

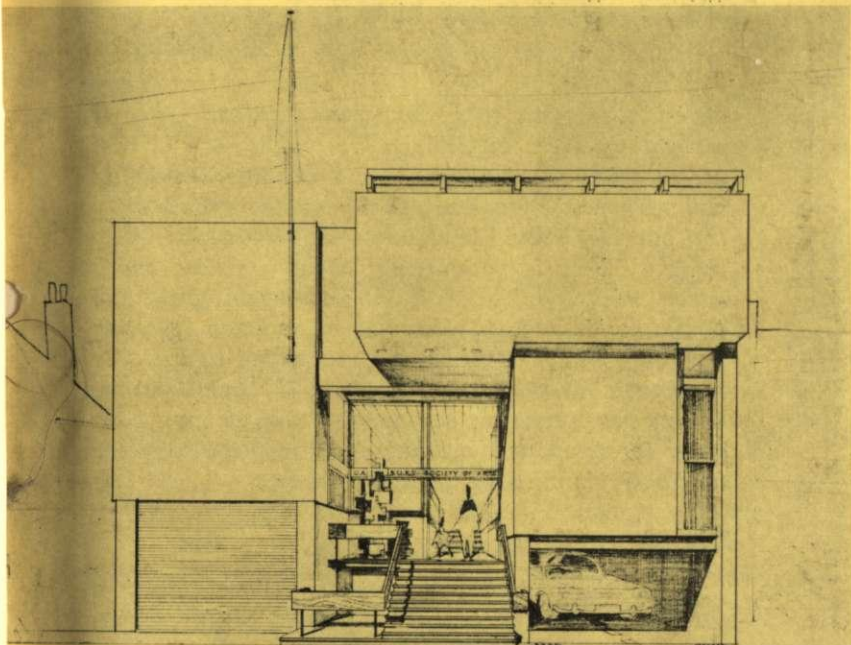
The Canterbury Society of Arts Inc.

FOUNDED 1880

Patron: HIS EXCELLENCY, THE GOVERNOR-GENERAL

AN IMPORTANT ANNOUNCEMENT FOR ALL MEMBERS

A NEW GALLERY



Front Elevation of Proposed Building

FRANK GROSS. His retrospective exhibition is now open. The late Frank Gross was a working Member and Vice-President of this Society, his death is deeply regretted by all who knew him. He gave up a successful business to paint. This is rare in our community. We hope Members will give this exhibition full support.

NEW GALLERY. The Council has offered to sell the Gallery to the Department of Justice provided sufficient finance for a new building is obtained from our application for a grant from the Kiwi Lottery Fund. Negotiations are proceeding. Before finality, Members approval will be sought. We most gratefully acknowledge the very valuable encouragement and aid for this project from the Minister of Internal Affairs, Sir Leon Gotz, from every Canterbury Member of Parliament who, at the suggestion of Mr. M. A. Connelly, M.P. waited on the Minister and wrote a joint letter to the Arts Advisory Council to support us. The Mayor of Christchurch and City Council, the Editor of the "Star" and others have also written. We are proud of our Society's age (founded 1880) but not of our old and very shabby buildings. A new gallery is essential to really play an efficient and vital role in Canterbury. Please discuss this. Think about it. Envisage the potential activities that can be associated with a rehoused Society, and gain new Members to strengthen and vitalise it.

BE SURE TO SEE — THE PICASSO FILM

SUNDAY NOV. 17th, 8.15 p.m. 7/6, 5/6, 3/6.

Preferential Booking at Art Gallery, Nov. 4-5-6.

OF ARTS

October
1963

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GALLERY.

to 31st October.
pottery, craft.
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a) - December 15th

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**AN IMPORTANT ANNOUNCEMENT
FOR ALL MEMBERS**

A NEW GALLERY

The Council of the Society will propose at the Annual Meeting on Tuesday, November 26th, that the Annual Subscription be increased from 31/6 to £3/3/0. In due course they will also ask Members' consent to sell the present old gallery provided a favourable basis for sale can be negotiated.

Why? What is the need?

We all know that the present galleries are uninviting, and in very bad condition. The expense involved in any effort to renovate them cannot be justified. Even if renovations were undertaken we would have at best accomplished nothing more than a face lift. We would still not have the modern gallery which both the Society and our City should have if we are to function effectively. There is no question about the need for a gallery which will be an inspiration—well lighted and heated, with proper office accommodation, catering facilities, storage facilities and renovating room. We need room to exhibit continuously the paintings the Society has purchased. At the same time we must have space for temporary exhibitions. Our present gallery fails badly in all these respects.

The Council has been active.

As an initial move toward achieving these objectives the present galleries have been offered to the Department of Justice, subject to approval of our Members, for £23,300 (the Ministry of Work's valuation) provided

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sufficient finance to enable us to rebuild is made available by the Queen Elizabeth II Arts Advisory Council which controls the distribution of the Kiwi Lottery Fund profits. A new gallery is estimated to cost us £53,000 and a suitable site could be made available at 66 Gloucester Street West. The Council has made a formal application for a sufficient grant.

OUR APPLICATION HAS BEEN SUPPORTED BY EVERY CANTERBURY MEMBER OF PARLIAMENT IN WRITING AND IN A DEPUTATION TO THE MINISTER OF INTERNAL AFFAIRS. THE MAYOR OF CHRISTCHURCH AND THE CITY COUNCIL HAVE WRITTEN TO THE MINISTER TO SUPPORT US. SO HAVE THE SCHOOL OF FINE ARTS OF CANTERBURY UNIVERSITY, THE ADULT EDUCATION DEPARTMENT, THE EDITOR OF THE CHRISTCHURCH STAR AND THE CHRISTCHURCH REPRESENTATIVE ON THE PREVIOUS ARTS ADVISORY COUNCIL. YOUR OWN COUNCIL IS MOST GRATEFUL FOR THIS IMMENSE SUPPORT.

The Minister of Internal Affairs, Sir Leon Gotz, whose Department will examine our application, has written, "I FIND YOUR SCHEME A WORTHWHILE ONE THOUGH IT DOES SEEM EVEN MORE LOCAL SELF HELP COULD WELL BE FORTHCOMING."

This is real encouragement—it is also a hint.

This is why your Council proposes the increased subscription, and that from the increase £1 per member be set aside. With our present membership of about 1,000, a fund of about £1,000 per year will be created. It will be "SELF HELP".

We urge you to support the Council's recommendation. We believe that what we have set out to accomplish—a fine new gallery—is an objective which can be and should be achieved and we hope to have finality and rebuilding in progress during 1964. We cannot afford to fail and with your support for our recommendation we believe we cannot fail.

FRANK GROSS. His retrospective exhibition is now open. The late Frank Gross was a working Member and Vice-President of this Society, his death is deeply regretted by all who knew him. He gave up a successful business to paint. This is rare in our community. We hope Members will give this exhibition full support.

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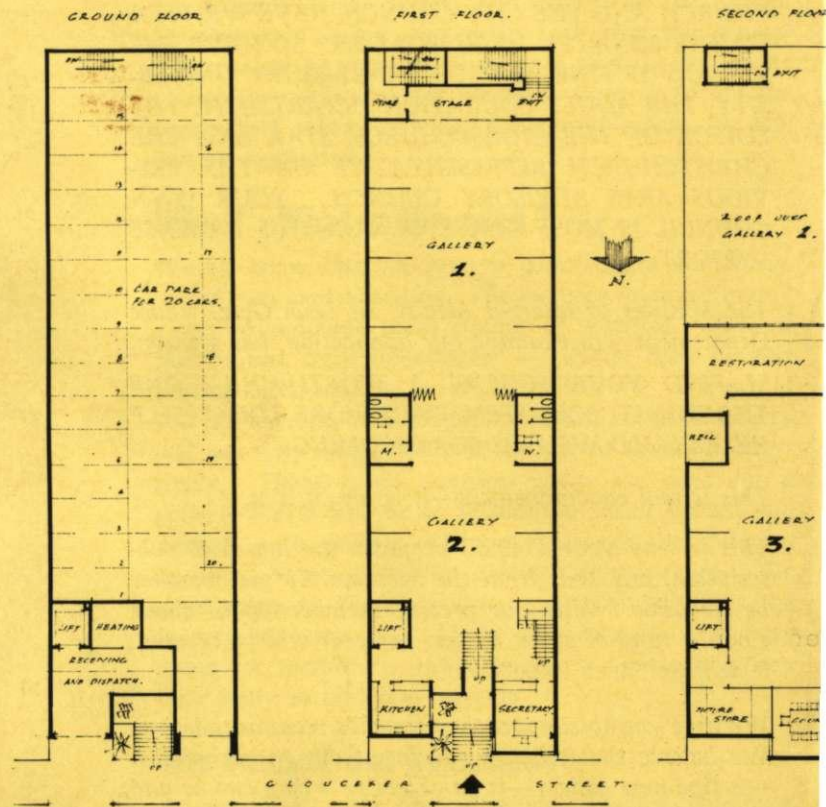
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What it would look like ?

On the front of this brochure an architect's drawing is shown of the front elevation of the proposed new gallery on a site at 66 Gloucester Street West. The site can be made available to the Society if our negotiations are successful. Below, the proposed floor plans are reproduced. These plans will provide us with accommodation in excess of the area we now occupy.



Floor Plan of Proposed Building

Canterbury SOCIETY OF ARTS Newsletter

October
1963

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EVENTS IN THE GALLERY.

FRANK GROSS: Retrospective Exhibition, now to 31st October.
STUDIO OF DESIGN: November 2nd - 6th. Paintings, pottery, craft.
THE "GROUP": November 9th - 23rd. Paintings, etc.
ANNUAL MEETING: November 26th, Tuesday, 8 p.m.
FRENCH SCULPTURE: December 1st (Sunday afternoon) - December 15th

LE MYSTERE PICASSO: Special film showing, for Members and friends, STATE THEATRE, Sunday, 17th November at 8.15 p.m.

NEWS

Once again the Society has ensured that a very important exhibition did not miss Christchurch. Valued at £60,000 the FRENCH SCULPTURE is aesthetically and historically a most important, inspiring collection of 40 bronzes, including RODIN, DEGAS, MAILLOL, ARCHIPENKO and others. Catalogues 4/-.

The GROUP SHOW promises to be as good as ever. Canterbury has supported the Group since the 1930's.

HAY PRIZE. All four prize winners, Mr. T. A. Field, Miss Mary Darwin, Mr. P. R. Noonan and Mr. Colin Wheeler are working Members of this Society. We congratulate them heartily.

PICASSO FILM. This is one of the most important events in Canterbury's Art life for a long time. The one-night showing of "THE PICASSO MYSTERY" is presented by our Society. THE FILM WILL NOT BE SHOWN ON THE COMMERCIAL CIRCUITS. Australasian rights were purchased by the Art Gallery Society of N.S.W. It has been shown to capacity audiences in Australia. Your Society has imported it to New Zealand as a contribution to cultural life here. Directed by the man who made "The Wages of Fear", Henri Clouzot, production and camera work, Claude Renoir, music by Georges Auric. First shown at the Cannes Film Festival and acclaimed everywhere as an outstanding achievement. ONLY 800 SEATS ARE AVAILABLE. THESE ARE OFFERED FIRST TO MEMBERS, PREFERENTIAL BOOKING AT THE DURHAM STREET GALLERY ON NOVEMBER 4-5-6, 10 a.m. to 4 p.m., 7/6, 5/6, 3/6. NO THEATRE DOOR SALES. BOOK EARLY.

FRANK GROSS. His retrospective exhibition is now open. The late Frank Gross was a working Member and Vice-President of this Society, his death is deeply regretted by all who knew him. He gave up a successful business to paint. This is rare in our community. We hope Members will give this exhibition full support.

NEW GALLERY. The Council has offered to sell the Gallery to the Department of Justice provided sufficient finance for a new building is obtained from our application for a grant from the Kiwi Lottery Fund. Negotiations are proceeding. Before finality, Members approval will be sought. We most gratefully acknowledge the very valuable encouragement and aid for this project from the Minister of Internal Affairs, Sir Leon Gotz, from every Canterbury Member of Parliament who, at the suggestion of Mr. M. A. Connelly, M.P. waited on the Minister and wrote a joint letter to the Arts Advisory Council to support us. The Mayor of Christchurch and City Council, the Editor of the "Star" and others have also written. We are proud of our Society's age (founded 1880) but not of our old and very shabby buildings. A new gallery is essential to really play an efficient and vital role in Canterbury. Please discuss this. Think about it. Envisage the potential activities that can be associated with a rehoused Society, and gain new Members to strengthen and vitalise it.

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Preferential Booking at Art Gallery, Nov. 4-5-6.

Contemporary Society of Artists Newsletter

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What it would look like?

On the front of this brochure an architect's drawing is shown of the new building of the proposed gallery at 45 Gloucester Street West. The main entrance to the Society is our negoti-

EXHIBITS IN THE GALLERY

Retrospective Exhibition, now to 31st October.
November 2nd - 6th, Paintings, Pottery, etc.
November 9th - 13th, Paintings, etc.
November 20th, Tuesday, 6 p.m.
December 1st (Sunday afternoon) - December 15th

FRANK GROSS:
STUDIO OF DESIGN
THE "GROUP"
ANNUAL MEETING
FRANK GROSS

Special film showing for Members and Friends, 17th November at 8.15 p.m.

THE MYSTERY FIGURES

NEWS

Once again the Society has arranged that a very important exhibition did not pass unexploited. Valued at £50,000 the TRINCO SCULPTURE is aesthetically and historically most important, including collection of 40 bronzes, including ROBIN, DEER, MULLOY, RECHTSTUKO and others. Catalogues £1.00.

The GROUP SHOW promises to be as good as ever. Contemporary has supported the group since the 1930's.

RAY PRINCE. All four prize winners, Mr. T. A. Field, Miss Mary Davison, Mr. F. R. Leonard and Mr. Colin Wheeler are visiting members of the Society. We congratulate them heartily.

RICHARD FILM. This is one of the most important events in Contemporary's Art Life for a long time. The one-night showing of "THE TRINCO MYSTERY" is presented by our Society. THE FILM WILL NOT BE SHOWN BY THE COMMERCIAL THEATRE. Assistance tickets were purchased by the Art Gallery Society of U.S.A. It has been shown to capacity audiences in Australia. Your Society has imported it to New Zealand as a contribution to cultural life here. Directed by the man who made "The Tears of Fear", James Clouston, production and camera work, Clouston handles, made by Georges Lavielle. First shown at the Cannes Film Festival and exhibited everywhere as an outstanding achievement. ONLY 800 TICKETS ARE AVAILABLE. THESE ARE OFFERED FIRST TO MEMBERS, PREFERENTIAL BOOKING AT THE MURRAY STREET GALLERY ON NOVEMBER 4-5-6, 10 a.m. to 4 p.m., 7/6, 5/6, 3/6. NO THEATRE DOOR SALES. BOOK EARLY.

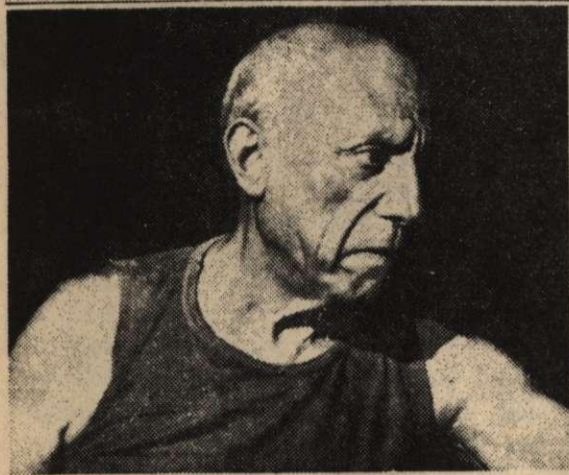
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NEW GALLERY. The Council has offered to sell the gallery to the Department of Education provided sufficient finance for a new building is obtained from our application for a grant from the New Zealand Trust. Negotiations are proceeding. Before finally, members approval will be sought. It is most gratefully acknowledged the very valuable encouragement and aid for this project from the Minister of Internal Affairs, Sir Leon Goff, from every contemporary member of Parliament and at the suggestion of Mr. H. A. Connelly, M.P. visited the Minister and wrote a joint letter to the Arts Advisory Council to support us. The Mayor of Christchurch and City Council, the Mayor of the "Bay" and others have also visited. We are proud of our Society's (founded 1880) but not of our old and very shabby buildings. A new gallery is essential to really give an efficient and vital role to Contemporary. Please discuss this. Think about it. Advise the potential committee that can be associated with a renewed Society, and with new members to strengthen and sustain it.

TO SUB TO SUB - THE TRINCO FILM
SUNDAY NOV. 17th, 6.15 p.m. 7/6, 5/6, 3/6.
Preferential booking at Art Gallery, Nov. 4-5-6.

The WORLD of ART

BY JAMES GLEESON



EXTRACT from my diary, dated —Paris, Monday, March 23, 1959 — to the studio Montparnasse Cinema to catch up with the Cluzot film 'Le Mystere Picasso' —certainly the finest and most exciting film on art I have ever seen."

It wasn't its first release, since it had been made in 1956, but nothing I've seen since has caused me to modify this opinion.

Now the Gallery Society of N.S.W. has acquired the Australian rights for the next five years and plans to show it at the Union Theatre on Monday, October 29, to society members and guests.

After that, it will be made available at a minimum cost to educational bodies, art and university students, etc.

Most films on art end up as pictorial catalogues of the artist's work. When

they are done with good judgment and an eye for essentials they can be fascinating and informative.

But Cluzot aimed at something different—something that had never been done before.

Instead of photographing a list of finished paintings, he wanted to make a film about the creative processes that brought the painting into being.

He wanted to stand at the artist's elbow and watch the work take shape stroke by stroke.

Picasso, the most explosively creative and influential artist of the twentieth century, was the natural choice.

DECEPTIVE

Cluzot was well equipped to explore The Picasso Mystery. Such films as "The Wages of Fear" and "The Fiends" had earned him a reputation as the French Hitchcock.

He was certainly a master at creating atmosphere and building suspense.

The Picasso mystery

Now, with Picasso's cooperation, he had to devise a technique that would allow the spectator to approach as closely as possible to the creative processes at work in the artist's mind.

If you merely watch an artist at work, the physical presence of the man himself becomes a distraction and the moving hand obscures the developing line. We become over-conscious of the way the thought is being translated into form. The result is overshadowed by our interest in the means by which it is achieved.

Cluzot wanted to show us the work purely as a projection of the artist's mind, materialising as if by magic on a blank surface.

The mechanical means (i.e., the hand and the brush) that translate ideas and feelings into art have been eliminated. Drawings and paintings form before our eyes as though the mere act of thinking was enough to give them palpable existence.

By using a special type of absorbent paper that allowed the coloured inks to penetrate at the moment of contact, and by photographing the work in progress from the back, Cluzot creates an illusion of "instant" art.

It all looks so deceptively easy. The lines grow on the paper, moving and twisting with the inevitability of a dance ritual. When the drawing is finished

we have the feeling of having participated in its creation.

We have become involved in its making.

Photographing the growth of a large oil painting, in Cinemascope and colour, presented greater problems.

The method finally decided upon must have placed an enormous strain on Picasso's powers of concentration. How difficult it must have been to try to paint a major work in a movie studio under a blazing battery of lights and surrounded by cameramen and other technicians.

After each brush stroke he had to stop so that it could be photographed, and he had to announce his intentions in advance, so that the cameras and their crews would be prepared.

Miraculously the painting loses nothing in spontaneity, despite the fact that Picasso becomes impatient with it at one stage, rubs it out, and starts again.

He constantly changes the design, adding or eliminating details and at any one of a dozen stages the picture is extraordinarily beautiful.

Time and time again one feels like crying — "Stop, it's perfect as it is. Don't change it."

But Picasso is not satisfied. He is pursuing an image in the mind's eye that we cannot see. Only at the end, when it is finished,

WELL-KNOWN artist and critic **JAMES GLEESON** will write on art in "The Sun-Herald" every week.

ished, do we see it for the first time.

Then we realise how far short of it were the earlier stages.

EFFECTS

There is something enthralling in the way the colour washes in like a tide covering the empty spaces of the canvas. A staccato rain of spots will leave the surface speckled and excited. A figure will emerge, then like an amoeba it will divide itself into a number of separate figures before it coalesces again, unified but wondrously altered.

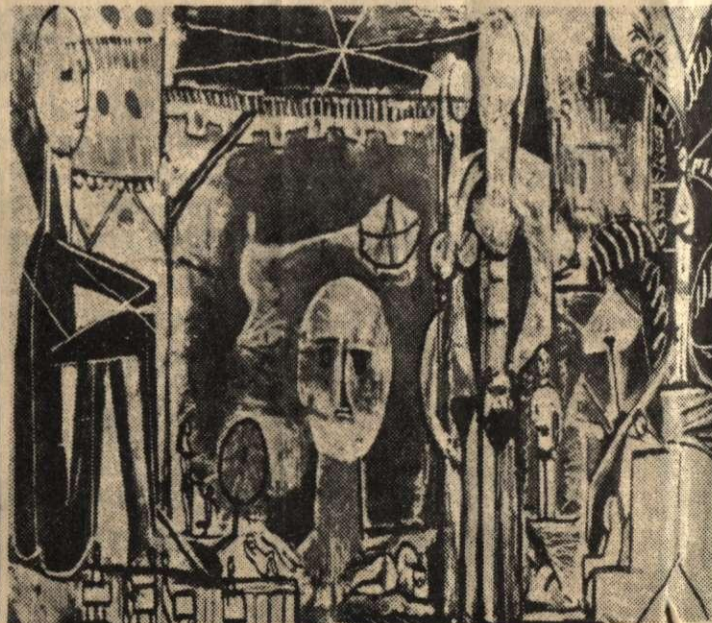
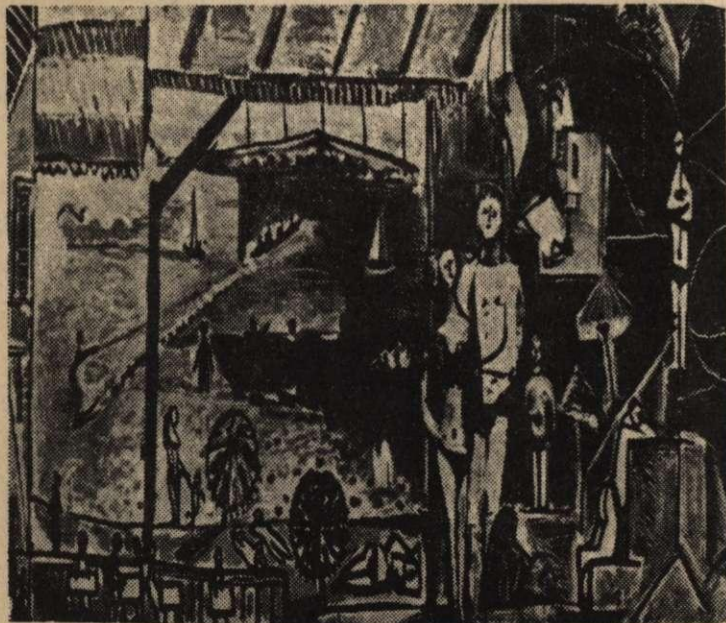
Like a consummate conjurer he causes figures to appear, and in a twinkling the blue sea rolls over them and in their place a ship is forming, or the blue is dotted with the heads of bathers.

What will he do next? Before we have time to grasp the significance of the latest effect it is already being transformed into something else. The metamorphosis is continuous.

No other film has presented an artist in this way. It is limited in the sense that it makes no attempt to relate Picasso's art to its social and political background. It does not analyse the evolution of his style or present a resume of his achievement.

What it does, in the 75 minutes of its duration, is to show the actual making of 15 new works of art: a group of drawings, then watercolours, and finally oil paintings.

Georges Auric adds significantly to our enjoyment by composing a score that matches the mood of each painting with extraordinary felicity, and the photography by Claude Renoir in Eastmancolour is superb.



Picasso (at top) and above two of the paintings he made during the filming of "The Picasso Mystery."

The Picasso Mystery

THE WORLD JOURNAL
BY JAMES GIBSON



EXTRACT from my diary, dated
Paris, Monday, March 22, 1939
to the studio, Montparnasse

It was a most
exciting day as
I have never
seen

It was the first
time since I had
been made in 1926
but nothing I've seen
before.

Now the Gallery
Society of N.Y. has
announced the American
rights for the next five
years and plans to show
it in the Paris location
in March, October 22
to certain members and
guests.

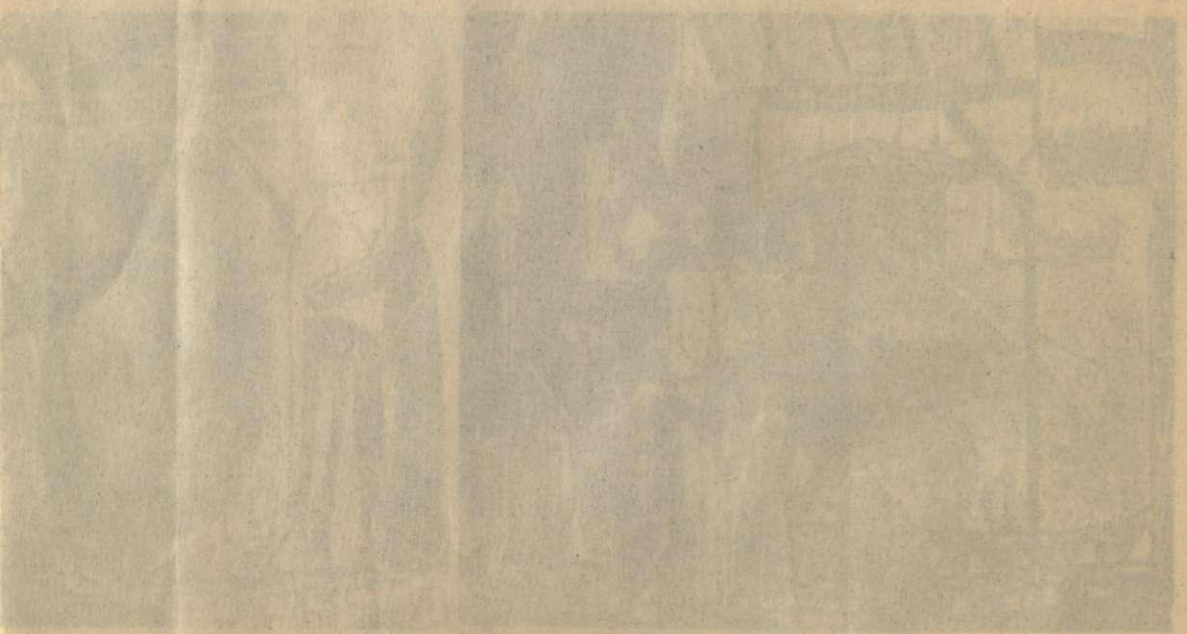
After that it will be
made available to a large
man out of circulation
being an and university
museum etc.

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EXHIBITION

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Picasso (at top) and above two of the paintings he made during the time of the exhibition.

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