



news

No Thirty One May 1970.

The Journal of the Canterbury Society of Arts

66 Gloucester Street

P.O. Box 772 Christchurch

Telephone 67-261

President John Oakley
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Gallery Calendar

Otago Art Society Annual Exhibition 1970. Receiving day 20th May. Forms at the Gallery.

April 28-May 10: American Posters.

May 1-17: Benson and Hedges.

May 15: Lunch Time Concert, 12.10 p.m. Recital of English Madrigals by the Tudor Group.

May 17-June 3: Maurice Angelo.

May 20-June 3: Manawatu.

May 16-31: Secondary Independent Schools.

May 30-June 14: Graham Barton.

June 13-28: Open. Receiving day June 4.

June 17: Prints dating from 14th century from private collection.

July 1-16: W. A. Sutton.

July 22-August 6: Otago.

July 23-August 9: Tom Taylor.

July 24-August 9: Rodney Newton-Broad.

August 8-23: Star Schools.

August 9-22: Christchurch Teachers' College.

August 15-31: Peebles and Francis.

August 23-Sept. 6: Lawrence Harris.

August 24-Sept. 10: World Craft Council. Expo 70.

Sept. 5-20: Ernest Kalnins.

Sept. 11-28: Webb, Dawson, Marwick.

Sept. 19-Oct. 4: Jeannette Bisley.

Sept. 23-Oct. 4: Jenny Hunt, weaving.

Oct. 1-13: Town and Country.

Oct. 5-22: Graphic and Craft.

Oct. 21-Nov. 8: Summer Show. Receiving day Oct. 15.

Oct. 24-Nov. 8: Peter Noonan.

November 4: Film Evening. "Around an Artistic World in 80 Minutes". Tim Round, A.P. Travel.

Nov. 10-18: Teachers' College, Secondary Division Art Group.

Nov. 14-29: The Group.

Nov. 21-Dec. 4: Gregory Kane.

Nov. 14-30: Graham Bennett, photography.

Dec. 4-15: Tony Geddes.

Dec. 4-22: Bashir Baraki.

Subject to Adjustment

Stewart Mair Memorial Fund

Following our announcement in the March issue of "News" it is heart-warming to find that we are already receiving tangible evidence of the appreciation of the work of Stewart Mair.

The Fund will be used to place a suitably inscribed plaque on the Gallery wall, to furnish the Gallery and to complete the speaker system. The balance of any funds will be placed to the Mortgage Reduction Fund of the Society.

Junior Art Classes

The Second Term Saturday morning classes which are held 10-12 a.m. under the tutelage of Mr Michael Reed and Mr Hamish Cameron will commence 6th June.

Prospectus is available at the Gallery and will be posted out on request.

Royal Visit to Auckland Art Gallery

By Doris Lusk, one of our leading painters and winner of this year's C.S.A.-Guthrey Travel Award and lecturer at the University of Canterbury School of Fine Arts.

Thursday, 26th March, 1970: On the occasion of the Royal Visit to Auckland, the Queen Elizabeth II Arts Council arranged, with the co-operation of the four main city galleries, an exhibition to open in the Auckland City Art Gallery, entitled "New Zealand Art of the Sixties". It is not my intention to voice any criticism of the choice of paintings, or the paintings themselves, but merely to recount the events of a very pleasant experience. There are 34 painters in this exhibition, 7 printmakers, 5 sculptors, and 17 potters, but very few of these were invited to the Auckland preview. Ralph Hotere and myself represented the South Island, others included were: John Drawbridge, Tanya Ashkin, Kees Hoss, Len Castle, Shay Docking, Colin McCahon, Don Binney, Milan Mrkusich and Professor Paul Beadle.

We were briefed on this bright sunny morning to meet at the Gallery at 10 a.m., where, in a somewhat cramped back room (the gallery is still disrupted by reconstruction) coffee was served, and introductions made to some of the official party, including Mr and Mrs W. N. Sheat. Everybody then moved around the show, chatting and quite relaxed, until the gallery slowly filled with a mixed crowd and security police, reporters, photographers and miscellaneous officials. The number of photographers was astonishing, and dozen sof cameras clicked for over an hour — how many pictures were taken, and what become of them all!

The Royal Party entered about 11 a.m., the artists meanwhile disposed at prearranged intervals around the gallery, in proximity to their own work. Her Majesty and Princess Anne, escorted respectively by Mr Sheat, Chairman of Queen Elizabeth II Arts Council, and Mr Gil Docking, Director of the Auckland Gallery, inspected first the pottery and print section in the foyer, unfortunately obscured from my view. When they entered the main lower Gallery, the first artist to be presented to the Queen was Professor Beadle, standing beside his bronze "The Last Supper" with Don Peebles' handsome yellow and black Relief Construction on the wall behind him. The Queen engaged the Professor in animated conversation for quite some minutes before moving on with the Princess towards my painting of the West Coast from the Dunedin Gallery. Both the Royal visitors showed some interest in the Coast environment and my interpretation of the Landscape. We had a few minutes of very pleasant conversation before the party moved on up to the mezzanine floor, passing en route Phillip Trustum's large painting "White Dress", which looked magnificent, and well hung by the stairs. Now, of course, all those remaining on the ground floor followed upstairs, and we stood as onookers amongst a flock of reporters, photographers and officials, while the Royal entourage slowly strolled around the areas

of the upper Gallery. Her Majesty and Princess Anne showed obvious interest and enjoyment, talking to each painter in turn. Binney, Hotere and Mrkusich appeared to me to engage their attention considerably, but the barrage of photographers by this time began to confuse the view of those not in the immediate vicinity of the Royal progress. Finally, the inspection of the mezzanine floor completed, the Royal Party descended to the ground floor, where Mr Sheat on behalf of the Queen Elizabeth II Arts Council made two presentations, a fine Len Castle plate to her Majesty and a handsome Tanya Ashkin pendant to Princess Anne. From the upper level of the mezzanine floor we had a fine view of this event, during which the ubiquitous photographers, in the more limited space of the presentation area, gathered in for a final frenzy of activity; indeed, I was surprised at the degree of intrusion these camera clicking gentlemen were permitted to make on the Royal situation. It must have been midday when, all formalities completed, the Royal Party finally left the Gallery, and we followed them out into the sunshine to stroll up to the Kiwi for a couple of jugs of beer.

Council

Mr P. J. Beaven has been elected to the office of Vice-President and Mr A. J. Bisley has been elected to fill a vacancy on the Council.

Mr A. J. Bisley is senior Lecturer in Design at the School of Art. He and his wife, Jeannette, recently held an exhibition of painting and prints at our gallery.

WEEKEND ART SCHOOLS FOR 1970

Weekend classes in the visual arts
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2. AUTUMN LANDSCAPE PAINTING SCHOOL IN CHRISTCHURCH. JUNE

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3. JUNIOR ART SCHOOL (For children).

First week of May Vacations, Mon. 11-Fri. 15.

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Otago School of Art Centenary

The Dunedin School of Art was the first art school established in New Zealand and this September the centenary will be marked with special exhibition and other functions in Dunedin.

The School, which was changed to the Otago School of Fine and Applied Arts about three years ago, has a fine record, particularly in the early years, and an exhibition of paintings by past staff and pupils promises to be a specially notable one, with such names as David Conn Hutton (the first principal), Frances Hodgkins, A. H. O'Keefe, and many others whose names are important ones in the history of art in New Zealand.

Planned activities include a sherry party at the Dunedin Art Gallery where the historical exhibition will be on display, a dinner, an exhibition of work of present pupils at the School. It is expected that the Governor-General, Sir Arthur Porritt, will officially open the celebrations. An exact date has not yet been fixed but it is expected to be early or mid-September.

The organising committee wishes to contact as many former staff and pupils of the school as possible. Anyone interested in enrolling for the celebrations should write to:

Mr Roy Dickison, Secretary
Otago School of Art Centennial Committee
Otago Polytechnic, Dunedin.

Congratulations

To Olivia Spencer Bower, one of whose watercolours was chosen by the Government to present to H.R.H. Princess Anne as a farewell gift from the people of New Zealand.

To Dr P. B. Maling whose scholarly publication "Early Charts of New Zealand" was likewise presented to H.R.H. the Duke of Edinburgh.

To Michael Reed who won the Te Awamutu Art Festival Competition for Prints. Michael is one of the teachers of our Saturday morning Art Classes.

The Society Welcomes the Following New Members

Miss Patricia L. Alexander	Miss Frederica Horley
Mrs Norma Anderson	Mrs M. J. Hudson
Miss Judith A. Barford	Miss Michele Hickling
Sister M. Basil	Mr Steven W. Hyland
Dr D. R. Breach	Miss S. James
Mrs Aileen E. Browne	Mrs P. E. Kenmir
Mr Ross M. Cato	Mr Lloyd Laycock
Miss Mary Collins	Mrs D. J. McMillan
Miss Barbara E. Copland	Mrs F. M. Manson
Mr Peter Copp	Mrs A. V. A. Mountfort
Mr A. F. Dowgray	Mrs J. Muller
Mr A. P. Geddes	Mr & Mrs G. A. Northcote
Miss Carol Hacche	Mrs S. M. Stowe
Mrs C. G. F. C. Hamilton	Mrs Martin Warren
Mr Robt. E. Harding	Mr Gary Williams

Lectures

We are very pleased to report that Mr Quentin Macfarlane's lecture, arranged by the C.S.A. and Town and Country Group, was very well attended. Thus encouraged, some further talks later on will be advertised in "News".

An apology to Mr Alan Crothall whose name was omitted from the Finance Committee which should read

Messrs J. Malcolm Ott (Convener), Alan Crothall
John Riminton, Simon Wood.

Arts Conference 1970

Tom Taylor

Peace, Power and Patronage

Peace
During and following the opening ritual of the conference the peaceful character of the event was confirmed. The sedative of the Deputy Prime Minister's address, induced most to calmly process remit after remit in all except one of the working parties: Lord Goodman, chairman of the British Art Council, spoke his surprise at the still waters and the gentle breezes. Clearly this was because fewer than ten of all the remits, had any explosive content and these produced extended debate rather than brushfire warfare.

Power
However, that the still water ran deep was just as clear. Remit 2, of Working party one was concerned with the examination of the principles of appointment to the Arts Council. The Auckland Regional Arts Federation, author of numerous remits, including Remit 2, were intent on changing the present political appointment system. The ruling party has a propensity for honouring the observing with positions as patron fronts, for the disposal of funds which are all too inadequate for the needs as expressed in 70% of the remits. Unhappily these pseudo patrons preside over a dogfight for a bone with little marrow. Echoes of A.C.T.F.A. 1969 were heard in most Regional Arts Federation statements and there was a desire, strongly expressed, that at least the political appointments to the Arts Council be matched by representatives of the R.A.F.s. This way the needs of "grass roots arts" in New Zealand would be known in the Olympian councils and patronage be more fairly and equitably disposed.

Patronage
This really is what it was all about. How to get a great deal more money from the State (not just the State Lottery) and to do more with it. Anthony Burgess' sapient reminder, that one pitfall of pseudo patronage was the imposition on society of certain art forms — a "this will be good for you" attitude — which in fact is the State, trying to keep up a cultural image to match the Jones' nations. Real patronage as Lord Goodman spelled it out, was the informed capacity to take risks and not to confer obligation upon recipients of patronage — rather to see it as duty on the part of the patron and a right of those patronised. The noble Lord displayed his own dispassionate attitude by owning to a somewhat conservative taste in art but instancing his support for a avant garde projects. In contrast to the very adroit manoeuvring by N.Z.B.C. (a) to show its powerful patronage role in the performing arts and (b) doubtless to sustain its Big Brother Status in the face of the Broadcasting Authority's show of permissiveness and the strong front made by N.Z. Opera and N.Z. Ballet the representation of the creative arts was varied in strength and splintered in purpose. Those artists who did attend showed plainly the anarchic nature of creative people and were generally ineffectual within the tight polite conference formula.

They were better served in some respects by conference veterans and by silence, although their presence may be taken as additional warrant for decisions made on the nature of the patronage in the 70s.

Entertainment and Education

Of entertainment there was more than enough. Professor Robert's witty paper, and the lesser wit of its commentators plus jibs at the politicians were meat for the philistines' viewpoint that art is a funny unserious thing. The polished performance of Lord Goodman and the outback contrast afforded by Dr Coombes of Australia was another matter. One gave



Philip Clairmont "Departure of the Soul". P.V.A. Recently purchased for the Society's permanent collection.—Orly.

an impression of elegant dilettantism, the other a rugged sense of the use of surplus money in a fat cat nation. Canada's Domville produced a floppish languid reading of Canada's obviously suitable (to Canada) approach to State patronage. The panels were in addition to entertainment quite obviously designed to educate the pseudo patrons and expose personal viewpoints for the most part unsurprising though perhaps not so widely known. For those who attended the conference innocent of the nuances of power and naively expecting quite exciting change it seemed that these educational exercises were times better spent on discussion of the remits (more than the possible 6 minutes each).

More realistically, Chairman Turnovsky explained, in essence, the change would be gradual which for some meant imperceptible.

Point of Interest

An exhibition of seventeen paintings by W. A. Sutton will be shown in Napier at the Hawke's Bay Art Gallery and Museum, from 11 to 24 May, 1970.

The theme for the show is the hill landscape of Canterbury analysed and treated as several series of investigations into texture, pattern, structure and climate of the region. Some of the series can be extended almost indefinitely as the painter renews and develops his association with the raw materials. The paintings vary from hard selective realism to patterned or textured abstracts, all however firmly rooted in landscape elements.

The larger paintings will be retained by the artist as part of his exhibition at the C.S.A. Gallery in July.

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90th Annual Autumn

Mr M. A. Connelly, member of Parliament for Wigram, told over 400 persons in his opening address at the society's ninetieth annual autumn exhibition on Saturday, 14th March: "If life was to be meaningful there had to be social and cultural progress as well as economic progress.

"This society has an important and responsible role to play in this respect," he said.

Mr Connelly said that in today's rapidly changing social and economic climate and increasing population, there were more people, more resources and more time for leisure.

While for some people this increase in leisure time presented no problem, there were many others who unless they had facilities provided and were encouraged to use them, it became a time of loneliness, restlessness or boredom. Therefore there is need to promote activities which will offer involvement for the individual, but if this is to be achieved on a scale that will enable all people to have access to and active participation in our cultural life, then societies such as this must have the resources to enable them to cope with and provide the facilities for the increasing demand. Mr Connelly said the nation had an obligation to help provide those resources. He said it was customary to talk about allocating a percentage of national product for such things as foreign aid, education, defence, or social services. There was talk at present of expanding the national output by 4½ per cent per annum. He would like to see a proportion of these additional resources used for cultural and recreational activities. "There is just as much need for cultural budgeting as for economic planning and budgeting," he said.

"Tonight's function is in honour of working artists and their creations." He said that art was a means of communication and could be used to give dimension and purpose to work. Recently President Nixon has highlighted the problem of ecology in the landscape of the United States of America. This angle could be a valuable subject for creative art here. He went on to say Christchurch has its problems of pollution too. "We have the New Zealand-wide problem of Lake Manapouri and of the preservation of other beauty spots." He said working members of this Society as creative artists, should use Christchurch's landscape to help highlight these problems. He pointed out that during the 18th century Hogarth's paintings and sketches of the London poor had a big effect on administrators and reformers. "So too could the Society's working members portray the danger and dangerous inroads made by man into the New Zealand environment."

Mr Connelly said that on the occasion of her Majesty's 1962 visit the opportunity was taken to establish and endow the Queen Elizabeth II Arts Council and he felt that a suitable manner in which to mark her present Royal visit, would be to further endow the Queen Elizabeth II Arts Council with a generous gift on behalf of the nation.

Welcome

We welcome, on the painting scene again, Maurice Angelo opening on the 16th of this month and Graham Barton opening on the 31st.

We thank those members who sent in copies of News asked for in last issue.



John Constable (1776-1837): "Boating-Building near Flatford Mill"—oil on canvas, 20 by 24½ in. First exhibited in 1815, this painting reveals Constable's customary skill in presenting a wealth of detail concentrated on a single theme.

Dynamic Art from Landscape

Converting landscape into art demands greater gifts than any ability to copy nature.

How adroitly artists of varying temperaments responded to this movement in one of its greatest periods was well illustrated in the exhibition at the Victoria and Albert Museum called "A Decade of English Naturalism: 1810-1820".

Triumph Of Vision

Arranged by the School of Fine Arts and Music in the University of East Anglia, the exhibition contained impressive examples of the triumph of painterly visions of nature over fantasy, particularly the classical conception of landscapes so brilliantly portrayed by Claude in his pursuit of the ideal.

Leaders in this now well defined movement included Constable, Cox, Turner, De Wint and John Linnell. But whether working in oils or canvas or cardboard, or in watercolour, they tended to use techniques current intermittently on the Continent and in England during the previous fifty years, and to harmonise this craftsmanship to their own highly personal visions of nature.

In none is this more explicit than in Constable. Whereas Gainsborough had declared that no landscape was worth painting outside Italy, Constable affirmed that his art could be found under every hedge.

"Painting Is Feeling"

In one of the most famous passages in his letters, he wrote:

"The sound of water escaping from mill-dams and so on, willows, old rotten planks, shiny posts and brickwork—I love such things. Shakespeare could make everything poetical; he tells of poor Tom's

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haunts among 'sheepcotes and mills'. These have always been my delight. Painting is for me but another word for feeling, and I associate my 'careless' boyhood with all that lies on the banks of the Stour. These scenes made me a painter—that is I had often thought of them before I ever touched a pencil".

His "Boat-building near Flatford", redolent of the bloom and peace of craftsmanship, is said to be the only exhibit painted entirely in the open air. Mostly artists made sketches, some extremely elaborate, and then worked up the scene in their studios. In this particular painting, as in so many of his memorable creations, Constable imparted a freshness, almost of springtime growth, to every detail, without allowing the details to subdue his central idea. So a glance at the painting throws back the reflection "masterful".

Some of his sky studies, notably of stormy sunsets at Hampstead, London, painted in the autumn of 1820, underlined his view that in landscapes the sky is "the keynote", the standard of "scale" and the chief "organ of sentiment". What happens when the sky is not realised was shown by a clever study of buildings by John Linnell depicting a dilapidated barn, its crumbling wood and stonework movingly decadent, but set against a dead expanse of blue sky, unrelieved except for a faint whiteness in one corner.

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Potters Notes

C.P.A. Annual General Meeting

Tuesday, 5th May, at 8 p.m. in Risingholme Common Room. After the business meeting Mrs Ida Lough will talk on "Tapestry," a subject about which most of us are almost completely ignorant, or quite wrongly informed. A few minutes talk with Mrs Lough confirmed my impression that the subject in which she is so greatly interested is not that form of embroidery executed painstakingly with a needle, a piece of canvas and various coloured wools and used for ladies' knitting bags or tops of stools. It is more surprising, however, to learn that neither is the Bayeux Tapestry real tapestry but simply a straight piece of embroidery. True tapestry is woven, that is, it is made on a loom. The art flourished in medieval times and then lay dormant until about thirty years ago when a remarkable revival took place. Today in many countries artist weavers are designing and executing exciting new tapestries. Mrs Lough will show slides of some of these modern tapestries, especially the work of the Finnish artist weaver, Eva Anttila.

Potters, if you let the traditional aversion to annual meetings keep you at home on 5th May, you will miss a most interesting evening.

Canterbury Potters Exhibition

Remember that Receiving Day is Wednesday, 20th May. If you have not yet completed your six pots there is still time but only just! Those members of the association who are not active potters, or who have not yet reached exhibition standard, can help by publicizing the show among their friends. The exhibition will be open at Gardenway, Riccarton Road, from Monday, 25th May to Sunday, 7th June.

AN EX-CHRISTCHURCH POTTER IN AUSTRALIA

At Australia's first symposium for studio potters held towards the end of 1969 one of the lecturers was Mrs Eileen Keys whom some members of our association remember as one of the band of enthusiasts who worked with Mrs Frankel at Risingholme in the very early days of pottery. After a training in art in Christchurch and several study visits to Europe she determined to create not English pots nor Japanese pots but Australian pots. "I set out," she says, "to let my pottery speak of our own earth. We have a tremendously varied source of materials. I've been exploring them for nine or ten years." This meant travelling thousands of miles in Western Australia and the Northern Territory to collect materials — feldspar, asbestos, uranium, cobalt. These she combined with ash of native trees to form glazes and then later turned from glazes and used the minerals and rock in the clay body. She dug her own clay and crushed her rocks in a miner's dolly — pot. Now the earth spoke through her pots. She had too, become one of Australia's most highly regarded potters.

Her most recent work shows signs of another change of outlook. "I want to get back to the basic material — clay," she says. "I've been concentrating on rocks and have never really explored the potential of clay. Now I want to work with clay as the primitives did." She wants to use the whole range of clays and to experiment with all forms — thrown, hand-built and sculptural.

"The theme of the symposium was Ceramics in the Space Age. When I wrote my paper the first men had stepped on to the moon and all they saw were rocks and dust. It made me realise that a whole world grows from the basic material and I wanted to get back to the very basis, the beginning of things — clay."

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American Poster Art Exhibition for Christchurch

AMERICAN POSTER ART EXHIBITION FOR CHCH

In 1956, when a young English artist attempted to define Pop Art, he described it as a form which was 'aimed at youth, low cost, mass produced, expendable, and big business.' This is also a pertinent description of the contemporary poster, which in the last few years has developed into a multi-million dollar enterprise. Primarily, a form of public information or proclamation, the poster has had an insignificant history for untold centuries. However, late in the 19th century, such artists as Toulouse-Lautrec, began to make placards for cafes, dance halls and marketable commodities and introduced the poster as a potential art form. By employing appealing representational imagery and eye-catching colour and design, the poster became an important adjunct to commercial advertising. Soon a common phenomenon, it was used to illustrate exhibitions, theatre events, commercial products and services, bullfights, military recruiting, night life and travel. Artists continued to create posters for their own exhibitions and on special commissions during the first half of this century, but there were relatively few collectors and almost no interest from society at large. In that the prime requisites of a poster were its appeal and legibility, the use of commercial artists and photography was found more successful than the abstract styles of 20th century art.

The advent of Pop Art was certainly an important factor in the present popularity of the poster. It was a representational style, intrigued with the commercial imagery that abounds in modern society. Among the various images favoured by the artists were large, brightly coloured 'portraits' of comic strip characters and famous personalities such as Marilyn Monroe and Elizabeth Taylor. The colours and the size imparted a heightened sense of importance to the image, developing a 'super hero'. These found favour with youth and soon poster companies eager to meet the demand, were producing their own inexpensive variations of 'Pop Art.' However, the average enthusiast was more concerned with the image that the skill or method by which it was produced and gigantic photographic posters of popular personalities have replaced the imitation 'Pop' poster. Following Pop Art the next art style which affected the production of posters was known as Op (optical) Art. This non-representational style is typified by extremely complex patterns and colours in a geometric arrangement. The resulting effect is often a blend between the hypnotic and visually disturbing (i.e. Tadasky's TARGET). This development was approximately coincidental with the introduction of the 'Psychedelic' poster generally characterised by its curvilinear forms, exotic colour combinations and elements of mystic. Transfused by several exciting developments in the field of painting and conforming to the taste of the public rather than to its use for commercial advertisement, the production of posters has become a thriving enterprise in less than ten years.

The market, in part, was provided by the 'cultural' boom in America. Everyone wanted to buy "Art". Paintings and sculpture were often too expensive and large for the average home or apartment. Graphics became one solution. With the rising interest in prints, commercial art dealers commissioned artists to do special graphic editions and supervised 'multiples' of a work. The public demand for graphics has become so great that artists now order numerous posters for each exhibition of their paintings. Unsigned, the poster is easily afforded by any individual but, once it is signed, the cost of the same work increases 25 times.

Singularly, the most important market for posters is the youth of America. Not only is the poster an inexpensive way to decorate their rooms, but it is often a banner reflecting their interests and ideals. To understand more fully the relationship of the poster to this age group of late teenagers and those in their early twenties, it is necessary to probe briefly attitudes and events, or as is commonly said, to describe the 'scene'.

Peter Max's MIDGET DREAM might well suggest an hallucinatory experience to some, but it is more identifiable as a mixture of imagination and the typical phantasmagoria of projections of hand-painted slides of transparent paint superimposed with slides of photographs and paintings. In one sense, there is no psychedelic art; no major development of an artistic nature has been created while the artist has been under the influence of drugs. Nor would such a development appear to be forthcoming because the disciplines and consistency necessary for the creation of art are not compatible with a constant bombardment of hallucinatory imagery. It would also be equally difficult to operate successfully a band or fashion store while indulging in drugs. There has, however, been a contribution by the youth of this country to changes of taste and fashions. Whether or not it is termed 'psychedelic' might well be considered a moot issue.

As youth all over the world set out with their concern for a new world, new ideas and directions, the poster seems to symbolise their divergent ideals. They are symbols of their discoveries. If one would only look at the titles of the different posters this would be evident enough: I LOVE YOU, NEW HORIZONS, MAGIC GARDEN, PEACE DAY, I'M HIP and THE KEY. While many of the themes and images are new, it is also obvious that many bear similarities to Art Nouveau. So, too, are many of the attitudes of contemporary youth related to those of the turn of the century.

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Many comparisons between contemporary and Art Nouveau posters can be drawn because there are many similarities between the attitudes at the turn of the century and segments of contemporary youth. They both share a denial of the concept of reality as held by society at large. Values are placed on feelings and personalised aesthetics rather than on physical ownership and materialism. In both periods, there was a denial of the accepted conventions, standards, pursuits, and general preoccupations of society and a desire for a more Utopian existence.

Art Nouveau was an environmental art form which provided a therapeutic 'forms of nature' haven from the profusion of man made forms. The 'flower children' of today and the abundance of flower and other organic forms in posters suggests a renewal of this concern. Whereas, the Art Nouveau style was directed not only at art, but costume, wallpaper, home furnishings and architecture, the present movement is less ambitious. Architecture and furnishings have not been affected with the 'psychedelic' style. However, many of the aspects of taste stimulated by present development, Tiffany lamps, Edwardian clothing, Nehru jackets and revival of Aubrey Beardsley's art have been adopted by members of the older generation. It is also of interest to note that the curvilinear and strangely coloured forms of youth have already affected commercial advertising and design. So, too, do we begin to find a growing interest of mature adults in the sounds of contemporary music and the visual fascination of 'psychedelic' light shows. The poster itself has been altered. Normally, it functions as a form of verbal communication or advertisement, but now many posters are made completely devoid of words. Works like SNOWFLAKE may even be questioned as to whether they are truly a poster. Not only is such a work devoid of words, but it is primarily designed to be shown in a dark room with a black light (ultraviolet).

The poster has seldom achieved the status of a work of art. It is primarily designed as a temporary object, meant to be thrown away after it outlives its usefulness. It is a work that has traditionally maintained a rather rigid stylistic form at any one period of time, but this can hardly be said of the complexities of poster styles today. What has developed with the contemporary poster is a vehicle which might not be important for its verbal content, but which makes society aware of and sensitive to an exciting world of visual imagery. This, if it succeeds, will have value in shaping a modern aesthetic which will indeed be a major contribution. The poster is 'aimed at youth, low cost, mass produced, and expendable . . . ' but it is also a banner of today's youth; as it reflects their interests, ideals and pursuits. As such, the poster is not expendable to those who are concerned with understanding the age in which they live.

Poster Competition

The National Mountain Safety Council and the Canterbury Regional Committee are holding a competition to promote interest in mountain safety.

Prizes: Champion Entry \$100 cash
Age Group Winners \$ 20 cash
Merit Awards \$ 5 cash

Consolation prizes of art materials have been kindly donated by Redferns, Smith and Smith and by Whitcombe and Tombs.

The panel of three judges is A. J. Bisley, M. P. White of White Sign Services Ltd., and J. Ede chairman of the Canterbury Mountain Safety Committee. The closing date for entries is May 22 and forms may be obtained from P.O. Box 891 Christchurch.

To our Editor, Mr George W. Scandrett, we extend our sympathy in his illness and wish him a speedy recovery — to Mr Tony Bisley our gratitude for stepping into the breach and editing this issue.



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