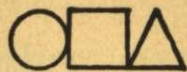


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

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



Scenes on the front and back cover are from the children's Saturday morning classes at which the senior tutor is Michael Reed, who is seen facing the camera above. The art classes will hold an exhibition starting on the 14th of December.

GALLERY CALENDAR (Subject to adjustment)

Oct.—Nov. 13	Technical Institute
Oct.—Nov. 15	Gavin & Vivian Bishop
Nov. 2—Nov. 15	Morgan Jones
Oct.—Nov 15	Valerie Heinz
Nov. 17—30	Michael Ebel
Nov. 17—30	Barry Sharplin
Nov. 23—Dec. 5	CSA Open Exhibition
Dec. 14—Jan. 8	CSA Summer Exhibition
Dec. 17—31	Children's Art Class
Jan.	Photography as Fine Art (United States Information Service). Helen Rockel McNeill
Feb.	Australian Prints Star School M. Mesaros
March	Arts Festival
April	CSA Annual Autumn Exhibition

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 members:

Mr & Mrs T. M. Davies
Mr & Mrs H. V. Douglas
Mr Lindsay Taylor
Mrs Pamela Spencer
Ms Robyn Stewart
Miss A. C. Storr
Mr Trevor Rogers
Mrs Velta Celmins
Mr C. I. McNeill
Mrs I. D. Davenport
Mrs B. R. Campbell
Mrs Noeline Bull
Mr Robert J. Ewen
Mr & Mrs J. Turner
Mrs Nora Hepburn
Miss Jayne Ellis
Miss Jane Minor
Mrs R. N. Wilson
Mrs J. & Mrs T. Buxton
Mrs B. R. Thompson
Mrs K. A. Romeril
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Ms Barbara Bendien
Mr & Mrs L. W. Cessford
Mrs Judith M. Lawry
Mrs I. L. Burton

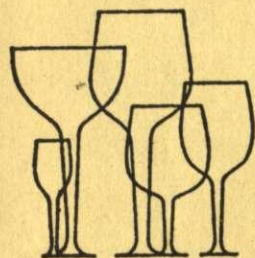
Happenings in the Gallery

September has certainly been our big month for the year. The Group Show and the Benson & Hedges brought a steady stream of spectators and the 'tour de force' of the latter, Alvin Pankhurst's *Maybe Tomorrow* drew gasps and exclamations constantly. Spring has come to the gallery in the form of a sunblind for the large window by the front entrance. This decorative flavour has been on the agenda for some years but due to lack of imagination the idea was shelved. Mrs Stewart Mair has hurried along the project with an offer to donate a blind so we hope the installation will coincide with the arrival of the hot weather.

Speaking of colour . . . paintings from Australia brought an exhibition with a difference. Reinis Zusters provided the added touch to this exhibition with his presence and aroused interest with demonstration responses to any queries by onlookers. A colourful display of weaving featured in the lower gallery in October with one of the exhibitors always on hand for discussion on the intricacies of the weaving industry. I believe the exhibition was most rewarding.

We were sorry that the October house visiting had to be cancelled, this was due to a number of reasons but it is to be hoped that the March visiting will run more smoothly.

We have some new arrivals in the Selling Gallery



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which include a Tibetan Rug for someone who is partial to the colour combination of dark blue and lemon, an early painting by Vivian Lynn and other work by Olgar Cox, Pene Evison, Doris Hunt, Ron Jorgenson, Lily Lewis, Alan Pearson, Don Peebles and others.

Recent works purchased by the CSA are *The Bar* by Angela Meeson, *Image series* by John Papas, *Driver 15* by Ian Hutson and *Townscape with figures* by John Coley.

Our lunch time recitals which have been held monthly through the year thanks to the efforts of Marjorie Steel have been very successful. We hope these concerts will be a permanent arrangement and as they fall on a Wednesday they are always advertised in *The Press* on Tuesday's Arts page.

For Batik fans we are to have a visit from an Indonesian gentleman Mr Bambang Oetoro in late January of February. He has captured audiences throughout the North Island with his demonstrations of the batik craft so we are delighted that he will be with us. The demonstration will take place in the lower gallery over a period of a few days.

This being the last *News* before Christmas, a reminder that our Greeting Cards will be on sale from this office.

JOANNA MOWAT

Other centres

N.Z. Academy Spring Exhibition. Entries by November 12th.

CSA Gallery hours

MONDAY—THURSDAY 10 a.m.—4.30 p.m.
FRIDAY 10 a.m.—4.30 p.m., 6.30 p.m.—8.30 p.m.
SATURDAY—SUNDAY 2 p.m.—4.30 p.m.

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The exhibitions

GRAPHIC DESIGN CHRISTCHURCH TECHNICAL INSTITUTE 1974 OCTOBER – NOVEMBER 13

The exhibition shows the work of full-time students in the 2-year Graphic Design course. As the name of the course suggests, much of the work is designed with the intention of multiple graphic reproduction in mind. Varied aspects of work are to be shown including drawing interpretative and objective, print-making, photography, book illustration, advertising art and three-dimensional design. Students completing the course proceed to a variety of occupations. Many past students are applying their art training in the industrial sphere whilst others have begun to establish themselves in the fine arts.

MORGAN JONES NOVEMBER 2 – 15

Born 1934, England. Exhibitions 1966, one man show Dunedin; 1967, New Vision Gallery, Auckland, exhibited unique chess sets. Represented Dunedin Public Art Gallery, Schools and Churches and private collections. Teaching at present.

MICHAEL EBEL – PAINTING NOVEMBER 17 – 30

Born New Zealand, 1947.

Exhibitions: One Man CSA 1972; paintings included in numerous Society Exhibitions, large group, Academy and competition exhibitions in England, Australia and New Zealand over the last 8 years; exhibition Australia 1970; winner Royal Overseas League Art Competition 1973.

Spent the last 18 months overseas exhibiting through the 23 affiliated societies of Fed. of British Artists and the Academy exhibitions in England.

Represented McDougall Art Gallery, Christchurch Public Library, Birmingham Academy of Fine Arts, Singapore High Commission, London. Private collections England, Australia, New Zealand.

Says: "The last 18 months overseas visiting the galleries in England, France and Spain has given me the opportunity of studying at first hand art that has previously been reproductions small in both size and quantity. Of the painters that I admire Dali, Bacon and Hockney have the most projection.

BARRY SHARPLIN – PAINTING NOVEMBER 17 – 30

Born Hastings, 1952.

Canterbury Fine Art School 3 years.

Two painting shows in Hastings, 1971 and 1972. Two-man show CSA 1972. Full time painter. Says: "An exploration into and a projection of depth and archetypal processes within the vehicle of form. Arising out of an intuitive psychology and inseparable ordered influences. A means and end to familiarity. A therapy, a release of energy. A spiritual development recognising fresh channels to experience and understanding. An expressed introspection.



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Art may resist inflation's bite but...

By RICHARD TELLER HIRSCH

Accountants and financial advisers in Auckland have, of late, been suggesting to their clients that investments in art are demonstrated hedges against the inroads of inflation. Dramatic statistics, drawn from the art market, can support such views, impressively.

If there were not some pitfalls in looking at art objects as better investments than land or futuristic electronics, it would be just too easy.

Depending on one's income, everybody could emulate the Japanese businessman who recently called up a Tokyo department store to order "\$10,000 of painting."

For one thing, we should remember that for decades the French have been saying "Corot painted 3000 paintings, of which 20,000 are in America."

COMMODITY

Fakes and forgeries are plentiful — but only in the fashionable, high priced categories. No gifted forger wastes time imitating an obscure artist. Picassos are forged. Eugene Carriere (a great but ignored painter) is not.

Another point to remember is that, when art is looked at as a commodity wild fads can sway judgment to dangerous extremes. Speculation always creates such aberrations.

The sane and stolid money-men of 17th-century

Holland bid on the bulbs of the so called "black Tulip" sums that would have built fine merchant ships. When the fever passed, tulip bulbs were merely what they had always been — tulip bulbs.

RISING VALUES

In 1887, a brilliant battle scene by Meissonier was bought for \$66,000 gold dollars and given to the Metropolitan Museum of Art, in New York. Ten years ago it was appraised at \$500. Now the market says it is worth around \$30,000 in devalued paper currency about one-twentieth of its original price.

It is also true that, in 10 or 20 years, all manner of art works, antique and contemporary, have multiplied in market value from 10 to 100 times.

The National Gallery in Canberra recently paid more than \$2 million for a painting by Jackson Pollock that the artist had sold less than 25 years ago for only a bit more than one-thousandth of that amount.

SPORTS CARS

It must be pointed out that, in the meantime, the painter drove his car up a telegraph pole and ceased producing as a result.

Had Pollack not had a weakness for sports cars, what would the painting in Canberra, "Blue Poles," be worth? The imponderables of taste, circumstance and,



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 **ALGETY**
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sometimes, puffery dominate the market. Protection as always, lies in knowledge and educated judgment.

Fortunately, gaining knowledge in the art field is rewarding in itself. Visiting galleries, public or commercial, attending art auctions (with critical faculties alert), reading such enlivening books as Malraux's "Voices of Silence" or the "Metamorphoses of the Gods" (even as badly translated), are enriching experiences.

FUN OF CHASE

At the same time, a modest art collection can be started safely. Since this will be merely, as an investment, a low-yield venture, it should be accumulated for pleasure and fun.

The fun is in the chase, the pursuit of works of art to live with. The pleasure is in the very fact of living with them.

Such investments are not speculation. Living with the finds is the reward.

The fact that, if the choices have been good, modest purchases will have retained their steady market value — cancelling out inflation — is the bonus of sound and "safe" choices.

These are, on the local scene, artists who have been dead a decade or more. Their work has benefited from the cool assessment of time.

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ONE OF EACH

In terms of "safety", much more discernment is needed when it comes to buying the work of contemporaries. They need to sell, and many of them deserve to.

However, except for original prints and some bronzes, works of art are unique. Only one of each exists.

Being products of hand, heart and mind, variations of quality are inevitable. Everyone has bad days.

Hence, when buying a contemporary work by a so-called established artist, it is essential to know as many as possible of his past efforts. Within this context, selection can be informed and response to quality quickened.

POSSIBLE FAME

The main hazard, here, lies in possible vulnerability to puffery. Not too long ago some alleged insiders, in Auckland, felt sure that the work of a certain artist in our midst was sure to multiply in dollar value because of a certain event being planned.

The event took place. It backfired. Collectors who had not bought out of personal conviction tried to unload. The prices of this artist, instead of rising, fell 50 per cent.

But what of the younger artist, needing encouragement? Some day he may be famous. Or not.

This is the most stimulating challenge to the collector-investor. His accountant cannot advise him here. Only his "eye", intuition, knowledge, discernment and a talented "feel" can serve as guides; imponderables, every one.

The wise buyer of contemporary unknowns must enjoy experiment and adventure. His self-confidence must be backed up with patience. The talent in which he believed, at one time, may not, in the long run, become mature and recognised.

This experience, or fears of it, must not make the investor timid. Like others, the fledging collector learns from his mistakes. Fortunately, even his mistakes, in market terms, pay off by the pleasure that what he has bought will give his eyes over the years.

NO GUILT

A collector who buys cheaply from an artist whose work later appreciates should not feel guilty. He was a courageous buyer when the artist was unfashionably obscure.

When, 10 or 15 years later, the artist is successfully selling at 10 times his earlier figures, he should not begrudge those who encouraged him on his way, even when critics tell him he should.

With experience — and very substantial means — the hedge against inflation provided by the purchase of

major art works can be impressive. Granted the means, the operative word here is experience.

JOY IN TROPHY

Art advisers, receiving a commission from the purchasers for whom the act, can provide advice, forecast factors affecting prices both in the art market at large and at great or major auctions. They can be excellent guides for the serious beginner.

But the collector's pride in the hunt and joy in the trophy will make him reluctant to seek such guidance. Alone, he will make mistakes. At auctions, his own emotions or a mistaken belief that some other bidder is too canny to bid beyond the true value of a given piece may be costly errors. But that is rare.

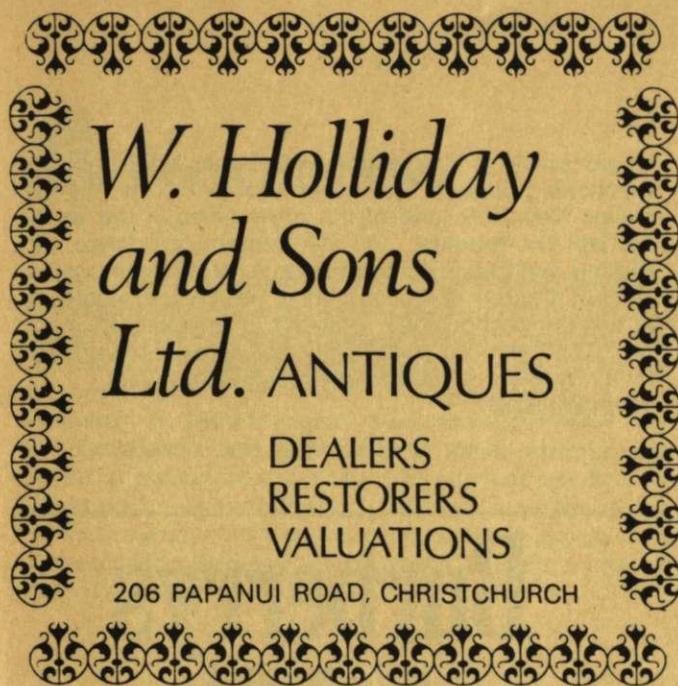
The drama that takes place in the great auction houses of the world is a thrilling one to the select participants. The next day's papers may be full of dollar signs, but that is but the residue.

SHORT THRILL

What the actors in the drama remember is something else — the electrifying presence, on the stage, of some great acknowledged masterpiece of genius, a crowd responding to this magnetism, enlivened by rivalry and desire, pursuing a heady dream.

It is in this way that the market is established and values are made to soar. And as ever greater numbers seek this short thrill and the lifetime pleasure of companionship with beauty, promised after the last successful bid, it is no wonder that the sky alone can be the limit.

There are not enough great works to go around: Rembrandt, contemplating "Plato, contemplating the bust of Socrates," alas no longer paints.— *Auckland Star*.



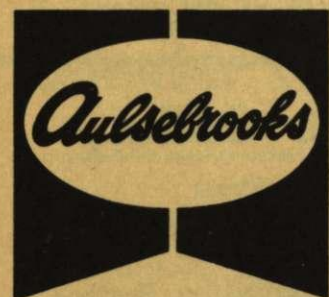
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Pottery notes

Michael Tramic has returned from Dunedin after a six-week period and will work on his property at Loburn. This is almost finished, although natural delay and shortage of material has held him back. He will also prepare for an exhibition in Auckland in December at the Barry Lett gallery with Ralph Hotere.

Michael has been temporary head at the Ceramic Department of the Dunedin Polytechnical College and is very enthusiastic about the work done there. With the help of the students he has built a small oil-burning kiln and so far for the first time the students are able to finish their work completely. News from Dunedin tells him the students are firing twice weekly and the kiln is most successful, until now they have had electric kilns and a large gas kiln, which I believe is quite an undertaking to fire.

Michael, with Fredrika Ernsten, Margaret Higgs, Denise Wellsford, Laurie Ewing from Loburn and Rex Valentine from Dunsandel are considering opening a permanent gallery at their studio, 393 Montreal St, and to get some idea of likely public support are holding a pre-Christmas sale of pottery there on 22 and 23 November. Everyone is welcome to attend.

The Ministry of Foreign Affairs this year, for the first time, has been allocated money through cultural exchange programmes and its first project is for a cultural diplomatic cum-pottery study tour of China, Korea, and Japan by five Auckland potters.

The group consists of Len Castle, Graeme Storm, Margaret Milne, Trevor Bayliss and John Fuller. They left on September 17 by way of Hawaii to Japan where they spend 27 days, followed by nine days in Korea and on to China by way of Hong Kong for three and a half weeks. It is hoped that there will be contact throughout, and opportunities to work alongside potters at studio and craft level, as well as investigations of ancient kiln sites and visits to valuable collections of Oriental pottery.

They took with them a display of photographs and a small number of examples of New Zealand pottery.

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Galleries and Museums in New York

I am sure that even people who have been living in the city for years still keep finding, in New York, art treasures they had not suspected were there. This would not be just because it is in New York that the best art in America (in the world?) is currently being produced. But anyone who visits New York and has an interest in modern American art should certainly take time to traipse round the various commercial galleries — you do not have to be a prospective purchaser to go in and look at the paintings which are often to be seen in these galleries before they can be seen anywhere else. When I was visiting New York regularly the commercial galleries were all conveniently clustered around 57th Street or nearby on the upper east side.

Since then many have moved to SoHo (south of Houston, a street nearer the tip of Manhattan). Indispensable for anyone planning to tackle the commercial galleries are the latest New Yorker and last Sunday's Arts and Leisure section of the "New York Times". I would always have them with me I got on the bus or train in Boston. When I arrived in New York four hours later I would have the day's campaign worked out.

The two papers also contain details about the special shows currently at the major museums. Simply listing these museums is daunting enough — the Metropolitan

towering over them all, MOMA, as the Museum of Modern Art is usually known, the Guggenheim, the Whitney. I would not miss the Guggenheim simply for the architecture; I would begrudge MOMA its admission charge, but still go if only to see the Matisse's; I never went near the Metropolitan unless I had a specific artist's work in mind. Sadly, many who visit New York only briefly usually miss the museum I would urge them to visit before all others — the Frick. Its collection is small enough that it can be taken in easily in a morning or an afternoon and I know of no other museum, of any size, whose paintings are so consistently magnificent. There is a strip of orange in one Vermeer at the Frick that I shall never forget seeing for the first time. Another smaller museum where I often saw shows of an agreeably manageable size is the Morgan Library. A foray across the East River once to the Brooklyn Museum, which I knew had a fine Peruvian collection I was anxious to see, led to the discovery of a fine collection of American oils and watercolours. Because of an interest in Chinese art I tried not to miss any of the shows in the tiny China House Gallery on East 65th Street.

This is an entirely idiosyncratic list. Someone else who has spent the same amount of time in New York

would surely put together an entirely different one, mentioning places I had never heard of. It is this that makes New York one of the great cities in the world, perhaps the greatest. All the elements are there. By picking and choosing the resident, or frequent visitor, can put together the city of his or her choice, whatever, in this connection their interests or tastes in art might be. To put it more colloquially: the apple is big enough for everyone to be able to bite off what they want.

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4 Book Reviews

Like Mucha Photographs, Graham Ovenden's *Pre-Raphaelite Photography* (Academy Editions \$7.35), traces the connections between drawing, painting and the camera. The photograph shown is of Alice Liddell as a beggar girl c 1859 and the photographer C. L. Dodgson. In 1862 Dodgson, the Liddell girl shown and her two sisters, and R. Duckworth, made a trip up the upper stretches of the Thames River that resulted in Dodgson extemporising *Alice's Adventures Underground*, which was later to develop into *Alice's Adventure in Wonderland* for which Dodgson used the name Lewis Carroll.

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4 Book Reviews (continued)



2

Les Grande Baigneuses is part of Cezanne's search for geometric simplicity. It is one of the hundred or so great paintings reproduced in *The National Gallery of London and its paintings* (Bartholemew, \$5.60) edited by Marina Anzil. The National Gallery is celebrating its 150th anniversary this year and the book is a magnificent record. It contains a history of the gallery and notes on each of the 100 colour plates. Other important paintings are reproduced in black and white. The gallery has aimed at a collection of the best, rather than a representative collection.

3

The harmonium player is Gauguin. The year about 1895. The place is a flat in the Rue de la Grande Chaumiere, Paris, which Gauguin shared with Alphonse Mucha, the *art nouveau* artist. Gauguin held his first Paris exhibition that year. Mucha bought the harmonium. In *Mucha Photographs*, by Graham Overden, Academy Editions (\$10.85) the interaction between painting and photography is seen. Sometimes the influence on the photographs is strongly *art nouveau*. But elsewhere, particularly in a Russian series, the feeling is of a documentary.

4

A detail from a 14th century hanging scroll by an unknown Chinese artist. The medium is ink on paper. *The Colours of Ink, Chinese Paintings and Related Ceramics from the Cleveland Museum of Art*, by Sherman E. Lee and catalogue contributions by James Robinson (Asia Society, Whitcoulls, N.Z. agents, \$12.10), is a catalogue of the collection in the Cleveland Museum of Art. The text is authoritative but non-technical. The Book describes brushes and the variety of ink as well as the aims of the artists. There are photographs of exquisite pottery too.

3



4



