

# THE PRIVILEGES OF MEMBERSHIP

## A MESSAGE FROM YOUR COUNCIL

Since we moved into the new gallery our activities have considerably increased. We have had much more important and varied exhibitions. This will continue because it is exactly what we want, but it means we have to pay our share of expenses for some travelling exhibitions, otherwise we just cannot have them.

It may here be noted that the subsidy we used to receive through the Association of Arts Societies to cover losses on expensive travelling exhibitions has now ceased.

We get no revenue from this source and there does not appear to be any likelihood of a resumption of this support in the near future.

The increased activity has also meant more work, some of which must be paid for, higher cleaning, lighting and heating costs as compared with those of the old gallery, and increased expenditure for a number of things—printing and the cost of opening functions, for instance.

Our programme for the remainder of this year is a very full one and already we are arranging exhibitions for 1969.

Unless we co-operate with other Societies and organisations such as the Association of Art Societies and the Queen Elizabeth II Arts Council by paying our share of the costs, we cannot have some of the most important exhibitions which come to New Zealand.

It is because of this, and the need to meet current expenses without incurring debts, that your Council has recently made moderate charges for admission to some exhibitions. We are anxious for you to understand this and to give you our assurance that charges will not be made except when necessary.

Your Council has now decided on the following membership privileges, which have some small variations from those pertaining before:

- Each member will receive an invitation to the opening functions of all exhibitions organised by the Society.
- Each member may bring one guest to these opening functions; alternatively he may give his guest ticket to a friend to enable a visit to the gallery at some other time. This guest ticket will be valid for one admission only.
- Each member will have the right of free admission as frequently as he or she wishes to exhibitions. If, to defray expenses for special exhibitions, your Council decides a charge must be made, members will pay half price.
- Each member will continue to receive free of charge the six bi-monthly issues of our journal "News," free participation in our Annual Art Union and reduced fees at the Saturday children's art classes.

These membership privileges largely follow those of long standing in the Durham Street Gallery over past years.

The Council wishes to remind members that, from time to time our gallery, or part of it, is rented to artists or groups who then have the right to charge their own admissions and sometimes do. An example of this was the charge for admission made by the Pan Pacific Arts Festival Committee in March this year.

We are not worried by our financial responsibilities but, as expected, our expenses have increased. We have to meet interest payments on our mortgage loan and we have to reduce that loan each year. This can be

# news

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THE JOURNAL OF  
THE CANTERBURY SOCIETY OF ARTS  
66 GLOUCESTER STREET  
P.O. BOX 772  
CHRISTCHURCH  
TELEPHONE 67-261

accomplished only by paying our way, which we are doing. We have a strong membership and an active interesting programme of events ahead of us for many months.

Finally, and perhaps most important of all, your continuing support and membership makes it possible for your Society to take an active part in the visual arts in New Zealand and to maintain a new gallery and exhibition centre.

S. E. MAIR, President.

## GALLERY CALENDAR

### Subject to Adjustment

To July 14: Associate Open Exhibition.

July 14: Film and slide evening in conjunction with the Photographic Society.

July 17-31: Print 68.

August 4-15: "Christchurch Star" Secondary Schools' Exhibition.

August 11-24: Loan "Seldom Seen" Exhibition—Work done by overseas artists.

August 26 - September 13: Canadian Commission.

August 28 - September 4: Batik (Indian).

September 6-22: Yuri Gershevich (one man show).

September 14-25: Town and Country Exhibition.

September 28 - October 11: Graphic Exhibition.

September 28 - October 10: A. M. Steven (one-man show).

October 5-19: Sydney Thompson Complimentary Exhibition.

October 22 - November 5: Betty Curnow (one-man show).

October 25 - November 12: The Group.

November 7-21: Olivia Spencer-Bower (one-man show).

November 15-24: Derek Mitchell, Warren Clode, Philip Rooke, Bronwyn Taylor, Rodney Newton-Broad.

November 24 - December 7: Golden Fleece—Spinning and Weaving.

December 7-22: Summer Show.

December 9-22: Photographic Society.



# Keep This Date Free

Keep Sunday evening, July 14, free.

At 8 p.m. we are combining with the Christchurch Photographic Society in presenting four colour films (total time fifty-five minutes) at the Gallery.

These will be followed by twenty minutes of colour slides.

No admission will be charged, but coffee afterwards will cost 10 cents.

The first film is "New Zealand Painters" — a North Island artist, Don Neilson, shows how he paints a landscape.

"Australian Landscape Painters" covers the field from the petty painters to Drysdale and Nolan.

"Art for Everybody" concerns the functions of an art gallery in its community.

"National Gallery of Art" gives close-ups of famous paintings in this great Washington Gallery.

The range of colour slides includes some of the Photographic Society's finest.

It should not be unexpected that, with the fine quarters we now operate from, precedents will crowd one upon another.

In June it was Maurice Till's Schubert and Debussy recital in the Gallery in conjunction with the Christchurch Chamber Music Society.

Here we pioneered in Christchurch something known elsewhere in New Zealand and common overseas, and we expect it will lead to more musical activity in our Gallery.

Similarly, we confidently expect our new association with the Photographic Society can lead to more activity in a thus extended realm of visual pleasure.

## Gallery Rentals

### BASIC CHARGES

Mezzanine—1400 sq ft, 70 (hanging) linear ft, \$10.00 a day.

Main Gallery—First Floor: 4660sq ft, 380 linear ft, \$50.00 a day.

South Portion of Main Gallery: 2560sq ft, 180 linear ft, \$30.00 a day.

Under Mezzanine and North Portion: 2100sq ft, 200 linear ft, \$20.00 a day.

Ground Floor—

South Gallery, 1024sq ft, 110 linear ft, \$20.00 a day.

Selling Gallery: 560sq ft, 75 linear ft, \$15.00 a day.

### CONDITIONS AND DISCOUNTS

For evening or half days—half the above charges.

For one full week's occupancy—25 per cent discount on the above charges.

For two weeks occupancy—33 1-3 per cent discount on the above charges.

Light and heat an addition.

### For Approved Organisations

Rental charges half of the above rates, but no discount.

### One Man Shows

Deposit of \$20.00.

No rental, but 25 per cent commission charged on sales. The \$20.00 deposit will be refunded if sales exceed \$80.00.

Artists, if they wish, can rent the galleries at half the basic charges, as for approved organisations. No commission is charged in this case.

The Society will supply catalogue covers if an artist wants them.

The artist must arrange his own opening, invitations and advertising.

## Advisory Service

More commercial firms have asked the advice of the Society in buying paintings for presentation or for their offices. Usually the request is for a New Zealand landscape.

The President, Mr S. E. Mair, reports that Cerebras Foods (N.Z.) Ltd. of Auckland, bought No. 81, a landscape by W. F. Moore, "Torless from Craigieburn Station" in the Autumn Exhibition.

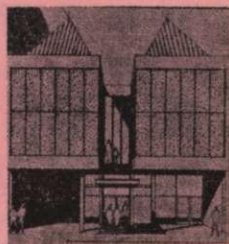
A larger painting by the same artist, "Mt Talbot", a view from the upper Hollyford Valley, was bought on the Society's advice by Felt and Textiles (N.Z.) Ltd. of Wellington. This painting is being sent to a New Zealander transferred to the firm's Australian undertaking.

## Council Resignations

The Council has suffered from resignations lately.

Pressure of work and other requirements have necessitated the resignations of Mrs Vy Elsom, and Messrs W. A. Sutton, Paul Pascoe and G. C. C. Sandston.

Your Council has appointed Mr Ron O'Reilly, the City Librarian, and Mr Bill Cumming, well known for his work with the Town and Country Exhibition, to fill two of these vacancies.



## Art in London 1968

From Peter Beaven, architect and former Council member now working in Britain.

Carnaby Street designers are down at the Victoria and Albert Museum sketching through the historic rooms, picking up the boutique ideas. For six months Victorian clothes, old uniforms and regalia glided through the streets. Now, suddenly, with the spring, all historicism is gone.

The involvement of creative people and artists with the everyday world of the streets is almost the most exciting thing in London. Carrier bags, printed bric-a-brac of all kinds, superb advertisements you want to hang on the wall, posters witty, rude and elegant. All everyday printed information is decorated and made explicit.

Magazines, window displays, the growing number of throw-away articles of temporary glamour mean there is so much room for creative people, enriching everyday things into pleasurable objects. They are all cheap. It would fit our New Zealand situation.

The whole gamut of avant-garde activity seems to be flowing back into life. The demands of economic activity, the advertisers, the higher enclaves of power, all need in their own way, the visual and manipulative experimenters whose influence has long since left the galleries.

It is remarkable to see the surrealists, kineticists, op, pop, or hard edged artists all being pressed into service. It isn't only the psychological content which is creating the demand, but a deeper need to enrich an environment which is being phased out of handcrafted complexity and enjoyment.

The new restaurants and all pleasure palaces have moulded perspex and are fantastically splashed with lights, with walls of abstract sculpture. A temporary but exciting world, full of people.



An exhibition of kinetic art, the winking flashing movement seemed to demolish the gallery walls; we were transported out into the visual thunder of a real world, the excitement of a kaleidoscope momentarily ordered and beautiful. The experience was real.

All this work is being done by individuals finding a way to live on their own terms as craftsmen. In a world of increasing leisure they are becoming needed as never before.

The great buying power of an elaborate community helps, but people are suddenly eager to be diverted by the handmade and genuine. Are we so different in New Zealand. Our craft shops are as good as London's in similar objects.

If the creation of a satisfying economical environment is the main task for the remainder of this century, then it seems to me that contemporary or living art is awakening our responses; illuminating our thinking in a wide open way.

Henry Moore's beautifully gouged and transfigured organic forms now seem thin. A greater hand has moulded our rocks and cliffs. Moore seems to speak to urbanists, offering a soft world in contrast to the hard city.

A large sculpture by him has just been placed beside the Houses of Parliament. It is 6ft high, a dull gold soft form. Disconcertingly kinky, it has nothing to do with city feelings. The contrast is too bizarre to carry conviction.

The comprehensive Giacometti exhibition at the Tate Gallery has twelve figures swimming in a white space, beautifully displayed at eye level. Flattened columns of compressed human dilemma give high excitement in a minimum space.

Op paintings like Bridget Riley's, oscillate with intense visual stimulation a moving world which liberates position and restraint and connects the still gallery with the direct involvement of scientific achievement and weightless stimulation. A "trip" without assistance, supported entirely by the eye, enabling us to perceive for the first time patterns in the city around us.

The strip cartoons of Lichtenstein must be satisfying some starved need, judging by the vast queues. They are vast cartoons of minimal content.

There is sculpture of highly polished technical forms, changing everyday oily factory products into splendid objects.

The pop, and hard edged painters are being continually exhibited. After seeing a number of exhibitions, the paintings seem to become only temporary images, fleeting reality, which you expect to see in the street in its full form looking more comfortable.

I have seen minimal art in the galleries in many forms, paintings empty of normal references, denying special involvement, denuding the onlooker of his memory, pleasure and any commitment. I was bored, but it is possible to imagine a sophisticated audience, only separated by the entry door from the historic, texture, and moulded delights of London, being delighted by the naked and minimal emptiness of the canvas.

Looking at Andy Warhol I'm sure the vast impersonality of tenements, and the hard commercial world of New York, must bring everyday things into sharp focus.

Soup can labels, pin-ups, accidental violence, or just rubbish and decay become invested with image-making potential, so distant is the simple countryside.

In these mechanised urban cultures, the artistic boundaries are breaking down from sheer commercial pressures, increasing leisure—just the pile-up of events.

A useful, multi-visual, popular, everyday world of artistic things or happenings appealing to a wider and wider world is on the way. Look how far we have come in ten years. In London one is conscious of a wider involvement in cultural or entertainment events. The distinctions are narrowing for all classes of people.

The romantic movement of the nineteenth century

saw the artist as an outsider, cut off from the community by his special gifts, the self-appointed prophet ahead of his own time. We still suffer from this attitude, but my argument is that the avant-garde are coming back into society.

As New Zealanders we are saturated in the natural vivid world, stimulated by the warmth. We should, therefore, respond to a more face-to-face humanistic art, which converses with truly human conditions, and explores our known frustrations, more akin to Scandinavian attitudes and to Italy.

New Zealand music, drama and architecture, at least in Christchurch, is available to all, and has found some expressionism capable of local enjoyment and common debate.

But the New Zealand artist, buried in education or absorbed in the still strong attachment to the romantic tradition, is still isolated. What's going on in London shows the rewarding alternative. The visual everyday world of New Zealand escapes the attention of the creative artist.

New Zealand's brilliant oscillating landscape doesn't need minimal art. The structural pattern of the land, complexity of the forest growth, do not lead one to expect understatement by the artist. In a lonely country we need a reassuring response by creative people, detailed care, a wrapping-round of perception to shelter us.



I went to the De Stijl Exhibition just before going to Holland, before Old Amsterdam, Delft, and the new flat polders, with their tiny new tree avenues, just beginning, the new, but traditional style bungalows all set down in the newborn landscape. The De Stijl movement demonstrates how life follows art.

I have always disliked De Stijl (but being so far away you only have a sneaky feeling) for its demolition of traditional boundaries, acceptable in some arts but dangerous in the useful arts. Architecture becomes furniture, and rickety, Mondrian paintings become square miles of newly laid-out housing blocks of incredible monotony.

Also one questions how far De Stijl would have found a formal language of constructivism without Frank Lloyd Wright's widely published Dutch contacts before 1914.

The Dutch have certainly rebuilt their world in art's image. To know Mondrian's paintings and see them placed flat on a Dutch polder, and then hear a beautifully balanced discussion by eminent Dutch planners offering every social and technical reason for doing this, is to deepen one's fear about any society, ruled by the three obstacles to humanism—**CRISIS**, in this case the German attack, the first for centuries; **OVER-SPECIALISATION** caused by shortage of land; and finally **OVEREMPHASIS** on measurement techniques, brought about by the enormous success of the Dutch ports and transport systems, now the biggest in Europe.

Environment is too sensitive an occupation to let fall into academic hands, which become overfull of prejudice and opinion, and the play of personalities. I am told that the great failing in the vast new research organisations in England is lack of communication. Specialists play a cool game.

"To connect" is to-day's great phrase, very understandably.

Dutch planning is almost separate from any public appeal, and so tends to be conducted in a climate of research and inner enclave, well removed from the ex-



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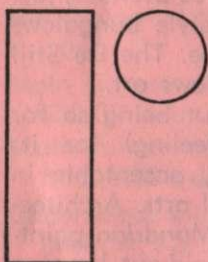
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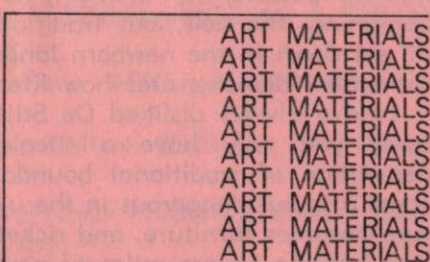
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pressed desires of the Dutch people for their traditional "Street in Delft." It is interesting to hear that on the last polder just drying out, opposite Amsterdam, the normal agricultural scene is to give way to a suburban extension of Amsterdam, shown in a sketch form as another Mondrian. But the edge of the new lake could be built as another 20th Century Delft and the whole polder taken up, to provide a real alternative for the new population.

Just to pursue this relevant point, a Greater London Council Planner said to me that the most difficult operation the G.L.C. conducted, in the sense of supplying satisfactory designs and obtaining approvals, was in the "Existing Town expansion schemes." Questioned, he said because approval for housing designs had to come from local body and community groups.

Van Gogh in the Kroller Muller Museum (a rather dreary series of living rooms; how one responds to the big-scaled gallantry of the Tate) seems the last painter really to identify himself with the simple man. The vivid colours and outspoken personalities he painted—nothing to do with the bleached reproductions fading in the Nor'west sun of our memory. When will we get real reproductions, and a generous choice?

In all the London scene I return to three artists.

Marino Marini's "Man on Horseback" at the Tate, speaks for all communicable experience, the man seated nervously on the horse, arms outstretched for every hope.

Turner seems to overshadow all other English artists; committed to his country, he states the great span of English triumphs, history and pageantry, and bathed in the ceremony of light and North Sea mists, intensified by the sufficient mystery of abstractions.

If art is to be a painting motionless on the wall, and this it will always be for many, Turner and Rembrandt speak for all North Europe, an endeavour in which we still share. In our egalitarian society, offering freedom of choice and range of movement, art must often speak at the level of Marini and Rembrandt, art which glorifies the ordinary world, and only abstracts to intensify its language, never to obscure.

The second level, it seems to me, is that everything made which is useful, whether by hand or machine, should be recognised for its quality. The decorative art exhibition shown at the Durham Street Art Gallery in Christchurch recently seemed to show that enjoyment through the eye lies everywhere. We haven't galleries of Turners, a Carnaby Street or the multi-visual happenings of a great metropolis, but we make things for ourselves often nearby, and despite a centralised Government tendency to almost unwittingly standardise when diversity is the real need; we do like to participate wherever possible.

I am sure, with a new gallery, we ought to bring inside everything on which the eye falls, and seems as capable of being improved. It may be the movements of artistic fashion in the international world chase sophisticated values we don't need.

Possibly our artistic directions are more diffuse, complicated by our commonsense society, uncertain what it asks of the creative artist.

### Exhibition Changes

Following recommendations from our Artists' Committee, the Associate Working Members' Exhibition will be abandoned.

In its place will be an exhibition to be known as the Open Exhibition, for which work will be selected by an Artists' Sub-Committee.

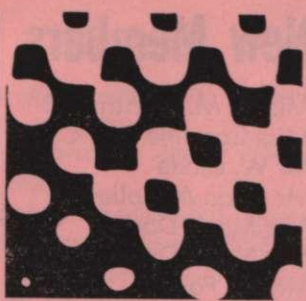
Changes have been made, too, in conditions of exhibition in the Summer Exhibition.

In future, the Summer Exhibition will be by invitation only.



EXHIBITION OF PRINTING  
AND ALLIED TRADES  
CANTERBURY SOCIETY  
OF ARTS GALLERY  
CHRISTCHURCH  
17-31 JULY 1968

## Print 68



Christchurch's printing industry, and its associated trades, will be on display in Print 68, an exhibition to open in our Gallery on Thursday, July 18.

Admission will be free to the public.

This will be the opportunity to see how printing works, why it works and how well it is working in our city. Printing uses many talents, from the graphic artist and photographer through to the master printer. The results of these skills have been compiled into one of the most impressive technical exhibitions ever presented in Christchurch.

## From The National Collection

The National Gallery, in Wellington, has acceded to our request for a loan exhibition of about forty paintings to show here later this year. It seems likely that work from New Zealand's National Gallery collection has not been seen in Christchurch before, and the Society is most grateful to the Gallery's Committee of Management for the privilege.

The paintings will be selected by the Director-designate, Mr Melvin Day, when he takes up his appointment.

Mr A. R. Guthrey has generously announced that his company, A. R. Guthrey Travel Ltd., will bring the paintings from Wellington to Christchurch free of transport costs to us.

## Rothmans Donation

During the exhibition of the Rodin Sculpture in March nearly 2000 catalogues were sold. These catalogues were printed and compiled by the sponsors of the exhibition, Rothmans (New Zealand) Ltd., who have very generously sent to the Society a cheque for the total proceeds, \$392.78.

This is most welcome and we express to Mr K. L. Simich, the General-Manager of Rothmans, our grateful thanks. The money will help defray the costs of necessary furniture and furnishings.

## Drawbridge Show

Late next year we will have a one-man show of prints and paintings by John Drawbridge, who is one of the leading young artists in the country. In 1957 John Drawbridge won the National Art Gallery Traveling Scholarship. He studied in London and Paris. He painted the 50ft long mural in New Zealand House, London.

He is equally skilled in print making as in painting, and we now have seen some of his work in the recent New Zealand Print Council show.

## About Coming Shows

Batik work (August-September) is printed in India under the tutelage of Upadhaya and is brought to New Zealand by Miss Balemi. Proceeds of sales will be spent in assisting a group of Children in Bombay. The Exhibition is sponsored by the Christchurch South Lions Club.

Yuri Gershevich (September) is a young Artist from China at present at the University of Canterbury. His show will be something different and worthwhile.

Other one-man exhibitors, Sydney Thomson (Complimentary), Astrid Molly Stevens, Olivia Spencer-Bower, and Betty Curnow, are well known. We are fortunate in having bookings of such interesting exhibitions.

Working Members are reminded of the Graphic Exhibition—receiving day September 26. Entry forms will be posted later and we look forward to a good response and a good exhibition.



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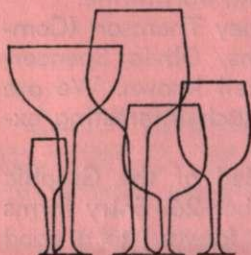
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Mr Brian A. Collett	Christchurch
Mrs Marie Darby	Mrs W. D. Redpath
Mrs N. W. Durham	Mrs C. Reid
Mrs M. Farr	Miss C. D. Roberts
Mr Yuri Gershevich	Mr C. A. Sanderson
Mrs M. Halvorsen	Mr C. F. Stevens
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Miss Rosemary Johnson	Mr J. R. Thomson
Dr Hugh D. J. Lovell-Smith	Mr H. J. Walker, M.P.
Mr J. W. McPhail	Mrs E. I. M. Webster
Miss M. P. McStay	Mr Harry Wilson

## Kelliher Exhibition

An exhibition of around forty paintings owned by the Kelliher Art Trust will be shown in the Gallery later this year. The exhibition is on its way back from Britain where it has been shown in twenty-two galleries.

The exhibition was originally sent at the request of the then New Zealand High Commissioner, Sir Thomas Macdonald. Sir Thomas acted when works by some young New Zealand artists, showing in a London gallery, had been "savaged" by critics.

A member in Britain at the time of the Kelliher showing recalls that the critics said nothing at all about it. Sir Thomas can, perhaps, be said to have quietened them!

## Congratulations

Congratulations to Mr A. R. Guthrey on his being honoured by the Queen with the O.B.E. Mr Guthrey is a member who has helped the society and young artists through the C.S.A.-Guthrey Travel Award, and who has helped us in securing exhibitions by assisting substantially with transport costs.

## Lecture, Recital

American critic Clement Greenberg attracted about 400 people to his lecture in our Gallery. His stimulating and frank opinions about modern art—"most of it is bad"—will be remembered. The event was a distinct success.

The following night Maurice Till's piano recital for the Chamber Music Society gave our Gallery a new dimension. It was grand to note that "C.F.B." in the "Press" found the acoustics mastered by Mr Till. This pioneering recital opens a new sphere for us.

## Invitation List

Do you want an invitation to the openings of one-man exhibitions?

For the convenience of artists from other centres, who will exhibit with us with greater frequency, it is necessary for us to have a short list of members who would like to attend these openings.

If you want to be invited, telephone the Gallery, 67-261, as soon as possible.

Some such exhibitions are already scheduled for this year.



## Selling Gallery

Our selling gallery is now open—the new Gallery was designed to cater for this activity.

Its primary purpose is to provide a place where members may buy or sell pictures.

Not everything or anything may be accepted. Space is limited for one thing, and consideration such as standards demand regard. Our Secretary-Manager (Mr Russell Laidlaw) is happy to advise prospective vendors.

The Secretary will always be glad to introduce you to the work of any artist who interests you. Commercial firms have recently sought the Society's aid for this. In the last four months five business houses have bought eight paintings for their offices after being introduced to artists by the Society, the President, Mr S. F. Mair, reports.

## Critic's Choice

Early next year "D.P.", the art critic of the Christchurch "Press", will organise an exhibition of the work of "Significant Artists in New Zealand To-day." These paintings will be selected by "D.P.", who is Don Peebles, himself an artist and a senior lecturer at the School of Fine Arts, University of Canterbury.

This is sure to be a highly interesting and stimulating exhibition and we are grateful to "D.P." for his co-operation.

## 'Seldom Seen' Loan Show

The "Seldom Seen" Loan Exhibition (August 6 to 24) promises to be of considerable interest.

It comprises paintings, some prints and some interesting maps, by overseas artists which are owned in New Zealand, in particular Canterbury.

It is being assembled by a sub-committee headed by Mrs Rhona Fleming, and the title was chosen to refer to the private nature of its contents—these are works which belong in private house collections and are never seen publicly.

Artists represented so far are Raymond McIntyre who, though born in New Zealand painted overseas; Brett Whiteley, a young Australian who recently exhibited in London to good notices, and notable for his "bath" series; William Pidgeon, three times winner of Australia's Archibald Prize; Charles Dixon; Russell Flint; William Dobell; three Charles Heaphy prints; possibly a Nolan; Drysdale; Pro Hart; Paul Nash; a work attributed to Sir Joshua Reynolds; and paintings by Frances Hodgkins, her sister Isobel and her father William.

Away from the usual will be paintings by two Italian-Canadian artists—Bruno Radicioni's "Frieze of Figures" and Carlo Marchiori's "Bullfighters."

Among those kindly lending us the works are Mrs R. G. Hopkirk of Rangiora, Mrs H. M. C. Dampier Crossley, Mrs G. Tapley, Mrs Peter Field of Wellington, Mr John Oakley, Mr S. E. Mair, Mr W. S. Baverstock, Mr G. W. Holland, Professor John Simpson, Mr Miles Warren, Mrs Ria Bancroft, Mrs J. Lee, Mrs Janet Poulton and Mrs Mollie Stevens.

Mrs Fleming has so far secured more than forty items; she would like nearer sixty.

Perhaps members might own paintings which could enhance this exhibition. If any are prepared to lend further works, please telephone the Gallery (67-261).

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## The Scene's Centre?

Gilbert Docking, Director of the Auckland City Art Gallery, had some pertinent remarks about art societies in general in the February issue of the Auckland Society of Arts monthly "Arts Review" which might interest members. His title was "Centres of Creative Thought and Action":

"A perusal of the history of Art Societies reveals that their activities reach back to the second half of the 19th century. . . . Traditionally, their activities are directed towards showing members' work in group exhibitions. Occasional one-man shows, travelling exhibitions, lectures, demonstrations and criticisms are also scheduled. . . .

"There is need for art societies to examine their present policies. If a society's work is not relevant to the needs of people and if its attitude to art is a closed authoritative one—then that society will gradually fade into a genteel world, cloistered and removed from the bruising but stimulating arena of contemporary ideas.

"It seems to me that the ART WORKSHOP idea offers art societies a tremendous opportunity to open new avenues. . . . These workshops are based on the principle that nearly everyone has either partially developed or dormant creative energies.

"With increasing leisure and rising standards of education we find that, instead of realizing a better society, society is becoming more and more neurotic and introspective. Medical case histories indicate there is a deep and basic need that people should have opportunities to develop their creative instincts.

"It is just in this situation that the art society can do so much. A workshop arts centre is a place for creative thought and action. . . . In time to come it is quite likely that government and local authorities will recognize the utter importance for centres of thought and action. I am convinced that this is the great exciting future for art societies."

## Our Offer Taken Up

Local authorities in Temuka and Geraldine have been the first to take up the Society's offer of loan exhibitions from our collection. Selections have been made and the pictures have been delivered.

## Histories of our Art

Three books to cover painting in New Zealand from 1827 to 1967 will be issued by the house of Reed later this year. These will be:

"Painting 1827-1890" by Hamish Keith, Keeper of the Auckland City Art Gallery; "Painting 1890-1950" by P. A. Tomory, a former Director of that Gallery; and "Painting 1950-1967" by Mark Young, a poet and one-time critic for the "Auckland Star."

The books are being edited by Mr Tomory, now with the Department of Art History and Archaeology at Columbia University, New York.

If the first three meet a good response, Reeds have it in mind to extend the series to include sculpture, pottery, Maori art, architecture and so on.

Each book (of the initial three) will contain twenty-six reproductions (eight colour), biographies of the artists so reproduced and commentaries on the paintings, bibliography, reference to contemporary events in art, literature and history.

The aim is commentary on the principal artists and important tendencies of each period.



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