors, landscape became a series of gloomy masses in inclement weather. Light as colour was abolished except for the followers of John Weeks. But nevertheless Fisher drew his students' attention to mass better than any other teacher before or since here, and such understanding is now a portion of our make-up. We are aware of it even if we don't use it. Rudi Gopas in Canterbury made an equivalent contribution in championing the expressive force inherent in colour. When this is fully digested it will be part of our heritage.

Francis Pound ("Forty Modern New Zealand Paintings") holds that the hard-edged quality in some of our painting was merely a fashionable importation. The renowned clarity of our light and its optical results are denounced chiefly by those who live in parts of New Zealand where it is not a feature. It applies mainly to the east or dry side of the country – Hawkes Bay, Wairarapa, Marlborough, Canterbury, the MacKenzie Country and Central Otago. We haven't much dust in our atmosphere unless we borrow some from Australia in a nor'wester when the light warms and the distances shrink still further. We can't get more than fifty miles from the sea anywhere, so that in general there is a cold clarity to the air. The west coast of both islands has a high humidity and distant objects in, say, Greymouth and Auckland shimmer and dissolve. While painting in the MacKenzie a few months ago I saw a dot in the distance and thought "that hitch-hiker will be lucky to get a lift," (the road beside the Pukaki-Tekapo canal had been empty for hours) – ten minutes later I realised the dot was a bus coming towards me. Painting can be about that; if an imported art form helps me to pin-point my own experience then that art form is mine. And it belongs also to Rita and Doris, Les and Colin.

International art is like international hotels – "Say, honey, are we in Hong Kong or Singapore?". "No, sweetie-pie, this is Johannesburg, that's what it says in our tourist brochure." But they were in Brisbane: it made no difference.

2 March 1986



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

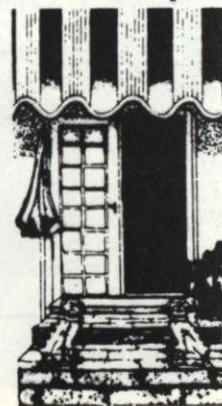
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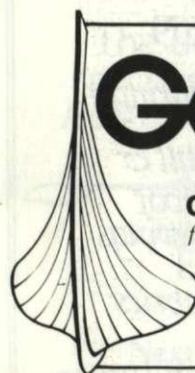
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LEGITIMATION OF THE “MASTER NARRATIVE”: THE BRITISH SHOW

By Lita Barrie Wellington

“The art of new nations is inherently conservative; its primary function is to satisfy the nostalgia or the striving for high culture of artists and their patrons, and this is best accomplished by imitating the styles favoured by the most respectable circles of the home country”.

— Harold Rosenberg, ‘The De-definition of art’.

The “inherently conservative” attitude to art which characterises colonialism is exemplified in the curatorial selection of the British Show.

With its emphasis upon formalist sculpture, largely based on the tradition of Moore and Hepworth (maintained by Caro) and Royal Academy favoured, figurative painting style, largely based on the tradition of Bomberg, it is evident that the Australian curators (William Wright and Anthony Bond) selected from “respectable circles”. Clearly, this exhibition represents art from the Hayward Annuals and English dealer-gallery circuit at the expense of vanguard work at the ICA (Institute of Contemporary Arts) and alternative spaces.

The title is revealing. Not: “Contemporary Art in Britain” or “Art in Britain today”. It is the BritishNESS or, more accurately, the attempt to construct a semblance of “Britishness” which its curators project through selection – and obvious exclusions – of work. In other words, it is a “showing-off, of Britishness”: “The British Show”.

In the introduction to the exhibition catalogue, Wright announces: “British art exists within a spiritual past, a history of place of an order long since irretrievably lost to the new-world transplants – the Australians”.

What, precisely, is a “spiritual past”? To what does this rhetoric of mystification refer, except to the colonial “nostalgia” Rosenberg describes? This is made explicit in Wright’s terminology of the “new world transplants” which implies some lost divinity he imbues in the “home” country. (Indeed Wright’s recurrent terminology of “essence” and “quintessence”, emphasizes his evangelical approach.)

Wright attempts to construct a semblance of “cultural allegiance” between Australia and Britain, which he locates in:

“a similarly resistant “island” disposition: both experience if in different circumstances and degrees, a parallel critical vantage due to physical and linguistic separation from the hegemony of Europe and America”.

And this supposed isolationism he identifies as:

“reinforcing an understanding of identity as being determined by place other than events”.

Wright reveals himself an ardent modernist, and the exhibition is symptomatic of this determination to circumscribe the field of influences upon art, and to promote work which reflects such a circumscribed perspective. A perspective based on nationalistic conceit and humanistic legacies, which accepts as unproblematic the conception of the ‘autonomy’ of art, the derivations and referents of representation, and, most disturbingly, the authority of the “master narrative” (with its universalist claims). In all these respects it is a reactionary stance against the discourse of post-modernism which problematizes these supposed “givens” and, as such, it is a perspective upon current art practice in Britain which is falsifying.

The influence of French post-modernist writings, in particular Lacan and Barthes, upon artists practicing in Britain today, contradicts Wright’s insistence on “separation from the hegemony of Europe”, (ironically, these are the writings which disrupt hegemony). And the parallelisms between British and American artists in the application of this discourse, further contradicts the conception of a separation from American practice.

It is revealing to contrast ‘The British Show’ with the contemporaneous ‘Difference: On representation and sexuality’ exhibition. Since the latter aims to investigate the theoretical issue of the construction of the sexual subject with a selection of work by London and New York based artists, who explicitly apply french post-modernist writings to problematize representation.

It is further revealing that the London based artists included in the ‘Difference’ exhibition – Victor Burgin, Ray Barrie, Mary Kelly, Yve Lomax and Marie Yates – are excluded from ‘The British Show’. Clearly their bases for working contradicts the premise of insularity, upon which the curators base their selection. Nevertheless, these artists are prominent both in Britain and in the international art arena, which illustrates the untenable selection criteria which underlies the exhibition and the consequent homogenizing which belies the diversity of art practice within Britain.

The striking absence of feminist art, and very low representation generally, of art by women, is also symptomatic of the ardent modernism of the curators. Since it is in the arena of french theory inspired art practice, that the most innovative and challenging feminist work is currently made in Britain. Indeed, the feminist strategy of disrupting pre-determined meanings within the conventions of representation (which privilege men), is a challenge to the very “master narrative” which Wright and Bond attempt to legitimize through their curatorial criteria: a criteria which

privileges masculine art praxis.

The exhibition received strong critical attacks during its visit to Australia. Not surprising: the context of criticism and awareness of international art practices is highly sophisticated within Australia and there is a strong resistance to the kind of "cultural allegiance" Wright advocates with a related willingness to accept a diversity of influences (including french theory and American art practice, which Wright excludes).

The arrival of the exhibition in New Zealand (with a much reduced number of works) stimulated no comparable controversy. In part, its acceptance is due to the fact that it is the first major international exhibition of contemporary art to visit New Zealand during the last decade. As such there is a certain gratitude simply to have the opportunity of viewing work from outside the country. Obviously this confirms the need for more international exhibitions more accurately, than it reflects critical response to the curatorship. The latter would require a basis for comparison - which is, simply, lacking.

While the National Art Gallery's presentation of the exhibition was professional in design (within space restrictions) and laudable in its related lecture programme (which included the visit of Stuart Morgan) and Critics' Conference, nevertheless gave a tacky characature of colonial awe toward art from the "home country". British Show stickers emblazoned exhibition correspondence and information sheets, British show badges were paraded by devotees and a banner proclaiming "the British are coming" rather suggested a 'rest and recreation call!

Given that a notable - and contestable - exclusion from the exhibition is Alexis Hunter (a feminist ex-patriot artist based in London) and that the gallery owns some of her works (she, in fact, visited the gallery for a slide talk three months, prior), a critical question might have been raised by exhibiting this work in one of the adjoining spaces.

Certainly the exhibition contained many fine works (though it has not been my purpose to discuss these) and, as such, was an important event on the New Zealand art agenda. Nevertheless, the absence of controversy - such as it provoked in Australia - suggests that the "master narrative" perspective of the curators reveals the New Zealand "cultural allegiance" more accurately than it reveals the Australian attitude.

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exhibitions

**C.F. MILNE:
WOOD SCULPTURE AND PAINTING
22 April - 4 May**

After 20 years as shipping clerk, broken by 4 years as army conscript in the Pacific; heeded works of D.H. Lawrence; "Work - if it doesn't absorb you - if it's never any fun - don't do it." So at 39 I took plunge of abandoning financial security and boredom to tackle free-lance illustrating and cartooning.

Of all the prophets and sages I have followed none has given me greater solace than Omar Khayan. This passionate pursuit for the answer has influenced, subjectively, much of my work.

I aim for rhythm, harmony, simplicity and feeling and because of the thousands of commercial line drawings I have done over the last 40 years, line definitely dominates my style.

I thank the staff of the C.S.A. for their friendliness, help and patience.

**DORIS LUSK
Preview: May 6 - 8pm
May 6 - 14
MAIR GALLERY**

Doris Lusk needs no introduction to anyone who follows painting in New Zealand.

Trained in Dunedin and residing in Christchurch since the 1940's, she has contributed extensively to the art scene here enriching many peoples lives through her painting and lecturing at the Canterbury School of Fine Arts 1968 - 81. Recognized as one of New Zealand's foremost landscape artists in the 1940's with her penetrating well modelled landscapes, she has gone on to explore with other

mediums. Her fluid watercolour portraiture and landscapes have an authority all their own and the stained acrylic canvases richly evoke the Central Otago Hills.

For those who know Doris's paintings this will be a happy reunion and those less familiar a rare opportunity to view over thirty five paintings spanning more that forty years.

The C.S.A. Gallery takes the opportunity to thank The Robert McDougall Gallery and those private owners who have generously made this exhibition possible.

**KAY BILLINGS
HAND-MADE PAPER ON
MEDIUM "PLUS"
Preview 6 May
7 May - 18 May**



Christchurch artist Kay Billings has recently returned to her home town after a number of years in the North Island, Rarotonga and England. She finds making and working with hand-made paper very exciting, and having experimented with various raw materials, she now prefers to take a conservationist point of view and recycles non-toxic waste.

Prior to paper-making, Kay has worked mainly with paint, stains and collage, and has had her work exhibited in Academy Fine Arts and City Art Gallery in Wellington, Dowse Art Gallery in Lower Hutt, Group 60 in New Plymouth, and the Osborne Gallery in Auckland, among others.

In the late 60's Kay accepted an American commission to design the first definitive issue of stamps for the Cook Islands, and then a N.Z. Government commission for the first definitive issue for the Island of Niue.

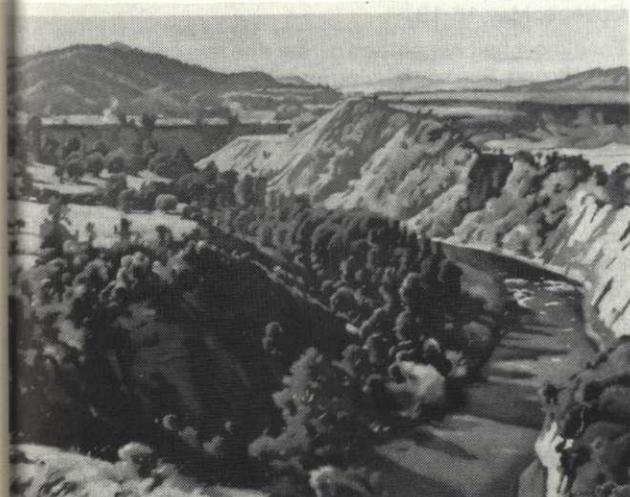
Since those days Kay has pioneered the growth of paper-making in New Zealand along with such artists as Mollie Steven, Gordon Crook, Penny Ormerod and Kate Coolahan, and has taken a particular interest in helping and encouraging young (and not so young) people to take up this conservationist method. She hopes that this exhibition may stimulate their imagination to develop their own ideas.

Kay has this year been invited to send her work to an International Biennial Exhibition of Paper Art to be held at the Leopold-Hoesch Museum, Duren, Germany. She is referred to in "Craft New Zealand" published by A.H. & A.W. Reed, and in "Paper Today", a world-wide survey of mills, papers, techniques, and uses, published by Humphries, London.

OWEN R. LEE

Preview Tues May 6 at 8pm

May 7 - 18



"Rangitikei Gorge" Oil on canvas

Personally, I feel that it should not be necessary to "explain" works of art, believing as I do that if the artist is successful in his efforts, the work should speak for itself, without the assistance of another medium. Art today is as it were swimming in a sea of verbiage, so much of it attempting to give meaning to the meaning less.

My philosophy is simple. It is to express my joy in the visual world, in its infinite variety, subtlety of colour, texture and form as well as I can with tools at my command.

I could quote John Constable. "The sound of water escaping from mill dams, willows, old rotten planks and brickwork. I love such things. These scenes make me an artist and I am glad".

I can find nothing better to support my outlook.

THE HALSWELL POTTERY GROUP AND ROYCE McGLASHEN

Preview May 6
May 7 - 18



This platter shows an example of Royce McGlashens newly developed decoration using colour sulphates

Now entering its sixteenth year as a group of enthusiasts working and experimenting with the mediums of clay and glaze, the Halswell Pottery Group is about to hold its Exhibition for 1986.

The Group aims to achieve and maintain high standards in the work of its members and to keep abreast of new and developing techniques.

Among the items to be displayed and available for purchase are fine porcelain pots, high quality domestic ware, imaginative decorative pieces and pots for flower and plant lovers.

Our selector and guest exhibitor this year is Royce McGlashen of Brightwater, Nelson.

Since completing a five year apprenticeship at Waimea Pottery and qualifying as a Master Potter in 1971 Royce has travelled in South America, Africa and Europe, always looking at ceramics with deep interest.

He has worked in and held exhibitions in Australia and Great Britain and has conducted schools in Brisbane and Sydney. Royce has become well known in New Zealand through a number of one man exhibitions held in Auckland, Wellington and Christchurch and from the numerous workshops he has conducted throughout the country.

His pots are held in Gallery collections in N.Z., Australia and the United States. At least four foreign ambassadors have been presented with pieces of his work.

Royce was chosen as the New Zealand Representative to attend the 1985 International Ceramics Symposium in Tennessee, U.S.A. last August. This meant working and living with nineteen other potters from fourteen countries. We are looking forward to seeing the exciting new direction in which his work is developing as the result of that experience.

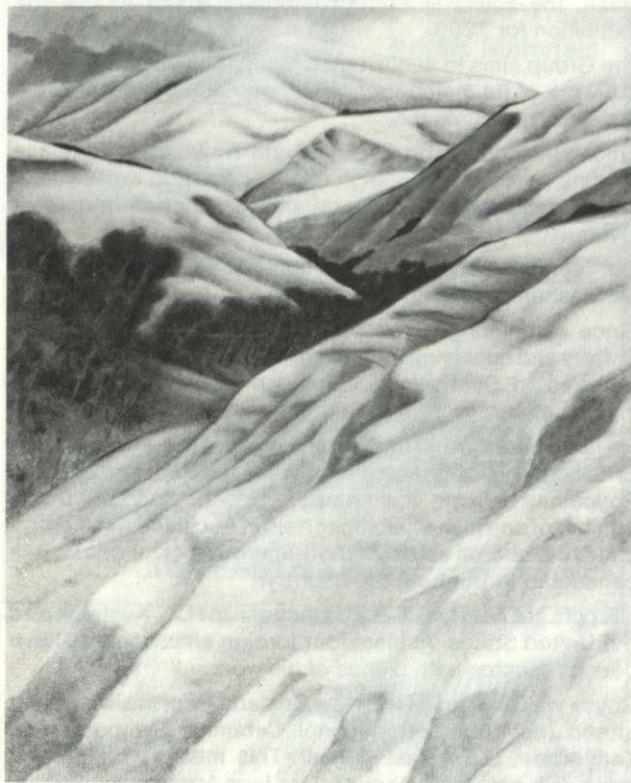
THE HAMILTON GROUP

Preview 6 May
7 - 18 May

This group came out of an exhibition of Women's Arts and Crafts at the 1979 United Women's Convention held at the University of Waikato and because of its success several group shows followed. The four women in this exhibition are part of the original group.



PAT PATERSON



Pat has always been attracted to the strong forms and shapes of the land, using these shapes in both landscapes and life paintings, in the strength and malleability of oil paint she finds the characteristics required to convey her ideas. Her work has clarity and force. Earth Source Series. Born and educated in Australia, Pat teaches oils for WSA School in Hamilton.

HEATHER LOMAS (nee OLIPHANT)

Born and educated in the Waikato, Gained a Diploma of Fine Arts at Canterbury University in 1946. Taught art in schools for a year before marrying and settling in Hamilton to raise five children. She now tutors occasionally for the Waikato Society of Arts and paints when there is time. "I am interested in making connection between all things and I try to express this in my painting by exploring the tonal and spatial relationships.

JEAN FAIRBURN 1912 -

My interest in painting goes back a long way into childhood when we were taken once yearly to the Auckland Art Gallery and Museum. Except for formal drawing at school I had no training. My interest grew into action when I met various painters in the Waikato in the '30's and '40's. Community Arts Service sent exhibitions around New Zealand at that time and various teaching seminars were organised in Hamilton and Auckland. I particularly remember Arthur Hipwell, Keith Patterson and Louise Henderson as good teachers. Travelling to Europe and America to see the great masters (early on the Great Cave Paintings and Roman Wall Paintings), was a great stimulus. I paint what I see around me and began a series of Inside/Outside works which still continue. Paul Klee says "Abstraction is a concentration of the essentials".

JOAN FEAR

Change of Tide "These paintings have to do with personal change. Change of direction, change of life, change of house. Here I contemplate living on the Coromandel and with very mixed feelings, my altered state of being. To do this, I had to rethink. For the 1st time I am painting the personal. Consequently I have made some changes to my traditional approach which I have previously employed."

Born and educated in the Waikato.

Taught secondary school art for some years.

Instrumental in beginning WSA School of Art

Presently taking a break from teaching.

Working for a further exhibition in Auckland, of this same series.

New Zealand Society of Potters

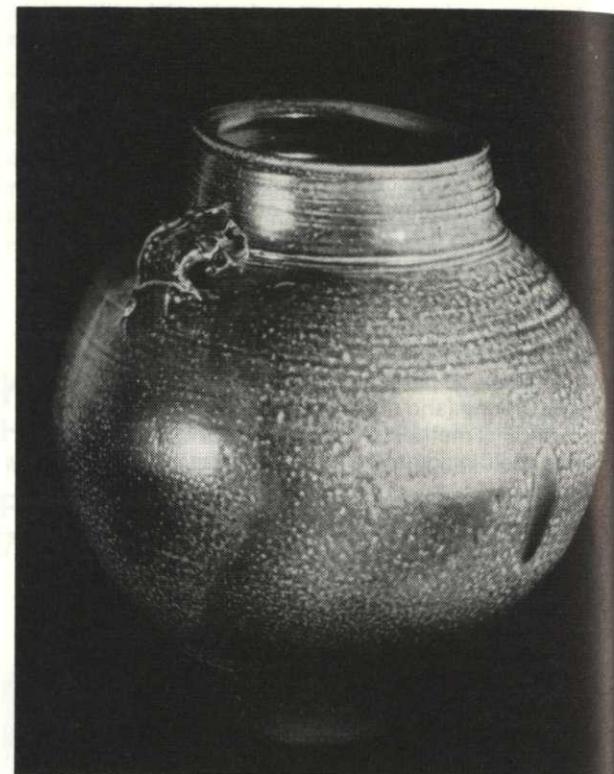
28 Exhibition

Preview Saturday 17th May at 8pm

May 18 - June 1

It is ten years since the N.Z. Society of Potters has held an exhibition in Christchurch. Their annual exhibitions alternate between venues in the North and South Islands.

This year members will submit three pots and the exhibition will be selected by Nola Barron, John Parker and Campbell Hegan. New stands have been designed to enhance what should be an outstanding showcase of the work of N.Z. potters.



Salt glazed pot - Janet Mansfield

Guest potter will be Janet Mansfield of Australia. Janet will also conduct a school at the N.Z.S.P. Convention at Christ's College, May 16-18.

For almost half her potting career she has concentrated on salt glazing. She says: Using materials from the area around me and building my own kilns I have concentrated on salt glazed ceramics for some ten years. For the last few years wood firing has added as extra richness to the salt glazed surface. My best work comes from working in a flow of similar shapes. Slight changes in form, line and sense of volume come through the rhythm of a day's throwing. Added sections and attachments, decorative patterns and colour extend the ideas further. I enjoy the efficiency gained and the spontaneity that is possible as the processes become more direct.

Salt glaze offers me an aesthetic that suits my temperament. Both form and clay quality are enhanced by the glaze texture and every part of the technical processes demand creative attention. I am happiest when I am making pots and can be content for weeks at a time alone concentrating on my work.

DAVID WOOD CALLIGRAPHY 20 May - 1 June

Sponsored by the Association of New Zealand Art Societies this is a touring exhibition of calligraphy by Auckland artist David Wood.

Calligraphy takes two main directions: Firstly traditional ie. scrolls, book inscriptions and general writing. Secondly, a more free and expressive style has developed into work pictures.

David Wood has spent years looking and experimenting with traditional letter forms. He has been a practising graphic artist for eighteen years and by using this long experience in Arts design brings to calligraphy an interesting combination of letters and design.

The theme for this exhibition is the age old subject of LOVE in all forms, "without which our world would be a very inhospitable place".

He has held two, one man exhibitions of calligraphy, probably the only ones ever to have been shown in New Zealand.

HELEN COOPER PRINTMAKER PREVIEW May 20 21 May - 1 June

The exhibition includes etchings and woodcuts ranging from miniature etchings to large woodcuts. I enjoy switching between the two contrasting mediums and scale and would not be content to work for extended periods in either one.

I have always had an interest in architecture but it is only in the last couple of years that it has become almost my sole subject matter. My concern is not the architectural merits of any one building, but the way a building stands or appears, the positions from which it is viewed and the feelings it inspires.

The architecture of Dunedin and especially Wellington fascinates me and hence it is on the architecture of these two cities that I focus.

Though produced in my final year at art school I see the works not as final statements but as starting points.

VANYA TAULE'ALO PAINTINGS Preview 20 May 21 May - 1 June

Vanya Taule' also was born and educated in Christchurch. She is married to a Western Samoan and has been living and painting in the islands for the last nine years. Her figures are sculptural and show her fascination with the intermingling of body shapes and land forms, colour coming from the lush Samoan foliage.

Her training was undertaken at the University of Samoa attending art class under the Italian artist Ernest Coter.

Her paintings are held privately in Western Samoa, America and New Zealand, and they have been shown in several exhibitions.



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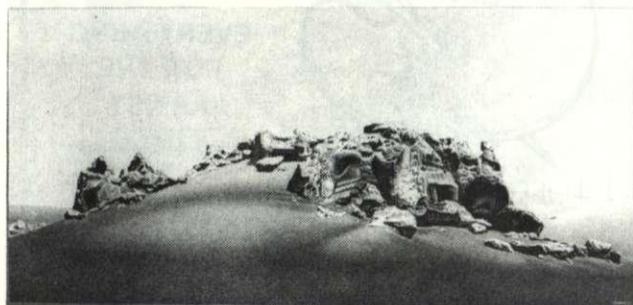
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FRED MAYNARD
Preview Tuesday 20th May
21 May - 1 June



I will be exhibiting a selection of 12 - 14 works. Half are a series of recently completed New Zealand landscapes with a focus on the distinct colour changes seen in the morning/evening sky. These are simple uncomplicated impressions which I find refreshing in contrast to the deliberate draughting and precise painting evident in previous paintings.

The rest of the works combine detailed realism with a fantasy aspect. These incorporate several experimental techniques in oil and varnish glazing. I have been interested in the transplant qualities obtained from this medium for sometime.

I am also re-exhibiting a painting 'Castle Hill' as many people have expressed a desire to see it again.

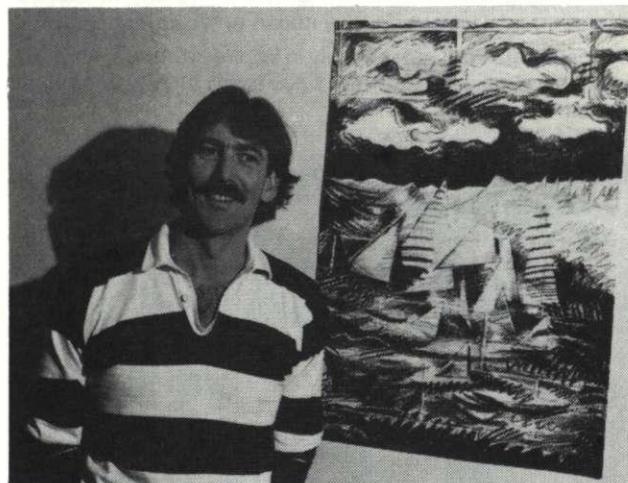
I am 29, still living in Leeston and painting signs when I have to. I have sold several paintings privately since the Benson and Hedges but this is my first exhibition as such.

PETER CARSON
PAINTINGS
3 June - 15 June

"The main impulse behind my work is to be able to do it the best I can to show what I have observed in the visual world around us, whether it is a landscape or a figure. Sometimes I use this to suggest an idea or to articulate pictorially one's beliefs about life and the many aspects that are found in it.

The work in the present show is just a continuation of what I have been endeavouring to do over the years. I use different media because it adds variety and interest to the appearance of the work. Each medium can be a challenge as one seeks to master it."

ROGER SIMPSON
Preview 4 June
5 - 15 June



On returning to New Zealand (Hanmer Springs) October 1985. I was/am confronted by a totally different landscape to that of living by the sea in Australia for seven years. The same shapes I used by the Sea, are in use now but their meaning has changed, the triangle, the shape most used, was an addition to the landscape. In Australia, the triangle, now, is the landscape.

I have chosen to paint more of the natural world, as moderns in a violent world, we should be tempered with the pleasant, the easy, Turners watercolours are important to me for that easy essence. The human form or the related physical accomplishments does not often appear in my works as such, but occasionally is hinted at.

My work came from a need to create, not in the confines of the 2nd dimension, but in the 3rd, not in terms of sculpture, but of painting, to release from the flat so that the work could be physically in the round, not just to be imagined to be in the round.

The works, I hope, give the easiness of things how we'd like them to be, and at once, the uneasiness of things that we cannot control, things hidden, things insecure, (many times have people wanted to physically put back a seemingly fallen or misshapen part of my paintings).

MARY BARTOS:
Preview 4th June until 15 June

One of Canterbury's foremost wood turners, Mary Bartos, is showing a collection of her recent works in the ground floor Gallery.

She began as a wood sculptor, but found the process very time consuming. About eight years ago a friend encouraged her to try wood turning, and she quickly found a much speedier way of making useful and decorative articles.

Mary Bartos uses a wide variety of woods, and particularly enjoys turning elm because of its attractive features, and such fruitwoods as apple and nectarine.

Mary Bartos's coming show will consist of an exquisite array of turned objects, such as wooded platters, lidded boxes and trays.

EDITH VAN HAANDEL
Preview 17 June
18 - 29 June



Born in Paris of Austrian parents, Edith van Haandel grew up

in Vienna where she studied at the Graphic School of Arts. Her studies included advertising design, lettering and typography as well as printing, engraving and drawing. After she came to New Zealand in 1953 more studies were undertaken with Russell Clark and later with Michael Reed and Denise Copland.

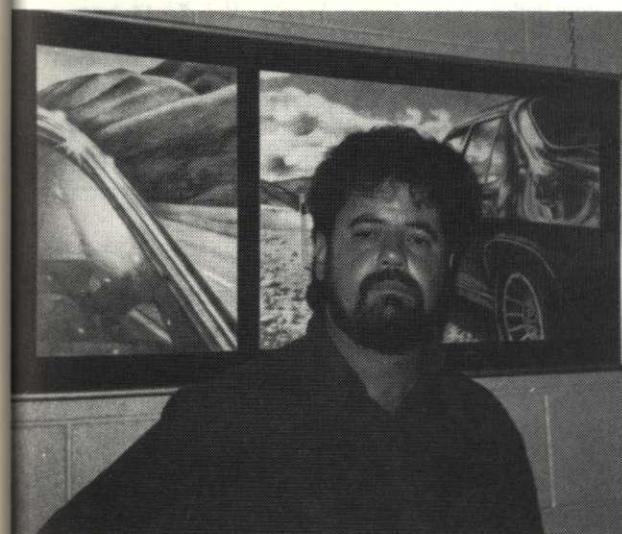
This is her fourth exhibition at the C.S.A. It is one of landscapes both of New Zealand and her travels overseas; particularly her journey to Greece.

There are many similarities between these two countries – particularly Lyttelton Harbour with Quail Island in the middle – the plug of the volcano . . . On the other side Santoine with an island called VOLCANO in the middle (caused by an eruption many times greater than that of Krakatoa). One can see similar rock formations rising out of the sea.

"The sea fascinates me – Austria is landlocked. I love to be in natural water – sea or river, swimming free, weightless, alive! So is the landscape with water in it alive with light and reflection."

BARRY MARSHALL DRAWINGS

Preview 17 June
18 June – 29 June



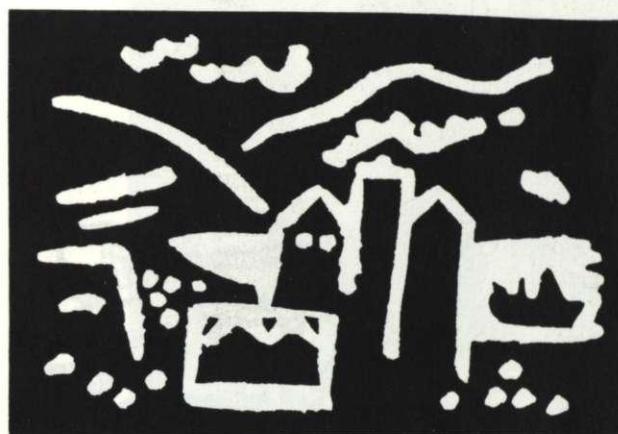
In these recent works the intention is to use simple drawing medium, often associated with preparatory work, as the means of expression, and in doing so, raise its status. Black

and white has been used extensively in executing the subjects as a method of concentrating on the rendering of form and the effects of light on different materials.

The motor car and other relatively mundane objects that are familiar to me dominate the subject matter and in isolating these, they seem to assume a new dignity. I purposefully portray chosen situations exactly as they are in reality and present a view unchanged for the sake of composition.

I find the realistic drawing style a fascinating challenge and the only mode of expression that will do justice to the subtleties present in the objects.

JOHN ROBINSON PRINTS, From 17 – 29 June 1986



"The new view 1986"

Born Foxton.

Trained as manufacturing jeweller.

Diploma of Fine Arts. Otago Polytechnic.

Presently employed as house-manager Carrington Hall (Student residence).

Exhibited frequently in Dunedin, Balclutha and Gore since 1980 – paintings and prints.

Work printed in Kukupa (Childrens Magazine)

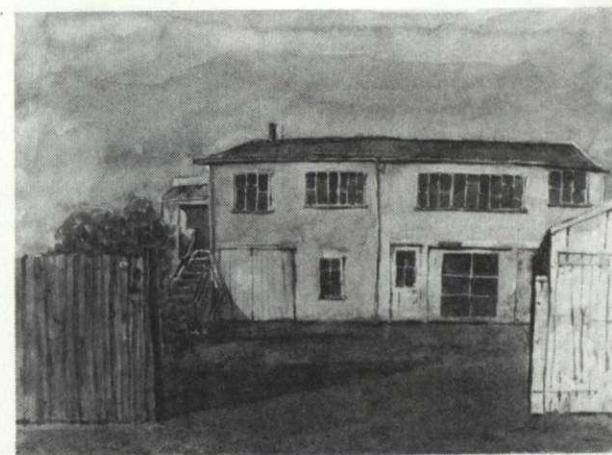
Otago Literary review and Mushroom Magazine.

Painted murals and facades at Early Settlers Museum.



BERRY STREET CONNECTION

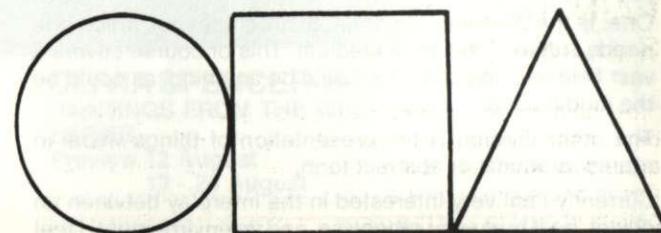
Preview 17 June
18 – 29 June



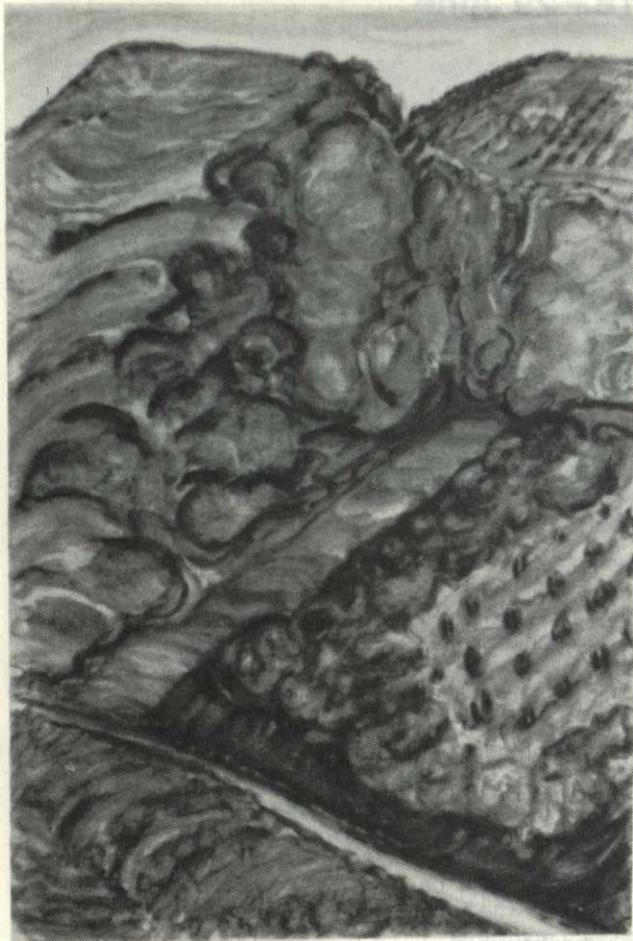
50 Berry Street

Past members of painting groups and classes, which were held at Michael Ebels' Studio when it was at 50 Berry Street, have been invited to participate in this, the Second "Berry Street Connection" Exhibition. Many Of whom continue to paint in groups at other venues and some have scattered to the far winds and are painting solo.

This Exhibition is a chance to come together again, and also see what others are doing. The first and very successful "Berry Street Connection" exhibition in February 1984 was held whilst the studio was still operational by those attending groups at the time. This year other past members have been invited to participate. Much progress has been made over the last year or so by individuals with many personal successes with their painting so this exhibition threatens to be very enjoyable.



JUDITH LAING
 Preview 17 June
 18 June - 29 June



I have always had a divided interest in my production of works. There seem to be two main divisions.

One, is the presentation of an abstract idea for which one needs suitable choice of medium. This of course covers a vast field as subject matter could be anything, as could be the media used.

The other division is the presentation of things visual in representational or abstract form.

Currently I am very interested in the interplay between an object, be it human or otherwise, and its environment. I feel

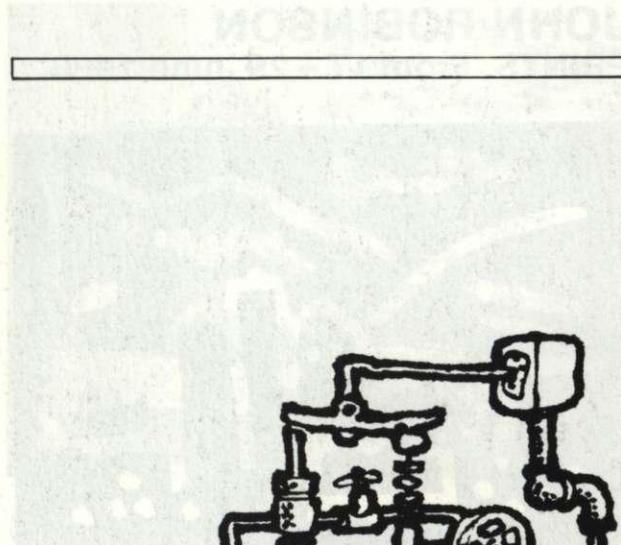
that wherever a being is, then it is affected by its surroundings, but immediately those surroundings react to the being. This vibrancy is something I am striving for.

As well as this action and reaction the individual beings involved possess force. This quality of life exists in everything. The problem is how to catch even a fraction of it.

A human being - living
 The land - living

Each part of these reacting with where it is. Everything is busy being.

So there, very briefly, is the reason for the development of these works.



ARTS CALENDAR
MAY/JUNE

Louise Henderson	Painting	Until 4 May
Romola Crothall	Painting	Until 4 May
Simon Payton	Painting	Until 4 May
Peter Beadle	Painting	Until 4 May
Charles Milne	Wood Sculpture & Painting	Until 4 May
Don McAra	Painting	Until 4 May
Doris Lusk	Painting	6 - 14 May
Kay Billings	Handmade paper as image	7 - 18 May
Hamilton Group	4 Waikato Women Artists	7 - 18 May
Halswell Potters		7 - 18 May
Owen Lee	Painting	7 - 18 May
NZSP National Exhibition		18 May - 1 June
David Wood	Calligraphy	21 May - 1 June
Fred Maynard	Painting	21 May - 1 June
Vanya Taule'Alo	Painting	21 May - 1 June
Helen Cooper	Prints	21 May - 1 June
Peter Carson	Painting	4 - 15 June
Alan McLean	Painting	5 - 15 June
C.S.A. Open Exhibition		5 - 15 June
Roger Simpson	Painting	5 - 15 June
Mary Bartos		5 - 14 June
John Robinson	Prints	17 - 29 June
Berry Street Connection	Painting	18 - 29 June
Edith Van Haandel	Paintings	18 - 29 June
Barry Marshall	Drawing	18 - 29 June
Judith Laing	Painting	18 - 29 June

NEW MEMBERS

Ms Frances Adank and Mr Chris Hutching; Mr and Mrs Lewis Andrews; Bill and Cheryl Boon; Mr and Mrs G.N. Bowron; Patricia Anne Cameron; Miss Jayne Campbell; Patricia K. Cartwright; Anne E. Christie; Miss Helen Cooper; Stephen Cowie; Brian and Susan Devonshire; Mr and Mrs Hay; Ms Maggie Hillock; Marilyn J. Hughey; M.S. Hurrell; Mr Patrick J. Linehan; M.S. and E.M. Lucas; Roger McArthur; Alec and Margaret McDonald; Mrs N.E. McKee; Rodger McLauchlan; David Maskill; Bernard Maxwell; Mrs R.M. Milliken; Mrs P. Newsome; Mrs Rona Polaschek; Ola Yvonne Reeve; St Margaret's College; Cleve and Dinah Shearer; Mrs R.M.E. Stockwell; Dave Talbot; Robert Thame; R.W.B. Thompson; Heather Vincent; Mrs Leon Mary White; Dr T.J. Wilkinson; Mr A. and Mrs S. Worrall.