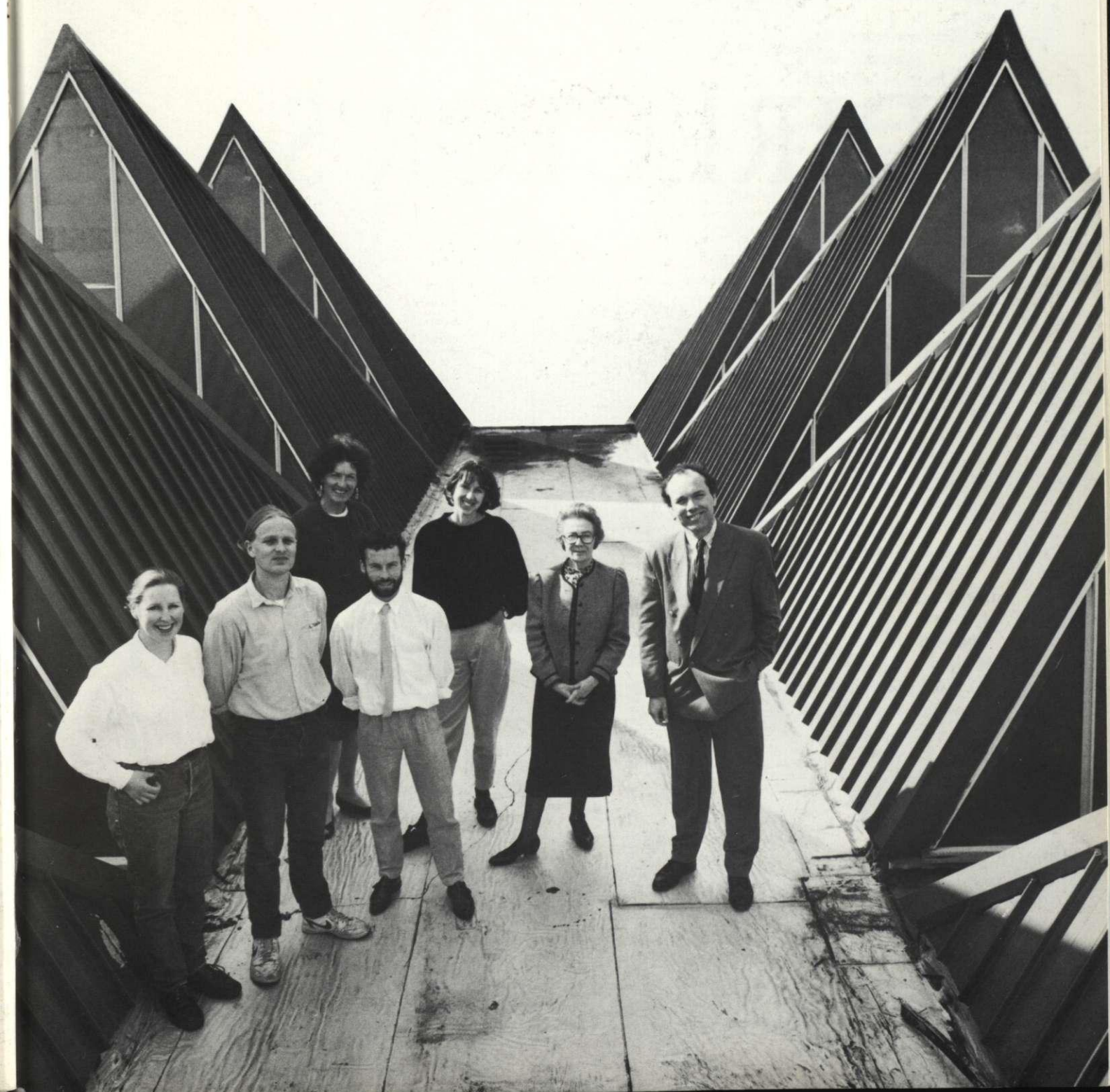


C . S . A . G A L L E R Y

# PREVIEW

NOVEMBER-DECEMBER 1990  
One hundred and ten years





The Journal of the  
Canterbury Society  
of Arts  
66 Gloucester  
Street  
Christchurch  
Phone (03) 667 261,  
(03) 667 167  
Fax (03) 667 167

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

1990 WILL BE REMEMBERED AS AN EVENTFUL YEAR. OUR FOCUS OF ATTENTION HAS BEEN DIRECTED TO QUESTIONING OUR CULTURE, IDENTITY, HISTORY, ECONOMY, POLITICS AND FUTURE. THESE QUESTIONS AND A MULTIPLICITY OF VIEWPOINTS WERE THERE BEFORE 1990 AND WILL CONTINUE. THAT'S OBVIOUS, BUT THE FOCUS EMPHASISED BY MASS MEDIA, "MAGIC MINUTES", "THE ISSUES", FORUMS, GAMES AND SO ON HEIGHTENS OUR SELF AWARENESS. IT PRESENTS AN OPPORTUNITY TO REFLECT, WANTED OR NOT (A BIT LIKE THE MORNING AFTER THE 40TH BIRTHDAY PARTY) ON WHO WE ARE, AND WHY. FOR THIS ISSUE OF PREVIEW WE HAVE BEEN DELVING INTO OUR SCRAPBOOKS TO PRESENT A BIRTHDAY ISSUE, THE CSA IS 110 YEARS OLD. WE HAVEN'T ATTEMPTED TO WRITE A HISTORY OR ANALYSIS, ITS A COMPILATION OF IMPRESSIONS. IF YOU WANT AN HISTORICAL ACCOUNT OF 100 YEARS OF THE CSA LOOK TO OUR HISTORY AVAILABLE FROM THE GALLERY.

# DIRECTOR'S

THE TENDENCY HAS BEEN TO LOOK AT CONTROVERSIES, PERSONALITIES, ART, POLITICS AND COMEDY IN MORE RECENT YEARS. WE SOUGHT ANECDOTES AND REMINISCENCES AND UNEARTHED PERENNIAL ISSUES SUCH AS A NEW ART GALLERY FOR CHRISTCHURCH. WHILE ON THAT ONE CHRISTCHURCH MUST PROCEED WITH A NEW ART GALLERY AS SOON AS IS POSSIBLE.

CHRISTCHURCH HAS GOT BEHIND MAJOR CAPITAL PROJECTS BEFORE SUCH AS QEII STADIUM AND THE TOWN HALL THAT

HAVE GIVEN IDENTITY TO THE CITY. SO TOO, CAN A NEW ART GALLERY THAT WILL EMPHASISE EASE OF ACCESS TO THE VISUAL ARTS WITHOUT COMPROMISING PROFESSIONAL AND MUSEOLOGICAL STANDARDS. WITH ENTREPRENEURIAL SPIRIT AND VISION CHRISTCHURCH CAN HAVE A GALLERY THAT WILL STIMULATE ECONOMIC GROWTH BY ATTRACTING BUSINESS AND SKILLED PEOPLE (AND RETAINING THEM) TO A CITY WITH A BELIEF IN ITS FUTURE AND A COGENT EXPRESSION OF ITS CULTURE. ENJOY THIS ISSUE OF PREVIEW HOPEFULLY AS MUCH AS WE DID PUTTING IT TOGETHER, ALSO REFLECTING ON WHAT ISSUE 300 MAY CONTAIN. HOPEFULLY SOMETHING MAY REMAIN CONSTANT AND REMINDS ME OF WHAT ART CRITIC HAROLD ROSENBERG WHO WROTE FOR THE 'NEW YORKER' HAD SAID TO CALVIN TOMKINS WHO TOOK OVER ROSENBERG'S COLUMN TWO YEARS AFTER HIS SUDDEN DEATH IN 1978:

"REMEMBER, THE ART WORLD IS A COMEDY".

# REPORT

Cover: Gallery Staff  
Photo Peter Bannan

C.S.A Preview is registered  
at New Zealand  
Post Office Headquarters  
Wellington as a magazine.

## ANDREW DRUMMOND

*profile*

Views of an artwork using performance and a performance in a court room.

# LOOKING BACK TO THE CRUCIFIXION

In 1977 when I was asked to make a work for the 'Platforms' exhibition organised by Martin Mendelsberg and John Cousins for the Christchurch Arts Festival show at the CSA. I remember seeing immediate possibilities with the X cross platform. I set about preparing a work using this

platform and integrating some of the relevant issues in my practice, namely the use of skin, in this case rubber latex, and ideas relating to the spirituality of the crucifixion.

I made some decisions which were to become contentious in another context but generally the work was going to consist of me using my body to cast a skin of rubber latex while lashed naked to the cross and to be linked to an ECG monitor which would relay my physical condition to the audience. I was hoping that by using the anxiety caused by my physical condition and ideas of meditation and bio-feedback that I could use the process of creating a skin to be dramatised on the video ECG image.

This also provided the life link to the

second part of the work which was to be the residue, the artefact — a latex skin.

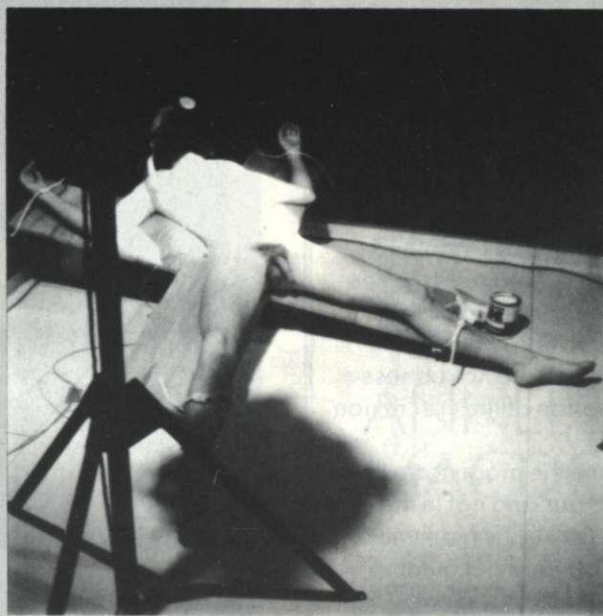
After casting the skin and shedding it I planned to leave it on the cross with an electronic beeper, giving a 78 per minute beat, suggesting that life was still ongoing. I also planned to leave photo documentation of the

process which would give a visual narrative to the performance. These photos would later be confiscated by the police, destroying the completeness of the work.

Central to all this was to be my nakedness. Firstly I saw that by being stretched naked and splayed I would be in a vulnerable and supplicant position. This was misread by the complainants as lewd and anti-Christian. The nakedness would, I thought bring into the open misconceptions associated with the crucifixion and practically allow me to cast the skin. Later in court the art historical facts relating to nakedness and the crucifixion were to play an important role in my defence.

The performance took place in a back room upstairs at the CSA on a Sunday afternoon and was attended by around 50 people. During the performance I seem to remember it being a rather hushed and attentive crowd somewhat, I suppose, involved in this quiet slow drama. Nicholas Still acted as my assistant, applying the rubber latex to my torso. Dr. Carol Miles acted as the technical assistant, monitoring the ECG. Paul Jones documented proceedings using a polaroid camera.

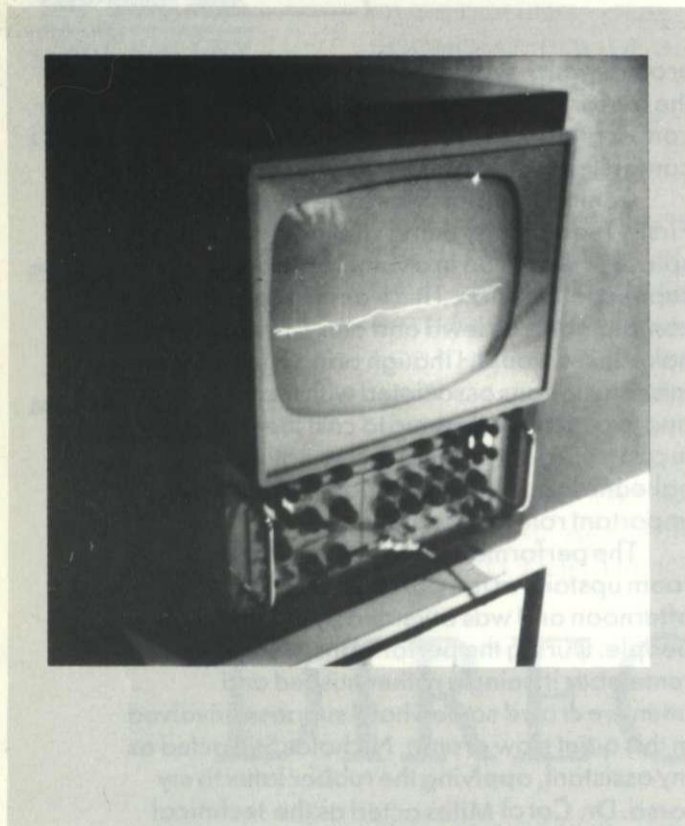
The performance lasted about an hour and at the end I ripped the skin from my body, unhooked the ECG and left the room to prepare for my trip home to Wellington. Some days later when I was preparing to depart for a show in Australia I was notified that the police had seized the polaroids from show at the CSA and had laid charges against the gallery for displaying offensive material. Also, and more immediate for me was that the police were about to lay charges against me for acting offensively



in a public place.

I immediately left the country so as to fulfil my obligations in Australia and to give myself time to think this through. Surely in 1978 this couldn't happen? Well it could and still is happening to artists who dare to challenge the status quo.

ENLIGHTENMENT IS ILLUSIVE



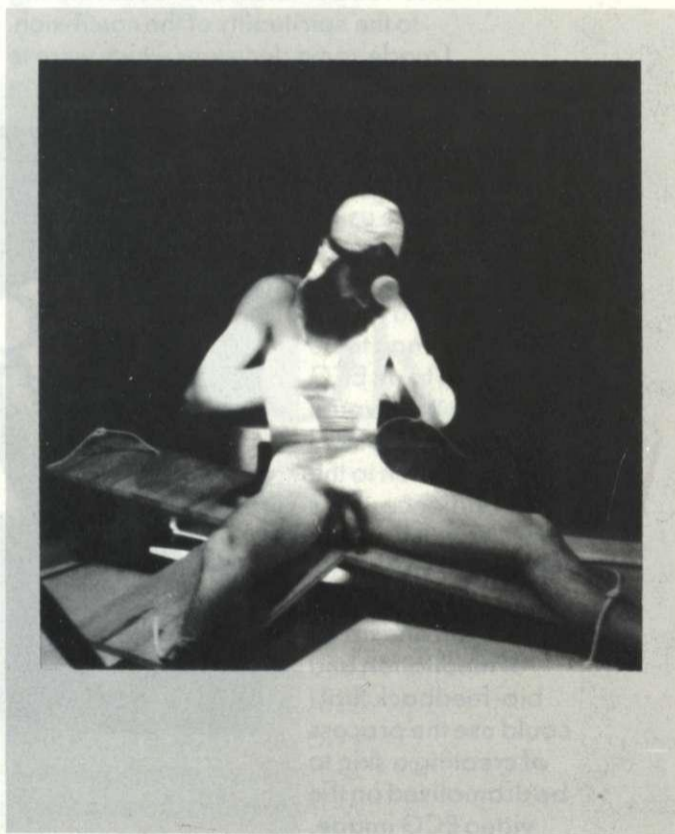
The second crucifixion was to be played out in the District Court in Wellington some months later. The QEII Arts Council had provided me with counsel and were paying the bills of what was a test case for a visual artist in New Zealand. The charges against the CSA were to be delayed pending the outcome of my trial. The pressure was on in more ways than one. Somehow I had to get the complainants to see that they had misread the situation and then over-reacted. They were young, born again Christians and could only see the nakedness and totally ignored the notion of the crucifixion and its meaning to them!

Then I had to convince the magistrate that I was serious in my endeavour and not in the slightest bit in awe of his power. The drama unfolded slowly and my attitude of contempt towards the duality of standards did not endear me to either the magistrate or my counsel. The mould had been cast and there was to be no change. Various people from both sides took the stand to explain my actions. A memorable witness was Janet Geddes, a curatorial researcher from the National Art Gallery. She had prepared a short essay on the history of the crucifixion and nakedness which

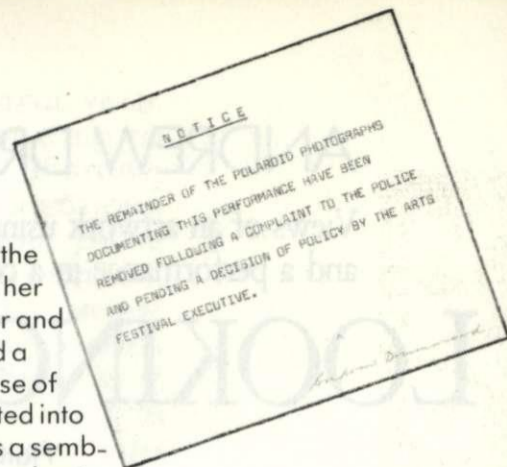
she duly read to the court. Somehow her position, manner and attitude changed a rather sour course of events and injected into the proceedings a semblance of quiet academia.

The magistrate however, was not to be without his day and adjourned the case with a reserved decision. Two weeks later his decision was given in fourteen pages of summation in which he provided an insight into the nature of the judiciary. He found the work to be, in his opinion, crude, immoral, offensive and in bad taste; and dismissed the case against me, reflecting the double standards practised throughout society.

#### ILLUSIVE IS ENLIGHTENMENT



ANDREW DRUMMOND  
SEPTEMBER 1990



## 1961

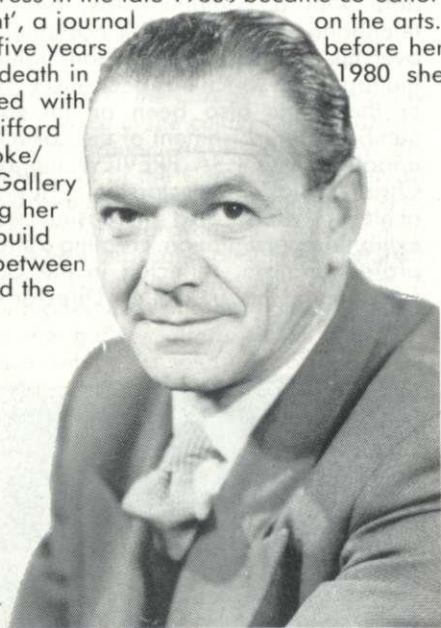
### BARBARA AND ANDRE BROOKE

As lively and enthusiastic supporters of the visual arts in Canterbury, Barbara and Andre Brooke ran the first Christchurch dealer gallery in Cashel Street in 1959. Their intention was to promote the more original artists of the day and introduce new young talents, but unfortunately 'Gallery 91' lasted only eleven months.

This venture was followed by Andre's brief term as secretary of the Canterbury Society of Arts which Barbara took over in 1961. During her four year term in this position prolonged discussions were undertaken to design and build a new gallery in Gloucester Street.

With a strong interest in local body affairs Barbara went on to become a member of the Christchurch Transport Board and whilst at the Caxton Press in the late 1960s became co-editor of 'Ascent', a journal on the arts.

For five years before her untimely death in 1980 she established with Judith Gifford the Brooke/Gifford Gallery continuing her drive to build bridges between artists and the public.



## 1966

### RUSTY LAIDLAW

Rusty Laidlaw was appointed secretary/manager in 1966 when Barbara Brooke left and his unique presence in the gallery is well remembered by those who knew him. He traced his initial response to the land through the sculptural forms of rocks and the colour of Central Otago where he grew up, although his involvement in art was to come. Starting out as a medical student in Otago before joining the Medical Corps and serving in the Gallipoli campaign. Rusty returned to New

Zealand to take up farming instead of medicine owning property near Lake Te Anau and later near Kaikoura. In the Second World War he served in the 6th Independent Mounted Rifle Squadron and then in Tonga.

As an amateur painter Rusty met Yvonne Rust who conducted classes for adult education and also attended the School of Fine Arts part time where he was tutored by Rudi Gopas, Jack Knight and W A Sutton.

Rusty spoke positively of the minimal CSA staff and has affection and gratitude for the then Treasurer, Malcolm Ott. Leaving the CSA on his eightieth birthday Rusty made the following statement in the gallery newsletter which still holds for today.

'I feel the CSA is pursuing its right and proper policy in encouraging debutant(e)s to have exhibitions and in showing also the work of established artists and in providing a platform for young musicians'.

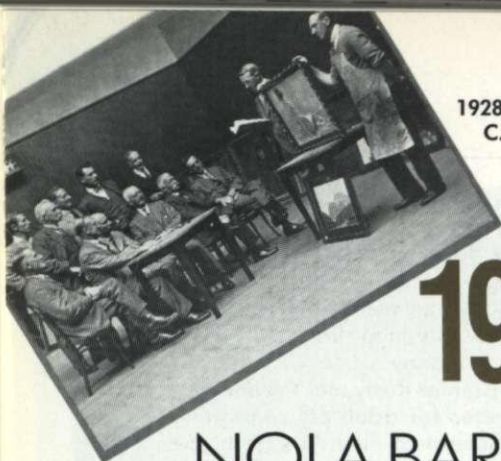


## 1975

### ANNELLA MACDOUGALL

Annella MacDougall returned from a brief period of Art History study at the British Institute in Florence to take up the position of Director of the Canterbury Society of Arts for what was to be a very brief period in the mid 1970s. With valuable gallery experience gained in Melbourne and at the Serpentine Gallery where she assisted in organising an international video exhibition, Annella brought an image of youthful vitality to the gallery and a desire to exhibit more craft. Some may remember the successful craft shop she opened in Christchurch after leaving the CSA Gallery in 1976. Annella now lives in Melbourne.





1928 Selection Committee for Annual C.S.A. Exhibitions.

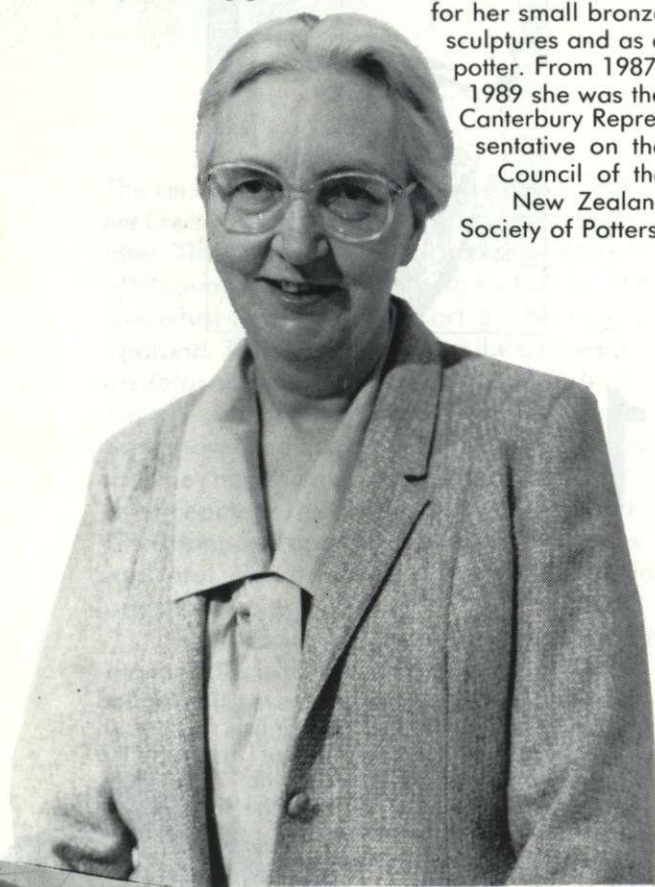
# 1976

## NOLA BARRON

Nola Barron was well known in Christchurch art circles, both as a member of the Group and the Canterbury Society of Arts Council when she succeeded Annella MacDougall as gallery director in 1976.

For ten years Nola's quiet assurance guided exhibiting artists through countless exhibitions in a programme that often exceeded 90 individual shows a year astounding not only overseas visitors but professional gallery people from other parts of New Zealand. The unique approach of combining up to six independent exhibition openings became the hallmark of these years and still continues today. With a small group of committed staff the range of artworks exhibited was extended with Nola's strong interest in promoting good craft. Nola herself is well known

for her small bronze sculptures and as a potter. From 1987-1989 she was the Canterbury Representative on the Council of the New Zealand Society of Potters.



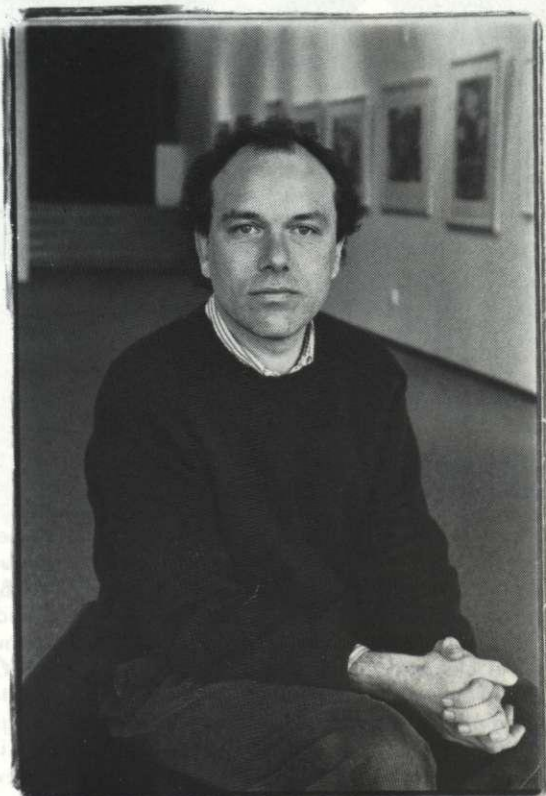
Durham St Gallery extensions, view of permanent collection in Gallery/Ballroom c1910.

# 1986

## CHRIS TAYLOR

Chris Taylor became director in 1986 after teaching art and art history at Shirley Boy's High School for three years. An honours graduate in photography from the School of Fine Arts at the University of Canterbury, Chris travelled and worked in Europe before returning to Christchurch where he has exhibited both photographs and paintings.

Under his administration a number of important changes have taken place at the CSA Gallery. Along with a lively exhibitions programme has come the first major interior refit since the building was completed in 1968. Movable storage racks, repainting, office extensions, new flooring and relining of the lower galleries were completed in 1988. Administration has also been brought up to date with a computer, fax, and a business telephone system. Difficult economic conditions over the last three years meant tighter financial management which has been successful. However there has also been an increase in staff numbers, refurbishment of the collection and an update of the CSA PREVIEW magazine under Chris Taylor's directorship. This has been achieved whilst also increasing standards of exhibition presentation, creating a stronger air of professionalism, reflected in the CSA's representation on the Art Gallery Director's Council at executive level.



WE WROTE TO MEMBERS OF THE LOCAL ART  
COMMUNITY WHO HAVE BEEN INVOLVED WITH  
THE CSA GALLERY FOR THEIR

# THOUGHTS

ON THE GALLERY. THE FOLLOWING QUESTIONS  
WERE ASKED:

WHAT KIND OF POSITION DO YOU THINK THE  
CSA GALLERY HOLDS IN THE LOCAL ART  
COMMUNITY?

WHAT IN YOUR OPINION HAS BEEN THE MOST  
UNUSUAL OR PROVOCATIVE EXHIBITION HELD  
AT THE CSA GALLERY?

DO YOU HAVE SOME PARTICULARLY MEMOR-  
ABLE EXPERIENCE OR REMEMBER AN INTEREST-  
ING INCIDENT CONCERNING THE CSA THAT YOU  
COULD RELATE?

## RIA BANCROFT *Artist*

Ria sees the position of the CSA as "One of steady growth and influence in the cultural life of Christchurch and Canterbury, as visualised by the far-seeing founders of the Canterbury Society of Arts over 100 years ago, and continuing the goals of annual exhibitions, growing in strength and quality, until over a thousand people exhibit their art each year. Today anyone may become a member at a modest cost, and share the wonderful advantages the gallery offers. In all the CSA Gallery has developed a valuable position in the life of the local art scene".

The most challenging exhibition — "I have seen it as much more than a one exhibition, but

rather a clash of exciting and controversial ideas presented in visual display from the political, religious, feminist, man, woman, child viewpoint. Provocative to many at times — but a thinking and debating point most needful in our everyday world! And who better than the artist — with love and humour to present it".

A memorable experience of the CSA — "The year 1962 was a milestone for me. After years in England, Canada and Italy I was invited to join my family in New Zealand. I came to Christchurch and set up a humble studio in an 'outhouse' on the Cashmere Hills where I created a few more works to present as an invited guest with the Group Show in the old Durham Street Gallery of the CSA. Barbara Brooke was the director and was most welcoming and enthusiastic, also Doris Lusk, Ida Lough, Olivia Spencer Bower, Russell Clark and others. One of the works I presented was the bronze group 'Eclipse' cast in Italy from a wax model I made in my attic studio in Florence. Barbara Brooke bought it for the CSA permanent collection and it can still be viewed at the CSA Gallery in Gloucester Street. I became a sculptor member of the Group and the CSA. Several of those dear artist friends are no longer with us, and part of my heart went with them. They were gifted and unforgettable, leaving us with beautiful works and memories that will live on in the very fabric of the dear old CSA Gallery".

## NOLA BARRON

*Director CSA 1977-1986*

"I don't think Christchurch people quite realise the value of the CSA to the city. Overseas visitors are staggered that such a facility exists without public funding and gives artists such superb opportunities to exhibit."

Most provocative exhibition — "John Panting sculpture in whole gallery 1977, Andrew Drummond's performance in the print room, photographs seized, Anna Heinz installation in mezzanine in the early 80s, a fine feminine statement but very badly perceived by the public, Stephen Gleeson in his second year at art school, 'Riverbed Series' by Sydney Nolan '68, 'Ten Big Paintings' (included 'I AM'), Fine Crafts Show '77/'78, The Group Shows especially in the Durham Street Gallery, Alan Caiger-Smith, English Potter, complete sell-out 1977-78, 'Decorative and Lively Arts Exhibition 1966' suggested by Peter Beaven, collected and organised by him and the Council in their opinion of good design — from bottled fruit to Danish furniture". A memorable experience — "Jan 1977, My first day as Director — walking into the office and not knowing what was in my drawer or file.

I recall being in my small 2x3m office with Rudi Gopas trying to explain his formula for finding the volume of a truncated cone to myself and the president, Derek Hargreaves, eventually throwing his arms in the air and shouting 'I am surrounded by imbeciles!'. About 1978 — after heavy rain the upper North galleries and part of the Mair were flooded and all staff had to set to with buckets and mops to soak up water lying about 12mm deep over the area."

Ria Bancroft, 'Eclipse', Bronze, 1961,  
Purchased from Group Show 1964,  
150gns, CSA Collection.



A selection  
of Group Show  
Catalogue Covers.

GROUP SHOW



1953



the  
group  
show

GROUP  
SHOW

48



## DON BEAVEN

*Chairman, Canterbury Area Health Board, Arts Advocate*

"I would like to feel that the local art community see the CSA as supportive of both artists, art lovers and buyers."

Don found the most challenging shows held at the CSA to be the 'Women Artists' exhibition 2 or 3 years ago, the 'United Modern Masters' exhibition and "perhaps the best a Doris Lusk retrospective of 3 years ago".

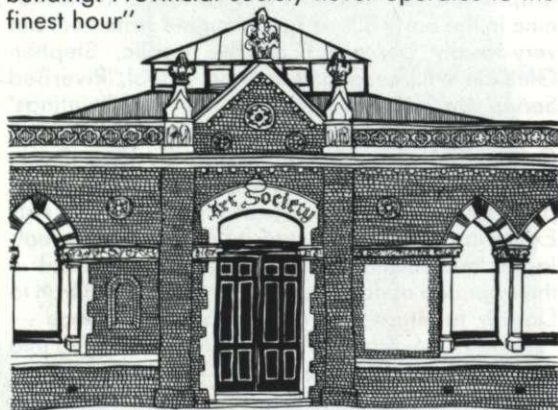
A particularly memorable experience of the CSA for Don Beaven was when he proposed to his wife after having been to a "very stimulating exhibition at the CSA".

## PETER BEAVEN

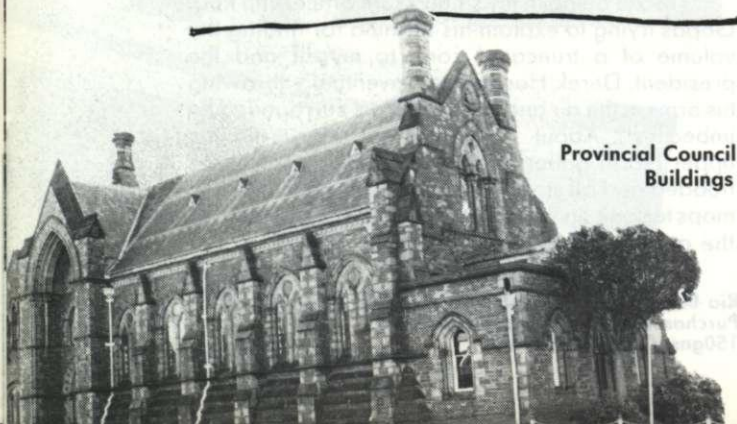
*Architect*

Peter Beaven finds the position of the CSA Gallery in the local art community to be "Regional, indigenous, obvious opportunity for local people to find themselves at their own time and on their own terms. It is a testing ground of any talent and uniqueness".

A memorable experience of the CSA — The struggle which I and John Oakley led about the new gallery design and site, we always believed and still do that the old Provincial Buildings should be the CSA Gallery with suitable alterations. We went to Wellington, had open days in the old building and Tom Field made a splendid model which received much acclaim. Stewart Mair was too strong and finally the existing building appeared. If it had been an open vote, and if the usual bureaucratic delays had been less normal we might now have a superb romantic gallery overlooking the river — art right in the city instead of a narrow plot... and it helped to save the old wooden buildings and even now there is no real use for the building. Provincial society never operates to the finest hour".



Drawing by  
Leo Benemann,  
used for Group  
Show Cover  
1955.



Provincial Council  
Buildings

## DAVID BROKENSHERE

*Potter*

"I think the gallery holds an ambivalent position between the dealer galleries on the one hand and public art gallery on the other. By artists I often hear it derided — not often praised. Yet by the public at large I feel it is accepted as a worthy institution providing interesting exhibitions. As a 'society' I feel that the increasing professionalism of the gallery is creating a cold atmosphere at odds with the 'club' feeling of early days in the Durham Street galleries".

Most unusual exhibition — "The exposition of printing when the complete building was taken over by paper, whirring machines and excited children. The children arrived by the busload and departed clutching armloads of paper."

I recall with nostalgia the excitement of opening nights of the "Group Show" — All those years of provocative art — the pressing throngs and the beautiful people often dressed as outrageously as the works in the gallery".

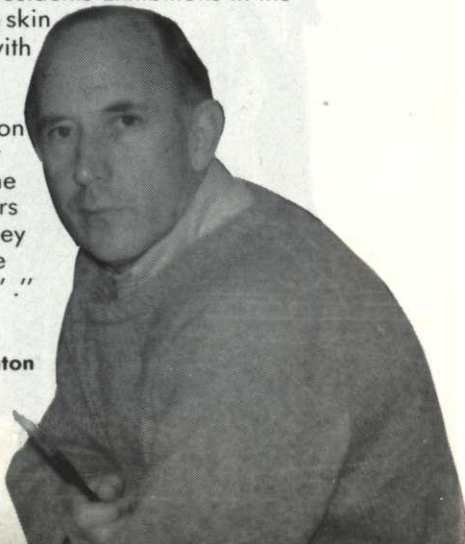
## MICHAEL EATON

*Artist*

"The gallery, I feel is held in high regard by the Christchurch public if not some artists even though the dealer galleries here gained a prominent position over the last ten years. While it is difficult to maintain high standards at times because of its society status it continues to present a wide and comprehensive range of exhibitions by both young, old, experimental and experienced artists. Some local artists are concerned that more local work is not promoted by the selling gallery".

Michael found the most unusual or provocative exhibitions held at the CSA to be: "This may date me... 20/20 Vision exhibitions of the 1960s in the old gallery (the brain child of John Coley) where the young local artists presented new art forms to the Christchurch public creating at that time a lot of correspondence in the local press". A memorable experience of the CSA — "During one of the last black tie Presidents Exhibitions in the late 1970s a half dozen skin heads and punks, two with swastikas tattooed on their arms, tried to gain entry to the gallery on opening night without invitations. When some of the Council members tried to stop them they were greeted with the words — 'Fascist Pigs'."

Michael Eaton



## JOANNA VAN ANKEREN

### *'Joanna's' Craft Shop, Christchurch*

"In the 1970s when Rusty Laidlaw was Secretary of the CSA there was a unique atmosphere of informality. Rusty had a charisma which drew interesting people from far and near. The office table was frequently converted for lunches and informative conversation.

The CSA has moved of course with economic times into a multifunctional operation reaching further into the community with selling gallery, hire services, educational facilities and the performing arts. The gallery is ideally located and will be an asset to the proposed Worcester Street Boulevard. The CSA and the community have much to look forward to.

For me, one of the most unusual and memorable exhibitions at the CSA was 'Canterbury Confrontations' held in conjunction with the 1974 Commonwealth Games. Leading Canterbury artists were paired off to do portraits of each other, with surprising results. The exhibition gave to the public an interesting insight into the perception of the artist's versatility. One of the most striking portraits was a study of John Coley by Leo Bensemam.

My family was involved with the CSA in the early 1920s. My grandfather, E C Huie was president 1923-4 and my grandmother Dagmar Huie was a painter and close friend of Elizabeth Wallwork — they painted together. At this time E C Huie was editor of the 'Sun' and wrote political articles under the pen name of Peter Simple. His wife Dagmar was reviewing CSA exhibitions for the same publication so discreetly signed herself PSW (Peter Simple's Wife). My grandparents suffered a tragedy one night while attending a fancy dress party at the CSA with their children. They were called away with the news that their home on Cashmere was on fire and sadly nothing was saved. The devastated family were left in the proverbial clothes they stood up in. My mother deeply mourned the loss of her silkworms".

Joanna Van Ankeren



## ALAN PEARSON

### *Artist*

Alan considers the CSA to be "The citizens' gallery". He found 'Art on Video 1990' to be the most provocative exhibition held at the gallery.

A memorable experience of the CSA for Alan was "Being in an exhibition in the last Group show, 1977 but listed in the catalogue as 'not a Group member'. This was pointed out to me by Tony Fomison during a conversation we had together in 1985 on the topic of Xenophobia in Arcadia".

## DAVID SHEPPARD

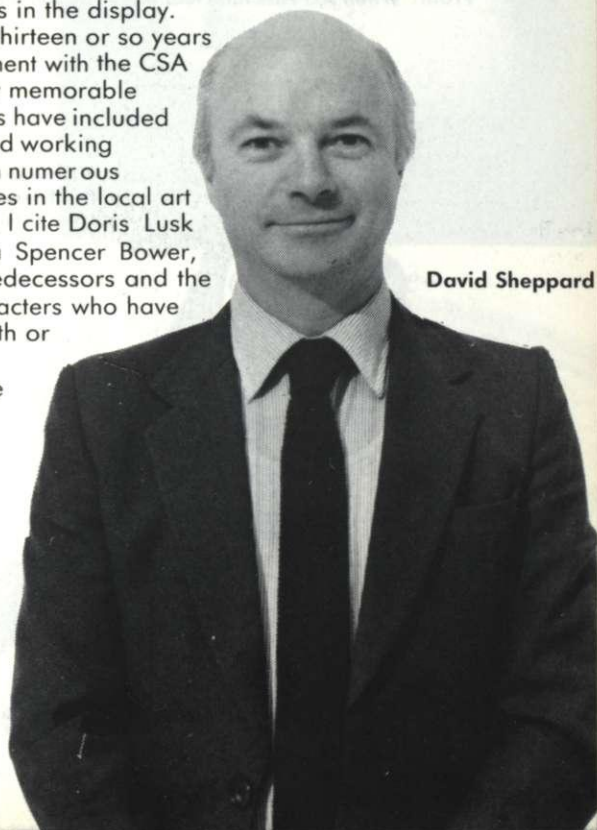
### *Architect and current President of CSA*

"The Canterbury Society of Arts is recognised by the local art community as a key promoter and supporter of the arts in Canterbury. It remains an organisation unique in the region whose underlying objective is to foster the involvement in and enjoyment of the arts and in particular to encourage young artists by providing gallery space for display of their works to the art community and the broader public. The Society imposes few restrictions on the types of works which may be shown. Though today it may not benefit financially or in membership numbers from its reputation, it is a strong and important body in Canterbury and I believe it will remain so in the future.

The gallery has hosted an immense number of exhibitions over the years and the content has been extremely varied. I find it difficult to identify the most unusual or provocative exhibition held and am content to look back in my mind over the pleasing diversity of the shows and some of the fine works exhibited. I have enjoyed those exhibitions which have exploited to the full the quality of the gallery spaces and those which have shown large works where the viewer and other viewers become participants in the display.

In my thirteen or so years of involvement with the CSA Council my memorable experiences have included meeting and working closely with numerous personalities in the local art community. I cite Doris Lusk and Olivia Spencer Bower, my two predecessors and the many characters who have worked with or exhibited through the gallery".

David Sheppard



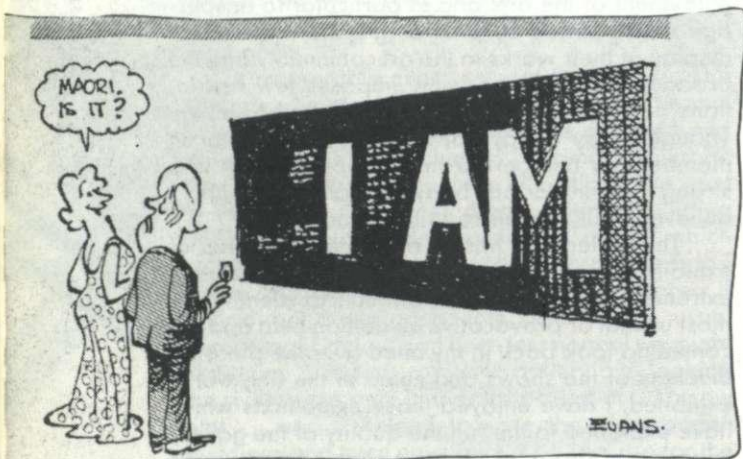
## TONY GEDDES:

*Designer, Court Theatre*

The position of the CSA — "I really don't know. When I worked there the thing that struck me was what a good place it was to meet people".

Most challenging exhibition — "In the period I was working at the CSA perhaps 'Ten Big Paintings', the fact that the Colin McCahon painting went on to become the famous gift to Australia years later and signaled his elevation as the New Zealand wonder painter I find fascinating. What happened to the other nine big paintings I wonder? Tony Fomison's exhibitions, Bruce Edgar's exhibition of Kinetic Sculpture, Billy Apple's emptying of the Print Gallery.

Memorable experience — "Most of my memories are involved with Rusty Laidlaw — farmer, soldier, painter, gardener and one of the most delightful people I have met. Whether talking people into buying art or carrying huge piles of concrete blocks at age 80 he was a person of the greatest energy and charm".



From "When Art Hits the Headlines" by Jim and Mary Barr



Greer Twiss, 'Exhausted Athlete',  
Bronze, Purchased from Group  
Show 1964, 35gns, CSA  
Collection.



The CSA Gallery.

## DON PEEBLES

*Artist*

"The CSA performs a most important role within the community. It provides good space for the more ambitious sculptural exhibitions and also the wall space for large paintings. It acts as an encouragement for people to develop the habit of responding to art and gives many the opportunity to show work which might not be always acceptable in the dealer gallery space".

The most challenging exhibition — "The Andrew Drummond performance during the 'Platforms' exhibition in March 1978.

## JOHN SIMPSON

*Retired Professor and Head of School of Fine Arts, University of Canterbury*

"The position of the CSA and its gallery has altered over the years. For the greater period it in itself provided all the functions, duties and services now handled by a city gallery (McDougall) and various dealer galleries. It has and continues to provide a platform for makers of things ranging from talented and thus relatively inexperienced youth right through to uncrabbed age. This work has been much helped by the generous conditions it offers exhibitors keeping costs very low and close to a minimum. For a city the size of Christchurch the CSA offers a range of support and service to makers and to the public

which would be the envy of similar sized communities in North America, the UK and many of the countries in Europe".

Most challenging exhibition — "The DANZ exhibition of industrially produced consumer goods, designed and made in New Zealand, treated as works of art — probably a first in New Zealand, The Exhibition of Contemporary Italian Sculpture, superbly mounted in a completely transformed Durham Street gallery by Mr T J Taylor, The 20/20 exhibition with all its attendant frolics and 'circus acts', the first Hay's Prize Exhibition of Painting, Performance works by University of Canterbury Dip FA examination candidates, some involving ritualistic sequences using blood".

A memorable experience — "A book would be needed to dilate upon W S Baverstock's plays with the President and Council of the CSA ca. 1950-1964. Then there was the evening dress affair of the official opening of an important exhibition of Canterbury painting where the principle speaker was to be Colin Lovell Smith. When Colin rose to address a hushed expectant throng aglitter with jewels, Colin said 'paintings are to be looked at — not talked about' and sat down! A model of brevity. All official speakers please take note.

Then of course there were the cases of exhibitors removing one or more works (usually after reading something in the Press) without telling anybody what they were doing or had already done with the inevitable sequence of reports of works being stolen to the police and local newspapers and inevitable Gilbertian antics with the WBS appearing uncomfortably like a character from a Lewis Carroll book".

"A Clerical Error 1929" Drawing by W. Baverstock



## TOM TAYLOR:

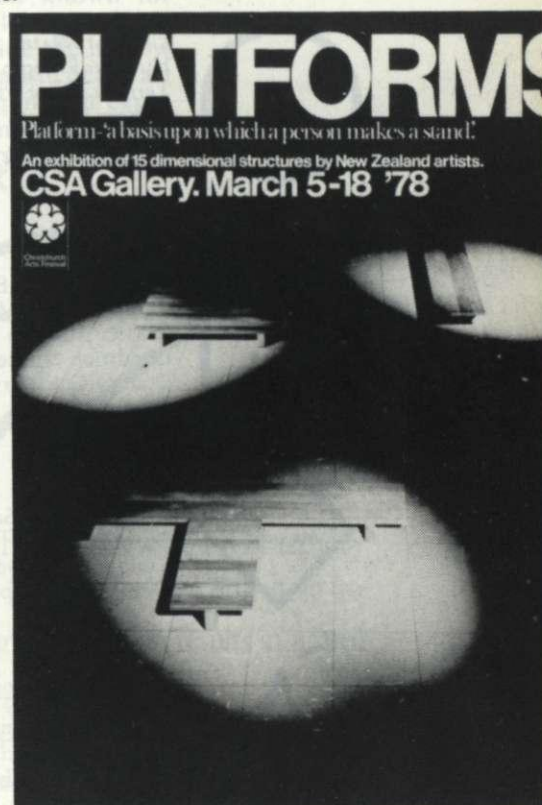
*Senior Lecturer, School of Fine Arts, University of Canterbury*

The position held by the CSA Gallery in the local art community — "It gives the impression that there exists no distinction between amateur and professional practice in the arts — somewhat ambiguous. If its prestigious space was associated with more critical assessment of what is to be displayed, distinction in two categories would be effective".

Most challenging exhibition — "No one exhibition but John Cousins' performance, 'Platforms', Leon Narbey's light sculpture to name but a few.

Memorable person — Rusty Laidlaw. Memorable occasion — "The auction of my 'Palladium Submission' with a drunken auctioneer and, the hoist failing with Laidlaw swinging in the large trolley — he was quite brave!"

"Platforms" Poster



*These responses are those received from 40 requests for thoughts sent to members of the local art community. Thanks to those who responded to our questionnaire.*

# THE C.S.A. SOME memories

66 The CSA Symbols  
The following article appeared  
in "CSA News" No.8, July 1966:

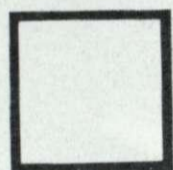
## OUR SYMBOLS

The three basic shapes, circle, square and triangle from which all other shapes develop and modify evolved as magical symbols with early man.

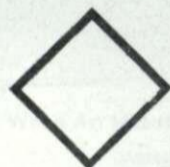
The four elements (including the tilted square) described by Hypocrates were:



Element Water  
Humour Phlegm  
Temperament Phlegmatic  
Season Winter  
Condition Solid  
Quality Cold/Moist



Element Fire  
Humour Black Bile  
Temperament Melancholic  
Season Autumn  
Condition Dense  
Quality Cold/Dry



Element Air  
Humour Blood  
Temperament Sanguine  
Season Summer  
Condition Liquid  
Quality Hot/Moist



Element Earth  
Humour Yellow Bile  
Temperament Choleric  
Season Spring  
Condition Gaseous  
Quality Hot/Dry

These appear again in the religions of the Middle Ages.



God, Eternity.  
No beginning  
and no end.

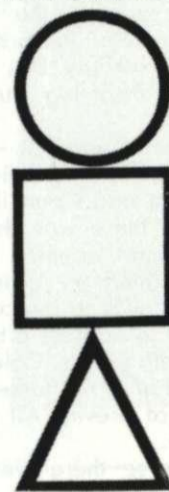


The world  
and nature.



The three  
personalities  
of God.

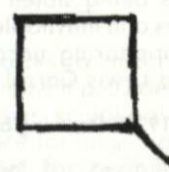
The shapes later predominate in cubism (on a mistaken translation by Picasso and Braque from a letter by Cezanne . . . 'all of nature is constructed from the sphere, the cone and the cylinder.')



In American hobo language it penetrates even down to the lowest income bracket as it is scrawled on walls and fences.



"This house is  
good for a  
meal."



"No liquor is  
available in this  
town."  
(The inverted  
pitcher).



"There is a  
man here with  
a gun."

48

In October 1948 the  
CSA was caught in the  
middle of a factional  
battle of the local art world known as the  
"Pleasure Garden" Incident.

"The British Council sends six paintings by expatriate artist Frances Hodgkins to the Canterbury Society of Arts for possible purchase. The paintings are exhibited with, although separate from the 1948 Group show . . . The Council of the society decides any of the paintings would be inappropriate for its collection and determines to use its funds 'more wisely'."

(Jim and Mary Barr, "When Art Hits the Headlines, Wellington 1987.)

'The Press' burgeoned with letters in support of the paintings by artists such as Cora Wilding, Doris Lusk, Theo Schoon and Colin McCahon along with letters of differing opinions from the general public:

Sir — It does happen that every now and then in this country that some independent spirit dares to create something new, and in doing so, disturbs the peace of the dead. Once it was so with Frances Hodgkins and it is so even now. The dead are still, and always with us; expect no more from them than decay and fear of life, not appreciation and not thankfulness. The dead are unaware of the flower growing above them, so can we expect more from the Canterbury Art Society than we receive, the smell of death. Can we expect the dead to be alive to the worth of Frances Hodgkins paintings.

We ask too much — Yours etc.  
COLIN McCAHON  
Nov 22 1948

49

In 1949 Margaret Frankel, formerly of the CSA committee, launched a subscription to raise 94 Pounds and 10 Shillings to purchase "Pleasure Garden" to gift to the city for the Robert McDougall Collection. The work was rejected by the by-laws committee of the Christchurch City Council which administered the McDougall Art Gallery.

This gave rise to a renewed flood of letters to the paper:

Sir — I heartily endorse the action of the by-laws committee of the Christchurch City Council and the members of the advisory committee in their rejection of the gift painting, "The Pleasure Garden", by Frances Hodgkins. The artist may have been described in England as one of our greatest contemporary painters at the time of her death, but is that any reason why a picture such as "The Pleasure Garden" should find a place in the McDougall gallery? I seem to recall that only recently English critics were loud in their praise of the infantile daubings of a six year old boy who splashed colour on a large sheet of paper and added to the general effect by sitting a cat in the middle of the mess.

Yours etc.  
LOVER OF TRUE ART  
June 18, 1949

Sir — During the previous controversy over the Frances Hodgkins paintings I went to the Robert McDougall Art Gallery to see what they had that she had not. Two hours study of the collection made it obvious that apart from a stultifying technical efficiency Miss Hodgkins has much that is lacking in many of those painters. As the latter work of this emerged like a free and colourful butterfly from the chrysalis of such technical bondage, naturally her painting does not conform to the moribund formulas of many honoured with representation in our gallery. To have "The Pleasure Garden", a watercolour selected by the British Council, refused on behalf of the city by three men well known for their implacable antipathy to any work outside the narrow limits of the realism of the art schools is a significant exposure of the administration of local art affairs. Yours etc.  
DORIS LUSK  
June 30, 1949

62

In 1962 . . . "The Letting of the Canterbury Society of Arts Durham Street Art Gallery for an anti-communist exhibition results in heated debate and resignations.

The exhibition is organised by the Christchurch Committee for the Assembly of Captive European Nations and is designed to show Soviet imperialism from 1917 - 1956. Mr E J Doudney, vice president of the CSA, resigns asserting that the exhibition has nothing whatsoever to do with art and can only stir up hatred. At a lecture held in conjunction with the exhibition a sergeant of police will tell a 200 strong audience 'I will have no interjections. Anyone who interjects is out. If anyone here doesn't like that, they can get out now.' This followed a forcible ejection and charge of assault at a previous incident at the exhibition. Mr W H Hunter, chairman of the exhibition organising committee, emphasises that 'none of the exiles except myself was involved in the ejection. This had been done by four or five New Zealanders.' " (Jim and Mary Barr, "When Art Hits the Headlines, Wellington 1987.)

The work was offered to the McDougall several more times and rejected repeatedly until September 1951. The work is finally hung in the Robert McDougall Art Gallery on 28 February 1952.

65

1965—The CSA Council is divided over possible sites for the new gallery:

## GALLERY SITE Arts Society Discussion

After discussing for three hours and a half suggested sites for a new art gallery, 13 members of the council of the Canterbury Society of Arts adjourned their meeting last evening to May 21.

"There was a long discussion in which various points of view were put forward," the president (Mr S. E. Mair) said afterwards.

"Very tentative plans were produced by the society's architect for consideration by the council.

"Three sites were discussed, but no decision was reached."

Asked whether the suggested cultural centre on the Provincial Council site had been discussed, Mr Mair said: "Yes: at very great length."

"The whole matter was still 'wide open,'" he said.



Workshop and Printroom under construction

# Art Gallery Site To Be Reinvestigated

The Canterbury Society of Arts Council affirmed last evening that the Provincial Council area was the best site for a new gallery if it was available on terms acceptable to the society. A stay in other negotiations will be made for up to three months to permit further investigation of this project.

The president (Mr S. E. Mair) issued the following brief statement after a two-hour council meeting last evening:—

"The council decided that it would investigate further the availability of an area near the Provincial Council buildings but, if at the end of three months it is found that it cannot be obtained on terms acceptable to the society, the society will proceed to obtain another site."

Mr Mair also revealed that other sites under consideration are 66 Gloucester street and 252-254 Montreal street, but he emphasised that there could be others and the issue was "still wide open."

The full council meeting last evening broke up amid unconcealed expressions of relief that discussions had not come to a deadlock.

Earlier in the day certain council members had

would resign immediately in the event of "certain things happening this evening." After the meeting everybody seemed happy.

It is understood that some members of the council have a private appointment in Wellington next week with the Minister of Lands (Mr Gerard) to discuss access to the Provincial Council site.

The council itself will also make formal inquiries on the same issue so that the next discussion about a new gallery will have a clear statement whether the site

made available and, on what conditions.

Earlier statements Mr Mair expressed his own view that the society must "rehold site so that, if necessary, it can borrow additional money for building or dispose of it if required, changed in the future. The council has set no date for further discussions of the gallery question. These will be held as soon as more information is available or, at latest, in three months.

## Site for New Gallery Still To be Decided

POSSIBLE sites for the Canterbury Society of Arts' new gallery were discussed at a meeting of the council of the society last night, but no finality was reached. Among the sites discussed was the area on the river bank frontage of the Provincial Council Chambers land. The meeting was adjourned until next Friday.

The council is divided in its views on possible sites but hopes for finality soon.

Speaking for himself, some other council members and for some members of the society who have expressed their views, the president (Mr S. E. Mair) said to-day he supported the opinion expressed by the "Star" that the future use of the old council chambers was not necessarily associated with an art gallery for the society.

### Own Property

He and other members of the society believed it was most important for the society to own its own property outright without any restriction. It had become possible now, for the first time in the society's eighty or more years of existence, that the council chambers site would not be sold and he agreed with that.

If it did become available to a private body, it would only be on a short-term renewable lease.

"The public and members of the society should be aware that the society's title to the old Durham Street Gallery is still in question."

ever, has funds and, consequently, can afford to buy a freehold site.

"With such a freehold site, it can borrow a moderate additional sum."

"Members should be aware that unless the society can borrow it cannot build a modern gallery of the type envisaged by members and with the essential ancillary services and rooms," said Mr Mair.

"This fact and timing are vital aspects."

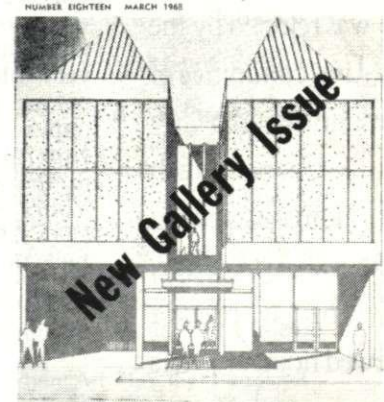
"The society should erect its new gallery while it can still occupy the old," he said.

"The funds already available to the society have been obtained by the co-operation of the trustees of the Provincial Council Chambers themselves (the Canterbury members of Parliament), the Mayor and leading citizens."

### Another Site

"The chairman of the trustees (the Hon R. M. Macfarlane) recently stated that the society 'might be advised to settle on another site.'"

"In my opinion," said Mr Mair, "the society's title to the old Durham Street Gallery is still in question."



"CSA News" No. 18, 1968

66 Tom Taylor wins the first  
CSA Guthrey Art Travel Award

## Sculptor Wins Art Travel Award

A Christchurch sculptor (Mr T. J. Taylor) is the first recipient of the Canterbury Society of Arts' Guthrey Travel Award, which each year will enable a Canterbury artist to study the work of Australian artists.

The president of the Canterbury Society of Arts (Mr S. E. Mair), said the selection panel had had a particularly difficult task in making the award, as the six applicants were of a very high order of attainment.

Mr Mair said the society was particularly grateful to Mr Guthrey for his assistance, without which it would not have been possible to make the award which covers the cost of the artist's air travel to and within Australia.

Mr Taylor, who is a lecturer at the University of Canterbury's School of Fine Arts, is chiefly interested in the field of architectural sculpture. During his Australian tour he hopes to see as much of the work of contemporary Australian architectural sculptors as possible.

"Although I am very honoured at being chosen for the award, the thing which is most encouraging is that this award comes from a member of the community," Mr Taylor said last evening. "The fact that this is a local prize devoted to a local artist is a tremendous stimulus. It is an indication of the increasing awareness of the community as far as art is concerned."

Mr Taylor said that the greater amount of work available to the sculptor interested in architecture in Australia meant that he was able to develop his own ideas more easily.

"Every artist is dependent to a large extent on the money his work can earn for him," he said. "Here in New Zealand it is very difficult for an artist to develop his own style. There is just not enough work. A sculptor is forced to adapt his style to the style of the architect with whom he is working—and this means that he must pro-



MR TAYLOR

duce too many faces for a genuine artist."

Mr Taylor said the 20-20 group, a number of young artists who combined in exhibitions in the last few years, had proved a tremendous help to the development of his work.

"The association which I have enjoyed with these young artists has proved a tremendous stimulus to me," he said. "They have produced some very exciting work."

Mr Taylor said he hoped the coming trip would not only broaden his horizon as a sculptor, but deepen his understanding as a teacher. "I am grateful for the experience I anticipate," he said.

### Subsequent recipients:

- |                             |                          |
|-----------------------------|--------------------------|
| 1967 - Quentin MacFarlane   | 1982 - John Hurrell      |
| 1968 - Graham Barton        | 1983 - Anne Field        |
| 1969 - C.R. Newton-Broad    | 1984 - Edward Sunderland |
| 1970 - Doris Holland        | 1985 - Peter Bannan      |
| 1976 - Bashir Baraki        | 1986 - Josie Jay         |
| 1977 - D. Brokenshire       | 1987 - Grant Lingard     |
| 1978 - Neil Dawson          | 1988 - Michael Reed      |
| 1979 - Janet Bathgate       | 1989 - Michael Armstrong |
| 1980 - Margaret Hudson-Ware | 1990 - Murray Hedwig     |
| 1981 - Jocelyn Allison      |                          |

69

New Zealand's first  
exhibition of authentic Maori  
rock drawings is held at the CSA Gallery:

## ROCK DRAWINGS FOR CITY SHOW

A YOUNG Christchurch man's decision to combine his interests in art and archaeology has led to New Zealand's first exhibition of authentic Maori rock drawings, to be held at the Canterbury Society of Arts Gallery, Gloucester Street, next month.

The exhibition consists of a Queen Elizabeth II Arts Council bursary. This view is shared by the director of the Canterbury Museum (Dr Roger Duff), who is giving him every encouragement. When I came back, I found that no-one seemed to have taken up a serious study of rock drawings, so I decided to keep on with it. The exhibition will be held from Saturday, February 1 to Friday, February 28.

### Valuable

"Rock drawings show much better than any other indigenous art forms what the early Maori art style was like, and I felt a research collection would be valuable to our knowledge of this very early art," Mr Fomison said.

### Combined

"I was interested in archaeology as well as art, and I decided to combine the two and concentrate on rock drawings," he said to-day.

He continued with his tracings while employed on the staff of the Canterbury Museum, but stopped for three years and a half while studying overseas, initially

Tony Fomison with some of the Maori rock drawings to be displayed at the Canterbury Society of Arts Gallery in Gloucester Street. Tony traced the drawings on to polythene from originals done by early Maoris on rocks throughout the South Island. TOP: A raupo raft, the type used for river crossing. It was



5/2/66

71

The CSA Donation Box  
Pictured in The Press:

CSA Donation Box.



**UNUSUAL COLLECTION BOX.**—Mr Boyd Webb, an honours graduate in fine arts, designed and made this unusual collection box which he has given to the Gloucester Street gallery of the Canterbury Society of Arts. Donations are dropped through a hole at the top of a perspex dome which covers a base lined with a photographic montage of coins and notes and some of the more unwelcome contributions commonly found in collection boxes—bottle tops, cigarette butts, washers, keys and buttons. Holding the work is Mrs Jill Goddard, the society's receptionist.



*THE PRESS 15/1/73*  
**Wanted: 40 motor-cycles for hanging**

If anyone has 40 motor-cycles to spare for a few days, Mr W. Collison, a Christchurch fine arts student, would like to borrow them.

He had booked the Stewart Mair gallery at the Canterbury Society of Arts building for a display of "conceptual sculpture," using the motor-cycles, from January 6 to 16.

But the gallery is still empty, unadorned with even the most humble pedal cycle.

The motor-cycle dealer who intended to lend Mr Collison \$40,000 worth of machines has decided that the risk of damage in lifting them to the first-floor gallery is too great.

The cradle that the

C.S.A. uses to lift exhibits is too small to take the motor-cycles safely, and by the time that Mr Collison had thought of an alternative—covering the stairs with planks and dragging the machines up in wheeled crates—the dealer, Mr T. McCleary, had reached the conclusion that "the whole thing was too airy-fairy."

Mr Collison says he is "very uptight about the whole thing," especially because he had got insurance to cover any damage to the motor-cycles.

If no replacements are found within the next two days, a more conventional form of art will be shown in the gallery.

Meanwhile

Motorcycles in the Mair?

73

74

The CSA is approached to examine sites for a Henry Moore sculpture, offered on loan to Christchurch. The work entitled "Sheep Piece II", a 14ft high sculpture of a sheep in abstract form was designed to be

placed in an open paddock where sheep could graze around it. A proposed site on the Summit Road was turned down by the Regional Planning Authority and the subsequent proposal for the piece to be sited in the Mackenzie Country met with opposition from the Mackenzie branch of Federated Farmers:

In 1978 another effort to place the work in the Mackenzie Country also failed.

THE PRESS 27.1.75  
FRIVOLITY 'OUT OF CHARACTER'

(N.Z. Press Association)  
TIMARU, Jan. 26.

Modern art—in the form of Henry Moore's "Sheep Piece"—took a beating at Tekapo yesterday.

Only one Mackenzie branch member of Federated Farmers voted against a resolution to keep the British sculptor's work out

of the Mackenzie Country. That resolution will be sent to the Mackenzie County Council.

"It is not a type of sheep that has made this area," said Mr J. A. P. Cameron, who moved the resolution, which was seconded by Mr B. Scott, the branch chairman.

Because the sculpture does not resemble a sheep

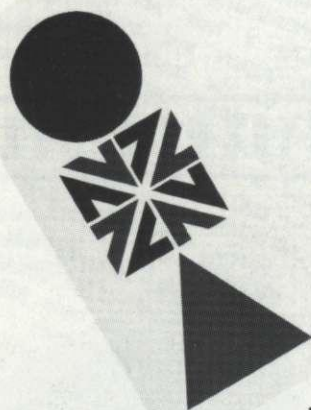
to many people, it came in for some caustic criticism from several members.

"I wish to be rude about it," said Mr D. M. C. Burnett, who said the history of the Mackenzie Country was a history of hard winters and hard work.

"To introduce a frivolous picture into the district is entirely out of character," he said.



1974 — "Art New Zealand '74", a large exhibition incorporating painting, printmaking, pottery, jewellery, sculpture and weaving is staged at the CSA Gallery as part of the Commonwealth Games Celebrations.



ART NZ '74  
CANONICAL COLLECTIONS - NEW ZEALAND TO THE FUTURE

Cover of "Art New Zealand '74" catalogue

74



75

In 1975 a work by conceptual artist, Billy Apple involved the removal of all extraneous articles from the CSA Gallery Print Room. One piano, one piano stool, one chair, four picture hooks, two ash trays, 93 nails, 82 pins and 28 staples were taken from the room resulting in one clean empty room with only the centre spotlights trained on the floor and an inventory of the removed items pinned to one wall.

The work examined the traditional concept of art being painted, sculpted or constructed works hung or placed in a special gallery space. Billy Apple was concerned in this piece with the treatment of the

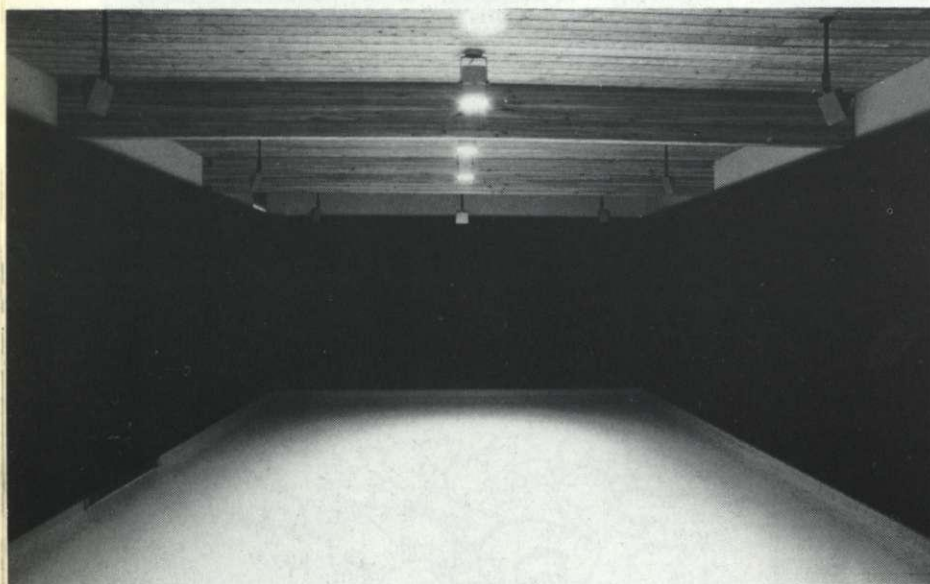
space itself as an art object.

Of course not everyone agreed with this:

Sir — Who is Mr Coley fooling? He applauds expatriate Billy Apple's work but not everyone who visited his last "show" at the CSA would agree.

Mr Coley might call it subtractive, producing a 'tranquil and meditative mood' but this viewer found it a mighty con.

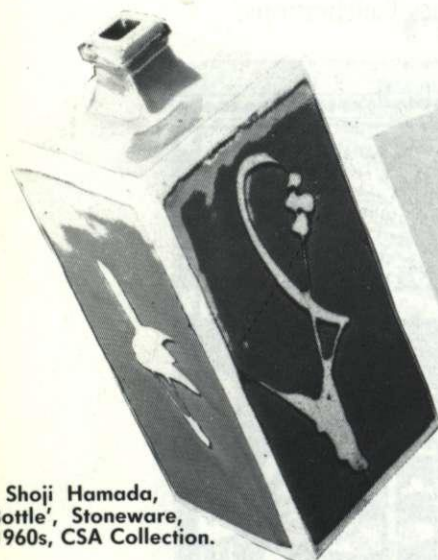
IS IT ART?



Billy Apple installation, CSA Print Gallery

78

Members of the Christchurch public were ruffled again in 1978 over a performance work entitled 'Crucifixion' by Andrew Drummond staged at the CSA. This performance provoked considerable discussion in 'Letters to the Editor' columns of local newspapers:



Shoji Hamada, 'Bottle', Stoneware, 1960s, CSA Collection.

## TIME TO LOOK AT NOSES

Sir — May I join the applause for the actions of the law in removing those dirty pictures from that picture gallery last week. What must the world think of us? Of course I blame the medical profession. For too long now they've ignored the problem.

Hopefully, last week's incident will spur them on to discovering a substitute for genitalia so that none of us would need such filthy things ever again. And we could get rid of bathrooms and toilets and other degrading places which we are shamefully forced to use every day.

And then we could tackle the nose problem. Have you ever seen a decent nose? I

haven't. The world is full of dirty noses being blown all over the place. There ought to be a law against them. Why, just the other day I saw this man — stark naked he was — with only a tiny skirt thing covering his nose. He came right up to me, flashed his nose at me. No doubt he'll finish up at the picture gallery as well. But I'll be there with my camera recording the evidence and I hope other outraged people will join me. — P. RUDE.

## What about women?

Sir — Two complaints over the photos of a man's

genitals on exhibit at the CA Gallery and immediately they are withdrawn. Taking a look at the books, papers and magazines on the local book-seller's stand and there strewn before our eyes are half or fully naked females — but no complaints and certainly no confiscations. Surely some people find these offensive? People have to accept this as being a way of life, but to have that male body fully naked before our eyes . . . draw the line at the bottom. — GOOD FOR GOOSE AND GANDER.

## gallery staff

### Gallery Director

Chris Taylor

### Consultants

Rona Rose

Grant Banbury Dip FA (Hons)

### Exhibitions Officer

Blair Jackson BFA

### Gallery Assistant

Spencer Pullon BFA

### Accounts

Grania McKenzie BA

### Office/Editor

Suzi Melhop BA (Hons)

### Design

Megan Gainsford

## council

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His Excellency The Governor

General The Most Reverend

Sir Paul Reeves GCMG

DCL(Oxon)

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David Sheppard ANZIA MNZPI

### Vice Presidents

Bill Cumming

Jewel Oliver

Alison Ryde TTC

John Coley Dip FA Dip Tchg

MBE

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Simon Marks BALLB (Hons)

David Page BSc (Hons)

Ian Harvey MSIAD

Grant Banbury Dip FA (Hons)

Simon Ogden MARCA

Anne Betts BA Dip Cont Ed Dip

Tchg

### Hon Secretary

Bruce Finnerty

### Hon Treasurer

John Wilson ACA

### Auditor

Peat Marwick

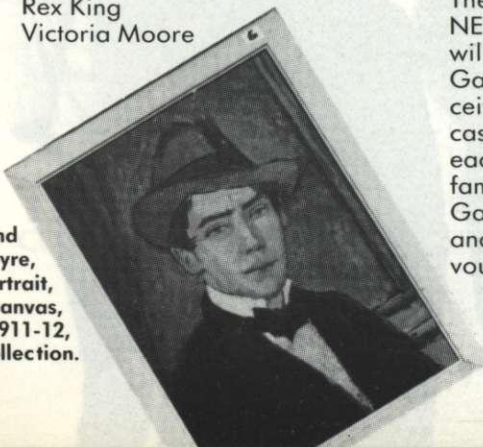
## new members

Peter Davidson

Rex King

Victoria Moore

Raymond  
McIntyre,  
Self Portrait,  
Oil on canvas,  
c. 1911-12,  
CSA Collection.



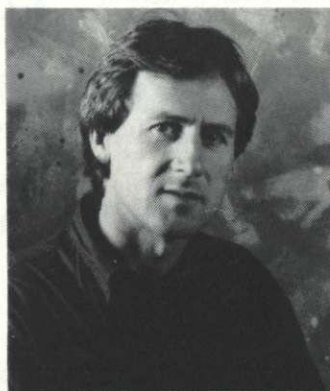
## MIXED MEDIA

### CSA Guthrey Award

1990 Recipient:

Murray Hedwig

Murray Hedwig is the 1990 recipient of the CSA Guthrey Award. Murray is a photographer with a national reputation. He is currently tutor in photography and computer graphics at Christchurch Polytechnic. Murray has exhibited widely in both solo and group exhibitions and his photographs are in the collection of the Auckland, National, Manawatu, Robert McDougal and Dowse Galleries. Murray Hedwig is the second photographer to receive the award since its inception in 1966, the first being Peter Bannan in 1985. He intends to visit Sydney, Melbourne and Canberra to look at collections, galleries and photography courses



Murray Hedwig

### The CSA Gallery T-Shirt Design Competition

Section A — Primary and Intermediate Students

KATE KEMPTHORNE

Fendalton School

8 years

Section B — Secondary Students

KIRSTEN NEWMAN

Papanui High School

13 years

Section C — Tertiary Level Students

JENNIFER LAUTUSI

Christchurch Polytechnic

The overall winner is KIRSTEN NEWMAN and her T-shirt design will be printed as the 1991 CSA Gallery T-shirt. She will also receive a Sony walkman radio/cassette player. The winner of each category will receive a free family membership to the CSA Gallery for one year, a free T-shirt and a compact disk or record voucher to the value of \$35.

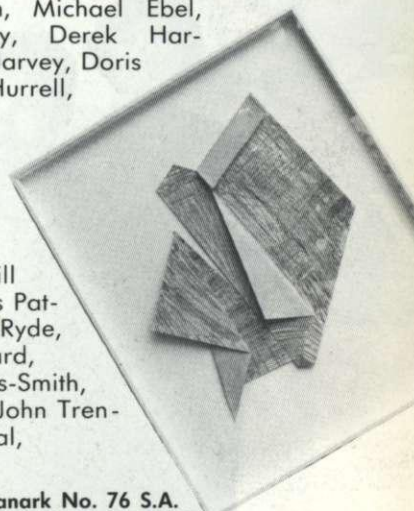
## C.S.A. LIST OF PRESIDENTS 1880-1990

1880-1882	H J Tancred
1883	G Gould
1884	H P Lance
1885-1892	R Beetham
1893-1901	Hon E C G Stevens
1902-1904	R D Thomas
1905-1907	Dr Jennings
1908	W H Montgomery
1909-1910	J Jamieson
1911-1912	R Reece
1913-1915	Hon E C G Stevens
1916	W Menzies Gibb
1917	McGregor Wright
1918-1920	N L MacBeth
1921-1922	Dr G M L Lester
1923-1924	E C Huie (Mrs)
1925-1926	R Bell
1927-1928	R Wallwork
1929-1931	C J R Williams
1932-1934	Dr G M L Lester
1935-1936	Sydney L Thompson
1937-1940	Geoffrey H Wood
1941-1942	Dr J Guthrie
1943-1944	Archibald F Nicoll
1945-1951	A E Flower
1952-1955	C S Lovell-Smith
1956-1958	A A G Reed
1959-1961	G C C Sandston
1962-1964	Paul Pascoe
1965-1969	Mr Stewart E Mair
1970-1971	John Oakley
1972-1977	F Miles Warren
1978-1980	D J Hargreaves
1981-1982	Olivia Spencer Bower
1982-1987	Doris Holland
1988-	David Sheppard

## CSA COUNCIL MEMBERS SINCE 1983

Grant Banbury, Nola Barron, Peter Beaven, Anne Betts, John Coley, Bill Cumming, Jill Dando, Michael Eaton, Michael Ebel, Bruce Finnerty, Derek Hargreaves, Ian Harvey, Doris Holland, John Hurrell, Josie Jay, John Mackintosh, Simon Marks, Simon Ogden, Jewel Oliver, Penny Orme, David Page, Bill Parsons, Fergus Patterson, Alison Ryde, David Sheppard, Simon Stanmers-Smith, Chris Taylor, John Trenchgrove, John Vial, John Wilson.

Robert McLeod, Lanark No. 76 S.A.  
Doodle 3, 1985, Mixed media, CSA Collection.



## "ROLL OF SERVICE"

The following people have worked at the CSA since 1970. Thanks to:

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J H Foley R.A., 'Caractacus' 1880's, Bronze 1860, Presented to the CSA by Trustees of the late J M Heywood, CSA Collection.

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CSA Staff — (left to Right) Sharyn Creighton, Grant Banbury, Grania McKenzie, Chris Taylor, Spencer Pullon, Suzi Melhop, Blair Jackson. Absent Rona Rose.



# C.S.A. EXHIBITIONS

8 - 25 NOVEMBER 1990

PREVIEWS WEDNESDAY 7 NOVEMBER 8pm

## GRAPHICS OF THE '70s

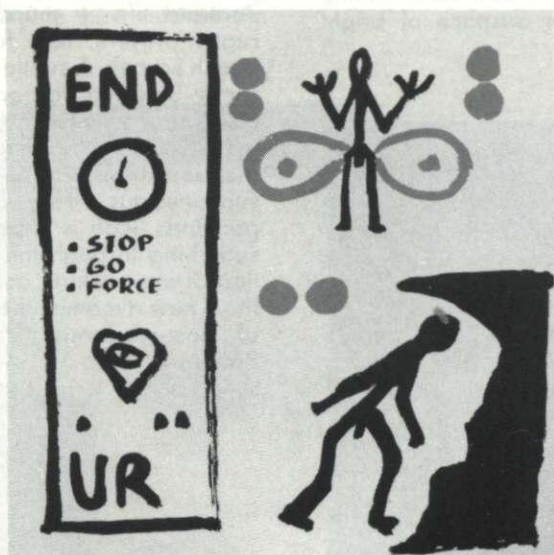
FEDERAL REPUBLIC OF GERMANY

'Graphics of the '70s' presents examples of Twentieth Century German art concentrating upon the significant stylistic character and distinctive artistic personali-

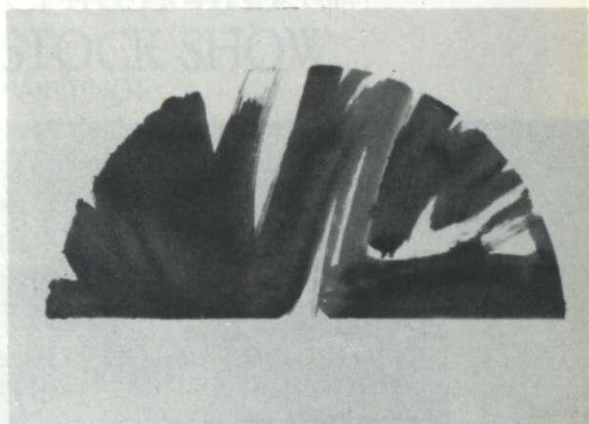
ties of the 1970s. This exciting show includes works by Georg Baselitz, Bernhard and Hilla Becher, Joseph Beuys, Hanne Darboven, Gotthard Graubner, Imi Knoebel, Blinky Palermo, A R Penck, Sigmar Polke, Gerhard Richter, Klaus Rinke, Dieter Roth, Ulrich Ruckriem, Walter Stohrer and Franz Erhard Walther.

## RECENT WORKS FROM STOCK

Gretchen Albrecht, "Study for Mysteries/Correspondences 1983, Watercolour on paper



Sheet VIII from Portfolio "Primeval End Standart" 1972, Screenprint, A R Penck



28 NOVEMBER - 9 DECEMBER 1990

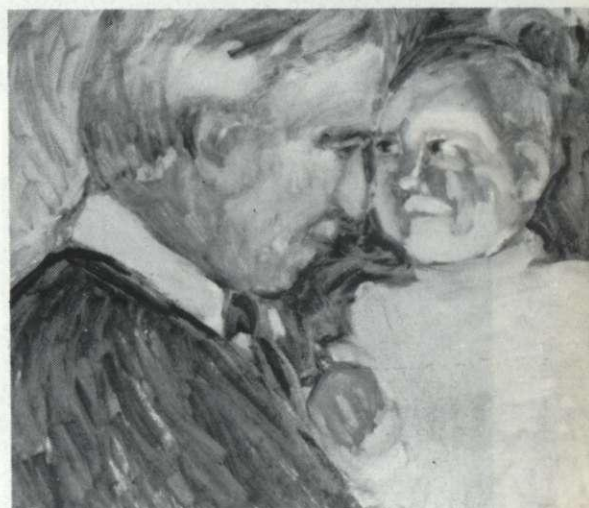
PREVIEWS TUESDAY 27 NOVEMBER 8pm

## LINDA HART AND JUDY VAUGHAN

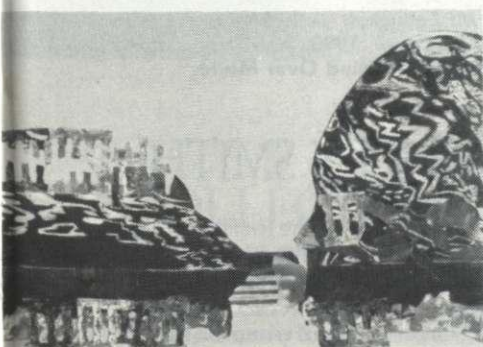
PAINTINGS

"Mind Over Matter" is the title of an exhibition by Linda Hart and Judy Vaughan. In the works of Linda Hart the imagery of landscape is used in the manner of still life—ordered, weatherless, constant. Different moods are created in the works by the artist's exploration of varying combinations of pictorial elements.

Judy Vaughan presents works in oils for which the subject matter is provided by family and friends. She is concerned with depicting the day to day life of the people she knows well.



"Barry and Carmel", oil on board, Judy Vaughan



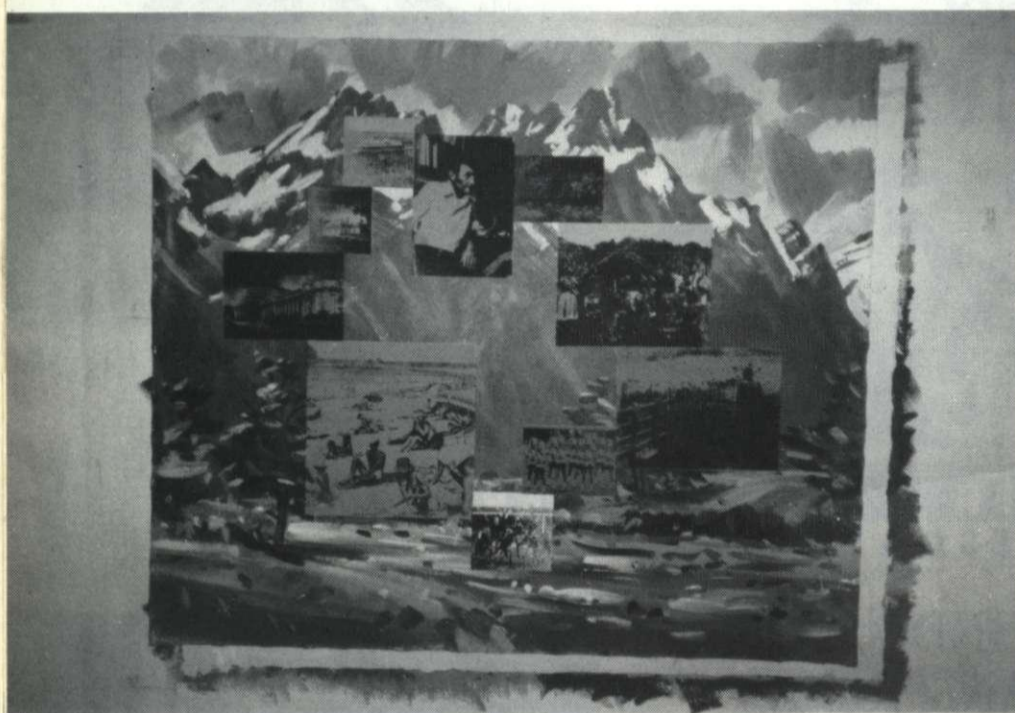
Untitled, mixed media, Linda Hart

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## JOSIE JAY-MARTIN

### PAINTINGS

Josie Jay-Martin spent from June to September 1990 in Europe, attending a six week art workshop in Assisi. Here she worked alongside artists and writers from America, Japan, Belgium and Italy. Free from all responsibilities apart from that of her work Josie Jay-Martin found the time at the workshop highly productive. These works illustrate the artist's responses to an environment and way of life in which she was a happy energetic participant.

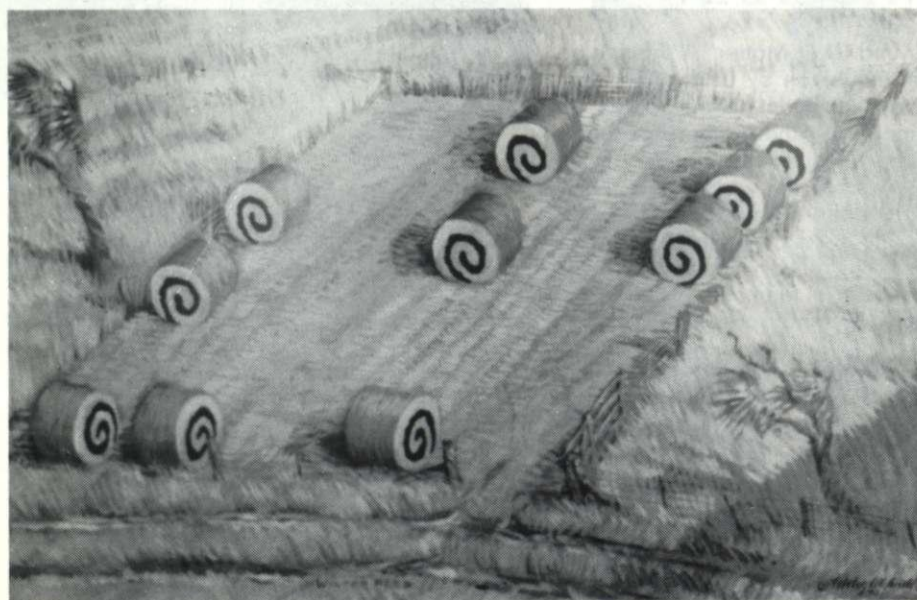


## IAN SCOTT

### RECENT PAINTINGS

'In his new paintings Ian Scott continues to appropriate images, now for both background and foreground. In one series of works repeated screenprinted photographs of McCahon or of Scott himself form the background... In another series Scott copies his own early landscapes of South Island scenes, done long ago in the early 1960's when he was a contender for the annual Kelliher art prizes. In front of these backdrops coloured rectangles are dispersed and on these are stencilled archetypal scenes of New Zealand life — marching girls, rugby players, fern forests and beach scenes. A subtle shift in the focus between foreground and background causes the rectangles to float, strangely disembodied snapshots from our collective subconscious. With these new paintings Scott is experimenting; searching through the juxtaposition of images and colour fields, for a new dynamic, the holy grail of post-modernism'. (Warwick Brown)

"Mt Eglington — To Live and Die in God Zone" 1990, acrylic on canvas  
Ian Scott "Mind Over Matter"



## ASHLEY SMITH

### PAINTINGS

"I'm intrigued by the fact that Moa Hunters once stalked across our land, here near the Hurunui Mouth. I've come to recognise the secret character of a nearby stand of macrocarpas. The works in my show feed off recurring motifs from the land, the times, the mythology. At this point in my life I felt that I could deliver some serious insights into the fabric of these things. Fortunately this hasn't quite happened".

"Winter Feed", Ashley Smith

**1 2 - 2 3 D E C E M B E R 1 9 9 0**

**PREVIEWS TUESDAY 11 DECEMBER 8pm**

## **MAURICE ANGELO**

**PAINTINGS**

Maurice Angelo is a landscape architect and artist whose work is inspired by the McKenzie Country. His paintings reflect its stark austere beauty and the feelings engendered by the never-ending landscape. He has studied the

dynamics of the high plateau and the seasonal patterns of land and water. He has followed melting snow through mountains, canals, dams and lakes and seen the energy cycle that is generated. This exhibition records his observations, ideas and feelings about this energy, and captures them on canvas.

**Maurice Angelo**

## **CHRIS LANGLEY**

**MIXED MEDIA**

## **CHRISTMAS STOCK SHOW**

**PAINTINGS**

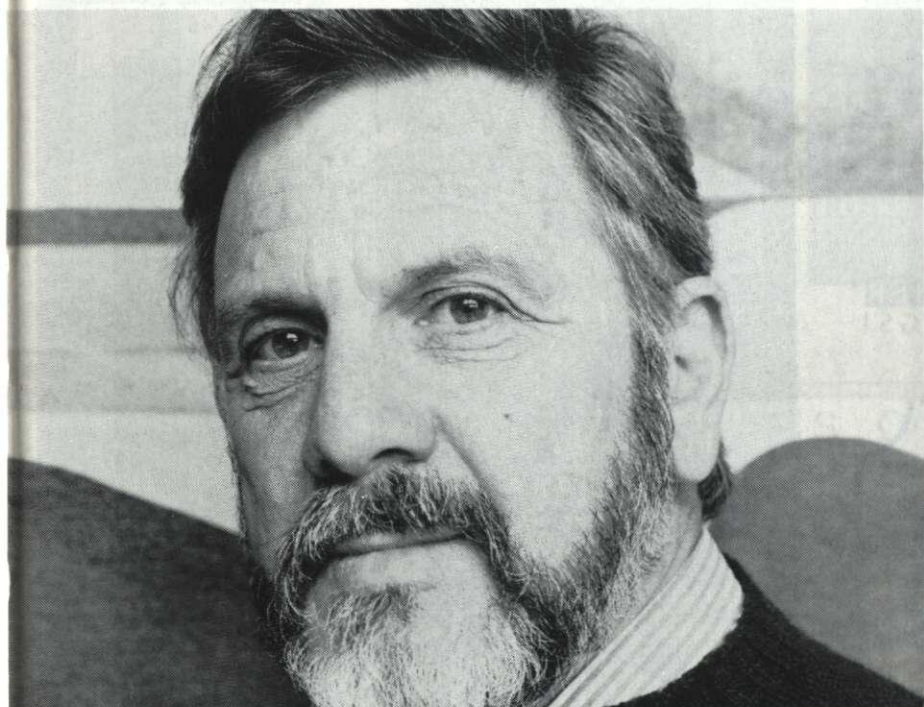
**"ANOTHER WORLD"**

## **RUTH HEYWARD**

**PHOTOGRAPHS**

Ruth Heyward has been photographing St Matthews Church, Fernside for more than three years. Enjoying the contrast between the small modest old church and the great Canterbury sky she began to photograph other churches in Canterbury but was always drawn back to St Matthews. These works concentrate upon this country church and its vast surroundings.

**"ENERGY CYCLES"**



## **COLLECTORS MARKET**

**PAINTINGS**

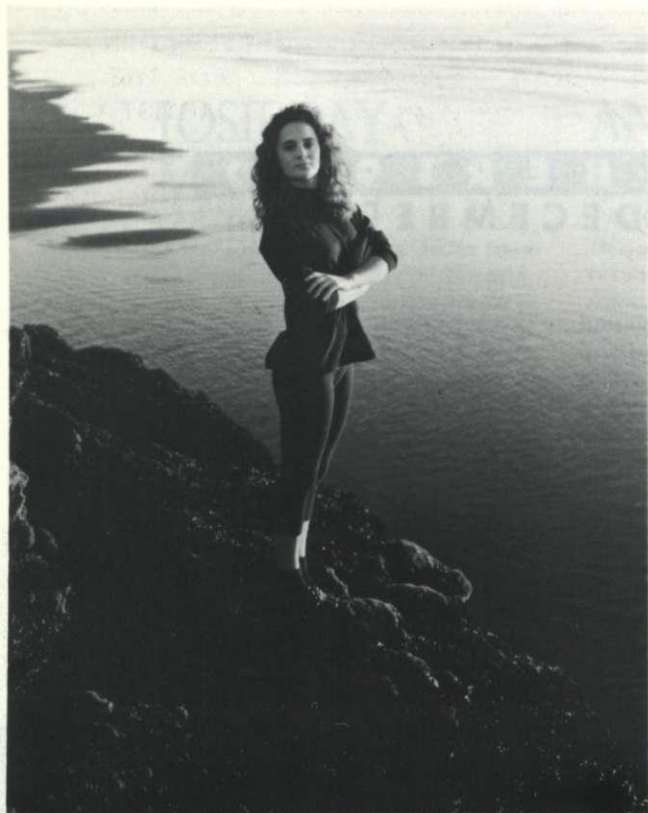
An opportunity to see some paintings, prints and sculpture that hasn't seen the light of day for a while, almost all for sale and to suit all tastes. It will be fascinating, awe inspiring, repellent, hilarious and that's just the catalogue! The works, of course, will be as the artist intended.

## **GIOVANNI INTRA, IAN HUGHES AND JANE SINGLETON**

**SCULPTURE**

**Acknowledgements:**

Thanks to the Robert McDougal Art Gallery for the use of archival material and Jim and Mary Barr for allowing us to make use of and reproduce sections of "When Art Hits the Headlines", A Survey of Controversial Art in New Zealand, National Art Gallery, Wellington, 1987.



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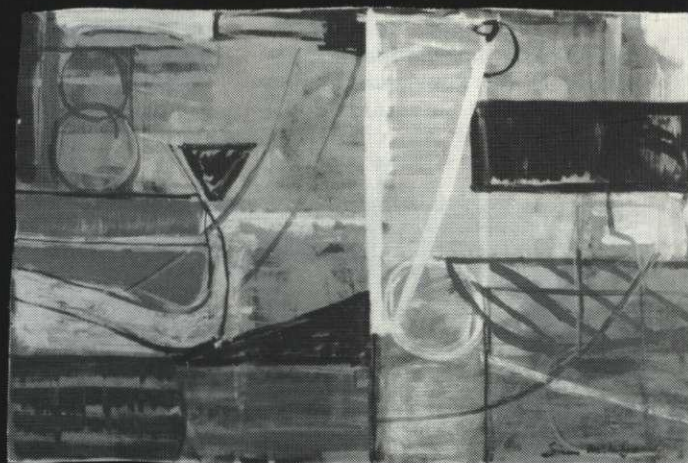
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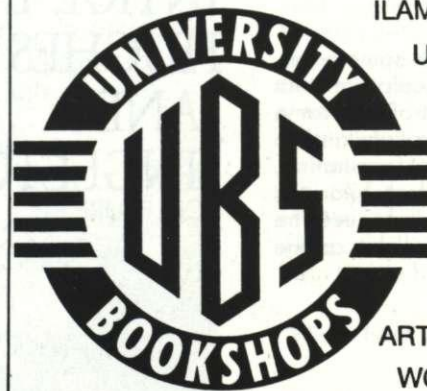


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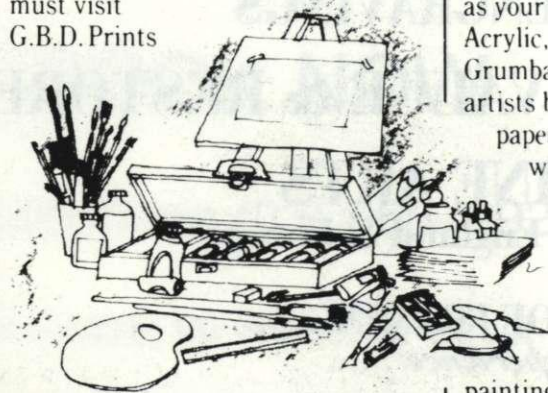
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