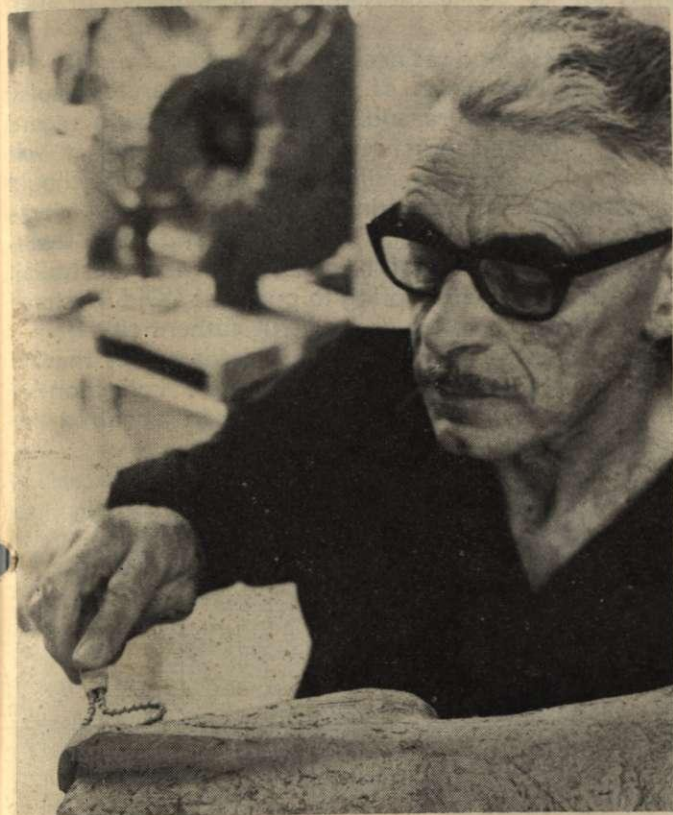


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news

NUMBER NINE, SEPTEMBER, 1966

RUSSELL CLARK 1905-1966



In his life he displayed a never-ending capacity for creative endeavour. A master artist, whether drawing, painting, carving or modelling, he always sought new ways to express ideas and feelings and fresh challenges for his abundant talent. A superb craftsman, he possessed the lightest of touches and delighted in the finest detail, yet was equally capable of producing sculpture of monumental quality. He could not abide the artistically foolish or pretentious but any youngster who showed, no matter how hesitantly, a sincere interest in learning through application was assured of his deep and continuing help and support.

Those of us who knew him well remember him for his humanity, his fine sense of fun, and for the inspiration of life in which the artist and the man were inseparable.

—D.B.W.

STRONG REACTION TO SIR CHARLES WHEELER'S ADDRESS WOOLLASTON RESIGNS

One of the Society's most distinguished artist members, Mr M. T. "Toss" Woollaston of Greymouth, has resigned in protest against the published address by Sir Charles Wheeler included in the last issue of "News".

In his letter of resignation Mr Woollaston pointed out that by resigning he would "avoid getting printed pleas for tolerance such as that of an evening-dress-speech expert posted with the last newsletter."

Mr Woollaston sets out the reasons for his action in an article he has written for "News".

THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
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TOLERANCE AND INTOLERANCE

Whoever was "sure members would enjoy reading the very fine speech" of Sir Charles Wheeler did not, I hope, think he was referring to all members.

I did not enjoy it.

Was its prominent publication in the "News", and the drooling introduction in the little rectangle at the top, a sort of student-like joke to raise a laugh? Or was it a social-climbing activity designed to seduce those members not critically expert enough to defend themselves mentally against this sort of manipulation by their organisers?

To the first point, I did not laugh, the joke was too likely to be taken seriously by too many. To the second, my answer is that I am angry to think that my good intentions in joining the Society in the first place have landed me in the position of belonging to an organisation apparently willing to erode my standards by threatening me with the charge of intolerance if I don't tolerate this intolerable down-sucking quicksand.

People who throw about spent phrases and words like "delightful", "very much pleasure", "very fine" in print can have very little to say surely, but wish to impress us rather by the dinner-jackets (jaded uniform!) their heroes wear, and the social prominence of the positions they hold.

This particular piece of pomposity has latched on to the word tolerance, and used it as a weapon, hoping to disarm the opposition so plainly expected—and so rightly.

It is not a little nauseating to see Bonnard patronised by an old humbug who with his empty, elegant rhetoric hopes to blind us now to his past sins. He would undoubtedly have had only faintly praising if not openly damning things to say about Bonnard **before** his success.

This pattern repeats itself of course, and few of us are guiltless of it in some degree.

Moreover, there is a natural and healthy sort of intolerance in most of us, which, even if it acts against some good things at some times, nevertheless prevents us from swallowing, hook line and sinker, all that is fashionably acclaimed in our time. (If not, then are we not as guilty as the Victorians?).

It is where we should direct this natural scepticism in us that is a problem we are likely to answer differently at different stages of our development.

M. T. Woollaston

"Toss" Woollaston is one of New Zealand's most important painters. He was born at Toko, Taranaki in 1910. He is self-taught, except for two terms at the Canterbury School of Art in 1931. Visited Australia in 1958, Europe and America in 1962.

Exhibited: The Group, annually since 1935; Contemporary N.Z. Painters, A.C.A.G. 1961, 1962, 1963, 1964; Painting from the Pacific, A.C.A.G. 1961; Commonwealth Art Today, London, 1962; Retrospective Exhibition (with Colin McCahon) A.C.A.G. 1963; N.Z. Contemporary Painting and Ceramics, Tokyo and South East Asia, 1964; Contemporary Painting in New Zealand, Commonwealth Institute, London 1965; Commonwealth Art Treasures, London, 1965; One-Man Exhibitions: Dunedin 1936; Christchurch 1961, 1962; Wellington 1948, 1954, 1960, 1964; Nelson 1948, 1961; Melbourne 1958; Sydney 1958; Auckland, Ikon Galleries 1963; Hayah's Gallery 1964; Barry Lett Galleries 1965.

ANOTHER PROTEST

Sir,

The present President of the Canterbury Society of Arts might find it highly expedient for the sake of income to bring God-like messages from such vested figures as "Sir Charles Wheeler." I, on the other hand, find it ridiculous beyond words that such trivial wisdom backed by a photograph of the worst type of 19th century bourgeois sentiment should be inflicted upon the Society.

Furthermore, seeing that it is stated that this mundane "message" is addressed to all members, I for one do not accept it and regard it as insulting that anyone thinks that I should.

Sir Wheeler may have been bestowed with titles and honours by the sackful by a grateful establishment, but I rather think that the society that bestows empty titles upon artists is a little vulgar and bereft of values.

If the outlook of the Society is to be reflected in the design of its new Gallery, illustrated on the front page of "News" (July), then I propose that it be re-designed and a mock Greek temple with Gothic windows be sought after. Furthermore, boxes of sand could be placed around for heads to be buried under to the strains of "Land of Hope and Glory."

Yours, etc.,

J. R. Quince

ART IN SOCIETY

From the Director of the Queen Elizabeth Arts Council

An invitation to contribute a short piece to this journal establishes a welcome link between the Society and the Arts Council, but what I have to say should not in any way be taken as Arts Council policy, but rather an expression of my personal opinion.

— One of the big questions today is what is the role of art in society? In the past it served religion, tribe and state and gave dignity to the high. Today it is pursued for its own sake as a personal delight and an individual expression. It follows therefore that we should ask what part does a Society such as yours play in the life of the community? What are the functions of such a Society? Does it exist purely to provide a leisure pursuit for the casual painter or does it encourage and welcome the dedicated? Is it an assured platform through the exhibitions it sponsors for all and sundry, insufficiently regardful of standard, quality and worth? Or does it impose stringent conditions so that only the best emerge? Does it place too much emphasis on the therapeutic qualities of painting, drawing and sculpture when it should be seeking original art of a high order which, irrespective of its content, animates social life, stimulates thought and imagination and makes men more sensitive to quality in all sectors of living?

I realise these remarks may well be considered controversial but controversy is healthy as long as it seeks to improve. It is a good thing to take a look at ourselves from time to time and to apply the universal yardstick of meaning and purpose to our activities.

David Peters

THE NATIONAL GALLERY, WELLINGTON

The National Art Gallery was established under "The National Art Gallery and Dominion Museum Act 1930" which constituted the Board of Trustees with separate Management Committees for the Art Gallery and Museum. £100,000 was subscribed by the City and Province of Wellington and this was subsidised with an equal amount by the New Zealand Government, who also allocated the Mount Cook site of 9½ acres. It was felt at the time that Wellington could not support two major art galleries and the New Zealand Academy of Fine Arts donated the proceeds of the sale of its building in Whitmore Street and its

collection of art works to the National Art Gallery. In return, the Academy was granted accommodation in perpetuity within the new gallery but it remained an independent and separate entity.

The functions of the National Gallery may be summarised as:

- (a) To house, display, preserve and enlarge the National Collection of works of art.
- (b) To maintain an educational programme.
- (c) To stage temporary exhibitions of important loan collections from overseas.
- (d) To collaborate with other galleries in such projects.

The Gallery was designed, in accordance with the accepted conception of British galleries, to display paintings, sculpture and graphic art. Having regard for the limited purchasing funds available, it was accepted as general policy that the Gallery should concentrate on acquiring (a) contemporary works representing British and foreign art and (b) a representative collection of New Zealand and Australian Art. Instead of attempting to purchase "Old Masters" of minor significance or doubtful authenticity from a budget measured in the low hundreds rather than in multiple thousands, a comprehensive collection of high quality reproductions has been acquired for educational purposes.

The Collection now comprises 579 New Zealand and Australian paintings, 450 British and foreign, 45 pieces of sculpture and well over 5000 original drawings and prints (in the Monrad, Ilott, Nan Kivell and Gallery Collections). The Archdeacon Smythe Gift Collection of 18th and 19th century British Watercolours and Drawings numbers 450. Purchase funds include the Harold Beauchamp and Lindsay Buick Bequests and the Wellington City Council and Government purchase grants. An effort has been made over recent years to accumulate reserve funds in order to acquire works of greater importance. These have included the bronze "Oval Form" by Barbara Hepworth (£2550, subsidised by the Queen Elizabeth the Second Arts Council), "Joachim and the Shepherds" by Sir Stanley Spencer (oil, £3500 subsidised by the Queen Elizabeth the Second Arts Council), "Le Verger" by Derain (oil £3000), "Eve" by Rodin (bronze £1200) and paintings by Josef Herman, Anne Redpath, Joan Eardley, Jean Marchand and Maurice Brianchon. A concentrated effort was made recently to build up the Australian section which now includes Sydney Nolan, Godfrey Miller, Brett Whiteley, Reinis Zusters, Rapotec, Donald Friend, Ray Croke, Daryl Lindsay and Sir Arthur Streeton. Recent New Zealand acquisitions include Russell Clark, Lee Johnson, Selwyn Muru, D. K. Turner, Robert Walls, Louise Henderson, Susanne Goldberg, Robert Ellis, Toss Wollaston, Joan Macarthur, Edgar Mansfield, H. V. Miller and Frank Dean. The greatest recent single attractions have been the Hepworth bronze and the Copley portrait of Mrs Devereux presented by the Greenwood Family. The latter has been valued at £20,000.

The British Section, purchased mainly from the Beauchamp Fund, contains works by Bawden, Burra, Epstein, Evans, Fry, Gertler, Gilman, Gore, Gross, Hitchens, John, Kneale, Le Bas, Meninsky, John and Paul Nash, Pasmore, Peploe, Piper, Pitchforth, Ravilious, Sickert, Matthew Smith and Spear. The French Section includes Arnould, Bercot, Daubigny, Derain, Gischia, Guerrier, Madeline, Marchand, Marquet, Henri Martin, Montane, Music, Pignon and Prassinis. A complete catalogue is almost ready for publication.

The National Gallery has its problems. We suffer through lack of funds (what gallery does not?), lack of space (a new and larger gallery in a more accessible site is in prospect), the absence of a Wellington Provincial Gallery (to cater for needs outside the scope of the National Gallery), the absence of a Museum of Modern Art (which would no doubt be premature but which could indulge in enterprise and speculation

NOTICE OF EXHIBITION

21st September
Receiving day Invercargill Art Society

C.S.A. CHRISTMAS CARDS

A special committee of artist members has carefully selected 6 subjects from the Society's permanent collection. These have been photographed and reproduced in colour on high quality paper as Christmas cards.

Each card will state the name of the artist whose work is reproduced, the title of the work and state that it is from the Society's Permanent Collection.

These cards are of unusual interest and would make a tasteful and attractive greeting for friends. An envelope will be provided for each card, which will be priced at one shilling.

Members are invited to place their orders for the cards (illustrated) by writing to the Secretary, Canterbury Society of Arts, P.O. Box 772, Christchurch. Sixpence for each ten cards ordered should be included for mail orders.

All proceeds are for the New Gallery. By making their Christmas Card purchases through their Society, members can make a real contribution towards the day when our New Gallery is a reality.



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Rona Fleming



Road to Erewhon

Olivia Spencer Bower



Sunflowers

Ivy G. Fife



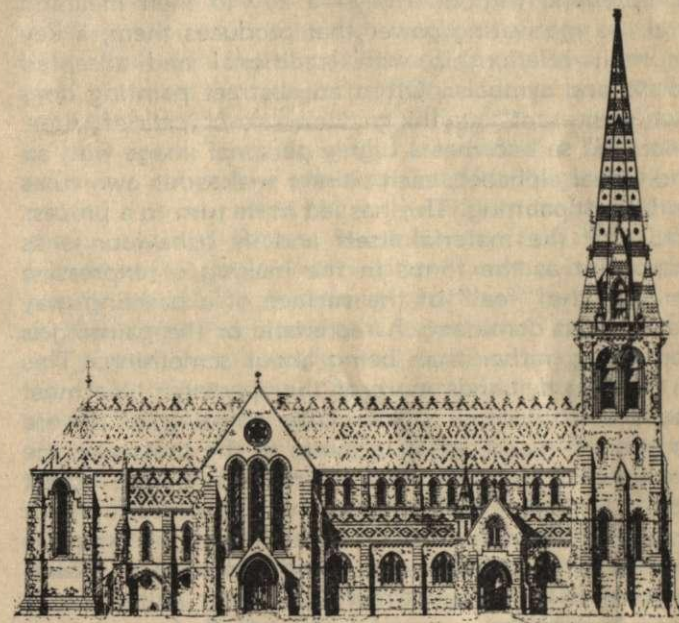
Shades of Evening

John Gibb



Eclipse

Ria Bancroft



Christchurch Cathedral

Benjamin W. Mountfort

ART IN CHRISTCHURCH BUSINESS

The examples of the artist's skill in city business houses make an interesting tour for the art lover. Art does not belong only in galleries but in the thick of the community, and some enlightened Christchurch businesses have seen to it that art has become a part of their everyday working environment.

In the Bank of New South Wales in Hereford Street, there is a fine, large, colourful mural by W. A. Sutton, a Lecturer at the School of Art and a member of the C.S.A. Council. Mr Sutton is also New Zealand's leading portraitist and many schools and institutions have commissioned him to paint their distinguished officers.

The story of wool, from sheep's back to cloth, is depicted in a mural in the Wool Exchange building in the A. & P. Association grounds at Addington. This large work by Susan Chaytor, a working member of the Society, is another fine example of the demanding art of mural painting.

In the showrooms of A. R. Mackay Ltd, there is

An artist's task is to express vivid and compulsive experiences, emotional feelings and desires. But the price he pays is that he is in general mocked and derided; he is an entertainer, frivolous and playful, on the edge of the working world.

Here it is necessary to mention the problem of the genuine and the meretricious in Art—some artists **are** frivolous and superficial. It is only too possible for a young painter to be carried away by the latest manifestation of modern art and to make a tremendous impact by his public performance of the latest style or the development of a new technique or motif. The genuine artist's discoveries are not technical; technique is secondary in art, it may be **useful**, it can be most expressive, but it must express **something**. The real discoveries of art are those which alter our routine view, shock our accepted habits of thought, touch some chord of experience to crystallize for us ideas and concepts that we recognize but had failed to crystallize for ourselves. We do not always **like** an artist's discoveries, we often resist them, perhaps because we are disturbed by our emotional responses and prefer to remain blinkered. (This is common to most new discoveries).

From our own experiences of the visible, tangible world we have learned to recognize certain equivalences, we have learned to accept certain symbols and schemata; for instance we have learned that in a painting perspective **means** a certain rationalization of space. This acceptance puts us in a difficulty when confronting many contemporary works of art and we feel particularly vulnerable. In many paintings what confronts us is not always the world of our senses or of accepted symbols; it is often a highly personal world of concepts and forms which we can barely comprehend without a key—a key to their meaning and the motivating power that produces them, a key to their relationship with traditional and accepted forms and symbols. Often an abstract painting does not "represent" anything, shows no objects of reference and so becomes a highly personal image with an individual alphabet; each painter makes his own rules with each painting. This has led in its turn to a process in which the material itself and its behaviour is as important as the forms in the making of expressive images, the "feel" of the surface of a painting may be its most dominant characteristic or the painting is something rather than being about something. This in its turn demands more of the spectator. He must feel free to become a part of the painting, as it were to wander in and out of it, aware of the pressures, the movements and balances, the richness of the object itself. Art is expression, but this by itself is not enough. Personal vision is not enough; what is expressed must have some **significance**. Art is **communication**. It does not matter what the material may be; whether the image is called forth by old junk or immaculate paint there must be some concession to response, the method and the materials must establish a relationship between the artist and the spectator. Art is an activity that refines the sensibilities and heightens perception and awareness. It is also an activity that invents and develops a symbolic language of communication. It involves Integration and Communication.

INTEGRATION AND COMMUNICATION

Integration and communication; without the first the second is valueless, without the second the first is mere solipsism. But they are **distinct** aspects of the whole. Agreement that art is communication therefore implies that it involves integration. This in turn involves the employment of the insights of modern psychology particularly as it concerns the nature and structure of human personality. Psycho-analysis has not developed an adequate theory of art, what it has done is to make fundamental contributions to the study of art and of art as a human activity. And here I quote Norman Brown:

The technique of art, so radically different from the technique of science and rational discourse, is rooted in what Freud called the primary process—the procedures of the unconscious which, Freud insists, are radically different from the logical procedures of the conscious system, and which, though in this sense illogical, are nevertheless in their own way meaningful and purposive. The distinction between giving expression to the unconscious and liberating the unconscious is difficult. Perhaps we should say that neurosis and dreams are the determinate outcome of the unconscious, while art is its conscious articulation. For the liberation of art is connected with the element of consciousness in it.

There seems little doubt that the unconscious plays a large part in the evolution of a work of art. Very little is known about the way in which the artist is helped by the unconscious in doing his work but such are the limitations of consciousness that the help of the unconscious is indispensable. It is a psycho-analytical discovery that artistic creativeness is fed from very deep unconscious levels of the mind. The artist seems more able than most people to give expression to his repressed drives but he then has to discipline them consciously and create some aesthetic order. The unconscious alone cannot create art. Marion Miller in her first Freud centenary lecture on "Psychoanalysis and Art" said that "the artist has to learn to co-operate with the unconscious mind with the help of his medium." In order to do this the artist must also be thoroughly receptive to his medium, sensitive to its nature, structure and behaviour and aware of its possibilities.

DEVELOPING A PERSONAL LANGUAGE

Every painter has to feel his own way experimentally towards what he wants to say. Indeed it may be through his experience of his medium that he develops his own language, through his responses to what happens in his work that his problems become more explicit. He makes various kinds of marks with the brush or the knife as he paints; he feels the quality of the tools and materials with his senses; he is excited by the vitality of one patch of colour in a particular context, he discovers that this vitality is altered, that apparent spaces become ambiguous by the variation of this colour, or the slightest alteration in the context, and such things he can only learn **for himself**. In addition he can and he must examine other people's ideas and traditional solutions but the ideas that an artist develops and the way he learns to co-operate with his medium are his own. He also needs to study the rules and the breaking of rules that govern the development of an artist's power to communicate and give his work positive identity. The process is inseparable from the process of becoming a person.

An artist needs to co-operate with his medium and with his unconscious, he also needs to co-operate with his perceptions and here again his perceptions are his own.

We interpret sensory information according to certain rules but on the whole these rules are not fixed or constant. We are able to learn new rules and new interpretations by which we can see in new ways. What we now know about perception makes it impossible for us to assume that there is any reality experienced by man into which his own observations and his own interpretations do not enter. (This does not mean that there is no kind of reality outside the human mind, it points rather to the insistence that all human experience is an interpretation of non-human reality).

To some extent we learn to see things by learning to describe them, this is part of the process of perception in which we interpret the incoming sensory information. This process of interpretation is one of

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THE "STAR" EXHIBITION

The Christchurch "Star's" annual exhibition of school children's art comes at a time when the cherry trees beginning to blossom around the city. Like the trees, the children's exhibition with its fresh, colourful works and abundant energy, is in itself a bright harbinger of spring.

This year's show, arranged by the "Star" with the assistance of the Art and Crafts Branch of the Education Department, was again an intriguing insight into art education received by our Secondary School students.

What role does art play in education? It may be an opportune time to examine this question. The following article was written by a British aesthete, Rosemary Hebden, and although the system it deals with is British, it is also particularly relevant to New Zealand education.

ART AS A SPECIAL FACTOR IN EDUCATION

There seem to be two main problems to consider. In the first place why teach Art at all? What is it **for**? What is it about? Why is it of value? In the second place if we have any idea of this value, how can we create a situation in which a valid activity can develop? Is Art something that we include in teaching in the hope of producing artists or is it our intention to try and develop more fully educated people, with more creative attitudes, more sensitive feeling, wider sympathies and understanding?

Most Art teaching assumes that its purpose is to train artists in the faint hope that pupils will go on painting or constructing or modelling when they leave school. (In the case of Art schools the course is too often based on the assumption that all Art students are potential geniuses, which shows a superb optimism but is scarcely realistic). Most Art teaching also assumes that its purpose is to train students to do things, paint or sculpt or model or design in some way. This training is specific and specialized, struggling to assert its non-verbal nature in an essentially verbal system. In schools and colleges it is considered a "soft option"; children who are unable to follow an academic course are often assumed to be good at art, indeed they are often the only children to be offered the experience. Even at the university level Art is still considered to be a "soft option" unless it includes something else, something written. In order to establish that Art is just as "respectable" as the other subjects in the curriculum we compromise, we try to fit it into the mould of examinable work with a syllabus and measurable results. I would like to put the case that Art is **not** "respectable" in this sense, that it has a far more important and fundamental value than as an extra subject in G.C.E.; that by compromising and conforming we deny the unique nature of the activity and the special opportunities that it offers. Art is not just **doing and making** things but primarily **being and becoming** in order to communicate some of our deeper insights and feelings that are not susceptible to a process of verbal analysis. We are not organisms but persons struggling to come to terms with the world we live in and communicate our experiences.

MYTHS AND MYSTERIES

We create myths and equivalents for the mysteries that surround us but we hardly understand our experiences at all. Our efforts to understand the world we live in are based on logic, on rationalising, on analysis and so-called objectivity. We create norms and measurements and categorize our experiences. We live in a civilization that represses not only our natural responses and impulses, our basic emotions and sexuality, but any form of transcendence. Any one with insistent experiences that do not qualify as "norms", that cannot be rationalized, feels vulnerable, in danger of being destroyed or of betraying what he knows. Our norms are something like a denial of ecstasy—often a denial of simple happiness. The artist is perhaps luckier than most—once he has established that he **is** an artist he is allowed some

AN to a gallery committed to a permanent collection. The greatly increased opportunities for exhibiting in the main centres in New Zealand have tended to discourage artists from sending work, particularly through the Art Societies, to other centres. It becomes increasingly difficult to keep in touch with the current work of artists. In Wellington, at any rate, scattered one man and group shows at dealer and private galleries do not compensate in providing convenient opportunities for gallery (usually involving committee) purchases.

What place do the visual arts occupy in Christchurch business? While support of the visual arts in the Christchurch business community is by no means widespread, there are nevertheless encouraging signs that business in this city is becoming increasingly aware of the special contribution the artist can make to the world of commerce.

DECORATIVE AND LIVELY ARTS EXHIBITION

The Society warmly congratulates Mr Peter Beaven on the outstanding success of the Decorative And Lively Arts Exhibition which he conceived and produced, in the North gallery last July.

The exhibition showed the range of the decorative arts in New Zealand and was intended to offer some hope towards the conception of New Zealand buildings and rooms having decorations and finish suitable to our way of life.

Exuberantly designed, the show was a visual feast for the eyes. In the design and setting up of the exhibition, Mr Beaven was assisted by Mr Gordon Martyn and Mr Tom Field. Mr A. R. Mackay, a Council member of the Society, generously provided staff to assist with the construction of the setting.

New Zealand made goods of a high standard were displayed among overseas furniture and furnishings which were included to indicate directions and future possibilities for New Zealand design.

An important section of the exhibition was the International Craft exhibit which included outstanding examples of pottery, weaving, jewellery from the hands of internationally acclaimed craftsmen.

The major part of the exhibition was gleaned from a number of sources which could have led to an unevenness of quality. This however was not apparent. The exhibits had one thing in common—fresh conception and a high standard of finish and design. Among the contributors were a number of commercial art studios, students from the Christchurch Teachers' College, local manufacturers and Christchurch craftsmen, artists and designers.

Over 2000 people visited the exhibition.

10th EXHIBITION — N.Z. SOCIETY OF POTTERS

This exhibition is to be held in the Durham Street Art Gallery 8th - 19th October. It is to be mounted by the Canterbury Potters' Association for the N.Z. Society of Potters.

The exhibition is the annual "event" of the potter's year. A selection of the best work of both professional and amateur potters from all over New Zealand will be shown. Each year it is held in one of the major cities and was last seen in Christchurch in 1961.

The work shown falls into three sections—pottery, jewellery and sculpture. Last year in Auckland the work displayed ranged from domestic ware to ceramic wall panels and even a highly decorative outdoor fountain. This year the sculptural section is to be judged by Ria Bancroft, the jewellery by Nancy Ferguson and the pottery section by Peter Stitchbury, Michael Trumic and David Brokenshire. Tickets for the Official Opening by Mr Peters, Secretary of the Queen Elizabeth II Arts Council, are available through the Secretary of the Canterbury Society of Arts.

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our methods of coming to terms with our environment of learning to understand the world we live in.

The feeling of the importance of experience gives us the impulse to communicate. The activity of the artist lies in the actual work of transmission. "Content" and "form" are inseparable because in finding the form the content is also found. This in its essence is "describing" experience. In this "describing" of experience the artist is remaking himself, making a creative change in his personal organization in order to include and control the experience. To say that we see by learning to describe is to relate seeing to communication in a fundamental way. We have many ways of describing our experience, by rules and conventions, by responses, by gestures, by images. Often we can actually feel ourselves creating these ways of "describing" when faced with experiences for which the known conventions and rules are inadequate. Art cannot exist unless a working communication can be reached and this communication is an activity in which both artist and spectator participate. When art communicates a human experience is actively offered and actively received.

THE ART TEACHER

Every teacher needs to examine the validity of the work he is doing and think critically and constructively about the concepts on which it is based. If Art is concerned with exploring and crystallizing areas of experience that are otherwise neglected, if it is concerned with the integration of the maturing personality and with the communication of experience, ideas and feelings for which there is no other language, this may mean a reconstruction of the kind of environment in which Art can grow.

If we are trying to develop individual communication, this involves encouraging individual response, individual investigation and exploration. It involves helping people to crystallize their **own** experience. We cannot teach anyone **what** he wants to communicate, we can only help him to reveal it, enlarge his own experience and discover the means. The pupil who is concerned with his own response to clay and the possibilities of this material in his own hands needs to be involved in his own way with the material; problems concerned with optical illusions or the nature of colour would not necessarily have any relevance. We need to structure an open-ended situation in which every individual has the opportunity to be active or receptive; a situation in which there is the possibility of a free response to self-chosen stimuli—and the development at the pupil's own pace of his own forms. At the same time we need to consider the **total** art experience of children; arbitrary divisions into age groups and classes which often discard previous experience entirely can only obstruct the development of any unity of experience. We assimilate new experiences in terms of experiences already digested. One important function of education is surely this very reconciliation of one fact with another, without which understanding rarely occurs. Experience needs to be recognized so that each fresh adventure is compared to the others. It seems that "intuitive concepts" which grow from experience are inevitably accompanied by subconscious comparisons, or they could never occur.

STRUCTURING ART EDUCATION

We need to structure not only an open-ended situation in which individual growth can take place but also a rich and provocative environment which offers new experiences and the materials with which to develop ideas empirically. In this situation teacher and pupils can be exploring a common world; a world of human shared experiences based on respect for persons, but challenging, accepting or rejecting ideas even to the apparent jeopardy of established values. There are wells of creative response that we never tap

because we are concerned with some ulterior motive—or because we are sure that the experience we want to put across is of universal value and must be put across in the form in which we apprehend it.

We need, I think, what Norman Brown calls a "human and organismic response to life" and a feeling for the totality of experience and the validity of its varied expressions.

We need to be aware of the enormous potentialities of art as an activity, not only in the development and integration of human personality but also as a dynamic factor in human communication.

We could think in terms of developing the individual's confidence in his own responses and critical judgment, his greatest range of awareness and imaginative insight and his ability to stand on his own cultural feet in face of the forces of mass persuasion. I can do no better than quote from William Blake:

If the doors of perception were cleansed everything would appear to man as it is, infinite.

For man has closed himself up, till he sees all things through narrow chinks of his cavern.

This includes the perception of the dark places, the whole range of human experience. Only the individual can cleanse the doors of perception but education should not **bar** the doors.

COMING EVENTS IN THE GALLERY

PAINTING, POTTERY AND CRAFT GIFT SALE — 1st and 2nd September. ENDING WITH AUCTION, 7.30 p.m., 2nd September.

N. H. McCROSTIE AND CO. SALE — 7th September.

COMBINED ARTISTS' EXHIBITION — Opening 8 p.m. September 9th, closing September 25th.

NEW ZEALAND POTTERS' ASSOCIATION — October 9th - October 21st.

THE GROUP — October 29th - November 13th.

C.S.A. SUMMER EXHIBITION (PAINTING, SCULPTURE, POTTERY AND CRAFTS) — 26th November - December 11th.



AN INVITATION IS EXTENDED TO MEMBERS OF THE CANTERBURY SOCIETY OF ARTS TO ATTEND THE OFFICIAL OPENING

OF THE 10th EXHIBITION OF THE NEW ZEALAND SOCIETY OF POTTERS

BY MR DAVID PETERS, DIRECTOR OF QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND ON SATURDAY, 8th OCTOBER, 8 p.m.

Tickets available at 10/- each at the Gallery or from Exhibition Secretary, Mrs B. Lonsdale, 115 Dyers Pass Road, Christchurch, 2.

The exhibition will be open daily from 10 a.m. to 4.30 p.m. and 7 p.m. to 9 p.m. and 2 p.m. to 5 p.m. SATURDAY & SUNDAY until 19th October.



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MEMBERSHIP

Ideally, membership of the Society of Arts should be available to anyone interested in the Arts, without any financial consideration. The credential for membership should be the fact of application for membership plus later evidence of continued interest by practical participation in the affairs of the society.

Don't misinterpret the words "practical participation". These do not necessarily mean the physical act of art expression, such as painting. A Society of Arts needs painters but it also needs people to hang pictures on walls. It needs people to man the gallery during the long hours of exhibitions.

The Canterbury Society of Arts believes that two thousand members is not an inordinately large number to reach in this province.

We have approximately twelve hundred now, nearly a hundred so far resulting from the recent "brochure drive", which of course has not had time to attain its full momentum.

Nearly eleven hundred "master envelopes" containing the brochure material were sent to existing members.

The prospect list, to be returned to the Society, contained spaces for three names, so that, theoretically, if all members made use of the brochure material, we would have had three thousand three hundred prospect names and addresses.

To date we have received back approximately six hundred prospect lists with eighteen hundred prospects. This leaves five hundred lists still to come in.

We make an earnest appeal to those members who have not yet sent out their brochure material, to do so as soon as possible.

A tremendous amount of voluntary time and effort has gone into the preparation of the brochures, and it is heartbreaking to think that for the sake of half an hour they are not being used.

The Society warmly welcomes the following new members:

Aires, Rev. R. C.	Latham, Mrs T.
Alloway, Mrs L.	Lees, Mr G.
Armstrong, Mrs W. I.	Loader, Mrs M. J.
Balkind, Miss S. G.	Lods, Mr Pierre
Ballantyne, Mr R. F.	Lorite, Mrs Olga
Baxter, Mrs K. M.	Lowndes, Miss W. M.
Bedo, Miss Andrea	McCormack, Mrs H. S.
Beeston, Mrs L. M.	McCrostie, Mr H. H.
Burdon, Mr J. R.	McDonald, Miss P.
Bush, Mrs D. G. H.	Mace, Mr C. W.
Chambers, Mrs E. M. F.	McGlashan, Mrs E. S.
Clark, Mrs M. H.	McGregor, Mr E. B.
Clark, Mr W. I. J.	Mann, Miss S. C.
Coe, Miss J. F.	Mellish, Mrs O. G.
Connor, Mr J. J.	Mills, Mr R. S.
Counsell, Mrs S. J.	Neville, Mrs R. C.
Crew, Mr J. E. J.	Paltridge, Mrs D. M.
de Berry, Mr L. F., O.B.E.	Parfitt, Mrs C. G. M.
Deering, Mrs H. M.	Parr, Miss Daphne
Dines, Mr J. R.	Parsons, Mrs E. M.
Dollan, Mrs P. P.	Phillips, Mrs L.
Ensor, Mrs A.	Phillips, Prof. N. C.
Fitzgerald, Mrs G.	Phillips, Mrs S. F.
Flemming, Mrs G.	Polson, Mr I. C. J.
Gerard, Mrs W. F.	Read, Miss R. B.
Grant, Mr D. M.	Reid, Mr B. A.
Grant, Mr P. M.	Riley, Mr Graham
Gray, Mr H. C.	Ritchie, Mrs A. W. S.
Hay, Mr J. B.	Robinson, Mr A. W.
Herrick, Mrs D. T.	Ronaldson, Mrs R. L.
Heymel, Mr E. J. L.	Rooney, Mr Neil
Hilgendorf, Mrs C.	Round, Miss M. J.
Holmewood, Mr B. K.	Rudkin, Mr N. H.
James, Mrs J. M.	Sanson, Mrs A. R.
Jennings, Mrs R. M.	Sherman, Mrs H. R.
Kilian, Mrs A. E. P.	Shiels, Miss J. M.
Laing, Mrs J. A.	Stewart, Mr A. V.

Steyn, Mr Nicolas
Sturt, Mrs D. M.
Sumner, Mrs G.
Taylor, Mr B. J.
Thomas, Mrs David
Trail, Mrs Margaret
Wolff, Miss D. J.
Wood, Mrs P. H.
Wright, Mrs Harold
Zeff, Mrs Phyllis
Ball, Mrs M. A.
Bancroft, Mrs F. T.
Bayley, Mr J. B.
Gough, Mrs O. T.

Hanan, Dr Irwin H.
Hassall, Mrs C. E.
Kempthorne, Mrs L. N.
McLean, Miss Mary
McMenamin, Mr K. J.
MacRae, Mrs A. M.
Mowat, Mrs M. R.
Paton, Mrs J. A.
Rudkin, Mr A. C.
Studholme, Mr D. S.
Szeke, Mr J. L.
Van Der Borch,
Mr A. A. R.
Ward, Miss Stephanie A.

OUR GRATEFUL THANKS

Mr A. M. Satterthwaite, a leading Christchurch businessman, has generously sent us his cheque for 50gns as a donation to the New Gallery Fund. The Council warmly thanks him for this very thoughtful gesture which is most heartening, especially to those who have been involved in all the work concerned with our building project. Mr Satterthwaite is not a member of the Society but he writes "You certainly have a place in the Community." We do hope that other citizens, whether C.S.A. members, or otherwise, will follow the lead given by this community minded donor. We estimate that we will require up to £10,000 to furnish the New Gallery and for other needs concerned with it. Our new gallery fund is now approaching £4000. This must be increased within the next year. Please consider how you can help us, to what extent and let us have your donation for this special purpose.

EDGAR MANSFIELD

Edgar Mansfield spent most of his early life in Hawke's Bay where he attended the Napier Boys' High School. His first contact with art was the teaching of Roland Hipkins. At the Dunedin Teachers' Training College under R. N. Field, he continued to specialise in Art, and with H. V. Miller, received the first award of an extra year in this subject. For a time he taught at the Feilding Agricultural College.

At the age of 27 he went to England where he studied at the Camberwell School of Art, the Central School of Art and Crafts and the Reimann School. He taught bookbinding at the Wellington Boys' Central School.

He served with the British forces during the war and was repatriated to New Zealand. In 1948 he returned to London to teach at the London School of Printing. This position he resigned last year to concentrate on creative work.

He is President of the Guild of Contemporary Bookbinders and specimens of his work have been acquired by the British Museum, the Victoria and Albert Museum, the Royal Libraries of Holland and Sweden, the Public Library of New York and many other public and private collections in Europe and the United States. He has been a member of the German Bookbinders' Guild since 1950.

He began sculpture in wood in 1950 and the first piece was cast in bronze in 1956. Since then his conception of "Animisms", sculpture in bronze which evokes a response to the life and magic suggested by inanimate forms, has received a ready response wherever it has been exhibited. Edgar Mansfield's sculpture reflects his enthusiasm for the natural forms shaped by the elements on the shores of Hawke's Bay, as interpreted by the mind that has achieved recognition in London. He is likely to divide his time between New Zealand where his works are created and Europe where they are cast in bronze and collected. It is not likely that such a comprehensive collection will be available again in this country.

Mr Mansfield's work will be shown with the combined One-Man Shows, opening September 9th.

riptured mural by Mr E. J. Doudney. It is the
st bas-relief mural in Christchurch.

Sculptured panels by Tom Taylor, who is at
esent in Australia on a C.S.A. - Guthrey Travel
Award, can be seen in the entrance lobby of the
Russley Hotel and also in the office of Qantas at the
corner of Colombo and Gloucester Streets. This latter
office, designed by Peter Beaven, is a treasure house
of art works. Besides Mr Taylor's panels, there is a
mural by Tom Field and a fine sculpture by John
Panting, a young sculptor who left New Zealand to
further his studies at the Royal College of Art, and is
now beginning to carve out a following in the highly
competitive art world of London.

In the foyer of a leading Christchurch structural
engineer's office, there is a fine constructivist work
by D. C. Peebles.

But paintings may not only be hung in offices.
Hay's Ltd hang their prize winning works in their
shop. This same firm at their Riccarton store,
have a sculptured family group by the late Russell
Clark in front of their premises. A relief mural, also
by Russell Clark is familiar to those who have visited
the Air Terminal building at Harewood Airport.

There are few of these examples of "public" art
that are more than eight years old. It is during these
recent years that a few enlightened local firms have
developed an interest in the visual arts. This develop-
ment provides encouragement to New Zealand artists
and provides a living gallery for the members of the
public. The trend is welcome and we hope more and
more firms, especially those who build or will occupy
new premises, will set aside a sum of money no
matter how modest, to be spent for this intelligent
and continually interesting enjoyment for themselves,
their visitors and their customers.

If there are any who feel they may need guidance
in their selection or wish for an introduction to a
particular N.Z. artist, the Society will gladly do all it
can to assist. It is only necessary to phone 67-261.

ROBERT MACDOUGALL GALLERY

HAP. Greishaber — woodcuts. September 7th - 18th.
Architecture Without Architects — from the Museum
of Modern Art, New York. Dates not finalised.
British Painting and Sculpture 1966 — Dates not
finalised.

OLD AND MODERN MASTERS

PAUL KLEE

was born near Berne, Switzerland,
1879. His father was a German who taught music at
the Berne Academy. His mother, Swiss, had spent
much time in Paris. She too was musical. Thus in
his childhood and early youth, Klee grew up in a
musical atmosphere which was a blend of German
and French culture. He himself had talents as a
violinist, poet and artist. His greatest love was for
painting, which in later years carried all the weight
of his other interests.

After extensive travelling in Italy, France and
Egypt, he married and settled in Munich. In 1931
Klee joined the Dusseldorf Academy as a teacher,
only to be dismissed the following year. After more
travel and study abroad, he began an intensive period
of self-examination and analysis which resulted in the
discovery of his own personality. He kept a diary,
interesting in its conflict of ideas. Determined to
remain faithful, at all costs, to his nature, he
eliminated from his work everything he had not
experienced himself. His work was confiscated and
included by the Nazis in their exhibition of Degener-
ate Art in 1935. He was honoured, however, by
recognition from other great painters, and exhibitions
of his works were given in New York, Paris and Zurich.
Klee died after a long illness in Berne in 1940.

Significance as an Artist

Paul Klee was one of the major figures in the
founding of the modern movement in art. Perhaps
his most significant contribution was the creative

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method in which he chose symbols and colour first, according to the mood of the moment; afterwards he developed a pictorial idea, his title being chosen last. Material suggestions and associations were used only as a stimulus to artistic inventiveness. He liked to identify himself with other creatures and their subjective states. Klee's repertory of colour and form were inexhaustible. He used every range of pigment from the strongest to the softest tone, from the brightest to the darkest. There is a strong musical rhythm to the way in which he combines and contrasts one colour with another. Klee's artistic output runs into thousands of pictures. As he grew older he became less whimsical, the lines became harder, the colours more contrasting. At no time, however, did he lose his creative freedom.

Not many of our members are aware of this very important Association, or that the C.S.A. is a member of it. Because the work of the Association is sure to grow in importance we feel members should be made aware of its functions.

The Association was founded in 1929. The President is Mr R. C. Muston, a prominent architect, who has with him a committee of prominent citizens. The office of the Society is in Wellington.

Possibly the most important present function of the Association is to provide a channel of communication between the Queen Elizabeth II Arts Council and the individual member societies of the Association.

The Queen Elizabeth II Council was established by Act of Parliament to foster all the Arts in New Zealand—music, drama, ballet, etc., as well as the visual arts. The Queen Elizabeth II Council receives each year a large amount of money with which to carry out its objectives but there is little doubt that it could use twice the sum it receives.

It is important therefore that there are responsible organisations representing each branch of the Arts with whom the Arts Council can discuss the many matters which continue to arise and through which funds for the arts can be channeled. Each branch of the Arts must present to the Arts Council its claims for assistance and in doing so must endeavour to submit only those which are worthwhile.

The Association of New Zealand Art Societies is the organisation through which its constituent local Societies, such as the C.S.A. can "speak" to the Arts Council and through which the Council itself can communicate with Societies whose interests lie in the visual arts. Other arts also have this means of communication.

An example of how the Association of N.Z. Art Societies operates to give financial assistance is the grant we recently received of £150 to help defray the cost of mounting our Decorative Arts Exhibition last July. The real source of this money was the Queen Elizabeth II Arts Council but we received it through the Association.

The Association of N.Z. Art Societies can approve those plans and those aims of individual societies—or of all societies—which specially merit help from the Arts Council and the Arts Council in turn, has the Association with which it can—and be kept advised of needs in the world of the visual arts in New Zealand.

Each year a conference of representatives from all the Art Societies is held in Wellington under the auspices of the Association. At these meetings there is much exchange of worthwhile ideas and discussion of matters of mutual interest. This can be most profitable and helpful. The Association also circulates its own Newsletter of 4 or 5 pages, containing both information and advice as well as news of New Zealand art and artists. Its work is a very well, worthwhile and the co-operation which is maintained between it and Mr David Peters, Director of the Queen Elizabeth II Arts Council is not only very valuable but also most welcome.

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