

# NEWS

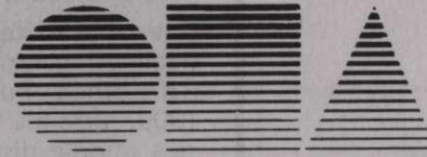
The journal of the Canterbury Society of Arts  
66 Gloucester Street Telephone 67 261  
PO Box 772 Christchurch New Zealand

Number 100 November/December 1981

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Registration at Post Office HQ Wellington as a  
Magazine



## The Canterbury Society of Arts

THE 101st ANNUAL MEETING OF MEMBERS  
WILL BE HELD IN THE CSA GALLERY, 66  
GLOUCESTER STREET, CHRISTCHURCH AT  
7.45 p.m. ON WEDNESDAY 25 NOVEMBER,  
1981.

FOLLOWING THE FORMAL BUSINESS  
MARGARET HUDSON-WARE WILL SHOW  
SLIDES AND DISCUSS HER RECENT TRIP TO  
AUSTRALIA ON THE CSA-GUTHREY AWARD.



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### Stop Press . . .

On two occasions recently the premises of the CSA have suffered the attention of burglars, who have smashed windows to gain entry.

One of the items stolen from the office was a small oil painting by George C. Haite RI, RIO, RBA titled 'Public Gardens, Nice' dated about 1909. Size 6¼" (160mm) high by 8¾" (220mm) in a middle distance by a fountain, buildings in the background, and trees massing to the left and right.

Jewellery by Jens Hansen, Gavin Hitchings and Ben Vine was also stolen.

### Holiday Hours

The Gallery will close 4.30 p.m. on 23 December and re-open for afternoon hours 2 – 4.30 p.m. between 4 – 18 January. From 19 January our full normal hours will operate.

### Acknowledgements . . .

#### Canterbury Savings Bank Grant

The bank has allocated from a fund appropriated from its profits a grant of \$500 to the Canterbury Society of Arts.

We gratefully acknowledge this direct assistance.

#### Notice to Artists

All exhibitors in the Summer, Autumn and Open Exhibitions are requested to uplift their unsold works in the late afternoon of the day after the closing date – please note your entry forms.

Thank you.

### Fan Mail from a Country School

**SAINT JOSEPH'S SCHOOL,  
GALL STREET,  
FAIRLIE.**

29/9/81.

Dear Madam,

I am writing on behalf of our class thanking you for letting us come to the Gallery. I liked all the pictures and thought the mats were very nice. The pottery was very well set out.

Yours gratefully,  
Vicki Lea.

Dear Madam,

I am writing on behalf of the senior room of Saint Joseph's School to say thank you for letting us have a look around the Gallery. It was very interesting and was very well set out. I hope that we didn't cause too much bother.

Yours gratefully,  
Colleen Jones.

Dear Madam,

We would like to thank you very much it was nice, it was very good fun looking at all of the pictures and the lumps in the paints it was very we all like it very much.

Yours gratefully,  
Karl Presser.

Dear Madam,

I am writing to say thank you very much for letting us look through the Art Gallery. There were some very interesting pictures, and some very colourful ones too, so thank you very much for your trouble.

Yours gratefully,  
Louise Hoare.



## Children's Art Classes

### SATURDAY MORNING

The new term will resume on Saturday 13 February at 9.30 a.m.

Enrolments are necessary prior to the commencement of EACH term.

Term fees \$18 members and \$21 for non members.

The classes are limited to 45 children, three tutors are employed.

Interested parents may like to bring their children to see the Children's Exhibition from 5 to 13 December and discuss enrolments with Mrs Barron or Mrs Rose.

## Childrens' Holiday Art Workshop

A workshop will be held on each morning on the 26, 27, 28 and 29 January, 1982.

Fees \$10 members \$12 non members

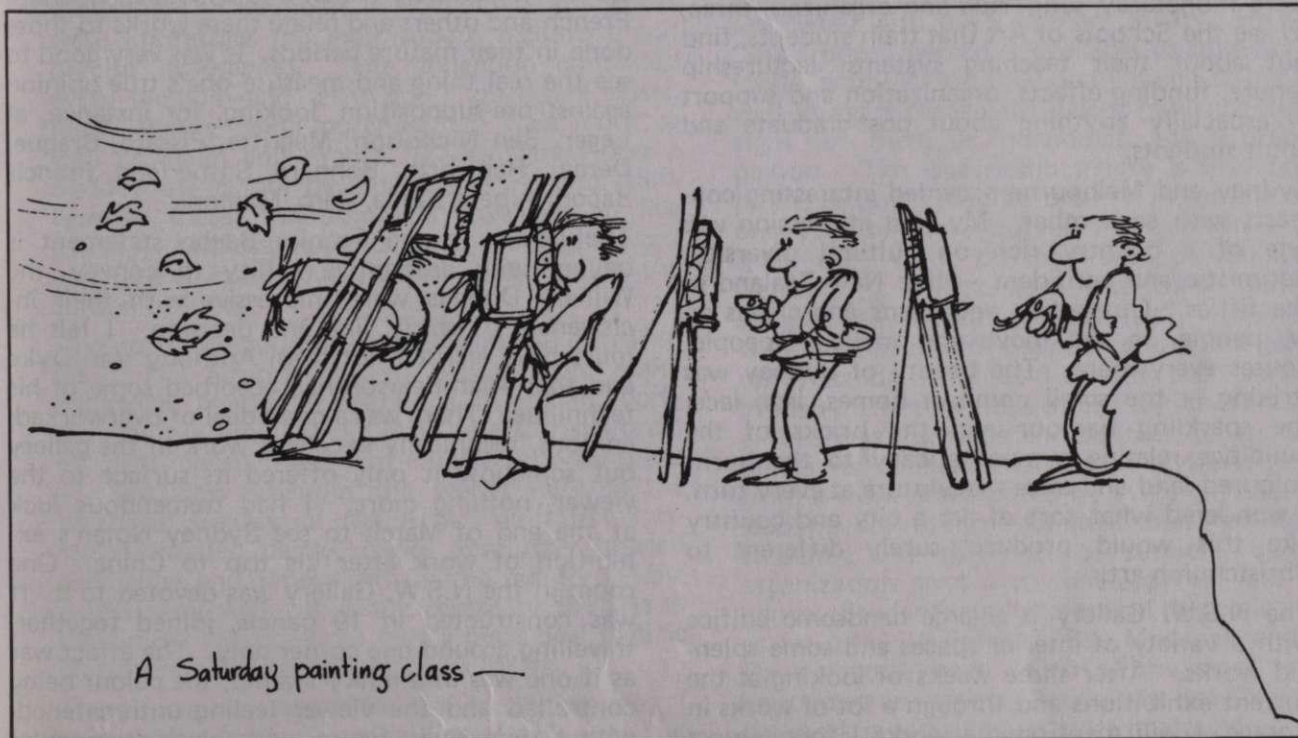
Please phone the gallery to enrol. Phone 67-261.

## Criticism Evening

A discussion evening for exhibitions in the Summer Exhibition will be held at 8 p.m. on Monday 7 December, 1981 when the Artists Committee will meet informally with working members.

## Selection for Working Memberships

Next selection date, Thursday 16 March, 1981.




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## Report -

### CSA Guthrey Travel Award

MARGARET HUDSON-WARE, PAINTER

My plan, when reaching Sydney, Australia, was to see artists, art schools and galleries in different centres at Sydney, Melbourne, Adelaide, Mildura and Canberra, but, having found out how much time it takes to settle in to a place and get one's bearings and the small practicalities under control, I decided to go to Sydney and Melbourne only. I had the good fortune to see the Melbourne (Mildura) Sculpture Triennial when in Melbourne and hope to go to Canberra in 1982 to see the Leonard French Collection when the new city gallery is opened.

My intentions were threefold: one, to see artworks, especially paintings, and meet artists, two, to see the range of galleries showing works that flourished in the different systems and how they were monetarily supported and organized, three, to see the Schools of Art that train students, find out about their teaching systems, lectureship tenure, funding effects, organization and support — especially anything about post-graduate and adult students.

Sydney and Melbourne provided interesting contrasts with each other. My first impression was one of a country rich on cultural diversity, optimistic and confident — like New Zealand in the fifties. Outspoken politicians and critics on tv, people on the move and make — people, houses everywhere. The beauty of Sydney was striking — the small compact homes, iron lace, the sparkling harbour and the bricks of the buildings relating sympathetically to the burnt coloured land and trees — sculpture at every turn. I wondered what sort of art a city and country like this would produce, surely different to Christchurch art.

The N.S.W. Gallery is a large handsome edifice with a variety of interior spaces and some splendid works. After three weeks of looking at the current exhibitions and through a lot of works in storage, I will mention the works I found most

valuable. Much work is influenced by photo realism, the concept of space and the work of Francis Bacon and David Hockney. This was quite noticeable in the portrait competition for the Archibald, Wynne and Sulman prizes. I felt there was plenty of canvas, paint, money around but no one quite got it all together; many artists showing a rather journalistic approach. Many Australian paintings are very large by New Zealand standards, with a heavy interest in texture, much of it unpleasant, most portraits being circumstantial statements with little penetration and power. Rejected artists had made their own exhibition in town near The Rocks called "Salon des Refuses". I finally found it and thought many works not fully formed or resolved. I was impressed with the work of Brett Whitely, Michael Johnson, Henry Salkanskas, Shiela McDonald, Bridget Riley, William Dobell, Sydney Nolan and found a cast bronze by Henry Moore "Reclining Figure 1979" as big as my car. It was very interesting to see early works by Nolan and Drysdale, Leonard French and others and relate these works to those done in their mature periods. It was very good to see the real thing and measure one's true opinion against pre-supposition, looking, for instance, at Leger, Ben Nicholson, Magritte, Pissaro, Braque, Derain, Hepworth, Bonnard, Sutherland, Francis Bacon, Albers, Stella, Caro, Marconi.

The power in the Francis Bacon statement is beyond any descriptive ability to convey, the William Dobells were impressive with their incisiveness of spirit, line and decision. I felt he must have learnt a lot from Anthony Van Dyke and that Alan Pearson had absorbed some of his technique. There was a great deal of overworked, anxious, technically excellent work in the gallery but somehow it only offered its surface to the viewer, nothing more. I had tremendous luck at the end of March to see Sydney Nolan's exhibition of work after his trip to China. One room in the N.S.W. Gallery was devoted to it. It was constructed in 19 panels, joined together, travelling around one corner only. The effect was as if one was in a milky swamp, the colour being controlled and the viewer feeling unthreatened, with a rude Kelly figure, with black rectangular



helmet appearing and reappearing in the scenario. It was entitled "Sydney Nolan in China". The work was subtle, limpid, controlled and commanded a mood.

I went down to a basement gallery labelled "Primitive Art" and found an amazing collection of Aboriginal works from handcrafts to funerary totems, and old photographs showing the man who formed the collection and natives who had created them. It was aggressively human and about the basics of life and death — the contrast between the powerful expressiveness of the Aboriginal art and the pretentious pomp of 18th century portraiture which I walked into afterwards was a crystalizing moment for me — I could see that much portraiture is about the sitter's status and possessions, not really about human personality.

Next was the Power Collection that is in The Sydney University of Fine Arts. I was allowed to take slides of these works and will be pleased to show them to members in November. The works were impressive for their superb technique and precise differences. The collection contained every medium and technique I am aware exists, many works being purchased in New York as well as Spain and France. I was shown over a Sydney art school by Guy Warren — Jim Allen lectures there; this school is physically in five places — but the students were lively, the work had variety in approach, which spoke well of the tuition offered.

And so to Melbourne — everything was a treat to me. The airports full of people from many countries, hearing instructions in Italian, body scan before emplaning. Cold like Christchurch, efficient, cheap travel, not much public sculpture — but how splendid the works were in the Victorian Gallery of the Arts. Built like fortified moated castle, I was absolutely bowled over time and time again by the quality of the works presented. It is the centre of the arts in the South Pacific and I owe a great deal to Eric Westbrook who opened all doors for me.

There was so much to see in Melbourne, I changed by itinerary, realizing that this was what

I had hoped to find.

I spent much time not only in the Victorian Gallery of The Arts but exploring the regional and commission Galleries; and going to the Preston Technical Institute and meeting Brian Siedle the director and generally tuning in to all that. The Australian Sculpture Triennial was housed in the grounds and buildings of The Preston School and in the neighbouring La Trobe University. I have slides of many of the works which I hope members will enjoy in November. Much of the work was expected, many works were very good. (Peter Cole, Eric Siedle, Jo De-Luitas lecture there). A notable piece was an earth disturbance work which covered about two acres by the Canadian Sculptor, Steve Higgins. The total space, place, the heat of the day, strong light and shadow made it a very vital statement to me.

I was deeply impressed by the way the Head of the Victorian College to the Arts approached his job as head lecturer of the Art School which is associated with the Victorian Gallery. He was an "open door" person — available to students at all levels, ready to see they had enough to live on as well as assist them with artistic guidance that was right for them as individuals, and a practising painter. The lectureship tenure is firm on that point; lecturers may be brought in for one day to one year or more but all must continue to do their own work or they are not required as lecturers. This college has three admirable systems (a) students do not "fail" — their passes were held over until they can return and get work up to standard and (b) the students are supported in many different ways **after** they leave art school — jobs when possible and contact, (c) the school builds its collection of art in a donation form from a work contributed by every graduate. The students are no more talented than New Zealand students, but this sort of support, care and organization gives a student approval and confidence. Students apply to attend this college from as far away as France. Bea Maddock and John Davis lecture here. One of the most brilliant contemporary artists I found was Bea Maddock — her work is versatile and quite profound.

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Tuesday  
Thursday  
Friday  
Thursday

The "commission" galleries are now in much the same system as "dealer" galleries here — but their "dealer" galleries generally means as association with the selling of antiques.

There is much interaction in Melbourne between the art fields of music, dance, performance and vision. The latest element being studied in all art schools I visited was **sound** (music, acoustics etc). How that will be visualized will be very interesting to see — most visual "sounds" are still in exciting experimental stages.

Assembled in The Victorian Gallery was the exhibition of Aboriginal Art that was to tour overseas. It included free standing painted wooden sculpture, jewellery, domestic goods like baskets, bark paintings and totemic funeral poles. It was violently expressive and without falsity. I was shocked and fascinated. The Aboriginal art is an expression of their religion of panthesim and ancestor worship. It was secret and sacred. Works are now being produced for sale done in acrylics. I thought them meaningless patterning, copying the symbol language of the Aboriginals' yesterday. There was a performance of sand art by two Aboriginal men, red earth being shaped and coloured with yellow and white chalk and some white emu feathers used. I felt in touch with something I didn't fully understand.

The Australian fascination and fear of distance was well expressed by a photographic record of a journey — "walkabout" — undertaken on S.E. Australian desert — it was about space and texture, presented by Lynn Silverman, called "Earth Meets Land".

How can I describe my feelings after viewing the "Verve" series 2 This was a series of works by most major European masters, such as Braque, Picasso, Rouault etc. I felt full of joy and energy. And how could I write about Rodin's Balzac, Henry Moore's figure and the Titian, Bernini, Rubens, Tintoretto's searching analysis of personality, Anthony Van Dyke's penetrating portrait with the high focal point, commanding areas of tension, the perfect control of tone in Van Gogh, Constable, Cezanne, Degas, Bonnard of Renyolds, great beauty and arrested move-

ment, Delacroix, Corot, Millet, Monet and El Greco<sup>2</sup> Many were very small in size and so immediate in contact. I was especially moved by the work of Rembrandt, the compassionate artist.

The European Moderns were very exciting, Audrey Flack "Parrots Live Forever", Arp, Rouault, Max Ernst, Matisse, and the Australian Contemporary Collection, including Paul Pantos and Gary James' fine work called "Off the Stretcher — Against the Wall", but very few woman artists anywhere.

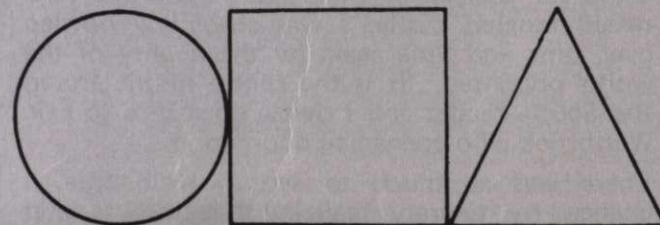
I saw collections of world famous etchings by Anthony Van Dyke, Rembrandt, Picasso and Durer. I found them profoundly moving, especially the Picassos with his symbolistic beasts. I felt, looking through his etchings, as if it was autobiographical and very honest. Rougher, technically, than any of the other etchers.

I enjoyed the Paddington Galleries in Sydney, although the works offered were not very good. Paddington is great fun and Sydney seemed to be very lively day and night.

To summarize, in travelling and looking I was given a timely comparison point for my own work — I also know New Zealand artists are as good as Australian ones, and that New Zealand has a great future in artistic endeavour — but our support and organization for artists could be much better.

I have gained confidence from this trip and it has crystalized my artistic values. I would like to thank Mr Ron Guthrey and the CSA for the opportunity to travel and express gratitude to New Zealanders abroad like David Millar, Jim Allen, Jack Lynne and Eric Westbrooke who helped me tremendously when I asked for assistance.

Margaret Hudson-Ware





## NZ Art & Antiques Yearbook

### TO BE PUBLISHED THIS NOVEMBER

Four years have passed since Newrick Associates Ltd last published this country's standard reference work on art and antiques, the NEW ZEALAND ART & ANTIQUES YEARBOOK. Over the past two or three years the publishers have received literally hundreds of letters from clients wanting to know when the next edition would be published.

They therefore intend to publish late November a further volume (1982 edition) of the NEW ZEALAND ART & ANTIQUES YEARBOOK. This edition will be the most extensive yet published. It will be almost **twice the size** of earlier editions and will number over 250 pages. Furthermore, it is now their intention to publish every second year, so that the 1984 edition will be available in November 1983.

As to the contents of the forthcoming 1982 edition, listed below are just some of the articles being featured — all specifically written for New Zealand conditions, and not uplifted from an overseas publication.

Leading researcher and author, Anthony Murray-Oliver has written on **Early New Zealand Paintings to be found in Overseas Collections**; reviewing the **Contemporary Art Market from an Investment Stand-point** will be one of New Zealand's foremost dealers, Peter Webb. Brian Groshinski will once again cover **Rare Books, Maps & Prints**, using his extensive knowledge to provide some insights into developing collector interest.

**The Rising Market in Antique Furniture** will be the subject of Leighton Dixon's article while Russell Smith, highly regarded as an expert on antique silver will look at the great silver boom of 1980, and how it has come to make **Antique Silver a Better Investment than Ever**.

This year, Newrick's have a specially commissioned **Australian Section** specifically written for New Zealand Collectors by Terry Ingram, sale-room correspondent for the Australian Financial

Review, and author of **A Matter of Taste**, a leading work on Australian art investment.

Also covered will be such topics as: **Commemorative Pieces as Investments; Porcelain; Oriental Ceramics, Jades, Rugs & Ivories; Insurance for Collectors; Numismatics, etc.**

The publishers will, of course, be reviewing the art sales scene over the past four years. Art researcher Rosemary Smith has, in the **New Zealand Art Auction Records** section provided readers with the most extensive set of art auction prices yet recorded — **Over 80 sales and thousands of entries** — each giving the name of the artist, title of work, medium, size, date sold, auctioneer, and price realised.

**And that's not all.** This year, for the first time there will be new, added features such as:—

**Books for Collectors; Names & Addresses of Antique Collectors Clubs and Art Societies; Addresses and Opening Hours of Museums, Art Galleries and Historic Houses throughout New Zealand; Dates of Antique Fairs for 1982, Also coin shows; Stamp Exhibitions, etc;** An extensive directory of **Antique & Art Dealers** throughout New Zealand and Australia will also be a feature.

These then are just some of the topics which you will find in the 1982 edition of the New Zealand Art & Antiques Yearbook.

And the price of this year's edition? Not \$30; not \$20; (although at these prices it would be a bargain). The 1982 edition will cost only \$14.95 per copy (include package/postage).

To avoid disappointment and to ensure that you receive your copy of the 1982 edition of the **NEW ZEALAND ART & ANTIQUE YEARBOOK** as soon as it is published would you please forward your order and remittance **TODAY**.

Orders may be sent to either the Canterbury Society of Arts, (P.O. Box 772, Christchurch) or direct to the publisher, Newrick, P.O. Box 820, Wellington.

Many collectors like to own a complete set of these publications. With the exception of the 1975 edition which has sold out, we still hold a few copies of earlier editions. A brochure is available if required.

*Jean Pritchard*  
N.Z.A.I.D.

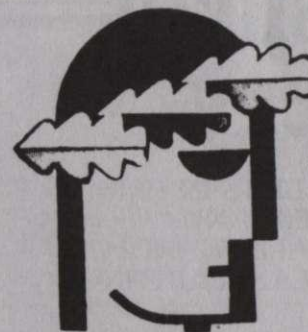
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Dream Recalled — short (circuited) thinking (an exhibition after a murder on the steps of a frightfully polite police station) — somewhere in Auckland.

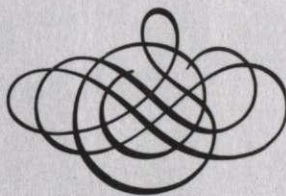
A beginning of high ideals and higher intentions, some of which still remain after it was all re-wrapped, repacked not a corpse that was found on the steps etc.

One day we'll wake up and it will be gone.

**Dream Co.**  
**Preview 17 November, 8pm**  
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**Chris Taylor**

**Preview 17 November, 8pm**

**Photographs**

Currently completing an honours year in photography at the School of Fine Arts at the University of Canterbury.

These recent photographs deal with mans interaction with the environment.

Although mans presence in the landscape is sometimes started only by the objects in it, the eloquence of their relationships is activated by the photograph.



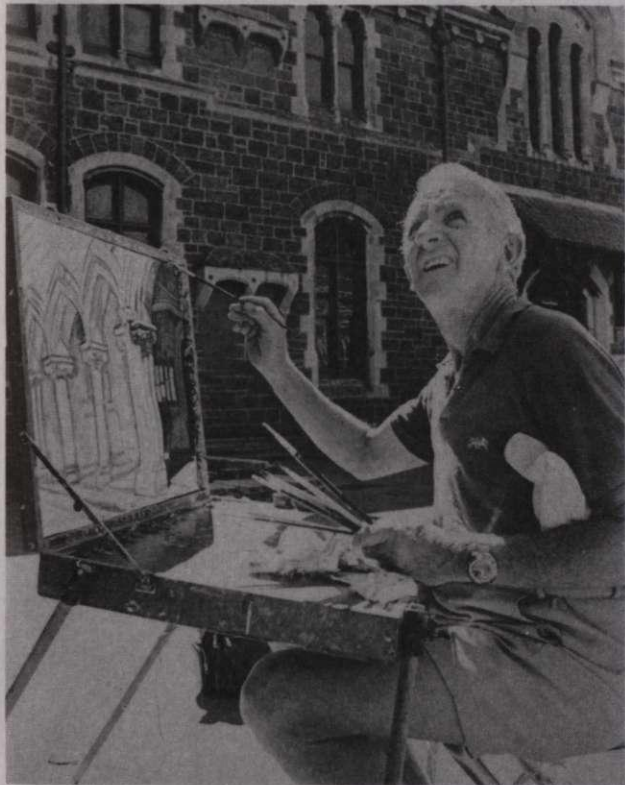
Chris Taylor



## Owen R. Lee

Preview 2 December, 8pm

This will be the artist third Christchurch one man exhibition in three years, since he returned to this city, and will comprise drawings of Christchurch buildings, oil paintings of mainly Canterbury landscapes still lifes and harbour subjects from what has become his favourite haunt — the Port of Lyttelton. Lyttelton still retains much of its original character and offers the artist enough exciting subject matter to last a life time, whether it be old houses on the hill side or rusty fishing trawlers reflected in the water.



Artist at work  
Christchurch Arts Centre  
Owen R. Lee

## Graham Watson East

15-30 December

Graham Watson East was born 23 February, 1948 began working in stone during the last year of a working holiday in the United Kingdom, in 1973. On returning to New Zealand he and his wife settled on the West Coast for five years, prior to living in Christchurch, where he now resides. Although greatly inspired by the West Coast bush, forests and rivers, and the fact that stone was readily available, he found the West Coast inconclusive to full artistic development at that time because of the isolation in way of access to the arts.

He was first introduced to limestone by a local Blackball artist, and the fascination of this brittle but particularly colourful stone, so near to the qualities of marble, continues to grow. Marble is the granular crystalline state of limestone. He loves to carve carrara marble, whenever possible and also works in Trachyte and Oamaru stone, the latter usually shaped to form various vases.

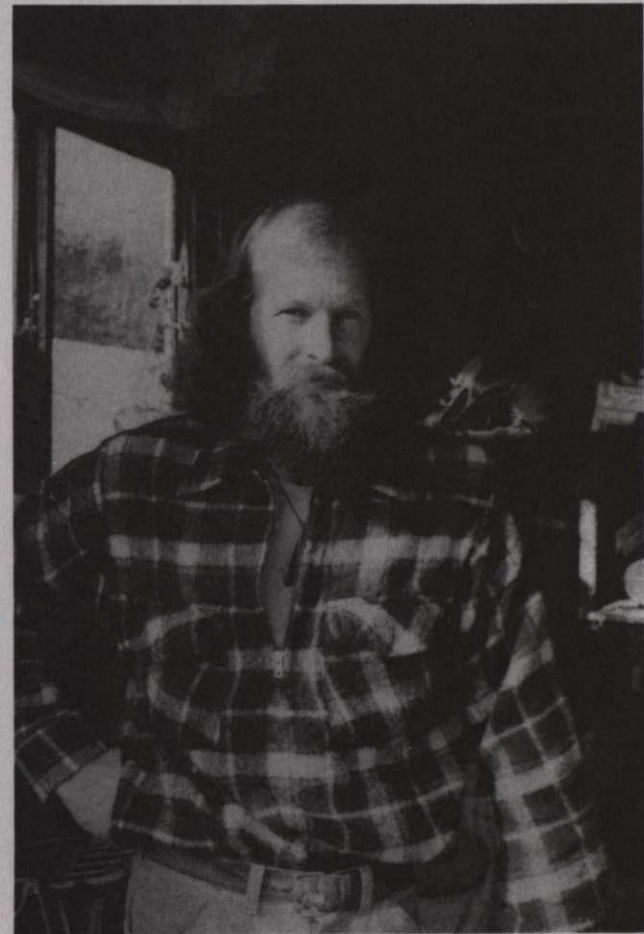
At present he works part time in the mornings to allow him to carve in the afternoon in his garage.

His designs and inspirations he draws from both an awareness of nature and meditation. Not having been tutored in the arts, his drawing and sculptural requirements have mostly been met by reading and careful observation in libraries, books and magazines. He states art should essentially remain pleasant and though provoking. A sculpture he maintains, should have rhythm or flair and this is a purely personal interpretation by every artist and should be appreciated as such.

Tools for carving marble have always been a problem although a local foundry is assisting him now. He finds stone carving slow and strenuous but immensely satisfying, and is eager to acquire work by way of commissions.

He has a variety of interests including photography writing, poetry, metaphysics and having

an affinity with nature — a love of entomology and ornithology. This is his second exhibition within the year. It runs 14 December — 20 January with 12 pieces on display.



Graham East





## Triumph In Colour

Triumph in Colour, the book of the life and art of MOLLY MORPETH CANADAY, compiled by her husband FRANK H. CANADAY, with art commentary by Janet M. Paul is now available from libraries.

This well structured book, to use her husbands own words, 'Traces the life and work of a modest talent who none the less achieved measurable success as a painter and colourist'.

This book is of considerable interest to us as Molly Canaday was New Zealand born, and both lived and worked here and in America. The Canadays association with eight New Zealand Galleries, the CSA being one of them, led to generous bequests by FRANK CANADAY.

An interesting approach has been used in the setting out of the book, where Molly Canadays personal and painting life is traced by her husband in the left hand column, and in the right hand column is a corresponding commentary of her paintings by Janet M. Paul, art librarian, The Alexander Turnbull Library, Wellington and throughout is amply filled with photos and reproduction in black and white and colour.



Molly with Bangs-  
Self Portrait / ca 1944

## New Members

WE WELCOME THE FOLLOWING NEW MEMBERS:

Mrs Sylvia Mary Adams  
Mr and Mrs B.S. Allom  
Mr and Mrs K. Anderson  
Mrs B. Bircher  
Mrs J.F. Blazey  
South Island Manager Calted Oil  
Mrs Sheila Cowan  
Lynette Daniel  
Mr Lindsay Dawber  
Mr and Mrs Dormer  
Dr S.T. Eldrid-Grigg and Dr L.A. Hunter  
Miss Sally Hunter  
Miss Edith Heather Kidd  
Mr O.R. Knowles  
Mr F.C. Lee  
Mrs R.J. Lindsay  
Mrs Beverely Macaulay  
McColloch Menzies  
McKillop College  
Mr and Mrs C.C. Morkane  
Miss D.S. Musgrave  
Mrs J.D. Nevell  
Mr Ronald Ong  
Mr D.T. Pine  
Miss Kay J. Pinkerton  
Mr David Pool  
Mrs R.C. Rolls  
Mrs E.M. Smith  
Mr C.A. Steverink  
Mrs L. Unwin  
Miss Jan Webley  
Dr and Mrs T.S. Weston  
Mr Erick L. Wilkinson  
Mrs Mavis M. Wilkinson  
Miss Mary Wood Lee

We welcome the following Christchurch firms as new Corporate Members:-

Caltex Oil Ltd, Christchurch  
Pyne, Gould Guinness - Stock and Station Agents  
McCulloch Menzies - Chartered Accountants

# exhibitions

## Arts Calendar

NOVEMBER/DECEMBER 1981

Persian Rugs	1 Nov - 6 November
John Hawkhead	2 Nov - 15 November
Richard Uti	2 Nov - 15 November
Pat Unger	2 Nov - 14 November
Leonard Lambert	4 Nov - 14 November
Esther Archdall	4 Nov - 14 November
Donald Sangster	8 Nov - 15 November
Derek Margetts	17 Nov - 30 November
Woodworkers Guild	17 Nov - 29 November
Dream/Co.	18 Nov - 30 November
Chris Taylor	18 Nov - 30 November
Lawrence Ewing & Judith McMillan	19 Nov - 30 November
Frank Simpson	19 Nov - 30 November
Nicola Jackson	2 Dec - 13 December
Owen Lee	2 Dec - 13 December
CSA Summer	5 Dec - 20 December
Childrens Saturday Art Class Exhibition	6 Dec - 13 December
Graham East	15 Dec - 30 December
Rick Edmonds	19 Dec - 20 January

# exhibitions