

# NEWS

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

## Number 75

September/October 1977

President  
Director  
Gallery assistants

Miles Warren, CBE  
Nola Barron  
Michael Ebel  
Geoff Dixon  
Rona Rose  
Kate Fraser  
Colleen O'Connor  
M. McLean  
John Wilson

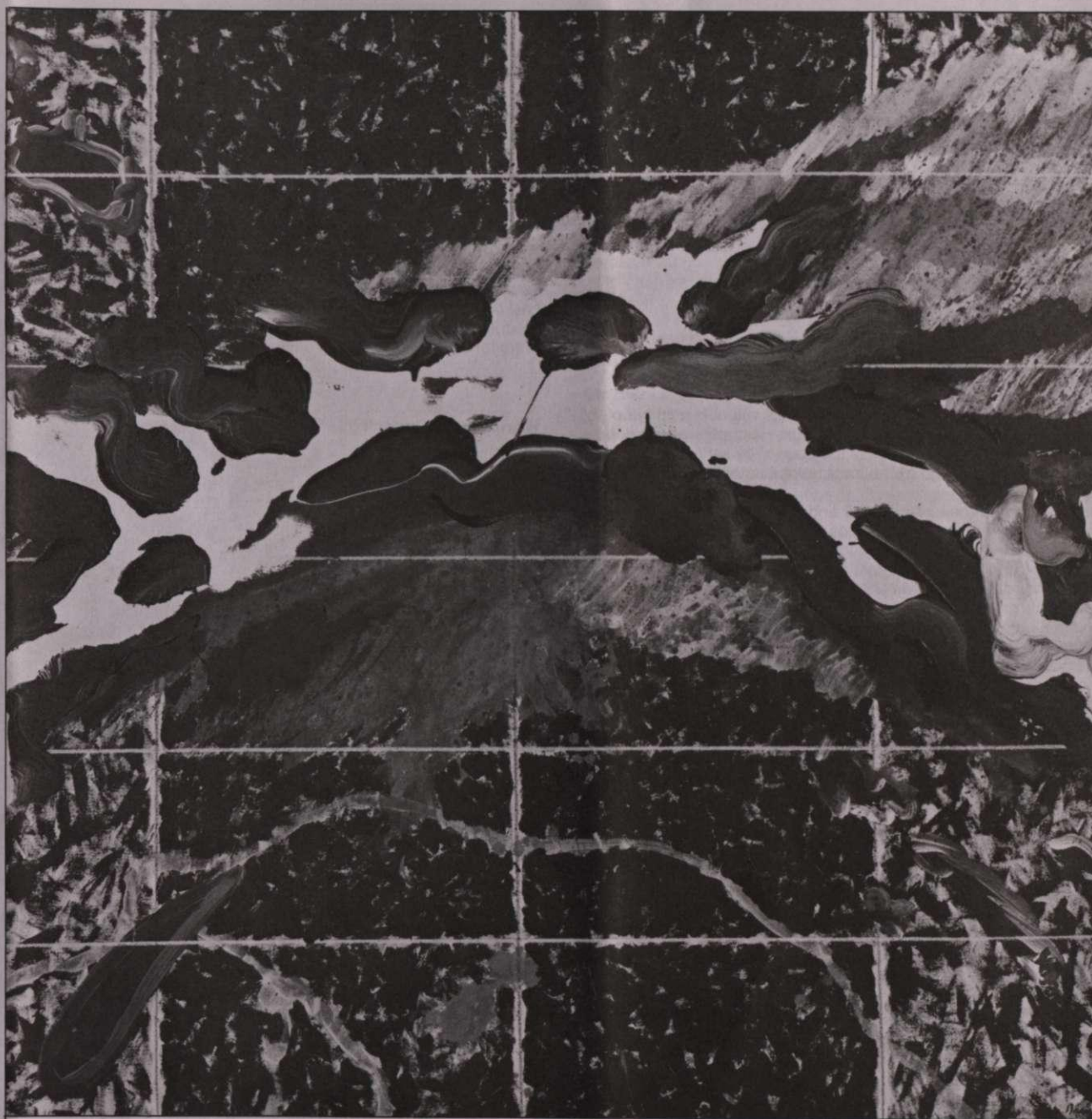
Receptionist  
Editor of news  
Tutors

Hon. Treasurer

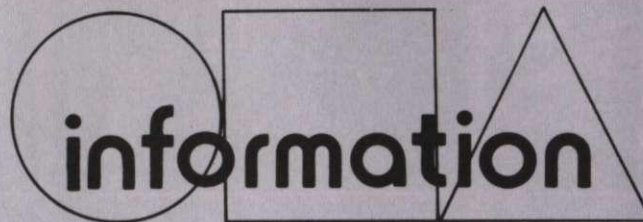
Registered at Post Office HQ Wellington as a magazine

## gallery calendar

Ethel Glubb	until 9 September
Photographic Society	1-8 September
Combined Artists	until 10 September
Barbara Joseph	until 8th September
John Murphy	4-18 September
Fingers	5-19 September
P. E. Rhodes	11-24 September
From Kiln & Loom	19 September-2 October
Larry Bell	19 September-2 October
Maitland Allen	20 September-4 October
Murray Horne	25 September-3 October
Margaret Hudson	27 September-8 October
Brian Poole	5-16 October
Graeme Clement	5-16 October
Shane Foley	4-16 October
Linda Hamilton	3-17 October
Valentina Joyce	9-16 October
Batik Exhibition & Demonstration	9-14 October
Janet Bathgate	18-31 October
Morgan Jones	18-30 October
Canadian Contemporary Show	19 October-4 November
The Group	12-22 November
Patrick Ryan	1-8 November
Kees Bruin	3-8 November
Marte Szirmay	9-22 November
Bertha Miles	9-15 November



CLAUDE BREEZE *Spacing No. 5* 1974-5



# information

## Nicholas Kennedy

Nicholas Kennedy was for five years a most valuable member of the Council of the Canterbury Society of Arts. He continued the good tradition of architect members of the council by serving on the building committee and giving most helpful advice on the gallery and its furnishings.

He designed our beautiful pottery and display stands. He was an expert in the hanging of exhibitions and helped with some of the CSA's best shows.

His advice and judgment in aesthetic matters was most respected. But Nicholas Kennedy was above all an architect and one of the very best of his generation. Four years ago he started in private practice, and in a number of excellent designs, especially houses, demonstrated his creative ability.

For many years Nicholas suffered from an illness that became progressively worse. Despite this severe disability he was always cheerful and confident. In so short a time it is astounding how much he achieved of such a high quality

*M. E. Mahoney. F.N.Z.I.A.)*

## The Kelliher Awards

Entry forms for The Kelliher Awards must be in Auckland by Friday 23 September 1977.

Last day for receiving paintings (at Palmerston North):

Wednesday 2 November 1977.

Entry forms available at CSA office.

## World Crafts Council (NZ Chapter)

Festival Crafts 1978

Arts Festival Christchurch.

Craftsmen are invited to submit work for an exhibition to be held in Christchurch from: 5—19 March, 1978

The first selection will be from slides.

Entry forms and slides to be sent to Robert McDougall Gallery

Deadline: 7 December 1977

All enquiries to CSA office.

## Royal Overseas League Commonwealth Art Exhibition

8—16 November

Overseas House, London.

New Zealand selections will be chosen from an exhibition to be held in the rooms of the Christchurch branch of the League from 4—7 October.

Submissions to reach the Christchurch branch of the League, or NZ Headquarters (115 Cashel St Christchurch) not later than 1 October.

Submissions limited to artists under the age of thirty-five on 8 November 1977.

All enquiries to CSA office.

## the hobbit

298 lincoln road  
addington

we have a wide range  
of locally made arts and crafts

telephone 383 586

## Honours Submission For Examination

One way in which a candidate for the diploma in Fine Arts with Honours as the University of Canterbury may satisfy the examination requirements is by submitting a substantial body of original works as a public exhibition, and a fully documented account of the year's work.

This year space has been found by the CSA Gallery and elsewhere, for such displays. The University of Canterbury is grateful for the assistance offered by the Society and the Southern Regional Arts Council who have granted a request for gallery expenses.

It is hoped that members of the public in general will be interested in the work produced by post-graduate students of the School of Art.

Murray Horne 25 Sept—3 Oct Kees Bruin 3—8 Nov  
Graeme Lister 17 Sept—24 Oct Denise Copland 24—20 Nov

## United States Information Service

Ibis House  
183 Hereford St

## Elisavietta Ritchie — Poetry Reading

Thurs. Sept 1st 7.30 pm Admission free

Her poetry has vitality, wit, sadness, and enormous gusto.

## Dance in America Part II

Martha Graham Dance Company  
Wednesday 7 September



As your  
**TRUSTEE AND EXECUTOR**  
appoint

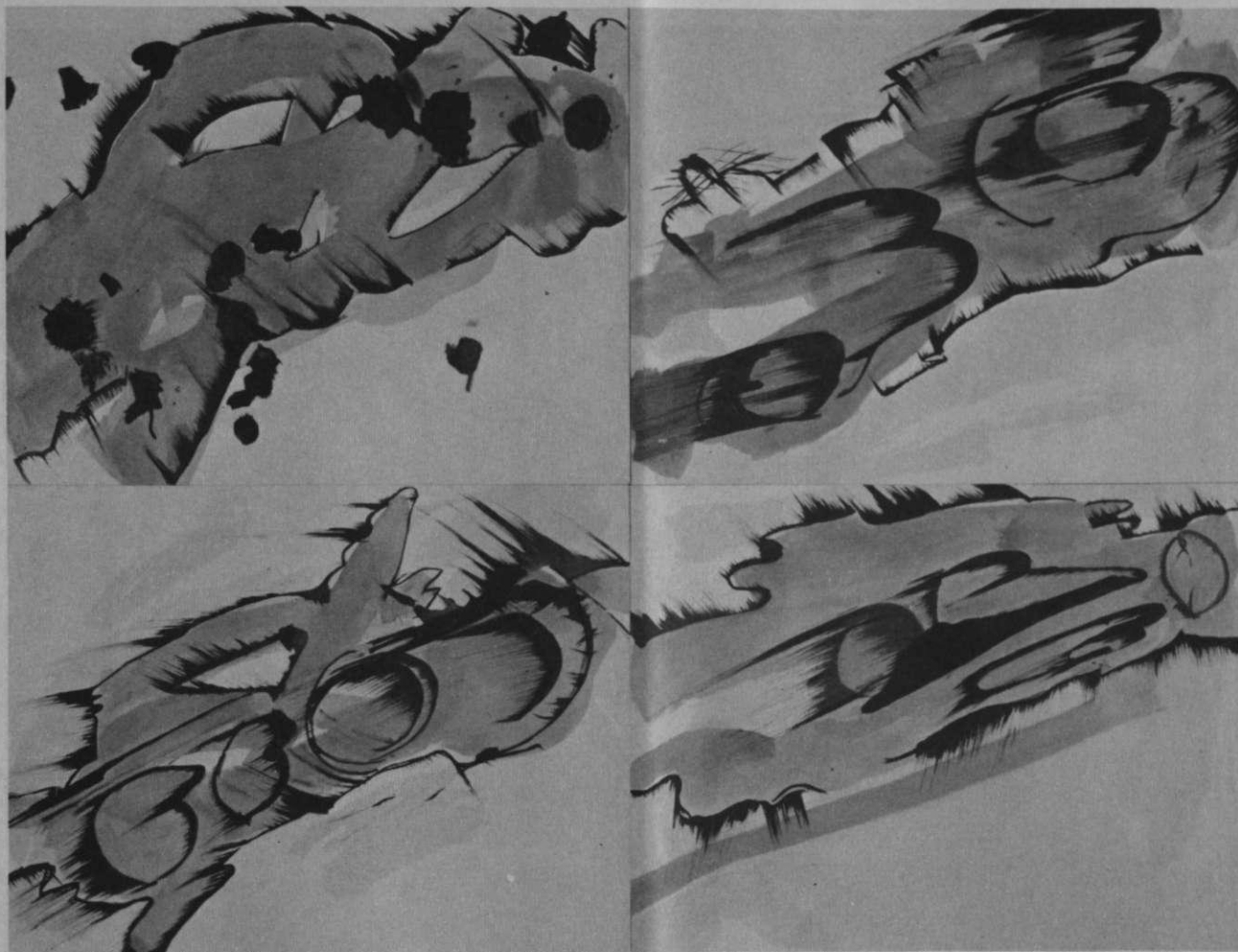
**PYNE GOULD GUINNESS LTD**

Your Local Firm



*Annella MacDougall*

95 Gloucester st Christchurch  
telephone 68938



JOHN MEREDITH *Jupiter* 1976

## Canadian Contemporary Painters

An exhibition of works from the Canada Council Art Bank, presented by the Department of External Affairs, Canada, 1977-79

19 October—4 November

This exhibition of contemporary paintings from Canada is a travelling show . . . the first major Canadian show of its type to tour so extensively overseas.

Over a period of 2½ years the exhibition will visit the Pacific Rim countries, (their term, not ours) Europe, and North and South America.

There are 21 featured works from seven different painters, and they have all been drawn from the Collection of the Art Bank of the Canada Council.

In selecting the exhibition, the concern was not to illustrate any particular trend in painting, or to follow a theme, nor even to give regional representation; rather it was to show seven innovative painters who have proved over the past ten years to be leaders in their fields.

**The painters are, Claude Breeze, Gershon Iskowitz, Charles Gagnon, Guido Molinari, Paterson Ewen, Ron Martin and John Meredith.**

The paintings are largely non-figurative; apart from the works of Claude Breeze and Paterson Ewen which find their reference in landscape and climate.

All the artists are Canadian by nationality, but they address themselves to a universal audience. They are looking into the fundamental issues of visual perception and the nature of painting. Their works may raise eyebrows; it is hoped that they will also raise questions. These seven Canadian painters do not wish to comfort with familiar images, but to challenge with new insights.

## John Meredith

*Jupiter* (1973)

*Japan* (1972)

*Manatsu* (1976)

Born 1933, Fergus, Ontario

Studied at the Ontario College of Art from 1950 — 1953. Began to exhibit in Toronto in the late fifties, and has exhibited regularly at the Isaacs Gallery, Toronto since 1961. In 1974 a major retrospective of his work was circulated by the Art Gallery of Ontario. His work has been represented in a number of major exhibitions including the sixth Biennial of Canadian paintings in 1965; the Quatrieme Biennial Paris, 1965; Canada 101; and Toronto Painting, 1953 — 1965. Meredith's work is represented in many collections including those of the Art Gallery of Ontario, the Montreal Museum of Fine Art, the National Gallery of Canada, the Vancouver Art Gallery, and the Museum of Modern Art, New York.

*Celbar*  
GALLERY

176 Papanui Road, Christchurch  
Phone 557-896 Bus. 849-384 A.H.

Dealers of Historical and  
New Zealand contemporary art

Available for Exhibitions

**Barry Robertson**  
DIRECTOR



Consult THE EXPERTS,  
for ALL TRAVEL overseas  
& within New Zealand.

AGENTS FOR:

International Airlines, Shipping Lines,  
Tour Operators, Hotels, etc.

open every Friday to 6 p.m.

cnf. Cashel & Liverpool Streets

Ph. 62-079

 **ALGETY**  
**TRAVEL**

## Ron Martin

*Bocour Green (1971)*

*Bocour Blue (1972)*

*Untitled (1974)*

*Born 1943 London, Ontario*

Studied at the H.B. Beal Secondary School in London, Ontario.

He set up his own studio and began painting full time in 1964.

Martin has exhibited regularly in Toronto since 1965, and his work has been included in three major Canadian exhibitions organized by the National Gallery of Canada. The Seventh Biennial of Canadian Painting, 1968: The Heart of London, 1968: and, Boucherville, Montreal, Toronto, London, 1973.

He is the recipient of a senior Canada Council award, and his works are represented in the collections of the National Gallery of Canada, the Art Gallery of Ontario and the London Public Art Gallery, London, Ontario.

## Claude Breeze

*Spacing No. 5 (1974-5)*

*Canadian Atlas: Sunset (1972-3)*

*Canadian Atlas: Black Snake River (1974)*

*Born 1938 Nelson, British Columbia*

Graduated in 1958 from the Regina School of Art, University of Saskatchewan, then attended Vancouver School of Art.

Breeze was exhibiting his work in groups shows by the early sixties and had his first one-man show in 1965.

Over the past ten years Claude Breeze's work has been selected for a number of major shows including the Biennial of Canadian Painting in 1965; Perspective '67; Canada 101; and most recently in Changing Visions: The Canadian Landscape.

His work is represented in collections across Canada, including the Vancouver Art Gallery, the Art Gallery of Ontario, and the National Gallery of Canada.

## Charles Gagnon

*Marker # 8 - (1973)*

*Screenspace No. 2 - (1973-4)*

*Sets No. 4 (1968)*

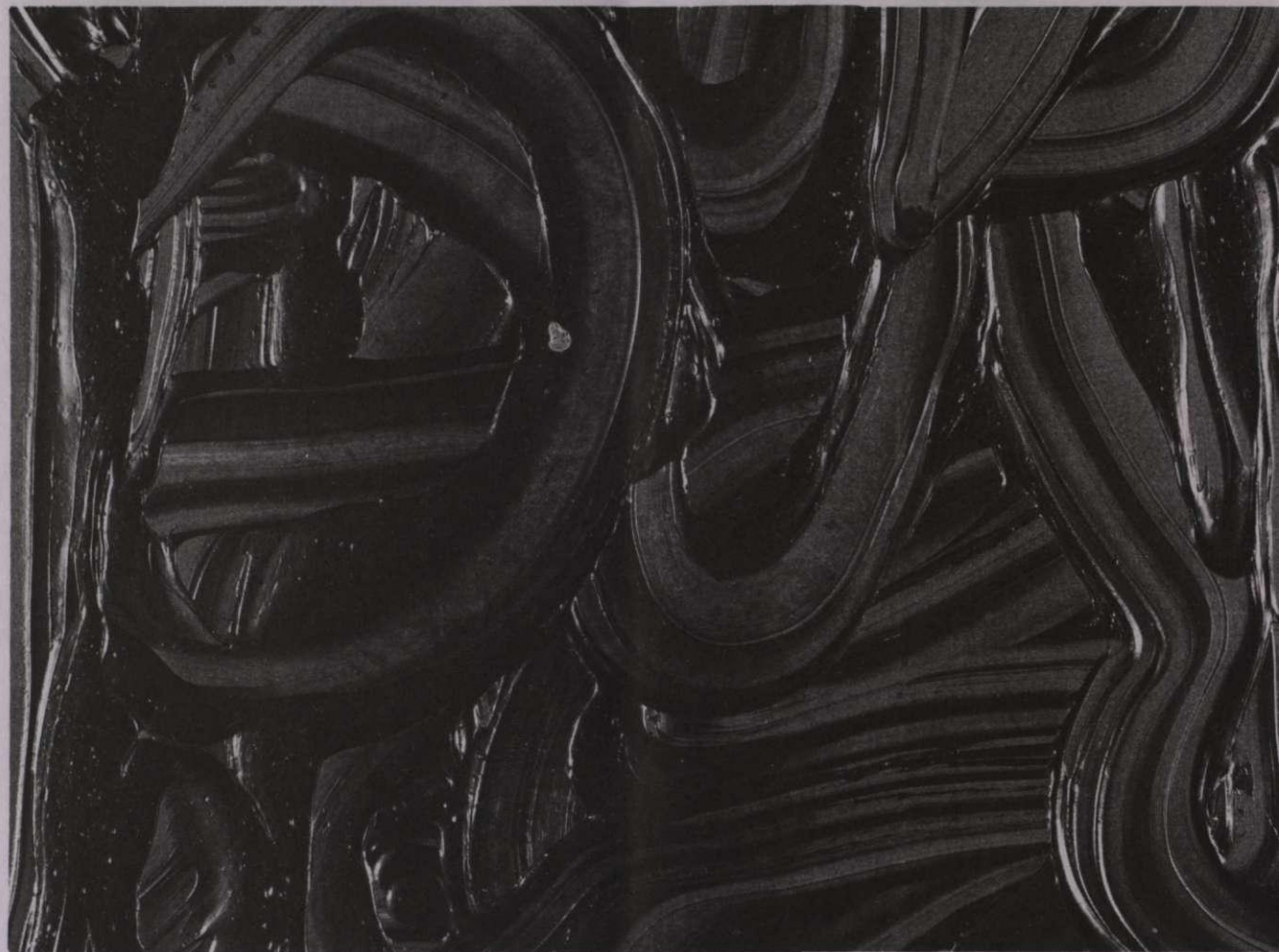
*Born 1934, Montreal, Quebec*

Studied graphic art and interior design at the Parsons School of Design in New York, 1956-59. As well as being a painter, he is known as a film maker and a photographer.

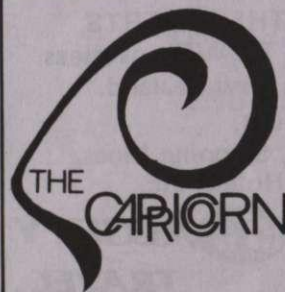
Gagnon has been exhibiting in Canada and abroad since 1958, and his work has been represented in many major exhibitions over the past fifteen years; notably the Biennial of Canadian Painting in 1965; Canada: Art d'Aujourd'hui; and Canada 101.

He lives in Montreal and teaches film and photography at the University of Ottawa.

His works are included in the Zacks collection, Toronto, the collections of the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Art and the Musée d'Art Contemporain, Montreal.



RON MARTIN *Dionysos Torn Limb from Limb*  
1974-75



Exclusive New Zealand Made  
and  
Imported Handcrafts

142 Gloucester St, Christchurch  
(opposite Gloucester Arcade)  
tel 67-668 after hours 843-063

Book our 800 sq. ft. Gallery now  
for your next Exhibition.

### EXPANDING STRETCHER FRAMES AND WEDGES MADE TO ORDER

Up to .800 x .800 (30" x 30") sq. \$5.50 each

For orders of 10 or more \$4.50 each  
Larger size extra

ORDERS TO **C. G. MARSHALL**  
96 DOMAIN TCE  
CHRISTCHURCH 2 Ph 388349

## Paterson Ewen

*Forked Lightning (1971)*  
*Storm over the Prairies (1971)*  
*City Storm with Chain Lightning (1971)*

Born 1925, Montreal, Quebec

Attended the Montreal Museum of Fine Art School. Began to exhibit in the mid-fifties, and was a member of the Association of Non-Figurative Painters of Montreal.

He has been represented in Espace 55; the Seventh Biennial of Canadian Painting; and New Visions: The Canadian Landscape. Paterson Ewen's works are in the collections of the Musée d'Art Contemporain, Montreal, the Montreal Museum of Fine Art and the National Gallery of Canada.

## Gershon Iskowitz

*Variation on Green # 3 (1975-6)*  
*Painting in Violet and Mauve (1972)*  
*Seasons # 2 (1975)*

Born 1921, Kelce, Poland

Prior to his arrival in Canada in 1949, Gershon Iskowitz studied at the Warsaw Academy of Fine Art and at the Munich Academy of Fine Art, as well as with the Expressionist painter, Oskar Kokoshka.

He has exhibited in Canada since the late fifties, and his work was included in the sixth Biennial of Canadian Painting, 1965; Toronto Painting 1953-65; and in 1972 he represented Canada at the Venice Biennial.

Gershon Iskowitz's works are in major collections across the country, including those of the Art Gallery of Ontario and the National Gallery of Canada.

## Guido Molinari

*Structure Triangulaire Gris-brun (1971)*  
*Brun-violet (1976)*  
*Vert-brun (1976)*

Born 1933, Montreal, Quebec

Studied at the Ecole des Beaux Arts, Montreal and the Montreal Museum of Fine Art School. In the mid-fifties he opened his own gallery, Galerie L'Actuelle in Montreal, devoted entirely to non-figurative art, and he was a significant force in the Plasticien movement.

Molinari's work was included in the biennial exhibitions of Canadian painting throughout the sixties, and he represented Canada at the Venice Biennial in 1968. In the same year his work was included in Canada: Art d'Aujourd'hui; and Canada 101. He has received Canada Council grants and a Guggenheim Fellowship, and his work is included in a number of major collections including those of the National Gallery of Canada, the Art Gallery of Ontario, the Guggenheim Museum, New York, and the Museum of Modern Art, New York.



PATERSON EWEN *Forked Lightning* 1971

*W. Holliday  
and Sons  
Ltd.* ANTIQUES

DEALERS  
RESTORERS  
VALUATIONS

206 PAPANUI ROAD, CHRISTCHURCH



**ART SERVICES  
LTD.**

PICTURE FRAMING  
PHONE 68-429

241 A MANCHESTER STREET

RING, WRITE OR CALL FOR  
PROMPT, COURTEOUS ATTENTION  
..... EXPERT CRAFTSMANSHIP AT  
REASONABLE PRICES.....  
WE WILL CLEAN, RESTORE AND  
REFRAME OLD PICTURES



P.O. BOX 5218 PAPANUI

## Art Bank. Canada.

And what is an Art Bank?

In Canada, it is a valuable collection of contemporary paintings, sculpture and graphics for public distribution. A 'bank' in effect, that art can be drawn from, and placed not in art galleries, but in public places (like The Treasury, External Affairs, and the Department of Public Works) where the general public might see more easily what kind of cultural image is being fostered.

The Art Bank was set up in 1972, when the Federal Government of Canada allocated \$5 million over a five year period to the Canada Council (the Canada Council is, and I quote, 'a federally-funded grant giving body for the support of the arts and humanities in Canada.') to build up a collection of contemporary Canadian art.

The purpose was to assist Canadian artists by purchasing their works, and to give Canadians the opportunity to enjoy contemporary Canadian art, through the rental of these works to Federal Government departments and agencies in Canada and abroad.

The function was to be fourfold. To strengthen a weak art market; to bring art to a broader public; to purchase art from galleries that had made a contribution to Canadian art; and to set an example that could be emulated on all levels of government.

Has it been a success? Does it work?

Reactions are varied, according to news reports and press clippings. An expenditure of \$3.8 million in five years (the remainder of \$5 million has gone on costs of maintaining the collection) has made the Canada Council the largest single customer for contemporary art in Canada. Some of it has been purchased directly from the individual artists, some through established commercial galleries. Either way, the artist in Canada has been given generous support. However, some disappointment is felt that the various government agencies and offices are not racing out to the Art Bank, viewing, renting and displaying, in the manner in which it was hoped they would.

The idea of art displays in offices is catching on though, and after all as Jessica Bradley, their special projects officer points out, "the clients are civil servants, and civil servants are not a body of people who go out and normally choose art for their offices."

Indeed no. But by last August (1976) 63% of the collection was out on rental to 70 government departments, which must mean that some of the public is seeing some of the collection.

The Bank itself is situated amongst a row of warehouses on Gladwin Crescent, Ottawa — right behind the McDonald's on St Laurent Boulevard. It is the only warehouse (or hamburger palace) around that has an Armand Vaillancourt steel sculpture on its front lawn. Inside, art is everywhere. Behind the front office lies the warehouse proper, and these huge framing, packing and shipping rooms are filled with art. The largest collection of contemporary Canadian art in existence, it numbers 6,752 different pieces.

Even the washrooms are used as galleries. The women's washroom displays graphics showing a series of babies' bottoms, a corset complete with lacing and some charcoal sketches of female anatomy, and the men's features a purple, red and blue pornographic graphic.

Currently, the Bank is engaged in an education programme, and is sponsoring a series of exhibitions throughout Canada, as well as world tours of travelling shows.

The **Canadian Contemporary Painters** exhibition on view at the CSA Gallery 19 October — 4 November has been drawn exclusively from the Art Bank.

**PRINTS...**

**FRAMING...**

For Selection...

# FISHERS

ART DEALERS for 106 YEARS

**ORIGINALS...**

We SELL ALL TYPES

We VALUE & BUY

We EXPERTLY FRAME

We CLEAN & RESTORE

## H. FISHER & SON LTD

Fine Art Dealers 691 Colombo Street

(Between Cashel & Hereford Streets)



### Barbara Joseph

— until 8 September

'I have attended Elam School of Fine Arts in Auckland. I've shown work in two group shows — at the Auckland Society of Arts and the C.S.A. The series of paintings I'm showing have been done in the South Auckland area and around Hikurangi (Northland).' The paintings will be on show in the Mezzanine Gallery until the 8th September.



## International Photographic Exhibition

An international exhibition, with some of the world's best photography on display, has been organized by the Christchurch Photographic Society on behalf of the Photographic Society of New Zealand.

The exhibition, with more than 3000 entries from 40 countries will be on display during the first week in September.

There are four basic divisions to the exhibition — colour slides, pictorial prints, nature photography (slides and prints) and photojournalism (slides and prints).

Prints will be on show at the CSA Gallery from 1 — 8 September.

Slides will be projected in the Canterbury Museum's theatre on 3, 5, and 6 September.

## Combined Artists

until 10th September.

**Doris Hunt. Ray Madden. Vera Burnett. Ernest Kalnins. Dorothy Smith.**

Working Members combine for an exhibition showing contrasting styles over a diverse field.

These working artists have come up through the ranks so to speak, and show the maturity of painting based on years of experience. It is hoped this exhibition will rekindle further Combined Shows in the future.

One of the artists, Ernest Kalnins, writes;

'My pictures are neither proclamations nor political messages about the future.

They are not going to change the world, and they do not belong to any religious faith.

For me they are great fun. A game that is played the way children play games, a game in the purest sense of the word, played only for the game's sake.

A game of imagination, played not in order to win or to achieve something practical, useful or exemplary, but on the contrary, to produce something simply enjoyable.

I find this game exciting.'

## Larry Bell

19 September - 2 October

'My last exhibition was in black and white, and consisted mainly of candid shots of people in everyday life.

This year, I have turned full circle and explored the possibilities of colour, married with sandwiched slides.

By actually placing two slides together you can achieve a greater complexity of images than is possible with double exposure - thus transforming the static to the surreal; with an underlying theme that may never have existed.'



## J. E. Murphy

4 - 18 September

'Lately I've been concerned with the ambiguity set up by figure-field relationships confined in mountains reduced to an anonymous essential. At times these mountains appeal as basic triangles. In order to reinforce this anonymity I have not given the work names or titles, just numbers.

Hopefully, all this allows the viewer only enough visual clues to relate to the work initially without becoming disorientated. It is then over to the viewer to make of them what he will.

You are invited to the opening on Saturday 3rd September.'

The exhibition will remain open until the 18th September.

## Pauline Rhodes

12 - 24 September.

### Sculpture

Studied University of Canterbury School of Fine Arts.

'Energy Fields, Stone Movements.'

Drawings and Sculpture based on projects involving the volcanic forms and materials of Banks Peninsula.

## From Kiln To Loom

19 September - 2 October

Downstairs Gallery.

Weavers - Anne Cutler, Jill Dando, Anne Field, Elizabeth McEwan, Pauline Pease, Pat Wilkinson, - Potters - Mary McLean and Joan Moon - with guest Weavers - Enid Gillanders, Lorelei Kennedy and Pam Spencer, combine in an exhibition of weaving and hand built pottery.

'We hope in this exhibition to show a variety of techniques in our work to prove that as well as being purely decorative, as is the case in wallhangings, handcrafted articles can have a character of their . . . and useful articles can be beautiful as well as functional.'

## versatile ventilation & hard-to-beat heating

consult **COLT**

**Colt Ventilation &  
Heating (NZ) Ltd.**

44 Braddon Street,  
Christchurch  
Telephone 65-274

a member of the Mair Group of Companies



## SMITH & SMITH LTD

Metal Enamelling  
China Painting  
Pottery Requisites

Winsor & Newton Art Materials

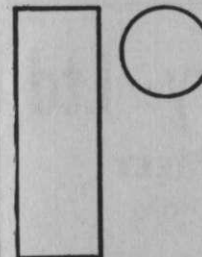
Phone 64-649 213 Tuam Street

## ROWNEY

Top Quality  
Artists Materials

*Oil Colours, Water Colours, Acrylic Colours,  
Brushes, Palettes - Everything for the Artist*

**MANUFACTURERS OF ARTISTS MATERIALS  
SINCE 1789**



ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS  
ART MATERIALS

**REDFERNS LTD 90 Manchester St. Ph 60-468**

## PARK YOUR CAR

AND FORGET IT - AT

## AMURI MOTORS CAR PARK

UNDER COVER • PEDESTRIAN LIFT • 10c HOUR  
Corner DURHAM & ARMAGH STREETS

## THE BOOK SHOP

for books on art, films, photography, craft etc. also art prints and posters – plus records.  
**the book shop is on the corner of worcester and montreal sts.**

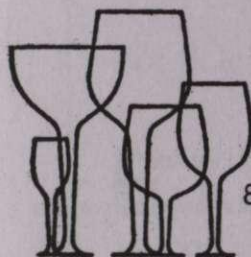


## MERIVALE VILLAGE FLORIST

Ruth Bain  
 Diploma N.Z.P.F.

189 Papanui Road  
 West Entrance  
 Supermarket  
 Building

Telephones 559-738  
 After Hours  
 557-253 or 528-577



## MALING & CO

WINE MERCHANTS  
 86 GLOUCESTER STREET  
 795-470

## SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH  
 TELEPHONE 79-006  
 GALLERY FOR EXHIBITIONS  
 WEAVING AND SPINNING SUPPLIES  
 HOME OF FINEST POTTERY

## BALLINS INDUSTRIES LTD

Wine and Spirit Merchants  
 Aerated Water and Cordials



9 Byron Street

A taste is not enough.  
 Be wise, buy economy  
 family size soft drink.

Phone 62-099

## Margaret Hudson

27 September – 8 October

Born 1938  
 Studied Canterbury School of Fine Art Christchurch, 1956-59.  
 Graduated Diploma Fine Art. Honours in painting.  
 Exhibited Student group with H. Keith, J. Coley, C. Scott 1959.  
 Auckland with T. Garrity, R. Hotere 1960.  
 CSA, United Womens' Convention 1977.  
 Represented in many private collections.  
 'One responsibility of a maker of visual images is to reflect truthfully his or her culture or community, grown from past discoveries, and to anticipate the future.

In these paintings the verticals balance the horizontals in area in each quarter of the work thereby creating an informal symmetry in the work as a whole, top to bottom, side to side.  
 I am painting the idea or order of balance between equal elements (or power/area/mass).

There is a tension of life between the verticle and horizontal areas, but, because it is equal, there is a natural balance present which creates harmony.

This philosophy of harmony through ordered balance of elements came from the Greeks through Bramante, the de Stijl movement, Van Doesburg and Piet Mondrian.

The vertical can be considered the masculine element, and the horizontal feminine in the work, or vice versa.

Modern processed materials are used because they enable one to work quickly.'

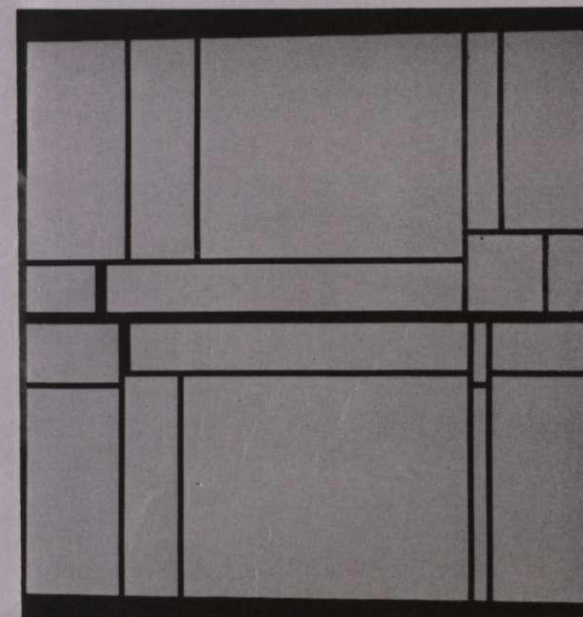
## Tasman Gallery Ltd

72 GLOUCESTER STREET  
 (only 2 doors from LSA Gallery)

- \* Individual, Artistic picture-framing
- \* Dedicated, Expert Art-restoring
- \* Large Collection of framed and unframed prints
- \* Valuation of paintings etc.
- \* Repair, regilding old frames

TASMAN GALLERY

I. Jerphanion, Director





## Maitland Allen

20 September — 4 October.

At present studying one unit to complete Diploma of Fine Arts, IIam. Exhibited. The Octagon Group, in CSA Gallery in 1975.

'I feel it is difficult to make a succinct statement about one's own artistic endeavours, and would prefer to say, as more than one artist has when asked for verbal comment —

*I do not know words. I know only my medium — go there for real succour.*

I confess to not having graduated far from realism. Finding a lingering fascination for the representation of form and space and texture by the many techniques available with paint. Some might see this as naive, especially in the face of such diversity of approach in art today. But I make no excuses for this, other than to say, tradition and models for artistic endeavour are too often not admitted. I feel that one is invariably standing on someone else's shoulders whatever one's artistic aspirations, however much one might think new ground is being broken.

I base my work at the moment somewhere in the Canterbury landscape tradition and that which is exhibited, is mainly a document of the interest I have held in that; a kind of retrospective exhibition: a clearing of the ground so that I might move on to fresh pastures.' You are cordially invited to the preview of this exhibition in the North Gallery, 8pm 20 September.



## Linda Hamilton

October 3 — 17  
Ground Gallery.

A collection of hand-printed furnishings and furniture will be exhibited by Linda Hamilton in October.

Self-taught, she has evolved a free flow style of patterns reminiscent of abstracted landscapes. These allow a sense of movement not usually captured by more static commercial designs.

The rural-like landscapes are especially suited to floor length curtains, but they find an outlet in her bean bag covers and wall hangings too.

Linda also uses bold geometric shapes to complement the angular design of many modern buildings. Her choice of pattern ultimately depends on the surroundings and personality of the owner.



## Cashmere Gallery

12 Colombo Street  
at the foot of the hills  
for

Pottery by N.Z. Exhibition Potters  
Paintings, Jewellery, Handcrafts, Lamps

## WINDSOR GALLERY LTD

(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST  
SPACIOUS IN CHRISTCHURCH  
QUALITY PICTURES ARTISTIC FRAMING

153 HIGH STREET (OPP. DRAGES)  
PHONE 60-724

Phone 30-088



Bells Arcade  
Cashel Street



## Navajo

arts and crafts  
91D Riccarton Road  
Phone 41 685

POTTERY WOODWARE JEWELLERY  
SCREEN PRINTING  
Phillippa Robins

Property Owners! When selling consult

# Ford & Hadfield

LTD  
MEMBERS REAL ESTATE INSTITUTE N.Z.

AUCTIONEERS & REAL ESTATE AGENTS  
133 WORCESTER ST., CH CH.

# CFM

The Canterbury  
Frozen Meat Company Ltd

## FOR THE BEST IN MEATS

BUY FROM THE CFM MEAT MARKET

The Quality butchers for  
\*FIRST GRADE BEEF \*VEAL \*PORK  
\*MUTTON \*LAMB \*BACON \*HAM

SHOP AT THE CFM MEAT MARKET,  
MAIN NORTH ROAD, BELFAST

VALUE • QUALITY  
SERVICE • SATISFACTION

## Valentina Gordienko Joyce

9th — 17th October.

**Clowns and Other Creatures.**

contributed by Grace Adams

Valentina was twelve when she arrived in Australia in 1949 with her family and other Ukrainians via labour and refugee camps of war-torn Europe. Now, twenty-eight years later, and soon to hold her first exhibition she reflected, "People often ask me where I came from. I say, 'The Ukraine.' They say, 'Oh that's Russia.' I say, 'No. Ukraine is a country in its own right with its own history, traditions and culture going back thousands of years.' — And although I have claimed New Zealand as my home, my roots are still in the black soil of the Ukraine."

In Australia Valentina spent 'ages footling about in the theatre', which was how she met her future husband, English-born Heath Joyce. After two years Heath left to take up an engagement in New Zealand. Valentina enrolled at the Royal Melbourne Technical College on a four-year diploma course in fashion design, but six months later he returned — during the exams —, "And he collected me and took me to New Zealand as if I was a parcel."

They were married in 1963. However, dates don't matter to Valentina. Places, events and people do. "I thought and talked a lot about painting. Eventually my eleven year old son, Nikolai, in exasperation bought me a box of paints for Christmas! I have only painted for two years. Each painting, each series of paintings, I consider purely as an exercise leading me, I hope, towards ultimate arrival."

Heath Joyce died in 1968 after a long illness. *Clowns and Other Creatures* is inspired by the last poem Heath wrote near the end of his life.

"To me," says Valentina, "the Buffoon is Shakespeare's Fool in King Lear, or Dostoevsky's Idiot. He has all that agony of life." The immediate reaction of friends on seeing the clown paintings has been, "they are all portraits of Heath!"

"If they are," says Valentina, "I was not conscious of it at the time of painting. I could say with equal truth that the colours are those of the bright Easter eggs of my homeland, and that the design owes much to be the stylized ancient ikons of the Ukraine Orthodox Church." On the subconscious level however, the answer, she suggests, may well be: "— and all the king's horses and all the king's men could never put H together again."

**BUFFOON**  
I have been  
A circus buffoon —  
Stared at a street-lamp, and seen  
The moon!  
Run as it swung —  
As it soared,  
And hung  
High,  
Lording the sky —:  
And I  
Smashed in stars  
On the death-cold iron.  
Strident Orion,  
Belted and daggered,  
span,  
Blood-quivered with Mars,  
And gutted the man:  
Lord! — lord! —  
How the children laugh and applaud.



## SAVE WITH YOUR OWN BANK

The bank that invests your money in your community.



### CANTERBURY SAVINGS BANK

The bank that lives here for the people.

hay  
wrights

FOR VALUE AND SERVICE

charge it



please

with this card you can shop  
at any of haywrights stores.



## Shane Foley

4 — 16 October  
Born New Zealand 1955.

Studied Auckland University School of Fine Arts, 1976, majoring in painting. At present undertaking one year teacher training course at Auckland Secondary Teachers' College in visual arts. Exhibited. Three small group exhibitions in Auckland 1975-1976. New Artists '76 at CSA Gallery, September 1976. Young Contemporaries '77 at Auckland City Art Gallery, July-August 1977.

'I feel my style of work has remained constant over the years I have been seriously involved — eight years approximately. For that time, I have thought only in terms of involvement with art, and the arts as a career.

My work largely reflects the life I lead, almost autobiographical in a way, and as such I have become increasingly interested in the power and beauty of the symbol as image.

I don't profess any ancient knowledge or stereotypes in the images and symbols that I use. More, I am concerned with the emotive and personal aspects of response and involvement, to and with, these signs.

I feel there is a tremendous universality contained in the symbol, as a self-image as well as an image of a time, a place, an emotion. The feelings "talked" about are those of both one and many, and hopefully can be interpreted as such.

There is a certain poetry in the union of forms of shapes and colours. Thus they echo in our own lives with ourselves and others — painting as an interaction of entities.

It is difficult to clarify emotions which can be so diverse, feelings which are changing between one brush stroke and the next. The form of expression, I feel must be one of spontaneity and truth, and as such can, and must, become an extension of the artist. My works are therefore subject to much change from start to finish, and although I tend to work quickly, I find the paintings begin to dominate my initial ideas and carry themselves through on the strength of my emotional involvement with them. This is true for many painters.

For me, being an artist in NZ is a very special thing.

To be able to relate self, and work, to a country with landscapes such as ours is something I have always wanted to make a part of my paintings.

## Batik Demonstration

Oct 11 — 14

A leading Malaysian artist KHALIL IBRAHIM will tour NZ under the sponsorship of the Department of Foreign Affairs. He will be at the CSA Gallery Tuesday 11 October until Friday the 14th October to give instruction and demonstration on Batik methods.

We are taking bookings for this workshop now but have not yet had information on the length of time for each workshop. Those interested should please apply to the office and we can keep you informed of the details when they become available.

Mr Ibrahim is a graduate of the St Martin's School of Art, London, and has travelled extensively in Europe. He has exhibited in six one-man exhibitions and group exhibitions in many parts of the world.

We hope that he will be bringing examples of his own work for display during the same period.

## Art Of Colour Workshop

6 — 7 May 1978

A seminar to develop a personal awareness and direction in the use of colour could be available next year.

Valuable to experienced or amateur artists, practical exercises will supplement theoretical studies, and cover a wide range of colour instrumentation techniques.

A basic working kit is provided, but students will need to bring paper.

The fee is \$16, (payable on application) for adults, and \$12 for full-time students.

Mr Gary Griffiths, who will conduct the classes is an experienced teacher, and has conducted a number of highly successful weekend workshops, with the assistance of The Arts Council of NZ.

There can be only a limited number of applicants — those interested should contact the CSA office and when further information is available, we will forward it.

6 — 7 MAY 1978

# LIQUITEX

NEW STOCKS NOW AVAILABLE  
AT

**G.B.D. PRINTS LTD**

207 CASHEL STREET  
(OPP. THE FARMERS')

TELEPHONE 60-033

## The Gothic Ideal

It may seem strange that a New Zealand potter should write about European Gothic architecture, however I would like to draw some parallels between the Gothic period and our present-day artist, craftsman or designer who can influence the movement of thought through his work.

The artist today can act as a counter-balance against sometimes superficial commercialism, he can also add to, or take away from life some quality in general through his medium. The greatest of these would be the city planners and architects. I believe it is possible from the craftsman up to the city planner to say, by his work, man is nothing, and only a part of the machine, or he can say, man is significant in a significant history. A painter who produces a work is in the first instance saying 'I am something' but if, by his medium, he says 'man is nothing' he is in a way contradicting himself. I can find no comfort from this, no matter how technically clever he has been. Most potters would agree with me I think, that during a high-temperature stoneware kiln-firing, one can feel the total reconstruction of earthy materials, experiencing the metamorphosis of minerals, thus because one is working in a creative realm, one expresses the man-given sensitivities, bringing into life his technical and creative skills.

The same thing is seen in inspiring architecture, sculpture, and painting.

The influence of art on the life of a city and its people has been great through-out history. One such time happened during the 12th Century in France. It was fostered by the religious zeal and learning of ambitious man, carrying the forms developed during the Romanesque period toward a different ideal.

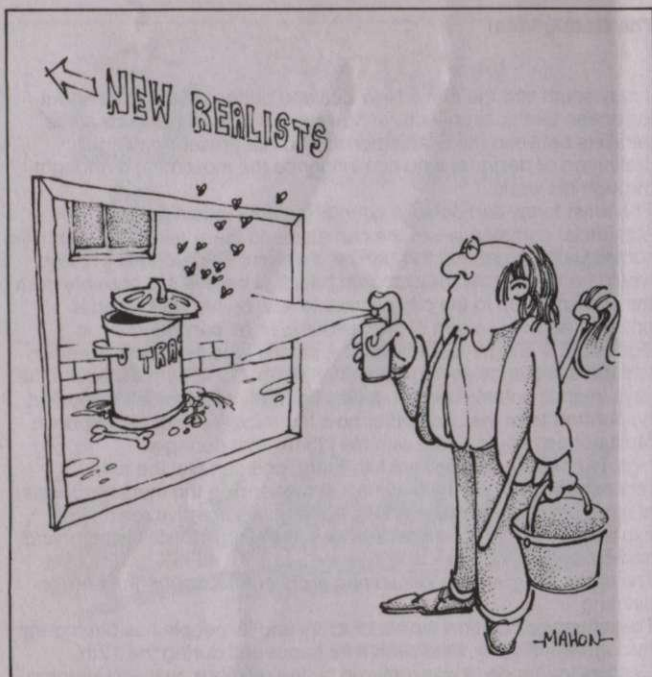
Two men stand out as champions of conflicting ideas, Saint Bernard, Abbot of Clairvaux, and Suger, Abbot of Saint Denis.

Suger was concerned that his monks should neither starve to death. He wanted beauty in his building for in this way he could reflect some part of the glory of creation. Gothic art can be some extent be explained by his belief, that in enriching every object and building man is also glorifying God.

This style began to emerge in the new choir of St Denis in 1140 (finished within a period of four years). At the same time the foundations for new ideas were laid at St Denis. Pointed arches and ribbed vaults were known and used in several European centres by the end of the 12th century but their possibilities had not been exploited to the full. This pre-occupation with brilliance and the feeling of reaching upwards seem to be the materials expression, from an architectural point of view, of Suger's great ideal — that spiritual illumination can be reached through beauty of a work of art. To quote from his writings: 'The noble work shines brightly, but the work which so shines should brighten all minds that they may go to the true light where Christ is the door.'

The fundamental elements of Gothic construction were evolved around the use of the pointed arch, the ribbed vault and the flying buttress and the interdependence of all these features. From the aesthetic point of view the ribbed vault and pointed arch constituted a radical departure from the standard Romanesque bay which is square. Some of the most famous of these cathedrals built between the 12th and 15th century are the Meaux Cathedral, Notre Dame in Paris, the Rheims Cathedral and the lovely Abbey Church of St Quen at Rouen.

Dennis Hadfield



#### Working Members

Working Members interested in sculpture techniques please note that an evening is planned for TUESDAY 13th SEPTEMBER at 8 p.m. A talk will be given by Rosemary Johnson on the subject and there will possibly be a relevant film. If you wish to attend or require further information please contact:

Anna Davie; Phone 33 292 or  
Jewel Oliver; Phone 34 038

A small fee will be charged to cover expenses.

Working members are reminded to watch the noticeboard for items of interest and group activities.

Any information we have regarding competitions etc., is also posted on our main noticeboard near the coffee bar.

#### 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.

#### Notice to exhibitors

The C.S.A. Gallery can now arrange insurance cover at moderate rates on work in transit or on exhibition in our galleries. An application, with a catalogue, and stating the length of time cover is required should be forwarded to the gallery. There is an excess of \$10 on each claim.

#### 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.

#### 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.

#### Canterbury Film Society

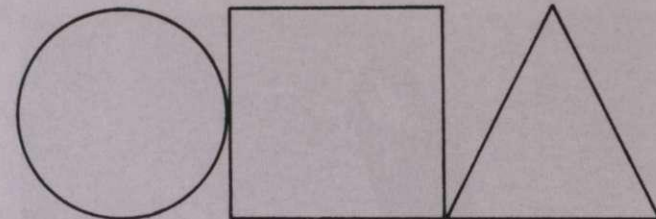
Screenings take place weekly at Room A1, University, on Tuesdays and at the Museum Theatre on Wednesdays at 7.30pm. For information phone 516 000 (day) or 31 329 (evenings). Screenings also at Lincoln College on Mondays and at Akaroa Gallery on Thursdays.

#### September

La Femme du Boulanger France  
The Office Picnic Australia  
A selection of films made by students of School of Fine Arts,  
University of Canterbury.  
Red Psalm Hungary

#### October

Chapayev USSR



Monday - Friday

10 - 4.30

Saturday and Sunday

2 - 4.30

#### The Society welcomes the following new members:

Mrs K. Adam	Miss Faye Kerr
Ms Frances Adank	Mr A. R. McLean
Mrs Marjorie Ball	Miss Valerie P. Milne
Mr Ian C. Boustridge	Mr & Mrs J. R. Nicholas
Mr T. J. Brady	Mrs E. R. Ormandy
Mrs J. F. Connolly	Mrs Thelma Payne
Design Dept. Crown Crystal Glass	Mr W. J. Perrott
Christine Fish	Mrs Nola Peterson
Mr A. R. Gillespie	Mrs Madelein Price
Ms A. Gilmore	Mr & Mrs F. A. Robinson
Mr Gerard Gilmore	Mrs Gwenda Rowlands
Mrs E. P. Grant	Mr G. J. Sanders
Mrs Ulla P. Grant	Mrs June L. Stevenson
Art Dept. Hagley High School	Mrs Mirian H. Suckling
Mr M. P. Hansby	Dr Barris Tait
Ms J. R. Harper	Mrs Sandra Tozer
Mrs S. D. Hearn	Mr & Mrs S. Turner
Mrs Lois B. Holt	Mr Johan Venrooy
Mrs Helen Irwin	Miss D. A. Vorbach
Mr & Mrs G. H. Jenkinson	Mr Richard T. White
Mrs R. F. Kahukiwa	Mr Phillip Young
Miss Caroline E. Kennedy	Miss D. J. Rossiter

The Gallery has, when copies are available,

**Art New Zealand** \$2.50

**NZ Arts Horizon** \$1.00

and a new (free) publication put out by the Queen Elizabeth II Arts Council of NZ, entitled, **Action**.