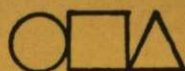


# news



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. fifty-five May/June 1974

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

## Gallery calendar (subject to adjustment)

April - May 12	Summers & Sinclair
April - May 12	Tony Geddes
April - May 2	Ruth Priestly
May 6 - 19	Glen Busch
May 4 - 20	Hugh Struyk
May 4 - 19	Canterbury Embroiderers Guild
May 14 - 28	Alan Pearson
May 21 - June 5	Rosemary Johnson
May 22 - June 3	C. Voute
May 25 - June 11	C.S.A. Graphic & Craft
May 30 - June 11	Tibetan Carpets
June 5 - 20	Heinz Sobjecki
June 13 - 25	Bashir Baraki
June 13 - 26	M. Angelo
June 27 - July 12	H. Dodd
June 23 - July 5	Privett
JULY	Tamarind Lithography
	Jim Parker
	L. Jennings
	Canterbury Potters
	Town & Country
AUGUST	Peter Bruce
	John Papas
	Hilary Osmers
	Angela Meeson
SEPT	The Group
	Benson & Hedges
	Rene Zusters
	Weavers
OCT	Michael Eaten
	Lap. Club
	Linda Smith
NOV.	Dr & Mrs van der Lingen
	Morgan Jones
	M. Hudson
	CSA Open Exhibition
	Barry Sharplin
	Michael Ebel
DEC.	Derek Margetts
	CSA Summer Exhibition
	Children's Art Class



WORKING MODEL FOR SHEEP PIECE 2 by Henry Moore. This sculpture has been offered on loan to New Zealand, the city yet to be decided. Christchurch claims are being pressed. There is more about the sculpture in "Happenings in the Gallery".

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

## New members

The Society welcomes the following new members

Mr R.K. Thorsen  
 Mr & Mrs Michael Faunge  
 Mrs J. Aickin  
 Mr Ernest Charles Atkins  
 Mr & Mrs P.J. Benjamin  
 Mrs V.M. Boffa  
 Mrs Margaret Chaney  
 Miss Alison Corbett  
 Mrs Edna M. Corbett  
 Miss Jaon Cardno  
 Mr & Mrs E.L. Crompton  
 Miss Joy Cullen  
 Mrs H.E. Duckworth  
 Mr K.W. Duncan  
 Mrs Margaret Fergus  
 Miss Jane Frampton  
 Mrs Heather Gunn  
 Mrs Adrienne J. Grkovic  
 Mr Christopher Haagen  
 Mr Stephen Hansen  
 Mrs Nancy Harris  
 Mrs K.D. Holder  
 Miss Alison Jackman  
 Mr Brendan Kay  
 Mr Robin Kay

Prof. & Mrs R.H.M. Langer  
 Mr Donald S. Long  
 Mr G.M. McEwin  
 Mrs Anne McIvor  
 Mrs F.J. Mackenzie  
 Miss Margaret Maclean  
 Mr Timothy C. Mulcock  
 Miss Gloria Neilson  
 Mr G.N. Newsam  
 Mr S.M.D. Palmer  
 Mr Fergus Paterson  
 Mrs Sina Reedy  
 Mrs F.D. Reeves  
 Mr & Mrs A.W. Ryan  
 Mr Barry Sharplin  
 Miss Fiona E. Shaw  
 Mr Brent M. Trolee  
 Mrs Marcel Verstraete  
 Mr Peter Waddell  
 Mr A.C.W. Whatman  
 Miss Gwenda M. Williams  
 Mrs W.A. Yates  
 Mr G.M. Pettigrew  
 Mrs Barbara F. Thompson  
 Mrs Gwenda Porteous

## Happenings in the Gallery

Gallery events for March and April consisted mainly of coping with the aftermath of Art '74, a deluge of noisy school children swarming the gallery during the Star School exhibition and a few newcomers who created some impact with their one-man shows.

The Annual Autumn ran its usual course, the opening night a little marred by an unseasonable cold snap. However, the occasion was a memorable one with the presentation of the CSA Medal to Rusty Laidlaw, our Secretary who has been associated with the CSA for eight years and more recently has been the backbone and mainstay of the Society, so there is no-one more deserving. Rusty took refuge for a week in March in Stewart Island and there he had a well earned rest. He said the hotel life was N.Z. style "take it or leave it" but the bird life made up for everything. Needless to say his mind was still on the CSA with the odd telegram popping up from Half Moon Bay.

New purchases for the Permanent Collection from recent exhibitions are *Estuary* (water colour) by Sally Powell, *Cell Door* by Ron Jorgenson, *Garden, Tahunanui.*, by Richard McWhannell and three prints from Art '74, *Play* (aquatint & line) by Gwen Morris; *Metropolis No 2* (aquatint) by John Drawbridge and *Cloud Fractured Land* (etching) by Bonnie Quirk.



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New working members to the Society are Peter Bruce, Bruce Trolee and R.D. Porteous.

Did you ever think you would see a Henry Moore sculpture on the Port Hills? It appears that this is a likely possibility for *Working Model for Sheep Piece*, a bronze sculpture about 12 – 14 ft has been offered "on loan" to New Zealand and at this early stage it has yet to be decided which city is to house this magnificent piece. One would imagine that Christchurch would be the most appropriate and a site has already been selected on farm land in the vicinity of the Sign of the Kiwi where it will be seen by one and all, so at this stage we can only keep our fingers crossed.

A touring exhibition that has only just been booked into the Gallery for July is the "Tamarind Lithography". Tamarind is the name of a common tropical tree, an ordinary Los Angeles street and a rather extraordinary lithography workshop situated on this street. The Tamarind workshop selects and invites artists to work there for a two month period to perfect their skills by producing as many editions of lithographs as the Workshop printers can handle. So it is the fruits of these labours that we will be able to admire at a later date. The exhibition comes from the Museum of Modern Art, New York and is touring New Zealand from October, 1973, to August, 1974.

For those who enjoyed the photograph of the early Annual Autumn showing in the last Newsletter, special thanks must go to Mr W.S. Baverstock for making this reproduction possible.

#### JOANNA MOWAT

#### RECITALS

We may look forward to a series of Musical Recitals at lunch time. These recitals will commence at 1.10 p.m. on the days mentioned and we are very much indebted to Mrs Margery Steel who has offered to arrange this programme for the Society.

Calendar:

May 22  
June 5  
June 19  
July 3  
July 17  
July 31 ?  
Aug 21  
Sept 4 ?  
Oct 2

### CSA Gallery hours

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

#### Other Centres:

Waikato Society of Arts, Bass Art Award, last receiving day May 31st 1974. Benson & Hedges Art Award (Dunedin Public Art Gallery) receiving day June 24th. N.Z. Academy of Fine Arts, Exhibition of N.Z. Sculpture, Pottery and Graphic Art, receiving day June 4th 1974.

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**GLENN BUSCH. PHOTOGRAPHER.  
MAY 6 – 19**

Born Auckland, 1948. Started photographing in 1968. In 1969 he met and was encouraged by John Turner, editor of *PHOTO-FORUM* and lecturer in photography at Auckland University. Through Turner, he was introduced to and influenced by such early social documentarians as Lewis Hine and Dorothea Lange, as well as a number of their contemporary counterparts. With the exception of a small portfolio on housing conditions, Busch stopped using his camera early in 1970 when he became fully involved with the organising of the Tenants Protection Association. It wasn't until 1972 that he began working again in earnest and towards the end of that year he participated in a group exhibition at the Victoria Market Photo Gallery, Wellington.

In November 1973 he mounted his first one-man show at the Petar/James Gallery, Auckland. The following is a review of the exhibition by Hamish Keith:

*"Glenn Busch, whose photographs are exhibited at PETAR/JAMES Gallery must rate as one of the best image-makers of people whom New Zealand photography has yet turned up.*

*"He seems to have established an incredible rapport with his subjects putting them in a situation where they reveal as much of themselves as would seem either possible or decent.*

*"Busch arranges his sitters inside a shallow space – almost as if his camera were pushing them back against a wall – with the effect that we feel confronted by them and, perhaps, they by us. Anyone who cares for his fellow men should not miss this show."*

An invitation is extended to all interested persons who may wish to attend the opening of this Exhibition on Sunday 5th May at 11 a.m.

**ALAN PEARSON. MAY 14 – 28.**

Born 1929. Graduated Canterbury School of Fine Arts Dip. F.A. (Hons) 1959 – 1961.

Studied Royal Academy 1964. Exhibited extensively in London. Represented in private and public collections England & Australia as well as N.Z.

One-man shows: Barry Lett Galleries, Vulcan Gallery Auckland. New Vision, Auckland. Young Contemporaries, McDougall Gallery, Group Shows.

Television designer for three years in Auckland. At present teaching at Kingslea Girls Training Centre and Christchurch Technical School.

**ROSEMARY JOHNSON. CLOUDS.  
MAY 12 – JUNE 5**

Born 1942. Studied Canterbury University School of Fine Arts and the Central School of Art and Design, London.

Exhibited, Galleries London, Macquarie Galleries Sydney 1970, 1972, 1973.

New Zealand Young Contemporaries 1971, 8 Young Artists, N.Z. Academy of Fine Arts 1973, Art N.Z. '74, A member of The Group.

One-man exhibitions, Dawsons Gallery, Dunedin 1971, Barry Lett Galleries, Auckland 1970 & 1972.

Sculpture represented in the National Gallery and the Dowse Art Gallery, Wellington.

In this exhibition, Clouds will be suspended within a confined space so that they interact between themselves and the surrounding walls, being light they will move with the air currents in the Gallery.

You are invited to the opening at 11 a.m., Sunday 19th May.

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## BATIK. MAY 22 – JUNE 3.

### Sudarwoto and Linde Brigitte Voute.

Sudarwoto born 1950, Jakarta. Started with painting. His father was a well-known painter during President Sukarno's time. Sudarwoto was one of the founders of the group, Banjar Barong, and started seriously with Batik painting in 1971. 1971 – '73 group exhibitions of Banjar Barong in Jogjakata, Jakarta, Surabaya, Bali, Rome, Holland. 1973 lecturer of painting and batik painting, pupils mainly Japanese and American students of the traditional batik. Sudarwoto is inspired by motifs of the primitive arts of West Iran and Celebes. He also works legends and Javanese stories into his batik painting. His colours which he mixes himself, are very original.

Linde Brigitte Voute, born 1950 at Utrecht, Holland. Chose literature and painting, developed a liking for batik and worked in Indonesia under Bagong Kussudiarjo for two and a half years. Became an official member of the group, Banjar Barong, which exhibits regularly in Java. Gave courses in batik for two summers at the Dutch school in Jakarta.

1972 – '73 Group exhibitions in Jogjakarta, Surabaya and Jakarta.

1972 Group exhibitions in Singapore; 1972 Own exhibition in Jakarta.

1973 Group exhibition in Rome; 1973 Exhibition of batik with paintings of the Indonesian painter, Sujojono, in Holland.

1973 Own exhibition in Jakarta.

### HEINZ SOBIECKI – PHOTOGRAPHS JUNE 4 – 20.

Born 1939 in Germany. Turned professional 1966, eight years' experience in creative advertising photography working on major national fashion accounts.

One man exhibition Wellington 1969  
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The photographs in this exhibition are entitled *WOMAN* – *HER MANY FACES* and included commissioned and private collection prints.

### M. ANGELO. PAINTING. JUNE 13 – 26.

After looking around the world a couple of times I have decided I like my own country the best and it's possible that this is the reason I enjoy using the physical features of this country as reference for my paintings. What I am attempting to do is simply retain the dynamics of structure, process and time on my canvas while creating my own imagery and colour. This struggle with the landscape dates back to my art school days. Since then its progression has been intermittently interrupted by travel and teaching.

Mrs. Hilary Dodd was born and educated in Christchurch.

Early in 1970 she went to London in order to attend classes at the Royal School of Needlework, where she studied for eighteen months, at the same time attending classes at the Stanhope Institute for Advanced Needlework. The tutor there was Miss Beryl Dean, one of the world's leading designers and embroiderers specialising in ecclesiastical embroidery.

This Exhibition will cover many types of needlework, including embroidered panels, goldwork, patchwork, blackwork, whitework, canvaswork, pulled thread and quilting. The designs include traditional, abstract and modern.



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## Pottery notes

In the March-April pottery notes of the News, Graham Storm's name was omitted as having one of his tall cylinders bought by the Canterbury Museum.

Mrs Hiroe Swen, a Japanese potter in Queanbeyan, Australia, and now a naturalised Australian, visited Christchurch at the end of April.

In July the Canterbury Potters are holding their Annual Exhibition in the CSA Gallery. With this early reminder it is hoped that some good pots that happen to come out of a good firing will be put aside for it.

Then in October, the Annual Exhibition of the N.Z. Potters Society will be held in Auckland and again good quality pots should be saved for that.

In the last issue of the *News*, Michael Trumic and Denys Hadfield were congratulated on being awarded a grant from the Q.E. II Arts Council. We have since heard how they intend using these grants.

Michael will be using his grant to assist in the building of his studio at Loburn. The grant to him has been well deserved. He has concentrated on raising the standard of pottery in Canterbury. He has held study and discussion groups and many classes with the result that many potters have qualified for membership of the N.Z. Society of Potters.

Denys Hadfield is using his grant in experimenting with different materials for the casting of Raku kilns and working out quick and easy methods for building these kilns of varying sizes, making it easy for groups and schools to execute. He is also working on suitable clay bodies for Raku and on form, colour and decoration. Dave Robinson from Queensland, who recently received a grant from the Australian Craft Council, is visiting Christchurch sometime in April and will be staying with Denys.

From Peru, Harry and May Davis have at last, after months of negotiating with officials and with hopes sometimes raised, then at rock-bottom, finally set off in their Volkswagen converted into a camper exploring

the country-side off the beaten track, ever on the look-out for a suitable locality for their pottery workshop. Their search finally centred on a disused watermill at a place called Izcuchaca. This village, a lovely spot at 9,500 ft. in a narrow gorge in which there were two watermills, the lower one in ruins and the upper one half completed. Again, after more negotiations, it was settled that they could set up their workshop there. Their machinery arrived safely from N.Z. and when unpacked was all intact. A lot of reconstruction will have to be done on the buildings and May can see the prospects of making an attractive set-up with gum

trees that are there and land for growing vegetables. The villagers promise a "Faena", (a communal working bee which is a system handed down from the time of the Incas.) The village provides the tools, food and drink and sometimes a band.

The latter part of the letter was written some months later and says that although the village Council wants the workshop, the owner of the mill, a wealthy man, and his son do not want to sell and want nothing to do with the project. In the meantime, while negotiations are going on, Harry is working hard to convert part of the lower mill into something that is livable.

Except for one or two personal donations and \$500 from N.Z. friends, they are managing on their own resources. They hope to be able to finance it for the coming year which will include the cost of building materials, wages, raw materials and their own living expenses, and later the apprentices' wages. If anyone would like to help they would be glad of donations that can be sent to the joint account of H.C. and M.B. Davis of the A. and N.Z. Bank, Hardy St., Nelson.

**Mari Tohill**

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## GALLERIES IN AMERICA AND ENGLAND

During my recent visit to America and England, I had the opportunity to visit many Art Galleries and to see several exhibitions of importance, and a few of these experiences I would like to share with you.

I can say that I know the celebrated Madison Avenue, the home of some of the most important Art Galleries in New York, by heart, for I trudged the famous avenue with a portfolio under each arm. I called on at least forty galleries, whilst in New York. It was somewhat depressing, as most of the gallery directors had no knowledge of New Zealand Art, or about New Zealand itself. Even with the proper letters of introduction, most of the directors would not look at these or view the works. After two and a half days of walking up and down Madison Avenue, I called into a print Gallery, The Circle Gallery Ltd. to have a look. I must have looked a sight with portfolios and all else, but within a short while I found myself in conversation with the Director, Mr Anthony Sansotta, who to my relief knew something of New Zealand, and what a difference this made. He had a look at the work which I had with me, and referred me to several galleries, but these unfortunately were closed until the middle of January, or the gallery directors were away on annual holidays. It was most informative speaking with Mr Sansotta, for he explained how his firm operated. The Circle Gallery Ltd., is a national concern, with print Galleries in various parts of the United States. It purchases the plate of the print or lithograph

outright from the printmaker, and then reproduces it in various editions. These are distributed to the print galleries, in most cases already framed, and sell from about US\$300 to about \$800. Most Americans will more readily buy a print or lithograph than an original work, as an original work could cost from \$US3,000 upwards — these prices relating to well-known American or European painters. I had the opportunity to speak to the director of the Greer Gallery of Madison Avenue, and he was most helpful in explaining how the majority of galleries operate. The major exhibition galleries take a commission ranging from 45% to 50% and many of the galleries also take a young painter of promise and spend thousands on promoting him and his work. What a business!!!

I received an invitation, through the Circle Gallery, to attend the opening of an exhibition at the Whitney Museum of American Art; it was a most interesting exhibition, which covered nine prominent American Artists, most of whom are teaching at various Universities or Academies. A day or so before leaving New York I rang the New Zealand Consulate and asked for an introduction to one of the major Art galleries, with a view to arranging an exchange of New Zealand painting or prints, for American works. I was given an introduction to the Museum of Modern Art, and had a most enjoyable morning speaking to Miss Elizabeth Van der Does, administrative assistant to Mr John Stringer, the Director in Charge of the Museum of Modern Art's

International Programme. Unfortunately I didn't meet Mr Stringer as he was taken ill rather suddenly. The visit to the Museum of Modern Art was most rewarding, as members of the CSA and the general public will shortly find out. I was given a free tour of the Museum and saw a Marcel Duchamp exhibition, after waiting in line for almost two hours. There were thousands of people in the Museum. It was breath-taking to see the works of Picasso, Degas, Monet, Renoir, Cezanne, Van Gogh, Gauguin and many others — this was the highlight of my visit to New York. I owe a great deal of thanks to the New Zealand Consulate for this introduction.

London was most exciting and during my visit I saw two excellent exhibitions and visited numerous other galleries. At the Tate Gallery, I saw One Hundred Years of Landscape Painting in Britain c.1750-1850, this being a most stimulating show. Such painters as Sanby, Cozens, Wright, Turner, Constable, Danby and many others were represented in the exhibition which consisted of 350 works of art. The most impressive work in the exhibition was that of Joseph Mallord William Turner, who was represented by such paintings as *Studies of Skies*, watercolour, *The Fall of the Clyde*, oil, c.1835, *Rolling Clouds*, *Snow Storm: Hannibal and his Army crossing the Alps*, oil, 1812. Then, there was the exhibition of Edward Munch (1863-1944) at the Hayward Gallery, which was most moving and rewarding. Munch was of Norwegian descent; his work was

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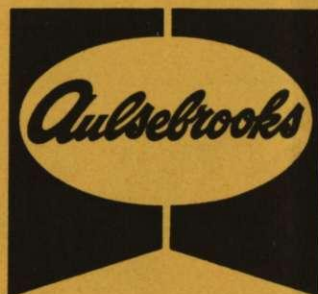
concerned with the expression of his feelings in face of reality. His most creative period was from 1895 to 1905, and was one of the main exponents of the School of German expressionism. Some of his better known works are *The Cry*, *The Sick Child*, based on his sister's death, a most moving and sensitive work, *The Death of Marat 1907*, this consisting of four paintings, and *Self Portrait, By the Wine*. His method of print making was most interesting in that his blocks were like over-sized jigsaw-puzzle pieces, thus in the printing he achieved the fine break of line. One could spend days, weeks, studying his work, this exhibition, as well as the previous one mentioned, pointed out to me how far removed we are from access to such works of importance. Seeing these exhibitions gives one food for thought. There was, also, the exhibition of fine Russian Icons, of the 17th, 18th, 19th centuries, at the Temple Gallery. This show was viewed in candlelight, due to the restrictions on the use of power and this created a most interesting atmosphere. These Icons were priced from 200 pounds Sterling to 3,500 pounds sterling. The exhibition consisted of 149 works. Then there were the galleries of Cork Street, where I saw original Cezannes, Matisse's, Monets, Manets, — if one only had thousands and thousands of dollars to spend.

**Bashir Baraki.**



R.R.L. says . . .

I'm afraid I do not class myself with Peter Tomorrow, Dr McCormick, Yvonne Rust and others who have been given the Society's medal for their services to art. I don't think I've done anything for art per se — maybe the Art Society, yes, because I'm very much interested and absorbed in its endeavours. I am fairly convinced it is really doing something for the benefit of the community. It is gratifying to know there are 1800 — 1900 other people who think so too."



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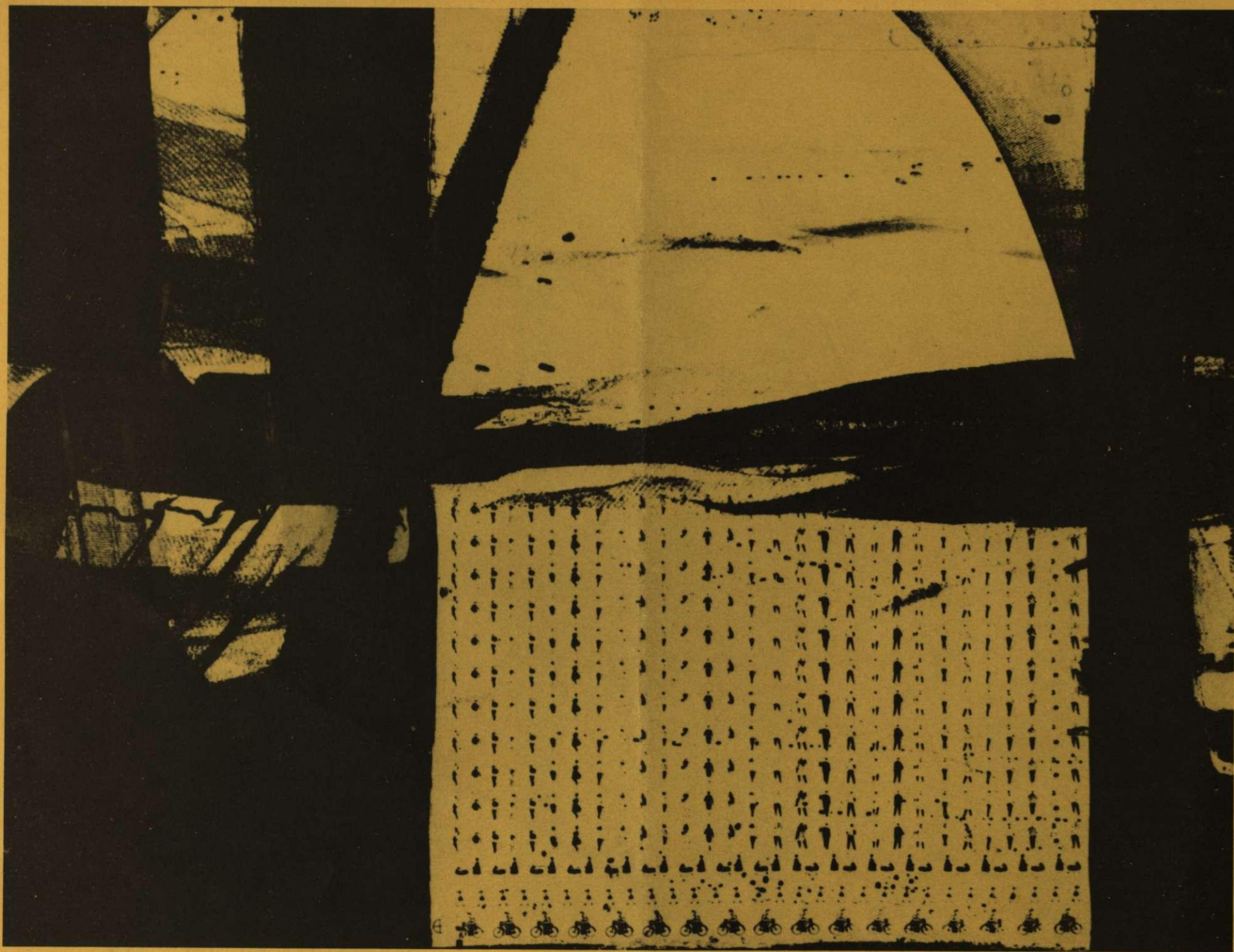
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