

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

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Nola Barron

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DIRECTOR RETIRES

Dear members and friends,

At some time one makes a decision that gathers momentum to become reality.

Last June I gave notice that I had decided to retire in December this year, at which time I shall have completed ten years at the gallery. Ten very full and pleasant years, when I have been privileged to have had the generous support of the staff, the council, and the members.

The staff particularly have shown tremendous commitment to the gallery and great loyalty to the Society, and I pay tribute to them most sincerely.

I feel that change is necessary to allow for fresh ideas and energy to take most institutions a further step in their growth. The gallery is running very smoothly, all the systems are operating well, there is a very firm financial base to the Society and a very loyal membership.

I hope the gallery has increased its good-will and has the image of having a lively exhibition programme catering for a wide range of tastes and interests.

Every exhibition period seems to cater for a different group of people so that overall, there is an enormous awareness.

To build upon fostering this awareness and involvement, will need constant effort in the coming years.

I hope the membership will continue their very real support of the visual arts through introducing new people to the gallery and encouraging them to join and participate.

The economic climate has been increasingly difficult, for we rely more than two thirds of our financial support, on gallery rental and commission on sales. That we have done so well over past years has been partly due to the increased awareness generated in the arts, the increase in value of works of art, the support of our patrons and the hard work of the artists whose contribution we most highly value.

The Gallery substantially supports the rentals for solo shows and offers artists the benefits of superb exhibition spaces, good exposure and moderate commission. The gallery is quite unique in New Zealand in its exhibition programme.

It has been my aim to have the C.S.A. Gallery seen as a highly professional exhibition gallery and to promote the goodwill of the Society. I am grateful for the support you have all shown through your interest and for the favourable comments on the activities of the last ten years.

My final tribute is to the artists whose talents and hard work it has been my greatest joy to perceive, foster and support, and to my staff whose loyalty I have so much appreciated.

Your new Director will need energy, commitment, integrity, tact, loyalty, humour, versatility, vision, focus, and patience, but most importantly, will need your support.

My thanks and kindest wishes to you all.

Nola Barron

G.S.T.

The C.S.A. acts as agent for artists and vendors. If these are not registered for G.S.T. purposes there is no G.S.T. charge to the buyer. Where the artist or vendor is a registered person the G.S.T. price will apply and will be noted on the catalogue. A Tax invoice can be issued to a G.S.T. registered buyer on behalf of registered artists on request.

REGISTERED ARTISTS

The C.S.A. acts as agents for artists, therefore the artist pays the G.S.T. which we remit in full.

A G.S.T. registered artist deducts all the G.S.T. charges including those on our commission and services.

i.e.

Selling price \$100.00 + G.S.T. \$10.00 = \$110.00 price to buyer

Our commission \$22.50 + G.S.T. \$2.25 = \$ 24.75

Artist cheque \$85.25

Artist pays IR \$10.00
less \$2.25

\$7.75

(less any other G.S.T Payments made for materials etc)

A tax invoice will be written on your behalf with your number when we sell to a registered buyer.

ARTISTS MUST INSTRUCT US IF THEY ARE REGISTERED AND SEND THEIR G.S.T. NUMBER, otherwise they will lose money.

UNREGISTERED ARTISTS.

The C.S.A. pays G.S.T. on our commission and so we charge an unregistered artist the extra 2.25%. We recommend unregistered artists to increase their selling price by 5% to cover this and incidental increases.

Stock held by the Gallery has by and large been increased by 5% but artists should instruct us regarding prices, and uplift any work held in the gallery for more than a year.

Christine McCall, Angela Smith, Pat Cunningham,
Nola Barron, Peter Hocking, Susan Egan, Anne Bredon,
Iain Christopher, Kelly, Jane Martin, Tessa, Christine
Waters, Chris and Barry, Nigel, Gill Wright.

ANNUAL GENERAL MEETING

The Annual General Meeting of the Canterbury Society of Arts will be held at 7.45pm on Thursday 27 November at the Gallery, 66 Gloucester Street.

After the Business there will be a talk with slides by Peter Bannan, photographer and winner of the 1985 C.S.A. Guthrey award for travel to Australia.

SLIDE TALK

7th December, 3pm

RENA JAROSEWITSCH,

(Dip. G.A., Germany)
Stained Glass Designer

A collection of slides from my recent two months study trip, that led me mainly to West Germany, also Canada, New York and San Francisco. Focussing on contemporary architectural Stained Glass.

Sunday, 7th of December 1986, 3 p.m., 1½ Hours duration. Admission: \$1

During July and August this year I made time available to go overseas, ready to be inspired by some new aspects of contemporary architectural Stained Glass and to view a

large variety of work in different styles designed by well known European Stained Glass artists.

I spent most of my time in West Germany and had the opportunity to attend the "2nd International Seminar on Architectural Stained Glass", that was hosted by famous Hein Derix Studios in Kevelaer, coordinated by highly esteemed artist Jochem Poensgen.

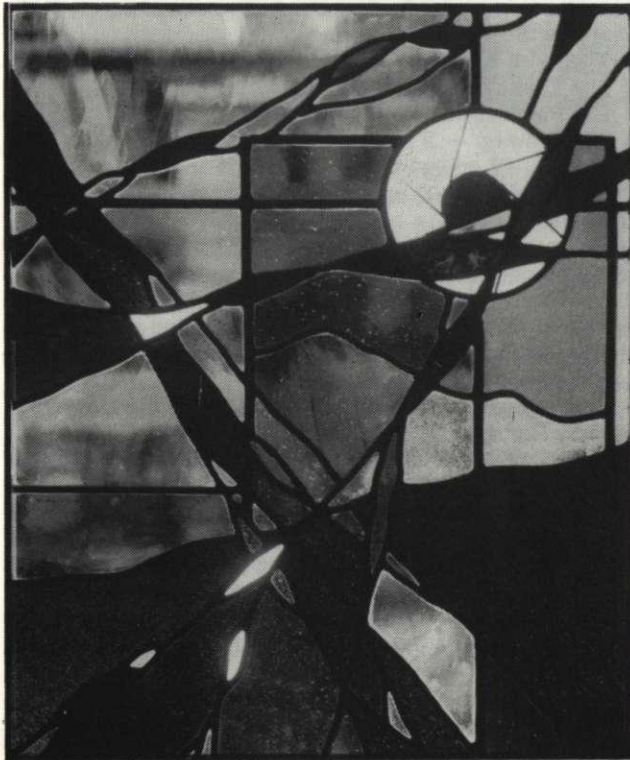
I plan to show some slides of Studio Derix, their studio set up and impressions of the Seminar, held there.

The course embraced many aspects of design and fabrication in the field of stained glass, as well as several field trips to famous churches, cathedrals, and public buildings. That enabled me to see and experience some of the most significant works in the field of architectural Stained Glass from the Middle Ages to the present day.

We had the rare opportunity to be joined by the individual Stained Glass artist, who had designed the particular commission.

Most of the slides that I will be presenting will be about the variety of architectural Stained Glass done over the last three decades in West Germany, by a number of well known and recognized German Stained Glass designers.

The world wide reputation of contemporary German Stained



Glass is largely due to its successful integration with architecture. Like all architectural arts the relative success or failure of this integration can ultimately only be evaluated on site.

After several weeks in West Germany, I went to see fellow glass designer and close associate Stephen Taylor and his wife in Canada.

A terrific chance to discuss the different approaches to architectural Stained Glass with a very knowledgeable and conscious artist, and to see a completely different way of interpretation through his work.

That afternoon, I would like to share these observations and impressions with you.

Rena Jarosewitsch

Born in Munich, West Germany

Study in Design and Glass (full time), at Glasfachschole Rheinbach, West Germany, between 1978-81

Diploma in Glass Art (Dip.G.A., painted and stained glass, in 1981

Working as a glass painter in established Studio, West Berlin, between 1981-82

Travelling and arrival in New Zealand, in 1983

Established the Arts Centre Glass Studio in Christchurch, in 1984

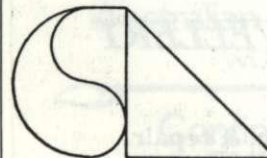
Further studies in Architectural Stained Glass with Stephen Taylor, between 1985-86

Attending "2nd Architectural Stained Glass Seminar", Kevelaer, West Germany, 1986 and study trip through West Germany, Canada and the USA.

Rena has exhibited her work at the CSA Gallery in 1985 and is currently busy with a large commission designing Stained Glass windows for the RNZAF Museum, Wigram.

Rena Jarosewitsch

(Dip GA) Germany
Architectural Stained Glass



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HAGLEY HIGH SCHOOL COMMUNITY LEARNING CENTRE ART DEPARTMENT

Next year there will be two major changes to the Hagley Art Dept the first will be a move into a new art suite. The second is really more exciting than the first. It will be a totally new concept in art education it will bridge the gap between hobby classes and tertiary education and will be aimed at the serious amateur and those preparing for the School of Fine Arts. The course will cater for the complete needs of the art practitioner and will include:

1 Theory of Art — 2 hours.

2 The Crafts of Art — 2 hours.

3 Life Painting/Sculpture — 2 hours.

4 Life Drawing — 2 hours.

5 Studio — 8 hours.

6 History of Art — 4 hours.

Content

1 *Theory of Art*: Basic psychology and sociology, basic design, composition, artistic behaviour, contemporary issues.

2 *The Crafts of the Artist*: Papermaking, oil paint and pastel making, preparing painting surfaces, mounting and framing.

3 Life painting/sculpture: long poses.

4 Life drawing: short poses.

5 Studio: Students can choose to do either the University Bursary Practical art exam or their own work.

6 History of Art: 2 classes, 19th century French art and cubism and/or Renaissance art, Raphael and Dure.

Students can choose to take all or some of these classes. It is expected that the courses will be popular and as such spaces may need to be pre-booked. Inquiries are now welcome.

Contact: John Murphy (HOD Art), Hagley High School
Art Dept.

Phone 793-090

Home Phone 831-549

CANTERBURY SUMMER ART SCHOOL 19-23 January 1987

This years school will consist of four daytime classes with optional classes in art theory and life drawings in the late afternoon and evening.

Classes

1. Experimental Photography — Cathryn Shine.
2. Paintings — Doris Lusk, Don Peebles.
3. Printmaking — The woodcut print — Denise Copeland.
4. Studies in Form — Tom Taylor.
5. Art theory — Ted Bracey.
6. Life Drawing.

Tuition Fee:— \$100

Closing date for enrolment — Friday 28th November.
Application forms available from Dept. of Continuing Education, University of Canterbury, Private Bag, Christchurch.

OTAGO SUMMER ART SCHOOL 9-15 January 1987 Dunedin Polytechnic

Classes:

Composition with Figures — Els Noordhof.

Modern Landscape — John Parker.

Exploration with a camera — Lloyd Godman.

Embroidery — three interpretations — Diana Parker.

Silk screen printing — Clive Humphreys.

Life Drawing and Painting — Grant Banbury.

Basic Techniques in Drawing and Painting — Michael Ebel.

Modern Sculpture — Mark Rossell

Pottery — Paul Fisher.

Getting Started in Drawing, Painting and Artwork for the 50 plus — Margaret Sharpe.

Fee: \$100 plus \$10 GST equals \$110 and model/material fee where applicable.

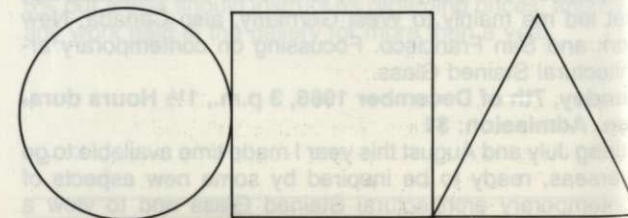
Brochure available from:

Summer Art School

Otago University Extension

P.O. Box 45

Dunedin.





exhibitions

Summer Exhibition

Working members are reminded that the receiving day for the Summer show is: **November 24, 3 p.m.**

NELSON SUTER ART SOCIETY

Eligible work — paintings, drawing, prints, photography, pottery, glass or fabric art.

Receiving day — 13th November

Exhibition opens — 20th November

Entry Forms from — The Secretary, Margaret Major, Box 751, Nelson.

THE NEW ZEALAND ACADEMY OF FINE ARTS MAORI GREENSTONE

An exhibition displaying the technical skill and aesthetic quality developed by the Maori carvers of greenstone. This exhibition is mounted in association with the National Museum.

Exhibition Season: Saturday 20 December 1986 - Sunday 18 January 1987.

Entry forms available from:

The Director,
N.Z. Academy of Fine Arts
Private Bag
Wellington.

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Closing date for receipt of entries, 1 April 1987.

Views and Reviews

DIFFERENT VIEW OF LANDFORMS

August 86

by John Reid, Jnr.

Work by members of the Canterbury Society of Arts at the Otago Art Society.

The exhibition of painting by members of the Canterbury Society of Arts at the Otago Art Society Gallery is different. There is much more sunlight in the pictures and the very shapes of the landforms are altered from those we have become accustomed to in our local area.

The word "landscape" may trigger off some specific response in your mind, some category you have labelled "landscape". These paintings range over a wide area that could not really be levered into any narrow genre definition.

No.12 *The Way In* (Carole Fare) is in the realm of naive painting. It is a jungle scene, a burst of glossy green leaves framing a distant view of red cliff faces. We look out from the moist undergrowth to barren burnt soil.

Directly adjacent is No. 22. *Summit Road No. 3*, (Catherine Brough) looking down at the sea coast, an estuary of flat fens and textured hills, reduced by coastal erosion and rainfall to gentle ripples and folds. Our viewpoint has changed utterly from inside a primeval forest, a place of dim mysterious gloom, to surroundings of clear, cool overcast sky.

Neither of the previous paintings discussed has a subject as such — the landscape and subject are congruent. This design direction is developed to a dynamic balance of painterly forces in the serene (No. 10) *Days Work done* (Michael Ebel).

No. 31 *McKenzie Country* (Pat Unger) has taken landscape as a subject to a different stage. Dense patterns of paint fragments, flowers or fruit trees in bloom, form a chaotic horizontal band, almost filling the picture space. Right at the top is a hill shape and behind a schematic mountain range which defines the broad band of splashed colour as landscape.

That band is interesting in itself, whether one wishes to call it a landscape feature or not. It has logical unity within the variety of colour.

No.32, *Poppies in Paddock*, (Kath von Tunzelman) is a flower pattern again but the flowers are close to us, in the near ground. The rest of the scene is a blur of blotches of colour and

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subjective lines. These could be trees, buildings, clouds or bush line. The subject of the flowers is almost a still-life in a floating landscape.

Our viewpoint has been altered by the way the artists have approached the subject of blossoming flowers and the framework that is used to support the subject. Both carry the central idea of a subject within a landscape.

Not all of the paintings are landscapes—there are also portraits. A portrait does not have to be of a person. A drawing of a car, No. 23 *Studebaker Champion near Murchison I*, (Barrie Marshall) emphasises polished surfaces and smooth bulbous curves of shaped steel. The background is a typical New Zealand volcanic skyline, decorated with a hut and pine trees. It is not really a landscape, although it has landscape elements. It is a portrait of a car, a loving search for a personality of aggressive mechanical grace.

“THIRTY-SIX CHRISTCHURCH ARTISTS

Evan Webb Questions Research

It is always interesting to read research about the art world particularly when it is based on fact rather than speculation or opinion. In her research (results published in C.S.A. Newsletter No. 130), Penny Orme has made the effort to collect information from the local art community to determine the cause for the apparently poor representation of women's exhibitions in three local art galleries.

Unfortunately she misinterprets her own results and draws the doubtful conclusion that: “. . . considerably less women (than men) are involved in exhibiting their artwork in our community.” Whether this statement is true or not is by no means clearly demonstrated by the data Penny presents.

To begin, there are more exhibiting venues in this community than: the Robert McDougall Gallery, the C.S.A. Gallery and one nameless City Dealer Gallery. It could be the case that women prefer to exhibit at venues other than those from which Penny collected her information. Without knowing this she cannot conclude that *less* women are involved in exhibiting their artwork in this community.

Secondly, Penny has restricted her information to *solo* exhibitions and it may be the case that some women prefer to exhibit in group exhibitions than in solo shows. If this were the case their numbers would not show in Penny's data. In any case, without comparative data this point remains inconclusive. Consequently the graph showing the distribution of male and female solo exhibitions at the C.S.A. cannot be interpreted, on its own, as a gender bias or a preference for one group over another.

Thirdly Penny includes in her survey only exhibitions of painting and sculpture. This raises interesting issues. Are

painting and sculpture alone truly representative of gender distribution in art production? That is, do women prefer painting and sculpture equally to other areas of art production such as; printmaking, photography, performance and so on. And is it not part of women's art ideology to have traditional crafts represented and acknowledged as art? If so, why hasn't Penny taken account of craft production in her survey? Surely to use sculpture and painting as the yardstick of artistic production is to overly value and reinforce the very hierarchy which has suppressed these other areas — particularly craft. Ironically, by not including craft or group shows, Penny's survey is counter-productive to the very ideology she supports.

Finally, from her results and comments Penny *implies* that it is art galleries which do not represent women artists fairly. Whether this is the case or not is by no means conclusive from the results of her survey. Art galleries form only a part, albeit a significant part, of the art community and they may be only one of many contributing factors as to the number of women represented in exhibitions.

Reply by Penny Orme

It is very commendable that Evan Webb is not only reading the C.S.A. News during his extended sojourn in the U.S.A. but also that he has taken the trouble to put pen to paper and raise some interesting questions about a small research project I presented in the last “News” issue.

While I certainly appreciate Evan's views I feel it is necessary to counter some of the points that he has made as well as acknowledge some valid criticisms.

Firstly it must be made clear that even the smallest research exercise takes time (this is probably the major reason so little is undertaken). To survey the areas Evan suggests, i.e. every show in Christchurch — group or solo — in every gallery with every art activity including the crafts and then organise the material, would be a vast undertaking.

Being forced to have a strictly limited research area meant I tried to make the information as meaningful as possible. This explains why I chose the areas of sculpture and painting only, for while I believe it is true that well conceived and well executed craft blurs the distinction between fine and applied arts, I narrowed my research to only the mainstream art activities where the artist has usually received professional training and is seeking professional status. Even within the mainstream activities I selected only painting and sculpture because these activities — if the art market is any guide — have the greatest prestige.

I agree with Evan that women may prefer to exhibit in a group show situation — which of course raises many interesting questions why — but if women are to achieve professional status then it would appear that solo exhibition experience is vital.

Finally I chose to survey only three representative gallery

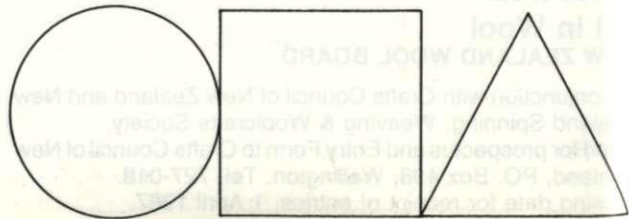
types a dealer gallery an art society and the city public gallery. But it was not my intention to suggest that art galleries as a group are responsible for the under-representation of women in the professional fine arts area. A reputable dealer is obviously in the position to select artists, however it is probable that more male artists are refused as possible exhibitions than women. The C.S.A. does a great job in providing a venue and organisation for a broad array of art activities and except in the case of some invited guest shows (such as “Big Paintings” 1985) does not discriminate against women.

The McDougall as a public gallery, must purchase only the work of artists with what they perceive as sound reputations and so their selection will necessarily represent the attitudes of the wider art community. The result is that the under-representation of women in the professional art world emerges as a fact.

Evan's claim that I have misinterpreted the information presented in the survey “that considerably less women artists are exhibiting their work in our community”, may have arisen in that I was not sufficiently explicit that my research referred to professional art involvement (although I was relating this information to an art school women graduates exhibition). I don't, however, think I have misinterpreted the results and continue to affirm that the research material illustrates that a clear under-representation of women in the serious professional art area definitely exists in our community.

I have offered no reasons for this fact, noting further research would be useful as of course there are a myriad of complex issues involved. Some of these could include factors such as: women's insidiously low self esteem, their naivety about career strategies, the role of the arts schools, arts funding, the art writers, and publications and of course the art investor or art patron.

I'll conclude by thanking Evan for forcing me to clarify my research intentions, I'm sure such an exercise is always useful.



PSYCHOLOGY AND ART

Professor Ken Strongman
Psychology Department
University of Canterbury

At first sight, art and aesthetic experience may seem to have little to do with psychology, particularly since psychology is one of the social sciences. However, the subject matter of psychology is what people do and what they experience, and since art is but one of the many aspects of human experience it comes within the interest of psychologists. This interest also points to one of the basic dilemmas of psychologists. The way in which art is created or experienced is essentially subjective, so in studying this the psychologist has the problem of trying to perceive the world through another person's eyes or to experience the world through another person's feelings. At best, this can only be achieved indirectly, by observing what the person does and by asking the person questions about what he or she is doing or has done. The result might be relatively far removed from the perceptions or experiences.

Against the background of this type of problem, the aim of the psychologist would be to describe and explain the phenomena of human behaviour and experience in relation to works of art. Clearly, there are two aspects to this: — the creativity of the artist, and the appreciation of the observer. From this starting point, the subject broadens in at least two ways. It extends from the visual arts to others, literature and drama for example. And it extends into a consideration of the nature of such difficult concepts as the artist's inspiration and the observer's experience of beauty and the sublime.

In a very difficult area of study such as this, half the battle is in finding the appropriate questions to ask, even though answers to them are not immediately apparent. So, the type of questions that would concern the psychologist, in answer to which he or she would bring to bear the methods of science and social science, are these. What are the functions and abilities of the artist and of the observer of art? Are there cultural and developmental differences in artistic creation and experience? What brings about individual differences in the ability to create and experience art? Are artists born or made, or do they result from a complex interaction between nature and nurture? What is creative imagination? What is genius, or talent? How do different kinds of art affect different people in different circumstances and situations? Does some art transcend all such questions?

Early Theories

There have been many theories put forward in attempts to account for artistic endeavours. Amongst the earliest of these, art was seen as divinely inspired. While this may or

may not be the case, it certainly does not help to account for the role of people themselves in creativity and appreciation. Then, in the 18th century the interesting suggestion was made that it is built into us to find imitation pleasurable. This would make paintings for example agreeable to us, as long as they were recognisable. Clearly, this theory has much wrong with it, since it would not account for the appreciation of abstract works, nor would it account for many people finding certain highly representative works of art to be trivial. During the 19th century, both Darwin and Marx had an influence on the way in which people thought about psychological aspects of art. Evolutionary theory suggested that art should be seen as dynamic rather than as fixed, and with biologically based, natural origins. By contrast, Marx's views suggested that art is influenced by economic, social and political factors. Then, as psychology began to be established as an empirical science in the late 19th century, the emphasis was placed on measurement. Thoughts were turned to the possible quantification of aesthetic experience and there was the first hint of the notion that there is more to saying "I know what I like" than might at first be apparent.

At the turn of the century a very important idea in the psychological analysis of the artistic experience appeared: empathy. This was thought to be, and indeed is still thought to be, a universal tendency in aesthetic experience. Empathy occurs when a person projects his or her imagination in such a way as to "feel himself/herself into" an outside object. Usually, of course, this object is another person and we empathise with that person, vicariously experiencing his or her experiences. It is perhaps worth noting that this is not sympathy, which is an experience of commiseration with another's misfortune. Although empathy is usually expressed towards other people, it can be expressed towards any object outside the individual, from paintings to literature, from sport to architecture. We project ourselves into the object, or in this case the work of art and appreciate it through empathy. To take an extreme example, when people look at objects such as the notoriously leaning tower of Pisa, they actually have muscular reactions as though in an attempt to make it upright.

As most people know, Freud has had a lasting impact on the way in which we analyse art, as his influence has been felt in many areas of life. However, his theory of the psychological basis of art has obvious shortcomings. He saw the artist as a neurotic who deals with frustrations and conflicts through creation. It is probably sufficient to say in rebuttal of this theory that many artists are not neurotic. Freud's ideas though have perhaps had more impact on the understanding of art through his analysis of the importance of symbolism, particularly sexual symbolism. Forever more, everyone will have suspicions about the young woman who insists on making giraffes with long necks at her first pottery classes, or the young man who always seems to paint pictures of hills

with tunnels running through them.

The twentieth century

During the 20th century, psychologists have considerably broadened their interest in art and aesthetic appreciation. For example, a great deal of attention has been paid to trying to gain an understanding of the creative process. At the outset, however, it must be said, that psychologists have not been very successful in this endeavour, perhaps because creativity is so very difficult to study. It does not much help simply to watch someone being creative; there is usually not very much to see. An alternative is to ask questions. If this is done at the time it may well interfere with whatever the person is doing and if the questions are asked afterwards, the person may not have clear memories of the process. However, in spite of these limitations, studies of creativity in a wide range of successful artists and scientists have suggested that the creative process almost always involves the same four aspects. These often occur in sequence but many also show considerable overlap. The processes or phases are: preparation, which, as the term implies, is a time of getting ready; incubation, a time in which nothing is done, often involving a conscious decision not even to think about the work in hand; illumination, which is a moment when the way ahead seems clear, when it seems obvious what to do or how the problem might be solved; and verification, in which the result is actually put to the test in some way, frequently by the individual's evaluation or the evaluation of other people. Although these four aspects of the creative process make good sense, they still leave many questions unanswered. In particular, little is known about what is actually happening during the stage of incubation. Also, what exactly is illumination and how does it occur? To account for the creative process in general such questions need to be answered. It was mentioned earlier that when psychology became established on a scientific footing, the measurement of the artistic experience began. In more recent times, this has taken the form of what has come to be known as experimental aesthetics. This mainly involves the detailed questioning of people about their preferences between various works of art, comparisons being urged between works the nature of which is varied in systematic ways. Scales are devised to quantify the responses which are then subjected to complex statistical analyses.

Although the study of experimental aesthetics may seem a long way from someone actually putting paint on canvas or even standing in a gallery viewing the results of this, in fact it has produced some very interesting data concerning what it is that determines people's artistic preferences. Many factors have been named but the most important of these appears to be cognitive complexity. This is a phrase used to describe the idea of a work of art containing many varied

THE SELLING GALLERY



Philip Trusstum

Also in the selling Gallery:

Ian Scott — Navigation Light 1986

Rudolph Gopas — Head Study 1954
— Shame on New Zealand

Doris Lusk — Nude Study 1986

Alan Gilderdale — untitled

Dragan Stojanovich — Graph Star 1984

Michael Smither — Horseshoe Bay, Matapouri

elements which provide a complex set of stimuli for a person to look at, and attempt to understand. In general, the more complex these are then the more that people prefer them. The most significant implication of this finding is that the appreciation of art depends to a great extent on knowledge. The more knowledge an individual has of art or of the work of a particular artist, then the more complexities may be seen within it, and the more that individual will be able to appreciate it and is likely to express a preference for it over other works. By contrast, ignorance will mean less appreciation. It would then seem not enough simply to remain in relative ignorance and merely to say "I know what I like". The chances are you will not know what you like, nor will you know even what there is to like.

An entirely different approach to the study of art by psychologists has involved the search for the artistic personality. What is it? The simple answer to this question is that there is not an artist personality. Artists display exactly the same range of personality characteristics and types as everyone else. Far more important is the social psychology of the world of art. In this respect the role of the art critic is interesting. It has long been known in psychology that the credibility and prestige of the source of a statement influences the degree to which it is acceptable or responded to, or even acted upon. Prominent sportspersons and scientific looking people wearing laboratory coats really do sell more of brand X if they are associated with it. If a work of art is described as that of a prominent artist it is judged more favourably than if it is described as the work of an unknown. If a work of art is viewed in a nicely appointed gallery or drawing room then it is judged as more meritorious than if it is seen in less pleasant surroundings. Similarly, if a prominent or respected critic says that a work is good then that is how people tend to see it.

This is but one aspect of the manner in which our perceptions are not fixed but are influenced by many different factors. It is therefore important to consider a person's motivation in looking at a work of art, particularly if it has involved effort to do so. The reasons why he or she is doing it at all will influence what is seen and how it is judged. No two people see the same object or events in the same way. In this context it is instructive to watch the social behaviour of people who attend the opening of exhibitions. Far more time is spent in looking at one another than is spent in looking at what is hanging on the wall or placed in the display cases. Conversations are rarely about what is on display, but are frequently about who is and is not there, and what those present might or might not be wearing, or in general who has been doing what to whom. Question these people afterwards about what they had seen and its merits and there would be as many answers as there were people. Perhaps it is because of this that they need to read what the critics have to say in order that they can find anything to say themselves.

The whole question of indoctrination in art has produced some fascinating material during the last few decades. Advertising is an extra ordinary powerful medium, and much of it is based on the artistic presentation of whatever is being advertised. Layout, style, colour and design really do make a difference, and not just to what people see and the way in which they see it, but also to what they remember of it, how well they think of it, and ultimately to whether or not they buy it. In the end the study of the psychology of commercial art becomes very intriguing indeed, particularly when an artist such as Andy Warhol turns everything in on itself and makes a painting of a can of beans into high art.

One of the most recent approaches to psychological accounts of art has laid stress on both arousal and curiosity. The argument is that a work of art has the property of manipulating the degree to which onlookers are aroused, that is, generally made more alert and active in their behaviour and even their physiology. This, in turn will lead to generate curiosity, which mainly takes the form of spending more time actually engaged with the work of art. The main properties of art which appear to increase the onlooker's arousal are its complexity, novelty, ambiguity and the degree to which it surprises. Again, this can be seen as yet another aspect of cognitive complexity, suggesting once more that greater knowledge leads to a more intricate response to a work of art and hence to greater appreciation.

The aim of this essay has been to describe some of the ways in which psychologists have attempted to study the human endeavours of the creation of works of art and their appreciation. In spite of some interesting and encouraging beginnings, many fundamental questions remain to be answered. For example, what is the basic response to a work of art? Is it emotional or intellectual, is it possible to distinguish between the two? Empathy (an emotional response) is important but so is cognitive complexity. What makes an artist great? Little headway has been made in attempting to answer this question. Even more basically, what does art mean to the individual, either in its creation or in its appreciation? Perhaps the most important point to bear in mind, however, from the psychologists interests in art so far, is that the process of art in its various forms does not appear to be fixed. Not only is creativity dynamic but so also is the appraisal and appreciation of the result of creativity. Amongst other things it depends on the individual's motivation, emotional reactions and basic knowledge.

Artists on Art

from "Concerning the Spiritual in Art" by Wassily Kandinsky translated by M.T.H.Sadler

ART AND ARTISTS

The work of art is born of the artist in a mysterious and secret way. From him it gains life and being. Nor is its existence casual and inconsequent, but it has a definite and purposeful strength, alike in its material and spiritual life. It exists and has power to create spiritual atmosphere; and from this inner standpoint one judges whether it is a good work of art or a bad one. If its "form" is bad it means that the form is too feeble in meaning to call forth corresponding vibrations of the soul.¹ Therefore a picture is not necessarily "well painted" if it possesses the "values" of which the French so constantly speak. It is only well painted if its spiritual value is complete and satisfying. "Good drawing" is drawing that cannot be altered without destruction of this inner value, quite irrespective of its correctness as anatomy, botany, or any other science. There is no question of a violation of natural form, but only of the need of the artist for such form. Similarly colours are used not because they are true to nature, but because they are necessary to the particular picture. In fact, the artist is not only justified in using, but it is his duty to use only those forms which fulfil his *own need*. Absolute freedom, whether from anatomy or anything of the kind, must be given the artist in his choice of material. Such spiritual freedom is as necessary in art as it is in life.²

Note, however, that blind following of scientific precept is less blameworthy than its blind and purposeless rejection. The former produces at least an imitation of material objects which may be of some use.³

The latter is an artistic betrayal and brings confusion in its train. The former leaves the spiritual atmosphere empty; the latter poisons it.

Painting is an art, and art is not vague production, transitory and isolated, but a power which must be directed to the improvement and refinement of the human soul — to, in fact, the raising of the spiritual triangle.

If art refrains from doing this work, a chasm remains unbridged, for no other power can take the place of art in this activity. And at times when the human soul is gaining greater strength, art will also grow in power, for the two are inextricably connected and complementary one to the other. Conversely, at those times when the soul tends to be choked by material disbelief, art becomes purposeless and talk is heard that art exists for art's sake alone.⁴ Then is the bond between art and the soul, as it were, drugged into unconsciousness.

The artist and the spectator drift apart, till finally the latter turns his back on the former or regards him as a juggler whose skill and dexterity are worthy of applause. It is very important for the artist to gauge his position aright, to realise that he has a duty to his art and to himself, that he is not king of the castle but rather a servant of a nobler purpose. He must search deeply into his own soul, develop and tend it, so that his art has something to clothe, and does not remain a glove without a hand.

*The artist must have something to say, for mastery over form is not his goal but rather the adapting of form to its inner meaning.*⁵

The artist is not born to a life of pleasure. He must not live idle: he has a hard work to perform, and one which often proves a cross to be borne. He must realise that his every deed, feeling, and thought are raw but sure material from which his work is to arise, that he is free in art but not in life.

The artist has a triple responsibility to the non-artists: (1) He must repay the talent which he has; (2) his deeds, feelings, and thoughts, as those of every man, create a spiritual atmosphere which is either pure or poisonous. (3) These deeds and thoughts are materials for his creations, which themselves exercise influence on the spiritual atmosphere. The artist is not only a king, as Peladan says, because he has great power, but also because he has great duties.

If the artist be priest of beauty, nevertheless this beauty is to be sought only according to the principle of the inner need, and can be measured only according to the size and intensity of that need.

That is beautiful which is produced by the inner need, which springs from the soul.

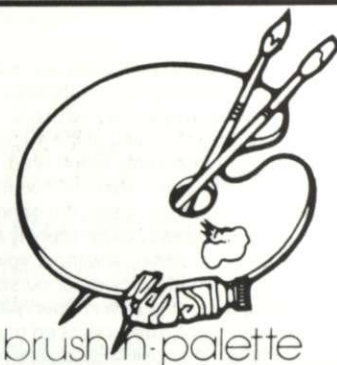
Maeterlinck, one of the first warriors, one of the first modern artists of the soul, says: "There is nothing on earth so curious for beauty or so absorbent of it, as a soul. For that reason few mortal souls withstand the leadership of a soul which gives to them beauty."⁶

And this property of the soul is the oil, which facilitates the slow, scarcely visible but irresistible movement of the triangle, onwards and upwards.

1 So-called indecent pictures are either incapable of causing vibrations of the soul (in which case they are not art) or they are so capable. In the latter case they are not to be spurned absolutely, even though at the same time they gratify what nowadays we are pleased to call the "lower bodily tastes".

2 This freedom is man's weapon against the Philistines. It is based on the inner need.

3 Plainly, an imitation of nature, if made by the hand of an artist, is not a pure reproduction. The voice of the soul will in some degree at least make itself heard. As contrasts one may quote a landscape of Canaletto and those sadly famous heads by Denner. — (Alte Pinakothek Munich.)



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4 This cry "art for art's sake," is really the best ideal such an age can attain to. It is an unconscious protest against materialism, against the demand that everything should have a use and practical value. It is further proof of the indestructibility of art and of the human soul, which can never be killed but only temporarily smothered.

5 Naturally this does not mean that the artist is to instill forcibly into his work some deliberate meaning. As has been said the generation of a work of art is a mystery. So long as artistry exists there is no need of theory or logic to direct the painter's action. The inner voice of the soul tells him what form he needs, whether inside or outside nature. Every artist knows, who works with feeling, how suddenly the right form flashes upon him. Bocklin said that a true work of art must be like an inspiration; that actual painting, composition, etc., are not the steps by which the artist reaches self-expression.

6 *De la beaute interieure.* □



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BILL WHORRALL Printmaker 12-23 November



"Don", woodcut, 17in x 23in 1985

Here then is a statement

"My work is about shape — the triangle and cone derivation. I am interested in this shape in the way people use it in shelters, the way it seems to be a natural code (rivers, veins, etc.) and the implications of inter-relating art with nature. To these ends my art isn't about making art so much as it is about finding out about relationships by drawing, printing, photographing sites and building sculpture for sites.

I see my work not as finished pieces but as evidence of insights about the way art elements and the way natural elements come together.

My curating and organizing the Indiana University graduate print show — it is in Dunedin now and will show at the Carnegie Institute, Barry Cleavin will be bringing it to Christchurch for its July showing — in August it goes to Auckland (Elam) then on to Adelaide. I have just graduated with a M.F.A. in printmaking from Indiana University which is in Bloomington, Indiana. I am 42 and also have 2 other I.U. degrees, 1 is a B.S. degree in Art Education and the other Masters degree is in secondary education.

HELENE HIMMELHOCH. Watercolours Preview Nov 26th at 8pm. 27 Nov. — 7 Dec



"I have been involved with landscape painting for several years and this has led me to many parts of Australia, painting and lecturing — in particular Tasmania and Victoria. And now for the first time I have visited New Zealand.

I use mainly watercolour to interpret subjects and use the technique of gradually increasing the suggestion of colour and in turn emotion, in my work.

I enjoy painting on a textured heavy handmade paper which gives the luminous effect found in natural light. I like to leave the viewer in thought about the area I have depicted or the atmosphere created.

Watercolour is a sensitive and sensual medium and has assisted me in capturing the calm, peace and grandeur of the New Zealand landscape.

Much of my work is painted wherever possible on site. This has led me to several expeditions in remote areas. Where this is not practicable, I produce small watercolour sketches which will be enlarged in my studio. In extreme conditions of climate the camera can also be a useful tool, but only as reference, as I constantly tell my students!

It is appropriate that I have this current exhibition in New Zealand from whence I drew my inspiration."

Born Melbourne, Victoria, Australia 4.11.56.

1976 - 78 Diploma (Art & Design) Fine Art Caulfield Institute of Technology.

1979 Dip. Ed. (Art/Craft) Melbourne State College. ▶

EXHIBITIONS

Group Shows:

- 1980 Colonial Gallery, Evandale, Tasmania.
- 1980 Little Gallery, Devonport, Tasmania.
- 1980 Heyday Gallery, Melbourne, Victoria.
- 1981 Mornington Spring Art Festival, Victoria.
- 1981 University of New South Wales Travelling Scholarship.
- 1983 Mornington Spring Art Festival, Victoria.
- 1984 Caulfield Arts Centre (Emerging Artists Show)
- 1984 Flinders Art Festival, Victoria.
- 1985 Waltons Art Exhibition of Archibald Entries, NSW.
- 1985 Mornington Spring Art Festival, Victoria.
- 1896 Waverley Multi Arts Show, Victoria.

One Woman Show:

- 1981 Harrington Street Gallery, Hobart, Tasmania.

ART AWARDS:

- 1978 Lucato Peace Prize, Victoria.
- 1978 Arches-Rives Award (Drawing) Victoria.
- 1979 John Glover Commemorative Art Prize. Tasmania.

ART JOURNALISM:

- 1980 - 81 Art critic for Devonport Advocate.
- 1981 - 82 Art critic for Launceston Examiner.

ILLUSTRATIONS:

- 1983 Designed front cover illustrations for Royal Australian College of General Practitioners journal "Check". (Sept & Dec issues.)

ART TEACHER Melbourne High School

PERSIAN OR IRANIAN RUGS

Exhibition 16-21 Dec 86

North gallery

In Iran, the land of the lion and the sun, carpets are made both in urban townships and by nomads scattered about the country. Every rug-weaving family has its original patterns, in every district its characteristics, its own style. They are named by the towns, areas or tribes.

Rugs can be loosely classified as TOWN or COUNTRY rugs. The town rug is often floral or having curvilinear lines as these need to be designed by an artist beforehand and worked out on graph paper to be as perfect as is possible and cannot be carried in the head of the weaver. The designs are often traditional but will vary, being variations on a theme — only a true pair — woven on the loom at the same time and then slit through the middle will attempt to be matching. The city rug usually produces a good quality product with a high standard of weaving and beauty.

The tribal or COUNTRY rug is often produced by nomads or semi-nomadic tribes moving their flocks of sheep or goats in search of grazing. Their designs are usually geometric. The weaver follows traditional styles taught to her by her mother.



Baluchi Rug

The design is repeated after the first section of the rug is woven and does not need to be drawn as the weaver is referring to her previous work. However, the design is not as set as town rugs and the weaver can feel free to vary the design according to necessity of materials, colours or choice. The country rugs are usually of coarser wool than the town ones, and often irregular, as the loom has had to be lifted when it is time to move one, which upsets the tension. However, they are strong and useful with their own decorative charm.

Materials

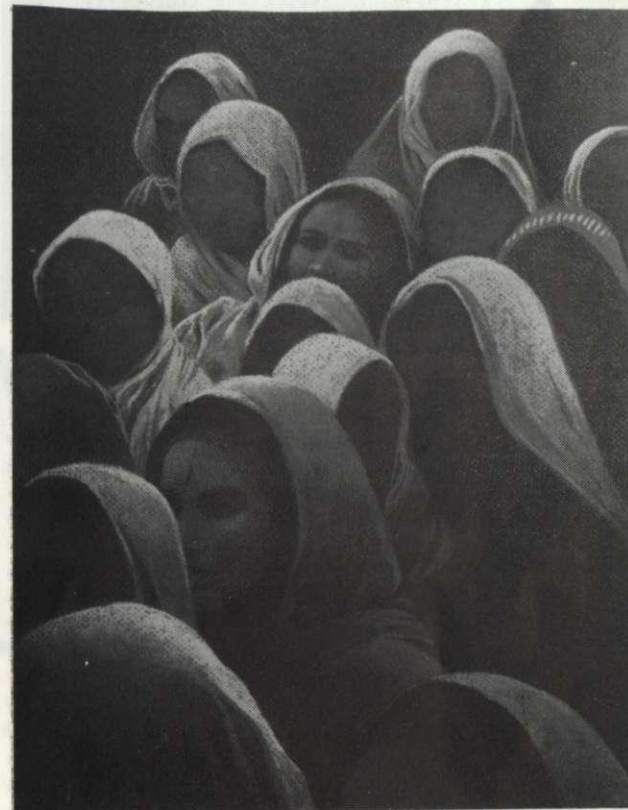
Sheeps wool of various qualities — used for the knotting, weft and warp of the rug.

Goats wool used often for the strong warp threads or binding of the selvedge when the rug is removed from the loom. Cotton, often used for the warp, which gives strength and evenness to a rug letting it 'Lie flat'.

ANN WILSON INDIAN PASTELS

Preview Nov. 26

Nov. 27 — December 7



These pastels are a result of a six-week trip in India in January and February of this year, travelling from the southern tip to the Himalayan foot hills in the north by train, plane, bus, bike, boat, elephant and camel.

The transition from uninhabited New Zealand landscapes to richly peopled Indian scenes has been vast, but exciting and challenging. Rajasthan, where we camped in the desert, was particularly beautiful. The vividly colourful people, the camels, the rolling sand-dunes and the smoothly-sculptured houses of a nearby village all feature largely in this exhibition.

GRACE BUTLER

1886 - 1962

Preview 10th Dec. 5pm. December 11th

1986 — January 20th 1987



Grace and Guy Butler — Christmas 1942.

This modest memorial exhibition has been planned to mark the centenary of Grace Butler's birth in Invercargill, New Zealand on December 23rd 1886. The paintings have been gathered in from Christchurch or near Christchurch for practical reasons only and it is good to know that at a later date the Robert McDougall Art Gallery intend working on a major retrospective travelling exhibition. In the meantime the paintings at the C.S.A. span the long career of the Canterbury artist from 1915, when she became a working member of the C.S.A., to 1960, two years before her death. There is quite a range of subject matter.

In 1910 the then Grace Cumming came to Christchurch to attend the Canterbury College School of Art, the work of Sydney Thompson and reputation of the Art School here having attracted her. She was a brilliant student winning free studentships for several years. In 1911 she married Guy Butler, then completing his law studies. He was to be her devoted batman cum packhorse for the rest of their lives, a crucial partnership especially in the rugged terrain of Arthur's Pass and the Otira Gorge during all weather including heavy snow. He also shared the cooking and household chores and kept an eye on their three daughters when not at the office. Today's feminists would have approved of this pair. They lived a pretty frugal life. Grace Butler never left the shores of New Zealand, and only in their late middle age were they able to swap their bikes for a Ford 10. She refused to be

written up and little or nothing was known about her. For example it was only a year ago I knew the correct year of her birth after obtaining a birth certificate. It was to be her fate to outlive her heyday. As far as I know she was never personally lambasted, but certainly during the last decade or so of her life her kind of painting reached its nadir with much invective heaped willy nilly upon it by the noisier critics of academy painters. The next wave of young moderns were, for the most part, far kinder.

There has been one other Grace Butler exhibition in the C.S.A. Gloucester Street building. This was in 1972 when 12 Arthurs Pass works touring the New Zealand University campuses were also shown at the C.S.A. Accompanying the paintings were catalogue notes include this excerpt from W.A. Sutton. "Mrs Butler was a very important link in the chain from Van der Velden, which by including Alfred Walsh, Sydney Thompson, Archibold Nicoll, Elizabeth and Cecil Kelly and others, laid those foundations of Canterbury painting which brought it into pre-eminence for so many years in New Zealand . . . Grace Butler's interpretation of the back-country forests of Canterbury was unrivalled, and has remained so . . .". The art critic of The Press, G. Moffitt, wrote that Grace Butler devoted her life to painting with a profound sincerity. "She came from a period in New Zealand painting that produced several outstanding women artists, including Frances Hodgkins, Dorothy Richmond, and Maud Sherwood, and in her own way, Grace Butler has made just as significant a contribution. . . . The more subtle and compelling force in her painting is the sense of moment . . . Neither was she concerned with things pretty or picturesque. She approached her subjects often at very close quarters, probing beneath the surface to reveal the underlying movement and structure of bush, water, rock and snow and somehow transferring to these feelings of a human presence." The review concluded with named paintings of such "refreshing honesty one wishes to see more and hopes a major retrospective of her work is not too far in the offing."

I wish to record my thanks to the people who have so generously loaned their paintings. Also to the Robert McDougall Art Gallery and C.S.A. One final word is about the fortunate coincidence of having the Evelyn Page exhibition running almost concurrently at the McDougall. The two artists were near contemporaries and both trained at the Canterbury College School of Art.

Grace Adams.

ARTS CALENDAR November/December

Bill Whorrall (USA)	Printmaking	12-23 Nov
Woodworkers Guild		13-23 Nov
Peter Schonauer <i>Auckland</i>	Painting	12-23 Nov
Erica Capp	Printmaking BFA	12-23 Nov
Phil Price	Sculpture	12-23 Nov
Elizabeth Stevens <i>Alexandra</i>	Painting	12-23 Nov
Sally Richards	Painting	12-23 Nov
Christmas Stock		27 Nov-14 Dec
Summer Exhibition		27 Nov-14 Dec
Ngairé Hewson		Nov 27 - Dec 7
Anne Wilson	Painting	27 Nov-7 Dec
Helene Himmelhoch <i>Australia</i>	Painting	27 Nov-7 Dec
Chris and Sue Gullery <i>Waikato</i>	Stitched Fabric	from 8 Dec
Ian Scott <i>Auckland</i>	Works on Paper	from 16 Dec
New Zealand Institute of Architects		from 16 Dec
Persian/Iranian Rugs		16-21 Dec
Grace Butler	Memorial Exhibition	from 10 Dec

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