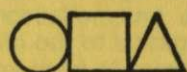


news



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. sixty March/April 1975

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



FEMME AU MIROIR (Aquatint

ELI ABRAHAMI (Iran).

In the exhibition of prints from The Stadia Graphics Gallery,
Paddington, Australia. March 30 — April 15.

GALLERY CALENDAR (Subject to adjustment)

Feb-March 3	Michael Meszaros	Aug.	Town & Country
Feb-March 3	Star Secondary School		Hardy & Sheehan
March 9-28	President's Exhibition (Arts Festival)		Lyn Zylstra
			J. Harris
March 31-April 13	Robert Thompson		Canterbury Potters
March 30-April 16	Prints	Sept.	Octagon
April 11-27	CSA Annual Autumn Exhibition		Jennie de Lange
April 15-30	Robin Neate		Derek Breach
April 18-30	N. R. Fitzgerald		McCahon
April 28	Bruce Edgar & Neil Dawson		Weavers
May	Bob Goundrill	Oct.	The Group
	Brian Holmwood		D. Tupper
	John Coley		Michael Eaton
	Gussie Fenton		Gavin & Vivian Bishop
	Lois McIvor		Elizabeth Stevens
	Lily Lewis	Nov.	Technical Institute
	Andrew Coates		Townsend & Muschamp
	Lew Summers		Marjorie Rutherford
June	J. E. Murphy		Eddie & Gypsy Poulston
	Sally Powell		Michael Ebel
	Bashir Baraki	Dec.	CSA Summer Exhibition
	CSA Open Exhibition		Junior Art
July	Michael Eaton & Others		
	Yvonne Rust		
	Harney & McLeod		
	Don Peebles		
	Philip Temple		
	Ron Jorgenson		

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

NEW MEMBERS

The Society welcomes the following new members:

Mrs Dorreen Owers
 Mrs C. G. Judge
 Mrs Dorothy Aitken
 Mrs Felicia Koneony
 Mr Jonathan Mentink
 Mrs Carolynne Green
 Mr M. C. Mulcare
 Mrs Ann Barrett
 Mr F. N. Wylde
 Mr & Mrs David Hoare
 Mr & Mrs R. A. Gibson
 Mr Bernard W. Steyn
 Mr J. W. Lovell-Smith
 Miss O. M. Small
 Mrs Q. Davis
 Miss E. L. Wilson
 Mr Richard Acland
 Mr Dennis Thorpe
 Ms Fran Dudding
 Mr Bernard & Mrs Barbara Thorpe
 Miss Lois Martin
 Mr Michael Meek
 Mrs Eirlys Moir
 Miss Vita Grace Lu
 Mr R. W. & Mrs R. G. Walmsley
 Miss Diane Moir

Mrs Annette Fidow
 Mr Neil Macleod
 Mrs Phyllis Dwyer
 Mrs Joyce Wood
 Mrs R. Anderson
 Miss Judith Darragh
 Mr Ian B. Maclean
 Mrs Joan Pullan
 Ms Sandra Simpson
 Mr & Mrs M. Macdonald
 Mrs P. N. Jamie
 Mr & Mrs R. L. Broughton
 Miss R. M. Thompson
 Mrs L. I. Woods
 Mr Rangī Faith

Happenings in the Gallery . . .

First things first and Saturday 8th March will mark the opening of the Festival Season for Christchurch beginning at the Gallery with the long planned President's Exhibition. Work by selected Canterbury artists will be shown and interested buyers will find the best of painting, pottery, sculpture, weaving, jewellery and prints on display. The prints this time will come from the work of students selected by Mr John Knight, senior lecturer at the School of Fine Arts. It appears that print makers are a dying race as with the retirement of one or two and the departure of Barry Cleavin to Australia our new Print Gallery is bereft of its usual store of familiar names.

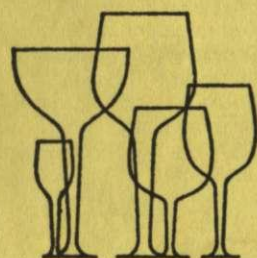
We are still short of gallery minders so if you have spare time between 10-1 pm or 1-4.30 pm or 4.30-8 pm we would be very pleased with your assistance to man a gallery or the door.

News from the office is that Tony Geddes has been awarded a Q.E. II Grant to enable him to devote more time to painting for a year. Doris Holland is also a recipient and is at present overseas.

CSA art tuition has begun for the year and children's Saturday classes have started with a "full muster" (as Rusty would say) under the tuition of Bashir Baraki and the junior class tutors, Michael Ebel and Christine

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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While I am on the subject, it has been suggested that the CSA buy an etching or lithography press for the benefit of those frustrated printmakers who find they have lots of ambition but no facilities in Christchurch. We hope to acquire a good press possibly American or Italian and at the moment we are financially in a position to make this purchase as a result of the establishment of the Molly Morpeth Canaday Fund by Mr Frank Canaday. Mr Canaday has given his sanction for the purchase of the press so plans are underway and we hope the time won't be too long before it can be bought.

While talking about prints we are really quite excited about the prints we unpacked last week, these to be shown from March 30th. They are quite the best prints we have had so don't miss them if you are an avid print collector, notes about them in this issue.

New purchase for the permanent collection is *Horizon* by Ralf Thorgood from Nelson. This painting has been on display in the Mair gallery with about 60

other paintings belonging to the CSA. Owing to a cancellation and an empty gallery we were able to bring out of storage about half of the collection which comprised of painting dated from the 1880's to present day. The remaining half of the collection is out on hire to business houses.

Our Selling Gallery caters for all tastes and just now we have paintings by Phillip Trusttum who is about to go overseas and I understand most of his work has gone to Auckland so there won't be much around Christchurch for a while. Quentin Macfarlane also features in the Selling Gallery.

A letter from Japan tells us that the city of Kurashiki is delighted with the paintings we sent from our Working members and apparently the work is to be shown in four different centres of the city before being returned to us.

We have just had word that Mr Bambang Oetoro whom I mentioned in an earlier *News* will be at the Gallery about March 7-9. He will be demonstrating the art of Batik and will have work on display and work for sale. Demonstration times are uncertain as yet but will be advertised in the *Press & Star*.

Joanna Mowat

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The exhibitions

NEIL FITZGERALD — PAINTING APRIL 18-MAY 1

Neil Fitzgerald writes:

"I am interested in the standing human form that can be found in Rodin's sculptures, Renoir's dancers and Moore's erect forms. I try to get a sense of the vitality and tension of the figure in my work. I also try to define what I see is the substance of the figure."

Other Centres . . .

NELSON SUTER ART GALLERY Last Receiving Day 21st March

OAMARU LICENSING TRUST AND AWARD Entries Close Sept. 6th

MANAWATU ART GALLERY. Contemporary New Zealand Photography. Entries Close March 17th

Lunch Hour Recital . . .

During the Festival Mrs Robin Caffikin L.G.S.M. London, classical guitarist will give a recital in the Mair Gallery from 1 to 1.30 pm on Wednesday, 12th March.

ROBERT THOMPSON PAINTING MARCH 31-APRIL 13

Born N.Z. 1950

Canterbury School of Fine Arts Dip. F.A. (Hons).

Says: "My painting of landscape is concerned with the formulation of a painterly language. One cannot paint until one can see in paint".

PRINTS FROM STADIA GRAPHICS GALLERY, PADDINGTON, AUSTRALIA. MARCH 30-APRIL 15

Some 30 prints have been supplied to the CSA for exhibition and sale from the Stadia Graphics Gallery, 85 Elizabeth St, Paddington, Sydney. The prints will vary from figurative to fairly abstract, though nothing too extreme, and will represent recent work by artists from Australia, France, Belgium, Denmark, Japan,

Spain, USA, and England. Prices will range from \$40 to \$100 with one or two slightly above \$100. In many cases extra copies of prints will be unavailable since one only is usually bought and the rest of the edition is frequently sold out fairly quickly. However, there will be some copies of prints obtainable and this will be indicated on the catalogue.

Artists represented in this exhibition will be Eli ABRAHAMI, Iran; Kunihiro AMANO, Japan; Marcelle AMSLER, France; Guy BARDONE, France; John BRUNSDON, U.K.; Rene CARCAN, Belgium; Paul de CHABOT, France; CIESLARCZYK, France; Jean COUY, France; Hans ERHARDT, Germany; Luis FEITO, Spain; Gerard FITREMANN, France; Trevor GRIMSHAW, U.K.; Jeremy GENTILLI, U.K.; Paul GUIRAMAND, France; Terry HAASS, Czechoslovakia; Shoichi HASEGAWA, Japan; LARS BO, Denmark; Rene LUBAROW, France; Michel PERESIC, Yugoslavia; Bernard MUNCH, France; Lowell NESBITT, U.S.A.; Jacques RAMONDOT, France; Hector SAUNIER, Argentina; Nicole TERCINET-LEVIN, France; Ann WALKER, U.S.A.; Claude WEISBUCH, France.

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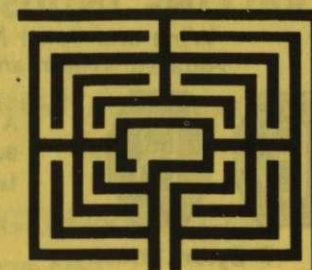
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BRUCE EDGAR

Born 1949, Oamaru.

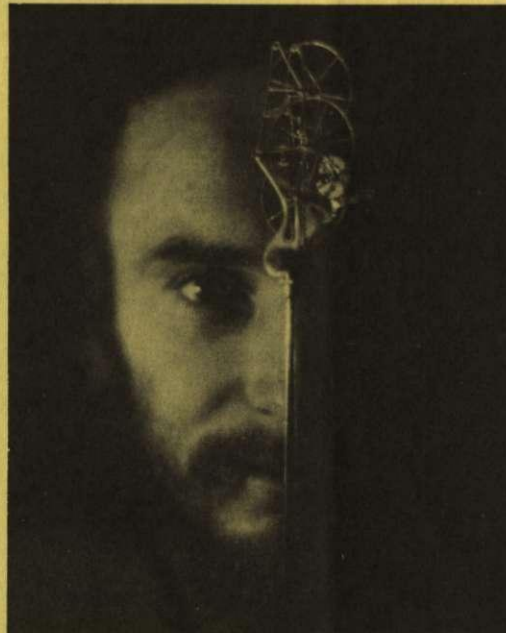
Studied Ilam School of Art 1968-71.

Exhibitions 1970- 4 man show CSA, N.Z.U.S.A. Auckland; 1971- 4 man show CSA, one man show Dunedin; 1972- 2 man show CSA, Hansell's; 1974- Hansell's.

Bruce Edgar says:

"My life in art over the recent past has been an attempt to rediscover the 'Se Ne Sais Quoi' of craftsmanship: The pride in achievement that comes after long hours of delicate, intricate, often tedious labours which culminate in an opus that transcends the fundamental non-humanity of the material.

"I have long been fascinated by the achievements of pioneering man in harnessing the natural world in an endeavour to advance, both aesthetically and functionally, the sophisticated adjuncts to his spiritual and material well being. Such principles as the cog, the chain, the lever, even the simple wheel itself have suggested to me the potential for a sculptural process that surpassed their essential functionality."



Batik Demonstrations . . .

Mr Bambang Oetoro will be in Christchurch from March 4-12 and will be demonstrating Batik on Saturday 8, 11-1pm; Sunday 9, 2-4pm; Monday 10, 2-4pm; Tuesday 11, 2-4pm

Recitals During The Presidents' Exhibition —

WEDNESDAY 12th MARCH 1.00p.m.

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The well known Christchurch singer Anthea Moller, will give a recital including early Italian songs and lieder by Schubert and Brahms.

THURSDAY 20th MARCH 5.45p.m.

JOHN LUXTON—Piano
JAMES CAHILL—Tenor
ROSEMARY MILLER STOTT—Piano

PROGRAMME TO INCLUDE

Italian Concerto by Bach
Schubert Fantasie for piano duet



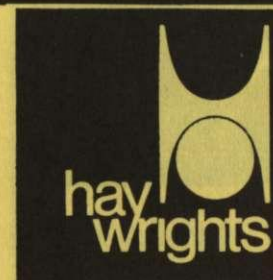
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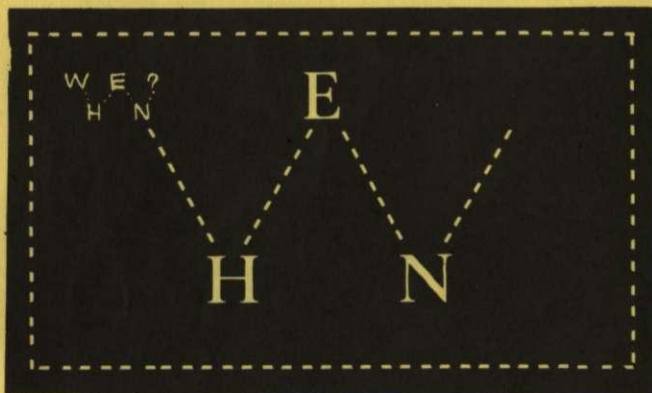
NEIL DAWSON

Born 1948, N.Z.

Studied Ilam School of art 1965-70 Dip.F.A. Hons. (Sculpture). Victorian College of the arts, Melbourne 1972-73, Graduate Diploma.

Exhibitions 1970- 4 man show CSA, Sculptors' Group; 1971- 4 sculptor CSA, 30 plus exhibition, McDougall. Sculptors' Group CSA. 1972- Group Show. Pinocothea Gallery, Melbourne. 1973- Graduate Exhibition. Pinocothea Gallery, Melbourne.

The work I will be exhibiting is a constructed environment, attempting to use materials and objects to achieve a pattern of ideas and recollections equivalent to those the subconscious mind records in a split second of everyday experience.



Pottery Notes

We have been told that 61,000 people went through the 1974 National Exhibition at the War Memorial Museum in Auckland, and sales, we have heard, were very good, so if the objects of a National Exhibition are to make it possible for the public to see what the country's best potters are making, and to give them an opportunity to purchase pottery then we must consider this exhibition as some sort of success. Of course, we all know that these are not the only reasons for staging a National Exhibition. Can public interest or its buying preferences be taken as any kind of yardstick at all? George Bernard Shaw was known to say the public was "always wrong", and John Middleditch, when reviewing the Otago Potters' exhibition in November seems to agree:—

"Pottery is easy to sell, and in most cases people buy because it is "the thing to do" not knowing good pottery from bad. A shiny, glazed, or over-decorated piece often sells for a price far above its value."

However, Oswald Stephens in the catalogue of the same exhibition, offers advice to the purchasing public and criticises the younger potter:—

"Pottery has been made for more than 5000 years. It has passed through various stages of excellence and decadence, from hand work to machine made — and now — after many years of machine-made pottery the hand working artist potter is increasing in numbers rapidly. Unfortunately, some of the younger potters are not critical enough of their pots and are putting on the market pots that should be in the rubbish tin. You, as a

buyer, can do them a service by not buying their pots. Be critical, insist on a high standard of design and colour. If their pots do not sell, they will soon get the message and with practice and effort, improve the design and quality."

And finally Rosemary and Roger Brittain in an article which appears in the December issue of *Artist & Connoisseur* appeal to the public to be more selective in their buying:—

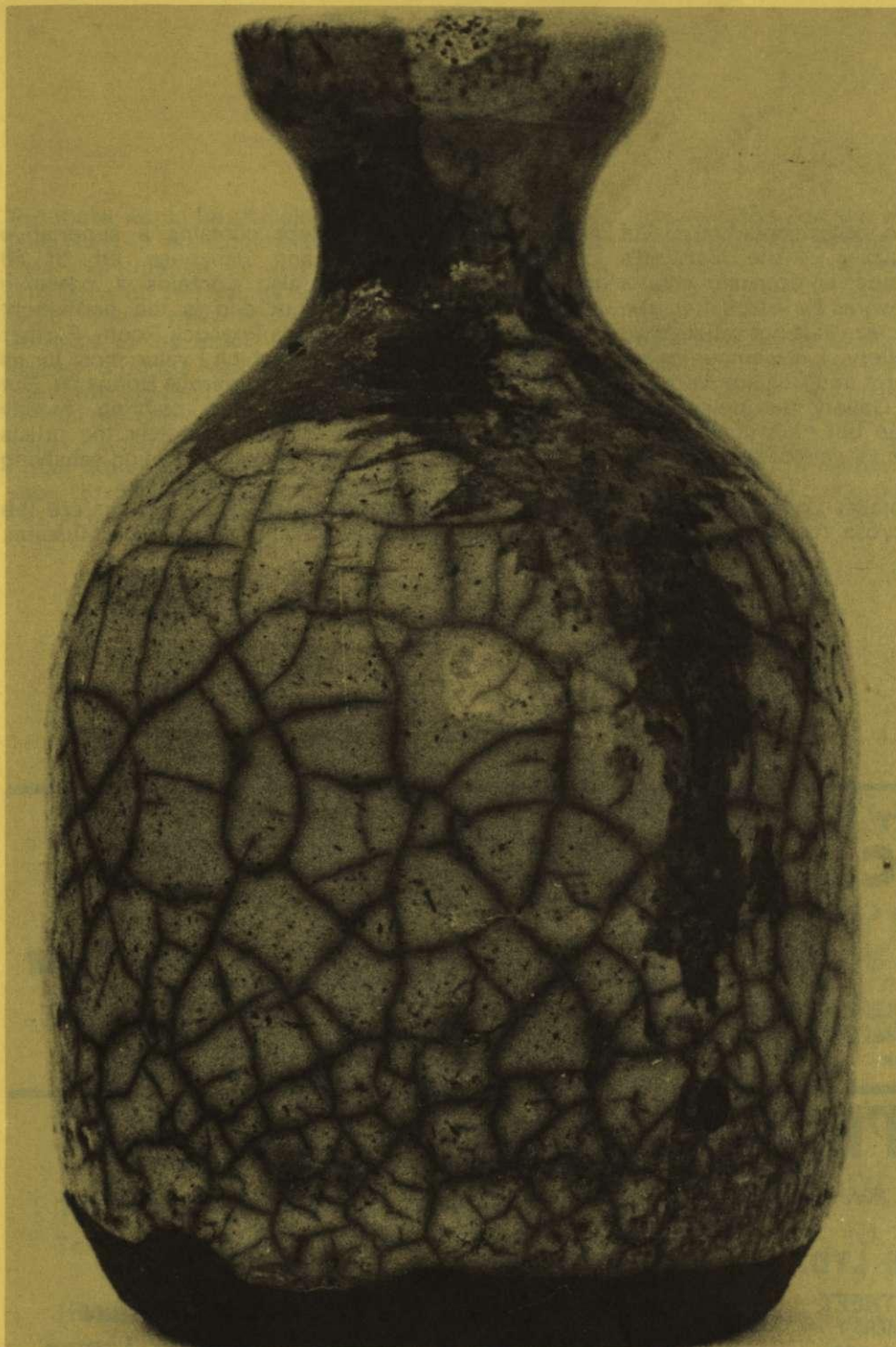
"... The buyer, in seeking the bargain-priced pot, emphasises purpose at the expense of quality and forgets why he chose a handmade article instead of a cheaper factory-produced one in the first place. He often shows a poor appreciation of the craftsmanship which lies behind good pottery by an unwillingness to pay a higher price for an article which shows itself to be a result of years of perfection of skills and techniques by its maker.

"We believe that pottery will again play its rightful place in Society when the retailers and the buying public become more selective and encourage high quality and good design, putting these values before the drive to strike a bargain or to make a profit."

It will be a very interesting time for potters during the Arts Festival in March as there will be pottery exhibitions, one in the CSA gallery, included in the Presidents' Exhibition, one in the new Gallery at the Studio, 393 Montreal St Nth, and one at the Christchurch Artists Quarters. These should all be first-rate exhibitions and well worth visiting.

Denise Welsford





Keith Nicolson's photographs of pots show the natural crazing effects from the C.P.A. Raku firing in November.

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Museums of Washington and Baltimore

Not many people think of art when Washington D.C. is mentioned. But the city deserves as high a reputation for its museums as it has for political chicanery. Like New York, Washington has one famous major museum — the National Gallery — whose resources would severely tax the strength and concentration of a visitor who has only a few days in the city. Like New York, Washington also has a number of smaller museums which it would repay the visitor to search out.

Never more than a day visitor to Washington (from nearby Baltimore), I am not familiar enough with the National to be able to state confidently what are the

treasures of the gallery that no visitor should miss. But it is a measure of the quality of the National's collection that I cannot remember an occasion when a wish to look at at least a few works by the painter who was the object of my current craze was not satisfied by a quick excursion to the gallery. I remember being particularly satisfied when Corot and Vuillard were my current fancies. The National Gallery has, incidentally, quite the best range of cheap but high quality post cards and larger reproductions for sale of any museum I have visited.

Two of Washington's smaller galleries should definitely not be missed. Across the Mall from the

National, the Freer Gallery contains a superlative collection of Chinese and Japanese art of all descriptions. The Freer also contains a passable collection of Whistler's work and is the permanent location of that artist's famous Peacock Room. Further out is the Phillips Collection, which I value most for its few Vuillards and rather more numerous Bonnards. But anyone with a taste for modern painting, mostly European but some American, whichever the artists particularly preferred, would be likely to find satisfying examples of those artists' work in the Phillips.

In the same neighbourhood as the Phillips are the Dumbarton Oaks Museum and the Textile Museum.

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But these would be of major concern only to someone interested in pre-Columbian American art. Someone with that interest, or any other interest where art overlaps with archeology or folkways, would also find it worth their while hunting down their particular interests in the other vast collections of the general museums on the Mall which, like the Freer, are part of the sprawling Smithsonian Institution.

Until the end of last year modern American painting was, shamefully for the nation's capital, woefully under-represented in Washington. The opening of the new Hirshorn Museum on the Mall since I left the States has apparently gone far to fill this gap. A friend

has reported that the collection (more than American artists are represented in it) is patchy. It gave him the impression Mr Hirshorn had gone into an art dealer's shop and said "I'll take one of those, and one of those, and one of those . . .". Despite its inconsistencies both this friend's comments and the newspaper reports I have read suggest that some real treasures are on public view in the Hirshorn.

Thirty miles to the north of Washington is a city whose reputation is even more likely than Washington's to discourage art lovers from paying it a visit. But those who do more than just drive through Baltimore on the way between Washington and New

York, will find it is not just the dreary industrial city it seems to be from the highway and find also two interesting, if relatively small, museums. The Walters Art Gallery looks, at a cursory glance, to be full of bric-a-brac, but on closer inspection it turns out to be bric-a-brac of extraordinarily high quality and to have been gathered from a stimulatingly wide range of societies and cultures. The Walters has moved into a new building recently, with much more display space. Further out, the Baltimore Museum of Art is worth a visit for the magnificent Matisse and other modern European paintings which make up the Cone Collection.

John Wilson



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LARS BO (Denmark)
Australian Print. Photo Orly

LA ROBE A RAYURES Etching
MICHAEL MATHONNET (France)
From Australian Prints. Photo Orly.



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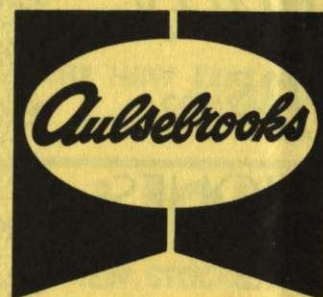
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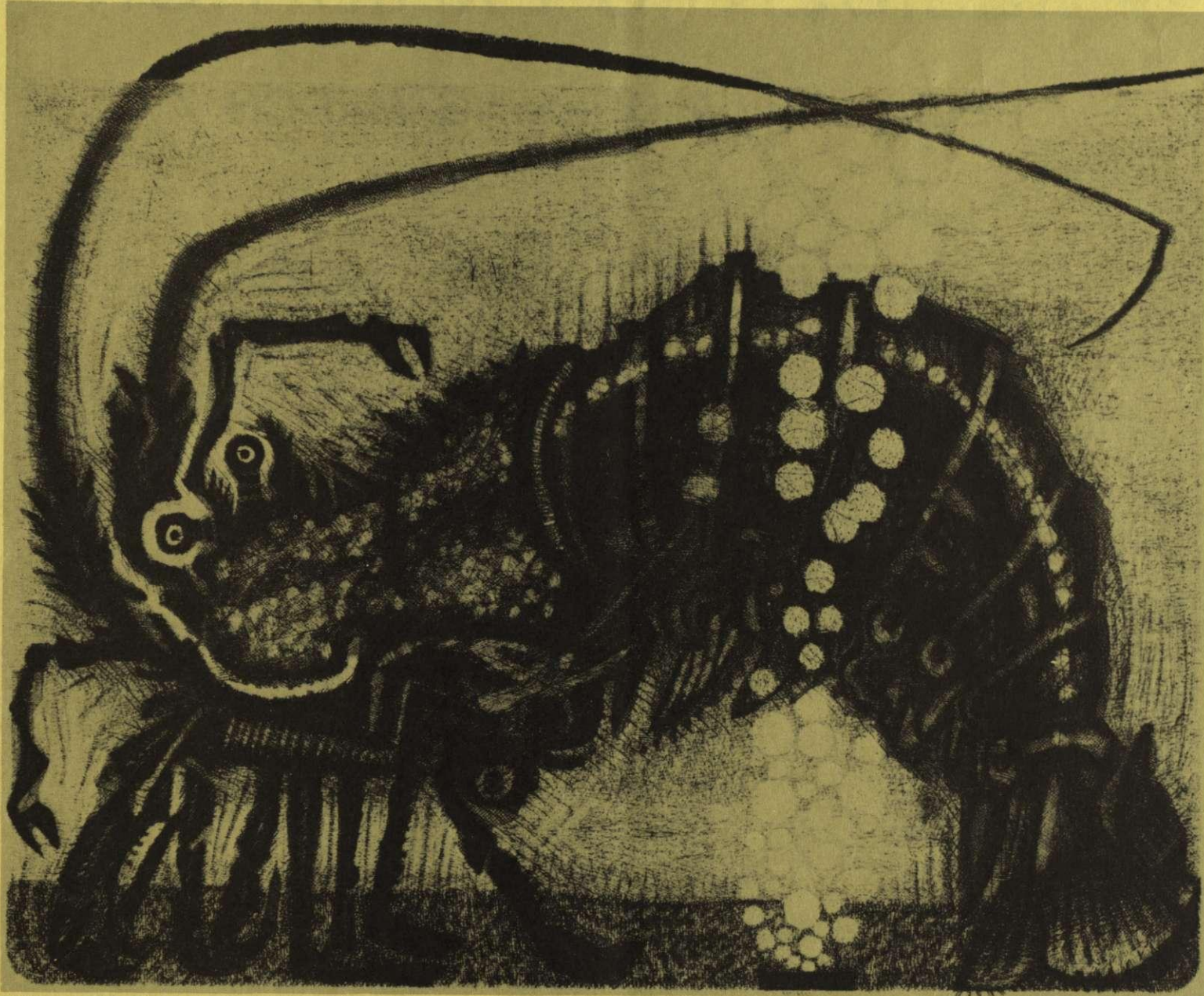
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LANGOUSTE DRESSEE Etching. JACQUES RAMONDOT (France) Stadia Graphics Gallery Exhibition. March 30 April 15. Photo Orly

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