

# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

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A preliminary drawing for glazed tiles by Gennie de Lange—story inside.



## GALLERY CALENDAR

(Subject to adjustment)

May 4-15

May 6-27

May 12-16

May 16-30

June 3-8

June 14-22

June 15-28

July

CSA Autumn

Bob Goundrill

Mineral Group

Figure Studies

United Womens' Convention

Norman Clark

CSA OPEN

Paul Johns and Robin Neate

Trevor Hodgson

Art in the Mail

Canterbury Potters

Robert Franken

David Cowie

Tibetan Carpets

Bonar Dunlop

Mendelsberg-Miles

## CSA GALLERY HOURS

Monday - Thursday

10 - 4.30 pm

Friday

10 - 4.30 pm

Saturday & Sunday

2 - 4.30 pm



## NEW MEMBERS

(The Society welcomes the following new members)

MRS P. A. BERMINGHAM  
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MR M. BROWN  
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MRS M. E. WOODWARD

## Can you help?

During the year there are times that the gallery would welcome the assistance of members as gallery attendants at certain exhibitions. The hours would be 10 am-noon, noon-2 pm, 2-4.30 pm on week days and 2-4.30 pm at the weekends. Folding and despatch of the newsletter is another area where help is required. This takes approximately 3 hours. Please call in at the office or phone 67261 if you can assist in either case.

## Hire Service

Original works from the collection of the Canterbury Society of Arts are available on hire to offices, business houses, surgeries, etc.

Paintings are hired for periods of six months and may be obtained or changed after that time.

Please make enquiries at the office or phone 67261.

## Selling Gallery

This year the C.S.A. intends to use the front foyer and window area, and the small area at the back of the ground floor gallery as a Selling Gallery. Our stock racks will also be open to buyers on request.

We would be pleased if you would like to take advantage of this opportunity to submit your work for sale, and suggest that the artist should not leave a work for more than six months.

Interested artists should contact the director.

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## World Crafts Council Conference

### Colleen O'Connor reports

I have recently returned from overseas. One of the highlights of the trip was the participation in the 7th Biennial Conference of the World Crafts Council. I understand there were at least 1200 members attending, representing something in the nature of forty seven countries.

The site for such a gathering was magnificent. Oaxtepec, Morelos, Mexico where at one time the famous Emperor Montezuma "took the waters". The Mexican government gave generously to support the undertaking and the conference was opened by the country's President Echeverria. He gave words of wisdom and welcome: "If the goal of this Congress was only to safeguard the priceless activity of craftsmanship, it would turn out to be extremely successful and transcendental."

During the days there were workshops in fibreglass, metal and clay and non-media seminars illustrating the popular art of Mexico.

Under their huge canvas canopies craftsmen from the villages worked. Watching and sharing with them proved for many of us our greatest inspiration.

Day and night lectures were held along with films, dancing and music.

The whole week was like a cultural explosion for the thirteen people attending from New Zealand.

The World Crafts Council N.Z. Chapter recently formed a local branch. If anyone wishes to join or learn more about WCC you could talk to the president, Mrs V. Mountford, 59 Bay View Road, Christchurch 8. Telephone 266 471.

## Apology

We regret that some Associate members were sent entry forms for the Annual Autumn exhibition, which is restricted to Working members.

The gallery will hold until June any work sent in by Associate members, who are welcome to exhibit their work, unselected, at the Open exhibition.

## Admission charges

In the case where the Gallery has to pay major expenses for some exhibitions we will need to charge admission. Members will still have the advantage of admission at a reduced rate.

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## Painting with glazes

Gennie de Lange loves gardening. Brought up in a family fond of horticulture, she is attracted by the simplicity and delicacy of flowers and it is this delicacy which she often uses in her painted tile designs.

Her studio adjoining her home, looks out on a well laid out garden. Inside the studio, walls and table tops are lined with examples of her colourful work. Beautiful patterns in bright, rich glazes. Her work is immediately attractive: at her last CSA exhibition all the work was sold in less than half an hour.

"I think women like to be secure, they like a nest with things around them. This is often why people can identify with women's paintings. Although they take an enormous amount of energy, they come out like you are."

Gennie de Lange's initial training was in industrial design and illustration at the Wellington Polytechnic school of design. From there she studied at the Hammersmith School of Art in London with the thought that it would probably be easier to make a living with pottery than with painting. As it turns out now she is successful with a combination of both. Before Hammersmith she had been on a study tour of Scandinavia and expresses admiration for Scandinavian ceramics and design.

After Hammersmith she spent two and a half years at the Chelsea Pottery while her husband did post graduate work in London. It was at the Chelsea pottery that she concentrated on painting in glazes but on bowls, plates and dishes. It was after she returned from England that she began working seriously with glazed tiles.

The technique she employs now is to buy unglazed English commercial tiles. These are dipped in opaque glaze and then the design, which has been carefully worked out fully beforehand on paper, is drawn onto the tiles. This takes about a day because it is impossible to correct mistakes and every stroke of the dentist's tool, which is used to etch into the opaque glaze, must be accurate.

Once the design has been drawn onto the tiles, they are sprayed with oxide and the glazes which will give the final colours are applied. This application of the glazes might take up to a week. Gennie de Lange experiments with glazes all the time and it is in effect a painting medium. The only difference from conventional paint is that she has to envisage the final result since the colours depend on the two day firing in the electric kiln. She likens it to planting trees and flowers in her garden when the end result is visualised but what exactly will happen is never known.



*Gennie de Lange drawing the pattern onto prepared tiles.*



"When you plant something you anticipate what will grow up in years to come but they still go their own way. They are not fully your own creation. The same is true of children and there is that uncertainty about the result of my tiles."

She says it is exciting to see what happens in a firing and things do not always turn out the way she expects. If she really does not like what she gets she smashes the tile. However sometimes what comes out is good, but seems bad to her because it is not quite what she had envisaged.





## Canterbury Film Society Weekend School

Screenings take place weekly at Room A1, University on Tuesdays and at the Museum Theatre, Rolleston Avenue on Wednesdays commencing at 7.30pm.

Membership may be taken out for the year or many films may be seen for a 'singles' entrance fee. For information write Box 526, Christchurch or ring 516 000 (day) or 31 329 (evenings).

Screenings also take place on Mondays at Lincoln College and on Thursdays at the Gallery Akaroa.

### Films:

May;

Les Miserables

Woman of the Dunes

Even Dwarfs Started Small

The Old Man and the Child

June:

Pepe Le Moko

La Guerre est Fini

Occasional Work of a Female Slave

Threepenny Opera

(France)

(Japan)

(West Germany)

(France)

(France)

(France/Sweden)

(West Germany)

(Germany).

We would call your attention to the brochure with this newsletter, regarding the weekend school to be held 28-29 May at the gallery.

The tutors will be John Coley DipFA, DipTchg

Michael Eaton DipFA, DipTchg, FRSA

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## Guthrey – CSA Travel Award for Art

The object of the Award is to enable a promising or established artist to visit and study in Australia.

The award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, accommodation for three weeks in Australia of a total value of \$300, plus a sum of \$NZ200 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks.

To be eligible applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.

Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P.O. Box 772, Christchurch, and be in the Secretary's hands by 4.00 pm on the last Friday in May in each year and should be made on the proper form obtainable from the Secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to:

Secretary  
Canterbury Society of Arts  
P.O. Box 772  
Christchurch.

The name of the winner shall normally be announced on the third Friday of May and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.

Information will be available at the office of the Canterbury Society of Arts for the guidance of winners, concerning some of the facilities available in Australia for study and research, and introductions will be arranged where possible.

We thank Mr A. R. Guthrey for his continuing support of this worthwhile award, which will again be offered this year. Application forms are available at the office.



*From the recent Caiger-Smith Exhibition.*



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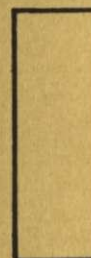
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## Life drawing and painting

Ten classes, each from 1–3pm on Mondays.  
Commencing Monday 30 May 1977.

The course will cover firstly basic drawing in various media and time studies from the model, and then more study given to the painting side of the course.

The classes will be tutored by Mrs Colleen O'Connor DipFA, who has recently returned from study overseas. Fee: \$30 payable at the beginning of the course. Please apply at the gallery or phone 67261 to enrol.



*From the recent Roy Cowan Exhibition.*

### PRINTING PRESS

We are pleased that the printing press has arrived and is being installed in the upstairs workroom.

The press will be operated under a hire system and we hope also to be able to supply Steinbach paper.

Printmakers who are interested in using our machine are invited to contact Geoff Dixon at the C.S.A. office.

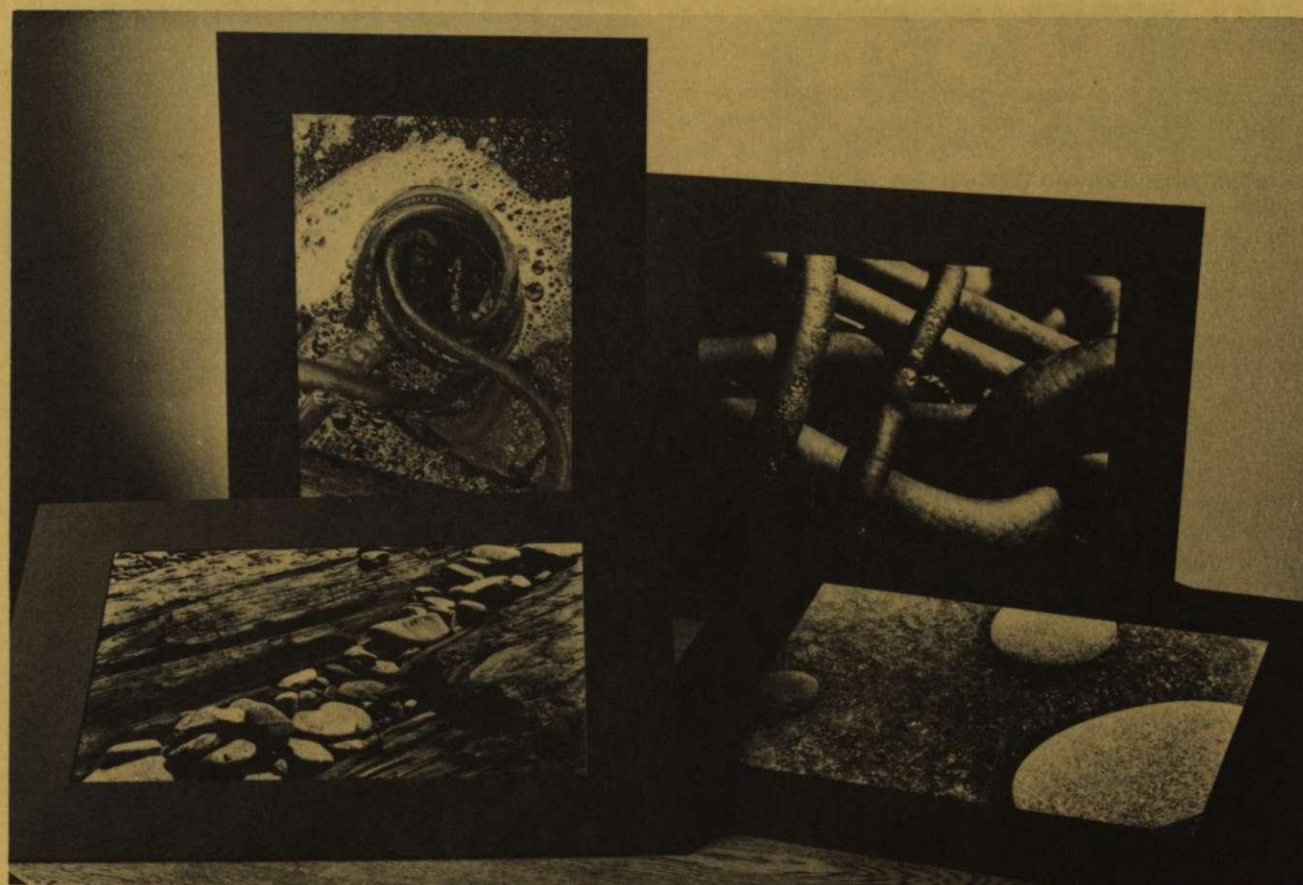
## the exhibitions



### CSA Autumn

4–15 May

An annual exhibition for working members.



### Bob Goundrill

6–27 May

Photographs: "Waters' Edge"

This exhibition is a collection of colour photographs taken on beaches and streams at various locations in the South Island. Almost all the pictures are close-ups and some depart from my previous work in that they are "snapshots" – freezing surf around seaweed and rocks.



## Mineral Group

12-16 May  
An exhibition of Minerals

## Figure Studies

16-30 May  
Three artists' drawings  
Doris Lusk says "For me, life drawing fulfills so many

requirements and qualities embodied in my overall attitude towards my work — that is to say, problems of the depiction of 3 dimensions on a 2-D surface; dynamic composition; sensitive perception and fluid creative use of media.

The difficulties are intimidating, but to resolve all these problems in a satisfactory life drawing leaves me with no surprise that life drawing has for so long been practised with so much pleasure by artists great or minor — I love it. W.A. Sutton says "These are studies done a few years ago in Life class, working alongside students. Often quick sketches — done in half a minute to ten minutes.

Don Peebles says "Like most students of my generation I had a lengthy grounding in the principles of drawing learning from the antique and figure. One early episode stays with me. There I was earnestly plugging away in life class feeling quite unjustifiably pleased with myself, for my drawing seemed well enough stated from the anatomical and proportional points of view. But what I'd quite overlooked was that essential sense of a 'living thing' — my well-intentioned marks had about as much animation as a dead mackerel.

Surveying things for a moment, the tutor refrained from comment then grabbed my pencil and made a

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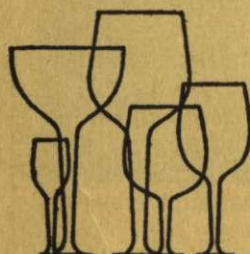
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vigorous scribble on the paper – but that scribble had it, the very quality my laboured efforts lacked – an authentic sense of life."

## United Women's Convention

Christchurch Women Artists' group exhibition  
3–8 June

"We are a group of women artists (writers/painters/sculptors/musicians) who meet fortnightly. Our purpose is to act as a support group for ourselves and other women artists and to attempt to examine and re-define prevailing standards of art from a feminist perspective.

We are hiring the C.S.A Gallery for an exhibition from 30 May–9 June. We hope to create a total women's environment, combining more traditional exhibits (paintings, ceramics, prints, photographs, etc) with constructions which soften and modify parts of the gallery's male-designed structure, changing it to a more female one. Two examples of what we mean by this are: altering the shape of the stairwell so it becomes a rounded tunnel leading up to the Stewart Mair gallery and making semi-transparent partitions to divide the space in the Stewart Mair gallery.

We will use the first few days (30 May–3 June) for setting up the exhibition. The gallery will, of course, be open to the public during this time and we will see that someone is on hand to answer any questions you may have about what we are doing.

The weekend of Friday 3–Monday 6 June coincides with the United Women's Convention. This is intentional: part of the purpose of the exhibition is as a creative focus for the Convention, an alternative to the Arts Workshop not being provided this year. The Convention, traditionally, is an event organised by and for women, and not open to men. During this weekend – from the evening of Friday 3 up to and including Monday 6 – the gallery, containing an exhibition which is part of the Convention, by, for and about women, will also be open only to women. On the Tuesday 7 and Wednesday 8 the Exhibition will be open to any member of the public who would like to view it.

The opening, on Friday evening (3 June) will be in the nature of a private showing for Convention members and any interested women.

Throughout Convention weekend we would like to involve as many women as possible: not only in viewing exhibits and events but in participating in them. This can be considered an invitation to all women – come and join in. There will be, in addition to the exhibits, a wide range of performances and activities – music groups, dance, poetry readings, etc. A more detailed programme of events and times will be published later.

During the weekend a payment of 50c will provide a pass – giving one woman unlimited admission from Friday evening to Monday evening. On Tuesday and Wednesday there will be a door charge of 50c per admission. Passes purchased during Convention weekend will not retain validity on these days.

## Norman Clark

Carving  
14–22 June

Says "Born in Tauranga 1942. Educated and lived in Bay of Plenty and Wanganui areas where initial interest in Maori culture began. Became aircraft engineer in 1959. Toured overseas 1961–64 through Asia, Far East: Singapore, Brunei, Borneo, Thailand and took active interest in these countries' cultures, temples and works of art.

Asian–Oriental influence to small degree in some of my sculptural pieces. Started sculpture, human and abstract forms in 1965–66. Through passing change to deeper interest in Maori carving and pattern themes to pure traditional wood carving.

Studied under Pine Taiapa of Gisborne for short period in 1971 where I gained invaluable experience and

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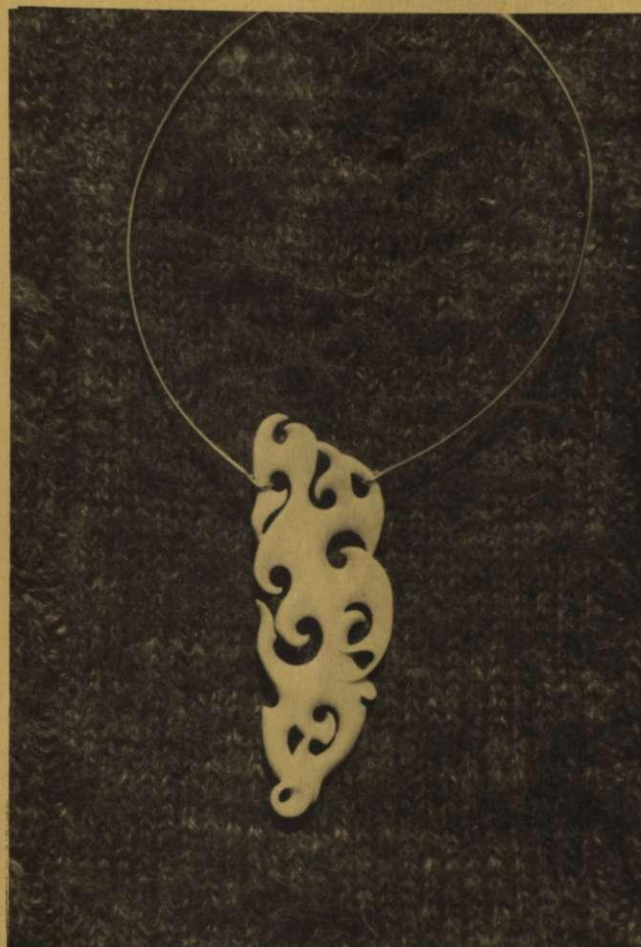


interest from the respected Master Maori carver of NZ.

From this point my Maori interest deepened, and searching analysis and research brought about a change in style, a personal identity with my masterfully crafted pieces. Several exhibitions came my way in Christchurch, Dunedin, Wellington's James Cook Hotel, Blenheim, Tauranga and Auckland. My latest in October 1976.

Now residing in Blenheim my work is much sought after from all corners of the world and much interest has been shown from USA museums and galleries, several private commissions from small jewellery pieces to large garden and house pieces. Figureheads each year keep me working long hours, but my dedication has never waned. I also export select pieces to overseas collectors in Austria, England, USA and Australia."

This exhibition which will follow the recent fine crafts display in this gallery will be first major one in Christchurch and will include wood sculptures, ivory, whale bone and jade carvings.



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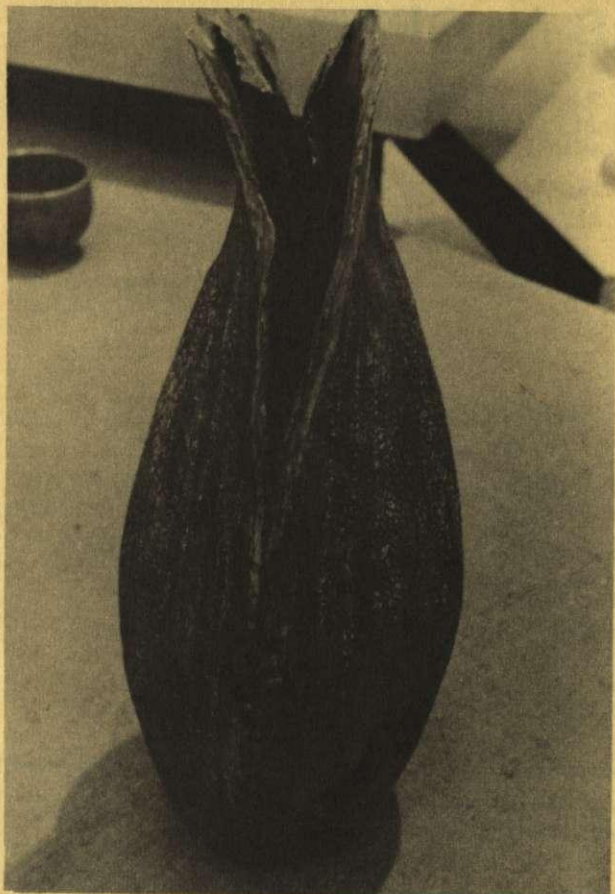
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