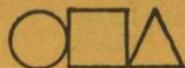


# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

No. forty-six November-December 1972.

<i>President:</i>	Miles Warren
<i>Secretary-manager:</i>	Russell Laidlaw
<i>Exhibitions Officer:</i>	Tony Geddes
<i>Receptionist:</i>	Joanna Mowat
<i>Editor of News</i>	Stuart McMillan



Patrick Hanly's mural in  
the Christchurch Town Hall

Photographed by The Press

## Gallery calendar

(subject to adjustment)

Oct - Nov 2 Colin McCahon  
 Oct - Nov 2 Jeffrey Harris  
 Oct - Nov 4 Graham Barton  
 Oct - Nov. 10 Ralph Hotere  
 Nov 7 - Nov 14 Town & Country  
 Nov 13 - Nov 30 Doris Holland  
 Nov 19 - Dec 3 The Group  
 Dec 3 - Dec 15 Helen Rockel  
 Dec 9 Liederkrantzchen  
 Dec 13-Jan 3 C.S.A. Open Exhibition  
 Dec 16 - Jan 5 C.S.A. Junior Art Class

## On 1973 calendar

Jan Andrew Wyeth  
 Murray Hedwig  
 Hunter & Fielding  
 William Collison  
 Feb C.S.A. Annual Autumn  
 Eva Ellis  
 March Arts Festival  
 C.S.A. Fair  
 House visits  
 April Mary Darwin  
 Brian Holmwood  
 Bashir Baraki  
 May University Centenary  
 Alan Pearson  
 Molly Carnadoy  
 June Ian Hutson  
 Lily Lewis

July C.S.A. Graphic & Craft  
 August Don Peebles  
 David Cheer  
 Jim & Sheila Tomlin  
 Thelma Muschamp  
 Sept C.S.A. Spring Exhibition  
 Oct Pat Hanly  
 W. A. Sutton  
 Roy & Julia Cowan  
 John Oakley  
 Nov Collette Rands  
 The Group  
 Bill Cumming  
 Dec C.S.A. Junior Art Class

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

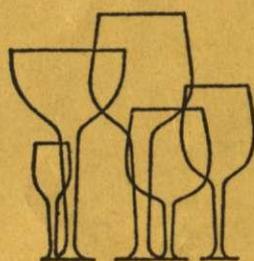
The Society welcomes the following new members.

Mrs E. K. White  
 Mrs V. Ponting  
 Mrs A. C. Prier  
 Mr Leonard Lambert  
 Mrs C. F. Tossman  
 Mrs M. E. Flanagan  
 Mrs Jean Rawson  
 Mr G. T. Jane  
 Mr and Mrs Gilbert Davis

Mr Mathew J. Glubb  
 Mrs Palmer Field  
 Mr Neil Grant  
 Mr B. M. Williams  
 Miss Ellen Y. Sterritt  
 Mr Jonathan Mane  
 Mr Ray L. McTeigue  
 Mr William J. Capel

Mrs Elsie E. Benfell  
 Mrs Marilyn C. Jessop  
 Miss M. M. M. Kilkelly  
 Mrs A. M. Heath  
 Mr and Mrs David C. Billing  
 Mrs C. A. Shand  
 Mr K. A. Holroyd  
 Mrs Joy I. Holdsworth

Mrs M. J. Lorimer  
 Mr Graham J. Sanders  
 Mr R. G. Tait  
 Mr W. R. N. Thompson  
 Mrs Julie R. Allan  
 Mr and Mrs M. A. Clements  
 Mrs W. H. Tanner  
 Mrs Judith Grant



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## The Town Hall mural

There was a place for a mural in the plans of the Christchurch Town Hall. It was to be an integral part of the building, not something that someone thought of later. The question was who was going to fill it; and with what.

Patrick Hanly was chosen, a direct choice of the architect, Miles Warren, supported and aided by the Visual Arts Advisory Panel of the Q.E. 2 on which W. A. Sutton is a local representative. Some painters of murals are chosen by competition; this was a direct commissioning, enabling the architect to select the artist whom he considered most suitable for the rest of the building. The Q.E.2 paid for the mural. The artist and the architect agreed that the building

needed something festive, something joyous, something colourful.

It wasn't to be figurative, no sheafs of wheat, no Canterbury lambs, not one of the First Four Ships. There was a letter that passed between Miles Warren and Pat Hanly; the ideas were there but nothing specific. Pat Hanly visited Christchurch. He found the building, he said when he was in Christchurch for the opening of the Town Hall, to be austere architecture, requiring a decoration that reminded one of festivities.

But the form did not come for a while after that. It came while he was playing golf, one day that seemed full of rainbows. And the rainbow it was. "A rainbow gone mad," he quoted someone as having said.

The mural goes through the spectrum. The theme having been settled, it remained to compose the painting, and then to

transfer the painting to the panels to be taken to Christchurch. Barry Lett assisted in the painting.

"It was like a pack of cards," he said, a reference that seemed to be general until he mentioned that there were 52 panels. The mural is 1600 square feet of 8ft by 4ft panels, painted on chipboard and transported to Christchurch. The commission fee was \$3900. Mostly it is in artists' oil colours. There is a little enamel paint. The colours may mellow a little, he thinks. The paint has been sprayed with a protective varnish.

In the end he thought it decoration, decorative art, not a major work, light, not high art. But joyous.

Some believe Pat Hanly's assessment to be too modest.

## Winning Cartoon



by Jim Hopkins

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## The exhibitions

### Doris Lusk Nov. 13-20 Paintings

Doris Lusk writes: Studied at Dunedin School of Art during mid thirties with R. N. Field and J. D. Charlton Edgar when I began a life-long addiction to landscape painting in the brilliant heat of Central Otago summers.

Between then and now, have tried to get to the heart of the matter, involved with the complexity rather than

simplicity, in describing the nature of our land. Portraiture developed on parallel theme: a landscape traversed, and described in paint.

Since 1968, teaching drawing at School of Art, Canterbury University. Widely represented in galleries and private collections throughout New Zealand.

### Helen Rockel Dec. 3-15 Paintings

Born 1949 Wanganui  
Canterbury Art School 1968-1971  
Honours in Painting

Exhibitions: 1969 5 young painters Christchurch,  
1969-71 Rep. in Tauranga shows,  
1971 30 Plus Show,

1971 Exhibition C.S.A.,  
1972 Rep. in Bay of Plenty Exhibition.

She writes: People have always played an important part in my painting — initially as physical beings affected by space and light and lately with more emphasis being placed on their being creatures exposed to strong external forces. Recently I

have also been trying to put more emphasis on the different states of mind which people experience. Space fulfils an important function in this field too, since it is indicative of the depth of the human mind. Thoughts are presented as usual images — either logical or irrational.

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## Happenings at the gallery

Am trying to decide how to please our editor of the *News*, Stuart McMillan, should I write short notes about a lot of things or long notes about a few things? He will cut it short whatever I do here's what has been happening at the Gallery since the last news.

First item is that in our July issue we mentioned exhibitions from the Engineering Library. These are arranged by Paul Olds, lecturer in charge of Visual Arts at Victoria University. We were scheduled for a new exhibition each month but we seem to have missed out on one or two. Three of Bill Sutton's paintings were sold from his Wellington exhibition so only part of it arrived and he said we weren't to hang it as no exhibition was better than half a one. If all goes according to plan we will have Don Driver's six paintings showing in early November and following that 15 works by Gordon Crook who has recently settled in New Zealand from England. His exhibition consists of collage, gouache, screenprint, pastel and tapestry.

1 As I write this we are admiring some colourful pottery made by Christopher Vine, from Nelson. I am told that as an architect Christopher redesigned No 10 Downing Street before leaving London. August and September the C.S.A. walls were positively bulging with several excellent exhibitions all at the one time. In the Mair gallery we saw paintings by French-born Louise Henderson from Auckland. Louise's painting is like herself, colourful, warm and vital. Tony Geddes and Jonathan Mane occupied the North and Mezzanine galleries with such a successful exhibition that Tony is still looking a little overwhelmed. Jonathan's paintings were snapped up and he has since left for London.

One hardly needs to mention the success of Olivia Spencer-Bower's exhibition in the lower gallery and next to that the arrival of the Italian Graphics took us by surprise so we squeezed it into the Selling Gallery. John Oakley was quite ecstatic about this exhibition and one young artist endured the train journey from Otago in the morning and back in the evening to see the three etchings by Giorgio Morandi.

So with all these exciting exhibitions the C.S.A. has added some new purchases to the permanent collections: paintings by Louise Henderson, John Coley, Tony Geddes, and two etchings by Penny Ormerod. These works will be circulated in our Hire Scheme.

Two new working members to the Society are J. P. Bruning from Greymouth and Catherine Brough, previously a working member of the Northland Art Society.

Speaking in a lighter vein, do you remember *Salad Days* and the words "we're looking for a piano". Well the C.S.A. is looking for a piano, a concert piano. We would be happy to have one on loan or even happier to have one donated to the Society. Lunch-time concerts in the Gallery have created a wide interest and we would like to encourage this trend by having a piano readily available.

A reminder about the Fair on March 24 and we hope this will be the biggest and best. The Committee are already making plans and any offers of "helpers" or "goodies" will be very acceptable.

JOANNA MOWAT

## Reflections on art criticism

by Peter Young

When asked, as I was today, either to write or draw for this publication, I had no hesitation in setting typewriter to paper. This was, for a trained artist, a defeat of course — equivalent to a politician taking refuge in journalism, or a mountaineer in bee-keeping. Better, I thought, to live to draw another day than to go down battling an overwhelming sense of inadequacy. Besides, I am out of practice.

Goodness knows who reads art criticism. The artists? Yes, but with reservations: very much on their guard or just for the laughs. Other critics (or would-be critics)? Yes again, and more keenly — as conductors listen to each other's records — it is, after all, their game. The art dealer, the collector? To me an unknown species but quite likely, I imagine, to read about their prey. As for the general reader, forget him, he has long since forgotten us.

Of the actual writing of art criticism I have (as of the chess openings) no theoretical knowledge whatsoever.

Each attempt is for me something of an adventure into the unknown. An adventure which may or may not be amusing (it is better so) but which must, per se, be interesting. One must also (perhaps primarily) be fair (or accurate) even when fairness involves being frankly unfair — as is life.

To presume to criticise is to presume expertise. Experts remember, experts can correct. The art critic must, therefore, understand each work of art well enough to reproduce it substantially from memory and, if necessary, to make (mental) corrections. This gift (or curse) demands a lot of the critic (although not as much as of the artist) — he must be right.

Sometimes (not increasingly often) I am confronted by an apparent work of art which I do not understand. Either the artist is beyond me or it is not art; I may be puzzled, or repelled, or both. In such cases it is better to acknowledge one's limitations than to refrain altogether from comment. There is plenty of art in N.Z. well worth keeping quite about . . .

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by

G. A. GENET

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## Pottery news

The fifteenth Exhibition of the New Zealand Society of Potters at the N.Z. Academy in Wellington began on October 20, and will close on November 5.

Several exhibitions of Auckland Potters have been seen in Christchurch lately. Six of them staged an exhibition at Several Arts. They were Adrian Cotter, Len Castle, Peter Stichbury, Graham Storm, Richard Cadness and Andrew Van Der Puttens. The work of the latter two has not been seen here before and it was interesting to see their work. Andrew won the 1972 National Casserole Competition.

Neil Grant, another well-known Auckland potter, held an exhibition, at time of writing, at the C.S.A. Gallery. Although there were some 42 exhibits, there were only five variations which was rather disappointing as one would have liked to have seen a fuller range of his work.

In the Library of the School of Engineering Christopher Vine had a showing of his decorative ceramic wall panels.

Of the pottery groups of workshops, Halswell potters who are nearly all beginners, are taking lessons in throwing from private tutors and are making good progress. There should be some good pots for their end-of-year display and sale on Saturday, December 2.

The Mt. Pleasant Group planned a display of work at the Annual Community Centre Fair on October 14; then on November 4, a sale of some of their year's work. The W.E.A. has used its workshop for a term tutored by Joyce Oliver.

The Leeston Group has acquired an old house in the

township of Leeston. It has been busy altering it to its requirements and with paint has made it most attractive.

Michael Trumic and Barry Brickel have been invited to be Tutors at a Symposium at the third Sydney Ceramic Study Group week-end. They were to leave on October 20. Michael has been asked to lecture on the practicability and theory of three-dimensional form, and Barry on hand-built pots, press moulding and coiling.

Later in the week, Michael was to take a group of 10 on a special project. There was also an invitation from Canberra which Michael had accepted and this followed on after the Sydney Group.

Denys Hadfield has left for a three-month visit to Australia where he hopes to work for Les Blakeborough at Sturt Pottery, N.S.W., and to visit many artists and craftsmen in N.S.W. and Victoria. We hope for news later of his trip and experiences.

On the retirement of Rosemary Perry as our representative on the Committee of the N.Z. Potters Association, Margaret Higgs has been elected to take her place.

On Saturday, September 23, a successful wine and cheese evening was held at the Montreal St. Studio. Husbands and wives and would-be members were invited to attend to renew old acquaintances, talk pots and look at pots. There was a small but attractive exhibition of pots on display for the occasion.

— MARI TOTHILL

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## Australian art gallery: architect's problem

A neo-classical art gallery designed late last century to house the art collection of a young colony has been rejuvenated — but not without presenting some aesthetic and practical problems to the rejuvenating architect.

The building is the Art Gallery of New South Wales in Sydney, Australia's largest city. The building houses the permanent collection of the State Government of New South Wales.

Begun in 1884, when New South Wales was a British colony, the gallery was built in stages to 1909 and included a large temporary wing. In the next 60 years no further major work was carried out on the building.

In the late 1960s it had insufficient display space, even less adequate storage space, poor staff offices, conservation laboratory, library and toilet facilities, and no lecture or refreshment facilities.

The curators had constant problems with the infiltration of water and dust and the effects of temperature and humidity changes on the paintings.

The New South Wales Government Architect's office was given the task of turning the building into an attractive, practical and bigger gallery. It had a limited budget and finally completed the job for about \$A3,000,000.

The architects rejected their early thoughts to complete the building as it had been planned in 1884 and to add a free-standing modern structure, with underground connections, to house more modern works of art. In any case the limited budget would have prevented this.

They decided to preserve the neo-classical facade and permanent wing of the original building and to demolish the 80-year-old "temporary" wing and rebuild it to a new plan.

Under this scheme they had to maintain the exterior architectural relationship between the old and the new sections, but accept the inevitability of dual styles and scales inside the building because of the functional requirements in the new section.

The result is an unusual mixture of the old and the new.

Behind the original facade is a modern art gallery alongside 19th Century domes and skylighted halls in the beaux arts style.

The two sections of the gallery are joined but separated by a transitional hall. Visitors to the rejuvenated gallery have a variety of visual experiences. They enter through the original classical portico, vestibule and ornate vaulted lobby, and almost immediately see the effects of change. To their right are the old halls — high ceilinged, with domed skylights and rich mulberry or green walls, carrying closely grouped pictures of European and Australian artists of the 17th, 18th, 19th and early 20th centuries, framed in heavy gilt.

The old halls have been restored to their original appearance, and the paintings are hung in groups as they were when the building was new.

To the left of the entrance is the new section of the gallery — a modern exhibition centre of diverse uses and with all the features one would expect in an art gallery of the 1970s.

Travertine marble floor, neutral furnishings, fabric covered display walls and directional lighting highlight the paintings and sculptures on display while giving an unobtrusive impression of comfort.

The architects established within the new section a system of sub-divisible spaces, with movable display walls tensioned between the ceiling and floor and continuous lighting track set into the ceiling.

The system makes the area very flexible for various types of exhibitions.

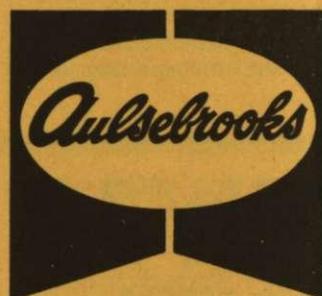
The building has one complete gallery for visiting exhibitions.

The architects have used the gallery's site in parkland close to Sydney Harbour to bring the outside in through floor-to-ceiling windows and provide visitors at one end of the gallery with views of harbour and park. Another feature is a "suspended" glass-walled cafe overlooking the entrance vestibule and the hall which separates the old and new sections. The new section has five levels — display on three and storage and services on the others.

The building has special air-conditioning to protect paintings on display and storage areas and sophisticated security system with ultrasonic and microwave devices.

The project architect was Mr Andrew Andersons, working under the Government Architect, Mr E. H. Farmer.

— Australian News and Information Bureau.



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# Operation synthetic Ikit

by Jim Hopkins

(dedicated to all S. F. lovers)

Major-General Buck Ram kicked the gleaming Starship Roger Wilco Galaxy Cluster into Hyperaboloid Overdrive five and set course in the general direction of the Planet Thrull 8. He pointed the shining Zirctron-coated nose of the sleek big bird through the star-speckled void of space and, as if under orders, the rest of the five-mile hull followed in the nose's wake. Major-General Buck Ram was No. 1 trouble-shooter for the Galactic Defence Rangers, or GDR and the way this mission was shaping up Buck knew he was gonna have one helluva lot of trouble to shoot before the nuclear eternity clock on the wall of the cabin pointed to the beginning of a new STZ, or Stellar Time Zone.

"Give me a reading on the Portabellows" he said to his faithful assistant, Izzy, the old space cowboy with the titanium leg. Izzy didn't hear so good. Not since that day a bunch of time-travelling Gorovians with a chip on their shoulders (an average of 17 per Gorovian — shoulders, that is) had slammed him into a Metabolic Phase-Out and messed up his chromosomes something awful with their Liquid Ectoplasm Modifiers, or LEM.

Also on board the good ship Roger Wilco Galazy

Cluster was the beautiful Martian lady, Melathroona. Buck had met her way back at the beginning of Stellar Time Zone 4, and, in the course of a strange and wonderful day they spent together on Space Station Yuri while he was having his uniform drycleaned, he had said he loved her and wanted to marry her. She had a wonderful personality and two glorious bodies, but since an Interplanetary Circuit Judge had ruled that such unions were bigamous, their love had become a furtive thing to be snatched by the feeble light of wandering meteorities. Once every decade or so, they were able to revel in the sheer sensual luxury of a comet (and thereby hangs many a tail) but it wasn't the same, somehow.

Yes, even in the Major-General's Zero Gravitational Pull or ZGP-hardened heart there was still a small corner that craved respectability, and good old-fashioned peace and quiet — the sort his grandfather had told him most folks had before World War 4.

But this was no time for maudlin sentimentality for suddenly there was a colossal "Thump" and the whole ship shuddered violently. Almost immediately Buck Ram's well-trained eye spotted the trouble. They had crashed. "Why don't you watch where you're going," quipped Izzy, whose

sense of humour had seen them through many a crisis in the past.

"Thundering super-novas", grated Buck as he untangled himself from the levers of the Rorsach Personality Modifier, or RPM. Izzy ruefully surveyed his dented titanium leg and hopped over to the Spare Leg Cupboard, took out a new leg and strapped it on. There was a sudden lound "twoosh-clack" as the air-lock door slid open and the stunningly beautiful Melathroona stumbled into the room, rubbing the sleep from her four deep, soft, tender eyes. "O mine glorious and zimmerling Major-General Buck, what horribility hast bestrucken us", she said. Her speech was a curious mixture of Martian and human languages and Buck found that, even after all this time, his heart still pounded at the ethereal alien way her two soft mouths shaped the tender child-like words she spoke.

"Don't worry, baby", he said, hurrying to her sides, "we've just pranged the old girl, thats all."

"Shucks Missy," said Izzy, by way of explanation, "we'll have this old scow back on the radiation waves in the time it takes to skin a Lightrox."

"What's a Lightrox?" said Buck, suddenly curious. "I'm danged iffen I know," said Izzy, "it just seemed a sensible

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thing to say." The three voyagers slowly climbed out of their battered ship and stepped on to the soil of this unknown planet. It was times like this that Buck was really grateful to the unknown mad scientist who had devised the atmosphere pill which enabled voyagers of the void to adjust to, and survive in, any atmosphere — and not get pregnant, "Looky with thine eyes, O Major-General Buck," exclaimed Melathroona, pointing her four fore-fingers towards . . .

"A sign," said Buck. And a sign it was. The sign said "Welcome to Obe City. Tonight in the Fred Hoyle Room Harry M. Lunar Productions proudly presents Sigmund Rhomboid's Jupiter Jivers with the lovely star of Super-Super-Star, Miss Dodie Kohedron".

"Flaming sun spots", said Izzy, "this I gotta see. I seen Dodie Kohedron once on the old three-dimensional Tactilevision. That chick can really warm an old space cowboy's astro-gumboots."

"Later Izzy, we got work to do," rasped Buck, his space-hardened eyes combing Melathroona's hair.

They walked on for some time. Suddenly Major-General Buck Ram held up his hand. "They're round here somewhere," he whispered. Melathroona gave a little

Martian shudder. From behind a hill came the sound of noises.

"Listen" said Buck.

"I can't hear ya over all them noises," retorted Izzy.

Buck's knowing hand slipped into his holster and he drew out his Wehrner Mk. 2 Brain scrambler. "I'd rather use muh fists," scoffed Izzy.

"Gallopig Gallileos," said Buck, "you're all Braun and no brain, Izzy".

They crept over the hill and saw that the noises were coming from a large silver factory nestled by a little stream in which fish were leaping and flashing their iridescent scales.

"They really thrive on that industrial waste, don't they?" said Melathroona, largely because it was her turn to say something.

"Baby, if you only knew what they did in that damn factory," said Buck, savouring the unaccustomed luxury of a curse.

"What do they do?" asked Izzy urgently.

"I don't know," said Buck. "But it's time we found out."

They slipped down the hill. As it turned out, they weren't doing anything at the factory because the slave-labourers

from Xramo 6 were on strike, but they soon discovered what they had been doing. They had been making synthetic Ikits and rubber replicas of Mt. 12K00C349 in a nightmarishly cunning attempt to undermine the growing tourist industry back on Earth.

"Huh, did these punks really think they could tug their forelocks as well as an Earthman hot on the scent of buck," said Buck.

Melathroona, confused, sniffed him briefly but stopped when she was told. Izzy was busy stuffing his pockets with plastic Ikits.

"Just as well we crashed," said Buck, "or we'd never have discovered this cute little operation."

So they burnt the factory down to ensure that tourists weren't deceived by imitation imitations and to keep the world a safe place for motel owners to grow up in.

"And now, let's go see Dodie Kohedron and the gang, kids, huh, what d'ya say?" shouted Izzy.

"You go Izzy," said Buck, "but we've just seen a comet. Melathroona and I have better things to do".

And they took each others hand and they walked off into the Environment Normalising Discrobifier, or END.

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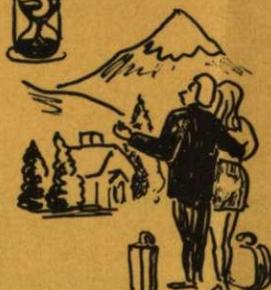
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"Beautiful isn't it, Darling?  
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"Lovely view, son, eh?  
I'll paint it when I retire"



by H. Draine A.D.

## CSA gallery hours

Monday-Thursday: 10am-4.30pm  
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## Sculptural forms in pottery

Shape and form are the dominant characteristics of the work of Sydney potter, Marea Gazzard, who has exhibited in Canada and New Zealand and is represented in museums and collections in the United States of America, Hong Kong and Bermuda.

Her work is in most of the State galleries in Australia, the National Gallery in Canberra, and in civic and private collections and galleries.

Marea Gazzard is the wife of a forward-looking Australian architect, Donald Gazzard, who is putting into practice his ideas of city and suburban development that are in harmony with the environment.

She is the president of the recently-formed Craft Council of Australia, represented Australia at the World Crafts Council in Lima, Peru, and at the Asian branch meeting in New Delhi, India. She was elected a director of the council in Dublin in 1970 and attended a meeting of the directors in Malta in 1971.

Her overseas visits in the last few years have directly influenced Marea Gazzard's work.

"Everything I see influences me," she said. "Perhaps it is the curve of an arm or a hand in a traditional Asian sculpture, the pre-Columbian figures I saw during the conference in Peru."

It is interesting to learn that this successful and talented artist discovered the art of ceramics by accident rather than by choice.

While her young architect husband was studying at night, Marea Gazzard tried to enrol in a dress-designing course as a relief from her day-time secretarial job, but she ended up in the pottery class — which did not have any special appeal to her but where there were vacancies.

It was not long before she "became thoroughly involved with pottery" and discarded her other interests.

The next year — 1956 — the Gazzards went to London where Marea enrolled in the Central School of Arts and Crafts.

Before returning to Australia in 1960, the Gazzards toured Europe and the United States and went to Canada, where she had her first exhibition in Montreal.

Marea Gazzard is a methodical worker. She estimates that she puts in between 30 and 40 hours a week in her studio at the rear of her home in Paddington, on the fringe of the city area and which is becoming the acknowledged gallery and arts and crafts centre of Sydney.

Her overseas visits as a director of the World Craft Council and involvement with the establishment of an Australian craft council accounted for the lack of an exhibition of her work in 1971, although she contributed to the Craft Society of New South Wales exhibition in Sydney. This was the first year since 1963 that she has not held an exhibition of her work.

She believes that Australia is entering an exciting period in the world of art. Although there have been many well known and some world acknowledged Australian artists and craftsmen, Marea Gazzard believes that there are too

few professionals in proportion to the available talent.

She also believes that it is difficult for an artist or craftsman to be devoted exclusively to this work in Australia, mostly for economic reasons.

Now that the Australian Government has given a fillip to the arts through the establishment of the Australian Council for the Arts, Marea Gazzard would like to see State Governments and city councils provide financial support in the manner of the London County Council, which devotes annually a small proportion of its income to the arts.

Her unanimous election by the Asian assembly as a director of the World Crafts Council, which is affiliated with UNESCO, has given her tremendous satisfaction.

"We have a voice in what is happening in the Asian-Pacific area," she said. "I am deeply interested in how things appear to people in Asia because we are quite cut off from the European approach.

"My attendance at council meetings in several parts of the world has given me wonderful contacts with people and the opportunity of seeing the magnificent work by artists and craftsmen in Asia and in Latin America."

Marea Gazzard principally uses the coiling method, by which the damp clay is coiled into long thin rolls and built up to the desired height and then beaten into the shape that she wants. Sometimes she uses thrown bases that contrast with the hand-built bodies with thin walls and a deceptively simple-looking rough surface texture.

With the installation of a new kiln in the family laundry, Marea is working in higher temperatures and experimenting with porcelain and stoneware techniques.

She plans and sketches before she begins work, otherwise the large round vessels or tall flattened shapes are likely to end up as smaller shapes.

She described herself as not being a "functional potter" but as being more interested in "sculptural forms", and she does not use glazes. "They are just not my medium", she said.

Marea Gazzard recently reintroduced the wax technique for casting bronze sculpture forms and has produced attractive and unusual pieces. This is a very expensive method and she has abandoned metalwork temporarily until the items to be exhibited in Victoria are completed.

In her thatched-roof studio at the end of a small courtyard planted with shrubs and leafy green trees that attract small birds, it is difficult to remember that the bustling city is only a mile or so away.

The studio and remodelled terrace style home with sought after cast iron lace decoration has become too small for the Gazzards, who have two children, aged 12 and 10. Donald Gazzard has designed a new house which will be built close to their present home. For Marea the advantage will be a new studio which she describes as "four times bigger" than the present studio, where she has created pieces that bear her unmistakable imprint.

— Australian News and Information Bureau.

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The world-famous sculptor AUREL RAGUS will exhibit 24 of his sculptures in the TASMAN GALLERY, 72 Gloucester Street. (2 doors from C.S.A. Gallery). The exhibition will be opened by Mr H. E. Menrath at 8 p.m. on Monday, 30th October. Visitors are invited to a glass of Sherry. The exhibition is called "Australiana" and contains sculptures in copper of people connected with the Australian outback. (Aboriginal fossickers, stockmen, swaggers, cattledrivers etc.).

**AUREL RAGUS**, Rumanian-born, naturalised citizen of Australia, has two main loves: working in metals and his fellow-man. Resident in Australia for 24 years, he has become one of the most interesting and important sculptors to emerge during the recent decade.

Creator of vigorous sculptural images, ranging from minute, perfectly-tooled figures to huge groupings for the facades of modern buildings, Ragus loves every moment of his creative art. but especially those pieces in which he expresses the dignity of the

human person, giving much detail without being photographic.

A feature achieved by Mr Ragus is the rich green, blue and brown colours he fuses into the copper with his oxy-acetylene blowpipe. Aurel Ragus is well known to collectors in all corners of the world and his work has been recognized in many overseas art centres. A few years ago he made, on invitation, a very successful tour of the United States, where his sculptures of typical American life were much sought after.