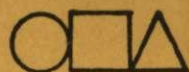


news



The Journal of the Canterbury Society of Arts

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P.O. Box 772 Christchurch

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

Gallery calendar (subject to adjustment)

Feb - March 6	Kevin Passmore
March 2 - March 14	Sally Powell
March 2 - March 13	Star School
March 10 - March 20	Dr Breach
March 16 - April 2	Richard McWhannell
March 22 - April 3	Ronald Jorgensen
March 21 - April 8	Annual Autumn
April 6 - April 18	Ross Gray
April 10 - April 25	Andrew Coates
April 6 - April 18	Will Ruifrock
April 17 - April 23	Sue Frykberg
April 21 - May 1	J. Hardy
April 25 - May 12	Summers & Sinclair
April 20 - May 2	Ruth Priestly
April 29 - May 12	Tony Geddes
May	Canterbury Embroidery Guild Hugh Struyk Alan Pearson Rosemary Johnston Canterbury Embroidery Guild
June	M. Angelo Hilary Dodd Leese Robinson Heinz Sobiecki Bashir Baraki
July	Canterbury Potters C.S.A. Open Exhibition Town & Country Jim Parker & Jennings
August	Photographic Society Angela Meeson John Papas Hilary Osmer
Sept.	Benson & Hedges Weavers The Group Bruce
Oct	Michael Oaten R. Zusters Lap. Club
Nov.	Margaret Hudson Barry Sharplin Valerie Heinz Michael Ebel Morgan Jones Dr & Mrs G.J. van der Lingen
Dec.	Derek Margetts Childrens Art Class Summer Exhibition C.S.A.



Art N.Z. '74 photographs by Euan Sarginson

Art N.Z. '74

Exhibitions are mounted with the assistance of Q.E. 11 Arts Council through the Agency of the Assoc. of N.Z. Art Societies.

New members

The Society welcomes the following new members;

Miss Amanda Crutchley
 Miss Lydia Sulima-Rogaczewski
 Mrs Faith Wright
 Miss M. Riha
 Mr D.P. Page
 Mr John F. Coop
 Dr & Mrs C.D. Cotter
 Miss Josephine Mayo
 Mrs J. Watt
 Dr N.L.B. Walker
 Mrs Jacqueline Baker
 Mr & Mrs P.C.M. Straubel
 Mr & Mrs P.J. Ingram
 Mr C.W. Shaw
 Mrs J.A. Betts
 Miss Margaret Evans
 Miss Ngaio Stupples
 Miss Joanna Clyne
 Mr John E. Burke
 Mrs S.M. Sinclair
 Mrs Kate Fraser
 Miss Merylyn Tweedie
 Mrs F.M. Ackroyd
 Mrs R.I. Armstrong
 Mr A.W.S. Baird

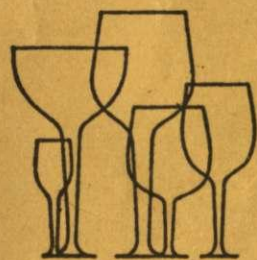
Mr & Mrs H.E. Baxter
 Dr L. Davies
 Mr & Mrs Antony Day
 Mrs Hilary Dodd
 Mr & Mrs J.M. Draper
 Mrs F. Ernsten
 Mrs A.C. Field
 Mrs G. Fleming
 Mrs Sylvia Giddens
 Mr & Mrs P.J.P. Goldstein
 Mrs M.A. Greenberg
 Mr Ron Haggerty
 Mrs D.M. Halpin
 Mrs Robyn Hancock
 Mr Ronald Jorgensen
 Mr Michael Leese
 Mr Tony Lingley
 Miss Una Martin
 Miss Caroline Montague
 Mr & Mrs John Pryor
 Mr Wayne Rogers
 Mrs Renee Stanton
 Mrs B. Tosswill
 Mr Roy Wensley-Smith

Happenings in the Gallery

1974 has got off to a favourable start for the Gallery. The biggest and most successful exhibition that the C.S.A. has ever had has just finished and like the Games, this project required months of preparation. Organisers all had their share of setbacks. Our full admiration goes to the Secretary, Rusty Laidlaw, who was usually to be found at the Gallery late at night when he should have been tucked up in his favourite chair at home in front of television.

Our next exhibition on a large scale is the C.S.A. Annual Autumn in March. This is the exhibition that carries an Art Union so any ten members of the Society will win a painting to the value of depending who is first out of the hat.

The Annual Autumn has been a traditional exhibition ever since the Society was formed in 1890. This exhibition makes an interesting comparison with that of the early days. Looking back to the early 1920's, the Annual Autumn was the social event of the year. Membership at this time was about 600 and every working member exhibited. Paintings submitted for the exhibition were about 500 so the hanging committee were faced with an unenviable task. Artists prominent in the Society at this time were Grace Butler, J. Weeks, Cecil Kelly, A. Nicoll, and M. Stoddart all of whom are now represented in permanent collections throughout N.Z. and abroad. Art



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critics were Dr J. Lester and Professor Shelley and their lengthy and details reviews occupied several columns of *The Press* and the *Lyttelton Times* for the next few days.

The opening or private viewing of the Annual Autumn was a conversazione occasion, dress was very formal and no man was allowed in without a black tie. The women wore lavish gowns and for the benefit of those who missed any fashionable detail, a lady reporter from "The Press made a detailed account of what people were wearing" and this occupied nearly two columns of *The Press* the following day. On Friday March 25th 1927 it was reported that "Miss Isabel Menzies Gibb wore blush pink georgette embroidered with jet beads and opalescent sequins....."

Supper parties after the opening were the usual practice and a new item the next would read "A studio party was held at the home of Mr & Mrs Richard Wallwork in Gracefield Ave, some of the guests present were....."

The Annual Autumn in the early days was an atmosphere of formality and tradition and the custom of importing borrowed furniture into the Gallery was improved when, Professor Shelley in one of his reviews wrote "the indiscriminate collection of auction room furniture also does not assist in raising public taste, there are many show rooms or shops in Christchurch which could give many points to the exhibition in the matter of taste" It was after this time that the furniture took on a more

elegant appearance when the Society borrowed suitable furniture from A.J. White's Ltd.

To match this elegance, a brass rail protected the paintings from the spectator who might attack them. To ensure further safety no person was allowed in the Gallery with an umbrella or a walking stick.

So for some Art Society patrons, going back fifty years will be all the difference between a New Zealand Sauterne and Coffee and Buns.

JOANNA MOWAT

CSA Gallery hours

Monday - Friday : 10am - 4.30pm
Saturday & Sunday : 2pm - 4.30pm

Pottery notes

In the pottery section of the Art N.Z. '74 exhibition there were 18 potters exhibiting, nine well-known craftsmen from the North Island and nine invited from Christchurch.

Of the former, Margaret Milne had an excellent group. Her three pieces of porcelain were particularly pleasing. So, too, was Irene Spiller's porcelain group of which a set of two pieces was bought by the Canterbury Museum. A square pressed and sprigged dish by Win Reed was also purchased by the Museum.

One of Mirek Smisek's large salt-glazed pots was bought by the University of Canterbury.

Congratulations to Michael Trumic and Denys Hadfield on being awarded grants from the Queen Elizabeth II Arts Council.

In April, on a date not yet finalised, we are expecting a Japanese-Australian potter, Mrs Hiroe Swen, from near Canberra, to hold a demonstration school of some four to five days. Her visit is eagerly awaited as she is a person of great merit. At her exhibition in her new and specially-designed gallery it was reported that she was a master potter of world standard and a potter of genius. Her pots are all made by hand. Shape, texture, colour and concept are all treated with care and devotion. We hope that as many potters as possible will attend this school as it will be an opportunity that they should not miss.

Mari Tohill.

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The exhibitions

SALLY POWELL — PAINTING March 2 — 14

Attended Ilam School of Art 1955 — 57. Graduated with Diploma Fine Arts in Design. For two years as designer for large city company. Has since been raising family of four and started exhibiting in C.S.A. Open 1971. Is now a working member and is represented at the Robert McDougall Gallery. Likes water colour because it is a direct quick medium and when can't afford paint uses anything lying around i.e. crayon: felt pen. I like the Chch suburbs and surrounding countryside, I grew up in them and the grass was ever as green on our back lawn in Linwood Ave as it is in grander pastures elsewhere, even the pale pink motels with their plastic signs and scree gardens have their charm and humour for me.

D.R. BREACH — PAINTING March 10 — 20

A senior lecturer in mathematics at the University of Canterbury who has become interested in the use of mathematics in art and vice versa; consequently has produced a series of abstract paintings based on simple mathematical forms. Is finding however that other interests such as colour, space and ambiguity are taking over. Every so often rebels against his own strict formalism and enters into a contest with nature over the production of a landscape or, more accurately, a building scape. Has a secret desire to paint chocolate box tops.

RON JORGENSEN March 22 — April 3.

Ron Jorgensen has received no formal tuition in art but has been painting for the last ten years. From somewhat uncertain beginnings as a scenic painter he has concentrated on still life and evolved a consistent and impressive style in this genre. The exhibition which is to be held in the Mezzanine Gallery consists of about 20 oils and will be opened by Mrs Peggy Finlay, wife of the Minister for Justice.

Mr Jorgensen is at present serving a life sentence in Addington Prison, but hopes to be granted parole to attend the opening. He has had one previous one-man show at Mollers Gallery, Auckland, and is represented in private collections in N.Z. and overseas.

Philip Woollaston.

Members of the C.S.A. are invited to preview the exhibition during Friday, and at 7.30 Friday March 22.

ANDREW COATES — PAINTINGS April 9-25

For Andrew, a young artist whose works have aroused considerable interest in this country, this first one-man exhibition, will be the culmination of a year of thought and activity. Andrew's work shows an original style which developed while studying for his U.E. art examination. During that year the success of his paintings in several competitions gave him the encouragement and incentive to develop his style further. Unable to settle into a University arts course he left Ilam after only a week, deciding to spend a year with his art fulltime.

Andrew's art is unique in that it opens up an original extension of the early movements, especially the cubists. He began working in gouache fluctuating from the abstract to the thematic but now has moved into acrylics preferring to indulge in the pure abstract. "I have come to enjoy expressing my pure instinctive feelings and some of my recent works merely awaken some feeling within the viewer."

Andrew admits that he finds a greater fluency of expression possible with paints than with words and prefers to remain outside discussion on his paintings even to the extent of not titling them, leaving their interpretation entirely to the individual.

Being so young the future for Andrew is uncertain but he is keen to work with a variety of materials both in painting and later in sculpture.

Andrew will display his paintings to show a progression of style. Works will be in gouache, acrylic and pencil.

INVITATION

You and your friends are most welcome to the preview of paintings on Tuesday April 9 at 7 pm.

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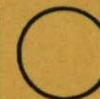
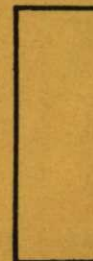
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RICHARD McWHANNELL
— PAINTING March 16 — April 2

Born in Akaroa 1952.

"The most impressionable years of my childhood were spent on our farm at Takamatua. It was a teacher at the Akaroa School (Mr Eric Penny) who first encouraged me in my art work, putting it above all other school activities.

In Christchurch, school life was less enjoyable and I never learned to tolerate the scale of values associated with high pressure urban existence.

I attended Art School in Christchurch for three years and in late 1972 moved to Nelson where I now live."

ROSS GRAY — PAINTINGS
April 6 — 18

Born Wanganui 1945. Dip. F.A. at Canterbury 1964 — 66.

Exhibited Four-man and six-man shows 1968; Manawatu Prize exhibitions 1967 and 1970; Young Contemporaries, Auckland 1971; "30 Plus", Christchurch 1971. Represented in the Auckland City Art Gallery.

Now teaching in Christchurch.

The paintings are a mixture — perhaps a balance — of impulse and restraint, deliberation and intuition, experience and fantasy. An imagery of paint and formal manipulation interests me. I have been hoping that the acrylic paint and hardboard will "react" more expressively.

NEVILLE SINCLAIR & LLEWELYN SUMMERS.
PAINTING & SCULPTURE 25 APRIL — MAY 12

Born Kaiapoi in 1951. No formal art training. Has lived in the country near Cheviot for the last 18 months. Paints in a quiet place free from extraneous influences. A place where solitude prompts sojourns into one's own consciousness.

This will be my second show. The first was held in the C.S.A. last May. This exhibition, however, is a joint effort with Llewelyn Summers employing floor space with his sculptures and me utilising the walls.

N.S.

TONY GEDDES—RECENT PAINTINGS. 28 APRIL — MAY 12

This exhibition will consist of paintings completed since August, 1972.

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AMERICAN GALLERIES

If I had gone to the United States to study American relations with Europe and not American relations with Asia and the Pacific I might have been tempted to come to the conclusion that the number of European paintings in American galleries and museums would be a major cause of dissension between the areas.

Happily I did not have to mix art with political questions. (There wasn't much that one could think about there at the time without coming across politics).

The art collections are vast both in the numbers of artists represented and in the numbers of examples of their works. I confined myself to the Impressionists and the Post Impressionists in the Chicago Institute of Art, the Metropolitan Museum of Art in New York, and the National Gallery of Art in Washington, the last being part of the Smithsonian Institution. I went to the Museum of Modern Art on my last day in New York but the staff was picketing the building on a number of issues on which the "New York Times" supported them.

There were dozens of paintings by Degas, Monet, Manet, Renoir, Pissarro, Cezanne, Van Gogh, Gauguin and others. There were two versions of a Seurat. *Sunday Afternoon on the Island at La Grande Jatte 1884-86* is in the Art Institute of Chicago and *An Afternoon at La Grande Jatte (1884)* is at the Metropolitan Museum of Art. There were paintings made familiar through prints and paintings I had not seen recorded before. Only Bonnard was scarce. I saw a couple.

In the dealer galleries there are thousands of original lithographs. Chagall is turning out hundreds. Practically

every dealer gallery has an original lithograph by Chagall, perhaps done in an edition of 50. The lithographs are signed and numbered. Chagalls sell for \$U.S.3500 to \$4500 and Picassos a couple of thousands more. I saw a small Cezanne etching of a head, unsigned, for \$U.S.1800.

These seemed to me to be well beyond the sort of prices many New Zealanders think of paying but apparently enough Americans can afford these to support a large number of galleries.

Dealers consider that original prints have a booming market, that the prints appreciate in value quickly and are good investments.

Obviously it is the sort of buying in which people could be deceived, including dealers. Many dealers will give written guarantees of the authenticity of work. Some of the public art galleries have print sections where catalogues may be consulted and staff will give their opinions for a fee. One of the pickets of the Museum of Modern Art told me she did a great deal of identifying of prints.

It is also not uncommon for a dealer to telephone a Paris dealer to check on authenticity. The dealers vary considerably in their reliability. New Zealanders who were considering buying prints — some etchings, and aquatints from major European artists may be found for hundreds rather than thousands of dollars — would probably be as well to look at the stock of a reputable gallery such as American Associated Artists in Fifth Avenue, New York. Not that there are not many other reliable galleries, but one can at least see what a good gallery will offer.

Stuart McMillan

Letter

Sir,

It is one hundred years ago this year, that the first Settlers landed at Jacksons Bay and attempted to found a Settlement. The Settlement failed, but a handful of hardy souls fought on and today their descendants are planning a Centennial Celebration to mark the occasion. This is to be held on the 1st 2nd and 3rd of June this year. (Queen's Birthday weekend).

In conjunction with our many attractions, for the large number of people we expect to attend we hope to hold an art exhibition. We would be grateful if you could contact any artists who have painted here, who would be prepared to exhibit.

We have a fairly large hall, and would have an attendant there at all times this hall was open to the public.

Hoping you can help us in this matter,

I am,

Yours sincerely,
(Mrs) E.M. Cron
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REPORT ON "ART N.Z. '74"

This Exhibition now, at the time of going to press, can safely be called a success. The opening, by the Hon. H.L.J. May on Friday evening 18th January had a gala atmosphere and was thoroughly enjoyed by everyone who attended.

Thanks to the Arts Council grant of \$3000 the finances are on a sound footing. The budgeting of expenses appears to be fairly accurate and the income has exceeded our expectations.

A few shied off at the door charge, but against this a very large number of visitors went out of their way to tell us how much they had enjoyed the show. Two or three members were mistakenly charged at the door and this we would like to rectify.

Approximately 6500 have seen the exhibition. The attendance dropped off considerably when the Games finished and, though a steady stream continued by day, we found the evening hours unprofitable and went back to 4.30 p.m. closing.

We wish to thank sincerely all the artists who accepted the invitation to exhibit. Sales effected were paintings 16, weaving 10, pottery 56, sculpture 2, jewellery 14, prints 86.

We appreciated the City Engineer's inclusion of the gallery's environs in the city's overall pattern of decoration.

Our sincere thanks also to Councillors who mounted the exhibition and to all those members who attended the various sections. Also our thanks to those who offered to do so but were not called upon. Our only regret is that limitation of space prevented a wider coverage of the visual arts field.

R.R. Laidlaw

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CONTEMPORARY OR TRADITIONAL?

As a grandmother in her 60's, recently involved in the Art scene and completely ignorant of the rudiments of art, I find myself bombarded by the questions of my friends and contemporaries when viewing a modern exhibition. 'you can't really like it, what is it meant to be' Oh I couldn't live with that' 'Hideous — Repulsive — They must be joking' 'Could do better myself' etc, etc.

You couldn't you know, but please before you dismiss contemporary art completely do at least try to understand. You're not expected to live with a painting unless you love it very much, or it is completely happy in its surroundings. Look long and closely, keep coming back and try to feel the emotions the artist is trying to project. Look for form and colour, and surely anyone, trained artist or not, can instinctively recognise a skilfully painted work. You may be stimulated, you may be shocked, but this is the reaction the artist is striving for — to jolt us into realism of our crazy present day world and the demands of its youth. Try to feel and appreciate because once light breaks through you will have endless pleasure and interest and you know once a modern painting really speaks to you it sings — We all love and admire the old masters and marvel at the skill, patience and beauty of their work but it's a new world.

If you find the contemporary scene repugnant and quite beyond comprehension best to forget it, return to your cosy friends and live in the past.

D.J.L.

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Reviews

CHRISTCHURCH. A CITY AND ITS PEOPLE. BY PHILIP TEMPLE. WHITCOMBE AND TOMBS. \$9.95.

This is a large and beautifully produced book containing over 130 photographs, many in colour, and a thoughtful and eminently quotable text in which Christchurch's historical background and geographical setting are explored.

These latter two are, in Philip Temple's view, inseparable. The original Anglican ideal was of "a colonial settlement in which, from the first, all the elements, including the very highest, of a good and right society, shall find their proper place, and their active operation" (from the Plan of the Association for forming the Settlement of Canterbury, in N.Z. 1848).

The ideal, he thinks, was no doubt reflected in the overall orderliness with which the province and town were settled but Christchurch's development in the nineteenth century was dependent on the fortunes of rural Canterbury and they in turn on geography. Even now, when much of the city's commerce and industry is independent of primary production, Christchurch people remain very much aware of their rural connections, past and present.

Philip Temple suggests that this is because its suburbs spread out into the farmlands. It lacks the ring of hills and harbours which isolate some other New Zealand cities. So he begins and ends the book with a view from the Summit Road of the city and the plains beyond, and somewhere in the middle devotes several pages to the A. and P. Show which he sees as a celebration of the "community between city and country"

In examining its present society he says: "Perhaps Canterbury is the most complete expression of the colonising achievement in New Zealand; planned, orderly, well heeled and developed, a democratic society, a balance between agriculture and industry." A price has to be paid. For some indeed it may be "better to travel than to arrive, better to follow conflicting interests than to see the aggravating image of a successful community." Later he writes, "cultural activities seem to reveal community again, rather than individual brilliance . . . its greatest artistic achievements have come through choirs, bands and to a lesser extent, through theatre and orchestra.

But the most significant revelation of community comes from a continuing architectural expression of heritage and place."

Some of the most exciting photographs in the book are of buildings. They generally possess sharp clarity and capture telling detail. The settings, too, are carefully chosen for added impact, e.g. the dahlias and roses round the Royd Street house, the green hills beyond the Rue Jolie, the Godley Statue in front of the Cathedral.

The author-photographer is also responsible for the elegant and spacious design of the book. The sequence of photographs has a satisfying orderliness about it and at the same time a nice sense of contrast. The dust jacket features the Town Hall on the front and the Cathedral on the back. The first and last colour photographs are a magnificent

sunrise over Lyttelton Harbour and a sunset seen through the Bridge of Remembrance.

The book is divided into six sections: Christchurch in Canterbury, the City . . . , And its People . . . , at Play, Peninsula . . . , and Plain, and in each the essential character of the subject has been caught.

Someone who knows the places will greet many photographs with a sense of recognition. Sometimes Philip Temple extends one's awareness, as in the picture of the roots of a pine struggling through riverbed stones, or of the dead totara above Little River. At other times one delights in his studies of people which reflect the same warmth and humour found in his recent writing for the *N.Z. Listener*. One may catch one's breath at the sheer beauty of the subject. His view of Akaroa Heads from Wainui has a timeless quality about it which removes it from its provincial setting. It seems to me to have affinities with the work of some New Zealand painters.

The book also has a collection of old photographs with something of the flavour of Dick Scott's "Inheritors of a Dream"

In all, this is a book where text and picture combine happily to give a fresh and stimulating of the place in which we live.

N.M.

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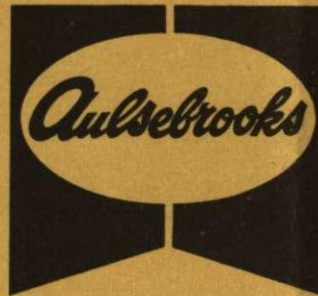
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A previous exhibition held by the CSA. The photograph is from *The Weekly Press*, May 25, 1905. Joanna Mowat's article, "Happenings in the Gallery" on page two looks forward to the Annual Autumn show and recalls earlier shows.



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