

# 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 130 Sept — Oct — Nov 1986

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## Preliminary Notice

The Annual General Meeting of the C.S.A. will be held at the Gallery at 7.45 p.m. on Thursday, 27 November.

## COMMENT ON YOUR PAINTINGS

Working, associate members are invited to bring a painting to an evening on **Tuesday, 23 September, at 7.45 p.m.** when two artists from the C.S.A. Committee will lead the discussion, inviting audience participation.

This extra evening will be in the nature of a trial as we feel that members may enjoy the opportunity for a free-ranging discussion on painting in general.

## Working Membership

### Selection for Working Membership

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

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

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

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

### Selection

Tuesday, 7 October

Please bring work in to gallery before 3 p.m.

Those submitting are invited to a DISCUSSION EVENING which will be held at 7.45 p.m. on the same evening.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces pottery.

Six prints or photographs.

Work should have been done within the last two years.

## Summer Exhibition

Working members are reminded that the receiving day for the Summer show is: **November 24, 3 p.m.**

## A course in European Sculpture, 1780-1900 4 Weekly sessions, 8-29 September

"Sculpture is boring" claimed Baudelaire. Many critics and historians of nineteenth century art still seem to agree. These lectures aim to put the record straight.

**Enrolment closes 29 August. \$12 application fee. Apply: Department of Extension Studies, University of Canterbury, Christchurch, 1.**

## COPYRIGHT

In recognition of the Copyright Act 1962 the Society would like all interested parties to be aware of the rights, stated within the Copyright Act 1962, which exist in favour of the artist with regard to publishing and reproducing his or her artistic work.

(1) The artist owns the copyright in the work regardless of whether any other individual or organisation may own the actual work unless the artist has made a written assignment of the copyright.

(2) In order that the copyright of the work is not infringed, permission of the artist or Trustee or Executor of a deceased artist's estate must be sought before any publication or reproduction of the work is done.

(3) Obtaining such permission is necessary whether the publication is to be in an advertisement, a sale or exhibition catalogue or poster, postcard, magazine or book illustration.

(4) The copyright period is the life of the artist plus a further 50 years where the work has been published in his or her lifetime; or the life of the artist plus 75 years where the work has not been published.

Council of the N.Z.S.S.P.A./Art N.Z.

*Taken from Art N.Z., May 1986*

## A LITTLE HELP

We need a few more willing helpers to serve wine and register sales at our previews. You will find it a good way to become involved in the Society and to meet people in a convivial atmosphere.

Mrs Oliver organises the roster for helpers and we would be most grateful to hear of anyone able to help on occasional evenings.

Please contact the Gallery, phone 67-261, or Mrs Oliver, phone 34-038.

## OLIVIA SPENCER-BOWER FOUNDATION Art Award

The Olivia Spencer-Bower Foundation was set up in July 1982, prior to the death of the founder.

The objects of the Foundation are to encourage and promote artists in New Zealand with particular emphasis on future artistic potential rather than financial need. It was the intent of Olivia Spencer-Bower to assist painters and sculptors showing talent so that they could pursue their own particular art form for one year freed from the necessity to seek outside employment for a prescribed period.

The recipient of an award will not be called upon to submit any particular scheme of work prior to selection or to undertake or to complete any particular work during the tenure of the award. However, a brief written statement of the applicant's intentions for the year will be required. In addition successful applicants will be required to provide brief three monthly reports to the trustees.

The term of the award is for a 12 month period commencing on 1 January although there is power in exceptional circumstances for the Selection Committee to extend this term for a maximum period of one further year.

The terms of the Foundation make it clear that the holder of an award shall not be required to reside in a specific area but that preference is to be given to:

- residents of Canterbury;
- persons who are prepared to reside in Canterbury during the term of the award;
- persons who otherwise have connections with Canterbury either residential or otherwise.

The Foundation also makes it clear that neither the trustees nor the Selection Committee are to be responsible for the finding of living accommodation.

The Foundation will pay travelling expenses for any applicant who is interviewed.

The amount available for each award in the year commencing 1 January 1987 is \$18,000, payable quarterly in advance.

### Application forms from:

**The Trustees,  
Olivia Spencer-Bower Foundation,  
P.O. Box 13250,  
Christchurch.**

**Applications close 1 September 1986**

## REMI COURIARD (Maker of Fine Furniture)

### Slide Talk

Part Collection of five month study tour of U.S.A., Canada, England and France, "Communications Through Crafts"

**Sunday, 7 September, 3 p.m.**

**1½ Hours duration**

**Admission \$1.00**

From May to October 1985 Remi viewed and studied mainly the craft of woodwork, covering cabinet making, carving and sculpture. This is what he set out for, but it soon became apparent that there was more to view, than just his craft. These slides will show a broader aspect, covering glass, architecture, light form, plus colour. It not only covers crafts, but what this whole world is about, sharing of skills, people, and trust.



REMI COURIARD

L'Etacq College of Fine Woodworking Techniques and Design

Following formal training in cabinet work and joinery in Jersey, Channel Islands. Remi arrived in New Zealand during 1971.

During the last twelve years he has been self employed, the last three of these years he has also undertaken teaching the finer points of cabinet making, and European style of carving at Polytech, Teachers College and Risingholme, Christchurch.

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With this experience, plus an overseas five month study tour of North America, England and France last year, grew the formulation of the idea to being New Zealand's first "College of Fine Woodworking Techniques and Design". There is a need for both the maker and the public to learn what is involved in making, carving, sculpture. Attention to detail is given, plus construction techniques and the development of an eye for design. It all comes from knowing "where to stop" and obtaining "Freedom Through Skills".

Courses are being run during evenings and Saturdays, for this first term starting 7 July 1986, with each class accommodating 8-10 students, thus each student will receive more personal attention and enthusiasm.

The College is being set up in an old Church hall (St Saviour's), 16 Buchan Street, Sydenham.

As well as the classes being held there, it is also being used as Remi's commission Studios, so the student can see the realistic approach to what goes into the business of furniture making.

Future plans will include the assistance of other professionals in their fields, to incorporate design, business skills, drawing/art.

The main emphasis is working with solid timber, but approaching it with what the 1980s has to offer as regards to techniques.

*"Petacq  
Studios"*

N.Z.'s COLLEGE OF FINE WOODWORKING DESIGN

**PRESENTS**

COURSES TUTORÉ BY REMI COURIARD  
(Maker of fine furniture)

**BLOCK COURSES**

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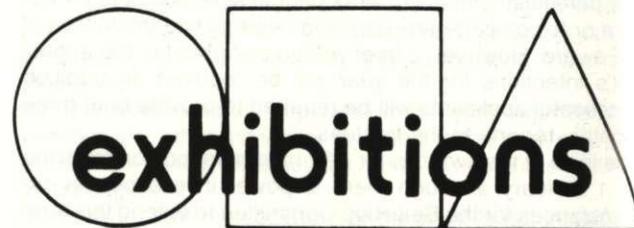
Studio easel  
Phone Jan Chaffey 296-670

An elderly lady, interested in the arts, who has difficulty with public transport, would much appreciate being taken on occasional visits to the art galleries. Any member in the Opawa area who could provide transport could contact her through Mrs Naylor, phone 33-320.

*Artists on Art*

"Life is a trying business. My own way of mitigating its trials is to exercise the stimulating profession of a painter. Have confidence in things and do not be discouraged by all that is terrible in the world."

Max Beckman



**THE NEW ZEALAND ACADEMY OF FINE  
ARTS ABSTRACTIONS  
NATIONAL BANK ART AWARD 1986**

An exhibition of painting, sculpture, prints and photography expressing in abstract form that which the artist sees, feels and knows about New Zealand as a New Zealander. There are four awards for exhibitors 18 years old or under.

Receiving day — Tuesday, 21 October

Season — Sunday, 16 November-Sunday, 7 December

Entry forms available from:

The Director,  
N.Z. Academy of Fine Arts  
Private Bag  
Wellington.

**TOKOROA ART AWARD  
4-10 OCTOBER 1986  
PAINTINGS**

Last Receiving day for paintings and entry forms, 12 September.

Entry forms available from:

The Secretary, Mrs J. H. Milne,  
Tokoroa Art Awards,  
18 Kensington Street, Tokoroa.

## Views and Reviews

### PETER BANNAN AUSTRALIA — SOME OBSERVATIONS, MAINLY ABOUT PHOTOGRAPHY

Peter will give an illustrated talk after the AGM. 27 Nov.  
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As recipient of the 1985 C.S.A. — Guthrey Travel Award I spent just over five weeks towards the end of last year looking around Sydney, Canberra and Melbourne.

This was my first visit to Australia, and my main intention was to see as much photography, both Australian and International, as I could. I must admit that I also did my fair share of Cappuccino drinking, Christmas shopping, eating unfamiliar food, and visiting numerous night clubs, most with enormous video screens (wall sized) next to their dance floors. That seemed to encourage a strangely passive form of craned neck dancing, more vying for position to see the video.

I hoped to, and I think achieved, an overview of contemporary trends in Australian Photography, related to some Historical perspective.

Most helpful in this was the "Perspecta" Exhibition at the Art Gallery of N.S.W., a biennial review of recent Australian Art, including painting, sculpture, video, film performance and photography.

Canberra's National Gallery had showing the Annual "Contemporary Australian Photography" sponsored by Kodak. The Gallery's photography collection ranks with the worlds best.

In Sydney is "The Australian Centre for Photography", a state funded gallery and teaching centre, complete with darkrooms, bookshop, and it's own publication, "Photofile", which offers critical essays, reviews and historical articles. There is also a comprehensive archive/stock storage of the majority of exhibiting Australian Photographers.

Visiting the Australian Film and Television School enabled me to view their well equipped facility, and examples of recent student work, including New Zealander, Jane Campion's recent short films.

Ninety eight percent of students finally work full time in the Film Industry.

Film Students in Melbourne held a collective screening over 3 nights, a marathon I didn't manage to sit through, though I saw enough to get a fair idea of the style and quality of their work, the majority being in video.

My lecture will cover the various aspects of my stay in Australia, and with slides, discuss contemporary Australian Photography.



Geoff Parr, 'The National Picture' (detail of tableau), 1985.

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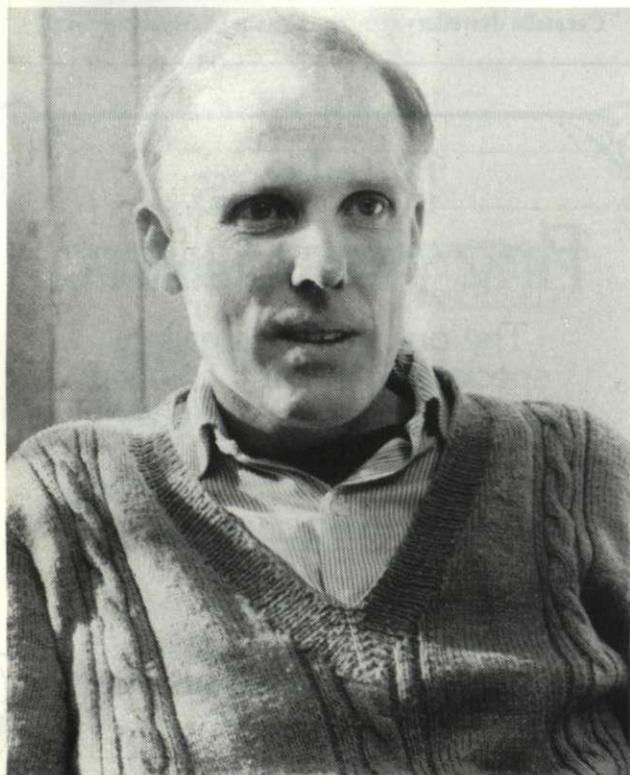
Next to the CSA gallery,  
72 Gloucester Street, Christchurch,  
New Zealand, Ph. 795-710

## RIDUAN TOMKINS: AN INTRODUCTION

By Ted Bracey

Everyone in the art community is interested when a new appointment is made to head the Painting Department at Canterbury. This interest arises from the considerable influence the position itself is capable of generating and, as well, from the artistic standing of those who have held that position in the past. Recent past heads of painting such as Russel Clark, Bill Sutton and Don Peebles, for example, have all exercised major influences on New Zealand painting indirectly through their teaching and, more directly, through their own work.

Given that the position has now gone to an outsider who, despite an impressive overseas reputation, we have not heard of before, there is almost certain to be more than usual interest in the appointment and, given, too, our sometimes embarrassing displays of territorial aggression towards outsiders of any kind, there would seem to be a case for an introduction of some sort.

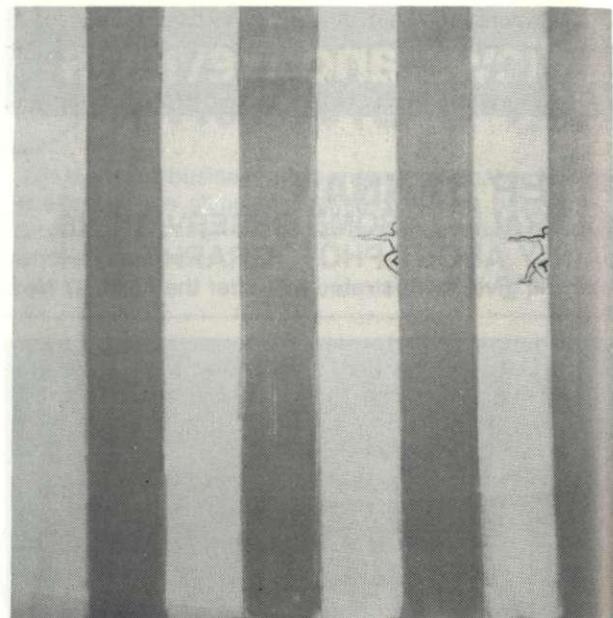


Since teaching is a fairly private affair between tutor and student it will be some time before the effects of Riduan Tomkins's teaching will be felt outside the School but already painting students speak with something like awe at his knowledge of, and enthusiasm for, the business of painting. As for the man and his work (and so far we have seen a little of the former and none of the latter) there may be a surprise or two in store on both counts.

For many of us the most surprising thing about Riduan Tomkins will be that he has chosen to come here at all since his natural locus appears more European than antipodean. This shows, first of all, in a confident ease of artistic manner which contrasts rather sharply with the post-colonial self-consciousness of many New Zealand painters and, as well, with the cultural arrogance of those who, in the not too distant past, came all the way from somewhere else with the conviction that we needed to be saved from ourselves. It also shows itself in a record of exhibiting which, in earlier times, sent New Zealand artists rushing lemming like to distant cultural capitals for the chance of achieving something like it. He has, for example, shown three times with Betty Parsons in New York, with Sable-Castelli in Toronto, at the prestigious Whitechapel Gallery in London and, more recently, his work was included in a New York Museum of Modern Art international survey exhibition. It is surprising, indeed, that a painter with such a record should choose to live so far from where it was made.

On first glance the surprise is deepened by the work itself which must be among the most distinctive produced in this country. It appears to be founded on modernist principles, has primarily to do with space and yet, paradoxically, that space is both self-contained and inhabited by references to a sophisticated meta-world of conceptual and perceptual puzzles. Better acquaintance, however, with the work and the man, shows that there is nothing about either which is in the least exclusive and matters of reputation, manners and locus easily give way to the stuff of which all worthwhile experience is made.

There will, for all that, be a residual surprise in the wholly professional way in which Riduan Tomkins approaches the enterprise of painting, especially among those who paint in response to an occasional inspiration. When not teaching his attention to painting is virtually continuous and the outcome is a full programme of exhibitions in preparation. He has a one-person exhibition currently showing in Montreal which is to be followed by two further exhibitions in Canada, one at the Beaverbrook Centre in Fredrickton and the other at the Waddington Shiell Gallery in Toronto. His first New Zealand showing will be in Wellington (Jana Land) in March 1987 and



"Pointers" 1968 oil on canvas 54" x 54".

this will be followed by an exhibition in Auckland (Artis). Our first encounter with Riduan Tomkins's work will be at the McDougall Gallery in May/June next year, by which time the introduction begun here will be complete.

## TWENTIETH CENTURY MASTERS

From the Metropolitan Museum of Art,  
New York

Comment by Josie Jay

This exhibition, shown first in the Australian National Gallery, Canberra, then the Queensland Art Gallery, 7 May-1 July, in the impressively spacious new Art and Cultural Centre, Brisbane, consisted of previously little shown, though many well known art works, which were selected from the Metropolitan's 20th Century collection by William S. Lieberman to tour Australia.

The exhibition included works by European and American Masters from Andre Derain's painting of "Lucien Gilbert" in 1905, to David Smith's sculpture "Tanktotem, No. 2", completed 1953.

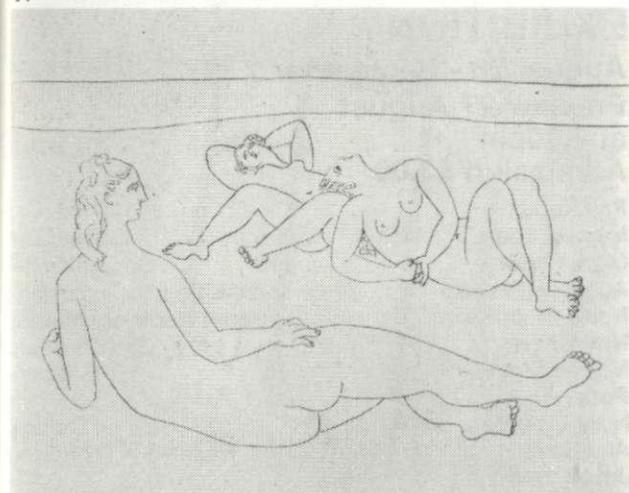
Fortunately a week was at my disposal, and as familiarity with the works increased it became apparent that I was unexpectedly touched by some works, over others that I previously would have predicted.

Of the Picasso's, the Gertrude Stein had an immediate and perhaps more obvious impact, with its monumental

sculptural form and deep rich colours, but as time progressed, I was increasingly drawn to "La Coiffure", which demanded more participation in the discovery of subtle innuendos in the positive and negative areas and colour relations, enjoyment of which replaced the narrative.

Picasso was also represented by several superb drawings. Three line drawings of nudes draped on a beach had such surprising clarity of execution, incredible liberties in the contours as to create statuesque forms of great beauty, reminiscent of classical composure. One couldn't help but feel in the presence of a master.

Five Bonnard paintings were exhibited, tantalising the viewer with colour that glowed like jewels, particularly in "Morning in the Garden", where I found I became involved with the more abstract and painterly qualities than with the rather mysterious scene. Rich, sensuous glowing colour harmonies typified all the Bonnards.



Three Nudes reclining on a beach  
by Picasso

Matisse was represented by three paintings. "Nasturtiums and the Dance" impressed partly due to scale, but its glowing lively colours and simplified forms, uncluttered space, such ease in the manipulation of paint, contributed to the sensation of elegance and honesty.

"Juan Gris" painted by Modigliani, though relatively a small work, became a living presence for me in the exhibition. The subdued but intense colours, the form and tilt of the head and neck, languorous eyes, the depth I hadn't expected from seeing reproductions.

Chaim Soutine's painting of "Madeleine Castaing" was unexpected in the restraint of brushwork and paint application, though the beauty of the combination of the particular blue, black and red was marvellous, not nearly as "tormented" as I believed it would be.

There were several drawings and paintings by Paul Klee, full of wit and mysticism, as in the drawings "Episode before an Arab town", and "Ghost Chamber with tall door", but "Oriental Garden" and "Colourful architecture" were paintings typically modest in size, that were real gems. No reproduction that I have seen has done them justice! Paint applied with such delicacy and devotion, colours that sparkled.

Stuart Davis's painting, "Edison Mazda" had a space and light not apparent in the catalogue illustration, and by the careful choice of a few simple objects, flattening shapes by outlining them, and patterning, this painting displayed much wit.

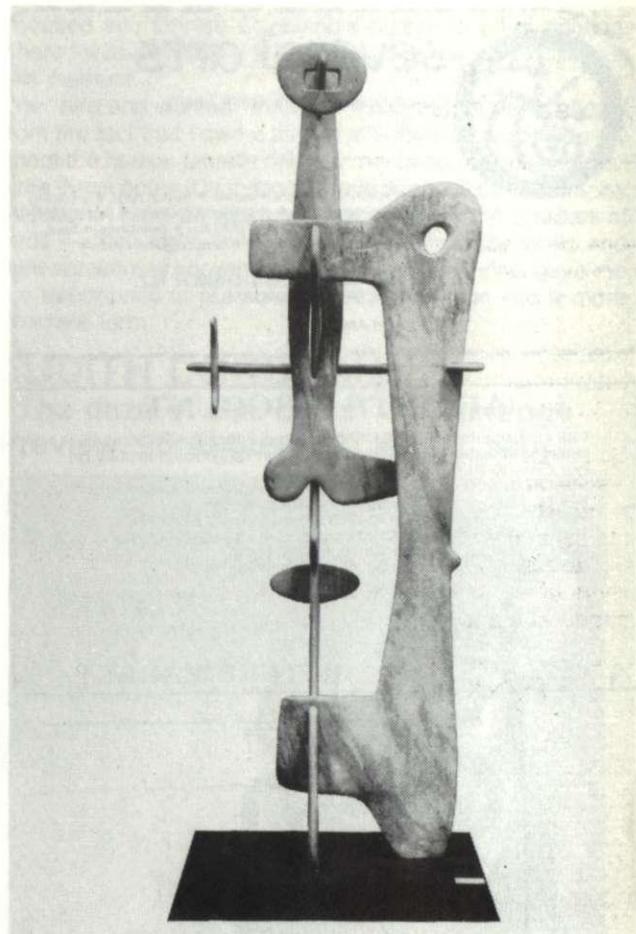
Willem de Kooning was represented by one very vibrantly coloured painting titled "Seated Woman" in which the bright coloured areas dominated the forms, with a noticeable amount of drawing over and under the painted areas; and two paintings very much more subdued colourwise of "Two men standing", and "The Glazier". With time, these became a more dominating presence in the exhibition, their rather weird, but fascinating forms, creating a curious ambiguity.

A triptych titled "The beginning", by Max Beckman, initiated much contemplation, packed with imagery, rather daunting at first sight, one gradually sifts through the symbolism to an interpretation identifiable with one's own life. Marvellous passages of colour enriched the experience and added to the mystical rather claustrophobic feeling due to the obvious restraints impinged upon the characters in the crowded space, but it also suggested that by the exercising of the imagination and creative activities, freedom and escape from the bonds imposed by society was possible.

Likewise, though in a different vein, James Ensor's painting "The banquet of the Starved", with rather repellent imagery of grotesque "Punch and Judy" like characters, held a fascination in the discovery of contrasts between the sickly imagery and the soft clear colours, the strange but beautifully painted creatures on the meal table, the wit in the stances of the cavorting skeletons in the background, and the parallel between the characters around the table to forms of human behaviour that are all too familiar.

Giorgio de Chirico's "Self portrait", an unusual profile view demanded contemplation, as did Jacque Villon's "The dining table" with its lines connecting objects and spaces in an intriguing cubistic manner. "Table on a cafe terrace" by Diego Rivera, again with its cubistic devices and pointillist strokes, came to life seeing it first hand.

Of the three sculptures in the exhibition, the one by Isamu Noguchi, a Japanese-American, titled "Kouros" from the Greek meaning simply, image of man, constructed in thin pink marble slabs with rounded contours, creating such a delicate and precise balance, that it invoked strong feelings of the precariousness of life. A very beautiful sculptural form. Of the seventy-three works in this exhibition I have only



Kouros by Isamu Noguchi

discussed those works that I found most meaningful. There are other 20th century masters that confrontation with the original works would have a profoundly beneficial effect, in fact as a practising artist, is a necessary and extremely enriching experience, as the most powerful feeling which became increasingly apparent viewing this exhibition plus some of the work in the Sydney Biennale and other galleries was the love, devotion, innovation, commitment, sincerity and conviction, with which the works were executed. Sadly only one woman was included, Georgia O'Keefe.

A general observation:

Two surprising things in public and dealer galleries in Australia: (1) The number of women represented was very low; (2) There was a surprising ignorance of artists in New Zealand.



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**C.S.A. GALLERY**



## JOSIE JAY

Preview 26 August 27 Aug-7 Sept  
Mair Gallery



### Time evolves — Life evolves — Art evolves —

Development and growth — processes of continuation — gathering strength — I have worked through various phases in my painting life — realism, surrealism to a limited extent — and now this is where I'm at — building up an understanding of the human form, or rather, forms generally and enjoying it. Building an understanding of colours, form and colour relationships.

Experimenting with textures.

Feeling freer with stronger convictions, I am stimulated by the challenge of the human subject, because it's alive,

unpredictable, a kind of urgency, with surprising and exciting form at times, and try to translate these forms in a lively and painterly way. Touchwood, a Jazz duo will be playing at the preview



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## CRACROFT GROUP EXHIBITION

August 28 - September 7  
Preview 27 August  
at 7.30pm  
Admission \$3.00

### Paintings

Michael Ebel  
Clark Esplin  
Adrienne Pavelka  
Ngaio Stupples  
Nick Dillon  
Michael Eaton

### Pottery

Nora Flewelling  
Ann Davie

Joyce Hamilton

### Spinning and Weaving

Jane Field

### Embroidery

### Glasswork

### Patchwork

Sue Spigel

### China Paintings

Merle Glasgow

### Woodworkers

Mary Bartos

Garry Arthur

Mark Piercey

### Miniatures

Handspun Knitting

### Bronze

### Handspun Rungs

Owen Lee  
George Genet  
Kath von Tunzleman  
Sarah Dampier Crossley  
Gordon Sharp  
W. F. Moore

Gaynor Thacker  
Rosemary Thompson

Anne Field  
Ursula Bendien  
Lyn Taylor  
Jocelyn Mitchell

Holly Blair

Glenys Croft

Noeline Brokenshire  
Lionel Jeffcoate

Jewel Lewis  
Margaret Stove  
Mary Barker  
Janet Riddle

## ADRIENNE REWI

12-28 September



Photo - Wanganui Newspapers Ltd

Adrienne Rewi was born in Morrinsville, Waikato, in 1952 and was educated at Te Aroha College and Niue Island High School.

In 1978, while living in Auckland, Adrienne joined the Pakuranga Arts Society and received a brief introduction to the basics of watercolour technique, before moving to Palmerston North with her husband and three sons.

There she continued to work with watercolours and in 1979 began exhibiting through dealer galleries around the North Island and has since maintained a regular solo and group exhibition calendar.

"I believe neither the watercolour medium, nor the artist are a static phenomena so my painting manifests itself in 3 or 4 main styles, each markedly different from one another, yet all possessing strong links which make them instantly recognizable as my work."

"It is important for me, that as I chase the content of my painting, I freely allow the widest imaginative and emotive responses to be expressed."

"Therefore, not only does each painting reveal several layers of responses, but my work continually comes out as groups of related paintings on similar themes."

"In 1984-85 I began venturing more and more into the exciting possibilities of incorporating paper and watercolour together in papier mache forms, to create three-dimensional effects behind glass."

"In line with this, I became very interested in making my own handmade paper, incorporating various textural qualities from natural sources, such as bark and plant fibres."

"This has now developed into a deep interest in paper itself as an art medium, and I continue to experiment with moulded and cast paper pulp and mixed media paper art."

"This has direct relation to my paper sculptures which began in 1984 with the Water/Clay exhibition at the Wellington City Gallery."

"Working in close liaison with raku potter, Maureen Hunter, of Wellington, on a joint theme, was an extremely creative and rewarding experience and the eggshell-fine paper ceramics, hand-painted in watercolour, which were created for the exhibition, were a stepping-off point for many further paper sculptures. So far, these have largely been concerned with exploring the many exciting creative possibilities of the spherical form."

Previously a journalist, Adrienne has always maintained a keen interest in writing and this is now incorporated in her art work in the form of visual art diaries and handmade artists books. In 1984 she wrote and illustrated a complete Nature Diary.

In December 1985 she moved to Wanganui to live.

## ELS NOORDHOF

Drawings and Prints

Preview 11 September 12-28 Sept

I have always been very interested in drawing because of the economy of expression it demands — how to say the most with the least. Drawing also shows, more than any other visual technique, the energy of execution — an element quite often lost in a more elaborate work.

Most of these drawings have been done with thin oil paint on watercolour paper, a technique which I found showed a depth and versatility of tone and line. I have always been grateful for my early training in Holland, where we did nothing but draw for three years. We would be able to draw, our tutors assured us, with our hands tied behind our backs.

I have been doing relief prints off and on throughout my life, but two summers ago this interest got a powerful stimulation. Directing the 1985 Summer Art School of Otago University and getting bored with being "the boss" in an office, I

sneaked into Denise Copeland's course in relief printing. There I was introduced to some exciting new possibilities in this medium.

The "bird and woman" theme in this group of prints comes from the fact that I own a bird which often accompanies me about the house, usually riding on my head or shoulder. As I write these notes it is trying to prevent me, since it wants my attention. I have always been fascinated by the qualities of birds — their flight, their pristine sounds at daybreak, and their sometimes knowing looks. These relief prints gave me the opportunity to put some of these feelings into a more concrete form.

## JUDITH CORDEAUX

"The daze of Our Lives" — Paintings

Preview, 26 August 27 Aug-7 Sept



"Alys' Birthday".

In between bringing up a young child and running a household, I try to record daily events, both mundane and out-of-the-ordinary. However, life often seems to hurtle past, leaving me reeling in its wake — hence the title of my latest series of works, 'The Daze of Our Lives'. These paintings use the medium of gouache with wax-resist.

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## GEORG LUDWIG

Photography

Preview 8 p.m., Thursday, 11 September  
12-28 September

There are times when I look through my pictures, select all the better ones and satisfied, organise an exhibition.

This coming exhibition is different:

Getting more and more involved with commercial photography (I have to make a living), I "woke up" in February 1986, questioning my creative abilities again . . . Feeling the urge to develop something new, I booked an exhibition spontaneously. It should contain only photos taken between the booking and the hanging of the exhibition.

This project contains a risk and a challenge. For the viewer it will be refreshing to know, that these pictures had been "processed" almost here and now.

At the very moment I can only vaguely predict what character the show will have. There are enough pictures produced already, but many may be replaced by others until the opening of the exhibition.

There will be strong colours again, much experimental work like photograms, collages, pictures of motion, abstract themes.

To give the viewer an even closer communication and to encourage more people in producing their own artwork, I will supply short comments to describe the circumstances to each photograph.

I think artwork needs not to be difficult.  
Important is the idea and the result.

## ROB GARDINER

From 22 September 1986

Touring show through Arts Societies of  
N.Z.

The artist says "In these works I am interested in allowing an unforced interaction between knowledge, intuition and the hand. In the process I resource a learned language of painting and drawing, particularly that of post cubist expressionism, positioning the visual elements in a flattened floating space. The approach is often expressionist in manner, with intuited forms taking on their own reality. This is sequential painting with a strong dependence on 'communication' with the work as it evolves. Statements followed by recognitions, followed by more statements, followed by more discoveries followed finally by the awareness of time to stop — while the freshness and potential of the image is still there. There is no prior determination of goal before starting in on the painting, no direct response to a viewed image, only the use of indirect, relaxed, remembered reality."

## PRESIDENT'S EXHIBITION

C.S.A. SPECIAL —

Preview 11 September, 8 p.m.

Mair Gallery

12-28 September

Every year in September the C.S.A. mounts a PRESIDENT'S EXHIBITION for which the participants are required in their works to evolve ideas upon a given theme. Although this procedure has at times been criticised as being restrictive, or in some way inhibiting free expression, we have found on the contrary, that these "Theme" invitation shows have produced innovative and interesting results.

This year, however, the "President's Exhibition", will not have a theme as such, but all members of the committee, and the staff, are invited to contribute artworks in whatever form or media they feel best suits their purpose.

As there are no restrictions on guidelines, it is to be hoped that some new and maybe surprising talent will be revealed.

The success of this unusual and unpredictable exhibition will rely of course on the enthusiastic co-operation of committee and staff, so let's hope they all make a special effort for the firm!

## MINARET ORIENTAL RUGS

Monday, 29 September

Tuesday, 30 September

10 a.m.-4.30 p.m.

MINARET ORIENTAL RUGS will again bring a superb collection of handknotted and handwoven pieces to the C.S.A. Gallery.

Anne Presland has selected some very fine pieces from her buyers' individually chosen consignment.

The tribal families of Turkey have, in the last three years, taken a new look at their heritage and are moving back to making the fine rugs, in natural dyes with close attention to wool quality, as did their ancestors. These new generation traditional pieces are now reaching our shores and bring some outstanding colour and warmth to our homes.

The flatweave, pure wool kilims in our selection this year are in subtle decorator colours and have been chosen with modern design in mind.

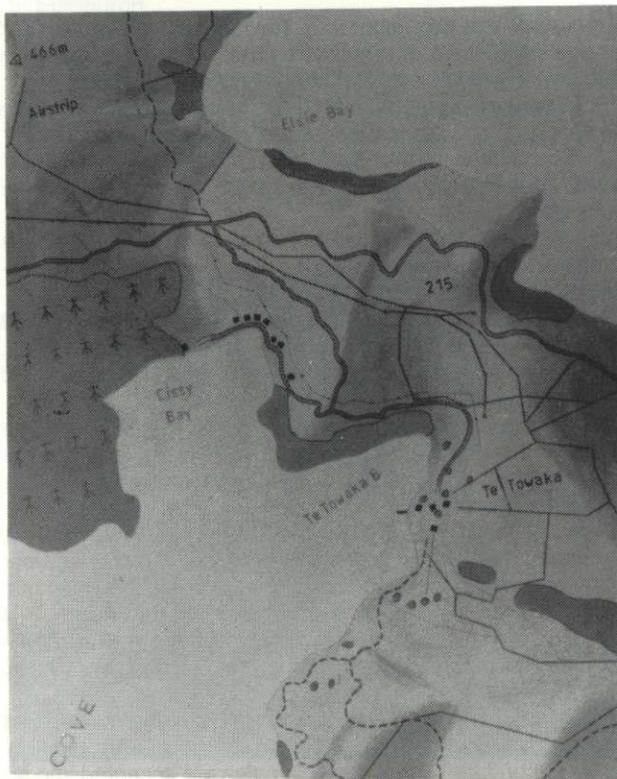
This Exhibition is an important date for Collectors and Connoisseurs who are looking for tasteful and decorative rugs.

**NATHAM L. CROSSAN**  
Etchings and Embossed Prints  
Preview 30 September, 8 p.m.  
1-12 October  
Print Room



Dramatic changes have occurred in my work since last shown at the C.S.A., especially over the last six months while I have worked at developing the techniques of etching and embossed prints. My aim is to extend a new boldness and flexibility to my work as will be seen with this preview of "Fair's Fair".

**RICK EDMONDS**  
**MAN MARKS**  
Preview 8 October  
9-26 October



This exhibition looks at some of the ways man has placed his mark on the physical environment. Inevitably, a statement has been made comparing man's efforts, with the natural state; God's efforts if you like. I've used maps as the basis of much of this work, as I see them as a pictorial representation of what man has done, or hasn't done, to the land. Maps have long fascinated me with their intricate system of colour coding, lines, and symbols. I have used many of these as an art form in their own right, but have also developed them further. Maps have also provided me with a source of typography, which I have utilised much in the way I did for my last show. In some cases I have formulated my own symbolism to express three main themes: construction, destruction, and the natural state.

This show is again one of mixed media. The communication of an idea is more important to me than the technical use of a particular medium, and hence I have used whatever seems most appropriate to convey the ideas I desire. The show consists of collages, paintings, prints, structures, and photographs.

**CREATIVE COLOUR**  
Preview 30 September, 8 p.m.  
1-12 October



"Which way now?" Maureen Thompson

Members of the Canterbury Region of the Craft Dyers Guild of New Zealand.

The purpose of this group exhibition is to give added encouragement and impetus to the work of members of the Guild in this region and to allow their work to become more widely known.

Works exhibited will range from items in silk, wool and cotton and will cover a wide diversity of application and design. The only common denominator is that the fabric or yarn used will be dyed, each exhibitor has an individual method of application of dye and design in the way they feel best suits their own style. This is not surprising as most members have been influenced by a variety of factors and often by other forms of art or craft work.

**ANNE FOUNTAIN**  
**Colour and Form on Banks Peninsula**  
**Preview 14 October**  
**15-26 October**

Church Bay in Lyttelton Harbour is the place where we go for our "quiet times out" and holiday periods. The backdrop of hills and the land folding into the sea; the effects of light and wind on the water; brilliant, unreal blue skies as well as the stormy or soft grey ones; tidal edges where oystercatchers and other birds busy themselves — all this and more so moves me that I need to seek to express my feelings in colour. Through straight representational work I am unable to convey all that Banks Peninsula speaks to me of God's simple, yet moving, creative energy in this place.

I have chosen oils (and to some extent simple screen printing) because in those media I feel I can best express the form, light and colours — be they soft and gentle or strong and vibrant — that fascinate me so much. I trust the viewing public will be able to catch something of my vision. Perhaps, in so doing, people may receive a kind of healing from the pressures and questions that surround their lives, as I do when I spend time on the Peninsula.

As a painter I am strictly amateur, though I don't consider drawing, painting or printing to be "leisure pursuits" for me. They are me, and I have to speak in paint the way I do, trusting that others will sometimes benefit in the process. I believe that God gave me the ability to use and extend as I seek to express what I see and feel.

I have no specific aims for the future of my work. I do have some sketches I am collecting of various human situations that I may work on at some time, but in any case I shall be continuing to express my environment in colour.

The Canterbury Colourists have been a great support and encouragement to me over the years in my work; but the direction it has taken has come strictly from within me. My work has been influenced by no one in particular, though in much of Georgia O'Keefe's painting I sense similarities to my own perception. I find I identify quite closely with much of her work.

All my life I have had a desire to express myself in colour and line, but this I have always had to fit within the framework that everyday life can impose on one's desires for self-expression. My husband and family have always come first, for instance, in the years that they have been about — and somehow I wasn't brave enough when I was younger and unmarried to make art more a part of my life!

**THIRTY SIX CHRISTCHURCH ARTISTS**  
**Preview 14 October at 8pm 15-26 Oct**

A research into two major exhibition venues in Christchurch and re-acquisition of artworks by the city's public galleries last year revealed some most interesting statistics.

(1) Graph of the purchase of Canterbury artist's works by the McDougall Art Gallery, 1985, according to gender and age.

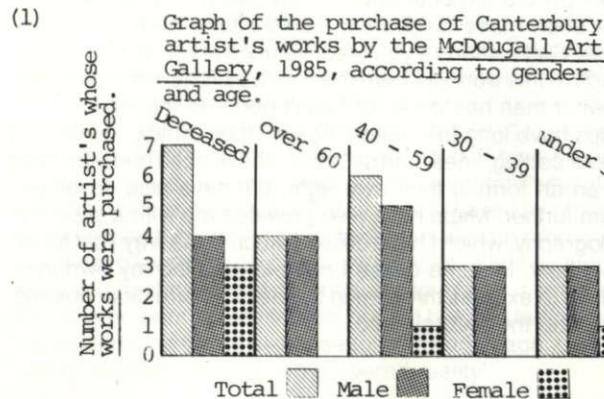
(2) Graph showing the distribution of artists who held solo exhibitions at a city dealer gallery, 1985, according to gender and age.

(3) Graph showing the distribution of painters and sculptors who held solo exhibitions at the C.S.A. gallery, 1985, according to gender and age.

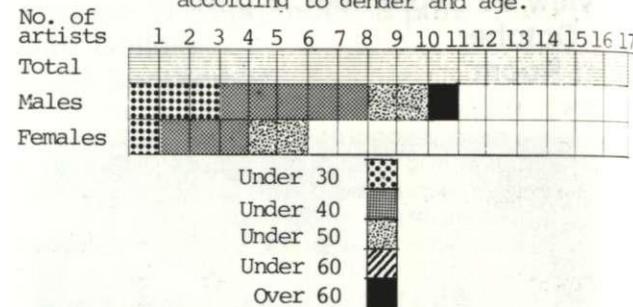
These graphs which provide information about the total number of artists who have exhibited and their age and sex, highlight the fact that considerably less women are involved in exhibiting their artworks in our community. What is possibly the most disturbing aspect of these figures is that the pattern is persisting and there is really no growth or improvement in the number of women involved in art activities including the emerging artist area.

Of course these graphs give no indication why women artists are not exhibiting their work or actively pursuing their career in the visual arts. It would certainly be interesting to research and discover some possible reasons for this trend. It is possibly far more complex than the usual simplistic suggestion that this is entirely due to women's continuing family nurturing role.

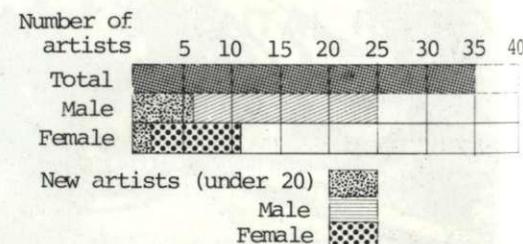
Throughout the art education system, it may be observed that women dominate numerically, i.e. more females study art at secondary school, more females are accepted into art school, more qualify at tertiary level and also generally achieve higher grades.



(2) Graph showing the distribution of artists who held solo exhibitions at a City Dealer Gallery, 1985, according to gender and age.



(3) Graph showing the distribution of painters and sculptors who held solo exhibitions at the C.S.A. Gallery, 1985, according to gender and age.



In the sixties and seventies the political nature of art activities and the manner that the values of the white middle class patriarchy were ensured domination was exposed by many analyses of the artworld. With this increasing awareness, women artists appeared to make some gains in ensuring a more equitable participation and exposure, on womens terms, in art institutions.

What causes the greatest concern today is that after all these efforts by many aware people in the artworld, the position and participation of women artists remains virtually unchanged. Indeed the current ascendancy of a certain expressionist style, with its emphasis on a form of macho violence and dominance, is clearly not inviting to women artists sensibilities (whether these may be socially conditioned or not).

This brings us to the question—

What can a large group show of women artschool graduates living in the region and still perhaps hesitantly producing artworks hope to achieve?

The aims of the organisers are modest. It is merely to provide the organisation and venue for these women artists with their variety of backgrounds experience and range of activities, including painting, sculpture, photography, printmaking and fabric design, to enable them to exhibit together.

Group shows were once the norm, but today the emphasis is on either small scale tightly coherent solo shows or a thematic approach. The nature of a larger disparate display of artworks can be quite disturbing, but the variety can also be most stimulating and certainly places more demands on the viewer to attempt to understand and appreciate a broad range of approaches, styles, activities and abilities.

It is to be hoped that this group will become a permanent association as its aims will probably require a more long term approach before any fruits will be able to be clearly perceived and appreciated.

Research by Penny Orme

## CHRISTCHURCH GUILD OF WEAVERS AND SPINNERS INC.

Preview, 14 October, 8 p.m.

Downstairs Galleries

Exhibition, 15-26 October

The Guild began with a group of weavers in 1969 and owes much of its early success to the enthusiasm of our late patron, Ida Lough. Since then it has grown to reach a membership of 500 and now covers many aspects of weavers and spinners work. We aim to teach and encourage members to reach a high standard in their work, as well as keeping abreast of new trends and techniques.

The selected work in this Exhibition will include many facets of our craft — both decorative and practical. **Rugs, wallhangings, fabrics, felt work and handspun knitwear** will be on display and available to purchase.

Guest exhibitors will be **Mary Bartlett and Margaret Stove**. Mary, who has the background of a Fine Arts Diploma, has been weaving for twenty years and with her great sense of colour and design she always strives for perfection. Her work has been exhibited throughout New Zealand, and she will be remembered for her part in the Weavers Group some years ago.

Margaret is known internationally for her fine merino spinning and knowledge of wool, and her beautiful knitting has been exhibited many times.

Her designs are meticulously worked out using Maori motifs and the forms of many of our native flowers.

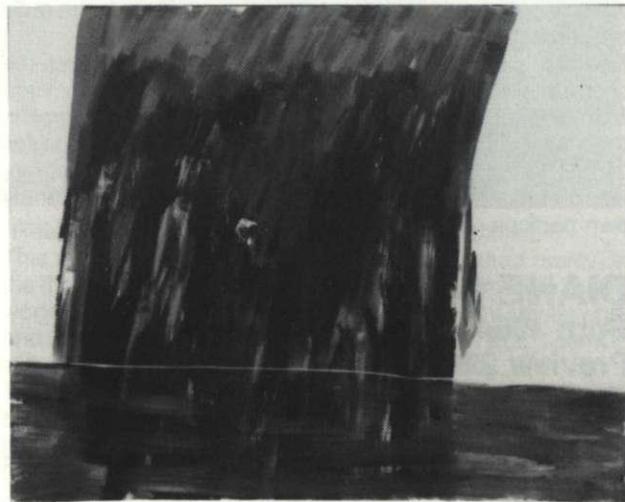
Margaret was recently chosen by the Department of Internal Affairs to represent New Zealand at the Commonwealth Arts Festival run in conjunction with the Commonwealth Games at Edinburgh.

## RICHARD VAN DER AA

Recent Paintings

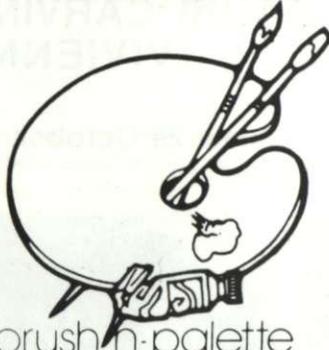
Preview 29 October

30 October — 9 November



I feel that too often, modern paintings speak only of the act of painting itself and put forward no concern other than their own formal qualities. Of course formal considerations in painting are very important, but as I see it, are only a means towards an end.

I would hope that my works, besides speaking eloquently on a formal level, would also impart something of spiritual value. I see painting as communication and want to offer the viewer more than just some well organised paint.



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## **RIKI RANGI MAORI CARVING CENTRE . . . VIVIENNE MOUNTFORT**

**Joint Exhibition Preview 29 October  
30 October-9 November**



This joint exhibition came about because we feel an affinity for one another's work. The Maori carvers's use of native timbers and my gaining much of my inspiration from the native bush, forms a bond which gives our work a common basis.

The work of the two cultures contrasts interestingly side by side. This contrast is a constant source of fascination to me. I have tried to convey this in my weaving. What determines the way one works? How much is one influenced by the racial tradition or would one work in the same way if one had had no contact with that tradition?

These questions are answered when watching these true craftsmen at work in their traditional yet contemporary manner. There stored in their innermost beings is the genuine feel and knowledge necessary to produce the "right" object. It does the heart good to see this in this age of artificiality. Why has the European been so slow to give the true Maori artist his due? Why did an exhibition have to be mounted overseas before we recognised its significance? How much they can teach us of reverence for the environment, and N.Z.'s special characteristics and qualities.

But above all we want to convey the joy we get from working with craftspeople. The Maori carvers working in wood, bone and stone and I in wool, cotton, linen and flax. We hope that it is obvious we are doing what gives us joy, satisfaction and fulfilment. This is the fundamental bond which binds all craftspeople together and enables them to bridge the gulfs between cultures.

Finally it is a celebration of the joy of creation, of which the craftspeople are some of the custodians for the nation. Here is an emphasis on the positive side of the cultures, a hope in the future, an affirmation of the forward looking possibilities of that future, the Maori carvers with their contemporary interpretations of their traditional inheritance and I with my own particular style of weaving.

## **DIANE MILLER**

**Born 1964 in Nelson**

**Preview 29 October**

**30 October-9 November**

I am a fourth year painter at the School of Fine Arts, Ilam. These works will represent my final submission for art school.

## **BISHOPDALE POTTERY GROUP — ANNUAL EXHIBITION**

**Preview 29 October, 8 p.m.**

**30 October-9 November**

This year Betty Ivin has kindly consented to be our Guest Potter and Selector.

Betty Ivin is an experienced potter who has been involved with the craft since 1959 both as a tutor and a hobbyist.

An early influence on her work was Doris Lusk. Such potters as Hans Coper and Lucy Rie, as well as Bernard Leach, have also contributed to her overall pottery philosophy.

At the present time she is concentrating on porcelain with teapots and bowls as her main production form.

Following an early interest in oil-fired kilns, recent applications have been with gas and quick firing wood kilns.

## **GUILD OF WOODWORKERS CANTERBURY INC.**

**Preview 11 November**

**12-23 November**

The Canterbury Guild of Woodworkers, with approximately 200 members, has members who work in a wide variety of ways, but all in wood. Carvers, turners and furnituremakers, make up the largest numbers and it is their work which we would anticipate seeing most of at the exhibition.

Just recently we have had a visiting American woodturner, Del Stubbs, in Christchurch giving demonstrations and his fine delicate turning will probably influence the work of our turners in this exhibition. Under the influence of people such as Del, woodturning has grown from simply functional forms to artistic pieces. The work of our members covers the full range of styles.

Furniture makers too, cover a wide range of styles. Some combine sculptural carving in a whimsical fashion with functional form. This compares with the reproductions of period styles which contain carving, but as an ornament to the form. Contemporary furniture is generally well represented as well, its clean and simple lines are often deceptively hard to achieve, and there is a willingness to experiment with new, sometimes outrageous styles.

Sculpture is another area where contemporary experimental forms contrast with the traditional styles, where a great deal of time and skill are displayed.

Each year the work is different and varied, and each year the standard of work increases. Our exhibition has always been popular, a showing of the best that our members can do. I'm sure this year will be no exception.

Chris Thompson  
President

## **SALLY RICHARDS**

**Preview 11 November**

**12-23 November**

I was born in Auckland in 1920. From an early age I had a passion for drawing. I spent my youth in Christchurch. During the war years I became a landgirl on a sheep farm in South Canterbury. In 1943 I married. My husband had a sheep farm at Mt Nessing, Albury. During the fifteen years we lived there with our two children, I came to know the McKenzie Country. I was so taken up with the desire to paint, that during our final year in the country, I enrolled at Canterbury College School of Art for a Life Drawing and Painting Class, attending once a fortnight and driving one hundred and fifty miles to Christchurch.

It was an exciting period of my life. My husband then decided to sell the farm and we went to live on Clifton Hill, Sumner. We stayed four years and I became a full time student at Art School. I studied with Bill Sutton, Russell Clark and for a shorter time Rudolph Gopas. I did not take a Diploma Course as I wished only to learn Life Painting and Drawing. Later I regretted that I had not had the basic still life training that was thought so necessary at that time.

I was thrown in at the "deep end" so to speak, and sought to discover my own self expression.

My husband, by this time, was tired of the city and he bought a property in the Queen Charlotte Sound. I found this (almost) island, a hundred feet above sea level, surrounded on three sides by sea, rocks and sandy beaches, a paradise; so captivating, that two years later when my husband died, and I was left alone I had no desire to return to the city. I loved the tremendous feeling of freedom and space. Mt Stokes across the Bay of Many Coves — the morning sun striking the hills which cast their shadows in the deep gullies. Evening — hills rising out of the sea, dark monsters, silhouetted against the paler greenish blue of the sky, changing swiftly to fire as the sun was lost behind the hills. The sea, metallic silver, shifting,

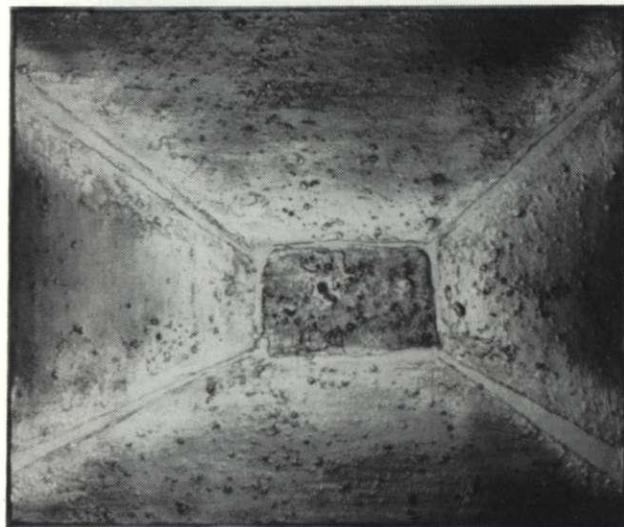


changing endlessly. Bush on grey damp days — dripping wetness; the rocky shore and shallow pools so full of colour and reflections; marbled cliffs, storms, crashing seas, trees whipped and bending by the force of the wind.

Great masses of cloud racing across the sky. Nights of brilliance when land and sea shimmered in a blinding light; God's Creation.

## PETER SCHONAUER

Preview, 11 November, 8 p.m. 12-23 Nov



"Reality is not enough for me — I know a solution."

This motto tries to explain my intention to extend reality, in the themes of my paintings as well as in the perception of the works. It also indicates the actual intention of my artistic work and expression: the extension of myself . . . If I would paint in a realistic style, I would be captured by reality . . .

This article can only be a general guideline to my work, because every painting could be subject to intensive interpretation.

Critics in Europe and in this part of the world call my style informal, lyric-abstract, international abstract or lyric expressionism influenced by tachism: for me it is evident that I do not fit easily in any category. But also: I observe my development . . .

Titles like "Silent Landscape", "Vegetative View" and "Distant Vision" verbalise the intention and use of colours, which became in the course of the years more restrained but again more powerful, stronger, since my artistic work continued 1984 here in New Zealand.

My paintings should inform about me, but also, as compositions, about themselves. The colours, the paint, the medium should show their own genealogy, layer by layer different moods and moments are created to achieve the never complete composition — the end is open, further possibilities remain and one work is the nucleus of many, many others.

From an explosive concept to almost monochrome tableaux, also a matter of meditation and a consequent search of my limits and possibilities. Through the creative process my inner life is made public: dynamic, rhythm, silence and rough and broken surfaces, heavy crusture and softly flowing col-

our schemes — perhaps also an analytic approach to my work . . . painting as painting?

Perhaps my work is a documentation of another feeling of life: See my motto! Beside the definitely transcendental basis, and beside the sometimes symbolic background, I hope, that my work is for every viewer and observer an aesthetic experience and adventure.

Recognising not only the roots of my art in the long gone past, baroque, byzantinism — my European past could be responsible — or my love for Asian art especially after visiting Japan, but also a challenge to a different type of perception and understanding, and if it is for the sheer beauty! With Beaudelaire: *Le beau est toujours bizarre!*

Naturally an object of art is always at first an object created by man, which wants to be experienced aesthetically. Otherwise they are just practical instruments or devices . . . My work as a spiritual means of communication, where I hope the viewer or observer find themselves, enjoys it thoroughly, transfers the experienced beauty into feelings and lets their own fantasy run free. Excitement and tension created through my paintings are still great compliments . . . I still would like to reach beyond the aesthetic beauty or an aesthetic digestion: It may be difficult, but it is a challenge for myself: I try to fulfill three criteria in an abstract form language, which distinguishes my art work: 1. The materialised form; 2. the idea, the subject, the motive and; 3. the content of the expression.

I would like to prove that colour and form are not just "reporting" of these elements. In the loneliness of the creative act, they become a communicative means. Yes, it is possible to experience my work musically or literally . . . and by their own fantasy.

And isn't fantasy an art form?

And gold . . . for me, like white the sum of all colours; in the middle-ages the complete centre of the cosmos, the sun, the tamed power in contrast to other colours, gold as a symbol of light, spiritual gold in Indian and Asian art, and I know how seductive and seducing it can be . . .

And finally why do I paint?

"Everything has a theme, everything has a scheme — let's find out the reason why!! — Rhaashan Roland Kirk — is there an end . . .

Born in 1947 in West Germany, studied at University of Cologne and became permanent resident in New Zealand in 1981.

From 1969, Peter exhibited in Cologne, Keil and Munich, and other major German cities, winning critical acclaim and since 1984 has had solo shows in Auckland and Wellington.

Press comments: ". . . a very alert poetical calculation of colours, forms and structure." — West-Rundschau.

". . . He paints in a style of international abstraction and does it splendidly. The works have a metallic glitter, lovely surfaces and beautiful fading shifts of tone and colour." — N.Z. Herald.

## SARAH ANDERSON

Preview 11 November  
12-23 November

### B.F.A. Sculpture

The works I will be showing in November are part of my final year submissions for a bachelor of fine arts in sculpture. I work with a variety of materials including steel and derive a great deal of pleasure from the processes of making sculpture.

Through sculpture I am able to express my relationship to my environment. I have spent a considerable part of my life at the Rakaia Huts situated on the north side of the mouth of the Rakaia River and much of the inspiration for my work comes from this environment. I want to express the spirit of the land as I sense it. I cannot replicate the beauty and power present in the land, I can only try to understand my sense of it and its relation to me through my work.

## ELIZABETH STEVENS

Canaday Gallery

Preview 11 November 1986

12-23 November

The works in this exhibition don't really break any new ground — they are simply further exploration of themes that I've kept returning to during almost 25 years of painting. I've never worked through a theme completely and felt that I've exhausted it. There is one new theme in this exhibition, one that I have just begun to explore in a rather tentative way; the language of signs and symbols. A few years ago I designed a stained glass window for the Dunedin Hospital Chapel; the design was based on a number of religious symbols and I became quite fascinated by them; not only because they are interesting shapes, but because they constitute a universal and timeless visual language. And so many of them have such a rich layering of meanings and feelings that have accumulated around them over the centuries. Apart from these "sign" pictures, most of my work is simply a search for order; trying to find some kind of "shape" and pattern to all the perceptions one receives; therefore it doesn't matter much to me whether I paint hills or shells or roses or imagined interest spaces. They all seem the same to me — only sometimes I look "outwards" and sometimes "inwards" to find subject matter.

Another basic theme that interests me is ambiguity; raising questions about what is "real" in what we see.

The response I hope for from the "viewing public" is simply acceptance and understanding; not to be seen as purely a painter of landscape or external things. If I paint roses, for instance, it's not because they're pretty flowers, but because they consist of a marvellous series of elegant curves.

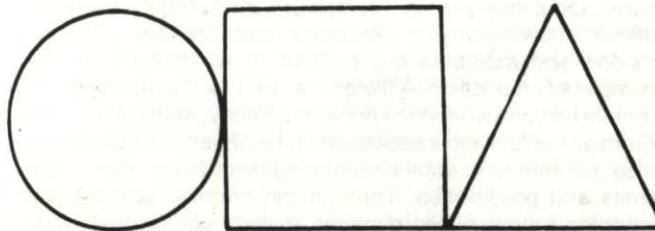
I work in both acrylic and oil, very occasionally watercolour. I have tried various forms of printmaking, about the only one that I really enjoy is etching.

I consider my work to be quite old-fashioned both in approach and technique. I don't feel comfortable with spontaneous "painterly" expressionist painting; and I feel no compulsion to convey any sort of feeling or emotion in my work. Appropriate adjectives might be "cool", "inhibited", "cerebral", "contemplative".

As to the future — I'm 63 so I guess it isn't limitless; but I would like to take some time away from painting to concentrate on etching for a while, and I would like to get to work on some of the ideas and images resulting from a mind-blowing first visit to Italy. Ideas work slowly for me — I have to distance myself from "the thing seen", so it sometimes takes years for something to develop to the point where I'm ready to paint it.

I've had no guidance or influence from anyone personally known to me — I've lived for more than 40 years in Alexandra which is pretty remote from the "art scene" in New Zealand. I was lucky enough to have good teachers such as R. N. Field, Gordon Tovey, and Harry Miller at an early and crucial stage, but that was for a very short time. The most important thing for me was discovering modern American painting in the 40s and being introduced to the work of Georgia O'Keefe, Charles Demuth, Lionel Feininger, John Marin etc. That discovery set my path in a certain direction. Only later did I discover the early Renaissance artists whose work has profoundly affected me, especially Piero della Francesca and Botticelli.

I am ALMOST full-time painter, but I still have to be, as I've been for 40 years, a housewife, mother and grandmother as well. I have won two major awards, a Caltex award of \$1000 from the New Zealand Academy of Fine Arts and the Otago Art Society Centennial Award. Three of my leisure time pursuits have great bearing on my work. First and foremost, reading which feeds my mind and stirs the imagination; listening to music which does the same and gives me great pleasure; and walking in the hills around Alexandra stimulates me visually.



## ARTS CALENDAR

August/September/October/November

Chinese Hanging Panels		13-24 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 Trusttum	Fabric	13-24 Aug
Cracroft Group Exhibition		27 Aug-7 Sept
Trent Richards	Painting	27 Aug-7 Sept
Piera McArthur	Painting	27 Aug-7 Sept
Eliabeth Fraser-Davies	Enamel	27 Aug-7 Sept
Josie Jay	Painting	27 Aug-7 Sept
Judith Cordeaux	Painting	27 Aug-7 Sept
Gail Wright	Photography, Printmaking and Music	12-21 Sept
Lesley Maclean		12-28 Sept
Jason Greig		12-28 Sept
Paul Sutherland	Painting and Sculpture	12-28 Sept
Els Noordhof	Photography	12-28 Sept
Adrienne Rewi		12-28 Sept
Georg Ludwig		12-28 Sept
Presidents Exhibition		12-28 Sept
Rob Gardiner	Painting	22 Sept-5 Oct
Oriental Rugs		29-30 Sept
Natham Crossan	Drawings and Etchings	1-12 Oct
Philip Trusttum	Painting	1-12 Oct
Craft Dyers Guild		1-12 Oct
Early Works of New Zealand Painters		1-12 Oct
Keith Nicholson	Photography	1-12 Oct
Rick Edmonds	Painting	9-26 Oct
Ann Fountain	Painting	15-26 Oct
Christchurch Artists	Painting	15-26 Oct
Weavers and Spinners Guild		15-26 October
Keith Morant	Painting	30 Oct-9 Nov
Richard van der AA	Painting	30 Oct-9 Nov
Julian Holcroft	Painting BFA	30 Oct-9 Nov
Diane Miller	Painting BFA	30 Oct-9 Nov
Bishopdale Potters		30 Oct-9 Nov
Vivienne Mountfort Group	Craft	30 Oct-9 Nov
Bill Whorrall	Printmaking	12-23 Nov
Woodworkers Guild		12-23 Nov
Peter Schonauer	Painting	12-23 Nov
Sarah Anderson	Sculpture BFA	12-23 Nov
Elizabeth Stevens	Painting	12-23 Nov
Sally Richards	Painting	12-23 Nov

## NEW MEMBERS

Michael Armstrong, J. E. Caughley, Dawn and Bob Cle-mence, A. H. Crawford, Mrs Annette Dickison, Miss Prudence Dixon, Mrs Philippa Dobson, Mary-Jane Duffy, Ray Farrelly and T. Boekel, John Faulkner, Dr G. A. G. and Mrs L. A. Frengley, Sheila and John Hayes, R. L. Irving, Louise Johns, Ms Carol V. Kingsland, Tina M. Middleton, Miss J. L. Nicholls, J. E. Radcliffe, Miss Gwen E. Rankin, Brent Sker-ten, Christopher Taylor, Elaine Marion Tickell, Ormond C. R. Warren, Chris and Bonny Weir, Gail Wright.