

PREVIEW

C.S.A. PREVIEW is registered at New Zealand Post Office Headquarters, Wellington as a magazine.

138. FEB/MARCH 1988

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*The Journal of the
Canterbury Society of Arts
66 Gloucester Street
Christchurch, New Zealand
P.O. Box 772, Christchurch
Phone 67-261, 67-167.*

*Gallery Hours
Monday-Friday 10am-4.30pm
Saturday-Sunday 2pm-4.30pm*

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GCMG, DCL (Oxon)

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NEW MEMBERS

John Ashby
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Nicholas Clarke
Phillipa Hayden
Lisa Barbour
Mr Mark and Mrs Jean Oates
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David Paterson
Rona Owens
B. T. and T. A. M. Stickle
The Christchurch Club

STOP PRESS

As PREVIEW was going to the printers the 1988 recipient of the Olivia Spencer Bower Foundation Award was announced. Congratulations to GRANT BANBURY on being granted the award. The \$20,000 award will give Grant the opportunity to paint full-time for one year. Grant has worked part-time as Exhibitions Officer for the past seven years.

*Cover: Tomorrow will be the same
as this is.*

JOHN HURRELL
photograph: Margaret Dawson

MIXED MEDIA

C.S.A. PRESIDENT RETIRES

Doris Holland, President of the Canterbury Society of Arts retired at the A.G.M. on 24 November. Doris took on the office of President in 1982 upon the death of the then President, Miss Olivia Spencer Bower. Reflecting on her term as President, Doris noted that the duties of the President have changed since the C.S.A. employed a professional Director. The President is now able to take an overview of the C.S.A.'s activities. In doing this Doris has enjoyed immensely the duties and joys of being President.

The President's Exhibitions are a particularly memorable experience, although these also have changed in recent years, to being a group decision by the Artists sub-committee of the Council rather than being solely chosen by the President. A highlight of Doris' experience as President was her 70th birthday retrospective in 1986, which was curated by Grant Banbury. All of the works exhibited were borrowed from local collections.

Doris sees the Society's strength in its traditional base, the committed amateur artist. This should be recognised as our heart, whilst maintaining contacts with progressive developments. Over recent years there has been a renaissance of interest in the visual arts in Christchurch.

This is something that Doris Holland sees the C.S.A. addressing itself to in the future by expanding its role beyond the gallery.

On behalf of the Council, staff and members, I wish to thank Doris for her conscientious commitment to the Society as President. She has unfailingly attended exhibition openings and has always made time to encourage artists through constructive comments. Her involvement and passion for the visual arts is a tremendous inspiration to many artists throughout New Zealand. Doris has also always made herself available for the nuts and bolts running

of the C.S.A. with dependable good humour.

Thankfully Doris will retain an involvement with the C.S.A. as a vice-president, on the artists sub-committee and as an active working member.

Chris Taylor
Director

NEW PRESIDENT FOR C.S.A.

David Sheppard is the new C.S.A. President. David is well known locally as an architect and has been involved with the C.S.A. for eight years. In that time he has been particularly involved in the House Committee.

Following Olivia Spencer Bower and Doris Lusk as respected artists, David is very conscious that the C.S.A. must be maintained as a high quality gallery for the visual arts. He hopes to maintain the success of his predecessors and wishes the Council, Staff and members of the C.S.A. a Merry Christmas and Happy New Year.

PURCHASE FROM EXHIBITIONS

A change to the policy of the C.S.A. regarding the purchase of works from exhibitions.

Please note the following:

As from 1 December 1987 art works cannot be put on hold. This means that there will be no availability of an option to purchase. In the past this was designated by a round green sticker on or next to the work on exhibition.

Unfortunately, works placed on hold have occasionally not been subsequently purchased and this may result in a lost sale for an artist. The cancellation of placing works on hold applies to exhibitions only. The availability of an option to purchase is still available for works in the Selling Gallery.

Art works which are sold from an exhibition will continue to have a round red sticker placed on or next to them.

Chris Taylor Director

LIDICE '88

Invitation for children aged 5 - 15 years to take part in the 16th International Children's Art Exhibition LIDICE '88, Czechoslovakia. Please refer to C.S.A. notice board for details.

METHVEN SUMMER SCHOOL 18 - 22 January 1988

Creative
Knitting - Petra McCorquodale
Watercolour
Painting - Kath von Tunzelmann
Beginners
Weaving - Rowens Hart
Figure Drawing - Josie Jay
Fiction Writing - Owen Marshall
Creative Weaving - Jill Nicholls
Writing for newspapers
and magazines - Brian Priestley

For further information write to:
Methven Summer School, PO Box 14,
METHVEN, or Phone (053) 28-749.

EXHIBITIONS

ENTRY FORMS AVAILABLE

The New Zealand Academy of
Fine Arts

IMAGES OF CELEBRATION

BP ART AWARD 1988

Receiving Days: 1 - 2 February

Exhibition: February 28 - March 20 1988

BNZ ART AWARD 1988

For Prints, Ceramics, Sculpture.

Receiving Days: 21 - 22 March

Exhibition: 10 - 25 March 1988

Entry forms available from:
NZ Academy of Fine Arts, Private Bag,
WELLINGTON or C.S.A. Gallery.

WORKING MEMBERSHIP

The following artists were accepted
for working membership of the C.S.A.

from the 1987 Open Exhibition

S. N. Fowler

Ari Pronk

Nell Albers

Marie Gabrielle Hudson

Judith Cordeaux

Anne Marie Verbeek

M. L. Louisson
C. de Ruyter
Jane McIntosh
Peggy Buchanan
R. D. Thompson
Olive Spiers

The C.S.A. currently has 303
working members.

ASSOCIATE MEMBERSHIP

Those members who wish to
receive entry forms for the Open
Exhibition must register with the C.S.A.
as Associate Members. This costs no
more. Just let us know by telephoning
or write to the gallery.

HOLIDAY HOURS

The C.S.A. Gallery will close at
4.30pm on 23 December and re-open
on 5 January. From the 5 - 17
January we will be open from 2 -
4.30pm. The gallery will resume normal
hours of 10 - 4.30pm weekdays and
2 - 4.30pm weekends from the 18
January 1988.

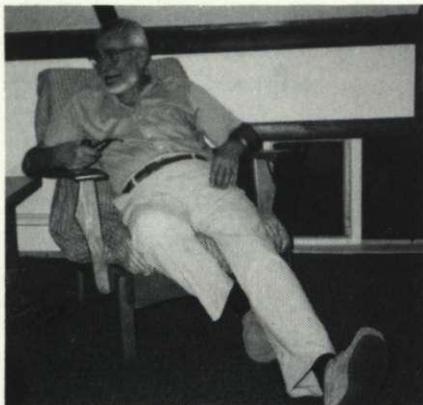
COMPLIMENTS OF THE SEASON

A Merry Christmas and Happy
New Year to members of the C.S.A.
from the Director, Council and Staff of
the Gallery. We look forward to seeing
you in 1988.

VIEWS REVIEWS

CEZANNE 1839-1908 A DIFFERENT VIEW

From a lecture given by Sydney Geist a tutor, at the Vermont Studio School. This article is assembled from notes taken by Josie Jay.



Sydney Geist, a sculptor, born in 1914 in New Jersey studied with William Zorach in New York and in Paris with Ossip Zadkine. He has been a recipient of an Olivetti Award and a Guggenheim Fellowship and is well known throughout the world for his writings and books on Brancusi and has a book soon to be published on Cezanne. He has taught at Brooklyn College, Berkeley, Pratt, Vassar and the New York Studio School.

This is a look at Cezanne not primarily as a painter, but at the man's imagination — not so much his conscious imagination, but his unconscious imagination, absolutely unconscious in Cezanne.

It doesn't include a formal or biographical examination, or a social study of Cezanne — but it supplements a lot of thinking on Cezanne from a formal direction. Nevertheless the material is so unusual that people are often shocked, mainly not in hearing formal discussions. Once when Sydney finished a talk on Cezanne a man asked, "When you talk on Cezanne, why don't you point out that in that still life, the horizon line is two thirds up from the bottom and the sky is one third of the picture" — Sydney then invited him to talk about that!

So this is a look at Cezanne's relative interpretation, and will demonstrate two very unusual techniques, altogether valid, very very amusing and suitably applicable to Cezanne.

The painting done in 1906, "The Large Bathers" which is housed in the Philadelphia Museum of Arts, is the biggest picture Cezanne ever painted, being 8 feet wide and 6½ feet high. It was painted in the last years of his life, probably in a month (March or April of 1906). Sydney saw in this painting, a

face within it. Once you see it, it suggests a head from Cezanne's drawings, and it looks like some pencil drawings of his wife, Hortense. It seems to be very accidental, but it looked to Sydney like something beyond an accident. So he started to investigate and found a whole area of Cezanne which evolved by accident — he called these images, Cryptomorphs, i.e. a hidden form — and if you look you'll find different kinds of cryptomorphs in Cezanne's paintings. This to Sydney is the classical one, the one made of disparate materials — it goes across a subject that has nothing to do with it. Other people have found these images too. The presence of cryptomorphs turned up constantly in Sydney's examination of Cezanne.

The other thing which Sydney discovered was that Cezanne, as a name, was something of a joke in Aix. It can mean sixteen donkeys.

Cézanne	âne (Fr)	
'seize 'ânes'	Paul Cézanne	donkey
'sixteen donkeys'	'Paulus Cezasinus'	
	asinus (Latin)	



Les Grandes Baigneuses. The Large Bathers.



Nature morte au panier. Still-life with Basket.

Also "Cézanne" means "these donkeys" — Ces ânes. This was not an invention of Sydney's. In the catalogue resumé of Cézanne's drawings by Adrian Chappell — a famous Cezannist and collector, the longest note in the catalogue is on the drawing of a donkey by Cézanne, and it deals with this material. Here is proof that Cézanne was aware of the donkey business. He wrote a letter in 1859, when he was twenty, to his friend Zola. They were school mates in Aix, and Zola was in Paris, and he signed himself "Paulus Cezasinus", whereas it would have been much simpler and correct to sign himself "Paulus Cezannus"; nothing against that, but asinus means donkey in Latin and he was taking advantage of the -anne-part which is not Latin. It's not even French for a donkey (âne), but the sound is, so he was making fun in Latin of his name. One of the reasons Sydney emphasised this is that the donkey is a constant motif in the paintings of Cézanne and there are many cryptomorphic donkeys.

The late watercolours (1900—1904) have all kinds of erotic references, and that's because, in a sense, at this level of investigation, they are a kind of dream material which pervades the paintings of Cézanne, and comes out in the argot that's used to discuss and name these things. Sydney's research in Cézanne consists in a large part, of simply reading from beginning to end dictionaries of argot and dictionaries of erotic speech (there are a couple of these, not long, which can be read from

one end to another), and he makes as many connections as he can.

Another unconscious and fascinating phenomenon is in the amount of objects present in the paintings of Cézanne, beginning (in French) with either P's or C's.

In the oil painting of 1888-90, "Still Life with Basket", there are no fewer than 18 different objects beginning with the letters "P" and "C" as follows:

Screen — Paravent
 Ink Bottle — Pot à encre
 Palette — Palette
 Painting — Peinture
 Pears — Poirès
 Peach — Pêche
 Apples — Pommes
 Wrapped pot — pot paillé
 Bowls, Pots — Poteries
 Basket — Panier or corbielle
 Leg — Pied
 Floor — Plancher
 Game Bag — Carnier
 Box (on table) — Caisse
 Screen — Cordon
 Chair — Chaise
 Corners (of table) — Coins
 Skull — Crâne
 (cryptomorph of a head)

Now P and C are the 2nd and 3rd most used initial letters — between them they constitute 20% of the words, in the French language beginning with P and C. 20% of 18 gives you 3.6. There should be no more, in a random list of 18 objects, that 4 P's and C's together, and here we have 18, so certainly this is not random — it doesn't mean that it's conscious either,

but that the unconscious is working for him.

Sydney pointed out many examples of different kinds of cryptomorphs eg. a portrait (profile) of his mother in a version of "The temptation of St Anthony" 1899, which is a remarkable piece. He never did a painting of his mother consciously, that we know of. Also in the painting "At L'Estaque" in the National Gallery, London, there is a very good portrait of Cézanne at the bottom of the picture.

The unconscious indeed is terribly rare in a lot of paintings.

WE INVITED BARRY CLEAVIN TO WRITE AN ARTICLE ON THE GROWTH OF PRINT WORKSHOPS IN NEW ZEALAND

The 1987 Print Series specifically includes a focus on works produced by Print Workshops in New Zealand.

Adam Bartsch, author of "Le Peintre-Graveur" (Vienna 1803-21), in the first volume made a clear distinction between "prints by painters — which are always sought after by true connoisseurs", and "prints made by engravers or copyists". The camera and printing technology has cancelled the necessity for copyists, so we are left with prints for painters, sculptors, printmakers.

Whispered — "He/she is now making an edition at . . ." (equally negotiable once as film, video, installation performance-piece, stained glass window — and so on as fashion directs). The emergence of the professional print workshop is new to this country.

The partisan temptation is to applaud New Zealand's recent workshop developments and claim the local products parity with "overseas" achievements — in short to contribute to our vanity publications and to our recent excursions into manufactured "fast track" art history where yesterday is historical precedence enough for aesthetic, cosmetic or financial art speculation. Recent historical precedence based upon the United States models should be carefully considered. In an invited contribution to the Tamarind Papers I observed that in America "the *how* has become the printer's job, and the *why* the artist's; and that the artist is negating responsibility by producing a continuum of ego-signatures. To me the heroes of printmaking/publishing are the printers . . . without judgement they act as an orchestra for the prima donnas". There is a warning here for New Zealand artists and their chosen workshops.

I will classify as retarded any notion that a workshop print, just because it is a workshop print is any better than a reproduction if it is used as such. Expensive ego-publishing is a misuse of democratic print practice and workshop ideology. It becomes a dollar gaining enterprise parallel to the much publicised and scoffed at Rei Hamon's "Huia" in 1978 being numbered 1880/2000. Such considerations are apart from the unique visual literacy implicit in the making of, printing, or connoisseurship involved in the reading of a print. Redon referred to his lithographs as his printed "noirs" — they were incorruptible. It would be retrogressive to use the prints reproducibility as its merit — that is commerce, important, but a delinquent use of the opportunity that the print offers a creative artist.

As part of the Auckland City Art Gallery's "Bakers Dozen" lectures I predicted that "future dealer gallery and workshop survival may depend upon dealer galleries commercial involvement with workshops in commissioning editions of 'their' artists' works. 'Publish or Perish' — long the Universities promotion dictum may well be the key to gallery survival. Given the high cosmetic profile of 'leading' dealer galleries and the advent of workshops, the truly progressive dealer that sponsors worthy artists in responsible print publishing must become a free enterprise survivor. Gallery/workshop

symbiosis could happily relegate Arts Council subsidy to Ancient History."

Between 1977 and 1980 Graeme Cornwell and Catherine Shine acted as print workshop missionaries in Auckland. The Muka workshop has gained the benefits of their early efforts with Auckland artists. The Wellington workshop facility has been constructed from the professional and entrepreneurial skills of Jill McIntosh. Within Christchurch three workshops have nurtured artist participation and receptivity towards "the way of the print". This is a slow osmotic process, and in my opinion few of the "mid-career" artists undertaking initial projects (with Jule Einhorn "The Gingko Workshop for Lithography", Marian Maguire "The Limeworks" or Denise Copland "El Knoko") have elicited but modest departures from fairly pedestrian practice. As one would expect from fine and concerned printers the editions are excellent.

August Clot, the most respected lithographer in Paris in the 1890's, played such a decisive role in the artist/printer relationship that many artists preferred to use printers who participated less. Munch, however, had his work successfully printed by Clot, and in my mind this printer's finesse is the redeeming factor of Renoir's lithographic non-events.

A decade later it is recorded that Kirchner usually printed his own works. He so disliked his print portfolio venture with J. B. Neumann as printer that he refused to sign them. In 1958 Heckle states, "that no conventional lithoprinter would allow them to behave as they did. He would claim that such methods would damage the surface of the stones. Coloured water was used so we had a coloured lithograph".

In Kirchner's case we have Gustav Schiefler's evidence — "he did not want to give his prints the character of reproductions of drawings". This was classic Brücke printmaking — a "hands on experience" to be very 1980's. Kathan Brown, Director of "Crown Point" workshop, San Francisco, maintains that it is never a "collaboration" between printers and artists but a "guide only experience". Tamarind details the shalls and shall-nots of "collaborations". Whatever, the informed beliefs of the three Christchurch Printers will educate and extend the viewpoint of the professionals that they undertake projects with.

Surprisingly, the local "early career", more specialist, printmakers using the workshops tend to make facsimiles of their own work when utilising artisan services. This is of interest to me as an edition that I completed at Tamarind suffered from similar well-behaved but visually

pedantic behaviour. It is important to respond to the print as the Impressionists and Expressionists did and so immaculately defile and extend predictable practice. The printers are able — the artist has to learn how to use and negotiate the new situation.

However, let the printers have the final words.

"The Gingko Workshop for lithography is an edition printing facility modelled on the Tamarind Institute in physical make-up and attitude toward print production.

"The collaboration between professional printer and the artist is the basis of any production, and indeed the success of the resulting print edition depends entirely on that relationship working well.

"In the arrangement, sufficient knowledge must be given by the printer to the artist so that she/he may exploit the unique qualities possible in the lithographic process, to achieve a result acceptable to herself/himself. The printer then strives to print an edition of prints true to the artist's requirements.

"The lithographic print from the Gingko Workshop must be of the highest quality and consistent throughout the 30 or 40 prints in an edition. At the same time the original lithograph is hand made — each print is inked by hand and sent through the press by hand for each colour used. The final print is the result of a very personal treatment and concerns both artist and printer — if it is successful these concerns will be evident and each print will show a quality quite unlike a product of the mechanical print process."

Jule Einhorn
Gingko Workshop for Lithography

"The attraction of collaboration lies in the excitement generated by both artist and printer committed to producing the best print possible. An artist employs more than his/her own aesthetic. A willingness to experiment, invent, extend and above all be sensitive to the stone's retort is essential.

Marian Maguire
The Limeworks

"My intention is on occasions to use my private workshop — El Knoko — as a venue for mature artists who care to use the versatile processes of Intaglio and/or Relief printmaking creatively and whose disposition is to explore the print for its intrinsic values and the expansion of vision that it offers."

Denise Copland
El Knoko

This paper previously appeared in the Wellington City Art Gallery Bulletin, June/August 1987. Thanks to Wellington City Art Gallery for the permission to reprint.

OPENING SHOTS

OCTOBER/NOVEMBER



Doris Lusk and Grant Banbury — Hanging Doris's show.



Megan Huffadine — sculptor



Barbara Eaton and Bunty Penny — painters



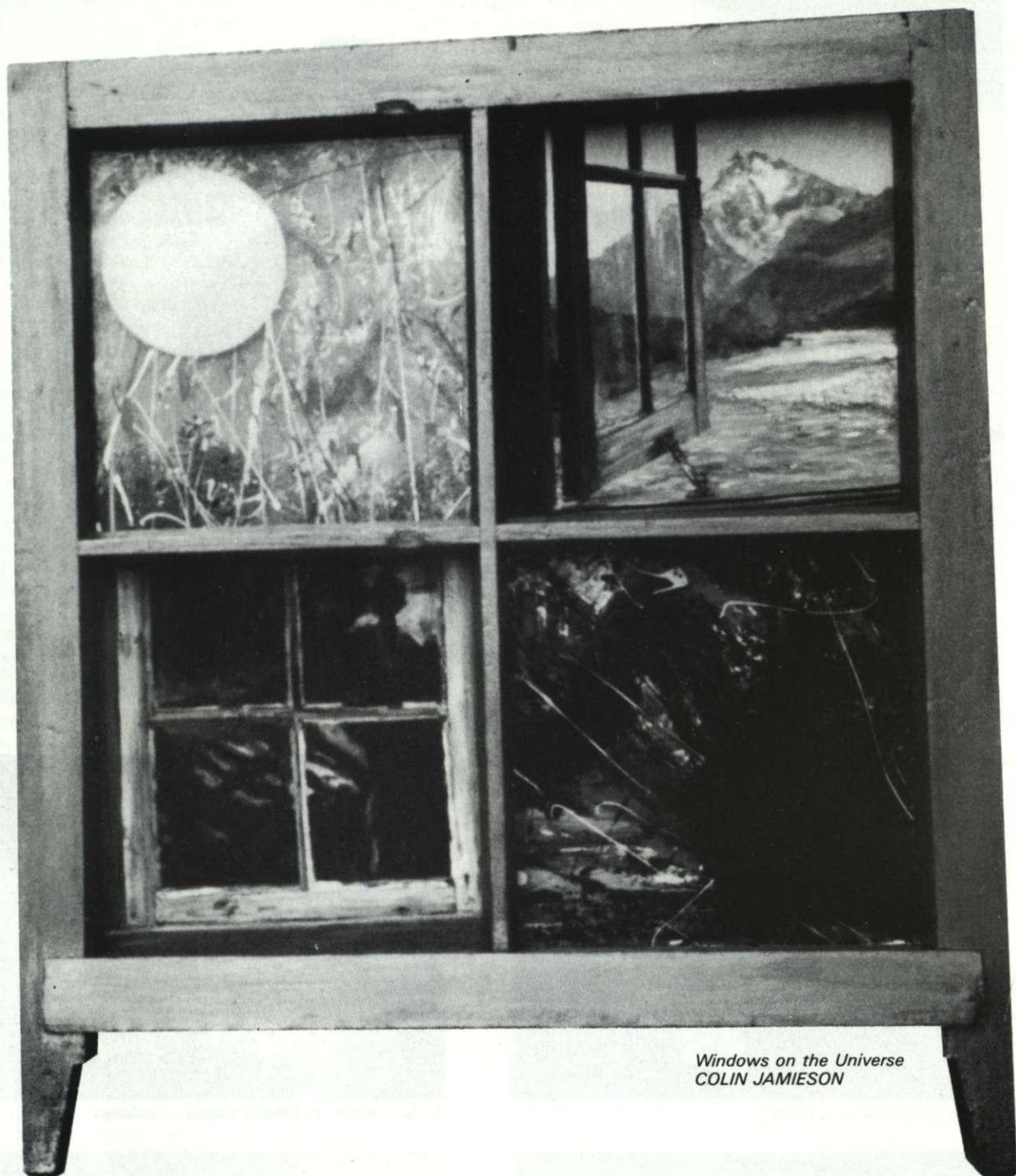
Josie Jay — Guthrie Travel Award recipient



Steve Ng — sculptor

EXHIBITIONS 10 FEB — 21 FEB 1988

PREVIEWS 9 FEB 8.00pm



Windows on the Universe
COLIN JAMIESON

**COLIN JAMIESON AND
NIGEL B. JAMIESON**
THOU ART
SYMBOLIC REALISM

This is a "father and son" exhibition. Nigel (29 years) lives and studied art in Dunedin, working as a joiner and cabinetmaker. Colin (Christchurch) has long studied art and symbolism and has exhibited in New Zealand and overseas.

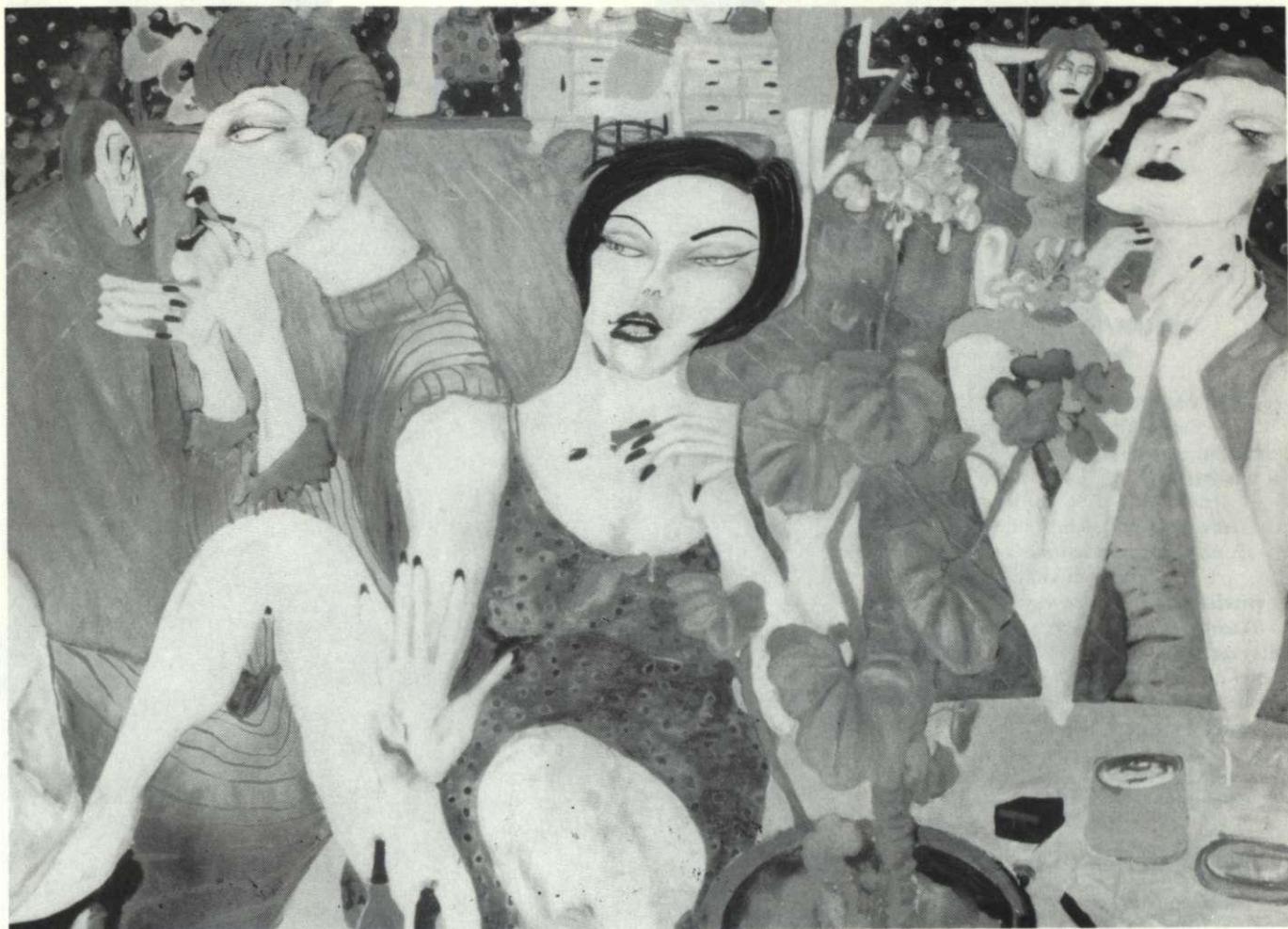
They acknowledge that everyone sees things differently, but hope the

viewers will use the paintings as windows to the universe and to themselves. That is to say, they hope a common bond can develop between art and viewer and, thereby, viewers and artists. Rather than being just observers, they invite viewers to better see and understand themselves and their world — hence "THOU ART"!

You will see many different images brought together in surprising ways to give meanings which the objects in their own right would not ordinarily have had. They veer away from formalised symbolism so that they can spark

creative ideas and emotions. Coming from the artists' own awareness of issues, the dynamics arise from the juxtaposition of objects. They invite viewers to participate in that awareness.

"Reaction is different from mere observation or discussion," they say. In their art they have tried to turn events and ideas into emotions as they have struggled with contemporary issues — political, social, personal and spiritual. "THOU ART" also recognises that spiritual principle in art and the universe.



SUE SYME

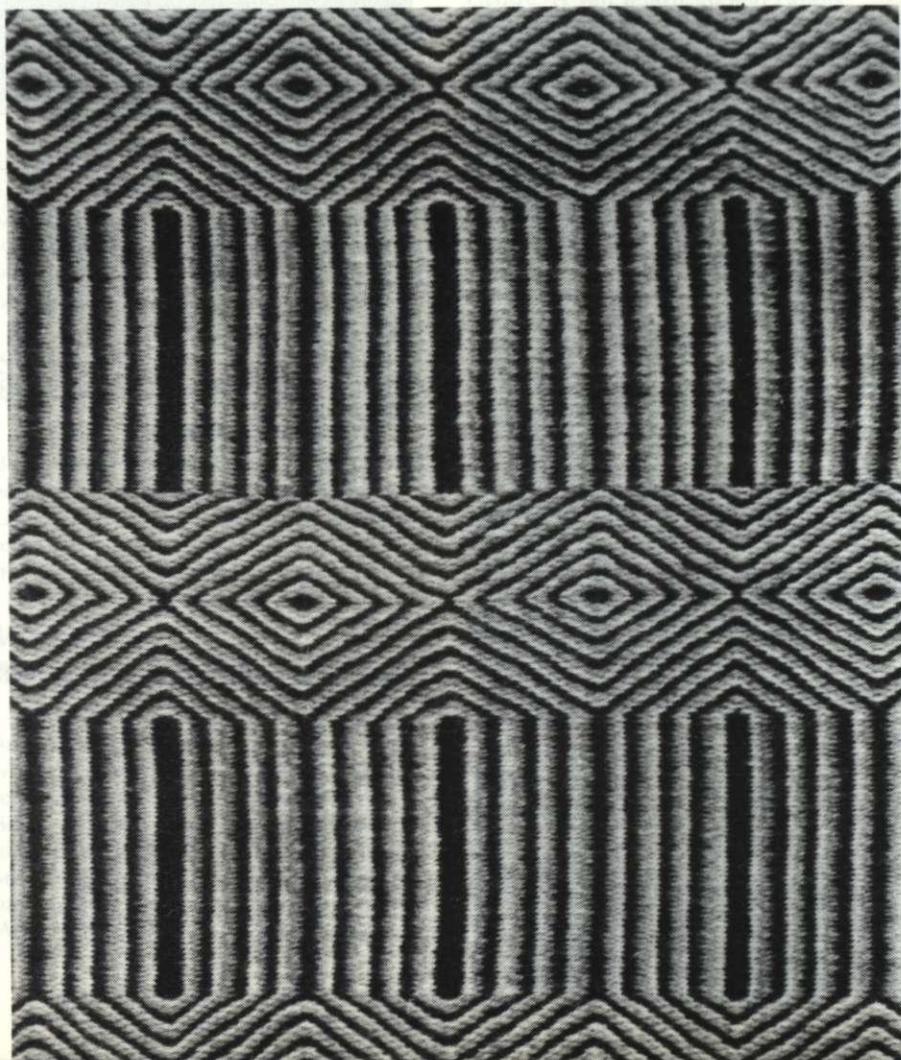
This is her second exhibition to be shown at the C.S.A. Gallery, her first being in October 1985. Since then she has worked and painted in Melbourne holding an exhibition at Lexicon Advertising. Returned to New Zealand to live in Moana on the West Coast. The coming exhibition will consist of mainly large oil paintings, with a few watercolours.

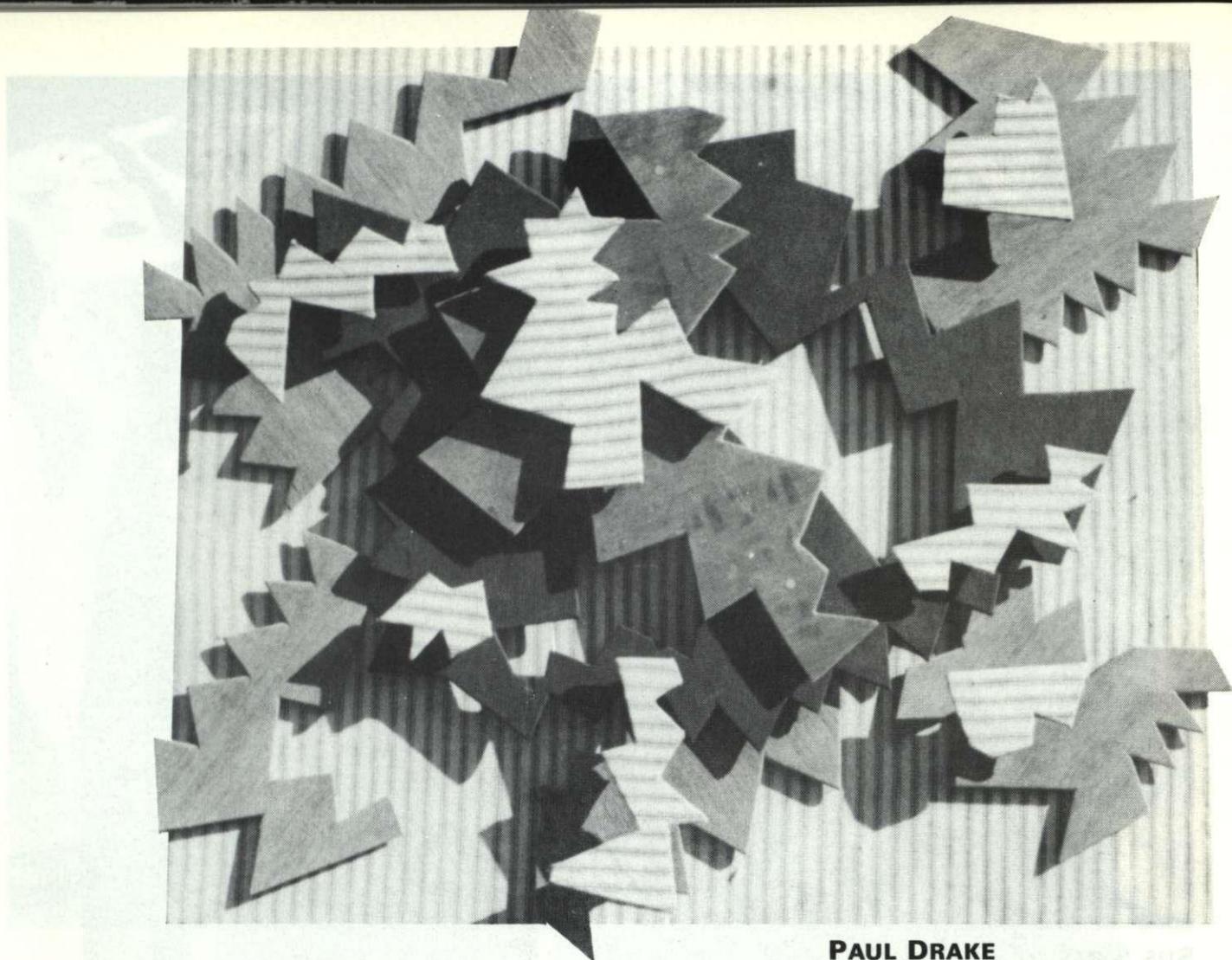
ANNE FIELD AND FRIENDS

This exhibition covers work done by Anne Field's students in a weaving class at Papanui High School evening classes. The students, most of whom have been weaving for 6-7 years, have formed a strong group, with most of their weaving being done at home on floor looms. The course has been wide ranging, covering design and marketing skills, along with the technical weaving skills. The resources of the school, the tutor, and the class, have bonded this group together, and the weaving has been of such a standard that an exhibition such as this is an almost inevitable outcome.

Guest weavers will be Judy Brizzell and Mary Catherine Jackson, both tutors on the course this year, and Anne Field.

The work shown will include practical items such as floor rugs, tablemats, and fabric, as well as more decorative pieces.





PAUL DRAKE

Since my last exhibition (1985 C.S.A.) I have departed from my complex canvas reliefs and ventured into the area of texture which gives the surfaces more life and depth. They work especially well with high keyed neutral colour and the contrast depends upon the varying thickness and notation of the texture.

These surfaces have been achieved by experimenting with sand, marble and pebbles. They are held together by acrylic paint and latex. The special latex emulsion gives the texture incredible bondage and elasticity to accommodate the canvas ground.

As long as the form in a composition is strong, I feel that classical hard edge painting should stand firmly on its own, regardless of competing fashions such as neo-expressionism and other post modern trends.

My ideas come from various sources such as my trip to the Solomon Islands (where I lived in the 60s), the Te Maori Exhibition, Gordon Walters' work (for whom I have great admiration), also books I have read — Kerry Hume's "Bone People", Robert Graves and John Lennon's statements against war. My statements are predominantly Aotearoan and Pacific orientated and permeate themselves subconsciously.

ANNE DONOVAN

Born 1951, educated at Paeroa Convent, Paeroa College, Auckland and Canterbury Universities. No formal opportunity to study art but, took up the mantle of paint in 1983 with deliberation and seriousness.

What am I trying to do with paint and works in paint and all that stuff in between?

Work it into the physical reflection of the interior world. That world of the imagination that is access to the eternal and from which creative activity takes its generation.

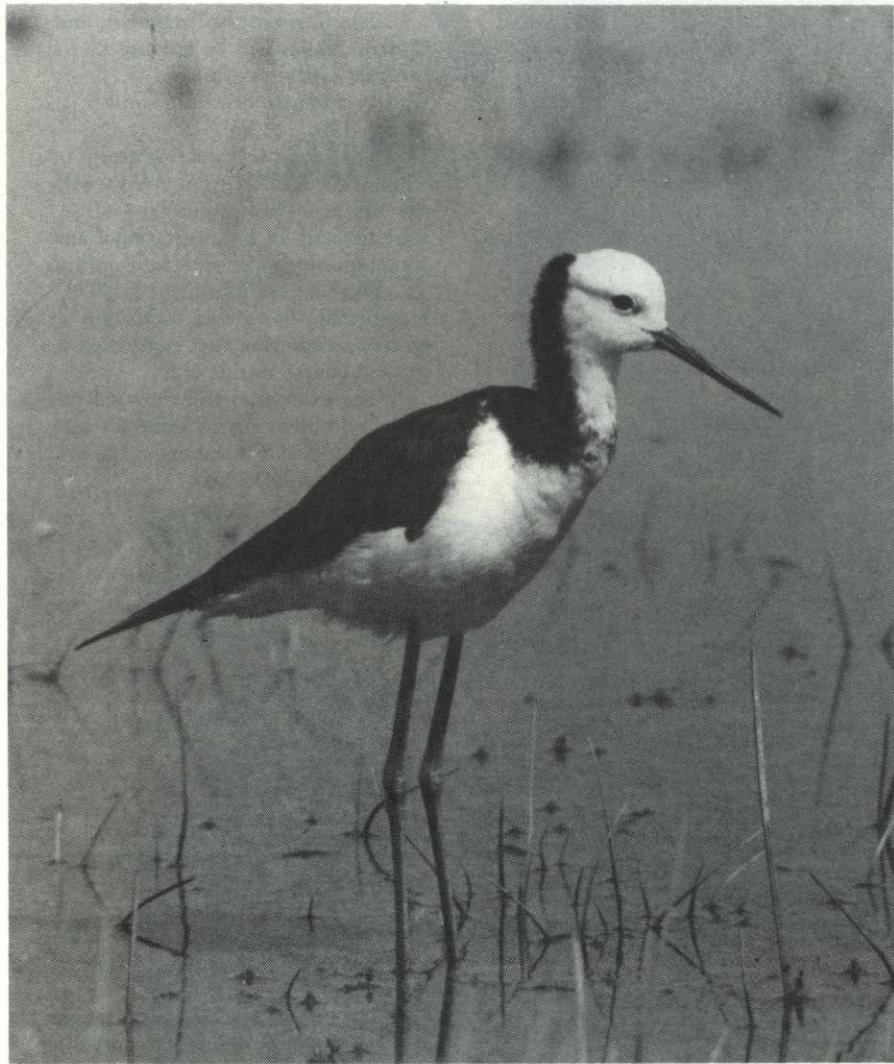
And then, hopefully, the work finds a response in another. And then something grows, awareness is seen and perception is delivered.



Wanjina for Joe Dalzell ANNE DONOVAN

EXHIBITIONS 24 FEB — 6 MARCH 1988

PREVIEWS 23 FEB 8.00pm



TOWN AND COUNTRY ART CLUB EXHIBITION FOUR ART FORMS

The town and country art club was started in 1962 by a well known artist Frank Gross. Monthly meetings are held by the different host groups, where still life and models are present. This caters for those who don't wish to paint landscapes that day. Membership consists of 150 members from Ashburton to Kaikoura. The club provides pleasant companionship, inspiration and opportunity for amateur painters in Canterbury. Tutors are often provided and town and country weekends are held once a year. The club has encouraged many members to hold one man shows throughout Canterbury with great success.

GUEST ARTISTS

**WILDLIFE PHOTOGRAPHER:
DON HADDON**

Don Haddon has had 20 years experience in wildlife photography, and was awarded an associateship with the

Photographic Society of New Zealand. He spent seven years in Papua New Guinea which gave him the opportunity to photograph wildlife and tribes-people. His photos are published widely around the world.

SCULPTOR: STEWART EGLESTON

Stewart Egleston has spent 5 years doing stone sculpture, and is entirely self taught. Although starting with Oamaru stone, he finds local lime stone has a finer texture which he much prefers for his art work.

WEAVING: MALVERN WEAVING GROUP

The Malvern Weaving Group was formed when several weavers from Malvern came together to share their interest and knowledge in the craft. Since then they have participated in a number of exhibitions, and carried out an in depth study and display of mohair fibre for the 1987 National Woolcrafts Festival at Lincoln College.

EDITH VAN HAANDEL PAINTINGS

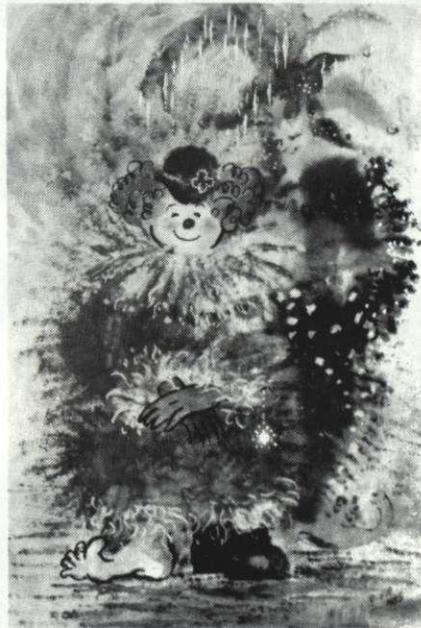
"FASCHING" (pronounced fashing) is the theme for this exhibition. FASCHING in Austria means the same as CARNEVAL in Italy. Traditionally it takes place in the period between Christmas and Shrove Tuesday when fasting and abstinence begin again. It reaches its climax in February.

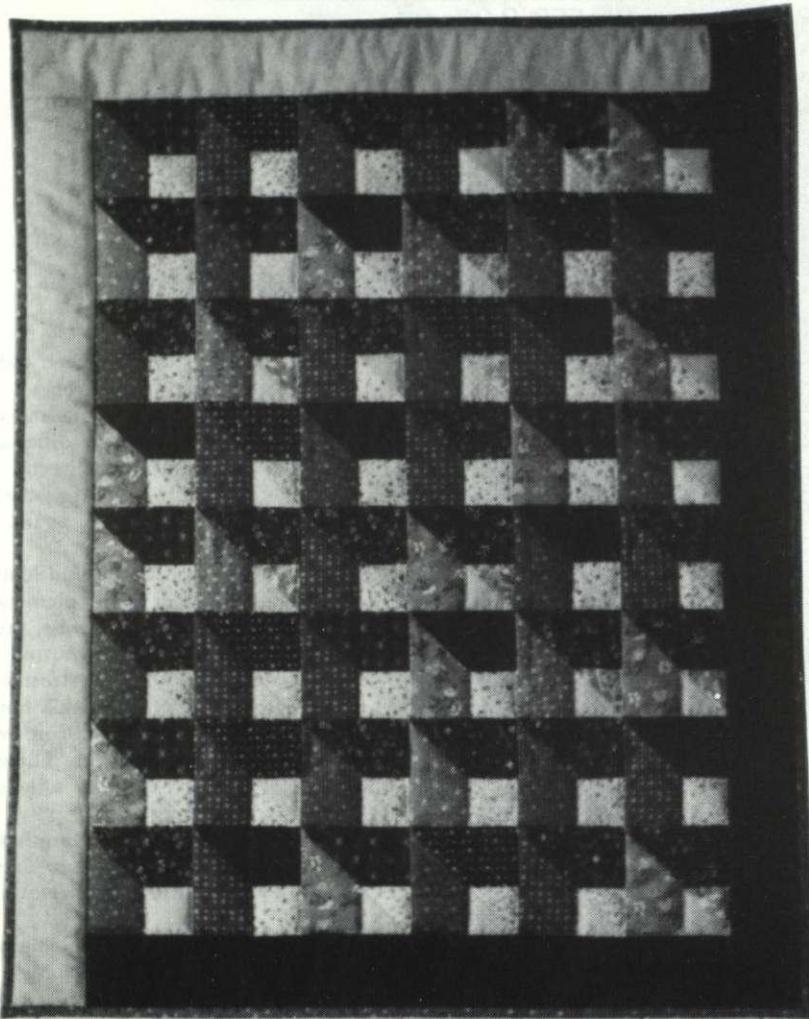
It is this gay abandon and hilarity which I try to reflect in my pictures. Fancy dress, particularly clowns, prevail — ball follows ball. People shut an eye to a little extra noise in the street when the revellers, linking arms, walk home singing. Public gardens are lit up with lanterns hanging in the trees. There are bands playing everywhere — after all — it's Fasching!

As the proverb says: "Many a true word is spoken in jest" so fancy dress often reveals the true character of a person.

All these memories were coming back to me when I was sketching buildings in the centre court in the Arts Centre. A van pulled up and clowns poured out. They were jumping about trying out their acrobatics, tuning the instruments and improving the make-up. I abandoned sketching buildings and sketched clowns furiously page after page — people — people — real people, children, mums and dads and lots and lots of teenagers.

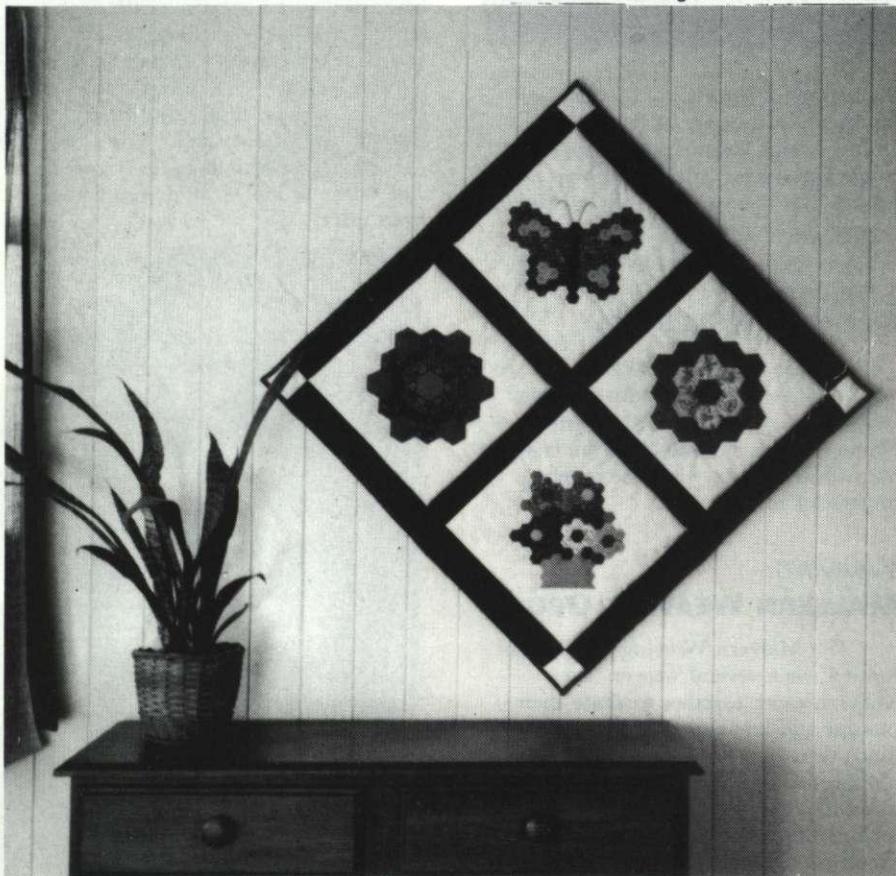
People — Buildings — Nature —
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PATCHWORK AND QUILTERS GUILD

The Canterbury Patchwork and Quilters Guild will be holding its fourth biennial exhibition in the C.S.A. Gallery from 22 February until 6 March 1988.

The Guild is an active group of patchworkers, meeting monthly, with the aim of fostering quality workmanship in both traditional and contemporary patchwork and quilting.

Since its establishment in 1979, membership has grown to around sixty quilters, all having first completed a tutored course in this craft.

The exhibition will show selected quilts and other items, some for sale displaying Guild members' achievements over the past two years.

SHIRLEY COLLETT

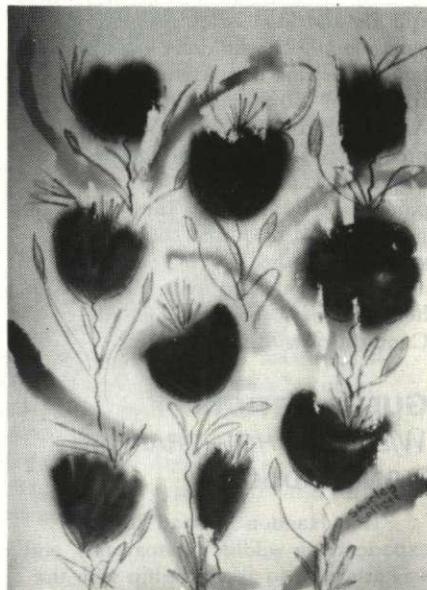
Shirley Collett was born in Timaru, and received her early art training there.

She lived in Motueka for a number of years, becoming a successful potter.

Two years were spent in Nelson re-developing her art.

She moved to Lyttelton last year, and subsequently has exhibited in the Small Gallery regularly.

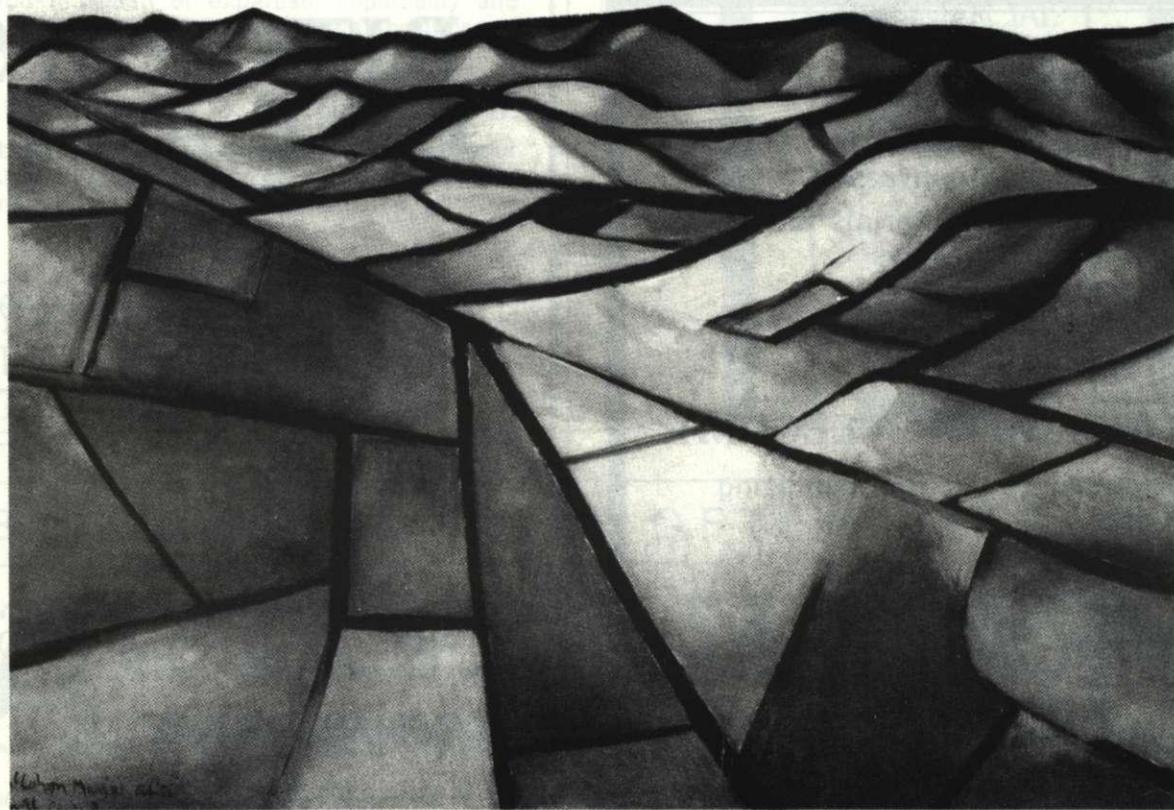
She had a painting accepted and sold in the B.R.L. Art Award earlier this year. The B.N.Z. donated two paintings of Shirley's to the Christchurch Hospital Board. Her work is mainly in gouache and pastel and is bright and cheerful, depicting scenes and interiors around her, and flowers.



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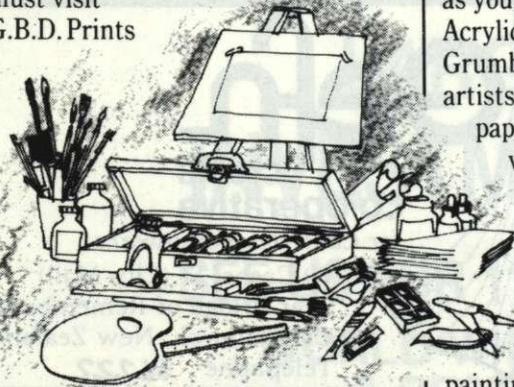
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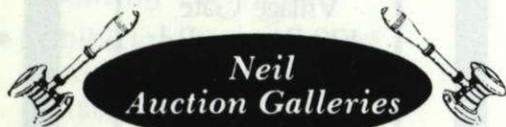
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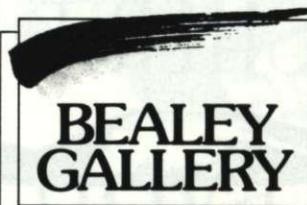
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ARTS CALENDAR

DEC/JAN/FEB

JANET POULTON	<i>PAINTING</i>	9 DEC.-7 FEB. 1988
RUTH HEYWARD	<i>PHOTOGRAPHY</i>	16 DEC.-17 JAN. 1988
HAGHI CARPETS		15-20 DEC.
LINDA WOOD	<i>PAINTING</i>	16 DEC.-7 FEB. 1988
AMNESTY INTERNATIONAL POSTERS YOUTH COUNCIL		22 DEC.-17 JAN. 1988 22 DEC.-17 JAN. 1988
PAUL DRAKE	<i>PAINTING</i>	10-21 FEB.
ANNE DONOVAN	<i>PAINTING</i>	10-21 FEB.
COLIN JAMIESON	<i>PAINTING</i>	10-21 FEB.
SUE SYME	<i>PAINTING</i>	10-21 FEB.
ANNE FIELD	<i>WEAVING</i>	10-21 FEB.
EDITH VAN HAANDEL	<i>PAINTING</i>	24 FEB.-6 MAR.
TOWN AND COUNTRY		24 FEB.-6 MAR.
SHIRLEY COLLETT	<i>PAINTING</i>	24 FEB.-6 MAR.
PATCHWORK AND QUILTERS GUILD		24 FEB.-6 MAR.

