

NEWS

The journal of the Canterbury Society of Arts
 66 Gloucester Street Telephone 67 261
 PO Box 772 Christchurch New Zealand

Number 74

July/August 1977

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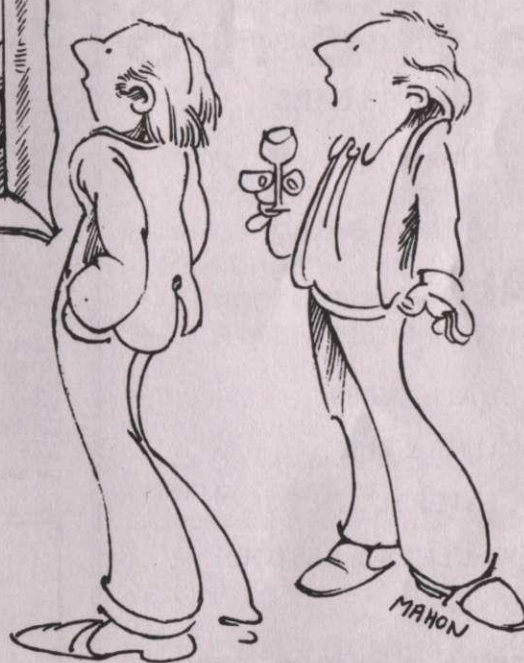
Registered at Post Office HQ Wellington as a magazine

gallery calendar

Paul Johns	until 15 July
Art in the mail	1-15 July
Trevor Hodgson	4-10 July
Canterbury Potters	4-11 July
Robert Franken	12-23 July
Ken Wright	13-25 July
David Cowie	14-26 July
Tibetan Carpets	18-30 July
Bonar Dunlop	26 July-7 August
M. Ebel	27 July-9 August
John Coley	1-14 August
Town and Country	4-15 August
Amnesty International	5-15 August
Emily Jackson	16-28 August
Maurice Angelo	16-30 August
Canterbury Embroiderers	17-29 August
Ethel Glubb	26 August-10 September
Barbara Joseph	29 August-8 September
Photographic Society	1-8 September
J. E. Murphy	4-18 September
Fingers	6-19 September
E. Rhodes	11-15 September
Larry Bell	19 September-2 October
Wool and Clay	20 September-2 October
Murray Horne	25-31 September



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CSA Annual Autumn Prize List

1st prize	Mrs Miriam Stewart	\$70
2nd prize	Mrs H. M. Mather	\$50
3rd prize	Mrs J. B. Copp	\$40
4th prize	Mrs H. C. Greenwood	\$30
5th prize	Mr Skidmore	\$20
6th prize	Mrs Valerie Gould	\$10
7th prize	Mr David Stock	\$10
8th prize	Mr G. C. Weston	\$10
9th prize	Mr P. J. Skellerup	\$10

The changing role of women in American art

Barbara Ebersole, visiting New Zealand under the sponsorship of the US Information Service, will give a free public lecture of interest to men and women on The Changing Role of Women in American Art, at USIS, Ibis House, 183 Hereford Street, Christchurch, at 1.15pm on Friday 29 July. This artist and art lecturer has been well recommended and all are welcome to attend. Further details available if required. Telephone Judith Cornwell, USIS 60 219.

Vy Elsom, long-standing working member of the Society, was commissioned this year to paint a portrait of Her Majesty Queen Elizabeth II. Elaine Kellett-Bowman, Conservative Member of Parliament for Lancaster (England) commissioned the portrait, which was presented to Lancaster town on 5 June to mark Her Majesty's Jubilee Year. The portrait (oils on canvas, 5ft by 3ft 6in) was painted from colour photographs sent out from Buckingham Palace. In addition, the Royal Visit in March, with officials of the Department of Internal Affairs assisting Mrs Elsom in obtaining close views of the Queen, was a decided advantage. Vy Elsom paints mainly portraits and specialises in children and women. In 1969 she won the Kelleher Art Contest for her self-portrait. She is an elected member of the NZ Academy of Fine Arts, and a former councillor of the CSA.

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CSA Guthrey Travel Award

David Brokenshire, a Christchurch potter, has been awarded the CSA Guthrey Travel Award for 1977.

Mr Brokenshire, who is largely self-taught, has exhibited in Christchurch, Dunedin, and in group exhibitions throughout NZ, Australia, England and the USA.

The award will allow him to spend three weeks in Australia studying Asian and Modern Australian Ceramics in Public Collections; to make a slide collection of those pots if possible; to make a study of porcelain to assist his own work in that field, and to study alternatives to oil and electricity for kiln firing.

Australian potters frequently use bottled gas and Mr Brokenshire feels this could be of considerable value to potters in NZ.

David Brokenshire plans to lecture to CSA members and potters groups on his return from this study tour.

Pakauranga Art Award 1977

\$1000

Subject: Open

Closes 30 July, 1977

Entry forms available CSA office

Zoom Photography Award 1977

\$250

Closes 23 July, 1977

Entry forms available CSA office

Patterns of the Past

Later this year a collection of 70 pencil drawings by Owen R. Lee, D.F.A., F.S.S.A., will be published. Entitled Patterns of the Past, this book will be of interest not only to art-lovers but to all those who have an interest in New Zealand's past and a concern for the special qualities of our old architecture, so much of which is tragically being sacrificed to 'progress'. At least on paper Owen Lee has preserved some of our fine old buildings for posterity.

Owen Lee was born in Christchurch and studied at the Canterbury University School of Art under Archibold Nicoll and Cecil Kelly. He lived in Auckland for several years and held many one-man exhibitions there. He now lives in Dunedin where he is on the teaching staff at the Otago School of Fine Arts. He is represented in the National Art Gallery, in public and private collections in New Zealand and overseas. He works mainly in oils and pencil.

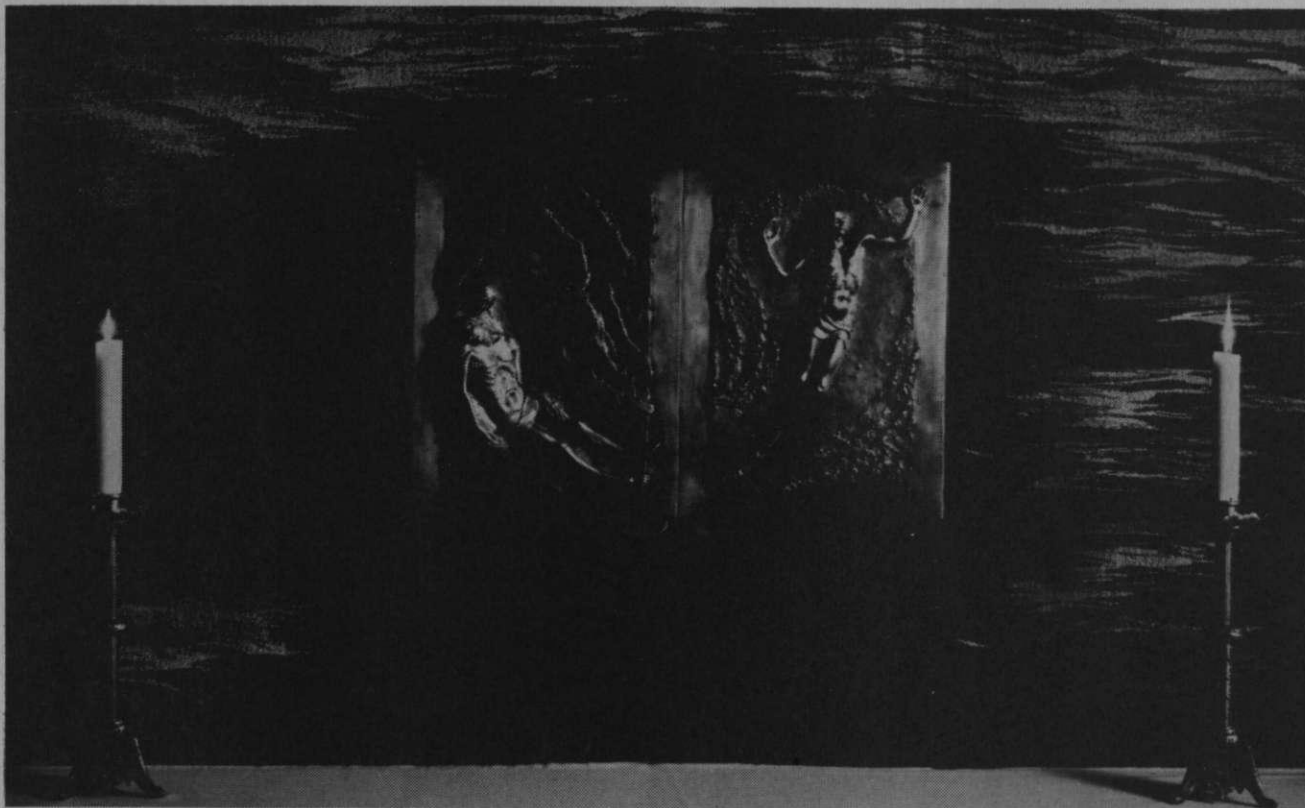


Anella MacDougall

95 Gloucester St Christchurch
telephone 68938

Cathedral tabernacle

On Sunday 12 June the Cathedral of the Blessed Sacrament celebrated an important event, when the visiting Archbishop, Angelo Acerbi, officiated at the dedication and enshrinement of the Blessed Sacrament, in the new bronze tabernacle, the work of Christchurch sculptor, Ria Bancroft. The Blessed Sacrament Chapel was designed by Miles Warren, and in this restful and glowing environment, a whole wall has been enriched by a colourful tapestry woven and designed by Ida Lough, the Christchurch weaver. The result of a year's work, it was made in three separate panels which were later joined together. Truly a 'tour de force' for one artist! The tapestry surrounds the bronze sculptured screen doors to the tabernacle. These are modelled in high relief, the subject being a visual expression of the acclamation 'Christ has Died - Christ has Risen' and the total harmony of the combined works create a hymn of praise to the glory of God. The bronze screen doors measure 20" high by 30" wide and were cast by the lost wax process in the Morris Singer Art Foundry, England. The work of Ida Lough and Ria Bancroft is well known - and is to be found in private and public collections in NZ and overseas.



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Ebel

by

Ebel

'Images I make of me,
that no-one else will ever see.'

To interview oneself, at first seems the obvious thing to do, because who but oneself knows best which questions one would wish to answer. But on attempting this I found it not so difficult to find questions to ask, but rather, which ones. It seemed that whichever direction I went in, I was neglecting another.

To receive a true picture of the artist one must look over his whole life.

As I consider one piece of work to be a sentence, paragraph, or at the most a chapter, of a complete book: the artist's life. It is interesting for me to read my own book as it is being written.

In this chapter of my book, I find that my drawing has assumed, for me, a more important role, than my painting.

I am using paper as subject matter, in conjunction with vegetation, in its various stages of decay, which has always fascinated me. I am endeavouring to give the paper, that I am drawing on, the appearance of the paper that I am drawing. Using this drawn paper I am placing on it the other objects by drawing them. This brings the objects forward from the paper giving the drawing a sculptural appearance. Some of the drawings are as if they have been unwrapped and appear to be an extension of the paper that has been drawn on.

The reality of everything, especially drawings and photos which are copies of supposedly real things, has always intrigued me. Through my drawing I am investigating this.

By drawing a drawing of another drawing, the subject of the original drawing is made to appear to be sitting on top of the drawing by including its shadow. I am aware of most painting only by seeing photographic reproductions.

Which then is the reality, the subject, the photo of the subject, the drawing of the subject either from life or photograph, or the reproduction of the drawing. I would prefer to take it one step further and draw the reproduction.

The unity of a picture and the success of its reality, relies on the vision being both complete, and isolated from the border of the paper, so that the eye is contained within the frame of the picture and the viewer is unaware of it.

I am having an exhibition in the Print Room of the gallery in July.

Because other people's interpretations of oneself are often clearer and more interesting than one's own, I will finish with a poem written about me by my friend Bob Hare who lives in England.

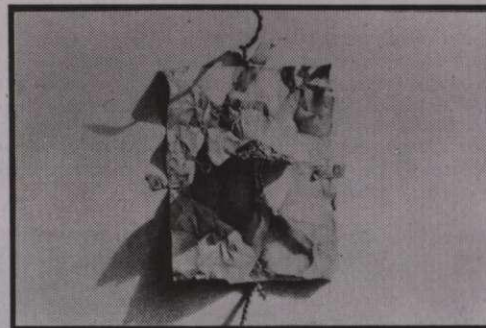
Man with the tousled hair –
with despair in your mind,

On canvas you pray
to the God of mankind.

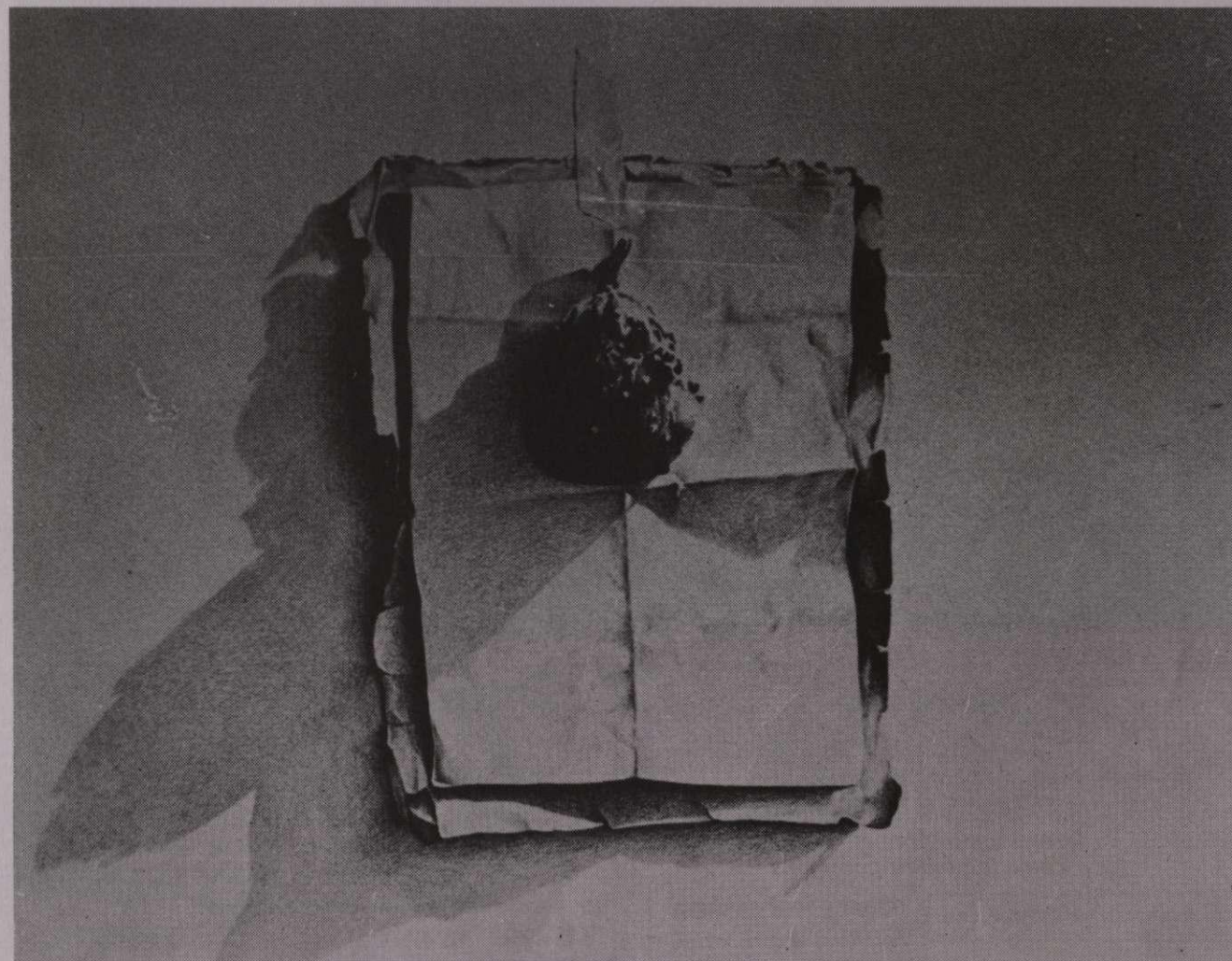
Care you not for what the world thinks
or are you hiding from yourself?

With doubts and fears,
compact within a frame
of solid psyche.

Michael Ebel



"mush room"



"good gourd"



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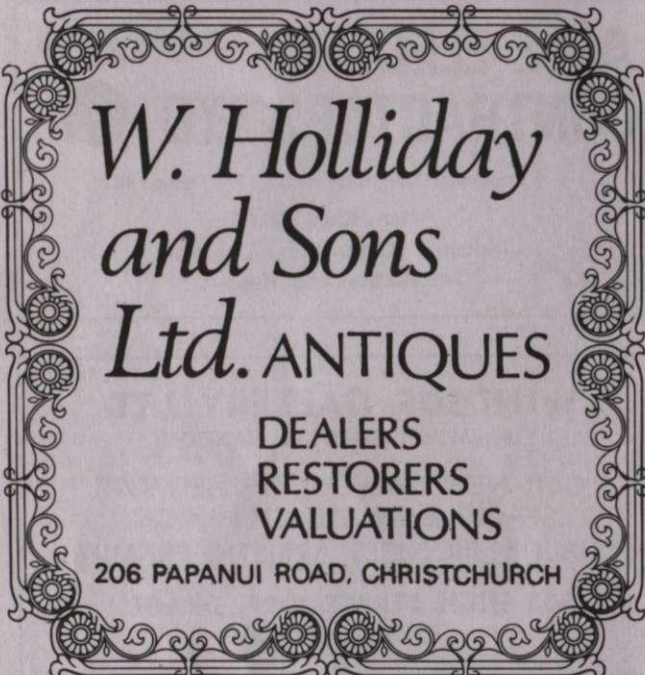
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exhibitions

Art in the mail

1 - 15 July

The first international show of art-as-postal-activity to tour NZ galleries. Some 350 artists from 12 countries responded to the Manawatu Art Gallery's invitation to contribute something by post to the show. The contributions, described by the Gallery as the most controversial ever in NZ, are being displayed without selection or censorship.

Art-as-postal-activity is a direct communication from one artist to another, a gesture that travels through time and space. The world's postal service is used as a medium for transmitting art as communication and information.

Trevor Hodgson

4 - 10 July

Encapsulated Landscapes

A slide/tape work/event from this Canadian artist, recently presented in the galleries of Canada House, London.

The slides, as the title indicates, are a collection of shots/fragments of city/landscapes which are projected across a 3D styrofoam screen, wall and sculpture stands.

Canterbury Potters' Assn

Invites you to the opening of their exhibition at the Gallery on Sunday 3 July at 11am. Tickets available \$1.50.

The selector this year is IAN FIRTH of Auckland, who held a school for advanced potters on firing techniques.

The Potters' rooms at The Arts Centre are open each Thursday.

Robert Franken

Studied at Royal Academy of Arts and the Academy of Arts in The Hague.

Exhibitions:

The Hague
Amsterdam
Sydney

Wellington

Auckland

Hastings
Palmerston North

This exhibition is partly sponsored by The Queen Elizabeth II Arts Council.

Gallery the Sphinx
Rood wit Blauw Gallery
Bonython Gallery (print collection)
Hogarth Gallery (print collection)
Elva Bett Gallery
Display Centre (Group show)
Dowse Gallery (Group show)
Art Gallery (Group show)
Art Gallery (Group show)
New Vision
Cultural Centre
Art Gallery (Group show)

Robert Franken

The detail of the drawing reproduced here is called 'the many faces of my genie'.

Relevance and irrelevance in my work are close together and the final result of a drawing is close to both importance and non-importance because a drawing is only a broken thought.

'I started swimming off the wharf and changed slowly into a fish and only my head remained. Two fishermen caught me in a net and found it strange to catch a fish with a human head. So, they took me to some scientists; they cut open my belly, and discovered a bottle of cod-liver oil. They started to sample it and they changed into fish. So I took off my fish costume, grabbed the fish and walked home.'

I like the use of metaphors within my system. A drawing is a statement and a key for whatever use the person wants to give to it. If we are only 35% aware of what we are doing in our life, then the remaining 65% must have some importance as well. Our thoughts are often more spontaneous and uncontrolled than we like to think they are. A thought travels with such speed that it is hard to capture a glimpse of it and act it out the moment we think of it.

It is hard for us to come up to the standards that we set in our minds. The race living at the moment could be a reflection of a race that lived thousands of years ago, because our present-day actions are reflecting our past ideals and ideas.

Orders will be taken for posters of this work. 780x158mm.

Robert Franken by Julia van Heiden

images – seeds of images – germinating stirring in the mind with potential for growth.

Most of us sensing this type of stirring, are uneasy. We flood our consciousness with things already experienced and understood. We don't often allow these seeds to swell and grow and come to the surface. Robert however, has a fascination in observing them do just that. Almost detached, an onlooker, he watches the directions and transformations these germ ideas take. He seems unsurprised at the transitions unrelated to our normal order, neither does he inhibit the growth of the idea or clutter the mind by reading clever, deep meanings into them. It is as if he keeps the brain clear like a poised camera, for the images to pass through.

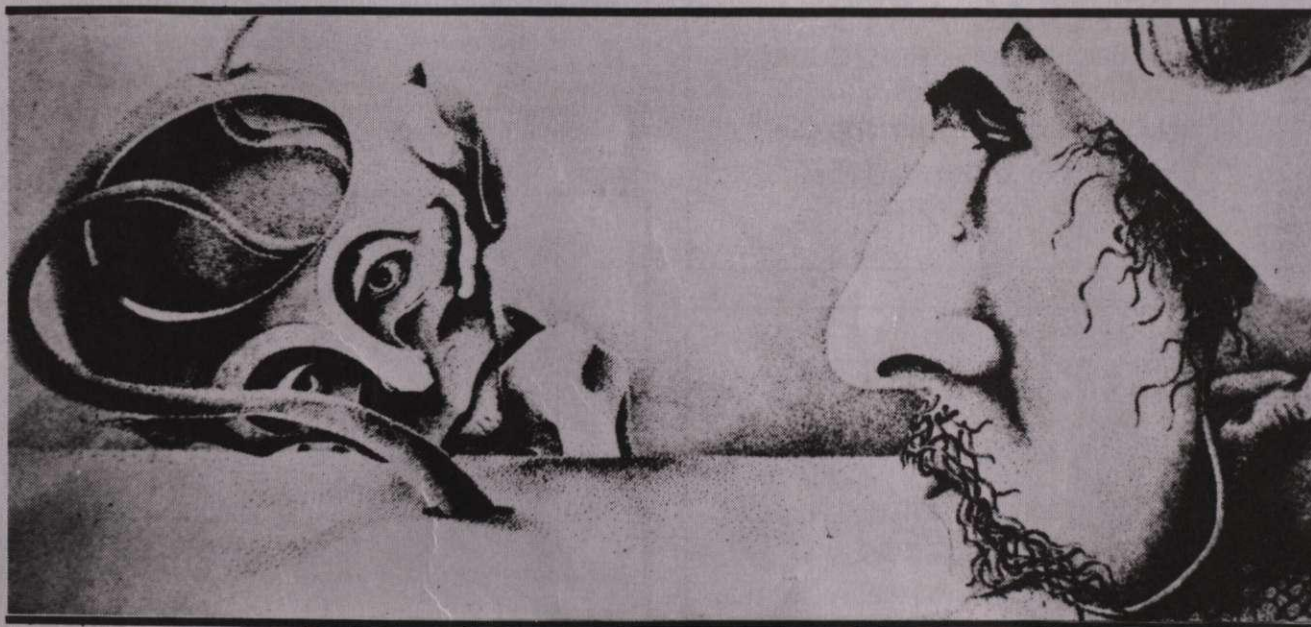
I see this detachment in Robert's pen drawings — mastering a technique of drawing using fine dots to build up, without too much self-expression, the growth of the idea.

In his freer, quick drawings, I sense a likeness to the laugh of a Zen master — where the moment of perceiving—experiencing, is one with the meaning of the mark.

If you walk into Robert's room where he lives and works, you are immediately in a world where fantasy is normal. He has an amazing collection of natural objects and artifacts which have a sense of a special secret past. As the eye makes the transition from sweetly sleeping embryos in jars, and past shells and fossils, to fish slowly swimming in circles overhead, and bird skeletons poised in strange flight; one is gazed at in turn by a skull with one glass eye. You really do feel as if you are part of a slowly evolving idea.

When I allow myself to come under the spell of Robert's ideas, I feel they have their own reality.

Robert allows that reality to exist. To me it is similar to listening to Schoenberg, Japanese music and to Haiku poetry, where you are held in a state of open-ness and readiness for experience.



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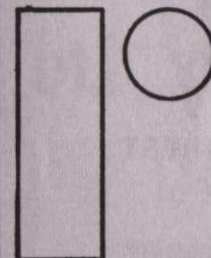
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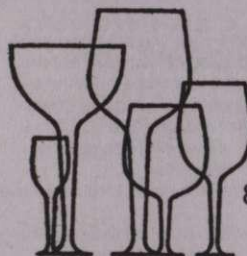


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Ken Wright

8pm 12 July
Photographs

Studied photography at Prahran College of Advanced Education, Melbourne 1973-75

Diploma of Photography.

Exhibited in a number of Student exhibitions.

Work published in Australian Annual of Photography '76

Exhibition at Brummels Gallery of Photography Melbourne May '77.

This exhibition consists of colour photographs including a number of infra-red photos, taken during the past three years. Ranging from New Zealand, Australian and Asian landscapes to more exotic temple scenes including Thailand, Malaysia and Indonesia.

The photos are in a very grainy style, almost a pointillist effect achieved by increasing film speed up to five stops, with prolonged development including black and white and colour chemistry. This increases contrast and intensifies certain colours in relation to filters used and film type. Ken likes to increase the intensity of particular colours at the expense of the less dominant, which coupled with a reticulation process, gives a surreal effect especially to the infra-red prints.

David Cowie

14 - 26 July

After about 10 years of getting to know the West Coast and two years exploration on the north west coast of Westland, lots of photographs and drawing. I have combined several media into a series of 50 panels spray painted colour on flat shaped surfaces of wood, routed and bandsawed. Black and white coloured photographs combine with clean cosmetic car-kitchen-colour.

Photographs overpainted with acrylic on spray painted wood, deep cuts set off with black and brown, echo for me some of the feelings analogous with the coal mining regions of Millerton, Denniston, Stockton and Seddonville, now a 20th Century New Zealand acropolis.

Research and old photographs (reprinted), combined with my own discoveries have made this project both interesting and challenging. I suppose the work reflects some of the good times shared with 'coaster' friends. Vibrations felt from being in a rich environment.

A 3 projector slide / screen set-up completes the panoramic picture. A rusting metal structure (sculpture) characterises much of what remains as a legacy of the mechanisation which gave work to many nationalities who arrived on the coast; their descendants live on to tell the tale of a place quite apart from the scorched plains of Canterbury.



Tibetan Carpets

18 - 30 July
North Gallery

Tibetan carpets are enjoying a growing popularity in New Zealand, where they are appreciated for their gay colours, exotic designs, hard wearing and practical qualities, and the fact that each carpet is a totally handmade work of art. In Tibet carpets were made in every household, and were used as bedding, wall hangings, mats for religious purposes and on seats.

Many carpets were amongst the treasures carried out of Tibet on the backs of the refugees, and so it has been possible to perpetuate not only the traditional process of knotting a Tibetan carpet, but also the traditional and ancient designs. These include favourite Tibetan animals: the dragon and the snow lion, as well as floral, decorative, geometric and religious designs.

As carpet making is still a thriving craft, new designs and combinations of designs are still evolving.

Carpets available for sale in the West are now made by Tibetan refugees living in settlements in India and Nepal. Carpet weaving is an important source of income, especially for families who have no land. There will be 39 carpets for sale, mostly of the 6'x3' size, with a few bedside rugs and chair mats.

The carpets offered for sale have been imported by Trade Aid (N.Z.) Inc., a non-profit making importing society whose aims are as follows:

- 1 To increase trade between New Zealand and the under-developed countries of the world.
- 2 To trade with and encourage aid programmes and self-help organisations in those countries.
- 3 To utilize all profits in expanding this trade and assisting self-help organisations and aid programmes in the economically under-developed countries.

The activities of Trade Aid have a direct effect on the lives of people such as the Tibetan refugees, who have skills which should enable them to make a comfortable living. To offer employment to these people, rather than to provide them with food rations or charitable gifts of money, is to offer them the opportunity of earning their living in a dignified way. At the same time the consumer in New Zealand has the opportunity to possess a beautiful handmade carpet which would otherwise not be available to him, and a traditional art form is being stimulated and kept alive.

The carpets will be on sale from 10am, Monday 18 July; and may be collected on Monday 1 August.



Bonar Dunlop

26 July - 7 August Rugby Sculptures

A New Zealander working in London using bronze, bronze/resin or aluminium/resin.

The figures will be for sale and there is a possibility that further casts may be ordered from London.

We are exhibiting these sculptures in conjunction with the NZ Academy of Fine Arts who have arranged their importation.

M. Ebel

27 July - 9 August Drawing and painting

You are cordially invited to the preview of this exhibition in the Print Room of the gallery at 5pm on Tuesday 26 July.

Artists for Amnesty

First fortnight in August

1977 has been declared "Prisoners of Conscience Year" in an effort to draw attention to the growing number of people throughout the world who have been imprisoned for expressing their political or religious beliefs.

In Christchurch an exhibition of New Zealand artists and craftspeople will be held in the CSA Gallery as part of a global campaign called "Artists for Amnesty", which is being conducted for the benefit of Amnesty International.

Amnesty International is a worldwide human-rights movement which is independent of any government, political faction, ideology, economic interest or religious creed. It works for the release of men and women imprisoned anywhere for their beliefs, colour, ethnic origin or religion, provided they have neither used nor advocated violence. Artists in many places are being punished for the artistic statements that they have made, and they are among the men and women whom Amnesty International endeavours to help.

The growing number of political detainees throughout the world, and the associated development of an increased use of torture, have been viewed by Amnesty International with grave concern. In October 1976 Leonard Bernstein opened the campaign "Artists for Amnesty" with a concert in Munich, which featured the orchestra of the Bayerischer Rundfunk and soloist Claudio Arrau. In Christchurch a number of well-known artists are combining to hold an exhibition to demonstrate their support for the work of Amnesty International, and their concern that freedom of expression is being rapidly eroded in many parts of the world. Painting, pottery, woodcarving, photography, and weaving will all be on sale at the exhibition, which will include work by Ralph Hotere, Pat Mulcahy, Eileen Mayo, Elizabeth Stevens, Don Peebles, Gennie De Lange and Yvonne Rust, among others.

The mayor of Christchurch, Mr H. G. Hay, will open the exhibition at 5.30pm on 4 August.

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Town and Country Art Club

The Town and Country Art Club will hold its Fifteenth Annual Exhibition in the CSA Gallery 4-15 August.

Artists from thirteen groups, working in Christchurch and in country areas from Ashburton to Kaikoura will exhibit about two hundred works, featuring oils, water-colours, pastels, prints, acrylics and drawings. The guest exhibitor will be Mr Mackenzie of Queenstown.

The Club was founded by the late Frank Gross to enable his pupils from many parts of Canterbury to meet on a common ground, and gain help and encouragement from each other. The main objects of the Club are to arrange regular painting days, tuition and exhibitions. Membership is limited to 150 working members.

The exhibition will be opened by the Hon. Alan Highet, Minister for the Arts, on Wednesday 3 August. The exhibition will be open to the public from 4 August.

Emily Jackson

17-29 August

Taranaki

You are invited to this exhibition of paintings in the North Gallery.

In 1968 Emily Jackson won the Bledisloe Medal, Auckland Society of Arts, for landscape painting.

She has held one-man shows in Moller's Gallery, Auckland and also at Settlement Gallery, Wellington.



Maurice Angelo

Born 1933

Educated at Gore High School, Dunedin Teachers College, and School of Fine Arts, Ilam.

Presently living and painting at Burkes Pass.

'In the past few months with the release of the pressure of teaching, I have allowed my work its "bit between its teeth", and have followed its direction rather than having given it direction.

Undisciplined though this may be, it has led to much more contemplative work and less room for stretching the medium into what sometimes can be arid and academic forms.

With even more time to indulge myself in the dynamics of the "High Country", I feel I have come to terms with the order of things and am at present trying to re-engage the spirit of that order in my paintings.

Within the scope of the discipline of paint I am moving toward a more personal statement about both the hidden order of art and nature.'

Embroiderer's Guild

Tenth anniversary year exhibition

17-28 August

Embroidery today is as vital and strong as it has ever been, and its growing acceptance internationally as an art form has been a great inspiration to members of the Guild.

This exhibition comprises both contemporary and traditional work of Guild members and guest exhibitors as well as several pieces from the "Creative Embroiderer's Association" of Australia.

The influence of overseas tutors is evident in the small group of work chosen to represent each of the past ten years.

Ethel Glubb

Studied at School of Fine Arts, Ilam 1969 and was introduced to Printmaking at Christchurch Technical Institute with Barry Cleavin and has developed a special interest in etching. This first exhibition being a culmination of several years' study using various techniques of printmaking.

The theme of the rag doll, discarded and vulnerable, is used as a means to explore and experience the many techniques possible within the field of etching.

Many of the other ideas contained in this exhibition have come from her love and observation of nature.



The Venice Biennale 1976

I arrived in Venice in time to catch the last two days of the Venice Biennale's six month season. The huge exhibition is a kind of Olympic Games of art. Work by the leading artists of many nations is shown in several large venues throughout the city.

The Major exhibitions are held in National Pavilions that make up a small city of their own. The contributions of the USA, Russia, Iran, Brazil, Great Britain are just a few housed in fairly handsome galleries. Lavishness of design and construction depends upon how much the participating country is prepared to spend upon promoting its artists, propaganda or prestige. The list of nations is almost as long as that of the United Nations, most renting space from the organisers.

The initial reaction was of taintness, the result of the summer-long flow of visitors who had left the gardens trampled and the exhibits dusty and, in some cases, damaged.

Each major pavilion reflects national concerns, aspirations and often, political philosophies. The Russian exhibit was a rather heavy-handed presentation of over-decorated craftwork and uninspired party line painting. The Japanese pavilion seemed to be a hymn of praise to Japanese photographic technology. The highly political Spanish collection represented artists who had opposed the repressive regime of Franco in spirit by creating revolutions in art. It exuded self-righteousness and massive relief at the departure of the Fascist leader.

The Israeli pavilion offered a wistful evocation of the landscape of Israel through the sensibilities of a young sculptor. The visitor was invited to remove shoes and socks and follow the sculptor's permanently imprinted footsteps through an environment of sand and sculpted dune-like forms. The sense of propaganda and national justification was heavy in many exhibitions.

Perhaps the principal aesthetic direction in contemporary art that could be crystallised from the welter of exhibitions, was that in fact, clear cut directions no longer exist. Contending artistic philosophies are aggressively promoted in many of the exhibitions, some of them springing from an artist's disagreement with a position taken by some influential critic. In one case the artist had underlined a phrase on one page of a book by Clement Greenberg and set out to create a new order from this beginning.

Twenty years ago it was possible to visit the Biennale and see that while the exhibitors may have disagreed on many points, they at least expressed their positions with more or less traditional artistic media. Today, conceptual art, documentation, earthworks and other new concepts have made walls unnecessary. For example, the British Pavilion which resembles a smaller version of the Robert McDougall gallery, was entirely given over to the work of Richard Long. The walls were entirely bare. At the entrance to the building began a ribbon of rocks reddish in colour which marched, three abreast around the building in rigidly straight and precise order, totally ignoring the bays and open spaces that had been designed to show paintings and the fixed position sculpture of an earlier period. The ribbon met its beginning again at the entrance.

That artistic positions today are insecure and open to assault almost as soon as they are formulated was best expressed in a document which introduced the American presentation of five artists. The statement was hilarious because of the ingenuity of the language it employed to cover itself against criticism from all imaginable sources. It was as if those who chose the Americans had secured a beach head in enemy held territory and were fortifying their position against all foreseeable attacks.

The sole New Zealand representative at the Biennale was D'arcy Laing, a video artist who has been resident in England for some years. I found his salon, about 15 x 20 feet, in the huge converted ship building halls on the Guidecca along with about 150 other artists.

D'arcy records slice-of-life moving images on video tape that must be viewed on a television set. In his space sat a single television set and a notice in three languages inviting the visitor to request the attendant to switch on the tape. For three quarters of an hour I watched the unblinking eye of a single camera

record lessons being conducted by teachers in three Birmingham schools.

The first segment was shot in a primary school, the second recorded a maths lesson in a secondary modern and the third was of a discussion between a teacher and his sixth form pupils in a grammar school.

As a teacher I had a professional interest in the teaching techniques employed although none of them was exceptional. After thirty minutes I was looking forward to the end. A steady stream of visitors moved past the entry to the salon, pausing only to glance in, spy the television set and move on again. D'arcy specialises in recording with the same dispassionate technique, people going about their normal day's work.

Documentation of various sorts figured in the Biennale. Many works consisted of piled high files of information relating to topics thought to be significant by the artist. One such exhibit recorded the day to day workings in all their bureaucratic minutiae of an English Education Authority. A German entry set out voluminous prose in sheet after sheet of a neat calligraphic handwriting displayed on a series of long, glazed display tables.

The painter I personally found the most exciting was Canada's sole representative whose one-man show was housed in the Canadian Pavilion. Greg Curnoe's large, lyrically colourful canvases held images of his home and studio, inside and out. Outrigger struts attached to the stretchers of his canvases held speakers through which came the recorded sounds of his neighbourhood. Messages were painted at intervals over the canvas giving the viewer additional information about the images. A broken studio window, for example, carried the message 'WINDOW BROKEN WHEN SON CARL MOVED THE LADDER'. The style of painting was relaxed and fresh and by no means in the overworked realistic style of the super-realists who were also represented at the Biennale. Curnoe's intelligent and original work indicated a new direction for realist painting and for me was one of the highlights of the great Venetian Art festival.

John Coley

John Coley was the recipient of a Queen Elizabeth II Arts Council Award that enabled him to make a study tour of European galleries and museums.

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CSA GALLERY

*

1-14 August

Canterbury Film Society

Screenings take place weekly at Room A1, University, on Tuesdays and at the Museum Theatre on Wednesdays at 7.30pm. For information phone 516 000 (day) or 31 329 (evenings). Screenings also at Lincoln College on Mondays and at Akaroa Gallery on Thursdays.

July:

Roma	Italy
Barbarella	France
L'Armee des Ombres	France

August:

Seconds	USA
Foolish Wives	USA
New Zealand Films	NZ
A Matter of Fat	Canada
The Touch	Sweden

Kaleidoscope

South Pacific Television (TV2) is looking for three to four minute film items (not studio) for its arts programme Kaleidoscope. Items might typically look at working artists, writers and musicians, exhibitions and shows, workshops and major new works. If you can suggest possibilities to us please contact Don Long (Kaleidoscope), TV2, PO Box 2606, Christchurch (phone 792 680). Press passes to openings, workshops and so forth would be much appreciated.

Working Members

The closer association between working members for which many have been hoping now seems to be under way.

At a recent meeting in the gallery a regular committee was set up and one of Mrs Barron's ideas for encouraging members to mix together and use the gallery was tried out. The idea of having experienced artists to discuss work hung in the Autumn Exhibition was evidently a good one. Olivia Spencer-Bower and John Coley gave stimulating appraisals and set the scene for meetings and discussion among those present.

It is hoped that this kind of get-together will be repeated.

Another venture soon to be set going is instruction in making frames and mounts. Would those interested please contact Reg Weld: Phone 555 090 (evenings) or Jewel Oliver: Phone 34 038 or watch the notice board in the gallery for announcements.

Members of the Committee are: Miss Olivia Spencer-Bower (representing the Council); Mesdames A. Davie, R. Tracey, P. Pease, J. Prebble, M. Atkins, B. Miles, G. Keeley, L. J. Oliver (Convenor), Miss N. Stupples; Messrs E. Kalnins, R. Weld, J. Murphy.

Can you help?

During the year there are times that the gallery would welcome the assistance of members as gallery attendants at certain exhibitions. The hours would be 10am-noon, noon-2pm, 2-4.30pm and 2-4.30pm at weekends. Despatch of the newsletter is another area where help is required.

Hire service

Original works from the CSA collection are available on hire to offices business houses, surgeries, etc. Paintings are hired for periods of six months and may be retained or changed after that time.

Selling gallery

Members are invited to inspect the paintings in the selling gallery and stockroom from time to time.

New work brought in by members and work for sale on behalf of owners provides an opportunity to select paintings, other than at exhibition times, for presentation or buying for the home or office. Please enquire at the office or phone 67 261.

CSA news contributions

Contributions should be on A4 or similar size paper, with double spacing and large margins. Also, please include your name and if possible a phone number or address. Contributions are not normally returned unless specifically requested.

Print workshop

The CSA has bought a Meikle etching press and has installed it in a special area in the workshop. It will be available for hire to those who have completed a course of instruction at the Art School, Polytechnic or Extension Studies Classes in printmaking. It is envisaged that all platemaking, blockmaking, and etching processes must be done outside the Society's workshop.

Very full charts regarding the operation of the press are displayed on the wall, detailing procedures to be followed and Mr Barry Cleavin has also prepared lists of a Printmakers' survival kit and much relevant information.

It is important that a true workshop situation develops so that no member hinders another, and it is most important that all equipment and the workshop area is left clean.

Charges for the use of the workshop will be: \$4 with \$1 refundable when area is checked clean. Booking times 10am-1pm and 1-4pm.

Facts on gifts and bequests to the CSA

Over the past year we have come across a number of misconceptions regarding duties payable on gifts to such cultural and charitable bodies as the CSA.

These are the facts on gifts made during your lifetime:

All gifts made to the CSA do not attract any payable gift duties whatsoever.

If you are a farmer, businessman, patron of the arts, recipient of a windfall, in the middle of a gifting programme to your family, even paying gift duties on your gifts - you can still give as much as you like to the CSA and:

the CSA gift will not affect your family gifts in any way;

the CSA gift will not attract any payable gift duty;

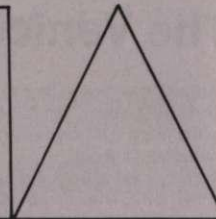
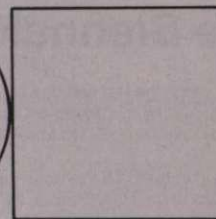
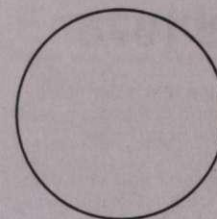
the CSA gift will be permanently excluded from your estate for estate duty purposes.

These are the facts on bequests:

Bequests in a will to such cultural and charitable bodies as the CSA up to \$25,000 receive an exemption from estate duty.

If total charitable bequests in a will exceed \$25,000 any excess over \$25,000 attracts estate duty.

The secretary would be happy to discuss in complete confidence, any proposals which friends and donors to the Society may have at any time.



Monday - Friday
Saturday and Sunday

10 - 4.30
2 - 4.30

The Society welcomes the following new members:

Mrs V. J. Alsop	Mr Don Long
Mrs Michele Anderson	Mrs R. M. Macfarlane
Mrs Maria Anderson	Mr and Mrs A. R. MacGibbon
Ms E. A. Cook	Miss S. McGowan
Miss M. A. Coyle	Mr and Mrs W. B. Nixon
Mrs P. A. Craig	Mrs J. Osborne
Mrs B. Creighton	Mr Derek A. Overton
Michael G. B. Curtis	Mrs A. Parks
Rev. H. J. and Mrs Eaton	Mrs J. Peet
Miss S. M. Engelbrecht	Mr and Mrs M. Podstolski
Mr A. R. Gillespie	Mr D. C. Rolls
Mrs J. Gray	Mrs N. L. Safi
Mr and Mrs W. Gray Henderson	Shirley Boys High School
Miss M. Hines	Mr L. Smith
Mr G. T. C. Kain	Mrs F. Sowden
Miss S. A. de Lambert	Mr T. Stelzer
Mr and Mrs C. F. Lesnie	Mr and Mrs R. Umbers
Mrs C. Lewis	Miss Wendy Van Bree
	Mrs N. A. Wilkins