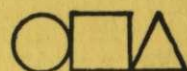


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

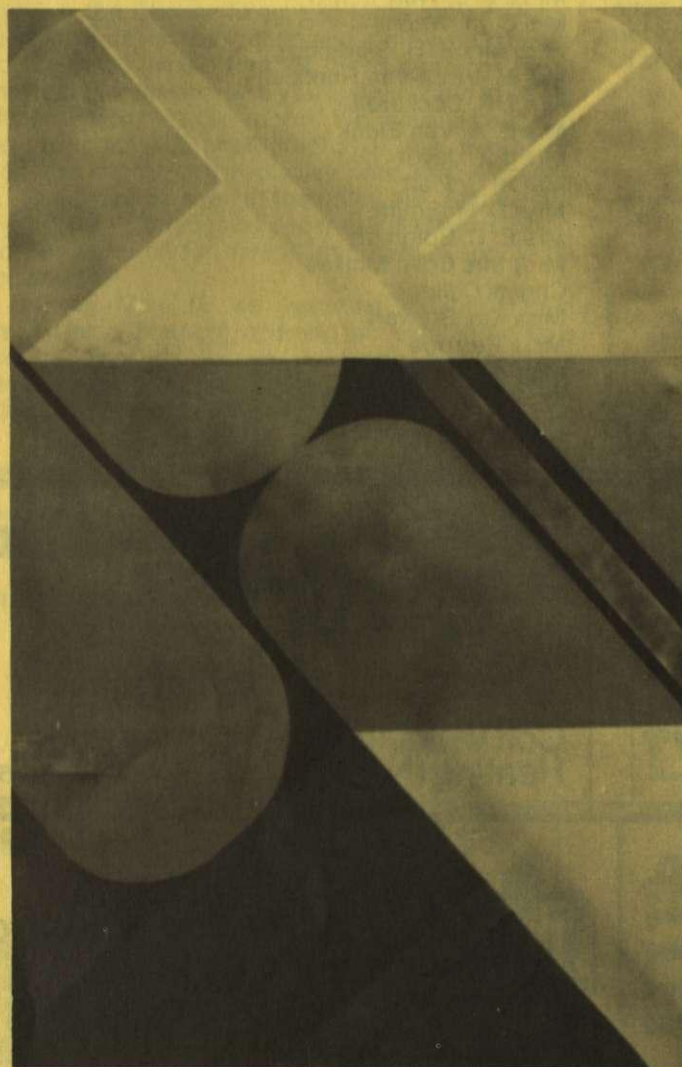
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No. sixty-one May/June 1975

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

GALLERY CALENDAR (Subject to adjustment)



Quentin Maclarlane's *Red Panel* recently purchased by the CSA.

April - May 14	Bruce Edgar & Neil Dawson	September	Stephanie Sheehan
May 3 - 20	Bob Goundrill		Colin McCahon
May 3 - 22	Brian Holmewood		Octagon Group
May 6 - 16	Rosemary Campbell		Gennie de Lange
May 5 - 22	Gussie Fenton		Mollie Atkins
May 19 - June 1	John Coley		The Weavers
May 19 - 31	Lois McIvor		Derek Breach
May 25 - June 11	Andrew Coates	October	The Group
May 25 - June 9	Lew Summers		Deidre Tupper
June 4 - 18	John Murphy		Michael Eaton
June 2 - 14	Sally Powell		Sue Tonkin
June 13 - 18	Trade Aid Bazaar		Gavin & Vivian Bishop
June 12 - 25	Tibetan Carpets		Elizabeth Stevens
June 15 - 30	Leese & Greenwood	November	Technical Institute
June 16 - 30	Bashir Baraki		David Hoare
June 27 - July 13	CSA Open Exhibition		Marjorie Rutherford
July	Harney & McLeod		Buck Nin
	Michael Eaton & others		Townsend & Muschamp
	Yvonne Rust		Maitland Allen
	Philip Temple		Michael Ebel
	Ron Jorgenson		Eddie & Gypsy Poulston
	Don Peebles	December	CSA Summer Exhibition
	W. Ruifrok		Junior Art
August	Town & Country		
	Joanne Hardy		
	Lyn Zylstra		
	Wayne Rogers		
	Canterbury Potters		
	Canadian Art & Craft		
	Jeffrey Harris		
	Peter Bruce		

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:—

Mr Warwick J. Robinson
 Dr & Mrs Edgar D. Turner
 Dr Harvey & Mrs Jennifer Williams
 Mrs Pauline Linning
 Mrs D. G. McEwan
 Mrs Mary Lester
 Miss Pauline Daly
 Mr M. W. Kennedy
 Mr & Mrs G. I. Palmer
 Mr K. J. Osborne
 Mr & Mrs Gerald Cuzens
 Mrs Lyn Will
 Mr Fritz O. Hentschel
 Mr S. B. Seymour
 Mrs Mollie Morriss
 Mrs Bridget Carr
 Miss Helen Darby
 Mr David Watson
 Mr Eugene Sherry
 Mr C. Hurley
 Mrs G. H. Gould
 Mrs D. F. Westenra
 Mrs Gayali Beaven
 Mr Kevin J. Hill
 Mrs Lettie Woods
 Mrs Elizabeth Buchanan
 Mr Brian T. Dowling
 Mr C. A. Ditford

Mrs Elizabeth Fraser
 Mrs I. M. Atvars
 Mrs Averil Green
 Mr Larry Bell
 Miss Stephanie Rush
 Mrs R. Loughnan
 Miss Eve Bland
 Miss Miriam Dalley
 Mr P. G. S. Penlington
 Mrs J. K. Coble
 Mrs K. E. Gainer
 Mr Rodney J. P. Wells
 Mrs W. Gordon
 Mrs Margaret Napier
 Mr J. W. & Mrs M. I. Marshall
 Miss C. R. Callingham
 Dr & Mrs R. J. Field
 Mrs Julie J. Parry
 Mrs R. S. A. Chaffey
 Mr Richard Neale
 Mrs N. Bunt
 Mr C. M. McGeorge
 Mr James Instone
 Mr & Mrs E. P. Cropper
 Miss Anna Shackleton
 Mrs E. M. Parsons
 Mrs Anna Davie
 Mr Mark S. Munro
 Miss Jane F. Ralfe

Mr Ewen & Mrs Valda McCann
 Dr & Mrs J. A. Kirk
 Mr David Abbott
 Mrs S. Tonkin
 Ms Jackie Sullivan
 Mrs E. W. Lethaby
 Mrs R. S. West
 Mr A. R. McLean
 Mr John Moffett
 Mrs Margaret Napier
 Mrs Joy Rogers
 Mr R. J. C. Warr
 Mrs C. M. Warr
 Mr & Mrs P. H. Skidmore
 Mrs M. Visch-Van Rijnbach
 Mr G. R. Cockerell
 Mrs E. A. Van Eldijk
 Mrs J. Y. Jayet
 Mrs A. C. Platt
 Miss D. H. Smith
 Mrs E. C. Solomon
 Mr & Mrs Colin McRae
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 Miss Kay Stewart
 Mr J. Perrone
 Miss Alison Baker
 Mr Simon Rutherford
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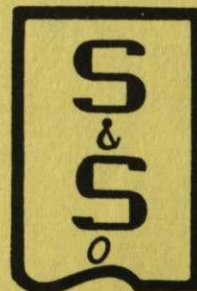
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Happenings in the Gallery

Hardly any need to elaborate on the success of the President's Exhibition. The number of people visiting the Gallery spoke for itself. I don't know what we would have done without our gallery helpers, they made the exhibition the success that it was.

Only one new purchase for the Permanent Collection to record, that being *Red Panel* by Quentin Macfarlane from the President's Exhibition. The painting is displayed in the Gallery foyer and looks very striking. We had lots of news from Japan about the paintings we sent to Kurashiki, in the form of "news clippings" so if you are a scholar in Japanese you are welcome to call at the office and peruse the report. We were also sent a number of coloured photographs of the exhibition showing the paintings on display with the Japanese works. These can be seen at the office too. And further news is that the paintings by Japanese artists are being sent to Christchurch for exhibition and they should be arriving any day.

On Sunday May 18 we have an exhibitor from Auckland (for a change) opening an exhibition. Lois McIvor is very well known up North and exhibits frequently at the New Vision Gallery — I saw her work there last year and thought it enchanting.

Another exhibition to create impact will be the Tibetan Carpets. They are sure to be as spectacular as last year and probably a little dearer — like everything else.

A little reminder for exhibitors in CSA exhibitions. If you could try to avoid losing your entry form it would be a help for the office. We had an excessive number printed for the Annual Autumn but we still seemed to run short by the time we gave out a second one. We like to get these posted out early for your convenience which, of course, makes them easier to mislay.

JOANNA MOWAT

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

BOB GOUNDRILL — PHOTOGRAPHY MAY 3 — 19

Born England.

One-Man Show CSA Gallery 1973.

Says: "In my second exhibition at the CSA Gallery I am showing photographs taken in a very small part of the Kaituna Valley. The pictures, reflecting the cool, damp nature of the stream bed, are mainly in colour, and attempt to reveal the fascinating interplay of reflections, leaves, stones, twisted roots and trunks."



Brian
Holmewood

BRIAN HOLMEWOOD — PAINTING MAY 3 — 22

Born England.

Canterbury University Fine Arts School Dip.F.A.

One-Man Show CSA Gallery 1973. Two-Man Show with Elizabeth Hancock 1972.

New Zealand Young Contemporaries 1972.

At present teaching at Christchurch Boys' High School.

Says "Broadly stated, I'm interested in the contrast of straight edged, measured forms made by man, to the softer organic forms and textures of nature, expressed abstractly.

"It's curious that although we derive our ideals of beauty from nature, with a few exceptions, our environment is full of examples of the forms of man and nature in conflict. Man bringing nature to his own order on resisting its domination. It's not surprising I find a vast vocabulary of these forms in the N.Z. landscape. Roads cutting through mountains, ploughed fields dividing plains, but the same contrast can be found in a person standing in a room, or a tree growing beside a factory wall.

"I'm inspired by the ideas and works of the cubists, surrealists and abstract expressionists, and in N.Z. painting particularly the work of Milan Mrkusich and Don Peebles."

GUSSIE FENTON — PAINTING MAY 5 — 22

Born Hastings.

Educated Hastings. 3 years at Ardmore Training College, Auckland. Former working member of Waikato and Hawkes Bay Art Society. Now teaching in Christchurch.

Says: "During my study at Ardmore, Lecturers Mervyn Holland and Peter Stinchbury had a great influence on my artistic development. It was here, in my second year, that I discovered the monoprinting technique and its possibilities.

"I enjoy drawing tremendously and the monoprinting techniques I use satisfy this need. I concentrate on clarity of form and the sensation of line. I have exhibited with other art societies, Auckland, Hawkes Bay and Waikato. This will be my first one-woman show."

CONGRATULATIONS

To Vivian Bishop, having been invited once again to exhibit in an International showing of young painters in New York.

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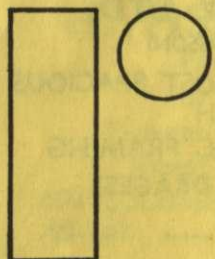
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**LOIS McIVOR —
PAINTING MAY 19 — 31**

Born Auckland.

Exhibitions: New Painters, Auckland City Gallery 1961

Two-Man Show, Ikon Gallery 1961.

One-Man Show, Ikon Gallery 1964.

One-Man Show, New Vision Gallery 1966, 1970, 1972, 1973, 1974.

Bett Duncan Gallery, Wellington 1973.

Trained as a teacher, taught art in Auckland, now working as a full-time painter.

Works in private collections N.Z. and America.

Says, "I have been influenced by Oriental art but my paintings come from the images that I see in my mind. Colour is the strongest element in my work and it becomes space in which are flowers and birds, like a dream."

**ANDREW COATES —
PAINTING MAY 25 — JUNE 11**

Born England.

Educated Christchurch.

One-Man Show CSA Gallery 1974.

Represented in Dunedin Public Gallery, McDougall Art Gallery and private collections.

Says: "My paintings rely upon subtle suggestion from the purest abstracts through to my works with nature, my abstracts are the combination of subconscious and conscious, working in harmony to portray the obscure realities of life's place. It is the relationship between the reality of the conscious and the obscurities of the subconscious which prevails throughout my painting."

"Although precise colour and line are the product of instinctive feeling, I am always aware of creating only the most finished works. I often use hard line upon subtle tones to create or emphasise the element's real properties. Although I work with nature the paintings are the sole creation of the mind, allowing an inventive freedom for mind and eye to work. I am self taught and avoid modern trends, looking for the unexplored."

"The display is the work of a full year and will involve large paintings and drawings."

Opening: 24th May 8p.m. Wine & Cheese.

**LEW SUMMERS —
SCULPTURE MAY 25 — JUNE 11**

Born Christchurch.

One-Man Show CSA June, 1971. Two-Man Show April 1974.



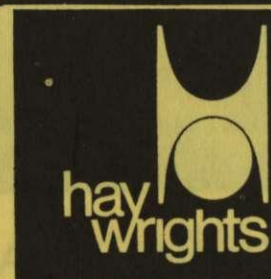
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**ALGETY
TRAVEL**

Townscapes by John Coley



Canterbury Society of Arts Gallery

66 Gloucester Street

May 18 to June 1

at 10.30 a.m. Sunday, 18 May, 1975

Would members who wish to attend
a private viewing of the exhibition
please phone 525-950

JOHN COLEY PAINTINGS MAY 18 — JUNE 1

John Coley's "Townscapes" exhibition will be held in the Print Room from May 18 to June 1. He will show between 20 and 30 recent canvasses dealing with his personal interpretation of urban themes. The forthcoming show will be the artist's first exhibition in Christchurch since his popular one-man collection in 1972. As a result of the success of that exhibition, Coley was invited to present a major one-man show at the Holdsworth Galleries in Sydney, Australia's largest dealer gallery. This exhibition of more than 40 canvasses was held in May 1974 and elements of the show were later presented at the Churchill Gallery in Perth where they were particularly well received by the public and critics.

In 1974 he also held one-man shows at the Dowse Gallery, Lower Hutt and the Manawatu Art Gallery, Palmerston North.

John Coley's characteristically colourful works should look well on the dark walls of the print gallery, the smaller dimensions of which are suited to the domestic scale of his present work. Because of the limited space the print room has to offer for openings, a general invitation to members to attend a preview is not being issued. However, any member wishing to attend a private viewing of the collection on Sunday morning, May 18 is asked to ring 525-950 and an invitation will be forwarded.

BASHIR BARAKI — PAINTING JUNE 16 — 30

Recent landscapes in oils and acrylics 1974 — 1975 from observations of the Canterbury environs up come this series of painting dealing with cloud and land formations.

Opening Sunday June 15th at 3 p.m.

CHILDREN'S HOLIDAY ART CLASSES

These will be held during the last week of the holidays, 19—23 May. 9 a.m.—12 noon.

Drawing, painting and hand crafts.

Members \$10 Non members \$12.

Entries close 12 May. For further particulars ring CSA Gallery, Telephone 67-261.

EXHIBITION AND SALE OF TIBETAN CARPETS:

NORTH GALLERY, 12 – 18 JUNE

TRADE AID (NZ) INC. DISPLAY:

FRONT GALLERY, 11 – 25 JUNE

Tibetan carpets, although they are not made in Tibet itself, carry the distinctive designs and colourings which mark them as works of art, each one slightly different from the others. The carpets are entirely handmade, each woollen thread being knotted in the traditional manner, and the carpet is finished by the weaver with a pair of scissors, clipping round each detail of the design, so that it stands out in relief. The designs themselves are mostly traditional Tibetan ones, and show the strong Chinese influence prevalent in most Tibetan art.

In Tibet, before the invasion by the Chinese, carpets were made in every household and were used as bedding, wall-hangings, mats for religious purposes, and on seats. Many carpets were among the treasures carried out of Tibet on the backs of the refugees, and so it has been possible to copy the old designs, and encourage the weavers to keep alive this art form. Carpets are now made in the refugee settlements in India and Nepal, and have become an important source of income, especially for families who have no land. Aid agencies have encouraged the export of carpets outside India, and they have become popular in both Europe and America, because their artistic worth is complemented by the fact that they are practical and very hard-wearing as carpets.

To the Tibetan refugees, trying to make for themselves and their children, a new life in India, the sale of these carpets is of great importance. A weaver can make one 6ft. x 3ft. carpet in a month, and the amount he is paid for his work will support his family during this time. Instead of relying on charity, he is earning his living in a dignified way, and a traditional art is being preserved at the same time.

The carpets offered for sale this year will total 19, and will range from 7ft. x 4ft. to bedside rugs of 3ft. x 2ft. The designs will vary from the favourite Tibetan animals: the dragon and the snowlion, to floral and decorative designs, and geometric and religious designs. The colours range from the Tibetan choice of bright clear contrasting colours to quieter combinations likely to appeal more to some New Zealanders.

The carpets are offered for sale by Trade Aid (NZ) Inc. and the Society will also have a display and information centre in the Front Gallery. Trade Aid is an importing Society, founded in Christchurch by people who believe in the principle of aid through trade, and it aims not only to increase trade between New Zealand and the economically underdeveloped world, but in particular to trade with aid programmes, refugee organisations, and village co-operatives which need outlets for their handmade products. Proceeds from its trading activities, including the sale of these carpets are directed into further aiding groups, like the Tibetans, through trade.

V. COTTRELL



Part of old carpet made in Tibet, and probably used as a saddlebag.



Vegetable dyed carpet with Tibetan magic horse and phoenix.



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**SALLY POWELL –
PAINTING JUNE 2 – 14**

Born Christchurch.
Graduated Canterbury School of Fine Arts D.F.A.
One-Man Show 1974 CSA Gallery

Says "I feel close to my surroundings and the people that come into my daily life. They have a rhythm and a wonder which does not dim with familiarity. Try to express continual sense of discovery about the familiar."

**JOHN MURPHY –
PAINTING JUNE 4 – 18**

Born Wellington.

Educated Christchurch, Xavier College and later graduated from Canterbury University School of Fine Arts, majoring in sculpture.

Says: "Two and a half years in Fiji prompted me to turn exclusively to painting, thus solving the problem of portability and materials supply. What to paint was not a problem, I was surrounded by the decorative landscape and coral reefs. Soon after returning to N.Z. I had my first one-man show. Since then I have continued to explore landscape elements."

**IMAGES
MICHAEL LEESE**

Born 1949.
Burslem School of Art (England)
School of Fine Art (Canterbury)

DAVID GREENWOOD

Born 1943.
Informal ... (in the main photography)

Whatever the feelings or notions that may be occasioned by the Art Object, meaning arises or so it seems from amongst our everyday material experiences. But yet there appears to be one reproof, which has arisen amongst a number of perspicacious three brained beings for whom the real world appears; unattainable, undemonstrable, that can not be promised, but even when merely thought of; a duty an imperative.

DESCRIPTION: SPECTACULAR

The number of works to be exhibited are as yet not known.

FOUND

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ONE RICH RED MOUSE

**WILHELMUS CHRISTIAAN RUIFROK –
PAINTING JULY 18 – 31**

Born Holland.
Educated Christchurch.

Studied Graphic Design, Christchurch Technical Institute. Two One-Man Shows. Benson & Hedges finalist. Group exhibitions.

Says: "These paintings, which arise and mean nothing that isn't there already, are also factual realities offering no escape."

This exhibition opens on Wednesday 17th July, 7.30 p.m. All welcome.

**GUTHREY –
CSA TRAVEL AWARD**

Applications are invited from established artists for this award which will enable the winner to travel to Australia.

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Applications close 31 May.

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PREVIEW SUNDAY 4th MAY 11AM

PRESIDENT'S EXHIBITION

The Society owes a debt of gratitude to and sincerely thanks all those who so willingly manned the different sections of the exhibition and also to all those who offered to do so but whose services were not called on because the roster was overfull. It is indeed heartening and would appear indicative of the health of the Society that the Members came forward to help in such large numbers.

ISLANDS 10

A New Zealand Quarterly of Arts and Letters

Nineteen Painters and their Favourite Works is an extended art section in the latest number of **ISLANDS** where the following painters select their favourite work and discuss it: Ted Bracey, Olivia Spencer Bower, W. A. Sutton, M. T. Woollaston, David Armitage, Bill Buckley, Don Driver, Jackie Fahey, Robert Franken, Patrick Hanly, Paul Jackson, Colin McCahon, Neil Perrett, Helen Rockel, Ian Scott, Michael Smither, Gary Tricker, Gordon Walters, Robin White.

Also in this number: stories, poems, autobiography from Ian Wedde, Patrick Evans, Michael Morrissey, C. K. Stead, Kevin Ireland, Anne Spivey, Maurice Duggan; and essays and reviews.

This number at \$1.60, or an annual subscription beginning with this issue at \$6.00, is available from: ISLANDS, 4 Sealy Road, Torbay, AUCKLAND 10.

NEWS FROM AUSTRALIA

Those who saw Reinis Zuster's exhibition here last September — October will be interested to know that he has won two sections of a recent Sydney exhibition where over 1,000 entries were received. The sections he won were Still Life judged by Sir Erik Langker and Painting (Abstract & Modern) judged by John Olsen.

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B.SC. DIP. OPT.

Book Reviews

Kingdom in the Hills. By David McLeod. Whitcombe and Tombs. 223 pp. \$5.75.

This is a book about a bygone age, even if the age did end as recently as 1940. Mr McLeod's account of his first decade on his back-country property describes manners and events so distant in style that they might just as well have been set in the nineteenth century.

The kingdom of Mr McLeod was the two joined runs of Grassmere and Cora Lynn, an elongated holding spitted on the West Coast road and lying over the roughly first 20 miles of the 30 miles from Lake Pearson to Arthur's Pass.

It was hilly, cut by streams, and harsh of climate in the winter.

The holding still exists — it remains in the McLeod family — but it was already changing before the Second World War, and the place that the young David McLeod walked on to in step with the Depression is now gone forever.

The hills are the same; it is the farming that is different.

Mr McLeod's throne was the high faces on which he mustered his sheep — especially the slopes of Mount Bruce. All this land is now retired from grazing in the interests of soil conservation.

Deer used to roar within hearing of the homestead

and even play within sight of the musterers. They have been shot out.

Cars would get stuck in the main rivers. Bridging on the highway is now universal.

It is not surprising to read of the winding, metalled main road in the 1930s — sealing was not under way until the 1960s — but it is almost hard to credit that, in Mr McLeod's early days there, what is now known as State Highway 73 had stock gates on it. There were five gates to open and close again between Grassmere and Springfield.

Mr McLeod writes of the isolation that he loved, and of the view down the slope from the Grassmere homestead to the lake. The view today, however, has to include 50 to 80 m.p.h. cars on the Cass straight — and often a steady stream of them.

Mr McLeod writes sensitively of the 1930s in this area. Nothing much happened. But that was the point.

He retired from the place in 1970, 30 years after the period described in the book. He has written elsewhere of his other experiences.

He came through the Depression and gained his independence. And his is not the first kingdom that has not survived independence.

—D.M.

American Impressionism. By Richard J. Boyle. New York Graphic Society, Boston, 1974. 236 pp. NZ price \$39.90.

I have been lucky enough to spend a considerable amount of time in American art galleries and was generally aware that a number of American artists were painting pictures, around the turn of the century, very like those which the French Impressionists had been painting a few years earlier. I tended to dismiss most of these paintings as unimaginatively derivative.

I gave much more attention and interest to other schools of American painting, those who have been painting since the Second World War, when American and not French artists have been setting the trends and making the exciting innovations; the primitivists of colonial and early national times or the nineteenth century landscape artists, whose achievements I came to believe surpassed those of their French equivalents, the painters of the Barbizon School.

The American Impressionists, as this book by the Director of the Pennsylvania Academy of Fine Arts clearly establishes, are worthy of as much attention and appreciation as other schools of American painting. No attempt is made to prove that the school is not derivative; it clearly was. But only in the work of less important members of the school is the "cribbed" quality of the paintings so apparent as to detract from an appreciation of them. William Glackens' work, as any reader of this book will discover, mimics Manet's; Frederick Frieseke's and Frank Benson's paintings look like inferior copies of Renoir's.

Even most of the master painters of the school had French mentors whose influence in their work is undeniable. In the work of J. Alden Weir the reader will see obvious reflections of the work of Sisley and Pissaro, in the work of John Twachtman reflections of the work of Monet and in the work of Maurice Prendergast reflections of the work of Cezanne. But in none of these men's work does the imitative quality detract from the quality of the paintings. They are good paintings, delightful to look at and study regardless of this quality.

Even so, the painters of the school whose paintings are the most impressive are those whose works are clearly the least derivative of all. These painters are three in number, and interestingly they are the three who spent most time away from America itself and in closer contact with the masters of French Impressionism.

Boyle, satisfactorily, divides the painters of the school into three main groups. Into each of these groups fall some of those who individually have impressed students of American painting and made most impression on me in my unsystematic visiting of American galleries. The book does not uncover for anyone who has even just a passing acquaintance with American painting, any

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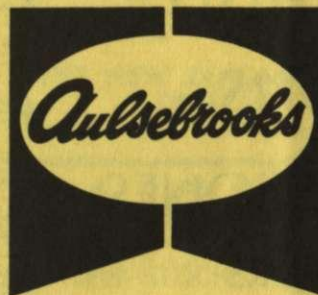
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neglected masters. But it does illuminate the connections that link these painters into a coherent school and does draw attention to minor painters whose works I at least too often dismissed with a cursory glance.

The first of the important groups into which the American Impressionists can be divided are the "predecessors", John LaFargue and Winslow Homer. They were not fully-fledged impressionist painters, but elements in their work anticipate many of the techniques and styles and subjects which the true Impressionists were to exploit to the full.

Into the second of the groups fall the three greatest artists of the school who are really linked only by the fact of prolonged expatriation, Mary Cassatt, James McNeill Whistler and John Singer Sargent. No-one who has spent any time in American galleries can have not been impressed by the paintings of these three, but the tendency has been to integrate them into the European scene and ignore their American origins and continuing affiliations. Mr Boyle makes a good case for the right of America to claim them.

Finally, there is the largest core group of those who painted in an Impressionist manner in America itself. (Most, however, visited France or were trained there). The most important names are William Merritt Chase, J. Alden Weir, Childe Hassam, John Twachtman and Theodore Robinson. The work of the quite large number of minor painters who did not avoid, as these masters did, lapsing into sentimentality and decorativeness which is typical of work which is purely derivative, is also generously reproduced in the book. But, properly, much more space is given to those named because their individual genius has clearly transformed what was inherited from the past or borrowed from contemporaries into a vehicle for expressing a personal vision. (It is fair to add that only personal preference leads me to leave Maurice Prendergast from the list of the school's masters.)

Besides a critical artistic assessment of the works of these individual painters, the author gives, in this book, a history of the introduction of French Impressionism into America and its remarkably rapid acceptance there (encouraged by American artists themselves, particularly Cassatt and Chase). The book also contains interesting biographical information about the leading artists of the school and accounts of their relationships with each other.

This book deserves close study in New Zealand for a particular reason which would not commend it to readers in some other places. An appreciation of American painting, which I have found generally,

except, perhaps, for modern American painting, is little known in New Zealand would greatly aid a proper appreciation and assessment of New Zealand painting of the same period. There is more involved here than the obvious parallels between say Mary Cassatt and Francis Hodgkins. New Zealand painters, working in this country around the turn of the century, were, I suspect, trying to solve similar problems to those engrossing American painters at the same time and coming under similar influences as their American counterparts, though without the benefit, or perhaps it was a liability, of direct and often personal contact with the French masters.

The book prompted me to begin to ask of a cluster of New Zealand painters whether a case could be made as convincing as the case Boyle has made for his American painters, that there was a distinct New Zealand Impressionist school that deserves greater attention than it has been given? Did New Zealand artists, I found myself asking, give a distinctively New Zealand flavour to a movement which originated in France just as American artists gave it a flavour of their own? Are there affinities waiting to be discovered between American and New Zealand painting at the turn of the century because of the obvious affinities which exist between much of the landscape painting done in each country in the middle of the nineteenth century? For it was this background which seems to have given American Impressionist painting a distinctive appearance.

Interesting as these questions are, the main reason I would want many people in New Zealand to see this book would be because the American painters Mr Boyle deals with are of sufficient interest and worth to deserve to be better known in their own right. My personal votes go to William Merritt Chase and Mary Cassatt (I exclude Whistler because his work is already reasonably well known here). But others will find favourites of their own among the magnificent reproductions of the book.

Having seen many of the paintings reproduced, some a number of times, I can attest that the colour reproduction is almost flawless, within the limits all reproductions must observe. It was a particular delight to find a reproduction of one of my two favourite paintings by Chase, *The Open-air Breakfast*. But perhaps a greater delight to make two new discoveries, of paintings which I could not have seen because they are in private collections, Edmund Tarbell's *My Family* and Childe Hassam's *The Room Full of Flowers*. These delights quite offset the disappointment to find some of

my favourite works of other painters reproduced in black and white only. I am almost envious of those who have not had my opportunities to view these paintings as originals. For them the delights of this book, revealing a whole new field of painting, should be even greater than they were for me.

John Wilson

Pin-up. By Jacques Sternbergard Pierre Chapelot. Academy Editions St. Martin's Press N.Y. 95pp. \$7.20.

Pin Up, a bland collection of drawings of pin-ups that appeared in magazines between 1860 and 1940, will probably amuse more than it titillates. Certainly the advent of cheap telescopes and explicit Playmates of the Month have jaded the palate of most voyeurs well beyond the reach of these strangely half-garbed cut-outs.

Jacques Sternberg and Pierre Chapelot cut most of their early drawings from *La Vie Parisienne*, a forerunner of the *New Yorker*. They give examples of typical pin-ups of the late Nineteenth Century, the period until the end of the First World War, the Twenties, and the Thirties. Between each section they slip in a few hundred pretentious words about the changing shape of women (roughly the same) and the altering line of the drawings. One itches for a New Zealand version of *Private Eye*, where an easy quid could be made by submitting the whole book.

Hence: "haloed with adultery, chubby rather than streamlined, with her luxuriant tresses, voluptuous hips and well-formed bosom" changes over the years to "something that could be transformed according to the mood of the day into a cloud, a flower, a butterfly, a glacier, a seaweed, or a star", and finally ends up in the 1930s as "hieratic, exaggeratedly threadlike, trim, flat, supple, more like lianas than women, more vegetable than animal." Yummy.

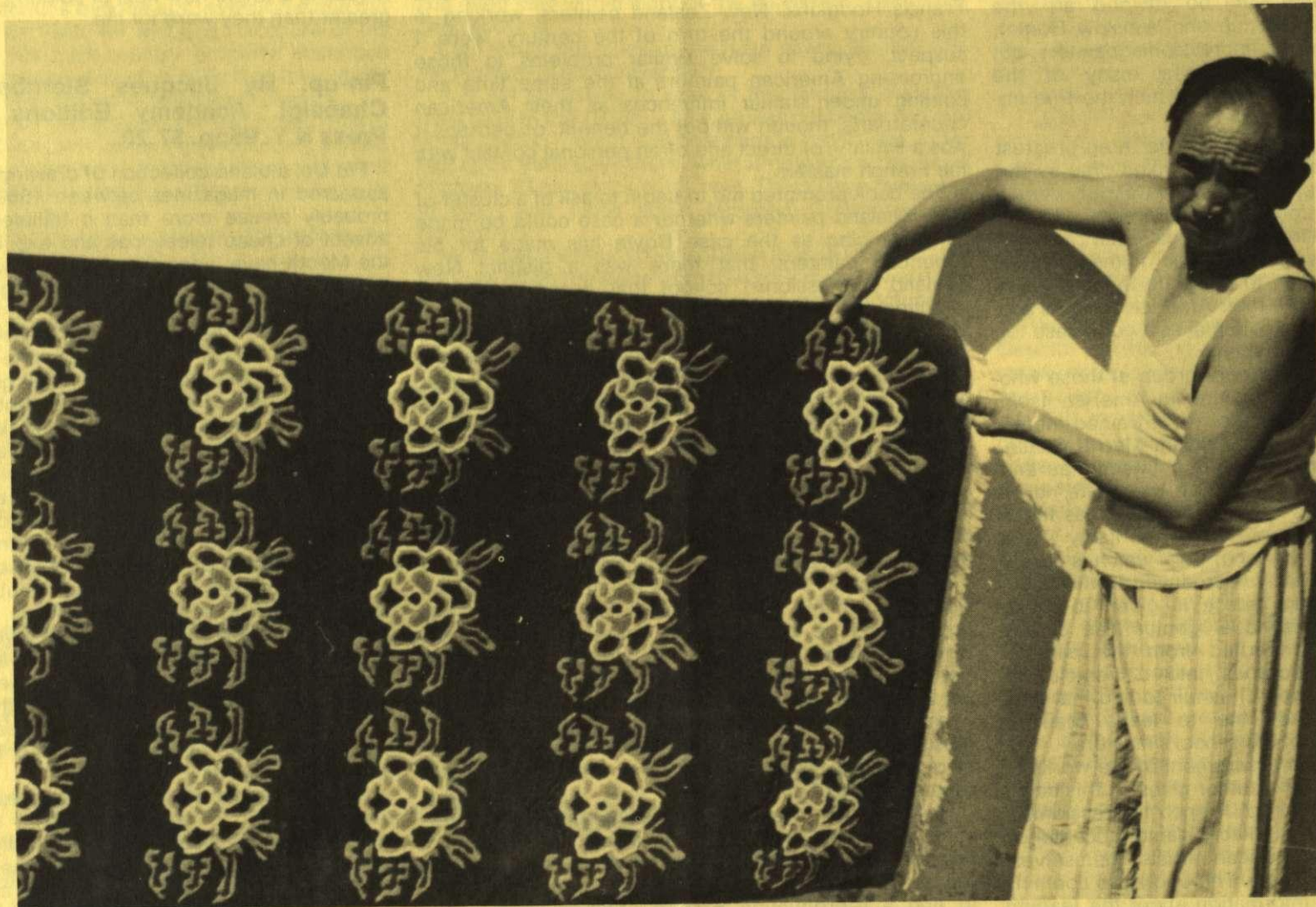
A hasty attempt has been made, presumably, to give the book a sort of academic overlay ("But, dear, I'm only reading it for the quotes") by half an hour's work with a pair of scissors — probably the same pair that were used in the afternoon the rest of the book was collected — and a dictionary of quotations.

Only the best sources are quoted: "The most beautiful dresses are worn to be taken off" (Jean Cocteau); "There are some things which are hidden in order to be shown off" (Montaigne); "Every woman's fortune lies between her legs" (Balzac).

"Why wasn't I quoted, too?" (Godfrey Winn).

JOHN COLLINS

Boy Reviews



One of the Tibetan carpets which will be in the gallery from June 12—25.