

NEWS

The journal of the Canterbury Society of Arts
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PO Box 772 Christchurch New Zealand

Gallery Hours Mon-Fri 10 am — 4.30 pm
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**OLIVIA SPENCER-BOWER
PAINTINGS FROM THE WESTLAND
SERIES.**

Preview 12 August
13 - 24 August

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APPLICATION FOR WORKING MEMBERSHIP OF THE SOCIETY.

Next Selection date will be Tuesday 7 October 1986

CORPORATE MEMBERSHIP

We welcome the firm of Papprell, Hadfield and Aldous as corporate members and thank them for the valuable support their membership brings to the Society.

CRAFTS

BOOKLET available at C.S.A. Gallery \$3.50.

The Crafts Council has recently published a booklet containing information on Crafts people in the Canterbury, Marlborough and Aorangi areas. The index of crafts is extensive and there is a listing under crafts headings and leather work, paper, glass, cane etc.

MAGAZINE

"NZ Crafts" Crafts Council \$5.00.

Articles and full picture coverage of interesting craftspeople in New Zealand available from the office.

OLIVIA SPENCER-BOWER FOUNDATION AWARD

The trustees of the Olivia Spencer-Bower Foundation have announced that the first award will be made in 1987. The Foundation was set up in 1982 by the late Olivia Spencer-Bower. Recipients will receive sufficient funds over a 12 month period to enable them to pursue their particular art form without the necessity to seek outside employment. The Award will be advertised shortly. Application forms may be obtained from the trustees, C/- Messrs Lawrence Anderson Buddle, P.O. Box 13250, Christchurch.

TABULA RASA

Sponsored by Resene Paints organised by the Auckland Architectural Assn

This exhibition is a selection of recent architectural thinking in response to the theme of New Zealand's historic presence. The exhibited works will be accompanied by copies of the judges criticisms. To enable enlightened viewing and subsequent dialogue among the viewers and the participants.

The selected entrants this year are all post 1980 graduates and the judges were Art Critic Francis Pound, Architect and Historian Ross Jenner, and Architectural Critic Mark Wigley. The exposition is showing at the CSA Gallery from 15-27th July 1986 as part of a national tour.

WANDERLUST

A telephone box, a cafe bar, a wrought iron bed, a street lamp, 2 very large clock faces and a suicide machine: these are the elements with which Rudolf Boelee and Robin Neate will create the set for the Free Theatre production of THE MORTAL PLEASURE OF WANDA LUST.

Objects taken out of (1) context and rearranged to form a new context.

At night the telephone box on the corner of Montreal and Salisbury Streets is put on stage; spot-lighted by the adjacent street lamp.

It is an image which sticks in the mind. It becomes a 'prop' around which various scenarios can be played out; a nocturnal assignation for example — between a thin, gray suited man wearing a hearing aid, and a woman smoking a Gitane.

In their painting both Neate and Boelee have been concerned with the 'memorable image' — appropriated from a film, a book, a snap-shot, 'real life' etc. — juxtaposed against another image; determining new significations.

(A process demonstrated in their last show, PRIVATE EYE — C.S.A. 6/6/85 — 16/6/85.)

The light moves, picking out another prop with another possible scenario; an old wrought iron bed with a single white sheet flung over. A woman about to take off her cardigan. A man with his hat in his hand.

The excitement, for Boelee and Neate, of working in the theatre, is the realisation of the image 'in the round' — and around that, figures moving and speaking.

They see themselves continuing the rich tradition of the visual artist collaborating with the director, the writer, the performer; Lissitzky and Meyerhold, Picasso and Cocteau, Rauschenberg and Cunningham, to give a few examples.

Both Rudolf Boelee and Robin Neate have had previous experience in set design. Boelee designed for the Free Theatre production of THE RIDE ACROSS LAKE CONSTANCE, as well as the neon coloured, constructivist, set for the recent production of LULU. Robin Neate's set for COWBOY MOUTH was comprised of an assemblage of images pasted and painted on 2 canvas 'walls' intersecting at a right-angle.

The sculptor Evan Webb is also involved in the (July 24 — August 2) production of THE MORTAL PLEASURE OF WANDA LUST. He is designing and making the suicide machine; brainchild of scientist Wanda Lust, who is determined to explore the unmapped territory of death which lies somewhere within the amorous imagination of her partner, Endall Lust.

A neon bar sign, 'CAFE AMOUR', flashes on and off. The circuit malfunctions; the 'A' of the sign doesn't light up. A man sits at the bar, his face flashes on and off — he takes several furtive sips from his glass of wine. A woman walks over, carrying a suit-case; she says, "I'm leaving."

Through the support of Mr A. R. Guthrey and the Canterbury Society of Arts. Applications are again invited for —

THE C.S.A. — GUTHREY TRAVEL AWARD TO AUSTRALIA, 1986.

Receiving date for applications: 24 July 1986
Date of announcement: 15 August 1986

1986 CSA — Guthrey Travel Award for Art

- The object of the Award is to enable a promising or established artist to visit and study in Australia.
- The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total Value — \$600. Plus a sum of NZ\$600 towards the cost of travelling within Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A. R. Guthrey Travel & Shipping Limited.
- To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.
- Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P.O. Box 772, Christchurch, and in the Secretary's hands by 3.00 pm, on the 24th July 1986 and should be made on the proper form obtainable from the Secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to: The Secretary at the address above.
- The Travel Award will be granted by the Council of the Canterbury Society of Arts on the recommendation of a committee which shall consist of:
 - The President of the Canterbury Society of Arts or her Deputy.
 - Mr. A. R. Guthrey or his nominee as recommended by the President of the Society.
 - An appointed member of the Council of the Society of Arts.
 Provided that no award be made should the committee so resolve.
- The name of the winner shall be announced on the 15th August 1986, and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.

- Introductions will be arranged by the Canterbury Society of Arts.
- On returning to New Zealand, the winner will be required, if requested by the council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts "News" and if the nature of his researches is suitable, to give a lecture or to participate in a discussion, the object of which will be to make available the benefits of the award to members, students and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.



exhibitions

UNITED BUILDING SOCIETY, SUTER CRAFT AWARDS

The first of these awards will centre on a major fibre crafts exhibition to be held at the Suter Art Gallery, Nelson, in August 1986. Three non-acquisition prizes will be awarded, one at \$5000 and two at \$1000. The judge will be announced at a later date but will be a fibre crafts person of international reputation. For further information write to the Secretary, United Building Society Suter Crafts Awards, Suter Art Gallery, Box 751, Nelson.



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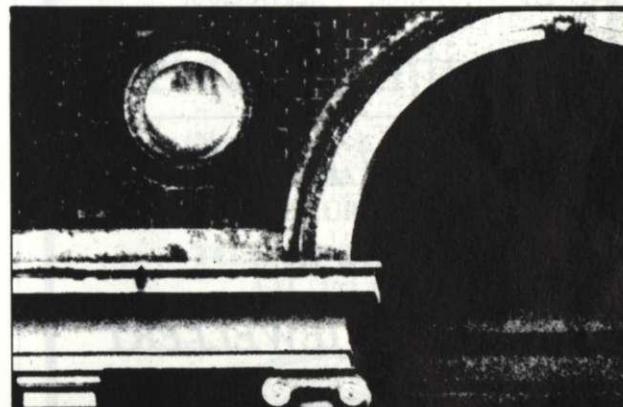
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OTAGO ART SOCIETY

**Trusteebank Otago
Award Exhibition 1986**

Theme: The subject of the paintings should be associated with Otago. Interpretations other than representational may be accepted.

Entry forms by 20 September

Season: 11 - 28 October

Write to: The Secretary
Otago Art Society
Mr. H. J. Horrell
P.O. Box 842
Dunedin.

**NEW ZEALAND ACADEMY OF
FINE ARTS,
TOWNSCAPE
IBM ART AWARD 1986**

Receiving day — Tuesday 29 July.

Season — Sunday 24 August — Sunday 7 September.

Entry Forms available from:

The Director
National Museum Building
Buckle St
Wellington.

**THE NEW ZEALAND ACADEMY
OF FINE ARTS
BEYOND CRAFT
NATWEST ART AWARD.**

Receiving day Tuesday, 9 September

Season Sunday 5 October — Sunday 19 October

Entry forms available from:

The Director
National Museum Building
Buckle St
Wellington.

Artists on Art

On wall of National Gallery of Victoria, Australia

Those who discuss painting in terms of formal likeness have the understanding of no more than a child.
Su Dongpo (1036 — 1161 AD)

Views and Reviews

THE BIENNALE OF SYDNEY

John Hurrell

The Sixth Biennale of Sydney was organised to run from the 16th May to July 6th this year. Its title was 'Origins Originality and Beyond', designed primarily to look at the theme of appropriation and how many contemporary artists use quotation as a working method. Works from over a hundred artists, from more than twenty countries, were exhibited in the Art Gallery of N.S.W. and in Pier 2, a large warehouse on the waterfront.

Despite the stated particularity of the theme, it is interesting to note that many of the artists have been exhibited in earlier Biennales, shows with titles like "Private Symbol, Public Metaphor" or "Vision in Disbelief". It is as if the funding bodies in each country have offered the curator a choice of which established artists to pick from. Consequently, this Biennale looked very similar to the Sydney Biennales of 1982 and 1984.

Where it did differ was that the work was more even in quality, without the immediately impressive works of last time or the accompanying very poor selection of paintings. Often previously the European and American art stars saved their better works for the more prestigious northern hemisphere Biennales, and sent their more dubious leftovers south. This part of the world is not taken seriously. The real value of the Biennale lies in the programme of forums which are held in different Sydney universities and institutes, over a period of ten days. Invited critics and artists from all over the world deliver papers and engage in debate with each other and the local audience. For those of us who live in a country where debate about art is practically unheard of, these forums are a wonderful opportunity to hear in person speakers who contribute regularly to various art magazines. Their participation in these events provides a splendid introduction to articles in periodicals which may initially seem forbidding or far removed from the work in galleries.

However art cannot be comprehended with an innocent eye that looks at isolated art objects only. Rather, each work is contextually embedded within explanations, motives and histories that are elucidated through language, and so such discourses offer an enormous amount to New Zealanders, especially South islanders. We live in the type of climate where the directors of our municipal galleries would rather support Ikebana displays than be seen publicly carrying copies of 'Artform'. Almost all our major gallery administrators were absent from events in Sydney, from which they

could have learnt a great deal easily and very quickly. Such apathy ensures that ignorance is perpetuated and the public kept uninformed.

Amongst the speakers at the Biennale forums were Malcolm McLaren, a rock star who "uses people the way artists manipulate paint" and who formed the Sex Pistols, and "The Great Rock'n Roll Swindle," and Thomas Lawson, painter, critic and editor of "Real Life" magazine. The keynote address was delivered by Thomas McEvilley, author of some extremely lucid articles on image-scavenging and the consequences of putting tribal artefacts inside a modern gallery space. Prominent Australian contributors were Paul Foss, editor of "Art and Text", Adrian Martin, a lecturer on film theory in Melbourne, and Margaret Morgan, an artist and writer.

In many ways the personalities of the speakers were more memorable than the artworks, partly because we have permanent access to their articles here in New Zealand, but not to the works of artists like David Salle, Astrid Klein, Sherrie Levine and Laurie Simmons. In huge unwieldy group shows like the Biennale, individual works have their meanings distorted by being transported from where they were made to another part of the world where they are lumped with other, superficially similar art objects. Even so, seeing the art directly, like the personalities, greatly demystifies the art world and makes the international art community much smaller and more accessible. To attend such occasions is partial remedy to the isolation artists often feel while working in New Zealand.



◁
"Memories of Columbus'
friend"

1985 oil and acrylic
on canvas 135 x 135 by
Braco Dimitrijevic

Photo by Margaret Dawson
for Robert McDougall
Art Gallery

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exhibitions

'INUNDATION' — Watercolour painting by Hamish Cameron. Exhibiting now, until 29 June

The Paintings.

I have been recording my impressions of the South Canterbury landscape for some twenty years now. As my style has developed I have placed increasingly less emphasis on the realism which has been the hallmark of the landscape watercolourist. In giving the medium more say in the formation of the work, I have introduced more of that atmospheric quality that can only be found in this medium. I want the simplicity and directness of the medium to blend with the mystical quality of the hint and the gesture.

It was almost compulsive to paint out the impressions conveyed by the vastly different landscape as it lay under the over whelming floodwaters. Wet-in-Wet as a watercolour technique was simply echoing the ebb and flow of rivers in spate and a sky filled to bursting.

The Artist.

After leaving art school (Canterbury) with a Dip. F.A., a short period of teaching was followed by two and a half years working and travelling in Europe, based in Germany. On my return I took up the position of Head of Art at Temuka High School, which I held for three years then moved to take up a similar post as art master at Timaru Boys' High School where I am still. The last ten years have been a period of personal development of my own style of watercolour painting. I am interested particularly in skies, and the fluid dynamics which are shared by the air and the water colour wash. When I was eleven or twelve my father, himself an accomplished painter, taught me to lay a watercolour wash; in the intervening years I have built up a range of skills on that foundation. I enjoy using out-of-the-ordinary tools and methods, and am prepared to take this a lot further. I would like to exhibit prints (etchings, screen prints) along with drawings and watercolours in my next exhibition.

A TOURING ANZAS EXHIBITION BY: ANNIE BAIRD 2—13 July



We are very pleased to offer members a travelling exhibition by the well known Dunedin artist, Annie Baird. Annie Baird paints in watercolour, and also in acrylics. The acrylics are usually portraits or life-drawings on hard board. She has a strong, yet whimsical approach to both the medium and subject matter, and as a result the finished works, in particular those relating to figure or portraiture, have a refreshing and sometimes controversial flavour. The exhibition would be essential viewing for our strong painting membership, as it will give many valuable insights into the manner in which the acrylic medium and the watercolour medium can be used to extend the boundaries of imagination.

Annie has been painting for 21 years. She painted in oils till 1973, since then has worked in egg tempera, watercolours, and acrylics, and is now back to painting in oils again. 1972 Gained a Diploma in Commercial Art.

1981-85 Illustrated 2 childrens books, "Letters from Dunedin" and "Sailing the City around the world". Annie has won several awards. She has exhibited throughout New Zealand including The Academy of Fine Arts in Wellington; and has paintings in both public and private collections in New Zealand and overseas.

EARNEST KALNINS "COLOURFUL CONSTRUCTIONS ON WHITE"

3 July — 13 July

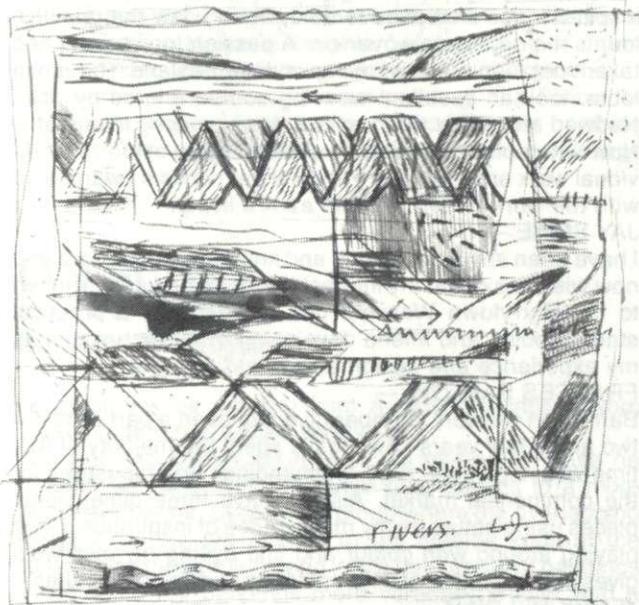
It is a very long time since I had my last one man show and most people will have forgotten me and my old friends have died.

I have painted in the meantime very little and mostly I did not like what I was doing after looking at my 'creations' for a while. The reason for all this is very poor health and therefore a limited capacity to work. Now at the end of my life I was encouraged to make one more effort. And that is the reason these works have been created. I had of course to take account of my limited physical capacity and that is why I chose to make them totally different to what I have done before, simple and still pleasant to the eye (I hope).

As many will know I have been trained once upon a time as an architect in Austria, in the times of the "Bauhaus" and have been accordingly influenced by those times. I was encouraged to paint or draw by a friend who was an architect and painter. I like it very much to play with colour and I always hope that my work somehow pleases. I will not give my paintings fanciful names because they only aim to please the eye in a happy way. That is my aim in this rather ugly world these days. I think I have the right to say that, because I lived a long time through 2 terrible wars when I was always in the middle of it.

Well that is about all. My lifetime would need a whole book.

"RIVERS" Paintings by Linda James From 2-13 July



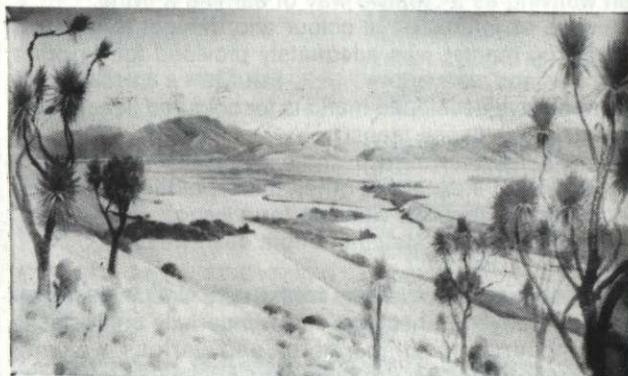
This exhibition has evolved from drawings I have done over the past year of rivers. It has changed from being descriptive, to an expression of balance and cycles, which was, I have discovered, the motivation for my original drawings. The works are mixed media, on a larger scale. (Hessian, Calico, Acrylic Paint)
Dip F.A.Hons. University of Canterbury 1983.

SELLING GALLERY

Collectors may be interested in the following works at present in our Selling Gallery. Two early art school studies of the figure by **W A Sutton**. A larger unframed watercolour by **Austen Deans**. Paintings of the Estuary area in Christchurch by **Cecil Kelly** and a fine small Watercolour featuring a church spire by **Elizabeth Kelly**. **Louise Henderson's** still life of flowers and two of her small abstract works.

The staff are most happy to assist you in your choice of an art work for your home or office.

We hope that members will encourage their friends to purchase paintings from the C.S.A. Gallery's stock or from exhibitions.



watercolour by Austen Deans



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

Please enquire at the office.

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PAT UNGER
Preview 1st July 8pm
2-13 July

"International Year of Peace" Recent paintings by Pat Unger.

My aim, in the International Year of Peace is to record the unforgettable in a picturesque way, by the use of artifice and manipulation.

BARRYTOWN WEAVERS
Preview 15 July
16-27 July

The Barrytown Weavers Co-operative is a group of seven West Coast women. We became a co-operative three years ago when several of us decided to work together to establish weaving as a creative way of earning a living.

We were all interested in colour and thought the natural fleece rug market was adequately provided for by other New Zealand weavers.

We now have developed markets for coloured fleece rugs, tapestry, and 'fleece tapestry'.

As much as possible we share our weaving skills and interests and help each other maintain the inspiration necessary to continue weaving for a living.

Following is a brief statement from each weaver.

PATRICIA AUGUST —

Eight years ago I spent nine weeks with Nancy Mason at Foc's'le Weavers, absorbing the wonderfully enthusiastic and encouraging atmosphere, and various weaving techniques. I enjoyed the weaving procedure and have been doing it ever since. I enjoy making what I like to call fleece tapestries and I have fantasies about making something twenty feet high that one walks into and which has hangings in and around it.

LYNDA FERGUSSON —

My interest in weaving started seventeen years ago when I learned to spin — weaving seemed to be a natural progression and I started weaving simple things on frames and bought my first loom two years later. Five years ago I spent a year in Nelson attending the Polytechnic Weaving course gaining experience in many weaving techniques. I have spent the last three years weaving flat-weave and fleece floor rugs with some fabrics. I am essentially a fabric weaver. I hope to work with other fibres — cotton, silk, linen, with some wool for fine fabrics in the near future.

CINDY WILLIAMS —

Sixteen years primary teacher in U.S.A., weaving as a hobby. In 1982 I took a year's leave of absence to come to New Zealand to learn flax weaving and Taaniko. I fell in

love, married a New Zealander, then joined Barrytown Weavers. I now make fleece rugs and manage "Coast Crafts" Greymouth shop.

JOANNA DAVIDSON-EWER — I initially became interested in weaving when I was travelling in Africa and saw the beautiful rugs sold in Nairobi streets. The awe the work inspired in me increased tenfold, when I saw the primitive looms the rugs were woven on. A passion for weaving had taken root — to make weavings in New Zealand. I bought a loom, took an excellent weaving course tutored by John Hadwen and spent the next two years working in tapestry. Now when orders slacken, I produce more colourful, individual work and I like to try to balance the work I want to do with the work I need to do to earn a living.

JAY SEPIE —

I have been spinning, dyeing and knitting for five years and now wish to expand my interest in woolcraft. I am attracted to the Barrytown Weavers use of fleece as a practical starting point, and intend developing other techniques as my experience and design awareness improve.

FRANCES BARLOW —

Barrytown weavers Co-operative has been a part of life for two and a half years now. I have spent the majority of that time weaving fleece rugs, wallhangings and tapestries for the commercial market. Also I weave three dimensional pieces using nature as my main source of inspiration. I love playing around with colour and find dyeing my own wool gives me the control of different tones and colour mixtures.

JENNY HELLYAR —

I began weaving three years ago when a group of us formed our co-operative and began making fleece rugs for the commercial market. I still weave mainly in fleece, but have used the medium to explore ideas of colour and design. For me the most exciting part of weaving is the use of colour. I enjoy dyeing my own colour combinations.

JOHN DEAN AND TONI HASTINGS
WORKS ON PAPER
16-27 July

John Dean

I have trained as a sculptor at the Ilam Art School and have had about nine exhibitions including group shows.

The work I am showing arose from drawings I was doing in '83 and '84 in Nelson, when I had no studio. At the time I was reading about Zen and Buddhist lifestyles so there is some reflection in these works of that reading.

When exhibiting some sculpture in Christchurch I saw a small work by Max Gimblett which was quite sympathetic to

what I was doing and there has been some influence in my later work of '85 and '86.

I am interested in the physical application of paint and the effects of washes, dry paper and laden brushes.

There is an element of change as to how the paint will come out and settle and I enjoy the discovery after each brush stroke. There is a lot of contemplation involved in this process which I hope will speak to and involve the viewer.

I am planning on doing some larger scale works in the future which may involve some of the ideas of the wash or field and the minimal use of lines as an activating force.

Toni Hastings

For me the use of colour is both challenging and exciting. The contrast between the fast unpremeditated application of paint and the flow and subtle changing of colour by the use of pencils I find totally absorbing.

ART TEACHERS' ART
16 - 27 July

Gerard Murray had the idea of mounting an exhibition of art teacher's art last year while attending Christchurch Teachers College and he has persisted in the realisation of his project from the 'deep south' where he has taken up a teaching post this year.

A significant group of art teachers in this region produce art works in a serious professional manner even as they continue to practise as art educators. The benefits are two way: art teaching stimulates their ideas and interest in making art and this enthusiasm is in turn transmitted to their students.

But the pressure of full time employment as an art educator also means a limit on the time and energy that they may put into their own art productions. It is difficult therefore, for art teachers to provide enough work to mount solo exhibitions. A group show then, creates an ideal situation.

Another group of art teachers likewise continues to produce their own work but more for their own satisfaction and pleasure and have not attempted to exhibit this to the public. The opportunity to participate in a group show creates a rare opportunity to view this groups art productions.

This 'art teachers art' exhibition will offer a wide spectrum of artist/teacher experience, interests and values. The works will involve painting, printmaking, photography, and 3D work.

These artist/teachers play a significant role in the art world. The work will provide an important indication of some of the variety and the range of values that are also being expressed in art education today.

Penny Orme

"AFRICAN IMAGES — THE KINGDOM OF LESOTHO"

PHOTOGRAPHS BY JOHN HURST AND PETER SHAND
Preview 29 July 8 p.m.
30 July — 10 August

John Hurst left England in 1966 for Lesotho to serve with the V.S.O. and eventually spent fifteen years resident there as Principal Planning Officer for the Government. Photography was then his foremost hobby and he pursues it now professionally in England. The exhibition to be seen at the C.S.A. in August has already been seen in Lesotho in March of this year.

Peter Shand met John Hurst when he arrived in Lesotho in 1971 to fly for Lesotho Airways Corporation. Peter was born in Christchurch and was already a keen amateur photographer before leaving New Zealand. In Lesotho he also flew for the Flying Doctor Service which allowed him to see and photograph more isolated parts of the country. Guided by Hurst he was able to develop his photographic skills. His death in 1975 piloting the plane carrying Lady Hilary and her daughter ended his flying and photographic careers. The exhibition has been requested by John Hurst and coordinated in Christchurch by Maurice Shand, Peter's father.

MONTANA ART AWARD

Preview 29 July 8 p.m.

The top award of \$3000.00 went to Diana Curtis, Freeman's Bay with her gouache painting, entitled Barb and Obi. Peter Waddell won \$2000.00 and Gail Burrows received \$1000.000.

Merit awards were made to Sue Syme, John Gully, Adrienne Rewi and Gary Waldrom.

The Montana Lindauer Art Award will tour for the first time going to the Auckland Society of Arts, the Michael Fowler Centre in Wellington, and at the Canterbury Society of Arts from July 29-10 August.

The judge this year, Jan Nigro from Auckland, said she was pleasantly surprised to see the high number of satirical and humorous entries about life in New Zealand. There was also a larger number of figurative paintings including the winning work.

Diana Curtis' work, "Barb and Obi" impressed her because of its enigmatic quality and because it was "extremely well painted".

Diana is a graphic artist who paints in her spare time. This means she usually has time to complete only two or three paintings a year. She has had little formal art training — dropping out of art school because "she wasn't learning enough."

Peter Waddell is a full time painter working in polymer liquitex acrylics. He has held two one-man exhibitions in the past. "The Mason's Daughter" is a painting of a part nude woman, with a masonic building in the background.

Gail Burrows shows an abstract painting, "La Pisine II," which was inspired by the Greenpeace Warrior bombing and by multiracial student attitudes at Wesley College where she works.

IAN SCOTT

Preview 29 July
30 July-10 August

Ian Scott will be sending from Auckland paintings from three different but related series.

The first is a continuation of works related to those he showed last year, with a change of emphasis to a more elongated format. Secondly a group where the overlapping bands of colour are pushed to the outside edge of the canvas and these in turn lead into a third group of paintings which show the bandings more vertically placed with a more ambiguous space.

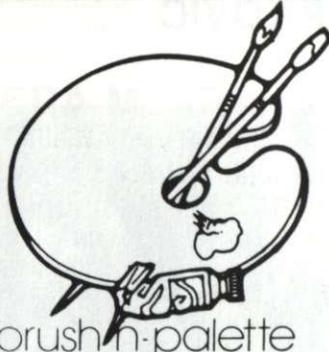
He will also show works on paper related to this last group.

Ian is working his way forward from the finely organised lattice series while retaining some of the elements of line and colour.

Born 1945 in England, he came as a child to New Zealand and began exhibiting work in 1963. He has supported himself as a full time painter since 1973. He has been awarded numerous prizes including the Benson and Hedges Art Award in 1978, and Tokoroa Art Award 1982, and has received a QEII Art Council Grant and an Air New Zealand Travel Grant.

References to his work appear in Contemporary New Zealand Painters Vol. II, Art New Zealand No's 2, 8, 13, 28, and others.

Among the major galleries that have bought his work are the McDougall Art Gallery Christchurch, National Art Gallery Wellington, Auckland City Art Gallery, and the National Art Gallery of Australia, Canberra.



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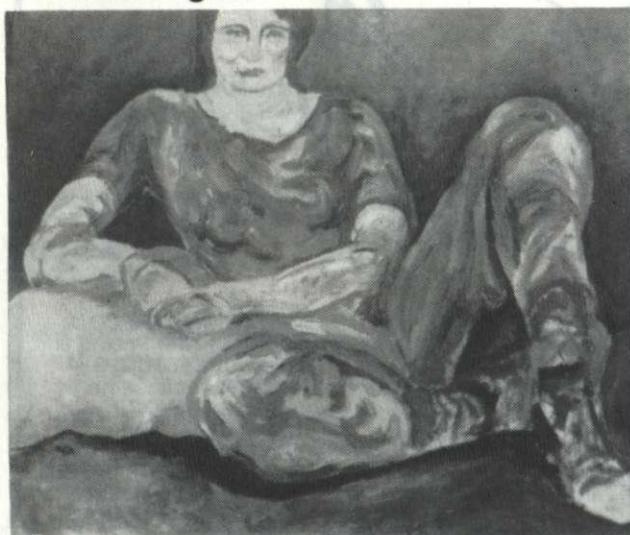
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ADRIANNE GRKOVIC

Preview 29 July
30 Jul-10 August



It's now about five years since my first exhibition which were abstracted wall hangings. In this my second one I turn to more realism and into a framed area. The media is still acrylic on canvas, but more paint than stain. In the "Dreamers" the subjects are people showing the external as I see them, colourful and bold but also with a hint of the internal, vulnerable in their thoughts and dreams.

PHOTOGRAPHS 86

30 July — 10 August

During July 1986, Dunedin will host an extensive photographic event called "Photographs 86". Organised by the School of Art, Otago Polytechnic, this community based event is the most comprehensive to be staged in Dunedin, perhaps in the South Island.

To encompass all aspects of photography, no lines or restrictions have been drawn and the event includes the work of expressive photographers, the Photographic Society and Camera Club, Professional Photographers Association, Art Society, historical works, student groups including a High School and a commercial film processing firm, catering for the general public. The event to date contains 27 exhibition at 25 venues, 3 workshops, 5 public lectures, audio visuals, a photographic contest and a special display of recently imported books.

A workshop will be given by Laurance Aberhart 18-20 July on the finer points of photographic printing. Fee \$98.00 — limit 12. Write to: Otago Polytechnic, Private Bag, DUNEDIN.

MARGARET ELLIOT

Preview 12 August
13-24 August
Mair Gallery

I had my first show at the C.S.A. in 1984. Works consisted of a series where the composition was kept fairly constant while the variables of light, atmosphere and seasonal changes in vegetation were studied. Yellow gorse in spring, which was then sprayed initially, going a dull brick red and the changing to pinkish brown, interacting with the blues and greens of surrounding elements. This work was predominantly what I considered to be visual research, drawing in paint with great adherence to what was seen in order to build up a visual vocabulary — hopefully avoiding the mannerisms prevalent in much landscape painting. Initially I studied science at school and University. I believe this enhanced my understanding of processes responsible for cloud formation and the forces involved in producing various landforms.

In the following show (February 1985) with increasing confidence, I began to let the demands of the painting come more into balance with those of the subject matter. Detail began to be used with more discrimination as a point of concentration from which lines and forms diffused. I also used detailed areas as focal points. Similar to the process of looking where the eye focuses on particular areas of interest. This can be used to guide the eye when looking at the canvas.

Increased scale encouraged a looser use of paint, leaving more spontaneous marks instead of tidying everything up to conform to what was seen. Working from an elevated viewpoint encouraged a move away from the predominantly horizontal format of earlier works to square and vertical shapes. Shape becoming a significant contribution to content, I use vertical divisions to add tension to a horizontal format and to punctuate the composition.

I have become increasingly aware of the instinctive use of geometry to organise elements and rhythmic repetition of forms to give unity to the composition. Often the patterns in the clouds or upper portion is repeated in landforms or vegetation.

Work for this current show will continue to explore these ideas with some new input.

There is a series of works consisting of views through rocks, exploring the idea of a foreground structure acting as a frame for a distant area. This type of work seems to suit a smaller format, perhaps because of its enclosed nature — the distant view being enclosed rather than expanding.

A trip around the South Island last summer increased my sense of vertical scale — walled in by mountains and trees and glacial forms.

I am attempting to convey this feeling by using a vertical format with very little atmospheric recession. It poses some difficult compositional problems. I have always drawn extensively to provide the basic structure of the painting, photography being used more as an aid to composition rather than a substitute for drawing. Recently I learned to etch and with an awareness of graphic process have become interested in drawing as a finished work. I hope to include some etchings and drawings in this show.

In conclusion, I feel there is a tendency to evaluate work by virtue of category. "Well done, but it's not contemporary art", is a common catch phrase. Though surely to have any lasting quality work should not only belong to its time or place but have some universal quality.

In the past, landscape as a motif was considered inferior to historic narrative or classical themes, I believe something of this attitude still exists today. The painting of landscape being associated with some genteel person and usually practised on Sundays. Yet the direct study of nature led the way from a dull and studious academism to the dramatic changes of the last 100 years.

At this point I would like to stress that my own work does not result from ignorance of or reaction against these developments, but from a need to follow my own direction. I feel I owe a debt to the abstraction of painting as it provides not only a way of looking at art works but at everything which results in a fusion of that which superficially seems in opposition.

With improved communication the resulting emergence of international stylistic trends cannot be ignored. Perhaps though in our zeal to be up with the play, stimuli and cues that produce a similar reaction are sought out, those that don't overlooked.

While it is true that most of New Zealand's population are urban dwellers by world standards, we are still a comparatively empty country and there is not much travelling involved to encounter empty and unpopulated space. There is a rugged untamed and spacious quality to the environment that will continue to affect our visual sensibility.

SAM MAHON AND KEITH ALEXANDER

Preview 12 August 1986
until 24th

THE PASSING OF THE BIG BANG CHARACTER TEST

When I was working on the sculptures for the last exhibition with Sam in 1982, the critics living in were forever asking, "But is it Art?" My general conclusion was that, in these days it probably is. Or in the case of Sams big bangs, probably was.

Beauty is in the eye of the beholder, they say. An artist's work is of course most well known to, and understood by the

artist. He is therefore very interested in any comment or reaction from his audience. To him these comments tell more about the viewers than the work; what beauty they see, what they have missed, nuances they have read into it that were never there — these simply reflect the characters for the viewers. The work to the artist, then, is a type of character test for his audience. And it puts him, incidentally, into a singularly good position to judge his critics.

Now Sam's activities, one is obliged to notice, extend to the manufacture of certain chemical compounds and their exploitation for the making of loud noises in confined places full of people. But is it Art? You may well ask. To me however there is little doubt that it is indeed very much an artform.

First, there is considerable skill in the manufacture and effective despatch of such devices, not to mention diplomatic management of the aftermath. Second, to Sam this is unarguably a form of self expression giving considerable satisfaction. Further, it cannot be denied that it has been exhibited at the C.S.A. on a number of occasions. And finally, it fulfils its function as a character test most admirably.

In this last respect there is little that is more convincing than to witness a cluster of pretensions wearing a fur coat dissolve into an extensive string of expletives with the help of little more than a teaspoonful of the soft powder, skillfully managed. This is for most purposes an unequivocal demonstration of full failure of the character test; and incidentally generally results in permanent damaged to any relationship to the artist that may have previously existed.

There are of course a range of reponses to a sudden release of decibels at close quarters. All reponses are carefully noted and, I have observed, a number Sam's friends have been made and lost as a result.

There are two ways to pass the test. One is easy (for people like me anyway.) that simply involves learning the basics and taking part. (In spite of my gathering maturity I must confess to have enjoyed a small measure of the malevolent art — though not without encouragement, of course.)

And then there is the more difficult way to pass. This involves those people of impeccable character who, for reasons of religion, employment or something, do not see explosives as art. Although they are against it they may still be observed to pass the test. Unfortunately for these resilient individuals a definite pass requires multiple re-applications of the trial. This they seem to cope with by developing a philosophical attitude that tolerates this sort of activity as an essential ingredient of certain rare and talented persons.

Nola, I believe, has passed the character test by this more difficult path. While it has taken some ten years for the certainty of the conclusion to be reached, she now has it confirmed in writing that there are to be no more explosions

at Sam's exhibition previews.

We must convey our congratulations to Nola.

And now I feel a certain sense of loss. While Sam and I will be exhibiting together in August for the second time, that reliable ploy guaranteed to elicit an interesting response from any crowd (and from Nola) will be absent from the opening. But although this sure focus will not be there, I still like the idea of art that takes hold and makes an exhibit of the viewer himself. I hope there will be several such items that will be fun to watch people watching, mechanisms that will take people in hand and peel away a few layers of affectation. But even if they turn out to be quite passable at character disclosure I doubt there will ever be anything to match the sheer impact of the good old big bang test.

Keith Alexander.

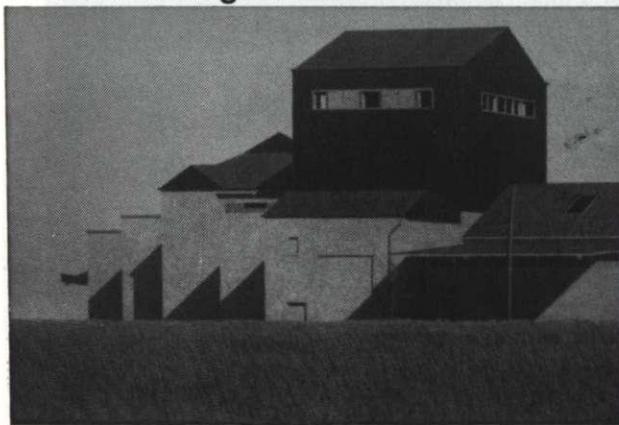
LEE TRUSTTUM WALL HANGINGS

13-24 August

Fabric is stuff that can be used in many ways: in this exhibition I have explored a few. I have torn it, cut it, joined it, dyed it, tied it, printed and painted it, padded it and quilted it.

For one glorious year I have entirely neglected making it into clothes in favour of frivolous wall hangings and quilts.

TRENT RICHARDS Preview 26 August 1986



Trent Richards has been painting for ten years and acknowledges the real support of his wife Joan.

He has had four exhibitions with Denis Cohn in Auckland from 81-84 and will exhibit his paintings in the Mezzanine Gallery 26 August - 7 September.

Trent has developed a technique to produce a particularly flat surface with tight grain on hardboard. The oil paint is then applied thinly and partially removed with sandpaper and then overlaid with colour washes.

The subjects depict everyday life, people and places in a positive aspect, particularly in relation to work and the workplace.

PIERA McARTHUR "WORKS ON PAPER"

Preview 26 August
27 August — September 7

Piera McArthur is a New Zealand painter living and working in Paris. Her painting style has been described as modern expressionist and she uses brilliant colour and vigorous brush work to depict scenes from diplomatic life, mannequins, riders, and portraits. Solo exhibitions include — Settlement Gallery Wellington 1979

C.S.A. Gallery 1979

Elva Bett Gallery 1981 and 83

John Leech 1982 and 83

Galerie Lambert, Paris 1984

Armstrong Gallery, W57 St. NEW YORK 1984

Holdsworth Gallery, Sydney 1985

John Leech 1986

A French critic described her works on paper as "a graphic feast, full of energy and excitement with a rapid incisive line".

ELIZABETH (BIDDY) FRASER- DAVIES

Enamels

Preview 26 August — 7 September

The last few years have seen a number of changes in my life and as my work is a reflection of my life, thought and feeling, I trust this will be discerned in the work I am presenting in this exhibition.

As always, Art form is dictated by the chosen medium. Mine for many years has been vitreous enamel, a process whereby a form of powdered glass is united with pure metal in a chemical bond induced by great heat. The result is the most permanent colour process and form known, and properly applied enamel techniques will ensure that the works last, totally unchanged, for thousands of years. Such immortality of vision is an awesome responsibility. It also involves one in the perennial great debate of "Art" versus "Craft." To my mind there is no division, the one is inextricably bound to the other, no matter what the medium; whether it is "good", "bad" "great" or "indifferent" is totally dependent on the conceptual abilities of the artist involved, and being a good craftsman as well as an inspired artist can only enhance the work, which shouldn't be downgraded from "art" just because it's functional as well!

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A Matter of Difference

for Frank McKay

sometimes a poem comes toggled out
in style — in a bottle-green suit —
bragging Havannas and brandy

others come hunched — eyelids half-closed
as if squinting at snowfields —
hard to detect the sideways glance

some crank up a pace in the morning
with on-the-spot-punning and word-nogs
flexing burdens strains stresses and lays

some come in a fungus of ashtrays
wine-dribble sex-must or neglect
hands trembling lips mumbling

others may squat on their hams
scuffing the dust with a stick
not trusting in names

poems have dropped from the skies
to dent grand reputations
conventions have banned them

a few may be found under pillows
like a 20-cent payment
for a rotten tooth

some hang about like a gas
others have very remote control
some are as huge as public buildings

theories account for all this
every day a new manifesto astounds us
yet the doctrines solve nothing:

there are some poems that work
and some that don't
in the end there is just the one difference

Kevin Ireland
"Practice night in the Drill Hall"
O.U.P.
Poet in Residence
Univ. of Cant. 1986

ARTS CALENDAR

July/August

| | | |
|--|--------------------|-----------------|
| Hamish Cameron | Watercolours | Until 29 June |
| John Robinson | Prints | Until 29 June |
| Berry Street Connection | Painting | Until 29 June |
| Edith Van Haandel | Painting | Until 29 June |
| Barry Marshall | Drawing | Until 29 June |
| Judith Laing | Painting | Until 29 June |
| Ernest Kalnins | Painting | 2-13 July |
| Linda James | Painting | 2-13 July |
| Annie Baird | Painting | 2-13 July |
| Antique French Furniture | | 2-13 July |
| Pat Unger | Painting | 2-13 July |
| John Dean | Works on Paper | 16-27 July |
| Toni Hastings | Works on Paper | 16-27 July |
| Art Teachers Show | | 16-27 July |
| Auckland Architectural Association Exposition | | 16-27 July |
| Derek Margetts | Painting | 16-27 July |
| Barrytown Weavers Co-op | | 16-27 July |
| Kingdom of Lesotho | | 30 Jul - 10 Aug |
| Photographs | | 30 Jul - 10 Aug |
| Ian Scott | Painting | 30 Jul - 10 Aug |
| Montana Art Award | | 30 Jul - 10 Aug |
| Leonard Lambert | Painting | 30 Jul - 10 Aug |
| Adrienne Grkovic | Painting | 30 Jul - 10 Aug |
| Richard Foot | Wooden Jewellery | 13-24 Aug |
| Margaret Elliot | Painting | 13-24 Aug |
| Sam Mahon | Painting | 13-24 Aug |
| Keith Alexander | Painting | 13-24 Aug |
| Olivia Spencer-Bower | Westland Paintings | 13-24 Aug |
| Lee Trustum | Fabric | 13-24 Aug |
| Sally Newell | Photography | From 27 Aug |
| Girl Guides Exhibition | | From 27 Aug |
| Trent Richards | Painting | From 27 Aug |
| Piera McArthur | Painting | From 27 Aug |
| Elizabeth Frazer-Davies | Enamels | From 27 Aug |
| Josie Jay | Painting | From 27 Aug |

NEW MEMBERS

Mr T J Brangwin, Antony Charles Brown, Hamish Cameron,
Cashmere High School, Jane Comballack, J M Cusack,
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