

NEWS

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

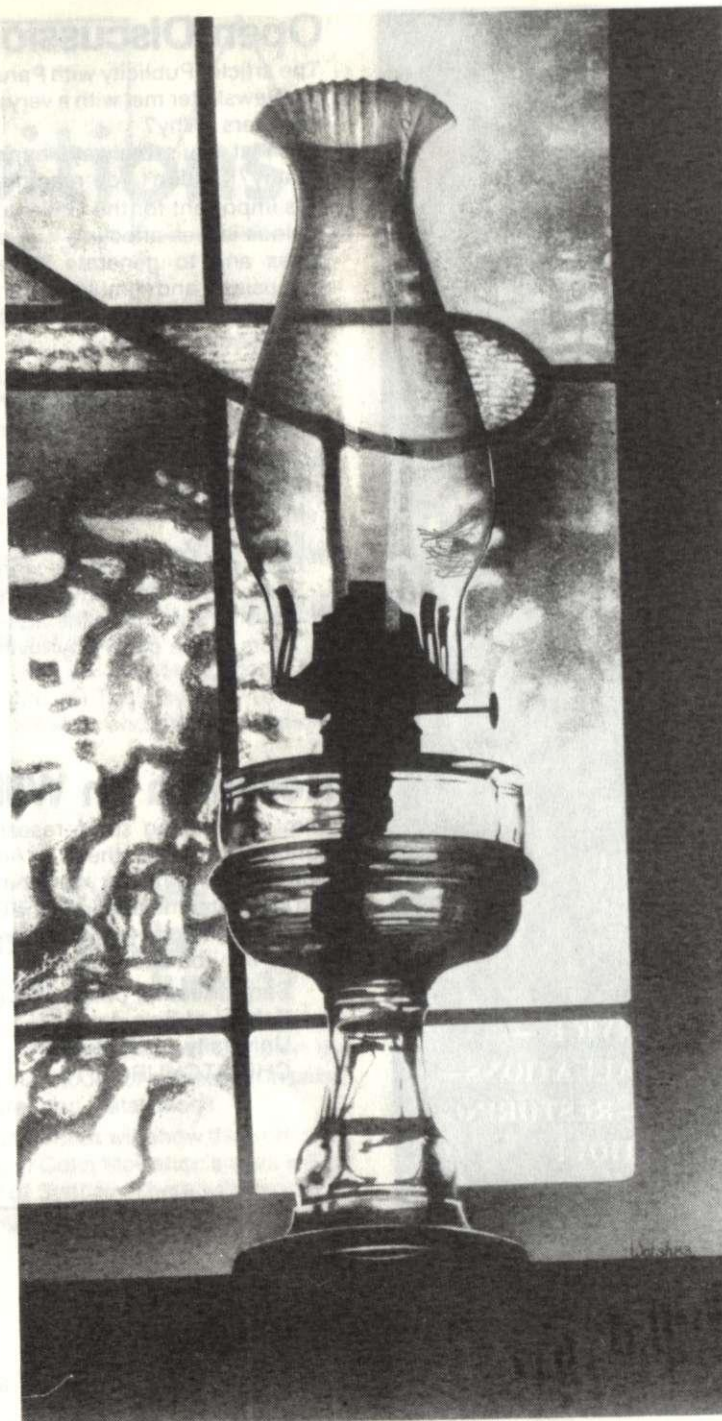
Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.00 — 4.30 pm

Number 115 May/June/July 1984

Society Officers

Patron	The Hon. Sir David Beattie G.C.M.G., Q.C.
President	Mrs Doris Holland
Vice Presidents	John Trengrove, Dip. Arch., F.N.Z.I.A. John Coley, Dip.F.A., Dip.Tchg. Michael Eaton, Dip.F.A., Dip.Tchg., F.R.S.A. W. W. Cumming Derek Hargreaves, B.Com., A.C.A. Simon Stammers-Smith, LL.B.
Council	Judge Fergus Paterson Nola Barron John Vial, Dip.Arch. Jewel Oliver John Hurrell, B.A., Dip.F.A. David Sheppard, M.Arch., M.C.P.(Penn.), A.N.Z.I.A., M.N.Z.P.I., R.I.B.A. Michael Ebel Alison Ryde
Director	Nola Barron
Hon. Secretary	Barry Wilkie, M.A., Dip.Tchg.
Hon. Treasurer	John Wilson, A.C.A.
Auditor	W. J. Parsons, B.Com., A.C.A.
Gallery Assistants	Grant Banbury, Dip.F.A.(Hons.) Evan Webb, Dip.F.A. Della O'Callaghan
Receptionist	Rona Rose
Tutors	Michael Ebel Nan Crawley, Dip.F.A. Holly Blair, B.A., B.Ed. Bianca van Rangelrooy, B.F.A.
Editor	Josie Jay

Registered at Post Office HQ Wellington as a
Magazine



Barry Walsh
"LAMP"
Acrylic 1983
609 x1219mm

PRINTS . . .

FRAMING . . .

RESTORING . . .

For Selection . . .

F I S H E R S

ART DEALERS SINCE 1870

ORIGINALS . . .

We offer a COMPLETE SERVICE —
SELLING—BUYING—VALUATIONS—
EXPERT CLEANING—RESTORING
GILDING AND ANTIQUE

H. FISHER & SON LTD
Fine Art Dealers 691 Colombo Street
(Between Cashel and Hereford Streets)

Open Discussion

The article "Publicity with Panache" in the Dec/Jan issue of the Newsletter met with a very disappointing response from members. Why?

Is it that you are always happy with the status quo? Is it apathy? Or don't you read the newsletter.

It is important for the Gallery to have open discussion on various issues affecting it in order for it to move with the times and to generate an environment/atmosphere of enthusiasm and stimulation for artists, to encourage growth in their work and to improve the standards of some of the exhibitions.

Comments and discussion would be most valuable, so once again I am inviting members to PLEASE air their views openly if you have any suggestions or queries.

Some ideas suggested were:

A coffee bar in the gallery

More workshops by invited tutors from different parts of the country

Sad lack of Councillors work at some exhibitions

Some response by members to exhibitions on show

Ways of promoting the arts—appoint a publicity officer

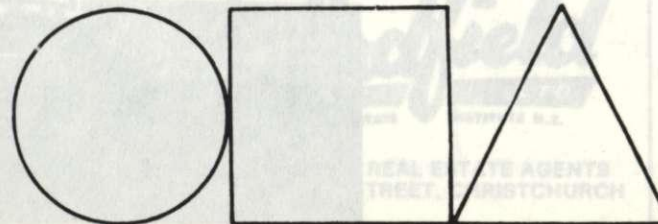
Tours of the gallery by invited groups.

Editor

Research on William A. Sutton

I am undertaking some research on the painter William Sutton for my M.A. thesis in Art History. I would welcome hearing from anyone who may own works by this artist and students who attended the Canterbury College of Art in the 1930s and others who were taught by Mr Sutton. All replies may be addressed to:

Sarah Rennie, (Miss)
School of Fine Art,
University of Canterbury,
CHRISTCHURCH 1.



Sponsorship

The Sumner Art Group and the C S A are sponsoring two pupils from Van Asch College for the Childrens Art Classes. We are warmed by the response from the pupils and the College and thank the tutors for their extra care

Thank you for letting me go to the C S A Gallery Art Classes this year. I was very lucky.

Please say "thank you" to all your people for me. Merry Christmas and a Happy New Year.

Your friend
Aaron Pink

Thank you for my C S A art classes I love art. I like drawing most. Have a Happy Christmas.

From Barrie

Art Craft Fair
June 3, 12-9 p.m.
June 4, 9-5.30 p.m.
Xavier College

Voluntary Tutor

For the disabled.

Laura Fergusson Home—we would like to hear of someone interested in giving art tuition to the physically disabled.

Please ring the Matron, Mrs MacDonald, Phone 516-047.

Yvonne Rust

Post Office Opua, Northland

Wants talented young artists in glass, leather, wood, jewellery.

Provides cheap communal living and studio space in employment/tourist area opportunity.

Deans Rocking Toys



The toys are shaped and assembled from exterior quality plywood, are designed and well-tested to be exciting as toys, attractive to the eye and are made to last a punishing life-time in the nursery.

These Rocking Toys come in various animal shapes and sizes: sheep, pigs, rabbits, tortoise and hare, hippos and lions.

We are prepared to make one-off toys or a special line for you if you so require.

Nick Deans. Anyone interested ring Arundel 509. Austin Deans R.D. 22, Geraldine.

Food for thought

In an article in the papers headed "TV plans for Southern Region", Mr Tony Petre, chief reporter of *The Press* who is preparing a warrant application for Southern Television to provide a third channel for the South Island says: "Many people think there will be a lot of cultural programmes on regional television. That is not the case. We will have to cater for the interests of the majority."



Members and Associate Members

If you are a member who practices any of the arts or crafts normally exhibited in the Gallery, you may, on request, become an **Associate member** which enables you to exhibit in the **Open Exhibition**.

This exhibition is for members other than working members to submit two works for an unselected show.

The receiving day for work is May 7 and the preview is May 9, entry forms are available at the gallery.

Discussion evening: Exhibitors will be able to come to a discussion evening at 7.30 p.m. on Tuesday, May 15, when a small panel will talk about the work and answer questions.

Fifth Biennial of Sydney Private Symbol—Social Metaphor—April 11—June 17

Australia's largest exhibition of contemporary art will be held in several locations around Sydney and will focus on the recent return to more personal modes of expression in painting, photography, sculpture, and installations.

The Art Gallery of New South Wales will show the work of 60 artists, and a major survey of Colin McCahon's work will be on show at the University of Sydney. There will also be an exhibition of Australian Figurative Painting 1942-62.

Further information:

The Secretariat
Biennale of Sydney
P.O. Box N 295
Grosvenor Street
Sydney, N.S.W. 2000
Australia.

Fine Jewellery
IN GOLD AND SILVER

by
Guenter Taemmler

— MASTER GOLDSMITH —

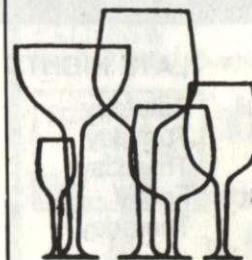
CSA Gallery 66 Gloucester Street
CARINA Jewellers, 15 Chancery Lane,
CHRISTCHURCH

**MERIVALE
VILLAGE
FLORIST**

Shop 4
Merivale Mall
Papanui Road

Ruth Bain
Diploma N.Z.P.F.

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



MALING & CO

WINE MERCHANTS

86 GLOUCESTER STREET

795-470

ARTISTS

CHOOSE FROM OUR VERY WIDE RANGE OF COLOURS, BRUSHES, BOARDS, PAPERS AND ACCESSORIES.

Please ring for information or call at
213 Tuam St Phone 791-080

Smith & Smith

CFM SHACKEL MEATS

GIVES YOU THE BEST FOR LESS
WHOLESALE PRICES
ON YOUR COMPLETE MEAT
REQUIREMENTS



LOCATIONS

72 New Brighton Mall
248 Lichfield St
Riccarton Mall
Countdown, Northlands
Meat Market, Belfast

LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday



exhibitions

The New Zealand Academy of Fine Arts Fabric and Fibres ANZ Bank Art Award 1984

Receiving Day—Tuesday, May 1 1984.

Season—Sunday May 27—Sunday June 17, 1984.

Eligible work—Any person may submit work in fabric or fibre, such as woven rugs, wall hangings, batik, applique, tapestry, needlework, etc.

Work previously exhibited in the Wellington region is not eligible.

Entry forms available from:

THE NEW ZEALAND ACADEMY OF FINE ARTS,
MUSEUM BUILDING,
BUCKLE STREET,
WELLINGTON.

The New Zealand Academy of Fine Arts

BNZ Art Award 1984

For Pottery, Sculpture, Prints and Photography.

Receiving Day—Tuesday, July 31.

Season—Sunday August 26—Sunday September 9, 1984.

Entry forms available from:

The N.Z. Academy of Fine Arts,
Museum Building,
Buckle Street,
Wellington.

Views and Reviews

Art Reviewer John Hurrell

Interviewed by Josie Jay

Question: Do you think modern art has become so elitist that the "man in the street" is divorced from appreciating and/or understanding it?

Answer: Certainly modern art is elitist, but so is experimental music, modern science and mathematics, and contemporary literature, etc. This is not necessarily bad. Most people make very little effort to try and get to grips with it, and expect to be spoonfed. To understand its context takes time: It needs the effort to do a bit of research, just as it takes time and effort to make the stuff. Artists will only do what excites them personally and often that involves not worrying about a wider public.

Q: It has been suggested (in publications) that the "International Style" of the New York School of the 60s and 70s is over, that artists are trying to reintroduce a new and more accessible meaning to their work. Would you agree?

A: Not at all. Although the new current "International Style" does involve recognisable images, it is just as elitist as modern art ever was. To understand it fully you have to know something of modernist art history, so people are just as baffled as ever. It deals with the nature of style and historical trademarks, and semiotics (the science of signs) more than simple narrative.

Q: Do you think the present mural painting scheme is successful in bringing art to the notice of the public?

A: Not really. People are bombarded with images every day on T.V. and in newspapers. A few images at the back of car parks or on the side of buildings will not cause much effect in raising art consciousness. They may possibly be good for developing a community-minded consciousness though.

Q: What criteria do you go by when reviewing an exhibition?

A: I try and see if the exhibitor presents something coherently that is different from the usual cliched exhibitions in the medium chosen. I look for innovation and the ability to surprise, plus thematic unity in all the works. Technical ability is important only provided that lack of it does not become a distracting barrier between the artist's ideas and the audience.

Q: What do you regard as most difficult when reviewing an exhibition?

A: Writing the first three paragraphs. Ideas come easily. A lot of work goes into writing and sorting out of material. I throw a lot of notes away.

Q: Do you regard your job as an art critic or an art reviewer?

A: I am not very interested in descriptive writing. My job is not to promote art, or artists or galleries. I want to elucidate on my response to a particular exhibition, and to try and explain the reasons for my feelings towards the work. I believe it is also very important to try and make an assessment of the exhibition's worth. Hopefully the readers will respond to me by going along and making their own minds up, but that's not my major purpose in writing. My purpose is to raise issues.

Q: How do you decide which exhibitions to review? There seem to be exhibitions worthy of comment by a reviewer which often get ignored.

A: It depends on what is on at the time of writing. Sometimes I review shows I normally would not look at, because there is nothing else on at the time. Sometimes there is too much on and at once I find I have to leave out shows I am keen to comment on. I dislike having to pan exhibitions, so I ignore many exhibitions I consider bad. Only if they are in the Brooke-Gifford, Gingko and the McDougall galleries will I write abrasively if the exhibition warrants it. That is because these galleries have reputations and provide artists with prestige when they show there. Queen Elizabeth II Arts Council money subsidises these exhibitions so open debate on their worth is in the public's interest. If the galleries are exhibiting and promoting mediocrity someone should say so, just as these same galleries deserve praise when they promote good shows.

Q: How important do you think it is for the artist to get some kind of feedback, and do you consider the artist as being vulnerable?

A: It is desirable for the artist to get some kind of feedback, but not essential. Artists need to know if they are actually communicating what they think they are communicating, but on the other hand, they don't make art for critics, they have their own private motivations.

Of course artists are vulnerable, and my comments often cause real resentment and heartache, but that is not pertinent to the issues I discuss in my writing. I am not writing for the artist only, but to raise points for the community to think about.

Q: Do you favour a particular type of painting or art form?

A: No, I don't favour painting, or any particular type of painting. Most painting I see is bad, including a lot of abstract works. Yet painting takes up a high percentage of exhibitions. Some people think I am trying to destroy paint-

ing in Christchurch, which would seem to indicate I am not biased towards my own art medium. Nor to anything else, it seems to me.

Q: How difficult is it to be totally objective when reviewing art by an artist you know personally?

A: It is difficult to be objective when reviewing the work of friends but it can be done, and quite fairly too. In a small city like Christchurch I know most artists, yet I believe my reviews attempt strenuously to be unbiased. All of my close friends, on occasions, treat me with caution. I understand and approve of that.

Q: How do you assess whether a work is fashionable or has lasting quality?

A: Christchurch is too isolated from the international art scene to have any real sense of changing fashion. We are so out of touch that most people think abstract art is modern art, but modernism is much more complex than that. By quality, I don't think in terms of New Zealand standards. That is insulting and I refuse to make allowances for ourselves. Good art in New Zealand is good in New York and Sydney too.

Q: Who are you reviewing for primarily—for people well-informed or for the general public?

A: Both. I try and balance it both ways. I refuse to talk down to my readers, and I hope more informed people are stimulated by the issues I try and discuss. Obviously I mix in a certain amount of information for someone who has little knowledge of the context of the exhibition.

Q: Being an art reviewer you must inevitably come in for some criticism yourself. Do you have doubts about your reviews sometimes?

A: I usually don't have doubts about the essence or content of my reviews although I have to allow for some development in my ideas. I have to constantly assess the notions I often uphold, and I'm always pleased to get feedback, even if it is admonitory, especially if my writing is challenged with well-prepared arguments. I often have regrets about the organisation and craftsmanship of some reviews. The actual putting together of the ideas into flowing sentences takes a lot of time, and often one runs out of time for further revision.

Q: Do you regard writing an art review as an art form in itself?

A: Art reviews are not an art form. My writing functions in a way which runs parallel to the type of paintings that I make, but it is not a substitute. It uses up a lot of energy and time that could be used for my own art practice. For good art making, thinking about what you are doing is essential, and the act of writing about other peoples' work helps you assess the concerns of your own personal exhibiting preoccupations.

THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch

ARTISTS - have your pictures framed in our specialist shop (near Latimer Square) Large range of Mouldings 10% discount for C.S.A. Members.



The Gallery is interested in handling the re-sale of early paintings and has collectors inquiring for such work.

Please enquire at the office.

C.S.A. GALLERY

Antiques

Genuine and Professionally Qualified Antique Restorers and Dealers are themselves very rare in New Zealand.

But there is one such firm in Christchurch.

They are John Morrison and his son Ross who are top of the tree in their unique profession. Both John and Ross would welcome you to visit them at work and answer your questions on antiques and show you some of the magnificent pieces they have.

CALL NOW
OR PHONE 790-408



John F. Morrison
& Son

of Victoria Antiques

8 LIVINGSTONE STREET
(Off Fitzgerald Ave, between Lichfield Ave and Tuam St)

BEALEY GALLERY

Quality Picture Framing
Exhibition Pottery
Christies Contemporary Art

Director: John Simpson 59 Victoria St
Telephone 67-506 P.O. Box 25045
Private 583-351 Victoria St Christchurch

Cashmere Gallery

12 Colombo Street
at the foot of the hills

for

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

Ritchies Fine Arts Gallery

The only fine arts gallery
specialising in early colonial
Australian and New Zealand
works of art.

Continually changing
EXHIBITIONS
all for sale.

Next to the CSA gallery,
72 Gloucester Street, Christchurch,
New Zealand, Ph. 795-710

Five Waikato Women Artists Reviewed by Alison Ryde

In the North Gallery recently there was a pleasant exhibition of 29 paintings by Five Waikato Women Artists.

It produced a scene of painterly comment on inside and outside subjects. Essentially personal rather than particularly feminine, the show was a lively and rewarding little interlude, showing human warmth for life and an appreciation of things and places familiar.

Margriet van den Berg's (nee Windhausen) oils were strong and rich in colour, dark and moody almost, but somehow a friendly and optimistic view of the landscape. "Landscape I" was almost patches of very dark colour with little splashes of brilliant yellow. The effect was a controlled looseness. There was a different point of view here, perhaps a European slant we are not fully familiar with.

The flower studies reiterated the landscape technique and were somehow mobile while being formalised as well. These works were somehow flat and yet colourful and pleasing.

Joan Fear's paintings were strongly personal statements of environment. Her oils were commanding. "Woman Sitting" was a fine figure study with subtle lighting effects creating a mysterious mood. The figure form was a real human presence painted with the minimum of definition, creating quite a powerful painting.

The Waikato landscape displayed a richness of green a little unfamiliar to us in Canterbury and produced a sense of motion as if the viewer were flying over the green hills. "Home Environment" was a favourite for me—a delightful study of a house, at wonderfully distorted angles, yet sturdy and warm.

Pat Paterson's "Land Forms" and related paintings of the Coromandel area were dramatic renditions of the hillsides. A little distance was needed to feel the full impact of these works, yet from closer, many textural effects were visible. The sculptured hills were a real presence with their repetitive forms of bony hills in strong ochres; yet the soft distant horizons played an important part.

It was a thematic approach to an obviously well-loved subject and the group of scenes was cohesive and striking, not unlike a visit to the location.

Heather Lomas had a diverse group of works, nevertheless well-related in technique and, in particular, colour. "Consider the Lilies" in oil and pastel was soft and inviting, drawing the viewer past the figure form into the greenery. "Figures & Landforms" was a strong and pleasing work with a most effective transpositioning of figure and landscape form, created through colour as well as placement of subjects. The clear foreground and exterior distance was repeated in "Matthew & the Coromandel" and this most interesting idea is well worth developing.

Jean Fairbairn showed pleasing painterly qualities in her still life and landscape studies. There was a fruity vibrance about these simple studies of an "Inside Outside" theme. Here the painting method almost dictated the working out of the subject matter and the result was successful. There was that lovely quality of unplanned synthesis of form and colour which captures a moment.

These were friendly little views of a homely theme creating effective and colourful statements.

Annual Autumn Exhibition Reviewed by Pat Unger

Group shows are always interesting and this Autumn Exhibition for 1984 held at the Gallery is no exception.

An exhibition of many one-off paintings forces each work to stand on whatever merits it may have, whereas several very similar works in a One-Man Show often engender a reinforcing and enhancing effect on each work, the whole perhaps being greater than its parts.

With many diverse images together, well painted but cautious works of conventional subject matter tend to be at a disadvantage; their competent predictability making them instantly forgettable. The viewer, however reluctantly, is drawn instead of the strong works that jump at you from the Gallery walls, and they are hard to put aside. Their audacity and uniqueness barely make up for their stylistic naivete and lack of sensitivity to paint, but their curiosity value is high. In a domestic setting their faults would be magnified, whereas other works presenting unrelenting "good taste" would hang more happily on living room walls.

Colin Maclaren, Clark Esplin, Barbara Fowler, Owen Lee, Annie Baird and Judith Laing show competence in the handling of their medium. Josie Jay's *Nudes* are thoughtful and pleasingly executed in water colours.

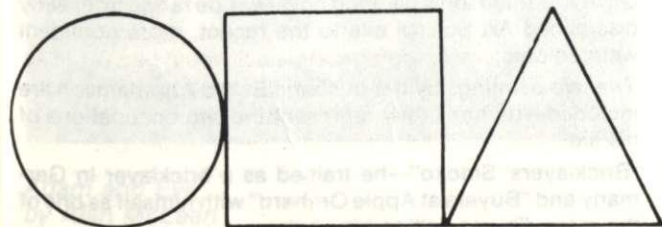
Waimakariri in Summer by Jean Dick shows an interesting stylistic effect in the use of underpainting which complements the landscape stripped of decorative trivia. *North Canterbury Landscape* by Kay Hunter, by contrast uses a stylistic division which is arbitrary and somewhat unsympathetic to its subject matter. In *At Esthers*, E. M. Hardie-Boys relies on the effects of stylistic manipulation of paint, without controlling the end result, which gives an unfinished and overly casual effect. *Old Schoolhouse, West Coast*, by Paul Rees conveys an atmosphere of lost sentiments; and *Otira* by Rosa Beaumont demonstrates a confident and animated approach to landscape.

If *Clematis* by E. E. Deans illustrates a good sense of design and pleasing brushwork why does *Giant Celmisia* by the same artist lack those very qualities?

The Couch by James Cousins makes a curiously bold statement, the patterned marks in the various areas, although animating the painted surface, are only partly successful; some areas are seen to be in contradiction to others, but the overall effect is interesting. . . and *they Bought Him In* by Peter Carson presents a strong personal, if indifferently painted image, a work saved by the expressiveness of the front figure.

If some of these works show an insensitivity to painting principles, *Pumpshed* by David Partridge, *Tiny* by Rosemary Roake, *Aboriginal Woman* by Kelvin Anderson and *Kitchen Print No. 1*, an immaculate photographic image by Georgie McIlroy, will put the record straight' they are all competent and pleasing works.

Many works in this exhibition lack sparkle or imagination, perhaps due to the painters' cautious approach not to make mistakes. This blandness is highlighted in a large gallery and artists would do well to utilise the space to their works' advantage, not disadvantage.



Artists on Art

"The presence of the object, the motif, is very disturbing to the painter at the time that he is painting. Since the starting point of a picture is an idea, if the object is there at the moment he is working, the artist is always in danger of allowing himself to be distracted by the effects of direct and immediate vision, and to lose the primary idea on the way. Thus, after a certain period of work, the painter can no longer recover his original idea and depends on accidental qualities, he reproduces the shadow he sees . . . and such details as did not strike him at the beginning."

— Pierre Bonnard —

stuart f



Inside the body
Children's Art Class 83

Gefn
crafts
co-operative
for Canterbury craftworks

79 Cashel St (City Mall)
near Bridge of Remembrance
Christchurch, New Zealand

WINDSOR GALLERY LTD
(FORMERLY SMITH & HODGSON)

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

153 HIGH STREET
(OPP. HURST & DRAKE) PHONE: 60-724

Become a Friend
of the

**ROBERT M'DOUGALL
ART GALLERY**

Brochures available from CSA
The McDougall Gallery or Secretary
Telephone 487-482

ROWNEY

Top Quality
Artists Materials

Oil Colours, Water Colours, Acrylic Colours,
Brushes, Palettes — Everything for the Artist
MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1783

Property Owners! When selling consult

Ford & Hadfield
LTD
MEMBERS REAL ESTATE INSTITUTE N.Z.

AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER STREET, CHRISTCHURCH



The Gallery holds a large range of
paintings, artist's prints and wall
hangings in stock.

Please enquire at the office.

C.S.A. GALLERY

exhibitions

Halswell Pottery Group Exhibition

Preview Monday, May 7, 1984
7.30 p.m.

The Halswell Pottery Group has been in existence for twelve years, with its headquarters established in a local farmhouse. The membership numbers approximately 100. The exhibited pots indicate that members work in earthenware, stoneware and porcelain, some pots being made on the wheel and some by hand-building techniques. Firings in both oxidising and reducing atmospheres are used.

This year we are delighted to have well-known potter from Orari, Paul Fisher, as our guest exhibitor and selector.

Graeme Stradling Preview—Wednesday May 9, 8 p.m.

This exhibition presents recent works that, I feel, explore further ideas suggested at in my earlier prints. Once again the medium is silkscreen printing and the style hard-edged and realist.

My work attempts to be more an exploration of a shared world than a self-expressive study of landscape. The physicality of the image, its presence and weight, speaks of a different dimension. The quality is otherworldly and yet recognised. It is something lost, something that you can't quite place and yet the feeling of expectancy persists. The way the shadow never falls and the people never appear in these pictures is due to the world of innocence and nostalgia in which they exist. The best I can describe them is pictures of idealised experience.

When I work things flow naturally and, I suppose my reaction to the world is expressed. The product, the image, exists in its own world as I have tried to describe.

Olive and Ewald Abrahamson Memorial Exhibition

From May 9, 1984



by Olive Abrahamson

Olive Hayne was born in Timaru in 1919 and attended the School of Art, Canterbury University College, gaining a Diploma in Fine Arts, and winning the Rosa Sawtell Prize for Figure Painting in 1941.

There she met Ewald Abrahamson a Jewish refugee from Nazi Germany, they married and spent the next years raising a family of eight children and cultivating an orchard. There was a break of some twenty years before she painted again and in later years, they were both handicapped by ill-health. Ewald dying in May 1983 and Olive in October 1983.

As most of her married life was spent in Rangiora or Amberley, Mt Grey features in Olive's paintings—also the Ashley and Waipara Rivers.

Olive Abrahamson's painting cover a wide range from early disciplined Art School oils to the recent, more confident watercolours.

The two paintings by her husband Ewald Abrahamson are included—perhaps they represent the two occupations of his life.

"Bricklayers' Smoko"—he trained as a bricklayer in Germany and "Buyers at Apple Orchard" with himself as one of the many figures selling his apples.

Margaret Elliott—Paintings May 22–June 3

Dip.F.A., Ilam 1976 in painting.

Work exhibited at:

New Zealand Academy of Fine Arts since 1981.

Montana Award 1982.

Tokoroa Art Award 1982.

Wanganui Art Award 1982.

Expo Porirua 1982.

Waimairi Award 1983.

Wellington 1984.

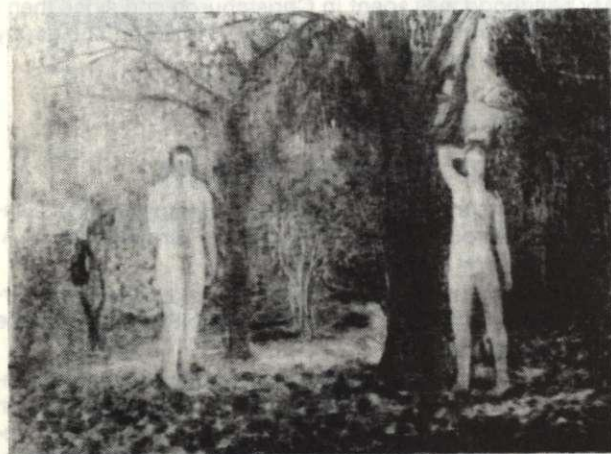
Purchased by Canterbury Savings Bank Christchurch.

Awards won:

Landscape award Expo Porirua 1982.

This is my first solo exhibition. It is an exploration of the effect of seasonal and atmospheric variation upon the landscape.

Alan McLean Preview May 22, 8 p.m.



Adam and Eve
by Alan McLean

Bertha Miles Preview May 22, 8 p.m.



My interest in art stems from the time when as a child I was surrounded by paints and brushes which had to be tidied away for meals and order.

Later I attended the old Art School at Canterbury College under Leonard Booth and Cecil Kelly—I also studied at the Art School in Wellington with Freddie Ellis.

In England I later took lessons from Robert Buhler and others and attended the Putney Art School. I have exhibited at the Paris Salon and in New Zealand in the Canterbury Napier and Wanganui Galleries and also in the National Gallery in Wellington. I have had a number of shows.

John Rooney
Phone 63-088

brush-n-palette

artists
supplies

Bells Arcade
Cashel Street

Available at

G.B.D. PRINTS LTD

207 Cashel St. (Opp; The Farmers)
Telephone 60-033

A comprehensive range of artists' materials:
Acrylic, oil & water colours, brushes, papers,
drawing blocks, easels, mounting boards and art
accessories.

SEVERAL ARTS

807 COLOMBO STREET, CHRISTCHURCH
TELEPHONE 69-264

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES

HOME OF FINEST POTTERY

SHIRLEY and GRAHAM INWOOD

Mollie Atkins

"Here's to the next time"

Preview May 22, 1984

It was just four years ago that I was told that I had health problems ahead of me, so I decided to start collecting material for a One-Man Show of my own, partly, I suppose, as something else to worry about!

I had quite definite ideas in my head as to what sort of show it would be. There would be a single theme running through—one that included some sort of activity, human wherever possible. I was rather tired of viewing rows of empty landscapes and often incomprehensible abstracts. So I thought of the saying "Messing about in boats" as being one of the happiest of activities and chose little boats as my subject.

During the next eighteen months my husband and I took every opportunity in any spare time, and school holidays, travelling around to different places both here and in the North Island, and up the eastern coast of Australia as far north as Cairns, looking out for boats engaged in some interesting and perhaps unusual activity. Almost without exception my sketches were made in biro or pencil on a small pad. I don't drive a car so my gear was kept to a minimum and my time too. I found that a line drawing with colour notes, detailed such as direction of light and any technical material that needed to be exact were usually sufficient for me to do the finished work at home in comfort.

I had definite ideas about this as well. My memory had concentrated on the main subject of the composition, of course, but my range of vision tended to blur towards the edges so I decided to cut corners, as it were, and the format of the finished pictures became oval. I don't say that this would always be the case, but that it did suit this particular subject.

So all my paintings became the same size and subject. Each of my pictures held special memories for me; points of interest about the boats themselves—where we had discovered them—what they were doing or had done or were intending to do. One had a diving bell on board and was being prepared to go on a journey looking for sunken treasure. One was on a journey taking them around the world. One was about to be dismantled and sunk—and so on, and so on.

I had always found that catalogues were a nuisance—trotting back to the place where the lists were hung every time one wished to check on something interesting, and then only to be told the name and price was, I felt, insufficient and more should be forthcoming.

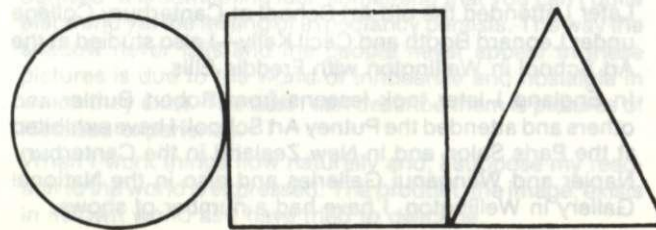
I cut the oval mounts myself, a terrible job, but the cost of framing twenty-four paintings daunted me. Also I felt that often the framing could well be a personal choice to suit other paintings in the same room. So I just had five, I think it was, hung together at the end of the room, just to give a potential customer some idea of the end result!

After cutting all the mounts I found myself with four inch strips left over and this gave me the bright idea of using these under each painting with all the relevant details including any personal anecdotes also. I did the lettering with a black nylon pen sufficiently large for persons like myself to read in comfort without having to fumble with one's glasses!

I had chosen the Print Room at the C S A as being especially suitable for such a show. The lighting is very good for watercolours, and the dark hessian background excellent. The pictures were light enough to be supported by pins only, as were the extra boards below, of course.

The Print Room was sufficiently small, I felt, to give an intimate atmosphere to the Show. After it had been opened I visited the Print Room once or twice and was delighted to find a cheerful buzz of conversation each time—a reaction that delighted me—I'm all for a bit of "cheerfulness breaking-in!"

I don't travel as far afield these days, so this show will be called "Town and Around", by courtesy of Christchurch T.V., and I hope that the pleasant memories evoked by the T.V. show of that name may also be associated with my 1984 version!



Lola Gadman

Preview May 22 at 8 p.m.

"Landscape Rhythms"



"I am interested in the complementary aspects of the man-made and natural environment, and in the unifying rhythmic qualities of the New Zealand landscape. My sources for this exhibition of oil paintings, are from the Coromandel Peninsula and the Wellington urban scene. I see the urban and natural landscape on a monumental scale and enjoy the colour and vitality of the New Zealand flora.

My childhood was spent in Christchurch and since then I have lived in Wellington and now Hamilton. This is my second solo exhibition."

Simon Ogden

Preview June 6, 8 p.m.

Tutor in painting at School of Fine Arts, University of Canterbury. Honours degree in Sculpture, Birmingham, M.A. Painting Royal College of Art.

Taken part in nine group exhibitions in London and Birmingham and in 1983 had a solo exhibition of landscape drawings in Timaru.

A varied career in art includes travel to Labrador and Greenland and worked with Smithsonian Institute on excavation of Pre-Dorset Eskimo House site, worked on a design project for porcelain with Rosenthal ceramics, in mural design, and in galleries in London and Birmingham. In New Zealand he worked on the Auckland University's excavation of Maori house site in Northland.

Barry Walsh
Preview June 6 at 8 p.m.

Born England, educated Southland Boys' High School.
 Dip.F.A. University of Canterbury.

Has had several one-man and group shows since 1975
 mainly in Dunedin and Invercargill.

1st Prize Dunedin City Council National Competition 1981.

1st Prize Waitaki Power Board National Competition 1983.

1st Prize Montana Award 1983.

"I can not do better than to quote the American realist
 Richard Estes: 'The abstract quality of reality is far more
 exciting than most of the abstract painting I see.' "

Pat Unger
Preview June 6, 1984



'Seen & Images'

Works
 by
 Pat Unger

PREVIEW JUNE 6, AT 8 PM

Martin Whitworth
Preview June 19-July 1



Striking Lights (Detail)
 (Graphic)

Working Titles: Selection

1. Double Tops
2. Striking Lights
3. Simplistic Treatment/Sensuality
4. Untitleds

Mediums: Painting/Collage/Transfer/Drawing.

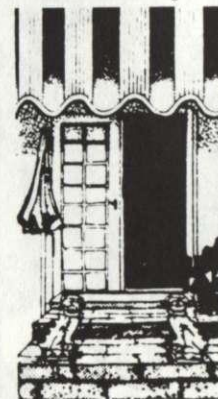
Jean Pritchard

N.Z.A.I.D.

Interior Design Consultants

7 St Albans St. MERIVALE

Telephone: 554-679



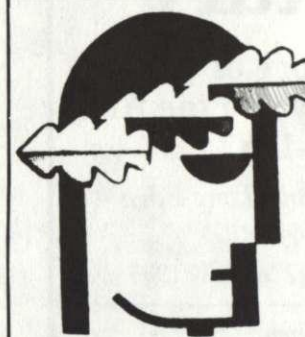
Lighting

*Wall &
 floor
 coverings*

Fabrics

Furniture

Accessories



**ART SERVICES
 LTD.**

PICTURE FRAMING

PHONE 68-429

241A MANCHESTER STREET

RING, WRITE OR CALL FOR
 PROMPT, COURTEOUS ATTENTION
 EXPERT CRAFTSMANSHIP AT
 REASONABLE PRICES.....

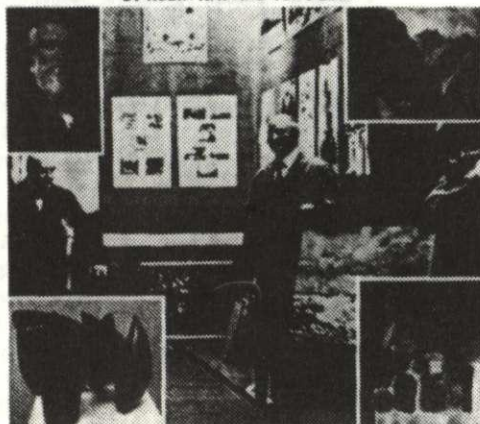
WE WILL CLEAN, RESTORE AND
 REFRAME OLD PICTURES

P.O. BOX 13356 ARMAGH



PORTRAIT OF A CENTURY

THE HISTORY OF THE N.Z. ACADEMY OF FINE ARTS 1882-1982
BY ROBIN KAY AND TONY EDEN



Portrait of a Century

The History of the
N.Z. Academy of Fine Arts
1882-1982

by Robin Kay and Tony Eden

\$39.95.

Publication date: 22nd July 1983

Order your copies now from:

MILLWOOD PRESS LIMITED
291b Tinakori Road, Thorndon
Wellington. Telephone 735-176

Please supply copies of:
PORTRAIT OF A CENTURY to:

Name:

Address:

PORTRAIT OF A CENTURY

Portrait of a Century is the history of the New Zealand Academy of Fine Arts over the past one hundred years.

The Academy was founded in 1882 to promote and encourage fine arts in New Zealand. The first exhibition was held in July the following year.

This volume celebrates both events: the academy's administrative history and artistic participation. More than 4,000 exhibiting artists were listed in Academy catalogues during that period. Their names are recorded here.

There are more than three hundred illustrations featuring some of the works exhibited at the Academy, many in colour.

The role of the officers and administrators in shaping the Academy's history makes a fascinating reading and we can admire their foresight today — it was from works gifted by the Academy that the National Gallery formed its original collection.

The book ends with a list of artists who exhibited in the Centenary Exhibition in July 1983. The response to this Exhibition was overwhelming and shows that having finished the first one hundred years with enthusiasm, the Academy steps into the future with undiminished vigour.

Arts Calendar

May/June/July

Robert Bishop	Until May 6
John Dean	Until May 6
David James	Until May 6
Tile Studio	Until May 6
Halswell Potters	May 7-13
Olive and Ewald Abrahamson	May 9-20
Open Exhibition	May 10-20
Stuart McLachlan	May 10-20
Graeme Stradling	May 10-20
Alan McLean	May 23-June 3
Margaret Elliot	May 23-June 3
Bertha Miles	May 23-June 3
Mark Piercy	May 23-June 3
Mollie Atkins	May 23-June 3
Lola Badman	May 23-June 3
Oriental Rugs	June 4-10
Russell Jackson	June 7-17
Kees Bruin	June 7-17
Simon Ogden	June 7-17
Pat Unger	June 7-17
Barry Walsh	June 7-17
Pat Gamble	June 19-July 1
Margaret Finnerty	June 20-July 1
Martin Whitworth	June 20-July 1
Nelson Potters	June 20-July 1
Shirley Markham	July 4-15
Zyggy	July 4-15
Sam Mahon	July 4-15
Fone and Morgan and Jelly	July 4-15
Leonard Lambert	July 4-15
Anthony Williams	July 4-15
Rodney Fumpston	July 17-29
Elise Williams	July 19-29
Wellington Society of Water Colour Artists	July 19-29
Peter Dumergue	July 19-29
Rosemarie and Roger Brittain	July 19-29
John Turner	July 19-29

New Members

Mrs Lorraine Bennett
John and Janette Brandts—Giesen
Mr and Mrs Brangwin
Joan Marian Camps-Campins
Mrs Judith Cordeaux
Mr James Cousins
Mrs Sarah Dampier-Crossley
Mr J. Dennison

Miss Julia Margaret Drake
Michael and Wendy Dwyer
Mrs K. Ewers
Mrs Carole Fare
Robyn Francis-Sinke
Mrs Evelyn J. Freemantle
Mrs Mary W. Hargreaves
Mr Ross M. Inkster

Mr and Mrs Lee Pengyee
Mrs B. V. Mackie
Mr G. J. Mollon
Mrs S. V. Rowsell
Mr P. A. Simpson
Neville Sinclair
Mr John Richard Whyte