

# NEWS

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

Gallery Hours

Mon-Fri  
Sat-Sun

10 am — 4.30 pm  
2.00 — 4.30 pm



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**The Front Cover was specially designed  
by Michael Armstrong for the CSA news  
magazine**

### New Lighting System in Print Gallery

During early April a new lighting system was installed in the Print Gallery. It consists of a track lighting system carrying 19 spotlights. These lights are on dimmer switches which means that the level of light in the gallery can be adjusted. The C.S.A. can now offer a gallery that complies with the most stringent guidelines regarding the exhibition of works on paper under artificial light. We can show work in touring exhibitions that requires controlled lighting. One such exhibition will be the British Sculpture exhibition in 1989. This includes works by Moore, Hepworth and Caro.

Chris Taylor — Director

### NEW MEMBERS

Philip Markham  
Max Aspinall and Heather Hogarth  
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Hagley High School  
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T. M. Purdue  
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Marianne Koivuluoma  
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Mr and Mrs T. C. Svensen  
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### OLIVIA SPENCER BOWER FOUNDATION

#### ANNUAL ART AWARD

This Foundation was set up in 1982 by the painter, the late Olivia Spencer Bower, for the express purpose of assisting New Zealand painters and sculptors.

Under the terms of the Foundation, the successful applicants will receive sufficient funds over the 12 month 1988 year to enable them to pursue their particular painting and sculpture art form without the necessity to seek outside employment.

The first Award made for the 1987 year was for a tax free value of \$18,000, payable quarterly.

Application forms may be obtained from:

The Trustees  
Olivia Spencer Bower Foundation  
P.O. Box 13-250  
Christchurch  
Applications close July 31, 1987.

#### OPEN EXHIBITION

A reminder to members for entry to Open Exhibition.

Members whose work reaches the required standard in the Open Exhibition, June 9-21, will be invited to become a Working Artist Member of the C.S.A. Gallery. Artist Members will be chosen from only the two works submitted for Open Exhibition.

Selection will be made by members of the Artists Committee of the C.S.A. Council.



House  
of Humour  
and Satire  
Gabrovo,  
Bulgaria

This unusual cultural centre was established on April 1, 1972 in Gabrovo, Bulgaria.

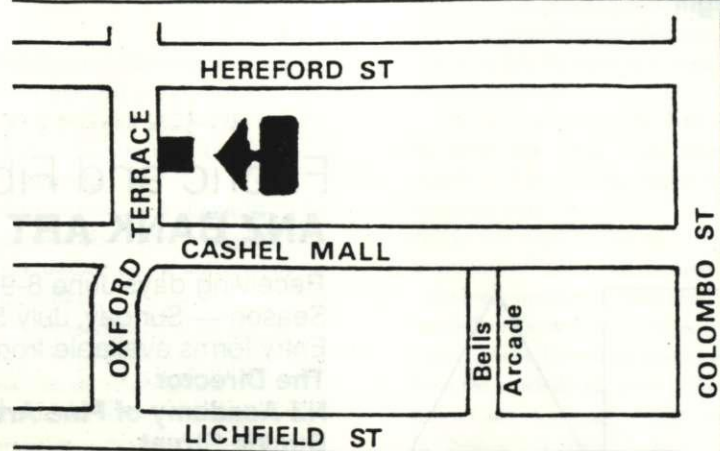
The presence of humour in almost all arts and its wide range of artistic means — from joke and irony, grotesque and sarcasm to satire — define the multiple nature of the House of Humour and Satire.

It collects, preserves, popularizes and researches humour and satire as artistic heritage and modern forms created by all nations in the different genres of art — graphic arts, painting, sculpture, literature, theatre, clown art, ethnography, music, photography, philately and applied arts, childrens drawings, mural satirical paintings, posters . . .

The International Biennial of Humour and Satire in the arts has won recognition as a leading, specialized review of contemporary works of humour and satire. Making their own choice on the subject and the media, the artists may enter the following sections: Paintings, sculpture, cartoon, humorous drawing and illustration, satirical black-and-white drawing, photography and literature. There is a National Festival held in May once in four years. It is through the international language of laughter that the House of Humour and Satire makes its modest contribution to the dialogue for peace, embodying in itself the great idea of understanding, humanism, and moral perfection.

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(Cape York Peninsula, Queensland)

Tutor: Clifton Pugh

**July 12-31 — \$2,016**

**Indonesia**

Tutor: Tom Cleghorn

**August 1-19 — \$2420 (includes airfares)**

**The Flinders Range**

(S.A.)

Tutor: Jeff Makin

**August 22-September 5 — \$1500**

**New Zealand**

(South Island)

Tutor: John Firth-Smith

**November 7-21 — \$2,000 approx.**

(includes airfares)

**Coles Bay**

(Tasmania's East Coast)

Tutor: Jeff Makin

**January 15-28, 1988 — \$900**

(\$495 non-residents)

See pamphlet on the C.S.A. noticeboard for more details.

**Southern Art School**

**May 14-24, 1987**

**Southland Community College**

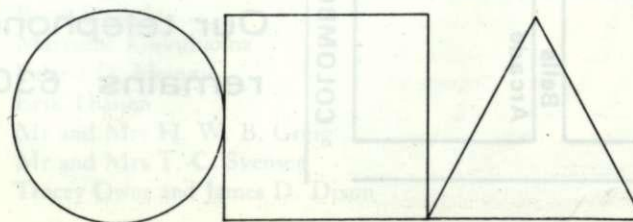
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**Exhibitions**

**Central King Country  
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Closing day for entry forms — October 16, 1987.

Season — November 20-29.

For details of award and entry forms, write to:

**The Secretary  
CKC Visual Arts Award  
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Taumarunui**

**Fabric and Fibre  
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Season — Sunday, July 5-Sunday, July 26

Entry forms available from:

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NZ Academy of Fine Arts  
Buckle Street  
Wellington**

# VIEWS REVIEWS



## C.S.A. AUTUMN EXHIBITION 1987

REVIEWED BY MARGARET HUDSON-WARE

The Annual C.S.A. Autumn Exhibition is currently showing at the Gallery and is composed of one hundred works, two of which are three dimensional, filling the Mair and North Galleries. These include eight watercolours by the Guest Exhibitor, Aubrey de Lisle of Hamilton.

This year the artist's sub committee of the C.S.A. Council decided to restrict the exhibiting members to lift the standard and alleviate the problem of overcrowding on the walls, while the Guest Exhibitor gives the show focus.

The show is large yet compact — compact in the sense that so much intensity of effort is apparent in each restricted frame. The general impression is of a formal orderly exhibition by technically capable painters whose uniformity of size suggests a uniformity of ambition. The prices range from \$65.00 to \$1500.00.

By contrast there is not uniformity of style. On the surface one can find able followers of popular artistic models — Dali, Peter Siddell, William Sutton, A. A. Deans, Dufy, Woollaston, Stoddart, and the exponents of Impressionism, Photo-realism, Op, Divisionism, Fauvism and the careful style of our founding topographical painters. All these individuals and styles are represented in subject and technique. A great deal of effort has gone into a sometimes too-close emulation of another person's artistic language. This suggests that the artists have relegated their life-experience (however that is perceived) to second place and have yet to develop their own individual artistic language. The artist has the right to express him or herself honestly with or without approval.

The elements most fully dealt with by exhibitors are line and two dimensional area. Form interested a smaller number and experiments with surface and texture, apart from traditional solutions, were few.

Works that stand for the reviewer are J. R. Allan's, "Upper Waimakariri" for a nice restraint in colour, Mollie Atkins' awkwardly interesting "Duchess, Dowager, Polly and May" and Annie Baird's two watercolours which have an attractive naive quality. Anne Fountain's fresh little landscape is pleasingly free from too much detail, while Ethel Glubb's "Flower Study I" has a direct and clear quality with a developing interaction of colour. In "Nokos — Lyttelton", Jean Johnston shows a good control of the large masses and tonal boldness. Jean Joyes', "Flea Market

Tapestry" was sympathetic to the impression of tapestry in a subtle and acceptable way with figures "woven" in an harmonious resolution.

Doris Lusk presents a painterly and restrained watercolour, while Don McAra's "Last of Cromwell" is a strong and coldly aggressive work. Judith MacFarlane's "Jeans Hat", has a delightful surface and colour somewhat challenged by the frame. "Desert Strata VII" by Adrienne Rewi, is a refreshing venture into surface disturbance, pleasingly austere in most aspects and appropriately sized.

The Guest Exhibitor, Aubrey de Lisle, offers eight works in the tradition of New Zealand watercolour making. His ability as a draughtsman is obvious and the paintings have a crisp and competent appearance with a nice clarity of atmosphere. The very precision of his technique challenges the chaos and disorder inherent in the subject matter. The works that transcend description are numbers six and eight. Number eight, allowed the artist to show his strengths in design and area contrast.

This exhibition, in total, reflects well on all those taking part and on the C.S.A. Gallery and Staff.

# Alternative Contexts for Art

By Marian Evans,  
Wellington

There used to be something called the women's art movement in New Zealand. (Now there's so many manifestations of the effects of feminism on the visual arts that a single term can't embrace them all.) And the C.S.A. played an important part in its history. I've never visited the C.S.A., but hearing someone mention the gallery I'm always reminded there was something I missed, something I'd like to have been part of. Over Queen's Birthday Weekend in 1977, a United Women's Convention was held in Christchurch. As part of this, the Christchurch women artists group took over the C.S.A. building intending: "to transform a masculine piece of architecture into female terms. An exciting challenge . . . beginning on the ground floor with the feet of women's experience — their varicose veins, cooking, washing, family serving situations, woman's pride at home/work . . . proceeding through womblike caverns up the stairwell — as the gallery progresses to each floor we wish to make presentations of our spirituality/cyclic body/sexual/political struggles and aspirations" (1). I first heard about this event during *A season's diaries*, an exhibition organised by Joanna Paul later in 1977. Of the seven contributors to *A season's diaries* only Bridie Lonie and I hadn't been at the C.S.A. show and we were fascinated by what Joanna and Anna Keir told us, (2) to hear how the environment made involved artists and non-artists, that during the weekend of the Convention it had been open only to women, that there'd been music,

dancing and performance in the space, alongside the pictures and installations. We heard about the talk among contributors and visitors and about the children and the singing. It sounded so exciting compared to most of the gallery situations we'd been used to.

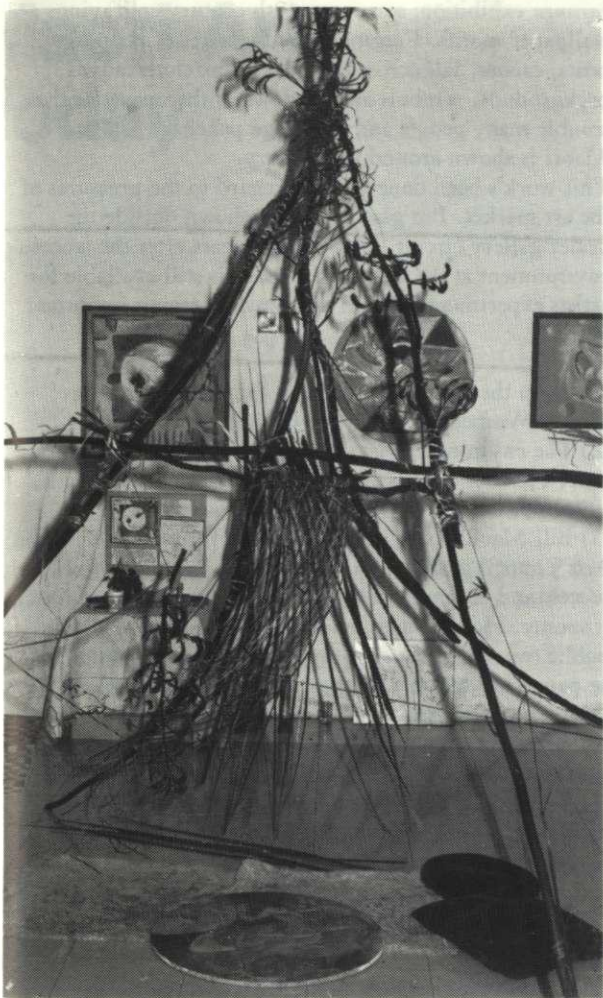
Bridie and I had had some involvement with an alternative exhibition and performance space, in a Dalgety warehouse in Wellington. And we'd thought a lot about images of women and the ideas discussed by John Berger in *Ways of seeing*, a book given us by Bill MacKay, a Dunedin artist whose work is based on his personal experience and social context (3). But once we'd heard about the C.S.A. environment, images of women, by women and whether women's imagery differed from men's became of special interest to us. We wondered what women would make and show if offered an entirely female context to put their work in, where the pressures and expectations of public and dealer galleries did not exist. Eventually, in early 1980, with Anna Keir, we opened the Women's Gallery in Wellington.

With the C.S.A. environment as a model, we tried to transform the way an art gallery was organised. Instead of a neutral, quiet, place, we wanted somewhere dynamic, for women who didn't go to art galleries as well as for artists, somewhere where artists in many media took risks, where those who would usually be passive viewers of artists' work could themselves contribute something they'd made, take part in a workshop or seminar, dance,

perform or read stories or poems (their own or someone else's). Each woman's contribution to the pool of images and ideas was valued. And I think everyone who worked as an organiser over the four years the Women's Gallery was open supported this concept of a gallery while developing her own priorities and interests.

Many theme shows, for example *Women and violence*, *Mothers*, *Spirituality*, *Women and the environment*, generated associated programmes on appropriate subjects. These attracted women who had no interest in the visual arts whose comments taught us a lot about the work exhibited. Exhibitions were always open to men as well as women but these associated programmes were for women only and the parties, readings, films and videos were also restricted to women, often because of lack of space as much as for any other reason. As we'd originally hoped, the challenge of working for and within a space organised to suit and support women, the sense of being part of a community of women, did encourage women to experiment with work they felt might not yet be acceptable to their dealers or in a publicly funded gallery. As well, producing one or two pieces for a group theme show did not entail the same investment of time, or potential loss of income if there were no sales as a solo exhibition might. (We did, however, sell a surprisingly

continued . . .



*Tipi*  
by Allie Eagle at the 'Woman and the Environment'  
Exhibition CSA Gallery, 1977. Photo: Sandy Hall.



Women surrounding *Tipi* by Allie Eagle. Photo: Sandy Hall.

high proportion of work shown.) It was possible for an artist to take risks with content or medium without risking her livelihood or reputation.

The links with the Christchurch women who'd inspired us were maintained while we also developed links to other parts of the country. Heather McPherson, a writer who founded *Spiral* (the women's art magazine) and was a member of the women artists group, joined us to work on *Women and violence*. Allie Eagle (who as Alison Mitchell had been Exhibitions Officer at the Robert McDougall) gave us good advice and emotional support. Other women connected with the C.S.A. environment sent work and visited us: Rosemary Johnson (who gave a series of performances at the Women's Gallery over the eighteen months before her death) and Tiffany Thornley I remember particularly.

Tiffany, with Linda James and others, has developed the ideas behind the C.S.A. environment in other ways than ours, and perhaps more consistently, at women's arts festivals in 1978 and 1980 and in a series of nurturant groups and spaces in Christchurch over the years. From Wellington it's seemed remarkable that she's managed to maintain her commitment to her own powerful work as well, that each activity appears to sustain the other. For some women artists who've organised women's spaces it's been impossible to keep doing this and to develop their own ideas and skills. Now they continue to explore themes and visual language relating to women and sell or give their work to their immediate communities, earning their living from other occupations. There's no time to spend on creating new spaces. For these women, who've worked and shown in contexts of celebration, challenge, stimulus and support there's little attraction in contexts offering less — where market demands and an uncertain income, sometimes bitter competition and little interchange with viewers often make exhibiting an arid experience.

Anna Keir has never exhibited in a dealer gallery. Allie Eagle has done so only once — her next show is at a friend's house.

Bridie Lonie has exhibited only once at a dealer gallery and is better known as an art writer than as the very good painter and sculptor she is. Of other Women's Gallery organisers, Barb Macdonald records her local community in still photographs and videos and rarely exhibits her work, Sharon Alston earns her living as art director at Broadsheet and her paintings go to friends.

Other artists, also feminists, want to make a living from selling their work and manage to work with integrity

within the dealer and public gallery network. Some Auckland women belong to their local association of women artists and use their association's annual exhibition as a context to experiment in. In Wellington, the Haeata Collective which produced the 1985 Herstory diary went on to organise the *Karanga karanga* group exhibition at the Wellington City Gallery. This exhibition was so successful that this month (April) they've organised *The people of the land*, an exhibition of five major works by Robyn Kahukiwa, in a space prepared by the group at the Meridian Studios in central Wellington. This way, they have the power to define and control their own context, the conditions under which their work is shown.

Also this month, at the C.S.A., are works by Barbara Strathee. A while ago, we interviewed Barbara for a book of interviews with women visual artists, to be published later this year (4). Barbara spoke of her difficulties living and working in two countries, Italy and New Zealand, and how her work differed according to where she was. In Italy it tended to be abstract, in New Zealand it tended to be realist. Towards the end of the interview she spoke of her renewed interest in her family history; and of her need to question the experience of colonialism as it affects her. I've just been to see her work, for the first time since that interview, almost two years ago. The Italian/New Zealand abstract/realism polarity has almost gone. The paintings are bigger, more complex, more assured and more satisfying to look at, for me at least, than those I saw earlier. Some of the content is influenced by Mihiata Retimana's work in the *Karanga*

*karanga* exhibition; some uses 19th century engravings and wallpaper motifs. Fragmented silhouettes of people, sailing boats, canoes, fall across the woven flax/cloth/canvas backgrounds, symbols and shadows of the questions that trouble many people and challenge pakeha artists as Te Maori is shown around the country.

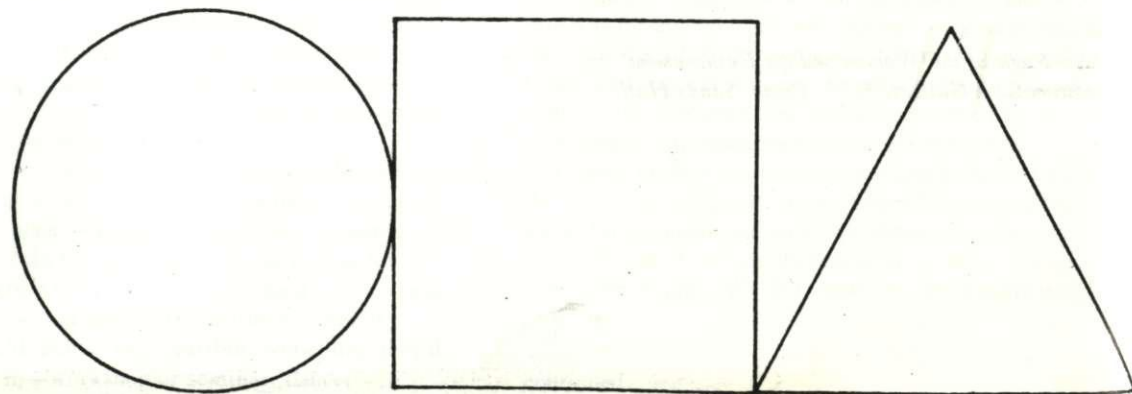
This work's been done without regard to the pressures of the art market. I'm glad it's being shown outside the dealer gallery circuit. And that ten years after the women's environment at the C.S.A. the space is still available for artists experimenting with new ways of seeing important issues.

(1) From the group's application for funding, to the United Women's Convention Committee.

(2) The environment is discussed by Allie Eagle, Anna Keir, Heather McPherson and Joanna Paul in *Spiral* 3, 1978, pp. 24-40.

(3) Bill MacKay was painting wonderfully in 1977, on an Arts Council grant, then moved on to murals, with mixed success and became disenchanted with his work and the art economy. He now does maintenance painting of pavilions, public conveniences, cage doors at the zoo. Occasionally he paints another in a long series of self portraits. An exhibition of his and Anna Keir's self portraits from the last fifteen years would be an excellent demonstration of changing male and female self image.

(4) *A women's picture book*, compiled by Bridie Lonie, Marian Evans and Tilly Lloyd. Due from the Government Printer, October.





# Maori Art Today

Review by Brian Potiki

PAPATUANUKU by Robyn Kahukiwa is very fine. I had never before seen a contemporary papa. Only this work could stand beside the best of Te Maori's art works, tungane ki a tungane. This large painting alone is worth the trip to the gallery.

Her RANGINUI debunks the machismo in the Maori sky parent. She has shrunken his genitalia and enlarged his gentleness. Good job. This is new. This (thank God) is today.

(If you are unfamiliar with the pantheon of Maori gods/goddesses then one hour spent with any general introduction to Maori society will illuminate this whole exhibition.)

## II.

Sculptor and painter Norman Te Whata — well known in Otautahi (Christchurch) as Norman Lemon — is missed. His Christ-on-the-cross at St Anne's church, Ferry Road, puts all the sculpture in MAORI ART TODAY in the shade. Much of the sculpture here is emasculated: half-cocked ideas, weak hands.

*Lift the shroud from the mountain,*

*basalt and iron  
ferrous slit of the earth,  
thick lipped ancestor.*

*scoria and dust  
a red blister biting*

*a woman plants a whenua  
skin to skin  
in black and white  
a return to the source . . .*

(From TARAWERA by Janet Potiki)

Sculptors, like anyone else, are expected to spill their guts. Find inspiration. Go back to the source. We need to see a combined show by Norman Te Whata and painter Emily Karaka in te wai pounamu NOW. As soon as possible.

## III.

Te whare. Te maunga. Gourds. Rocks. Cloak, pendant. Putatara, putorino. John Hovell's kai moana. (Nothing new here, though.) Selwyn Muru's phallic anchor stone. (Nothing new.) The meeting house: Darcy Nicholas asserting our need for a place to stand — Taranaki where the cry for justice still goes unheeded.

KIHITERE by Jolene Douglas is not the best of the paintings but like Diane Prince, her work is a pleasure to gaze upon. The naturalness of the portrait and the conveyed sense of inner contentment remain with me now.

## IV.

The links with our taonga (ancient treasures) of the TE MAORI exhibition are clear . . . the numerous waitaha ngati mamoe ngai tahu art works from this island. However only two artists in MAORI ART TODAY are of south island descent, Cath Brown and Ross Hemara (his work describes the Rotorua lakes, his current home). So where are all our South Island Maori artists today? Keri Hulme and Rangi Faith are ngai tahu who write and have a high profile. Where are you painters? Sculptors? At least ask yourselves where you stand in relation to this exhibition, the first of many I hope.

The first thing to be said about MAORI ART TODAY is that it's a satisfying show. Some of the work, about half, is good.

The second thing is that it is about time we saw an exhibition of this type. It is long overdue. While many pakeha artists acknowledge a very big debt to Maori art and culture — and Polynesian culture — in their own work, many Maori artists who are extending their art traditions are unknown to the art-loving public of Aotearoa.

Some — such as Selwyn Muru, Robyn Kahukiwa, Matt Pine — are already known to the doyens. While others — particularly those in the Karanga Maori women artists exhibition in Te Whanganui-a-Tara (Wellington) last year — deserve to be.

Look in the recently-published books about NZ women painters, at the Maori artists. The pakeha women artists who do not connect in some way with Polynesian culture are in reality tourists, just passing through. Their work is as exotic and unfamiliar to the takata whenua as a painted Japanese fan.

Kura Rewiri-Thorsen's TE TOHU O TE TIRITI, a centrepiece of the exhibition, is a wiped out fruit-and-banana shake of paint, and a forceful statement about mana Maori.



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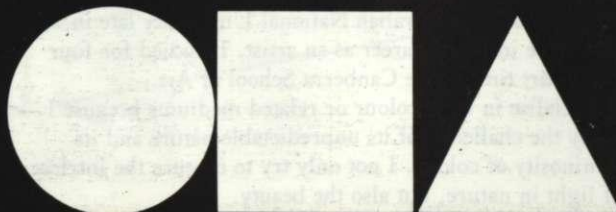
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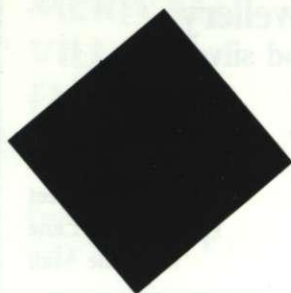
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# Exhibitions



**A**NNIE

**B**AIRD

## TOURING EXHIBITION:

1985-86-87

**April 28-May 10**

ANZAS is very pleased to offer members a travelling exhibition by the well-known Dunedin artist, Annie Baird. The exhibition will commence its tour at about the end of October, 1985, and tour through 1986-87.

Annie Baird paints in watercolour, and also in acrylics. The acrylics are usually portraits or life-drawings on hard board.

She has a strong, yet whimsical approach to both the medium and subject matter, and as a result the finished works, in particular those relating to figure or portraiture, have a refreshing and sometimes controversial flavour.

The exhibition will give many valuable insights into the manner in which the acrylic medium and the watercolour medium can be used to extend the boundaries of imagination.

**P**

reviews  
May 12  
Exhibitions  
May 13-24

**JOCELYN BROWN**

**(AUSTRALIA)**

In 1972 I graduated from the Australian National University with a Bachelor's Degree majoring in Philosophy. I made the decision to forgo my career as a librarian at the Australian National University late in 1979 to pursue instead a career as an artist. I studied for four years part time at the Canberra School of Art. I specialise in watercolour or related mediums because I enjoy the challenge of its unpredictable nature and its luminosity of colour. I not only try to capture the intricacies of light in nature, but also the beauty.

## HANDCRAFTS IN WOOL AWARDS DISPLAYED

From May 12-24, in conjunction with the National Woolcrafts Festival taking place in Lincoln, the C.S.A. Gallery will be displaying entries in the New Zealand Wool Board Handcrafts in Wool Award.

The Award, sponsored by the Wool Board and administered jointly by the Crafts Council of New Zealand and the New Zealand Spinning, Weaving and Woolcrafts society, aims to establish a platform for the promotion of excellence in design and creation with wool. The award also aims to establish a closer working relationship between spinners, weavers, designers and other craftspeople, forging links for the development of woolcrafts for the future.

Entrants for the Handcrafts in Wool Award had a very open brief, and were able to use any technique, including both loom controlled techniques and off-loom manipulation. Entries had to be created in 100% pure new wool, but could be 2 or 3 dimensional or a free-standing form. It is hoped that the exhibition of these pieces will act as a stimulation for other craftspeople and for the public. The 1987 Award, with its Premier Award for Excellence (with a prize of \$2,000) and an Award for Excellence (\$1,000 prize) will be presented for "Art in Wool" on May 12 at the exhibition opening.

From Christchurch, the exhibition will move to Wellington and will be on show at the Crafts Council Gallery from June 9-27.

For more information on the 1987 or 1988 Awards, contact Raewyn Smith, Crafts Council of New Zealand, 22 The Terrace, Wellington; phone (04) 727-018.

JAMES INSTONE  
Metal Sculpture  
Preview May 12

May 13-24



Born, Yorkshire, England, 1937. Now residing in Ngakawau. Apprenticed as a boilermaker. Working member of the C.S.A.

I became aware of sculpture in UK in the 1950s when welded metal sculpture was the popular medium.

I have no formal art training but have always had a strong interest and attended evening classes and am a constant visitor to art galleries and museums.

My art interest and engineering skills joined forces and I began to sculpt in metal.

Many years later I still find steel a limitless material.

With rare exceptions I find talking or writing about my sculpture somewhere inbetween difficult or embarrassing. I avoid "early influences", "in depth convictions" and philosophic statements — I want to make *objects of sensation*.

I consider my work a personal mystery.

All I do know is I have an obsession with the natural world which I try to record in metal.

I admire the work of Ceasar and Jacob Epstein.

#### CURRENT WORK

##### **Birds**

I generally take a theme, it may be triggered by a photograph or the real thing, or even a piece of scrap metal.

My latest work involves two types:

Small studies, slow meticulous work, and the larger pieces working in a direct spontaneous way. Hopefully the result produces an object that is well balanced and if possible elegant.

In the past I have studied insects, fish, animals.

## ROSS RICHARDS

I am a potter who, because of some teaching hours each week through the Nelson Polytechnic, is able to make the pots I enjoy making. Over the last 18 months I have spent most of my potting hours working in the area of copper matt Raku.

This method Raku lends itself to simple decorative shapes and spherical forms that the flames can follow to create colourful movement on the pot. A lot of time and care is spent getting a very smooth surface on the pot before it is dried. The clay body has two additives to help it withstand thermal shock. After being bisque fired the pot is spray glazed with a copper matt glaze. Most pots are then fired individually in a small fibre lined gas kiln to a temp. of approx. 900°C. The red hot pot is then removed and placed on a bed of sawdust with reducing materials such as newspaper, spagnum moss or bracken and quickly covered with a can to keep out any air. The reducing materials ignite as soon as they come into contact with the pot. It is hoped that while the pot is cooling in the can the desired colours will form.

This very rarely happens during the first one or two firings, so the pot keeps going through the same firing process until the desired results are achieved or until it cracks up because of repeated heating and cooling. Since working with the copper matt Raku I have become extremely interested in other forms of Raku and am at present experimenting in this area in which the possibilities seem endless. This really got under way after being asked to make some Raku teapot forms for the "International Teapot Show" which was the opening exhibition of the new Museum of Contemporary Art in Los Angeles.

I was introduced to making pottery at Christchurch Teachers College and during the three years I taught in Nelson I became a backyard potter with a workshop in the basement and a small diesel kiln hidden in the bushes. Because teaching jobs were pretty scarce around Nelson even then, it was a good opportunity to go full time potting.

The exhibition will deal with some stoneware forms as well as Raku.

The large stoneware plant containers are of a series that will be represented at the Canterbury Potters Exhibition at which I am a guest exhibitor.

The jars are of a series that are fired in a small isolated area of the wood kiln to achieve the toasted look they have.

## Canterbury Potters' Association Annual Exhibition

"POTS IN GARDENS IN POTS"

Wednesday, May 27-Saturday, June 6

Opening by David Brokenshire, Wednesday, May 27, 8.00 p.m. Admission by ticket, \$2.50. Tickets will be available from the C.S.A Gallery office. Any tickets not pre-sold may be purchased on the opening night.

Exhibitors have been asked to interpret the theme broadly:

*"If you can put something in it or take something out of it or look at it when you're in the garden, or plant a whatnot in it or be reminded of the garden by it when you're not in the garden, it counts."*

An innovation this year is a series of pottery demonstrations, each afternoon throughout the exhibition, beginning with guest exhibitor Jan Harris on Thursday, May 28.

## GUEST EXHIBITORS

### JAN HARRIS

Her real love is making large floor pots, platters, and individual pieces and she finds wood firing a very satisfying way of completing a pot. Jan is inclined towards Japanese and Medieval influences and enjoys rugged, strong looking pots with simple form and decoration.

Jan has exhibited in North and South Island exhibitions including the National Exhibition of the New Zealand Society of Potters, and has work in the permanent collection of the Aigantighe Gallery, Timaru.

### ROSS RICHARDS

Ross is a full-time potter, originally trained as a primary school teacher. He has taught ceramics at the Otago Polytech School of Fine Arts and the Nelson Polytech. At present he is specialising in copper matt glazed raku, and has exhibited throughout New Zealand. He will be giving a raku school for the Canterbury Potters in association with this year's exhibition.

## JENNY MILLER

Jenny is known throughout New Zealand for her dragons, animals and figures. She works in porcelain and stoneware firing in a small electric kiln. Although Jenny's work has been in the last three National exhibitions of the New Zealand Society, it is not often seen this far north, for the intricate nature of the work makes the pieces bad travellers. The selectors for the exhibition are Ann Davie, Ross Richards and Margaret Ryley. They have been given the simple instruction: "We want a high standard exhibition." It's possible then that there will be only one pot in the Maori gallery, but it will be a good one!

Pots purchased at the exhibition may be collected from the gallery on Saturday, June 6, 3-4 p.m.

P

reviews

May 26

Exhibitions

May 27-June 7

## Bertha Miles

An early interest in painting led to an interview with Archibald Nicol, who subsequently enrolled her at Art School in 1920. Leonard Booth and Cecil Kelly were early tutors; and more recently Bill Sutton and Rudi Gopaz.

Bertha Miles has lived and worked in various parts of New Zealand — Napier, Wellington and currently Christchurch. An enthusiastic traveller, she lived in England for two years, where she studied at the Putney School of Art, and exhibited — including work accepted at the Paris Salon.

While living in Wellington she joined Art Classes at Wellington Polytechnic, and was influenced by her portrait tutor, Freddie Taylor. Her work covers diverse subjects, including warm, colourful back country landscapes, seascapes, portraits, and especially her flower studies.

PAT UNGER

**PAINTINGS AND DRAWINGS**

*"The Remarkables are Mountains"*

*In April 1957 "Owls Do Cry" by Janet Frame was published by Pegasus Press. It tells the story of a journey into that other world. Using personal imagery, she describes the inner order of disorder – which appears illogical to the outside world – and the innocence of childhood, with which she attempts to stop the institutions of adulthood from closing in.*

*My work is about the journey to her other-world, where poetry and life are housed in a dead room. I use a painterly, visual language to think about her withdrawal, and about the openness and closedness of our society.*



SALLY RICHARDS

This exhibition of paintings is a continuation of the work shown at the C.S.A Gallery in November 1986, Snake Point Series. There is great restraint in colour and elimination of the overcrowded descriptive detail of earlier work.

Sometimes there are linear signs, shapes and spectral forms which in spite of their lack of representational qualities somehow obtain a life of their own.

The spirit of adventure found in these paintings is seeking a true expression of the Sounds landscape especially of Snake Point in the Bay of Many Coves where I lived for many years.



P

review  
June 9  
Exhibitions  
June 10-21

## KIRSTEN McINTOSH



There is nothing subtle about Kirsten McIntosh, and as far as I know there never has been. This woman, who began riding very large and noisy motorcycles through the urban wilderness of England at the age of 21, summer and winter, soon realised that the typical motorcyclist's wardrobe left much to be desired, especially in the range of colourful but warm jerseys. She decided, one cold and

dreary day, that enough was enough, so she designed and knitted a range of jerseys that were louder than her already loud motorcycle. London soon discovered this wild provincial girl with the flair for knitwear, and her work was soon beyond the price range of all but BMW riders. Having seen her jerseys being worn by assorted sculptors, TV personalities and the like, she decided, once again, that enough was enough.

She then took a representative sample of her work to a certain establishment in Surrey, who were offering a degree course in textiles, hoping to be accepted, and thereby expand her range of expression. At the interview, she was told quite openly that her work lacked subtlety, then told subtly to push off. However, anyone who can ride a motorcycle every day through an English winter has to be made of sterner stuff, so she traded knitwear for lessons in screen printing on textiles, and has never looked back. Within 18 months she had had 3 exhibitions and was teaching at a regional art gallery. She then came to NZ and spent a year getting to know the South Island.

All the hangings in this exhibition are the result of her stay here. If you were to talk to her of her striking motifs, fearless use of colour or the juxtaposition of galaxies and landscape, she might tell you, in no subtle manner, to push off. Unless she detected that you, like her, shared her passion for stars, mountains, moons or possibly motorcycles.

## ALAN FERRISS

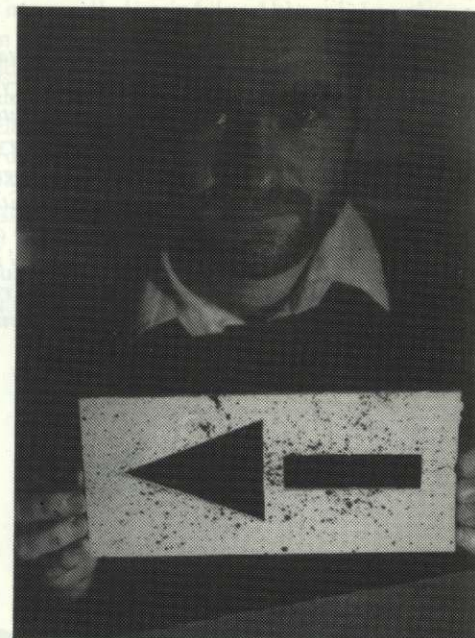
### "FEELINGS"

My basic training is that of a composer with a special interest in ballet. Although the paintings are mostly landscapes, something of my feelings for music are present. I am constantly aware of the changing atmosphere in the scenes depicted. The exhibition is a record of memories and an expression of the feelings and moods invoked by the places visited.

## NATHAM CROSSAN

### Recent Prints

June 10-28



Natham Crossan's exhibition is his third one man show at the C.S.A. Gallery.

This current series has increased in scale and has a stronger emphasis on colour. A more informal creative approach is applied to the traditional media of etching and embossing. Small collaged sections containing re-occurring symbols float rhythmically across grounds of strong colour.

## PHIL PRICE

Preview June 23  
June 24-July 5

"Black on Yellow/White on Blue" a pre-submission exhibition of sculpture.

"I have always been interested in wheels, made for use in work or pleasure. They go beyond being an essential item in our lives and become — Elements of prestige.



P

reviews  
June 30  
Exhibitions  
July 1-12

## OLIVIA SPENCER-BOWER

European watercolours

## BERNARD JOSEPH JOHN MAXWELL

Born Christchurch, 1967.

Exhibited youth art exhibition, C.S.A, 1985 and invited artist group sculpture show "Totem", C.S.A., 1986.

This show is my first one man exhibition and is the product of two years of ideas and sketches. Now it is time to exhibit, to release these expressions and statements, to complete the circle, so as to move onwards, explore materials and media. The dozen or so works to be shown are either contemporary paradox, humour statement/concept, but all are experiences I have had, assemblages of found items and experienced items.

They are serious pieces but are to be enjoyed and stimulating.

*"The spirit must and ever will have an unavoidable priority over matter. This sovereignty is expressed not by avoiding or rejecting matter, but by making full use of it as an appropriate vehicle for the expression of the spirit."*

*Orator, Meher Baba*



Haghi Rugs  
Preview July 7, 8 p.m.

July 7-12

## ART FOR CHRIST'S SAKE

Art for Christ's Sake is an exhibition by artists from various disciplines whose common bond is their faith in Christ.

Well known as well as lesser known artists from around Christchurch will be displaying their respective works. A variety of styles from abstract to hyper realistic painting, jewellery, leather work, pottery, wood sculpture and film will be represented.

Mr Haghi returns to Christchurch with a collection of exciting rugs that he has chosen on his recent trip to Iran. He spends several months each year in Teheran and visits the carpet bazaar daily to select carefully the rugs which he will bring to New Zealand. "Rugs last a lifetime," says Mr Haghi and therefore the work must be both artistically appealing and well-made." The last display showed the rich culture and diversity of designs from all over Iran and was well-received.

Rugs are becoming more popular as people become aware of decorating their floors and the visual pleasure this adds to their living space. Geometric, tribal patterns blend beautifully with modern, new architecture and the classic florals withstand all trends.

The war has made it difficult for the weavers and Mr Haghi has been saddened to observe the gap filled by imitation rugs from low labour cost countries. The true Persian rug from Iran has a beauty, and individuality that stands recognised as a work of art throughout the world.

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PREVIEW JUNE 9  
Exhibition June 10-21.

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# artists ON ART

**Alberto Giacometti**



*Photo: Adeimann*

## ARTS CALENDAR

### MAY/JUNE/JULY

Cross Currents	Jewellery	Apr 21-May 10
Barbara Strathdee	Painting	Apr 21-May 3
Rodney Laredo	Photography	Apr 29-May 10
Embroiderer's Guild		Apr 28-May 10
Annie Baird	Painting	Apr 28-May 10
Jocelyn Brown (Australia)	Watercolours	May 13-24
Art In Wool		May 13-24
Hundertwasser	Prints	May 12-Jun 7
Ross Richards	Pottery	May 13-24
Jim Instone	Metal Sculpture	May 13-24
Early New Zealand Paintings		May 27-Jun 7
Canterbury Potters		May 27-Jun 7
Bertha Miles	Paintings	May 27-Jun 7
Pat Unger	Paintings	May 27-Jun 7
Sally Richards	Paintings	May 27-Jun 7
Natham Crossan	Prints	Jun 10-21
Open Exhibition		June 10-21
Kirsten McIntosh	Wallhangings	Jun 10-21
Contemporary Works on Paper		Jun 10-21
Alan Ferris	Painting	Jun 10-21
Holliday Antiques		Jun 22-28
Philip Price	Sculpture	Jun 22-28
Oriental Rugs		Jun 22-28
Art for Christ's Sake		July 1-12
Bernard Maxwell	Sculpture	July 1-12
Olivia Spencer Bower	Paintings	July 1-12
Buller Craft Co-operative		July 1-12
Haghi Carpets		July 7-12

Man loaded with his  
own handwork -  
THE BRICKS

2 Women come and

