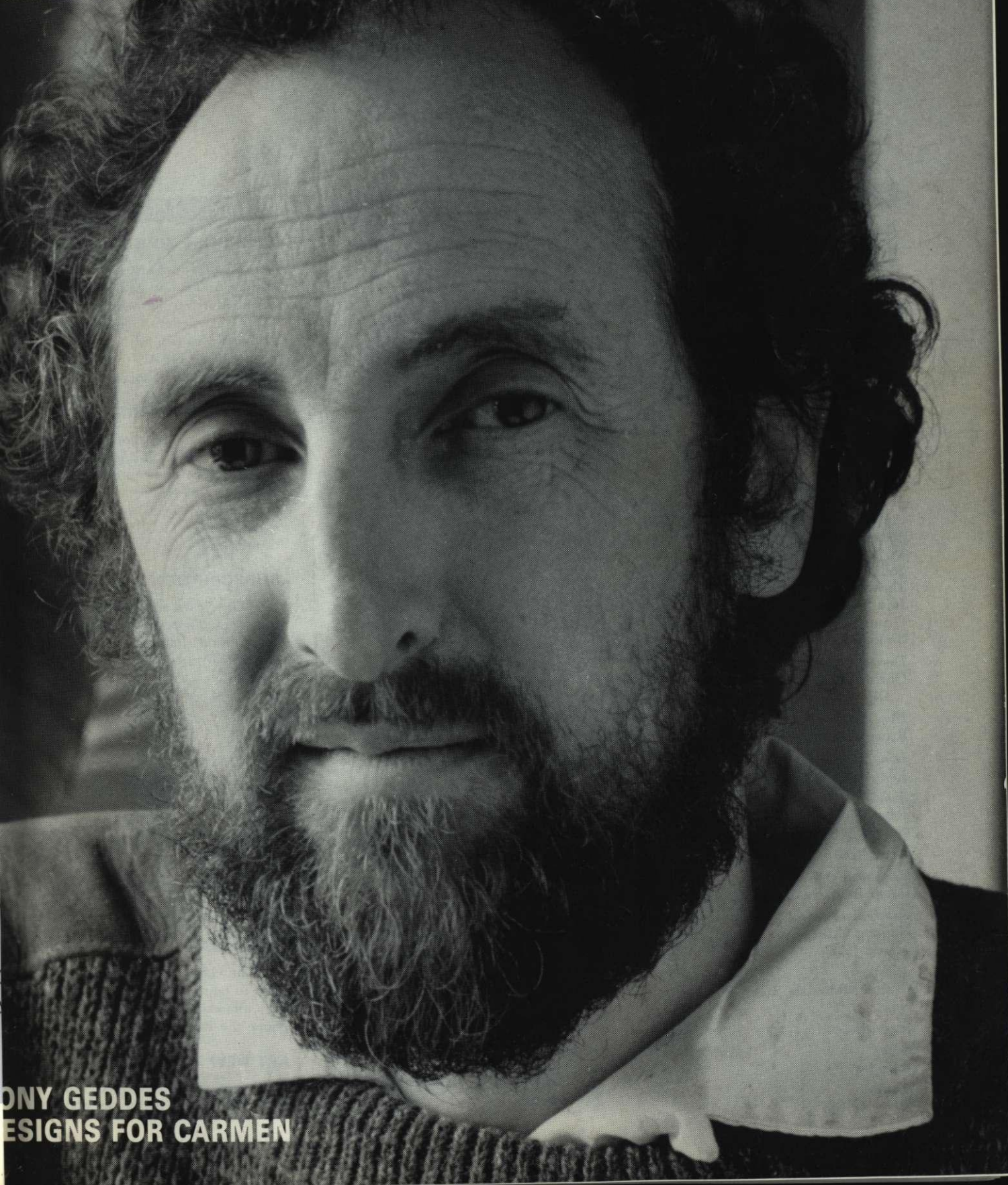


ONE

PREVIEW

C.S.A. PREVIEW is registered at New Zealand Post Headquarters, Wellington as a magazine.

136. SEPT/OCT/NOV 1987



TONY GEDDES
DESIGNS FOR CARMEN



The Journal of the
Canterbury Society of Arts
66 Gloucester Street
Christchurch, New Zealand
P.O. Box 772, Christchurch
Phone 67-261, 67-167.

Gallery Hours
Monday-Friday 10am-4.30pm
Saturday-Sunday 2pm-4.30pm

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MIXED MEDIA

RESPONSE TO NEW DESIGN

Thanks to Anne-May Bendien, Mollie Aikins and Margaret Joblin for their letters on the new format of the C.S.A. newsletter. Their constructive criticism was helpful in resolving the change from NEWS to PREVIEW. We obviously made a splash.

TRUSTBANK GRANT

Whilst we are thanking people. Thank you TRUSTBANK Canterbury for your generous community grant of \$500.00. This was collected by the Director at a special function. Once again, thanks TRUSTBANK, Canterbury.

SUBSCRIPTION RATES

This years' subscription ends on the 30th September. The 1987/88 subscription charges were increased at the 1986 Annual General Meeting.

They are:

Individual	\$27.50
Joint	\$37.00
Student	\$14.00
Life	\$412.00
Joint	\$550.00
Corporate	\$206.50

All charges are GST inclusive.

ENTRANCE CHARGE TO NON-MEMBERS

This will increase to \$1.00 as from 1st October 1987. Admission for children remains free.

COMMISSION AVAILABLE

The C.S.A. has a request for an artist to paint what is described as a 'very interesting painting'. Interested? Phone the Director.

ART NEW ZEALAND

Is on sale at the C.S.A., don't forget. Next issue is due out about now.

COVER

Tony Geddes photographed by
Bruce Foster

David Spooner
Down to the Fall
Oil on Canvas, 1983.



David Spooner was visiting lecturer at the School of Fine Arts in 1983.

RECENT WORKS PURCHASED BY THE C.S.A.

Michael Reed:

Interior Motives Seven
Celestial Games 7/15

John Drawbridge:

Red Wave

Martin Whitworth:

Figure Ground

Rob Gardiner:

Untitled

Claudia Pond Eyley:

Mount Eden Landscape 4/40

Don Binney:

Swoop of the Kotare Wainamu 16/55

GOODMAN SUTER BIENNALE

Entry forms available at C.S.A. reception.

GALLERY CONSULTANT OVERSEAS

Rona Rose has taken leave from the C.S.A. to travel to Europe for 2 months. We wish her bon voyage. Whilst Rona is away Grant Banbury will be acting Consultant

OTAGO ART SOCIETY EXHIBITION

The C.S.A. was very pleased that the President of the Otago Art Society Mr John Francis and his wife Mrs Kath Francis attended the preview. Thank you to the Otago Art Society for a fine exhibition and especially to your representatives who travelled so far.

C.S.A. GUTHREY AWARD

Entries have now closed. The recipient of the award will be announced on 14th September in the Public Notices of *The Press*, and on the 16th September on the arts pages of *The Press*.

ADVERTISING

We still have some space left, but it won't last long. The rates are very reasonable. Contact the Director. Deadline is October 26th.

LABOUR DAY

The C.S.A. Gallery is open Labour Day October 26th from 2-4.30pm.

VIEWS REVIEWS

THE PROBLEM OF CARMEN

BY KATHLEEN DE GOLDI

Carmen, an opera in four acts, by Georges Bizet was recently staged at the James Hay Theatre by the Canterbury Opera Trust in association with the CSO and the Court Theatre. Tony Geddes, resident at the Court Theatre, designed and built the sets for the opera. In a recent interview he discussed some of the difficulties inherent in the conception and execution of a stage design for this, Bizet's most famous work and one of the most popular operas of all time.

It is precisely Carmen's popularity, Geddes suggests, that dogs the designer and director in their decision as to how to stage it yet again. Fortunately Geddes and Director Elric Hooper shared the same prejudices with regard to this opera. Carmen has become a living cliché; Geddes remembers Spike Jones and his City Slickers lampooning the gypsy with the rose between her teeth, a vision available even to those with only a rudimentary knowledge of opera. How to transcend the cliché and recreate the shock experienced by the original audience on viewing this most realistic of operas, resided, ultimately, in a choice between stylization and realism. Both Geddes and Hooper inclined towards a realistic approach.

Realism, however, can spell large material and labour expenses, while the reductiveness of stylization generally means a cheaper execution. Budgetary

concerns — as always, a major problem in staging opera in New Zealand — tend to circumscribe the possibility of a fully realised realism. Furthermore there is a paradox inherent in the realistic staging of a work within an essentially stylised art-form.

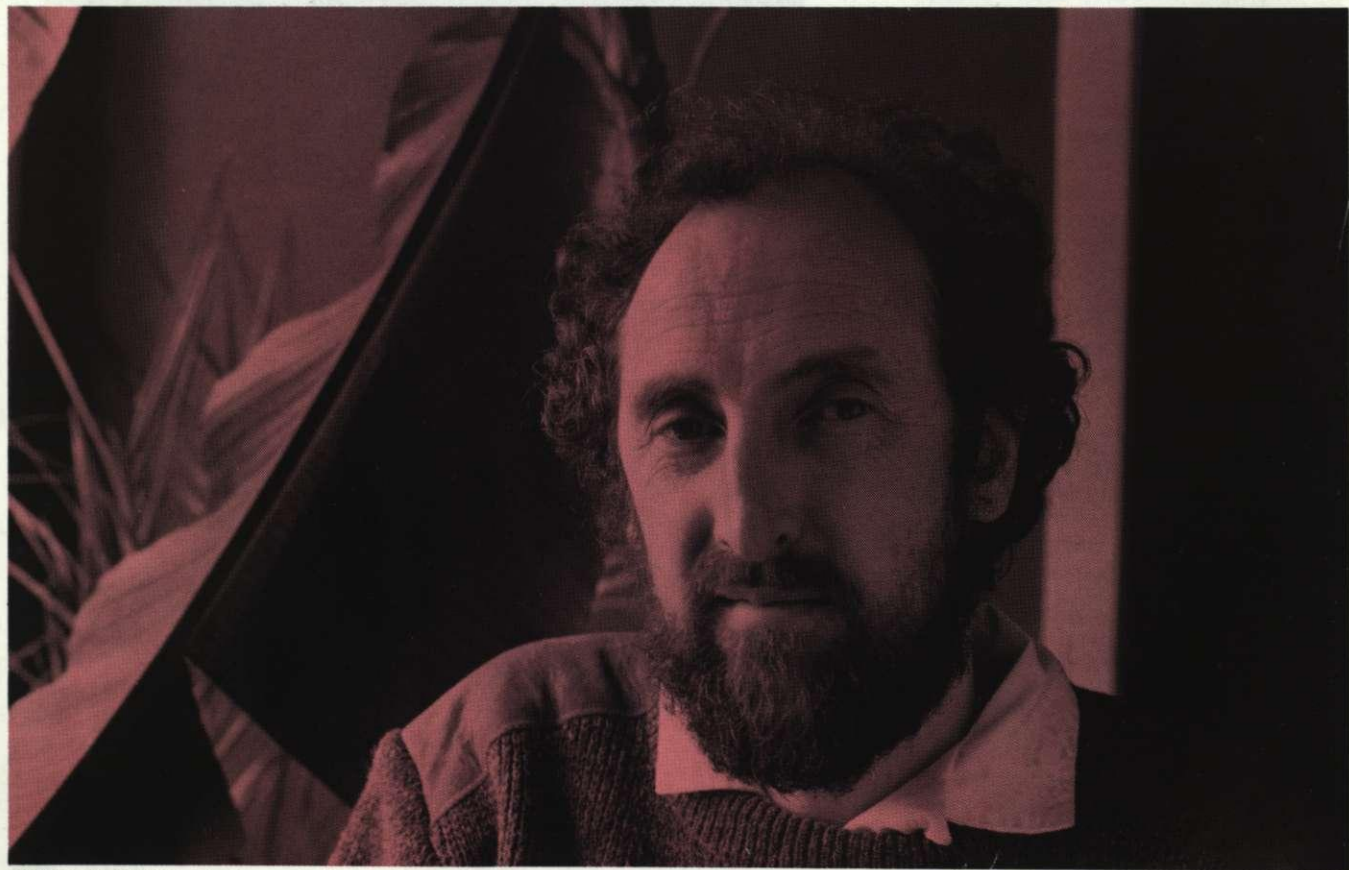
In the planning and execution of the stage design, Geddes was faced, too, with the perennial conflict between dramatic, musical and staging concerns. The set in the first act was a case in point. To some degree the demands of the text — the need to accommodate a chorus of men answered by one of cigarette girls, and divided by soldiers and children — made for a set that Geddes found overly symmetrical in its final form. An inability to place any action more than four metres back from the proscenium arch, because of resulting acoustic deficiencies, compounded matters further; the lack of depth in the set and the balancing of a large chorus in a reduced space produced a certain visual flatness. Again, a tight budget meant that some of the concerns of the first act were sacrificed to those of the second. Since the same fixed scaffolding had to be used in both acts, Escamillo's entrance in the tavern scene — above the chorus, and well forward to ensure visual and vocal clarity — dictated an unsatisfactorily shallow entrance for the soldiers in the earlier act.

Geddes used a realism of scale for the sets of all four acts; buildings were life-size, the tops disappearing into the

heavens. An unexpected difficulty arose here when he found some discomfort with the extension of his set into the theatre's structure, a collision of realisms, as it were, with the prosaic intransigence of the theatre threatening to erode the elusive realism of the stage set. Nor was the resolution of that problem offered by the libretto; designing for non-operatic drama, Geddes has found staging riddles are generally solved by clues extractable from the text.

Construction of the sets and materials used were determined by financial constraints. The steel rostra on which the sets were erected were small, and since life-size buildings with both a textural and sculptural depth were desired, the question became how to achieve this cheaply. Waste polystyrene sheet with cheap wood to hold it in place was the answer. The wood was cut up like tomato stakes and used to create three-dimensional lattice walls — Geddes compares it to a slice of jungle-gym.

Carmen enjoyed a very successful season with capacity houses. Tony Geddes, well blooded after completing sets for two operas (the other was the Trust's production of *The Magic Flute*) wouldn't mind another crack at the seeming irreconcilables of Carmen; but he's already well exercised by a new set of riddles, the design for the next Trust production, Donizetti's *The Elixir of Love*.



TONY GEDDES. photograph Bruce Foster/Icon.

OPENING SHOTS

OPENING NIGHT
AUGUST 11



Mrs Francis, John Francis (President of the Otago Society of Arts) and Elizabeth Howie from Dunedin at the opening of the Otago Society Exhibition.



Kirsteen Price, David Turner, John Britten.



Mr Justice M. Hardie Boys, Rosemary Perry, C.S.A. President Doris Holland.



Miss Carol Miles, Larence Shustak.



Paul Johns, at preview of his exhibition of screenprints.

PHOTOS: GAIL WRIGHT

EXHIBITIONS 11 SEPT — 27 SEPT

PREVIEWS 10 SEPT 8.00pm

THE PROBLEM OF CARRINO
BY KATHLEEN DE COLO

Carrino, as apt in their acts, let
George Bush and recently signed at last.
James Hay, the...
Opera Trust...
USC and the...
Carrino, and...
designer and...



Illam students selecting work for the Young Contemporaries exhibition.

THE YOUNG CONTEMPORARIES INTRODUCTORY COMMENTS JOHN HURRELL

New liaisons between Elam and Ilam Art Schools, as exemplified by this exhibition, present exciting possibilities for speculation — not only the chance to purchase works cheaply from students whose reputations are now unformed, but perhaps more importantly, the opportunity to guess about the produce of these tertiary institutions, the salient features of 'house styles' if you like, possible amalgams that are the results of environs collectively generated by individual tutors.

It will be a curious challenge to endeavour to separate these objects into two Schools, without perusing the catalogue. Is it credible that one could be earnestly angst-ridden, or with bombast instead of pathos, and the other flippant, cheeky, after belly-laughs? Will choice of colour map out two terrains, one born out of the very substance of the land itself, the other funky, synthetic, artificial?

What about climatic and geographical conditions? If such variables effect a regional style, is the work a 'natural' by-product, or is it the result of a type of self-willed indoctrination, a calculated eagerness-to-please by providing unquestioningly the goods deemed necessary to pass.

When these artists leave the protective wing of the university, they may realize they were offered that shelter for a price. They may be forced to assess the values that they have absorbed there, or brought with them, particularly if they move around and talk to artists of other districts, other age groups, other backgrounds. Out in the bigger community they will have to scrutinize the support structures that are loudly proclaimed as available, and search for critical discourse from their peers for conceptual nourishment and emotional support.

What of those who organized this show, as well as those who provided the actual works — their curatorial decisions shaped this exhibition? Does an underlying structure declare itself, so that aspired values can be deduced, or is there some tangible quality that is self-evident and immediately apparent to the viewer?

jurisprudence the court reporters bent over their pads dull eyed, putting new names to perennial enterprises.

I tentatively picked up my board and began a sketch of the accused. My pen had hardly disturbed the still white surface when I sensed the entire row behind me lean forward and a voice in my ear which said, "Keri, ain't gotta nose like that. Bend it a bit . . . that's it . . ."

During the morning adjournment I slipped in beside the Press bench where the company is a little less critical. Mervyn Glue took a seat in front of me and immediately submerged his consciousness in a script. Ah providence! I drew my pencil sharpener from its sheath and was about to trim my Staedler charcoal for action when a policeman removed me from the court. It was his opinion that while a Buck survival knife might be the perfect technology for sharpening pencils, a more conservative point of view might construe it to be an offensive weapon.

After a 70 cent purchase at Whitcoulls, I returned to the court only to find that my subject had left. I turned my attention once more to the dock but the river of justice flows swift court No. 1 and my sketch became an amalgam of noses, eyes, and final parts.

We all know Christchurch has a long history of exporting important artists to the North Island, and in recent years, some Aucklanders, tiring of the myth that Auckland art equals New Zealand art, have started to look south with renewed interest. Christchurch art may have long been marginalized, but there is an energy and proud determination here that surpasses other more populated centres like Wellington, and which is all the more surprising when one considers the neglect, if not the hostility, of our local City Council representatives.

This exhibition hopefully, is the first of many. It seems very likely that future shows will involve the Technical Institutes, as well as other universities from other cities, and that they will contain works selected from a wider range of art practices. These exhibitions will be entirely administered, curated and hung by the students themselves. Such networks will be invaluable to providing confidence and much-needed dialogue for new arrivals in New Zealand art.

Thanks to VISION HIRE for the generous loan of equipment for the Young Contemporaries Exhibition.

FUTURE PRIMITIVE

Future Primitive is an exhibition of computer video art.

popular appeal and the art put together here, remind visits to the Portal Gallery.

TRISKA BLUMENFELD

Represents New Zealand in Encyclopaedia of Naive Art. Exhibited in International and shows in Europe and the United States. Next year a solo show at the National Gallery of Naive Art.

ANNIE BAIRD — Numerous group exhibitions around New Zealand including a travelling exhibition just completed a nationwide tour.

MAURICE ASKEW — Exhibited the first 'Young Contemporaries' in London and various provincial galleries in England. At present working on English Heritage Landscapes for a exhibition later this year at the C.S.A. Gallery.

IVAN HILL — Numerous exhibition solo and group throughout New Zealand including last year's Otago Early Settlers Museum Exhibition of New Zealand naive art.

MARIE-GABRIELLE HUDSON — has exhibited at the Manawa Gallery and the Gallery Art Naive in Melbourne.

BRUCE FOSTER

PHOTOGRAPHS

Bruce Foster was born in Wanganui in 1948.

Since graduating from the Auckland University's School of Fine Arts in 1979 he has worked as a photo-journalist, contributing to most New Zealand periodicals and several overseas publications including *National Geographic* and the *London Sunday Times*.

His books include *Stockman Country, Coast to Coast* and most recently, *Faces of the River*.

The current exhibition presents recent colour photographs and demonstrates the development of Foster's interest in photographic montage. This collection of photographs has been realized with the assistance of the newly formed Hanafins professional colour lab.

HEATHER DAY

PAINTINGS

In my paintings I try to capture a fleeting moment from everyday events, to show as much as might be seen at a glance. Subject matter is secondary to creating atmosphere by colour and movement. Excess detail is something I try to leave out of my work; I wish to create a harmony between painting and viewer, so together they create a kind of whole; a sort of audience participation. I have been painting since I was twelve. I attended Hornsey College of Art in England and have been a working member of the C.S.A. since moving to New Zealand in 1973. This is my first solo exhibition.

EXHIBITIONS 11 SEPT — 27 SEPT

PREVIEWS: 10 SEPT 8.00pm

Simon Ogden

ART IN HOSPITALS

Art in Hospitals is relatively new in this country although the Dunedin Hospital has built up a magnificent collection of post-war New Zealand art over the last 15 or 20 years. This has occurred as a result of sponsored exhibitions such as this, whereby those in the community show their appreciation of the hospital and its staff by donating works of art to decorate the walls.

The Canterbury Hospital Board has had an Arts Advisory Committee since 1977. Its purpose is to make the hospital environment, a welcoming one to the 10% of Christchurch and Canterbury citizens who spend their time in a hospital bed during the course of any one year.

To achieve their aim, the committee has had the valued advice of honorary arts advisors, who are artists or professional arts administrators. Over recent years there has been the development of a Hospital Board Art Pool, which circulates art works around hospitals.

So far, 30 original paintings and prints have been purchased from small amounts of trust funds. These art works now improve the general atmosphere of our hospitals, thereby helping the healing processes.

The Art in Hospitals Exhibition is a first for Canterbury and the Canterbury Hospital Board. Its purpose is to give business houses and the community the opportunity to show their appreciation of the hospital and its staff by donating works of art from this special exhibition. A number of prominent businesses in Canterbury

have arranged to donate a group of superb paintings to improve the hospital environment for our sick people.

Businesses or individuals who wish to purchase a work to donate to the Hospital Art Pool can do so at the following times. Tuesday 9.30am-7.30pm and Wednesday 9am-4.30pm. Works purchased on these days are for donation only. The works will be for sale for private purchase or donation starting at the preview on 1st October at 8pm. The exhibition continues through to 4.30pm 11 October. Businesses or individuals who donate paintings to the Hospital Art Pool will have a permanent plaque acknowledging their donation affixed to the painting before they are hung in the Board's hospitals. A Certificate of Purchase will be issued by the Canterbury Hospital Board to all donors for tax deduction purposes.

The following artists will be exhibiting in Art in Hospitals.

Sandy Adsett
Maurice Angelo
Grant Banbury
Rudolf Boelee
Joanna Braithwaite
Dean Buchanan
Gary Collins
Michael Eaton
Neil Frazer
Doris Lusk
Robert McLeod
Simon McIntyre
Simon Ogden
Alan Pearson
Don Peebles
Bianca Van Rangelrooy
Marilyn Webb
Martin Whitworth

PETER HUGGARD

PHOTOGRAPHY ARBEITEN DER LETZTEN JAHRE

Peter Huggard was born in Aschaffenburg, West Germany. After high school graduation he travelled for 1½ years around the world taking photographs. He is presently studying Geology at Otago University. His geological and environmental interests have taken him to many unusual and interesting places, including Antarctica. Peter has had exhibitions in several countries overseas including West Germany, Singapore and of course here in New Zealand. This is his first exhibition in Christchurch.

I like to make visual statements, or ask visual questions in my photography. At the same time it is intended that someone looking at the photographs is enjoying them, or at least getting a new perspective on a topic. For an artist photographer, New Zealand is one of the best places to live, but unfortunately the worst to make a living for a variety of reasons. New Zealand is basically a very conservative society, and art is widely defined and understood as a canvas hanging on a wall. For the majority of young aspiring photographers the financial means to put a good exhibition together are virtually non-existent, and grants for photographers seem to be very hard to come by. I don't think photography as an art form will establish itself easily in New Zealand.

The photographs on display were done purely for my own personal joy. This is one of the benefits of being an independent photographer.

SAM MAHON

COURT IN THE ACT

Dear reader, I hardly know where to begin . . .

- Well, let me help you.
- Who's that?
- Never mind. Where were you at 8.30am on the morning of July 22nd?
- Washed and shaved and sitting in front of a bowl of rolled oats.
- That's a little unusual isn't it?
- Oh no, its quite fashionable.
- I mean its a little unusual to find an artist out of bed that early in July.
- Well yes, but I had an appointment in town that day.
- Go on.
- When I got off the bus I headed straight for the C.S.A.

It was 9.30 and the courts sit at 10.00.

Chris, our director, sartorial by nature as well as by name, offered me one of his suits. It is the one he reserves especially for Olivia Spencer-Bower retrospective openings.

Clasping drawing board and paper and the better part of a beech tree in the way of pencils, I sprinted the last leg. Outside District Court No. 1, I paused for a moment and was immediately accosted by a young man wearing a corduroy jacket and ink stains.

"D'you have a 20 cents for the meter mate?" I told him I hadn't and then proceeded to demonstrate the method of acquiring 20 cents worth of time by jamming two one cent pieces in the slot at the same time. He was pleased to learn this technique and with an air of bonhomie, we slipped into court No. 1. I sat in an unencumbered row of the public gallery while he slipped through a door labelled 'Duty Solicitor' and by and by the court was upstanding and the session commenced.

I pause here to pour myself a drink, a little fortification against the slight tremens that seems to accompany my waking recollection. And how about yourself . . . no? Ah well then, I will continue. As I sat there my eyes grew accustomed to the gloom and I began to make out figures either slumped at desks or moving silently about the room like ushers at a funeral or a wedding or something equally as poignant. From somewhere in the bowels of that ancient building I could here the drone of who knows what heinous machine and from the otherside of the bolted door to the waiting rooms I could hear the creaking boards as someone paced relentlessly back and forth. The bright and promising day belonged to another world. The benches in front of me held a spattering of probation officers, councils for the defence and police. Beneath the Judge's bench was a pool of blue and white paper, the surface of which was disturbed from time to time by the court clerk coming up for air. As the judge dealt his gravel blows of

jurisprudence the court reporters bent over their pads dull eyed, putting new names to perennial enterprises.

I tentatively picked up my board and began a sketch of the accused. My pen had hardly disturbed the still white surface when I sensed the entire row behind me lean forward and a voice in my ear which said, "Keri, ain't gotta nose like that. Bend it a bit . . . that's it . . ."

During the morning adjournment I slipped in beside the Press bench where the company is a little less critical. Mervyn Glue took a seat in front of me and immediately submerged his consciousness in a script. Ah providence! I drew my pencil sharpener from its sheath and was about to trim my Staedler charcoal for action when a policeman removed me from the court. It was his opinion that while a Buck survival knife might be the perfect technology for sharpening pencils, a more conservative point of view might construe it to be an offensive weapon.

After a 70 cent purchase at Whitcoulls, I returned to the court only to find that my subject had left. I turned my attention once more to the dock but the river of justice flows swift in court No. 1 and my sketch became an amalgam of noses, eyes and various criminal parts excluding a set of lugubrious eyebrows that I think belong to the bailiff.

The afternoon was fairly mundane except for one anxious moment when a prisoner who was being escorted from the dock accidentally nudged a police officer, or vice versa. During the ensuing scuffle the court was ordered to be upstanding and it was then that I cracked my head on the bottom of my desk. Save for a few sketches of the infirmary, that just about wound up the day.

- Is that all?

- Not quite. When I returned home that evening and reviewed my sketches and my eye passed from one to another, from criminal to lawyer to Judge, I was struck by the awful realisation that . . . I couldn't tell one from the other.

FIVE ARTISTS

PAINTINGS

AN EXHIBITION CURATED BY
BRUCE FINNERTY

During the last three years, I have had the pleasure of spending some wonderful times both working and holidaying across Europe. One of my favourite occupations when not sitting in Cafe Central in snow bound Innsbruck or soaking in the sun on the Grecian Island of Corfu, has been to wander through the streets of London past the tailors of Saville Row to the Portal Gallery in Grafton Street.

The art of the Portal Gallery includes some of the leading Naive work in Europe. All the art has a certain

popular appeal and the artists, I have put together here, remind me of my visits to the Portal Gallery.

TRISKA BLUMENFELD —

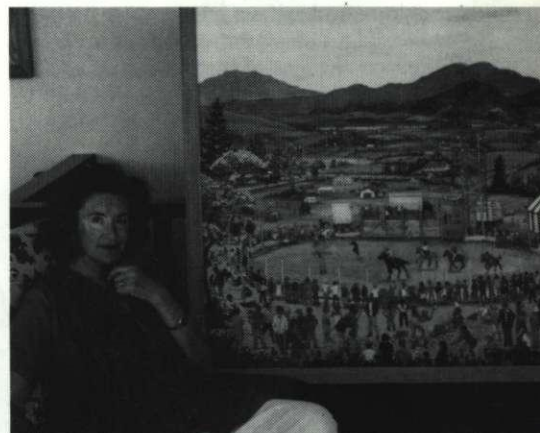
Represents New Zealand in the 'World Encyclopaedia of Naive Art'. She has exhibited in International and solo shows in Europe and the United States. Next year a solo show at the Melbourne Gallery of Naive Art.

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IVAN HILL — Numerous exhibitions solo and group throughout New Zealand including last year's Otago Early Settlers Museum Exhibition of New Zealand naive art.

MARIE-GABRIELLE HUDSON — has exhibited at the Manawa Gallery and the Gallery Art Naive in Melbourne and will open an exhibition at a new gallery called 'Art House' at 338 Durham Street, in September.



Triska Blumenfeld.

CATHERINE BROUGH PAINTINGS

The starting point for most of these recent oil and mixed media on steinbach, paintings is the anonymous and more untamed aspects of the Canterbury landscape. The paintings are about seasonal mood, time of day and space.

My main concern is wresting some coherence from the chaos and exploring in as intuitive a way as possible, the possibilities of that substance; paint. My search would be for the appropriate rather than the fluent brush stroke; the experimental rather than the over rehearsed mark. The statement by Francis Bacon that the very substance of paint can make a direct assault on the nervous system is very relevant to my aim.

EXHIBITIONS 14 OCT — 25 OCT

PREVIEWS 13 OCT 8.00pm

TONIA MORGAN PHOTOGRAPHS

This is a series of photographs taken of the Aboriginal living in the Mission settlement at Mossman, North Queensland.

Simple and friendly people they are striving to adapt to being trapped between two cultures. They are unable to cope with the Western Society with its sophisticated appliances, junk food and alcohol, yet they have lost their own culture and self sufficiency.

The sadness in some of these faces reflects the loss of their 'Dreamtime'.

My thanks to the Queen Elizabeth II Arts Council for their New Artists Grant.

CRAFT DESIGN STUDENT EXHIBITION

The work in this exhibition covers the first eight months of Christchurch Polytechnics Craft Design Course. Included in it are craft items, design exercises and drawings done during course time, as well, items made during the community craft experience part of the course.

The purpose of the show is three fold. Firstly, it will give the wider public a chance to view the work of developing craftspeople. Secondly, it will provide the students with the opportunity of 'going public', with all its attendant rewards and frustrations, and thirdly, it will continue the social contact among artists and craftspeople, and students on our course.

Work will be selected for inclusion by the students and tutors, and information about the course will be available at the exhibition.



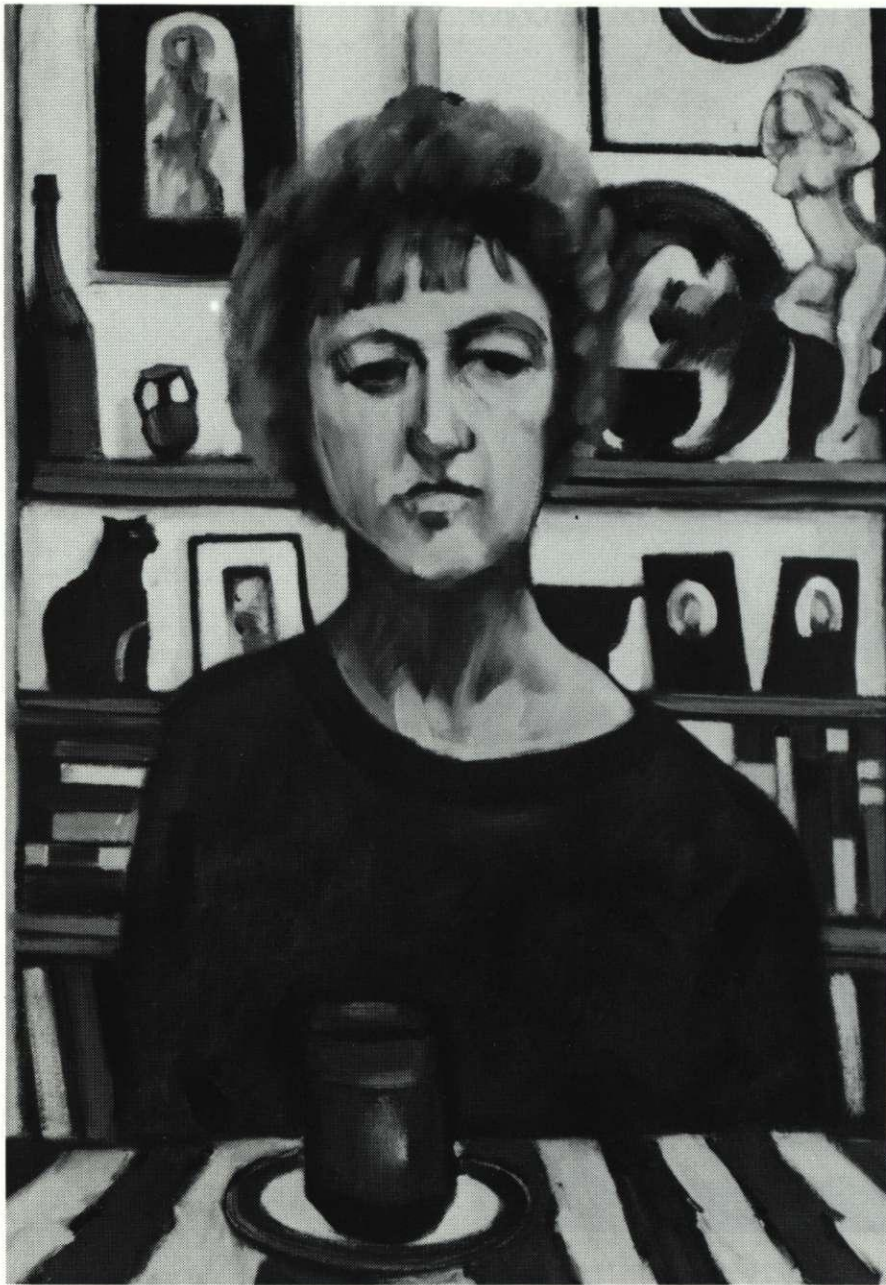
ROSEMARY CAMPBELL PAINTINGS

The McKenzie Basin and its arid erosions, space, juxtaposed transparency and density I find a constant trigger for my works.

I have always worked alone, any influence that I am aware of would have come from the great colourists of sixteenth century Venice and twentieth century France.



Tonia Morgan.



Doris Lusk: "Julian" Oil on canvas 1987.

DORIS LUSK
PAINTINGS

This collection of recent paintings has no cohesive 'theme', each work being quite self contained. There are no new trends, and merely demonstrate my continuing pre-occupation with painterly aspects of landscape, figures, portraits.

I have, in some works, placed these three elements in the one picture a sort of old fashioned 'figure composition', enjoying the technical problems. The landscapes are mainly imagined views, improvised perhaps from old sketches and photographs.

I use oil or watercolour paint with equal pleasure and the somewhat random nature of this collection has been a quite welcome change from being committed to a 'series'. Although almost entirely 1987 works, there may be a few from an earlier period.



Megan Huffadine.

BETTY CURNOW
PAINTINGS

Betty Curnow has strong ties to Christchurch and the Canterbury region. Born in Geraldine in 1911, she grew up in Timaru. Living in Christchurch during the 1930s and 40s, she attended the Canterbury School of Art, and was an associate of The Group in its heyday.

She moved to Auckland in 1951 where contact with Kes Hos rekindled her enthusiasm for print-making. It was during the 1950s and 60s that the medium came into its own for the first time in New Zealand and Betty was at the forefront of its development. Exhibiting more or less annually in all the main centres during the 60s, she also had solo exhibitions in Melbourne, Sydney and London.

In 1978, Betty gave up printing and returned to painting. She has been exhibiting regularly in Auckland for a number of years. Using a variety of media, she moves easily from landscape to abstraction, and from an airy realism to a vivid expressionism. Many of her landscapes are inspired by recollections of, and a love for, the Canterbury region, so she takes a particular pleasure in being able to show her work at the C.S.A again. This is her first show here in nearly 20 years.

(Exhibition with assistance from the Queen Elizabeth II Arts Council.)



Betty Curnow.

MEGAN HUFFADINE
SCULPTURE

I am a final year sculpture student at the School of Fine Arts. The forms used in my work are based on the organic. These images are drawn from my background in the physical sciences, anthropology and archaeology. Rather than use literal transformations of these forms I have restructured the elements in an abstract manner. The works are made from bamboo, willow, tissue and a variety of papers utilising the structural and textural qualities of these materials.

EXHIBITIONS 29 OCT — 8 NOV

PREVIEWS 28 OCT 8.00pm



Debra Rabb: Glass Sculpture.

DEBRA RABB GLASS SCULPTURE

This spring CSA is fortunate to be exhibiting the work of California glass artist Debra Rabb. Debra has taken a traditional art form, glass carving, and applied it in a very non-traditional way. She begins with a solid glass block designed for the construction trade, and creates unique sculptures having primarily botanical or wildlife themes.

This transformation is not easy. It starts with the creation of a design. Working from photographs, sketches, and in many cases actual specimens a potential design is born. While sketched on paper, the design must be imagined as a three dimensional form having only positive and negative light values. As any artist knows, there are many revisions before Debra feels the design is ready to be transferred to the glass block.

Before receiving the design, each glass block is covered with a masking material. The design is transferred to the mask, and each area to be carved is cut. Here is where the real fun begins. Working from the back, Debra removes the mask from the areas receiving the first blast. When the sculpture is viewed, this portion of the design appears to be in the front. Now, she must control a 5 cm hose spewing an aluminum oxide grit at great velocity through a 5 mm hole, and carefully carve the first area. It's somewhat like trying to wash your car with a fire hose.

The first area is carved, and shaped, but not to its final depth. She must stop when the depth reaches the difference between this blast and the next shallower one. Now, Debra removes the mask from the second layer and carves the first and second layers at the same time. She needs to keep the differences between the layers correct,

and carve until she reaches the correct depth to begin the third layer. This process is repeated until the total number of layers is reached. The simpler blocks may have only three or four layers, but some have as many as ten.

After all layers are carved, Debra gets her first look at the design. Many times she is unhappy with the results. Sometimes there is too great a difference between layers, other times detail has been lost, and a few times the design just doesn't meet her expectations. After altering the design or changing the carving techniques Debra tries again. At some point her expectations are met and the design is complete.

While designs are reused, each piece of art is an original. The design is transferred, cut and carved by Debra, and no two are exactly the same.

STEVE NG SCULPTURE

29 OCT — 1 NOV

An exhibition of figurative works comprised of welded ready-made objects and scrap metal, most of which are left in their impaired condition as a result of rust, wear and negligence. Each component retains its original identity while contributing to the character of the sculptures.



Steve Ng: Sculpture.



Valerie Heinz: Work from People Exhibition.

ROGER SIMPSON

PAINTINGS

CHANGES IN THE ORDER

The images of the 'The Natural Order Versus . . .' in my last C.S.A. show 1986, have become 'Changes in the Order', to me, a more complete view of what I feel about New Zealand, after being back in the country for nearly two years.

I'm not so concerned with the problems in the city, as they are man made, but the wild is not just ours, we perhaps rightly, or wrongly caretake the land of the animal, the bird, the insect, the plant and tree, and the tag 'man made' cannot possibly apply to the whole of this planet. I know the Chernobles, but I don't really feel them for I am home, but home . . . is becoming, or is it to become . . . ?

The work explores, through a mixture of media, my place at this time on this earth, and what I hope it becomes.

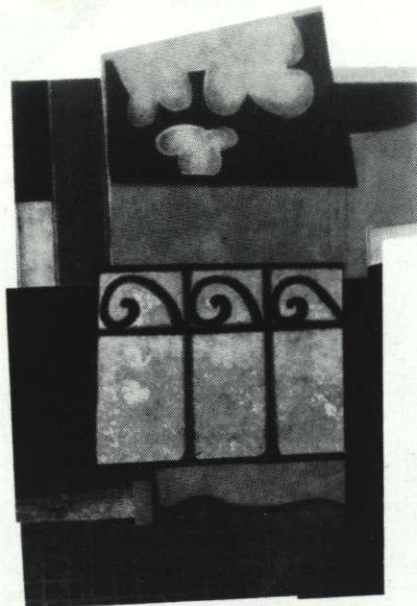
Some of the work is in black and white, representing decision making, right or wrong, left or right. The colour works represent hope.

JILL HENRIOD

ETCHINGS

"Selected Passages" is the title of this series of collaged etchings. I use the method of scrap paper collage to formulate my ideas. I then make a multiplate colour etching of the image. From this point I use the resulting prints as collage material to develop further.

Jill Henriod was born in Christchurch, where she studied painting at the University of Canterbury. Studies in art were continued in London at the St. Martin's School of Art while the artist was employed in the art department of The Economist magazine. Further travel and marriage took her to Lima, Peru, where she founded "The Studio" and gave drawing instruction and San Silvestre girl's school. Moving to Washington DC she returned to art studies, completing a Master of Fine Arts degree in printmaking from The American University. The artist's work is currently showing at The Spectrum Gallery, Washington DC and Gallery West, Virginia, USA.



Jill Henriod: Etching.

VALERIE HEINZ

PAINTINGS

PEOPLE PEOPLE PEOPLE

The ever changing pattern of human movement and the subtle mysteries of human behaviour.

These paintings of people around town are a return to subjects which have always fascinated me. The people we see. The people we pass by. The people we do not notice.

Far from the town the silent and mysterious depths of the bush have drawn my imagination also. A few such paintings will be included in this exhibition, which is my first since I returned to full time painting.

CYRIL WHITEOAK

2 NOV - 8 NOV

Cyril's works will be already known to many members, as he has been painting landscape subject matter throughout the country over a period of many years. He is particularly well-known for his very realistic approach to his subject and his clear understanding of most of the painting media, particularly watercolour.

This exhibition will be composed of some ink and wash works done in various countries overseas, with the emphasis on native life, and historical buildings.

The other component of the exhibition will be a series of watercolour landscapes done in the area between Auckland and Coromandel.

Cyril studied at Bradford College before the War, and taught art during part of his wartime service with the RAF. After the war he worked on Interior Design for some major Public Buildings in the UK before coming to New Zealand.

EXHIBITIONS 11 NOV — 22 NOV

PREVIEWS 10 NOV 8.00pm

WOODWORKERS GUILD 12 NOV — 22 NOV. PREVIEW 11 NOV 7.00pm



Gwenda Turner: "Peaceful Afternoon" — Botanic Gardens.

JOSIE JAY
PAINTINGS

3-8-81 TRAIN AMSTERDAM → PARIS
 Dear Ally, heard new magazine v. successful
 Large roll pgs. bringing home from Vermont
 school-developed a stronger direction of work.
 to continue on my return. Excited by it.
 New London, straight to Tate gallery. saw big
 Rothko ex-magellous, so big, powerful, calm
 but smouldering below surface, colours invite
 you to walk thru - others a glimpse. To
 Cheltenham beautiful Cotswolds, stone houses
 pubs etc. Knew Amsterdam 4 days to see
 Van Gogh M. (such a deep feeling) Stedelijk
 contemporary + very exciting - im getting art
 drunk, wonderful. Rijksmuseum impressive.
 Also street theatre, tall narrow houses or nate
 architecture, red light district, zoological gardens.
 Cafes, bars - whoopee. Paris tonight. 4 days → Nice,
 France. LONDON again. Harry Hoar, Giacometti, Picasso
 can't remember endless great paintings - so marvellous.
MARK ROTHKO Really appreciate contemporary more &
 Black on Maroon 1958 more - sorry wobbly train, speeding
 Oil on canvas, 266.7 x 365.8 cm/105 x 144 in
 Tate Gallery (T 01031) thru Belgium. Wish I had more.
 Presented by the artist through the American Federation of Arts, 1968
 just to go to see as much as possible, go if I just
 have to come back sometime. I'll hope to find
 at The Roundwood Press, Kineton, Wanyick. 10M587 French hotel, cheap
 en Latin Quarter, have a few artist contacts to follow up
 friends I met in Vermont drew me little maps of

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places to go in Paris etc -
 Hope gallery going well Chris,
 sales booming, prices in
 NY. incredible on our standards
 for contemp paintings. Money
 rat race. PARIS WONDERFUL.
 4th Aug. Hotel des Ecoles where
 Picasso once stayed! Doh! La!
 AU REVOIR - JOSIE
 AU REVOIR - JOSIE
 au revoir - JOSIE
 au revoir - JOSIE

GWENDA TURNER PAINTING

The Oil Paintings that I will be exhibiting have been painted over the past 18 months. Previously, I worked full-time as an Author and Artist, having had ten books published in ten years. This decade has been a most fulfilling and creative growth period for me.

My first book, titled, *Akaroa*, consisted of pen and wash drawings. Since then I have worked mainly in Egg Tempera and Watercolour. The works I will be exhibiting in November comprise Landscapes, Portraits and Still Lives executed in oils on pure linen canvasses.



Maurice Askew: "Cotehere, Cornwall".

WOODWORKERS GUILD

The Guild is committed to maintaining the high public profile that has been developed over the years of our exhibitions. This high profile identifies in the viewing public's mind, directly with the C.S.A. Gallery.

Due to the nature of entries for the exhibition we are unable to preview items, however the Exhibition Management Committee of the Guild has been given a clear mandate by members to maintain the highest selection standards for items in the exhibition.

ANN WILSON PASTEL LANDSCAPES

Waking alone in a tent at dawn to light a campfire in heavy autumn frost is cold. But it is worthwhile to catch deep purple shadows and vivid gold light outlining Lindis Pass hills.

Then pastelling amongst the peaks of Arthur's Pass deep in winter snow is even colder, forcing retreat to thaw frozen fingers over a pot-bellied stove.

But a week amongst swirling mountain mists, in a hut perched on a huge rock above the Waimak Falls, proves coldest of all — and most dramatic.

In several of the works done in these areas I have to some degree achieved the effects I am striving for — the simplifying and stylising of natural shapes, emphasising the flowing sensuality of land as yet unmarked by human hand.

MAURICE ASKEW CAPRICE WATERCOLOURS ENGLISH HERITAGE 1987

Today's protection of much of England's past is due to the National Trust, the Heritage Society, central and local government trust departments and many private house owners.

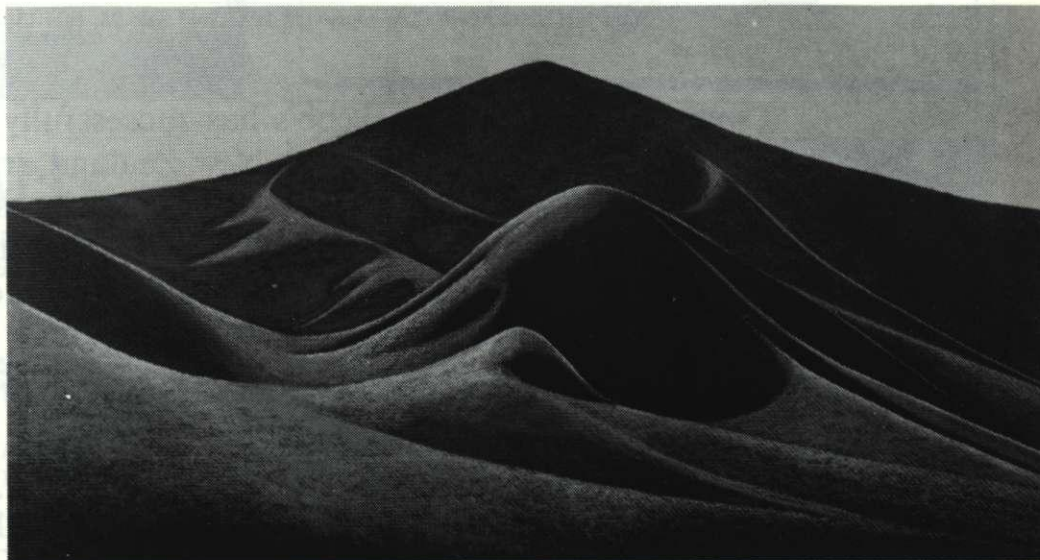
Most of my watercolours in 'English Heritage 1987' have been expressed as caprices (as distinct from strict factual records) of a few of these protected buildings as well as a number of general landscapes.

The works have been developed from sketches, notes and photographs made in England during the spring and early summer of 1986.

THE POWELL GROUP PAINTING

The Powell Group comprises of eight women from mid-twenties to early seventies in age group. They are accomplished in many areas of life and are essentially amateur painters, who have brought into this field femininity, rather than 'Femininism' as a message.

They have been working together for about eight years and have enjoyed the adventures and discoveries in their painting and have kept intact a thread of originality. We hope you will enjoy this exhibition.



Ann Wilson.

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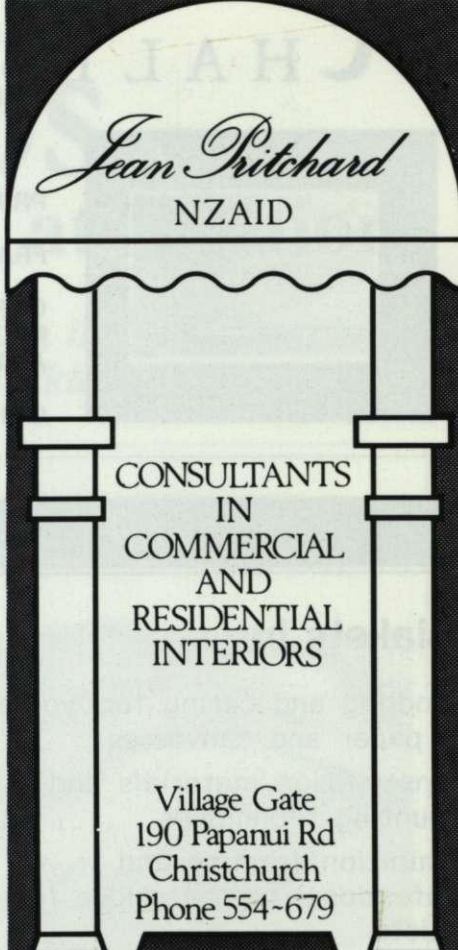
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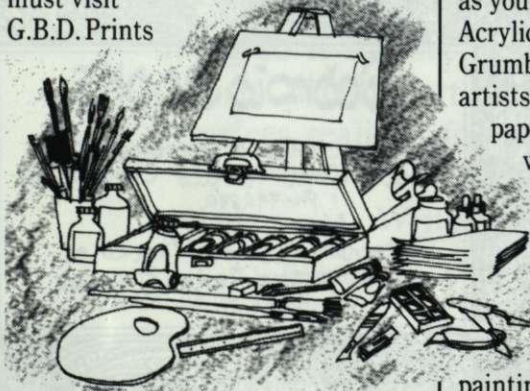
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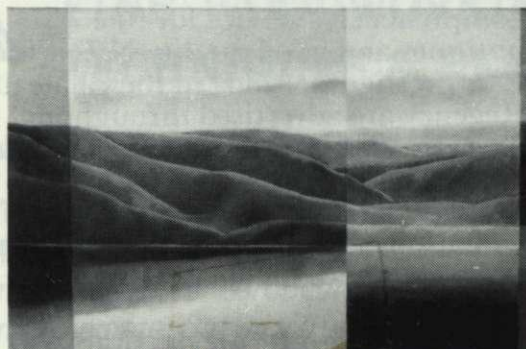


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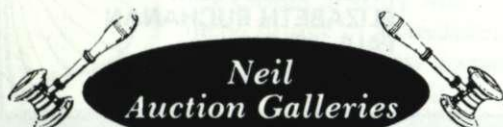
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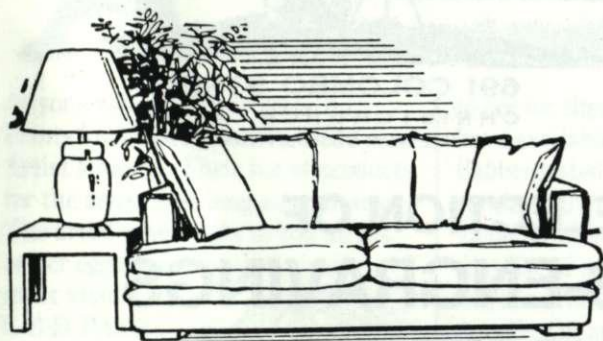
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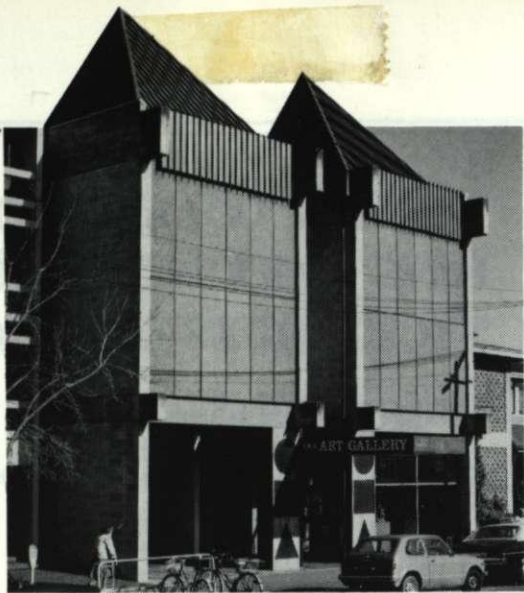
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news



The Journal of the Canterbury Society of Arts
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No. forty-nine May/June 1973

President: Miles Warren
 Secretary-manager: Russell Laidlaw
 Exhibitions Officer: Tony Geddes
 Receptionist: Joanna Mowat
 Editor of News: Stuart McMillan

Gallery calendar

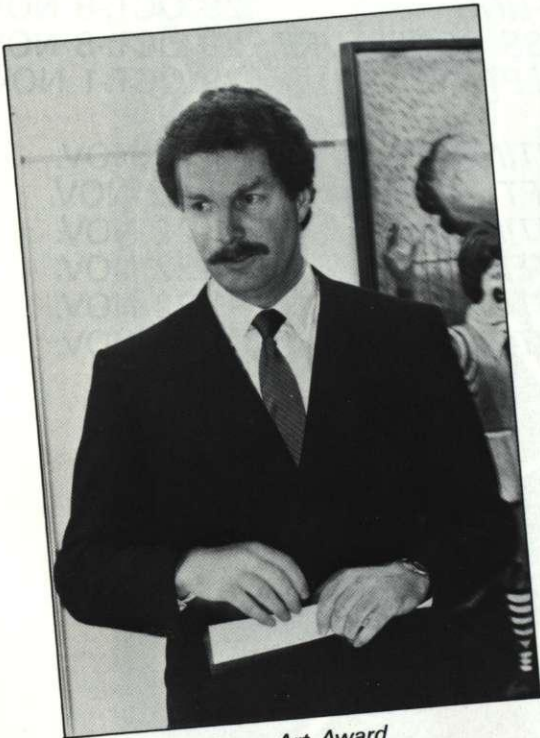
(subject to adjustment)

May 1-13	University Centennial
May 1-7	Kindergarten
May 17-31	Neville Sinclair
May 19-June 3	Open Exhibition
June 3-15	Lily Lewis
June 7-21	Kevin Burgess
June 7-18	Wilhelmus Rulfrok
June 18-July 3	Bill Mori
June 25-July 17	Auckland Painters
June 25-July 11	Modern furniture
July	Louise Lewis
	Martin Mendelsberg
	Graphic & Craft
	Ans Westra
	Don Peables
August	David Cheer
	Town & Country
	Thelma Muschamp
	Chris Grosz
	Bob Goundrill
Sept.	John Foster
	Phillip O'Regan
	The Group
	John Oakley
Oct.	Pat Hanly
	Bill Sutton
	C. Rands
	Roy & Juliet Cowan
	Ronald Left
	V. Mountford
Nov.	Pene Evison
	Bill Cumming
	M. Hedwig
	D. Fraser
Dec.	Children's Art
	Summer Exhibition
	Sue Patterson

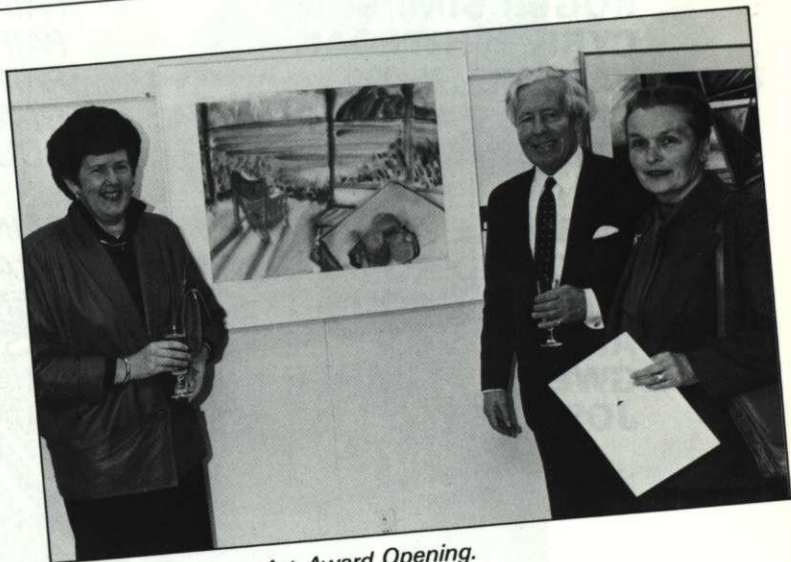


The foundations have been poured for the extension to the back of the CSA Gallery. The additions will provide much needed storage area and space for the children's art classes on the ground floor, a service space for the Mair Gallery on the first floor, with a small print gallery in the south-west corner. The additions will cost more than \$20,000.

Photo Orly



Montana Lindauer Art Award Opening.
 Brian Mogridge: Managing Director Montana Wines.



Montana Lindauer Art Award Opening.
 Alison Ryde, Sir Hamish and Lady Hay.

ARTS CALENDAR

SEPT/OCT/NOV

FUTURE PRIMITIVE PRESIDENTS SHOW — YOUNG CONTEMPORARIES HEATHER DAY BRUCE FOSTER	<i>COMPUTER/VIDEO</i> <i>GROUP SHOW</i> <i>PAINTING</i> <i>PHOTOGRAPHY</i>	11-27 SEPT. 11-27 SEPT. 11-27 SEPT. 11-27 SEPT.
ART IN HOSPITALS FIVE ARTISTS SAM MAHON CATHERINE BROUGH PETER HUGFARD	<i>GROUP SHOW</i> <i>GROUP SHOW</i> <i>PAINTING</i> <i>PAINTING</i> <i>PHOTOGRAPHY</i>	2-11 OCT. 2-11 OCT. 2-11 OCT. 2-11 OCT. 2-11 OCT.
TONIA MORGAN MEGAN HUFFADINE ROSEMARY CAMPBELL CRAFT STUDENTS DORIS LUSK BETTY CURNOW	<i>PHOTOGRAPHY</i> <i>SCULPTURE</i> <i>PAINTING</i> <i>CRAFT</i> <i>PAINTING</i> <i>PAINTING</i>	14-25 OCT. 14-25 OCT. 14-25 OCT. 14-25 OCT. 14-25 OCT. 14-25 OCT.
JILL HENRIOD ROGER SIMPSON CYRIL WHITEOAK VALERIE HEINZ DEBRA RABB STEVE NG	<i>PRINTS</i> <i>PAINTING</i> <i>PAINTING</i> <i>PAINTING</i> <i>GLASS SCULPTURE</i> <i>SCULPTURE</i>	29 OCT.-8 NOV. 29 OCT.-8 NOV. 2 NOV.-8 NOV. 29 OCT.-8 NOV. 29 OCT.-8 NOV. 29 OCT.-1 NOV.
MAURICE ASKEW WOODWORKERS GUILD POWELL GROUP ANN WILSON GWENDA TURNER JOSIE JAY	<i>PAINTING</i> <i>CRAFT</i> <i>PAINTING</i> <i>PASTELS</i> <i>PAINTING</i> <i>PAINTING</i>	11-22 NOV. 12-22 NOV. 11-22 NOV. 11-22 NOV. 11-22 NOV. 11-22 NOV.

