

# Looking at Modern Living

Keep free Saturday, October 12.

Your Council has arranged another Exhibition of Modern Living in Action—that is, visits to another seven houses, nominated by Christchurch architects as examples of good, modern domestic architecture.

The visiting period is from 2 p.m. to 5 p.m., and tickets, available from the Society's office, will cost \$1. These are strictly available to members only, though members may buy as many as they wish so to take friends with them.

Again we are very much in the debt of these very co-operative house owners, for the scheme, made possible by their generous attitude, serves a two-fold purpose.

It enables our members to examine modern domestic architecture at work, as it were, in three dimensions instead of on magazine pages, thus becoming more familiar with the work of our city architects.

And it helps the Society reduce its mortgage debt on the Gloucester Street Gallery, one which must be lowered by \$2000 annually.

Last February more than 700 members and friends visited seven houses in our initial venture into this activity. It was immediately apparent that this would be a highly successful Society attraction, and many requests were quickly received by the Council to organise further house tours.

It was decided to arrange the second for the spring, when Christchurch looks its best.

A third tour, it is hoped, will be arranged for February next year.

All the houses are charming and we are confident this will be as successful as the first visit.

We are sorry, but in consideration of the home owners, we must say:

## No children, No Dogs, No Smoking.

The one ticket admits the holder to all seven houses. If you cannot call at the office, post your remittance.

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# news

No. TWENTY-ONE, SEPTEMBER 1968



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

## Gallery Calendar

### Subject to Alteration

- To September 13:** Canadian Commission.
- To September 4:** Batik (Indian).
- To September 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 12-24:** Ernest Kalnins (one-man show).
- October 13:** Kelliher.
- October 22-November 5:** Betty Curnow (one-man show), Wellington print-maker.
- October 25-November 12:** The Group.
- October 31-November 16:** Joy Mair (one-man show), a series of early Canterbury homes and buildings.
- November 7-21:** Olivia Spencer Bower (one-man show).
- November 15-24:** Derek Mitchell, Warren Clode, Philip Rooke, Bronwyn Taylor and Rodney Newton Broad.
- November 19-30:** Beatrice Seddon (one-man show).
- November 24-December 7:** Golden Fleece, Spinning and Weaving.
- Dec. 2-14:** Exhibition of painting and photography by Ken Griffiths, Bret de Thier and Peter Ridder (all photography), Gavin Bishop, Vivien Bishop and Colin Loose (all painting).
- December 7-22:** Summer Show. Receiving date November 28.
- December 9-22:** Photographic Society.

## Reflections on the Visit of Mr Clement Greenberg

Sculptor Ria Bancroft, one of New Zealand's and our Society's noted artists, here offers some commentary on the remarks of Clement Greenberg, an American described as "the most important and influential art critic now writing", who spoke in our Gallery under the sponsorship of the Queen Elizabeth II Arts Council in June.

Somehow the eagerly awaited lecture by the well known American art critic Mr Clement Greenberg on the evening of June 26, was something of an anti-climax.

However, it is necessary to be fair to our distinguished guest and understand the difficulties in talking to an audience of whose aims and ideas in Art he admittedly knew nothing, and had had little or no time to study. Because of this, in his effort to communicate, Mr Greenberg gave the impression of "talking down" to us. Also, his constant references to New York, London, Paris, Buenos Aires, India, Sao Paulo, and the Venice Biennale etc. etc. seemed like a travelogue, rather than a lecture on art.

Even in the question period, he frequently avoided direct answers, and where possible flirted around with amusing "comebacks". This was entertaining, but disappointing; we expected something more from one of the most important art critics of our day.

Mr Greenberg seemed surprised that we did not roar with appreciative laughter at his references to the effects on art of the rise and fall of the New York Stock Market. New Zealanders do not regard the

creation and collection of art in the same light as sophisticated North America.

I lived in that country for a number of years, working as a sculptor in both the commercial and fine arts fields. While it is unquestionably true that America has given the world some of the most thoughtful and stimulating art of the 20th century, it is also true that for the greater majority of artists, dealers, collectors, etc. art is many other things; it is a status symbol, it is slick gimmickry, it is a kind of show business, it is fashion, but above all it is BIG BUSINESS.

In the middle of this three ring circus, with no ring master, an experienced and gifted artist may be crowded out, or a too quickly acclaimed young artist could feel lucky if he lasted a generation of three years!

Yes, art in America is related to the stock exchange. I do not, and I am sure Mr Greenberg would agree, find any of this enviable or amusing, it is just sad, when it is not sick.

Here in New Zealand, a country the size of Italy, with approximately the population of Rome, we have a fairly large number of serious artists. When I ponder the accomplishments of Colin McCahon, Toss Woollaston, William Sutton, Rita Angus, Doris Lusk, Leo Bensemann, and many others who have literally pioneered fine art in this isolated spot on the globe, with no thought of world acclaim, and little of money, I am amazed.

Indeed, I am proud to be even remotely associated with these artists. Then there are the younger painters and sculptors, working away with the same strength of purpose and personal vision, who while very well aware of New York, London, Paris, Sao Paulo, Venice, etc. etc. wish to create a strong and vital art from this South Pacific.

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I believe if Mr Greenberg had been able to learn all this about his audience he would have given us a far more inspired lecture. However, we are all very grateful to Mr Greenberg, and doubtless his visit will have been of particular value and stimulation in talks with our professors, lecturers and students.

Mr Greenberg observed that 85 per cent of the art being produced to-day is bad in greater or lesser degree; that Australian artists are bogged down in "Australianism"; that he had never heard of New Zealand art, and that no-one could expect New Zealand to turn out anything of any worth—not major art—because it was too far away from New York, Paris and London, the art centres of the world.—Ed.

## Associate Exhibition

The Society's Council has decided that the Associate Exhibition will in future be called the Open Exhibition, and held under the same conditions as in the past except that it will in fact be open, and it will be described as unselected.

## Author's Error

Grace Adams, now a Working Member of the Society and author of "Jack's Hut" which Reeds have just published, wishes to correct a factual-error in the book. Rona Fleming is a second cousin of Sydney Thompson, and not (as printed) a daughter.



## Art In the Country

The Amuri County Council is the latest local body to accept the Society's offer of paintings from our permanent collection.

The Council is to display some of our works at Culverden.

## Discussions During Show

Mrs A. M. Steven, of Timaru, who will give a one-man show in the Gallery from September 28 to October 10, says she would like to lead some informal discussions during her show. She will be available at 3 p.m. on both October 1 and October 3, Tuesday and Thursday.



Among the Society's latest acquisitions for the permanent collection is this drawing by David Cheer entitled "Dying Statue."

## "Ascent"

The second number of "Ascent," Leo Bensemann's journal of the arts in New Zealand, has made its appearance. At present the periodical is being published twice-yearly. This number contains a number of interesting articles by respected commentators, including a review of the Christchurch scene over recent months.

Unfortunately, in a photo-article on Tom Taylor and his sculpture, the reference is to the Guthrey Travel Award, instead of to the Canterbury Society of Arts—Guthrey Travel Award.

Mr Taylor was first recipient of this award instituted by the Society in 1966 and, with Mr A. R. Guthrey's help, providing return air fare to Australia (Mr Guthrey) and travelling expenses in Australia (the Society).

The award, for which entries close each January, is awarded in that month each year.

Copies of "Ascent" are available at the Art Gallery, Gloucester Street, for the convenience of members at \$1.50.

## Music in the Gallery

The Chamber Orchestra of the Christchurch School of Instrumental Music will play in the gallery on Tuesday, September 17. The orchestra, conducted by Mr Louis Yffer, will give its recital from about 12.30 p.m. Mr Yffer emphasises that the affair will be informal. During that time the Town and Country Exhibition will be hung in the Gallery, and gallery visitors will be free to move around looking at the paintings. There will be some chairs, for the aged or very young, if needed.

The Society has been endeavouring to attract more musical activity in the Gallery, and it is hoped this lunchtime recital might be a forerunner to others.

The School's Chamber Orchestra is generally of around thirty-five players.

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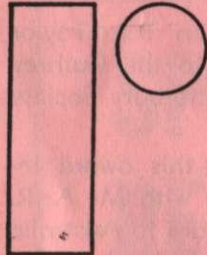
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# Attention Potters!

"There were the potters; . . . there they  
dwelt with the King for his work."

1 Chron. 4. 23.

Pottery is one of the oldest crafts of mankind and also one of the oldest art forms. Peasants stored their food in earthen jars and kings appropriated the finest examples of the potters' art.

Most people today are aware that within the last thirty years a new group has been growing in our society, a mixed group of artists, intellectuals, housewives, young men and women and superannuitants, but with one absorbing interest and with a rather colourful and often ambiguous vocabulary. They talk of biscuit firings, Luke Adams body clay and, for such an earnest group, show a surprising interest in "grog." In this issue of the Canterbury Society of Arts "News" a column has, for the first time, been allocated to the Canterbury Potters' Association and it seems a suitable occasion to introduce ourselves.

After various beginnings in craft groups and community centres, thirty-nine people met in Risingholme Theatre on Saturday, August 23, 1963, to form the Canterbury and West Coast Potters' Association. The words "West Coast" were subsequently dropped as no potters from that district joined us. Today, after five years, our membership stands at 150, which number includes professional, semi-professional, serious and hobbyist potters, wives and husbands of potters, and some who are just interested in pottery. Anyone who reads this article and wishes to attend our meetings will certainly be welcome.

## Coming Events

Our next meeting will be held on **Tuesday, September 17, at 8 p.m.** in Risingholme Committee Room. Members are asked to bring two of their own pots. Michael Trumic has agreed to talk on a selection of the pots displayed and his aim will be to present criteria by which a potter may judge his own work. This is an opportunity to see what other potters are doing and to hear from a professional potter how we may improve our own standards of work. Those who have no pots to bring are still welcome, but the success of the evening depends on a good and representative collection of pots.

**Wednesday, September 25,** is receiving day for the New Zealand Society of Potters' 12th Exhibition. Entry forms are available from the Art Gallery, Gloucester Street.

On **Saturday, November 9, at 8 p.m.** in Risingholme Theatre, a practical demonstration will be given by Michael Trumic. We have arranged this meeting to consolidate the points discussed in the previous meeting.

The evening will be an informal one when members may ask for demonstrations in any aspects of pottery they desire.

Admission for non-members, 20c.

## Canterbury Savings Bank Grant

Annual grants in 1968 by the Canterbury Savings Bank were made to the benefit of 194 organisations. The Bank granted our Society \$50, which will be credited to our mortgage repayment fund. It was this Bank which gave us a mortgage loan of \$50,000, thus enabling us to build the new Gallery.

## Life in Canada

"Canada Patterns," showing currently in the Gallery, is an unusual portable exhibition produced by the Canadian Government Exhibition Commission, which demonstrates what life and living in Canada means to 20 million Canadians. The closely-interwoven relationship of Canadians and their geographical environment is expressed by the modular, interlocked design of the display.

Visitors see every aspect of the Canadian way of life. Work and play, home and school, art and architecture, in village and metropolis; all are on view in a variety of media. Slides and stills, film loops, handicrafts, manufactured goods, colour and sound—all are combined to create a truly Canadian atmosphere, and to give not just a "pocket tour," but an intimate, personal peep behind the scenery.

It embodies exhibition techniques used and experience gained during Canada's Centennial Year and Montreal's fabulous "Expo '67".

## Exhibitions in Other Centres

Entry forms for the following exhibitions are available at the Society's office:

Tokoroa Festival Society. Receiving date September 14.

Manawatu Prize. Receiving date October 14.

Nelson Suter Art Society. Receiving date October 11.

Invercargill Public Art Gallery Society annual show. Receiving date September 25.

New Zealand Society of Potters. Receiving date September 25.

Taranaki Society of Arts. Receiving date October 11.

## McIntyres Wanted

Two requests have been received for McIntyre landscapes, but so far nothing has been located. If any members know of a McIntyre which might be sold, would they please telephone the office.

Peter McIntyre, incidentally, was to leave early this month on what he describes as one of the most exciting assignments of his artistic career—to paint the American west from Arizona to Alaska and write the accompanying letterpress.

The work has been commissioned by the Lane Publishing Company, will be handled here by Reeds, and will be titled "Peter McIntyre's West."

Recently he was in Sydney for the opening of his one-man show at the Artarmon Gallery. This comprises work he did during a recent tour of Central and Northern Australia.

## Working Members Elected

Harry Smith  
John Scott  
Grace Adams  
C. H. Townsend

Vickie Mackenzie  
R. J. Weld  
Dorothy Nicoll

## Tribute

Tribute to our activities in an unexpected place, the summer issue of "Vogue New Zealand." The writer is Hamish Keith, formerly of Christchurch, who is Keeper of the Auckland Art Gallery. Inter alia, Mr Keith says:

"The Canterbury Society of Arts is the most flourishing in the country. Its bright new gallery is the first to be built in a major city since the 'thirties. By default it acts both as a dealer gallery and the most advanced aspect of a public gallery. Most of the avant-garde have supported the Society at various times, but look with some suspicion at its 1300 members."



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## The Artist Speaks

Ernest Kalnins will hold his first one-man show in the Gloucester Street Gallery in October, with its opening at 2 p.m. on Sunday, October 13. Here Mr Kalnins indicates what viewers might expect to find in his exhibition:

"I shall show in this exhibition various paintings, abstract, semi-abstract, constructed etc.; also some decorative art and a few sculptures.

"I am going to use any material which will seem suitable to me.

"Let the Motto of this show be: 'An artist's studio should be a laboratory. In it one does not strive to imitate like an ape. One invents. Painting is a game of wit.'

"So you will find a great difference in styles and techniques, almost giving the impression they are not done by the same person. But it is perhaps the reflection of my restless character, always looking for something new and quickly getting bored with doing things the same way.

"There will be a few more or less realistic landscapes of Austria, not to forget the country which influenced my growing up and also at the same time I wish to mention the influence of neighbouring Italy which I visited very, very often, always admiring the unsurpassable brilliance of the Latins in every aspect of life."

## Class Space Needed

Since the Justice Department now controls the Durham Street premises, we may need shortly a new area for the junior art classes on Saturday mornings.

The area needed is something like 40ft by 50ft, and water and toilets are necessary.

Perhaps some member may be able to help us.

## Summer Exhibition

The Society's Council has decided that for the Summer Exhibition entry forms should be posted as previously to Working Members and also to other societies, but an attempt will be made to raise the standard of this exhibition by more discriminating selection.

## Chinese Russian Showing

Yuri Gershevich, who is currently exhibiting in our gallery, is a Chinese Russian from the city of Sing Kain. He was taught art at the University of Sing Kain, where his tutor was Kung Chien Hsin, a foremost Chinese artist who also comes from Sing Kain.

Kung Chien Hsin was himself taught by the internationally known Chinese master Yeh Chang Yu at Peking University. Yeh Chang Yu rated Kung Chien Hsin as his finest student and now he is well known throughout Asia.

Yeh Chang Yu has had his work hung at the Paris International Exhibition.

Yuri Gershevich's exhibition will be open until Sunday, September 22.

## Girl Guide Exhibition

The National Headquarters of the New Zealand Girls Guides' Association is holding in Christchurch an Exhibition and Sale of Painting, Pottery, Weaving, Jewellery, Needlework, Sculpture and so on. Items will be sold on 20 per cent commission, all profits to go towards the nation-wide promotion of the Movement.

Work is being invited.

The exhibition will be staged at the association's national headquarters, 217 Armagh Street, Christchurch, from November 12 to 14.

Receiving day for exhibits is Friday, October 25.

## Wanted

For our Junior Art Classes: A press, or alternatively an old mangle which could be converted into a press for printing.

For Paparua Prison, old brushes and oil or water colours.



## \$3000 Show Closes

After six months touring our art galleries, and attracting over 50,000 viewers, the 1968 \$3000 Benson and Hedges Art Award Show closed on August 15 at the Hamilton Art Gallery.

The sponsors hope their next Art Award will be either in late 1969 or early 1970.

The \$3000 first prize painting, Wong Sing Tai's "Outside the Inside Out" has been purchased by Benson and Hedges, and will be loaned to art galleries, suitable organisations and department stores.

The first borrower is John Court Ltd., an Auckland department store.

The twenty-six paintings in the 1968 exhibition will now be returned to their owners. Many, of course, were sold during the tour.

## Example

If imitation indeed be a fine form of flattery, we should admire the good sense of Miss Shona McFarlane in her annual report to the Otago Art Society, where she suggests that with their centenary only eight years away a permanent headquarters with a display gallery would be a worthwhile project.

"The Canterbury Society of Arts has given us a fine example of what a good business-like approach and enthusiasm can do," she states.

The Otago society has no gallery of its own.

The society does, however, have a strong and interesting link with the Dunedin Public Art Gallery Society. Four Art Society councillors are also Art Gallery Society councillors. The Director of the Art Gallery, in addition, is an Art Society councillor.

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## Life in the Gallery

August saw our Gallery a very lively place indeed, with thousands of visitors.

The attractions were, in a sense, two extremes, young and old.

Our own "Seldom Seen" loan exhibition comprised principally traditional art by painters of other generations, and it is interesting to note that it attracted many hundreds of viewers.

The other was the "Christchurch Star" sponsored Secondary Schools Exhibition, which attracted thousands, many in school parties.

Both of these events should be regarded with particular satisfaction by the Society.

The loan exhibition, though condemned by one or two letter writers in Christchurch newspapers for its age and lack of life, nevertheless indicated that there exists still a considerable interest in traditional forms.

Offers were even made during its course of paintings for future loan shows, so it seems it will be possible to mount a second show next year.

We do not, of course, overlook the curiosity most of us have about the possessions of others, and as its title indicated, this exhibition came out of private houses. But the Society's executive would be clearly failing in its function if it did not recognise, and cater for, interest in these traditional forms.

From a Gallery point of view, the presence and drawing power of the School Show was marvellous.

In one stroke, as it were, it familiarised these thousands of secondary schoolchildren, from country as well as city, with our Gallery.

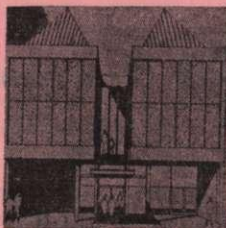
Its facade should not now be too imposing.

This is a comfortable gallery, as Durham Street never was, with something going on all the time. It is essential to encourage young people to visit it.

Actually we have been lucky for our first year in the Gallery. To open during the Pan Pacific Festival was fortunate, for Festival shows and the general Festival climate broke the ice for many, many more people than would otherwise have been possible.

Then, in July, we were lucky to accommodate another big draw, "Print 68". To the purist this might have been far from art, but the greater need is not for purity but to keep the Gallery a lively, active place.

Thus, by providing it with as broad an audience as possible, we can serve art best.



## Invitation List

Do you want to be invited 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.



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