

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 126 Dec-Jan-Feb 1985/86

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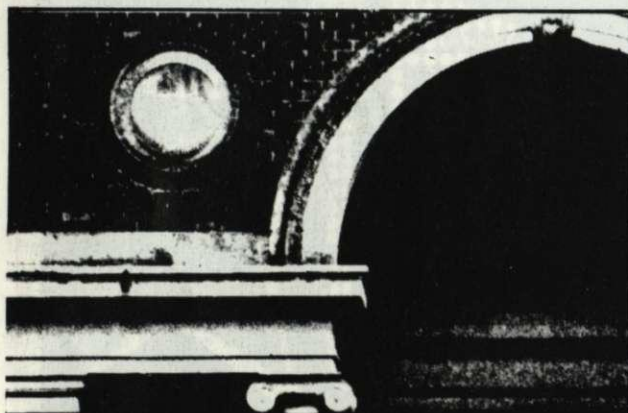


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Christmas and a New Year filled with happiness.*

Front Cover design by Simon Ogden.

HOLIDAY HOURS

Members please take note that the Gallery hours over the Christmas holiday period are as follows:

24 December - 5 January, CLOSED

6 January - 19 January, 2 - 4.30 p.m.

With the return of a full staff on January 20, normal hours will resume.

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Enrolments close December 20.

ATTENTION! A REMINDER!
NEW ZEALAND INTERNATIONAL
FESTIVAL OF THE ARTS
Wellington
5 March - 26 March 1986

Certain privileges are available to you on enrolment as a Friend of the Festival. You may be interested in priority booking opportunities, access to the Festival Club located in the James Cook Hotel, or, billeting services.

Accommodation for those attending the Festival is expected to exceed what is available.

A number of Wellington Friends of the Festival have offered their homes to billet registered Friends from outside the region.

What is being offered in the way of billeting is Bed and Breakfast for a maximum of three consecutive nights. This offer is open to adults only and does not include other meals, transport or the use of laundry facilities.

A charge of \$25 per night with an additional \$10 booking fee will be made. A comprehensive booklet about the Festival is available free of charge at the C.S.A. Gallery. Alternatively further information may also be obtained from the Festival Office, P.O. Box 11742 Wellington.

ART & CRAFT FAIR

The Christchurch South Rotary Club is organising an Art and Craft Fair to be held in the Arts Centre on Saturday, 26 March 1986.

The Club is undertaking this as part of a scheme to raise \$10,000 to provide Cot Death Monitors so that young lives in jeopardy may be protected and parents can be helped to prevent such tragedies from occurring.

Rotary would like to invite C.S.A. Members to participate in this project. Briefly it means this: They provide the means for members to present their works for sale and from any purchases made, the Club would receive a commission of 20% to go towards the Cot Death Monitor appeal.

Please contact:

Harold Garlick
Committee Chairman
Ph. 31-418
20 Remuera Avenue
Christchurch 2.

SPECIAL EXHIBITION

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Recent developments in British art. Contains painting, sculpture; installations by 24 artists and video works by 19 artists, assembled from galleries and collections in Great Britain. Lectures and guided tours will be offered each Thursday. This exhibition will be shown only in Wellington.

SELLING GALLERY

It comes as a surprise to some people, that as well as coping with a large turnover of exhibitions, where all works are for sale, we also run an efficient Selling Gallery.

The Selling Gallery has in stock over 200 paintings by contemporary and early New Zealand artists. These paintings are mainly ones which the Gallery has selected from shows and also includes the work of members.

Anyone is welcome to visit, browse and be tempted.

AUTUMN EXHIBITION

If you are planning work to exhibit, remember that the preview date for this annual event is 9 April 1986.

Working members your participation is needed if the show is to be a success. As usual, two of your recent works are required to be submitted to go to the selection panel. So think well ahead!

Receiving date is Monday 7 April.

We look forward to seeing more work from our regular exhibitors. New working members! You may wish to take this opportunity to exhibit and show your talents

Trusteebank Grant

Last Newsletter carried a misprint regarding the Trusteebank's grant. The figure should have read \$1,000.

We thank the bank and apologise for the error.

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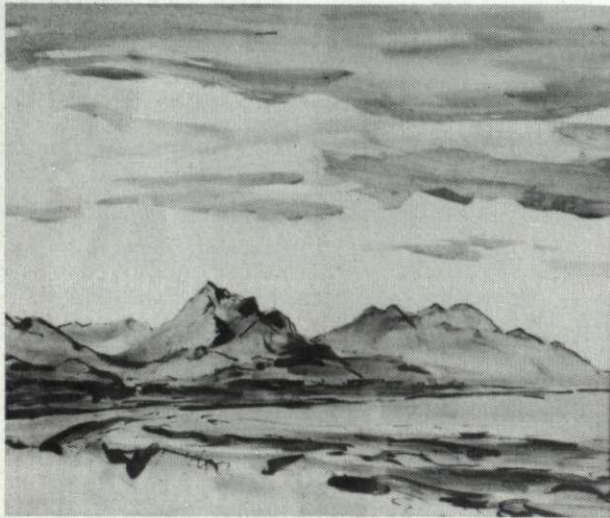
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THE NEW ZEALAND ACADEMY OF FINE ARTS CALTEX ART AWARD 1986 LOOKING AT THE LAND

An exhibition of painting, drawing, sculpture, prints and photography to illustrate the response of New Zealand Artists to their environment by the production of art works which show wilderness and rural scenes and activities, and many other aspects demonstrating the theme of this exhibition. A selection of works from this show will travel to Auckland and Christchurch at the close of the Wellington Season. This exhibition will coincide with the New Zealand International Festival of the Arts in Wellington.

Receiving Day: Tuesday, 28th January.

Season: Sunday, 23rd February - Sunday, 16th March.

BNZ ART AWARD 1986 For Pottery, Sculpture, Prints and Photography

Receiving day: Tuesday, 18 March.

Season: Sunday, 13th April - Sunday 27th April.

Entry forms for both exhibitions available from:

The Director,
New Zealand Academy of Fine Arts,
Private Bag,
Wellington.

LETTER TO MEMBERS

John Hurrell's reply to John Parker

Hats off to John Parker for going to the trouble of writing his long letter (C.S.A. Newsletter 125) disputing my review of his show. However I am not persuaded by what he says and here I will give some of my reasons why.

It appears by his comments that Mr Parker pays me the compliment of remembering my 1980 paintings which toured nationally in "The Grid" exhibition. He assumes I still paint using masking tape and understandably sees my writing as reflecting the attitudes found in my painting.

Mr Parker makes what he regards as a fundamental distinction between geometry that is precise and hard-edged, perhaps through the use of masking tape, and which he considers an aesthetic exercise, and another type of geometry, a "humanized" kind. This latter type is irregular, intuitively fixed and, according to Mr Parker, 'concerned with a state of mind'.

Apparently it does not occur to him that both Classicism and Romanticism reflect states of mind, as does all art. Certainly painting showing brushmarks, or alterations, are no more laden with feeling than works which show no traces of their manufacturing processes. Gordon Walters' paintings or Mondrian's cannot be considered less emotive than de Kooning's or Kline's, only less overtly physical. Islamic art is supremely spiritual in its intentions yet it is ruthlessly regular and precise in its geometry. These are language based, cultural conventions, not natural or innate ones.

If hard-edged geometry can be dismissed as aesthetic exercises then so can Mr Parker's own works, which are exercises in a kind of visual appeal too. He admits this when he writes, "I rigorously edit the works so that all the shifts and changes are intuitively fixed and decide when the shapes within reach a balance which satisfies me." Note that in his letter Mr Parker claims that the grids are deliberately cramped and ungainly, yet he also wants a satisfying 'balance'. He can't make up his mind.

Mr Parker is a naive fellow. He claims to aspire for geometry that is unheroic, yet he also talks of preferring to "walk the tightrope of using my hand and eye judgement at the risk of having change imposed by the act of doing the painting".

This act he sees as occurring only when he is manipulating the paint brush and not beforehand as with pre-planned works. These, I presume, he sees as containing no risk at all. It is clear he regards his own work as being 'particular', and embodying individuality and humanity, and that other pre-planned or non-brusherly works look as if they were made by

machines, not humans. He does not acknowledge that it is possible that hand actions can be mechanical and that advanced planning can incorporate free will, or that it is also difficult to distinguish between those parts of art making which are mentally based, and those parts which are physical reflexes.

In my view, what Mr Parker thinks is a "visual survival kit for the soul made from (his) particular experience of the world" is actually a very ordinary set of conventions learnt by rote by many artists. In Mr Parker's case, some of these conventions are muddled, and do not match his stated intentions.

For example, his aim of "fixing elusive transcendent feelings in the body of paint" and to use the grid "to produce an ambiguity of dominance" is contradicted by the work itself. His paint handling is impressionistic in its historical origins and to do with the effects of light, rather than expressionistic, and his grids actually float in front of the field and assert an unambiguous domination over their background.

His letter shows that Mr Parker is determined to have it his own way, all ways at once. I call his forms "cramped and ungainly" and he claims this is deliberate. I make comparisons with the work of recent Ilam graduates and talk about derived abstractions and he calls my responses "disparagements". Earlier on, when I describe his work only, he feels that I reason intelligently.

A critic's job is not to do public relations exercises for artists or to accept their work or statements at face value. But, like the work of artists, it is important that critic's writings be challenged, and so for Mr Parker's thorough and passionate response, I am genuinely grateful.

LETTER FROM LONDON

5 October 1985

Two excellent shows at the Hayward Gallery finish this week: A retrospective of Edward Burra and an exhibition of David Hockney's work for the stage.

The Burras are almost all watercolours beginning in the 20's and 30's with his meticulous studies of urban life. The paintings of street and cafe scenes are full of gesturing hands, slender rounded limbs, posters, jewellery, hats and shoes all painted with wit and somehow exuding love. The faces are stylized but never according to a formula. The stylization is so sensitive as to give the impression that they've themselves *chosen* how to be painted!

During the war years the humour goes. The shapes are still round-edged but become flat and opaque and cutting. Faces become the masks of birds of prey. Subjects are war, riots and religion. Burra's last works are homages to landscape and simple objects, superbly done in watercolour.

The videoed interview playing is amusing - the interviewer becomes increasingly embarrassed by the old painter's unco-operative, monosyllabic replies. Then she asks him:

"Would you say you're good at evading questions?"

"I'm probably fairly good at it."

"Would you describe yourself as a difficult person to interview?"

"Er yes. I should think that I am."

And they both laugh.

In the 30's Burra did a series of paintings in which radically stylized, absurdly dressed figures are placed in very shallow architectural spaces. In the same work some areas are starkly black and white while others are coloured and painterly. These seem remarkably like much of Hockney's work for the stage which is similarly free and varied.



On display are reconstructed stage sets for 8 operas, ballets, musicals, spanning the last 10 years. Each one has been approached in a totally different way - from the flat cut-outs for "The Rakes Progress" - filled like an old engraving with black, red and green lines, to the bright "Les mamelles de Tirésias" where everything is bold and fresh and messy like a kid's drawing, to the classical, stark "Oedipus Rex", all black and white and red.

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Associated etchings and paintings are shown. And also Hockney's working drawings. They are the product of his elucidating his own ideas for *himself* and are consequently appealing for their complete artlessness. Just blobs of gouache, squiggles of crayon and scrawled notes.

Hockney finds it stimulating to have limitations within which to work. He uses colours bearing in mind the effect the various stage lights will have on them and costumes must be constructed so that movement is not limited and the voice can be projected.

That's all for now.

Regards to everyone -

Teresa Maguire

On Atelier Artist's Acrylic

The handling qualities of these acrylics are similar to other acrylics available when a brush or wash technique is used. However when a palette knife technique is applied the Atelier acrylics do appear to have more body and retain a heavier texture without slumping.

Colours are similar to other brands but perhaps the pthalo blue is darker in its pure form. On drying colours darken much the same as other acrylics with the drying time also being similar depending on the surrounding temperature conditions.

Adrienne Grykovic

Views and Reviews

Haere mai, nau mai, haere mai!

by Pat Unger.

In a year of great achievement for New Zealand literature, with the winning of the Booker Award by Keri Hulme, I have to comment that there is no sign of a parallel unique statement in the visual arts, as seen on the walls of the C.S.A. Gallery! Post modern writing in New Zealand has moved away from the expression of selfconscious nationalism towards a personal freedom of vision, with emerging emphasis on feminist and Maori writing. Artists, as judged by the works presented in this Summer Show, are still firmly committed to the romantic tradition of our past.

The major proportion of paintings are of remote mountains, desolate landscapes, empty seascapes, deserted dwellings, derelict outhouses and contrived rocks, stones, driftwood, vines and gates in depeopled areas. Even the figure studies seem more concerned with design principles than the excitement of living things.

The unresolved love affair that Cantabrians seem to be permanently having with their silent landscape is again exposed. These works are not in the main, visions expressed with a hand of majesty, but covert glances rendered by a hand, pinched with the need for accuracy & particularity. Our great Mount Cook, dominating mountain ranges, evocative valleys, or unrelenting nor'west winds are reduced to domestic or casual trivia, tamed by the dubious demands of our living-room walls, and of course all in the best possible taste. Hardly a hint of the Pacific Basin and our unique relationships and life style is evident.

If as much time, thought and money was put into the conception of, and materials for, these visual works as has gone into the framing, a better product might have resulted. As I walked about the Gallery, one aspect of some of the works impressed me and that was a sense of animation, within the picture plane, a spark of excitement that challenged the eye, lingered in the mind. Technically it would be hard to better the oily sea of Owen Lee's *Blue & Green Lyttelton*. The flickering reflection of lights and the implied busy lives of people not seen, is well conveyed. This lively feeling is also present in Lily Lewis's *Torre Blanca*, achieved by her composition, use of colour and linear brush strokes.

E. Noordhof in *Portrait of Susan* by modelling, high crisp colour and paint control, creates in contrast, a sense of stillness which again, juxtaposes nicely with two portraits by Judith Laing, in which she uses oil pastels and turps vigorously to advantage.

The clean but busy *Daisies by a Mountain Stream* by E.E. Deans, the derelict animation of Derek Breach's *Burnt Hotel*, Annie Baird's *From Prospect Park*, a colourful, free, linear suburban Dunedin scene, Mary McAlpine's linocut *Peking Duck* with its well considered use of the red-green colour contrast, Bertha Mile's *Mt Cook Lilies* crisply white and pleasing, Josie Jay's *Seated Woman with Still Life*, a Matisse-like composition reinforced by sympathetic colour and competent brush work, Dorothy Smith's *Autumn Thicket* and Heather Day's charming *Still Life with Camellias*, all to me have a quality of animation, that has been achieved by a variety of painterly conventions.

Other works that stand out are B.J. Marshall's *Reids Store I and II*. These two skillful drawings create something of the New Zealand landscape, the macrocarpa, the old homestead tin-roofed and dormitory-like, washing on a string, the old car, and are well framed and reasonably priced too.

Emerging Self and *The Cocktail Party* by Helen Sutherland, give the viewer an opportunity to share a personal and rather savage view of life by a painter, perhaps coincidentally, a woman.

Mollie Atkins *Watching the World Go By*, I found relaxing, whilst Francis Moore's *Nasturtiums* followed me around the Gallery.

Peter Carson's *The Flutes of Autumn*, Daphne Rolston's *Summer Sunday*, Charles Watson-Fogarty's *Adoration. For Such is the Kingdom of God.* and P.J. Graham's *Patchwork Grandmother*, may push some viewers more into a state of shock than animation; they certainly make use of the aggressive quality of colour.

A mini monumental work in mahogany wood by Lew Summers follows his well established conventions. Trevor J. Askin's two works, of a kea and dolphins exhibit his expertise in casting and Ann L. Davies *Island Woman* in terracotta gives a pleasing glimpse of our South Pacific world.

Kia koa koe.

EXHIBITIONS OFFICERS - VARIED ROLES

by Grant Banbury

In late September I attended the second exhibitions officers seminar held at the National Art Gallery in Wellington. This central venue proved ideal for the eighteen who attended from as far as Dunedin and the Waikato.

An ambitious programme set the tone for discussion in many areas that relate directly to the duties exhibitions officers perform in New Zealand Galleries. The diversity of institutions represented from Public Galleries in the main centres, the unique venue of the new Fisher Gallery in Pakuranga and representation from the National Museum all proved how broad our jobs were. To give an example job description read as follows:-

- Exhibitions Officer
- Exhibitions Curator
- Display Technician
- Artist Technician
- Liaison Officer

Organised by Louise Pether (NAG) and Jane Vial, Manawatu Art Gallery (Chairperson). The first day's discussion involved analysing job description and assessing its worth and clarity, to a proposal to create a museum officers manual co-ordinating already available resource material and anything new that came to hand. Obvious inclusions were - a code of ethics, insurance, packaging manual, copyright, crating pool, index of museum layouts and facilities, plus many more.

Five speakers addressed the seminar:-

In the area of publicity/education, Merrill Coke, feature writer for the 'Evening Post', helped enormously with advice on writing successful press releases for exhibitions and how newspaper people functioned in relation to the inclusion of art related material in newspapers.

Ann Philbin, ex director of Wellington City Art Gallery, now teaching art at high school level, spoke crisply and fluently of her own experiences in dealing with the media. Her enthusiasm for the job in hand and her great skills at communication with a broad range of people certainly made her the outstanding personality of the seminar. Ann used the media in very interesting ways to add dimension and sparkle to a high profile gallery.

John Leuthard and Andrea Robinson, also staff from Wellington city spoke on the relationship and responsibilities of Education Officers. Naturally many smaller galleries do not have individual publicity or education staff so this important and taxing role is often added to the already busy exhibition officer's timetable.

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On the final day ex-Christchurch graphic designer Hamish Thompson, showed international examples of poster design (from recent years studying overseas) and gave sound advice on layout. We all worked hard producing our own poster with a project Hamish set us and instantly realised the difficulties involved.

And again for some this area is part of the daily routine for many gallery staff.

The final afternoon was very stimulating as we viewed slides of international art galleries from many parts of the world. This naturally brought into focus the knowledge that New Zealand is soon to see a new National Art Gallery built somewhere in Wellington. I am sure I joined with many readers waiting with anticipation to see where and what form this project will take.

After summing up we all departed to our respective parts of the country pleased with meeting everyone and feeling encouraged and enriched with our pursuits within the art community.

STIMULUS TO CREATIVITY

Don Peebles Enjoyed Art Teaching

Shaw it was who remarked cuttingly, that those who can, do and those who can't, teach. To which Don Peebles replies: "Those who can't, can't teach either. In teaching art there is some sense of leading by example and it would be very difficult if the teacher had never touched a brush."

Don Peebles, one of New Zealand's most distinguished artists, though perhaps, until recently, the most neglected, will be retiring in January after 20 years of teaching painting in the School of Fine Arts; but he has thoroughly enjoyed the experience and says that in fact teaching stimulated his artistic creativity.

"Of course, there is a negative side and that is that teaching inevitably slows your production," he says. "I work at night and of course, I'm tired after a day's teaching. But the positive side is that the critical assessment I am making of my own work in my studio is similar to the sort of assessment I am making of student work. So teaching is not totally unrelated to one's own development.

"Then there's no doubt teaching requires a capacity to analyse, discuss and empathise with a wide range of student stylistic emphases and this helps one's own work. So does the daily contact with young, committed and emerging talent.

"And there is a considerable practical advantage in teaching in the University. Had I been working on my own I doubt whether I would have got as far as Invercargill. Study leaves have enabled me to see for myself what is going on in the world and I am most grateful.

"In fact, the University has treated me wonderfully well. I came to it with no formal qualifications, even though I had trained for seven years. I was unable to teach in a secondary school because I lacked a formal certificate and yet the University took me on. As I have said, teaching has been good for me. It has - for a good salary - taken up certain times of the day. But I am able to paint - I spend three hours a day in my studio - and I am adamant that those who can, have the respect of students because they know that you too are still a student, a little older perhaps, but still a student. I suppose it's all part of the whole University idea of 'publish or perish'. It brings to your teaching something deeper and more authentic."

Don Peebles also believes that if you don't know a subject, one of the best ways of learning about it is to teach it. And it's no use blaming teaching for failure to produce work. "If it's in you and you have a commitment to art, nothing will stop it," he says. "If you find teaching takes too much from you and prevents you from producing, then I suspect you haven't got it. Nothing will stop you if you have that commitment and you can't blame teaching if you don't produce."

Don Peebles is also adamant that Fine Arts students today are among the University's best. It is difficult to get into the school initially and the intermediate programme sorts out any who find the pace too tough. "Our students as a body are damned hard-working and committed," he says. "And the idea that they couldn't foot it with other students is sheer nonsense. Fine Arts students are required to do 12 points a year in B.A. subjects in addition to their 9 to 5 commitment in the studio and the grades they are getting in these subjects explodes any myth there might have been about the quality of their work," he says.

"And don't forget that Fine Arts students really have to produce from within themselves. They are not reproducing something they have learned or looked up. Every day they are confronted with a blank page."

Don Peebles, a painter of originality, who has lectured in the School of Fine Arts since 1965, has had an unusual career. Born in 1922, in Taneatua, Bay of Plenty, he left school at the age of 15 for a career in the Post Office, beginning as a

telegram messenger. That career was interrupted by the Second World War, but Don Peebles believes his Army service (in signals) had at least one highly significant period - between the cease-fire and demobilisation, he had time to study many of the paintings contained in Florence. His desire to paint seriously was enormously stimulated.

On his return, he took art classes at Wellington Technical College and in 1951 went to the Julian Ashton Art School in Sydney for three years, working as a cleaner in a department store at night for survival. The teaching there of John Passmore opened up a rewarding introduction to the work of Cezanne and Picasso.

Exhibitions of his work in Wellington and Sydney showed him to be at the forefront of non-objective painting in New Zealand and led to the award of an Association of New Zealand Art Societies' fellowship to London, where he painted full time for two years, visited numerous galleries and talked with artists, including Victor Passmore, then teaching at Durham University.

Influenced by Mondrian and the English constructivists, he began to eliminate external references from his work. Colour, surface, line and form became all-important elements. And while he rejected external objects as a source of ideas, he began to produce the relief constructions, mostly in wood but also in other materials that gave him a considerable reputation for achieving a synthesis between painting and sculpture. Later he began working on large canvases with dominant vertical, horizontal or diagonal lines. Then came more informal draped canvases, big-finned canvas works and smaller finned-paper reliefs.

If he held no formal diplomas, his technical qualifications could not be faulted. That, and his reputation as one of New Zealand's finest post-war artists, ensured his appointment as a lecturer in design in 1965. He was promoted senior lecturer in 1972 and reader in 1982. On the retirement of Bill Sutton, he became responsible for teaching painting in the School. Wellington harbour, with its swift changes from green or blue to grey and white, made an early impression on Don Peebles and he began to translate his visual experiences into paintings in which, as one critic wrote, "The interplay of forces seen in nature became the starting point for the interaction of forces of an aesthetic order."

Since he came to Canterbury, there has been considerable development of his work, which is now found in several public collections. One was purchased by the Ministry of Foreign Affairs and hangs in New Zealand House in London. There have been significant exhibitions at numerous galleries

And there has been significant critical comment since he was first roasted in 1954 by a Wellington *Evening Post* writer, who called his non-figurative paintings a "mystifying product of an obscure cult". The same newspaper would, 15 years later, comment that Don Peebles was "perhaps the most neglected and least well-known major painter in the country". He has been hailed, as the critic Brett Riley comments, as one of the few great New Zealand artists of his generation and one of New Zealand's foremost art theoreticians.

In 1981, Jocelyn Allison made a perceptive 25-minute documentary film on Don Peebles as a Dip F.A. honours submission and it helped to explain his determined pursuit of a visually articulate and pure language in his work, "I want to be almost totally out of my depth all the time, swimming to the surface, not floating on top and gradually sinking," he said.

If his perseverance won him the respect of fellow painters it brought him little public acclaim. Three years ago Brett Riley commented that the very rigour of his self-imposed task and his intense concern for pure structure and tone made his work, compared with his more conventionally painterly and expressive contemporaries, appear severe and cold in the public eye.

But in an article a month or two ago in the *Listener*, Brett Riley said the "neglected" label is about to come off Don Peebles "once and for all, revealing to a wide public one of the most consistently intelligent and important post-war artists whose art is still in the throes of being constantly tested and purged. The edge is sharper than ever."


Eric Beardsley

Reprinted from The Chronicle.

Artists on Art

"Although Art is fundamentally everywhere and always the same, nevertheless two main human inclinations, diametrically opposed to each other, appear in its many and varied expressions. One aims at the direct creation of universal beauty, the other at the aesthetic expression of ones self, in other words, of that which one thinks and experiences. The first aims at representing reality objectively, the second subjectively."

— Piet Mondrian —




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exhibitions

CHILDREN'S ART EXHIBITION

Preview Sat. 14 December, 11am
15 December – 19 January

Although the children's art classes are now held at Hagley High School, we are once again delighted to exhibit their work in the Front Gallery.

The children have been attending classes all year under the tutorship of Sue Cooke, Bianca van Rangelrooy and Nan Crawley. They have experimented with a wide range of media and techniques and from the mass of work produced, their best has been selected to put on show.

It is always encouraging to see the quality of art and craft that has resulted from these worthwhile classes.

As always we hope that they will continue to be well patronized.

IRENE RICHARDS

Preview January 21
22 January – 2 February

My latest oils and pastels are based on prophetic visions in the Bible such as Isaiah 33, verse 21 – "The glorious Lord will be to us as a wide river of protection, and no enemy can cross" and Mark 13, verse 25 – 26 – "The stars will fall from Heaven, and the powers in space will be driven from their courses. Then the Son of Man will appear, coming in the clouds with great power and glory".

NEIL FRASER

Preview January 21
Exhibition January 22-Feb 2



MOLLIE ATKINS

Preview 4 February
February 5 – 16.

A SLIGHT TOUCH OF THE MEDIEVALS! — mixed media



When I visited the U.K. earlier this year, Brass rubbing was very much the 'In Thing'. Centres had sprung up in many places where, for quite a small sum, one could choose replicas of all kinds of brasses, reduced to a convenient size for making a rubbing, made ready together with suitable materials, instructions for their use and a certain amount of information also.

Having trained as a printmaker and designer I was deeply interested in these brasses and regarded the rubbings as another form of prints. My initial experience took me to the cloisters of Westminster Abbey where a constant stream of visitors included the rubbings as one of the attractions of the Abbey and steamed past in a never-ending procession.

I soon found a warmer and quieter place to work, in a crypt under an old church in the heart of Piccadilly, and enjoyed having a rub now and then as an antidote to too much window shopping!

These experiences gave me the confidence to start on my own and led me into many strange places and experiences. Once I found myself spreadeagled on the cold stone floor of a nave tracing the outline of a skeleton, beautifully and accurately drawn. It belonged to one "John Mavnsell Gent departed this life the 25th January 1605 when he had lived

LXVI Yeeres fower moneths and five dayes whose Christian life and Godly end God Gravnts Vs all to follow".

The very next day I was endeavouring to rub the brass of a very young girl, high on the chancel wall. To do so I had to perch on a hassock on top of a choir stall seat, nervously supported by the young vicar who, new to his Parish, had been unaware of the brass's existence!

It was only a little later, whilst staying in the village of Earl's Barton, that I became involved not so much with the actual brass that I was rubbing, but with the people whose memorial it was.

It was a wonderful old church; the tower had been first built in the reign of Edgar the Peaceful, and was noted in the Domesday Book around 970A.D. I had been especially intrigued by the presence of a doorway half-way up the tower flanked by two narrow windows built to take a cross bow. These, the Parish records told me, were especially built to help repel raiders when the Vikings swept across the country!

The only two brasses in this church, both faint and well worn were of John Muscote and his wife, 1512. He was a prothonotary of the Court of King's Bench - possibly a kind of magistrate of those days - and a person of some consequence.

Both he and his wife wore robes trimmed with fur, and his wife (she was nameless) had a jewelled girdle.

It was when I studied these prints that I became aware that my whole attitude to them had changed. I realised, of course, that such figures had to be designed to fit the shape of their coffins, and so became elongated and attenuated. I started to think seriously just what sort of folk these shapes had been in real life. A little before Shakespeare's time, when he referred to his "Justice, with fair round belly with good capon lined" - and his wife, the Church notes tells us, had no less than four sons and twelve daughters! Surely this must have extended the good lady's girth by more than a little! Suddenly I found myself designing this good couple (keeping strictly to the form and fashion of the original), with a slightly self-satisfied expression of their faces, instead of the two dots and a dash that was all the brass allowed, and a more comfortable figure.

I began studying my other rubbings with a more critical eye and then thinking more and more of all the other figures of this time, what they were like, not only in England but in other parts of the world. Years before, I had come across a woodcut of a 15th C. Japanese warrior and designed a panel incorporating him doing battle with a dragon. Then there were a series of really early woodcarvings, a few figures on a portion of tapestry 14th C. and so on. I'd begun to realise that

I had a bad touch of "the Medievals" and wasn't at all sure where it would lead.

It all began, I think, by trying to release the brass figures from the coffin shapes that were almost universal, and let them strike out and become a little more human. I don't intend any disrespect to their memories, and hope none of their descendants take umbrage!

STUART McLAUHLAN **Painting, Preview February 4** **February 4 - 16**

In these current works I am investigating new colour theories from my previous works. Also the paint application is less inhibited due to the larger size.

These are my biggest works to date.

I continue to break subject matter down and reconstruct as in my past. However the human figure shares itself with still life towards the later works.

These paintings were executed between September 1985 and the showing date.

TERESA MAGUIRE **Print Room.** **Preview 18 February 8pm** **February 19 - March 2**



'Reclining Figure' mixed media.

Graduated from Canterbury University School of Fine Arts with a Dip. F.A.

Exhibited at the C.S.A. some years back with a contemporary, Nicola Everitt and also at the McDougall.

Teresa also showed in Australia where she lived for a couple of years prior to her move to London.

Well known for her domestic interiors in acrylic on canvas using a splattering technique.

We look forward to her recent development with the figure. All works will be on paper.

KEES BRUIN **Painting** **Preview 18 February, 8pm** **19 February - 2 March**



This past year I have been preoccupied with the idea of twilight and night time views in my paintings and drawings.

I have continued with a technique of hyper realist painting and drawing but with less reliance on the photograph and more preparatory drawing from life.

I have been interested in introducing an element of spirituality and the romantic in my works in order to convey more feeling and meaning.

I still like to draw portraits from life but I am more satisfied now drawing with softer pencils, creating darker shading, showing more subtle variations of form and conveying more life.

I aim to enlarge the perceiver's appreciation of creation by revealing and heightening - pictorial structure, colour, movement, detail and life.

The ambition in my personal life and career as an artist is to give honour to God and Jesus Christ whom he has sent.

I feel an affinity with Jacques Maritain's philosophy of Art "Beauty and Imitation" and to quote St Thomas "the beautiful is what gives pleasure on sight".

I have chosen photo realism (hyper realism, super realism) as the basis for my discipline and to explore and develop the directions thereof.

THE ESCAPE ARTIST

BY Max Podstolski 1984
(Dedicated to the memory of Philip Clairmont)

Not-Knowing

Knowing

*he steps from chaos
to the absolute*

*the sign reads
"OUT OF BOUNDS"*

*Is this
the easy way out?*

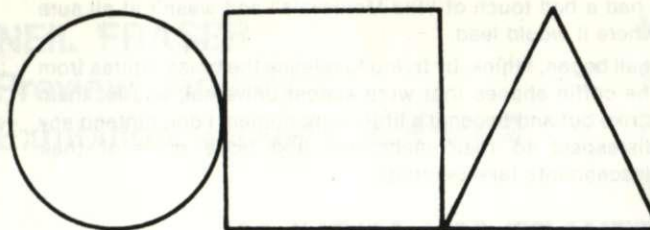
*Before the brightly-painted
Sacking-cloth
gallery-goers
momentarily cluster*

*the wall-hanging exerts
novel fascination
now he's dead,
by wilful design*

*the logical extension
of this creation
self destruction?*

*They see tragedy
in these signs
of freedom*

*but the escape artist's
"Grand Finale"
was no contradiction.*



**There is no PREVIEW SHEET
with the December "News".**

Members are cordially invited to the following:

Tuesday January 21, 8pm

NEIL FRASER Painting
IRENE RICHARDS Painting

Tuesday February 4, 8pm

STUART MCLAUHLAN Painting
MOLLIE ATKINS Mixed Media

Tuesday February 18, 8pm

JANET POULTON Painting
TERESA MAGUIRE Painting
KEES BRUIN Painting

An exhibition of Medici Prints for which there is no preview
will be open to all from 18th February.

ARTS CALENDAR

December/January/February

Edward McKenzie, Painting	Until 8 December
Richard van der Aa, Painting	Until 8 December
Two Plus Two, Pottery and Weaving	Until 8 December
Angela Burns, Painting	Until 12 December
Richard Foot, Jewellery	9 December - 19 January
Paintings and Prints from stock	9 December - 19 January
Children's Art Exhibition	15 December - 19 January
Institute of Architects, National Awards	16 December - 23 December
C.S.A. Summer Exhibition	Until 15 December
Neil Fraser, Painting	22 January - 2 February
Irene Richards, Painting	22 January - 2 February
Stuart McLauchlan, Painting	5 February - 16 February
Mollie Atkins, Mixed Media	5 February - 16 February
Teresa Maguire, Painting	19 February - 2 March
Janet Poulton, Painting	19 February - 2 March
Kees Bruin, Painting	19 February - 2 March
Medici Prints	From 19 February

New Members

Ms Fiona Ciaran, Mr Richard Foot, Ms Anne Elizabeth Gribben, Mr G.V. Hathaway, Mrs Elise Hyam, Mr M.F.M. Jones and Ms S.A. Griggs, Mr Brendon Lee, Mr G.M. McEwin, Mr and Mrs Barrie Marshall, Mr and Mrs C.V. Neate, Ms Els Noordhof, Mr Burns Pollock, Mr Grattan Richards, Mr Warren Stuart Robertson, Ms Diana Shand, Mr and Mrs Walter Seelig, Mr R.T. Swain, Mrs D.M. Taylor, Mr J. Rutherford Thompson, Keverne and Judith Trevelyan, Mr John Turnbull, Dr and Mrs W.E.D. Turner, Mr Bruce Turner, Ms L. Williamson.

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