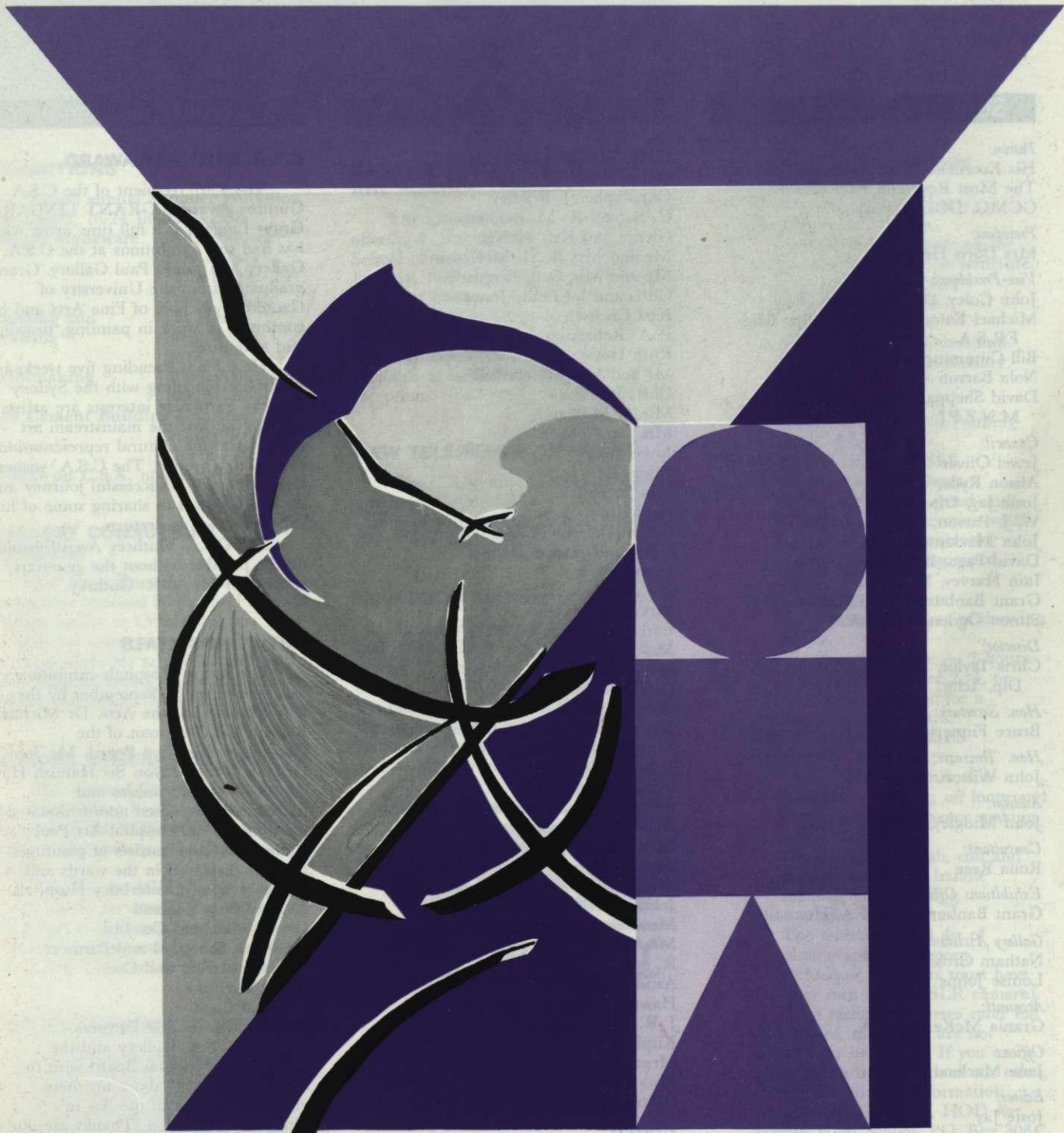


# PREVIEW

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137. DEC/JAN/FEB 1988





*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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### COVER

Bianca Van Rangelrooy.

### MIXED MEDIA

#### C.S.A. GUTHREY AWARD

The 1987 recipient of the C.S.A. Guthrey Award is GRANT LINGARD. Grant Lingard is a full time artist who has had solo exhibitions at the C.S.A. Gallery and James Paul Gallery. Grant graduated from the University of Canterbury School of Fine Arts and has continued to work in painting, drawing and sculpture.

He intends spending five weeks in Australia coinciding with the Sydney Festival. Particular interests are artists working outside the mainstream art market and the cultural representations of minority groups. The C.S.A. wishes Grant Lingard a successful journey and we look forward to sharing some of his experiences on his return.

The C.S.A. Guthrey Award would not be possible without the generous support of Mr A. R. Guthrey.

#### ART IN HOSPITALS

The Art in Hospitals exhibition was opened on 30 September by the new Minister for the Arts, Dr Michael Bassett, the Chairman of the Canterbury Hospital Board, Mr Tom Grigg and the Mayor, Sir Hamish Hay. The following businesses and individuals purchased and/or donated paintings to the Hospital Art Pool Collection. This consists of paintings that are displayed in the wards and public areas of Canterbury Hospitals. Bank of New Zealand  
Covey Mills and Co. Ltd  
Frederick Sheppard and Partners  
Goldsmith, Fox, and Co.  
Grant Banbury  
National Bank  
Shipston Davies and Partners

The C.S.A. Gallery and the Canterbury Hospital Board wish to thank those listed above for their generous support of the Art in Hospitals Exhibition. Thanks are due in particular to the artists who presented works in this exhibition.



#### EXHIBITIONS

Second annual Summer Workshop, Whangarei, 16-24 January, 1988.

<b>Pottery Stoneware</b>	Mirek Smisek Pam Smisek Flora Christeller Paul Pritchard
<b>Painting and Drawing</b>	Pat Hanly Stephanie Sheehan
<b>Printmaking</b>	Stanley Palmer Ron de Rooy
<b>Soil Cement Building Construction</b>	Yvonne Rust Graeme North

Details on C.S.A. notice board.

#### GALLERY CONSULTANT RETURNS

Mrs Rona Rose the C.S.A. Gallery consultant returned from travel in Europe earlier in October. If you wish to make an appointment to see our stock of works for sale by contemporary New Zealand artists please phone the gallery and ask for Mrs Rose.

#### ANNUAL GENERAL MEETING

The Annual General Meeting of the Canterbury Society of Arts will be held on 24 NOVEMBER AT 7.45 P.M. at the gallery, 66 Gloucester Street.

Following the AGM, Josie Jay will give a slide talk on her attendance at the Vermont Studio School in America, and her visits to Galleries in Europe and America, as recipient of the 1986 CSA-Guthrey Award.

#### ART CONFERENCE IN IRELAND

The Sculptors Society of Ireland are holding a conference on Sculpture in Dublin from 29-31 August 1988. This is part of the Millennium Celebrations in Dublin. Information on this is available from C.S.A. Gallery reception.

#### CANTERBURY SUMMER ART SCHOOL 1988

The University of Canterbury is offering a Summer Art School at the School of Fine Arts for the 18-22 January, 1988. Classes are being taught by Grant Banbury, Doris Lusk, Don Peebles, Peter Ransom, Catherine Shine, Tom Taylor and Riduan Tomkins. Application forms are available at the C.S.A. Gallery reception.

#### NEW TELEPHONE NUMBER

The C.S.A. now has two telephone numbers: 67-261 and 67-167. We hope this gives you the opportunity to contact the gallery with ease.

#### NEW LOGO DESIGN

As many of you have already noticed the C.S.A. has a revamped logo design. The essential elements haven't changed, but the name of the gallery has been combined with the logo. This logo is now being applied to all stationery and publicity from the C.S.A. and is the only logo we use.



#### HAGLEY HIGH SCHOOL ART CLASSES

Last year Hagley High School Art Department advertised a batch of courses in the C.S.A. newsletter, the response was great and all the courses ran this year. They were designed to cater for serious amateurs and semi-professional artists, and indeed, they were the very people the courses attracted. Being surrounded by others with the same love of art is obviously a thing they cherish as the atmosphere is friendly and supportive with many planning to return next year.

The courses range from pure theory through art history to studio practice and technique. Instruction is personal, positive and relaxed, except for the art theory course when the debate can get quite lively in contrast to the peace of the life classes.

Next years offer is much as this year except for a few more courses on technique.

#### HISTORY AND THEORY COURSES

(Hours indicated are weekly).

Art Theory — 2 hours.

Instruction and debate on the reasons for art and its structure, style and criticism and contemporary issues.

Art History — 4 hours.

The Renaissance, Durer and Raphael (University Bursary Exam).

Art History — 4 hours.

19th Century French Painting and Cubism.

#### PRACTICAL COURSES

Studio Practice — 8 hours.

Work at your own speed and follow your own direction with the support of experienced teachers in a well equipped studio.

Life Drawing — 2 hours.

Short poses, a variety of drawing media.

Life Painting/Sculpture — 2 hours.

Long poses of either 2, 4, or 6-hour time to produce a painting or sculpture.

#### TECHNICAL COURSES

Fibre Art — 2 hours.

Fabric painting, batik, silk-screening, weaving; off loom and loom, felting and paper making.

Pottery — 2 hours.

Handbuilt pots, slab, coil and mould decoration, handle making, glaze making.

Photography — 2 hours.

The technique and art of photography, darkroom technique, (students must have their own 35 mm SLR camera).

The technical courses cater for all abilities, the others are not suitable for beginners. If you are a beginner do inquire about our other classes. For further information write to John Murphy, HOD Art, Hagley High School, P.O. Box 3084, Christchurch or phone him at school 793-090, home 831-549.

## VIEWS REVIEWS

### POLITICS AND THE ARTS...

JUDITH HAMILTON

A speaker announced that politics should be taken out of the arts at a recent public meeting on funding for the arts. The audience, surprisingly, appeared unmoved by this statement. Perhaps they were reflecting on political decisions which have affected their own participation in the arts, either as producers or consumers of artistic production. Whether we recognise it or not, since politics and the arts are part of the very fabric of our existence they are quite inseparable. We might be tempted to believe that "the arts" exist on a higher plane than the affairs of the State and party political struggles, or that "art" and "real life", our cultural activities and our mundane utilitarian activities are separate and distinctive aspects of our existence. This fallacy arises partly because of the way our lives are artificially compartmentalised into wage-earning work activities and "spare-time leisure" activities. Creativity comes to be identified with the latter, while politics might be seen to concern only the former. Politics is readily associated with economics, with productivity and material values in contemporary western society, and the value placed on our daily activities is largely determined by the monetary reward accorded to them, whether we be writers, housekeepers, business managers, actors, factory workers or artists.

This brings us back to our politician's claim that politics should be taken out of the arts and the implications of this statement in the context of a forum on funding for the arts. We mislead ourselves if we believe that political decisions affect our incomes and not our creativity, our society's economic well being and not our cultural development. If the State moves towards adopting a laissez-faire policy for the arts, or reduces its own economic contribution whilst encouraging dependence on private sector investment it may be implying that the arts are unimportant, even expendable.

At this time of economic restructuring, it is pertinent to look at some of the arguments put forward by supporters and critics of public funding of the arts. Much of what has already been argued concerns what might be called the "intrinsic value" of artistic activity. Lord Bridges was advocating State support when he argued during a Romanes Lecture in 1955: "The heart of this matter is surely that the arts can give to us all, including those who lack expert knowledge of any of them, much of what is best in human life and enjoyment; and that a nation which does not put this at the disposal of



those who have the liking and the capacity for it, is failing in a most important duty." Following from this, advocates for State funding may focus on the example of other countries, and the fear of becoming cultural philistines through neglect. For those unmoved by the argument that the arts may contribute to national prestige, indirect material benefits from tourism, employment opportunities, and so on, are also cited as justification for the support of non-profit making cultural activities. Conversely, it is impossible to price the arts' educational contribution to the community or place a monetary value on the cultural heritage future generations will inherit.

Critics of State funding for the arts may argue that it supports the cultural interests of a social and economic elite; also that public monies should be used instead for housing, health care and so on. Others, including artists and writers, may assert that the State will exert undue control over artistic creativity and production. Denis Glover expressed an extreme viewpoint on the issue of artistic standards and State subsidies when he stated: "I am all in favour of artists starving in garrets: it whets their appetites. There are so many of them anyway, that cannibalism should be encouraged." Such arguments highlight the very political nature of cultural activities (nothing is created in a vacuum) but they can equally be applied to private sector funding.

Issues arising from political policies on cultural funding generally concern direct benefits such as the provision of government built and operated facilities for non-governmental organisation, the commissioning and purchase of artistic products, direct grants to individuals, and State art councils or foundations which fund non-profitable organisations

as an intermediary body. Less obvious are policies which indirectly affect the arts: taxation, trade and customs, education, social welfare and so on. For example, taxation policies may provide relief from property and income taxes, exemptions on contributions, gifts and bequests by individuals and the business sector, or increase costs through indirect taxes such as GST and sales taxes. Trade policies determine the availability and exchange of materials, literature, or products. Social welfare policies may provide income support for artists through unemployment benefits or subsidised work schemes. The ways in which politics pervades the arts in unmeasurable. To convincingly appear to separate the two is indeed the measure of the politician's art.

### THE ART OF EDUCATING IN CRAFTS

JOHN SCOTT

*Director Wanganui Regional Community College*

1986 was for me a year of new and productive experiences. My three weeks in China, looking at educational facilities, followed by 2 months in the United States to study art and craft education, has opened up a broad range of new vistas and confirmed albeit at times in an altered state, many of the images I already had. Most of us involved in the arts and crafts are very aware that history records the development and prosperity of a culture through its arts and its crafts. Art and craft education in China is given a primary place in the development of vocational education. The evidence of the Friendship Stores in China is that

art and craft production is seen as a vital link between the heritage of the past and the recent modernisations. The visits to the schools of art and craft education during that trip highlighted for me that the culture of China was and is in its arts and crafts. China has certainly modernised, taking on board many of the western industrial developments, but artistic and cultural sensitivities are evident in customs and in the numerous decorations within even the most industrial complex such as a major steel works.

In my time in the United States I had the opportunity to visit close to 40 different educational institutes providing training in art and craft at various levels. Throughout, I looked for a similar thread that identified the American culture in its arts and crafts. It is clearly not as apparent in the United States unless one identifies the arts and crafts of the indigenous people such as the Indians as being characteristic of the arts and crafts of the United States. This of course is no more true in the United States than to say that Maori art and craft is characteristic of what is happening in New Zealand.

The United States has still a relatively young culture and has produced a style which at times reflects the various and diverse cultures that make up the American people.

While the debate continually arose as to whether objects were art or craft, it became fairly clear to me that some of the most exciting art work being produced in the United States is in the areas traditionally attributed to the crafts. I paid particular attention to ceramics, art glass, fibre and basket making, and the wide range of wood crafts. Apart from jewellery these four craft media tend to be those areas in which the majority of New Zealand craftspeople are most active. It is interesting to note that the highest growth in any one individual craft in the United States is in the area of jewellery. This has been attributed to the intrinsic worth of the precious metals being used in jewellery making. Craft marketing in the United States is extremely competitive and many craftspeople find that it is better to have produced an object which has an intrinsic worth due to the value of the materials, than to produce a craft item which is only valuable in as much as there is a market.

The observable characteristic of the United States would be that the art content of the top craft is of more consequence than any considerations of functionalism. The American consumer is being constantly bombarded with a wide range of elegant (and not so elegant) superbly made "craft" items and identifies readily with a need to

grasp something that ties them back into what Americans seem to pride themselves with having, that is an individualistic and pioneering spirit.

It would be not too difficult to draw a similar parallel for the New Zealand craft community. Being involved in a craft is not just a way of making an income but is obviously a way of life. That way of life makes certain statements, but one of them would be that as a craftsman one produces something which changes the environment.

The New Zealand Department of Education and the Crafts Council of New Zealand have for many years worked strenuously to introduce the Certificate and Diplomas in Craft Design. 1988 will see perhaps the first page in the final chapter, with the introduction of the Diploma into the New Zealand education system. Because of that I paid particular attention to the way in which the education met the needs of the craft community in the United States. Most craft education, apart from that provided in blocks at Summer Schools and the like, are provided at bona fide universities or art schools. Most offer Bachelors degrees followed by a Master of Fine Arts which is a terminal degree or the highest qualification available in the practical arts. This particular emphasis therefore ensures that the orientation in disciplines such as ceramics, wood, hot glass, jewellery and fibre, is toward the art content, although obviously the workmanship and presentation becomes part of the process. Interestingly, during my visit many American artists and craftspeople made strong critical comments about their own education system.

While not universal, three of the significant points and relevant to the development of the craft design certificate and diploma in New Zealand were as follows:

1. An over-concentration on art one-off pieces at the expense of fine craftsmanship and functionalism.
2. A lack of emphasis on traditional and contemporary functional design, and
3. Inadequate emphasis on marketing and survival skills for emerging craftspeople.

While showing some slides of New Zealand contemporary crafts, Mr Verne Stanford, the Director of Penland School, identified what he considered the most outstanding characteristic of New Zealand crafts. It is clear, he said, that New Zealand craft reflects a major preoccupation with design.

He went on to assure me that this in no way was intended to be seen as critical so much as identifying a difference between what he saw in the examples (barely 50 slides) of New

Zealand craft, and what he had seen over the years of American craft.

Functional craft is alive and well in the United States and many people make very comfortable livings. However the directions and energies in the various craft media tend to be found with the artist/craftspeople. In New Zealand the same attitude is beginning to emerge. The recent exhibition mounted in Wanganui by the New Zealand Potters Society was in the main, an example of carefully considered, designed and executed individual ceramic pieces. One of the difficulties of pursuing such a course in our craft design courses would also be that another of the major considerations above would eventually also become a reality in the New Zealand courses.

From the beginning, craft design courses in New Zealand focused on producing craftspeople able to survive through their craft. For that reason courses build in modules focusing on marketing and business skills. Very few but the most successful craftspeople in the United States make a living from one off individual pieces unless they also are working in some associated career such as teaching at a university or art school. The courses being developed in New Zealand place strong emphasis on how to survive by marketing one's craft.

The concentration in the New Zealand courses on the design concept is intended to draw attention to an intrinsic quality of fine craftsmanship and that is that the design if properly realised, will also reflect a high degree of professional workmanship.

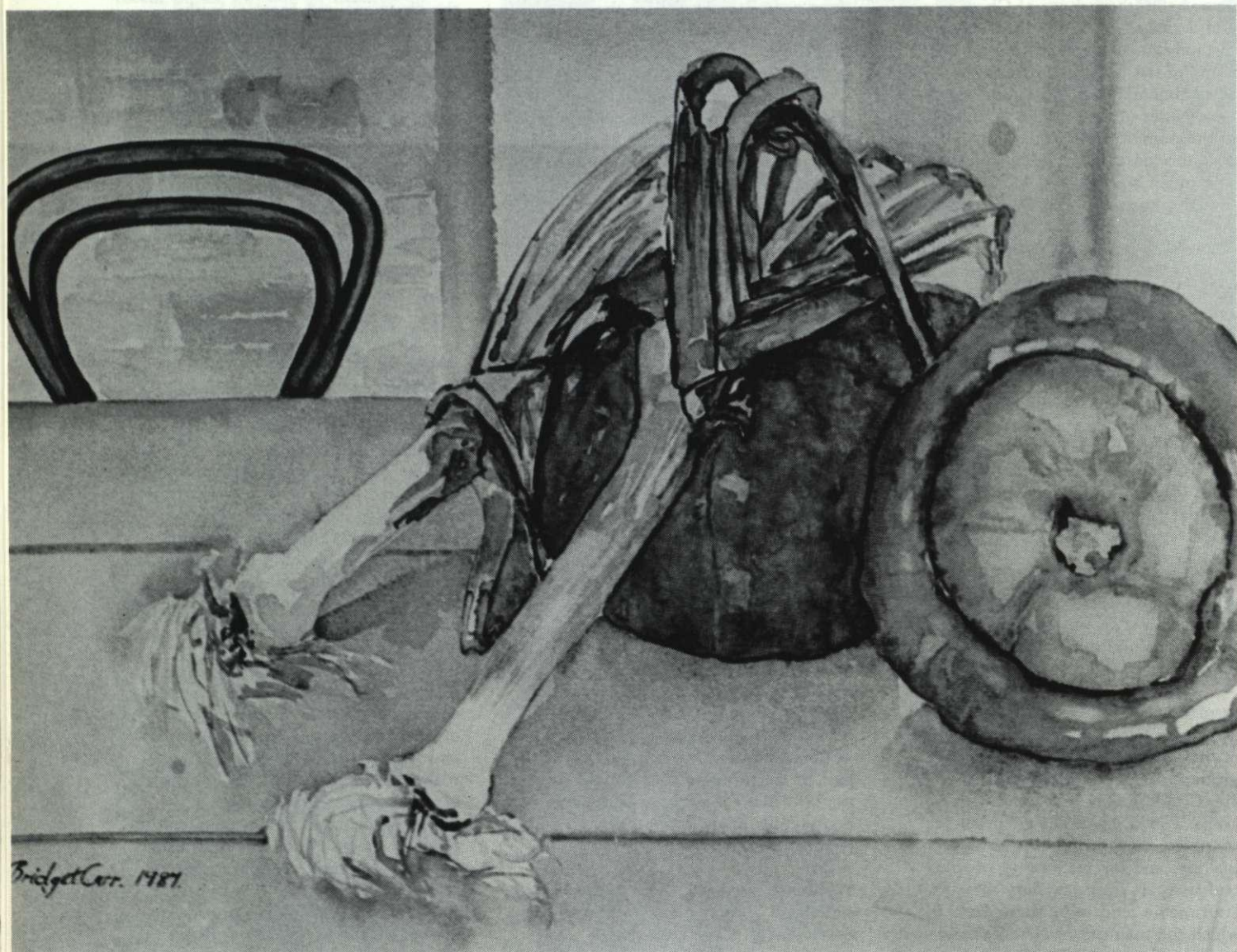
New Zealand craftspeople tend to reflect a pragmatic approach to using whatever technique is appropriate to realise their concepts. It is therefore essential that our courses provide an understanding of and the skills in design which will allow our emerging craftspeople to focus on the essence of good design while at the same time drawing on that almost kaleidoscopic input from throughout the world.

The Greeks, Chinese, Romans, the American Indians and the Maoris were all able to develop culture and a design consciousness largely untainted by the extraneous influences. For New Zealanders that will never be the case, for in an age of high technology and global communications, our arts and crafts both reflect and react to a barrage of cultural information.

I believe our Craft Design Certificate and Diploma courses have the potential to become some of the best craft education courses available in the western world, but that success will depend on a continuation of the New Zealand attitude of identifying what works or doesn't work and making the necessary changes.

## EXHIBITIONS 26 NOV — 13 DEC

PREVIEWS 25 NOV 8.00pm



### BRIDGET CARR PAINTINGS

This is Bridget Carr's second one-woman show at the C.S.A. The emphasis as with the first, is on colour, brought about in part by using a wash over wash technique.

Finding the time to combine other activities, providing this part-time painter with the balance in life she seeks, has been a major problem. Because of this, subject matter has been provided within the limitations of home and garden. With the changing seasons different interpretations of similar glimpses have been explored.

With this exhibition, Bridget has tried to develop her style and further experiment with colour, light and shade, with the added bonus of the unexpected occasionally happening.

## BISHOPDALE POTTERY GROUP

The Bishopdale Pottery Group will be holding its annual exhibition at the C.S.A. Gallery between 25 November and 6 December 1987. The Group have been fortunate in securing two well known guest exhibitors this year. Mr David Brokenshire who is well known to Canterbury potters, for his free flowing forms and interesting glazes, will be selecting the Group's pots for the exhibition and also submitting work of his own for sale.

Together with Mr Brokenshire, Mr Ross Richards of Nelson has also kindly agreed to exhibit. Ross is well known for his Raku work and recently undertook a successful school for the Group's members.

The exhibition should be an interesting one, not only for the work of the two guest exhibitors but also the increasingly improved standard of work from within the Group.



Pot by Ross Richards

## DAVID THOMAS PAINTINGS

David Thomas was born and educated in Christchurch and attended the Canterbury School of Art. A photo-engraver by trade, he is now retired and is currently involved in depicting the Banks Peninsula Landscape in water-colour. He is a working member of the C.S.A. and also the Nelson Suter Art Society, and has exhibited widely in group shows. His first one-man show was in 1984 at 'The Gallery', Akaroa.



David Thomas

His water-colours are held privately in New Zealand, Australia and U.S.A. This exhibition comprises water-colours, painted mainly this year, and some pencil sketches.

## INTERIORS AND EXTERIORS RECENT WORKS BY LORRAINE DE VORMS AND NATHAM CROSSAN

Recent works of Lorraine feature coloured woodcuts, lino cuts. The main themes of her work are interiors of homes and public buildings. Her prints are largely experimental in the use of colour, light and the properties of woodcut.

Natham's work is largely a continuation of the methods he used in his solo exhibition at the C.S.A. in June. Again he is experimenting with colour and the creative approach to print-making. His work carries strong geometric shapes and re-occurring symbols based on the inner city exteriors.

## EXHIBITIONS 8 DEC — 17 JAN 1988

**9 DEC — 7 FEB 1988**

JANET POULTON  
*PREVIEWS 8 DEC 5.00 p.m.*

**16 DEC — 17 FEB 1988**

LINDA WOOD  
RUTH HEYWARD  
YOUTH COUNCIL: *NO MORE FOREIGN INFLUENCE*  
*PREVIEWS 15 DEC 8.00 p.m.*

**16 DEC — 20 DEC 1987**

HAGHI CARPETS  
*PREVIEWS 15 DEC 8.00 p.m.*

**22 DEC — 17 JAN 1988**

AMNESTY POSTERS  
*NO PREVIEW*



Landscape: Oil on Board, 1962.

### **JANET POULTON** **PAINTINGS FROM THE SIXTIES**

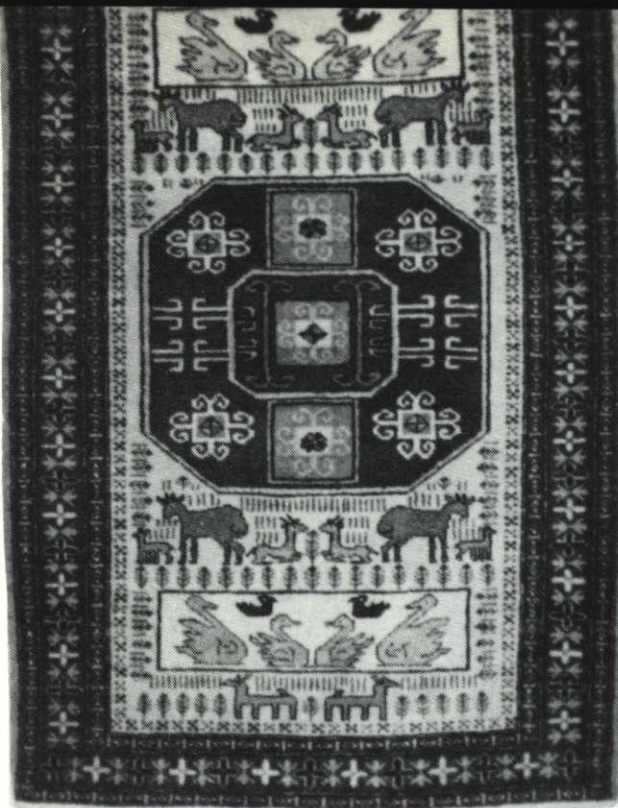
Up to twenty oil paintings will be included in this second exhibition of Janet Poulton's paintings following her extensive solo show here at the C.S.A. in early 1986.

Again the works were produced in the sixties after a second period of study at the Ilam School of Fine Arts under tutors, Bill Sutton and Rudi Gopas.

Vigorous handling of oil paint in direct response to the landscape is the central emphasis in this series of works.

Broad confident brushstrokes search for the essence of place through rhythm, form and colour to create distinctive images. In an emotional response to area she loved, Nelson, Whanganui, Taranaki, and her local environment Janet has created many successful strong paintings.





## CONTEMPORARY PERSIAN RUGS FROM IRAN

Mr Mohsen Haghi presents his new shipment which he has recently brought from Iran.

During his last visit he drove a truck from his native Teheran — north up to Ardebil a city near the Caspian Sea, noted for the pastel colours and traditional geometric designs of its rugs.

Indeed, one of the oldest rugs known was "Ardebil" and although the designs have changed a great deal since it was made centuries ago — this is a good name for rugs and has many different designs and qualities. They are mostly geometric and often contain stylised birds and animal motifs. Mr Haghi found Ardebil a friendly city and the dealers in the bazaar were most interested to hear that their rugs were going to New Zealand and plied him with questions of the lifestyle here. Mr Haghi offers free verbal valuations for rug owners and will have many rugs also from Nain, Qum, Joshegan, Hamadan and the tribal Afshar and Baluch. We look forward to this exhibition which is sure to be of interest to rug enthusiasts and those with an interest in textile designs.

## LINDA WOOD DRAWINGS

My recent work began when I left New Zealand to travel. Both my art and travel were in some ways reacting to the four years I spent in an Art Institution (School of Fine Arts, Ilam) and very much intertwined.

In Sydney, on a money earning stop, I worked from poems by Hinewirangi (Rosemary) Kohu — 'Screaming Moko' and 'Broken Chant'. I was aware of my identity as a New

Zealander and on my way to England to 'checkout' my birthplace (I came to Aotearoa in 1971).

Then through Asia, India, Pakistan . . . , overland from Kathmandu to London, I drew on a bus. So these works are small and busy too, concerned with what I saw and felt. In these drawings a personal symbolism evolved — Spirals and Arches, Bound and confirmed figures and often a three-way 'cycle' of entities — for instance. These drawings were quite spontaneous and complement my poems, which will be available during the exhibition.

After coming HOME, a 'born again N.Z.'er' I began working with driftwood, flax paper and flax rope. These works are more abstract and sculptural, the images they involve being shields, cloaks and quite subconscious combinations of past 'symbols'.



## RUTH HEYWARD "SMALL WORLDS"

These photographs arose out of my desire to capture intense, saturated colour, and to use this colour to express mood and feeling.

I'm interested too, in complementary colour contrasts, the relative quantities of opposing colour which will work.

Beyond the colour, I wanted to capture a sense of wonder I've never lost, for the beauty of small worlds.

I have an old 35 mm camera, seldom use a tripod, always use available light, and I like to work with slow film.

I print the pictures myself; using the Ciba-chrome process.

Almost all of the photographs were taken in Christchurch's Botanic Gardens.

## YOUTH COUNCIL

This is a group exhibition of young, mainly unestablished, Canterbury artists.

It is titled 'No more, no more, no more foreign influences', and aims to gather some of the more original works.

Included in the exhibition will be sculpture, jewellery, photography and printing.

In an effort to cover a wider spectrum of art, a fashion parade and other entertainment will feature on the preview evening.

**NO MORE  
NO MORE  
NO MORE**

**FOREIGN INFLUENCE**



Young artists between the ages of fifteen and twenty-five are invited to enter the **1987-88 Youth Art Exhibition**.

The show will be held at the C.S.A. Gallery from **December 15th to February 8th**.

Further information is available from:  
**CHRISTCHURCH YOUTH COUNCIL  
ART EXHIBITION  
Box 237, Christchurch  
or by phoning 791-660 ext 529.**

Supported by Christchurch Youth Council  
Lottery Board Youth  
Summertime



amnesty international campaigns against the worldwide use of torture.

Belgium



*Jose Goffin of Belgium: "You Can Act Against Torture"*

### **AMNESTY INTERNATIONAL POSTERS**

Since its inception in 1962, Amnesty International has benefited greatly from the support of artists. One of the first was Pablo Picasso and the posters in this exhibition, coming from many countries and representing a fraction of the graphic art that is published worldwide on AI's behalf, are a further expression of the way artists want to help.

Why? Perhaps because artists can recognise the value of what AI is trying to do, and in response they offer the power of their own talent to help a cause whose appeal to them is that, surely to any artist, freedom of expression is absolutely fundamental.

In the words of Eleanor Roosevelt: "Perhaps humanity's spirit and striving is indestructible. It is set back often, but it does not die, so that is the reason why each of us should do our best in our own small corner." Canterbury's AI

members hope that this exhibition will inspire more artists to assist in fostering that spirit.

Auckland member Angus de Lange first thought of mounting such an exhibition. He wrote to all corners of the earth and the idea took about two years to become fact. So far it has toured Auckland, Wellington and Nelson, with Dunedin next on the itinerary.

# OPENING SHOTS

SEPTEMBER/OCTOBER



Grant Banbury, Nikola Caro and Friends



Simon Ogden and Chester at the Young Contemporaries Opening



Sir Ron Scott and Steve Fullmer, Potter



Jean Lewandowski, Vi Cottrell, Marie Venning, Evelyn Puentener and Lorraine Goffin — Tibetan Carpet Opening



Janet Mahon and Joan Schoeller



Marie Lenihan — Artist



Tui Porter, President Halswell Potters

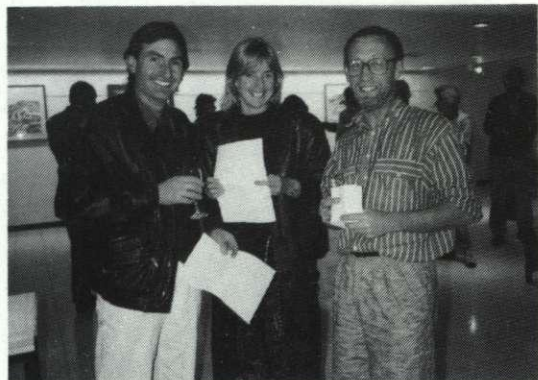


Joan Muir, Tui Porter, Esme Lyon, Doris Sewell, Beverley Ferguson, Vida Milligan — Halswell Pottery Opening

OPENING SHOWS



Ivan and Kelvin Hill



Philip King, Sarah Ayton and Bruce Finnerty



Dancers at the Opening of the Craft Dyers Guild Exhibition



Barbara Lee and Maureen Armstrong



Ralph Lawrence and Michael Armstrong



Catherine Brough



Chris Brooks, and Pat Unger



The Mayor, Sir Hamish Hay; The Hon. Dr Michael Bassett; Tom Grigg, Chairman of the Canterbury Hospital Board; and Gallery Director, Chris Taylor, Opening the Art in Hospitals Show

# Webb's



Petrus Van der Velden *A Sunlit Doorway* oil 42 × 35 cm realised \$14,000 at Webb's sale in the Arts Centre on Wednesday 14th October.

Webb's next Christchurch sale is scheduled for  
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All Enquiries to

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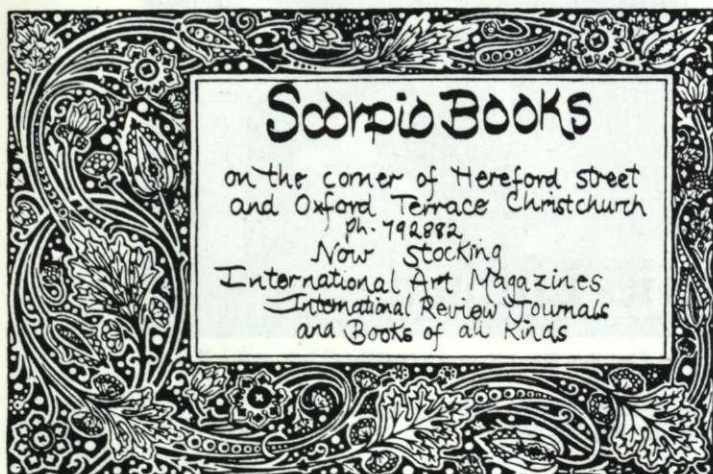
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*Jean Pritchard*  
NZAID

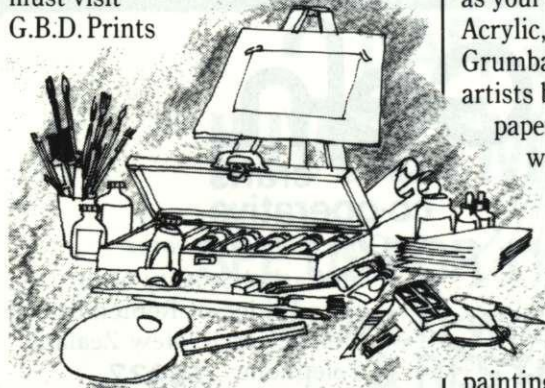
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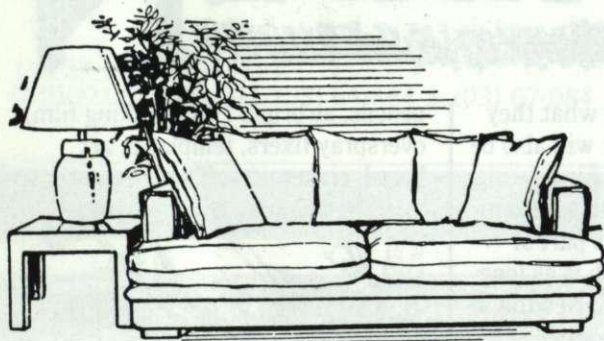
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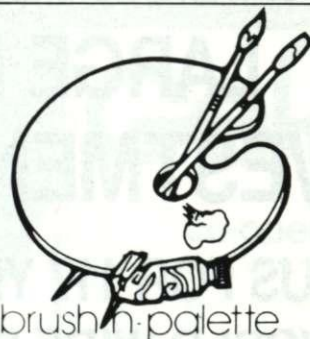
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NOV/DEC/JAN

<b>MAURICE ASKEW</b>	<i>PAINTING</i>	11-22 NOV.
<b>POWELL GROUP</b>	<i>PAINTING</i>	11-22 NOV.
<b>ANN WILSON</b>	<i>PASTELS</i>	11-22 NOV.
<b>GWENDA TURNER</b>	<i>PAINTING</i>	11-22 NOV.
<b>JOSIE JAY</b>	<i>PAINTING</i>	11-22 NOV.
<b>WOODWORKERS GUILD</b>		12-22 NOV.
<b>DAVID THOMAS</b>	<i>PAINTING</i>	26 NOV.-13 DEC.
<b>SUMMER EXHIBITION</b>		26 NOV.-13 DEC.
<b>NATHAM CROSSAN</b>	<i>PRINTS</i>	26 NOV.-13 DEC.
<b>LORRAINE DE VORM</b>	<i>PRINTS</i>	26 NOV.-13 DEC.
<b>BISHOPDALE POTTERS</b>		26 NOV.-6 DEC.
<b>BRIDGET CARR</b>	<i>PAINTING</i>	26 NOV.-13 DEC.
<b>JANET POULTON</b>	<i>PAINTING</i>	9 DEC.-7 FEB. 1988
<b>RUTH HEYWARD</b>	<i>PHOTOGRAPHY</i>	16 DEC.-17 JAN. 1988
<b>HAGHI CARPETS</b>		16-20 DEC.
<b>LINDA WOOD</b>	<i>PAINTING</i>	16 DEC.-7 FEB. 1988
<b>YOUTH COUNCIL</b>		16 DEC.-17 JAN. 1988
<b>AMNESTY INTERNATIONAL POSTERS</b>		22 DEC.-17 JAN. 1988

