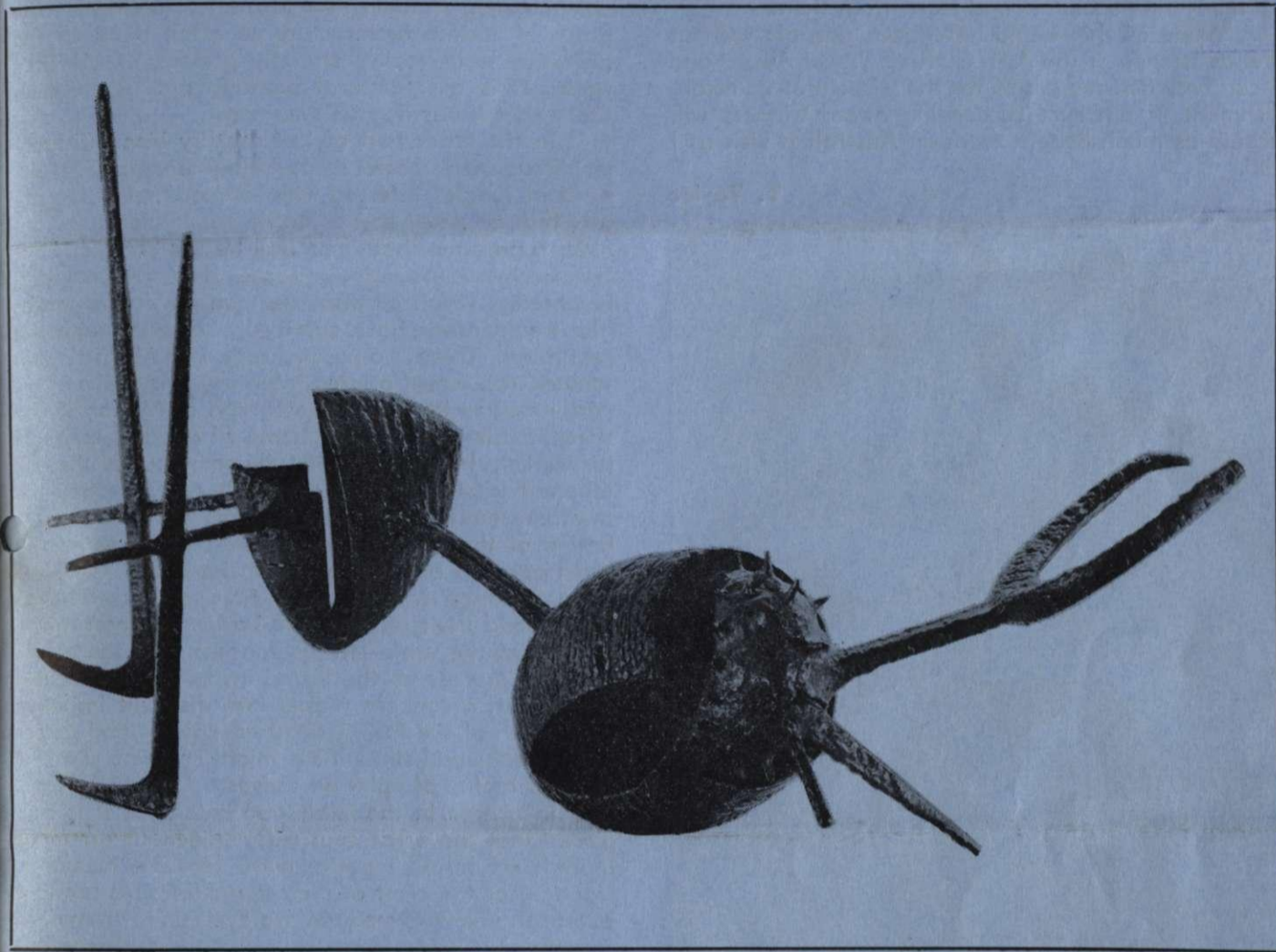


news

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"ORION" by Lenton Parr

SCULPTURE IN AUSTRALIA

"1966 is the Year for Sculpture" (in Australia).
Flyn Lynn, art critic of the "Australian"

The A. R. Guthrey-Society of Arts Travel Award enabled me to see substantial evidence of the truth of Lynn's statement and to meet many of the artists. Sculpture, there as everywhere else, was slowest to gain public notice and encouragement (we can decently ignore the monuments and memorials) and the post-war training of sculptors was located almost solely in the East Sydney Technical College with Lyndon Dadswell and in the Royal Melbourne Institute of Technology which more recently has made an important contribution.

Sculptures, now established professionals, first gained recognition through State Gallery and private patron commissions and purchases (this is still the case — the National Gallery of Victoria is constantly seeking and encouraging new talent).

Architects, in a sometimes fashion-motivated manner, have commissioned a great deal of what is primarily sculptural decoration for the flood of new buildings in this boom climate. Nonetheless, this essential bread and butter has assured Australia of a small but respectable group of working sculptors.

Then too, the pride of nationhood must be confirmed, as much by the healthy condition of the fine arts, as in all other areas. The admirable consequence of this is the number of major competitions and exhibitions that are mounted yearly, all of which enable this, a public art, to be displayed to the widest number of people. The Mildura Prize in Sculpture brings distinction to that district, the Al Corso-Sekers competition has disclosed new exciting talents, and the major

competition — the Transfield Prize — to be exhibited in a specially constructed geodesic dome in Hyde Park, Sydney will focus international attention upon this healthy young Australian art. A modest business in sculpture is carried on by the major private galleries with undertakings by some to take, yearly, a fixed number of small works from sculptors in their "stables." The most outstanding of these galleries is the Australian Sculpture Centre in Canberra — wholly given over to display and sale of works of all the progressive sculptors in Australia. This is the engaging concept of Mrs Lesta O'Brien the director and Mr Louis Smith, grazier and financier, and has received tremendous support in its short existence (opened this year) from the Federal Government, the public and the sculptors. The emphasis on technical competence during training and his native ability to contrive appropriate means, equip the Australian sculptor to be self sufficient in the execution and finish of his work. Nevertheless, for the young sculptor, companies like Transfield and galleries such as the Australian Sculpture Centre will arrange casting without cost until sale of the work and for major casting, there are, in both Sydney and Melbourne, foundries capable of bronze casting of excellent standards.

The delightful freemasonry that exists among sculptors was, for me, most profitable. All those I met were hospitable, keen to talk about their work, their techniques and to show off their workshops. I experienced no secretive attitudes relevant to the crafts of sculpture and am full of admiration for the energy which all appeared to possess.

"By international criteria we may be second rate"

—the 'Bulletin' quotes an Australian sculptor as saying at the time of the 1965 touring exhibition of Australian Sculpture. You may think this unduly modest, as I do, when you see the exhibition of Australian Sculpture arranged for the next Arts Festival in Christchurch.

I recall with pleasure individual works by Parr, Redpath, Walker and Lyle to name but a few, and with gratitude the good offices of Gordon Thompson, Lesta O'Brien and others who made it possible to meet so many fine sculptors and learn from them.

None of this would have been possible without the assistance of the A.R. Guthrey Travel Award and I can only add my praise for the wisdom of its establishment. I am sure succeeding award winners will obtain as much benefit from an Australian visit as I did.

T. Taylor



"MINER" by G. T. Moffitt

NEW TALENT IN CHRISTCHURCH MOFFITT'S EXHIBITION

The paintings of G. T. Moffitt recently on view at the gallery of the Little Woodware Shop in Victoria Street marked an occasion in the Canterbury art scene. Moffitt's work is remarkable on several counts and no one with a genuine concern for the visual arts should have missed the opportunity to ponder the exhibition.

Firstly the viewer was confronted with a very strong and explicit individuality issuing from the works as a group. This is all too rare in one-man exhibitions. The artist's pose did not alter in successive paintings (the sign and prerogative of the student) but disclosed single-mindedness and the capacity to extend and develop a personal concept of what paint on canvas means.

Those who know the artist as well as his work may however have sensed a rather puzzling inconsistency. On the one hand Moffitt is, in the best sense of the word, worldly and yet his work shows an artless, unaffected, even amusing trait which one could easily refer to as naive. Noticeable is the placement of the horse in No. 6, "Minor Washing". This has been done with a contemptuous disregard for any puritanical rules of composition, indeed an endearing feature of all the work is its capacity to overcome pictorial dog-

matism. In this painting we find the horse, not self consciously or discreetly "placed", but just where, in its natural and ingenuous predicament, it might easily have strolled. "One place is as good as another" it could be saying. But is it! For the horse perhaps. The paradox of Moffitt is in fact more apparent than actual. One of the remarkable things about the painter is this ability to convey an air of easy going detachment whilst at the same time presiding with authority and intelligence over all that is compounding to make the painterly statement. The grasp of formal architecture so often weak in the primitive is in reality strongly present in Moffitt's work. It is as structural painting not as childlike fancy that it has its true meaning.

In the latter part of last century Henri (Duaquier) Rousseau created some highly imaginative pictures of jungles infested with wild animals. We are told that he never saw a jungle but it seems reasonable to presume that if he had he would never have left us these fascinating works. His innocent and heightened vision of what such an environment was like would never have survived a meeting with the real thing. There is a parallel here with Moffitt's own remark in a recent printed interview. He spoke of his care never to look at a photograph of McKenzie the sheep stealer (the stated theme of another series of his works). He of course is fully conscious of the risk inherent in such an encounter. It could destroy the awesome ambiguity of his — and now also our — notion of the man. In the present miner series the artist is again careful not to particularise. He keeps us a distance from specific involvement with the figures and their settings and brings us closer to the surface of the work—to his concern with the actual painting process as the prime instrument of expression. Such a concern makes him discount imitative suggestion of the forms, textures, colours and spaces of the real world since these might compete with the primary reality of paint on canvas.

In a note in the exhibition catalogue it is suggested that the artist considers indigenous art forms more fruitful than imported ones. However his understanding of the craft of picture making, his use of a European invented medium, his decision to frame and suspend his work from walls — these things can scarcely be called native. In fact every intelligent artist needs to free himself from regional constraints for there is little virtue attached to in-breeding. Only if Moffitt had a less strongly formed sense of purpose, less integrity or if he could avoid the imprint of his environment and upbringing would he seem justified in not now seeking to sustain his work by exposing it to important universal developments.

D. C. Peebles

N.Z. SOCIETY OF POTTERS SHOW

The 10th Exhibition of the New Zealand Society of Potters was organized and mounted by the Canterbury Potters Association in the Canterbury Society of Art's Durham Street Galleries. The last National Pottery Exhibition in Christchurch was the 5th Exhibition held here in 1961.

Amateur potters as a breed, seem bound together by the sharing of the outrageous fortune which is normally their lot. The misadventures of drying, handling, glazing and firing clay, together with the New Zealand spirit of "do-it-yourself", seems to bring out the best in us. Also to be able, by our own efforts, to produce something of use—for nothing, really appeals to the pioneer spirit lying just below the surface. Yet for today, the quandary of Potters is —why make pots by hand when the machine can do it so much easier, and quite perfectly. Perhaps the answer lies in the "quite perfectly", combined with the lack of "soul" of the factory made pots. This Exhibition shows the best hand made work made in New Zealand this year.

Most of the pieces have been "sweated over",

and you can feel the care in their creation exercised by the potters. The Exhibition shows too, all the reasons why we New Zealanders delight to accept the challenge of this craft.

Many aspects and branches were on display — Earthenware, Stoneware, Porcelain — ranging from tiny drinking cups, through jewellery, to large ceramic murals.

The standard of the work shown was a big advance over that of 1961 yet, as some of our established potters did not exhibit, this show missed the highlights of the same exhibition held in Auckland last year.

Highlights there were, but apart from Roy Cowan's mural, the dazzling virtuosity of the larger pieces of other years was absent. The large plate from Crewenna was magnificent, yet their small porcelain sugar bowl so much quieter, was also a delight.

Patricia Perrin, of Auckland, had possibly the strongest entry in Stoneware. Her work is forceful, thoroughly controlled, yet breathing the very essence of the potter's delight in fired clay.

Roy Cowan's mural was a complete lesson in the use of clay and restrained use of glaze. What a pity that no building owner came forward, so that we could retain this splendid piece in our city.

We will all have found our own particular delights among the pieces in the exhibition — ranging from the colour of Graeme Storm or Gwyn Ace, right down to the small perfect buttons of Nancy Hardwicke-Smith.

This was an interesting show mounted to a sparkling theme of black and white, repaying in full quiet study and handling of the pots.

David Brokenshire

ARCHITECTURE WITHOUT ARCHITECTS

Peter Beaven comments on the recent exhibition

The exhibition now showing at the McDougall Art Gallery, assembled by the Museum of Modern Art, New York, must be the most exciting visual exhibition ever gathered together.

Here, visually, is the outcome of the labours of millions of craftsmen throughout history, ordinary people and specialists. The results of communal effort by people sharing materials and spiritual beliefs.

These buildings and cities are designed to exactly satisfy through usage and experience, the spiritual and physical needs of the ordinary citizen in these historic welfare states.

Almost every photographic panel shows an overwhelming statement of pure formal values, arresting, and impregnated with so many meanings and purpose.

We exclaim at these values in a modern abstract painting, one small statement—each of these panels exhibit millions. This exhibition states clearly the dilemma of our times. The spiritual and craft communal cultures of the past provide technologically perfect buildings; we mostly dread the results of our new publicised city planning.

Looking at panel 90 shows the elevated granaries of Spain, the dignity is by no means accidental. The peasants had a religious respect for bread and the grain that goes into it.

The Communal colonnades in panel 74 show the natural public concern of a humanitarian people. Modern architecture on the other hand, is providing us with probably the dreariest communities in history, formed by the almost complete separation of the specialist from ordinary people. The common humanitarian principles now tend to be debased into providing monuments to temporary technologists only. Each monument stands separate to its neighbour, separated by the whole time sequence of the 6 months change in technology. The exhibition seems to say to anyone who may be disappointed by a new environment,



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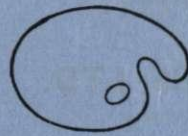
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that it is not technology that must create our environment but the total weight intuition, understanding, and solution to the climate, and the exact physical position of each building. Then maybe each creative part of our new world could be detailed more closely to every requirement, coming from every direction.

We should look at every facade of every building. Architects and planners have got to come back to a much closer study of the minute influences, the fine drawn communication of known, understood and workable things and needs in the community. We have got to give back to buildings and environment the sort of detail that belongs and can be understood by society — the heart, the soul, and the memory of its citizens. The Siennese people understood their city. But designers today are borne down by restriction and useless diversity, and by the repetitive form-givers of such people as Le Corbusier who have been supplying our intuition while ordinary designers have merely been obeying the rules.

Strangely enough, Canterbury was mainly created by Architecture **with** architects. The first 30 or 40 years of the Canterbury settlement created the detail, infill, shape of many of our houses and public buildings with a grace and elegance not since attained. Some parts of Lyttelton, Clifton, Scarborough Hill, Fendalton and Merivale have a curiously satisfying and correct vernacular use of paling fences, English trees, and houses which, particularly in the case of Clifton, have had the style of the house given by one or two good Architects which everybody has then been able to copy and use. Nearly every station home-stand of the period had a satisfying unity with the landscape—thick walls and small windows to suit the glare, and verandahs to throw off the working clothes and store onions. The house was painted white with dark grey roof, neatly reversing the pattern of the mountains, and the outbuildings rising and falling as the sheep runs and storage required within grew and developed. They were stained dark red, perfectly suited and vivid in the landscape.

It would be possible to do a book in New Zealand labelled 'Architecture with and without Architects', illustrating how a colonial style was created by highly intelligent early settlers, responsive to their new world and talking in harmony with equally responsive architects. There may be some hope in this concept. Architecture must be a humble occupation, like wars, cities should not be left to experts.

Peter Beaven

COLOUR SLIDES OF PAINTING AND SCULPTURE

It may not be generally known that over the last year the National Gallery, Wellington, has been making a series of 35mm colour transparencies of pictures and sculptures in the permanent collection. These number now about 400 and among them are represented the early English Water-colour School, the early New Zealand Water-colour painters, early New Zealand oil paintings (Nairn etc.) together with some contemporary oil paintings and sculpture. These slides are of high quality. They can be purchased for 2/6 each. Further particulars may be obtained from the Director, National Gallery, Buckle Street, Wellington.

SIR JOHN ILOTT COLLECTION

Early September saw the opening of the etchings, woodcuts and engravings given by Sir John Ilott to the National Gallery, Wellington. This was made the occasion for the official opening by Sir John himself, and display of the magnificent collection of etchings etc., that he has been giving from time to time. These now number 429 and include 33 etchings by Rembrandt, many woodcuts by Durer, as well as works by modern artists like Renoir and Forain. The only other gallery which could show a comparable collection in New Zealand or Australia is the one at Melbourne.

PAINTINGS BY GREAT ARTISTS

Two recent speakers have publicly advocated that New Zealand should acquire paintings by the great masters of the recent past. One of them said that New Zealand should buy some of the best paintings by Cezanne. Another said that as painters here had no opportunity to see any of the world's best paintings the Arts Council should make it its business to buy paintings by the best artists of the last hundred years, and that these would constitute an attraction for tourists.

We cannot help but think that both these pronouncements were made without much thought being given to them and probably more for the sake of saying something sensational rather than constructive. Our reasons for saying this are: The best pictures by the outstanding artists of the last century are simply not to be had. It is very seldom that, for instance, a Renoir or a Cezanne comes on to the market and even then such as are auctioned are minor pictures, as all the best are possessed by public institutions.

Three years ago the British Government paid £80,000 for the Gainsborough picture "Mr & Mrs Andrews." Within twelve months of his death (1920) pictures by Modigliani were selling in France for a quarter million francs. Within two years they were selling in U.S.A. for half a million dollars. So for New Zealand to buy a dozen such pictures, even if they were available, would cost the best part of a million pounds in overseas funds. (No doubt the two speakers mentioned above would be willing to become members of a committee to meet deputations of importers whose licences have just been cut by one third.) This proposal to buy pictures means that little New Zealand should compete on the European art market with the unlimited resources of the American buyer.

Would a small collection of pictures by the world's masters be an attraction for tourists? Even if we acquired fifty such pictures they could scarcely compete against a magnificent collection as near as Melbourne (Kent Bequest) or with a single roomful of any gallery in London, U.S.A., France, Germany or Italy. Perhaps it was thought that tourists never look at the pictures in their own home towns.

Surely what tourists want to see in New Zealand is New Zealand and what it can produce, rather than a faint shadow of what they can see in the countries they come from. What tourists would, in our opinion, expect to see in our galleries would be the best paintings by the best New Zealand artists.

Reproductions

There was one statement made by the two speakers mentioned above with which we are wholly in agreement. That is, that New Zealand artists have no opportunity to see examples of the world's best paintings without going abroad.

To overcome this as far as possible with the means at our disposal is one of the immediate tasks of the Arts Council. It has been said that the Council will investigate the possibility of buying collections of the finest reproductions of the great painters. These would be facsimilies in colour, the same size as the originals and of the highest quality of printing such as are produced by Ganymede. On arrival these will be mounted, sprayed and put into high quality frames. They will be made available without charge to art societies, libraries, schools and any other bodies who are able to display them. We should mention that reproductions are obtainable of the most recent works by men such as Kandinsky, Mondrain, Ben Nicholson, Fritz Winter or Hans Hartung.

We cannot help but feel that this is a move in the right direction. For one thing it would benefit the smaller art societies which cannot accommodate the larger collections of art works that have been brought out lately. So far as the general public is concerned such pictures would make a start to familiarize them with some of the great master works. In the same way

as over the last generation the gramophone record and broadcasting have familiarized the public with much of the best music and dissipated the belief that music consisted of the latest music-hall song or drawing room ballad, so familiarity with reproductions of the kind suggested will help to refute the belief that the last great artist died with Sir Joshua Reynolds and that the kittens on the grocer's calendar are a fair example of contemporary art.

E. C. Simpson

WORLD CRAFTS COUNCIL

The biennial meeting of this Council met in Switzerland in June. The purpose of the meeting was to strengthen the organization of the Council and to decide on future action. About 200 people from 35 different countries attended. Thirty outstanding educators and craftsmen from Europe, North and South America and Asia participated as panelists on the programme. It was an honour for New Zealand that Mrs Nan Berkeley, who represented this country, was invited to be a panelist.

The World Crafts Council is a non-governmental, neutral organization, unique in the craft field, which has for its purpose the world-wide education of craftsmen and public alike to the great values, economic and cultural, inherent in the crafts. It has been admitted as a non-governmental member to UNESCO for which it is preparing a review of 20th century world crafts to be ready in October.

COMING EVENTS IN THE GALLERY

Group Show 1st-13th November.

Junior Art Classes 17th, 18th and from 11 a.m. - 12 a.m. 19th November.

Summer Show Opening, 8 p.m. 25th November to 11th December, 1966.

BRIAN HALLIDAY EXHIBITION

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CONTEMPORARY MAORI SHOW TO TOUR

The Exhibition of Contemporary Maori painting and sculpture will open on the 10th of November at the Canterbury Museum. The show, organised by Buck Nin and Baden Pere is to tour New Zealand and later travel to Hawaii where it will be on show at the East West Centre at the University of Hawaii. The exhibition will be part of a larger show of which will include traditional Maori arts and crafts.

It is most heartening that this exhibition may mark the emergence of a strong indigenous force in New Zealand Art.

Mr Nin said that the exhibitors had not been chosen purely on an ethnic basis but rather on the grounds that their work derived from the Maori culture. Of the exhibitors, 2 artists are European.

The exhibitors are Selwyn Muru, Buck Nin, Arnold Wilson, Para Matchitt, Norman Lemon, Selwyn Wilson, Cliff Whiting, Mere Harrison, Sandy Adsett, Muru Walter, Benjamin Te Haara, Katarina Mataira, John Graham, Pauline Yearbury, Bill Henry, Catherine Brown, Malcolm Stamp.

C.S.A. members are invited to attend the opening of this exhibition on Wednesday, November 9, at 8 p.m.

DUNEDIN ART GALLERY

The Dunedin Public Art Gallery to give its full name, is in Logan Park only a very short taxi ride or a decent walk from Dunedin's hotel district in Princes Street. Canterbury visitors will be richly rewarded if they make an hour or so available to visit this gallery, which is certainly one of the city's important amenities. It is not an exaggeration to say that it is also one of New Zealand's important amenities. Its collection is, in many ways, outstanding in comparison with collections in some other galleries in this country.

Perhaps one reason for this is that Dunedin citizens have played and still do play, a prominent part in the conduct and management of their gallery. Like the Robert McDougall Gallery in Christchurch, Dunedin's Logan Park Gallery and its contents, are the property of the citizens but unlike the McDougall Gallery, management and control are delegated to the Dunedin Public Art Gallery Society Incorporated whose membership is open to citizens upon payment of an annual subscription. The Annual Meeting of this Society elects a Council of twelve who, with four members of the Dunedin City Council, form the Committee of Management for the Gallery. It seems reasonable to say that this combination of artlovers with elected city councillors for management has brought (perhaps to a very considerable extent) the liveliness and feeling of restless but well directed activity that is the first impression of a visitor. It may also be the cause of many legacies and gifts this Gallery has received from citizens from time to time.

The Council meets each month. It sets up Finance, Acquisitions, Public Relations and Membership Committees. It appoints the Director who is Mr D. Charlton Edgar.

The restless well directed activity referred to, is best exemplified by the printed programme of "Gallery Events for 1966"—which lies in the gallery for visitors to peruse and take away. During the period March 13th to December 18th this year, no less than 28 lectures or conducted tours of specific exhibitions will be held. These take place on Sunday afternoons when the attendances can be larger. In this period there are 41 Sundays which means Dunedin's Gallery provides a speaker or lecturer on very much more than every other Sunday in the year. Some of the subjects and exhibitions will interest our members—"Contemporary Painting in New Zealand", "Painting in Australia", "Timaru Group Exhibition", "A. A. Deans Retrospective Exhibition", "Doris Lusk Retrospective Exhibition", "History of Painting in Canterbury", "A Critical Look at Colour Photography", "Colin Wheeler Exhibition". Some of the lecturers and the speakers are equally interesting. They include, in addition to Mr Charlton Edgar, the Director, Mr T. Esplin, Senior Lecturer at Otago University, Mr M. H. Illingworth, the 1966 holder of the Frances Hodgkins Fellowship, Mr W. A. Sutton of the School of Fine Arts, Canterbury University, Mr John Joyce, Programme Organiser of N.Z.B.C., and Mr Roy Dickison, President of Southland Art Gallery Society. Is it too much to suggest that our Robert McDougall Gallery could, and with benefit to Christchurch people, adopt some of the ideas already successfully put into practice in Dunedin, or that the pattern of Dunedin's Management Committee offers a method of making the McDougall Gallery even more significant locally.

In other ways too, Dunedin's Gallery enters into the everyday life of Dunedin's people. In the twelve months to last April, many paintings in the Gallery were lent to individuals, to the University of Otago, to Columba College and to the Dunedin Town Hall, while on the other hand, Dunedin people lent their paintings, prints, and other works of art, to the Gallery.

It must be mentioned however, and before referring to the quality of the work to be seen in this delightful Gallery, that at last January 31st, it had £11,000 in endowment funds and £9,500 available for purchases of pictures, art books, furniture, etc., being the bequests and gifts of citizens from time to time.

The visitor from Christchurch will find an excellent guide to this Gallery, a well printed and illustrated handbook and costing only a few shillings. Look for, among so many good paintings, the Gainsborough, Munnings, Sir Joshua Reynolds, Augustus John, Laura Knight, Lee Hankey, Russell Flint, Constable, Sickert, Stanley Spencer, Peter de Wint, J. W. M. Turner, Wm. Orpen, Raeburn, Rowlandson, L. S. Lowry, Paul Nash. In a collection of very good Australians, look for Streeton, Elliott Gruner, Kenneth Jack, and the recently acquired magnificent Sidney Nolan. In the New Zealand collection see Ivy Fife, Frances Hodgkins, Goldie, Elizabeth Kelly, Peter McIntyre, Sutton, Sidney Thompson, Hoyte, Gully, Myra Kirkpatrick to name only a few. Do not overlook the antique furniture. The Dunedin Gallery's collection may have a few gaps, but on the whole, it is a sound collection with some outstanding works, well worth seeing.

S.E.M.

ROBERT WAIGHT ON THE ROYAL ACADEMY

In the light of the controversy surrounding the publication of Sir Charles Wheeler's speech to the Royal Academy in a recent issue of "News", it is interesting to read how the London art world reacted to the address. Typical of the many articles written by critics denouncing the outlook implicit in Sir Charles's text, is that of Robert Waight, an influential commentator. Dealing with the Royal Academy exhibition in the June issue of "Art and Artists", Mr Waight wrote:

"At the Annual banquet, where it might be expected that his speech would be in keeping with the policy of the Academy as a whole, Sir Charles deplored the lack of generally accepted canons of art in the 1960s, bemoaned the 'Freudian philosophy' of modern art, waffled on about a renaissance of traditional art and a 'return to beauty'. He wished he could say that the art world was as sound in wind and limb as the Academy! Instead he diagnosed a fever that produces 'hallucinations in which lumps of stone or bronze of any form whatsoever are received with bated breath and accidental splashes of colour or rags of sacking on canvas are said to be of great significance'.

Earlier Sir Charles had spoken of the exhibition as being the most varied of all, embracing the most

traditional and the most avant garde in art today. And, he added, the tolerance of the Hanging Committee had never been quite so pronounced. Later, at the Private View, he returned again to his theme, naming the show a remarkable tribute to the tolerance of the Academy. Personally he was not happy with some of the pictures: 'In my own studio I have my own standards,' he said. 'As President of a body such as this you represent some 80 other people and have to take their views. It tears me to bits sometimes — I feel quite schizophrenic'.

In view of the quality of Sir Charles's works in the exhibition, especially his painting 'Lady of the Rocks', which must be on everyone's list for the worst Picture of the Year, it would be kinder to pass over that reference to his own studio standards. But the repeated self-righteous references to the Academy's tolerance cannot be allowed to go unnoticed. If any proof were needed that tolerance is not necessarily a virtue it is here in this great rag-bag of an exhibition at Burlington House.

Who are the '80 other people' "who so nobly tolerate" a scattering of what Sir Charles considers avante garde works? Many of them, indeed most of them, are Senior Academicians, Academicians and Associates who practise and favour what he calls traditional art. And what is this traditional art? It is made up of debased forms of Impressionism and Post-Impressionism, of phoney Fauvism and Cubism, of mock Old Masterism, photographic realism and the like.

What the Academy needs more than tolerance is intolerance. It needs a body of Academicians and Associates who will refuse to tolerate such spurious 'art'. Only then will its motives be above the suspicion of the young and vital (and not-so-young but very vital) artists whom it is now trying to court. The answer for the Academy is not just to ask these artists to send in to the summer show but to persuade them to become members. After all, Lawrence was an ARA at 22, Turner, Wilkie, Millais and Landseer at 24, Opie at 25, Frith at 26 and Cosway at 28. But is there today a Royal Academician under 45 or an Associate under 30?

Only in this way will the Academy sincerely ever be in sympathy with contemporary movements and include among its members any of the major figures of British painting and sculpture. Only in this way will it ever succeed in attracting the genuine avante garde and not have to try, as it has done this year, to pass off as avante garde what are, for the most part, the works of dawdling rearguards of vanguard movements of the past—delayed action painters, antique abstractionists, cobwebby collagists, matiere painters manques, obsolescent -Op makers, effete abstract expressionists, etc., etc., etc.

Robert Waight

JUNIOR ART CLASSES

An exhibition of work by pupils of the Canterbury Society of Arts Children's Art Classes will be held at the Gallery on the 18th of November. The exhibition will also be shown on the morning of the 19th November, when parents will be especially welcome. Both tutors will be available for comments.

Exhibitions of this nature are held far too infrequently in Christchurch, and it should be a matter of pride to members that the Society is providing art education at this most important level.

Pupils in the Junior classes under Mr Peter Noonan, are encouraged to extend their range of vision, relate their experiences and thoughts on paper and above all to enjoy working creatively for its own sake. Later as seniors, they are subjected to new problems and difficulties. Help is given to express ideas in a variety of styles and media.

Because the work is treated as an individual matter, the exhibition has an extremely diverse nature and will include subjective paintings, drawings from life, design projects, textile printing and various methods of illustrating.

Raymond Mitchell, Tutor

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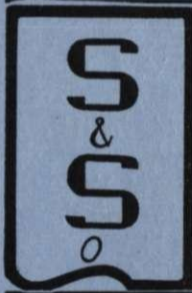
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McDOUGALL GALLERY

Aspects of New British Art at dates between 8th - 27th November.

Rijikmuseum — Reproductions of Dutch drawings (16th-18th century) 12th-31st January, 1967.

NOTICE OF EXHIBITION

South Canterbury Arts Society (Inc.)
Receiving Day — 10th November.

NEW MEMBERS

The Society extends a warm welcome to the following new members

Ballantyne, Mr C. W.
Bennett, Mr F. J.
Bidwell, Mrs E.
Birdling, Mrs L. S.
Blogg, Mr F. S.
Bowron, Mrs F. S.
Boldero, Miss N. E.
Boulton, Mrs B. C.
Bowden, Mr M. L.
Cameron, Mrs J. R.
Cavell, Mrs B. H.
Canterbury Flower

Arrangement Society
Inc.

Clark, Mr B. S.
Clarkson, Mrs E. L. J.
Coe, Mrs Ruth B.
Dearsley, Mr P. J.
de Spa, Mrs Elly
de Spa, Mr Iwan
Dixon, Mrs G. M.
Doleman, Mr John
Douglas, Mr Richard G.
Ensor, Miss Judith W.
Forward, Mrs Rona M.
Gerard, Mrs D. G.
Gibson, Mr F. D.
Glasson, Mr David D.
Godfrey, Mr R. K.

Grigg, Mrs G. H.
Henderson, Mrs J.
Hill, Mrs B. P.
Holm, Mr Helge
Horrell, Miss Dorothy M.
Horton, Mrs G. E.
Kincaid, Dr E. I. S.
Lane, Mr J. R.
Le Cren, Mrs B. L.
McIlraith, Mrs E. M.
Maling, Miss P. J.
Mathias, Miss Rosemary
Mathieson, Mr G. E.
Maturin, Mrs T. J.
Metson, Mr F. R.
Miller-Mead, Mrs Yvonne
Moore, Mr C. C.
Moore, Mrs R. J.
Munro, Mrs M. S.
Myers, Mrs E.
Poff, Mrs M. V.
Read, Mr N. F.
Richardson, Mr John B.
Toomey, Mr W.
Wallace, Miss H. W.
Ward, Miss Joanna T.
Warren, Mrs H.
Wilson, Mrs E. Ann
Young, Mrs A. J. P.

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A CRY FROM OUT THE OFFICE

This issue of "News" being the last in the year of Grace 1966, the Office, Mr Editor, would beg some corner to express briefly their sentiments which are—that we are truly grateful for a number of things.

We have had at all times, the fullest co-operation and help not only from Council Members but also from very many others in the Society. Without all this our job would have been impossible. Our Treasurer, Mr Ott, has manfully endeavoured to keep us on the straight and narrow path. If we have transgressed we crave your forgiveness. As Christmas is approaching the time might be opportune to extend our Seasonal Greetings to all.

RUSSELL LAIDLAW
Acting Secretary-Manager.

news staff

Editor John Coley

Layout Maurice Askew

Business manager Russell Laidlaw

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