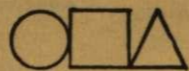


# news



The Journal of the Canterbury Society of Arts

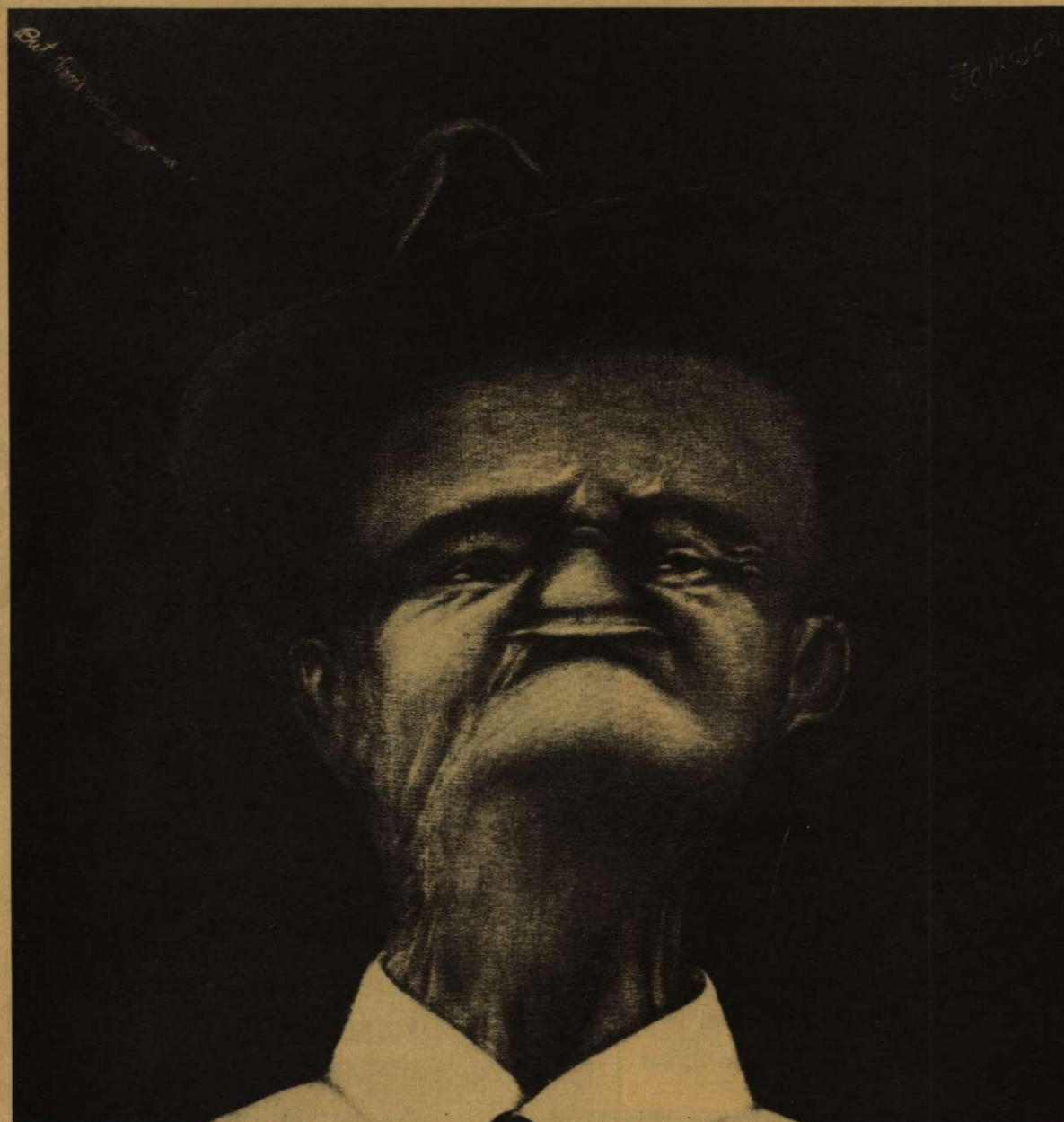
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No. Forty-three 1972

*President:* Miles Warren  
*Secretary-Manager:* Russell Laidlaw  
*Exhibitions Officer:* Tony Geddes  
*Receptionist:* Joanna Mowat  
*News Editor:* S. McMillan



## gallery calendar

(subject to adjustment)

May 5 – 19 N. Z. Institute of Architects.  
April – May 15 British Painting.  
May 18 – June 1 Keith Reed and John Parker. Paintings.  
May 17 – June 2 Phil Clairmont. Paintings & Drawings.  
May 20 – June 6 Quentin MacFarlane. Paintings.  
June 7 – June 28 Benson and Hedges Art Award.  
June 4 – 16 J. V. Moore (post-humous). Paintings.  
June 9 – 25 Michael Eaton. Paintings.  
June 19 – 30 H. Struyk. Painting.  
July 4 – July 19 Graphic and Craft. Receiving day June 26.

(continued overleaf)

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### LUNCHTIME CONCERT

On May 3 at 12.10 p.m. the University Singers will give a performance in the Gallery.

---

Tony Fomison. Oil. *But there's nothing wrong with me.*  
Purchased by the C. S. A. for the permanent collection.  
Photo. Orly.

## calendar continued

July. Graphic and Craft. Joanna Paul, Alan Clark and Barry Sharplin. John Coley. Rosemary Muller.

August. Louise Lewis. Star Secondary School. Olivia Spencer-Bower. Louise Henderson. Tony Geddes and Jonathon Mane. V. Jamieson.

September. Neuman & Grant. Annual Spring Exhibition.

October. Valerie Heinz. Paree Romanides. J. Harris. C. McCahon. Building Fund Fair. G. Barton. Graham Bennett & Mark Adams.

November. Town & Country. Doris Holland. The Group. Technical Institute Graphic & Design.

December. Helen Rockel. Junior Art Class. Open Exhibition.

Exhibitions are mounted with the assistance of the Queen Elizabeth II Arts Council through the agency of the Association of N.Z. Art Societies.

## new members

The Society welcomes the following new members:

Mrs Rosalind Hamilton.  
Mr Graham M. Taylor.  
Mrs Lorn Proctor.  
Mrs Marie K. Shaw.  
Mrs Rhondda Coleman.  
Mr Ian Laughlin.  
Mr Graham David Egarr.  
Mr Rocky McLean.  
Mr C. L. Miles.  
Miss Elizabeth Hancock.  
Rev Colin G. Jamieson.

Miss Virginia Weir.  
Miss Sandra L. Small.  
Mrs Jane King.  
Mr Philip Bernard O'Regan.  
Mrs Ellinor K. Wright.  
Dr & Mrs T. J. B. Maling.  
Dr G. J. van der Lingen.  
Mr Barry K. McDermott.  
Mr B. H. Doudney.  
Mr Peter J. Hutchinson.

Mr Carl E. Sydow.  
Dr & Mrs Everett Ellis.  
Mr Peter J. Harris.  
Mr A. J. D. Copland.  
Mr Richard McWhannell.  
Mrs Catherine Brough.  
Miss Lorraine Barber.  
Mr Barry John Sharplin.  
Miss Jan Thatcher.  
Mr David Russell.

Mrs Sue Russell.  
Mr & Mrs Robert J. Stewart.  
Mrs P. M. Hutchison.  
Mrs Margaret Finnerty.  
Mrs Helen B. Mason.  
Mr Cuthbert Denham.  
Mrs A. J. C. Allison.  
Mrs June Hay.  
Mr Ian Hutson.  
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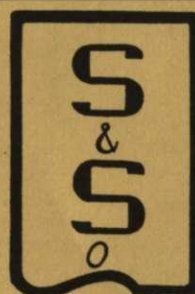
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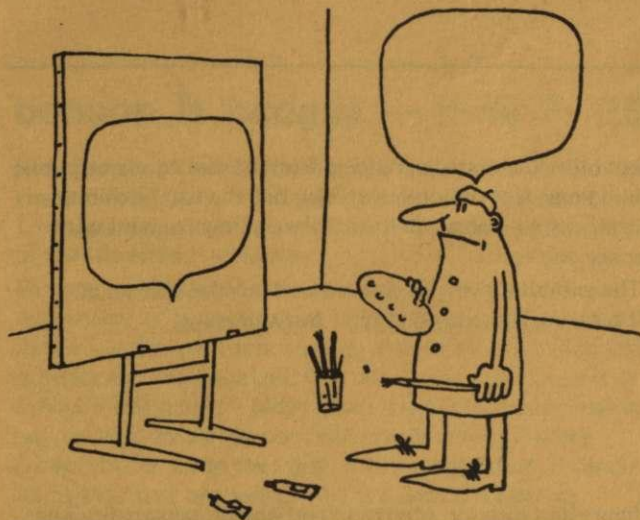
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The *News* intends henceforth to publish cartoons, probably one an issue. Members of the society and the public are invited to submit cartoons for consideration. The subject may be social comment, or any human situation. If political cartoons are submitted they should be related to art. There will be two types of payment: members of the society will receive \$10 for the main cartoon published;

non-members will receive \$4 and a year's free subscription to the society.

No work will be published if the submitted cartoons are not of sufficient merit, which includes funniness as well as drawing.

The cartoons should be line drawings, preferably in pen and ink. Washes which would make shades are unacceptable. Preferably the drawings should be the same size as they would be published, that is no higher than five inches and no wider than eleven inches. Strip cartoons would be considered. If the artist's preference runs to Glashan-type moral tales, then by all means submit the work, but remember that space in a newsletter of this size is precious. The cartoons may be left at the Gallery office, or posted to it, clearly marked, *News*, Canterbury Society of Arts, P. O. Box 772, Christchurch. Unused cartoons may be collected from the gallery.

Entries for the cartoon should arrive at the Gallery not later than June 5.

Those interested in the technical aspects of the changed appearance of the *News* may like to have their curiosity assuaged by knowing that it is now printed by an offset process. The lines are composed on an I.B.M. machine, in some respects similar to a typewriter, and some of the headings done in letraset. This replaces the former methods of setting the type in metal on a linotype machine and printing on a flatbed press. The changes are partly to save

money and partly to allow greater flexibility in the reproduction of drawings. Most of the advances being made in printing are for the offset process and line drawings are simply glued on to a sheet and photographed. Photographs and washed drawings still need to be screened. That is why the drawings for the cartoon should be in line.

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# the exhibitions

## n.z. institute of architects — may 5 - 19

The Canterbury Branch of the New Zealand Institute of Architects is to exhibit a selection of work, past, present, and proposed. Canterbury architects have a long tradition of excellence dating back to the earliest arrivals from Europe. This concern for the built environment is shared by the present practitioners of all generations and recent arrivals on the architectural scene are demonstrating that this will continue.

The local branch has 117 members and their various abilities and idiosyncracies are well known to the community. Architecture can only flourish as it has done in Canterbury with an informed and interested public. Controversy is as important a stimulant as enlightened patronage.

The exhibition of models, photographs and drawings in the ground floor gallery, will show work by young as well as

established architects, ranging from houses to major public buildings. Not only the material, but the total exhibition itself will demonstrate the architects' involvement with space and form.

The exhibition will be opened by Mr Miles Warren at 8 p.m. on Thursday 4 May. **Burwell Hunt.**

## phil clairmont — paintings and drawings, may 17 - june 2

Born Nelson 1949. Diploma in Fine Arts (Hons) in Painting. Graduated from Ilam School of Fine Arts in 1970.

Exhibitions include:

Group Shows

1. "Five Young Painters" McDougall Gallery 1969;
2. "Christchurch 71" New Visions Gallery, Auckland, 1971;
3. "30 Plus" McDougall Gallery 1971;
4. "New Artists from" Elam & Ilam. Bett Duncan Gallery Wellington 1971;

5. "Six Young Christchurch Artists" Visual Arts assoc. Dunedin.

Phil held a one-man show at Several Arts in Christchurch in 1970. He says "the only previous one-man show I've had was about various extremes of the human figure and condition. This show is made up of a selection of stuff based on the theme of interiors — a theme that I've been working on for three years. However the paintings are still "figurative" because of the thin dividing line between the

figure and interior, obsession and object, personality and possessions".

### INVITATION

The Exhibition will be open 17th May and the artist welcomes you to Sherry, Saturday afternoon 20th May, 2-4.30 p.m.

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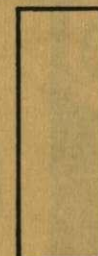
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## **benson & hedges — june 7 - 28**

New Zealand's richest art prize, the \$3,000 Benson & Hedges Art Award, 1972, will be judged by Mr Elwyn Lynn, curator of the Power Gallery of Contemporary Art of the University of Sydney.

Mr Lynn, an Australian artist and critic, has held 19 one-man shows in Australia since 1959 and his work is included in many major collections which include all Australian state galleries and the Auckland City Art Gallery. Mr Lynn is in constant demand as a judge of art competitions and makes regular trips abroad to purchase for the Power Gallery collection. Mr Lynn says that, it is the individual, distinctive quality that one seeks. "Art is a constant alerting system and I fully expect to be pleasantly surprised".

## **j. v. moore (posthumous) june 4 - 16**

MRS. INGEBORG ANNA MARIA MOORE (nee Gstättnr) was born and educated in Klagenfurt, Austria. A few weeks after VE Day she met Captain J. V. Moore of the Corps of Royal Engineers who was stationed in Klagenfurt with British Troops, Austria, and they were married on 1 February, 1947. They remained in Austria until 1950 when her husband was posted to England to obtain a Regular Commission. A short return posting to Austria was followed by three years in Hong Kong, eighteen months in England and fifteen months in Malta where Mrs. Moore attended art classes. In 1960 Major Moore applied for retirement from the Army and returned to Hong Kong in

## **michael eaton — paintings, june 9 - 25**

Michael Eaton was born in Blenheim in 1937, and educated at Christchurch Boys High School. He graduated from the School of Fine Arts in 1958 and Auckland Secondary Teachers' College in 1959. He is at present a lecturer at the Secondary Division, Christchurch Teachers College. He is a member of the 20/20 vision group.

Group Shows: 5 20/20 painters Auckland 1966.

Pan Pacific Art Exhibition, Vancouver 1969.

"Expo 70" Japan 1970.

"Ten Big Paintings" 1971.

Recent Canterbury Painting 1971.

Represented N. Z. at the XIth Bienale Sao Paulo, Brazil, 1971.

Mr Lynn will announce the winner of the Benson & Hedges competition at the official opening at the Canterbury Society of Arts on 7 June.

The competition is for "a notable painting or painted relief suitable for wall display". There is no restriction on subject matter or style provided the medium of painting is an essential part of the work. The contest is open to anyone, 20 years of age or older, who has lived permanently in New Zealand since May, 1970.

In 1970 more than 250 entries were received, of which 28 were chosen for exhibition and final judging.

The exhibition will be on show until the 28th June and a tour of other New Zealand cities will follow.

a civilian capacity. Here Inge Moore studied Chinese water-colour painting and after a course lasting some twelve months she turned to oils and rapidly acquired a love for and a considerable degree of skill in landscape painting. Mrs. Moore moved to New Zealand with her family in 1967 and set up house in Christchurch. In 1971 she became a member of The Society and her one ambition was to become a working member and hold an exhibition of her work. Unfortunately she died before this could be realised but the Executive Committee has graciously given permission for the exhibition to be held in her memory.

One-man shows: Christchurch 1962.

Christchurch 1967.

Christchurch 1969 C. S. A. Gallery.

Victoria University 1971.

Canterbury University 1971.

Awards: Award of merit Hay's Prize 1966.

Award of merit Manawatu Prize 1967.

Queen Elizabeth II Arts Council travelling fellowship to U. S. A., U. K. and Europe 1970.

The present paintings are an extreme of what he has been working on over the last six years and mainly that of visual ambiguity on irregular shaped canvases.

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## the exhibitions continued

### h. struyk — paintings, june 19 - 30

Born in Holland in 1923. Trained at the Academy at Rotterdam but the most important part of his "art education" was at the studios of the local painters in his home town, Arnhem. Mr Struyk came to New Zealand in 1951. He has exhibited in Hamilton and has had several exhibitions in Dunedin.

### potters' notes

At this moment in time, March 27, we are expecting the arrival from Sydney on 4 April of 30 members of the Sydney Ceramic Study Group, all graduates of the National Pottery School.

Their four-day programme in Christchurch, before moving on to fresh New Zealand fields, will include a two-day school with Michael Trumic, a social get-together with Christchurch Potters to see Australian pottery slides, and a trip to visit Rangiora Potters.

Their final engagement will be an evening with David Brokenshire, who will show and discuss slides of N. Z. Pottery.

We had a very lively foretaste of Sydney Potters in the person of Madelaine Heather, of the Ceramic Study Group, who came to Christchurch last month with her husband and son for the vintage car rally. Mrs Heather made it her business to meet several well-known local potters, to report to her fellow members on the "scene" in which they are beginning their N. Z. tour. They will be visiting all main pottery centres, having short schools, visiting studios and galleries and talking to potters.

At our first meeting this year, a major item on our programme was proposed and since ratified. This is an invitation to Doreen Blumhardt, well-known Wellington potter and teacher, to come here in June for a school and a lecture. Miss Blumhardt has the seeing eye of an artist and her camera has recorded, not only many wonders in the field of pottery, but many of the unique items of visual experience that came her way.

She will be giving a Public Lecture in the Museum Theatre on 16 June and it is hoped that everyone interested in making this brief contact with the pottery world overseas will take this opportunity to hear Miss Blumhardt.

All potters will be pleased to congratulate Roy Cowan, artist-potter, of Wellington, on his success in winning the National Bank Mural Prize for 1972. Roy Cowan in the past has exhibited fine ceramic murals in Christchurch and

has, of course, already decorated several new buildings in Wellington. Many older potters in Christchurch will remember Mrs Margaret Frankel (now Lady Frankel) who recently returned to Christchurch on a short visit from her home in Canberra. It was Lady Frankel, who, in the late 1940's began the pottery movement here, with the first classes at Risingholme, formerly the home of her family, and she and Sir Otto Frankel are remembered there affectionately as pioneers of the Community Centre. We welcome Margaret back to Christchurch. **Doris Lusk.**

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## letter

Dear Sir, — While joining many who wish Miles Warren a happy term of office as President of the Canterbury Society of Arts, I must in fairness to past Presidents, Councils and myself (particularly), correct a misconception which can so easily be placed on the comment (*News* No. 41) "back to the old days of Mr Baverstock when the Society ran one exhibition."

It is true that, in the earliest days of my secretaryship for several years from 1943, while the Government occupied the Gallery (and Ballantynes saved the Society), only one exhibition was possible, but it is equally true that, up to my retirement from the office in 1959, I had managed 31 major exhibitions for the Society.

The Society's exhibitions, apart from the "Annual Autumn" and one or two self-selection Spring Exhibitions, had included the "Living Canterbury Artists" and the "Retrospective Exhibition of Canterbury Art" (for the Centennial Association) and the fine loan exhibition in honour of Archibald F. Nicoll, O.B.E. — with others.

Among notable touring shows run by the Society were the British Council's magnificent "Rural Handicrafts from Great Britain", the "British Fine Crafts" from the Arts Centre, the huge Henry Moore exhibition with others smaller but important.

Furthermore, the Gallery was used annually for the "Secondary Schools' Art Exhibition" sponsored by "The

Star", "Group Show", and for many occasional displays. Now I can recall with pleasure my involvement at all hours with 78 different organisations using the Gallery, some repeatedly, when I, at least, was aware that my position of Secretary-Treasurer was no sinecure.

Again with good wishes and a high appreciation of the fine work being done by Mr Laidlaw and his small staff,  
Yours sincerely, W. S. Baverstock, Hon. Life-Member.

When in Christchurch, Mr. Elwyn Lynn, who is judging the Benson & Hedges Art Prize, will give a lecture on "The Power Collection of Contemporary Art and the Problems of Art Today". This will be on 6 June at 8 p.m. in the Museum Lecture Theatre.

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# copyright

*Having committed an idea to paper or canvas, or sculpted it, an artist may retain certain rights over it. In the article which follows a solicitor on the Council has summarised the law as it relates to these rights. His suggestion is that if an artist suspects that there has been a breach of copyright, that he seeks proper advice and doesn't act as his own bush lawyer. In any case, if the artist chooses to do this, the society cannot be held responsible for any complications which might ensue, however well this summary is studied.*

It is impossible in such a short space to give an exhaustive statement of the way in which copyright affects artists, but it is hoped that the following summary of the law will be of some assistance.

The Copyright Act 1962 defines an artistic work as being any of the following, irrespective of artistic quality:—

- (A) Painting, sculptures, drawing, engraving and photographs:
- (B) Works of architecture being either buildings or models of buildings:
- (C) Works of artistic craftsmanship which do not fall within either of the preceding definitions.

The Act continues to say that the term "Infringing copy" when applied to an artistic work means reproduction of that work otherwise than in the form of a cinematograph

film. Reproduction in this case includes converting the work into a three-dimensional form, or, if it is in that form, converting it into a two-dimensional form.

It is necessary for the artistic work to have been published and the Act provides that an artistic work shall be taken to be published only if reproductions of the work have been issued to the public, but it does not include the exhibition of an artistic work, the construction of a work of architecture, or the issue of photographs or engravings of a work of sculpture.

Under the provisions of the Copyright Act the nature of copyright means the exclusive right to do and to authorise other persons to do acts in relation to the artistic work in question in New Zealand and an infringement of the copyright is doing such an act while not being the owner of the copyright. The term of copyright continues to subsist until the end of a period of 50 years from the end of the calendar year in which the artist died and shall then expire, if during the lifetime of the artist the work has been published. If this does not happen then the copyright shall subsist until the end of a period of 75 years from the end of the calendar year during which the artist died. The Copyright Act then provides for certain matters which do not necessarily concern artists, and then goes on to provide that where a person is commissioned to take a photograph,

make a painting, drawing, engraving or sculpture and is paid for it in money or money's worth, the person who commissioned the work is entitled to the copyright.

There are certain exceptions to protection of artistic works, and the Act provides that no fair dealing with an artistic work for the purposes of research or private study shall constitute an infringement of copyright. This includes using the work for the purpose of criticism or review, whether of the work in question or by way of comparison with another work. Generally there is no infringement of copyright where an artistic work is drawn, engraved or photographed for the inclusion of the work in a cinematographic or television broadcast if the work is situated for all to view in a public place.

The Copyright Act then goes on to make provision for the enforcement of copyright by the establishment of the Copyright Tribunal, whose job it is to adjudicate upon a claim by an artist or other persons to the ownership of a copyright.

S. G. Erber

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