

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 118

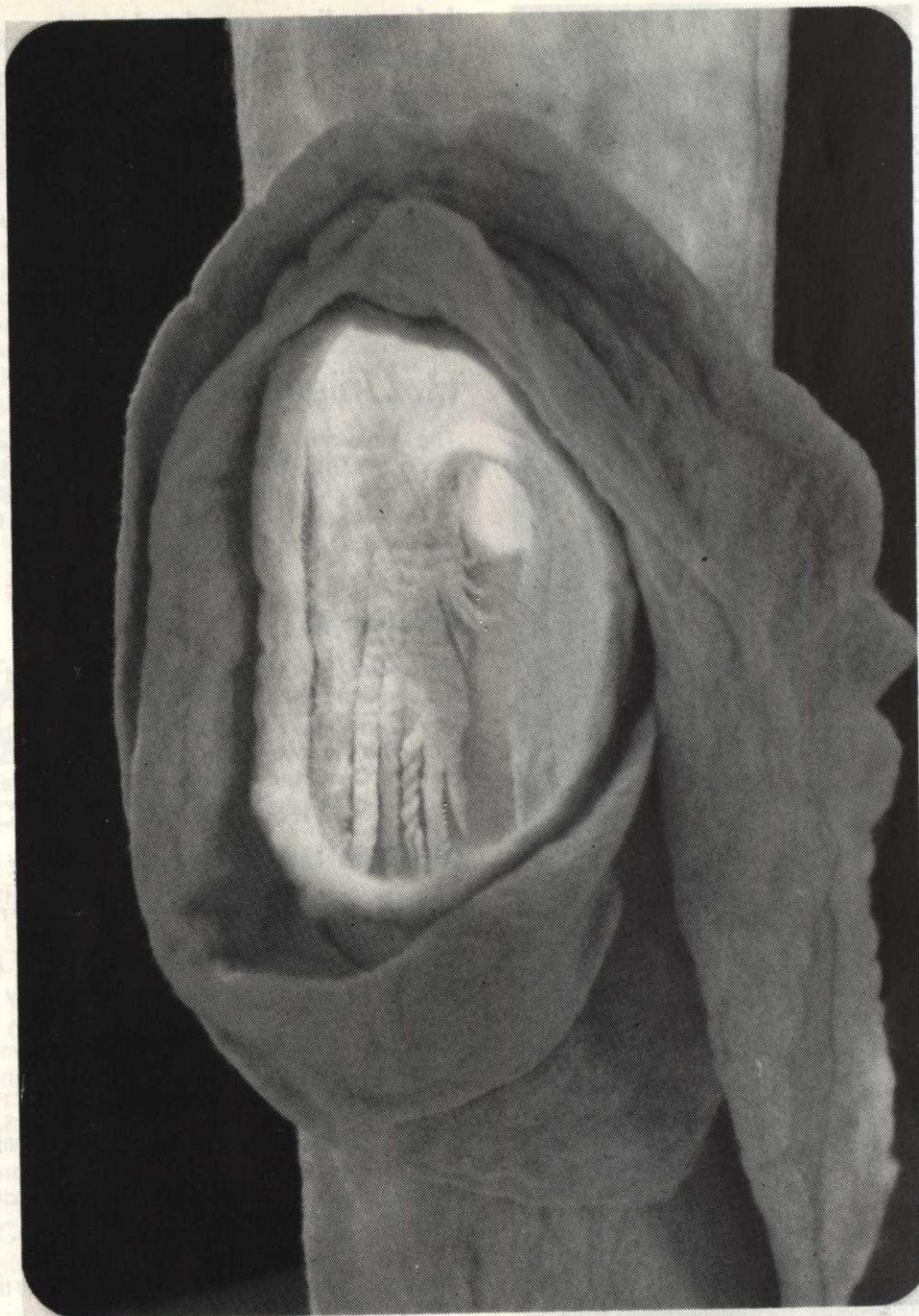
Sep/Oct/Nov

1984

Society Officers

Patron	The Hon. Sir David Beattie G.C.M.G., Q.C.
President	Mrs Doris Holland
Vice Presidents	John Trengrove, Dip. Arch., F.N.Z.I.A. John Coley, Dip.F.A., Dip.Tchg. Michael Eaton, Dip.F.A., Dip.Tchg., F.R.S.A. W. W. Cumming Derek Hargreaves, B.Com., A.C.A. Simon Stammers-Smith, LL.B.
Council	Judge Fergus Paterson Nola Barron John Vial, Dip.Arch. Jewel Oliver John Hurrell, B.A., Dip.F.A. David Sheppard, M.Arch., M.C.P.(Penn.), A.N.Z.I.A., M.N.Z.P.I., R.I.B.A. Michael Ebel Alison Ryde
Director	Nola Barron
Hon. Secretary	Barry Wilkie, M.A., Dip.Tchg.
Hon. Treasurer	John Wilson, A.C.A.
Auditor	W. J. Parsons, B.Com., A.C.A.
Gallery Assistants	Grant Banbury, Dip.F.A.(Hons.) Evan Webb, Dip.F.A. Della O'Callaghan
Receptionist	Rona Rose
Tutors	Michael Ebel Nan Crawley, Dip.F.A. Thomas Vaughan, Dip.F.A. Bianca van Rangelrooy, B.F.A.
Editor	Josie Jay

Registered at Post Office HQ Wellington as a
Magazine



Jill Dando White column—handfelted wool

PRINTS . . .

FRAMING . . .

RESTORING . . .

For Selection . . .

F I S H E R S

ART DEALERS SINCE 1870

ORIGINALS . . .

We offer a COMPLETE SERVICE —
SELLING—BUYING—VALUATIONS—
EXPERT CLEANING—RESTORING
GILDING AND ANTIQUE

H. FISHER & SON LTD

Fine Art Dealers 691 Colombo Street
(Between Cashel and Hereford Streets)

Information required— Dorothy K. Richmond.

For a thesis based on the life and works of DOROTHY K. RICHMOND (1861-1935), the whereabouts of her paintings and any other information is requested. If you can help, please contact:

Mr Louis R. Johnston,
C/- Art History Department,
Auckland University,
Private Bag,
AUCKLAND.

H. Linley Richardson

The Manawatu Art Gallery is planning to assemble an exhibition of H. Linley Richardson in late 1985. If members know of work by this artist, would they please send details of Title, Medium, Value, Inscriptions, to the Manawatu Art Gallery, P.O. Box 565, Palmerston North.

Bequest

The Society is most grateful to have received a very generous bequest of \$2,500 from the Estate of G. C. Bashford. The Council has decided the income from the investment should be put toward the C S A Guthrey Travel Award to enable a Canterbury artist to travel to Australia.

Debentures

A Debenture issue raised to help finance the new gallery in 1969 has now fallen due.

We have been delighted at the response of debenture holders, several of whom have generously donated the value of the debentures to the Society.

At the time of going to press the following members have given a total of \$1,530 and we sincerely thank:

Mrs A. Newman
Mrs J. Austin
Mrs R. Coe
Mrs J. Robinson
Mrs B. Cracroft Wilson

Mrs M. Best
Wyatt and Wilson Ltd
Mr F. M. Warren, C.B.E.
Mr A. C. Rudkin

If members know of the present addresses of the following, we should be grateful to hear from them.

Mr W. C. Pollard
Mr N. R. Belcher

Michael Ebel's Art Classes for Adults

Starting around September 18.

Another two groups for Stage I will begin in the third term and we stress that it is advisable to pre-enrol.

Please ring Della O'Callaghan at the office, she will advise you of starting dates and times for the next classes.

Those going on to Stages II and III are also advised to pre-enrol to ensure a place.

Everyone taking Michael's classes have benefited from his method of teaching, especially in the understanding in the use of colour.

Each course is for eight lessons, and fees remain \$32 per course.

The Initial class students study the elements that make up a good painting, particularly composition and colour, with exercises using drawings to illustrate points and develop ideas.

For further information and to enrol please phone the office—67-261.

Saturday Morning Art Classes for Children

Third Term

Begin September 15, 1984.

Enrolments to be made for each new term, and parents are advised that it is necessary to have the children's names on our lists early to prevent disappointment.

The classes are limited to 15 children per tutor.

Fees: \$22 member.

\$25 non-member.

Please phone 67-261 to pre-enrol.

Art News

A national newspaper for the Arts has been launched in Auckland called *NEW ZEALAND ART NEWS*.

Now into its third bi-monthly issue, Art News covers arts and crafts, reviews and previews, profiles and exhibitions throughout New Zealand.

Each issue is focussed on one aspect of the arts in addition to the regular columns.

Art News provides the only national exhibition diary (free), and is also accumulating a nationwide directory of services. Contributions are welcome from readers and should be directed to Art News, Box 9733, Newmarket. Subscription for six issues a year is \$10.

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, at 7.45 p.m.

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.

DATES: Thursday, October 4, 1984
Tuesday, March 14, 1985

Work should be brought in before 3 p.m. on either day.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces of pottery.

Six prints or photographs.

Work should have been done within the last two years.

The Royal Art Society of New South Wales

25 Walker Street, North Sydney 2060, Phone 9205752

Following my visit there in June the Society extends an invitation to our members, particularly painters, to drop in to Walker Street Gallery if they are visiting Sydney.

Nola Barron

A Special Residential Painting Holiday October 7-14, 1984

Tutors: Julia Forbes and David Barker.

Tutukaka Hotel, Tutukaka Coast (24 kilometres from Whangarei).

For details write to:

Auckland Society of Arts, Inc.,
4 Eden Crescent,
Auckland 1.

Overseas Travel and Study Awards

A New Zealand Directory

This publication contains information about scholarships, travel grants, assistantships and similar awards for study or travel outside New Zealand, and for which New Zealand citizenship or residency is the prime prerequisite. It also includes information about some of the many awards that New Zealanders can hold as Commonwealth citizens. A handful of awards falling outside of these two categories, but which have been commonly held by New Zealand citizens or residents, are described as well.

NZCER, 1984, \$5.00, postage free within New Zealand.

ORDER FROM:

New Zealand Council for Educational Research Book
Sales Service,
P.O. Box 3237,
Wellington.

C

CORPORATE CORNER

We welcome the following
CORPORATE MEMBERS

DELOITTE HASKINS AND SELLS

BP OIL NZ LTD

ROBERT BROWN REAL ESTATE
AGENT

For information regarding the value
of CORPORATE MEMBERSHIP for
business houses please ring
ALISON RYDE 554-970

Fine Jewellery
IN GOLD AND SILVER

by

Guenter Taemmler

— MASTER GOLDSMITH —

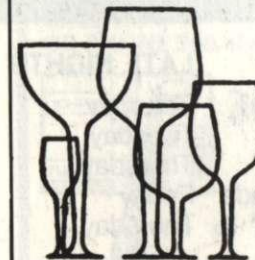
CSA Gallery 66 Gloucester Street
CARINA Jewellers, 15 Chancery Lane,
CHRISTCHURCH

**MERIVALE
VILLAGE
FLORIST**

Shop 4
Merivale Mall
Papanui Road

Ruth Bain
Diploma N.Z.P.F.

Telephones 559-738
After Hours
557-253 or 528-577



MALING & CO

WINE MERCHANTS

86 GLOUCESTER STREET

795-470

ARTISTS

CHOOSE FROM OUR VERY WIDE RANGE OF COLOURS, BRUSHES, BOARDS, PAPERS AND ACCESSORIES.

Please ring for information or call at

213 Tuam St Phone 791-080

Smith & Smith

CFM SHACKEL MEATS

**GIVES YOU THE BEST FOR LESS
WHOLESALE PRICES
ON YOUR COMPLETE MEAT
REQUIREMENTS**



LOCATIONS

72 New Brighton Mall
248 Lichfield St
Riccarton Mall
Countdown, Northlands
Meat Market, Belfast

LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

Olivia Spencer-Bower Foundation

July 8, 1984 marks the second anniversary of the death of the late Olivia Spencer-Bower.

Shortly before her death in 1982 Miss Spencer-Bower fulfilled what had been for her a life long ambition by setting up a trust to be known as the Olivia Spencer-Bower Foundation. The general purpose of the foundation is to encourage and promote artists and sculptors in New Zealand with particular emphasis on future artistic potential. It was the wish of Miss Spencer-Bower to assist artists and sculptors with talent so that they could devote their time to painting and sculpture full-time unhindered by the necessity to seek outside employment or other means of support.

Awards will be open to any artist or sculptor who has resided in New Zealand for a period not less than five years at any time during his or her lifetime and no recipient need have any formal qualifications in art or any other discipline. Annual awards are envisaged and the intent is to make an award of a sufficient sum to support the artist or sculptor for a 12 month period. The selection committee is empowered to extend the term in respect of any recipient for a second year.

Recipients of an award, under the terms of deed, may not necessarily be called upon to submit any scheme of work prior to selection or to undertake to complete any particular work during the tenure of the award. The holder will not be required to reside in any specific area but preference is to be given to residents of Canterbury or persons who are prepared to reside in Canterbury during the term of the award or to persons who otherwise have connections with Canterbury either residential or otherwise.

Olivia Spencer-Bower transferred assets to the Foundation during her lifetime and the Foundation was also a substantial beneficiary under her will. While the trustees are of the opinion that it may be some time before the first awards are made, they consider it timely that existence of the Foundation should now be made public. The Foundation will ultimately be funded and administered in such a way that it will carry on in perpetuity and thus make a continuing contribution to the future of the New Zealand visual arts.

No doubt the artistic community will warmly welcome this magnificent gesture of faith in the future of New Zealand art by one of New Zealand's most respected artists.

Rita Angus Cottage Committee

The artist Rita Angus lived at 194A Sydney Street, Thorndon Cottage from 1955 until her death in 1970. Thanks to the Thorndon Trust, the restored cottage will now be made available for accommodation for artists visiting Wellington.

The Trust was set up in 1972 under the Charitable trusts Act 1968 by a group of people who were keen to have 'Old Thorndon' saved from destruction by redevelopment. It owns and has rehabilitated Wellington's first Dame School, Granny Cooper's Cottage, and has helped to save threatened houses.

The Trust has now bought and is presently renovating the Rita Angus Cottage. The support given by the Wellington City Council and the New Zealand Historic Places Trust has been invaluable. The Trust has now convened the *Rita Angus Cottage Committee* to administer the use of the Cottage.

In order to buy the cottage the Thorndon Trust had to borrow—and despite generous donations presently received, a further \$25,000 still has to be raised to repay loans and thus enable artists to use the Cottage at minimal cost.

The Cottage offers artists a peaceful retreat close to the city but remote from traffic and other distractions. Although it is small, it has adequate studio space.

In time the Committee will welcome applications for residence from artists and craftspeople, whether for a short stay in connection with their own or other exhibitions or to visit galleries, or for longer periods in order to work on a particular project. The demand will largely determine the use, and if it is heavy, priorities will no doubt have to be established.

In order to bring this worthwhile project to fruition the Rita Angus Cottage Committee welcomes donations from all artists, craftspeople and lovers of art throughout New Zealand.

Donations may be sent to the Rita Angus Cottage Committee, P.O. Box 5152, Wellington. All donations will be deposited in a Solicitor's Trust Account and receipts will be issued. Donations are tax deductible.

We hope our members will consider giving support to this endeavour.



exhibitions

C S A Summer Exhibition

A selected showing of paintings and sculpture by working members.

We hope that members will save two of their best works for this exhibition.

RECEIVING DAY: Monday, November 26, before 4 p.m.

PREVIEW: Wednesday, November 28 at 8 p.m.

A **discussion evening** for those who have submitted works will be held on Tuesday, December 4, at 7.45 p.m.

The Wanganui Art Award \$6,000 in Awards for Paintings.

Entries close August 31, 1984.

Season—October 27 to November 11.

Entry forms available from:

Sarjeant Gallery,
Queen's Park,
Wanganui

Anderson Park Art Gallery, Invercargill

1984 Annual Spring Exhibition of Art

LAST RECEIVING DAY—September 21.

SEASON—October 7-28.

Entry forms available from:

The Director
Anderson Park Art Gallery Inc
P.O. Box 755
Invercargill

The New Zealand Academy of Fine Arts Williams Art Award 1984

An exhibition of painting, sculpture and photographs suitable for the enrichment of commercial premises. Two \$750 Awards sponsored by Williams Property Holdings Ltd.

RECEIVING DAY—Tuesday, September 11.

SEASON—October 7-28.

Entry forms available from:

The N.Z. Academy of Fine Arts
Museum Building
Buckle Street
Wellington

Artists on Art

"My aim is to escape from the medium with which I work. To leave no residue of technical mannerisms to stand between my expression and the observer. To seek freedom through significant form and design rather than through the diversion of so-called free and accidental brush handling. In short, to dissolve into clear air all impediments that might interrupt the flow of pure enjoyment. Not to exhibit craft, but rather to submerge it, and make it rightfully the handmaiden of beauty, power and emotional content."

—Andrew Wyeth—



THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch

ARTISTS - have your pictures framed in our specialist shop (near Latimer Square) Large range of Mouldings 10% discount for C.S.A. Members.



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

Please enquire at the office.

C.S.A. GALLERY

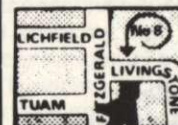
Antiques

Genuine and Professionally Qualified Antique Restorers and Dealers are themselves very rare in New Zealand.

But there is one such firm in Christchurch.

They are John Morrison and his son Ross who are top of the tree in their unique profession. Both John and Ross would welcome you to visit them at work and answer your questions on antiques and show you some of the magnificent pieces they have.

CALL NOW
OR PHONE 790-408



John F. Morrison & Son

of Victoria Antiques

8 LIVINGSTONE STREET

(Off Fitzgerald Ave, between Lichfield Ave and Tuam St)

BEALEY GALLERY

Quality Picture Framing
Exhibition Pottery
Christies Contemporary Art

Director: John Simpson 59 Victoria St
Telephone 67-506 P.O. Box 25045
Private 583-351 Victoria St Christchurch

Cashmere Gallery

12 Colombo Street
at the foot of the hills

for

Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps

Ritchies Fine Arts Gallery

The only fine arts gallery
specialising in early colonial
Australian and New Zealand
works of art.

Continually changing
EXHIBITIONS
all for sale.

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

Views and Reviews

Art Reviewer for *The Star*

Brett Riley

on his role as a critic

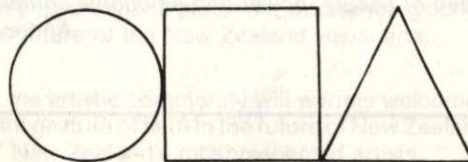
As a writer of a weekly column mine is not strictly a critic's role. My brief is simply to engage a very broad readership in the important developments in the visual arts as they manifest themselves locally. It's necessarily selective and subjective.

I am interested in trying to make understandable what seem to many readers incomprehensible or at least difficult: the work of the explorers in art who are, in my opinion, always the key to its health.

To hold the reader's interest I try to avoid sounding like an art teacher, dispensing advice to artists or hiding behind the profession's jargon. Judgements are implicit in this work, but if the column started reading like a school report it wouldn't work. Pretentiousness and pedantry would be its kiss of death—the kind of criticism written for other critics behind impenetrable English to keep the reading public locked out. At the same time the "pleasing, lovely and delightful" school of confectionery reviewing which sees art as an army of hunters out to capture moods, scenes and moments, is best left to small town papers. Then the "this week at the galleries" travelogue, with potted descriptions at each pit stop, is a gallery promotional exercise which I find impossible to read because it deals with travel, not issues.

There is also poetic reviewing, in which the writer uses the artwork as a springboard into his own fertile imagination; he becomes the subject of every review. And then there are straight journalistic stories, which without discrimination treat the greats and the hacks equally.

Trying, in the face of sub-editors with big scissors, to carry out my limited brief without falling into these traps—all of which may have their place in different contexts—I find challenging enough without ponderously serious, introverted dissections too.



Art Works and Art Facts

EVAN WEBB

John Hurrell's review of *The Tribal Art of Papua New Guinea: The Art of the Gulf and Sepik* (Press, June 21) raised several interesting issues about this type of exhibition and our art world in general. The exhibition, presented by the Robert McDougall Art Gallery, involved a collection of carved artefacts principally from the Sepik and Gulf regions of Papua New Guinea.

Of the issues Hurrell raised, those relating to the contextual dislocation of the works and the western values placed on them were the most interesting. In his article he said, "... we can only experience these works in a superficial way according to the qualities commonly discussed in our culture but which are quite alien to the people who made the objects." In concluding, he questioned the relevance of presenting artefacts of this sort in an art gallery like the Robert McDougall.

John Coley retorted (Press, June 28) by stating that Hurrell's review displayed a dismissive attitude towards non-western art forms which the Robert McDougall exhibition intended to counter. In making this remark, Coley both missed the point of Hurrell's criticism and committed what I referred to (Press, June 30) as an act of ethnocentricity. A further review, (Riley, *The Star*, July 4) and rejoinders (Coley and Trotter, *The Star*, July 17) continued the debate and raised even more issues related to the exhibition.

In all this debate the important issue became obscured; that is, if the objects in this exhibition were art works, for whom were they works of art? It is to this issue that I wish to turn my attention.

We use the term "art", or more specifically "work of art", in two distinct ways. When we refer to an object as a work of art we are often implying an evaluation or an assessment of the object, that is, that the object is well-done, note-worthy or an excellent example of its type. In this sense, objects which are not paintings or sculptures can, nonetheless, be works of art. For example, a beautifully made wedding dress can be referred to as a work of art.

The other use of the term which is more important for the purpose of this essay, is in distinguishing one sort of object from another. For this purpose I prefer the term "art work" rather than "work of art" because it helps to prevent any confusion between an evaluative judgement and a category judgement. An object becomes an art work, as distinct from all other artefacts (man-made things) for a variety of reasons, of which the most important (I believe) are culturally and socially determined. (This is an area which requires elaboration beyond the scope of this brief essay.) The point is that objects can become art works even though they may not be excellent examples of their type or live up to ideas of

beauty, etc. That is, they need not be works of art (evaluative sense) to be art works.

When we talk about the Art of Papua New Guinea, we attribute to a collection of artefacts the categorising sense of the term art. That is, we give to each object exhibited the status of an art work—a status normally reserved for certain objects made in our own (western) culture. In other words, we assume that carving and painting in other cultures, like that of Papua New Guinea, has the same or similar art status to carving or painting in our own culture. The mistake we make is in comparing objects and activities which exhibit similar features (such as carved, painted, stitched) to determine whether they are art works or not.

Now we know that within our own culture, objects can look like art works yet not be art works. For example, a picture of a bowl of fruit on a greengrocer's shop front is not a still life, and consequently we do not treat it as such, even though it may be very well painted. After all, it is left out in the weather, it is not protected by security systems, it is not exhibited under low light levels, it does not appreciate with time, and so on. Consequently, the way a thing looks (its exhibited features) is neither sufficient nor necessary for an object's being an art work.

In this light the presentation of the "Tribal Art of Papua New Guinea" begged several important questions: Do the Papua New Guineans have art works? How do we know if they have art works? For whom was the collection of artefacts exhibited at the Robert McDougall Art Gallery art? Would Papua New Guineans who made the objects see them as art works?

In our culture it is a host of unexhibited features which make an object an art work. Those features are present in society generally but more specifically within the art institution. The art institution involves municipal galleries, dealer galleries, art societies, critics, reviewers, directors, curators, restorers, art historians, art educators, entrepreneurs and many other people and professions and, of course, artists. Artists alone don't make art works. Rather, it is the behaviour and relationships of many people who exercise judgement, make decisions or merely blunder along, who determine what is and is not an art work. Very rarely do we, as ordinary people, see or hear these processes—they are "behind the scenes" or unexhibited properties of every artefact that becomes an art work.

The cultures of the people of the Sepik and Gulf regions of Papua New Guinea are quite different from ours. Consequently, the status their carved and painted objects acquire is quite different from the status attributed to carved and painted objects in our culture. To see their artefacts as art works, therefore, is not only to see them superficially (or to see only their exhibited properties) but to see them wrongly—to see them as something they are not.

An Excursion to Sydney and Canberra

by Doris Holland

When it came to my notice that the Waikato Art Society was arranging for a group to visit the Great Impressionist Exhibition in Canberra I decided that a mid-winter break, combined with such enticing cultural fare, was just what I needed. Fortunately I was accepted rather belatedly into the Hamilton group, and so, all necessary formalities completed, I joined the tour at Auckland Airport On Sunday morning, July 15.

The itinerary began with an overnight stopover in Sydney, including an afternoon to take a brief look at the big city. A short walk from the motel, and we happened to be at the National Museum. A fortuitous visit gave us an hour of quite absorbing interest, a vast space given over to Papua New Guinea Life, Art and artefacts, also Australian. High at the top, skeletons of all creatures, exotic fish and reptiles like delicate fabricated sculptures. I wished for more time and a sketch book.

The 7 a.m. train journey from Sydney to Canberra was for me a pleasure (resolution made to travel always in future by train). So, by midday on Monday we were settled into Forrest Lodge Motel, and all sails were set for our prime objective, The National Gallery of Australia. A massive an imposing concrete complex well sited by the lake, landscaped, with fine outdoor sculpture, modern Australian, and European. The Great Impressionists (and post-impressionists) Exhibition is on loan from the Courtauld Institute Galleries in London, whilst necessary new accommodation for the collection is being organised. The show included oil paintings, watercolours, prints, drawings and pastels. Many of the works were old favourites of anyone interested in art and/or art history, and one's confrontation with the original is a quite thrilling experience, even though for some, who had travelled overseas, it was not the first time of viewing. Without re-stating the catalogue, it is of course impossible to name all those beautiful works, but a famous few come immediately to mind—Manet's "Le déjeuner sur l'herbe", "A bar at the Folies-Bergere"; Paul Cezanne "The Card players", "La Montagne Sainte-Victoire", "Portrait of Ambroise Vollard"; Gauguin "Nevermore"; Monet "Antibes" and "Vase of Flowers", a glowing harmony of violet, pink, blues; Renoir "La Loge"—Several fine Seurats, and those masters with pastel, Degas and Toulouse Lautrec. An impressive selection of the exhibition was devoted to prints, drawings and watercolours, including Gauguin woodcuts, Manet etchings.

What one feels so deeply on viewing these brilliant works is the total ability of the artists, such personal vision, always revealed in exquisite colour, original and innovative in concept. And to the artist, a revelation of technical skills.

The National Gallery of Australia has its own very comprehensive collection of European, Australian and Ethnic Art, a

wonderful print collection, and sculpture including Rodin, Mallioli, Brancusi, Modigliani and Gaudier-Brzeska.

We enjoyed three days exploring and studying the gallery collections, always amidst crowds of excited art lovers and noisy school parties. But we had the Wednesday "Off" and were escorted by mini-bus around the environs of Canberra. This very enjoyable little tour took us to Lanyon, a pioneer home now under restoration by National Trust. This property also supports a small modern gallery containing a series of Nolan's "Ned Kelly" paintings (most of these are in Canberra) and several important contemporary Australian works.

We set off again on this perfect sunny day, visited a quality craft and pottery studio, a game park, and also called at the prestigious Deep Space Satellite Tracking Station sited at Tinbinbala, some kilometres out of Canberra. The enormous white "dishes" make spectacular patterns in the landscape—modern technology, so visually exciting.

We departed from Canberra by train on the Friday (again at 7 a.m.) and were back in Sydney by late morning with two days, and two halfdays ahead before flying out on Monday at 2 p.m.

Although we were too late to see the Biennale, by good fortune the Colin McCahon exhibition was showing for its final day at the Power Institute Gallery at the University of Sydney. Great to see these works in sequential order, and to know they were so acclaimed in Australia. Now they have gone on to the Edinburgh Festival.

Saturday was mild and sunny, so we set off to see around Paddington, visiting several of the many dealer-galleries. At the Rudy Koman we were shown a very unusual Gopas painting, an early abstract, very freely painted. This "gallery crawl" included the Holdsworth, the Coventry, and a new print gallery, all in the same area—and a neat little art supply shop on the way.

There were crowds of visitors at the New South Wales Gallery on Sunday afternoon, filing slowly through to the dimly lit downstairs rooms, to view the collection of Nature Study drawings by Leonardo da Vinci, on loan from the Library at Windsor Castle. Many of these venerable works are very small, and in the circumstances, rather hard to see, but the ten impressive Deluge Studies are commanding examples of the master's skill and powerful imagination. On my second visit to this fine gallery (on the Monday morning) I spent my time with a very intriguing and well conceived contemporary sculpture installation by an Australian Tony Trembath. This versatile artist showed constructions, commentaries, video, drawings, photographs.

These two fine exhibitions made a very satisfying conclusion to our short, but concentrated art-viewing tour to Canberra and Sydney, including, I nearly forgot, "La Traviata" at the Opera House! And good company all the way.

Guthrey Travel Art Award Trip Anne Field

On April 20 this year, I left for Australia as winner of the Guthrey Travel Award. This award was to enable me to attend the Fibre Forum Conference in Canberra in May, and to look into the teaching of weaving and spinning in Australia. It had taken me about six months to arrange the trip, which included writing to the places I wanted to visit, and arranging an itinerary around that. Some colleges took all of the six months to reply, but most were helpful and welcoming.

I arrived in Sydney to be met by the Handweavers and Spinners Guild of N.S.W. They had kindly offered to billet me for ten days, a very friendly offer which made a big difference to the trip. My first visit in Sydney was to the Strathfield College of Textiles, a Technical and Further Education college. They have a three-year course in spinning and weaving which has had a great influence on the craft in and around Sydney. Students come in for one to two days a week for a very intensive course.

I then travelled to Newcastle to stay two days with Larry and May Beeston. New Zealand spinners and weavers will remember Mary from her trip to New Zealand last year. Mary is the designer/spinner, and Larry the weaver, an ideal combination. I called at the Newcastle C.A.E. (College of Advanced Education) where they hold a degree course in Textiles, mostly for school leavers, who will go on to teach art and textiles in high schools. The C.A.E.'s are situated at a level in the tertiary education field between universities and technical colleges.

Back to Sydney, and the the N.S.W. Guild weekend conference at Naamaroo. This was a marvellous opportunity to meet other weavers and spinners, and I made the most of it. Everyone was so friendly and helpful, with the same atmosphere as we have in our own guilds here.

I had a further week in Sydney, visiting Wollongong University to see their Associate Diploma course in Textiles, and their Bachelor of Creative Arts. I was very impressed with this Textile department. I also went to see Dr Griffith at the University of N.S.W., which has a textile course aimed at industry but of interest to handweavers. I called at the Crafts Council to discuss their tutor training courses and gave them information about our Craft Teachers Certificate Course in New Zealand. The only bit of "touristy" activity I did was a boat trip on Sydney Harbour.

Intellectual pursuits are hard on the feet! At the end of the week I travelled to Wollongong to stay for two days of rest and recreation with a weaver I had met while at the university earlier in the week. I was then given a ride to Canberra for the conference.

This was a really worthwhile week. About 250 fibre workers (spinners, weavers, embroiderers, lace makers, etc.) were there from all over Australia, as well as Peter Collingwood and Virginia West—two well-known overseas weavers. I attended a course called "Self Portraits", taught by Liz Jeneid, and learnt a lot. The conference week was crowded with lectures, trips and plays squeezed into every spare minute. I met a lot of old friends from previous conferences, and made some new friends.

I then caught a plane to Adelaide, and had a few days on my own. I visited the Jam Factory, a craft centre known all over Australia. Then home to spend two days before I had to pack my bags again, this time off to Queensland to teach at the New Zealand Spinning, Weaving and Woolcraft Society Festival. What a month!

I learnt a lot on this trip. Firstly the need to have very clear cut ideas on where I was going and why. I had a list of questions to ask at each institute and this did facilitate these visits, not only for me but for the institute itself. It does give a more business-like impression if you know what you want and don't waste their time. I wrote notes after each visit, and tried to concentrate on the main purpose of the trip and not get side-tracked. There just isn't time to do everything, and it is wise not to try.

Another aspect that did strike home, was that if a course has a good teacher, it will be successful, and this teacher can raise the standard of craft work in the school and in the surrounding community as well. I saw much weaving and spinning at all levels, and found the problems of those trying to make a living at their craft were the same as those of New Zealand craftsmen.

I feel that the general public in New Zealand have a better awareness of woven and spun articles than in Australia, and these articles seem more readily available here in shops and public buildings. I came back with a sense of pride in our New Zealand weaving and spinning. The one area in which we have a long way to go is in the tertiary level of education for our spinners and weavers. In the craft field in New Zealand we have a one-year course in Ceramics at Otago, and a one-year course in spinning and weaving at the Nelson Polytechnic. This is not enough. We have 8,000 craftspeople who belong to the Woolcraft Society alone, and this indicates a huge body of support. For those who want to make a profession of their craft some further education is necessary. Here Australia is definitely ahead, and we can learn much from them.

I would like to thank the C S A and Guthrey Travel for the award. It is up to me to pass on as much as possible of what I have learnt, and to ensure that the stimulation of such a trip will show dividends in both my own work and in teaching others.

exhibitions

Artists for Peace Preview—August 28 at 8 p.m. until September 9



Pablo Picasso, from a collection of pencil drawings entitled "Face of Freedom", 1950.

Throughout the centuries artists have individually and as groups reacted against war and human atrocities. Goya's "Shooting of the Rebels on May 3, 1808", is, perhaps, his most famous painting dealing with human injustice. Although Dadaism is commonly thought of as a rejection of art it was, more importantly, a repudiation of the society which nurtured the First World War. This is affirmed by Arp who wrote: "Repelled by the Slaughterhouses of the World War, we turned to Art". And of course, Picasso's "Guernica", inspired by the bombing of a Basque town during the Spanish Civil War is perhaps the most powerful visual statement against war in modern times.

Many local artists, either through their political actions or through their work have demonstrated their concern for

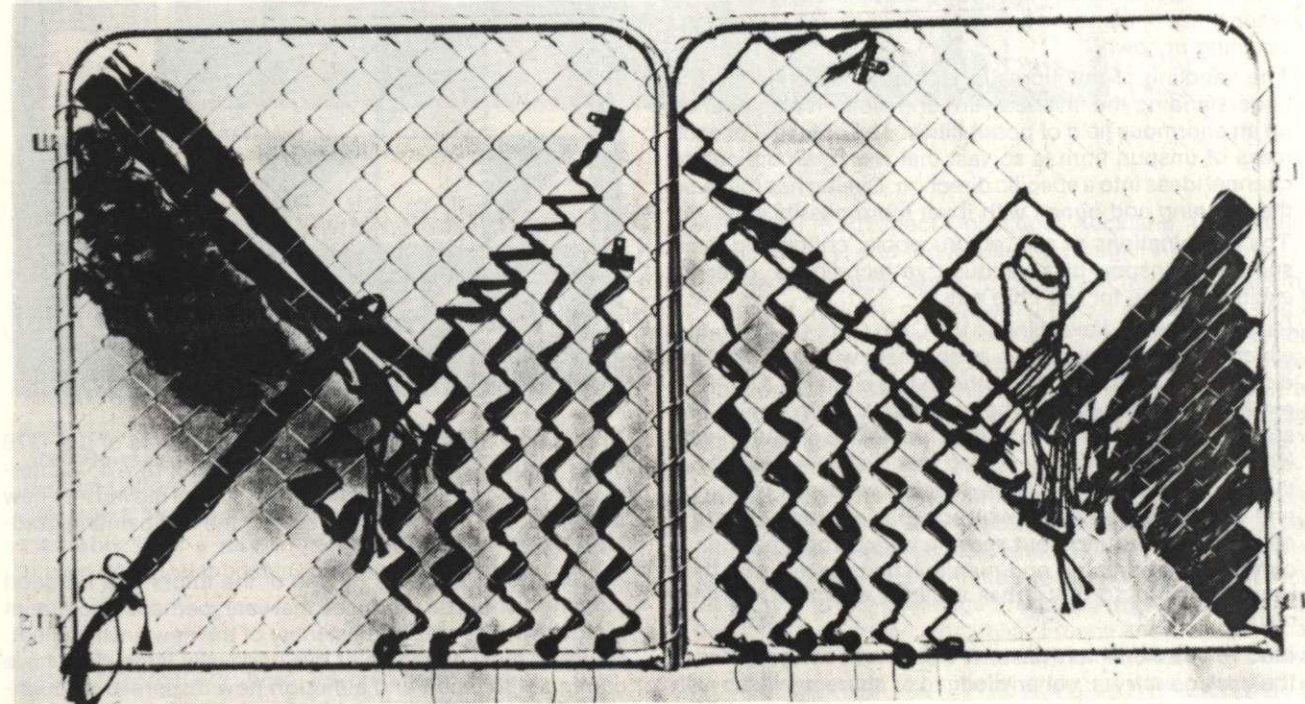
peace. Ralph Hotere's "Polaris" Series, Christine Hellyar's artifact drawings, and Pat Hanly's paintings of an innocent New Zealand in a nuclear age are but a few examples.

What has become increasingly evident is that peace issues arise from a very broad base encompassing individual rights, freedom from discrimination and the autonomy of smaller countries as well as freedom from conventional war and the threat of nuclear war.

The work of those invited to exhibit in "Artists for Peace" is as diverse as the issues themselves. The artists include John Hill, Greg Downie, Di Ffrench, Russell Moses, Stuart Griffith, Ralph Hotere, Nicola Jackson, Grant Corbishley, Mark Lander, Pat Hanly, Bing Dawe, Pauline Rhodes, Christine Hellyar, and Evan Webb. A banner is being made by Holly Blair.

"Artists for Peace" will be a visually interesting and different exhibition of both two dimensional and three dimensional work. It is hoped it will provide a platform for equally interesting debate and discussion.

Two Women Artists Preview August 28 at 8 p.m.



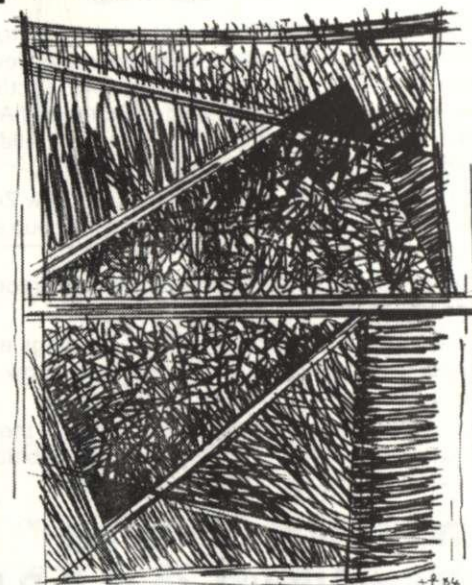
"Daughter of the Father", from Vivian Lynn's "Garden Gates" series

Vivian Lynn and Colleen Anstey will show concurrently with the "Artists' for Peace Exhibition". Both will install works in the North Gallery.

Although Lynn has a background in printmaking some of her more recent works have involved installations using woven and plaited human hair. (For example: "Hair Trigger", Wellington City Gallery 1982; "Garden Gates", Janne Land Gallery 1982 and "Art in Dunedin" 1984.) These works have been highly personal, provocative (even repugnant) but always powerful. This exhibition will be a development of a work completed in Hamilton last March which related to ecological concerns and more particularly, female cellular consciousness.

Colleen Anstey is also concerned and involved in women's issues. Her background in dance and performance have produced several works of sensitivity and grace but a shift away from the movement/dance attitude has given rise to more conceptually interesting works, (like the 24 hour performance/installation at F1 1982 and "Rain from the Moon" at "Art in Dunedin" 1984). The work planned for this exhibition is purely installational and in conjunction with Vivian Lynn's will provide a contemplative and interesting exhibition.

Wallace Crossman Dip.F.A. Preview—August 28— September 9



"Aerial"—W. Crossman

A tutor in Art History at the Otago Polytechnic School of Art, Wallace Crossman has had one-man shows at the C S A in 1983 and in the Dunedin Public Art Gallery and Mollers, Auckland.

His work is represented in the Hocken Library, Penrose High School and in private collections in Australia and New Zealand.

The large abstract works in his latest show were very fine and we look forward to his new work.

"Episodes in Space"

"The works to be shown are charcoal drawings on cartridge paper 845mmx595mm. The concern is with gestural marks and the spaces in between. They are exploring the ambivalent relationship of real space and pictorial space with the pictorial space seen as a metaphor of the real. There is a human psychological basis for the works but this is stated in terms of the technical means, the spatial dialogue and the titles. The exhibition can be read as a total statement or each work can be seen as a separate event. I like to think that they are all parts of a whole that involves the viewer in the experience. In the final analysis it is the works that have to communicate and not the words about the works."

Melvin Day—Wellington Preview—August 28 Until September 9

Born in Hamilton and studied in Auckland, Wellington, and at the Courtauld Institute, London. Served in the New Zealand Army 1941-43 and R.N.Z.A.F. 1944-45. Lectured in New Zealand, Epsom and Walthamston Schools of Art, and University of London. Director of the National Gallery and Government Art Historian, now retired.

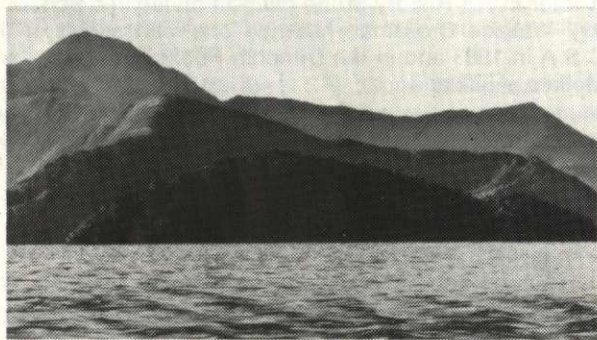
Melvin Day has exhibited widely throughout New Zealand since 1951 and in London, Edinburgh, and in group exhibitions in U.S.A., Japan, London.

He won a prize in the *Evening Standard* Competition, University of London 1964.

Members will recall the superb suite of paintings entitled "The Triumph Series" in Mr Day's last Solo show at the Gallery in 1980.

There is now considerable interest in his work in the North Island and we look forward to another fine exhibition this year, including landscape and still-life themes.

"Sounds" Rick Edmonds Preview—August 28 at 8 p.m. until September 9



This exhibition is a series of recent works inspired by the Marlborough Sounds. Having spent most of my life in Pelorus Sound, the particular atmosphere and moods of the area is soaked into my being. The paintings are done from quick on-the-spot studies, from photographs, and, above all, from a long, intimate memory.

Memories of sun-scorched seas, and lazy land forms softly seen through a haze of heat. Or crisp, clinical hills strangely foreshortened by winters' clarity or the times when the air is full of the wind's whine, the sea is whipped white in frenzy,

and the land hides between white sheets of salted spray. But always there is the interaction of land and sea; creeping fingers of water curling harmoniously about the long, repetitious ridges of land, like an intricate Maori Koru; one is never sure which is invading the other.

Many symbols, or motifs can be used which are synonymous with the sounds; hill forms echoing each other as they fade into obscurity; the sea weaving a network of swirling ripples as the tide moves about the headlands and bays; the cloud building up with an approaching Southerly. All these are indelibly etched on my subconscious through a loving lifetime living in the area. These synonyms, atmospheres, and moods have become an extension of my personality. Painting them was easy; they almost painted themselves.

Jill Dando Preview—September 11 at 8 p.m.

When I began weaving about 18 years ago I was fascinated by the controlled threads interlaced by the loom—the sequence of the threading dictating the pattern and subsequently the cloth. I went through a period of experimenting with traditional threadings using commercial yarns and when these become too limiting by their sameness, I began spinning my own.

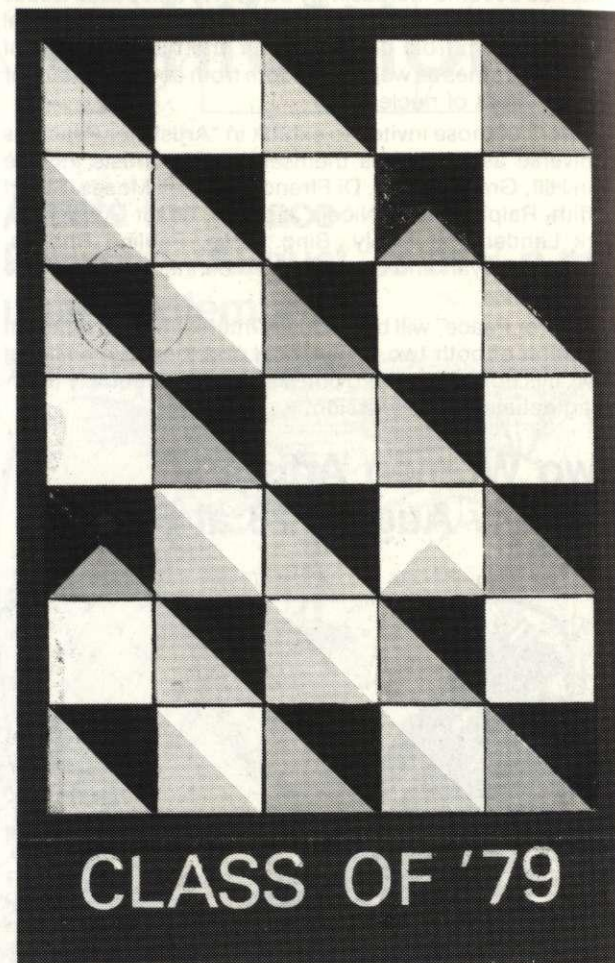
The handling of raw fibres is, to me, an essential part of understanding the finished yarn and cloth. It also opened up an enormous field of possibilities. The potential of each mass of unspun fibre is so vast that it is often difficult to channel ideas into a specific direction. Dyeing has followed the spinning and brings with it yet more possibilities.

The combinations of silk, rayon, wools, cotton and linen spun and unspun plus various dye techniques, offer an exciting palette for the fibre artist.

I feel fortunate in belonging to the Gefn Craft Co-operative which provides a supportive atmosphere where the various disciplines can enrich each other while enabling a suitable market to be sustained. The new site of Gefn's shop has succeeded so well that I now feel the need to create objects which are not in any way related to a market, especially at the conceptual stage. This exhibition will be of hangings and objects which have evolved from my love of yarns, colours and textures, but moving away from the loom's control, often draping and manipulating pieces after they leave the loom so that it has a mirror effect on the final result.

Much of the work has a pastoral theme reflecting my love of the back country. I feel privileged to share my ideas with the public, especially those whose concepts do not limit weaving to "something one wears, walks on, or eats off".

Class of '79 Preview September 11 at 8 p.m.



This is an exhibition of paintings by members of the 1979 stage III painting class at the Ilam School of Art, Canterbury. 1979 was the year when the art school moved into new buildings, so Class of '79 are among the first painting graduates from the new school.

A prediction was made by one of the tutors that no good paintings would be produced that year, perhaps a comment on the rawness and clean sterility of the new environment. However most members of this unusually large class have continued to paint, and although now dispersed throughout NZ and as far away as UK and Australia, those who could be reached are contributing work to this exhibition.

**Three Christchurch Artists
Preview—September 11 at 8 p.m.**



Photograph by Peter Bannan

BIANCA VAN RANGELROOY, born in Wellington in 1959. Graduated from Ilam Art School in 1982 with a Bachelor of Fine Arts, and has spent the following years painting on mural schemes around Christchurch and working at home in her studio.

This is her fifth exhibition, since the completion of Art School, her first was held at the C S A and consisted of her submissions work.

The others were at the Hawkesbury Art Gallery in 1982, the Brooke-Gifford in 1983 (a group show) and currently she has works touring in the "New Women Artists" exhibition. Her work is of a mixed media nature with an emphasis placed on the relationships between forms/colour and light.

GRANT BANBURY, born Tokoroa 1957.

Graduated from Canterbury University School of Fine Arts Dip.F.A.(Hons.) in painting in 1979.

Work held in Prospect Collection, Auckland, Canterbury Public Library, and the Robert McDougall Art Gallery.

"The six vertical works to be shown here continue my interest in finely articulated surfaces on paper, using a variety of painting and printmaking mediums with cotton thread. The grid systems previously employed have become less formal—now an active 'image' is seen to move on the 'ground'. Architectural structures are evident and the progressive sequence suggests a time factor."

VIVIEN BISHOP graduated from Canterbury University School of Fine Arts with honours in painting. Visited Japan and Asia in 1968-69 and visited Europe 1972-73. After graduating she has exhibited regularly throughout New Zealand and her paintings are held in private and public collections in Japan, Australia, France and Italy. She has been included as a New Zealand representative in several overseas touring exhibitions and has work included in many local collections including New Zealand's National Gallery in Wellington.



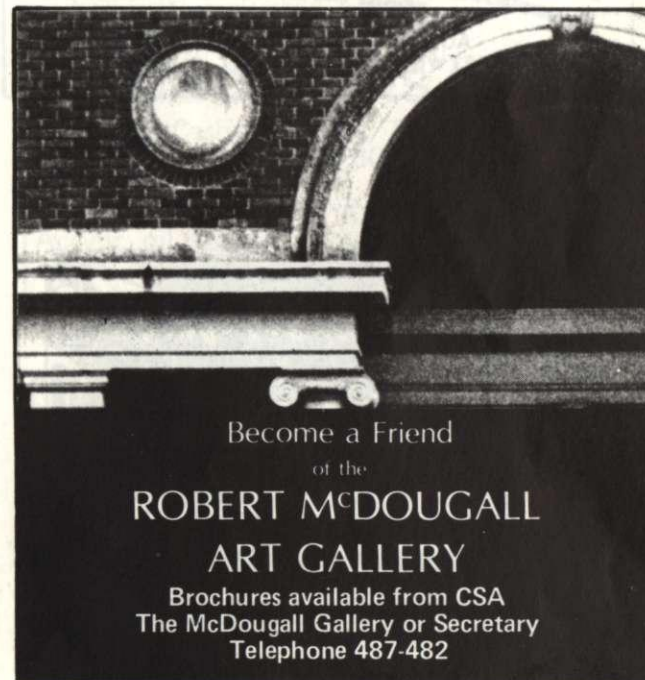
79 Cashel St (City Mall)
near Bridge of Remembrance
Christchurch, New Zealand

WINDSOR GALLERY LTD

(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST
SPACIOUS IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING

153 HIGH STREET
(OPP. HURST & DRAKE) PHONE: 60-724



Become a Friend
of the
**ROBERT McDOUGALL
ART GALLERY**

Brochures available from CSA
The McDougall Gallery or Secretary
Telephone 487-482

ROWNEYTop Quality
Artists Materials*Oil Colours, Water Colours, Acrylic Colours,
Brushes, Palettes — Everything for the Artist*
MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1783

Property Owners! When selling consult

Ford & Hadfield
LTD
MEMBERS REAL ESTATE INSTITUTE N.Z.AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER STREET, CHRISTCHURCH

La Boheme
Restaurant
QUIET, INTIMATE,
RELAXED ATMOSPHERE
PHONE 66-599 BYO

An Exhibition of Chinese Painting and Calligraphy Preview—September 11 at 8 p.m.

A brief introduction

Since China opened her doors after the Cultural Revolution, outside contacts have been more frequent. The desire to know more about China is also increasing every day. Besides wanting to know about her present political and economic situation and her magnificent scenic spots, people are also curious to know her long history and her colourful culture in various forms. Among them are Chinese traditional paintings and calligraphy.

In this exhibition we have selected 100 original chinese paintings and calligraphics of young aspiring artists, depicting the mysterious mountains, magnificent rivers, serene flowers and birds, vivid animals and expressive figures.

Chinese painting and calligraphy is graphic art at its simplest and most expressive form. In the exhibition you will see for yourself how art and calligraphy and poetry are interwoven to form a theme. Note also the unique value empty space plays in the design of the picture. Chinese painting is a very demanding art. There must be no hesitation, no fumbling, no laborious correcting. The artist before he set to work must have a precise image of what he means to evoke and must execute it with swift decisive strokes. It demands the utmost concentration in the painter. He strives to communicate life to every stroke of the brush. For the Chinese, painting is the supreme art. Motifs are often used. The paintings are impregnated with ideas, association, legends and beliefs that expressed a whole philosophy of life. Those of you who are used to appreciating western art will find this a refreshing change.

In this exhibition are Chen Shu-dong and Wu-Zi-jiang's landscape; Yang Qing-di's bamboo; Sheng Jing-li's grapes; Xie Ling-feng's crabs, prawns and flowers; Gao Xiao-di and Gou Wen-dong's animals; Huang Zhi-sheng, Liu Tao and Chang Seng's figure paintings. Other than these, we have calligraphy from Fu Jia-bao, Song Shi-ming, Shao-Guang-yan; woodcuts from Huang Zhi-sheng, Song Zhi-guo and Zhang Wan-ju.

All these originals enhance the setting of your office and home and they make unique gifts. All are welcome.

Stephen Ian Gibbs Preview—September 11 at 8 p.m. "Athletic Dances"



Photograph by Bernard Martin

Drawings and Paintings.

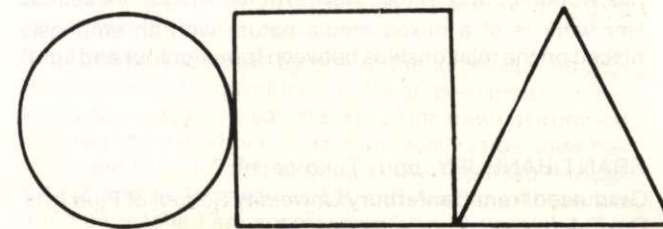
Of Maori and English descent. Born Gisborne 1955. Ilam Art School 1975-78. Graduated Christchurch Teachers College 1979. Currently Art Teacher Kaiapoi High School. "Athletic Dances" is an Exhibition which looks at the Movement and Energy generated by Athletes in situations where, at times of intense pressure, the human form is performing at its peak.

This is done by isolating situations—focussing on an instant of time and expanding it.

Works have been completed by using oils and enamels on canvas and hardboard.

This is my fourth Major Exhibition.

Stephen Gibbs has exhibited widely throughout New Zealand.



Margaret Woolley
Preview September 11 at 8 p.m.



Born in Wellington. Educated in Timaru and now living in Auckland. Studied under Louise Henderson and attended Art College in London, 1978.

Has exhibited in many solo shows in the North Island and in London. This is her third show at the C S A.

Exhibitions and Awards

- | | |
|------------|--|
| 1973 | Won Premier prize in Pakuranga Arts Competition |
| 1975 | Represented in Invited Artists Travelling Exhibition |
| 1975 | Queensland Arts Festival, Australia |
| 1978 | Solo Exhibition, London |
| March 1984 | Invited to be guest artist at Lions Festival Art Show in Adelaide, Australia |

ANJE SCHNEIDER—German Weaver
September 28–October 14

Ms Schneider is sending this exhibition to us from Germany and intends to settle in New Zealand later.

She uses woven tapestry techniques for very individual small wall hangings and we hope that members and local weavers will enjoy her work.

APERTURES
Preview—September 28–October 14

The President's Exhibition

In the past few years this event has been supported by first-class submissions from many of our most prominent artists, and is always well-supported by public interest and sales.

We often make a practice of qualifying this show with a theme which adds incentive and imagination to the artist's invention and the public enjoyment.

The title this year is "Apertures" and the President feels that the theme could not be more "Wide Open"!

The exhibition includes local artists and 12 from out of Canterbury, each sending two works.

We are looking forward to a stimulating show.

Porcelain—David Brokenshire
Preview—September 28 at 8 p.m.



Over the last two years I have worked increasingly with stains and glazes trying to achieve a more "painterly" surface in my porcelain pieces. Although I still enjoy the "flower bowls" and will always be deeply influenced by the sea, my new wall plaques and bowls with the accent on decoration have completely engaged my attention.

Overall the delicacy, translucency and jade-like qualities of porcelain still have me enthralled.

John Rooney
 Phone 63-088



Bells Arcade
 Cashel Street

Available at

G.B.D. PRINTS LTD

207 Cashel St. (Opp; The Farmers)
 Telephone 60-033

A comprehensive range of artists' materials: Acrylic, oil & water colours, brushes, papers, drawing blocks, easels, mounting boards and art accessories.

SEVERAL ARTS

807 COLOMBO STREET, CHRISTCHURCH
 TELEPHONE 69-264

GALLERY FOR EXHIBITIONS
WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY

SHIRLEY and GRAHAM INWOOD

**Esther Archdall—Woven
Tapestries**
**Preview—September 28
at 8 p.m. until October 14**

This is an exhibition of eight tapestries representing an exploration of relationships in colours and in abstract shapes.

Woven in wool on cotton warp these tapestries are approximately 60cm×90cm.



*Tapestry designed and woven by Esther Archdall.
The work is still on the frame.*

Josie Jay
**Preview—September 28
at 8 p.m.**

Paintings

Mainly oils—some watercolours.
Mainly portraits—some still-life.

60 from 84
Preview October 16 at 5.30 p.m.



W. Sutton—"Land and Sky—but mainly Sky, not Land"

An Exhibition of New Zealand Paintings from 1984 organised by the New Zealand Academy of Fine Arts, Wellington and sponsored by BP New Zealand Ltd, is now on tour, and will be shown in the C S A Gallery between October 17-28, 1984 with a members' preview at 5.30 p.m. on Tuesday October 16.

At the preview the President of the Academy will, on behalf of the Hon Sir David Beattie, present the Governor General Art Award to a prominent Christchurch artist.

A fully illustrated Catalogue has been produced and features 11 Canterbury figurative artists. It is hoped that educational institutions will take the opportunity to visit this National exhibition while it is in Christchurch. A set of colour slides is available to interested institutions or groups for educational purposes.

R.S.V.P.

Admission will be by ticket only for members, because of fire regulations the accommodation is limited.

Members must please signify their acceptance as on the invitation enclosed.

Derek Margetts
**Preview—Wednesday October
17 at 8 p.m.**



Drawings and Watercolours

"Variations on a Sumner Beach Theme".

Karen Taiaroa
**From October 31
until November 11**

I have deferred from the tradition of stretched canvas in favour of loose canvas. This feels more compatible with my style of painting which incorporates the undefined boundaries of both figure and colour.

At the moment I have been using the figure as an element to structurally organise how and where I apply colour.

**Ruby Huston
Preview—October 17 at 8
p.m.**



Born in Whangarei, lives and works in Auckland.
One-woman shows in Auckland 1978, 1982, and at the
C S A Gallery in 1979 and 1983.
Her work is represented in Galleries and private collections
in New Zealand as well as New Caledonia, Australia,
Netherlands and Switzerland.
Much interest was caused by her last exhibition which
travelled through New Zealand. This year her work will
feature figure studies and still-life drawings.

**Canterbury Guild of
Woodworkers
Preview—October 31 at 8 p.m.**

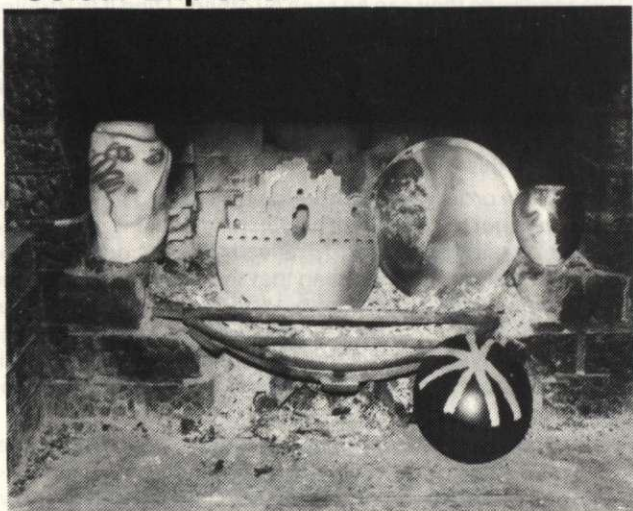
Wood craftsmen throughout Canterbury have been putting
their best skills and effort into exhibition pieces for the
annual show of the Canterbury Guild of Woodworkers, to
be held at the C S A from November 1 to 11.

Last year's show was considered to be a little light on
cabinetwork, but this year all of the Guild's leading cabinet-
makers are expected to have cabinets, cupboards, side-
boards and other substantial pieces of furniture in the exhi-
bition.

Other woodwork will range from the delicate turnery of
Mark Piercy to the solid but shapely dinghy made especially
for this show by the Governor's Bay boatbuilder, Lionel
Jefcoate.

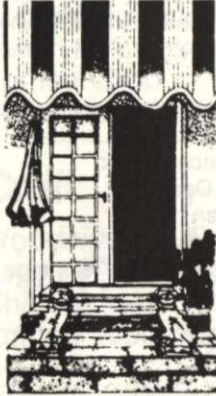
The Guild is striving to make this show its best ever, and
work accepted for exhibition will have to pass the strict
selection procedures of a "jury" which will include an inde-
pendent assessor. The objective is to present to the public
the very best of cabinetmaking, woodturning, carving and
other woodwork being done by the Guild's members.

**Four Potters
Preview—October 30 at 8 p.m.
"Colour Explosion"**



Valerie Crichton. Raewyn Atkinson.
Robert Wagoner. Anthea Grob.

Jean Pritchard
N.Z.A.I.D.
Interior Design Consultants
7 St Albans St. MERIVALE
Telephone: 554-679



Lighting
*Wall &
floor
coverings*
Fabrics
Furniture
Accessories



**ART SERVICES
LTD.**
PICTURE FRAMING
PHONE 68-429
241 A MANCHESTER STREET
RING, WRITE OR CALL FOR
PROMPT, COURTEOUS ATTENTION
..... EXPERT CRAFTSMANSHIP AT
REASONABLE PRICES.....
WE WILL CLEAN, RESTORE AND
REFRAME OLD PICTURES
P.O. BOX 13356 ARMAGH



C S A

Selling Gallery

The Gallery holds a very diverse range of paintings in our Selling Gallery Stock, and the staff often contact artists to bring work in for specific purposes. We even have waiting lists for the new work of several artists. We hope members will encourage their friends to come to the C S A during exhibitions or to enquire about work in stock.

New Works:

Hand coloured etchings by Rosemary Campbell
Two recent paintings by Leonard Lambert
Earlier paintings by Maurice Angelo
Watercolours by Austen Deans
Landscape by Olive Beken
Figure Study by Jane Evans
Egypt Series, small mezzotints and etchings by Rodney Fumpston



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD

Your Local Firm



ROBERT BROWN
Real Estate Agent MREINZ

The Professionals

Paintings by Gary Freemantle Preview—October 30 at 8 p.m.

This year I have decided to pursue basic problems such as colour, composition and qualities of paint.

I have used figures as a foundation for this. They are all people I know or have come across. The basic problem I have been trying to solve is how to relate the figure, or the central object, to its environment and how to do it in an interesting or expressive way.

I generally find the environment integrated with the figure changes according to his or her personality and life style. But I haven't been overly conscious about the content, so there are no real deep meaning.

As Frank Stella said: "What you see is what you see".

Margaret Joblin From October 31 Exhibitions—Why do we have them?

I ask myself this question, as I approach my third exhibition since coming to Christchurch nearly six years ago. Personally I accept the three classic reasons for exhibiting.

Firstly to evaluate one's own work. This is essential, but difficult to do, especially with one's "new born" works. I spend months before an exhibition with works spread around the house, constantly evaluating. Sometimes, if a technically deficient work is genuinely important to me, I will exhibit it "warts and all".

Secondly, so they can be seen by others. I find it frustrating to have my creations languishing in the studio unseen, and even more frustrating to exhibit them, and then, apparently, still have them unseen! For me feedback is important. It is for this reason that I intend to have a "visitors' book", so that visitors can there express their reaction to my work—whatever this may be.

Thirdly, in order to sell. Although this is good for morale, to me this is not the dominant reason for exhibiting. Neither do I believe selling necessarily reflects the real quality of the work. However, it does mean that the work has succeeded in communicating with the buyer. What it communicates will vary, depending on the personality and experience in life of the buyer. The fact that this communication occurs is gratifying, and ensures that the work will continue to be seen.

For myself I am following my own artistic path. What other is there? For art, like life, is a development process—a journey. I can see where I have been. This exhibition shows where I have stood over the last two and a half years. Where I am going is a mystery, but a very exciting one.

Arts Calendar

Sep/Oct/Nov

Artists for Peace	August 29–September 9
Vivian Lynn and Colleen Anstey	August 29–September 9
Judy Patience	August 29–September 9
Melvin Day	August 29–September 9
Wallace Crossman	August 29–September 9
Rick Edmonds	August 29–September 9
Jill Dando	September 12–23
Class of 79	September 12–23
Three Christchurch Artists	September 12–23
Chinese Brush Painting on Scrolls	September 12–23
Stephen Gibbs	September 12–23
Margaret Woolley	September 29–October 14
Anje Schneider	September 29–October 14
Apertures	September 29–October 14
David Brokenshire	September 29–October 14
Esther Archdall	September 29–October 14
Josie Jay	September 19–October 14
Edith Van Haandel	October 18–28
60 Contemporary Painters	October 18–28
Derek Margetts	October 18–28
Ruby Huston	October 18–28
John Murphy	October 18–28
Karen Taiaroa	October 31–November 11
Woodworkers Guild	October 31–November 11
Margaret Joblin	October 31–November 11
Gary Fremantle	October 31–November 11
Ann Wilson	October 31–November 11
Four Potters	October 31–November 11

New Members

Mr G. R. Anderson; Mr J. E. S. Anderson; Miss Dawn Barry; Jan Bayley; Miss Jacqueline Bensemänn; BP Oil NZ Ltd (Corporate Member); Rev and Mrs G. Bradey; Mr Peter L. Brown; Mrs K. G. Brunsten; Mr and Mrs B. J. Caldwell; Cashmere High School; Mr G. J. C. Clark; Duncan M. Collins; Lesley Connelly; Judith R. Cooper; Mr K. J. Costello; Mrs Lorna Ellis; Ms E. Ward-Ubels; Neville Findlater; Mrs K. Gordon; Miss Anita Gow; Mr Ken Hall; Mr Kevin J. Hill; Miss Nicola Hunt; Mrs C. R. Johnson; Yvonne Frances Jones; Mrs D. W. McClland; Ms T. A. McNulty; Mr R. M. and Mrs A. Megget, Mr and Mrs R. J. Murfitt; Mr and Mrs C. R. Murphy; Corallyn Newman; Mr Derek Onley, Mr P. and Mrs Z. O'Sullivan; Mr and Mrs R. S. Palmer; Mr P. A. Pauwels; Mr and Mrs P. A. Presland; Mrs Joanna Procter; Mr and Mrs K. B. Scally; Mr and Mrs R. A. E. Sellwood; Several Arts; Ms Helen Tait; Miss C. J. Thomas; Mrs J. Van Geldermalsen; Miss T. J. Van Geleuken; Mrs E. Van Haandel; Ms Alison Watson and Dr Chambers; Mrs Robin Willet; Ms Pamela J. Wilson; Elizabeth Young;